

CHROME

April 10 – May 3, 2025

Box Spring Gallery, Philadelphia, PA 19122

About CHROME

Opening Reception: Thursday, April 10, 6–9pm

Exhibition Duration: April 10 – May 3, 2025

Crane Arts, 1400 N. American St, Philadelphia, PA 19122

Open Hours: Thurs–Sats 1–6pm, or by appointment by emailing contact@boxspringgallery.com.

Box Spring Gallery conducted its very first Call for Art, which brought many exciting new artists to the gallery's attention. Box Spring's first juried exhibition is **CHROME**, a vibrant show featuring "man's (other) best friend"—the car! Here, twenty artists from the Greater Philadelphia area present works in various media, demonstrating our theme: ***the visual elements and design of the automobile as encountered on the street, in motion, or as imagined***. Artists collectively share nostalgia for childhood rides and road trips, past relationships, exploration, the worn and reliable machine, and true Americana. Reminding us of our industrial past, a love of vintage design is evident. These cars and the featured car parts are revered for their sculptural beauty and alluring artistry, providing reflections of all kinds. And cars also evoke excitement for speed, shine, spectacle, and future innovation.

Participating artists include Jeff Feeny, Melissa Halbrook, Richard Harrington, E. Sherman Hayman, David A. Karasow, Sue Liedke, James Matusheski, Joann Neufeld, James Oliver, Christine Petty, Taylor Pilote, Mick Ricereto, David Rodstein, Rebecca Scheuer, Maria Schneider, Julia Schwartz, Emily Selvin, Sofia Sierra, Ed Snyder, and Braden Young.

JEFF FEENY jeffreyfeeny.com [@feenyfineart](https://www.instagram.com/feenyfineart)

I took the **CHROME** theme literally and created a bright and sparkling composition. The circular and square forms are balanced by the sweeping brush work and automobile sketch.

MELISSA HALBROOK mhalbrook.onfabrik.com [@artworksbymelissa](https://www.instagram.com/artworksbymelissa)

This interior of this car demonstrates an emotional character, the lived-in aspect of cars, where they become less of a means for transportation and more of an expression of the individual. This painting reflects the internal experience of being in a car, more so than simply using it.



Above: Love Bug by Rebecca Scheuer



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RICHARD HARRINGTON *@raharrington_art*

I like to paint images vehicles that reflect light well. This 1961 Chrysler was parked on the street in Hatboro, PA near sunset. The roundness of this 1951 Chevy reflected warm and cool light wonderfully as it rolled by on a late summer evening.

E. SHERMAN HAYMAN *shermanhayman.com @mur.sherman.hayman*

This small series (3 pieces) partially plays on the old concept that people look like their dogs — AND people often 'look like' their cars as well. Each piece is a close-up of a vehicle, from the back, showing silhouettes of driver and dog who resemble one another, and whose personalities also relate to the car itself.

DAVID A. KARASOW *arthq71.com @dakarasowfineart*

These artworks are part of a car collage series I've invested in since 2021. The constructions reveal an imaginative hodge-podge of random puzzle pieces collecting together in search of form and purpose. Car books, calendars, and magazine car images are cut into pieces along the car's own lines. The all pieces are compared together until connections make sense to glue. It is a "face in the clouds" of imagination-based assemblage. Similar car colors are kept together and duplicate exact images are recommended. At the end it is a pleasure to add on the smallest details consisting of silver, black, and shiny bits. The great value of making these exists in the unpredictable result. That way, it is a surprise for the artist as well as the viewer.

SUE LIEDKE *@s.philly.time.capsules*

My work focuses on the changing and unchanging nature of South Philadelphia. While usually I turn my lens to time capsule interiors and ephemera, for this project I'm sharing some exteriors. These pictures memorialize insignificant moments during walks in the neighborhood, featuring houses and vehicles that have stood the test of time. *10th St.*, for me is a perfect combination of someones dream car and its resting place, in front of a perfectly South Philly rowhome.

JAMES MATUSHESKI *jmatusheski.com @jmatusheski_art*

I was interested in the idea of the variety of cars in a persons life time and which ones made an impact. This was my dads favorite car he ever owned.



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JOANN NEUFELD *joanneufeld.com*

Car design has always inspired me, especially classic cars.

JAMES OLIVER *jamesoliverartist.com @jamesoliverartist*

There are seemingly distractions in different parts of the vehicles that I paint. People see and interpret the vehicle as they enjoy the overall look of them. Line work and color that is seen in my works are identified in my overall style of painting.

CHRISTINE PETTY *christinepetty.com @christinepettyart*

The concept of *CHROME* immediately engaged me. Chrome is bright, shiny, and reflective and until 1974 was used in automobile bumpers, grills and other car parts. The process is less common today and the number of shops that do chrome plating has dwindled over the years, as one owner told me, from over 50 to just three, reflecting changes in environmental policies. The appeal lingers and the replating of vintage car parts is their primary business. And certainly our love of cars is imbedded in our American society, even including their destruction through collision or abandonment.

TAYLOR PILOTE *taylorpilote.com @taylorpilote.artist*

My series *Flat Fix* investigates the cultural and visual impact of roadside tire shops. Taking aesthetic cues from the DIY signage typically built and painted by the owner or their employees, each piece embodies the references paying fantastical homage to the tire shop as social interaction hub of our autocentric society. *Flat Fix (good used)* employs a somewhat infinity ring where the text fades into a chrome hexagon background.

MICK RICERETO *@kittens_incorporated*

The 1970s was the era of oil embargos, emission controls and... sexy Italian sports cars! Torino legends Nuccio Bertone and Giorgio Giugiaro led the way with crisp and expressive designs for major manufacturers like VW and Fiat, helping bring affordable fun to a wide audience in this challenging decade. Bertone and Giugiaro also designed for Ferrari and Maserati among others, but the affordable X1/9 and Scirocco also deserve their place in the pantheon of greatness. I pose the cars on a dynamic background to highlight their sexy feel of motion and do not shy away from their humble origins, rendering their logos above to remind everyone that great design and sporty performance can be had by all.



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DAVID RODSTEIN *rodsteindesign.com*

The swan hood ornament of a 1930s Packard — designers put as much work into its form development as the rest of the car. The ornament reflects the undistorted mirror surfacing on the curved hood as an abstract reflection back. Sculptor Constantin Brancusi exhibits such in his abstract forms. Few modern cars have this clear non-distorted surfacing.

REBECCA SCHEUER *scheuerart.com @scheuerart*

Love Bug is a close up of the headlight and bumper of my old VW bug.

MARIA SCHNEIDER *mariarschneider.com @mariarschneider*

This piece captures the essence of automotive design by depicting the 2025 F1 Ferrari head-on, poised for ignition. Presented as a diptych, the back layer engraved on mirror plexiglass and hand-colored in Ferrari red, evokes the polished chrome of classic cars, grounding the work in tradition. The front layer, a laser line drawing on transparent plexiglass illuminated by LEDs, outlines the car's sleek form, creating an illusion of perpetual motion. This interplay between layers reflects how automobiles are both encountered on the street and imagined in motion. These layers mirror how we perceive automobiles, both as tangible objects encountered on the street and as symbols of imagined speed and power. The mirrored surface reflects the viewer, drawing them into the narrative. The piece not only pays homage to the visual elements and design of the automobile but also immerses the viewer in the emotional and sensory experience of encountering a high-performance machine at the sight, the sound, and the electric anticipation of speed.

JULIA SCHWARTZ *@skoolyardfart*

My taped up 2007 Honda Accord bumper, though damaged, still shines enough to reflect my palette and I on its radiating surface.

EMILY SELVIN *selvinglass.com @selvinglass*

The work I have selected to enter for this show playfully illustrates the *CHROME* theme. Using a technique historically considered “women’s work,” cars were historically considered a “male work.” I love antique cars, so embroidering them seems like an obvious choice as I am also an embroiderer. The surface I choose to embroider on is highly reflective safety fabric. It is a polyester woven fabric that has tiny glass beads fused to the fabric. Light passing in front of the fabric glows. This is perfect for the theme *CHROME*, as when the light is correct, the fabric will reflect just as the metal chrome of a car does.



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SOFIA SIERRA *sofiasierraartist.com @_sosierra_*

Country Boy's Dream Car explores themes and symbols of the stereotypical American country man. The driver and the passenger were pulled from my imagination and personal memories of men from my family and hometown of Belleville, IL. The image is both an ode to this familiar figure and also a hyperbolic critique of masculine American culture.

ED SNYDER *edsnyderphoto.com @mourningarts*

Who would not hit the brakes while driving up South Jersey's Black Horse Pike when presented with this scene of incomparable beauty? In 2023, a vintage 1963 Studebaker Avanti was parked in front of the vintage (defunct) Studebaker dealership in Pleasantville, New Jersey. I have always thought the Avanti to be one of the most striking automotive designs ever. I'd love for you to see its subtle chrome accents against the sensual lines of its gold fiberglass body, but monochrome better expresses its aggressive and sinewy contours. Juxtaposed against the 1927 Spanish Revival stucco building, the design of this automobile appears all the more exotic. Only 2500 Avantis were made between 1962 and 1963.

BRADEN YOUNG *bybradenyoung.myportfolio.com @bybradenyoung*

People can't seem to look away when it comes to a car crash. There is a voyeuristic urge. My piece gives the viewer a different perspective on how they look at something like a crash. The work can feel more intense the closer the viewer gets to it. The dimensional aspect of the piece draws the viewer in, further allowing them to feel like they are inches away from a car crash.

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Jeff Feeny
Chromium Blue
acrylic & mixed media
assemblage
24"x 24" / \$875



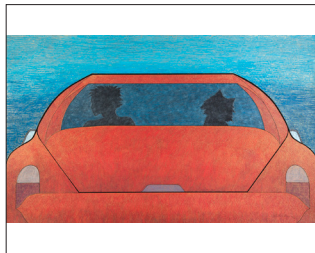
Melissa Halbrook
Steering Left
oil on canvas
12"x 16"
\$750



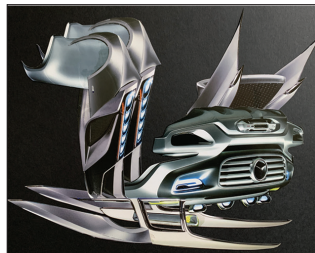
Richard Harrington
1961 Chrysler
watercolor & gouache
10.5"x 16"
\$1,500



Richard Harrington
1951 Chevrolet
watercolor
12"x 20"
\$1,800



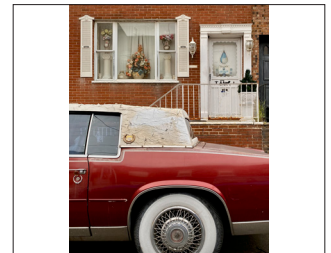
E. Sherman Hayman
Journeys #3
sgraffito & mixed media
on museum board
24"x 38" / \$750



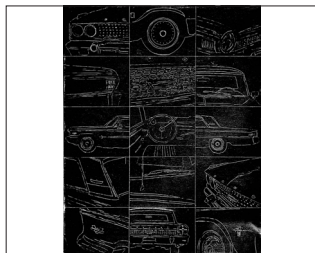
David A. Karasow
Sled
collage
11"x 14"
\$200



David A. Karasow
Construction
collage
20"x 28"
\$400



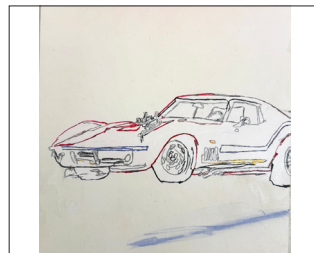
Sue Liedke
10th St.
photography
20"x 16"
\$120



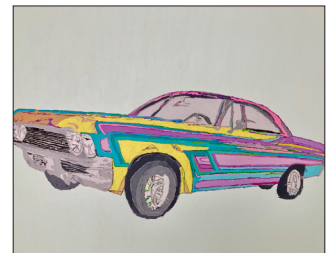
James Matusheski
Galaxie
giclée print
20"x 16"
\$200



Joann Neufeld
Cool Car
oil pastel
24"x 26"
\$400



James Oliver
On Track ('69 'Vette)
acrylic on wood panel
10"x 10"
\$675



James Oliver
Low Rider 2
acrylic on canvas
30"x 40"
\$4,300

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Christine Petty
Tijuana Carscape – Dos
mixed media assemblage
with screen printing
28"x 12" / \$325



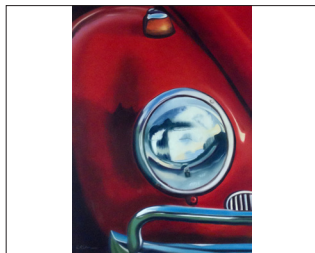
Taylor Pilote
Flat Fix (good used)
aqua resin
26"x 26"
\$3,500



Mick Ricereto
1977 Fiat X1/9 (Bertone)
gouache
11"x 15"
\$350



David Rodstein
Packard Form and Reflection
photography
11"x 14" / \$150



Rebecca Scheuer
Love Bug
oil on canvas
40"x 30"
\$1,500



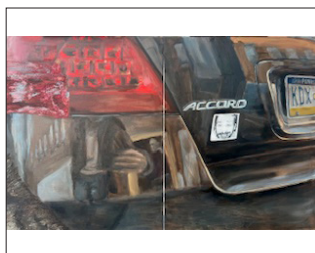
Maria Schneider
Ferrari 205 – Velocity in Reflection (diptych)
plexiglass, acrylic paint,
wood & LEDs
12"x 20" / \$900



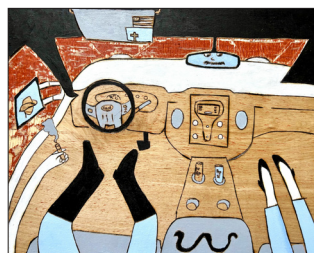
Emily Selvin
1955 Studebaker Speedster
embroidery
7"x 9" / \$650



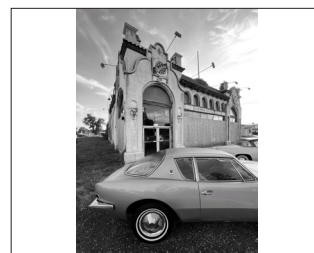
Emily Selvin
Citroen 2CV Charleston
embroidery
7"x 9"
\$650



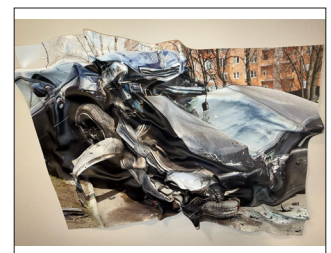
Julia Schwartz
A Whole School Bus (diptych)
oil paint with acrylic
modeling paste
30"x 48" / \$3,600



Sofia Sierra
Country Boy's Dream Car
acrylic on carved
plywood
8"x 10" / \$500



Ed Snyder
Studebaker
B&W photography
20"x 16"
\$350



Braden Young
Anatomy of a Car Crash
mixed media on hand-
sculpted polystyrene
22"x 31" / \$350



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

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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 aims 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.

GABY HEIT gabyheit.com / [@gabyheit](https://www.instagram.com/gabyheit) / 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, DesignPhiladelphia, Philly Tech Week, 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 was to open 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, 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.