



## *Friends: Near & Far*

September 14 - October 12, 2002  
Opening Reception, October 4 6 - 9pm  
Binney & Smith Gallery  
Banana Factory, Bethlehem Pennsylvania

**Friends: Near and Far** represents the artwork of six individual artists who bring six unique artistic perspectives to the Banana Factory in this exhibition. In the past four years, I have witnessed the growing importance of the arts in South Bethlehem, and the Banana Factory is a center for much of this arts activity. More than one artist has revealed that his or her move to Bethlehem was directly related to what s(he) heard about Bethlehem as an arts community. In addition, former Bethlehem and Eastern Pennsylvanians who moved to other parts of the country began to have artwork shown in the former industrial city they sought to escape. Others have lived in Eastern Pennsylvania throughout their lives and have touched the Banana Factory through their involvement with the arts. Artwork from some of these artists is represented in this exhibition.

*Carolyn Latanision* grew up on Montclair Street in South Bethlehem. She remembers her father leaving every morning to paint the smokestacks at Bethlehem Steel. Now she paints the architecture of Bethlehem Steel - buildings that are deserted but evoke the spirit of the people who spent their lives working there.

*Mark Kobasz* creates "concrete expressions of specific peoples, places and time" through his glass sculptural depictions of cities, buildings and environment. Symbolizing an urban and industrial architecture, Mark's sculptures suggest the lives of a people and culture. The scale and proportion of the buildings, together with the texture created through the glass, invite the viewer to imagine and dream.

*Eunice Boscov's* large-scale photographs capture selected and intimate moments in time and place. Anonymous inhabitants, architectural settings and engaging expressions create a glimpse into the lives of seemingly ordinary individuals. Eunice frames these episodes of life in a way that celebrates the moment and thereby elevates the ordinary.

In *Ed Havas'* artwork, the inhabited, built environment is replaced by isolated landscapes of unspoiled beauty inviting the viewer to experience a "quiet moment in time." Even the still-life paintings created by Ed invite contemplative moments and like the landscape, instill a sense of peace.

*Nessa Grainger* achieves a similar sense of quiet and peace via her abstract landscapes portraying vast expanses of Southwest vistas. Through watermedia and collage, Nessa creates meditative and mysterious portrayals of dreamlike settings.

Integrating drawing and painting, *Carol Heft* uses materials, color and composition to create multi-dimensional, diverse, abstract depictions of inner thoughts. Gestural marks and textural application of paint creates layers of meanings within the flat surface generating paintings that are rich in dimension and substance.

From the built to the natural environment, from the populated to the vacant, from the representational to the abstract, each of these artists creates a window for the viewer to gaze, contemplate, smile and imagine.

**Friends: Near and Far** captures the spirit of each individual artist. It is a pleasure to host this exhibition in the Binney & Smith Gallery, continuing to further the mission of the Banana Factory - "to kindle, support and celebrate the artistic, cultural and creative spirit of the Lehigh Valley." I would like to extend my deep appreciation to the artists participating in this exhibition, as well as Cornerstone Financial Services for underwriting the 2002 Binney & Smith Gallery Series.

*Diane LaBelle,*  
Director, Banana Factory

## EUNICE BOSCOV

As a street photographer, I've always been drawn to the beauty of the ordinary and by the way the light transforms and creates visual excitement and meaning. I'm always excited by the fortuitous harmony of color and form which makes the ordinary poetic and evocative. For me, one of the most compelling aspects of a photographic image is that the beauty in it can represent a duality - it is unequivocally part real and part creation. Here is a bit of the real world which I can celebrate by framing and transforming through the camera's lens.

*Abandoned Home, "Chad Loves Danai", Reading*  
*Abandoned Home, Grandchild, Reading*  
*Abandoned Home, "Living Healthy", Reading*  
*Abandoned Home, Triptych, Reading*  
*Gargoyle, Milan*  
*Brown Shoes, Milan*  
*Suits, Venice*  
*Family, Crete*  
*Mirror, Rhodes*  
*Grids, Cartagena, Columbia*  
*Silver Sandals, Costa Rica*  
*Young Woman, Rhodes*  
*Woman in Doorway, Corfu*  
*3:30 PM, Crete*  
*Breeze in Ayios Nickolaos, Crete*  
*Satin Pillow, Corfu*

\* All Photographs are  
 Type "C" prints,  
 Fuji Crystal Archive

*Red Dress, Milan*



## NESSA GRAINGER

I love to paint. I love the flow of watermedia on paper. I love to collage. I love to create paintings.

I received a classical art education studying at the Philadelphia Museum School of Art, The Tyler School of Fine Arts, and the Pennsylvania Academy of Fine Arts.

My early representational watercolors expressed my feelings in poetic and lyric terms. As time passed I felt the need for something that for me would be new and different and I found the answer in abstract watercolors, to which I soon added some collage. Since then, my work has been a synthesis of all these elements.

Many of my paintings were inspired by visits to our Southwest. The spectacular vastness, the peace, the infinite variety of shapes, colors and forms in the constantly changing light always move me deeply. The goal of my work is to recreate and share with others the mysterious and magical feelings that I have experienced.

I always had a special love for the purity and beauty of the unspoiled natural world, but my abstract landscapes not only express feelings that were evoked by what I actually saw, but also what I have long imagined.

*Coree Falls, Watercolor w/collage*  
*Dichotomy, Watercolor w/collage*  
*Hillside II, Watercolor*  
*Long ago, Watercolor w/collage*  
*Distant Bluff, Watercolor w/collage*  
*Primordial, Acrylic on canvas*  
*Sweep, Watercolor w/collage*

*Sunset, Watercolor w/collage*  
*Strata, Watercolor w/collage*  
*Windshifts, Watercolor w/collage*  
*Mercury, Watercolor w/collage*  
*Repose, Watercolor w/collage*  
*Diversity, Watercolor*

*Magma,*  
 Watercolor w/collage



## EDWIN HAVAS

I've tried most media with every kind of subject matter, and I have always returned to traditional landscape painting in watercolor. More recently I find myself drawn to doing larger paintings in acrylic and oil paint as well.

The noted art critic Robert Hughes has suggested that it was assumed that the abstract paintings of the 60's and 70's had eliminated realism. Not so, he claims. It is back with much vigor by younger American artists.

We have this thing with wild places.

Quiet moments in time that are felt and experienced are what I seek, and what leads me on; an old custom, ever new!

I love what I am doing right now but since my work is constantly evolving, I can't help but wonder what lies ahead.

*Vignette, Watercolor*  
*Monocacy Creek, Watercolor*  
*Blue Mountain Deer, Watercolor*  
*Country Road, Watercolor*  
*Siena Votive, Watercolor*  
*Flatbrook, Oil*  
*Delaware Birches, Acrylic*  
*Autumn, Wellsboro, Oil*  
*First Star, Oil*  
*Walpack Valley, Acrylic*  
*France On Line, Acrylic*

*Boston Lace, Watercolor*



## CAROL HEFT

When I graduated from art school on 1976, I moved to New York and for the past 25 years, it has been my home. When my husband began teaching in the music department at Lehigh University about six years ago, I decided to spend part of my time in Pennsylvania and part in New York.

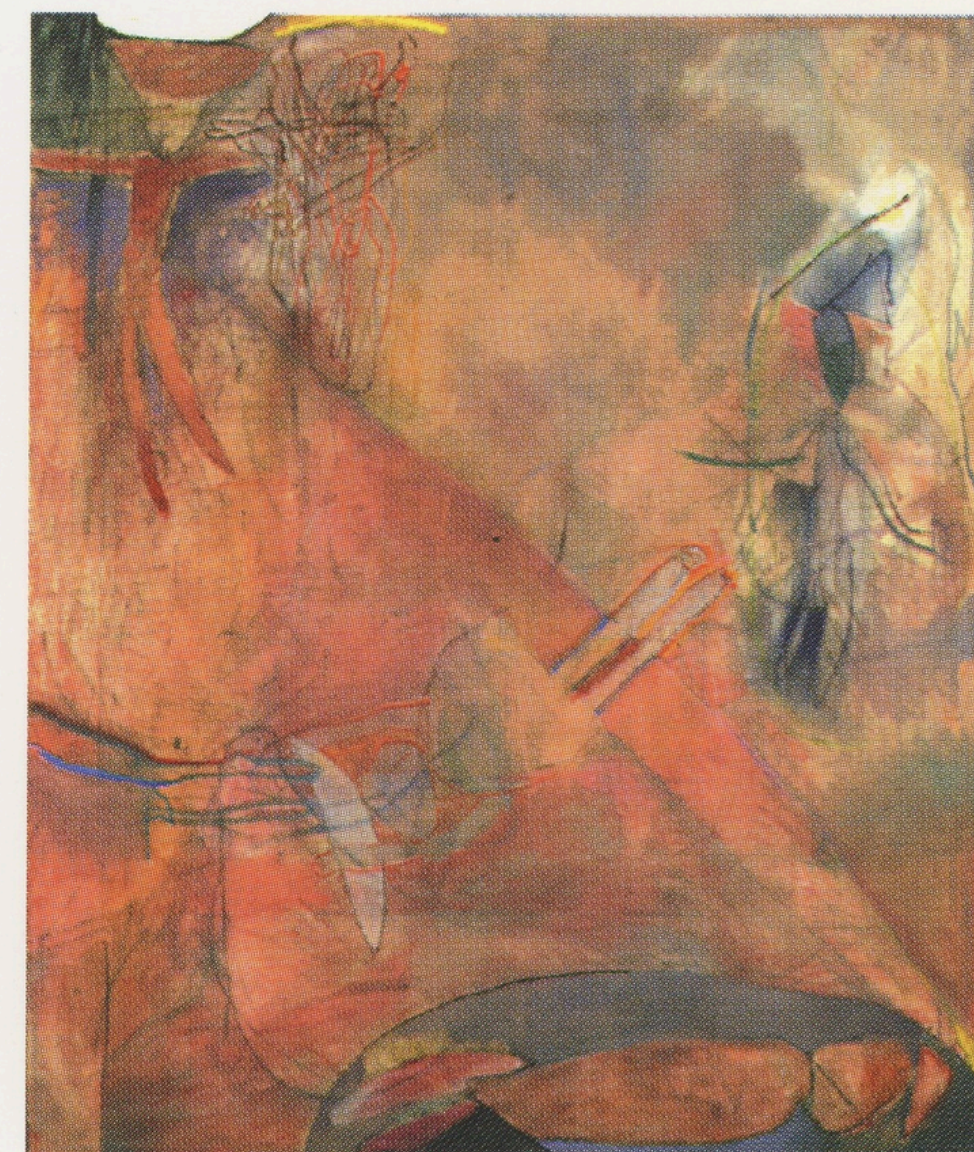
I have a traditional background in drawing and painting. I attended the Madison Connecticut Art School in the summers from the age of 12-17 before going to Rhode Island School of Design. American master, Robert Brackman, N.A taught at the Art Students League at that time, and brought some of his winter students to Madison. There I learned about reflected and local color, the sensuality of oil paint, construction and composition and how to draw.

As time went on, I found myself becoming increasingly exploratory with materials, and more focused on composition. At this point, whether I am drawing from life, or working more abstractly, I am interested in creating objects that transcend their physical reality. Underlying my approach is an interest in spatial layering, and a love for color temperature and working with three-dimensional space in a two dimensional format. I feel that drawing and painting are integrated in much of my work. Line functions as edge, figure, and marks space.

As I mature as an artist, I put more faith in developing a personal artistic intuition that guides my process and gives my work its expression and meaning.

*Figure Study, Back,*  
Charcoal, pencil, black paper  
*Red Figure, Oil on canvas*  
*Many Rivers,*  
Charcoal, pencil, paper  
*The Wind,*  
Oil, crayon, colored pencil  
*Figure A, Charcoal, paper*  
*Cycle, Oil, crayon, paper*  
*Seated Figure Studies,*  
Charcoal, chalk, paper  
*Small Circus Music,*  
Oil, crayon, cardboard  
*Reclining Figure,*  
Charcoal, paper

*Circus Music, Oil on canvas*



## MARK KOBASZ

I know that I have been successful when a silent voice emerges from a piece. A sense of being, almost of soul. The shapes I work with can be traced back to my early and on-going fascination with both minimalism and the animism of indigenous art and architecture.

I explore the rich territory of cities, anthropology, ritual, architecture, Neolithic art, animals, dinosaurs, ancient Chinese bronzes, smokestacks, roofed structures, the end of the world, buildings with legs, tombs, mills, and animals that are houses. I am especially drawn to the evocative and universal shape of the tower. From the stone temples and observatories of the Mayans, to the wooden spires of Protestant settlers, to New York City skyscrapers, these buildings (or man made mountains) are concrete expressions of specific peoples, places, and times.

I work with materials such as wood, concrete, and metals as well as pure glass. Glass fascinates me because you can see in but, being solid, the interior retains the mystery of the unknown.

In my public art, I often work collaboratively, creating pieces that both reference my studio work as well as incorporating themes related to specific places or groups of people.

*Long barrow*

Sand cast glass, steel, copper

*Step*

Sand cast glass, copper

*Circa*

Sand cast glass, wood, steel

*Facade*

Sand cast glass, steel

*Ark*

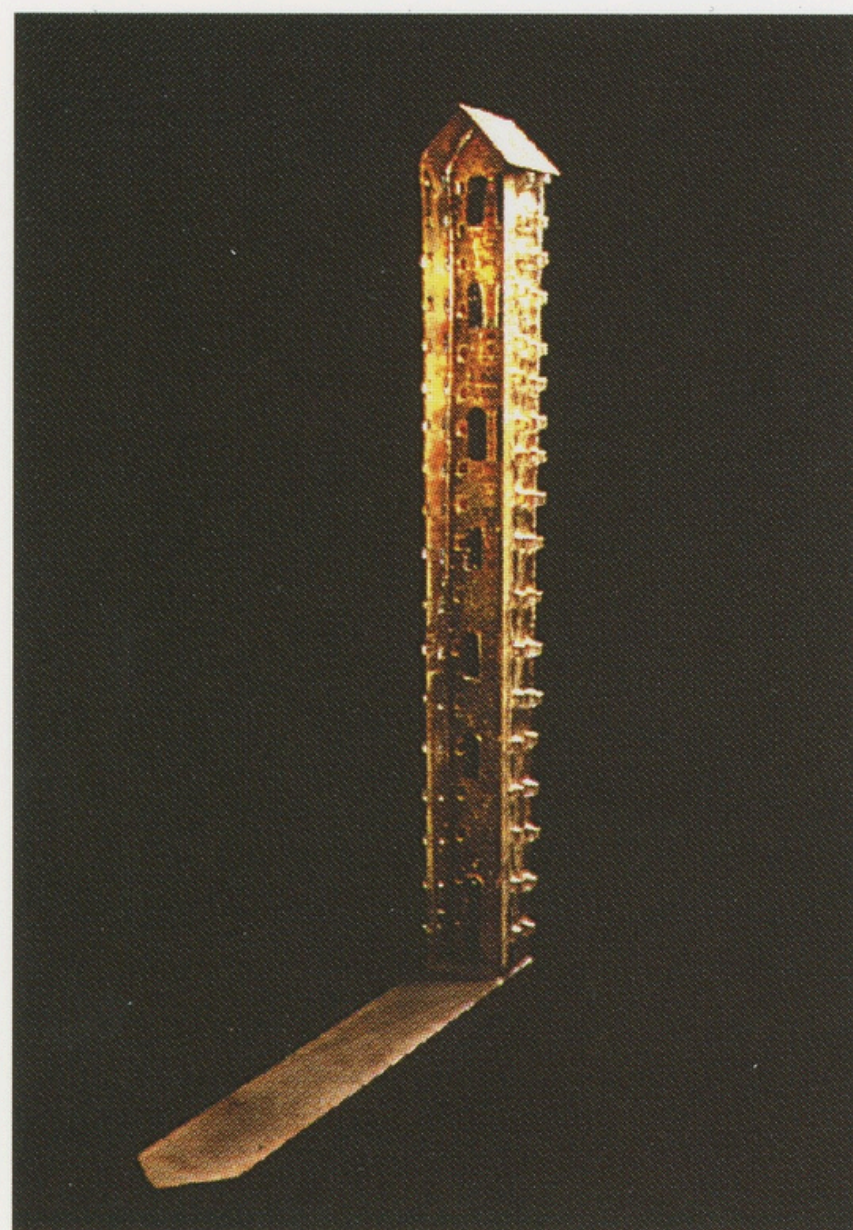
Sand cast glass, steel, copper

*Small Houses*

Sand cast glass, copper

*Path*

Sand cast glass, steel, copper



## CAROLYN LATANISION

The Montclair Avenue neighborhood where I grew up, just a few blocks from here, was almost in the shadow of the Bethlehem Steel Company. Every day, my dad walked to his job, painting smokestacks.

I thought I could never move far enough away from the dirt, the noise, and the smells. But when I heard that the plant was closing for good, my first emotional reaction was to memorialize this place that had so dominated our lives. Over many months, I explored and photographed the abandoned foundries and derelict machine shops where my grandfather and my great grandfather had worked-and which ultimately claimed their lives. This series, still in progress, is based on those photographs.

People and architecture figure prominently in my work. The strength and style of buildings and the many abstract patterns of light and dark they provide, the juxtaposition of people and architecture and the connections they create, make a statement about the complexities of the time in which we live. And although this series focuses on buildings, to me it also evokes the lives and spirits of the thousands of people who worked here over the years when Bethlehem Steel was a vital force in U.S. industry.

I have been a painter all my life, originally encouraged by my mother, Kathleen Domenig, who was an art teacher in Bethlehem for many years.

*A Century of Steel*

Oil on canvas

*Always on the Phone*

Watercolor

*Blast Furnaces C & D*

Casein

*End of Summer, Mohonk*

Watercolor

*His Master's Voice*

Watercolor

*Parade of Rooftops, Bethlehem Steel*

Casein

*Quandary*

Watercolor

*Reflections, Bethlehem Steel*

Watercolor

*Return to Iron Oxide*

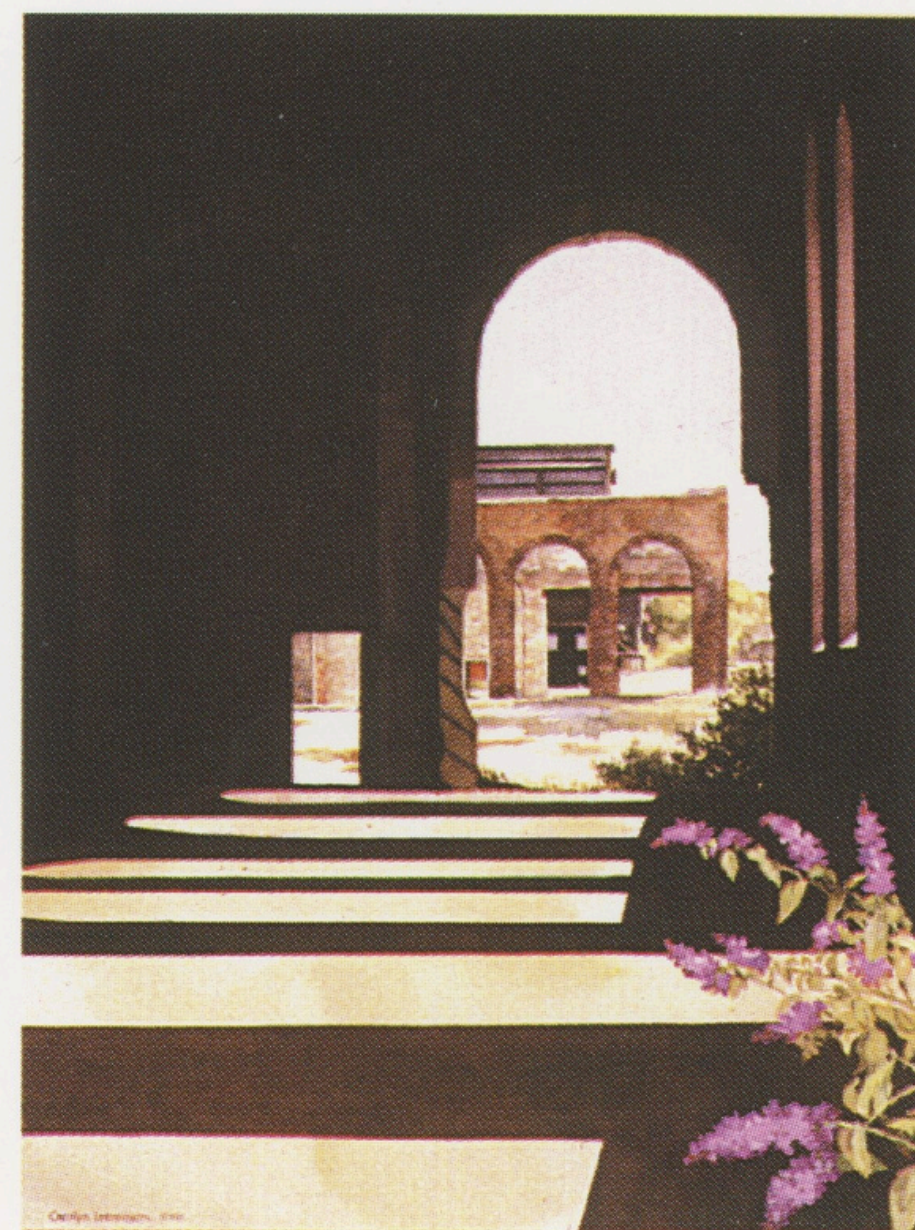
Watercolor

*Iron Foundry, Changes II*

Watercolor

*Iron Foundry, Enter Sunlight*

Watercolor





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# EXHIBITIONS 2002

JANUARY 18 - FEBRUARY 23

*Hans Moller*, Binney & Smith Gallery  
*Lincoln Fajardo*, Banko Room Gallery

MARCH 3 - APRIL 6

*Artists & Art of the Book*, Binney & Smith Gallery  
*Young Artist Exhibition*, Banko Room Gallery

APRIL 26 - MAY 3

*Voices of Steel: Clarence Snyder with Edward A. Leskin*,  
Binney & Smith Gallery  
*Southside Photo Exhibition*, Banko Room Gallery

MAY 17 - JUNE 8

*Danielle Jacqui*, Artist-in-Residence, Digital Art Classroom

MAY 24 - JUNE 30

*National Association of Women Artists: Annual Exhibition*,  
Binney & Smith and Banko Room Galleries

JULY 5 - AUGUST 17

*Collaboration: Music & Art*, Binney & Smith Gallery  
Dane Tilghman, juror

AUGUST 30 - OCTOBER 12

*Gallery 20*, Banko Room Gallery

OCTOBER 18 - NOVEMBER 30

*Pennsylvania Watercolor Society*, Binney & Smith Gallery  
*Healing Stories: Touchstone Theatre*, Banko Room Gallery

DECEMBER 6 - JANUARY 11

*Banana Factory Artists Annual Exhibition*, Binney & Smith Gallery

*Banana Factory Mission*: To kindle, support and celebrate the artistic,  
cultural and creative spirit of the Lehigh Valley

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*Inside photos courtesy of*: Jay & Jeanne Snyder