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“LET THERE BE LIGHT”

Art Exhibition

December 4-24th 2009

Biographies

Marlene D'Orazio Adler

"Then There Was Light", Monoprint/Collage

This print is based on the symbolic act of light appearing into ones' vision in a dream. The first book of Genesis is where God creates many things for the existence of mankind. Light, being one of these, is not only an essential element but it can also be very symbolic. My abstraction of light is represented through the use of colors that burst into fiery fragments of embers. Light can take on other forms, as well - sitting in a sunny room gives me a sense of inner happiness. It fills me with warmth and strength. "Then There Was Light" is my expression the moment when light first emerges as a powerful force in the universe.

"Touch the Light", Monoprint/Collage

This monoprint of my hand reaching out "to touch the light" is a metaphor for the mystical aspect of happiness and love as generated from the sun - our natural source of light each day. The sun not only brightens our surroundings and gives us warmth but also empowers us spiritually to feel the energy within ourselves so that we may enjoy living more fully.

"The Glowing Lights of Shabbat", Digital Photography

I look forward to Friday evenings when I am home with my family to observe Shabbat. When I kindle the lights of Shabbat, there is a heartwarming feeling that takes place within me. Shabbat has a way of rekindling my spirit as I reflect on the past week and prepare for the week ahead.

Nancy Alter

"Dessert Dawn", Collagraph

"Feathering Pines", Collagraph

"Forest", Collagraph

In thinking about the theme of this exhibition I am drawn into thinking about the role light plays in our artistic expression, our sensitivity to the absence or presence of light. I chose "Dessert Dawn" and "Feathering Pines" for this exhibition because of the physical ties to the way the light reveals the subject. In "Dessert Dawn", the print is predominantly dark but around the edges one perceives the emergence of light. In "Feathering Pines" the sunlight filters through the pine needles onto the vegetation forms and the dense forest.

I re-entered the art world in 2004 after a long and successful career in Information Technology. I received a BA in Art Education from Glassboro State College, now Rowan University, in 1970 and taught art in the Cherry Hill School System for two years. From 1970 to 1976 I was a productive artist showing locally. Later I continued to work at developing my painting skills and techniques, albeit at a slower pace, while pursuing a career in the corporate world. Now retired, I'm working as a fulltime artist.

Recent showings include Artist Equity Select Exhibition in Trappe, PA, Ambre Studio, Inc. in Bethlehem, Rosemont College in Rosemont, PA, The Philadelphia Sketch and Plastics Clubs in Philadelphia and The Philadelphia Free Library. Awards include; Michael Lusachin Award from the American Color Print Society November 2008, second place from Ambre Studio Inc. for “Lacquer and Gold – Asian Esthetics” November 2007, and honorable mention from the American Color Print Society October 2006. My work is in the permanent collection at the main branch of the Philadelphia Free library and in several private collections.

Selma Bortner
“Chassid”, Etching

Selma Bortner has been a print maker for 40 years. She taught printing and design at Bucks County (PA) Community College for 23 years, and is one of Bucks County’s most accomplished living artists - a true master of complex art and craft of printmaking.

Often, her pictures are like the visual embodiment of dreams’ her prints tell stories’ her own story, and in some strange way, everyone’s story. “I try to bring forth a message of brotherhood on paper.”

Her work has been collected by many universities --- Princeton, University of Pennsylvania, Temple University, as well as corporations and museums, Philadelphia Museum of Art, James Michener Museum in Doylestown as well as in North Dakota, Holland and Israel.

Bortner is a graduate of the Tyler School of Fine Art at Temple University and the Pratt Graphic Center in New York City. Among the many prizes her work has won, the latest, sponsored by the American Color Print Society are the First Annual Michael Lasuchin Memorial Award and the Stella Drabkin Memorial Award in their 70th exhibition (2009).

Her latest works are large collagraphs dealing with women’s issues, the Middle East, war, aging and other universal issues.

“Chassid”, Etching

Chassid, [etching] was inspired by Weegee, a photojournalist who lived and worked during the early part of the 20th Century. Originally from Galacia [now part of the Ukraine] Weegee was born into a Chassidic Jewish family who ultimately immigrated to New York City to avoid the harsh treatment from the Pogroms. His work is noted for compassionate images portraying the aftermath of New York street life crime, accidents and the juxtaposition of the poor with the rich.

Through this etching I hope to shed light onto this talented Chassid who cared deeply about ordinary people as much as he did about high society and the stars. Chassid captures the ordinary yet cherished act of a Jew going to synagogue.

Elaine Buono
“Tropical Auras”, Collagraph
“Tropical Auras White”, Collagraph
“New Hampshire Basin in White”, Collagraph

My prints are inspired by my excitement in interacting with nature. The prints I create are a response to the lush colors and patterns found in nature. There is an inner essence that emits from many plants, leaves, flowers, landscapes, and the human body. Thus my work is a highly personal response to the irregular aspects of forms, color, and movement in the natural world. My prints are an expression of what excites me in the natural world.

In creating my collagraphs, I build up layers of texture using cardboard, fabric, leaves, sand, dried seeds, yarn, twine, and found objects. Adding color is a very satisfying aspect of printmaking and one aspect with which I have spent much time experimenting. Once the print is run through the press, what emerges is remarkable, beautiful, detailed

textures rendering an image that is distinct and rich in detail. Often the collagraphs tend to be an abstraction of what one observes in nature, but a rich distillation of the observation nevertheless. I like to experiment with various materials and color palettes in creating collagraphs. The way forms change with different palettes has been an ongoing interest as I experiment and investigate the outcomes. Various color palettes create a different sense of space in the image. The joy of creating prints is related to the surprises that can occur from one hand-pulled print to the next. The whole process is a dynamic part of the pleasure of creating prints.

Kathleen Chapman

“Menorah”, Digital Print

“Be Near Me When My Light Is Low”, Monotype/Collage

“Although there is a time for darkness, it is the promise of light that brings me hope.”

BFA, Painting, Philadelphia College of Art, Philadelphia PA

Certification in Art Education, University of the Arts, Philadelphia PA

Kathleen has been an art educator in both public and private schools since 1990. She is committed to promoting safe art practices and continues to implement non-toxic materials in her own work.

Although trained as a painter, Chapman’s true passion has proved to be printmaking, which she finds particularly exciting due to the “magical surprises” discovered as each print is pulled from the press. Her work includes etchings, collagraphs, monotypes, and artist books.

Her latest prints focus on American cemeteries and their icons of faith and remembrance.

Kathleen has exhibited in a variety of group, invitational and juried shows, including Ambré Gallery in Bethlehem PA, Penn State University and the University of Pennsylvania. She is represented in numerous private collections. Her most recent award was presented by the American Color Print Society.

Donna Douglass

“Day Break”, Monotype

“Light In Hard Times”, Monotype

“In the Beginning”, Monotype

I am a life-long resident of the Philadelphia area. My work ranges from the representative to the abstract and is included in private and corporate collections.

My current body of work is a series of monotype prints. A monotype is a more painterly form of printmaking where no two images are alike. The method I use is subtractive or dark-field. I ink the plate entirely with water base ink and then work out the image by using different types of textures until I reach the desired effect.

My current series is about motion, and the monotype, in particular, lends itself to spontaneity. The inks can be manipulated at a very swift pace and I can thereby capture life's fleeting moments.

My prints have been inspired by such sights as turbulent weather, shooting stars, and even the bounce of a grasshopper. All other pieces in this series evoke a sense of movement, whether created by energy or emotion.

Bonnie Goldstein

“Autumn Hues”, Collagraph/Collage

“Summer Lights”, Collagraph/Collage

Light is essential to convey the feelings that come with each season.

Summer is filled with bright illuminating light

surrounding and filling me with warmth.

Autumn, abundant with an array of brilliant warm colors.

The colors of Autumn and Summer are so warm.

Bonnie has been teaching art at The Shipley School for the past fifteen years. She continues to study at the Academy of Fine Arts, the University of the Arts, and the Cheltenham Art Center.

Her awards include the Esther Rose Fisher Printmaking Award, the Larmon Photography Award and the Sarah A. Peters Fine Arts Traveling Fellowship Award. She is a member of Artists Equity. Her work has been exhibited in numerous group shows and she has had solo exhibitions in photography, printmaking and book arts. Bonnie's work is in a number of private collections.

Currently, Bonnie works with monotypes and continues to develop artist's books.

Marlene B. Grolnic
“Spirit of Light”, Collagraph

Marlene is an artist who specializes in collagraph printing and mixed media. Her African Mask prints are in many private collections. She has exhibited in many group and solo shows.

Marlene is a member of the American Color Print Society, Philadelphia Tri-State Artist Equity, Cheltenham Printmakers Guild and Artist Equity. After teaching elementary school in Philadelphia for 32 years she spends full time making art.

“My fondness for texture, material and color has led me to the medium of collagraph, a form of printmaking that relies on the etching press. To create my work, I collage a wide range of materials on to a cardboard plate. Once sealed, I ink the surface and watch with anticipation the colors and texture appear on the black paper as I turn the press.

African Masks as the subject of my art work gives me the opportunity to explore my cultural heritage by researching the different tribes. I try to include a characteristic of the traditional mask with my own personal style. The mask, Spirit of Light is from my Series titled African Spirits.”

Nina Magil Hausner
“World’s Awakening”, Collagraph
“Veil of Light”, Collagraph

In the past four decades, I have traveled on the wonderful road of creative magic. I have experimented with almost every “ism” in Art History. My goal is to discover my unique way of seeing. I consider myself lucky to live in a time when there is so much artistic freedom. Not having the constraints to mirror the environment frees me to convey any aesthetic statement. Expressing my mental concepts in a work art stimulates and challenges my imagination. The process transforms me into a spiritual realm where I am totally absorbed.

Creating is as natural a drive as breathing!

Linda Nesvisky
“Faust”, Photo Gravure
“Brasso”, Photo Gravure
“India Ink”, Photo Gravure

I set up a still life, wait for the proper light to fall on the shapes, and begin to photograph the work. The groupings, or individual shapes take on a persona.

These could be viewed as buildings, group photos, individual character studies. The light and how it falls on the bottles create the mood.

These are deeply etched on copper metal, and hand inked and hand wiped. I seek for velvety blacks. I wish to create a black so deep, that one could walk into it. That is my end goal: transformation.

Laura Ramos

“Arcada Dorada”, Monotype

“Zeal”, Monotype

“de sol a sol”, Monotype

Much of my work is inspired by architectural elements, often ancient structures. I am drawn to not only their formal qualities but also to the emotions they evoke. It is the interaction of the solid forms, the rhythm of a geometric pattern, the surface quality or texture and the interplay with the surrounding environment that calls me to them. This initial attraction is coupled with memory and a host of sensory and subjective experiences that demand expression and direct the outcome of any given piece. My paintings and prints originate from and offer a glimpse of the recognizable world as seen through the lens of memory and personal narrative. I attempt to convey these sensations and emotions through my work.

Mickie Rosen

“Holding Hands”, Photage (Archival Print)

“Within Grasp”, Photage (Archival Print)

“Ghost Rider”, Photage (Archival Print)

Printmaking and drawing have been my media of choice until photography and the digital darkroom captured my interest. Digital photographers are generally interested in shooting "great" pictures and want to invest as little time as possible making adjustments on the computer. I, on the other hand, take great pleasure in spending numerous hours exploring the endless possibilities that digital technology has made available to the fine artist. I find that the happy accidents that occur when experimenting with the tools in Photoshop parallel the surprise and excitement that happens when pulling a print off my etching press.

Creating realistic photographs is not my main intention when I shoot. I use a Canon 30D SLR digital camera to collect subjects that may be combined with other photos or with elements from my drawings, monotypes or collagraphs. These mixed media works and photo composites I call "Photages". With Photoshop CS4 as my brush and photographs as my palette, I strive to create images that maintain the qualities of my drawings, etchings or silkscreen prints and give a sense of mystery and the surreal.

I have been concurrently working on two thematic series, "Invented Realities" and "Messages". In both series I like to composite and/or transform what the camera captures, always looking for similarities in the shapes and forms in nature and/or a way to make a social comment.

Merle Spandorfer

“Kahili Ginger”, Laser Print

“Golden Pink”, Laser Print

“Light of the Petals”, Laser Print

Merle Spandorfer's new work consists of mixed media monotypes combining her handmade paper pieces with painting, drawing, collage and laser printing. The essence of her new work is an expression of the passage of time. She quotes P.B. Shelley, "Time is our consciousness of the succession of ideas in our mind." She believes that the secret of life is to appreciate and enjoy the passage of time. The flower, a metaphor for her concept, is shown as buds, in full bloom and even withered and dried. This transition, to the artist, has beauty as energy in time and space.

Merle Spandorfer's paintings, prints and artist's books are in the permanent collections of over 100 museums and corporations including the Museum of Modern Art, The Metropolitan Museum of Art, Whitney Museum of American Art, Philadelphia Museum of Art, The Israel Museum, The Baltimore Museum and The Library of Congress. She has exhibited in 30 one-person shows and more than 200 group exhibitions in museums, universities and galleries in Europe, Asia and major U.S. cities.

She has taught at the Tyler School of Art, Philadelphia College of Textiles and Science, Pratt Institute, Cheltenham Center for the Arts and has lectured at various institutions including the Tokyo National University of Fine Arts and the Sichuan Fine Arts Institute in China.

Merle has received numerous prizes including the Pennsylvania Education Association Outstanding Art Educator Award and is co-author of the book Making Art Safely published by Van Nostrand Reinhold.

Merle Spandorfer is having a solo exhibition at the Sande Webster gallery opening January 8th, 2010 through February 2nd.

Mili Dunn Weiss

**“Endangered Species Series”, Color Xerograph
“Remains No. 2”, Photograph and Lithograph**

This was inspired by the major tragedies of our time – men's destruction of fellow-man and the dying out of so many species on our planet. I search for images that expressed these concerns. Perhaps we've seen many reminders, but I felt the juxtaposition would increase the power of the message. Especially sadly moving for me was the picture of women, who are supposed to be the nurturers of life, carrying arms of destruction. Hopefully seeing this will fulfill the edict “Let There Be Light” – not Darkness!

“Remains No 2” - Photograph and lithograph

When a visual image evokes a strong emotional reaction, that is the “aha!” moment for me. That is the beginning of a picture idea. “Remains No. 2” was originally two individual such moments – the dead bird and the dried leaves – Seeing this evidence of the end of the life cycle of each and its serene beauty created a deep spiritual feeling in me which one could equate with enlightenment of “Let There Be Light”

Carol Wit

**“Illuminating”, Monotype
“Flickering Light”, Monotype**

My prints are hand painted one of a kind ‘monotypes,’ which are printed on a large printing press bed. I use non-toxic printing inks.

Our journey in life is a series of chapters. In many of my chapters I explore places, space or patterns. I search using elemental elements i.e., color, shape, and form. The viewer is drawn in to contemplate on a feeling level. It takes me and the viewer away from this fast paced world. My art enables me to strive for a new place while immersed in a technological and challenging world.

Lois Yampolsky

**“Let there be light”, Collagraph
“Power of Light”, Monoprint**

For the last several years, Lois Yampolsky has been a printmaker. Before that Lois painted using acrylics. She is a self taught artist and for the last 10 years has attended Cheltenham Center for the Arts, under the guidance of her teacher Merle Spandorfer.

In creating my collagraphs, I draw my inspiration from the environment in which I work.

I feel that in life, it is important to constantly search for the things that make me feel happy and fulfilled. My environment at work is Judaism at its most complete level.

I have been able to find answers to some of my questions on a daily basis and I try to incorporate them into my pieces. Collagraphs enables me to use my creative expression in a spiritual process helping me achieve my best work. When you begin the process you are piecing together elements and textures and it takes you on a journey until the finished piece and then it reveals itself in its most complete form.

In November 2009, the Cheltenham Center for the Arts awarded Lois Yampolsky the Printmaking/Photography Award.