

**NEW JERSEY
ARTS ANNUAL**

FINE ARTS 1999

New Jersey State Museum



NEW JERSEY ARTS ANNUAL

The 1999 New Jersey Arts Annual: Fine Arts has been supported in part through grants from the New Jersey State Council on the Arts/Department of State and the Friends of the New Jersey State Museum.

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 the spring/summer and Crafts in the fall/winter.

The series is co-sponsored by the New Jersey State Council on the Arts, the Jersey City Museum, The Montclair Art Museum, the Morris Museum, The Newark Museum, The Noyes Museum and the New Jersey State Museum.

Upcoming Arts Annual exhibitions are:

Fall 1999 Crafts
Jersey City Museum

Spring 2000 Fine Arts
The Newark Museum

PURCHASE AWARDS

Institutions co-sponsoring the New Jersey Arts Annual exhibitions will consider the purchase of works for their collections.

SALES

Many of the works in this exhibition are for sale. Inquiries should be directed to the New Jersey State Museum's Bureau of Fine Arts.

NEW JERSEY ARTS ANNUAL: FINE ARTS
June 26 through August 29, 1999

New Jersey State Museum, Trenton

NEW JERSEY ARTS ANNUAL: FINE ARTS

June 26 through August 29, 1999

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Exhibition Organizer: Margaret M. O'Reilly, Asst. Curator, Collections & Exhibitions

Jurors: Margaret M. O'Reilly, Asst. Curator, Collections & Exhibitions
Alison G. Weld, Assistant Curator, New Jersey Contemporary Art

Cover: William Stewart, *Studio View*

All biographical and object information has been supplied by the artists.
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The New Jersey State Museum, a division of the Department of State, is open Tuesday through Saturday, 9 am to 4:45 pm, and Sunday, noon to 5 pm. It is closed on Mondays and State Holidays, and admission is free.

For more information about Museum programming, please call (609) 292-6464.

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NEW JERSEY STATE COUNCIL ON THE ARTS

The New Jersey State Council on the Arts is pleased to co-sponsor the New Jersey Arts Annual: Fine Arts at the New Jersey State Museum. Since 1985, the Council, along with six participating museums—the Jersey City Museum, The Montclair Art Museum, The Newark Museum, the Noyes Museum of Art, the Morris Museum, and the New Jersey State Museum—have co-sponsored the Arts Annual exhibition series as a means of exhibiting and celebrating the works of New Jersey's finest visual artists. Presenting two each year, and rotating them among the six museums, the New Jersey Arts Annual has over the years mounted twenty-seven exhibitions of fine arts and crafts in different regions of the state. These exhibitions have provided deeply meaningful opportunities for artists working in crafts and the fine arts to exhibit their most recent works to a wide range of museum visitors. This particular exhibition brings works by over 50 artists to the New Jersey State Museum and continues a tradition which we look forward to each year.

The Council is proud to co-sponsor the Arts Annual exhibitions because they promote, expand, and define new realms for the visual arts and help serve the needs of our state's invaluable community of artists. The New Jersey Arts Annual: Fine Arts at the New Jersey State Museum is an important opportunity to see and appreciate their thought, imagination, wit, passions, vision and inquiry revealed through works of fine art. We congratulate the efforts of these artists and the New Jersey State Museum for our newest chapter in the Arts Annual series.

Penelope Lattimer, Chairwoman
Barbara F. Russo, Executive Director
Tom Moran, Senior Program Officer, Visual Arts



NEW JERSEY
STATE
COUNCIL
ON THE
ARTS

EXHIBITION NOTES

The State Museum is pleased to host this year's Fine Arts portion of the New Jersey Arts Annual series. Co-sponsored by the New Jersey State Council on the Arts and six New Jersey museums, the Arts Annual series presents the works of visual artists and craftspeople from throughout the state.

Organized by Assistant Curator of Fine Arts Margaret O'Reilly, and juried by Assistant Curator of Contemporary NJ Arts Alison Weld and Ms. O'Reilly, the exhibition includes works by 55 artists selected on an invitational and juried basis. The result of the selection is an exhibition which highlights the vibrance, diversity and relevance of the visual arts in the state. I would like to commend all the artists who participated by submitting their work for jurying. To the artists selected for inclusion in the exhibition, I extend my congratulations and gratitude for their enthusiasm and cooperation.

The Museum is grateful to the New Jersey State Council on the Arts for their ongoing sponsorship of this project and commitment to the arts in New Jersey. The continued support of the Friends of the New Jersey State Museum allows us to enhance the quality of this and many other Museum programs.

Exhibitions are the result of tremendous teamwork. The Museum's staff, particularly Curator of Exhibits John Mohr and his talented crew in the Exhibits Bureau, are to be commended for their dedication and attention to detail. Fine Arts Bureau interns Heather Barone, Angela Leone, Debbie Lyszczak and Heather Menozzi showed a willingness to tackle any task or solve any problem presented to them. Longtime Museum volunteers Josephine Millner and Virginia Steinmetz contributed their time by manning the receiving table during object delivery. I extend my appreciation to everyone who assisted in the presentation of this exhibition.

Leah P. Slosberg, Director



Reflections (1998)

DAVID AHLSTED

Egg Harbor

Selected Exhibitions

- 1998 The Montclair Art Museum, NJ (group)
Stedman Art Gallery, Rutgers University,
Camden, NJ (group)
Albright-Knox Art Gallery (Members Gallery),
Buffalo, NY (group)
Atlantic City Art Center, NJ (group)
- 1997 Katharina Rich Perlow Gallery, New York, NY
(solo)
- 1993 The Noyes Museum, Oceanville, NJ (solo)
Locks Gallery, Philadelphia, PA (solo)
University Art Museum, Widener University,
Chester, PA (solo)

I am a realist painter, in that I paint the physical look of a tangible world. Slowly, as my work as an artist has evolved, I have gained the ability to interpret my subject matter in a manner that hopefully conveys my theoretical interests, as well as my emotional and intuitive connections to it. Over the years as my subject has moved from the figure, to still-life, to the landscape, and back to the figure in the landscape, my work has always been formal in structure, in that the aesthetic balance tilts toward the abstract aspects of painting rather than description. My painting is not concerned as much with the duplication of experience as with the extension of experience on the plane of formal invention. I construct my work by combining different figures, scenes, objects, and shifting viewpoints, in which the formal elements form a set of unique relationships, independent of subject matter. Simultaneously I strive to capture and translate the emotion and excitement aroused in me by the impact with the original subject or idea.

This symbiotic relationship of paint and image continues to be the major aesthetic basis of my work.

EMMA AMOS *Invited Artist*

Lives in New York; works at Mason Gross School of the Arts, New Brunswick

Selected Exhibitions

- 1999 Space One Eleven, Civil Rights Institute, Birmingham, AL (solo)
"Up South," University of Alabama, Birmingham (traveling group)
"Wrapped in Pride: Ghanaian Kente and African-American Identity," The Newark Museum, NJ (traveling group)
1994-5 "Changing the Subject," Art in General, New York (solo)

Selected Awards

- 1998 Doctor of Fine Arts, Honorary Degree, The College of Wooster, OH
1994 Art Matters Fellowship
1993 Rockefeller Foundation Fellowship
1989 New York Foundation for the Arts Fellowship

This new work is from a new series of photographs with painting, and paintings and prints called *Figgahs*. Though I still love the consideration of space that surrounds the figures in my past series, including *Odyssey* (a visual history that uses a Zora Neale Hurston narrative, family photographs, painting and printmaking techniques) and paintings from the *Falling* series that have shown at the New Jersey State Museum, the new works focus on gestures and meaning in the figure itself. Of course, I still locate the work within boundaries of my own weavings of African fabric borders.

It pleases me to use the camera and digital processes to disrupt notions of "photographic truth" and identity. The figures of the over-sized painted photograph mean to value the individual and the black male body.



Valued (1999)



One Moment (1999)

FRANCESCA AZZARA

Edison

Selected Exhibitions

- 1999 "NAWA Show," New World Art Center, New York, NY (group)
- 1998 Art and Attic, Red Bank, NJ (solo)
The Gallery at Franklin Lakes, NJ (solo)
The Palmyra Gallery, Bound Brook, NJ (solo)
"26th Annual Exhibition," Pastel Society of America, New York, NY (group)
"Uncommon Threads," City Without Walls, Newark, NJ (group)
- 1997 Firehouse Gallery, Bordentown, NJ (group)
Gallery Art 54, New York, NY (group)

My newest body of work incorporates encaustic, wax paints. I find this medium better suited for defining my interpretations of emotions, passions and nuances of the human psyche. Using layers of encaustic wax, combined with paint, pastels and oil stick, I try to create an emotional terrain that represents places buried in the subconscious. Entwined and twisted, the incised line work, set against a smooth and neutral wax ground allude to life's poignancy and its ability to allow emotions of great contrast to coexist often in the same setting. . .the endless push/pull of pleasure. . .pain, delight. . .despair, rage . . . joy, fear. . .hope.

BILL BARRELL *Invited Artist*

Jersey City

Selected Exhibitions

- 1998 "Mad Cows," Halle St. Pierre, Paris, France (solo)
"Art + Suitcase, Will Travel," Alley Culture, Detroit MI
(traveling group)
- 1996 "Six Artists: The Nineties," New Jersey State Museum,
Trenton (group)
- 1994 Shoe-String Gallery, Jersey City, NJ (solo)

For an artist to have to select their favorite work for an exhibition is difficult indeed. It is somewhat like having a very large family and being asked to pick your favorite child. One loves them all for so many different reasons.

The work I have chosen represents how I feel about the death penalty and how it is administered in America. For a while the death penalty was outlawed, then it came back with a vengeance, more so in some states than others. I am sorry to see it creeping back into New Jersey. To put someone to death in this day and age seems so barbaric. Most, if not all, of these murders have been truly horrible crimes. However, as it is so often said, do two wrongs make a right?

Reading *The New York Times* on a daily basis, I was surprised to read of so many executions. I began to clip and save these articles; they mounted up. Then I began thinking of them in terms of an art piece and collaging them into a painting. I began to wonder how in a country that prides itself on being so religious that the commandment "Thou shalt not kill" could be so blatantly ignored so often.

I intend the painting to have a visual impact from a distance, doing what it should through color, shape and form. On close inspection, I want to reveal a literal content that will make the viewer aware of the constant cruelty that we perpetrate on our fellow humans. I seldom touch on social issues in my work, but on this particular issue, I feel a compelling need to comment on such a brutal approach to such a complex problem. Remember, also, there is new evidence that points to innocent people being executed.



Death Row or Execution American Style (1998-99)



George Segal with Charcoal Drawings (1997)

RICARDO BARROS

Princeton

Selected Exhibitions

- 1998 "Sculptors," Grounds For Sculpture, Hamilton, NJ
"Philadelphia Selections 3," Moore College of Art and Design, Philadelphia, PA
"Washington International Print Show," Arlington, VA
- 1995 "Landscapes and Portraits," The Arts Council of Princeton, NJ
"Photography at Historic Yellow Springs," Chester Springs, PA

Selected Awards

- 1998 Citation of Excellence, ADDY Awards, American Advertising Awards Competition
- 1984 New Jersey State Council on the Arts Fellowship

My approach to portraiture is relatively simple. The compositions coalesce out of a conversation with the subject and usually surprise us both. Traces of my collaboration are often visible in the completed image. Identity is a relevant starting point, but ultimately I'm more interested in how someone is seen rather than in who was seen. To this end, I hope that each of my portraits comes out differently.

What interests me about this project is that these are more than pictures of artists, they are very specifically pictures of sculptors. Sculptors work in three dimensions. They transform materials and reinvent space. Upon meeting these sculptors, I found that each had integrated his or her life into a visible context, creating a physical relationship with space that was idiosyncratically theirs. I became fascinated by how this relationship with space showed up in their work and what it said about them.

MIRIAM BEERMAN *Invited Artist*

Upper Montclair

Selected Exhibitions

- 1991 "Miriam Beerman: Works from 1949 to 1990," New Jersey State Museum, Trenton (solo)
- 1990 "Personal Visions: The Humanist View," Aljira, A Center for Contemporary Art, Newark, NJ (group)
- "The Decade Show: Frameworks of Identity in the 1980s," The Studio Museum in Harlem, New York, NY (group)
- 1988 "Miriam Beerman: Collages and Monotypes," Image Gallery, Stockbridge, MA (solo)

Selected Awards

- 1988 Distinguished Artist Award, New Jersey State Council on the Arts
- 1987 Leighton Artist Colony Residency Fellowship, Banff Center, Alberta, Canada
- 1984 Virginia Center for Creative Arts Fellowship, Sweetbriar, VA
- 1980 Camargo Foundation Residency Fellowship, Cassis, France

I have spent most of my life painting images that make some viewers uncomfortable (portraying the less pleasant aspects of the 20th century). I am reminded constantly of the world's injustice. It weighs on my mind and body, very often leaving me in much physical as well as mental pain. So, through paint, I exorcise some of the evil.

As an Expressionist, I am inexorably tied to the figure. Human or animal forms are usually somewhere in my work. They are the angels and the demons of an inner perception and they reenact the past as well as the future.

I do not actively pursue the illustrational or the political. However, my early years as an abstract expressionist are in many ways still imprinted in my work; the physicality of the medium helps define it. Forms emerge out of the thickness of the paint. I define them by various rough means. The painting has its own life, describing a meaning that isn't specifically planned...where automatic gestures lead to the emotional intensity of the idea.



Shower II (1997-98)



The Secret (1998)

LUCIA A. BELCI

Fort Lee

Selected Exhibitions

- 1995 Silvermine Guild Arts Center (group)
Art of the Northeast, USA Exhibition (group)
- 1994 Arts Center of Northern New Jersey (group)
- 1991 The Fringe Gallery, Hong Kong (group)
- 1989 Pamela Stockwell Gallery, New York, NY (group)
- 1988 S.V.A. Gallery, New York, NY (group)
National Arts Club, New York, NY (group)

My sculptures over the last two years have been created from natural materials found in my surrounding environment, i.e., river phragmites, soil, and wood. In some instances I have incorporated painted industrial scenes taken directly from my surroundings.

A strong element running through my sculptures is the contrast of materials. I have joined, in my sculptures, the smooth, glassy surface of the painted image with raw, rough, natural materials.

The focus of my work is to examine, explore and respond to the environment I live in. I strive to show the contrast, in my environs, of the manmade existing next to the natural. I also have a passion to explore the beauty found in simple elements in my community that often escape notice.

SERENA BOCCHINO

Hoboken

Selected Exhibitions

- 1999 Jeffrey Coploff Fine Art, New York, NY (solo)
Galerie du Tableau, Marseille, France (solo)
ArtHaus, San Francisco, CA (solo)
1998 William Paterson University, Wayne, NJ (solo)

Selected Awards

- 1994 Trenton City Museum Award
Artist in Education (AIE), New Jersey State
Council on the Arts
1990 The Basil H. Alkazzi Award, USA
1989 Pollock-Krasner Foundation Grant

This series of paintings is exciting for me because I have found a way to bring an edginess and emotion into the work through restraint. I am developing an unusual light in the work. An interior light, "a found light." The light creates an interior depth to the work.

With the use of selective color, mark making and lines, an ambient, delicate color is created. It is similar to the idea of theatrical lighting and how white light is actually all the colors of light used at once.

I think this series has captured the abstract emotion that music instills in us.



Tenor Licks (1998)



Ellis Island Series (1998)

ROBERT BORSUK

Old Bridge

Selected Exhibitions

Soho Gallery, New York, NY

White Plains Art Center, NY

Drew University Art Gallery, Madison, NJ

Rutgers University Art Gallery, New Brunswick, NJ

Selected Awards

New Jersey State Council on the Arts Fellowship

Johnson & Johnson Purchase Award

mundane: common; ordinary; banal; unimaginative.
(Webster's)

I have been described as a photographer of the mundane. I believe, however, that there are no mundane subjects, only mundane photographers. In these images of Ellis Island interiors, photographed in 1998, and uninhabited since 1954, I have tried to show things as they were, and what they have become, to find beauty among the ruins. The "tired, poor, huddled masses" are still here in spirit.

WENDELL BROOKS *Invited Artist*

Trenton

Selected Exhibitions

- 1995 "Wendell Brooks Retrospective," Ellarslie,
The Trenton City Museum, NJ (solo)
- 1994 "Free Within Ourselves: African-American
Artists in the Collection of the National Museum
of American Art, Washington, DC (group)
"Affirmation," Interchurch Center, New York,
NY (solo)
"Rutgers National '94 Works on Paper,"
Stedman Art Gallery, Camden, NJ (group)

Selected Awards

- 1993 Smithsonian Institution, National Museum of
Art Gallery, Grant Award
- 1978 Trenton State College, Mini-Grant: Printmaking
- 1970 The Southern Fellowship Fund
- 1969 Woodrow Wilson/Martin Luther King, Jr.
Fellowship

These big figures are masters. You don't just jump up and become a master; it requires a certain lifestyle. You need discipline and focus. You have to control your thoughts and keep your perspective. You have to look for the good in people.

I have a tremendous amount of energy. I think that is what comes through in my work. I've learned that you can shape your own future by taking control of your own thoughts. If you can visualize yourself in a certain way, and hold that thought in your mind, you can become what you envision.



Before Enlightenment; After Enlightenment; Enlightenment
(1998-99) *Detail*



Untitled (1998)

CRAIG BUCKBEE *Invited Artist*
Jersey City

Selected Exhibitions

- 1999 "Paintings by Craig Buckbee," 650 Madison Avenue
Exhibition Program, New York, NY (solo)
- "Painting," N3 Project Space, Brooklyn, NY
- 1997 "Trial by Jury," City Without Walls, Newark, NJ
- 1995 "Painting," Raritan Valley Community College,
Somerville, NJ

Selected Awards

- 1993 Rutgers Center for Innovative Printmaking
Fellowship
- 1991 Edward F. Albee Foundation Residency
- 1983 Alfred C. Glassell, Jr. School of Art, Houston, TX,
Core-Fellowship

PEG MCAULAY BYRD

Madison

Selected Exhibitions

- 1999 Project Room, Phoenix Gallery, New York, NY (solo)
- 1998 "Contemporary Color-Works on Paper," Monmouth Museum, Lincroft, NJ (group)
"Speculation," Book Art, The Newark Museum, NJ (group)
- 1996 "International Juried Show," New Jersey Center for Visual Arts, Summit, NJ (group)

Selected Awards

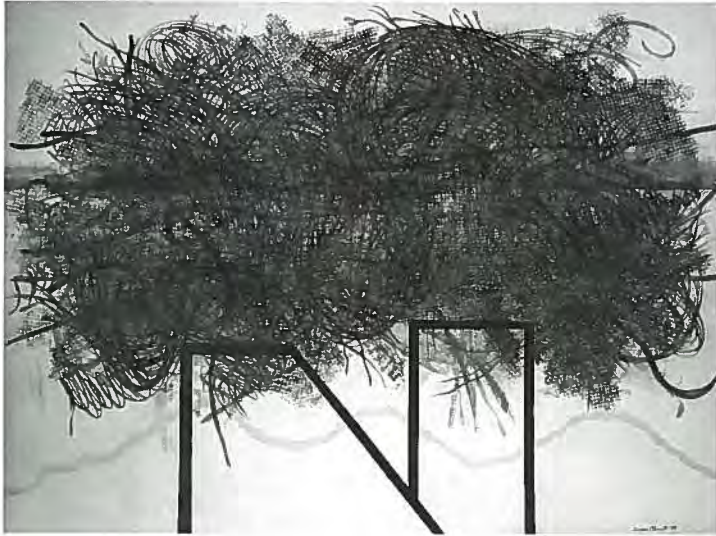
- 1999 Printmaking Artist-in-Residence, Contemporary Artist Center, North Adams, MA
- 1998 Printmaking Artist Fellowship, Virginia Center for the Arts, Sweet Briar, VA
- 1997 Printmaking Artist-in-Residence, The Frans Masereel Grafiek Center, Flanders, Belgium
- 1987 Master Teachers Fellowship Award, National Endowment for the Arts through The Vermont Studio Center, Johnson, VT

Nature is at the heart of my abstract images. Captivated by a mystical still-point in nature, I experience a feeling of interior harmony in viewing natural landscapes that is similar to the spiritual response of the early Hudson River School painters. My indebtedness, however, is to 20th century abstract painters, such as Avery, Rothko, Frankenthaler, Hodgkin and Diebenkorn. My imagery remains largely abstract as I depend on color and form to articulate the spatial ideas in a landscape.

Although my early sense of nature was largely simulated as I was born and educated in an urban setting (NYC), later I searched out untrampled nature such as found on remote islands. For some of us, our intimate knowledge of nature is fast becoming a memory. I share with others a sense of sadness as much of our natural world is being altered. I attempt to reflect that sentiment in my work while also celebrating the unity and poetry found in nature. These are my tone poems, each with its own atmosphere.



Evening #3 (1999)



Shelter I (1998)

SONIA CHUSIT

Teaneck

Selected Exhibitions

- 1997 "Memories of Tomorrow," Bergen Museum of and Science, Paramus, NJ (solo)
1995 "From Hair to Eternity," Drawing, Woodstock School of Art, NY (solo)
"Recent Work," Johnson & Johnson, New Brunswick, NJ (solo)
1993 "Lost Chapters," Aljira, A Center for Contemporary Art, Newark, NJ (solo)

Selected Awards

- 1999 Virginia Center for the Creative Arts
1997 Vermont Studio Center Grant
1995 Woodstock Fellowship
1989 New Jersey State Council on the Arts Fellowship

Much of my creative time is shared between sculpture and drawing. While both are important to me, each is dependent upon the other. Drawing for me becomes a defined mapping for many of my three-dimensional ideas. The rest is dependent upon the viewer.

NANCY COHEN *Invited Artist*

Jersey City

Selected Exhibitions

- 1999 Hunterdon Museum of Art, Clinton, NJ (solo)
"A Common Thread," New Art Center, Newton,
MA (group)
- 1998 Kouros Gallery, New York, NY (solo)
- 1996 New Jersey State Museum, Trenton (solo)

Selected Awards

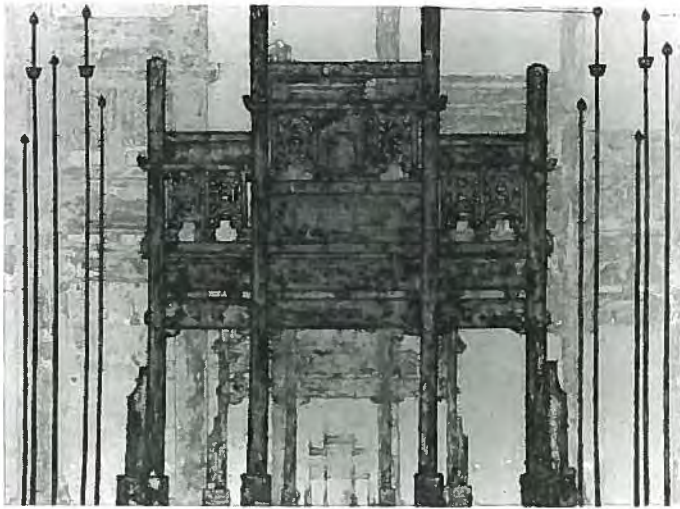
- 1993 New Jersey State Council on the Arts Fellowship
- 1991 Yaddo, Saratoga Springs, NY
- 1989 Pollack-Krasner Foundation Grant
- 1986 The MacDowell Colony, Peterborough, NH

In my glass and paper sculptures, a taut, tough abaca skin obscures and then reveals an armature constructed of quotidian objects – wine glasses, perfume bottles, kitchen utensils. The work suggests armor and vulnerability, a connection to the everyday and a subversion of ordinary functionality.

My sculpture is abstract, but it evokes emotion through references to human forms, experiences and relationships. I often start with a collection of found and constructed objects rich in cultural, associative or symbolic meaning and then juxtapose and modify them to explore tensions, sympathies and contradictions. I am interested in exploiting extreme imbalances of weight and strength to provoke a direct physical reaction to the emotional content of the work.



Bust (1997)



Frames (1998)

ZHIYUAN CONG

Pompton Lakes

Selected Exhibitions

- 1999 McDonough Museum of Art, Youngstown, OH (solo)
- 1998 Qinghai Provincial Museum, Xining, China (solo)
- 1997 "Zhiyuan Cong: An Honest Bridge," Bergen Museum of Art, NJ (solo)
- 1996 Elizabeth Wang Gallery, New York, NY (solo)
Lane College, Eugene, OR (solo)
- 1995 Ben Shahn Galleries, William Paterson University, NJ (solo)
Printmaking Council of New Jersey (solo)
- 1993 Indiana University Art Museum, IN (solo)

In my mind, there is a long river of history, which flows from the distant past to the modern and busy times of the present. My art is based on my thoughts about historical remains and their influence on my work. I want to bring the light and purity of physical civilization's themes into my art so that these images can be reflected onto the mirror of the present time, bringing quiet to the noise and speed of our lives.

ALICE MCENERNEY COOK

Tuckerton

Selected Exhibitions

- 1998 "Landscape Paintings," Members Gallery at DCH, Delaware Center for Contemporary Arts, Wilmington, DE (group)
"The 135th Annual Exhibition of Small Paintings," Philadelphia Sketch Club, PA (group)
- 1997 "57th Annual Juried Exhibition," The Woodmere Museum, Philadelphia, PA (group)
- 1996 "Off the Walls," Artforms Gallery, Philadelphia, PA (group)
- 1995 "Contemporary Realism '95," Medici Center for Visual Arts, Philadelphia, PA (group)

There exists a fragile ribbon of green that hugs the Atlantic Coast from Maine to Florida. It is nestled just behind the protection of the barrier islands. In some places just a few feet remain, in others the ribbon is acres wide....

....Artists, since our earliest moments as a thinking species, have intuitively responded to nature's language and used these systems to create order in art, music and dance. Nature is what lifts humanity's spirit and humbles our arrogance.

Unfortunately, the realities of our failed stewardship of the environment are constantly before me on the marsh. The marks I leave behind, the gas from my outboard motor and the trampled down grasses where I stood to paint are some of the environmental damage that can be laid at my own feet. While walking on the marshes or riding the tidal creeks in my boat, wounds from our civilization are found everywhere. Trash is buried in the grasses and mud flats and rubbish rides in on the tides. These broken pieces of our wastes are left in one of the most sensitive environments of our planet. So, why don't I also add trash to my paintings? Because our garbage is not the essence of our planet's nursery. The essence of the wetlands is its power and beauty in spite of our stupidity. Hopefully, my work will help to inspire others to cherish this delicate and threatened environment; to be out-raged that our ignorance violates nature's beauty and threatens the future of the world.



Winter Walk (1998)



Buttons (1998)

PAM COOPER

Upper Saddle River

Selected Exhibitions

- 1999 "Confronting Cancer Through Art," Arthur Ross Gallery, Philadelphia, PA (group)
"Available Space," Smithtown Township Arts Council, Mills Pond House, NY (group)
"Memories," New York Law School, NY (group)
- 1998 "Pulp Fictions," Laredo Community College Teaching Gallery, Laredo, TX (group)
"Media Madness," OIA Salon Show, Westbeth Gallery, New York, NY (group)
"Shake," PS 122 Gallery, New York, NY (group)
"Turning Points: A Celebration of Women in the Arts", Puffin Foudation Ltd, Teaneck, NJ (group)
- 1997 "Pulp Fictions. Works on Paper," J. Wayne Stark Gallery, TX (group)

Mental abuse and implied physical abuse permeates all the relationships within the family unit. The rust stains in my work resemble droplets of dried blood, and of the same chemical makeup. Whereas spilt blood infers a recent violent action, the rust stains are developed over a period of weeks or months. With the rusting comes a slow destruction, compromising the inherent strength of the metal domestic items I include in my pieces. Although mental abuse may result in retaliatory violence, it is more likely to cause a slow erosion of a person's identity and their ability to manage their lives and relationships. It is this degenerative effect of mental and implied physical abuse I address in my art.

CICELY COTTINGHAM *Invited Artist*

West Orange

Selected Exhibitions

- 1996 "Paintings from True Blue," Jersey City Museum, NJ (solo)
"Do Nothing At Present," Hunterdon Museum of Art, Clinton, NJ (solo)
"New Jersey State Council on the Arts Fellowship Exhibition 1994-95," The Noyes Museum, Oceanville, NJ (group)
- 1995 "Markings: A Drawing Invitational," Mercer Gallery, Rochester, NY (group)

Selected Awards

- 1994 New Jersey State Council on the Arts Fellowship
1988 Pollack-Krasner Foundation Grant
1986 New Jersey State Council on the Arts Fellowship
Hereward Lester Cooke Foundation Grant

This painting is one in the series of sixteen paintings composed of four panels each called *True Blue*, begun in 1994 and completed in 1998. I guess it is fitting that it took me four years to complete all of the paintings. In the middle of the series, in 1996, I moved home, job, studio—many passages. It is stunning to me to see how my work changed and absorbed this upheaval and resettlement. So, as all my work seems to do, these paintings mark and document the passage and living of my life.



True Blue Continued #5 (1997-98)



Suspect (1998)

VICTOR DAVSON *Invited Artist*
East Orange

Selected Exhibitions

- 1998 "La Linea: Dibujos Contemporaneos," Museo de Art Moderno de la Republica Dominicana, Santo Domingo (group)
1997 Rockland Community College, Suffern, NY (group)
1996 "Art by African Americans in the Collection of the New Jersey State Museum," Trenton (group)

Selected Awards

- 1997 J. Paul Getty Trust Scholarship
1995 The Wheeler Foundation
1994 Pollack-Krasner Foundation

Every day seems to bring more headlines about incidents of serious law enforcement abuses against people of color—whether it's Abner Louima or Amadou Diallo in New York City, Tyisha Miller in Riverside, California, Johnny Gammage in Pittsburgh or Kuan Ghung Kao in Sonoma County, California.

These episodes of police brutality are but the ugliest and bloodiest symptoms of a larger problem: the fact that for people of color—especially African Americans and Hispanics—racially motivated killings, beatings, traffic stops, illegal searches, arrests and harassment are an all-too-familiar part of life in America.

Misguided crime fighting and drug abatement policies have led to harsh police crack downs targeting people who fit a "drug courier" or "gang member" profile. Police practices such as traffic stops for minor infractions, street searches, juvenile curfews and anti-loitering laws—all implemented in the name of the "war on drugs" or "zero-tolerance drug policies"—have been used to target minorities who are not involved in criminal activity, and who would not have encountered the criminal justice system but for racially biased practices.

How has this happened? The answer is as black-and-white as the headlines we read every day: skin color makes you a suspect in America.

"Excerpts from speech by Ira Glasser," published in *Spotlight: ACLUNational Members' Bulletin*, Spring 1999, Issue 4.

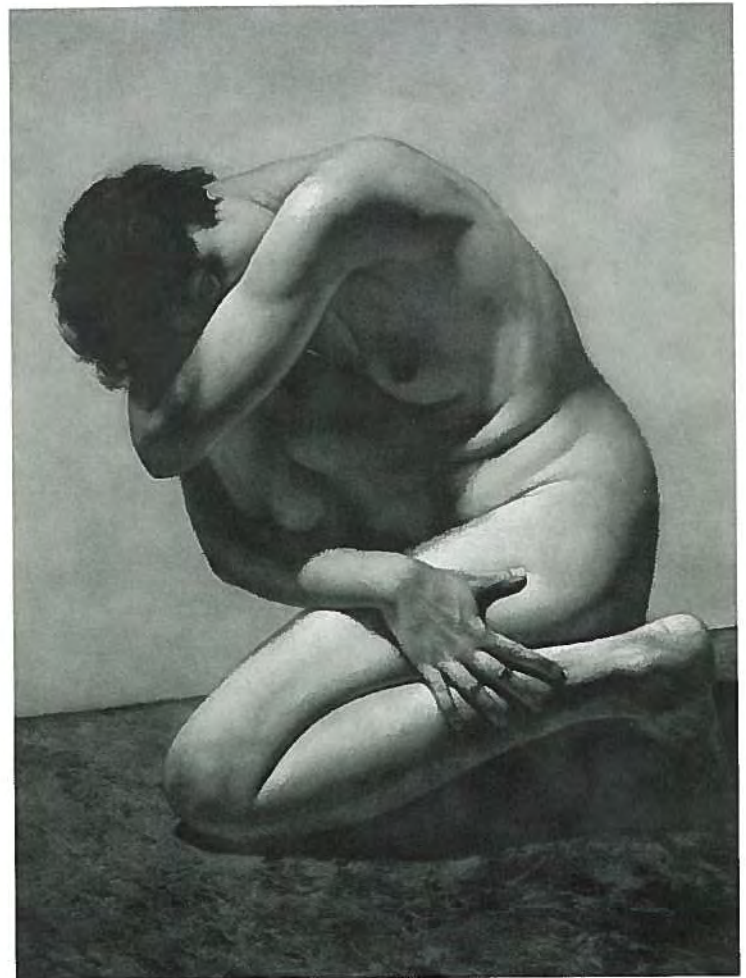
NANCY DEPEW

Plainfield

Selected Exhibitions

- 1999 David Adamson Gallery, Washington, DC (solo)
1998 Richard Stockton College, Pomona, NJ (solo)
"New Jersey Arts Annual: Fine Arts,"
The Montclair Museum, NJ (group)
1996 "Figure and Symbol," Marymount Manhattan
College, New York, NY (group)

My paintings begin with a visual idea, a gesture. I am not interested in documenting reality. I build flesh around human idiosyncrasies and vulnerabilities. I make three-dimensionally believable images that let me dig into the nature of human experience.



Memory of Anger (1998)



The Calligraphy of Nature (1999) *Detail*

MARGUERITE DOERNBACH *Invited Artist*
Trenton

Selected Exhibitions

- 1994 "Biography of a Woman Series," The Gallery,
Mercer County Community College, NJ (group)
1993 The Newark Museum, NJ (group)
First Street Gallery, New York, NY (group)
1991-2 Aljira, A Center for Contemporary Art,
Newark, NJ (group)
1990 City Without Walls, Newark, NJ (group)
1988 Nabisco Brands Gallery, East Hanover, NJ
(group)
1987 "Landscapes Here and Now," The Noyes
Museum, Oceanville, NJ (group)
1981 Doshi Center of Contemporary Art, Harrisburg,
PA, (group)

In the early eighties I sailed with friends in the Antilles Islands. The taxi driver there could speak fluent English, Dutch, French and the Hispanic language of the island. We sailed from island to island—always sleeping on board. An old (to me at that time) sea-salt captain (he had captained sailboats around Cape Horn several times) led us on our voyage. My friend, Jack Hornung, who had arranged this adventure for fourteen of his friends (which included me), was in charge of the second Morgan and has sailed his own sailboat for a number of years, but followed the captain, of course, in these waters. We always sailed because the wonderful winds were always present. I was thrilled to find out I was one of the best at steering. We even sailed part of the time in the ocean, quite different from steering in the waveless sea among the islands.

One night we anchored at Orient Bay which, I believe, was at St. Martin's. Gradually, the sun set—magnificent and utterly beautiful. At the same time, I did a quick color line drawing 3" x 4" in watercolor—the color of the lines denoting the colors of the shapes. When I looked at this later, I could see the whole memory as if I were there. The sunset was a grand finale to a symphony of experiences.

ELLEN EAGLE

Glen Ridge

Selected Exhibitions

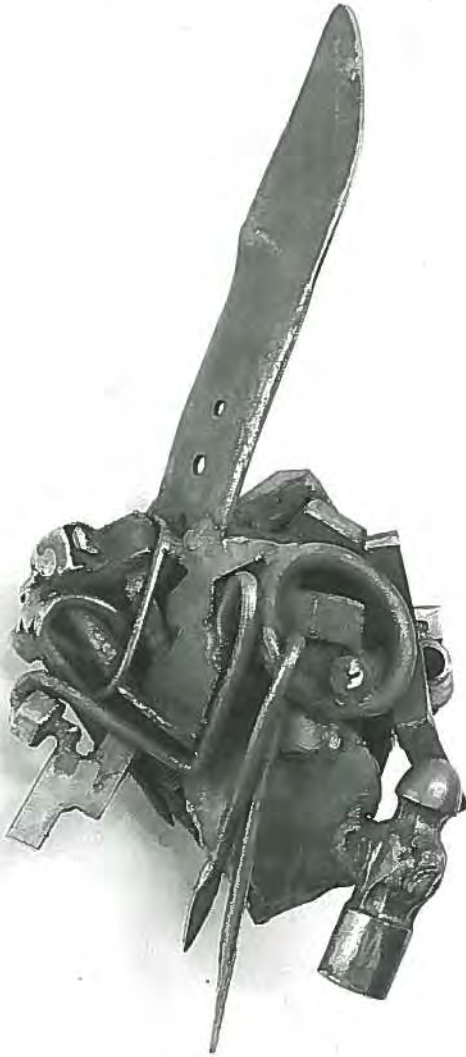
- 1999 National Arts Club Exhibition, New York, NY
(group)
"Four Figure Painters Juried Exhibition," Art
Gallery of South Orange, NJ (group)
- 1998 "85th Annual Juried Exhibition," Allied Artists
of America, New York, NY (group)
"56th Annual Exhibition," Audubon Artists,
New York, NY (group)
"Emerging Artists Juried Northeast Exhibition,"
Marcella Geltman Gallery, New Milford, NJ (group)
"173rd Juried Non-Members Exhibition," National
Academy of Design, New York, NY (group)
Eleanor Ettinger Gallery, New York, NY (group)
- 1997 "84th Annual Juried Exhibition," Allied Artists
of America, New York, NY (group)

My subject matter is the human being; my work is about being human. Within the spectrum of human qualities which embrace us all, we are exquisitely and infinitely varied. I love the truth of nature and I stand in awe of our similarities and differences. So when a model is before me, I am attentive to his or her specific structure. I do not embellish. But my reach is to go beyond surface facts. The motivation for my work is the exploration of something essential and profoundly human and personal. Eliciting these qualities from the model's structure is a daunting and elusive task. A painting develops throughout a series of sittings. With no formula, blueprint or pre-conceived notion, I strive to remain open to what the model reveals to me. If my emotional response, sense of selection and artistic judgment coalesce, chaos can slowly evolve into clarity.

As a painter of people, I hope that just one person who views my work might find in it something familiar about being human.



Mei-Chiao (1999)



Words of Fanon (1997)

MELVIN EDWARDS *Invited Artist*
Plainfield

Selected Exhibitions

- 1998 "Melvin Edwards: Lynch Fragments & Other Works," Flint Institute, MI (solo)
1996 "The Way of Fire," CDS Gallery, New York, NY (solo)
"Twentieth Century American Sculpture at The White House," Washington, DC (group)
1995 "Melvin Edwards Sculpture: A Thirty-Year Retrospective 1963-1983," The McNay Art Museum, San Antonio, TX (solo)

Selected Awards

- 1995 Artist Award, The Studio Museum in Harlem, New York
1993 The Fujisankei Biennale
1989 Fulbright Fellowship to Zimbabwe
1984 National Endowment for the Arts Fellowship

My artist's statement is the sculpture in progress. In 1963, was working steel into abstract sculptural, 3D combination of a bright California morning; concentrating on relief projections with a real need for civil human rights. These dynamics opened and focused my spatial metaphor of cultural, sculptural, art interests into new possibilities of social expression. Personal esthetics filtered through my creative use of poetic political history.

My interests include the concentration of skill and experiment plus improvised and unanticipated images. Discovery makes me want more, to dig deeper. So I continue to cut hammer heat forge weld brush break grind and grease the steel. Nothing is the same as it was and so far I use contemporary industrial processes as a way of taking solos in sculpture.

LESLIE NOBLER FARBER

Demarest

Selected Exhibitions

- 1999 "Virtual Artifacts," Ben Shahn Gallery, William Paterson University, Wayne, NJ (group)
"Digital Journals," Paterson Free Public Library, NJ (solo)
- 1998 "New Jersey Arts Annual: Crafts" The Noyes Museum, Oceanville, NJ (group)
- 1997 "Cyberquilts," Old Church Cultural Center Gallery, Demarest, NJ (group)
- 1996 "New Jersey Arts Annual: Crafts," New Jersey State Museum, Trenton (group)
- 1995 "NJ Small Works," Old Church Cultural Center Gallery (group)

These digital/mixed media assemblages document people and events autobiographically, just as photographic journals, album "quilts" and collage provided an expressive vehicle for (many anonymous) women artists of the past. Women of our century have traditionally confronted their identity, "social position," and experience in the world through the intermeshing of visual elements/representations of ideas. Similarly, personality development, relationships, self-image, and life cycle's effects on the child and family are explored in this work. I reflect in depth here on the related issues of a child's security/stability, quality of interaction and connection—within their inner, outer, virtual and real worlds.

...I explore the opposing concepts of connectivity and entanglement along with separation and detachment metaphorically through both the digital painting and the combinations of these photographic elements. The textile patterns and depicted artifacts serve to both comment on (the lack of) women's past art historical status and bring a sense of warmth, or tactile sensibility to these digital works.

...I strive to create a stronger, richer hybrid from two individual parts—appropriation from the traditional "domestic" art forms and experimentation in the newer realm of electronic art....



Constrasts (1998)



Embed (1999)

MARION E. HELD

Montclair

Selected Exhibitions

- 1998 "Drawings from the Tribe of Stones series,"
Aljira at the Academy, Montclair, NJ (solo)
- 1997 "International Biennale Beer-Sheva, '97,"
Beer-Sheva, Israel (group)
- 1996 MyungSook Lee Gallery, New York, NY (solo)
New Jersey State Museum, Trenton (solo)
Ben Shahn Galleries, William Paterson College,
Wayne, NJ (solo)

Selected Awards

- 1998 New Jersey State Council on the Arts
Fellowship
Virginia Center for the Creative Arts
Fellowship

My initial approach to making sculpture is intuitive. I use previous work as a foundation from which I investigate new combinations of elements, frequently incorporating a vocabulary of rudimentary forms shaped like ovoids, pods, bellies or breasts, along with additional abstract objects and constructions. Ideas emerge as I play with component parts. The process is then tempered by logic as rational considerations become necessary to complete the work.

I often focus on issues of emergence and reversion. The mysterious energy which surrounds interior forms which are hidden or protected is also addressed. I am attracted to the sensuous qualities of surfaces, and I pair materials in unique combinations to heighten these qualities. Although my work is sometimes seen as disturbing, this does not preclude my desire to give it a sense of beauty and poetry.

Ultimately, I want to evoke an emotional response in the viewer, based on a range of associations which come to mind when he or she encounters the piece.

SUSAN HOCKADAY

Princeton

Selected Exhibitions

- 1999 Rider University Gallery, Lawrenceville, NJ
(solo)
Viridian Gallery, New York, NY (solo)
1997 Chinese Culture Institute, Boston, MA (solo)
1996 Viridian Gallery, New York, NY (solo)

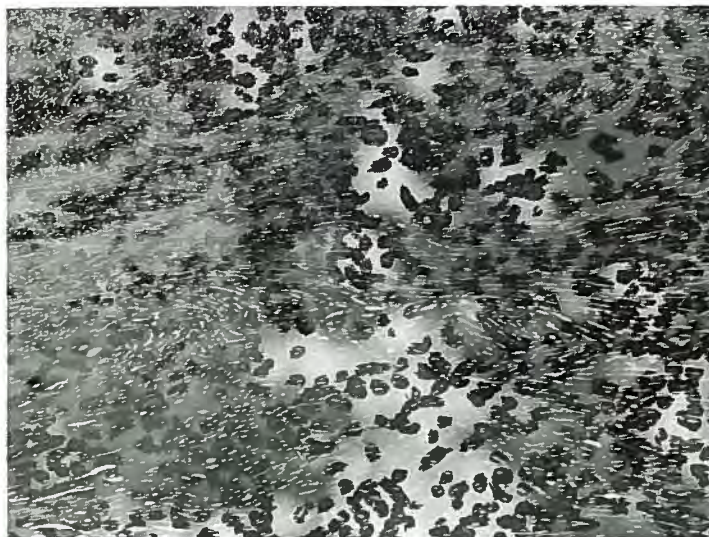
Selected Awards

- 1986 New Jersey State Council on the Arts
Fellowship
1982 New Jersey State Council on the Arts
Fellowship
1974 Vassar College, W.K. Rose Fellowship
1960 Vassar College, Swinburne Prize

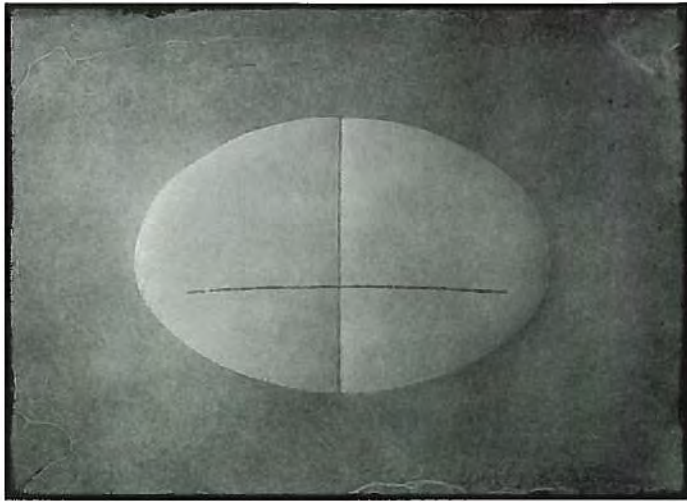
My photographs express a lifelong fascination with landscape and the processes of nature. I see the natural world as layers and layers of patterns blending and colliding in fantastic variety. This mixture of patterns is what I photograph. In my current work, the rhythms of water, shadows, and foliage combine with drawings to make compositions of many layers.

Several years ago I began by arranging layers of botanical material in strong sunlight in my studio. These arrangements were photographed twice on the same negative frame. The layers of imagery on the negative combined to form an ambiguous visual sandwich that echoes patterns in nature. A pronounced calligraphic quality in the pictures prompted me to incorporate actual drawing into the process.

Last year, I began to work outdoors, combining rhythmic drawings with the patterns found in streams and fields. Drawings, submerged in a river, caught shadows and ripples; in fields, they emphasized the unruly tangle of growing plants. They may also reflect the movement of wind, bugs, leaves, or the passage of time. This sort of collaborative interaction between the artist and the natural world has many possibilities.



Halfway Brook (1998)



Out There (1999)

MARGARET KENNARD JOHNSON

Princeton

Selected Exhibitions

- 1996 Artworks, Trenton, NJ (solo)
- 1995 The Tolman Gallery, Tokyo, Japan (solo)
- 1994 Drinker, Biddle and Reath, Princeton, NJ (solo)
- 1993 The Bill Bace Gallery, Southampton, NY (solo)

This handmade paper work was made at Dieu Donn  Papermill in New York City in April 1999. My special focus in making these works was to explore expressive characteristics of paper itself, and in reaction to other imbedded materials, such as vellum and rusty wire. I chose thin linen for its shrinking and stretching characteristics as it reacted to the vellum and rusty wires, and to the more stable cotton base layer. The expansion and contraction of the linen made bulges where it could not shrink over the imbedded vellum, and in some circumstances wrinkles and holes where it could shrink. The possibilities of exploiting the different aptitudes of papers in interplay with each other and with other materials has stirred my imagination toward finding new expressive resources innate to this fascinating art form. It is a joy to discover how active a collaborator paper can be when allowed to show its natural characteristics.

NANCY LEE KERN *Invited Artist*
Princeton

Selected Exhibitions

- 1997 Merrill Lynch Art Gallery, Plainsboro, NJ
(solo)
- 1996 The Lobby Gallery, New York, NY (group)
The Rabbet Gallery, New Brunswick, NJ
(group)
The Hunterdon Art Center, Clinton, NJ (group)
- 1993 The Norbert Considine Gallery, Stuart Country
Day School, Princeton, NJ (solo)
- 1990 Rider University Art Gallery, Lawrenceville, NJ
(group)
- 1985 The Hand in Hand Gallery, Ltd., New York, NY
(group)
- 1970 The Graham Gallery, New York, NY (group)

Days without time—a childhood of nature, space, and
light.

Painting—the translation of the mystery of it all.



Landscape (1998)



In the Old Style (1998)

BARBARA KLEIN *Invited Artist*

Lawrenceville

Selected Exhibitions

- 1999 Aljira, A Center for Contemporary Arts,
Newark, NJ (solo)
- 1998 New Jersey State Museum, Trenton (solo)
- 1997 "Geometric Abstraction, 1937-1997," Snyder
Fine Art, New York, NY (group)
- 1996 Woodmere Art Museum, Philadelphia, PA
(group)

Selected Awards

- 1998 Rutgers Center for Innovative Print and Paper
Fellowship
- 1996 Millay Colony for the Arts Fellowship,
Austerlitz, NY
- 1995 New Jersey State Council on the Arts
Fellowship
- 1992 Mid-Atlantic Arts/NEA Regional Fellowship

I call this new series of paintings "pairings"—the mating of opposites. Usually one panel contains a single, centralized image and is fairly simple, while its opposite panel is comprised of an overall image with complex layering of a repeated form. While working on these paintings, I often listen to a tape on songbird identification. Thinking about the elaborate plumage of male birds and the relatively simple plumage and coloring of the female seems to have infiltrated into my paintings as I listened to the tape on birdcalls.

BEATRICE LANDOLT

Hopewell

Selected Exhibitions

- 1998 Casa Gallery and Performance Space,
Pennington, NJ (group)
- 1980 Studio Showroom, Hopewell, NJ (group)
Swiss Center Gallery, New York, NY (group)
- 1978 The Newark Museum, NJ (group)

Selected Awards

- 1995 Commission for Lincoln Technical Institute,
West Orange, NJ
- 1988 Commission for Law offices of Stark and Stark,
Princeton, NJ
- 1986 Commission for American Cyanamid, Research
Division, Princeton, NJ
- 1984 New Jersey State Council on the Arts, Arts
Inclusion Program

I love to work in three different ways. My feelings about these three ways are like having three different costumes and different roles as an artist.

When I make pottery, it is always connected to serving food. I think of wonderful foods: fish, ice cream, fruit and tea.

When I model clay into sculptural objects, the inspirations are the places I have traveled, relationships of love and loss and my dream and fantasy life.

When I draw, working feels new and exciting. It is the least explored of the three. I have drawn on clay for many years, and it took courage to begin to draw on paper. First, I started to draw on my black and white photographs. I am fascinated with the idea of X-rays and bones and the possibilities of "looking inside"—seeing more.

Anatomy and Botany have been a great source of inspiration to me. For many years, the recurring images in my work have been beetles and bones, reflecting my passionate curiosity about nature.



Return to Sender (1998)



Pilings (1998)

VALERI LARKO

Summit

Selected Exhibitions

- 1999 Kent Place Gallery, Summit, NJ (solo)
1998 "Works on Paper," New Jersey Center for Visual Arts, Summit (solo)
"Art in the Academy, Two Person Exhibit," National Academy of Sciences, Washington, DC (group)
"The Art of Representation," Saint Anselm College, Manchester, NH (group)
1997 The Interchurch Center, Treasure Room Gallery, New York, NY (solo)
1996 New Jersey State Museum, Trenton (solo)
1994 "The Definitive Decade Show," Aljira, A Center for Contemporary Art, Newark, NJ (group)

In my work I have been attracted to the urban and industrial imagery that has become a prevalent part of our surroundings. I am interested in how we have altered the landscape and how these changes affect our lives. Even our concept of "Landscape Painting" has had to be altered along with the terrain.

I spend a lot of time wandering around the vast industrial parks that have become a common part of our environment. I am attracted to the rich visual experiences of these places. The sensuality of the forms, the play of light and shadow, and the pure enjoyment of laying down paint continues to engage me. I find a certain beauty in these structures, even if that beauty is of a questionable nature. Beyond surface appearances is the mystery of these sites. What is inside all of those tanks? What function? What result? In a product oriented society like ours, we rarely question where a bottle of shampoo or a gallon of gasoline comes from. These products magically appear and we give little thought as to how this was achieved. I am intrigued by all this orderliness; yet, no matter how ordered, how structured these places are, they do not give up their secrets easily. In the end, I only get a glimpse of understanding as to how these things work. For the most part, these arcane structures remain a mystery; and, while posing questions, they do not reveal answers. I am left searching, questioning and ultimately wondering how much one can ever really know.

BILL LEECH *Invited Artist*

Roosevelt

Selected Exhibitions

- 1998 "Elements of Abstraction," The Gallery,
Mercer County Community College, Trenton,
NJ (group)
"New Jersey Arts Annual: Fine Arts," The
Montclair Museum, NJ (group)
"Lines of Direction," Ben Shahn Gallery,
William Paterson University, Wayne, NJ
(group)
"Faces of America," Nabisco Gallery, East
Hanover, NJ (group)

Selected Awards

- 1983 New Jersey State Council on the Arts
Fellowship
1973 Skowhegan Work-Study Scholarship Award,
ME

I grew up in a small town in Kansas, not far from Kansas City, MO. In high school, I started attending figure drawing classes at the Kansas City Art Institute. I graduated from Kansas City Art Institute in 1974, and have been painting ever since. Growing up in the mid-west in the fifties and sixties had a big influence on my work—the big physical space, the rural qualities of the land and the people, the beginning of TV Pop culture all figure into the mix.



Spring (1998)



The Rehearsal (1999)

MEL LEIPZIG *Invited Artist*
Trenton

Selected Exhibitions

- 1999 "American Figurative Paintings," Gallery Henoeh, New York, NY (group)
- 1998 "Mel Leipzig: A Retrospective," New Jersey State Museum, Trenton (solo)
- 1995 "Realism/Surrealism," Ellarslie, The Trenton City Museum, NJ (group)
- 1994 "The Definitive Decade Show," Aljira, A Center for Contemporary Art, Newark, NJ (group)

Selected Awards

- 1995 National Endowment for the Arts (NEA) Grant
- 1992 New Jersey State Council on the Arts Fellowship
- 1959 Louis Comfort Tiffany Award
- 1958 Fulbright Grant to Paris

My paintings are done by working directly from life. I never work from photographs. I feel that the use of photography would dilute my feelings and undermine my expression. Whether I paint directly from life or from drawings, I always do preparatory compositional studies for my paintings.

The chief formal concern in the paintings is the relation of the figure to its environment....I always begin with drawings or paintings of the environment, without the figure, and then place the figure in the setting.

I have always used a limited palette. In 1990, I reduced my palette to only four colors – dark blue, dark red, yellow and white.

The models in my paintings are my family – my wife, Mary Jo, and my two children, Francesca and Joshua, as well as my friends and students....Since 1995, I have been traveling to the homes or workplaces of the models and painting them in their own environments.

ELAINE LORENZ

Summit

Selected Exhibitions

- 1999 "Waxing Poetic," The Montclair Museum, NJ
(traveling group)
1998 "Interior/Exterior," Artspace, Richmond, VA
(solo)
"New Jersey Arts Annual: Fine Arts,"
The Montclair Museum (group)
1994 "Concrete Gardens," Fulcrum Gallery, New York,
NY (solo)

Selected Awards

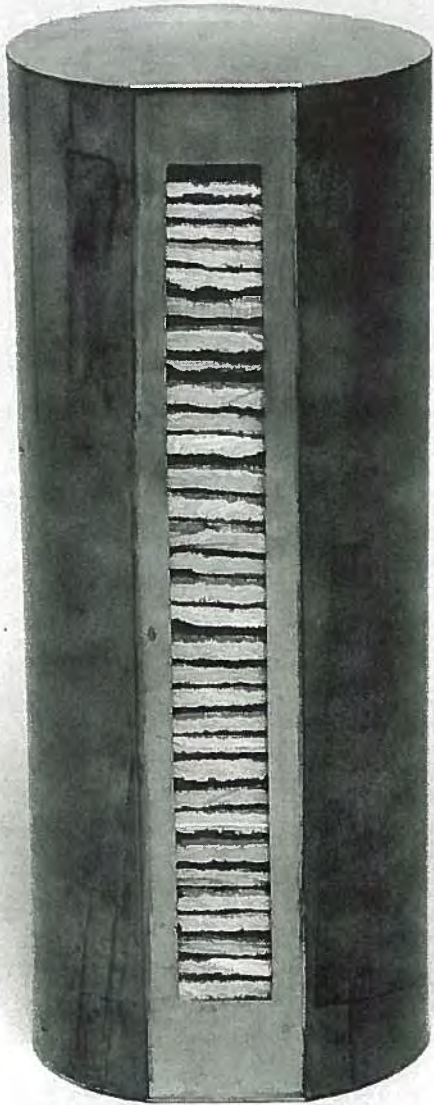
- 1999 New Jersey State Council on the Arts Fellowship
1989 Athena Foundation Grant, Socrates Sculpture
Park
1988 New Jersey State Council on the Arts Fellowship
1981 MacDowell Colony Fellowship

Some artists' work mirrors the mechanical exploration of nature, reflecting a more scientific view. I have always leaned toward expressing a more poetic view of nature and organic processes. Suggestions of birth, growth, decay and transformation operate as visual metaphors for the generative forces at work in the environment. The handmade, crafted qualities in my work reflect the need to express authorship and a refusal to be invisible as an artist in the work itself.

My sculpture reflects a duality in our lives: both the fragility and resilience of nature, our bodies and our relationships with others. The forms are determined both by natural and fabricated materials, signifying the combined forces that interact on us and our environment. The pieces deal with issues of opposition and ambiguity, attraction and repulsion, security and rejection, fragility and strength, softness and rigidity; the haphazard, irregular, chaotic and the controlled. Although there are personal biographical issues inherent in the sculptures, I want the content to also be universally applicable and understandable. My work welcomes viewers to become involved in a complex process of perception and discovery of their own.



Beyond (1998)



Horizontal Courses Enclosed (1998)

KEELY MCCOOL

Upper Montclair

Selected Exhibitions

- 1998 Gallery 3½, Upper Montclair, NJ (group)
"Forms of Thought," Gallery One, Upper Montclair, NJ (group)
"23rd Annual Exhibition of Contemporary Spiritual Art," St. John's Gallery, Newark, NJ (group)
West Beth West, Upper Montclair, NJ (group)
"Sculpture by McCool, Fernandez and Nagelberg," St. John's Gallery (group)
- 1997 "Montclair Craft Guild," University Art Gallery, Upper Montclair, NJ (group)
"Architectural Transformations," Gallery 3½ (group)
- 1996 "National Juried Exhibition of Small Works," University Art Gallery (group)

Prehistory is a mystery. What is left above and below the earth are remains of various civilizations. I want us to remember the old world and acknowledge that our ideas are reflections of the past. I am especially fascinated by the Mycenaean culture and their architecture. I want to step into their past and bring back with me, into the twentieth century, a part of their world. My body of work strives to capture the ideas, structures, cultures and beauty of ancient Mycenae.

MICHAEL MCGINLEY

Flemington

Selected Exhibitions

- 1999 "Recent Work," Tomasulo Art Gallery, Union County College, NJ (solo)
- 1997 "New Paintings," Rabbet Gallery, New Brunswick, NJ (solo)
- 1996 "Variety Show," Rabbet Gallery (group)
Swain Galleries, Plainfield, NJ (group)
- 1995 "New Paintings," Swain Galleries (solo)
- 1994 Blackburn & Yates, Frenchtown, NJ (group)
- 1991 Watchung Arts Center, Watchung, NJ (group)
"Mountain Art Show," Bernardsville, NJ (group)

Ever since attending art school in Newark, I have been attracted to urban and industrial subject matter. The imagery adapts itself perfectly to the sensibilities I possess as a painter.

During the past six years, on and off, I have painted the sprawling steel works of Bethlehem, Pennsylvania. Seven miles long, it engulfs the entire town. The mill is now shut down and since 1996 has been in the state of demolition. While on location painting, I have observed the agonizingly slow closing of the mill and with it the laying off of thousands of its workers. Many of whom have worked there all their adult lives. For good and for bad, this steel mill has been the body and blood of this small town for over a century. Now I watch them tear it down. The experience has been inspiring.



Interior with Hoist (1999)



Art Transports (1993-99)

ROBERT MAHON *Invited Artist*
Stockton

Selected Exhibitions

- 1999 "Cross Purposes: Traditional Symbol/Contemporary Visions," Drew University, Madison, NJ (group)
- 1998 "Eight Million Stories: Twentieth-Century New York Life in Prints and Photographs," NY Public Library, NY (group)
- "Collaboration and the Book Arts: Bringing Things to a Pretty Pass," Dana Library, Rutgers University, Newark, NJ
- 1997 "Again and Never: Photographs from the 1980s and 1990s," New Jersey State Museum, Trenton, (solo)

Selected Awards

- 1996 Rutgers Center for Innovative Print and Paper Fellowship
- 1985 Guggenheim Fellowship

Art is a vehicle, a means of transportation. Art gets us from here to there, here being the known and familiar places, there being the unknown places of mystery.

Joseph Campbell said, "Art carries the radiance of the transcendent into fields of time and space." Not everything we generally call art is going to get us to a place like that. In fact, Campbell's statement implies that art travels on a two-way street. There are comings and goings. An exchange is taking place. The traveler, the one who experiences art, does more than just go along for the ride.

In manufacturing Campbell's vehicle, the artist must give up pettiness in order to give in spirit that which can be shared, the universal. For the art traveler, recognizing these qualities in a work of art is not something that happens in a single trip.

We discover great art, which initially stops us in our tracks either in awe or fascination, to be both the vehicle and the journey, which can be experienced more than once, often over generations, and in the end remains mystery

LESLIE MONTANA

Montclair

Selected Exhibitions

1998 "Seeing Red," Nabisco World Headquarters,
East Hanover, NJ (group)

1997 "The Montclair Artist Colony, Past and
Present," The Monclair Art Museum, NJ
(group)

Selected Awards

1982 Ellen Battel Stoeckel Fellowship, Yale
University

This painting special to my heart...

a being of light
sparkling
held in places by the gentle breeze
of hearts thought
an angel
see through me



White Iris (1998)



Head-Refuge (1998)

DIANA MOORE *Invited Artist*
Hoboken

Selected Exhibitions

- 1997 Gallery Joe, Philadelphia, PA (solo)
New Jersey State Museum, Trenton (solo)
"Democratic Design," The Chicago Athenaeum
Museum of Architecture & Design, IL (group)
1996 "Federal Presence: Building for the Millennium,"
American Institute of Architecture, Washington,
DC (group)

Selected Awards

- 1998 GSA Art Design Award
1997 Federal Art & Architecture Commission, US
Courthouse, Lafayette, LA
1996 GSA Art Design Award
1990 Federal Art & Architecture Commission, Martin
Luther King, Jr. Federal Courthouse, Newark, NJ

Although sculpture is generally viewed from the outside, this head allows the viewer to experience the inner space created by the form of the head. The key shaped opening in the back of the head allows entry and the inside shape of the chin becomes a seat. The opening at the top of the head allows skylight to illuminate the interior and offers the enclosure a window on infinite space.

The construction of the head into blocks which will be grouted indicate that this sculpture is a structure with an interior. In the enlarged version, all the sensory openings of the head (mouth, nose, ears, etc.) will offer a view inward and outward.

The eye/windows frame a pair of views from the front or the back without entry into the head. The interior floor of the enlarged head will serve as a format for a text or dedication.

The exterior of the sculpture can be seen from any vantage point in this public setting while the interior is a contemplative space to be experienced in solo, reinforcing ones awareness of the private space behind public face.

JANET TAYLOR PICKETT *Invited Artist*

Montclair

Selected Exhibitions

- 1997 "Janet Taylor Pickett: More Than One Way Home,"
Montclair Art Museum, NJ (solo)
- 1996 "A Woman's Place," The Monmouth Museum,
Lincroft, NJ (group)
- "Sculpture from New Jersey," New Jersey Center for
the Visual Arts, Summit, (group)
- "The Valentine Project," City Without Walls,
Newark, NJ (group)

Selected Awards

- 1991 Rutgers Center for Innovative Printmaking
Fellowship
- 1985 New Jersey State Council on the Arts
Fellowship
- 1966 Ford Foundation Doctoral Study Fellowship
Grant

I am currently exploring the possibilities of the dress as metaphor for identity. The original "black" dress was used in an installation called "The Waiting Room" several years ago at the Montclair Art Museum relating to the death of my mother. So I began thinking of using the image, idea, and object of the "dress" as another way of responding to life's profound changes. The dress appears in various locations, manifestations, and appearances. Sometimes the meanings are blurred, relationships ambiguous, spontaneous, unexpected, invisible and colored. Just as I have felt at times during this disquieting act creating and living and being Black in America. In the act of viewing, the image is read many ways.



Annunciation, Revelation and Quotations (1998)



Postman, Riesi, Sicily (1999)

LENNIE PIERRO

South Orange

Selected Exhibitions

- 1998 Art Space Gallery, New Jersey City University, Jersey City (group)
Nabisco Galleries, East Hanover, NJ (group)
- 1997 "Ancestral Stirrings," Simon Gallery, Morristown, NJ (solo)
"Dispersions/Dispersioni," Art Space Gallery, Jersey City State College, NJ (group)
- 1996 "Lina Sana-Unbroken Line: Ancestral Stirrings," The Gallery of South Orange, (solo)
Nancy Dreyfoos Gallery, Kean University, Union, NJ (group)
- 1995 "New Members Exhibition," City Without Walls, Newark, NJ (group)
- 1992 "Spiritual Transitions," Art Space Gallery (solo)

These works are about people who immigrated to America from southern Italy and Sicily, and those who never left the old country—a kind of juxtaposed view of them and us—of being rooted as opposed to roots in transition, of being held or simply holding on to one's tradition and identity. They are works depicting both the people who made a trip from a place of ancestral comfort to a strange place with no familial history (but hopeful tomorrows), as well as those who remained. There are however, imposed, traditional, ancestral values....

These are not unique images; they are reminders of the ongoing transitions of all new arrivals.

These are my recollections of my family in Jersey City, NJ, who came from Riesi, Sicily and Pisticci, Italy. But somehow, they are the same as anyone's family recollections: same play, different act.

PAUL PINKMAN

Plainfield

Selected Exhibitions

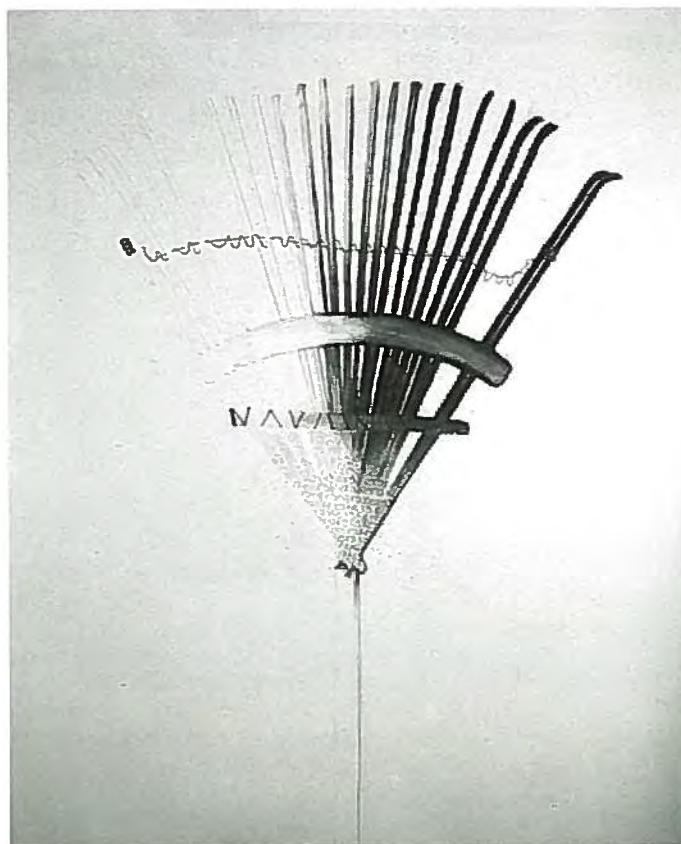
- 1999 "Juried International," New Jersey Center for the Visual Arts, Summit, NJ (group)
- 1998 "Fourth Independents Biennial," Charas/Galeria in El Bohio, New York, NY (group)
- 1997 "Found Objects," West Wing Art Project, Naples, FL (group)
"Identity," City Without Walls, Newark, NJ (group)
- 1996 "Nonplussed," Leslie Lohman Gallery, New York, NY (group)

My hand is my own. This is the essence of my work as an artist. I have many ideas which float in and out of my head. I continually find visual moments, aggregations of concepts, work on them for a while, plumb them to a point and then move on.

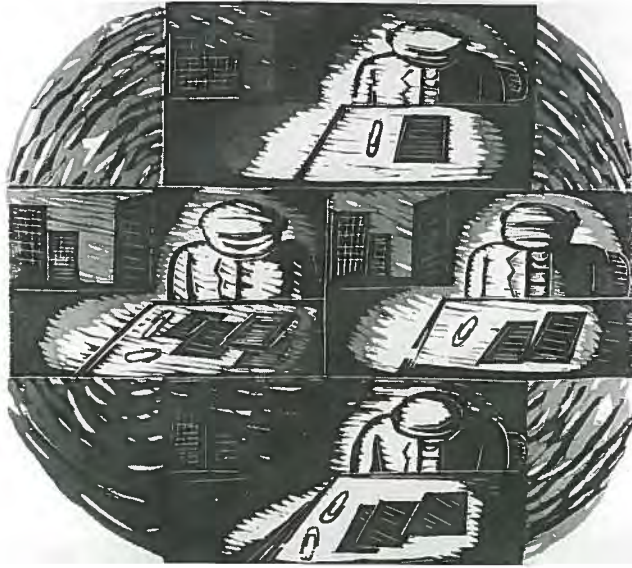
For reasons that escape me, I don't feel compelled in any way to dissect any particular image or approach for any great length of time. I need the change to compel me to keep working. Yet, for each change, there is a consistency of handling which continually amazes me. Even when I try to make the work look like it was created by someone other than myself, there is something strongly me which comes through. My work is about identity—my identity—and my artwork as an articulation of that identity.

On top of that there are consistent issues that come through. For one, the art is always about communication. Whether it be communication about myself or communication of a particular story there is always a desire to reach out and touch someone. That may sound silly in the age of irony and cynicism. I guess I don't care. I haven't cared enough to change what I produce and why I produce it.

One other issue that has come into my work over and over again is the need to challenge the viewer to think about what they're seeing. To take a position and then become aware of themselves and the assumptions they make. I provide simple, sometimes direct, sometimes discreet concepts which I hope will move people to think a little deeper and more responsively.



Rake (1997)



Four Seasons (1998)

ADAM PITT

Tenafly

Selected Exhibitions

- 1999 "Out of the Office," K. Caraccio Studio as Gallery, New York, NY, (solo)
- 1998 Barrett House Galleries, Poughkeepsie, NY (group)
 Kyoto International Wood Print Association, Kyoto, Japan (group)
 "New Jersey Arts Annual: Fine Arts," The Montclair Art Museum, NJ (group)
 "National Juried Show," Cambridge Art Association, MA (group)
 "International Juried Show," New Jersey Center for Visual Arts, Summit, NJ (group)
- 1997 "Juried Show," City Without Walls, Newark, NJ (group)
 "National Juried Show," The Print Center, Philadelphia, PA (group)

I have always believed that artists should work from their experience, and shed greater light on the human experience. When art becomes too formal or too personal it can lose its ability to communicate to its viewer.

I am an artist who makes a living in a large corporation working in Computer Information Systems....I find the corporate environment to be fascinating. As a visual artist, I find myself separated from it. At the end of a day's work, I drink a cup of coffee and step up to my attic studio and create work about the world around me. I see the businessman as an icon. His power, fear, demands, weaknesses, identity, stoicism and his lack of self-awareness give me my artistic material. He is the product of our culture and our time and is our symbol of man. The dynamics of his relationships with his fellow workers is our model of society. There is horror, humor, humanism, and irony surrounding all I do.

I have been influenced by many different types of art from many different times in history. I find the simplified elegant form, and intensity and honesty of African and Oceanic sculpture to be a large influence on my work. I am also a great admirer of German expressionism....

BETSEY REGAN

Lincroft

Selected Exhibitions

- 1999 Oakland Street Gallery, Red Bank, NJ (solo)
1998 "17th Annual Metro Show," City Without Walls, Newark, NJ (group)
Phoenix Gallery, New York, NY (group)
1997 "The Web," City Without Walls (group)
"Trial by Jury," City Without Walls (group)
1995 Kent Place Gallery, Summit, NJ (group)
1994 "The Definitive Decade Show," Aljira, A Center for Contemporary Art, Newark, NJ (group)
"New Jersey Arts Annual: Fine Arts," New Jersey State Museum, Trenton, (group)

When Dolly the cloned sheep appeared in the news, I painted a portrait of her. She seemed human and I felt sorry for her. Then I moved on to painting monkeys, lemurs and dogs. I hope their look is anthropomorphic.

Slathering on plaster, sanding, gouging, massaging and scraping are actions that cause pain and release pain at the same time. The process echoes the message.



Sheep (1998)



Self-Portrait (1997)

DAVID RIVERA

Hightstown

Selected Exhibitions

1999 The Pennsylvania Academy of Fine Arts,
Philadelphia (group)

1998 The Pennsylvania Academy of the Fine Arts
(group)

"Representation Continued: Recent Work from
The Pennsylvania Academy of Fine Arts"
The Gallery, Mercer County Community
College, Trenton, NJ (group)

I have always been very influenced by representational, figurative work. The human form has been a great challenge for artists for many centuries. I constantly find myself caught up in this challenge—searching for the right color, or value in a portrait, so that it becomes alive. However, this is only half of the challenge. The other half is to create a space around the figure which is believable.

FRANK RIVERA

Hightstown

Selected Exhibitions

- 1999 "Traps," City Without Walls, Newark, NJ (solo)
- 1997 "Crossovers," Mariboe Gallery, Swig Art Center, Hightstown, NJ (solo)
- 1993 "Recent Work," The Gallery, Mercer County Community College, Trenton, NJ (two-person)
- 1975 "Biennial of American Art," Whitney Museum of American Art, New York, NY, (group)

Selected Awards

- 1988 Siggraph Award, 15th Annual Conference, Atlanta, GA
- 1984 Penn-Lilly Fellowship, University of Pennsylvania
- 1973 National Endowment for the Humanities Grant for study in France

Journal writing is by nature introspective, analytical; and it invites the writer to look beneath the surface of things. But because it is anchored to people, to places and things, it fulfills a very human need to reinvent the world. My painting today fulfills that need. The paintings suspend chronology, gravity, scale and become a long evolutionary hike with lost paths and detours, but they also are anchored to events both real and imagined.

These paintings have, in effect, become so many pages of a diary. Like the content of a diary, motivations, meanings and intentions are not always clear even to the painter. Therefore, the paintings...may be received as so many vignettes of a larger memoir.



Skirmish (1997)



Sea Chrysanthemum (1998)

KIT SAILER *Invited Artist*

Jersey City

Selected Exhibitions

- 1999 "Aquaculture," Watchung Arts Center, NJ
(solo)
1995 Studio by the Pond, Berlin, MD (group)
1994 "Public A.R.T.," Jersey City Museum, NJ
(group)
"New Jersey Arts Annual: Fine Arts," New
Jersey State Museum, Trenton, (group)

Selected Awards

- 1984 New Jersey State Council on the Arts
Fellowship
1982 Hudson County Block Grant
Chase Manhattan Matching Grant
1978 Hazard/Gee Fellowship for Painting, Syracuse
University

In nature's apparent randomness, patterns and forms are constantly emerging. The first layers of my painting also start with a set of random elements. From these beginnings, I cultivate the forms that the patterns engineer. I struggle between control and abandon, seeking to create something new, while at the same time, finding what is already there.

WILLIAM J. STEWART

Collingswood

Selected Exhibitions

- 1999 "The 44th Annual Juried Art Competition,"
Haddonfield, NJ (group)
- 1998 "The 135th Annual Oil Painting Exhibition,"
The Philadelphia Sketch Club, PA (group)
- 1997 "The Unbroken Line, 1897-1997. A Centennial
Exhibition," The Pennsylvania Academy of the
Fine Arts, Philadelphia (group)
- 1996 "Drawing from Perception," Wright State
University, Dayton, OH (group)

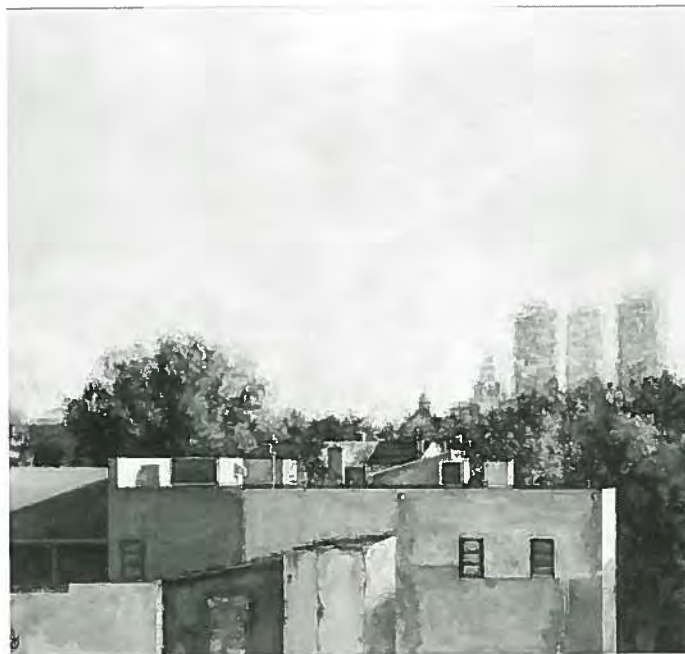
Selected Awards

- 1998 The Elizabeth Greenshields Foundation Grant
- 1996 Stobart Foundation Grant
The Lance Roy Lauffer Memorial Prize for painting
- 1995 The Michael Pearson Memorial Prize

I have been drawing and painting the human form for as long as I can remember. I choose to paint the human figure because I relate to human experiences more than anything else. The great paintings of the past that move me the most are figure paintings. Great works of art tell us something about ourselves. They tell us about what it is to be a human being in this world.

The challenge that abstract artists must face is how to make something more than just pure decoration. The challenge that representational artists must face is how to make something more than just a sterile reproduction of what is seen....

Most of my images are autobiographical in some form or another. It is these personal experiences that I can describe visually with the most conviction. If another person responds to these images then I am grateful. But I do not paint in order to please, displease, or shock the public. What is truly most important to me as an artist is how successful I am (in my own terms) at creating (or recreating) the feeling and mood that I have about each experience that I am trying to describe. Being an artist is not about making things in order to market and sell; it is a life-long journey of self discovery. I believe this about all visual artists: We are just writing our own biographies in a non-verbal format.



Studio View (1998)



Quinzel, Cornelius and Hasan (1998)

HELEN M. STUMMER *Invited Artist*
Metuchen

Selected Exhibitions

- 1998 O.K. Harris Works of Art, New York, NY (solo)
1996 The Gallery at Newark Academy, Livingston,
NJ (solo)
1995 Brookdale Community College, Lincroft, NJ
(solo)
Kent Place Gallery, Summit, NJ (solo)

Selected Awards

- 1996 Gordon Parks Photography Competition,
Honorable Mention
1994 New Jersey State Council on the Arts
Fellowship
1992 Geraldine R. Dodge Foundation Fellowship
1991 Mid-Atlantic Arts Regional Fellowship

I express myself by illuminating the darkness. I also search for the hidden light in darkened places, beauty immersed in ugliness, clarity in chaos. As I attempt to record the harsh reality of ghetto life, I witness children with the light of innocence, hope and trust in their eyes, that in only a few short years is dimmed and then crushed, leaving only the darkness of fear, anger, mistrust and apathy.

Wherever I go, I am humbled by the positive responses of poor people, as well as the non-poor, to my work. This affirmation of my artistic expression adds meaning to my life and compels me to keep documenting what I see. I am privileged to enter and become a part of this invisible world, to bear witness, to tell the story.

My effort is to go beyond the illustrative, to experience the emotion, the intimacy of the moment. I have come to realize that in order to capture the essence of this moment, to create to give birth to an image, to combine the intricate qualities of light, expression and composition my entire emotional and spiritual complexities are called into action. When the elements of art and truth come together, for a short-lived moment I am immersed in ecstasy. Delighted in capturing a true-to-life impression of what I see, I am transformed. I need to repeat the search, to connect, to create.

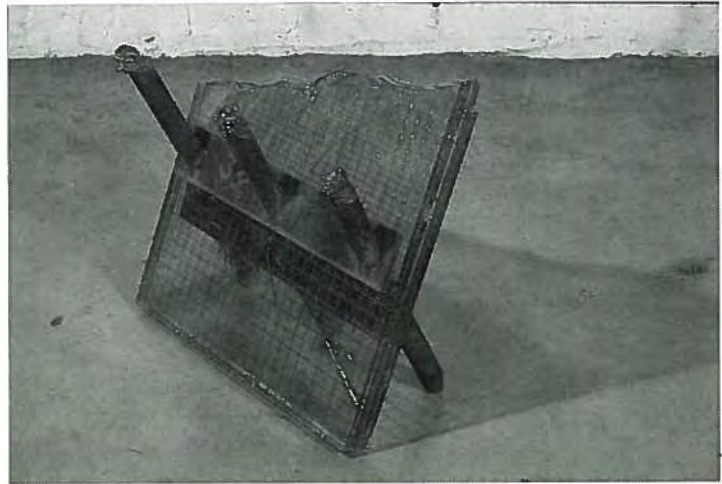
CHARLEE SWANSON

Montclair

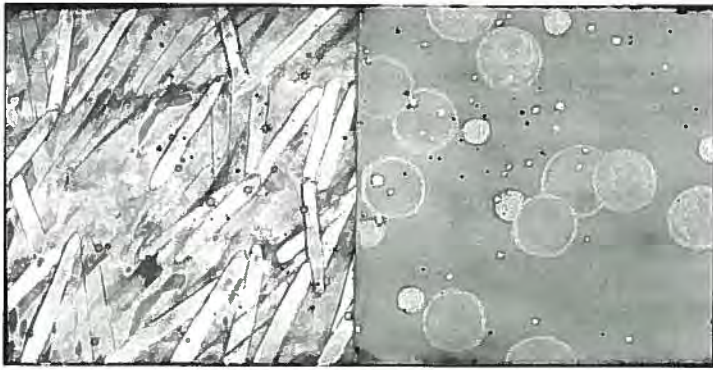
Selected Exhibitions

- 1999 "Studio Montclair, 2nd Annual Exhibition,"
Bertone Gallery, Montclair, NJ (group)
- 1998 "Art Discoveries Annual Group Show,"
Jonathan Shorr Gallery, New York, NY (solo)
- 1997 "The Metro Show," City Without Walls,
Newark, NJ (group)
"Hoboken/Montclair Connection," Hoboken,
NJ (group)
"Sculpture Garden Inaugural Show," Cooper
Gallery, Jersey City, NJ (group)
"Pro Arts Decadence Show," 111 1st Street,
Jersey City, NJ (group)
- 1996 "Art Around the Park," Thompkins Square
Park, New York, NY (group)
"National Juried Exhibition of Small Works,"
Montclair State University, NJ (group)

My work is social and political commentary. Steel or
barbed wire sketches and supports the image. Broken
glass colors and creates form. The use of unconventional
materials relates to the concept. Image, form and materials
combine, allowing the viewer to complete the thought.



33% (1997)



Untitled (1999)

LORI VAN HOUTEN

Hoboken

Selected Exhibitions

- 1999 "Weir Farm Visiting Artists," Stamford Museum, CT (group)
1996 The Hunterdon Museum, Clinton, NJ (solo)
1993 The Arsenal Gallery, New York, NY (solo)
"Contacts/Proofs," Jersey City Museum, NJ (group)

Selected Awards

- 1997 Visiting Artist Award, Weir Farm Heritage Trust
1988 New York Foundation for the Arts Fellowship
1987 Blue Mountain Center (NY) Resident Fellow
1984 Ucross Foundation (WY) Resident Fellow

The basis for all of my work is in the observation of nature. The finished pieces are a record of my unceasing study of the infinite variety of forms, variations in light, and alterations of the seasons to be found in the natural world. I have built a collection of these variations and forms, and developed the vocabulary with which I work. Informed by this vocabulary, I simplify and abstract, repeat and modify nature's own patterning. I strive to convey both the beauty and mystery of the natural world; to express the intangible aspects of land and water and ultimately use the natural world to express more universal themes.

BISA WASHINGTON *Invited Artist*
Morristown

Selected Exhibitions

- 1998 "Objects Trouves," The Morris Museum,
Morristown, NJ (solo)
1997 "Walking with the Spirit," Aljira, A Center for
Contemporary Art, Newark, NJ (solo)
1995 "Material Dialogues," New Jersey State
Museum, Trenton (group)
1996 "The Valentine Show," City Without Walls,
Newark, NJ (group)

Selected Awards

- 1999 Rutgers Center for Innovative Print and Paper
Fellowship
1995 The Wheeler Foundation Fellowship Merit
Award
1991 Mid-Atlantic Artists Foundation Fellowship
1985 New Jersey State Council on the Arts
Fellowship

My work is mixed media: fiber, metal, paper, beads and found objects. My primary method of expression is sculpture: wall relief, three-dimensional forms and site - specific installations. I use weaving and traditionally decorative mediums to create these abstract structures.

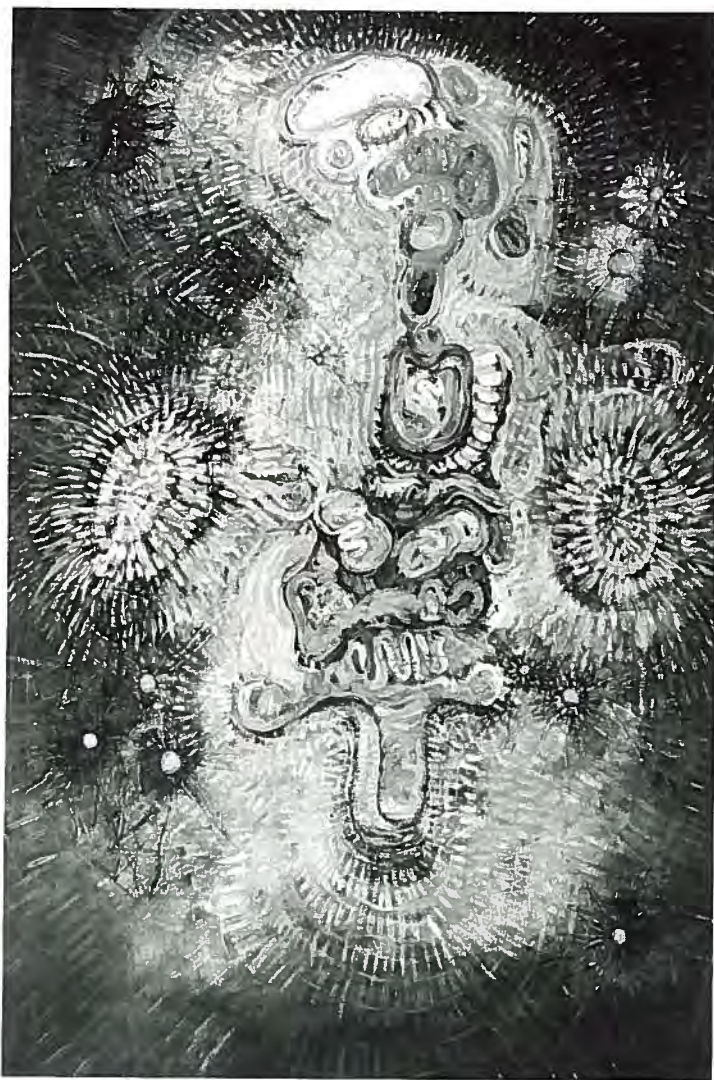
Words are the catalyst for many of my sculptures. I discover them while reading books, magazines and, particularly, newspapers. I am compelled to make these words visible in my art. The objects "find" me. They shout to me from the streets, the woods and trash bins, recalling ancient magic, ritual and spirituality.

African and Oceanic art are sources of constant inspiration. Masks, decorative embellishments, costumes and performances are the subject of my images. Many of the sculptures are inspired by the ritual art and religion of the Yoruba people of West Africa.

I believe in the ability of art to transform. Art has the power to make things happen. Found objects become fetish. The sacred and profane become objects of power.



X-Shrine (1998)



Endocrine (1998)

DEBRA WEIER *Invited Artist*

Princeton Junction

Selected Exhibitions

- 1999 "Beyond the Fold," Gallery of South Orange, NJ (group)
- 1997 "Books as Art: Tenth Anniversary Exhibition." National Museum of Women in the Arts, Washington, DC (group)
- 1990 Haenah-Kent Gallery, New York, NY (solo)
- 1989 AT&T Gallery, Hopewell, NJ (solo)

Selected Awards

- 1995 Rutgers Center for Innovative Prints Grant
- 1993 New Jersey State Council on the Arts Grant
- 1988 Mid-Atlantic Arts Foundation Grant
- 1985 Women's Studio Workshop Grant (NEA)

I am compelled to paint by an intense inner need, a need that drives me on a personal journey which often feels distant from current aesthetic theories or movements. For me, painting is a process of discovery, a search for insights into the mystery of who we are. I paint to learn about myself, and from there, the world around me.

My work from the past few years reaches to both the vastness of the outer universe, as well as to the inner depths of our being. These are two sides of the same coin. My universe paintings are blue, with constellations of stars. My body paintings are often flesh with constellations of molecules, organs and energy fields. I have been a student and practitioner of homeopathy, a healing discipline, for the past few years, which has brought me closer to the body paintings. I paint only the unseen—the internal organs and the outer energy fields, so I can reveal them, their connections to each other and the outer world.

MICHAEL WELLIVER *Invited Artist*
Hopewell

Selected Exhibitions

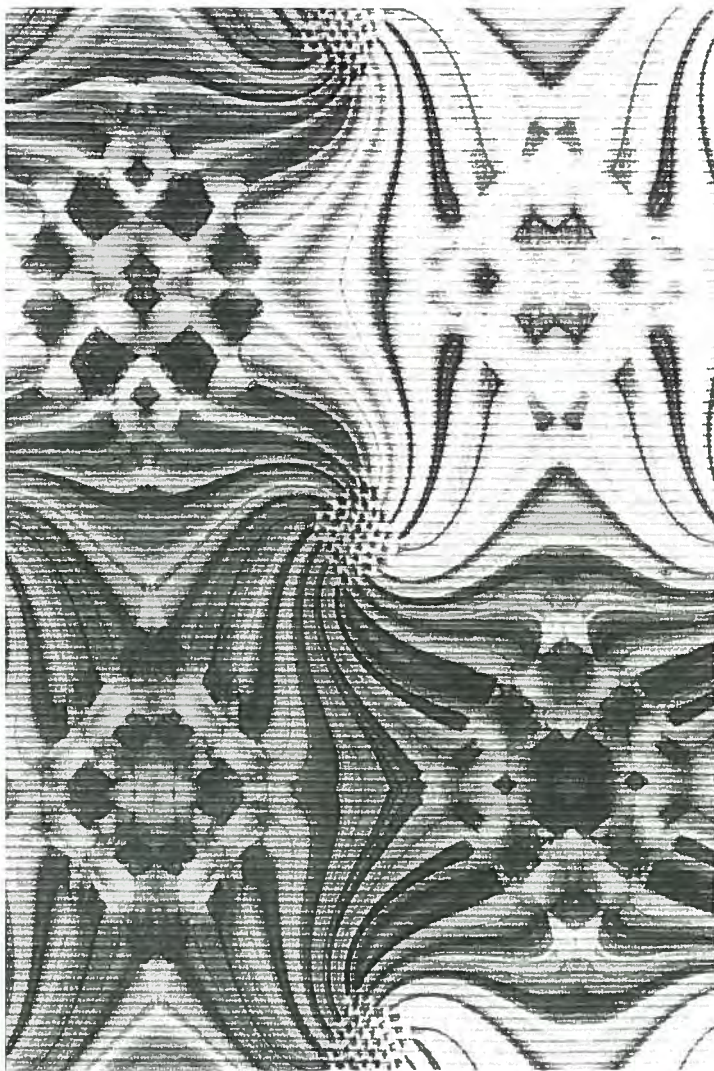
- 1998 "Artists Commemorate James Colavita,"
Riverrun Gallery, Lambertville, NJ (group)
- 1995 "Politics of Scale," The Clay Studio,
Philadelphia, PA (group)
- 1994 "Colavita & Welliver," The Gallery, Mercer
County Community College, Trenton, NJ
(two person)
- 1993 "Inaugural Exhibit," Art's Garage, Hopewell,
NJ (group)
"The Valentine Show," Artifacts Gallery,
Trenton, NJ (group)
- 1991 "Popular Graces," Muse Gallery, Philadelphia,
PA (group)
- 1990 "TAWA/Soviet Exchange Exhibition," Moscow,
Minsk, Soviet Union (group)
- 1989 "Students & Faculty," New Jersey Designer
Craftsmen Gallery, New Brunswick, NJ (group)

These reliquaries, my first real foray into narration,
represent an era in my life that recently ended.

1. A Hand Up/Second Choice
2. Give and Take
3. Partners
4. Visible Means of Support
5. The Last Supper
6. Open the Window
7. Full Moon
8. The Jackass/I'm Sorry
9. Open Grave/25th of May
10. Surrounded/Alone
11. Above Ground/I'm Still Alive



Narrative (1997) Detail



San Marco III (1999) *Detail*

CAROL D. WESTFALL

Jersey City

Selected Exhibitions

- 1997 "Miniature Textiles," Angers Museum, France (group)
- 1996 "ITF," Kyoto City Museum, Japan (group)
- 1995 "Fiber '95," Textile Arts Centre, Chicago, IL (group)
- 1994 "Small Expressions," Textile Museum, Taichung, Taiwan (group)

Selected Awards

- 1996 Heim Textile Prize, Japan Designers' Association
- 1987 New Jersey State Council on the Arts Fellowship
- 1976 New Jersey State Council on the Arts Fellowship
- 1974 The Levi Sculpture Award from the Baltimore Museum of Art

For the past 30 years, I have been exploring the cultural roots and resulting contemporary imagery of an art movement which evolves from the study or appropriation of some aspect of textile traditions. These traditions – feminism, ethnic imagery, as well as a response to current fine arts issues – encompass an extraordinary variety in terms of materials, processes and most importantly, visual messages.

An artist is concerned mainly with the message; the medium is usually irrelevant.

THE EXHIBITION

Dimensions are given in inches, height precedes width precedes depth. All works lent by the artists unless otherwise indicated.

DAVID AHLSTED
REFLECTIONS (1998)
oil on paper
23 x 23
Courtesy of Katharina Rich
Perlow Gallery, New York, NY

EMMA AMOS
VALUED (1999)
mixed media
96 x 144

FRANCESCA AZZARA
ONE MOMENT (1999)
encaustic on board
7 x 24

BILL BARRELL
DEATH ROW OR EXECUTION
AMERICAN STYLE (1998-99)
oil and acrylic on canvas
64 x 90

RICARDO BARROS
GEORGE SEGAL WITH
CHARCOAL DRAWINGS
(1997)
photograph
14 x 14

MIRIAM BEERMAN
SHOWER II (1997-98)
oil and collage on canvas
68 x 60

LUCIA BELCI
THE SECRET (1998)
oil on wood
12 x 16 x 12

SERENA BOCCHINO
TENOR LICKS (1998)
oil and graphite on canvas
40 x 50 x 2
Courtesy of the Artist and
Jeffrey Coploff Fine Art, NYC

ROBERT BORSUK
ELLIS ISLAND SERIES (1998)
photograph
10 x 7

WENDELL BROOKS
BEFORE ENLIGHTENMENT;
AFTER ENLIGHTENMENT;
ENLIGHTENMENT (1998-99)
intaglio and stencil on paper
triptych: each piece 30 x 24

CRAIG BUCKBEE
UNTITLED (1998)
acrylic on linen
77 x 72½

PEG MCAULAY BYRD
EVENING #3 (1999)
monotype
11 x 15

SONIA CHUSIT
SHELTER I (1998)
graphite and acrylic on paper
38 x 50

NANCY COHEN
BUST (1997)
mixed media
30 x 30 x 8

ZHIYUAN CONG
FRAMES (1998)
etching
18 x 24

ALICE MCENERNEY COOK
WINTER WALK (1998)
oil on canvas
12 x 20

PAM COOPER
BUTTONS (1998)
handmade paper and mixed media
6 x 2

CICELY COTTINGHAM
TRUE BLUE
CONTINUED #5 (1997-98)
oil on wood panels
64 x 48

VICTOR DAVSON
SUSPECT (1998)
oil on unstretched canvas
51½ x 60

NANCY DEPEW
MEMORY OF ANGER (1998)
oil on panel
33 x 26

MARGUERITE DOERNBACH
THE CALLIGRAPHY
OF NATURE (1999)
watercolor
50 pieces:
each approximately 6 x 5¼

ELLEN EAGLE
MEI-CHIAO (1999)
pastel on board
13 x 7¼

MELVIN EDWARDS
WORDS OF FANON (1997)
welded steel
22 x 10½ x 7¼
Courtesy of CDS Gallery,
New York, NY

LESLIE NOBLER FARBER
CONTRASTS (1998)
digital print on paper
11½ x 20

MARION E. HELD
EMBED (1999)
cast rubber, stoneware, cord
6 x 10 x 18½

SUSAN HOCKADAY
HALFWAY BROOK (1998)
photograph
30 x 40

MARGARET KENNARD JOHNSON
OUT THERE (1999)
handmade paper, vellum and rusted wire
22 x 30 x ¼

NANCY LEE KERN
LANDSCAPE (1998)
oil on canvas board
9 x 12

BARBARA KLEIN
IN THE OLD STYLE (1998)
oil on linen
23¾ x 47½

BEATRICE LANDOLT
RETURN TO SENDER (1998)
clay, wood, cloth
5 x 12½ x 3

VALERI LARKO
PILINGS (1998)
oil on linen
26 x 60

BILL LEECH
SPRING (1998)
acrylic on canvas
35 x 66

MEL LEIPZIG
THE REHEARSAL (1999)
acrylic on canvas
54 x 72

ELAINE LORENZ
BEYOND (1998)
wax, vines, steel, plaster
64 x 78 x 28

KEELY MCCOOL
HORIZONTAL COURSES
ENCLOSED (1998)
copper, slate and nickel silver
9½ x 3½

MICHAEL MCGINLEY
INTERIOR WITH HOIST (1999)
oil stick on paper
22 x 30

ROBERT MAHON
ART TRANSPORTS (1993-99)
mixed media
2 parts: 25 x 7 x 5 each

LESLIE MONTANA
WHITE IRIS (1998)
watercolor
20 x 14

DIANA MOORE
HEAD-REFUGE (1998)
concrete and fiberglass
12 x 7¼ x 9¼

JANET TAYLOR PICKETT
ANNUNCIATION, REVELATION
AND QUOTATIONS (1998)
pastel, collage, watercolor
and acrylic on paper
42 x 66½

LENNIE PIERRO
POSTMAN, RIESI, SICILY (1999)
acrylic and photograph on canvas
18 x 18

PAUL PINKMAN
RAKE (1997)
charcoal and graphite on paper
48 x 42

ADAM PITT
FOUR SEASONS (1998)
woodcut
18 x 20

BETSEY REGAN
SHEEP (1998)
fresco
8 x 8

DAVID RIVERA
SELF-PORTRAIT (1997)
oil on canvas
42 x 25

FRANK RIVERA
SKIRMISH (1997)
oil on canvas
14 x 11

KIT SAILER
SEA CHRYSANTHEMUM
(1998)
oil on linen
58 x 74

WILLIAM STEWART
STUDIO VIEW (1998)
oil on canvas
63 x 68

HELEN M. STUMMER
QUINZEL, CORNELIUS
AND HASAN (1998)
gelatin silver print
30¼ x 45

CHARLEE SWANSON
33% (1997)
glass, steel
13 x 13 x 10

LORI VAN HOUTEN
UNTITLED (1999)
mixed media on paper
12 x 24

BISA WASHINGTON
X-SHRINE (1998)
mixed media
80 x 48

DEBRA WEIER
ENDOCRINE (1998)
oil on board
72 x 48

MICHAEL WELLIVER
NARRATIVE (1997)
stoneware, glaze,
goldleaf 11 units:
varying height x 5¼ x
varying depth

CAROL D. WESTFALL
SAN MARCO III (1999)
digital print on ribbed
cotton paper
40 x 36

NEW JERSEY STATE MUSEUM

A Division of the New Jersey Department of State

205 West State Street

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Trenton, NJ 08625-0530