

MARK ON THE WALL

A juried exhibition of works on paper held in conjunction with
The 25th Annual International Conference on Virginia Woolf

June 4–30, 2015

The Gallery at Greenly Center
Bloomsburg University
Bloomsburg, Pennsylvania

Acknowledgments | Julie Vandivere | The 25th Annual International Conference on Virginia Woolf

The juried *Mark on the Wall* exhibition presents artists from all over the world who have been inspired by Virginia Woolf and her female contemporaries. This show of works on paper is a unique addition to the conference this year and will give conference participants and all gallery goers an exciting new opportunity to appreciate Woolf and her influence from a visual perspective.

For that, there are many people to thank.

First, a profound thank you to all of the participating artists, both selected and declined. It is you, of course, who have made this exhibition possible.

Thank you to our distinguished jurors, Chad Andrews, Instructor of Printmaking and 2-Dimensional Design at Bloomsburg University, and Rosalyn Richards, Professor of Art at Bucknell University (retired), for their generous expertise and unique vision for this international exhibition.

My sincere thanks to Chad Andrews, too, for his enthusiastic participation and valuable input into the planning of the exhibition, mounting of the exhibition, and organizing and hosting of the opening reception and awards presentation.

Thank you to Elise Nicol for first suggesting the idea of holding an art exhibition in conjunction with this conference, then handling all publicity and graphics.

It is vital for artists to not only show their work in important public spaces but to be honored for what they do. Thank you to Katie Starliper for securing awards from Blick Art Materials and Jerry's Artarama.

And a very big thank you to Katie for juggling all the other details, large and small: organizing the images for the blind jurying process, unpacking the work as it came in, communicating with participating artists, helping mount the show, and assisting with the reception.

Finally, thank you to the gallery goers who have traveled near and far to see this show.

I greatly appreciate all of you.

Julie Vandivere
The 25th Annual International
Conference on Virginia Woolf Organizer

Rosalyn Richards received her BFA from the Rhode Island School of Design and MFA from Yale University School of Art. Her work is represented in many museum and university gallery collections, including the Art Institute of Chicago, the Hood Museum of Dartmouth College, Yale University Art Gallery, Minneapolis Institute of Art, the Ackland Art Museum of the University of North Carolina, The Samek Art Museum of Bucknell University, Purdue University Galleries, and Vanderbilt University Fine Arts Gallery, among others.

She has held artist residencies at numerous locations in the United States, including Virginia Center for Creative Arts and Ragdale in Illinois. She was a visiting artist and critic at Colby College, Cornell University, the University of Dallas and Tianjin Academy of Fine Arts in Tianjin, China. Richards retired as Professor of Art at Bucknell University in 2014.
www.rosalynrichards.com

Chad Andrews received his BFA in studio art from Kutztown University and his MFA in printmaking from the University of Pennsylvania. He taught at The University of Pennsylvania for five years, and held the position of Director of Visual Arts at the Interlochen Center for the Arts (Interlochen, MI) for six years. He is currently a full-time instructor of printmaking and 2-dimensional design at Bloomsburg University. He maintains a private studio at the Pajama Factory in Williamsport, Pennsylvania.
www.chadandrews.com

Jurors' Statement | Chad Andrews and Rosalyn Richards

The *Mark on the Wall* is the title of one of Virginia Woolf's short stories, and it seemed fitting for this exhibition. Works on paper also seemed fitting, for paper is, of course, the most common of substrates and accessible to most artists.

Accessibility was one of our guiding themes. Just as the conference was organized to encourage participation from as many people as possible, from scholars to common readers, we worked to keep this exhibition accessible to artists both accomplished and emerging.

We knew that by asking artists to submit unframed works on paper that were no larger than 11" x 15" and by keeping our entry fee very low, we would make the exhibition affordable for most artists and attract a wide variety of work.

Still, we were impressed by the huge diversity and high quality of the entries we received. Together with our assistant, Katie Starliper, we endured a rigorous selection process to choose just 47 pieces from among more than 400 entries.

And when those works arrived, we were impressed once again.

One piece traveled from Dubai triple wrapped; it was a wonderful little treat hidden amidst its bubble-wrap cocoon. And many works revealed an unexpected beauty, demonstrating a high level of craftsmanship, rich color palette, and subtle nuances that could not be seen from the online application process.

We laid out all the work on tables in Bloomsburg University's printmaking studio, then began moving pieces, discussing them alone and as part of the group. Slowly, bodies of work and individual pieces emerged as having a modernist sensibility, excellent craftsmanship, and strong compositional aspects and use of color and materials.

Two artists' bodies of work appeared to be consistently well composed, rigorous in investigation, and exceptionally well crafted. Both embodied the modernist feel but were completely different in their material and imagery. After a lengthy discussion, there was only one real solution to resolve the conflict of deciding which was "best of show" and that was to create the "Co-Best of Show" award. We also awarded three honorable mentions: all excellent works that were considered for best of show.

We congratulate all of the artists participating in this exhibition. We're honored to show your work in Bloomsburg University's new exhibition space, The Gallery at Greenly Center.

MARK ON THE WALL

PLATES

Bettina Badr

Bio

My work draws inspiration from Lebanon, my place of birth, and the events that are part of the recent fragmented past. I have completed several fine arts courses at Tulsa Junior College in Oklahoma, USA, in 1994, and graduated from the Lebanese University with a Diploma d'études supérieures in painting in 2001. I received a Masters in plastic arts in 2012. Since 2007, I have been teaching at the Lebanese American University (LAU) School of Architecture and Design.

In 2000, I contributed to a collective exhibition as part of a show for young artists at the Forum de Beyrouth. My work was also featured in the Salon d' Automne at the Sursock Museum in 2011, in the Primitia and Proventus exhibitions held at LAU in 2012/ 2014, and in Jabal, organized by Fransabank in 2015. I have held solo exhibits in Beirut's Entretemps Gallery in 2001 and, at Kromatik Art Gallery in 2012.

Statement

My "marks on paper" are intuitive thoughts assembled in irregular frames. They suggest uncertain moments where every incident and suggestion is a spontaneous decision. Scraps of papers are selected because of their shape, color, form or visual impact. An image starts to form; it alludes to an idea not fully formed where situation and facts are altered. I am not sure why ... why the circle? Does it encompass the present or suggest an opening to another dimension? I find myself adding and subtracting, peeling the skin of the paper. I want to penetrate its membrane and discover its secrets to see what it holds in its womb. It is a fragile process of organizing my world and engaging in something somewhat absurd!



Fiction, 2014
mixed media on paper
6.5" x 5"