

CentreArts

May/June 2021 || Volume 5, No. 3



THE CLIMATE EDITION

Featured Woodworking Artists

News & Updates from:

The Makery, 3 Dots Downtown, The Rivet, the Art Alliance, the Bellefonte Art Museum, and the Palmer Museum

Climate Articles:

Crafting the Climate with Tempestries
Climate Communicator

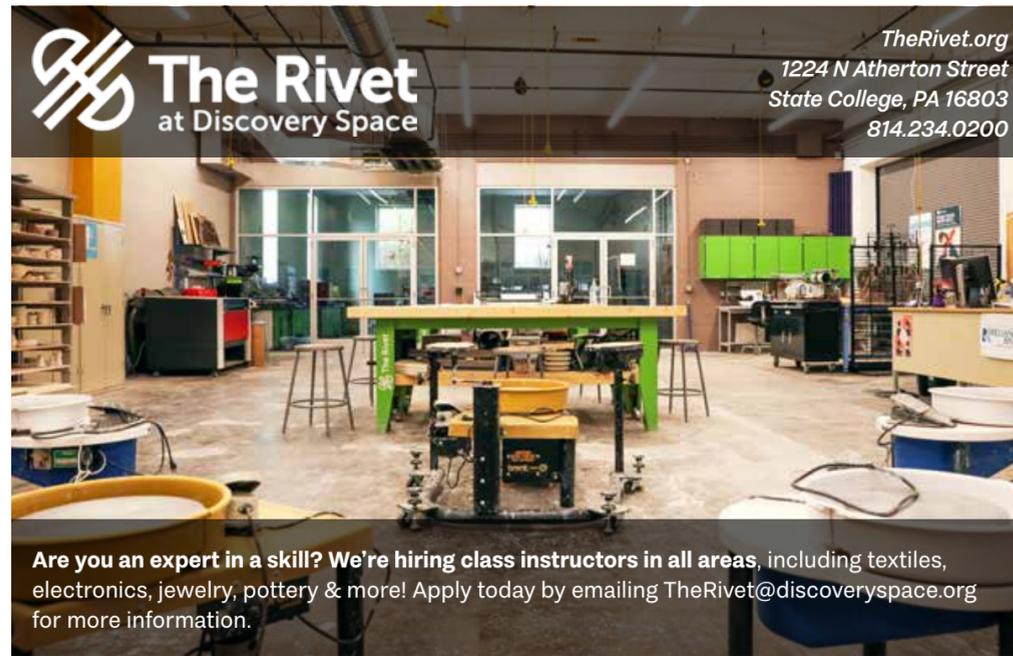
Poems featuring the environment

Bellefonte Art Museum & The Makery's
Our Beautiful Earth Summer Camp
Art Alliance Recycled Show Photos

Upcoming Exhibitions

FemFusion & Mary Cady Retrospective

Misc about: Ann Echols, Printmaking at the AA, and Tom Rosenow



The Rivet
at Discovery Space

TheRivet.org
1224 N Atherton Street
State College, PA 16803
814.234.0200

Are you an expert in a skill? We're hiring class instructors in all areas, including textiles, electronics, jewelry, pottery & more! Apply today by emailing TheRivet@discoveryspace.org for more information.

Youth Open Workshop Hours—\$25 per session
Every Saturday from 2–4 pm | Ages 8–14

Candle Figure Making—\$35
May 9: 11am–1:30pm

Vinyl Cutter Clearance Class—\$7.50
May 9: 3–4pm

Design A Side Table—\$45
May 15 and May 16: 10am–12:30pm

Pottery Clearance Class—\$12
May 15: 12–1:30pm

CNC Embroidery Machine Clearance Class—\$7.50
May 16: 11am–12pm

3D Printers Clearance Class—\$12
May 20: 6–7:30pm

Adobe Illustrator: Laser Cut Street Map—\$50
May 22 and May 29: 10–11:30am

Build A Side Table—\$90
May 22 and May 29: 10am–4:30pm

Pottery Clearance Class—\$12
May 29: 12–1:30pm

Build A Side Table—\$90
May 27 and June 3: 12–5 pm

Modern Slate Bench—\$245
May 30 & June 20: 10am–1 pm

Laser Cutter Clearance Class—\$15
May 30: 2:30–4:30pm

Fused Glass Pendants—\$45
June 5: 9 am–12 pm

3D Printers Clearance Class—\$12
June 6: 2:30–4:30pm

Fused Glass Pendants—\$45
June 22: 5:30–8:30pm

The Rivet is a community workshop for artists and artisans. Visit TheRivet.org to learn more about how you can use the tools and check out our upcoming classes. [CA](#)

THE CLIMATE EDITION

With Earth Day in the recent past and an ongoing climate-related global pandemic going on for over a year now, it seemed like this might be a good time to highlight the relationship of the arts to the broader discussion around climate issues. Whether it is plein air artists who are outside all the time, artists using recycled materials in their artwork, street photographers noticing our underlying societal infrastructure, or woodworkers wondering about exotic woods, artists are paying attention and striving to work with the various elements of these issues, to bring them to light and frame them in a broader context.

So I hope this issue of *CentreArts* contributes to the conversation around our changing climate and the role of the arts in that discussion. Enjoy! [CA](#)

CentreArts

CentreArts features art events happening at the:
Art Alliance of Central PA • Bellefonte Art Museum • The Makery • The Rivet • 3 Dots Downtown • Palmer Museum

Contributors

Art Alliance — Marie Doll
Bellefonte Art Museum — Pat House
The Makery — Amy Frank
The Rivet — Alexandra Davis
3 Dots Downtown — Erica Quinn

Managing Editor/Creative Director
Adrienne Waterston

Contributing Editor
John A. Dillon

On the web
artallianceofcentralpa.org
bellefontemuseum.org
themakerpa.com
therivet.org
3dotstowntown.com



The theme for Imagination Celebration 2021 is “Our Beautiful Earth” celebrating our natural world—the only planet we have! As with previous summers, the theme will be explored by exhibitions and interactive programs throughout our six gallery spaces as well as offering some experiences online. Everyone is invited and all activities are free.

Imagination Celebration 2021 will be “All in on Climate” using arts and crafts to help conceptualize the problem, identify the solutions and grasp our role of personal responsibilities. It’s an everything issue, and to solve it, we need a whole world approach—good policies, good citizens and educational experiences with attention made to developing insights into the issues related to: water, air, forests, weather, wildlife, food, and human life. We need to face our climate issues with programs of truth, courage, and solutions.

At the museum, this summer, we will again turn every room into a unique interactive art space. The



Saylor Milhomme

The Bellefonte Art Museum for Centre County and The Makery of State College are pleased to present our annual summer camp for all ages:



Imagination Celebration 2021 Our Beautiful Earth

“The Earth is something we all have in common”

Wendell Berry, writer, poet, farmer, academic, activist for rural life

vision is to have fun with creative ways to expand perception of things around us. We are developing programs that will use all our senses and appeal to all ages!

Online Activities:

We will once again be taking all our gallery activities virtual. Each activity will be announced through our website, email, and social media with instructions to assist you in completing the project and sharing it with us online. If you want to contribute to the evolving project on-site, but do not feel comfortable in a public setting, we will also provide private time at the museum for those interested.

Special Exhibitions Gallery:

“Our Beautiful Earth art poster contest”
In March 2021, BAM announced this event and encouraged anyone interested to create a poster interpreting their thoughts and feelings about our

earth. The entries to “Our Beautiful Earth” art poster contest will be on exhibition in this gallery. Posters have been submitted by many local citizens as well as posters by persons from far off places. Visitors to the museum will have the opportunity to vote for the posters they prefer. Prizes will be awarded to the winners of this People’s Choice contest. And if you, as a visitor, feel inspired, have a seat at the gallery table and create your own reusable tote bag to reduce the impact of plastic bags on the environment.

Paulette Lorraine Berner Community Gallery:

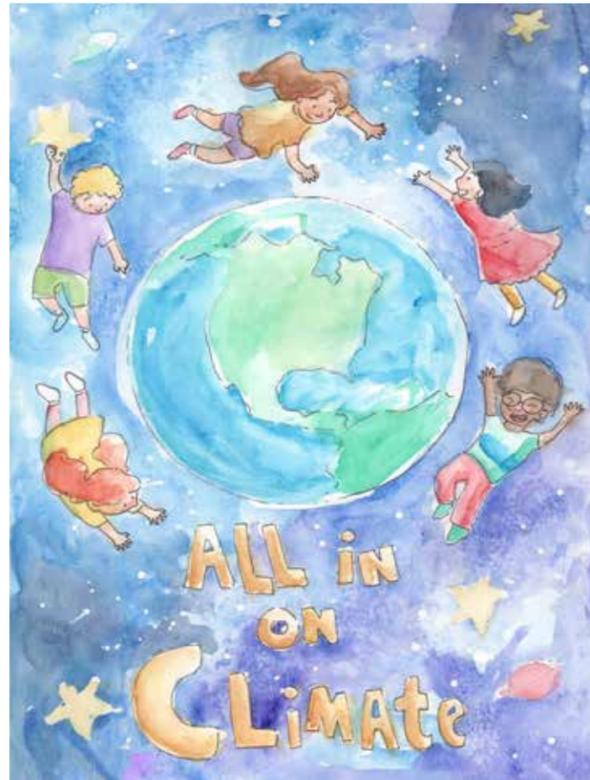
“Our Wonderful World Wishing Wheel”
Art teachers from The Makery will provide materials and information for this interactive activity. The idea is to create colorful, hopeful “Wishing Wands” using natural and Upcycled materials. After completing their Wand, guests will be invited to add their Wands



Casie Eifrig



Samantha Young



Brittany Handiboe

continued from page 3

to an exhibition of Wishing Wheels that will be displayed on the wall of the gallery.

R Thomas Berner Photography Gallery:

“Upcycled Village Project”

Together guests will build community and connection by creating a collaborative miniature Upcycled village. Guests will be given the opportunity to explore everyday treasures and materials and experience the joy and the process of making objects or people to add to the village. Then they will add their creations to the miniature Upcycled village.

Sieg Gallery:

“Collage Portraits” by Amy Frank

Amy Frank is an emerging mixed media artist. Her colorful, whimsical portraits and landscapes are created using ephemera and small daily details from the people and places she paints. For this year’s Summer museum theme, ‘Our Beautiful Earth’, Amy’s work will celebrate people who have made important contributions to protecting our planet.

24/7 Gallery:

“An Upcycled, Whimsical World to Behold!”

Artist Lisa Cousins will fill the 24/7 window with a colorful installation that follows nature’s design and promises to make you smile. Old furniture comes to life wrapped in a blanket of moss sprouting playful surprises, and objects of art will bloom under the light of a joyful, upcycled floral chandelier. 

Summer is coming and so are Art Camps at the Art Alliance



Nineteen camps for ages 5–teens

Each week has a different theme

Campers learn art techniques, develop skills, use their imaginations, and learn about art in other cultures, in nature, in science, in outer space, in literature, and under the sea

The Children’s Studio is located on the lower level of the Gallery Shop on Pike St. in Lemont. This summer most activities will take place outside under tents on the patio and lawn. Teen camps will be held in the Art Center next door. All CDC guidelines will be followed.

To see the complete schedule and to register go to <https://artallianceofcentralpa.org>.

A limited number of scholarships are available. For information ask your school counselor or email us at artalliance05@gmail.com. 



Stay tuned for 3 Dots’ upcoming reopening announcement. We’re planning an exciting spring and summer and look forward to seeing you soon.

Currently on view is “Omni,” an exhibition of paintings and sculpture by Tiara Zhane` in our window space, visible from the street before our official reopening.

3 Dots participated in the May Day Art and Garden Walk and welcomed the Happy Valley Bonsai Club in our downtown space.

Our monthly Awesome Foundation Grants

March 2021

Feeding Happy Valley project created by John Patishnock

I was inspired after seeing this Facebook post (<https://bit.ly/2MV69jH>) that featured a restaurant in Louisiana that allowed community members to prepay for meals for people and families who are hungry but can’t afford to eat. I imagine there’s a similar need in State College, especially during this economic downturn. In short, we can ask local townspeople (and Penn Staters who no longer live in the area) to contribute money that’ll pay for meals for community members and families who are in need and can’t afford to pay for meals.

This program has two clear benefits: one for our community members who are in need but can’t afford to regularly pay for meals, and one for our local restaurants that are being significantly hit with the loss of a home football season (at least with fans being able to attend and tailgate while visiting town) and the loss of tourism and visitors for more than a year now. Even for Penn Staters who want to give back but don’t live in State College, they can go online and buy meals for community members while also supporting locally owned establishments.

I could also easily envision local partners who would be interested in helping us promote this program and also possibly help us with fundraising. Really, this is a win-win for everyone involved. People in need will be fed and nourished, local restaurants will receive an eco-

nomie benefit, and along the way we’ll also have an opportunity to work with local shelters and food banks as possible partners.

I have an extensive communications and marketing background, and I’d welcome the opportunity to develop ways that we can create a tremendous amount of interest and attention, so that folks who want to give back can see a clear connection to how their gift (as little as \$10) will have an impact in their own community.

April 2021

Music Takes Flight project created by Morgan Pandolfi

My project will install an outdoor instrument at Bernel Road Park. This park has been voted the “Best of State College” playground and serves many families in Centre County. The instrument will allow children and other members of our community the opportunity to gain the benefits of music in a free, easily accessible and fun environment. The instrument is specially designed for outdoor public use, is tuned to a scale and has appropriate sound quality. It does not require retuning and only minimal cleaning, similar to other playground equipment. The shape of this particular instrument also mimics the wings of an airplane and will complement the airport design of the park. In addition, there will be an informational sign and website that will inform families of the benefits of music and provide instructions for playing the instrument.

Studies have shown that playing music improves academic performance, develops creative problem-solving skills, improves spatial reasoning, improves memory, reduces stress and anxiety, reduces substance use and enhances a child’s sense of responsibility. I look forward to providing this opportunity to our community. To initiate this project, I wrote a proposal, submitted it to Patton Township and received approval. I am now in the fundraising stage of the project. I am funding this project through community donations.

May 2021

Harvest Fields Community Trails - Repair Station project created by Josh Stapleton

The Harvest Fields Community Trails (HFCT) are the Centre region’s only multi-use public trail system where the community can enjoy a unique mountain biking experience designed for all ages. The Nittany Mountain Biking Association (NMBA) partnered with many community minded citizens, businesses, and foundations to complete Phase I of the project in the fall of 2020. The HFCT has become a destination for families and beginners to develop mountain biking skills while providing new experiences for more experienced riders.

We are seek funding from the Awesome Foundation to install a bike repair stand at the HFCT trailhead. This will facilitate daily repairs but also provide a venue for repair clinics. 



Nittany Valley Woodturners

The Nittany Valley Woodturners (NVWT) formed in 2010 as a local club associated with the American Association of Woodturners (AAW). The interests and skill levels of our members are quite varied and even eclectic. We find our members often have life-long interests in woodworking. Woodturning often comes along later in their woodworking experience. The club provides a safe learning and sharing environment for its members and those who want to explore its practice.

In its short history, the NVWT has sought out opportunities to share woodturning in numerous ways. Early on the club began offering adult and youth woodturning classes to expand interest and to engage new members. Through a grant from the AAW the club purchased two mini-lathes and partnered with the State College School District to use the high school woodshop and their three lathes. The evening adult classes extended across 5–6 weeks and the youth classes, offered in the summer, were 3-hours in the morning or afternoon for a week. The success of these classes encouraged the club to invest in more equipment (we now have 6 mini- and midi- lathes) for club meetings and community classes. As work began on the new high school, we moved to the Mount Nittany middle-school shop for meetings and classes.

At first a need for more space and then the pandemic led the club to look for new space,

which continues to be an issue. Lathes, even small ones, are heavy and difficult to move and store. The Discovery Space and Rivet have offered storage space and the opportunity to host meetings and classes; however, the pandemic has moved us to remote learning. We look forward to providing more access to woodturning in the near future.

Club members have greatly enjoyed opportunities to give back to the community. We do this in several ways. First, we offer classes and learning experiences. Second, members are always open for supporting community projects. We have often donated turned pieces (e.g., bowls, pens, boxes) for local fund-raising events or to support other local projects. You may have seen club demonstrations at the People's Choice festival where members demonstrate small turning projects.

The NVWT is a caring club that welcomes anyone to visit, join, and learn about woodturning. The members are very open and share their skills and experiences. The club offers one-on-one mentoring to members who have equipment. If you have questions or needs, someone will likely be able to help. Please, if you want to learn more about woodturning, consider visiting our website (<http://nittanyvalleywoodturners.org/wp/>) or Facebook page. We meet on the first Thursday of the month, September through June, now via Zoom but hoping to be face-to-face soon. 📍

Ken Vasko

Ken's interest in wood results from an earlier hobby, repairing and refinishing antique furniture. About 10 years ago, he mentioned to a neighbor his interest in woodturning and was invited to a NVWT club meeting. Ken has an artistic eye that results from taking art lessons at Carnegie Mellon Museum. He likes to experiment with different shapes and textures. Where other people see firewood, Ken sees possibilities. He turned rejects from a baseball bat factory into snowmen and pieces of oak lumber left for the garbage into angels. Two-hundred-year-old pegs from a demolished log cabin transformed into elegant pens. Ken often donates fund-raising items to non-profits, such as veteran, historical, and animal rescue groups. Ken enjoys making a wide variety of pieces. He sells his bowls, Christmas ornaments, wine stoppers, weed pots and other creations at local crafts fairs and by word of mouth.

Contact: KVJS814@gmail.com

Steve Tuttle

Although never formally trained, Steve learned to work with wood from generous friends, reading countless magazine articles, and 40 years of trial and error. These skills have often had practical application in the building of a house and furniture but have also been used for

personal expression in sculptural forms. Steve enjoys the design process, the problem solving of getting from an imagined object to something tangible that can be shared with others. He always finds satisfaction in making something beautiful. He has sold many pieces but has chosen not to do it for a living. This allows him the freedom to follow the muse wherever it might go.

Contact: srtuttle@msn.net

Mike Lebo

Woodworking has been a passion since high school. Mike purchased his first lathe in 2016 and started turning small, lidded boxes. Because he enjoys turning small pieces, he can take advantage of those special pieces of wood that show spectacular grain and color patterns. Therefore, Mike searches out tree burls and native and exotic woods to incorporate into his turnings. Mike enjoys the challenge of trying new ideas and approaches and finds woodturning a peaceful hobby. He sells some his turnings locally (State College Framing Company Gallery) and donates pieces to local causes.

Contact: mlebo44@comcast.net

Jim Finley

Woodturning has been part of Jim's love of woodworking for 50 years. He has built and restored furniture, designed and built his own post and beam passive solar home, and finds real pleasure working in his woodshop and helping others build their passion for woodworking. As other members of the NVWT, Jim both sells (State College Framing Company Gallery) and donates the things he makes. Retired from Penn State's Department of Ecosystem Science and Management, he is active in many conservation organizations. As a Western Pennsylvania Conservancy board member, he has supported their work by making and donating bowls turned from Fallingwater trees for sale in their gift shop.

Contact: Finleywoodshop@gmail.com 📍



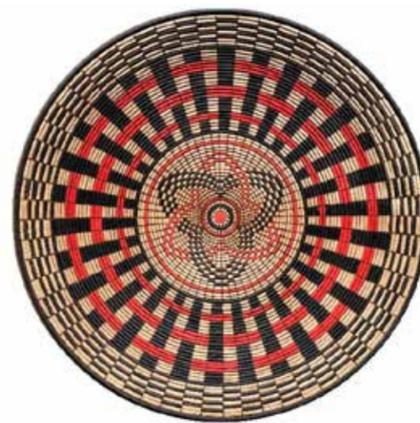
Jim Finley



Steve Tuttle



Mike Lebo



This piece features a basket weave woodturning that use pyrography and coloring

Steve Tuttle



Mike Lebo



Jim Finley



Ken Vasko



The Three Graces



Midnight at the Oasis

Jim Bright

"Making my sculptures has always been a journey that begins with a particular subject, which changes and evolves during the sculptural process. I am attracted to forms that, by posture or attitude, separate themselves from their surroundings.

Many of my recent works are constructed from boards of various sizes that are laminated in preparation of the carving process. Edge grain, face grain and end grain laminations give highly figured patterns as wood is removed and refined. Local hardwoods dominate these works.

I have begun to use stains and paint on many of my figurative sculptures to complement carved textures and grain patterns. Color is often applied, wiped, sanded, scraped and reapplied. This use of wood is a bit less reverent than my earlier carved work but allows for greater suggestion of nuance and mood.

New works in wood and bronze, as well as in studio pieces, can be viewed on Instagram @jimbrightsculptures. I show regularly with the Art Alliance of Central Pennsylvania and the Art Association of Harrisburg. I can be contacted at brightsculptures@gmail.com."



The Quiltmaker's Daughter

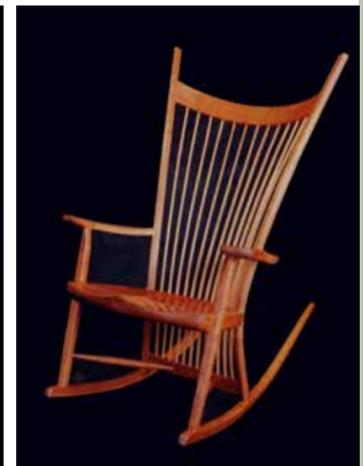
Bill Seay

"My inspiration to create is a blend of my appreciation for flowing three-dimensional form and the desire to highlight the incredible beauty of wood. When designing a piece it is always a collaboration between my imagination and the endless wood forms, colors and textures created by nature. I find myself drawing on a wide variety of design influences ranging from early American period furniture to many of the contemporary masters, blending and modifying elements in an effort to produce new and interesting forms." You can reach Bill via email at mags1@verizon.net



Philip Sollman

Philip Sollman is a native of The Netherlands, immigrating to this country in 1952. In 1971 he graduated from the School of Architecture at Penn State where he met his life-long partner, sculptor Jeanne Stevens-Sollman. He has been designing and building sculptural furniture for fifty years. He is a recipient of an NEA grant and a Pennsylvania Council on the Arts Grant for his work.



David Lentz

Local artisan Dave Lentz has a vast range of skills that he has spent over 40 years perfecting. His expertise is in custom wood and metal work utilizing traditional handcraft as well as modern CNC machining. He recently retired from a career as a technology education teacher and moved to the region to pursue his love of design and handcrafted creations.

Hand-hammered and patinaed copper- and zinc-top tables are his specialty. Designing and building quality, custom products is his passion. He enjoys creating unique rustic and contemporary pieces that meet the individual taste of his clients. Each creation is handcrafted using high-quality materials and employs techniques that are not possible to achieve through mass manufacturing. Lentz Custom Designs is located in Port Matilda. More information can be found at Lentzcustomdesigns.com.





Doing Good with Wood

- We teach woodworking and provide mentoring on woodworking projects.
- We design and build projects requested by nonprofit organizations
- We introduce woodworking as a healthy hobby via public events, and
- We help woodworkers access and share tools.

Why? Three reasons.

1. Woodworking is a Healthy Hobby. With appropriate support, it can generate cycles of challenge & success that build confidence, pride, and self-esteem.
2. It's easier to talk shoulder to shoulder than face to face.
3. Hours building (designing, creating, and solving problems) creates great opportunities for intergenerational relationship building and generates opportunities to develop community-mindedness and philanthropy.

Contact John Seymour or Kyle Peck at their website <http://doinggoodwithwood.org>



Kyle Peck & Glenn Johnson



Claire Lorts



"A large heavy box arrived on my front porch in December 2019 and I had to use a wheelbarrow to move it into the back room of the house. It turned out to be a surprise Christmas gift from my brother, but upon opening it I had no clue what it was. It looked like a piece of lab equipment but without any kind of identification on it, and no user manual. It took my husband and me more time that we would like to admit to figure out it was a laser cutter.

With a background in science and my love for art, this presented a perfect opportunity to pursue a new adventure in life. It took a few months of research, fixes, modifications, upgrades, cooling system development and help from online groups

and local experts to start making jewelry! Thank you to Matt at The Make Space in State College and Paul R. for all your help!

My favorite part about making wooden jewelry is designing new pieces. Using pencil and paper is my favorite way to design jewelry because I find this method provides a more natural and free perspective versus the use of electronic technology. When designing jewelry I aim to incorporate a diverse range of styles and interests that lend to unique yet elegant individualism and self-expression. I find my design inspiration through conceptual patterns with movement and meaning I find in nature and abstract art.

Cherry, Maple, and African Padauk are the

primary species I use for jewelry, but have experimented with at least sixteen additional tree species including Bloodwood which smells like roasted coconut when burned! Wenge has a beautiful color, but I haven't found a sustainable source yet. The wood species I use must have the perfect combination of uniform strength, density, hardness, and natural beauty. Each new jewelry design I make goes through a "break test" to make sure the integrity and strength of the design is acceptable. I also have an interest in stones and often incorporate them into jewelry designs."

Contact info: www.clairelorts.com | clairelorts@gmail.com | FB: @Claire.Lorts.Designs | Insta: [claire_lorts_designs](https://www.instagram.com/claire_lorts_designs)

Crafting the Climate with "Tempestries"

By Julia Nelson

"Tempestries" are what they sound like, a tapestry and temperatures all wrapped (or knitted) into one. This blending of fiber crafts and scientific data is one way of scaling down the vast amount of temperature information and changes that occur on our planet and making it more relatable and easier to understand.

The rows of each tempestry are assigned a day of the year (January starts at the bottom and goes up to December at the top). The temperature ranges are also assigned a specific color which makes the tempestries beautiful wall pieces and bar graphs of real data.

Reading and analyzing the temperature readings for a year or even a month won't make most of us blink an eye but crocheting a tempestry can really turn some heads. When you see a collection that is compiled over several years you begin to see how many rows are becoming more orange (warmer temperatures) and less green or blue (cooler temperatures). It is also striking to see warmer climate temperatures predominate a tempestry done for a location that should be cooler (think desert temperatures for a city in Alaska).

The Tempestry Project (<https://www.tempestryproject.com/about>) as it is known globally, was founded by Justin Connelly, Marissa Connelly, and Emily McNeil in Anacortes, WA with the hope that bringing awareness to this one aspect of climate change could exact real change in the world.

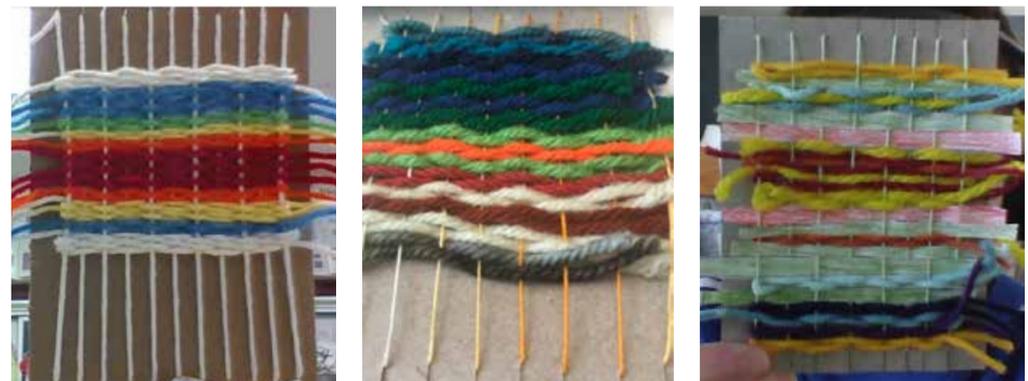
"I'd say our aha moment was when something we'd been joking about (using ancient techniques like tapestries and cuneiform tablets to record modern climate data) turned into something we realized we were actually going to do (using ancient techniques like knitting to turn modern climate data into collaborative fiber art)," McNeil said. "The joke turned into reality, then grew and grew."

Growing is what she would like to see, with more people becoming aware of climate change. By going to the Tempestry Project, you are able to purchase kits to make your own and see where they get their data from.

There are numerous people all over the United States who have commemorated someone's life or celebrated a birthday through the creation of one



The 7-piece Tempestry Project collection will be included in the *The Knitting Map* (The Knitting Map (2005) is a durational textile art piece and installation conceived by art and performance collective half/angel as a conceptual portrait of Cork City, Ireland.) at the Berman Museum of Art at Ursinus College in Collegeville, PA, June 10 - November 30, 2021



"Closer to home I've worked with middle school students to create these colorful data collections as weavings on simple cardboard looms. Because I work with children in a classroom setting, we don't work on these everyday but instead look at a set of temperatures for State College (a few rows of color for every birthday they've celebrated for example) to see how or even if the average daily temperature has changed much in their lives. We also assign our own colored yarns individually to go along with the temperature ranges. For students, the search for these temperatures introduces them not only to research skills, but to ways data relates to their own lives."

continued on page 26

CLIMATE COMMUNICATOR



The Importance of Water



Climate poster design "Be in the Know"



Passing Through Blue

Education References:

- NASA website <https://climate.nasa.gov>
- Drawdown website <https://drawdown.org>
- Science Friday on NPR <https://www.sciencefriday.com/radio/>
- PSU sustainability series <https://sustainability.psu.edu/events/>
- *Scientific American*, *Science News*, and *Discover* magazines
- Plastic Pollution Coalition <https://plasticpollutioncoalition.com>

Links to more of my work:

- <https://jenniferkaneart.com>
- Observations*, an online book: https://issuu.com/paradigm-arts/docs/observations_-_jennifer_kane



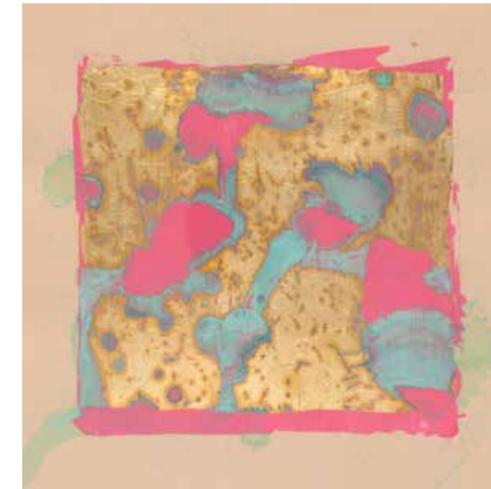
Man vs. Nature



Election

Boalsburg artist Jennifer Kane wanted to bring purpose to her art, so she made landscape paintings about places that were being developed or conserved, calling it "conservation art." In 2014, she decided to focus on climate change. She made several series of art inspired by the things she learned from interviewing climate scientists, attending lectures, listening to podcasts, and reading science literature. She organized a Climate Show at the Art Alliance, and presented a poster at the International Drawdown conference at Penn State.

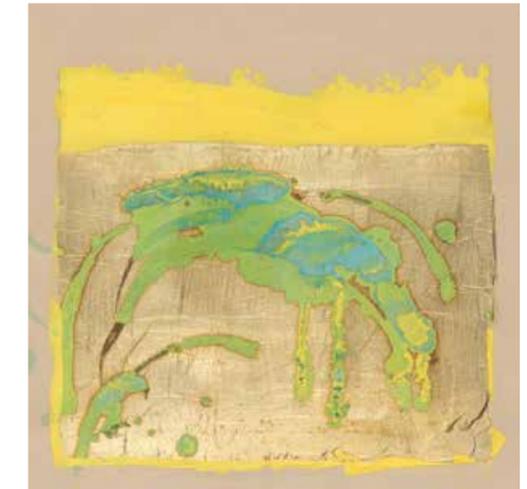
Here is a sampling of the work so far and some of her information sources. Check out the links and find out more about the effects of climate change and ideas for mitigating and adapting to our changing environment. Then, go make some art! 🎨



Hot Pink Pow



Water



Yellow River

The Climate Series pieces show above are currently on exhibit at Henry Architecture & Design, LLC., 110 Chambers Alley, Boalsburg, PA 16827 | 814.880.9422 | <https://www.had.archi>



Utilities, 5.28.15
From the online book *Access*, by Jennifer Kane
https://issuu.com/paradigm-arts/docs/access_-_jennifer_kane_-_2015

From the introduction for the book *Access*
"These everyday objects, integral to the fabric of what we recognize as 'ground', are often overlooked. Here, in photographic form, they are examined and presented as portraits that embody a vital aspect of our organized society; access to basic resources allow us to lead healthy, productive lives."



Fisher Farm | conservation art for ClearWater Conservancy, <https://clearwaterconservancy.com>

The 2021 Recycled Show is RED HOT!!!

Following a walk-in display in Lemont on Earth Day weekend, the gallery of 21 pieces interpreting this year's theme can now be perused at one's leisure on the Art Alliance's website (<https://artallianceofcentralpa.org>). Look for instructions in upper right on the home page, including how to vote for your choice to win the \$100 Popular Vote prize! Many of the event's "regulars" are back and a few newcomers have joined "the cult," as it is referred to by longtime chairman Anni Matsick.

"Each year's theme inspires a widespread variety of solutions, with most of the artists working with materials outside of their usual media," she says. "The event is still going strong in its 27th year and some say it's their favorite offered by the Art Alliance. It's fun to hear the artists eagerly talk about their experiences, including the discoveries and unexpected challenges along the way." All are welcome to submit to the unjuried show, including non-artists who want to try their hand.

Kim Gates Flick, an adjunct Assistant Professor for the Penn State School of Visual Arts, was this year's juror for awarding prizes. Juror cash awards are generously sponsored yearly by Joe Krentzman & Son.

A juror-selected group of nine works is now showcased at the Centre County Recycling facility's Interpretive Center for the summer. [CA](#)



Recycled Show Chair Anni Matsick assists Stacie Bird during show set-up at the Art Alliance Art Center in Lemont.

Click her to visit the Recycled Show's ONLINE GALLERY

Visit the **Art Alliance website to vote** for your favorite to win the **\$100 Popular Vote prize!** (through May 31)



1st Place: *Launch*, Gloria Plosky Scaltz
Materials: barn beam, air conditioner grid, tomato stakes and numerous scrap materials.

"As a young girl, my family would gather around the television set to watch the rockets launch out of the earth's atmosphere into the great unknown. The force needed to propel men into space was frightening, yet beautiful. I still remember the red hot glow stretching upward toward the stars."



Honorable Mention: *Abandoned Cement Works*, Christine Staver
Materials: quilted single-use plastic bags

"Cement manufacturing is a big contributor to global warming."



2nd Place: *Legacy: The Big "C"*, Jackie Thomas
Materials: handwoven basket, zip ties, button, scrunchie

"When I mentally imagine cancer, I see it as an angry red face trying to beat me up, and I want to fight back. Hot pink is the fundamental color in *Legacy: The Big "C"*. My Grandmother Valenteen died of Uterine Cancer (peach); My Grandmother Wehr died of Vulvar Cancer (purple); My Mother died of Pancreatic Cancer (purple); Breast Cancer is my cancer (pink)."

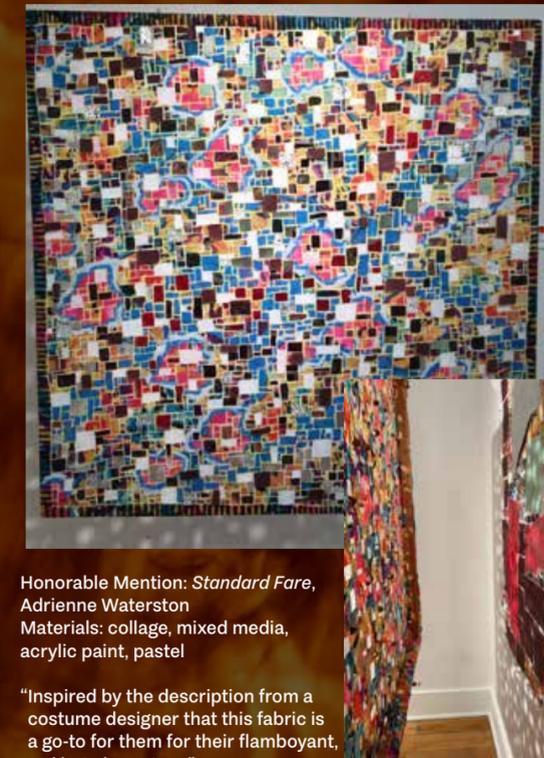


Honorable Mention: *Red Hot Roller*, Doty Ford
Materials: cigar box, porcelain doll parts, game pieces, misc.

"Based on lyrics from the Jerry Reed song, *When You're Hot, You're Hot.*"



3rd Place: *Missing Information*, Mark Messenger
Materials: soda fired, glazed altered 50-year-old doll mold "second"



Honorable Mention: *Standard Fare*, Adrienne Waterston
Materials: collage, mixed media, acrylic paint, pastel

"Inspired by the description from a costume designer that this fabric is a go-to for them for their flamboyant, red hot characters."

"Each juror brings their own experience to an exhibition, engaging art's silent story in the space between the artist and the viewer. Because first impressions are important, I like to take the time to do an initial walk through the exhibition, just purely enjoying each piece for the visual vocabulary being provided. Returning to be present with each individual entry provides the context for my consideration of the provided criteria: An adherence to the theme, the use of recycled materials and the overall craftsmanship of the entry. I found all of the pieces to be of quality craftsmanship and thoughtful interpretations of the theme provided by the exhibition's title. The uniqueness of this particular show lies in its use of recycled materials. Appreciatively, selecting the award winners is not a matter of simply picking the best works. It is the way in which each artist brought their creative imagination to transform these recycled materials into a medium for artistic expression.

All of the entries were created from the residual materials of our everyday existence. However, when those materials are no longer recognizable for their functional existence and have undergone a transformation within the artist's crucible, they are resurrected as visual art. Whether it is a medieval rocket launcher comprised of a barn beam, an air conditioner grid, rusted hardware, tomato stakes, a bra and a bunch of matches, a traditional woven basket integrated with zip ties as tentacles of a cancer cell, or some re-claimed clay pressed into a 50-year doll head, all begin to tell the story of artistic expression, creating commentary on our own existence. I can no longer see these materials in their original context – because they have been re-purposed into parts of a whole and re-created as the place winners for this exhibition.

Exhibitions such as this help to strengthen community and develop eco-literacy: Our ability to understand the natural systems that make life on earth possible. An eco-literate society is a sustainable community concerned with the "well-being of the earth and the people therein." It is a powerful concept emerging as a new education paradigm that advocates holistic, system-thinking, integrating sustainability with the complexity of cultural context and the legacy of life."

— Kim Gates Flick, Juror for Awards

Poems

All artwork shown is by students in Ingrid Booz Morejohn's printmaking classes with the Art Alliance -- see story on page 18 for more artwork!

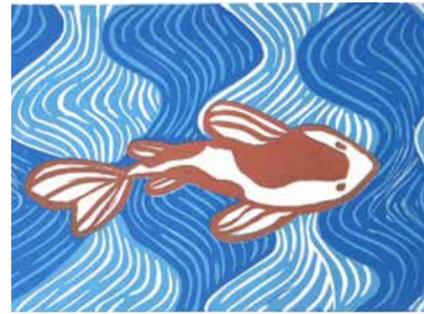
Fragment Found in a Post-Diluvian Region

Robert Lima

... the dancers move little except vertically, always jumping back to the same spot from which they commenced their antics. And all that is left, after all the trouble they took to express all the feeling inside them, is a small parcel of earth pounded into submission by constant feet. It is much lower, consequently, than its surroundings but not low enough to forget its misery in seclusion for it can yet see the lively grass-sprouts on its neighbors' backs: growing, reaching for the sunlight that falls around them, licking the cooling wind of many blessings. And the pounded hollow suffers. It cannot escape remembrance. The shadows of the higher lands contain it and keep it from the morsels of warmth sun brings, the drink of freshness wind bears. It finds only the cruising dampness as companion until another Spring. If it returns at all, to shake the earth and little-quake the land to vitality, it might resettle patches such as this. Perhaps this fallen earth will gain a new composure in the face of hope. But it is never certain . . .



artwork by Camille Riley



artwork by Becky Yost

The Prayer is the Place

Peter Buck

When the wildfires gripped the redwoods, I screamed against the conflagration's roar. It tossed pieces of my voice—a spark of lesser consequence—around its torrents as if to say, "Boy. Be silent. Be still."

The trees twist, crack, and rend. Spines snap. Like a hen's neck. Thursday's supper. Another meal. This flaming orgy of Pandora's woes and Prometheus's advance. I tuned my heart to the creeks, genuflected at to the coast, breathed in the dank humus, and chanted two prayers:

one into a fallen Fir's moss-bowled temple above singing whales on the ragged coast and a second with trout parr in Standing Stone's tumbling meniscus where the hemlocks grow weary. The prayer is the place.



artwork by Becky Yost

What I Had Forgotten

Steve Deusch

Spring came on reluctantly this year—like the probing of a diffident lover, uncertain of welcome. It gave me time to remember how much the heat of the new sun felt like a caress and how the breeze from the south made me feel like shedding layers—clothing and skin, and running wild-heart through the first green.

previously published in *The Drabble*

The Year We All Got Cancer

Steve Deusch

Winter stayed. The April rain so cold it left blisters of ice on an earth as scarred and pockmarked as a landscape mired in war.

We waited through the freeze and thaw for some sign from the recalcitrant earth— anxiety growing with each passing day. The sun was of little use, peering indifferently through the skeletal clouds, as if late for an appointment on another planet.

We had become a shivering muddle—a people resigned to winter, when we woke one day to wild things bursting. Fields of dandelion and mustard greens and, in the most desolate spot of all, a stand of wild asparagus.

previously published in *Word Fountain*



artwork by Ute Simons



artwork by Ute Simons

September Twilight

Sarah Russell

The crickets' cadence rises, falls, echos. The breeze has autumn in its breath. The sumac's

scarlet glints in hillside shadows. My spirit searches for a song to greet this change, but falters.

How did summer pass so quickly — the melody of nesting, growth, fledging? Now, I hear a pensive

evensong. I watch small things gather, bury, burrow. Home seems far away.



artwork by Alice Clark

Harbinger

Sarah Russell

Boots and parka are still standard gear, but the breeze is warm this afternoon, the sky is trying on a new blue dress, and icicles sweat, nervous in the sunshine.

A new season's soundtrack has begun — cardinals play penny whistles, songbirds flirt with feathery mates, and mourning doves sing wistful songs.

At the corner, starlings make a bathhouse in a puddle, gossip, splash under wings, dunk heads, then shimmy off the droplets — shameless joy in their ablutions.

I know there'll be more cold. Puddles will freeze again, and robins will wisely stay away 'til crocuses appear, but today the birds announced that there will be another spring.

previously published in *The Loyalhanna Review* and republished in *SR's chapbook Today and Other Seasons*



artwork by Alice Clark

I miss the twilight nights

Mary McGuire

when I could step noiselessly into the garden believing I could see each new leaf, see tomatoes tiny as peas their slightest fuzzed leaves everywhere their aroma and wild cucumber corkscrewed up the cosmos in thrilled abandon

I miss the evening smell of soil maybe a soft breeze through the next yard now darkness descends so early, so soon so slow the fading of the light



artwork by Susan Marie Brundage

Fundament

Peter Buck

The soil, once rich and teeming, vaporized. Steaming, it blew through the naked narrow valley. The winds once pungent with musty humus forced us to gasp.

The fundament's missing. The earth's been chewed. Tragedy. Insurance signed, silence shattered, handshakes assured, surety missing. Listless airborne flack. The jack-manned draglines and dynamiters, the graters and bulldozers rip their way through the meat of the world.

Over there, beneath the oak eaves, a cougar stalked a forgotten fawn.

Up there, on the weather-cracked rocks, a Cooper's hawk grasped a hare in his talons, hot blood accented his beak's smile.

Over there, on a silver maple's roots, a fisher sited a chipmunk for her kits.

Down there, in the cold ripples and pools, the trout sought the mayfly nymphs while they danced in the dappling shadows.

Where is your soul today? Has it been ripped from its place, one leaf, one branch, one stream, one needle, one wolf, or memory at a time? Have you a cougar's eye to stalk a fawn? Have you a fisher's tongue left to lick your kits with the certain affection of being a mammal?

The future will be built upon the wreckage of the past. But what future will there be if there are no fundamentals inside of us because there is no fundament?



artwork by Ute Simons

PRESSING MATTERS AT THE ART ALLIANCE

When the Art Alliance's in-studio classes shut down in March 2020, I quickly converted to online Zoom classes, gathering tips and tricks from other Art Alliance teachers. Together we entered a completely new way of teaching. My students and I immediately became very busy; my classes have never been as full and active as during these past 14 months. We engaged in bookbinding, gelatin plate mono-printing, collaborative hand-printed books and numerous printmaking techniques, including reduction linocut (complicated!).

Students welcomed these classes with open minds and a bold willingness to adapt to a challenging learning experience. Secure at home, they could safely explore their projects throughout the week instead of just once a week in the studio in Lemont. Students gathered their tools and materials themselves or borrowed them from me or the Art Alliance. No longer was geography a hindrance; students attended classes from as far away as Las Vegas; Kingsport, Tennessee; Pittsburgh and Philadelphia. Both daytime and evening classes were offered so all could participate. As an instructor I no longer had to carry all of my materials back and forth to the studio, and I could share all manner of online content with my students—artists' websites and instructional videos—as well as books and materials in my home studio.

Zoom teaching expanded the quality of my classes and gave me much flexibility to help each person. I was lucky to have enthusiastic students, many of whom stayed with me from class to class throughout the year—I could adapt the course content to their individual needs and wishes. Many of the participants forged close relationships with one another, and I'm convinced that the Art Alliance contributed strongly to keeping people sane, creative and socially connected during this long, difficult time.

We began with gelliplate mono-printing; this involved adapting the available studio



Artworks shown in this article are by: Alice Clark, Susan Weiss, Ingrid Booz Morejohn, Heather Manzo, Kate Martin, Christine Staver, Becky Yost, Jen Rand, Ute Simons, Cindy Alley, Andrew Hofman, Camille Riley, Kristi Borelli, Linda Caldwell, Susan Marie Brundage, Jan Dillon, Amy Long

By Ingrid Booz Morejohn

materials into "kits" that students could borrow. After many sessions and umpteen colorful "gelli-prints," my students began to wonder: "What are we going to do with all these prints?" Solution! Make books and cards out of them. Prints were used as covers and pages for eight book structures, which were taught over two months: Japanese stab binding, lotus fold, pamphlet stitch, accordion, map fold, multisection softback, flag book, and even something called "Scottish Rubbish Binding"!

To view and appreciate one another's "actual"

artwork is easy to do in a studio class, but it becomes more challenging over Zoom. In response, we began a "postal" collaboration that has followed through all of my classes. Prints were converted into cards and postcards, which we mailed to all of our fellow classmates. Students isolated at home found it a joy to receive mail and to actually hold the prints from the other students. It was "almost" as if we were in class together!

Bookbinding and the desire for more collaboration led to eight weeks of linocut relief printmaking,

where students made Head and Tail prints and then exchanged them with their fellow students. We carved and printed book covers, and then bound the 13 print "creature combinations" into finished books. The appetite for linocut seemed unstoppable, so we continued with eight weeks of reduction linocut. This type of multicolor relief printmaking is carved from one single block (we used linoleum) instead of one block for each color. It's also known as "suicide carving," and

continued on page 22



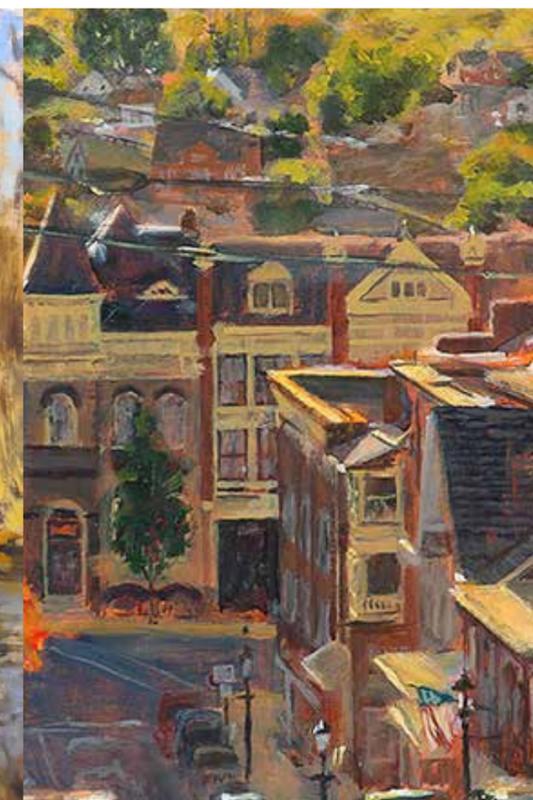
Tom Rosenow

"I create paintings on location as a way to reflect upon the places I've lived and to meditate on the beauty of light that we're constantly surrounded by. By painting real places at particular times, I record a distinct moment (or series of moments in multi-session paintings) that can never be recreated or re-lived, only remembered. This highlights what I find incredible about the passing of time as well as how precariously our minds store memories."

Tom is a Penn State SoVA grad (class of 2020) living and working in Bellefonte, PA. He regularly travels around Centre County to scout for new painting locations and enjoys grilling and camping on his days off. You can see his work in person at the Gallery Shop in Lemont as well as the upstairs print gallery at the Bellefonte Art Museum where he has reproductions of his paintings for sale. You can find him on Instagram @tomrosenow and on Facebook as Tom Rosenow Fine Art. For interest in commissions (portraits, pets, and landscapes), send him an e-mail at TomRosenowFineArt@gmail.com. 



From left to right:
Autumn's Last Breath, oil, 11" x 14"
Millbrook Marsh, oil, 11" x 14"
High Street, oil, 16" x 20"
Spring Creek Life Study, oil, 11" x 14"



Achieving Balance Through Volunteerism and Hobbies

Pure joy from volunteering, growing flowers and developing an interest in painting has helped AAUW State College member Ann Echols find balance in life.

All three activities converged this spring when she was notified that her painting, “Indian Paintbrush,” was selected by AAUW National’s annual art contest. She is among six artists from across the country whose work, out of 400 entries, was recognized in the 12th annual contest. It will be featured in a collection of note cards that the organization will mail to members this spring.

The AAUW Art Contest showcases women artists. Only a third of artists represented by commercial galleries are women, and women working in arts professions are paid on average 74 cents to every dollar paid to men.

Indian Paintbrush measures 3’ x 4’ and is painted in the impasto style in which Ann used thick acrylic paint to add dimension and emphasis. Ann has found real benefits from painting as a mental health activity and is indebted to art teacher Bob Placky from the Art Alliance of Central Pennsylvania for his nonjudgmental style in working with budding artists. As a therapeutic activity to help all populations deal with stress art is a wonderful release. Art is an expression, not an unreachable activity that only a few can do.

Ann’s love of flowers is found in her large, diverse flower beds, and she shares that love with others through her activities as a Master Gardener. Indian



Paintbrush is a natural extension of her garden.

Ann has found her experiences as an active community volunteer to be equally rewarding. She says she is inspired by experiences shared with other AAUW women through their stories of advancement, hardship, and memories of when life for women wasn’t what it is for women today. She adds that she enjoys the camaraderie, compassion, strength and opportunity to serve. 🇺🇸



The Makery Has Moved!

As of May 1 The Makery has moved across the street to 123 S. Fraser Street, the former Art Alliance Gallery, next to Duck Donuts. The move will allow us to use the fantastic outdoor space of MLK Plaza and provide our customers with easier access from the Fraser Street parking garage while maintaining our creative community in the heart of downtown State College.

[Click here for our May class offerings](#)

[Click here for our Summer Camp offerings](#)

Pennsylvania Center for the Book and The Art Alliance of Central Pennsylvania announce exhibit Fem-Fusion: Visual Art + the Written Word

UNIVERSITY PARK, Pa. —The Pennsylvania Center for the Book and The Art Alliance of Central Pennsylvania present “Fem-Fusion: Visual Art + the Written Word,” a 10-day art exhibit in the spirit of Words of Art—an online collection of audio poems in response to artwork (ekphrastic poetry) by Nicole Miyashiro and

sponsored by the Center as an interdisciplinary exploration and supplement to group and self-led poetry lessons.

Miyashiro collaborated with Stacie Bird, photographer, Penn State alumna, and board member of The Art Alliance, to invite visual artist and writer pairs to create new pieces in their

respective modes of expression by responding to each other’s work. With an all-female group—ranging from photographers, painters, printmakers, and tattooists, to fiction writers, poets, and essayists—the Fem-Fusion exhibit aims to celebrate feminine spirit, strength, and co-creation.

Featured artist + writer pairs include:

- Stacie Bird**, Art Alliance of Central PA + **Alison Jaenicke**, Penn State English Department
- Ingrid Booz Morejohn**, Art Alliance of Central PA + **Cate Fricke**, Penn State University Press
- Natalie Burkey**, Juniper Studio + **Lisa Mangini**, Penn State English Department
- Jordan Haines**, Paper Moon Tattoo Co. + **Nicole Miyashiro**, Pennsylvania Center for the Book
- Wendy Snetsinger**, Bellefonte Art Museum + **Robyn Passante**, Penn Stater Magazine
- Jennifer Tucker**, Bellefonte Art Museum + **Abby Minor**, Ridgelines Language Arts
- Adrienne Waterston**, Art Alliance of Central PA + **Rachael Lyon**, Penn State English Department

The “Fem-Fusion: Visual Art + the Written Word” exhibition debuts at The Art Alliance – Art Center, 818 Pike Street, Lemont, PA 16851 on June 5, 2021, @10:00am-6:00pm and will remain on display through June 13.

About the Organizations

The Art Alliance of Central Pennsylvania is a nonprofit organization that serves students, artists, and the art-loving public in Centre County Pennsylvania and beyond by offering art education, opportunities for practicing artists, quality exhibitions and sales to the public, and to collaborate with other organizations on arts outreach programs.

The Pennsylvania Center for the Book is an affiliate of the Center for the Book established

in 1977 at the Library of Congress. It encourages Pennsylvania’s citizens and residents to study, honor, celebrate and promote books, reading, libraries and literacy.

In addition to Words of Art, which received support from the Penn State University Libraries and Can Serrat International Art Residency - Spain, the Pennsylvania Center for the Book administers the Lee Bennett Hopkins Poetry Award, the Lynd Ward Graphic Novel Prize, the

Public Poetry Project, Letters About Literature, A Baker’s Dozen: The Best Children’s Books for Family Literacy, Poems from Life, and the interactive Literary & Cultural Heritage Maps of Pennsylvania.

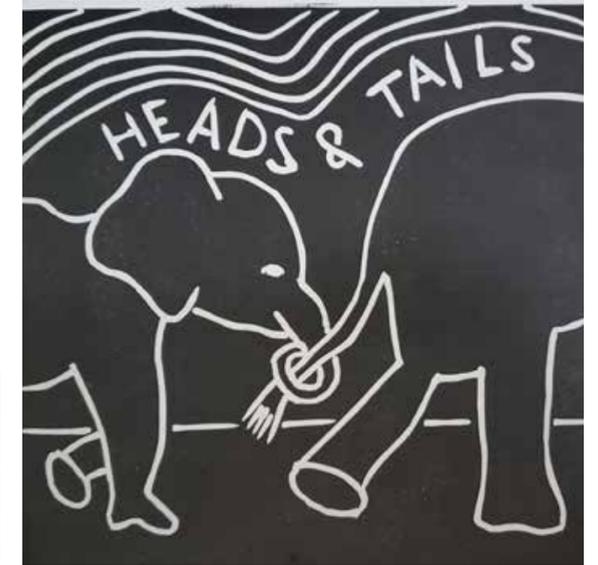
For more information about “Fem-Fusion: Visual Art + the Written Word,” please contact Nicole Miyashiro (nmm16@psu.edu) or Stacie Bird (bird_works@yahoo.com). 🇺🇸



continued from page 19

the artist needs to think in reverse when planning the colors and envisioning how the final image will look. There is no going back once a layer has been printed and then carved again. When the final layer is printed, the block is almost totally carved away. To finish this class, we are having another round of collaboration: Each student (plus me!) is interpreting a prompt, printing it in 17 copies and sending out another postal exchange with each fellow student. I can't wait to receive my 16 prints!

Without a doubt, this has been a roller-coaster year of productivity and amazing creativity. Printmaking and bookbinding will continue in the fall session at the Art Alliance, with new linocut projects and old and new book structures. Will we be back in the studio or still on Zoom? Perhaps both – not yet determined.... so watch this space! 🇺🇸



Artist Mary Cady



Mary Cady received an MFA degree from the University of Iowa and studied at the Art Students League in New York City under William Zorach. Her drawings, sculptures and woodcut prints have been exhibited throughout the region for five decades. She has won numerous awards for her work and has been featured in both corporate and private collections. Mary's "boards" and wood sculptures were featured in a one-person show at Juniata College in 2010-11.

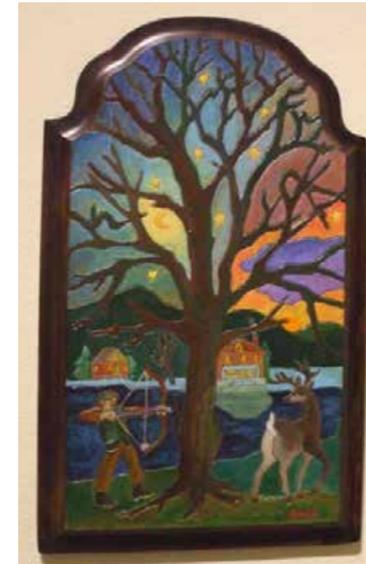
Cady was born in Texas and started her artistic training there, but she has lived, worked and exhibited in Central Pennsylvania throughout most of her adult life. Her subject matter and her art materials have been greatly influenced by her home turf. Animals, fish and birds that cross her path are studied and carved from walnut, cherry, sycamore and other local woods that she finds on her excursions. She speaks

of the respect that she has for both her subjects and the wood from which they are carved.

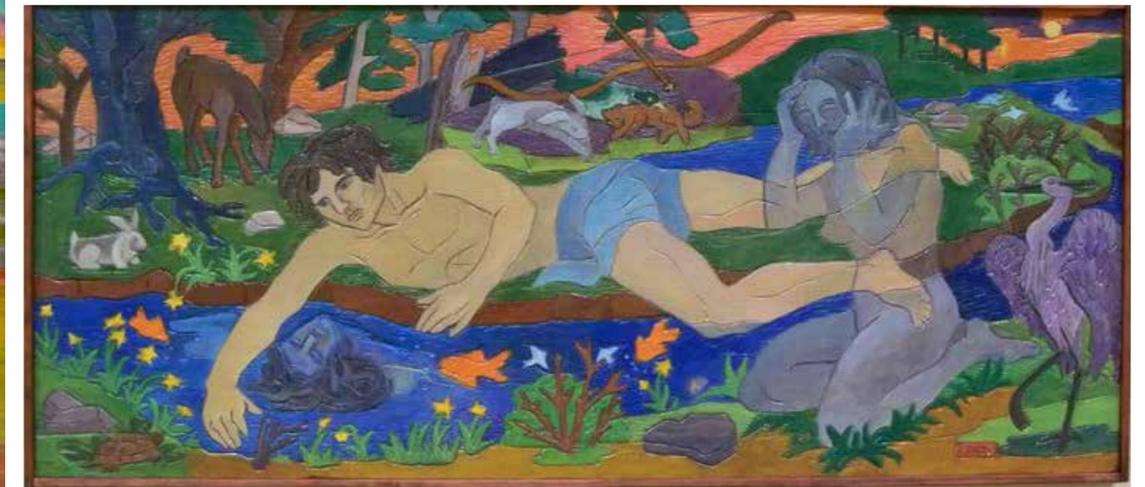
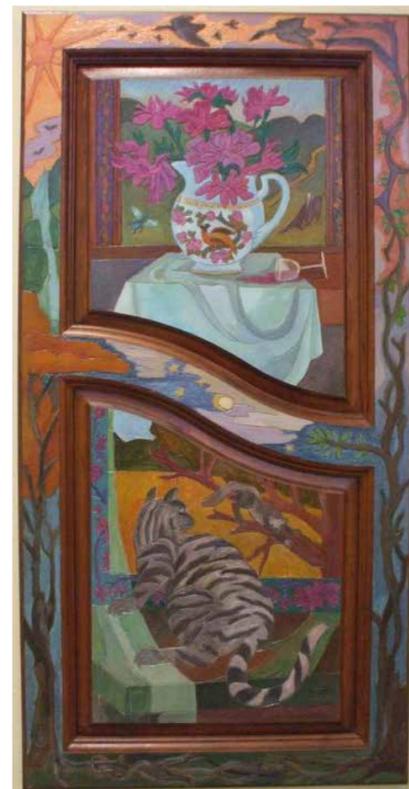
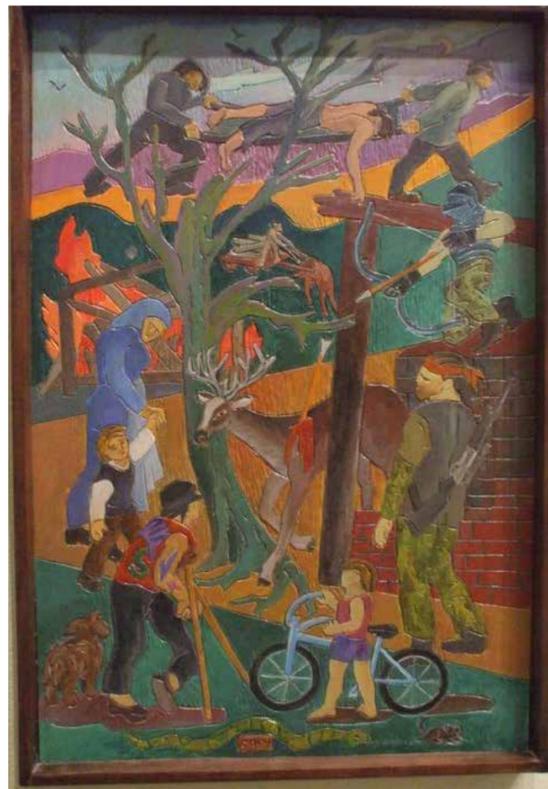
While Mary is widely known for her sculptures, her drawings and "boards" have gotten great attention from collectors and critics. The highly textured and painted narrative "boards" tell the stories of Mary's Reedsville home but don't stop at the county line. Her comprehensive reaction to the events of September 11, 2001, has been praised by art lovers and historians. These "boards" often combine subjects from her sketchbook with literary figures or mythological characters. Her work has been informed by her rich academic background, her curious nature and her extensive personal reading.

Mary has taught life drawing and sculpture at the Art Alliance over many years. Her influence on the regional art scene is long and deep. 🍷

There will be a retrospective of Mary's work at the Art Alliance of Central PA Art Center in Lemont, PA Thursday, May 20–Saturday, May 22 (gallery hours 12–4pm), with a reception Saturday, May 15th, 2–4pm



This page from top left: (above) "Sunset," 2002, wood relief with acrylic paint; (right top row) black and white drawings are holiday cards Mary sends to friends; "Dog," 2008, cherry wood sculpture



From left to right (bottom images pages 22 & 23): "The Target," 2001, wood relief with acrylic paint; "Through the Window," 1999, wood relief with acrylic paint; "Pennsylvania Styx," 2006, wood relief with acrylic paint; "Narcissus and Echo," 2005, wood relief with acrylic paint

Midle row above from left: "Tower of Babel," 2004, wood relief with acrylic paint; "Winter Arrives," 2010, wood relief with acrylic paint; Wood sculpture with birds, circa 2012

About the new Palmer Museum of Art at Penn State



Penn State and the Palmer Museum of Art are planning to construct a new museum located in The Arboretum on the University Park campus. With nearly twice the exhibition space of the existing Palmer building, new classroom spaces and a teaching gallery, flexible event spaces, and on-site parking, this building would dramatically enhance the museum's capacity to offer educational and enrichment opportunities for visitors of all ages. It would be integrated with the Arboretum, inspiring collaboration and creating a unique nexus of art, architecture, and natural beauty. And like the Palmer Museum of Art before it, it will depend upon visionary philanthropy from the Penn State community. Learn more at artmuseum.psu.edu. 

Building Site

The Arboretum at Penn State

Building Area

Approximately 71,000 s.f.

Start/Completion

2019/2023

Program Elements

Visitor Services, Education, Administration and Curatorial Support.
Exhibition Galleries include: Special Exhibition, American Art, Ceramics, Studio Glass, Global Historical, Modern and Contemporary, European Art, Works on Paper and a dedicated Teaching Gallery

Project Budget

\$85 million

Find out more about the new museum at their website:

<https://artmuseum.psu.edu>



"Tempestries", continued from page 11

of these pieces. The National Parks has a site where they showcase their collection in the great outdoors: NPTC website.

In Philadelphia, at the Schuylkill Center, they have amassed a collection of tempesty projects created by volunteers in the area.

Many of the volunteers were touched by the experience, "knitting it in cafes and other public spaces often sparked curiosity from onlookers which led to interesting conversations about climate change I definitely wouldn't have had otherwise," said Jessie Jackson, one of the knitters.

Liz Jelsomine, Exhibitions Coordinator, tells us that the main collection of tempestries is on display in the auditorium however there is a smaller 7 piece version that is available to loan out.

Closer to home I've worked with middle school students to create these colorful data collections as weavings on simple cardboard looms. Because I work with children in a classroom setting, we don't work on these everyday but instead look at a set of temperatures for State College (a few rows of color for every birthday they've celebrated for example) to see how or even if the average daily temperature has changed much in their lives. We also assign our own colored yarns individually to go along with the temperature ranges. For students, the search for these temperatures introduces them not only to research skills, but to ways data relates to their own lives.

I encourage you to visit the Tempesty Project site and see for yourself how working with fibers can help you understand more about our world, and to think about other ways art and science can come together to depict information.

The Schuylkill Center is open Mon-Sat 9 to 5pm, with trails open from dawn to dusk, even on Sundays. You can get more information here at www.Schuylkillcenter.org. 



photo by Liz Jelsomine