

ABOUT THIS EXHIBITION

The Halpert Biennial '11 is a national, juried, two-dimensional art competition and exhibition designed to recognize new works by emerging and established artists residing in the United States. Serving as this year's juror is Steven Matijcio who serves as the Curator of Contemporary Art at Southeastern Center for Contemporary Art in Winston-Salem, N.C. The Halpert Biennial, an integral part of An Appalachian Summer Festival, is made possible through a generous endowment from Buddy & Charlotte Halpert and is dedicated to the couple's memory. This exhibition has grown to feature some of the most exciting new visual art in the country and focuses on a range of art including paintings, drawings, prints, photography, mixed media and works using traditional and non-traditional materials. The awards for the competition include three Juror's Awards and multiple Purchase Awards, which expands The Halpert Biennial Collection within the Turchin Center for the Visual Arts' Permanent Collection.

We wish to extend a very warm thank you to our Juror – Steven Matijcio, for dedicating his time and lending his expertise in selecting an exhibition featuring artists who are working in innovative media. We would also like to thank each of the forty-five artists participating in this exhibition. Their talent and dedication to the arts is greatly appreciated.



Purchase Awards
Mickael Broth (Richmond, Va.)
Ash Return, Pen, ink and collage on paper

JUROR'S BIOGRAPHY

Steven Matijcio
Curator of Contemporary Art
Southeastern Center for Contemporary Art,
Winston-Salem, N.C.

Steven Matijcio is the curator of contemporary art at the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, N.C. He is a graduate of the Center for Curatorial Studies at Bard College, N.Y. and has held positions in a number of important galleries and museums including the Plug In Institute of Contemporary Art, the Power Plant Contemporary Art Gallery, the Art Gallery of Ontario, and the National Gallery of Canada.

Matijcio's curatorial practice is consistently cross-disciplinary, extends from the historical to the contemporary, and was recently honored with a 2010 Emily Hall Tremaine Exhibition Award. He has also lectured on theory and criticism at the University of Manitoba, written for numerous catalogues and journals (including the Guide to the 27th Sao Paulo Bienal), and was commissioned by the Robert Mapplethorpe Foundation to curate one of their first online exhibitions. He continues to remain active as a curator, writer, professor, and researcher.



Juror's Third Choice
Kathleen Madigan (Nashville, Tenn.)
Butterfly, Fabric and zipper



Turchin Center for the Visual Arts

Appalachian State University
PO Box 32139
423 West King Street
Boone, North Carolina, 28608
828.262.3017
www.tcva.org
turchincenter@appstate.edu

The Halpert Biennial '11 a national juried competition & exhibition

Presented by the Turchin Center for the Visual Arts & An Appalachian Summer Festival
Exhibition Juror: Steven Matijcio, *Curator of Contemporary Art*
Southeastern Center for Contemporary Art, Winston-Salem, N.C.

Associate Vice Chancellor for University Communications and Cultural Affairs;
Director and Chief Curator, Turchin Center for the Visual Arts: Hank T. Foreman
Assistant Curator & Project Director, Turchin Center for the Visual Arts: Brook Bower
Director of the Office of Arts and Cultural Programs: Denise Ringle

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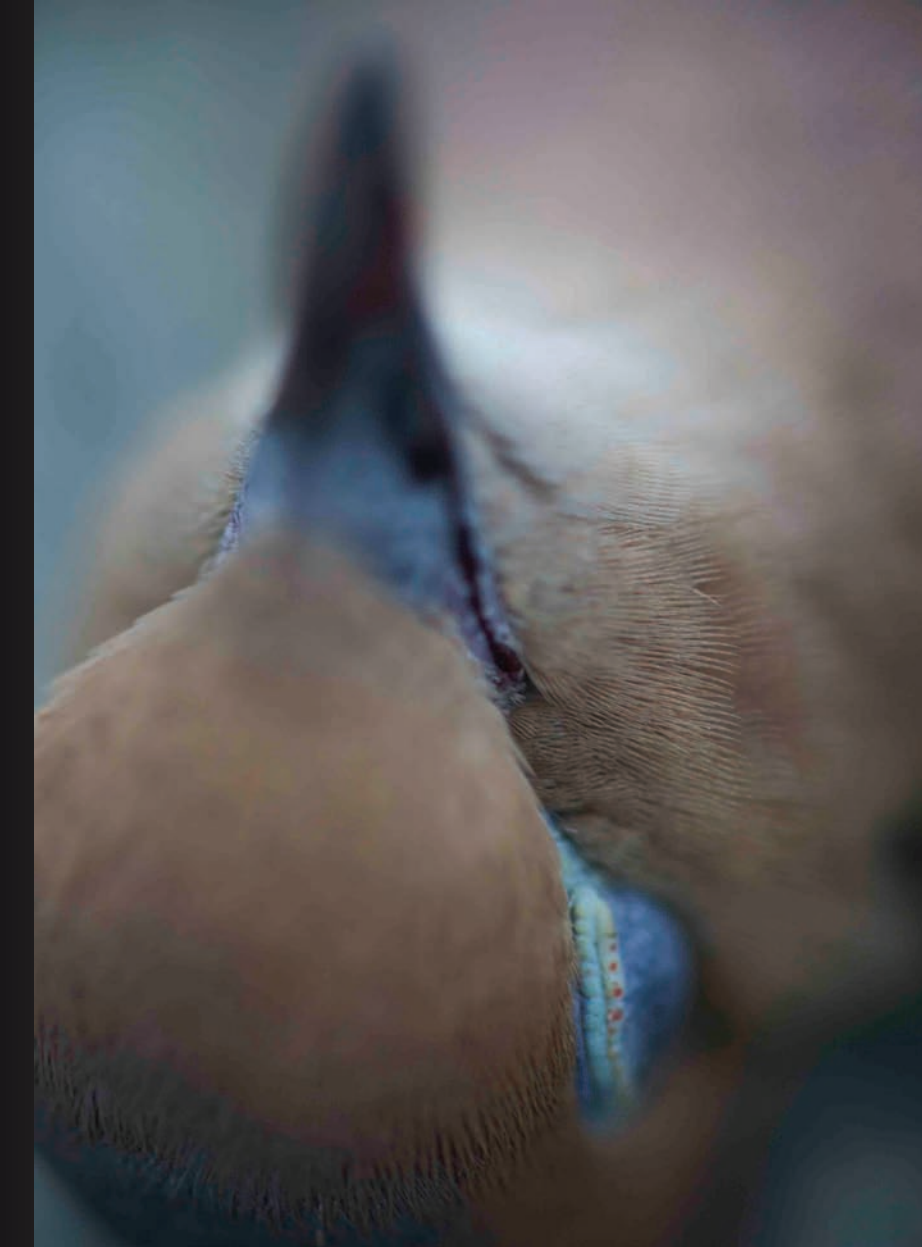


An Appalachian Summer Festival: Music, Dance, Theatre, Visual Arts

Appalachian State University's premier multi-arts festival, An Appalachian Summer Festival, features a month-long festival showcasing the greatest in music, dance, theatre, visual arts and film. In addition to the performing and visual arts, the festival presents a wide range of lectures, workshops and visual arts competitions such as the Rosen Outdoor Sculpture Competition & Exhibition and the Halpert Biennial Visual Arts Competition & Exhibition.



Appalachian State University is committed to providing equal opportunity in education and employment to all applicants, students, and employees. The university does not discriminate in access to its educational programs and activities, or with respect to hiring or the terms and conditions of employment, on the basis of race, color, national origin, religion, creed, sex, gender identity and expression, political affiliation, age, disability, veteran status, or sexual orientation. The university actively promotes diversity among students and employees.



Juror's Second Choice. Dorothy Griffith (Linville, N.C.) *Dove 1/9 and Robin 1/9*, Photograph

THE HALPERT BIENNIAL '11 a national juried competition & exhibition

Presented by the Turchin Center for the Visual Arts & An Appalachian Summer Festival

July 1 – December 3, 2011

Juror: Steven Matijcio, *Curator of Contemporary Art*
Southeastern Center for Contemporary Art, Winston-Salem, N.C.

JUROR'S STATEMENT

The exhibition juror has become a fixture in the ecology of the art world, rendering judgment in everything from student showcases, award events and program committees to grant panels, residency evaluations and acquisition boards. The proliferation of artists and art venues around the world – along with the near global use of digital photography – has collectively accelerated the use of this system to a model replete with specialized technologies, rituals and regularity. And while this burgeoning enterprise hinges (thankfully) upon the fundamental curatorial process of observation, analysis and selection, the process of jurying inevitably spawns a series of blind spots. When considering work from across a country (as in the Halpert Biennial) or internationally, the pragmatics of money and travel often eliminate the possibility of appraising each entry in person. Instead, the juror is forced to forgo primary research and wrestle with the many potential pitfalls of digital documentation – which can hide as much as it reveals. As I sat at my computer screen, without the ability to evaluate how entries “live” in a gallery space, and with full realization of the enhancements Photoshop can so ably make “real,” I know that every selection incorporates varying degrees of risk, faith and the unknown.



Purchase Award.
Deneé Black (Raleigh, NC)
Boylan Buildings, Mixed media on canvas

Rather than fight against the elusion, masquerade and omissions that can afflict the jury process, I chose instead to embrace enigma and pursue work that coyly evaded my complete understanding. The brave (and accommodating) Assistant Curator of the Turchin Center, Brook Bower, allowed me to “blind” jury the work – omitting all details (ex. name, date, medium) outside the image itself. In turn, I jettisoned any pretense of a unifying theme and wiped the slate clean after every screen change – appraising each work on an individual basis. My objective was only to select the most intriguing, and “incomplete” entries. In other words, when the majority of mainstream visual culture works tirelessly to transmit a singular, invariably narrow message – precluding any notion of misinterpretation or misgiving – I sought work that remained gracefully reticent. Eschewing answers in favor of questions, this collection of work invites the audience to share in a collaborative exchange of curiosity, interruption and interpretation. Embodying the enigma of our digital introduction to one another, the work of the 2011 Halpert Biennial sidesteps conclusion and/or categorization – residing provocatively at the margins of meaning-in-process.

After selections were made, Turchin Center staff laid out the show itself – without knowing the rationale behind my choices. This curatorial exchange of the relay baton added another layer of “blind” interpretation that I happily submit to a third lens of analysis. Looking back at my selections (that I had yet to “meet” in person) through the eyes of the Turchin curatorial staff, I began to identify underlying currents amidst the heretofore atomized assembly. In terms of arrangement, each wall unfolded like a Rorschach inkblot with paired works by individual artists surrounding a nucleus-like composition in the center. One wall came to life around an equivocal, neo-pop portrait by **Carl Gombert** – his subject slyly meeting our gaze even as “Jim’s” eye patch, head tilt and enigmatic smirk duck the supposedly revelatory expectations of this genre. A congregation of equally ambiguous portraits plays out across the surreal city views of **Dan Lobdell** and **Deneé Black**, the painfully paradoxical photos of **Cindy Murray’s** street vendors, **Carole Usdan’s** smoky magazine specters, and **Justin R. Webb’s** prize-winning “Untitled (Bonaparte)” – whose tantalizing oscillation between abstraction, document and sketch continues to captivate.

Dorothy Griffith’s haunting photos of supine birds set the tone for an adjacent wall, sliding disquietingly into abstract plays of light, color and form...like so many once indelible memories. Delicate patterns swim across clouds of subdued color in the surrounding work of Leslie Hirst and **Susan Gregory** – forging poignantly apt representations of the mercurial process that is remembrance. **D.B. Stovall** pulls us back into the present with his saturated photos of the industrial unconscious, before paintings by **David Dorsey** and **Julia Clift** take turns repelling and ensnaring the viewer’s gaze. This ambivalent flirtation with the “eye” we collectively inhabit as an audience characterizes much of the work on the wall opposite. Organized around **Aaron Blum’s** tantalizingly guarded photos of fairgrounds and the Lincoln Theatre, this group of works pushes back against the advances of the gaze. Bongkyun Noh’s painterly rendering of stacked books speaks simultaneously to information acquired and obscured (we can never read or know these volumes), just as **Bryan Florentin** gates the picture plane as a refuge for tired, bleached artworks immortalized in a state of decay. Amidst this somber reflection on distance and disconnect, **Kevin Benisvy** suggests an alternative route in his slurry of psychedelic digital color – unmooring the archive as he manipulates an immaterial medium.

A final group congregates around an amorphous form of cartography – mapping uncertain terrain through adaptive reappraisal. The pairing of **Leslie Hirst’s** “MV10(Home)” and **Dianne Baker’s** “Swept Away I” jointly carve niches in the cracks, seams and weeds that fracture past forms of systematic organization. Moving between the security of beaten paths and the unknown frontier, **Rowan James’** photo of a scarred road suggests an unorthodox archive that shifts with the passage of every traveler. This vernacular form of record-keeping continues its path in **Louis DeLuco’s** oddly arresting photo of a “Silver Cowboy,” **Les Caison’s** sojourns through vintage illustration, and **Emily Clare’s** architectural renderings of delicate flora. Returning this documentary impulse to the point of creation, **Erin Wiersma** turns the brush upon herself in a pair of scrawled paintings that focus more upon the process, rather than the product of their making. It is a tenuous, sometimes satirical act of charting the abstract painterly gesture, much like the more “polished” clusters of **Constance Humphries** and **Daniel Nevins**. This struggle between creative freedom and formal constraint takes on added political weight in the work of **Dave Alsobrooks** and **Darron R. Silva** – where Old Glory must contend with the consequences of old shame. As past civic wounds remain open, resolution yields to a relentless impulse to move, mediate and adapt. Much like **Kathleen Madigan’s** metamorphic “Butterfly,” this is an exhibition that finds new form with every added consideration – deferring destination to remain provocatively in play.



Purchase Award
Dan Lobdell (Lancaster, Pa.)
River Landscape 3 (10R16), Archival pigment print

EXHIBITION LISTING

Dave Alsobrooks (*Efland, N.C.*)
Heritage, Not Hate?
Mixed media on panels with collage, image transfers and roofing cement
2010

Kristin Ashley (*Winston-Salem, N.C.*)
Organic Spaces of the Psyche, No. 7
Graphite pencil, powdered graphite, wash, watercolor, xerox transfer, and matte medium
2010

Jerry Atnip (*Nashville, Tenn.*)
Radnor Lake IV
Archival pigment print
2009

Geoffrey Ault (*Washington, D.C.*)
Red Horse, Riverbank and Pyrotechnics
Archival digital prints
2010, 2010 and 2011

Dianne Baker (*Buffalo, N.Y.*)
Keynotes I and Swept Away I
Mixed media
2009

Kevin Benisvy (*Jamaica Plain, Mass.*)
Net 1.2
Inkjet print from digital image on paper
2011

Deneé Black (*Raleigh, N.C.*)
Storefront (Sorry We've Moved) and *Boylan Buildings*
Mixed media (collage, screen printing, acrylic, photography and image transfer) on canvas
2010

RECIPIENT OF PURCHASE AWARD

Aaron Blum (*Pittsburg, Pa.*)
Town and Country Days and Lincoln Theatre
Archival inkjet prints
2010

Mickael Broth (*Richmond, Va.*)
Ash Return
Pen, ink and collage on paper
2010

RECIPIENT OF PURCHASE AWARD

Joe Burleson (*Roan Mountain, Tenn.*)
Wadmalaw
Acrylic on paper
2010

Les Caison III (*Greensboro, N.C.*)
Keeping it Straight and *Sky's the Limit*
Oil and graphite on wood and Oil and graphite on canvas
2009 and 2010

Emily Clare (*Winston-Salem, N.C.*)
Hemerocallis 19 and *Hemerocallis 24*
Lithographic crayon and turpenoid
2011

Julia Clift (*Carrboro, N.C.*)
Ghost
Oil on canvas
2010

Louis DeLuco (*Novato, Calif.*)
Silver Cowboy
Archival pigment ink print
2011

William T. Dooley (*Northport, Ala.*)
Reach
Oil pastel and pencil on Rives BFK
2010

David Dorsey (*Pittsford, N.Y.*)
Imaginary Mints
Oil on linen
2010

Marjorie Durko Puryear (*Montrose, Ala.*)
Writing Lessons - Seats of Government
Textile collage, found materials and hand-stitching
2010

Bryan Florentin (*Dallas, Tex.*)
Recorded/Revised 13
Digital pigment print
2011

Jenny Freestone (*Takoma Park, Md.*)
Australian Landscape I 3/20
Etching on paper
2010

Carl Gombert (*Maryville, Tenn.*)
Jim (Alphabet Boy)
Oil over collage
2009

Carly Greene (*Swanannoa, N.C.*)
The Only Bee
Acrylic and mixed media on board
2011

Susan C. Gregory (*Charleston, S.C.*)
Crib Passing
Encaustic, oil and carbon transfer on wood
2011

Dorothy Griffith (*Linville, N.C.*)
Dove 1/9 and *Robin 1/9*
Photographs
2011

RECIPIENT OF JUROR'S SECOND PLACE AWARD

Leslie Hirst (*Pawtucket, R.I.*)
Main Fate and *MV10 (HOME)*
Watercolor, dye and collage on paper
2011

Constance Humphries (*Asheville, N.C.*)
Pose and Slink
Oil on canvas
2011

Rowan James (*Ten Mile, Tenn.*)
Red Cloud
Digital print on paper
2010

Carmella Jarvi (*Charlotte, N.C.*)
Plunge
Soft pastel on board
2009

Dale Klein (*Cambridge, Mass.*)
Untitled AP
Aquatint and etching on Arches cover paper
2010

Juror's First Choice
Justin R. Webb (Elk Park, N.C.)
Untitled "Bonaparte", Oil on canvas



Dan Lobdell (*Lancaster, Pa.*)
River Landscape 4 (10R132) and *River Landscape 3 (10R116)*
Archival pigment prints
2010

RECIPIENT OF PURCHASE AWARD

Neil Loughlin (*Washington, N.C.*)
Floodplain 5/36
Archival pigment print
2010

Kathleen Madigan (*Nashville, Tenn.*)
Butterfly and *Out of the Ether*
Fabric and zipper and Mud, cloth, fabric, net, wood, twigs and raffia
2010 and 2011

RECIPIENT OF JUROR'S THIRD PLACE AWARD

Leigh Moose (*Creedmoor, N.C.*)
And We All Fall Down
Photograph
2011

Cindy Murray (*Orlando, Fla.*)
Job for Gold, Job for Liberty and Job for Cash
Photographs
2010, 2011 and 2010

Daniel Nevins (*Asheville, N.C.*)
Number 8
Oil and acrylic on wood
2010

Bongkyun Noh (*Centreville, Va.*)
Island of the Word
Oil on canvas
2011

Jim Pearson (*Lawrenceville, Ill.*)
Forgotten Garden HW
Digital ink jet pigment drawing
2011

Kurney Ramsey Jr. (*Swansboro, N.C.*)
Cups
C-Print photograph
2011

Craig Screven (*Dayton, Ohio*)
Signature Me 2
Digital print on paper
2009

Darron R. Silva (*Granite Falls, N.C.*)
Americana Nearing the End 1/21 and *Summer Night 1/21*
Limited edition, archival silver photographs
2010

Gregory L. Smith (*Banner Elk, N.C.*)
Framed Tiling
Acrylic on linen
2010

D. B. Stovall (*Rockville, Md.*)
Dunmore, Pennsylvania June 2010 2/15
Greensboro, North Carolina October 2010 1/15
Nanuet, New York February 2011 3/15
Archival pigment prints
2010, 2010 and 2011

Ineke Thomas (*Blowing Rock, N.C.*)
Jubilation
Mixed media on canvas
2010

Carole Usdan (*Vilas, N.C.*)
Herself #1 and *Herself #2*
Digital archival inkjet photograph
2011

Justin R. Webb (*Elk Park, N.C.*)
Untitled "Bonaparte"
Oil on canvas
2010

RECIPIENT OF JUROR'S FIRST PLACE AWARD

Erin Wiersma (*Manhattan, Kans.*)
9.15.10 9PM and *11.13.10 10AM*
Acrylic, graphite and charcoal on paper
2010

Michael Zakely (*Charlotte, N.C.*)
Hemingway
Oil (impasto) on canvas
2011