

ARTIFICE + REALITY

2010 NEW JERSEY ARTS ANNUAL: FINE ART

MAY 8 THROUGH OCTOBER 31, 2010

NEW JERSEY STATE MUSEUM, TRENTON



This publication accompanies the exhibition:

REALITY + ARTIFICE

2010 NEW JERSEY ARTS ANNUAL: FINE ART

on view at the New Jersey State Museum, Trenton

from May 8 through October 31, 2010

The *New Jersey Arts Annual* is a unique series of exhibitions highlighting the works of visual artists and craftspeople in the state. Two exhibitions take place each year in alternating sequence. This exhibition is open to any artist currently living or working in New Jersey.

The *Arts Annual* series is sponsored by the New Jersey State Council on the Arts/ Department of State, a partner Agency of the National Endowment of the Arts; the Jersey City Museum; the Montclair Art Museum; the Morris Museum; The Newark Museum; The Noyes Museum of Art; and the New Jersey State Museum.

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On the cover: Gary Godbee, *Crucifixion*, 2009
oil on canvas (triptych), 48 x 108

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2010 NEW JERSEY ARTS ANNUAL: FINE ART MAY 8 THROUGH OCTOBER 31, 2010 NEW JERSEY STATE MUSEUM, TRENTON



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REALITY + ARTIFICIAL

It is my pleasure to extend congratulations and best wishes to the artists represented in this year's *New Jersey Arts Annual* exhibition of Fine Art, and to all of the sponsoring organizations who have come together to make this event 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. A special thanks to the New Jersey State 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 artistic excellence and a celebration of New Jersey at its best.

Kim Guadagno, *Lieutenant Governor*

R E A L I T Y + A R T I F I C E

On behalf of the New Jersey State Council on the Arts, we congratulate the artists represented in the 2010 *New Jersey Arts Annual* exhibition in fine art. 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 superb artists call New Jersey home. The *New Jersey Arts Annual* exhibition series continues to serve as an important forum for artists in both crafts and fine arts, and the Council is proud to cosponsor this outstanding exhibition with the New Jersey State 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 website www.jerseyarts.com, and provides grants and incentives to arts organizations to showcase and better serve New Jersey artists. The Council also manages the Arts Inclusion Program, through which art is commissioned for State buildings. Our programs and services for individual artists represent some of our most important and rewarding work.

The Council applauds the boards and staff of the six participating museums: Jersey City Museum, Montclair Art Museum, Morris Museum, The Newark Museum, Noyes Museum of Art, and most especially, the New Jersey State Museum for their support and commitment to the work of New Jersey artists featured in the *Arts Annual* exhibition series. We particularly thank Eric Pryor, Executive Director of the New Jersey State Museum; Margaret O'Reilly, Curator of Fine Art; Ricardo Barros, guest juror, and the Friends of the State Museum for making such a substantial investment in the success of this program and for mounting this beautiful exhibition.

Sharon Burton Turner, *Chair* Steve Runk, *Executive Director* Tom Moran, *Senior Program Officer*

The New Jersey State Museum's mission during its 115-year history has been to tell the varied stories of the state through science, history and culture. These stories reflect who we are, where we've come from and place us in a global context. They are presented to the public in collections, exhibitions and programs drawn from our broad subject areas in Archaeology/Ethnology, Cultural History, Fine Art and Natural History. Over the next two years, the State Museum's collection galleries will reopen beginning with Cultural History in June 2010 and Fine Art in October 2010, with the Natural History Hall and Archaeology/Ethnology galleries to follow.

The *Arts Annual* series allows us to shine a light on the diverse work of the state's contemporary artists. On behalf of the State Museum and Friends of the State Museum, we extend our thanks to all the artists from across the state who submitted their work for consideration in this year's *New Jersey Arts Annual* exhibition. Over 280 artists from all 21 counties submitted their work to the jurors for review. The jurying was a two-day marathon in which guest juror Ricardo Barros, a photographer in his own right, and our own Curator of Fine Art Margaret O'Reilly had the difficult task of selecting works for inclusion from the approximately 2,300 individual images the artists submitted. The result is an eclectic exhibition of 85 works by 65 artists representing 16 of New Jersey's counties. We thank Ricardo and Margaret for their efforts, and are pleased to present this exhibition that reveals the depth of talented fine artists living and working in New Jersey.

We appreciate the opportunity to host the exhibition and to work with the New Jersey State Council on the Arts, co-sponsors of the *Arts Annual* series.

Adam Kaufman, *President, New Jersey State Museum Board of Trustees*
Eric Pryor, *Executive Director, New Jersey State Museum*

We also acknowledge the work of our colleagues at the other institutions that host the *Fine Art and Craft* annuals. The Newark Museum, The Noyes Museum of Art, Montclair Art Museum, Morris Museum and Jersey City Museum share with us a commitment to providing opportunities to artists and the public through this series.

For over 40 years, the State Museum has participated in an extraordinary public/private partnership with the Friends of the New Jersey State Museum. The Friends, a private 501(c)(3) organization, provide fundraising, advocacy, marketing and volunteer support to the Museum. It is through the generous support of corporate and individual members that the Friends are able to help the Museum meet its mission. For this exhibition, the Friends provided much needed financial, marketing and hospitality support.

Margaret O'Reilly, who designed the installation and edited the catalogue, organized this exhibition. Staff in the Fine Art Bureau – Registrar Jenny Martin-Wicoff, Preparator Henry Hose and Assistant Mary Ann Argust – are to be commended for all their efforts in planning and implementing the exhibit. Additionally, Exhibits Supervisor Elizabeth Beitel and her team in the Exhibits Bureau, Jenaro Vasquez, Richard Large and Melissa Gabel work tirelessly to ensure the seamless installation of this and all our exhibitions. We extend our gratitude to all.

And finally, on behalf of the State Museum and Friends of the State Museum, we acknowledge and extend our appreciation to Governor Chris Christie and Lieutenant Governor Kim Guadagno for their dedication to arts and culture throughout the state, and in particular for their support of the New Jersey State Museum.

Mary Guess Flamer, Ed.D., *President, Friends of the New Jersey State Museum*
Nicole Jannotte, *Executive Director, Friends of the New Jersey State Museum*

Art lies by its own artifice.

Ovid (43 B.C.-A.D. 17/18)

*'Art' is the same word as 'artifice,' that is to say, something deceitful.
It must succeed in giving the impression of nature by false means.*

Edgar Degas (1834-1917)

REALITY + ARTIFICE

The prospectus for this year's *New Jersey Arts Annual: Fine Art* exhibition invited artists to look at their work in relation to the theme, "Reality & Artifice." In modern society, we are surrounded by artifice presented as reality. Are we experiencing fact or fiction, the real world or an invented universe, something tangible or virtual? Pop culture has embraced "reality" tv – with the mundane simply edited away. Instead of face-to-face interaction, socializing today often means sending "tweets" or updating one's Facebook status. Cosmetic surgery allows us to intervene in the appearance of healthy bodies. Genetically-modified foods may ensure an adequate food supply, but may also pose human health risks and environmental hazards. The world has been vastly improved, but also vastly changed by the use of technologies. The line between authentic and counterfeit is more blurred than ever.

This blending of reality and artifice is prominent in contemporary life. However, artists have been dealing with these ideas for centuries. Artists employing trompe l'œil techniques have long used their heightened understanding of perspective, foreshortening, light and shadow to fool viewers to believe that what they are seeing is what exists. The surrealists sought to liberate imagination and expose psychological truth by removing ordinary significance from quotidian objects. And, many pop artists appropriated "real" objects, recontextualizing them as iconic, yet familiar images.

Contemporary art practice continues this tradition of referencing what went before, yet deconstructing and re-imagining the concepts. With the integration of computer and digital technology, artists have expanded the boundaries of what is possible to produce. Everything becomes source material, quickly digitized, transformed and reinterpreted. Of the eighty-five works included in this exhibition, at least 24 were created using some form of digital technology. In fact, these works may have been impossible without the use of computer imaging and manipulation software. As tools and technologies evolve, these artists have eagerly embraced the new, allowing them to expand their visual vocabularies and create images previously unknown.

However, the artists working in the more traditional media – painting, drawing, sculpture, printmaking, film-based photography – also deal in invention and half-truth. Using the formal qualities of art – color, line, composition, texture, proportion, scale, balance, contrast and rhythm – they, too, create new images or objects.

For all these artists, the impetus to convey emotions or ideas grows from a desire to communicate. They invent worlds, share emotions and begin dialogues. The means, whether artifice or reality, do not impede the viewer's appreciation or response.

Margaret O'Reilly, *Curator of Fine Art*

MAURO ALTAMURA HOBOKEN

These images are made by scanning labels from various food products and then removing all text. The images on the original labels are either photographically based or illustrations which have been printed in ink on paper or cardboard. My scan is a digital conversion of that image, which is then altered in the computer. The prints I make from the files are either digital C prints, which is a combination of digital technology and photography, or an ink-jet print on paper or canvas.

The steps outlined above illustrate the distance from the original label, which is even further from the subject, if there actually was one. I've chosen these images to note how we have idealized and romanticized our notion of landscape, particularly that landscape which provides food. Commercial enterprise is aware that consumers desire to keep that image alive, despite the fact that in many instances it either no longer or never has existed. Like so much of our nostalgic life, the entire construct is one that is false, but which is alluded to, longed for, and cited as a simpler, truer time. What is more true than where we live every day, what we see, what we do?

I have made these images quite small to refer to painted landscape miniatures. The size clearly illustrates that it is not real, that it is a copy. Any copy of the world (photograph, painting, drawing, video, written text) is a re-presentation of that person, place or thing. It shows what the artist thinks the original looks like and is used to remind the viewer of that. However, the copy is a new entity, a real thing in and of itself. Everything has its own life.



Concord, MA 2010



Drinking Ice Coffee 2009

SHIN-YOUNG AN PALISADES PARK

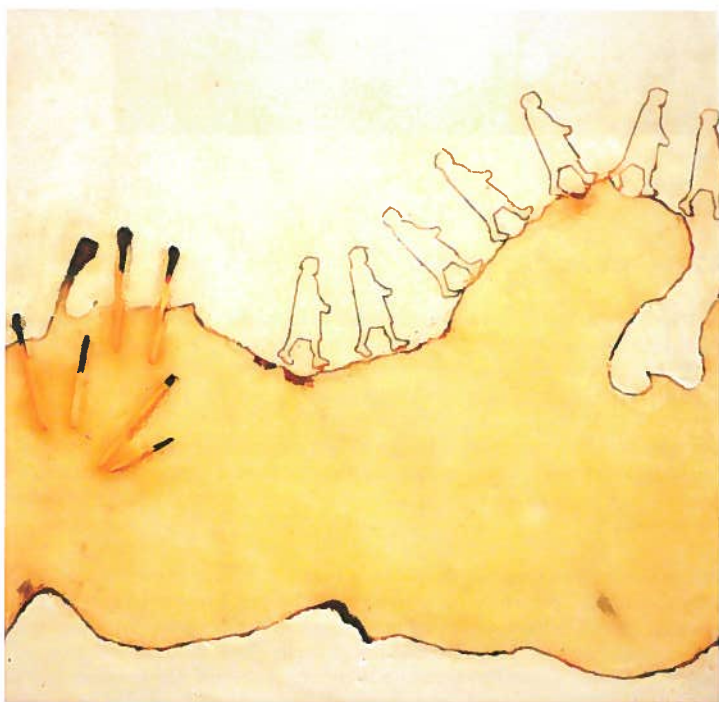
I am an artist in transition. In the past, I have attempted to faithfully record my subject, with an emotional response limited only to that subject. In portraiture, for example, the challenge has been to produce a work that reflects my response to the personality of the sitter. However, I can no longer ignore the effect that outside events are having on me.

I am now attempting to do paintings that convey my emotional response to such events. It is not always easy to move away from that which you are comfortable with to explore a new area. In life, one needs to progress and let go of the past, in order to achieve something greater. I hope I am worthy of this new challenge.

The main theme of my recent work is exploring the unfortunate reality of our present world. While reading the newspaper, articles began affecting me to the point that I realized I am a somewhat powerless artist and I wanted this to be reflected in my work. It has given me the opportunity to respond to social, political and environmental issues. I depict these reactions through visual interaction of limbs and portraits painted against a backdrop of current news articles that have touched me. In this series of work, I juxtapose ordinary routine tasks with exceptional and often disturbing events.

FRANCESCA AZZARA WESTFIELD

Imaginary landscapes have been a recurring theme in my work for many years. My newest body of work is a visual narrative. It strives to give the viewer a glimpse of places they have visited but never seen. Autobiographical in nature, it depicts the duality of the self and the external world.



Leaving Certainty Behind 2009



Dance of the Ancestors 2009

HETTY BAIZ PRINCETON

We live in a constant state of flux and transformation. This moment-by-moment unfolding is fundamental to the human experience. What we think is substantial becomes ephemeral. What seems permanent quickly fades away. These ideas inspire my artwork. Whether working with the figure or an installation, I am motivated to explore the mystery that these questions raise.

I work intuitively and directly without preconceived notions of what the outcome will be. Experimenting with a wide range of materials – from paint, tissue paper and canvas, to plaster, floor tiles and fire – I put down materials and peel layers away until the piece is resolved. I equate the way I work to jazz, improvising and responding as the work unfolds. For me, creating is a process of discovery. I don't like to say too much about the finished piece but prefer to let viewers discover their own responses and meaning in the work.

NINA BELFOR PRINCETON

The collages I produce are usually figurative and narrative, and often they are a retelling of a narrative already produced by another artist, i.e., my interpretation of a scene from a musical, passage from a poem, or piece of literature. Several levels of artifice, therefore, co-exist in my work.

First, because they are narrative, I am visually “re-staging” a story of interest, and I am therefore less interested in naturalism and more focused on dramatic composition. In essence, I am “directing” the elements of a drama for my own expressive ends. Second, because I use collage materials, often appropriating natural motifs, e.g., leaves, flowers, seashells, from textiles or wallpaper or the internet, where they are already stylized towards different ends, there is another level of creation, a more purely decorative element, which is meant to create tension with the reality plane of the narrative level. Third, since I use my own drawing and painting in my collages, there is a disconnect between my own hand and the appropriated images. Ultimately, there is always conflict between the more abstract narrative of the composition, which is reinforced by the decorative element, and the unfolding of the more literal narrative. The tension between these varying layers of artifice is meant to make the viewer read the image in several different ways, and try to derive his or her own meaning from the complexity.

In *Accident*, it is not certain what is occurring, whether the victim is a person or a statue (in actuality, the image is from a photo of the ash-hardened bodies at Pompeii). What is more important than a particular story is the personal meaning derived from the combination of images.

My collages aim is to provoke thinking and re-thinking of the syntax of images presented. The Surrealists, who are my spiritual mentors, inspire this goal. On the other hand, I also bow to craftsmanship and the lyrical visual poetry of Matisse and Romare Bearden. I aspire in my work to combine both levels of art making.



Accident 2008



Both Sides Now 2008

SUZI BETHKE BOONTON

As a young girl, I watched with interest as my father drew and painted for his night courses, then pestered him to let me put oil on canvases, too. My efforts and interest eventually led to a degree in Industrial Design and my own business as a freelance designer. Receiving a scholarship to the Art Students League in NYC led me back to pursue my love of painting.

I think my experience with painting directly from models has enhanced my ability to capture the natural moods, inner emotions and sometimes-quirky natures of the human character. Often more can be read from my loose, expressive handling of the figure than from a photo. I believe painting is an effective way for me to explore the appearance and suggest a deeper meaning or content.

Both Sides Now hints at the emotional journey that I suspect these two women have been experiencing. I tried to portray the anxiety and uncertainty I intuitively felt from them through the juxtaposition of the pose, their body language and blank facial expressions. But what is really going on? Are they actually reed thin or marshmallow fat? Do they know themselves what has led to these extremes? What part in any of us is the truth? As in all of my paintings, it is up to the viewer to join with me and fabricate a viewpoint that brings interest and pleasure. Perhaps reality isn't all in appearances, but is blended with something deeper.

JANET BOLTAX MONTCLAIR

As an artist for whom portraits are a passion, I have tried to create conceptual bodies of work that give them a meaning beyond that of a simple commissioned portrait, and invite the viewer to view each painting with greater depth of understanding. *Pearl* is from "The Jewish Identity Project: Portraits and Commentary.

I find kindred spirits in the artists Lucien Freud, Alice Neel, Jenny Saville and Thomas Eakins, as they all seek the truth and essence of their sitters.



Pearl 2009



Indigenous 2008

JEAN BURDICK LIVES IN YARDLEY, PA; WORKS IN WEST WINDSOR/PLAINSBORO SCHOOL DISTRICT

My work addresses the flux of the natural world, its fragility, its transience and the paralleling loss we experience in marking the passage of time in our lives.

Botanical images from many sources become a vehicle to form a matrix of individual strands. When the strands become entangled and obstruct one another, the effect is similar to our own memories of personal relationships (i.e.: how we define ourselves) fading in and out of clarity.

By offering layers of information without immediate purposes or specific meaning, my work allows for multiple interpretations in relating the duality of what lies beneath with what is observed on the surface.

My work is ultimately about the accumulation of the experience that forms the collective memory.

EMANUELE CACCIATORE WEEHAWKEN

My intent as an artist is to make paintings that address how we perceive and develop painterly content. I do not rely solely on conventional aesthetics, contemporary ideology or even artistic intuition to make the paintings. This allows me the freedom to create with unlimited possibility and to question and enrich preconceived notions of gesture painting.

The brush strokes and visual forms in the paintings are found and constructed by deliberately manipulating mechanical, accidental and intentional shape, color and pictorial space. Stencils, masks and various painting techniques (both additive and subtractive) are used and manipulated to complete the paintings which are comprised of a combination of separate canvases and/or sections that either support similarities or contrast differences between the diverse painting methods.

While the process of making and the plasticity of the paint are indeed evident in paintings, they are by no means simply about process. The work is both a documentation and a realization of the act of painting itself, reflecting concrete and ephemeral instances of the development and reorganization of form resulting in a totality in which the paintings are both the most corporeal and the most sublime that our world can show us.



Ethical Wash 2009



Serpentio y Flores 2009

GIOVANNA CECCHETTI PATERSON

Serpentio y Flores is from a series of paintings inspired by recent journeys into the Peruvian Amazon jungle, where I spent much time under the guidance of a Shaman – a traditional medicine man, a master in the work of healing using plants indigenous to the Amazon jungle. This cross-cultural, cross-pollination, cross-conscious journey and exploration into the area of plant medicine granted me the opportunity to experience a hyper-sensory intuitive insight, which is the guiding force behind these paintings. Philosophically, I guess my art lies somewhere between the worlds of quantum physics and shamanism. My visionary experiences into the multi-dimensional realm of consciousness, shared by both physics and shamanism, are the subject of this series. Whether they are “invented universes,” depictions of the “real world,” or the imagery of complex dimensions in space/sound/time, these paintings nonetheless reflect my personal reality, the only one I am truly capable of making a statement on.

Working within the tradition of formalist abstract painting and mark making, I also address formal issues dealing with color, shape, line and composition as I understand them, to give language to issues of space, time and the transcendental. The traditional materials of oil paint on linen and painting methods are drawn from “old master” techniques. However, my personal methodology and process of layering marks and shapes includes sanding each layer of paint, which serves to mutually organize and confuse the layers – creating a spatial illusion that breaks the surface of the picture plane. Metaphorically, each mark or shape records a moment of time, and the complex network of layers parallel, distort or augment spatial relationships between the elements or geometric motifs – reflecting my interest in alternate universes, physics and personal perception of the unseen in space.

KAREN COPENSKY BLAIRSTOWN

My work has always had animal imagery as surface decoration on vessels or sculptural pieces. Working with clay is a way to bring together the classical pottery forms and animals that I love. The work reflects many underlying meanings such as my fascination with movement and what happens under the skin of an animal in motion. Most of the work includes exotic animals to purposefully spark the curiosity of the viewer and make them aware of the magnificent creatures that roam the earth.

I have had a lifelong passion for constructing things and for understanding how things work, including the mechanics of things both living and manmade. There is also a preoccupation of the delicate balance in nature, that of ecosystems and the food chain, how it all fits into the human realm. Through the work, I want to bring awareness of this delicate cycle, to encourage people to think of the future of all living things and the environment.



Canopic Jar with Gazelle Head 2008



Parallel Migrations: Promises, Promises II 2010 (previous installation view)

ANNE DUSHANKO DOBEK NEW PROVIDENCE

Multi-referential in concepts and orientation, all of my work has a decidedly surreal and, at times, psychological orientation. Collectively titled "Silent Voices," the most recent series including *Parallel Migrations* focus on social/political and/or environmental issues. In my installations, as well as works on paper, I often utilize images and techniques that have an initial surface attraction but which, upon closer examination, reveal more difficult content. A collage aesthetic informs my content, its presentation and my practice. The result is often a physical, as well as referential, layering of images and materials all of which are selected to expand the potential readings of the works.

Often, there is an intentional opposition between the reality of the images (faux: clay, paper, wood) and the perception (it is what it looks like) which I use to reinforce the political contradictions inherent in the issues.

Many of my works are created in challenging and remote outdoor locations demanding photographic documentation before they are destroyed or eliminated by natural weather forces. The precarious and transient nature of the installations parallels the perilous journeys of both migrants and butterflies.

The indoor installations are usually more complex, change according to the site, yet continue to reference the issues of migration and politics. Closer inspection of the clouds of "butterflies" reveals that the underside of each insect is not the expected accurate depiction of the venation but silkscreened fragments of *New York Times* articles documenting some of the myriad tragedies that befall migrant workers as they struggle to survive and or make order of their place in a culturally and climactically alien environment.

ALAN H. DROSSMAN TENAFLY

Growing up in New York I was able to spend a great deal of time going to museums and listening to jazz. Art and music are my great loves.

After art school, I worked in commercial art for forty years. Most of this time was spent as a graphic designer and art director in television. I used painting, drawing, collage, photography and typography in what I did. The work was artistically and intellectually stimulating. But ultimately, I was solving graphic problems for others, not myself.

Twelve years ago, I discovered clay and found my soul. My work reflects my concern for our natural environment, its beauty and destruction, as well as its rebirth. I hope that my work speaks to others.



Sea Form 2008



Clouds on the Ground 161 2010

AMY EVANS CALIFON

For as long as I can remember, I have been attracted by the magical qualities of light. As a photographer, I am drawn to the way a camera represents varying dimensions of light, form and line. In the "Clouds on the Grounds" series, I have chosen to document the light and the landscapes of my imagination.

Mirroring imagery together is a common theme throughout my pieces. The doubled or tripled image joined together serves as the basis for my work; often creating a sense of familiarity and mystery. Photographing only on foggy days allows me to achieve an uncluttered and simplified venue; backgrounds disappear into the mist. The resulting images turn the land into a quiet and meditative space reminiscent of an earlier time.

Using cameras ranging from digital to a traditional large format 4x5, images are printed in a darkroom, scanned, and redesigned using digital technology. This process of marrying both tradition and technology has allowed me to produce seamless prints of continuous line that translates into a new reality.

HANNAH FINK PRINCETON

My latest work consists of garments that evoke a sense of having been well worn and arise from childhood memories. They are most often formed from a variety of found objects and recycled material, and they resemble shoes that I alter in scale. These are either enormous, diminutive, or close to human size, sometimes humorous, occasionally creepy, and either hang from the ceiling, attach to the wall or are freestanding.

Over the past two decades or so, my work has evolved, from functionless chairs and oddly sized furniture, and later through a series of sometimes comically lewd undergarments, to this latest group of footwear. I am interested in reducing these common objects to their emotional essence, with a focus on textured, nuanced surfaces that are often preserved with encaustics and pigment. They appear to have experienced many years of use, and seem to be nostalgic relics of some imagined past.



Big Shoe 2008



Once an Artist, Always a Mystery 2008

JOSÉ M. FONTAÍÑA FAIRVIEW

My creative process is an intrinsic web of thought and being where I weave reality into art.

ROBERT FORMAN HOBOKEN

As a painter uses the stroke of a brush to create a swath of color or depth of field, I use the various hues, tones and thicknesses of thread, which I lay strand by strand on board, to achieve a similar yet unique result. My goal is to meld concept and form into one seamless image.

The origins of my technique, gluing yarn to board, were the collages I began making in 1969 while still in high school. Twenty years after I began gluing string, I learned of the Huichols, an indigenous Mexican community working in a similar medium. I went to Mexico in 1992 as a Fulbright Scholar to meet other yarn painters and began an ongoing exploration of the Huichol.

Whether I am comparing notes with artists of another culture or depicting our daily struggles entwined with art, history and religion, my goal is to document and inspire people with images that linger in their minds long after they have walked away from my work.



AmeliaHannah 2008



Crucifixion 2009

GARY GODBEE WESTFIELD

As a realist painter, I am often beset by the idea that my work appears to some viewers as too real, and to others as not real enough. The problem with replicating the visual world is that there is simply too much to include, and attempts at simplification are inherently "untruthful." This creates a problem for the artist who might be in search of truth, or veracity, or even objectivity. There really is no such thing when it comes to art.

Painting is all about artifice. We make marks on two-dimensional surfaces and create illusions of space and form. The question that comes to mind when viewing a perplexing magic trick is the same question that occurs when confronted by an effortlessly convincing painting: "How do they do that?"

Artists frequently leave clues to the process, in sketches and unfinished works, but what has been intriguing me lately is how to invite the viewer into the illusion in a finished work. In the *Crucifixion* triptych, the center panel represents an almost 16th century depiction of leeks with deep chiaroscuro that is an "accurate" description of the still-life set-up. It is surrounded on both sides by slightly abstracted and expressionist treatments of the same subject, which to me, are as true to the subject as the more realist depiction in the center panel. The combination, then, is more truthful to my perception of those leeks than any one panel would be alone. The artifice of using different methods of paint handling is at the service of the reality of the leeks, and to the reality of their appearance to me, as a crucifixion of sorts, which has much more meaning than mere religious imagery.

The common thread among all of my paintings is an attempt to create a fluid relationship between the perception of the illusions I try to create, and an appreciation of the very illusions that they are.

WENDY WILKINSON GORDON LAMBERTVILLE

My sculpture consists of repeated, organic forms. They hang on the wall, lean against the wall or are freestanding. They look somehow familiar, as if forms from nature, such as seeds pods or cocoons or are reminiscent of ancient utensils, such as cups or scoops.

I believe that my work communicates on several different levels. I am making a statement on nature and the structures it sometimes utilizes to become stronger and thus survive. Look at a compound leaf, the eye of a fly or the tentacles of a jellyfish and you find multiple forms that work together towards one achievement: survival. Survival is life's most basic instinct, and I am interested in exploring how it is achieved.

I am also very interested in women's creative work from the past. Traditionally, most craftwork – such as quilting, needlepoint, knitting, weaving and so on – has an element of repetition to it. This duplication of elements is intrinsic to the structure of the entire object. It is this use of multiples to create a cohesive whole that interests me.



Venation 2008



A View from Above 2008

ALLAN GORMAN MONTCLAIR

Although my paintings often show real things, the attempt is not to faithfully replicate, but rather to abstract the essence of what I see into stories that are emotionally compelling and meaningful.

Inspiration is found in photos... from sketches... or sometimes purely from feelings and sense memories.

Through the placement of objects, their shape and tonal value I'm seeking to re-create experiences that are easy to relate to and easy to embrace, inviting the viewer to take a short trip away from the pressures of the present to places and times that are simpler and more satisfying.

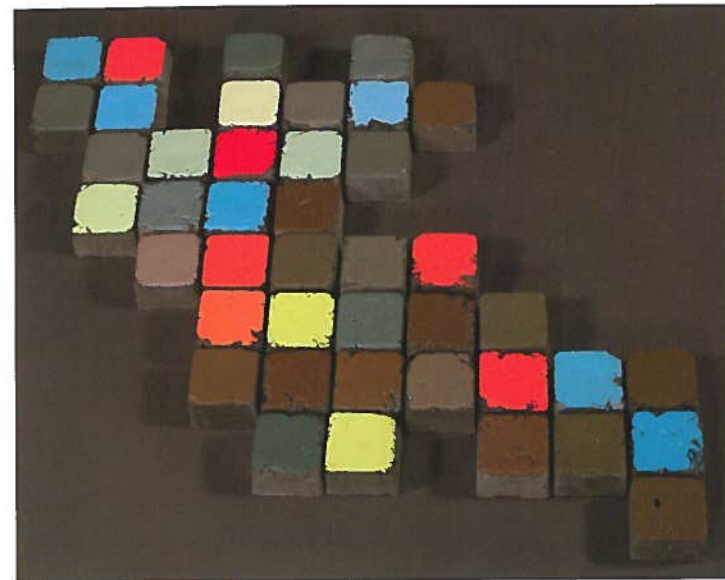
ALICE HARRISON MORRISTOWN

Is reality what is usually apparent – or is it an artifice? Is what is hidden the true reality? In the disasters in China and Haiti, the buildings appeared to be functional, but were they artifice when they collapsed so easily and killed hundreds and thousands of innocent people and children? When is nature at fault and when are we as humans responsible?

I tried to represent this ambivalence in these collages, by combining photographs I took with manipulated paper and drawing materials.



Scenes – Unseen 65 2008



Variable 2010

LUCAS KELLY BORDENTOWN

Most artists say their work is personal or autobiographical. Making work relative to the artist is easy inherently all work is autobiographical in some way. This body of work is autobiographical in so much as it is historical, biographical, conceptual and formal. Each piece is a manifestation of personal experience, visual consumption, cultural identity, politics and historical reference. This work tries to be autobiographical in a way that is not trite or cliché. These objects are not a therapy session. They are not meant to exercise any angst-ridden demons through insular self-expression. They are not some new wave exercise in metaphysical inspiration. They are not alchemy or magic.

It is what it is. They are objects and images, and like all objects and images, they may be digested however the consumer chooses to digest them.

KAY KENNY SOUTH ORANGE

For more than a dozen years, I have been shooting in the dark: long exposures using film to record a world I can only imagine. Film records light long after the human eye fails to see it; images appear glowing with colors and moving across time and space against a landscape of shadows and innuendos.

In urban areas, I search for the edge of the world between pockets of wild natural landscapes and sprawl of city lights. The sky fills with plane tracks and cloud reflections of the street below.

In rural areas, the earth turns and stars streak across the heavens. I use flashlights and car headlights to paint the darkened shapes below.

Into the night, the long slow shutter blinks and records the strange play of light and shadow in these still whispering landscapes. The photographs are a revelation in color and movement.



Hedge Trimming 2009



Butterfly Redemptive 2010

CAROLE LANE MONTCLAIR

My photographic images are an expression of the visual delight in my life. They are a succession of moments captured at random and set apart – defined by decision.

My perceptions have been affected by my work as a jeweler. I am more aware of small interrelationships and often let a segment speak for the entirety.

I am most interested in natural phenomenon such as a glimpse of wildlife interacting or the unexpected juxtaposition of flower petals. My work is evolving to include contrasts of these images with the decay of manmade phenomena. My travels have led me to exciting observations of people being in the moment, exchanging familiar gestures in a different language and costume. I am captivated by their surrounding textures and colors.

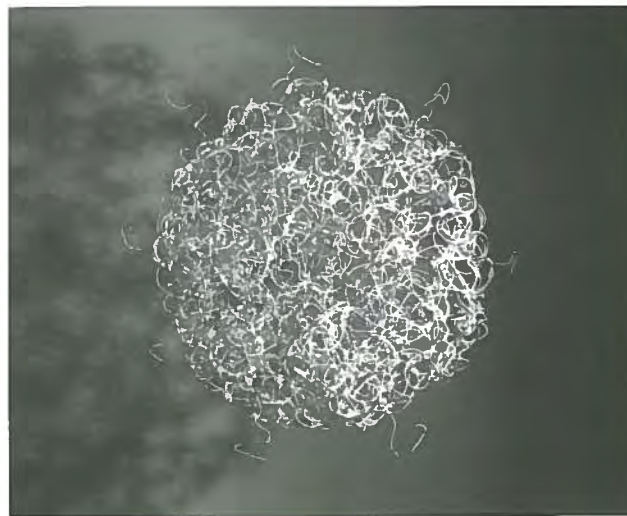
I view my images more as paintings than as photographs. Once they leave my camera, any manipulation that evokes my desired intention is permissible. I favor flat light, and I love soft and sensuous color. My images are evolving with my mastery of technology; each new development gives me more possibilities. I look forward to the array of choices that are continually emerging.

BILL LEECH ROOSEVELT

Recently I have been making collages from images I have saved in Photoshop. The exciting thing about this is I have so much control over adjusting the selected images the way I want. I can control the color, opacity, size, make patterns, etc. I usually print on transparent papers like rice paper, vellum or Mylar. Working with overlays of paper, I am, in a way, physically mimicking some of the aspects of Photoshop.



House Shaped 2009



Paper Mandala 2009

MARSHA LEVIN-ROJER PRINCETON

The *reality* was a small cluster of moss found several years ago on a morning walk through Yosemite National Park; the *artifice*, how it became transformed through a carefully executed drawing into a personal icon that links my physical and spiritual worlds.

The tiny cluster, which fit neatly in my palm, appeared quite fragile and intricate. It was almost perfectly round with hair-like tendrils reaching out from its perimeter. It had a very special quality, like a sacred relic from some primordial past. I carried it back to the lodge where we were staying and spent most of the afternoon carefully drawing every detail. The next day, I returned the moss to its proper "home," confident that I had recorded it in such a way that it would not be forgotten.

Years later, when I was in my studio and feeling at a loss about what to do next, I remembered the small drawing, took out my sketchbook and examined it carefully. How beautiful it was! I decided to draw it once again, this time on a very large piece of paper so that I could better relish every nook and cranny. I spent the next several weeks on the drawing; the process was slow and meditative as I drew, erased and redrew every detail until it felt "just right." The finished drawing seemed to have a cosmic quality and so I named it *Mandala*, a reference to a ritualistic design that is used as an aid to meditation in many Eastern religions. Mandala is Sanskrit for circle or completion.

I have continued to create mandalas, both large and small, using a variety of medium: graphite, charcoal, ink, oils, rubber-stamping, wire, handmade paper and tape. The wire mandalas appear as luminous celestial bodies floating in space, creating shadow "drawings" on the wall. The paper mandala, made from wire that has been painted and dipped into handmade paper pulp, captures the organic quality of the original cluster, its tissue-like membranes suggesting the fragility of life and the passage of time. *Floor Mandala*, a masking tape installation, challenges the concept of the gallery as a pristine white cube by obscuring the boundary between the artwork and the gallery itself. It seems especially appropriate as the "moss" is returned to the "forest bed" where it was first discovered many years before. Although each mandala takes on its own unique quality according to its size and materials, they share a very special energy and transcendence that, for me, resonates deeply.

SUSAN LISBIN ORANGE

My dear friend Penny died this fall. She was a woman like no other, and she always wore black. To her, black was not just a color but also a state of mind. Penny was fierce. She was outspoken and opinionated and, occasionally, a bitch. Penny's personality illuminated a room far better than any colorful outfit possibly could. Penny lived in her own reality, and by doing so, forced me to establish my own.

Penny taught me how to be comfortable in my own skin. In my work, I embrace the person I have become by rejecting the ideals placed on me by others. I express unity and tension illustrating an abstract world with warmth and eccentricity. I produce the world in which I see myself.

Art empowers me. I can create a new world on my canvas, a whole reality that I understand only with self-reflection. The world in which we live in is censored by social norms, but my art is a space without restrictions and filled with vibrant possibility. Art provides me with the freedom to formulate my own definition of femininity. The worlds that I create on my canvases can be beautiful, angry, humorous and overtly sexual.

When Penny died, a new side of her life opened up to me. Her death exposed the duality between her personal goals of grandiose success contrasted with her familial desires for acceptance. The series, "Penny Wears Black," depicts those struggles that she faced which so often parallel my own life challenges.

Penny showed me that my femininity did not have to be dainty. I look for the contrast between stereotype and the truer essence of femininity using gesture and form. Each canvas creates a new reality that awakens the viewer's senses. A single, thick, greasy line has the potential to obstruct the colorful atmosphere it inhabits. A found object comes alive with my bold and minimalist style. I create two worlds simultaneously – one imposed and one I create for myself.

Even in death, Penny demands that I take charge of my life. "Penny Wears Black" insists that my humanity is acknowledged and given space. When I create, I am in control of my images, my reality and my femininity.



Penny Wore Black IV 2010



Judy Has a Gun 2008

TONY LOFTMAN NUTLEY

My current work is based on a series of images that I select for their immediate visual impact. I search for ideas in magazines, on the internet or in my own photography. I then scan the images and extract the portions that interest me. I spontaneously arrange these cutouts attempting to achieve optimal visual stimulation. I do not base my work on a preconceived idea. It is not structured and I allow my artwork to develop naturally. The final painted image becomes a blend of my life experiences.

ELAINE LORENZ HAWTHORNE

These works are from the Portal Series. Geology, especially the formation of sculpted rocks has often influenced my art practice. I find it exciting and fascinating to explore changing vistas whether tracing a stream up a mountain, a path down into a cave or meandering through steep canyon walls. Nature's sculptures are gigantic, fantastically varied and often humbling.

The Portal Series reflects my specific experience of walking through the narrow slot canyons of the US Southwest. Sunlight comes down through a top opening into the narrow canyon highlighting the white rock wall with colors. There is a spiritual quality to being in one of these canyons; one feels much like being in a vast cathedral but here the object of reverence is nature. The beauty and endless variations of shapes and colors in the rock walls is truly awe-inspiring. I chose to represent my explorations and resultant feelings with the symbolic open circular form. The circle is endless and timeless suggesting wholeness in time and space. I associate that with the continuous play of forms seen in the canyon walls and the knowledge that those shapes were there before humans and will, hopefully, be there after us.

Most of the sculptures have been fired by the Raku process, which involves removing the object from a kiln when red-hot and placing it in a chamber with organic combustibles. The process is quite thermally shocking for the clay and often pieces crack or break. Large pieces such as *Earthborn* are especially hard to deal with. The glaze results are often unpredictable and somewhat out of the artists control. I find the Raku process to be so much in keeping with my observations and inspirations in nature; the surprises waiting around the next bend created by wind, water and upheavals of the rocks.



Earth Core 2009



Bacon Strip 41 2009

JOE LUGARA UNION

Many years ago, I was a film student. Filmmaking is the most horizontal of all arts, and I suppose for that reason I subconsciously connected horizontality to narrative, to the movies' capacity for telling stories. However, as a painter I was never much interested in telling tales. And so, these little works I call Bacon Strips, with their immoderately vertical formats, are the very antithesis of the cinema screen – tipped-up screens, if you will, wholly abstract and deprived of their narrative capabilities as a result of having been turned upright. But despite their abstract qualities, they should pose this question: Can a visual experience ever be successfully divorced from narrative, from the continuum of events, actions and thoughts that constantly absorb us?

MARIA LUPO ROSELAND

My work is rooted in the ecological cycles of nature and one's relationship to the natural world. Handcrafted and archetypal, the images evoke a mythopoetic relationship with nature that expresses places and creatures both real and imagined. Through tactile, natural materials such as grass seed, Spanish moss, topsoil and feathers, the artwork fuses ecology and mythology bearing witness to nature's power as well as its vulnerability.



Porca Miseria 2008



Mourning in Paradise 2008

CLYDE LYNDS WALLINGTON

When I discovered the theme of this exhibition, "Reality & Artifice," it occurred to me that the photographic compositions I've been working on for the last couple of years depend on artifice and reality for their expression and interpretation. They use reality, in the form of photography, to create artifice. It is the tension between the two that brought me to the technique and while it is not new in art, its implementation is afforded a much greater scope due to the computer, its graphic tools and the internet's endless availability of visual information.

For much of the last twenty years I have lived on the edge of a forest and become increasingly fascinated by the cold, ruthless beauty of Mother Nature. Using nature sometimes as subject, but more as metaphor, these works explore various aspects of nature, humankind as a part of it, and how we relate to the natural world we inhabit.

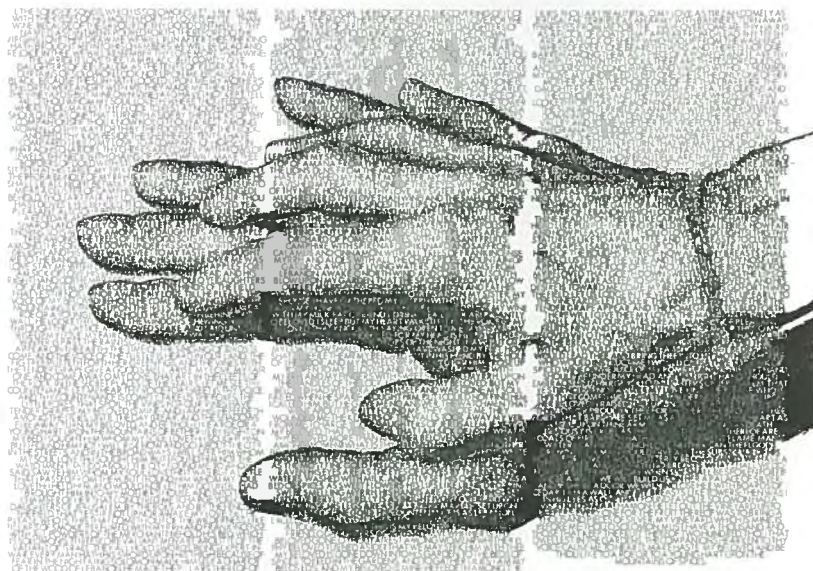
FRANK MAGALHÃES PRINCETON

Most of us think we have a clear idea of the meaning of “reality,” but “artifice” is a more knotty word. If one defines artifice as an artful device or stratagem, one sees that artifice can enhance the portrayal of reality, make reality more knowable. In my work, I am endeavoring to use artifice in just this way.

It has long been recognized that a picture may contain more information than many pages of words. In the series, *Ten Thousand Words*, I use an artifice, an artful device, where I employ letters of text to shade a photographic image. In each of the works, the letters of text are part of a body of text that relates to the image and enhances the meaning of the combined work.

In *Song of Songs*, the text of “The Song of Solomon” from the King James Bible enhances in image of the hands of two lovers, while *History of the Chellah* employs a series of essays on the history of the Chellah in Rabat, Morocco, and the image is of an ancient ruined mosque located in Chellah.

Rather than simply superimposing text upon image, I have chosen to incorporate the text into the image by using the letters of the text to replace the gray levels in the original monochrome image. To achieve the simulation of the various grays, I produced a number of type fonts in which the typefaces graduate from a very light face to a heavy one, and since I have assigned each glyph representing a letter of the alphabet the same width in every font, it is easy for the viewer to read the text continuously across one level of gray into the next and the next. Viewed from a distance the work looks something like a newspaper half-tone image, but when viewed up close the text can actually be read.



Song of Songs from the Ten Thousand Words Series 2009



My Heart Is in Hiding 2010

PAUL MATTHEWS LAMBERTVILLE

In the last fifteen years, I have been working towards a resolution of “tight” and “loose” within one work. My present work is the latest version of that effort. My purpose in painting is to give flesh to an idea – maybe I should say to a strongly felt idea. As Yeats put it, “You can’t know the truth, you can only embody it.”

My teacher, Sydney Delevante, told a story about a five year old who, when asked how he went about drawing, said, “I make a ‘think’ and draw a line around it.” That’s pretty how much I proceed, but I am influenced by what happens. A tension is created between the intention and what happens. If “what happens” wins, it’s better.

My current paintings are an attempt to record and even resolve the inner emotional conflicts that living my life to this point have produced in me. I am trying to combine in one painting two opposing elements that tell the truth about me. I have never aspired to “cool” – always “hot.” The result, I suppose, might be called a kind of expressionistic cubism.

In the long battle between painting how things *look* as opposed to how things *feel*, though I love both, it turns out that I really like best to paint the way they feel, which turns out to have a look of its own. Sometimes “look” and “feel” are one. That is what I hope to make them in my painting.

DEB MELL MAPLEWOOD

For me, found objects and a miscellany of ordinary items – from jewels to kitchen matches – are the most essential elements of my palette. I'm a lifelong collector of other people's cast-offs, with every one a treasure. I value the process of pushing and pulling the materials to create works of art, as much as I value the finished works. This affinity for making anything out of anything is the legacy of my grandfather who shared a love of collecting and building, as well as stories about our family and Native American heritage.

Combining colored glass, sequins and other repurposed materials with layers of acrylic paint, ink and resin, I create vivid portraits. Visually and stylistically, the portraits may also be viewed as archetypes that seem to have emerged from the realm of folklore and myth. I use the playfulness inherent in these legends to tell stories of my own life, relationships and fantasies, just as I incorporate the resourcefulness learned from my grandfather to make something timeless into something new.



Fingers, Hands and Thoughts of You 2009



Books 58 Humanity from the *Saved* Series 2009

IRMARI NACHT ENGLEWOOD

Irmari Nacht's recycled books series entitled, *Saved*, uses volumes that otherwise might be discarded and transforms them into artworks. The books are cut, sometimes into slivers that curl and undulate, and returned to the tree-like shape from which the paper was made.

The words on the pages of the books are sliced, slivered, or torn and become interwoven with other slivers and slices to make the original meaning no longer clear. But the words are still there, creating new information now obtained by reading only the letters that are visually available.

The reality of the book is questioned: is it no longer a book, or is it a container for concepts? Is it now a sculpture? Must a book have pages and words, or can it be an electronic device imparting knowledge through sight rather than touch? And has a book without readable words lost its basic integrity as a book and become an art object capable of many interpretations?

This artwork, using the book as a metaphor, addresses environmental concerns, change and transformation, information received and denied, altered reality, as well as the concept of multiple imagery which highlights the strength and energy of repeated elements.

ANTONY NICOLI HILLSBOROUGH

One of the most insightful realizations that has transpired from my research and creative endeavors is the understanding that making art and being an artist are extremely humbling experiences. As time has passed, and a maturity of thought, purpose and action has developed, I have embraced a more eastern orientation. Making art is the result of my becoming a more effective conduit of the creative energy that exists existentially. Transcending years of technical, formal and intellectual acculturation, I search to experience an intuitive, spontaneous moment of openness.



Abduction of the Innocents 2010



Look at Her Go! 2008

PATTY NIEBLING BAY HEAD

This series has been a search for “real” characters who enjoy the beach and ocean. I’ve had great fun immortalizing them on canvas. Too often, our culture dictates the perception that the only presence on our shores is scantily clad, airbrushed youth. It borders on the artificial. I intend to spend 2010 searching for more clarity on this interesting theme.

KAREN NIELSEN-FRIED MONTCLAIR

For me, image making has always been a way of examining, processing, synthesizing and making a visual record of perceptions and observations that are outside the reach of words. My encaustic paintings are visual poems, bringing together disparate elements as a means of apprehending and articulating feeling states and resonant inchoate ideas that push to be recognized.

I think of color as a repository for nuanced emotion. My deep love of color has been life long and I often reference childhood memories – as well as the lasting allure – of joyful and mystical color encounters with paint boxes, paint chips, color wheels and scraps of patterned fabric.

I arrange visual components – color patterns, symbols, geometric forms, imagery from nature and intuitive imagery – to reflect the beauty and order, randomness and chaos that coexist in the universe and in individual human perception. Not-quite-nameable vignettes of imagery float on fields of color in ambiguous space that shift and compete for coherence within the painted plane, not unlike the process of thought. Always, the synthesis of the various elements draws the focus to ongoing themes: the passage of time, impermanence, a need to record the heightened moment, and simple reverence for the interconnected web of existence.



Affinities 2008



The Room of Anaïs Nin 2009

LISA PRESSMAN WEST ORANGE

My paintings are motivated by the images and experiences that signify evidence of time and change. Shadows on a wall, tar marks on the street, the colors of fallen leaves are just a few of the connections that enter into the studio.

The process continues with a mark, a color, a word, a journal page, a gesture. I am interested in allowing a relationship between intent and accident to unfold. Drawing, layering, covering up, sanding, scraping and playing translucent and opaque layers of pigmented beeswax against each other leads to the discovery of the image.

The history of the process then becomes inseparable from the exploration, through image, of time and memory. The paintings become an abstract story that cannot be read literally. I am interested in “the not knowing.”

BETSEY REGAN LINCROFT

My father was a Colonel and I make a living working for the Army. Although I didn't want the military culture to seep into my mind and my art, it did. I want my work to depict my sense of frustration and entrapment, but at the same time, to depict my overriding feelings of self-respect because I perform the tasks required to defend our nation.

Slathering plaster onto paper and then sanding, gouging, massaging and scraping are actions that cause pain and release pain at the same time. The process echoes the message.



Dad 2009



Buenos Aires 2008

STEVEN M. RICHMAN PLAINSBORO

"Reality and Artifice" contrasts the waking and dreaming world, the world of what our eyes take in and what our minds give back. Perception is reality; translation is always imperfect, whether visually, audibly or in writing. Painters and sculptors are free within their media to exaggerate, invent and change reality to suit their purposes. The photographer – the *realistic* photographer who seeks the contrast in the unmanipulated "real" world, is challenged to find this contrast in the subject itself. Museums are obvious place to look where life imitates art and art imitates life. Churches, kinds of museum in themselves, are other such places where mind and spirit meet body and physical space. In the streets of the city, glass and water reflect – and therefore interpret – the realities they capture. The discerning eye can see the artifice in the reality, and the other way around.

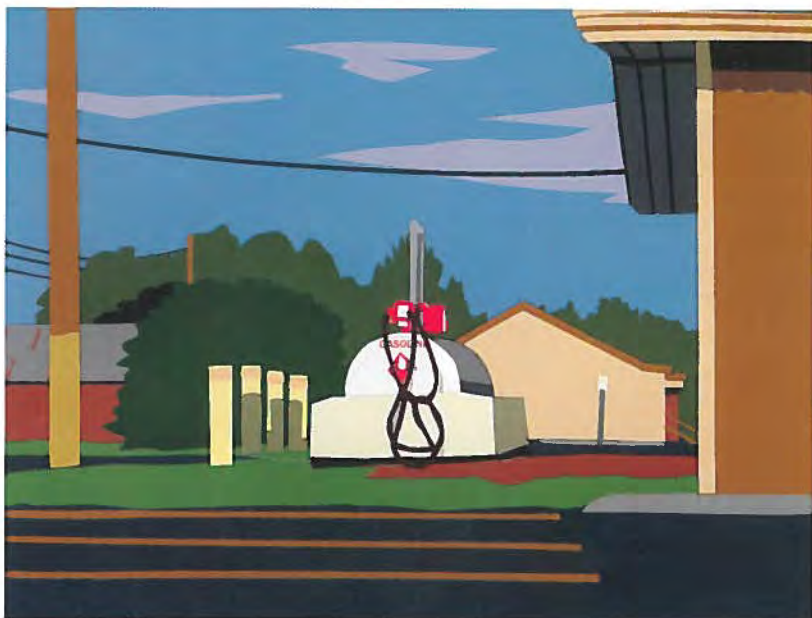
So we are experiencing fact or fiction? Which is the reality and which the invented universe? Within the photographic frame, where both artifice and reality are themselves reinterpreted, what is left?

PATRICIA RITCHIE WEST ORANGE

My subject matter is always based on what I see around me, but it is the pattern in what I see that I am trying to illuminate for myself and for the viewer.

I have an abiding interest in the landscape, which, over time, has come to include just about anything I see in front of me. There is design everywhere, and I often discover it in “found” rather than arranged still life objects.

I work in several media, but the cut paper collage has been particularly useful in showing pattern and maintaining the flatness of the picture plane.



Gasoline 2009



Places Revisited 8 2009

ETTA ROEBIG LIVES IN SUFFERN, NY; WORKS AT RARITAN VALLEY COMMUNITY COLLEGE, BRANCBURG

My prints incorporate digital photographic images to take advantage of seamless photomontage. I use my photographic images in the montages because I hope the viewer will empathize with personally observed, real-looking subjects. But instead of documenting specific scenes, I put together images for an emotional response – such as tension or calm – from gestures of people, animals and even objects in a new context. Opting not to stage photographs in front of the camera, I trust contingency to be more interesting than the certainty of arranging a scene. From my collected images of natural scenes, I put together objects or subjects not just for the association one subject may have intrinsically but for the new association through its position next to new subjects and within new “altered” scenes. The viewer may react to the montage differently than to any of the separate images. I focus on gestures not only within body language but also in the lines of a composition. I look for images and associations that are somehow uniquely visual in their stimulation to the senses.

ROSLYN ROSE HOBOKEN

I blend vintage portraits within manipulated interiors or exteriors to suggest both fantasy and realism. Integrating early twentieth century portraits with contemporary images suggests intimate moments in time and place that may have occurred.

The origins of these early photographs and the locations of the backgrounds are sometimes divided by a continent, yet the finished montage is an image of a possible historically reality or of a theatrical experience. The viewer, of course, is free to interpret my fantasies within the authenticity of their own remembrances.



Blue House, Tortola 2009



Interlude 2009

WAYNE CHARLES ROTH MOUNTAIN LAKES

My work has always raced on the edge between fine art and commercial design, tending to attract clients who want to push the boundaries of advertising.

The opportunity to digitally compose and paint fine art images offer me tremendous creative freedom and has pushed me to innovate and expand exponentially the possibilities inherent in this 21st century medium.

All my works focus on capturing a moment or millisecond, regardless of the subject matter, like a camera that can capture any creative fantasy imaginable. Additionally, it is my intention to create images that have never been seen before.

My process is slow and methodical. I have an idea of an emotion or place I want to convey. My inspiration may come from nature, a dream or the media. Everything begins and ends on a computer and is built over the course of three to five weeks. I utilize hundreds of tiny elements, all painstakingly painted over many weeks before I even begin to make the initial composition. Although I have a strong idea or concept of what I want to achieve, I also react to what I see a work develops, and sometimes it will go in a completely different direction than I had imagined.

My work is heavily layered with detail and meaning. It is important for me to create different levels of viewing for my audience. I strive to reward everyone who looks at my work from varying distances with increasing levels of complexity, understanding and consciousness. The more you look, the more you will see into my creative vision for a piece. Energy, motion and intricacy are the key elements in all my compositions.

MARYBETH ROTHMAN TENAFLY

My collection of orphaned photographs is the catalyst for my encaustic and mixed media portraits of strangers. I am intrigued by the conflicting, reciprocal and parallel relationships of people, object and environment in a photographic image. I deconstruct a photograph to create stirring, figurative images through fusion of abstract encaustic paintings and graphite drawings. This many layered process makes all imbedded material integral to the encaustic structure, and creates a visual depth that is unique to this medium. The interplay of opacity and translucency in my paintings is an essential element in revealing the biography that I create. The imagery in my work is bound by a narrative that unravels a fleeting moment, defined by time and circumstances.



Hugh 7:36 pm 2009



Flock Dark 2009

DEBRA SACHS GLOUCESTER CITY

I have always been torn between competing interests in illusion and reality as forms of expression: the seduction of the painted surface versus the tangibility of the sculpted object. Sometimes one overtakes the other. Other times they coexist.

The main constant in all my work, past and present, is achieving a sense of depth and movement using patterns that are layered and/or built. I aim to create a feeling of wonder through slow and subtle changes in groupings of marks, be they rectangles or more organic shapes. This work applies ideas about mathematics and nature of art.

LINDA FRIEDMAN SCHMIDT FRANKLIN LAKES

My art is the process of discovering who I really am, a fusion of autobiography and current events. As a child, I was treated as an object, never loved for who I was, but only for academic achievement and physical appearance. I learned that the only way to get love was to change myself into someone else. I was living a lie, playing a role, alienated from myself to the highest degree, forbidding everything that might have express my true self. Now, I cut and unravel discarded clothing to reveal the real me and my painful past. I am rescuing an identity that was discarded by deconstructing castoffs garments, representations of false identity.

Clothing is armor, a tool for self-creation, an instrument of change, one of the first ways you define yourself. Fashion is used to construct a false self for the outside world. I deconstruct, reconstruct, reconfigure and transform fashion to express my true self, the humanity hidden beneath the layers. It is no longer necessary to be a forever young, artificial doll with feelings and needs concealed to please my father or any man.



The Bad with the Good 2009



Cornaro 2010

KENNETH SCHNALL MILFORD

In this work, I explore in visual terms a personal concept of place – *Tirthas*, a crossing between here and there, outside of a defined landscape, a moment in time, out of time. A metaphysical space between this world and the next tuned for spiritual mystery. The altered structure of my work presents a sense of transcendence, anticipation, unease and wonder with reflections about shifting moments in time.

I draw inspiration from the long, rich classical tradition of European painting, while I search for reference in nature that suggest energy, space and color, to affect emotional content in visually dynamic, seductive ways. An archaeological feel for surface and space reveals underlying meanings rooted in memory while core painting issues are pursued with vigorous handling of materials.

These paintings declare themselves decisively as painted objects transformed. Working in a Baroque form that is outside the traditional right angle, flat surface painting shape, offers dramatic theatrical possibilities to increase visual power and presence. The folds, rolls, creases and edges are active visual devices in the paintings structure that suggest space and movement. Sometimes linear elements whip over involved shapes with a life of their own to provoke emotional response and reveal fresh possibilities for visual interpretation.

LEONA M. SEUFERT ROSELLE PARK

My creative vision inspires me to take reality and manipulate it using computer technology. I use a digital photograph as a starting point. Then, in a dialog between my eyes, my soul and technology, I seek to release the story within that image. The aim of my current work is to transform everyday images into something that doesn't exist. However, unlike the Surrealists, I do not use symbols nor do I intend for my images to express unconscious dreams. Instead, I wish to make a statement about the reality, releasing some inner quality, or personal experience with that image. The process is an artistic metamorphosis having its origin in the real(ity), comparable to taking DNA from one species, splicing it into the genes of another to create an entirely new entity.



Destination Beyond the Clouds 2010



Francisca and Georgio from the
Archaic Vision Series 2009

SYLVIA SHERR CLIFFSIDE PARK

I have always been a dreamer and it comes out in my art. In art, as in daydreams, anything is possible. Time can be mixed, and the past and the present can meet. My sculpture/drawings are mostly of Renaissance and Elizabethan images. I see them as historic art figures, but in my mind, they are fantasies. These images offer me a chance to touch a sensibility of the past. I like realism in passion of fantasy.

My latest work is drawing on sculpture. First, I hand-build a two-sided form in clay and then I draw figures on both sides. The head and body are disconnected and may not be related in size. But, when viewed they connect in the viewer's mind and become a whole person.

After working in a specific way for a period of time, I feel that I am finished expressing that, and another idea wants to begin. My work varies but it is always recognized as my own expression.

DIANA T. SOORIKIAN LEONIA

By definition, all art is artifice: fake, contrived, imitative. In that sense, I invent and improvise the stuff of my art, seeking to transcend the literal, revealing some primal memory. My earlier work, autobiographical and more rational, has been superseded by this present series of my grandkids, who, like most phenomena in my life have become grist for my art. Unlike the boy babies who appear endearingly in the sacred paintings of the Renaissance and Baroque eras, idealized in their beauty and innocence, my Jersey boys are the antithesis of those rosy cherubim. Mine assert, demand and control. Crouching in feral anticipation, they hint of the men they might become. In these larger than life figures, through improvisation and sleight of hand, I try to capture the angst of expression and the tension of posture.



Criss Cross 2010



Manhattan Vision 2010

ALICE STOLER HILLSDALE

In my work, my major concerns are with texture, color and design. I use various techniques, materials and collage to alter the ground's two-dimensional surface. My paintings reflect the influence of the textures of the stone paintings, sculptures and primitive ceramics I have encountered in my travels. I apply the media with sponges, rags and pallet knives.

My art is motivated by a desire to experiment with some new texture or effect – to “play” on the paper or canvas. As I work, the painting develops. Ideas evolve from the materials. My approach to creating is in intuitive one.

HELEN M. STUMMER METUCHEN

The purpose of my work is to tell a story, to make visible reality and the daily and ordinary events or moments of our human condition that are common to all of us.

I am always trying to pay attention to some detail in reality. Reality does not involve a scheme. It is simple and plain, and the little but important moments have everything to do with reality and artifice. They are often entwined. Details are just as important as composition, lighting and expression, which all contribute to the whole of the image. A good photograph will give the image that something else – that energy, that not knowing, a mystery. My work touches my own essence as I try to share with others the emotional impact of the experience.

A wake, a common experience we all know about in our society, involves in some sense trickery and reality. The body in the coffin represents only a surface perception of the deceased.

At the time of this event, I was invited by Klalifh's family to document the wake. I have been photographing the family for over twenty years. I was sitting behind Klalifh's son Kahron changing my film when he turned and I saw and felt his sense of aloneness that we have all experienced but is difficult to capture. No one really knows what he was thinking or feeling. But Kahron's memory – that moment or certainly this traumatic event when his twenty-five-year old father was shot to death a few doors away from his home in one of the most impoverished sections of Newark – will live on as we keep alive the departed in all of us.

Making deep, emotional events or moments visible is a way of healing myself while reminding others how we are all connected.



Kahron at His Father's Wake 2007/printed 2008



Cube 2009

CHARLEE SWANSON MONTCLAIR

Cube is a continuing exploration of my interest in light, line, texture, surface and shadow.

I discovered a stash of rusted, industrial shelving baskets in an old warehouse that was being demolished. This was the impetus for me to explore the form of a cube. The concept of thinking out of the box, or breaking out of the box, came to me as I explored and experimented with baskets in various configurations and form.

SARAH ELIZABETH SWEENEY HIGHLAND PARK

I make my work to record that which is unrecordable.

It is difficult to describe the unrecordable in much the same way that is difficult to describe a hole. If you look at the edges you can start to form a description that fills in the parameters, elements like the depth and the area of what is missing, but the omission itself has no form. In my work, I look for these ellipses in the photographic archive, specifically the amateur photography archive and then use digital tools to create pieces that can live within these spaces.

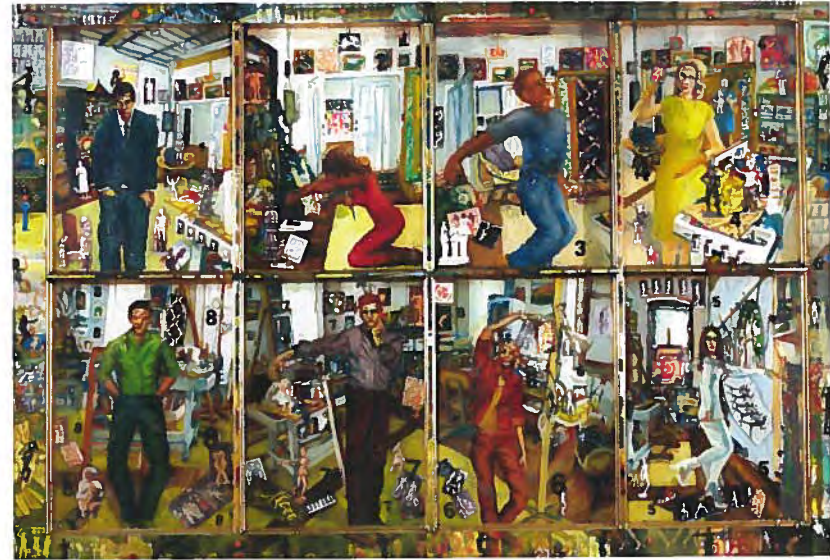
For each piece, I start by examining the archive of snapshot photographs that I have amassed. My personal archive consists of hundreds of thousands of photographs acquired from friends and family, as well as those obtained through Ebay or Flickr. Within this archive, the recordable falls into predictable piles and categories. The poses, events and locations are repeated over and over; I have a tall stack of images of kids standing in front of Christmas trees and a box of hundreds of photographs of Yellowstone Park.

In the Contortionists series, I move beyond family photographs into images of strangers. In these images, narratives that have been intentionally unrecorded become physically manifested as aberrations or visual tricks. The vulnerability and fragility of being an adolescent is made visible as long, hollow unbalanced limbs in *Bird Girl*. The bodies in this series are stretched and twisted, fused and amputated by the desire, disappointment, obsession and awkwardness that consume them.

I make my work to record that which is unrecordable. It is the snapshots that I can't find that become my work.



Bird Girl from The Contortionists Series 2008



Numerology 2009

CAROL TAYLOR-KEARNEY WENONAH

My work is built by layering paint and other media, digital images, objects, glass and ceramic on windows and doors.

The process begins by accumulating items that will be used. The amassed collections of objects and pictures are organized into a "thinking space," that is, a display area in my studio. Ideas come to me as snippets that glow in my brain. Connections to other media, art historical and literary references, conversation and encounters, memories and dreams develop into a theme. This is not unlike conceptual blending, a theory on cognition advanced by Gilles Fauconnier and Mark Turner.

Because my practice is based on experience, serendipity and intuition, and because I build into the work the different wanderings of my mind, the final product is sometimes messy, not necessarily logical, and filled with a lot of stuff. Play between the representational and the conceptual lend a recognizable, yet otherworldly, quality to the work and a sense of obsession.

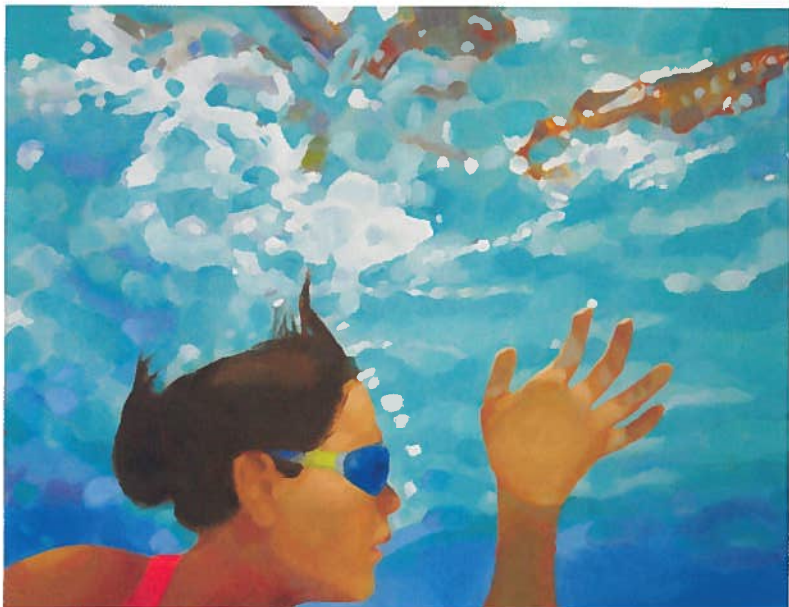
It seems very mysterious, but simply put, I am recycling; namely, I am framing found and disposed objects, experiences and information into a collection that is an innovation of its own.

CLAUDIA WATERS MONTCLAIR

My underwater oil paintings capture random specific moments of figures in a pool environment. Using vibrant color and focused, unexpected compositions, I aim to reveal the inner essence with the purpose of expressing the universal unconscious. Everyday moments allude to an inner world of universal life experiences: not only joy and fun, but also buoyancy and resilience in the face of hardship and loss.

The choice of random images creates the feeling of being right there in the moment without contrivance or manipulation. This spontaneous approach where an image reveals itself in a more arbitrary way results in a less conventional, more abstract composition.

I am interested in painting through the visual filter of water instead of air. I am drawn to the idea of stepping back and relinquishing control over what images emerge from the underwater process. The figure immersed in water takes on a fluid form allowing interesting compositional complexities not otherwise possible on dry land.



When You Were Young 3 2008



Mound of Venus 2008

SHOSHANNA WEINBERGER NEWARK

The history of exposé, beauty and form are what drives me to create. Female illusions of beauty and desirability are forms of reality and artifice. Through use of make-up, clothing and behavior, women present/project one image publicly, while keeping natural self hidden. Whether using plastic surgery, hair weaves, wigs, tanning, body slimmers or false eyelashes, these become avenues of transformation that are accepted forms of physical beauty and feminine behavior.

In recent years, the inspiration for my work has been the real-life story of Saartjie Baartman (1789-1815) the "Hottentot Venus" (*Editor's note: Baartman was the most famous of the Khoikhoi women exhibited as freak show attractions in 19th century Europe. "Hottentot" was then used as the name for the Khoi people. It is now considered an offensive term.*). I find Saartjie's life captivating and horrific; living as a specimen between her own physical realities and subjugated to perpetuate the pseudoscience of "otherness" ideology creating an artifice that defined the myth of the African woman as a sexualized object.

Although far removed from my own experience, Saartjie's story is easily identifiable and physiologically powerful. Finding personal connections from the awkwardness of body image and hair during my adolescence and womanhood, I create images referring to the exploitation of Saartjie's real-life figure and the excess of artifice that dominates in our culture. The results are feminine silhouettes of lumpy malformed decapitated bodies with long braids, wild unkempt serpentine locks and pigtailed, with mounds of nipples, breasts and buttocks with or without multiple legs to create sense of familiarity, confusion, humor and tension.

ANDREW WILKINSON TITUSVILLE

My dual background in fine art and commercial art has led me to develop a style that borrows from both popular culture and subcultures. My work explores the recontextualization of ordinary objects, where a conscious choice of materials alters the perception and function of these objects. I draw inspiration from my childhood memories and notions of cultural displacement. I explore art that communicates a social critique of mass consumption by exploiting the paradox of consumerism and the power of iconography.



Multi-Tasking 2009



Drunken Sailor 2008

JUNE WILSON MIDDLETOWN

Influenced by my life at the Jersey Shore, this series involves big wave brushstrokes that seem to sweep across the geometric surface crashing over dark, mysterious rounded shapes. The wooden support is a polygon with one curved side. The painting seems to be breaking up with the action like a ship on a rough sea. One of the sides is always level and acts as an anchor. Growing up near the Atlantic Ocean made me aware of the tides and changing weather patterns. The deceptively distant horizon and the curve of the earth are one. The contradictions of the sea make it my mirror.

CANDICE YATES TRENTON

Schizophrenia is an illness that impacts the lives of many people. Many have friends or family members that may deal with this illness. It is hard to understand what the mind is going through when it succumbs to sickness. Observation of behavior and speech pattern can sometimes tell us something about what one is going through. My present project at Trafalgar Park attempts to draw attention to the emotional impact this disease has on those who have it and those around them. Behavior, movements and gestures are vehicles through which I attempt to address the frustration of the illness and in many cases the sadness of it. Control is also a concept addressed in this project. How one deals with acknowledgment and or denial that they are no longer in charge. Often the real world becomes transparent and a person creates an internal world where differentiating fantasy and reality becomes difficult. The black body paint employed in the work represents the struggle between what is real and what is not. The backdrop of Trafalgar Park assists in informing this dichotomy.



Untitled 2009



Five 2008

ROBERT YOSKOWITZ WHITEHOUSE STATION

I use old high school and college yearbooks as a source for my photographs. Photography is a visual form of reincarnation.

There has always been some sort of montage in art making. Look at the *quattrocento* – artists placing disparate figures from diverse periods in time together on one picture plane.

I like Picasso's drawings of the late teens and early 1920s and how he enlarged objects that are closer to the picture plane and reduced the forms in the back.

Intimacy and scale are important to me. The viewer should be attracted by that closeness and encouraged to look, rather than glance and pass.

TRICIA ZIMIC **MAPLEWOOD**

As artists before me, my obsession with nature is expressed in recreating it through art. After my daily walk through the South Mountain Reservation, I find myself returning to my studio inspired to capture the endless beauty of the cycle of life that unfolds around me. A mushroom growing like coral, an old rotting tree snag or a glimpse of an animal I hadn't seen before – I transform these images into sculptures and paintings with an urgency to “save” them.

The work in the *Recovery: New Jersey Wild Habitat Renewal Series* highlights the contrast of “wild” animals in our urban and suburban environments. The messages contained in this series are revealed through the improbable juxtaposition of decaying New Jersey landscapes and the persistence of wildlife, striking the viewer on both a visceral and intellectual level.



Pier Pressure 2009

ARTIFICE + REALITY

WORKS IN THE EXHIBITION

Dimensions are given in inches; height by width
(or diameter) by depth, unless otherwise noted.
All works lent by the artists.

* Indicates work illustrated in this catalogue, when
more than one work by artist is included.

Mauro Altamura

Concord, MA 2010*
digital C-print
4 x 5

Londonderry, NH 2010

digital C-print
2 ½ x 6 ¼

Shin-Young An

Drinking Ice Coffee 2009
oil on prepared newspaper, mounted on canvas
24 x 30

Francesca Azzara

Crossing Promise Canyon 2009
encaustic on wood panel
16 x 16

Leaving Certainty Behind 2009*

encaustic on wood panel
12 x 12

Hetty Baiz

Dance of the Ancestors 2009
mixed media
80 x 24

Nina Belfor

Accident 2008
mixed media and acrylic on board
8 ¾ x 12

Suzi Bethke

Both Sides Now 2008
oil on canvas
30 x 40

Janet Boltax

Pearl 2009
oil on canvas
48 x 24

Jean Burdick

Indigenous 2008
acrylic on paper
16 x 20

Emanuele Cacciatore

Ethical Wash 2009*
acrylic on wood panel
18 x 18

my Oxygen 2009

acrylic on wood panel
18 x 18

Giovanna Cecchetti

Serpentio y Flores 2009
oil on linen
72 x 64

Karen Copensky

Lion & Water Buffalo Vessel 2008
terra cotta
24 x 20

Warthogs & Lions 2008

wood-fired stoneware
12 x 8

Canopic Jar with Gazelle Head 2008 *

wood-fired stoneware
12 x 8

Lion & Gazelle Pitcher 2008

terra cotta
11 x 28

Antelope Rhyton 2008

terra cotta
14 x 5

Anne Dushanko Dobek

Parallel Migrations: Promises, Promises II 2010
mixed media installation
120 x 240 x 168 (as installed at NJSM)

Allan Drossman

Form #2 2009
smoke-fired stoneware
9 x 10 x 9

Sea Form 2008*

reduction-fired stoneware with glaze
15 x 12 x 8

Amy Evans

Clouds on the Ground 161 2010
ink on paper
18 x 32

Hannah Fink

Big Shoe 2008 *
mixed media
15 x 60 x 16

Chime 2009

mixed media
8 x 3 x 8

José Fontaiña

Once an Artist, Always a Mystery 2008
oil pastel on board
36 x 26

Robert Forman

AmeliaHannah 2008*
thread and adhesive on clayboard
8 x 10

Dad 2009

thread and adhesive on clayboard
15 x 36

Gary Godbee

Crucifixion 2009
oil on canvas (triptych)
48 x 108

Wendy Wilkinson Gordon

Venation 2008
brass wire
76 x 26 x 12

Allan Gorman

A View from Above 2008
oil on linen
30 x 40

Alice Harrison

Scenes – Unseen 18 2008
ink and mixed media on paper
10 x 9 ½

Scenes – Unseen 65 2008 *

ink and mixed media on paper
10 x 9 ½

Lucas Kelly

Variable 2010
cast concrete and oil paint
42 units: 1 ½ x 2 ½ x 2 ½ each

Kay Kenny

Hedge Trimming 2009
ink on paper
17 x 22

Carole Lane

Butterfly Redemptive 2010
ink on paper
8 ½ x 13 1/2

Bill Leech

House Shaped 2009
ink, paper and adhesive on paper,
mounted on wood
13 x 19

Marsha Levin-Rojer

Paper Mandala 2009*
wire, paint and abaca
40 x 40

Floor Mandala 2008

tape
72 x 72

Susan Lisbin

Penny Wore Black IV 2010
oil and collage on canvas
40 x 36

Tony Loftman

Judy Has a Gun 2008
oil and mixed media on canvas
30 x 40

Elaine Lorenz

Earthborn 2009
from the Portal Series
raku
22 x 11 x 10

Earth Core 2009*

from the Portal Series
raku
15 x 16 x 9

Joe Lugara

Bacon Strip 41 2009*
watercolor on paper
7 ½ x 1 ½

Bacon Strip 48 2009

watercolor on paper
8 ½ x 1 ½

Maria Lupo

Porca Miseria 2008
topsoil, wire and acrylic
13 x 20 x 8

Clyde Lynds

Mourning in Paradise 2008
ink on paper
40 x 30

Frank Magalhães

Song of Songs 2009*
ink on canvas
30 x 40

History of the Chellah 2009

ink on canvas
44 x 34

Paul Matthews

My Heart Is in Hiding 2008
oil on linen
60 x 50

Deb Mell

Fingers, Hands and Thoughts of You 2009
mixed media
43 x 25

Irmari Nacht

Books 58 Humanity from the
Saved Series 2009
paint, thread and polyacrylic on paper
7 1/2 x 13 x 7

Antony Nicoli

Abduction of the Innocents 2010
pigmented ink on paper
40 1/4 x 31 1/2

Patty Niebling

Look at Her Go! 2008
oil on canvas
30 x 40

Karen Nielsen-Fried

Affinities 2008
encaustic and oil on hardboard
30 x 30

Lisa Pressman

The Room of Anais Nin 2009
encaustic on panel
38 x 26

Betsey Regan

Dad 2009
fresco on paper
8 x 8

Steven M. Richman

Buenos Aires 2008
pigmented ink on paper
13 x 19

Patricia Ritchie

Florida Pool 2009
collage on board
8 x 9

Gasoline 2009*
collage on board
6 x 8

Etta Roebig

Places Revisited 8 2009
ink on paper
13 x 19

Roslyn Rose

Blue House, Tortola 2009
pigmented ink on paper
16 x 20

Wayne Charles Roth

Interlude 2009
digital C-print
72 x 48

Marybeth Rothman

Hugh 7:36 pm 2009
encaustic and mixed media on panel
36 x 40

Debra Sachs

Flock Dark 2009
acrylic on plywood
16 x 24

Linda Friedman Schmidt

The Bad with the Good 2009
discarded clothing
43 x 41

Kenneth Schnall

Cornaro 2010
oil on canvas
24 1/2 x 25 x 5 1/2

Leona M. Seufert

Destination Beyond the Clouds 2010
ink on paper
6 3/4 x 10 1/4

Sylvia Sherr

Francisca and Georgio
from the Archaic Vision Series 2009
glazed and stained earthenware
30 x 10 x 8

Diana T. Soorikian

Criss Cross 2010
oil on canvas
75 x 61

Alice Stoler

Manhattan Vision 2010
mixed media on canvas
25 x 25

Helen M. Stummer

Kahron at His Father's Wake 2007/print 2008
gelatin silver print
13 1/4 x 19 1/4

Charlee Swanson

Cube 2009
glass and metal
43 x 54 x 54

Sarah Elizabeth Sweeney

Bird Girl
from The Contortionists Series 2008*
digital C-print
20 x 30

Seedling Siblings

from The Contortionists Series 2009
digital C-print
20 x 30

Carol Taylor-Kearney

Numerology 2009
oil, collage and mixed media
on glass and wood
29 x 40

Claudia Waters

When You Were Young 3 2008
oil on linen
14 x 18

Shoshanna Weinberger

Mound of Venus 2008
gouache on paper
26 1/4 x 17 1/2

Andrew Wilkinson

Irony in the Alley 2009
C-print
15 x 30

Multi-Tasking 2009*

C-print
15 x 30

June Wilson

Drunken Sailor 2008
acrylic and oil on wood
57 x 35

Candice Yates

Untitled 2009*
Giclee print
18 x 25 1/2

Untitled 2009
gelatin silver print
16 x 20

Robert Yoskowitz

Five 2008*
gelatin silver print
5 3/4 x 4 1/2

Club 2008
gelatin silver print
4 3/4 x 6

Tricia Zimic

Pier Pressure from the Recovery: New Jersey
Wild Habitat Renewal Series 2009
oil paint and glaze on stoneware
20 x 24 x 3 1/2



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