

SOUTHERN TIER BIENNIAL

2023



JURORS

S O U T H E R N T I E R B I E N N I A L



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Andrea Alvarez, PhD is Associate Curator at the Buffalo AKG Art Museum, where she has worked since she joined as a Curatorial Fellow in 2017. Most recently, Alvarez coordinated a site-specific commission by Firelei Báez (2023), an exhibition of Lucas Samaras's *Mirrored Room* (2023), and a co-curated off-site exhibition of sculpture by Sarah Braman (2022). Other curatorial projects have included organizing *Comunidades Visibles: The Materiality of Migration* (2021) and *The Swindle: Art Between Seeing and Believing* (2018); and co-organizing the Buffalo AKG's presentation of *We Wanted a Revolution: Black Radical Women, 1965–85* (2018).

From 2014 to 2017, Alvarez was Director of Exhibitions at Virginia Commonwealth University School of the Arts, where she organized student, faculty, and alumni exhibitions, created interdisciplinary activities and programs, and taught Arts cross-disciplinary courses. She has previously held positions at the Virginia Museum of Fine Arts in Richmond, Virginia, and Fundación Guayasamín, in Quito, Ecuador.

Alvarez earned her PhD from the Department of Art History at Virginia Commonwealth University in 2020, where she previously earned her Master's degree. She received her bachelor's degree in Art and Art History from the College of William and Mary.

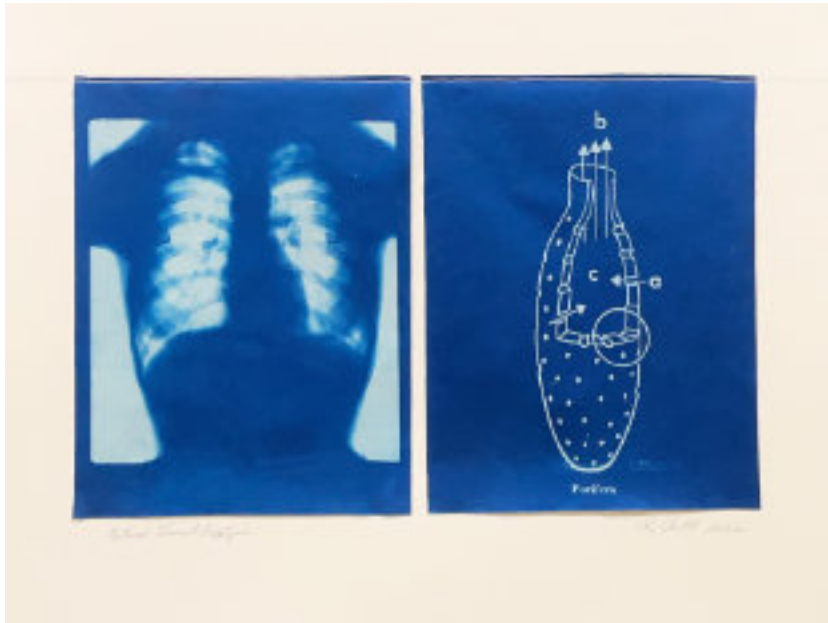
Alvarez's curatorial focus is on contemporary art, with a particular interest in the work of Latinx and other artists of global diasporas.

Judy Barie is a Fine Artist and Curator. She splits her time between Pittsburgh PA and Chautauqua NY, where she has served for the past 16 years as the Director of the Chautauqua Visual Arts Galleries in Chautauqua Institution. Her contemporary abstract paintings have been shown in one person and group shows across the country, and reside in corporate collections, personal homes and museums. After earning a BFA from West Virginia University, she spent a year-long printmaking residency at Atelier 17, now known as Atelier Contrepoint in Paris, France.

Barie applies her aesthetic vision to curate several exhibitions in the CVA Galleries each summer. The mission of the CVA Galleries is a commitment to introduce the audience to artwork that is inclusive, inventive, and created by professional and emerging artists. There is a focus on building strong relationships and conversations with collectors, art enthusiasts, curators and those new to contemporary art, resulting in a universal support of artists both financially and professionally. CVA strives to be an incubator for some of the most talented working artists today, while encouraging others to discover their craft. The galleries are a place to educate and inspire a growing audience on the importance of appreciating and living with art, while exploring an artist's vision and practice.

Tullis Johnson, Curator and Manager of Exhibitions and Collections at the Burchfield Penney Art Center, in Buffalo, New York, has organized more than 40 exhibitions of contemporary and historical art. Through his writing on Charles Burchfield, he is an emerging Burchfield Scholar. Respected for placing the work of Burchfield into a contemporary context, Johnson's scholarship continues to break new ground in the understanding of the artist. His exhibition *Blistering Vision: Charles E. Burchfield's Sublime American Landscapes*, examined Burchfield's role as a link between the American naturalists of the 19th century and the environmental movement emerging in the second half of the 20th century. He co-curated, *In the Fullness of Time, Painting in Buffalo, 1832-1972*, an exhibition accompanied by a 240-page hardcover illustrated catalogue. He currently manages the curatorial staff at the Burchfield Penney. Johnson received his B.F.A. from the Visual Studies Department at the University at Buffalo earning the Eugene Gaier Award for Excellence in Printmaking.





ANNE AULD

Natural Vessel Diptych
Cyanotype on cotton fabric
15.5" x 21"



BARBARA BEHRMANN

Take a Walk on the Mild Side
Original artist-dyed fabrics
23.5" x 36"



TAMMY RENÉE BRACKETT

Buck Up Buttercup
Deer hide, thread,
stainless steel grommets
22" x 21"



CHLOE BRYANT

David
Oil paint on Matteboard
30" x 28"



JODIE ESTES
Morning Jo
Oil On Canvas
30" x 22"



JODIE ESTES *Rainy Morning* Oil On Canvas 16" x 20"



JODIE ESTES *Listening* Oil On Canvas 16" x 20"



NANCY NIXON ENSIGN

Undress for Life

Acrylic on Canvas with collage
12" x 14"

ED GREEN

Horse Tales

Raku Clay and Wood
11" x 7" x 7"





VICTORIA ECKLEY-BROWN

Beauty and the Beast Teapot

Ceramics
7.5" x 7.5" x 4.5"

HANS GINDLESBERGER

Embossed Light No. 4

Embossing of Archival Photograph
on Darkroom Paper
14" x 11"



MARSHALL GREEN

Number 9, Impact Series

Clay and Glaze
10" x 12" x 9.5"





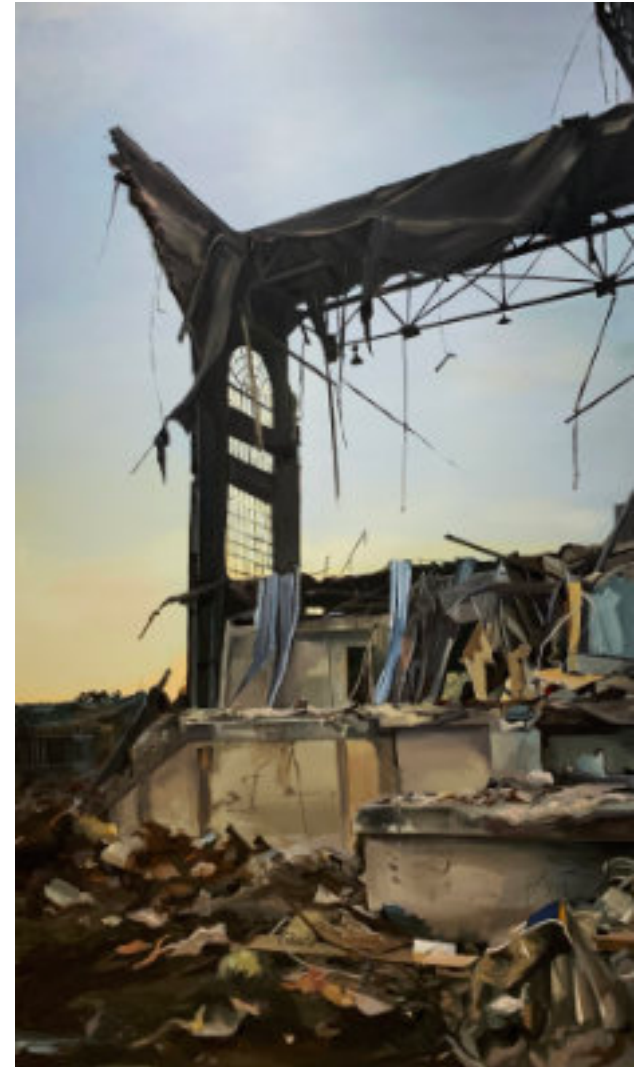
DAVID HIGGINS

Hump Day
Oil on Panel
18" x 24"



DAVID HIGGINS

Mister Sackler
Oil on Panel
20" x 28"



ANDREA KASTNER

Commitment to Excellence
Oil on Canvas
72" x 42"





GABE MORTON-COOK
Fractured Landscape 4
Acrylic on Canvas
30" x 36"



GABE MORTON-COOK *Fractured Landscape 5 (Triptych)* Acrylic on Canvas 24" x 66"





AARON HARRISON

Million Birds of Hope

Slipcast stoneware fired to cone 6 oxidation, chair cane
72" x 24" x 30"



MADISON LAVALLEE

soft power: waiting

lawn chair, rubber tires, carpet
underlayment, memory foam.
48" x 60" x 60"



LINDSEY GLOVER

Tires Archival Digital Pigment Print 15.5" x 21"



PAUL PAUSZEK

Meeting Photopolymer Intaglio 225" x 30"



PAUL PAUSZEK

Seventeen Years Lithograph 18" x 24"



KATELYN HEINS

A Tale of Two Landscapes
Stoneware Ceramics
2" x 18 x 2"





BARBARA MINK

Push Through

Acrylics and Acrylic Skins

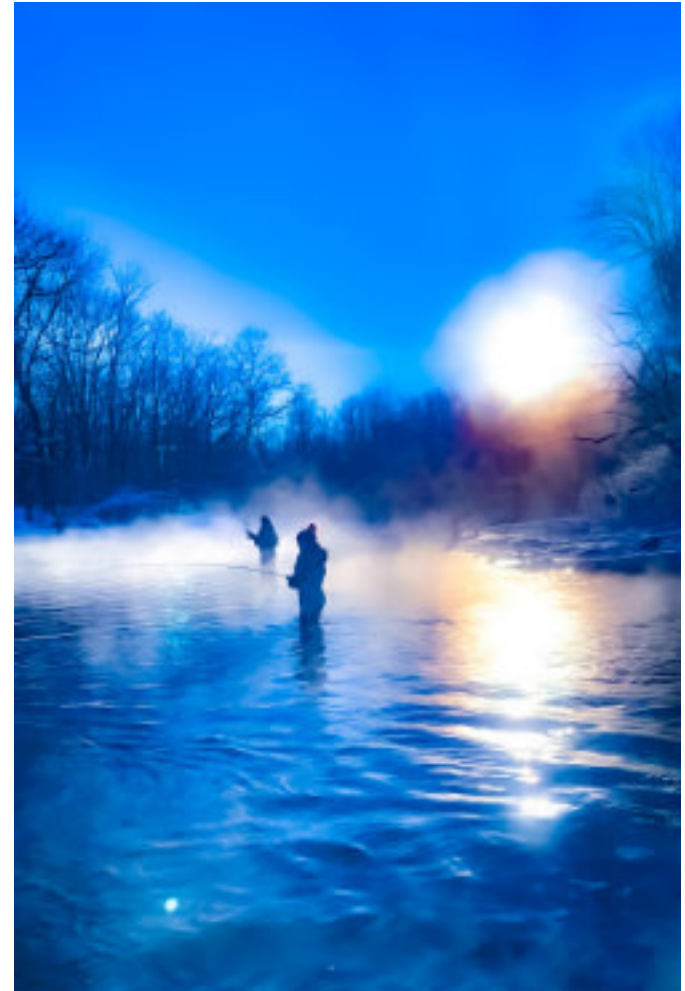
48" x 48"

JIM ROOT

Steel Queen

Digital mounted behind acrylic glass

24" x 16"





MICHELLE SCHLEIDER

Nature Girl
Oil on Canvas
20" x 20"



MICHELLE SCHLEIDER *Nature Made* Oil on Canvas 16" x 20"



MICHELLE SCHLEIDER *Clutching Nature* Oil on Canvas 16" x 20"





KARI VARNER *Rosignano Solvay* Silver Gelatin Print Developed in Soda Ash 8" x 10"



BRIAN PAYNE
Delta 508
Charcoal on paper
60" x 40"



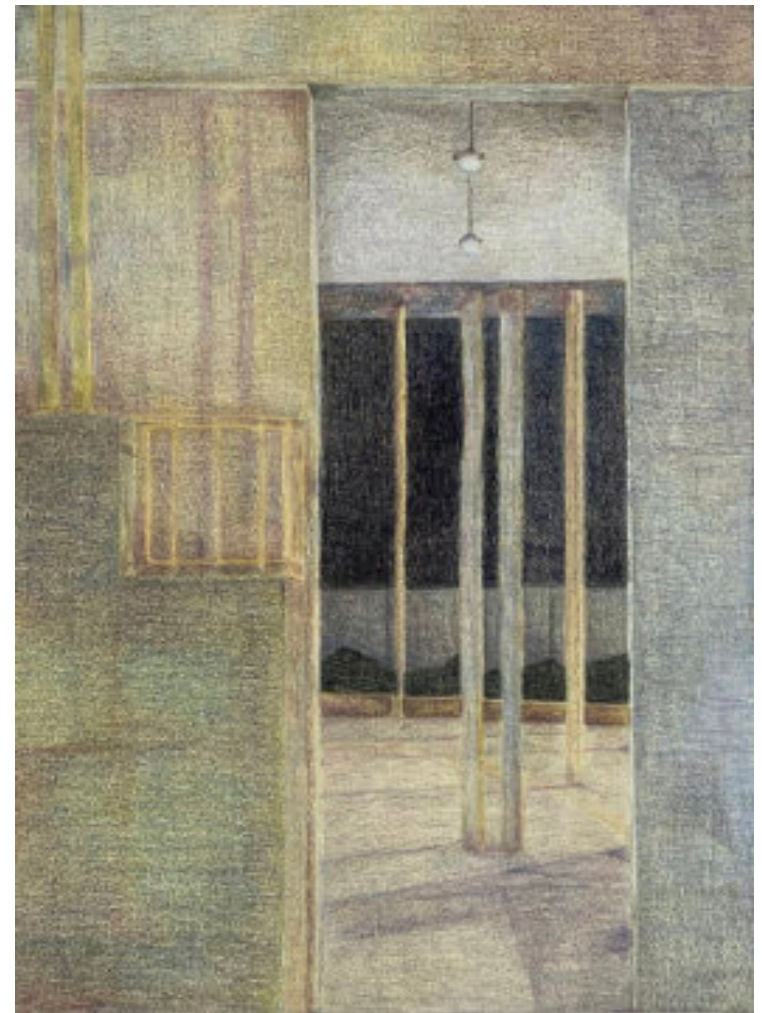
JIMMY KELLER *Bronco* Oil Paint and Acrylic 24" x 46" x 6"



LAURA JAEN SMITH *Connecting With Your Roots* Ink pen 13" x 16"



LAURA JAEN SMITH *Establishing Roots* Ink pen 13" x 16"



CESILIA TUCKER
21
Oil pastels on panel
30" x 20"



JANE WALKER
At the Feed Store
Archival Digital Print
26" x 22"



CHRIS WALTERS
*Clarence "Bucky" Geter,
Gospel Musician*
Photography
20" x 16"



JANE WALKER
Holding the Leash
Archival Digital Print
26" x 22"



CHRIS WALTERS
*Zaman Marwat,
Imam & Director, IAFL*
Photography
20" x 16"





ROB WHITCOMB

Proud Parents

Photograph
24" x 28"



ROB WHITCOMB

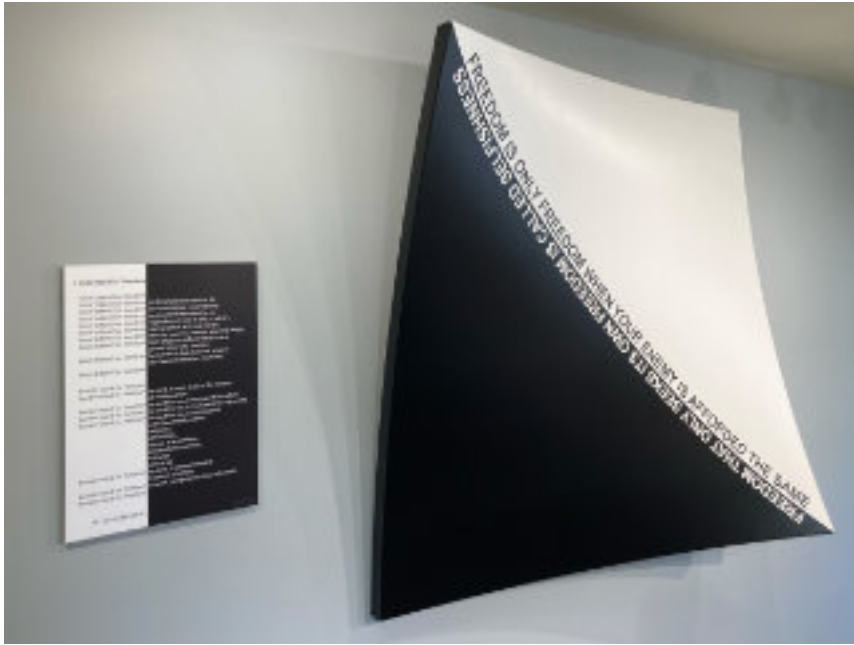
Shoot 'em All Photograph 24" x 30"



ROB WHITCOMB

Little Boy Photograph 24" x 30"





TODD WOLFE

I Understand for Freedom

Painting and Poem/Mixed Media
48" x 48" & 13"x9"



JOE SORCI

Dusk

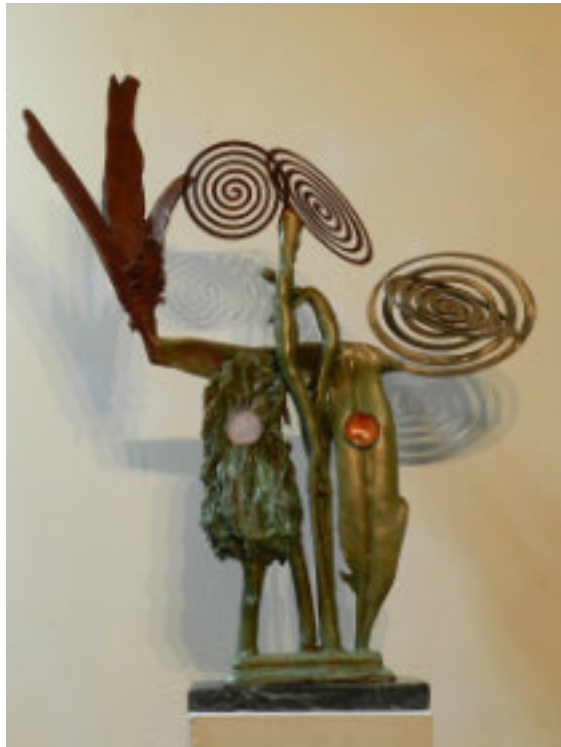
Steel
60" x 72" x 18"



ANNA WARFIELD

Slow Reverse

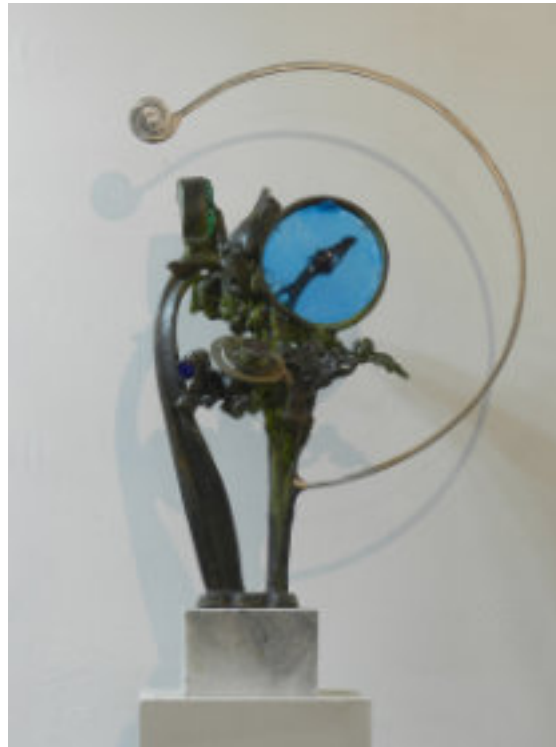
Original poem, hand dyed muslin,
polyfil, thread, hardware
48" x 18" x 18"



GLENN ZWEYGARDT

Cosmic Companions

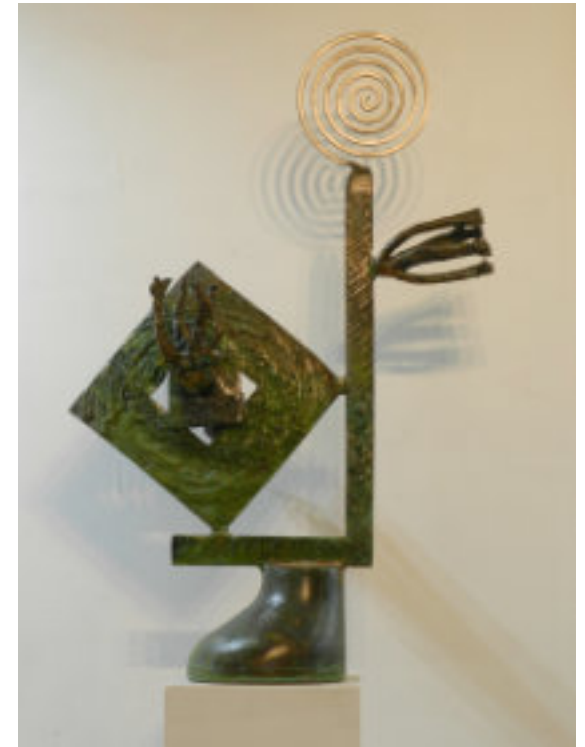
Cast Bronze & Glass, Steel, Stainless Steel,
Verde Antique
27" x 24" x 6"



GLENN ZWEYGARDT

Organic Dancer

Cast Bronze, Cast Glass, Stainless Steel, Marble
29" x 18" x 6"



GLENN ZWEYGARDT

Organic Geometry

Cast Bronze Cast Ductile Iron, Stainless Steel
36" x 23" x 13"

ARTISTS

SOUTHERN TIER BIENNIAL

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The Southern Tier Biennial (STB) is produced by the Tri-County Arts Council and is a collaboration among the Tri-County Arts Council, and the Cattaraugus Region Community Foundation through the generous sponsorship of the F. Donald Kenney Foundation.

The STB has been a part of the cultural landscape in Western New York for 18 years now, and its positive effects are being felt in a multitude of ways. One of the most significant changes has been the access rural artists have had to a professional juried exhibition experience with significant cash prizes and opportunities, both intended to further professional careers. The STB solo show, offered to our Best of Show winners, is perhaps the most significant element of importance to the artists. Opportunities for solo shows, especially one with a catalog and monies for supplies and professional development are almost unheard of, and we laud the founders of the STB for their foresight in including it as an artist prize.

Looking forward, the 2025 Biennial will be reviewed by new jurors and, therefore, the show they create will be as different in tone and scope as its predecessors, yet equally and beautifully true to the definition of a "regional survey of contemporary art."

Tri-County Arts Council

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