



**Dennis Bayuzick
& Gabriela Pettit**

Paintings and Bookworks

**College of Lake County
Community Gallery of Art
November 10 - December 16, 2000**

Dennis Bayuzick: Artist's Statement



Dennis Bayuzick, *Abstracts Look*

My aesthetic orientation as a painter has always been rooted in the perennial artistic traditions of symbolism and surrealism. Even my current body of still-life self-portrait paintings, although derived from carefully arranged studio setups of diverse objects and props, flirts with suggestive symbolic significance through the artifice of rather eccentric placement and juxtaposition. Experiencing the seemingly cluttered imagery of these paintings may, in fact, be viewed as somewhat analogous to discovering some previously hidden

but overpacked corner of some abandoned attic where unexpected ensembles of stuff trigger surprising associations of mysterious meaning (at least that's what I hope for).

Yet, since these paintings originate as still-life demonstrations or teaching examples in my painting classes (from set-ups that the students use too), they continue to address traditional and rather conventional compositional and technical issues involving space, color, design, brushwork, etc. These traditional concerns are respected but played with too, and the discipline of painstaking realistic observation and representation is inevitably subverted to some degree by my unsuccessfully repressed surrealist imagination. Space gets warped and over-filled, and tonal color gets exaggerated or selectively over-intensified. Objects get strangely cropped or juxtaposed, and surface texture gets a bit theatrical. Indeed, the rather artificially contrived and even melodramatic formal articulation of these works tends to evoke a stage-like mood and mentality where the often recurring symbolically-charged imagery, like the books and the boxes and the ever-present self-portraits, implies an ongoing scenario of obsessive psychological narrative and exploration.

A comparison with my earlier dream-inspired fantasy painting reveals an equally serious concern with the development of a personal symbolic repertoire of potentially "mythic" imagery, so there seems to be a natural evolutionary connection between the earlier invented compositions and the current paintings derived more from observation. Whether perceived by the mind's eye or conceived via the optic nerve, reality has been rendered symbolic in both bodies of work by a persistent aesthetic vision that seeks at once both the obsessive visual density and graphic clarity that can only do justice to the "horror vacui" of formal meaning that I've never been able to alleviate the need for.

Gabriela Pettit: Artist's Statement

My creative work is developed from collage images, personal photographs and drawings composed into warping flexible arrangements. The images play off recognizable figures or places and more painterly surface explorations. Use of identifiable elements within unreal spaces reflects my tendency towards unusual juxtaposition found in surrealist works. Images distort, while fluid and deceiving spaces meet and slip away from one section to another, transforming color, shape and space into improbably possibilities.



Gabriela Pettit, *Metamorphic Eruption*

Some repeating elements in my work are stairways, doorways, or passages. Each painting reveals several possible paths to follow, none of which appear stable, creating a visual labyrinth for the viewer to journey. Color in my work is typically strong and rather playful. Hues are harmonious within each individual piece and developed into simple scales of values and intensities, in order to manipulate the picture plane further. Fluid shapes are used to create visual movement flowing through and around the space distorting the perspectival cues. Pattern and texture flatten and push the space further, flattening and contradicting the two dimensional surface.

Three dimensional elements connected onto the painted surface are reflective of the book work I have begun. The three dimensional qualities of the book provides for the development of a visual sequence, for multiple images on one. It is another way to manipulate the painting surface and explore techniques and compositional variations that can be limited on a flat surface.

In 1989 I began teaching elementary children in Kenosha Unified School District, and as an art teacher I promote creative decision making as well as technical exploration. Being an active artist keeps me inspired so that my student's projects and assignments are always evolving. Children's art can be so inspiring as they try to create visual representations for their ideas. We keep each other excited about what we create. Their own images have provided revelations for me. It is helpful for me to be a student myself and learn new technical approaches and stylistic concerns so that I remember what being unfamiliar with a process is like. I'm more aware of the learning process and therefore, hopefully more aware of the struggle with new ideas and techniques that children experience.

Dennis Bayuzick

Education:

B.S. Art, 1969, Edinboro State College, Edinboro, PA

M.F.A. Painting (Photography Minor), 1975, Ohio University School of Art, Athens, OH

Professional Experience:

Assistant Professor of Art, 1977-82, University of Wisconsin, Parkside

Associate Professor of Art, 1982-Present, University of Wisconsin, Parkside

Selected One/Two Person Exhibitions:

1995 - *Double Vision* (with G. Pettit), William Carey College, Gulfport, MS

1988 - *Exquisite Corpse* Installation, Walker's Point Center for Arts, Milwaukee, WI

1984 - Joy Horwich Gallery (with Nancy Kittredge), Chicago, IL

Selected Group Exhibitions:

1998 - *41st Beloit & Vicinity Juried Exhibit*, Wright Museum of Art, Beloit College, Beloit, WI

1997 - *16th Hoyt National Juried Exhibit*, Hoyt Institute of Art, New Castle, PA

1996 - *Wisconsin Art Education Assc. Membership Juried Show*, MIAD, Milwaukee, WI

1996 - *Just Add Water*, theme invitational, Wustum Museum of Art, Racine, WI

1994 - *Baer Art Competition Juried Exhibit*, Beverly Arts Center, Chicago, IL

1993 - *Open Spectrum Juried Exhibit*, Adler Cultural Center, Libertyville, IL

Gabriela Pettit

Education:

Master in Education, 1997, Carthage College, Kenosha, WI

Bachelor of Art, 1987, University of Wisconsin-Parkside, Kenosha, WI

Professional Experience:

Art Teacher, Kenosha Unified School District #1, 1989 to present

Selected One/Two Person Exhibitions:

2000 - Exhibition of Books and Related Paintings, Anderson Art Center Library, Kenosha, WI

1998 - Exhibition of Books and Paintings, University of Wisconsin Parkside Library

1995 - *Double Vision*, (with D. Bayuzick), William Carey College, Gulfport, MS

Selected Group Exhibitions:

1999 - Pump House Regional Art Center, LaCrosse, WI

1998 - *Consider the Twig* Exhibition, College of Visual Arts, St. Paul, MN

1998 - *State of the Book in Wisconsin*, traveling book exhibition

1997 - Chicago Hand Book Binders group show, Northwestern University Library, Evanston, IL

1997 - Graduate Exhibition, Carthage College, Kenosha, WI

1995/96 - *Tree of Heaven, One Book Many Bindings* (one year traveling exhibition) Sponsored by the University of Iowa Book Arts Club

Exhibition Checklist

Dennis Bayuzick

- Cactus Cypher*, 1993, oil on canvas, 24"x18"
Book of Wonders, 1994, oil on canvas, 24"x18"
Naked Came I, 1995, oil on canvas, 24"x18"
Dark Doorway, 1995, oil on canvas, 24"x18"
Tabletop Totem, 1994, oil on canvas, 24"x18"
Thing of Beauty, 1997, oil on canvas, 24"x18"
Secret Stack II, 1997, oil on canvas, 24"x18"
Brotherhood - Heart, 1997, oil on canvas, 24"x18"
Studio Wardrobe: Manual of Style, 1998, oil on canvas,
24"x18"
Abstracts LookI, 1999, oil on canvas, 24"x18"
Study: Cactus Cypher, 1993, oil on canvas, 18"x14"
Study: Book of Wonders, 1994, oil on canvas, 18"x14"
Study: Naked Came I, 1995, oil on canvas, 18"x14"
Study: Dark Doorway, 1995, oil on canvas
Study: Tabletop Totem, 1994, oil on canvas, 18"x14"
Study: Thing of Beauty, 1997, oil on canvas, 18"x14"
Study: Secret Stack II, 1997, oil on canvas, 18"x14"
Study: Brotherhood - Heart, 1997, oil on canvas, 18"x14"
Study: Studio Wardrobe, 1998, oil on canvas, 18"x14"
Study: Abstracts LookI, 1999, oil on canvas, 18"x14"

Gabriela Pettit

- Liquid Landscape*, 1996-1997, oil on board, 24 1/2" x 24 1/2"
Improbable Pathways, 1996, oil on canvas, 25 1/2" x 25 1/2"
Puppet Pantomime, 1997, acrylic on canvas, 24 1/2" x 24 1/2"
Canvas Book, 1997, acrylic on canvas, 12 1/2" x 9"
Passages to Trespass, 1998-1997, acrylic on wood,
21" x 16" x 7"
Pathfinder, 1998-1999, acrylic on wood, 19" x 19"
Connecting Passages, 1999, acrylic on wood,
16 1/2" x 16 1/2" x 12"
Rites of Passage, acrylic on linen, 25 1/2" x 25"
Errant Corridor, oil on canvas, 18 1/2" x 18 1/2"
Somnambulant Escape, oil on wood, 18 1/2" x 18 1/2"
Metamorphic Eruptions, acrylic on canvas, 27" x 27"
Fragmented Journeys, 1997, acrylic on canvas, 30 1/2" x 35"
Paradox Path, 1992, oil on canvas, 24" x 24"
Venus Reading a Book, 1996, acrylic on wood, paper,
15" x 11 1/2" x 5"
Slate Book, 1996, acrylic on slate and clay, 10" x 7"

College of Lake County

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Gallery hours:

November 10 - December 16, 2000

Mon-Fri 8:00 am-9:00 pm

Sat 9:00 am-4:30 pm

Sun 1:00-5:00 pm

No evening hours Nov.22

Closed: Nov. 23-26

This program is partially supported by a grant from the Illinois
Arts Council, a state agency.

The Community Gallery of Art is a project of
the College of Lake County Foundation.

Front cover:

Top: Dennis Bayuzick, *Studio Wardrobe*

Bottom: Gabriela Pettit, *Slate Book* (detail)