The Garden Statement Project

Rocco Scary
Joseph Gerard Sabatino
Michelle Mechanic
Marco Muñoz Jaramillo
Rachael Faillace
Patricia Brentano

KEAN UNIVERSITY
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The Garden Statement Project

Karl and Helen Burger Gallery
Maxine and Jack Lane Center for Academic Success
KEAN UNIVERSITY
The Garden Statement Project

September 12 - December 19, 2012

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Introduction

The Garden Statement Project grew out of the simple idea of curating an exhibition of work by New Jersey artists who deal with issues specific to the state. At the most basic level, this would seem to be a straightforward regional concept, defined by the geography of New Jersey, but from a more complex viewpoint, one must ask what is meant by a regional identity in this transnational world of rapid travel and instant communication. Many New Jersey artists were born in one place, grew up in another, and went to school somewhere else. Although they may live in New Jersey today, their influences likely derive from an infinite variety of sources. Unlike artists of just half a century ago, the artists participating in The Garden Statement Project have access to artwork produced all over the world, from virtually all cultures and all time periods.

At Kean University, the challenge posed by this quest reflects a paradox inherent in the student body itself. The university is located just fifteen miles from New York City, and we boast proudly of having one of the top five most diverse student populations in the United States, with students from nearly seventy countries. As a state institution, however, we have a regional mission as well. The Garden Statement Project is a celebration of this contradiction, which is a reality we all deal with. These artists do address issues specific to New Jersey, but in a universal sense their ideas could be altered and executed nearly anywhere in the world. As it should be, life reflects art, and the The Garden Statement Project successfully reflects life itself.

As we sought out artists for the project, we sent a call for proposals throughout the state, and six artists were chosen: Pat Brentano, Rachael Faillace, Marco Muñoz Jaramillo, Michelle Mechanic, Joseph Gerard Sabatino, and Rocco Scary. Each artist’s direction is formed and supported by critical observations of his or her environment with social and sometimes political considerations, and their ideas are translated into visually beautiful and captivating work.

The Garden Statement Project urges the viewer to be more observant and more concerned with the issues that directly affect and reflect on us as New Jersey citizens in a global community. On behalf of Kean University, I thank the artists for generously sharing their most creative and vulnerable selves. For the installation of this show, we are grateful to our gallery assistants Diana Palermo, Joshua Green, and Afieya Kipp. Special thanks go to Kean University President Dawood Farahi, Vice President Jeffrey Toney, and George Arasimowicz, Dean of the College of Visual and Performing Arts. We appreciate their support for our growing exhibition program and for the opportunity to investigate the social, political and environmental issues of the Garden State through art.

Neil Tetkowski
Director of University Galleries
Rachael Faillace, *Berberis thunbergii & Lindera benzion*
Pat Brentano, *Bird Apocalypse*
Of Gardens and Monuments
Rocío Aranda-Alvarado

The Garden Statement Project presents the work of six artists who address a number of topics related to New Jersey through perceptive and varied works. Brought together by curator Neil Tetkowski, who plays on the state’s nickname in the title of the exhibition, the artists share an affinity for the local, as well as a latent desire to memorialize their subjects in some striking way. Among the many themes addressed by the works in this exhibition are various kinds of cycles, relationships, and interdependencies. The land, animals, and humans are understood in these works to share space, time, existence, as the artists consider the cyclical forces that intervene with, block, or give rise to one another. The human psyche is explored through the continual processes of time, nature, place, and the bodies that occupy them.

In her cut-paper work Bird Apocalypse, Pat Brentano creates a moving landscape of birds, which unfolds across six large paper panels. The minimalist silhouettes float from an upper corner of the sky across our field of vision, where they become hopelessly entangled with one another. Two layers of the cut paper are used to evoke this sense of confusion and mayhem, which grows increasingly complex and disarrayed. The outlines cross one another, creating a dense and dizzying conjunction of bird wings, heads, and tails as they occupy each other’s space, flying into one another in endless circular motions. At the far right, the quiet, somber outlines are visible, now piled on top of each other. Outside the gallery, the artist has created a kind of memorial to the endangered birds of New Jersey, each one featured in a separate metal cutout. Some float comfortably among the trees; others stand together like illustrations of species long gone.

Together, both of Brentano’s works serve as reminders of the permanence of endangerment. It is as though rhythms of nature are overlapping, layers of life are seen adjacent to one another. The artist spent an entire year on this project...
researching hundreds of images of birds and their flight patterns. In the end, she sees each cut of paper like a brushstroke and notes that the light and the time of day will also affect the unfolding of this dramatic narrative.

In contrast to the intensity of Brentano’s birds is the quiet melancholy of the works of Rocco Scary, who has created a series of miniature monuments to his memory of Asbury Park. The artist focuses specifically on the Ferris wheel as an iconic form, attractive to large crowds, visible from great distances. This form, linked to modern times through the Industrial Revolution and world’s fairs, acts as both contrast and complement to the linear, organic forms of the landscape. His half-buried Ferris wheel, *The Buried Ferris Wheel Project Scale Model: Horizontal View*, is nostalgic, perhaps a bit ghostly in its gloominess and yet reminiscent of youthful ardor and times gone by. Buried memories, hidden stories, human gestures all lie with the silent metal giant. Ironically, the cyclical motion engendered by the wheel constantly underlines our inability to return to the same moment again, ever. Adding to the nostalgic feel of his works, Scary has also created a miniature paper replica of Asbury Park’s historic Palace Amusements, which featured a majestic Ferris wheel that penetrated the roof of the building. To underscore this visibility, the artist (inspired by the works of Félix Gonzalez-Torres) created a stack of giveaway posters featuring historic photographs of Palace Amusements. In the center of each poster, a cutout rectangle signals the empty space in the palace’s roof through which we can see the artist’s handmade replica of the historic Ferris wheel. The empty space equally acts as a reminder of loss, surrounded by the memories alluded to in the vintage photographs.

Space and relationships are at the heart of Rachael Faillace’s project, which pairs drawings of roots of both invasive and native species side by side. These relationships, occasionally problematic, are made visible through her carefully drawn images of the complex root systems of various plants, including *Lonicera maackii*, an invasive honeysuckle bush, and *Rubus allegheniensis*, a native blackberry bush. As with the roots, the plants themselves appear vaguely similar, featuring pointed leaves that grow in analogous patterns and berries that appear with a pop of color. In the drawings, the roots
expand endlessly, unable to be contained by the confines of the paper’s edge. These careful, studied renderings recall the history of botanical illustration and the purpose of many such early works as a gathering of information about the organic lives of other lands for the creation and dissemination of knowledge, a kind of study that has, ironically, always required invasion into other territories. The concept of the native and invasive plants reinscribes these historic narratives of center and periphery, old world and new, subjugation and conquest. In the mixed-media sculpture at the center, Berberis thunbergii & Lindera benzion (Japanese barberry and Northern spicebush), the roots intertwine, becoming a dance that grows increasingly complex. Although we know that the roots represent different species, on the surface it is impossible to tell the difference between the two. This again underscores the symbolic narrative taking place—that is, the disruption of one (botanical) culture or community by the invasion of an outside entity.

Inspired by the local humanscape, Michelle Mechanic’s works ruminate on the relationship between power and authority, between the disenfranchised and social ills, between law and morality. Inspired by her work as a prosecutor, the artist placed herself in the role of perpetrator, enacting 24 illegal acts in a 24-hour period, a modest portion of a life cycle marked out in time by these unlawful gestures. Evidence of her crimes and misdemeanors are presented in a series of slides. Because the artist was able to commit these acts easily, she feels compelled to create a confession describing her culpability. Accompanying this work is her Crime and Punishment, which measures the ratio of criminal activity to police presence in the largest cities in New Jersey. The visualization of this relationship in glass test tubes gives the sense that humanity is a kind of experiment. The idea of social experiment and of the relationship between power and control are memorialized, poetically, in her two marble tablets entitled Confessions I. and Confessions II. On the surface of these formidable green marble slabs, the artist has had two confessions inscribed listing her misbehaviors and regrets. Although some are not punishable by law, they are morally reprehensible and weigh on the artist’s psyche. The inscriptions, placed like grave markers, act as final statements.
Inspired by the Italian landscape, Joseph Gerrard Sabatino has created a series of site-specific works that reflect on the significance of the mulberry tree to the local New Jersey landscape. Key components in the life cycle of landscapes, animals, and humans and the relationships between them are at the core of these works. The kernel of the concept lies in the artist's drawings of trees from the Tuscan landscape, *Steel Wire Tree—da Italia*. The artist then searched for a tree stump in the New Jersey landscape that would act as a local counterpart. To the solid stump that he chose, Sabatino added a metal branch that is simultaneously lonely and lyrical, recalling both hope and solitude. The single branch acts as a kind of bloom—evoking change and perpetuity, referencing the endless cycles of silkworms and their habitats and their importance to industry in New Jersey. This last reference is seen in the central installation, which features a series of black silk and wool extensions that grow out of a mulch-filled container to the far wall. Reminiscent of the complex industrial looms that were used in the local silk industry, the installation refers to both the presence and absence of the thousands of workers that were key to the creation of the final product.

Taken together, the works in this exhibition also recall some of Robert Smithson's ideas about landscape and monuments, particularly as he experienced them in New Jersey. Narratives here are created through the tensions and kinships between memory, nostalgia, human presence, place, emptiness, and belonging. Smithson conceived of entropy as a kind of re-inscribed cycle, an endless movement that he described as "irreversible, a condition that's moving towards a gradual equilibrium." The works in *The Garden Statement Project* offer an early twenty-first century vision of the New Jersey landscape through a series of cycles made up of beginnings, endings, and memories that are made permanent and tangible.
Michelle Mechanic installing *Crime and Punishment*
Artworks by Michelle Mechanic
Michelle Mechanic, Confessions II.
Rocio Aranda-Alvarado, who was born in Santiago, Chile, in 1969, is an art historian and curator at El Museo del Barrio in New York City. Aranda-Alvarado grew up in the United States and received her PhD in art history from the City University of New York in 2001. Her dissertation was a study of modernist movements in Harlem and Havana between 1925 and 1945. Rocío Aranda-Alvarado was the curator at the Jersey City Museum from 2000 through 2009 and organized exhibitions of contemporary art featuring work by both established and emerging artists in the New Jersey and New York region. She also organized exhibitions drawn from the museum’s eclectic permanent collection of American art, including painting, sculpture, photography, works on paper, and material culture from the 18th to the 20th century. Rocío Aranda-Alvarado also organized The Feminine Mystique, an exhibition based on Betty Friedan’s 1963 book of the same title.

In the past decade, Rocío Aranda-Alvarado has curated such exhibitions as El Museo's Biennial: The (S) Files; Hair Tactics; Unmaking: The Work of Rafael Montañez Ortiz; Jersey Ride: The Work of Chakaia Booker; and Tropicalisms: Subversions of Paradise. She has been invited to speak at the Smithsonian Institution, the Whitney Museum of American Art, the Americas Society, and the National Association for Latino Arts and Culture. She has also taught art history at several local universities and is currently on the faculty at the City College of New York. Rocío Aranda-Alvarado has written catalogue essays for the Museum of Modern Art and El Museo del Barrio, and her writings have appeared in various publications, including Nka: Journal of Contemporary African Art; Art Nexus; Review, the journal of the Americas Society; En Foco’s Nueva Luz, NYFA Quarterly; Small Axe; BOMB; and American Art. Aranda-Alvarado lent her insightful perspective to The Garden Statement Project by writing the catalogue essay.
Pat Brentano is a painter who in recent years has expanded the scale of her work to include installations and public art. She currently works in cut paper and aluminum, charcoal, oil, and watercolor. Her inspiration for making artwork comes from her observation of man’s destructive impact on the environment and her deep spiritual attachment to the natural world. The current window installation for The Garden Statement Project, Bird Apocalypse, consists of an overlay of intricately cut paper images of the thirty-three species of endangered and threatened birds indigenous to New Jersey. In this three-dimensional drawing, she says that the birds are “flying to nowhere, crashing into each other because we have destroyed so much of their habitat.”

In her outdoor installation for The Garden Statement Project, the negative space formed from the cut outline of a flock of endangered birds illustrates the loss of habitat and loss of life they have experienced. Brentano tells us that it is important to be aware of this problem and that “we do not own nature, we are a part of it.” Much of the disturbance in the habitat of these birds is the product of human negligence, and it is essential that we preserve what still exists. As Brentano puts it: “I want my work to speak for those birds because they cannot speak for themselves.”

Pat Brentano was born in 1949 in Evansville, Indiana, where she spent most of her formative years. She received her Bachelor of Fine Arts from Washington University and later went on to get her Master of Fine Arts at the Tyler School of Art at Temple University in Philadelphia. Brentano has shown her work at the Jersey City Museum, the Evansville Museum, the Paul Robeson Galleries at Rutgers University, Hammonton Gallery at Stockton College, the Efroymson Conservation Center in Indiana, the University of Baltimore, the Aaron Berman Gallery, Kathryn Markel Gallery, and the Armstrong Gallery in New York City. She has been a professor of painting and drawing at Rutgers University, Kean University, the University of Wisconsin, and the University of Evansville in Indiana. She has been an artist in residence at the Evansville Museum and I-Park Environmental in Connecticut, and she has been a fellow of the New Jersey State Council on the Arts. Brentano’s work will be featured in the upcoming exhibition Dendrology at the Noyes Museum in October 2012.  

patbrentano.com
Pat Brentano, *Endangered Birds of New Jersey*
Rachael Faillace’s art includes drawing, prints, sculpture, and installation work. For this current project, she studied the root networks of invasive plants and their relationship to and interaction with native New Jersey plants. She made a series of arduous trips into the field with a group of scientific researchers from the Ecology and Evolutionary Science Department at Rutgers University, and she was able to observe and obtain detailed images of these root systems, which are hidden underground. Each root system illustrates balance and complexity, and each is beautiful in its own right. Faillace created her own works based on the architectural structures she observed during this research. Initially she intended to create work exclusively as a reaction to what she observed, but after her experience in the field, she became fully engaged and interested in the reasons for the department’s research. Her sculpture, drawings, and photographs are documents depicting “the issues of competition between invasive and native species of plants in New Jersey.”

Faillace was born in 1979 in Summit, New Jersey, and grew up in Berkeley Heights. She received her Bachelor of Fine Arts in illustration from the Rhode Island School of Design and her Master of Fine Arts from the Mason Gross School of the Arts at Rutgers University. She currently resides in Rahway, where she is executive director of the not-for-profit organization Rahway Arts District, Inc., and she also works as an independent curator. Faillace has shown her work at the Shore Institute of the Contemporary Arts, the Visual Arts Center of New Jersey, the Arts Guild New Jersey, William Paterson University, Mason Gross Galleries, Stonybrook University in New York, City Without Walls in Newark, and the Hunterdon Museum of Art.
Artworks by Rachael Faillace
Marco Muñoz Jaramillo is the photographer for *The Garden Statement Project*. As he puts it: “I’m not really a photographer. I’m a painter with a camera.” In fact, he did begin his career as a painter and developed an interest in photography after studying the process of early photographers and their impact on art history. Jaramillo sees photography as a mathematical hybrid of science and art. He is fascinated with the process and enjoys working with people as his subjects. Recently he has been exploring possible connections between painting and photography. He works with a diverse array of photographic processes, ranging from pin-hole cameras with paper negatives to professional high-tech digital equipment. Sometimes he alters the paper negative by drawing directly on it with a graphite pencil. The project catalogue includes his photographs documenting the installation process of the show and his “pinhole artists’ portraits.” Jaramillo skillfully engages each artist, grasping the interaction between photographer and subject, capturing unique moments in time.

Marco Muñoz Jaramillo was born in 1957 in Guayaquil, Ecuador, and moved with his family to Washington Heights, spending much of his childhood in New York City during the tumultuous 1960s. Jaramillo received a scholarship from the Arts Student League in New York, studied at the School of the Art Institute of Chicago, and the Newark School of Fine and Industrial Arts, and he later majored in art history at Kean College. Jaramillo currently works as an art educator at Elizabeth High School. He has shown his work in many institutions, including the Latin American Art Museum in Washington, DC, and the Brazilian Cultural Center in Sao Paulo, Brazil. Jaramillo has an upcoming solo exhibition at Seton Hall University, which will feature his recent three-dimensional photographs.

A special thanks to Marco for capturing the work that makes up *The Garden Statement Project*. His thoughtful photography is, itself, art.
Michelle Mechanic is both an attorney and an artist who actively produces artwork examining subjects relating to the law and society. Her work is socially conscious and focuses on such issues as race, crime, legality, injustice, freedom, and ownership. Although her roots are in painting and drawing, Mechanic specializes in various glass techniques and multimedia installations that allow the content of the work to dictate the medium. Her four pieces in *The Garden Statement Project* examine social issues as they exist in New Jersey today.

In *Crime and Punishment*, the artist focuses on the police presence relative to the population and to the reported crime rate in New Jersey’s twelve major cities. She reports that “a correlated phenomenon exists; each city, viewed in increasing order, from lowest, to highest crime rate, possesses a paradoxical decrease in police presence per capita.” A wall of test tubes diagramming this phenomenon illustrates the reality of these recorded statistics.

In *24 in 24*, the artist committed twenty-four violations over the course of a day and tediously documented each act with slides, fingerprints, and legally binding and notarized confessions. Here she examines the inevitable social inequality of the fact that she was able to commit these crimes easily and successfully because of her race and perceived socio-economic status. The work suggests that in a poorer area, an individual of color or poverty would be prosecuted for the same acts.

In *Confessions I.* and *II.*, Michelle Mechanic etched criminal complaints against herself into stone tablets and charged herself with acts of moral turpitude, which are not punishable by law. The pieces ask the viewer to consider the meaning of acts and their moral wrongfulness in relation to their legal criminality.

Michelle Mechanic was born in Summit, New Jersey, in 1980 and grew up in Madison and Florham Park. She received her Bachelor of Fine Arts in glass from the Rhode Island School of Design in 2002. After a number of student and post-graduate exhibitions, she worked with a not-for-profit educational program for low-income children and at a criminal defense firm in the Bronx, New York. Mechanic received her Juris Doctor from Rutgers School of Law–Newark in 2007. She is licensed to practice law in New York, New Jersey, and Federal courts. She recently opened a private law practice, and she is again actively conceiving and showing art. Her work was seen in *Superposition* by Hyperopia Projects at the Center on Contemporary Art in Seattle, Washington, in June 2007, and her current work was featured in a panel discussion presented by Andrew Page, professor and editor of *Glass Quarterly*, and the artist Tim Tate. michellemechanic.com
Joseph Gerard Sabatino is a mixed-media artist who works with a wide range of non-traditional materials, including cement, intestines, industrial-strength cord, steel, and asphalt. For this installation, *Mulberry Tree—Resurrected*, the artist has used both the interior and exterior spaces of the gallery to tell a narrative about the history of the mulberry tree in his hometown of Paterson, New Jersey.

The mass production of silk from silkworms that once lived in local mulberry trees was the basis of economic development in Paterson for a hundred years, peaking at the turn of the 20th century. Sabatino’s installation fuses and contrasts nature with industrialization, highlighting the concept of tension in the life cycle. Sabatino says his ideas of tension are established through “the controlled chaos of overlapping lines [of wool, cotton or silk threads] similar to a loom,” stretching from the wall to the empty tree base located on the nearby floor. The artist’s work engages the extended space by connecting the past, present, and future. He says “the lifeless scorched mulberry tree, like a distant history, will continue to evolve in the ghostlike renderings of *Mulberry Tree—Resurrected*.”

Joseph Gerard Sabatino was born in Belleville, New Jersey, in 1977 and grew up in the Newark area. He received his Bachelor of Fine Arts degree in photography from Montclair State University and spent a semester at the Lorenzo de’ Medici school in Florence, Italy. Since then he has returned to Italy many times and maintained a strong connection to his Italian roots and has exhibited his work at La Galleria Via Larga in Florence. Since 2010 Sabatino has been an art educator at Rutgers University through the Paul Robeson Galleries. His work has been shown at the Newark Museum, the Jersey City Museum, Northern Kentucky University, and WIFI Gastehaus in Graz, Austria.

Concurrently with *The Garden Statement Project*, Sabatino is having a solo show at the Paterson Museum featuring a site-specific installation also pertaining to silk manufacturing in Paterson.  josephgsabatino.com
Rocco Scary is a mixed-media artist who explores the concept of place as a reservoir for memory. His artwork often highlights the present state of the Jersey Shore, specifically the rusted and decaying buildings of Asbury Park and the memories that are housed there. Much of Asbury Park’s history is unusual, and has been cited by many artists. It is a place where filmmakers have used its haunting old buildings as backdrops, where music legends have been born, and where common working families still go to feel a little less ordinary. The **Buried Ferris Wheel Project** presents an iconic image, the towering structure of the Ferris wheel, as a symbol of the past. It reminds one of the history of wonder, playfulness, and illumination. To display the present abandonment, and desolation, Rocco Scary shows the wheel frozen in time, buried underground exposing only the top eighth of the structure, beckoning its viewers to come and contemplate, reminisce, and re-imagine.

Rocco Scary was born in New York in 1969 but spent his childhood in Nutley, New Jersey. He holds a Bachelor of Fine Arts from Montclair State University and a Master of Fine Arts from Vermont College of Fine Arts. Currently based in North Caldwell, New Jersey, his artist's books have been shown in venues such as The Center for Book Arts, The Nathan Cummings Foundation and The Grolier Club in New York City, Columbia College Center for Book and Paper Arts in Chicago, Rutgers University Book Arts Symposium, The Newark Library in New Jersey, and the University of California in San Diego, The Ellipse Arts Center in Arlington, Virginia, and The Yale University Library in New Haven, Connecticut. He is a recipient of a New Jersey State Arts Council Fellowship Grant and currently works as a professor of sculpture at the College of Saint Elizabeth in Morristown. In the upcoming year, Rocco Scary will be showing his work at the **Toys and Toons** exhibition at the New Jersey Arts Guild in Rahway. roccoscary.com
Rocco Scary, *The Buried Ferris Wheel Project Model: Horizontal View (detail)*
Neil Tetkowski is the gallery director at Kean University and the curator of *The Garden Statement Project*. Born in 1955, he spent his early years in Siena, Italy, where he attended grammar school for several years. His connection to Kean University may have started in the early 1940s, when his mother and father first met in drawing class at the New Jersey State Teachers College in Newark (later Kean University). Both parents were in the arts, which provided him with an early foundation for what would become a lifetime passion for creativity and education and a fascination with diverse cultures of the world.

Before coming to Kean University, Tetkowski conceived and built a sculpture at the United Nations using a blend of earth materials from every nation of the world and involving people from 188 countries. The *Common Ground World Project* was officially endorsed at the United Nations as an environmental endeavor and was exhibited in its completed form in 2002 at the Visitor’s Lobby in New York.

Neil Tetkowski’s recent projects confirm his continued interest in art that reflects cultural, ecological, and geopolitical exploration. Clay, his material of choice, comes directly from the earth, and he believes it is the perfect medium to express his relationship to the natural environment. Since 1980 Tetkowski has exhibited his artwork in galleries and museums. He has a special interest in Japanese culture and has had three solo exhibitions in Tokyo; he has also exhibited his work at the International Art Biennale in Beijing. Tetkowski has received numerous grants and fellowships, including a Ford Foundation grant. His artwork is widely published and placed in permanent collections of forty-five museums, including the Victoria and Albert Museum in London, the Smithsonian Institution’s National Museum of American Art in Washington, DC, and the Museum of Modern Art in Tokyo.

Neil Tetkowski holds degrees from Alfred University and from Illinois State University. He has been a professor at Denison University in Ohio, the State University College at Buffalo, and the Parsons School of Design in New York City.
THE GARDEN STATEMENT PROJECT CHECKLIST

**Pat Brentano**  
*Endangered Birds of New Jersey*  
dimensions vary  
outdoor sculpture installation,  
painted aluminum  

*Bird Apocalypse*  
8 x 25 ft.  
cut-paper installation  

**Rachael Faillace**  
*Lonicera maackii* (Invasive)  
22 x 30 in.  
silverpoint  

*Rubus allegheniensis* (Native)  
22 x 30 in.  
silverpoint  

*Berberis thunbergii* (Invasive)  
22 x 30 in.  
silverpoint  

*Lindera benzion* (Native)  
22 x 30 in.  
silverpoint  

*Greenhouse*  
18 x 24 in.  
digital photograph  

**Spicebush**  
18 x 24 in.  
digital photograph  

**Field Work**  
18 x 24 in.  
digital photograph  

*Berberis thunbergii & Lindera benzion*  
3 x 6 x 31/2 ft.  
hanging mixed media  

**Michelle Mechanic**  
*Crime and Punishment*  
9 x 49 in.  
glass test tubes, colored water  

*24 in 24*  
21 x 26 in.  
glass slides, mixed media  

*Confessions I.*  
24 x 18 in.  
granite  

*Confessions II.*  
24 x 18 in.  
granite  

**Joseph Gerard Sabatino**  
*Mulberry Tree—Resurrected*  
dimensions vary  
indoor/outdoor two-part  
mixed-media installation  

**Steel Wire Tree—da Italia**  
24 x 18 in.  
oil pastel and scorings on paper  

**Rocco Scary**  
*The Buried Ferris Wheel Project Model: Vertical View*  
7 x 46 x 21 in.  
mixed media  

*The Buried Ferris Wheel Project Model: Horizontal View*  
12 x 30 x 19 in.  
mixed media  

*Bea’s Palace Retreat*  
18 x 32 x 22 in.  
mixed media.  
Visitors are asked to “please take a poster.”