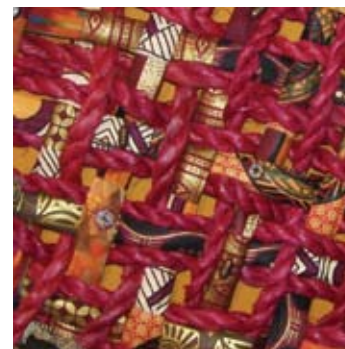


CELEBRATION of VISUAL TRADITIONS

Presented by The Pennsylvania Council on the Arts and The Pennsylvania State University



IN MEMORY OF K. LEROY IRVIS



Portrait by James Douglas Adams

On behalf of the Pennsylvania Council on the Arts and our staff, I am pleased to present the 2006 Celebration of Visual Traditions. It is our mission to foster the excellence, diversity, and vitality of the arts in Pennsylvania and to broaden the availability and appreciation of the arts throughout the state.

In recognition of our mission and our 40 years of service to the Commonwealth of Pennsylvania we dedicate this exhibition to the memory of The Honorable K. Leroy Irvis, Speaker of The Pennsylvania House of Representatives. A noted sculptor, painter and poet himself, Speaker Irvis was a leader in the establishment of the Pennsylvania Council on the Arts, the state agency charged with the encouragement and development of the arts in the Commonwealth. Co-sponsor of the enabling legislation that created the agency in 1966, Irvis served on the Council in 1975-1976. Throughout his tenure in the legislature, he actively advanced the agency's goals on the floor of the House, along with the late Representative David P. Richardson, Jr., while advocating for Pennsylvania's African American arts community with the Council. Often described as a Renaissance man, Irvis was a statesman, a scholar, a philosopher, an educator, an artist, and a renowned orator. His trademark eloquence was often employed on behalf of Pennsylvania's artists and arts organizations and especially on behalf of Pennsylvania's future: As he often said, "One generation transmits its feelings through the arts to the next generation."

In the 12th year of the Celebration of Visual Traditions Exhibit, there are 25 artists participating from across the state. Four arts organizations from State College, Pittsburgh, Harrisburg and Philadelphia will host their works, making them available to audiences in new regions of the state. The goal of this exhibit is to promote the visual traditions of multicultural communities in Pennsylvania. We are deeply grateful to the host organizations, appreciative of the quality work of these talented and dedicated artists, and eager for art lovers, students and visitors to have the opportunity to discover both new and familiar artists. This publication further expands the numbers who will share these treasures.

We extend a special thanks to Ms. Ann Shields, Director of the Pennsylvania State University's HUB-Robeson Galleries and Doris Noguera Rogers for their insightful jurying of what is a visual feast, and to the Galleries staff for their integral role in this exhibition.

Please join the Pennsylvania Council on the Arts in celebrating the arts in the Commonwealth through the 2006 Celebration of Visual Traditions.

Philip Horn
Executive Director
Pennsylvania Council on the Arts



PENNSYLVANIA COUNCIL ON THE ARTS

The mission of the Pennsylvania Council on the Arts (PCA) is to foster the excellence, diversity, and vitality of the arts in Pennsylvania and to broaden the availability and appreciation of those arts throughout the state.

PRESERVING DIVERSE CULTURES DIVISION

The Preserving Diverse Cultures (PDC) Division supports organizational stabilization and expansion of arts and cultural programming in culturally-specific communities. It focuses on the development of culturally-specific organizations and the training of capable administrators. Designated communities are: African American, Asian American, Hispanic/Latino and Native American. Funding opportunities are: Strategies for Success (Basic, Intermediate, and Advanced Level Organizational Development Awards); Arts Management Internship (Professional Administrative Development Program); and Professional Development Awards for culturally-specific artists and organizations. The PDC Division sponsors an annual organizational development conference and publishes information on organizational development.



The “Celebration of Visual Traditions” exhibition highlights contemporary artists whose artworks, in a variety of mediums, reveal the diverse cultural presence in the visual arts of Pennsylvania. It is exciting to see works by established professionals and emerging artists hang side by side. There is a refreshing feeling of the true artistic expression that shows an individual impulse, conveying tradition as well as innovation. This happens no matter how historically, conceptually or geographically diverse the artist’s inspirations may be.

We hope that these works bring us to the realization that cultural and visual traditions need not be static and rigid, but rather a vehicle for change, transformation and appreciation. We thank the Pennsylvania Council on the Arts and the participating Museums and Galleries. We were honored to participate in such a wonderful and meaningful project.

Jurors Doris Noriega Rogers and Ann Shields

The Preserving Diverse Cultures Division has achieved several milestones in pursuing its goals to preserve and promote the cultures of diverse communities and to present their artists. Today the Division has reached yet another milestone in this statewide collaborative exhibition of some of the most gifted artists across the Commonwealth. This project has been a labor of love, and I extend my sincere thanks to co-jurors Doris Noriega Rogers and Ann Shields, Ann’s staff and the host organizations that have brought this to fruition.

Charon Battles, Program Director Preserving Diverse Cultures Division

COMMONWEALTH OF
PENNSYLVANIA
Edward G. Rendell, Governor

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ON THE ARTS

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Philip Horn, *Executive Director*
Charon Battles, *Program Director, PDC Division*



*P*ARTICIPATING EXHIBITION SITES

HUB GALLERY
PENN STATE UNIVERSITY
State College, Pennsylvania
May 31 – July 23, 2006

The mission of the HUB–Robeson Galleries since its inception has been to bring diverse exhibitions of contemporary visual arts and visual culture to Penn State and surrounding communities. Our visual programs have been dedicated to the inclusiveness of all national and international cultures, artists, and art forms.

The “2006 Celebration of Visual Traditions” exhibition supports our Galleries’ mission, and so it is an honor to collaborate with the Pennsylvania Council on the Arts Diverse Division in this exhibition to recognize Pennsylvania artists of color. Charon Battles, the director of Preserving Diverse Cultures Division and I traveled around the state this past Fall encouraging artists to participate. As you view the exhibit, you can see that the response was excellent. This is an endeavor that we hope will continue and grow.

I applaud the Pennsylvania Council on the Arts for its support of this exhibition and was honored to work with Charon on this project who so graciously gave of her time, support and expertise. I look forward to exhibiting the next group of talented artists in 2008.

THE AUGUST WILSON
CENTER FOR AFRICAN
AMERICAN CULTURE
Pittsburgh, Pennsylvania
October 6 – December 2, 2006

(Formerly the African American Cultural Center of Greater Pittsburgh.) The August Wilson Center for African American Culture is excited to join in a statewide celebration of the visual traditions of Pennsylvania’s fine artists of color. This tour advances our aim to be an institution that is in dialogue with other cultural communities in the counties of our great state.

We anticipate that the communities in Pittsburgh and Allegheny County will be proud that several of the artists selected by the jury of this exhibition are from this region and will have meaningful engagement with the other artists celebrated from across the state.

JUMP STREET/
WHITAKER CENTER FOR
SCIENCE AND THE ARTS
Harrisburg, Pennsylvania
February 5 – April 30, 2007

We at Jump Street are once again very excited to be a part of this collaborative exhibition between the HUB–Robeson Galleries and the Pennsylvania Council on the Arts “Celebration of Visual Traditions Exhibition” Tour. As one of Central Pennsylvania’s leading arts agencies, we believe that the exhibit is part of our mission to “use art as a vehicle to serve the community by developing educational and economic opportunities for all age groups.” The exhibition will promote and enhance diversity in our community and will help with audience development while increasing local facility use of Jump Street and the Whitaker Center by artists and communities of color.

AFRICAN AMERICAN MUSEUM
Philadelphia, Pennsylvania
September 20 – December 2, 2007

The African American Museum in Philadelphia takes great pride in hosting the exhibition, *Celebration of Visual Traditions*, presented by The Pennsylvania Council on the Arts and The Pennsylvania State University. The participating artists in this exhibition represent a broad cross section of disciplines that reflects Pennsylvania’s richness as a stronghold for some of the most gifted artists in America.

As the last venue on the schedule of this touring exhibition, we welcome the opportunity to serve as the “anchor leg” of this relay event. As the baton is passed, we look forward to bringing it all home, and extending a hearty Philadelphia reception for the occasion.

For more than thirty years, we have embraced the history, art and culture of the African American experience. It is in that tradition that we receive and celebrate the offerings of this collective of fine artists. Their dedication and commitment to fostering the highest forms of tribute, through their gifts and talents, commands our respect and admiration. We look forward to an exciting and enlightening show that will be the highlight of our exhibition season.



JOHN ABNER

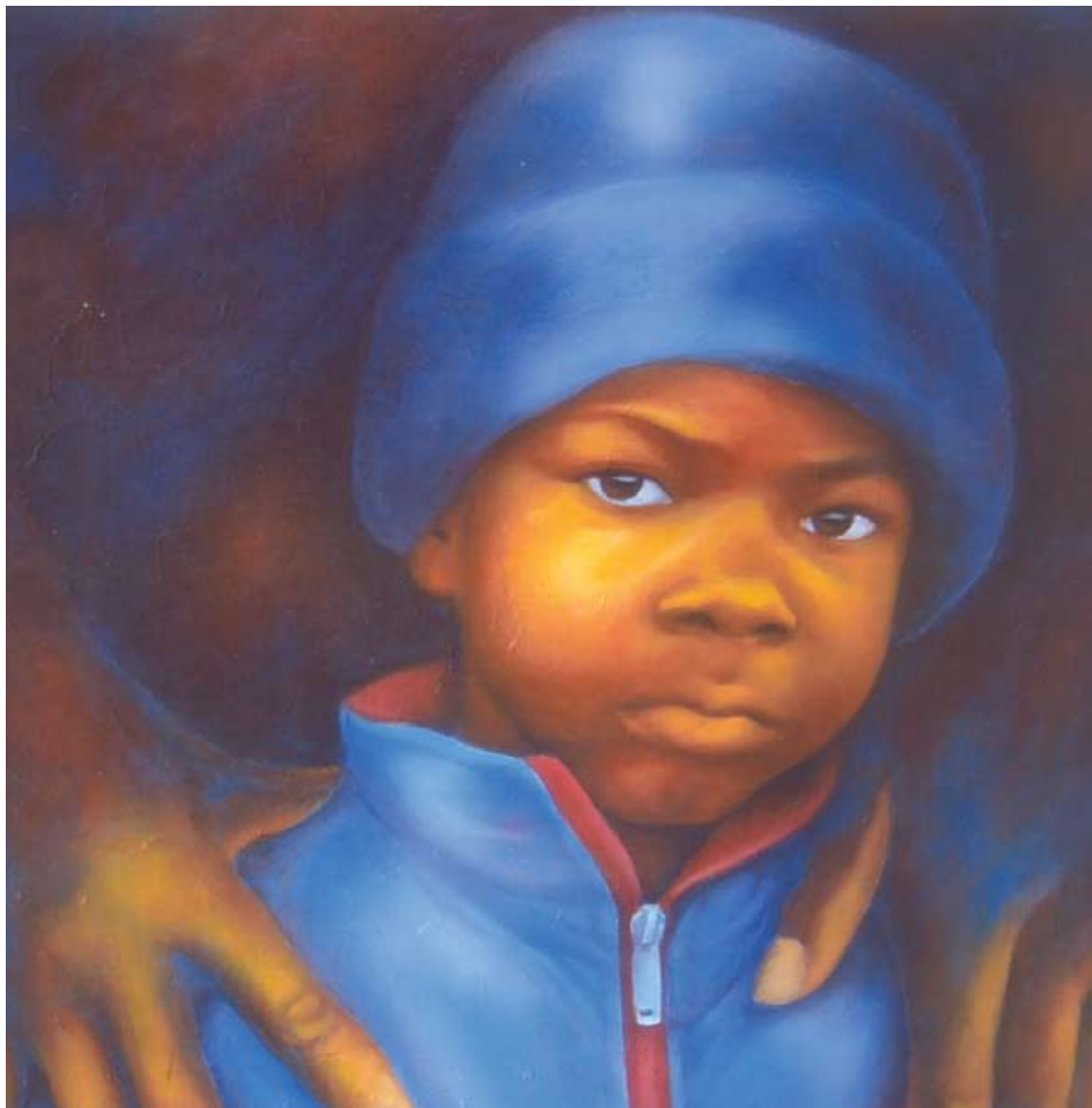
The central theme in many of my works is the memorial. For me, memorials are essentially vessels or vehicles for holding memories. My works are often based on personal memories of family experiences or related issues. My experience with construction, collage and sculpture, combined with my interest in using found objects and text, allow me to house emotional experiences in spaces, objects or images.

Day Worker
Mixed Media Photo Collage
33 x 32

LESLIE ANSLEY

I wanted to capture an intimate portrait of a boy who represents the many children who are separated from a parent and who long for the comfort and structure they provide. His posture reveals caution but also the optimism of innocence, as he longs for the invisible touch and guidance of his father.

Forgotten Son
Acrylic on Canvas
24 x 24





SALMA ARASTU

In my present work, which began over the last six years, I have explored and expanded the accent on the continuous and lyrical line with an intent to express the whole thought and form with a single continuous brush stroke. This is a way for me to integrate Eastern spirituality with Contemporary Western art form. I am deeply influenced by the human form. There are people moving together, merging together, conversing or dancing. They do not belong to any religion or ethnicity, and have neither color nor creed. It is the flow of humanity with its universal feelings of inspiration, faith, pain, and joy, and it is moving, lyrical, melodious and harmonious.

We Played in the Courtyard while Ama Took a Nap

Mixed Media, Acrylics, Pen & Ink

21 x 21



JOANNE BATES

I continue to explore numerous methods of creating prints that have been referred to as “folded cloth” or “philosophical road maps.” Exploring and experimenting with color, shape, form, text and texture within the work continues to be an ongoing and necessary challenge. These ideas when combined are part of the process of creating these often multi-colored, folded, torn and printed monotype prints.

Sexual Harassment
Collage/Mixed Media
31 ½ x 33 ½



ZINA BREWER

When I think of family I envision the human spirit existing and forming in concentric circles. The beginning and the ending feed into generations of being; a beginning undistinguished from an end with interlocking arms that support, nurture, feed, guide and love. The center of the circle is protected by these arms and it radiates from the movement both inside and outside the circle. Each life that comes into the circle brings a unique light that impacts the character and nature of the circle and is kept aglow by the possibility of greatness. This unique light also brings with it an energy that helps inform that art of living that impacts imagination, emotion and reason as it strains to simply “be”. I see the light as our gift from the Creator, who empowers us and causes us all to be family.

Crossing Over
Story Quilt
51 Diameter

ELBRITE BROWN

Note: This work was juried to be in the show, but due to a scheduling conflict will not be included at this time.

In my work I use shapes, colors and lines to create interesting patterns. When these elements are used I can document personal experiences or create works that are clearly influenced by my imagination. I am inspired by so many people, places, and things that I encounter. I love meeting people and having conversations because this experience has also acted as a stimulus for creativity.

The Spirit
Ink on Board
14 ¾ x 20 ½



BARBARA BULLOCK

I am concerned with the continuation of movement, energy, beliefs and spirit in my paintings. My work is about connections and retentions. Shaped paintings give me the freedom to define statements I wish to make; they are direct conversations with the viewer. Juxtapositions of shapes, color, and texture coalesce into statements formed from memory. Working with collage, I see people as layers of stories, and habitats and places of energy.

Woman of Omo-Journey Series
Flashe Paint, Watercolor paper, Matte Medium, Gold Leaf,
65 x 23



VANESSA GERMAN

Multi-disciplinary artist Vanessa German explores the complex and varied lives of women through art, both visual and performance. Using spoken word, traditional and hip hop theater, sculpture and photography, Vanessa explores the effects of print and television media on the sexual, political and spiritual lives of women throughout the Diaspora.

My Grandmother Moved across the Days
Mixed Media, Found Objects
20 x 10 x 10





GILBERTO GONZALEZ

Gil's personal interest of documenting the Puerto Rican neighborhoods over the years with photography led him to painting. Though he paints in dim lighting from his photos, Gil adds expressive lines through colors and tries to capture the energies and emotions he feels about growing up in the "neighborhood." Every painting is not just a study, each one is vibrant with feelings.

Gil wants people to feel some kind of emotion toward his art. He has taken the influences in his life and elements of his surroundings of North Philadelphia to capture emotion and feelings on canvas. His paintings also reflect where he grew up and where his family lives. In them you will see layers of graffiti with many words and writing on walls.

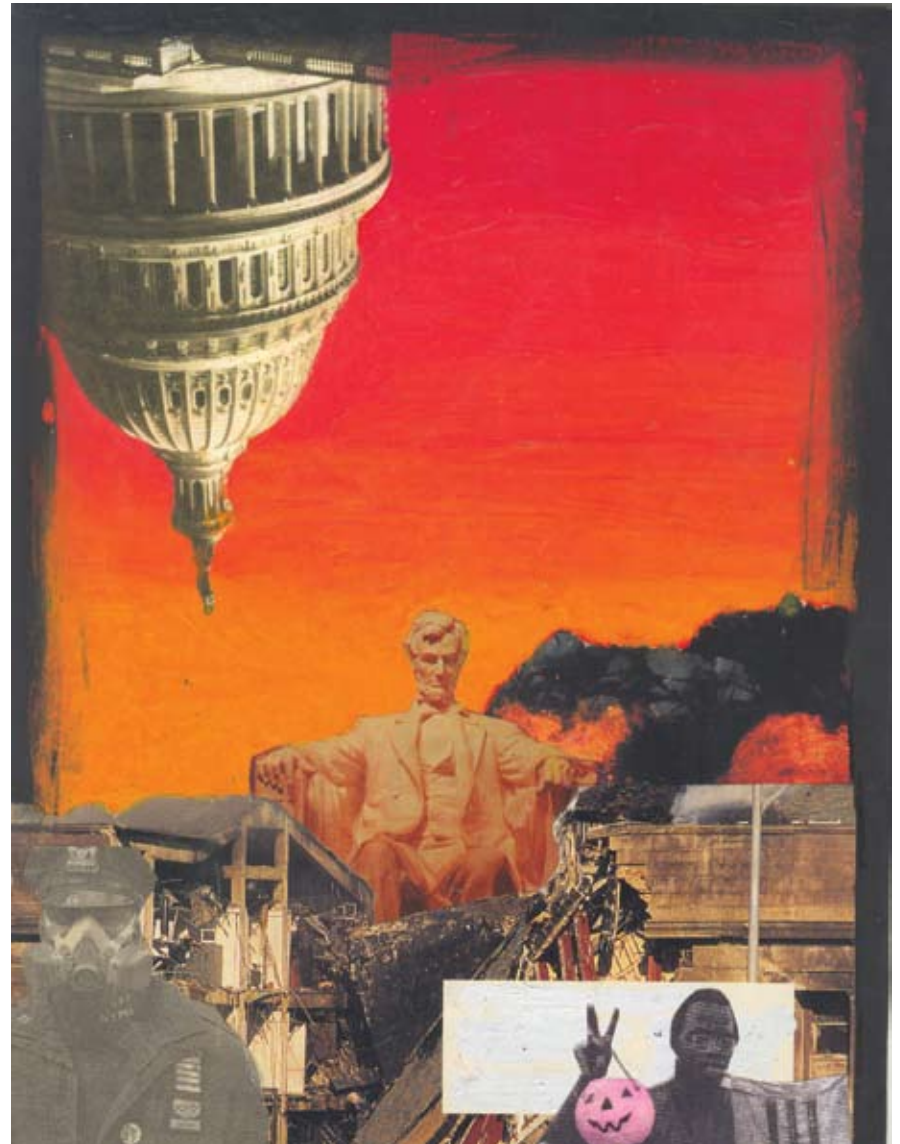
Fifth and Diamond St, Study II
Oil on Canvas
24 x 32

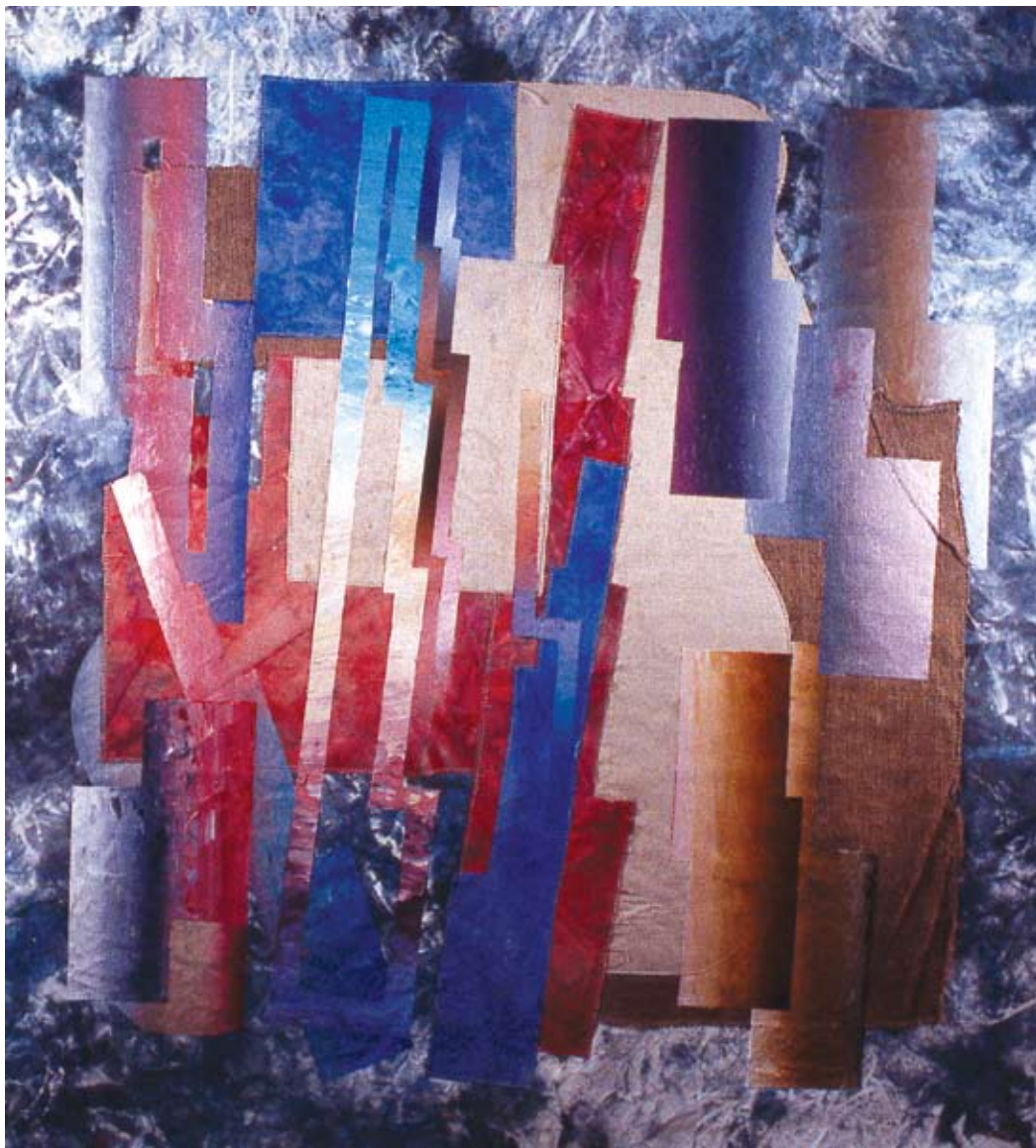
THEODORE HARRIS

When I look at the history of this country and our involvement in it as Africans in America, I see us always struggling to get out from under the slave ships, the rapes, the whips, the chains, the prisons, the nightsticks, the Patriot Act police, and Campus Watch, which aids in the “nazification of America,” according to Toni Morrison, by detaining independent thinkers in jails of character assassination, rulers with bombs and bullets of imperialism aimed at unarmed protesters firehosed with the slobber of barking dogs! It is because of this I became a confrontational collagist, engaged in visual warfare, decolonizing the mind through collage.

¹ Toni Morrison quoted by Amiri Baraka, lecture at Haverford College, Spring 2002

On the Throne of Fire after Somebody Blew up America (For Amiri Baraka), 2003
Mixed Medium, print from collage on Arches paper
20 x 30





*B*ILL HUTSON

Essentially, abstraction is the preferred style or methodology applicable to all paintings I have completed since 1963. Traveling extensively and reading particular histories, prose and poetry during my early formation may have led me to adopt abstraction as a means of expressing what I respond to, need to remember and convey, digest or forget.

Defence Colony Series #2
Collage/Sewing with Acrylic on Canvas
62 $\frac{3}{4}$ x 59 $\frac{3}{4}$



African American culture has been shaped by a traumatic history. It contains the elements and memories of separation, fracture, loss and oppression, histories shared by all mankind. My art bears witness.

*L*EROY JOHNSON

Southwest Philly
Clay/Mixed Media/Found Objects
11 x 3 x 6



MARTINA JOHNSON ALLEN

My work has grown in dimension and scope. It has achieved a greater cultural connection. I have always been fascinated with the making of miniature formations in a defined space but I could not understand why I found these compositions so intriguing. After some research, I discovered that my creations bear a striking resemblance to the Kongo Minkisi:

*"The name of the thing we use to help a person when that person is sick and from which we obtain health; the name refers to leaves and medicines combined together...."*²

This revelation gave my work a cultural reference and perspective. It has become more thematic. I have an increased understanding of the interplay of the properties of color, texture and form. In response to my research on ethnic design, my work aims to denote ethnic identity as well as individuation.

²Thompson, Robert Farris, *Flash of the Spirit: African and Afro-American Art and Philosophy* (Random House, New York, 1983), p. 117.

Sacred Space

Acrylic Paint, Found Objects, Buckram, Museum Board, Paper
33 x 30 x 3

*L*AVERNE KEMP

I love the challenge of turning my hand-woven fabric or just about any “weav-able” material into a piece of “art-to-wear” or a sculptural wall hanging. I attempt to “experience” as many fiber art forms as possible and incorporate them into my own work so I can share them with my students, such as handmade paper, quilting, book-making, and dyeing, to name a few. My art is my “voice,” my expression of who I am, as a woman, mother, and a creation of the Creator. A piece of my spirit is “interwoven” into each piece that I create.

Cherry Pie
Weaving, Quilting
27 x 27





*D*OROTHA GRACE LEMEH

Through the autobiographical portrait, “Eve,” I grapple with the ideas surrounding “lived” experiences whether real or fabricated. I seek to uncover the mythologies, mass media portrayals, and stereotypes that haunt my flesh, by isolating and thereby neutralizing the potency of these constructed histories. Images, symbols, mythologies are densely layered making it difficult to provide a simple answer to the question, “Who am I?”

Eve
Mixed Media
40 x 40



*B*RUJO DE LA MANCHA

Computer Cat
Paper Mache and Found Objects
17 x 22 x 8

I want to encourage people to focus on the present, and embrace what they have around them at any given time. Part of this focus on the present is reflected in my commitment to recycling. In my own art and in my teaching, I encourage people to recycle. I use many found objects in my work, transforming them into sculptures, puppets, and paintings. In teaching, I encourage my students to do the same. I want them to take discarded items from the world around them and give them new life.

MARY MARTIN

As a visual artist, Martin's work is deeply rooted in her African American heritage, religion, and an obsession with detailed patterning. Her artwork incorporates ceramic, collage, printmaking, and glass mediums.

Down and Out, #2
Ceramic
6 x 3 x 12



NAOLA MITCHELL WILLIAMS

Of the Remembrance quilt Naola says: “Various images create a sense of hope, faith and optimism. They produce mixed feelings of yearning and longing for a once-cherished heritage and belief. Records have shown that bones are not all we leave behind when we die. Actions of the past have established our lasting reputation between “God” and man either for evil or for good.”

Remembrance

Cotton, Satin and Leather, Hand-Painted, Hand-Stitched and -Pieced
53 x 65



*P*ADMINI MONGIA

My experimentation with handmade paper engages with the highly developed artistry already inherent in it. Just as embroidery can bring out the texture of a piece of cloth, my method of painting attempts the same. Experimenting with materials and textures allows me to pay tribute to the tactility of the paper and the natural materials used in its production. In all my work, traces of the layers involved in producing the paper can be discerned. It is important for me to retain these traces; indeed it is these traces that I want to examine, to honor, and to highlight.

Memory of Dharamsala #2

Acrylic and Collage on Textured, Colored Handmade Paper
22 ½ x 30 ½





JAMES MORTON

“And the Spirit Walked among the People”

This image stands in the African Traditional Region soil. ATR believe that the spirits and the ancestors are right here with us on another plane, that they never truly leave us, hence the spirit does indeed walk among the people.

Is it just irony that the very latest theories in physics speak of additional dimensions that cannot be directly perceived? Alternate universes? Who knows?

The work is printed on silk with a computer. I then take it to my studio and age it for weeks. At the end of the day, the work has one foot in the new world and the other in the old, same as the artist.

And the Spirit Walked among the People

Photo

40 x 60



CHANTAPHONE RAJAVONG

My work combines ancient weaving traditions from Laos, my native country, with a contemporary approach to new materials focusing on recycling discarded electronic equipment. I disassemble computers, video recorders, transformers, radios, TV's as well as other materials to create my sculptures, paintings and drawings. For this exhibition I have created Cosmic Seed, a light sculpture, in which the fusion of eastern and western cultural traditions speaks to the new global communication.

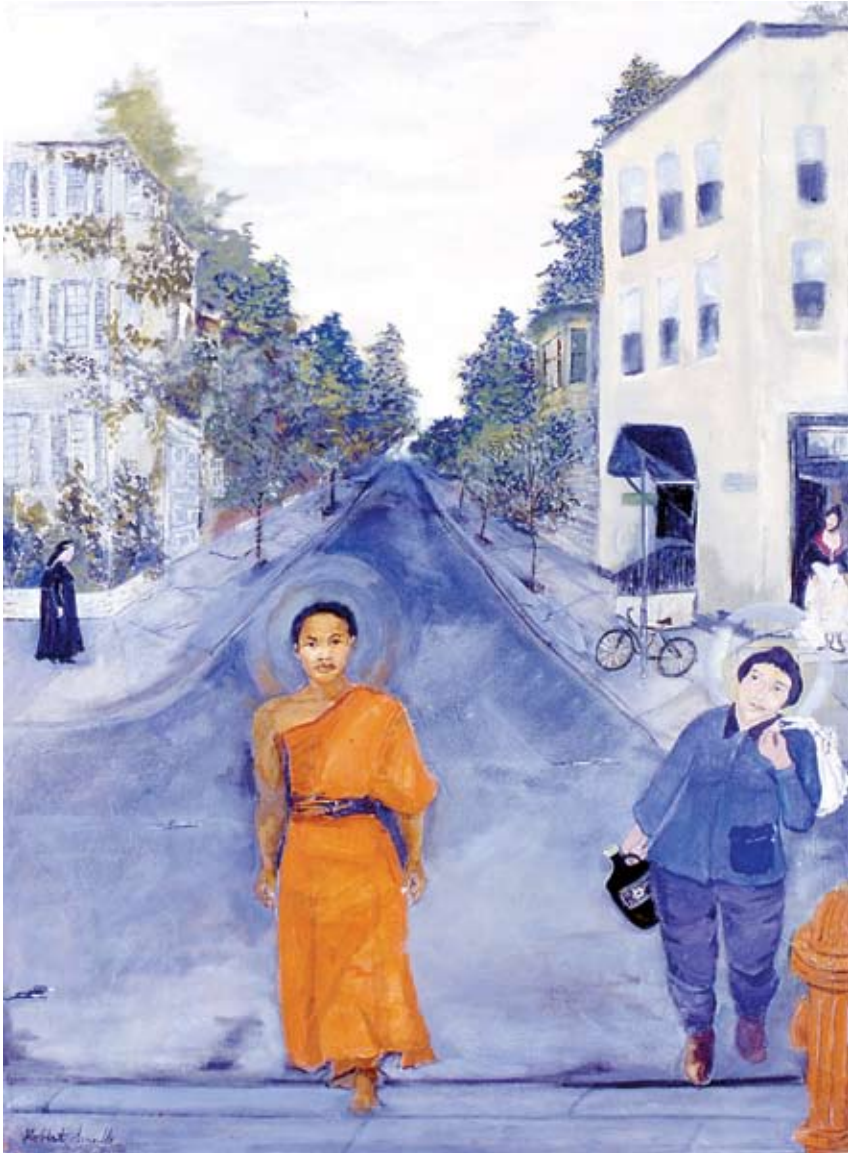
Cosmic Seed, 2004
Recycled Computer Parts, Glass, Gems and Copper Wire
24 x 14 diameter



RUTH RICHARDSON

Forces of War
Watercolor
20 x 27

Art and life merge harmoniously in my work. My 41-year career in social work has dramatically influenced my watercolors of figures, landscapes and nature. I've been a part of helping people with their problems and emotions, helping them survive... I find their counterparts in nature as I explore the environment and its diversity through my art. I like to use color to interpret my responses to people and places and I love to portray flowers, sky and water as life forms with their own meaning. I believe art can bring about unity in diversity and play a meaningful role in helping us to experience and achieve unity of mankind. I also explore my own diverse heritage through my art. My hope is that I will always have the courage to create and to share my art in a beneficial way.



ROBERT SMALLS

Smalls, a Philadelphia native, was influenced by the arts renaissance of South Street and started painting during the late 1960's. Smalls describes his style as primitive urban expressionism and works in oils, acrylics, metal, wood, and fabric.

22 St.
Oils and Acrylic on Canvas
18 x 24



In my paintings, I attempt to describe the accidental quality of human experience, the helplessness of men and women in the world, and their ability to manage thereof. I'm attempting to reveal the machinery of character and the life of conscience—to show the individual's struggle to find equilibrium amidst passion and doubt. As I continue to paint and to work, I realize the events of daily life are inherently ambiguous. Yet, it is in men and women's capacity to endure and to struggle through the unforeseen elements of life. I think my heritage has a great significance to the images I produce, but you can limit people with a name or a title to only serve one group. When you see my work, you can tell it is done by someone who is black. But, I want to provide as many beautiful things to the world as I possibly can. It is not my aim to paint about the Negro In America in terms of propaganda... but the life of my people as I know it, passionately and dispassionately as Charles White. My intention is to reveal through pictorial complexities the life I know.

R.L. WASHINGTON

Just Having Church
Oil on Canvas
30 x 36

RICHARD WATSON

My work is concerned with ancestral connections to modern convention. My intent is to circumvent the issue of “real time” with circumstances, historical and contemporary, coexisting within the same context. Photographic and found object assemblages, collages and constructions are my medium of choice. They are very accessible, and add to the variety of the relationships that are produced through my manipulations.

In the Nick of Time
Collage, Found Objects, Acrylics on Foamcore
26 Diameter



2006 EXHIBITION LIST

JOHN ABNER

Philadelphia

Day Worker

Mixed Media Photo Collage, 33 x 32

LESLIE ANSLEY

Pittsburgh

Forgotten Son

Acrylic on Canvas, 24 x 24

SALMA ARASTU

Bethlehem

Celebrating Together

Aluminum and Acrylic, 10 x 3

We Played in the Courtyard while

Ama Took a Nap

Mixed Media, Acrylics, Pen & Ink, 21 x 21

Grandma's Visit on a Sunday Afternoon

Mixed Media, Acrylics, Pen & Ink, 21 x 21

JOANNE BATES

Pittsburgh

Sexual Harassment

Collage/Mixed Media, 31 ½ x 33 ½

TINA BREWER

Pittsburgh

Crossing Over

Story Quilt, 51 Diameter

ELBRITE BROWN

Philadelphia

The Spirit

Ink on Board, 14 ¾ x 20 ½

Dance Wit Me

Ink on Board, 13 x 19

BARBARA BULLOCK

Philadelphia

Woman of Omo-Journey Series

Flashe Paint, Watercolor paper, Matte

Medium, Gold Leaf, 65 x 23

Mother and Child-Journey Series

Flashe Paint, Watercolor paper, Matte

Medium, 65 x 17

VANESSA GERMAN

Monroeville

Sugar

Mixed Media, Found Objects, 24 x 12 x 8

Hottentot

Mixed Media, Found Objects, 47 x 20 x 20

My Grandmother Moved across the Days

Mixed Media, Found Objects, 20 x 10 x 10

GILBERTO GONZALEZ

Philadelphia

Fifth and Diamond St, Study I

Oil on Canvas, 24 x 18

Fifth and Diamond St, Study II

Oil on Canvas, 24 x 32

THEODORE HARRIS

Philadelphia

The Pentagon Is a Wounded Guillotine, 2004

Mixed Medium, print from collage on

Arches paper, 30 x 20

On the Throne of Fire after Somebody Blew

up America (For Amiri Baraka), 2003

Mixed Medium, print from collage

on Arches paper, 30 x 20

BILL HUTSON

Lancaster

Defence Colony Series #1

Collage/Sewing with Acrylic on Canvas,

62 ¾ x 59 ¾

Defence Colony Series #2

Collage/Sewing with Acrylic on Canvas,

62 ¾ x 59 ¾

LEROY JOHNSON

Philadelphia

The Block

Mixed Media/Found Objects,

15 x 6 x 25

Southwest Philly

Clay/Mixed Media/Found Objects,

11 x 3 x 6

MARTINA JOHNSON ALLEN

Laverock

Sacred Space

Acrylic Paint, Found Objects, Buckram,

Museum Board, Paper,

33 x 30 x 3

LAVERNE KEMP

Pittsburgh

Cherry Pie

Weaving, Quilting, 27 x 27

DOROTHA GRACE LEMEH

State College

Eve

Mixed Media, 40 x 40

BRUJO DE LA MANCHA

Philadelphia

Computer Cat

Paper Mache and Found Objects,

17 x 22 x 8

MARY MARTIN

Pittsburgh

Down and Out, #1

Ceramic, 11 x 5 x 2 ½

Down and Out, #2

Ceramic, 6 x 3 x 12

NAOLA MITCHELL WILLIAMS

Wyndmoor

Remembrance

Cotton, Satin and Leather, Hand Painted,

Hand Stitched and Pieced, 53 x 65

PADMINI MONGIA

Philadelphia

Memory of Dharamsala #2

Acrylic and Collage on Textured, Colored

Handmade Paper, 22 ½ x 30 ½

JAMES MORTON

Philadelphia

And the Spirit Walked among the People

Photo, 60 x 40

CHANTAPHONE RAJAVONG

Philadelphia

Cosmic Seed, 2004

Recycled Computer Parts, Glass, Gems and

Copper Wire, 24 x 14 Diameter

RUTH RICHARDSON

Carnegie

Pacing

Watercolor, 36 x 28

Forces of War

Watercolor, 20 x 27

ROBERT SMALLS

Philadelphia

22nd Street

Oils and Acrylic on Canvas, 18 x 24

Crossing the Chestnut St. Bridge

Oils and Acrylic on Canvas Board, 24 x 36

R L WASHINGTON

Philadelphia

Just Having Church

Oil on Canvas, 30 x 36

RICHARD WATSON

Philadelphia

In the Nick of Time

Collage, Found Objects, Acrylics on

Foamcore, 26 Diameter

PENNSTATE



Division of Student Affairs



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