



out there

2006 NEW JERSEY FINE ARTS ANNUAL



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July 12 – October 22, 2006



80 GALLERIES OF INSPIRATION & EXPLORATION

THE NEWARK MUSEUM

The New Jersey Arts Annual highlights work of visual artists and craftspeople with strong ties to the State. Usually, two exhibitions take place each year in alternating sequence: Fine Arts in the Spring/Summer and Crafts in the Fall/Winter.

The series of exhibitions is co-sponsored by the New Jersey State Council on the Arts/Department of State, a partner agency of the The National Endowment for the Arts; 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.

Upcoming Arts Annual Exhibitions:

- Fall 2006 – Craft Arts Annual, Morris Museum
- Spring 2007 – Fine Arts Annual, The Noyes Museum of Art
- Fall 2007 – Craft Arts Annual, New Jersey State Museum
- Spring 2008 – Fine Arts Annual, Jersey City Museum
- Fall 2008 – Crafts Arts Annual, Montclair Art Museum

Funding for this exhibition has been provided in part by the New Jersey State Council on the Arts/Department of State.

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Camp Junior Museum participants enjoy the garden

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Letter from Secretary of State

On behalf of the Department of State, congratulations and best wishes to the remarkably diverse artists whose works are presented in the 2006 New Jersey Arts Annual Fine Arts exhibition. I wish to thank all of the sponsoring organizations and the board, staff and curators of The Newark Museum and all the participating museums who have come together to make this 22nd annual event a wonderful tradition and great success. Through exhibitions such as this, New Jersey's artists are able to share their talents and creativity with a wider cross-section of our state's residents, whose lives are enriched by these unique artistic experiences.

The Newark Museum deserves special thanks for hosting a beautiful exhibit outdoors in the Museum's Alice

Ransom Dreyfuss Memorial Garden. This breathtaking backdrop reminds us of the powerful role nature plays in the arts and in our lives as a whole.

The Department of State through the New Jersey State Council on the Arts is proud to help co-sponsor this program and is particularly appreciative of the contributions made this year by the featured artists. With the ongoing commitment of the Council and its museum co-sponsors, the New Jersey Arts Annual continues to stand as a testament to our state's artistic excellence and a celebration of New Jersey at its best.

Nina Mitchell Wells, Esq.
Secretary of State



Visitors discuss Greg Bugel's *Umbrella 2.0*

Letter from the New Jersey State Council on the Arts

On behalf of the New Jersey State Council on the Arts, we congratulate the artists represented in the 2006 New Jersey Arts Annual Exhibition in Fine Arts. 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 artists both in fine arts and in crafts, and the Council is proud to co-sponsor this outstanding exhibit with The Newark Museum.

The Arts Annual series is just one of the 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 at 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. It is some of our most important and rewarding work.

The Council applauds the boards and staff of the six participating museums: Jersey City Museum, Montclair Art Museum, The Morris Museum, The Newark Museum, 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 Mary Sue Sweeney Price, Director of The Newark Museum, as well as The Newark Museum Board of Trustees, for making such a substantial investment in the success of this program and Jurors Beth A. Venn, Curator of Modern and Contemporary Art and Senior Curator, Department of American Art at The Newark Museum, and Alyson Baker, Executive Director, Socrates Sculpture Park, Long Island City, New York, for mounting this marvelous exhibit.

Carol Herbert, *Chair*
David A. Miller, *Executive Director*
Tom Moran, *Senior Program Officer,*
Artist Services

Foreword

On behalf of The Newark Museum, its Trustees and staff, I am pleased to convey our pleasure in once again hosting the New Jersey Arts Annual. I commend this year's exceptional cohort of artists, and am indebted to them for their fresh ideas and novel approaches to working in the Alice Ransom Dreyfuss Memorial Garden. Likewise, I thank the exhibition's co-curators, Beth A. Venn, Curator of Modern and Contemporary Art and Senior Curator of the Department of American Art, at The Newark Museum, and Alyson Baker, Executive Director of the Socrates Sculpture Park in Long Island City, New York, for making this exhibition the success that it has been.

The Newark Museum is deeply committed to contemporary art and artists, through exhibiting contemporary art in a range of new media, and supporting the creation of new works, and through our annual artists-in-residence program. As a

premier museum for art, science and education in New Jersey, with collections spanning many centuries and world cultures, the Museum has always sought to bridge knowledge of the past with the issues and cultural expressions of the present.

Unlike Fine Arts Annuals of the past, *Out There* was conceived as an outdoor exhibition for which artists were encouraged to develop new, site-specific works. We are honored by the thoughtfulness, care and integrity brought to this task and the interest evidenced in the life of the Dreyfuss Garden. This exhibition is the first in the history of the Museum in which works were created specifically for this space. *Out There* thus gives us the opportunity to reflect on the many ways in which this beautiful and protected urban oasis continues to further The Newark Museum's mission.

Founder John Cotton Dana envisioned the Garden as an "outdoor museum," a

place of beauty and reflection as well as a place of preservation and learning. Once a backyard to the Marcus Ward estate, it had fallen into disrepair until merchant Louis Bamberger and Dana constructed the Main Building on the Ward site in 1926. Staff subsequently worked to restore the Garden—called by one "a wilderness of tin cans, dying vegetation, piles of earth and debris"—for public use. Numerous donors gave the Museum gifts of trees and plantings in much the same way collectors give works of art.

The Garden has been recognized as a unique urban space since its creation. This has included commemorations from the Daughters of the American Revolution (1929) and by the New Jersey Audubon Society (1929), which distinguished the site as "a friend to birds." To this day the Garden is a site of the Audubon Society's annual bird count. In 1958, following the razing of its building at Bank and Broad Streets in Newark to make way for its present

structure, The Prudential Insurance Company of American gifted the fountain which stood at the building's corner. Now standing in the northeast corner of the Garden, the fountain was designed by eminent architect George Post and carved by Samuel Thornton of Bloomfield. In 1981, the Garden was awarded a grant for enhancements and the Garden Club of America's Founders Fund Award, proposed by the Garden Club of Somerset Hills and seconded by the Stony Brook Garden Club, with additional financial support provided subsequently from a variety of garden groups, including the Madison, NJ, Garden Club.

Following the Museum's 1989 Michael Graves Master Plan Renovation, a garden restoration was developed with the assistance of the Garden Club of America and Mr. George S. Betsill. Significant support from former Trustee, Thelma Tipson Dear Jr., a lifelong gardener and noted herbalist,

was instrumental in the vision and restoration of "Newark's backyard," as the Dreyfuss Garden is often nicknamed. The restored space was named in honor of her mother, Alice Ransom Dreyfuss, also a renowned gardener, in 1991. The Alice and Leonard Dreyfuss Foundation continues to provide generous funding for the Garden's annual maintenance.

Beginning in 1999, the Garden has been recognized for several years with the City Gardens Contest's Best Public Park Award by the members of the Greater Newark Conservancy. Most recently, the *Jazz in the Garden* summer concert series celebrated its 40th year and has been generously underwritten by IDT and co-sponsored by The Newark Museum Council.

Today the Dreyfuss Garden serves as a site for exploration, celebration and artistic expression with public

and education programming that includes *Camp Junior Museum* school programs.

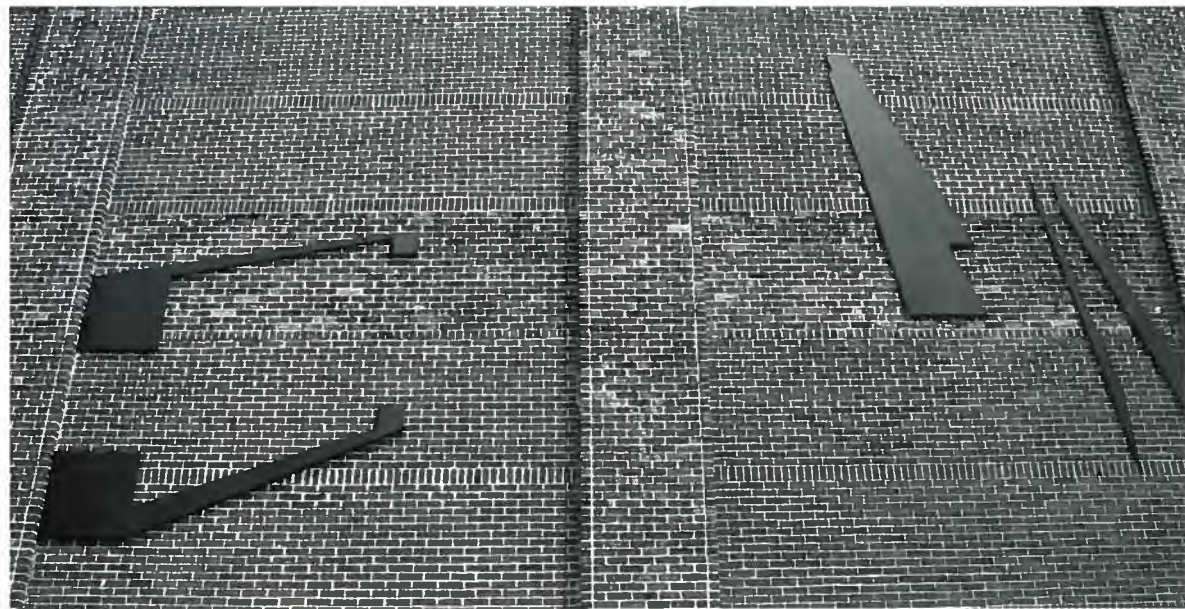
Out There would not have been possible without the guidance and sponsorship of the New Jersey State Council on the Arts, and the Museum's abiding partners, the City of Newark, its Mayor and Municipal Council, the State of New Jersey, the New Jersey State Council on the Arts/Department of State, the New Jersey Cultural Trust, The Prudential Foundation, the Victoria Foundation, The Geraldine R. Dodge Foundation, and a host of additional foundation, corporate and individual donors and members. We thank you and hope that you have enjoyed this special presentation.

Mary Sue Sweeney Price
Director
The Newark Museum

Overview

Coming across art in unexpected places can be delightful, confusing, provocative and exciting, and it sometimes makes demands of us that, in our everyday routine, we are not prepared for. As art moves outside the walls of galleries and museums and enters the landscape or streetscape, it can challenge and educate not only the viewer but also the artist who created and placed it in a public setting.

When artists depart from a conventional studio practice and present their work outside of established exhibition venues, they are often required to alter their production methods, meet very strict public safety guidelines, work collaboratively and use materials, tools and equipment they are not accustomed to. They frequently install their work into a space that exerts considerable influence over how it will be interpreted. Though the Alice Ransom Dreyfuss Memorial Garden is a contained and protected public space, the works created for *Out There* nonetheless demonstrate the numerous issues and challenges that

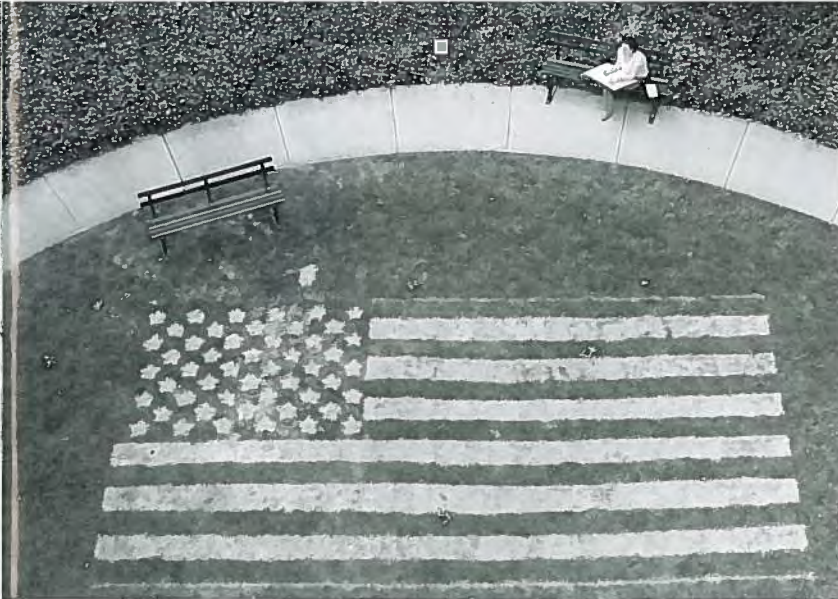


artists encounter while producing and displaying art in public spaces.

Placing art in the public realm often requires the artist to produce the work on site and interact with an audience even as the work is being developed. Creation can become an open process rather than a private practice, and this interaction during the development of the work often shapes the final product. Sometimes artists seek the input of their local audience and reach out to the community for their assistance with both the conceptualizing and also the physical construction of the piece. Works like Matthew Gosser's *Suspended Pabst Composition* and John Parris' *Lincoln Motel Birdhouse* are developed around a particular site history that is integral to the content of the piece. Kate Dodd's *Veil of Consumption* is

informed by the participation of unknowing collaborators—community members who drop off their recycling at the local dump—in addition to collaborators and assistants who help her install the work.

Another collaborative aspect of creating work for public places is the interaction between the artist and any number of public and private organizations that have a vested interest in the site. Often, the artist has to assume functions as far reaching as research, engineering and public relations. Debbie Reichard's *Lawn Order* required the permission and assistance of the museum's grounds managers and Stefanie Nagorka's *Newark, NJ*, although elegantly simple in its final form, demanded a great deal of behind-the-scenes negotiations to procure



far left: Jamie Fuller, *City and Garden: Shadow/Space, Nos. 1 and 2*
left: Debbie Reichard, *Lawn Order*;

the loan of materials from a local Home Depot store.

During the actual construction of the work, especially when it is on a large scale, artists will often employ professional expertise to assist them with rigging, operating machinery, determining structural integrity, meeting civic building guidelines, and any number of other skills that the particular project may demand. For example, Jamie Fuller worked with lift operators to place her *City and Garden: Shadow/Space, Nos. 1 and 2* on the garden's towering brick wall. Artists who are translating their work for an outdoor setting also need to consider the qualities of the materials they are using: stability, tensile strength, resistance to weather, and ease of repair and cleaning. Beth Ann Morrison, for instance, had to

find specialized sources for the bark that sheathes her sculpture *Sun Kiss*, to be certain that it would withstand the elements. Fiber artist Bisa Washington has taken bead-work and raffia—not traditionally considered outdoor sculpture materials—and translated them for an open-air setting, while John Anderson combined wood with industrial cable to make a work that is both beautiful as well as durable.

Finally, when outdoor works are completed, a collaboration with the environment and the general audience begins. This takes place over the days, months or years that the work remains on the site. Though Nancy Cohen constructed *Itinerant Couple 2* in her studio, it was not until it was placed beneath the Museum's Copper Beech tree, that the installation was complete. Other sculptures such as Harry Bower's *Earth Blankets*, Greg Bugel's *Umbrella 2.0* and Joseph Gerard Sabatino's *Tug of War* transform over time as grass grows up through the strapping of the blankets, ivy vines climb the umbrella wires, and the withered fig tree blends into its fall surroundings. The context into which

a work is installed can change around it or the work itself can alter the way the space is perceived.

Artists who have embraced or creatively avoided the challenges of working in open, communal spaces are redefining the way we understand public art. Some have found ways to transform all of these limitations and restrictions into a framework which forms their practice. Many have also taken components of the process — particularly the collaborative nature of these enterprises — and made them a defining aspect of their work. Others have skirted the regulations and operated outside these parameters, making work that is temporary, performative, or ephemeral. In this way, the special requirements of public locations have effected not just the way the work is made, but also the way in which it is conceived, thereby contributing to both its physical manifestation and its broader meaning.

Alyson Baker
Executive Director
Socrates Sculpture Park



John Anderson

Untitled, 2004

Wood

11' x 10' x 10'

Courtesy of the artist



Photo: Pat Faison

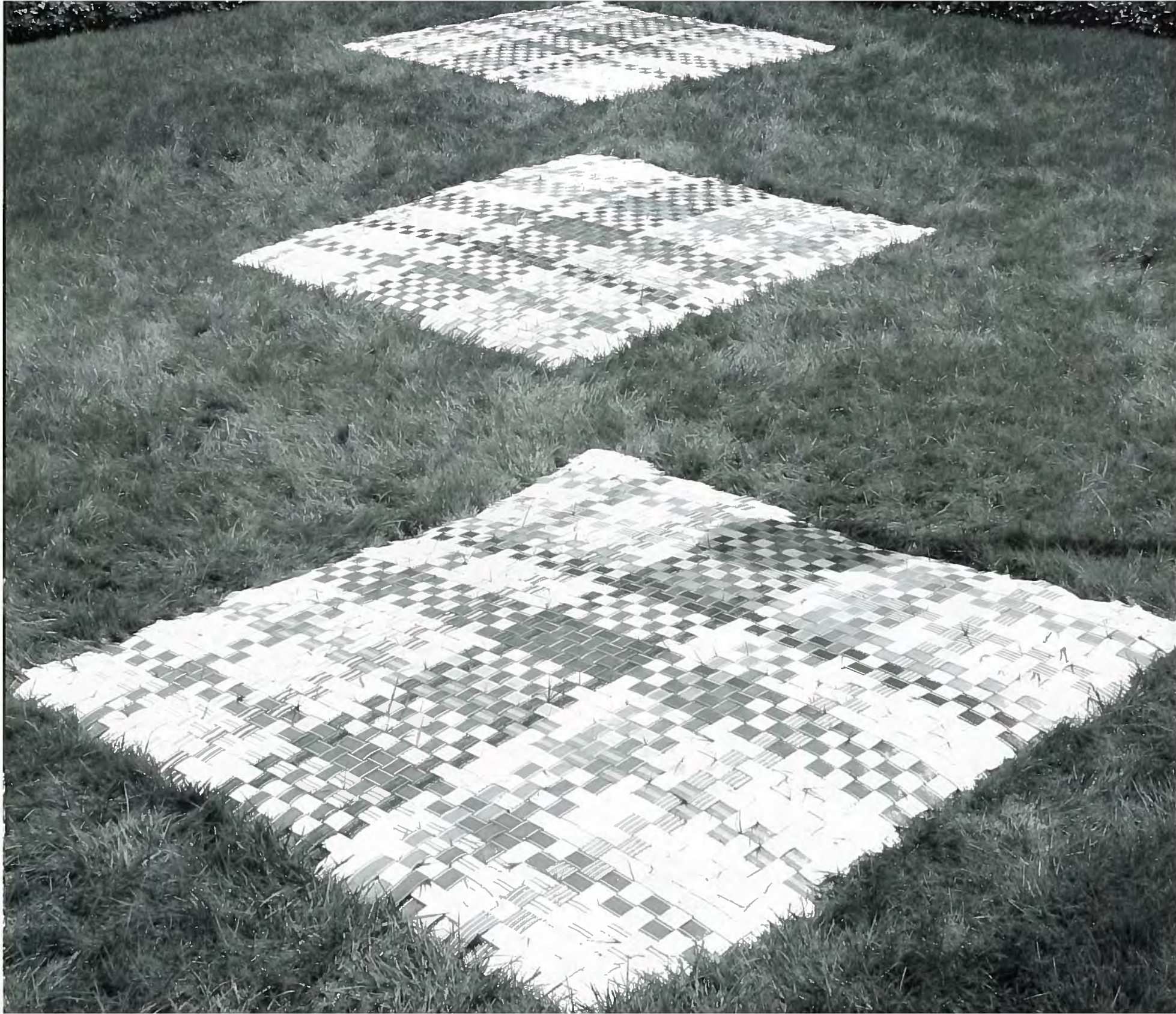
Details of Untitled

Like a Cubist painting that fractures forms and rearranges them to better reveal their volume, John Anderson's sculptures deconstruct the familiar tree shape and allow us to see it from different angles and perspectives. Each segment in his multi-part assemblages is a beautifully articulated minimal form, recalling the refined organic sculptures of Isamu Noguchi.

Anderson cuts each segment randomly, strips it of its bark, and bores a hole length-wise through the center before stringing each segment on a cable and hanging them from a central pole. On many segments, a branch extends from the trunk, forcing us to see these segments less as cylinders than as abstract organic objects. Without bark to protect it, the

exposed wood changes and ages over time, endowing the surface with a patina of grays and browns that add depth and detail to the work.

Anderson has experimented with a variety of configurations of his segmented tree limbs. Some are strings of small branch sections hung like a curtain that seems to suggest vertebrae suspended side by side. Others are strung from two points and create a gently sloping curve of asymmetric forms. His work for the *Out There* exhibition, with its impressive height and its conical shape, clearly pays homage to a tree's contour and silhouette. It is at once jumbled and disjointed and, at the same time, an elegant re-arrangement of form—one that rewards the viewer with a better appreciation for a tree's volume and mass.



Harry Bower

Earth Blankets, 2006

Chair webbing

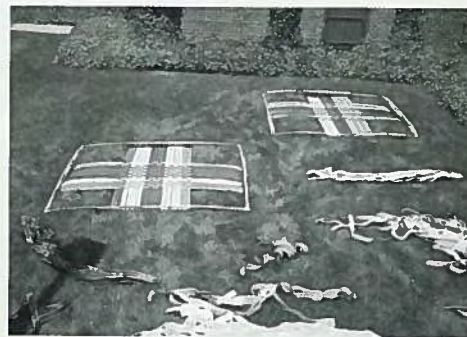
8' x 26'

Courtesy of the artist

A fiber artist who studied textile design, Harry Bower was not satisfied with the typical materials available to textile artists. He saw possibilities in other, non-traditional materials, and when he happened upon chair webbing at a garage sale, he seized it as his medium of choice. As he began his work on *Earth Blankets*, hundreds of colorful, curling strands of outdoor chair webbing were unfurled across the grass. Organizing them by color, Bower formed his palette. Like many artists who work outdoors responding to a particular space, Bower does not develop preliminary drawings to guide his placement of the colored strips. Working from the center out to the edges, he chooses colors on the spot, balancing blue with orange, yellow with white, making combinations that suit him as he goes. One might at first glance assume that each of the three "blankets" is identical, whereas a closer inspection reveals that there are subtle variations in colors and patterns

that render each square unique. Likewise, the vantage point from which one views the work can have a significant effect on what is seen. Viewed from atop the Museum's Garden staircase, the work reads as three woven squares, but viewed from the Garden, they appear more obliquely as diamonds.

Through Bower's steady process of weaving, disorder becomes order as curled strips are straightened, woven into place and secured at the ends by nails pounded into the earth. Once the



Earth Blankets in process



Artist weaving Earth Blankets

process of the *Earth Blankets'* making is complete, a different and more subtle process begins as the grass beneath the blankets grows and presses the woven strips upward so that each blanket no longer lies flat, but takes on a slight curve. The curve calls to mind the subtle curvature of the earth. The grass bulging beneath suggests nature's inevitable conquest over the man-made.



Greg Bugel

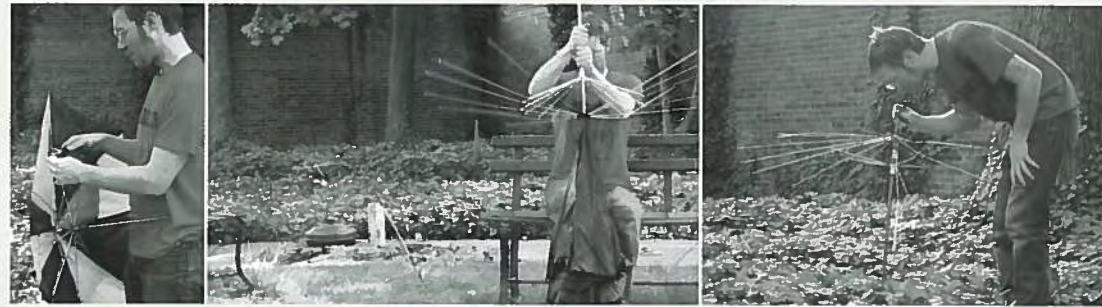
Umbrella 2.0, 2006

Discarded, broken umbrellas, wire

Dimensions variable

Courtesy of the artist

Greg Bugel's project for *Out There* shares an affinity with other works in the exhibition. His *Umbrella 2.0* touches on issues of recycling and reuse, not unlike the works by Kate Dodd and Harry Bower. Like the work of Matthew Gosser, his work has a certain archaeological element, in that he resurrects objects while thinking carefully about their origin. But Bugel's work has another component—that of controlling material waste while at the same time reinvigorating the natural environment.



Artist assembling *Umbrella 2.0*

Bugel created a small stand of “trees” in the Garden, varied in height and shape and fabricated out of broken umbrellas found discarded after a rainstorm. After removing the fabric canopies, a branchlike inner metal frame remained. Bugel's work is subject to multiple interpretations. Are these metallic robotic tree forms the result of our increasing urge to standardize even our plant life? Might we someday live in a world populated not by lush greenery, but by some metallic facsimile that needs no water or sun to survive?

Seen in a more optimistic light, those discarded umbrella spines that would have otherwise ended up in a landfill are now perfectly positioned to receive

the new growth of ivy that sprouts beneath them. Having fulfilled their lives as umbrellas, they can now become a topiary form, supporting new growth.

For weeks before the exhibition opened, Bugel scavenged umbrellas from everything from public garbage cans, to street corners, to abandoned lots. When installing the work, he stripped the umbrellas of their fabric, sawed off handles or other needless extremities and set himself to the task of reconstructing these skeletons into viable tree forms. The result is a copse that, while artificial, is nonetheless captivating and suggestive of the plant life that might grow and consume them.

Discarded umbrella parts



Nancy Cohen

Itinerant Couple 2, 2006

Cement, shopping carts

28" x 56" x 50"

Courtesy Heidi Cho Gallery

Nancy Cohen was the first artist to submit a proposal to *Out There* and she did so in the form of a thoroughly articulated wax model. Interestingly, the model was not just of her sculpture, *Itinerant Couple 2*, but of the entire environment that she considered essential to the piece—the Museum's large Copper Beech tree and the deep brown earth at its base. After all, Cohen is interested in her work not only as formal sculpture, but in the ideas and references embedded both in the work itself and in the environment where it is sited. Cohen had initially created *Itinerant Couple* as an indoor work, constructed of hand-made paper over a framework of a shopping cart. *Out There* provided the opportunity to translate that piece into a form that could exist outdoors. Though unaccustomed to using cement, Cohen learned to mold and



Artist and assistant unpack *Itinerant Couple 2*

cast it into a lounge chair-like form. The idea for her *Itinerant Couple* sculptures evolved over a period of time and was inspired by a homeless couple that Cohen observed in a park near her home. She would see them with all of their belongings strapped together, their clothes cinched with cords or belts. Cohen's sculpture is her

Preliminary wax model for *Itinerant Couple 2*



symbolic gesture toward this pair. Perched beneath the tree, the chairs appear as two figures in conversation. They are bulky, irregular and imperfect. The impression of belts pressed

into them is another understated reference to the human form. The physical structure within the concrete of *Itinerant Couple 2* is the framework and wheels of actual shopping carts. For those who inspect the work closely, that element provides yet another clue to Cohen's subtle but poignant work.



Kate Dodd

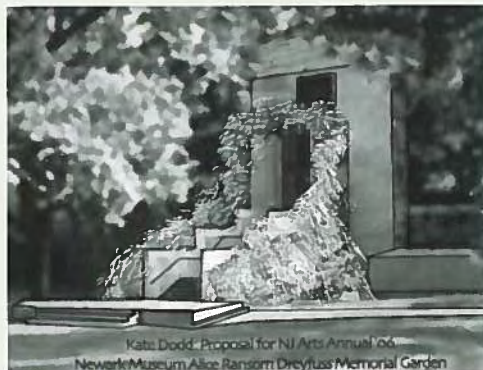
Veil of Consumption, 2006

Plastic bottles, aluminum cans

Dimensions variable

Courtesy of the artist

Many artists in the *Out There* exhibition gave serious consideration to the particular site where their work would be located. Some artists wanted areas of grass, others wanted their work under the shade of trees, and still others chose to hang their work on the Garden's brick wall. For Kate Dodd, the staircase that leads from the Museum to the Garden had immediate appeal. Dodd has created public art in gardens, nature centers, school building and ponds, to name only a few of the diverse settings for her projects. But the idea of doorways and passageways has long held her interest. "Much of my previous work deals with transgressing and dissolving architectural and functional boundaries, and so the point where the museum meets the Garden was naturally interesting to me." Dodd's *Veil of Consumption* mediates the gulf between the harsh geometries and monumental qualities of the architecture and the organic presence and human scale of the Garden itself.



clockwise, from top left: Artist's proposal for *Veil of Consumption*; Artist installs aluminium "veil"; Colored dye added to bottle

When working outdoors, it is often difficult to determine the scale of a work. What may look large in an indoor space is often dwarfed by the sheer scale of the outdoors. For Dodd to cover the entire staircase in plastic liter bottles, she had to make countless trips to local recycling centers and dumps. She hauled hundreds of bottles to the Museum, carefully filled them with water and tied them together in a system that allowed them to overlap and cascade down the staircase. The effect is enhanced by her tinting the water so that a rainbow of reds, oranges, yellows, greens, blues and purples glistens in the sun. A veil of cut, twisted and stapled aluminum strips made from cans covers the



bottles and further enhances the shimmering effect.

When the architect Michael Graves designed the stairs leading into the Garden in 1989, his intent was to have wisteria vines grow over the railings. Owing to practical considerations of upkeep and maintenance, the Museum did not follow through on that suggestion. But now, in the work of Kate Dodd, the Museum has its own organic, flowing vines in the form of tinted bottles and shining aluminum.



Jamie Fuller

City and Garden: Shadow/Space, Nos. 1 and 2, 2006

Medium density fiberboard

11' x 10' x 1/2"; 15' x 12' x 1/2"

Courtesy of the artist



Installation on wall of Museum's North Wing

Jamie Fuller's *City and Garden: Shadow/Space, Nos. 1 and 2* stands in stark contrast to many other works installed in the *Out There* exhibition. Unlike works that are derived from the organic forms of nature, Fuller's piece is stark and geometric. Adhered to the Museum's façade, it has more in common with the architecture of the building than with the trees and plants that populate the Garden itself. Unlike many artists in the exhibition who considered only the Garden's natural spaces, Fuller was immediately drawn

to the buildings that surround and define the perimeter. To her, the Museum's north wing building with its massive geometry has as much an effect on one's perception of the Garden space as any of the trees, flowers, ivy and bushes that grow there.

Fuller is interested in our perception and experience of three-dimensional space. She is particularly focused on geometry and perspective. The primary form that Fuller uses in her work is a two-dimensional representation of a three-dimensional rectangle receding in space. Jamie Fuller's abstract geometric forms memorialize, on a monumental scale, the fleeting shapes we see regularly but tend to dismiss—the wedge of light coming through a slightly open door, oblique shadows cast by simple, three-dimensional forms. Of her interest in the Museum's Garden, she explains,

"It is a garden within a city space of geometric forms. The museum and its surroundings cast shifting geometric shadows throughout the day within the Garden. I felt a real connection and a strong relationship between the forms that I have been working with and this garden in a city surrounded by high and low walls, small and large buildings, and moving light and shadow.

Museum Exhibits staff prepare for the installation





Partially demolished Pabst Brewery in Newark

Photo courtesy of the artist

Matthew Gosser

Suspended Pabst Composition, 2006

Wire tubes, plastic gear segments

10' x 3'

Courtesy of the artist



Gear segments gathered from Pabst Brewery site

Matthew Gosser grew up watching Indiana Jones movies, and his appetite for exploration leads him with a kind of archaeological zeal to discover and unearth treasures and then transform them into something both imbued with the aura of the past while being very much of the present. His most recent “excavation” took place inside Newark’s abandoned Pabst Brewery. Closed since 1985, the brewery building until very recently sported a

Photo courtesy of the artist

sixty-foot-high metal bottle that loomed outside Gosser’s apartment window. For years Gosser has been exploring the condemned site, documenting its continued ruin in photographs and mining it for the raw material of his art. When he removes objects of the manufacturing process that he will use to build his sculptures, collages, funky lighting fixtures and modernist furniture, he documents them in a notebook, noting where they were found, how they were used and their condition. Ultimately the work he creates from these artifacts become a reflection of where and how they were found. As Gosser noted, “This stuff is not inherently worth anything, but when they exist as relics they take on value.”

Suspended Pabst Composition was formed by combining the wire tubes that were used like a chute to send the beer cans through the manufacturing

process with various sized gear sprockets of unknown use. The result is an oversized mobile hanging beneath the green canopy of the Museum’s walnut tree. Like the machine-age forms of sculptors like Theodore Roszak and the found-object assemblages of Richard Stankiewicz, *Suspended Pabst Composition* is a subtle tribute to American manufacturing and technology.

Artist attends to final details of installation

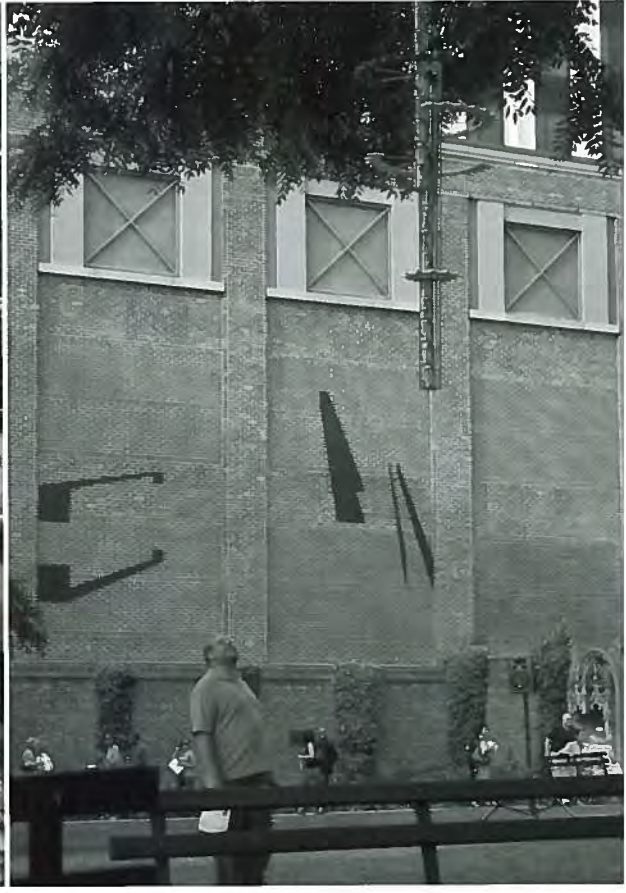




Guests enjoy Kate Dodd's *Veil of Consumption* at opening night reception



two pictures above and opposite page, left: Camp Junior Museum participants share the Garden with the *Out There* exhibition.



Visitor studies Gosser's *Suspended Pabst Composition*



Beth Ann Morrison

Sun Kiss, 2006

Wood, steel, epoxy

4' diameter

Courtesy of the artist

Months prior to the opening of the exhibition, Beth Morrison spent many hours studying the Museum's Dreyfuss Garden. She was intrigued by the way people use the space—the way they tend to stay clear of the Museum's sculptures installed there, but instead cluster on groups of benches. She wanted to design a work of art you could sit on, and dissolve the boundaries between understanding and experiencing the art and the more casual uses of the Garden for lounging, reading, eating. Inspired by a sculptural group by the artist Grace Knowlton that resembled boulders, Morrison settled on a spherical work that would act as both sculpture and seating.

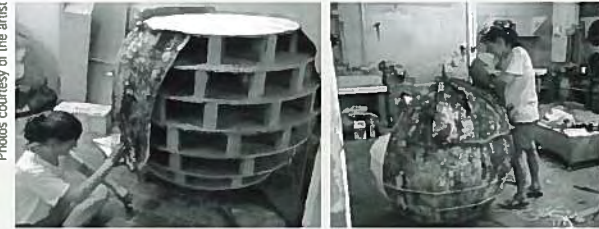
As a sculptor and a furniture designer, Morrison thought carefully about the materials for *Sun Kiss*. The interior of



above: Artist's proposal for *Sun Kiss*
right: Artist and assistant install work in Garden

the "slice" is commercial wood slating used in outdoor furniture. The outside is sheathed in birch bark, a material historically used for building canoes and rustic furniture. The rounded birch bark form appears almost as a strange deformed tree while the interior is straightforward functional

Photos courtesy of the artist



Artist in her studio

seating. The disparity between the two lends the work its humorous, surreal quality. Many of Morrison's other works are biomorphic fabric environments, large enough for people to enter them. As Morrison noted, "I love to make shapes that choreograph people. If I had had time, I would have made two spheres for this show so that two people could sit and interact."





Stefanie Nagorka

Newark, NJ, 2006

Prefabricated concrete block

Dimensions variable

Courtesy of the artist

The process by which Stefanie Nagorka produces her stacked sculptures is as much conceptual as it is physical. It begins with the idea that a large, commercial home improvement store might be an almost unwitting collaborator in a work of art, that the stones that ultimately make up her finished works would never actually

be owned by the artist, rather only borrowed. Also inherent in the work's meaning is that it might exist only for a time and once the stones are returned to the

store, never exist again, that a several-ton stone sculpture of human scale could be dismantled and disappear with relatively little effort, and that stones lining the walks and gardens of suburban New Jersey might have at one time been part of a sculpture installed at the state's largest museum.

When does a prefabricated cement block go from being a utilitarian object to becoming sculpture? What is the work's artistic value if each element that it comprises is not modeled and shaped by the artist's own hand but stamped out by a machine? All of these are questions and ideas embedded in Nagorka's work.



Detail of Newark, NJ

Nagorka stacks the prefabricated blocks without a preconceived idea about the work's final form. She doesn't work from preliminary drawings, nor does she put much stock in which blocks the store sends her way. She works by intuition, by feeling, by getting a sense for the weight and configuration of the stone, how much each piece can overhang the one below it, how the particular configuration of stone can interlock with others. Her works have been likened to the solid sculptural forms of the modernist artist Constantin Brancusi. But the fleeting nature and conceptual underpinnings of Nagorka's stackings make them more akin to time-based performance art or the random incursions in nature of more contemporary earth artists like Andy Goldsworthy and Richard Long.

far left: Stones delivered from Home Depot, Newark; left: Artist begins the stacking process





John Parris

Lincoln Motel Birdhouse, 2006

Mixed media

80" x 24" x 10"

Courtesy of the artist



Photo courtesy of the artist

Current photograph of Lincoln Motel in Newark

There are times when certain places become so imbued with history that they cry out to be preserved. John Parris became enamored with Newark's Lincoln Motel after passing it each day on his way to work. He notes,

Over the years the Lincoln Motel has seen it all. Once a pleasant and inexpensive Holiday Inn, it became the favored spot for reporters covering the Newark riots in 1967. During the

Photo courtesy of the artist



Work in progress in artist's studio

late 1970s Abe's (The Lincoln's ballroom) became the site of Zanzibar, one of the hottest discos on the East Coast. The DJs of the Zanzibar are still a legend in the world of club music. After the Zanzibar closed, the Lincoln was converted into a welfare hotel where New York City shipped some of its homeless and indigent families. The Lincoln was notorious for its squalor and crime. Newark has moved on. A minor league baseball stadium and a new trolley station now surround the motel, both testaments to the progress the city has made. But the Lincoln stands like a tomb. I watched it over the years as its pool was drained and its contents were removed and placed into piles. These piles of identical beds, chairs, and bathtubs echoed the repetitive boxlike rooms that are now sealed with plywood.

All over the country, terms like "revitalization" and "adaptive reuse" are bandied about as a way to suggest

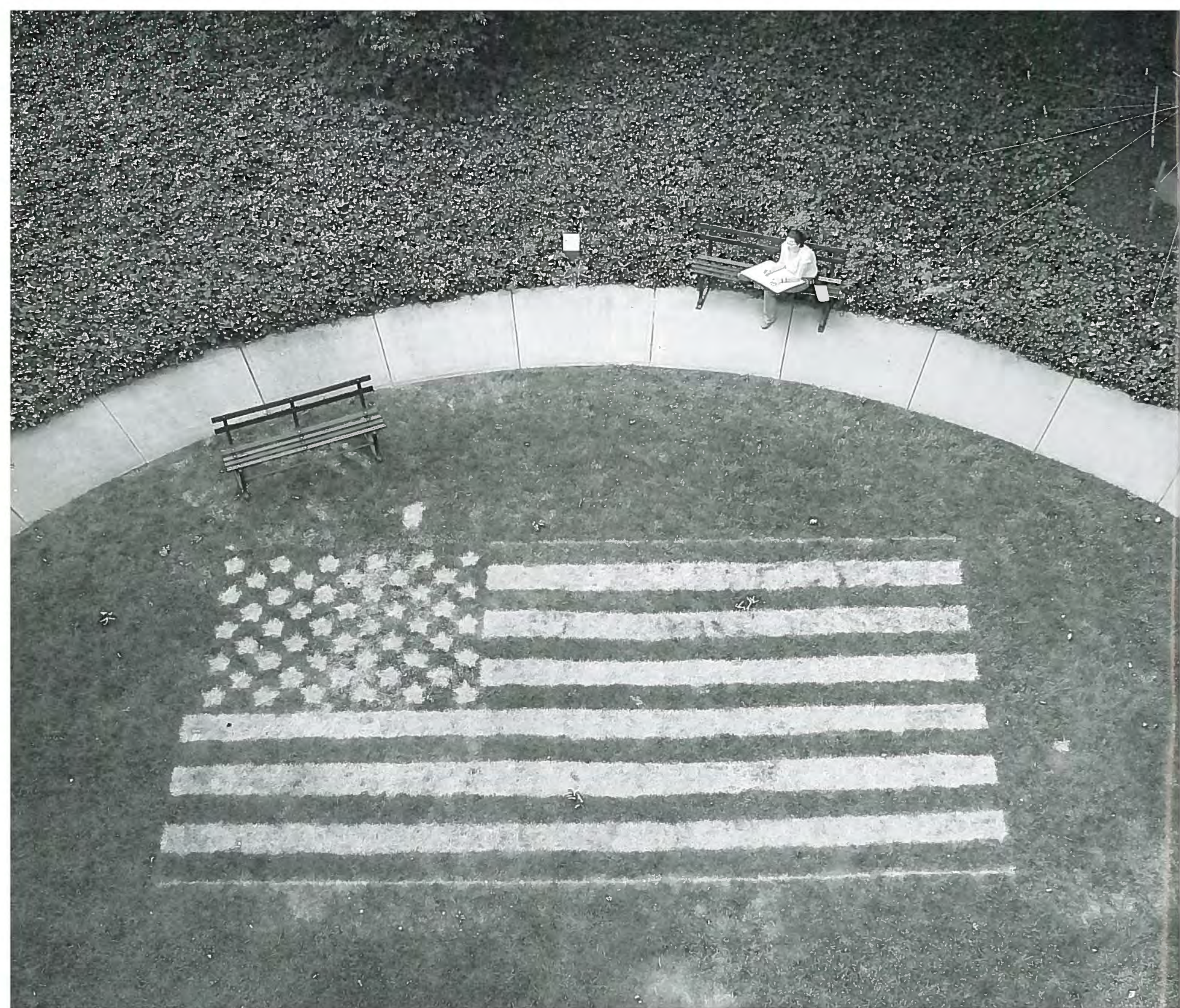
Photo courtesy of the artist



Installation of Lincoln Motel Birdhouse

a building or a location's ultimate worth, as long as it could be reconceived and "re-envisioned." In cities like Newark, where factory and office spaces are being converted to loft apartments and other signs of revitalization are apparent, it seems natural that a once-thriving inn that managed to reinvent itself over the decades might be remade as something more palatable and functional—something as thoroughly practical as a birdhouse.

John Parris' homage is both humorous and poignant and suggests the complexities inherent in remembering and memorializing the past.



Debbie Reichard

Lawn Order, 2006

Spectracide ® Triple Strike™, Scotts ®

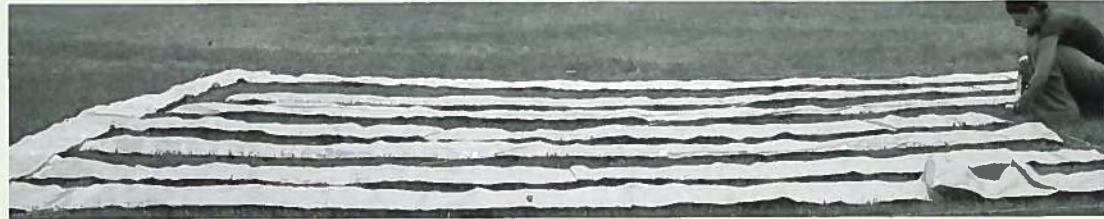
Turf Builder ®, Roundup®, grass

13' x 26'

Courtesy of the artist

When an exhibition like *Out There* provides an opportunity for artists to submit proposals, it can often be the chance for an artist to create work wholly unlike his or her usual artistic production—to try out a new idea, a new medium, a new scale. Debbie Reichard, who is accustomed to working with large, heavy ceramic pieces in her studio, was interested in producing a work that would be left behind and ephemeral.

Dressed in hazmat suits, Reichard and her assistants draped an enormous thirteen-foot by twenty-six-foot stencil of an American flag across the central lawn area of the Museum's Garden. They then poured herbicides and fertilizer in different areas. For Reichard, the chance to work with new and unpredictable materials was important, as was the element of chance. "If I put these



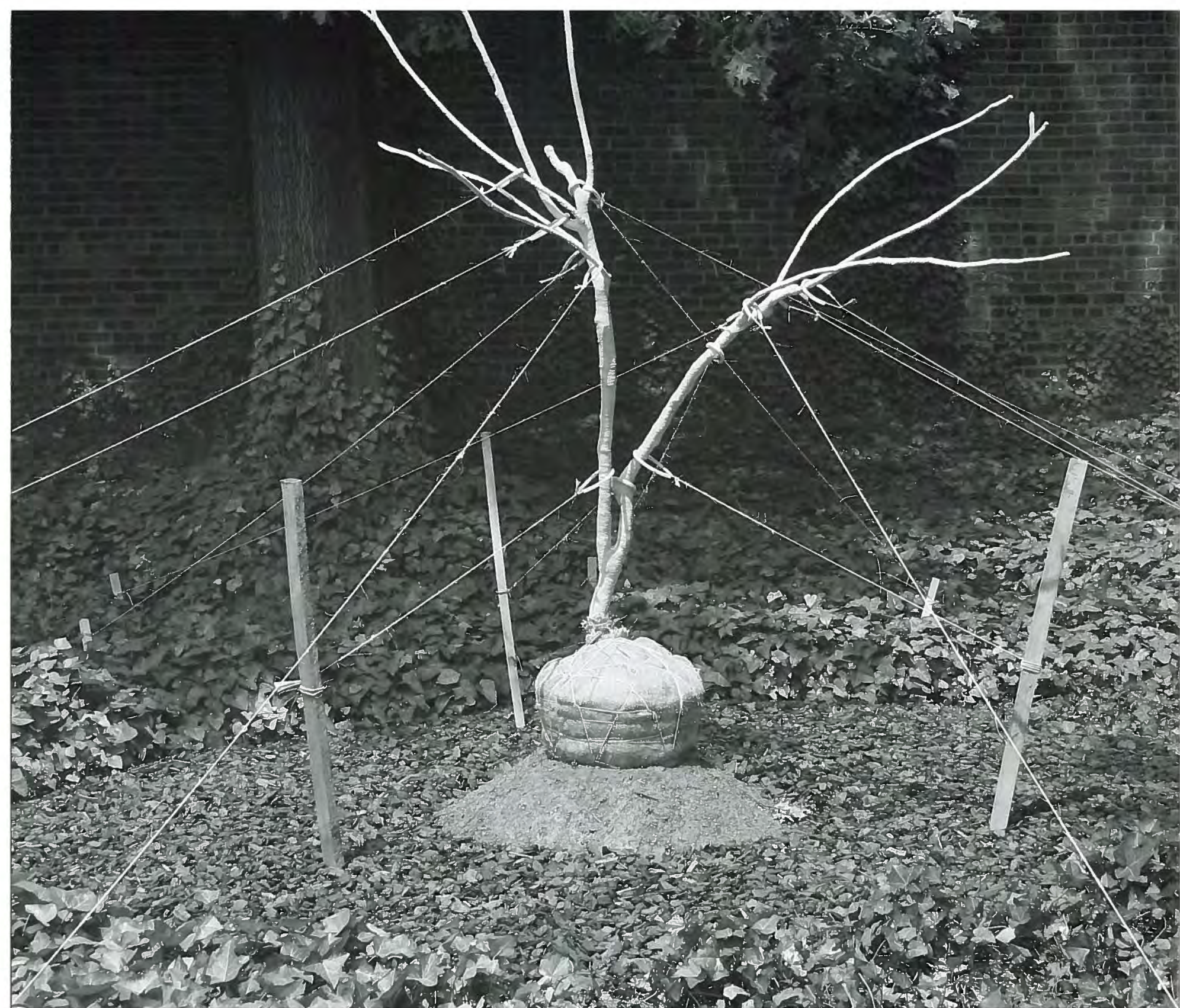
Laying template of *Lawn Order*

herbicides on the lawn, what will happen? Will it do what I want it to do? Will the grass die gradually or suddenly? What will happen after three months? I have no way of knowing." But the issues of chance and impermanence are just part of the ideas behind the work. Reichard, an avid gardener and sometime landscaper, was interested not only in what effect the materials would have, but also in deeper issues



concerning herbicides and public and environmental health. While large chemical companies lobby the government to win the right to label their products safe, the products are well known to consumer health advocates and environmentalists as being extremely toxic. Reichard sees her work *Lawn Order* as an expression of her long-standing interest in how much access we have to information, how much governments and corporations hide from the public, and how much right the public has, then, to speak out about these issues. Reichard explains, "I can take the notion that these companies are producing toxic products and the government is protecting them, and I can make an image of a flag that comments on this—and that's American too."

Artist and assistants at work on *Lawn Order*



Joseph Gerard Sabatino

Tug of War, 2006

Fig tree, gauze, burlap, jute twine, steel wire
9' x 10' x 9'

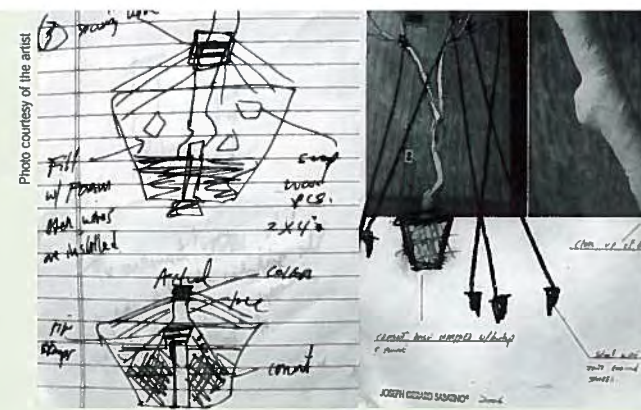
Courtesy of the artist

Joseph Sabatino's *Tug of War* is an eerily quiet work of art. Sitting in a clearing in the Garden, it appears like the ghostly apparition of a tree. Toward the end of the day, when struck by the late-day sun, it glows. Sabatino first encountered this fig tree when, because it was dead, it stood out in his father's otherwise lush garden. Removing the tree from its natural setting, the artist then carefully wrapped the trunk and branches in



gauze and the root ball in burlap. Upon bringing it to the Museum's Garden, he "planted" it on a mound of dirt and tethered it to the earth. It is at the same time a mummified remain

Installation in progress



above: Artist's preliminary studies
left: Detail of *Tug of War*

and a vision of reincarnation. Among the lush riches of the Garden in peak season, *Tug of War* provides a stark contrast.

But rather than evoking death, Sabatino seeks to create something fantastical. He questions preconceived notions about our surroundings. His works are pure and unadorned. He strives to see things in an uncomplicated way, "like a child who crawls, walks, or simply stares while ingesting his or her everyday surroundings, my interest is similarly fueled by this effortless act of acknowledgment, observing the obscurities of daily occurrences."



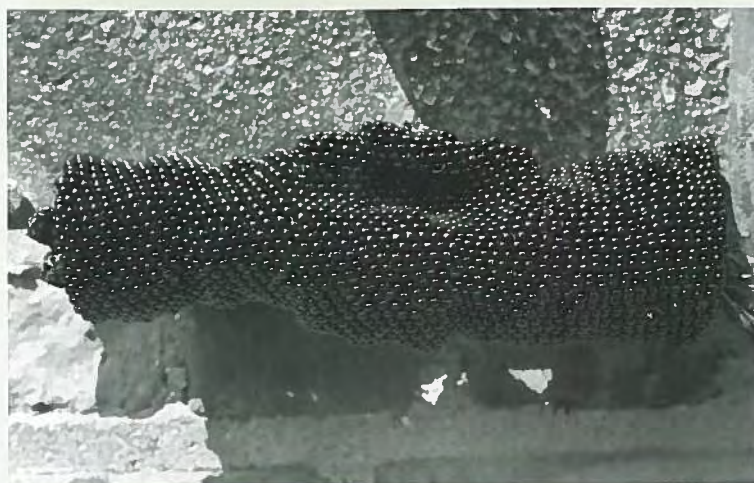
Bisa Washington

Ogun's Moonlight Dance, 2006

Forged steel, glass beads, raffia

14" x 20" x 5"

Courtesy of the artist



Details of *Ogun's Moonlight Dance*

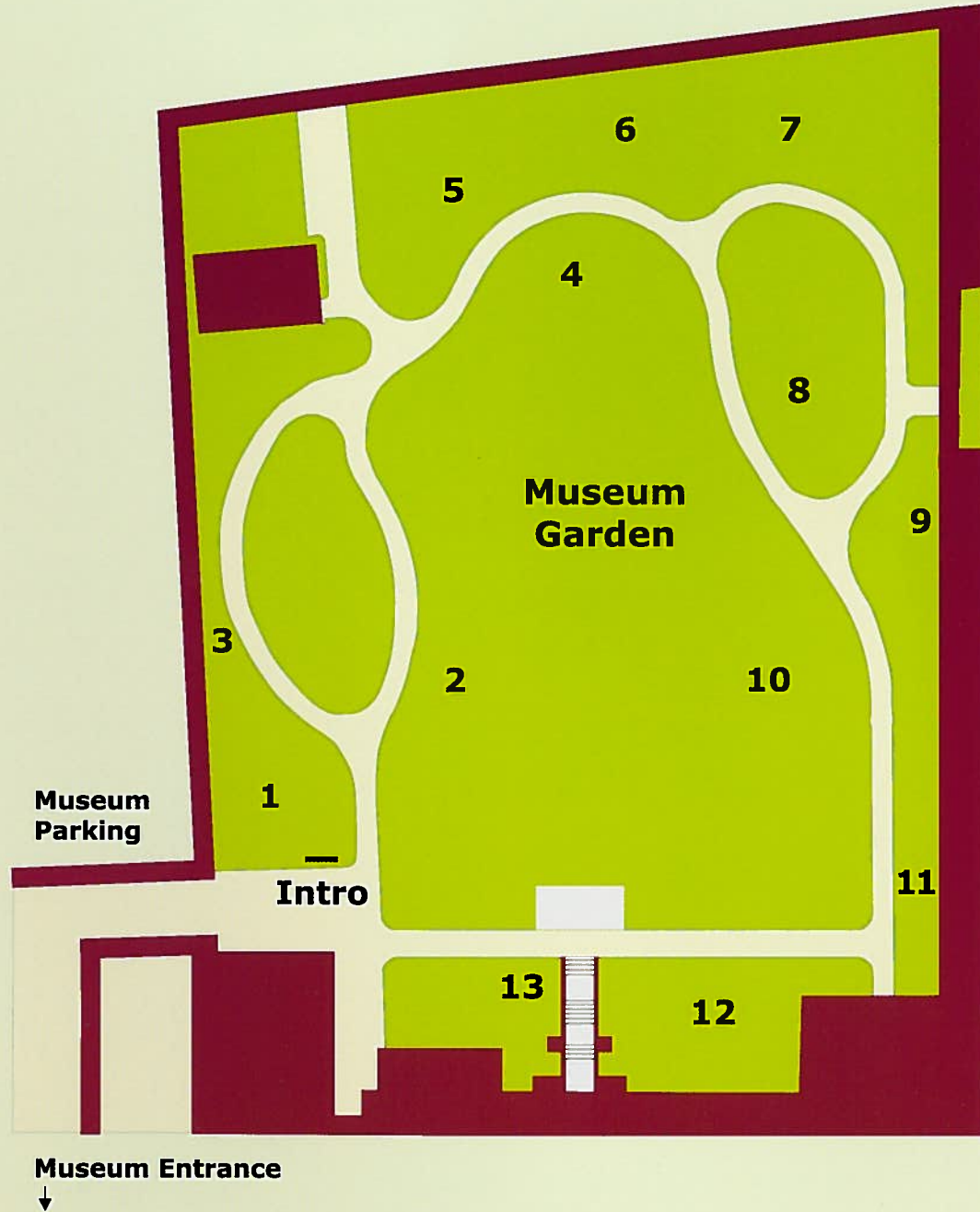
Ogun is a deity among the Yoruba of Nigeria and is considered a powerful physical force. The god of blacksmiths, Ogun has long figured prominently in Bisa Washington's work. Though Washington's *Ogun's Moonlight Dance* is a small and quiet work, it is nonetheless highly charged with symbolic reference. In one corner of the work there is a spiral of steel.

Cut and carefully hammered into shape by the artist, it suggests infinity or eternity. The beautifully hammered and crafted small steel pod or seed attached to the forged background references the life-giving forms of nature and connects the work to the Garden's cycles of life, death and rebirth.

Beginning her career as a fiber artist, Washington has included raffia, the fibrous leaves of the African palm tree, in nearly all of her works. Raffia was widely used in ancient Egyptian rituals and still figures prominently in certain African traditions. Even in a forged and hammered outdoor work like *Ogun's Moonlight Dance*, Washington includes raffia—here tucked away inside the pod—for its historical and cultural significance. Washington also includes beads in her work, an uncommon material in outdoor art. In *Ogun's Moonlight Dance*, the beads are strung on wire and hung densely across the bottom of the work like an African adornment. Washington sees all her work, whether prints or sculptures or site-specific installations as “contemporary icons inspired by the power objects of the past.”

Checklist

- 1. John Anderson**
Untitled, 2004
Wood
11' x 10' x 10'
Courtesy of the artist
- 2. Matthew Gosser**
Suspended Pabst Composition, 2006
Wire tubes, plastic gear segments
10' x 3'
Courtesy of the artist
- 3. John Parris**
Lincoln Motel Birdhouse, 2006
Mixed media
80" x 24" x 10"
Courtesy of the artist
- 4. Debbie Reichard**
Lawn Order, 2006
Spectracide® Triple Strike™,
Scotts® Turf Builder®,
Roundup®, grass
13' x 26'
Courtesy of the artist
- 5. Stefanie Nagorka**
Newark, NJ, 2006
Prefabricated concrete block
Dimensions variable
Courtesy of the artist
Cement blocks donated by Home Depot, Newark
- 6. Joseph Gerard Sabatino**
Tug of War, 2006
Fig tree, gauze, burlap, jute twine,
steel wire
9' x 10' x 9'
Courtesy of the artist
- 7. Greg Bugel**
Umbrella 2.0, 2006
Discarded broken umbrellas, wire
Dimensions variable
Courtesy of the artist
- 8. Beth Ann Morrison**
Sun Kiss, 2006
Wood, steel, epoxy
4' diameter
Courtesy of the artist
- 9. Bisa Washington**
Ogun's Moonlight Dance, 2006
Forged steel, glass beads, raffia
14" x 20" x 5"
Courtesy of the artist
- 10. Nancy Cohen**
Itinerant Couple 2, 2006
Cement, shopping carts
28" x 56" x 50"
Courtesy Heidi Cho Gallery
- 11. Jamie Fuller**
City and Garden: Shadow/Space, Nos. 1 and 2, 2006
Medium density fiberboard, paint
11' x 10' x 1/2"; 15' x 12' x 1/2"
Courtesy of the artist
- 12. Harry Bower**
Earth Blankets, 2006
Chair webbing
8' x 26'
Courtesy of the artist
- 13. Kate Dodd**
Veil of Consumption, 2006
Plastic bottles, aluminum cans
Dimensions variable
Courtesy of the artist





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