

2000 New Jersey  
Fine Arts Annual:

# Into the Millennium

MAC ADAMS

FRANK BOSCO

JAMES ANDREW BROWN

PETER CROSS

GEOFFREY HENDRICKS

CLAIRE JERVERT

JULIUS KRAMER

JENNIFER KRAUSE

ROBERT LOBE

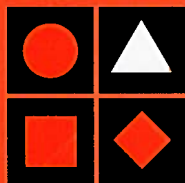
TYRONE MITCHELL

CHERYL R. RILEY

SANDY SKOGLUND

BARBARA STORK

PAUL WEINGARTEN



This exhibition is dedicated in memory of two great 20th-century American artists, both of whom focused on the human figure to express vital human concerns: George Segal, New Jersey resident, close friend of The Newark Museum, and mentor to many artists; and Jacob Lawrence, born in New Jersey, who gave voice to the struggles of multitudes of people.



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This series of exhibitions is co-sponsored by the New Jersey State Council on the Arts/Department of State, the Jersey City Museum, The Montclair Art Museum, the Morris Museum, The Newark Museum, the New Jersey State Museum and the Noyes Museum of Art. Artists living or working in New Jersey were invited to submit entries for this year's *Arts Annual*.

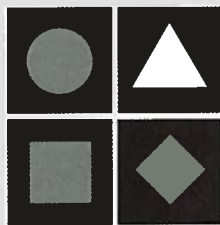
Upcoming exhibitions scheduled are: The Morris Museum, Fall/Winter 2000, Crafts; Noyes Museum of Art, Spring/Summer 2001, Fine Arts; New Jersey State Museum, Fall/Winter 2001, Crafts

The Newark Museum, a not-for-profit museum of art, science and education, receives operating support from the City of Newark, the State of New Jersey, the New Jersey State Council on the Arts/Department of State, and corporations, foundations and individuals. Funds for acquisitions and activities other than operations are provided by members and other contributors.



2000 New Jersey  
Fine Arts Annual:

# Into the Millennium



THE NEWARK MUSEUM

July 20 through  
September 17, 2000

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2000 New Jersey Fine Arts Annual:

# Into the Millennium

On behalf of Governor Christine Todd Whitman and the State of New Jersey, I am pleased to congratulate the artists featured in this year's *2000 New Jersey Fine Arts Annual*.

The creative work and accomplishments of these artists are indicative of the vibrancy and exceptional artistic talent in New Jersey today. This exhibition of their work reminds us of the important partnership forged by the New Jersey State Council on the Arts and six of the state's leading museums in the creation of the New Jersey exhibition series. Since its inception 15 years ago, the *Arts Annual* has provided hundreds of artists, many for the first time, with the opportunity to have their works exhibited in a fine art museum.

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

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

I thank the artists, the curator and guest curator, director and all of the fine professionals of The Newark Museum whose hard efforts produced this special and memorable exhibition.

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

The New Jersey State Council on the Arts is proud to co-sponsor the *2000 New Jersey Fine Arts Annual* at The Newark Museum. The Council and its six New Jersey museum partners—The Morris Museum, the New Jersey State Museum, the Noyes Museum of Art, The Montclair Art Museum, the Jersey City Museum and The Newark Museum are committed to the important opportunities provided to artists and the public by the *Arts Annual* exhibitions. Each year, two exhibitions, one featuring crafts and the other fine arts, present some of the most exciting work being done in New Jersey. These exhibitions are seen by a multitude of viewers and provide a meaningful look at the wide range of creativity in the crafts and the fine arts statewide. Now in its fifteenth year, the *Arts Annual* exhibition series marks another important chapter in its history with the Fine Arts now on view at The Newark Museum.

The Council wishes to acknowledge and thank all of the exhibiting artists whose exceptional works are characteristic of the diversity and breadth of activity in New Jersey. We also thank Joseph Jacobs, The Newark Museum's Curator of American Art, and the noted artist and guest curator, Fred Wilson, for their expertise and unique viewpoints that have converged to give us an inspiring exhibition. They, and certainly The Newark Museum's Director, Mary Sue Sweeney Price, the Board of Trustees and the professional staff of The Newark Museum, deserve our extended thanks and appreciation for their commitment in ensuring the success of this exhibition.

Penelope E. Lattimer, Ph.d., *Chairwoman*  
Barbara F. Russo, *Executive Director*  
Tom Moran, *Senior Program Officer-Visual Arts*

New Jersey State Council on the Arts

## Foreword

While it is always an honor to host the *New Jersey Arts Annual*, it is especially so in 2000, since this show not only announces a new century, but also a new millennium. Hence our subtitle for the show.

There are always several goals when presenting the *New Jersey Arts Annual*. One is to identify what is happening in contemporary art as reflected by New Jersey artists, some of whom have an international reputation and play a leadership role in influencing the course of art. A second is to identify and acknowledge New Jersey artists, ranging from young, emerging artists to nationally prominent figures, who, despite their fame, have not been traditionally associated with the state. Due to its central location, natural beauty, fine educational institutions, high quality of living, and lively and diverse communities, New Jersey historically has had more than its share of artists and easily ranks in the top tier of states with a thriving artistic culture. *The Arts Annual* is always a pleasure to mount in that it highlights this talent.

The *2000 New Jersey Fine Arts Annual* attests to this claim, for like the previous *Arts Annuals* hosted by The Newark Museum, it presents a broad range of extraordinary talent. I thank the fourteen artists for their participation and for making the exhibition so engaging. I appreciate the support of artist and curator Fred Wilson, who worked with the Museum's Curator of American Art, Joseph Jacobs, to select the artists and organize the exhibition.

Special recognition must also go to the New Jersey State Council on the Arts, which since 1985 has sponsored and helped fund the *New Jersey Arts Annual* as part of their ongoing advocacy of the visual arts in New Jersey.

Finally, I would like to recognize the staff of The Newark Museum, which has given so much care and thought to designing the installation, preparing the catalogue, publicizing the show, and arranging for the safe shipping of the works of art.

Mary Sue Sweeney Price  
*Director*

## Introduction

Selecting the *New Jersey Arts Annual* is always an exciting challenge, for the show is wide open for interpretation. The process begins with selecting a co-curator, who this year is Fred Wilson, an artist and curator based in New York. Because of Fred's international reputation as a conceptual artist famous for deconstructing museum collections, many artists told me they thought the exhibition would be made up of largely conceptual and installation art and would be very anti-painting. I personally anticipated a high-tech and new media kind of exhibition, and when the prospectus was mailed out I subtitled the show *Into the Millennium* to reflect this expectation.

Instead, we ended up with a very different kind of exhibition, with little conceptual art and technology. The show was largely defined by the more than four hundred artists whose work we considered. Only two submissions involved video and Internet technology. Only one video installation ended up in the show, and it was proposed by James Andrew Brown *after* he was accepted in the show for his drawings. His video proposal was so strong that we decided to remove several of his drawings to accommodate the installation. The one conceptual artist in the exhibition is Geoffrey Hendricks, the noted Fluxus artist. He was included not so much to represent conceptual art—his works in the show are mostly assemblages—but to honor the enormous contribution he has made to the state through his teaching at Rutgers-New Brunswick since 1956, and for the high quality of his very diverse oeuvre.

As fresh as Hendricks' assemblages look, we must remember that he has been working in this art form, as well as performance and conceptual art, since the early 1960s. I mention this because there is not much that is radical in the international contemporary art world at this very moment; instead, artists are working out of principles that surfaced in the late 1950s and 60s. Hendricks made significant contributions to that period, as revealed in The Newark Museum's 1999 exhibition *Off Limits: Rutgers University and the Avant-Garde, 1957-1963*.

*Into the Millennium* reflects this sense of continuity going back to the middle of the century. Ultimately, Fred Wilson and I selected work for the strength of the individual statements rather than for overt relevancy to the moment or a new use of media. For example, the drawing by Peter Cross and James Andrew Brown is stylistically conventional, but powerful in its message and technical finesse. Their work is certainly relevant to the present time, Cross's to a state of mind about the disappearing industrial landscape in his hometown, Jersey City, and Brown's to the violence that boils just under the surface of American society. But these artists were not selected for this relevancy, but instead for the power of their statements.

The two artists who capture the impact of technology on contemporary life are Claire Jervert and Jennifer Krause. Jervert produces large landscape paintings by photographing landscape settings on a television, scanning the images into a computer and then having them digitally reproduced in paint on canvas. We can sense the fact that the image has passed through a lens and a computer. However, there is no commentary on the process or how we experience landscape via the media. Ultimately, the paintings are powerful landscapes that verge on becoming sublime abstractions, with the media simply being a tool, like a paint brush, to make the image happen.

Jennifer Krause's paintings are clearly more representational, even realist. They are based on photographs taken from a moving car, and consequently the foreground rushes by while the background is frozen. Although seemingly conventional in style, the paintings capture the fast pace of contemporary life and the way in which we traverse long distances on a daily basis, experiencing the world from our automobiles.



Ultimately, however, the exhibition is very diverse: it represents a broad range of styles, issues and media, and it became a vehicle simply to reveal the surprising talent working in New Jersey. I would like to thank all of the artists for participating in the exhibition and for being so supportive of the project. I would like to extend my deepest appreciation to Fred Wilson for being co-curator. His insights were terrific, his commitment to the project went well beyond the call of duty and he was a pure delight to work with. I would also like to thank the following staff of The Newark Museum for their invaluable contributions: Mary Sue Sweeney Price, Director, for her support of this series and her strong interest in New Jersey artists; Ward Mintz, Deputy Director Programs and Collections, for his insights on the show and for editing the catalogue; Tim Wintemberg, Senior Exhibition Designer, for his wonderful exhibition design; Miesha Hardison, Administrative Assistant in the Curatorial Department, for her attention to so many logistical details; Amber Woods Germano and Margaret Molnar of the Registrar's Department for arranging for the shipping; and Cynthia Nelson, Deputy Director for Marketing, Catherine Jellinek, Public Relations Manager, and Patricia Faison, Administrative Assistant, for their publishing and promotional expertise.

Joseph Jacobs  
*Curator of American Art*  
THE NEWARK MUSEUM

## Mac Adams

Born 1943, Brynmawr, South Wales, Great Britain  
Lives and works in Montclair

Mac Adams is known internationally for his large-scale photography, which he has been producing since the late 1960s. His images are generally mysterious, and his works often consist of two photographs, which, because of an overlap of objects, actors, or sets, suggest a narrative sequence, although the meaning is not clear and the interpretation is left to the viewer. The artist works in a broad range of media, including sculpture. In the 1980s, he began making abstract assemblages that magically cast recognizable shadows. The *Empty Spaces* photographs and *Bones* in this exhibition are based on such constructions.

Adams received his M.F.A from Rutgers University in 1969, and taught at Montclair State College from 1975 to 1989. He is currently completing a major public art commission entitled *Wetlands*, which consists of two 32 x 6-foot glass mosaics of the New Jersey Wetlands for the concourse of the Secaucus Transfer Railway Station, to open in 2002. Other recent commissions include *Mustangs at Noon* at the Henry Gonzalez Convention Center in San Antonio (2000); *Solar Pavilion* for Penarth Haven Park in South Wales (1999); and *Meditation* for the Botanical Gardens of the Louis Pasteur University, City of Strasbourg, France (1996). Recent one-person shows include those at Serge Aboukrat Gallery, Paris (2000); Printemps de Cahors, Cahors, France (1999); Todd Gallery, London (1997); and Stux Gallery, New York (1997); as well as *Silence of Shadows*, toured by the Cardiff Arts Trust in Great Britain (1998). Selected group exhibitions include *Eclipses*, CEAC, Strasbourg, France (1999); *Chemical Traces, Photography and Conceptual Art, 1968-1998*, Ferens Art Gallery, Kingston-upon-Hull, England (1998); and *Multiple Images: Photographs since 1965 from the Collection*, Museum of Modern Art, New York (1993).



*Empty Spaces (Rat)*, 1996-98  
Gelatin silver print, 14 x 11 inches  
Courtesy of Janet Borden, Inc., New York

## Frank Bosco

Born 1953, Bay City, Michigan  
Lives in Millburn and works in Jersey City

Frank Bosco is known for his ceramic paintings and only rarely has shown the photocopy assemblages exhibited here. While the ceramic paintings first appear in the mid-1980s, the artist began using a photocopier machine to make art several years before. He found it was a way to draw without literally putting his hand to the paper and a way to challenge the notion that art was about craftsmanship. Furthermore, he loved the element of chance and the way in which the photocopier captured movement. It was not until the fall of 1999 that Bosco began making photocopy assemblages, that is, joining several photocopies together to form a single work.

Bosco's recent one-person shows include those at the Phoenix Gallery, New York (1999) and the Korn Gallery at Drew University (1993). Group shows include *Ceramics*, Woods-Gerry Gallery at the Rhode Island School of Design, Providence (1999); *Mid-Atlantic Tile*, Philadelphia Art Alliance (1998); and *Small Works*, Parsons School of Design, New York (1998).



*Small Spool Unraveled*, 1999  
Photocopy assemblage, 40 x 54 inches  
Courtesy of the artist

## James Andrew Brown

Born 1954, Paterson  
Lives in Paterson and works in Bloomfield

James Brown is a confrontational artist, both thematically and aesthetically. Whether drawings, paintings or sculpture, his work overtly deals with the dark underside of society, especially focusing on racism, sexism and a delight in violence that pervades so many aspects of American life. His work is simultaneously humorous and frightening. The viewer laughs at the cleverness of Brown's use of objects or at the cartoon-like quality of his drawing, but cringes at the intentional crudeness of his powerful handling of the medium and at the violent tenor of his themes.

Brown's most recent one-person show was *Chitlins*, Aljira, A Center for Contemporary Art, Newark (1999). Recent groups shows include *Lifer: An Art Exhibition*, Cardozo School of Law Gallery, New York (1999); *The China Project*, Nanjing Arts Institute, Nanjing, China (1997); *Material Dialogues Contemporary Arts: The New Jersey Context*, New Jersey State Museum in Trenton (1997); and *Other Bloods*, Real Art Ways, Hartford, Connecticut (1996).



*The Queen of Monster*, 1997

Ink, graphite, and collage on paper, 44 x 31<sup>1</sup>/<sub>2</sub> inches

Courtesy of the artist

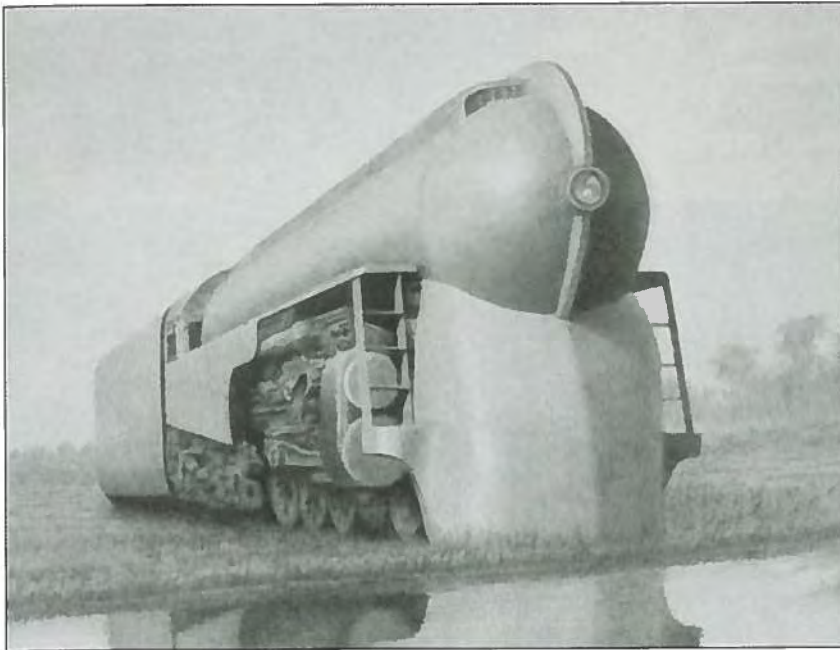
## Peter Cross

Born 1957, Allendale, New Jersey  
Lives and works in Jersey City

Peter Cross makes highly-refined graphite drawings of landscapes and locomotives. His inspiration comes from the industrial wasteland along the waterfront south of his home in Jersey City. The landscapes, however, come from his imagination, while the locomotives are based on reproductions in books. Nonetheless, the images are designed to capture the artist's experience of this abandoned area of Jersey City.

The elegance of Cross's drawing style reinforces the serenity of his scenes, which are uncannily still. But in a subtle way, these pictures exude a tenseness that activates them. Strange abstract forms pop out of the locomotives, while a psychological tension inhabits the haunting, empty spaces of the landscapes.

This is Cross's first exhibition since 1989.



*Locomotive #5*, 1999  
Graphite on paper, 5 x 7 inches  
Courtesy of the artist

## Geoffrey Hendricks

Born 1931, Littleton, New Hampshire  
Teaches at Rutgers, New Brunswick, and lives  
and works in New York

Hendricks is a world-renowned Fluxus artist. Since 1962, he has been making assemblages incorporating found materials, recent examples of which is shown here. By 1964, his work became more conceptual, soon to be followed by an evolution into performance art, at which point he became a major force in International Fluxus.

Four of the five works exhibited incorporate paintings of skies and clouds. The paintings are poetically integrated with the found materials, as seen in *Two Balls for Ray (Johnson)*. This work consists of a glass jar with two blue balls and porcelain grocers' scale. Behind the measurements on the scale, a painting of a sky mysteriously appears. The relationship of objects, watercolor, and title (which includes a reference to the founder of Correspondence Art) evokes a host of lyrical interpretations.

Hendricks' recent solo exhibitions include *Constellations*, Galleria Caterina Gualco, Genoa, Italy (2000); *Question: A Circle?*, Galerie Pro Arte, Hallein, Austria (2000); *Sky Measure*, Galerie Inge Baecker, Cologne, Germany (1999); and *Sky Notes: (1-22)*, Emily Harvey Gallery, New York (1999). Recent selected group exhibitions include *Off Limits: Rutgers University and the Avant-Garde, 1957-1963*, The Newark Museum (1999); *The American Century: Art and Culture, 1900-2000, Part II*, Whitney Museum of American Art, New York (1999); and *In the Spirit of Fluxus*, Walker Art Center, Minneapolis, Whitney Museum of American Art, New York, the Museum of Contemporary Art, Chicago, and the San Francisco Museum of Modern Art (1993-94).



*Two Balls for Ray (Johnson)*, 1998  
Glass jar and two blue balls in water on two  
baked enamel plates resting on white porcelain  
grocers' scale with a watercolor  
28 $\frac{1}{2}$  x 11 x 17 inches  
Courtesy of Emily Harvey Gallery, New York

## Claire Jervert

Born 1950, Newark, New Jersey  
Lives in Rumson and works in New York and Rumson

Presented here are two works from the artist's *Sky Series*. These large paintings were made by first videotaping television shows, then stopping the videotape and photographing images of the sky from the monitor. The photograph is then scanned into a computer, which then digitally paints the image onto a canvas. The results are dramatic. On the one hand, the *Sky* paintings are sublime, capturing magnificent moments when the light and heat of the sun transform clouds and earth into an apocalyptic event. On the other hand, the spectacular display of color and light results in a powerful abstraction, rivaling the ambition of the Abstract Expressionists. But there is always the awareness that these images have passed through a lens, which is what makes them so modern and twenty-first century.

Jervert's recent one-person exhibitions have been at Steffany Martz Gallery, New York (1999); Trans Hudson Gallery, New York (1999); and the Courtney Gallery, New Jersey City University, Jersey City (1999). Recent group shows include *UFO*, University Galleries, Illinois State University at Normal (2000) and *Postcards from the Edge*, Alexander & Bonin, New York (1999).



Installation view of *Sky Series* #3 (*Red*) and *Sky Series* #2 (*Cloud*), 1999  
Acrylic enamel on canvas  
72 x 96 inches  
Courtesy of Steffany Martz Gallery,  
New York

## Julius Kramer

Born 1920, New York, New York  
Lives and works in Englewood

Julius Kramer has been painting professionally for over fifty years and is deeply rooted in Abstract Expressionism, which was just coming into its own when he first exhibited in 1947. His recent work is true to these beginnings, containing the bold brushwork and famous “push-pull” space of Abstract Expressionism. However, Kramer’s palette is bright to the point of being almost playful, even humorous, and his compositions, which are suggestive of landscape, have a light and airy quality.

Kramer’s most recent one-person show was at The Bergen Museum, Hackensack, in 1998.



*Form Symphony #1*, 1999  
Acrylic on canvas, 24 x 28 inches  
Courtesy of the artist



## Jennifer Krause

Born 1962, Norwalk, Connecticut  
Lives and works in Hoboken

Krause puts a very contemporary spin on realist landscape, emphasizing the degree to which we experience nature from a fast-moving automobile. These paintings are indeed based on photographs taken from a moving car, and the artist has blurred the near portion of her image to capture this sense of movement. In a sense, these paintings are more about our contemporary lifestyle than they are about the land, that is, the fact that we spend so much time in cars and lead a fast-paced life that often requires crossing long distances on a regular basis.

Krause's recent group shows include *Imaginez le troisième millenaire*, Galerie Johanna, Sonac, France (2000); *Invited Artists*, Pleiades Gallery, New York (1997); and *The Hoboken-Montclair Connection*, The Garage in Hoboken (1997).



*Untitled #1* (from *The Road Series*), 1999  
Oil on canvas, 30 x 54 inches  
Courtesy of the artist

## Robert Lobe

Born 1945, Detroit, Michigan  
Works in Jersey City and Harmony Ridge, New Jersey,  
and lives in New York

In the 1970s, Robert Lobe invented a new way to represent landscape when he began hammering aluminum on trees and rocks. The concept may seem simple, but the art is deceptively sophisticated. Lobe must pick his subject, which generally is found in Harmony Ridge in Sussex County, and then select the color of his metal and how he is going to compose and crop the image. In part, the sculptures are abstractions, which delight through color, texture, and design. In free-standing work, such as *Shooting Breeze*, the artist transforms trunk, branches and limbs into an abstract drawing in space. But rocks and trees are always recognizable, and ultimately these sculptures are about the beauty and mysteries of nature.

Lobe recently has had one-person shows at Senior & Shopmaker Gallery, New York (2000); the Southeast Center for Contemporary Art, Winston-Salem, North Carolina (1997); and Grounds for Sculpture in Hamilton, New Jersey (1997). Recent group shows include *As Far as the Eye Can See*, Atlanta College of Art, Atlanta (1999); *Escape Velocity*, Socrates Sculpture Park, Long Island City, New York (1998); *Multiple Identity: Amerikanische Kunst 1967-1995 aus dem Whitney Museum of American Art*, Kunstmuseum Bonn, Bonn, Germany (1996); and *Twentieth-Century American Sculpture at the White House: Northeast Region*, The White House, Washington, D.C. (1996).



*Pockets of Resistance*, 1997-1999  
Anodized hammered aluminum, 71 x 82 x 17 inches  
Courtesy of Senior & Shopmaker Gallery, New York

## Tyrone Mitchell

Born 1944, Savannah, Georgia  
Works in Jersey City and lives in New York

Tyrone Mitchell has been exhibiting since the early 1970s. His work seamlessly combines references to his African-American heritage with a modernist reductive spirit, which in the early 20th century drew inspiration from African art. Mitchell's sculpture has a beautiful sense of craftsmanship as he handles his materials, and an organic quality, which is almost ritualistic and spiritual. His objects suggest a range of African motifs without ever being explicit. The theme of *Glamour of the Hand* is the pleasure and pride derived from making beautiful objects, but because of the handling of the wood, the work has a ritualistic quality that turns this satisfaction into a sacred experience.

Recent one-person exhibitions include those at the G. R. N'Namdi Gallery, Birmingham, Michigan and Chicago (1997) and the Bomani Gallery, San Francisco (1997). Group exhibitions include *Passages: Contemporary Art in Transition*, organized by the Studio Museum in Harlem and traveling to the Chicago Cultural Center (1999-2000).



*Glamour of the Hand*, 2000  
Ceramics, mirror, wood, oil paint, asphalt paint,  
and wood stain  
81 x 21<sup>3</sup>/<sub>4</sub> x 21<sup>3</sup>/<sub>4</sub> inches  
Courtesy of the artist

## Cheryl R. Riley

Born 1952, Houston, Texas  
Works in Jersey City, and lives in New York

Cheryl Riley is renowned for her furniture, which is in the collections of such major museums as the Smithsonian's Cooper-Hewitt, National Design Museum, The Mint Museum, the San Francisco Museum of Modern Art and the Oakland Museum. Her furniture is functional and used by private collectors, but it has a remarkable sculptural presence. While she uses such traditional furniture techniques as marquetry, gilding, carving and symbolic ornamentation, she combines these devices and motifs in a daring way to create sculpture that is at once elegant and baroque in its boldness. Her work draws on a broad range of cultures and periods, sometimes in a single piece. For this exhibition, the artist has recreated an installation titled *Self-Portrait: Modus Operandi for Imagination and Invention, 1992-2000*, which serves as a compendium of the motifs, materials and styles that have appeared in her art of the last decade.

Recent one-person shows include *Live-In Art: Cheryl Riley*, Bomani Gallery, San Francisco (1993); *Design Process: Cheryl R. Riley*, Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York (1993); and *Cheryl Riley: World Culture Influences in Decorative Art*, Ventura College Gallery, Ventura, California (1993). Selected group shows include *Women Designers in the USA, 1900-2000*, The Bard Graduate Center for Studies in the Decorative Arts, Annandale-on-Hudson, New York (2001); *The "O" Group*, Sofa Chicago, Chicago (1999); *Then and Now*, Terrain Gallery, San Francisco (1998); *America's Smithsonian—150 Years*, Columbus Convention Center, Columbus, Ohio (1998); and *Contemporary North American Furniture—A Survey of the Furniture Maker's Art*, Neuberger Museum, Purchase, New York (1997).



*Dogon Chair*, 1997  
Poplar, brass tacks, copper and coin chimes,  
amber, and copper wire  
76 x 24 x 21 inches,  
(detail from the installation *Self-Portrait:  
Modus Operandi for Imagination and invention,  
1992-2000*, 2000  
Mixed-media installation  
106 x 291 x 100 inches  
Courtesy of the artist)

## Sandy Skoglund

Born 1945, Quincy, Massachusetts  
Teaches at Rutgers, Newark, and lives in New York

Sandy Skoglund ranks among the more innovative artists of her generation because of her pioneering use of large-scale photography and her concept of first making an installation that is specifically designed to be photographed, with the photograph then becoming a work of art. As is the case with the prints exhibited here, her work has a surreal quality. Skoglund's scenes generally take place in rooms that have a dreamlike quality that transforms them into rooms of the mind, especially reflecting the psychology of modern life—the uneasiness that comes from the threat of nuclear fallout and chemical pollution; the anxiety of sex; or the social pressure to stay fit and trim.

Sandy Skoglund's recent one-person exhibitions include *Breathing Glass*, American Craft Museum, New York (2000); *Sandy Skoglund*, Norton Museum of Art, West Palm Beach, Florida (2000); *Reality Under Siege*, Smith College Museum of Art, The Joselyn Art Museum, Omaha, Nebraska, and the Toledo Museum of Art, Toledo, Ohio (1998-99); *Shimmering Madness*, Robeson Gallery, Rutgers, Newark (1998); and the *Green House Installation*, Huntington Museum of Art, Huntington, West Virginia (1995).



*Walking on Eggshells*, 1997  
Cibachrome print, 47 x 61 inches  
Courtesy of Janet Borden, Inc., New York

## Barbara Stork

Born 1960, Lancaster, Pennsylvania  
Lives and works in Jersey City

Barbara Stork worries. She worries about a financial depression that will make it difficult for collectors to acquire art and to furnish and decorate their homes. And she worries about everyone worrying too much and futilely so. Consequently, she makes a prototype for a cheap homemade wallpaper, which consists largely of rubber stamps on unstretched canvas. She makes picture frames out of recycled plastic food packaging and briefcases out of milk cartons. She mass produces *Millennium Flowers* in aluminum, decorating them with slogans that deal with such year 2000 fetishes as the preoccupation with having a great body, school shootings, the fear of conspiracies and terrorism, and the reliance on pills as a cure-all for health problems. She makes a poster that comes with its own cloth cover, since conservators and curators worry that works on paper will fade when exposed to light. All of this is done with inexpensive throwaway materials, which Stork magically transforms into wonderful aesthetic objects.

The artist's recent solo shows include *Backed Up*, *Inventions and Drawings*, Trans Hudson Gallery, New York (1999) and *Miss Match—Coordinated Wallpaper and Frames* and *Mindless Watercolors*, both at Trans Hudson Gallery, Jersey City (1995). Recent groups shows include *Dada Country*, Hunterdon Museum of Art, Clinton, New Jersey (1999); *Portraits*, Trans Hudson Gallery, New York (1999); and *Ground Site*, Marie Elias Center for the Arts, Santa Ana, California (1997).



*Milk Carton Leather Briefcase*, 1999  
Disposable milk packaging, found lock and handle  
17 x 19 x 3 1/2 inches  
Courtesy of Trans Hudson Gallery, New York

## Paul Weingarten

Born 1943, New York  
Lives and works in Montclair

As the century draws to a close, Paul Weingarten revisits its birth. He seizes the strident color, raucous compositions, and bombastic brushwork of such early modernist painters as Van Gogh and the Fauves. But he ratchets their vocabulary up a notch or two, to the point that his colors pierce at a screaming pitch and his compositions convulse with an apocalyptic upheaval. The paintings are sublime, simultaneously proclaiming the wondrous creation and demise of the world.

The artist has recently had one-person exhibitions at the New Jersey State Museum in Trenton (1999) and Salander-O'Reilly Galleries, New York (1997). Recent group shows include *Watercolors*, Lori Bookstein Fine Art, New York (2000); *Ambiance and Energy: Expressionist Painters Give Life to Inaccurate Spaces*, Noyes Museum of Art, Oceanville, New Jersey (1999); *Current Perspectives on the Urban and Industrial Landscape*, State Museum of New Jersey, Trenton (1998); *New Jersey Arts Annual*, Montclair Art Museum (1998); and *The Montclair Art Colony: Past and Present*, Montclair Art Museum (1998).



*Power Station*, 2000  
Oil on canvas, 34 x 44 inches  
Courtesy of Salander-O'Reilly Galleries, New York

## Works of Art in the Exhibition

Unless otherwise noted, the work is lent by the artist. Measurements are in inches, with height preceding width, preceding depth.

### Mac Adams

*Empty Spaces (Fish)*, 1996-98

Gelatin silver print, 14 x 11 inches  
Courtesy of Janet Borden, Inc.,  
New York

*Empty Spaces (Rabbit)*, 1996-98

Gelatin silver print, 14 x 11 inches  
Courtesy of Janet Borden, Inc.,  
New York

*Empty Spaces (Dragonflies)*, 1996-98

Gelatin silver print, 14 x 11 inches  
Courtesy of Janet Borden, Inc.,  
New York

*Empty Spaces (The Bird)*, 1996-98

Gelatin silver print, 14 x 11 inches  
Courtesy of Janet Borden, Inc.,  
New York

*Empty Spaces (Cat and Mouse)*, 1996-98

Gelatin silver print, 14 x 11 inches  
Courtesy of Janet Borden, Inc.,  
New York

*Empty Spaces (The Moth)*, 1996-98

Gelatin silver print, 14 x 11 inches  
Courtesy of Janet Borden, Inc.,  
New York

*Empty Spaces (Parrot)*, 1996-98

Gelatin silver print, 14 x 11 inches  
Courtesy of Janet Borden, Inc.,  
New York

*Empty Spaces (Hummingbird)*, 1996-98

Gelatin silver print, 14 x 11 inches  
Courtesy of Janet Borden, Inc.,  
New York

*Empty Spaces (Luna Moth)*, 1996-98

Gelatin silver print, 14 x 11 inches  
Courtesy of Janet Borden, Inc.,  
New York

*Empty Spaces (Rat)*, 1996-98

Gelatin silver print, 14 x 11 inches  
Courtesy of Janet Borden, Inc.,  
New York

*Bones*, 1999

Cibachrome, 30 x 30 inches  
Courtesy of Janet Borden, Inc.,  
New York

### Frank Bosco

*Clothespin*, 1999

Photocopy assemblage  
40<sup>1</sup>/<sub>2</sub> x 32 inches

*Small Spool*, 1999

Photocopy assemblage  
64 x 40<sup>1</sup>/<sub>2</sub> inches

*Small Spool Unraveled*, 1999

Photocopy assemblage  
40 x 54 inches

*White Out*, 1999

Photocopy assemblage  
40 x 26 inches

*Vessel*, 1999

Photocopy assemblage  
88 x 13 inches

### James Andrew Brown

*Out for a Ride on a Pig*, 1997

Ink, acrylic painting, and graphite  
on paper  
44 x 31<sup>1</sup>/<sub>2</sub> inches

*Night Drawing*, 1997

Ink, wash, collage, and acrylic painting  
on paper  
44 x 31<sup>1</sup>/<sub>2</sub> inches

*White Boy? White Man = Pig*, 1997

Wash, ink and graphite on paper  
44 x 35 inches

*Girl Boy*, 1997

Ink, acrylic and collage on paper  
44 x 31<sup>1</sup>/<sub>2</sub> inches

*Pig Woman*, 1997

Monotype, ink and graphite on paper  
44 x 31<sup>1</sup>/<sub>2</sub> inches

*The Queen of Monster*, 1997

Ink, graphite and collage on paper  
44 x 31<sup>1</sup>/<sub>2</sub> inches

*When Night Fall*, 1997

Ink on paper  
44 x 31<sup>1</sup>/<sub>2</sub> inches

*If Only I Had a Tool that Could Free Me  
and Protect Me from You*, 2000

Mixed-media installation  
10 x 15 x 6 feet

### Peter Cross

*Landscape #1*, 1999

Graphite on paper  
7 x 5 inches

*Landscape #2*, 1999

Graphite on paper  
7 x 5 inches

*Landscape #3*, 1999

Graphite on paper  
7 x 5 inches



*Landscape #4*, 1999  
Graphite on paper  
7 x 5 inches

*Landscape #5*, 1998  
Graphite on paper  
5 x 7 inches

*Locomotive #2*, 1999  
Graphite on paper  
5 x 7 inches

*Locomotive #3*, 1999  
Graphite on paper  
5 x 7 inches

*Locomotive #4*, 1999  
Graphite on paper  
5 x 7 inches

*Locomotive #5*, 1999  
Graphite on paper  
5 x 7 inches

### **Geoffrey Hendricks**

*Circular Music*, 1991  
Three semi-circular two-sided watercolors,  
music stand, baton, two bells,  
and seven stones, 45 x 36 x 17 inches  
Courtesy of Emily Harvey Gallery,  
New York

*Conversation with My Brother Jon*,  
1995/99  
Dead mouse, four watercolors, cotton  
waste and drill bits in wooden box,  
11 x 18 x 12 inches (open)  
Collection of Jon Hendricks,  
New York

*Nothing (Stone)*, 1996/98  
Stone from under the Sag Harbor Bridge,  
engraved with text,  
8 x 11 inches  
Collection of the artist

*Sky and Roof Slates*, 1998-99  
Watercolor on paper and slate  
each 11 x 8 inches (installation  
size variable)  
Courtesy of Emily Harvey Gallery, New  
York

*Two Balls for Ray (Johnson)*, 1998  
Glass jar and two blue balls in water  
on two baked enamel plates resting  
on white porcelain grocers' scale  
and two watercolors  
28 1/2 x 11 x 17 inches  
Courtesy of Emily Harvey Gallery,  
New York

### **Claire Jervert**

*Sky Series #2 (Cloud)*, 1999  
Acrylic enamel on canvas  
72 x 96 inches  
Courtesy of Steffany Martz Gallery,  
New York

*Sky Series #4 (Purple)*, 1999  
Acrylic enamel on canvas  
72 x 96 inches  
Courtesy of Steffany Martz Gallery,  
New York

### **Julius Kramer**

*Form Symphony #1*, 1999  
Acrylic on canvas  
24 x 28 inches

*Form Symphony #2*, 2000  
Acrylic on canvas  
24 x 28 inches

*Form Symphony #3*, 1999  
Acrylic on canvas  
28 x 24 inches

*Form Symphony #4*, 2000  
Acrylic on canvas  
24 x 28 inches

*Form Symphony #5*, 2000  
Acrylic on canvas  
24 x 30 inches

### **Jennifer Krause**

*Untitled #1 (from The Road Series)*, 1999  
Oil on canvas  
30 x 54 inches

*Untitled #5 (from The Road Series)*, 1999  
Oil on canvas  
28 x 54 inches

*Untitled #6 (from The Road Series)*, 1999  
Oil on canvas  
28 x 54 inches

*Untitled #7 (from The Road Series)*, 1999  
Oil on canvas  
28 x 54 inches

### **Robert Lobe**

*Back to Nature*, 1997-1999  
Anodized hammered aluminum  
97 1/2 x 34 x 23 1/2 inches  
Courtesy of Senior & Shopmaker Gallery,  
New York

*Pockets of Resistance*, 1997-1999  
Anodized hammered aluminum  
71 x 82 x 17 inches  
Courtesy of Senior & Shopmaker Gallery,  
New York

*Shooting Breeze*, 2000  
Anodized hammered aluminum  
94 1/2 x 48 x 37 inches  
Courtesy of Senior & Shopmaker Gallery,  
New York

### **Tyrone Mitchell**

*The Learning Board*, 2000  
Wood, copper, iron, lead, anklet bracelets  
68 x 55 x 50 inches

*Glamour of the Hand*, 2000  
Ceramics, mirror, wood, oil paint, asphalt  
paint, and wood stain  
81 x 21<sup>3</sup>/<sub>4</sub> x 21<sup>3</sup>/<sub>4</sub> inches

*Still Waters*, 2000  
Wood, bronze, brass tacks, oil paint,  
wood stain, resin, and brass  
45<sup>1</sup>/<sub>4</sub> x 66<sup>1</sup>/<sub>2</sub> x 108 inches

### **Cheryl R. Riley**

*Self-Portrait: Modus Operandi  
for Imagination and Invention*,  
1992-2000, 2000  
Mixed-media installation  
106 x 291 x 100 inches  
Courtesy of the artist

### **Sandy Skoglund**

*Walking on Eggshells*, 1997  
Cibachrome print, 47 x 61 inches  
Courtesy of Janet Borden, Inc.,  
New York

*Shimmering Madness*, 1998  
Cibachrome print, 36 x 46 inches  
Courtesy of Janet Borden, Inc.,  
New York

*Breathing Glass*, 2000  
Cibachrome, 40 x 60 inches  
Courtesy of Janet Borden, Inc.,  
New York

### **Barbara Stork**

*Stopped-Up Wallpaper Sample and  
MacDonald's Frame*, 1995  
Acrylic on linen with wire support, and  
wood and plastic container assemblage  
with *The Conjuror*, 5 serigraphs  
by Margo Pelletier, 1994, 88 x 68 inches  
Courtesy of Trans Hudson Gallery,  
New York

*Fertility Requires Shelter* (part of *Dating  
Suppressant Paneling Unit* series), 1998  
Bondo on paneling with ink  
10 x 8 inches  
Courtesy of Trans Hudson Gallery,  
New York

*Millennium Flowers with Millennium  
Leaves*, 1999  
Cast aluminum with acrylic enamel,  
hand-colored print on rag paper,  
48 x 108 inches installed  
Courtesy of Trans Hudson Gallery,  
New York

*Always be Ready to Bolt* (from the series  
*Safety Poster with UV Flaps*), 1999  
Mixed media on paper with fabric,  
27 x 24 inches  
Courtesy of Trans Hudson Gallery,  
New York

*Milk Carton Leather Briefcase*, 1999  
Disposable milk packaging, found lock  
and handle  
17 x 19 x 3<sup>1</sup>/<sub>2</sub> inches  
Courtesy of Trans Hudson Gallery,  
New York

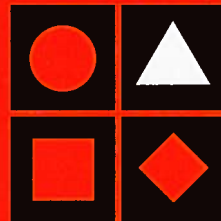
### **Paul Weingarten**

*Tanks, Moonlight*, Newark, N.J., 1996  
Oil on canvas  
58 x 68 inches  
Courtesy of Salander-O'Reilly Galleries,  
New York

*Branch Brook Park*, Newark, N.J., 1998  
Oil on canvas  
60 x 42 inches  
Courtesy of Salander-O'Reilly Galleries,  
New York

*Autumn View of Branch Brook Park*,  
Newark, N.J., 1999  
Oil on canvas  
28 x 36 inches  
Courtesy of Salander-O'Reilly Galleries,  
New York

*Power Station*, 2000  
Oil on canvas  
34 x 44 inches  
Courtesy of Salander-O'Reilly Galleries,  
New York



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