



1997 NEW JERSEY ARTS ANNUAL
FINE ARTS
Choosing New Jersey

THE NEWARK MUSEUM



NEW JERSEY
STATE
COUNCIL
ON THE
ARTS

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Cover image:

(detail)

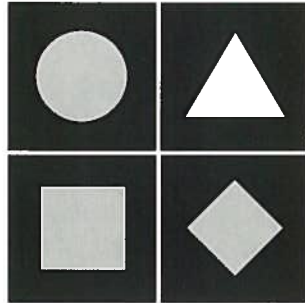
GEORGE TICE

Apple Blossoms, Ticetown Road, Old Bridge, New Jersey, May, 1994

Gelatin silver print

13" x 19 1/2"

Courtesy of the artist



*1997 NEW JERSEY
ARTS ANNUAL*

FINE ARTS

Choosing New Jersey

THE NEWARK MUSEUM

September 3 - November 2, 1997

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1997 NEW JERSEY ARTS ANNUAL, FINE ARTS CHOOSING NEW JERSEY

I am pleased to add my congratulations to the artists included in this magnificent *New Jersey Arts Annual: Fine Arts* exhibition. I commend The Newark Museum for mounting this exhibition, which showcases some of our state's fine artists, in conjunction with the opening of the New Jersey Performing Arts Center. As we celebrate the Performing Arts Center's opening, it is fitting that we also recognize and celebrate New Jersey visual artists with this important exhibition.

We are fortunate in our state to have a wealth of artists and artistic opportunities available to us. The arts play an extremely important role in the quality of our lives in New Jersey. The New Jersey Arts Annual offers residents and visitors alike a fabulous opportunity to enjoy and appreciate the creativity and innovation of our state's artists. I hope many will take advantage of this wonderful resource.

I thank the New Jersey State Council on the Arts and the six museums who participate in the New Jersey Arts Annual Series, including The Newark Museum, for their efforts to insure we all have the opportunity to celebrate one of our best resources — the arts.

Lonna R. Hooks
Secretary of State

The New Jersey State Council on the Arts is proud to cosponsor the *1997 New Jersey Arts Annual: Fine Arts* at the Newark Museum. The Council along with the six participating museums: the Jersey City Museum, The Newark Museum, The Noyes Museum of Art, The Montclair Art Museum, the Morris Museum and the New Jersey State Museum created the Arts Annual exhibition series in 1985 as a means to exhibit and celebrate the works of New Jersey's best visual artists. Over the years, these exhibitions have provided meaningful opportunities for visitors to see the wide range of creative activity in crafts and the fine arts.

The Council recognizes that the Arts Annual exhibitions promote, expand and define new realms for the visual arts. The *New Jersey Arts Annual: Fine Arts* at the Newark Museum is an important opportunity to see and appreciate the thought, imagination and inquiry of the twenty-nine artists whose works are featured in the exhibition. It is especially important that this exhibition coincides with the grand opening of the New Jersey Performing Arts Center so that the visual arts are featured alongside such an important, exciting cultural celebration for the City of Newark and for New Jersey. We congratulate the efforts of these artists and of The Newark Museum for this new chapter in the Arts Annual series.

Penelope Lattimer
Chairwoman

Barbara F. Russo
Executive Director

Tom Moran
Visual Arts Coordinator

New Jersey State Council on the Arts

DIRECTOR'S FOREWORD

The Trustees and staff of The Newark Museum are especially pleased to host the *1997 New Jersey Arts Annual*, as the exhibition is being presented in conjunction with the inaugural season of the New Jersey Performing Arts Center. The new hall joins The Newark Museum as a partner in promoting New Jersey's rich heritage of performing and visual art, and in reaffirming Newark's role as the State's major center for culture and education, as well as this neighborhood as a district where the arts have long been encouraged to thrive.

Since its founding in 1909, The Newark Museum has championed contemporary artists by collecting and exhibiting their work. A series of *New Jersey Artists* triennial exhibitions held here in the 1950s and '60s, and the subsequent biennial shows that alternated with the New Jersey State Museum during the '70s have evolved into the current *New Jersey Arts Annual* series, co-sponsored by the New Jersey State Council on the Arts and other important New Jersey museums.

This *New Jersey Arts Annual* is subtitled *Choosing New Jersey*, to emphasize what many of us may take for granted – that the visual arts are flourishing throughout the state. New Jersey is home and workplace for an extraordinary number of artists, many with international reputations, and many whose works are molding our perception of contemporary art. *Choosing New Jersey* presents a cross-section of these artists and the important issues that concern them. I thank the 29 artists whose painting, sculpture, photography and other work on paper, videotape and film have made the 1997 show so compelling, and such an eloquent testament to the richly varied visual culture of our State.

The members and staff of New Jersey State Council on the Arts, which since 1985 has sponsored and helped to fund the exhibition, deserve special recognition. I thank the staff of The Newark Museum who were responsible for installing the artists' work with great sensitivity and for preparing this catalogue. I also extend our gratitude to The Newark Museum's Curator of American Art, Joseph Jacobs, and to Berta M. Sichel, who together worked very long hours to curate the exhibition and assemble this remarkable show.

Mary Sue Sweeney Price
Director

INTRODUCTION AND ACKNOWLEDGMENTS

The *1997 New Jersey Arts Annual* has been subtitled *Choosing New Jersey* in order to highlight the obvious: that New Jersey is home and workplace for many outstanding artists. Most of these artists have chosen New Jersey. Others were chosen by New Jersey, that is, they were hired by colleges and universities to teach New Jersey students. Some artists are native to the state, while others were attracted by affordable housing and studio space, quality schools, job opportunity, and the beauty of the state's shores, mountains, farmlands, and green suburban neighborhoods. Some find vitality in the urban energy of Newark, Jersey City, Paterson, and Trenton, and in the state's fine colleges and universities.

For many artists, the attraction of New Jersey is its combination of a high quality of life with proximity to New York, the world's greatest showcase for art. As a result, New Jersey has been home to major artists dating to the nineteenth century, when such influential figures as Asher B. Durand, George Inness, Thomas Moran, William Ranney, Worthington Whittredge, and Lilly Martin Spencer lived here, most in and around Newark and Hoboken. Because of this unique situation, New Jersey artists have consistently played a role in molding New York's and the nation's cultural identity and have been at the forefront of American art.

Choosing New Jersey demonstrates that this situation has not changed today. The exhibition presents twenty-nine artists, representing three generations, all of whom deal with vital contemporary issues. The first generation, which includes Robert Barry, Melvin Edwards, electrical engineer Billy Klüver, Raphael Montañez Ortiz, Faith Ringgold, and George Segal, played a role in bringing these issues to the fore, while the younger generations have helped mold the look of contemporary art.

While the exhibition presents a range of issues, all seem to touch upon one in particular: a rejection of appearances and a constant questioning of meaning and identity. Much of the work seems to reflect a sense that society is undergoing a dramatic transformation, in part due to the pervasiveness of technology, the power of the mass media, and the commercialization of daily life. Such traditional anchors as religion, family, and community no longer seem as effective as they once were, and contemporary life seems set adrift, swept along by a fast-paced, technological world.

This psychology has its roots in post-World War II America. As early as 1957, Raphael Ortiz revealed the manipulative power of the mass media when he chopped up and then reconstructed films and newsreels to expose how this medium reinforced gender, ethnic, class, and racial stereotyping. From 1960 to 1965, Billy Klüver, recognizing the powerful impact science had on contemporary life, was working with Jean Tinguely, Jasper Johns, Yvonne Rainer, Robert Rauschenberg, John Cage, Merce Cunningham, and Andy Warhol to integrate technology into art. By 1961, George Segal was recording post-War alienation of the individual in his environmental sculpture.

In the early- to mid-1960s, during the Civil Rights Movement, Melvin Edwards and Faith Ringgold began exploring their African-American heritage and identities, not accepting the narrow niches that society put them in. By the late-1960s, conceptual artist Robert Barry began making art that had no image: his work consisted of single words projected on the wall. Highly suggestive, the words evoked different images for different people and raised the issue of how words had no fixed meaning – meaning was determined by context and the viewer.

In very different ways, the later artists in the show touch on these same issues. Martha Rosler and Leandro Katz look at how context determines meaning and how perception is so easily manipulated, while Robert Mahon and Bill Schwarz

are interested in exploring, among other issues, how meaning is imposed on images and objects by the viewer. Willie Cole and Denyse Thomasos explore the question of African-American identity, Cole looking at the enormous changes imposed on African Americans, Thomasos's abstractions serving as a metaphor for the "slave mind with all its sadness, fears, claustrophobia, resilience, euphoria, [and] transcendence." Adam Simon and Moyra Davey present chaotic, fractured visions of contemporary life, while Ted Victoria and Babis Vekris reveal the overwhelming power of technology. Gerald Slota, Larry Gianettino, Barbara Rusin, and Gary Komarin present the dark psychological underside of today's world.

The work of George Tice and Gary T. Erbe first appears to fall outside any of these categories. But they, along with Bill Schwarz, relate because of the sense of nostalgia that prevails in their work. In his series *Ticetown*, Tice, a renowned photographer by the late 1960s, reflects on New Jersey's disappearing agrarian economy and vanishing inland water transportation system, while Erbe, in *Winterscape*, presents a disquieting view of picture-postcard rural America and, in *The Night Before Christmas*, a discomfiting collection of pre-1950 toys. Schwarz's flour mill, plough, and cigarette paper dispenser are meant to be a reminder of the days when Americans were self-sufficient and independent.

Films by John Sayles, Kevin Smith, Todd Solondz, and Billy Klüver have been included in the exhibition. Klüver, who is not a filmmaker, has been included to honor his enormous role in fostering the collaboration of art and science, which included founding, with Robert Rauschenberg, Experiments in Art and Technology in 1968. The films shown here document the Rauschenberg and Öyvind Fahlström performances for *9 Evenings: Theatre and Engineering*, organized by Klüver in 1966 and presented in New York's 69th Regiment Armory. Commercial filmmakers have been included as well to highlight the major impact of the medium on contemporary life, and to demonstrate that film is a visual art and that innovative, high-quality films are being made by New Jersey residents.

We would like to thank Perry Bard, Kirby Gookin, and Bob Nickas for introducing us to several New Jersey artists, and Julia Robinson, a Project Coordinator at the Museum, for providing insights and logistical support. We owe special thanks to Stephen W. Hutchins, the Museum's Exhibition Designer, for his installation of the show; to Vivian C. R. James, Assistant Registrar, for arranging for the shipping; and to Jane Stein, Programs Coordinator, for working on the film program.

Berta M. Sichel
Independent Curator

Joseph Jacobs
Curator of American Art
The Newark Museum

FILMMAKERS

JOHN SAYLES

John Sayles lives in Hoboken, New Jersey, and has a production studio in New York. He has been producing commercially successful films since the early 1980s. His most recent movie is *Lone Star* (1996). *City of Hope* (1991) will be screened for this exhibition on September 24.

KEVIN SMITH

Kevin Smith lives in Highlands, New Jersey, and has a production studio in Red Bank, New Jersey. His first commercial success was *Clerks* (1994). His most recent film, *Chasing Amy* (1996), will be screened on October 8. Smith has won awards at both the Sundance Film Festival and the Cannes Film Festival. His fourth film, *Dogma*, will be released next year.

TODD SOLONDZ

Todd Solondz lives in Livingston, New Jersey, and has a production studio in New York. His first commercial success is his recent release, *Welcome to the Dollhouse* (1996), the Grand Jury Prize Winner at 1996 Sundance Film Festival. This film will be screened on October 22.



Still from
Welcome to the Dollhouse
by Todd Solondz.
Matthew Faber as Mark Wiener.

ROBERT BARRY

Born 1936, New York City

Home and studio in Teaneck, New Jersey

Robert Barry is a conceptual artist, who, since the late 1960s, has used words as images. He is especially known for his word installations, an example of which he has made for this exhibition. Lost, desire, alone, somehow, anything, real, doubt, missing, against, remind, feeling, and now, mysteriously appear in grey vinyl letters throughout the exhibition space and at the entrance to the museum, suggesting a range of images and situations to the viewer.

His second work, *Red Kite*, has no visual component, since it is an audiotape. Words similar to those that appear in the word installation are spoken in approximately one-minute intervals. Also breaking the silence are bird calls of extinct or near-extinct birds. The work explores language and how context determines meaning, as well as the

relationship between man and nature. The punctuation of long periods of silence with single words explores sculptural issues, i.e., how something small can command a lot of space.

Robert Barry, along with Lawrence Weiner and Joseph Kosuth, is one of the three leading artists who works with words. Recent exhibitions include one-person shows at the Indianapolis Museum of Art (1997), Galerie Meert Rihoux, Brussels (1997), Dum Umeni (House of Arts), Brno, Czech Republic (1996), Galerie H.S. Steinek, Vienna (1996), Galerie Bugdahn und Kaimer, Dusseldorf (1995), Galeria Primo Piano, Rome (1995), and Galerie Klemens Gasser, Cologne (1995).



Untitled Installation, 1997

Vinyl letters on walls of Indianapolis Museum of Art
Courtesy of the artist

WILLIE COLE

Born 1955, Somerville, New Jersey
Home and studio in Newark, New Jersey

Willie Cole explores his African-American heritage in his work, which has been exhibited regularly since the late 1980s. In *Luba 600* and *Stowage*, he works with the motifs of irons and an ironing board, which he has been using since the early 1990s. The shapes of both suggest shields, masks, and boats, and the patterns of the steam holes suggest diagrams for stowing human cargo on slave ships. The iron and board also suggest domestic work, which until recently was one of the few means of employment available to African-American women. Through this abstract vocabulary, the artist poetically evokes the African past, the journey, and the modern present.

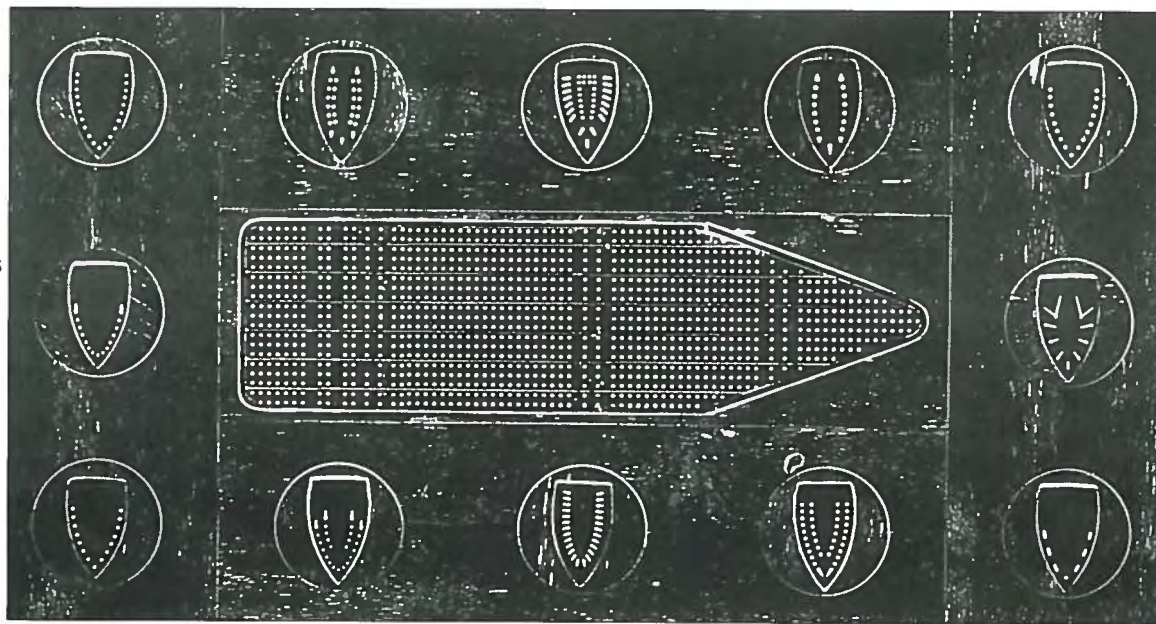
The artist is also noted for his work with found objects, as seen in *Double-Headed Gas Snake*. The artist began making these industrial snakes following the Gulf War in 1991. He magically transforms a steel hose and gas nozzles into snakes, which bring to mind Arab snake charmers and Iraqi oil.

Willie Cole's recent one-person exhibitions include shows at Alexander and Bonin, New York (1997), The Fabric Workshop and Museum, Philadelphia (1995), University of the Arts, Philadelphia (1995), and the Capp Street Project, San Francisco (1995). His many group shows include the *Biennial Exhibition for Public Art* at the Neuberger Museum of Art, Purchase, New York (1997), *Performance Anxiety* at the Museum of Contemporary Art, Chicago (1997), and *Thinking Print* at the Museum of Modern Art, New York (1996).

Stowage, 1997

Woodblock on Kozo-shi paper
56" x 104"

Collection of Penny and David McCall



MOYRA DAVEY

Born 1958, Toronto

Home and studio in Hoboken, New Jersey

Moyra Davey's photographs present an intimate and bleak view of daily living. Like stills from a film, the collages seem to have a narrative, but there is none. Actually, nothing happens. The fracturing of the collages makes life seem chaotic and uncontrolled. The density of objects and the extreme closeups make it seem intense and overwhelming. The advertising, corporate logos, video and audiotapes, make it seem commercial, while the toilet, floor sweepings, and discarded collage materials make it seem wasteful and purposeless. The reappearing image of a lonely man, eating in discomfort, suggests the futility of life.

Moyra Davey has been working with photography and video since the early 1980s and is known for social commentary. In addition to an upcoming show at the Rena Branston Gallery in San Francisco, her one-person exhibitions include those at American Fine Arts, New York (1996), John Goodwin/Shark Editions Space, Toronto (1995), and Gavin Brown's Enterprise, New York (1994). Her many group shows include *Group Consumption* at Walter Phillips Gallery, Calgary (1997), *Making Pictures: Women and Photography* at Nicole Klagsbrun, New York (1996), *Let's Talk About Art*, Shark Editions at Art Metropol, Toronto (1996), and an untitled show at Galeria Emi Fontana, Milan (1995).



Untitled (Easy Start Roll), 1996

Collage on board of color photographs, cinema ticket, and emulsion print on index card
20" x 24"

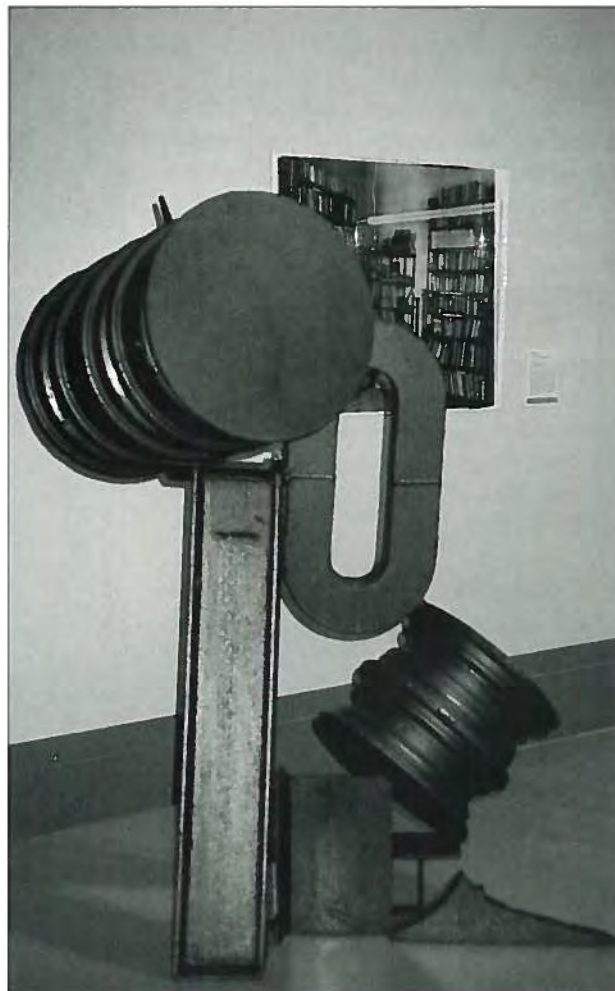
Courtesy of the artist and American Fine Arts, New York

MELVIN EDWARDS

Born 1937, Houston, Texas
Home in New York City; studio in
Plainfield, New Jersey; teaches at
Rutgers, The State University, New
Brunswick, since 1972

Melvin Edwards has been working in welded steel since the early 1960s, when he lived in Los Angeles. On the one hand, his work appears abstract, and brilliantly deals with formal issues. On the other hand, it is referential, often drawing on the artist's African-American heritage. Edwards has said of *Drum Variation*, for example, that the work suggests to him how in Ghana large drums are carried on one person's head and are played by a second person. The brown patina can refer to skin color, while the chain link can suggest oppression. But the chain link and tire rims also have a range of contemporary references. The artist's work often has many non-ethnic personal references embedded in it as well.

Edwards is recognized as one of the world's finest practitioners of welded steel, and has received numerous public commissions, including *Breaking of the Chains* (1996) for Martin Luther King, Jr. Promenade in San Diego, California, and *The Gateway of Thanks and Appreciation* (working title) for the Federal Building at the African-American Burial Ground in lower Manhattan. Recent one-person exhibitions include those at the CDS Gallery, New York (1996), The Montclair Art Museum, Montclair, New Jersey (1996), The McNay Art Museum, San Antonio (1995), and the Hood Museum of Art at Dartmouth College, Hanover, Massachusetts (1994).



Drum Variation, 1990
Welded steel
54 1/2" x 34" x 49"
Courtesy of CDS Gallery, New York

GARY T. ERBE

Born 1944, Union City, New Jersey
Home and studio in Union City, New Jersey

Gary Erbe emerged in the late 1960s, and his work to some degree reflects Photorealism and Pop Art, which were then popular. His paintings have a trompe-l'oeil realism and often focus on American culture. But Erbe's paintings can have emotional content, which is not found in either Photorealism or Pop Art. *The Night Before Christmas* depicts pre-World-War-II toys, while *Winterscape* presents a rural snow scene suggestive of Currier and Ives. Both are nostalgic, harking back to a lost past. But both are disconcerting: the jumble of toys disquietingly still, the snow scene troublingly bleak and spatially disconnected.

Gary Erbe had a one-person retrospective at the New Britain Museum of American Art in 1995, which traveled to The Butler Institute of American Art and the Boca Raton Museum of Art, among other museums. Recent group shows include the *61st Mid-Year Exhibition* at The Butler Institute of American Art, Youngstown, Ohio (1997), the *86th Annual* of the Connecticut Academy of Fine Arts (1997), the *54th and 55th Annual Exhibitions* of the Audubon Artists, New York (1996/97), the *83rd Annual* of the Allied Artists of America, New York (1996), and the summer show at ACA Galleries, New York (1996).



The Night Before Christmas, 1993

Oil on canvas

52" x 59"

Courtesy of ACA Galleries, New York/Munich

LARRY GIANETTINO

Born 1956, Newark, New Jersey
Home and studio in Bloomfield, New
Jersey

In 1994, Larry Gianettino began photographing toy animals, some of which are less than one inch in height. "This work is a reexamination of childhood icons as seen through the eyes of an adult," he says. These haunting portraits of toys explore how human emotions are projected onto animals by their makers, users, and photographers. The photographs also underscore the contrast between the innocence of childhood and the realities of adulthood.

Gianettino has been exhibiting since the late 1970s. However, with this new body of work, Gianettino moved from being a Modernist to a Post-Modernist photographer. Recent exhibitions include one- or two-person shows at O.K. Harris, New York (1997) and Neotu Gallery, Paris (1996), and group shows at Monique Knowlton Gallery, New York (1997), SAGA, Paris (1997), and the Salon de Mars, Paris (1996).

Shepherd, 1996
Cibachrome
40" x 50"
Courtesy of artist



GRACE GRAUPE-PILLARD

Born 1941, New York City
Home and studio in Keyport, New
Jersey

Grace Graupe-Pillard has always dealt with social issues, generally making realist paintings or drawings based on photographs she took of marginalized urban people. In 1994, she began incorporating the photographs into her paintings, as in the *Flower Vendor*. Here she superimposed her photograph of a homeless man from Newark over a silhouette of a figure sweeping and a detail from a Diego Rivera painting, *The Flower Vendor*. The artist has created a highly suggestive fictitious world of past and present, fake and real. While open to broad interpretation, this haunting dream-like painting evokes themes of work, poverty, aging, and oppression.

Graupe-Pillard has been exhibiting regularly since 1974. In addition to an upcoming show at Donahue/ Sosinski Gallery, New York, her recent one-person shows include Aljira Gallery, Newark (1995) and Kean College Gallery, Union, New Jersey (1993). Group shows include *Made to Order* at The Alternative Museum, New York (1996) and *The Exquisite Corpse*, The Drawing Center, New York (1994). Recent public art commissions include the Garfield Avenue Station, Jersey City, for New Jersey Transit's new Light Rapid Transit System (1997) and *Celebrating Orange*, a porcelain enamel located on Main Street and commissioned by the City of Orange, New Jersey.



Keyhole Series: Flower Vendor, 1997
Oil on canvas with photograph
85" x 61"
Courtesy of Donahue/Sosinski Art, New York

LEANDRO KATZ

Born 1938, Buenos Aires, Argentina
Lives in New York City; teaches at
William Paterson College, Wayne, New
Jersey, since 1987

Since the early 1970s, Leandro Katz has been making work that explores issues of perception, identity, and meaning. These *Project for the Day* prints are from a series of Cibachromes based on the guerilla activities and brutal death of the Latin American revolutionary, Che Guevara, in Bolivia in 1967. A famous photograph of the dead Guevara mysteriously floats with letters from the alphabet, objects, newspaper headlines, and other images, such as Mantegna's *Dead Christ* and photographs of other revolutionaries. Just as the letters do not come together to spell anything, the objects do not cohere to tell a story. The artist suggests how facts can be structured in various ways to tell various stories, just as letters and words can be formed and structured to suit different purposes. The mystery of the photographs reinforces the mystery of Guevara's many identities as he surreptitiously moved through Latin America and the Bolivian jungle.

Leandro Katz is a filmmaker, installation artist, and conceptual artist. Katz's most recent films include *Mirror on the Moon* (1992) and *El Día que me Quieras* (1994). In 1996 he had a one-person exhibition at El Museo del Barrio and was included in The Brooklyn Museum's group show, *The Latin American Spirit*. His artist's book, *Libro Quemado/Burnt Book* (1992), was published by Nexus Press in 1995.



Project for the Day . . . R, 1996
Cibachrome, edition 2/5
16" x 20"
Courtesy of the artist

BILLY KLÜVER

Born 1927, Monaco, Monaco
Home and office in Berkeley Heights,
New Jersey

Bill Klüver is a scientist, specializing in electrical engineering. From 1960 to 1965, he collaborated with Jean Tinguely, Jasper Johns, Yvonne Rainer, Robert Rauschenberg, John Cage, Merce Cunningham, and Andy Warhol to produce art and theater that had complicated technological components. In October, 1966, he organized *9 Evenings, Theatre & Engineering* at the 69th Regiment Armory in New York City; on nine separate evenings, he presented mixed-media performances, each of which had elaborate technological underpinnings, which he helped design. Two years later, with Robert Rauschenberg, he founded Experiments in Art and Technology, of which he is president.

Klüver is now producing documentary films of *9 Evenings, Theatre & Engineering*. Directed by Barbro Schultz Lundestam, the movies consist of existing film, photographs, and interviews. This exhibition will present *Kisses Sweeter Than Wine* by Öyvind Fahlström (1996) and *Open Score* by Robert Rauschenberg (1997).



A frame from the film *Kisses Sweeter Than Wine*
by Öyvind Fahlström, 1996

GARY KOMARIN

Born 1951, New York City

Home and studio in Flanders, New Jersey

Cakes, wigs, and vessels are the common motifs of Gary Komarin's recent work. Using a cartoon-like expressionistic style, the artist, who studied with Philip Guston, presents his objects humorously. But the forms are quite abstract, so that a cake looks like a building or a chair, or is unreadable. Ultimately, the images are mysterious and serious, exposing the complicated emotions associated with occasions for serving festive cakes or donning wigs.

Komarin's recent one-person exhibitions include shows at Thom Andriola, Houston (1996), Drew University, Madison, New Jersey (1996), Sandler/Hudson Gallery, Atlanta (1996), and Arthur Rodger Gallery, New Orleans (1996). Group shows include *Gramercy Park Show* at Chateau Marmont, Los Angeles (1997), *Perspectives of Nature* at Jan Abrams Fine Arts, New York (1997), *Guston, Basquiat, Komarin, Traylor* at the John McEnroe Gallery, New York (1996), and *New York/New Work* at Miliana Gallery, Marseille, France (1995).



The French Wig (White), 1996
Enamel paint on canvas
42" x 44"
Courtesy of the artist

ROBERT MAHON

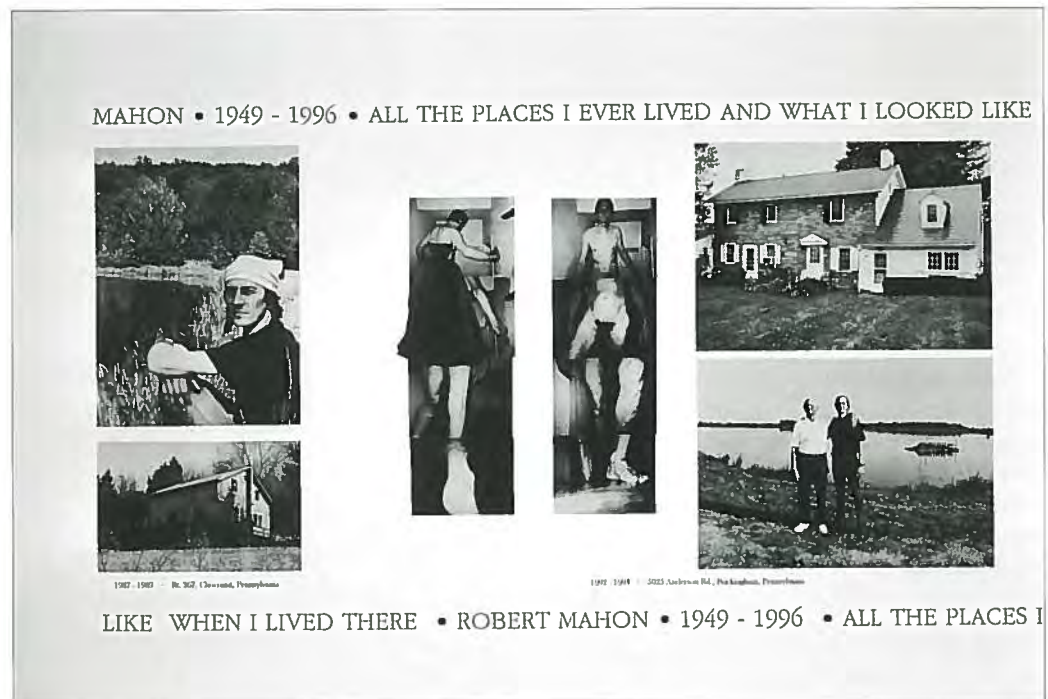
Born 1949, Wilmington, Delaware
Home and studio in Stockton, New Jersey

Robert Mahon has been making conceptual photography since 1979, when he used chance operations to photograph composer John Cage. For *Line Up*, shown here, the artist used chance to determine the angles and F-stops to make the thirty-seven slides of his performance. Visually the work features a line-up of nude men; audibly, it presents young girls' voices reciting *Rich Man, Poor Man, Beggar Man, Thief*, but updated through the addition of contemporary professions. Expectations and reality are presented in conflict.

Chance does not figure into *All the Places I Ever Lived and What I Looked Like When I Lived There*. The work is exactly as described by the title: they are actual pictures of the artist and the places he lived. There is nothing remarkable about any of the snapshots, and consequently viewers project their own lives onto the pictures, which are like a forty-year survey of American social history.

Mahon's recent groups exhibitions include *Fine Artists Book* at the Baumgartner Galleries, Washington, D.C. (1997) and *Rolywholyover A Circus* at the Solomon R. Guggenheim Museum, SoHo, New York (1994). He presented *QPPS/Appointments* at the Philadelphia Museum of Art (1995), and *Line Up* at the Sandra Gering Gallery (1996/97) in conjunction with X-Art Foundation's *blast5drama*.

All the Places I Ever Lived and What I Looked Like When I Lived There (detail), 1996
Offset lithography
Five panels, each 20" x 44"



RAPHAEL MONTAÑEZ ORTIZ

Born 1934, Brooklyn, New York
Home and studio in Highland Park, New Jersey;
teaches Rutgers, The State University, in New
Brunswick, since 1971

Since the mid-1980s, Raphael Ortiz has been making high-tech videotapes, like the ten shown here, that deconstruct classic films. He focuses on three- to thirty-minute segments of each film to expose the mass media's codification of moral values and gender, ethnic, and class stereotyping, which, he believes, is the product of a white, male Eurocentric society. Men, for example, are presented as aggressive and oppressive; women are dependent, silly, and frivolous. The hypnotic repetition of sound and image reinforces the isolated themes, but also lends the films a ritualistic quality, as though there is a purging of the evil from Western thought.

Ortiz's first deconstructed films were made in 1957-58. With the same objectives, he also sacrificed or deconstructed objects, and is perhaps best known for his *Piano Deconstruction Concert*, first performed in 1962 and repeated with variations many times since. His recent performances include those for the Whitney Museum of American Art (1996) and shown on NBC Cable (1997), and the Snug Harbor Cultural Center (1995). Exhibitions include a one-person show at the Whitney Museum of American Art, New York (1996) and group shows at the Solomon R. Guggenheim Museum, New York (1997), Glasgow Museum of Modern Art (1996), The Royal Museum of Fine Arts, Copenhagen (1996), El Museo del Barrio, New York (1996), and Centre des Cutura, Barcelona (1996). He was included in the 1995 and 1997 *Biennial* exhibitions at the Whitney Museum of American Art, New York.



Still photograph from *The Kiss*, 1935,
videotape with sound, 5 minutes 30 seconds

CRAIG PHILLIPS

Born 1955, Plainfield, New Jersey
Home and studio in North Plainfield,
New Jersey; teaches at Raritan Valley
Community College, North Branch,
New Jersey, since 1991

The four photographs in the exhibition were taken at Fort Hancock on Sandy Hook, New Jersey, the northernmost point on the New Jersey shore. They show the long-abandoned massive stone and concrete gun battery, Battery Arrowsmith, fronting Sandy Hook Bay and first built about 1812 to protect the harbor. The artist has manipulated his camera to create dramatic effects of light and perspective, mysterious blurred images, and a romantic sense of isolation.

Phillips recently had one-person shows at the Raritan Valley Community College Gallery, North Branch (1996) and Small World Coffee Gallery, Princeton (1995). His group shows include *Images from Sandy Hook* at History House, Fort Hancock (1996).



Sandy Hook Series: #13, 1995
Gelatin silver print
24" x 30"
Courtesy of the artist

FAITH RINGGOLD

Born 1930, New York City

Home and studio in Englewood, New Jersey,
and La Jolla, California; teaches at the
University of California in San Diego

Since the 1960s, Faith Ringgold has been a figurative artist working in painting, sculpture, and performance to explore her background as an African-American woman. She often works in series, and has published three books, for which she has produced the text and illustrations. The paintings exhibited here are from *The American Collection*, a series of twelve paintings on quilts, a format the artist has been using since the 1980s. When exhibited in its entirety this fall, the series will be accompanied by a narrative that explains that the paintings were made by Marlena Truth Simone, born in France in 1921 to a French father and an African-American mother. In *Listen to the Trees*, the artist has returned to America to discover her heritage and is pondering who she is, where she fits in, and how. In *Cotton Fields, Sunflowers, Blackbird and Quilting Bees*, she has made a painting inspired by her grandmother's quilt, which she imagines was made by slaves in cotton fields. The style and materials have a folk feeling that gives these works a powerful directness.

Ringgold's *American Collection* will be exhibited this fall at The New Museum of Contemporary Art in New York, and will tour nationally. Her recent public commissions include *Harlem Heroes and Heroines* at the 125th Street 7th Avenue IRT subway station in New York (1996), and *The Crown Heights Children's History Story Quit* at P.S. 122 in Brooklyn (1996).



The American Collection #8: Cotton Fields, Sunflowers, Blackbirds and Quilting Bees, 1997

Acrylic on canvas with painted and pieced canvas border
76 1/2" x 75 1/4"

Courtesy of the ACA Galleries, New York/Munich

MARTHA ROSLER

Born 1943, Brooklyn, New York
Home and studio in New York City;
teaches at Rutgers, The State
University, New Brunswick, since 1980

The six photographs show here were printed for a 1997 exhibition that to a large extent dealt with how commodity display is designed to sell style, especially gender stereotyping. Products are presented as slick, commercial, and impersonal. Women are seen as elegant and nude. Men are presented as rough, wild, and clothed, perhaps uniformed. The society that produces and is the product of this commodity display is seen in *Subway*, *Vienna*: the passengers are as cold, isolated, manipulated and inhuman as the products and artworks in the other photographs.

Martha Rosler has been known since the mid-1970s for her political photography and video, as well as for her books and critical writing. Recent solo exhibitions include those at the Ikon Gallery, Birmingham, England (1997), Jay Gorney Modern Art, New York (1997), Haus der Kulturen der Welt, Kongresshalle, Berlin (1996), Art Gallery of Ontario, Toronto (1996), the Center for Contemporary Art, Glasgow (1995), and the San Francisco Museum of Modern Art (1995).



Museum, Princeton, 1996

C-Print, edition of 6

40" x 26 1/2"

Courtesy of Jay Gorney Modern Art, New York

BARBARA RUSIN

Born 1953, Caracas, Venezuela
Home in Jersey City, New Jersey; studio
in Hoboken, New Jersey

Barbara Rusin was a representational painter dealing with issues of sexuality when she began making abstract reliefs like *Inside Out* in 1995, shortly followed by work like *Being is a State of Skin*. Although abstract, the new work suggests sexual parts, skin, body fluids, internal organs, wounds, sutures, clothing, death, decay, aging, and weariness. The artist has metaphorically projected a sense of sexual struggle, which has ended in exhaustion or loss.

Rusin's recent exhibitions include *Drawn Together*, Reinberger Gallery, Cleveland Institute of Art (1997), *Home Is Where the Art Is* at the National Arts Club, New York (1996), *Genderplex* at the Puffin Foundation, New York (1996), and *The Return of the Cadavre Exquis* at The Drawing Center, New York (1993).



Duplicated Textures of Hair or Bone, 1996-97

Hair, canvas, cheese cloth, silk organza, dry pigment, and encaustic
94" x 72" x 6"

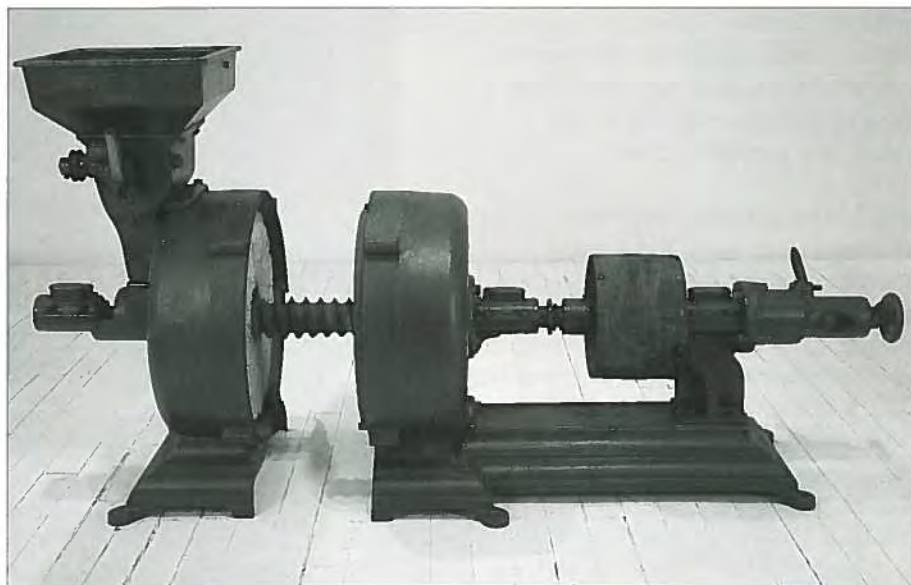
Courtesy of the artist

BILL SCHWARZ

Born 1955, New Orleans, Louisiana
Home and studio in Jersey City, New
Jersey

Bill Schwarz is a conceptual artist who works with found objects. For this exhibition, he has presented a stone flour mill, a plough blade, and a cigarette paper dispenser, all of which are installed in proximity to one another. These beautiful objects are highly suggestive and allow for multiple readings. They evoke thoughts of the history of farming and industrial design as well as the issue of self-sufficiency. They are especially provocative as emblems of a lost past, and are therefore nostalgic.

Bill Schwarz has been showing regularly since the mid-1980s. Recent exhibitions include a solo show at the John Gibson Gallery, New York (1996), and group shows at Sandra Gering Gallery, New York (1996), White Columns, New York (1996), and the John Gibson Gallery, New York (1995).



Untitled #1, 1996
Found object
72" x 32" x 60"
Courtesy of the artist

GEORGE SEGAL

Born 1924, New York City
Home and studio in North Brunswick,
New Jersey

It is perhaps ironic that George Segal was initially associated with slick Pop Art when he emerged in the early 1960s, since his work is filled with powerful emotions that focus on the human condition. The painting, pastel, and sculpture exhibited here contain the anxiety, tension, and existential stillness that characterizes much of his work. In *The Bus Station*, the waiting figure, who is sandwiched between an overwhelming, large bus and a brick wall, projects a sense of isolation, ennui, and purposelessness.

Segal, who has been exhibiting regularly since 1956, has a major retrospective opening at the Montreal Museum of Fine Art in September 1997 (also touring to the Hirshhorn Museum and Sculpture Garden, Washington, D.C., and The Jewish Museum, New York). *George Segal: Works from the Bible* just closed at the Skirball Cultural Center, Los Angeles. His most recent public commission is for the Franklin D. Roosevelt Memorial in Washington, D.C. (1997).



The Bus Station, 1994

Plaster, acrylic paint, wood, gelatin silver print on foamcore, fake brick,
and metal bolts

96" x 120" x 24"

Courtesy of the Sidney Janis Gallery, New York

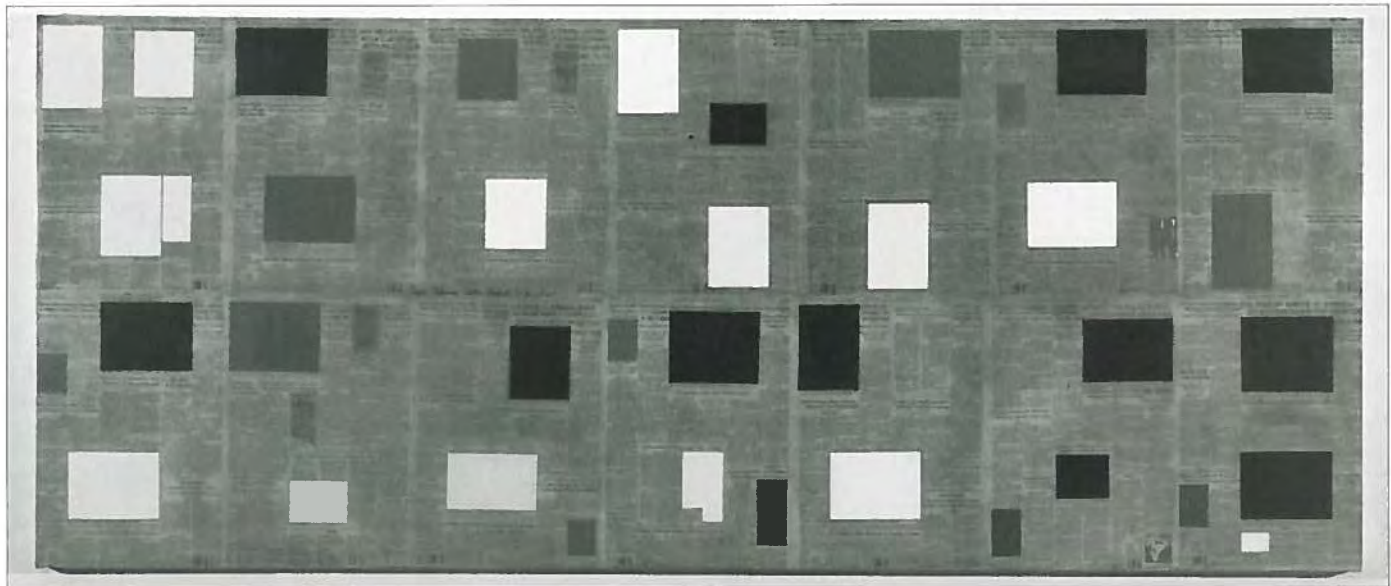
ADAM SIMON

Born 1952, Hampstead, England
Home and studio in Hoboken, New Jersey

In the four works displayed here, the artist has appropriated other images, either newspapers, as in *Two Weeks – Color Coded*, or stock photography, as in *Working I*, *Working II*, and *Ghosts*. In the *Working...* pictures, he has put oil paint and resin over stock images of people working, then scraped the paint away in places to create “windows” that reveal the figures underneath. The images capture the busyness of life and work as well as the brief connectedness of people. What ultimately prevails, however, is a sense of disconnectedness, chaos, and temporality.

Simon has shown regularly since the early 1980s. Recent exhibitions include solo shows at Pierogi 2000, Brooklyn (1995) and White Columns, New York (1994). Groups shows include *Pittura Immedia* at Neue Galerie am Landesmuseum Joanneum und Künstlerhaus, Graz, Austria (1995) and *Presence/Absence* at Trans Hudson Gallery, Jersey City (1995).

Two Weeks – Color Coded, 1993
Oil and resin on newspaper mounted on canvas
40" x 96"
Courtesy of the artist



JASON SIMON

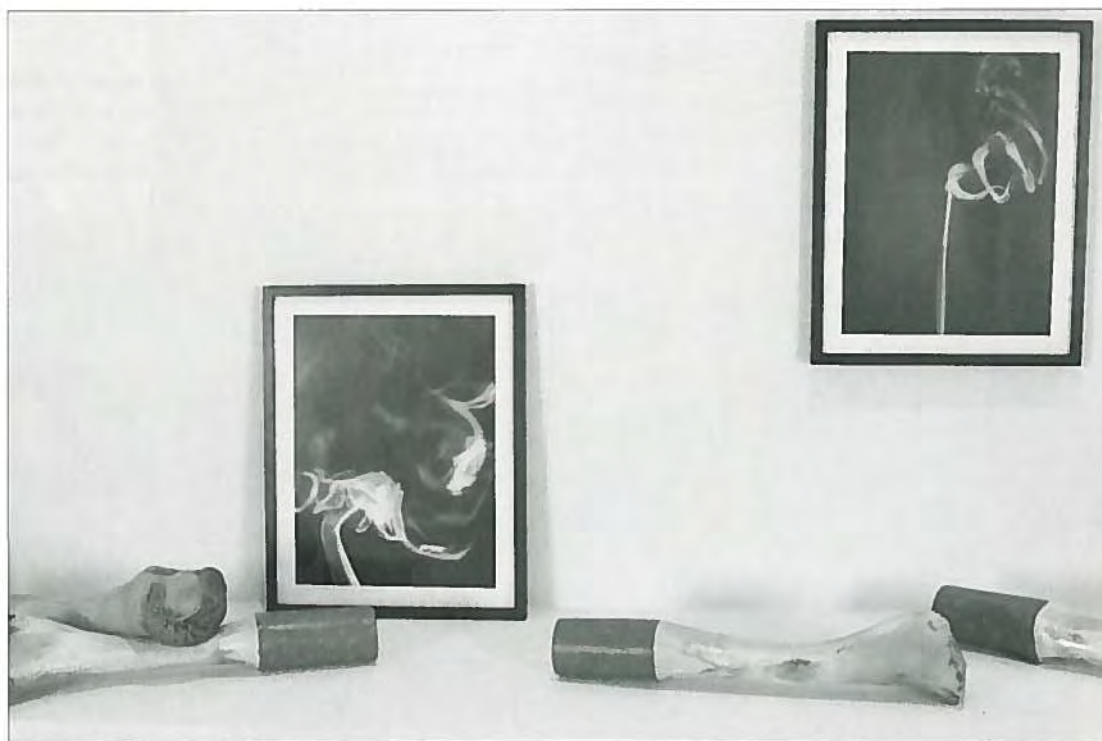
Born 1961, Boston, Massachusetts
Home and studio in Hoboken, New
Jersey

Since the mid-1980s, Jason Simon has making photographs, films, videos, and installations that deal with social issues and human nature, much based on personal experience. In the untitled installation exhibited here, the artist presents ten photographs of cigarette smoke. The smoke patterns are sensuous, luscious, and alluring, as is the magical beauty of the hand-toning. On the cold marble floor underneath the photographs are two objects – each half cigarette butt, half bone.

Simon has been showing regularly since the mid-1980s. Recent exhibitions include a solo show, *Spirit*, at the Pat Hearn Gallery, New York (1996), and group shows at American Fine Arts, New York (1996) and the Fondation Caixa, Barcelona (1995).

Untitled, 1996

Detail from installation at the Pat Hearn Gallery, New York
Hand-toned gelatin silver prints and paint on wood and bone
Dimensions variable
Courtesy of the Pat Hearn Gallery



GERALD SLOTA

Born 1965, Paquanock, New Jersey
Home and studio in Paterson, New Jersey

Gerald Slota grew up in suburban Pompton Lakes, New Jersey believing that everything was not as rosy as it appeared. Scratch away at the orderliness of small-town life, and underneath there are horrors. Consequently, he manipulates his photographic negatives, scratching, ripping, and drawing to uncover the hidden realities that lie beneath the surface of visual appearances. For example, in the work illustrated here, the uniforms, the cropped heads, and the marching rhythm suggest the loss of identity that occurs when people join groups and organizations.

Slota's first major show was a one-person exhibition at Ricco-Maresca Gallery, New York in 1996. He also had a solo show at the Kirby Arts Center, Lawrenceville, New Jersey (1996).



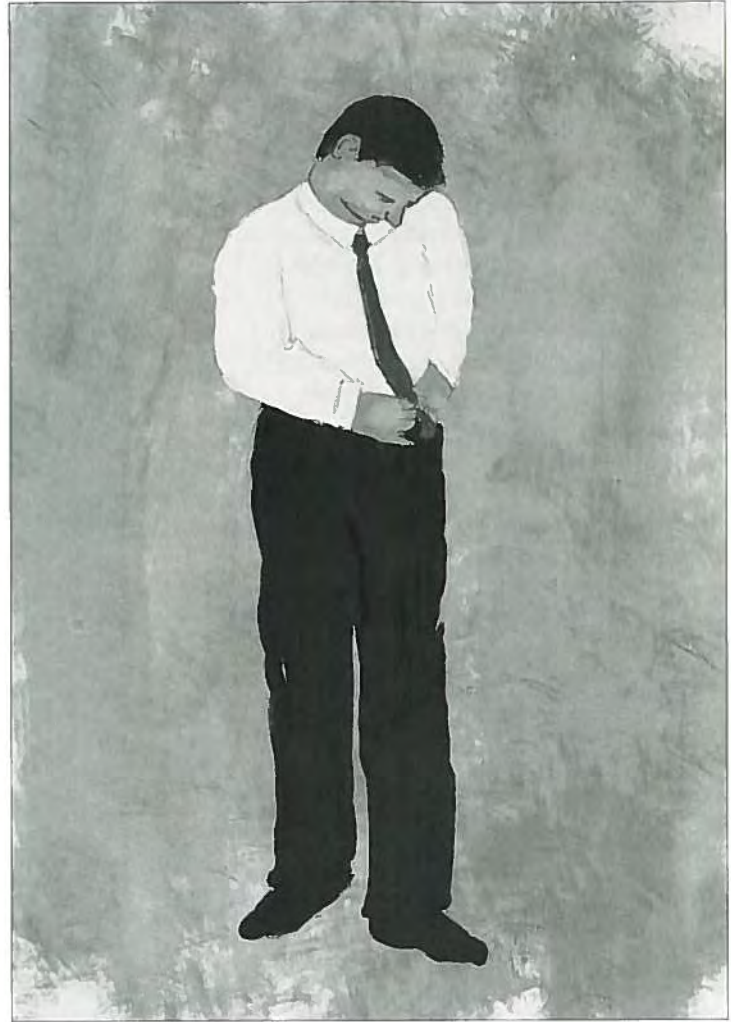
Untitled, 1995
Gelatin silver print
23 1/4" x 19 3/4"
Courtesy of Ricco-Maresca Gallery, New York

TOM STRIDER

Born 1955, Troy, North Carolina
Home and studio in Hoboken, New Jersey

Tom Strider, who has been exhibiting since the mid-1980s, is known for his paintings dealing with male sexuality. The six paintings exhibited here are part of a series called *A Broker's Tale*. In these small, quiet paintings, the artist presents a man getting dressed in a suit. He exhibits no emotion. There is a tranquility bordering on monotony as a male dons his stockbroker uniform. A troubling feeling of isolation and loneliness seems to relate to a need to have a double identity – the self versus the public image.

Strider's recent exhibitions include *Homecoming* at the Catherine Smith Gallery of Appalachian State University, Boone, North Carolina (1995), and *The Aljira National* at the Aljira Center for Contemporary Art, Newark (1995).



A Broker's Tale – A Job to Do, 1997
Oil on Masonite
10" x 8"
Courtesy of the artist

DENYSE THOMASOS

Born 1964, Trinidad

Home and studio in New York City;
teaches at Rutgers, The State
University, Newark, since 1995

Denyse Thomasos's lattice-work abstractions bring to mind a range of things, from basket weaving, to buildings, to urban plans, to trellises. Thomasos herself has drawn parallels between the structure of her work and African Kuba embroideries as well as Dogon architecture in Mali. The artist, who is of African heritage, has written that "symbolically and calligraphically, I am trying to recreate the mind of an individual born into slave culture. With the large scale of my paintings, one can walk into a slave mind with all its sadness, fears, claustrophobia, resilience, euphoria, transcendence — all deliberately measured."

Thomasos's recent solo shows were at the Queens Museum of Art at Bulova Corporate Center, New York (1997), and Lennon, Weinberg, New York (1997). She was in the group show, *After the Fall: Aspects of Abstract Painting since 1970*, at the Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island (1997).

Spin, 1997

Acrylic on canvas

84" x 72"

Courtesy of Lennon, Weinberg, New York



GEORGE TICE

Born 1938, Newark, New Jersey
Home and studio in Iselin, New Jersey

The fourteen photographs exhibited here are part of an ongoing suite begun in 1992 in which the artist has explored his family's two-hundred-year history in New Jersey. Titled *Ticetown*, after the New Jersey town where the family lived, the prints do more than document family history. They nostalgically recall a lost agrarian way of life that is quickly disappearing in New Jersey. And as arranged by the artist, they subtly present the theme of a life cycle. As important is the artist's lengthy introduction to the series: the words have a powerful impact on the images that reflect the increasing role that language plays in contemporary art.

Tice has been exhibiting regularly since the mid-1960s, including a one-person exhibition at the Metropolitan Museum of Art in 1972. Recent one-person shows were at the Point Light Gallery, Glebe, Australia (1997) and Photo Forum Gallery, Pittsburgh (1997). Tice has published eleven books, with his first, *Fields of Peace*, just reissued.



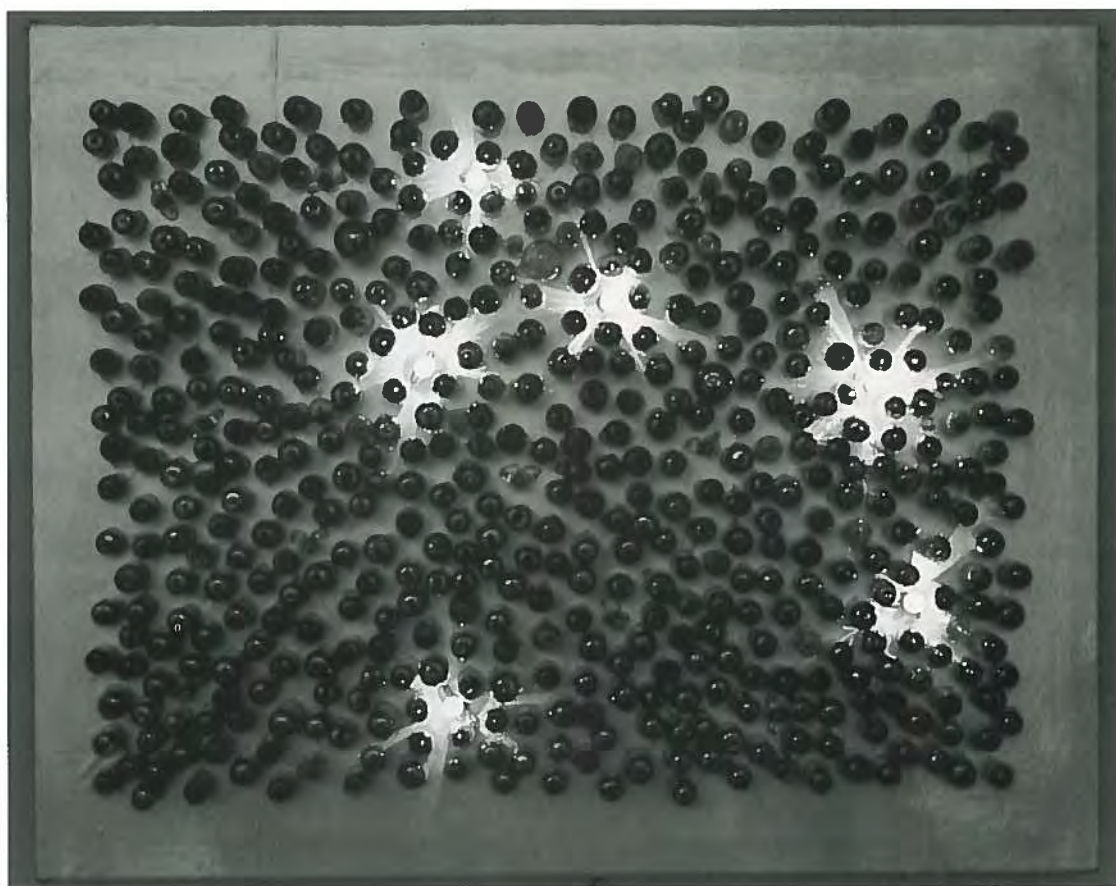
Old Tractor, Ticetown Road, Old Bridge, New Jersey,
October, 1992
Gelatin silver print
13 1/4" x 19 1/2"
Courtesy of the artist

BABIS VEKRIS

Born 1950, Tripolis, Greece
Home and studio in Robbinsville,
New Jersey and New York City

Since the early 1980s, Babis Vekris has been making sculpture out of high-tech materials that comment on how technology has dominated contemporary life. *Polyphemus* is composed of industrial clocks, a flashing television monitor, and a beeping audio system, and is simultaneously alluring and threatening. Named after the Cyclops in Greek mythology, the work reminds us of how technology has become our new religion. *Electro-city*, also in the exhibition, is made of electron tubes and light bulbs mounted on aluminum. The viewer is mesmerized by the random pattern of flashing lights. The title reinforces the suggestion that the different size tubes are buildings, and the fact that contemporary life is dominated by technology with little human presence.

Vekris just closed a major retrospective exhibition at the Gazi Art Center of Athens, which traveled to the ACP Galerie in Salzburg, Austria. His most important recent group show was *ARTEC '95*, an international biennial in Nagoya, Japan (1995).



Electro-city, 1994
Electron tubes and light bulbs mounted on aluminum
27" x 34" x 5"
Courtesy of the artist

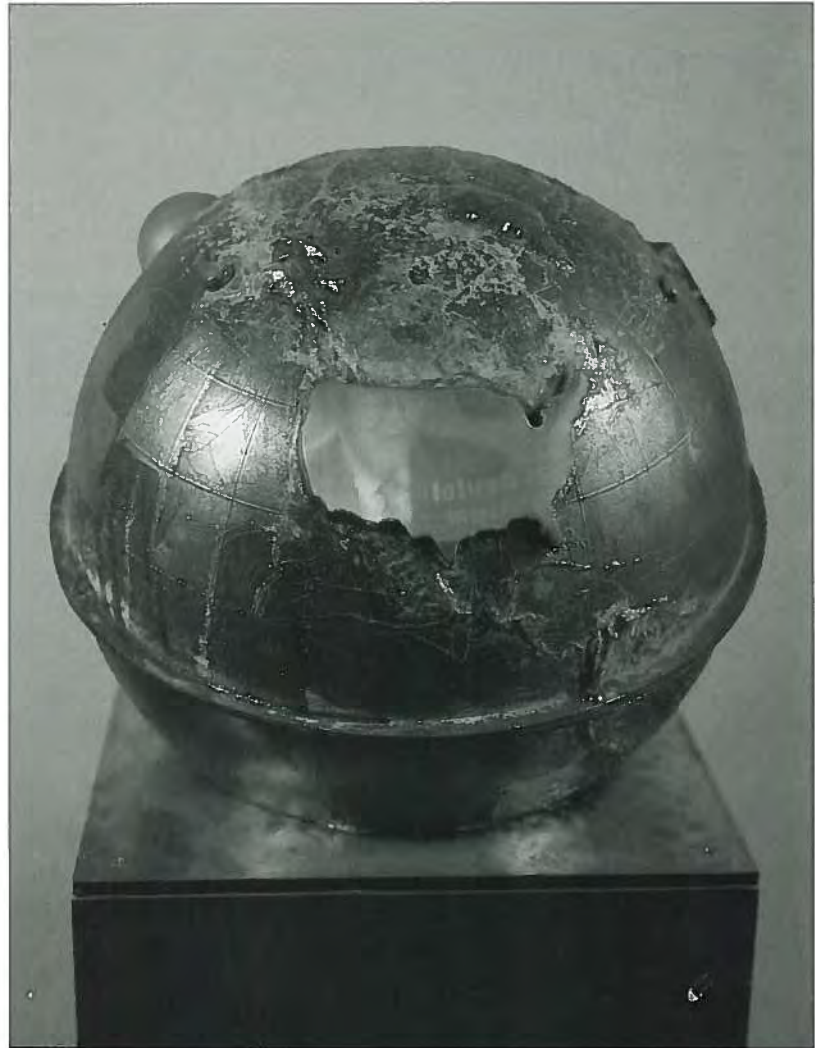
TED VICTORIA

Born 1944, Riverhead, Long Island,
New York

Home and studio in New York City;
teaches at Kean College, Union,
New Jersey, since 1971

Ted Victoria had been making room-size installations with light projections in the late 1970s when he hit on the idea of making his light boxes, for which he now best known. For a work like *Come In...Sit Down*, the artist puts a miniature chair, walls, floors, and door in different compartments within the box and then projects these objects via a complex lens and light system onto Plexiglas. The objects coalesce in a single image – a room with a chair appearing and disappearing. Victoria's mysterious unfixed images are a reminder of how fractured, unstable, and transitory life actually is.

Victoria's one-person exhibitions include shows at Alexandre de Folin Gallery, New York (1997) and the Jayne H. Baum Gallery, New York (1995). His many groups shows include *Eight by Eight* at the Heckscher Museum of Art, Huntington, New York (1997), *The Luminous Image* at The Alternative Museum, New York (1996), and *Collecting in the '90's*, Wadsworth Atheneum, Hartford (1996).



The Whole World Is Watching, 1996/97

Mixed media (5 lens/light systems with mirrors, 3 televisions, flicker bulbs,
gold leaf on found globe, and wood base)

57" x 12" x 12"

Courtesy of the artist

CHECKLIST FOR THE EXHIBITION

ROBERT BARRY

Untitled Installation, 1997
Grey vinyl letters on museum wall
Size variable
(words are 10 inches high)
Courtesy of the artist

Red Kite, 1992
Audiotape
60 minutes
Courtesy of the artist

WILLIE COLE

Luba 600, 1996
Wood stain and putty on plywood and
found banisters
32" x 59" x 25"
Courtesy of Alexander and Bonin,
New York City

Stowage, 1997
Woodblock on Kozo-shi paper,
edition of 16
56" x 104"
Collection of Penny and David McCall,
Courtesy of Alexander and Bonin Gallery,
New York

Untitled (Double-Headed Gas Snake), 1997
Mixed media
49" x 66" x 57"
Courtesy of Alexander and Bonin,
New York City

MOYRA DAVEY

Untitled (Otis!), 1996
Color photograph, edition 1/3
Courtesy of the artist and American Fine
Arts, New York

Untitled (No Fee Unless. . .), 1996
Collage on board of color photographs and
emulsion print of index card
40" x 30"
Courtesy of the artist and American Fine
Arts, New York

Untitled (Royal Rose), 1996
Collage of color photographs on board
20" x 24"
Courtesy of the artist and
American Fine Arts, New York

Untitled (Directions to Casino), 1996
Collage on board of color photographs and
emulsion print on index card
20" x 24"
Courtesy of the artist and
American Fine Arts, New York

Untitled (1-800-LAW-SUIT), 1996
Collage on board of color photographs,
emulsion print on index card, and paper
placemat with ink notations
20" x 24"
Courtesy of the artist and American Fine
Arts, New York

Untitled (New York, Friday, May 13, 1994),
1996
Collage on board of color photographs,
newspaper, and emulsion print on
index card
20" x 24"
Courtesy of the artist and
American Fine Arts, New York

Untitled (Easy Start Roll), 1996
Collage on board of color photographs,
cinema ticket, and emulsion print on
index card
20" x 24"
Courtesy of the artist and American Fine
Arts, New York

MELVIN EDWARDS

Drum Variation, 1990
Welded steel
54 1/2" x 34" x 49"
Courtesy of CDS Gallery, New York

Maine Waters (1-6), 1992
Spray paint, Chinese ink, and charcoal
on paper (six drawings)
17" x 14" each
Courtesy of CDS Gallery, New York

South of Dakar, 1997
Welded steel
43 1/2" x 69" x 45"
Courtesy of CDS Gallery, New York

GARY T. ERBE

The Night Before Christmas, 1993
Oil on canvas
52" x 59"
Private Collection, Boca Raton, Florida

Winterscape, 1997
Oil on canvas
39" x 49"
Courtesy of ACA Galleries, New
York/Munich

The Yellow Bow, 1996
Oil on canvas
21" x 36"
Courtesy of ACA Galleries, New
York/Munich

LARRY GIANETTINO

Pink Rubber Chick, 1996
Cibachrome
40" x 50"
Courtesy of the artist

Shepherd, 1996
Cibachrome
40" x 50"
Courtesy of the artist

Hippo, 1996
Cibachrome
40" x 50"
Courtesy of the artist

Fuzzy Black Bear, 1997
Cibachrome
40" x 50"
Courtesy of the artist

GRACE GRAUPE-PILLARD

Keyhole Series: Flower Vendor, 1997
Oil on canvas with photograph
85" x 61"

Courtesy of Donahue/Sosinski Art,
New York

Keyhole Series: The Scourging, 1997
Oil on canvas with photograph
85" x 61"

Courtesy of Donahue/Sosinski Art,
New York

LEANDRO KATZ

Project for the Day . . . L, 1996
Cibachrome, edition 2/5
16" x 20"

Courtesy of the artist

Project for the Day . . . M, 1996
Cibachrome, edition 2/5
16" x 20"

Courtesy of the artist

Project for the Day . . . P, 1996
Cibachrome, edition 2/5
16" x 20"

Courtesy of the artist

Project for the Day . . . R, 1996
Cibachrome, edition 2/5
16" x 20"

Courtesy of the artist

BILLY KLÜVER

Kisses Sweeter Than Wine
by Öyvind Fahlström, 1996
71 minutes

Open Score by Robert Rauschenberg, 1997
Ca. 40 minutes

Black-and-white and color documentary
films produced by Experiments in Art and
Technology, Billy Klüver, Executive
Producer, and Barbro Schultz Lundestam,
Director. The films document the
performances of the same titles presented in
October 1966 at *9 Evenings, Theatre &
Engineering* at the 69th Regiment Armory
in New York City, organized by Billy Klüver.

GARY KOMARIN

Blue Cake, 1996
Enamel and plaster on canvas
72" x 48"

Courtesy of the artist

Between Memory and Desire, 1996
Enamel paint, charcoal, plaster and oil paint
on canvas
72" x 48"

Courtesy of the artist

The French Wig (White), 1996
Enamel paint on canvas
42" x 44"

Courtesy of the artist

ROBERT MAHON

*All the Places I Ever Lived and What I
Looked Like When I Lived There*, 1996
Offset lithography
Five panels, each 20" x 44"
Courtesy of the artist

Line Up, 1996
Slide projection with CD audio
4 minutes
Courtesy of the artist

RAPHAEL MONTAÑEZ ORTIZ

All videotapes are courtesy of the artist

Busy Bodies, 1997
Videotape: color with sound
8 minutes 52 seconds

It's Coming Up, 1997
Videotape: black-and-white and color
with sound
5 minutes 11 seconds

The Conversation, 1996
Videotape: black-and-white and color
with sound
12 minutes

That's Too Much, 1996
Videotape: black-and-white with sound
4 minutes 16 seconds

Dance Number 22, 1993
Videotape: black-and-white with sound
7 minutes 14 seconds

Dance Number 1, 1995
Videotape: black-and-white with sound
3 minutes 47 seconds

Dance Number 2, 1985
Videotape: black-and-white with sound
3 minutes 3 seconds

Dance Number 6, 1985
Videotape: black-and-white with sound
3 minutes 3 seconds

The Kiss, 1985
Videotape: black-and-white with sound
5 minutes 30 seconds

Raw Oysters, 1985
Videotape: black-and-white with sound
6 minutes

CRAIG PHILLIPS

Sandy Hook Series: #1, 1995
Gelatin silver print
24" x 30"
Courtesy of the artist

Sandy Hook Series: #2, 1995
Gelatin silver print
24" x 30"
Courtesy of the artist

Sandy Hook Series: #13, 1995
Gelatin silver print
24" x 30"
Courtesy of the artist

Sandy Hook Series: #8, 1995
Gelatin silver print
24" x 30"
Courtesy of the artist

FAITH RINGGOLD

The American Collection #8: Cotton Fields, Sunflowers, Blackbirds and Quilting Bees, 1997

Acrylic on canvas with painted and pieced canvas border

76 1/2" x 75 1/4"

Courtesy of ACA Galleries, New York/Munich

The American Collection #11:

Listen to the Trees, 1997

Acrylic on canvas with painted and pieced canvas border

73 1/2" x 80"

Courtesy of ACA Galleries, New York/Munich

MARTHA ROSLER

Museum, Princeton, 1996

C-Print, edition of 6

40" x 26 1/2"

Courtesy of Jay Gorney Modern Art, New York

Hairdresser's, Moscow, 1994/1996

C-Print, edition of 6

26 1/2" x 40"

Courtesy of Jay Gorney Modern Art, New York

Moscow, 1991/1996

C-Print, edition of 6

26 1/2" x 40"

Courtesy of Jay Gorney Modern Art, New York

Subway Station, Frankfurt, 1983/1996

C-Print, edition of 6

26 1/2" x 40"

Courtesy of Jay Gorney Modern Art, New York

Subway, Vienna, 1983/1996

C-Print, edition of 6

26 1/2" x 40"

Courtesy of Jay Gorney Modern Art, New York

Museum, New York City, 1996

C-Print, edition of 6

26 1/2" x 40"

Courtesy of Jay Gorney Modern Art, New York

BARBARA RUSIN

Inside Out, 1996-97

Dry pigment, encaustic, leather, silk, canvas, wood, metal, hair, and pig ears

54" x 54" x 4"

Courtesy of the artist

Duplicated Textures of Hair or Bone,

1996-97

Hair, canvas, cheese cloth, silk organza, dry pigment, and encaustic

94" x 72" x 6"

Courtesy of the artist

Being is a State of Skin, 1996-97

Cheesecloth, encaustic, hair, silk organza, pins, and steel

108" x 60" x 36"

Courtesy of the artist

JOHN SAYLES

City of Hope, 1991

Color film

130 minutes

BILL SCHWARZ

Untitled #1 (Stone Mill), 1996

Found object

72" x 32" x 60"

Courtesy of the artist

Untitled #2 (OCB Cigarette Paper Dispenser), 1997

Found object

15" x 4" x 4"

Courtesy of the artist

Untitled #3 (Plough Blade), 1997

Polychromed found object

Courtesy of the artist

GEORGE SEGAL

The Bus Station, 1994

Plaster, acrylic paint, wood, gelatin silver print on foamcore, fake brick, and metal bolts

96" x 120" x 24"

Courtesy of Sidney Janis Gallery, New York

Portrait of Helen, 1993

Acrylic on plywood

36" x 38"

Courtesy of Sidney Janis Gallery, New York

Sophie II, 1988

Pastel on paper

50" x 38"

Courtesy of Sidney Janis Gallery, New York

ADAM SIMON

Two Weeks - Color Coded, 1993

Oil and resin on newspaper mounted on canvas

40" x 96"

Courtesy of the artist

Working I, 1996

Oil, resin, and stock photos on canvas

72" x 42"

Courtesy of the artist

Working II, 1996

Oil, resin, and stock photos on canvas

48" x 50"

Courtesy of the artist

Ghosts, 1997

Oil paint, resin, and stock photographs on canvas

44" x 40"

Courtesy of the artist

JASON SIMON

Untitled, 1996

Hand-toned gelatin silver prints and paint on wood and bone

75" x 168" x 9"

Courtesy of Pat Hearn Gallery, New York

GERALD SLOTA

Untitled, 1996
Gelatin silver print
23¹/₄" x 19³/₄"
Courtesy of Ricco-Maresca Gallery,
New York

Untitled, 1996
Gelatin silver print
23¹/₄" x 19³/₄"
Courtesy of Ricco-Maresca Gallery,
New York

Untitled, 1997
Gelatin silver print
23¹/₄" x 19³/₄"
Courtesy of Ricco-Maresca Gallery,
New York

Untitled, 1995
Gelatin silver print
23¹/₄" x 19³/₄"
Courtesy of Ricco-Maresca Gallery,
New York

KEVIN SMITH

Chasing Amy, 1996
Color film
111 minutes

TODD SOLONDZ

Welcome to the Dollhouse, 1996
Color film
87 minutes

TOM STRIDER

A Broker's Tale — A Job to Do, 1997
Oil on Masonite
10" x 8"
Courtesy of the artist

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Oil on Masonite
10" x 8"
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A Broker's Tale — A Job to Do, 1997
Oil on Masonite
10" x 8"
Courtesy of the artist

A Broker's Tale — Wingtip, 1997
Oil on Masonite
10" x 8"
Courtesy of the artist

A Broker's Tale — WSJ, 1997
Oil on Masonite
10" x 8"
Courtesy of the artist

A Broker's Tale — Hit the Shower, 1997
Oil on Masonite
10" x 8"
Courtesy of the artist

DENYSE THOMASOS

Spin, 1997
Acrylic on canvas
84" x 72"
Courtesy of Lennon, Weinberg, New York

Sling, 1997
Acrylic on canvas
74" x 72"
Courtesy of Lennon, Weinberg, New York

Spell, 1997
Acrylic on canvas
14" x 12"
Courtesy of Lennon, Weinberg, New York

Carnival, 1997
Acrylic on canvas
19" x 14"
Courtesy of Lennon, Weinberg, New York

Wish, 1997
Acrylic on canvas
16" x 14"
Courtesy of Lennon, Weinberg, New York

GEORGE TICE

*All works are gelatin silver prints and
courtesy of the artist.*

*Steps, Methodist Episcopal Churchyard,
Cheesequake, New Jersey*, November, 1992
4" x 6"

*From Dorcas Tice's Attic: Portrait of Ervin
Tice, Jr. (1892-1905)*, 1993
13¹/₈" x 10¹/₂"

*Grave of Ervin Tice, Jr., Methodist
Episcopal Churchyard, Cheesequake, New
Jersey*, December, 1992
13" x 19¹/₂"

*Dorcas Tice House, Route #34,
Cheesequake, New Jersey*, September, 1994
13¹/₂" x 9³/₄"

*Steamboat Landing, Cheesequake Creek,
Cheesequake, New Jersey*, June 1993
6¹/₈" x 9"

*Wrecked Boat, Cheesequake Creek, Morgan,
New Jersey*, November, 1993
6¹/₈" x 9"

*Apple Blossoms, Ticetown Road, Old Bridge,
New Jersey*, May, 1994
13" x 19¹/₂"

*Apple Bough, Ticetown Road, Old Bridge,
New Jersey*, September, 1994
13" x 19¹/₂"

*Fallen Apples, Ticetown Road, Old Bridge,
New Jersey*, September, 1994
13" x 19¹/₂"

*Old Tractor, Ticetown Road, Old Bridge,
New Jersey*, October, 1992
13¹/₄" x 19¹/₂"

Jacob S. Tice House, Old Bridge, New Jersey, February, 1996
13" x 19 1/2"

Interior, Jacob S. Tice House, Old Bridge, New Jersey, June, 1993
19 1/2" x 13"

Kitchen, Jacob S. Tice House, Old Bridge, New Jersey, November, 1993
13" x 19 1/2"

Jacob S. Tice House, Old Bridge, New Jersey, September, 1984
13" x 19 1/2"

BABIS VEKRIS

Polyphemus, 1994
Monitor in pulse, time clocks, beep tones, mounted on aluminum
48" x 60" x 7"
Courtesy of the artist

Electro-city, 1994
Electron tubes and light bulbs mounted on aluminum
27" x 34" x 5"
Courtesy of the artist

Technofictional, 1994
Graphite on paper
24" x 19"
Courtesy of the artist

Insectus, 1995
Graphite on paper
17" x 14"
Courtesy of the artist

TED VICTORIA

The Whole World Is Watching, 1996/97
Mixed media (5 lens/light systems with mirrors, 3 televisions, flicker bulbs, gold leaf on found globe, and wood base)
57" x 12" x 12"
Courtesy of the artist

Classic TV, 1997
Mixed media (lens/light system with mirrors, television, gold paint on plastic toy television, and wood base)
55" x 5" x 5"
Courtesy of the artist

Kids . . . Go Outside and Play, 1996/97
Mixed media (miniature television, 3 lens/light systems with mirrors, miniature wood house, plastic miniature swimming pool and wood box with Plexiglas frame)
25" x 20" x 5"
Courtesy of the artist

Come In . . . Sit Down, 1997
Mixed media (wooden door, miniature metal chair, 3 lens/light system, wood box and Plexiglas frame)
25" x 20" x 5"
Courtesy of the artist

NOTES

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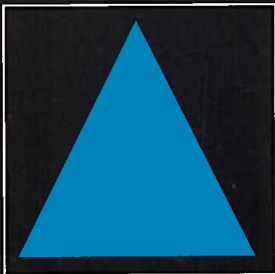
The New Jersey Arts Annual is a unique series of exhibitions highlighting the works of visual artists and craftspeople in the state. Two exhibitions take place each year in alternating sequence:

Fine Arts in spring/summer and Crafts in fall/winter. This series of exhibitions is cosponsored by the New Jersey State Council on the Arts/Department of State, the Jersey City Museum, The Montclair Art Museum, The Morris Museum, The Newark Museum, the New Jersey State Museum, and The Noyes Museum. Upcoming exhibitions are:

The Morris Museum, Crafts,
September 14-November 23, 1997

Montclair Art Museum, Fine Arts,
May 17-August 16, 1998

*1997 NEW JERSEY
ARTS ANNUAL*



FINE ARTS

*Choosing
New Jersey*

THE NEWARK MUSEUM