

An abstract painting with a vibrant, multi-colored palette. The composition is dominated by vertical strokes and splatters of paint in shades of blue, green, yellow, red, and black. The overall effect is dynamic and expressive, with a sense of movement and depth. The colors are layered and blended, creating a rich, textured surface.

100 Miles

REGIONAL JURIED EXHIBITION

THE GALLERY
AT PENN COLLEGE

This exhibition was a rewarding reminder of how much I enjoy art and why I consider myself an avid museum visitor. I enjoyed encountering work with wonderful visual surprises—pieces that pushed materials, forms, and ideas beyond familiar territory—and the wide variety of work that ranged from painting and drawing to jewelry, photography, and digital media. What stood out most was the diversity of voices and approaches. Each submission offered a conversation about process, intention, and impact, and I appreciated the challenge of weighing those conversations against one another.

As the sole juror, I valued honesty and commitment—artists who had followed a clear curiosity, even when the outcome was unpredictable. I was energized by works that invited reflection, disrupted expectation, and offered new ways of seeing. I would like to congratulate everyone who submitted. The quality of the work made it difficult to select the eighty pieces that were chosen to be in the show. It was even more challenging to select award winners. So once again, thank you to everyone who shared their work; your generosity made the selection process thoughtful and inspiring, and I look forward to seeing how these works continue to resonate with audiences.

ransome is a multidisciplinary artist whose work explores African American history through collage, painting, sculpture, installation, and video. Drawing from his family's life in America beginning in 1899, his practice is grounded in the legacy of the Great Migration, when millions of Black Americans moved north and west in search of opportunity. While rooted in personal history, ransome's work engages broader social, racial, economic, and political narratives that continue to shape the nation.

Born in Rich Square, North Carolina, ransome moved to New Jersey as a teenager and now lives and works in New York's Hudson Valley. He received a BFA from Pratt Institute and an MFA from Lesley University. In addition to his studio practice, ransome served for many years as a tenured professor in the School of Visual and Performing Arts at Syracuse University before retiring from academia to focus fully on his work as an artist.

His work has been presented in solo exhibitions at institutions including the Gibbes Museum of Art, Opalka Gallery, the Contemporary Art Museum in Raleigh, and the Woodstock Artists Association & Museum, and has appeared in group exhibitions at MASS MoCA, the Katonah Museum of Art, and the Center for Maine Contemporary Art Biennial.

ransome has been the recipient of numerous awards, including a Pollock-Krasner Foundation Grant, the Alexander Rutsch Award for Painting, and a Silver Medal for Innovation from Contemporary Collage magazine. His work is held in the collections of the Weatherspoon Art Museum, the Frances Lehman Loeb Art Center at Vassar College, and the Samuel Dorsky Museum of Art. He is represented by Alpha Gallery, Boston.

Meredith Eachus Armstrong	Joe Gassner	Joe Meiser
Ron Beach	Chris Gold	Denyse Miele
R. Thomas Berner	Emily Green	Debra Moffitt
John C. Bierley	Oren B. Helbok	Sarah Patterson
Kendra Billman	David Higgins	Ann Piper
Paige Blair	Michael E. Hockenbury	Ashley Rempe
Stephan Brady	Michael Hower	Rosalyn Richards
Ali Briggs	Zaki Jilani	Linda Rishel
Jason Bronner	Robert Sparrow Jones	Dave Rochelle
Robert Brown	Stacy Kelley	Tom Seay
Faith Bryant	Glen Klein	Dave Stabley
Stephen Buggy	Steven Labadessa	Michelle Thomas
Christopher Cizek	Joanne Landis	Ana Truqui
Chet Davis	Sandy Ludwig	Ward Van Haute
Mike Demi	Mark Mahosky	Sharon Wall
Brock Dent	Anni Matsick	Bruce Wallace
Michael Dugger	Damon McCloskey	Julie Waltz-Stalker
Susan Ball Faeder	Becky McDonah	Pearl Weaver
James Farrah	John McKaig	Ken Weir
Chuck Fong	Christine Medley	PK Williams

MEREDITH ARMSTRONG

DANVILLE, PA

ARTIST STATEMENT

Making things has been a part of my life since childhood. The process of creating helps me to focus on the ideas I'm thinking about. Time, is it relative? How can it be finite and infinite at the same time? How do we balance it? Where are memories stored? How long do they last? And the wonder of Mother Nature's landscapes; she never ceases to amaze. As a mixed media fiber artist I'm currently exploring themes of time, memory and landscape. I layer, manipulate, dye, paint, and stitch, combining fibers and miscellaneous found objects to achieve works that are sometimes calm and expansive, sometimes whimsical, sometimes evoking specific places or memories—as seen here in *Hallstatt*. The journey from concept to completion often brings me an aha! moment with a bit of clarity and much delight.



Hallstatt, 2025, textile paint monoprint on cotton, 17 x 42 inches

RON BEACH

MONTOURSVILLE, PA



(Left) *Long Forgotten*, 2024, acrylic on gessoboard, 18 x 24 inches



(Right) *On Thin Ice*, 2025, acrylic on gessoboard, 16 x 12 inches

ARTIST STATEMENT

My art career began in 1984 when my wife presented me with six tubes of acrylic paint and a hand full of brushes. At the time, I was working as a draftsman for PennDot and also as a Deputy Game Protector with the PA Game Commission. Being a draftsman, working with wildlife, and my passion for the outdoors all had a big influence on my art. Forty years later, I have produced hundreds of paintings of wildlife and nature. I want my paintings to be known for their thoughtful compositions, richly detailed landscapes, and accurately portrayed wildlife.

R. THOMAS BERNER

BELLEFONTE, PA

ARTIST STATEMENT

I have two fetishes, at least two that I dare discuss publicly. Barns and clouds. I can't get enough of either. So you can imagine how excited I got when one of our daughters took us to Canandaigua Lake in New York on a particularly blustery day. Foreboding dark clouds dominated the sky and pushed the white ones to the background. Everywhere I looked I saw different cloud formations. It was a day made for me and my camera. And, yes, I do have photographs of barns and clouds in the same frame.



Cloud, 2025, photography, 13 x 19 inches

JOHN C. BIERLEY

PENNSDALE, PA



7 Koi, 2024, watercolor, 27.5 x 33.5 inches

ARTIST STATEMENT

7 Koi was conceived from a photograph I took in Kyoto, Japan, at one of the city's gorgeous gardens. I was not interested in creating a photo realistic recreation but more of a realism that allowed the viewer to interpret and interact with the scene. Several koi were eliminated from the original photograph to strengthen the composition. I was most interested in capturing the murkiness of the water and the reflective quality of the fish scales. The slight disruption of the water surface enhanced the illusion of space that the koi occupied.

KENDRA BILLMAN

WILLIAMSPORT, PA

ARTIST STATEMENT

My graphite drawing bridges traditional still life practices with contemporary conceptual approaches. Familiar objects, a banana, duct tape, and a urinal, are presented in an unexpected context, inviting viewers to reconsider the conventions of the genre. Through technical precision, humor, and recontextualization, I challenge what a still life can communicate in a contemporary setting. This work emerged from my desire to revisit traditional graphite techniques while allowing experimentation and curiosity to guide my process. Influenced by conceptual artists who challenge authorship and meaning, I use recognizable forms to question established norms. *Comedic Fountain* marks a shift in my practice toward a more exploratory, concept-driven approach, merging classical foundations with contemporary ideas and inviting dialogue around tradition, humor, and the evolving definition of art.



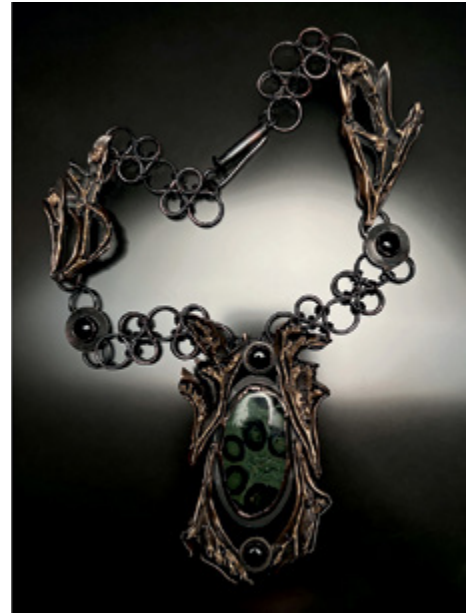
Comedic Fountain, 2025, graphite on Bristol, 20 x 16 inches

PAIGE BLAIR

WASHINGTON BORO, PA



(Left) *Procyon et Cervus*, 2025, bronze, sterling silver, fine silver, 7 x 8 x 2 inches



(Right) *Everlasting*, 2025, bronze, copper, Kambaba Jasper, onyx, 11.5 x 6 x 0.5 inches

ARTIST STATEMENT

Casting organic materials into metal allows me to work through feeling and memory. As the organics burn away, their absence leaves an impression in the investment, which is then filled with molten metal. This process transforms what is fragile and temporary into something enduring. By preserving these materials in metal, I attempt to give them permanence, using casting as a restorative practice that helps solidify my memories through art. I also cast animal bones found in nature in bronze, accenting them with silver filigree to elevate their significance. These works function as imagined future artifacts. I wonder how they might be understood if discovered long after their context is lost: would they be read as relics, memorials, or evidence of a desire to honor what once existed.

STEPHAN BRADY

TROUT RUN, PA

ARTIST STATEMENT

I create fine art landscape photographs rooted in a deep respect for the land and the fleeting moments that reveal its true character. I am drawn to changing light, dramatic weather, quiet details, and the tension between permanence and impermanence—often where the natural world meets the structures we leave within it. Through my work, I seek to capture places not simply as scenery, but as transformative experiences that evoke wonder, solitude, and reflection. The journey from shutter to finished archival print is an essential part of my process, allowing me to preserve tonal depth, clarity, and atmosphere. My photographs invite viewers to slow down, look closely, and reconnect with the beauty, mystery, and stillness that endure in the world around us.



Convergence at Corral, 2024, photography, 20 x 30 inches

ALI BRIGGS

NESCOPECK, PA



Solitude in the Mountains, 2025, charcoal, graphite, magazine, watercolor, colored pencils, 16 x 20 inches

ARTIST STATEMENT

My drawings are inspired by the natural world. Multiple layers peel back to reveal the macro to the micro such as a forest that becomes a smaller grouping of trees entwined, a place for birds and squirrels to nest, for eagles to spy from, for roots to give placement and nourishment. I want to give the viewer pause, an invite to reconsider what we think we know. To feel the pull of the art, to feel like you could climb into the work and explore. Using a variety of techniques and mediums to transform and reveal these multiple layers of nature add uniqueness to images; images that show our world in its connectedness, a magical land that keeps us all rooted. It's Mother Nature's gift and it is the inspiration which brings joy and a smile to my being.

JASON BRONNER

LEWISBURG, PA

ARTIST STATEMENT

Much of my work at present is figurative, and through it, I try to raise questions about ideas of justice, power, and how humans interact with each other. With that stated, the work included in this show is a representation of another part of my studio practice. In my efforts to continue to develop my craft and due to my belief in working directly from life as much as possible, I make still-life paintings as in-between works. By that, I intend works that are made concurrently or in-between my figurative or my main body of paintings. Even though I label them as in-between, I believe they are a needed and important part of my activity as a painter as they allow me to practice and explore core competencies including compositional development as well as rendering form and light.



Studio Table with Plant and Postosuchus, 2026, oil on kydex panel, 11.5 x 8.5 inches

ROBERT BROWN

DANVILLE, PA



Wildebeest - The Great Migration, 2024, photography, 30 x 40 inches

ARTIST STATEMENT

As a seasoned photographer, two of my enjoyments are monochrome photographs and exploration. To see the spectacle of nearly a million animals migrate from the Mara to the Serengeti is truly astounding. Wildebeest have such an intriguing form—half horse, half cow—that, when magnified, creates a truly unique image.

FAITH BRYANT

HARRISBURG, PA

ARTIST STATEMENT

Forty years. Not because the wilderness was too vast, but because surrender was. The Israelites carried their doubt like sand in their sandals, wandering in circles while the Promised Land waited just beyond their willingness. This work traces that journey, through the sands of time, the drowning walls of the Red Sea, and the quiet, saving mercy of the Lamb's blood brushed across a doorpost. I know this journey well. Every piece I create is a confession of where I am in my faith and presently I am here. I am in an Exodus season. I can feel the way out, yet I have seen my own patterns stare back at me: cycles of doubt, resistance, and delay that I alone extended. I painted this to finally let go. To stop choosing myself and choose obedience. To follow His voice, His presence, His Son.



Exodus, 2026, oil on canvas,
36 x 36 inches

STEPHEN BUGGY

HUGHESVILLE, PA



(Left) *Sign Of The Times*, 2023, oil on canvas, 24 x 36 inches
(Right) *Summer's Last Light*, 2025, oil on linen, 24 x 36 inches



ARTIST STATEMENT

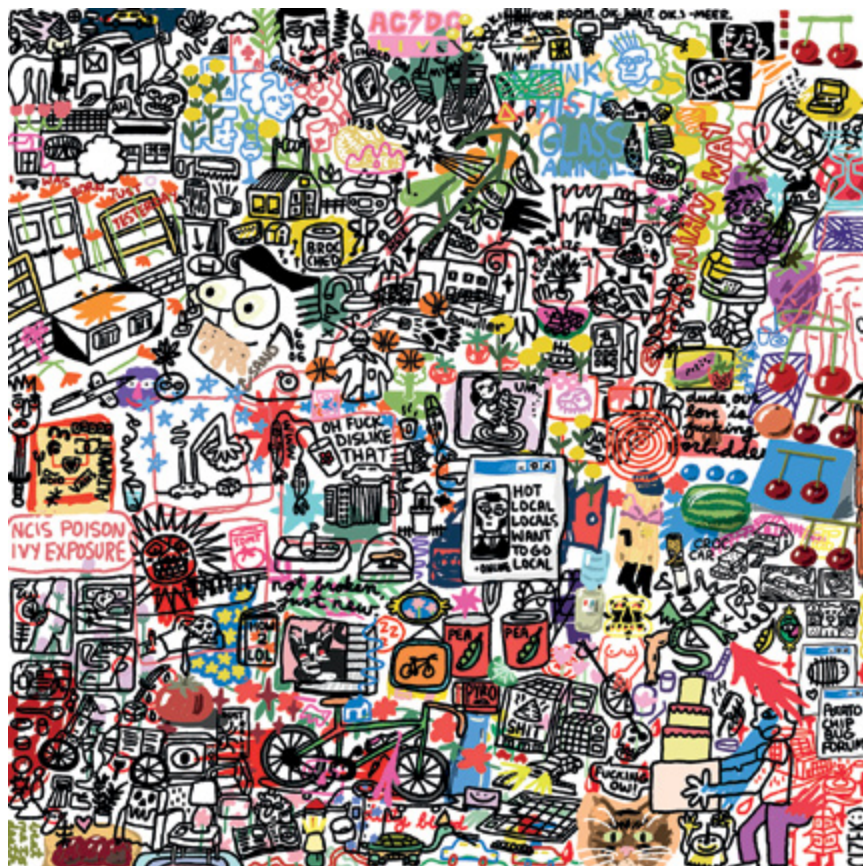
I am a retired junior/senior high school art teacher based in Hughesville, Pennsylvania with art degrees from Kutztown University of PA. Although I have enjoyed working in a variety of mediums over the years, I have focused exclusively on oil painting for the past few decades. The current direction of my artwork focuses primarily on regional landscapes of central Pennsylvania, with attention to its nostalgic, rural character. I implement a studio-based approach, integrating reference photos along with preliminary on-site references. A variety of traditional oil painting techniques are utilized to arrive at a desired result. I attempt to convey not only the sense of time, place and season, but also to elaborate on the atmosphere and mood of a particular scene.

CHRISTOPHER CIZEK

WILLIAMSPORT, PA

ARTIST STATEMENT

My drawings are inspired by the totality of the moment in which they're made—what's around, what I'm thinking about and what's said, experimentation, and silly things. I prioritize having fun over concept. I've never been satisfied with a single subject on the page, so in filling the space, my drawings take on an *I Spy*-like quality that invites the viewer to linger, to laugh, and to realize there's much more to notice about any given moment. And that art doesn't have to be so serious.



NCIS Poison Ivy Exposure, 2025, digital illustration, 13 x 13 inches

CHET DAVIS

PAXINOS, PA



Sweet Maestro, 2024, acrylic,
40 x 30 inches

ARTIST STATEMENT

My work is guided by intuition, it unfolds through the process rather than predetermined outcomes, allowing meaning to emerge over time. I am drawn to moments of pause and traces of experience and memories. Imperfection and uncertainty are not corrected, the unfinished is punctuated and celebrated. I hope my paintings invite the viewer into a shared moment of reflection, where meaning remains open and connection happens beyond words.

MIKE DEMI

LEWISTOWN, PA

ARTIST STATEMENT

I am currently working on a series of graphite drawings of found objects. These are things I've picked up over decades of tramping in the forests of central Pennsylvania. The drawings of this series are done from direct observation. Admittedly detailed. It is my aim to create a visual language acknowledging gaps in how I see detail.



Deer Skull, 2023, graphite, 19 x 24 inches

BROCK DENT

DANVILLE, PA



(Left) *No One Belongs Here*, 2024, oil and acrylic on wood and canvas, 16 x 16 inches



(Right) *Nobody's Listening*, 2024, oil on canvas, 14 x 11 inches

ARTIST STATEMENT

My work imagines the coming coalescence of environmental and psychological degradation leading to the eventual collapse of social structures and our perceived humanity. These paintings act as future relics of a self-eradicated society from the perspective of today's children. This perspective straddles what is and what could be should our current trajectory continue forward unchecked. I employ traditional art historical tropes of portraiture and landscape imagery to explore the reliability of our collective visual and narrative reconstruction for memorialization while enduring extreme emotional and psychological anxieties. My hope is that these visualizations remain fiction in the coming years.

MICHAEL DUGGER

YORK, PA

ARTIST STATEMENT

I am a mixed-media artist exploring the tension held within multi-layered surfaces. By synthesizing physical materials with emotional history, I construct a visual account of memory, transformation, and lived experience. My process involves a balance of deliberate construction and intuitive buildup—incorporating paper, paint, and photo transfers—to create works where texture and movement serve as metaphors for the human condition. I view my surfaces as maps of scars and accumulated time, inviting viewers to investigate the deeper narratives embedded within the material. Drawing a parallel to a billboard where traces of old stories remain beneath new layers, I present images that are dynamic rather than static. In my work, the internal landscape of emotion is etched into the external realm of form, creating a visceral dialogue between my own history and the viewer's perception.



(Left) *Sin*, 2025, mixed media, 24 x 24 inches



(Center) *Memories/Miserias*, 2026, mixed media, 24 x 16 inches



(Right) *Flyover State*, 2026, mixed media, 24 x 16 inches

SUSAN BALL FAEDER

LEWISBURG, PA



(Left) *Yukata Play #2*, 2023, fiber art quilt, 25.5 x 27 inches



(Right) *Dressmaker's Blues Duet*, 2023, fiber collage, 55 x 13 inches each

ARTIST STATEMENT

When I am immersed in the creative process, I am connecting with and learning to trust my inner voice. It is a place of refuge where everything drops away—except where I am at that moment. My medium is textiles. I start by choosing a few pieces of fabrics and letting my intuition guide the play of interaction of colors and patterns like puzzle pieces. I sew them together. You can usually see my own hand in the work, guiding a thread. And whether the final object becomes a quilted wall hanging, a fiber collage, a rag weaving, or a Japanese sashiko embroidery, you can feel the evidence of 50 plus years of devoted study of Japanese culture-through-textiles via my use of fabric, color, composition, and techniques.

JAMES FARRAH

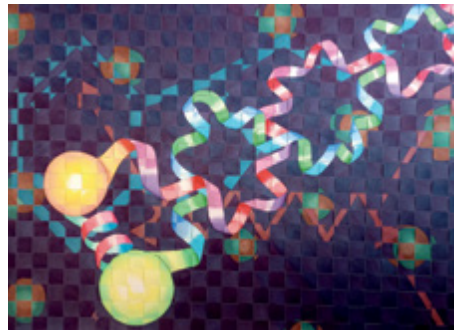
BELLEFONTE, PA

ARTIST STATEMENT

My work explores ways of making the unseen tangible—whether scientific, mythic, or imagined. Years ago, I developed a labor-intensive process of cutting and weaving watercolor paintings to merge separate images into one surface, a technique I abandoned until a vivid dream inspired by quantum theory revealed its purpose. In *Quantum Entanglement*, that method becomes a way to visualize invisible connections and layered realities. A second body of work began with a simple wooden mannikin, which evolved into a stand-in for broader human and cultural narratives. In *Poseidon Adventure*, a child's toy enters a mythic realm, suspended beyond the rules of gravity or water. Innocence and imagination coexist with scale and power, suggesting spaces where logic gives way to possibility, and the ordinary becomes transformative.



(Left) *Poseidon Adventure*, 2023, watercolor on paper, 21 x 30 inches



(Right) *Quantum Entanglement*, 2024, woven watercolor on paper, 21 x 30 inches

CHUCK FONG

STATE COLLEGE, PA



(Left) *The Hat*, 2025, photograph, 24 x 18 inches



(Right) *The Gymnast*, 2026, photograph, 24 x 18 inches

ARTIST STATEMENT

The great—if not the greatest—photographer Ansel Adams was once asked what the most important part of the camera was. With little hesitation, he responded, “It lies six inches behind the lens.” His answer has always lingered in my mind whenever I do serious photography, whether for a client’s needs or for my personal art practice. Having begun my career begun using film cameras, I needed to previsualize the end results, since one was not able to see any captured images until the film was developed. Carrying this thought process into the digital age, I still carefully plan my photographic efforts, leaving little to chance. My *Gymnast* was asked to hold this pose, which lasted mere seconds. *The Hat* had the correct head turn, resulting in those delightful shadows. However, there are instances when the decisive moment appears unexpectedly, and one needs to be alert, or perhaps thank Lady Luck!

JOE GASSNER

CORNING, NY

ARTIST STATEMENT

I drove past this pond more than thirty times before making this photograph. The heron and the eagle both fish here, and this heron knows how to wait: standing motionless, like a plant or a stick, until a meal passes by. The pond is only fourteen inches deep, yet the bird and its reflection feel anchored, suspended in time. I took this photograph on a perfect day driving through Tioga County, visiting the wildlife places I've known most of my life. I grew up in Wellsboro, just a few miles from here, and picked up a camera at sixteen, over fifty years ago. I have been waiting patiently for the heron to be in this place, standing still in this way, for quite some time.



Heron, 2025, photograph on metal, 15 x 30 inches

CHRIS GOLD

YORK, PA



*Floral Afloat, 2026, oil
over acrylic, 20 x 16 inches*

ARTIST STATEMENT

I strive for a balance between what I see in my environment and taking artistic license to make it more interesting. Depictions of nature are important to me: the winding twisting limbs of a tree, the movement and reflective qualities of water, or the detail of a small botanical. I combine my love of abstract and representational art by using abstraction as a background on which to superimpose an emblematic object. Merging the two into a cohesive painting is a challenge I enjoy. It's the best of both genres.

EMILY GREEN

WILLIAMSPORT, PA

ARTIST STATEMENT

Life is stories, strung together like beads on a string and then tied together as one loop. My paintings tell the stories that string together the necklace of my life. Short, small moments become symbols in a visual language I use to express deeper emotions. Meeting a rabbit in my garden becomes a metaphor for my need to feel safe and sheltered, and also my desire to hide. I choose images of my life and culture in central Pennsylvania because they are mine, of me as I am of them. I mark my seasons by the food ripening in the garden, and by the work of my hands. It is small, quiet work, women's work, common work. But there is strength in these things just as there is strength in the bones of old hands. I choose each image carefully and with intention, with secrets hiding in the details.



Chorus, 2024, acrylic on canvas,
17 x 42 inches

OREN B. HELBOK

BLOOMSBURG, PA



Keith Strobel Lubricating Reading & Northern Railroad No. 2102, Pittston Jct., Pa., 2024, digital photography, 35 x 27 inches

ARTIST STATEMENT

I love steam locomotives, the most seemingly alive of all of humanity's creations. I want to capture their drama and beauty, and I want to share the feelings that they evoke in me. For me, photographing steam railroading comprises three themes: first, the landscape—everything surrounding the railroad, from the countryside to the weather; second, the hardware—the tracks, the signals, and the trains themselves; and third, the people who bring the trains to life. Although I spent many years largely shooting hardware, I now consider the people as my most important subject. I have immense respect and affection for the railroaders whom I have met—my heroes. And I have immense gratitude for the way that they have opened up their world to me so that I can get close to them and document how they interact with each other and with the hardware.

DAVID HIGGINS

CORNING, NY

ARTIST STATEMENT

My ongoing body of work addresses a range of expectations and psychological tensions that exist within human relationships. Inanimate, everyday objects are used to present a loose narrative of events, further contextualized by the use of natural elements such as landscape and weather conditions, with the intent to evoke a sense of waiting and wanting and a mixture of hope and despair.



Manure Spreader, 2025, oil, 24 x 48 inches

MICHAEL E. HOCKENBURY

WINFIELD, PA



Uncontrollable Outcome,
2023, oil, 11 x 10 inches

ARTIST STATEMENT

After studying classical methods of realism and mastering the fundamentals of form, drawing, and design, my work engages with the contemporary American Renaissance of Realism through a distinctive use of color, composition, and vision. Trained at the Waichulis Atelier, I approach oil painting with a deep respect for technical rigor while reimagining broken or forgotten pieces of the past. Toys, ephemera, fruits and vegetables, nature's small quirks, and historical oddities become vehicles for exploring nostalgia and renewal. By infusing subtle sarcasm, I aim to move beyond surface beauty, allowing these neglected subjects to radiate an inner vitality and reconsider meaning.

MICHAEL HOWER

ENOLA, PA

ARTIST STATEMENT

The Palace Eye distills Lynnewood Hall into a single commanding gaze an architecture of wealth now hollowed, where symmetry and grandeur quietly witness their own decay. It reflects a broader condition in which spaces built for power and permanence outlast their purpose, leaving behind structures that see but are no longer seen. This piece is part of a broader series called *Architecture of Absence*.



The Palace Eye, 2026, digital photography/archival print,
24 x 18 inches

ZAKI JILANI

WILLIAMSPORT, PA



The Break, 2025, digital
photography, 17 x 11 inches

ARTIST STATEMENT

The Break captures the exact moment where everything changes—the strike, the sudden movement, the energy spilling beyond the frame. It portrays how quickly a moment can pass, and how easily it can be missed. I'm from Pakistan, not 100 miles but 7000 miles away. For me, photography is about chasing moments that can easily be missed. I don't look for perfect gear, I look for the perfect moment, one that feels alive. Through my lens, I've learned to see the world differently, noticing small details and turning frames into something meaningful.

ROBERT SPARROW JONES

STATE COLLEGE, PA

ARTIST STATEMENT

My paintings imagine futures where repair, joy, and dialogue shape our shared life. Working between landscape and constructed forms, I activate change by depicting regenerative systems: repaired soils, rewilded corridors, that invite civic action. One piece pursues happiness as communal pleasure: gardens, gatherings, and light as social currency. Another bridges the divide through layered imagery of crossing points, like rivers, thresholds, translations, where differences meet and are reworked into common ground. Together, they propose a more perfect union: fragile, negotiated, and creative. The works are invitations to participate, but also to mend and converse toward a shared, livable future.



(Left) *The Cloudbuilders (A Change in the Weather)*, 2026, oil on canvas, 49.5 x 35 inches



(Right) *A Tentative Journey*, 2025, oil on canvas, 48 x 60 inches

STACY KELLEY

HUGHESVILLE, PA



Pigs, 2025, oil, 24 x 36 inches

ARTIST STATEMENT

I believe in paying attention to uncelebrated but telling moments that reveal the character and qualities of my chosen subject. In my oil painting *Pigs*, I used uncommon colors in the nuances of the pigs' hair and flesh. Pigs that appear black-and-white from a distance are adorned with sweeping purple, pink, teal, and blue brushstrokes up close. I appreciate how the pigs pile up haphazardly, but form an orderly composition reminiscent of a Fibonacci spiral; an historical mathematical expression of nature's beauty. Their instinct to huddle is beautiful in how they function as a community, keeping each other safe and warm. Working to showcase nature's brilliance amplifies the universe's harmonic truths and provides endless inspiration for my work.

GLEN KLEIN

NORTHUMBERLAND, PA

ARTIST STATEMENT

My work explores the space between reality and illusion, inviting viewers to question what they believe they are seeing. Influenced by surrealist artists such as Salvador Dalí and Storm Thorgerson, I construct images that rely on visual metaphor, juxtaposition, and subtle disruption to unsettle the familiar. Using a combination of my own photography and vintage archival images from the Library of Congress, I blur the boundaries between personal perception and collective history. This merging of contemporary and historical imagery allows the work to exist in an ambiguous realm: one where memory, imagination, and fact intersect and remain deliberately unresolved.



(Left) *Go Out & Play!*, 2026, digital on stretched canvas, 24 x 36 inches



(Right) *Life Passes By*, 2026, digital on stretched canvas, 36 x 36 inches

STEVEN LABADESSA

SELINGROVE, PA



Pop Lucifer, 2024, oil on copper, 17 x 14 inches

ARTIST STATEMENT

My work begins in drawing, where sustained looking allows subtle shifts in presence, mood, and gesture to emerge. Figures often originate from memory or observation, but they are not intended as portraits. Instead, they function as provisional images—sites where attention and interpretation remain open. Much of my recent work belongs to an ongoing project titled POP, which examines how fragments of contemporary visual culture—animation, digital imagery, and other mediated forms—circulate through memory and shape perception. These references are not used as quotation or spectacle but as traces of images that accumulate quietly through everyday viewing. Alongside these influences, elements of devotional imagery occasionally surface. In works such as *Pop Lucifer*, familiar symbolic forms appear in altered contexts, suggesting how historical iconography persists and is reconfigured within contemporary visual experience.

JOANNE LANDIS

BEAVERTOWN, PA

ARTIST STATEMENT

I am a storyteller—a narrative painter. My figures, mostly women, are often meditations on archetypes, myth, or personal experience. This allows me to build an environment inhabited by beings with all that it means to be human, alive, and still in a dream. I allow my work to develop intuitively, using photographs from magazines and newspapers as a catalyst, looking for a gesture or expression that has content, and using music to create a meditative state. As I work, the figures come and go. I add some and take some out. Once I'm working I no longer reference the photographs as the figures become 'real' to me and can move and alter. The addition and subtraction goes on until I feel a story start to take shape and that too may change again and again until the figure, the story, the color, the environment, the emotional energy, feels "true" and the painting starts to finish. This process goes on for weeks (or months!) and the end product is often something I couldn't have imagined at its beginning.



(Left) *In A Strange Land*, 2023, oil on canvas, 51 x 50 inches



(Right) *Women's Work*, 2023, oil on canvas, 36 x 54 inches

SANDY LUDWIG

COGAN STATION, PA



Heavy Traffic Overhead,
2025, watercolor, acrylic,
18 x 24 inches

ARTIST STATEMENT

Heavy Traffic Overhead combines watercolor and acrylic paint pens with a spontaneous, and mostly neurodiverse creative process that serves to encourage healing from what seems like never ending storm of hate, fear, chaos, and toxic relationships. This work could have easily been titled *Heavy Traffic in My Head*. Every red X represents the volume of media and information I'm required to process on any given day. When it came time to title the painting I sought the assistance of a friend. They saw a beautiful aerial view with numerous airplanes that were managing to all safely fly without crashing. I invite you to immerse yourself in the layers of color, patterns, and movement to find your own meaning within the chaos.

MARK MAHOSKY

MIFFLINBURG, PA

ARTIST STATEMENT

I've painted almost every day since I was 16. I recently retired after teaching for 35 years. I don't spend more time painting, but I have more time to look around and think my own thoughts. I'm more interested in the idiosyncratic and underrated painters of the past like Marsden Hartley, Aleksander Deineka, and David Milne than the heavy hitters. Those painters, my surroundings, and the pace of my new life are the most influential aspects of what I'm currently making in the studio. The imagery in my paintings does not directly convey the present conditions of our country and the world. I'm undecided whether my paintings embed those conditions or try to escape from them. They probably do both.



(Left) *Monday*, 2025, acrylic on newsprint mounted on mylar, 19.5 x 14 inches



(Right) *Stand*, 2026, acrylic on newsprint mounted on mylar, 12 x 10.5 inches

ANNI MATSICK

BOALSBURG, PA



(Left) *Emerging*, 2026, watercolor on paper, 17 x 12 inches

(Center) *Perfectly Poised*, 2024, watercolor on paper, 17 x 11 inches

(Right) *Something in Mind*, 2025, watercolor on paper, 14 x 11 inches

ARTIST STATEMENT

My works depict human faces and figures, although the subjects are not portraits, but rather paintings. Snapshots I take of people with this potential often serve as a source of inspiration. I stay in touch with reality with frequent figure drawing sessions. My compositions begin with a sound drawing in pencil, an important part of my process, and underpinning lines are often left visible. I then cut loose and work intuitively with large brushes to keep the image fresh and understated. Added elements suggest a narrative to stir viewers' imaginations and invite them to spin their own stories.

DAMON MCCLOSKEY

HUGHESVILLE, PA

ARTIST STATEMENT

My work explores cultural consciousness through an individual lens, responding to an ever-shifting, technologically dependent world while emphasizing the preservation of wild spaces and generative, natural environments. I make sense of my time and place by blending expressionism, symbolism, surrealism, non objectivity, impressionism, chance, and hard edge geometry. Informed by anthropology, art history, ethnomusicology, literature, philosophy, and social justice, the work centers on personal meaning-making and interpretation. It draws from people, places, and experiences encountered in both waking life and dreams. Each piece is an open-ended search for spontaneous, unexpected imagery; it is an effort to transcend, to break through, and to create beauty. The work resists the cold logic of a data-driven technocracy, sometimes serving as shelter during turmoil, and at other times as affirmation and celebration when the world feels abundant.



Portrait of Doctor Barnes,
2025, oil on linen, 40 x 30 inches

BECKY MCDONAH

MILLERSVILLE, PA



Hope: A Reliquary for Wishbones and Positive Outcomes, 2025, copper, brass, bronze, nickel, wishbones, glass, 6.5 x 5.5 x 5.5 inches

ARTIST STATEMENT

Hope: A Reliquary for Wishbones and Positive Outcomes places importance on protecting hope and not letting it be extinguished. The base contains wishbones infused with potential wishes collected from multiple people varying in ages and backgrounds but all full of hope for the future. The broken wishbone reminds us that every wish doesn't come true, there is always a short side, but more wishes remain. If yours was not the long side this time, do not lose hope.

JOHN MCKAIG

WILLIAMSPORT, PA

ARTIST STATEMENT

I create pictures that help me explore the idea of escape, sexual identity and ideas of mortality and passage during and after life, and about how to deal with trauma and healing from that trauma. My use of the figure explores my identity as a queer man that is still expected by many to justify my experiences and basic human identity. I use the human figure in order to communicate essential ideas of how we relate to and affect each other, and how to move to a space that is empowering and encouraging. I often depict the figure and nautical references in situations or stances that allude to ideas of fighting back, connection to my family history, as well as stoicism and quiet resolve. I also explore the idea of “passage” and “journey”, not only to communicate ideas of healing and working through trauma, but also to communicate the idea of growing beyond limitations and definitions of being—without the suggestion of irony or cynicism.



(Left) *SS Konig Albert*, 2025, relief print, 40 x 48 inches



(Right) *Hernan Cortes, 1519*, 2024, relief print, 32 x 53 inches

CHRISTINE MEDLEY

CLARKS SUMMIT, PA



Stream Reflections, 2025,
Handmade paper, relief printing,
30 x 20 inches

ARTIST STATEMENT

Looking down into a stream reveals a bed of rocks and soil, leaves floating on the surface, the moving water, and reflections of the landscape above on a sunny, blue-sky day. It's quiet except for the sound of the water. The print was created with nature harvested from my backyard; sage, hosta, asparagus, lavender, grape leaves, mint leaves, Japanese indigo and oregano are printed onto layered sheets of handmade paper. The paper is recycled from the clean borders of old printmaking projects (Arches, Rives BFK) and some denim cloth to create very soft textured paper. The pulp was dyed with turmeric, tea, and indigo from the denim.

JOE MEISER

LEWISBURG, PA

ARTIST STATEMENT

The *Object Lessons* series engages with texts that question how we ought to live, and renders their ideas materially. The series draws on Camus' imperative to pursue happiness so we can help others, Sanders' reminder to marvel at overlooked miracles, Lao Tzu's counsel for effortless alignment, Solnit's embrace of uncertainty, Kierkegaard's reflections on regret, and Nietzsche's insistence on simplicity. Together, these and other voices propose ways to navigate challenges with resilience, humility, and skillful poise. To translate these ideas, I gather 3D scans from public archives and bring fragments from disparate contexts into digital dialogue. Using Python scripts I've created, I generate hundreds of varied algorithmic combinations of 3D form, then select arrangements that most clearly echo the philosophical tensions at play. Each project is rendered with attention to relevant material and light, so that the virtual constructs can assume a sculptural presence.



(Left) *As It Is* (*Object Lessons* series), 2025, digital print, 40 x 30 inches

(Right) *The Moral Obligation of Happiness* (*Object Lessons* series), 2025, digital print, 40 x 30 inches

DENYSE MIELE

SOUTH WILLIAMSPORT, PA



The Pathway to Fall, 2025, photography, 11 x 20 inches

ARTIST STATEMENT

This photograph was taken during a quiet moment of change, where the path moves from the warmth of summer into the early days of fall. I could feel the sun on my face, even as a crisp November breeze reminded me that the season was shifting. The mountain in the distance felt like a symbol of the challenges ahead, while the green grass nearby held onto life in the present moment. Even knowing a Pennsylvania winter is coming, there was still warmth and color all around me. In that moment, I didn't feel the need to look back. The path ahead felt clear. This image reflects my belief in moving forward, appreciating what is still here, and trusting what comes next.

DEBRA MOFFITT

WILLIAMSPORT, PA

ARTIST STATEMENT

I have been an active plein air painter for two decades and have participated in a variety of local and regional juried competitions and exhibits including Plein Air West Reading and the North Carolina Plein Air Festival. I enjoy painting a variety of landscapes, from mountains to shore; my current focus is on the unique environmental and historic features of the major watersheds of the Northeast region, including the Susquehanna and Potomac Rivers. Having lived most of my life on the upper reaches of the Chesapeake Bay, I am inspired by marine life and water craft. The interplay of light and shadow over forms captures my attention and imagination, and my desire is to reveal the essence of a place for a moment in time, through personal vision and emotion.



Blue Rudder, 2024, oil, 12 x 12 inches

SARAH PATTERSON

JERSEY SHORE, PA



Air Mail, 2023, collage, 7 x 5 inches

ARTIST STATEMENT

Letters can be heavy. Objects from the past hold an emotional weight. This piece is part of a series that explores my connection with my personal archive of letters. The majority of these are from my mother in the 1980s and 90s. Reading the letters is emotionally draining, so I started approaching the envelopes. They revealed themselves as more than containers for letters. They tell their own story of connection, loss, longing, and what it means to have a relationship when we're not physically together. The letters continue to ask the question: what do I choose to keep and why?

ANN PIPER

SELINGSGROVE, PA

ARTIST STATEMENT

When working on a portrait, I often explore the ways in which visual texture or gestural mark-making can help me to create an identity within the otherwise formal structure of a likeness. My process begins with an “accident” of sorts: I prepare multiple surfaces with spontaneous marks which are unrelated to the figure or pose I plan to draw. I then add, subtract, and edit elements of these surfaces, feeling my way through the drawing process. In some cases, the resulting image is very complex, with layers of drips, scratches, and brushstrokes working together to support an individual identity. In others, such as *Sanaa No. 2*, it’s surprisingly simple. I find that when working in this way, making an image is less about adherence to a methodology and more of a conscious act of wandering.



Sanaa No. 2, 2025, mixed media on paper, 22 x 22 inches

ASHLEY REMPE

MUNCY, PA



Untitled_#0474, 2025, digital photograph, 16 x 20 inches

ARTIST STATEMENT

This work was inspired by Todd Hido's landscape photography, particularly his practice of photographing his surroundings from a stopped vehicle. After researching his process, I adopted a similar approach as a way to slow down and more intentionally observe familiar environments. This photograph was taken from my car on a back road in Hughesville, a route I traveled often but rarely paid close attention to before. By stopping and observing, I became aware of the leading lines of the road drawing the eye into the background and the natural framing created by the tree branches on either side of the road. This image is one of my favorite photographs because it marked a shift in how I perceive everyday landscapes and helped me recognize the quiet beauty of nature.

ROSALYN RICHARDS

LEWISBURG, PA

ARTIST STATEMENT

One of the central strategies in my visual work is an engagement with the visual language of maps, charts, and diagrams. In many of my images I deconstruct forms and reconstruct them into imaginary worlds that can function as metaphors for inner journeys and imaginative exploration. The geometric forms within the more atmospheric field can serve as structural elements. They may also seem to be set adrift, unaffected by gravity, and suspended in time, emphasizing the vulnerability of the external environment. The images are meant to raise questions about what is left behind and what rises to the surface. Rather than moving towards a fixed meaning, the working process favors holding space for uncertainty, discovery and transformation.



Falling Fragments, 2025, etching,
18 x 12 inches

LINDA RISHEL

MIFFLINBURG, PA



Snowy Hunter, 2025, pen and ink, 11 x 14 inches

ARTIST STATEMENT

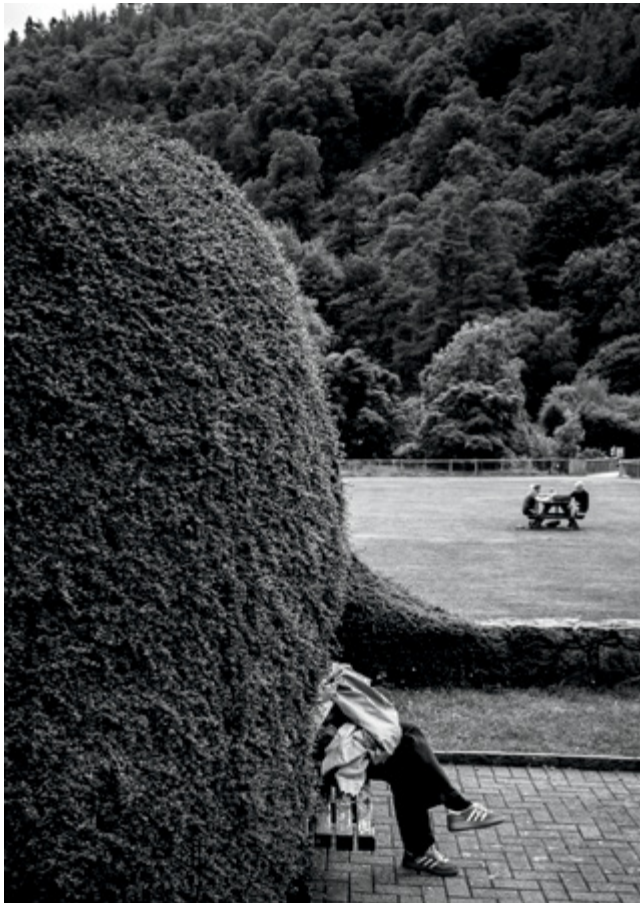
I am a drawing artist working in a technique known as pointillism. This style combines dots of color to create an image in the viewer's eye rather than blending paint with a brush. I use a dual tip pen for my work because it allows for more precision as well as simplifies rendering of the finished product. My art is mostly of subjects found in nature with inspiration coming from my own photos as well as publications. My goal is to honor God's creations with realistic representation and the greatest satisfaction comes when someone tells me that it evokes an important memory for them. Being an owl fan, Snowy absolutely needed a position in my current winter bird series which has been popular for me. This particular depiction is a composite of several pictures, adding my own interpretation to achieve the final result.

DAVE ROCHELLE

CORNING, NY

ARTIST STATEMENT

I enjoy using an ever-evolving collection of cameras, lenses, and film stocks to create a mixup of artistic, travel, reportage, and street photography ... always looking to capture moments that exist on the fine line between extraordinary & banal.



Untitled, 2025, digital photograph, Giclée print, 24 x 17 inches

TOM SEAY

LEWISBURG, PA



Lavender Day, 2025, oil and oil pastel on wood panel, 48 x 48 inches

ARTIST STATEMENT

This work is a collaboration between my four-year-old son and me to create a portrait/self-portrait. While I painted my son's portrait, he drew over and around it as he worked on his self-portrait, merging the portrait I painted with his own into a single piece.

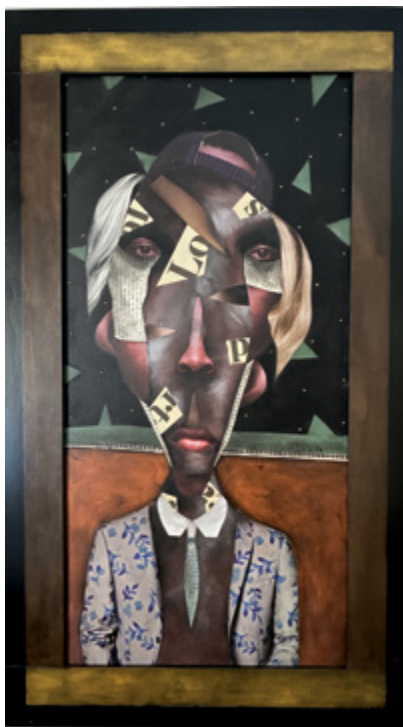
I wanted to give my son the opportunity to experience collaborative art-making, where we painted and drew into each other's brushwork and drawings. My goal was to bond with my son through the creation of art and to give him confidence in exploring artistic expression, should this become something meaningful for him to pursue throughout his life.

DAVE STABLEY

MUNCY, PA

ARTIST STATEMENT

My mixed media process starts with the idea of building a new figure in an unusual environment. I take inspiration from African art utilizing elongation and semi abstraction of the human form. I build an imaginary person using different parts of photographs. My beginnings are very spontaneous, having no real concept of what the end product might look like. I start with cutouts of the eyes, nose and mouth from different photos of people and build from there. I add other textural shapes that help build character and create mystery around who these people might be. After the figure is conceived, I work the background areas relating it to the figure.



(Left) *Man in Suit*, 2023, mixed media, 29 x 16.5 inches



(Right) *Music Dog*, 2023, mixed media, 29 x 16.5 inches

MICHELLE THOMAS

TUNKHANNOCK, PA



Fall Weeds, 2026, acrylic
on canvas, 40 x 30 inches

ARTIST STATEMENT

Working mainly in acrylic and watercolor, I am inspired by the natural world around me. My work brings attention to the quiet beauty of nature that we easily miss as we go about our daily lives. The first series I created used depictions of the roads we travel daily, never noticing how the seasons and time of day changes every familiar scene. From there, I felt compelled to look even closer, turning my attention to the plant life growing along these roads. Commonly dismissed as weeds, these plants possess a remarkable variety and beauty. While they often go unnoticed, they play a vital role in our ecology and are an integral and beautiful part of our daily lives if we take the time to truly see them.

ANA TRUQUI

DANVILLE, PA

ARTIST STATEMENT

I believe nothing is more valuable than a smile—it truly feeds the soul. My art celebrates the love and joy that surround us, and I paint with the intention of bringing a smile to your face every time you experience my work. I'm not interested in strict realism, but in the emotion that brushwork and technique can evoke. I use a reductive painting approach—removing paint from a coated surface, wiping away wet oil paint, and working wet-on-wet to reveal and define form. Along the way, happy accidents emerge, giving the brushstrokes a voice and bringing my paintings to life. It's a process of uncovering rather than building. What truly completes my work is you, the viewer. Your interpretation adds the final layer, bridging my brushstrokes and your feelings. Let's share a moment of joy—celebrating the simple beauty in life, one smile at a time.



Pick One, 2026, oil on panel, 16 x 44 inches

WARD VAN HAUTE

COOPERSBURG, PA



Benedictus, 2026, mixed media, acrylic, ink, metal leaf, collage on canvas, 36 x 36 inches

ARTIST STATEMENT

In my work, *Benedictus*, I use gestural painting and collage to evoke an experience drawn from my spirituality. The rhythmic mark making awakens in me memories of music as an expression of faith. It recalls the Canticle of Zachariah, a profound hymn of thanksgiving. The piece calls us to engage in the uniquely human experience of spiritual expression. I invite the viewer to explore the lines and forms and draw from their own spiritual engagement. What memories do they elicit?

SHARON WALL

ALTOONA, PA

ARTIST STATEMENT

In this artwork, I have combined surface design on cotton fabric, free-motion quilting, and collage on a gallery canvas. My theme comes from my family's stories and legends. Portions of handwritten letters are suggested. Two abstract ancestor figures dominate the background. I am represented as the female image, surviving one of my grandmother's hair brushing and braiding sessions.



Grandmother's Stories, 2024, mixed media fiber, 48 x 30 inches

BRUCE WALLACE

LOCK HAVEN, PA



Death and the Maiden, 2025, tintype triptych, 4 x 5 inches each

ARTIST STATEMENT

Tintype is a painstakingly slow photographic process, involving hand-poured chemicals and long exposures that must be developed immediately in a field darkroom. The resulting images possess a physical and temporal presence unlike any other photographic medium.

Death and the Maiden is part of a body of work made in collaboration with fellow Lock Haven artist, vintage clothier and model Caitlin Mallory. The plates were shot with an antique Petzval lens, which produces the characteristic swirly bokeh (background blur) visible in the third plate, evoking another place and time.

JULIE WALTZ-STALKER

CORNING, NY

ARTIST STATEMENT

I am a visual artist specializing in oil and watercolor paintings. Whether working representationally or in the abstract, my work explores ideas about identity and relationships: how our internal perspectives inform the way we interact with ourselves, each other, and the world. I am interested in the tension between what is seen and unseen, the physical and the psychological.



(Left) *Gaslighter*, 2026, oil on canvas, 16 x 12 inches



(Right) *Everything All Of It*, 2026, oil on board, 48 x 24 inches

PEARL WEAVER

DANVILLE, PA



The Classics, 2026, acrylic paint on canvas, 9 x 12 inches

ARTIST STATEMENT

My work consists of portraits of celebrities and other pop culture figures. Intrigued by their celebrity, I represent their humanity through these portraits. My works are often referential to specific versions of these celebrities' careers. My portraits are mostly painted using acrylic. Although acrylic isn't the best for creating skin texture, I experiment with making "realistic" paintings. The irony of my subject, medium, and aim for the paintings is not lost on me. I want to show a realistic, human portrayal of a superstar using acrylic paint, which is made of plastic (like many celebrities). My works focus on a famous person from the perspective of the fan, but this is not the authentic person; it is a mask they wear or a character they portray.

KEN WEIR

JOHNSON CITY, NY

ARTIST STATEMENT

Girl in a Red Orange Cape is an attempt to create a mystery in paint. The figure is shrouded in patterned fabrics that hang over her yet extend into the background. The patterns hide nearly all form except the essential, here the girl's face, arm and hands. What else is important? On first look the girl is poised to move into the red orange abyss, but on closer inspection she is adjusting the fabrics on each shoulder before she confronts us. She may have two personalities. When figure painting one goal is definition and space. But depicting the background has always demanded so much energy and thought that I have finally decided to merge the foreground and background. Thus create a mystery.



Girl in a Red Orange Cape, 2026, oil, 48 x 24 inches

PK WILLIAMS

WILLIAMSPORT, PA



(Left) *Now, I'm here*, 2026, oil on canvas, 48 x 36 inches



(Right) *Still life*, 2026, oil on canvas, 48 x 36 inches

ARTIST STATEMENT

The paintings accepted are part of an ongoing series of work I started in 2023. I had just moved to Williamsport from Brooklyn. I used the relocation and assimilation into this new community as muse. I label my work as “abstract surrealistic.” I sample, insert, then explore and combine surreal and abstract styles in my paintings. My goal is to produce a compelling image that is thoughtful in its creation and thought provoking to the viewer.

100 Miles

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