Curator Statement

What do great comic images have in common? They often reveal exaggerated features of humans and animals; strange, amusing and/or shocking aspects of daily life; and sometimes, unexpected combinations of words and phrases. In essence, the artist often creates a parallel universe based on his or her personality and signature way of working with ideas, events, and physical materials.

In her paintings and yearly calendars, Stephanie Brody-Lederman offers amusing insights into routine life situations viewed from a tongue-in-cheek, side-long, glance. Bette Blank makes a salami sandwich, a date-bait Cadillac, a shoe lover’s watering hole and a laundromat visit so outrageous that we are never quite the same afterwards. Taking a scribble from anyone, Barbara Neibart is able to transform it into a cartoon or caricature with a suitably pithy title. Dogs often show up in Neibart’s re-do of great works, Arf History, or insects and other creatures become self-reflections in her magazine, Wild Life. For Rocco
Scary, recalling and creating objects: a merry-go-round, a Ferris wheel, Peanuts cartoon figures or a storm-haunted house, helps trigger slightly misty recollections of fun or fright. Dan Fenelon gravitates more towards a street and graffiti art style, but with his own signature characters as he weaves human and animal participants into his various worlds of wonder. Suprina acknowledges that her stint working on the Macy’s Day Parade has partially influenced her exaggerated mixed-media sculptures that are humorous as well as unsettling. These figures often acknowledge environmental, telecommunications, and political issues even as they are her own particular brand of super-heroes. What is true for all these artists is that they each show us their unique sense of the comedy of life.

- Virginia Fabbri Butera, Ph.D., Curator