



# Visual Diary - Summer Memories

October 28, 2011

by Pat Rogers

**DISPATCH - October 28, 2011 (Friday; 9:19 a.m.)**

## **Hamptons & North Fork, NY**

Fall has arrived, bringing fluttering yellow leaves, orange pumpkins and white Montauk Daisies. If longing has set in for sunglasses days, sidewalk dining at dusk and more art exhibition options than it's possible to attend, here's some art that appeared on the East End during July. Two other Visual Diary blogs conjuring summer will follow. Happy memories!



"Harriet" by Claire Watson. Watson's artwork images courtesy of the artist.

Rope became mesmerizing in the hands of Water Mill artist Claire Watson.

Wrestled into figurative forms that evoked a sense of wonder, artwork was presented in a solo exhibition held from June 5 to July 17 at Dowling College's The Anthony Giordano Gallery in Oakdale.

Watson's exhibition, "Nots," presented tabletop sculpture, suspended installations and drawings featuring partial views of rope sculptures and the larger-than-life shadows they cast.

"Nots" is the latest series by Watson. Other series sprung from leather gloves, kitchen utensils, tobacco smoking pipes and paint brushes.

Right now, Watson's work is part of the Patchogue Arts Biennial held from Oct 22 to Nov 13 at Briarcliff College in Patchogue. An artist reception is scheduled on Saturday, Oct 29, from 2 to 5 p.m.

The biennial also includes East Hampton artist Janet Goleas, Annie Wildey (a former two-time resident at William Steeple Davis House in Orient) and Mel Perkarsky (he's exhibiting drawings at Art Sites in Riverhead. The show has been extended through Nov 13). Seung Lee and Winn Rea, who both recently exhibited in "Earth Matters" at the Heckscher Museum of Art, are part of the 2011 Patchogue Arts Biennial.



“Cause to Recoil” by Claire Watson.



“Where I Hide My Lucky Rock” by Claire Watson.



“Lucky Shadow” by Claire Watson.



“Nots: Sculpture and Drawing by Claire Watson” at the Anthony Giordano Gallery at Dowling College.

“Into the Light of Things,” an outdoor contemporary sculpture show at Brecknock Hall in Greenport, was unveiled during a tented reception on July 2. The juried exhibition was presented by East End Arts and Peconic Landing. It remains on view weekends through Nov 13. Hours are from 10 a.m. to 4 p.m. Admission is free.

The outdoor sculpture show features 12 works by 10 artists, according to EEA. Exhibiting sculptors are Jack Dowd, Derek Riley, Rob Lorensen, Steven Ceraso, Zoran Luka, Donald Saco, Mike Hansel, Robert Strimban, Avital Oz and Michael Ritchie.

Jurors were Marianne Weil (sculptor and professor), Charles A. Riley II, PhD (curator, author and professor) and Richard Mizdal (photographer and professor). Members of the Sculpture Garden Exhibition’s honorary committee are Matko Tomicic, executive director of LongHouse Reserve, and Tod Berks, an original founder of the East End Arts Council (now East End Arts). Tomicic curated the sculpture placement. This is the second annual juried sculpture show on the grounds of Brecknock Hall.



“Hard Knocks” by Mike Hansel. In background is “Tango Amagansett” by Avital Oz.



“Silver Diamonds” by Rob  
Lorenson.



“Camo Sumo” by Jack Dowd.



“Reclining Form” by Steven Ceraso. In  
background are sculptures by Robert  
Strimban.

Shiny surfaces, colorful strings and optical illusions filled the Halsey McKay Gallery in East Hampton from July 9 to 31. The solo show by Chris Duncan, “Patterns and Light,” presented mixed media sculpture, installation and paintings made by the California-based artist.

The works are part of Duncan’s continuing exploration of how perception can be altered to reflect metaphysical metaphor.



“Light Patterns, #3” by Chris Duncan.  
Photographs, string, spray enamel and  
mirrored paper. Courtesy Halsey McKay  
Gallery.



Viewers examine “Prism Schizm” by Chris  
Duncan at Halsey McKay Gallery at the  
exhibition opening on July 9.

At the gallery, reflected artwork rippling in the mirror on the floor was a sophisticated echo reminiscent of reflections glimmering in secluded ponds lined by towering trees and dusky water banks.

Mirroring isn’t the only method Duncan uses to set illusions in motion. All of the art contains materials that move the boundaries between what’s real and what’s perceived. Even a close look doesn’t always reveal the magic Duncan weaves with material. The art can include strapping tape, mirrored paper, photography, spray enamel, string, paper and acrylic

adhesive.

The work incorporates reflections, partial views and hints of art obscured. In fact, some of the strapping tape artworks contain pages of modern art textbooks or magazine pages layered beneath them.

Duncan was inspired to use strapping tape after working with it as an art handler/mover, he said. The translucent quality and thick texture made it interesting to contort and layer, he said. The tape also allowed the artist to explore different ways perceptions can be altered.



“Untitled, #3” by Chris Duncan.  
Courtesy Halsey McKay Gallery.



“Modern Art, #2” by Chris Duncan.  
Courtesy Halsey McKay Gallery.



Chris Duncan at the Halsey McKay Gallery  
amid “Prism Schizm.”

Duncan is an MFA candidate at Stanford University. His art is in collections held by the Museum of Modern Art, The JP Morgan Chase Collection, The Berkeley Art Museum and The Progressive.

Halsey McKay Gallery also exhibited Duncan’s work at ArtHamptons held in Bridgehampton from July 7 to 10, 2011.



“Untitled” by Chris Duncan. Courtesy Halsey  
McKay Gallery.



“Temple of Persisting Time” (sewn  
photographs and mirrored Plexiglas) by Chris  
Duncan. A reflective panel at the base and  
side extend the artwork via optical illusion.



Examining “Temple of  
Persisting Time” at  
ArtHamptons presented by  
Halsey McKay Gallery.

ArtHamptons 2011 was a whirlwind of art and activity. This year’s art fair placed a focus on fine art photography. All totaled, there were 77 galleries presenting national, international and NYC-based art.

Here’s a few (very few) glimpses from ArtHamptons 2011:



Sculpture Garden entrance to ArtHamptons.  
Works by Mackenzie Thorpe, Boaz Vaadia,  
Dennis Leri and Hans Van de Bovenkamp  
were included in the exhibition.



Sculpture Garden at ArtHamptons.



ArtHamptons 2011



“Untitled” by Karel Appel. Courtesy Art Link  
International via ArtHamptons.



Photograph of Mary Abbott in her  
studio with her self-portrait c. 1947.  
Abbott received the 2011  
ArtHamptons Lifetime Achievement  
Award.

Theatrics also had their part to play during ArtHamptons:



Performer at ArtHamptons.



Neo-Political Cowboys roll “The Human Sphere” by Steve Zaluski.



Neo-Political Cowboys add some whimsy to ArtHamptons.

Two additional blogs conjuring “Summer Memories” will follow.

---

© 2011 Pat Rogers and Hamptons Art Hub. All rights reserved.