

FACULTY  
**EXHIBITION**  
2014

**Sordoni Art Gallery | Wilkes University**

August 26 – December 14, 2014

# ACKNOWLEDGEMENTS

This exhibition proudly continues a long tradition at the Sordoni Art Gallery of showcasing the unique achievements of the Fine Art faculty at Wilkes University. The Gallery is delighted to be able to present this exhibition as the kick-off to our 2014-2015 season. The range of styles, media, techniques and ideas generated by this group of eleven artists is compelling. We at Wilkes are fortunate to have these extremely talented artists living, working and teaching among us, enriching our community immeasurably. Administration, faculty, staff and students have much to be proud of.

We wish to thank 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 would also like to extend a special thanks to the family of Dick Fuller, particularly Cheryl Fuller, for her gracious help in loaning and preparing her late husband's work for inclusion in this exhibition. This exhibition is a tribute to the legacy of Dick Fuller, talented teacher, friend, mentor and colleague.

Brittany Kramer DeBalko  
Assistant Director

\*Richard A. Fuller, Professor Emeritus – in tribute

Jean C. Adams, Adjunct Faculty

Sharon Cosgrove, Associate Professor

Beverly Glennon, Adjunct Faculty

Steve Husted, Adjunct Faculty

Bruce Lanning, Adjunct Faculty

Darlene Miller-Lanning, Adjunct Faculty

Sara Moore, Adjunct Faculty

Lisa Reynolds, Adjunct Faculty

Herbert Simon, Professor Emeritus

Mary Lou Steinberg, Adjunct Faculty

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A tribute to teacher, mentor, colleague and friend,  
**Richard A. Fuller**

**Sordoni Art Gallery | Wilkes University**

August 26 – December 14, 2014

**Artist's Opening Reception:**

Friday, September 5, 4-6 pm



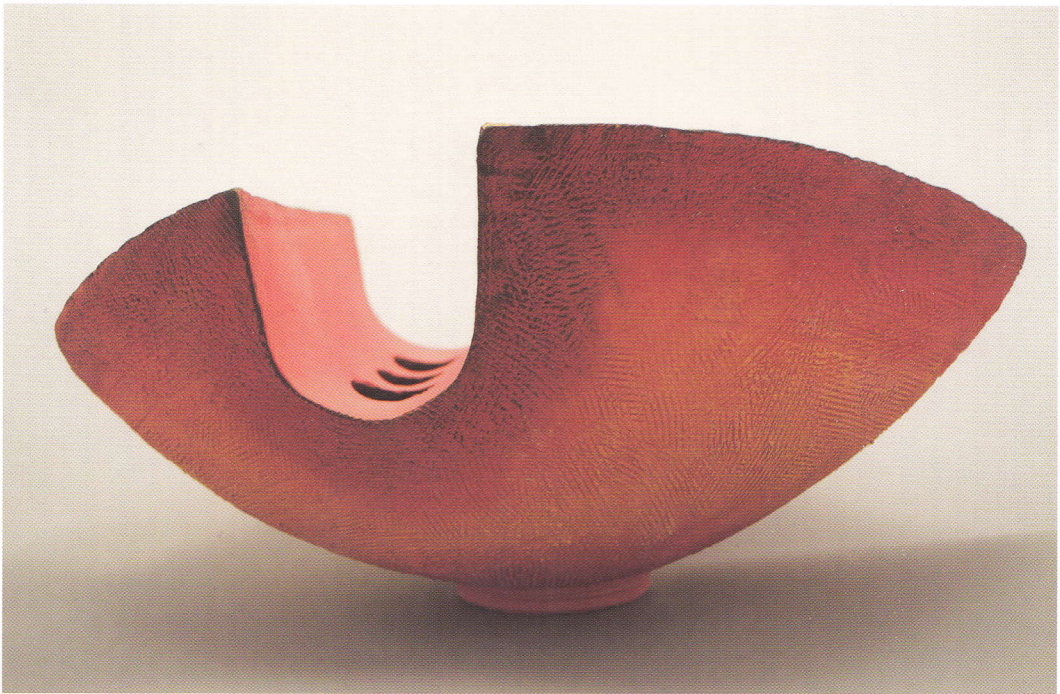
Richard A. Fuller, c.1974, black and white photograph

RICHARD A.  
**FULLER**

Pattern may be compared to a spring of water that can be drawn on eternally. To provide a source of imagination that never dries up – that, for me, is true beauty. A beautiful pattern is always receptive to the spirit of the viewer. One never tires of looking at it. Through pattern, the world and our hearts are made beautiful.

by Soetsu Yanagi

from *The Unknown Craftsman: A Japanese Insight into Beauty*



*Arc 1*, 2014, stoneware clay, combination wheel thrown and hand built

I enjoy making quiet and simple pots that you can live with and react to on a daily basis. I want my pots to serve a purpose, but also stand on their own as strong visual objects. I am intrigued with how clay works; it is fluid by nature, then fixed, and fragile in its final form. I grew up in a house that valued working with your hands and the value of good craftsmanship. I have worked in clay since 1976 because I love the medium and that love has helped me stay excited for all these years. I strive for the highest quality that my abilities allow me to achieve - which is also what I look for in my students.

JEAN C.  
ADAMS



*Nature Suspended Across the Great Divide*, 2013, oil on canvas, 12 x 12 inches

SHARON  
COSGROVE

My work explores classic themes of time, distance, nature, and culture. A painting offers infinite possibilities and a joy in creating elaborate color relationships with complex patterns and forms. My paintings are composed of countless layers of transparent acrylic, oil and cold wax mediums. Imagery is derived from personal digital archives and objects collected on journeys both near and far. I work to resolve the intersections of transparency with opacity, transience with permanence, abstraction with realism, and the ethereal with physical aspects of nature. In studio practice, as in life, I seek a quality of significance, meaning, beauty, and grace.



*Primaries*, 2014, acrylic, 11 x 14 inches

My work shows a common thread of inspiration from my immediate environment. The natural landscape, objects and people who are part of it are the basis of my work.

Whether a fold in a flag or a fine detail of a piece of pottery, flower arrangement, or interesting face or figure, my surroundings have always been the subjects for my art. My point of view may be reflected through a camera lens or painted on canvas or paper.

The things and people around me have satisfied my expressive curiosity. In my latest work, I have placed the focus on objects; using tints, shades, shadows and highlights of color, which form the object and create bold patterns of rhythmic color and value. I strive to help the viewer journey through these pieces and discover the basic shapes and colors that initially captured my attention in these common everyday subjects.

BEVERLY  
GLENNON



*where are you now?* (detail), 2011-14, color photograph, 4 x 4 inches

STEVE  
HUSTED

"Life moves pretty fast. If you don't stop and look around once in a while, you could miss it."

- Ferris Bueller

i am an artist and a photographer. i choose to make art with a camera, and i choose to make a living by photographing everything happening around me. art is about expression, and photography is about visually capturing time. a photograph is a split second of life and emotions that enables us to relive that moment over and over again.

i've taken my love of photography and put it to use capturing weddings, portraits and events, because i want my clients to relive all of their emotions and excitement from that day, that hour, that second when it truly mattered to them. it's the least i could do...

and this is my art.

i like remembering where i've been and what i've seen along the way. so taking photos of whatever i see that inspires me or that makes me laugh (with whatever camera i have on me at the time) is just as important as each big occasion.





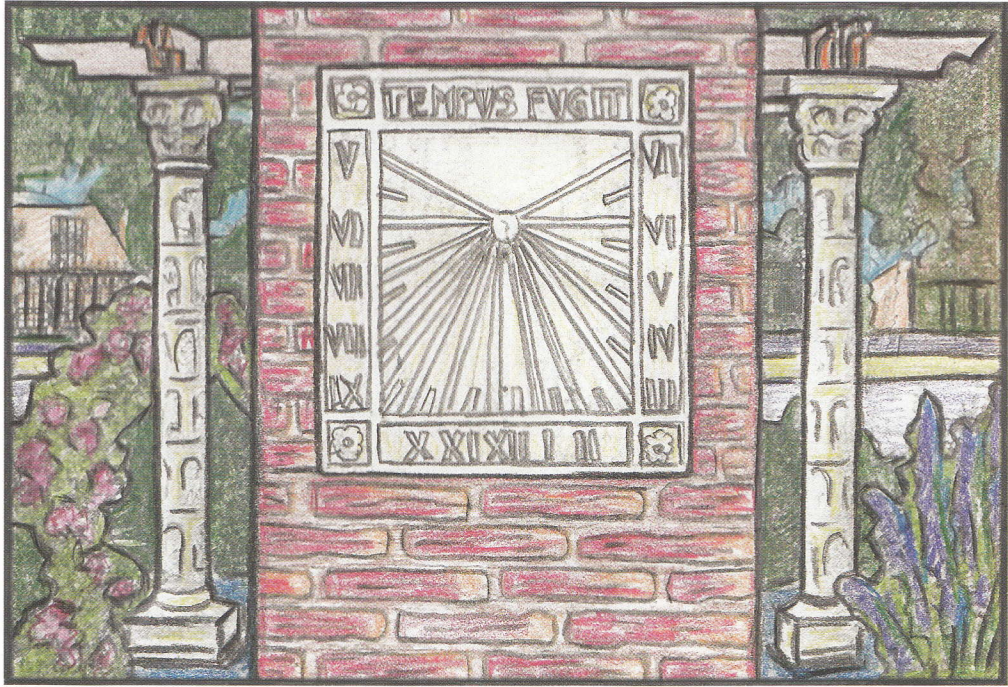
*Donkey and iMac, 2013, acrylic on canvas, 24 x 18 inches*

Making art allows me to synthesize thoughts and ideas about my past, present, and future. I continue, not with a foolish notion of perfecting the craft, but with an increasing sense of urgency to process my stockpile of experiences and beliefs. These paintings address the relationship between the personal, contemplative, process of painting and the fast-paced, market-driven, evolution of technology. Creating them also gave me an excuse to play with old things.

The computers, dating from the 1990s, were originally purchased with great excitement, since they represented state-of-the-art technology. They were last used by my young son, who played compact discs on them during his preschool years.

The toys, dating from the 1960s, were randomly acquired during my childhood. The donkey was found floating down the creek in my backyard after a heavy rainstorm, and the obnoxiously large squeaky fish came from a Tupperware party. It's funny how the old toys seem newer to me than the computers.

BRUCE  
LANNING



*Study for Shadow*, 2014, pencil on paper, 5 x 7 inches

DARLENE  
MILLER-LANNING

*Shadow* is about cause and effect relationships. It also addresses themes of unrecognized purpose and patterns of change that exist beyond our control. In art history, the traditional role of a memento mori or vanitas painting has been to remind viewers of their mortality. *Shadow* probably acknowledges this as well. More immediately, however, the work represents something very real on the campus of Wilkes University. I could explain it, but if you look around, you'll discover it for yourself. That, too, is a process of transformation.



*Cross Generational Uplift*, 2012, printed 2014, digital photograph on metal, 16 x 20 inches

Art stimulates creativity and multiple modes of learning. An artistic lens through interpretation is vital to innovation, collaboration and problem solving, drives the advancement of society and is a vital element in cultural uplift. As a designer my foundations come from fine art. Conceptualizing the use of materials, the movement of a work through time and space, and reuse and renewal of mediums inspire me. When my work can help others find a story and feel emotion or wonderment or ask a question, I have succeeded.

SARA  
MOORE

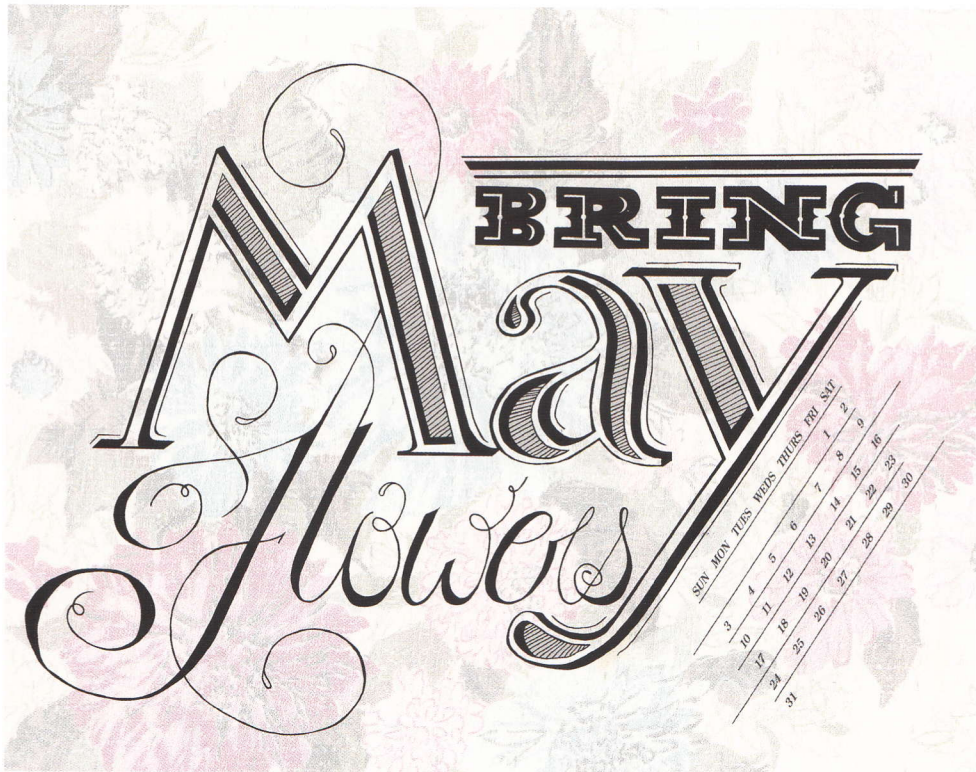


What May Come, 2014, ink and digital collage, 11 x 14 inches

LISA  
REYNOLDS

Design is the art of crafting a message. Designers are creative problem solvers, and the problems I choose to solve are around us every day. My work takes the mundane details of our lives, the areas that we seldom consider, and makes them into moments that allow the viewer to stop, think and reflect on a particular ritual of humanity. Every moment of your life should be filled with beauty, whether relevant, tragic, intellectual or pure. This is what designers strive to create.

My work is primarily mixed media. I enjoy creating hand-drawn type and layering it with fabric, watercolor, marker and other types of illustration. I feel it is most meaningful to experience drawing type by hand. This allows me to experience every nuance of the letterform, thus creating a higher understanding of what makes that letterform unique.



*What May Come*, 2014, ink and digital collage, 11 x 14 inches

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*Bread*, 2003, bronze, 7 ½ x 20 ¾ inches

Sculpture has been my main pursuit during the past five decades. *Small Green Column* is a 1986 bronze cast at the Johnson Atelier in Mercerville, NJ where I was artist - in - residence. *Bread* was suggested to me in the act of cutting a loaf of bread, and because I read a great deal & have to wear glasses to do so, I decided to memorialize this activity in the bronze *Reading*. Since 2004 I have concentrated largely on printmaking. *Room 7* & *Rust Belt Relic/Ghost* are two etchings done in recent years, while *'60 Redux/ Sarajevo 1914* is an earlier linoleum relief print which refers to the 100th anniversary of the start of World War I.

HERBERT  
SIMON



*First to Fall*, 2011, pastel on paper, 23 ½ x 18 ¼ inches

MARY LOU  
STEINBERG

This series of pastels was a result of the residency at the Ora Lerman Farm I participated in during the summer of 2011. The property and surrounding area was so beautiful, I felt it had to be better in the fall of the year. I was not wrong. Working from sketches, photos and memory these small works are the result. I decided to use a small size because I was not sure how many pastels would emerge from the experience. The autumn landscape in a small format is like a view from a small attic window, it's private and somehow a bit of a secret. I enjoy working in a series and feel each painting flows to the next one and back again.

**Production Notes:**

**Design/Prepress/Printing:**

Zodiac Printeractive | [www.zodiacprinting.com](http://www.zodiacprinting.com)

**Copies Printed:** 2,000

**Press:** Heidelberg 5-color Speedmaster

**Paper:** Cover Stock - Neenha Classic Columns Avalanche  
White 120 lb. Cover

Text Stock - Endurance 100 lb. Silk Cover

**Type Font:** Metro Lite Two; Metro Black Two





**Sordoni Art Gallery | Wilkes University**

150 South River Street | Wilkes-Barre, PA 18766