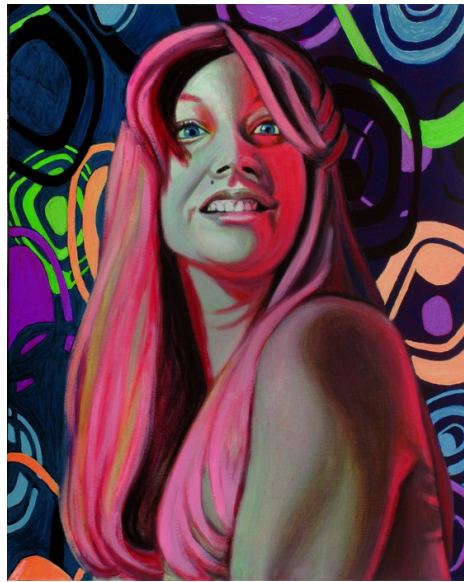


Bring To Light

February 8 through April 26, 2015



CASTELLANI
ART MUSEUM
OF NIAGARA UNIVERSITY

Cover Image Credits: (from left to right) Tommy Nguyen, Cushion for the PLUSH in (sit on me) (detail), 2015, serigraph on textile, dimensions variable.; John Parascak, Vent (detail), 2012, pigment on paper, 24 x 18 ¾ x 24 in.; Bruce Adams, Untitled #4 (detail), 2014, oil on canvas, 20 x 16 in.; Yael Brotman, Site (detail), 2015, foamcore, LED lights, Japanese paper, ribbon, metal clasps, fishing wire, dimensions variable.

Bring to Light features a computer controlled lighting program that fluctuates between incandescent and ultra-violet light in 3-minute intervals. The impact of this lighting informs the theme developed by exhibition co-curators Kurt Von Voetsch, Gallery Manager and Michael Beam, Curator of Exhibitions and Collections.

To Kurt Von Voetsch, ultra violet lighting creates an altered state of vision or spiritual sensitivity. Von Voetsch likens the effect to how we visually experience Niagara Falls differently in daytime and nighttime. The falls, during the day, with gleaming water roaring over the precipice, reads as an action. However, at night, with theatrical lighting and the evening sky devoid of natural light, the falls appear as an object.

From the perspective of Michael Beam, this exhibition was inspired, in part, by two unique works in the CAM collection—Anders Knutsson's *Bring To Light*, a 1982 acrylic and phosphorus on canvas and Barbara Bloom's 1998 self-illuminated *Watermark Papers*. These works anchor the exhibition to the museum collection, and serve as Beam's litmus test for the inclusion of other works.

The duel viewing experience offers what Charles Shepard, Director of the University of Maine Museum of Art describes as, "a metaphor for the binary relationships that surround us—night/day, good/bad, success/failure—and for the invisible and incomprehensible forces that connect the two, that make one impossible without the other."

With distractions such as structural references (floors, walls and ceilings) minimized, this viewing experience offers fundamental changes in both our sensory perception of the artwork as well as our relationship to it. The works featured in *Bring to Light* embody emotive qualities, from meditative luminosity to in-your-face saccharine sweet neon-glare, these works radiate their own life force.

Thank You to Jason Dimet, Anything Electric LLC, Youngstown, NY, for his exhibition light design.

Kurt Von Voetsch & Michael J. Beam
***Bring to Light* co-curators**

artwork located outside curtained area

1) Barbara Bloom **New York, NY**

Watermark Papers, 1988
Handmade paper, 23-1/2 x 18 inches. Diane Castellani Family Collection.

To make the *Watermark Papers*, Barbara Bloom worked with the J.J. Plank Corporation, which specializes in watermarks and has developed a process to photographically transform images (in this case, images of UFOs) into watermarks. She deliberately chose to obscure the imagery in this way, so that it can only be seen if it is backlit. This strategy plays on the mystery and skepticism that surrounds UFOs in our culture.

The *Watermark Papers* are part of Barbara Bloom's installation *Esprit de l'Escalier*, created for Hallwalls Contemporary Arts Center in 1988. It was then shown in Chicago, Los Angeles, and the 1988 Venice Biennale, where it won first prize in the Aperto. The components of *Esprit de l'Escalier* include offset photographs with Braille labels; a dish that appears to have a pearl lying in it and these pieces of backlit images of UFO's (*the Watermark Papers*).

2) Yael Brotman **Toronto, Ontario, Canada**

Orbs, 2014
Foamcore, LED lights, Japanese paper, ribbon, metal clasps, fishing wire, dimensions variable.

artworks within curtained area

3) Anders Knutsson **Brooklyn, NY**



Bring to Light, 1982
Acrylic and phosphorus on canvas, 52-1/4 x 49-1/4 inches.
Marie and Thomas O'Donnell Collection.

Anders Knutsson stated in a 1986 interview with the Rutland Daily herald, "I've made a commitment to see that phosphorus painting, when used by serious, mature artists, becomes a part of mainstream art. I want it to be accepted, not thought of as part of a freak show."

Bring to Light (1982) was acquired by Armand Castellani directly from the artist's exhibition *Luminous Paintings*, on view at the Albright-Knox Art Gallery in 1983. The curator of this exhibition, Douglas Schultz, wrote in the exhibition catalog, "These works represent the natural development of the artist's commitment to exploring the relationship of light, color and emotion. A sense of private space is created for the viewer by the necessity of seeing these paintings in the dark; there is an absence of referential forms and pictorial imagery which offer a contemplative experience."

In the 1970s Knutsson began experimenting with luminosity by mixing phosphorus pigments with traditional ground color pigments which he then mixed with wax and oil and applied in flat strokes with a palette knife. In 1995, Knutsson was honored with a retrospective exhibition at Wellington B. Gray Gallery on the campus of East Carolina University, Greenville, NC.

4) Yael Brotman Toronto, Ontario, Canada

Crystal II, 2014-2015

Foamcore, LED lights, Japanese paper, ribbon, metal clasps, fishing wire, dimensions variable.

"Crystal II is an installation that is suggestive of the binaries of the earth-bound and the heavenly/ephemeral. The materiality of the piece, utilitarian foamcore used in the construction of the structure, mimics the hard-edged, quotidian girders of bridges and the support scaffolding of roller coasters. Points of reference and visual sources were newspaper photos of the Coney Island roller coaster damaged by Hurricane Sandy and the manic proliferation of high-end condo construction sites throughout Toronto's downtown and waterfront. In other words, on one end of the spectrum it speaks of construction and destruction of the built environment. At the other end of the spectrum of imagery are suggestions of spirituality, meditation and magic. The original installation inhabited the belfry of St. Anne's Church in Toronto."

5) Dianne Baker Buffalo, NY (floor work)

Trackings, 2014

Plastics, metal, leather, wires, various found objects, dimensions variable.

6) Kate Stapleton Parzych Buffalo, NY



Constellations, 2001

Photogram, 58 x 40 inches.

7) Rich Tomasello Buffalo, NY

Glow-In-The-Dark Gas Mask by Rhino Toys, 2015

Child-size gas mask, cardboard, paper, acetate, wire, glow-in-the-dark paint, archival tape, 12 x 8 x 6 inches.

8) Yael Brotman Toronto, Ontario, Canada

Site, 2015

Foamcore, LED lights, Japanese paper, ribbon, metal clasps, fishing wire, dimensions variable.

9) Bruce Adams Buffalo, NY

Untitled #1, 2014

Oil on canvas, 60 x 40 inches.

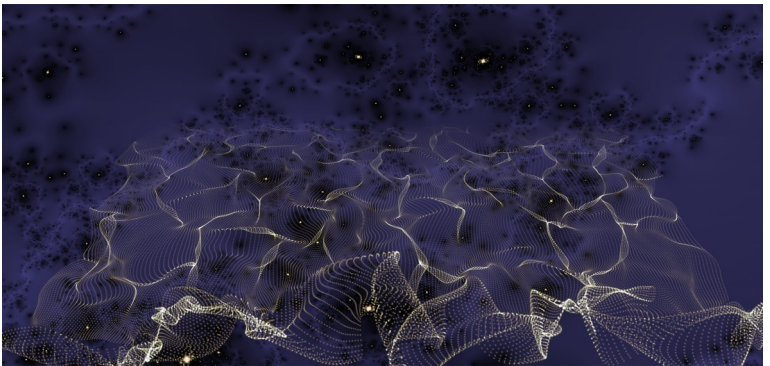
10) Gary Spearin Plympton-Wyoming, Ontario, Canada

Brushlight, 2014

Paint brush, acrylic "glow-in-dark" paint, dimensions variable.

"The installation Brushlight consists of a paintbrush and a glowing brushstroke that appears when the exhibition's lighting shifts from white-light to ultra-violet. There is a nascent moment of awe as the work transforms from simple tool to a painted brushstroke emitting light. The artistic processes from brush to brushstroke, paint to light, gesture to signature, tool to artwork, artifact to idea, and presentation to inspiration, are evoked in this optical event that makes visible the boundaries between artist, artwork and audience."

11) Brenda Molloy North Tonawanda, NY



Data Stream, 2015

Digital/mixed media, pigment and Glow-in-the-Dark acrylic paint, on canvas, 13 x 24 inches.

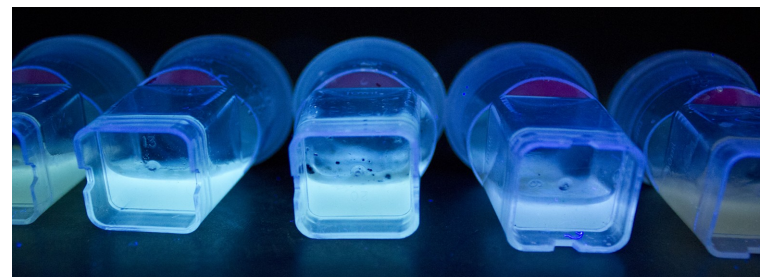
"With its underlying structure of mathematics, my digital/mixed media artwork has a vibration that is closely related to the fractal patterns found in nature. Throughout my work, I am exploring energy, pattern, vibration and how each image with its subtle energy is active in its viewing environment. It's a personal conversation between the artwork and the viewer, where much is sensed as well as seen."

12) John Parascak Buffalo, NY

Vent, 2012

Pigment on Paper, 24 x 18 3/4 x 24 inches.

13) Ruby Merritt North Tonawanda, NY



If We Are All Worms, Try To Be A Glow Worm, 2015

Glass, acrylic, microfilament, cork, LB agar, Green Fluorescent Protein, microorganism, dimensions variable.

14) Tricia Butski**Wheatfield, NY**

Love Canal Revisited: Ingestion, 2014
Charcoal and ultra-violet ink on paper, 18 x 24 inches.

"This piece depicts my mother, a victim of the Love Canal tragedy. In white light the piece appears to be a serene portrait but under ultraviolet light, the piece transforms, a fence appears in the background and the several areas of her body that have been damaged due to 21 years of exposure to toxic chemicals come to light. This piece depicts just one of thousands of victims who continue to suffer the effects of the tragedy day to day.

The tragedy did not end after the evacuation it was only the beginning. The toxic wasteland, that was once called "home" by so many, has left irreversible damage to the neighborhood and to the individuals who once resided there. Although much of the disasters details have been forgotten, generations continue to suffer from its effects."

15) Giorgio Cole
Ontario, Canada
Niagara Falls,

Beneath a Venetian Sky, 2014
Watercolor, 24 x 18 inches.

"At this current stage in my career, my artwork looks to evoke the imagination and to carry its viewers on a voyage to destinations dating as far back as four thousand years ago. From the gods and goddesses of Ancient Egypt, to the witches of Early Modern Europe; mythology, folk tales, legends, ghostlore and cryptic bedside tales transmitted from generation to generation, is what sanctions my desire to create and give chronicle. It is my sincere intention to produce contextual paintings, while portraying an artistic adventure, filled with emotions and familiarity."

16) Dana M. Tyrrell**Niagara Falls, NY**

Aura, 2014
Mixed media and ultra-violet reactive ink on unstretched canvas, 60 x 48 inches.

17) Craig Kosinski**Williamsville, NY**

Post-Modern Psychedelic, 2008
Acrylic and phosphorescent on canvas over stretcher frame, 18 x 24 inches.

18) Joe Grenga**Lewiston, NY**

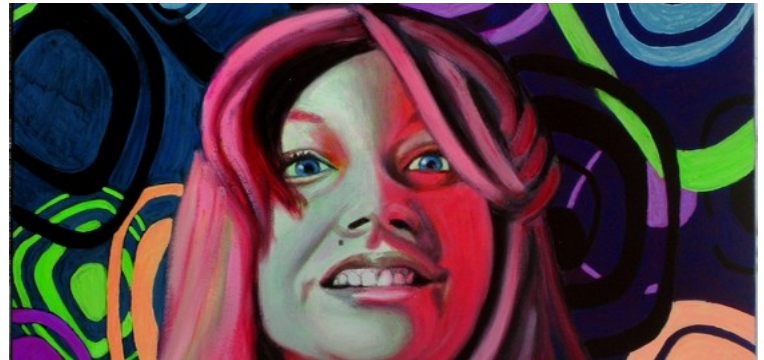
Burning Heart, 2015
Acrylic on canvas, 30 x 20 inches.

19) Kyle-Lynn Esposit**Niagara Falls, NY**

Electra, 2015
Acrylic paint mediums, LED and RGB lighting elements, commercial dress, dimensions variable.

"I live for the possibilities of paint, led light, the transition of energy to canvas away from the convention of an easel, often propped up anywhere, releasing paint and passion from trowels, cups, mixing in sand, salt, recycled materials; ideas which strike in the moment. The visual idea in the moment of each piece is discovered as it is created, with unusual mixed media elements, full bodied layers and flows.

Kyle-Lynn Tuttle lives in Niagara Falls, New York and is an abstract artist exhibiting locally. Works include "I... I.. I need a Hero" for Evolution Gallery 2014 "Wear Art Meets Fashion": Winner Beyond Limits category, Wine on Third Art Auction Benefitting Niagara Arts & Cultural Center, Niagara Music & Art Festival 2013. "

20) Bruce Adams**Buffalo, NY**

Untitled #4, 2014
Oil on canvas, 20 x 16 inches.

21) Tommy Nguyen**Buffalo, NY** (floor work)

Cushion for the PLUSH in (sit on me), 2015
serigraph on textile, dimensions variable.



CASTELLANI
ART MUSEUM
 OF NIAGARA UNIVERSITY
Castellaniartmuseum.org

Museum and Shop
 Niagara University, NY 14109-1938
 716.286.8200 fax: 716.286.8289
 Tuesday to Saturday 11:00 a.m. - 5:00 p.m.
 Sunday 1:00-5:00 p.m.
 Docent tours available upon request. Call
 716.286.8200 for additional information.

**Visit our satellite gallery at the
 Niagara Falls Conference Center
 to see the exhibition
 300 Years of Niagara Falls Imagery**
 101 Old Falls Street
 Niagara Falls, NY 14303
 716.286.8200 fax: 716.286.8289