2012

The Gallery 2012

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Rowan University is a great school with professors that have a wealth of experience in the areas they teach. The Department of Art specifically has a multitude of courses to choose from whether you are interested in painting, illustration, three-dimensional art, graphic design, or motion animation. Starting with the core program, students are able to develop their skills in drawing, sculpture, color, and composition using a variety of mediums. This gives students the opportunity to figure out their interests and build great portfolios.
THE GALLERY

The Gallery is a student-run publication within the Department of Art at Rowan University that is dedicated to showcasing the talents of the art students. It is for the art students, by the art students. We have published a variety of media such as books, card booklets, t-shirts, pins, boxes, and even view-finders, all of which provide students with the opportunity to share their talents with a wider audience. Styles and mediums are always changing in the art world, and so does The Gallery.

The Gallery is under the supervision of the Chair of the Department of Art, Susan Bowman, and Professor Jan Conradi, who both help us but we—the students—organize and direct the entire project. Being involved in The Gallery is a great opportunity for all students.
"EVERY CHILD IS AN ARTIST.

THE PROBLEM IS HOW TO REMAIN AN ARTIST

ONCE WE GROW UP."

— PABLO PICASSO
HALEY CORINI
Johnny Depp Portrait
Pen

ARMANDO RAMIREZ
Calligraphic Skull
Pen
EMILY PETERSON

Mechanical Line Different Thickness Marker

EMILY PETERSON

Invented Pattern Marker
CHRISTINA MARTIN
Twenty Faces of Me
Marker and collage

CHRISTINA MARTIN
Untitled
Marker
CHRISTINA MARTIN

Untitled
Charcoal

STEVE BERGHOLOZ

Untitled
Color pencils
An Array of Scattered Synchrony
Marker on bristol
ELAYNA TURNER
Figure Drawing
Charcoal

MEGAN RICHARDS
My Sister
Colored pencils
MEGAN RICHARDS
Expressive
White color pencil

LINDSAY BROWN
Still Life with Jean Jacket, Belt, and Purse
Pencil
JAMES SMITH
Representational Drawing
Marker
TARA GEE
A Copy Machine Scan: Expressive Self-Portrait
Charcoal

TARA GEE
Untitled
Charcoal
JORDAN CLARKE
Fallen Chair
Pencil

TERESA ADAMUCCI
To Emulate Kandinsky
Colored pencils
LUCAS WALDBURGER
Self-Portrait
Watercolor and marker

MELISSA SILVESTRI
Still-Life with Dramatic Lighting
Charcoal
TAYLOR SNYDER
Representational Final
Pencil

TAYLOR SNYDER
Portrait
Pen and ink
STEPHANIE GERHARD

Fall
Pencil
ANTHONY ZUKOFSKY
Here Comes the Rooster
Mixed media

ANTHONY ZUKOFSKY
Self-Portrait
Mixed media
"Art is an idea that has found its perfect visual expression. And design is the vehicle by which this expression is made possible."

— Paul Rand
GRAPHIC DESIGN
ANTHONY ZUKOFSKY
Can Opener
Digital

ANTHONY ZUKOFSKY
Poster
Digital
ARMANDO RAMIREZ
Baskerville
Digital

MATT MANSOLINO
Knifed Y
Digital
A drowsy dreamy influence seems to hang over the land.

and to pervade the very atmosphere.

Some say that the place was
blessed by a high German doctor
brought to the early days of the settlement;
Most of the men crossed the Delaware standing up. Big river ferries and freight boats had few seats or none at all. On a wet winter night, anyone who sat in the bottom of a Durham boat or ferry would have been sitting in icy water. The legs of American deckhands who have made a mockery of George Washington for “standing up in the boat” might try sitting down in such conditions. The crossing was a challenge to all their skill that night. Some of the men tumbled into the icy water. In the end, not a man was lost to the river, but the guardian angels of the army were working overtime. Every artillery piece also arrived in good order on the Jersey shore.

In the end it was nearly four o’clock in the morning when the American army began to march. The invasion was now four hours behind schedule. The road surfaces were so bad that the men walked in long files on the shoulders. The entire column, with horses, guns, and wagons, stretched more than a mile. At its head were mounted men in “plain farmer’s habit,” local residents who had offered their services as guides. Reports of the crossing spread quickly across the countryside, and many New Jersey men joined the army as volunteers.

The guides led the army away from the river, on a road that climbed upward through a dark wood. They were heading northeast straight into the teeth of the storm. Some of the men had managed to dry themselves a little by fires near the river. Now they were soaked again from head to foot by heavy rain, thick squalls of snow, and the sharp sting of sleet that blew directly in their faces. But they were happy to be moving. The army crossed over the high plateau, and the road began to drop away, on a long smooth slope that stretched toward Trenton.

WASHINGTON’S CROSSING

On a wet winter night, anyone who sat in the bottom of a Durham boat or ferry would have been sitting in icy water.

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DAVID HACKETT FISCHER 137

elizabeth rosemiller

Washington’s Crossing
Print
When was the last time you curled up with a good book to unwind and enjoy some "me" time? Reading is often put aside when we are overburdened and stressed with our daily routines, yet research confirms that this activity is vital for mental well-being. Our brains are constantly bombarded with information, and reading is a great way to wind down and relax.

by HALEY JAMES SCOTT
photography by KAREN ROSE

JACKIE RANDALL
Magazine Redesign
Print
ERIN EWASKO

Untitled
Mixed media
JUSTIN SPINOZZI
Sasquatch Wine
Mixed media

JUSTIN SPINOZZI
Labor Unit
Mixed media
DANGER IN THE DARK

"GUESS WHO’S COMING? IT'S... GUESS WHO'S COMING? IT'S... DJ SHADOW! BACK AGAIN. WHO IS HE? JUST YOUR FAVORITE DJ SAVIOR!"

AND SO IT BEGAN. AS INTRODUCTIONS go, Josh Davis' opening salvo for his 1996 debut LP 'Endtroducing...' was either prophetic or proper citation. Cause that with the merch, the music, the legend and you, you would probably have concluded he was a prolific worker seeking to capitalize on the de rigueur DJ scene and its fixation with cartoon big beat baggadocks. Well, you would have been wrong. And that reflects on you very badly indeed. Very.

A product of California's alternate hip-hop scene, DJ Shadow suddenly found himself making the equivalent to 'Endtroducing...' released through James Lavelle's label 415 Music. Wasn't even a hip-hop record. It consisted of a triptych of commercial, critical and most importantly, sales success. Assembled from fragments and samples culled from a lifetime's worth of vinyl languages, the album was a new genre of music in itself - a declassified document home of dedication and sample-matching may have seemed like a next album: 'The Less You Know The Better'. DJ Shadow has long since pulled from the toy of rave digging and music's taste bud into an EP that is a clone of 'Endtroducing...'. Error? DJ Shadow's 'The Outsider', without becoming a reactionary attempt to recapture life's youth, has similarly worked to reveal an album that is more about the man than the music. It also works as an ode to the idea that any music that is more than happy to point out Shadow's details and weaknesses without offering up anything better than unadulterated opinion and conjecture. It's an idea that the album's co-producer, also a music dabbler who has beyond ignored the advice of the album's title.

Rather than being flattered under the mantle of his debut, Shadow further refined and disrupted his art over the next decade and a half... taking on big name collaborators (There Were Beasts too) / Richard Ashcroft as UNKLE. releasing his sample patchwork through 2002's 'The Private Press' and sending one fan on a tour of the deep influence of 'The Outsider'. And that's not to mention the lack of remixes, side projects and soundtrack work which kept DJ Shadow's name and reputation at the top of the game. Willisville doesn't know where to start. But Willisville has the aces. With record shops withering and listening habits increasingly stripped of context as our culture increasingly indulges in shuffle addiction, this album serves as a reminder that cohesive document home of dedication and sample-matching may have seemed like a next album: 'The Less You Know The Better'. DJ Shadow has long since pulled from the toy of rave digging and music's taste bud into an EP that is a clone of 'Endtroducing...'. Error? DJ Shadow's 'The Outsider', without becoming a reactionary attempt to recapture life's youth, has similarly worked to reveal an album that is more about the man than the music. It also works as an ode to the idea that any music that is more than happy to point out Shadow's details and weaknesses without offering up anything better than unadulterated opinion and conjecture. It's an idea that the album's co-producer, also a music dabbler who has beyond ignored the advice of the album's title.

— Katherine Garcia
Clash Magazine Spreads
Print
Emerging from beneath a cloud of epic changes, Clash discovers an honest Luke Jenner; loosely in one piece after half a decade of pain and change. Whilst our ears were tuned to other frequencies his have been processing strife and upheaval. So there's been a few resonant suites you should know about.

Marty Safer (recent songwriter) had been playing musical chairs (pain-filled revised type) with Luke Jenner (former songwriter and band founder). This game saw Luke storm out of his own band (scathingly stilled) before (sheepishly) calling back. Then Matt Safer left (in a power huff) and we find ourselves Rapunzel-full circle as Luke regains control (surprisingly) leading the trio to declare the "not good" album they'd just written before panning a whole new long player, albeit after the suicide of Luke's mother. Now he stands before us, as he releases the flood gates and lets it all flood out.

"There was some friction between Matt and me over stylistic issues," admits Luke. "I wanted to go places that he didn't really want to go. A big contention point with us was that with the last record I got really into heavy metal. The two things that really influenced that record for me was that I got really into the US Jon Rock period of Scorpions and I got really into Depeche Mode. Matt just hated heavy metal. I felt like, 'Right! I'm going to go off and do a solo record!' I started to do that and quickly realised that I had no business doing it! It felt like I wanted to go off in this direction and he just completely frowned on that and it was hard for me because the band was started under the premise of 'we can do whatever we want to do.' Between the first record and the latest record I just kind of upended that idea. I just didn't know how to handle that and I was really confused and I just didn't know what to do.".

Since Matt has left, with the deadcork between him and Luke's personalities dissolved, the original frontman has been pursuing a policy of stonemetal and forgiveness for the emotional detritus scattered across his life. In The Group Of Love has a more collected, powerful, new form. Gone is the party-hanging of their critically acclaimed Illusions Mumby debut 'Exhale' or even the edge in the dark palette of Places Of The People You Love - an album that helped the battalion bidding in and out. A lot of Puscha have been split. The new record is about breaking up with a woman. For me, this record is about coming to terms with my mum dying but also with my entire life. The cover of the record is my dad surfing and for a few years, and for a few years in between albums. I didn't lose my mum. Now I'm healing that relationship. So a big part of the time out was allowing those things to shake out and just come from them and when you're on tour you can't deal with anything. I think that me quitting the band was a huge turning point for me since it helped me put my life back together. I can see a Band-Aid on what I had done since I just up and left...
MATHEW ALLEGRETTA
The Daily Consumption of Tea
Print
MATHEW ALLEGRETTA
Discover Destinations
Print
A Word on Design

MATTHEW ALLEGRETTA
Humpty Dumpty
Print

MATT WILLIAMS
A Word on Design
Print
It seemed obvious to them after a while.

Steve Jobs

Creativity is just connecting things. When you ask creative people why something failed, they did something no one else could have done. It seemed obvious to them after a while.

Eisenhower
TIM POLAGYE

Owls
Digital
RALPH KOEHLER

Uvafino
Mixed media
TYPOGRAPHY
HAS ITS DIMINUENDO AND ITS CRESCE
JUST AS IT
HAS ITS PIANISSIMO AND ITS,
STACCATO PASSAGES AND ITS GLISSANDO.
FORTISSIMO
MUSIC IS DESIGN WITH ABSTRACT SOUND,
TYPOGRAPHY IS DESIGN
WITH ABSTRACT VISUAL FORMS, AND IT IS INEVITABLE
THAT THE TWO SHOULD HAVE MANY PRINCIPLES IN COMMON.
HARMONY AND CONTRAST ARE FUNDAMENTAL TO BOTH.

CarDAIR
FORTISSIMO
IN A VERY LOUD STRONG MANNER
USED CHIEFLY AS A DIRECTION
A NOTE, CHORD, OR PASSAGE PLAYED
FORTISSIMO.

PIANISSIMO
IN A VERY SOFT OR QUIET TONE
PART OF A COMPOSITION
USUALLY GIVEN AT THE BEGINNING
USED CHIEFLY AS A DIRECTION.

Alignment is Pianissimo and Fortissimo

Typographic forms, their edges, or their central axes align with one another, to create relationships and connections between forms. These relationships made through Alignment giving the typographic forms direction. Just as alignment gives direction so does a line whether it is soft quiet like pianissimo or loud strong like fortissimo.

DIMINUENDO
A GRADUAL DECREASE IN LOUDNESS
OR THE MUSICAL DIRECTION INDICATING
THIS ABBREVIATION A DIM SYMBOL
(WRITTEN OVER THE MUSIC AFFECTED)

CRESCECENDO
GRADUALLY INCREASING
IN VOLUME, FORCE, OR INTENSITY.

Continuation is Diminuendo and Crescendo

Forms can be used to generate eye movement on a page, Linear elements, such as a line of type, generates eye movement that continues beyond the end of the line but as a perspective, restricting word form and meaning or making a selective area or element visible. Forms can generate eye movement Continuation can create alignments and relationships.
Consumption of the Graphic Designer

During the thinking process of a designer he/she has a lot to think about when given information to convert into a visual sense. During the thinking process the designer collects information through different thought processes that include asking oneself "how, what, why?" as he/she is going to do this for the upcoming creation. This is the designer's majority of thinking and how ideas and visions become real ideas and happenings.

Designers also accept a lot of criticism to overall help tweak their work into something that makes sense to others. This is part of a designer's trial and error process where they take in criticism and try different possibilities to perhaps strengthen their design or have/just ignore the suggestions and continue onwards with their original idea.

Although exercise is a great way to get away from sitting and working but however graphic designers need more of this.

We tend to eat a lot of processed food and crap, or we don't have time to make something healthy. But most of the time we just don't feel like it.

"Nutrition and Food: 0.25%"

"Thinking Process 23%"

"Criticism and Feedback: 14%"

"Sleep 0.5%"

"Exercise 0.25%"

"Computer Work 12%"

"Sketching and Experimenting 37%"

"Research and Inspiration 8%"

"Details 5%"

"Consuming details are a part of a designer's everyday lifestyle. It is normal for a designer to take in small details to later exploit opinions that may or may not be relevant to anything, although these details are small they do make a big difference in a final design.

Legend

+ for increase

© for decrease

ROBERT BITTLE
Consumption of the Graphic Designer
Print
SAMANTHA RICE

Sew What?
Mixed media

SAMANTHA RICE

Francesca’s Candle Collection
Mixed media
Gabrielle

"COCO CHANEL"

Bonheur

One style icon that was doomed, within the line times and the idea of turning everyone in the women's world into Gabrielle Bonheur "Coco" Chanel. She loved incorporating more practical and heavy shapes in her designs. Her own boy, on the other side of what was called "goyere" in French, was Galila. The most significant change that pushed her idea to mainstream her fabric shapes were not of this era, but became very popular throughout history. She often designed using jersey and tweed. Her ideas on tailoring are still incredibly popular today.

STEPHANIE FRANCIS

Spreads from Garçonne
Print
Bridges are considered to belong to the realm of the engineer rather than that of the architect.

But the architecture of infrastructure has a greater impact on the environment and the future.

Vaux Hall, designed in close collaboration with structural engineers, illustrates how the architect can play an integral role in the design of bridges. It follows the Millennium Bridge over the River Thames, in expressing a trascendental

Connecting the world through architecture

STUART LOPEZ
Norman Foster
Print
STUART LOPEZ
Fino 21
Mixed media
ON THE ROAD

I'd been poring over maps of the United States in Peterson for months, even reading books about the pioneers and savoring names like Platte and Cimarron and so on, and on the road map was one long red line called Route 6 that led from the tip of Cape Cod clear to Ely, Nevada, and there dipped down to Los Angeles. I'd just stay on 6 all the way to Ely, I said to myself and confidently started. To get to 6 I had to go up to Bear Mountain. Filled with dreams of what I'd do in Chicago, in Denver, and then finally in San Fran, I took the Seventh Avenue subway to the end of the line at 242nd Street, and there took a trolley into Yonkers; in downtown Yonkers I transferred to an outgoing trolley and went to the city limits on the east bank of the Hudson River, if you drop the thing, Five scattered rides took me to the desired Bear Mountain Bridge, where Route 6 arched in from New England. It began to rain in torrents when I was let off there. It was mountainous. Route 6 came over the river, wound around a traffic circle, and disappeared into the wilderness. Not only was there no traffic but the rain came down in buckets and I had no shelter. I had to run under some pines to take cover; this did no good, I began crying and swearing and socking myself on the head for being such a damn fool. I was forty miles north of New York, all the way up I'd been worried about the fact that on this, my big opening day, I was only moving north instead of the so-longed-for west. Now I was stuck on my northernmost hang-up. I ran a quarter-mile to an abandoned cute English-style filling station and stood under the dripping caves. High up over my head the great hairy Bear Mountain soared down thunderclaps that put the fear of God in me. All I could see were smoky trees and dismal, doomsday rising to the skies.

WHAT THE HELL AM I DOING UP HERE?

YVONNE MÄRKI

On the Road
Prints
savoring about the names of pioneers and like
and Gimarron and the road map was one long red line called
Route 6, doped from the tip of Cape Cod clear to Elt,
dipped down to Los Angeles. I'll just stay on 6 all the way to Elt, I said to get to 6.
Filling with dreams of what I'd do in Chicago, in San Fran,
in the Seventh Avenue subway to the end of the line at 242nd Street, and there took a
downtown Yankee transfer to an outgoing trolley and rode the Hudson River at its mysterious source in the Adirondacks, think of all the
places & journeys I started hitching up the thing. Five scattered rides took me to the desired Bear Mountain Bridge, where Route 6 arched in from New England, it began to rain in torrents when I was let off there. It was
mountainous. Route 6 came over the river, wound around a traffic the wilderness,
there no traffic but the rain

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my hands on the head

as I had and swinking myself on the head

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being such a damn fool, I was forty miles north of all the

worried about the fact that on this, I ran a quarter-mile to


thunderclaps that put the fear of God in me. All I could see were smoky

"What the hell am I doing up here?"
SEPARATELY?

YVONNE MÄRKI

Capoeira
Print
"I DON'T KNOW MY FUTURE AT ALL.

I'M NOT WHAT I WAS, SO I WILL NOT BE WHAT I AM.

I MAY CHANGE MY STYLE, BUT I THINK I WILL GO ON CREATING SOMETHING."

— MARUMIYAN
DANI RESCH

Dream
Illustration
DAVID ROBERTS
Vitruvian Woman
Pencil, pen, and colored pencil

DOUG STEPHENS
Frank Sinatra
Charcoal
ELAINA UNGER
An Amethyst Remembrance Is All I Own
Watercolor and photoshop

ELAINA UNGER
Are You Brave Enough to Leave Your Dolls
Watercolor and photoshop
ELAINA UNGER
I Can't Hold Myself Together...
Graphite pencils and photoshop

ELAYNA TURNER
Cupcake Kitty
Colored pencil
ERIK VILLARANTE
City Nights
Digital
ERIN LOMAX
Golden Eyes
Graphite and acrylic

ERIN LOMAX
Doll
Graphite
ERIN LOMAX
Bleu
Graphite and acrylic
ERIN LOMAX
Escaping Depression
Graphite on wood panel

JEREMY TAMбурелло
Misfit Toys
Digital
JEREMY TAMBURELLO
Zombie Piñatas
Digital

RAY UREÑA
Folk Guy
Digital
MATHEW ALLEGRETTA
Wonderland
Digital

TIM POLAGYE
Great Horned Owl
Pencil
MEGAN RICHARDS
Becoming Me
Watercolor, Color Pencil, and Marker

MICHAEL PUSZTAY
Ethan
Digital
STEVE BERGHOLZ
Untitled
Color Pencil and Graphite

KRISTYN CZAPKOWSKI
Jack
Digital
KRISTYN CZAPKOWSKI
Woman in Text
Mixed media

YVONNE MÄRKI
Bedroom Eyes
Water color and felt
"I found I could say things with colors
and shapes that I couldn't say any other way—

things I had no words for."

— Georgia O'Keeffe
PAINTING
NATASHA OLIVERO

Untitled
Acrylic

DANIELLE BRAZINSKI

Untitled
Acrylic
PAIGE HEARY

Untitled
Acrylic

JOYCE LEVY

Surf's Up
Oil
BEATRICE CAREY

Elegance
Spray paint
HOLLY BOYLE
Snow in Summer
Acrylic

JESSICA PADILLA
Three Baby Chicks
Oil
KRISTYN CZAPKOWSKI
Robyn
Watercolor

KRISTYN CZAPKOWSKI
Water Eyes
Watercolor
KRISTYN CZAPKOWSKI

Beach Burn
Acrylic

LAUREN D'ALESSANDRO

Abstract Painting
Acrylic
MARTEL THOMPKINS
The Meeting House
Acrylic
MARTEL THOMPKINS
*Italian Market, 9th St, PA*
Acrylic

MEGAN RICHARDS
*Mistake*
Acrylic
HELEN KEPPEN
Jersey Icons (Nitro Girlz, Cowtown Cowboy)
Acrylic on hard board
MEGAN IANNINO
Untitled
Acrylic

STEVE BERHOLZ
Self-Portrait
Acrylic
NATASHA OLIVERO
Cafe
Acrylic

SHAUN HAUGHEY
Okkervil River
Acrylic
"Which of my photographs is my **favorite**?
The one I am going to take tomorrow."

— Imogen Cunningham
PHOTOGRAPHY
ANDREW DeMARTINI
Nature’s Electricity
Digital

ANDREW DeMARTINI
The Narrows of Zion National Park
Digital
ANDREW DeMARTINI
Rowan Hall HDR
Digital

ANDREW DeMARTINI
Vineyard
Digital
ISMAA IQAR
Untitled
Digital

ISMAA IQAR
Untitled
Digital
JENN CONSOLI

Untitled (Glamour Shot 6)
Digital

JENN CONSOLI

Untitled (Male Study I)
Digital
JENN CONSOLI

Untitled (Spool Hair)
Digital

JENN CONSOLI

Untitled (Rose Petals 2)
Digital
KRISTEN VAUGHN
Man's Best Friend
Digital

LAUREN D'ALESSANDRO
Fridge Negative
Digital
LEANNA CRISOFULLI
Odontophobia
Digital

LISA SKALA
Reflect
Digital
LISA SKALA
Self-Portrait
Digital

MATT MANSOLINO
Macro
Digital
STUART LOPEZ
Untitled I
Digital

STUART LOPEZ
Untitled II
Digital
“AN ARTIST IS SOMEONE WHO PRODUCES THINGS THAT PEOPLE DON’T NEED TO HAVE,
BUT THAT HE—FOR SOME REASON—THinks IT WOULD
BE A GOOD IDEA TO GIVE THEM.”

― ANDY WARHOL
PRINTMAKING
ALEXIS NOVAK
Be Mindful of Death
Silkscreen

HOLLY BOYLE
No Light, No Light
Silkscreen
STEPHANIE HUFFORD

Ice, Ice
Silkscreen

MEGAN IANNINO

Untitled (Crying Geisha)
Intaglio with chine collé and hand painting
KATHERINE GARCIA
Cat Man
Screenprint (five color)

ERIN EWASKO
Ariana's Scarf
Intaglio
MEGAN IANNINO

*Untitled (2 Birds)*
Intaglio with chine collé

ARMANDO RAMIREZ

*The Strong Ones*
Intaglio
CAMILLE PACCALY

Untitled
Lithograph

LEANNA CRISOFULLI

Untitled
Intaglio
ALEXIS NOVAK
I'm Not the One
Silkscreen

KATHERINE GARCIA
Eye of Horror
Screenprint (five color)
JENN CONSOLI
Pillowman
Screenprint

ERIN EWASKO
Untitled
Embossing with relief ink
JENN CONSOLI
Abort
Screenprint

LISA SKALA
Experimental
Intaglio
KATHERINE GARCIA

Nutrition
Screenprint (five color and puffy paint)

CHRISTIAN MACKEY

Guan Yin's Mission
Lithograph
BRIAN ANDERSON
Octopus
Screenprint

JENN CONSOLI
Floorplan
Lithography
HOLLY BOYLE
Untitled
Silkscreen

CAMILLE PACCALY
Discovery of a Dead Bird
Intaglio
YOU EAT 10 SPIDERS
EVERY NIGHT

JEREMY TAMBURELLO
Gina’s Nightmare
Linoleum

ALEXIS NOVAK
Untitled
Screenprint
DANA TADDEI

*Untitled*

Lithograph
HOLLY BOYLE
Stay Where I Can See You
Lithography

BRIAN ANDERSON
The Weighted Companion Cube
Screenprint
LEANNA CRISOFULLI
The Revlon Color Series (Triptych)
Intaglio with watercolor
ARMANDO RAMIREZ
Self-Portrait
Linoleum

JENNIFER CRAWFORD
Self-Portrait (Miniature Expressionist Painting)
Watercolor
LISA SKALA
Untitled
Intaglio

JACQUELYN BECK
Texture
Intaglio
GINA SPADEVECCHIA

Octopus
Intaglio
JENN CONSOLO
Pepperbush
Screenprint

JENNIFER CRAWFORD
Mine
Intaglio
JEREMY TAMBURELLO
Eel-Mail-Me
Linoleum

BRIAN ANDERSON
Untitled
Lithograph
"There is an inborn restlessness to my creativity. I cannot limit my ideas to just one medium, creatively I am constantly evolving, looking for materials and creative outlets to express my ideas at best."

—Elke Kramer
METALS & JEWELRY
DANIELLE BRAZINSKI

Unnamed
Sterling silver

DANA ORSON

Gypsy
Brass, copper, nickel silver
DANA ORSON
Hairless
Brass, nickel silver, and hair

SARAH ERZ
Hollow Ring
Copper and nickel silver
STEPHANIE HUFFORD
Trapped
Copper and plexiglas

REBEKAH RUSSELL
Untitled
Copper, nickel, and brass
LISA SMALLEY
Reliquary
Copper and brass
HILARY YAGO
Untitled
Nickel silver

SARAH ERZ
Untitled
Copper and nickel silver
RENEE MARTELLI
*Un*tiled
Brass, nickel silver, copper, leather

YINGYUE DING
*Un*tiled
Nickel silver
MARTEL THOMPKINS
(Facelets) Locket Necklace
Bronze, brass, and found materials

NICOLE APEL
The Water Lily
Brass, copper, and nickel silver
ASHLEY AMMANN
Oh Snap
Metal and found objects

JENNIFER CRAWFORD
Hairpins
Copper, brass, and nickel silver
CAYLA CROWELL
Modern Dog Tags with an Automotive Twist
Metal

HELEN KEPPEN
Untitled
Nickel silver, copper, and brass
KRISTINE LEPELIS

Untitled
Sterling silver

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Untitled
Sterling silver
LUCAS WALDBURGER

Untitled
Copper, nickel silver, and bronze

SARAH SPENCER

Hollow Ring
Nickel silver and brass
NICOLETTE ABSIL

Cycle of Existence
White bronze and sterling silver

ANDERSON BENCOSME

Untitled
Brass, copper, and nickel silver
Where It All Began...
Copper, brass, and nickel silver

Space Time Matrix
White bronze, silk, and hemp
REBECCA STIRNER
Tears of Ra
Sterling silver, cast polyester resin, drone honeybee, 23 karat gold foil, fine silver/nickel mokame gane, smokey quartz, citrine

RIYADHA GRAY
Untitled
Brass, copper, nickel silver
REBECCA STIRNER
Tree of Life
Sterling silver, copper, vitreous enamel

RENEE MARTELLI
Space Time Matrix
Mixed media
"NOTHING IS A WASTE OF TIME

IF YOU USE THE EXPERIENCE WISELY."

— AUGUSTE RODIN
SCULPTURE & CERAMICS
ALISON LUSARDI
Fantastically Grotto
Stoneware

HOLLY BOYLE
Untitled
Clay
JACQUELYN BECK
Untitled
Clay

MEGAN BELLUCCI
Untitled
Clay
CASEY LUTZ
Chinese Dragon Tea Pot
Stoneware

GINA SPADEVECCHIA
Untitled
Ceramic
MEGAN RICHARDS
Rustic Seated Figure
Clay

SARAH MARIE GILBERT
Untitled
Stoneware
NATASHA OLVERO
Abandoned Baby
Wax

GABRIELLA ZARDUS
Untitled
Ceramic and wax
DOUGLAS STEVENS

Untitled
Wax and wood

NICOLE APEL

Untitled
Steel, wax, and wood
ANDREW DeMARTINI

Untitled
Steel

ELAINA UNGER

Untitled
Steel
CHRISTINA BATTAGIOLA
Elephantitis
Metal and Foil

WILL OTT
Cryptobiotic Biological Indictator
Mixed media
JESSICA PADILLA

Untitled
Mixed media
MARTEL THOMPKINS
Inside Out, Outside In
Mixed media installation

ANTHONY ALGIERI
Untitled
Mixed media installation
ALEXIS DeSPENZA
Untitled
Performance installation

ASHLEY AMANN
Polysemy
Pig tattoo ink performance
NICOLE APEL
Spiral Sculpture
Wood
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