



Matthew Satz, *Untitled Strip Painting*, (11.18.09)

# FLAG DAY

Curated by Janet Goleas

**JUNE 15 - SEPTEMBER 4, 2011**

**RECEPTION: SUNDAY, JULY 24, 1-4PM**

Ivin Ballen Patrick Brennan Zintis Buzermanis Mary Carlson  
Amanda Church Alan Cyprys Peter Dayton George D'Amato  
Carla Edwards Jameson Ellis Jorge Fick Veronique Leriche Fischetti  
Joe Fyfe David Gamble Ray Germann William Graef Priscilla Heine  
Christopher K. Ho Darren Jones Michael Konrad Stephen Maine  
Christa Maiwald Karyn Mannix Bobbi Mastrangelo Joe Nanashe  
Gabriele Raacke Lynn Richardson John Salvest Matthew Satz  
Mary Schiliro Andrew Schoultz Bob Seng Drew Shiflett  
Mike Solomon Susannah Stern Tmima Vargas-Suarez Universal  
Banks Violette Ryan Wallace

IslipArt Museum

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## flag day, *n.* (flăg)

An object that is designated a flag, whether national, personal or ornamental, is one that is purposeful and symbolic. Like painting, flags are rooted in the distinct conveyance of an idea. As such they might insight dissidence, solidarity or patriotism; they might disclose a personal or ideological philosophy or mark a territory; or they may be celebratory, mournful or graphic images that portray a person, place or thing. It is within this broad context that **Flag Day** examines the nature and utilization of flags, banners, pennants and paintings.

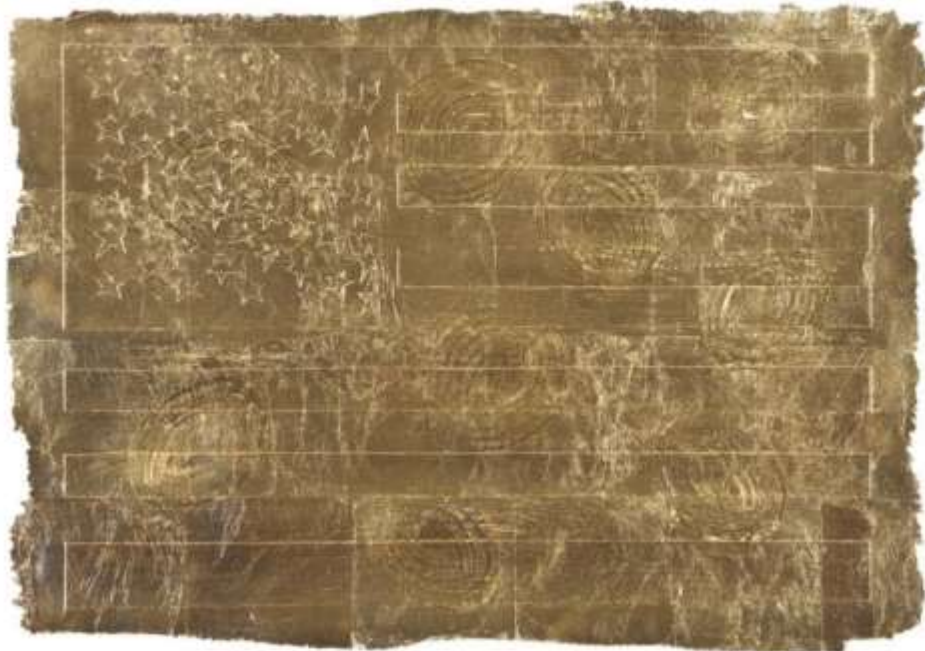
Matt Satz recalibrates the ubiquitous American colors - red, white and blue - with rivulets of pigment that cascade downward until they collect into pools of color. In *Transmission 2*, Ryan Wallace adapts the structure of a "diver down" flag (nautical; indicating the presence of divers below) eliciting an ethereal, almost beatific ambiance.



Ryan Wallace, *Transmission 2*

Darren Jones, Carla Edwards and Michael Konrad take on various aspects of nationalism to reveal its cultural underbelly, while Mary Carlson's *Ghost Flag* induces the notion of diminishing returns as it relates to our collective American dream. The use of color, abstraction and elasticity by Priscilla Heine, Stephen Maine, Mike Solomon and Joe Fyfe results in works that stretch the boundaries of structure and geometry. Ivin Ballen and Vargas-Suarez Universal convert the image field by fracturing its conventions while Peter Dayton realigns the artistic heroism of our last century by inserting it into contemporary surf culture.

Christopher K. Ho merges two global idioms in *One World, One Dream* in which the 2008 campaign logos of Barack Obama and Hillary Clinton are morphed together and revamped in the colors of the Chinese flag thereby merging the spectacle of our US presidential elections with the Beijing Summer Olympics.



Andrew Schoultz, *Stars and Bars (2)*, courtesy Morgan Lehman Gallery

Embossed with gold leaf, Andrew Schoultz introduces an element of allegory in *Stars and Bars (2)*, (above), by invoking the tale of the Golden Egg from *Aesop's Fables*. Worlds collide in Banks Violette's monolithic *Not Yet Titled (Flag Edition)*. Here, metal music and zombie films, nationalism and dissent, performance and post-minimalism coalesce in an electric and haunting work.

While Veronique Leriche Fischetti is clearly influenced by her Haitian roots, the magical works assembled here are defined by the language of contemporary art. Sardonic and incisive, Christa Maiwald's embroidered renderings of dictators and world leaders offer biting commentary on the political picture plane. David Gamble's portrait, *Lenin Flag* is a stunning reminder of Soviet Russia and the Cold War while Bob Seng and John Salvest draw directly from the American flag, as do Tmima, George D'Amato, Allan Cyprys and Bobbi Mastrangelo. Works by George D'Amato and Zintis Buzermanis draw attention to the tragedy of 9/11.

The use of pictorial abstraction fuels works by Patrick Brennan, Jameson Ellis, William Graef and Drew Shiflett. Similarly, Mary Schiliro's expansive installation is broadly physical and at the same time completely abstract. Works by Amanda Church, Jorge Fick and Susannah Sternare both painterly and implicitly allegorical, while liveliness and levity reign in sculptures by Gabriele Raacke, Joe Nanashe and Karyn Mannix. Likewise, Lynn Richardson's kinetic flags convey both fanaticism and a sort of optical burlesque as they wave frenetically off sequence.

In sum, the concept of flags is ripe for interpretation and expansive thinking. Midway in the curatorial process, artist and writer Stephen Maine remarked of the show concept, "I have been mulling the metaphorical suggestion that a painting is a flag of sorts--a concisestatement of identity, an encoded system of values, a visual "mission statement." Indeed.

**Janet Goleas, Curator**





Jameson Ellis



Carla Edwards



Banks Violette



Darren Jones



Bob Seng



Christopher K. Ho



Joe Fyfe  
courtesy James Graham & Sons