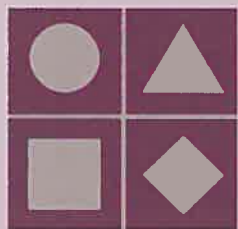




CROSSING  
BOUNDARIES

2001 New Jersey Fine Arts Annual  
The Noyes Museum of Art





2001 New Jersey Fine Arts Annual:

CROSSING  
BOUNDARIES

THE NOYES MUSEUM OF ART  
April 15 - July 8, 2001

*This book is published on the occasion of the exhibition*

## 2001 New Jersey Fine Arts Annual: Crossing Boundaries

### THE NOYES MUSEUM OF ART

April 15 – July 8, 2001

The exhibition was organized by the Noyes Museum of Art with the support of the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts; the Mr. and Mrs. Fred Winslow Noyes Foundation administered by Michael A. Hyett, Esq., President, Carl Fiore, Treasurer, Paxson Keates, Lois Muller and John Rogge; the Geraldine R. Dodge Foundation; the Odessa F. and Henry D. Kahrs Charitable Trust, David L. Wallen, Raymond F. Maguire and First Union Bank Trustees.



*Corporate sponsorship provided by:*

Charles and Lynn Kramer Family Foundation

This series of exhibitions is co-sponsored by the New Jersey State Council on the Arts/Department of State, the Morris Museum, the New Jersey State Museum, the Noyes Museum of Art, the Newark Museum, the Montclair Art Museum, and the Jersey City Museum.

Artists living or working in New Jersey were invited to submit entries for this year's *Arts Annual*.

Upcoming scheduled exhibitions are:

Crafts: New Jersey State Museum, Fall 2001; The Montclair Art Museum, Fall 2002

Fine Arts: Jersey City Museum, Spring 2002.

Produced by the Curatorial Department/The Noyes Museum of Art

Catalog design: Anne Hanson

Color separations: Professional Graphics, Inc., Rockford, Illinois

Printing and binding: Print Art, Egg Harbor Township, New Jersey

©2001 The Noyes Museum of Art

All rights reserved. No part of this publication may be reproduced in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher.



**State of New Jersey**

The Honorable Donald T. DiFrancesco, Acting Governor

**New Jersey Department of State**

The Honorable DeForest B. Soaries, Jr., Secretary of State  
Barbara F. Russo, Assistant Commissioner for Cultural Affairs

**The New Jersey State Council on the Arts  
Department of State**

Leonard M. Fisher, Esq., Chairman  
Germaine B. Trabert, First Vice Chair  
Kenneth J. Endick, Esq., Second Vice Chair

Agnes Armao, Ph.D.  
The Honorable Nicholas Asselta, Ex Officio  
Lawrence K. Carlson  
Elizabeth Christopherson  
Arthur Factor, M.D.  
Niels Favor  
Delores A. Kirk  
Penelope E. Lattimer, Ph.D.  
Lillian Levy  
Majorie Li  
Frank Mazzeo  
Alexander J. Menza  
The Honorable DeForest B. Soaries, Jr., Ex Officio  
Judith H. Stanley  
Dana Dowd Williams

**Executive Staff**

Barbara F. Russo, Executive Director  
David A. Miller, Deputy Executive Director  
Tom Moran, Senior Program Officer, Visual Arts

**THE NOYES MUSEUM OF ART  
BOARD OF TRUSTEES**

Michael Hyett, Esq., President  
Anthony J. Coppola, Vice President  
Lois T. Wallen, Secretary  
Jerrold L. Jacobs, Treasurer

Peter A. Caporilli  
Keith Dawn  
James Graham  
Gary Hill  
Martha Keates  
Alan Kligerman, Trustee Emeritus  
Patti Lees  
Diane Tucker McKoy  
Rhoda Steinberg Malamut  
Thomas Sykes, AIA, PP

**THE NOYES MUSEUM OF ART STAFF**

Lawrence R. Schmidt, Executive Director  
Hsiao-Ning Tu, Curator of Collections and Exhibitions  
Gay Walling, Director of Education and Community Programs  
Mitra V. Komeily, Coordinator of Public Relations and Development  
Ann Van Hise, Gift Shop Manager  
Saul Cosme, Keeper of Building and Grounds

I am pleased to congratulate the artists featured in this year's *New Jersey Arts Annual: Crossing Boundaries*.

The work and accomplishments of these artists are indicative of the creative energy and exceptional artistic talent in New Jersey today. This exhibition, as part of the *New Jersey Arts Annual* series, evidences the important partnership forged by the New Jersey State Council on the Arts and six of the state's leading museums. Since its inception nearly sixteen years ago, the *Arts Annual* exhibition has provided hundreds of artists, many for the first time, with an opportunity to exhibit their work in a fine arts museum.

By drawing on the expertise and resources of the Morris Museum, the New Jersey State Museum, the Noyes Museum of Art, the Newark Museum, the Montclair Art Museum, and the Jersey City Museum, the *New Jersey Arts Annual* exhibitions are recognized as important displays of artistic talent in the mid-Atlantic region of the nation.

The Department of State and the New Jersey State Council on the Arts are proud of our involvement in this program, and are particularly grateful for the contributions made this year by the Noyes Museum of Art. With the ongoing commitment of the Council and its museum co-sponsors, the *Arts Annual* continues to bring the highest level of artistic excellence to the public.

I thank the artists, curator Hsiao-Ning Tu, guest curator Fred B. Adelson, Ph.D., and all of the fine professionals at the Noyes Museum of Art whose strong efforts produced this special and memorable exhibition.

***DeForest B. Soaries, Jr., Secretary of State***

The New Jersey State Council on the Arts is proud to co-sponsor the *New Jersey Arts Annual: Crossing Boundaries* exhibition at the Noyes Museum of Art. The Council and its six New Jersey museum partners, the Morris Museum, the New Jersey State Museum, the Noyes Museum of Art, the Newark Museum, the Montclair Art Museum, and the Jersey City Museum, are committed to the important opportunities provided to artists and the public by the *Arts Annual* exhibitions. Each year, two exhibitions, one featuring crafts and the other fine arts, present some of the most exciting work being done in New Jersey. These exhibitions are seen by thousands of viewers and provide a meaningful look at the wide range of creativity in the crafts and fine arts statewide. Now entering its sixteenth year, the *Arts Annual* exhibition series marks another important chapter in its history with the *Fine Arts: Crossing Boundaries* now on view at the Noyes Museum of Art.

The Council wishes to acknowledge and thank all of the exhibiting artists whose exceptional works are characteristic of the diversity and exciting activity in the visual arts in New Jersey. We also thank Hsiao-Ning Tu, the Noyes Museum of Art's Curator of Collections and Exhibitions, and noted art historian, art critic, and guest curator Fred B. Adelson, Ph.D., of Rowan University, for their expertise and unique points of view. They have afforded us with an inspiring exhibition. In addition to the curators, Lawrence Schmidt, Executive Director of the Noyes Museum of Art, the Board of Trustees, and the professional staff deserve our extended thanks and appreciation for their commitment to ensuring the success of this exhibition.

***Leonard M. Fisher, Esq., Chairman***

***Barbara F. Russo, Executive Director***

***Tom Moran, Senior Program Officer, Visual Arts***





## Foreword

New Jersey, by its geographical location, has been a place where boundaries are crossed regularly—boundaries between locations, boundaries between people, boundaries of conventional thinking. In this place, the most densely populated state in the union and home and workplace to people of diverse heritage, boundaries are created, stretched, and broken in a dynamic dance of life that testifies to the ever-changing nature of the human condition.

Following in the great tradition of its predecessors, *2001 New Jersey Fine Arts Annual: Crossing Boundaries* presents a wide range of extraordinary talent to which the state may lay claim. New Jersey is blessed with features that promote a high standard of living—respected seats of learning, a moderate climate, natural beauty, and a central location that promotes accessibility to resources. Consequently, the state's art community historically has been strong and vibrant. This exhibition exemplifies that strength and continues the tradition of highlighting contemporary artists—mature and emerging—who contribute to the cultural richness of New Jersey.

The Noyes Museum of Art is proud to host this year's *New Jersey Arts Annual*. We are indebted to the New Jersey State Council on the Arts, the co-sponsor of the *Arts Annual* since 1985, the Mr. and Mrs. Fred Winslow Noyes Foundation, and the Charles and Lynn Kramer Family Foundation for providing funds in support of the exhibition, catalogue, and programs.

I would like to extend my appreciation to Fred B. Adelson, co-curator of the exhibition, and Hsiao-Ning Tu, Curator of Collections and Exhibitions at the Noyes Museum of Art, for their time, energy, and dedication to this project. They have presented an exhibition that highlights the wealth of talent present in this state, while it provokes meaningful thought and discussion.

I am also indebted to the staff of the Noyes Museum of Art for their hard work and diligence in the installation of the exhibition, catalogue publication, programming, and marketing.

Finally, I join in applauding the twenty-four artists represented here for their fine work and the spirit that inspires them.

**Lawrence Schmidt**  
**Executive Director**



## Introduction

Since the early 1700s when John Watson arrived from Scotland and settled at Perth Amboy to paint portraits, the visual arts have flourished in New Jersey. Like an S-shaped arrangement of 21 counties, the state is situated between Philadelphia with its well-established figurative tradition and New York City with its unique complexity and enthusiasm for innovation. New Jersey is truly a crossroads, invigorated by its surroundings while possessing its own vital artistic heritage.

This year's *New Jersey Arts Annual* showcases contemporary talent, presenting 43 works by 24 artists from Upper Saddle River to Linwood, from Blairstown to Newfield, from Hoboken to Haddonfield. *Crossing Boundaries*, the exhibition's subtitle, celebrates a diversity of media, subjects, and aesthetic approaches. Boundaries are personal or artistic, real or fictive. The show demonstrates creative risk-taking; numerous works are not easily defined by traditional categories. Nonetheless, the art is accessible. From controlled application of paint to expressionist markings, from carefully crafted pieces to found objects, from fine art to popular culture, from realism to abstraction, from conventional to the conceptual, an array of artistic viewpoints are represented.

After looking at works by nearly 200 artists, Hsiao-Ning Tu and I have fashioned a show that is a microcosm of what is being created around the state. Except for the broad-based theme of crossing boundaries, there were no pre-determined decisions about who might be included or what should be displayed. All the artists were carefully chosen from slides submitted in response to the call for entries. Each piece was selected based on the strength of its imagery or its individual sensibility.

All too often the painters, sculptors, photographers, and printmakers who live or work in New Jersey have gone unrecognized or have been overshadowed by those artists from the neighboring cosmopolitan cities across the Hudson and the Delaware. *Crossing Boundaries* reveals the pluralism of our state's contemporary art scene, echoing what is the heterogeneous character of today's art world. New Jersey is certainly not an isolated entity; its artists are undeniably energetic and talented, reflecting the best of artistic achievement that extends well beyond the borders of the state.

**Fred B. Adelson**

## Crossing Boundaries

Recently immigrating from Taiwan, Republic of China, I crossed quite a few boundaries before I arrived at the Noyes Museum of Art ten months ago. Although modern conveniences have rendered various physical confines virtually nonexistent, for me the cultural and intellectual barriers have proven harder to cross. Rather than turning away from the challenges these boundaries present, I have decided to embrace them.

In light of my desire to accentuate difference in this juried event, I chose to focus on the sometimes-covert idiosyncrasies of artistic expression in this region. The appeal and strength of contemporary art comes from its ability to communicate the creators' ethos. I am proud to announce that with the invaluable assistance of my co-curator Fred B. Adelson, we have succeeded in capturing the independent spirit of contemporary art in New Jersey.

I would like to stress the impressive quality of the 184 submissions that we received for this event. For those artists whose work is not included in this presentation, please remember that the final result is only as good as the jurors' collective vision, which is, nonetheless, subjective. Fortunately, tomorrow is always another day.

It is my great delight to see the vast array of materials and subject matter explored by the participating artists. From exotic wood to an aluminum drain, from New Jersey to cyberspace, the number of boundaries crossed abound. When viewing these works of art, both individually and collectively, I find myself captivated by their soul-baring qualities. The resultant honesty can be simultaneously self-mocking and self-assuring; it strips the artists to their sheer essence and boldly proclaims them to the world. It is this proclamation of the self that binds art with life and makes these art forms true inspirations.

**Hsiao-Ning Tu**

Artists in order of appearance:

HERBERT APPELSON  
VIRGINIA S. BLOCK  
SUSAN HOCKADAY  
CHARLES MCVICKER  
BARBARA KLEIN  
ROSLYN ROSE  
ROBERT ANDERSON  
CAROLYN STELLATELLA  
MEL LEIPZIG  
MEGAN MALOY  
FREDERICK HERR  
MARILYN BRENT  
SHEBA SHARROW  
INGA PICKERING  
ANNETTE DEFEO  
CARSON FOX  
CATHERINE BORG  
JAMES GREENWELL  
WILLIAM SKRIPS  
ELLEN HANAUER  
CAROLINE BURTON  
JEAN KAWECKI  
PAM COOPER  
JODY SERVON

*In order to achieve a visual coherence, plates are not in alphabetical order.*



## Herbert Appelson (b. 1937)

Cherry Hill, New Jersey

For several decades, Herbert Appelson has been an active printmaker working in South Jersey. His career was initially established by representational woodcuts of nature scenes and expressively rendered human heads. In the early 1980s, Appelson created his first hand-threaded embossment print, a unique process that expanded the definition of printmaking. With a found grid of circles, squares, or diamonds in either metal or plastic, he uses his etching press to emboss the design on a paper surface. Appelson then meticulously stitches with various colored threads a geometric pattern over the paper, resulting in the accentuated imagery and enhanced relief texture. The artist explains, "I wanted to create prints which activated the flat surface of the paper and possessed true sculptural qualities." Unlike the multiples of traditional printmaking, his pieces are unique one-of-a-kind works of art.

*Vertical Whites* is a carefully crafted image of rectangles and squares that reveals the "push-pull" spatial illusion that has been a vital component of post-World War II abstract painting. On black Arches paper, Appelson has created a slightly smaller square of running stitches and French knots that define an arrangement of colored geometric shapes. With its tightly sewn threads, the embossed print takes on the character of a tapestry. In contrast to the subdued palette and precision of its needlework, there is an explosion of color at the left. The various lengths of cotton threads are an expressive counterpoint to the restraint dominating the image. Similarly, *Rainbow Sampler* is a perfectly centered diamond (a square turned at a 45-degree angle) that has embossed squares with both color pencil markings and threads of vibrant hues; some of the fibers are even allowed to be free-flowing lines of color. Appelson has eloquently stated that his embossments are "a dual experiment: on the one hand, it expressed the beauty of the matrix; and on the other, [it] created a sculptural composition in form, line, and texture." The artist works as both printmaker and craftsman.

**FBA**



### **Rainbow Sampler, 2000**

hand-threaded embossment print and colored pencil  
18 x 18 inches

APPELSON

## Virginia Schaffer Block (b. 1946)

Upper Montclair, New Jersey

Enigmatic and indecipherable, *Shrines* belongs to Virginia Schaffer Block's current series of work entitled *Unearthed Artifacts Series*, which pays homage to the artifacts and rituals of ancient civilizations. The painting's earthy and symbolic forms resurrect the spirit of mark making, which was the very means of self-expression and communication for our distant forebears.

*Shrines* is a quiet and meditative piece that is simultaneously wrought with controlled energy in its surface texture. The polished and decorative appearance of the work belies the intense labor and complex technique required for its completion. Block describes the creative process: "Numerous layers are built up by alternating compatible mediums including acrylic paint, inks, metallic powders, gesso, and acrylic resins . . . . The heavily textured areas are achieved by adding ground aggregates, sand, and glass beads to acrylic polymer mediums. Sanding and scraping the painted surfaces at various intervals of development reveal underlying nuances of color."

By joining two canvases together the artist animates the work with a subtle sense of tension and imagined movement that in turn is resolved through its near symmetry.

On a more personal level, Block also pays tribute to her Jewish heritage and its unique funerary custom by placing small stones at the center of the painting. *Shrines* becomes emblematic of the gravestone of the respected and remembered.

**HTu**



### **Shrines, 2000**

mixed acrylic mediums, handmade metallic kozo-momi  
paper, stones, and natural broom on canvas  
16 x 24 inches

BLOCK

## Susan Hockaday (b. 1938)

Princeton, New Jersey

Susan Hockaday makes gestural drawings and nature photographs. However, her art is literally the inventive combination of the two, creating double-exposed color prints that have a striking perceptual impact. The artist has said that she hopes "to lead one toward something more than the recreation of the moment." Her layered images are both real and abstract.

Using india ink and acrylic on etching paper, Hockaday initially produces a calligraphic drawing that has been inspired by patterns and rhythms found in nature. Working on her family's farm in Nova Scotia, she places the drawing directly in the North Asprey River and photographs the work to capture the dappled light that shines through the clear water onto the paper. The drawing is only a means to an end. She then resets the camera and photographs the same locale without her art. The final double-exposed works, like *North Asprey—8* or *North Asprey—9*, are complex images that have been carefully orchestrated by the artist, but each photograph possesses a unique life of its own. The levels of dense imagery are truly engaging, giving the finished print the look of an Abstract Expressionist painting. What she does with her drawing is absolutely antithetical to the tradition of drawing. However, she certainly gives potent meaning to the concept of plein-air (in this case, it might be better called plein-water) work.

**FBA**



**North Asprey—8, 1999**

C - print

20 x 24 inches

HOCKADAY

## Charles McVicker (b. 1930)

Skillman, New Jersey

Charles McVicker has had a renowned career as both a watercolorist and illustrator; he holds memberships in both the American Watercolor Society and the Society of Illustrators, two highly prestigious New York-based organizations. For the past several years, the artist has been enthusiastically studying jazz piano. At the same time, he has also been increasingly involved with still life subject matter. Both of these interests come together in *Still Life/Jazz Background*, which might be considered a surrogate self-portrait.

*Still Life/Jazz Background* is a carefully planned composition. Before any imagery was painted, the paper support was prepared with gesso to give its surface a canvas-like texture. Nothing has been left to chance. The subject is an arrangement of Fiesta ware on a low horizontal tabletop. The studio lighting has been intensified to enhance the sparkling glazed surfaces of each ceramic object, which the artist inherited from his parents. On the other hand, the abstract background is an imagined arrangement of patterns in vertical stripes that possess their own syncopated-like rhythm.

McVicker acknowledged that the coloring of the painting relates to the dominant seventh chord, which often helps to provide structure to the harmonics of jazz. *Still Life/Jazz Background* is based on the relationship between the twelve hues of the color wheel and the chromatic scale, a concept to which McVicker was first introduced in color theory classes during his art school days back in California. There is a lyrical flow as the eye moves across the painting. Above all, this realistic work is a very successful arrangement of form, color, and imagery that brings together numerous aspects of the artist's life.

**FBA**

### Still Life/Jazz Background, 1999

acrylic on paper  
22 x 28 inches



MCVICKER



## Blue-Eyed Blonde, 2000

oil on paper  
24<sup>1</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>2</sub> inches



## Barbara Klein (b. 1942)

Lawrenceville, New Jersey

Barbara Klein has been arranging her unique five-by-seven-inch oil paintings on paper into grid-like compositions for several years. For this work, she adapted the title *Blue-Eyed Blonde* from a personal ad. Like the individual who combs the personals in search of a mate, each of Klein's small paintings are incomplete until they are assembled together. Each part complements or completes the compositional whole.

Like a diary, the small paintings evolve over a long period of time with numerous visits. Like a diary, the paper is hardened and brittle from supporting layers of paint, which in turn give life to the marks and symbols that are private and personal. Like a diary, the rich texture and soft color conjure the passage of time, moods, and occurrences.

There is nothing here to be recognized or understood but a feast of colors, shapes, and textures for a free and spirited imagination.

*HTu*

KLEIN



## Roslyn Rose (b. 1929)

Hoboken, New Jersey

Roslyn Rose is a master printmaker who is well versed in the technique and history of printmaking. She recently turned to photo transfer as her primary artistic medium. This relatively novel technique allows her to create a manipulated photographic impression by altering and/or juxtaposing contrasting images into a single framework. Therefore, like photomontage, the new composition often emanates a sense of surrealism with a great variety of spatio-temporal attributes.

*Close up* is comprised of an array of head shots from ancient Egyptian, pre-Columbian, modern European and contemporary Indian cultures. In this work,

Rose unites and examines varied physiognomies that otherwise would be separated by geography, ethnicity, and time. She states, "When I worked on 'Close up', I was intrigued by the shape of the faces and the most prominent parts (especially the noses) . . . I like the combination of the depiction of living people with facsimiles of earlier interpretations of the human face."

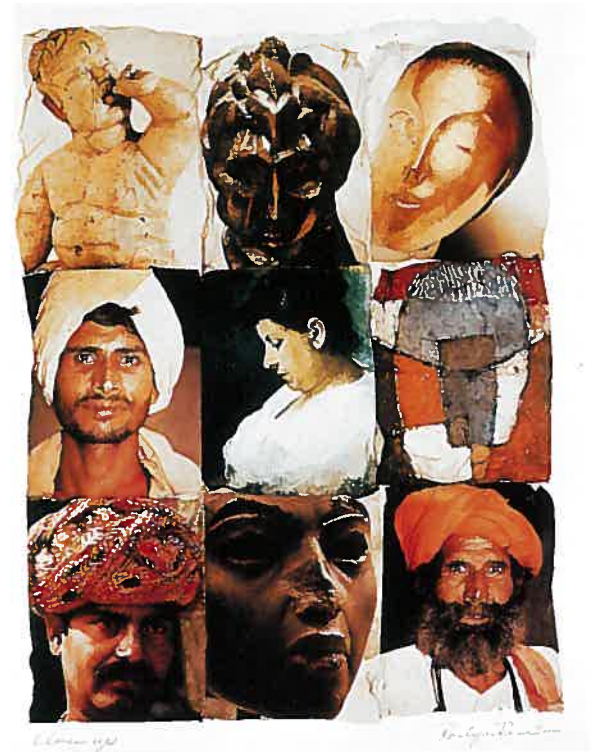
Rose's repertoire of images is well stocked with numerous slides she took on her extensive travels throughout the western United States, Europe, and Asia.

Technically, the photo transfer is done by projecting an image from a slide onto an emulsion-coated, light-sensitive piece of polaroid paper. The photographic emulsion is then lifted onto watercolor paper. Watercolor or acrylic is applied during the last step for a cosmetic touch-up or to smooth the transition from the photographic medium.

*HTu*

### **Close up, 2000**

photo emulsion transfer with applied watercolor  
15 x 11 1/2 inches



ROSE

## Robert Anderson (b. 1945)

Cedar Grove, New Jersey

Robert Anderson combines historical subject matter and popular culture to celebrate the myths that hark back to nineteenth-century America. *Next Best Western* is an amalgamation of source materials that brings together with heroic bravado the fine arts and commercial imagery. This canvas served as the genesis of the artist's most recent series of paintings called *Pulp Western*, which was described as "a fusion of iconoclastic memory traces and frontier imagery blended with a new millennium jab."

Using the arrangement from a sheet of twenty postage stamps that was issued in 1995 to commemorate the Civil War, Anderson establishes a basic compositional grid for *Next Best Western*. He reproduces many of the stamps that depict such celebrated political and military figures as Jefferson Davis, William T. Sherman, Frederick Douglass, and "Stonewall" Jackson along with a few prominent women like Harriet Tubman and Phoebe Pember. The artist then overlays appropriated frontier images and bits of Americana. At the right stands a cowboy with his rope, which is "borrowed" from the WPA murals at Coit Tower in San Francisco. A disparate group of heroes that include Abraham Lincoln, General George Custer, and the Lone Ranger are positioned around a partial image of the neon sign for Cowboy Motel, which Anderson encountered on Route 66 in Amarillo, Texas. The title of the painting was taken from a folk song by Richard Shindell and cleverly reinforces the picture's layered narrative. As the refrain implores: "Lord, deliver me to the next Best Western."

FBA

### Next Best Western, 1999

acrylic on canvas  
50 x 58 inches



ANDERSON

## Carolyn Stellatella (b. 1965)

Ortley Beach, New Jersey

Carolyn Stellatella graduated with a degree in medical anthropology from the Pennsylvania State University. She also holds a bachelor of fine arts in textiles from the California College of Arts and Crafts. Stellatella is the quintessential latter-day renaissance woman who defies categorization in this overly compartmentalized world. In addition, she is an eloquent spokeswoman for her own art.

*My science life/My art life . . .*

*When it comes to thinking and creating in either of the two fields, many people view science and art as opposite ends of the spectrum; but for me, the boundary between them is practically nonexistent.*

*My art is often informed by my science life, and my science life (which included an internship in a laboratory of a Nobel laureate at the National Institutes of Health in Bethesda, Maryland) has always been fueled by much creative thinking. Both art and science are about problem solving and both afford me a type of creative expression, which energizes and excites me.*

*The piece "Metamorphosis of a Relationship" contains three actual insect specimens that were collected on various adventures I had with the person who inspired the work. The butterfly has been identified as a Spice Bush Swallowtail and was found in North Carolina. The bee is actually a Paper Wasp, and the "Creepy" specimen, which was found this past summer in the Adirondacks has not been conclusively identified, but one supposition I've heard and rather like, is that it is some sort of casing from what is known as an "Assassin Bug."*

*These particular bugs were collected over a three-year period. It was not until recently that they were combined into this piece and I was able to resolve many of the issues surrounding the relationship that they are both a product of and a representation of here.*

**C. Stellatella**



### Metamorphosis of a Relationship, 2000

insects, magnifying lens, and text  
10 1/2 x 5 1/2 x 5 inches

STELLATELLA

## Mel Leipzig (b. 1935)

Trenton, New Jersey

Mel Leipzig's artistic achievements range from numerous museum and gallery solo exhibitions to a variety of group shows. For the past three decades, Leipzig has been painting his family and friends in their everyday surroundings. He is a realist, and through his careful manipulation of color and perspective, Leipzig imbues his paintings with great psychological intensity in oftentimes nondescript environments. His finely crafted technical skill bears witness to the solid training in composition and color he received while studying with Josef Albers and James Brooks at Yale University. With great dedication to his artistic method, Leipzig proudly says: "When I paint, I *never* use photographs. I always paint directly from the individual posing and the environment."

He is often compared to Velázquez, one of the greatest portraitists of all time because of his meticulously rendered subjects in relation to their settings. Leipzig also ambitiously employs reflective imagery in his work by using a mirror or glass to augment the fourth dimension.

*Adolf Konrad* belongs to Leipzig's current series of paintings in which he depicts other artists in their studios. By painting his fellow artists in their creative environments, Leipzig becomes a self-appointed art historian of the artistic milieu of his region. The personal and social records he leaves us will no doubt greatly enrich our cultural history in the future.

**HTu**

## Adolf Konrad, 2000

acrylic on canvas  
63 x 84 inches



LEIPZIG



## Megan Maloy (b. 1973)

Hoboken, New Jersey

Megan Maloy reacts to the onslaught of urban sprawl in her work. As a native of a small town in rural New Jersey, she has set out to document the rapidly disappearing lifestyle and landscape of her hometown, and the effects these changes have wrought on its inhabitants.

*Diner* is part of a series of photographs that record this phenomenon. It is both a principal piece in the group and the artist's favorite. Maloy shot the photograph in an old-fashioned diner in Belvidere, New Jersey. She wishes to convey a "quiet, personal and relaxed moment" that embodies the aspects of country life she cherishes most. At the same time, however, there is a slight edge or sense of tension in the photograph, which seems to express the trepidation the artist feels toward the direction in which her once familiar rural environment is headed. The central figure is seen from behind, seated at a table surrounded by the traditional accoutrements of a diner: a jukebox, soda glass, a half-empty bottle of ketchup. Although the table is set for two, the central figure is the only person visible. The closed newspaper on the table and rusting cars outside seem to imply a sense of decline that has occurred or is occurring.

*HTu*



**Diner, 1999**

C - print  
16 x 20 inches

MALLOY



## Frederick Herr (b. 1954)

Haddonfield, New Jersey

Frederick Herr recognizes that photographers are observers, "who look through the viewfinder at other people." However, the self-portrait is "a way to remember who and what we are, and what we have become." The artist's recent series of approximately twenty images have been inspired by actual events from his life; about six are directly related to the theme of fishing, a favored pastime. Herr adapts the mechanical photographic process to make the finished image truly his own personal statement.

*Requiem for the Fishmonger* is a memorial tribute to the artist's fishing buddy, who died at the age of 43. Herr and his friend would look forward to the times when they had the opportunity to fish together in northern Michigan. Against a white background in his Haddonfield studio, the artist photographs himself holding two rainbow trout, which form a cross-like design. As a result of the picture's shallow depth of field, the fish and his hand are the most detailed elements; the image of Herr's nude torso is a less focused backdrop. The negative is either scratched or marked with crayon; these gestural strokes enhance the personal quality of what would otherwise be an impersonal medium. The manipulated image is then scanned into a computer, and a generic landscape is subtly added around the self-portrait. A negative is subsequently produced from the digital file, and he develops the image as a traditional large-format silver print. With the lines looking like incisions or scarification over the torso, the photograph becomes an expressive yet unsentimental epitaph that honors the artist's friend.

**FBA**



**Requiem for the Fishmonger, 1999**

gelatin-silver print  
40 x 32 inches

HERR

## Marilyn Brent (b. 1953)

Linwood, New Jersey

After being a wife, mother, furniture designer, and fiber artist for more than a decade, Marilyn Brent started painting in oil around 1988 and found her true calling. When she finally felt comfortable painting, she attended the Pennsylvania Academy of the Fine Arts and gained a master's degree in fine arts. As someone whose life is peppered with unexpected turns and detours, Brent does not view her daily encounters lightly, nor does she take for granted the landscape surrounding her home.

Of her work she says, "My landscapes depict the familiar, yet I hope to present it with a modicum of apprehension or mystery. I use oil sketches and photos done from life but adapt impressions in the studio to create a mood or expression that may evoke contemplation!"

*Dune on the Beach in Atlantic City* depicts an isolated sand dune that is foiled by unusual-looking beach huts and casino high rises in the distance. The sand dune casts an almost menacing shadow on the deserted beachfront. Whose vehicles left the swirls of tiretracks? Whose footprints were left behind? With its mystery, we cannot help but give the landscape a second look. Edward Hopper might have found the contemplative mood of this beach scene quite intriguing.

HTu

### Dune on the Beach in Atlantic City, 2000

oil on board  
43 x 96 inches



BRENT

## Sheba Sharrow (b. 1926)

Cherry Hill, New Jersey

Working in the tradition of Daumier and Goya, Sheba Sharrow deals with metaphoric images that address the human condition. Her art has a raw physicality and emotional intensity that is genuinely beautiful, even if it is addressing the violence of modern society. Her work is like a contrapuntal melody: gentle and bold, static and aggressive, smooth and textured, light and dark. Using paper as her support, she admits that the surface is "more malleable, more absorbent, and more plastic." At the same time, the distinction between painting and drawing becomes blurred.

*Dateci IV* is the final image in a group that was directly inspired by Primo Levi's poem of the same name. Like a calligraphic pattern on the picture surface, Sharrow incorporates several lines of the verse: "Don't despise us, . . . Give us something that burns, offends, cuts, smashes, fouls, And makes us feel that we exist . . . Pity us!" Above the text, there is a group of emerging figures. Though their faces are indistinguishable, it is apparent that they are skeletal forms and soldiers to reinforce the turbulent mood of the poem. A figure with an upraised arm holding a flag immediately brings to mind the celebrated symbol of liberty by Delacroix, whose painting is a triumphant call against tyranny. Sharrow maintains that "images get burned into one's unconsciousness." The formidably large scale further helps to reinforce the significance of the confrontational message; it draws the viewer's attention.

Sharrow expressively manipulates the surface; she has bravura passages of paint application as well as sections where a razor blade has been used to scrap away pigment. Even in a smaller picture, like *Arrangement*, the rendering of multidirectional strokes is truly the subject, despite the presence of two fragmented figures that appear to be supporting one another.



### **Dateci IV, 1999**

mixed media on paper  
64 x 85 inches

**FBA**

SHARROW

## Inga Pickering (b. 1924)

Medford Lakes, New Jersey

Inga Pickering makes delicate graphite drawings that are frequently inspired by her travels. She is fascinated by archaeology and enjoys looking at ancient ruins. Her works on paper are not images of specific sites but subtle bits of reminiscences, as the titles indicate they are literally collaged fragments. Unlike

Robert Anderson, Susan Hockaday or Charles McVicker, who are all very focused on the process of making art, Pickering works intuitively. The artist said: "Don't ask me what goes through my head; it is too hard to articulate how the art evolves."

Pickering considers the pencil "a basic and simple mode of expression." Each frieze-like composition is a grouping of drawings that have been executed over a period of time. It is not uncommon for the artist to go back and reclaim a passage from work that may have once been discarded. In *Fragments #6*, the female head near the center is an imagined image that reflects the artist's basic interest in representing people. On the other hand, the gentle face framed by a white circle in *Fragment #2* is a more overt reference to a religious figure like the Virgin Mary from the tradition of icon painting. Pickering's arrangements of patterns, tonal contrasts, and soft lines produce a body of artwork that is intimate, private, and extremely poetic. What may seem like a whisper is truly a strong voice.

**FBA**

### **Fragments #6, 2000**

graphite on paper  
18 x 15 inches



PICKERING



## Annette DeFeo (b. 1966)

Newfield, New Jersey

Although numerous celebrated figures from the history of contemporary photography have inspired Annette DeFeo, the artist immediately cites Cindy Sherman (who is originally from Glen Ridge, New Jersey) as a major influence. Over the past year, DeFeo has been increasingly concerned about violence in America, which is clearly demonstrated by her two images on display.

*Recommended Daily Allowance* is a carefully arranged still life subject that the artist describes as "violence making a meal of America." The close-up restaurant table setting has a napkin holder with its reference to Coca Cola, the American beverage, a straw, a sugar container, and salt and pepper shakers that immediately conjure up associations with the quintessential New Jersey diner. On the stark white dinner plate is the American flag; the flatware includes a handgun not a fork. The vantage point reinforces the compelling impact of the image; the viewer is close to the table, looking directly down on the place setting. The crisp cast shadows and highly polished surfaces also underscore the well-planned composition.

*Gun & Country & . . .* is also a powerful image. In the middle of the picture stands the artist, who uses herself as a model like Cindy Sherman would do rather than create a true self-portrait; she aims the 38mm revolver directly at the viewer so that the gun's barrel is centered. With the camera positioned below, the artist points her weapon at the lens, making the viewer a vulnerable victim. The protagonist's face is masked, serving as a camouflage that enables her to hide behind the flag. The cloud-filled blue sky of the background and the subject's reddish hair and white tee shirt reinforce the political color scheme. It may seem like this is an image of how a gun may be a source of power, yet DeFeo is no friend of the NRA.

**FBA**



**Gun & Country & . . . , 2000**

dye coupler print  
13 x 19 1/2 inches

DEFEO



## Carson Fox (b. 1968)

Trenton, New Jersey

Carson Fox holds a masters of fine art from the Mason Gross School of the Arts at Rutgers University. Her artistic instinct is exceptionally eccentric and intuitive. *Liar* is biographic in nature; it commemorates, as well as surrenders, the pain and disappointment of growing up in an environment of contradicting values and parallel realities. Other similar pieces, such as *Regret* also bear witness to the grueling process of self-reconciliation.

Fox uses humble and ephemeral materials. Her work in this exhibition grows out of her long-time fascination with funeral wreaths and make-shift shrines along the roadside that pay respect to the victims of car accidents or crimes. Fox's world charts the journey from this world to the nether world. She focuses on the ineffable passing of life, and seeks closure with the past in order to create renewed vigor for the future.

Fox considers the construction of an identity and the fabrication of an art object as similar processes. She says, "Both are defined by multiple layers, which are influenced by change, evolution, time, and deliberate manipulation . . . my work serves as a material artifact that attests to my existence both in a literal and biographical sense."

*Htu*

### **Liar, 1999**

artificial flowers, enamel paint, spray glue, and baking flour

26 x 26 inches



FOX

## Catherine Borg (b. 1969)

Newark, New Jersey

Unlike most participants in the annual, Catherine Borg received no formal training as a fine artist and refers to herself as self-taught. She did study video production and has only recently become involved with still photography. Nonetheless, her cibachrome prints reveal a very sensitive eye behind the camera lens. She documents the urban landscape. Her photographs may suggest life in Newark or New York, but they do not deal with the people who reside in these places.

Borg is one of only a few artists represented by three works in this year's show. *Authorized Dealer #1* is an image of the Sonnabend Gallery in the trendy Chelsea neighborhood of Manhattan. Even though the site is a major sales gallery, no art or clients are visible; she is photographing empty space. A red ladder, leaning against the wall, becomes a dramatic diagonal accent. Because of the somewhat distant perspective, the geometric forms that can be found in this vacant space are prominently emphasized. In contrast, *Authorized Dealer #2* is a close-up view of a Newark storefront with its window display of automotive accessories, presented like pieces of jewelry at Tiffany & Co. The circles of the three wheel rims are set behind the rectangles of the security gate that protects the coveted merchandise. On the other hand, *Shrine* is a commanding image by virtue of its scale. The close-up representation of the razed building takes on the linear elements that an Abstract Expressionist canvas might possess. The architectural debris underscores the deconstruction of the urban environment, yet the crisply perfect surface of the photograph adds to the picture's enigmatic quality. Like the other two images, this subject is printed directly to the edge, enhancing its visual power. Borg acknowledges: "I have approached my photography with a graphic aesthetic and a documentary point of view."

**FBA**

### Authorized Dealer #1, 2000

cibachrome print

11 x 14 inches



BORG

## James Greenwell (b. 1957)

Newfield, New Jersey

James Greenwell comfortably exists in the worlds of both fine art and craft.

He has realized considerable success for his furniture designs that are functional yet sculptural. Using a palette of woods for color and texture and traditional techniques that are associated with furniture making, Greenwell also makes pure sculptures, often possessing a sense of whimsy; his carefully chosen titles do reveal the artist's sense of humor.

In the late 1980s while working as a resident woodworker at the historic Cold Spring Village in Cape May, he encountered pieces of persimmon that had been infested with insects; the resultant beauty of the wood fascinated him.

Referring to himself as a "junior scientist," Greenwell has continued to be intrigued by insects and how humans attempt to protect themselves against these creatures. *Stay Back* depicts a magnified (enlarged about 150 times its actual size) segmented limb of a predacious diving beetle. The insect is confined by its upright cage that has no lock or visible means of opening; yet the desperate beetle seems to be fighting aggressively to get out. On the other hand, *Nobody Wins* is a box construction that is meant to be an interactive piece, the only such work in this exhibition. As the top is manipulated, two captured but charmingly cute caterpillars move back and forth in opposite directions, suggesting their busy activity. The handles of the piece replicate aerosol cans of insecticide as if they are mighty weapons against the insect world, while the interior has a Colosseum-like arena to suggest the games that people play with bugs. In Greenwell's art, whether the insects exist on land or in the water, they do become heroes; they are the ultimate winners.

**FBA**



**Stay Back, 2001**

limba, ash, wenge, and polyester fiber  
26 x 8 x 19 inches

GREENWELL

## William Skrips (b. 1952)

Blairstown, New Jersey

After painting, sculpting, and living in New York City for twenty years, William Skrips moved to Blairstown, in rural northern New Jersey in the early 1990s. Since moving, Skrips has embarked on the creation of his current body of work. While living in New York, Skrips partook in a constant, sometimes-contentious dialogue between the history of art and the spirit of contemporary art-making. His relocation has consequently released him from living in the shadow of a formidable past and searching for a justifiable artistry in the present. In hindsight, life has proven to be elsewhere.

Skrips's current work grows out of his personality, his interest in American folk art, and his love of sculpting. His "wooden" figures often assume powerful personae—some are the conspirators while others are those being plotted against. Skrips is a master schemer in his own right, and he manages to sneak in at least one sardonic twist in every comedy he orchestrates. *The Limner*, he says, "was inspired by a long-standing admiration...for the medieval woodcut. Its relatively cartoonish style depicts a historic grim battle scene or a life and death struggle in the time of the plague."

In addition to Skrips's skill in incorporating various found objects and highlighting their intrinsic characteristics, they, in their wit, speak for the unspeakable. His quasi-human creatures often play out a slice of life with true humanity.

*HTu*



### **The Limner, 1999**

wood, tire, and mixed media

14<sup>1</sup>/<sub>2</sub> x 15 x 6 inches

SKRIPS

## Ellen Hanauer (b. 1957)

Verona, New Jersey

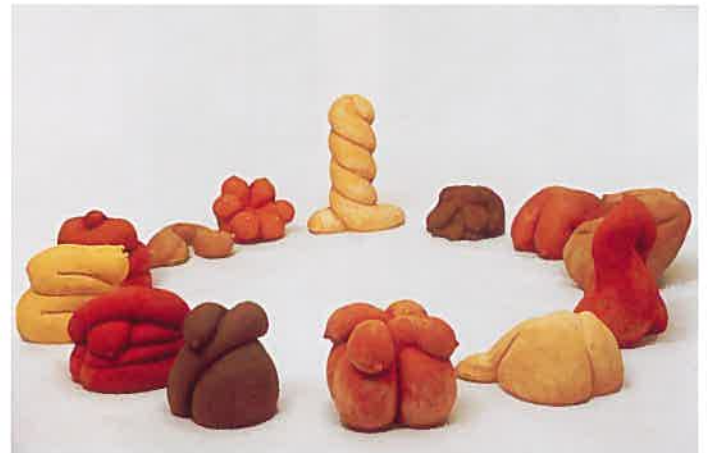
### A Circle of Women

*We sit in circle, my friends and I,  
Our connection rooted deeply in the process  
of living,  
of breathing,  
of being present in our bodies.  
An understanding that life is circular,  
a metaphorical transformation of  
birth, life and death.  
We no longer fear depression, it is our guide  
to creating new paths for ourselves.  
We wallow in it,  
our sisters present to witness  
the deep, the dark chaos within.  
We learn to trust it  
in the safety of our circle  
and know it will guide us to  
rebirth....  
We look up. We look within.  
We connect with our ancestors and  
create ritual.  
Our collective breath  
marks time for us in this space.  
We journey through meditation,  
an exploration of our deepest thoughts.  
We become yin to all these energies  
and then  
take that energy forcefully  
into the world.  
Creating a new vision for  
our daughters and sons  
so that they too may come to trust  
their inner selves . . .  
We sit in circle, my friends and I,  
to hold hands  
and be there for one another,  
reminding us to be fully present  
in everything we do.*

**E. Hanauer**

### A Circle of Women, 1999

clay  
154 inches diameter



HANAUER



## Caroline Burton (b. 1957)

Jersey City, New Jersey

First a painter and printmaker, Caroline Burton now sculpts in the hope that she will be able to make greater sense of the personal, and sometimes-enigmatic images that appeared in her paintings. The three dimensionality of her current work gives shape, form, tangibility, and reality to the abstractions that otherwise would have remained concealed and silent.

Burton's choice of material and method characterizes an undoubted act of mending. Her mediums range from canvas and cheesecloth to various types of wire. Her objects are often painstakingly sewn together to form a grid-like structure, which binds pieces that might otherwise fall apart. Is the resultant object meant to veil or unveil, protect or suppress?

*Hanging Couple* consists of two objects initially conceived as separate works. Burton admits, "It is not before or during the making of a piece that I know its meaning, but afterward . . . The meaning of this piece has to do with the struggle of trying to stay together. There is the idea of the beautification of decay—the appearance as though everything is fine."

*HTu*



### **Hanging Couple, 2000**

wire, fabric, and found objects  
60 x 35 x 14 inches

BURTON

## Jean Kawecki (b. 1926)

Upper Montclair, New Jersey

Jean Kawecki was born, raised, and educated in England. Since childhood, she knew she wanted to be an artist, and experimented with various mediums over the years until she finally found her niche as a sculptor. This medium is most suitable for Kawecki because it allows her to incorporate her love of nature into her work. She prefers to use natural materials in their original state and is "tremendously drawn to the beauty of natural objects where one can see the textures and shapes nature has wrought."

*Strange Fruit* is a prime example of her work; it is sculpted from pieces of found wood and stone. This sculpture is part of an ongoing series that deals with the sufferings of humanity, especially those of women. As an artist with strong social concerns, Kawecki describes the work as "figures...caught, unable to extricate themselves—perhaps trapped in a life of domestic violence, physical abuse or soul-destroying work. They are unable to move on because of fear, economic deprivation or drug dependency."

The art of dance is another love of Kawecki's and has also been a major influence on her work. Evidence of this can be found in the static yet expressive pieces of "fruit" hanging from the tree. "I am interested in the ways in which the human body can express ideas and feelings through movement," she says. "My pieces rarely have faces, so everything is suggested through the motion of the body."

*HTu*

### Strange Fruit, 1998

black birch root, metal, slate  
80 x 20 x 26 inches



KAWECKI

## Pam Cooper (b. 1949)

Upper Saddle River, New Jersey

Pam Cooper is a conjurer, who evokes memories of domestic life. She uses a variety of common household materials to resurrect images from the past that may be comforting or disquieting. *Altar* is a poetic work that has an almost otherworldly quality. The references to sewing are especially significant and autobiographical, since her grandmother, mother, and mother-in-law were all seamstresses.

*Altar* is a two-part installation piece: a hanging scroll of handmade paper and an upholstered bench with cabriole legs, suggesting the tradition of Queen Anne furniture that directly relates to the artist's birthplace. The wall component has a curtain-like quality, which becomes a figurative veil of memory. Cooper's linear drawing of the table has the appearance of an architectural rendering but is made with torn pieces of tissue sewing patterns and rusted sewing pins. Rust is an important element of Cooper's art that not only adds color but symbolic meaning. She states that rust stains "resemble droplets of dried blood. Whereas spilt blood infers a recent violent action, the rust stains are developed over a period of weeks or months." At the same time, the sepia-like coloration evokes the remembrance of things past. Represented on the mirror of the table is a xerographic transfer of a photograph of the artist's "mum-in-law," who died several years ago. A real padded sewing bench covered in cream-colored silk is positioned in the viewer's space and placed directly in front of the wall hanging. Its empty seat and the image of a woman looking out from the diaphanous and semi-transparent material have an almost séance-like aura. Memories do link the past to the present. Though the art may seem delicate and somewhat fragile, *Altar* is a powerful work that possesses nostalgic strength.

**FBA**

### Altar, 2000

handmade paper, mixed media  
96 x 21 inches



COOPER

## Jody Servon (b. 1971)

South River, New Jersey

In the history of American art, the marketplace has consistently played an important role. As a conceptual artist, Jody Servon focuses on several very significant issues: art as commodity, the definition of art, the authenticity of art, and the collecting habits of the general public. In *Items matching [Art]*, she was able to deal directly with these major contemporary concerns by using ebay.com, the Internet auction site to acquire "art." Servon wondered: "What happens when 'art' is the commodity that is bought and sold on the Internet; especially since online auctions are gaining in popularity?" Servon purchased 135 objects from around the country that had been advertised for sale on February 29, 2000. She chose that specific date, because it was both leap year day and "there was a chance that something might happen with computer systems; the date was not initially programmed into the computer and there was the possibility of a crash."

Before bidding on any single item, the artist established several criteria for her piece. She decided to spend no more than \$10 per individual work of art.

Servon also limited purchases to only those items coming from North America, so she would not have to deal with international shipping costs. All objects bought as "art" were so described by their sellers, who used such enticing adjectives as "original," "one-of-a-kind," and "signed." Art is definitely in the eye and words of the beholder.

On display is about one-third of the whole installation, which Servon refers to as her "family." Each acquisition has been carefully documented and is listed in an accompanying book. The artist spent as much as \$8.08 and as little as 99-cents. How the individual items are presented is also very important, especially the use of scone-like wall shelves that may suggest a domestic setting. Because of the easy click of the personal computer mouse, each work of art came directly from the seller's house to Servon's home in South River. *Items matching [Art]* offers several levels of interpretation and has considerable appeal for a wide range of viewers. The artist recognizes that in the future there are many possibilities for other variations of this conceptual project.

**FBA**



### **Items matching [Art], 2000**

multimedia installation  
varying sizes

SERVON



## Works in the Exhibition

Dimensions are in inches, unless otherwise indicated; height precedes width precedes depth

### ANDERSON, ROBERT

#### Next Best Western, 1999

Acrylic on canvas, 50 x 58

### APPELSON, HERBERT

#### Rainbow Sampler, 2000

Hand-threaded embossment print, and colored pencil, 18 x 18

#### Vertical Whites, 1999

Hand-threaded embossment print, 28 x 28

### BLOCK, VIRGINIA SCHAFFER

#### Hides, 2000

Acrylic on canvas, 12 x 32

#### Shrines, 2000

Mixed acrylic mediums, handmade kozo-momi metallic paper stones, and natural broom on canvas, 16 x 24

#### Tablets #4, 2000

Acrylic on canvas, 16 x 24

### BORG, CATHERINE

#### Authorized Dealer #1, 2000

Cibachrome print, 11 x 14

#### Authorized Dealer #2, 2000

Cibachrome print, 11 x 14

#### Shrine, 2000

Cibachrome print, 41 x 28

### BRENT, MARILYN

#### Dune of Atlantic City Beach, 2000

Oil on board, 43 x 96

### BURTON, CAROLINE

#### Hanging Couple, 2000

Wire, fabric, and found objects, 60 x 35 x 14

#### Untitled (Drained), 2001

Wire, foam, drain, and pipe, 28 x 14 x 15

### COOPER, PAM

#### Altar, 2000

Handmade paper and mixed media, 96 x 21

### DEFEO, ANNETTE

#### Gun & Country & . . . , 2000

Dye coupler print, 13 x 19 1/2

#### Recommended Daily Allowance, 2000

Dye coupler print, 13 x 19 1/2

### FOX, CARSON

#### Liar, 1999

Artificial flowers, enamel paint, spray glue, and baking flour, 26 x 26

#### Regret 1999

Artificial flowers, enamel paint, spray glue, and baking flour, 24 x 36

### GREENWELL, JAMES

#### Nobody Wins, 2001

East Indian rosewood, burl, sycamore, zebra wood, steel, porcelain, and fiber, 8 1/2 x 20 1/2 x 12 1/2

#### Stay Back, 2001

Limba, ash, wenge, and polyester fiber, 26 1/2 x 8 1/2 x 19 1/4

### HANAUER, ELLEN

#### A Circle of Women, 1999

Clay, Diameter 154

### HERR, FREDERICK

#### Requiem for the Fishmonger, 1999

Gelatin silver print, 40 x 32

### HOCKADAY, SUSAN

#### North Aspy—8, 1999

C - print, 20 x 24

#### North Aspy—9, 1999

C - print, 30 x 40

### KAWECKI, JEAN

#### Strange Fruit, 1998

Black birch root and metal slate, 80 x 20 x 26

### KLEIN, BARBARA

#### Blue-Eyed Blonde, 2000

Oil on paper, 24 1/4 x 19 1/2

#### Soulmate, 2000

Oil on paper, 23 1/2 x 19 1/2

### LEIPZIG, MEL

#### Alison's Studio, 1999

Acrylic on canvas, 54 x 58

#### Adolf Konrad, 2000

Acrylic on canvas, 63 x 84

### MALLOY, MEGAN

#### Diner, 1999

C - print, 16 x 20

#### Pumpkin Contest, 1999

C - print, 16 x 20

### MCVICKER, CHARLES

#### Still Life/Jazz Background, 1999

Acrylic on paper, 22 x 28

### PICKERING, INGA

#### Fragment #2, 2000

Graphite on paper, 10 x 8 1/2

#### Fragments #6, 2000

Graphite on paper, 18 1/2 x 15

### ROSE, ROSLYN

#### Close Up, 2000

Emulsion transfer and watercolor, 15 x 11 1/2

#### Facing Gala

Emulsion transfer and watercolor, 22 x 13 1/2

### SERVON, JODY

#### Items matching [Art], 2000

Multimedia installation, Size varies

### SHARROW, SHEBA

#### Arrangement, 2000

Acrylic and mixed media on paper, 36 x 22

#### Dateci IV, 2000

Acrylic and mixed media on paper, 64 x 85

### SKRIPS, WILLIAM

#### Da Pyro, 1999

Mixed media, 27 x 12 x 10

#### The Limner, 1999

Mixed media, 14 1/2 x 15 x 6

#### Shy, 1999

Mixed media, 34 x 21 x 4

### STELLATELLA, CAROLYN

#### Metamorphosis of a Relationship, 2000

Insects, magnifying lens, and text, 10 1/2 x 5 1/2 x 5

#### Think Outside the Cage, 2000

Mixed media, Height 7 1/2, diameter 5

## **Acknowledgments**

Many people have made invaluable contributions to the realization of this exhibition and catalogue, and I owe them my deepest gratitude. First and foremost, I would like to thank my co-curator Fred B. Adelson, who has lent me his deep passion and knowledge of the extraordinary artistic community that is present in the great state of New Jersey.

Assistance with personal statements and photographs was graciously provided by the participating artists, who deserve additional applause for sharing their behind-the-scene creative impetus with me. I could not have asked for a more supportive Board of Trustees and colleagues at the museum, who have bestowed their great trust in me and afforded me the opportunity to realize my potential. My deep affection goes to Richard Bonk, whose unconditional love and patience anchor and sustain me through rain or shine. Finally, I extend my heartfelt gratitude to all of our donors and sponsors, especially the New Jersey State Council on the Arts and our new private sponsors, Charles and Lynn Kramer, for making this project possible.

***Hsiao-Ning Tu***

## **The Noyes Museum of Art**

Tel: 609.652.8848 • Fax: 609.652.6166

Museum Hours: Tues. to Sat. 10:00 am to 4:30 pm

Sun. 12:00 pm to 5:00 pm

Website: [www.noyesmuseum.org](http://www.noyesmuseum.org) • Email [info@noyesmuseum.org](mailto:info@noyesmuseum.org)