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The *Vesse/s* call for entries challenged artists to consider the functions and possibilities of a vessel, both visually and conceptually. The submissions were not limited by medium, but open to a wide interpretation of what a vessel can be. A Hollow Container? A Ship or Boat? A Duct or Canal?

The exploration by this group of artists has resulted in a diverse selection of work in a variety of media. As you survey the selected works, consider how their interpretation of the theme enhances and expands your idea of what a simple vessel can be.

JURORS:

Regis Brodie is Emeritus Professor of Art at Skidmore College. He received his B.S. and Masters in Art Education from Indiana University of Pennsylvania and his M.F.A. from the Tyler School of Art of Temple University. He taught at Skidmore College for 41 years and is now retired. Regis' CV Includes a presence in the permanent collections in more than 40 national and international museums, universities, corporate and private collections.

As a book and installation artist, **Sun Young Kang** uses paper with its duality of strength and delicacy to create physical and conceptual space. Kang received her MFA in Book Arts/Printmaking from the University of the Arts in Philadelphia, PA in 2007, and BFA in Korean Painting from Ewha Woman's University in Seoul, Korea. She has presented her work both nationally and internationally and her work can be found in numerous museum and library special collections throughout the country.

Matthew Apol (York, PA)
Veneration, 2016, oil on canvas

Artist Matthew Apol is drawn to urban detritus. The displaced objects that are used, worn, decayed and cast away in the city have no place to go. Instead, these articles stay on streets, in the alleys, and behind the fences, allowing us to create scenarios about the layers of their past. Apol recreates frayed moments in the urban environment.

Lauren Skelly Bailey (East Meadow, NY)
Splash, 2014, raku fired clay

Lauren Skelly Bailey's work explores methods of making assemblage sculptures, conglomerations, installations, and figurines. She considers herself an explorer, seeking new ways of layering, swirling, forcing, bending, breaking and reusing surfaces. A conversation between elements of nature emerges from her practice: flora, fauna, rocks, and manmade objects are called to mind. In combining them, she forges a new perspective of these elements.

Bailey embraces the spontaneity of the process in her work, making intentional decisions regarding textural surfaces, glazes, slips and clay applications. In this way, she changes the context of a piece from a study to a solution. Responding to changes and observing balance in the process pushes an uneasy tension between materials and form. Each new sculpture is a moment, something new that has been achieved or understood, taking her further into her experience with ceramics.

Kathleen Becker (York, PA)
Beyond Repair, 2016, watercolor

Art has been a major focus of Kathleen Becker's life since she was a young child. Her paintings capture natural beauty of color and light by utilizing the transparency of watercolor. Inspired by her travels, Becker's paintings preserve memories of a time or place that is meaningful.

Jacintha Clark (Philadelphia, PA)
Absolute North, 2016, porcelain

Using porcelain as her primary medium, Jacintha Clark makes art that focuses on memory for a moment or a place. Working in architectural conservation for the past three years has given her the opportunity to connect to the hidden layers of buildings and to allow their history to influence her art. Clark's work is about forging connections with both material and subject, uncovering the intimate moments buried beneath the surface of the public sphere. The physical properties of vitreous porcelain emulate states of decay in nature, yet are built and mended by hand. The artist keeps her fingerprints visible and allows the clay to reveal the human nature of the work as it warps, cracks, and changes.

Absolute North refers to the history of a ship as a structure as well as the turbulent and poetic relationship of the sea and man. Impressive in volume and area, the ocean is one of the most important parts of our physical environment. The ocean influences the climate we experience, the oxygen we breathe, and the food we eat as well as the economic, social, political, and military conditions under which we live. To explore vast bodies of water, vessels

were created that not only influence our relationship to the ocean, but also to the world. History can be a layered sensory experience full of fleeting and fragile moments that Clark hopes to uncover and share.

Nicole Czapinski (Johnson, VT)
protoplast, 2016, thread, fabric, wood, paint

Nicole Czapinski is interested in space, digital perception, and consciousness. In her artmaking practice, she imagines the empty air sitting quietly behind the paintings of the world. *"The void between the gap of the stretcher bars, in front of the wall; this is where I work."*

Using a long needle and thread to sew back and forth through layers of fabric, Czapinski sculpts and draws shapes that hover within the frame. Working intuitively, each line of thread informs the next until an outline of a shape emerges. These shapes present an elusiveness that is both physically present and weightless in form. They are empty vessels sealed in place. The screened-in areas expose the simultaneous flatness and spatial depth of an imaginary digital world and reference the construction of a thought. Just as an inhale fills up the lungs expanding the space within the body, an exhale depletes this space. By abstracting digital spaces and placing them in a contained world, the work presents a deeper meditation on the ways in which we understand and interact with reality.

Erin De Rosa (Philadelphia, PA)

Trout in a Ball Jar, 2015, oil on canvas

Erin De Rosa's recent paintings explore personal definitions—those definitions that build in resonance and volume throughout the moments of one's day and that present unfathomable possibilities precisely because of their ability to change. Paint - thick and viscous, oily and opaque - has this fluidity in its definition. Paint is a vessel that transmutes meaning, but these recent paintings specifically feature vessels - perhaps that a body can be contained or captured in.

Pascaline Doucin-Dahlke (Los Angeles, CA)

Pompeii Vessels, 2017, ink and acrylic paint over photograph

Pascaline Doucin-Dahlke is a contemporary painter and digital artist who lives and works in Los Angeles. In this region of constant visual interaction, she has enjoyed developing two parallel yet distinct forms of artistic expression, both of which use traditional and contemporary tools. Her artistic research focuses on the definition of space, light, and graphic limits within a non-conventional approach through vibrant colors and textures that resonate through the photographs and paintings. Overall, her paintings and digital artworks remain within a classic aesthetic harmony.

The vessels lying on shelves behind bars in *Pompeii Vessels* capture a moment in time. It renders these vessels prisoners, safe for the centuries to come while remaining the witness of a lifestyle long vanished. It references a contemporary storage space for items ready to move to

another life. The chosen colors are connected to the feeling of fire and lava that destroyed everything on its way from Mount Vesuvius in 79 A.D. The turquoise blue hints of the Mediterranean Sea which remains constant over the centuries. The Sea was a witness of life when these vessels were alive. Even with the rapid changes of our civilization, its strong presence in the local culture still dominates the Italian life style.

Mary Olin Geiger (Harrisburg, PA)
Winnowing Basket, 2015, deconstructed HDMI and Cat5 computer cables, wire

Mary Olin Geiger is an interdisciplinary artist whose work began in theatrical design. Through theater, she gained an appreciation for creating objects and environments that are both functional and transformative. Inspired by the relationship between creator and viewer, she works to understand the importance of community and the collaboration that can occur between people, manufactured material, and the places both inhabit.

This basket was created during a residency at the Mojave National Preserve in the high desert of Southern California. It is based on a shape that was used around the world by indigenous groups; wide and flat with a slight curve used during the roasting and winnowing process. The process of making this basket was research-based, and interviews with Chemehuevi Native Americans concerning the tribe's traditional basketry were integral to the project. Made with digital waste, this vessel acknowledges the rich history of its origins and takes on a different textural character.

Lynda Grace (Philadelphia, PA)

Aspirations of the Lost, the, Longing, and the Ignored, 2015, hemp

Lynda Grace works in fiber and mixed media to express human interconnection and interdependence. This piece is part of her current series of crocheted vessels representing people often perceived as living in the margins. Grace wishes to make the invisible visible and proclaim the relevance of people often regarded unworthy or insignificant. The vessels are a medium for deep hopes and declarations. So far, she has made over 60 vessels.

Born and raised in Philadelphia, Grace learned to knit and crochet while watching her grandmother, aunts and neighbors. Today, the craft is her voice.

John Guarnera (Duncannon, PA)

Cosmic Disorder, 2017, earthenware ceramics

Remains of the River, 2017, earthenware ceramics

Artist John Guarnera's ceramics are based in aesthetic rather than function. They are expressionist, poetic and ethereal. These pieces are inspired by nature and create a lasting mark through texture, surface and division of space. Guarnera used various firing techniques (low fire oxidation and pit firing) to explore the art of clay. The simplest of forms, the bowl, is a favorite canvas for a multitude of surface treatments. It is his intent to present work that appears timeless. His surface markings do not prescribe to any particular era or age, resulting in a ageless mystery.

Paige Harkey (Grantham, PA)
Spaces, 2016, oil on panel

Artist Paige Harkey is dedicated to an ongoing study of the interiors of physical space. She has explored the concept of safety through visual encasement, the state of being within, and being present with interiority. Inspired by her experienced intimacy within a space as she processes the three-dimensional structure, she renders and transforms it onto a flat surface using oil paint.

Ken Jones Jr. (Easton, PA)
Tree of Life: Branches, Arteries, Roots & Veins, 2017, finger woven fabric, rock-climbing cord, metal rings

Artist Ken Jones Jr. created *Tree of Life* during a residency in a Gypsy Makerspace in Harrisburg as a means of discussing craft, creativity, and community with strangers. This work comments on the role of handmade creating in the 21st century as well as the origins of textile fabrication.

The ancient symbol of the Tree of Life first appeared in the decorative vocabulary of the Assyrian and Babylonian cultures of Mesopotamian (c. 3100 BCE). The colors found in the work reference the vascular highways inside the human body (blue veins, red arteries). The tree form highlights the similar means of vascular transmission shared between plants and animals (branches, vessels, tributaries, etc). The finger weaving and braiding techniques are the Mayan (Peruvian) flat braid, Chickasaw finger weave, Osage weaving, and four, five, and six-strand braids common in the Iroquois (Susquehanna) and the Lenape (Delaware) tribes.

Peter Kuttner (Tucson, AZ)

Saltwater II, 2014, Mixed media on canvas

The time that artist Peter Kuttner spent living near the beach influenced his subtle palette, which is complicated by the atmospheric clarity he finds in the arid Southwest. Kuttner's abstractions achieve depth through their highly textured surfaces and layers of rich colors. The complicated treatment of the canvas surface resonates with the intricacies of human experience and relationships while the visual depth elaborates the temporal extensions of his work. Kuttner prompts us to pause and consider the spaces that defy architecture - ones of history, emotion and perception.

Jan Leggett-Hawkes (Etters, PA)

Altered Vase with Textured Interior, 2016, earthenware ceramics

Jan Leggett-Hawkes hand builds ceramic vessels with coils to allow her the freedom to shape and modify each piece as it is built. She adds a variety of textures and varies the surface colors to give viewers multiple access points in connecting with her work.

George Lorio (Dover, DE)

MISSING, 2017, wood

Artist George Lorio uses a narrative of social engagement to generate discussion. His imagery subtly arouses concern with visual prods into issues related to class, immigration, gun control, and ecology.

Lorio uses found toys which he incorporates in the making of sculptures that poignantly comment on adult concerns in the guise of ironic constructions of found playthings. To him, toys are abstractions of grown-up possessions, professions, or spaces that provide role models for children. Collage and assemblage synthesize this imagery. In *MISSING*, boats are vehicles for escape or recreation, though sometimes escape is not possible.

Megan Lea Mattax (Richmond, VA)

Archaic Inquiry: Compounded Knowledge, 2017, altered hand-bound books, ink, epoxy-resin

Mixed media artist Megan Lea Mattax is interested in how information is passed from one generation to the next. She uses book-like forms as a metaphor for the conduit in which this knowledge is transferred. This cycle of life is also reflected in her creation process. Each piece is delicately bound and shaped to create a form that reflects organic materials, such as leaves, petals, and pods. She then transforms and shapes these structures through the powerful and destructive elements of fire, water, and air. Construction and destruction of the pieces

emphasizes the brevity of their existence from one stage of life to the next.

Archaic Inquiry: Compounded Knowledge represents the duality of information. Discarded dictionaries are used to create the book forms which are then suspended in a cylinder structure creating an amber-like preservation of what is now seen as an archaic form of knowledge.

Brian McClear (West Hartford, CT)
Shell and Reflection, 2017, oil on canvas

Brian McClear is inspired to paint found objects. Objects such as rusted hinges, shells, stones, mechanical parts are collected in his studio where they await incorporation into a still life. His inspiration comes from external details - the segments of a lime, an unusual texture, a familiar silhouette. When found objects are paired their differences emphasize their commonality. When viewers recognize why these disparate things have been put together, there is a connection. When they see something else, something that's personal to them, it is a new discovery.

Sofya Mirvis (Philadelphia, PA)

***Ancient Mariner*, 2015, mixed media on canvas**

Sofya Mirvis is a mixed media artist living and working in Philadelphia. Her work combines ethereal landscape with figurative or manmade elements, rendering narratives of a strangely familiar and distant reality. Originally from Moscow, Russia, Sofya draws references from folklore, cultural anthropologies and the phenomenology of nature. In *Ancient Mariner*, Sofya explores the significance of the poem, "The Rime of the Ancient Mariner", by Samuel Taylor Coleridge, a lyrical capture of a man plagued by the guilt of harming nature.

Melanie Mowinski (Cheshire, MA)

***Ten Ounces*, 2015, photo transfer, board, cloth, handmade painted paper, stone**

Ten Ounces is a collaboration between artist Melanie Mowinski and poet David (Zack) Finch. It began as a conversation about the vessels that lead to and from the heart. It evolved into a poem and an artist book that explores the tension between the importance and impossibility of letting go: especially when faced with an unexpected medical diagnosis or other life challenge. After Finch viewed the painted pages, he edited his poem to 42-lines, the same number of lines in the book.

To get to the book, the viewer must lift off the top section of the shrine-like box, revealing first one wrapped vessel, which once removed reveals two more wrapped vessels. The two remaining vessels are the 210-inch accordion book and a stone heart. The book is meant to be read while contemplating the heart. Mowinski used the

mysterious and atmospheric quality of photocopy transfer to create the text. The words and letters are very linear; they wind through the more organic and fluid imagery on the pages.

Lyric Prince (Arlington, VA)

We Are One/Never Again, 2017, pigment print

Lyric Prince is moved by the recent developments concerning immigrants in this country, identifying parallels between current travel restrictions to those faced by Jewish people in the not-so-distant past.

"We Are One" is a paraphrase from a Sufi poem by Rumi, and "Never Again" is a phrase coined by those of Jewish descent in response to the Holocaust. With the help of Iranian, Arabic, and Jewish friends, Prince translated each of these phrases into Farsi, Arabic, and Hebrew and created a collage that alternates the visual order and sense of these words. The woman symbolizes the vulnerable state that surrounds us, not due to implicit inferiority, but by social prejudice. The use of red symbolizes blood that flows through all our veins, and reflects how sacred texts are often highlighted. The piece is not intended to be religious in nature, but instead focuses on the universal spirituality that binds us all as human beings.

Gina Rice (Tunkhannock, PA)

Wearable Sculpture #1, 2016, copper wire

Artist Gina Rice is drawn to forms that combine the ordinary with the abstract to push conventional meanings and associations of traditional objects, such as sculpture and personal adornment. Rice is interested in communicating feeling through organic shapes, color and materials. She utilizes the traditionally “female” mediums of copper and wool as well as crochet and felting techniques to make this feminine statement. Her jewelry is meant to challenge ideas of personal adornment and sculpture, as well as the ideas of beauty, acceptance, and who decides this aesthetic.

Ric Taylor (Houston, TX)

New Direction, 2015, mesquite wood

Artist Ric Taylor works in recycled wood, preserving the beauty of nature that surrounds all of us, often using media that has been rejected or discarded. This gives new and different life to elements of nature that would otherwise be destroyed forever. There is art all around us every day in our world, but it is often covered up or disguised so that it goes unnoticed. It is up to the artist to discover what others have missed, and present it in a surprising manner that hopefully will open the eyes of others so that they may better appreciate everything around them.

Taylor’s materials come from trees that have been diseased or died, blown down during storms or removed for new construction, or recycled from other sources. Often the surface is dirty, rotted and perforated with

worm and insect tunnels. When the surface wood is cut away, beautiful interesting wood is exposed. In effect, the wood is reborn. He then cuts further into the wood, forming and shaping it, and bringing it back to a new life. The cycle of life continues in the world with each generation bringing new ways and ideas.

Jackie Thomas (Williamsport, PA)
Ceremonial Relic of Power, 2015, fiber

Artist Jackie Thomas utilizes the traditional basket making techniques of coiling and twining to create non-traditional basket vessels. The inspiration for *Ceremonial Relic of Power* came from an orange and green African mask. Her intent was to create a sculptural container that embodied the regal look of the original mask.

Sanh Tran (Lewisburg, PA)
Untitled No. 7 (Anna May Wong), 2015, digital c-print

Growing up in Los Angeles as a first generation immigrant from Vietnam, artist Sanh Tran heard the term *bóng lại cái* whispered about him since childhood. *Bóng lại cái* is a derogatory term for gay men in the Vietnamese language and translates to “feminine shadow,” or “shadow of a girl.” Because there was no Vietnamese word for “gay/homosexual” in his immigrant community, *bóng lại cái* was the closest approximation to which others could label his identity. It is this label that continues to echo in his consciousness when he creates self portraits. Tran takes queer identity out of the shadows to create characters that satirize stereotypes of masculinity and femininity. These photographs examine the space

between different parts of identity—the space wherein queer culture, race/ethnicity, and class intersect.

Tran works entirely on his own to create the costumes, make up, styling, and props featured in his photographs. His body and environment are the vessels for gender expressions and performance. In *Untitled, No. 7 (Anna May Wong)*, the artist's body serves as the vessel to explore Asian American identity by transforming into Anna May Wong—a third generation Chinese-American and the first Chinese-American Hollywood movie star. Wong's Hollywood career and legacy were complicated by her hyphenated identities. Her public image was controlled by Hollywood's white image makers to create an identity of a Asian woman acceptable to be consumed by their audiences.

Lyndie Vantine (Manchester, MD)

Emboli, 2015, oil on paper mounted on board

Artist Lyndie Vantine's life-long experience with a genetic disorder of her capillaries inspired her curiosity about what the microscopic world of blood cells, vessels and capillaries might look like when they become malformed and bleed. Black and white CT scans and other radiological images require the explanation of a doctor to understand. However, this painting imagined the possible forms and interactions of what the normal and abnormal structures might be like. Vantine is interested in the dangerous beauty of the world working inside of her body.

Lenka Vilhelmova (Prague, Czech Republic)
Sea of Vessels, 2017, aquatint

sea stars
the inhabitants of one planet
vessel
travel symbol, home, pots
cover
cave
the way of minds
eternal search
wandering
gears of current events
Human
Guest

Vivi (Dillsburg, PA)
Pure Bright Self, 2017, ceramic and paper

Vivi's recent ceramic and mixed media vessels express resilience and perseverance through several ongoing and devastating personal traumas. This vessel will be the funereal urn for the artist's parents' ashes until they are returned to the Baltic Sea. The ashes will be scattered and the vessel will be buried in the sand filled with Latvian amber for a future generation to find. The surface on the vessel displays the text from "Gratitude", the last poem in the included book that the artist co-authored with her father before he died.

Hilary Wang (Philadelphia, PA)

Parts Unknown, 2017, blown glass, cast porcelain, cobalt carbonate, cone 6 glaze

Born of two continents, Asia and North America, Hilary Wang inhabits a space between places and geography in which she creates layers of reference points to the observable world. The constant limbo of being neither here nor there acts as an armature for her practice.

Informed by her training as a glass-worker, Wang considers how the optical qualities of glass have bridged the gap between the macro level of the cosmos and the microscopic level of the atom. Her work sits within this ocular scale where she unites the faraway to the nearby through a personal methodology that begins with her own surroundings.

Elizabeth Wentling (Brooklyn, NY)

Female Nude, 2015, video, 60 seconds

Gloves from the Things We Stole from the Nursing Home series, 2014, pigment prints

Elizabeth Wentling's artwork questions the authority of the power structures that embed inequality into all aspects of life and culture in the United States. Through strategic alteration of appropriated materials, she creates space to reimagine, among other things, education, advertising and the financial system. She is based in New York City, and her work has been exhibited nationally and internationally, including at the Pingyao International Photography Festival, Pingyao, China; Tyler School of Art in Philadelphia and the Institute for Art and Art Theory, University of Cologne, Germany.

Jeff Wiles (Harrisburg, PA)
My Corona, 2017, photography

As a photographer and imagemaker, Jeff Wiles is interested in making pictures that speak to the viewer. An exceptional image implies a story that may be different to each viewer. Wiles enjoys the conversation between the image and the viewer's emotions.

Shawn Williams (Harrisburg, PA)
Shipping Objects for Cultural Exchange, 2014, clay with screenprinted ceramic decals

These shipping containers were constructed after artist Shawn Williams had the opportunity to travel to China. He was interested in exploring the shipping container as an object for cultural exchange and discussion rather than one merely for the transfer of goods.