The Erie Art Museum’s 97th annual

Spring Show

Nicole & Harry

MARTIN

June 25, 2020 to September 5, 2020
The 97th annual Spring Show was judged by Aruna D’Souza. D’Souza writes about modern and contemporary art; intersectional feminisms and other forms of politics; and how museums shape our views of each other and the world. Her most recent book Whitenailing: Art, Race, and Protest in 3 Acts (Badlands Unlimited) was named one of the best art books of 2018 by the New York Times. Her work appears regularly in 4Columns.org, where she is a member of the editorial advisory board and has also been published in The Wall Street Journal, CNN.com, Art News, Garage, Bookforum, Monus; Art in America, and Art Practical, among other places. She is currently editing two forthcoming volumes, Making It Modern: A Linda Nochlin Reader, and Lorraine O’Grady: Writing in Space 1973-2018, and is co-curator of the upcoming retrospective of Lorraine O’Grady’s work, Both/And, which will open in November 2020 at the Brooklyn Museum.

A Note from the Juror:

Before I received the works to review, I asked my Facebook friends what art they were looking at to sustain themselves through this period of self-isolation, of financial precarity, of fear about the future, and—for many—of illness and of caretaking. I was surprised that so many of the respondents—largely artists, art historians, and art writers—referred to the music they were listening to, the books they were reading, the movies and television they were watching. They spoke of the things they were making themselves—even those who did not consider themselves to be artists. They showed me the pictures their children were making, or the crafts they were doing to keep themselves busy. They talked about the ways that they were discovering to share their work with others and to have conversations about what art can do to help people at this moment.

When I opened up the set of over 500 images I had been asked to weigh in on, it was with this conversation in the back of my mind. And what I discovered was, in a word, sustenance—the sustenance I was looking for among my Facebook friends. Because what was contained in the submitted images was a kind of persistence and hope—people making art, in whatever form they are most drawn to, sometimes as part of their regular studio practice and other times in the time that they manage to steal between jobs and families and community obligations. With all that weighs on our minds during times of crisis, the propensity to create, to make, to think with our hands and our minds at once is a survival skill for so many of us.

I wish I could tell you that I had a set of strict criteria that I was using to make my decisions, but I’m afraid that my approach to art has always been, at root, very intuitive—I know what I like if you know what I mean. There were some terrific riffs on the traditional genre of portraiture—taking it towards abstraction or towards hyperrealism, placing figures in romantic or even futuristic landscapes or in their quotidian surroundings, using painting, photography, and sculpture. Often, these varied approaches to portraiture were attempts to map out communities, making visible people who are often overlooked. I saw a tremendous spirit of experimentation in the use of materials and media—painting melded with photography, photography rooted in collage or printmaking, uses of shaped canvases and a variety of supports in painting, collage, and assemblage, digital manipulations in photography, use of fiber and of ceramics, woodworking, and so on. There was even a painted denim jacket and a hand-decorated eggshell, done in the style of traditional Ukrainian Easter eggs. Subject matter was somber and serious, or joyful and playful.

What I hope is consistent in what I selected was a combination of skill and imaginative daring—a willingness to take risks and push oneself beyond the expected, whether that is in the type of subjects an artist addresses or their play with materials and method. The works made me smile or made something catch in my throat—but whatever the reaction, they made me feel. Above all, they made me feel like there might be hope for our species yet.

Congratulations to all the artists who had the courage and the faith to submit their works for the show—keep doing it. It is an act of generosity to share your creativity with the world, and I thank you for sharing it with me.

With warmest regards,

Aruna

ArunaDSouza.com
97th Annual Nicole & Harry Martin Spring Show Artists

Diane Delarue, The River of Dreams
Lori Ditrich, Cup Tea Room Egg
Jennifer Doersek, A Mother's Love is Strength
James East, Desert Song
Douglas Eberhardt, Old homes and new visitors
Douglas Eberhardt, Unnatural Monoliths
Nancy Ensign, The next step in human evolution
Samantha Gaton, Puppies to Pork Chops
Mark Giangaspero, Terry
Mark Giangaspero, Shelley
Mark Giangaspero, Dove
Stephen Hall, Forever Yellow Brick Road
Benjamin Haytock, Iguazu Falls Sunset
Passle Helminski, Lake Effect
Judith Hodges, Trees for a Green Cow
Edy Huanm Malqui, Puchka (Spindle)
Tom Hubert, Black and White Two Lid Teapot
Ed Jonassen, Mysterious Memories
David King, Wet Dream
Gabrielle Knappeberger, Me Time
Suzan Kraus, Circle the Things That Matter #4
Jason Lewis, Return To Clear Creek
Lauren Lewis, Diagonol
Ann Magenau, Lake Affect
Ann Magenau, Untitled #1
Joan Martin, Dust City
Charles Mintz, The Snow Day, Washington DC
Charles Mintz, The Flower Man, Evansville IN
Jody Neugebauer, A Voice for the voiceless, no matter the cost
Frank Novai, Untitled sketchbook enlargement #2
Ashley Paskev, Microscopic Study of Wood #3
Paul Pasquarello, Olmsted Camp
Paul Pasquarello, Yesterday in Portugal
Paul Pasquarello, Home Again....
Jacqueline Sajewski, Todays Fear
Ruth Scanziillo, Nude Gesture
Ruth Scanziillo, Nude With Curly Hair
Lisa Schultz, Abandoned
Eric Schwartz, Planes, Trains, Automobiles and a Robot
Fred Scuttun, Joe Minter; Birmingham, AL 2018 *
Fred Scuttun, Charles Wines's WincelWorld bathroom;
Columbus, OH 2019 *
Fred Scuttun, Hubbard's Bubble; Howard, KS 2019 *
Deborah Semotelli – Hones, The Sting of Death
Paula Sikalida, Alleyway On 5th
Darrin Simmons, Sad, Sad Headphone Man #1
Roland Slade, Celebrity Activist
Jack Stone, Purple Maze
Jack Stone, Gypsy Eyes
Sandy Tanner, Majestic...My name is tree
Gwen Waight, Free Abortion *
Gwen Waight, Shitting Balls *
Mark Weleski, Playing the Game
Mark Weleski, Old MacDonald
Gary L. Wolfe, 00110001 00110001
Gary L. Wolfe, 01100111 01110111
Gary L. Wolfe, 0110001 00110011
Carlyn Yanda, Coffee Connections
Carlyn Yanda, Digital Chaos
Barbara Yerace, The Crow Stole

*Artists of Distinction Juror Award Recipient
Tilden Abercrombie (North East, PA)
*Dr. Ghost Pepper and his Mecha Rex, 2019*
Mixed media

Tilden made this piece for a Blasco Library contest and was very proud to place first in his age division. Tilden loves to draw and sketch cartoon type characters and turn many beloved characters into mecha characters. This library contest really challenged him to start coming up with his own characters and build stories around them. This is his first attempt at building a story with original characters. Tilden loves sharing his art with his family and hopes to be selected to show in the Erie Art Museum.

—Written by his mother.

NFS
In this work, I exploit the human penchant for forming symbolic and narrative associations. My intent is to make paintings that generate emotional responses that tap into our shared psychological make-up.

Some time ago, I began working with friends and acquaintances who volunteer as artistic collaborators. I strive for racial and gender diversity in my subjects, and in the studio we improvise hundreds of poses and situations using props and clothing provided by the “model.” I take hundreds of photographs, and later images are selected for their evocative quality, then digitally manipulated and combined with other visual elements. The resulting imagery is transformed again through painting, into works that reference a variety of sources and interests, including historic portrait and landscape painting (romantic painting here), film, religion, popular culture, and gender identity, evoking multiple interpretations and narratives. Throughout this fluid process, the work continuously evolves.

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$6,500
Artist of Distinction Juror Award Recipient
Jessica Alesso (Fairview, PA)
Moses, 2020
Mixed Media: charcoal, watercolor, acrylic on muslin, and assemblage

Harriet Tubman has been one of my personal heroes since I was in fourth grade, when I learned about her life as a slave, an abolitionist, and a pioneer in the American Women’s Suffrage movement. Her bravery and activism moved me to conduct life-long research on abolition and suffrage, and ultimately, she was the impetus for my MFA thesis—a series of altarpieces featuring portraits of iconic feminists who impacted me. I made this piece to honor Harriet Tubman’s incredible sacrifices for her country, but also to honor her importance in my own life. She inspired my work in art and education, my worldview, and the kind of person I aspire to be. The items on the altar assemblage are votive offerings, curated to represent the reasons she is worthy of adoration: her involvement in the Underground Railroad, breaking the chains of slavery, the light she is for so many people, and for helping to birth a new union through her blood and sweat. Her portrait was made
with layers of charcoal, watercolor, and acrylic paint on stretched muslin, framed by barn wood, reclaimed from outside Philadelphia, where Tubman first escaped from slavery in 1849.

$1,200
Disintegration, geologically speaking, is the wearing away or falling to pieces of rocks or strata, produced by environmental action. Milquetoast i and ii are about the disintegration of the psyche, worn down like sea glass by undue environmental stressors. Lack of definition, resolution, and certainty can all be consequences of those erosive forces. These paintings are a kind of self portrait. I am attempting to depict and work through the struggle I have with my own psyche. They are about that part of me that agrees with both sides in a conflict. They are about the part that doesn’t want to speak up or stand out because that would be too much, too much of me. It is easier to be a milquetoast.

The paintings are created through the use of transparent washes of acrylic. Each layer is a closer approximation of the features, the details, but not ever fully defining them. There are slight ruler markings...
superimposed to indicate a faint infrastructure. A faded backbone for the drawing.

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superimposed to indicate a faint infrastructure. A faded backbone for the drawing.

$400
Artist of Distinction Juror Award Recipient
Daniel Austin (Erie, PA)
*Federal Hill, 2017*
Watercolor

I try to express the sacred presence that can be felt in an ordinary place and time.

NFS
CIVITAS (Erie, PA)

*Pictorial Map of Eastside Erie (After Lorenzetti), 2019*

11” x 51” Digital Print (social sculpture)

This digital print, designed by Lisa Austin, drawn by Brad Pattullo and printed at Piper Press, uses a vast landscape to summarize the multi-year community effort by ErieCPR and other community groups to fight Erie’s status-quo decision makers and save the McBride Viaduct / East Avenue Bridge. The neglected structure, dedicated in 1938, was an Irish monument and key pedestrian and bike artery that could have been stabilized for about half the cost of tearing it down. The Viaduct, located in the heart of the city of Erie’s redlined neighborhoods, was used 24/7 by hundreds of diverse, impoverished residents of zip code 16503. City Hall ignored these residents, rebuffed community leaders, dismissed national experts (including the author of the city’s comprehensive plan — and — a front page New York Times story) and demolished the the Viaduct in 2019 without holding a public hearing on the costs and benefits of maintaining the structure as a non-vehicular bridge.
$357
This two-color silk-screened dishtowel, designed by Lisa Austin, drawn by Brad Pattullo and printed at Creative Imprint Systems, is a functional souvenir designed to document some of the work by the CIVITAS collaborative in undertaking “aesthetic and functional interventions in public space.” Notable CIVITAS activities include preventing (CS’s) demolition of the Villa Chapel and organizing events, bringing experts to speak, and co-founding community organizations addressing urban design, planning, preservation, transportation, economic development & community engagement. Key projects include: Save Villa Chapel (2005-19), SAM & ED (2006-08), Preservation Erie (2007-19), Innovation Erie (2008-19), All Aboard Erie (2009-19), SculptureX (2010), Erleland

$357
CIVITAS (Erie, PA)

Don’t Tear Down Our Bridge, 2020
2 minute 50 second Video (social sculpture)

This video with found photos by CIVITAS members Lisa Austin and Roland Slade documents the voices of residents of Erie, PA’s east side who relied on the McBride Viaduct / East Avenue Bridge to walk or bike to their daily destinations. Their wishes, along with the pleas of community leaders, advice of experts (and even a front-page New York Times story) were ignored by decision makers who demolished the bridge in 2019 without a public hearing. This 21st century redlining took place in some of the nation’s most diverse and impoverished neighborhoods, zip code 16503.

$250
(private viewing of the video)
Jazz funerals in New Orleans often include a “second line.” As the hearse travels from a funeral to a burial service, a procession (on foot) follows to celebrate the life that has passed on. In the current crisis, it seems that our way of life has passed on.

$1,200
Ron Bayuzick (Cambridge Springs, PA)

*Kyoto, 2020*

Acrylic on canvas

Buddha invites introspection that my painting hopes to present. The comparisons shown are a knotting of the past and present; now and then references.

$4, 500
I’ve always enjoyed the collage style, it’s both random and planned. Being a graphic designer, I always like to organize a 2D surface, and tell a story. I started with a divided grid, which has distinct borders. I then started to research divided social themes, such as race, religion, politics, good vs. evil, etc. By cutting and organizing photos and type, I started to see a pattern developing. Typography became a strong visual element. Photography, and painted abstract shapes, started to blend together. Hopefully people will grapple with these images, textures, and colors, and see a process and a story develop. Walking away with their own conclusion.
$300
Trey Blystone (Fairview, PA)
*Dreamy Sunset, 2019*
Photograph

I saw someone do a time-lapse picture on social media and it inspired me to take one because of how great the sunsets are in Erie.

$150
Margaret Brostrom (Oil City, PA)  
*Polk Girls #1, 2020*  
Acrylic on canvas

The portrait reminds me of my Mother. When she was five, she was sent by train to live in a convent in Quebec. Everything was foreign to her, including the language. She had separation anxiety her whole life at being away from her mother. The young girl portrayed is an interpretation of a resident of Venango County’s Polk Center, a state facility for individuals with intellectual and developmental disabilities. The state has threatened to close the Center. After decades of living there, the developmentally challenged residents, many of whom are senior citizens, were faced with the stress of losing their only home and their only family. This is cruel. Closure is on hold for the time being.

The Polk Girl is inspired by a haunting vintage Polk class photo of girls dressed in kimonos with fans. Perhaps one of the girls in the photo still resides at Polk.
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$1,000
Margaret Brostrom (Oil City, PA)

Polk Girls #3, 2020
Acrylic on canvas

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$1,000
**Kathleen Kase Burk** (Ebensburg, PA)

*Boxed Set*, 2018

Pencil drawing on paper

I like boxes—a lot. I’m attracted to grid patterns and formal design, and these arrangements are fun to construct. Drawing them is very meditative, and through the effects of light and shadow something very simple and ordinary can become elegant.

$800
Imagine social control of women by bridling them. The Scold’s Bridle was a torturous iron cage that locked around the head with a mouth bit to suppress the tongue. Devised to silence an outspoken woman, they were first recorded in Scotland in 1567 and later used in Belgium, Germany and England. Modeled after an animal bridle and bit they were named after a scold—a woman who nagged her husband, gossiped or exercised too much independence. Victims included wives, widows, paupers and witches. A magistrate official led the victim by chain or leash to a public gathering place where she would be heavily mocked and assaulted with hurrying garbage. Worn for a few hours or days, the masks were shaped like animals or a fool, and revealed the wearer’s crime. Long ears showcased the victim as an ass, while a pig snout referred to filthy crimes like dirty talk or cheating. The mouth bit included sharp, protruding spikes or razor sharp edges. Moving the tongue to speak, eat or drink would most likely draw blood. Drooling was constant. With punishment so severe, the bridle served as a successful means of social control. One would have to think twice about being dragged through the streets in an iron mask so heavy it could
break the jaw and teeth and pierce the tongue. These porcelain ladies are a precursor to the #MeToo Movement.

$2,400
Audra Clayton (Pittsburgh, PA)
*Coffee in Bed*, 2019
Ceramics

This piece is made as a functional yet also meaningful set. The work is about myself and my husband and the joy we get from sharing coffee in bed on a lazy Sunday. As I prefer a hot coffee and his is always iced I made a mug and a tumbler that match. Making a tray that holds both of these elements perfectly is one of the joys of making one’s own ceramics. I can bring my artwork into my home and create a work that serves a function that is very specific to my household, while it is also an art object.

**NFS**
Kristen Cliffel (Cleveland, OH)

*Little League Elegy*, 2017

Found object, pine branch, resin, acrylic paint

I was asked to be a part of a sports exhibition; my only real connection to organized sports was through my children. I was thinking about the long minutes and hours of practice and games, in contrast to how fast the time went that they were little and doing those things...the pine tree grows at the speed of a child’s life, it seems...you can’t actually see it until you look back on it and realize the fleeting nature of the game, the time, the growth and the life.

This is a nostalgic look back to a lovely and fleeting realm.
$850
As a new mother, my body and my mind were splintered. In the way that the body splits to bring forth a child, so does the spirit and mind to accommodate the needs of that new life. There came a point where I compartmentalized the demands of others along with my own needs. A fracturing of spirit occurred where I wasn’t sure where my desires began and theirs ended.

I created these pieces to express my anxiety over inhabiting so many roles and the profound impact my action, or inaction, in these roles have on the people who depend on me. I use images of domestic life and objects communing with the natural world to show the invisible struggle that mothers endure as they create a new identity from the pieces they are given.

$200
Ashley Cloud (Meadville, PA)
*Entwined*, 2020
Monotype, ink on paper

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$250
**George Cooley** (Oil City, PA)

*Chevalerie*, 2020

Acrylic on canvas

*Chevalerie* is my final piece from the NRA Silhouette Target series.

The Target series was instigated by the 2014 police shooting of Michael Brown Jr. in Ferguson, MO. While “police shooting” summons every gun and human rights issue imaginable, my investigations focus on the question, “Why do we practice shooting people?” Since Ferguson there have been many other shootings and related acts of hatred that have inspired pieces in the series.

At the beginning of the NRA Silhouette Target series artwork was done on actual official NRA paper silhouette targets. Later some of the targets were mounted to board for stability. Finally, in the series, the target image was incorporated into my more traditional (canvas) formats.

Early series work employed themes of hatred and types of targeting. Towards the end of the series more current political elements were mingled with the targets.

60 pieces made the NRA Target series. I partnered with another artist, Margaret
Brostrom, who produced half the pieces with her own target themes in similar media.

$4,000
Ken Coon (Fairport Harbor, OH)

Heritage, 2019
Egg tempera

I only knew my grandmother after she had a stroke — but did not know her when she was a healthy person. I wanted to paint a piece of vanishing architecture and a representation of my grandmother before she was crippled by a stroke. An interesting note about this work: my mom looks very similar to my grandmother, so I had my mom pose and made some adjustments — but my mom posed for the painting.

$8,900
Ken Coon (Fairport Harbor, OH)

Vermont Shrine, 2020
Watercolor

I drive in southwestern Vermont—the scene was just different enough to scream “paint me!” I thought the top of the building reminded me of an Asian sort of shrine—thus the title. I loved the idea of the X support right in the middle of the picture.

$2,400
Rebecca Coppock (Edinboro, PA)
*One Woman to the Next, 2019*
Acrylic

I created this piece as a representation of how women were secretly set out to be mothers as they played with their dolls, whereas boys got the chance to explore the mechanics of machines, and science. I do not resent being a woman, daughter and mother, but I do resent that even in our world today the female has to still fight for the chance to explore her full potential without the “Bitch” label because we want more.

$600
“20 Children dead at Sandy Hook Shooting.” It happened; a gunman attacked a school full of children. The memories of that event are haunting, not simply due to the horror of the incident, because nothing since then changed. More shootings will happen, continuing a long string of shootings. However, the tragedy of Sandy Hook sparked an egregious moment of realization, revealing the grim reality that as a nation, we should be ashamed of ourselves. It is not only for our inability to push for change but for the growing acceptance of the horror that mass shootings are just as commonplace as the thoughts and prayers that follow. This piece was made to mourn the 26 innocent dead from that day, created with intent to reflect upon the continued senseless death that has become our American landscape. Any profit gained from this piece by the artist will be donated to the Newtown-Sandy Hook
Community Foundation.

$650
Included in this brooch are 20 different variants of the AR-15 rifle, a rifle infamous since the Sandy Hook school shooting, in a circle that represent the 20 years since Columbine and the creation of the piece (1999 – 2019). What has changed since then? A circle is continuous, a circle of guns represents an infinity of the same problem in this country. It is a problem with no end in sight, continuing endlessly.

$550
Mitchell Cunningham (Erie, PA)

*I Waited*, 2019
Digital photography

What starts out as yearning for the past soon transforms into an asphyxia of isolation, leaving only a sense of nostalgia and the inevitability of the future.

*$95$
Life is all about your perspective, how you see the world. As a photographer I see the world a bit differently. I continually see things in my world that I would like to make into photographs. But I have always seen these things from one perspective, on my own two feet. Until I started experimenting with aerial photography. When you see the world from four hundred feet in the air, it changes your perspective. It makes you feel small. From above, I started to look at patterns we create on a large scale. I started to think about how we manipulate our landscapes and the effect that may have on it and on us. I started to notice that as humans we like order, repetition, patterns, and we are very creative. Everything looks so new and different up in the air. You get a bit disoriented thinking about where you are and what you are looking at. Familiar things start to feel unfamiliar. These images start to remind me of other objects, this one in particular of a toy my Grandpa had that I played with when I was little. A wave that would move back and forth and create shapes just like I see in this image. I hope that in observing my work you think about the world in a new way and realize how small you are as one human but how big of an impact
we make as a whole. Maybe these images will help us all to see that a bit more clearly.

$200
Nicole Daley (Fairview, PA)

*Look up?, 2020*

Digital aerial photograph

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laying down, looking up into the sky. The ground turns to clouds. The trees change direction. I hope that in observing my work you think about the world in a new way and realize how small you are as one human but how big of an impact we make as a whole. Maybe these images will help us all to see that a bit more clearly.

$200
**Diane DeLarme** (Clarendon, PA)

*The River of Dreams*, 2018

Mixed media on paper mounted on a wood panel

“The River of Dreams” was inspired by the river that runs outside my studio window. This piece consists of layers of acrylic paint and paper on paper, finished with a varnish, then mounted on wood.

$495
I started making Ukrainian eggs (*pysanky*) over a decade ago. Ukrainian eggs are created by drawing onto an egg using a writing tool, called a *kistka*, and heated beeswax. Then the egg is dyed using special dyes created just for making Ukrainian eggs. I have gained respect for the unforgiving art form of batik (wax resist dyeing) and have grown to love the intricacy of the egg designs although I tend to veer away from traditional patterns. Not being of Ukrainian descent I was pleased to learn that pysanky is common in most Eastern and East Central European countries and that creating these beautiful eggs has a rich history of Christian symbolism and tradition dating back to the 17th century. Pysanky is not an art form for the privileged or those with artistic talent but has been an Easter tradition and an important aspect of folk heritage. I would like to see pysanky move from a folk art craft into the fine art realm.
This particular rhea egg was inspired by the spectacular tile work I saw while visiting an old Indian bank, now a restaurant, in Glasgow, Scotland.

$350
Jennifer Dworek (Erie, PA)
A Mother's Love is Strength, 2019
Watercolor photographic print

This piece was made to show and connect the love and strength women give to the world. I wanted to capture the subject's strong energy in this portrait which breathes emotion and love for our relationships.

$1,200
James East (Fredonia, NY)
Desert Song, 2018
Oil

The physical act of painting is an emotional and intellectual release for me. Using color and light, the landscape format is the medium through which I work to transmit and evoke memory and mood.

$800
James East (Fredonia, NY)

Crossroads, 2018

Oil

The physical act of painting is an emotional and intellectual release for me. Using color and light, the landscape format is the medium through which I work to transmit and evoke memory and mood.

$800
Douglas Eberhardt (Edinboro, PA)

Old Homes and New Visitors, 2020
Copperplate etching and aquatint with surface roll

My prints are influenced by the landscapes of rural Western Pennsylvania where I have lived and created for the past ten years. In these works, I use geometric shapes to represent the influence of humanity on our environment. They are used as stand-ins for tangible man-made objects found in these influential landscapes such as factories and power plants. They are also representative of more ethereal concepts and feelings like anxiety or hopelessness. The shapes loom over the landscapes like the pollution in the air that we breathe, or the chemicals in our water.

$300 Framed, $200 Unframed
Douglas Eberhardt (Edinboro, PA)
*Unnatural Monoliths*, 2018
Silkscreen print

My prints are influenced by the landscapes of rural Western Pennsylvania where I have lived and created for the past ten years. In these works, I use geometric shapes to represent the influence of humanity on our environment. They are used as stand-ins for tangible man-made objects found in these influential landscapes such as factories and power plants. They are also representative of more ethereal concepts and feelings like anxiety or hopelessness. The shapes loom over the landscapes like the pollution in the air that we breathe, or the chemicals in our water.

$400 Framed, $300 Unframed
Douglas Eberhardt (Edinboro, PA)

*Occupied*, 2019
Silkscreen print

My prints are influenced by the landscapes of rural Western Pennsylvania where I have lived and created for the past ten years. In these works, I use geometric shapes to represent the influence of humanity on our environment. They are used as stand-ins for tangible man-made objects found in these influential landscapes such as factories and power plants. They are also representative of more ethereal concepts and feelings like anxiety or hopelessness. The shapes loom over the landscapes like the pollution in the air that we breathe, or the chemicals in our water.

*$300* Framed, *$200* Unframed
Nancy Ensign (Jamestown, NY)
*The Next Step in Human Evolution*,
2020 Mixed media and moss

I moved back to this area over 20 years ago, coming back to my family roots. Growing up on lake Erie and Chautauqua lake I have watched both lakes suffer biological and chemical damage. Man-made damage to our lakes is evident today as we try to protect what’s left of these magical lakes. Eventually we have to make changes in our lifestyles before it’s all lost to us. This sculpture is dedicated to the growing invasive plants taking over our lakes and creating the next step in human evolution.

$700
Humans tend to have an innate compassion that will drive us to love and care for the beings you see before you.

This work aims to highlight the cognitive bias our society has regarding consuming select animals and worshiping others with equal intellects and capacities to suffer. One is sentenced to a life of companionship and respect, while the other is forgotten and forced into an endless cycle of torture and exploitation. Our society influences humans to dissociate these kind, gentle creatures with the cuts of pork and beef that we consume in mass quantities.

This piece was created to make one consider not what is on their
plate, but rather who.

$200
Mark Giangaspero (Stow, OH)
*Terry*, 2019
Oil

The work explores everything we are, what it means to be human. Working in series, I have multiple paintings trying to understand the bodies we inhabit.

*$6,800*
Mark Giangaspero (Stow, OH)
*Shelley*, 2019
Pastel

The work explores everything we are, what it means to be human. Working in series, I have multiple paintings trying to understand the bodies we inhabit.

$5,200
Mark Giangaspero (Stow, OH)

Dave, 2019

Oil

The work explores everything we are, what it means to be human. Working in series, I have multiple paintings trying to understand the bodies we inhabit.

$6,800
Stephanie Hall (Erie, PA)

Farewell Yellow Brick Road, 2019

Acrylic

After a pilgrimage in the New Mexico desert in the spring of 2019 during which I prayed for my creativity to be unleashed, I was inspired to paint a portrait of artist Frida Kahlo on the back of a denim jacket. Following that came the inspiration to paint another jacket featuring pop music icon, Elton John, as I had planned to attend one of his farewell concerts. The portrait of Elton I chose to paint was inspired by a photograph taken of him that I found on the internet. I wore the jacket (along with oversized rhinestone-studded sunglasses) to his concert on November, 2019 in Charlotte, NC.

$500
Benjamin Haytock (Meadville, PA) /  
Iguazu Falls Sunset, 2010  
Platinum/palladium onvelum over gold leaf

A storm was brewing over Iguazu Falls (behind the trees, out of view) at sunset. The light was incredible.

Most of my work is in black and white, and most of that consists of platinum/ palladium prints—a medium that was popular in the late 19th and early 20th centuries because of its long tonal scale and its archival properties. It is a contact printing process which requires a negative the same size as the final image as well as hand coating the paper with a combination of light sensitive platinum and palladium compounds. There has been a resurgence of interest in the process in the last few years.
Passle Helmsinski (Erie, PA)
Lake Effect, 2019
Mixed media

Lake effect is more than weather. It is the effect of people and politics.

$1,500
Judith Hodge (Amherst, NY)

Trees for a Green Cow, 2017/2020
Acrylic

I am a landscape painter and a painter of abstraction. Along with paying tribute to Milton Avery, I have been exploring a bridge between my more traditional landscape pieces and my purely abstract pieces. This piece takes the movement of the landscapes and suspension of form from the abstract works.

$1,900
Fredy Huaman Mallqui (Erie, PA)

*Puchka (Spindle)*, 2020

Wood carving

I started carving at nine years old, and the process of my art is the same as it was centuries ago. What I need is just a bunch of carving tools, a wooden mallet, a pencil, paper, a workbench and a piece of wood.

Usually my workbench is full of carving tools, dozens and sometimes more than a hundred gouges. There are different reasons for this proliferation of tools. One of them has to do with the nature of a wood carving chisel’s action: the action of slicing through and the shape left behind by the passage of the gouge's blade mirrors the shape of its cutting edge.

The piece is the result of a constant exploration of forms, planes, meanings, details and identity....the work reduces and simplifies both natural and man-made forms, but at the same time is a meticulous and detailed representation of decorative elements as symbols (flowers, animals, insects, etc.). The rhythm of line, relief and movement carved into the wood are not merely represented here. These elements embody the changes in our daily interactions. The marks in the wood made by the carving tools represent wool fibers, and symbolize the things that can be changed, just waiting for the right moment.
to come to life. This work also plays a ritualistic role in its own context, presenting both its inner and outer existence in terms of form and symbolism...

$10,000
Artist of Distinction Juror Award Recipient
This teapot is from a recent series of porcelain vessel forms that investigate the interpretations of pottery forms for their aesthetic value. It is not intended to pour tea. Pottery forms have unending proportional variations. In my work it is imperative to have distinctive surface treatments. This particular piece involves spraying black underglaze over the leather-hard form, spraying a thin, wet layer of porcelain slip and then brushing a thick viscous layer of porcelain slip. Once the thick slip dries to a leather hard state, the piece is carved to reveal the contrasting layers. As with all porcelain work, the piece must dry slowly over a period of weeks to allow the fine particle clay to dry evenly. The piece is then bisque fired, spray glazed and fired again to cone 6. The transparent glaze on this piece intensifies the contrast between the
deep black underglaze and white porcelain.

$475
Sometimes we cannot explain certain feelings that we have. Long lost objects we discover once again can bring back a vivid memory of an earlier time. This is the experience I had while constructing this assemblage. I created *Mysterious Memories* using everyday found objects, past and present. While some objects were kept in their original condition, I took artistic license by changing, cleaning, and applying paint or textures to other objects. This sculpture is unified by its one dominant color, blue. I’m not sure if *Mysterious Memories* represents a metaphor, a fleeting memory, a certain feeling that I cannot quite explain, or possibly all of these. I do however view it as something that is overall optimistic and hopeful. As with all my non-representational assemblages, I seek to provide an aesthetically pleasing and harmonious composition. Visually stimulating, nostalgic, and somewhat surreal, I invite the viewer to examine what is both familiar and unfamiliar to
them...or simply take a trip down memory lane!

$2,700
**David King** (Cleveland Heights, OH)

*Wet Dream*, 2019

Oil/acrylic on canvas

*Wet Dream* was created based on photographic references that have been altered to share a real or invented story. This particular painting shows my uncle as a young boy with a fishing pole watching people who are walking to the lake to go fishing, while relatives from another decade swim in a pool.

$4,500
The setup itself for this work was devised by several Edinboro art students, including myself. One painter offered the model her large, fluffy coat and a setting was created of the figure reclining comfortably among wine bottles and soft fabrics. I remember laughing with friends at our inspiration, of perhaps a rich white wine mom napping after a long day of alcoholism, but I feel a strange jealousy of the model I ended up capturing. I remember standing in the dark room, working quietly, as bright lights and a heater kept our model barely awake. As a poor art student, now graduated, in a very turbulent world—I wish that I, too, could be as extravagant and comfortable.
$200
Suzan Kraus (Newbury, OH)
*Circle the Things That Matter #4*, 2019
Mixed media

Currently I am working on a series called *Circle the Things That Matter*. This is the fourth one in the series, which focuses on strong red lines floating in the abyss of confusion. This series has particular interest to me as I have come to a point in my life where I’m literally asking this question of so many events, others’ opinions and approaches to how things get done. What really matters? Where do I want to spend my time, thoughts and actions?

$2,800
This drawing represents a place familiar to me, a place with memories dating back to my childhood. My drawings are visual explorations of the world around me. The act of looking at even the simplest forms, and seeing them as they really are, can be a marvelous experience. At first, naturalistic observation and rendering can seem to be a scientific recording of facts. However, as the drawings are being built, many other facets of perception come into play. I begin to revel in the understated beauty of things, such as the rhythm of a contour line, the way a light source bounces from surface to shadow, and the way forms interact and “converse” with one another. At some point, all of these effects, both observed and imagined, become interconnected. I work to develop these impressions on the surface of my drawing. The representation starts to acquire its own space and weight in my mind. I hope my drawings communicate the discoveries and resolutions
I have made through the contemplation of this place.

$3,000
This drawing represents a place near my studio. Like many art students, when I first learned to draw and paint from observation, I discovered the joy of seeing things without preconceptions—just appreciating the abstract beauty of something. Choosing a subject did not require finding the ideal form or perfect moment to represent. Rather, the purpose of representation was to discover the magnificence in the things I could see all around me—anywhere. There is truth in the common saying that “the ordinary is made extraordinary.” That is the idea behind this drawing of a rather mundane spot along the side of the road. I saw a balance in the way the diagonals play against one another and an elegance in the line made by the cracked up edge of pavement in the foreground.
$500
Ann Magenau (Fairview, PA)

Lake Affect, 2019
Oil on canvas

There seems to be two sides to me. The landscape and natural objects around me are a significant trigger as are non-objective surfaces and shapes found in natural phenomena. The creative process starts here with one possibly informing the other. They seem different and often are outwardly opposing endeavors, but that’s what helps one see more objectively and expand new ideas. It’s good for me to be involved with more than one approach to creativity and discovery. While you are pursuing one, and then change your focus, you can possibly relax and better connect and then expand your other work. And, so it goes hopefully for the better.
$3,500
Ann Magenau (Fairview, PA)
*Untitled 1, 2020*
Oil on board

Obviously a deep response to this place and the relationships within this area attracted me. I go from there while other possibilities are in the making.

$2,400
The yarn was my inspiration for this work. Long passed guild weavers left the yarn samples, made from 1960–70’s. Weavers and spinners dyed the samples at demonstrations and programs. The yarn is natural, hand dyed wool. Vegetable matter was collected, such as marigold flowers, and processed according to old recipes. Yarn was prepared in loose hanks, so the dye could penetrate. Natural Dyes included in the tapestry are marigold, goldenrod, onion, and pokeberry. The plants are all available locally. I’ve collected the samples over many years. The colors are faded, old. It is a sad future.

$400
This is a project on librarians with favorite books in Carnegie Libraries. Between 1883 and 1929 Andrew Carnegie funded the creation of 2,500 “Carnegie Libraries,” 1,700 of which were in the United States. It amounted to over a billion dollars in today's funds. Carnegie was an emblem of the gilded age and a ruthless businessman. Here we are roughly a century later and the civic value of these libraries is immense. In each image, there is a librarian with a favorite book.

The project is not about buildings; it is about the culture of these places. It is about the people who use them and the librarians who are their guides.
$500
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The project is not about buildings; it is about the culture of these places. It is about the people who use them and the librarians who are their guides.
$500
This piece started out as my tribute to all wildlife and animal rescuers and conservationists. When two men were murdered in Mexico due to their involvement in monarch butterfly sanctuaries, it became something more! I raise monarchs every summer to help their dwindling numbers survive, and this horror deeply upset me! We must fight to protect all the species that are disappearing at alarming rates! This piece took me around 100 hours to complete, and is made from gourds and epoxy clay.
Frank Novel (Erie, PA)

Untitled Sketchbook Enlargement #2, 2020
Giclee print

I rarely leave home without one of my sketchbooks, and I make a new drawing almost daily. The drawings represent my daily experiences and inner thoughts. Music and memories of childhood times are frequent inspirations.

$350
This piece is inspired by my curiosity about the building blocks of life, and repetitive pattern. Pattern is something that is involved in every aspect of our lives. It can be found in the veins of sunlight streaming through a plant leaf, or the subtle spiral of water running down the drain, or even in the makeup of our basic structures. This particular series is inspired by microscopic images of items we may find in our everyday lives, and highlights the repetitive pattern that creates the whole.

$750
Paul Pasquarello (Buffalo, NY)
Olmsted Camp, 2019
B/W infrared photography

I have always been fascinated by infrared photography, first using IR film and now digitally, using a camera converted to seeing only the infrared region of the spectrum; infrared radiation. The splendor of the Zoar Valley as viewed from the terrace of the Olmsted Camp.

$375
Paul Pasquarello (Buffalo, NY)

*Yesterday in Portugal, 2019*

B/W infrared digital photography

Traveling in Portugal I was taken by this juxtaposed Roman and Portuguese architecture. Roman ruins rising atop the high ground of this Portuguese village against a clear blue sky (which renders black in infrared) and the early Portuguese building, made a very dramatic contrast.

$350
Paul Pasquarello (Buffalo, NY)
*Home Again*......, 2019
B/W infrared digital photography

I was taken by the view of the broken-down iron gateway, abandoned bicycle, and pathway leading to the semi-abandoned building. I imagined an adolescent returning to his grandparents’ homestead.

*$350*
Jacqueline Sajewski (Mentor, OH)
Todays Fear, 2020
Photography

I made this image because I thought it was such a unique commentary on today. Who would have ever thought our daily lives could change so dramatically in a number of days.

$450
Ruth Scanzillo (Erie, PA)

Nude Gesture, 2018
Black Conté on newsprint

I make images of the human body, using Conté crayon because its qualities enable a line with infinite character, and using newsprint because of its immediate response to the crayon. The fact that the paper is so fragile seems symbolic of the body’s ephemeral essence.

NFS
Ruth Scanzillo (Erie, PA)

*Nude With Curly Hair*, 2018

Sienna Conté on newsprint

This piece is a representation of a model whose body is its own work of art. I chose sienna Conté because the woman in the image has thickly curled, deep auburn hair, and her image is translated onto newsprint because, like every human body, it is fragile and ephemeral.

NFS
Lisa Schultz (Dunkirk, NY)
*Abandoned*, 2018
Photography

Photographed
urban grit

$95
Lisa Schultz (Dunkirk, NY)
Abandoned, 2018
Photography

Photographed
urban grit

$95
Fred Scruton (Cranesville, PA)

Joe Minter; Birmingham, AL 2018, 2018

Chromogenic print

From an ongoing project documenting self-taught, visionary, and folk artists, their artworks, and the art environments they have built throughout the United States. These artists work outside the conventions of academic training and the mainstream art world, typically drawing instead from their life experiences and inner promptings.

$600

Artist of Distinction Juror Award Recipient
Fred Scruton (Cranesville, PA)

*Charles Wince's WinceWorld bathroom; Columbus, OH, 2019*

Chromogenic print

From an ongoing project documenting self-taught, visionary, and folk artists, their artworks, and the art environments they have built throughout the United States. These artists work outside the conventions of academic training and the mainstream art world, typically drawing instead from their life experiences and inner promptings.

$600

Artist of Distinction Juror Award Recipient
Fred Scruton (Cranesville, PA)
Hubbell’s Rubble; Howard, KS, 2019
Chromogenic print

From an ongoing project documenting self-taught, visionary, and folk artists, their artworks, and the art environments they have built throughout the United States. These artists work outside the conventions of academic training and the mainstream art world, typically drawing instead from their life experiences and inner promptings.

$600
Artist of Distinction Juror Award Recipient
Deborah Sementelli-Hoenes (Erie, PA)
*The Sting of Death*, 2020
Fiber appliqué, beading and embroidery

Without honey bees we have no apples.

$300
**Artist of Distinction Juror Award Recipient**.
Paula Siebieda (Bellaire, OH)
*Alleyway On Fifth*, 2019
Acrylic on canvas

This painting is part of my Pittsburgh project that shows different parts of the city.

NFS
Darrin Simmons (Edinboro, PA)
Sad, Sad Headphone Man #1, 2020
Ceramics, underglaze, glaze, sealant

A lot of my work has been dealing with themes of social anxiety and isolation. Looking at the different ways we retreat into ourselves.

NFS
Roland Slade (Erie, PA)
*Celebrity Activist*, 2020
Found video collage

Like Fred Wilson’s *Mining the Museum* at the Baltimore Historical Society, my found video collages attempt to reframe accepted cultural narratives.

NFS
Jack Stone (Erie, PA)

*Purple Maze*, 2019

Digital painting

All of my digital images are born from a blank screen. Digital art is an emerging art form, particularly in smaller markets. It is an artistic work or practice that uses digital technology as an essential part of the creative or presentation process. I leverage my ability to create color, texture, patterns and shapes that coexist and merge to form a finished abstract. With its array of tools and applications, and my almost thirty year history with the technology, I am completely comfortable exploring an idea and watching it emerge as if I were painting with a brush.

$850
Jack Stone (Erie, PA)
Gypsy Eyes, 2019
Digital painting

All of my digital images are born from a blank screen. Digital art is an emerging art form particularly in smaller markets. It is an artistic work or practice that uses digital technology as an essential part of the creative or presentation process. I leverage my ability to create color, texture, patterns and shapes that coexist and merge to form a finished abstract. With its array of tools and applications, and my almost thirty year history with the technology, I am completely comfortable exploring an idea and watching it emerge as if I were painting with a brush.

$850
Sandy Tanner (Erie, PA)
*Majestic...Thy Name is Tree*, 2020
Fabric and thread

I enjoy challenging myself to create fine art by combining fabrics, threads, dyes and paints. With this piece, I explored and combined numerous techniques, including painting with thread, creating dimension and movement, and expressing emotion. Each time I create a new work, I try to discover and utilize a new technique or medium.

$350
Gwen Waight (Peninsula, OH)
*Free Abortion*, 2020
Found object assemblage

I made this piece in response to the complicated and difficult relationship people have to abortion. I have named this piece with a dual meaning... it could be “free abortion,” as in take a seat and get a crude and awful procedure, or “free abortion,” as in free it from the political, religious, and social entanglements it has. It is a thought provoking subject and all the objects in this piece have meanings maybe not clearly defined, but layered and complex.

**NFS**
*Artist of Distinction Juror Award Recipient*
Gwen Waight (Peninsula, OH)

*Shitting Balls*, 2020
Found object assemblage

In a tense and challenging time one might use the term “shitting balls,” and we are in extremely difficult times. As most of these balls were found on the beach along with much garbage it is a statement about about climate change, global warming, and political unrest.

$1,200

*Artist of Distinction Juror Award Recipient*
Mark Weleski (Natrona Hts., PA)
*Playing The Game*, 2016
Acrylic

We live in a time of dating apps, online sites for hooking up and making date arrangements via the phone, based upon shared information. This may or may not be the way to go, but back in the day passing classroom notes, hopeful blind dates over a shared malt or courting for one’s affection was the standard. When it comes down to it, regardless of the how, we physically get together like octopuses in a small aquarium.

$2,500
Mark Weleski (Natrona Hts., PA)  
Someday, 2017  
Acrylic

These interlocking figures suggest the bond that people/humanity needs to show one another. The colors were chosen to represent nationalities throughout the world. In fact, the overall shape of the canvas is meant to be global and placing a void in the center symbolizes the bias that still persists.

$2,500
Mark Weleski (Natrona Hts., PA)
*Old MacDonald's, 2017*
Acrylic

Everyone remembers that old song of farmer MacDonald and his farm animals. It reminded me of our past with innocent times. Painting this composition based upon that song took me back to those times. I just wanted to have fun with this piece and bring the viewer back to their younger days.

$2,000
Gary L. Wolfe (Kenmore, NY)

Oil on canvas on board

(listed from right
to left)

These pieces are part of a larger series entitled Who Told You That You Were Naked? addressing issues of the increasingly ubiquitous presence of surveillance; the looking and being looked at that is becoming an embedded presence and practice in our cultural experience. While the figures seek to respond with either resistance to observation or protection of their identity, they remain vulnerable. Even though they are on the grid, their humanity remains greater than the reduction the grid would impose. The series includes both figures painted on vertical rectangles and portraits painted on circles, the shapes referencing the zeroes and ones of binary
code. The portraits confront the viewer. This portrait of the artist represents the gaze of the surveyor viewing both the issue, and the subjects of surveillance.

NFS
Gary L. Wolfe (Kenmore, NY)
“01100111 01110111.” 10” diameter circle.
Oil on canvas on board.

This piece is part of a larger series entitled, “Who Told You That You Were Naked?” addressing issues of the increasingly ubiquitous presence of surveillance; the looking and being looked at that is becoming an imbedded presence and practice in our cultural experience. The series includes both nude figures painted on vertical rectangles and portraits painted on circles, the shapes referencing the zeroes and ones of binary code. The portraits confront the viewer. This portrait of the artist represents the gaze of the surveyor viewing both the issue and the subjects of surveillance.
Gary L. Wolfe (Kenmore, NY)
“00110001 00110011.” 40” x 18”.
Oil on canvas on board.

This piece is part of a larger series entitled, “Who Told You That You Were Naked?” addressing issues of the increasingly ubiquitous presence of surveillance; the looking and being looked at that is becoming an imbedded presence and practice in our cultural experience. While the figures seek to respond with either resistance to observation or protection of their identity they remain vulnerable. Even though they are on the grid, their humanity remains greater than the reduction the grid would impose. The series includes both figures painted on vertical rectangles and portraits painted on circles, the shapes referencing the zeroes and ones of binary code.
Carlyn Yanda (Alfred, NY)
*Coffee Connections*, 2018
Fiber

Coffee sometimes becomes not only a universal beverage but a universal means to meet and connect with people. “Let’s meet for coffee.” “Stop in for coffee.” “How about a cup of Joe?” These are frequently heard statements in our daily life. This piece illustrates the connections we have with coffee. It is made from coffee pods and tea bags, dyed in tea and vinegar, hand stitched with starched thread and scrap leather strings.

$225
My work honors the men and women who for centuries and longer and today as well, work with a needle and thread creating amazing fiber objects. It is their ingenuity and ability to use what has been or is available to sustain their cultures and celebrate the world with color, texture and design.

I continue on this path of using mainly the needle and thread to create textiles that hopefully will encourage curiosity and conversation. I use no digital assists, only rarely the sewing machine. Dyeing my own fabric or using recycled materials seems to connect me to these other cultures and continue on this rich history.

This piece was created to give support to the many of us (mostly seniors) who struggle with the digital world. Using hand-made paper embellished with ink, tea, cheese cloth, thread and fabric scraps, it represents the chaotic mess we often find ourselves in while working on the computer. Essentially this was a tongue in cheek response laughing at my own inadequacies in the digital world.
$125
It was always apparent to me that there is more meaning, and reasons why we see what we see and do what we do. Our journey in life takes us down many different paths and experiences, all to teach us, to encourage, and to inspire us to be the better versions of ourselves.

Native American traditions and symbolism are a rich source and a 4,000 year practice in which to explore how nature, animals and elements can teach us to live and grow on this earth. Animals are beautiful and beneficial, but they can also provide guidance as we journey through this life. To become familiar with your particular Spirit Animal there are several different ways. You can look in nature and pay attention to the animals that are around you. Animals can appear physically and also can come to you in your dreams. Meditation and making an intention can also reveal your Spirit Animal. Different animals can appear at different periods depending on the lesson you need to learn at that time.

The Crow Stole Spirit Animal is associated with magic and mystery. He is also known as a trickster. If the crow is your spirit animal it can support you in transformation and the power of insight. He can guide you into something new that is going to happen in your life.

The beaded stoles take many hours to complete, many hours to think about the spirit animals and life.