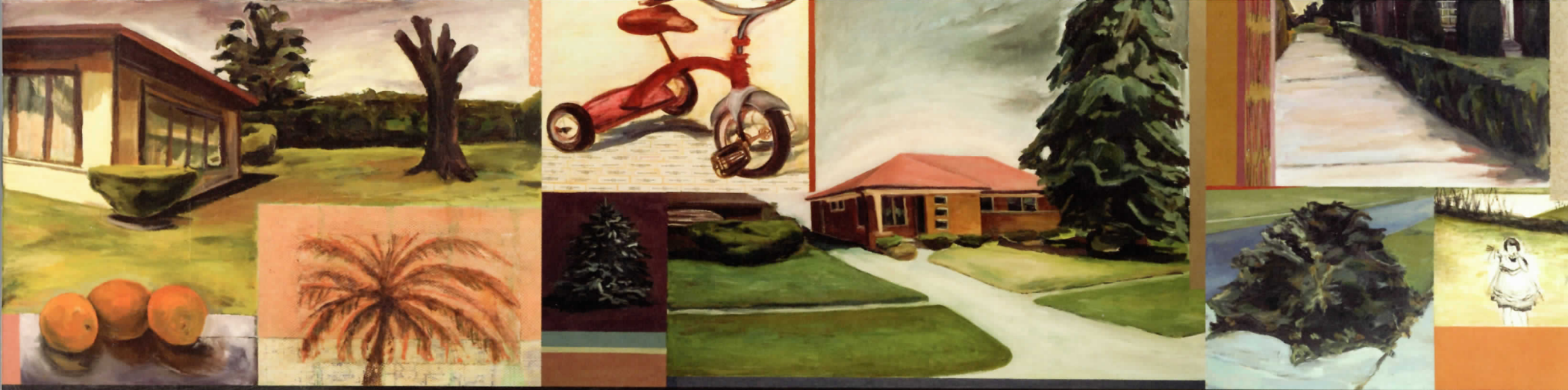
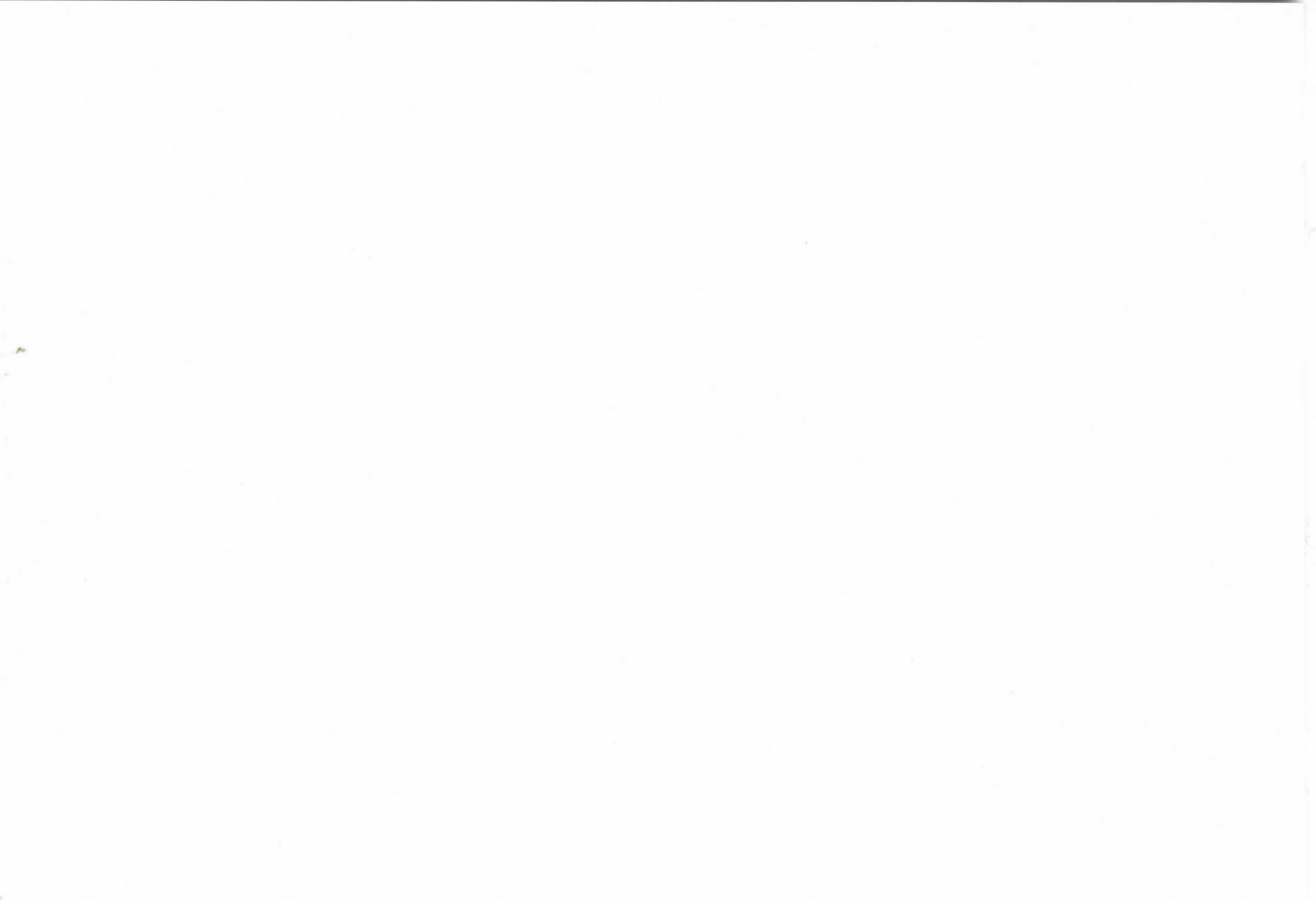




Paintings by

Deborah Sukenic







Deborah Sukenic

Curated by Dick Goody

Meadow Brook Art Gallery

The Secret Life of Suburbia

Deborah Sukenic's paintings expose the fragile psychology of suburbia. Good art is seldom spawned from contentment and the restlessness in Sukenic's work oozes up through cracks, spreading across the foreground and forecourts of her bleak suburban piazzas. Neither landscapes nor genre scenes, these paintings explore the fragile relationship between the remembered and the observed delving into the artist's memory through painting. The psychological realm explored in her work is the not so pristine, entropy ridden architectural domicile unit. Sukenic's fatigued houses and interiors invite inquisition. Perhaps she wants us to dig, and dig deeper - archeologically that is - to deconstruct with Freudian trowel and brush to find out what went awry because in her version of suburbia all is not always well.

This is where we used to live; Sukenic paints the home and hearth with the same verve as Vuillard, another painter of *home-life*. He is one of her favorite painters, as is his contemporary Bonnard. Such *Intimisme* (the depiction of intimate domestic scenes) practiced by Bonnard and Vuillard is significant enough in Sukenic's oeuvre to merit comment. While she luxuriates in Vuillard's lush paint handling, the great master's work presents a more golden, retinal version of *dimanche après-midi*. Her paintings, while sharing Vuillard's painterliness, reside chromatically and psychologically in a darker cerebral vein. Neither is her vision akin to the comfy interior dioramas of Chardin, although one can see that she is intimate with his paintwork, particularly in her palette of dark greens and pastel earth tones. The shelf-like still life aspect is also analogous, but not so her use of distorted aerial-perspectives. Nor is it the domesticity of the haute bourgeoisie she is exploring. Sukenic's houses, carved out of subdivision in the 1950s and 60s, were built for

first-time buyers and baby boomers. Hers is the anonymous world of the middleclass; the entire black hole of suburban disappointment looms with all its interminable inevitability captured forever in the amber of Sukenic's painterly brushstrokes.

Some of her paintings have people. These are invariably derived from monochrome family snapshots and appear frozen and flattened. Like Piero della Francesca's impassive figurines they are completely ineloquent, that is, they appear utterly incapable of ever rendering a single word of speech.

The ambience of Sukenic's imagery possesses a sense of foreboding that brings to mind the famous legend of the *Mary Celeste*, a ship found under sail 400 miles off the Azores in 1872. Curiously there was no one aboard, yet everything appeared normal - dishes were laid out on the table and cargo stowed safely below; nonetheless the ship was devoid of captain or crew, seemingly abandoned without sign of struggle or turmoil, ominously sailing nowhere. Sukenic's paintings have the same air of mystery. This underlying sense of disquiet acts as a lure, drawing us in. Interior photographs of the houses surrounding Chernobyl, abandoned mid-meal, have a similar inexorable air of tragedy, and that Sukenic can communicate a congruent sense of anxiety and fear with a measured conglomeration of deft brushstrokes is what makes her work so compelling.

The most extraordinary aspect of Sukenic's work is her restraint, her capacity to work the paintings elaborately, but not excessively, engendering an underlying sense of helplessness - paralysis in the face of entropy, because these paintings expose the fallibility of materialism - why do we buy houses and remodel them when we know that ultimately everything inevitably falls apart?



Ridgedale # 1 (for Susie) 2004, oil on canvas with fortune cookie wrappers, 36 x 60 inches

Yet, at the same time, in a contradictory vein, her parallel revelation is that there *is* actually something comforting about the archaic comforts of Grandma's house - a sense of paradise regained in the sanctuary of nostalgia. It is this conflict between consolation and unease that fuels her work and she revels in the discomfiture of it.

If one excludes the act of painting (the building of form with layers of paint), which is so central to Sukenic's vision, there are five processes at work here. The first is the tradition of still-life painting. Second, there is the use of elevated views, where a stained expanse of foreground is rendered even more ominous by the stark depiction of a house - one might think of real estate promotional photographs - but her houses are anything but promotional - they are not unlike the presentiment of the house in Sophia Coppola's version of Jeffrey Eugenides's "The Virgin Suicides;" Sukenic's suburban façades are anonymous, yet bristling with the revelation of some idiosyncratic narrative played out within. Third is the use of flat monochromatic family album snaps. Fourth is collage, and finally there is the employment of abutted planes or compartmentalized rectangles with or without imagery. A painted or collaged frame integral to the painting often encloses these five elements. These facets create a storyboard or film cell effect, a cinematic resonance, but it's a silent movie with no soundtrack.

And where is *my beautiful house?* - in America, *surely?* Why, then, does Sukenic appear to drop her jerrybuilt homes in barren subdivisions, which seemingly could have been carved out of wastelands in Hungry, Poland and Byelorussia? And why are these dwellings engulfed by bellicose weather and invariably surrounded by a desolate expanse of tamped down mud or cement? Perhaps these severe outposts are more indicative of our own mid-west tundra-world than we would like to admit. There's no place like home, but what is the sense of place in these dollhouses of the mind - or rather of the memory: Sukenic's memory, because there is more than mere nostalgia in her

remembered tableaux. Possibly she is harping back even further, digging deeper into the subconscious mind of the old country, sampling the imprint of earlier Eastern European diasporas.

The brilliance of these paintings lies in their intimacy and love of paint, facilitated by the artist's acute memory of "the old neighborhood" (and her recollection of successive homes of close family relatives). The elapsed time from Sukenic's childhood to the present is accrued in a delay of decay and seepage rendered so exquisitely in her assured ruthless strokes of paint, all capturing several decades of sinking and fading. This ironic paradise is a psychological and formal deconstruction of suburbia, but it is also a contemporary polemical critique of the isolation and absurdity of materialism and of house-to-car-to-work-and-back-again monotony. Sukenic has *punked* the rat race from within - *we are what we eat*; she grew up in suburbia and the work is a flashback to childhood when suburbia seemed like a good idea - when it was a boon to the petrochemical and auto industries, as indeed it still is, but when the oil runs out, if art is a cultural mirror, Sukenic's paintings will perhaps function as an epitaph for the liquid age of hydrocarbon.

Artists like Richard Diebenkorn and Edward Hopper must have appealed to Sukenic once, both in terms of subject matter and use of paint - particularly with regard to Diebenkorn's painterliness and Hopper's aloof rectilinear compositions with their desperate air of ennui. Sukenic's cool muted chemical yellows, greens and reds are more toxic than those of either predecessor, but one can see how they must have inspired her. As in Diebenkorn's middle period, Sukenic is an artist who has attempted to paint her way into a new mode of expression and herein lies the inventiveness and success of her work. In addition to paint, her arsenal includes collage and photography - photography as a prototype for imagery, that is. The use of collage and photos liberate and facilitate her painting process. The pasted fabric, wallpaper and snapshots also act as insular buffers that allow several different zones of painting to coexist



Whitcomb Part IV, 2001, oil on canvas with wallpaper, 36 x 56 inches



Whitcomb, Part I, 1996, oil on wood and canvas, 47 x 62 inches

within a single work. She is not, however, a follower of the Hopper/Diebenkorn clan - maybe she was as a student, but now her work lies firmly in the contemporary zone. Compare her to Peter Doig, for example, particularly with regard to his interest in landscape and his repainting of multiple versions of similar images. Both artists opt for the banal over the exotic. In Sukenic's work this repeated translation of an extant prosaic image engenders the relentless pursuit of a stylized painterly template; hence a "normal" middleclass home becomes charged and ominous.

To have chosen, ultimately, not to be an expressionist, to place her attention on architecture and still-life rather than gesture, and to focus on equivalent form and composition is the root of Sukenic's success as a painter. The late twentieth century, with its firmament of brilliant panjandrum expressionists, was an epoch of paint by the bucket load where gesture was held as sacred: Anselm Kiefer (with his epic caked-on works about German history), Georg Baselitz (in all his anguished topsy-turvy genius), and Susan Rothenberg (with her impasted fields of horses and hands). Such earnest heavyweights made it difficult for more domestic-sized figurative artists to stake a claim; painters who loved paint either had to commit to the *big* expressionist mode or re-invent their method of working. Sukenic had a dogged determination to stick to the task, that is, to make intimate, psychologically fraught works about paint and the places we live. An artist that has obliquely assisted Sukenic (as much as Picasso in his collage/paintings) might be Sigmar Polke. Not in terms of his (crazed, left-field) subject matter, but more in regard to his re-introduction of collage as a foil for expressionism. In many ways using collage has aided the domestic scale of Sukenic's work and helped her stay focused on her love of paint and structure.

A recurring theme in Sukenic's work is the use of doppelganger images. Two-by-two trees, houses, fruits and vegetables appear as successful accompaniments to collage, that is to say, near identical images painted with

brio vie for our attention. She is an artist that likes resistance and is stimulated by challenge purposely placing herself in *mission impossible* mode. Similarly, if the supposition is that she prefers not to make single paintings of solitary images - she likes to compare and contrast, usually with several things in one painting - then using abutted compartmentalized rectangles has proven a fertile method. As in the paintings of the great German expressionist Max Beckmann, Sukenic employs her own quirky versions of the diptych format: fragmenting her canvases with box-like nooks and crannies enveloping each collection of disparate imagery which also recalls Joseph Cornell.

The timelessness of her work is that of the stopped clock because the subject matter she prefers is not contemporaneous. Her objects, snapshots, wallpaper and memories are of yesteryear. Such harping back gives the work its shrine-like quality. The relics of Sukenic's youth are held in rectilinear reliquaries which snub fashion. We are reminded of "Mrs. Haversham's dining room" and, in this sense, the work also recalls faux rooms in museums with their displays of period furniture. Of course the architecture and objects in Sukenic's work are much newer and much less grand; they have a human scale not from the olden days, merely the old days. Sukenic's interior/exterior are powered by her own history with all its latent sense of anxiety, ennui and entropy; in each picture the artist is tracing her progress, which is also our collective late 20th century progress, navigating through this uniquely American, uniquely Midwestern suburban landscape.

The most interesting aspect of Sukenic's work lies in its inherent contradictions: nostalgic yet disconsolate, affectionate yet critical. Our homes lay witness to all this, housing the material evidence of our memories, good and bad. There is no escape; this is how we live - and what she is revealing is the affection and ambivalence of family, or rather the "evidence" of family because her paintings never show action; they deconstruct the after effects, the shockwaves of love and loss.

Interview

Dick Goody: *What sort of thoughts had you about being an artist as a child?*

Deborah Sukenic: At my sweet sixteen party, my favorite gift was a Vincent Van Gogh book. I just worshiped it. I was always interested in painting. In high school my favorite class was ceramics - my teacher was quirky and unusual and I liked him. In my freshman year in college, I really loved Art History.

How did you first approach house paintings?

Initially I was interested in painting the human condition, not in a literal way but metaphorically. My early paintings were of anonymous environments: interiors and exteriors of bars, restaurants, hotels, apartments and houses. I was interested in revealing and conveying stories about what may have happened in these places without being specific... The idea of the house unfolded naturally as I started looking at the environments that I lived in. This is when I started looking at old family snapshots and the memories and fragmentation of memories started to be uncovered. The homes in my life and the memories associated with them unraveled into these 'place portraits.'

What paradigm or archetype is encapsulated in the suburban house?

It encapsulates suburbia where I grew up, but this was not what I intended when I began these paintings. However, it may be on a subconscious level since my grandfather owned a lumberyard and then he, my Dad and Uncle went into the building business. On the weekends my Dad would take us to his jobs and we'd run around the half-built houses or apartments. It was just part of what we did growing up - Sunday afternoons drives looking at houses.

There's a curious sense of place in your work. Clearly these are American houses, but often it looks as if the architecture has been dropped into a Mexican, Russian or Polish wasteland.

It is the idea or the feeling of place that is most important to me. The emotion is often conveyed by editing out everything but the necessary elements to tell the story or create the mood. However this happens when I paint - it's not pre-planned or intended. Often I plan to include much more stuff into the environments but it gets painted out as the painting develops. In some ways I am interested in conveying a loneliness or the isolation felt by many growing up in these 'comfortable' neighborhoods. The suburban angst is something I had to contend with but I think it goes

beyond that to the human condition of wanting to feel connected, yet these environments create so many divisions.

What sort of narrative is embodied in a house itself?

It's not so much one specific narrative - it's both personal and symbolic: the part of me that thinks of the house as an icon. Anytime there's a news story they film the person's home, and it's always so odd, even if nothing happened at the home. This is where the person lived. It's a total reflection of who the person is through where she or he lives in their environment. The media uses it all the time and it seems so odd.

The home is where the heart is.

It's always about the house with me - the house as a metaphor. I'm always searching for a home and a sense of place - an idealized comfort zone.

So what is imbuing these paintings with their sense of drama?

Well, the drama is truly about memory and desire. The memories uncover and reveal hopes and dreams that may have or not have come true. The real drama is based on my emotional reaction to this desire - desire for those intangible things: the cravings, the lust, the passion and the disappointments when life takes its path regardless.

Your work is of an intimate scale - I only mention this because of all the large-scale art that's being made these days. How do you feel about scale?

It's practical in the sense that I'm comfortable working in this size. It's perfect for me. I wouldn't go any larger than six feet by four feet, I don't see my work needing any more space than that - especially when I do a small portrait - I hardly ever put figures in my larger paintings. So this is very personable and intimate for me.

When you paint figures you almost seem to turn them into architectural elements, by which I mean they appear almost inanimate.

I'm most interested in the pose and the place; that's enough information.

So it's not about the personality of the person?

I think the personality comes through the environment they're in.

So are the people part of the environment or individual entities?

They definitely have to be integrated into the environment or they don't work. They're about a specific moment in time and place. For example, in a painting I did of my sister, what I actually painted was her coming home from a birthday party. I started drawing it out but then stopped because I didn't want to overwork it. My figures are



Whitcomb, *Belle and Karl*, 2000, oil on canvas and wood with wallpaper and sequins, 23.5 x 33.5 inches

intentionally painted in thin layers of paint. They have just enough information.

Is that different than how you paint architecture?

Yes, I work and re-work the architectural elements keeping the paint on by layering and scraping it and layering again so it ends up with a thick surface. When I re-work the figures, I apply the paint and wipe the paint off until it's right. So the process of working is the same in the sense that I re-work the images, but for the figures I wipe it all off until the image is correct or seems right. It's just the choices I make about the surface that are different.

Is a painting without figures different than one with?

Yes. With figures they're more specific portraits so they're more intimate and usually smaller in scale. Also, with figures I use thin washes, but with the houses and landscapes the paint is much thicker. I see figures as being much more delicate. I don't want them to look as fully realized.

How do you decide whether to include figures or not?

It depends. It's very intuitive. I may be looking at some family photographs and I have a square of wood and I just paint it. Other times I have a specific person in mind and I paint the image and the painting grows from there. Sometimes it sits around for a year or two, but then all of a sudden it clicks. But other times I get the whole idea at once.

What about your larger paintings?

The larger ones really have to be more planned out because they're not made of fragments. The smaller ones are literally made from different pieces or fragments and everything in them: the figures, material, color, it all has to connect together, but usually over a longer period. I have all this stuff in my studio and gradually it comes together. The whole point of my work is that it's about memory and place, I mean, fragments and memory and how they connect and disconnect. The process is intuitive.

How do you use photography in your work?

I take photographs of houses, but I also use existing photographs. The photographs are a starting point, but only that. One of the things that greatly inspired me was my grandfather's photographs. He was such a lousy photographer, but his photographs have so much meaning for me. His Polaroids are faded now, but to me they look beautiful and they're very important to me.

When did you start working with wallpaper?

In Graduate School - it was met with great resistance - the first time I painted on wallpaper, when I was doing the small house paintings everyone wanted me lose the wallpaper. They kept saying: "How does it go with the idea?" To me it went perfectly. It was the most natural thing in the world. It had to be specific kind of wallpaper of course and make the right visual combination; there was nothing casual about its use. It was very exciting because it created these new formal relationships.

Do you see it as collage?

Not necessarily. It's structural - a way of connecting one part of the painting to another part.

How do you see your work in terms of contemporary art?

I do see my work as part of the contemporary art world, but I am not interested in following any trends, my work comes from a deep place inside and if it falls into contemporary art trends, then it does. However, this does not mean I live in a vacuum, I'm always looking at art and do feel the idea of fragmentation and memory is a contemporary theme. I once had a gallery tell me they'd show my work if I got rid of this or that. I am doing this for *my* reasons. My paintings are more intuitive - along with everything in my life. I love paint and the structure you can create with it. I'm trying to put these things together so they make sense formally and narratively.

It's sounds like a language.

It is. Hopefully other people can relate to it.

Your first degree was in psychology. Why?

I was always the feeling person in my family: emotional, intuitive, quiet, thoughtful - too quiet and sensitive perhaps. I didn't think I had the skill for art. Anyway, I was always volunteering and working with emotionally impaired kids. Initially my family didn't encourage me to study art because they thought it was not a practical way to make a living. I went to Michigan State. I particularly liked the humanities and was very interested in art history. Then I dropped out of college and moved to Arizona for a year and worked in a children's home. I met an artist in Arizona. To meet an artist was fascinating and encouraging. Then I went back to school to finish my degree but I also started taking my initial studio art courses.

What made you decide to go to Wayne State and study painting?

Well, after a few years working in social work in Michigan I developed a serious illness



Winchester, *Hedge Wars*, 2003, oil on canvas
with wax and sparklers, 45 x 50 inches



and had to stop working for several years... I had to move back home. After a time I began to take some art classes: one class each semester until I got better. At first I couldn't draw or paint because my vision was affected so I took ceramics. It was a very traumatic time in my life but it led me to art in a more serious way. Then I began taking life drawing and then painting.

Was there an important teacher at Wayne?

Peter Williams was very important although at first I resisted him a lot. After awhile I didn't know where to take my paintings because my skills were limited and Peter was pushing formal still life painting, which I hated. Eventually he was right of course - I needed to learn how to paint objectively from life and I started to learn how to see things. Now I can't paint from my head. I have to work from something even if it's a snapshot. Anyway, I did a series of still lifes in my own way. I ended up getting another degree in painting and then went to graduate school. There was this one project I liked where we had to paint from a photograph. Suddenly I found a style of painting that I could embrace.

Your paintings are very much about disparate elements coming together. How conscious of this are you when you're working?

Totally. I need to break things up into sections. It's about creating these relationships. I'm not sure why I do it, but it's not as interesting to me if I don't. It's about fragments and separations - about memory and divisions - it's about boundaries and fluidity. It's this formalistic aspect that I like. I like the way it looks when something is broken up.

Early Renaissance fresco paintings have a similar formalistic compartmentalization.

Yeah, I like that too. I think it's something about the compartmentalization that's really important to me. I don't want to overload one picture with a single narrative. I want there to be more possibilities.

Do you see yourself as a regionalist?

Not in a negative sense. I grew up in the Detroit suburbs. This is what I paint. One traditional regionalist I really like is Charles Burchfield, particularly the way he painted what was around him and transformed it into this dark and magical world. I'm also inspired by the countless others with their palettes of luscious earth tones and the unique ways they interpreted their environments. My houses look the way they do because they're not in southern California, they're part of this landscape, but my work is contemporary because it deals with postmodern issues like identity and fragmentation.

In Chicago, how has your approach changed from when you lived in Detroit?

It really hasn't. I'm still painting Detroit. In Chicago my schedule has changed, and my health has improved which is good.

Which artists fascinated you in college and who are you looking at now?

I always liked Hopper, Diebenkorn, Vuillard and the German Expressionists. I relate to Ida Applebroog and Phyllis Bramson (from Chicago), who are both important to me now because of their format and content. I like how they set up their paintings and the broad social/political issues their work addresses. I'm also interested in Eric Fischl's work, but his world is of a different social class than mine. Most recently I saw an exhibit of George Bellows landscapes as well as the landscapes of the Canadian artists included in the Group of Seven... I'm interested in how they paint space and foliage... very painterly.

A lot of artists feel alienated from mainstream culture. Do you ever feel that way?

Only my whole life! I've always been this shy girl. In elementary and high school, I was very shy and had only a few friends. I was always in the background so I think this part of me developed where I could observe the world unnoticed.

When you paint, how does your day go?

When I walk in the door I always feel at ease... then it starts with me eating my lunch in the studio. Some people smoke. I eat my lunch... put some music on and think about what I'm going to do. I try and go with whatever hits me first. I paint for about 3-6 hours or whatever it takes until I feel that I'm okay to let go for that day; usually it gets into an evening thing. But one aspect that has been a constant in the last several years is having a studio and my strong desire/need to paint, so in some ways, I guess my studio is like my 'true home.'

Dick Goody/Deborah Sukenic/Rochester/Michigan/May 2004

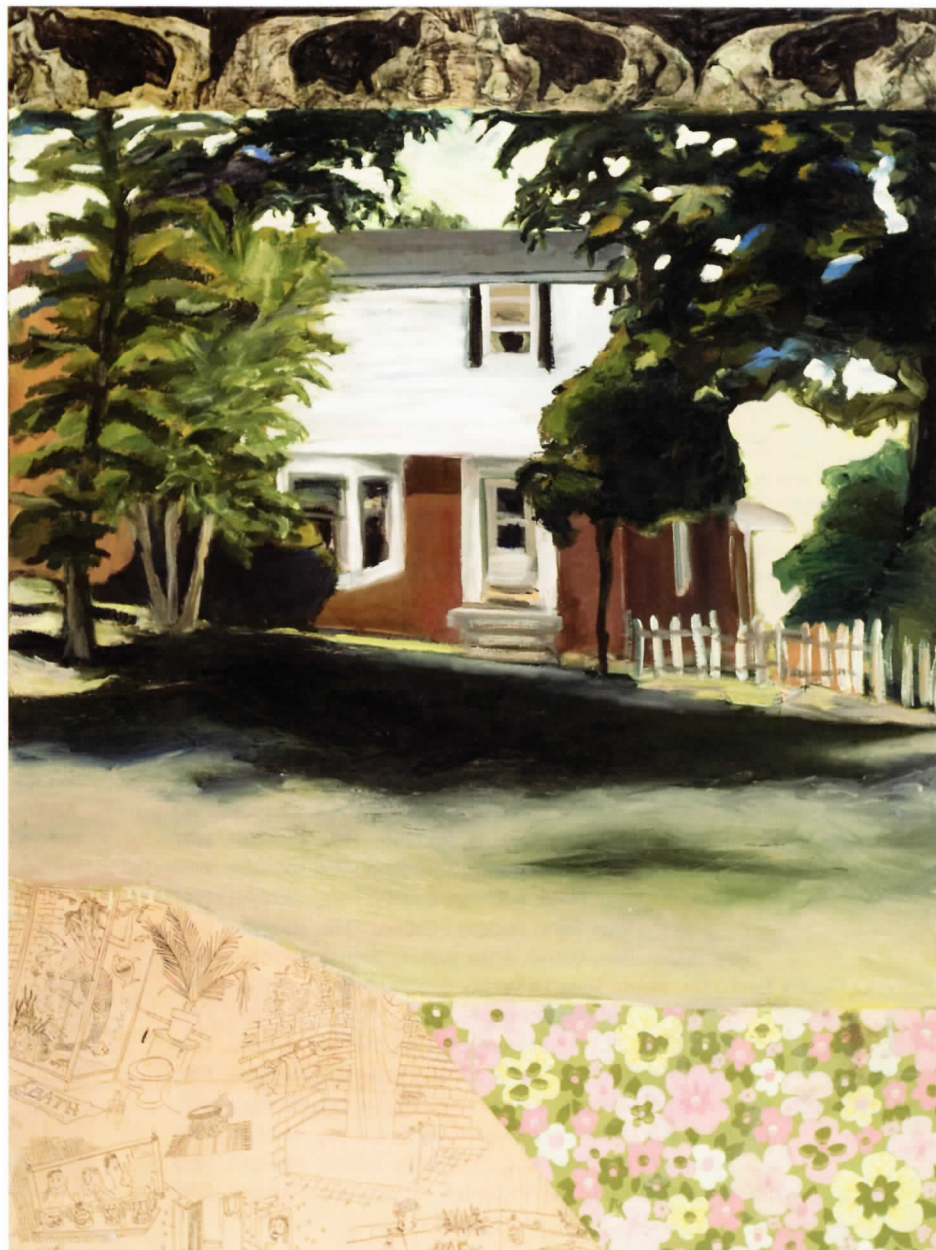
Left: *Oak Park Park (Hill)*, 2004, oil on canvas with wallpaper, 36 x 48 inches
Right: *Oak Park Park (Spanish Dancer)*, 2004, oil on canvas with wallpaper, 36 x 48 inches





Left: *N. Roycourt to Miami Beach*, 2004, oil on canvas with paper 36 x 40 inches

Right: *Chandler Park, Doug and Cato*, 2003, oil on canvas with monoprints, 36 x 48 inches



Deborah Sukenic

ONE AND TWO PERSON EXHIBITIONS

Secret Life of Suburbia, Meadow Brook Art Gallery, Oakland University, Rochester, Michigan. 2004
 Souvenirs, Dewaters Art Center, Mott Community College, Flint, Michigan. 2000
 Velled Portraits, Robert F. DeCaprio Art Gallery, Palos Hills, Illinois. 1998
 Shadowlands, Start Gallery, Birmingham, Michigan. 1997
 There's no place like..., A. R. C. Gallery, Chicago, Illinois. 1995
 Residual Desire, Willis Gallery, Detroit, Michigan. 1995
 Interior Metaphors, Ann Arbor Art Association, 'Offsight Location,' Ann Arbor, Michigan. 1995

GROUP EXHIBITIONS

Urban Scene, The Scarab Club, Detroit, Michigan. 2003
 The Art of Teaching, Marwen, Chicago, Illinois. 2003
 The Art of Teaching, Marwen, Chicago, Illinois. 2002
 Alice & Arthur Baer Art Competition & Exhibition, Beverly Art Center, Chicago, Illinois. 2001
 Regional V, A. R. C. Gallery, Chicago, Illinois. 1999
 Body and Soul, Paint Creek Center for the Arts, Rochester Hills, Michigan. 1999
 Pilsen Artist Open House, York Building, Chicago, Illinois. 1999
 Chicago ART Open '98, Chicago Artists Coalition, Chicago, Illinois. 1998
 Studio Artist., The Butcher Shop Gallery, Chicago, Illinois. 1998
 Regional IV, A. R. C. Gallery, Chicago, Illinois. 1998
 New Regionalism, Traveling Exhibition. 1997-1998
 Wayne State University Faculty Exhibition, Wayne State University Gallery, Detroit, Michigan 1997
 Celebrate Michigan Artist, Paint Creek Center for the Arts, Rochester Hills, Michigan. 1997
 Our Vision: Women in Art, Oakland Community College, Farmington Hills, Michigan. 1997
 The Genius of Place, Buckham Gallery, Flint, Michigan. 1997
 Vital Signs: Buckham Gallery, Flint, Michigan. 1996
 New Regionalism, Detroit Artist Market, Detroit, Michigan. 1996
 Wayne State University Faculty Exhibition, Wayne State University Gallery, Detroit, Michigan 1996
 Out of Solitude, Michigan Gallery, Detroit, Michigan. 1996
 ANA 25. Holter Museum of Art, Helena, Montana. 1996
 Painters, Detroit Focus Gallery, Detroit, Michigan. 1996
 The Holiday Show: Objects For and About the Holidays. Center Galleries. Detroit, Michigan. 1995
 The Black and White Show, Biegas Gallery, Detroit, Michigan. 1995
 Member Exhibition, A. C., T. Gallery, Detroit, Michigan. 1995
 Michigan Annual XXIII. The Art Center, Mt. Clemens, Michigan. 1995

Domestic Rituals. Mask Gallery. Hamtramck, Michigan. 1995
 Third Annual Willis Gallery Box Benefit. Willis Gallery, Detroit, Michigan. 1995
 24 to Buy for 24, Detroit Focus Gallery, Detroit, Michigan. 1994
 Wayne State University Alumni Salon Exhibition, Wayne State University, Detroit, Michigan 1994
 Sixteen Michigan Artists Competition. Art Center of Battle Creek, Battle Creek, Michigan. 1994
 Detroit Focus: American Icon. Detroit Focus Gallery. Detroit, Michigan. 1994
 One Foot in the Door, Ann Arbor Art Association, Ann Arbor, Michigan. 1994
 Faculty Exhibition, Creative Arts Center, Pontiac, Michigan. 1994
 femme metropolis, Mask Gallery, Hamtramck, Michigan. 1994
 MFA Thesis Exhibition, Community Arts Gallery, Wayne State University, Detroit, Michigan. 1994
 Prints - Everything You Always Wanted to Know..., Janice Charach Epstein Museum Gallery, West Bloomfield, Michigan, 1994
 2nd Annual Box Benefit, Willis Gallery, Detroit, Michigan. 1994
 No Bigger Than — No Less Than, The Detroit Focus Gallery, Detroit, Michigan. 1993
 Holiday Show, Detroit Artist Market, Detroit, Michigan. 1993
 Wayne State University Alumni Salon Show, Wayne State University, Detroit, Michigan. 1993
 13th Annual Alma College Statewide Print Competition, Alma College, Alma, Michigan. 1993
 Family Vacation, A. C., T. Gallery, Detroit, Michigan. 1993
 Celebrate Life, Congressional Church of Birmingham, Bloomfield Hills, Michigan. 1993
 Paintings, Willis Gallery. Detroit, Michigan. 1993
 1st Annual Box Benefit, Willis Gallery, Detroit, Michigan. 1993
 Emerging Artists, Janice Charach Epstein Museum Gallery, West Bloomfield, Michigan. 1992
 Yesterday, Today, and Tomorrow. Oakland Community College. Farmington Hills, Michigan. 1992
 Graduate Student Exhibit, Wayne State University, Detroit, Michigan. 1992

EDUCATION

Master of Fine Arts in Painting
 Wayne State University - Detroit, Michigan - 1994

 Bachelors of Fine Arts, Summa Cum Laude, Painting and Ceramics
 Wayne State University - Detroit, Michigan - 1991

 Bachelor of Arts, Psychology
 Michigan State University - East Lansing, Michigan - 1983



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Title page image: *Winchester to Miami Beach*, 2001, oil on canvas with wood and fabric, 36 x 38 inches
Cover: fragments from works by Deborah Sukenic featured in this catalogue



Paintings by Deborah Sukenic
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