MARK ON THE WALL

A juried exhibition of works on paper held in conjunction with
The 25th Annual International Conference on Virginia Woolf

June 4–30, 2015

The Gallery at Greenly Center
Bloomsburg University
Bloomsburg, Pennsylvania
The juried Mark on the Wall exhibition presents artists from all over the world who have been inspired by Virginia Woolf and her female contemporaries. This show of works on paper is a unique addition to the conference this year and will give conference participants and all gallery goers an exciting new opportunity to appreciate Woolf and her influence from a visual perspective.

For that, there are many people to thank.

First, a profound thank you to all of the participating artists, both selected and declined. It is you, of course, who have made this exhibition possible.

Thank you to our distinguished jurors, Chad Andrews, Instructor of Printmaking and 2-Dimensional Design at Bloomsburg University, and Rosalyn Richards, Professor of Art at Bucknell University (retired), for their generous expertise and unique vision for this international exhibition.

My sincere thanks to Chad Andrews, too, for his enthusiastic participation and valuable input into the planning of the exhibition, mounting of the exhibition, and organizing and hosting of the opening reception and awards presentation.

Thank you to Elise Nicol for first suggesting the idea of holding an art exhibition in conjunction with this conference, then handling all publicity and graphics.

It is vital for artists to not only show their work in important public spaces but to be honored for what they do. Thank you to Katie Starliper for securing awards from Blick Art Materials and Jerry’s Artarama.

And a very big thank you to Katie for juggling all the other details, large and small: organizing the images for the blind jurying process, unpacking the work as it came in, communicating with participating artists, helping mount the show, and assisting with the reception.

Finally, thank you to the gallery goers who have traveled near and far to see this show.

I greatly appreciate all of you.

Julie Vandivere
The 25th Annual International Conference on Virginia Woolf Organizer
Rosalyn Richards received her BFA from the Rhode Island School of Design and MFA from Yale University School of Art. Her work is represented in many museum and university gallery collections, including the Art Institute of Chicago, the Hood Museum of Dartmouth College, Yale University Art Gallery, Minneapolis Institute of Art, the Ackland Art Museum of the University of North Carolina, The Samek Art Museum of Bucknell University, Purdue University Galleries, and Vanderbilt University Fine Arts Gallery, among others.

She has held artist residencies at numerous locations in the United States, including Virginia Center for Creative Arts and Ragdale in Illinois. She was a visiting artist and critic at Colby College, Cornell University, the University of Dallas and Tianjin Academy of Fine Arts in Tianjin, China. Richards retired as Professor of Art at Bucknell University in 2014.

www.rosalynrichards.com

Chad Andrews received his BFA in studio art from Kutztown University and his MFA in printmaking from the University of Pennsylvania. He taught at The University of Pennsylvania for five years, and held the position of Director of Visual Arts at the Interlochen Center for the Arts (Interlochen, MI) for six years. He is currently a full-time instructor of printmaking and 2-dimensional design at Bloomsburg University. He maintains a private studio at the Pajama Factory in Williamsport, Pennsylvania.

www.chadandrews.com
The Mark on the Wall is the title of one of Virginia Woolf’s short stories, and it seemed fitting for this exhibition. Works on paper also seemed fitting, for paper is, of course, the most common of substrates and accessible to most artists.

Accessibility was one of our guiding themes. Just as the conference was organized to encourage participation from as many people as possible, from scholars to common readers, we worked to keep this exhibition accessible to artists both accomplished and emerging.

We knew that by asking artists to submit unframed works on paper that were no larger than 11” x 15” and by keeping our entry fee very low, we would make the exhibition affordable for most artists and attract a wide variety of work.

Still, we were impressed by the huge diversity and high quality of the entries we received. Together with our assistant, Katie Starliper, we endured a rigorous selection process to choose just 47 pieces from among more than 400 entries.

And when those works arrived, we were impressed once again.

One piece traveled from Dubai triple wrapped; it was a wonderful little treat hidden amidst its bubble-wrap cocoon. And many works revealed an unexpected beauty, demonstrating a high level of craftsmanship, rich color palette, and subtle nuances that could not be seen from the online application process.

We laid out all the work on tables in Bloomsburg University’s printmaking studio, then began moving pieces, discussing them alone and as part of the group. Slowly, bodies of work and individual pieces emerged as having a modernist sensibility, excellent craftsmanship, and strong compositional aspects and use of color and materials.

Two artists’ bodies of work appeared to be consistently well composed, rigorous in investigation, and exceptionally well crafted. Both embodied the modernist feel but were completely different in their material and imagery. After a lengthy discussion, there was only one real solution to resolve the conflict of deciding which was “best of show” and that was to create the “Co-Best of Show” award. We also awarded three honorable mentions: all excellent works that were considered for best of show.

We congratulate all of the artists participating in this exhibition. We’re honored to show your work in Bloomsburg University’s new exhibition space, The Gallery at Greenly Center.
MARK ON THE WALL

PLATES
Bettina Badr

Bio
My work draws inspiration from Lebanon, my place of birth, and the events that are part of the recent fragmented past. I have completed several fine arts courses at Tulsa Junior College in Oklahoma, USA, in 1994, and graduated from the Lebanese University with a Diploma d’études supérieures in painting in 2001. I received a Masters in plastic arts in 2012. Since 2007, I have been teaching at the Lebanese American University (LAU) School of Architecture and Design.

In 2000, I contributed to a collective exhibition as part of a show for young artists at the Forum de Beyrouth. My work was also featured in the Salon d’ Automne at the Sursock Museum in 2011, in the Primitia and Proventus exhibitions held at LAU in 2012/ 2014, and in Jabal, organized by Fransabank in 2015. I have held solo exhibits in Beirut’s Entretemps Gallery in 2001 and, at Kromatik Art Gallery in 2012.

Statement
My “marks on paper” are intuitive thoughts assembled in irregular frames. They suggest uncertain moments where every incident and suggestion is a spontaneous decision. Scraps of papers are selected because of their shape, color, form or visual impact. An image starts to form; it alludes to an idea not fully formed where situation and facts are altered. I am not sure why ... why the circle? Does it encompass the present or suggest an opening to another dimension? I find myself adding and subtracting, peeling the skin of the paper. I want to penetrate its membrane and discover its secrets to see what it holds in its womb. It is a fragile process of organizing my world and engaging in something somewhat absurd!

Fiction, 2014
mixed media on paper
6.5" x 5"
Mischa Brown

Bio
Mischa is a California native who has been living in northwestern Oregon since 1979. She is part of a family for whom making art is a form of salvation. In her life this has manifested as forty-and-more years of making stuff, but she has always considered that stuff more as craft than art. The collages have changed that. Her parents were involved in the San Francisco art and poetry renaissance of the ‘50s and ‘60s. During that time she was imprinted with the work of Jess Collins. His painting, "If All the World Were Paper and All the Water Sink" (now in the DeYoung Museum in San Francisco), hung in her living room for several years when she was a child. She also saw his collages when tagging along on her parents’ visits. She may not remember the man well, but she does remember being entranced by the worlds he and poet Robert Duncan created. The seed of enchantment that was planted then has been germinating for almost fifty years.

Statement
My goal in assembling these collages is to create images that are both interesting in terms of subject matter and compositionally satisfying. I really have no other agenda. Most of them start with an inspirational fulcrum – a person, a poem, a song, or even just a picture that I find particularly intriguing. From that point my biggest challenge is relinquishing conscious control of the rest of the process. Each finished piece is basically made up of a series of happy accidents.

All the source materials are taken from old books, magazines, pamphlets etc., and I love the different textures and tonal qualities that are created as the result of using the original printed matter. Besides, it is so delightfully naughty to cut things out of books.

Jurors’ Honorable Mention

It Draws You In, 2014
collage
9.25” x 6.625”
Mischa Brown

Benediction, 2014
collage
10.75" x 6.5"

There They Go, 2014
collage
12.375" x 9.125"
Three Wishes, 2015
collage
11' x 6.5'
Deborah Bruns-Thomas

Bio
Originally from Rochester, NY, Deborah has resided in the Philadelphia area since 1993. She received a Bachelor of Fine Arts in painting, magna cum laude from Moore College of Art and Design in 1993 and a Master of Fine Arts in painting from the University of Pennsylvania in 1999. While pursuing her Master’s degree, she studied with Andrew Forge, Barbara Grossman, Susana Jacobson, Nigel Rolfe and Robert Slutzky.

Among her exhibitions are: the Elephant’s Eye Bucks County Artists’ Studio Tour, “Bucks County Artists: A Cross Section,” curated by Lisa Naples at the Hicks Art Center Gallery at Bucks County Community College in Newton, PA; the “Bowery Gallery Juried Show” in NY, NY; the “Young Talent Show 2000” in Washington Depot, CT; the “Wayne Art Center Juried Exhibition 2001;" “Woodmere Art Museum 61st Juried Exhibition;” and the “2004 Philadelphia Sketch Club Works on Paper Show.”

Deborah has taught at the University of Pennsylvania College of General Studies, Moore College of Art and Design, Drexel University, Philadelphia University and the Darlington Fine Arts Center in Wawa, PA. She maintains her studio as a full time artist at her home in Bucks County, PA, where she receives continual support and inspiration from her husband David Thomas, two horses, and a feisty chihuahua.

Statement
Looking, searching, finding,
Gathering, preserving,
Collecting.
The habitual act of collecting
the object in which there are multiples,
the object that is temporal, that has spirituality, and
that becomes a talisman:
Collecting – a continual search for information.
The act of collecting is an underpinning throughout
all my work. It signifies a means to remember
and a means to move forward. Buttons, film negatives, hand written
letters, skeletons are objects
that embody a dichotomy between source and residual.
In my work, gathering consists of an
investigation of many dichotomies: color/mark, translucency/
opacity, preserving/discarding,
macro/micro, and present/absent.
These are the elements pursued, gathered and
collected in each work.
They are recordings of:
That which is temporal – there is renewal
That which has spirituality – awareness of obscurity
That which becomes a talisman – that which is gathered
has presence.
Dr. Peaberry’s Dig Expedition #156, 2015
graphite, flashe, and marker on Bristol board
14” x 11”

When the Emu Spun a Pirouette, the Wallpaper Danced, 2015
graphite, flashe, marker, and india ink on paper
11” x 8”
Ozlem Habibe Mutaf Buyukarman

Bio
Ozlem Habibe Mutaf Buyukarman has her undergraduate degree from Marmara University, Faculty Of Fine Arts, Graphic Arts Department in 2001 and her graduate degree from San Francisco State University, College of Creative Arts, Design and Industry Department in 2003. She graduated with the Outstanding Graduate Award from SFSU. She worked as an art director at international advertising agencies in Istanbul. She had her Ph.D from Marmara University Graphic Arts in 2011. She has been teaching graphic design at a prestigious university in Turkey, Yeditepe University Faculty of Fine Arts Graphic Design Department, since 2011 as an Assistant Professor and Graphic Design Department Vice.

Statement
I have my inspiration from personal things such as used and worn clothing items, packaging items, old fabrics, sometimes organic waste like tea leaves, fruits, ordinary things. The incidents they witnessed, our inner world and our conflicting passions with the outer world, the violence we faced to both physical and psychological, our emotional commitments, identity issues and the drama of modern life with its consuming, exhausting, unstable condition. My artworks exactly present this condition; the momentary feelings and instantaneous involvements in terms of technique as well. I present the aesthetics of ordinary things while documenting them, presenting an opportunity for a moment of confrontation. I present their experiences about their being.

Do Not Call Me Anything IV, 2015
original painting based on printmaking on paper
15” x 11”
Dylan Collins

Bio
Dylan Collins was born in Chicago in 1974, and grew up in rural central Illinois. He attended Eastern Illinois University, receiving both a BA in 2-D studio art in 1996 and an MA in sculpture in 1997. Collins earned his MFA in sculpture from Kent State University in 2003, and since that time, he has been an instructor at Kent State University, Oberlin College, and Southeast Missouri State University. He is currently employed as Assistant Professor and Sculpture Area Coordinator in the School of Art and Design at West Virginia University in Morgantown, West Virginia.

Statement
I have long admired the sense of geometric structure, bold color palette, and often meandering, gridded compositional style of artist Anni Albers. The *Mark on the Wall* exhibition offered a welcome chance to pay homage to Albers, so I chose to remix her characteristic style, using photo-editing software to manipulate screenshots culled from miscellaneous Internet archives. The resulting geometric abstractions seek to imbue the gridded sameness of contemporary life with Albers’ painterly, pioneering vision.

*Flesh Map (for Anni Albers)*, 2015
inkjet print on archival paper
8.5” x 11”
Laura Collins

Bio
Laura Collins is based in Chicago with a Bachelors of Fine and Applied Arts in painting from the University of Illinois in 2008, and a Masters of Arts in new media from DePaul University in 2013. She is currently pursuing a Graduate Certificate in Women’s Studies from DePaul University with an anticipated 2015 conferral.

Statement
I work intuitively, often alluding to moments of personal discomfort and alienation, proposing them to be in fact universal. While generally a simple pairing of a few images, my mixed-media collages combine to form complex relationships. These pieces are often assembled to share an unbroken seam that connects two otherwise disjointed images, creating waning moments where they appear as one. There is a tension between the images where they work together, yet constantly reject one another. It is my hope that this guides a cyclical involvement for the viewer.

Surround, 2014
mixed media
10” x 8”
Maria DiMauro

Bio
Maria DiMauro was born in Philadelphia, PA, in 1956. She
received her BFA from Arcadia University in 2001 and her
MFA from the Pennsylvania Academy of the Fine Arts in 2007,
where she earned the 2007 Faculty Award. She is currently an
Adjunct Professor at Arcadia University in Glenside, PA, where
she teaches courses in drawing. Maria has exhibited in and
around the Philadelphia area in group invitationals and juried
shows.

Statement
Give me clean floors, lentil soup, and a glass of dry wine:
Real art made outside the space of the page,
and within the margins of everyday life.

I used to think that my work was about big themes –
Death and Resurrection, Transgression and Forgiveness.
I have come to realize it is about something else entirely,
something little – a single touch. It is without doubt a woman's
touch, the kind that can distinguish the particular tactile quality
of the abundant wavy tresses on each of my three children's
heads; the kind of touch that can reach across the years to
remember what it was like to squeeze my mother's hand.

Art is, after all, the best sort of imitative magic. For a brief
moment, one can believe, with absolute conviction, that it is
possible to touch what cannot be seen.

Grace Practiced the Art of Fine Conversation, 2013
Gesso, ink and pencil on rag paper
11” x 10”
Elaine M. Erne

Bio
Elaine M. Erne received her BFA from Carnegie Mellon University in Pittsburgh, PA, and received her MFA from Tyler School of Art, Temple University in Philadelphia, PA. Erne's drawings and prints have been featured in numerous invitational and juried national exhibitions. She has had six solo exhibitions in the past eight years: “Mr. Bunny Misses His Friends,” Nexus, Foundation for Today’s Arts, Philadelphia PA; “Elaine M. Erne: Drawing and Prints,” Rowan University, Glassboro, NJ; “Mr. Bunny and Friends,” Nexus, Foundation for Today’s Arts, Philadelphia PA; “The Lives and Traumas of Stuffed Animals,” BahdeeaBhdu Gallery, Philadelphia, PA; a “Wind Challenge Exhibition,” Fleisher Art Memorial, Philadelphia, PA; and a “Community Gallery Solo Exhibition,” Abington Art Center, Abington, PA.

Erne is a recipient of a Dene M. Louchheim Faculty Fellowship, Fleisher Art Memorial, Philadelphia, PA and a Career Development Fellowship with The Center for Emerging Visual Artists, Philadelphia, PA. She was one of 25 artists selected by the Center for Emerging Visual Artists to represent them in their 25th Year Anniversary Exhibition at the Philadelphia Museum of Art in 2008. Currently she is a faculty member at Moore College of Art and Design and the Fleisher Art Memorial, both in Philadelphia, PA.

Statement
The “Lives and Traumas of Stuffed Animals” is a series of comically disturbing depictions of Mr. Bunny and his friends who are under siege but who always put forward a cheerful facade no matter what is happening. Although there is a playful side, the underlining theme is fear, cruelty, and survival. In recurring distressful situations, people often become like dolls, presenting a steady happy personae no matter what is happening. Using the medium of printmaking I am able to create dark rich blacks and depict movement via mark making to convey the feeling of being overwhelmed and powerless.
Mr. Duckie Takes a Diving Lesson, 2014
lithograph
10" x 8"
Nicole Foran

Bio
Nicole Foran is a Canadian transplant who has been living and working in the United States for the past nine years. She earned her MFA in Printmaking from the University of Cincinnati in 2008, and since then has been employed in Texas. She is currently an Associate Professor at Texas A&M International University in Laredo, Texas. Her experience of living on the border and raising her son has inspired many pieces in her recent body of work.

Statement
As we grow older, we find ourselves obliged to discard objects and memories that no longer have a place in our increasingly streamlined lives. Upon examining objects and garments from my past, I became specifically fixated on their reduction of status from essential to unnecessary. Scraps of textiles took on a heroic role for me, as both victims and survivors. As I watch my son grow and increasingly take part in decisions regarding what to surround himself with, I am interested in documenting these transitions.
Anita Ford

Bio
Anita Ford was born in London in 1948. Most of her creative life has been spent as a printmaker and paperworks artist, much of her work being sold to corporate sector collections. Exhibitions, both solo and mixed, combined with part-time teaching in various UK colleges completed her work profile.

Her life’s focus changed in 2003 when her partner bought a sailing boat and asked if she would go on an adventure with him. Seven years were spent living a gypsy life on the boat between the months of May and October, sailing around Europe, returning to her studio near Bristol for the winter months to produce work which was sold throughout the year.

By 2010, when the boat was bought back to the UK and sold, the world was in the grip of the global recession and the corporate art market in England had crashed. Anita decided to view this catastrophe as an opportunity to develop work which did not have to conform to any expectations accredited to her previous portfolio as a printmaker, and without pressure to exhibit or sell until she was ready. It took nearly five years, but she is now prepared to be public with her art again.

Her present work maintains her affinity with paper though no longer only in printmaking, but in a multiplicity of ways – drawing, painting, installation, digital prints, photography, sculpture. One could almost say that the recession set her free.

Her studio is based at St Albans, a historical city (Roman) 25 miles north of London.

She has a website: www.anitaford-art.co.uk

Statement
I first read Virginia Woolf’s A Room of One’s Own 35 years ago, and it made an immediate impact on me. I hadn’t realized just how marginalized I was as a young female artist when I left college in 1969, and how I accepted lesser expectations so casually. This was compounded when invited to exhibit at the “Bergamo Jazz International Exhibition,” Italy, 1974, and it was suggested that it would be in my interest to sign my work ‘Ford’ rather than ‘Anita Ford’. I was asked to delete my sex, and I did that. It was the sensible thing to do in 1974. ‘Ford’ became my signature, and for much of my professional life my gender became anonymous. I relate quite personally to the quote “Anon, who wrote so many poems without signing them, was often a woman.”

The two works in this exhibition are signed on the back as well as on the front, though the front signatures can hardly be seen – graphite on black is difficult and can only be deciphered at a certain angle to the light. I could have put red on black, but didn’t want any to introduce colour in the works other than the red of the thread, the ‘scarlet woman’ thread. I could have put a signature on the white of the skirt, but didn’t want to compromise the line of image therefore resisted. So the legible signature, my feminine, gender-loaded signature, is on the back, which isn’t quite right considering the subject. It wasn’t meant to be that way. Or maybe it was. It’s quite a confident signature I think – Anita Ford, and written with a flamboyant hand, but of course when it’s framed you won’t see it.
Anita Ford

liquid and pencil graphite and thread on paper
14.5" x 10"

liquid and pencil graphite and thread on paper
14.5" x 10"
Leah Gallant

Bio
Leah Gallant is a Boston-based artist and writer. She received her bachelor’s degrees in studio art and sociology/anthropology from Swarthmore College in 2015.

Statement
My work employs time as its primary subject and medium. Influenced by vanitas paintings and early medieval narrative devices, I create ephemeral sculptures and installations that then become the protagonists of my prints and drawings. As things which move, decay, self-destruct, or are consumed, these art objects come to mimic the lifespans of animate beings.

These two etchings are from a series of prints in my thesis show, entitled “Three Objects Found Slain in the Grass,” at Swarthmore College in May 2015.
Leah Gallant

Three Views of an Object Burning, 2015
etching (hard ground and drypoint)
7.5" x 4.75"
Lori Glavin

Bio
Lori Glavin is an abstract painter, printmaker and collage artist involved in the visual arts for over 30 years. After earning her BFA from Syracuse University's School of Visual and Performing Arts, she worked in New York as a graphic designer and art director for numerous companies including her own design firm, Conde´ Nast Publications and McCall's Magazine.

For the past 17 years Lori has focused on her fine art practice. In 2007 she co-founded Wilson Avenue Loft Artists, a community of artist studios in Norwalk, CT. She exhibits regularly throughout the Northeast and Southwest and is an artist member of the Silvermine Guild of Artists in New Canaan, CT.

Statement
The domestic space is filled with inspirations. In my home environment, possessions are stacked and saved, washed and stitched, patched together and revitalized. This cacophony of colors, shapes and patterns informs and inspires my studio work.

Off-kilter piles, repetitive patterns and cluttered surfaces appear in my compositions. Random and energetic arrangements of form are balanced on the picture plane by sparse quiet areas.

I make oil paintings, mixed media collages, prints and wall sculptures. I reuse found objects such as polystyrene packaging, junk mail envelopes, cancelled checks, old fabrics, lace, yarn and plastic bread tags in my work to create a narrative about order and disorder, the beautiful and the common. I find a surprising beauty in the mundane – the data, the debris, the evidence of daily life.

Working Drawing, 2015
thread, found envelopes, fabric
15' x 8.5'
Stephanie Haughton

Bio
Stephanie C. Haughton was born in British Columbia, Canada. She has been photographing a wide range of subjects for thirty years, but her current project is shooting portraits using action figures as models. Stephanie has a degree in multimedia writing and technical communication from Arizona State University. She divides her time between Phoenix and Flagstaff, Arizona.

www.chadwickhaughton.com

Statement
Nostalgia shapes my artistic vision. The inspiration for my photographic images is film noir of the ‘40s and ‘50s. Film noir provides a doorway to a dark, pessimistic and fatalistic world. For needed levity, I’m also inspired by the British spy genre of the ‘60s. The spy genre echoes the paranoia of film noir, but brings humor and camp to the table. My goal is to include all these elements in my portrait photography.

I am also interested in society’s fascination with the human face and form. I am drawn to manufactured objects that represent the human form: mannequins, dolls, armatures, phrenology heads, wooden artists figures, etc. It will be no surprise then to learn the models in my images are 12” action figures.

Other than a sense of being from another era, my images offer no clues to their context. When viewers first see the images, I want them to feel like they’ve just stepped into the middle of a scene without knowing what the script is. With each image, I want to set the stage for storytelling. It is the viewer who will bring the stories.
Aviatrix, 2015
photograph
9.93” x 15”
Craig Hill

Bio
Craig Hill earned his BFA in drawing from the Atlanta College of Art in 1998 and his MFA in painting and printmaking from the Rhode Island School of Design in 2001.

Hill expresses diverse cultural references and critiques mass culture through the mediums of painting and collage. His work explores the many temptations that confront people every day from childhood to adulthood, and he employs imagery and techniques from popular culture and modernist works of art. By recasting appropriated images in a close vernacular to childhood fantasies, doodles, or anonymous graffiti, Hill makes them appear humorous and innocent, thus allowing him to exploit Pop Art's social significance.

Hill currently teaches drawing, painting, and printmaking at Kenyon College in Gambier, OH. The artist's work has been exhibited extensively, in group and solo shows throughout the United States.

Statement
I have always collected random objects because I was drawn to them for one reason or another. Some of my collections include comic books, old magazines, unique scraps of paper, sewing patterns, and vintage wallpaper-just to name a few. I am inspired by the history of these materials and their messages of modern urban life. Sex, power, escapism, violence, knowledge, and entertainment are temptations that confront us each day. This series of works on paper explores some of these issues. I address the temptations that face us, from our collective childhood to our overworked, overstressed, and over-stimulated adult existence.

I use found objects and images in the creative process, allowing them to become meaningful because of their symbolic association. Although I seek to make my artwork approachable to the viewer, it isn't something that dictates my decisions in the process of making art. I don't work with a preconceived idea or notion of content at the onset. As meaning is assigned to the images and interrelationships develop, content and direction eventually emerge as a byproduct of process. I'm interested in visual tension, whether through chance, the use of humor, odd relationships, or the reexaming, rehashing, and reinterpretation of close encounters with life.
Untitled from the “When Thinking Takes Form” Series, 2013
mixed media on paper
7” x 5”
Susie Lilley

Bio
Susie Lilley earned her BFA in photography from the Myers School of Art at the University of Akron in 2012. Since her graduation, she has been invited to participate in several exhibitions in the Cleveland/Akron area. Susie enjoys photographing detailed objects, primarily shooting in macro mode, but also likes shooting architecture and collections. She has a self-published book entitled *Accumulations: The Things We Learn From Collections* (Blurb), which was accepted in a juried exhibition at the Cleveland Museum of Art. It is now part of the permanent library at the Cleveland Institute of Art.

Susie currently lives in Akron, Ohio with her husband and two sons.

Statement
Light and shadows dance with each other as they enter the lens, the key ingredients of photograph. It is the dispersion of light that fascinates me. “Everything Begins with a Window” was shot as a part of my “Fun With Light and Shadows” series. In this photograph, I connect with movement, both static and constant. The light casts uniform lines of shadow through blinds, while as the same time disrupted by the fluidity of the sheers. There is a certain amount of chaos that offsets the order. As a Gemini, where chaos and order, light and shadow, make perfect sense to me, I find peace in these interactions and draw inspiration from the dance of light and shadow.

*Everything Begins with a Window*, 2012
archival inkjet print
14.4” x 9.6”
Erika Lizée

Bio
Erika Lizée was born in Chicago, Illinois. She earned her BFA in painting from the University of North Carolina at Asheville, and her MFA in painting from California State University, Northridge. Ms. Lizée works in the mediums of drawing, painting, and installation. She exhibits throughout the United States and abroad, and is currently working on an installation project to be exhibited within the Los Angeles International Airport. Ms. Lizée is an Associate Professor of Art at Moorpark College; teaching painting, 2-dimensional design, drawing, and gallery practices. She also serves as the Director of the Moorpark College Art Gallery. Ms. Lizée resides in West Hills, California, with her husband and two young children.

Statement
An incredibly complex relationship exists between our thoughts and what we experience. My interest in this cause and effect relationship—between the invisible realm of thought and the tangible realm of the world we experience—comes from a desire to understand how our thoughts impact and help us to create our experiences in the physical world. I reference plant life for the subject matter of my work for its beauty, but more importantly, for the deep associations it holds with the very essence of life. These forms symbolize the physical world. Depicted in an idealized state, the plant forms also serve as a metaphor for the experiences we seek to attain. Ethereal and abstract elements together represent our thoughts and intentions, as well as a sense of the unknown. Vacillating between abstraction and representation, the work visually presents the unseen interplay between our thoughts and the world we live in.

Witnessing the Complexities of Metamorphosis, 2007
graphite on paper
4” x 5”
Erika Lizée

Jurors' Co-Best of Show Award

Developing Clarity in this Vizualization, 2007
graphite on paper
4” x 5”
Yvonne Love and Laura Bernstein

Bio
Yvonne Love received her MFA in sculpture from the University of Pennsylvania and a BDAE from the University of Florida and is an Assistant Professor of Art at Penn State Abington College. Her sculpture has been most recently exhibited at Taller Graphica in Havana, Cuba, Liquid Art House in Boston, LG Tripp Gallery in Philadelphia, Brenda Taylor Gallery in New York, and Sidetracks Gallery in New Hope, PA.

Laura Bernstein’s work is featured in Passages North, Tupelo Quarterly, The Normal School, and elsewhere. She received her MFA from Rutgers University Camden, and she teaches at Penn State Abington.

Statement
Poet, Laura Bernstein, and visual artist, Yvonne Love, began their collaboration seven months ago. They have developed a system of call-and-response work, crossing over verbal and visual boundaries and deeply rooted in personal narratives. Pieces were passed back and forth, developed in a collaborative journal, and generated during conversations in Love’s studio or on long bird-watching walks.

Damaged Goods, 2015
graphite and dental floss on paper
11” x 15”
Yvonne Love and Laura Bernstein

Girl Poem with Blue Morpho, 2015
graphite, dental floss, and blue morpho print on paper
11" x 15"
**Bio**
Janet Maher earned M.F.A. and M.A. degrees from the University of New Mexico, Albuquerque, and a B.S. degree in art education from Southern Connecticut State College (now University), New Haven. She works in many disciplines and has taught a wide range of courses since 1997 at Loyola University Maryland, Baltimore, where she is a tenured associate professor and directs the studio arts program. Her prints, drawings, artist books, collages, assemblages, digital images and Percent for Art pieces are in many private and public collections. Her work has been shown in several states through juried competitions and other opportunities.

**Statement**
Sometimes a project demands to be done. That was the case in my several-year project, “From the Old Sod,” which began seemingly of its own accord after I borrowed some family photograph albums and scrapbooks that had been stored for decades in Maine. As I began the long trajectory of sorting out my (and other’s) family history, several bodies of artwork emerged. By 2012, I had published a 400-page scholarly text that included 363 images. I had made hundreds of new photographs, and digitally restored and recreated countless more. Simultaneously, I employed mixed-media studio arts processes to produce a range of images for exhibition, and finally, produced sets of pigment prints of the most successful and quintessential photographic/digital images of the project to date (2013).

Continuing with aspects of the material that had not already been used or resolved, I have continued to make related works with multiple mediums, including encaustic and various forms of transfer.

Digital printmaking has become for me a means to create collages from elements with my projects, and it is a means to present the key images from the projects as finalized pigment prints. Often I add handwork via colored pencils or other means to my digital images, then rescan and further work them in the computer before producing a definitive archival print of them. For this process I use Adobe Photoshop, an Epson Stylus R1800 pure pigment printer and Hahnemühle inkjet paper.
Janet Maher

Woolen Mill #7, 2015
pigment print, inkjet limited edition
9" x 9"

Woolen Mill #9, 2015
pigment print, inkjet limited edition
8" x 8"
Woolen Mill #10 (Love Letter), 2015
pigment print, inkjet limited edition
7.25" x 9.5"
Bio
After a year at the School of the Museum of Fine Arts, Boston, where I concentrated on traditional printmaking, I received a BFA (1972) and MFA (1976) from the Graduate School of Fine Arts, University of Pennsylvania, where I studied sculpture with Fred Osborne, Bob Engman and Maurice Lowe. My sculpture is mostly carved wood or stone, but I do some bronze casting as well. My works on paper are ink and graphite, either framed behind glass, or varnished to clayboard or wood in a wall relief, with a limited color palette.

I have exhibited widely in solo, group invitational, and juried shows at galleries, colleges, and the Doshi Center for Contemporary Art, Harrisburg. I will be represented in this year’s “Art of the State” at the State Museum in Harrisburg, PA, and am having a solo at Delaplaine Art Center next year in Frederick, MD. I am a member of the Pennsylvania Arts Experience, based in York, Pennsylvania. For a more complete listing and prizes, please refer to www.jomargolis.com

Statement
Early in the three-year MFA program in sculpture, I decided to study the way forms interact, with the idea that if I can understand that, I would be more capable of using the language of form to say what I want to say.

Subsequently, I spent many years carving wood and stone, creating interacting organic shapes that respond to each other, a pursuit that led studies to become finished pieces. Eventually I started to take some of the same shapes and create them on various papers with a fine point pen and black ink. The feel of the various papers and the process of applying the ink is as sensuous as the feel of the wood or stone when shape takes place under a carving tool.

In the same way that I became more and more sensitive to every subtlety of shape and form when carving, the pen point got finer and the ink lines tinier as I began to ask just how sensitive can one get about every single mark. A point or a line is the creation of the tool that makes it. Theoretically it is not visible. I of course do not want my work to be invisible!

But I want to control the mark, I do not want to be at the mercy of a tool, so the best I could do is to seek out finer and finer pen points. In time I began to enjoy the texture the ink makes and the tiny empty spaces the lines created.

I have come to think of paper as a structure that holds the lines in space, but the papers themselves are sometimes very seductive, and become a very important partner with the ink. At times I explored what happens when the paper is varnished to a subsurface of wood and clayboard, turning a two-dimensional drawing into a relief, and taking the ink lines out from behind a glass frame. The possibilities are endless. For me, by now, the distinction between sculpture and drawing has become irrelevant. In my work I alternate between carving stone or wood, and drawing with a technical pen. I believe there is some connection between my having chosen to make 3D forms out of hard materials and to draw using a fine steel point instead of shaping soft clay and using a fine brush. In any
case, both the drawing and the carving inform each other and it’s a joy to have these disciplines in my artistic quiver.

I have found endless fascination with the essence of calligraphic shapes and sacred texts. My very latest work focuses on forms that emerge, the softness of clarity until we know what it is that it is becoming. There is something in unknowing that is both humbling and hopeful.

In the end, the purpose behind all of this mark making, the shapes, forms and textures, is to celebrate the efforts we make to understand, to document and to enrich our world. Pattern, space and shape are the letters, the verbs and the nouns of my visual world.

Untitled (squiggly spaces), 2014
ink on handmade Twinrocker paper
9.5” x 6”
Bio
Little known as The Greatest Living Unknown American Artist™, Marcella Marsella (née Lauren Marsella), is the one woman show behind Serious Business™, her handmade art enterprise. Born of devout Raëlians in Funkytown, USA, Marsella grew up on the mean streets of Dorney Park & Wildwater Kingdom. Through the power of Divine Intervention, she was freed from years of Caucasian slavery at Pizza Hut in pursuit of her Destiny.

Marsella's aspirations to be the next Damien Hirst (NOT) led her to Tyler School of Art, where she studied painting and made a living as a bikini inspector. Using monies saved from years of nude modeling, metal salvaging, one-hour photo processing, paddle-boat operating, haunted-house acting & Pizza Hut crust-stuffing, she purchased a West Philadelphia row home & installed The Serious Business Factory™ within.

Inside its walls packed floor to ceiling with her own artwork and Michael Jackson's ghosty, Marsella manufactures whip-smart fine art & one-of-a-kind, upcycled jewelry made from snippets of contemporary culture like credit cards, currency, bullets, & discarded objects. Although these items often play troubling roles, she believes it is possible to transform them into something beautiful & functional, to assign new meaning to their power.

Thus is her mission: To seek out new ideas and new creations and to boldly go where no artist has gone before!

Statement
In order to make an honest investigation of women’s issues through art, I began by memorializing recently deceased women of note in the form of drawings or portraits. Women are frequently the subject of art as nudes or objects even, and it’s time we depict them with all the accolades real women in our real world deserve.

These themes became the focus of a series of narrative portraits loaded with symbols, clues, surrealism & history. The twentieth century was an incredibly important and transformative time for women in the United States and beyond. It is my hope that by the creation of drawings like these, women can be given the attention, credit and visibility we all need.
Woman Writing a Poem, 2012
graphite, ink, Magic Eye®, marker, and watercolor on paper
10" x 14"
Tonia Matthews

Bio
Tonia has exhibited in several juried and solo exhibitions. Some of her solo exhibits include “Works on Paper” at the Henry L. Stimson Center and “Girls Like Ice Cream” at the Washington Printmakers Gallery. The “Girls Like Ice Cream” series traveled to the Grays School of Art in Aberdeen, Scotland. Matthews’ work resides in collections at the National Institute of Health, The College of Notre Dame, and Clemson University. She is represented by the Canton Gallery in Baltimore and the Washington Printmakers Gallery. She received her MFA from Louisiana State University.

Statement
Tonia Matthews’ current body of work portrays everyday images that carry whimsical characteristics. The objects may be a pair of shoes, a group of purses or a basket filled with stars. The subject matter is gathered from childhood memories in rural Indiana and her current life in urban Baltimore. The prints maintain a continuous theme that a single image is no more important than it’s surrounding environment. This theme is portrayed through energetic marks and color relationships that lead the eye back and forth between figure and ground. Through technique and a whimsical outlook, she infuses each image with energy, stunning color, and moments of excitement.

Standing There, 2013
photogravure
6” x 9”
Alberto Meza

Bio
Professor Meza has a B.A from the University of Chile (1965), and a B.A. (1968) and an M.A.(1970) from Syracuse University. He also has an M.F.A. (1984) from Northern Illinois University. Professor Meza has done additional work at the University of Wisconsin and at Rutgers, the State University.

Professor Meza is the recipient of the 1998 Citibank of Florida Endowed Teaching Chair and the 2008 Bonnie McCabe Endowed Teaching Chair and the 2003 Frances Wolfson Endowed Teaching Chair. He is also the recipient of the Carnegie Foundation Florida Professor of the Year (2003). In 1993, Professor Meza was honored with the M-DCC Innovator of the Year Award; and, in 1994, he was honored with the Master Teacher Award at the MDC Medical Center Campus.

As a professional art educator, in 2011 Professor Meza was invited to exhibit his art at the “World Plate and Print Exhibition” in the Republic of Korea. In 2010, he was the Finalist at the “14th International Biennial Print Exhibition” at the National Taiwan Museum of Fine Arts, Republic of China. In 2011, he obtained the Third Place Award at the “International Print Biennial,” at the University of Buenos Aires, Argentina.

In 2002, Professor Meza was honored with a Certificate of Printmaking Merit, at the “5th Kochi International Triennial Exhibition of Print,” sponsored by Tosi-Wasi Museum of Paper, Kochi, Japan.

Statement
My interest in Virginia Woolf came as I have been intrigued by the visual imagery of Leonora Carrington and Remedios Varo. These two artists were part of the literary Bloomsbury Group, with such important writers and artists such as Vanessa Bell, Henri Gaudier-Brzeska, Duncan Grant, Wyndham Lewis, and art critic Roger Fry. “Virginia Woolf’s Last Supper,” an etching, attempts to catch the "flavor 'n taste" from bohemians to haute monde personalities of that time. On the other hand, the drypoint, “Who is Not Afraid of Virginia Woolf,” fantasizes about the fear of getting to know the profound complexity of Virginia Woolf’s own personality.
Alberto Meza

*Virginia Woolf’s Last Supper*, 2015
etching
10.25” x 8”

*Who’s Not Afraid of Virginia Woolf*, 2015
drypoint
9.75” x 7.625”
Chieko Murasugi

Bio
Chieko Murasugi was born in Tokyo, Japan, and educated in Canada (BA Psychology, BFA Visual Arts, PhD Psychology). In 1990, she moved to the San Francisco Bay Area to complete a postdoctoral fellowship at Stanford University. She published scientific articles on visual perception before beginning her full-time art practice in the mid 1990’s. Murasugi’s abstract paintings and mixed-media works have been exhibited in group and solo shows throughout the United States and appear in several publications. She currently lives in Chapel Hill and paints in her studio at Golden Belt Arts in Durham, NC.

Statement
Last summer I painted a dozen small works in gouache, including “Weathered,” while I vacationed on a small island in Casco Bay, Maine. The oldest lighthouse in the state, the Portland Head Light, was visible across the channel, and its foghorn could be heard on many overcast mornings. While I worked, scenes from Virginia Woolf’s To the Lighthouse came to mind, especially those with Lily Briscoe, the painter. I admired how faithfully Woolf depicted an artist’s inner life. I have not encountered a more truthful rendering of the artistic process in any novel. This series of gouache paintings is a tribute to Virginia Woolf, one of my literary heroines.

Jurors’ Honorable Mention
Weathered, 2014
gouache and ink on Arches paper
9” x 12”
Jacqueline Dee Parker

Bio
Jacqueline Dee Parker is an artist and a poet who was born in New York City and raised in New Haven, Connecticut. She holds a BA from Sarah Lawrence College and an MFA in creative writing with a secondary emphasis in painting and drawing from Louisiana State University. Parker has served as an instructor at Louisiana State University since 1993, and taught in the Department of English before joining the School of Art in 2003. Ann Connelly Fine Art (LA), Diane Birdsall Gallery (CT), and Hooks-Epstein Gallery (TX), represent her work.

Prior to life in Louisiana, Parker lived and worked as a freelance graphic layout artist in New York City, Boston, and Detroit. Her poems appear in literary journals and anthologies, including Atlanta Review, The Southern Review, Chelsea, and American Diaspora: Poetry of Exile, among others. Parker was awarded a juror’s prize in the “2009 Rauschenberg Tribute Exhibition” (Museum of the Gulf Coast), and her work has been nominated for a Pushcart Prize. She is the recipient of a 2007 Artist Fellowship from the Louisiana State Division of the Arts. She lives in Baton Rouge with her husband, cellist Dennis Parker, and their children.

www.jacqulinedeeparker.com

Statement
As a mixed-media painter and a poet, my work cross-pollinates, stirred by the correspondence between these art forms. Collage elements move me to build layers and texture, to respond to textual and cultural evidence, and to indulge my interest in language, history, and ephemera, all the while engaged in a visceral construction of space. I’m interested in the concept of liminal space, a sensory threshold that bridges the conscious and the unconscious mind. In my work, boundaries, borders, intersections, and thresholds allude to moments of ambiguity, transition, or passage.

Most of us search for balance in our lives, in mind, body, and spirit, and negotiate the vertical, horizontal, and other directional forces that organize human life and create paths of movement. Early life in the home of an architect and a violinist clearly influenced my aesthetic. Exposure to the art of architecture encouraged my interest in spatial relationships, taught me to read elevations and visualize their 3-D intentions, and, at construction sites, to appreciate the evolution of concept to form. Music played where words ended, roused layers of emotional response, and altered the sense of place and time. Together, these ingredients fostered an affinity for abstraction and design.
Jurors’ Honorable Mention

If Suddenly, 2014
vintage paper collage with acrylic and graphite
9.5” x 9.5”

Lapse, 2014
vintage paper collage with acrylic and graphite
9.5” x 9.5”
Frank Pulaski

Bio
Frank Pulaski was educated at the boy’s reformatory at Saint Charles, IL, and at the University of Illinois at Chicago. He was the owner of a blue-collar arts bar, The Whiskey Cafe, where he wrote and directed his own plays. Currently, he has been focused on making book-art, and his three-volume book-art novel, The Three Books of Gangster, has been taken into the King St. Stephen Museum’s artists’ book collection. The King St. Stephen Museum is located in Szekesfehervar, Hungary. Note that “High Yellow,” is part of a work, Women That Don’t Exist, published by Black Scat Books. More of his writing and art can be viewed at bluebottlevodka.com and www.gangsterarts.com

Statement
Imagine discovering a decrepit, aged billboard, faded, peeling, fragmented, almost like an ancient Roman fresco, and peeling back its paper layers, you discover the face of a woman, a woman that doesn’t exist, yet who still emanates a presence, a strange numinous, so that for you this woman is not dead after all.

High Yellow #1, 2014
mixed media
6" x 8.5"
Dana Scott

Bio
Dana Scott is a multi-disciplinary artist working in the Philadelphia area. Her work is about observation, discovery, and detail. It is inspired by natural form, pattern, and the beauty within simplicity.

She received a Masters degree from Tyler School of Art, Temple University, and a Bachelors Degree from the Rhode Island School of Design. She has exhibited both nationally and internationally, and received numerous awards including a University Fellowship from Temple University and a Fulbright Fellowship to the Czech Republic.

Ms. Scott is currently an Assistant Professor of Design in Kanbar College at Philadelphia University. She lives with her husband and two sons in Elkins Park, Pennsylvania.

Statement
My work is inspired by natural form and pattern, whether created through time, by man, or in combination. It is about the discovery of beauty within simplicity, and the awareness of detail. The work can be both representational, as well as a re-presented variant of its inspiration. It is a translation based in aesthetics, exploration and composition. The medium is specific to the needs of the project. This work is from a series of photographs taken at the Palace in Letovice, Czech Republic. The series references time, process, transformation and evolution. It shows the beauty in entropy and gives hints of renewal.

Readymade Composition no. 2, 2015
color photograph
10" x 10"
Carolyn Sheehan

Bio
Carolyn Sheehan is a painter and printmaker, living and working in New York City.

Born in Queens, New York, she attended Pratt Institute and The National Academy of Design in New York City. To date, she has participated in numerous solo and group exhibitions across the US and Europe.

Statement
My three pieces selected for this exhibition, “Pavot”, “Trichomes”, and “Sow-Thistle,” are from a series of mixed-media works I made in 2014 on Fabriano Tiepolo printmaking paper. I used collage, paint, charcoal, fabric, stitching to create layers of imagery. Images are imagined and based on the biology of plant cells.

Jurors’ Co-Best of Show Award

Trichomes, 2014
mixed media on paper
15” x 11”
Pavot, 2014
mixed media on paper
15” x 11”

Sow Thistle, 2014
mixed media on paper
15” x 11”
David Thomas

Bio
David Thomas is a Bucks County, PA, photographer whose work focuses on nature and wildlife photography. David also specializes in equine photography, shooting mainly dressage horses capturing the grace and beauty of the sport. His formal education includes a PhD in analytical chemistry from Drexel University, and he has made a career as a chemist.

David resides in Doylestown, PA, with his wife Deborah, two beautiful horses, and a feisty chihuahua.

Statement
My intention is to capture the beauty of the natural world in every situation, be it in bloom, decline, decay, or somewhere in between. As a scientist, I see the natural world from many points of view; from the many wavelengths of light that make up each color, the microscopic organisms in a pool of water, the breakdown of chlorophyll that causes a leaf to change color in autumn, and the chemical bonds that break in a decaying tree. Science has made photography possible in every step of its evolution from daguerreotypes to the most advanced cameras available today. I have that relationship in mind as I make photographs and try to convey some of that feeling to the viewer.

Winter Sale, 2015
digital photograph
8" x 10"
Rhonda Thomas-Urdang

Bio
I was born in Wahoo and grew up along the banks of Clear Creek on a farm north of Ashland, NE. After hiking the Paint Pots Trail at Yellowstone and jumping into the mineral hot springs at Thermopolis, WY, I've never caught my breath. I spent Hay moons with Lakota Yuwipe medicine people on the Pine Ridge Reservation. Native American influences often emerge in my eclectic art pieces, most likely because I'm a descendent of Captain Meriwether Lewis, American pathfinder and artist on the Expedition of 1804-1806. The Welsh origin for Rhonda is “good spear” while the Greek meaning is “powerful river.” I'm interested in archeology and mythology.

I have two grown sons and currently reside in Northern Arizona where I live with my husband (a professor at NAU and attorney), three cats and one dog. I make fine art in a variety of media including recycled junk metal sculpture, intricate handmade photo montage, assemblages from found and collected objects, collage, femmage from antique patchwork quilt scraps utilizing vintage Japanese woodcuts and paper doll cut-outs, handmade serigraphs and clay monoprints.

As a toddler I was encouraged by my mother, a seamstress (my father was an artist and carpenter), who supported me emotionally in my art from early on. At the age of four I drew a mural on our pea-green living room wall and became optimistic that pursuing my dream of becoming a painter would someday come true. I attended a one-room country school and was the only child in my class for eight years. My painting thesis was on Navajo culture when I graduated from the University of Nebraska at Omaha in painting in 1978. After working at the Joslyn Art Museum, I worked as an apprentice in a male-dominated industry at Orent Graphic Arts where I became a journeyman color separation artist, and later moved to Phoenix to work for Krueger-Ringier, Co.

I would like to express gratitude to my parents who were instrumental in taking me to Memphis Lake (Armour Icehouse, circa 1897) when the ornately carved wooden gypsy caravans passed through the state park in the summer. We watched the gypsies dance around the fire at night as we lay on the grass and peered through the tall reeds. We ice-skated on the frozen lakes, played hockey, and built igloos in the winter. Nebraska was a perfect incubator for my creativity to thrive.

Many of my pieces signify ethnic groups, Native Americans, and women in particular, who were targeted, warehoused, mistreated and had their lives diminished by wrongful incarceration at lunatic asylums because they “misbehaved” or spoke out against the White Indian Agency, their husbands, or patriarchal physicians. I'm an advocate for those who otherwise would have no voice.

As a life-long dyslexic artist, I'm interested in exploring ground-breaking ways of making by giving new life to old things. This involves journeying into unknown mysteries. Judy Chicago, Barbra Streisand, Germaine Greer, Angela Davis, Frida Kahlo, Gloria Steinem, Paula J. Caplan, E. Sue Blume and Betty Bloomer Ford are my heroes. I’ve survived despite everything that I’ve gone through including sexual assaults and abduction. Georgia O'Keeffe's lingering spirit here in the Southwest continues to remind me that my best days are when I work and write in my studio.

Statement
As an artist living in the Southwest, I've become fascinated with ghosts. Spirits and apparitions seem to linger and often become manifest as nebulous images in my art. Wisps or faint traced faces appear in the clouds. The Honorable Victoria Mary Sackville-West, Lady Nicolson, CH, was a renowned English poet, feminist, novelist, and garden designer. Vita had numerous controversial affairs. Her first affair with her close school friend Rosamund Grosvenor ended when Vita married Harold Nicolson, author and diplomat, in 1913. Together Vita and Harold created Sissinghurst Castle Garden in the 1930's. It's one of the most famous gardens in England. This accounts for the many flowers and vines in my femmage. Symbolizing the fragility of our lives and relationships, I've used an East Indian Sari and vintage Japanese woodcut. Vita was deeply devoted to Violet Trefusis, English writer and socialite. After this affair ended badly, Vita met Virginia Woolf at a dinner party in 1922.
Rhonda Thomas-Urdang

and they later became lovers, despite the fact that they were both married at the time. Other “ghosts” in Sackville-West’s past include male suitor Henry Lascelles, Hilda “Stoker” Matheson who was head of the BBC Talks Department; and later a ménage à trois with journalist Evelyn Irons who had interviewed Vita after her bestselling novel *The Edwardians* was published, and Iron’s lover, Olive Rinder. In Virginia Woolf’s diary, she wrote, “The truth is one has room for a good many relationships.” Vita’s son Nigel Nicolson praised his mother by writing, “She fought for the right to love, men and women, rejecting the conventions that marriage demands exclusive love, and that women should love only men, and men only women. For this she was prepared to give up everything ... How could she regret that the knowledge of it should now reach the ears of a new generation, one so infinitely more compassionate than her own?” Reading the words of these women seems newly relevant today.
Maxene White

Bio
I grew up in Cape Ann, MA, north of Boston. I acknowledge a diversity of influences: punk and butoh aesthetics, yoga and Buddhist studies, parochial school mysticism, queer subjectivity, water and cloud gazing (what I call “immersion therapy”), and 20 years of living in San Francisco, the world's most amazing counter/cultural stew.

I have moved in and out of the academic world since I received my MFA from the University of Pennsylvania. In 2000, I took a faculty position at the University of Wisconsin-Whitewater, where I teach drawing, design, and print media. For the past several years, I have participated in a cultural exchange project with University colleagues which has afforded me the opportunity to teach printmaking classes and exhibit artwork in Oaxaca, México. I now divide my time between San Francisco and the Midwest, a challenging “road warriorship” involving a long-term partnership, amazing communities of friends, and a variety of places to work.

Statement
The self-portrait, “Body Dots (For Claude Cahun),” is an explorative image-making technique I love to use, an “in-camera double exposure.” This approach features the layering of two photos in a digital camera in which some pixels are surprisingly “displaced” while others appear “mixed.” You never know what the resultant “displaced/merged” creation will be. Thematically, this piece relates to the fierce, full-frontal, in-your-face attitude so knowingly projected by Virginia Woolf’s contemporary, Claude Cahun.

In the studio, I alternate between bursts of concentration in different mediums, mainly painting, printmaking, drawing, and digital photography. My interests lie in comparative religion and Eastern philosophy, the intersection of sensuality and spiritual experience, issues of psychological conflict, contradictions of being, and the (blatant) ironies of our current state of affairs. The formal design of my work is often multi-episodic in nature, built upon non-linear, associative tensions and juxtapositions.
Jacqueline Young

Bio
The love of artistic expression started early for Jacqueline. After graduating high school, she entered Kutztown University as a graphic arts major where her developing passion for photography continued to grow after she started to experiment with her first 35mm SLR camera. As photography was not yet a substantial part of the Kutztown art department, Jaqueline left Kutztown to attend a class at Albright College, and began her study of photography. After realizing that this was the professional path she wished to pursue, she entered Antonelli’s Institute of Art and Photography. During her studies at Antonelli’s, Jacqueline received an Honorable Mention in the "Lens on Litter" exhibition and a photograph published in Women’s World magazine. Jacqueline graduated fifth in her class in 1988, and entered into the field as a professional portrait photographer, creating Scholastic graduation memories the better part of the next decade.

In 1998, certain medical issues caused the physical demands of this work to be unsustainable for her, and Jacqueline had to alter her duties. While her experience allowed her to remain as part of the field in an administrative capacity, her love of capturing beauty never faded. After an exacerbation of multiple sclerosis in 2004, she was drawn to the serenity of orchids and began to collect and nurture them. While attending botanical orchid shows, the passion of photography began to draw her back in with inspiration to capture the tranquil nature of these plants.

It was recently at her wedding, which was held in an historic factory which has been converted to a Center for the Arts in Reading, PA, where she was given the chance to display these works that she had collected for all this time. When she first saw the studio that was to hold the venue, she immediately saw it as a "blank canvas" for her to turn into a true work of beauty. A significant part of the truly joyous time of the wedding planning consisted of creating the ambiance for that very special day.

Drawing from her vast collection of images she had photographed, Jacqueline had prints of these works made in various platforms, ranging from full size banners to table top framed displays. Both the wedding guests and the staff of the gallery were greatly impressed by the professional quality of these pieces. It was mentioned after the wedding that she should consider having her work shown in one of the galleries at GoggleWorks, Center for the Arts. During that summer, Jacqueline found a call for Artists in GoggleWorks Café Gallery. She was juried in to hold her first exhibit containing her orchid photography printed on canvas. In February of 2015, Jacqueline was juried into the “Shutter Show” at Art Fusion 19464, exhibiting three black-and-white pieces. A calling for the “11th Annual Frank Scott Memorial Art Show: The Art of Jazz” led Jacqueline to create work particular for the show. "Picturesque Motif" was juried from her submission to exhibit in “The Art of Jazz” show this past March/April 2015.

Statement
We live in a world that is complex and of a constantly changing puzzle. We are in a time when people need tranquility, restoration and inner peace. A speed bump better known as multiple sclerosis has averted my photographic passage into the fine arts of tranquility and restoration. It is through my lens I capture visions that portray a healing energy. My aspiration is to create visual energy to excite the mind, a healing energy for body and soul. My art facilitates refreshment for the being to observe and offer an escape from today’s chaotic culture.
Dancing Fairies, 2015
photograph
11" x 14"