



NEW JERSEY ARTS ANNUAL
FINE ARTS 2005

PLACE OF MIND



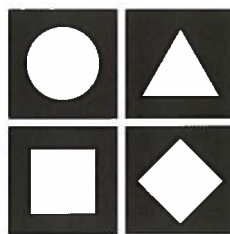
NEW JERSEY
STATE
COUNCIL
ON THE
ARTS

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In addition, this exhibition is supported by Exhibition Angels Judy and Josh Weston, Suzanne and Jeffrey Citron, Bobbi Brown and Steven D. Plofker, and an anonymous donor.

Photography courtesy of the artists.

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3 South Mountain Avenue
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NEW JERSEY ARTS ANNUAL FINE ARTS

PLACE OF MIND

ARTISTS

Manuel Acevedo

Mac Adams

Josh Azzarella

Siona Benjamin

Dahlia Elsayed

Robert Forman

Gary Godbee

Mark Innerst

Kay Kenny

Seth Nagelberg

Diogo L. Neto

Franc Palaia

Tara Russo

Charlee Swanson

MESSAGE FROM THE SECRETARY OF STATE

I am pleased to add my congratulations and best wishes to the artists represented in this year's New Jersey Arts Annual exhibition of fine arts and to all of the sponsoring organizations who have come together to make it such a success. This exhibit illustrates the extraordinary vitality of New Jersey's artists and reinforces the value of art in our lives. Through programs such as this, not only do talented artists exhibit their work in some of the most important museums in the state, but perhaps more importantly, the people of New Jersey are able to share in and connect to the quality and diversity of our state's artistic experience.

I offer my thanks to the participating museums for celebrating New Jersey's artistic community and a special thanks to the Montclair Art Museum for hosting such a beautiful exhibit.

The Department of State and the New Jersey State Council on the Arts are proud to help make possible this program and are particularly grateful for the contributions made this year by the Montclair Art Museum in ensuring its success. With the ongoing commitment by the Council and its museum co-sponsors, the Arts Annual continues to stand as a testament to artistic excellence and a celebration of New Jersey at its best.

Regena L. Thomas, *Secretary of State*

MESSAGE FROM THE NEW JERSEY STATE COUNCIL ON THE ARTS

On behalf of the New Jersey State Council on the Arts we congratulate the 14 artists represented in the 2005 *New Jersey Arts Annual: Fine Arts* exhibition, *Place of Mind*. We are all enriched by the work of artists who help us to see the world and its possibilities in new ways. We are doubly blessed to have so many fine artists call New Jersey home. The New Jersey Arts Annual exhibition series continues to serve as an important forum for them both in fine arts and in crafts. And the Council is proud to co-sponsor this outstanding exhibit with the Montclair Art Museum.

The Arts Annual series is one of many ways that the Council supports the work and advancement of New Jersey artists. The Council awards fellowships, provides technical assistance, co-sponsors showcase opportunities, hosts a virtual gallery on the www.jerseyarts.com web site and provides grants and incentives to arts organizations both to showcase and better serve New Jersey artists. The Council also manages the Arts Inclusion program, through which artists work to create innovative artwork for our State buildings.

The Council applauds the boards and staff of the six participating museums: the Jersey City Museum, the Montclair Art Museum, The Morris Museum, The Newark Museum, the New Jersey State Museum and The Noyes Museum of Art for their support and commitment to the work of New Jersey artists featured in the Arts Annual exhibition series. We particularly want to thank Patterson Sims, Director of the Montclair Art Museum, Gail Stavitsky, Chief Curator of the Montclair Art Museum and Beth Venn, Guest Curator for this exhibit and former curator at the Whitney Museum of American Art. We also gratefully acknowledge the contributions of the other exhibition jurors: Nancy Maguire, Gallery Director and Curator, Rutgers-Camden Center for the Arts and Janet Taylor Pickett, artist and Professor Emeritus, Essex County Community College.

Carol Herbert, *Chair*

David A. Miller, *Executive Director*

Tom Moran, *Senior Program Officer, Artist Services*

NEW JERSEY ARTS ANNUAL:

PLACE OF MIND JUNE 19, 2005 - SEPTEMBER 11, 2005

Since its inception in 1985, the Montclair Art Museum (MAM) has participated in the annual series of New Jersey Fine Arts and Crafts exhibitions. This series was launched by the New Jersey State Council on the Arts as a means to focus upon and celebrate the best and most promising of New Jersey's artists and artisans in alternating annual surveys of fine art and work self-identified as craft.

For this opportunity to present the *New Jersey Arts Annual: Fine Art* exhibition, we chose an outside curator along with two jurors to organize the show around the theme, "New Jersey: Place of Mind." The show includes works that are informed by New Jersey as a place—its landscape, its culture, and its history. Beyond literal depictions of New Jersey, the works convey the many ways that artists interpret the nature and appearance of the state; real versus imagined place, direct experience as opposed to the memory of place, or altered or re-imagined spaces and places.

The exhibition curator was Beth Venn, a New York independent curator and former curator at the Whitney Museum of American Art. Venn selected seven artists whom she felt best represented the theme. Additional artists were chosen from an open slide selection process to which more than 200 artists submitted slides for review by Venn, Nancy Maguire, gallery director and curator, Rutgers-Camden Center for the Arts and Janet Taylor Pickett, professor emeritus, Essex County Community College and a Montclair-based artist.

These culturally diverse artists work in painting, photography, sculpture, installation work, and video. We are particularly pleased that a graduate student from Montclair State University's new and thriving Master of Fine Arts program, Diogo L. Neto, was chosen for the show as well as three Montclair residents, Siona Benjamin, Charlee Swanson, and Mac Adams. Though Adams has an international reputation, this will be his first inclusion in a MAM exhibition. We are also gratified that the Cape May resident Mark Innerst's work is part of the *New Jersey Arts Annual: Place of Mind*. Long associated with New York City, Innerst has felt the allure of the state and his imagery is beginning to reflect his new locale. In this careful selection of 14 artists, each sensibility contributes to an under-

standing of the complex meaning, surface appearances, and artistic impact of New Jersey.

Also on view as part of a Summer 2005 Celebration of New Jersey's artistic talent are two one-person shows. *Robert Barry: Diptych, Window-Wallpiece* commissioned for the Museum's Blanche and Irving Laurie Foundation Art Stairway and in the Shelby Family Gallery, the veteran artist and photographer *Naomi Savage: Word Play*, which features bead necklaces and related photographs with computer-scanned images of letters that create humorous aphorisms. An exhibition of recent acquisitions includes New Jersey artists Tom Nussbaum and Alfred Jensen.

The greater sum that results from these four exhibition projects represents the contributions of numerous individuals. The Museum's Staff and Board would especially like to thank the New Jersey State Council on the Arts for its crucial support of this show and all of the Museum's exhibitions, programs, and public service. Chief Curator Gail Stavitsky leads the list of many MAM staff members who have contributed to the organization and presentation of this show. Caitlin O'Brien, former curatorial assistant, coordinated the myriad details of the slides that were submitted, the logistics of the selection process, and the initial stages of the catalogue, assisted by Maryanna Roberts. Director of Communications Anne-Marie Nolin and her associate Toni Liquori coordinated the catalogue and publicity. Rosemary Vence, Associate Registrar, was in charge of the loan forms and shipping arrangements. Joseph Zadroga and Jason Van Yperen are responsible for the handsome exhibition design and installation in the Museum's Judy and Josh Weston Exhibition Gallery and elsewhere.

Our final gratitude is offered to all the artists and lenders who created and generously made available their art for this celebration of New Jersey creativity. The artists' fresh and vital talents, and dedication and commitment to the state remind us of the powerful roles of place and art in New Jersey.

Patterson Sims

Director, Montclair Art Museum

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The Honorable Richard J. Codey,
Acting Governor

DEPARTMENT OF STATE

The Honorable Regena L. Thomas,
Secretary of State

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NEW JERSEY ARTS ANNUAL: PLACE OF MIND

by Beth Venn, Guest Curator

The artist David Smith once mused about his 1954 sculpture, *Hudson River Landscape*: “Is my sculpture the Hudson River? Or is it the travel and the vision? Or does it matter?”

It was unimportant to him to literally depict the river, the shore and the sky above. What mattered was capturing the essence of an experience of place; in this case, traveling along the Hudson River by train between New York City and Bolton’s Landing, New York. In *Hudson River Landscape*, Smith expertly captured the way the speed of the train blurred the boundaries between land, sky and water and created a new abstracted landscape.

Tara Russo adopted an idea similar to that of David Smith when she began videotaping landscapes up close from inside a fast-moving car or train. The result is a whizzing and blurring of color and corresponding snippets of sound. For Russo, place is understood best not by immersing oneself in details but by allowing the colors and sounds of a place to implant themselves in one’s mind. It is this overall sense—not every last signpost and intersection—that ultimately informs our idea of place.

For many artists working today in a range of media from photography, to sculpture, to video, painting and drawing, place is an important aesthetic construct. It is reconsidered, embellished, altered, imagined, remembered, and reconceived. Place is conjured through sounds and in colors, through conversations and memory. Dahlia Elsayed has little interest in conventional notions of documenting and mapping place. But her large acrylic on paper paintings nonetheless stand as documents of places she’s known. Her *Every Mythic City* lays out a conventional urban grid, with each point on the grid signifying an element of sensory experience and memory. Much of her work stems from her love of the written word, which causes one to see her works less as visual documents—though they are visually rich—than expressions of remembered language and thoughts. In *Sounds at Home, Sounds at Studio*, the diptych format reinforces the comparative nature of the artist’s realization that it is remembered sound, more than image, that becomes reminiscent of a place.

We have all had the experience of having “remembered” a situation or a place from our past that we realize later was conjured in our minds from a combination of old photographs or long-ago told family stories.

Kay Kenny, with her evocative, slightly blurred images in gum bichromate,

envisions spaces that have elements of the real and the imagined. In photographs drawn from memory, family tales, and old photo albums, she conjures scenarios that are murky glimpses into the life of an imagined doppelganger.

Place is often understood as permanent and stagnant, a fixed reality in an otherwise evolving world. Seth Nagelberg considers place a state of mind, incorporating motifs of travel, transport systems and passages in his work. He has said, “Boats, bridges and gateways inspire the forms I create. These forms represent the vehicles for transformation and not just of location.” Bridges extend over expanses of space, covering physical area as well as periods of time. Nagelberg’s iconic forms: the boat, the bridge, and the house, reference experiences of place and time. Franc Palaia’s images of industrial spans, formed as they are from multiple segments of viaducts, aqueducts, and bridges, contrast age-old notions of transport systems with the modern highway. The engineering of the 2000 year-old aqueduct and the construction methods of the modern highway are surprisingly similar. In Palaia’s work, centuries seem to collapse as these engineering wonders are brought together, mixed and combined in ethereal backlit images.

The quiet stillness of an Edward Hopper painting with its clarity of detail, its emptiness, its quality of light so emphatically draws you into the experience of a place. Objects in a storefront window, the position of window shades, the faraway stare of a lone figure all serve to convince you that Hopper painted on site, when in fact his compositions are often simplified and composed with elements and details culled from drawings and studies of different places. Similarly, Gary Godbee’s paintings are often misunderstood as a direct transcription of a scene. But Godbee does not paint on site and his method is intricate and layered. The scenes he depicts don’t exist as such. They are subtle composites, formed by combining five or six or even twenty images of the same place, with an imaginary point of view. They are constructed and so carefully balance the real with the skewed or imagined so as to be nearly undetectable. In Godbee’s work, it is the sky that sets the tone. You feel the atmosphere, the light. The details—tiny distant buildings and masses of land and water are almost literally condensed by the weight of the sky.

Mark Innerst, too, constructs his paintings in his studio using a complex method in which he begins with his own photograph or drawing

and manipulates it in subsequent studies. This original source material is worked over, explored and altered before being resolved in the final painting. The way in which he then combines numerous translucent layers of paint and glaze in his small but powerful paintings further serves to bring depth to his scenes. His small paintings manage to feel both specific to a particular place and evocative of a dreamscape.

In this day of rapid technological advances, the idea of place comes under considerable question. There are virtual places and there is technology available to both create new places and alter existing places. There are surveillance mechanisms in place to protect us, but also to potentially interrogate us. **Diogo L. Neto** works with an idea of ambiguous space, public space where cameras may potentially be capturing both the most mundane and the most imperative. His photographs of everyday urban spaces are manipulated to a degree that takes them out of the realm of banal documentation into the realm of the surreal. Likewise, **Manuel Acevedo** has long worked on a series of photographs of forgotten urban places that he then re-imagines by subtly altering the photographs—adding built structures that symbolize change and re-growth. In his latest work he has begun to look at spaces from above and this aerial perspective allows him a more expansive view of place. In one work that is part of his *Re-Visions Project*, Acevedo photographs Military Park in Newark from above. His subtle incursions into the photograph seem to turn the bridge and riverbed into a dagger. The imagined shadow cast by the bridge forms an ever-so-faint dollar sign—a reminder of the capital spent on urban renewal projects that may or may not bear fruit.

The very notion of place finds an immediate, and seemingly counter position, in expressions of displacement. American landscape painters throughout the nineteenth and early twentieth centuries were identified by the region of the country in which they worked. Even in the mid twentieth century, the abstract expressionists were recognized as New Yorkers, the Bay Area figurative painters as Californians, and so on. Today, it is just as likely that an artist in New Jersey hails from another state, country or continent and that they bring with them thoughts about place that are often tied to a sense of dislocation, both physical and emotional. **Siona Benjamin** has worked on a series of paintings called *Finding Home* for over eight years. In this series, she delves into the question of what defines “home” while weaving in relevant issues of identity, immigration, family life and social change, because for her, these issues are inseparable from her finding place.

Robert Forman’s sense of place, as an artist, comes from his straddling of two worlds—that of New Jersey and the Mexican region of the Huichol Indians from whom he has gleaned so much of his artistic method. His *Spanish Lessons* deftly weaves together his life in Hoboken with his travels to Mexico. The bridge between these two divergent places is the language

that brings them together.

Charlee Swanson has spent his life in New Jersey, and as an artist, he mines the detritus of the industrial landscape. He forages for steel and glass among dumpsters and dumping grounds, its rust, cracks and imperfections signaling the inevitability of decay and change. Robert Smithson, best known for his large earthworks, was an artist who also excavated the New Jersey landscape for stone, earth, and broken concrete to incorporate into his Site/Non-site works in which he would remove landscape elements and exhibit them in galleries and museums. Part of what Smithson liked about New Jersey is that it was what he called “a landscape in transition.” As the actual sites from which he excavated materials changed, his Non-sites increasingly took on the character of memorials. Charlee Swanson’s *American Landscape* is a relic of place, a history embedded in its steel and glass. The scarred and rusted steel and tragically broken glass are transformed in their shadows into an ethereal landscape—a mottled sky hanging over the barbed wire horizon and dark land below.

Josh Azzarella’s work also comes out of a desire to pay homage to a fading industrial landscape. While he retraces the paths traveled by his family from the rubber mills of Ohio to the industrial areas of New Jersey, Azzarella’s photographs show none of the grim and harsh realities of a changing interurban landscape. Instead he seeks out the spaces that seem to have no meaning, yet are poignant reminders of place and of change. A slapdash sign reads: “This too shall pass;” white billowing clouds appear above a field in the mushroom shape reminiscent of a nuclear explosion; a green hat is found abandoned and embedded in the ground, left to lie there, forgotten.

Smithson used his Site/Non-site works to establish a dialectic between outdoor and indoor locations. His earthworks, on the other hand, are carefully sited outdoor locations chosen for the slope of the land, the quality of stone or sand, the presence or absence of water, and the quality of light. **Mac Adams**, in outdoor sculptures installed in locations as diverse as South Wales, Berlin, and Montclair, carefully “reads” each potential site for the quality of its light and the pace of a shadow’s movement across the space. The components of his work are a mix of the man-made and the natural—steel, stone, and light. His *East West Buddha*, like all of his site-specific sculptures, responds to its environment and temporarily alters it through the subtle movement of shadow across the land. Shadows cast by the sun moving over the work throughout the course of the day create images of meditating figures moving across the discs below. It is a work configured so completely in tandem with the conditions of a given place, that it can never appear in exactly the same way in another location. It is the quintessential expression of place—altered, temporal, remembered.

MANUEL ACEVEDO

Born in 1964, Newark, NJ

Lives in Elizabeth

School of Visual Arts, New York, New York,
Photography

International Center for Photography, New York,
New York, Photography

Pratt Institute, New York, New York,

2D and 3D Video/Animation Certification

Untitled (White Tower) Re-Visions Project, 2005

Photo collage with ink

11 x 14 in.

Lent by Manuel Acevedo

The *Re-Visions Project* (ongoing) explores the nature of boundaries, property, possession, and place within the context of urban gentrification and its effects on the working class communities by converting areas that are critical to the development and planning of the neighborhood sites.

The *Untitled* series started with panoramic views of downtown Newark from the 19th Floor of the Newark National Building. Sources of inspiration were Bruegel's paintings and drawings titled *The Tower of Babel*. These images represent an architectural complexity of dystopia which I reinscribed into a contemporary urban landscape by manipulating gelatin silver prints through collage, drawing and distortion.

My main focus in this series is Military Park Commons. The American sculptor, Gutzon Borglum, whose best known work is the Mount Rushmore National Memorial, found a home for several of his monuments in Newark, including *Wars of America* in Military Park Commons. This landmark park mirrors various periods of the United States military and political history. For example, the dry pond in the shape of a sword, the Spanish-American War cannons, the bust of JFK and Gutzon's *Wars of America* monument. Interestingly enough, Gutzon Borglum was also a member of the Klu Klux Klan.



MAC ADAMS

Born in 1943, Brynmawr, South Wales, Great Britain

Lives in Montclair

Cardiff College of Art, N.D.D.

A.T.D.

Rutgers University, M.F.A.

East West Buddha, 2005

Two steel and stone sculptures

12 x 6 ft.

Mac Adams—underwritten by S.U.N.Y. College,
Old Westbury



Photo: Model for *East West Buddha*, 2005

Place, for me, is defined by the specific light, time and weather conditions at a specific time. My sculpture *East West Buddha* explores these conditions through the casting of a shadow of a person in meditation through different times of the day. The forms, which project these shadows, are anthropomorphized structures calibrated to the altitude of the sun at that particular month, day, and hour. One has to spend time at the site to fully experience the continual evolution of the shadow. I think of it as an idea evolving in the mind like a Rorschach ink blot revealing more about the person experiencing it than the structure itself.

JOSH AZZARELLA

Born in 1978, Akron, Ohio

Lives in Highland Park

Mason Gross School of the Arts, Rutgers, The State University of New Jersey, M.F.A.

Meyers School of Art, University of Akron, Concentration in Photography and Printmaking, B.F.A.

Untitled (This Too), 2004

Silver gelatin print

9.25 x 13.875 in.

Collection of the artist

These photographs focus on two specific geographic locations. The first is the “post-rubber” industrial landscape of Akron, Ohio and the second is the corresponding (post-) industrial areas in New Jersey, both of which have been my home when I documented their landscapes. The images from both areas explore the nature of a community-building industry, and its resulting departure, leaving behind a steady interurban decline.

The images utilize the photographic conceptual and formal history provided by Evans, Frank, Baltz and others. In creating a composition, these photographs take a somewhat ambivalent viewpoint when documenting the tensions between the optimism inherent in urban renewal, and the realities of the inevitable undertow in an area experiencing a conflict between possible economic situations. Furthermore, they explore the counter-aesthetic of photography; searching for beauty in desolation and destruction, to emphasize the struggle of the community throughout this period of economic unrest.



SIONA BENJAMIN

Born in 1960, Bombay, India
Lives in Montclair

University of Illinois at Urbana-Champaign, IL, M.F.A.
Southern Illinois University, Carbondale, IL, M.F.A.
J.J. School of Art, Bombay, India, Diploma in Fine Arts, Diploma in Metals
(enameling), and Apprenticeship in Photography

Finding Home # 57, Passport Photo, 2002

Gouache on paper

10 x 13 in.

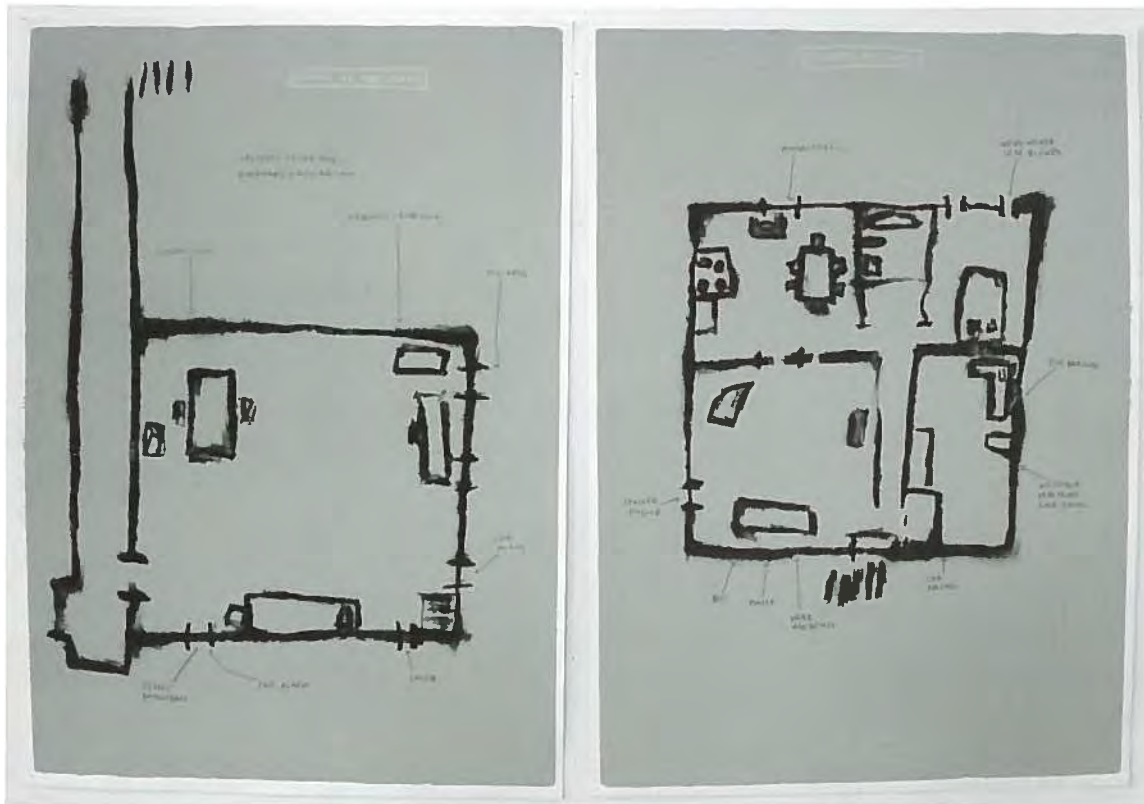
Courtesy of the artist

and Cheryl Pelavin Fine Arts, New York



I am an artist originally from India, of Bene Israel Jewish descent, now living and working in the U.S. My work reflects my somewhat complex cultural background and the transition between my old and new worlds. I am inspired by traditional styles of painting, like Indian/Persian miniatures, Byzantine icons and Jewish religious art, but I blend these ancient forms with pop cultural elements from our times to create a new vocabulary of my own. Using the rich colors of gouache I apply layers, literally with the paint as well as metaphorically with the content.

I am currently working on a series of paintings entitled *Finding Home*. In this work I raise questions about what and where is “home,” while evoking issues such as identity, immigration, motherhood, and the role of art in social change. Having grown up in a predominantly Hindu and Muslim society, having been educated in Catholic and Zoroastrian schools, having been raised Jewish and now living in America, I have always had to reflect upon the cultural boundary zones in which I have lived. In this multicultural America I feel a strong need to make art that will speak to my audience of our similarities, not our differences, thus making the art making process contribute to the conversation about issues like stereotyping and religious intolerance. By making images that question issues like identity I feel I can contribute to a much-needed “repair” (*Tikkun* in Hebrew). I would like my audience to re-evaluate their notions and concepts about identity and race, thus understanding that such misconceptions could lead to racism, hate and war.



DAHLIA ELSAYED

Born in 1969, New York City
Lives in Palisades Park

Columbia University School of the Arts, M.F.A. with independent study in Book Art with Archie Rand
Barnard College, B.A. English

Sounds at Home, Sounds at Studio, 2004

Acrylic and oilstick on paper

2 panels, 30 x 20 in. each

Collection of the artist

Place is less defined for me by marks on a map or careful urban planning than it is by experiences or emotions of what went on there. Latitude and longitude cannot describe the way a pop song coming out of tinny speakers in the back of a taxi in a Cairo traffic jam feels. The sensory characteristics of place – the smell of Exit 12 in Carteret, the color of sunsets in July over the Meadowlands, the sound of your tire going flat because of a Malta Goya bottle – are what I use to distinguish points in the landscape. What interests me is how memories shape a place in an ephemeral, unchartable, but meaningful way.

ROBERT FORMAN

Born in 1953, Jersey City, NJ
Lives in Hoboken

The Cooper Union College of Art,
New York, New York, B.F.A.

Spanish Lessons, 2003

Thread painting

24 x 36 in.

Collection of the artist

In the summer of 2001 I returned to Mexico to renew my friendships in the Huichol community begun as a Fulbright Scholar in 1992. The attacks of 9/11 coinciding with the news that both my mom and mother-in-law were diagnosed with terminal cancer showed me how fortunate I had been and that I was now entering an unknown and more dangerous time.

My painting *Spanish Lessons* reflects on the previous year as a personal

golden age. In Mexico I struggled to maintain lines of communication with my rusty Spanish. My struggle with language seemed to mirror the larger difficulties encountered when traveling in rural Mexico among the Huichol for whom Spanish is not a first language either. The painting uses the text of my Spanish/English dictionary to create an image that combines and juxtaposes my family life in Hoboken New Jersey with my travels in Mexico using a mutually foreign language as a tool to bridge cultural barriers.

In *Anxiety* I render the present. The picture combines my personal anxiety involving my mother's and mother-in-law's decline and their deaths with the post 9/11 world we now live in. In this picture I juxtapose the world reported in the media with my personal world. Living across from Manhattan I watched the World Trade towers go down from my roof. This is the point where these worlds intersect.



GARY GOOBEE

Born in 1952, Coral Gables, Florida

Lives in Westfield

Boston University, School of Fine Arts, B.F.A.

Brooklyn College, Graduate Painting

Montclair State University, Graduate Painting

Study in Grays: Trenton, 2003

Oil on linen

30 x 40 in.

Collection of the artist

I remember being mildly horrified the first time someone said to me, with great admiration, “Your painting looks just like a *picture!*” At first, this compliment rather baffled me until I realized that my painting’s sense of verisimilitude had impressed its admirer as being almost *photographic*, like a “picture.” The fact is, that we are so used to “reading” photographs, and are also so convinced of their supposed fidelity to nature (even with the increasing prevalence of digital manipulation), that we unintentionally hold them up as yardsticks to every realist painter’s vision.

Now, I think it’s fairly obvious that I use photographic source material in the creation of my paintings, but it’s really the experience of direct observation and the desire to create an intriguing illusion that informs my work. Thus it sometimes comes as a surprise that I often play fast and loose with the facts in order to bring a cohesive vision into reality.

From the moment that a new painting gets stuck in my mind, I search for a way to turn my epiphany and its attendant plethora of information into a strong visual statement. A process of reorganization begins immediately as the painting enters the drawing stage. I usually work from multiple, separate slides of my subject, often from different angles and vantage points, as I selectively use information from one or another. Lines are straightened out, perspective changed, and elements are moved around. Why not a more intense sky, or a different one altogether? Perhaps the color in one area doesn’t make the emotional statement I’m after. If simple editing is not enough, complete invention comes in quite handy. Everything is a dialogue and a negotiation.

As each painting progresses, I seize upon key elements to observe closely and to paint with as much fidelity as I can muster. If I’m lucky, a convincing illusion begins to emerge. Finally, however, it’s the painting itself that takes over and actually dictates its own resolution. The original source material is forgotten, made obsolete and unnecessary as a new internal logic predominates. This is when the actual vision can be realized, because it is no longer dependent on the reality that inspired it.



MARK INNERST

Born in 1957, York, Pennsylvania
Lives in Cape May

Kutztown University of Pennsylvania,
B.F.A.

Partially Sunny, 2003

Oil on canvas

22.5 x 28 in.

Courtesy of Paul Kasmin Gallery and
the artist



Generally my paintings begin with an experience of an actual place and time. The first version tends to be a faithful rendering, though I like to find new compositions by going further into the picture. As I continue to work through an idea, successive versions undergo changes in composition and coloration, often becoming more simplified and abstracted with each version.

KAY KENNY

Born in 1945, Bound Brook, New Jersey
Lives in South Orange

Syracuse University, M.F.A.
Rutgers University, M.A.
Syracuse University, B.F.A.

12 Prints from the *Dreamland Speaks
when Shadows Walk* portfolio, 2004

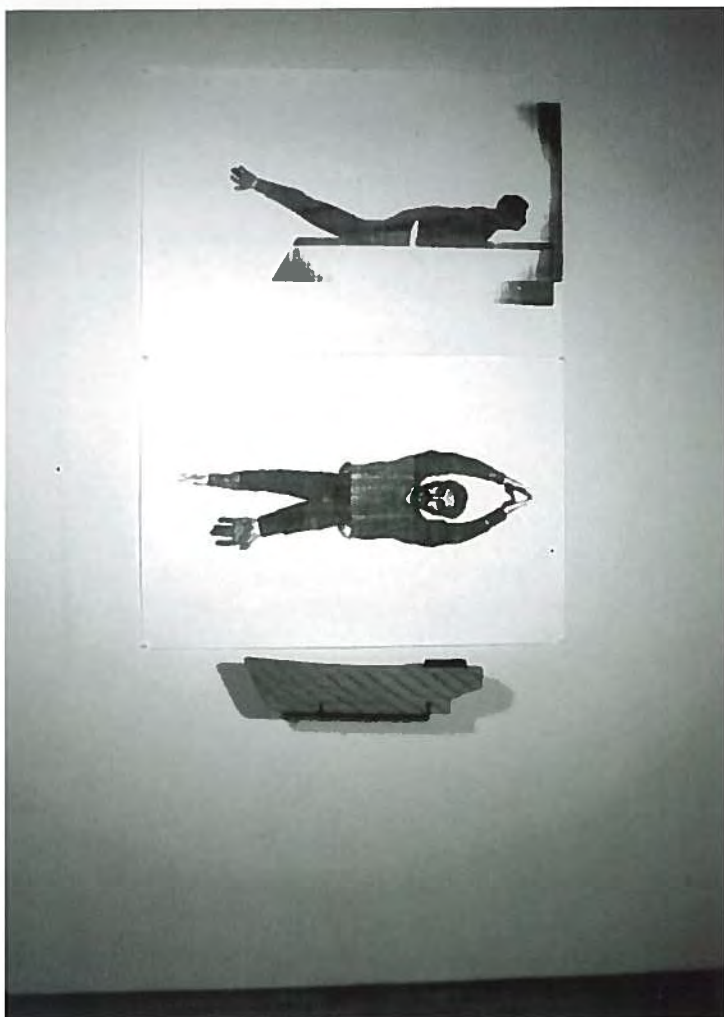
*A boy lives in my parent's house
I am a girl, almost ten.
At night, I hear him moving in the attic above my bed.
He whispers to me through the bathroom ceiling. I cannot hear his words:
he only speaks when the fan is running.
I try to imagine him: he is the shadow in my mirror.
He is the brother I do not have, the father I do not know.
Sometimes I catch a glimpse of him in the fragments of strangers caught
in my eye.
I wonder how he lives - on the smoke from our chimney? (illustrated)
The dust motes caught in pools of light? The wings of insects drawn to
a flame?
I long to meet him, but the door to my parent's attic is in the ceiling: a trap
door, too high for me to reach.
Each night, as I lay dreaming, my bones stretch and I grow longer.
The ceiling grows closer each morning when I rise. Does he wait for me
behind the door?*

Gum bichromate prints
22 x 15 in. each
Collection of the artist

When I was a small girl, I imagined that my perfect "other," my doppelganger perfect friend, lived in my house. I could speak to him, play with him, but never see him. As I grew older, he became the perfect father, the perfect boyfriend. As I entered puberty, I began to fear that I would never meet him and if I did, how that would change my life. This is a story about that transitional period in childhood when gender moves from a reflection of self to the "other." It is also a reflection of that childhood, a place in time fixed in snapshots of memory: a meld of images from family albums to moments half-remembered, half-constructed.



I wonder how he lives - on the smoke from our chimney?



SETH NAGELBERG

Born in 1971, Newark, New Jersey

Lives in Rutherford

Hartford Art School, University of Hartford, B.F.A ceramics

Cranbrook Academy of Art, M.F.A

Three Boats, 2000

Acetone transfer on paper and model boat

72 x 40 in.

Collection of the artist

I have often used the images and forms of boats, bridges and gateways in my work. These forms are vehicles of transportation that represent transformation and change. These changes are of place as well as states of mind and states of being.

I have lived in and traveled to many places. It is my belief that all experiences and particularly the experience of a place are divided into a few elements—the anticipation and expectation, the sensory experience (the actual moment), and the memory of what is experienced. We compare all experiences to others we have had. Hence the expression, “All things are relative.”

What is a Place? And what happens there? I am interested in ephemeral places that have a life of their own. I have created an inflatable house made from butcher's paper and tape. And a house that is only a façade with ordinary household objects that float as shadows against the façade. A sense of place is something measured. It is measured against all other places. It is measured by its coordinates. It is a measure of time and its slow decay and also growth. Most of all, place exists in dreams, the imagined, abstracted and memory.

DIOGO L. NETO

Born in 1981, Portugal
Lives in Harrison

Montclair State University, working currently to attain an M.F.A.
Montclair State University, B.F.A.

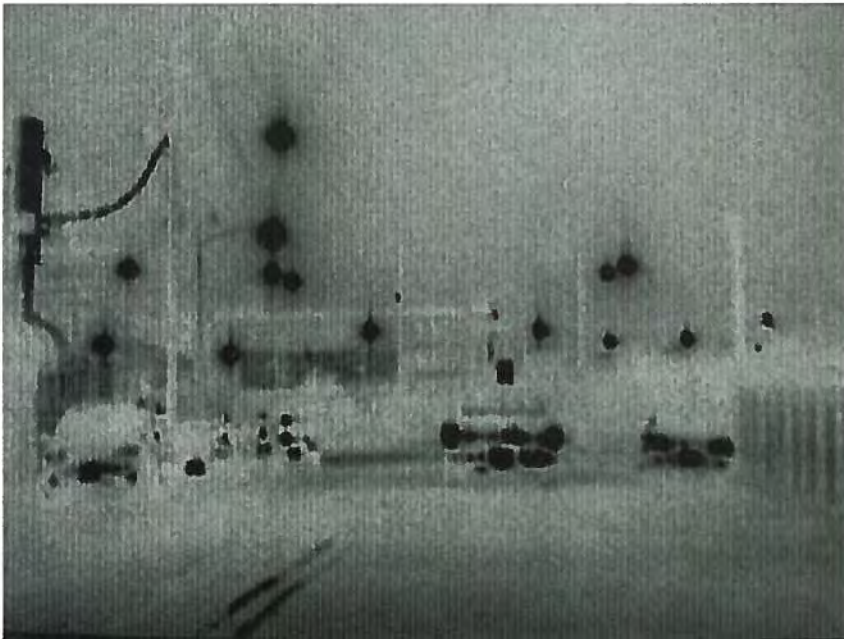
Observation IV, 2004

Digital print on canvas

22 x 31 in.

Collection of the artist

Technology has extremely advanced in the past few decades. No one ever imagined such progress in technology would occur in such a small period of time. A great example of this progress is surveillance cameras. Nowadays you can find them all over. I find it absolutely amazing the way these cameras act as eye watching devices. This is the reasoning behind why I started using cameras with the same resolution to create my works. I enjoy the rough images captured by these cameras. The works which I have created were filmed at night and are everyday common places. In a way you can actually say they are part me and my surroundings. These images you see are about the feelings during these events that occur, including fright, rush, relief, enjoyment that these settings present themselves with while passing through these places. You can say that I am re-imagining these places as well as the way I felt while being placed in those situations. The process of producing these images includes film, digital photography, and detailed work in Photoshop. I feel that I connect with a security camera because I can portray the way I look at these landscapes, as well as the many experiences that occur within these images while they are being made.



FRANC PALAIA

Born in 1949, New Rochelle, New York

Lives in Poughkeepsie, NY and works in Jersey City

Newark State College, B.A.

University of Cincinnati, Ohio, Full Scholarship, Fellowship, Teaching Assistant

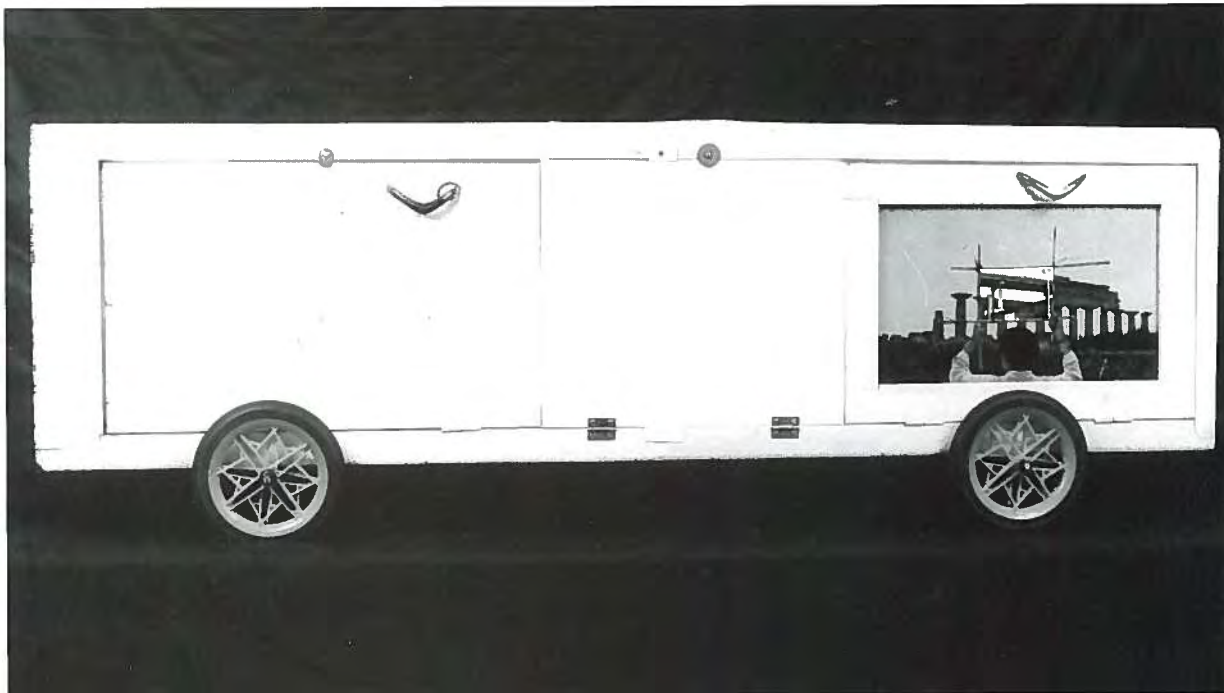
Miscellaneous with Wheels, 2003

Metal, light, plastic, duratrans

18 x 10 x 72 in.

Lent by Franc Palaia

My current works focus on illuminated panoramic composite images of Roman aqueducts, American bridges and New Jersey viaducts, such as the Pulaski Skyway, the Lincoln Tunnel Loop and the New Jersey Turnpike. They are housed in four to eight foot air ducts, metal kitchen cabinets or long wooden crates. I am interested in how their panoramic expanse accentuates the sense of travel and space from left to right, echoing the images' flow of either water, cars, trucks and trains. The aqueducts, bridges and air ducts are forms of efficient transport systems, but from different millennia. In the floor piece, *Miscellaneous with Wheels*, the entire piece is turned into a moving transport system sporting four red wheels. The photo-sculptures can also be seen as contemporary representations of Chinese scroll paintings, where the viewer takes a visual journey across the surface of the ink washed scroll evoking a dream-like voyage. An ongoing concern in my work has been to present photography in unconventional ways and to juxtapose images of contrasting irony. A play of old and new, bought and found, functional and benign, high tech and low tech. I want to expand the parameters of photography which include innovation, materials, technique and presentation.



TARA RUSSO

Born in 1971, Glen Ridge, NJ
Lives in Newark

William Paterson University, B.F.A

Colorwheels, 2004/5
Continuous video, 3 minutes
Collection of the artist

Colorwheels documents a location's color through locomotion. Shot up close from a train or car moving at high speeds, a broad spectrum of color is abstractly recorded filling to the edges of the monitor a whirlwind of all over color. Only for a brief second during occasional breaks in the foreground and middle ground does the camera let you see the background, giving you a sense of place in the landscape. The make up of the recorded images is intricate because the same location shot at different times of day at different times of year will yield different results. As the viewer of the video and as myself as the recorder filming the landscape, our vantage point is confined to and still in our encapsulated mode of transportation. Watching the landscape move forward as an unstoppable continuum, we do not get a true sense of place, there's not enough time to look at anything but what's before you. Embracing that fact and finding a centered self at these high speeds, the fast moving sounds and images actually seem to slow down in an effect that becomes streamlined, meditative, and at times transcendent. On the other hand, finding yourself during a monotonous daily commute begrudgingly going forward, the effect can be dizzying and stressful, giving you the sense that you are no longer in control of what lies before you. You decide how you want to take the ride.



CHARLEE SWANSON

Born in 1945, Jersey City, NJ
Lives in Montclair

Self Taught

American Landscape Series, #10, 2004

Steel and broken glass
40 x 44 x 2.5 in. overall
Collection of the artist

The materials I choose to work with represent the industrial landscape I grew up in and have watched decay. Rusted steel, barbed wire, and broken glass are all part of the decaying industrial landscape that once made up the middle-class fabric of our great land. The *American Landscape* series is really a Jersey story. Horizon lines of barbed wire separate the decayed and rusted industrial landscape from the crowded space of the broken glass above, representing sky and broken-up farmlands and open spaces given up to suburban sprawl and shopping malls. Yet together their fractured beauty reflects the hope of a brighter future.

I continue to explore this theme in a piece titled *Density*. It's an abstract work that deals with space, the compression of it, and the concentration of force, and that indirectly references the effect on a small space of a dense population. The weight of the steel form stresses and fractures a triangular glass shape below it, crumbling it into a mound of thousands of pieces of broken glass.



EXHIBITION CHECKLIST

Manuel Acevedo

Untitled (White Tower) Re-Visions Project, 2005
Photo collage with ink
11 x 14 in.
Lent by Manuel Acevedo

Untitled (Military Park) Re-Visions Project, 2005
Photo collage with ink
11 x 14 in.
Lent by Manuel Acevedo

Untitled (Tin Roof Configuration) Re-Visions Project, 2005
Photo collage with ink
11 x 14 in.
Lent by Manuel Acevedo

Untitled (book), 2005
Collection of the artist

Mac Adams

East West Buddha, 2005
2 steel and stone sculptures, 12 x 6 ft.
Mac Adams - Underwritten by S.U.N.Y.
College, Old Westbury

Josh Azzarella

Untitled (This Too), 2004
Silver gelatin print
9.25 x 13.875 in.
Collection of the artist

Untitled (113-129), 2004
Silver gelatin print
9.25 x 13.875 in.
Collection of the artist

Untitled (Towers), 2005
C-print
9.25 x 13.875 in.
Collection of the artist

Untitled (Hat), 2005
C-print
9.25 x 13.875 in.
Collection of the artist

Untitled (Balloons), 2005
C-print
9.25 x 13.875 in.
Collection of the artist

Untitled (Station), 2005
C-print
9.25 x 13.875 in.
Collection of the artist

Siona Benjamin

Finding Home #67, The Immigrant's New Clothes, 2004
Gouache on paper
10 x 14 in.
Collection of Zohara Bernell

Finding Home #60, My Magic Carpet, 2003
Gouache on paper
23 x 17 in.
Private Collection

Finding Home #57, Passport Photo, 2002
Gouache on paper
10 x 13 in.
Courtesy of the artist and
Cheryl Pelavin Fine Arts

Finding Home #55, Menorah, 2002
Gouache on wood
16 x 20 in.
Courtesy of the artist and
Cheryl Pelavin Fine Arts

Finding Home #47 Learning About America (I), 2002
Gouache and gold leaf on paper
30 x 23 in.
Courtesy of the artist and
Cheryl Pelavin Fine Arts

Dahlia Elsayed

Every Mythic City, 2004
Acrylic and oilstick on paper
23 x 60 in.
Collection of the artist

Riots in their Past, 2004
Acrylic and oilstick on paper
2 panels, 42 x 29 in. each
Collection of the artist

Sounds at Home, Sounds at Studio, 2004
Acrylic and oilstick on paper
2 panels, 30 x 20 in. each
Collection of the artist

Suburban/3rd World, 2004
Acrylic and oilstick on paper
2 panels, 30 x 22 in. each
Collection of the artist

Robert Forman

Spanish Lessons, 2003
Thread painting
24 x 36 in.
Collection of the artist

Anxiety, 2004
Thread painting
36 x 24 in.
Collection of the artist

Gary Godbee

Meadowlands View of NYC, 2003
Oil on canvas
36 x 60 in.
Collection of the artist

Study in Grays: Tienton, 2003
Oil on linen
30 x 40 in.
Collection of the artist

Mark Innerst

Little Wheel, 2003
Oil on panel
11.75 x 9.5 in.
Courtesy of the Paul Kasmin Gallery and
the artist

Partially Sunny, 2003
Oil on canvas
22.5 x 28 in.
Courtesy of Paul Kasmin Gallery and
the artist

Kay Kenny

12 prints from the *Dreamland Speaks when Shadows Walk* portfolio, 2004
A boy lives in my parent's house
I am a girl, almost ten.
At night, I hear him moving in the attic above my bed.
He whispers to me through the bathroom ceiling. I cannot hear his words: he only speaks when the fan is running.
I try to imagine him: he is the shadow in my mirror.
He is the brother I do not have, the father I do not know.
Sometimes I catch a glimpse of him in the fragments of strangers caught in my eye.
I wonder how he lives- on the smoke from our chimney?
The dust motes caught in pools of light? The wings of insects drawn to a flame?
I long to meet him, but the door to my parent's attic is in the ceiling: a trap door, too high for me to reach.
Each night, as I lay dreaming, my bones stretch and I grow longer.
The ceiling grows closer each morning when I rise. Does he wait for me behind the door?
Gum bichromate prints, 22 x 15 in. each
Collection of the artist

Seth Nagelberg

Three Boats, 2000
Acetone transfer on paper and model boat
40 x 72 in.
Collection of the artist

Mapping #3, 2000
Ink jet on paper, paint on Plexiglas
16 x 25 in.
Collection of the artist

Overhead, 2005
Mixed media
28 x 24 x 24 in.
Collection of the artist

Diogo L. Neto

Observation I, 2004
Digital print on canvas
22 x 31 in.
Collection of the artist

Observation II, 2004
Digital print on canvas
22 x 31 in.
Collection of the artist

Observation III, 2004
Digital print on canvas
22 x 31 in.
Collection of the artist

Observation IV, 2004
Digital print on canvas
22 x 31 in.
Collection of the artist

Street 5, 2005
Digital print on canvas
42 x 56 in.
Collection of the artist

Franc Palaia

Miscellaneous with Wheels, 2003
Metal, light, plastic, duratrans
18 x 10 x 72 in.
Lent by Franc Palaia

Temple Turnpike, 2004
Color photo, wood, light transparency
16 x 20 x 4 in.
Lent by Franc Palaia

Pulaski Skyway, 2003
Metal, light, duratrans
12 x 12 x 72 in.
Lent by Franc Palaia

Lincoln Tunnel Loop, 2003
Metal, light, duratrans
12 x 66 x 4 in.
Lent by Franc Palaia

Tara Russo

Colorwheels, 2004/2005
Continuous video, 3 minutes
Collection of the artist

Charlee Swanson

American Landscape Series (#6, #7, #8, #9, #10, #11, #12), 2004
Steel and broken glass
40 x 44 x 2.5 in. overall
Collection of the artist

Density, 2005
Steel and broken glass
48 x 12 x 24 in.
Collection of the artist

