

New Jersey State Council on the Arts

# VISUAL ARTS FELLOWSHIP RECIPIENTS

1978  
-1980

May 24 - July 13

New Jersey State Museum Trenton



Fellowships are funded by the New Jersey State Council on the Arts and the National Endowment for the Arts, a federal agency





STATE OF NEW JERSEY  
OFFICE OF THE GOVERNOR  
TRENTON

BRENDAN T. BYRNE  
GOVERNOR

Among New Jersey's greatest natural resources are the many artists who live here.

I am pleased to join with the New Jersey State Council on the Arts in welcoming you to our second NJSCA Fellowship Exhibit.

On behalf of all New Jersey citizens, I congratulate these fellowship recipients, whose varied artistic expressions are a source of inspiration to us all.

I know the many visitors to this exhibit will agree that New Jerseyans no longer need travel beyond our state's borders for examples of artistic excellence.

  
GOVERNOR

The NJSCA is pleased to present its second Fellowship Grant Show at the New Jersey State Museum.

We invite all New Jersey citizens to attend this fellowship exhibit, and share with the Council a sense of pride as they view these examples of New Jersey artistic talent.

Henry C. Kulkman  
*Chairman*

The work of the NJSCA is nurturing artistic excellence in our state.

This second Fellowship Exhibit, featuring works of high artistic quality by our grant recipients for 1978-1980, is one of the ways the Council hopes to share with you the pride we experience in our work.

It is our pleasure to welcome you to this exhibit.

Eileen K. Lawton  
*Executive Director*

The creative imagination evidenced by the stylistic variations of the paintings, photographs, crafts and sculpture in this exhibition speaks well for the vigor of the visual arts in New Jersey.

In accord with its continuing commitment to provide contemporary New Jersey artists with an opportunity to display their work to a state-wide audience, the Museum is glad to join with the State Council on the Arts in this cooperative presentation.

Leah Phyfer Slosberg  
*Director*

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## 1978-1980 FELLOWSHIP RECIPIENTS IN THE VISUAL ARTS

Robert Andriulli  
Bennett Bean  
Constance Bottinelli  
Robert T. Chapman  
Marge Chavooshian  
Diane Churchill  
Sonia Chusit  
John Civitello  
Chris Craig  
D. Dagnija  
Worden Day  
Alexander Farnham  
Judith Ann Fleischer  
Mark W. Forman  
Ruth Geneslaw  
Don Gonzalez  
Albert Green  
Lydia Hamilton  
William M. Hoffman, Jr.  
Wendy Holmes  
Robert A. Huss  
Jane Kent  
Irene Krugman  
Charles Kumnick  
Evelyn Leavens

Stanley Lindwasser  
Donald P. Lokuta  
Esther Luttikhuizen  
Patricia Malarcher  
Joe Maloney  
John L. Merlino  
Cliff Moore  
Elizabeth E. Mulkeen  
Hiroshi Murata  
Tom Neugebauer  
Florence Noa  
Frances S. Orlando  
Jorge Hernandez Porto  
Art Reed  
Virginia Rolston  
Carol Mendes Rosen  
Reeve Schley, III  
Richard Sexstone  
Richard Speedy  
Amy Stromsten  
Gordon Swenarton  
Ann Sturgis Tickner  
Vladimir Urban  
Herbert K. Warner, Jr.  
Steven Zane

## OTHER FELLOWSHIP RECIPIENTS IN THE VISUAL ARTS NOT INCLUDED IN THE EXHIBITION

Ernest Dickerson  
Robert Krist  
Frances Kuehn  
Kristine K. Phillips

## 1978-1980 FELLOWSHIP RECIPIENTS IN OTHER CATEGORIES

### DANCE

Susan Creitz  
Yass Hakoshima  
Aleksej Judenic  
Helen Kent  
Julie Maloney  
Mark Morris  
Linda St. Ambrogio

### EXPANSION ARTS

Albert C. Heilman

### FILM AND VIDEO

Bennett Levit  
Terrence Ripmaster  
Alex Roshuk

### MULTI MEDIA

Stuart A. Sup

### MUSIC

Lawrence Altman  
Douglas Anderson  
Milton Babbitt  
Michael Dellario  
Carol Harte  
Ed Henderson  
Eugene Minor  
Grachen Moncur, III  
Gary Struncius

### PLAYWRITING

Elaine Denholtz  
William Mastrosimone  
Arnold Rabin  
Mary Ryzuk  
Michael Schnessel  
Judd Woldin  
Marc Zagoren

### POETRY

Madeline Bass  
Penny Bihler  
Helen Cooper  
Bette Distler  
Catherine Doty  
Stephen Dunn  
Calvin Forbes  
Jean Hollander  
David Keller  
August Kleinzahler  
Geraldine Little  
Charlotte Mandel  
Cleopatra Mathis  
Carole Stone  
Adam Szyper  
Robert Truscott

### PROSE

Richard Allen Briggs  
(Taha Al Mateen)  
Bernice Grohskopf  
Marian Lamin  
Joseph McCoy  
Richard Perry  
Jonathan Rothchild  
Ralph S. Schoenstein

# THE EXHIBITION

All information and photographs supplied by artists. Dimensions given in inches.

Most of the objects in the exhibition are for sale. In some cases, the Friends of the New Jersey State Museum will handle sales of artists' works. In all other cases, interested persons will be referred directly to the artist.

ROBERT ANDRIULLI

THAT CERTAIN PLACE (1979)

oil  
40 x 30

There are certain juxtapositions of human structure and the natural environment that have always intrigued me. I respond to the light and forms of nature as a manifestation of its wonder and mystery. With equal excitement, I see the landscapes and structures of people as heroic and inspiring. In my work I seek visual means to produce harmony.





## BENNETT BEAN

YES PINK (1979)

clay  
9-7/8 high

These pots are the descendants of a series of red earthenware flower pots that I made in 1973. Two years later, I started using white earthenware because I was developing a palette of colored slips and wanted a white ground. I am presently involved in laying a decorative skin over *terra sigillata*, a clay with a satin-smooth white surface. The color on the skin starts and stops, has density and delicious color.



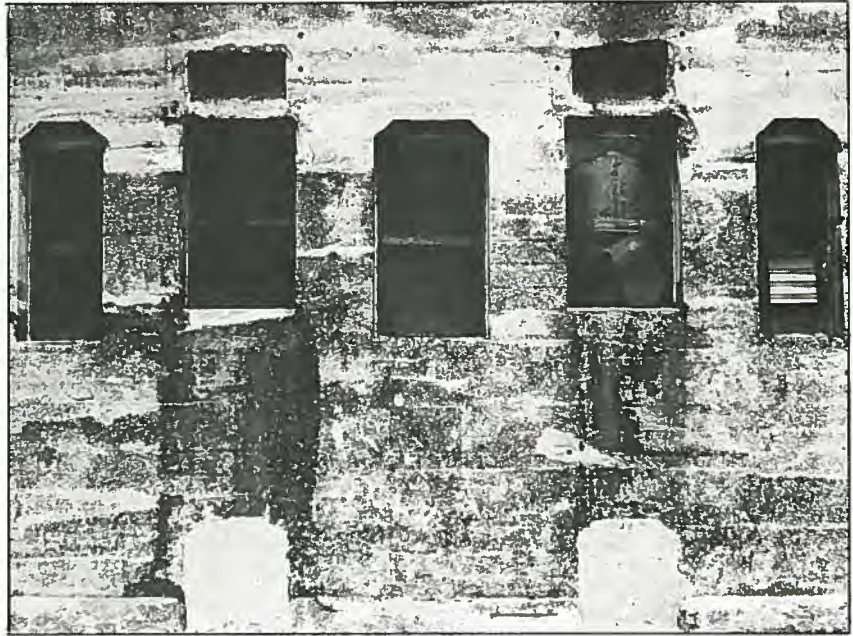


## CONSTANCE BOTTINELLI

### STREET GAMES (1980)

oil  
36 x 52

I feel compelling urgency to portray the human condition. My intention is to create an awareness of the necessary roles played by unnoticed people, and to reflect the impact of ethnic groups who are struggling to preserve cultural traditions in a contemporary society.



ROBERT T. CHAPMAN

OLD COAL BUILDING (1979)  
from "Urban Habitats" series

photograph  
11 x 14

The photographic study I am now working on started while I was riding through Newark. Although the conditions of the buildings were ugly, I found beauty in their textures and designs. When photographing, I use a straightforward approach with very little angle or distance. This helps me get straight to the point of the photograph. I call this series "Urban Habitats."

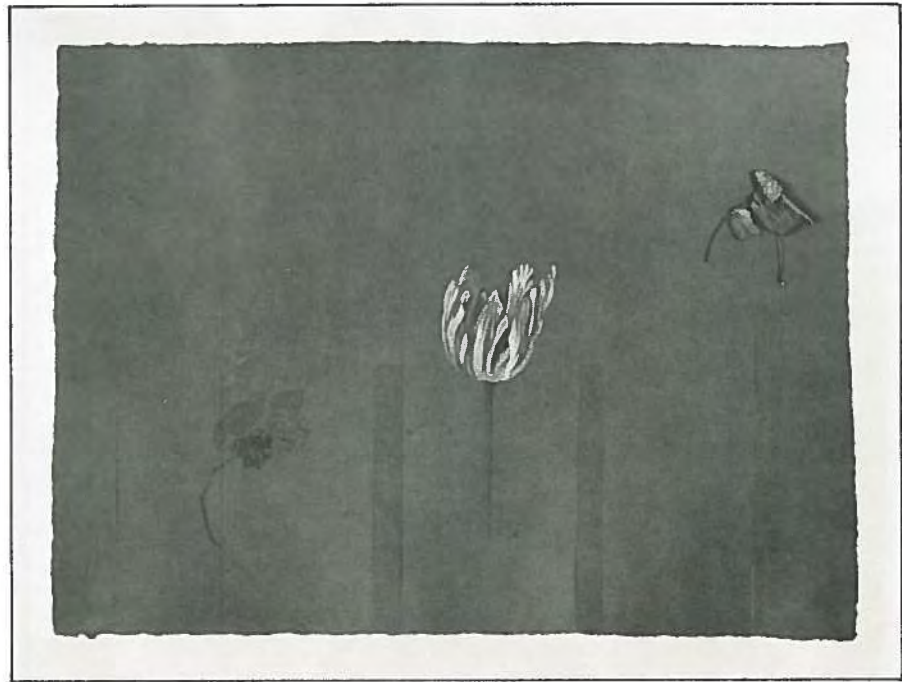
MARGE CHAVOOSHIAN

AMY'S WINDOW (1979)

watercolor  
34-1/2 x 27

The geometric shapes created by strong sunlight and shadow stimulate my imagination. The visual delight I experience from robustly decorated structures motivates much of my work. Although my work is considered relatively representational, it is also described as having a “supergraphics” effect, suggesting a union of old and new.





DIANE CHURCHILL

PASSAGES (1978)

mixed media  
19 x 26

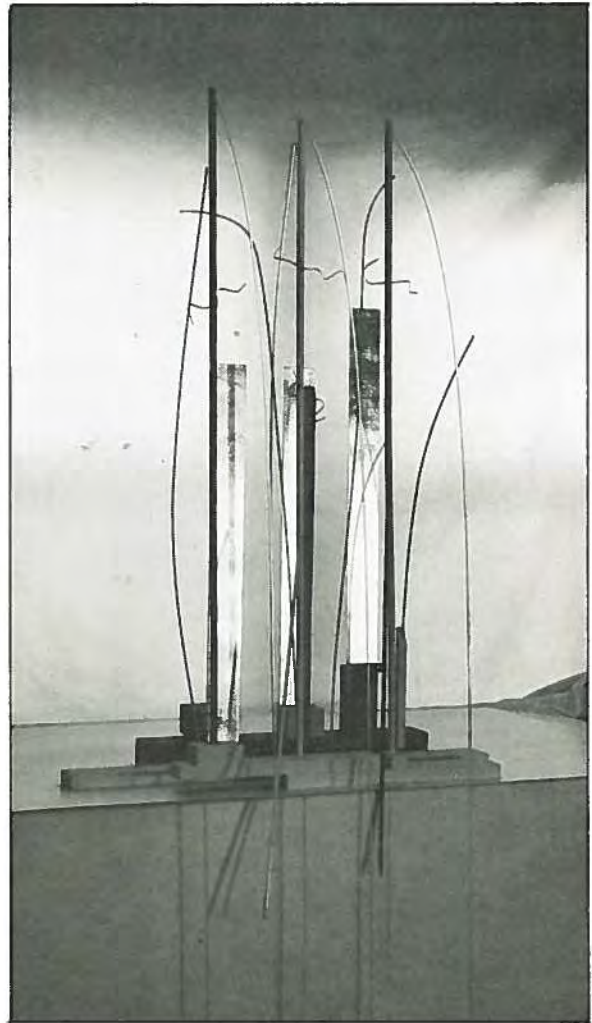
The cycle of life and death is the theme of many of my drawings. I use actual leaves and twigs because their textures are incomparable, and they challenge the eye with their subtlety. For me, close inspection of the small object is rewarding, and slight shifts of color and line are dramatic.

SONIA CHUSIT

SPATIAL ICON (1980)

mixed media  
72 x 30

There were no words for the work during its creation—only feelings. I wanted the piece to soar and float and appear both solid and weightless. I wanted light to slide along its vertical forms reflecting warmth from its gilded surfaces. SPATIAL ICON is meant to unfold slowly, always retaining some of its mystery.

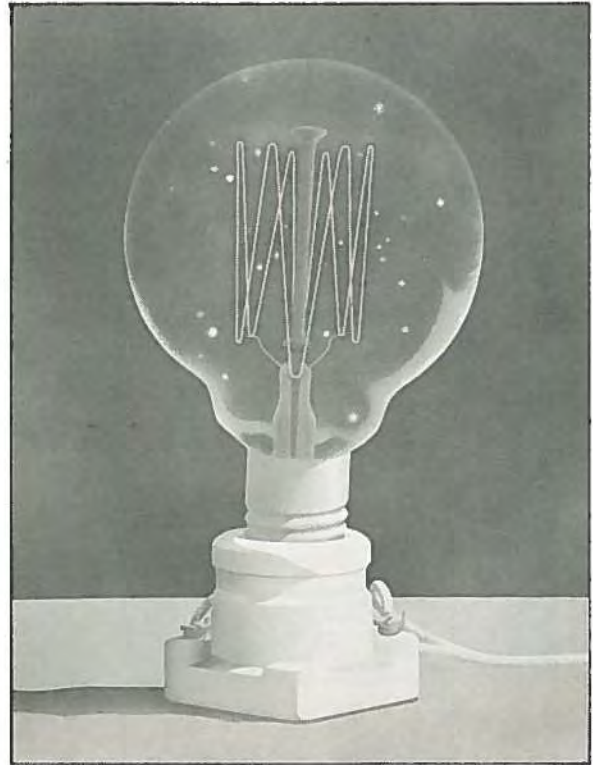


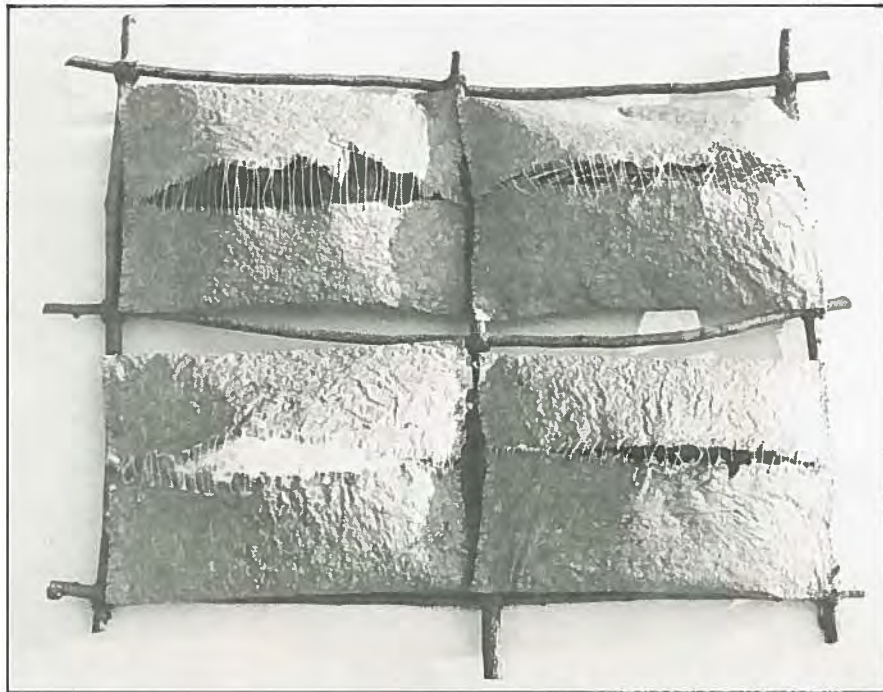
JOHN CIVITELLO

THE GLASS NEBULA (1978)

serigraph  
38 x 31

I believe there to be two types of art: the subjective and the objective. The former attracts; the latter instructs. THE GLASS NEBULA explores, using simple objects, the properties of energy, light, form and space. It posits the spherical nature of the universe as a glass envelope. The positive force delivered by the wire in the vacuum is counterbalanced by a negative cast shadow.





**CHRIS CRAIG**

**INFO-PACS (1979)**

handmade paper and mixed media

18 x 24

My daily walks in the woods and fields of Hopewell Township provide both the content and the materials of my current work. Each component, gathered from the environment, contributes its own identity and its own mystery.



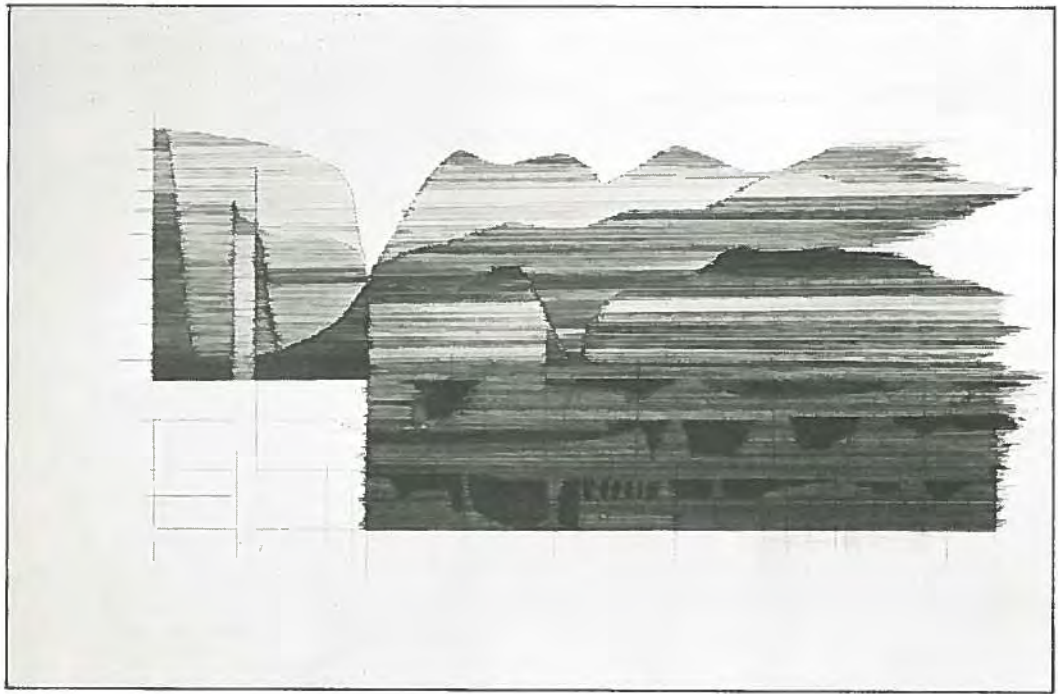


D. DAGNIJA

PATERSON MARKET (1979)

oil  
70 x 72

People are an endless subject matter for me—all kinds of people, in all kinds of situations. Although my paintings are life-size, I have no interest in imitating lifelikeness, or photography. My language is painting. My art has grown out of a short period of complete abstraction early in my career.

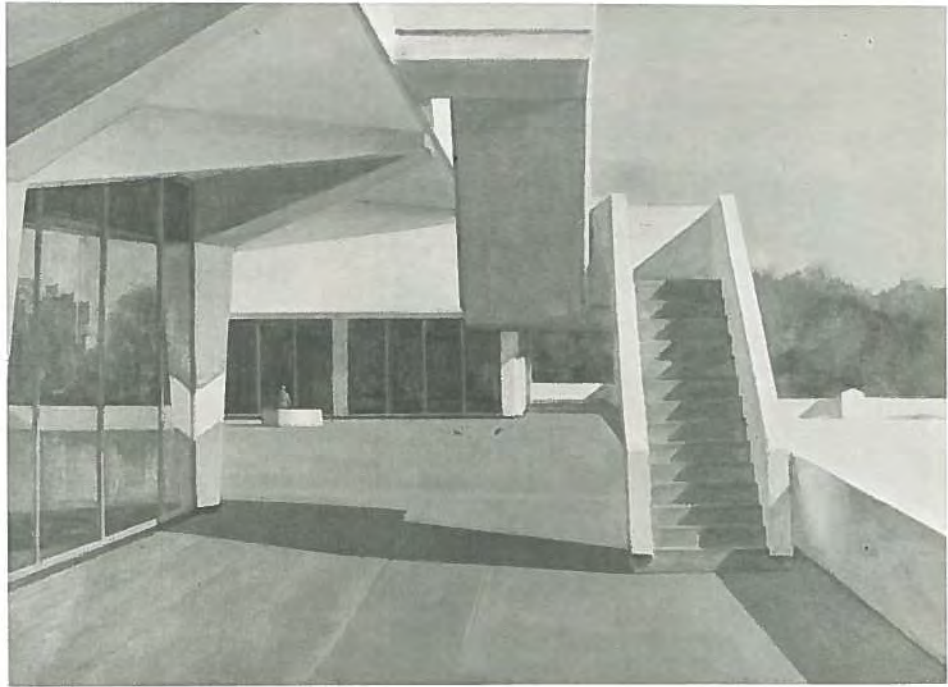


## WORDEN DAY

### PRISMATIC PRESENCES #2 (1979)

colored ink  
27 x 39

Whatever medium I'm working in—print, drawing, collage, or sculpture—my aesthetic mystique is the same. *PRISMATIC PRESENCES #2* is an image-idea that the smallest section of the nature of earth is a revelation of its connection with the cosmos, and is a symbol of its eternal law and principle.



ALEXANDER FARNHAM

CENTERS OF NEW JERSEY CULTURE (1979)

oil  
20 x 28

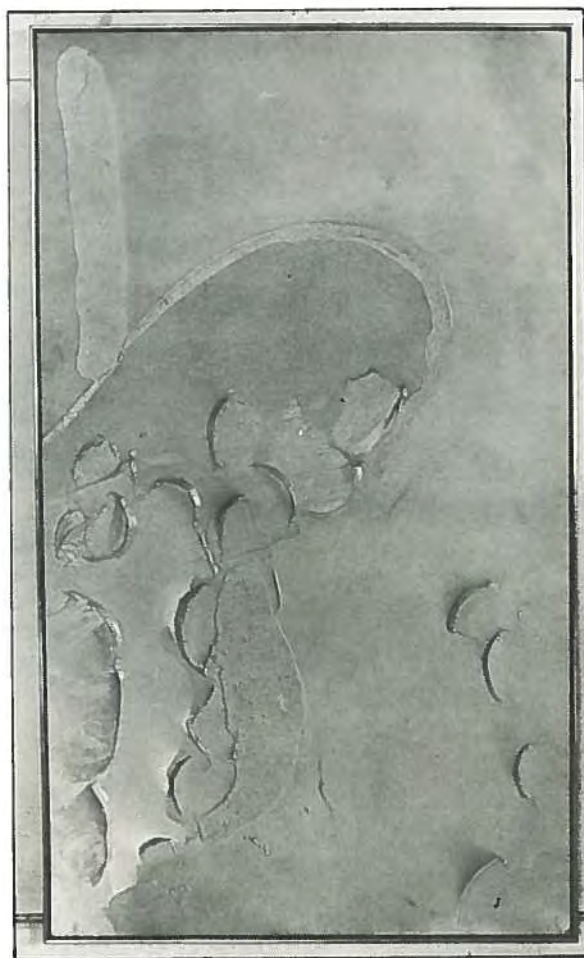
This painting is one of several studies done of the New Jersey State Museum and Library. Two Trenton buildings and a flagpole are reflected in the window of the Museum. The Library windows reflect part of the Museum. I wanted to create a well-balanced abstract pattern of the architecture. I painted on location from mid-September through mid-November 1979.

JUDITH ANN FLEISCHER

LONDONDERRY TEN (1979)

acrylic  
72 x 40

LONDONDERRY TEN is drawn from a series of recent work exploring the picture plane's surface color. The pigment paints are now growing thicker, occasionally jumping off the canvas in search of a new place. Will the pigment need a boarding pass? A passport? Will red be the first color to see Pluto? Will Minnie mind?



MARK W. FORMAN

CHARRED WALL OF AMRAM (1979)  
from "The Evidence of Man" series

raku-fired stoneware  
40 x 23

The CHARRED WALL OF AMRAM is a continuation of a series of earthworks I have been working on for the past four years. It pays homage to the earliest of human constructions. Through ancient constructions and alterations, we know Man was present. The mystique of his past, his future, and his being fires the imagination.

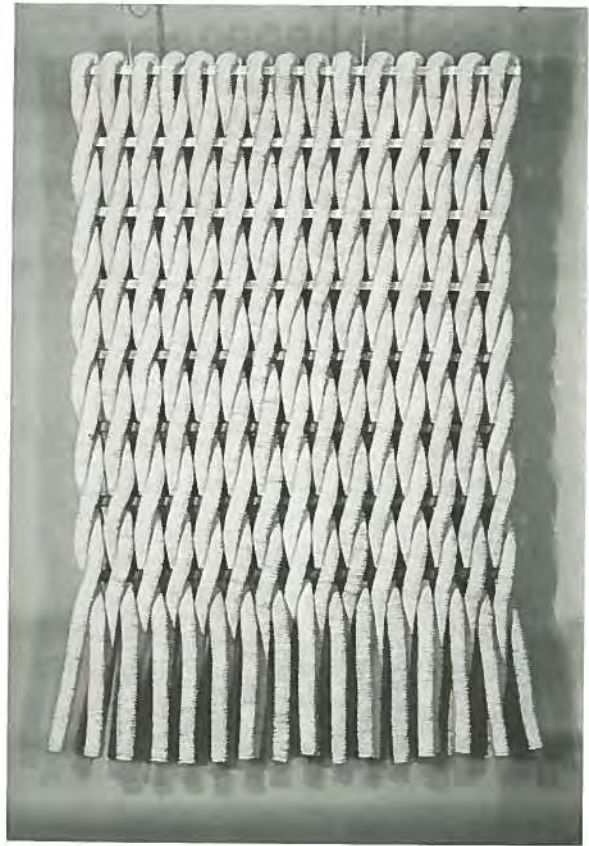


RUTH GENESLAW

AUTUMN TWIST II (1979)

wool knit tubing, cotton thread  
75 x 48

My work springs from an intuitive response to material. I use symmetry and repetition to parallel the order I seek in the universe. When material and process become one, the image is formed. AUTUMN TWIST II is part of a series inspired by a weaving technique called twining. Two threads twist to enclose one or more threads.





**DON GONZALEZ**

**SILVER VESSEL (1979)**

glass  
8 x 8

My work conveys my perceptions of those qualities that are part of the essential nature of glass. My statement is the essence of the material: the translucent and reflective qualities of glass become a major focus of the design, demonstrating the beauty and purity of glass.

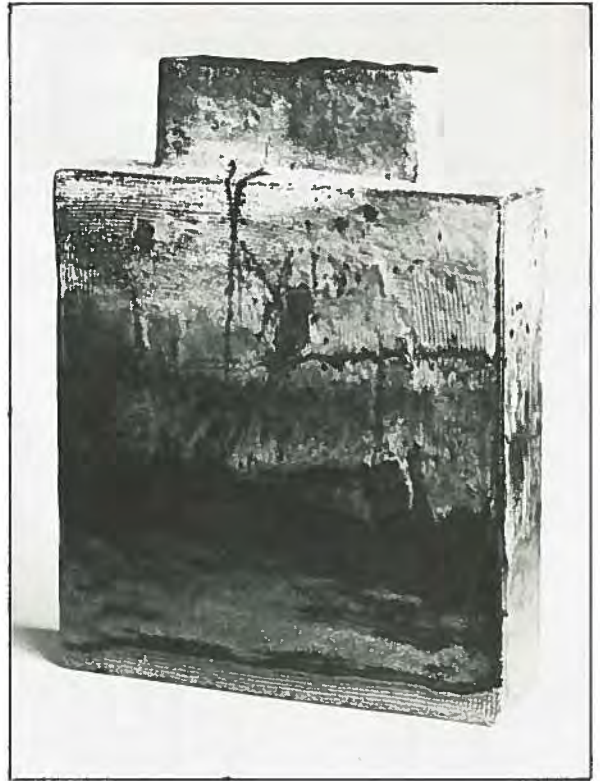
ALBERT GREEN

VESSEL (1979)

glazed stoneware  
20 x 15

lent by Steven Masket

For more than thirty years, I have tried to use glaze on clay in abstract patterns, much as one uses paint on canvas. Finding the technical means to accomplish this is an unending process, but it provides me the tools to help me say what I wish to as an artist.







LYDIA HAMILTON

WAITING FOR SHALAKO (1979)

acrylic  
60 x 88

I feel that painting is a personal experience between the artist and the canvas. I become intricately involved with my subject before beginning the canvas. Each new idea is studied and memorized. The painting is then completed with an immediate sense of uncomplicated spontaneity.



WILLIAM M. HOFFMAN, JR.

ANCIENT NEWTON BURIAL GROUND, CAMDEN COUNTY (1979)

oil  
34 x 48

I believe that all paintings, whether they contain a recognizable image or not, should be first-of-all, ordered visual constructions which communicate non-verbal feelings. But, I also believe that each artist should paint what he knows and loves.



WENDY HOLMES

ROSE CABBAGE (1978)

palladium photograph  
5 x 7

I tended my first garden when I moved to New Jersey five years ago. Since that time, I have been working toward an appropriate photographic description of plant life. Plants always seem to be moving with their growth. Palladium is a 19th-century printing process. It uses the sun to expose the print. It also involves hand-sensitizing one's own choice of paper.

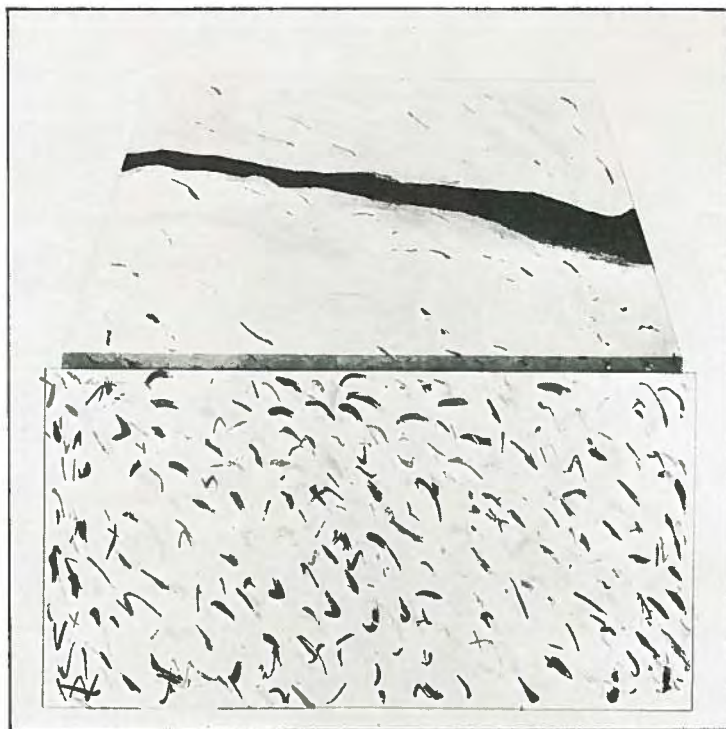


ROBERT A. HUSS

ON THE ROAD (1979)

photograph  
16 x 20

While photographing at the end of a hot summer day on a desolate Pine Barrens road, I cursed the dust cloud on the horizon. It meant I must move my tripod. Then the dust cloud arrived, and an impromptu party began. The "dust cloud" was a 1947 Plymouth. Strangers became friends.

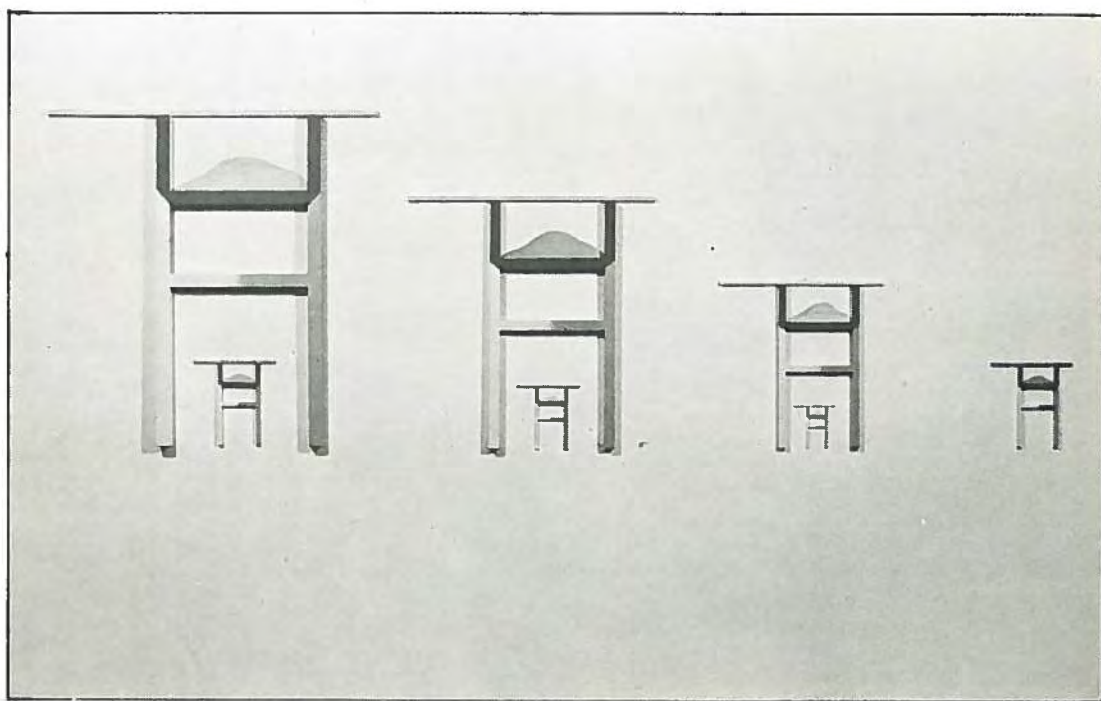


JANE KENT

BREAK (1980)

lithograph and etching  
30 x 30

In April 1979, I went to Berlin. My work refers to actual places. I alter these places by lifting them out of context and isolating them on platforms—as though they have been sliced from their origins. My work is not dissimilar to still frames from movies.



IRENE KRUGMAN

DIVIDED, COMBINED, EXTENDED (1979)

wood and acrylic  
24 x 72

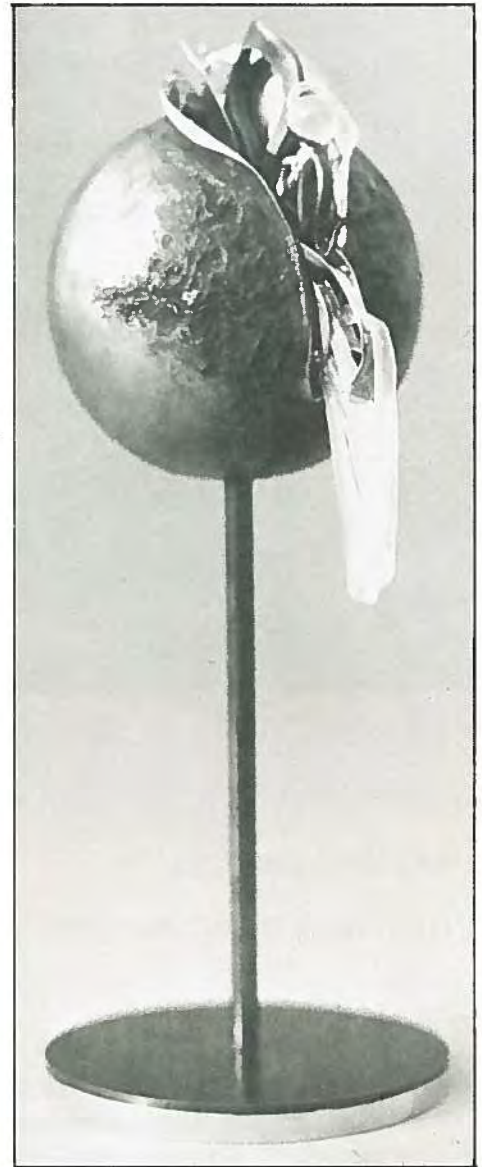
In an ongoing project called *Time/Scale*, I construct ladders, chairs, other wood objects and exactly duplicate them in graduated sizes. The larger parent forms, full-scale, represent one full hour. Locked within the hour are its exactly repeated smaller segments, scale models extracted from that hour and yet retained. A span of sixty minutes becomes a visible entity passing through, yet suspended in space/time. Time is translated into space.

CHARLES A. KUMNICK

MAGIC BALL (1979)

mixed media  
11 x 4

My work has evolved to become a synthesis of my technical background and my passion for sensuous biomorphic forms. The contrast of these juxtaposed components creates an irony and intensifies the conceptual and physical differences between the combined elements.





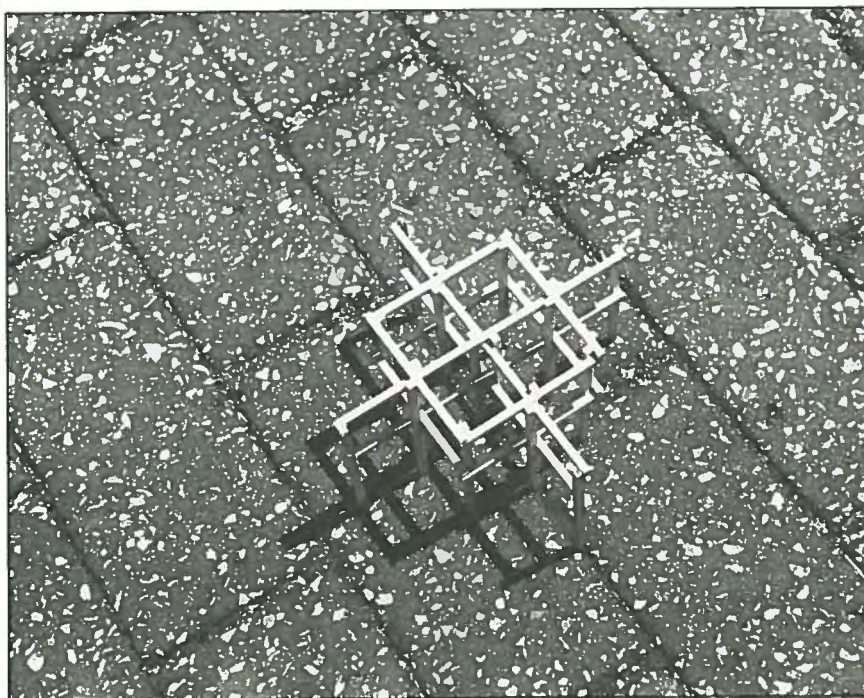
## EVELYN LEAVENS

### INTERIOR WITH FIGURE (1979)

oil  
72 x 120

The painting went through many changes, taking one year to complete. It is anti-literary, although it does contain symbols and multiple meanings. The large scale seemed necessary to create an illusion of volume as well as to establish a massive structural relationship between objects and figure.





## STANLEY LINDWASSER

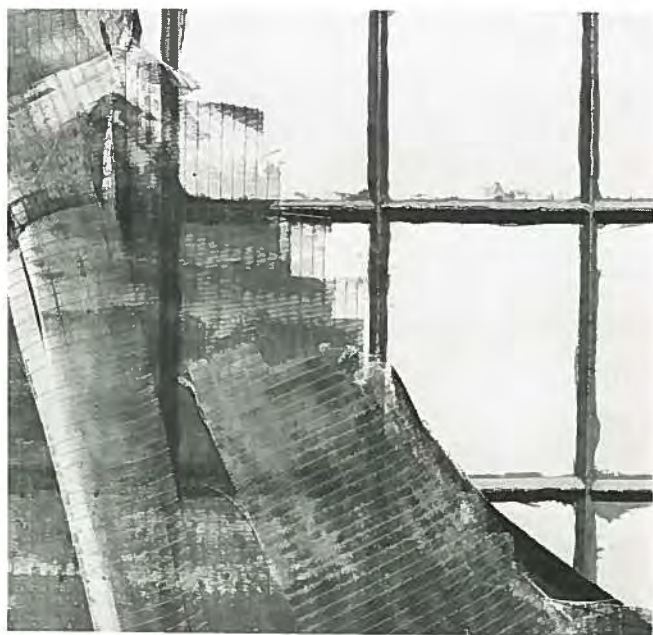
### ALIZA'S CHAIR (1980)

mixed media

31 x 31

ALIZA'S CHAIR makes clear that instead of a space composed of grids which can be entered by an object or viewer, an object or viewer can be composed of grids in space.

(The above photograph represents a model for the as yet uncompleted structure BASSWOOD PREVIEW that is not in this exhibition.)



DONALD P. LOKUTA

SCREEN, ELIZABETH, NEW JERSEY (1979)

photograph  
20 x 16

I photograph because I must—because I have something to say. I have no grand hopes of interpreting or understanding the world. I do not attempt to show what I saw, but how I saw it, and how I felt about it. To understand my photographs is to understand me.

ESTHER LUTTIKHUIZEN

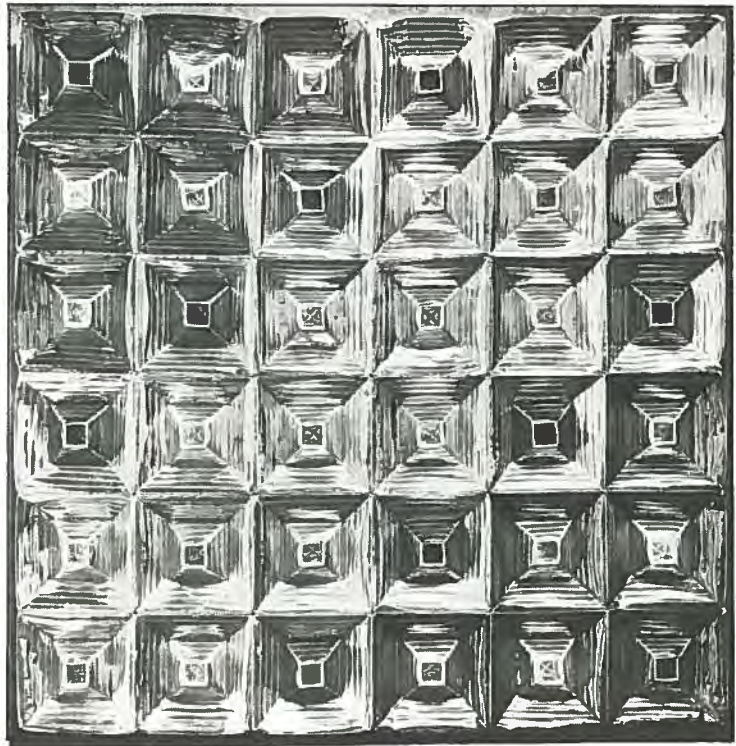
DAUGHTERS OF MR. THAXTON,  
A TRIBUTE TO BEN SHAHN (1979)

fiber, oils  
22 x 17-3/4

New Jersey State Museum Collection  
Anonymous Gift

I am a fiber artist, a maker of rag dolls; stitched, stuffed, cotton forms meticulously crafted. Dolls clothed in and surrounded by self-printed, hand-painted fibers, or pre-existent ones collected with the utmost discrimination. I am a painter who, with oils and brushes, ventures an acute exploration of human character.





PATRICIA MALARCHER

OMMATIDIA (1979)

mylar applique on linen

48 x 48

OMMATIDIA is a construction which uses the reflective quality of mylar as a functioning part of the design. The structural elements—concave and convex pyramids—are built so that the colors bounce off each other, creating other colors that do not exist in isolation.



JOE MALONEY

BRIDGEHAMPTON, LONG ISLAND (1977)

photograph  
14 x 11

I photograph ordinary subjects in extraordinary circumstances, i.e., light as color. The use of 4" x 5" color negative materials enables me to enhance the final image during the printmaking process.

JOHN L. MERLINO

ELECTRICITY (1977)

pastel  
36 x 32

Electricity is a theme I've pursued often, both in drawing and painting. When I attempt this subject, I want a medium to respond or flow easily with little resistance, similar to the flow of electrical current. I've found that pastels suit both the content and desired concept of my drawing.





CLIFF MOORE

HIGHTSTOWN #E564 (1979)

photograph  
11 x 14

My pictures are a mystery to me after all this time. They are generally about sunlight on an urban wall, more often than not in New Jersey. But perhaps they are just about light and shadow? I have no big statements to make.



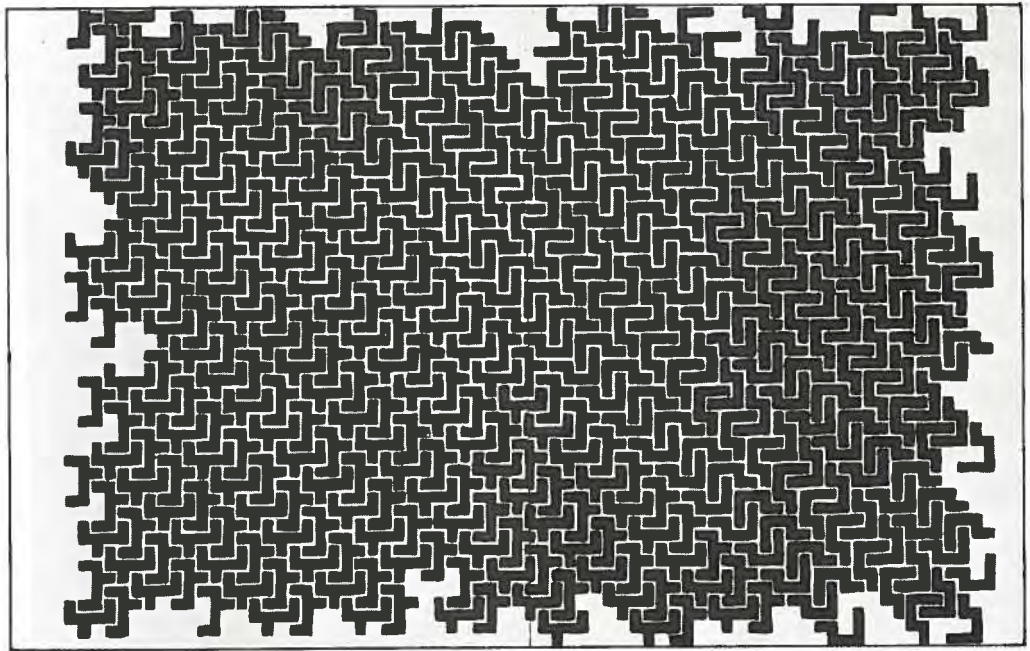
ELIZABETH E. MULKEEN

SPRING IN HOBOKEN (1947)

oil  
16 x 20

SPRING IN HOBOKEN depicts the memories of my life on Willow Terrace in Hudson County. Willow Terrace became a designated historic landmark in 1976. SPRING IN HOBOKEN captures the flavor of the time it was painted, and it has won numerous State awards throughout New Jersey and the East Coast.





HIROSHI MURATA

AKA NIWA (1980)

offset lithograph  
31 x 43

The idea for this print goes back several years to when I started making a series of drawings based on tiling. Within the composition I emphasize certain configurations to produce a feeling of movement and spatial complexity. All the plates were hand-drawn and hand-processed and printed on a Heidelberg KORS press at Oxbow Press in Amherst, Massachusetts.

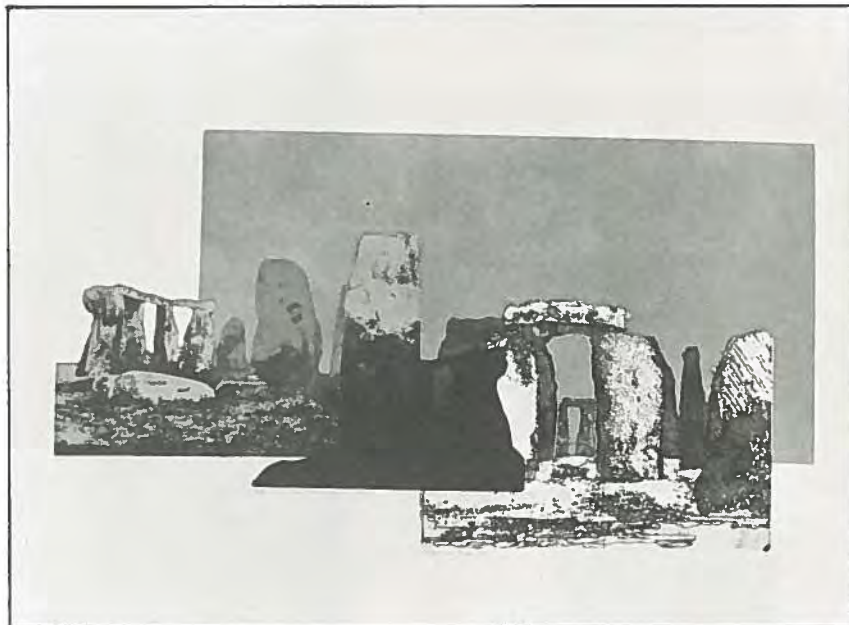
TOM NEUGEBAUER

THE EDGE (1980)

clay and steel  
26 x 20

Forms that breathe, balloon, stretch, crack, and tear. Fire as the transforming force . . . symbol of my inner life. The imprint of fire upon the raw clay surface. Primal images . . . primitive pit-firing. This exploration is only beginning: I expect it will occupy my energies for some time to come.





## FLORENCE NOA

### #3: PREHISTORIC LANDSCAPE SERIES (1979)

aquatint and relief  
28 x 40

By treating the "real" abstractly, I am able to express the landscape as seen or remembered by different people at different times in different ways. During the 1979 grant period I made six intaglio prints by creating a photographic silk screen stencil. The stencil was transferred to plates with acid-resistant ink, then aqua-tinted and cut with a scroll saw. The plates were printed sequentially, in combination with a collagraph plate, on an etching press.



FRANCES S. ORLANDO

PETER AND MARILYN (1978)

photograph  
9-7/8 x 9-7/8

The photograph itself has an immediacy, an urgency that is unique among the arts. I seek to create an image of profound impact. Many of my photographic portraits are deliberately ambiguous. These sometimes uncanny ambiguities may evoke associations and relationships within the viewer's own experience.

JORGE HERNANDEZ PORTO

SOFT GALAGOOM (1980)

acrylic and pencil  
30 x 40

My work, an irreversible expression of an ambiguous and ongoing process. An evolution into a conclusive past perhaps running parallel with time. Rudimentary plotting of creation, trying to get close to the “. . . meaning . . .” A pleasurable walk among my friends.





## ART REED

UNTITLED (1979)

blown glass  
4-1/2 x 4

I enjoy working with the inherent qualities of particular types of glass. The piece on exhibit is clear glass with an overlay of brown and white. Working with clear glass in this manner gives me the opportunity to explore the optical potential of glass and the play of light and form that fascinate me.



VIRGINIA ROLSTON

SALE SALE (1979)

photograph  
11 x 14

Despite all its limitations and its difficulties, the color Xerox process intrigues me. I have learned how to shoot to best take advantage of its strengths, its intense primary colors, and its "painterly" quality and texture, different from any other color printing process.

CAROL MENDES ROSEN

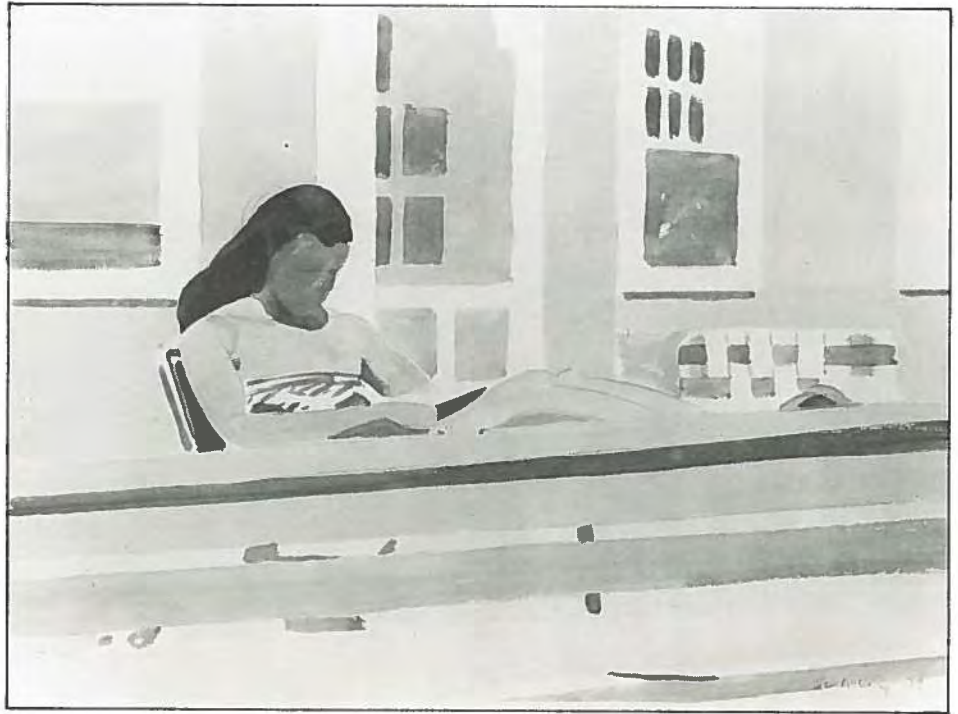
RAG, SKIN AND PAPER: THINGS GONE BY  
(1979)

paper and mixed media  
37 x 28

My works in handformed paper evolve from three concerns, i.e., primitivism, fragility and temporal vulnerability. An American Indian medicine bag has wrapped bundles, bound birds, and other assorted mysterious objects. My work alludes to this sense of mystery and power. Paper has concurrent fragility and strength.







REEVE SCHLEY, III

READING ON THE DECK (1979)

watercolor

11-1/2 x 15-1/2

My paintings are done on the spot and painted piece by piece until finished. They are studies and are basically illusionary. They depend on the illusion of space, the illusion of sunlight hitting a surface, the illusion of air.

RICHARD SEXSTONE

BODY PIECE #6 (1979)

mild steel (forged)  
19 x 8

I started working in steel by making my own hardware for objects I did in wood. I found that steel was so plastic when hot that I was able to form my vision in steel—more easily than in wood. And, there was no sanding! From that point on I was hooked. It's fun!





RICHARD SPEEDY

LILY PADS (1979)

photograph  
20 x 30

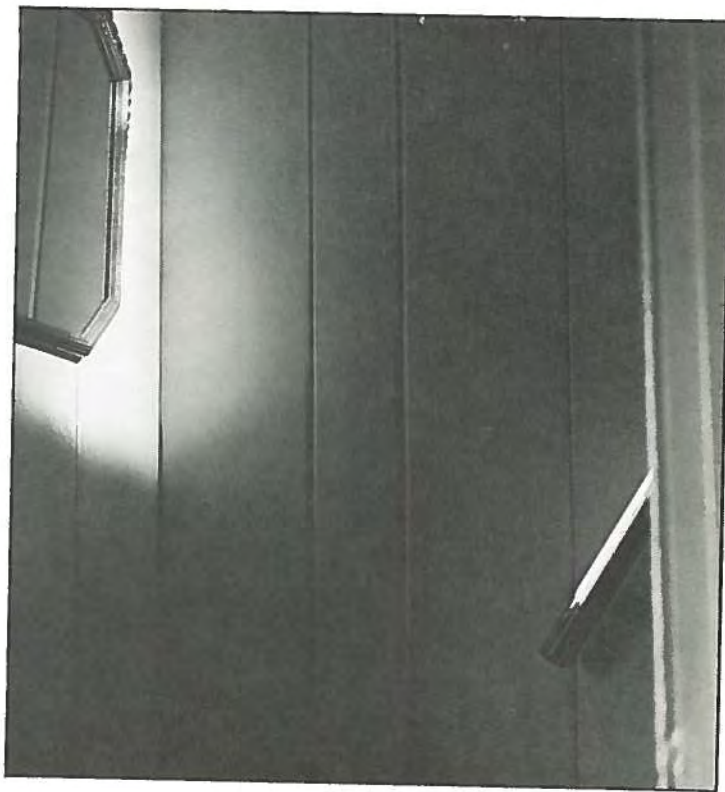
I have been working in all seasons and under all qualities of light to capture the moods and changes that unfold over a year's time in the New Jersey Pine Barrens. This photograph, taken on the Batsto River, is part of that project.

AMY STROMSTEN

STAIRWELL (1979)

photograph  
22 x 17

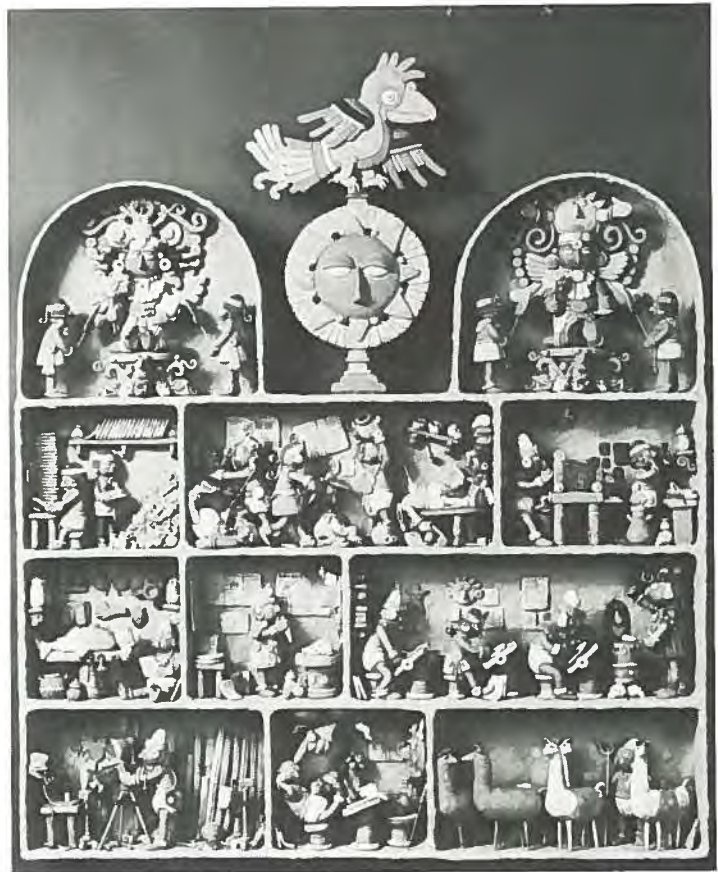
I have been more influenced by painters than photographers, but I am not a purely formalist photographer. My work is always rooted in subject matter, even when it appears reductive. I am interested in the exact content of the natural world and in how that is transformed by being photographed.



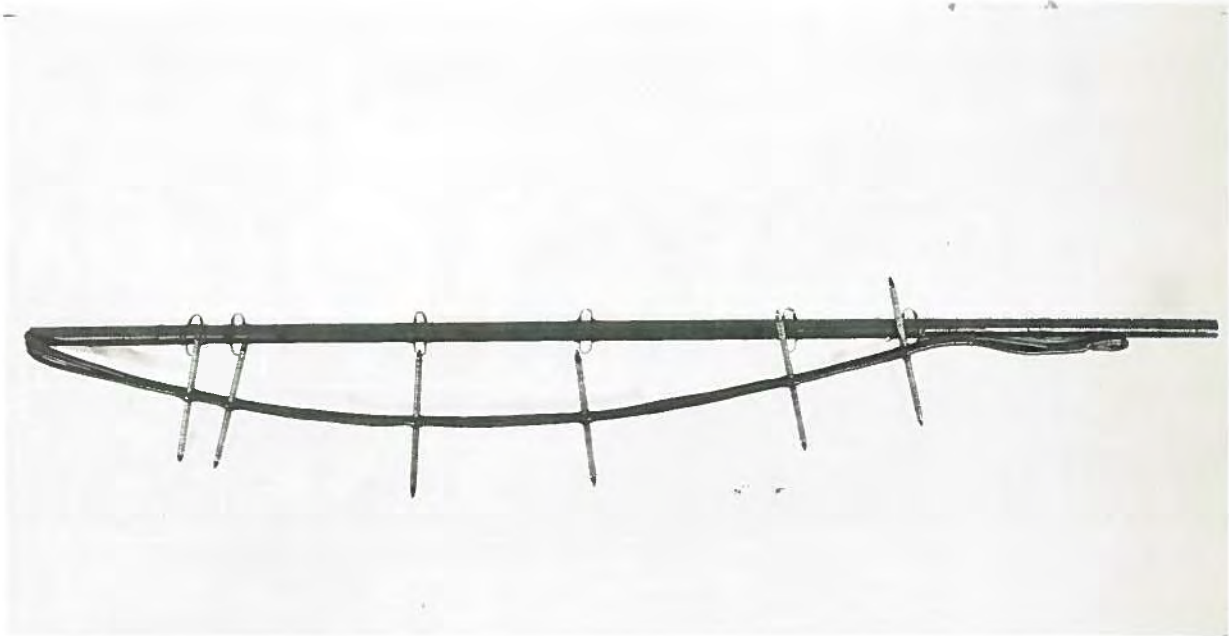
## GORDON SWENARTON

### IN THE BEGINNING (1977)

clay, wood, papier maché  
36 x 31



For the past seventeen years, I have been associated with the design and advertising firm of Aron & Falcone, Inc., as a designer. The idea for the sculpture came to me because of my love for pre-Columbian art and a desire to create a sculpture depicting what the first ad agency might have been like.

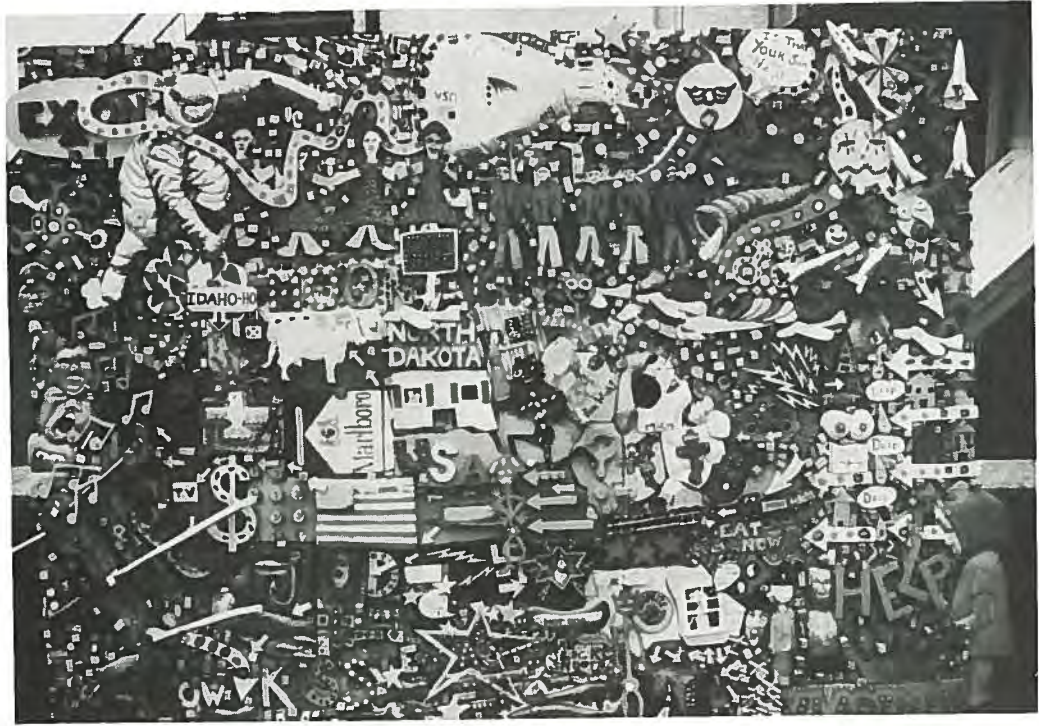


ANN STURGIS TICKNER

POLE PIECE III (1980)

leather, wood, linen, thread  
12 x 90

My sculpture relies on a balance between the primitive and the contemporary object. My work relates to the physical reality of a ritual act. The function of the object need not be known for the success of the piece. It is the gap between mystery and function that I wish to address.

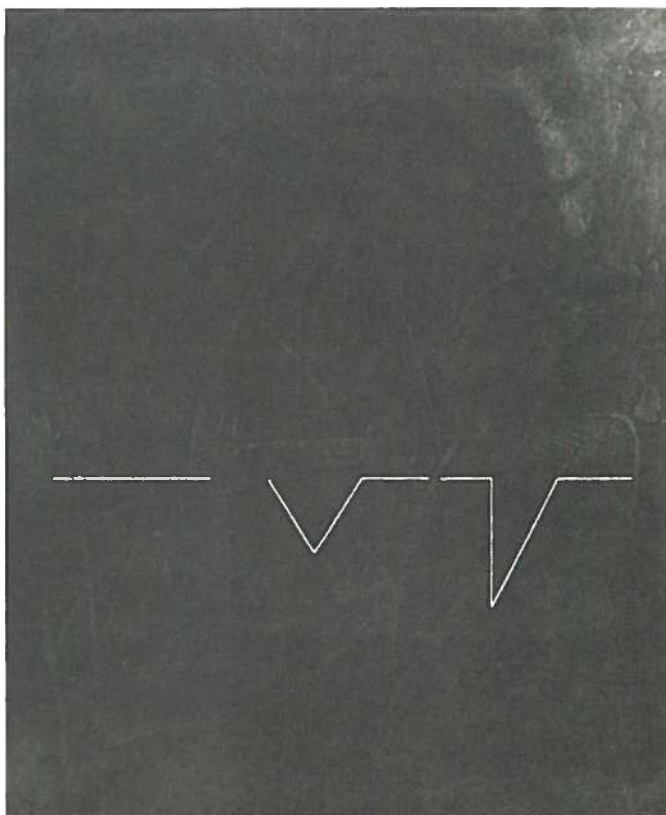


## VLADIMIR URBAN

AMERICA (1978)

polychrome wood assemblage  
72 x 96

I'm never very clear about the why and how of my work except when I don't do it and very little else makes sense. My art is an experience I have with the materials I use and the meanings I participate in.



**HERBERT K. WARNER, JR.**

**PASSAGES II (1977)**

etching, aquatint, engraving

22 x 18

My work is a reflection of my development, the strong influences on me, my decisions in using the printmaking process. I have used colors as a record of where I stopped to proof what I made before continuing. Since only one plate was used, the print is the sole record of the image.





STEVEN ZANE

LANDSCAPE, BRONX, N.Y. (1979)

photograph  
8 x 10

Structural tension creates our illusions and leads us down the steps to the river. Taoists say:

Beyond mountains there are more mountains; although they appear to be disconnected, they are not; beyond the trees there are more trees; although they appear to be joined together, they are actually not.

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