

Artist Bios

Dan Carey

Dan Carey's body of work includes a variety of mediums and sources. He has worked on paper, Plexi-glass, and canvas; with xeroxes, stickers, tape, marker, acrylic paint, and paint marker. Carey creates large-scale paintings on canvas using projected images of his choice, and manipulated in his signature style and manner. Carey's work is strongly influenced by late '70s and early '80s television shows. He often incorporates messages by combining characters' names with references to phrases he has heard others say, or things he enjoys doing. In addition to a retrospective of his work at ArtSpace Gallery Buffalo, Carey has exhibited at the University of Toledo Center for the Visual Arts Main Gallery, Daemen College Visual and Performing Arts Center Gallery, and Big Orbit Gallery, among many others. In 2016 Carey's work was featured in the two-person exhibition *Barney Miller*, with artist Julian Montague at ASI's Atrium Gallery.

Langston Gardner

Langston Gardner's paintings are a vibrant daily journal of his thoughts. He paints waves of repetitive words that overlap and fade like echoes: TV shows and radios, legs, computers, cows and cartoons. Names of fictional characters are scrawled alongside the names of girls he remembers. Why he writes this with so much fervor is uncertain, but Gardner's words express the motion and movement in his work, and the steadfast approach to art-making he takes day after day. Gardner's work has been included in group shows at Artspace Buffalo Gallery and Big Orbit Gallery, among many others. Gardner was selected for a two-person show with artist Kyle Butler, at ASI's Atrium Gallery and he has been photographed by photojournalist Brendan Bannon.

Gardner's first solo exhibit, *Computer Cow Cow Television*, at Big Orbit, is the latest addition to his growing list of recent accomplishments.

Erich Haneberg

Erich Haneberg has two distinct approaches to making art. His first is to create precise line drawings in pen, on 4 x 6 in. index cards carried with him at all times. These drawings depict commonplace items such as mittens, shopping carts, candy bars, bikinis, and ceiling fans. It has been estimated that there are thousands of these cards in his personal collection. Haneberg is also interested in mixing large amounts of paint into a variety of hues to paint monochrome canvases in thick layers. Haneberg has combined these two approaches to create some extraordinary works of art, most notably his *Ceiling Fan* series and TV-themed T-shirt series. Additional bodies of work depict other garments, corporate logos, sports and food imagery. Haneberg's work has been exhibited throughout Western New York. In 2015 he was selected for inclusion in the Erie Art Museum's annual juried Spring Show. Later that year, sixteen of his T-shirt paintings became the inspiration for, and were featured in, Big Orbit Gallery's *T-Shirt on TV* three-person show.

Kevin Krauss

Kevin Krauss draws and paints lines. Lines that touch, lines that don't touch, lines that almost touch, lines that are long, lines that are short, lines that are blurred, crooked and broken. Krauss has used his lines to depict cars, birds, guitars, and astronauts in space. He's drawn a *Deep Sea Diving Indian*, Elvis Presley and a pile of beans. He's made a map of the United States and can name every capitol. He likes borderlines. In his current acrylic paintings Krauss uses a masking technique to create lines and multi-colored positive and

negative shapes. His paintings have been exhibited in several Western New York galleries. Krauss was a selected artist for Community Canvases' Signal Box Project, where he worked on-site to create his signature *Sunburst* line painting on a signal box in North Buffalo.

Courtney McGovern

One signature of Courtney McGovern's expressionistic painting style is the use of repetitive diagonal brush strokes which invoke movement throughout her work. Mixing colors directly on the canvas comes naturally to McGovern and the resulting color schemes can vary from vibrant complementary mixtures, to subtle monochromatic scales, depending on her choice of palette. McGovern's work has been exhibited throughout Western New York; she presented an observational painting workshop for high school students at the Albright-Knox Art Gallery and was featured in *The Women of Arts Work* exhibit at ArtSpace Buffalo Gallery.

James Marino

James Marino has achieved community recognition for his work in multiple media: drawing, watercolor and acrylic painting, ceramics, and photography. Marino's influences include TV and movie characters, especially The Muppets and Sesame Street, architecture, and the people and places around him, as in his ongoing Buffalo architectural landmarks series. Marino had his first solo show at The Buffalo History Museum in 2011. Selected awards include CEPA Gallery's Juror's Award for photography, Congressional Award for "Best Representation of Western New York," and a Proclamation Certificate of Recognition for Outstanding Achievement from Buffalo City Hall.

Daniel Maysonet

Daniel Maysonet's paintings contain consistently similar symbolic motifs. Typically, Maysonet paints his name broadly across the top of the canvas. The overall composition is anchored by rectilinear mark-making, resembling a fence or stems topped with circles (flowers), repeated across the middle of the canvas. The bottom of the painting is often underscored with a thick line or additional rows of circular shapes. Without Maysonet's words to elaborate on his work, the viewer is left to draw conclusions based on the paintings themselves and information from those who know the artist. Recently, Maysonet has added depictions of cars to his paintings, or made cars the main subject. Maysonet's work has been included in several group exhibits locally since 2012, most recently, a three-person exhibit at Starlight Studio and Gallery in 2016, and a two-person show at Argus Gallery titled *Hey Look* in 2017-18.

Brandon Scott

Brandon Scott's artistic breakthrough came in 2012 with his masterful portrait series of fellow artists and peers. A brief interest in buildings produced beautiful paintings of Buffalo's Martin House and Richardson Towers. Scott has returned to figurative painting in recent years, with his ongoing series of jazz musicians. When Scott paints, he is reacting to a projection of an image on canvas or paper, to which he adds his own personality in assertive brushstrokes and vibrant, sometimes unexpected, use of color. Particularly in the Jazz series, his style expresses the essence of movement and flow, capturing the spirit of the subject. Brandon Scott has created a number of commissioned portraits. His work has been widely collected, and exhibited, throughout Western New York.

Exhibition Checklist

Collaborative Painting, *Untitled*, 2006, acrylic on canvas, 60 x 60 in.

Collaborative Painting, *Untitled*, 2017, acrylic on canvas, 72 x 60 in.

Dan Carey, *Group Portrait*, 2007, mixed media on canvas, 72 x 60 in.

Dan Carey, *Roger Mudd*, 2009, acrylic on canvas, 72 x 60 in.

Dan Carey, *The Streets of Blood Pumpkin*, 2009, mixed media on canvas, 54 x 54 in.

Bill Egan, *Castellani Art Museum*, 2018, mixed media on watercolor paper, 9 x 11 in.

Langston Gardner, *Muppets and Ladies*, 2018, acrylic on canvas, 72 x 60 in.

Erich Haneberg, *Ceiling Fan Triptych*, 2010, acrylic on canvas, each panel 72 x 60 in.

Kevin Krauss, *Drip Painting*, 2018, acrylic on canvas, 72 x 60 in.

Kevin Krauss, *Lines Series*, 2018, acrylic on unstretched canvas, 180 x 173 in.

James Marino, *Assorted Figures*, 2013-present, clay and acrylic paint, sizes variable

Daniel Maysonet, *Untitled*, 2018, acrylic on canvas, 72 x 60 in.

Courtney McGovern, *Untitled (Red)*, 2018, acrylic on canvas, 54 x 54 in.

Brandon Scott, *Gil Scott-Heron*, 2018, acrylic on canvas, 72 x 60 in.

This publication was printed in an edition of 250 on the occasion of the exhibition *Think BIG*, May 6, 2018-January 27, 2019. Select photography by Tara L. Lyons.



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OPPORTUNITY
Council on
the Arts

Think BIG is made possible, in part, by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Think BIG: The Artists of Autism Services

May 6, 2018-January 27, 2019



Langston Gardner, *Muppets and Ladies*, 2018, acrylic on canvas, 72 x 60 in.

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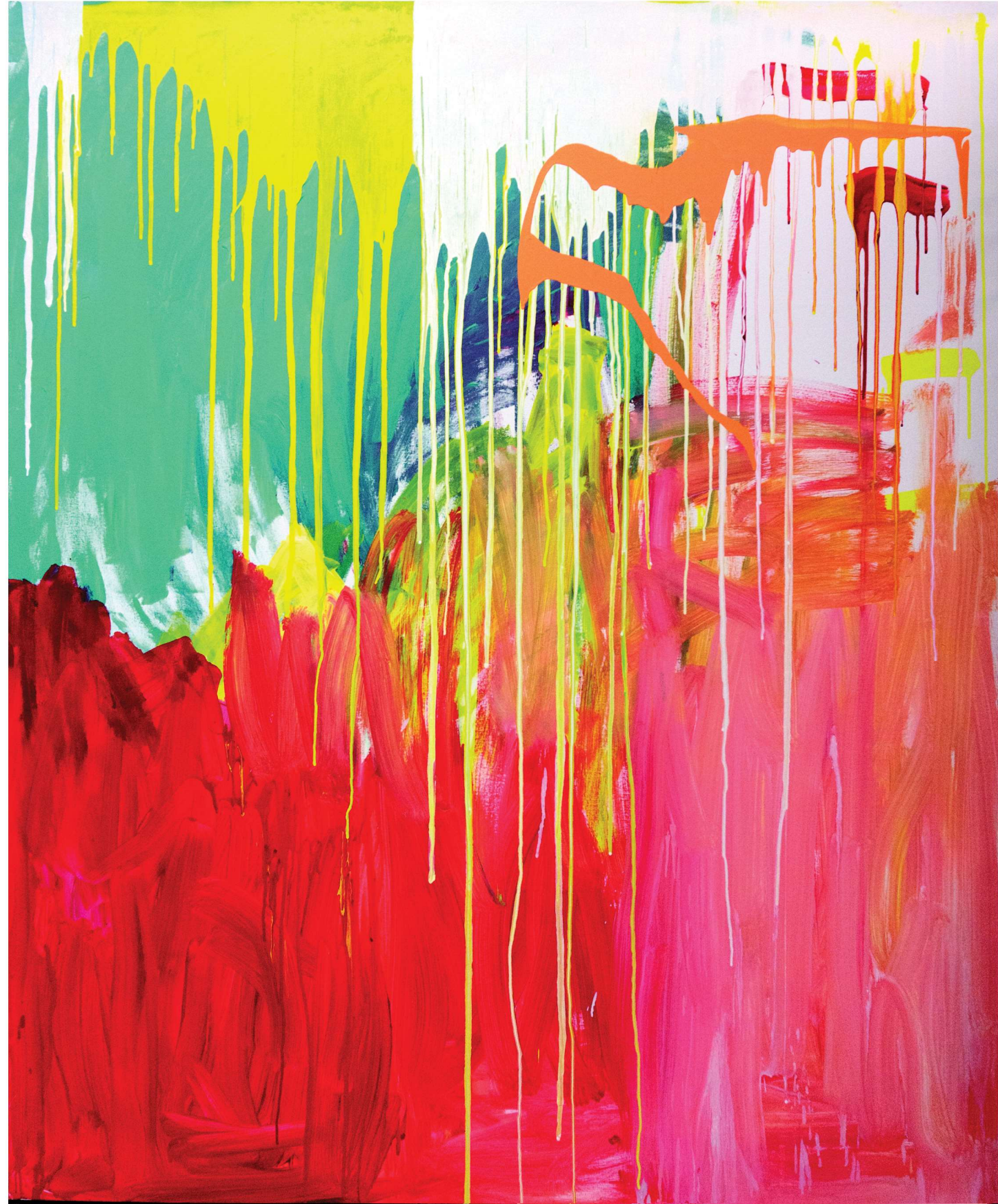
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Introduction Most works in *Think BIG* were created on-site at the Castellani Art Museum. Throughout 2017 and early 2018, the artists participated in workshops focusing on large-scale works from the museum's permanent collection. For many of the artists, the pieces on view are the largest they have created to date. The museum's central gallery was a source of inspiration because of its scale, which when constructed in 1990, was the largest exhibition space in Western New York. **Tara L. Lyons, Curator of Education & Collections**



Collaborative Painting, *Untitled*, 2017, acrylic on canvas, 72x60 in.

Think BIG: The Artists of Autism Services

Dan Carey | Langston Gardner | Erich Haneberg | Kevin Krauss | James Marino
Daniel Maysonet | Courtney McGovern | Brandon Scott



Brandon Scott, *Gil Scott-Heron*, 2018, acrylic on canvas, 72 x 60 in.



James Marino, *Assorted Figures*, 2013-present, clay and acrylic paint, sizes variable

The Castellani Art Museum of Niagara University was one of the high points in the architectural career of Thomas R. Moscati, a member of the American Institute of Architects. Having graduated from the architectural school at Virginia Tech in 1961, he spent decades designing and administering the construction of many different building typologies all over the United States, each with a different definition of client success. When Armand and Eleanor Castellani came to Tom, it took extensive travel together around the country researching existing museums, to assist them in creating their own definition of success.

One of the objectives defined by Armand was to create the largest exhibit space in Western New York, and to do so in such a manner as to allow its contents to engage those who were simply walking by the museum on campus. The design brought that space to life with its form, its use of daylight, its enclosure of both solid and transparent surfaces, the central gallery's integration to the internal procession of the museum, and its gradual transition from exterior to interior, blurring the distinction of where the museum begins.

The free standing columns first mark the campus landscape and frame the primary facade. A lower roof plane projects out to provide shelter and reduce the scale from that of something greater to that of a human being, expressing protection and providing direction. The ground plane rises to the plinth of the museum floor and widens, matching a free spanning beam which is an expression of the volume of the central interior gallery. This exterior court was designed to be perceived as an extension of the central gallery for the purpose of displaying large sculptural works open to the sky.



Bill Egan, *Castellani Art Museum*, 9 x 11 in., mixed media on watercolor paper

Passing through the large glass facade physically separating, while at the same time visually dissolving the distinction between the outdoors and inside, the central gallery is approached and entered. The same special technology incorporated in the facade glazing is implemented in the skylight to the interior sculpture court. The natural light provided in this space continues the progression from fully open to the sky to fully enclosed in the interior galleries to allow for a gradual and physically

pleasant transition.

It was this central gallery, designed to house large paintings, where one who enters the museum begins and ends their procession through the museum's seven side galleries. It is the point of reference that organizes the spaces of the museum to the visitor and orients them as they process through. The central gallery is also the space that captures one as they walk by the museum, especially at night when the interior is lit. The central gallery is the terminus of the entry sequence from that distant view through the outdoor sculpture court and into the building.

With the *Think BIG* installation, the initial vision of Mr. Castellani created by Thomas Moscati is fulfilled by the artists of Autism Services. Both men would be very proud that what they have created has inspired these twenty first century artists and would have welcomed all to enjoy the museum and the work it houses, Armand's ultimate definition of success for the Castellani Art Museum.

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