

2007 New Jersey Arts Annual: Fine Arts

The Noyes Museum of Art

April 17-July 15, 2007

This catalogue is published to accompany the exhibition

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Fine Arts**

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April 17 – July 15, 2007

The exhibition was organized by The Noyes Museum of Art with support from the New Jersey State Council on the Arts/Department of State, The Mr. and Mrs. Fred Winslow Noyes Foundation, the Geraldine R. Dodge Foundation, the Odessa F. and Henry D. Kahrs Charitable Trust, and Shoprite LPGA Classic.

This exhibition is part of a series co-sponsored by the New Jersey State Council on the Arts/Department of State, Jersey City Museum, the New Jersey State Museum, The Newark Museum, The Noyes Museum of Art, Montclair Art Museum, and The Morris Museum.

Artists living or working in New Jersey were invited to submit entries for this year's Arts Annual.

The 2008 New Jersey Arts Annual will be held at
Jersey City Museum: Fine Arts
Montclair Art Museum: Crafts

Editor: Dorrie Papademetriou
Copy Editor: Ann Van Hise
Proofreader: Joelle Nielsen
Design: Kim Green, Green Design
Printing: Genesys Graphics

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ISBN 978-0-9723951-6-8

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Introduction

It was a great pleasure to be given the task of judging the 2007 New Jersey Arts Annual. As might be expected from an open statewide competition, the entries encompassed an enormous range of media, styles and subjects. It was particularly gratifying to find that a considerable proportion of the works were of a rather high level of achievement. Indeed, the latitude of expression available to contemporary art practice received quite a good representation. From works focusing on mastery of traditional technique to those highlighting inventive applications of unusual materials, from images of the everyday to evocations of the disturbing or bizarre, this Arts Annual set before the reviewer a bountiful cornucopia of formats and ideas.

There were many worthy entries that ultimately did not appear in the final presentation. To those who are not represented in the exhibition, please note that open competitions of any sort are, to a good extent, a matter of chance. Objectivity and open-mindedness must be foremost when judging this type of exhibition. But even the most dedicated observers have individual interests and tastes, and any final selection is inevitably a reflection of a complex interplay within a vast spectrum of artistic expressions that is funneled through a specific eye and mind at a given time. Thus, the current exhibition merely hints at the full panoply of art that paraded past this year's reviewing stand.

Visitors are encouraged to appreciate a remarkable diversity of aesthetic visions. With the artistic production of New Jersey barreling along with such a vital concentration of talent, both viewers and artists can absorb this exhibition and then look forward with anticipation to future incarnations of the Arts Annual.

- **Jeffrey Wechsler**, *Senior Curator, Zimmerli Art Museum, Rutgers University*

Message from the New Jersey State Council on the Arts

On behalf of the New Jersey State Council on the Arts we congratulate the artists represented in the 2007 New Jersey Annual Exhibition of Fine Arts. We are all enriched by the work of artists who help us to see the world and its possibilities in new ways. We are doubly blessed to have so many fine artists call New Jersey home. The New Jersey Arts Annual exhibition series continues to serve as an important forum for them, both in fine arts and in crafts. And the Council is proud to co-sponsor this outstanding exhibit with The Noyes Museum of Art.

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

The Council applauds the six participating museums: the Jersey City Museum, the Montclair Art Museum, The Morris Museum, The Newark Museum, the New Jersey State Museum and The Noyes Museum of Art for their support and commitment to the work of New Jersey artists featured in the Arts Annual exhibition series. And we particularly want to thank the Board of The Noyes Museum, Director Michael Cagno, curator of the exhibition Dorrie Papademetriou and Jeffrey Wechsler, guest juror for the magnificent job accomplished in mounting this very special exhibition.

Carol Herbert, *Chair*

David A. Miller, *Executive Director*

Tom Moran, *Senior Program Officer, Artist Services*

Foreward

Art is the window to man's soul. Without it, he would never be able to see beyond his immediate world; nor could the world see the man within.

-Claudia ("Lady Bird") Johnson

Each year, with the support of the New Jersey State Council on the Arts, an opportunity is created to foster artistic excellence in the visual arts. The Noyes Museum of Art is proud to host this year's New Jersey Arts Annual. Over 250 artists from around the state submitted works. The quality and presentation of these works were outstanding and The Noyes Museum of Art will strengthen its commitment to supporting these New Jersey artists.

Typically, The Noyes Museum of Art bases the New Jersey Arts Annual on a theme highlighting mature and emerging artists. The keystone of this exhibition heightens the viewer's sensitivity. As broad and diverse as the New Jersey landscape, so are the works reflected in this year's exhibition. From photography to sculpture, realism to abstract, this eclectic mix of artwork communicates energy, emotion and structure. The New Jersey Arts Annual presents an exciting opportunity to create a dialogue between the artists and viewers that is both tantalizing and enigmatic.

My special thanks to Jeffery Wechsler, Senior Curator of the Jane Voorhees Zimmerli Art Museum of Rutgers, the State University, and Dorrie Papademetriou, Exhibitions Manager of The Noyes Museum of Art, for selecting the works for this prestigious exhibition. Together they had the daunting task of choosing works from all of these talented New Jersey artists.

The Noyes Museum of Art is grateful to The New Jersey State Council on the Arts and the Mr. and Mrs. Fred Winslow Noyes Foundation for providing the funds and support to produce this year's New Jersey Arts Annual.

I would like to extend my sincere appreciation to The Noyes Museum of Art staff for their dedication and commitment to the New Jersey Arts Annual. Finally, to the artists in the exhibition, thank you for connecting your souls and creativity to provide us with a stimulating experience.

- **Michael Cagno**, *Executive Director*

Message from Secretary of State

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

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

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

Nina Mitchell Wells, *Secretary of State*



Chippewa Lake, 2005
acrylic on canvas, 46 x 54

Robert Anderson

"Chippewa Lake is part of a series called *Angels & Outlaws*. This series of paintings draws inspiration from the classic pulp fiction images that infiltrated post-war culture and captured the imagination of America. It deals with people, places and events that are compositionally woven into an historical mosaic.

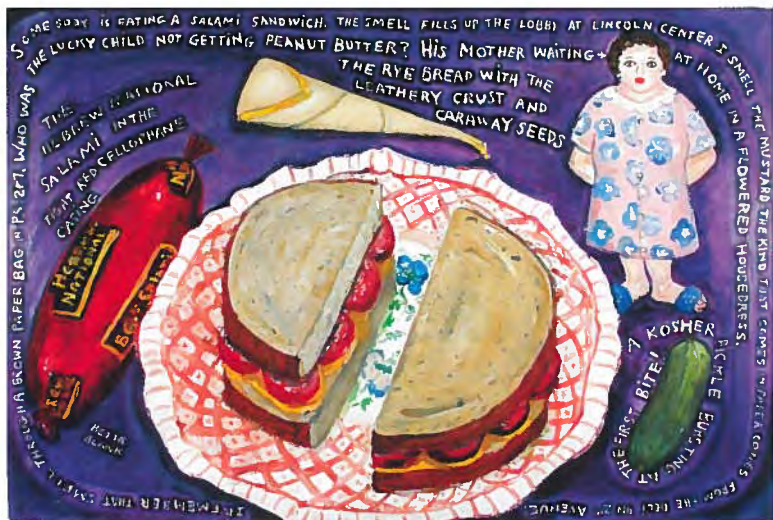
The series combines elements of the Civil War, roadside America and history of the early American West, as well as Hollywood cowboys, pin-ups and science fiction. I use images borrowed from historical and film sources, western collectibles and pulp fiction illustrations of the 1930s and '40s. I sometimes place some 'real' cowgirls and cowboys among the comic and pulp characters, as a further celebration of the figure. I try to create drama in each painting through the use of high-key color, romance, sex and danger."

Robert Anderson is the recipient of grants from the New Jersey State Council on the Arts Fellowship and the National Endowment for the Arts and is represented by OK Harris Gallery in New York City.

Bette Blank

"I paint and sculpt to tell a story, to capture a feeling, to have you see the work through my eyes. Ordinary objects and sensations can have a certain transformative magic, bringing us back to a different time and place in one's life. For example, the smell of a salami sandwich in the lobby of Lincoln Center triggered a flood of seemingly forgotten memories of lunchtime in public school 217. Everyday experiences like going to the dentist, getting a manicure, eating in a sushi restaurant or visiting a shoe salon are my favorite subjects. I often use words in paintings, both as a visual effect and as an opportunity to express additional meaning.

I have studied painting, sculpture, stone carving and print making at the following institutions: the Brooklyn Museum School of Art, the Fine Arts Work Center in Provincetown, MA, the New Jersey Center of Visual Arts, the Richmond Art Center in California, the Woodstock School of Art and the Newark Museum. I have a PhD in Engineering and quit my 'day job' 7 years ago."



Salami Sandwich, 2004,
oil on canvas, 24 x 36

Michael Bransfield

Michael Bransfield's recent paintings represent a rich luminous light. Bold shapes and sharp contrasting colors are abstracted from motifs found in the landscape, the studio and art historical references. The paintings combine imagery and forms derived from days working alternately from the landscape and in the studio from memory and sketches.

The paintings of Giotto and Duccio are an inspiration, with their shape shifting going from naturalism to flat, near abstraction and back again. As a model and source, these working methods allow room for surprises as one shape can suggest another and lead to unexpected chains of events unfolding in the paintings. A resolution in the work is arrived at after the original image is seemingly lost but is brought back to life in a new and unexpected light.



Black Light, 2006,
oil on panel, 24 x 24



Pat Brentano

"New Jersey is often called the 'Garden State.' Sadly, there is very little that resembles a garden or any other form of nature at the major bridges, tunnels or airport. My work is about re-installing the trees at these major points of entry, re-creating the natural environment that originally existed before we cleared the land and smothered it in concrete. The consequences of poor aesthetic decisions can be devastating to the quality of our lives. As an artist my intention is to teach visual awareness and inspire social change to protect and improve our environment."

Re-Greening the Holland Tunnel, 2006,
pastel & charcoal, 38 x 50

Zenna Broomer

"My early years of academic training emphasized the disciplines of Cezanne. This solid foundation developed a structure within me of inner discipline and respect for truth in nature.

My work has slowly evolved. I now sense a freedom to connect directly with the very essence of the subject. The urban landscape offers a fragility and energy that allows me to utilize other materials and introduce more abstract geometric elements to my painting. Absorbing my immediate surroundings is a starting point for abstracting random color, spatial relationships, and textures for the painting to exist on its own."

The Meadowlands, 2004,
oil & metal, 47 x 48



Pauline Chernichaw

“My digital photographic images consist of blurring the boundaries between forms in nature and man-made environment, by visually capturing the luminous essence of light and color reflecting off the surfaces of objects. I make visible what might otherwise be invisible to the human eye. By transposing images from the visually familiar, i.e. what the eye thinks it sees, I embrace the interplay of light, color and digital texture to create a new perception of reality. What is real in the world is now abstract....and what is abstract is now real. A flower is not a flower....a metal grid is no longer seen as metal....a seascape may or may not be wet. My imagery is world encompassing...not culturally exclusive.”

Deep Freeze, 2006,
digital photo, 26 x 20

Val Dyshlov

“This series, Performance, is filled with fantastic images, which are icons of a life's worth of observations: poems read, things seen and heard, scenes from my everyday life and social interactions. The whole world is a grand theatre, where all of us are actors, writers and participants. Tragical and comical, big and small, light and dark - all these images are transformations of our environment, which I've filtered through my mind, the center of my self, my whole life's experience. In my works, I assemble the present and the future, and the future into perfect images of my perception of the world. My paintings have their own path, history and evolution. I may come back to one of them and continue working on it, interpreting it in a new way or give it a new meaning...”

Reflection, 2005,
oil, 30 x 24



Clouds on the Ground #2, 2006,
sepia archival giclee, 19 x 46

Amy Evans

“Growing up in New Jersey I remember looking out the back window of our family's station wagon at the rural landscape with trees and countless farms flying by. I have chosen to document the landscape of my childhood. Photographing only on foggy days allows me to achieve an uncluttered and simplified venue, where backgrounds disappear into the mist. The resulting images turn the land into a quiet and meditative space reminiscent of an earlier time.

As my work parallels the events in my life, in effect it becomes self-reflection. Mirroring imagery together is a common theme throughout my work, as illustrated in the “Clouds on the Ground” series. Uniting traditional photographic techniques and digital technology has allowed me to produce seamless prints of continuous line that come together to create a sense of familiarity, mystery and metamorphosis into a new reality.”

Lori Field

"My mixed media drawings and paintings, which straddle the border between reality and dream, past life and present, evoke subliminal, mysterious worlds – planets and mythologies of my own creation, demimondes peopled by anthropomorphic 'angels with attitude', accompanied by mutants, exhibitionists, seducers, chimeras..... and other intimate strangers. The pieces combine obsessive drawing with encaustic painting and incorporate detailed colored pencil renderings on rice paper, small collage elements, thread, encaustic, beeswax, lace, charms, insect wings – whatever feels like inspiration.

I create human/animal hybrids who retain the physical characteristics of both. Having deciphered some of the imagery, the symbolism remains far more felt than understood, more disquieting than soothing. My hybrid creatures seem not entirely adapted to either their own environment or to the human world. They are odd.

The human/animal archetypes and cast of re-occurring characters, exaggerated in their 'otherness', create intuitive narratives that explore the themes of loss, rebirth, identity, fear, forgiveness, intimacy, denial, alienation and human vulnerability. By fitting my 'creatures' into their peculiar, psychological landscapes and evolving mythological context, by personalizing obsessive symbols into visual language, the work helps me process my own reactions to the real world and the events shaping it."



Babes in the Woods, 2005,
colored pencil, encaustic, 12 x 8 x 2



Virgin Mary Nightlight, 2005,
wood, fibreglass, plastic, light, 7' x 4' x 2'

Asha Ganpat

"I am a sculptor of large interactive works. With each piece I explore spiritual social conditioning in cultural, mental and ritual contexts. Using cartoon-like symbolism and metaphors, I aim to create a humorous situation asking serious questions about the viewer's individual experience of theism.

I begin each piece with a question: What is worshippable? What is the weight of god? Where would you hide from god? Often, I ask many strangers and friends for their answers to the questions. It is important that a wide range of responses are considered in the development of each work.

Interaction is a vital point to every work. The viewers will not all share the same experience. For example, *The Marys* is an edition of 1000 plaster casts of the Virgin Mary nightlight with a diamond secretly embedded in one of them. An interactive piece which asks what one worships: art, the icon, or the chance of a diamond?"



Waiting Room, 2005,
acrylic, 31 x 28

Tim Gaydos

"We live in a throw away society. This extends to people as well as goods and buildings. Those who don't or can't produce for the economy are tossed away, often being forced to forage for themselves on the streets of our cities. They are regarded as so much refuse and are ignored by many who are afraid to part with a little change for fear of having to recognize that these unfortunates are also our brothers and sisters and that 'there but for the grace of God go I'.

I depict the plight of the homeless in hopes of allowing people to consider the desperation of their fellow humans and through my art to engender in their hearts some sympathy for them. I believe we are all together on this earth and those who have been given more should help those who've not been so fortunate. In my other figurative work I try to depict moments in ordinary people's lives when, in a different manner of speaking they are also on the edge; when in a poignant moment they are considering who they are, what they are doing here, where are they going and the meaning of it all."

Marsha Goldberg

"In part, my work is about measuring time. Through observation, the viewer participates in the process of its making, made visible in layered drawings on translucent vellum, the overlapping grain of woodblock prints in which colors merge and separate, and paintings on canvas that reveal what lies beneath the surface. The obviously handmade marks counter the spare imagery, which is abstract and often grid-based.

Several of the pieces represented here were produced during a year I spent in Eliat, Israel, a small city situated between the desert and the Red Sea. The imagery incorporates ideas about geology and mapping as well as the concept and reality of borders."



Gulf/ Eliat #4, 2004,
monoprint with graphite and colored pencil, 24 x 12

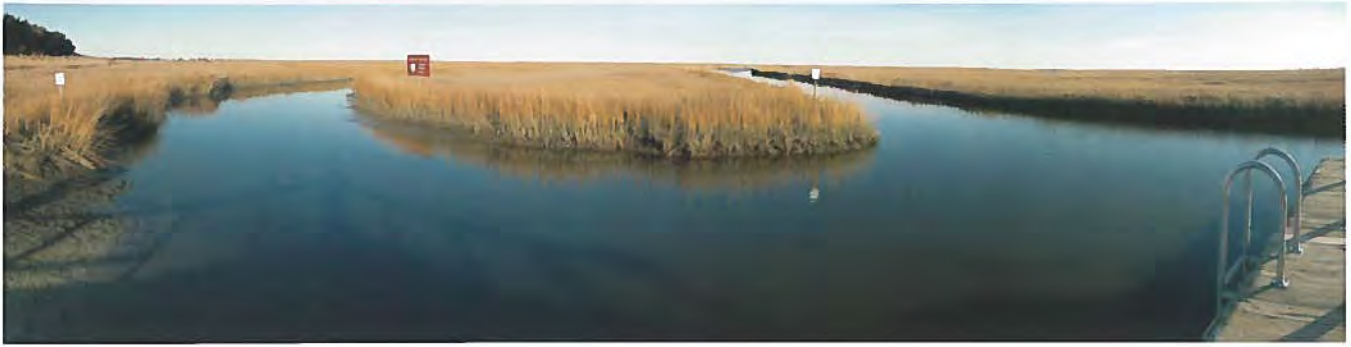
Harry H. Gordon

"I started my sculpture career with a very classical, figurative beginning, and although my materials and forms have changed a great deal over the years, it is still possible to find remnants of the figure in my work.

When I incorporate several elements together to construct a sculpture, I am looking at the way they relate to each other, and ultimately how they work together as a whole. A tilt here and a cut there can change the attitude of the piece and gives each one its own distinct personality. When I make a piece with just one element, I tend to do more carving and editing of the material to achieve the same effect. My work and the ideas behind it are tied very closely with the material it is constructed of - I have chosen traditional, ancient mediums with which to express myself. I try not to manipulate my materials beyond their natural state, but imbue them with an expression of dignity and grandeur to release their spirit."



Rhino, 2003,
granite, 24 x 12 x 12



Forsythe Reserve, 2006,
digital panorama, 4 x 16

Janet Greco

“I shoot a lot of panoramas as I enjoy attempting to replicate in photos the perspective of what we see in real life, and the windows through which we all see the world. Whether it is through a camera lens, a computer screen, a windshield, a TV set, or a pair of eyeglasses, I am always thinking about the process of ‘seeing through’ or ‘looking through’ things. These images are representative of several moments, all at once. I like playing with this concept and sometimes deliberately leave duplications or errors in the images, leaving it for the viewer to figure out or interpret.

I consider myself primarily as a documentary photographer and my main project right now is documenting the New Jersey Pine Barrens, the New Jersey Coastal regions, and South Jersey in general. I feel closest to my panoramic work at this point in time as I devote the most energy to it. I have lived away from NJ for more than 25 years, primarily in Europe, so this body of work does represent a homecoming. Hopefully I come to the subject matter with fresh eyes.”

Mel Leipzig

“Starting in the late 1960s my chief formal concern has been to paint the figure in relation to its environment. My paintings are done by working directly from life. I never work from photographs. I feel that the use of photography would dilute my feelings and undermine my expression.

In the late 1960s and the 1970s, the paintings were composed from the very beginning drawings, with the figure in the environment. Starting in 1980, I altered my method by always beginning with drawings of the environment, without the figure, and then placing the figure in the setting. I have always used a limited palette. In 1990, I reduced my palette to only four colors—dark blue, dark red, yellow and white.

The models in my paintings are members of my family, my friends, my students or people who I associate with professionally as both an artist and a teacher. The environments are always related to the person being painted. This means, since I paint directly from the models and their environments, I must travel to their homes and workplaces in order to do the painting.”



The Staff at Gallery Henoch, 2006,
acrylic, 32 x 44

Sharon Libes

"I was educated in the sciences and that training in the scientific method colors the way I approach my art. I think in terms of the hypotheses, constants and variables. Each piece is an experiment. I frequently borrow matrices and schema from biology or physics for the structure of my large multi-panel arrays. While the color palette and sequence of the colors are constant from piece to piece, they were determined by the rolling of dice. Each work explores how the identity of this sequence is maintained as it is intersected, translated, rotated or reflected across the surfaces.

All of my work is heavily dependent upon the psychology of perception and cognition. I am intrigued by the way we make meaning out of the world around us; by how complex sensations, impressions and information become coherent realities; by the way we find or impose patterns enabling us to name and tame our experiences. In my work I am always searching for the points at which chaos and uncertainty become pattern; where the recognizable becomes abstract; where the interactions of patterns give rise to new forms."



*Embedded, 2007,
acrylic, 36 x 36*



*Dispersion, 2006,
fiber, 14 x 27 x 20*

Donna L. Lish

"Forms captivate me. When I plan my vessels I integrate ideation of image, concept and coalescence with the psychological state of being which directs my work. Research is the major foundation for my work and provides the element on which symbolic and technical considerations rely.

My aesthetic concern is to define space within explorations on how units fit together and how selected stitches enhance the piece. Working in textiles enables a rhythmic progression and opportunity to refine outcome. I incorporate historical origins of containers, regarding functional, spiritual and superstitious (omens, beliefs, supernatural) themes. I use these directives as a vehicle to meld fresh contexts and materials within stitches of the past. My containers continue to evolve as I refine structure within my own perspective of accuracy. My process is intuitive, experiential and cumulative in scope."



Nicetown #3, 2004,
pigment print, 24 x 30

Mark Ludak

"In 2003 I began photographing derelict steel, textile and hosiery mills in the abandoned inner cities and suburban outskirts of New Jersey and Pennsylvania. Since that time the majority of these sites have been demolished. Their future lies in redevelopment as strip malls, suburban town homes, or gaming casinos. In most cases photographs of these industrial sites are the only remaining artifacts. This work concerns architectural preservation and decay, societal becoming and unraveling, economic expansion and atrophy. Photographing these sites is both an external physical journey through social landscape as well as an internal cognitive journey. In 2005 I began photographing open space and preserved farmland. This land is protected from further development and will remain untouched. These photographs are about time, place and a desire to redefine human presence in the natural world."

Laura Luttrell

"My experience with life has delivered an obvious need to express through the creative process. Desire and interest in my surroundings continue to push me to better understand the concepts of knowledge, time and communication. Focusing on expression, satisfaction and my basis for making, rather than the end product, helps my ideas to develop more sincerely and deliberately. Within this desire to create, I have found many sources of inspiration. I find that intellectual dialogue from both books and people is one of my most motivating sources of inspiration.

I am also compelled by the many processes of working with glass. I have been fascinated with the material ever since I saw glass in molten form. I use glass to form pieces that I later combine with all types of media, using whatever materials I find most effective to my idea. The pieces are intended to be intriguing to the viewer, in presentation and content, including various details that hold the attention of the viewer longer. These details may offer insight into my ideas, the process, or offer an aesthetic experience to give the viewer greater context and subconscious understanding of the piece. My most recent work incorporates ideas of protection from and for our innermost thoughts and memories."



My Life in Open and Closed Vessels, 2005,
glass, 16 x 9 x 9
(From the collection of Amye and Paul S. Gumbinner)



I Am a Tree 1, 2006,
photograph, 15 x 20

Frank Magalhaes

“This portfolio of ten images is taken from a project I have titled *I Am a Tree*. It is a collection of tree ‘portraits’ printed in bronze-tone monochrome. The title of the project is borrowed from Turkish Nobel laureate Orhan Pamuk’s novel, *My Name Is Red*, where it is a chapter title. The story of this fascinating novel of mystery, love and art history is told from multiple points of view, one of which is that of a tree.

It once struck me while I was photographing landscapes that I often related more to individual trees than to the landscape as a whole. I find it no stretch to think of a tree as a creature with a personality, something I can commune with. So, in photographing an individual tree I have come to think of the result as a portrait, much the same as I would with a photograph of a person.

I collected the material for these tree portraits during a number of road trips around the country as well as from the area near Princeton, New Jersey, where I live. I chose monochrome rather than color for the portraits because I could better work with monochrome tonal values to give the prints the gravitas I feel the trees deserve.”

Jeffrey Mason

“Qualities of line, shape, color and texture, dominate my thinking and direct my actions as I paint. I do not assign any symbolic significance to elements within each picture. My primary intention is to create a felt spatial order that holds my attention. The quality of this order is the significance of my work and gives form to intentions that seem otherwise indescribable.”



Understudy, 2006,
oil on canvas, 27 x 36



Patrick Mateescu

“In 2005, when participating at an international symposium in Volos, Greece, I discovered in the backyard of the building an orchard of secular old olive trees. Inspired by the power of growing of these trees, still fertile, despite a very hostile environment, I created a new series of sculptures that I entitled *The Old Olive Trees of Volos* as a recollection of this wonderful encounter with nature.”

Old Olive Trees of Volos #2, 2006,
glazed and gilded stoneware, 31 x 16

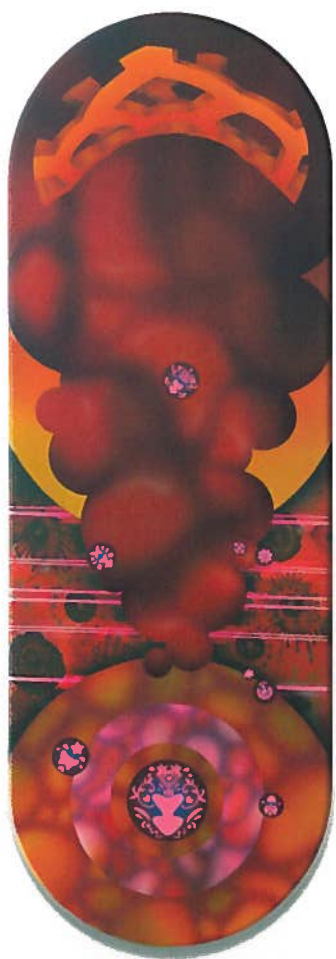
Anne Q. McKeown

"My message is embedded. Mark-making and systems of shapes are gathered together. The bombardment of influences is heaped in layers with little time for decoding before the information breaks apart. New layers fill the vacuum. Camouflage returns to the mainstream consciousness with our world at war. I make and take apart systems such as the shapes that I create from my camouflage developed out of art historical imagery. Stains create smoke screens. They are memories of an action, residue. Wire matrices twisted from the quotidian grids of barrier fencing are used to create a system of marks that appear to be a calligraphic language. In the signage of Japan, characters dance a language. Their liveliness begs for communication even with those unable to read them. I mimic the undecodable, using suggestive marks from the manipulated wire. The wire matrices are used as stencils. That vibration of liveliness is what I look for in my mark system.

These pieces raid contemporary issues, making reference to collective knowledge, out of personal observations. My voice is similar to the dancing characters. What I say begs to be considered without strict translation. My work is made of intuitive compilations."



Cakewalk, 2005,
acrylic on bark cloth, 67 x 37



Matter Seeking Its Own Source, 2006,
acrylic on beveled wood, 33 x 12

Darren McManus

"Several years ago, I began to investigate the function of myth as a vital form of basic psychological nutrition and wondered: What relevance or role does myth play in contemporary culture? Does the framework, the necessity for 'mythology' even exist in our current condition? My paintings aim to express the radiance of my own discovery, albeit in symbolic form.

Bound by a macro versus micro framework, each piece of my cosmological puzzle consists of contemporary and historic imagery culled from sources as varied as cultural motifs, ancient pictograms, video games, geometry and the occult. Using both recognizable and obscure references, I create hybrid environments that merge the real with the fictitious, resulting in themes of alienation, displacement, contradiction and wonder. Toxic colors fill pleasant shapes, geometric structures represent spiritual icons and childhood symbols are re-contextualized into a new language.

In this setting, elements collide and new messages and meaning sprout forth offering possibilities for what exists behind the visible world. Although temporary comfort may be found in isolated familiarities, the foundation remains nostalgic for a time that doesn't yet exist. I envision each painting as an artifact of this sacred place."

Maria Mijares

"Looking for beauty, I find it equally among the ordinary, because I know that every random moment contains all the elements for perfect harmony. I work to arrive at the painted marks that will reflect an intuitive truth, as the tile patterns of the Alhambra represent mathematical theorems. After willy-nilly confetti of experience, paint orders a complex mesh of inherent paradox. Order reverberates. I observe the power.

As I work, I ask myself two questions, 'Is it true? Is it beautiful?' Once I have accomplished the representational reality, I hunt for poetic abstractions within what is true. Like Don Quixote with paint, I polish the rough edges of any reality into a jewel. I preserve existing wonder. I hold on to time and place. While reflecting culture, I recognize the power of Art as catalyst, as responsibility, and as an act of creating culture."



To the Point, 2005,
acrylic, 40 x 42



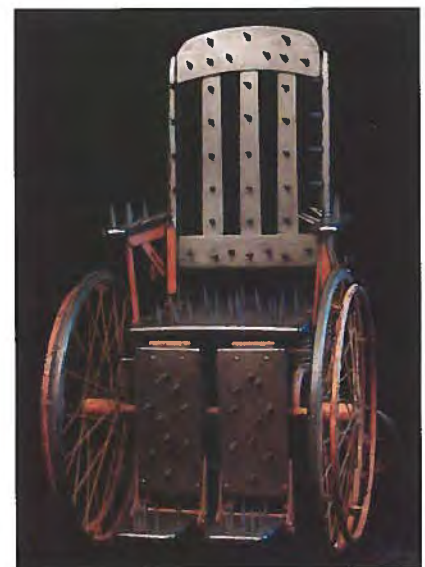
9 x 9, 2004,
monoprint, plexiglass, Gutenberg paper,
19.75 triangle x 1.25

Liz Mitchell

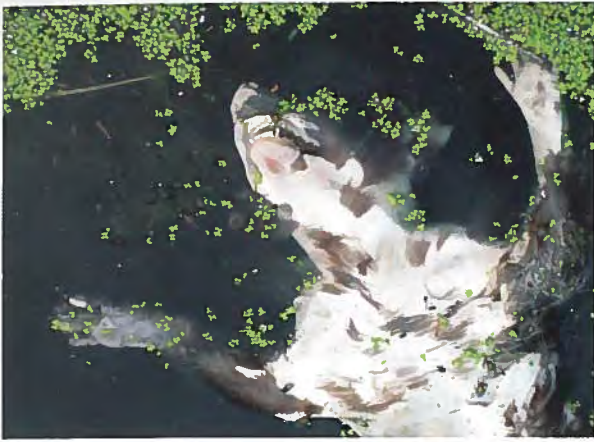
"9X9 is a family story of an invented childhood game, told by my eight siblings and myself. Like a game of 'whistling down the lane' the details and perspectives change with each telling. The length of the page in each book changes according to the length of the version of the story. Nine triangular shaped books are shown in a triangular shaped box with a Plexiglass lid. The books and bottom box are covered with Gutenberg paper, which has been monoprinted with water-based inks. The text is printed using an Epson 2200 printer and archival inks. Each interior page of text is over painted with watercolor pigments. This book was completed during an artist residency at the Experimental Printmaking Institute, Lafayette College, Easton, PA."

Jo Motyka

"The work is process-driven and material-based. The 'narrative' of my works was greatly expanded by the use of found objects; resulting in a more exacting story being imparted. It was initially part of the dynamic of the spatial relation within earlier wall mounted color field relief sculptures. Used to satisfy a need to have an anchor that engaged the viewer, these recognizable objects held their own subjective physical and psychological representations for each viewer. The titles, language and initial idea behind the work have stemmed from late eighteenth and nineteenth century romantic traditions and mixed with the American industrial, gothic backdrops of North Jersey as inspiration for sculptural imagery, forming its own vernacular."



The Melancholy of Emancipation, 2006,
steel, wood, polymerized graphite,
rubber, wax, 42 x 23.5 x 35.5



Opossum in Pond, 2005,
archival print, 16.5 x 20.5

Harold Olejarz

"After 12 years of surviving, living with, fighting and suffering from breast cancer my mother passed away in March of 2005. My experience of her death left me with a profound sense of loss. In the twenty-five years that I have lived in northern New Jersey I have come upon many animals, during the course of my daily travels, that have died, been killed by automobiles or killed by another animal. Prior to my mother's death, I tended to feel a moment of sorrow, look away and then move on. Since her death I have taken an interest in the expired animals that appear without warning and shatter the veneer of the peaceful and pleasant suburbs."

Carol A. O'Neill

"Nature is where I find the peacefulness and inspiration for my work. Specifically, I gather and collect small plant life, from seeds to worn leaves. The natural patterns of decay, formed over time, are often reflected in the images of leaves. They symbolize the cycles of all life. I offer the viewer traces, remnants, shadows, shards and inferences - an appreciation of the botanical life around us."

Drawing is a passion of mine. Besides working with colored pencil and graphite, I employ silverpoint - an historical medium popular during the Renaissance. By combining my imagery with ancient techniques, I pursue my artistic role as that of a bridge between contemporary and historical art."



Garden Zen, 2006,
colored pencil, 8 x 10



Sarah Petruziello

"The drawing included in this exhibit, *Nocturne*, is an allegorical self-portrait. A 'nocturne' by definition is a nighttime composition that relays a dreamy or wistful atmosphere, and this work is a combination of both - the figure could be seen as daydreaming or pensive and the skeleton could be seen as metaphorical or corporeal, speaking or laughing (if the skeleton seems threatening or simply an emblematic reminder of the past is dependent on whether or not the viewer finds skeletons sinister). My intent as the artist was for the skeleton to be speaking to the figure in the painting, as an ancestor bringing memories from the past to the present. However, as with many works of art, viewers tend to interpret this piece from their own experience, which is what adds to both the mystery and the intangible quality of the drawing."

Nocturne, 2006,
graphite on paper, 39 x 55



Flying Cottages, 2006,
48 x 36, oil on canvas

Linda Pochesci

"I have always looked at landscape in relationship to architecture. I like going into spaces and seeing the landscape framed by the architecture. I am interested in linear perspective and 'rational picture space'.

My new paintings explore my search for home. I always am attracted to the dynamics of architectural space as a metaphor of a dwelling place of the soul. My paintings are a composite of many different realities that are put together and don't actually exist anywhere but on the canvas. The rooms are spaces that I make up. The objects in the rooms are objects that I own. The houses and landscapes are places I have been. I make models of the houses so I can observe how light falls on them. I am intrigued by the poetics of a space, be it a room or a corner. The way light falls on the floor and the shadows that are cast speak to me. I look at the canvas as a type of stage. I feel that I am setting a drama or telling a story. The changes in scale that I am exploring enhance this 'unreal' space. Are the rooms gigantic with normal size houses in them or are they doll houses? I feel that the paintings speak about time, place and memory."

Steven M. Richman

"This work is part of a larger series exploring 'Contemplation'. People are captured in solitary moments, and we see what they see. We may wonder at what they are thinking. We share with them a private moment, usually in an urban setting, in which the power of individuality and individual thought, set off from the multitude, is present. They look upon things both mundane and profound. Here, an older man sits on a bench in Madrid, clearly focused on the woman in front of him, squatting to see something herself in a shop window. This is a moment when we probably can quite clearly read someone's thoughts and surmise what is being contemplated. Or can we?"

In my photography, I prefer that the subject remains key, rather than 'technique'. By focusing on a theme such as contemplation, and capturing people in moments that reflect some inner thought, I hope to transcend the physical reality of that moment and invest it with something deeper, something more profound, about what it means to be alive at this time on this planet, and capture something of what we focus on, both large and small, as we make our ways through each day of our lives."



Madrid, 2004,
black and white photograph, 10 x 8

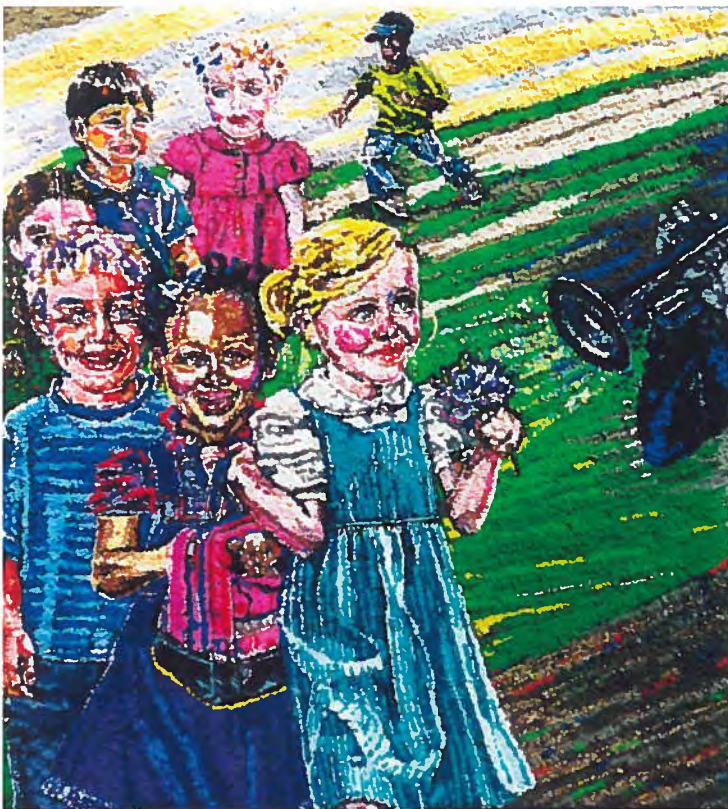
Joseph Gerard Sabatino

"Like a child that crawls, walks, or simply stares while ingesting his or her everyday surroundings, my interest is similarly fueled by this effortless act of acknowledgment, observing the obscurities of daily occurrences.

Natural and undiluted, a young person's attentiveness to a world within his or her reach diminishes in adulthood. In this mystery, I seek to tie the vulnerabilities, wonders and doubts of a child, amidst the intricacies of an adult. With the familiarities of common objects, memories of the past and present are once again accessible, altering a brief moment into an extension of time. My artwork involves the usage of ordinary materials such as: caramelized sugar, dough, spices, dirt and intestine with those of industrial and institutional products, creating three-dimensional wall reliefs and sculptures. Various materials are utilized, through either outside fabrication, personal manipulation or both. At a time and place where the world seems to exist virtually at a speed similar to light, it should equally be our concern to recall the simplicity through the eyes of a child, once again revealing reality's hidden sensibilities."



Midnight Snack, 2006,
mixed media, 13 x13 x7



The Power of the Pied Piper, 2004,
discarded clothing, 49 x 48

Linda Friedman Schmidt

"I am a self taught portraitist and figurative expressionist. My art is about the human condition examined through my own emotional experiences and life history. My medium, discarded clothing, represents the 'second skin'. This skin is the sign of our transformability, our ability to become other.

Fashion is often used to create a false self. Looking at the notion that clothes make the person, or you are what you wear, I deconstruct what I have been wearing, layers of psychological trauma, and transform them to discover my true self, the person I always wanted to be.

I am piecing together and repairing the fabric of my life, achieving peace by piecing together a new world. I am condensing old clothes, photographs, images in my head, and a lifetime of feelings. I am putting together the pieces that make up the patterns of my soul, coming to know who I am. My work is a celebration of color, texture and handwork. There is joy, peace and love in the process of creation. This is my spiritual journey, immersed in every detail, experiencing the pleasure of the now, the hands working, moving in a steady rhythm, the rhythm of life."



Warrior Woman 2, 2006,
mixed woods, paint, 76 x 26 x 20

Carol Schwartz

"I work in wood using carpenter's 4x4s as building blocks. I glue and dowel the 4x4s together and then add hundreds of pieces of assorted woods to the core, assembling them into formidable figures. They are larger than life size. While massive, there is a delicacy about them. My series on 'Warrior Women' looks at woman as an army of individuals with strengths and vulnerabilities. They stand with feet planted firmly apart facing you: taking you on. They contain a latent energy, a force of being, that is ready to erupt.

The surfaces are intentionally raw. I leave markings and construction directions on the pieces. Some markings are hidden beneath the surface as I add and take away wood. This layering provides a metaphor for life's complexity. My 'Warrior Women' are born out of associations with my childhood. They are my Super Heroes, all individuals, all distinct personas, all women ready to stand up and make a difference."

Carol E. Schwartz received a 2007 Fellowship from the New Jersey State Council on the Arts.

Madhvi Subrahmanian

"I was born in the city of Mumbai in India, into a family of five kids. Having been raised as a Hindu I accepted that everything in life was filled with polarities. Just as one Hindu God embodies within Himself the creator and destroyer, the male and female, the demonic and divine, so does my work express within itself opposing sensibilities such as fragility and strength, organic and man-made, precariousness and stability, noise and quiet.

The forms I am compelled to make repeatedly explore the theme of motherhood and fertility. Most of my work in clay is built by layering coil over coil, with the form spiraling upward in a meditative rhythm which is quiet and slow. The process and quietness in the studio creates an introspective space and refuge in the grand scheme of maternal life. Forms are frequently in groups (families) or pairs suggesting dynamics and relationships between one another. They range from the container to the pod. The container holds, protects and nurtures physically and spiritually while the pod encloses the breath and force of life within it."



Smokefired Connection, 2006,
earthenware, 7.75 x 8 x 7.5, 5.5 x 5 x 5

Ann Tsubota

'Working with clay offers me the opportunity to explore form and surface with a material whose various stages of metamorphosis engage my imagination. My recent sculptural work is made while the clay is still pliable. The actual forming is quick and improvisational resulting in an abstract, expressionist form. The series *The Queen's Tea* is based on the delicate porcelain teacups and saucers used in English Afternoon Tea. These teacups and saucers have been made since the 1700s by various porcelain producing companies such as The Royal Copenhagen Porcelain Company and The Worcester Royal Porcelain Company. Traditionally the teacups are painted (either with handpainting or decals) with floral designs. My interest has been to create a feeling of this genre of ceramics in a form that is a gestural and spontaneous response to this ceramic tradition. *Afternoon Tea Sur L'Herbe* alludes to the Edouard Manet painting *Déjeuner Sur L'Herbe*. The piece combines a rough, earth-like ground fired Raku method with the thin porcelain 'cup and saucer'."



Afternoon Tea Sur L'Herbe, 2006,
porcelain & raku, 7.5 x 8.5 x 5.5



Peek-A-Boo Blue, 2006,
archival ultra chrome inkjet, 35 x 23.4

Nomi Waksberg

"I think it was Lee Friedlander who said 'There is always more in a picture than you thought was there when it was taken.' This is true in my pictures, which juggle abstraction with reality. One of my interests is in allowing the clues of human presence to remain, even in the absence of humans. So the shape and design of windows and walls, the fiber of window shades, the various forms created by natural and artificial light are important. They modulate the formal elements of these pictures and, hopefully, compel the viewer to really look, and in doing so, discover part of the story of this society and this time.

The technology of our times, allows me to emphasize the wonder and play of a shadow, a subtle gradation or pattern which was marvelously present in reality. And so, as the dialogue between the camera, the image and myself continues, I am becoming more concerned with light: light as the basic element of these pictures, allowing the colors and forms to breathe, and light as spiritual metaphor."



*Restaurant, 2006,
oil, 19 x 21*

Tom Werner

"I have always tried to paint in accordance to my inner voice. To me, to be an artist is to look at the world, look at art and through trial and error create something unique. My work combines illustration, decoration and expression. I work on many ideas at the same time. I see something that triggers an image in my mind and from that point on it grows into a painting. I spent many years looking at art from the past. Slowly my work has evolved into a form that more and more corresponds to the qualities I want express."

Marcia Sandmeyer Wilson

"Having been painting since 1970 you would think I know what I am doing by now, but I don't. Painting from life is easy enough, and from a photograph easier still, but making up things out of my head is very difficult. There is always the balance between narrative and composition. My latest paintings range from straight narrative to more abstract. Some are loosely painted, but my favorites have been worked and worked and overworked until they seem to consist of colored confetti.

The stories I like to tell are memories of my childhood – my mother and my maternal grandmother being favorite subjects. Art is how I relax, how I define myself. I have produced many, many paintings and do not expect to ever REALLY know what I am doing? But I will keep pushing paint around on canvas because it gives me so much pleasure.

My goal is to tell painted stories even better, to make a canvas that will create a mysterious mood, and hold interest for years to come. I keep thinking I have almost got it, almost got the hang of it, the secret key is just around the corner..."



*Granny Nap, 2006,
oil, 16 x 20*

Acknowledgments

My appreciation and heartfelt thanks go to the staff of The Noyes Museum of Art for their cooperative spirit, encouragement, and contributions to the realization of this exhibition.

I would like to extend a special thanks to Jeffrey Wechsler, for his knowledge, guidance and insight through the entire selection process, and to Don Ehman of The New Jersey State Council on the Arts, for his continued support and expertise. And finally, I congratulate the participating artists who represent the extraordinary talent present in the great state of New Jersey.

- Dorrie Papademetriou, *Exhibitions Manager*

Works in the Exhibition

Robert Anderson

Chippewa Lake, 2005,
acrylic on canvas, 46 x 54

Bette Blank

Salami Sandwich, 2004,
oil on canvas, 24 x 36

Michael Bransfield

Black Light, 2006,
oil on panel, 24 x 24

Pat Brentano

Re-Greening the Holland Tunnel, 2006,
pastel & charcoal, 38 x 50

Zenna Broomer

The Meadowlands, 2004,
oil & metal, 47 x 48

Pauline Chernichaw

Deep Freeze, 2006,
digital photo, 26 x 20

Val Dyshlov

Reflection, 2005,
oil, 30 x 24

Amy Evans

Clouds on the Ground #2, 2006,
sepia archival giclee, 19 x 46

Lori Field

Babes in the Woods, 2005,
colored pencil, encaustic, 12 x 8 x 2

Asha Ganpat

Virgin Mary Nightlight, 2005,
wood, fiberglass, plastic, light, 7' x 4' x 2'

Tim Gaydos

Waiting Room, 2005,
acrylic, 31 x 28

Marsha Goldberg

Gulf/ Eliat #4, 2004,
monoprint with graphite and colored pencil, 24 x 12

Harry H. Gordon

Rhino, 2003,
granite, 24 x 12 x 12

Janet Greco

Forsythe Reserve, 2006,
digital panorama, 4 x 16

Mel Leipzig

The Staff at Gallery Henoch, 2006,
acrylic, 32 x 44

Sharon Libes

Embedded, 2007,
acrylic, 36 x 36

Donna L. Lish

Dispersion, 2006,
fiber, 14 x 27 x 20

Mark Ludak

Nicetown #3, 2004,
pigment print, 24 x 30

Laura Luttrell

My Life in Open and Closed Vessels, 2005,
glass, 16 x 9 x 9

Frank Magalhaes

I Am a Tree 1, 2006,
photograph, 15 x 20

Jeffrey Mason

Understudy, 2006,
oil on canvas, 27 x 36

Patrick Mateescu

Old Olive Trees of Volos #2, 2006,
glazed and gilded stoneware, 31 x 16

Anne Q. McKeown

Cakewalk, 2005,
acrylic on bark cloth, 67 x 37

Darren McManus

Matter Seeking Its Own Source, 2006,
acrylic on beveled wood, 33 x 12

Maria Mijares

To the Point, 2005,
acrylic, 40 x 42

Liz Mitchell

9 x 9, 2004,
monoprint, plexiglass, Gutenberg paper,
19.75 triangle x 1.25

Jo Motyka

The Melancholy of Emancipation, 2006,
steel, wood, polymerized graphite, rubber, wax,
42 x 23.5 x 35.5

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All works are noted in inches unless otherwise specified.



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