

Greater Norristown Art League
68th Annual Open Juried Exhibition

Artists Statements

Statements are listed by artist and sorted by first name.

Not all artists chose to include a statement with their work. Only statements for works which were accepted are included in these papers.

Please return this booklet to the front desk when finished touring the exhibit.

Alice Chung

Copacabana Beach in Rio

In my painting, I tried to recreate my own viewpoint for the viewer. In this painting I tried to get some energy through intense bold strokes to express my feeling in Brazil. Usually I try to avoid making the the viewer feel difficulty in understanding but leave some space to think about it.

Crucifixion oil

In this painting I tried to express Christ's crucifixion with intense feeling of emotional distress. The viewer can feel sadness and fear in the colors of red and black, contrasting with strong brush strokes. But there is some glory behind his body. I hope the viewer can feel some kind of serious emotional and religious feeling when they see this painting.

Anne Zetterberg

Hope 2010 Sculpture, Zimbabwe steatite

This stone came from Zimbabwe, passing through several hands more or less for free. It made up the weight in a crate of artwork imported into Canada, was given to Pottstown sculptor Doris Sams, and she gave it to me as a gift. I called it "Hope" as I was carving it, thinking of the troubles in Zimbabwe, and of hope as something else that we give each other for free. I have been carving stone since 1994, mainly creating abstract forms to express emotions with the natural qualities of the stone.

Arlene Renee Finston

Doorways

With the lens of the camera, I capture light and shadow texture and patterns, the way in which I view the world. Often I will combine the enhanced raw images and scanned texture files into creative digital composites or "**Photages**". My education at Moore College of Art and my experiences in Textile Design, Oil Painting, Ceramic Form and Sculpture have influenced my use of pattern, texture and abstract design. At Eastern State Prison in Philadelphia, I was immersed in the desolation, as well as the textures and patterns of the ruins and the architecture. "**Doorways**" made me think of Doorways to nowhere, and all the possible doorways there are from which to make choices. I am creating my visions using the tools of the contemporary world. I use a variety of fine art papers and print using pigment ink. Many of my Archival Color Prints are large. Some are 20" x 36" or larger.

Shattered

My Current Series is "**Transcending Walls, Bars, Cell and Barriers: For Woman, an Ongoing Struggle.**" The series is both timely and timeless, and includes such **issues** as **Motherhood, Education, Opportunities** and **Choices**, those available and those not available for **Woman**, those taken and those missed. This Digital Composite includes photographs taken at Eastern State Penitentiary in Philadelphia. "**Shattered**" is one of 20 archival "**Photages**". The woman's face becomes one with the background of decay and desolation. Battered and abused women often lose their identity and self-esteem, and become imprisoned in circumstance.

Arlene Reynolds

This Illness Overtakes Me sculpture

This sculpture shows the parts of my body that have been affected by cancer. The hole in the breast is significant in that I have had breast cancer twice in the breast and survived with the aid of modern medicine and the professional care I received. The hole in the stomach area is an ovary that was removed in the 1980s by a doctor who perceived that it also was necessary to be removed surgically for my health and well being. These operations and procedures upset one's occupational status and the need to have medicine, appointments and other considerations make life difficult. With all the conflicting theories about which methods and procedures are best suited for each individual case, one can only go around confused, and upset by the contrasting opinions. Therefore, the hole in the head of this sculpture represents what the confusion, concern, and worry can do to one's mind when undergoing such events.

Aura Rose

Venus Mermaid Riding The Wave Sculpture, Bronze

Mermaids are a powerful metaphor for Freedom of Expression. Their tails represent the ability to move freely and water represents emotion and flow. Inspired to create contemporary female forms which reflect a nouveau archetype of ancient goddess, "Abundance Goddesses" were born. I dig for gemstones, artifacts and fossils, and became intent on re-creating a similar visceral excitement of having just unearthed an antiquity while gazing at or holding an Abundance Goddess. In ancient cultures, sculptures of gods were thought to embody and convey a blessing of presence of the spirit of the vessel it represented. I feel these pieces embodying this spirit or "murti" as they are known today in India. My Intentional Art functions to imbue the observer with a breath of its qualities. Be Abundant! Each Limited

Becky Postell

Tapestry Winds

"Tapestry Winds" is a painting of five musical instruments that are owned and played by members of a Collegeville based quintet called Tapestry Winds. The group has been in existence for approximately five years. They began through their association with the Fairview Village Church of the Nazarene orchestra and their desire to play their instruments and use their talents in a smaller group setting. This is particularly a personal painting for me, the artist, in that I play the clarinet in the quintet. I have seen the group develop over the years; we are all friends as well as fellow musicians and share our joys and struggles in life. This painting is a symbol of five lives joined together by the common thread of music.

Beth Malonoski

A New Spring

A New Spring represents not only the literal beginning of the season, but also a shift in my focus. We all feel a sense of renewal once the weather warms and plants begin to bloom. It's the time to recharge creative pursuits, explore fresh ideas and experiment with new media. Having found this call for renewal especially strong this season, my creative efforts turned to several new endeavors. Formally trained as a potter, it is sometimes difficult to fit the tools and time necessary for the craft into daily life. Although I will most certainly find myself sitting at the wheel again in the future, it has become important to find alternative outlets for creative expression. In these new pursuits, photographing the normal, maybe overlooked moments or objects within the frame of daily life offers an opportunity to see in a new way, to find the beauty in the ordinary and transfer those moments to others.

Charles R. Ross

New Lumber Watercolor

On a remote corner of Schwenksville, is Ron Mann's lumber mill. Few people know where it is; fewer, still, have seen it. It is surrounded by new homes, but stands out as a gem amidst the static appearance of modern development. My first visit to the lumber yard was in mid-summer, looking for new lumber for a furniture project. I found it to be very interesting, but it wasn't until after the first snowfall that I found it to be fascinating. The snow patterns were interesting beyond belief! I had to return with sketchbook and pencil. The painting, "New Lumber", is one of several paintings and numerous drawings extracted from this gem in Schwenksville.

Christopher Pronchik

Dragonfly Abstractions acrylic

I see art and beauty everywhere, but as I've been told, often very differently from others. I see it in the mundane (like the N.Y. Times) and in the unusual (like a water pipe with 30 years of copper sulfate corrosion). Something that fascinates me often, is to see art within art - and how you can focus on a very small element of an art work or a photograph and find an entire world of color, shape and statement. These 4 paintings are pieces I made from that avenue of thought. Each is a tiny piece of a dragonfly wing. By zooming in to a minute level, your focus is allowed to be filled with the beauty and the color that maybe you overlooked when it was within the larger image. For this work, I have chosen to employ the freedom to modify what I saw with abstraction and impressionism.

Connie Mauer

Pansy Trinity

Capturing the essence of nature through photography is a form of artistic expression which holds dear to my heart. Many times, the beauty that surrounds us goes unnoticed as we hurry through life. "Pansy Trinity" inspires the simplistic gentleness of Spring where life begins, and blossoms into a beautiful garden of colors, scents and textures. The placement and symmetry of this trinity of pansies is captured in this piece, while the sharp contrast of lights and darks create a sense of dimension drawing you in as to catch the scent of a spring garden.

Petal Flare

One of my favorite photographic techniques is utilizing a macro lens. The ability to photograph nature with an "up close and personal" approach has revealed visual treasures which seem undiscovered to the naked eye. It is a desire to share my vision with others. "Petal Flare" was taken with a macro lens. The flow of the petals along with vibrant colors, stimulate a sense of burning flames. Vivid shades of red blend together and create an artistic feel while capturing the essence of this subject. This piece was printed utilizing a metallic finish to accentuate the colors, bringing it to life. It has always been my passion to photograph the elements of nature which are often unappreciated and capture them in extraordinary ways. Each step of this journey has brought me closer to my goal of creating artistic compositions of the world around us. It is my hope that those who view my expression of art are moved to appreciate the world as much as I do.

Jacqueline H. Altman

Hudson House-Monhegan

As I stood on the beach behind the fishermen houses that line the shore of Monhegan Island, surrounded by lobster traps strewn about the sand dunes, I gazed upward and saw the gray Hudson House looming over the view below. I was intrigued by the off center composition that view presented and set about trying to paint that feeling of looking up the hill, incorporating the lobster traps, rocks and tufts of grass as patterns with cast shadows leading your gaze to the upper left of the paper, to the house, from the vantage point of the view below. The strong light of the day helped to define the shape of the house against the dark evergreen trees and the Maine summer sky.

John Fansmith

The Final Days of Rodina

In plate tectonic theory, the surface of the earth consists of a number of rigid plates, which are in motion on a molten mass constantly separating and coming together. During the history of the Earth there have been several times when the continental tectonic plates have come together to form supercontinents. One of the earliest supercontinents was Rodina which existed from about 1.1 billion years ago until about 750 million years ago. My ceramic and glass wall sculpture piece THE FINAL DAYS OF RODINA attempts to depict the awesome power of the plate tectonic process. THE FINAL DAYS OF RODINA was created by firing thin pieces of molten glass onto a rigid piece of glazed stoneware to create a sense of color and motion consistent with the concept of plate tectonics.

Portrait of Pele

In Western culture most depictions of a god or goddess are both representational and anthropomorphic. They are shown in human form with some symbol denoting their particular nature or character. For example, think of the thunderbolt of Zeus, the sword and shield of Mars, the winged helmet and sandals of Mercury. In my series of monoprints entitled GODS AND GODDESSES I've taken a different and more elemental approach in trying to capture the essence of the deity. In the Hawaiian religion Pele is a volatile figure. She is the goddess of fire and volcanoes and also the goddess of dance and lightning. This is the essence I've tried to express through the colors and textures of the monoprint PORTRAIT OF PELE. The print is made by using a greenware ceramic slab and pigmented liquid clays to do a one of a kind hand printing on canvas.

Joni Nelson

Kitchen Bouquet

In Kitchen Bouquet my goal was to make the fruit and pots just as beautiful and exciting as the delicate flowers in the glass vase. I also wanted to allow the watercolors to bleed into the shadows having a life of their own. The shadows also connected the elements in the painting creating a path for the viewers eye. When I think that God could have created the world in black and white, I am forever grateful that he gave us the gift of COLOR.

Happy Couple

It was a gray overcast day when I took the photo of these two boats sitting in a cove. Yet they looked so contented with ropes draping them together. They remind me of an old couple who had spent years together and are now happy just being together, I choose to change the atmosphere to a sun drenched day. And of course the wonderful compliments of burnt-orange and violet-blue work so perfectly together.

Karen Frank

Autumn Offering

I began this painting in autumn of 2009, and initially worked from observation, but as the work progressed, I found that I relied more on imagination. After a winter hiatus when I worked on a series of abstracts, I resumed this painting. So, a kind of melding has taken place that includes aspects of my abstract work and a very traditional subject matter. The color selections also reflect this merging; while some of the colors are distinctly autumnal, large areas of the painting are clearly not. I consider two major aspects of this painting to be its tactile textile-like quality and its nostalgic allusion to the welcoming comforts of home-and-hearth.

Marilyn Lavins

Ocean Beach, San Francisco

This work was created high on a hill looking out to sea. The feathery foliage in the foreground takes the eye into the image with a zig zag movement back into space. The solitary figure in the vastness of monumental open space is the center of attention. This graphic seascape is hand colored with pastel dust and a paper stump.

Martin Wigg

Yarmouth Marsh

I come from the East coast of England and this landscape, from the marshes around Yarmouth, Massachusetts reminds me of that open, lonely, big sky landscape. This picture seemed to capture a change in the weather, the sunny lazy day giving way to the colder bleaker weather moving in.

Michael J. Ticcino

Tendrils of Time

This represents a new path for my work... surrealism. It's as much about a mental process as it is a technical one, with strings of inspiration woven through. I've always admired masters of the surreal but never really possessed the cerebral chops to even THINK about an expression like that. In fact, I'm still not sure I do, but hopefully I will become more sensitive with time.

Ron Herman

Anticipation acrylic

Aftershock acrylic

My paintings are allegories about the transience of life; the beauty of birth, violence and death found in the intricate fabric of detail. Ultimately, perception is in the eye of the beholder. As I am not a writer, I prefer to let my paintings speak for themselves. To quote the Magic Realist painter Gregory Gillespie- "Too many words have been written about art and artists".

Susan Williamson

Amira

Domestic farm animals provide daily inspiration for my work. The more I learn about them and other animals, the clearer it becomes... our emotional and biological differences are in degrees only. We have deep and lasting relationships with our household pets and acknowledge their intelligence and feelings. Conversely, many of us are far removed from the source of milk and meat which creates a much different schema when many of us think about farm animals. I am preoccupied with painting these beings as individuals and aspire to complete an unsentimental portrait of one particular creature. My medium of choice is soft pastel which is essentially pure pigment applied to a textured surface. For this painting, I used a French paper that is new to me and brushed some prepared pastel ground over part of the surface. Over my initial drawing I laid in some water color washes before using pastels.

Sundara

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