

BIENNIAL 2004



Southern Alleghenies Museum of Art
Loretto, Pennsylvania

December 10, 2004 - February 20, 2005

JUROR'S STATEMENT

It's been a great pleasure serving as the juror for the Southern Alleghenies Museum of Art's *Biennial 2004*. Participating in such events has always been one of my favorite things to do—it's heartening to find in every corner of this nation men and women hard at work trying to communicate visually, and getting it done in the face of a culture that doesn't always prize such activity. It's democracy in action, these exhibitions, and what you'll see on the walls around you is determined by those same individuals deciding to get their slides together, fill out the form, write the check, and mail it into the void. That's bravery to me, and I wish I could shake the hand of each and every one of these artists, the ones that I juried in, and yes, too, the ones I turned away. Perhaps the latter most of all—space restrictions and the need to provide some kind of evaluative filter put me in the position of gatekeeper for this event. I did the best I could—of course, another juror would have seen it differently, and probably better. I tried to look for things that were unexpected, that made me linger over the projected slide, causing the brief hesitation that occurs when you are visually engaged. And I found it, often enough—if this exhibition tells us anything, it is that as this millennium starts to get going, it's beginning with every possible artistic approach imaginable. There's no signature style, no dominant voice, instead a lively chorus of different and independent voices that provide a sense of the infinite variety of being. Thank you for letting me be a small part of it.

James Yood,
Professor of Art Theory and Criticism
Northwestern University

AWARDS JUROR'S STATEMENT

Reviewing color slides of the works in the *Biennial*, I was brought face to face with one of the conundrums of art in our time. Although I am comfortable with the works I have selected as prize recipients, the process—selecting works by viewing color slides—fosters a nagging doubt. Are they the same works I would have selected if I had the actual objects in front of me? So much of the quality of a work of art is lost in the slide—the surface qualities, the scale, the sense of the artist's hand. It's a curious phenomenon, dictated by economics in the case of exhibitions such as this, and by simple practicality in the hundreds of art history classrooms in which students learn about a wide range of artforms—paintings, sculpture, architecture—through the medium of the color slide.

Although I have yet to run across it, some scholar, somewhere, must have written about the consequences of filtering all our art through Ektachrome—like the confusion of image with artwork, and a couple generations of art historians who don't know what the back of a painting looks like.

On the other hand, it's also a natural segue to a world in which, more and more, our visual experiences are strictly two dimensional—coming from the computer screen, or the television screen (and getting flatter every year). The good part is that, as you read this, walking around the exhibition, you can look up and see the actual artworks, actual paintings with actual paint, prints with surface quality, sculpture you can walk around and appreciate from every angle. The real thing--enjoy it!

John Vanco,
Director
Erie Art Museum

BIENNIAL MERIT AWARDS

Best of Show

Kevin Suckling
Untitled, 2004

Crafts

Helen Gorsuch
Andy Warhol Wannabe, 2004

Drawing

Philip Brulia
Transformation, n.d.

Painting

Allen M. Capriotti
Confrontation, 2004

Photography

Dave Hammaker
Canyon Light Show, 2004

Sculpture

John A. Mayer
Sir Vaughn, 2004



Allen M. Capriotti, *Confrontation*, 2004

CATALOGUE

Jory Albright (Altoona)

Hornet, 2004

Oil on canvas mounted on plywood,
24" x 22"

Marathon, 2004

Oil on canvas mounted on plywood,
24" x 30"

Michael J. Allison (Hollidaysburg)

Blood Pool, 2004

Copper in forton gypsum matrix, acrylic
sheet, paint, 48" x 48" x 4"

Bread and Stones, 2003

Bronze in forton gypsum matrix,
13 1/2" x 10" x 2"

Virginia Steele Ankney (Somerset)

Shoreline, 2004

Lithograph, 18" x 20"

Sylvia Romig Apple (Port Matilda)

Singing Seas / Silent Seas, 2004

Fiber, paint, dye, photo transfer on silk
and cotton; machine-quilted,
48" x 78" x 1/2"

Lynn Baney (Martinsburg)

Circle of Light, 2004

Acrylic on canvas, 11" x 11"

R. Bargdill (Ebensburg)

Self Portrait, 2004

Acrylic on paper, 40" x 30"

Linette Beck (Hollidaysburg)

Boardwalk Break, 2004

Watermedia, 27" x 35"

Sarah Berndt (Rebersburg)

T. V. Romance, 2003

Watercolor on paper, 24" x 18"

What's in the 'Frig.?', 2002

Watercolor on paper, 24" x 18"

Thomas Bichko (Johnstown)

Holli, 2004

Limestone, 9" x 5 1/2" x 5 1/2"

Kurt Bonello (Everett)

Untitled, 2004

Steel and stainless steel,
72 1/2" x 24" x 24"

Beverly Botsford (Indiana)

Viewing the Sunset, 2004

Acrylic and collage, 27" x 33"

Philip Brulia (Ebensburg)

Transformation, n.d.

Colored pencil on paper, 19 1/2" x 13"

Edward J. Burda (Portage)

Dancing in the Rain, 2004

Watercolor on paper, 36" x 28"

Hot Blonde on a Cold Night, 2004

Watercolor on paper, 36" x 28"

Kathleen Kase Burk (Ebensburg)

Radius, 2003

Pencil on paper, 33" x 33"

Surf's Up, 2003

Colored pencil on paper, 33" x 33"

Allen Michael Capriotti (Altoona)

Baylee - Fighting a Nap, 2004

Oil on wood panel, 30" x 40"

Confrontation, 2004

Oil on canvas, 36" x 48"

The Runner, 2003

Oil on canvas, 72" x 48"

Ross Christy (Altoona)

To: Wilderness, 2004

Ink, gouache, and pencil on paper,
18" x 24"

Welcome back...We're Organized!, 2004

Gouache, crayon, and pencil on paper,
18" x 24"

Wild Wild West (No More!), 2004

Ink, crayon, and gold leaf on paper,
18" x 24"

Mike Demi (Reedsville)

Mating Season's Greetings, 2004

Acrylic on wood, 20" x 24"

Alexis Dillon (Greensburg)

From the Watch Tower, 2004

Hand-colored silver gelatin print,
18" x 30"



Helen Gorsuch, *Andy Warhol Wannabe*, 2004

Ron Donoughe (Pittsburgh)

Zen Trail, 2004

Oil on linen, 30" x 40"

John M. Dorinsky (Pittsburgh)

The Mind of the Artist: A Real Allegory, 2003

India ink on arches buff, 14" x 26"

John Dropcho (Indiana)

Pompeii Fresco, n.d.

Acrylic on canvas, 46 1/2" x 52 1/2"

Dorothy Durrenberger (State College)

Can't See Me, 2001

Etching on paper with colored foil, 17" x 19"

Joy Biesinger Fairbanks (Blairsville)

The Establishment, 2002

C-print, 16" x 20"

Eric Feather (Imler)

Round Table Discussion (Blowin' Smoke), 2004

Acrylic and collage, 36" x 48"

Marvin C. Fields (Pittsburgh)

Palace Museum - I, 2002

Subtraction print and lazertran on canvas, 16" x 14"

Judith Lantos Finkelstein (Johnstown)

Trees and Mountains in PA (double collages), 2004

Collage: paper, found objects, surface textures with mixed media applications on board, 21" x 16"

Kathleen Frank (Boalsburg)

Marin Series: Along the Panoramic, 2003

Oil on canvas, 30" x 30"

Skyview Farms Series I, 2004

Oil on canvas, 31 1/2" x 31 1/2"

Peter Frantz (Tyrone)

Bridge to Prosperity, 2004

Handblown glass, steel, 6" x 27" x 7"

How Teardrops are Formed from the Fundamental Machines Series, 2003

Handblown glass, machine, wood, and steel, 61" x 25" x 21"

Bonnie B. Frijters (Huntingdon)

Reflections, church at Greenwood Furnace, 2002

Color photograph, 13 1/2" x 10 3/4"

Susan Nicholas Gephart (Bellefonte)

Clouds Over Fields of Gold, 2004

Oil, 24" x 36"

Steven Gilbert (Bellwood)

Girl in a Red Blouse, 2004

Oil on panel, 24" x 20"

The Knickerbocker, 2003

Oil on panel, 24" x 28"



John Mayer, *Sir Vaughn*, 2004

Marcene Glover (Johnstown)

Thrills, 2003

Mixed media, 28" x 36"

Carol Goldberg (Boalsburg)

Listening to Chinese Music, 2004

Acrylic on canvas, 30" x 40"

Helen Gorsuch (Altoona)

Andy Warhol Wannabe, 2004

Clay, glazed and raku-fired, 18" x 11" x 12"

Robin Grass (Everett)

Cats Cradle, 2004

Acrylic on canvas, 28" x 36"

Dave Hammaker (East Freedom)

Canyon Light Show, 2004

Color transparency printed on Fuji Crystal Archive silver paper, 36" x 18"

Adrienne Heinrich (Murrysville)

Esperar: To Wait / To Hope, 2004

Reed, fabric, wax, and paint, 59" x 33" x 32"

Gloria Goldsmith Hersch (Export)

Reservations Suggested, 2001

Acrylic on canvas, 25" x 37"

Billie Hollen (Altoona)

Timeless Magic, n.d.

Oil on canvas, 16" x 20"

J. Andrew Jacobs (Northern Cambria)

Untitled ~ "Lamp", 2004

Forged steel (brass-plated) with stained glass shade, 80" x 16" x 18"

Baird Jannarl (Pittsburgh)

Barren Island, 2004

Oil on linen canvas, 26" x 40"

Puzzle, 2004

Oil on linen, 24" x 36"

Laura Winn Kane (State College)

Rondeau, 2004

Pastel on paper, 40" x 28"

Yongsook Kim-Lambert (Tyrone)

Composition I, 2004

Mixed media, 29" x 22"

Jean P. Kizina (Philipsburg)

Time Lost, 2003

Acrylic on board, 49" x 25"

Kevin Kutz (Bedford)

Downhill Trail, 2003-2004

Oil on canvas mounted on board, 50" x 36"

Clifford W. Lamoree (Honey Brook)

Anonymity, 2002

Powder-coated steel, and digital image on man-made fabric, 60" x 96" x 48"

Sharon Lee (Port Matilda)

Fear Based Choices, 2003

Acrylic on linen, 51" x 41"

Anna Leopold (Hollidaysburg)

N.Y. Winter, 2003

Ink jet print on heavy matte paper, 14" x 11"

Tools 2B, 2003

Ink jet print on heavy matte paper, 11" x 14"

Lou Leopold (Hollidaysburg)

Winter from the Manor, 2004

Epson ink jet print on heavy matte paper, 11" x 14"

Annie-hannah E. Mancini (Centre Hall)

Party Chairs, 2003

Extachrome E-6 slide cross-processed C-41 enlargement, 20" x 24"

Cynthia Nixon Mastro (Indiana)

Serenity, 2000

Photography, 18" x 23"

John A. Mayer (New Alexandria)

Sir Vaughn, 2004

Cement over metal armature, 64" x 28" x 28"



Dave Hammaker, *Canyon Light Show*, 2004

Cecilia B. Moore (State College)
Good Dream, 2003
Acrylic, 29" x 24"

Kelly Moore (Indiana)
On Eagle's Wings, 2004
Acrylic on paper, 26" x 20"

Jo Owens Murray (Collegeville)
Duality 2, 2004
Mixed media, 21" x 11" x 5"

Judith Musser (Somerset)
Detritus, 2003-2004
Mixed media, 53 1/2" x 45"

Melinda Myers (Grass) (Everett)
Artists' Conk, 2004
Oil on panel, 12" x 14"

Cynthia Nixon (State College)
Mirror, 2003
Acrylic on canvas, metallics, mylar,
mirrors, 36" dia.

Of Moth and Moon, 2003
Acrylic on canvas, metallics, gilded
skeletal leaves, 36" x 36"

S. Jean Ofiesh (Hollidaysburg)
Chinese Red, 2003
Watercolor on paper, 21" x 30"

Charles Olson (Indiana)
Walking Series #3, 2003
Acrylic on paper, 40" x 48"

Peg Panasiti (Latrobe)
Solitude, 2003
Watercolor, 20" x 27"

Mark Parrish (Patton)
White Tower, 2004
Colored pencil on paper, 24" x 18"

Nathan Poglein (New Florence)
Ouch, 2000
Copper and nickel, 4" x 4" x 2"

Ray Rafferty (Johnstown)
Shawnee State Park, 2002
Digital art photography, 30" x 36"

Kathy Trexel Reed (Berlin)
Picnic Guests, 2003
Papercut collage, 14" x 14"

Jeff Ridgway (Clearfield)
Rooted in Rock, 2004
Oil on board, 24" x 33"

Alyce Ritti (Port Matilda)
Junk Mail, 2003
Mixed media collage on hand-made
paper, 8" x 7"

Sally Rosenbaum (Duncansville)
Rockers on the River, 2004
Photography, 16" x 20"

Harriet M. Rosenberg (Boalsburg)
La Virgen De Guadalupe, 2004
Mixed media, 12" x 9"

Anna M. Schnur (Somerset)
Open Rehearsal, 2004
Acrylic and ink on canvas, 47" x 67"

Joe Servello (Altoona)
Still Life with Altoona Tribune, 2004
Acrylic on wood, 15" x 5" x 15"

Susan Severson (Altoona)
Looking Back, 2004
Oil on canvas, 22" x 36"

S. Scott Steberger (Lilly)
Munster I, 2004
Tempera and watercolor on ragboard,
17" x 23"

Munster II, 2004
Tempera and watercolor on ragboard,
17" x 23"

Munster III, 2004
Tempera and watercolor on ragboard,
17" x 23"

Jeanne Stevens-Sollman (Bellefonte)
My Shadow Calls Me, 2004
Polychromed stoneware,
15" x 37" x 7"

Shirley Zampelli Sturtz-Davis
(Shippensburg)
The Professor and the Toy Womb,
2003-2004
Watercolor on paper, 32" x 47"

Kevin Suckling (Altoona)
Untitled, 2004
C-print, 19" x 19"

Untitled, 2004
C-print, 19" x 19"

Michael A. Vince (Duncansville)
Siesta, 2004
Oil on canvas, 45" x 28 3/4"

Judith Counsel Vipond (Hollidaysburg)
Into the Desert, 2004
Mixed media on canvas, 30" x 40"

Mary Vollero (Bellefonte)
The Last Supper, 2003
Digital photography, rag paper,
26" x 20"

Sharon Wall (Altoona)
*Wayang in America: Female Rites
of Passage*, 2004
Mixed media on canvas, 36" x 48"

Diana L. Williams (New Florence)
Our Dad, 2004
Oil on canvas, 32" x 26"

Jane Lee Yare (Clearfield)
Iris, 2004
Watercolor and ink, 18" x 24"
Road to Thunderbird, 2004
Watercolor, 18" x 24"

Kathleen Zimbicki (Carnegie)
The Tongue Has No Bones, 2002
Watercolor, 50" x 38"

Sallie Zoerb (Somerset)
Face - A. S., 2004
Color photography (Kodacolor 100),
31" x 40"

Face - G. P., 2004
Color photography (Kodacolor 100),
41" x 29"

Aileen B. Zollweg (Murrysville)
Flora, 2004
Acrylic on canvas, 48" x 48"

DIRECTOR'S STATEMENT

Over the past twenty-seven years, the Southern Alleghenies Museum of Art has devoted at least one quarter of its exhibition programs to our very talented regional artists from primarily nine counties of Southwestern Pennsylvania. These very serious and dedicated artists spend countless hours in the studio, and their hard work is revealed in these beautiful and creative visual essays. *Biennial 2004* is a testimony to the quality of art and gifts our regional artists bring to the community.

My appreciation is extended to *Biennial 2004* juror, James Yood, Professor and Assistant Chairperson, Department of Art Theory and Practice, Northwestern University and Adjunct Full Professor at the School of the Art Institute of Chicago. John Vanco, Director of the Erie Art Museum was charged with the equally difficult task of selecting merit and best of show award winners. I would also like to congratulate all who participated in this exhibition program, from the Southern Alleghenies Museum of Art staff to the artists, each of whom has worked very hard to bring to our communities the highest quality regional art program in Southwestern Pennsylvania.

I would also like to recognize the community who supports our Museum and its programmatic mission. My appreciation is extended to members of the Director's Circle, Museum Associates and Exhibition Patrons, each of whom has made it possible for us to bring to you *Biennial 2004*.

Michael A. Tomor, Ph.D.
Southern Alleghenies Museum of Art
Executive Director

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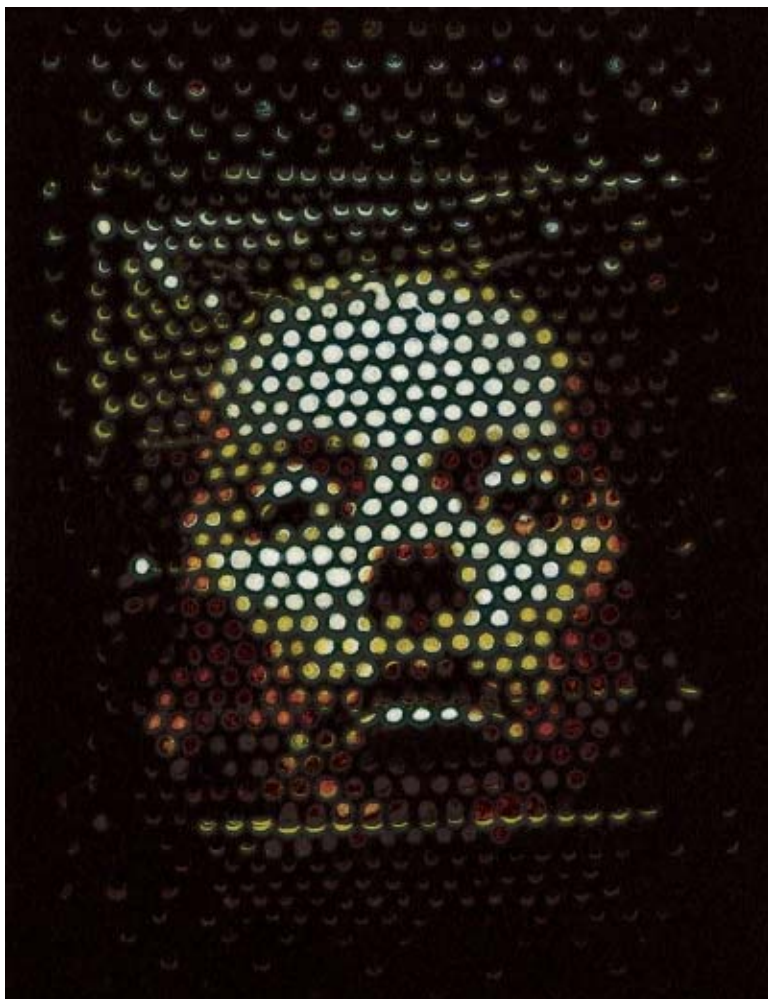
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Philip Brulia, *Transformation*, n.d.

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