

SPRALL

MARCH 20, 2008 - AUGUST 24, 2008

jersey city
museum



SPRAWL

MARCH 20, 2008-AUGUST 24, 2008



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MARCH 20, 2008–AUGUST 24, 2008

Selected and organized by: Rocío Aranda-Alvarado, *Curator, Jersey City Museum*

New Jersey Arts Annual Jurors:

Doug Ferrari, *Director, The Shore Institute of the Contemporary Arts*

Margaret Murphy, *Artist and Independent Curator*

Carmen Ramos, *Curator, Arts Council of Princeton*

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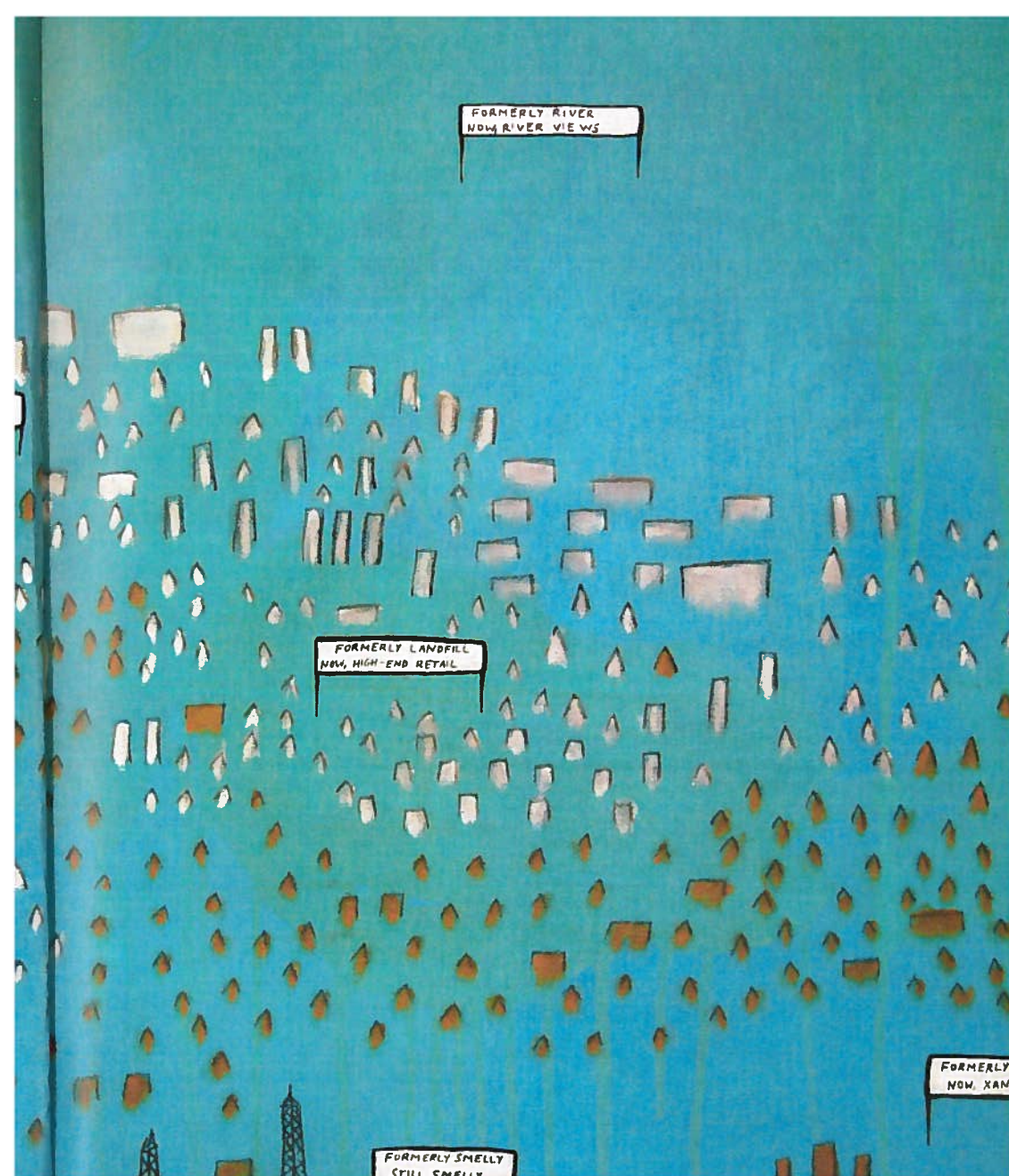


NEW JERSEY
STATE
COUNCIL
ON THE
ARTS



JPMorganChase





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Dahlia Elsayed, *Locals Only* (detail), 2007

MESSAGE FROM THE SECRETARY OF STATE

It is my great pleasure to extend 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. Arts Annual exhibitions illustrate the extraordinary vitality of New Jersey's artists and reinforce the value of art in our lives. Programs such as this exhibition create wonderful synergy between artists and the public. Our most talented artists showcase their work in some of the most important museums in the state, and the people of New Jersey share in and connect to the quality and diversity of that marvelous creative experience, which is uniquely our own.

The Department of State and the New Jersey State Council on the Arts are proud to help make this program possible. Thank you to all the participating museums for celebrating New Jersey's artistic community and to the artists who share their best with us. But

most especially the Jersey City Museum for hosting such an exciting exhibit. You have all ensured its success.

With the on-going commitment by the Council and its museum cosponsors, the Arts Annual will continue to stand as a testament to the artistic excellence and a celebration of New Jersey at its best.

Nina Mitchell Wells, Esq.
Secretary of State

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 2008 New Jersey Arts Annual exhibition in Fine Arts. We are all enriched by the work of artists who help us to see the world and its possibilities in new ways. We are doubly blessed to have so many fine artists call New Jersey home. The New Jersey Arts Annual exhibition series continues to serve as an important forum for them in both in fine arts and in crafts. And the Council is proud to cosponsor this outstanding exhibit with the Jersey City Museum.

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, cosponsors showcase opportunities, hosts a virtual gallery on the Discover Jersey Arts web site www.jerseyarts.com, 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 boards and staff of the six participating museums: 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. We particularly want to thank Marion Grzesiak, Director of the Jersey City Museum, Rocío Aranda-Alvarado, Curator of the exhibition, and guest jurors Doug Ferrari, Carmen Ramos and Margaret Murphy.

Carol Herbert, Chair
Steve Runk, Executive Director
Tom Moran, Senior Program Officer,
Artists' Services



Valerie Larko, *Convergence* (detail), 2007



Tim Daly, *Sodden Meadows Towards Snake Hill (detail)*, 2007


DIRECTOR'S STATEMENT

Marion Grzesiak

The Jersey City Museum takes great pleasure in joining with the New Jersey State Council on the Arts to present SPRAWL, our version of the New Jersey Fine Arts Annual. This year's exhibition addresses an important concern in our state through a variety of media. Telling various stories, each artist addresses some element of the problem of sprawl as we are currently living it. Various scenes of the landscape are joined with more visceral images of remnants and objects encountered on the sides of highways or suburban streets.

Many talented people have worked to prepare this exhibition. I would especially like to thank the New Jersey State Council on the Arts for its support, and to offer particular thanks to Tom Moran, Visual Arts Coordinator, for his commitment to the Arts Annual process, as well as for his ongoing concern for the artists of New Jersey. I would also like to extend my gratitude to curator Rocío Aranda-Alvarado, and to the jurors, Doug Ferrari, Director of the Shore Institute of the Contemporary Arts, Margaret Murphy, Artist and Independent

Curator, and Carmen Ramos, Curator at the Arts Council of Princeton, for selecting some of the artists in the exhibition. I extend a special thanks to our graphic designer, Helen Urmeneta, for her work on this entire project and to Jersey City Museum's Registrar, Motrja Fedorko for her conscientious attention to detail, our team of installers James Congregane, Graham MaNamara, and Paige Miller, who carefully installed the works, and to the entire staff of the Jersey City Museum for their efforts in making this exhibition possible. Finally, the artists who have generously loaned their works to the exhibition deserve our highest praise and sincerest thanks for providing art of enduring beauty for us to discover and enjoy.



“
Telling various stories, each artist addresses some element of the problem of sprawl as we are currently living it.”

SPRAWL

THE POST-INDUSTRIAL LANDSCAPE IN NEW JERSEY

Rocío Aranda-Alvarado

Jersey City Museum presents SPRAWL, a multi-venue exhibition that addresses the issues and problems related to sprawl as we experience it in our state. Among some of the most compelling works in the exhibition are photographs of housing projects or McMansions, psychological explorations into the suburban mind, works made with objects found in back yards or detritus from the side of a suburban road, majestic images

of the highway, nostalgic images of roadside motels or decaying urban buildings. The ideas that formed the content of this exhibition draw from the history of art, from the obsessions of artists living in our state and from the varied experiences of living in a suburban nation.

In 1968, the New Jersey artist and well-known sculptor Tony Smith recounted his


experience of a late-night drive along the newly-finished New Jersey Turnpike. His words reveal how the mind of an artist perceives space, the movement across space, land, and the visual elements that accompany this movement. Describing a post-industrial landscape almost as a painting, the artist recalled:



“

It was a dark night and there were no lights or shoulder markers, lines, railings or anything at all except the dark pavement moving through the landscape of the flats, rimmed by hills in the distance, but punctuated by stacks, towers, fumes and colored lights. This drive was a revealing experience. The road and much of the landscape was artificial, and yet it couldn't be called a work of art. On the other hand, it did something for me that art has never done. At first I didn't know what it was, but its effect was to liberate me from many of the views I had about art. It seemed that there was a reality there which had not had any expression in art.”

—Tony Smith, *Artforum*, 1968



Ben Polsky
Site 21.06 (detail), 2003

The reality that Mr. Smith alludes to is the subject of this exhibition. A quiet, rolling landscape that is dotted with “stacks, towers, fumes and colored lights,” is the result of more than two centuries of growth and development in our local landscape. Not unique to New Jersey, but perhaps most easily recognized here, this post-industrial landscape has been influential for many artists. Robert Smithson was also interested in this landscape and created categories for buildings and sites he encountered on his trips from New York City to Passaic. These included buildings he categorized as “Old Suburbia” or pre 1929 buildings, “New Suburbia” or post-WWII structures, “Dead spots” or sites no longer in use, including parking lots or dry swimming pools and the “Ruin in reverse,” which was any new construction which was yet to be completed.”¹ Significantly, all of the structures in these categories are still visible in our landscape. With the expansion into the landscape, “Ruins in reverse” are ever more common.

The main characteristics of the suburban life in this country are summed up by scholar Kenneth Jackson as follows: Affluent and middle-class Americans live in suburban areas that are far from their work places, in homes that they own, and in the center of yards that by urban standards elsewhere are enormous. This uniqueness thus involves population density, home-ownership, residential status, and journey to work.² This pattern, repeated endlessly across our landscape, leads to a relatively homogenized experience, one at the heart of endless books, films, songs and works of art.

Throughout the works in this exhibition, we experience details of the suburbs from various perspectives. Forgotten images and buildings are placed next to personal thoughts about suburban life. Garden hoses and discarded plastic bottles are held up as evidence of living in the sprawl of the landscape. Endless streets, shopping malls, decaying buildings and cookie-cutter homes

EXAMINING SPRAWL: WHY IS IT IMPORTANT NOW?

Sandy Martiny, Curator of Education

are presented. Given the spread of the human population into the local landscape, we felt it was only logical to ask other venues to participate in the exhibition. Thus, there are SPRAWL related exhibitions at the Arts Guild of Rahway, the Hutterdon Museum of Art, the Shore Institute of the Contemporary Arts and at the Ramapo College Art Galleries. It is perhaps the largest single exhibition project that has displayed the work of so many artists from our state at the same time. Altogether, nearly 100 artists from New Jersey and the region are included in the various SPRAWL exhibitions.

NOTES:

1 Ann Reynolds, *Robert Smithson: Learning from New Jersey and Elsewhere*, (Cambridge: MIT Press): 102.

2 Kenneth Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York: Oxford): 6.

New Jersey artists' thoughtful response to the theme of SPRAWL presents clear evidence that our state's growth is also an expression of our state's pathos. Sprawl, a product of contemporary urban growth and car culture is the unplanned, often uncontrolled spread of urban development into areas adjoining the edges of cities. Ever since colonial times, our state's location between the metropolises of New York City and Philadelphia has defined the trajectory of its development.

Two hundred and thirty plus years later, not much has changed except for the number of people who call our state home. A traveler in New Jersey today is less than two hours by car from either city. *The Report on Measuring Urban Growth in New Jersey* by John Hasse, Ph.D, Rowan University and Richard G. Lathrop, Ph.D, Rutgers University reveals that New Jersey's population density of 1,134 people per square mile makes life for New Jersey residents more crowded than in all European countries, Japan, or India. In addition, figures from the 2000 census indicate that while NJ may be the wealthiest state in the US, it is also home to several of the 10 poorest cities in the country. Hasse and Lathrop make a convincing case for the correlation between sprawl and urban decay, pointing out that policies encouraging

the development of farmland into low density housing for the wealthy also lead to the neglect of older urban centers and their suburbs.

Anthony Downs from the Brookings Institution points out in *Some Realities about Sprawl and Urban Decline* that urban economists see growth related problems associated with sprawl as a failure to make those who benefit from suburban life pay the true costs associated with their choices. These are social costs like removing land from agricultural use, and the increasing burden imposed on others by commuters who pack the roadways. He believes both local and state governments are hesitant to take action until they perceive a crisis.

But as the Hasse and Lathrop report reveals, a crisis demanding attention may not be too far away. They say that if development continues at the rate noted during their study, (during the 1990's development increased at the rate of over 15,000 acres per year), New Jersey would reach build-out within the next 40 years. It will be the first state in the nation to do so. Economic and environmental issues aside, it is no wonder the theme of SPRAWL resonates so eloquently with artists across the state.

MAURO ALTAMURA

Drive By, 2005–2008

Digital video



AILEEN BASSIS

What Was, 2007

Inkjet prints with thread, ink

PAT BRENTANO

Turnpike, 2007

Pastel and charcoal



JASON BURCH

Hillside Reconstruction (still), 2007; 1:41 min.

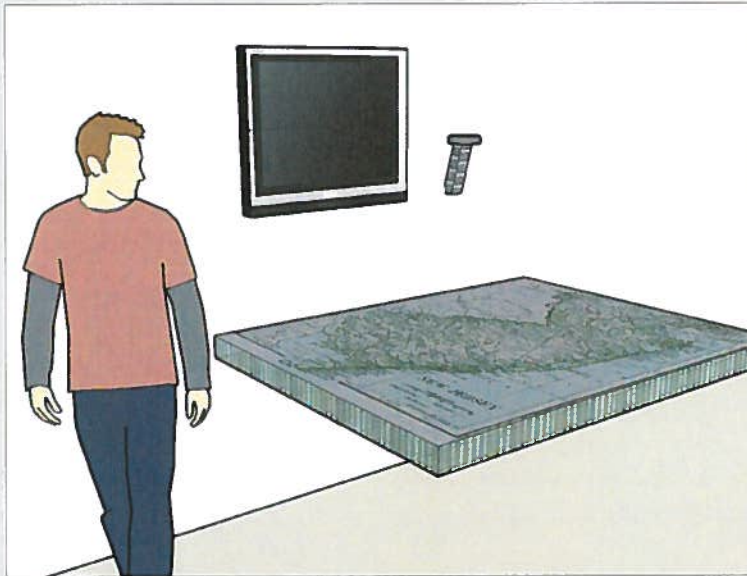
Needs to be Smaller (still), 2007; 2:06 min.

Digital videos

HECTOR CANONGE

Parallel Grounds, 2008

Plexiglas, vinyl, clear contact sheets, Mac computer, commercial barcode scanner, flat screen LCD monitor, speakers



BRENDAN CARROLL

Bologna and Mayonnaise on White Bread, 2004-2007

Polaroids



*Mom sleeps at one end of the house,
Dad sleeps at the other.*

PAUL CHING-BOR

Parallel Passages 11—Departing

Newark, 2008

Watercolor



LISA DAHL

Gold Glitter, 2007

Acrylic and glitter on color photograph

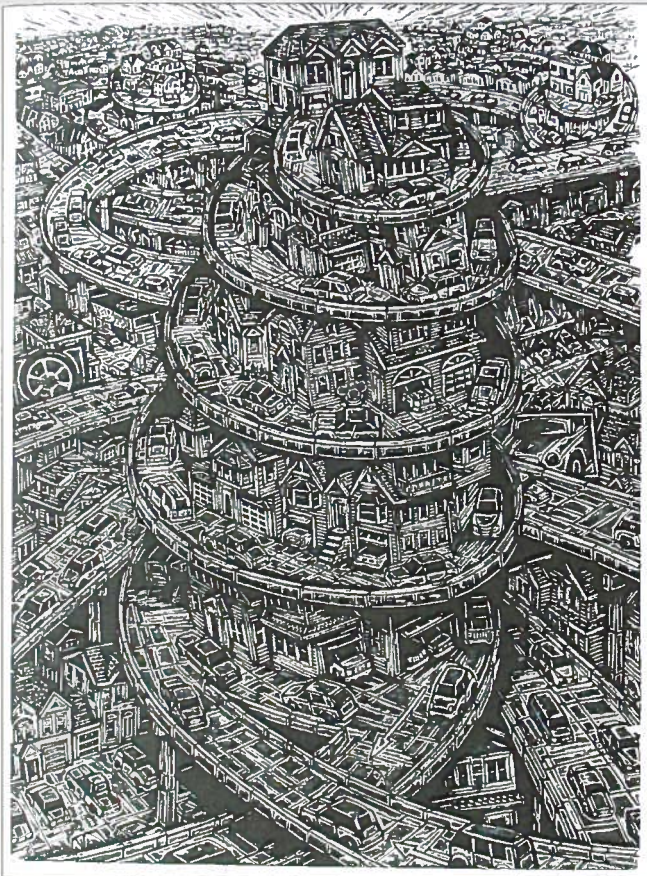


TIM DALY

Sodden Meadows Towards Snake Hill, 2007

Acrylic on canvas on wood panel

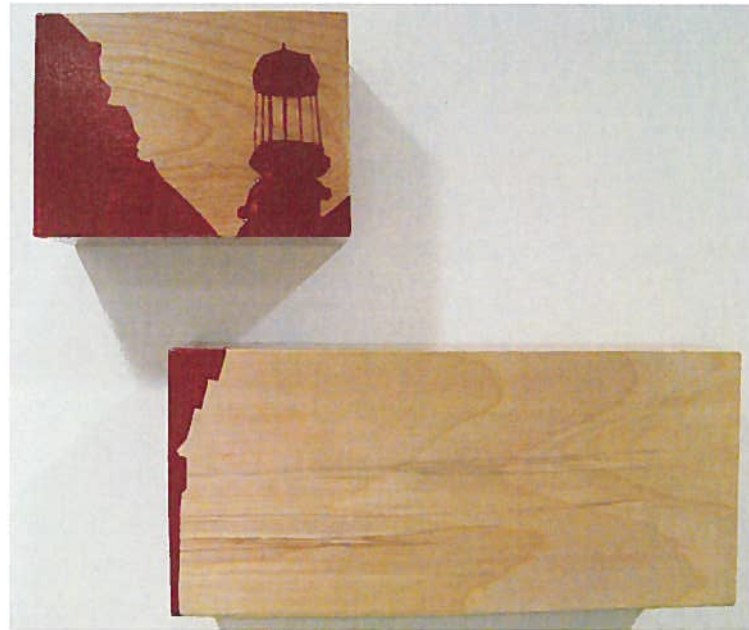
Courtesy of the artist and DFN Gallery, New York



MICHAEL DAL CERRO

Model Homes for the Motor Age, 2007

Woodblock print



JESSICA DEMCSAK

Asbury Park Casino, 2006

Oil and acrylic on wood



ANDREW DEMIRJIAN

Highway 63 Revisited, 2007

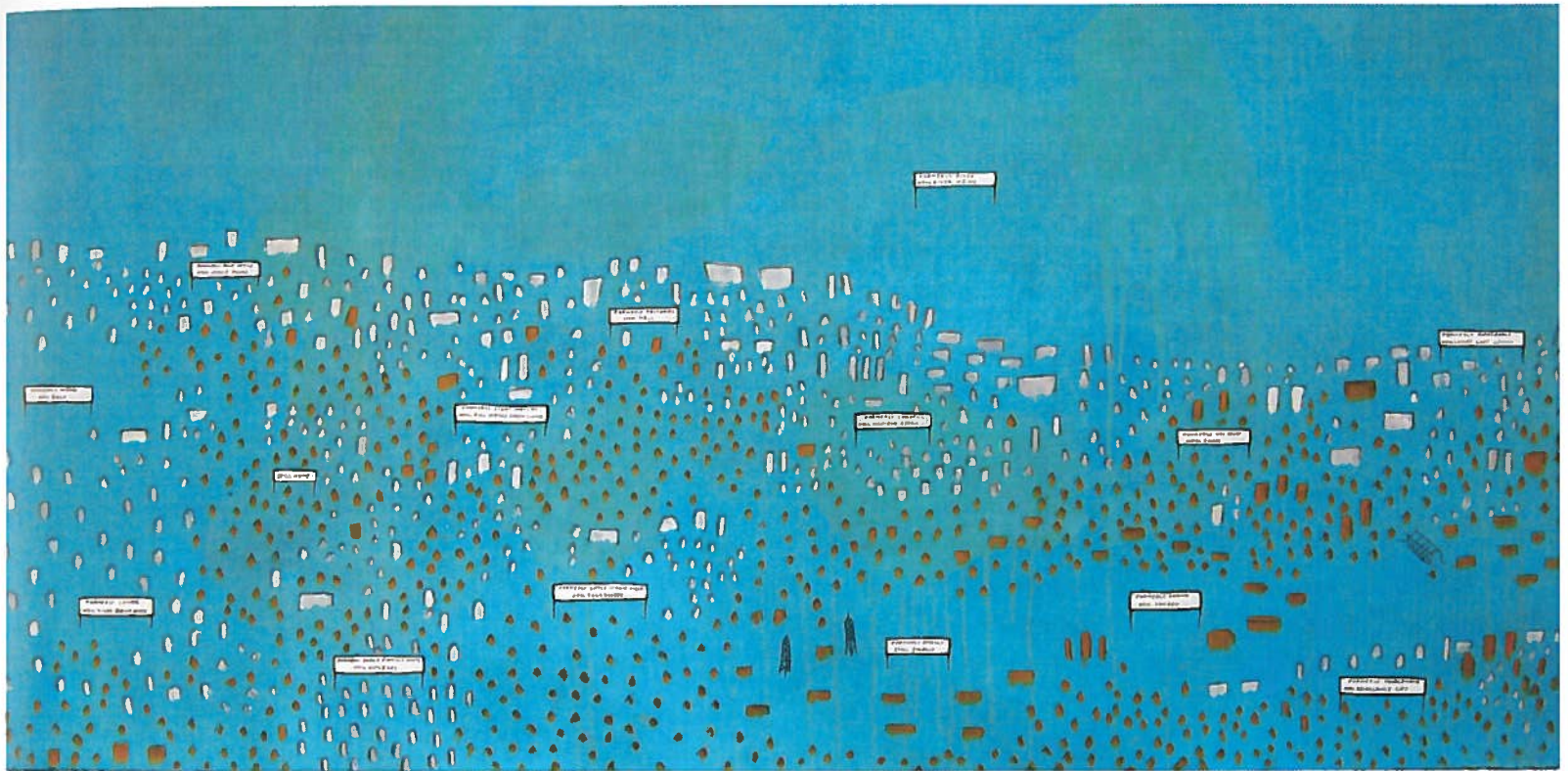
Digital video, installation with car seats



REBECCA FERANEC

Pump Me Up #2, 2006

Pencil



DAHLIA ELSAYED

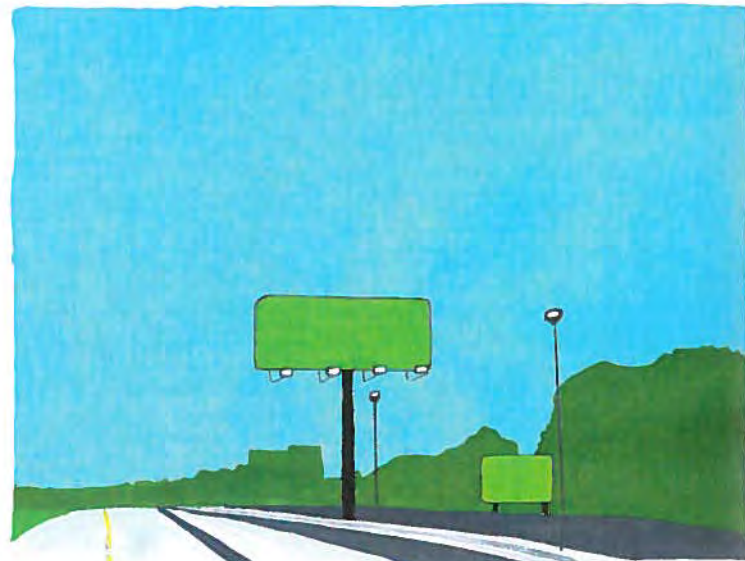
Locals Only, 2007

Acrylic and oil stick on paper

JONATHAN GLICK

The Commute, 2005

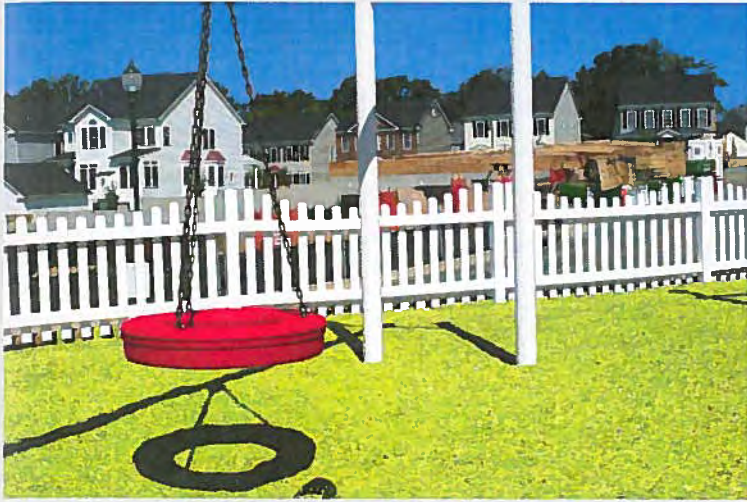
Silver gelatin print



PATRICK GRENIER

Making UNart While Driving Down the UNopened Highway 2, 2005

Gouache



SUSAN EVANS GROVE

Whitewater Drive, 2007
Digitally altered photograph on canvas

EMILY HELCK

#5 from *5 or 6 Houses Drawn from Memory, 2007*
Ink on paper





OWEN KANSLER

Moving In Bernards Township, NJ, 2003
Optical chromogenic print from negative

ROBERT KOGGE

The Hill, 2006
Colored pencil and charcoal on canvas

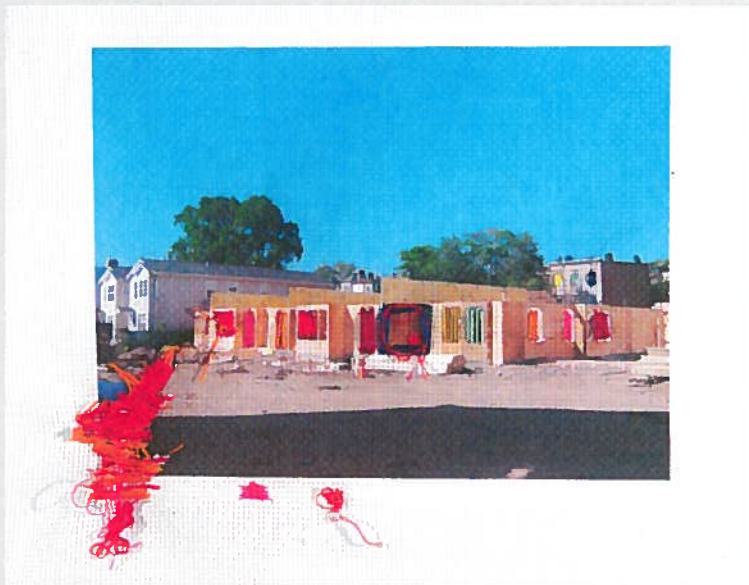




VALERI LARKO

Convergence, 2006

Oil on linen



MICHELLE LOUGHLIN

Pacific Court, 2007

Transfer-printed fabric with needlepoint



GREGORY MAKA

Untitled, 2007

Chromogenic print

MEGAN MALOY

Ali on Swing, 2005

Chromogenic print



MARIA MIJARES

Golden Age Ruins, 2007

Acrylic on linen





RICHARD PASQUARELLI

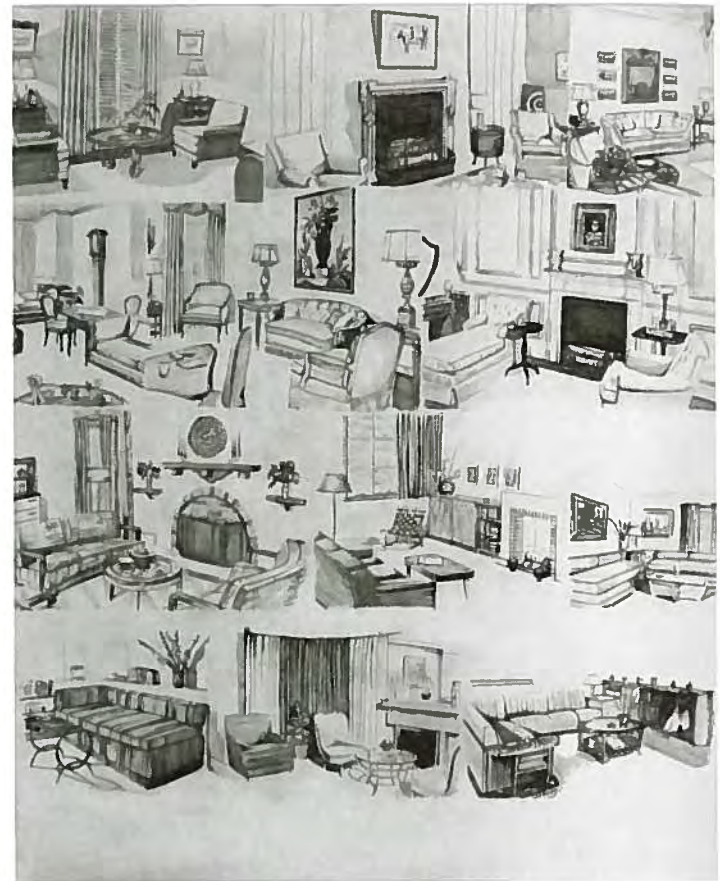
Innocent Man, 2005-6

Oil enamel on canvas over wood panel

DEBORAH POHL

Living Rooms, 2007

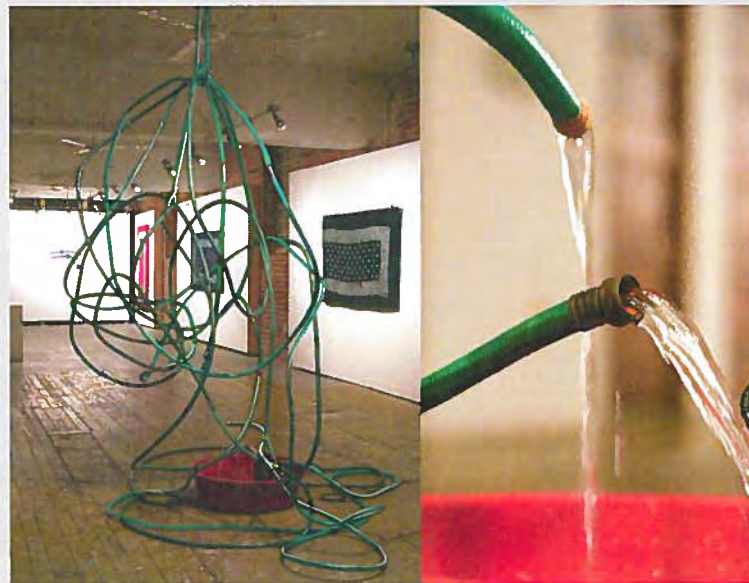
Pencil



BEN POLSKY

Site 21.06, 2003

Graphite and brasspoint on rabbit skin glue gessoed panel



DEBBIE REICHARD

Pisces, 2008

Fountain, garden hoses, pump, bucket,
aluminum rod, movement and sound

ROGER SAYRE

Bucket House

Digital C-print © Andrew Garn, documentation of sculpture installation



LESLIE SHERYLL

Urban Monsoon, 2008

Plastic Bottles, fishing wire



NYUGEN SMITH

Bundle House New Jersey: Spilling Out of Control, 2007

Mixed media



ROGER TUCKER

Hooton Chocolate/Hooton Chocolate

No More Newark, 2006

Digital prints



ANNA-MÁRIA VÁG

Raritan Oil Co., Edison, NJ, 2007

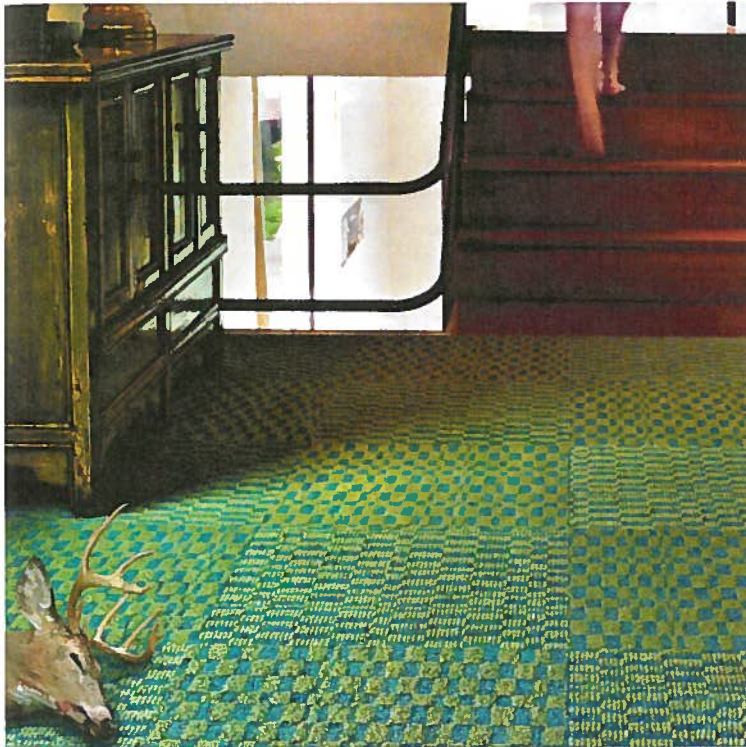
Digital print

ANDREW WILKINSON

gN.I.M.B.Y. (gNot In My Back Yard), 2008

Cast aluminum





BRYAN ZANISNIK

The Great Fish-Human, 2006

Two-channel digital videos on pedestal, 6:36 minutes looped



KIMBERLY WITHAM

Foul Play, 2007

Archival pigment print



SOUND STATION: Sprawl

JOSEF REYES AND TYSON THORNE

Newark Avenue—Start, 2007

Newark Avenue—Finish, 2007

Audio recording and digital images



- Mauro Altamura
Drive By, 2005-2008
Digital video, 25:49 minutes
Courtesy of the artist
- Aileen Bassis
What Was, 2007
Inkjet digital photos with thread, ink
56 x 38 inches
Courtesy of the artist
- Pat Brentano
Turnpike, 2007
Pastel and charcoal drawing
38 x 50 inches
Courtesy of the artist
- Pat Brentano
Turnpike Regreened, 2007
Pastel and charcoal
38 x 50 inches
Courtesy of the artist
- Jason Burch
Andersens All Look the Same, 2007, 12:30 min.
Hillside Reconstruction, 2007, 1:41 min.
Take It Back, 2007, 4:10 min.
Cracking a Few Eggs, 2007, 1:53 min.
It's On, 2007, 1:59 min.
Snake Hill, 2007, :50 min.
Needs to be Smaller, 2007, 2:06 min.
I Never Skied Before, 2007, 3:00 min.
Digital videos
Courtesy of the artist
- Hector Canonge
Parallel Grounds, 2008
Plexiglas, vinyl, clear contact sheets, Mac computer, commercial barcode scanner, flat screen LCD monitor, speakers
36 x 48 x 24 inches
Courtesy of the artist
- Brendan Carroll
Bologna and Mayonnaise on White Bread, 2004-2007
Polaroids and type-written text
Dimensions variable
Courtesy of the artist
- Paul Ching-Bor
Parallel Passages 11—Departing Newark, 2008
Watercolor and collage
60 x 120 inches
Courtesy of the artist
- Lisa Dahl
Gold Glitter, 2007
Acrylic and glitter on color photograph
5 x 7 inches
Courtesy of the artist
- Lisa Dahl
Orange Glitter, 2006
Acrylic and glitter on color photograph
5 x 7 inches
Courtesy of the artist
- Lisa Dahl
Yellow Glitter, 2005
Acrylic and glitter on color photograph
5 x 7 inches
Courtesy of the artist
- Michael Dal Cerro
Model Homes for the Motor Age, 2007
Woodblock print
16.5 x 12 inches
Courtesy of the artist
- Tim Daly
Sodden Meadows Towards Snake Hill, 2007
Acrylic on canvas on wood panel
18 x 96 inches
Courtesy of the artist and DFN Gallery, New York
- Jessica Demcsak
New Jersey, 2006
Wood cut out
48 x 48 inches
Courtesy of the artist
- Jessica Demcsak
Asbury Park Casino, 2006
Oil and acrylic on wood
11 x 14 x 4 inches
Courtesy of the artist
- Andrew Demirjian
Highway 63 Revisited, 2007
Video installation, 5 minutes
48 x 60 x 24 inches
Courtesy of the artist
- Dahlia Elsayed
Locals Only, 2007
Acrylic and oil stick on paper
40 x 76 inches
Courtesy of the artist
- Susan Evans Grove
Whitewater Drive, 2007
Digitally altered photograph on canvas
26.5 x 40 inches
Courtesy of the artist
- Rebecca Feranec
Pump Me Up #1, 2006
Pencil
11 x 15 inches
Courtesy of the artist
- Rebecca Feranec
Pump Me Up #1, 2006
Pencil
15 x 11 inches
Courtesy of the artist
- Jonathan Glick
The Commute, 2005
Silver gelatin print
20 x 24 inches
Courtesy of the artist
- Patrick Grenier
Making UNart While Driving Down the UNopened Highway 1, 2007
Gouache
17 3/4 x 22 inches
Courtesy of the artist
- Patrick Grenier
Making UNart While Driving Down the UNopened Highway 2, 2005
Gouache
17 3/4 x 22 inches
Courtesy of the artist
- Emily Helck
#2 from series *5 or 6 Houses Drawn from Memory*, 2007
Ink on paper
11 x 14 inches
Courtesy of the artist
- Emily Helck
#5 from series *5 or 6 Houses Drawn from Memory*, 2007
Ink on paper
11 x 14 inches
Courtesy of the artist
- Owen Kansler
Moving In, Bernards Township, NJ, 2003
Optical chromogenic print from negative
22 x 28 inches
Courtesy of the artist
- Owen Kansler
Beach Bungalow 2, Ocean Beach, NJ, 1995
Optical chromogenic print from negative
22 x 28 inches
Courtesy of the artist

Robert Kogge
The Hill, 2006
Colored pencil and charcoal on canvas
23 x 16 inches
Collection of Louis Dubin

Valeri Larko
Convergence, 2006
Oil on linen
24 x 68 inches
Courtesy of the artist

Michelle Loughlin
Pacific Court, Jersey City Housing Authority Project, 2007
Transfer-printed fabric with needlepoint
15 x 18 inches
Courtesy of the artist

Michelle Loughlin
Grand Street Cleaners, 2007
Transfer-printed fabric with needlepoint
15 x 18 inches
Courtesy of the artist

Gregory Maka
Untitled, 2007
Chromogenic print
28 x 38 inches
Courtesy of the artist

Megan Maloy
Ali on Swing, 2005
Chromogenic print
20 x 24 inches
Courtesy of the artist

Maria Mijares
Golden Age Ruins, 2007
Acrylic on linen
24 x 32 inches
Courtesy of the artist

Richard Pasquarelli
Innocent Man, 2005-6
Oil enamel on canvas over wood panel
32 x 43 inches
Courtesy of the artist

Deborah Pohl
Living Rooms, 2007
Pencil
24 x 19 inches
Courtesy of the artist

Deborah Pohl
Ethan Allen Series, 2006-2007
Oil on canvas
Dimensions variable
Courtesy of the artist

Ben Polsky
Site 21.06, 2003
Graphite and brasspoint on gessoed panel
18 x 24 inches
Courtesy of the artist

Debbie Reichard
Pisces, 2008
Fountain, garden hoses, pump, bucket,
aluminum rod, movement and sound
dimensions various
Courtesy of the artist

Bryony Romer
L'Ambiance Condominiums Dollhouse, Highland Park NJ, 2004
Archival digital print
15 x 20 inches
Courtesy of the artist

Bryony Romer
Centennial Avenue Dollhouse, Piscataway, NJ, 2004
Archival digital print
15 x 20 inches
Courtesy of the artist

Joseph Gerard Sabatino
A Day and Night With Grass, 2006
White pencil and graphite on asphalt paper
18 x 18 inches
Courtesy of the artist

Joseph Gerard Sabatino
Signs of Loss, 2006
White pencil and graphite on asphalt paper
21 x 36 inches
Courtesy of the artist

Roger Sayre
Bucket House Plans, 2007
Ink
20 x 24 inches
Courtesy of the artist

Roger Sayre
Bucket House, 2007
Digital C-print © Andrew Garn
20 x 24 inches
Courtesy of the artist

Leslie Sheryll
Urban Monsoon, 2008
Plastic bottles, fishing wire
dimensions various
Courtesy of the artist

Nyugen Smith
Bundle House Jersey: Spilling Out of Control, 2007
Mixed media
47 x 20 inches
Courtesy of the artist

Roger Tucker
White Palace/White Palace No More Newark, 2006
Digital print
20 x 16 inches
Courtesy of the artist

Roger Tucker
Hooton Chocolate/Hooton Chocolate No More Newark, 2006
Digital print
20 x 16 inches
Courtesy of the artist

Anna-Mária Vág
Raritan OilCo, Edison, NJ, 2007
Digital print
16 x 20 inches
Courtesy of the artist

Andrew Wilkinson
Location, Location, Migration, 2008
Cast aluminum
Dimensions variable
Courtesy of the artist

Andrew Wilkinson
gN.I.M.B.Y. (gNot In My Back Yard), 2008
Cast aluminum
18 x 18 x 4 inches
Courtesy of the artist

Kimberly Witham
Foul Play, 2007
Archival pigment print
12.5 x 12.5 inches
Courtesy of the artist

Bryan Zanisnik
The Great Fish-Human, 2006
Two-channel digital videos on pedestal, 6:36
minutes looped
58 x 36 x 17 inches
Courtesy of the artist

SOUND STATION: Sprawl
Josef Reyes and Tyson Thorne
Traversing Newark Avenue, 2007
Audio recording, 60 minutes
Digital prints, 4 x 6 inches
Courtesy of the artist



