



## **MARK MY WORDS**

*November 5 – December 7, 2024*

*Box Spring Gallery, Philadelphia, PA 19122*

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### **About MARK MY WORDS**

*Opening Reception: Thursday, November 14, 6–9pm*

*Crane Arts, 1400 N. American St, #100C, Philadelphia, PA 19122*

*Open Hours: Thursday–Saturday, 1–6pm, or by appointment by emailing [contact@boxspringgallery.com](mailto:contact@boxspringgallery.com)*

The phrase “mark my words” is a very commanding and directed message, loaded with determination. It can be received as an action, a threat, a promise, but it actually says more about the speaker than anything else. It’s the speaker’s “(my) words” that are marked with emphasis, or “set in stone” so to speak, as words were set in ancient times. The words to be marked are personal and denote ownership, as a signature, a signing-off, a declaration, an undisputed truth, or as “you have my promise.” Period.

In this exhibition, *MARK MY WORDS* doesn’t only describe a strong statement, but it indicates the mark left from words regarding a specific time, premonition, or personal feeling. The two artists in this show feel the need to say something, and share their points of view. Making a statement in visual form has more permanence than spoken language, and it can be reproduced and reach a larger audience. These artists are compelled to have their voices heard (and seen), whether on social issues, our current politics, or simply how interesting and dimensional a single word can be.

Like many artists during the COVID-19 pandemic, Dolores Poacelli had a lot of time to contemplate the political climate, and experiment with her artwork. She expressed her strong feelings as daily relatable statements in textual compositions, which extended to creatively playing with letter shapes. Viewers get to know Poacelli’s concerns up close, in what has grown into a collection of visual megaphones and ultimately a book, *The Pandemic Diaries*. And getting more familiar with posting these compositions on Instagram, she can shout even further.

Artist E. Sherman Hayman uses her signature sgraffito techniques in not only word marks, but in cleverly communicating their definitions. And in *HOW. MANY. MORE.* select names of cities and locations surround “[Your Town Here]” as a foreboding “fill in the blank.” The statement behind the work is easily understood by anyone who recognizes the growing number of mass shootings in America. Likewise, we understand more about Hayman’s concern just from the title of the work. Symbolic arrangement and word associations, provide the viewer with all they need to know. The message is a loud and clear call to action.

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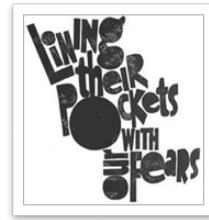
Dolores Poacelli  
*The Pandemic Diaries*  
Cut paper collage  
14" x 11"  
\$200 each



*Knees on Necks*



*Power Grabbing*



*Lining Pockets*



*Nowhere to Go*



*Shithole Country*



*Amazon*



*Existential Crisis*



*Connoli*



*Animal Farm*



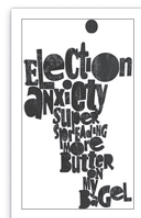
*Cheetos*



*Beaten Red & Blue*



*Karma*



*Election Anxiety*



*Shit Hits the Fan*



*Hate Vaccine*



*Dividing*

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Dolores Poacelli  
*The Pandemic Diaries*  
 Cut paper collage  
 14" x 11"  
 \$200 each



*Elephant in Room*



*Greed*



*Social Distancing*



*Voting on Ballot*



*Fans the Flames*



*Want to Get High*



*Wild Card*



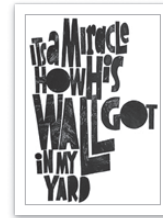
*Limbo*



*Boredom*



*Pursuit of Happiness*



*Wall in Yard*



*Second Wave*



*Lock Him Up*



*Close Encounters*



*Scape Goat*

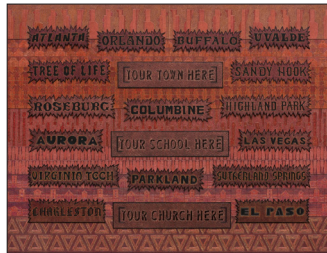


*Sheep*

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E. Sherman Hayman  
*HOW.MANY.MORE.*  
 Sgraffito & mixed media on museum board on canvas  
 36"x 48" / \$4800.



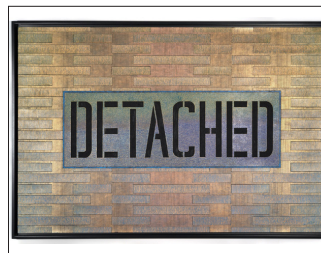
E. Sherman Hayman  
*SO I WAS, LIKE...Blind*  
 Sgraffito & mixed media on museum board on canvas  
 30"x 40" / \$3200.



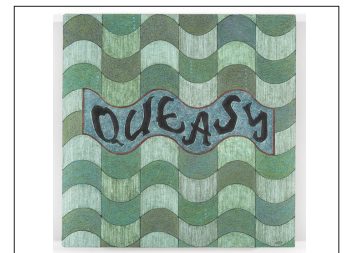
E. Sherman Hayman  
*SO I WAS, LIKE...Edgy*  
 Sgraffito & mixed media on museum board on canvas  
 30"x 40" / \$3200.



E. Sherman Hayman  
*SO I WAS, LIKE...Haunted*  
 Sgraffito & mixed media on museum board on canvas  
 24"x 36" / \$1600.



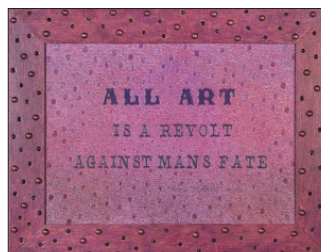
E. Sherman Hayman  
*SO I WAS, LIKE...Detached*  
 Sgraffito & mixed media on museum board on canvas  
 24"x 36" / \$1600.



E. Sherman Hayman  
*SO I WAS, LIKE...Queasy*  
 Sgraffito & mixed media on museum board on canvas  
 12"x 12"x 2 1/4" / \$675.



E. Sherman Hayman  
*DESIDERATUM—Artful:  
 "Art is..."*  
 Sgraffito & mixed media on museum board on canvas  
 14"x 18"x 2 1/2" / \$875.



E. Sherman Hayman  
*DESIDERATUM—Artful:  
 "All art..."*  
 Sgraffito & mixed media on museum board on canvas  
 14"x 18"x 2 1/2" / \$875.



E. Sherman Hayman  
*SO I WAS, LIKE...Stoned*  
 Sgraffito & mixed media on museum board on canvas  
 12"x 12"x 2 1/4" / \$675.



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Celebrating where art and design meet, Box Spring Gallery provides carefully curated exhibitions with opportunities to purchase contemporary art and design by a variety of creatives.

Box Spring Gallery provides support in all aspects of a creative career, aiming to be an outlet for new audience visibility, educational exchange and cross-disciplinary discourse. Our main goals are to provide creatives with opportunities, guidance, and to educate the consumer public.

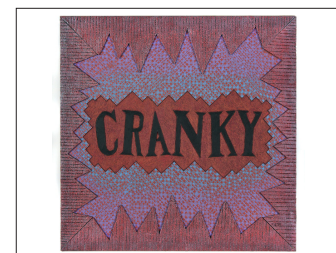
We strive to show a wide range of creative discipline, innovation and purpose, and look to collaborate with like-minded partners.

[boxspringgallery.com](http://boxspringgallery.com) / [@boxspringgallery](https://www.instagram.com/boxspringgallery)

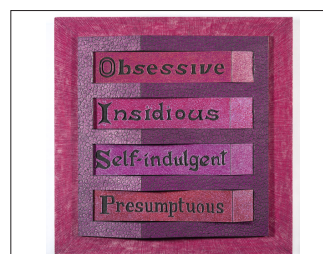
/ [contact@boxspringgallery.com](mailto:contact@boxspringgallery.com)



E. Sherman Hayman  
*SO I WAS, LIKE...Remote*  
Sgraffito & mixed media on museum board on canvas  
12"x 12"x 2 1/4" / \$675.



E. Sherman Hayman  
*SO I WAS, LIKE...Cranky*  
Sgraffito & mixed media on museum board on canvas  
12"x 12"x 2 1/4" / \$675.



E. Sherman Hayman  
*DESIDERATUM–Articulation: OBSESSIVE*  
Sgraffito & mixed media on museum board/wood panel  
12"x 12"x 2 3/4" / \$675.



E. Sherman Hayman  
*DESIDERATUM–Articulation: INVIGORATING*  
Sgraffito & mixed media on museum board/wood panel  
12"x 12"x 2 1/2" / \$675.



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**DOLORES POACELLI** *poacellifineart.com / @poacelli*

### **Artist Statement**

*The Pandemic Diaries* is a series of collages that brings together my fifty plus years of working as an artist and graphic designer, my abundance of opinions, and love of satire. At one point I decided to date them and began to see that I was documenting my personal feelings about a global event, and knew I had to call them a diary. I designed each saying on my computer and cut out each letter from scrap paper which I painted black (the only paint I had at home) and glued them to 14" x 11" Bristol paper. Each piece has a visual attitude and tactile quality like so much of my abstract art.

I have had a studio in the Italian Market in Philadelphia, PA for over thirty years. In May 2020 my friend and studio mate passed away from a COVID-related illness. Reluctant to go back in to do my art, I worked for three months from home on this obsessive practice. Just when I thought I wouldn't do anymore, the news got worse and I couldn't resist.

This selection is part of the group of 102 word collages. A number of these pieces are included in collections documenting the pandemic: New York Historical Society; Historical Society of Pennsylvania; the University Archives & Special Collections at Rowan University, NJ; Autry Museum of the American West's Collecting Community History Initiative, CA; and Slought Gallery at University of Pennsylvania.

### **Biography**

Dolores Poacelli has worked in an art studio in the heart of the Italian Market in Philadelphia for more than thirty years. Among many awards, in both 2024 and 2011 she was the recipient of the New Jersey State Council on the Arts Fellowship for Painting, and in 2000 awarded the Samuel Fleisher Challenge Exhibit in Philadelphia.

Poacelli's work has been exhibited widely and is part of many public and private collections such as SAP Software, Germany; Bank of America, DE; Cooper Anderson Hospital, Camden, NJ; New York Presbyterian Children's Hospital, NYC; Park Towne Place, Philadelphia; Liberty Properties, Malvern, PA; Murano Condominiums, Philadelphia; Psychology Department of Princeton University, NJ; and the State of New Jersey.

Poacelli studied at the University of the Arts in Philadelphia, Pennsylvania Academy of the Fine Arts, and Fleisher Art Memorial, and has worked for many years as a graphic designer. She has been teaching art for fourteen years at Perkins Center for the Arts.



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**E. SHERMAN HAYMAN** [shermanhayman.com](http://shermanhayman.com) / [@mur.sherman.hayman](https://twitter.com/mur.sherman.hayman)

### Artist Statement

For the past 30 years my studio practice has focused mainly on social issues important to me — gun violence, politics, death customs — but has also covered certain subjects, based on a variety of academic research, that might be described under the category “Cabinet of Curiosities.”

Most all of my series have embraced TEXT as IMAGE. As a lapsed English major, I not only incorporate text and illuminate words, but also commemorate odd adages and quotations.

My work is known for its unique and quirky approach, with an encyclopedic mindset, and is always about MESSAGING. Working with a bright, textured palette, combined with sometimes controversial subject matter, there is a purposeful seductive/repellent aspect at play.

My sgraffito technique, involving multi-layers of media scratched through with various tools, invites close-up inspection.

### Biography

E. (Mur) Sherman Hayman is a Philadelphia-based mixed media artist who specializes in the technique of sgraffito: multi-layering of wax/oil crayons and iridescent oil pastels, then using various tools to scratch through, thus creating texture, pattern, and some pretty innovative colors. She uses black museum board as a base, and often incorporates manipulated balsa wood for added dimension.

Hayman was born in Newport News, VA, attended Hollins College (now Hollins University), and studied art in Paris, where she lived for two years. She then moved to Philadelphia to attend The Pennsylvania Academy of Fine Arts.

Major exhibitions over the past years include those at Cerulean Arts, Philadelphia; Goggleworks, Reading, PA; Lake Eustis Museum of Art, FL; Rosenfeld Gallery, Philadelphia; James Oliver Gallery, Philadelphia; Franz Bader Gallery, Washington DC; and Arlington Arts Center, VA. Selected group shows and invitationals include *Nursery Rhymes for Questionable Times* at InLiquid, Philadelphia; *Deconstructing Bowie* and *Philadelphia Freedom*, The National Liberty Museum, Philadelphia; *One Nation*, The Heller Museum, NYC; Art in City Hall, Philadelphia, Sande Webster Gallery, Philadelphia; and The Philadelphia Foundation (with the Philadelphia Art Alliance).



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**BOX SPRING GALLERY** is the collaborative effort of Gaby Heit and Robert A. Stewart, Esq.

**GABY HEIT** [gabyheit.com](http://gabyheit.com) / [@gabyheit](https://twitter.com/gabyheit) / [gaby@gabyheit.com](mailto:gaby@gabyheit.com)

Gaby Heit is an art/photo director, graphic designer and creative consultant with a master's degree from Pratt Institute. A four-time gallery director and independent curator, Gaby has represented artists from Philadelphia and New York, and has produced numerous exhibitions that celebrate connections between fine art, science, and design. Some include shows for Le Méridien Hotel, Main Line Health, AIGA, Philly Tech Week, DesignPhiladelphia, the University City Science Center, and more.

With many years of experience in print publishing, she has led the creative direction, rebranding and design for national magazines covering fashion, travel, women's services, business, and fine art. Gaby regularly consults with all kinds of creatives on presentation, organization and self-promotion, and her latest project is opening Box Spring Gallery in Philadelphia in June 2024.

## **ROBERT A. STEWART, Esq.**

Robert is a long-time resident of Philadelphia and the husband of artist, Michele M. Tremblay, who passed away in 2022. As a college student he had the good fortune to attend art education classes at the Barnes Foundation in Merion taught by Violette De Mazia and Barton Church. Robert's first art purchase, made in 1973, was an oil painting by Edwin Brent and later he and his wife Michele acquired works by Roger Anliker, Charles Schmidt, Marie Bender, George Sorrels, Carol Oldenburg, Dan Wittels and Roberta Daar. His late wife's work can be viewed online at [artofmichele.com](http://artofmichele.com), as well as a large mural opposite the entrance to Jefferson Hospital on 9th Street in Philadelphia, which Michele created with New York artist Polly Apfelbaum.