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2004

SORDONI ART GALLERY  
WILKES UNIVERSITY  
AUGUST 23–OCTOBER 10, 2004

## ACKNOWLEDGMENTS

This exhibition proudly continues a long tradition at the Sordoni Art Gallery of showcasing the unique achievements of the Art Faculty at Wilkes University. While that faculty is smaller in its ranks than in years past, its talent is no less impressive. The Gallery is delighted to be able to present this exhibition as the kick-off to our 2004–2005 season. It has truly been a labor of love to bring this project together. The range of styles, media, techniques, and ideas generated by this group of eight artists is compelling. The work is at once thoughtful, humorous, resonant, and smart. Indeed, we at Wilkes are fortunate to have these extremely gifted artists living, working, and teaching among us and enriching our community immeasurably.

We wish to thank, of course, the artists themselves (they are listed below) for agreeing to share their work, their ideas, their enthusiasm, and their good humor with us. It is always a special pleasure to work professionally with friends, colleagues, and admired associates.

We can think of no better way to mark the beginning of an exciting new year than by celebrating our own tremendous talent here at Wilkes. Administration, faculty, staff, and students have much to be proud of.

Ronald R. Bernier, Ph.D.  
Director

Karen Evans Kaufer  
Associate Director

Jean C. Adams, Adjunct Faculty  
Sharon Bowar, Associate Professor  
Nina Davidowitz, Adjunct Faculty  
Richard C. Fuller, Professor Emeritus  
James Lennox, Adjunct Faculty  
David Leonard, Adjunct Faculty  
Herbert Simon, Professor Emeritus  
William Sterling, Professor Emeritus

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**William Sterling**

Several years ago, the stone walls that lace the fields of Ireland inspired an irregular grid pattern of my abstract work to a more naturalistic expression. These images, however, depicts specific places; and some of them more fanciful garden designs. These walls represent movement as much as their erratic geometry suggests the continuous interplay of nature and architecture.

*Walled Plots, Hazy Light*, 2003, pastel, 13½ × 10½ inches

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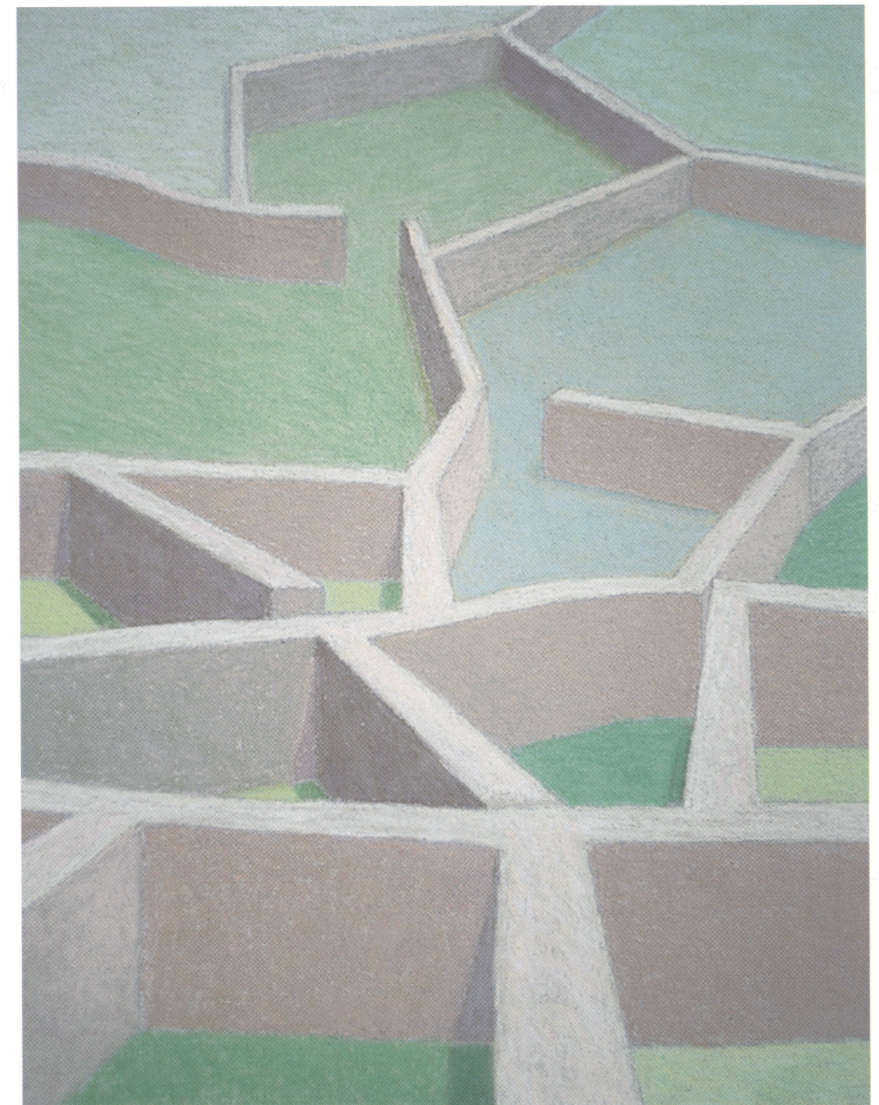
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### William Sterling

Several years ago, the stone walls that lace the fields of Ireland inspired me to adapt the irregular grid patterns of my abstract work to a more naturalistic expression. None of these images, however, depicts specific places; and some of them might even be like fanciful garden designs. These walls represent movement as much as containment, and their erratic geometry suggests the continuous interplay of nature and design.

*Walled Plots, Hazy Light*, 2003, pastel, 13½ × 10½ inches



**Sharon Bowar**

To form the invisible—hidden meaning and moral significance—through the visible is the challenge of allegorical painting. I am fascinated with the complexities of allegory; and while my work essentially stems from personal narratives, it also wrestles with hard-to-grasp aspects of the human condition. I feel free to wander through the history of art taking inspiration from great works in order to merge certain familiarities of the past with my uncertainties about the present. I cast a powerful play of light and color upon carefully proportioned structures to suspend a sense of stillness and quiet drama.

*The Blue Box*, 2004, oil on canvas, 56 × 72 inches



**Nina Davidowitz**

My most recent work includes paintings in my *Suburban Landscape* series. These acrylic paintings are based on actual locations in Northeastern Pennsylvania. Photographs are used as reference for these works to remind me of the scene at hand. I will sometimes change the lighting and color of the scene to better reflect the mood I want to convey, though I keep these changes to a minimum. I consider myself as one who records the landscape as it appears in the present, reflecting my interest in architecture and the way man-made structures interact with the surrounding landscape.

*Maple Street*, 2002, acrylic on canvas, 20 × 24 inches



**James Lennox**

My primary material is hammered sheet metal. Often, I incorporate wood and found object. The process of hammering the metal is the conduit for transferring my energy into the metal. The state of my consciousness, which is ultimately my relationship to the human condition, dictates the dark and light energy that is permanently recorded in my sculpture. I make use of recurring shapes and themes, some of which I still do not completely understand; and it is this mystery that excites me and drives me to make art.

*Oceanic*, 2003, hammered steel, 50 inches high



**Herbert Simon**

Since 1993, I have concentrated principally on cast works in bronze and aluminum. The works begin in wax, which allows a flexibility that no other material permits. The raw casting is done at the foundry, and all welding, chasing, and patination is done by me. *Bread and Reading* are two examples executed in the past year. One usually thinks of still life as falling in the domain of painting, but I have chosen to give a sculptural form to these humble objects. More recently I have ventured into the area of print-making. In this, I have been greatly aided by Wilkes University Professor Sharon Bowar. *Faces and Places* are examples of this endeavor.

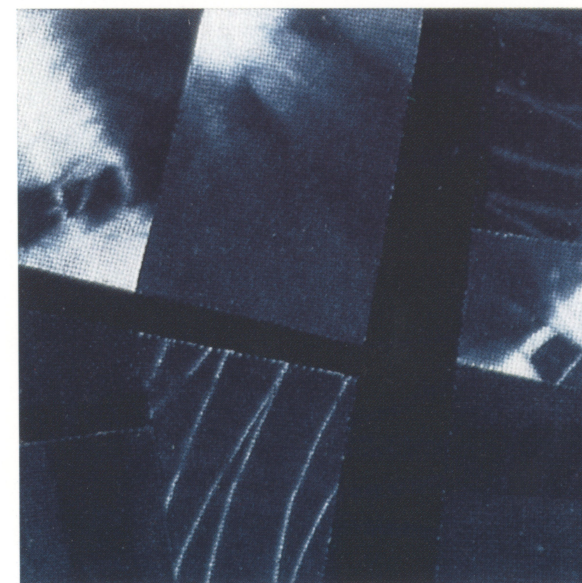
*Bread*, 2003, bronze, 7½ × 20¾ × 12½ inches



**Jean C. Adams**

I have always been intrigued by the challenge of creating objects that are not only functional but also aesthetically pleasing. When making my pieces, I strive to create a balance between form and function. My shapes are simple with exaggerated throwing lines to emphasize movement in my finished pieces. For this exhibition, I chose to create utilitarian objects but wanted to contrast large stoneware forms with delicate porcelain shapes while emphasizing similar themes in their decoration. I enjoy making functional wares because I want my work to be touched, used, and enjoyed.

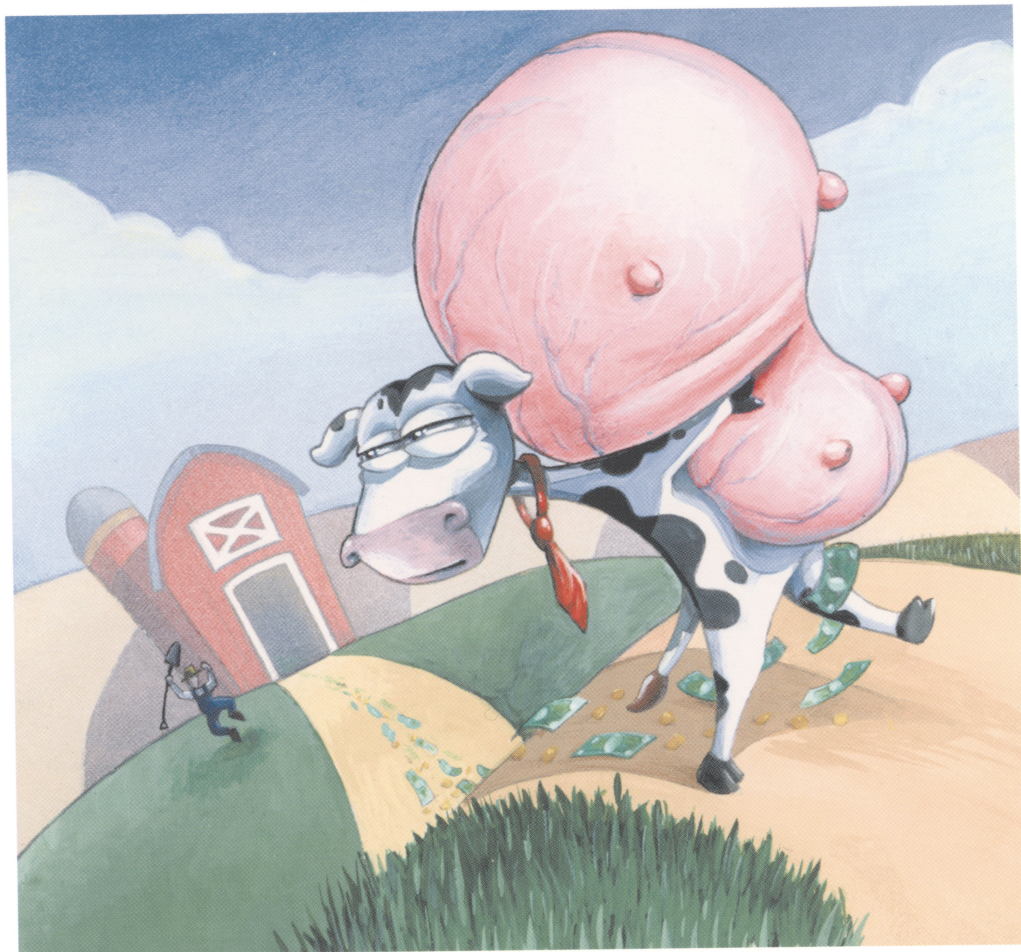
*Stoneware Platter I*, 2004, stoneware, 17 inches diameter



**Richard A. Fuller**

Essentially, there are two different grid series in this exhibition. Shibori Grids are fabric collages that explore subtle value gradients and a rich but restrained order of interrelationships between color, texture, and space. Batik Grids are composed of paper squares that are embellished with pattern and color. Shibori and batik are highly intuitive and interactive dye-resist processes involving a sustained dialogue between the artist and the medium. Small-scale grids allow me to achieve an elegant formal vocabulary and to discover the inherently mysterious qualities in each of these works.

*Shibori Grid 1*, 2003, indigo dyed cloth, 3 × 3 inches



**David Leonard**

The ability to create a piece that shows a story and is alive, not only in the characters but in the style, is my joy of art. Gravity, line, light, and personality create the characters that choose to be birthed into my paper. The objects that find themselves in my works are not intended to be surreal but are to survive at the height of realism in their existence. Whether it be a live sheep or a drawing of one, my desire is to realize the subject on a new level, a fourth dimension on a two-dimensional depiction of three.

*Great "E"scape*, 2002, gouache, watercolor, pencil on illustration board, 8¼ × 7½ inches

**Exhibition Underwriters**

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Wilkes University

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