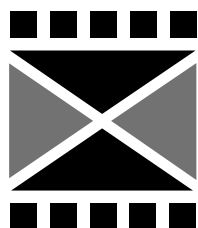




TAKE TEN

The Gallery celebrates a decade of contemporary art

THE GALLERY
AT PENN COLLEGE



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August 25–October 9, 2016

THE GALLERY
AT PENN COLLEGE

“Every individual human being, and every human community, needs the fulfillment of creative contact with the arts.” –Winslow Carlton*

Take Ten celebrates a decade of art at The Gallery at Penn College. In those ten years—from 2006 to 2016—the Gallery has had more than 35,000 visitors, and has hosted more than 55 solo exhibitions and more than 20 group and traveling exhibitions. The success of the last ten years is a result of the commitment of Pennsylvania College of Technology to advance and promote creative and fine art. Providing a space to view and connect with original art by emerging and established artists from around the world has been inspiring to both our campus and the larger community.

Take Ten is a fitting title to refer to the progress and growth of the Gallery to year ten. In reference to cinematography, each new exhibition season became a new ‘take,’ and looking back in reflection, all the years, or takes, were impressive. An installation of trees by David Hostetler (*The Iconography of the Goddess*, 2006) found a fitting equal with Amanda McCavour’s installations of flower gardens and living rooms constructed from thread (*Line: Drawn and Stitched*, 2015). *Take Ten* is also an accurate title as we offer a sampling of artists from the past ten years, whose contributions helped make those ten years so laudable. *Take Ten* is our record of this particular point in time in the history of both the Gallery and the careers of 25 contemporary artists.

Realizing it would be impossible to bring back all of our past exhibiting artists for the show, the 25 selected were chosen for various reasons: the impact their show made on our campus or in our community and the impact their work has made in the larger world. When I reached out to invite artists to this special exhibition, I was overwhelmed by the positive reactions: “I am honored to accept,” “I would love to participate!” “I am thrilled.” These upbeat responses assured me that I would be seeing old friends when they returned for the show. This exhibition reflects the enjoyment experienced in working with these and other artists for the past ten years. Many thanks to these 25 artists for their willingness to return with new work and participate in this celebration.

The mission of The Gallery at Penn College is to be an important educational resource for students and a cultural asset to Pennsylvania College of Technology and local communities. The Gallery is dedicated to promoting art appreciation through exhibitions of contemporary art and accompanying programs. The Gallery supports the mission of Penn College and offers opportunities for personal growth, social awareness, cultural diversity, and education through direct experiences with original works of art. I would like to thank many people for their

support of the gallery, especially Penn College President Davie Jane Gilmour; Provost Paul Starkey; retired Gallery Director Lenore Penfield; the Penn College Public Relations and Marketing department; the dedicated Gallery Advisory Committee comprised of faculty, staff, K-12 educators, and local artists; the faculty who bring or encourage students to visit the gallery; the artists who have exhibited in the gallery since 2006, including the 25 artists in the exhibition; and all of the art lovers of the College and the region who visit so often. Special thanks to the Elizabeth Firestone Graham Foundation for supporting the publication of this catalog.

Countless hours have gone into the creation, production, and execution of this show, a show that is to be the final ‘take’ before starting over again with ‘take one.’ Thanks for joining us on this journey through the years, and I hope you will continue to connect with us as we begin our new decade.



Penny Griffin Lutz
Director, The Gallery at Penn College





ANILA QUAYYUM AGHA

Having lived on the boundaries of different faiths such as Islam and Christianity, and in cultures like Pakistan and the USA, my art is deeply influenced by the simultaneous sense of alienation and transience that informs the migrant experience. This consciousness of knowing what is markedly different about the human experience also bears the gift of knowing its core commonalities and it is these tensions and contradictions that I try to embody in my artwork. Through the use of a variety of media, from large sculptural installations to embroidered drawings, I explore the deeply entwined political relationships between gender, culture, religion, labor, and social codes. My experiences in my native country and as an immigrant here in the United States are woven into my work of redefining and rewriting women's handiwork as a poignant form of creative expression. Using materials such as metal and wood in my sculptural works to show delicacy, or embroidery as a drawing medium in my drawings and paintings, I reveal the multiple layers resulting from the interaction of concept and process and attempt to bridge the gap between modern materials and historical patterns of traditional oppression and domestic servitude. The conceptual ambiguity of the resulting patterns creates an interactive experience in which the onlooker's subjective experiences of alienation and belonging become part of the piece and its identity.

Delta 1, 2014, mixed media on paper (printing, marbling with acrylic ink, embroidery, encaustic, paper cutting), 22" x 30"



JAMES ARENDT

Art making is a way for me to explore our changing relationship with labor. My research focuses on transitions in macroeconomic structures through the lens of their effects on individual lives, communities, and workers' relationships to the structures of labor itself.

I've paid witness to the demise of opportunities to engage in meaningful work and seen cities ravaged by the absence of industry. As the landscape of work and labor continue to shift around us, I use art making as a way to investigate how the division of labor and alienation from work has impacted individual lives.

I choose materials to work with while seeking to create a greater relevancy between content and form. Denim seems created to be abused, worn out, patched, stained, and burnt through. Its characteristics are mirrored in the individuals I choose to represent. Yet, jeans remain supple and, with the right pair of boots, can still go to the ball. I like that.

Still, it's damn hard to make pictures out of it.

I guess I like that, too.

Ansley (Dissent), 2015, denim applique, rivets, buttons, 50" x 20"



MORGAN CRAIG

I believe that architectural structures acting as both repositories and as vehicles for memory profoundly influence culture and identity by providing a tangible framework through which facets of a society can be expressed. Consequently, I have been inspired to build a body of work dealing with how identity is influenced by the types of architectural edifices present in a given landscape, specifically post-industrial edifices. My work is not merely a method of documentation, but a sociopolitical commentary on the effects of hubris, avarice, free trade, outsourcing, deregulated capitalism, and technological obsolescence upon communities throughout the world.

Ouroboros, 2013, oil on linen, 72" x 54"

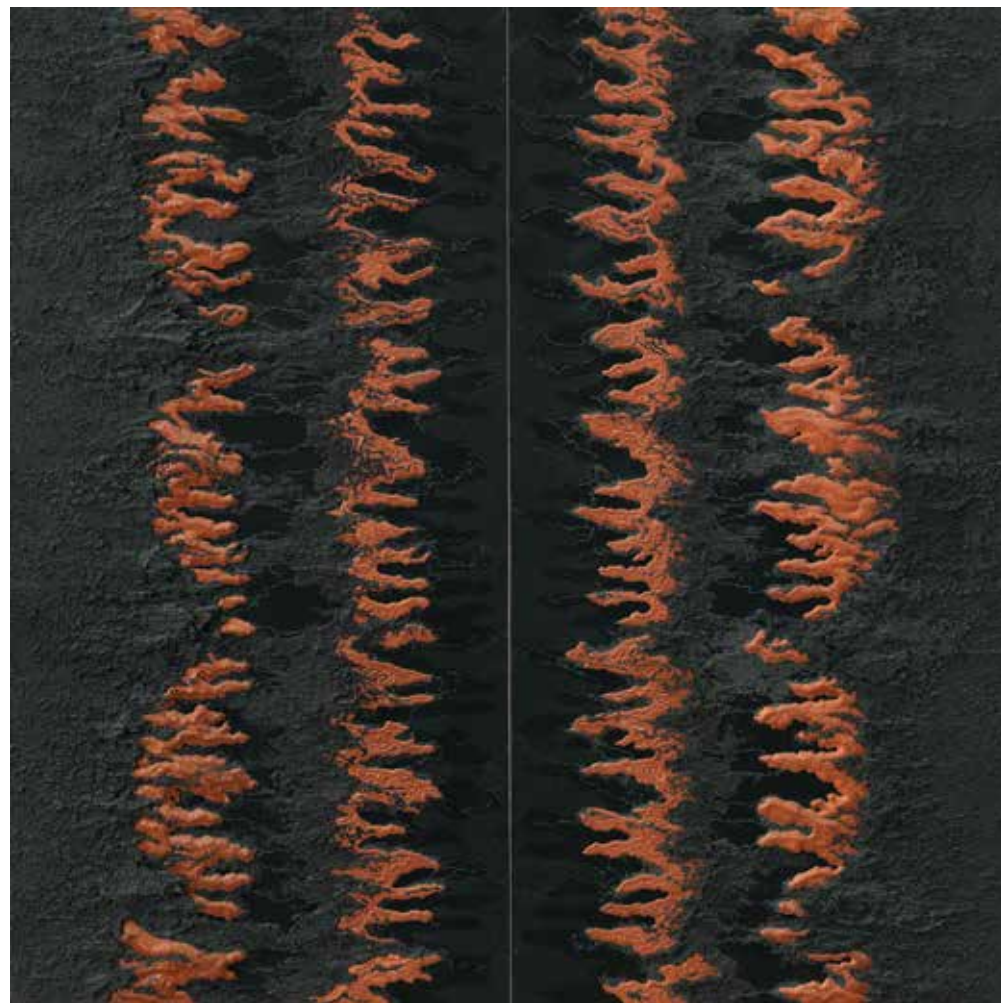


KAREN KETTERING DIMIT

Yin and yang, the balanced concept of female and male duality, seems to be dramatically out of balance due to the subjugation of the feminine to the masculine in our global society. This is exemplified by the tragic gendercide of over 100 million girls in the last 20 years, which is the impetus for my current work.

My artworks deal with multiple dualities inherent in the human condition. Historical references are contrasted with modern elements to express a collective sense of what we have become. I utilize materials that have relevance beyond the material's basic decorative function, striving to conflagrate the narrative, process, and material.

Reliquary for the 100 Million Cancelled Girls, 2014, mixed media: mosaics, minerals, trash can, neon, Indian barber box, 43" x 20" x 18" each



MAUREEN DRDAK

The propitiatory sites of high mountain passes and the pregnant voids of the eternal deserts are spaces through which I continue to travel, both physically and psychologically. In these places of extremis, the mind is concentrated upon the ephemeral quality of existence; extreme landscapes oscillate with the dualities of noumena and phenomena—matter is engaged in perpetual becoming and unbecoming.

This attention to the materiality of existence deeply informs my current work; ancient metalworking techniques are integrated within the painting surface. Abrading results in the polished erosion of my surfaces—a recurring feature of my work. The stone particles of my “mineral threads,” the shimmering metal skins of repoussé forms, and the symbolic and restricted use of color all serve to heighten the viewer’s experience of the dynamic structure of my images.

My work investigates those conceptual paradigms of East and West that express psychological states of contemporary being and mythic impulse, and the points of their convergence. Of particular interest to me are the spiritual traditions and geography of both the Himalayan regions and those of the great deserts of the Near East and the American Southwest. From these points of departure—these deserts and summits—my work traverses, traces, and draws connections between these loci of power upon the planet and within the soul.

Inner Perceiver 2, 2013, copper repoussé elements, mineral particles, 23K gold, and acrylic on archival wood panel, 36" x 36" x 2"



CYNTHIA FISHER

Abstraction is the antithesis of illustration. My first career was as a children's book illustrator, so how did I end up here, working abstractly in mosaic? A brief synopsis of this 15-year journey: my drawing skills transferred well to early whimsical graphic mosaics. These gradually segued to becoming more painterly, a result of an expanded color palette and more experience with the medium. A shift into semi-abstraction occurred as I found myself most fascinated by the areas of least realism. One day, I made the decision to cross over to a fully abstract approach and the possibilities, challenges, and opportunities thus presented became my new direction.

My abstract mosaics stem from reflections on a variety of themes, science and math concepts being a favorite. This work is part of *Explorations of the Grid*, my first series where each piece was dependent on what came before and evolved organically. My favorite part of the process is when preparation is complete, the mosaic tesserae are in hand and I begin to work intuitively, viscerally responding to the materials and how they come together.

Fractures, 2015, vitreous glass, stained glass and smalti contorno on handmade substrate, 13" x 13"



JASON GODEKE

I explore theatrical narratives in my drawings and paintings with themes drawn from personal experience, myths, and historical events. I use a “troupe” of small actors I have created to stage narratives in specific landscapes based on direct (plein air) observation of a site. My recent work stems from a responsive and sometimes playful interaction between the figures and the land. I am pleased to participate in the long tradition of drawing and painting. In a culture filled with mechanically produced and reproduced images, there is a thirst for handmade, physical, subjective pictures.

Crossroads, 2014, oil on canvas, 22" x 24"



TIMOTHY HAWKESWORTH

Our identity is tricky. It comes in around us. Our minds like to deal with the explainable, “the real”—the concrete. But we are uncomfortable in these identities. We are not so easily explained. We feel most known when we are loved and accepted. This is an action of the heart rather than the mind. It is here that we find each other in the most profound and meaningful way.

When we walk in the woods, or by the sea, we are quieted. Our mind is stilled as we experience the vibrations of nature in our bodies. We are brought present and we experience the expansiveness of our beings.

Paint picks up on what nature does to us. The materials are full of life and energy. Like nature, they silence us and open us. It is the silence of the bog, of the riverbed below the slow moving water. We experience this not through our mind and not through our emotions. It is a deeper seeing, a deeper attention, and a deeper knowing. When we go here, and follow this instruction, we enter the domain of the heart—the ancient palace of the heart.

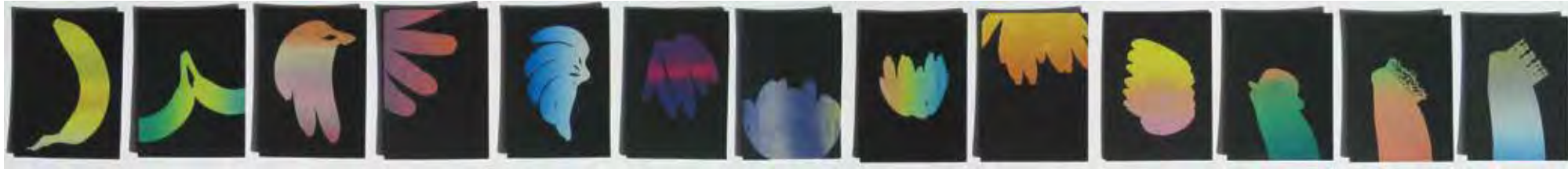
Small Painting #9, 2010, oil on canvas, 20" x 20"



CYNTHIA HRON

My mixed media series *Back Pain* focuses on the way the body is transformed through trauma, whether it is physical or emotional. Trauma indelibly leaves a mark on the body that is either healed or left to fester, and it makes us who we are. Scars, wounds, rashes, eruptions, bruises and wrinkles, real or imagined, seen or unseen, evolve over time to create and recreate the landscape of ourselves.

Back Pain #34, 2014, mixed media painting, 30" x 24"



LAUREN KINNEY

I work in woodcut, intaglio, screen-print, and book arts. Throughout my life, I have been collecting things, from junk to secrets; this lifestyle of collecting greatly informs my work, allowing me to play with, combine, and reinvent the things I find. With my work, I aim to create a collaborative story telling/story finding process with the viewer by using symbolism that is both vernacular and specific to me. I focus on themes of contradiction, human/machine relationships, imaginary cause-and-effect scenarios, and play.

“What would an ocean be without a monster lurking in the dark? It would be like sleep without dreams.” –Werner Herzog

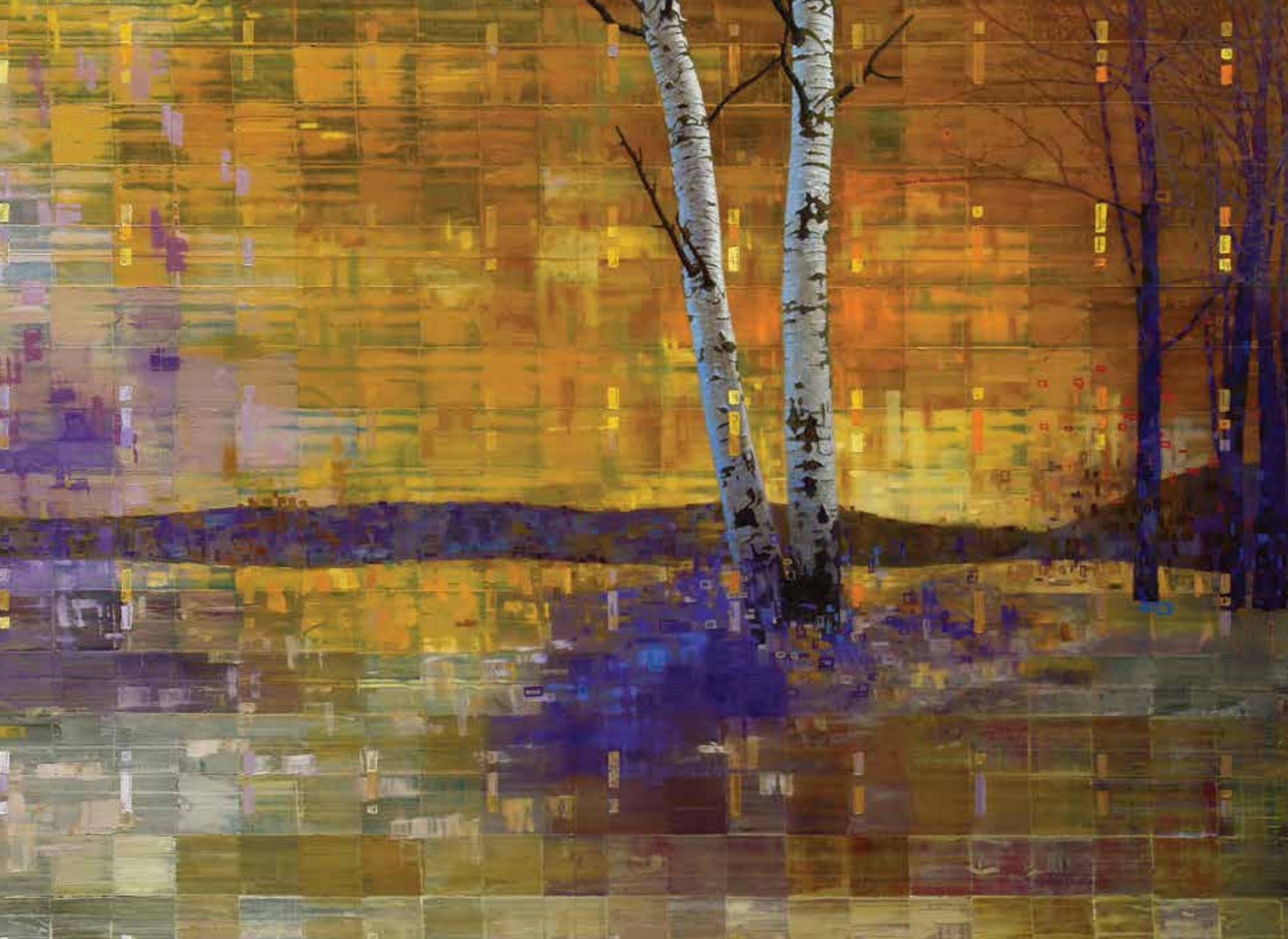
Banana Suit, 2015, screen print, 3.5" x 2.5" each



SHALYA MARSH

I have been making formal studies in layering that use visual symbols and schema related to readability, veiling, and transparency as an indication of the complex relationship we as individuals have with communication, language, and interpretation. The controlled tangles, which reference knots but lose the specificity of a recognizable form, do not suggest stability or strength but disorder. Creating them out of clay, paper, wood, and plastic fixes them at a specific moment where they can no longer change. In these pieces, layering obstructs and reveals, creating complex visuals that make up multiple iterations of the same form. The handmade and the digital collide and intertwine. Molds made using digital processes facilitate the creation of multiples. Layering and pairing of forms aid in obfuscating what lies beneath, creating relationships that, like our own inner and interpersonal relationships, are filled with tension.

Tangled Knot Tied, 2015, porcelain and vinyl, cone 6 oxidation (molds created digitally and fabricated with a laser cutter), 10" x 10" x 6"



NED MARTIN

I have long believed artists are like mirrors. It is my job to show others what they are missing while they go about their busy lives. I somehow wish my paintings were less biased. Yet, my own emotions from Life experiences are in each oil painting I create; every painting is a self-portrait.

Unity, 2015, oil on reclaimed aluminum, 48" x 70"



AMANDA McCAVOUR

In my work, I use stitch to create large-scale embroidered installations. I use a sewing machine to create thread drawings by sewing into fabric that dissolves in water. Through this process, I can build up stitched lines on a temporary surface. The crossing threads create strength so that when the fabric is dissolved, the thread drawing can hold together without a base. With only the thread remaining, these images appear as though they would be easily unraveled and seemingly on the verge of falling apart, despite the works' raveled strength. I am interested in thread's assumed vulnerability, its ability to unravel, and its strength when it is sewn together.

Within my installations, I explore embroidery's duality—its subtle quality versus its accumulative presence and its structural possibilities versus its fragility. Through experimentation and creation within my studio, I continue to investigate line in the context of embroidery, drawing, and installation.

My installation *Accumulate* explores forming thread embroideries into three-dimensional, bloom-like forms that reference silk flowers, Spirograph drawings, and underwater creatures. These abstracted flower pieces are a playful exploration of materials and structure, where the accumulation of line becomes sculptural.

Accumulate, 2011, thread/machine embroidery, 10' x 10' x 10'



TIMOTHY McCOY

I create images to transform the “reality” seen through the camera lens into expressions of the “oneness” and wonder found in Buddhist/Taoist philosophy. Rather than photograph evanescent contemporary culture, I prefer that my images focus on cultural remnants left behind or on natural phenomena as metaphorical substitutes for archetypal concerns inherent in the human condition.

My approach has been influenced by *The Keepers of Light* by William Crawford, which can be summarized as an investigation of how photographic meaning is determined by choice of camera format and lens, photographic paper and development, and the “framing” of the image. I have chosen to explore alternative photographic processes to evoke the timelessness of my images and their interpretative rather than documentary intent.

Bridge of Sorrows (Stari Most, Mostar, Bosnia-Herzegovina), 2015, palladium on translucent vellum, 16" x 20"



GARY MESA-GAIDO

The Peru Series records suspended moments of migratory human activity within Peru's historical architectural places and spaces, such as agricultural constructions, passageways, plazas, courtyards, churches, and museums.

The use of multiple digital images to create one panoramic photograph captures the movement of individuals within a space during a sequence of time.

These spaces are of primary interest because of the history held by these particular locations. They are silent witnesses to changes in philosophy, faith, politics, culture, fashion, and power. For centuries, people have moved through these spaces, and future generations will continue to pass through them as well. The architecture is permanent, and the pilgrimages to these places continuous, yet every individual's time within the space is brief. I made a pilgrimage to each place and act as a grounded witness to the passing of individuals through the space during a particular point in time—a finite moment within the larger historical context of the architecture's existence.

Mara Salt Mines, Peru, 2013, digital lightjet print on silver halide glossy photo paper, 12" x 40"



ANTONIO PURI

My expression of the self continuously evolves in an effort to challenge perceptions and deconstruct identifying labels used by others. Constructs of different aspects of the self are limited; is my existence a microcosm within the universe or do I make art that transcends individuality to connect with Oneness? Are all descriptions of who I am truly encompassing? My art comes from personal expression. It is multilayered and complex with veneers, glazes, varnishes of emotions, transgressions, singularity, obsession, and enigma. I am interested in comparing connections between my eastern roots and my western experiences.

I embrace the possibility that we can exist in a world free from labels.

Cornerpiece, 2014, mixed media on canvas, 16" x 60" x 12"



TAMMIE RUBIN

Attending church first evoked my awareness of the personal symbolic meanings invested in objects, and how they can provide emotional sustenance, uncomfortable desires, and physical comfort. Separating objects from their original function, I contemplate ideas of authenticity and the inherited symbolism in forms. By bringing the everyday into art and the art into the everyday, sculptures open up a dreamlike space of unexpected associations and dislocations. My ceramic sculptures investigate the tensions between the readymade and the handcrafted object. Sculptures are intensely colored, technically complex, and ornamented cloned assemblages of everyday objects consisting of porcelain, underglaze, glaze, plasti-dip, resin, and wood.

I collect mass-produced consumer objects that strike me as iconic of the everyday, such as household tools and fixtures, plastic product and food packaging, toys, ceramic figurines, and food molds. In these industrially produced objects, many of which are cheap, trivial, and disposable, I find unexpected beauties and meanings. Using intricate motifs, I examine widely diverse themes relating to consumer culture such as magical thinking, animism, ritual, domestic and liturgical objects, artificial nature, and sensory desire. Relying on informed intuition and process, I transform the familiar and trivial into the mythic and fantastical.

The Beauty of Insignificance, 2014, slip-cast and handbuilt porcelain, underglaze, glaze, 16" x 18" x 18"



RACHEL SAGER

The images that I construct spring from the deep well of human experience. Mythology, storytelling, the magic of the archetype, unknown lands...these concepts, and the questions and answers that they hold, keep finding their way into my art. I believe we are all on a path, searching for enlightenment, comfort, and love. I feel incredibly fortunate to have found a tool to tap into my journey towards being a better human every day. The images that transpire are a source of both surprise and recognition, and they never fail to astonish me. I liken the feeling to nothing less than falling in love—the butterflies, racing heart, unease, and often, the wrenching heartache. I will take that over Facebook any day of the week.

I believe the key to truthful Art lies in the ability to combine this illumination of the spirit with a dogged commitment to technique and time spent in the studio. I respect the history of my medium while relishing my small part in pushing its boundaries into the future.

Monolithic Kin, 2016, smalti, gold, Marcellus shale, bituminous and anthracite coal, marble, glazed ceramic, crinoids, galena, millefiore, sandstone, dichroic glass, handbuilt clay text, 23" x 36"



MEREDITH SETSER

I am interested in the role humanity plays in the construction and preservation of natural environments, as well as the role landscape plays in the development of subconscious human identity and aesthetics. A hybrid of textile, urban, and environmental design elements, my work attempts to create my own personal idealization of different ecological settings.

My installations utilize printed motifs that reference patterns found in urban infrastructure, agricultural design, and ecological systems. The motifs are applied to various substrates, including handmade felt, which are then cut, sewn, layered, and folded into sculptural installations that resemble various ecosystems and landscape formations. Process and materials are important aspects of my work and are heavily intertwined with the concepts I have been exploring. I utilize etching, a process that at its very core involves corrosion and decay, and printed layers of information to refer to the collective, stratified memory of a particular place. The process of feltmaking, which employs heat, moisture, and aggressive friction mirrors the geological phenomenon of the creation of earth strata.

Circle Pivot, 2015, etching, screenprint on handmade felt, succulents, 96" x 54"



CEIL STURDEVANT

The series *Interdependent Balancing Act* explores the delicate balance between the Living on our planet. It is a struggle of survival for humans, nature, and animals.

The figures found on my thrown vessels are bound together. Human to human or human to the living earth, water, and air. The images of birds of the air, fish of the water, and tilled soil in the grasps of humans wrap around the vessels, symbolizing our ever-changing world. My work explores the need for respect of this interdependent web we live in, and the importance humans have to start a change toward a respectful balance.

Interdependent Balancing Act III, 2008, wood fired, stoneware clay, high fire glazes, 9" x 6.5" x 7.5"



CHERYL TALL

My surrealistic comic-tragic tableaux invite the viewer into a world dynamically and intentionally at odds with itself. My works are created from a stream of consciousness, revealing my tweaked sensibilities and humorous sense of irony. Narrative and journalistic, my work is inspired by ancient art, travel, mythology, pop culture, folk art, and expressionism.

I often unite architectural and figurative images, portraying the house as dwelling, shelter, temple, dynasty, prison, castle, fortress, retreat, or nest. By using windows as eyes, shingles as hair, and heads topped with an animal or a house, I animate each piece and assign them personalities.

My work fuses storybook illustration with surrealism and medieval folk art. I deal with global issues by posing pop culture references against 12th-century characters. Influenced by Renaissance paintings, my work portrays multiple figures in close proximity, exploring the tensions and strengths inherent in today's society. The pop surrealist influence gives my work an engaging and dreamlike quality. By using meticulous clay techniques to create a complex surface, I draw the viewer in. Like messengers from an ancient tale, my sculptures and paintings beckon us to come closer and closer, so that they might tell us their story.

Upsidedown, 2012, ceramic, slip, glaze, oxides, terra sigillata, 29" x 12" x 12"



DARYL THETFORD

We are bombarded with advertisements on billboards, cars, television, and even in the sky. News, e-mail, weather updates, images of war, social networking pages, and stories of loss, hunger, and natural and man-made disasters are delivered to our computers and phones night and day; their arrivals are announced with a beep or chime. Stories of hoarding and addictions—to food, spending, sex, money, and even other people—frighten and fascinate us. But because we are unable to take in the whole picture at once, we are forced to view the world in fragments, creating a sense of disarray and heightened anxiety and confusion.

The nature of chaos inspires my work. Collage provides a means to reflect and express the tension between our fragmented struggle for understanding and simultaneously articulate the beauty that can emerge from disorder. My work challenges the existing structures we use to cope with disarray, and suggests that, through a studied and coherent reassembling of fragments, we can gain a more diverse and integrated view of the world and ourselves.

The Discovery of Choice, 2016, digital media, 24" x 36"



MIGUEL TIO

Each painting conveys a personal method of communicating and expressing silent words within my interior world. Each color, tint, and shade stems from a complex spectrum of thoughts, perspectives, and narratives. Both high contrasts of light and shadow are indispensable when conveying the drama and complexities of the human body and spirit.

I have striven to see life and the subject that I depict, not through eyes that are merely temporal, but through eyes which serve a higher purpose: as the windows of the soul.

Inner Selfhood, 2008, egg tempera and oil glazes on Masonite, 40" x 18"



PATRICK VINCENT

I explore the intersections between myth, culture, and nature, using imagery of animal-human hybrids that draw on historical book illustrations and prints.

I use traditional and digital printmaking techniques, handmade artist books, and handmade paper to create editioned works and gallery installations. For me, the material of the paper and the print tell a story just as much as the books—they all speak as narrative. I also engage in participatory and interactive artworks, expanding the ways print and books function as a social media. I create visual dialogues that explore the connection/disconnection between human culture and nature in response to globalization, climate change, and digital culture. My work questions how we imagine ourselves in nature and apart from it.

Pit of Asps, 2015, lithograph, 22" x 16"



RENEÉ ZETTLE-STERLING

In our culture, death and mourning are feared, considered taboo, misunderstood, or not embraced in a sacred and meaningful manner. My research directly focuses on this topic, and also continues the traditions of 19th-century mourning jewelry and ephemera. The mood of the era and the moral values of the Victorian period allowed for the expression of sorrow in an outward appearance through clothing and jewelry. I am inspired by the intense outward mourning practices of the Victorians in relationship to the inability to negotiate loss and mourning within contemporary Western culture.

Through this body of work, I also seek to understand how everyday objects assist us in transitioning through the difficult process of grief/mourning. During the mourning process, objects, such as clothing and photographs, can link us to these loved ones that have passed. My recent work incorporates clothing from my deceased family members. It is my hope that the work becomes a source of meaning beyond its physical properties and becomes an outlet for hyper-remembering, displacement, emptiness, loss, as well as sentimentality and hope. In its most elemental form, I seek to give our dead a presence in the living.

Object of Mourning: Impermanence #3, 2013, bronze, silver, copper (direct cast of my brother Tommy's collar from one of his work shirts), life size

Object of Mourning: Impermanence #4, 2013, bronze, silver, copper (direct cast of my brother Tommy's cuffs from one of his work shirts), life size



THE GALLERY

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2006-16





“My exhibit with The Gallery at Penn College allowed my work and ideas to be presented to a large and appreciative audience. The College and staff made my visit memorable and fun. This beautiful space positively impacts its community through stunning exhibitions...I’m proud to be an invited artist.”

—James Arendt





“Showing the five-person exhibit *Terra Incognita: Mosaic Explorations* was an extraordinarily joyful experience! Not only is The Gallery designed for maximum flexibility, and the staff knows how to maximize that space to present a dynamic show, they were the most welcoming, engaged, personal and professional team I’ve ever worked with.”

–Karen Dimit



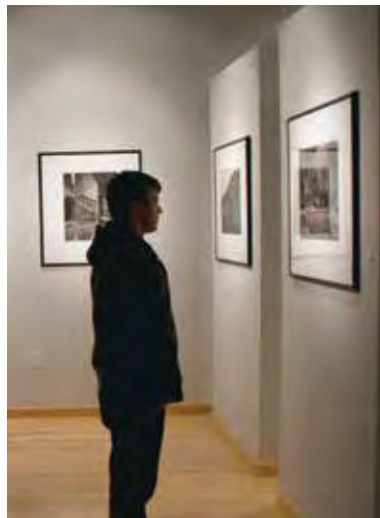




“I remember with fond memories my solo exhibition at The Gallery at Penn College in 2011.

The gallery staff were wonderfully professional, interested, and inquisitive. Showing in Williamsport opened avenues for showing my work on a national scale and I’m very grateful.”

—Anila Quayyum Agha



ARTIST BIOGRAPHIES

ANILA QUAYYUM AGHA works in a cross disciplinary fashion with mixed media, creating artwork that explores global politics, cultural multiplicity, mass media, and social and gender roles in our current cultural and global scenario. As a result, her artwork is conceptually challenging, producing complicated weaves of thought, artistic action, and social experience. Agha was born in Lahore, Pakistan. Her work has been exhibited in more than twenty solo shows, fifty group shows, and multiple international art fairs. Recent solo exhibitions include the Dallas Contemporary Art Museum; Rice University Art Gallery, Houston; The National Sculpture Museum, Spain; and the Peabody Essex Museum, Massachusetts. Agha earned an MFA from the University of North Texas, and is currently an associate professor of drawing at the Herron School of Art & Design. Agha has been awarded numerous fellowships and grants. Her work *Intersections* won the top two prizes at ArtPrize, an international public art competition held in Grand Rapids, Michigan.

JAMES ARENDT is an artist whose work explores the shifting paradigms of labor and place through narrative figure painting, drawing, prints, fabric, and sculpture. Arendt was short-listed in 2014 for The 1858 Prize for Contemporary Southern Art. His work was awarded the \$50,000 top prize at ArtFields; Best in Show at Hub-Bub Gallery's Emerging Carolina; and he was a finalist in the 701 Center for Contemporary Art's 701 CCA Prize 2012. He was awarded Best in Show during Fantastic Fibers at Yeiser Art Center, Paducah, Kentucky. His work was included in *Fiberarts International* in 2013 and 2016; and the 2013 Museum Rijswijk Textile Biennial, Netherlands. Arendt is Assistant Professor and Gallery Director at Coastal Carolina University.

MORGAN CRAIG has exhibited nationally and internationally and has received numerous awards including the Pollock-Krasner Foundation Grant, the Elizabeth Greenshields Foundation Grant, and a PCA Fellowship. He has been an invited artist-in-residence at art centers around the world including AKOS, Armenia; Red Gate Gallery, Beijing; Proekt Fabrika, Moscow; Atelje Stundars, Finland; the MacDowell Colony; the Bemis Center for Contemporary Arts; and the Cité Internationale des Arts, Paris. He was a visiting artist at the Australian National University. His work has recently exhibited at Huntington Museum of Art, West Virginia; New Hampshire Institute of Art, Biennial; and Salisbury University, Maryland. Craig earned an MFA in painting from the University of the Arts, Philadelphia.

KAREN KETTERING DIMIT is a self-taught artist steeped in art history, classical techniques, and contemporary conceptual art through extensive travel, voracious art exposure, and occasional workshops. Dimit has shown extensively throughout the U.S., most recently at the Museum of Glass, Tacoma, Washington; Gold Coast Arts Center, New York; Philadelphia's Magic Garden Gallery and Painted Bride Art Center; and the San Diego Museum of Man. Dimit has won numerous awards, co-founded the LIC Arts Open, and is a member of the Society of American Mosaic Artists. She maintains a studio in Long Island City, New York.

MAUREEN DRDAK is a graduate of the Pennsylvania Academy of Fine Arts and the University of the Arts, and has pursued arts research in Europe, North Africa, the Middle East, and Asia. The recipient of the 2011 Fulbright Senior Scholar Award for Nepal for The Prakriti Project, she established the first synthesis of repoussé and contemporary painting. Drdak is the only foreign artist to attain proficiency under master Rabindra Shakya, grandson of the famed historic master Kuber Singh Shakya.

Drdak's solo exhibitions and lecture venues include universities and museums, among them the Berman Museum of Art, Maryland Institute College of Art, the Walters Museum, Yale University, and the Patan Museum and Siddhartha Art Gallery in Nepal. Drdak's writings have been published by academic and fine art publications, and her work is found in numerous select public and private collections. Drdak is President of the Fellowship of the Pennsylvania Academy of the Fine Arts.

CYNTHIA FISHER has been a professional artist for over 25 years, with a focus on mosaics since 2000. She creates installations in public, residential, and corporate settings nationwide. Her diverse body of work ranges from illustrative to painterly to non-representational. Recent abstract mosaics have received prestigious national and international awards, including the Orsoni Prize Honorable Mention in Venice, Italy. She conducts numerous school and community projects, including three in Quetzaltenango, Guatemala. She teaches in her studio, Big Bang Mosaics, and at renowned art and craft centers across the country.

JASON GODEKE was born in St. Louis in 1967 and moved to Northern California in 1976, where he spent the remainder of his childhood. He spent his junior year of high school as an exchange student in Holland, and it was during this year abroad that his interest in making art took shape. Godeke earned a BA in studio art from Yale College in 1990, then spent seven years living and working in the San Francisco Bay area. He received an MFA in painting from SUNY Stony Brook in 2000. He is currently a professor of drawing at Bloomsburg University. He is represented by the R.B. Stevenson Gallery, in La Jolla, California.

TIMOTHY HAWKESWORTH grew up in Ireland and immigrated to the U.S. in 1977. His work has been shown in New York as well as other cities around the country and in Europe since the early 1980s, including a solo exhibit at the Royal Hibernian Academy, Dublin; and a group exhibition at the Dublin City Gallery The Hugh Lane. His work has received considerable critical attention including reviews in *The New York Times*, *ARTNews*, *The New Yorker*, *LA Times*, *The Boston Globe*, and *The Irish Times*. His writing has also been published by several art magazines. His work is in many public and private collections including the Brooklyn Museum; the Museum of Fine Arts, Boston; The Irish Museum of Modern Art; and the Dublin City Gallery The Hugh Lane. He is currently represented by Littlejohn Contemporary, New York; Peyton Wright Gallery, Santa Fe; and Hillsboro Fine Art, Dublin.

CYNTHIA HRON has been a practicing studio artist for over 20 years. Originally from California, she earned a BFA from Otis Art Institute, Los Angeles, and an MFA from California College of the Arts, Oakland. Her studio production includes drawing, sculpture, installation, and public art projects. Her work has been exhibited nationally and she is the recipient of many project grants including a Pollack-Krasner Foundation Grant for drawing.

LAUREN KINNEY was born in Los Angeles and received a BA from Humboldt State University, Arcata, California, and an MFA in printmaking from the Herberger Institute for Design and the Arts at Arizona State University, Tempe. Her work has been shown nationally in solo, two-person, juried, and group exhibitions. She has taught at institutions including Arizona State University, The Lawrence Art Center, Minnesota State University Moorhead, and Concordia College. She is currently director of the Minnesota State University Moorhead art gallery in the Roland Dille Center for the Arts.

SHALYA MARSH received her BFA in ceramics from SUNY New Paltz in 1999. Between undergraduate and graduate school, she exhibited, taught in the community, participated in residencies, and worked in the nonprofit sector. She is a Fellowship alumni of The Center for Emerging Visual Artists, Philadelphia, and her work has appeared in the journal *Ceramics Monthly*. Marsh recently earned her MFA in ceramics from the University of Nebraska, Lincoln.

NED MARTIN is a Midtown Manhattan-based artist who paints what he sees every day in hectic city life, infused with a reverent notion of nature and community drawn from childhood memories of rural Pennsylvania and northern Maryland. Ned's commentary on our fragmented global society manages to maintain an optimism that all is one; we are all still connected. Martin was a fine arts major at Towson State University, Maryland, followed by formal art training at the Schuler School of Fine Arts, Baltimore. He embraced the Schuler School experience and continues to grind his own paints. The experience of painting en plein air on the River Seine in Paris, in the fields of Scotland, and in the vineyards of Northern Italy have helped shape his artistic vision.

AMANDA MCCALOUR is a Toronto-based artist who works with stitch to create large-scale embroidered installations. She completed an MFA in fibers and material studies at Tyler School of Art, Philadelphia, in 2014, and has recently completed residencies at Harbourfront Centre's Textile Studio, Toronto; Maison des Metiers D'art de Quebec, Quebec City; and The Klondike Institute of Art and Culture, Dawson City, Yukon. Her work is shown nationally and internationally and she has received awards and scholarships from the Ontario Crafts Council, The Handweavers and Spinners Guild of America, The Surface Design Association, and The Embroiderers' Guild of America,

among others. In 2015, she was awarded an Emerging Artist Project Grant from the Canada Council for the Arts; in 2014, she won first place at Scythia 10: International Biennial of Contemporary Textile Art, Kherson, Ukraine.

TIMOTHY MCCOY is a photographer who uses vintage photographic processes, such as albumen printing, palladium printing, and even silver gelatin printing to express his vision. He was inspired to become a photographer when he attended a workshop given by legendary photographer Frederick Sommer in San Antonio, Texas. He attended the School of the Museum of Fine Arts, Boston, and also had the opportunity to learn from such renowned photographers as Paul Caponigro, John Sexton, Dick Arentz, Chris James, and Mark Osterman. His work is included in the Museum of Fine Arts, Houston; the Asheville Art Museum, North Carolina; the Baldwin Photographic Collection, Murfreesboro, Tennessee; and the Lamar Dodd Art Center, LaGrange, Georgia. He most recently exhibited at Redbud Gallery during FotoFest 2016 Biennial, Houston.

GARY MESA-GAIDO has exhibited nationally and internationally, including the Museo Italo Americano, San Francisco; the Cleveland Center for Contemporary Art, Ohio; Museum of Fine Arts, Florida; and the Living Arts and Science Center, Kentucky. An active artist for over 20 years, his artwork has been recognized through two prestigious Kentucky Arts Council Al Smith Fellowships, and he was commissioned by the Carnegie Museum of Natural History, Pittsburgh, to create a public art sculpture. His works are included in the permanent collections of museums, colleges, and art centers, as well as numerous private collections. Mesa-Gaido teaches at Morehead State University where he received the Distinguished Creative Production Award in 2010. He received his MFA from Ohio University and his BA from the University of Pittsburgh.

ANTONIO PURI was born in Chandigarh and raised in the Himalayas where he attended English and international boarding schools. He attended the Academy of Art in San Francisco and Coe College in Iowa for a bachelor's degree in art and, later, a JD degree from the University of Iowa. He has exhibited his work in solo exhibitions internationally, including Art Depot, Austria; Loft Gallery, India; Nu Art Gallery, Santa Fe; Twelve Gates, Philadelphia; and a two-person show at the Noyes Museum, New Jersey, in addition to numerous group exhibitions worldwide. Museum collections include National Gallery of Modern Art, Mauritius; Essl Museum, Austria; Musee du Chateau, France; and Bergen Museum of Art and Science, New Jersey. He has done residencies in Hungary, Bulgaria, South Africa, Azerbaijan, Serbia, Mauritius, India, Denmark, and Romania. Puri currently lives in Philadelphia with his son, Alexander.

TAMMIE RUBIN is a ceramic sculptor. Her works are intensely colored, technically complex, and intricately ornamented sculptural assemblages of everyday objects. Rubin earned an MFA in ceramics at the University of Washington; and a BFA in ceramics and art history from the University of Illinois, Urbana-Champaign. Her work has appeared in the journals *Ceramics: Art & Perception* and *Ceramics Monthly*, and newspapers such as *The Seattle Times*, *The News-Gazette*, and *The Daily Times*. Selected solo exhibitions include the Charak Gallery at Craft Alliance, St. Louis, Missouri; the Sarah M. Hurt Gallery at the Indianapolis Art Center, Indianapolis, Indiana; Art and Design Gallery at the University of Kansas, Lawrence, Kansas; and Pottery Northwest, Seattle, Washington. Selected group exhibitions include Evansville Museum of Arts, History & Science, Indiana; San Angelo Museum of Fine Arts, Texas; Rockford Art Museum, Illinois; Mulvane Art Museum, Kansas; and Lillstreet Art Center, Chicago. Rubin lives and works in Austin, Texas, where she is an Assistant Professor of Sculpture and Ceramics at St. Edward's University.

RACHEL SAGER works on the cutting edge of the contemporary mosaic fine art movement. Her innovative work has been represented in cities throughout the U.S. and internationally and has been awarded multiple Bests of Show in juried exhibitions. Her Marcellus Shale Series stands as a true Pittsburgh success story and her work is collected with passion by private clients and corporations all over the world. Rachel weaves the best of the classical European techniques into the innovations of the American mosaic renaissance. Her modern allegories and storytelling images introduce viewers to the here and now of western Pennsylvania's sandstone, limestone, slate, and coal seams. With feet firmly planted in the Allegheny Mountains, Rachel teaches immersive, specialized mosaic workshops in her studio on the Youghiogheny River.

MEREDITH SETSER is a renowned printmaker and textile artist and Assistant Professor of Printmaking at the Herron School of Art and Design, Indianapolis. As an active member of the printmaking community, Setser regularly attends and demonstrates at conferences, including the Southern Graphics Council Conference in Madison, Wisconsin and the Mid-America Art conference. Her plaster technique is featured on Friedhard Kiekeben's site dedicated to nontoxic printmaking. Recent shows include the Qijiang International Print Exhibition in southwest China, and the 12th Annual Washington Printmaker's Small Print Exhibition, Washington, D.C. Recent solo exhibitions include the Dittmar Gallery, Northwestern University; Open Studio Gallery, Toronto; Monmouth Museum, Lincroft, New Jersey; Penang State Art Gallery, Malaysia; and the Museu de Arte de Brasilia, Brazil.

CEIL STURDEVANT is a figurative sculptor who has exhibited her work throughout the U.S. and internationally. She has a studio in Pittsburgh and has taught ceramic art since 1981 at The Ellis School. Recently, her work earned an award in the group exhibition, *Illusions*, at the Pittsburgh Center for the Arts. Sturdevant was awarded a residency to The Banff Center, Canada. She has also done residencies in Italy, Greece, France, Japan, and Mexico. Her work has been exhibited in two International Teapot Invitational exhibitions in Shanghai. Her ceramic sculptures have been featured in *Studio Potter*, *Ceramic Monthly*, *American Craft*, and *Clay Times*; they have been published in two books, *The Extruder Book* and *500 Figures: Sculptors Explore the Figurative Form*. She has led students on adventures to Japan, and to Belize where they studied Mayan ceramics with experimental archeologists.

CHERYL TALL is a Southern California-based artist whose work focuses on the relationships between people and their surroundings, especially their homes or workplaces, and includes architectural and figurative elements. Her work is included in numerous museum collections including: King-Size Ceramic Museum, Shanghai; International Workshop of Ceramic Arts, Japan; The Ceramic Research Center, University of Arizona; Gangjin International Ceramic Museum, Korea; Foosaner Museum of Art, Florida; Burroughs Chapin Museum of Art, South Carolina; Florida Atlantic University, Boca Raton; and Palomar College, San Marcos, California. Tall has participated in residencies in Canada, Japan, Greece, France, Hungary, Korea, Mexico, and the U.S. An early childhood steeped in fantasy, due to her family's employment at Walt Disney World, has given her work a colorful sense of animation and humor. Tall earned a BFA in art from the University of Central Florida and an MFA from the University of Miami.

DARYL THETFORD grew up on a hundred-acre farm in Bradford, Tennessee. His parents encouraged him to pursue so-called "practical" avenues of work, but also recognized an early artistic bent, and enrolled him in oil painting lessons at age nine. Thetford obtained a graduate degree in counseling from Murray State University, and spent 15 years working as a vocational program director, mental health center manager, and a therapist, but his creative juices never dried up. In 2001, when Thetford left the mental health field to return to his first love, art, he discovered that the psychology of behavior and emotion—everything he'd been studying and practicing for years—flowed neatly into his artistic process. The result is a compelling body of photo collage work that is informed by the richness of the psyche.

MIGUEL TIO was born in the Dominican Republic, where he began his studies of painting with the Dominican artist Elias Delgado as well as in the Escuela Nacional de Bellas Artes, Santo Domingo. A move to New York in 1994 led him to Izquierdo Studio, where he participated in film, opera, theater, and television prop production, which had a great influence on his artwork. Since 2005, he has worked as an art teacher for Studio in a School, in New York City. In 2006, he studied the Mische technique with the well-known artist and founder of the Society for Art of the Imagination, Brigid Marlin. Tio's work has been featured in seven solo shows and numerous group exhibitions around the world.

PATRICK VINCENT is from Minneapolis, Minnesota. He earned his BFA from the University of Minnesota in 2007, and his MFA in printmaking from Arizona State University's Herberger Institute for Design and the Arts in 2012. He continues his exploration of print, book, installation, and paper arts as an Assistant Professor of Visual Arts at Minnesota State University, Moorhead. Recent two-person exhibitions include *The Road and the Swarm*, exhibiting with Karri Dieken, at the Plains Art Museum, Fargo, North Dakota; and *Swallowed Cities*, exhibiting with Lauren Kinney, at the Prairie Center for the Arts, Peoria, Illinois.

RENEÉ ZETTLE-STERLING was born in Ridgway, Pennsylvania, in 1970. She earned an MFA in sculpture/installation in 1997, an MA in metals/jewelry in 1998 from Edinboro University of Pennsylvania; and a BFA in papermaking/fibers in 1993 from Indiana University of Pennsylvania. Zettle-Sterling is an Associate Professor of Art and Design at Grand Valley State University, Allendale, Michigan. She has taught workshops, exhibited, and lectured on her work nationally and internationally. She has an active studio practice, which consists of exploring a multiplicity of media and technique to create small-scale body-orientated devices, jewelry, and installations. Her work has been featured in over a dozen publications, including *21st Century Jewelry: The Best of the 500 Series*; *1000 Rings: Inspiring Adornment for the Hand*; *500 Metal Vessels*; *Metalsmith* magazine; and *American Craft* magazine. Currently, Zettle-Sterling is serving as Past-President of the Society of North American Goldsmiths.



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