

## List GALLERY

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### SWARTHMORE COLLEGE

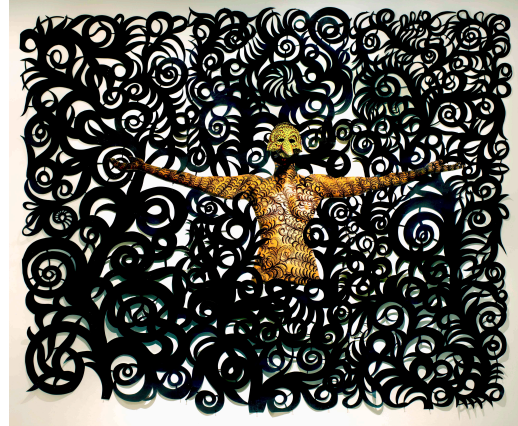
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<https://www.swarthmore.edu/list-gallery>



Michelle Marcuse, *Own Sphere of Memory*, 2019,  
13 x 38 x 35 inches, mixed-media, paint, cardboard,  
Courtesy of the Artist



Henry Bermudez, *Bobures (Tattooed Nature #4)*, 2018  
9 x 10 feet, acrylic paint on cut and reassembled paper,  
digital photograph / Courtesy of the Artist

The List Gallery presents: ***Michelle Marcuse: Holding Absence*** and ***Henry Bermudez: Tattooed Nature***

The List Gallery is pleased to present two concurrent exhibitions: *Michelle Marcuse: Holding Absence* and *Henry Bermudez: Tattooed Nature*. The exhibitions will take place January 23–February 23, 2020. The artists will lecture about their work on Thursday, January 23 at 4:30 PM in the Lang Performing Arts Center Cinema. A reception will follow in the List Gallery, 5:30–7:00 PM. All events are free and open to the public. Gallery hours are Tuesdays–Sundays, Noon–5:00 PM.

Marcuse and Bermudez create imaginative, poetic worlds informed by personal and multicultural mythologies. Both artists offer varied insights into the experience of cultural dislocation, immigration, environmental duress, colonization, and socio-political tensions. Through hybridizing pictorial traditions, Marcuse's constructions and Bermudez's mixed-media paintings suspend and interrogate aesthetic paradigms, offering dream-like spaces that liberate the imagination.

### ***Michelle Marcuse: Holding Absence***

Michelle Marcuse's creative practice is an ongoing dialogue between her childhood memories, dreamt worlds, and environmental circumstances. *Holding Absence* continues this conversation through suspended and wall-mounted constructions and mixed-media reliefs. In these works, Marcuse transforms mass-produced and discarded materials to question our relationship to waste and subvert expectations of structural integrity.

Marcuse's formative years growing up in the South African Apartheid system inscribed in her a sensitivity to the instability of structures and the potential for regeneration. Her List Gallery exhibition reflects this heightened awareness. Marcuse stacks, mends, and warps found cardboard into shifting structures that appear at once on the brink of collapse and expansion, destruction and emergence. Her works suggest the dual possibilities of decay and regrowth, fragility and endurance. Marcuse uses non-traditional elements to create metaphors for the architecture of our built environments and societal systems. These pieces generate a new language of experimentation, while also leaving space for imaginative lingering.

Michelle Marcuse was born in New York City in 1957, and lived in South Africa from the age of 6 weeks until she was 18 years old. She studied at the Shenkar College of Fashion and Textile Technology, Tel Aviv, Israel and the Michaelis School of Art, Cape Town, South Africa, before receiving a BFA from Tyler School of Art in 1986. She has lived and worked in Philadelphia for more than thirty years and is co-founder and co-director of HouseGallery1816. Her work has been featured in solo and group exhibitions at Fleisher Art Memorial, Philadelphia, PA; Haitian Cultural Arts Alliance, Miami, FL; Woodmere Art Museum, Philadelphia, PA; InLiquid, Philadelphia, PA; and the Gormley Gallery at the College of Notre Dame, Maryland. She was included in two editions of *New American Paintings* publications. Her awards include a full fellowship residency at the Vermont Studio Center (2012), and the Woodmere Endowment Fund Memorial Prize (2008). Marcuse's sculptures, prints, and drawings are in the collections of notable institutions including the Philadelphia Museum of Art; the State Museum of Pennsylvania; the College of Notre Dame of Maryland; and the Bangkok Collection, US Embassy, Bangkok, Thailand. She has taught at numerous institutions including Moore College of Art, the Pennsylvania Academy of the Fine Arts, and Illinois State University.

## ***Henry Bermudez: Tattooed Nature***

Henry Bermudez was born in Venezuela in 1951, and lived in Mexico City and Rome before immigrating to the United States in 2003. His creative practice brings together a trans-national lexicon of imagery, mark making and materials. His List Gallery exhibition, *Tattooed Nature*, features Bermudez's most recent cut-paper paintings including an installation comprised of three works spanning a 40-foot wall. These works sensitively entwine botanical, mythological, and anthropomorphic forms. Bermudez's large-scale ecosystems defy singular modes of expression and offer new ways of seeing and dreaming.

Bermudez's process involves strategically cutting, organizing, and painting invented, botanic silhouettes. Sometimes, these patterned worlds are inhabited by figures that do not belong to a specific visual tradition. Instead, these figures and their settings draw from multicultural myths, iconographic traditions, and contemporary art lineages. These composite figures emerge as triumphant guardians of their ecosystems, poised with openness and fortitude, but also a sense of protection. To participate in Bermudez's carefully designed worlds necessitates a restored respect for nature, an unlearning of accepted modes of representation, and a renewal of the productive possibilities inherent in imagination. Informed by hybrid histories, geographies, and visual cultures, Henry Bermudez's paintings offer new territories for his own personal mythologies and open-ended contemplation.

Henry Bermudez studied in the National School of Art "Julio Arraga", Maracaibo, Venezuela; the National School of Art "La Esmeralda," Mexico City, Mexico; the Art Students League of New York; and in Rome, Italy. His work is internationally collected by institutions such as the Modern Art Museum of Mexico, CDMX; the Neuberger Museum of Art, Purchase, NY; the Venezuelan National Art Gallery, Caracas; the Museum of Contemporary Art Sofia Imber, Caracas; Haig Garden Collection, NY; and the Museum of Contemporary Art and Design, San José, Costa Rica. Bermudez's many notable accomplishments include over thirty-one international solo exhibitions; representing Venezuela in the 1986 Venice Biennale; receiving a Peter Benoliel Fellowship from CFEVA in Philadelphia, PA; completing several murals commissioned by the City of Philadelphia's Mural Arts Project; and creating an installation at the Philadelphia International Airport. He is included in multiple publications surveying Venezuelan art and history. Bermudez is currently teaching at The Career and Academic Development Institute (CADI) and Fleisher Art Memorial, Philadelphia. He is the co-founder and co-director of HouseGallery 1816, which was established in 2010.