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The Fox School of Business  
Art Collection  
at 1810 Liacouras Walk

Curated by Susanna W. Gold, Ph.D.

**Friends,**

I am delighted to introduce Temple University's newest contemporary art collection in the Fox School of Business at 1810 Liacouras Walk. The Temple community and University visitors are invited to explore the collection of over sixty-five works by forty-three artists that fill the public spaces on all six floors of the building. Diverse in nationality, heritage, life experience, and training, the artists included in this collection share a common aesthetic sophistication and intellectual framework that mark their work as ambitious. Viewers will see the unconventional use of materials, experiments in repetition and variation, and focused studies of color, light, line, and space in many of these works, all of which challenge our ideas about how visual forms communicate. Whether we learn how dog hair can be an instrument of emotion and beauty, or how light and color can direct our experience of place, or how to see minute details in the world that we might otherwise overlook, these artists actively engage us, inviting us to participate in the work through our responses.

The art collection is the generous gift of alumnus, artist, and philanthropist Dennis Alter, whose passion for art and close involvement in this project made the entire experience a pure pleasure. Mr. Alter's gift will perpetually benefit the greater Temple community as it remains on permanent view and accessible to the public. Building this collection was only possible with the successful partnership of the Fox School of Business. Particular thanks goes to Dean Ronald Anderson for his foresight and vision for this collection; to James Hanson, Assistant Dean of Advancement and Alumni Relations, for his sincere enthusiasm and facilitation of this project; and to Nancy Korotkin, Director of Special Events and Facilities, for the ready access and support. I am indebted to all the artists who collaborated with me on this project, for whom I have the utmost respect. My thanks also goes to Linda Lippo for helping to make this project run smoothly from start to finish; to James Van Dusen at RAD Color Solutions for producing this beautifully illustrated catalog; to Shore Plastics and Color Reflections for the didactic panels; and to Jeremy Colonna, Stephen Fromm, Brian Murray, Emilio Maldonado, and Livia Davis-McCabe for their careful art handling and installation. Finally, I thank the visitors to the art collection for engaging with the work and offering their thoughtful responses to it.

Welcome to the collection.

**Susanna W. Gold, Ph.D.**

**Curator**

## KATE ABERCROMBIE

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Kate Abercrombie paints in a collage aesthetic, building her composition out of overlapping segments of vibrant, contrasting color. References to games of chance and symbols of good fortune tumble over a grid of varying patterns, each element vying insistently with the other for our attention in a rush of visual energy. Abercrombie holds an MFA from the University of Texas at Austin, and a BFA from Temple University's Tyler School of Art. She lives and works in Philadelphia.



Kate Abercrombie, *Hoarding Luck*, 2017, gouache on Arches paper board, 20" x 16"  
4th Floor Fox Research Centers

## ELYCE ABRAMS

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In her trio of paintings, Elyce Abrams offers glimpses of active, colorful compositions hidden behind broad fields of solid paint. While the foreground in each piece might appear still, the background is full of energy and vibrancy. For Abrams, this contrast serves as a metaphor for life experiences, which are often filled with a combination of sheer joy and deep concern. Working with a multitude of colors ranging from brights to darks, Abrams gives us a view “below the surface” into the complexity of our lives that are constantly changing and evolving. Abrams holds an MFA from the University of the Arts, and a BFA from the School of the Museum of Fine Arts, Boston.



Elyce Abrams  
*Lean*, 2018  
acrylic and acrylic  
spray paint on panel  
16" x 16"  
2nd Floor Break Room



Elyce Abrams  
*There Is a Way*, 2017  
acrylic and acrylic  
spray paint on panel  
16" x 16"  
2nd Floor Break Room

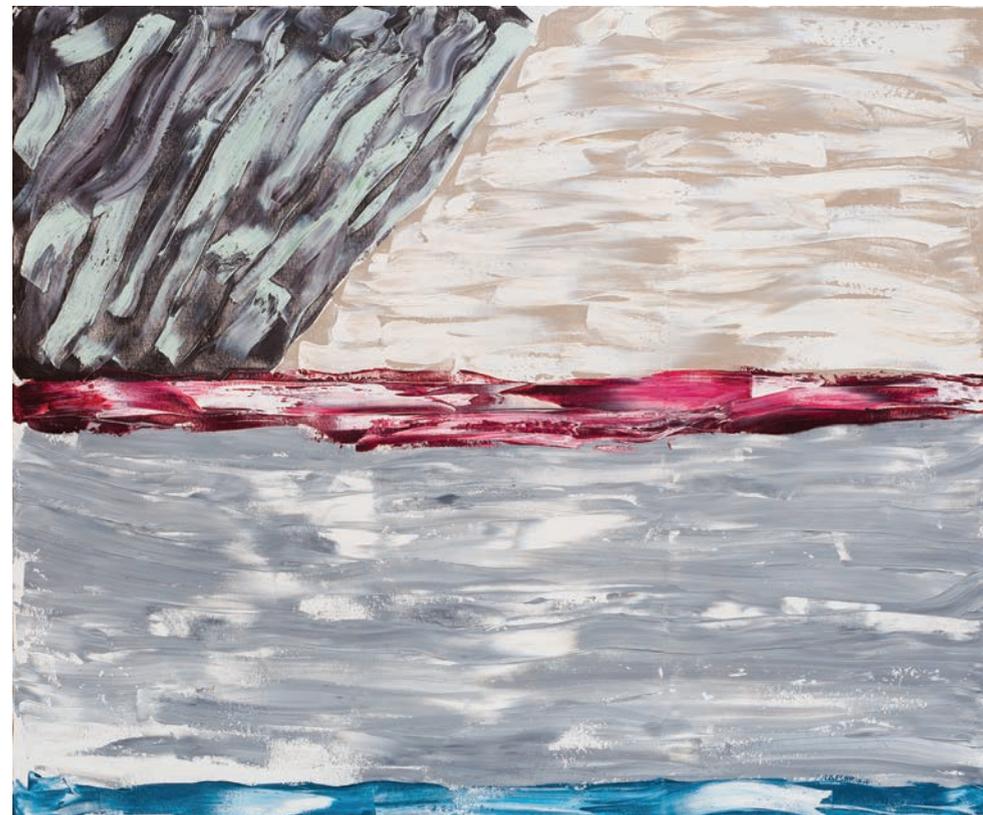


Elyce Abrams  
*Bent*, 2016  
acrylic and acrylic  
spray paint on panels  
16" x 16"  
2nd Floor Break Room

## DENNIS ALTER

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The first of Dennis Alter's paintings at this scale, *Flag* marks a new direction for the artist. Its immensity offers the opportunity for dual viewing perspectives – at a distance, one focuses on Alter's arrangement of lines, colors, and shapes that creates the form of an abstracted flag; up close, one can see the complex surface texture and subtle tonal variation generated by the artist's careful brushwork. Each perspective enriches the other, lending insight into the artist's creative thinking and working method.



Dennis Alter, *Flag*, 2013, oil on canvas, 60" x 72"  
4th Floor East Corridor

## LINDA LEE ALTER

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Inspired by the Buddhist belief in the oneness of all creation, Linda Lee Alter expresses her appreciation for the beauty and complexity of a creature as small and often unnoticed as the moth. By focusing on the intricate patterns, delicate textures, and rich colors in their wings and bodies, the artist celebrates the moth, filling the composition with these elegant beings. Alter holds an MS in Art Psychotherapy from Hahnemann Medical College and Hospital, and a BS in Art Education from the Philadelphia College of Art (University of the Arts). *Minions of the Moon* is the generous gift of the artist to the collection at 1810 Liacouras Walk.



Linda Lee Alter, *Minions of the Moon*, 2004, acrylic on panel, 30" x 36"  
5th Floor Terrace Corridor

## HILARY BAKER

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*Wicked* is part of Hilary Baker's *Predators* series made up of portraits of creatures from the natural world who have been forced to contend with the expansion of the built, human environment into their habitats. These feral and nocturnal animals have had to learn to co-exist with us, "hiding" in plain sight in the city where we rarely notice their presence. This fox observes us obliquely, while we go about our daily lives, unaware of its presence. Baker received her MFA from the Otis Art Institute, and her BA from the University of California, Los Angeles. She lives and works in Los Angeles.



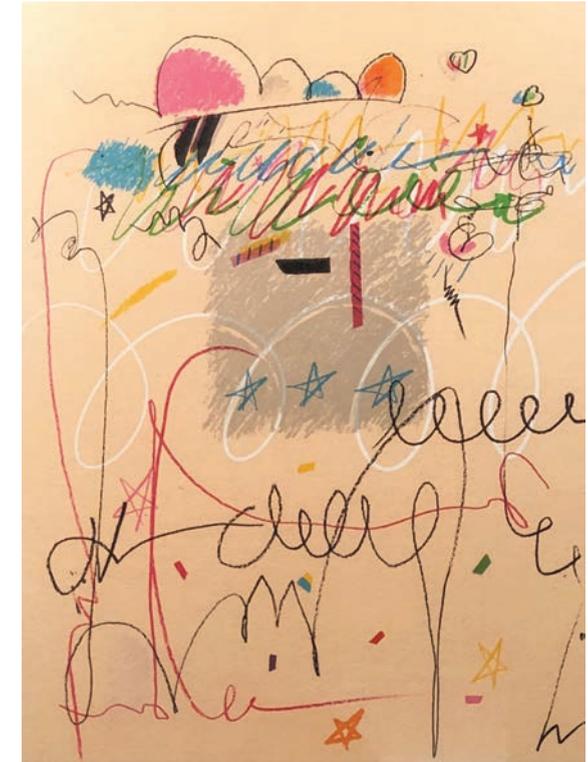
Hilary Baker, *Wicked*, 2016, acrylic on canvas, 24" x 24"  
3rd Floor Department of Statistical Science Suite

## MOE BROOKER

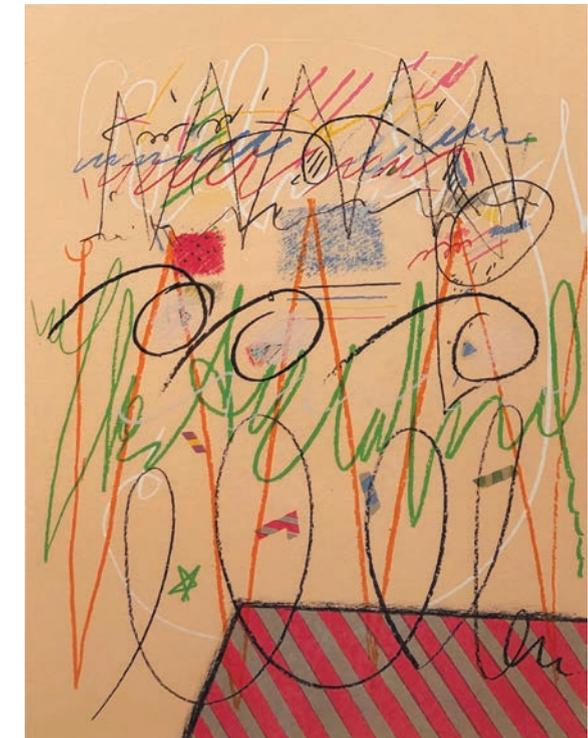
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Moe Brooker's abstract compositions are filled with vitality, joy, and optimism. Deeply inspired by dance and music – particularly jazz and gospel – Brooker works with brilliant, saturated colors and energetic, gestural lines that reference the exuberant effect of sound and movement on our bodies and souls. *Inside Moves* and *Oop de Doo* were created in tandem at the Brandywine Workshop and Archives in Philadelphia. Brooker studied at the Pennsylvania Academy of the Fine Arts and Temple University's Tyler School of Art, where he received both his MFA and BFA degrees.

Moe Brooker  
*Oop de Doo*, 1985  
original offset lithograph,  
22" x 15"  
3rd Floor Reading Room



Moe Brooker  
*Inside Moves*, 1985  
original offset lithograph  
22" x 15"  
3rd Floor Reading Room



## GERARD BROWN

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Gerard Brown works with encrypted forms of writing, strategies borrowed from puzzles and games, and forms of slang and secret messages to explore how meaning is transmitted. This series uses international maritime signal flags, each corresponding to a letter in the alphabet, to paraphrase a passage about reading by theorist Judith Butler: *"An active democracy requires that we learn how to read well – not just texts, but sounds and images."* In the first print, the imagery is clear and legible, but each successive composition grows in complexity, becoming more and more challenging to read – a fitting analogy for Butler's concept. Brown received his MFA from the Art Institute of Chicago, and his BFA from Boston University. He is Associate Professor and Chair of Art at Temple University's Tyler School of Art and Architecture.



Gerard Brown, *After Judith Butler*, 2015, series of four screen prints, each 32" x 22"

3rd Floor Reading Room

## SHARON BOWAR COSGROVE

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Sharon Cosgrove created *Bloodroot* when she was an Artist-in-Residence at the Brandywine Workshop and Archive in Philadelphia. The imagery in her work describes her experience of searching for and reuniting with her birth family. At the root of the complexities of intertwining families, and with the vastness of a rapidly growing family tree, Cosgrove found the lifeblood that sustained her relationships. Cosgrove holds MFA, MA, and BFA degrees from the University of New Mexico, and a BA from Shepherd College. Her practice is based in Wilkes-Barre, PA.



Sharon Bowar Cosgrove, *Bloodroot*, 1994, original offset lithograph, 22.75" x 29.25"  
4th Floor Office of Development and Alumni Relations

# VINCENT DIXON

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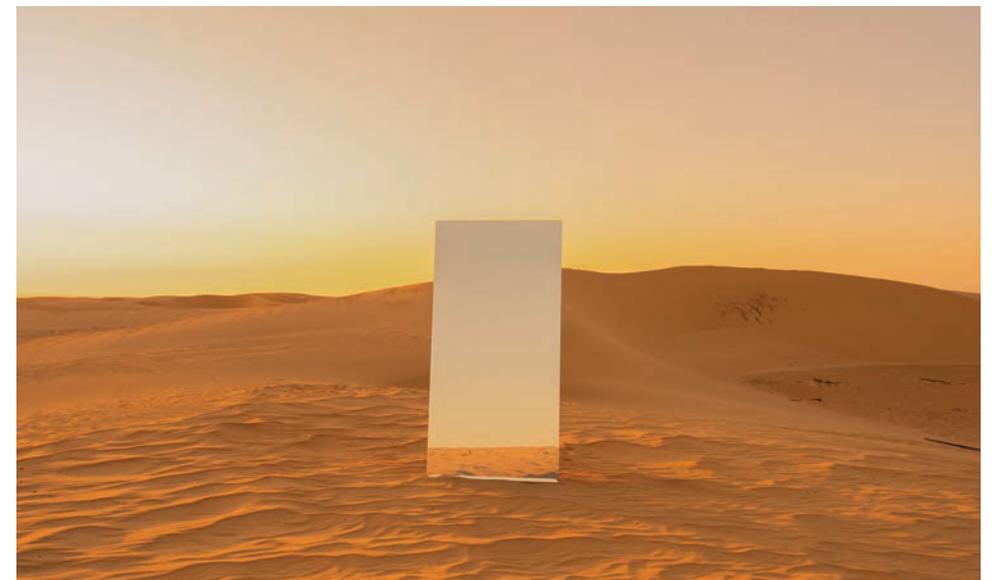
Vincent Dixon's large-scale photographs of the Tunisian desert and Mediterranean coast represent the landscape as minimalist studies in light, space, and color. Evoking sensations ranging from the dry heat of the sand to the cool stillness of the sea and the brilliance of the light-filled atmosphere, Dixon communicates the experience of the landscape even more emphatically than its appearance. Dixon is a world-renowned commercial photographer, and maintains a fine art practice in Newtown Square, PA.



Vincent Dixon, *Tunisian Sea*, 2018/2019, archival pigment print on Dibond, 38" x 63.5"  
5th Floor Executive Board Room



Vincent Dixon, *Tunisian Dawn*, 2018/2019, archival pigment print on Dibond, 38" x 63.5"  
5th Floor Executive Board Room



Vincent Dixon, *Tunisian Reflection*, 2018/2019, archival pigment print on Dibond, 38" x 63.5"  
5th Floor Executive Board Room

## JULIANNA FOSTER

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Julianna Foster's *Portal* series offers close-up views of familiar, wallpapered domestic environments, which appear to have been punctured from the other side. Her images suggest another dimension exists beyond the surface, and invite a connection to this imaginary space. But existing only as a black or white voids, little is revealed about this space, preserving its mystery. Foster holds an MFA from the University of the Arts, and a BFA from the University of North Carolina, Greensboro.

Julianna Foster  
*Portal I*, 2017  
archival pigment print  
30" x 30"  
2nd Floor Marketing &  
Communications Suite



Julianna Foster,  
*Portal II*, 2017  
archival pigment print  
30" x 30"  
2nd Floor Marketing &  
Communications Suite



## SARAH GAMBLE

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Sarah Gamble created this painting as a tribute to her grandmother, Ernestine, the eldest of eleven children who grew up in a sharecropping family in rural Arkansas during the Great Depression. As a child, Ernestine recalled being visited by an Angel who called her by the name "Electra." Late in life, after becoming a Spiritualist, Ernestine formally changed her name to Electra, which she felt reflected her true identity. Gamble's painting, with its vivid colorism and sparkling, fiery glow, celebrates Electra's internal energy and otherworldly experiences. Gamble received her MFA from the University of Pennsylvania, and her BFA from the Corcoran College of Art and Design.

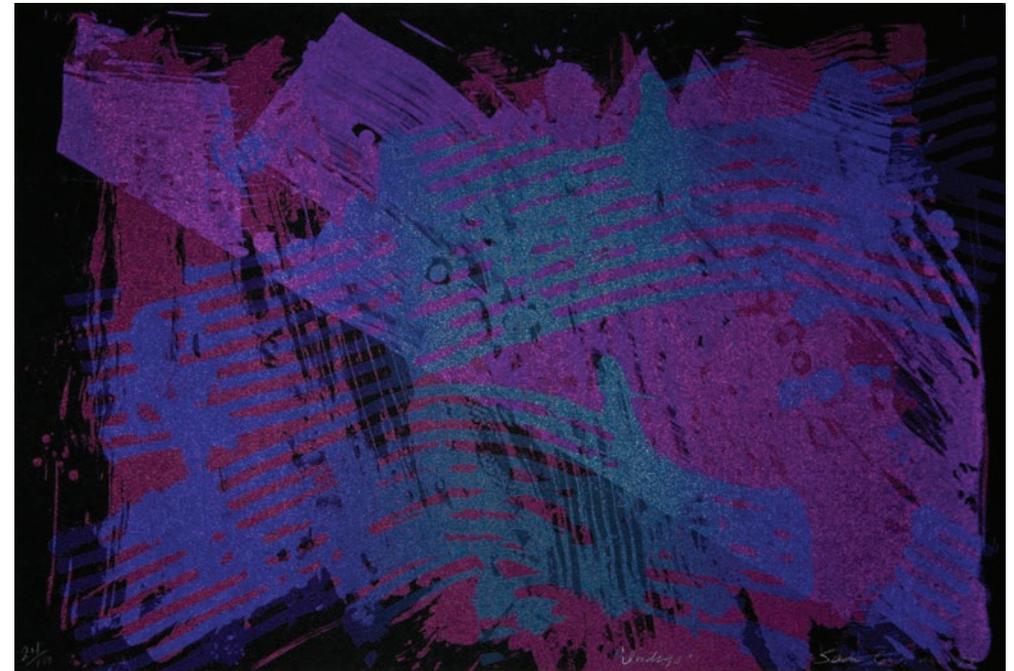


Sarah Gamble, *Electra*, 2014, oil on canvas, 42" x 52"  
2nd Floor East Corridor

## SAM GILLIAM

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Selected to be the first Artist-in-Residence at the Brandywine Workshop and Archive in 1975, Sam Gilliam returned to the Brandywine in 1993 to produce *Indigo*. The deep, rich colors layered on densely absorptive black paper appear to emerge from depthless space. They bear relationships to both his heavily textured "Black Paintings" and his celebrated color-filled abstractions. Gilliam received his MFA and BFA degrees from the University of Louisville, and has met with tremendous, global success over his career. He is recognized for breaking social barriers as an African American artist pioneering new aesthetic directions at the height of the Civil Rights era, and for being the first black artist to represent the United States at the Venice Biennale. Gilliam lives and works in Washington, DC.



Sam Gilliam, *Indigo*, 1993, original offset lithograph, 15" x 21.5"  
3rd Floor Elevator Corridor

## WENBO GU

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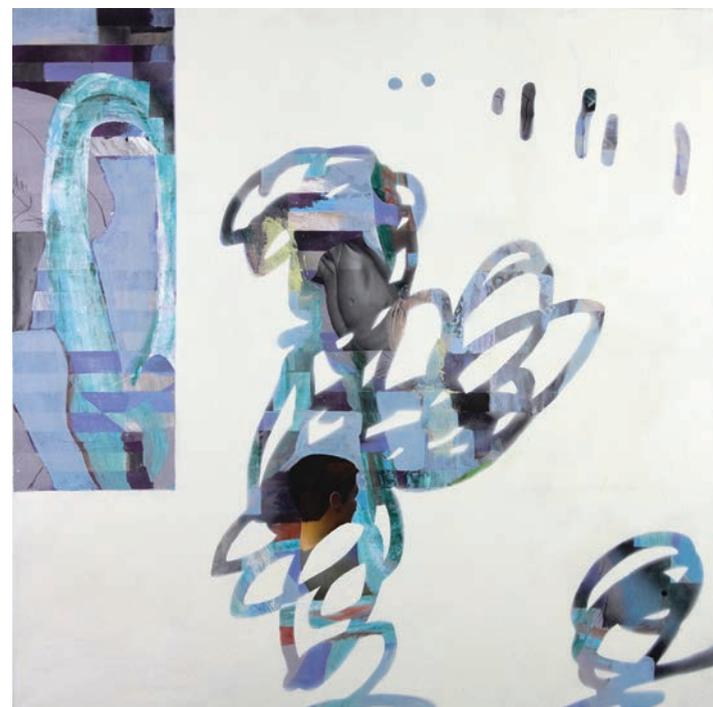
In his process-based work, Wenbo Gu explores relationships between the digital and the physical worlds. He paints or collages regularized patterns and designs derived from digital languages and computer-based processes onto his surfaces, then interweaves signs of his own individualized, human presence – gestural marks, images of the human body, areas of unpredictable spray painted color.

Wenbo Gu received an MFA and a BFA from Capital Normal University in Beijing, China, and a second MFA from the Pennsylvania Academy of the Fine Arts in Philadelphia. He lives and works in Beijing.

Wenbo Gu  
*The Interface X*, 2019  
acrylic and collage  
on canvas, 42" x 42"  
2nd Floor Business  
Communications Center



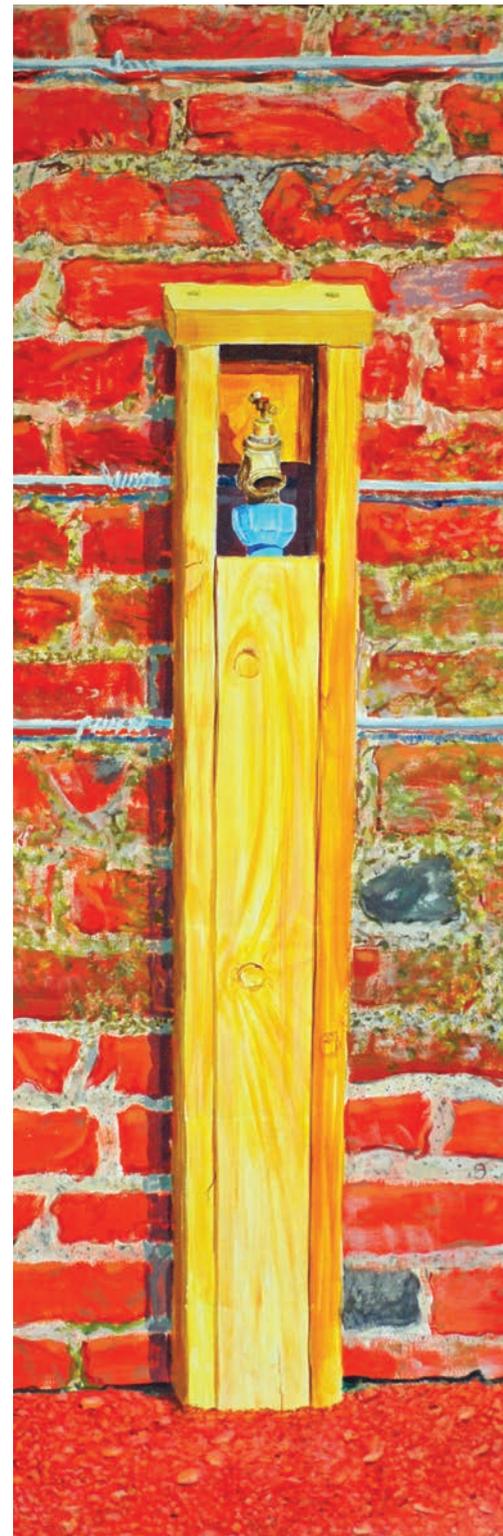
Wenbo Gu  
*Untitled*, 2019  
acrylic, spray paint,  
and collage on canvas  
36" x 36"  
5th Floor Event Space



## SEAN HILDRETH

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Sean Hildreth painted this image of a modest, outdoor spigot during his artist residency at the Dumfries House, a fine, 18th-century estate in Ayrshire, Scotland. Charles, Prince of Wales, was instrumental in organizing the restoration of the declining property and its extensive grounds, including the Queen Elizabeth Walled Gardens. Rather than painting the elegantly manicured terraced gardens or the colorful blooms, Hildreth chose to elevate this common spigot that rests against the wall in these royal spaces, encouraging a new sense of appreciation for the places and things that usually go unnoticed. Hildreth received an MFA from the Pennsylvania Academy of the Fine Arts, and a BFA from the State University of New York at Purchase.



Sean Hildreth  
*Dumfries Faucet*, 2015  
acrylic on paper  
mounted on panel  
48" x 27"  
6th Floor West Corridor

## PETER ALLEN HOFFMAN

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Peter Allen Hoffman creates both very small paintings and very large paintings. Finding that we tend to measure space by the proportions of our own bodies, *Arch* corresponds roughly to the size of a human head, while *Yesterday*, at six feet square, corresponds to the height and arm span of an adult male. Both paintings include simplified, geometric forms reminiscent of 1960s and '70s minimalism arranged into an abstracted landscape. The forms in *Yesterday*, however, float over a subtle under-image painted in variations of white. The patterns in this under-image reflect the patchwork character of traditional 19th-century American pieced quilts, an aesthetic that Hoffman often addresses in his large-scale work. The title *Yesterday* refers to both the 19th- and 20th-century aesthetics at work in his composition. Hoffman received his MFA at Hunter College of the City University of New York and his BA from Bard College.

Peter Allen Hoffman  
*Arch*, 2016  
oil on canvas  
12" x 12"  
4th Floor East Corridor



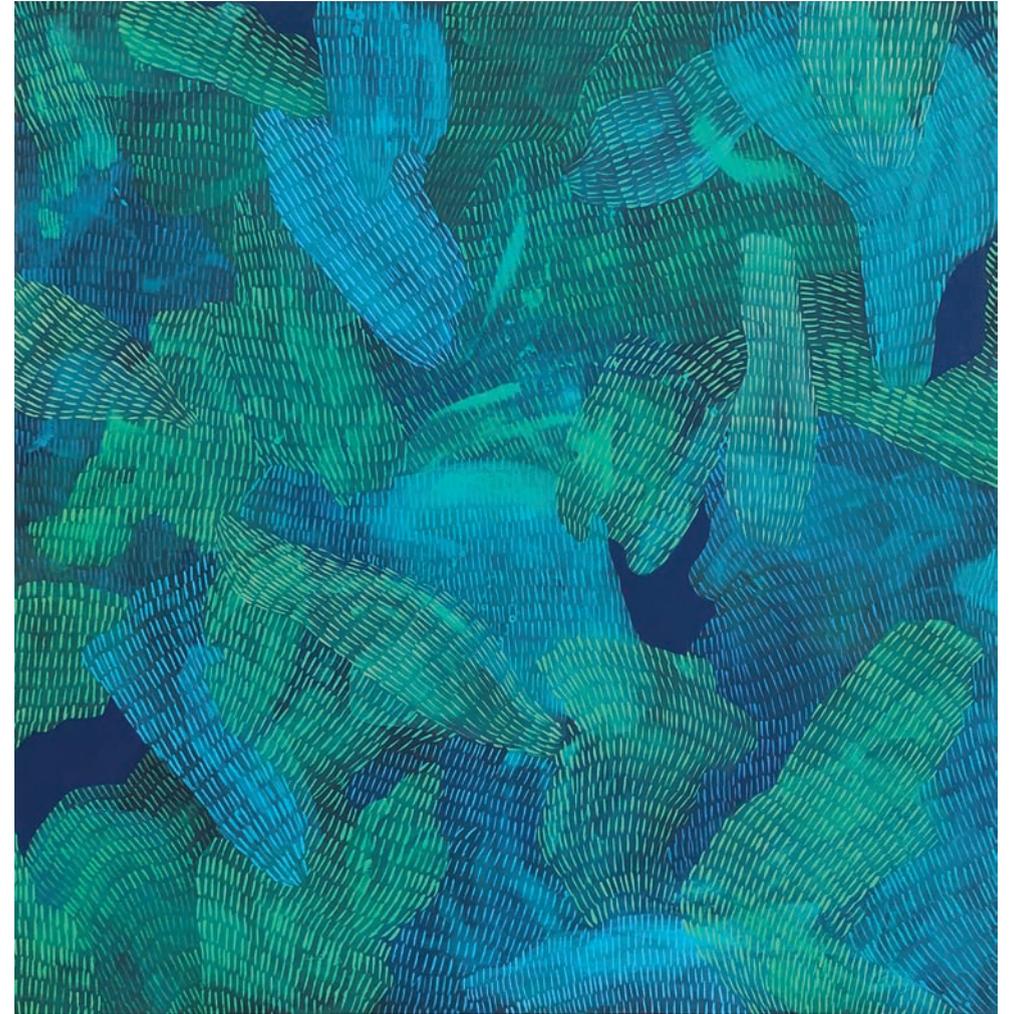
Peter Allen Hoffman  
*Yesterday*, 2016  
oil on canvas  
72" x 72"  
6th Floor Online &  
Digital Learning Suite



## TAESOOK JUNG

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Taesook Jung received her MFA and BFA degrees from Hong-ik University in Seoul, Korea. Trained in Korean painting, and with a deep knowledge of East Asian philosophy, her work is informed by ancient and modern thought, as well as Eastern and Western aesthetics. Her painting, *Vigorous Life - 2017*, is infused with the idea of 기운생동 (GI-WOON-SANG-DONG), the vital energy that sustains life in nature. Referencing the natural environment in her color choices and layering of brushwork over poured mediums, the artist builds organic forms that embody the idea of life and growth. Taesook Jung lives and works in Cherry Hill, NJ.



Taesook Jung, *Vigorous Life - 2017* (detail), 2016, acrylic gouache on canvas, 144" x 48"  
2nd Floor Elevator Corridor

## MICHELE KISHITA

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*Tow Path, Mid-February* is part of Michele Kishita's *Transient Seasons* series, which collectively describes the feel of the light, air, and landscape over the winter months. With a carefully limited palette, Kishita articulates a range of sensations from the rich darkness of evening to the pale freeze of ice and snow. Her contrasting bright pink edges create a reflected glow of warmth that signals the seasonal changes with the promise of spring. Stylistically, Kishita's work is deeply influenced by the strong lines and compressed space of Japanese *ukiyo-e* woodblock prints, particularly the landscapes and natural world imagery of Hiroshige and Hokusai. Kishita earned both her MFA and BFA degrees from the University of the Arts. She lives and works in Philadelphia.



Michele Kishita, *Tow Path, Mid-February*, 2017, latex on birch panel, 47.5" x 47.5"

Photo by Jack Ramsdale

6th Floor Student Workstations

## MARK MAHOSKY

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Mark Mahosky's work is deeply engaged with the past, from the history of art, to the history of war, and in the case of this work, the history of contemporary American culture. Discarded newspapers and dated advertisements form the basis of his composition, obscured to the point of illegibility beneath a cover of paint wash and layers of mottled color. Even though this imagery represents only a few moments into the past, these moments are no longer accessible in our current experience. Mahosky holds an MFA from Stanford University and a BFA from Temple University's Tyler School of Art. He is Professor of Painting at Kutztown University in Kutztown, PA.



Mark Mahosky, *Untitled*, 2012, acrylic on newsprint, 22.5" x 53.5"  
5th Floor Conference Room

## JULIAN MARTIN

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A self-trained artist who lives and works in Melbourne, Australia, Julian Martin has gained a significant reputation as an accomplished “outsider artist.” Thriving with an intellectual disability, Martin has honed his personal style of abstracting his subjects down to their most basic geometric forms, and re-interpreting them in vivid, saturated blocks of color. The use of pastel, Martin’s preferred medium, softens his forms and lends subtle nuances to his composition.



Julian Martin, *Untitled (abstract forms)*, 2016, pastel on paper, 15" x 11"  
2nd Floor Break Room

## JOSEPH McALEER

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Joseph McAleer works with line, shading, contrast, and geometry to create spatial ambiguity in his *Jumpsquare* series. He challenges our visual perception with his carefully organized compositions, designing forms that can be read alternatively as flat or dimensional, projecting or receding, singular or multiple. Though he often works on an expanded scale in this series, *16 Triangles* is a tightly focused study that highlights the complexity of a single pictorial element.

*39 Emerald Cubes* marks a development in McAleer's *Jumpsquare* series. With rows of cut photographs arranged in regularized patterns, McAleer introduces a new medium into his body of work. By specifically choosing photography – a medium that itself questions the idea of what *is* real vs. what *appears* real – McAleer further plays with the idea of visual perception.

Joseph McAleer  
*39 Emerald Cubes*, 2009  
acrylic and photomontage  
on paper  
12" x 12"  
5th Floor Executive  
Education Reception



Joseph McAleer  
*Jumpsquare Series*  
*(16 Triangles)*, 2008  
acrylic on canvas  
12" x 12"  
4th Floor Office of  
Development and  
Alumni Relations



## JOSEPH McALEER

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Joseph McAleer's *Jungleland* is part of his *Breakthrough* series of paintings, which are composed of vividly colored, interlocking curved forms. Juxtaposing these forms with a continuous, lace-like patterned surface creates an ambiguous relationship between foreground and background. McAleer amplifies this spatial tension by fracturing the composition into broad, geometric planes. Curved lines play against sharp angles, and delicate forms play against strong colors in McAleer's highly complex composition. McAleer received his MA and BA degrees from Rowan University in Glassboro, NJ.



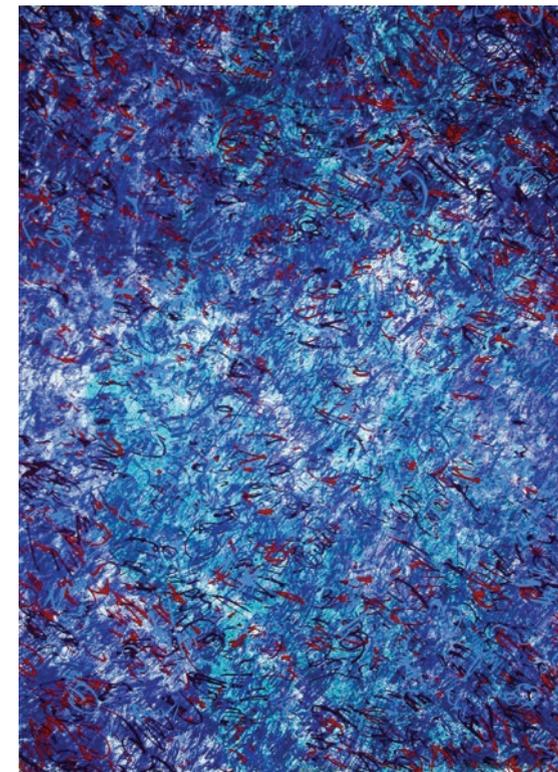
Joseph McAleer, *Jungleland*, 2013, acrylic on canvas, 16" x 16"  
5th Floor Executive Education South Corridor

## EVANGELINE (E. J.) MONTGOMERY

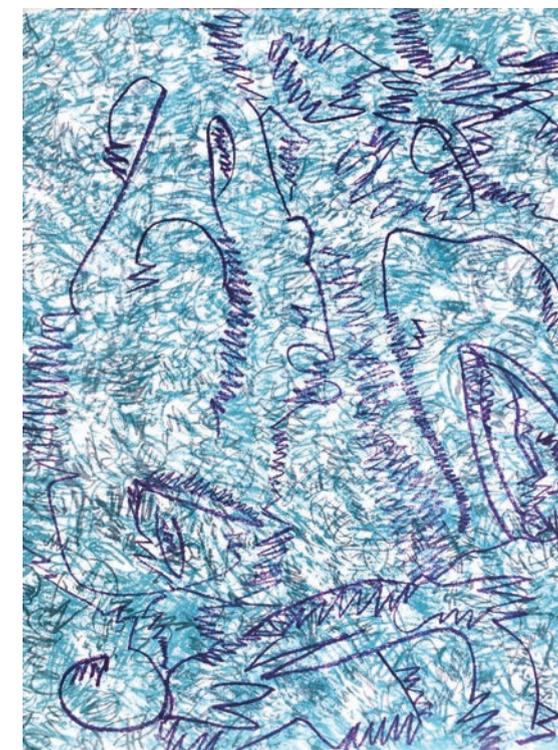
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E. J. Montgomery has been a leading advocate for African American art and artists throughout her career. As a curator, she has an established presence on the national level, and as an artist, she is accomplished in metalwork, mixed media, and printmaking. The rich surfaces, textures, and colors she observes in water, stones, plants, living creatures, and other natural sources inform her artistic choices, but her process of layering multiple textures produces new color configurations that are uniquely her own. Montgomery received her BFA from the California College of Arts and Crafts (now California College of the Arts). She lives in Washington, DC.

E. J. Montgomery  
*Midnight*, 1998  
original offset lithograph  
and screen print, 30" x 21.5"  
4th Floor East Corridor



E. J. Montgomery  
*Untitled*  
original offset lithograph  
and screen print, 30" x 21.5"  
4th Floor East Corridor



## HIROSHI MURATA

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The title of Hiroshi Murata's print, *Hinode*, references a town in greater Tokyo, Japan, Murata's birth city. The interlocking forms floating above open space are suggestive of architectural or cartographic design, though his geometric abstractions are typically non-representational. Murata received his MFA from Yale University and his BFA from Rhode Island School of Design. He taught for many years at the College of New Jersey, and now lives and works in Santa Fe, NM.



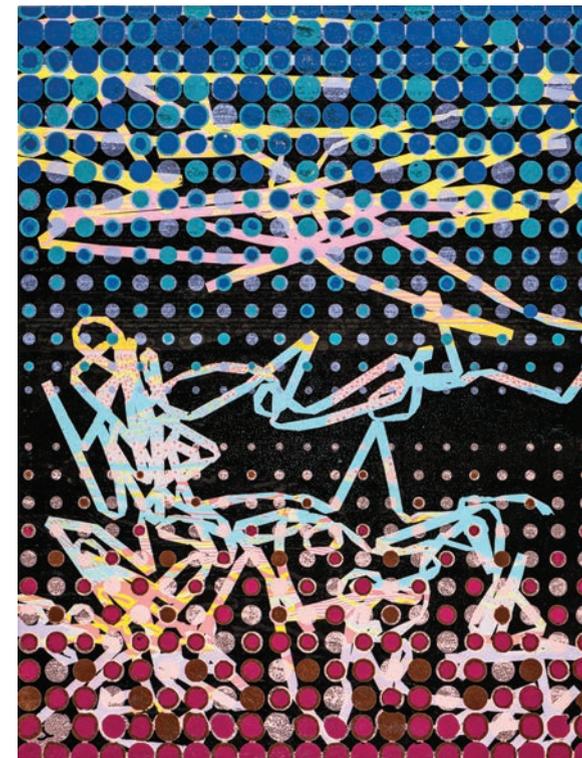
Hiroshi Murata, *Hinode*, 1987, original offset lithograph, 30" x 44"  
3rd Floor Reading Room

## ALEXIS HUGO NUTINI

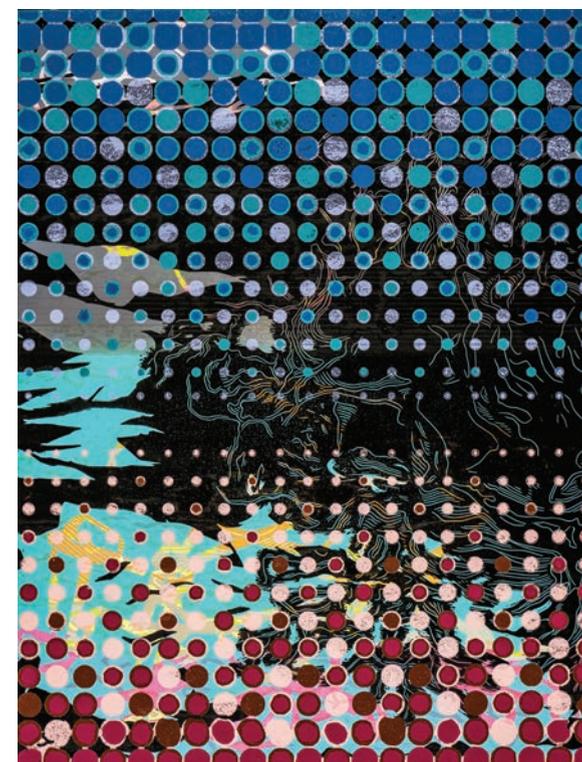
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Alexis Hugo Nutini works with traditional relief printing methods, using multiple plates to create each unique (mono) print. When a single sheet of paper is put through his press with each plate in succession, Nutini's surfaces accrue layer upon layer of ink, which creates a rich texture for his graphic, linear imagery. Electric pinks, blues, and yellows evocative of Nutini's Mexican heritage float – or “drift,” as his titles suggest – over broad areas of dark ink, forming an elusive landscape where sea, sky, and land blend seamlessly together. Nutini received his MFA from Temple University's Tyler School of Art, where he continues to teach printmaking.

Alexis Hugo Nutini  
*Twilight Drifting*, 2019  
relief monoprint with  
VHS stencils  
40" x 30"  
3rd Floor Elevator Corridor



Alexis Hugo Nutini  
*Abismo Drifting*, 2019  
relief monoprint with  
VHS stencils  
40" x 30"  
3rd Floor Elevator Corridor



## SHARYN O'MARA

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Sharyn O'Mara's recent work is concerned with her deep connection to her beloved shepherds, both living and lost. Working with tufts of their dog hair as indexical marks of their existence, O'Mara encases these relics between two layers of glass before firing in a kiln.

The heat of the kiln reduces the hair to carbon and ash, and in the process produces delicate tracery and subtle tonal nuances.

Elegant and beautiful, these gentle marks serve as reminders of the fleeting nature of existence. O'Mara received her MFA from Rhode Island School of Design, and her BA from The George Washington University. She serves on the faculty in the Glass program at Temple University's Tyler School of Art and Architecture.

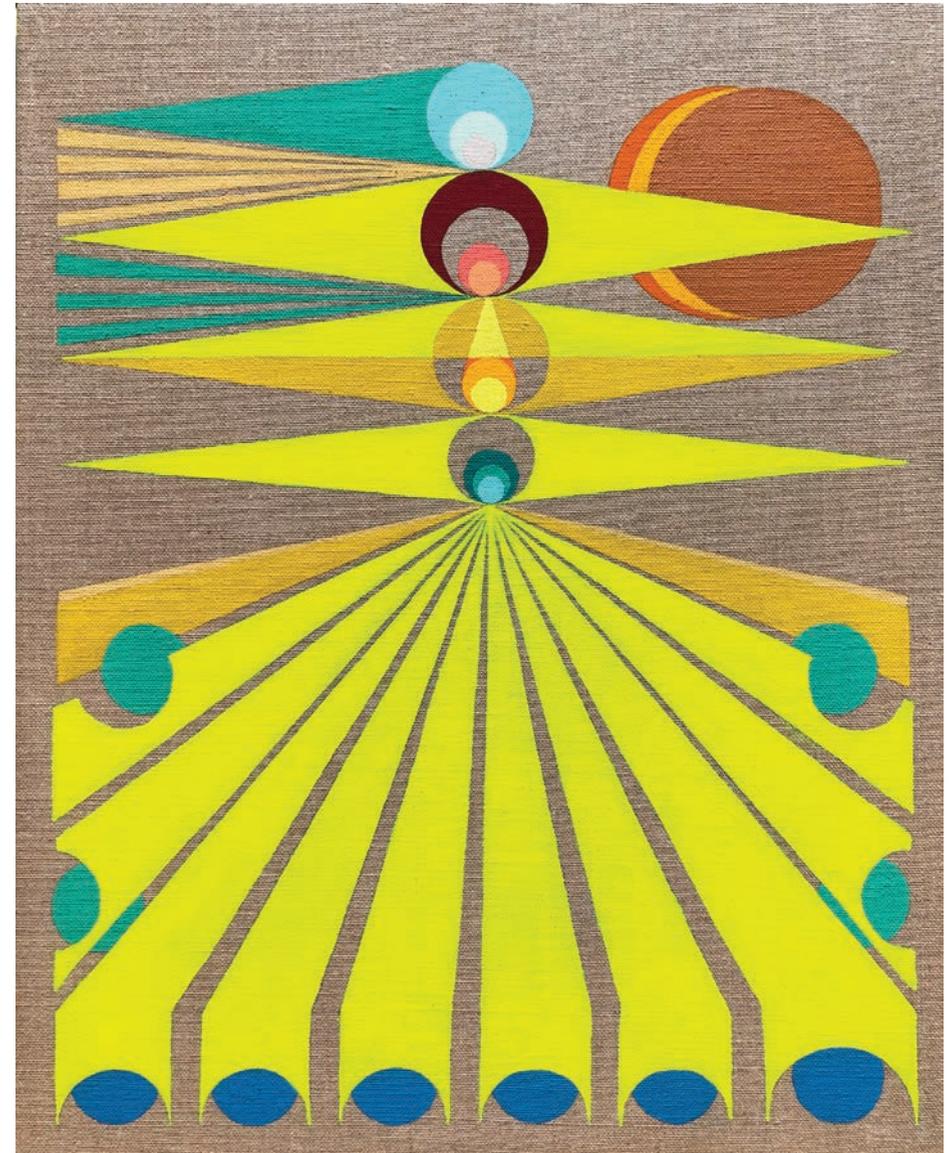


Sharyn O'Mara, *Untitled Botanicals I-IV*, 2016  
series of four carbon burnout drawings with dog hair on glass, each 49" x 22.5"  
4th Floor East Corridor

## EAMON ORE-GIRON

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Created in his signature abstract style of elemental, geometric shapes painted in luminous colors, Eamon Ore-Giron's *Infinite Regress* series references a range of geographically diverse historical stylistic movements including Russian Suprematism, Latin American Concrete Art, and Mid-century Modern design. In addition to painting, Ore-Giron also works in a wide range of mediums, including sculpture, video installation, sound, and collaborative performance. Ore-Giron received an MFA from the University of California, Los Angeles, and a BFA from the San Francisco Art Institute. He lives and works in Los Angeles.

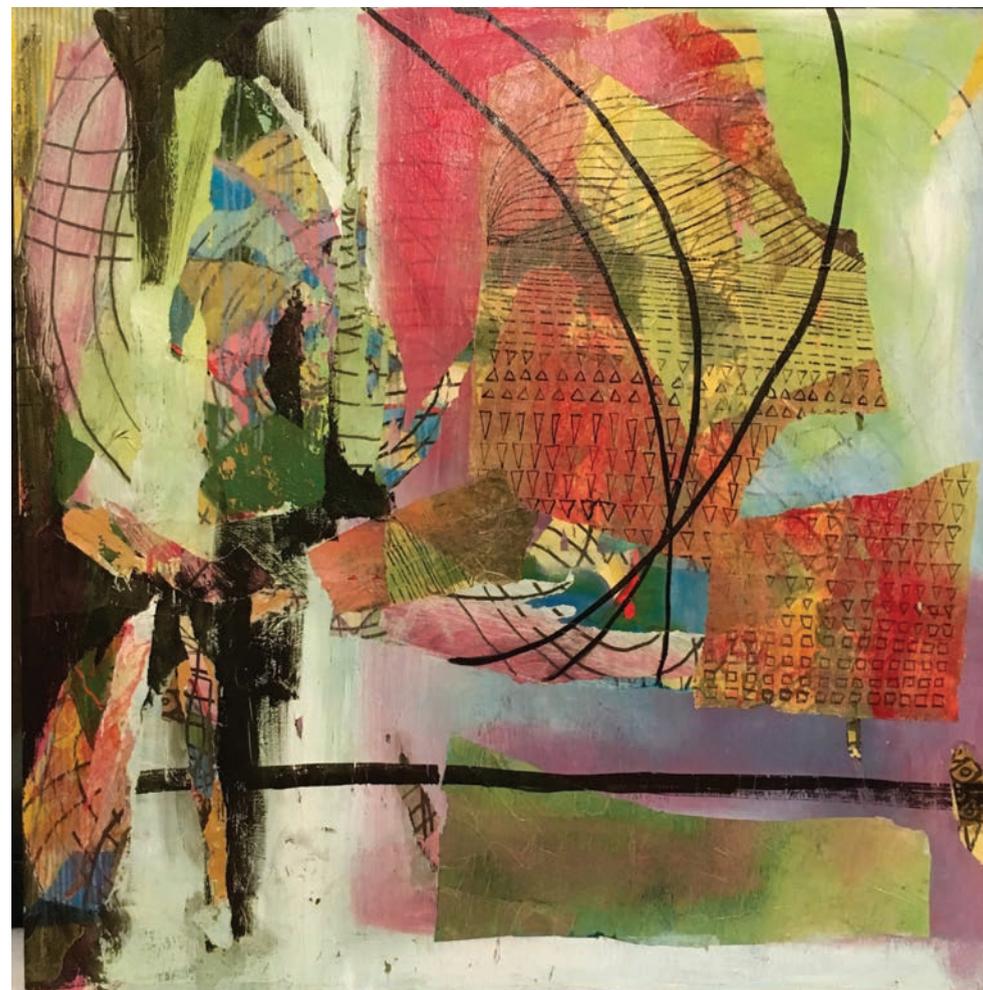


Eamon Ore-Giron, *Infinite Regress XIII*, 2016, Flashe paint on linen, 16" x 13"  
5th Floor Copy/Print

## DENISE PHILIPBAR

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*Interference Pattern #1* marks Denise Philipbar's foray into "process painting," where the artist's act of creating is of primary importance to the work. Working and re-working her composition in layers of painted, drawn, and collaged elements, Philipbar enacted her thought process directly on her panel. A rush of memories, thoughts, and emotions, "interfering" with one another, guided her artistic decisions, resulting in a visual record of her experiences. Philipbar studied Mathematics before earning an MFA from the University of the Arts in Philadelphia. She often integrates her Mathematics training into her creative work.



Denise Philipbar, *Interference Pattern #1*, 2017, mixed media on panel, 24" x 24"  
5th Floor Executive Education Reception

## HOWARDINA PINDELL

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Prepared in the immediate aftermath of the hurricane that devastated New Orleans and other areas of the American southeast, Howardina Pindell's *Katrina* uses repeated forms within a dynamic, gridded pictorial structure to suggest the force of winds and rains. Though abstract, her work often engages political issues such as racism, feminism, and exploitation. Over her lifetime, she has been honored with a Guggenheim Fellowship, two National Endowment for the Arts Grants, a Joan Mitchell Grant, a Studio Museum in Harlem Artist Award, and the Most Distinguished Body of Work or Performance Award from the College Art Association. Pindell earned her MFA from Yale University and her BFA from Boston University. She is Professor of Painting and Conceptual Drawing at the State University of New York, Stonybrook.



Howardina Pindell, *Katrina*, 2005, original offset lithograph, 21" x 27"  
1st Floor Conference Room Lounge

## THOMAS PAUL RAGGIO

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In his geometric abstractions, Thomas Paul Raggio creates “rhythmic velocities,” which he describes as relationships of color and motion that give life to the compositions. Each color responds to the next, and the patterns they form correlate to design and mathematical concepts found throughout culture more broadly, in music, architecture, and the natural environment. The artist often draws from his personal experiences and memories in his work. Raggio holds an MFA from the Mason Gross School of the Arts at Rutgers University, and also studied at the Pennsylvania Academy of the Fine Arts.



Thomas Paul Raggio  
*Expedition Of*, 2018  
acrylic on canvas  
50" x 50"  
1st Floor Student  
Reception

Thomas Paul Raggio  
*Memory Drum I*, 2018  
acrylic on canvas  
48" x 56"  
4th Floor Office of  
Development and  
Alumni Relations



Thomas Paul Raggio  
*Memory Drum II*, 2018  
acrylic on canvas  
46" x 58"  
2nd Floor Conference  
Room

## PAUL SANTOLERI

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*Amorph City* is a portrait of the urban environment in El Salvador where Paul Santoleri once lived. Though composed of a series of built constructions, *Amorph City* possesses a natural, organic quality that can be found throughout all of the artist's work. Crafted as a sculpture, *Amorph City* is solidly based on Santoleri's drawing practice, in which he tightly weaves linear imagery into dense compositions that burst with growth and movement. Santoleri holds an MFA from the University of Arizona, a BFA from Temple University's Tyler School of Art, and also studied at Skowhegan School of Painting and Sculpture in Maine.



Paul Santoleri, *Amorph City*, 2019, aluminum with clear baked enamel coating, 28" x 26"  
3rd Floor Elevator Lounge

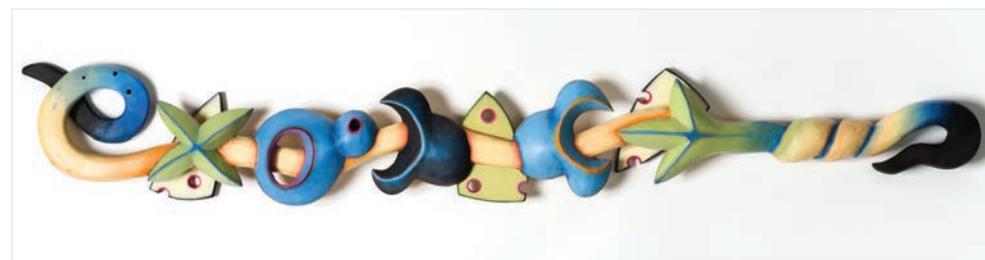
## KATHLEEN SPICER

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Kathleen Spicer's work hovers somewhere between painting and sculpture. Her designs unfold like drawing in space – lyrical, linear, freeform, and fluid. Shapes intersect with one another, flow out of one another, and play off one another. There is no clear interior or exterior; negative space is as integral to the composition as the wooden forms themselves. Her work is thoroughly evocative of nature in its materials, subject, color, and movement. The juxtaposition of these two forms of wall sculpture demonstrates the different approaches Kathleen Spicer takes to working with wood. In *Cascade* and *Unfurling*, Spicer builds her structure by layering thin, flat sheets of shaped wood until she completes her desired framework, then refines her forms by hand to create smooth curves and graceful lines. Spicer also works with layers of wood in *Landscape*, but instead of building up her forms, the artist works in a reductive process, cutting away portions of the layers to reveal organic designs. Spicer studied at Philadelphia College of Art (now University of the Arts) and earned her BFA from Parsons School of Design in New York.



Kathleen Spicer, *Cascade*, 2018, oil on wood, 24" x 60" x 6"  
4th Floor Office of Development and Alumni Relations



Kathleen Spicer, *Unfurling*, 2018, oil on wood, 60" x 6" x 6"  
5th Floor Student Workstations



Kathleen Spicer, *Landscape*, 2016, oil on wood, each 15" x 42"  
5th Floor Student Workstations

## GERRI SPILKA

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Gerri Spilka works in fabric, a medium that is accessible and familiar. We wear fabrics on our bodies, and our domestic spaces are filled with textiles. The large shapes she pieces together also address our humanity. They correspond to our human scale, and are biomorphic, sometimes taking on an abstracted, figure-like quality. Her colors are always vivid, providing another level of animation to her work. Spilka studied Psychology, Education, and Architecture at Carnegie Mellon University, Temple University, and the University of Pennsylvania. She gained her art training studying directly with master artists in the fields of design, hand dyeing, and printmaking.

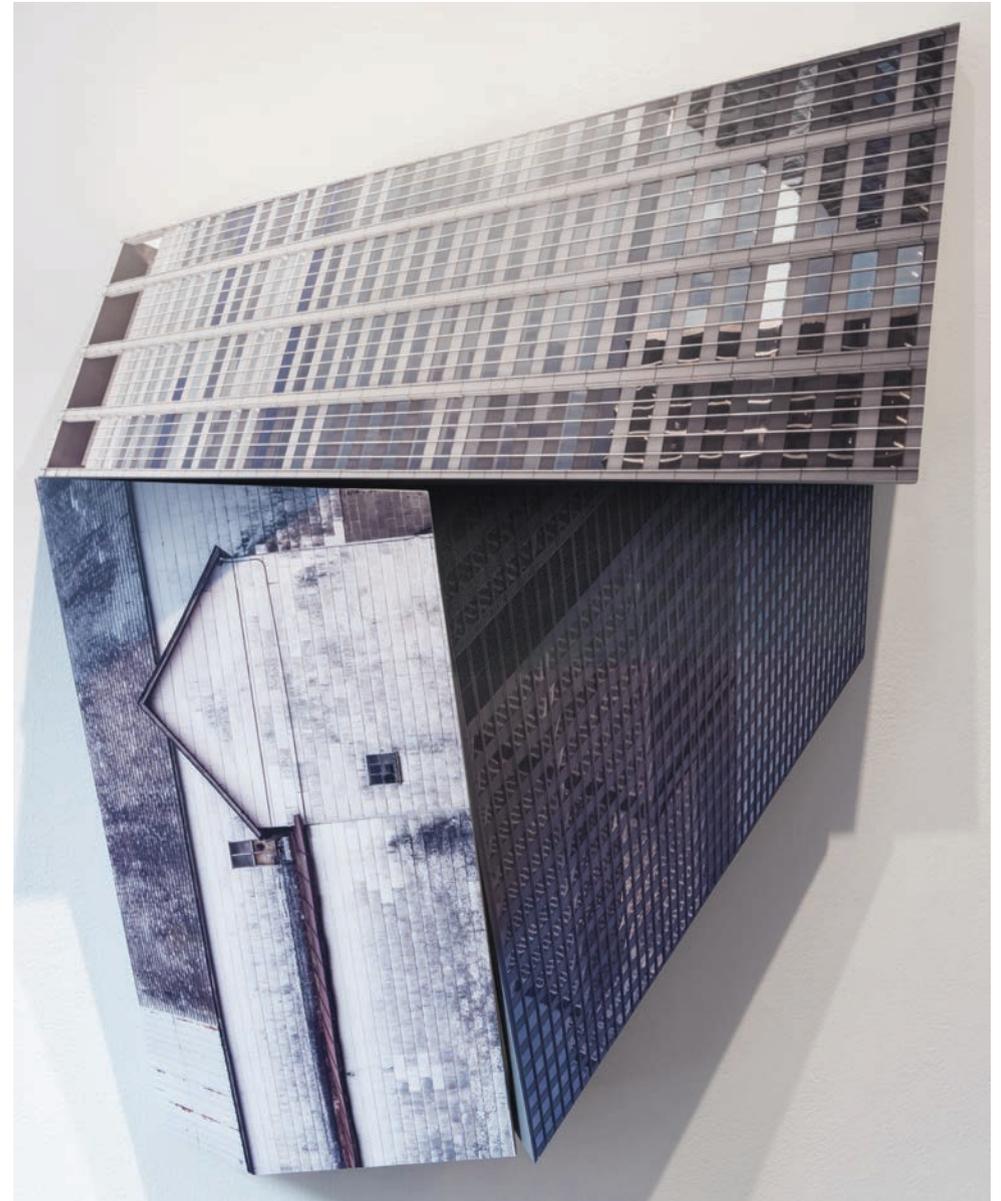


Gerri Spilka, *Interactions #2: Preoccupation*, 2019  
hand dyed and commercial cottons, cotton and wool batting, 52" x 74"  
3rd Floor East Corridor

## KRISTA SVALBONAS

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Krista Svalbonas works with photography in a number of different formats to address issues of home, belonging, migration, and dislocation. The architectural imagery in *Migrator 14* describes specific, physical structures in the built environment, while the personal experiences Svalbonas had when inhabiting these spaces address the psychological dimension of these environments – the “homes” that we create for ourselves. Svalbonas holds an MFA from the State University of New York, New Paltz, and a BFA from Syracuse University. She serves on the faculty at St. Joseph’s University in Philadelphia.



Krista Svalbonas, *Migrator 14*, 2018, UV print on aluminum mounted on wood, 30" x 30" x 6"  
5th Floor Event Space

## RON TARVER

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Ron Tarver accentuates spatial and representational ambiguity in his *Altered Trees* series. Through the skillful use of contrast and cropping, Tarver disorients the viewer to the point of being unable to distinguish objects from their reflections, space from matter, up from down, water from land. *Altered Trees #6* might appear to be a constructed image of a tree floating in an atmosphere filled with light abstractions, but is actually an unmanipulated image of a tree reflected on the surface of a debris-covered pond. Tarver, a celebrated photojournalist, holds an MFA from the University of the Arts, and a BA in Journalism and Graphic Arts from Northeastern State University in Tahlequah, OK. He is on the faculty of Swarthmore College.

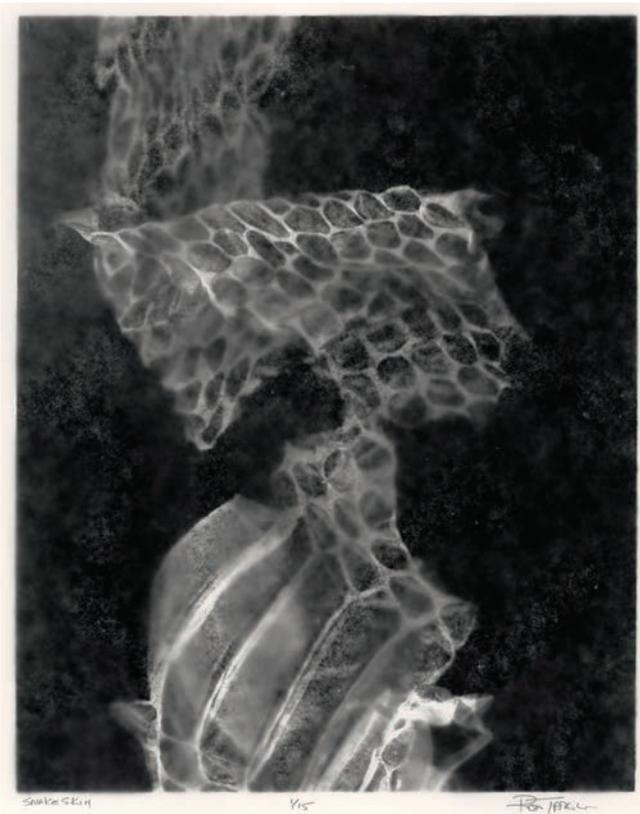


Ron Tarver, *Altered Trees #6*, 2009, archival pigment print, 22.25" x 22.25"  
1st Floor Conference Room Lounge

# RON TARVER

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Working with his signature rich, charcoal-like blacks, Ron Tarver examines the narrow passage between life and death in his *Unstructured* series, which includes *Snake Skin*, *Cracked Hull*, and *Snake Bones*. "We tend to think of things found in nature as beautiful, ordered, and structured. But what's left after the enchantment of life is gone? Can beauty be found in the decayed corpse of a moth, or the cracked hull of a nut?" Tarver's work evokes ambiguity, raising ideas beyond the representation of the object itself.



Ron Tarver  
*Snake Skin*, 2009  
archival pigment print  
29.75" x 23.5"  
2nd Floor Business  
Communications Center



Ron Tarver  
*Cracked Hull*, 2009  
archival pigment print  
25" x 23.5"  
2nd Floor Business  
Communications Center

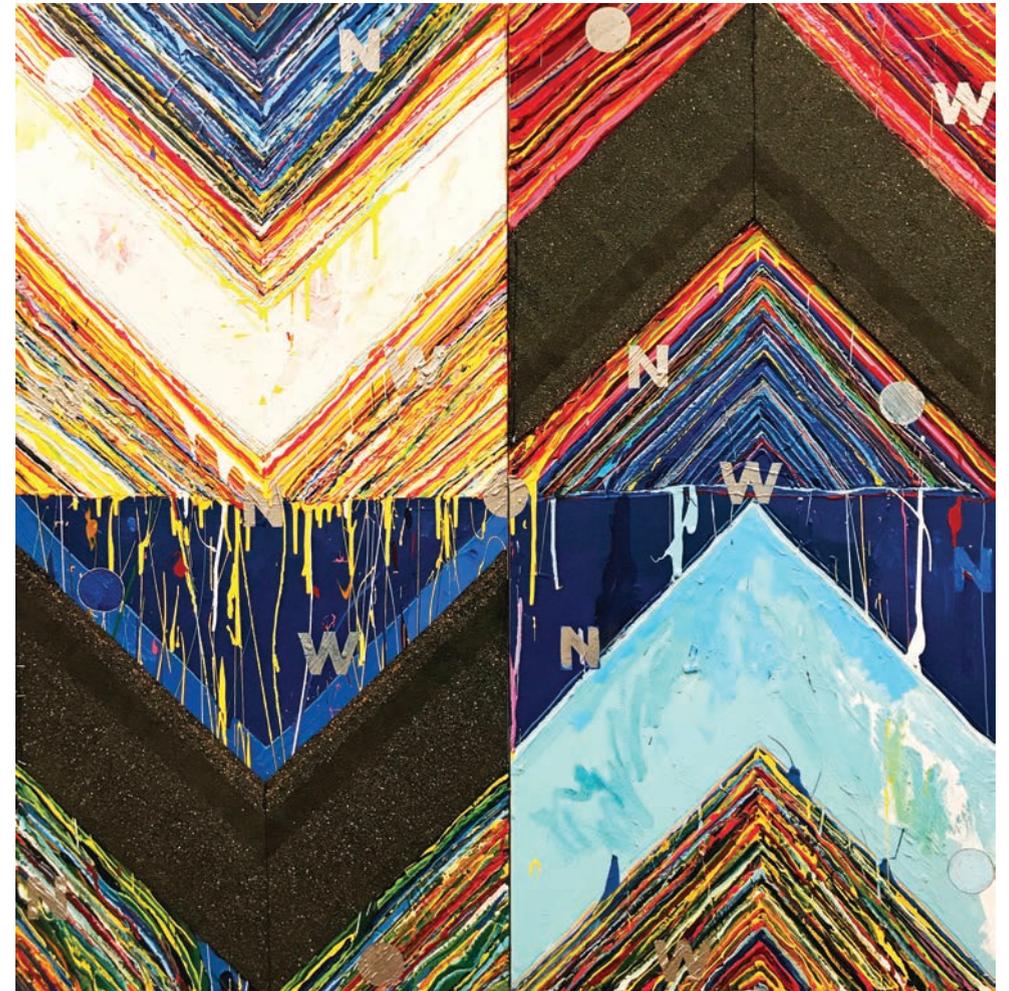


Ron Tarver  
*Snake Bones*, 2009  
archival pigment print  
25" x 23.5"  
2nd Floor Business  
Communications Center

## MAT TOMESKO

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In his heavily layered paintings, Mat Tomesko incorporates letters from the word "NOW" as abstract shapes that circulate among other visual elements of color, line, and texture. Re-assembling these letters into different words introduces new ideas into the work, demonstrating the relationships among art, language, and meaning. Tomesko often includes elements from everyday experience into his work, such as spray paint and asphalt shingles, to maintain a sense of contemporary, urban life.



Mat Tomesko, *NOW ^ v*, 2019

acrylic, sher-cryl, enamel, spray paint, and asphalt on panel, 48" x 48"

3rd Floor Grand Stair

# MAT TOMEZSKO

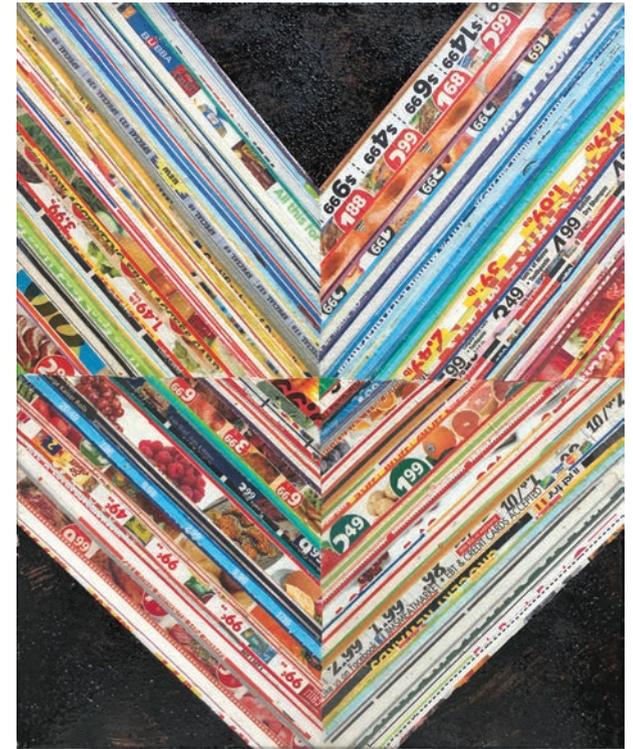
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Mat Tomezsko's *Price* series incorporates fragments of newspapers, take-out menus, and circulars from local groceries and pharmacies to reference the varied dimensions of contemporary life. From entertainment and shopping, to social conflict and political dissention, disparate markers of cultural experience are woven together into solid, coherent geometric forms, alluding to the inter-relatedness of our preoccupations. Tomezsko is a graduate of Temple University's Tyler School of Art. He lives and works in Philadelphia.



Mat Tomezsko  
*Price (a)*, 2019  
series of three acrylic,  
periodicals, circulars, asphalt,  
and coal on canvas  
20" x 16"  
1st Floor Conference Room

Mat Tomezsko  
*Price (b)*, 2019  
series of three acrylic,  
periodicals, circulars, asphalt,  
and coal on canvas  
20" x 16"  
1st Floor Conference Room



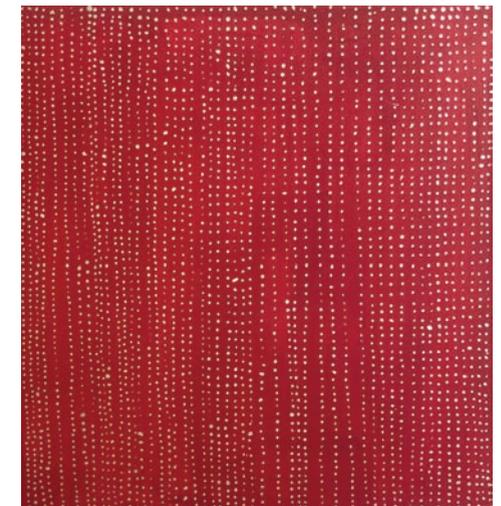
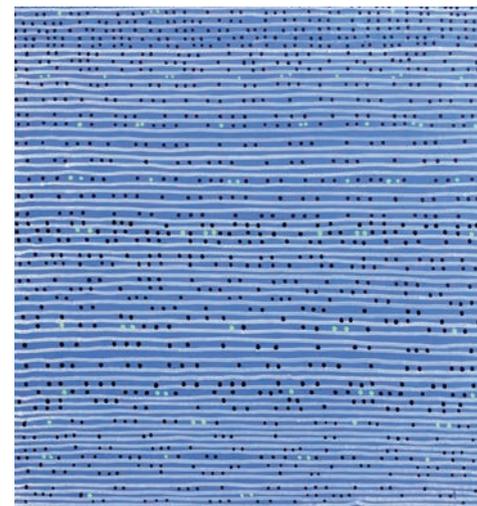
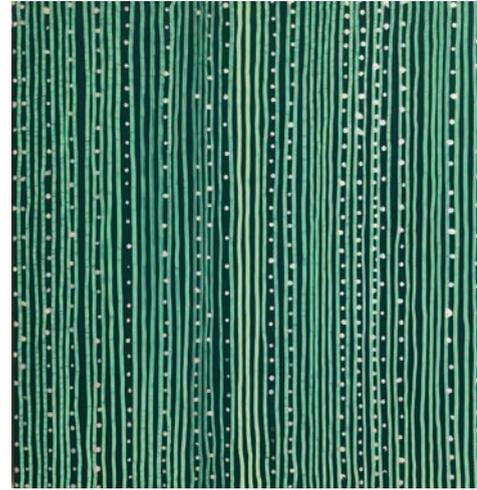
Mat Tomezsko,  
*Price (c)*, 2019  
series of three acrylic,  
periodicals, circulars, asphalt,  
and coal on canvas  
20" x 16"  
1st Floor Conference Room



## STELLA UNTALAN

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Stella Untalan's process-based work is a self-conscious study in drawing, measurement, and methodical repetition. She closely investigates the properties of line in four "chapters" of this work – vertical, horizontal, continuous, interrupted, punctuated, wavering, ceaseless. Her act of drawing approximates the act of writing, with each repeated line comprised of slightly varying elements forming a coherent whole. Born in Guam, Untalan studied in New York at the Art Students League, the School of Visual Arts, and Parsons School of Design. She lives and works in Philadelphia.

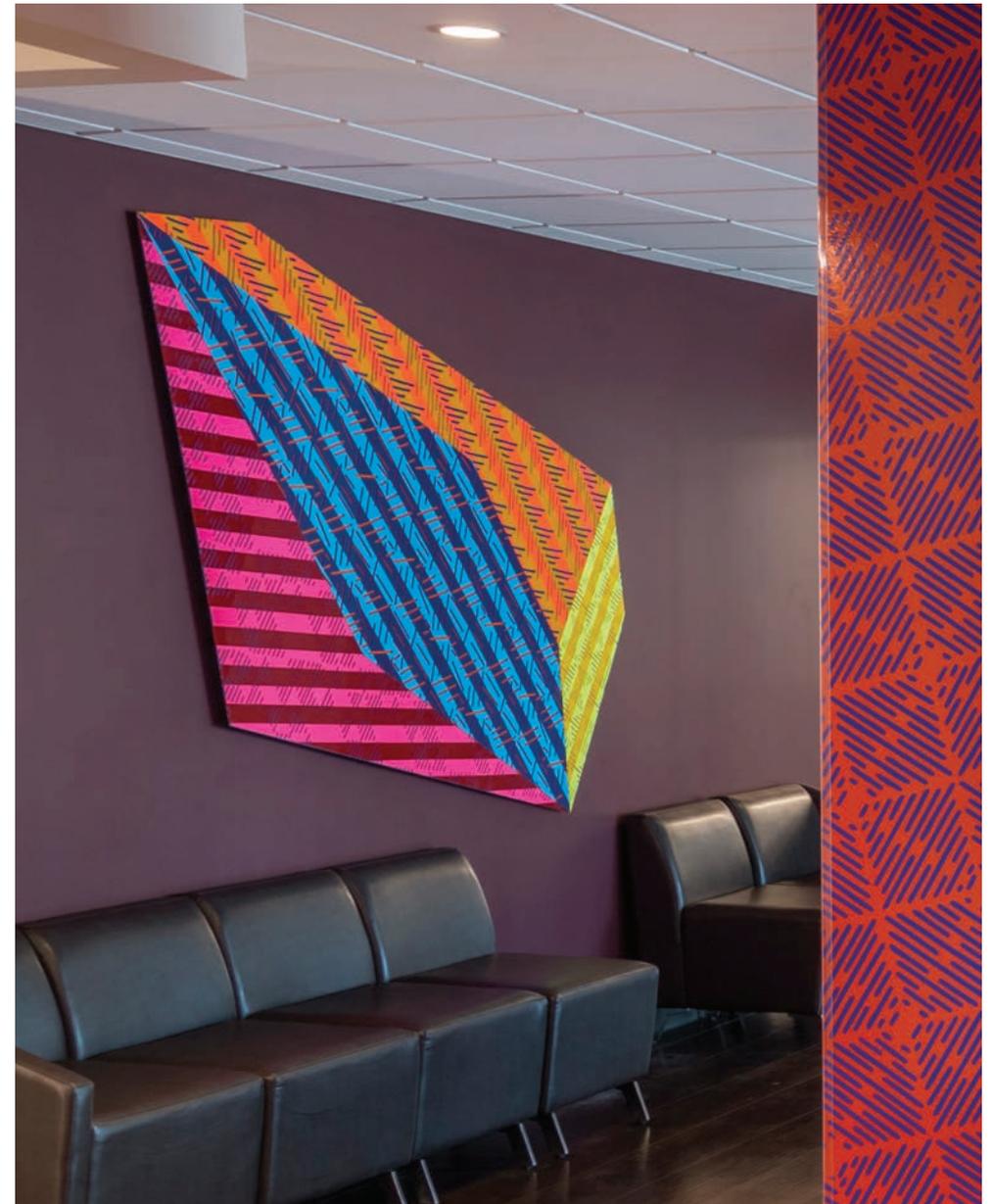


Stella Untalan, *Elements: earth • water • sky • fire*, 2019  
Flashe paint and acrylic ink on birch cradled panels, each 12" x 12"  
5th Floor Terrace Corridor

## JAY WALKER

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Jay Walker is best known for his large-scale installations that engage the lived environment. Integrating his work into public spaces requires the viewer to encounter his work over time, and by bodily inserting themselves into his compositions. His patterns, lines, colors, and geometric shapes – referencing the aesthetic traditions of Sol Lewitt and Henri Matisse – not only occupy the immediate environment, but are also part of a broader, citywide series of installations. Walker earned his MFA from the Pennsylvania Academy of the Fine Arts, and his BFA from Texas A & M University.



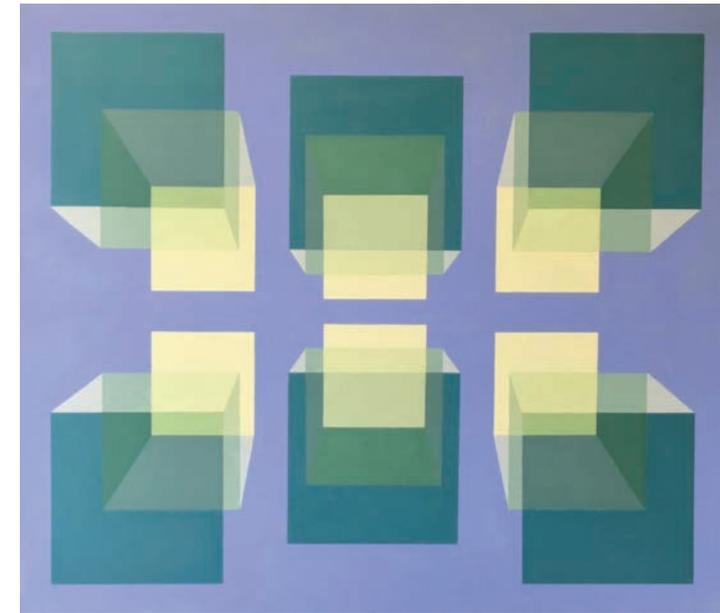
Jay Walker, *Prismatic Patterned Polygon* and  
*Patterns: Philadelphia IV, V, VI* (detail), 2019  
acrylic, vinyl, and tape, dimensions variable  
4th Floor Bridge Lounge



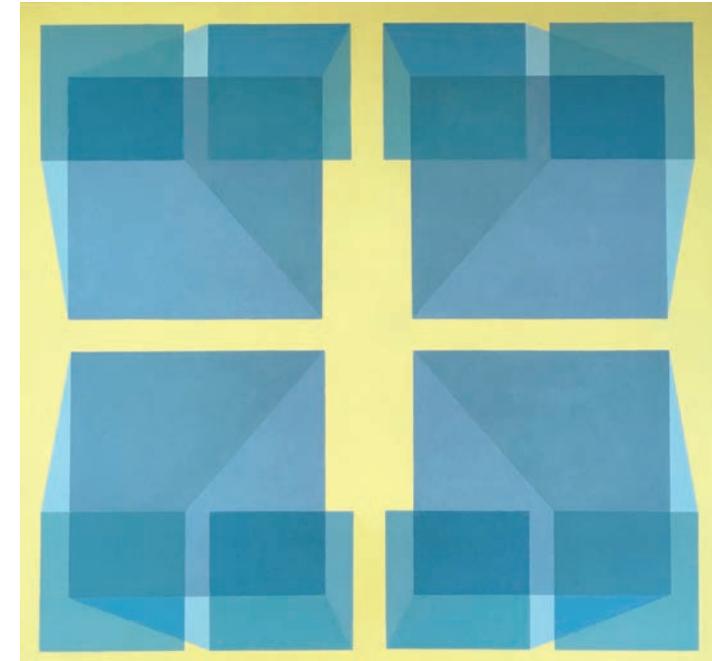
## BEN WEAVER

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Ben Weaver creates spatial tension through his use of contrasting colors arranged in a geometric framework. Imagery and color work both with and against each other to create movement within the composition. By the artist's careful placement of line and use of subtly graduated color, forms seem either to recede or project, constantly shifting within the picture plane. Weaver accentuates these structural relationships by working with a simplified palette and reduced forms, though the ideas at work in his compositions remain highly complex. Weaver studied at Gordon College in Massachusetts. He lives and works in Abington, PA.



Ben Weaver, *Untitled*, 2018, acrylic on canvas, 44" x 44"  
5th Floor Copy/Print



Ben Weaver, *Untitled*, 2018, acrylic on canvas, 44" x 44"  
5th Floor Copy/Print

## SCOTT WHITE in collaboration with DEIRDRE MURPHY

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Scott White often partners with his wife, Deirdre Murphy, to create aluminum or stainless-steel domes handcrafted with traditional, manual tools. Conceptually, their work is deeply engaged with science, focusing on macro and micro patterns that emerge in natural, global environments. *Dome of the Sky* not only references the patterns of the stars and constellations, but also their relationship to the migratory patterns of birds. Both White and Murphy earned their MFA degrees from the University of Pennsylvania. They live and work in Ardmore, PA.

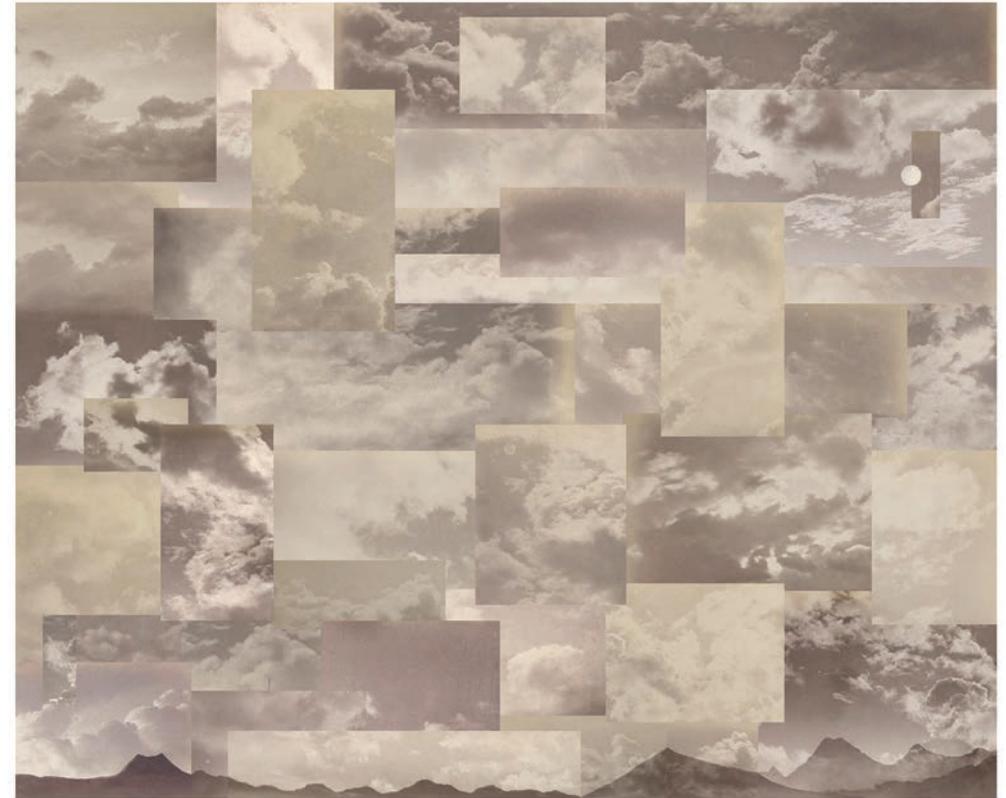


Scott White in collaboration with Deirdre Murphy, *Dome of the Sky*, 2018  
hand shaped aluminum and LEDs, 20" diameter  
2nd Floor Elevator Lounge

## BYRON WOLFE

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Byron Wolfe's work responds to Eadweard Muybridge's largely unknown late 19th-century photographs of Central America. Guided by Muybridge's prints, Wolfe traced Muybridge's travels through Guatemala and Panama to create his own photographic analyses of the sites, spaces, and cultures that Muybridge encountered. Attempting to reconcile Muybridge's constructed and altered views with his own visual interpretations, Wolfe questions the reliability of observation and the authenticity of representation. Wolfe received his MFA from the University of Arizona and his BA from University of Redlands in California. He serves as Professor and Program Head of Photography at Temple University's Tyler School of Art and Architecture.



*Phantom skies and shifting ground from Eduardo Santiago Muybridge's post-murder travels*

Byron Wolfe, *Phantom skies and shifting ground*, from Eduardo Santiago Muybridge's *post-murder travels*, 2016, archival pigment print, 24" x 28"  
4th Floor Office of Development and Alumni Relations

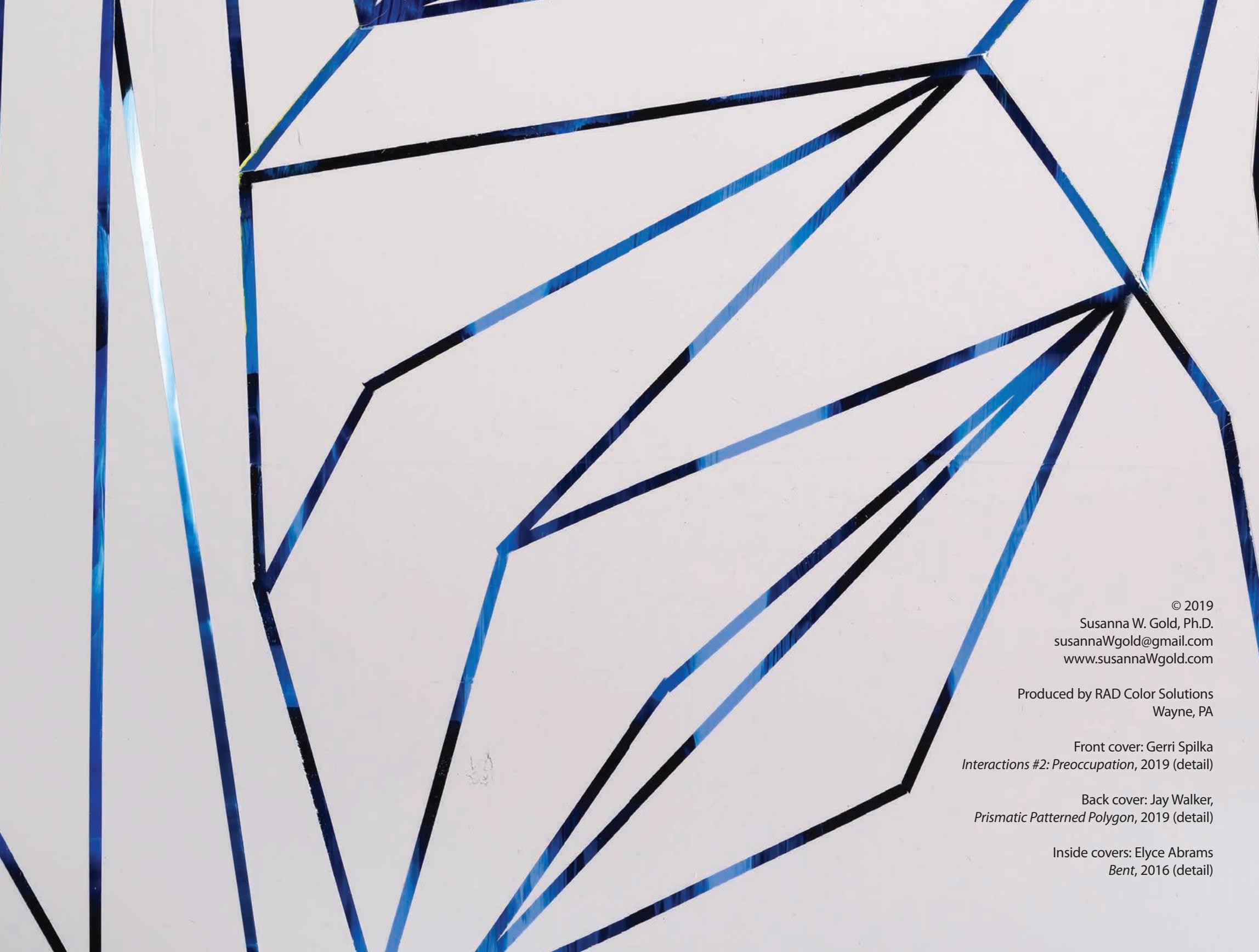
## RACHEL ZIMMERMAN

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Rachel Zimmerman photographed this monument dedicated to the soldiers who were killed in the 1948 Arab Israeli war twice over a 20-year period. Over that time, she found she was still drawn to the same qualities of the space – its light and shadow, and their effects on the architecture. Her photograph of this war monument demonstrates how ordinary objects and spaces can be dramatically transformed into something entirely different through the photographic lens. Zimmerman studied photography at New York University's Tisch School of the Arts. She is the Executive Director of InLiquid, a non-profit organization in Philadelphia which she founded to create opportunities and exposure for visual artists and arts organizations.



Rachel Zimmerman, *Monument to the Negev Brigade, Beersheba, Israel #1*, 2004/2017  
archival pigment print, 44" x 36"  
2nd Floor Elevator Corridor



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Susanna W. Gold, Ph.D.  
susannaWgold@gmail.com  
www.susannaWgold.com

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Front cover: Gerri Spilka  
*Interactions #2: Preoccupation*, 2019 (detail)

Back cover: Jay Walker,  
*Prismatic Patterned Polygon*, 2019 (detail)

Inside covers: Elyce Abrams  
*Bent*, 2016 (detail)



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