



The Art Collection of
Wharton
UNIVERSITY *of* PENNSYLVANIA

Jon M. Huntsman Hall

Table of Contents

Click on the artist's name for more information

TOM APPELQUIST

CHARLES KALICK

MARTHA ARMSTRONG

MICHAEL KESSLER

MICHAEL R. BARTMANN

ANDREW MILLNER

LEONARD BASKIN

MARIANNE MITCHELL

MOE BROOKER

CHRIS NISSEN

THOMAS BRUMMETT

KEITH RAGONE

DAVID BURDENY

ROBERT ROACH

DIANE BURKO

VAL ROSSMAN

STEVEN FORD

OTMAR SATTEL

BERNARD GASTNER

CHARLES SEARLES

JENNIFER HAGER

DAVID SHAPIRO

RALPH HARGARTEN

JOHN SHUETZ

WEI JIA

JULIAN STORY

DEBORAH KAHN

ION ZUPCU



TOM APPELQUIST (b. 1949)
COLORADO, 2009
OIL ON CANVAS
68 x 72 INCHES

LOCATION: JON M. HUNTSMAN HALL:FORUM:ELEVATOR HALL



Tom Appelquist Biographical Statement

After practicing architecture in Philadelphia for 30 years, I moved to Santa Fe in 2005 to paint full time. As an undergraduate at the University of Pennsylvania I took drawing and color theory courses with the landscape painter Neil Welliver who had studied at Yale with Joseph Albers. These courses stayed with me during the many years when I was painting on my own while working as an architect.

A raft trip down the Colorado River through the Grand Canyon in 2006 provided a transcendent experience of the elemental forces of the American West: water, rock, sunshine and stars. My water colors from this trip, painted with river water, have grit in their surface.

Following a workshop with Judy Tuwaletstiwa at Santa Fe Art Institute, I began at her suggestion to use oil sticks on canvas and to work at a much larger scale. My training as an architect seemed to make the idea of painting with an oil stick, which is like a large crayon, feel natural and familiar. It is in effect drawing with paint.

The landscape of the West continues to be an inspiration, but curiously in this dry environment I have become interested in water. In the past two years I have experimented with ways of representing the character of water, sometimes employing cut out shapes for depth and tin for reflection. My recent paintings have used a layer of white paint over an under-painting of blues, greens and other colors suggesting what is below the surface. The shapes I employ come from observation and earlier watercolor studies as well as from photographs of water including those from Roni Horn's beautiful "Dictionary of Water". I believe that the many moods of water and its ability to be both transparent and reflective make it a fitting subject for paint and canvas where surface and depth are constantly struggling.

Biographical Statement courtesy of the artist



MARTHA ARMSTRONG (b. 1940)

FLAGS, 1995

OIL ON CANVAS

48 x 60 INCHES

LOCATION: JON M. HUNTSMAN HALL:2ND FLOOR



MARTHA ARMSTRONG (b.1940)
LANDSCAPE WITH YELLOW, VERMONT, 1995
OIL ON CANVAS
54 x 58 INCHES

LOCATION: JON M. HUNTSMAN HALL:2ND FLOOR



Martha Armstrong Biography

Martha Armstrong received her M.S. degree from Rhode Island School of Design and her B.A. from Smith College. She has taught at Kansas City Art Institute, Bryn Mawr College, Indiana University, Smith College, Mt. Holyoke, Dartmouth, Hollins University, and been visiting artist at schools including Rhode Island School of Design, Maryland Art Institute, and American University. Her work has been shown solo at The Bowery Gallery, the Kansas City Art Institute, Haverford College, Gross McCleaf and Mulligan-Shanoski Gallery. Ms. Armstrong has shown in group exhibitions at the National Academy of Design and Lyman Allyn Art Museum, Woodmere Art Museum, Allentown Art Museum, among others. Her work is included in permanent collections at the Nelson-Atkins Museum of Art, Woodmere Art Museum, and the State Museum of Pennsylvania. Martha Armstrong is represented by Gross-McLeaf Gallery, Philadelphia; Mulligan-Shanoski Gallery, San Francisco; Prince Street Gallery, N.Y. She lives and works in Hatfield, Massachusetts.

Biography reprinted from marthaarmstrong.com



MICHAEL R. BARTMANN (b. 1962)

BLACKSON I, 2009

OIL ON PANEL

40 x 40 INCHES

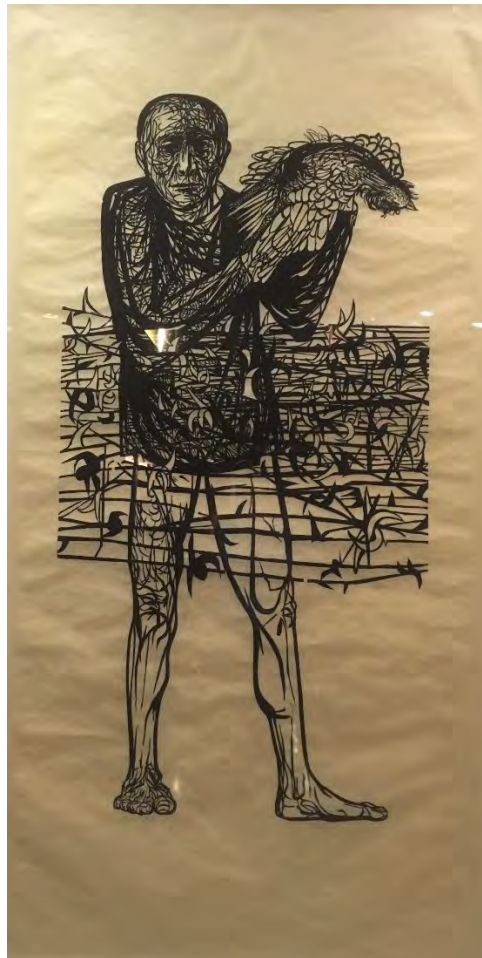
LOCATION: JON M. HUNTSMAN HALL: 2ND FLOOR:MBA LOUNGE



Michael Bartmann Biographical Statement

Michael Bartmann has been a practicing artist for over nine years; however, it is a second career for him. Michael studied landscape architecture in college and then worked for many years as a designer. However, he always took art classes and experimented with art on his own during that time. Finally, Michael decided to take the leap and study fine art at the Pennsylvania Academy of the Fine Arts. Interestingly, his background as a designer slowly crept into his development as a painter. Eventually, his work as a designer naturally combined with his painting skills to form a vision for his artwork. The abstract, two-dimensional flat world of the drafted blue print merged with the three-dimensional illusion of the atmospheric painting world.

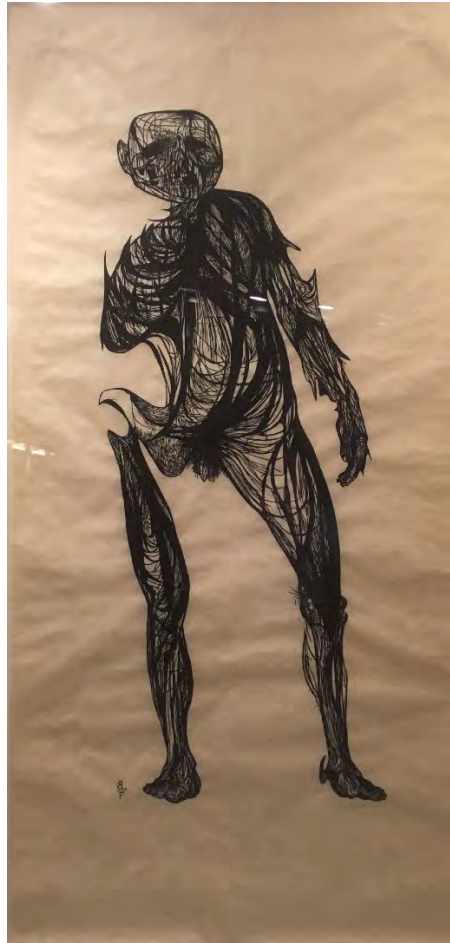
Michael Bartmann Biographical Statement courtesy of the artist



LEONARD BASKIN (1922-2000)
MAN OF PEACE, 1952
WOODCUT
60"H x 31"W
GIFT OF LAUREN AND DAVID ALBERT, W'92, C'92, WG '98

LOCATION: JON M. HUNTSMAN HALL: GROUND FLOOR

World War II, the Holocaust, and the first use of nuclear weapons remained fresh in the public's consciousness in 1952, when Baskin completed this monumental woodcut of a prisoner of war standing behind barbed wire with a dead bird in his hand. *Man of Peace* stands as an iconic and deeply thought-provoking anti-war image, as well as a technical achievement in woodcut printmaking.



LEONARD BASKIN (1922-2000)

HYDROGEN MAN, 1954

WOODCUT

62"H x 25"W

GIFT OF LAUREN AND DAVID ALBERT, W'92, C'92, WG '98

LOCATION: JON M. HUNTSMAN HALL: GROUND FLOOR

Baskin completed *Hydrogen Man* in 1954, shortly after the United States' detonation of one of its most powerful nuclear weapons on Bikini Atoll in the Marshall Islands. The print is a monumental woodcut of a strikingly mutilated and fleshless figure who appears to be the victim of a hydrogen bomb; however, based on the figure's aggressive pose and haunting expression, it is unclear if he is more victim or perpetrator.



Leonard Baskin Biography

Born in New Brunswick, New Jersey, Leonard Baskin was educated at the New York University School of Applied Arts and, after a stint in the United States navy, at the New School for Social Research in New York City. Travels in Europe in 1950 and 1951 were also of vital importance to his artistic development. Since his first exhibitions in the early 1950s, Baskin has pursued an active career in illustration, design, and sculpture.

Baskin's work is represented in the collections of major museums in the United States and Europe, including the National Gallery of Art, the Victoria and Albert Museum, and the Whitney Museum of American Art. His graphic art and sculpture have been shown in exhibitions in the United States, England, France, and Austria. He is also the recipient of numerous graphic-design awards, including the Special Medal of Merit from the American Institute of Graphic Arts.

Although sculpture has remained a major part of Baskin's oeuvre, it was through graphic design that he originally gained renown. He has worked extensively with woodcuts, chiefly for book illustration. He is the founder of the Gehenna Press in Massachusetts and has been a major force in the revitalization of small American presses. Baskin's posters and other graphic art are distinguished by a consistently powerful directness in exploring the full range of form and expression.

Biography reprinted from the Smithsonian American Art Museum webpage:

<https://americanart.si.edu/artist/leonard-baskin-275>



MOE BROOKER (b. 1940)

ANCIENT FUTURES, 2006

MIXED MEDIA ON PANEL (PAINTSTICK, OIL PASTEL, OIL PAINT AND ENCAUSTIC)

48 x 48 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR

Moe Brooker Artist's Statement

As an artist, new information and experiences are vital to my work. The shifting and selection of those bits and pieces of information that are most useful sparks and enlightens my creative energies. My need to know compels further exploration in the search for new ways of making images. The result of this pursuit, hopefully is continual growth and further development.

For several years, I have been interested in a modified figure-ground relationship: the division of the picture plane into three fields of space, in which shape defined and organized the pictorial space. Overlaying both the field and the shapes were a series of calligraphic lines. The format was rectangular with either a vertical or horizontal orientation and the use and function of the line was to control the relationship between the parts.

Presently a change has begun to manifest in two ways: the image and the format. The images is now composed of overlapping patches of dense gesture, in a word, layers, and the format is now small and square. I have chosen a smaller support size for reasons of control as well as to maximize my investigative activity. The square, with it's four equal sides, offers me a more open spacial environment , encouraging new and different compositional possibilities. However, as with anything that is familiar, old feelings return. The rectangle has begun to resurface as a viable format. Not in a dominant way, but as an optional format. Larger size is also familiar ground. I have begun the process of increased size in a sequential way. The increase in size will have two plateaus: from paper to wooden panels and from wooden panels to canvas, both stretched and unstretched.

Jazz is still a source of information and inspiration, but differently. In my earlier work the use of line was like a lilting melody: the work is now more like a series of melodies and chords.

Artist's Statement courtesy of Sande Webster Gallery



THOMAS BRUMMETT (b. 1955)
RUTH'S TREE, 2001
IRIS PRINT, 14/50
36 x 36 INCHES

LOCATION: JON M. HUNTSMAN HALL: FORUM

Thomas Brummet Biography

Born 1955 /Colorado

Thomas Brummett has been working as a professional photographer and artist since 1983 when he graduated with a Master of Fine Arts from the Cranbrook Academy of Art. Thomas currently lives and works in Philadelphia.

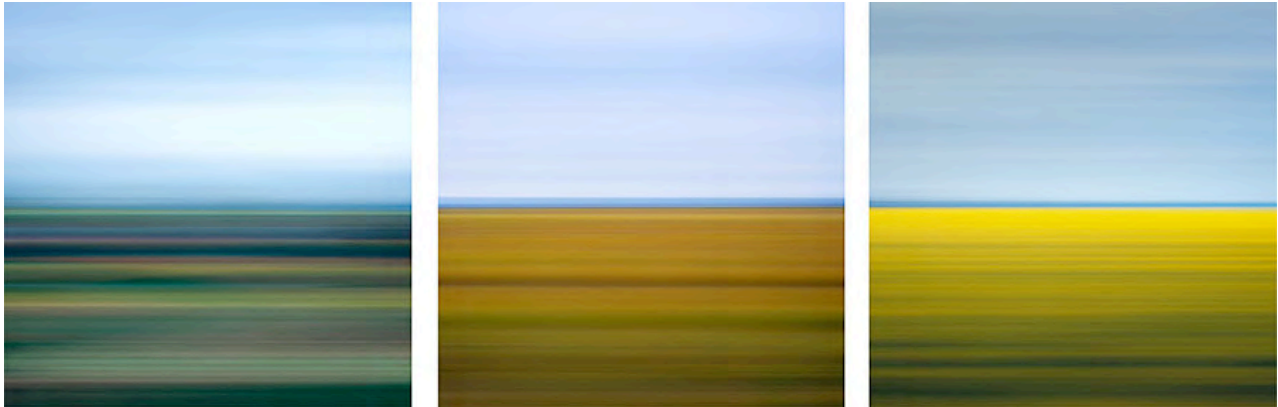
Honors & Publications

2009-Speak for the Trees, Artists who work with Tree imagery, published by Marquand Books, Fall/2009
2008-2nd Place in World Photography Awards, Cannes France.
2007-American Photography #23
2005-Museum catalog with essay; Thomas Brummett & Cristiane Conrad, Pfalzagalerie Kaiserslautern
2004 -International Photography Awards for Desert Series.
2003 -Neo-Impressionism / Artists on the Edge Catalog essay for the exhibition at the Portland Museum of Art
2002 -Article by Sabrina DeTurk titled: Points and Pixels: Looking at Neo-Impressionism and Digital Art
2003 -International Photo Award Winner

Collections:

The Silverman Collection, Detroit, Michigan.
Willmington Trust Collection, Willmington, Delaware
Dechertt, Price & Rhoads Collection, Philadelphia
Blank, Rome, Comisky & McCauley Collection, Philadelphia
Klehr, Harrison, Harvey, Branzburg & Ellers Collection, Philadelphia
The Cranbrook Academy Museum and Library, Bloomfield Hills, Mi.
AAA Collection, Philadelphia,
Collection of Senator Arlen Specter
International Collections:
Joaquim Paiva / Brazil
AXA Insurance / Belgium

Biography Courtesy of Schmidt Dean Gallery



DAVID BURDENY (b. 1968)

DRIFT 06, 11 and 18

LAMBDA COLOR PHOTOGRAPHS

EACH MOUNTED IMAGE: 43 x 43 INCHES

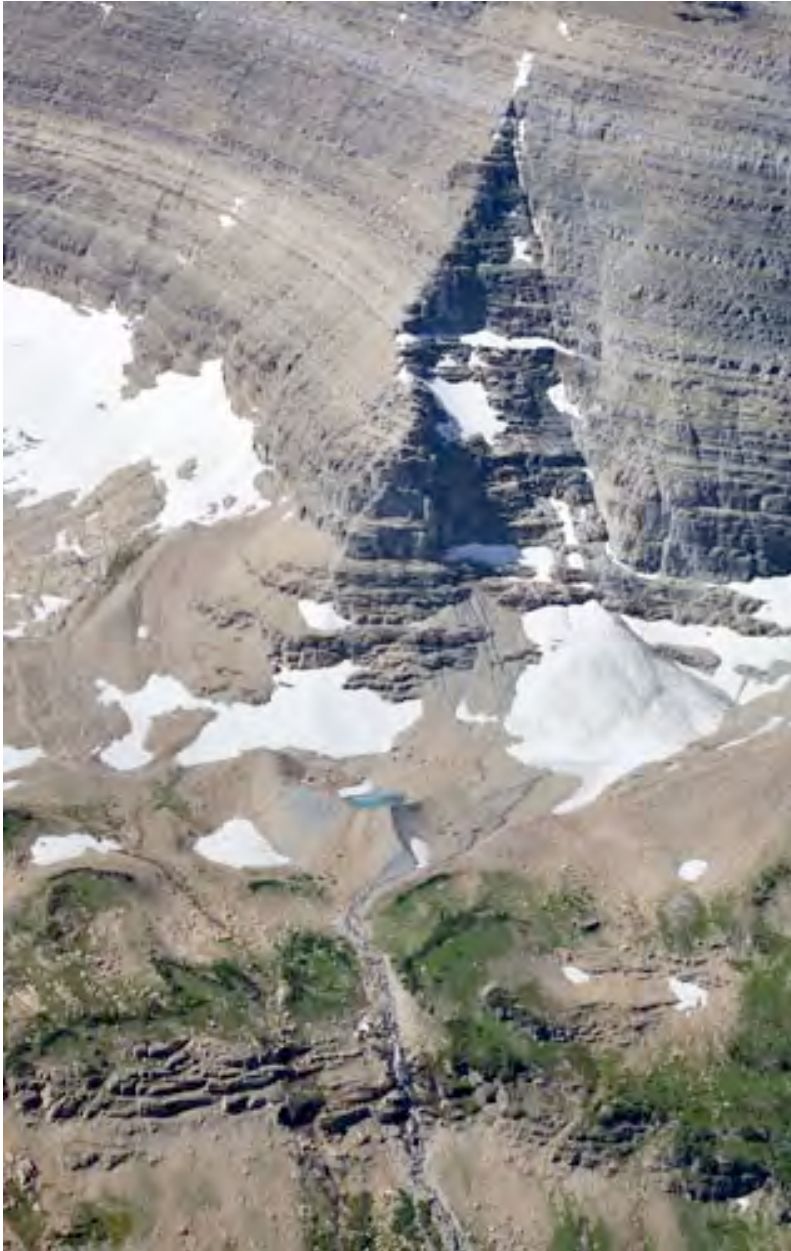
LOCATION: JON M. HUNTSMAN HALL:FIRST FLOOR:QUIET STUDY G80

David Burdeny Biography and Statement

Born in Winnipeg, Manitoba Canada, David Burdeny (1968) has degrees in both Interior design and a Masters in Architecture. At the age of 12, David started to photograph the prairie landscape and make his own black and white prints in a makeshift darkroom that also served as his bedroom closet. Primarily self taught, his architecture and design background greatly influences his penchant for simple exacting photographs of sky, horizon and the marks humankind leaves behind. David purposefully photographs in poor light and near darkness. He uses unusually long exposures to see that which our eyes can not. Moving beyond the literal, his images have been described as ominous, haunting, beautiful and meditative.

"Drift" is a series of moving and still images. Collected during travels through Canada, France, Japan, England, Belgium and the USA, these photographs catalogue the shifting light and color of the world's oceans and shorelines. Using a variety of analogue and digital mediums that closely parallel racetrack photo finish technology, the images invert conventional photographic motion/time relationships. Motion is rendered still and still is rendered in motion, graphically revealing the underlying rhythms and patterns of the physical world while tracing our navigation through it.

Biography and Statement courtesy of Lumas



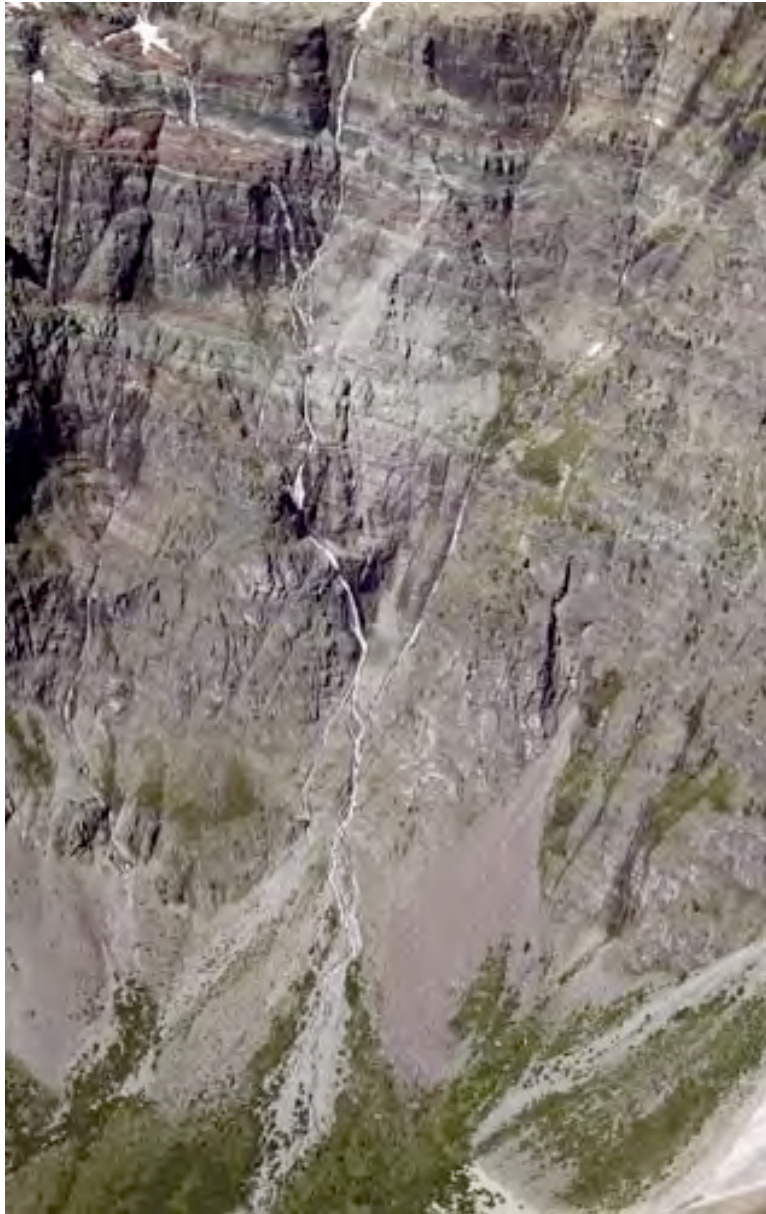
DIANE BURKO (b. 1945)
MID FLIGHT 1, 2011
ARCHIVAL INKJET PRINT ON CANSON ETCHING RAG
44 x 28 INCHES

LOCATION: JON M. HUNTSMAN HALL:2ND FLOOR:ELEVATOR LOBBY



DIANE BURKO (b. 1945)
MID FLIGHT 2, 2011
ARCHIVAL INKJET PRINT ON CANSON ETCHING RAG
44 x 28 INCHES

LOCATION: JON M. HUNTSMAN HALL:2ND FLOOR:ELEVATOR LOBBY



DIANE BURKO (b. 1945)

MID FLIGHT 3, 2011

ARCHIVAL INKJET PRINT ON CANSON ETCHING RAG

44 x 28 INCHES

LOCATION: JON M. HUNTSMAN HALL:2ND FLOOR:ELEVATOR LOBBY

Diane Burko Artist's Statement

In my practice as a landscape painter I have taken my own photographs of the monumental sites I've visited throughout the world, and then used those images as reference studies for full-scale paintings. Photography became an end in itself in 2000. The actual digital image became the material of my art rather than informing another medium. Since then I have been making large format archival inkjet prints, as well as continuing my painting practice.

Photography allows me the freedom to investigate views of natural spaces that are unexpected, unconventional. With the lens I can closely examine the multifaceted, intricate structures of nature's ambiguous detail and capture movement and light in real time, as well as capture infinite distance. Space: foreground/background, near/far, become parallel subjects interacting with the content.

I seek unusual vantage points, usually from above, whether an aerial view from an open door of a helicopter over the glaciers in Montana, which I experienced in August 2010 or from hiking and climbing over terrains of Yellowstone National Park this past June, 2011.

I began as an artist seeking to describe spatial worlds found in the landscape, to present them as discoveries. Since 2006, my interest has shifted. I am now compelled to revisit the sublime landscape with more than an aesthetic impulse. I wish to use my practice to contribute to the urgent dialog about our planet, to bring attention to future perils that may await us, if we do not act. I want to seduce the viewer with my images of the landscape and then subtly engage them in contemplating its survival. Thus, Glacier National Park's dwindling glaciers and the ancient caldera at Yellowstone are a logical focus.

Artist's Statement courtesy of Locks Gallery and the artist



STEVEN FORD (b. 1964)
UNTITLED (SF100622R), 2010
LINOCUT WITH CHINE COLLE
43 7/8 x 29 5/8 INCHES

LOCATION: JON M. HUNTSMAN HALL:2ND FLOOR:STUDENT LOUNGE



Steven Ford Biography

Born 1964, Lafayette, IN
BFA, Painting, Tyler School of Art 1986
Washington University, St Louis, 1982-84

Selected Exhibitions:

Ripped: The Allure of Collage, Heckscher Museum of Art, Huntington, NY 2011-2012
Terra Nova Racine Art Museum, WI 2011-12
Construction: New Work by Steven Ford, JAGR Projects, Philadelphia, PA 2010
New Prints: Summer 2010, International Print Center, NYC
New Prints: Spring 2009, International Print Center, NYC
Sculpting Color: Works in Polymer Clay, Fuller Craft Museum, Brockton, MA 2009-2010
Wrought and Crafted: Jewelry and Metalwork 1900-Present, Philadelphia Museum of Art, Philadelphia, PA 2009
Challenging the Chatelaine, Art Alliance, Philadelphia, PA and Helsinki Design Museo, Helsinki, Finland, 2009-2010
Jewelry at Large, Craft Alliance, St Louis, MO
Neoteric Matter, Long Beach Island Foundation, NJ
Jewelry by Artists: The Daphne Farago Collection, Museum of Fine Arts, Boston, MA

Public Collections:

Cleveland Museum of Art, Cleveland, OH
Coventry, Philadelphia, PA
Detroit Institute of Arts
Fuller Craft Museum, Brockton, MA
Helsinki Design Museo, Helsinki, Finland
Museum of Fine Arts, Boston, MA
Philadelphia Museum of Art
Racine Art Museum, Racine WI
Wharton School, University of Pennsylvania, Philadelphia, PA
Woodmere Art Museum, Philadelphia, PA
US State Department, Washington, DC



BERNARD GASTNER
LE VAL DE GOULAINAIS EN HIVER, 1980
OIL ON CANVAS
48 X 60 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR:WEMBA



JENNIFER HAGER (b. 1971)
BRYCE CANYON, 1999
MIXED MEDIA ON CANVAS
36 x 36 INCHES

LOCATION: JON M. HUNTSMAN HALL:FORUM



Jennifer Hager Biography

Jennifer Hager received her BA from Knox College in Galesburg, IL, and her MFA from the University of Pennsylvania in 1999. She also studied at the New York Studio School of Drawing, Painting, and Sculpture. She has had a solo exhibition at the Ford Gallery in Galesburg, IL, and has participated in many group exhibitions, including Gross McCleaf Gallery (Philadelphia), Artcore (Los Angeles), Pharmaka (Los Angeles, CA), Primo Piano Livin Gallery (Lecce, Italy), Perlow-Stevens Gallery (Columbia, MO), Cue Foundation (New York, NY), Riverside Art Museum (Riverside, CA), Period Gallery (Omaha, NE), and the Esther Klein Gallery (Philadelphia, PA). Ms. Hager was a recipient of the Joan Mitchell Foundation Award, as well as a second grant from the foundation, and has completed residencies at Ox-Bow in Saugatuck, MI and Vermont Studio Center in Johnston, VT. She is currently on the faculty of Santa Monica College.

Biography courtesy of Gross McCleaf Gallery



RALPH HARGARTEN
WATERFALLS IV
LAMBDA COLOR PHOTOGRAPH
29.5 x 47.2 INCHES

LOCATION: JON M. HUNTSMAN HALL: MBA CAFE



RALPH HARGARTEN
WATERFALLS V
LAMBDA COLOR PHOTOGRAPH
29.5 x 47.2 INCHES

LOCATION: JON M. HUNTSMAN HALL: MBA CAFE

Ralph Hargarten Biography and Artist's Statement

Born in Dusseldorf, Germany

Since 1992: Photographer, initially as assistant to various photographers in Düsseldorf and Miami

Since 1999: Works as a photographer in Hamburg, Germany and represented in Hamburg, Paris and New York

The Nature of Fascination

Gnarled tree trunks tell stories of centuries of life; richly ornate cloud formations travel across the infinite horizon; and waterfalls spraying blooms of white mist wear their way through monumental mountains. In his highly aesthetic landscape photographs Ralph Hargarten investigates the powers at work in nature: the wind, for example, which shifts the clouds from moment to moment. Hargarten captures their fleeting beauty from the vantage point of an airplane, resulting in images of completely different moods. In nature peacefulness and danger lie close to one another.

The thrilling power of waterfalls can also be threatening, yet their beauty has fascinated mankind for ages. Hargarten photographs them sometimes as seemingly peaceful – a glacier-like monument – and at others as highly dynamic, frothy forces of nature.

The oldest organic residents tell the history nature – the trees. Hargarten's varied images of forest landscapes seem to capture trees in silent communication. In their wondrous arrangements they look as though they all belong to the same being, as though their roots are all bound together – just as star director James Cameron recently depicted in his epic nature film Avatar.

The fascination at the base of Hargarten's landscape photography is the result of a singular ambivalence: the excitement lies in nature's tremendous power, which is simultaneously both threatening and awe-inspiring.

Biography and Artist's Statement courtesy of Lumas



WEI JIA (b. 1975)

HUAI SU, 2008

MIXED MEDIA AND RICE PAPER ON CANVAS

48 x 48 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR:ELEVATOR LOBBY



Wei Jia Biography

Born in Beijing, China. Lives and works in New York and Beijing

Education:

1985-1987 M.A. in studio art, Bloomsburg University of Pennsylvania, USA

1980-1984 B.F.A. in Oil Painting, Central Academy of Fine Arts Beijing

Solo Exhibitions:

- 2008 Wei Jia. Cheryl McGinnis Gallery, NYC
- 2007 Wei Jia: Made in China. Schmidt/Dean Gallery, Philadelphia, PA
- 2007 Wei Jia, Nancy Lasar: Fields of Vision, Amy Simon Fine Art, CT
- 2006 Wei Jia: Made in Beijing forward slash New York, China 2000
- 2004 Wei Jia: 2004, China 2000 Fine Art, New York
- 2004 Wei Jia: Recent Works, Schmidt/Dean Gallery, Philadelphia, PA
- 2002 Wei Jia: Recent Works, Schmidt/Dean Gallery, Philadelphia, PA
- 1999 Wei Jia: Recent Works, Schmidt/Dean Gallery, Philadelphia, PA
- 1997 Wei Jia: Recent Works, Schmidt/Dean Gallery, Philadelphia, PA
- 1995 Wei Jia: Recent Works, Schmidt/Dean Gallery, Philadelphia, PA
- 1992 Wei Jia: Recent Works, Schmidt/Dean Gallery, Philadelphia, PA
- 1988 Wei Jia, Haas Gallery, Bloomsburg University, Bloomsburg, PA
- 1987 Wei Jia, Haas Gallery, Bloomsburg University, Bloomsburg, PA

Collections:

Utah Museum, National Museum of Chinese History, Beijing, The Wharton School of Business at the University of Pennsylvania, along with many corporate and private collections.

Biography courtesy of Schmidt Dean Gallery



DEBORAH KAHN (b. 1952)

BLUE FIGURE, 2010

OIL ON LINEN

34 x 24 INCHES

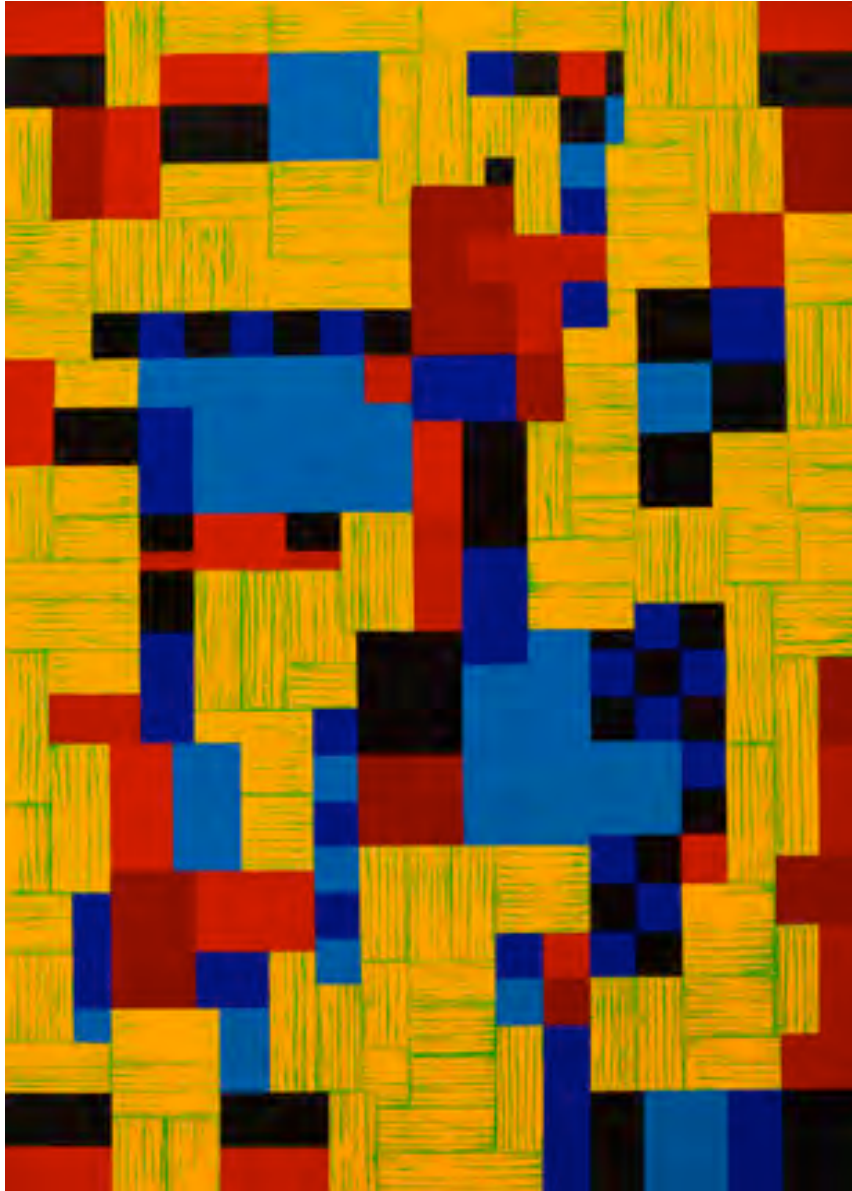
LOCATION: JON M. HUNTSMAN HALL:FORUM



Deborah Kahn Biography

Deborah Kahn graduated with an MFA in painting from Yale University in 1978. She has exhibited in New York at the Bowery Gallery and The Painting Center. For the past two years she has been included in group exhibitions at the Toyota Municipal Museum in Nagoya, Japan. Her work has been included in exhibitions in Philadelphia and Washington, D.C. She is represented by Les Yeux du Monde Gallery in Charlottesville, VA, and in September 2009 she will exhibit at Gross McCleaf Gallery in Philadelphia. In 2004 she was a recipient of the John Simon Guggenheim Memorial Foundation Grant. She has been teaching at American University since 1989. She has also taught at Dartmouth College, The New York Studio School, Yale University, Queens College, and Indiana University Bloomington.

Biography courtesy of Gross McCleaf Gallery



CHARLES KALICK (b. 1949)
WALKING THE DOG, 2010
ACRYLIC ON CANVAS
66 x 47 INCHES

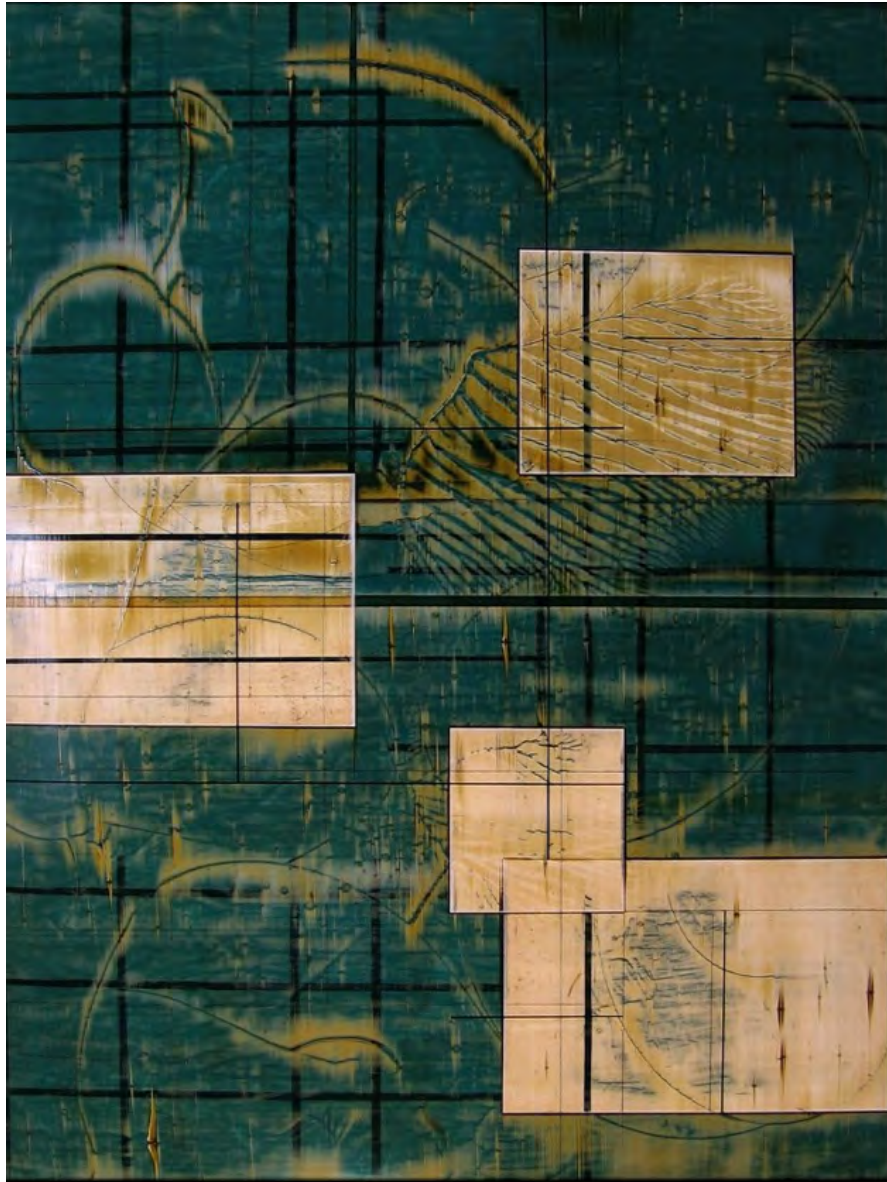
LOCATION: JON M. HUNTSMAN HALL: 2ND FLOOR



Charles Kalick Artist's Statement

Since 1987 I have been exploring the dynamic forces and the spatial relationships of form and color. I've been inspired by architectural structures both man made and in nature. As with my structure series from 1987 I'm once again working with a limited palette to challenge and push myself out of my creative comfort zone. Unlike the series from 1987 my work has moved from abstract expressionism to the geometric. The shapes I use now are hard edge set in a textured field using bold bright contrasting colors creating a harmonious play between the shapes and to keep the eye moving around the canvas.

Artist's Statement courtesy of Sande Webster Gallery



MICHAEL KESSLER (b. 1954)
GRACELAND, 2008
ACRYLIC ON PANEL
60 x 80 INCHES

LOCATION: JON M. HUNTSMAN HALL: 8TH FLOOR:ELEVATOR LOBBY



MICHAEL KESSLER (b. 1954)
BITHEISM, 2010
ACRYLIC ON PANEL
48 x 48 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR:ENTRY



MICHAEL KESSLER (b. 1954)

TABOR, 2010

ACRYLIC ON PANEL

48 x 48 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR:ENTRY



Michael Kessler Biography

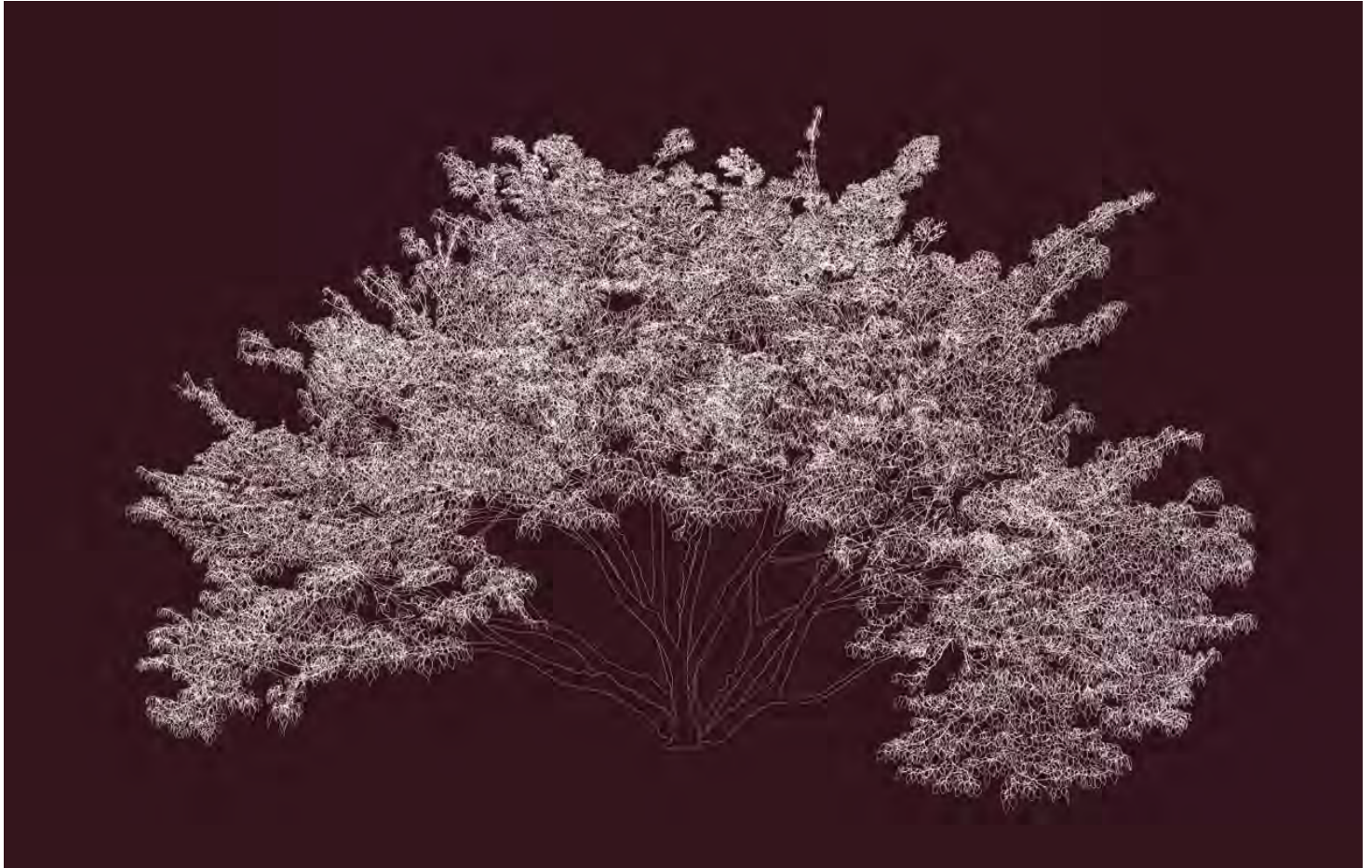
Born in Hanover, Pa in 1954
BFA, Kutztown University

Painter Michael Kessler illuminates the ongoing dialogue between natural forces and the human need for order and meaning. Kessler's imagery evokes fossils, cells, lichen and the branching veins of ferns and trees, contextualizing these elements within the immaculate architectonic geometrics.

Kessler exhibits a highly personal sense of color: cool sage and mint greens, cozy redwoods and desert beige, the zip of electric blue and the primal richness of red against black.

A winner of the Prix de Rome and the Pollock/Krasner Award, Kessler's work has been exhibited in museums and galleries throughout the United States and internationally. He lives and works in Santa Fe, New Mexico.

Biography courtesy of Schmidt Dean Gallery and the artist



ANDREW MILLNER (b. 1967)

40 53' 54.5"N, 73 54" 45.3"W (WAVEHILL DOGWOOD), 2009

LIGHTJET PRINT MOUNTED ON PLEXIGLAS, 10/15

48 x 66 INCHES

LOCATION: JON M. HUNTSMAN HALL:2ND FLOOR:ELEVATOR LOBBY



Andrew Millner Biography

Education:

1985-9 University of Michigan, Ann Arbor, Michigan, BFA Painting and Sculpture

1987-8 Syracuse University, Florence Italy

1984 Carnegie Mellon University, Pittsburgh, Pennsylvania

Collections:

Bank of America Corporate Collection

Collection of International Aid in Kampala, Uganda, San Francisco, CA

Daum Museum of Contemporary Art, Sedalia, Missouri

Dana-Farber Cancer Institute

Dechert L.L.P, New York, NY

Fidelity Investments Corporate Collection

Private Collection of Tom Friedman

The Gramercy Tavern, New York, NY

Microsoft Corporation, Redmond, Washington

Museum of Fine Arts Boston

Collection of Kenneth and Nancy Kranzberg

Saint Louis Art Museum

Wharton School of Business, U of Penn



MARIANNE MITCHELL (b. 1958)
MEDITATION 1, 2011
ACRYLIC ON PANEL
42 x 84 INCHES

LOCATION: JON M. HUNTSMAN HALL: 8TH FLOOR:CORRIDOR



MARIANNE MITCHELL (b. 1958)

MEDITATION 2, 2011

ACRYLIC ON PANEL

42 x 84 INCHES

LOCATION: JON M. HUNTSMAN HALL:8TH FLOOR:CORRIDOR



Marianne Mitchell Biographical Statement

Marianne Mitchell's paintings and oil pastels offer visual sustenance for the soul. At once familiar but unrecognizable, her abstractions capture the essence of an emotional and physical sense of place in their integration of natural and architectural form. Harmony is held in visual poetic balance with light and dark passages, transparent and opaque color, and varied surface texture. Through luminous layers of color woven together, each piece is meant to give the gift of resonant beauty to the viewer.

Marianne Mitchell is a professional artist with 25 years experience creating work that has been shown in major city galleries nationally and internationally and is in numerous corporate and private collections. She is the recipient of the Mid-Atlantic Arts Foundation Fellowship in Painting. Marianne is a lifelong resident of Philadelphia where she has been represented by Rosenfeld Gallery for 15 years. She holds a BFA from Washington University in St. Louis, doing post-graduate work in Japan, China, and at the Vermont Studio Center.

Biographical Statement courtesy of the artist



CHRIS NISSEN (b. 1949)
SEPTEMBER HAZE, 2010
OIL ON LINEN
54 x 50 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR



Chris Nissen Biography

A nationally-known and award winning artist from Philadelphia, PA, Chris Nissen is primarily known for his landscape painting of the Eastern United States. His style has been described as "painterly realism" and his works are usually classically composed, yet highly charged with spontaneity and energy. Over the years he has developed a method of intermingling sessions of plein air painting with periods of intense studio work in order to capture the right balance between atmosphere and technique. With their powerful compositions, strong pure colors, and sensuous lush surfaces, his paintings hang in over 90 corporate collections, a number of major museums, and in over 245 private collections around the world.

Nissen graduated from the Pennsylvania Academy of the Fine Arts in 1980 and has been painting continuously since then. He has achieved an outstanding reputation as one of the region's most respected landscape painters and his work has been praised by art critics, museum and gallery directors, and even former US Presidents.

Biography courtesy of Gross McCleaf Gallery



KEITH RAGONE (b. 1954)
SWITCH GRASS, 2008
MIXED MEDIA ON PRIMED PAPER
32 x 72 INCHES

LOCATION: JON M. HUNTSMAN HALL: GROUND FLOOR



KEITH RAGONE (b. 1954)
ABICUS (DIPTYCH), 2011
DIGITAL PRINT ON NYLON FABRIC
240 X 54 INCHES (EACH PANEL)

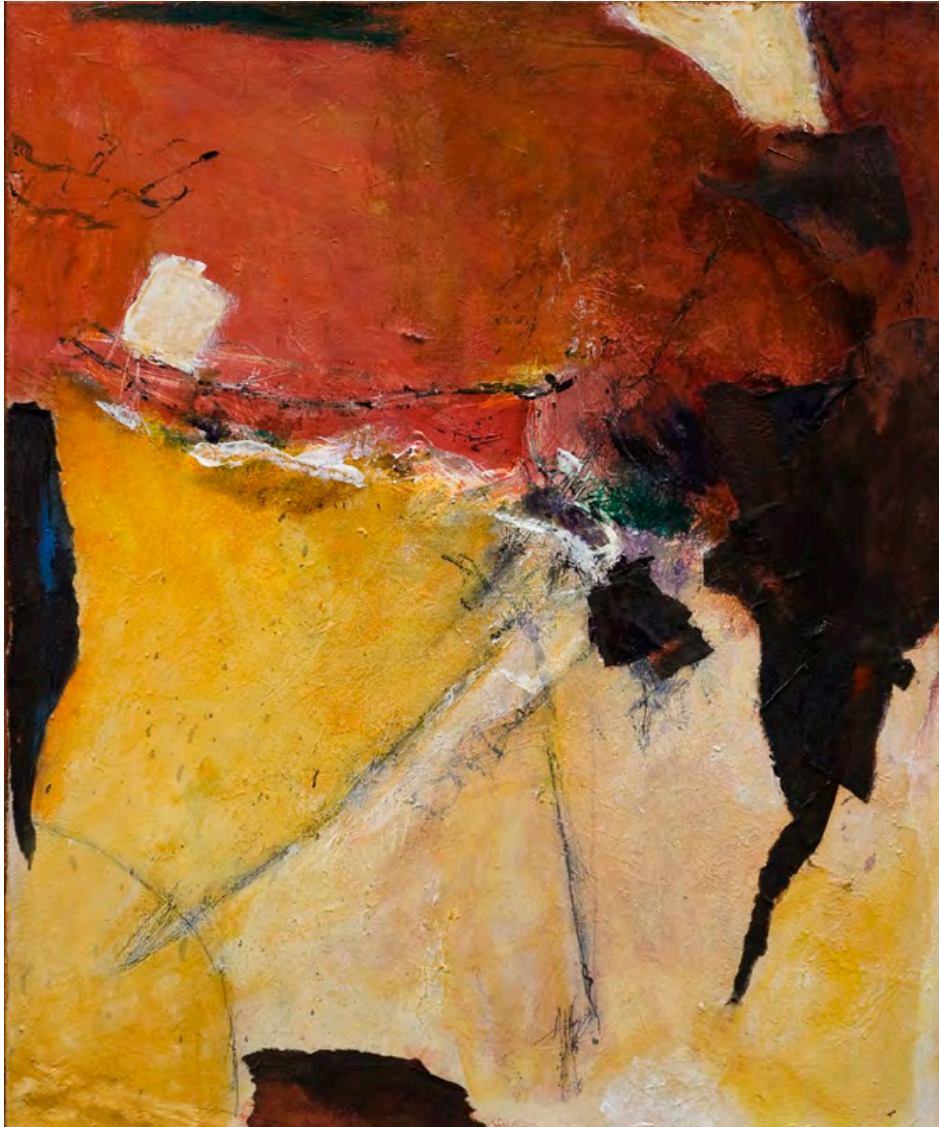
LOCATION: JON M. HUNTSMAN HALL:MBA CAFE



Keith Ragone Biography

Keith Ragone is a graduate of the Pennsylvania Academy of the Fine Arts, and has an MFA from the School of Visual Arts (NYC) where he studied with Elizabeth Murry, Lucio Pozzi and Sandro Chia. He was a '98 Artist Fellow in Residence at the Ballingen Arts Foundation (Ireland). He has exhibited in many one-person shows and group shows in Philadelphia and region, New York, and Ireland, and is the recipient of numerous awards including: the W.R. Cresson Memorial Traveling Scholarship (PAFA), the Paula Rhodes Memorial Scholarship (SVA) and a '94 Visual Arts Fellowship from the New Jersey State Council on the Arts. He currently lives and works in rural southern New Jersey.

Biography courtesy of the artist



ROBERT ROACH (b. 1941)
COMPOSITION IN RED AND GOLD, 2009
ACRYLIC ON CANVAS
36 x 30 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR

Robert Roach Biography

Education:

MA, American University, Washington, D.C

BA, University of Kentucky

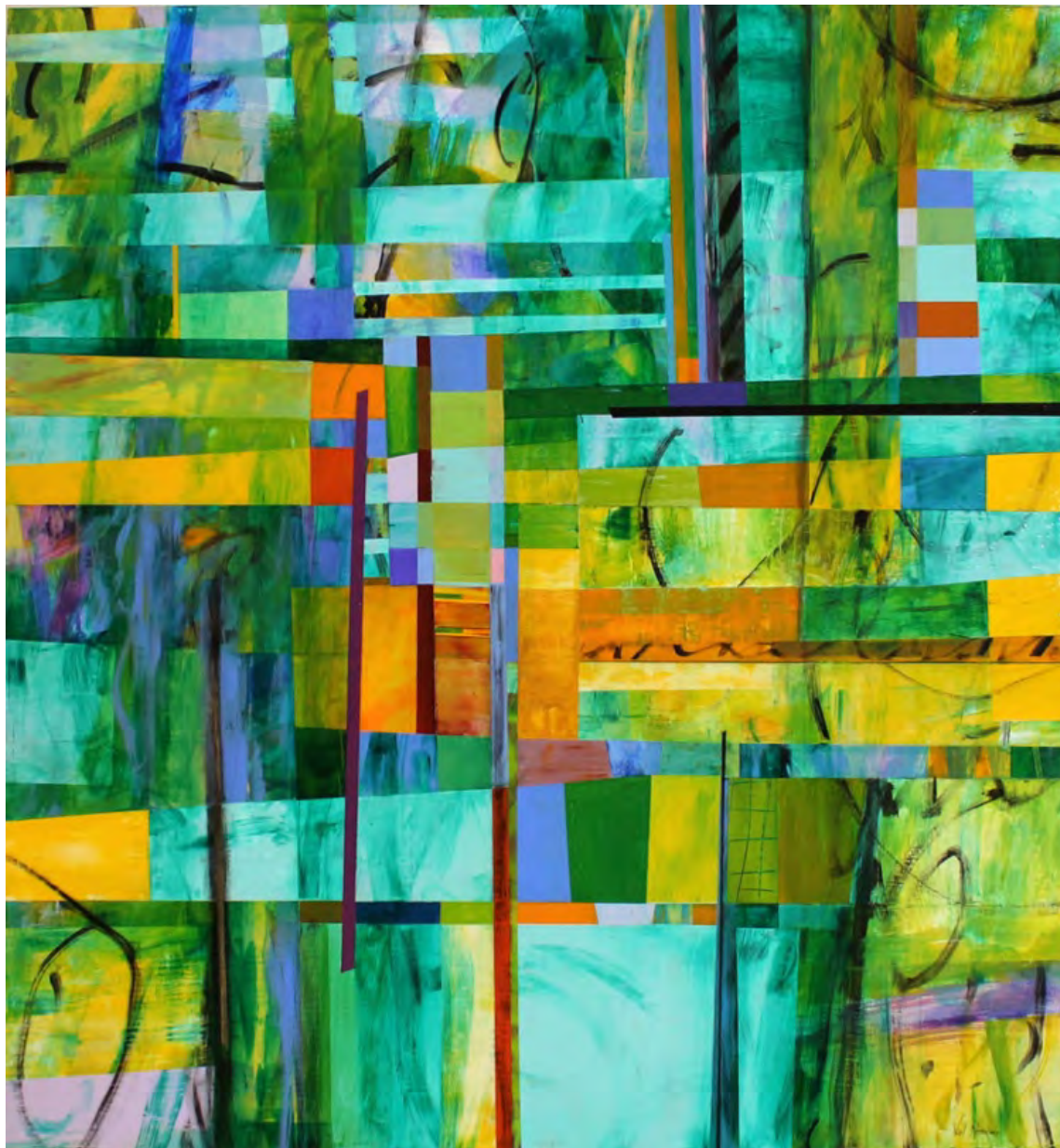
Studio Focus: works in a variety of media including oil and acrylic paint, monotype, assemblage, collage, ceramic vessels and sculpture.

Recent Juried Shows & Exhibitions:

- 2009 Salon Margraff Gallery, Santa Fe, NM, *Group Exhibition*
- 2009 City of Santa Fe Arts Commission Gallery *Monotypes of Local Artists*
- 2007 Janssen Art Space, Palms Springs, CA *Diversions*, a two artist show
- 2006 Palm Springs (CA) Art Museum, *Annual Members Show*
- 2005 Thomas Gallery, Palm Springs, CA, *"10 Artists of Palm Springs"*
- 2005 Palm Springs Art Museum, *36th National Juried Show*
- 2004 Marx Gallery, College of the Desert, Palm Desert, CA
- 2004-05 Palm Springs CA City Hall *Annual Juried Show* (Honorable Mention)

Art Study:

- 2110-11 Sam Scott, Santa Fe, NM *Private Painting Study*
- 2008-09 Mary Bonkemeyer, Santa Fe, NM *Private Painting Study*
- 2007-08 Jakki Kouffman, *Advanced Painting*, Santa Fe Community College
- 2007 Ron Pokrasso, *Beyond Monotype* workshop, College of Santa Fe
- 2007 Judy Tuwaletstiwa, *Mapping Water*, Santa Fe Art Institute
- 2007 Luigi Terruso, *Private Painting Study*
- 2006-09 Various ceramic workshops at Santa Fe Clay
- 2005 Idyllwilde Arts Academy, CA, *Encaustic Painting*
- 2003-06 Painting workshops with Kwok Wai Lau, Palm Springs Art Museum



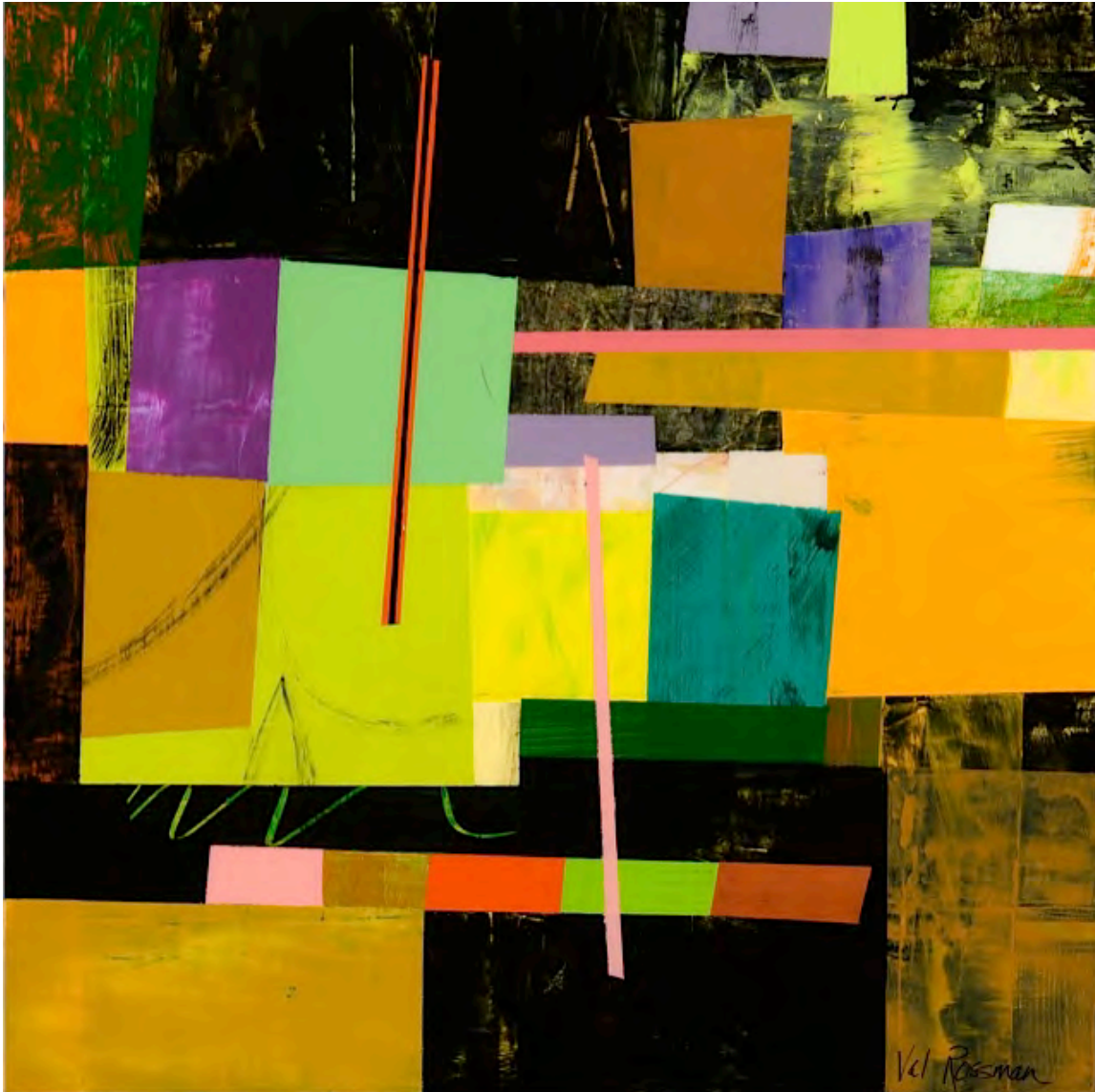
VAL ROSSMAN (b. 1951)
FRAGMENTS OF A SPRING DAY, 2010
ACRYLIC ON ALUMINUM
48 X 40 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR



VAL ROSSMAN (b. 1951)
ECONOMIC FACTORY, 2010
ACRYLIC ON ALUMINUM
12 x 12 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR



VAL ROSSMAN (b. 1951)
WARM AND IN TOUCH, 2010
ACRYLIC ON ALUMINUM
12 x 12 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR



VAL ROSSMAN (b. 1951)
MESSAGES OF THE RICH, 2010
ACRYLIC ON ALUMINUM
12 x 12 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR



Val Rossman Artist's Statement

An artist is an integral part of oneself, at least, that's how it is for me. I learned this in college when the concept of being "an artist" was just too foreign to me. I didn't know any artists and therefore couldn't identify with what I assumed was a bohemian pursuit. I quickly learned, however, that I did not want to, nor indeed, could I, escape my need to make art.

After recognizing my obvious destiny, I have had a career as an artist for almost 30 years, officially starting as an art therapist.

Plus, I'm fortunate to have a husband, two children, a dog, house, friends and relatives. I cherish my "conventional" lifestyle, but also love the freedom I have to go to my studio, in an edgy part of Philadelphia (or the city), and spend my days expressing my ideas, thoughts and emotions in a visual manner. I try to make art that is personal, compelling, relevant and beautiful.

I'm also an avid runner. I don't run fast or compete, but I do run marathons. I run almost every day no matter where I am. I've been starting my days this way for more than 25 years – rain or shine.

What's the connection between my art and running? Well, I often think about what I'm going to do in my studio as I'm running. I look around and see random patterns in the streets, and in the leaves – I notice colors, houses, the sky, and what the light looks like. I reflect on all kinds of things that then become sources for my artwork.

Artist's Statement reprinted from valrossman.com



OTMAR SATTEL (b. 1955)
BROKEN ORANGE FLOWER 1
LAMNDA COLOR PHOTOGRAPH
31.5 x 31.5 INCHES

LOCATION: JON M. HUNTSMAN HALL:MBA CAFE



OTMAR SATTEL (b. 1955)
BROKEN ORANGE FLOWER 3
LAMNDA COLOR PHOTOGRAPH
31.5 x 31.5 INCHES

LOCATION: JON M. HUNTSMAN HALL:MBA CAFE

Omar Sattel Artist's Statement

Hasn't everyone at one time tried to peel a fruit, be it an apple or an orange, in one whole piece? And hasn't the spiraled peel been used for numerous experiments thanks to its form as well as its durability and texture?

Otmar Sattel is an artist who uses everyday things, be they organic or otherwise, as his material and artistic means, combining them in dynamic compositions full of tension. In his series Broken Orange Flower, Sattel arranges an orange peel on a shard of glass and illuminates it with different color filters. The slightly hardened whole peels, their exteriors glowing red, the interior white, take on a number of playful positions.

Seen as a series one might have the impression that it was a sea breeze that constantly positioned the peels anew. Seen individually, however, it becomes clear that the artist works precisely with light, shape, and color – and particularly with the peel's reflection on the piece of glass – so as consciously to draw the viewer's awareness to the essential element of his art: heightened experience of the everyday.

The associations that the works call up, like the legendary water lilies of French Impressionist Claude Monet (1840–1926) for instance, make it evident that Sattel walks a line between painting and sculpture, freed of the rules and bounds of strict genre. Sattel does not view the materials he implements in his art as interchangeable vehicles of shape and color; each has its own quality and substance, which he hopes to show. The delicate and almost dance-like poses in which Sattel arranges his orange peels and captures in his photographs sharpen our understanding of creation and decay in nature and give us numerous new and exciting causes for thought.

Artist's Statement courtesy of Lumas



CHARLES SEARLES (b. 1937)
ARROWHEAD, 2002
POLYCHROMED WOOD CONSTRUCTION
36 x 32 x 6 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR

Charles Searles Biographical Statement

Charles Searles (1937-2004) was born and raised in Philadelphia, PA, to a middle class family who sheltered him from the harshness of racism. It was not until he joined the armed forces in the 1950's that he witnessed the stark differences in how blacks and whites were treated. After the army, he returned to Philadelphia to pursue a career in the arts and later graduated with a degree from the Pennsylvania Academy of Fine Arts. His early work, characterized by muted and somber tones, expressed the more bleak aspects of racism, poverty and segregation in America. His first hand views of Jim Crow initially propelled him toward black power groups such as The Black Panther Party and the Nation of Islam. These groups inspired him to learn more about Africa. Ironically, his travels to Ghana, Nigeria and Morocco beginning in the early 1970's steered him toward a deeper understanding of the universal nature of mankind. Through his new education in African history and culture, he gained an appreciation of European, Asian, and Native American cultures. The artist found a new spiritual focus that allowed him to unleash his creativity in a direction that allowed him to speak to all mankind. "I am concerned with making work that feels integrated and crosses cultures," said Charles Searles.

Charles Searles' work has been seen in numerous individual and group exhibitions throughout the United States and abroad. He is represented in many museums, including the Philadelphia Museum of Art, National Museum of American Art, Smithsonian Institution, Washington, DC; The Museum of the National Center of Afro-American Artists, Boston, MA; Afro-American Historical and Cultural Museum, Philadelphia; Howard University Gallery of Art, Washington, DC, Montclair Museum of Art, New Jersey; Dallas Museum of Art; and Charlottenborg Museum, Copenhagen, Denmark. Searles also created numerous pieces of public art, including murals and sculptures in Philadelphia and New York City.

Biographical Statement courtesy of Sande Webster Gallery



DAVID SHAPIRO (b. 1944)
SAVASAN 12, 1998
ETCHING, COLLAGRAPH, RELIEF
12 x 72 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR

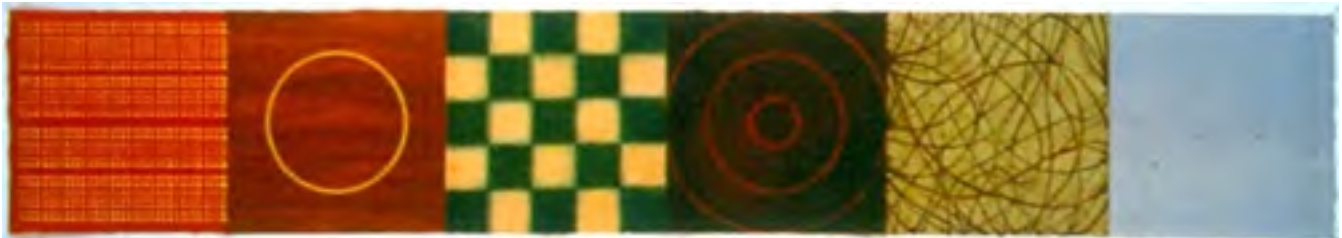


DAVID SHAPIRO (b. 1944)

ORIGIN AND RETURN, 6, 2004

COLLAGRAPH, RELIEF AND HAND COLORING, 4TH IN EDITION OF 10
22 x 85.5 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR



DAVID SHAPIRO (b. 1944)

SAVASAN 9, 1996

ETCHING COLLAGRAPH, RELIEF, EDITION OF 26
12 x 72 INCHES

LOCATION: JON M. HUNTSMAN HALL:GROUND FLOOR



David Shapiro Biographical Statement

David Shapiro was born in 1944 in Brooklyn, New York. His paintings and prints, according to the author Mason Riddle, “comprise a highly personal language of signs and symbols. Circles, spirals, dots, wave and knot patterns, stylized flames and textures resonate on richly hued, tactile surfaces of Nepalese and Japanese papers, burlap, nylon screening, and canvas evoking a subtle mood of contemplation. Suggesting constellations of heavenly bodies, or human thoughts, these works appear to visually and psychologically, if not mythically, intersect, overlap, and merge with one another.” Likened to be the visual equivalent of a mantra, Shapiro develops series of work based upon Eastern traditions and concepts, such as “Mudra” (Buddhist hand symbols) and “Savasan” (the lying-down posture in yogic practices).

“Shapiro’s shapes hum with a paradoxical energy, alternately attracting and repelling one another like magnets. That tension brings the colors to life, high-lighting the wealth of surface and sub-surface textures that Shapiro weaves together in his subtle, strange, mesmerizing works,” writes Ferdinand Protzman in his Washington Post review.

Shapiro’s work is included in many public and private collections including The Museum of Modern Art, the Solomon Guggenheim Museum; the San Francisco Museum of Modern Art; the Cleveland Museum of Art, and the Kunsthalle der Stadt in Nuremberg, German

Biographical Statement reprinted from Dolan/Maxwell website



JOHN SHUETZ (b. 1944)

DLDP, 1998/2004

LAMBDA COLOR PHOTOGRAPH

39 x 27.6 INCHES

LOCATION: JON M. HUNTSMAN HALL:QUIET STUDY 280



JOHN SHUETZ (b. 1944)
DLDP, 1998/2004
LAMBDA COLOR PHOTOGRAPH
39 x 27.6 INCHES

LOCATION: JON M. HUNTSMAN HALL:QUIET STUDY 280



JOHN SHUETZ (b. 1944)

DLDP, 1998/2004

LAMBDA COLOR PHOTOGRAPH

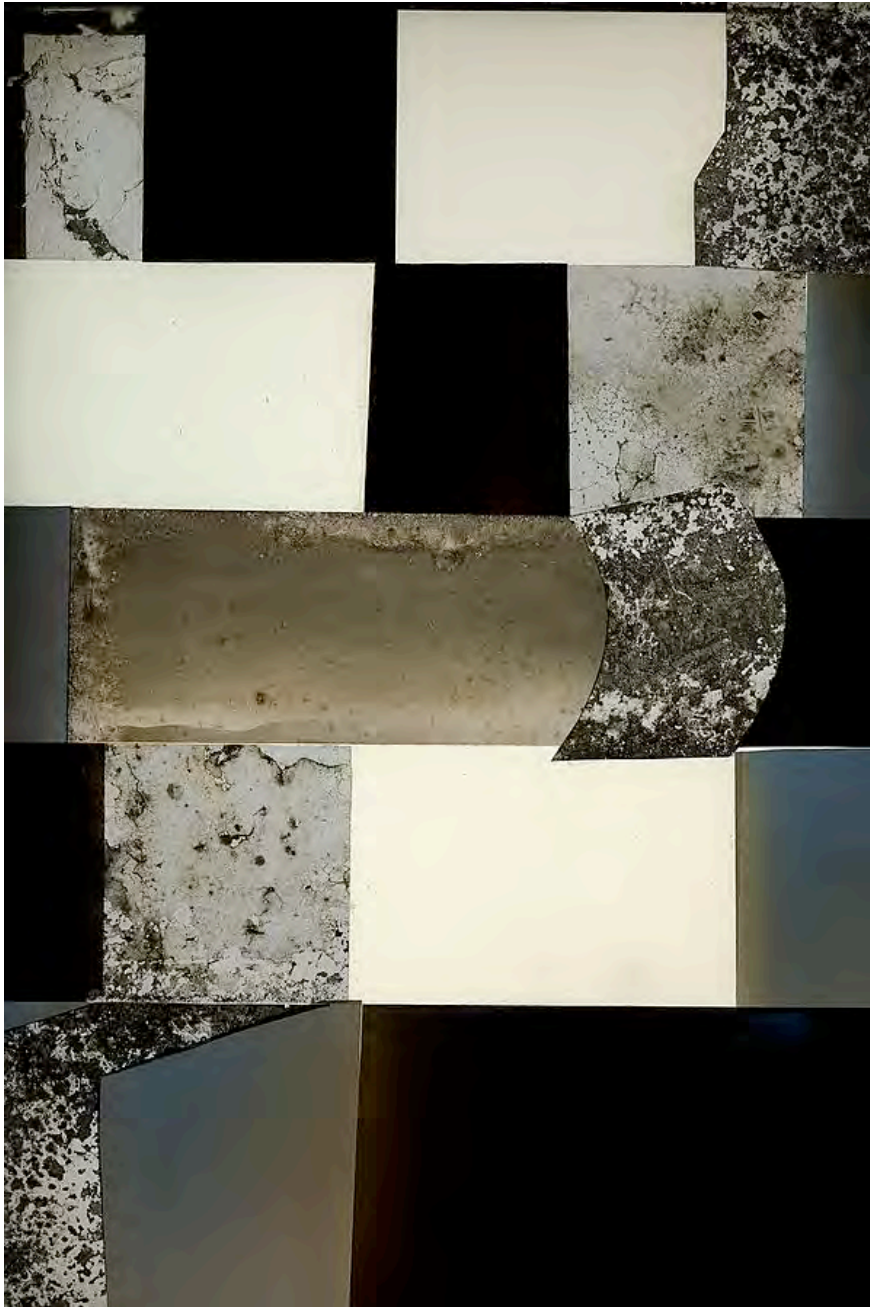
39 x 27.6 INCHES

LOCATION: JON M. HUNTSMAN HALL:QUIET STUDY 280



JOHN SHUETZ (b. 1944)
FAULTLINES, 1998/2004
LAMBDA COLOR PHOTOGRAPH
39 x 27.6 INCHES

LOCATION: JON M. HUNTSMAN HALL: QUIET STUDY 280



JOHN SHUETZ (b. 1944)
FAULTLINES, 1998/2004
LAMBDA COLOR PHOTOGRAPH
39 x 27.6 INCHES

LOCATION: JON M. HUNTSMAN HALL:QUIET STUDY 280

John Shuetz Biography and Comments on His Work

1944: Born in Hartford, Connecticut, U.S.

Lives and works in Berlin

The Montage Artist

No one in the German art photography scene has dedicated himself so exclusively to photo montage as John Schuetz. He was born in Hartford, Connecticut and in 1971 came to Berlin, where he has lived and worked ever since. Photo montage began in the early period of photography when new pictures were created by putting together various cut-out elements. It experienced it's zenith in the 1920s when artists such as Hannah Höch, Raoul Hausmann and El Lissitzky updated the practice. John Heartfield became particularly famous for it. He perfected montage for political posters and the title pages of worker illustrated newspapers. Schuetz knows he's connected to the tradition of this era. He however uses the technique in a less narrative way and not at all for agitation. He developed it further both practically and artistically and gave it an entirely new quality.

Biography and Comments courtesy of Lumas



JULIAN STORY (1857-1919)
JOSEPH WHARTON, 1906
OIL ON CANVAS
38 x 29 INCHES

LOCATION: JON M. HUTNSMAN HALL: LOCUST WALK ENTRY

Julian Story Biography

Artist Julian Russell Story, youngest child of American neoclassical sculptor and poet William Wetmore Story, was born in 1857 in Walton-on-Thames, England, and spent much of his life abroad. He grew up in Rome, surrounded by the literary and artistic elite who admired his father.

Julian Story received his formal education at Eton and Brasenose College, Oxford University, England. Upon graduation in 1879, he began his art studies with American artist Frank Duveneck.



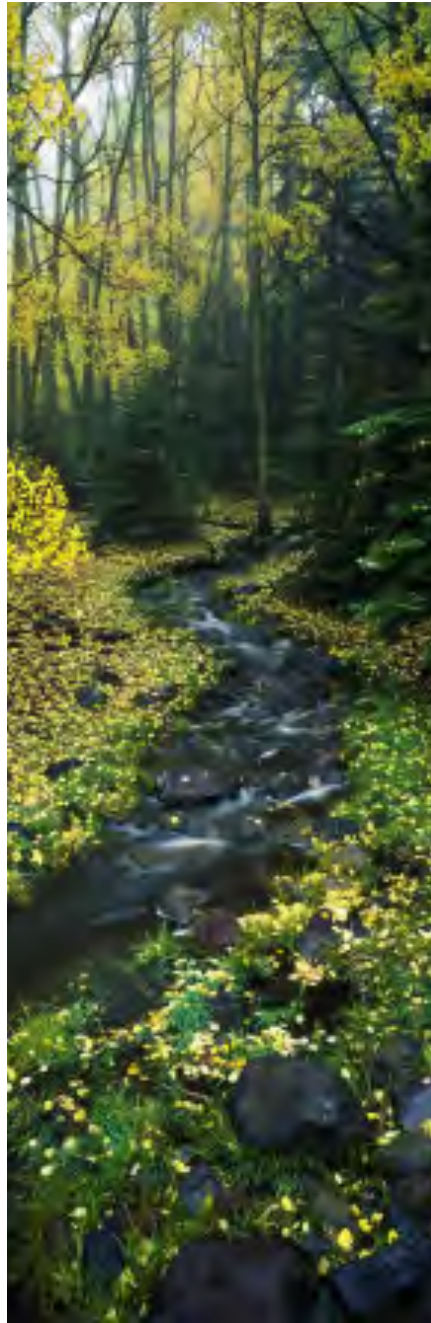
UNKNOWN ARTIST
TREE LINED ROAD
ARCHIVAL COLOR PHOTOGRAPH
98 x 34 INCHES

LOCATION: JON M. HUNTSMAN HALL:MBA CAFE



UNKNOWN ARTIST
SINGLE BIRCH
ARCHIVAL COLOR PHOTOGRAPH
98 x 34 INCHES

LOCATION: JON M. HUNTSMAN HALL:MBA CAFE



UNKNOWN ARTIST
CREEK
ARCHIVAL COLOR PHOTOGRAPH
98 x 34 INCHES

LOCATION: JON M. HUNTSMAN HALL:MBA CAFE



UNKNOWN ARTIST
INDIAN OCEAN
ARCHIVAL COLOR PHOTOGRAPH
24 x 64 INCHES

LOCATION: JON M. HUNTSMAN HALL:QUIET STUDY G80



UNKNOWN ARTIST
ROCKS IN CANYON
ARCHIVAL COLOR PHOTOGRAPH
24 x 64 INCHES

LOCATION: JON M. HUNTSMAN HALL:QUIET STUDY G80



UNKNOWN ARTIST
LETTUCE FIELDS
ARCHIVAL COLOR PHOTOGRAPH
24 x 64 INCHES

LOCATION: JON M. HUNTSMAN HALL: QUIET STUDY G80



UNKNOWN ARTIST
WOODSTOCK GARDENS
ARCHIVAL COLOR PHOTOGRAPH
40 x 30 INCHES

LOCATION: JON M. HUNTSMAN HALL:MBA CAFE



ION ZUPCU (b. 1960)
JULY 30, 2004
COLOR PHOTOGRAPH
14 x 14 INCHES

LOCATION: JON M. HUNTSMAN HALL:QUIET STUDY 280



ION ZUPCU (b. 1960)
JANUARY 25, 2005
COLOR PHOTOGRAPH
14 x 14 INCHES

LOCATION: JON M. HUNTSMAN HALL:QUIET STUDY 280



ION ZUPCU (b. 1960)
MARCH 5, 2005 #1
COLOR PHOTOGRAPH
14 x 14 INCHES

LOCATION: JON M. HUNTSMAN HALL: QUIET STUDY 280

Ion Zupcu Biographical Statement

Ion Zupcu was born in Romania in 1960 and studied photography in Bucharest in the early 1980s. After moving to the U.S. in 1991, his introduction to the work of classic American photographers like Ansel Adams made him even more passionate about photography, and he devoted whatever time he had available to developing his skills as a photographer and printer. While initially focused on landscape, Zupcu became interested in still-life photography in the late 1990s, and over the past ten years, he has developed a number of distinct bodies of work featuring, among other things, bottles, fabrics, eggs, and folded paper. While beautiful in their presentation of objects and forms, Zupcu is fascinated more by the role that his photographs play for him as markers in time. His images serve as journal entries; they tell him who he was and what he was doing at the time he took the photograph. For him they are essential components in constructing his memories and thereby his sense of identity.

Ion Zupcu has exhibited his photographs nationally and internationally, and his work has been published in a number of publications, including B&W Magazine and Lens Work. His photographs are now represented in several public and private collections including the Museum of Fine Arts Houston, the Detroit Institute of Art, The University of Michigan Museum of Art, the Dayton Art Institute, and the Ialomita County Museum of Art, Romania.

Biographical Statement courtesy of Gallery 339