

NEW JERSEY
ARTS ANNUAL:

FINE ARTS 1994

New Jersey State Museum





NEW JERSEY
STATE
COUNCIL
ON THE
ARTS

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 craftspeople in the state. Two exhibitions take place each year in alternating sequence: Fine Arts in the spring/summer and Crafts in the fall/winter.

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

Upcoming Arts Annual exhibitions are:


- Fall 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

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Alison Weld, Assistant Curator, New Jersey Contemporary Art

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

S T A T E O F N E W J E R S E Y

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DEPARTMENT OF STATE

The Honorable Lonna R. Hooks, SECRETARY OF STATE

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NEW JERSEY STATE MUSEUM

Leah P. Slosberg, 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

E X H I B I T I O N N O T E S

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. Slosberg
DIRECTOR, NEW JERSEY STATE MUSEUM

R I C H A R D A N U S Z K I E W I C Z

Born 1932; Lives and works in Englewood

Selected Exhibitions

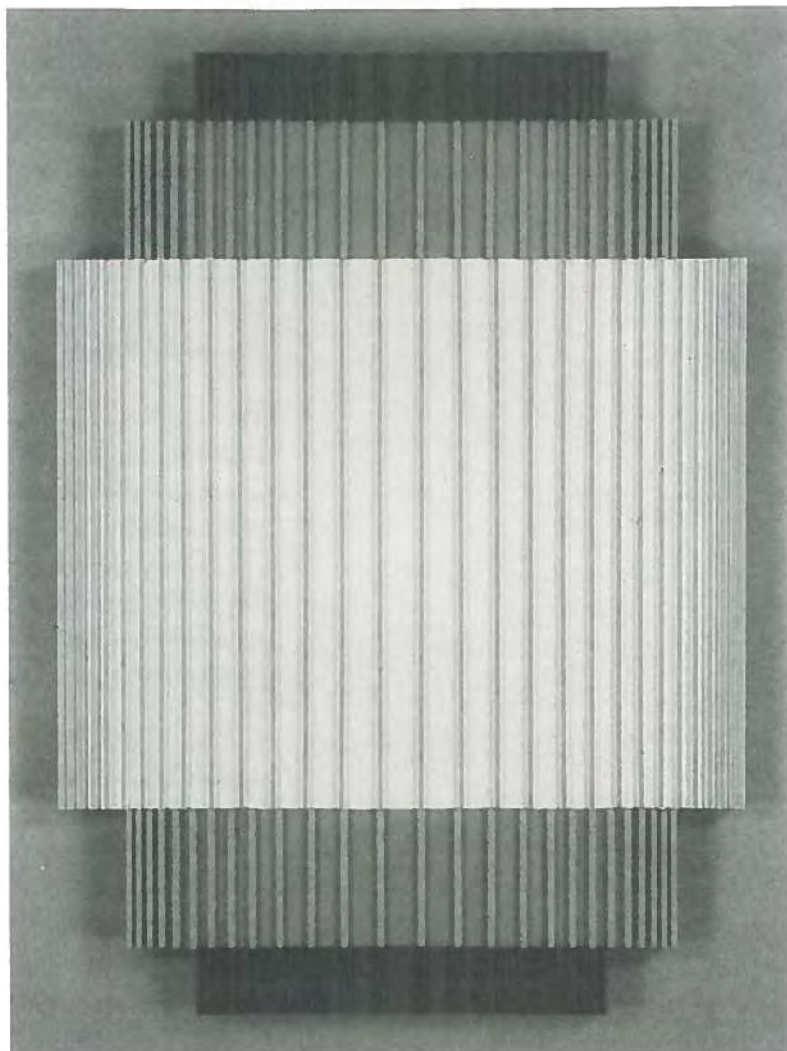
- 1993 Center for the Arts, Vero Beach, Fl
1992 "Anuszkiewicz, Works Produced at Graphicstudio,"
 University of South Florida, Tampa
1991 ACA Galleries, NYC
 Charles Foley Gallery, Columbus, OH
1989 Gallerie Civiche D'Arte Moderna, Ferrara, Italy

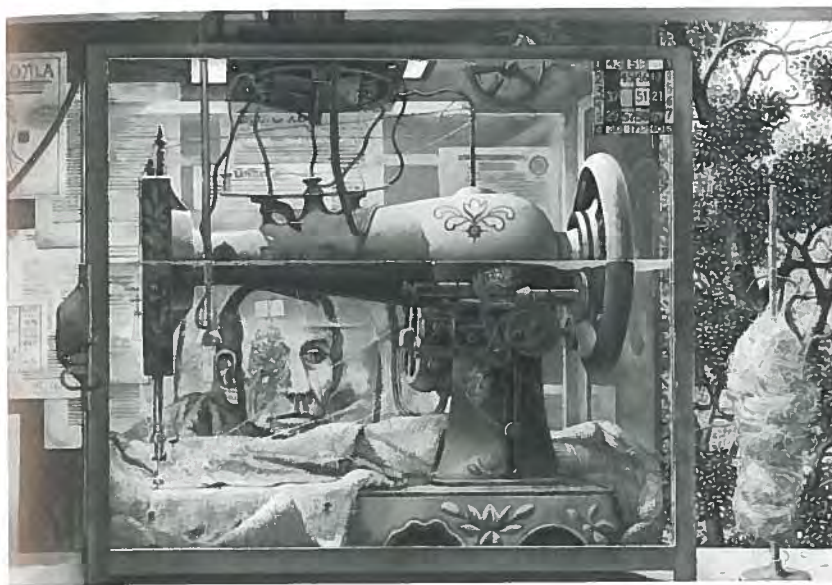
Commissions

- 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.





P H I L I P A Y E R S

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 Koplín 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.

M A R T I N B A L L

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
1988 Chisenhale Gallery, London, England
"The Presence of Painting: Aspects of British Abstraction 1957-1988," Mappin Art Gallery, Sheffield, England

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.





B I L L B A R R E L L

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.

T O V A B E C K - F R I E D M A N

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," Aljira, 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.





M I R I A M B E E R M A N

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.

C R A I G B U C K B E E

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





S O N I A C H U S I T

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
1992 "A Community of Shelter," Thomas Paine Park, NYC
1985 Jing An Cultural Center, Shanghai, China

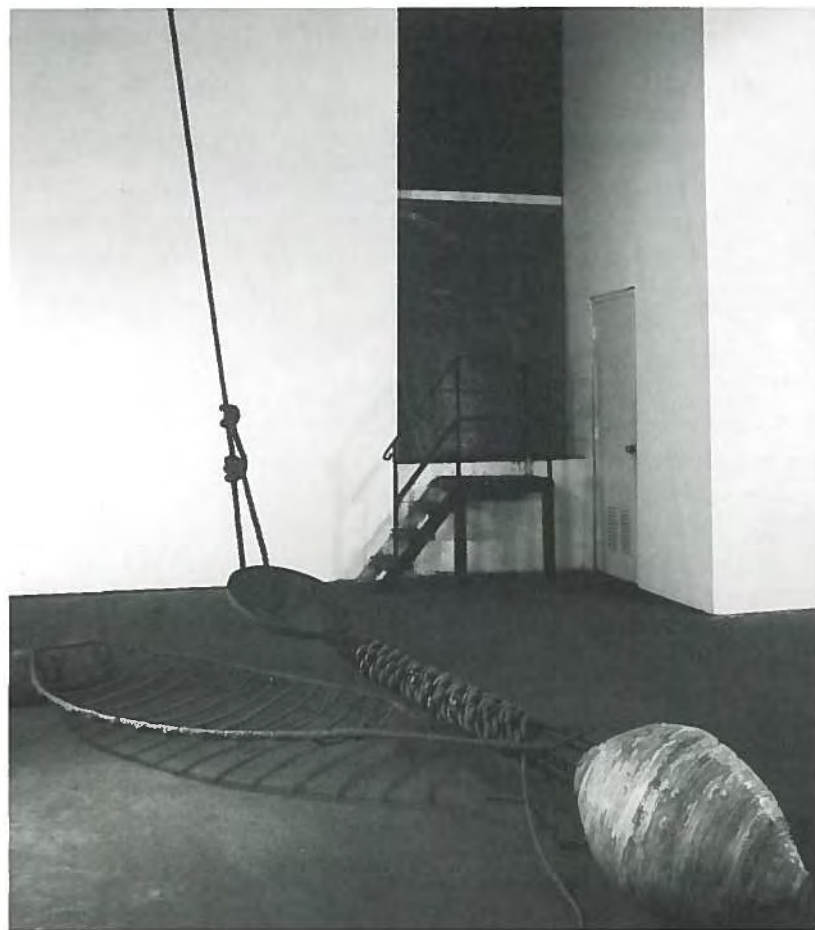
Awards

- 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.





C I C E L Y C O T T I N G H A M

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
Ellarslie, 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.

R O B E R T H. C R I T E S

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
- 1989 "Strange Life of Objects," Momena Gallery,
Philadelphia, 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.





A G N E S D E B E T H U N E

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

1992 "Still Life Today," Scott Alan Gallery, NYC

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-rending 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.

S A N D R A D E S A N D O

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.





E L I S A B E T H E D E R

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.

J O A N F I N E

Born 1942; Lives in Leonia, works in Englewood

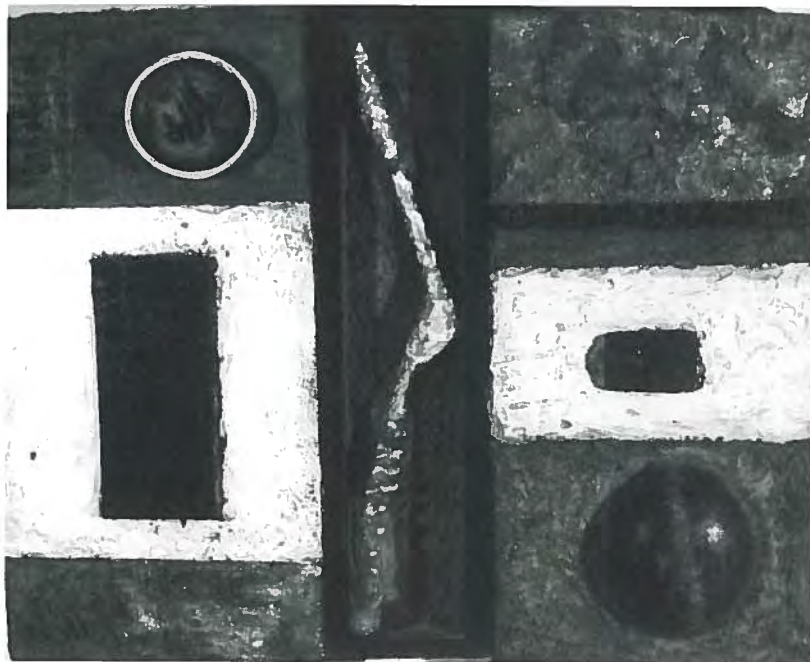
Selected Exhibitions

- 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.





J A M I E F U L L E R

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.

J O H N G O O D Y E A R

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

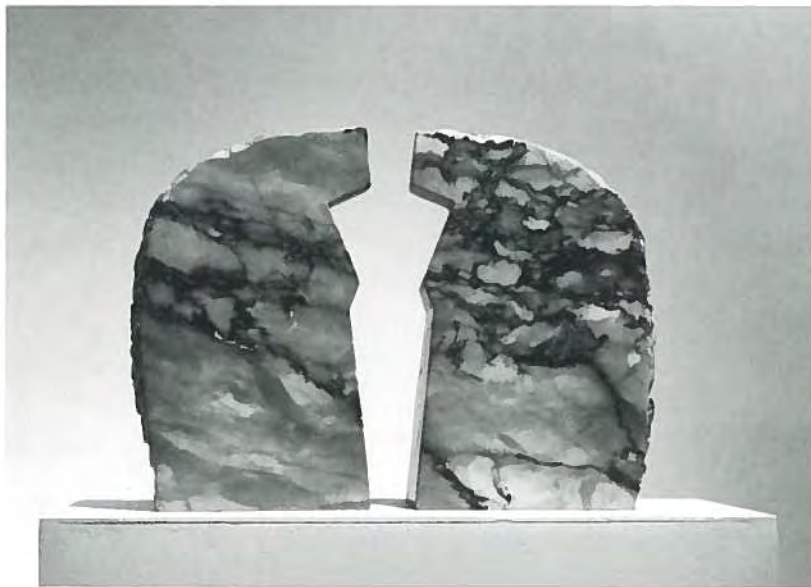
Selected Exhibitions

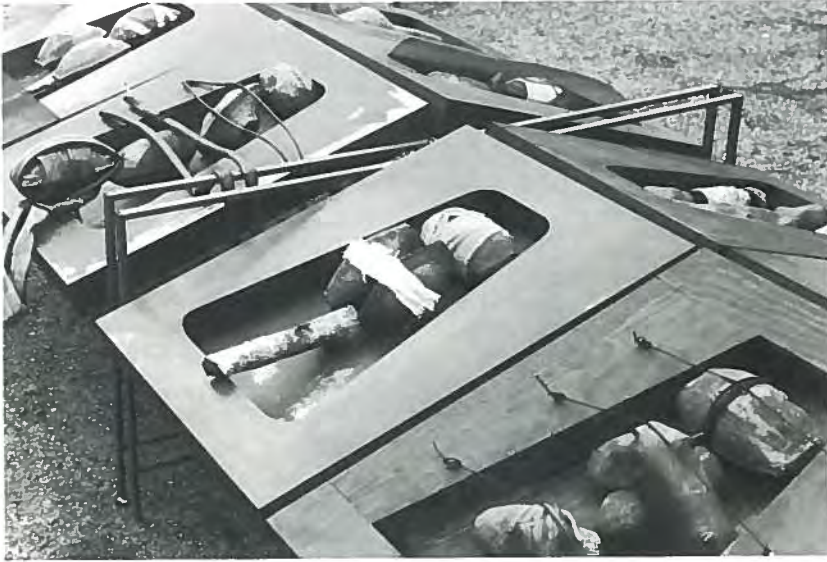
- 1992 "John Goodyear, The Other Project," Snyder Fine Art, NYC
1989 Pyramid Gallery, NYC
1972 "Untitled III," The Museum of Modern Art, NYC
1965 "The Responsive Eye," The Museum of Modern Art, NYC

Awards

- 1991 New Jersey State Council on the Arts, Arts Inclusion Commission, "The Dawn of Law," New Jersey State House, Trenton
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.





M A R I O N H E L D

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
- 1991 "Interiorscapes," The Monmouth Museum, Lincroft

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.

G E O F F R E Y H E N D R I C K S

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 Klaedefabrik, Odense, Denmark
"Sky Boots," Galleria 56, Budapest, Hungary
1992 "Himmels Aquarelle," Rupertinum, Austria
"Fluxus A Conceptual Country," Franklin Furnace, NYC
1991 Galerie Hundertmark, Cologne, Germany

Awards

- 1993 Kuensterstaette 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?



C Y N T H I A O N A I N N I S

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.

G E O R G E M A S R Y I S A A C

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.





B A R B A R A K L E I N

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.

R O B E R T K O G G E

Born 1953; Lives and works in West New York

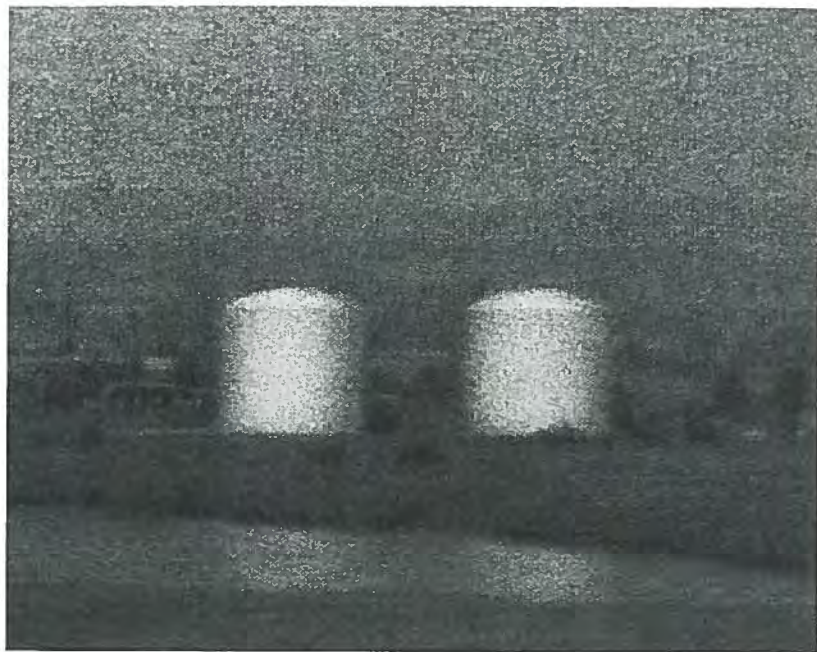
Selected Exhibitions

- 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.



J E N N Y K R A S N E R

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

Selected Exhibitions

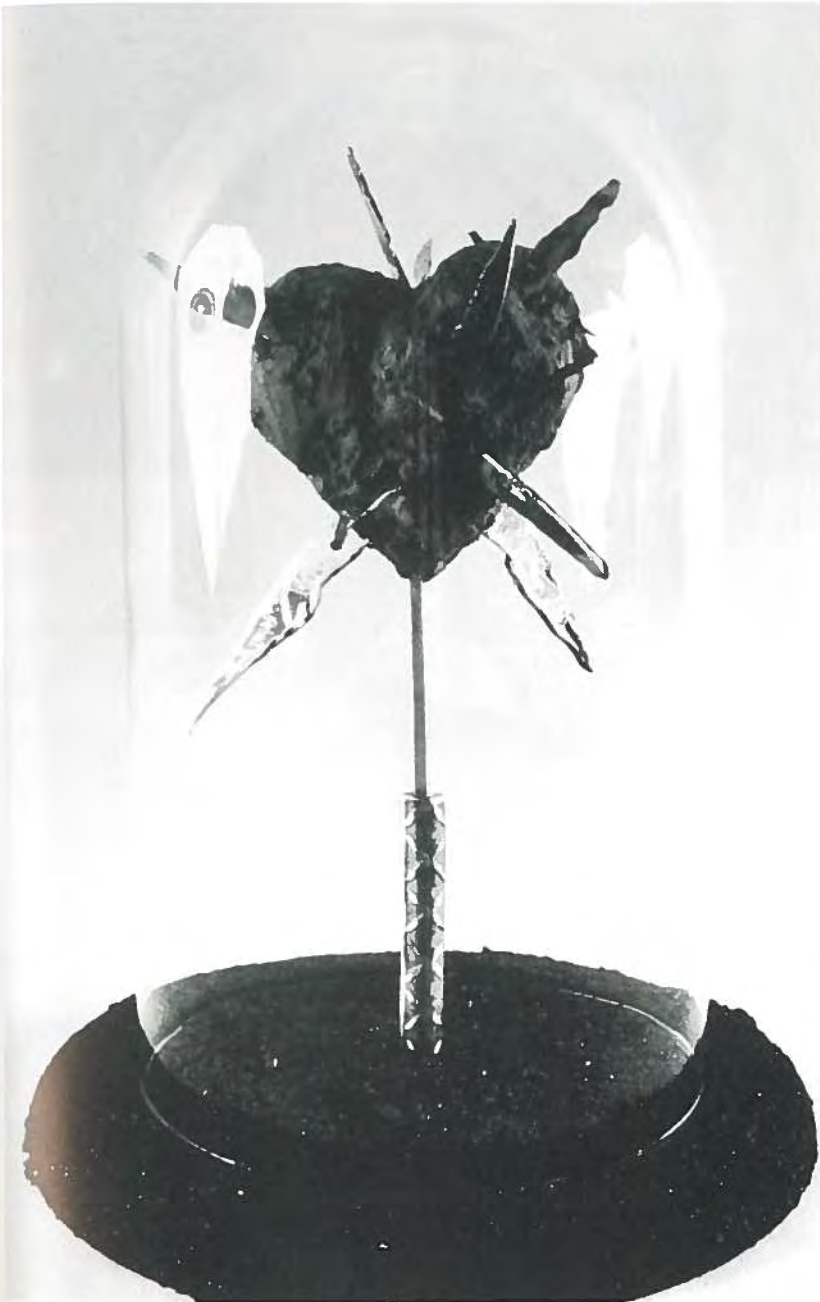
- 1994 Johnson & Johnson Gallery, New Brunswick
1992 "Artist in the Marketplace," The Bronx Museum, NY
 Ben Shahn Gallery, Wayne
 A.J. Lederman Gallery, Hoboken
1991 "Contemporary Sculpture '91-'92," Quietude Garden
 Gallery, East Brunswick

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

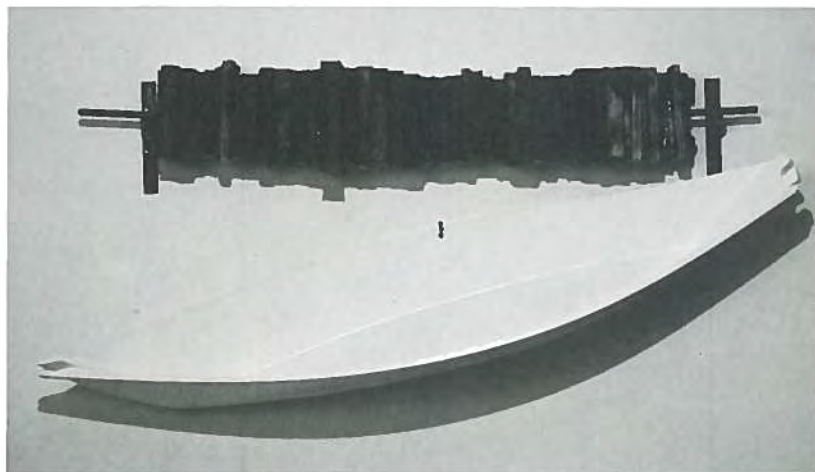
The peculiar charge or power assigned to certain objects common in our culture.

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.





E S T E L L A L A C K E Y

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

Selected Exhibitions

- 1993 "Forms of Life?," Trans Hudson Gallery, Jersey City
1992 "Artists in the Marketplace," Bronx Museum for the Arts, NY
"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.

V A L E R I L A R K O

Born 1960; Lives and works in Summit

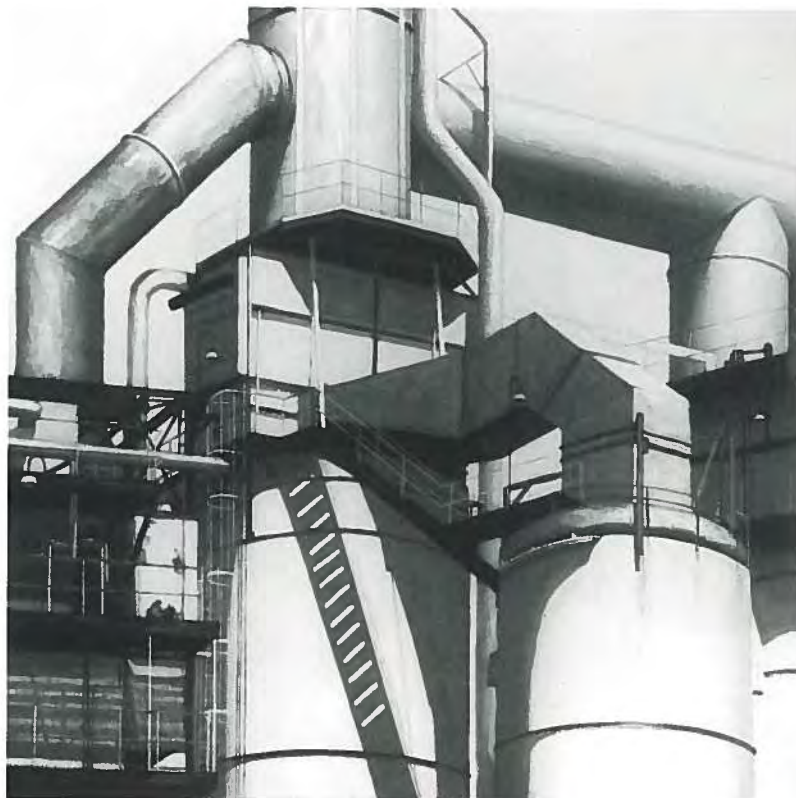
Selected Exhibitions

- 1993 "Rethinking the City: Public Image/Public Space,"
Aljira, A Center for Contemporary Art, Newark
"Contemporary Perspectives," Lewis Newman Gallery,
Beverly Hills, CA
- 1992 "Garden and Gomorrah: Urban/Suburban/Acadian New Jersey,"
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.





B I L L W. L E E C H

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.

M E L L E I P Z I G

Born 1935; Lives and works in Trenton

Selected Exhibitions

- 1993 "James Goode Collection," National Portrait Gallery,
Washington, DC
"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
1959 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.





G R E G L E S H E

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.

J E A N N E T T E L O U I E

Born 1964; Lives in NYC; works in Jersey City

Selected Exhibitions

1993 "Packaged Goods: New and Improved," Ten on Eight, NYC
"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.



B A S C H A M O N

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
- 1992 "A Year of Giving: A Selection of 1991 Acquisitions to
the Collections," New Jersey State Museum, Trenton
- 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 misconceptions. 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.



H I R O S H I M U R A T A

Born 1941; Lives and works in Frenchtown

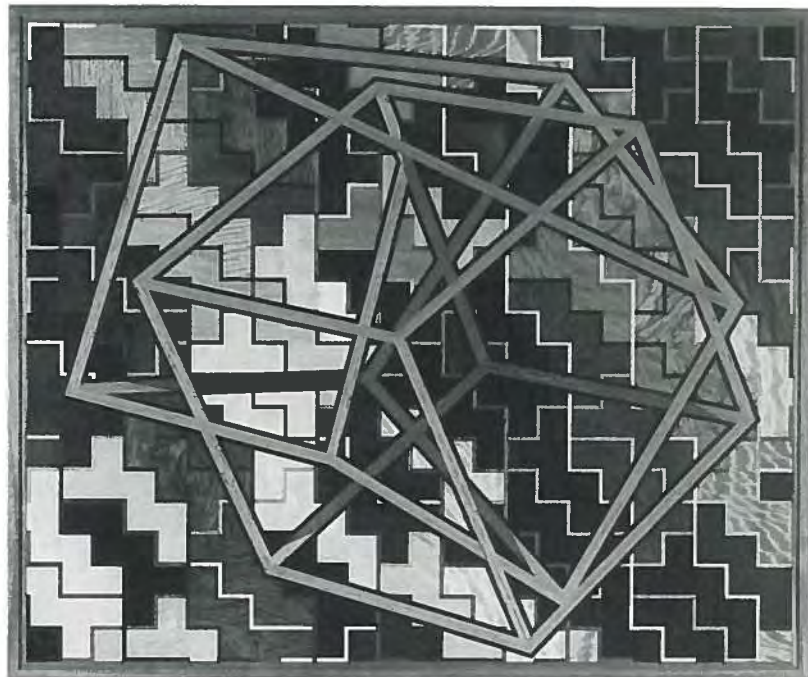
Selected Exhibitions

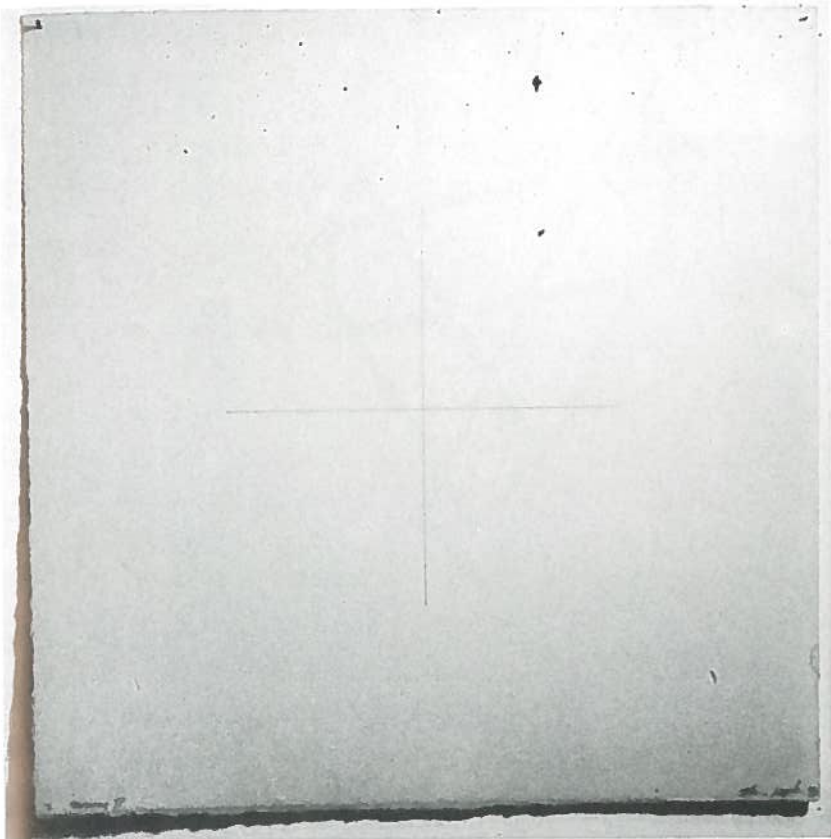
- 1992 "The Persistence of Abstraction," Edwin A. Ulrich
Museum of Art, Wichita State University, KS
- 1990 Aichi University of Art and Architecture, Nagoya, Japan
- 1989 "Geometric Abstraction and the Modern Spirit,"
Neuberger Museum, State University of New York, Purchase
- 1983 New Jersey State Museum, Trenton

Awards

- 1992 Mid-Atlantic Arts Foundation
- 1987 Distinguished Research Award, Trenton State College
- 1979 & 1983 New Jersey State Council on the Arts Fellowship
- 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.





S T E F A N I E N A G O R K A

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
- 1992 "Remains of the Day," Information Gallery, NYC
"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.

J A M E S O L S O N

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

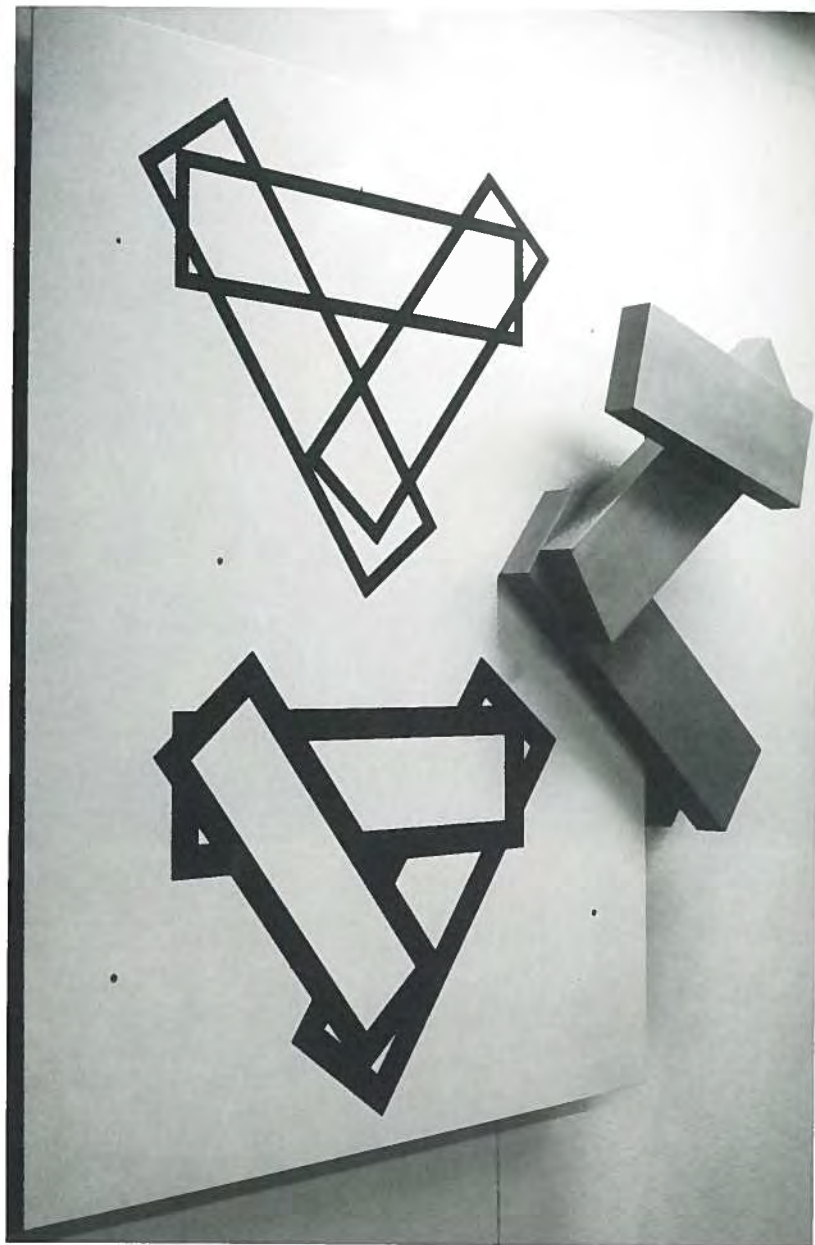
I am not interested in our visual language as a means of pointing to something other, which we then name as subject. Rather, it is the logic of the language itself which is intended. It is here that we find both the limits of the language and all that is essential if our representations are to have any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



M A R G O P E L L E T I E R

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.



B E T S E Y R E G A N

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.





A N I R O S S K A M

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.

L I V I O S A G A N I C

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.

H U G O S A R T O R E

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

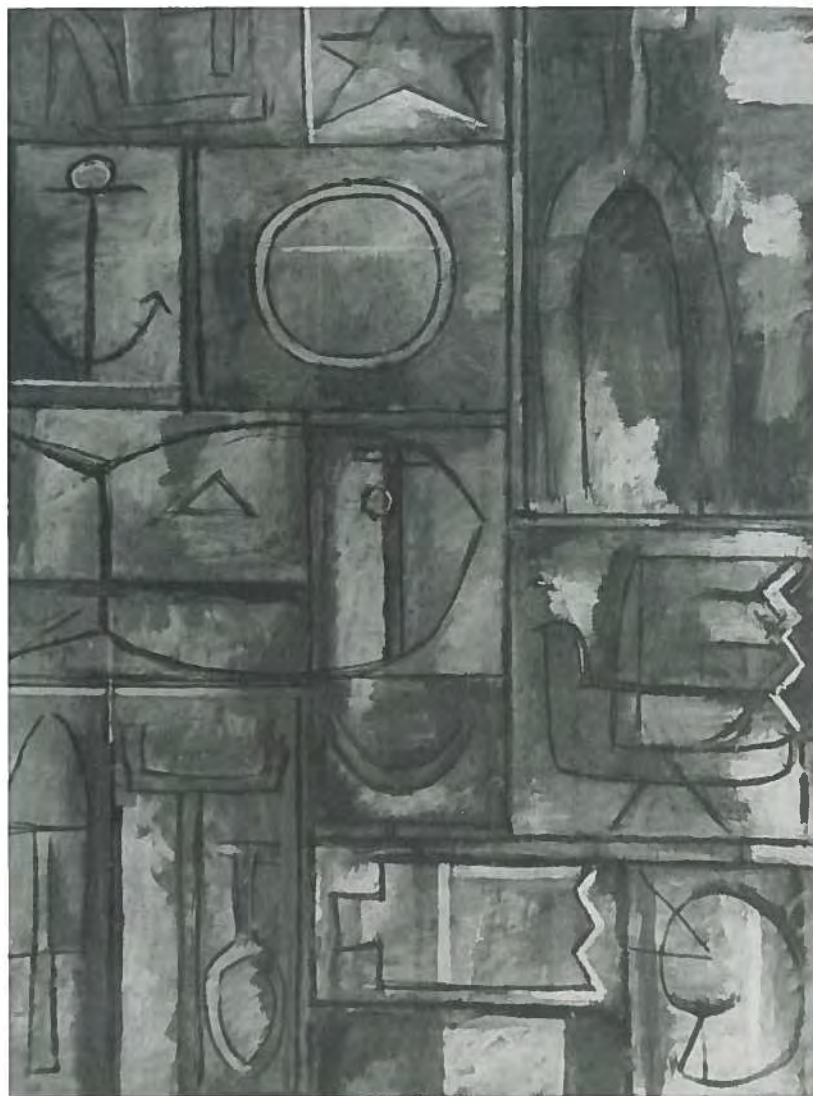
My student years with Poliakoff, studying oriental art and the "Orfismo," were important to me, as was the work of R. Delaunay and the atelier itself of A. L'hote (which I visited before my return to [my home in] Uruguay).

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.





G E O R G E S E G A L

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, styles 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

J O A N S E M M E L

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





S H E B A S H A R R O W

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) grandparents 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."

K A R E N T. S M I T H

Born 1946; Lives and works in Pemberton

Selected Exhibitions

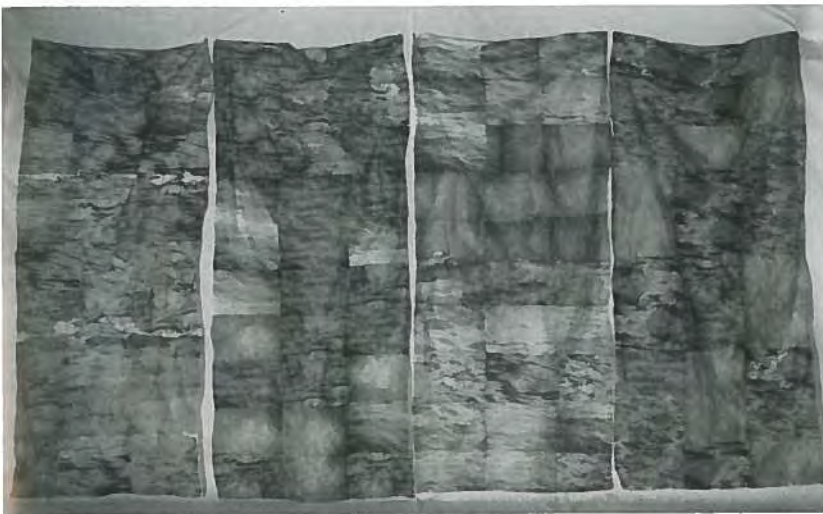
- 1992 "State of the Arts," New Jersey Network, Trenton
1991 "Sculpture and Works on Paper," F.A.N. Gallery,
Philadelphia, PA
1991 Cheltenham Center for the Arts, PA
1990 "Southern New Jersey Artists VII," Rutgers, The State
University of New Jersey, Camden

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.





L A U R I N D A S T O C K W E L L

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
1988 "Works on Paper," Helio Gallery, 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 frescos 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

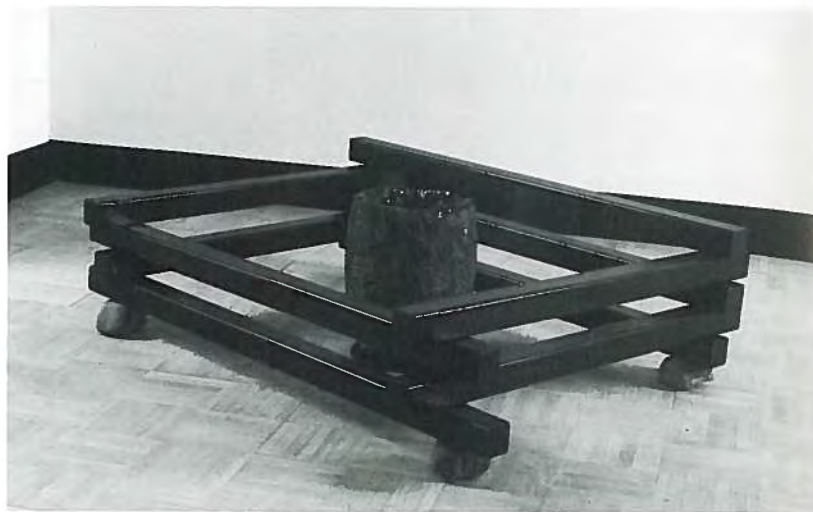
- 1993 Amos Eno Gallery, NYC
ARC Invitational, ARC Gallery, Chicago, IL
1991 New Jersey Center for the Visual Arts, Summit
1982 Jersey City Museum

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.



W I L L I A M T R E N T

Born 1955; Lives and works in New Brunswick

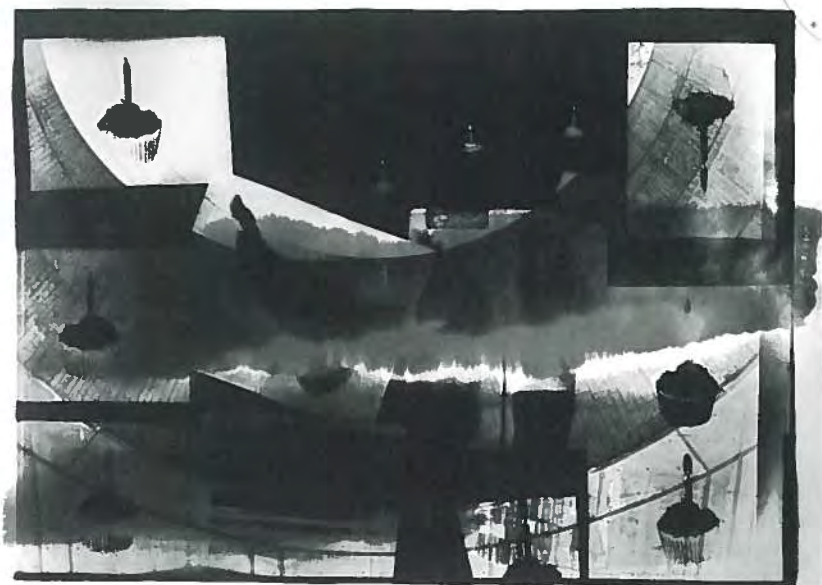
Selected Exhibitions

- 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.



S E R G E I T S V E T K O V

Born 1958; Lives in Furlong, PA; works in Uhlertown, 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

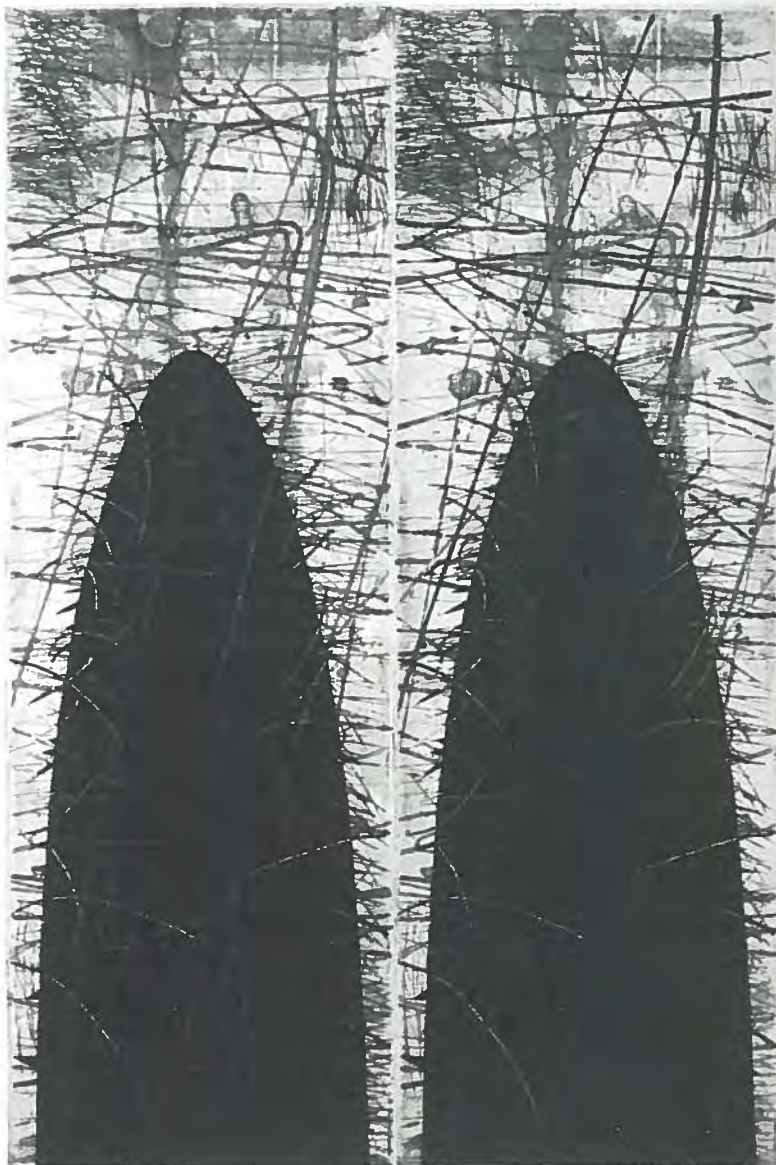
- 1993 New Jersey State Council on the Arts Fellowship
1992 Printmaking Fellowship, Rutgers Center for
Innovative Printmaking
1988 "Distinguished Artist," Tamarind Institute, University of
New Mexico

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...



A L E X A N D E R V I S C I O

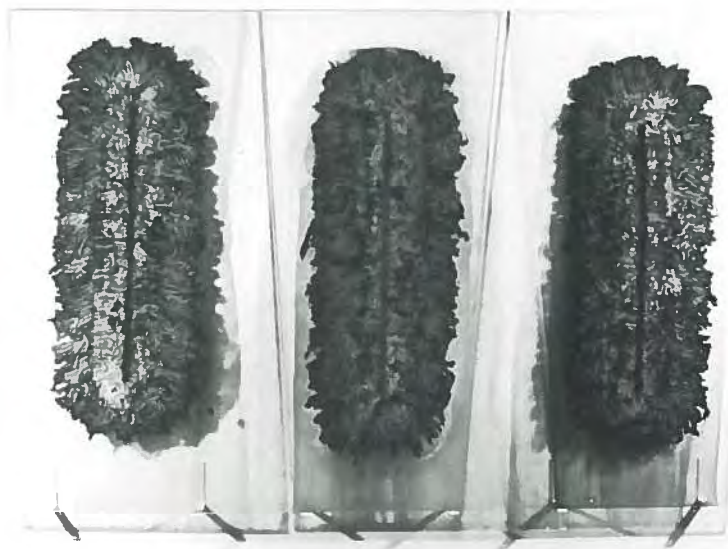
Born in Brooklyn, NY; Lives and works in Newark

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."



D E B R A W E I E R

Born 19XX; Lives and works in Princeton Junction

Selected Exhibitions

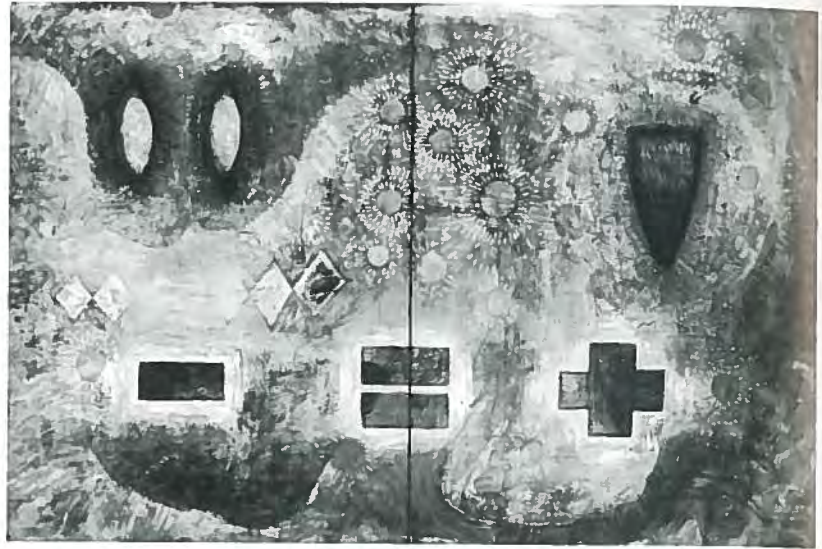
- 1992 "360," Pino Molica Gallery, NYC
"New Abstraction," Rabbet Gallery, New Brunswick
1991 "Boundless Vision," San Antonio Art Institute, TX
1990 Haenah-Kent Gallery, NYC
1989 "1988 Aquisitions," Victoria & Albert Museum,
London, England

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.





V I V I N N E V E R O N I C A W I L L I A M S

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.

J U N E W I L S O N

Born 1946; Lives and works in Middletown

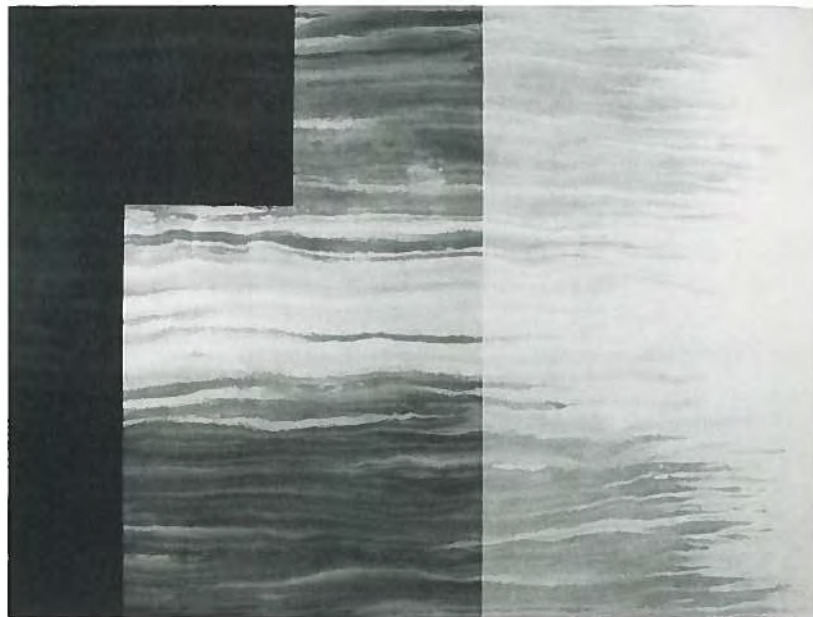
Selected Exhibitions

- 1993 "The Return of the *Cadavre Exquis*," The Drawing Center, NYC
1991 "Toward 2000," Rhode Island School of Design, Providence
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.





I S A A C W I T K I N

Born 1936; Lives and works in Pemberton

Selected Exhibitions

- 1993 Locks Gallery, Philadelphia, PA
- 1989 Jan Turner Gallery, Los Angeles, CA
- 1988 Hirschl & 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, Parson's 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.

Sid Sachs
Artist and Writer

H Y U N - M I Y O O

Born 1964; Lives and works in North Bergen

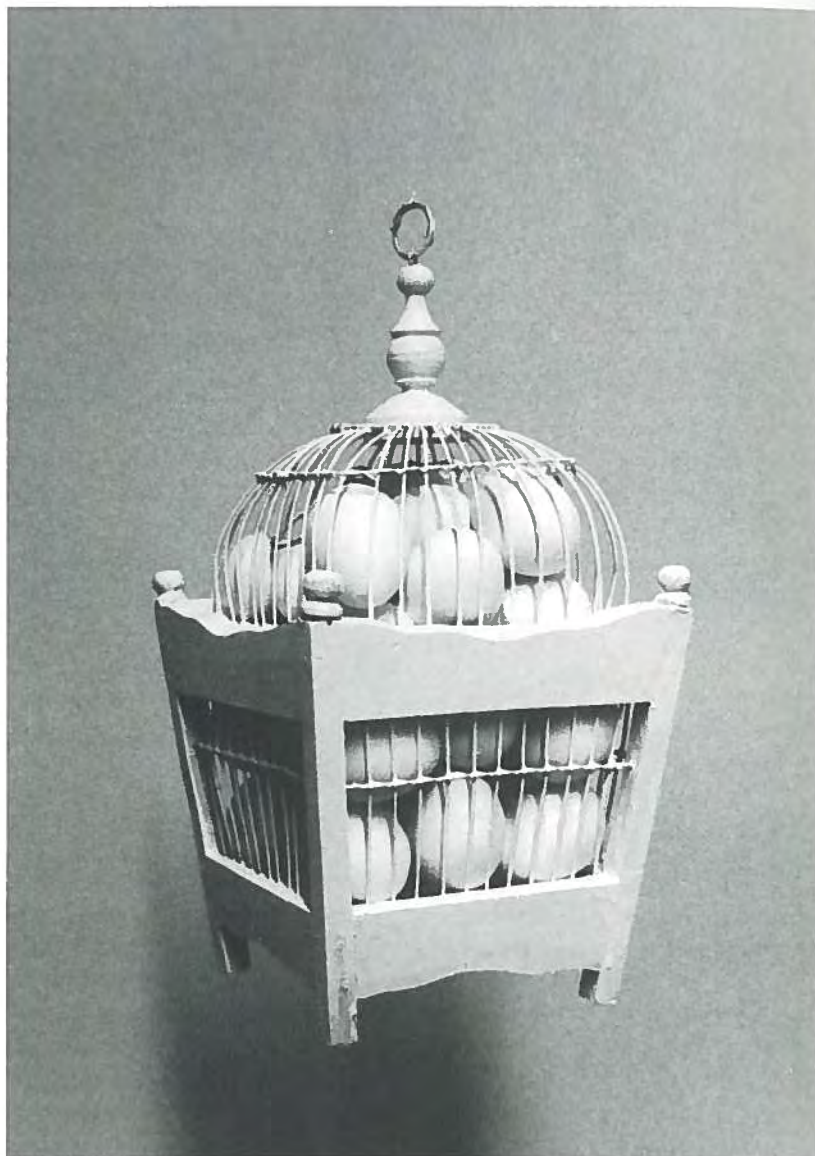
Selected Exhibitions

- 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 Considine 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.

T H E L M A Z U N Z

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 Thermophylae," 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



A R T I S T S I N T H E E X H I B I T I O N

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

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

MASKED 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 75¾

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 —

PERSIAN TIGHT KISSES (1992)

THE PREMONITION

oil on panel

4 panels, each 24 x 18

FOUR QUARTETS —

PERSIAN 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 18½

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

BARBARA 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
10³/₄ x 7³/₄ diameter

GARY KUEHN

BETWEEN TWO WORLDS (1991)

mixed media
74 wide

ESTELLA LACKEY

FLOWER POWER (1994)

mixed materials
33¹/₂ x 27¹/₄ x 4¹/₂

VALERI LARKO

SYNTHETIC GAS PLANT, LINDEN (1993)

oil on canvas
42 x 42

BILL W. LEECH

SHIRTS AND FACES (1992)

acrylic on canvas
14¹/₂ x 76

MEL LEIPZIG

FRANCESCA'S 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 42³/₄ x 50³/₄

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
50¾ x 38⅝

GEORGE SEGAL

ABRAHAM'S FAREWELL TO ISHMAEL (1987)

painted plaster
102 x 78 x 78
Lent by Sidney Janis Gallery, NYC

JOAN SEMMEL

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
5¾ x 17¾

SILHOUETTES (1994) *

chine colle and color etching, 1/30
12 x 8

ALEXANDER VISCIO

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.

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DEPARTMENT OF STATE

The Honorable Lonna R. Hooks, *Secretary of State*

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