

The Art Collection of



Wharton  
UNIVERSITY *of* PENNSYLVANIA





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**Maria O'Callaghan-Cassidy, CFM**  
Senior Director

Dear Colleagues,

Over the past several years the Wharton School, with input from our faculty, students and staff have expanded the school's art collection. Many of the pieces, in support of Philadelphia and its arts culture, were purchased from local galleries and depict local scenes. As the collection evolved, several works by University of Pennsylvania Alumni were included and its scope broadened to include mixed media works as well as international artists.

This catalogue is intended to serve as a summary of the works collected to date.

We hope you find inspiration and enjoyment in the collection.

Regards,

A handwritten signature in cursive script that reads "Maria O'Callaghan-Cassidy".

Maria O'Callaghan-Cassidy

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# The Collection

JAMES B. ABBOTT (b. 1954)  
ATLANTIC CEDAR SWAMP, 2006  
GELATIN SILVER PRINTS  
THREE PANEL PANORAMA: 20 X 24 INCHES EACH

James B. Abbott (Philadelphia, PA, born 1954) has lived and worked in Philadelphia since 1980. His photographic subjects have ranged from the Berlin Wall to the Ben Franklin Bridge, from urban city-scapes to the solitude and rich natural beauty of outer Cape Cod. Regardless of subject, what consistently remains is an intense eye for composition, attention to detail and skill in the dark room.

All Abbotts' black and white prints are hand toned adding the unique richness.

Abbott received a BFA in photography from the Cranbrook Academy of Art, Bloomfield Hills, MI and in 1984 completed his professional training by apprenticing with renowned American photographer Burk Uzzle. Abbott has received two Pennsylvania Council on the Arts Fellowship Awards and an SOS grant. Many important public and private collections contain Abbott's work, including the Allentown Museum of Art, Cranbrook Museum of Art, the Federal Reserve Bank, Philadelphia and in 2006 the work juried into The Print Center's 80th Annual International Competition: Photography was awarded the Philadelphia Museum of Art Purchase Prize.

Biography courtesy of The Print Center

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CORRIDOR



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UNTITLED: CAPE COD NATIONAL SEASHORE, 2005  
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Biography courtesy of The Print Center

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CORRIDOR



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

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 Tuwaletsiwa 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

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







TOM APPELQUIST (b. 1949)  
MISSISSIPPI, 2010-2011  
OIL ON CANVAS  
48 x 42 INCHES

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.

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Biographical Statement courtesy of the artist

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: ACROSS FROM WHARTON STORE/REPRO







YOSHITO ARICHI (b. 1949)  
SPACE-TIME 35, 1984  
ETCHING: 3/30  
20 x 25.5 INCHES

A 1972 graduate of Nihon University College of Art, Mr. Arichi has been a longtime Japanese printmaker. His artwork has always focused on abstract or nonrepresentational themes. Further studies were done in England, Australia, and the USA. He has developed his techniques while simultaneously sharing his expertise through teaching: he a professor of printmaking at Nihon University.

Often, the artist has included discs, squares and other geometric forms which develop dimensionality on the page. This effect is heightened with the use of texture. Sometimes Arichi will print with uninked plates to create different types of embossing on a heavy paper. Or he might choose to print on a delicate hand-made washi paper which is then collaged onto the backing. Shadows are often implied with the use of gradations in color. All these techniques combine to give us dynamic prints alive with both color and movement.

In 2007 the artist began two new series featured in a special exhibit at the Ren Brown Collection. One is a set of small prints exploring abstracted flowers. The other is a group of unique mixed-media fans. Papers are printed and embossed, then collaged over natural twigs. A small cherry branch is used for the handle. The artist has framed many of these exciting mixed-media works in Tokyo. The fans are mounted on black silk fabric and displayed in clear plastic boxes.

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: LOUNGE



YOSHITO ARICHI (b. 1949)  
SPACE-TIME 24B, 1981  
ETCHING: 14/40  
14.5 x 35.75 INCHES

A 1972 graduate of Nihon University College of Art, Mr. Arichi has been a longtime Japanese printmaker. His artwork has always focused on abstract or nonrepresentational themes. Further studies were done in England, Australia, and the USA. He has developed his techniques while simultaneously sharing his expertise through teaching: he a professor of printmaking at Nihon University.

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LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: LOUNGE



YOSHITO ARICHI (b. 1949)  
SPACE-TIME 23, 1981  
ETCHING: 13/40  
13.75 x 35.75 INCHES

A 1972 graduate of Nihon University College of Art, Mr. Arichi has been a longtime Japanese printmaker. His artwork has always focused on abstract or nonrepresentational themes. Further studies were done in England, Australia, and the USA. He has developed his techniques while simultaneously sharing his expertise through teaching: he a professor of printmaking at Nihon University.

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LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: LOUNGE





MARTHA ARMSTRONG (b. 1940)

FLAGS, 1995

OIL ON CANVAS

48 x 60 INCHES

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](http://marthaarmstrong.com)

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: CORRIDOR



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

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](http://marthaarmstrong.com)

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: CORRIDOR



MICHAEL R. BARTMANN (b. 1962)  
BLACKSON I, 2009  
OIL ON PANEL  
40 x 40 INCHES

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

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: MBA LOUNGE





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

#### 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>

#### ABOUT THE WORK

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.

LOCATION: JON M. HUNTSMAN HALL: GROUND FLOOR





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

#### BIOGRAPHY

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Biography reprinted from the Smithsonian American Art Museum webpage:  
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#### ABOUT THE WORK

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.

LOCATION: JON M. HUNTSMAN HALL: GROUND FLOOR



NATVAR BHAVSAR  
R-THA  
ACRYLIC ON CANVAS  
92 x 96 INCHES

Born 1934 in Gothava, India to a wealthy family, Natvar Bhavsar earned diplomas from Bombay State Higher Arts School in 1958 and 1959 and then earned a Bachelor of Arts degree from Gujarat University in 1960. Bhavsar earned a Master of Fine Arts degree from the University of Pennsylvania School of Design in 1965.

Bhavsar attained prominence as an artist in India by age 19, working primarily in the Cubist vein. After moving to New York City, he became influenced by the freedom of abstract painting. His style evolved into abstract expressionism and color field painting, and his works often feature a hazy object (absent of direct lines or geometric shapes) in the center of a solid canvas, that projects an astral-like mass of color.

Employing some techniques from the Indian tradition of sand painting, Bhavsar paints in an improvisational manner, "soaking the canvas with acrylic-based liquid binders that absorb and hold the fine pigment powder. He applies the base using a sifting technique with a screen, during which layers of fine, concentrated pigment are sprinkled and drizzled over the canvas (or paper), which is laid out on the floor so that the artist can walk around the painting and work on it from all sides."

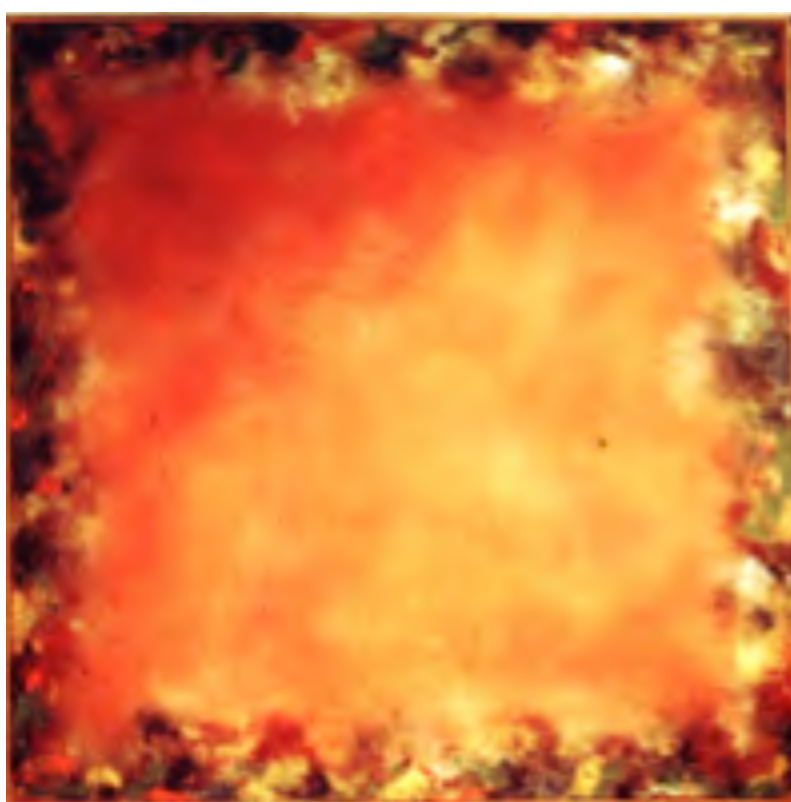
Bhavsar primarily shows his work at the Sundaram Tagore Gallery in New York and the ACP Viviane Ehrli Gallery in Zurich, Switzerland, along with Pundole Art Gallery in Bombay, India. He has been exhibiting his works in one-man shows since 1970. In 2007, the Jane Voorhees Zimmerli Art Museum at Rutgers University sponsored an exhibition of about 50 of Bhavsar's works. It was the first United States university to hold a one-man show of a South Asian artist.

Earlier in his career, Bhavsar was a John D. Rockefeller III Fund Fellow (1965 – 1966), a Guggenheim Foundation Fellow (1975 – 1976), and an Instructor of Art at the University of Rhode Island (1967 – 1969).

In 1980 and 1983, he participated in Executive Seminars at the Aspen Institute and, more recently, participated as a Cultural Leader at the World Economic Forums in Davos, Switzerland (2000) and New York (2002). Throughout his career, Bhavsar has associated with a number of acclaimed artists, most prominently, Mark Rothko (1903 – 1970) and Barnett Newman (1905 – 1970).

LOCATION: VANCE HALL: STAIRWELL





STANLEY BIELEN  
(portrait of) ALVIN SHOEMAKER, 1995  
OIL ON CANVAS  
31 x 24 INCHES

Stanley Bielen was born in Rzeszow, Poland. He studied at the Pennsylvania Academy of Fine Arts. He currently lives in Philadelphia and teaches at the Fleisher Art Memorial of the Philadelphia Museum of Art. Bielen's work is part of the collections of the Hirshorn Museum, CBS Television and Goldman Sachs. He was the recipient of the 2003 Fred and Naomi Hazell Faculty Fellowship at the Samuel S. Fleisher Art Memorial of the Philadelphia Museum of Art.

Biography courtesy of William Baczek Fine Arts

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CORRIDOR



JULIUS BLOCH  
ALL AMERICAN  
OIL ON CANVAS  
24 x 20 INCHES

Julius Bloch (1888-1966) had a natural empathy for working people, whom he captured in moving portraits. He approached the subject of a stevedore, a prisoner, a factory worker, or a dispossessed farmer with the dignity and formality usually reserved for commissioned portraits. The financial hardships of Bloch's own family—German Jews who emigrated to Philadelphia in 1893—made him attentive to the emotional burdens of the Depression, its crushing effect on the morale of the average person.

Bloch lived with his family on Uber Street in North Philadelphia for most of his life. He trained at the Pennsylvania Museum and School and later at the Pennsylvania Academy of the Fine Arts, where he was greatly influenced by the legacy of Thomas Eakins.

Though the onset of the Depression seemed to Bloch and his contemporaries to signal the death of American culture, the 1930s would prove to be a stimulating, generative period in American art. By the end of the decade, Julius Bloch would be transformed from an unknown Philadelphia painter to a social realist with a national reputation.

Bloch's compassionate identification with the suffering of innocent people naturally drew him to the Black community, which was faced with racial discrimination as well as economic privations. Powerful images of lynching in his work of the 1930s were followed by sympathetic portraits of Black community leaders and artists such as Horace Pippin.

Approximately forty paintings, drawings, and prints survey the range of the artist's career from 1912 to the early 1950s. Works owned by this Museum are supplemented by loans from other institutions and private collections, most notably that of Benjamin D. Bernstein, whose friendship for Bloch and his family has ensured the preservation of his work and archives. A special issue of the Museum Bulletin written by Patricia Likos accompanies the exhibition, which is supported in part by a grant from The Pew Memorial Trust.

Statement reprinted from Philadelphia Museum of Art

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CORRIDOR





MOE BROOKER (b. 1940)  
ANCIENT FUTURES, 2006  
MIXED MEDIA ON PANEL (PAINTSTICK, OIL PASTEL, OIL PAINT AND ENCAUSTIC)  
48 x 48 INCHES

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

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



MARKUS BRUGGISSER  
JAZZ AND POP SCHALLPLATENBULLE  
PRINT

LOCATION: LEONARD LAUDER HALL: GROUND FLOOR: LOBBY

gert & oia schubladenbühnen

funktion und schweben  
ausstellung im kunstgewerbemuseum berlin  
ausstellungsraum 60  
1. juli bis 13. august 1978

öffnungszeiten:

di-do 10-18 h

mi 10-17 h

sa so 10-12 h 14-17 h

mo geschlossen

organisiert durch den neuen berliner kunstverein nbk



PAUL BRUHWILLER  
FILM NOIR  
PRINT  
51 x 36 INCHES

LOCATION: LEONARD LAUDER HALL: GROUND FLOOR: LOBBY



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

Thomas Brummett (Born 1955, Colorado ) 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, Pfalzгалerie 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, Philadlephia,  
Collection of Senator Arlen Spector  
International Collections:  
Joaquim Paiva / Brazil  
AXA Insurance / Belgium

Biography Courtesy of Schmidt Dean Gallery

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR





Ruth's Tree

1950

Th. M. M. 1950

DAVID BURDENY (b. 1968)  
DRIFT 06, 11 and 18  
LAMBDA COLOR PHOTOGRAPHS  
EACH MOUNTED IMAGE: 43 x 43 INCHES

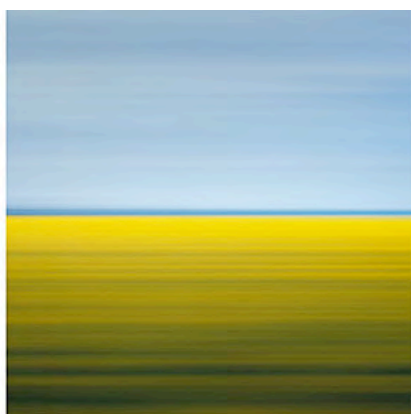
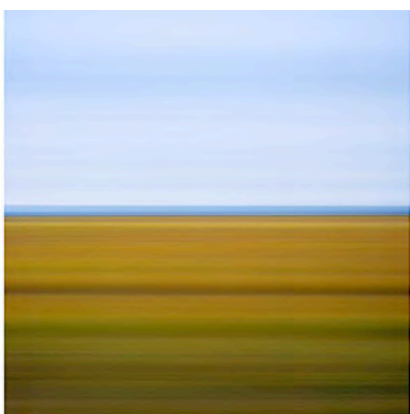
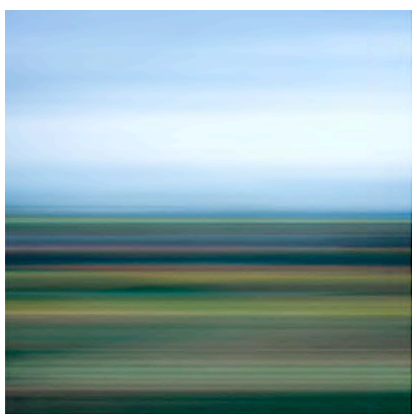
Born in Winnipeg, Manitoba Canada, David Burdeny (1968) has degrees in both Interior design and a Masters in Architecture. At the age of 12, David started to photograph the prairie landscape and make his own black and white prints in a makeshift darkroom that also served as his bedroom closet.

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

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



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

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 other 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 multifaceted, intricate structures of nature's ambiguous detail and capture movement and light in real time as well as capture infinite distance.

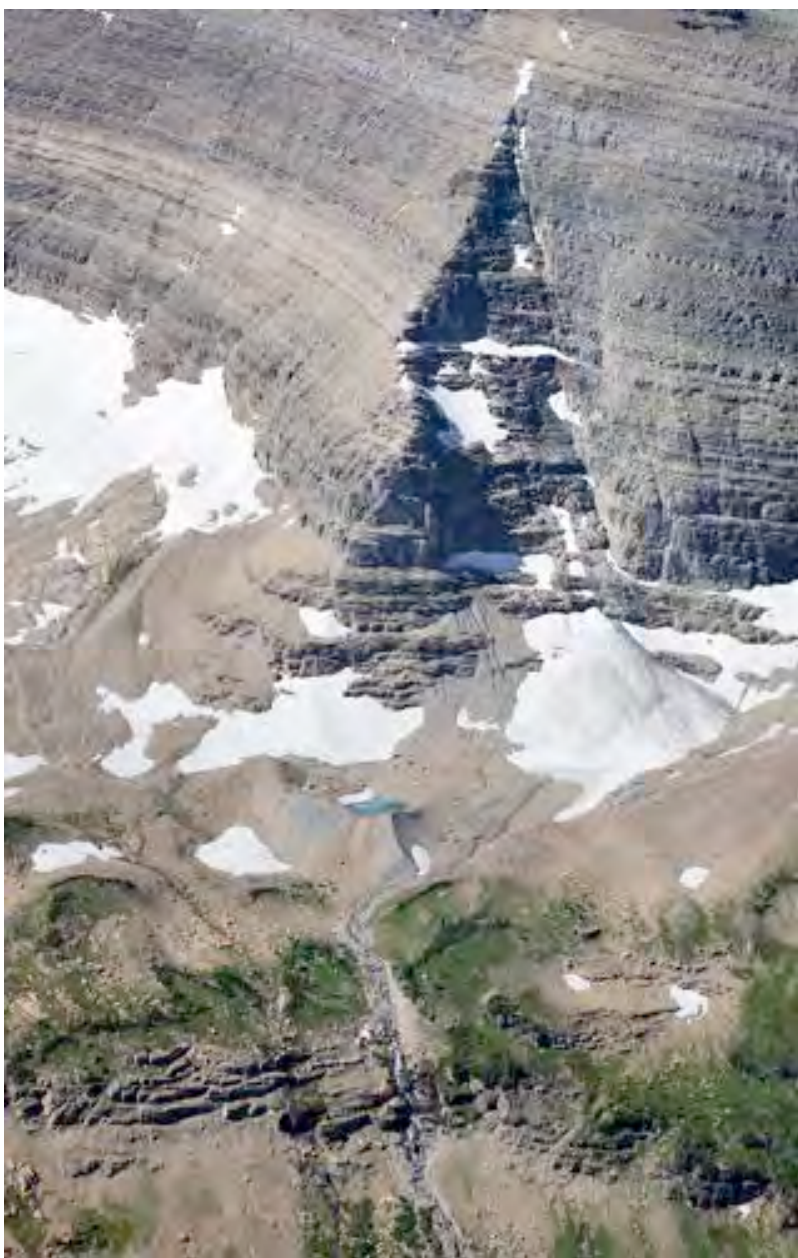
Space: foreground/background, near/far, become parallel subjects interacting with the content.

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 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 to attention the 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

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



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

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 other medium. Since then I have been making large format archival inkjet prints, as well as continuing my painting practice.

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Artist's Statement courtesy of Locks Gallery and the artist

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





DIANE BURKO (b. 1945)  
MID FLIGHT 3, 2011  
ARCHIVAL INKJET PRINT ON CANSON ETCHING RAG  
44 x 28 INCHES

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 other medium. Since then I have been making large format archival inkjet prints, as well as continuing my painting practice.

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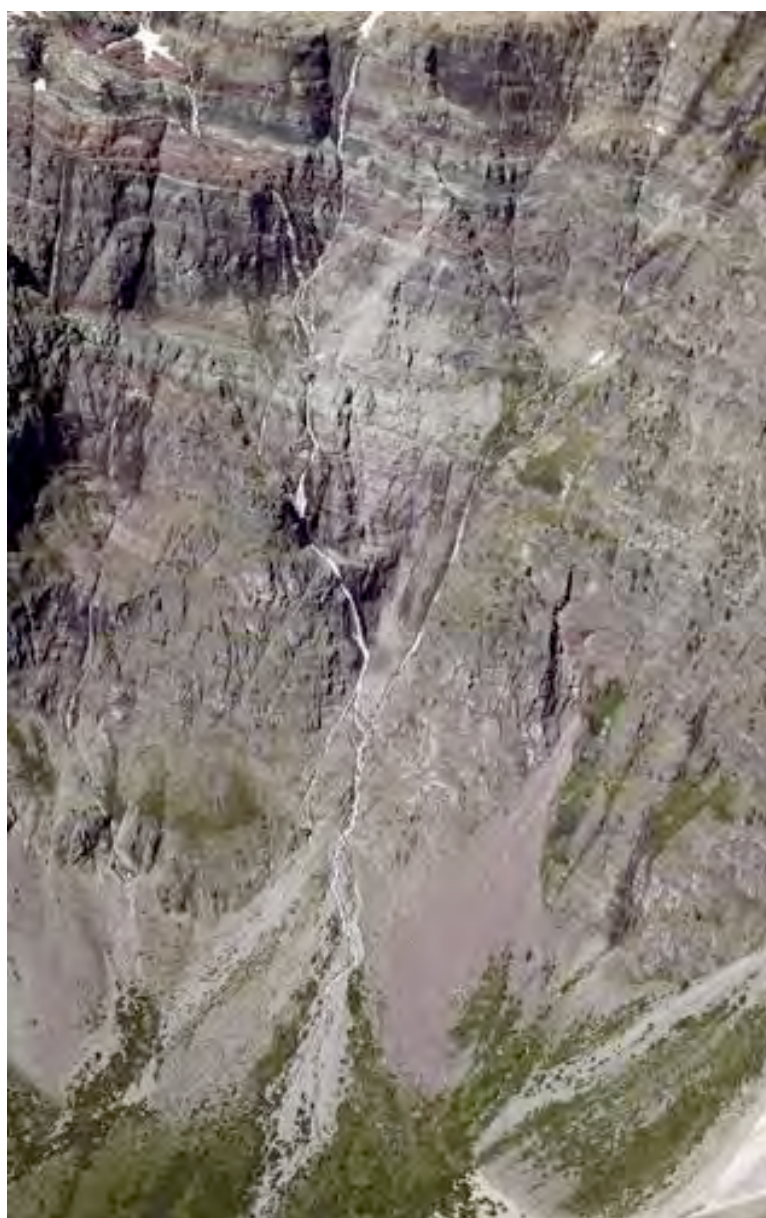
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Artist's Statement courtesy of Locks Gallery and the artist

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





DIANE BURKO (b. 1945)  
MIDWAY GEYSER I, JUNE 3, 2011  
ARCHIVAL INKJET PRINT ON CANSON ETCHING RAG  
40 x 60 INCHES

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 other medium. Since then I have been making large format archival inkjet prints, as well as continuing my painting practice.

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Artist's Statement courtesy of Locks Gallery and the artist

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CORRIDOR



DIANE BURKO (b. 1945)  
MIDWAY GEYSER 2, JUNE 3, 2011  
ARCHIVAL INKJET PRINT ON CANSON ETCHING RAG  
40 x 60 INCHES

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 other medium. Since then I have been making large format archival inkjet prints, as well as continuing my painting practice.

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Artist's Statement courtesy of Locks Gallery and the artist

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CORRIDOR



DIANE BURKO (b. 1945)  
SPERRY 1, 2011  
ARCHIVAL INKJET PRINT ON CANSON ETCHING RAG  
40 x 60 INCHES

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 other medium. Since then I have been making large format archival inkjet prints, as well as continuing my painting practice.

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Artist's Statement courtesy of Locks Gallery and the artist

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CAFE





LISA CALL (b. 1963)  
STRUCTURES #131  
FIBER/TEXTILE  
25 X 95 INCHES

Lisa Call is a visual artist that creates abstract contemporary textile paintings composed of her richly colored hand dyed fabric. Living in the southwest, her work is informed by the surrounding landscape and also her fascination with repetition. Her award winning artwork is exhibited internationally including Craft Forms at the Wayne Art Center, Fiber Art International, and Layers of Meaning at the Contemporary Crafts Museum in Portland, Oregon and is included in numerous private and public collections.

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CORRIDOR

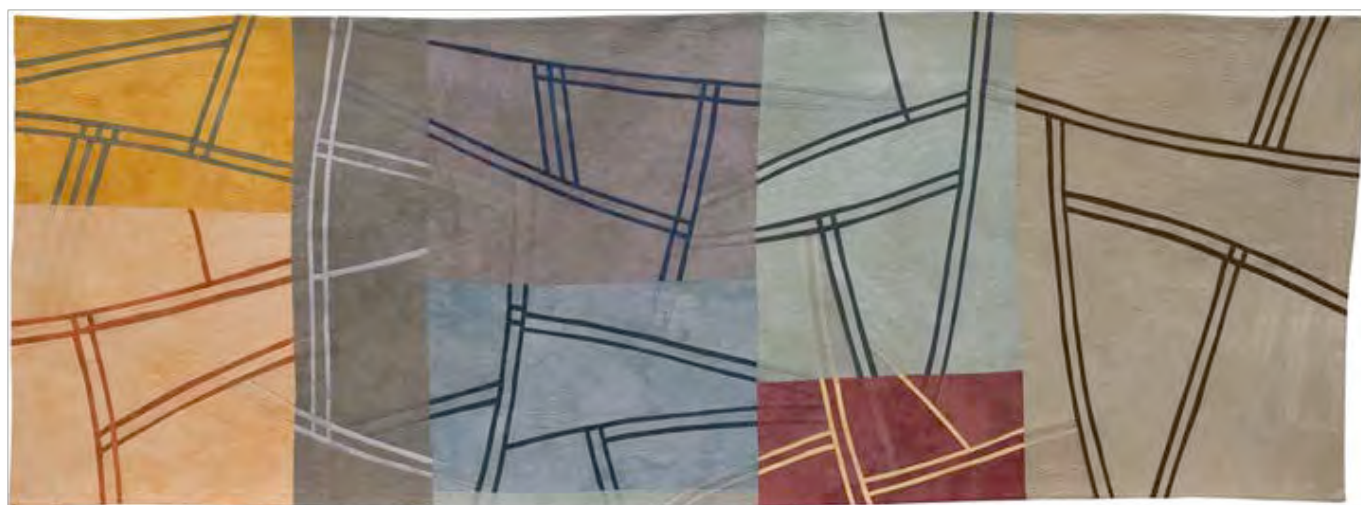




LISA CALL (b. 1963)  
STRUCTURES #60  
FIBER/TEXTILE  
33 X 80 INCHES

Lisa Call is a visual artist that creates abstract contemporary textile paintings composed of her richly colored hand dyed fabric. Living in the southwest, her work is informed by the surrounding landscape and also her fascination with repetition. Her award winning artwork is exhibited internationally including Craft Forms at the Wayne Art Center, Fiber Art International, and Layers of Meaning at the Contemporary Crafts Museum in Portland, Oregon and is included in numerous private and public collections.

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CORRIDOR

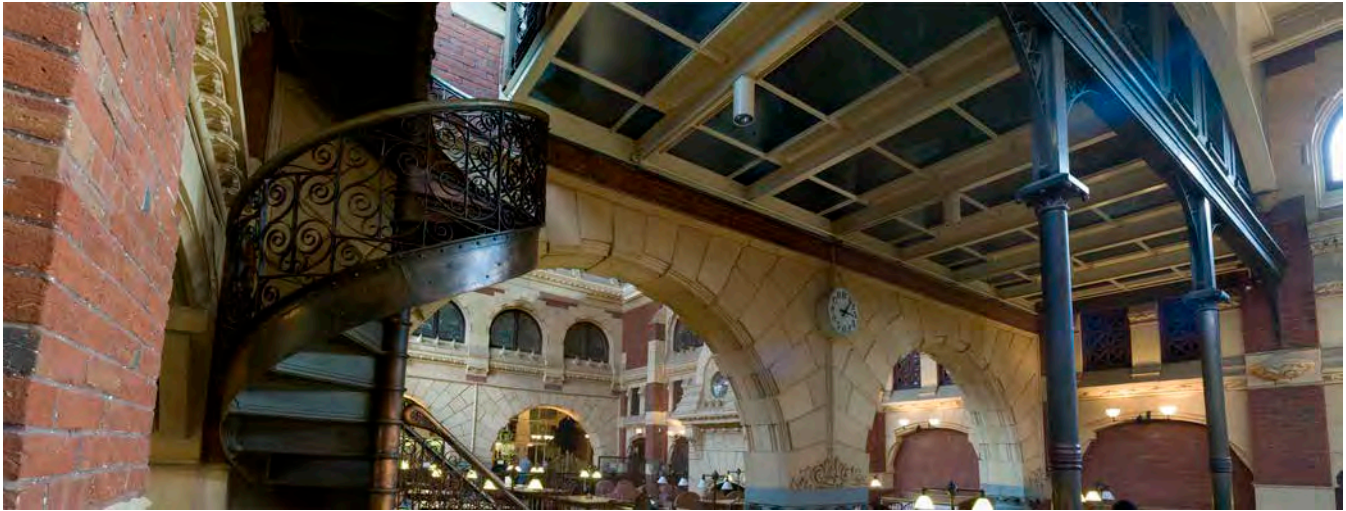


JOHN CARLANO (b.1956)  
FISHER FINE ARTS LIBRARY INTERIOR  
COLOR PHOTOGRAPH  
23 X 60 INCHES

John Carlano is a Philadelphia based photographer whose fine art work has been exhibited nationally and internationally since 1978. John has taught photography at The University of the Arts in Philadelphia since 1980.

Biography courtesy of John Carlano

LOCATION: VANCE HALL: FIRST FLOOR: WHARTON ADMISSIONS



JOHN CARLANO (b.1956)  
FISHER FINE ARTS LIBRARY EXTERIOR  
COLOR PHOTOGRAPH  
17 X 38 INCHES

John Carlano is a Philadelphia based photographer whose fine art work has been exhibited nationally and internationally since 1978. John has taught photography at The University of the Arts in Philadelphia since 1980.

Biography courtesy of John Carlano

LOCATION: VANCE HALL: FIRST FLOOR: WHARTON ADMISSIONS





GEORGE CHEMECHE (b.1934)  
THE COUCH  
OIL ON CANVAS  
72 x 60.25 INCHES

Born in Israel in 1934, this established American painter and printmaker's sensual and romantic yet rationally conceived screen prints featuring plants and flowers are associated with the Pattern & Decoration movement of the late 1960s and early 1970s.

In Chemeche's work, we can see how chosen motifs are repeated in order to cover a surface in a uniform way. The results often have a painterly feel, but remain systematic.

Chemeche trained at the Avni School of Art in Tel Aviv, Israel, and at the Ecole des Beaux Arts in Paris.

Solo Exhibitions:

- 1978 - Goldman Art Gallery, Haifa, Israel.  
1977 - Louis K. Meisel Gallery, New York. - Alexandra Monett Gallery, Brussels. - Givon Art Gallery, Tel Aviv, Israel.  
1974 - South Houston Gallery, New York. - Ray Landis Gallery, East Brunswick, New Jersey.  
1973 - Gala Gallery, Key Biscayne, Florida. - Art Asia Gallery, Cambridge, Mass. - Bertha Urdang Gallery, New York.  
1972 - Selected Artists Gallery, New York. - Mabat Art Gallery, Tel Aviv  
1971 - Goldman Art Gallery, Haifa, Israel.  
1970 - Modern Art Gallery, Old Jaffa.  
1969 - Dugith Art Gallery, Tel Aviv.

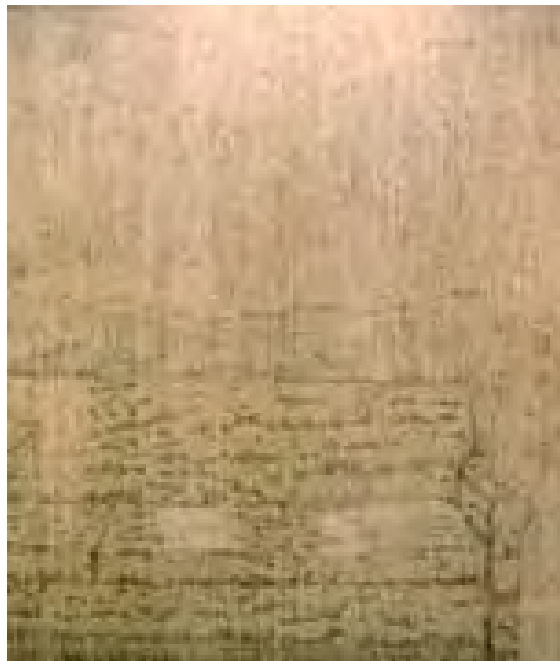
Museums and Private Collections:

- Herbert F. Johnson Museum of Art.  
Cornell University, Ithaca, New York.  
Eversan Museum, Syracuse, New York.  
Solomon R. Guggenheim Museum, New York.

Biography reprinted from Picassomio.com

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: LOUNGE





CHUO XIN-WEN  
SMALL TOWN, 1989  
MIXED MEDIA  
22 x 25.25 INCHES

LOCATION: STEINBERG-DIETRICH HALL: FIRST FLOOR: LOUNGE



ERIK CHMIL (b. 1968)  
SALINE (AFRICA)  
LAMBDA COLOR PHOTOGRAPH  
23.6 X 29.5 INCHES

Erik Chmil (born 1968) is always on the search for the meaningful detail, whether in urban architecture or the cantilevered landscape of the mountains. As a distanced observer with a penchant for helping himself to graphic formal language, he opens still views of nature and culture's changing relationships. "Who are you to dare come up here among us," the bright mountains in the background seem to admonish. And thus teach us humility amidst such mighty, indeed romantic scenery.

Courtesy of Lumas

LOCATION: VANCE HALL: FIRST FLOOR: WHARTON ADMISSIONS



MATTHEW CUSICK (b. 1970)  
MAPWORKS: KARA'S WAVE  
LAMBDA COLOR PHOTOGRAPH  
39.4 X 59.4 INCHES

Matthew Cusick, born 1970 in New York, USA  
Lives and works in Dallas, Texas, USA

In Matthew Cusick's impressive collages, mountains or oceans that are quite far apart in reality often lay directly side-by-side. The American artist generates powerful wave-images and landscapes from puzzled together pieces of maps, which he neatly cuts and evenly recombines. He takes the material from heavy atlases and other map books, working with box cutters and scissors. Growing weary of working with pencils and color, he bit-by-bit developed this very original, innovative visual language.

Maps impress him with their colors, forms, and designs. For him, they are the perfect working material as they directly transport him into a breathless, unexplored representational territory. The main themes in his pictures are the ocean and wave motifs. In particular, he was influenced by the tradition this motif in Japanese art. But Cusick himself came up with the idea of an enormous wave made of nothing but little pieces of oceanic charts. The delirious effect his often large-format pictures give off is created directly in the eye of the viewer. From the originally cartographic two-dimensionality grows a full-bodied, three-dimensional wave, which appears to surge out of the pictorial space. This metamorphosis also functions the other way around. Imagine: if the shape of Italy were compared to a boot in real life, what fantastic presentation of the world would Cusick give with his three-dimensional map pictures? The original inscription of the single map pieces invokes a sensual transformation, in which well known, but also not so well known, areas of the world are developed into new geographic contexts. Each image depicts that piece of the world as a selected element of itself: a wave from a cartographic ocean, a fictive highway landscape from real street maps—real and fantasy worlds could not more brilliantly collide.

Courtesy of Lumas

LOCATION: VANCE HALL: FIRST FLOOR: WHARTON ADMISSIONS



MATTHEW CUSICK (b. 1970)  
MAPWORKS: COURSE OF EMPIRE  
LAMBDA COLOR PHOTOGRAPH  
39.4 X 59.4 INCHES

Matthew Cusick, born 1970 in New York, USA  
Lives and works in Dallas, Texas, USA

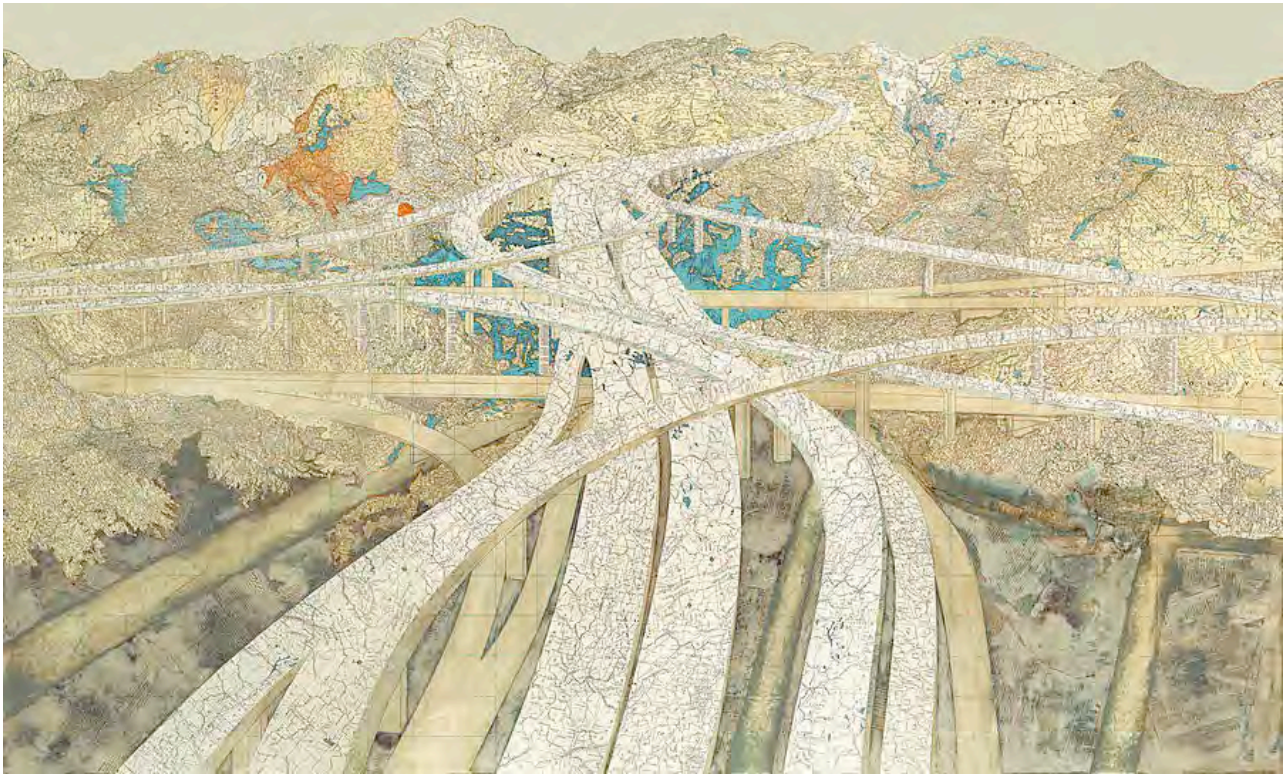
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Courtesy of Lumas

LOCATION: VANCE HALL: FIRST FLOOR: WHARTON ADMISSIONS





JAMES DUPREE (b. 1950)  
LEMON LIME, 2008  
GOLDEN LIGHT, 2008  
MIXED MEDIA ON PANEL  
11.75 X 60 INCHES EACH

Artist's Statement

Throughout my professional career, I have created bodies of work, or series, to illustrate a concept, direction, or idea. This approach has afforded me the opportunity to mirror concepts with specific artistic techniques.

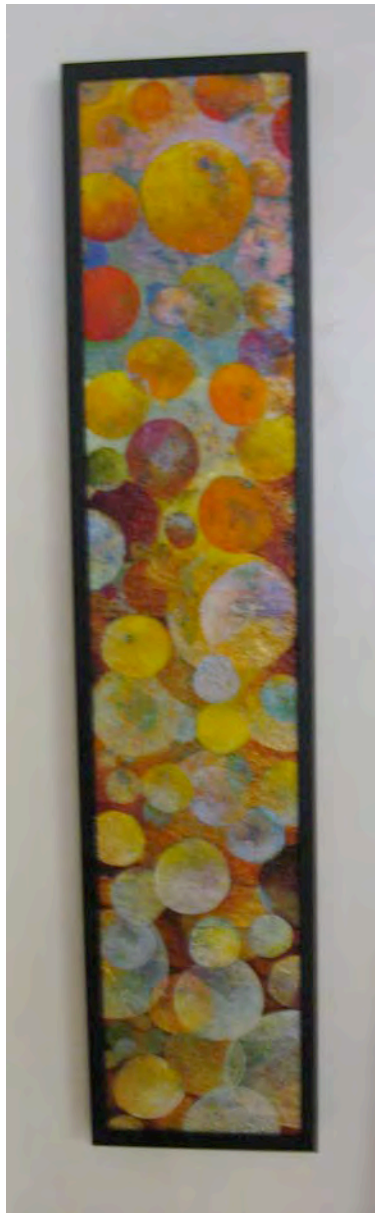
In my early works, such as the Totem series, produced during my residency at the Studio Museum of Harlem, I incorporated my traditional training in painting and sculpture with performance. In the Narrative Geometric Figurative Abstractions (N.G.F.A.) series, I combined mixed media collage with painted geometric patterns to create surfaces with a stained glass like appearance. This work, in addition to having incredibly decorative appearance, has strong social and political overtones expressed through cultural and universal symbols.

Many of my works, including the mural scale painting at the Broad Street Tower Records in Philadelphia, illustrate an attempt to create the feeling of sound and movement, particularly of Jazz music, through representational form and repetition of geometric shapes.

Until recently, my work has been characterized by a hybrid of figurative and non-figurative elements that juxtaposed African forms with contemporary references to American pop culture. My most recent series, Stolen Dreams and Forbidden Fruits, represents a turning point in my work--into a realm of complete abstraction where the boundaries between painting, collage, printmaking, and draftsmanship are blurred.

My work allows me to speak truth to the injustices of my world, show the beauty of the experiences of my life, and explore the limitations of the materials and techniques of my artistic foundations. I attempt to decipher negative experience in positive ways through my art.

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CAFE



H.G.ESCH 9b. 1964)  
MEGACITIES IV  
LAMBDA COLOR PHOTOGRAPH  
19.7 X 72 INCHES

H.G. Esch (1964 born in Neuwied/Rhine, Germany) has worked successfully as an architectural photographer for the major offices that effectively design today's urban space and that of the future. His passion for his work often makes him forget the boundaries between commissioned and freelance jobs.

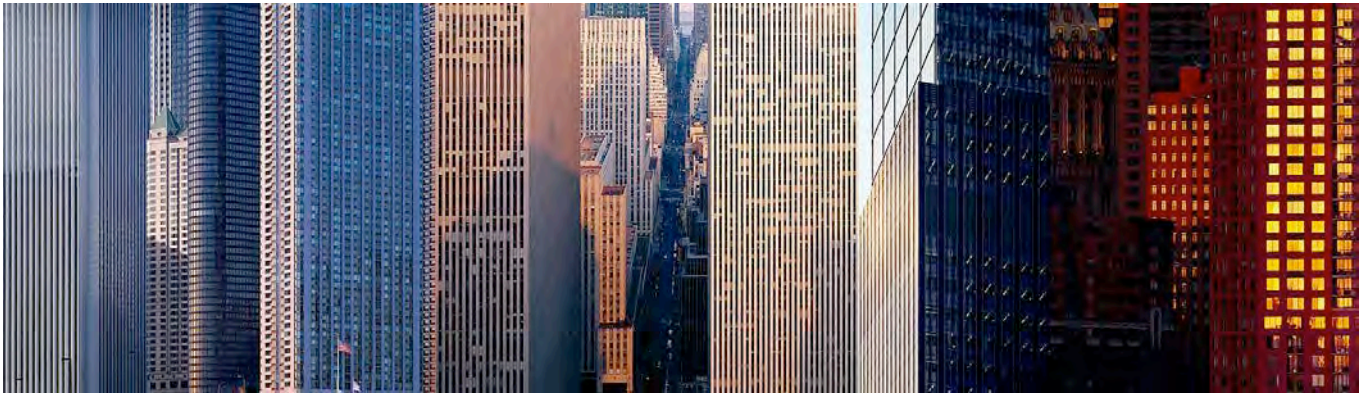
Spaces pile up in the air and H.G. Esch's architecture photographs present where narrow megacities become even narrower in a highly aesthetic, image-filling density. Esch learned the craft classically; the buildings and cities that he documents reads like a list of powerful economic centers of the globe. Supplementing and complementing his work are the images of the gigantic housing blocks of those who keep these economic and production machines going.

H.G. Esch meticulously observes the changing of light at the Chrysler Building in New York, one of the historic landmarks of the emerging United States and its early economic success. The elegant crown of the office tower in the style of American Art Déco changes from deep brown, to rapturous violet to bright blue. It seems to be like a barometer of the mood change in nearby Wall Street, a place that has shaped the whole world since the thirties at the latest.

But the faces of the numerous other and new mega-cities are in unremitting change—the next building boom will bring with it new architectural fashions again summoning H.G. Esch to document them in classical perfection.

Biography and Artist's Statement courtesy of Lumas

LOCATION: VANCE HALL: FIRST FLOOR: WHARTON ADMISSIONS



STEFAN FAHRNLÄNDER (b. 1959)  
JUNGLE BAUMHAUS IX  
LAMBDA COLOR PHOTOGRAPH  
IMAGE: 29.9 X 34.6 INCHES FRAMED WITH NON GLARE GLASS

Sometimes, it's as if Stefan Fahrnländer inspires his subjects to life, or at least gives them a sort of will.

With a strong appreciation of the sculptural and architectural, the former master student of Ralf Kerbach designs his digital objects on the computer and unites different genres. Fahrnländer has received grants from the Berlin Senate, the Siemens Art Program and the Philip Morris Foundation. His work has recently been exhibited at the Digital Art Museum, Berlin, and in the Kunsthaus, Erfurt.

Stefan Fahrnländer Artist's Statement courtesy of Lumas

LOCATION: VANCE HALL: SECOND FLOOR: WHARTON COMPUTING







STEFAN FAHRNLÄNDER (b. 1959)  
BAUMHAUS X  
LAMBDA COLOR PHOTOGRAPH  
IMAGE: 29.9 X 34.6 INCHES FRAMED FOR NON GLARE GLASS

Sometimes, it's as if Stefan Fahrnländer inspires his subjects to life, or at least gives them a sort of will.

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Stefan Fahrnländer Artist's Statement courtesy of Lumas

LOCATION: VANCE HALL: SECOND FLOOR: WHARTON COMPUTING



ALINE FELDMAN (b. 1928)  
TO THE RIVER AND BEYOND, 2003  
WHITE LINE WOODCUT, EDITION OF 15  
48 X 32 INCHES

Aline Feldman (Columbia, MD, born 1928) creates large, colorful complex landscapes and cityscapes. She works in the labor intensive and technically challenging medium of white-line woodcut. In this method, each shape is outlined in white and shapes are inked by hand. This creates a graphic, yet soft and organic final print.

Feldman attended Indiana University, Bloomington, and studied woodcut in Japan with acclaimed printmaker Unichi Hiratsuka. She has had many solo exhibitions including those at Marsha Mateyka Gallery, Washington, DC; Mary Ryan Gallery, New York and Washington Printmakers Gallery, Washington, DC. Her work is in numerous public collections including the Library of Congress, Washington, DC; Nelson-Atkins Museum of Art, Kansas City, MO, and Smithsonian American Art Museum, Washington, DC.

Biography courtesy of The Print Center

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CORRIDOR





ALINE FELDMAN (b. 1928)  
SHADOW/LIGHT & TIME, 2000  
WHITE LINE WOODCUT, EDITION OF 25  
48 X 32 INCHES

Aline Feldman (Columbia, MD, born 1928) creates large, colorful complex landscapes and cityscapes. She works in the labor intensive and technically challenging medium of white-line woodcut. In this method, each shape is outlined in white and shapes are inked by hand. This creates a graphic, yet soft and organic final print.

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Biography courtesy of The Print Center

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CORRIDOR



ALINE FELDMAN (b. 1928)  
CITY EVENING, 1990  
WHITE LINE WOODCUT, EDITION OF 25  
48 X 32 INCHES

Aline Feldman (Columbia, MD, born 1928) creates large, colorful complex landscapes and cityscapes. She works in the labor intensive and technically challenging medium of white-line woodcut. In this method, each shape is outlined in white and shapes are inked by hand. This creates a graphic, yet soft and organic final print.

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Biography courtesy of The Print Center

LOCATION: JON M. HUNTSMAN HALL: THIRD FLOOR: CORRIDOR





STEVEN FORD (b. 1964)  
UNTITLED (SF100622R), 2010  
LINOCUT WITH CHINE COLLE  
43.875 x 29.625 INCHES

Steven Ford 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

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: STUDENT LOUNGE



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

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





MIKE GENO (b. 1970)  
MIMOLETTE, 2008  
GICLEE PRINT  
12 X 12 INCHES

Education:

MFA, Southern Illinois University, Carbondale, IL: painting and drawing  
BFA, Tyler School of Art, Temple University, Philadelphia, PA

Recent Juried Shows & Exhibitions:

2012 Studio Interview & Art Featured, NY Times ( April 2012)  
2012 Welcome Back : Highwire Gallery, Philadelphia, PA  
2012 Wedge + Fig: Cheese Portrait Print Exhibit, Philadelphia, PA  
2011 Culture Magazine: Cheese Portraits  
2011 Radius Gallery: Artspace Gallery, Richmond, VA

Teaching:

2002-2012 Moore College of Art and Design, Philadelphia, PA  
2002-2010 The Art Institute of Philadelphia, Philadelphia, PA  
2003-2005 University of the Arts, Philadelphia, PA

Biography from [mikegeno.com](http://mikegeno.com)

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CAFE





MIKE GENO (b. 1970)  
HUNTSMAN, 2008  
GICLEE PRINT  
12 X 12 INCHES

Education:

MFA, Southern Illinois University, Carbondale, IL: painting and drawing  
BFA, Tyler School of Art, Temple University, Philadelphia, PA

Recent Juried Shows & Exhibitions:

2012 Studio Interview & Art Featured, NY Times ( April 2012)  
2012 Welcome Back : Highwire Gallery, Philadelphia, PA  
2012 Wedge + Fig: Cheese Portrait Print Exhibit, Philadelphia, PA  
2011 Culture Magazine: Cheese Portraits  
2011 Radius Gallery: Artspace Gallery, Richmond, VA

Teaching:

2002-2012 Moore College of Art and Design, Philadelphia, PA  
2002-2010 The Art Institute of Philadelphia, Philadelphia, PA  
2003-2005 University of the Arts, Philadelphia, PA

Biography from [mikegeno.com](http://mikegeno.com)

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CAFE



MIKE GENO (b. 1970)  
TEN PRETZELS, 2009  
GICLEE PRINT  
12 X 12 INCHES

Education:

MFA, Southern Illinois University, Carbondale, IL: painting and drawing  
BFA, Tyler School of Art, Temple University, Philadelphia, PA

Recent Juried Shows & Exhibitions:

2012 Studio Interview & Art Featured, NY Times ( April 2012)  
2012 Welcome Back : Highwire Gallery, Philadelphia, PA  
2012 Wedge + Fig: Cheese Portrait Print Exhibit, Philadelphia, PA  
2011 Culture Magazine: Cheese Portraits  
2011 Radius Gallery: Artspace Gallery, Richmond, VA

Teaching:

2002-2012 Moore College of Art and Design, Philadelphia, PA  
2002-2010 The Art Institute of Philadelphia, Philadelphia, PA  
2003-2005 University of the Arts, Philadelphia, PA

Biography from [mikegeno.com](http://mikegeno.com)

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CAFE



MIKE GENO (b. 1970)  
SUSHI, 2008  
GICLEE PRINT  
12 X 12 INCHES

Education:

MFA, Southern Illinois University, Carbondale, IL: painting and drawing  
BFA, Tyler School of Art, Temple University, Philadelphia, PA

Recent Juried Shows & Exhibitions:

2012 Studio Interview & Art Featured, NY Times ( April 2012)  
2012 Welcome Back : Highwire Gallery, Philadelphia, PA  
2012 Wedge + Fig: Cheese Portrait Print Exhibit, Philadelphia, PA  
2011 Culture Magazine: Cheese Portraits  
2011 Radius Gallery: Artspace Gallery, Richmond, VA

Teaching:

2002-2012 Moore College of Art and Design, Philadelphia, PA  
2002-2010 The Art Institute of Philadelphia, Philadelphia, PA  
2003-2005 University of the Arts, Philadelphia, PA

Biography from [mikegeno.com](http://mikegeno.com)

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CAFE



MIKE GENO (b. 1970)  
TASTYKAKE, 2008  
GICLEE PRINT  
12 X 12 INCHES

Education:

MFA, Southern Illinois University, Carbondale, IL: painting and drawing  
BFA, Tyler School of Art, Temple University, Philadelphia, PA

Recent Juried Shows & Exhibitions:

2012 Studio Interview & Art Featured, NY Times ( April 2012)  
2012 Welcome Back : Highwire Gallery, Philadelphia, PA  
2012 Wedge + Fig: Cheese Portrait Print Exhibit, Philadelphia, PA  
2011 Culture Magazine: Cheese Portraits  
2011 Radius Gallery: Artspace Gallery, Richmond, VA

Teaching:

2002-2012 Moore College of Art and Design, Philadelphia, PA  
2002-2010 The Art Institute of Philadelphia, Philadelphia, PA  
2003-2005 University of the Arts, Philadelphia, PA

Biography from [mikegeno.com](http://mikegeno.com)

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CAFE





MIKE GENO (b. 1970)  
STRATHDON BLUE, 2011  
GICLEE PRINT  
12 X 12 INCHES

Education:

MFA, Southern Illinois University, Carbondale, IL: painting and drawing  
BFA, Tyler School of Art, Temple University, Philadelphia, PA

Recent Juried Shows & Exhibitions:

2012 Studio Interview & Art Featured, NY Times ( April 2012)  
2012 Welcome Back : Highwire Gallery, Philadelphia, PA  
2012 Wedge + Fig: Cheese Portrait Print Exhibit, Philadelphia, PA  
2011 Culture Magazine: Cheese Portraits  
2011 Radius Gallery: Artspace Gallery, Richmond, VA

Teaching:

2002-2012 Moore College of Art and Design, Philadelphia, PA  
2002-2010 The Art Institute of Philadelphia, Philadelphia, PA  
2003-2005 University of the Arts, Philadelphia, PA

Biography from [mikegeno.com](http://mikegeno.com)

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CAFE



HOWARD GREENBERG (b. 1957)  
DREAM LADDER, 1999  
MIXED MEDIA ON CANVAS  
72 x 72 INCHES

Education:

Vermont College, MFA , Visual Arts, 2000  
New College of the University of South Florida, BA, 1980  
Tyler School of Art, 1976 - 1977  
Georgetown University, 1974-1975

Solo Exhibitions:

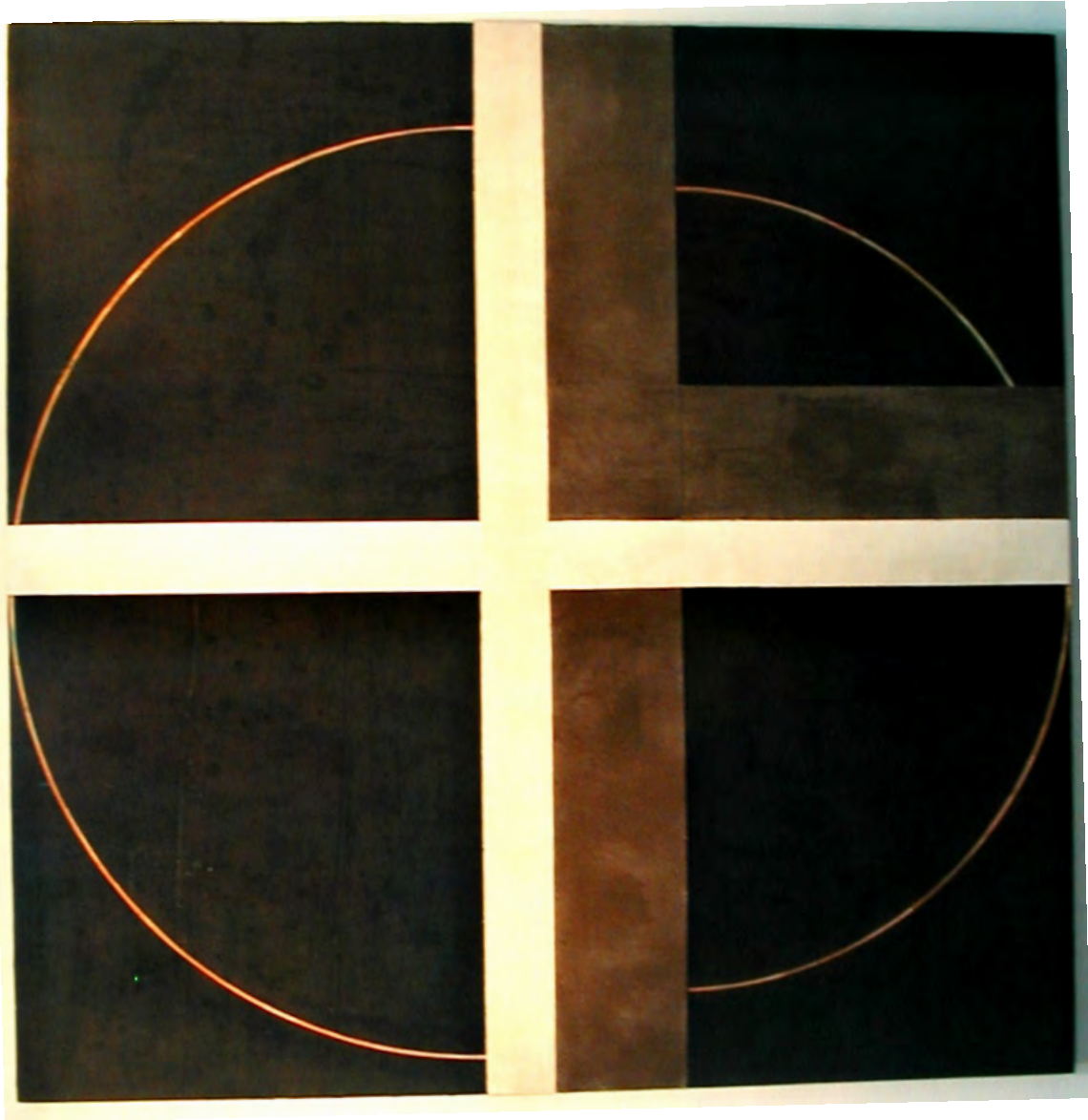
2005 Schmidt/Dean Gallery, Philadelphia, PA  
2003 University of Maine, Augusta, ME  
1998 Schmidt/Dean Gallery, Philadelphia, PA  
1997 Schmidt/Dean Gallery, Philadelphia, PA  
1995 Muhlenberg College, Allentown, PA  
1994 Open Space Gallery, Allentown, PA  
Schmidt/ Dean Gallery, Philadelphia, PA  
1992 Tangerine Fine Arts, Harrisburg, PA  
1990 Schmidt/Dean Gallery, Philadelphia, PA  
1989 Open Space Gallery, Allentown, PA

Selected Public & Corporate Collections:

Allentown Art Museum  
Bank of Japan  
Art Omi Foundation  
The Wilmington Trust  
Pepsi  
The Vanguard Group  
Swiss Re  
Ikon  
First Union  
Lafayette College

Biography courtesy of Schmidt Dean Gallery

LOCATION: STEINBERG-DIETRICH HALL: FIRST FLOOR: ATRIUM



ANTONIA GUZMAN (b. 1954)  
ESPACIOS DE LIBERTAD, AUGUST 2009  
ACRYLIC ON SANDED CANVAS  
21.5 x 89 INCHES

Antonia Guzman lives and works in Buenos Aires Argentina. The first impact of Antonia Guzman's work is produced by the rich sensuous color she employs to entice the viewer to enter her personal world. The broad expanses of her lush reds, ochres, and blues form the basis of her geometric compositions, providing the platform from which she unveils her personal stories. From a formal point of view, Guzman's excellent training and impressive curriculum, as well as the realization of her artistic homage to Klee and Miro, and to that of the Argentine master, Xul Solar, assure her place within the current art world. Guzman has exhibited widely and is well known in Latin America, the United States, Canada, and Europe

Artist's Statement courtesy of Kaller Fine Arts

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: LOUNGE



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

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

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR







KATSUNORI HAMANISHI (B. 1949)  
SILENCE WORK NO. 15, 2005  
MEZZOTINT, EDITION OF 70  
56 X 21 INCHES

Katsunori Hamanishi (Tokyo, Japan, born 1949) is a printmaker who works with mezzotint to create images with both subtle detail and dynamic composition that explore spatial relationships.

He also works with aquatint, applying metallic foil to the surface of his prints. His work is celebrated for balancing calm and meditative qualities with the energetic tensions of inanimate and natural objects.

Hamanishi graduated from Tokai University, Japan, and studied at the University of Pennsylvania on a grant from the Cultural Affairs Agency. His work has been exhibited internationally in Paris, Belgium, Philadelphia, Tokyo, Kyoto, Cairo and San Francisco as well as in the Ibiza International Print Biennial; the Grenchen International Triennial and the Valparaiso International Exhibition, Chile. His work is found in many public collections including the Museum of Modern Art, New York; The Art Institute of Chicago and the Library of Congress, Washington, DC.

Biography courtesy of The Print Center

LOCATION: STEINBERG-DIETRICH HALL: FIRST FLOOR: LOUNGE



RALPH HARGARTEN  
WATERFALLS IV  
LAMBDA COLOR PHOTOGRAPH  
29.5 x 47.2 INCHES

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

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: MBA CAFE



RALPH HARGARTEN  
WATERFALLS V  
LAMBDA COLOR PHOTOGRAPH  
29.5 x 47.2 INCHES

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,  
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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.

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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

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: MBA CAFE

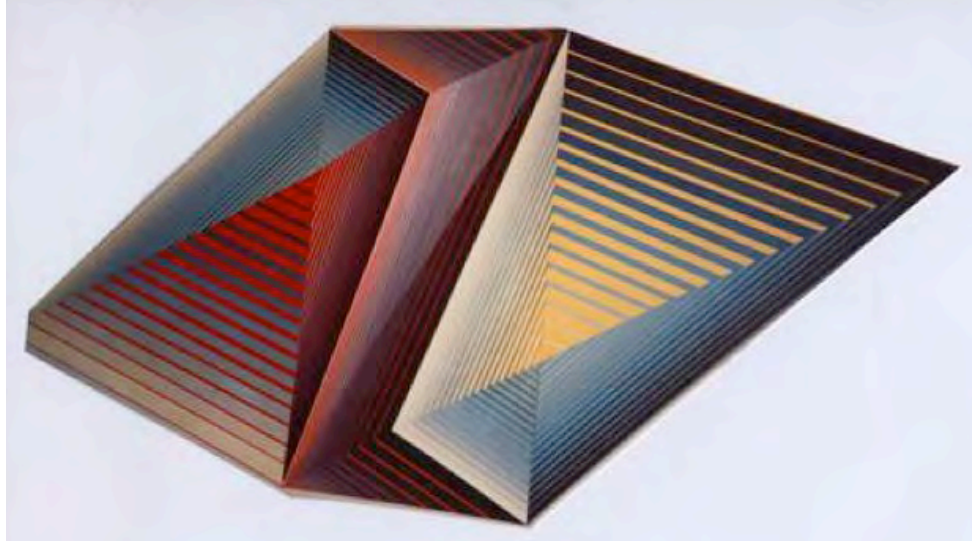






YOKO HARU (b. 1930's)  
UNTITLED, c. 1983  
ACRYLIC ON SHAPED CANVAS  
66 x 132 x 6 INCHES

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: LOUNGE



SIDNEY HURWITZ (b. 1932)  
HULETTS IV, 2000  
ETCHING WITH WATERCOLOR, EDITION OF 20  
22 X 30 INCHES

Sidney Hurwitz (Newton, MA, born 1932) mines the American industrial legacy for source material, creating large scale intaglio prints depicting industrial and urban architectural forms. Hurwitz began his studies at the School of the Worcester Art Museum and received a Bachelor of Arts degree at Brandeis University and a Master of Fine Arts degree at Boston University. Under a Fulbright Fellowship he continued his studies in Germany at the Stuttgart Academy of Art and in Maine at the Skowhegan School.

He has exhibited his work widely both in nationally and internationally including solo exhibitions in England at Oxford Gallery and Art Space Gallery and in the United States at the Boston Public Library; Newport Art Museum; Mary Ryan Gallery, New York; Franz Bader Gallery, Washington, D.C. and University of Utah, Salt Lake City. The artist received a number of awards, among them a Fulbright Fellowship, a Louis Comfort Tiffany Award, National Institute of Arts and Letters Prize and a fellowship from the Massachusetts Artists Foundation. He is a member of the National Academy of Design. Hurwitz's work is included in numerous public collections. Among them are the Museum of Modern Art, the Boston Museum of Fine Arts, the Worcester Art Museum, Library of Congress Print Collection, the Boston Public Library Print Collection, Victoria and Albert Museum, the Krakow National Museum and the Federal Reserve Bank of Boston.

Biography courtesy of The Print Center

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CAFE



SIDNEY HURWITZ (b. 1932)  
SPARROWS POINT VI, 1996  
ETCHING WITH WATERCOLOR, EDITION OF 25  
30 X 22 INCHES

Sidney Hurwitz (Newton, MA, born 1932) mines the American industrial legacy for source material, creating large scale intaglio prints depicting industrial and urban architectural forms. Hurwitz began his studies at the School of the Worcester Art Museum and received a Bachelor of Arts degree at Brandeis University and a Master of Fine Arts degree at Boston University. Under a Fulbright Fellowship he continued his studies in Germany at the Stuttgart Academy of Art and in Maine at the Skowhegan School.

He has exhibited his work widely both in nationally and internationally including solo exhibitions in England at Oxford Gallery and Art Space Gallery and in the United States at the Boston Public Library; Newport Art Museum; Mary Ryan Gallery, New York; Franz Bader Gallery, Washington, D.C. and University of Utah, Salt Lake City. The artist received a number of awards, among them a Fulbright Fellowship, a Louis Comfort Tiffany Award, National Institute of Arts and Letters Prize and a fellowship from the Massachusetts Artists Foundation. He is a member of the National Academy of Design. Hurwitz's work is included in numerous public collections. Among them are the Museum of Modern Art, the Boston Museum of Fine Arts, the Worcester Art Museum, Library of Congress Print Collection, the Boston Public Library Print Collection, Victoria and Albert Museum, the Krakow National Museum and the Federal Reserve Bank of Boston.

Biography courtesy of The Print Center

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CAFE



SIDNEY HURWITZ (b. 1932)  
SPARROWS POINT 1, 1996  
ETCHING WITH WATERCOLOR, EDITION OF 25  
22 X 30 INCHES

Sidney Hurwitz (Newton, MA, born 1932) mines the American industrial legacy for source material, creating large scale intaglio prints depicting industrial and urban architectural forms. Hurwitz began his studies at the School of the Worcester Art Museum and received a Bachelor of Arts degree at Brandeis University and a Master of Fine Arts degree at Boston University. Under a Fulbright Fellowship he continued his studies in Germany at the Stuttgart Academy of Art and in Maine at the Skowhegan School.

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Biography courtesy of The Print Center

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CAFE





SIDNEY HURWITZ (b. 1932)  
HULETTS V11, 2000  
ETCHING WITH WATERCOLOR, EDITION OF 20  
22 X 30 INCHES

Sidney Hurwitz (Newton, MA, born 1932) mines the American industrial legacy for source material, creating large scale intaglio prints depicting industrial and urban architectural forms. Hurwitz began his studies at the School of the Worcester Art Museum and received a Bachelor of Arts degree at Brandeis University and a Master of Fine Arts degree at Boston University. Under a Fulbright Fellowship he continued his studies in Germany at the Stuttgart Academy of Art and in Maine at the Skowhegan School.

He has exhibited his work widely both in nationally and internationally including solo exhibitions in England at Oxford Gallery and Art Space Gallery and in the United States at the Boston Public Library; Newport Art Museum; Mary Ryan Gallery, New York; Franz Bader Gallery, Washington, D.C. and University of Utah, Salt Lake City. The artist received a number of awards, among them a Fulbright Fellowship, a Louis Comfort Tiffany Award, National Institute of Arts and Letters Prize and a fellowship from the Massachusetts Artists Foundation. He is a member of the National Academy of Design. Hurwitz's work is included in numerous public collections. Among them are the Museum of Modern Art, the Boston Museum of Fine Arts, the Worcester Art Museum, Library of Congress Print Collection, the Boston Public Library Print Collection, Victoria and Albert Museum, the Krakow National Museum and the Federal Reserve Bank of Boston.

Biography courtesy of The Print Center

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CAFE



SIDNEY HURWITZ (b. 1932)  
HULETTS 1, 2000  
ETCHING WITH WATERCOLOR, EDITION OF 20  
22 X 30 INCHES

Sidney Hurwitz (Newton, MA, born 1932) mines the American industrial legacy for source material, creating large scale intaglio prints depicting industrial and urban architectural forms. Hurwitz began his studies at the School of the Worcester Art Museum and received a Bachelor of Arts degree at Brandeis University and a Master of Fine Arts degree at Boston University. Under a Fulbright Fellowship he continued his studies in Germany at the Stuttgart Academy of Art and in Maine at the Skowhegan School.

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Biography courtesy of The Print Center

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CAFE



SIDNEY HURWITZ (b. 1932)  
BETHLEHEM XVI, 1998  
ETCHING WITH WATERCOLOR, EDITION OF 20  
30 X 22 INCHES

Sidney Hurwitz (Newton, MA, born 1932) mines the American industrial legacy for source material, creating large scale intaglio prints depicting industrial and urban architectural forms. Hurwitz began his studies at the School of the Worcester Art Museum and received a Bachelor of Arts degree at Brandeis University and a Master of Fine Arts degree at Boston University. Under a Fulbright Fellowship he continued his studies in Germany at the Stuttgart Academy of Art and in Maine at the Skowhegan School.

He has exhibited his work widely both in nationally and internationally including solo exhibitions in England at Oxford Gallery and Art Space Gallery and in the United States at the Boston Public Library; Newport Art Museum; Mary Ryan Gallery, New York; Franz Bader Gallery, Washington, D.C. and University of Utah, Salt Lake City. The artist received a number of awards, among them a Fulbright Fellowship, a Louis Comfort Tiffany Award, National Institute of Arts and Letters Prize and a fellowship from the Massachusetts Artists Foundation. He is a member of the National Academy of Design. Hurwitz's work is included in numerous public collections. Among them are the Museum of Modern Art, the Boston Museum of Fine Arts, the Worcester Art Museum, Library of Congress Print Collection, the Boston Public Library Print Collection, Victoria and Albert Museum, the Krakow National Museum and the Federal Reserve Bank of Boston.

Biography courtesy of The Print Center

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL:CAFE







WERNER JERKER (b.1944)  
PAPIER  
PRINT  
51 x 36 INCHES

Werner Jeker, born 1944, is one of the great figures of classic Swiss poster design. "Classic" means that he has been in the game for many years, and "Swiss" in this context means that his posters are technically perfect, the typography meticulous, the composition balanced, the concept clear, the layout clean and orderly, and, I'm sure, his posters are economically efficient and effective. In spite of all of these traditional, old fashioned values, Jeker's posters have a fresh look and a mysterious poetry. He is my favorite and strongest counter example whenever I run into some narrow minded "expert" that tries to convince me that a particular poster is no good because the designer "just used a photograph" instead of drawing a picture himself.

Biography reprinted from posterpage.com

LOCATION: LEONARD LAUDER HALL: GROUND FLOOR: LOBBY



WEI JIA (b. 1975)  
HUI SU, 2008  
MIXED MEDIA AND RICE PAPER ON CANVAS  
48 x 48 INCHES

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

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



DEBORAH KAHN (b. 1952)  
BLUE FIGURE, 2010  
OIL ON LINEN  
34 x 24 INCHES

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

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR



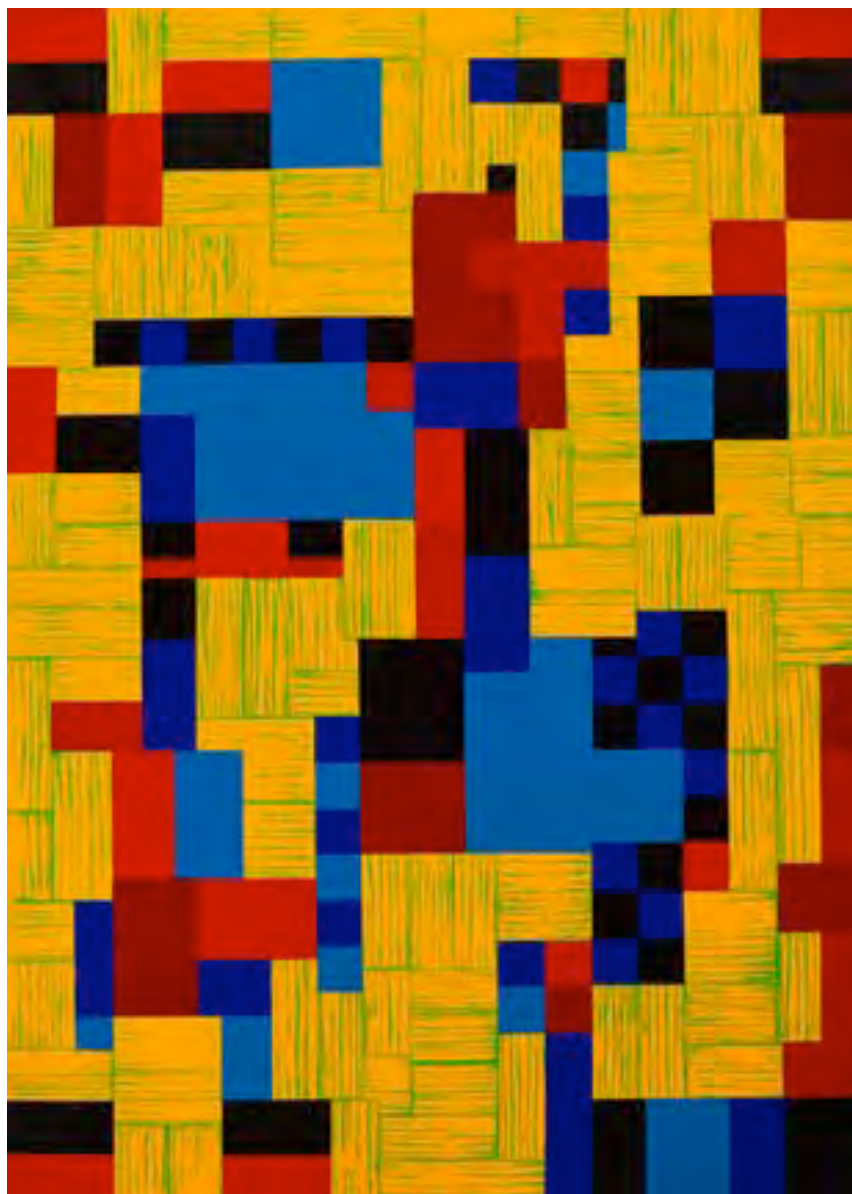
CHARLES KALICK (b. 1949)  
WALKING THE DOG, 2010  
ACRYLIC ON CANVAS  
66 x 47 INCHES

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

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: CORRIDOR





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

Born in Hanover, Pa in 1954  
BFA, Kutztown University

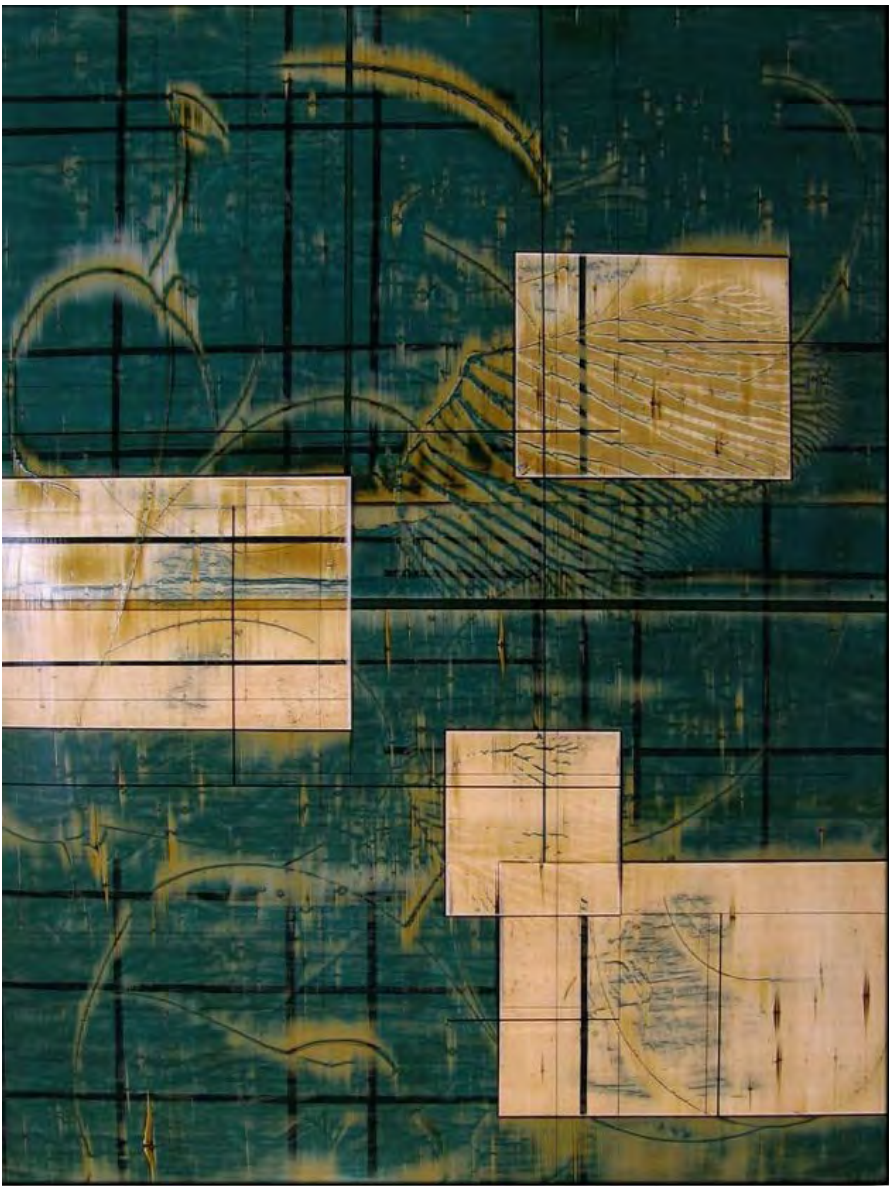
Painter Michael Kessler illuminates the ongoing dialogue between natural forces and the human need for order and meaning. Kessler's imagery evokes fossils, cells, lichen and the branching veins of ferns and trees, contextualizing these elements within the immaculate architectonic geometrics.

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

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



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

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

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



MICHAEL KESSLER (b. 1954)

TABOR, 2010

ACRYLIC ON PANEL

48 x 48 INCHES

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.

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Biography courtesy of Schmidt Dean Gallery and the artist

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







HENGKI KOENTJORO (b. 1963)  
MINIM  
LAMBDA COLOR PHOTOGRAPH  
25.2 X 25.2 INCHES

Hengki Koentjoro's fine art photography goes far beyond the perfect light and shadow drawings of black and white. A native Indonesian, he summits the peaks of the mountains of Java, where the air grows thin. The images he returns with are wide expanses and atmospheric, dense moments. Koentjoro is essentially both an ardent observer and fascinating sculptor of nature. He learned his craft at the Brooks Institute for Photography in Santa Barbara, California. For him, to see and feel nature is both freeing and inspirational. In order to translate a landscape directly into black and white, he lets his imagination run wild, slipping into surprising artistic roles. Thus he looks as if through the eyes of a Buddhist monk across the rainforests of Java from the temple site of Borobudur. Or composes a landscape drama of clouds and mountaintops, in which the spacious depths seems to be skillfully set in relation to concretely represented forms and proximities. The perspectives he employs in his images overwhelm time and again. Clouds and mountain-crests appear so high yet so near, as if the sky plays by different rules in Indonesia. Koentjoro lists Michael Kenna as his greatest role model; like Kenna, he has a fine sense for monochromatic tones and fosters a subject-oriented minimalism. His style thus appears astoundingly certain and rich in form. Shot in a dense, lively atmosphere and exaggerated through a narrative or visual drama, Koentjoro transforms fleeting snapshots of nature into lengthy moments of timeless, natural beauty.

Courtesy of Lumas

LOCATION: VANCE HALL: SECOND FLOOR: WHARTON COMPUTING



HENGKI KOENTJORO (b. 1963)  
TRANQUILITY  
LAMBDA COLOR PHOTOGRAPH  
25.2 X 25.2 INCHES

Hengki Koentjoro's fine art photography goes far beyond the perfect light and shadow drawings of black and white. A native Indonesian, he summits the peaks of the mountains of Java, where the air grows thin. The images he returns with are wide expanses and atmospheric, dense moments. Koentjoro is essentially both an ardent observer and fascinating sculptor of nature. He learned his craft at the Brooks Institute for Photography in Santa Barbara, California. For him, to see and feel nature is both freeing and inspirational. In order to translate a landscape directly into black and white, he lets his imagination run wild, slipping into surprising artistic roles. Thus he looks as if through the eyes of a Buddhist monk across the rainforests of Java from the temple site of Borobudur. Or composes a landscape drama of clouds and mountaintops, in which the spacious depths seems to be skillfully set in relation to concretely represented forms and proximities. The perspectives he employs in his images overwhelm time and again. Clouds and mountain-crests appear so high yet so near, as if the sky plays by different rules in Indonesia. Koentjoro lists Michael Kenna as his greatest role model; like Kenna, he has a fine sense for monochromatic tones and fosters a subject-oriented minimalism. His style thus appears astoundingly certain and rich in form. Shot in a dense, lively atmosphere and exaggerated through a narrative or visual drama, Koentjoro transforms fleeting snapshots of nature into lengthy moments of timeless, natural beauty.

Courtesy of Lumas

LOCATION: VANCE HALL: SECOND FLOOR: WHARTON COMPUTING



SHIGEKI KURODA (b. 1953)  
HORIZONS, 1989  
ETCHING: 49/50  
21 X 30 INCHES

LOCATION: STEINBERG-DIETRICH HALL: FIRST FLOOR: CORRIDOR



LI-LIAN (b. 1956)  
FISHING VILLAGE, 1986  
CHINESE PEASANT PAINTING  
24.5 x 26.5 INCHES

LOCATION: STEINBERG-DIETRICH HALL: FIRST FLOOR: LOUNGE





LIN DUN-XI (b. 1950)  
RED SUN, 1986  
PRINT  
19 X 31 INCHES

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: LOUNGE



MAX MASON (b. 1952)  
CALLED THIRD STRIKE, 2006  
OIL ON CANVAS  
26 x 72 INCHES

Max Mason (III) grew up in Lincoln, Massachusetts. After graduating from Vassar College with a degree in Geology in 1975 he came to Philadelphia to study at the University of Pennsylvania with Neil Welliver in 1981. He is represented by the Gross McCleaf Gallery where he has shown his landscape, still life and baseball paintings since 1985. He has painted several murals for the Philadelphia Mural Arts Program, and recently completed a 10'x 160' mural, "Pennsylvania Agriculture", for the State Farm Show Complex in Harrisburg. A life long baseball fan, he began painting baseball subjects at Penn and had a one person show of baseball paintings at the Butler Institute of American Art in 1991. He was commissioned by the Phillies to paint three 10'x 30' murals of Philadelphia baseball stadiums for Citizens Bank Park. In 2010 he started The BallPark Project, an endeavour to paint large, dynamic, fan oriented paintings of all 30 Major League Baseball ball parks. He blogs about his travels, the creation of the paintings and the ball parks themselves at [maxmasonartist/blog.com](http://maxmasonartist/blog.com).

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: LOUNGE





MAX MASON (b. 1952)  
TYING RUN, 2008  
OIL ON CANVAS  
40 X 48 INCHES

Max Mason (III) grew up in Lincoln, Massachusetts. After graduating from Vassar College with a degree in Geology in 1975 he came to Philadelphia to study at the University of Pennsylvania with Neil Welliver in 1981. He is represented by the Gross McCleaf Gallery where he has shown his landscape, still life and baseball paintings since 1985. He has painted several murals for the Philadelphia Mural Arts Program, and recently completed a 10'x 160' mural, "Pennsylvania Agriculture", for the State Farm Show Complex in Harrisburg. A life long baseball fan, he began painting baseball subjects at Penn and had a one person show of baseball paintings at the Butler Institute of American Art in 1991. He was commissioned by the Phillies to paint three 10'x 30' murals of Philadelphia baseball stadiums for Citizens Bank Park. In 2010 he started The BallPark Project, an endeavour to paint large, dynamic, fan oriented paintings of all 30 Major League Baseball ball parks. He blogs about his travels, the creation of the paintings and the ball parks themselves at [maxmasonartist/blog.com](http://maxmasonartist/blog.com).

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: CORRIDOR







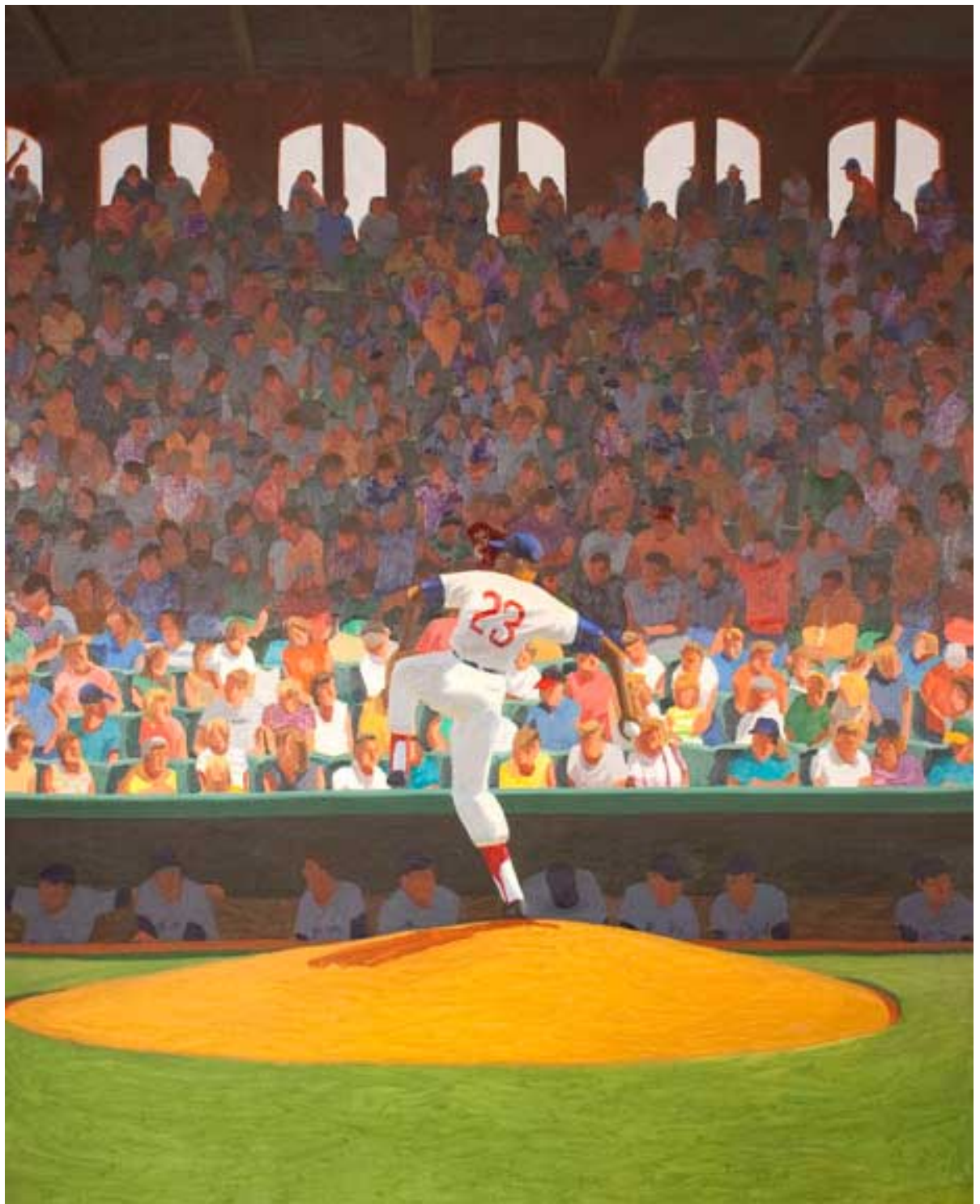


MAX MASON (b. 1952)  
TWENTY-THREE, 1998  
OIL ON CANVAS  
64 x 52 INCHES

Max Mason (III) grew up in Lincoln, Massachusetts. After graduating from Vassar College with a degree in Geology in 1975 he came to Philadelphia to study at the University of Pennsylvania with Neil Welliver in 1981. He is represented by the Gross McCleaf Gallery where he has shown his landscape, still life and baseball paintings since 1985. He has painted several murals for the Philadelphia Mural Arts Program, and recently completed a 10'x 160' mural, "Pennsylvania Agriculture", for the State Farm Show Complex in Harrisburg. A life long baseball fan, he began painting baseball subjects at Penn and had a one person show of baseball paintings at the Butler Institute of American Art in 1991. He was commissioned by the Phillies to paint three 10'x 30' murals of Philadelphia baseball stadiums for Citizens Bank Park. In 2010 he started The BallPark Project, an endeavour to paint large, dynamic, fan oriented paintings of all 30 Major League Baseball ball parks. He blogs about his travels, the creation of the paintings and the ball parks themselves at [maxmasonartist/blog.com](http://maxmasonartist/blog.com).

LOCATION: STEINBERG-DIETRICH HALL: FIRST FLOOR: LOUNGE





MAX MASON (b. 1952)  
DOUBLE PLAY AT CITIZENS BANK PARK, 2010  
OIL ON CANVAS  
36 x 60 INCHES

Max Mason (III) grew up in Lincoln, Massachusetts. After graduating from Vassar College with a degree in Geology in 1975 he came to Philadelphia to study at the University of Pennsylvania with Neil Welliver in 1981. He is represented by the Gross McCleaf Gallery where he has shown his landscape, still life and baseball paintings since 1985. He has painted several murals for the Philadelphia Mural Arts Program, and recently completed a 10'x 160' mural, "Pennsylvania Agriculture", for the State Farm Show Complex in Harrisburg. A life long baseball fan, he began painting baseball subjects at Penn and had a one person show of baseball paintings at the Butler Institute of American Art in 1991. He was commissioned by the Phillies to paint three 10'x 30' murals of Philadelphia baseball stadiums for Citizens Bank Park. In 2010 he started The BallPark Project, an endeavour to paint large, dynamic, fan oriented paintings of all 30 Major League Baseball ball parks. He blogs about his travels, the creation of the paintings and the ball parks themselves at [maxmasonartist/blog.com](http://maxmasonartist/blog.com).

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: LOUNGE





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

Education

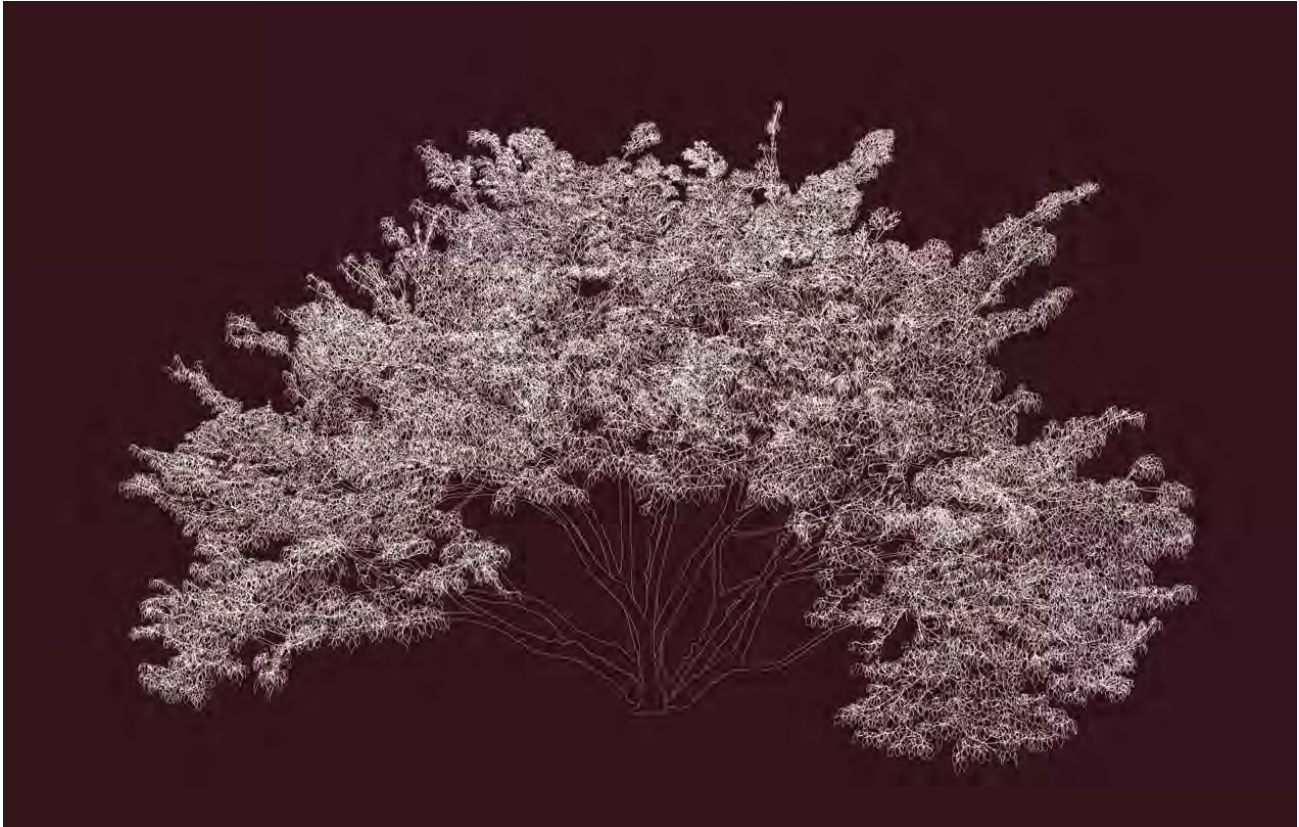
1985-9 University of Michigan, Ann Arbor, Michigan, BFA Painting and Sculpture  
1987-8 Syracuse University, Florence Italy  
1984 Carnegie Mellon University, Pittsburgh, Pennsylvania

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

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





GREGORY W. MILNE  
SHAKESPEARE, 2012-2013  
DIGITAL PHOTOGRAPHIC PRINTS  
6 PANELS, 24 X 24 INCHES EACH

I began the series 411 with the idea that a new land had opened up and we were the first generation that would explore it, this terra incognita. This, of course, was the Internet, the World Wide Web. The idea was to move across this uncharted landscape and turn information into images; the name of every body of water in the world becomes a sea of blue; a thousand short stories flow as streams of color. The name of every church, mosque or temple in the U.S. stretches into an endless yellow field; sentence fragments from every single sighting of Bigfoot ever recorded transforms into a primeval forest.

Interestingly, while I was able to gather this vast amount of information, I was never able to do anything with it. Only in the last four or five years have both printer and ink technologies progressed enough to allow the reproduction of, say, the name of every movie ever released in the U.S. in a five foot square format. Every word is legible, albeit with a magnifying glass, and the inks are archival.

Newer pieces include Man Smoking in Park, a collective consciousness sub-series that explores memories we all share. Does that scene exist in our memories, even subconsciously: a man smoking a cigarette in a park? If so, then I have written down his first name, and then his last. I have included the brand of cigarette he was smoking, the name of the park he was in, and the name of the newspaper he was reading. I have also approached personal terrain and started to explore information that surrounds myself with the sub-series Time Pieces. Documenting every hour of my life, and the hours of people around me, giving each a different color, and then overlapping them produces the tapestry of Family Portrait. Fields of color emerge and then, ultimately, disappear.

Future pieces include the quixotic Every Word in the World. As the title states, this is a list of every word in the world, the entire vocabularies of all 7300 languages currently spoken. A little more pedestrian, but equally challenging is Every Car Part; the name or reference number of every part from every vehicle ever manufactured. I am halfway through Every Television Episode Ever Aired in the U.S. and working on my second piece with my father David W. Milne, professor emeritus of statistical psychology at Bucknell University. He is helping me with Will You Kill Me, the exact odds of you (the viewer) killing me (the artist) through accident or malice.

LOCATION: STEINBERG-DIETRICH HALL: FIRST FLOOR: CORRIDOR





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

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

LOCATION: JON M. HUNTSMAN HALL: EIGHTH FLOOR: CORRIDOR



MARIANNE MITCHELL (b. 1958)  
MEDITATION 2, 2011  
ACRYLIC ON PANEL  
42 x 84 INCHES

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.

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Biographical Statement courtesy of the artist

LOCATION: JON M. HUNTSMAN HALL: EIGHTH FLOOR: CORRIDOR





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

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

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





MICHAEL PENN (b. 1969)  
13TH AND RACE, 2008  
ARCHIVAL INKJET PRINT, EDITION OF 45  
20 X 16 INCHES

Michael Penn (Philadelphia, PA, born 1969) is a street photographer who focuses most of his work on the city of Philadelphia. His black and white and color images are moody and intense. The rich blacks and high contrast of the black and white work lend the photographs an epic and highly dramatic aura. Penn states that his mission is to capture the ever-changing urban landscape.

"Being a 'Penn' was reason enough for me to photograph the city of Philadelphia," he says, "but it has also been a race against time, trying to capture the Philadelphia that I know before it changes too much."

Penn is a self taught photographer. His work has been featured in many publications including *LensWork* and *Black and White Magazine*.

Biography courtesy of The Print Center

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR



MICHAEL PENN (b. 1969)  
CITY HALL 2, 2009  
ARCHIVAL INKJET PRINT, EDITION OF 45  
20 X 16 INCHES

Michael Penn (Philadelphia, PA, born 1969) is a street photographer who focuses most of his work on the city of Philadelphia. His black and white and color images are moody and intense. The rich blacks and high contrast of the black and white work lend the photographs an epic and highly dramatic aura. Penn states that his mission is to capture the ever-changing urban landscape.

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Biography courtesy of The Print Center

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR



MICHAEL PENN (b. 1969)  
CITY VIEW, 2007  
ARCHIVAL INKJET PRINT, EDITION OF 45  
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Biography courtesy of The Print Center

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR





MICHAEL PENN (b. 1969)  
INDEPENDENCE MALL, 2008  
ARCHIVAL INKJET PRINT, EDITION OF 45  
20 X 16 INCHES

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Biography courtesy of The Print Center

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR





MICHAEL PENN (b. 1969)  
INQUIRER BUILDING, 2009  
ARCHIVAL INKJET PRINT, EDITION OF 45  
20 X 16 INCHES

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Biography courtesy of The Print Center

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR



MICHAEL PENN (b. 1969)  
PATCO, 2006  
ARCHIVAL INKJET PRINT, EDITION OF 45  
20 X 16 INCHES

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Biography courtesy of The Print Center

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR





MICHAEL PENN (b. 1969)  
PHL TAXI, 2010  
ARCHIVAL INKJET PRINT, EDITION OF 45  
20 X 16 INCHES

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Penn is a self taught photographer. His work has been featured in many publications including *LensWork* and *Black and White Magazine*.

Biography courtesy of The Print Center

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR





MICHAEL PENN (b. 1969)  
POST OFFICE, 2008  
ARCHIVAL INKJET PRINT, EDITION OF 45  
20 X 16 INCHES

Michael Penn (Philadelphia, PA, born 1969) is a street photographer who focuses most of his work on the city of Philadelphia. His black and white and color images are moody and intense. The rich blacks and high contrast of the black and white work lend the photographs an epic and highly dramatic aura. Penn states that his mission is to capture the ever-changing urban landscape.

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Biography courtesy of The Print Center

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR



MICHAEL PENN (b. 1969)  
READING TERMINAL MARKET, 2009  
ARCHIVAL INKJET PRINT, EDITION OF 45  
20 X 16 INCHES

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Biography courtesy of The Print Center

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR



MICHAEL PENN (b. 1969)  
SOUTH SIDE, 2008  
ARCHIVAL INKJET PRINT, EDITION OF 45  
20 X 16 INCHES

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Biography courtesy of The Print Center

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR



MICHAEL PENN (b. 1969)  
WATERWORKS, 2006  
ARCHIVAL INKJET PRINT, EDITION OF 45  
20 X 16 INCHES

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Biography courtesy of The Print Center

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR





MICHAEL PENN (b. 1969)  
SOUTH WALKWAY, 2007  
ARCHIVAL INKJET PRINT, EDITION OF 45  
20 X 16 INCHES

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Biography courtesy of The Print Center

LOCATION: JON M. HUNTSMAN HALL: FORUM: CORRIDOR



LIZ PRICE (B. 1959)  
FALL DAY, 2011  
OIL ON LINEN  
84 X 84 INCHES

Liz Price was born in 1959 in Louisville, Kentucky. She lived in New York for several years before coming to Philadelphia to attend the University of Pennsylvania, where she received her MFA in 1988. She has lived and worked here ever since.

Education

1988 University of Pennsylvania, Master of Fine Arts  
1984-85 Columbia University, post-graduate studies in painting and philosophy  
1984 Skowhegan School of Painting and Sculpture  
1981 University of Louisville, Bachelor of Arts

Experience

2005-2012 President, Board of Directors, Samuel S. Fleisher Art Memorial  
2007 Ballinglen Arts Foundation, Fellowship, Ballycastle, Ireland  
Art teacher - Baldwin School, Fleisher Art Memorial, various workshops  
1987-88 University of Pennsylvania, Teaching Assistant for Edmund Bacon

Selected Exhibitions

2010 Warm Springs Gallery, Warm Springs, Virginia, Group Exhibition  
2007 Pennsylvania Art Conservatory, Philadelphia Summer Group Exhibition  
2006 The Philadelphia Foundation, "The Art of Access", Group Exhibition  
2005 St. Andrew's School, Middletown, Delaware Solo Exhibition  
1998 Art in City Hall, Philadelphia, Group Exhibition  
1996 William Penn Charter School, Philadelphia, PA Juried Group Exhibition

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: CORRIDOR



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

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

LOCATION: STEINBERG-DIETRICH HALL: FIRST FLOOR: LOUNGE







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

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

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: MBA CAFE





TREY RATCLIFF (b. 1970)  
THE SPACESHIP OF TOKYO  
COLOR PHOTOGRAPH  
32 X 24 INCHES

I'm best known for, well, I suppose, my site, StuckInCustoms.com, which has become the #1 Travel Photography Blog on the internet. On average, the photos get over a million views a week, including a few from my mom. My work first became popular after I had the honor of having the first HDR photo ever to hang in the Smithsonian. After that, I was fortunate enough to be represented by Getty (who I have since dumped because they take 80%), been featured on the BBC, ABC, FOX, CBS, and NBC, and have had numerous showings around the world. I am known generally for the unique way in which I capture and process the world around me. I have my own "take" on HDR Photography, and you can see my free on my web site.

I grew up blind in one eye and this might have changed the way I view the world. I don't know. It's hard to be objective about the way one's brain was wired. My background is in computer science and math, so I bring an algorithm-like process to capturing the scene in such a way that it evokes memories in a palpable manner.

Statement Reprinted from Stuckincustoms website

LOCATION: VANCE HALL: FIRST FLOOR: WHARTON ADMISSIONS



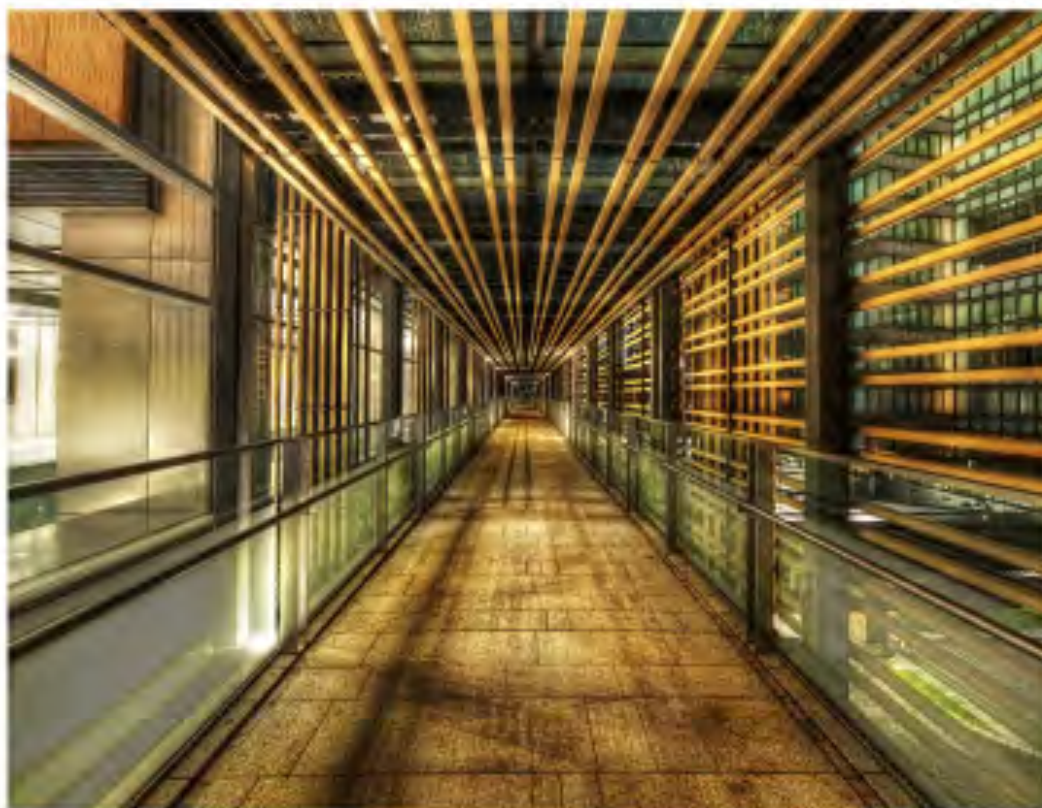
TREY RATCLIFF (b. 1970)  
TOKYO, TUNNEL OF SINGULARITY  
COLOR PHOTOGRAPH  
32 X 24 INCHES

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Statement Reprinted from Stuckincustoms website

LOCATION: VANCE HALL: FIRST FLOOR: WHARTON ADMISSIONS



TREY RATCLIFF(b. 1970)  
SECRET TOKYO  
COLOR PHOTOGRAPH  
32 X 24 INCHES

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Statement Reprinted from Stuckincustoms website

LOCATION: VANCE HALL: FIRST FLOOR: WHARTON ADMISSIONS





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

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.

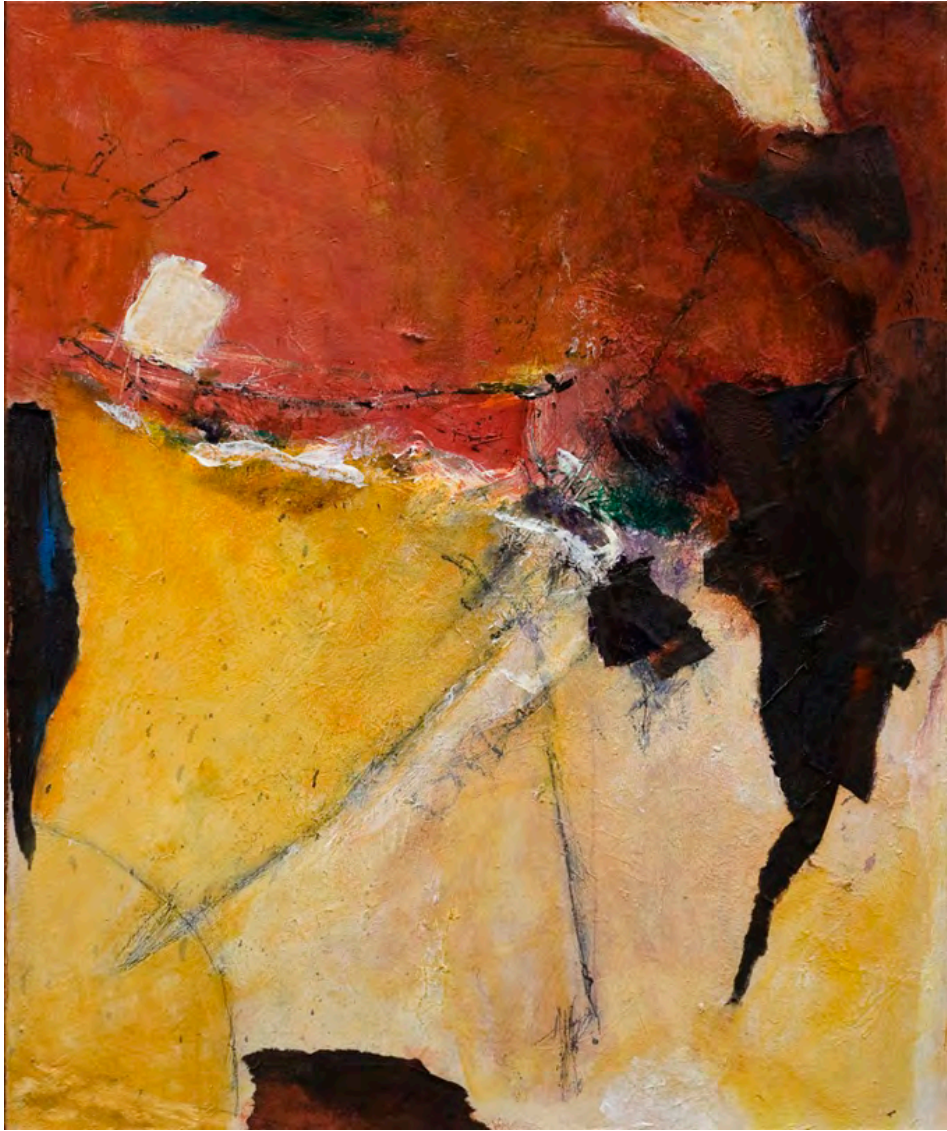
Recent Juried Shows & Exhibitions:

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

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



DALE O. ROBERTS (b. 1959)  
RIVER'S EDGE, 2010  
ENCAUSTIC ON PANEL  
40 x 46 INCHES

Dale O. Roberts received his AAS from Rochester Institute and graduated Cum Laude with a BFA in Painting and Drawing from the Tyler School of Art at Temple University in Philadelphia.

Dale is a representational artist whose specialty is encaustic painting, a hot wax medium. He has been painting for over twenty years.

Encaustic is a painting medium dating back to Roman times. Beeswax, resin and dry pigment are combined, heated and applied warm to rigid panels. The final step is a "burning-in" which fuses the painting layers, resulting in a luminous, textured, cloisonne-like surface. It is a rich and sumptuous finish. Dale has been honing his skills in this medium for over twenty years and is a master of the process.

Dale finds inspiration in the everyday objects and terrain of life and elevates them through his consummate skill with wax, pigment, color, line and composition to a level for further consideration by the viewer.

Biography courtesy of The Rosenfeld Gallery

LOCATION: VANCE HALL: FIRST FLOOR: HOOVER LOUNGE



AUGUSTE RODIN (1840-1917)

JEAN D'AIRE

BRONZE

APPROXIMATELY 41 X 14 INCHES

GIFT OF MR. AND MRS. JEFFREY H. LORIA IN HONOR OF SAUL P. STEINBERG

LOCATION: STEINBERG-DIETRICH HALL: ATRIUM







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

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.

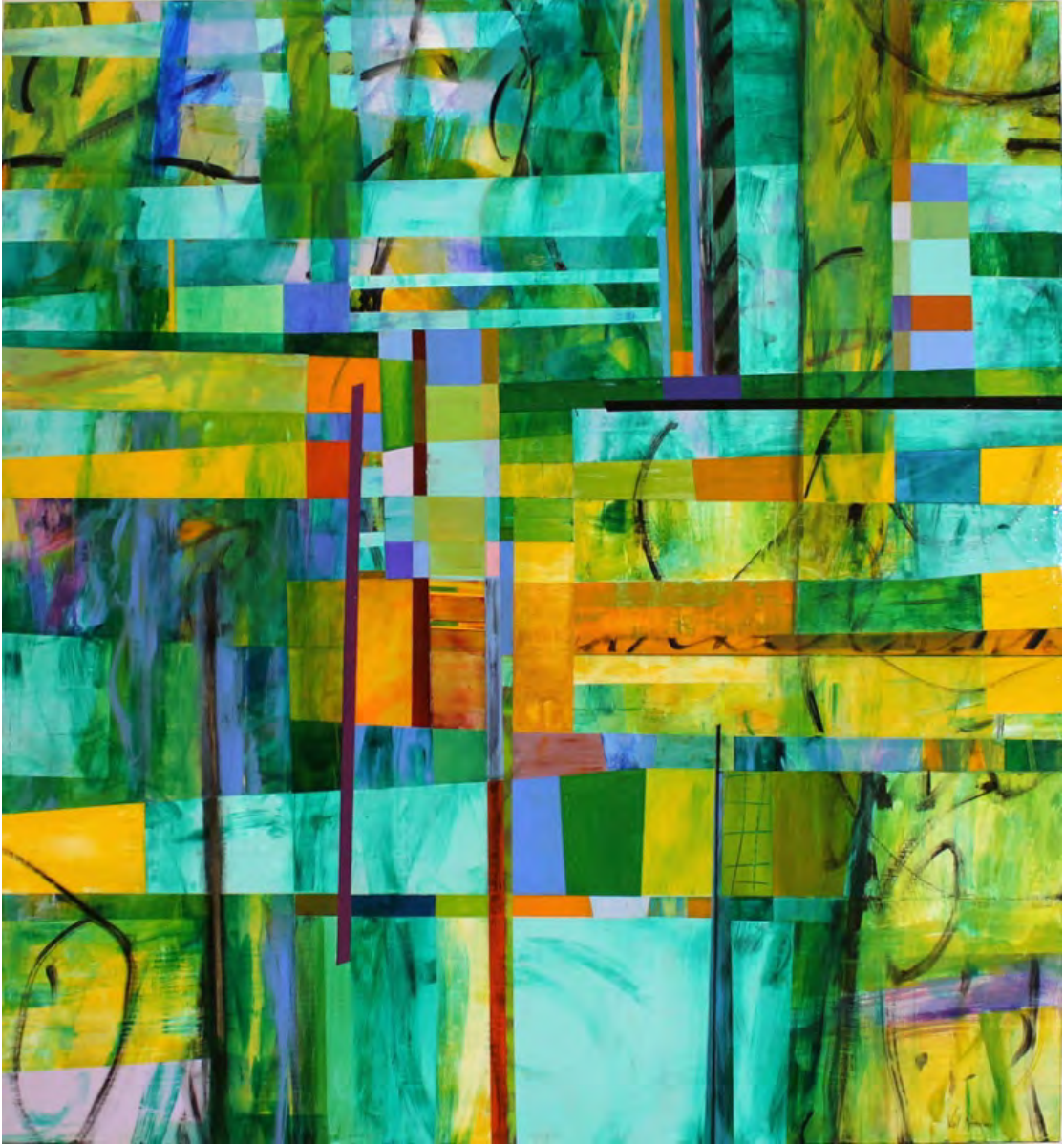
Plus, I'm fortunate to have a husband, two children, a dog, house, friends and relatives. I cherish my "conventional" lifestyle, but also love the freedom I have to go to my studio, in an edgy part of Philadelphia (or the city), and spend my days expressing my ideas, thoughts and emotions in a visual 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](http://valrossman.com)

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



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

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.

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Artist's Statement reprinted from [valrossman.com](http://valrossman.com)

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



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

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.

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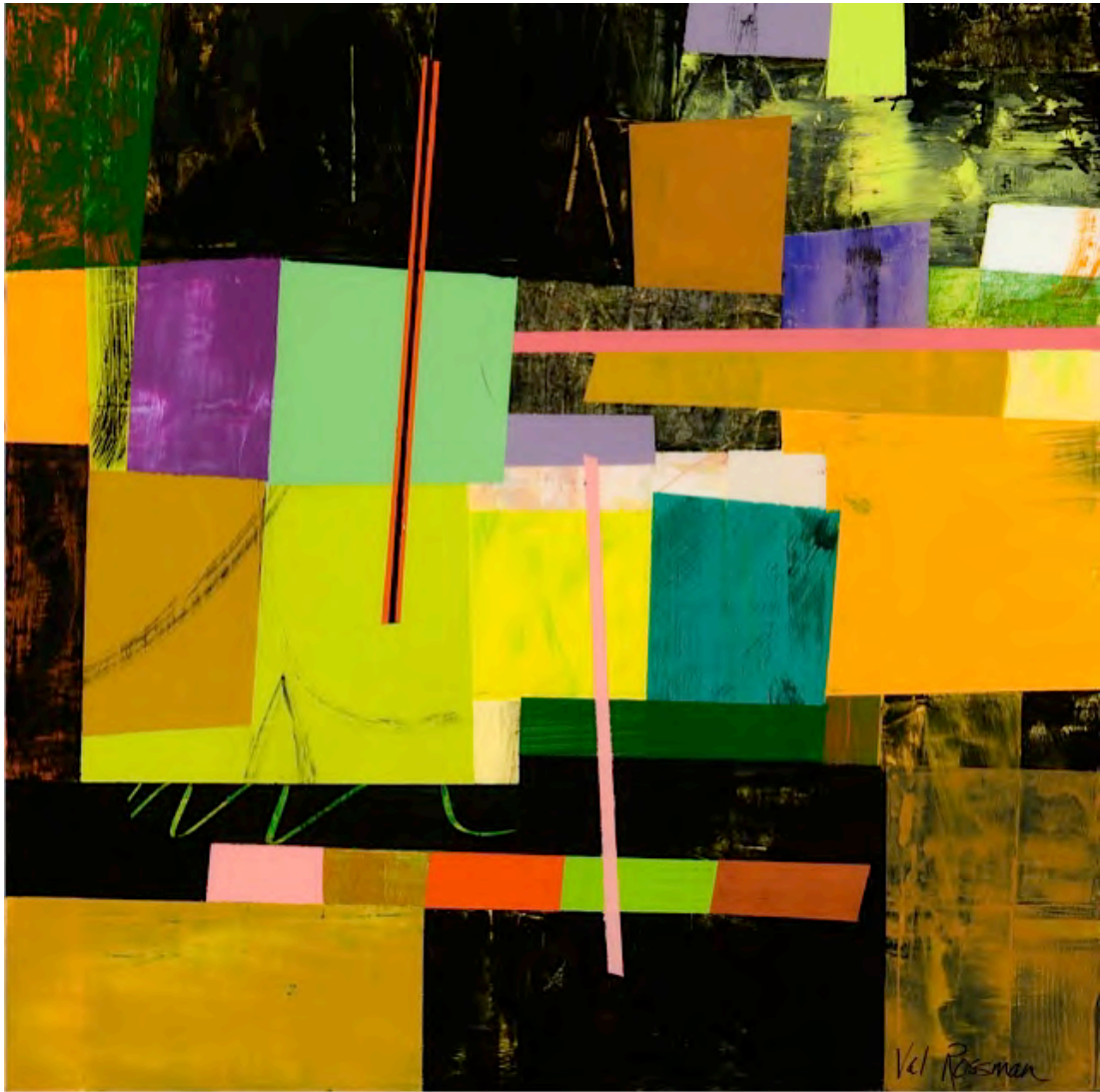
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Artist's Statement reprinted from [valrossman.com](http://valrossman.com)

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



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

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.

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Artist's Statement reprinted from [valrossman.com](http://valrossman.com)

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





RON RUMFORD (b. 1962)  
CIRCUIT VARIATION 6, 2002-2010  
ETCHING, ENGRAVING, LINOCUT, MONOTYPE AND COLLAGE  
42.25 x 36 INCHES

Biographical:

Born 1962, Fort Meade, Maryland

Education:

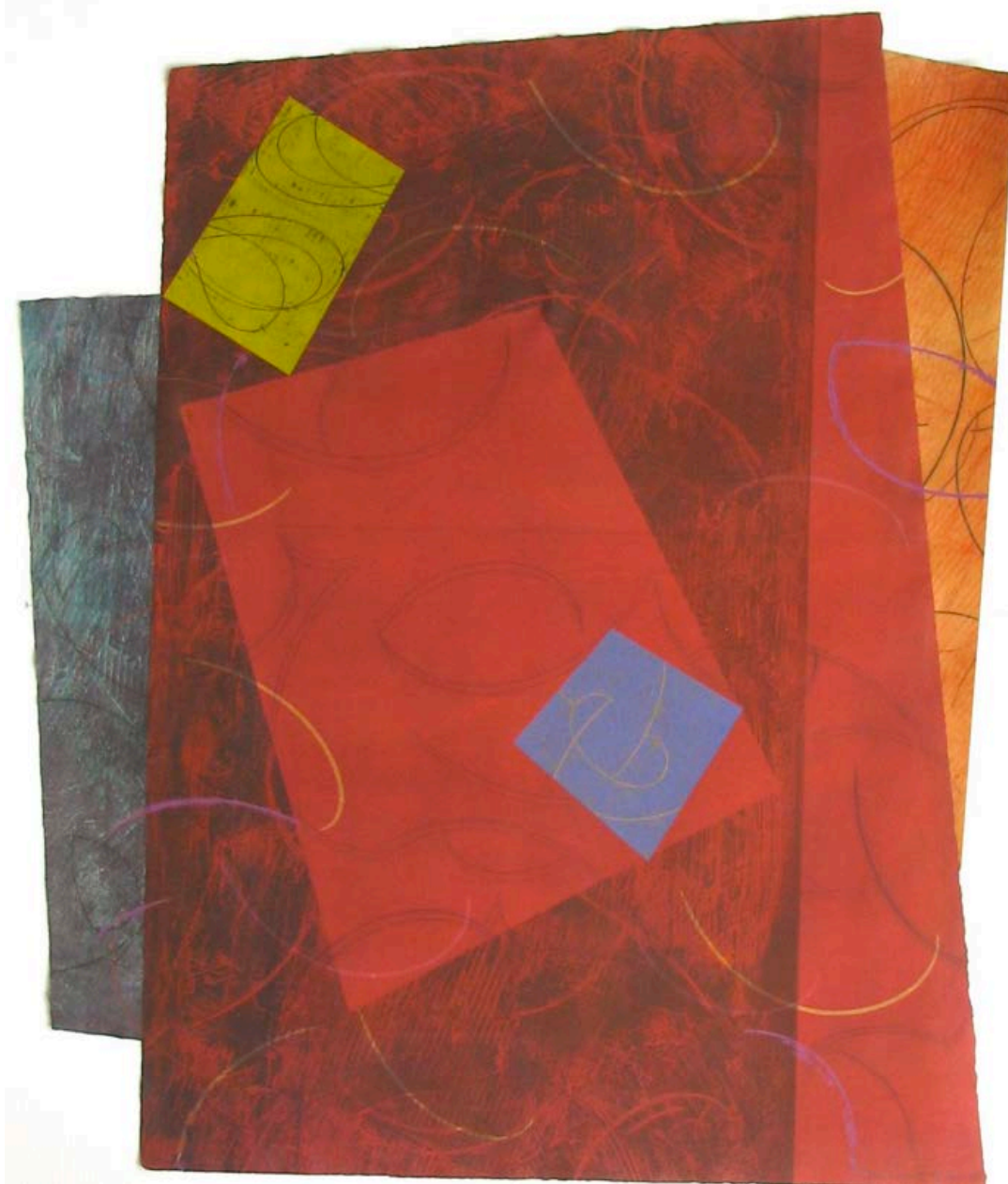
Tyler School of Art, Rome, Italy  
University of the Arts, Philadelphia, BFA 1984

Partial List of Exhibitions:

2002 Recent Prints, The Print Center, Philadelphia, Pennsylvania (solo) Seeing Spots, Florida Guild of Craftsmen, St. Petersburg, Florida  
2001 Winter Salon, Silas-Kenyon Gallery, Provincetown, Massachusetts, Summer Exhibition, Pepper Gallery, Boston, Massachusetts  
2000 Challenge Exhibition, Fleisher Art Memorial, Philadelphia (solo) New Monoprints Bridgewater, Lustberg & Blumenfeld, New York (solo) Black & White, McGowan Fine Art, Concord, New Hampshire, Turning the Century, Bridgewater, Lustberg & Blumenfeld, New York, New York, New Monoprints, Silas-Kenyon Gallery, Provincetown, Massachusetts (solo) Twenty-one for Twenty-one, Locus Gallery, St. Louis Missouri, Winter Salon, Silas-Kenyon Gallery, Provincetown, Massachusetts  
1999 New Prints Locus Gallery, St. Louis, Missouri (solo) New Work, The Silas-Kenyon Gallery, Provincetown, Massachusetts (solo) A-way to Ireland McGowan Fine Art, Concord, New Hampshire, Annual Awards Painting Exhibition, Cheltenham Arts Centre, Philadelphia, Pennsylvania, Selections from the Print Center, Keystone College Gallery, LaPlume, Pennsylvania, Landscape and Inspiration: The Ballinglen Experience, Glucksman Ireland House, New York University, New York, Selections from the Ballinglen Archive, Ballinglen Arts foundation, Ballycastle, Ireland  
1998 Annual Invited Artists Exhibition, Philadelphia Sketch Club, Philadelphia, Pennsylvania, New Work on Paper, Attendi, London, England (solo)  
1997 One Over Once, Rubicon Gallery, Dublin, Ireland, Works on Paper, Trist-Anns Gallery, Dundalk, Ireland, Invited Artists, Rubicon Gallery, Dublin, Ireland, American Color Print Society, Bryn Mawr, Pennsylvania, Alumni in Print, Dorance Galleries, University of the Arts, Pennsylvania, Black and White, Locus Gallery, St. Louis, Missouri

Biography reprinted from McGowan Fine Art

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: LOUNGE



RON RUMFORD (b. 1962)  
CIRCUIT VARIATION 7, 2002-2010  
ETCHING, ENGRAVING, LINOCUT, MONOTYPE AND COLLAGE  
41 x 31 INCHES

Biographical:

Born 1962, Fort Meade, Maryland

Education:

Tyler School of Art, Rome, Italy  
University of the Arts, Philadelphia, BFA 1984

Partial List of Exhibitions:

2002 Recent Prints, The Print Center, Philadelphia, Pennsylvania (solo) Seeing Spots, Florida Guild of Craftsmen, St. Petersburg, Florida  
2001 Winter Salon, Silas-Kenyon Gallery, Provincetown, Massachusetts, Summer Exhibition, Pepper Gallery, Boston, Massachusetts  
2000 Challenge Exhibition, Fleisher Art Memorial, Philadelphia (solo) New Monoprints Bridgewater, Lustberg & Blumenfeld, New York (solo) Black & White, McGowan Fine Art, Concord, New Hampshire, Turning the Century, Bridgewater, Lustberg & Blumenfeld, New York, New York, New Monoprints, Silas-Kenyon Gallery, Provincetown, Massachusetts (solo) Twenty-one for Twenty-one, Locus Gallery, St. Louis Missouri, Winter Salon, Silas-Kenyon Gallery, Provincetown, Massachusetts  
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1997 One Over Once, Rubicon Gallery, Dublin, Ireland, Works on Paper, Trist-Anns Gallery, Dundalk, Ireland, Invited Artists, Rubicon Gallery, Dublin, Ireland, American Color Print Society, Bryn Mawr, Pennsylvania, Alumni in Print, Dorance Galleries, University of the Arts, Pennsylvania, Black and White, Locus Gallery, St. Louis, Missouri

Biography reprinted from McGowan Fine Art

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: LOUNGE





RON RUMFORD (b. 1962)  
CIRCUIT VARIATION 10, 2011  
ETCHING, ENGRAVING, LINOCUT, MONOTYPE AND COLLAGE  
43 x 31.875 INCHES

Biographical:

Born 1962, Fort Meade, Maryland

Education:

Tyler School of Art, Rome, Italy  
University of the Arts, Philadelphia, BFA 1984

Partial List of Exhibitions:

2002 Recent Prints, The Print Center, Philadelphia, Pennsylvania (solo) Seeing Spots, Florida Guild of Craftsmen, St. Petersburg, Florida  
2001 Winter Salon, Silas-Kenyon Gallery, Provincetown, Massachusetts, Summer Exhibition, Pepper Gallery, Boston, Massachusetts  
2000 Challenge Exhibition, Fleisher Art Memorial, Philadelphia (solo) New Monoprints Bridgewater, Lustberg & Blumenfeld, New York (solo) Black & White, McGowan Fine Art, Concord, New Hampshire, Turning the Century, Bridgewater, Lustberg & Blumenfeld, New York, New York, New Monoprints, Silas-Kenyon Gallery, Provincetown, Massachusetts (solo) Twenty-one for Twenty-one, Locus Gallery, St. Louis Missouri, Winter Salon, Silas-Kenyon Gallery, Provincetown, Massachusetts  
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Biography reprinted from McGowan Fine Art

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: LOUNGE





RON RUMFORD (b. 1962)  
SHIFT (GREEN/BROWN), 2008  
INTAGLIO AND RELIEF MONOPRINT, UNIQUE  
25 x 60 INCHES

Biographical:

Born 1962, Fort Meade, Maryland

Education:

Tyler School of Art, Rome, Italy  
University of the Arts, Philadelphia, BFA 1984

Partial List of Exhibitions:

2002 Recent Prints, The Print Center, Philadelphia, Pennsylvania (solo) Seeing Spots, Florida Guild of Craftsmen, St. Petersburg, Florida  
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Biography reprinted from McGowan Fine Art

LOCATION: STEINBERG-DIETRICH HALL: FIRST FLOOR: CORRIDOR



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

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

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: MBA CAFE



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

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.

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Artist's Statement courtesy of Lumas

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: MBA CAFE



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

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

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





SHAO QI-HUA  
REGION OF RIVER, 1988  
CHINESE PEASANT PAINTING  
23 x 21.75 INCHES

LOCATION: STEINBERG-DIETRICH HALL: LOWER LEVEL: LOUNGE



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

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 "Savasana" (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

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



DAVID SHAPIRO (b. 1944)  
ORIGIN AND RETURN, 6, 2004  
COLLAGRAPH, RELIEF AND HAND COLORING, 4TH IN EDITION OF 10  
22 x 85.5 INCHES

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Biographical Statement reprinted from Dolan/Maxwell website

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





DAVID SHAPIRO (b. 1944)  
SAVASAN 9, 1996  
ETCHING COLLAGRAPH, RELIEF, EDITION OF 26  
12 x 72 INCHES

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Biographical Statement reprinted from Dolan/Maxwell website

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



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

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

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: QUIET STUDY 280



JOHN SHUETZ (b. 1944)  
DLDP, 1998/2004  
LAMBDA COLOR PHOTOGRAPH  
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Biography and comments courtesy of Lumas

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: QUIET STUDY 280





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

1944: Born in Hartford, Connecticut, U.S.  
Lives and works in Berlin

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Biography and comments courtesy of Lumas

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

1944: Born in Hartford, Connecticut, U.S.  
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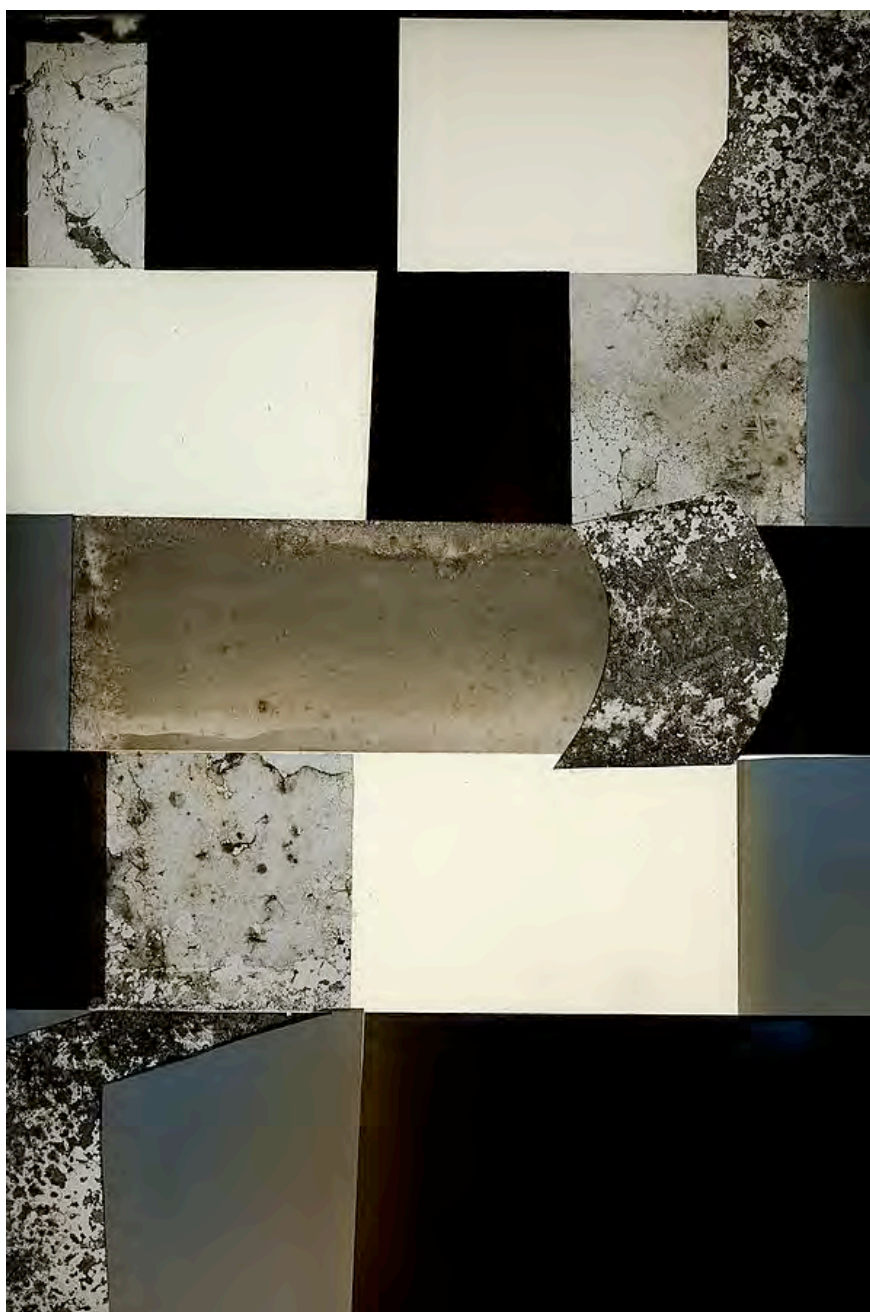
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Biography and comments courtesy of Lumas

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: QUIET STUDY 280





ELKE & JOACHIM SIMON (b. 1942 and b. 1941)

ANTARTICA #2

LAMBDA COLOR PHOTOGRAPH

27.6 X 40.7 INCHES

Magical beauty and complete tranquility are the impressions the photographer pair Elke and Joachim Simon bring back from their extensive voyages through the intact wilderness. The large sand deserts' rhythmic structures seem full of life and carry the eye to the horizon of a "sea without water," as the Arabic name "Bahr bela maha" calls the Sahara. The stark contrast between light and shadow creates this lively impression, which the Simons trace tirelessly. It seems as though they discover behind every dune an even more beautiful sand formation; then the wind comes, smoothes the wave crests, and silently reforms everything. New, pure beauties emerge.

But the Simons don't take such efforts upon themselves without a deeper reason: "Our concern was and is through the beauty of our images to make people more sensitive to our environment, to engender the desire to preserve our earth." With their images, and with much enthusiasm, they encourage a new consciousness for all the earth's landscapes in need of protection. Elke and Joachim Simon have been traveling and photographing together since 1971 – professionally since 1991—and publish with total panache elegant photo books at their own publishing house.

They also love extremes: another trip found them on the research boat Polarstern to the Arctic for nine weeks. "Even when we are stationed in one place for a number of days, we are always surprised by new visual impressions. Each day, in every weather, at any time, new motifs come along. You can for weeks always experience different atmospheres and situations and capture them in images." The selection of pictures from the southern polar region does not, however, transport a sense of cold but rather empathy for this important, harshly threatened region of the earth.

In the US Southwest, the Indians' respect for the land on which they are at home can be felt in their natural sites of worship. The Slot Canyons exist thanks to the seldom but therefore heavy rainfalls.

The deluges shoot through the narrow, deep gorges between the Rio Grande and the Colorado River, taking the soft sandstone with it. Only under a high sun do the fantastic, seemingly fluid forms become visible in their glowing colors. Nor here, at this inaccessible location, have the Simons shied away from the toil of bringing to light a piece of grand, valuable nature.

About the artists courtesy of Lumas

LOCATION: VANCE HALL: FIRST FLOOR: WHARTON ADMISSIONS





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

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.

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



TAO LING-DING (b.)  
DRAGGING NET, 1988  
CHINESE PEASANT PAINTING  
21.5 x 24 INCHES

LOCATION: STEINBERG-DIETRICH HALL: FIRST FLOOR: LOUNGE



N TROXLER  
INDUSTRIEL KULTUR  
PRINT

LOCATION: LEONARD LAUDER HALL: GROUND FLOOR: LOBBY



UNKNOWN ARTIST FROM NORTH CHINA  
GUARDED LION: FEMALE AND MALE

STONE

EACH: 66.25 x 25.25 INCHES

DONATED BY: SENG TEE LEE

The stone lion is a traditional chinese talisman that originated in mainland China as early as 206 BC. Throughout history, the style of the lion has changed. The Curly-maned lion first appeared during the Yuan Dynasty 1260-1368 AD.

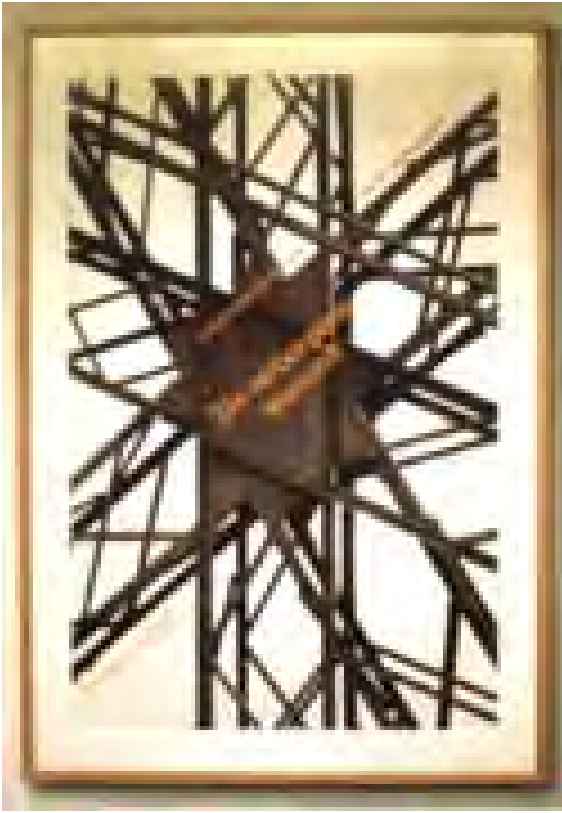
LOCATION: STEINBERG-DIETRICH HALL: ATRIUM





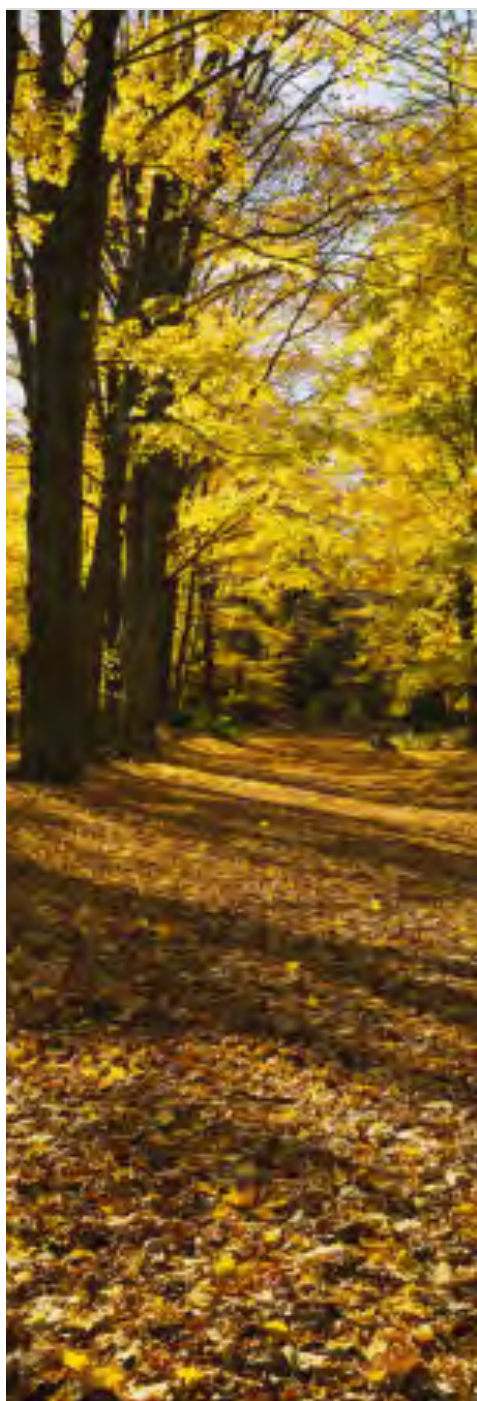
UNKNOWN ARTIST  
DIE VERBORGENE VERNUNFT  
PRINT  
47 x 33 INCHES

LOCATION: LEONARD LAUDER HALL: GROUND FLOOR: LOBBY



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

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: MBA CAFE



UNKNOWN ARTIST  
SINGLE BIRCH  
ARCHIVAL COLOR PHOTOGRAPH  
98 x 34 INCHES

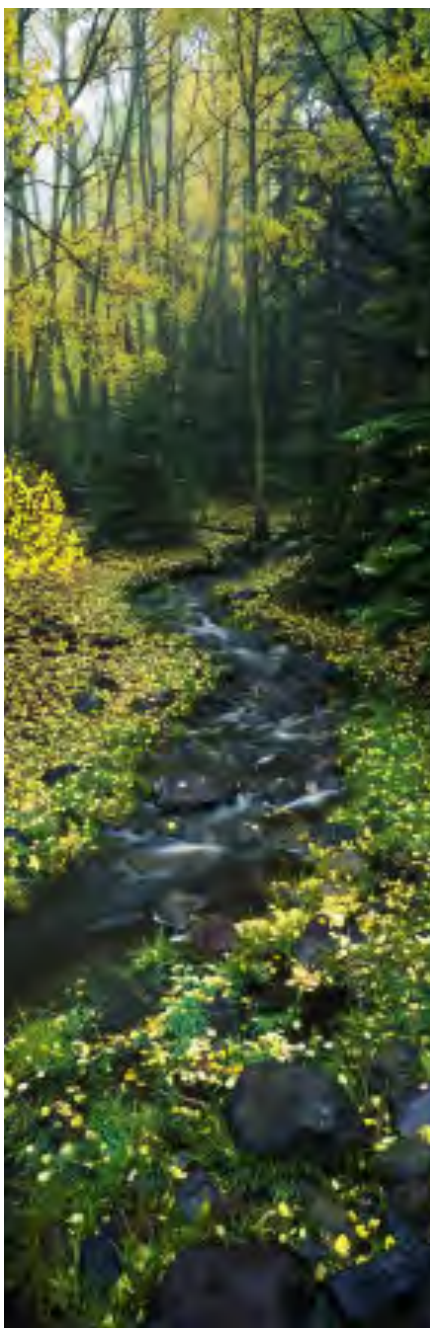
LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: MBA CAFE





UNKNOWN ARTIST  
CREEK  
ARCHIVAL COLOR PHOTOGRAPH  
98 x 34 INCHES

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: MBA CAFE



UNKNOWN ARTIST  
INDIAN OCEAN  
ARCHIVAL COLOR PHOTOGRAPH  
24 x 64 INCHES

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



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

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



UNKNOWN ARTIST  
LETTUCE FIELDS  
ARCHIVAL COLOR PHOTOGRAPH  
24 x 64 INCHES

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





UNKNOWN ARTIST  
WOODSTOCK GARDENS  
ARCHIVAL COLOR PHOTOGRAPH  
40 x 30 INCHES

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: MBA CAFE



NICK VIDNOVIC  
UNTITLED  
METAL  
25 x 150 x 20 FEET

B.A., B.F.A., University of California at Santa Cruz  
M.F.A., University of Pennsylvania

Sculptor. Teaches figure sculpture. Group exhibitions include five exhibitions since 1998 at 3rd Street Gallery, Philadelphia; Woodmere Art Museum (1997); Hahn Gallery, Philadelphia, PA (1996). Commissions include Wharton School Steinberg Dietrich Atrium, University of Pennsylvania (1986).

LOCATION: STEINBERG-DIETRICH HALL: ATRIUM





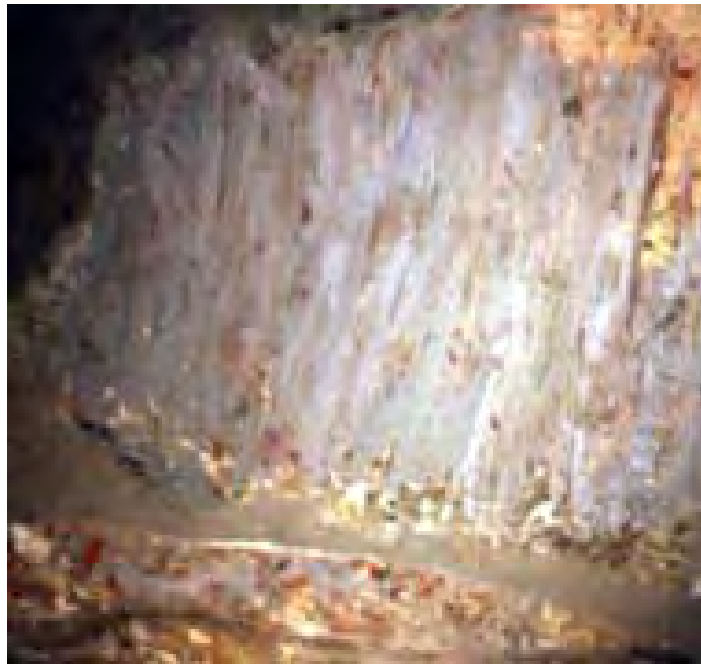
PHILLIP WOFFORD (b. 1935)

HUNTRESS

ACRYLIC ON CANVAS

84 x 84 INCHES

LOCATION: VANCE HALL: STAIRWELL





PHILLIP WOFFORD (b. 1935)

SHIVA STORM

ACRYLIC ON CANVAS

98 x 115 INCHES

LOCATION: VANCE HALL: STAIRWELL



ZUBAR  
UNTITLED  
STAINED GLASS WINDOWS  
54 x 55 INCHES

LOCATION: COLONIAL PENN CENTER: GROUND FLOOR: MAIN ENTRANCE



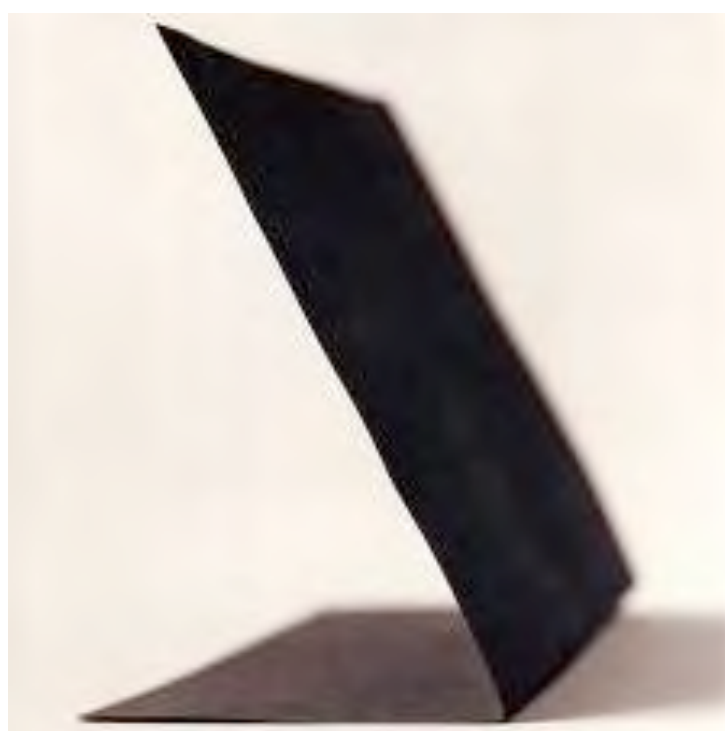
ION ZUPCU (b. 1960)  
JULY 30, 2004  
COLOR PHOTOGRAPH  
14 x 14 INCHES

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

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: QUIET STUDY 280



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

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Biographical Statement courtesy of Gallery 339

LOCATION: JON M. HUNTSMAN HALL: SECOND FLOOR: QUIET STUDY 280





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

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