Found in Transition
a juried DŌSHI exhibition at the Susquehanna Art Museum, April 17 – July 5, 2015

For the inaugural juried exhibition in SAM's historic bank building, we feature contemporary works by Pennsylvania artists whose processes are as essential to the work of art as the final product. Process-focused art embraces fluid changes in the creative journey rather than following a predetermined plan.

The Process Art Movement that began in the 1960s was inspired by the subconscious creativity inherent in Surrealism, Abstract Expressionism, and Performance Art. For example, the gestural application of paint on canvas by Jackson Pollock is pivotal to our understanding the finished painting. Art critic Harold Rosenberg famously referenced the active nature of Pollock's work: "What was to go on the canvas was not a picture but an event," he wrote. The final culmination is the pure human expression embedded in the creative process.

Kevin Brady, JNVRI, 2014, paper collage
William Chambers, Electric Jacket, 2014, silkscreen with mixed media
Karen Commings, Orange, 2014, photograph
Mairin Egge, Journey, 2015, acrylic on canvas
Anne Finucane, Structure, 2014, pastel
Sarah Anne Frotscher, Millennium Monument, 2015, color intaglio etching
Jordan Grove, Artifact IV, 2015, oil on paper
Marguerita Hagan, Rongorongo 1, 2, & 3, 2014, ceramic
Nicole Herbert, Actions Project: Susquehanna Art Museum, 2015, mixed media
Kathy Hettinga, 4 3 2 CRY, Fracking, 2014, mixed media
Kathy Hettinga, Dairy Farm, Weld CO, January 1980, 5:30 a.m, 2014, archival digital print
Bryson Leidich, Morning Fog, 2012, photograph
Kelly Neibert, Patrick, 2014, acrylic and mixed media
Judeth Pekala Hawkins, Light on Water, 2012, oil on canvas
Sharon Pierce McCullough, Tall Dark Handsome, 2014, mixed media
Aletheia Schmidt, Reveling, 2013, acrylic ink on Yupo
Pamela Souders, Vortex, 2015, mixed media
Jackie Thomas, Interlude: Repetition & Variation, 2015, fiber
Jesi Zinn, Headache, 2014, oil paint on wood

Find additional artist information by scanning the QR codes provided with your smart phone or mobile device! Scan the code to the left to begin at our exhibition home page:

For sales of exhibited works or other Susquehanna Art Museum inquiries, please contact Exhibitions Manager Lauren Nye at (717) 233-8668 x. 2003, or lnye@sqart.org.
Artist Statement

I recently started making reference photos of collages in progress, so that if elements shifted or the work went astray, I could backtrack to a previous state. JNVRI was one of a dozen or so collages I developed over the course of about a month.

It was only after I had finished it that I realized how many photos I had taken in its development, one after each session; and it occurred to me to arrange these sequentially in a movie. I had not foreseen doing this, so many of the photos are of poor quality. To my surprise, I re-discovered several perfectly valid collages behind the one you see here. Scan the QR code on the artwork label to view the video.

This suggests to me the degree of arbitrariness in the idea of a definitive end-state, of closure and finish. It confirmed my longstanding sense of collage as giving form to a never-ending process of development and selection, a play of appearances. The found, “experienced” paper is a resistance, whose features impose a discipline of responding to what is given. To some extent, I have to resist the impulse to control and design, even as this may be what is most needed.

In the end, the collages are aimed at producing a symbolic, if provisional, unity; but as Donald Kuspit noted so astutely, “[t]here is always something more that can be added or taken away, as if by some restless will … The collage is a metaphor of universal becoming … as much a matter of blind momentum as directed process.”
Artist Statement

Capture a discarded moment and transform it like a sideshow magician or snake oil salesman. Create a Borgesian fiction, a cabinet of curiosities that will stop time. Envision an adrenaline filled precipice, that instant when you know something transformative and dangerous is about to happen. This is a role I take on: the artist as mad scientist, as alchemist to the soul. It is through the detritus of existence that I can piece together meaning, Reality is an illusion. Nothing is beautiful? Art is the antidote and a con job. Look at the world differently. I seek to engage the viewer in conversation and in the telling of stories. The medium does not matter. The art object is the catalyst for understanding each other and the world. The work is about creating a space for an engaged interaction.

Bio

After 20 + years art making and art teaching, William is currently working towards his MFA at The Massachusetts College of Art in Boston. He has done graduate work in painting at The School of the Museum of Fine Arts and Gage Academy. He received an M. Ed. from Antioch New England and a B.A. in sculpture and Asia studies from Sarah Lawrence College.

William exhibits his art in museums, galleries, private collections, and on street corners. He is an adjunct art instructor at Pennsylvania College of Art and Design. He also teaches at York Art Association and Lancaster County Art Association.
Artist Statement

When considering the theme of transitions, I thought of two things. First, I thought of my personal, circuitous journey as a photographer. From color photography, I developed a love for the strong emotional power of black and white images. Street photography grew out of an effort to get more people into my black and white photos. From black and white street photography, I’m once again allowing color to play an integral part in some of my work. Second, I considered SAM’s transition and the steps to bring it about. What better way to recognize those efforts than with a photo taken at one of the summer block parties held as part of Third in the Burg.

I have exhibited and sold photographs in Gallery @ Second and the Whitaker Center in Harrisburg, 2nd Floor Gallery in Mechanicsburg, Carlisle Arts Learning Center, and St. Thomas Roasters in Linglestown. I was a volunteer photographer for The American Heart Association 2013 Heart Walk, the 2013 St. Patrick’s Day Parade, and for Plein Air Paint Camp Hill 2012-2014. My photos appeared on the covers of 2013 and 2014 Plein Air Festival booklets as well as on the Plein Air poster and website. I am a member of the Harrisburg Camera Club and was awarded the monochrome photograph of the year award in 2014 and 3rd place print photographer of the year.
Artist Statement

As an artist and art instructor, who typically paints impressionistic scenes from nature, I believe there is no right or wrong way to paint or create. I am on a spiritual journey, learning to let go of evaluations and make art for my well-being.

Journey, 2015, acrylic on canvas

Bio

Painting mostly in oil and acrylic, Mairin captures mother nature through bold, colorful expression with noticeable brush strokes and texture. Her intention is to delight and engage the viewer with images from our natural surroundings.
Artist Statement

“Art has always been part of my life.”

Growing up in Maine, the daughter of an artist, Anne Finucane was constantly “making things”, and the urge to create has never stopped. She earned her BA degree from Swarthmore College, and studied art there with a focus upon abstraction. Upon moving to Central Pennsylvania, Anne fell in love with the landscape.

“\textit{Structure, 2014, pastel}"

“I am unfailingly inspired by the beauty of our state's forests, orchards and fields. Whether I render them abstractly or realistically, with etchings, pastels or colored pencils, my goal is to convey the excitement I feel about the natural world to others.”
Artist Statement

The anticipation of lifting a dampened paper from an etched and inked metal plate (which has endured hours of work and the pains of scraping and sanding) challenges me to create and innovate... a journey of striving for perfection but never reaching it.

The process of making “hand-pulled” prints is incredibly relevant in a technocratic society which currently fixates on digitally-produced imagery. My etchings are “hand-pulled” and do not involve computer or digital processes. I challenge the viewer of art to return to the elegance of natural form, our shared landscape as well as the human figure.

Bio

Sue has a B.A. and an M.F.A. in Printmaking from Penn State University as well as K-12 certification in Art Ed. from Edinboro University. She also studied printmaking at Slade School, University College, London, England.

The printmaker is a national and international exhibitor of “hand-pulled” prints in invitational and juried shows including Artlink, Ft. Wayne, IN, The Print Show, Baltimore, MD, Art of the State, PA, Carlisle Arts Learning Center, Art Assn. of Hbg., Shippensburg University and Imprints, Albuquerque, NM.
Artifact IV took shape from a series of studies on the materialistic properties of oil and paper. Paper—fractionally torn and divided. Oil paint—applied, cut, carved, and discarded.

Artifact IV, 2015, oil on paper

Bio

Jordan Grove is a multidisciplinary artist and designer from rural Pennsylvania. With a deep interest in historical processes, Jordan combines his knowledge in typographic layout with traditional forms of mark making. His work often finds its subject matter from the historical development of language and visual communication.
Artist Statement

What does light talk about? I asked a plant that once.
It said, ‘I am not sure, but it makes me grow’
– Thomas Aquinas, 1225 – 1274

Oak trees know. Their roots graft into one flesh so they may share mutual sustenance, benefiting the community as a whole. When one tree is in need, the healthy ones direct their energy in support. This light-giving flow has enabled all life to thrive for eons.

Inherent potential realized moves everything, even light itself. It certainly moves me.

My work is a response to this light – Ideas start as “seeds” and grow, sometimes in number and scale. On the move, the interdependent forms walk, dance, climb, fly and murmur in a continuous heliotropic adventure, energized with every opportunity.

Rongorongo Description:

From Easter Island- Rapanui: Incised for Chanting Out
The ancient Easter Island glyphs carved on the few remaining wooden tablets speak of a mystical language. As rare as the incised wood planks, Rongorongo is one of a few independent languages in human history and is yet to be deciphered.

The unique system of characters are incised in shallow channels running horizontal across organic shaped planks. The text is read from the bottom row, left to right. Each line is reversed so one must turn the tablet 180° to chant to the next line. Although the literal translation is unknown, the spirited nature of the “chants” infuse the sculptures. Inheriting the ancestral Rongorongo mobility, the sculptures invert freely into various poses as they step from 2 to 3 dimension.

The mysterious carved planks liken time capsules capturing a once diverse and abundant exchange between man and nature on this remote Pacific island. The thriving Rapanui culture and its lush landscape fell to deforestation and devastation. What remains is a profound message and crucial restoration at work today.
Artist Statement

How can art encourage different ways of looking at things that we take for granted? What strategies can be used to call attention to overlooked aspects of everyday contexts and objects?

In the process of engaging with the everyday, I explore how meaning is assigned to ordinary objects and contexts. Within this investigation, I use a strategy of translating everyday objects and elements of selected spaces into different materials. Aspects of these environments are then punctuated by juxtaposing these variations with the original elements and objects. Rather than focusing attention on an isolated art object, this practice situates the status of the art as contingent upon the surrounding space and dependent upon the relationship that the material permutations have with each other and the original.

My aim is not only to suspend fleeting impressions of familiar objects and contexts, but to also explore how signification can shift when the same object is re-presented in a variety of media. In this regard, I seek to encourage active perceptions of the physical environment by challenging conventional ways of looking. This perceptual shift opens up the possibility for experiencing the world less reflexively and by implication, questions the mechanisms that filter and mediate our experience.

Bio

Nicole Herbert resides in Harrisburg, Pennsylvania. She graduated from Lafayette College in 2000 with degrees in Anthropology and Art. Her interest in studying other cultures led her to spend a summer trekking in Nepal and influenced her decision to serve as a Peace Corps volunteer in Niger, West Africa. She received her MFA in Studio Art from the Maryland Institute College of Art in August 2009. She teaches high school drawing, painting, and sculpture courses and has taught college courses in sculpture. Nicole has exhibited her work and participated in public arts projects in Pennsylvania, Virginia, California, Ohio, Maryland, Beijing, New York, and Washington D.C.
The final materialization of the artist's book—432 CRY—could not be foreseen at the start. The process was one of editing vast amounts of research about fracking, including satellite maps, lists of chemicals, maps showing active well sites across expanses of land, etc. The artist's book began with visits to sites, and photographs of the area over several years. Research ranged from scientific studies to newspaper articles. All of the vast quantity of research was then edited through a refining process into the 48-page artist's book. Like other forms of art, the artist's book visually speaks through form and structure.

432 CRY mediates parallel narratives of personal and environmental loss, exposing the effects of hydraulic fracturing for oil and gas upon families, land, air and water. It is a lament and a goodbye for both the material/physical place that I dearly loved and the unspeakable loss of the beloved. The artist brings these immaterial/incorporeal/spiritual transitions into material presence. The book is a lament for a community transformed by drilling operations and leads to the author's call to stop hydraulic fracturing in the USA.

**Dairy Farm, Weld CO, January 1980**

Using topographical maps, the same dairy farm where the artist's husband died in a farming accident is compared from the month, year and time that he died in 1980 with the most recent satellite image of the same dairy farm. The January 1980 image is set to the date and time of death, which was 5:30 a.m. just before the sun rises. The Holstein cows are in their various pens, and lining up in the holding area for milking. In looking at the 2014 satellite, topographical maps the artist discovered that now all of the cows are gone, the pens scraped into mountains of manure, and roofs blown off of the sheds, as the region turns from agriculture to an oil and gas industry.

The archival digital print of the Dairy Farm in Weld, CO shows a process of transition from a personal tragedy to an environmental one, as a whole region transforms from agriculture to industry. Satellite imaging, government mapping, 3D modeling and the artist's intention come together in a translation process that uses technological images to demonstrate lament and loss of person and place.

**Bio**

K. T. Hettinga, Distinguished Professor of Art and Design at Messiah College in Pennsylvania, is an active artist in design, artist's books, and digital images/prints. Since the late 1980s, influenced by April Greiman’s pioneering use of early computerized design platforms and imagery manipulation, Hettinga has received national recognition, including an Indiana Arts Fellowship, a Research Fellowship at Yale University, studied with Johanna Drucker, and an Artist's Book Residency at the Women's Studio Workshop in upstate New York.
Artist Statement

In my work I take a minimalist approach to nonobjective abstract painting to create an emotional response to a range of scientific concepts and discoveries: I react to the fluidity and gesture of the paint as intuitive masses of color are reduced to color fields, form gradations, texture, and calligraphic lines. Visual spaces begin to emerge and correlate with various emotions. Among these are energy, elation, speed, tranquility, fear, submersion, and escape. These emotions surface across a series of different paintings, often through subtle variations in color and composition.

The Green-1970, 2014, acrylic on canvas

I have developed this conceptual process from earlier works of drawings depicting windows as barriers in order to observe and isolate certain forms and the emotions they engender. I try to limit the visual variables in order to achieve a specific visual and emotional focus. Then I continue playing with those variables, tightening the balance between the visual subtleties and the emotional impact of the piece. I work to balance the weight and intensity of the color mass in the canvas. I question how much energy I can bind and still express tranquility. In refining these variables I sometimes question how close I can get to the edge of perception. So, there is always a sense of play of color, composition, concept, and ultimately the visual and visceral emotional impact in the finished piece.
Artist Statement

I tend to work in reaction to tones and values, often quiet ones, often with subdued rather than enhanced color or in B&W with muted warm tones. Subject matter is irrelevant, and the mood rather than the beauty of the image holds the most sway.

Morning Fog, 2012, photograph

Finishing the work, refining the way the subject sits in the frame, how the tonal values relate to the subject matter and how the eye perceives the balance within the frame are all important to me. Little is left to the influence of the camera but rather manipulated and massaged to suit my eye. My influences are many, and most are of photography from years past. I tend to look at images constantly and hope to see in them some confirmation that others see as I do – that rather than seeking new inspirations or ways of seeing, I make images for me, not for others, as much as is possible.
Artist Statement

I began working from photographic references at a very early age. Growing up in a rural community with no siblings and busy parents, it seemed only natural that I would use photographs to teach myself how to paint. I copied faces from magazines, encyclopedias and VHS sleeves. It started as an extroverted child's way of creating a sort of synthesized companionship, but it quickly grew into an obsession. It developed into a compulsion to dwell on facial structure and expression, as it stands as a glimpse into the very essence of what makes an individual who they are.

I started working from my own photographs at age 10. Ironically, the thought of becoming a photographer never occurred to me. The camera, for me, is a tool. It allows me to capture people in candid moments of reflection. It provides me with split second expressions and gestures that I could never hope to document while working from life. It inspires interesting compositions. My photos are often grainy, over saturated, too dark, too light, too blurry, and all around, a photographer's nightmare, yet they provide enough visual information for me to salvage. The photographs themselves are unworthy of gallery walls but by painting them, I feel that I can redeem them.

I'm currently working out of my kitchen. I love working in oils, but the limited space and ventilation has lead me to work primarily in water based media.

I've long been interested in the psychology behind the café scenes of Manet, Van Gogh, young Picasso, and Edward Hopper. There's a voyeuristic quality to those particular paintings that intrigues me, a hinted narrative that captures my imagination and continues to inform my work.
Artist Statement

A fascination with pattern and negative space has always been at the heart of my work in paint. Lately I distort, disguise, or delete the narrative portion of my paintings and allow myself to obsess completely on color, repetition and the shapes that occur between objects.

Most of my current paintings are the results of visual puzzles I invent for myself. These brain teasers are concerned with creation of, and reaction to, reflection and reiteration of the positive shapes and negative spaces of the final images and those in the under painting.

Light on Water, 2012, oil on canvas

For many years I loosely designed paintings and then completed them. I reached a point where I practically knew how my painting would look before I finished it. This stole the adventure from me. I have become more immediate and perilous in the act of painting. I love taking the risk of working on top of an abstract or figurative piece with a new or related idea or simply beginning a painting with an object or color that attracts me and seeing what materializes as I respond to the shapes and hues that develop.
Artist Statement

Art is entwined in my being. It always has been. My creative quest often takes me to places unknown as I fulfill my desire to experiment with different media and artistic materials. I find that my art is taking on a life of its own. What I have in my head as a starting point, is soon overcome by my hand.

Tall Dark Handsome, 2014, mixed media with found objects

I am inspired, when sculpting or painting, by a color, a word, a visual experience. In all truthfulness, I am happy to be a self-taught artist, as I feel no restrictions from self-imposed artistic rules. When working on a painting or a sculpture, I try to retain a playfulness and spontaneity to my work. I am interested in the relationships of space, line and colors.
Artist Statement

Surrounded by creativity as a kid, I was naturally drawn towards the arts. Fear and doubt that I had anything of significance to offer, though, kept me rooms away from paint brushes and sketch pads. Because I didn't believe I could create anything ‘good,’ I didn't even bother trying. And then? An art therapy class and hours with surrendered-to-the-process-like-you've-never-seen-before-artists. I was mesmerized; I was inspired. And that to which I had hidden away for so very long finally decided it was time to come out and play. And I have been playing (and praying!) ever since.

![Reveling 2013, acrylic ink on Yupo](image)

Art has become the agent for freedom in my life. I was bound by perfectionism, control, and inadequacy; painting has allowed me to get messy with my hands and be ok with messiness in my heart.

To me, art is Sabbath (life giving, restorative, restful), connection (with God, others, myself), transformative (exchanging screamy voices full of unrealistic expectations, pre-conceived notions, and should and coulds with peaceful whispers of “it is goods”), gift (open acceptance, simply here, simply now), healing (offering the chance to live from the truthful places of who I really am), and balance (centered and shifting, stable and evolving, chaos and control, more questions, less answers).

It is everything I want to be.

As my figurehead, art (doing, sharing, teaching) is a constant reminder of what’s on board my ship as well as that which juts out furthest, breaking the water still ahead. And I long to be sailing across a wide sea all the days of my life.
Artist Statement

Light and color interact in intricate and varying ways with the natural and architectural shapes in the visual world. My painting explores both the simplicity and the complexity of these interactions.

I use gouache, acrylic and other water-based paints on textured paper or unprimed canvas to create a non-reflective surface. The colors, both subtle and bright, interact with bold shapes and delicate lines and curves. I like juxtaposing a matte, textured—almost organic—surface with more defined geometric shapes and shadowy lines to create the atmosphere of the painting.

My paintings evolve as I apply thin layers of paint, interspersed and overlaid with wax crayons and oil pastels. I repeat the process until the colors, shapes and lines become integrated as a visual statement.
Artist Statement

Often as I am winding down a particularly complex series of waxed linen coiling and twining vessels, I clean-out my “mental studio” by making a transition piece. *Interlude* is a transition piece that closes a series based on African ceremonial artifacts. *Repetition & Variation* revisits the “Pulls” I developed working with children in 2008. I worked with children to develop patterns stringing recycled/found objects onto string. Children developed patterns with colored beads, toy plastic soldiers, hunks of lace, and playing cards. Individually they were interesting, but as a group, they were quite intriguing. Reconsidering the concept, I chose not to stick with patterns, but to play with my favorite waxed linen, experimenting to create a continuous “line” of discs and cups exemplifying variety. I kept working and making until subconsciously the “Pull” told me it was finished. Surprisingly, it didn't tell me it was finished until it was too long to hang straight on the wall.
Artist Statement

My work is a manifestation of my constant longing to make as much sense of my inner and outer environment as I can. Art becomes a private place of visual conversation between the materials and myself. As a result, my work is often done with the malleable substance of paint, which molds and changes paralleling my thought pattern and bringing the abstract into clarity.

Lately, I am drawn to the abstraction of the natural through scientific means, such as satellite images, MRI's, film stills and microscopic slides. I feel science acts as a lens, which brings clarity to my perspective. Through painting and abstracting the images science offers, I explore the world from an empirical point of view.