



cultivated space

April 11 - July 16, 2022

ROWAN UNIVERSITY
ART GALLERY

cultivated space

Anonda Bell / Henry Bermudez / Linda Brenner /
Fritz Dietel / Steven Donegan / Rachel Eng /
Darla Jackson / Martha Jackson Jarvis / Mi-Kyoung Lee /
Michelle Marcuse / Sana Musasama / Joanna Platt

This exhibition is a [Rowan University Art Gallery](#) production co-curated by [Syd Carpenter](#), [Marsha Moss](#) and [Mary Salvante](#), and includes artists from New York, New Jersey, Pennsylvania, and Maryland.

This exhibition was produced in collaboration with and support from [Philadelphia Sculptors](#), a nonprofit organization based in Philadelphia that promotes contemporary sculpture, serves as an advocate for sculptors, and works to expand public awareness of the role and value of sculpture within our culture through exhibitions, public forums, member services, and educational outreach. Additional support is provided by the New Jersey State Council on the Arts.

The works presented in this exhibition resonate with the complexities and divergent perceptions attributed to gardens and cultivated spaces. On a personal and intimate level, gardens are perceived as a place of refuge, solace and emotional centering. The larger, broader impacts reveal disparate interpretations of cultivated spaces from socio-economic and environmental perspectives.

Common themes found in mythologies and religious lore are contextualized as spaces that respond to internal reflections, cultural identities, and collective histories as in the work by Bell, Bermudez, Jackson, and Musasama. Post-industrial, found, recycled materials, and other artistic mediums are repurposed and actualized as documentation and preservation as in the work of Brenner, Dietel, Donegan, Lee, and Marcuse. While Eng, Jackson Jarvis, and Platt are focused on concepts of permanence and impermanence.

The works in this exhibition are not literal representations, but rather collectively through artistic processes and intentions serve as an entry point in considering a myriad of intersections.





Neither Shall You Touch It
from the series *Reinstated*,
2013-2022
Mixed media on cut paper,
168 x 153 inches, variable



Anonda Bell is an Australian born, NY/NJ based artist, writer and curator. Trained as a painter and printmaker, she works primarily with paper based installation. Her work addresses themes of feminism, the environment, and psychology. Through her work, she tells stories about events or individuals which have possibly been overlooked, or exist outside mainstream historical narratives. She is the Director & Chief Curator of the Paul Robeson Galleries at Rutgers University, Newark, NJ. Prior to working at Rutgers, Bell worked in various curatorial capacities at organizations in the United States and Australia. In the US she worked with the Chelsea Art Museum, New York City, NY, Snug Harbor Cultural Center, Staten Island, NY, and The Everhart Museum, Scranton, PA and in Australia she worked with The National Gallery of Victoria and Bendigo Art Gallery. She has an MFA from Monash University, a Post Graduate Diploma and Bachelor of Arts (Psychology & English) from the University of Melbourne, and a Bachelor of Arts from RMIT University, all in Australia.

anondabell.com



The scene is located in a liminal world, a version of the Garden of Eden, but one that might exist in a dream. It is a place that only exists after twilight and before dawn. I like the ambiguity of this time of day; when darkness impedes clear vision, tones are muted, and activities that seem improper during the day may be enacted at nighttime. The world that is represented in this version of the Garden of Eden is not one of lush fecundity or nature's splendor, but of probable doom, alluding to aspects of the natural world less cherished or celebrated. The figures are shadowy; their mercurial bodies are constituted by a temporary conflation of elements, which could be perilously close to being disassembled at any given point in the future.

Freud once stated "Anatomy is destiny". The women in this work, Eve and Lilith, are social constructs, appearing and acting in accordance with a degree of biological inevitability. Eve is every woman; her actions facilitating the expulsion of people from the garden could be expected, as it is thought by some that women are by their nature inherently duplicitous and conniving. Eve's visage is of a female form with emphasized subcutaneous elements. Her literally anatomically enhanced make-up reiterates the biological impetus for her actions; she acted as any woman could be expected to in the same circumstances. Lilith is a woman who appears in some accounts of the Eden story, and in this case I imagine her visiting the Garden to converse with Eve. Lilith represents another stereotype of femininity, the witch or whore. As an entity, she is mainly human, but with close connections to the natural world. The Hebrew term Lilith or "Lilit" (translated as "night creatures", "night monster", "night hag", or "screech owl") usually refers to some kind of monstrous creature, possibly a demon. She acts from impulse rather than well-reasoned considerations. In this depiction, her skin is covered with bacteria and bugs that might reasonably be found on the body

of any human - she is an ecosystem in her own right. Hair covers part of her body and some of her limbs have been replaced by parts from other creatures. According to some legends, Lilith is of androgynous nature, being neither completely male nor female. She is a woman who did not behave according to decorum established by the man of the Garden, Adam. As his first wife, she was an independent thinker, with a mind of her own. Consequently, they squabbled about many matters, including sex. She was eventually banished from the garden into the ether, to be replaced by a more compliant wife, Eve. The Tree of Knowledge is not bearing fruit in this case, nor in the prime of life. Instead, the image is drawn from photos I took of dead Eucalyptus trees. Many trees of this nature can be found in Australia, their premature deaths hastened by many years of drought. This particular tree references environmental fluctuations, and can be read as part of a larger narrative brought about by long term climate change. The insects which populate this Eden are indigenous to all seven continents. People are expelled from the Garden of Eden for their poor decision making. Likewise, the environment of the world is subjected to the impact of erroneous decisions which can have extremely negative long term consequences, and may ultimately result in a planet that is no longer hospitable to humans.

The composition of this work is stylized and the self-conscious figures mirror those of traditional representations of the Garden of Eden (see below). The process by which the work was created owes much to Surrealist-inspired automatic drawing techniques. I conduct research, gathering materials, information, and source images related to my subject. Then I immerse myself in the action, cutting, painting, pasting, spraying, assembling, allowing the final images emerge from the process, rather than being consciously dictated at the start of the day.



Titian
Adam and Eve
1550



Lucas Cranach the Elder
Adam and Eve in the Garden of Eden
1530



Hieronymus Bosch
The Garden of Earthly Delights
between 1490 and 1510



Coyote, 2022
Acrylic and fabric on paper,
120 x 144 inches, variable



Henry Bermudez's interest in the visual representations of cultures and mythologies have appeared in his work in varying forms during his career. A journey of geographical, artistic and human observation has taken him from teaching experiences in small isolated communities in the Caribbean up to representing Venezuela in the Venice Biennial in 1986. His artistic work transcends timeline and national boundaries.

In the Venezuelan coastal Afro-Caribbean community of Borbures, religious and social syncretism provided a unique vision of the African Diaspora in the Americas with its symbolism and iconography. These were Bermudez's first impacts in the process of breaking from the formalities of mainstream styles learned in school. With these early experiences came the desire for new forms of expression. His work has been included in many exhibition catalogs such as the *X International Print and Drawing Exhibition* of China as well as in books on the subject of Venezuelan art.

Since his arrival in the USA in 2003, he has worked and shown in Philadelphia, PA, including being commissioned by the Mural Arts Program of Philadelphia on several major projects. In 2017, he became a recipient for the Franz and Virginia Bader Fund and also received The Libby Newman Artist Residency at The Brandywine Print Workshop in Philadelphia. In 2012 Bermudez received a Pollock-Krasner Foundation Grant. In 2011 he was one of a handful of artists chosen to work with the Philagrafika print collaborative founded by artistic director and curator Jose Roca. That same year, he was elected for an installation at The Philadelphia International Airport. He was a recipient of a Peter Benoliel Fellowship from the Center for Emerging Visual Artists and was awarded The Franz and Virginia Bader Fund grant in 2018. In 2020 he was invited to present a mini retrospective at Taller Puertorriqueño, which was reviewed in the Philadelphia Inquirer.

He currently teaches art at the Career Academy Developing Institute (CADI) and at Fleisher Art Memorial. Henry Bermudez is co-director of HouseGallery1816 in Fishtown and maintains an active studio and exhibition schedule.

henrybermudezart.com

I am an American contemporary artist born in Venezuela. My artistic life has been an unexpected intermingling of ideas, informed by an acute sensitivity to the past, and stenciled as part of a personal inventory onto places where I have lived and made my artistic working territory.

My earliest influences came from my travels within the Amazon and from a teaching assignment in an Afro-Caribbean community called Borbures, Venezuela. I spent some years in Mexico, where mythical dream imagery exists in an otherworldliness of constructed creature/plant forms. This is where my visual identity was born.

I embrace a hybrid of symbols and religious lore from Pre-Hispanic, Judeo-Christian, and Afro-Caribbean influences. By constructing illusionistic space, I can imagine and develop narratives that exist as legends passed along by word of mouth.

Through various processes and mediums (paint, glitter, fabric, cardboard, cut paper assemblage, and ink), I work with a compendium of aesthetics that reflect my vision of art beyond Western tradition. As I join magical dimensions with Western rationality, I hope that this blend of cultural diversities can transcend timelines and national boundaries



LINDA BRENNER



01.20.2021, 2021
Painted sycamore on concrete base,
72 x 15.5 inches



Ghost, 2010
Wood, brass, paint, beads on wood base,
77 x 28 x 12 inches



Red Roots, 2010
Sycamore, graphite and paint on concrete base,
65 x 10 x 12 inches



Christmas Tree #6, 2012
Wine and champagne corks
on cast concrete base, 84
inches

Christmas Tree #12, 2014
Wire and aluminum leaf on
carbonized bass wood base
with sheet aluminum, 86
inches

Christmas Tree #8, 2012
Carved stone elements and
paint on alabaster and plastic
base, 78 inches

Christmas Tree #9, 2013
Wood and glass beads, shells,
nails, and leather on walnut
and bass wood base. 72
inches

Christmas Tree #3, 2012
Brass buttons on wenge and
white maple base, 94 inches



After graduating from Rhode Island School of Design with a BFA degree majoring in sculpture and attending Tyler School of Fine Arts, **Linda Brenner** has exhibited her work in shows and is represented in many collections. She has been a recipient of a Leeway Foundation Award and Pennsylvania Council on the Arts Stipend in addition to two residencies at the Hambidge Center for the Arts in Georgia. She taught sculpture and drawing classes and had been a critic at the Pennsylvania Academy of the Fine Arts since 1988 and was Chairman of the sculpture department from '92 -'95. Linda retired from teaching in May of 2012, receiving the Dean's Award for service. Some of her work has been on exhibit at Philadelphia International Airport, Eastern State Penitentiary Historic Site, Perelman Center for Advanced Medicine, Woodmere Art Museum, Morris Arboretum, Pentimenti Gallery and at the Annenberg School of Communications (U Penn), all in Philadelphia, PA. Linda is a member of InLiquid.

inliquid.org/artist/brenner-linda



Since 1991, I have been carving city trees that have been cut down and would have been discarded. The carvings are inspired by and become a remembrance of the places from which they fell. The forms are the result of my ongoing exploration of growth patterns found in nature.

The six Christmas Trees were found on the streets of Philadelphia, stripped of their finery, no longer useful for the holiday now past. Using salvaged materials to reclaim their energy, I transformed the trees from trash to treasure.

Christmas Tree #3

The buttons were found in an abandoned factory that was being renovated to become artist loft space. I was there to look for a space for my studio but instead found a friend who was also looking for a studio space. We did the math we decided to find our own building to share. This began a wonderful friendship for both of us.

Christmas Tree #6

Everyone saves wine corks. All the ones in this piece are real cork and the end of my collection. My wine now has screw tops and an occasional "plastic" cork.

Christmas Tree #9

The shells were collected on Sanibel beach in Florida and waited for many years to become incorporated in a piece of sculpture.

Christmas Tree #11

We often have left over material from model jobs that we do. The acrylic pieces were cut for a model of the *Memorial for the 6 Million Jews* by Louis I. Kahn, one of his projects that was never built. The base of the model was lead. We were commissioned to fabricate this model for the retrospective exhibition of the work of Louis I. Kahn.

Christmas Tree #12

More material left over from a model job. The wire was used to make trees for the landscape on the site of the Korman Residence, a model commissioned by the Architectural Archives at U Penn. We worked with Harriet Pattison (the mother of Nathaniel Kahn) to represent her concept of the original landscape, which she designed. We used a lot of wire! I remember going to AC Moore several evenings with my associate to buy more wire - we eventually stripped the shelves of the sizes and colors we were using.

Red Roots

On December 1, 2008, in preparation for the construction of the new home of the Barnes Foundation on the Benjamin Franklin Parkway, a row of sycamore trees was felled. I was able to negotiate with the contractor to select and retrieve some of the wood. This is one of the sculptures I made.

01.20.2021

A storm with high winds blew thru the city on June 2, 2020 that took down this tree, which was located near the site of the demonstrations in response to the murder of George Floyd. My sculpture reflects my reaction to the news events of that year. When Amanda Gorman, in her bright yellow coat and red headband, appeared and recited her poetry, my feelings about the future changed. The piece represents joy and hope although it came from a dark time.



Tufts, 2006
Wood, pigmented epoxy,
72 x 56 x 33 inches



Thistle, 2004
Oak, maple, pigmented epoxy,
60 x 24 x 24 inches



Hull, 2014
Abaca paper, foam,
27 x 23 x 23 inches



Fritz Dietel spent much of his boyhood tramping in the Allegheny woods and continues to seek both solace and inspiration from nature. Today, hiking in rural Pennsylvania, diving in the Caribbean, and walking through Philadelphia parks, he finds an endless array of organic forms that trigger his imagination.

To fabricate his work, Fritz uses wood and pigmented epoxy, relying on techniques from wooden boat building, including cold bending, steam bending and epoxy laminations. The result does not mask but showcases the authentic properties of the original. Critics have hailed the artist's "knack for transforming the ordinary into the exuberantly exotic," calling Fritz's sculptures "lyrical" and engaged in "a profound appreciation of nature."

A prominent member of the Philadelphia arts community for 37 years, Fritz is a graduate of the Philadelphia College of Art (now the University of the Arts) and a recipient of the Pew Fellowship. His sculptures are on view at Philadelphia's Kimmel Center for the Performing Arts, Mehri & Skalet PLLC in Washington, D.C., Johnson & Johnson corporate headquarters, the Milton Hershey School, and the Perelman Medical Center for Advanced Medicine.

Fritz lives and works on 2 Street in South Philadelphia with his wife and two daughters. He is represented by the Schmidt Dean Gallery.

fritzdietel.com

My work, mainly in wood and handmade paper, is an evolving exploration of vessels, linear elements and organic forms. Most of my pieces are inspired by observation of botanic and aquatic life — egg casings, shells, seedpods, and hives. I begin by building superstructures, from either wood or foam, to serve as the framework for the sculpture. I then sheathe the forms with many layers of sprayed pulp or wet sheets of abaca paper, allowing the drying process to become part of the aesthetic. I intentionally have no desire to interfere with the inherent properties of the material, allowing it to show off its natural strength and simplicity.





Intangible Spring, 2020
Woven cotton thread,
66 x 166 x 1 inches



Steven Donegan earned his BFA from the Tyler School of Art at Temple University in Philadelphia after studying at the School of Visual Arts in New York. He has participated in the Kohler Arts and Industry Program as an artist-in-residence, been a recipient of Pew Fellowship in the Arts grants as well as a Pennsylvania Council on the Arts grant. In 1981 he founded the 915 Studio Building, on Spring Garden in Philadelphia, offering studio space to over 90 artists. His work can be found in many private and corporate collections.

stevedonegan.com

Digital image making has become the sketchbook for making my imagery in textile. It is the means I use to capture motion and freeze time in layers and transfer them through more tactile materials. My tapestries are the product of this effort to capture all of these simultaneous reactions to a garden space, the whirl from that input, its possibilities, and the craving of it.





Expectations, 2021
Turfgrass, plants, ceramic, fringe,
72 x 168 x 4 inches



Rachel Eng grew up exploring the deciduous forests of Rochester, NY. She received her BFA from the Pennsylvania State University and her MFA from the University of Colorado at Boulder. In 2017, she was selected as a NCECA Emerging Artist and has been an artist in residence at NES Residency, Iceland; ArtFarm, Nebraska; Mudflat Boston; and most recently at Studio Kura in Itoshima, Japan. Recent solo exhibitions include: Flecker Gallery at SFCC, Sykes Gallery at Millersville University, Schmucker Gallery at Gettysburg College, and Woskob Gallery at Penn State University. Select group exhibitions include Heaven Gallery, Chicago IL; Little Berlin, Philadelphia, PA; Rochester Contemporary, Rochester, NY; and Artspace, New Haven, CT. In 2021, she was awarded a fellowship with the Center for Emerging Visual Artists in Philadelphia and a grant from the Puffin Foundation. She currently works and lives in Carlisle, PA, where she teaches in the studio art program at Dickinson College.

racheljeng.com

I see our environment and landscape as open systems worked on by outside forces, not exclusive of ourselves. My work grapples with topics, such as climate change, land use/development, and their connection to memory. By paying close attention to a small aspect of the system, I work to reveal the whole through an analysis of its parts.

Many of the projects I undertake employ clay, video projections, and sounds to create layered pieces. I started creating ephemeral artworks in 2013 and have continued to do so in various capacities since. Change, decay, and regeneration are central content to these artworks in which the subject matter is our environment and our changing relationship to it. What is defined as 'nature' can be a variety of things, from a parking lot to a garden to a forest. These artworks are often driven by a question, and through the process of making more questions arise. I do not see the finished works as answers but a way to share an experience that possesses the complexity of these topics. Our landscape has been shaped for billions of years, but more recently human's decisions have left scars. How can humans learn to have more reciprocal relationships with our planet and each other versus one of extraction?

These ideas are not new, indigenous cultures have for centuries taught and shared knowledge in the importance of reciprocity and interconnectedness.



I credit these books for the knowledge they have imparted on me :

Colors of Nature, Culture Identity and the Natural World - edited by Alison H. Deming and Lauret E. Savoy
Trace - Lauret Savoy

Braiding Sweetgrass & Gathering Moss - Robin Wall Kimmerer

Pollution is Colonialism - Max Liborion

As Long as the Grass Grows - Dina Gilio Whitaker

Plants have so much to give us all we have to do is ask - Mary Siisip Geniusz



HAPPILY EVER AFTER (the ringing in your ears), 2015 (original installation) revamped for 2022
Polyurethane resin, hydrocal, steel, plexiglass, wood, soil, leaves,
24 x 96 x 96 inches, variable



Darla Jackson is a sculptor living in Philadelphia. She received a BFA in Sculpture from Moore College of Art in 2003, and after receiving a John S. and James L. Knight Arts Challenge Grant in both 2011 and 2013, founded the Philadelphia Sculpture Gym, a membership based community sculpture studio.

Her work has been shown in numerous exhibitions locally, including galleries and museums such as the Philadelphia Art Alliance, Seraphin Gallery, Pennsylvania Academy of the Fine Arts, the Woodmere Art Museum, and a Wind Challenge exhibition at the Fleisher Art Memorial. Across the country, she has shown her work at institutions such as the Norman Rockwell Museum, Stockbridge, MA; Thinkspace Gallery, Culver City, CA; the Delaware Center for Contemporary Arts, Wilmington, DE; and Parlor Gallery, Asbury Park, NJ. She has shown internationally in Belgium and Germany and has lectured about her work at venues including The Barnes Foundation.

Jackson currently teaches Figure Modeling at the Pennsylvania Academy of the Fine Arts, Animal Sculpture at the Fleisher Art Memorial and Mixed Media Sculpture at Stockton University.

darlajacksonsculpture.com

My inspiration for this piece comes from the story of Snow White. As the story goes, our heroine's unknowing trust is what causes her to bite the apple that poisons her into a deep sleep. The only cure is true love's kiss...but what if no one ever came?

Fairy tales are stories that help us drift off to sleep each night, but the modern day watered down Disney versions do little to prepare us for the realities we may face while we are awake. As a woman, I struggle with the idea of "happily ever after" and being rescued...or not. As a mother, I struggle with how to balance this idealistic dreamland with gentle reality checks. As a human, I struggle with knowing when to ask for help and how to accept it if it comes. In life it seems we relive events or situations over and over again until certain truths are realized. When we try our best, yet nothing changes, we begin to question ourselves, our actions, our choices. We become unsure and uneasy and doubt seeps in wherever it can. We start to feel trapped. We relive moments over and over in our heads, trying to figure out what went wrong. We may look to others for help, yet if we don't speak up they don't know that we're suffering. We wish for someone, anyone, to save us when we should be saving ourselves.



MARTHA JACKSON JARVIS



Umbilicus II, 2019
Indonesian jade stone, glass mosaic, monterey cypress,
178 x 35 inches, variable



Martha Jackson Jarvis' sculptures have been exhibited in solo and group exhibitions in galleries and museums throughout the United States and abroad, including the Corcoran Gallery of Art in Washington, D.C.; the Studio Museum of Harlem, N.Y. Snug Harbor Cultural Center in Staten Island, N.Y.; Southeastern Center for Contemporary Art in Winston-Salem, N.C.; Anacostia Museum in Washington, D.C. and the Tretyakov Gallery Moscow, U.S.S.R. Her numerous awards include a Creative Capital Grant, Virginia Groot Fellowship, and National Endowment for the Arts Fellowship, The Penny McCall Foundation Grant, and Lila Wallace Arts International Travel Grant.

Born in 1952, Martha Jackson Jarvis grew up in Lynchburg, VA and Philadelphia, PA and currently lives and works in Washington, D.C. She studied at Howard University and received a BFA degree from the Tyler School of Art at Temple University and a MFA from Antioch University. Jackson Jarvis also studied mosaic techniques and stone cutting in Ravenna, Italy.

Jackson Jarvis has undertaken public and corporate art commissions for the Philip Morris corporation in Washington, D.C.; Merck Company in Pennsylvania; Fannie Mae in Washington, D.C. Washington Metro Transit Authority, Anacostia Station; New York Transit Authority, Mount Vernon; South Carolina Botanical Gardens in Clemson; Prince George's County Courthouse in Upper Marlboro, MD.; Spoleto Festival in Charleston, S.C.; and MS/HS 368 Bronx, NY

marthajacksonjarvis.com

The ultimate form of resistance, as it contains within it the seed for regeneration and renewal. A thing so private, so essential to self that it stretches across boundaries into mysterious places beyond the margins where animate and inanimate merge, where gender bends and contorts then starts anew. Umbilicus affirms that we are not solitary creatures alone. Umbilicus provides a link to the interminable source that binds us one to another and to earth's immutable forces.

My art practice encompasses, sculpture, public art, and studio production that include two dimensional works. The unifying elements and indelible relationship between each genre is my continuous investigation of scale, intrinsic material structure, and imagined form. The elastic boundaries of my studio practice fuels the production and sustainability of works that move freely between permanence and impermanence. I consider each work an intricate part of one unified body of work and continuous narrative.

I create imagined space and form that signify action, ritual, repetition and innovation. My works are attentive to ecosystems, decay, rebirth, sedimentation and transformative form.





Yellow Forest 2, 2016
Twist ties, zip ties,
72 x 96 x 1 inches



Mi-Kyoung Lee is Director of the Craft & Material Studies Program, and Professor of Fibers/Textile at The University of the Arts in Philadelphia. She is a Board Member of CraftNOW Philadelphia and Surface Design Association since 2021, and she has been an Advisory Board member of the Center for Emerging Visual Artists. Lee has had eighteen solo exhibitions and a number of national and international lectures, curatorial and collaborative projects, and exhibitions, including at the Philadelphia Museum of Art, and Painted Bride Art Center in Philadelphia, PA; Cranbrook Museum of Art, Bloomfield Hills, MI; Reading Public Museum, Reading, PA; New York and Chicago SOFA; Busan Metropolitan Museum in Korea; Espace de Tisserands, France; International Fiber Art Fair in Seoul, Korea; International Beijing Fiber Biennales; and Beijing International Visual Art Biennale. Lee received a fellowship from the Center for Emerging Visual Artists in Philadelphia. Lee is a recipient of the Junior Minority Faculty Grant Awards from the Lindback Foundation as well as a number of faculty development grants from The University of the Arts and Korea Foundation for her research and curatorial projects. Lee was an editor for *Art Textile of the World: Korea, Volume 1*, which was published by the Telos Art Publishing company. Since 2005, Lee has collaborated with International Opera Theater as a costume and set designer.

Yellow Forest 2 is constructed with twist ties and zip ties which represent the commodity and consumerism in contemporary culture. This artwork manifests to create the natural imagery that is conflicted with artificial material that we experience in our daily lives, referencing our artificial surroundings - a reflection of our current culture.



MICHELLE MARCUSE



the remaining rumors live here, 2022
Raffia, cardboard, paint,
120 x 144 inches, variable

Photography courtesy of John Carlan



The work of **Michelle Marcuse** mirrors and symbolically chronicles her childhood experiences, dream states, both past and present, and encapsulates commentary on contemporary living. Michelle grew up in South Africa during the late 1950s - 1970s. Her recent work, fragmented architectural forms and broken environments are influenced by the industrial architecture and spatial grid of east coast cities in the USA.

Receiving a Bachelor of Design from the Shenkar College of Engineering and Design in Israel, she continued to Michaelis School of Art at The University of Cape Town and completed her BFA at Tyler School of Art, Philadelphia, PA. She was invited to exhibit with BLAM Projects Brooklyn, NY; Arte y Amor at Taller Boricua, NYC; and Borderless Caribbean at the Haitian Cultural Arts Alliance, Miami, FL. Michelle is a recipient of a 2016 Fleisher Art Memorial Wind Challenge exhibition. Her work can be found in public and private collections including The Philadelphia Museum of Art and the collection at the US Embassy in Bangkok, Thailand. Most recently she became a Finalist in the Center for Emerging Visual Artists Visual Artist Fellowship. In December 2018 she was invited to *Against Gravity: TECTONICS - Imagined Spaces*, an exhibition organized by DORAL Contemporary Art Museum in the framework of Art Basel, FL. In 2019 an exhibit with Grizzly Grizzly in Philadelphia was followed by an installation at EY - INTUITIVE Art Space in Manayunk, organized by Mount Airy Contemporary in Philadelphia, PA. Marcuse most recently had a solo exhibition at Swarthmore College, PA, in 2020. Upcoming exhibitions at The Kunshan Art Museum, Kunshan, China, and at The AVA Gallery in Cape Town, South are currently are currently postponed until it is safe to travel.

Michelle Marcuse lives and works in Philadelphia where she is Co-Director of HOUSEGallery a mixed use exhibition space in Fishtown.

michellemarcuse.com

Having lived in Philadelphia, a city that presents through its architecture, spatial grid, and industrial history its' physical memory of construction and disintegration, I find a paradoxical fertility occurring within the breakdown of materials, and in the qualities of presence and absence that I see in the built, destroyed, or "disappeared" structures. It is in this manner of build-up and destruction that I tend to generate my work. The resulting physical dissolution has a makeshift quality and keeps my work in various states of becoming.

In the past 6 years, I have focused on working with discarded cardboard. Being readily available and free, it leaves room for experimentation with multiple outcomes. My working method has always been of trial, error and remaining fluid as this helps me find what I'm making. Sometimes I add gouache, graphite and chucks, and miscellaneous mediums. More recently, I have taken to binding areas with raffia, and in some cases, weaving into the cardboard.





Fallen Yet to Rise, 1983-1983
Ceramic, mixed media,
15 x 67 x 22 inches



Sana Musasama received her BA from City College of New York in 1973 and her MFA from Alfred University, New York in 1988. She received the 2018 Achievement Award from the National Council on Education for the Ceramic Arts for her years of teaching and her humanitarian work with victims of sex trafficking in Cambodia and the United States. Sana is the coordinator of the Apron Project, a sustainable entrepreneurial project for girls and young women reintegrated back into society after being forced into sex trafficking. In 2016, she was a guest speaker on “Activism through Art” at ROCA. A recently published article by Cliff Hocker, “If I can Help Somebody: Sana Musasama’s Art of Healing” appears in the *International Review of African American Art*. In 2015, the Museum of Art and Design in New York selected four works from *The Unspeakable Series* for their private collection; Sana was awarded the ACLU of Michigan Art Prize 7 and Art Prize 8. In 2002, she was awarded Anonymous Was a Woman and in 2001, Sana was featured in the Florence Biennial. Her work is in multiple collections such as Museum of Art and Design and Cooper Hewitt Smithsonian Design Museum in New York, NY; the Hood Museum of Art in Hanover, NH; the Studio Museum in Harlem and Schomburg Center for Research in Black Culture in New York, NY; the Mint Museum in Charlotte, NC; Bluffton University in Bluffton, OH; and in numerous private collections. Sana lives and works in New York.

sana-musasama.com

“Trees are silent voices and presences,” says Sana Musasama. The Maple Tree Series combines personal mythology and collective history outside of any predetermined system; the many colors, textures, and parts composing the trees expose the synchronicity of the many layers of memory. If we listen to them, they echo stories in their forms, surfaces, roots, and branches. An early abolitionist movement, the Maple Tree Movement involved Native Americans, African indentured servants, and Dutch colonists. Native Americans taught the Dutch—as an alternative to slave labor in the sugar cane plantations—how to tap the trees to obtain maple syrup. The tree became a symbol for abolitionists who marched in the streets holding branches in their hands.



JOANNA PLATT



Eden, 2022
Cement, wood, video, Raspberry Pi, monitor,
24 x 72 x 4 inches



Joanna Platt received her BFA from Mason Gross School of the Arts, her MFA from the University of the Arts, and is currently working on a PhD in Art History at Tyler School of Art and Architecture. Joanna balances an active studio practice with research into visual culture, the mediations of technology, the representation of labor in art, and the economics of art and production. Exhibits of Joanna's work have included the Rosenwald-Wolf Gallery, Tiger Strikes Asteroid, and the Seaport Museum in Philadelphia; The Hunterdon Museum of Art in Clinton NJ; Artist Run at the Satellite Art Fair in Miami, FL; Galeria Nacional in San Jose, Costa Rica; and SoHo 20, New York, NY. She is currently an assistant professor in the art department at Camden County College.

joannaplatt.com

Much of my art deals with the ways our interaction with technology has created new configurations of defined space inside our computers and media devices and how these digital mediations alter our perceptions and experience of the natural world. *Eden* consists of a Brutalist cement panel fractured to reveal a video vignette, a moment of reflection filmed on a sunny summer day at Bartram's Gardens in Philadelphia. This work explores concepts of shadow and illumination, tiny cracks in darkness that allow the light to enter.



ROWAN UNIVERSITY **ART GALLERY**

Rowan University Art Gallery **Where the University Meets the Community**

Rowan University Art Gallery serves as a vibrant cultural destination for South Jersey, the Rowan community, and surrounding region. We are committed to cultivating an inclusive, accessible, and just environment that encourages dialogue and collaboration between exhibiting artists, students, faculty, and the general public through the presentation of interdisciplinary art exhibitions, artist talks and other public programming. Our mission is to present diverse forms of contemporary art by professional artists with content that is thought provoking, relevant, and timely. With our exhibitions and programming, we seek to engender curiosity and a passion for contemporary art, enrich the quality of life for area residents, and create a welcoming and inclusive cultural destination at Rowan University.

Rowan University Art Gallery
301 High Street West
Glassboro, NJ 08028

Gallery Hours
Mon-Fri, 10:00 - 5:00 PM
Sat, 11:00 - 5:00 PM

Information
rowan.edu/artgallery
artgallery@rowan.edu

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