NEW JERSEY
ARTS ANNUAL:
FINE ARTS 1994

New Jersey State Museum
NEW JERSEY ARTS ANNUAL

The 1994 New Jersey Arts Annual: Fine Arts has been supported in part through grants from the New Jersey State Council on the Arts/Department of State, the Schering-Plough Corporation and the Friends of the New Jersey State Museum.

The New Jersey Arts Annual is a unique series of exhibitions highlighting the works of visual artists and craftsmen in the state. Two exhibitions take place each year in alternating sequence: Fine Arts in the spring/summer and Crafts in the fall/winter.


Upcoming Arts Annual exhibitions are:
Fall 1994  Crafts
The Montclair Art Museum
Spring 1995  Fine Arts
The Morris Museum

PURCHASE AWARDS

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

SALES

Many of the works in this exhibition are for sale. Inquiries should be directed to the New Jersey State Museum's Bureau of Fine Arts.
NEW JERSEY ARTS ANNUAL: FINE ARTS
April 9 through July 10, 1994

New Jersey State Museum, Trenton
NEW JERSEY ARTS ANNUAL: FINE ARTS
April 9 through July 10, 1994

© 1994 New Jersey State Museum, Trenton
All rights reserved.
Printed in the United States of America.
No part of this publication may be reproduced or transmitted,
in any form or by any means, electronic or mechanical,
without the written permission of the publisher,
except for portions used by reviewers.

Exhibition Organizers/Editors: Zoltan Buki, Curator of Fine Art
                      Alison Weld, Assistant Curator, New Jersey Contemporary Art

Exhibition Designer: John C. Mohr, Curator of Exhibits

Installation Consultant: Henry J. Hose, Jr.

Catalogue Designer/Editor: Margaret M. O'Reilly, Bureau of Exhibits

Cover: Robert C. Crites, Liberty Place, Philadelphia 1993, selenium toned print (detail)

All biographical and object information has been supplied by the artists.
Photographs and statements are by the artists unless otherwise indicated.

Photography credits: page 12—Tim Volk; page 13—Peter S. Jacobs; page 14—D. James Dee;
page 15—Sol Schwartz; page 23—Clem Fiori; page 24—Dan Dragan;
page 27—Dana Byerly; page 39—D. James Dee;
page 40—Robert Curwin/Photo-Arts; page 47—Erik Landsberg;
page 51—Peter S. Jacobs; page 61—Wojtek Naczas

The 1994 New Jersey Arts Annual: Fine Arts has been supported in part through grants from
the New Jersey State Council on the Arts/Department of State, the Schering-Plough Corporation
and the Friends of the New Jersey State Museum.

The New Jersey State Museum, a division of the Department of State,
is open Tuesday through Saturday, 9 am to 4:45 pm, and Sunday, noon to 5 pm.
It is closed on Mondays and state holidays, and admission is free.
For more information about Museum programming, please call (609) 292-6308 (weekdays).
STATE OF NEW JERSEY
The Honorable Christine Todd Whitman, GOVERNOR

DEPARTMENT OF STATE
The Honorable Lonna R. Hooks, SECRETARY OF STATE

NEW JERSEY STATE COUNCIL ON THE ARTS
Sharon Harrington, CHAIRMAN
Arthur Factor, VICE-CHAIRMAN
Lillian Levy, VICE-CHAIRMAN
Fred J. Abbate
Agnes O. Armato, Ph.D.
Wendell T. Brooks
Elizabeth G. Christopherson
Lonna R. Hooks, Ex Officio
Dorothea Benton Frank
Juan F. Garcia
Jean von Deesten Hooper
Dolores A. Kirk
Wynona M. Lipman, Ex Officio
Maureen Ogden, Ex Officio
Eugene M. O'Hara
Madelane Salmon
Judith H. Stanley
Philip Thomas
Barbara F. Russo, EXECUTIVE DIRECTOR
David A. Miller, ASSISTANT EXECUTIVE DIRECTOR
Tom Moran, VISUAL ARTS COORDINATOR

DIVISION OF THE STATE MUSEUM
MUSEUM ADVISORY COUNCIL
Helen Boehm, Trenton, CHAIRMAN
Walter F. Gips, Jr., Princeton *
Sally Lane, Trenton *
Albert L. Rosenthal, M.D., Princeton *
Louis Smith, Newark
* Pending Appointment

NEW JERSEY STATE MUSEUM
Leah P. Sloshberg, DIRECTOR

CURATORS OF THE EXHIBITION
Zoltan F. Buki, CURATOR OF FINE ART
Alison G. Weld, ASSISTANT CURATOR, NEW JERSEY CONTEMPORARY ARTS
NEW JERSEY STATE COUNCIL ON THE ARTS

The New Jersey State Council on the Arts is proud to co-sponsor the New Jersey Arts Annual: Fine Arts at the New Jersey State Museum. Since its inception in 1985, the Arts Annual exhibition series has become an important forum for both established and emerging artists to have their works exhibited together in a major New Jersey museum. We commend 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 for their contributions in providing thousands of people annually with opportunities to appreciate the exceptional talent of New Jersey's best artists through the New Jersey Arts Annual.

The Council recognizes that our society is eminently enriched by the works of artists who have helped us see the world and its possibilities in new ways. Artists find a multitude of forms to express the truths discovered in explorations of their souls and ours. Some of these truths are exalting, some disturbing, but all are central to an understanding of where our society is today and where it can go. The practice of art requires constant dedication and devotion. Its creation, in its most serious pursuits, evolves over a period of time. The Council recognizes the importance of maintaining an environment encouraging freedom of thought, imagination and inquiry.

The Council extends warm wishes and continued success to all of the exhibiting artists. We would also like to thank Leah Slosberg, Director of the New Jersey State Museum and her excellent staff, especially Zoltan Buki, Curator of Fine Arts, and Alison Weld, Assistant Curator of Contemporary New Jersey Arts, for their selection of work in the exhibition. Their professional attention to every detail is greatly appreciated.

Sharon Harrington
CHAIRMAN

Barbara F. Russo
EXECUTIVE DIRECTOR

Tom Moran
COORDINATOR, VISUAL ARTS
A MESSAGE FROM THE SECRETARY OF STATE

The New Jersey Arts Annual gives us the opportunity to celebrate the talents and achievements of New Jersey's artists. Co-sponsored by the New Jersey State Council on the Arts and a statewide network of six museums, this annual exhibition reinforces the value of art in our lives.

Art has always been one of my major passions, and I find the Arts Annual a verification of the rich cultural diversity that makes up New Jersey. Each year, more of the quality and vibrance of the state's artistic community is discovered.

To have the exhibition at the State Museum adds another element to our efforts to support and nurture artistic excellence in the state.

Art is a window to our souls and I celebrate this opportunity as one of many ways to encourage New Jersey's rich artistic heritage.

I offer many thanks to the New Jersey State Council on the Arts and the six participating museums for bringing the New Jersey Arts Annual exhibitions to our state; special appreciation to the New Jersey State Museum for serving as the gracious host of this New Jersey Arts Annual: Fine Arts; and, to the artists who give the New Jersey Arts Annual its significance, my deepest respect and admiration.

Lonna R. Hooks
SECRETARY OF STATE
EXHIBITION NOTES

The State Museum is pleased to once again be a part of the New Jersey Arts Annual exhibition series now in its 10th year. The series, co-sponsored by the New Jersey State Council on the Arts and six New Jersey museums, highlights the works of visual artists and craftspeople in the state in alternating annual sequence, fine arts in the spring/summer and crafts in the fall/winter.

This year's fine arts exhibition has been organized by Curator Zoltan Buki and Assistant Curator Alison Weld. The exhibition includes the work of 57 artists selected on an invitational and juried basis from slides and studio visits. The results are exciting and dynamic and demonstrate the aesthetic vigor around the state.

The State Museum is grateful to the Schering-Plough Corporation for providing support for this exhibition. This patronage extends Schering-Plough's ongoing commitment to the State Museum, as well as to the arts in New Jersey. The Friends of the New Jersey State Museum continued support of this and all our other projects is instrumental in sustaining the quality of Museum programs.

This exhibition would not have materialized without the efforts of our dedicated staff in the Bureau of Exhibits. In addition, I would like to extend our appreciation to our volunteers: Lucia Lillien, Jennifer Peacock and Joseph Tallone for their enthusiastic cooperation.

In closing, I would like to thank the artists for their willingness to involve themselves in the selection process and to lend their work to the exhibition. In addition, I would like to express our pleasure in working with the State Council and the other museums on this project.

Leah P. Sloshberg
DIRECTOR, NEW JERSEY STATE MUSEUM
RICHARD ANUSZKIEWICZ

Born 1932; Lives and works in Englewood

Selected Exhibitions
1993  Center for the Arts, Vero Beach, Fl
1992  "Anuszkiewicz, Works Produced at Graphicstudio,"
      University of South Florida, Tampa
1991  ACA Galleries, NYC
      Charles Foley Gallery, Columbus, OH
1989  Gallerie Civiche D'Arte Moderna, Ferrara, Italy

Commissions
1989  New Jersey Department of Transportation, Trenton
1988  Newark International Airport, Terminal C
1984  Port Authority Bus Terminal, NYC
1981  Orlando International Airport, FL
1970  First National Bank of Chicago, IL

My earliest abstract works...dealt with complementary color,
ambiguous space and figure-ground relationships. In the sixties,
line assumed more importance as the paintings increased in
complexity with the use of "optical mixture" in color relationships.
In 1986, the paintings evolved into constructions. The use of line
evolved also, becoming bolder and more dimensional, first as raised
lines on the constructions, then to linear relief sculptures, and
finally, to fully dimensional linear sculptures.

Space and color have always been primary elements in my work;
the emphasis, or focus, shifts from one to the other during different
periods. (Recently), the excitement for me is to create from an
empty space, or void, a form that can be seen either as solid
or transparent.
PHILIP AYERS

Born 1948; Lives and works in East Millstone

Selected Exhibitions
1993  “Landscape as Metaphor,” Farnsworth Art Museum, Rockport, ME
1992  “Nature Fabrilis,” Steibel Modern, NYC
1990  Ruth Siegel Gallery, NYC
1987  Koplin Gallery, Los Angeles, CA

Awards
1993  New Jersey State Council on the Arts Fellowship
1990  Pollack-Krasner Foundation Fellowship
1987  National Endowment for the Arts, Painting Fellowship

Vision, for me, is primary in painting. No matter what the object or narrative may be, the struggle is in the delineation of form. The driving force behind this search for form and meaning is a mystery. There is a feeling of time I’m trying to bring to my paintings, a slow unfolding, a developing relationship with the viewer. My paintings are to be looked at first, thought about second, then, looked at again, and probably...most likely, thought about differently. I try to go directly to the eye, but the complexity demands reinterpretation, and reappraisal.

The paintings are sometimes narrative and metaphorical, but the visual always remains foremost in my thinking and my work. There is a randomness to my narrative and metaphor, but the perceptible world of surface and light remain constant, while the themes of nature and history continue to be vehicles for exploring that world.

I choose an approach to painting that is out of the mainstream. Having grown up in a culture off the beaten path, I remain true to my roots.
MARTIN BALL

Born 1948; Lives and works in Newark; teaches at Rutgers, The State University of New Jersey

Selected Exhibitions
1993 Stephen Rosenberg Gallery, NYC
1991 "Drawing Ranges," Ricky Renier Gallery, Chicago, IL

Awards
1990 British Council Award, London
1987 Northern Arts Travel Award (to New York), Newcastle upon Tyne, England

The Textural Form Series uses a set of four configurations that I consider "self representations."

Rectangular sections interpenetrate the configuration, creating an illusory ground that fragments, and is fragmented by, the curvilinear structure.

The surface is fetishistic, creating a skin, albeit fragile, that is continually penetrated as it is simultaneously covered.

We are represented by a figure/ground relationship which privileges human status against the natural world. Our sense of self is fabricated by the world (ground) and our entire being (the configuration) is inscribed by society and environment.

In contemporary culture/society, all knowledge and experience is mediated. Direct (natural) experience is impossible. The layering of textural forms simultaneously constructs and fragments. It ultimately frustrates a holistic reading, generating a filtered, or mediated, experience.
BILL BARRELL

Born 1932; Lives and works in Jersey City

Selected Exhibitions
1990  "New Jersey Arts Annual: Fine Arts," Jersey City Museum
1986  "Five Expressionist Painters from New York," Newton Arts Center, Newtown, MA
1983  Jersey City Museum
1981  "The Figure: A Celebration," Art Museum of South Texas, TX

Awards
1994  Rutgers Center for Innovative Printmaking Fellowship
1983  New Jersey State Council on the Arts Fellowship

Art is needed far more today than in the history of mankind. Art lends a counterbalance to our human condition (of dehumanization) that at times is an enclosure of depletion. Art lessens our deep sense of loss, for it is able to recharge the soul. It is a conduit of energy. A work of art is able to sustain, nourish and re-energize tired souls. The soul of art does not lose any of its essence through this process of transference.
TOVA BECK-FRIEDMAN

Born 1942; Lives and works in Madison

Selected Exhibitions
1993 Bill Bace Gallery, NYC
   Grounds for Sculpture, Hamilton, NJ
   Be'er-Sheva International Biennial, Ben Gurion
   University of the Negev, Israel
1992 “Visions from Two Deserts,” Grand Canyon University,
   Phoenix, AZ
1990 “Woman-Mother-Earth,” Ajjira, A Center for
   Contemporary Art, Newark

Awards
1992 Artist-in-Residence, Grand Canyon University,
   Phoenix, AZ
1990 Visiting Artist, Skidmore College, Saratoga Springs, NY
   Artist-in-Residence, The Center for Visual Arts,
   Be'er-Sheva, Israel

My work ties environmental concerns with a mythological
perspective. I recognize that ancient cultures used myths and
archetypal images as metaphors that explained their concept of self,
society and the cosmos. Their images were earth derived, revealing
their ties to the land. As the present time does not provide us with
nature-affirming metaphors, I reached to archetypes that have been
buried under millennia of archaeological strata. The work does not
narrate a particular story; it manifests the amalgamation of Myth.

My goal is to construct a visual vocabulary that would synthesize
human body and landscape, the figurative and the abstract, to form
“primordial” images that, without being explicit, will suggest an
awareness for our relationship to the land.
MIRIAM BEEBRMAN
Born 1923; Lives and works in Upper Montclair

Selected Exhibitions
1991  "Miriam Beerman: Works from 1949 to 1990;"
      New Jersey State Museum, Trenton
1990  "The Decade Show: Frameworks of Identity in the 1980s;"
      The Studio Museum in Harlem, NYC
1971-72  "The Enduring Beast;" The Brooklyn Museum, NY
1958  "Recent Acquisitions;" Whitney Museum of American Art, NYC

Awards
1988  Distinguished Artist Award, New Jersey State Council
      on the Arts
1987  Leighton Artist Colony Fellowship, Banff Center,
      Alberta, Canada
1959  MacDowell Colony Fellowship
1954 &  Fulbright Fellowship
1956

The act of painting is certainly the most important issue. I use
whatever means I can to reveal aspects of the human condition, for
there is a delicate balance between the mysterious elements of my
materials and the specifics of painful thought.

The painting Ghost I survived a long journey and is somewhat
autobiographical.
CRAIG BUCKBEE

Born 1960; Lives and works in Jersey City

Selected Exhibitions
1988    “Contemporary Syntax, Color and Saturation,”
        Robeson Center Gallery, Rutgers University, Newark
        “The Drawing Show,” Massachusetts College of Art, Boston
1987    "Selections 36," The Drawing Center, NYC
1986    “Fifth Annual Metro Show,” City Without Walls Gallery,
        Newark

Awards
1983-85 Core-Fellowship, Alfred C. Glassell, Jr., School of Art,
        Houston, TX

1 With Opinion, Notes
2 Sidewalks — Kensett
3 Constant Indecision, Furniture
4 Fishing, Lists and Rushes
5 Stuff People Who've Died Did
6 Sitting in Front of Vertical Color
7 Importance of a Doodle — Yup
8 Tree Hugging and Paperclips
9 The Backs of Trucks — Crows
SONIA CHUSIT

Born in New York City; Lives and works in Teaneck

Selected Exhibitions
1993  "Projects," Aljira, A Center for Contemporary Art, Newark
1992  14 Sculptors Gallery, NYC
       "Contemporary Sculpture," Kenkeleba Gallery, NYC
1990  "Revelations: A Sense of Self," Aljira, A Center for
       Contemporary Art
1989  "Material Forms," New Jersey Center for Visual Arts, Summit

Awards
1989  New Jersey State Council on the Arts Fellowship
1980  New Jersey State Council on the Arts Fellowship

As for the span of earthly affairs, it is like a dream.
Anonymous, circa 4,000 BC

For some time now, I have been intrigued with the connections of
past to present, and how we work these into our contemporary thoughts.
Sand, lead and wood, along with other contemporary materials, are
united into symbols, signs and personal memories. Loss and
regeneration make up the journey of our lives.
N A N C Y  C O H E N

Born 1959; Lives and works in Jersey City

Selected Exhibitions
1993  "93NY50," Socrates Sculpture Park, Long Island City, NY
      "Fusion," Trans Hudson Gallery, Jersey City
1985  Jing An Cultural Center, Shanghai, China

Awards
1993  New Jersey State Council on the Arts Fellowship
1991  Yaddo Foundation Fellowship
1990  Pollack-Krasner Foundation Grant
1986  MacDowell Colony Fellowship

For many years, I have attempted to juxtapose different abstract forms into a single sculpture. Now, I am concerned, primarily, with the relationships which take place between the various parts. Elements within a piece take shape like characters in a novel, interacting with a human combination of fragility and strength.

In doing this work, I hope to bring to the surface many conflicts that I see as part of life. I speak most directly about the life that I know — being a woman in urban America at the end of the twentieth century.

In "Catapult," I continue to explore these conflicts, contrasting masculine and feminine, containment and emptiness, and nature and artifact.
CICELY COTTINGHAM

Born 1944; Lives and works in Atlantic Highlands

Selected Exhibitions
1992    Schick Art Gallery, Skidmore College, Saratoga Springs, NY
1991    "New Jersey Arts Annual," The Montclair Art Museum
         Ellarolie, The Trenton City Museum
1990    Artists Space, NYC

Awards
1988    Pollack-Krasner Foundation Grant
1986    Hereward Lester Cooke Foundation Grant
         New Jersey State Council on the Arts Fellowship
1983    New Jersey State Council on the Arts Fellowship

For the past few years, most of my paintings and drawings have been composed of four panels and multiples of four. This self-imposed structure has enabled me to build large works that are coherent and have a presence beyond the meandering, autobiographical, and sometimes very obscure, details.

I sometimes awaken from sleep speaking words. I don't know where they come from, and there is nothing visual connected to them. At some point, when working on this cycle of paintings and drawings, I awoke reciting a list. The list quickly faded, except for the last item — and Persian Tight Kisses. I wedded the title to the work that was underway, and the title influenced the work in this cycle yet to come. This is often the case.
ROBERT H. CRITES
Born 1957; Lives and works in Collingswood; teaches in Philadelphia, PA
Selected Exhibitions
1993 "New Jersey State Council on the Arts Fellowship Recipients," Stedman Art Gallery, Rutgers, The State University of NJ, Camden
1992 "Photography 92," Abington Art Center, PA
1988 "Jam Sessions," Points of Departure Gallery, NYC
Awards
1993 New Jersey State Council on the Arts Fellowship

The photograph in this exhibition is from a continuing project that takes a subjective look at people and objects in the American landscape. The intent is to preserve those fragments of conventional modern culture that exist today. Rather than taking the traditional approach to making social photographs, I prefer to look at ordinary society and its artifacts, and present them in an extra-ordinary way.
AGNES DE BETHUNE

Born 1951; Lives and works in Jersey City

Selected Exhibitions
1993   "Contacts/Proofs," Jersey City Museum
1992   "17th Annual Juried Exhibition," Smithtown Township
       Arts Council, NY

Awards
1992   Award of Excellence, "17th Annual Juried Exhibition,"
       Smithtown, NY

In this drawing, the first in a series of five, the figure of a bird is
enlarged to the size of a human being, with vertical proportions
reminiscent of the stone portal figures at the Gothic cathedral of
Chartres. I was first compelled by natural form and visual quality.
As my work progressed, other themes began to inform the dialogue.
The image, then, acquired the character of an actor in a drama.
It had a mysterious and even religious aura. Its fierce and forbidding
aspect a portent of unspeakably terrifying events to come. I began
to associate it with the story of the Passion, where the dramatic
action unfolds in a dialogue of recitatives by principal characters
woven through the celestial and heart-rendering music of Bach's
St. John Passion BWV 245.

Originally entitled Mein Reich ist nicht von dieser Welt, this and
the other drawings in the series were named for lines from the
story. Eventually, I became uncomfortable with this degree of
specificity. I deliberately removed the titles in an attempt to
neutralize these particular associations and free up the images for
more latitude in interpretation.
SANDRA DE SANDO

Born 1946; Lives in Hoboken, works in Brooklyn, NY

Selected Exhibitions
1990 "Liquid Assets," The Newark Museum
1989 "Branch & Root," Haas Gallery, Bloomsburg University, PA
   "It Escapes Me," Tompkins Gallery, Cedarcrest College, PA
1984 Gallery 940, Toronto, Canada
1983 SoHo 20, NYC

Awards
1992 Yaddo Foundation Fellowship
1991 Ludwig Vogelstein Foundation Grant
1990 Virginia Center for the Creative Arts Residency

I draw realist landscapes, bathed in morning or evening light.
This bathing is a powerful force of nature. It begins and ends each
day. It is the tide of our psyche. And it is a time of transition
and seduction.

It is easiest, at these times of seduction, to be overtaken —
overtaken by the beauty of the moment — and to suspend our
modern belief in the separation between thought and perception.

I see the earth as a living cosmos. I see this in our myths and our
dreams. I draw this sense of the land and this power of place.

The passage of time may seduce us. It may cause us to forget
our daily existence, which then allows us to become part of a
universal transformation, one that forms and reforms throughout
all our lives.

To draw today is the equivalent of yesterday's prayer.
ELISABETH EDER

Born 1966; Lives in Bayonne, works in Hoboken

Selected Exhibitions
1994  “1993 Rutgers Center for Innovative Printmaking Fellows,” Mason Gross School of the Arts, Rutgers, The State University of NJ, Piscataway
1993  “My Sister, My Friend,” SoHo 20, NYC
      “Major Medical: Invasive Procedures in Contemporary Art,” City Without Walls Gallery, Newark
1992  “Selections,” Organization of Independent Artists, NYC

Awards
1993  Emerging Artist Exhibition Award, SoHo 20
1992  Rutgers Center for Innovative Printmaking Fellowship

My work depicts the mechanics of domestic activity, repeated for the day or the season. The presentation and preservation of food and fragile substances is examined with a sentiment bordering on misplaced affection. Mounds and vessels play with absence and implied presence. They move further, and with a little sarcasm, to present our heads, hands and bellies and their products as the gist of our being. Attempts at protection and repair mingle futility with faith.
JOAN FINE

Born 1942; Lives in Leonia, works in Englewood

Selected Exhibitions
1993    Jan Weiss Gallery, NYC
        "Women of Stone," Triplex Gallery, Borough of Manhattan
        Community College, NYC
1991    The Treasure Gallery, Inter-Church Center, NYC
        The Old Church Cultural Center, Demarest

Awards
1985    New Jersey State Council on the Arts Fellowship

My sculpture reflects an exploration of the ambivalence we experience before once living objects such as bones and shell. The sculptures expose the traces and marks of past lives through their surfaces and forms. The rough and modulated surfaces reveal scratches and bruises, the imprints which document geologic time.
JAMIE FULLER

Born 1945; Lives and works in Princeton

Selected Exhibitions
1993  "12th Annual Metro Show," City Without Walls Gallery, Newark
1992  "Europa America '360' E-Venti," Rome, Italy and NYC
      "Constructions and Works on Paper," The Gallery, Mercer County Community College, Trenton
1989  "New Talent," Marilyn Pearl Gallery, NYC
1987  "Selections 35," The Drawing Center, NYC

Awards
1978-79  Ford Foundation Teaching Grant
1977-78  Ford Foundation Special Projects Grant

I am a sculptor, and an essential part of my work process is drawing. I have been drawing with beeswax and graphite on paper. The result of the combination of the wax and the paper is luminous, as well as material and tactile.

The issues that emerge in my drawing — contained and uncontained space, movement, a suspended moment in time, a quiet pause — become dimensional in my sculpture.
JOHN GOODYEAR

Born 1930; lives and works in Lambertville; teaches at Mason Gross School of the Arts, Rutgers, The State University of New Jersey, New Brunswick

Selected Exhibitions
1992    "John Goodyear, The Other Project," Snyder Fine Art, NYC
1989    Pyramid Gallery, NYC
1972    "Untitled III," The Museum of Modern Art, NYC
1965    "The Responsive Eye," The Museum of Modern Art, NYC

Awards
1980-84 Five Public Commissions
1971    Fellowship, Center for Advanced Visual Studies, Massachusetts Institute of Technology

If I define what art is, I try to force another person to make art out of my experience. That's a hopeless expectation. If I say what I'm doing, tomorrow I may not be able to do it or tomorrow I may see that it means something else.
MARION HELD

Born 1939; Lives and works in Montclair

Selected Exhibitions
1993  14 Sculptors Gallery, NYC
      “A Life in Six Episodes,” Gallery Korea, NYC
1992  The Morris Museum, Morristown
      “Take Action,” Westbeth Gallery, NYC
      “For Art’s Sake,” Jersey City Museum

Awards
1993  Invited Artist, International Biennial, Be'er-Sheva, Israel
1992  Artist-in-Residence, Chester Springs Studio, PA

I organize forms that appear abstract, fossil-like, or as body parts. Often these forms are assembled in boxes to convey a sense of the brevity and impermanence of life. At other times, the forms are placed in open boxes to evoke a response in the viewer that creates an awareness of the primitive and the ancient, the erotic, and the impulse to ritual and prayer.
GEORGE HENDRICKS

Born 1931; Lives and works in NYC; teaches at Mason Gross
School of the Arts, Rutgers, The State University of New Jersey,
New Brunswick

Selected Exhibitions
1993  "Day into Night," Kunsthallen Brandts Klædefabrik,
      Odense, Denmark
      "Sky Boots," Galleria 56, Budapest, Hungary
1992  "Himmels Aquarelle," Rupertinium, Austria
      "Fluxus A Conceptual Country," Franklin Furnace, NYC
1991  Galerie Hundertmark, Cologne, Germany

Awards
1993  Kuenstlerstaette Schloss Bleckede, Bleckede/Elbe, Germany
1987  Visiting Foreign Artist Grant, Canada Council
1977  National Endowment for the Arts Fellowship
1955  MacDowell Colony Fellowship

FRAGMENTS FROM THE O.E.D (Oxford English Dictionary)

Sky, a cloud. The upper region of the air; the heavens. The celestial
regions; the heavenly power, the deity. The sky of a particular
region; hence, climate. The color of the sky.

Moon, (to measure). The satellite of the earth...whose light...serves
to dispel the darkness of the night. See also Full moon, New moon.
A figure or representation of the moon, either crescent shaped or
circular. The period from one new moon to the next; a lunation. To
expose to the rays of the moon. To shine as a moon; to move as a
satellite. To move or look listlessly or aimlessly...as if moon-struck.
To hunt by moonlight.

Gut, (to pour). The bowels, entrails. Formerly in dignified use in
regard to man. The inside contents of anything. A narrow passage
of water.

Eye, the organ of sight...as possessing the power of vision. Point of
view; estimation, opinion, judgement. The axillary bud on plants.
The opening through which the water of a fountain wells up. The
brightest spot (of light). The centre of revolution.

Ex-voto, an offering made in pursuance of a vow.

Digestion. The process whereby the nutritive part of food is, in the
stomach and intestines, rendered fit to be assimilated by the system.
The operation of dissolving a substance by the action of heat and
moisture. The action of methodizing and reducing order.

Is this queer?
CYNTHIA ONA INNIS

Born 1969; Lives and works in New Brunswick

Selected Exhibitions
1994  479 Gallery, Philadelphia, PA
1993  "12th Annual Metro Show," City Without Walls Gallery, Newark
1993  "Disclosure(s)," Gallery II, Livingston Art Building, Rutgers, The State University of NJ, Piscataway
1991  Atrium Gallery, Berkeley, CA

Awards
1991  James Phelan Award in Painting
1987  Bank of America Award in Painting

The “Interior Stains” paintings are landscapes. Within this notion of landscape there exists reference to interior space (as in a house), nature (including the exterior/outdoors), and mind-scape (the layering of thoughts, memory, personal archaeology, and the functioning of memory recollection). The obvious and subdued horizon line within the work, in combination with a level frame, insures a landscape reference. The horizon line, however, represents a watermark, a stain from mold, or a marking of some other deterioration-linked seepage, not the traditional sky-earth, land-sea-heaven division of space. The marking of time by stains, wear, or rot, in combination with painterly fabricated wallpaper, forges a moment in which the interior and exterior worlds intermesh. The residue of this collision results in a layering of space which is both cerebral and of the everyday, fragmented and fading, as one’s focus shifts...to the stain on the wall.
GEORGE MASRY ISAAC

Born 1960; Lives and works in Roselle

Selected Exhibitions
1994  Ben Shahn Gallery, William Paterson College, Wayne
1993  Ben Shahn Gallery, William Paterson College
1992  "For Art's Sake," Jersey City Museum
1991  Gallery 45, NYC

Awards
1993  Certificate of Excellence, Soho International
       Art Competition, NYC
1987  Scholarship for Undergraduate Study, School of
       Visual Arts, NYC

In trying to understand various aspects of life, I have concentrated on the mythologies and religions of ancient civilizations. Through the process of painting I seek to find the meaning which hides behind so-called reality. This search for essence and the self is the purpose of my art and life.
BARBARA KLEIN

Born 1942; Lives in Lawrenceville, works in Titusville

Selected Exhibitions
1992    Allentown Art Museum, PA
1990    Aljira, A Center for Contemporary Art, Newark
        "Works on Paper," Salena Gallery, Long Island University,
        Brooklyn, NY
1986    "Real Property: A Contemporary Landscape,"
        City Without Walls Gallery, Newark
1985    "Artscape," The Maryland Institute College of Art, Baltimore

Awards
1992    Mid Atlantic Arts Foundation
1989    MacDowell Colony Fellowship
1988    The Edward F. Albee Foundation Residency
        Yaddo Foundation Fellowship

The concept of time has greatly influenced my life and my work.
I like the idea of history making itself visible through the surface of
the painting. Each layer of translucent paint contributes to the final
image while leaving the history of its formation intact. Like
archaeologists, by digging deeper and deeper into the making of a
painting the viewers — along with me — discover, if not the
meaning, the passage of time.
ROBERT KOGGE

Born 1953; Lives and works in West New York

Selected Exhibitions
1992 O.K. Harris Gallery, NYC
1989 "Tools; Instruments; Implements; Utensils," San Francisco International Airport, CA
1988 Zimmerman/Saturn Gallery, Nashville, TN
O.K. Harris Gallery
1975 New School for Social Research, NYC

Technically, my work is a union of drawing and painting — a result of preparatory drawings growing beyond their purpose to completed works.

Landscapes are my current focus. I'm particularly interested in the seemingly random and whimsical way the landscape changes by our hands. I see this process, for better or worse, as an ongoing record of human nature. Imagery of a more accelerated pace, and smaller-in-scale still lifes, or "real still lifes," appear and disperse in all dwellings, having a more personal, but similar, record of human nature.

A state of constant but gradual change, through the passing of time and human endeavor is the common thread which I try to convey in my work. Images either appear or disappear, sometimes doing both. More generally, I try to draw the uncommon from the commonplace.
Jenny Krasner

Born 1961; Lives in Union City, works in Jersey City

Selected Exhibitions
1994 Johnson & Johnson Gallery, New Brunswick
    Ben Shahn Gallery, Wayne
    A.J. Lederman Gallery, Hoboken
1991 "Contemporary Sculpture ’91-’92," Quietude Garden
    Gallery, East Brunswick

Awards
1987 Merit Scholarship, Vermont Studio School
1986 Oxford University, Trinity College, Scholarship

I work in steel and mixed media, creating large and small scale
works that explore imagery derived from the figure, as well as
historic and iconic images. In the working process, I distort the
known shape and add other found and invented objects. I use these
seemingly misplaced elements to create a narrative.

When confronted with the juxtaposition of seemingly disparate
elements, viewers, who may bring preconceived ideas and feelings
from the memory of objects or events, can create a highly personal
narrative for themselves.
G A R Y K U E H N

Born 1939; Lives and works in New York City; teaches at Mason Gross School of the Arts, Rutgers, The State University of New Jersey, New Brunswick

Selected Exhibitions
1993    Douglas Drake Gallery, NYC
        Margarete Roeder Gallery, NYC
1988    Galerie Julie Kewenig, Frechen, Germany
1986    Galerie Rudolf Zwirner, Cologne, Germany
1981    America Haus, Berlin, Germany

Awards
1989    Francis J. Greenburger Award
1979    DAAD Fellowship, Berlin, Germany
1977    National Endowment for the Arts Fellowship
        Louis Comfort Tiffany Foundation Grant
1971    The Governor of New Jersey Purchase Award,
        New Jersey State Museum, Trenton

On: Between Two Worlds
Objects and Acts
Building and Burning
Placing and Proximity

The peculiar charge or power assigned to certain objects common in our culture.

The culturally encumbered read to which an object is subjected.

The ambiguity of our acts as they are perceived.

The interest, morbid perhaps, in the charged and overwrought state.

The belief that expression is only interesting in relation to its actual or imagined repression.
ESTELLA LACKEY

Born in Newport News, VA; Lives and works in Hoboken

Selected Exhibitions
1993    "Forms of Life?" Trans Hudson Gallery, Jersey City
        "11th Annual Metro Show," City Without Walls Gallery, Newark
1991    "Natural Order," Art in General, NYC

Awards
1993    Marie Walsh Sharpe Art Foundation Grant
1992    Skowhegan School of Painting and Sculpture Fellowship

Simplicity of beauty, whether of a line or a form, interests me.
I wed the purity of minimalist form with popular culture.

In my works, I use stretched lace and patterned fabrics as characters
of femininity. Their steel structural supports evoke feelings of power
and strength, without a loss of feminine identity. This tension
informs these works.
VALERI LARCO

Born 1960; Lives and works in Summit

Selected Exhibitions

1993  "Rethinking the City: Public Image/Public Space,"
      Ajiria, A Center for Contemporary Art, Newark
      "Contemporary Perspectives," Lewis Newman Gallery,
      Beverly Hills, CA
      A.J. Lederman Fine Art, Hoboken
      "Urban and Industrial Landscapes," Barron Art Center,
      Woodbridge

Awards

1992  New Jersey State Council on the Arts Fellowship
      Julius Hallgarten Prize, National Academy of Design,
      167th Annual, NYC
1988  Julius Hallgarten Prize, National Academy of Design,
      163rd Annual, NYC

In my work I have been intrigued by the forms, colors and contrasts
of the industrial/urban imagery against the natural elements of
sun, sky and clouds. On the one hand, I am concerned with
creating a good painting. On the other, my intent is to question,
or at least offer for observation, the idea of our place in the natural
environment. I am attracted to the mystery of these industrial/urban
complexes and to the questions they pose. What is inside all those
tanks anyway? What is their function? What is the result? We tend
to take things for granted and rarely question where a bottle of
shampoo or a gallon of gasoline comes from. These places do not
give up their secrets easily; equally, my paintings offer no answers.
BILL W. LEECH

Born 1951; Lives and works in Roosevelt

Selected Exhibitions
1993  Barbara Gillman Gallery, Miami, FL
     “New Acquisitions,” Snite Museum of Art, University of Notre Dame, South Bend, IN
1991  Allan Stone Gallery, NYC
1988  J.L. Becker Gallery, Provincetown, MA
1981  “Five Boston Painters,” Rensselaer Polytechnic Institute, Troy, NY

Awards
1983  New Jersey State Council on the Arts Fellowship
1981  Work-Study Scholarship, Skowhegan, ME

Over the past few years, my painting has become more patterned and rhythmic — images repeated across the canvas similar to textiles or quilts. My work is also reflecting more of the process of painting. I am leaving more of the painting decisions visible — cancellations, additions, composition changes — all these are, in varying degrees, part of the finished painting.

The images I paint come to me in an unforced way. Some come to me in dreams and recollections, some in glimpses while driving, some from old magazines. I love abstract painting, but I can’t get away from using images and trying to create a drama with them.

Growing up in the mid-west in the 50s and 60s is an important influence on my work, because of the big physical space and the beginning of the TV pop culture.
Mel Leipzig

Born 1935; Lives and works in Trenton

Selected Exhibitions
      "New Jersey Arts Annual: Fine Arts," The Newark Museum
1990  Gallery Henoch, NYC
1985  New Jersey State Museum, Trenton
1984  The Montclair Art Museum

Awards
1992  New Jersey State Council on the Arts Fellowship
1989  Merit Award, Associated Artists of New Jersey
1989  Louis Comfort Tiffany Award
1958  Fulbright Traveling Fellowship

I am interested in the relationships created by the seemingly accidental intermingling of figures with their environments. Another of my interests, derived from the more formal ones, are psychological tensions and moods created when people are together or even alone in an environment. The people in my paintings are usually my family or my students, and the environment, in or around my home in Trenton. I never work from photographs. I feel that the use of photography would dilute the intensity of feeling that I am seeking.
Greg Lesh

Born 1962; Lives and works in Maplewood

Selected Exhibitions
1993 New Jersey State Council on the Arts Fellowship Exhibition, Stedman Art Gallery, Rutgers University, Camden
“Illuminance,” Lubbock Fine Arts Center, TX
“National Exposure,” Arc Gallery, Chicago, IL
1992 City Without Walls Gallery, Newark

Awards
1993 Ellarslie Open Award, Ellarslie, The Trenton City Museum
1992 New Jersey State Council on the Arts Fellowship

My current work addresses a particular interest. I fabricate emotionally loaded events and translate these events to photographs. The images are an attempt to construct and describe idealized, emotional states in contemporary human relations, and to present them for commentary and investigation.

The strategy for constructing such events is evolved from the French pictorial tradition of tableau vivant (living table) in which a scene is represented by a person or group wearing appropriate costumes and posing silently without moving. My approach departs from the original in that the scenes are active, animate events. The original effect is maintained, however, through the photograph’s static and mute condition. Participants are presented with a “script” or description of the emotional event I am attempting to portray. They are often prodded to a theatrical extreme resulting in the melodramatic.

The motivation for this approach to photography has something to do with an interest in the creation of re-creation. My fascination lies in the recognition of our culture’s acceptance, and ultimate consumption, of the ersatz form.
JEANNETTE LOUIE

Born 1964; Lives in NYC; works in Jersey City

Selected Exhibitions
      "Forms of Life?," Trans Hudson Gallery, Jersey City
1992  "Adult Children of Catholicism," Progressive Cultureworks,
      Jersey City
1990  "Out of Landscape," P.S. 122, NYC

Awards
1990  National Endowment for the Arts Printmaking Fellowship

"The illusory nature of the world is the source of many fictions."
   Albert Manguel

The constant need to institutionalize, to accommodate, to consolidate,
and ultimately, to make sense of living a daily existence, becomes
the basis for the quantities of traditional motifs found in all
cultures. Setting a system of rites, whether a customary ceremony or
an acting out of a daily function, is a way of reasoning the world's
order. My own peculiar attention to these practices is manifested in
fabrications that encompass a sense of the familiar remembered, but
not quite correctly re-instated.
BASCHAMON

Born 1932; Lives and works in Long Valley

Selected Exhibitions
1993  "New Jersey State Council on the Arts Fellowship Exhibition," Stedman Gallery, Rutgers University, Camden
1991  Osaka Triennial '91, Osaka, Japan
      Aljira, A Center for Contemporary Art, Newark

Awards
1992  New Jersey State Council on the Arts Fellowship (Painting)
1984  New Jersey State Council on the Arts Fellowship (Graphics)

Aspects of the physical world have always been the inspiration for my work. In my paintings, the seen is recast as abstraction. Interest in nature and the environment has informed the work for some time.

In the past four years, travel to France and Japan allowed me to further develop my longstanding hunger to understand other cultures. Now, I seek to create works of art which may translate quotidian aspects of Japanese culture into an art which will speak to a wide audience on numerous levels.

In a world in which serenity and harmony are elusive, fleeting companions, works of art that simultaneously stimulate the viewer while creating a sense of filling this void, are a rare commodity. My work transcends the confines of societal pre- and mis-conceptions. And, it is my hope, that the work will motivate the viewer to think, to look through his or her own eyes, to re-visit thoughts and feelings, or to be transported to an unknown and unexpected place.
HIROSHI MURATA

Born 1941; Lives and works in Freightown

Selected Exhibitions
       Museum of Art, Wichita State University, KS
1990   Aichi University of Art and Architecture, Nagoya, Japan
1989   “Geometric Abstraction and the Modern Spirit,”
       Neuberger Museum, State University of New York, Purchase
1983   New Jersey State Museum, Trenton

Awards
1992   Mid-Atlantic Arts Foundation
1987   Distinguished Research Award, Trenton State College
1979 &  New Jersey State Council on the Arts Fellowship
1983   
1975   National Endowment for the Arts Fellowship

In 1991, I had the opportunity to create a commissioned set of
wood marquetry murals for the New Jersey State House. It was
exciting to produce a contemporary wall work in the same tradition
as architectural scale marquetry walls of the Italian Renaissance.
I found the technique readily adaptable to the geometric abstraction
of my painting style. I find it satisfying to work with wood
marquetry because of the precision of technique necessary and the
resulting beauty of the finished surface. “Nature’s Own III” and
“IVd” were made concurrently, having the same extruded cube motif.
The negative, cut-out, form-borders from the first piece became the
positive form-borders in the second piece.
STEFANIE NAGORKA
Born 1954; Lives in Montclair; works in Montclair and New York City

Selected Exhibitions
1993    “Positive/Negative,” Information Gallery, NYC
        “Women’s Work,” Aljira, A Center for Contemporary Art, Newark
        “Love Gone Bad,” Richard Anderson Fine Arts, NYC
1991    “Selections ’91,” The Drawing Center, NYC

Awards
1992    Award of Excellence, David Adler Cultural Center, Libertyville, IL
1991    Artist’s Space Grant, NYC

My work on paper has to do with mental movement. Process is important. My work process involves drawing on paper, then saturating the paper in beeswax and detritus. In my three-dimensional work, I cast elements from domestic life to convey the sense of ritual, bondage and transcendence associated with domestic existence. In both two- and three-dimensions, I use repetition of form and choice of medium to express my concern with order and encroaching disorder.
JAMES OLSON

Born 1940; Lives and works in Jersey City

Selected Exhibitions
1992    "Abstraction and Reality," Montgomery Center, Jersey City
1982    Barry Richard Gallery, Minneapolis, MN
1978    "Drawings," The Minneapolis Institute of Arts
1973    Carlton College, Northfield, MN

Awards
1988    National Endowment for the Arts Fellowship
1972    Minnesota State Arts Council Fellowship

I am not interested in our visual language as a means of pointing to something other, which we then name as subject. Rather, it is the logic of the language itself which is intended. It is here that we find both the limits of the language and all that is essential if our representations are to have any meaning whatsoever.

"...logic is not a field in which we express what we wish with the help of signs, but rather one in which the nature of the absolutely necessary signs speaks for itself. If we know the logical syntax of any sign-language, then we have already been given all the propositions of logic."

Ludwig Wittgenstein

Tractatus Logico-Philosophicus 6.124

An architect measures. By the use of this measure, he "frames his relations," according to a height and span. For the architect, the usefulness of this measure is at the same time a limit. In order to make a genuinely different kind of relation, he must cease to measure altogether. This kind of attachment is the most difficult to overcome.
Margo Pelleter

Born 1951; Lives and works in Jersey City

Selected Exhibitions
1993 Trans Hudson Gallery, Jersey City
   "Mom & Dad," Progressive Culture Works, Jersey City
1992 "Catholicism," Progressive Culture Works
1990 "Witnesses, Against Our Vanishing," Artists Space, NYC

Awards
1988 Michael Vito Award for Excellence in Drawing
1977 Connecticut Commission on the Arts Grant

Garbage — cans, plastic bottles, paper containers. This is the refuse of our lives, the shards of our time — laid out to be read.

This is nature working in conjunction with man, through a system of rusting, beating, bending, marking and flattening. My system is to then strip the stuff of its thin commercial meaning into a new shape of color and gesture. This coalescence is a work itself; it is a sign both essential and commonplace. It is a visual tone thumping an internal truth, a directive that is, in part, full of hope. My works try to hold and open the centering power of guideposts, the way poets listen to the voices in the stones.

I see my role as one who calls attention to these commonplace elements. I arrange them for display with help from the pigeons, and the garbage birds, for they are carriers whose powers is also a result of their disenfranchisement.
BETSEY REGAN

Born 1954; Lives and works in Lincroft

Selected Exhibitions
1994     Art Alliance, Red Bank
         Thompson Park, Lincroft
1993     "12th Annual Metro Show," City Without Walls, Newark
1991     First Avenue Playhouse, Atlantic Highlands

Awards
1993     Best of Show, "12th Annual Metro Show;"
         City Without Walls, Newark
         Best of Show, Eighth Annual Alumni Show,
         Brookdale Community College, Lincroft

Though the forms of my work are not easily identifiable, they are referential; they are about my life experiences. The forms float but they have an intense emotional weight. It is my desire to keep the surface of my work simple and unadorned — unpretty. Perhaps, in this complex and slick world my work may well assist others to make personal associations.
ANIROSSKAM

Born 1952; Lives and works in Roosevelt

Selected Exhibitions
1989  “Visual Arts of Roosevelt: Highlights of Yesterday and Today,”
      Pavilion Galleries, Mount Holly
      New East End Gallery, Provincetown, MA
1988  “New Jersey State Council on the Arts Fellowship Exhibition,”
      Monmouth Museum, Lincroft
1987  “Memory Images,” Art in General, NYC
1979  “Art of the State,” The Art Institute of Boston, MA

Awards
1987 &  New Jersey State Council on the Arts Fellowship
1982

In my work, I often refer to African, ancient, Romanesque and
Renaissance art to study how powerful an image can be in terms
of its content, but also in terms of its abstraction. It interests me
to find modern symbols that will represent these qualities in my
own painting.

I like to use found objects in my paintings which immediately
initiate a drama between all the various pictorial elements.
Often, the most exciting for me are the discordant and difficult
associations between the characters — a skeleton and a fabric with
a floral pattern, a torn rag glued to a bright yellow background.
The contrasts, and an urge to balance and harmonize these various
components, is what motivates me to try and complete a painting.
LIVIO SAGANIC
Born 1950; Lives in New Vernon and works in Union City

Selected Exhibitions
1990  Jan Baum Gallery, Los Angeles, CA
1988  Hal Bromm Gallery, NYC
      The Montclair Art Museum
1986  University of North Carolina, Chapel Hill
1982  New Jersey State Museum, Trenton

Awards
1987  Ariana Foundation Fellowship for Sculpture
      New York Foundation for the Arts Sculpture Fellowship
1983  Yaddo Foundation and MacDowell Colony Fellowships
1980  New Jersey State Council on the Arts Fellowship
      National Endowment for the Arts Fellowship

GENERAL
In this age of "information super highway," when all images have
gone by the way of a pulse, it seems necessary to address the eye as
an organ still worthy of seduction, and to remind the body that it
still matters.

To affirm that the other side of image glut isn't emptiness.

Images today function as viruses, parasites, bacteria. Art should
stimulate our optical immunity and become a form of visual
antibiotic.

To move away from the numbness exerted by opacity by presenting a
condition that is liquid, cleansing, freeing. A cool shower for the
eye and the mind.

To approach the notion of reciprocity between the viewer and the
work in an active way.

To address what Derrida calls "the image of the non image."

SPECIFIC
"Rise and Fall" is an attempt to create a truly site specific work
which can function in any environment. The work fixes the viewer
at a point in space where the endless horizontal plane is pierced by
an infinite vertical shaft, thus providing a glimpse of the void on a
human scale.
K I T S A I L E R

Born 1956; Lives and works in Jersey City

Selected Exhibitions
1994    Studio by the Pond, Berlin, MD
1990-93 "The Creative Process," Cork Gallery, NYC; The Bronx
        Museum of the Arts, NY; The Brooklyn Museum, NY;
        Snug Harbor, NY; and Manhattan Borough President's
        Office, NYC
1987    "New Jersey State Council on the Arts Fellowship Exhibition,"
        The Morris Museum, Morristown

Awards
1984    New Jersey State Council on the Arts Fellowship
1978    Hazard/Gee Fellowship for Painting, Syracuse University

I like to play with limits. These paintings are variations of a limit
exercise I began two years ago: 2 figures, 2 colors. The limits
have become transparent layers. I select the elements of the
abstract background, but then allow the human figures to react to it
and develop on their own. The confusion caused by these layers, I
find exciting.
HUGO SARTORE

Born 1934; Lives and works in Newark

Selected Exhibitions
1988 Museum of Fine Arts, Caracas, Venezuela
1987 "Havana Biennial," Havana, Cuba
1984 Maracay Museum of Art, Maracay, Venezuela
1967 Corcoran Gallery of Art, Washington, DC

My student years with Poliakoff, studying oriental art and the
"Orfismo," were important to me, as was the work of R. Delaunay
and the atelier itself of A. L'hotel (which I visited before my return
to my home in Uruguay).

I was then developing my ideas about urban character — about the
streets of the cities, about bodegones, about our hallucinatory
geography. I thought about how individuals were overwhelmed by
advertisements and traffic signals.

For now, I know that strident streaks of light and color can order,
prohibit, signal and invite the individual by their messages. They
condition behavior.

I know native culture's archaeology and its lakes.

Constructivism given mythic and poetic value is my fountain of belief.
GEORGE SEGAL
Born 1924; Lives and works in North Brunswick

Selected Exhibitions
1988 Yares Gallery, Scottsdale, AZ
Galerie Brusberg, Berlin, Germany
1985 Galerie Maeght-Lelong, Paris, France
1983 Israel Museum, Jerusalem
1978 Whitney Museum of American Art, NYC
Walker Art Center, Minneapolis, MN

Awards
1989 Governor's Walt Whitman Arts Award
1983 Commission for the Holocaust Memorial Lincoln Park,
San Francisco, CA
1966 First Prize, The Art Institute of Chicago
1964 Walter K. Gutman Foundation Award

From Pop to Op to Minimal to Post-Modern to Neo-Geo,
styless and isms have come and gone, but for three decades now
George Segal's work has been in the public eye, public consciousness
and public conscience. His themes, from the mundane to the
intimate, from the public to the private, from the inanimate to the
living, have affected all those willing to see, think, contemplate and
act. Segal gives form to the awkward/joyous everyday moments,
and to the collective sorrows/triumphs of our age. The common
thread running through Segal's art is his search for honesty and
truth, and through them, spirituality. When he selected biblical
events as his themes, the transition was not in the least radical;
there was no break, no departure from the experiences of everyman.
While his "Abraham and Isaac" refers to a biblical event, it is, as
are all Old and New Testament events, revelatory of human
conditions of love and suffering and hope and redemption.
His quasi-prophetic "Abraham's Farewell to Ishmael," selected for this
exhibition, recognizes the acceptance, the friendship and the
commonality that we are all too willing to disavow. Though
completed in 1987, prior to the declared dates of works accepted
for this year's Annual, the topicality of the theme alone deems its
public exposure necessary. The message is clear because George
Segal's art makes it accessible.

ZB
JOAN SEMMEL

Born 1932; lives and works in New York City; teaches at Mason Gross School of the Arts, Rutgers, The State University of New Jersey, New Brunswick

Selected Exhibitions
1991 Greenville County Museum of Art, SC
   "Designing Women," Douglass College, New Brunswick
1990 "At the Water's Edge," Tampa Museum of Art, FL
   "Gender and Representation," Pennsylvania State University, University Park

Awards
1985 National Endowment for the Arts Fellowship
1980 National Endowment for the Arts Fellowship
   Yaddo Foundation Fellowship
1975 MacDowell Colony Fellowship

Joan Semmel has always been in the forefront on issues relating to women. An artist with social and political points of view, she has examined women's bodies with curiosity, and expressed them with uninhibited frankness. Nowhere is a hint of acceding to social norms of physical beauty; her figures do not adorn packages of hair products or body lotions, nor are they models of haute couture. Semmel’s figures are self aware, and are treated with an understanding all the more noticeable because such compassion is rare. (And when it appears it is, more often than not, derisively annotated as being "politically correct.") The Locker Room series, from which "Masque" is selected, is both a summation of her career and a stepping stone; an uncompromising demand for women's acceptance as fully human beings with minds and bodies of their own.

ZB
SHEBA SHARROW

Born in Brooklyn, NY; Lives and works in Cherry Hill

Selected Exhibitions
1992  Payne Gallery, Moravian College, Bethlehem, PA
      Tremellan Gallery, Lancaster, PA
1988  Paula Allen Gallery, NYC
1986  "Oppression/Expression," Contemporary Arts Center,
      New Orleans, LA

Awards
1993  VA Center for the Creative Arts at Sweet Briar Residency
1990  Mishkenot Sha'ananim, Jerusalem, Israel
1987  Blue Mountain Art Center Residency
1983  Pennsylvania Council on the Arts Grant

As an artist living in the closing years of the twentieth century,
I cannot avoid being struck by the image of humanity engaged in a
terrible and precarious balancing act. We are assaulted daily by the
happenings around our globe. I believe that I have, as George
Orwell stated, "developed a sort of compunction which (my) grand-
parents did not have; an awareness of the enormous injustice and
misery of the world and a guilt-stricken feeling that one ought to
do something about it, which makes a purely aesthetic attitude
toward life (and art) impossible."
KAREN T. SMITH

Born 1946; Lives and works in Pemberton

Selected Exhibitions
1991  Cheltenham Center for the Arts, PA
1990  "Southern New Jersey Artists VII," Rutgers, The State University of New Jersey, Camden

Awards
1992  New Jersey State Council on the Arts Fellowship

In my work of the last few years, each piece begins with the physical reality of the object. The object's structural attributes prescribe the basis for abstraction and are often deconstructed for abstraction's sake. The work moves into degrees of abstraction, even to non-objective, where the object is lost completely and can only be considered inspiration. The object itself, or the object's appearance, is not important. Forms which evolve from a personal language become the attributes of the object and the object recedes to the structure of the painting or work which is my foremost concern.
LAURINDA STOCKWELL

Born 1955; Lives and works in Jersey City

Selected Exhibitions
1993    Saint Peter’s Gallery, NYC
1992    “Works on Walls,” Huntington Museum, Huntington, VA
1989    “Small Works,” New York University, NYC

Awards
1993    Yaddo Foundation Residency Fellowship
1992    New Jersey State Council on the Arts Fellowship
1989    Artists Space Materials Grant, NYC
1978    Ford Foundation Scholarship Award

Over the past twelve years, my photography has been stimulated by layers of architecture and environmental landscape. I find myself activated to fragmentize and recombine the visual constructs of time and environment by combining and sequencing photographs into collage. Historic frescoes and mosaics influence my surface treatment. Layering the imagery enables me to present images the way I remember them.

I use a large scale to envelop the viewer within an environment. My photographic subjects become iconographic to me, and their combinations suggest a symbolic relationship, as well as a formal one.
W A L T D. S W A L E S

Born 1945; Lives and works in Denville; teaches at Montclair State College

Selected Exhibitions
1993    Amos Eno Gallery, NYC
        ARC Invitational, ARC Gallery, Chicago, IL
1991    New Jersey Center for the Visual Arts, Summit
1982    Jersey City Museum

Awards
1983    Sculpture Prize, 17th National, Del Mar College,
        Corpus Christi, TX
1978    Renaissance Award in Sculpture, Silvermine Guild,
        New Canaan, CT
1977    Michigan Council for the Arts Grant for Sculpture

Dante, my cat, understands my work. He is fundamental: eats/sleeps,
urinates/defecates, has/hasn’t sex, lives. And one day, will die. He
seems both at ease and in discomfort with our reality. He observes
all. Ponders everything.

But, he doesn’t weld.
WILLIAM TRENT

Born 1955; Lives and works in New Brunswick

Selected Exhibitions
1993   "New Jersey State Council on the Arts Fellowship Exhibition,"
       Stedman Gallery, Rutgers University, Camden
1986   The Light Factory, Charlotte, NC
1984 & Mason Gross School of the Arts, Rutgers, The State
1980   University of New Jersey, New Brunswick
1979   New Jersey Artists Biennial, New Jersey State Museum, Trenton

Awards
1992   New Jersey State Council on the Arts Fellowship

In this series of photomontages, I use personal and ordinary objects as symbols of the invention of the photographic process, mixing humor and satire. The initial impetus of each work has been an element in the origins of photography or technical terms such as "foot-candles," "agitation" and "waterhouse stops." I draw from many processes and images to reinforce the "original term" until it develops through this layering to become a unified print open to broader personal and psychological interpretation. Each photomontage becomes an element in a step-by-step description of the process of a medium which I, as a photographic artist, have devoted myself to for the past twenty years.
SERGEI TSVETKOV

Born 1958; Lives in Furlong, PA; works in Uhlerstown, PA; teaches at the New Jersey Center for Visual Arts, Summit

Selected Exhibitions
1993 “Russian/American Prints,” Susan Teller Gallery, NYC
“New Jersey Printmaking Fellows,” Mason Gross School of the Arts, Rutgers, The State University of NJ, New Brunswick
1991 University of the Arts, Philadelphia, PA
1990 “Contemporary Art from the Soviet Union,” Rome, Italy

Awards
1993 New Jersey State Council on the Arts Fellowship
1992 Printmaking Fellowship, Rutgers Center for Innovative Printmaking
1988 “Distinguished Artist,” Tamarind Institute, University of New Mexico

Printmaking, like any other form of visual art, is a “language” with its own sophisticated “vocabulary” and its own destiny. Its legitimacy is that it can express certain things that words and literal language cannot.

The idea of the print — composition and rhythm — usually is not the result of a single visual or intellectual experience, but a result of an accumulation of images, visual memories and literal concepts which the artist’s eye and mind consciously and unconsciously collect, separate and store.

There are no identifiable objects in my art, yet each print represents some of my experiences. When I use black, I think of it as “never ending” space. The “never ending” white of the paper and the “never ending” black create a relationship between two types of visual space. This constant impact between white and black, mutual denying and mutual belonging, are only one side of the coin. There is also the artist’s personal experience and cultural background which must be translated into the language of visual art.

A great challenge of art is creating an alternative space, with its own rules and harmony. It is a theater stage and its protagonists are color, line, tone...
ALEXANDER VISCIO

Born in Brooklyn, NY; Lives and works in Newark

Selected Exhibitions
1993  “Ebb Tide Shell Gathering,” Center of Contemporary Art,
      Martigny, Switzerland
      “Hell Bound,” Hell Gallery, Martigny
1992  “Under Thirty,” Galery, Metropol, Vienna, Austria
      “Essential Structures,” Aljira, A Center for Contemporary
      Art, Newark
1991  Nerlino Gallery, NYC

One day, while at work in a museum, I went down to the janitorial department in the subcellar. I came upon a collection of dust mops hanging on the wall. Each mop had a name written on the back designating the personnel who were to use them.

This reminded me of a passage I once read, that, “some of the most noble positions in life are filled with the most humble of occupations.”
DEBRA WEIER

Born 19XX; Lives and works in Princeton Junction

Selected Exhibitions
1992  “360,” Pino Molica Gallery, NYC
      “New Abstraction,” Rabbet Gallery, New Brunswick
1991  “Boundless Vision,” San Antonio Art Institute, TX
1990  Haenah-Kent Gallery, NYC
      London, England

Awards
1993  New Jersey State Council on the Arts Fellowship
1988  Mid-Atlantic Arts Foundation Grant
1987  New Jersey State Council on the Arts Fellowship
1985  National Endowment for the Arts, Women’s Studio
      Workshop Grant

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

If I must pin my work to a verbal concept, then let it be
symbolism. Through years of painting, symbols have intrigued me
because they can be potent — carrying a multiplicity of meanings.
They reflect our culture, our world, our personal lives. Yet, they are
only springboards for ideas and interpretations. They are the
beginning of the journey for discovery and art-making.
VIVINE VERONICA WILLIAMS

Born in Kingston, Jamaica; Lives and works in New Brunswick

Selected Exhibitions
1993  "Art over Race," Borough of Manhattan
      Community College, NYC
1992  "National Competition," First Street Gallery, NYC
      "Senior Art Exhibit," Mount Holyoke College Art Museum,
      South Hadley, MA

Awards
1992  Ralph Bunche Fellowship for Graduate Study at Mason Gross
      School of the Arts, Rutgers, The State University of NJ
      Skinner Fellowship for Graduate Study,
      Mount Holyoke College
1991  Janet Brooks Memorial Prize for Study at Skowhegan, ME,
      Mount Holyoke College

In these two works, I explore memories of childhood assault and its
current repercussions. In one, the image of a prickly heart (that is
wary of involvement), and the image of female sexuality are on
opposite sides of a barrier. In the other, there are little black dresses
for a small child — not at all the seductive adult image the words
usually connote. I mean to convey in these works the onslaught of
adult sexuality onto a child. All my work seeks to engage the viewer
in an experience of understanding and empathy.
JUNE WILSON

Born 1946; Lives and works in Middletown

Selected Exhibitions
1993  "The Return of the Cadavre Exquis," The Drawing Center, NYC
1988  "Review Preview," Aljira, A Center for Contemporary Art, Newark
1986  "MASS," The New Museum of Contemporary Art, NYC

Awards
1985  New Jersey State Council on the Arts Fellowship
1981  New Jersey State Council on the Arts Fellowship

Employing conflicting styles within the picture plane creates a dialogue between the two. On one level, gravity directs the flow of black pigment applied to a wet ground which represents for me the intuitive, wild, instinctual nature. This expression is the undercurrent, perhaps unconscious, base of all my work. The transparent geometric shapes which float on top represent applied reason, the result of formal decisions made to interact with the expressionist ground. One layer of meaning is imposed on another to provoke thought and comparison.
ISAAC WITKIN

Born 1936; Lives and works in Pemberton

Selected Exhibitions
1993   Locke Gallery, Philadelphia, PA
1989   Jan Turner Gallery, Los Angeles, CA
1988   Hirschel & Adler Modern, NYC
1984   "Six in Bronze," Williams College Museum of Art,
       Williamstown, MA
1982   "Invitational," The Berkshire Museum, Pittsfield, MA

Awards
1965   First Prize, Paris Biennale
1985   New Jersey State Council on the Arts Fellowship
1981   Guggenheim Fellowship

Born in South Africa, Witkin studied at Saint Martin's School of Art in London. In the early 1960s, he was one of the important generation of new English sculptors including Anthony Caro and William Tucker whose works were influenced by the welding and painted surfaces of David Smith. Whereas Smith's constructions dealt primarily with two-dimensional drawing in one plane in space, Witkin's sculptures involved more abstract volumes, often oriented to the ground without a base, that danced or soared as one walked around them. Witkin immigrated to the United States in 1965, teaching in a succession of schools including Bennington, Parsons School of Design and Middlebury College. Important works from this constructivist period are in the collections of the Storm King Art Center and the Hirshhorn Museum and Sculpture garden. Witkin initially moved to New Jersey in order to work with the newly formed Johnson Atelier; for the past several years, Witkin has created his sculptures at Alpha Foundry, his own studio on the border of the Pine Barrens. Witkin became one of the innovators in the revival of bronze casting. Instead of using molds to recast plaster or wax originals, Witkin pours molten bronze directly into concavities in foundry sand. These flowing automatic spills are starting points for his compositions (as scrap iron and steel plate were used in the earlier work) and this later work is similar to a combination of surrealist and post-minimal esthetics. Forged into curves welded together in graceful compositions, and masterfully patinated, Witkin's work stands among the most important and classical sculpture now being produced in America.

Sté Sachs
Artist and Writer
HYUN-MI YOO

Born 1964; Lives and works in North Bergen

Selected Exhibitions
1993    “Small Work,” Amos Eno Gallery, NYC
        “National Showcase Exhibition 1993,” Alternative
        Museum, NYC
        “Free in Between,” Clayton Eye Center, Morrow, GA
1992    “The Absent Figure,” P.S. 122, NYC
1991    “15 Art,” Rosenberg Gallery, NYC
1988    “Terra Cotta,” Kwan-Hoon, Seoul, Korea

My work represents an unconsciousness. It represents phobia and
desire, though most often is a metaphor for desire. These two
elements are my subliminal impetus for realization. They illuminate
the shared inclination of self presentation. These are metaphors for
the world and for reality.

I hold onto the unconscious through the bias of the preconscious,
and through the bias of the obvious. I believe that truth is stranger
than fiction and that the conscious thus takes precedence over
the unconscious.

My concern with desire allows me to find images. This concern is
the carrier of knowledge; it is a carrier without any romanticism.
SISTER LUKE ANN ZAJKOWSKI

Born 1948; Lives and works in New Brunswick

Selected Exhibitions
1993    "New Jersey State Council on the Arts Fellowship Exhibition,"
         Stedman Gallery, Rutgers University, Camden
         "Silence," American Center of Polish Culture, Washington, DC
         "Silence. Voices. Connection,," Norbert Condsonine Gallery,
         Stuart Country Day School, Princeton
         "The Art of the Northeast," Silvermine Gallery,
         New Canaan, CT

Awards
1993    Liquitex Excellence in Art Grant
         Grumbacher Gold Medallion in Painting
1992    New Jersey State Council on the Arts Fellowship

The core of my work is the Judeo-Christian philosophy calling for
universal stewardship of our natural resources. My art deals with
the biblical cycle of creation and destruction in ironic terms. By taking
a well-known image from the Scripture and juxtaposing it with a
current ecological issue, I aim to awaken the viewer to the new
dimensions of the Old and New Testaments, as well as our current
understanding of our environment.
THEMA ZUNZ

Born in Germany; Lives in New York City, works in Jersey City

Selected Exhibitions
1993    "Likelihood of Butter," Trans Hudson Gallery, Jersey City
1992    "The Mouths of Thermophylæae," Ex-Convento de Santa
         Teresa La Antigua, Mexico City
1990    "Ebony," Ludwig's Factory, Brooklyn, NY
1988    "Panel-Sets," Studio Wolfenbuettler, Braunschweig, Germany

Awards
1988    "DAAD New York," German Government Grant

*Man can overtake by surprise some of the phrases of his inward conversations with himself. Distinguishing the living voice from the dead echoes; that he, looking inward, can glimpse the deep rooted images, the things of feeling which all men possess.*

Antonio Machado
ARTISTS IN THE EXHIBITION

RICHARD ANUSZKIEWICZ
PHILIP AYERS
MARTIN BALL
BILL BARRELL
TOVA BECK-FRIEDMAN
MIRIAM BEERMAN
CRAIG BUCKBEE
SONIA CHUSIT
NANCY COHEN
CICELY COTTINGHAM
ROBERT H. CRITES
AGNES DE BETHUNE
SANDRA DE SANDO
ELISABETH EDER
JOAN FINE
JAMIE FULLER
JOHN GOODYEAR
MARION HELD
GEOFFREY HENDRICKS
CYNTHIA ONA INNIS
GEORGE MASRY ISAAC
BARBARA KLEIN
ROBERT KOGGE
JENNY KRASNER
GARY KUEHN
ESTELLA LACKEY
VALERI LARKO
BILL W. LEECH
MEL LEIPZIG
GREG LESHE
JEANNETTE LOUIE
BASCHA MON
HIROSHI MURATA
STEPHANIE NAGORKA
JAMES R. OLSON
MARGO PELLETIER
BETSEY REGAN
ANI ROSSKAM
LIVIO SAGANIC
KIT SAILER
HUGO SARTORE
GEORGE SEGAL
JOAN SEMMEL
SHEBA SHARROW
KAREN T. SMITH
LAURINDA STOCKWELL
WALTER D. SWALES
WILLIAM TRENT
SERGEI TSVETKOV
ALEXANDER VISCIO
DEBRA WEIER
VIVINNE VERONICA WILLIAMS
JUNE WILSON
ISAAC WITKIN
HYUN-MI YOO
SISTER LUKE ANN ZAJKOWSKI
THELMA ZUNZ
THE EXHIBITION
Dimensions are given in inches, height precedes width and depth. All works lent by the artists unless otherwise indicated. Information and photographs supplied by the artists unless otherwise indicated.

RICHARD ANUSZKIEWICZ
MAKED TRIAD (1993)
painted wood construction
47 x 36

PHILIP AYERS
EVER READY (1993)
oil on panel
24 x 36

MARTIN BALL
TEXTURAL FORM E (1992)
oil on canvas
60 x 45

BILL BARRELL
FLOATING HOUSES (1993)
oil and collage on canvas
70 x 108

TOVA BECK-FRIEDMAN
FAULT (1993)
pulped recycled paper, wax and chains
89 x 32 x 30

MIRIAM BEERMAN
GHOST I (1992-93)
oil and collage on canvas
83 x 75¼

CRAIG BUCKBEE
BEACH COMB I (1991) *
acrylic on linen with wire
33 x 27 x 2½

CUB SCOUT (1991)
acrylic on linen with wire
33 x 27 x 2½

PAINTING FOR CROWS I (1994)
acrylic, wax on linen with wire
30 x 24 x 3

PAINTING FOR CROWS II (1994)
acrylic, wax on linen with wire
30 x 24 x 3

SONIA CHUSIT
From the LOST CHAPTERS series (1994)
mixed media
36 x 96 x 96

NANCY COHEN
CATAPULT (1993)
mixed materials
size variable
Courtesy of the Trans Hudson Gallery, Jersey City

CICELY COTTINGHAM
FOUR QUARTETS —
PERSSIAN TIGHT KISSES (1992)
THE PREMONITION
oil on panel
4 panels, each 24 x 18

FOUR QUARTETS —
PERSSIAN TIGHT KISSES (1992)
THE HISTORY *
oil on panel
4 panels, each 24 x 18

ROBERT H. CRITES
LIBERTY PLACE, PHILADELPHIA (1993)
selenium toned print
18½ x 18¼

AGNES DE BETHUNE
UNTITLED, BIRD #1 (1992)
graphite and charcoal on paper
80 x 40

SANDRA DE SANDO
UNTITLED,
LAKE'S END, SARATOGA SPRINGS (1993)
graphite on paper
20 x 30

ELISABETH EDER
MOUND AND BASIN (1992) *
mixed materials
18 x 35 x 100

MOUND (1993-94)
mixed materials
36 x 33½ with variable depth

JOAN FINE
SOURCE (1993)
mixed materials
48 x 61 x 8

JAMIE FULLER
PAUSE (1993)
beeswax and graphite on paper
5 panels, each 15 x 15

JOHN GOODYEAR
MAN TEMPTED WITH
A MOUND OF GOLD (1990)
sienna marble
17 x 24 x 6½
Courtesy of Snyder Fine Art, NYC

MARION HELD
PASSAGES (1993-94)
modular work in mixed media
each frame 27 x 22 x 2½

GEOFFREY HENDRICKS
DIGESTING THE MOON (1994)
mixed media
50 x 9¾
CYNTHIA ONA INNIS
INTERIOR STAINS (5) (1993)
oil on canvas
12 x 24 x 2

INTERIOR STAINS (4) (1993)
oil on canvas
12 x 36 x 2

INTERIOR STAINS (3) (1993) *
oil on canvas
12 x 48 x 2

GEORGE MASRY ISAAC
MEASURE OF TENSIONS (1991-92)
oil on canvas
72 x 50

BARRABARA KLEIN
UNTITLED (1993)
oil and mixed media on paper mounted to canvas
4 panels, each 15 x 15

ROBERT KOGGE
UNTITLED, TANKS (1994)
oil on canvas
10 x 13
Courtesy of the Artist through the O.K. Harris Gallery, NYC

JENNY KRASNER
BELL JAR (1993)
mixed materials
10¾ x 7¾ diameter

GARY KUEHN
BETWEEN TWO WORLDS (1991)
mixed media
7¼ wide

ESTELLA LACKEY
FLOWER POWER (1994)
mixed materials
33½ x 27½ x 4½

VALERI LARKO
SYNTHETIC GAS PLANT, LINDEN (1993)
oil on canvas
42 x 42

BILL W. LEECH
SHIRTS AND FACES (1992)
acrylic on canvas
14½ x 76

MEL LEIPZIG
FRANCESCAS MIRROR (1992)
acrylic on canvas
18 x 76

GREG LESHE
HOME REPAIR #1 (1993) *
toned silver gelatin print
20 x 16

HOME REPAIR #2 (1993)
toned silver gelatin print
20 x 16

JEANNETTE LOUIE
BEHOLD! (1994)
mixed materials
size variable

MARKHEIM III (1994) *
mixed materials on paper
58 x 42

BASCHA MON
CONTEMPLATION/CONTRADICTION:
CLOUD OF PRAYERS (1993) *
mixed materials
size variable

CONTEMPLATION/CONTRADICTION:
SHOPPING ON THE WAY TO THE SHRINE (1992)
mixed materials
size variable

HIROSHI MURATA
NATURE'S OWN III * and IVd (1993)
wood marquetry
each 42¼ x 50¼

STEPHANIE NAGORKA
MOVING III: ROTATION (1993)
paper, beeswax, graphite and detritus
12 panels, each approximately 18 x 18

JAMES R. OLSON
UNTITLED #8 (1987-94)
mixed materials
size variable

UNTITLED #10 (1987-94) *
aluminum and enamel
53 x 53 x 11

MARGO PELLETIER
THE CONJURER (1994)
mixed materials
size variable

BETSEY REGAN
UNTITLED (1993)
mixed media on canvas
10 x 10

ANI ROSSKAM
FOOTBRIDGE (1993)
acrylic and collage on plywood
48 x 48

LIVIO SAGANIC
RISE AND FALL (1991)
glass and steel
84 x 48 x 84

KIT SAILER
WHO'S DRIVING THIS BOAT? (1993) *
oil on linen
36 x 52

PLAID #2 (1993)
oil on linen
36 x 52
HUGO SARTORE
ARCHEUS (1993)
oil on canvas
50% x 38%6

GEORGE SEGAL
ABRAHAM'S FAREWELL TO ISHMAEL (1987)
painted plaster
102 x 78 x 78
Lent by Sidney Janis Gallery, NYC

JOAN SENEMEL
MASQUE (1991)
oil on canvas
68 x 78

SHEBA SHARROW
BALANCING ACT I (1993)
acrylic on canvas
84 x 120

KAREN T. SMITH
COMPETENCE IN GAINING AN END (1993)
oil on canvas
45 x 23

LAURINDA STOCKWELL
WATER WORKS (1992-93)
color photo transfers on silk
4 panels, 108 x 192

WALTER D. SWALES
MARS (1994) *
steel, stone, object, lead
24 x 36 x 42
SO, WHAT ELSE IS NEW? (1992)
steel, stone, rubber
80 x 40 x 50

WILLIAM TRENT
FOOT-CANDLES (1993)
toned photomontage
30 x 40

SERGEI TSVETKOV
LANDSCAPE. FALL (1993)
chine colle and color etching, AP2
5% x 17%4

SILHOUETTES (1994) *
chine colle and color etching, 1/30
12 x 8

ALEXANDER VISGIO
THREE WISE MEN
(JOSE, KALVIN AND MENDES) (1994)
mixed materials
40 x 108

DEBRA WEIER
BIG BANG (1987-93)
oil on canvas
36 x 46

HUMAN FLUID (1994) *
oil with relief on panel
48 x 60 x 2

VIVINNE VERONICA WILLIAMS
IF I COULD BE UNITED (1993)
charcoal, acrylic and pencil
40 x 26

LITTLE BLACK DRESS
FOR A LITTLE GIRL (1993) *
charcoal, acrylic and pencil
40 x 26

JUNE WILSON
FACE THE MUSIC (c.1991)
oil, wax, alkyd and acrylic on canvas
60 x 80

ISAAC WITKIN
MESSENGER (1985-94)
bronze
83 x 54 x 46
Courtesy of the Artist and Locks Gallery, Philadelphia.

HYUN-MI YOO
UNTITLED (12 BIRD CAGES) (1993-94)
mixed material installation
size variable

SISTER LUKE ANN ZAJKOWSKI
GENESIS (1994)
mixed material installation
size variable

THELMA ZUNZ
UNTITLED (1993)
mixed materials on linen
100 x 64
Courtesy of the Trans Hudson Gallery, Jersey City

* When more than one work by an artist is included in the exhibition, an asterisk indicates the work illustrated in this catalogue.
NEW JERSEY STATE MUSEUM / DEPARTMENT OF STATE

STATE OF NEW JERSEY
The Honorable Christine Todd Whitman, Governor

DEPARTMENT OF STATE
The Honorable Lonna R. Hooks, Secretary of State

DIVISION OF STATE MUSEUM
MUSEUM ADVISORY COUNCIL
Helen Boehm, Trenton, Chairman  Walter F. Gips, Jr., Princeton  Sally Lane, Trenton  Albert L. Rosenthal, M.D., Princeton  Louis Smith, Newark  Pending Appointment

MUSEUM STAFF
Leah Phifer Slosberg, Director

ADMINISTRATION
Marie R. Murawski, Executive Assistant
Leslie Oabayashi, Supervisor, Internal Communications
Russell S. LaMendola, Principal Stock Clerk
Eileen Peterson, Principal Audit-Account Clerk
Stephanie Ross, Museum Technician
Marlene B. Zotta, Principal Clerk Typist

ARCHAEOLOGY/ETHNOLOGY
Lorraine E. Williams, Curator, State Archaeologist
Frances L. Mollett, Assistant Curator, Interpretation
Karen Flinn, Registrar
Gina Giambrone, Senior Clerk Typist

CULTURAL HISTORY
Susan R. Finkel, Acting Curator
Barbara T. Soganic, Senior Museum Technician
Joyce K. Acolia, Principal Clerk Stenographer

EDUCATION & PUBLIC PROGRAMS
Karen G. Cummins, Curator
J. Timothy Martin, Principal Audio-Visual Technician
Harry P. Scarborough, Principal Audio-Visual Technician
Frances Mills, Secretarial Assistant II
Joan Fidler, Senior Clerk Typist

EXHIBITS
John C. Mohr, Curator
Margaret O’Reilly, Publications Designer and Editor
Allan L. Thomas, Senior Museum Preparator
Theodore L. Delbo, Museum Preparator
Elsayed A. Aboyousef, Graphic Artist
James P. Vairo, Electrician
Morris C. Johnson, Principal Industrial Assistant
Floyd R. Ford, Sr. Building Maintenance Worker
Constance DeRemigis, Secretarial Assistant III
Sheila P. Hewitson, Secretarial Assistant III

FINE ART
Zoltan F. Buki, Curator
Alison G. Weld, Assistant Curator, Contemporary New Jersey Arts
Patricia A. Nardelli, Principal Clerk Stenographer

NATURAL HISTORY
David C. Parris, Curator
Shirley S. Albright, Assistant Curator, Collections & Exhibitions

FRIENDS OF THE NEW JERSEY STATE MUSEUM
Nancy Espenhorst, Membership Coordinator
Sara Hill, Development Consultant
Elena Pulido-Van Cleaf, Kaleidoscope Kids Coordinator
Molly Merlino, Museum Shop Manager
Carol Coles, Museum Shop
Suzan Cook, Museum Shop
Eula Ward, Museum Shop