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
State of New Jersey
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Department of State
The Honorable Joan Haberle, Secretary of State

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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
Perry A. Balog
Christine J. Barney
John Brill
Richard Buttari
Joseph S. Chanin
Sonia Chusit
Nancy Cohen
Robert T. Cooke
Judy B. Dales
Suzanne Dimant
Bonnie Friedman
Linda Gibson
Susan Gogan
Don Manuel Gonzalez
G. Gerry Griffin
Nora Jacobson
James Jansma
Cynthia Huff Johnson
Susan Kriegman

David K. Leppla
Steven B. Levine
Donald P. Lokuta
Allan I. Ludwig
Kaaren M. Patterson
Craig J. Phillips
David Plakke
Michael Plunkett
Anatoly Pronin
Andrew N. Rae
Matthew D. Roberts
Gale Sasson
John Schnall
Robin Schwartz
Susan Sloan
Paul Joseph Stankard
Debra Stark
Elaine Vrabel
Suzanne Winkler
Chris Zitelli
Alejandro Anreus
*After that Misfortune #2*, 1990
mixed media on paper, 40 x 30 in.
Nora Jacobson
*A City of Homes*, 1989
film, feature length
Craig J. Phillips
Untitled #1, 1990
photography-silver print, 24 x 30 in.
Chris Zitelli
*Untitled*, 1988
pencil on plastic, 36 x 60 in.
Donald P. Lokuta

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

*Untitled*, (detail)

photography-gelatin silver print, 3 1/4 x 4 1/4 in.
Michael Plunkett
*Griffith Building, 1989*
photography-silver gelatin, 10\(\frac{1}{2}\) x 10\(\frac{1}{2}\) in.
Linda Gibson
*Flag*, 1989
video, 25 minutes
John Schnall
The Reading Room, 1990
video, 4 1/2 minutes
Don Manuel Gonzalez

*Icon*, 1989
sand cast, blown glass, 16 x 4 in.
Courtesy of Margy Capecelatro and Frank Sole
Robin Schwartz

Minnie, 1989
Stumptail Macaque, 14 yrs old
From Primate Portrait Series
photography, 16 x 20 in.
Debra Stark
*Manta-Ray Hat*, 1990
forged and pierced steel, sterling, 20 x 15 x 5 in.
Suzanne Dimant
*Nicky Bear*, 1989-1990
color stills from animated film in progress
Judy B. Daies
*Stellar Transformations*, 1989
craft, fiber, 68 x 80 in.
Steven B. Levine
*Split*, 1989
poplar wood, 20 x 11 in.
Christine J. Barney

*Circle Center #2, 1990*

glass, $1 \frac{3}{4} \times 8 \times 2 \frac{1}{2}$ in.
Richard Buttarri
*Beach Scene with Headless Man*, 1989
colored pencil, 17 5/8 x 36 1/8 in.
Andrew N. Rae
*Tone Drums*, 1989
bubinga, English sycamore, walnut, 9 x 17 x 9 in.
Cynthia Huff Johnson

*Baroque Vase*, 1989

ceramic, 16 1/2 x 12 x 7 in.
Paul Joseph Stankard

*Cloistered Indian Pipes Botanical*, 1990
glass craft, $6\frac{1}{2} \times 3 \times 3$ in.

Courtesy of Snyderman Gallery, Philadelphia, PA
Perry A. Balog

*Kraddie*, 1988

wood, 41 x 22 x 42 in.
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.
Bonnie Friedman

*We Glow in the Dark*

sample reel from film in progress, 4 minutes
Susan Gogan

Vessel Forwarding Balance, 1990

ceramic, 20 1/2 x 10 in.
Susan Sloan
*Shields III*, 1990
sterling silver, 14k gold, brass, epoxy resin with pigment, 23k gold leaf, $4^{1/4} \times 2^{1/2} \times 1^{1/4}$ in.
Gale Sasson
*Fantasies I Live By*, 1989
brass, 19 x 15 x 3½ in.
Elaine Vrabel

*Statue, Flower and Tiger*; 1989
charcoal, 68 x 48 in.
James Jansma
*Wall Plate*, 1989
woodfired stoneware, 28 x 8 in.
Anatoly Pronin

*Nature Morte-Avocado*, 1989

photography, 36 x 42 in.
Nancy Cohen
Heave, 1990
Cement, wood, wax, 20 x 10 x 10 in.
Courtesy of Susan Schreiber Gallery, New York, NY
David Plakke
From the series "New Romanticism" — Untitled, 1990 photography, 62 x 50 in.
David K. Leppia

*Untitled Seaform*, 1989

blown glass, hot joined ground, sandblasting, 17 x 7 x 7 in.
Joseph S. Clanin
*Untitled-Museum of Natural History*, 1990
photography-dye destruction print, 20 x 30 in.
Suzanne Winkler
*Untitled*, 1988
charcoal and gouache on paper, 30 x 30 in.
Matthew D. Roberts

*Alex and Walker*, 1989
photography, 20 x 24 in.
Sonia Chusit
*Legacy for M*, 1989
polychromed lead, gold leaf, clay, bass wood, 58 x 60 x 8 in.
Kaaren M. Patterson

*Visions of Power VII*, 1990

handmade paper-linen and cotton, 38 x 29 in.
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 Soyer 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 2 1/2 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, 3 1/4 x 4 1/4 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, 17 5/8 x 36 1/8 in. (page 24)

Chatham Lookout, 1990
colored pencil, 27 3/8 x 25 1/8 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
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 Mardy Capeceletro 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, 19 1/2 x 10 in.

Vessel Forwarding Balance, 1990
ceramic, 20 1/2 x 10 in. (page 32)

Vessel Still, 1990
ceramic, 20 1/2 x 8 1/2

"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. Leppa
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 . . ."

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**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, 10 1/2 x 10 1/2 in. (page 14)

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

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**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 31/2 in. (page 34)
*Promises To Keep*, 1989
monoprint, 293/8 x 223/4 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, 4 1/2 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, 4 9/16 x 1 7/8 x 1/2 in.

Shields II, 1990
sterling silver, 14k gold, epoxy resin with pigment, 23k gold leaf, 4 9/16 x 2 x 1/2 in.

Shields III, 1990
sterling silver, 14k gold, brass, epoxy resin with pigment, 23k gold leaf, 4 1/4 x 2 1/2 x 1/4 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 Atteboro, 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 Wolfe 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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Department of State
Cover photo:
ALLAN I. LUDWIG
*Black Bird*, 1990
photography - silver toned print, 4 x 4 in.