



NEW JERSEY
STATE
COUNCIL
ON THE
ARTS

New Jersey State Council on the Arts
1990 Fellowship Exhibition
VISUAL ART - CRAFTS

The New Jersey State Council on the Arts
presents

**The 1990 Fellowship Exhibition
at New Jersey Center for Visual Arts**

29 June - 31 August, 1990

New Jersey Center for Visual Arts
68 Elm Street
Summit, New Jersey 07901



NEW JERSEY
STATE
COUNCIL
ON THE
ARTS

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The New Jersey State Council on the Arts is proud to co-sponsor this exhibition which highlights the work of crafts and visual arts fellowship recipients from fiscal year 1990.

The paintings, sculptures, photography, graphics, experimental, media works and crafts on view are a testimony to the wealth of creative talent in New Jersey. The Council is committed to providing financial support to individual creative artists for professional development and pursuit of artistic excellence.

Special thanks go to the artists and to the New Jersey Center for Visual Arts for hosting this exhibition and for the important contributions it has made to the State's thriving arts scene. The Council looks to the future for more shows which highlight the vibrant energy of the creative spirit in New Jersey.

Elizabeth G. Christopherson
Chairman

New Jersey fosters many fine artists. Certainly, the receipt of a fellowship provides an important boost to the career of an artist. This exhibition of work is indicative of the growth that this kind of support encourages.

The New Jersey State Council on the Arts Fellowship program represents fundamental support to the deserving New Jersey artists who compete for recognition by demonstrating their work before an experienced panel of art professionals. The best among them are rewarded financially for their skill.

Thanks to our Crafts Coordinator, Hortense Green, and to our Visual Arts Coordinator, Tom Moran, for their continuing resourcefulness, insights and labor toward expanding opportunities for New Jersey artists. It is a privilege to participate in the support of these artists and in the work of encouraging the continuing vitality of our arts environment.

Jeffrey A. Kesper
Executive Director

Each year since 1971, the New Jersey State Council on the Arts has afforded the visual artists of New Jersey the opportunity to apply for individual fellowships. The first fellowship was awarded to a fiber artist and through the years it has created many wonderful and diverse opportunities.

Fellowships open doors during the evolutionary stages of an artist's career. They help to eliminate some of the day to day pressures and provide a strong vote of confidence. The fellowship exhibitions provide an opportunity for the public to enjoy seeing the works of the wonderfully talented artists in our state. We would like to congratulate all of the artists participating in the 1990 Fellowship Exhibition. Certainly, thanks are due to Ann Williams, Director of the New Jersey Center for Visual Arts, and her talented and responsive staff. It has been a great pleasure for us to work with such a fine group of arts professionals.

Tom Moran
Visual Arts Coordinator

Hortense Green
Crafts Coordinator

We are especially pleased to present the New Jersey State Council on the Arts Fellowship Show this year at New Jersey Center for Visual Arts. As we face the possibility of drastic cuts in government support for the arts, this presentation of the current vitality and creativity of New Jersey's artists clearly demonstrates the wisdom of continuing their aid.

I offer my congratulations to Jeffrey Kesper, Tom Moran and Hortense Green and to the panelists who made the selections for the precision and care with which they selected these artists and administered the grants.

Our curators, Alice Dillon and Karen Golubieski, put in much time and effort to produce and design this catalogue and to be sure that the works selected for exhibition fit properly in our gallery space. They deserve our special thanks. It's a moving and poetic exhibition.

Ann Williams
Executive Director
New Jersey Center for Visual Arts

New Jersey Center for Visual Arts

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1990 Fellowship Recipients

Alejandro Anreus	David K. Leppla
Perry A. Balog	Steven B. Levine
Christine J. Barney	Donald P. Lokuta
John Brill	Allan I. Ludwig
Richard Buttari	Kaaren M. Patterson
Joseph S. Chanin	Craig J. Phillips
Sonia Chusit	David Plakke
Nancy Cohen	Michael Plunkett
Robert T. Cooke	Anatoly Pronin
Judy B. Dales	Andrew N. Rae
Suzanne Dimant	Matthew D. Roberts
Bonnie Friedman	Gale Sasson
Linda Gibson	John Schnall
Susan Gogan	Robin Schwartz
Don Manuel Gonzalez	Susan Sloan
G. Gerry Griffin	Paul Joseph Stankard
Nora Jacobson	Debra Stark
James Jansma	Elaine Vrabel
Cynthia Huff Johnson	Suzanne Winkler
Susan Kriegman	Chris Zitelli



Alejandro Anreus

Alejandro Anreus
After that Misfortune #2, 1990
mixed media on paper, 40 x 30 in.



Nora Jacobson

Nora Jacobson
A City of Homes, 1989
film, feature length



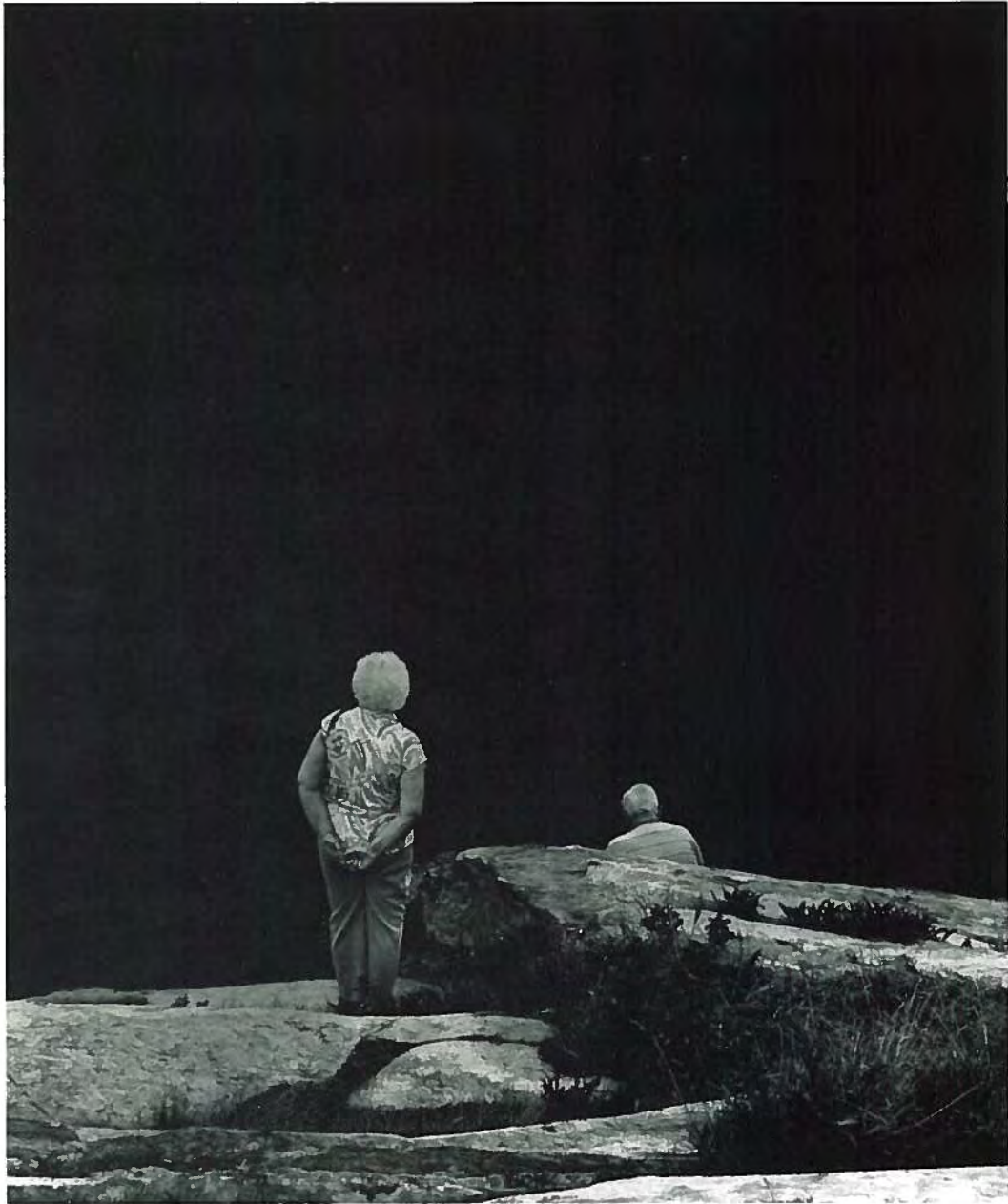
Craig J. Phillips

Craig J. Phillips
Untitled #1, 1990
photography-silver print, 24 x 30 in.



Chris Zitelli

Chris Zitelli
Untitled, 1988
pencil on plastic, 36 x 60 in.



Donald Lokuta

Donald P. Lokuta
From the Series: *In Plato's Cave*, 1990
photography-acrylic on photographic paper, 22 x 27 in.



John Brill

John Brill
Untitled, (detail)
photography-gelatin silver print, 3¹/₄ x 4¹/₄ in.



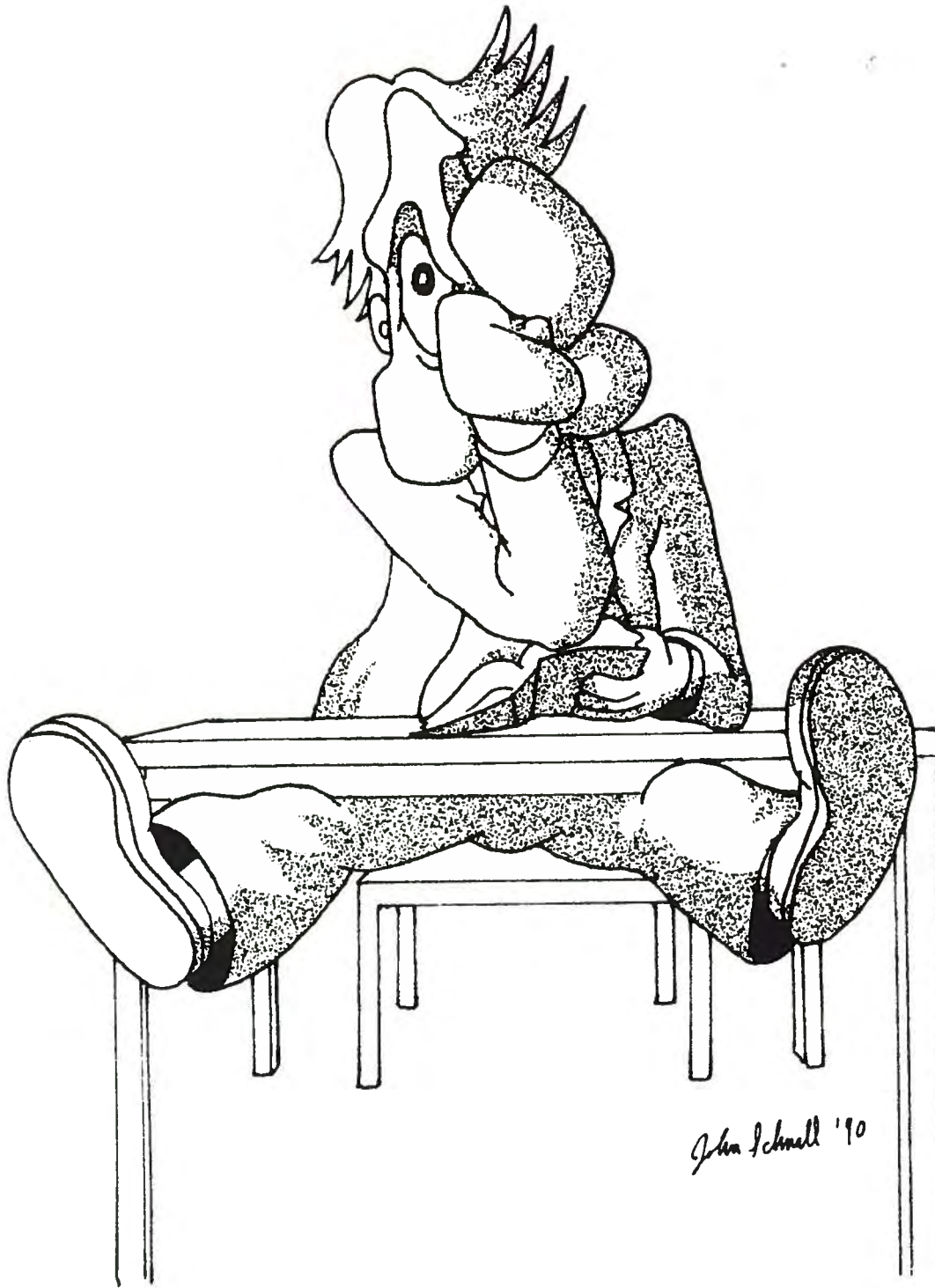
Michael Plunkett

Michael Plunkett
Griffith Building, 1989
photography-silver gelatin, 10¹/₂ x 10¹/₂ in.



Linda Gibson

Linda Gibson
Flag, 1989
video, 25 minutes



John Schnall

John Schnall
The Reading Room, 1990
video, 4½ minutes



Gary Mazza

Don Manuel Gonzalez

Icon, 1989

sand cast, blown glass, 16 x 4 in.

Courtesy of Margy Capecelatro and Frank Sole



Robin Schwartz

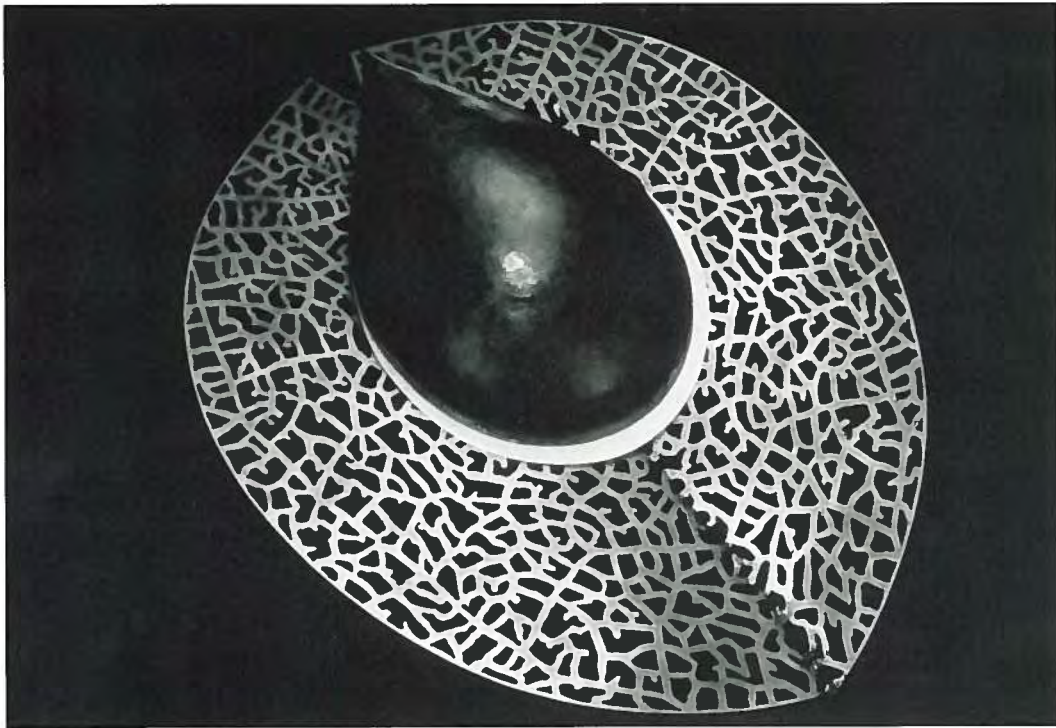
Robin Schwartz

Minnie, 1989

Stumptail Macaque, 14 yrs old

From Primate Portrait Series

photography, 16 x 20 in.



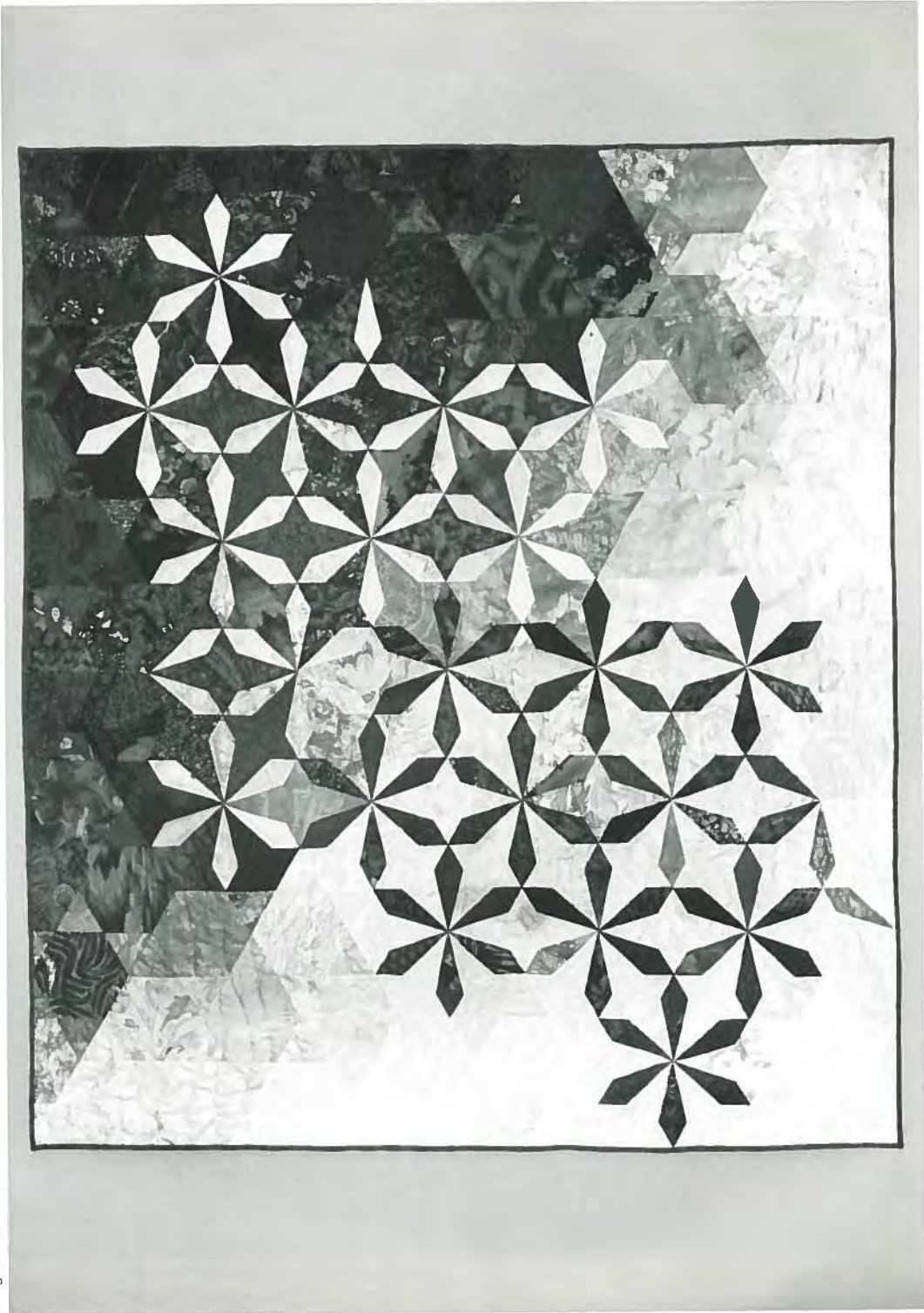
Debra Stark

Debra Stark
Manta-Ray Hat, 1990
forged and pierced steel, sterling, 20 x 15 x 5 in.



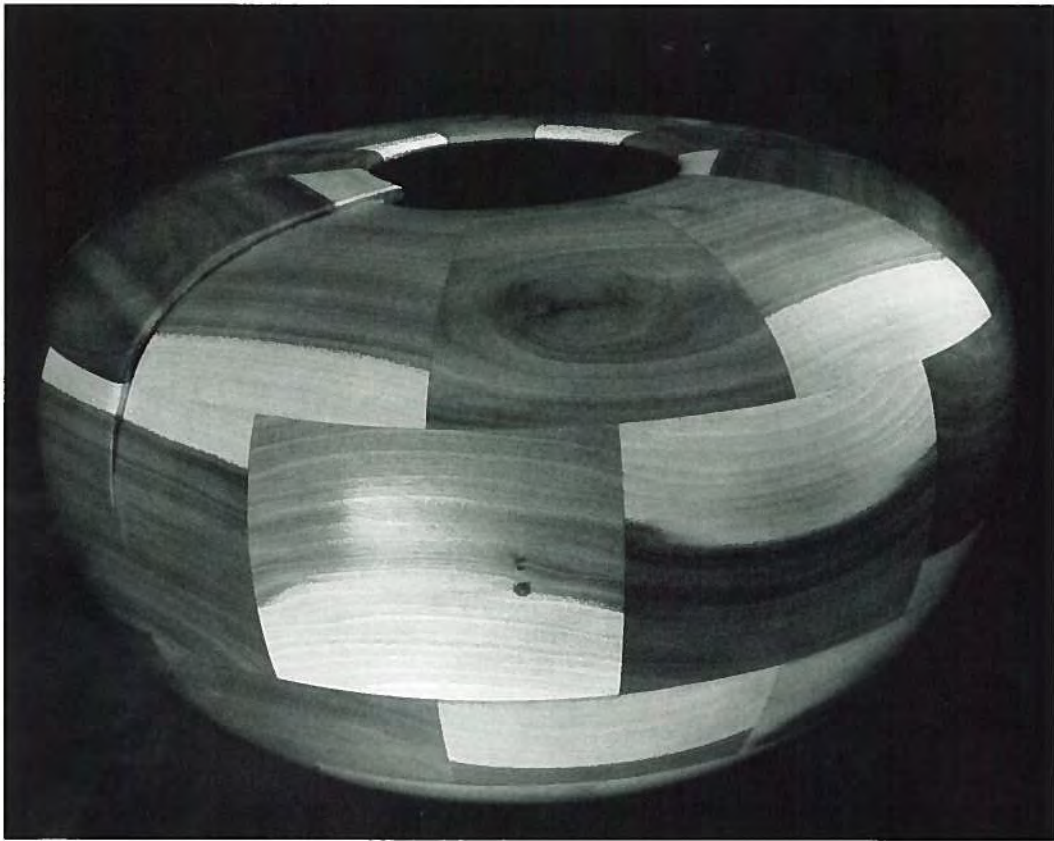
Suzanne Dimant

Suzanne Dimant
Nicky Bear, 1989-1990
color stills from animated film in progress



Young Masters Studio

Judy B. Dales
Stellar Transformations, 1989
craft, fiber, 68 x 80 in.



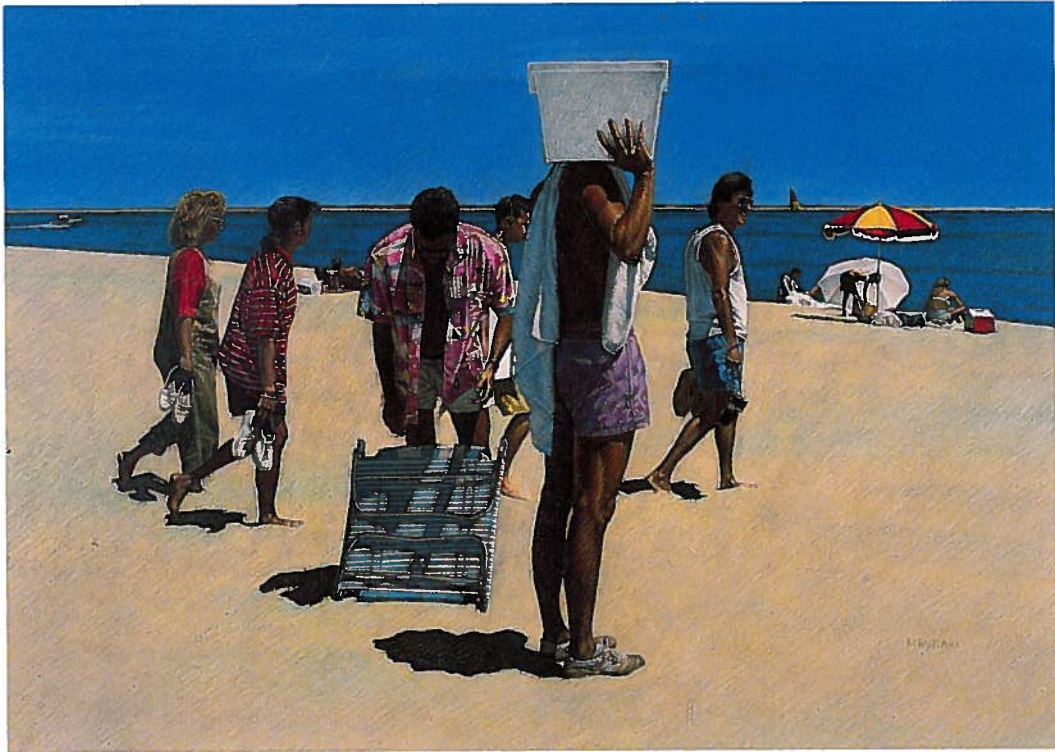
Tom Hodge

Steven B. Levine
Split, 1989
poplar wood, 20 x 11 in.



Christine J. Barney

Christine J. Barney
Circle Center #2, 1990
glass, 13 x 8 x 2¹/₂ in.



Ken Hohing

Richard Buttari
Beach Scene with Headless Man, 1989
colored pencil, 17⁵/₈ x 36¹/₈ in.



Andrew N. Rae

Andrew N. Rae
Tone Drums, 1989
bubinga, english sycamore, walnut, 9 x 17 x 9 in.



Cynthia Huff Johnson
Baroque Vase, 1989
ceramic, 16½ x 12 x 7 in.

Cynthia Huff Johnson

Paul Joseph Stankard

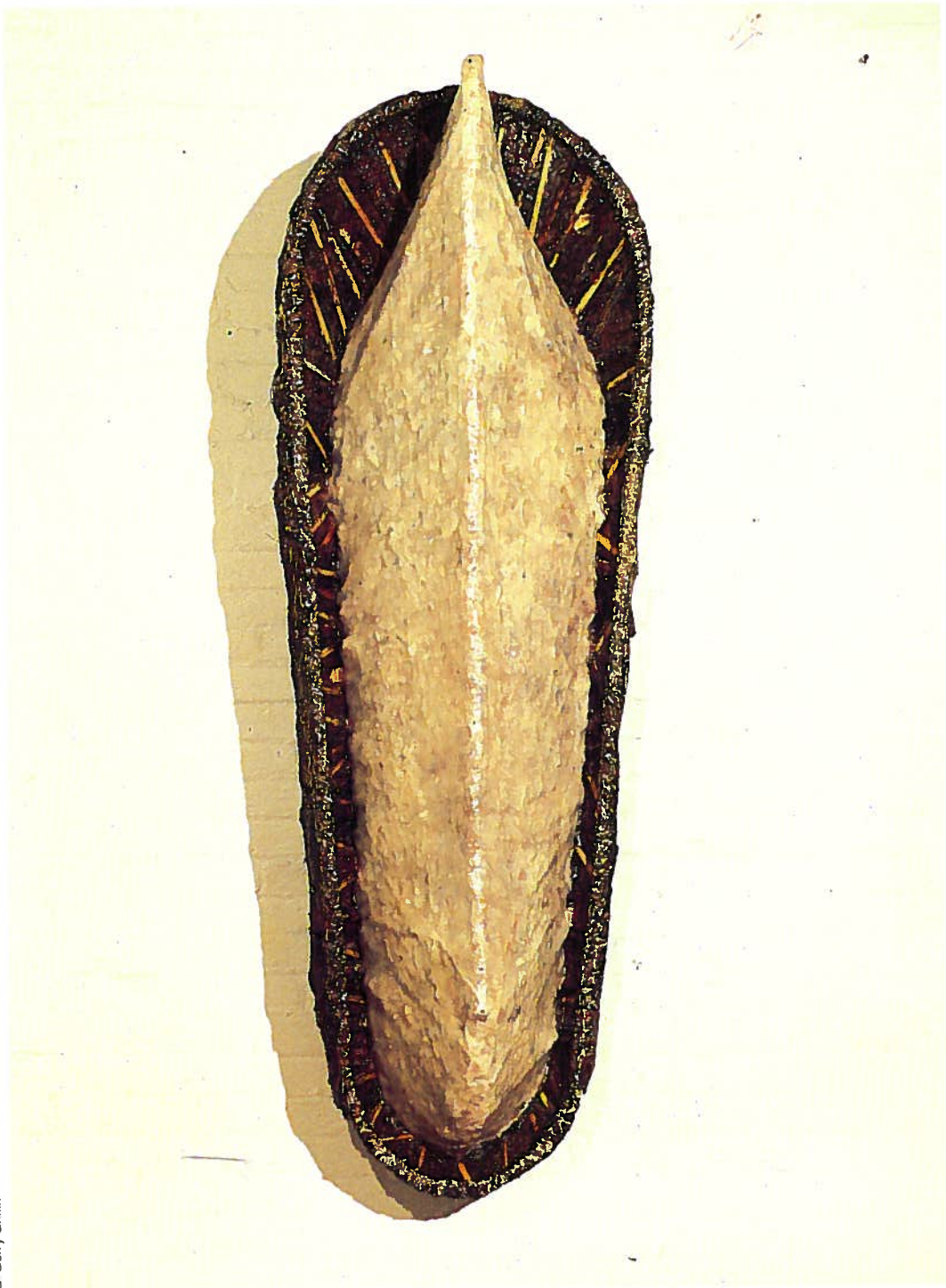


Paul Joseph Stankard
Cloistered Indian Pipes Botanical, 1990
glass craft, 6 $\frac{1}{2}$ x 3 x 3 in.
Courtesy of Snyderman Gallery, Philadelphia, PA



Perry A. Balog

Perry A. Balog
Kraddle, 1988
wood, 41 x 22 x 42 in.



G. Gerry Griffin

G. Gerry Griffin
Queen in the Mist, 1989
wood, bamboo, metal, burlap, wax, 70 x 24 x 20 in.



Robert T. Cooke
Flat Bird in Comfort, 1989
cast bronze, 15 x 30 x 12 in.

Robert T. Cooke



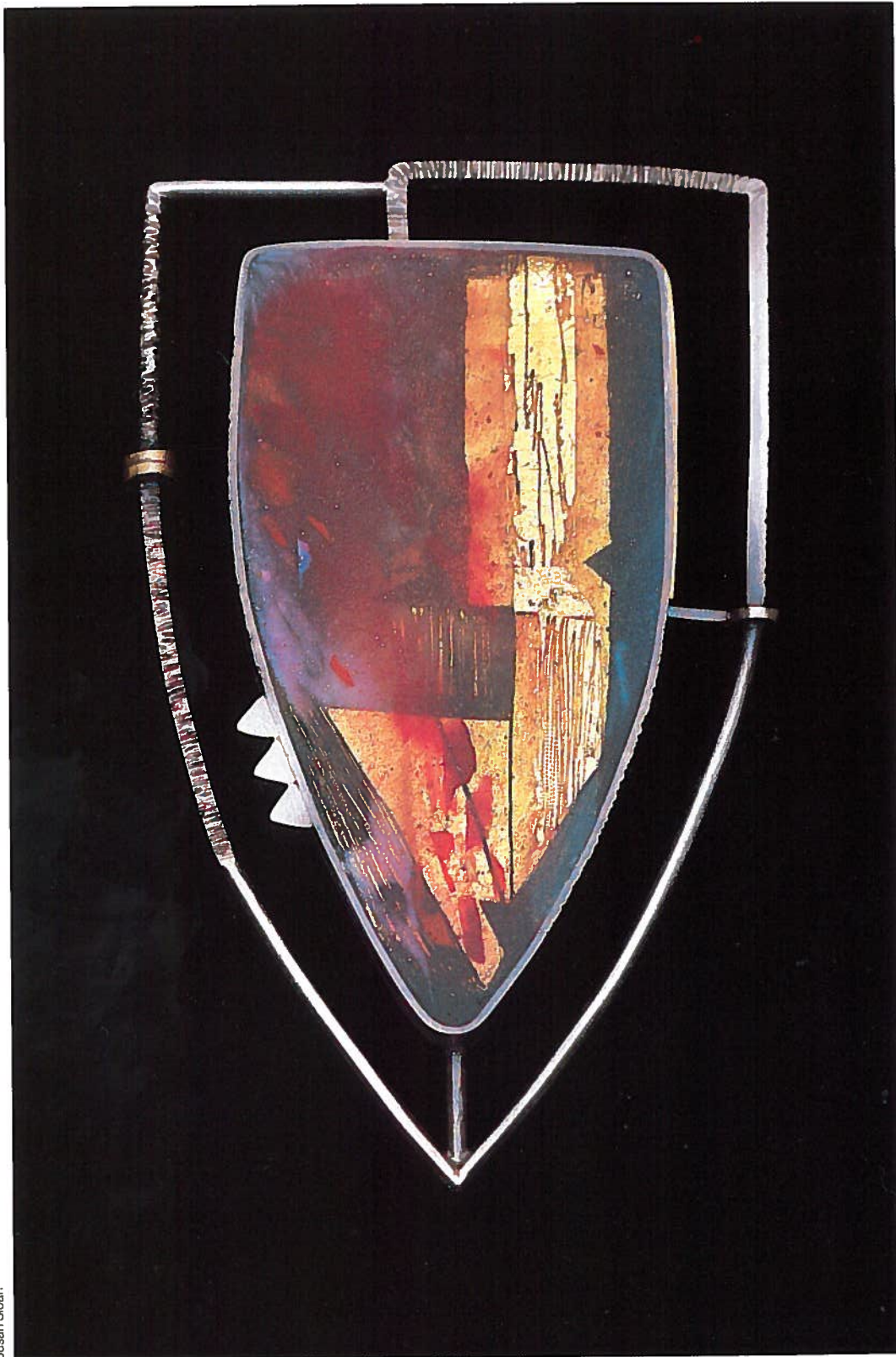
Bonnie Friedman

Bonnie Friedman
We Glow in the Dark
sample reel from film in progress, 4 minutes



David Lewin

Susan Gogan
Vessel Forwarding Balance, 1990
ceramic, 20½ x 10 in.



Susan Sloan

Susan Sloan

Shields III, 1990

sterling silver, 14k gold, brass, epoxy resin with pigment, 23k gold leaf, 4¹/₄ x 2¹/₂ x 1¹/₄ in.



Andy Mann

Gale Sasson
Fantasies I Live By, 1989
bronze, 19 x 15 x 3 1/2 in.



Elaine Vrabel

Elaine Vrabel
Statue, Flower and Tiger, 1989
charcoal, 68 x 48 in.



James Jansma

James Jansma
Wall Plate, 1989
woodfired stoneware, 28 x 8 in.



Anatoly Pronin

Anatoly Pronin
Nature Morte-Avocado, 1989
photography, 36 x 42 in.



Nancy Cohen

Nancy Cohen
Heave, 1990
cement, wood, wax, 20 x 10 x 10 in.
Courtesy of Susan Schreiber Gallery, New York, NY



David Plakke

David Plakke
From the series "New Romanticism" — *Untitled*, 1990
photography, 62 x 50 in.



David K. Leppia

David K. Leppia
Untitled Seaform, 1989
blown glass, hot joined ground, sandblasting, 17 x 7 x 7 in.



Joseph S. Chanin

Joseph S. Chanin
Untitled-Museum of Natural History, 1990
photography-dye destruction print, 20 x 30 in.



D James Dee

Suzanne Winkler
Untitled, 1988
charcoal and gouache on paper, 30 x 30 in.



Matthew D. Roberts

Matthew D. Roberts
Alex and Walker, 1989
photography, 20 x 24 in.



Sol Schwartz

Sonia Chusit

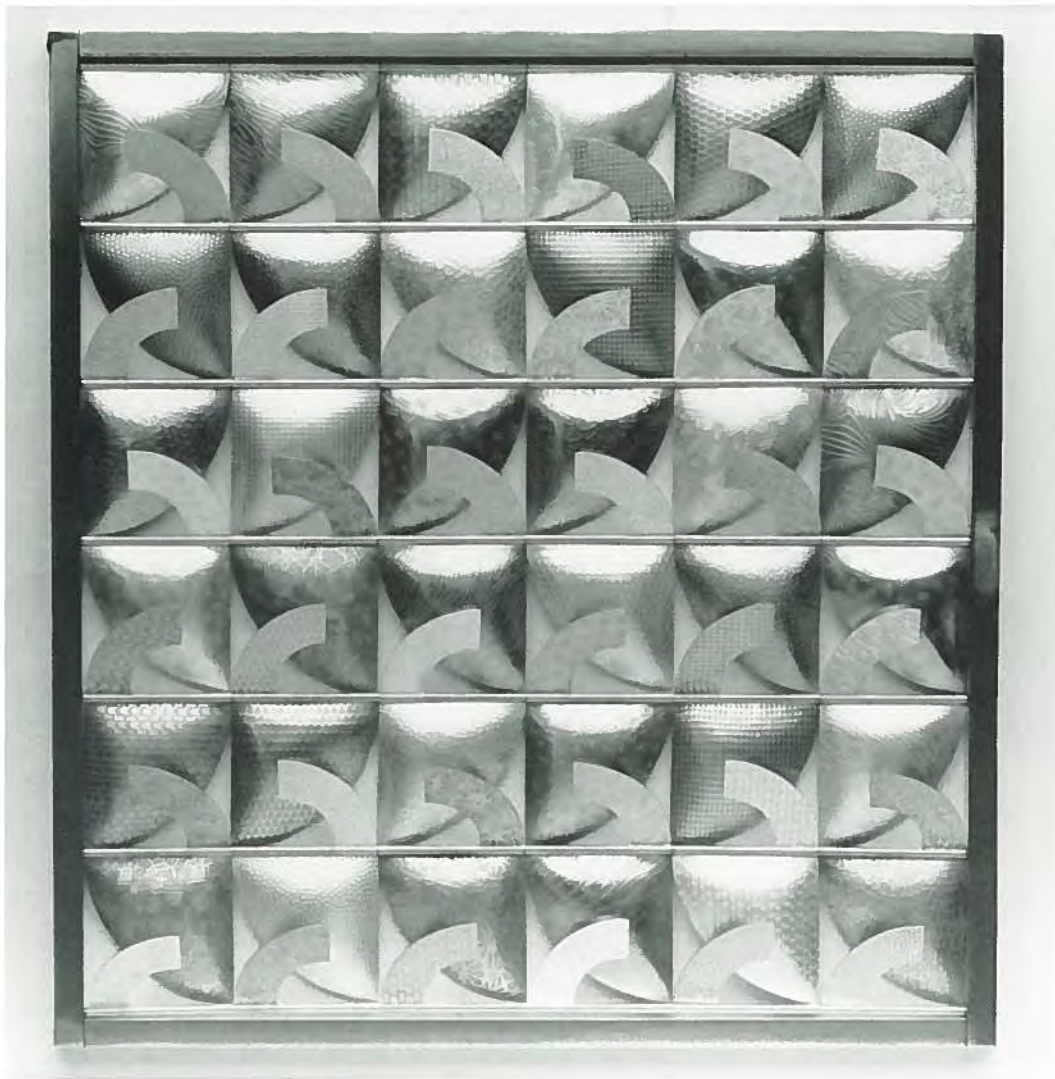
Legacy for M, 1989

polychromed lead, gold leaf, clay, bass wood, 58 x 60 x 8 in.



Kaaren M. Patterson

Kaaren M. Patterson
Visions of Power VII, 1990
handmade paper-linen and cotton, 38 x 29 in.



Susan Kriegman

Susan Kriegman
Patterned Metal, 1990
copper, brass, sterling silver, 12 x 12 x 1 in.

Exhibition Checklist and Biographical Notes

Alejandro Anreus

Born: 1960 Havana, Cuba

Education: 1984 BA, Kean College of New Jersey, Union
Studies with Mario Santi, Arts Students' League
Studied with Issac Sover and Anthony Palumbo and
lithography with Jose Luis Cuevas in Mexico City

Lives: Roselle Park

After that Misfortune #2, 1990
mixed media on paper, 40 x 30 in. (page 8)

The Dictator Defines the New Man, 1990
mixed media on paper, 40 x 30 in.

"In my work, I attempt to resurrect the human figure in its present stage of contradictions. Man is my theme; his memory, misery and small glory. My imagery can be erotic, religious, even political; all dimensions of life. Claustrophobia and isolation are in my compositions. I believe that a sense of exile, displacement is subtly in my pieces."

Perry A. Balog

Born: 1956 Perth Amboy, NJ

Education: 1979 BA, Kean College of New Jersey, Union
1982 MA, Kean College of New Jersey, Union

Lives: Keyport

Kraddle, 1988
wood, 41 x 22 x 42 in. (page 28)

"The wood I have used comes from ill-fated trees — trees that have been downed by storms, blighted by diseases, or cut down to make way for power lines. Some of the wood had been left behind at building sites by contractors — wood which normally would be discarded and left to rot. I have the wood milled and then air-dried before I give new LIFE, SOUL, PURPOSE . . ."

SAVE THE FOREST

Christine J. Barney

Born: Bath, NY

Education: 1975 BA, Goddard College, Plainfield, VT

1988 MA, New York University

Studied at Pilchuck Glass Center, Stanwood, WA

Lives: Hoboken

Circle Center #2, 1990

glass, 13 x 8 x 2¹/₂ in. (page 23)

“I work in glass to express my innate sense of sculptural form. The quest for sculptural form results in a dialogue between the artist and the material that continuously challenges the language to evolve. I use glass as a fluid respondent to this ever-changing challenge. The nature of glass answers my nature. With combinations of light, space, and form, my need to create art finds its voice in harmony and visual sensuality.”

John Brill

Born: 1951 Newark, NJ

Education: 1973 BS, Physiological Psychology, Colgate University

self-taught in photography

Lives: Livingston

Untitled, (detail)

photography-gelatin silver print, 3¹/₄ x 4¹/₄ in. (page 13)

“As images not meant to be understood, their importance lies not in the answers they give — they give none — but in the questions they raise in the viewer *attempting* to understand them. That is, their importance lies in their ability to engage the viewer psychologically, emotionally, intellectually, etc., and to provoke a response (however implicit). It is not important that the viewer understand the images — it’s more important that they *don’t* — only that they attempt to understand their response(s) to them. Insight is gained not by looking to the images for answers, but by using the images as catalysts to explore the nature of the viewer’s experience.”

Richard Buttari

Born: 1953 Camden, NJ

Education: 1973-1975 Pennsylvania Academy of the Fine Arts

1976-1977 Temple University

1977-1979 Philadelphia College of Art

Lives: Magnolia

Beach Scene with Headless Man, 1989

colored pencil, 17⁵/₈ x 36¹/₈ in. (page 24)

Chatham Lookout, 1990

colored pencil, 27³/₈ x 25¹/₈ in.

“My work tries to capture the drama inherent in otherwise ordinary situations. I work from my own slides, and the camera allows me to see moments in time which are, in a way, artificial. People with looks of intense concentration, extreme isolation, or icy stares may just be squinting from the sun or looking for a spot on the beach to spread their blanket. So although the drawings are basically documentary (not posed), they can reveal nuances of character not noticed in the flow of “real time.” In this sense they are, as is much realism, illusion.”

Joseph S. Chanin

Born: 1961 Philadelphia, PA
Education: 1983 BA, School of Visual Arts
Lives: Hoboken

Untitled-Museum of Natural History, 1990
photography—dye destruction print, 20 x 30 in. (page 41)

“My photographs are about the situation around me at the time of exposure. There is no concept which precedes the picture.”

Sonia Chusit

Born: New York, NY
Education: BFA, Cooper Union
Lives: Teaneck

Legacy for M, 1989
polychromed lead, gold leaf, clay, bass wood, 58 x 60 x 8 in. (page 44)

“My second grant came at the best time for me, when my ideas were in transition and I was working to find materials which connected to these ideas. Sheet lead in combination with wood and sometimes fired clay became the most comfortable and meaningful for me. Lead has both malleable and sensuous qualities with a surface that opens up. . . . My work is personal and expresses the fragility of life. In my sculpture, I use both metaphors and symbols. For me, art should unfold slowly before the viewer, but never answer all the questions.”

Nancy Cohen

Born: 1959 New York, NY
Education: 1981 MFA, Rochester Institute of Technology
1984 MFA, Columbia University
Lives: Jersey City

Heave, 1990
cement, wood wax, 20 x 10 x 10 in. (page 38)
courtesy of Susan Schreiber Gallery, New York, NY

“My sculpture focuses on the reconciliation of opposites — strength versus fragility, violence versus delicacy, ancient versus modern.”

Robert T. Cooke

Born: 1943 Sundry, PA
Education: 1967 BA, Newark State College, Union, NJ
1969 MFA, Cranbrook Academy of Art
Lives: Hoboken

Flat Bird in Comfort, 1989
cast bronze, 15 x 30 x 12 in. (page 30)

“I feel fortunate that I enjoy work — and working with materials — ie. clay, bronze, iron. One aspect of my life is a commitment to teaching. The movement from private studio to a group teaching situation is a way for me to share and participate in the community I live in.”

Judy B. Dales

Born: 1945 Baltimore, MD

Education: University of Rochester

1968 BA with Certificate of Education, Fairleigh Dickinson University

Lives: Boonton Township

Good Days/Bad Days, 1990

craft, fiber, 32 x 48 in.

Stellar Transformations, 1989

craft, fiber, 68 x 80 in. (page 21)

"As a quiltmaker, I am often frustrated by the segregation of the design process from the actual execution of the piece. Formulating the concept, choosing and cutting the fabrics are challenging and stimulating activities. The actual stitching is far less exciting, often downright tedious, and can take months. I have been experimenting with techniques which allow the stitching to become more of the process. Fragmenting a landscape with strip-pieced segments combines the sewing and design processes to create a more experimental and playful approach. Streamlining geometric designs stimulates a greater reliance on color and fabric choices to express the concept. Machine piecing allows the process to flow more easily and produces greater continuity between conception and execution. All these techniques combine to provide more spontaneity and immediacy in my work."

Suzanne Dimant

Born: 1962 Jersey City, NJ

Education: 1980-1982 Carnegie-Mellon University

1985 BFA, California Institute of the Arts

1988 MFA, California Institute of the Arts

Lives: Dumont

Nicky-Bear, 1989-1990

color stills from animated film in progress. (page 20)

"I'd like to take this opportunity to thank the Arts Council for my Fellowship. As you may know, animation is one of the more expensive art forms. Prior to receiving my fellowship, I worried that I couldn't afford professional services for my production. I was prepared, for example, to gather family and friends around the internal mike of my cassette recorder in order to get a dialogue recording!! This grant enabled me to consult with Nancy Poland of Harvard University's Child Development Unit on my script, hire voice actors and record my dialogue at Lobel Productions in West New York."

Bonnie Friedman

Born: New York, NY

Education: 1967 BA, University of Wisconsin

Lives: Montclair

We Glow in the Dark

sample reel from film in progress, 4 minutes. (page 31)

"I began this film when the Department of Environmental Protection threatened to create a toxic waste dump on the land adjacent to my son's school. It is a personal story of a group of people, both black and white, coming together and fighting back to save their homes and their lives."

Don Manuel Gonzalez

Born: 1949 Pittsburgh, PA

Education: 1969-1972 BA, University of Pittsburgh

1971-1972 Glassblowing under the direction of Boris Dudchenko and Jan Zandhuis at Carnegie-Mellon University

1972-1973 Glassblowing in a cooperative studio under direction of Samantha Hawley at Sausalito Art Center, Sausalito, CA

Lives: Stockton

Icon, 1989

sand cast, blown glass, 16 x 4 in. (page 17)

Courtesy of Margy Capecelatro and Frank Sole.

“Combining the glass blowing and casting processes, the *Sand Cast Vessel* series involves sculpting a negative design in wet sand, into which a large gather of glass is blown, and ultimately, cast. Surface treatment is a primary consideration in the development of the vessels. Metalplating, sand blasting and faceting and polishing areas of sand cast designs emphasize contrast of surface textures and exploit the optical qualities unique to glass.”

G. Gerry Griffin

Born: 1944 Chicago, IL

Education: BFA, Chicago Art Institute

1970 MFA, Chicago Art Institute

Lives: Weehawken

Arrow Head, 1990

wood, bamboo, burlap, wax, 45 x 24 x 15 in.

Queen in the Mist, 1989

wood, bamboo, metal, burlap, wax, 70 x 24 x 20 in. (page 29)

“In my art I use mythic tales as charts and oracles on a journey through time when art was connected in concrete ways to society. Like many other artists of my generation, my art views tribal art forms and ancient mythologies as an armature from which to build images of the spirit. By looking back, I hope to propel my work into the future, connecting with the universal humanity of spirit that man has found in ancient religions and myths.”

Nora Jacobson

Born: 1952 Norwich, VT

Education: 1975 BA, Dartmouth College

1978 MFA, School of the Art Institute of Chicago

Lives: Hoboken

A City of Homes, 1989

film, feature length. (page 9)

“What is a home? In Hoboken, New Jersey, Home is a tenement flat, a subsidized apartment, a renovated brownstone, a new condominium. Home is neighborhood, community, waterfront. *A City of Homes* examines the range of human needs and emotions that these concepts of ‘home’ evoke, and it reveals the pragmatic realities in sustaining, revitalizing and creating new homes in a contemporary urban environment.”

Linda Gibson

Born: Philadelphia, PA

Education: 1973 BA, Philosophy, Swarthmore College

1975 MA, Communications, University of Pennsylvania

1975-1976 Apprenticeships in video art with John Keeler and Ruth Rothko

Lives: Montclair

Flag, 1989

video, 25 minutes. (page 15)

“*What does the American Flag symbolize to you?* . . . This is the question raised in *Flag*, an experimental videotape that explores the meanings of patriotism from one Black woman's point of view. The American Flag is used as symbol to illustrate the affects of race, sex and personal experience, self and national identity. In *Flag*, the symbol develops the dialogue between the videomaker's personal exploration of patriotism, the responses recorded in street interviews. The personal exploration focuses on three periods in her life — childhood/the 50's, adolescence/the 60's, and the present — and the focus in each that shaped the development of her understanding of patriotism.”

Susan Gogan

Born: 1955 Boston, MA

Education: 1976 BA, Glassboro State College, NJ

Lives: Millville

Vessel Encouraged, 1990

ceramic, 19½ x 10 in.

Vessel Forwarding Balance, 1990

ceramic, 20½ x 10 in. (page 32)

Vessel Still, 1990

ceramic, 20½ x 8½

“I am inspired by the isolated moments within growth processes. The dynamic of movement, resting, regrouping and on to movement again includes many non-definable but honorable moments which often go unobserved or misinterpreted. Within transition, vulnerability fights the individual as past and future each have their pull. There is risk in identifying with one solely, thus making balance the goal. Stillness and all its confusion and discomfort, while provoking fear, can provide great insight, enabling the next movement to be supported from within.”

James Jansma

Born: 1958 Iowa City, Iowa

Education: 1976-1979 Northwest Missouri State University

1986 BFA, Kansas City Art Institute

1988 MFA, New York State College of Ceramics at Alfred University

Lives: Layton

Wall Plate, 1989

woodfired stoneware, 28 x 8 in. (page 36)

"I want to express my appreciation to the New Jersey State Council on the Arts for selecting me for a 1989-1990 Fellowship. . . . It has afforded me valuable time to explore and take chances in the studio. My work will continue to develop as I continue to ask questions of it. Thank you for your encouragement."

Cynthia Huff Johnson

Born: 1950 Kendallville, IN

Education: 1979 BFA, Herron School of Art, Indiana University, Indianapolis, IN

1982 MFA, University of Tennessee

Lives: Flemington

Baroque Vase, 1989

ceramic, 16½ x 12 x 7 in. (page 26)

"This fellowship has enabled me to take a more aggressive stance in developing and promoting my artwork."

Susan Kriegman

Born: Newark, NJ

Education: 1972 BS, Art Education, University of Vermont

1974 BFA, University of Hawaii

1974 MFA, Washington University, St. Louis, MO

Lives: Plainsboro

Patterned Metal, 1990

copper, brass, sterling silver, 12 x 12 x 1 in. (page 46)

"Influenced by a fascination with Japanese motifs and Amish quilt patterns, my current work represents my continued exploration of the interplay between form and pattern in metal, particularly the possibilities created by arranging small units into large patterns."

David K. Leppla

Born: 1956 Minneapolis, MN

Education: 1982 BS, University of Wisconsin

1983 ITT Fellowship, Konstfackskolan, Stockholm, Sweden

1985 MFA, Kent State University

Lives: Cedarville

Untitled Seaform, 1989

blown glass, hot joined ground, sandblasting, 17 x 7 x 7 in. (page 40)

“The grant period has been a very exciting time for me. The bulk of my efforts has consisted of developing a new direction in my work, which necessitated researching and developing several new techniques. Although concrete examples and finished objects have been few to this point in time, the dialogue with these new techniques has proved to be very successful and I look forward to realizing all this hard work and effort with some successful new pieces.”

Steven B. Levine

Born: 1953 Jersey City, NJ

Education: BS, M.Ed, Trenton State College

Dale Nish Wood Turning Workshop, Provo, Utah

Lives: Dayton

Split, 1989

poplar wood, 20 x 11 in. (page 22)

“Turning wood vessels in non-traditional forms is my creative objective. Most wood turners start with a large block of wood and turn the object from that, limiting themselves to the original size and shape of the blank. I start out with a blue print type drawing of the shape I want and then go about figuring out how it can be made. . . . By using segmented turning, I approach my blue print in a building method to achieve the desired shape. . . .”

Donald P. Lokuta

Born: 1946 Elizabeth, NJ

Education: 1968 BA, Newark State College, Union, NJ

1971 MA, Montclair State College

1975 Ph.D, The Ohio State University

Lives: Union

From the Series: *In Plato's Cave*, 1990

photography-acrylic on photographic paper, 22 x 27 in. (page 12)

From the Series: *In Plato's Cave*, 1990

photography-acrylic on photographic paper, 22 x 27 in.

“The series *In Plato's Cave* is a statement about abstraction. It delves into the unique nature of perception and reality — what we see and therefore what we recall. It points to the fact that there is no universal perception of reality. Each person has his or her own unique vision and a unique remembrance of reality.”

Allan I. Ludwig

Born: 1943 New York, NY
Education: 1966 BFA, Yale University
Lives: Montclair

Black Bird, 1990

photography-silver toned print, 4 x 4 in. (cover)

“The work itself can be said to have little meaning until it is viewed and then it gives off multiple interpretations, none of which are ever right or wrong. Given the fact that we should all begin by agreeing that we are looking at a small image of a ‘Black Bird,’ and not an old shoe, any informed viewer’s interpretation is as good as mine. Some people feel that the image is one of gloom and doom while others see it as one of hope. Both interpretations are correct since they rise from two distinct sets of viewings. Although I do not stress my own interpretation as being more valid than anyone else’s, I would be happy to add my two cents if asked. I have interpreted the print in a variety of ways depending upon my mood and needs at any given moment. But mostly I don’t think about meaning at all and just try to make images which are ‘affective.’ ”

Kaaren M. Patterson

Born: Hancock, MD
Education: BA, Kean College of New Jersey
MA, Rutgers University
Dieu Donne — Handmade Paper Mill, The New School for Social Research,
New York University, School for Visual Arts
Lives: Westfield

Visions of Power V, 1990

handmade paper — linen and cotton with gold leaf, 36 x 29 in.

Visions of Power VII, 1990

handmade paper — linen and cotton, 38 x 29 in. (page 45)

“My works are the visual model of my meditations — Meditations of Peace. Meditations of Spirit. Meditations of Power. . . . The intent is to evoke a mood, a place, an idea by means of universal gestures. May the viewer focus on them and complete the vision.”

Craig J. Phillips

Born: 1955 Plainfield, NJ
Education: 1982 BFA, The School of Visual Arts
1986 MFA, Montclair State College
Lives: North Plainfield

Untitled #1, 1990

photography-silver print, 24 x 30 in. (page 10)

“Time, neglect and natural forces contribute to the deterioration of the manmade landscape. I see this process of entropy as a metaphor of the human condition.”

David Plakke

Born: 1951 Chicago, IL

Education: 1975 AA, Muskegon Community College, Muskegon, MI

1977 BS, William James College, Grand Valley State Colleges, Allendale, MI

1983 MFA, Western Michigan University

Lives: Hoboken

From the Series "New Romanticism" — *Untitled*, 1990

photography, 62 x 50 in. (page 39)

"All of the people represented in my series, 'New Romanticism,' are my friends, either living in Hoboken or New York City. The common denominator for my selection process is a spiritual bonding rather than any specific physical attribute. None of the images are about the individual, hence no names have been attached. . . . Each portrait is, in fact, about people I know. People concerned about the AIDS crisis, people who want to be close, but who can't be touched; people who have reached a professional focus and are now trying to reinitiate the spiritual . . ."

Michael Plunkett

Born: 1952 Germany

Education: 1975 BS, Political Science, Lycoming College

Studied with John Loengard at International Center of Photography, NY

Lives: Cinnaminson

Griffith Building, 1989

photography-silver gelatin, 10¹/₂ x 10¹/₂ in. (page 14)

"Social Realism in the classic documentary style with, perhaps, a hint of mystery."

Anatoly Pronin

Born: 1939 Leningrad, USSR

Education: 1964 Department of Journalism, Leningrad University

Lives: Jersey City

Nature Morte-Avocado, 1989

photography, 36 x 42 in. (page 37)

Nature Morte-Pomegranates, 1989

photography, 36 x 42 in.

"Last year I started to work on still life . . . In reality things are playing one role — the function. In art they have many roles as metaphors and symbols. For a beginning, I chose the fruits, to try to realize the sum; the completion of the life cycle, but not the end. I want to explore different subjects. Images of a chair, mirror or shoes can reflect existence in many other ways. In conclusion, I made over size prints for exhibition. The magnified image increases the essence of metaphor and far outstrips its prosaic original."

Andrew N. Rae

Born: 1958 Boonton, NJ

Education: 1970-1974 Mapps College, Barbados, West Indies

1974-1978 St. Augustine's College, Kent, England

1979-1981 Associate's Degree, Fine Arts, B.C.C.C., PA

Lives: Princeton

Tone Drums, 1989

bubinga, english sycamore, walnut, 9 x 18 x 9 in. (page 25)

"I responded to the mediocrity in all of us, the desire to have things remain the same, for in continuity there is safety. A chair is a chair . . . and always will be just that. A part of me wants to make that perfect chair, the other part says put some spikes on the seat to make us jump up and question the value of sitting . . ."

Matthew D. Roberts

Born: 1954 New York, NY

Education: 1976 BA, Wesleyan University

1976-1977 studied photography with Arthur Freed at Pratt University

Lives: Upper Montclair

Alex and Walker, 1989

photography, 20 x 24 in. (page 43)

Walker—Eyes Open/Eyes Closed, 1989

photography, 20 x 24 in.

"I am interested in photographs that have a very direct — and personal — emotional content. Currently, I am photographing my wife and children in an attempt to put together a cohesive, but unconventional, series of 'portraits.' "

Gale Sasson

Born: 1948 New York, NY

Education: 1969 BA, Bard College

1980 MFA, Rhode Island School of Design

Lives: Jersey City

Fantasies I Live By, 1989

bronze, 19 x 15 x 3 1/2 in. (page 34)

Promises To Keep, 1989

monoprint, 29 3/8 x 22 3/4 in.

"My wall sculpture and monoprints are shaped and detailed like disposable diapers. In the sculpture, hands are molded in relief and emerge from the surface; the hands and their activities express thoughts and emotions. The diaper shape doubles as a shield, breastplate or torso. Sometimes the shape is extended and becomes a tree or an exploded bomb. The work is about change and rites of passage. I use humor to disarm the viewer. In these pieces the humor has been variously described as ironic, sardonic or whimsical."

John Schnall

Born: 1961 Rahway, NJ
Education: 1979-1981 Drew University
1983 BA, New York University
Lives: South Orange

The Reading Room, 1990
video, 4½ minutes. (page 16)

“This film deals in a humorous manner with scale and spatial relationships (in both image and sound), distortions of the human form, and control of points of interest within a single camera set-up.”

Robin Schwartz

Born: 1957 Passaic, NJ
Education: 1978 BFA, William Paterson College
1981 MFA, Pratt Institute
Lives: Hoboken

From “Primate Portrait Series:” *Minnie, Stumptail Macque, 14 yrs old*, 1989
photography, 16 x 20 in. (page 18)

“My goal is to photograph portraits of primates that reveal a personality and a storybook character. I am interested in the fiction in photography. I shoot by instinct, using fantasy images from children’s books in trying to direct the quick moving monkeys. The finished photographs are a blending of documenting the monkeys, their characters and my script ideas. The New Jersey Fellowship Grant has enabled me to extend my travels to find my subjects and work towards publishing a book on primate portraits.”

Susan Sloan

Born: 1944 Brooklyn, NY
Education: Art Students’ League
Queens College, NY
Art Center of Northern New Jersey
The 92nd Street Y, NY with Bob Ebendorf, Michael Lieber, Bruce Metcalf,
Jonathan Quick, Charles Lewton-Brain, Enid Kaplan and Arlene Fisch
Lives: Hillsdale

Shields I, 1990
sterling silver, epoxy resin with pigments, 23k gold leaf, 4⁹/₁₆ x 1⁷/₈ x ½ in.

Shields II, 1990
sterling silver, 14k gold, epoxy resin with pigment, 23k gold leaf, 4⁹/₁₆ x 2 x ½ in.

Shields III, 1990
sterling silver, 14k gold, brass, epoxy resin with pigment, 23k gold leaf, 4¹/₄ x 2¹/₂ x ¼ in.
(page 33)

“With the use of resins it has been possible to combine techniques within the jewelry context. There are specific considerations when working with metal in order to employ these methods because the physical properties of the resin are not compatible with metal fabricating techniques. It is a challenge to create compatibility of the two with the ultimate goal being an aesthetically successful result.”

Paul Joseph Stankard

Born: 1943 Attetboro, MA

Education: 1963 New Jersey Technical Institute

Lives: Mantua

Cloistered Indian Pipes Botanical, 1990

glass craft, 6½ x 3 x 3 in. (page 27)

courtesy of Snyderman Gallery, Philadelphia, PA

from Paul Joseph Stankard's *Indian Pipes*: White mystical totems
in moist shaded woods
offered fluid folk cures
to those who understood.

Debra Stark

Born: 1958 Newton, NJ

Education: AA, Fashion Institute of Technology

Montclair State College

Ridgewood Art Institute

Kurtztown State University

Lives: Layton

Manta-Ray Hat, 1990

forged and pierced steel, sterling, 20 x 15 x 5 in. (page 19)

"My work expresses the elusive attributes of nature through the strength and permanence of metal by using electroformed organic skeletal structures, most often of various types of foliage. The oppositions of density, color, texture, and pattern complement the interaction between space and form. Successful design means the perfect unity of opposite characteristics."

Elaine Vrabel

Born: 1950 Woodbridge, NJ

Education: Studied painting and figure drawing with Grace Graupe-Pillard

Lives: Matawan

Statue, Flower and Tiger, 1989

charcoal, 68 x 48 in. (page 35)

"My drawings juxtapose very different images, uniting several ideas to form a whole. I've been looking at our strange relationship to nature, and what we find important to worship in our lives."

Suzanne Winkler

Born: 1958 Teaneck, NJ

Education: 1980 BFA, Kansas City Art Institute

1983 MFA, Tyler School of Art

Lives: Jersey City

Untitled, 1988

charcoal and gouache on paper, 30 x 30 in.

Untitled, 1988

charcoal and gouache on paper, 30 x 30 in. (page 42)

"I believe in the artist's right to freedom of expression and speech as protected by the First Amendment. Artists must be allowed this freedom without threat of censorship. The American public in turn, deserves the right to view these works. American democracy and culture derives its strength from dialogue and a broad range of viewpoints . . . As a recipient of the New Jersey State Council on the Arts 1989-1990 Fellowship, I feel fortunate to be accorded such a right."

Chris Zitelli

Born: 1957

Education: 1978 School of Visual Arts

Lives: Leonia

Untitled, 1988

pencil on plastic, 36 x 60 in. (page 11)

"The professional recognition of my work by a committee of artists who have never seen my work was as important to me as the material award itself . . . One would hope that the state legislature will continue to recognize the importance of supporting the wealth of talented people who live in New Jersey. For me, being able to work all day, every day in my studio without financial worry was a taste of true freedom."

Acknowledgements

We gratefully acknowledge the New Jersey State Council on the Arts for the funding of this exhibition and extend our gratitude to Hortense Green and Tom Moran for their generous assistance in the preparation of this showcase exhibition. We extend our thanks also to the participating artists for the uniqueness of expression in their respective fields. They have been a pleasure to work with. We acknowledge and appreciate the on-going support of Betse Gump, former New Jersey Center for Visual Arts President, and Ann Williams, Executive Director. Special thanks go to Benita Wolffe for her assistance in designing this catalogue. We are indebted to the Sony Corporation of America for its technical assistance, and to the NJCVA Gallery Committee and intern Rick Gradone, for their invaluable support throughout the preparation and presentation of the exhibition.

Alice Dillon and Karen Golubieski, *Curators*

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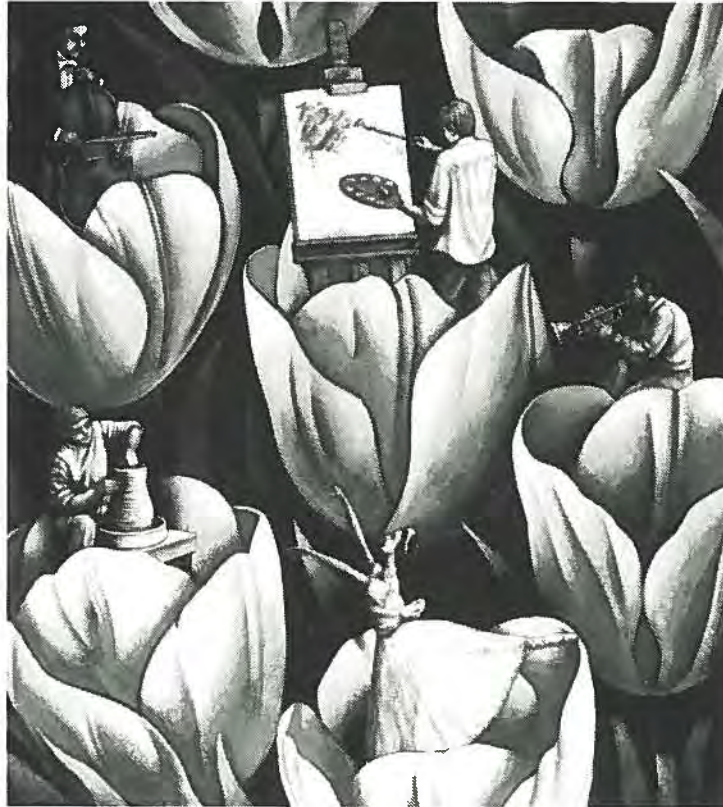
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Cover photo:
ALLAN I. LUDWIG
Black Bird, 1990
photography - silver toned print, 4 x 4 in.