



Solid Gone

SORDONI ART GALLERY AT WILKES UNIVERSITY

June 2—July 2, 2018

Solid Gone

Curated by Ben Woodeson

June 2—July 2, 2018

Acknowledgements by Heather Sincavage

Sordoni Art Gallery at Wilkes University
Wilkes-Barre, Pennsylvania

**“All those
moments
will be lost
in time, like
tears in rain.”**

**Roy Batty's dying monologue,
Blade Runner, 1982**

Solid Gone

Life and energy; objects, concepts, narratives, things on the cusp of being or not-being. Fragile artefacts and ideas, precarious moments. A vase placed too close to an edge, a delicate eco-system, an idea whose time has almost come.

Things that burst with a literal or metaphorical energy, light of touch, or maybe things just waiting to die, transience.

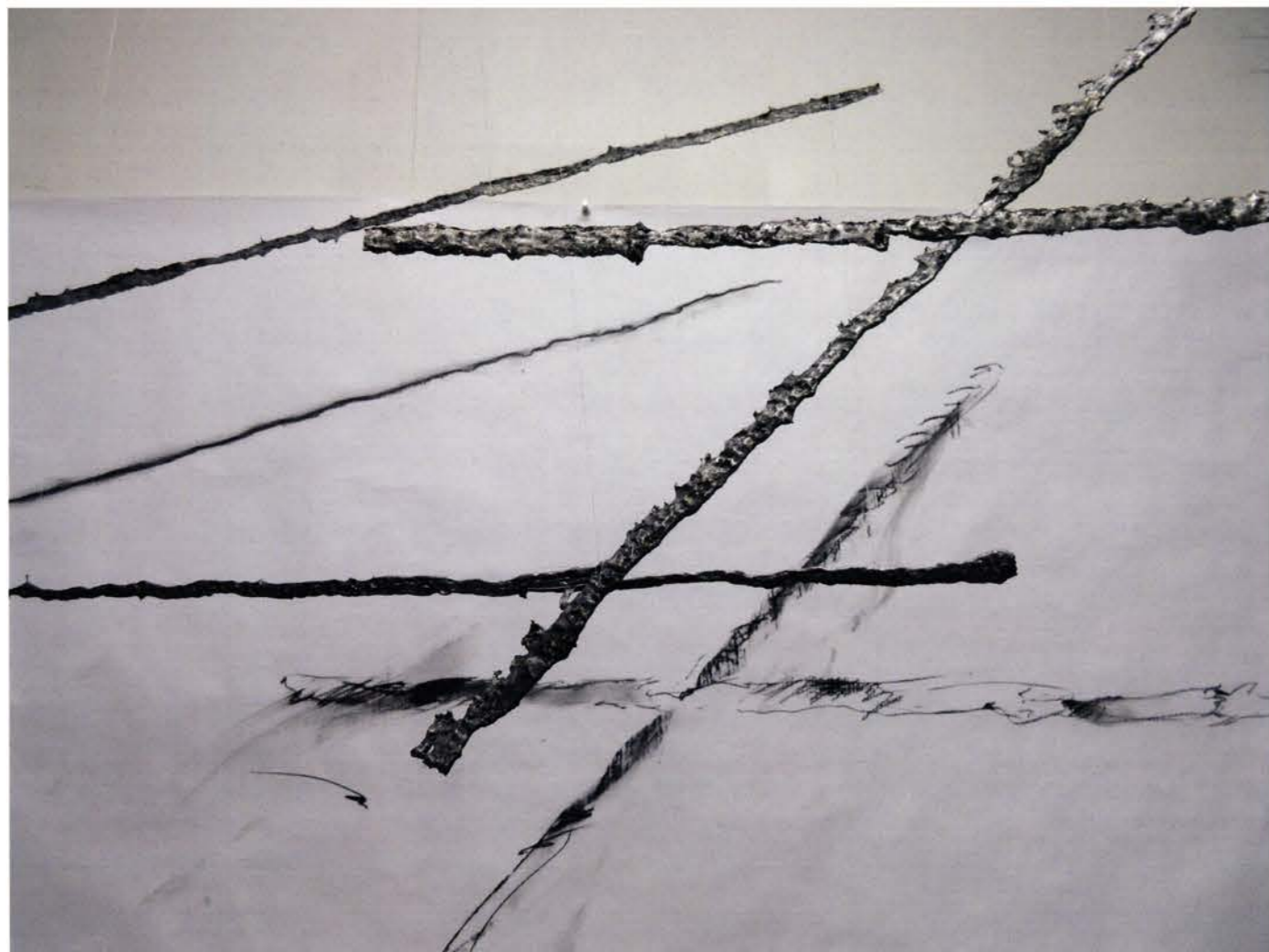
Clinging on by your finger nails.

Ben Woodeson

Solid Gone (Sustained)

Ben Woodeson

The car piled full of everything you own.	Ideas.	Suspension bridges.
Birth.	The middle of the night	NASA.
War.	Almost knowing.	A blank page.
Paint.	Running fast downhill.	The truth.
Laughter lines.	Kissing at traffic lights.	Knots.
Tears.	The first day.	A bus stopping.
News.	Trying not to look.	Corrosion.
Planes.	The first page.	Trying to juggle.
Tea.	Joining a gym.	Deserts.
Single malt Scotch Whisky.	Early spring.	Being late.
A piece of cake.	Cooking.	Ghosts.
The first piece of cheese.	Learning.	Fresh snow.
Shivers.	Something new.	Polar bears.
Music.	Grey hairs.	Wet streets.
The environment.	Sealed letters.	Late nights.
Piles of things.	A sequel.	Imbalance.
Art.	Reviews.	Rattling windows.
Sunrise.	Ladders and caves.	Letters of resignation.
A kiss.	The sublime.	Doors.
A glimpse.	Ice cubes.	Adventures.
Knocking against something.	DNA.	Raptors.
Memories.	Wind and rain.	Beginnings.
Handel's Messiah.	Leaky windows.	Love.
Metallica's Black album.	Ice.	
Rain.	A hint of scent or aftershave.	



Lines (from the Lines of Communication Project, Gütersloh, Germany)

Cast Iron

George Beasley

2018

These iron castings are the result of the process of pouring hot iron through bamboo tubes. I have often used these tubes on site as a dramatic method of moving molten iron from my "stick" furnaces to particular molds. I found that the improbably long and delicate residual iron pieces extracted from the bamboo were in themselves, an incredibly elegant testimony or document of the performance event.



Counterpoised 2

Cast iron

Erin Cunningham

2016

erincunninghamart.com

Through the graphing, isolating and embellishment of the female form I want to shift the experience of the body from one based on societal parameters into one of a more intimate personal investigation of the surface. In "Counterpoised," the materiality of cast iron as a medium combines dualities of masculine and feminine, disposable and precious, and fragility and strength.



Mooring
Cast Iron Radiator, Steel, Quartz Heating Element
Kevin Dartt
2018
Kevin-dartt.com

Currently I see the world we live in as three interwoven environments, the natural, artificial and virtual. My work tries to challenge our physical and philosophical landscape by creating functional consumer sculptures that exaggerate issues of imbalance between the three environments we live in. Enigmatic objects are created that offer uncanny solutions to common needs, solutions that are inspired by our own behavior.



Soap & Iron #2
Cast Iron and Cast Soap
Rebecca Flis
2017
rebeccaflis.com

With soap and iron, I challenge perceptions of vulnerability and ephemerality. My works are in flux, playing off the duality of strength and fragility, and relying on unstable materials. I live in the moment between moments, in that culmination of an entire experience the instant before it ends. Like the end of a performance, it happened, but now it's over, forever in the past with only a deteriorating object as evidence it happened at all.



Progress?

Slide Cabinet and Medium Format Slides, LED's, Microprocessors, and Cast Iron
 Brian Glaze
 2018
 brianglaze.com

Progress? comments about how manufacturing has transitioned through a number of continents since the industrial revolution. With a number of incarnations between both the UK and US industries in metal casting. *Progress?* also comments about the aftermath of outsourcing due to increasing profitability, environmental concerns and the development of skilled workforce in emerging counties.

An old slide cabinet for medium format slide film seemed the best way to convey the stages of metal casting. The cast iron hard hat speaks to the countless people, families and communities that prospered and suffered due to the improvement of a town only to leave it decimated once the jobs were no more.



Pyro-Print Spiral

Paper, Carbon, Wood and Glass

Cynthia Handel

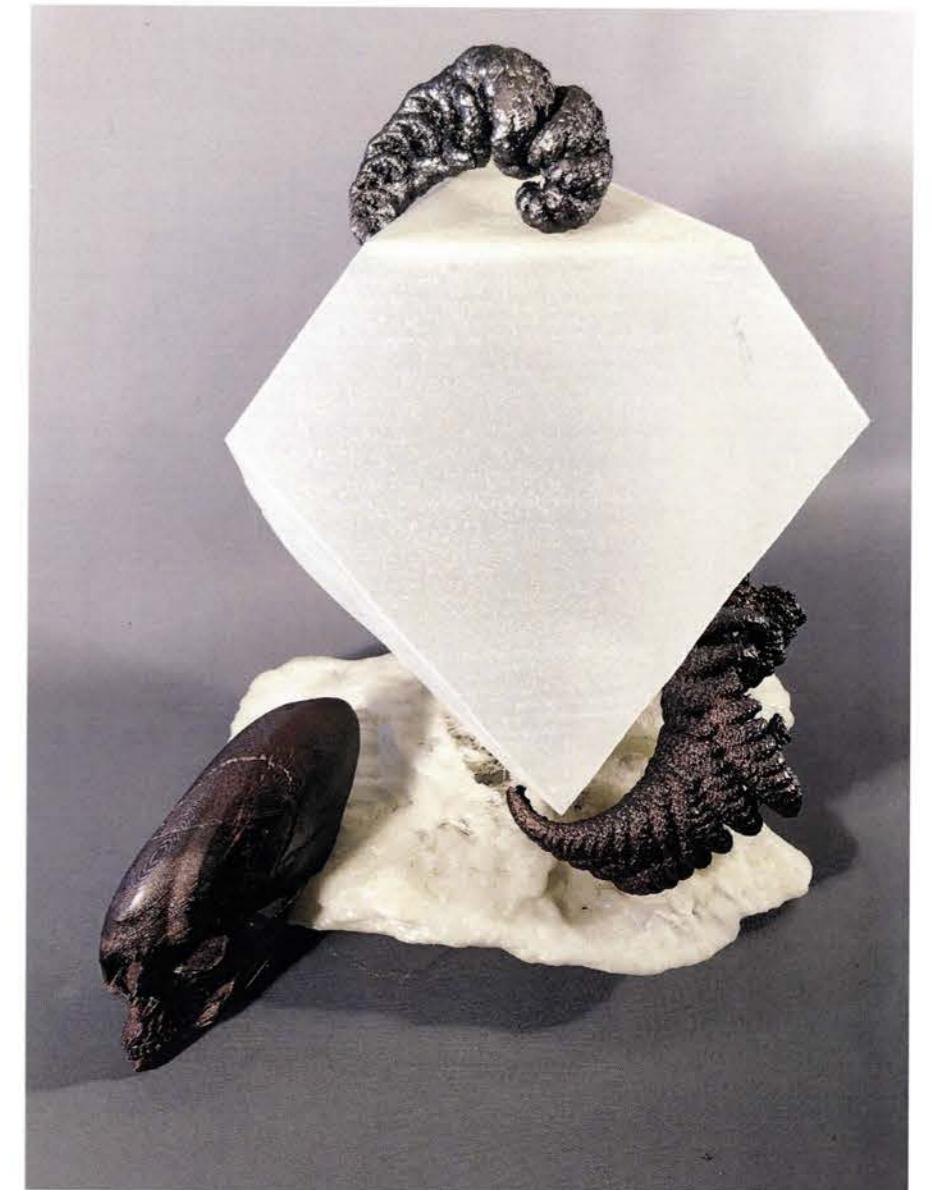
2014/2018

Cynthia has investigated sculpture and performance for the past 20 years. Her work combines steel, cast bronze and iron elements with silk, wood, beeswax and fire. The work is "poetic and graceful, intuitive and intimate much like a dance of the body" the movement of the iron on the paper and the artist. Each piece is a result of marks, gestures and multiple layers. *Pyro-Spiral* is a result of the cast iron spiral burning through 32 layers of wet Cranson paper leaving behind the residue, the marks of the iron. Her work is inspired by wide ranging forms, structures and hybrids of these forms..



Seeds and Stems
 Cast Iron
 Paige Henry
 2018

The fragility of the human condition is heightened by our consumption and lack of concern for the planet around us. As a symbol for nuclear disarmament and symbol for peace -- the sunflower pulls into itself heavy metals and radionuclides from soils and waterways through phytoremediation. The alluring and dizzying colors represent different elements the sunflowers absorb. Beheaded, they cannot function and stagnate full of toxins.



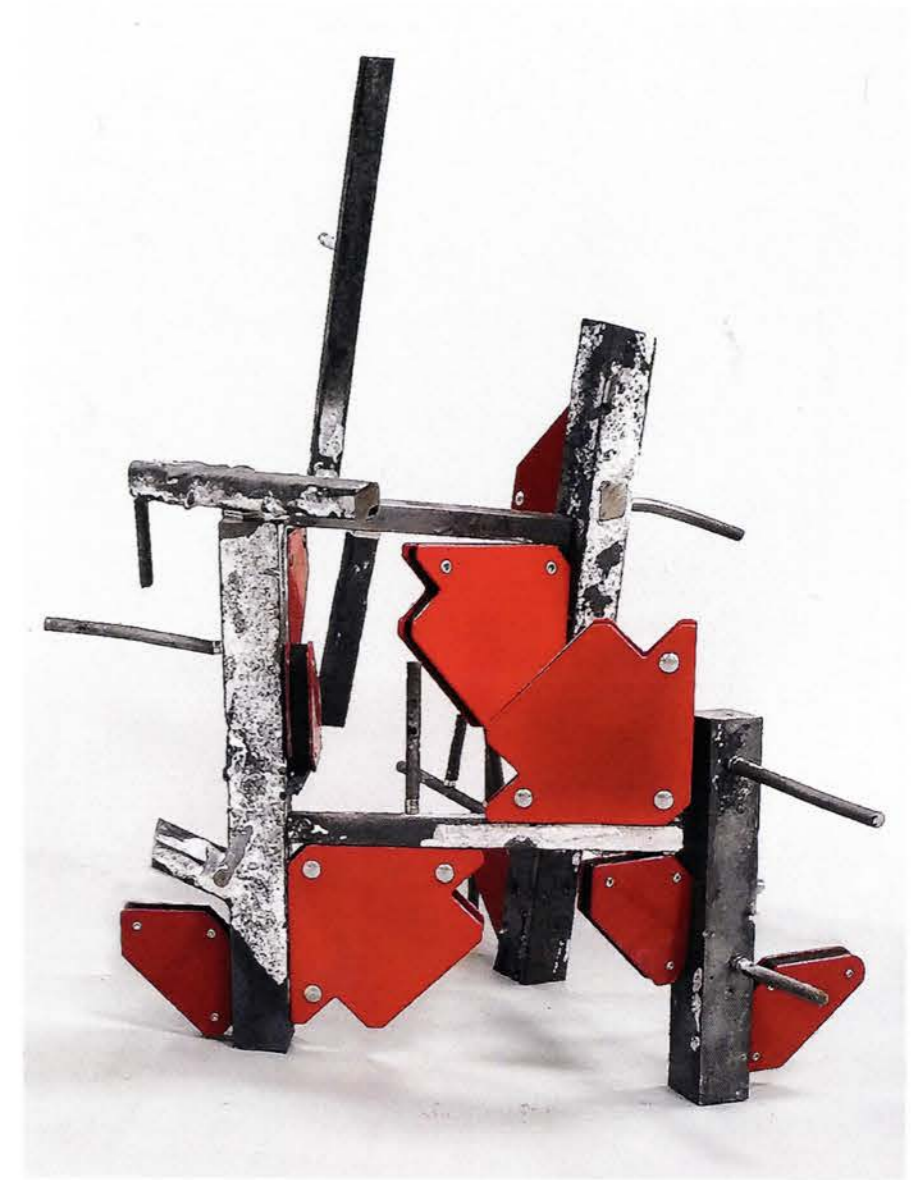
Melancholia in Heavenly Bodies
 Cast Iron and Glow in the Dark 3D Print
 Paul Higham
 2018
datasculpture.net

Since the early 70s whilst at Goldsmiths College of Art, my endeavor has remained consistent as such to propagate a new form of art based on self-organizing theories of artificial life. My work is driven by the concept of data and deals with the commodification of information and dynamics. I harvest grains of data from digital streams mined from population in real time revealing organicity, hysteresis & turbulence within our culture. *Melancholia in Heavenly Bodies* is a stacked recursive expression of telemetric 'locum point' transfigurations of Richard III's Skull, Block Island Asteroid and Durer's & Holbein's Mathesis.



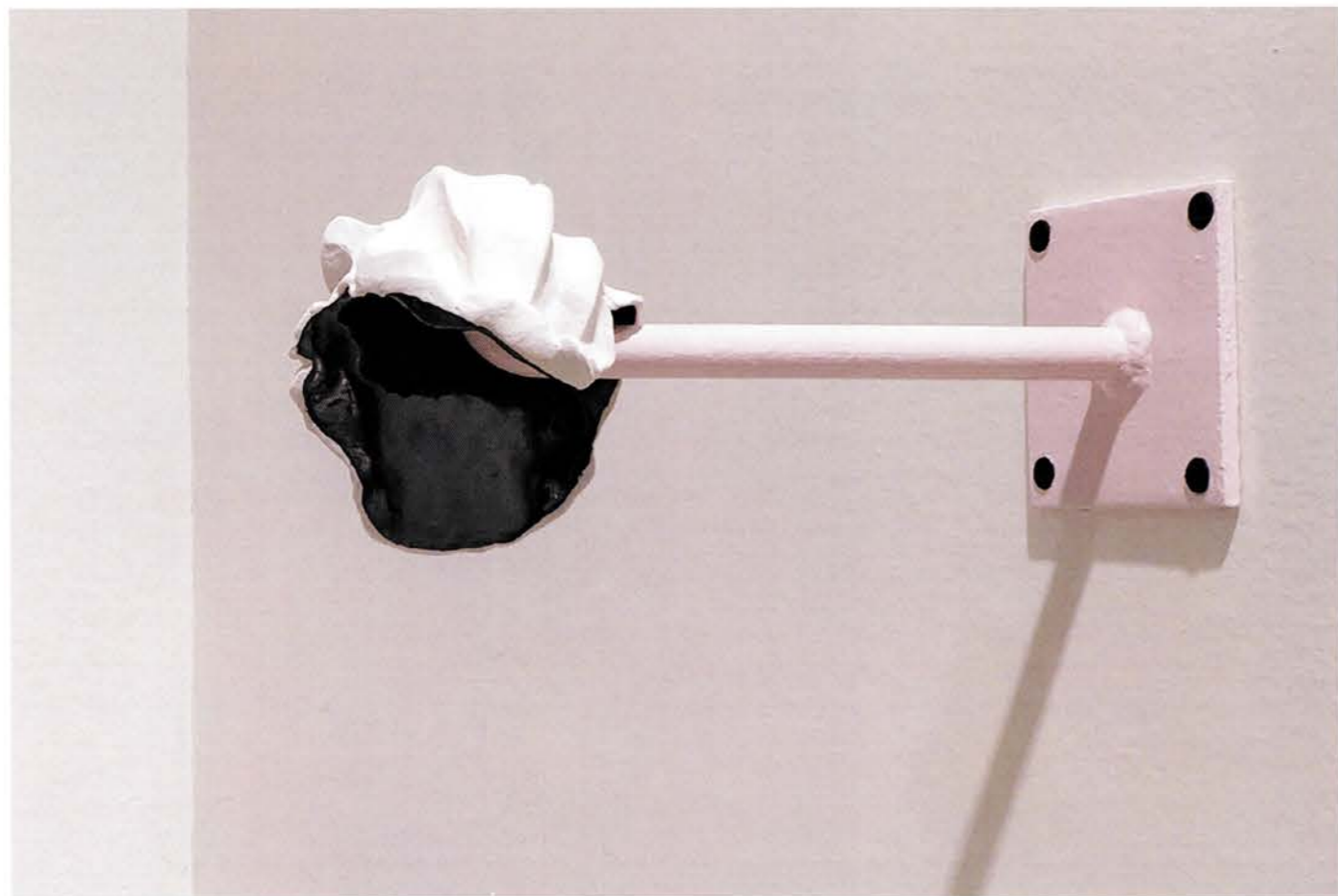
Bull in a China Shop
Cast Iron, Cast Porcelain, Mixed Media
Stacey Holloway
2018
staceyholloway.com

I am a visual storyteller. The form of the narrative has been used for centuries to entertain, to preserve culture and to instill morals. Stories can be used to bridge cultures, languages and age barriers. Similar to Aesop, my interests lie in the animal realm and I use specific animal attributes to explore how our formative process make up who we might become, or who we are attempting to become.



Attraction of Industrial Waste
Cast Iron and Magnets
D'jean Jawrunner
2018
d-jeanjawrunner.com

The idea of building sculpture with immediacy is delicious and irreverent. This art represents the interrelated contexts of what is art and who is viewer, and how these often may be one and the same. Blurring the lines creates new directions that beg to be illuminated and explored...fascinating challenge for interesting times!



thrust chamber - Pictured
Iron Fist Interior (Hooked) - Exhibited
 Iron, Painted Steel
 Andrea Jespersen
 2018
andreajespersen.com

The intricate work of artist Andrea Jespersen resists any quick singular categorisation. The work relies on a multitude of materials, techniques and mediums, which entice the viewer to slow down and contemplate.

Jespersen has exhibited at museums and galleries throughout Europe, the United Kingdom, and North America. She is a graduate of London's Royal College of Art and Scotland's Glasgow School of Art. In 2015 Jespersen completed a PhD (Northumbria University, UK) that defines the 'cerebral handmade' in female conceptual art practices.



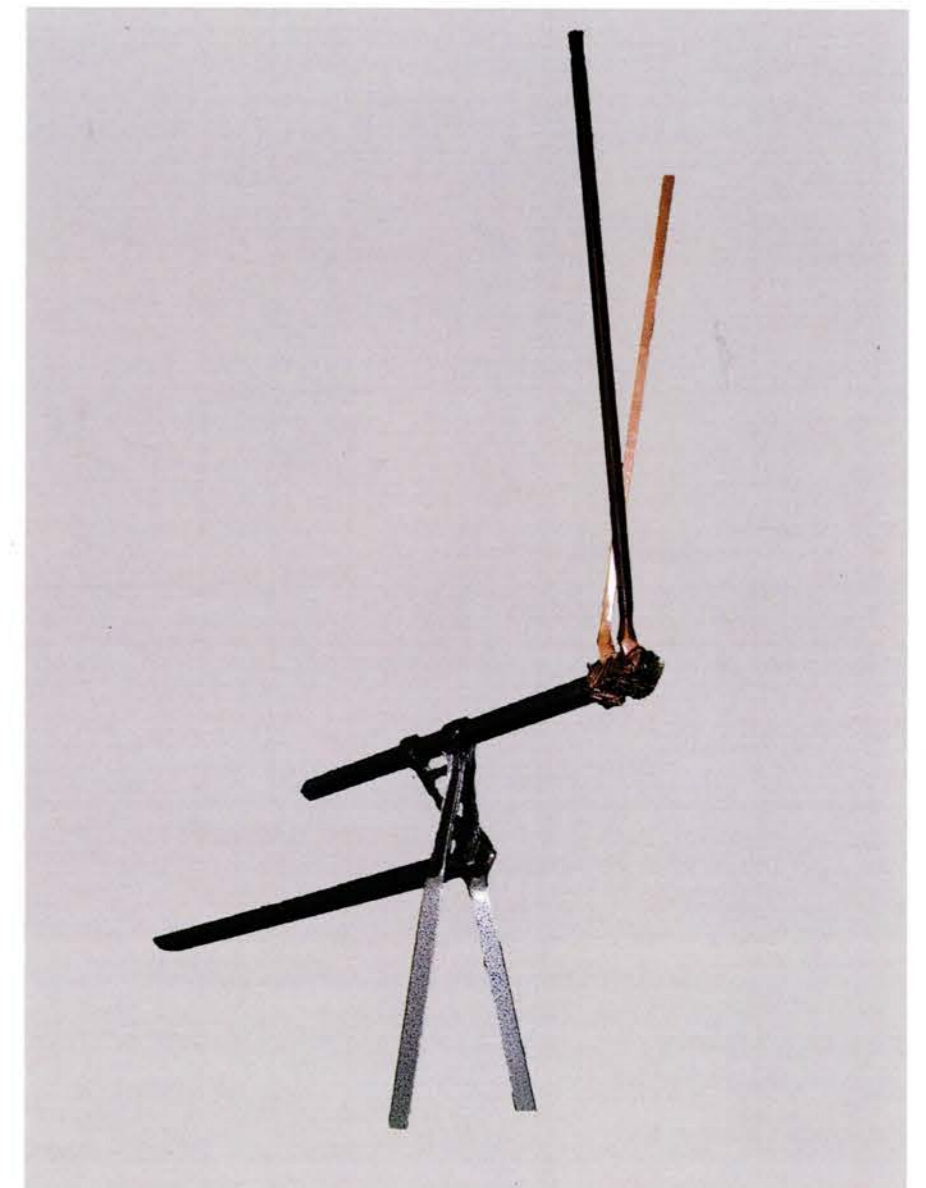
safe house
 Cast Iron and Vintage Scythes
 Kip Jones
 2018
kipjonesart.com

safe house addresses the precarious journeys of life by using a set of vintage utilitarian tools held upright in a balanced state by a cast iron house framework, which is a reference to the planet as a place where we live. This work is a playful yet threatening act of engagement that seeks to address the tensions between the human vision of nature and the natural in its quest to create a contemporary civilization.



Ladies Umbrellas
 Cast Iron, Paint
 Rian Kerrane
 2017
 riankerrane.com

My imagery seeks to represent the social constructs applied to control personal environments. I describe myself as a contemporary archeologist: collecting commonplace found objects and recycled materials with an impetus to honor their innate qualities and histories. Ultimately, my works represent and integrate familiar images, focusing the audience on the visual poetry of the overlooked and mundane. I elevate their humble status and pay tribute to the heroic nature of the habitual tasks, achievements, chores and decorative decisions that comprise our everyday lives. For me, the studio and gallery are a kind of laboratory for a kind of pseudo-science and a home-brewed, physicalized celebration and critique of late modern culture.



Double Trouble
 Cast Iron, Steel, Powdercoat
 Deborah La Grasse
 2018
 deborahlagrasse.com

Double Trouble is often an idiom for a situation where there is twice the number of unpleasant problems. Historically, it is derived from a rustic dance step originated by southern plantation blacks and passed on to Florida folk categorized as "peculiarly cracker".

Made famous by Stevie Ray Vaughn's blues band, "Double Trouble" is reminiscent of a double barreled shotgun; it is balanced but precarious. The cast iron connections are meant to meld into the stock steel.



Rust Belt

Cast Iron, Rust, Steel and Salt

Coral Penelope Lambert

2018

corallambertsculptor.com

Exploring forces of nature and seeking to address darker issues related to Earth's resources, *Rust Belt* celebrates the beauty in the destructive nature of rust. The term Rust Belt refers to parts of the US that are characterized by declining industry, aging factories and a failing population such as the steel producing cities in Pennsylvania. It lays in a dried up saline bath which is commonly renowned for its healing properties but here it encourages further corrosion.



Who would, would you?

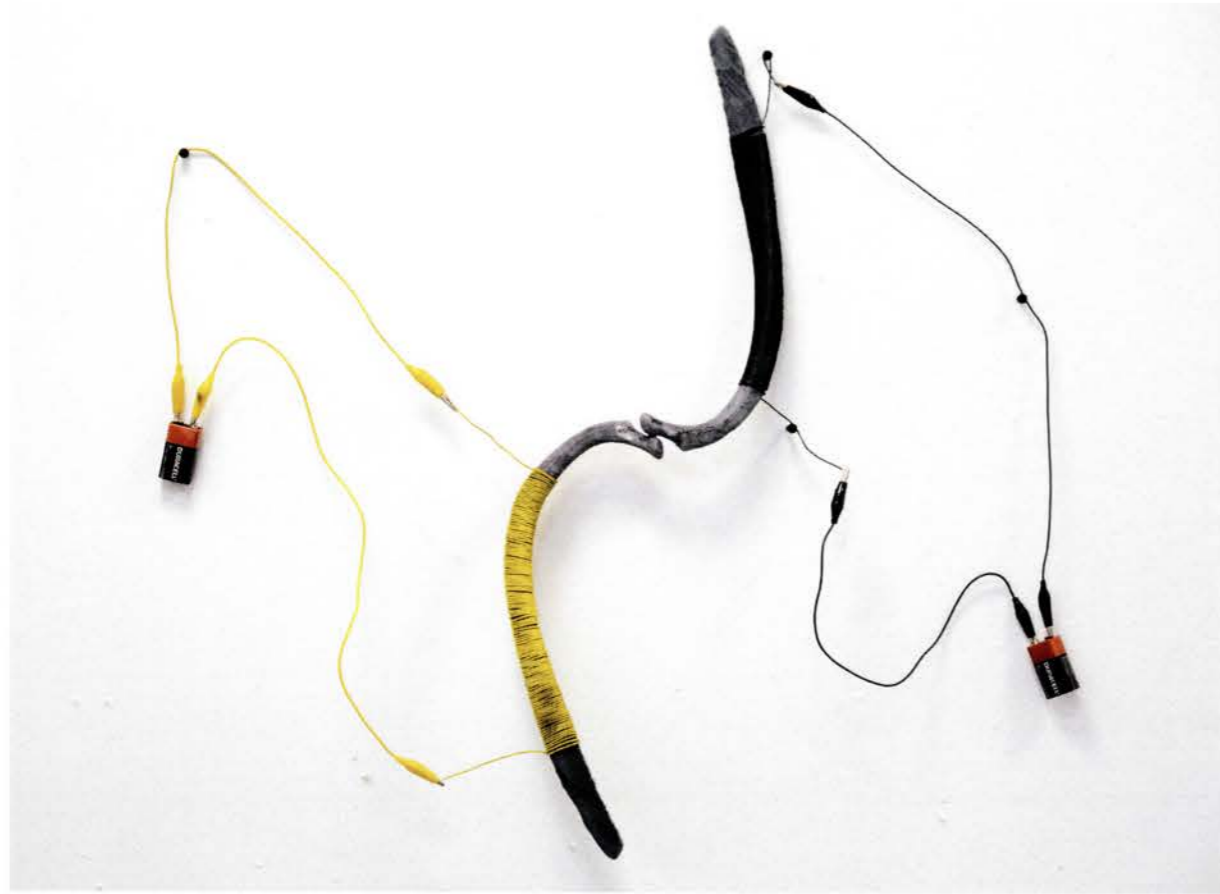
Cast iron covered with unearthened clay balancing
found metal tied with string

Marc La Pointe

2018

marclapointe.virb.com

I am a collector – a collector of stories, debris, and lost gestures. Originally from northern Idaho, I grew up navigating the residual traces of human presence embedded within mountain forests. Echoing the mechanized debris implanted within industrial logging sites, I create meditative and inconclusive material assemblages that prompt viewers to reflect upon the permeability of the structures they inhabit.



Long Distance

Cast Iron, Electrical Wire, Batteries

Samantha Leopold-Sullivan

samanthaleopoldsullivan.com

I am fascinated by the process of repair and salvage, both in the sense of mending objects but also of mending selves. I work by tapping into the collective unconscious, channeling that energy out into solid existence. Once it is made, I examine and interpret it, using it almost as one would use a divinatory tool. A common theme in my work is interactions with the other, ranging from nature and machine to conscious and subconscious minds. Through deeper exploration and understanding comes a greater capacity for healing and reconciliation, and my work frequently prompts both participation and introspection on the part of the viewer.



Branded Binary Mandala - Pictured

Binary Mandala - Exhibited

Sand and Red Iron Oxide

David Lobdell

2018

davidlobdellartwork.com

This work is one of a series using binary code as a symbol of contemporary culture. The original design is based on a Zen Buddhist sand painting and encourages one to contemplate spirituality in contemporary life.



She
Cast Iron and Glass
Kelly R. Ludeking
2011
kellyludeking.com

Cast iron is normally thought of as a hard material that is difficult to break; while glass is considered a fragile material that can be easily broken. This piece challenges the common ideas of the two materials and puts them in a juxtaposition to themselves as well as each other. The iron is beautiful and delicate, while the inner glass is the strength.



Untitled (Towel) - Pictured
Subconscious labour, Conscious growth - Exhibited

Cast iron
Alan Magee
2018
Edition of 10
alan-magee.com

Fingernail growth as an involuntary practise. Unending, it plants the seeds of immortality. But nails are death shorn from the living. Nine and a half feet in a lifetime. More than enough to make your mark



Alchemical Chance

Cast Iron

Kim McKenzie

2017

Alchemical Chance is the second in a series of life castings adorned with mystical imagery describing the artist's inner vision of the spiritual path that is unfolding for her. Egyptian alchemy, which is depicted in this piece, is an ancient and secret practice designed to awaken the consciousness of the practitioner. To seek the treasure within has been said to be the most important, yet precarious and elusive undertaking that a person can make in this lifetime.



Flop Top

Cast Iron

Christopher Meyer

2016

The juxtaposition of creating sculptures that are highly detailed, organic and lacy feeling from such an industrial material and process as cast iron is exciting.

This work evokes elemental nature combined with the persistence of time through decay or outright destruction. *Flop Top* is part of a series of castings in which the end goal is to create an installation of a burned forest called "Shelter Belt" generating and continuing a dialogue about environmental loss.



Hiraeth

Cast Iron, Wood, Graphite, and Paper

A.S. Milligan

Nicole Mary Milligan

2018

asmilligan.com

nmkelby.com

Hiraeth is a word in Welsh that is difficult to translate precisely. It means more than "homesickness." It can only be explained as "a longing to be where your spirit lives."

Hiraeth is American cast iron gone to rust. The boat, the curragh of Ireland, strains to hold the weight of it. The paper boats moored to pencils invite you to share your own longing for home.



In Whirls The Mad Tornado Flies

Cast Iron, Steel, Chromogenic Print, Mixed Media

Alison Ouellette-Kirby

My work attempts to isolate experiences not exclusive to myself. I endeavor to create specific relationships and interaction by asking the viewer to participate in the definition and realization of meaning through ambiguity. What we know becomes a bridge to the familiar. The work reveals a certain awkwardness, a self-conscious awareness of discomfort, uncertainty, longing, desire, disillusionment, and confusion. My objects can be relentless, yet also so very quiet, sometimes even timid. They act as a type of reflecting pool, and, in essence a filtering system; ideas can pass through for contemplation, leading one to consider the circumstances presented within each experience.



#66, 7/2017. 39.0834° N, 86.7561° W. *Lady D*

Cast Iron, Bronze, Steel

Christyn Overstake

2018

christynoverstake.com

I explore the imagery of industry rendered ridiculous in its obsessive drive for control. Based in my background as a production TIG welder and fabricator, I create abstractions based on subversion of the processes and outcomes of production. These objects are created in industrial media, produced by repetition of action and form. The ultimate outcomes are not in pursuit of the perfection of sameness, but of deviation; each repetition yielding an unpredictable result.



Droop

Cast iron and oil paint

Christen Parker

2018

christenparker.weebly.com

My work creates a conversation about the perceptions the viewer has about the strength or frailty of materials. Cast iron references notions of hardness that I enjoy combining with the fragility of fabric. It also creates a contrast between the masculine and feminine. My work incorporates concepts of gender, tactility, abjection, and process. The forms of the works are made very intuitively with material choice being a large driving force in my studio practice.



Sublime Mitosis

Cast iron, Paint

Ed Parrish

My current artistic practice utilizes the process of metal casting and employs the transformative nature of this medium. I work intuitively creating three dimensional patterns that incorporate recycled and repurposed materials to create abstract, temporal compositions. The casting process gives permanence and new life to the typically impermanent and mundane. The work is as much folk as fine, with roots in my experience as a youth with craft and folk arts. My artistic process involves assemblage, sand mold construction, metal casting and finally, hand painting. It is a very labor intensive, physical and meditative endeavor. I use color in the finishing of work to give vibrance, life and joy to an often cold utilitarian material. My considerations influences and inspirations include in no particular order: parenthood, the cosmos, portals, micro and macro relationships, science, toys, decay, time, play, nature, mass production, wind therapy, rhythms, experimentation, garbage, light, textures, touch, magic, mysticism, slight of hand, history, the human condition, patterns, cellular structure, manipulation, mill hunk funk, infinity incorporated, dark matter, multiplicity, tectonics, dreams, downfalls, peace, the void, gaia, and all of ya'll...



Modern War

Glass and Cast Iron

Kenneth P. Payne

2017

Modern War is one work in a series of work titled Modern Times. It is a great fierce war club with a glass head making it ineffectual for any practical use. It is commentary on much of modernity that effects maladaptive solutions to contemporary problems.



On the Spot
 Cast Iron, Fondant and Glass Cake Plate
 Laura Phelps Rogers
 2018
 lauraphelpsrogers.com

Thriving on process-based mediums, re-contextualization of objects is a primary focus. Metal casting adds dimension expanding opportunities to alter existing objects, consider materiality, textures and color. Incorporating ephemeral materials bolsters my manipulation of metal, wood, found objects, photography and light. Favoring grass, food and flowers, these become components in sculptures and installations. Concepts relating to domesticity, bringing the outside in or the inside out, scale and substitution elevate expression of familiarities within my visual narratives.



Leveler
 Cast iron, Steel, Cable, and Sandstone
 Danielle L. Robinson
 2017

Danielle L. Robinson explored the notion of leveling or surveying of land dealing with measurements in a vertical plane. She uses landscape terrain with a multitude of environmental concepts relevant to erosion, drought, and rising seas. Her forms manipulate the space to create visual balance, using texture, harmony, and rhythm. She then fuses the landscape abstractions to resemble an industrial remedy to environmental problems in existence today.



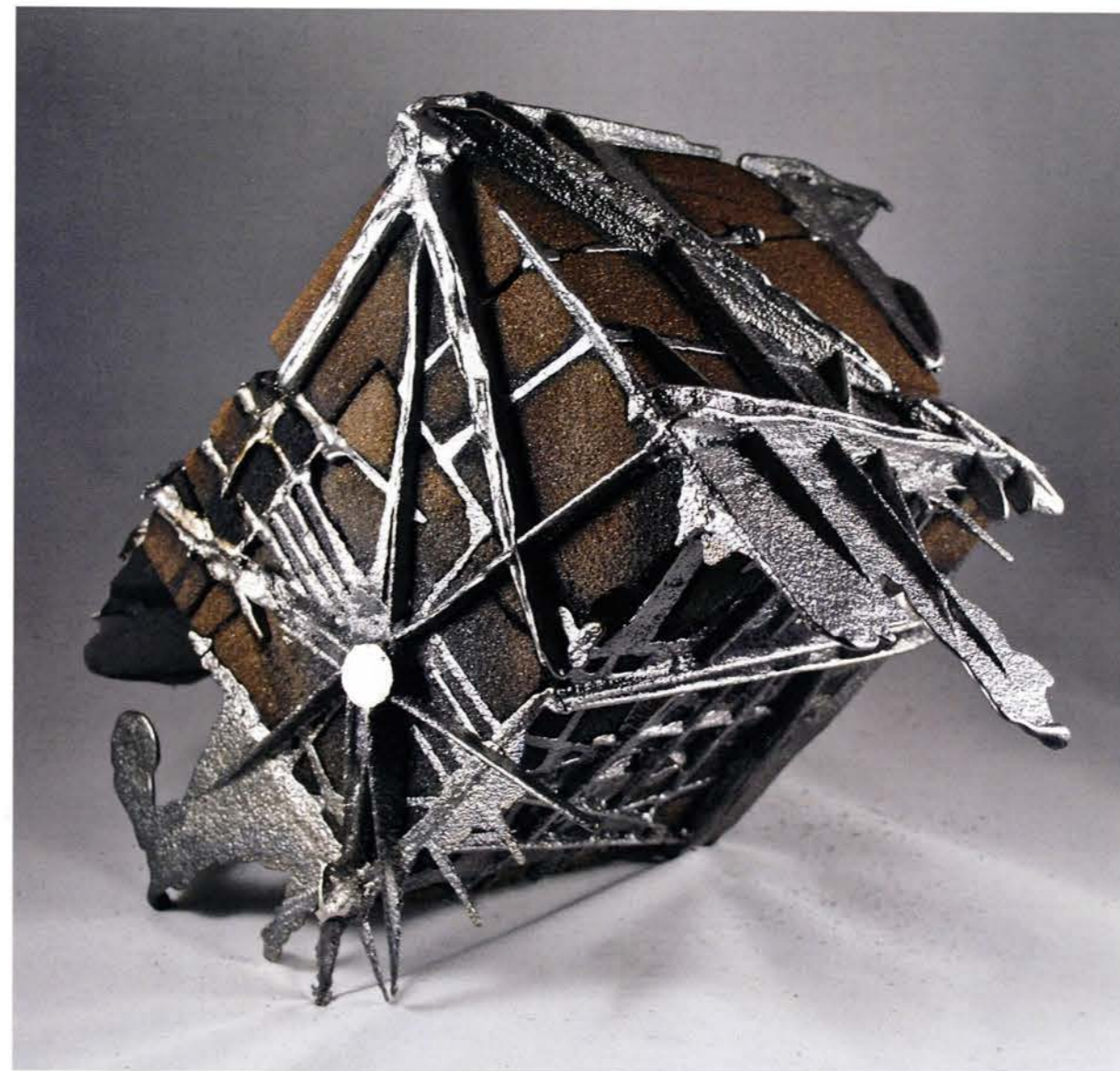
An Artifact from the Reflections of the Landscape in your Eye

Cast Iron, Terra Cotta Slip, Steel

Gwen Sadler

2017

An Artifact:
a fragment of a moment non-recoverable.
A portal, to
Reflections
of a past, in the present
impenetrable mirror draw me deeper in
the Landscape,
I stretch out over.
But cannot breach
but an imprint in the body.
The pathway bares
the fragility of it all,
as its truth.
I saw it all in you.



Square One

Cast Iron, Resin Bonded Sand

Rhiannon Scheidt

2018

I choose to work in iron for its inherent material beauty, its history of labor and collective effort, and to be involved in the dynamic processes of the foundry. My current work is an attempt to show those process and create pieces that harness iron's molten state.



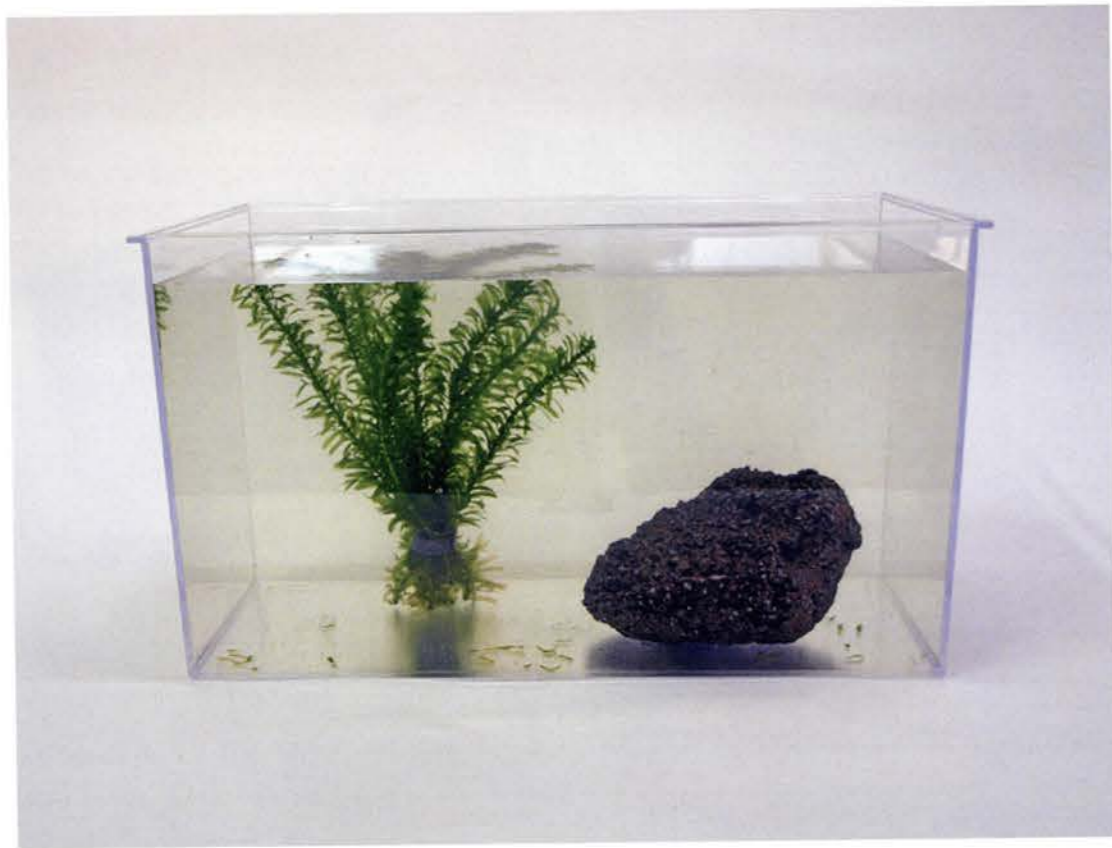
Holy Zinger
Cast Iron
Luke Sides
2017

Luke Sides has spent the better part of his life eating himself to death. He has consumed enough red meat and pork to clog his arteries to the point of irreversible damage. While eating this food has brought Luke much pleasure and happiness unfortunately Luke must cease and desist the consumption of all things FAT which is ironic because of his stature.... So, Luke has used food as his main source of inspiration for his sculpture for the past 10 years. What started as adoration for these hedonistic foods has transformed into memorialization but either way these sculptures are a direct reflection of Luke Sides. Oh, Luke Sides received his MFA from the University of North Texas in Denton TX, and has taught full time at Collin College in Plano TX since 2002.



Monument
Cast iron & Black granite
Kathleen Studebaker
2011
KathleenStudebaker.com

By its nature, cast iron speaks to me of things lost to time, broken down by its intractable forward momentum. This object is archaic, maybe fossilized: weathered to obsolescence by nameless events over an indeterminate period of time. It explores the transience of everything that we are, everything we accomplish. It is a part of a cracked and broken past, its mysteries unknown and unknowable, and made more beautiful by the unanswerable questions it suggests.



Iron Seeding

Solid cast iron, oxygenating plant, water, plastic aquarium

Karen Tang

2018

karentang.co.uk

'Iron Seeding' (2018) is a response to the controversial geo-engineering practice of Iron Fertilization "the intentional introduction of iron fines to iron-poor areas of the ocean surface to stimulate phytoplankton production. This is intended to enhance biological productivity and/or accelerate carbon dioxide (CO₂) sequestration from the atmosphere." (Wikipedia). National Geographic has asked whether iron fertilization is "Savior to Climate Change or Ocean Dumping?"

In this artwork, a natural sea sponge cast in solid iron is accompanied in a tank by an oxygenating plant. Over time, the iron sponge oxidizes.



Protector

Cast Iron, Bronze, Steel

Durant Thompson

I have traditionally drawn my inspiration from objects and forms created during the Industrial Revolution. The designs of railroad equipment, old machinery, snowplows and steam powered machinery are continually swimming in my head influencing the designs of the sculptures I make. Each sculpture references a concept that is abstracted through sketches while looking at piles of found objects throughout the landscape.



Stack II: Corruption

Cast iron, Handmade cotton and recycled 2016 United States Congressional Record paper, Gold leaf, Mister, Steel, Brick

Kristen Tordella-Williams

2017/2018

Corruption (2018) consists of an unsealed cast iron plate covered with cockroaches overtaking an abstracted white house form. The plate weighs heavily onto of a 40 inch stack of handmade paper. A soft mist of water descends from above, rusting the iron. The rust slowly drips off the plate and down the stack of handmade paper, creating and destroying in one self-contained, performative sculpture. The handmade paper's fiber consists of recycled United States Congressional Records from 2016 blended with white cotton fiber in a visible gradient, creating a gray to white paper strata. On the plate, a gold-leafed king of the mountain sits atop a cluster of cockroaches, an allusion to current American leadership. A cockroach is an intriguing symbol of survival; folklore assures us that roaches will be some of the few living creatures to outlive a nuclear holocaust. Corruption is a destructive paperweight, critical of negative contemporary political forces while simultaneously a physical manifestation of rust, corrosion, and the natural reaction of iron, water, and paper. I anticipate the paper eroding in beautiful, unpredictable entropy. Each time Corruption is exhibited, it will degrade further until it is nonexistent.



Stack

Cast Iron, Steel

Roberto Visani

2016

robertovisani.com

Stack is a work from a series of gun sculptures titled 'versos' referring to the reverse of something. I began making versos to record guns which exist in our midst and reference their mass production and proliferation. These works are drafted from weapons confiscated by law enforcement and friends. 'Stack' is assembled as a house of cards to make a connection between the shelter of a home and the potential for collapse.



just another drop in the bucket...

Cast Iron, Cast Aluminum, Bucket, Gold

Alair Wells & Joshua Cramer

2018

alairwells.com

This body of work presents a mixed media exploration of personal identity, both of the artist and the viewer, of lust and of desire. The body being the vessel in which we float, will become the stage to express pleasure and joy, pain, longing, and reflection. The fine line between existing and not can easily become blurry, no longer a physical boundary, but a dream, illusion or reflection of a life once lived.



Dissolution III

Cast Iron on Oak

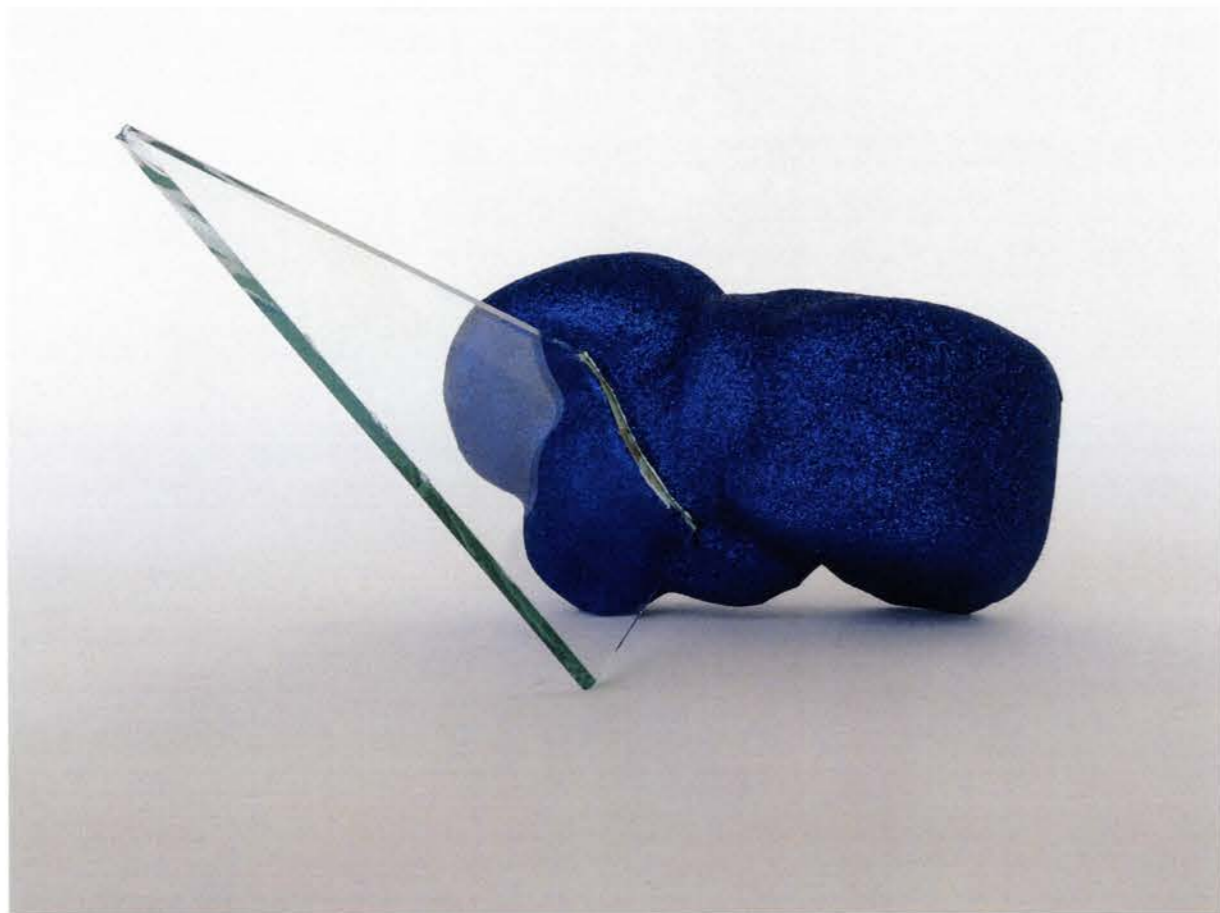
Bill Wolff

2018

billwolff.net

This work is a complicated monolithic form suggesting an ephemeral state.

Inspired in part by footage of an exploded Atlas rocket tumbling, it is gestural and complex, suggesting systems gone awry or in collapse. While knots are an obvious metaphor for complexity, the frayed and fragile ends and precarious balance of the suspended masses create compositions that reflect both beauty and a sense of inevitable loss.



Goats Heads IV, V & VI
Cast Iron, Glass and UV Resistant Glitter
Ben Woodeson
2018
woodeson.co.uk

I'm interested in the diverse ways that individuals and groups choose to behave when confronted by problematic artefacts within a supposedly safe environment. My work's relationship with the viewer is symbiotic; pieces can be damaged by a misstep, and yet the viewer is equally vulnerable from the sharp edges and poised weight within the works. I examine basic physical ideas such as balance and fragility to create precarious works that straddle the line between existence and non-existence.

ACKNOWLEDGEMENTS

Heather Sincavage, *Director*

The Sordoni Art Gallery plays many roles in our community. It provides exposure to different art forms; it nurtures the creativity of artists; and it is a steward for the unexpected. *Solid Gone* is an exhibition of cast iron and the vision of artist and curator, Ben Woodeson. I have enjoyed working with Ben to bring together the works of artists from around the world that defy our expectations of what cast iron can do.

Curating an exhibition is no small feat and Ben has put together an exciting collection of works to consider. I would like to thank Ben for his collaborative nature, keen intention, and kind spirit as we have worked together on *Solid Gone*. I would also like to thank the artists featured in the exhibition for their dedication and assistance in putting this show together.

Solid Gone is an ICCCIA exhibition. We are very proud to be a venue for the 8th annual International Conference for Contemporary Cast Iron Art, occurring in Scranton, PA. Many thanks to the ICCCIA exhibition committee and Nikki Moser for facilitating our involvement in the conference.

I always appreciate the support of my colleagues and leadership at Wilkes University. Many thanks to Dr. Patrick Leahy, president, Dr. Anne Skleder, provost, Dr. Paul Riggs, dean of the College of Arts, Humanities and Social Sciences, and Professor Eric Ruggerio, chairperson of IM/DDMA department, for the opportunities that you provide me. Thank you to the always-supportive Sordoni Art Gallery Advisory Commission for their guidance and enthusiasm.

EXHIBITION ARTISTS

George Beasly	Christopher Meyer
Erin Cunningham	Alan Milligan & Nicole Mary
Kevin Dartt	Milligan
Rebecca Flis	Alison Ouellette-Kirby
Brian Glaze	Christyn Overstake
Cynthia Handel	Kenneth P. Payne
Paige Henry	Christen Parker
Paul Higham	Ed Parrish Jr.
Stacey Holloway	Laura Phelps Rogers
D'jean Jawrunner	Danielle Robinson
Andrea Jespersen	Gwen Sadler
Kip Jones	Rhiannon Scheidt
Rian Kerrane	Luke Sides
Marc La Pointe	Kathleen Studebaker
Deborah Lagrasse	Karen Tang
Coral Penelope Lambert	Durant Thompson
David Lobdell	Roberto Visani
Samantha Leopold-Sullivan	Alair Wells & Joshua Cramer
Kelly Ludeking	Kristen Tordella Williams
Alan Magee	Bill Wolff
Kim McKenzie	Ben Woodeson

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Nilab Mominzada



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ART GALLERY
WILKES UNIVERSITY

84 WEST SOUTH STREET, WILKES-BARRE, PA 18766
www.wilkes.edu/sordoniartgallery