



After gaining his B.F.A. from West Chester University in 2007, **Christian Herr** attended Millersville University as an emerging-artist-in-residence. He co-operates and curates exhibitions for The Infantrree Gallery in Lancaster, a venue for contemporary emerging artists in central Pennsylvania. Herr currently lives and works in Lancaster, PA, where his most current project is Black House Press. Herr's works contain autobiographic tales told through the halftruths of youth.

Jason Lahr received his B.F.A. in painting from Clarion University and his M.F.A. in drawing and painting from Penn State University. Since 2004, he has been represented by Packer Schopf Gallery in Chicago where his solo exhibition *DEATHMETALHIPPIEKILLER* opened in early January 2010. Lahr's paintings, installations, and drawings integrate darkly comic texts with appropriated images, creating shifting narratives of working class male identity as influenced by popular culture.

When he is not serving biscuits and cornbread to the grumpy regulars at the local Cracker Barrel, **Lee S. Millard** is either teaching art courses at Marywood University and Misericordia University or coordinating the art gallery at Bloomsburg University. He received his M.F.A. from The University of the Arts, Philadelphia, and his B.A. in Art from Bloomsburg University of Pennsylvania. Millard recently had a one-person exhibition at Lock Haven University, PA, and was included in the group exhibition *Something About Nothing* at The University of Ohio at Marion. His works are a somewhat humorous investigation of the rural curiosities that his hometown community has to offer mixed with the ambivalence he feels towards home.

After receiving his B.F.A. from Allegheny College, **Bill Rodgers** went on to receive his M.F.A. in photography from Ohio University in 2005. Since then he has been working in Pittsburgh as Operations Manager of the non-profit organization Artist Image Resource. In his work, Rodgers wrestles with the inherent conflicts between high and low tech, overt and subversive. In *Observations 1-30* (2006), these distinctions mirror those between primal wonder and the regiment of act and documentation.

Pennsylvtucky



January 25 - March 5, 2010

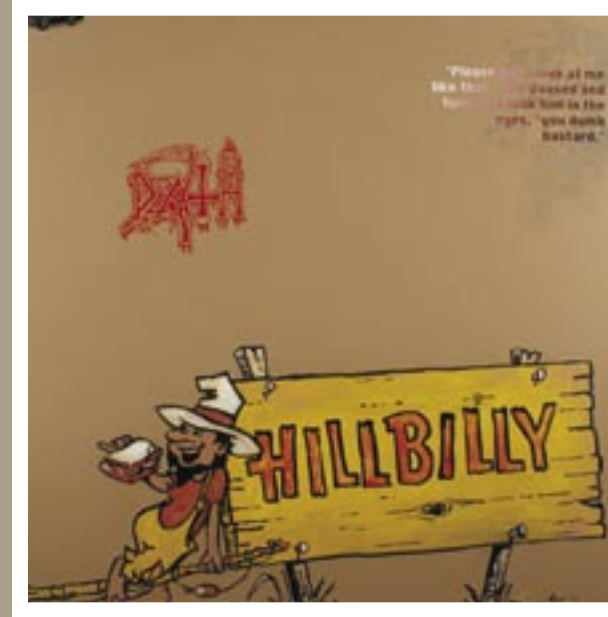
“Pennsylvania is Philadelphia, Pittsburgh and Alabama in between.”

This statement was used by political pundit James Carville on *Meet the Press* during the heated Democratic primary between Hillary Clinton and Barack Obama. As is the purpose of most one-liners, this statement is intended to provocatively hint at some universal truth packaged in a humorous delivery. The truth is that, more often than not, it offends and alienates while creating a polemic paradigm—you either find the statement humorous and truthful or insulting and false. There is no middle ground.

This was certainly not the first time that Pennsylvanians outside of the major city centers have been marginalized by this pejorative claim. James Carville himself made the same statement in 1992 when campaigning for Bill Clinton. What effect does this representation have on identity—Who are we? How are we defined? How do we define ourselves? Through humor, satire, personal and pop-cultural references, the artists in this exhibition seek to discuss the inescapable fact of who they are and all of the factors that contribute to their identity.

Pennsylvlucky: Are we there yet? features the work of four artists who were born and raised, and/or live and work, outside of the major city centers of Pennsylvania. Christian Herr, Jason Lahr, Lee Millard, and Bill Rodgers explore the complex makeup of identity that comes from personal experience and the perception of others. Are we what we make ourselves to be, or are we what others believe we are? The exhibition uses the pejorative term ‘Pennsylvlucky’ as a starting point for this discussion and ends with a sincere look at what it means to grow up...anywhere.

—Mark Franchino, Curator



front cover: Christian Herr, *Are we there yet?* (2009), acrylic on paper

inside front cover: Lee S. Millard, *That's Hot* (2005), flocked taxidermied deer parts, painted and glittered wood, marching band rifles

above: Jason Lahr, *Inventory*, (2007), oil, acrylic, and ink on panel

right: Bill Rodgers, *Observations 1-30* (2006), video still detail, dual-channel video installation

below: gallery installation veiw

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From Pennsylvlucky

Between airports, we measure our hours by celestial traffic.
In this rural pocket of Pennsylvlucky,

thousands of citizens, our airy neighbors, trespass over us.
We're where they look at from the safety

of sealed windows—at our tiny houses, our fields and farms,
our gardens, our dirt roads. Those figures

between the corn stalks and the tomatoes, on the riding mower,
on the porch-swings: that's us, we're those blurs

disappearing into oblivion. We fade into the earthly mass.
We go about our tasks. The water's boiling. Beep

goes the microwave. The rabbits are ruining the lettuce.
Time to turn over the compost. Where did we put

that screwdriver? Our daughter points heavenward:
A plane. Where from? Where going? Why?

Immeasurable miles across unmitigated space. She flies,
our daughter. I lift her horizontally. She flaps her arms.

Some say they travel in their dreams, where they are weightless,
where they lift themselves above our daily toils.

We fill feeders to watch birds swoop and soar. Do we envy their flight?
What do frogs think of dragonflies? Water lilies

of starlings? A plane recalls us to its moment.
We take two steps back, squint into its disappearance.

Return to the wide expanse of our immediate territories.

—Philip Terman

