

THE ACM SCHOOL OF ART MFA EXHIBITION 2024



The American College of the Mediterranean (ACM)
The ACM School of Art
are pleased to invite you to the

MFA EXHIBITION

Vernissage—Thursday, 2 May 2024, 18h00-20h00

Galerie de la Prévôté
Place des Martyrs de la Résistance (L'Archevêché)
30, Rue Gaston de Saporta
13100, Aix-en-Provence

Exhibition Open—3-8 May, 10h00-19h00



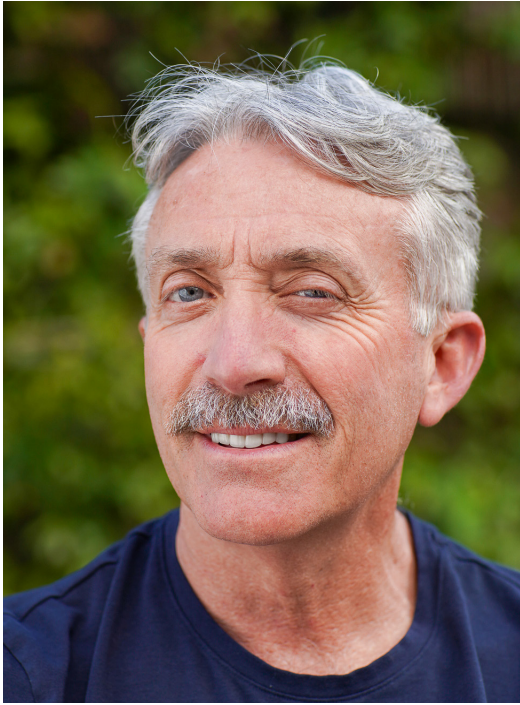


Yumna Masarwa, PhD.
Dean, The ACM School of Art

It is with great pleasure that I invite you to the Galerie de la Prévôté in the heart of Aix-en-Provence to explore the artwork of our 2024 MFA graduates and celebrate their accomplishments. The MFA Exhibition this year features two artists, Aidan Barton and Jenessa Rosenberger, who are connected by their studies at the ACM School of Art, situated in the hometown of Paul Cézanne. These artists have completed a two-year MFA program in painting, which combined studio work and painting *en plein air*, aesthetic seminars, museum studies, courses in art history, arts administration and French, artists' talks, gallery visits, field studies, teaching assistant opportunities and multi-day working trips to paint in Annecy, Venice and Marrakesh. Additionally, each artist has independently built their individual artistic path, and has realized their own vision and artistic style, or as we say it in French their own '*touche*,' as this selection of paintings makes clear.

I am also delighted to invite you to explore the artwork of the ACM Art Faculty, exhibiting for the first time alongside their students. These six artists, connected by their teaching at the ACM School of Art, work in different media; drawing, painting, sculpture, ceramics, photography and digital art. These artists are professors O'Neill Cushman, Matthew Gernt, Ayman Khoury, Pamela Morton, William Ruller and Mark Warwick.

On behalf of President Carl Jubran and the whole community of ACM-IAU, I congratulate the MFA Class of 2024 as well as the ACM Art Faculty. It is our collective honor to present you with a selection of works produced by a diverse and talented group of artists, the students and their professors.



Mark Warwick
Visiting Professor of Fine Arts
and Exhibition Curator

Why is art important in your life? Join eight artists and experience nature, the human form, the built environment, public spaces, and private moments, through their eyes. What motivates and fascinates these artists? Is it connection, color, energy, stillness, light, movement, emotion, the mundane or esoteric? Imagine them as they are creating their art. Are they *en plein air*, in a studio surrounded by their work, in a virtual space? And how do they produce their art – on canvas, with found materials, on a computer, in a metal shop, on a potter's wheel? Each artist represented in this exhibition is connected by the American College of the Mediterranean (ACM), yet unique in their artistic voice.

What a privilege it was for me to work with our talented MFA students, Aidan Barton and Jenessa Rosenberger, as they prepared their Thesis Exhibition. They have taken full advantage of their time at ACM, and produced compelling work for you to see. It was also an honor to have curated this exhibition, and a pleasure to show alongside these students and my ACM colleagues.



AIDAN
BARTON

In my work, I study and contemplate light: the psychological/spiritual “inner” light, the “outer” physical light, and the relationship between the two as an inseparable whole. This is reflected in the conflict between the paint and the image.

I am searching for the cusp of perception, where the paint does not deny the reality of the image, and the image does not deny the reality of the paint. The paint is free to be abstract swaths of color, yet those colors and

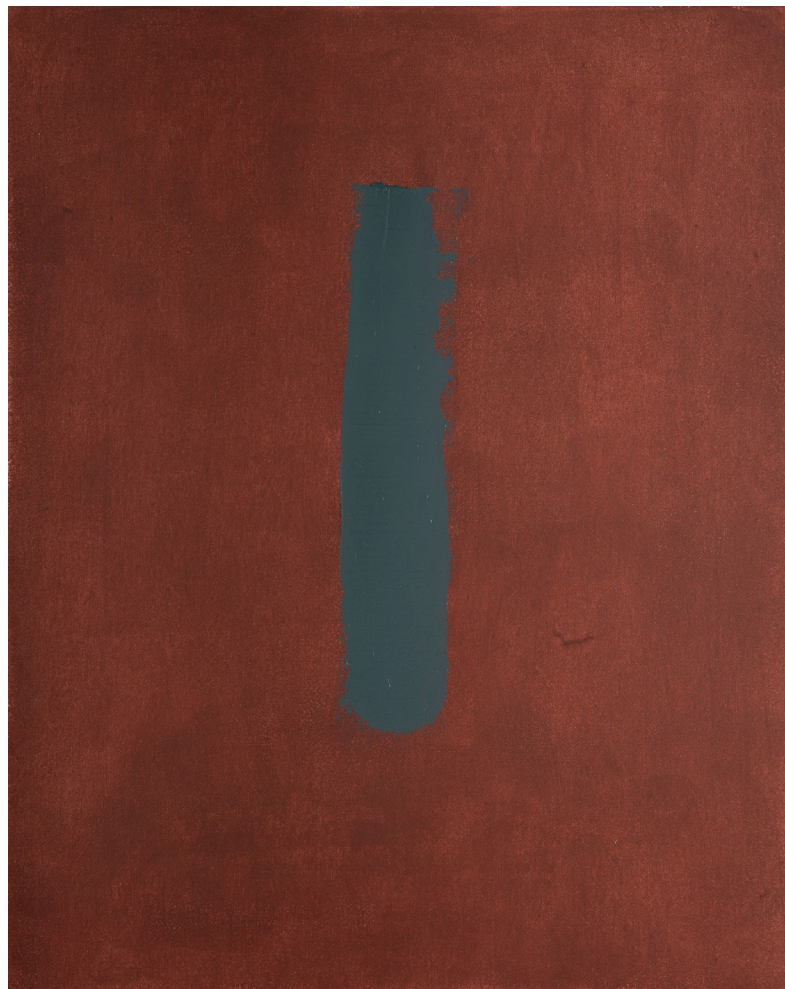
textures are free to come together and make forms. Likewise, the image does not deny that it is composed of abstract brush strokes, lines and textures.

For me, this pursuit of the boundary between paint and image is an echo of the question of “how does one love?” It is the possibility of a union between opposing forces that destroy one another but are made more powerful, even magical, through their sacrifice for the sake of the other.



Phoenix, Oil on canvas, 70 x 90cm, 2024

Origin
Oil on canvas
50 x 40cm
2024





Decay
Oil on two canvases
155 x 65cm
2024



Transition
Oil on two canvases
140 x 70cm
2024



Terminus
Oil on two canvases
165 x 100cm
2024



JENESSA
ROSENBERGER

In my work I explore the theme of flora within condensed and abstracted landscapes. I am interested in the energy that is present in the natural world which we are affected by and yet cannot see. How do we harmonize with it? My paintings represent a meditation of stepping into this energetic space. The large scale, multi-canvas, oil-on-paper works offer an array of vibrant colors and organic lines that provide a sense of ubiquitous energy. From a distance, the paintings describe a

scene of heavily intertwined vegetation with a suggestion of sky just beyond. Approaching the work one is enveloped into a colorful kaleidoscope. Within these dense and intertwined scenes, portals or figures may be recognized, suggesting the question of our human form within the natural realm. At a closer look, one can recognize the unique layering

of each detailed stroke: curling spiral lines, slashes, and splattered patterns create a perspective that mimics nature's complexity that we do not see until we pause and look closer in.



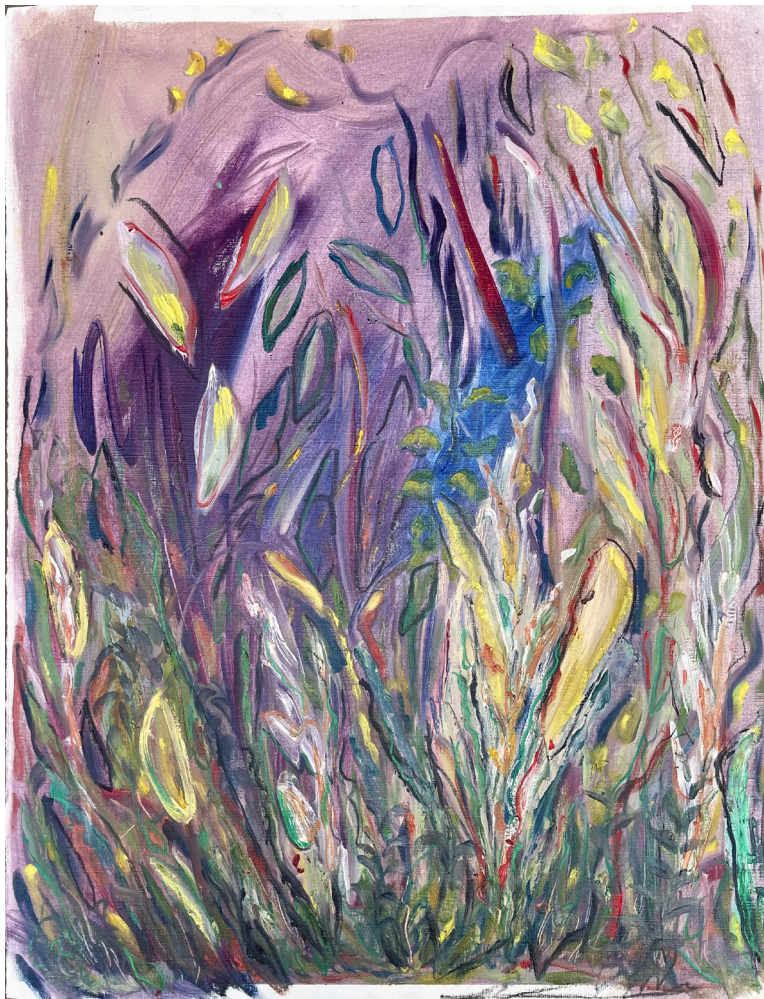
Untitled, Oil on paper
65 x 50cm, 2024



Untitled
Oil on paper
76 x 132cm
2024



Untitled, Oil on paper, 65 x 98.5cm, 2024



Untitled
Oil on paper
50 x 65cm
2024



Untitled
Oil on paper
65 x 195cm
2024

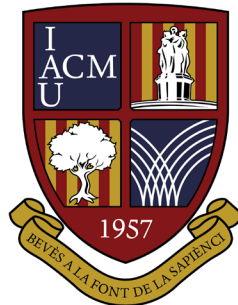
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ART FACULTY EXHIBITION

Vernissage—Thursday, 2 May 2024—18h00-20h00

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Place des Martyrs de la Résistance (L'Archevêché)
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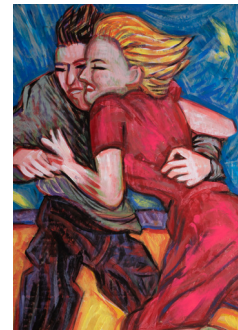
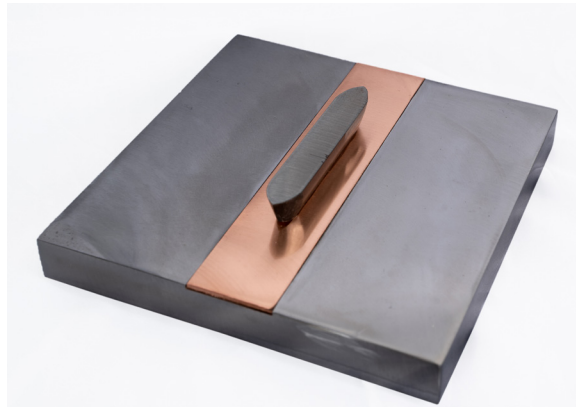
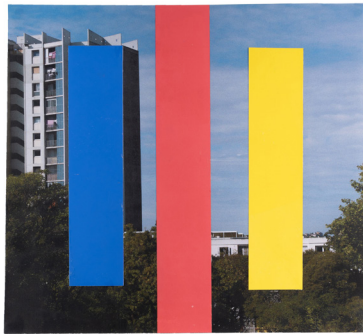
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THE ACM SCHOOL OF ART



Art Faculty Exhibition 2024





O'NEILL CUSHMAN

Professor of Studio Art

My paintings are executed directly from nature in one single session, and each of them often forms part of a larger series. I seek to eliminate the obsolete distinction between sketch-painting and finished product. The sketch, the exploration, and the final piece are one and the same. My method results in fresh, spontaneous paintings, each one a new expression of my vision of the motif.

I emphasize the distinction between looking at the visible world and looking into it. Looking into nature, the exterior landscape and my interior landscape become aligned. I paint the experience of seeing, within the visible, an aspect that is new, yet unseen. This phenomenological expressionism articulates, in the form of the work, a fundamental sense of my particular vision.



Untitled Landscape, Oil on canvas, 73 x 60cm, 2023



Untitled Landscape, Oil on canvas, 50 x 61cm, 2024



Untitled Landscape, Oil on canvas, 73 x 60cm, 2023



As an artist, I am inspired by moving and still images, how they carry meaning and how they relate to various forms of narration.

Working across medias, my multidisciplinary practice addresses landscape as containers of history, where social, ecological, and political issues are at play.

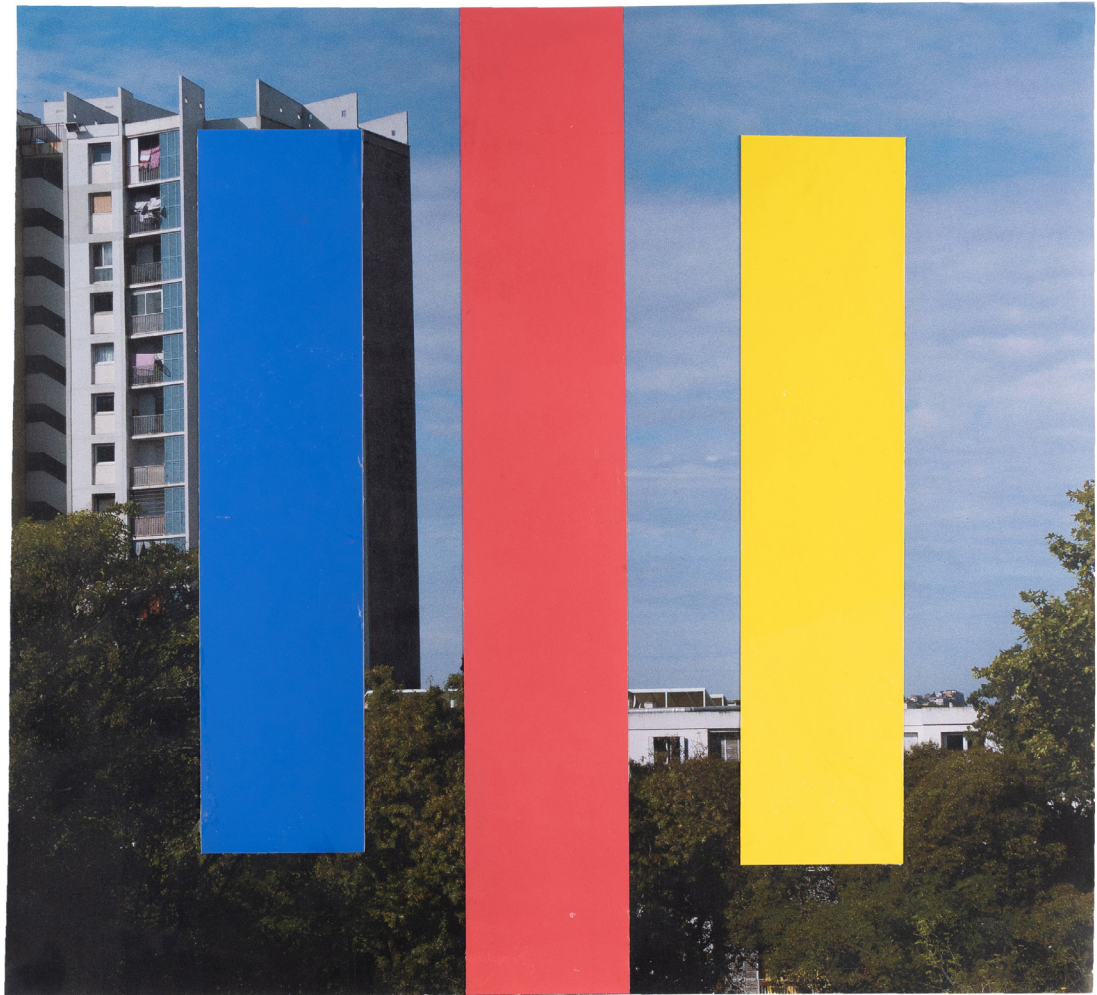
MATTHEW GERNT

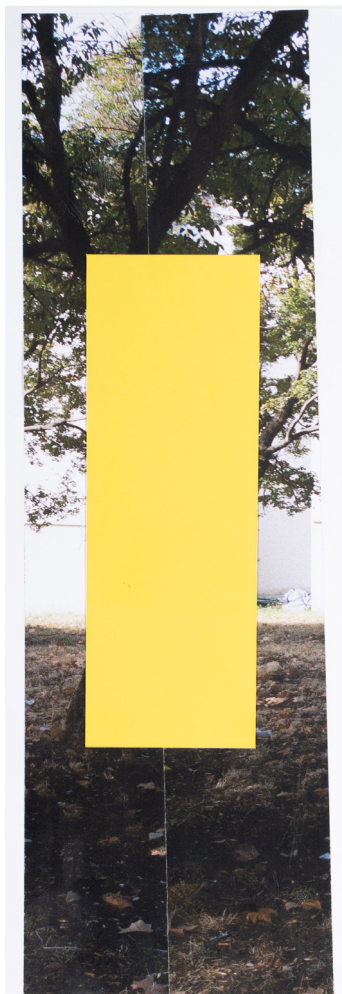
Professor of Studio Art

*Signs Outlast the Things
they Signify: Variant #2*
Collage: Masking tape
paper on inkjet print
45 x 54.5cm, 2021

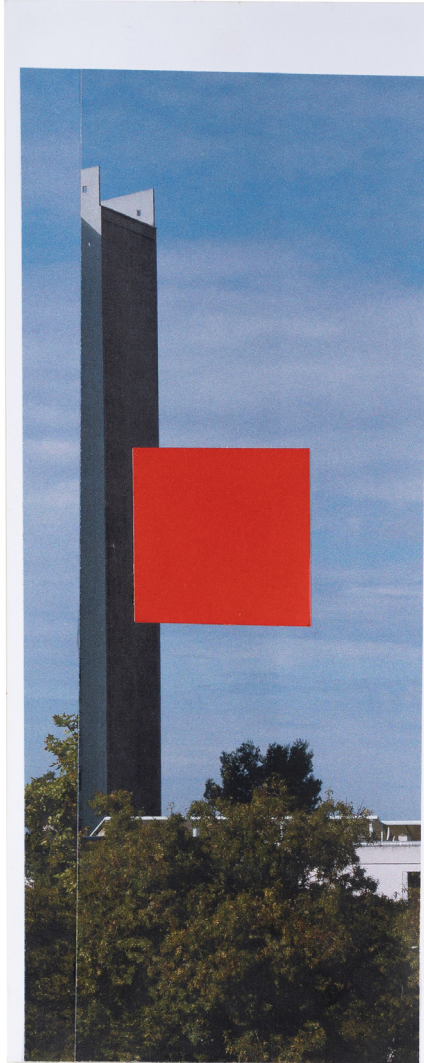


*Signs Outlast the Things
they Signify: Variant #6*
Collage: Acrylic paint on
paper and inkjet print
52 x 41cm, 2021





*Signs Outlast the Things
they Signify: Variant #8*
Collage: Acrylic paint
inkjet print on paper
12 x 30cm, 2021



*Signs Outlast the Things
they Signify: Variant #9*
Collage: Acrylic paint
inkjet print on paper
12 x 30cm, 2021



AYMAN KHOURY

Professor of Studio Art

I am inclined to explore non-traditional media and alternative photographic processes in my work. Many of these alternative processes have roots that trace back over a century, as they were employed by early pictorialists.

“Divine Illumination” is a series of photos that translate a personal journey lived within the world of spiritual Sufism. This series captures moments of trance, where one loses contact with immediate reality and becomes absorbed in an intense spiritual experience triggered by dance and music.



Drunkenness
Van Dyke process
POP (print over
paper), Aquarelle
Watercolor Paper
40 x 50cm, 2007



From darkness to light, Cyanotype process, POP, Aquarelle Watercolor Paper, 40 x 50cm, 2006



Enlightenment, Cyanotype process, POP, Aquarelle Watercolor Paper, 40 x 50cm, 2001



My work is figurative. I'm interested in faces, bodies, expressions. Working from newspapers, postcards, and art books, I magnify heads and scatter figures in imaginary landscapes. Instead of canvas, I use simple supports like salvaged cardboard and seek a direct impact and immediacy through strong lines, concentrated, twisted forms and intense colors.

PAMELA MORTON

Professor of Art History



Americans in Europe no. 4, Collage, 59.4 x 84.1cm, 2019



Dancers no. 13
Mixed media on cardboard, 40 x 60cm, 2021



Large Head no 6
Mixed media on cardboard, 40 x 60cm, 2020



Red Trees no. 15
Mixed media on paper, 50 x 65cm, 2023



Vapors no. 15
Mixed media on paper, 50 x 65cm, 2023



The abandoned mills and tanneries of my youth and the dilapidated areas of metropolitan and rural sites, with their rust grey tones inform the visual and aesthetic language present in my work. These residual sites serve as the foundation for the work, which allows for a reinterpretation of the space into abstracted images.

WILLIAM RULLER

Professor of Studio Art

In the Late Day
Oil on Canvas
120 x 100cm
2024



After the Fall
Oil on Canvas
120 x 100cm
2024





To Those Before
Oil on Canvas
120 x 100cm
2024



I am fascinated by the built environment. The connection between humans and the spaces where they live, work and play, is one of reliance. One without the other evokes loneliness. But when people inhabit structures and spaces, they give them meaning.

MARK WARWICK

Visiting Professor of Fine Arts



Conversation (detail)
 Graphite
 76 x 57cm
 2024



City Life
 Rusted steel
 and stainless steel
 23 x 10 x 15cm, 2021



Market, Graphite, 50 x 65cm, 2022



Voyage
Stainless steel
Copper, and Steel
3 x 10 x 10cm, 2022



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of the MEDITERRANEAN

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