



**New Jersey State
Council on the Arts**

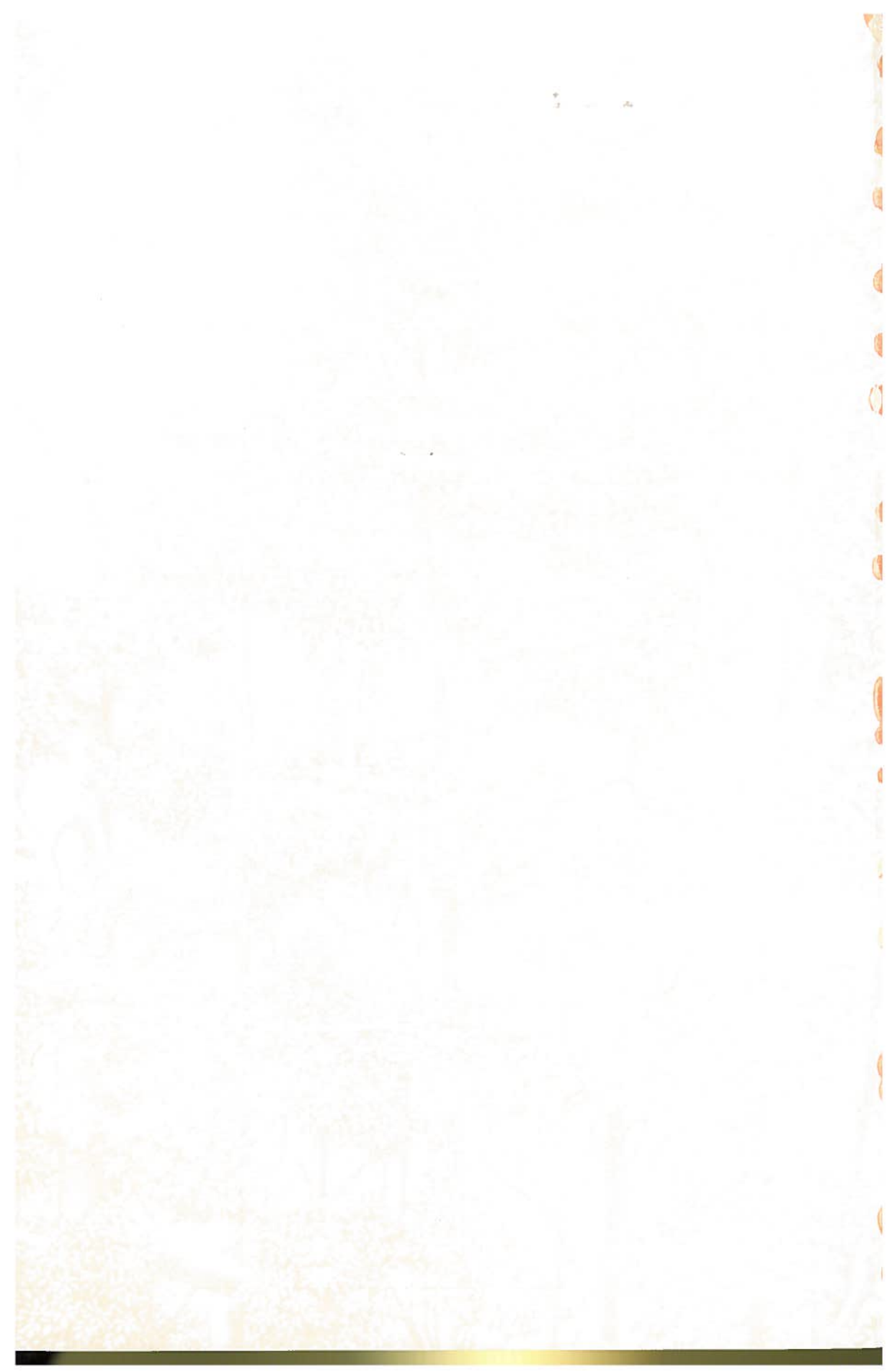
*Fellowship
Exhibition*

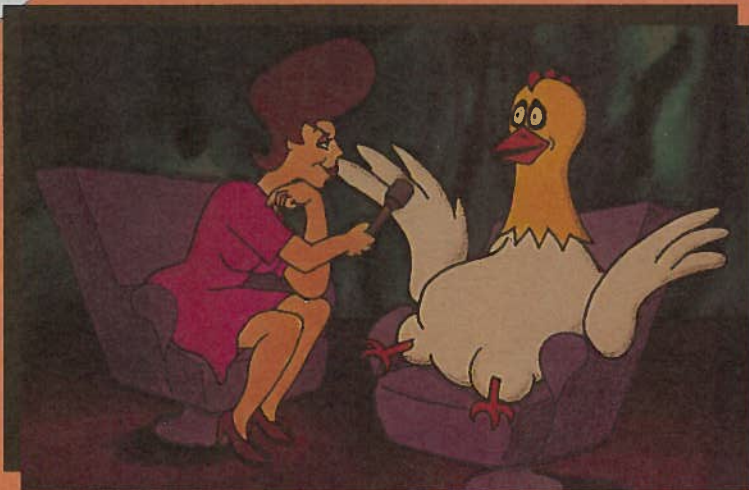
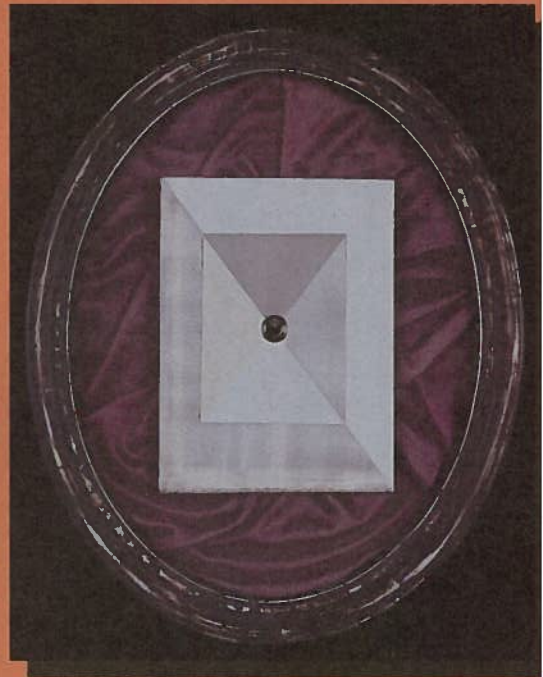
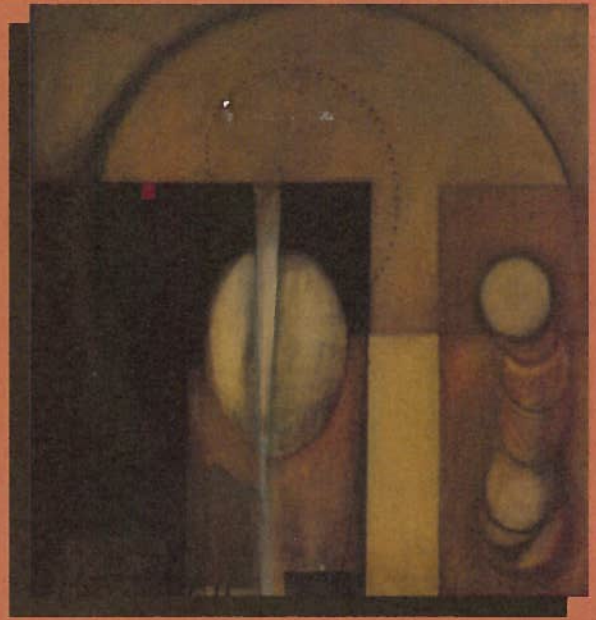


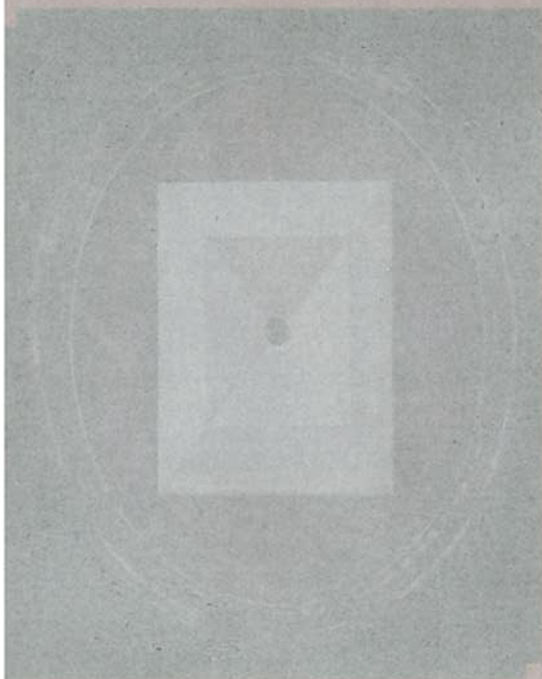
1994 and 1995

The Noyes Museum

**January 21 to
March 24, 1996**







New Jersey State
Council on the Arts

Fellowship
Exhibition



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STATE OF NEW JERSEY

Christine Todd Whitman, Governor

DEPARTMENT OF STATE

Lonna R. Hooks, Secretary of State

NEW JERSEY STATE COUNCIL ON THE ARTS

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The Honorable Wynona M. Lipman, Ex-Officio

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The Honorable Maureen Ogden, Ex-Officio

Judith H. Stanley

Jeffrey F. Wells

Barbara F. Russo, Executive Director

David A. Miller, Deputy Director

Tom Moran, Visual Arts Coordinator

THE NOYES MUSEUM

The Noyes Museum was founded and is supported by the Mr. and Mrs. Fred Winslow Noyes Foundation.

Founders: Ethel Marie Noyes (1911-1979)
Fred Winslow Noyes, Jr. (1905-1987)

BOARD OF DIRECTORS

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STATEMENT FROM THE DIRECTOR

When the New Jersey State Council on the Arts approached the Noyes Museum one year ago to host the *Fellowship Exhibition 1994 and 1995*, we responded eagerly to the opportunity. With a minimum of schedule juggling, we were only too glad we could accommodate the show. Little did we realize at that time what a challenge it would be to mobilize seventy-seven artists to help us meet printing deadlines and installation schedules! Twelve months later, however, we are proud to present the final product of an ambitious effort on the part of all concerned, with seventy-one of New Jersey's visual artists participating in the exhibition.

The New Jersey State Council on the Arts Fellowship Exhibition is a win-win situation for everyone involved. The artists benefit by the increased public exposure obtained by exhibiting in a professional museum, as well as the opportunity to have their artistic contributions documented in the accompanying catalogue and the press generated by the exhibition. Likewise, the museum benefits from the opportunity to showcase art on the cutting edge produced right here in our home state, and from increased attendance by bringing art enthusiasts from all over the state to southern New Jersey's only art museum, as well as the artists, their families and friends. Finally, the Department of State and the New Jersey State Council on the Arts receive the recognition they deserve for the valuable work they do to nurture and ensure the vitality of the visual arts in New Jersey.

I would like to extend our deepest thanks to Secretary of State Lonna R. Hooks, Lillian Levy, Chairman of the State Arts Council, Barbara F. Russo, Executive Director, and Tom Moran, Visual Art Coordinator of the Arts Council, for this wonderful opportunity, as well as for their continuing support of and confidence in the Noyes Museum.

Bonnie L. Pover
Director

STATEMENT FROM THE SECRETARY OF STATE

I applaud the Noyes Museum for working in co-sponsorship with the New Jersey State Council on the Arts on this important exhibition. Through its fellowship program, the NJSCA encourages the creative process of our state's finest individual artists. While the fellowship program provides these artists with greater resources by which to create art, the Fellowship Exhibition provides them with the opportunity to exhibit their work, and it allows our state's residents to experience and enjoy it.

It is a pleasure to see such exciting works by such talented artists set in the beautiful galleries of the Noyes Museum, one of southern New Jersey's greatest cultural treasures. I offer special thanks and congratulations to the board and staff of the Noyes Museum, to the Council and to all the artists who have brought us so much to enjoy.

Lonna R. Hooks
Secretary of State

STATEMENT FROM THE CHAIRMAN

The New Jersey State Council on the Arts is indeed proud to co-sponsor the *Fellowship Exhibition 1994 and 1995* with the Noyes Museum. We are fortunate in southern New Jersey to have an array of cultural riches to enjoy. Chief among them is the Noyes Museum. As the only museum dedicated to presenting fine art in their region, the Noyes Museum is a valuable resource for artists and residents.

The Fellowship Grant Program was created in 1971 in acknowledgement of the importance of providing individual artists the opportunity to pursue creative challenges and achieve artistic goals. A Council fellowship brings recognition and distinction. It can have a tremendous impact on a career, launching an emerging artist to new heights of accomplishment and success.

This exhibition represents the work of seventy-one fellowship recipients. It offers the residents of this region a wonderful cross-section of contemporary art created in many media by gifted artists who are examples of excellence in artistry for the State of New Jersey. The galleries of the Noyes Museum provide a beautiful backdrop for this diverse collection.

I extend my warmest congratulations to all of the artists and share in the joy of having their works shown in this extraordinary setting. I thank Bonnie Pover, Director and Stacy Smith, Curator, for their special care and enthusiasm in coordinating this exhibition with the Council.

Lillian Levy
Chairman
New Jersey State Council on the Arts

STATEMENT FROM THE EXECUTIVE DIRECTOR AND VISUAL ARTS COORDINATOR

The New Jersey State Council on the Arts is pleased to celebrate the achievements of some of the most creative talents in the state by featuring their works in the *Fellowship Exhibition 1994 and 1995*. Organized by the Noyes Museum, this exhibition features works by grant recipients in the visual arts, media, crafts and the design arts. It is an important biennial event, providing us with a unique opportunity to discover recently created works made possible by Council fellowship grants. The viewer can find works which envision stimulating and challenging new directions as well as those which continue the exploration of traditional themes and techniques.

The Council awards fellowships in recognition of the importance of enabling artists to obtain the time, space and materials necessary for the creation of works that might alter the course of an artist's career. Fellowship grants are awarded to artists based solely upon artistic merit. Applications are reviewed by peer review panels consisting of some of the most nationally and internationally prominent artists at work in their respective mediums. The review process is anonymous and the sole criteria is the excellence or promise of the work.

We would like to congratulate all of the artists for this important opportunity to see their works. We especially wish to thank Bonnie Pover, Director, and Stacy Smith, Curator, for their professionalism and care in coordinating this exhibition. The Council looks forward to providing New Jersey artists and arts organizations with important opportunities such as the *Fellowship Exhibition 1994 and 1995*.

Barbara F. Russo
Executive Director
New Jersey State Council on the Arts

Tom Moran
Visual Arts Coordinator
New Jersey State Council on the Arts

1994 and 1995

New Jersey State Council on the Arts Fellowship recipients
in *Visual Arts, Design Arts, Crafts and Media Arts.*

Meyer Alewitz
David M. Ambrose
Philip Ayers
Martin Beck
†Diane A. Bonder
John Brill
Barbara A. Bruno
Nancy M. Cohen
Cicely Cottingham
Christopher C. Darway
*Michael A. Daube
*David G. Davidson
Denise DeVone
*Terence R. Donovan
Angela Ellsworth
Richard J. Fiorino
Kent Floeter
Jamie Fuller
Diana Gonzalez Gandolfi
Tim Gaydos
Gary Godbee
Deborah A. Healy
Claire A. Heimarck
Emily N. Hubley
Eileen Kennedy-Dyne
*Don M. Kennell
Kay E. Kenny
Alyssa Dee Krauss
Ahni M. Kruger
Barbara Kulicke
Min Young Lee
David K. Leppla
Christopher Lesnewski
David Lewin
Ceres Madoo
China Marks
Frederick J. Marshall
Christine L. Martens
Timothy J. Martin

Merrill Mason
Barbara Mauriello
David J. Mazzucchelli
Deirdre McGrail
W. Leigh Merinoff
Bruce A. Morozko
Nurit Newman
Laurie B. Parsons
Albert T. Pedulla
Noellynn A. Pepos
Charles F. Perkalis
Keith M. Ragone
Dana S. Roes
Michiko Rupnow
Debra M. Sachs
John Schnell
Jeffrey Schulz
Joel S. Schwartz
Vincent J. Serbin
McKevin M. Shaughnessy
Stuart Shedletsky
Fazal I. Sheikh
David T. Shevlino
Lauren A. Silver
Edyth Skinner
Paul M. Slapion
Susan Sloan
Elizabeth M. Stephens
Helen M. Stummer
*Clive W. Swift
John M. Thompson
Alexander Viscio
David H. Wells
Bradley S. Wester
*Christopher A. Whittey
Suzanne H. Winkler
Shari Zolla
Telma Zunz

†photograph of *The Mom File*, 1995, 16mm film, not available at time of catalogue printing.

*indicates artists unavailable to participate in the exhibition.

SELECTED BIOGRAPHICAL NOTES

MEYER ALEWITZ

Born 1951 in Cleveland, Ohio.

Master of Fine Arts in interrelated media, Massachusetts College of Art, Boston, Massachusetts, 1985.

Bachelor of Fine Arts in painting, Massachusetts College of Art, Boston, Massachusetts, 1983.

MURALS

Communications Workers Union Building, Los Angeles, California, 1994.

Sandinista Youth Building, Esteli, Nicaragua, 1989.

Pathfinder Building, New York, New York, 1988.

Labor Center Building, Austin, Minnesota, 1985.

AWARDS AND HONORS

Mid-Atlantic Arts Foundation, Fellowship in Painting, 1992.

Rutgers Center for Innovative Printmaking Fellowship, 1991.

New York State Council on the Arts Grant, 1988.

PUBLIC COLLECTIONS

African National Congress Museum, South Africa.

Morris Museum, Morristown, New Jersey.

New Jersey State Museum, Trenton, New Jersey.

DAVID M. AMBROSE

Born 1960 in Somerville, New Jersey.

Master of Fine Arts in painting, University of Pennsylvania, Philadelphia, Pennsylvania, 1988.

Bachelor of Arts in fine arts, Muhlenberg College, Allentown, Pennsylvania, 1982.

SOLO EXHIBITIONS

Educational Testing Service, Princeton, New Jersey, 1993

Swain Galleries, Plainfield, New Jersey, 1989

GROUP EXHIBITIONS

City Without Walls, Newark, New Jersey, *Meditations*, 1994.

Artworks Gallery, Trenton, New Jersey, *The Figure as Muse*, 1992.

Zim-Lerner Gallery, New York, New York, *From the Other Side*, 1985.

AWARDS AND HONORS

Aljira Center for Contemporary Art, Newark, New Jersey, Artist's Advisory Board, 1994.

PUBLIC COLLECTIONS

Jersey City Museum, Jersey City, New Jersey

Jane Voorhees Zimmerli Art Museum, New Brunswick, New Jersey

The Noyes Museum, Oceanville, New Jersey

PHILIP AYERS

Born 1948 in Commerce, Georgia.

Master of Fine Arts, Rutgers University, New Brunswick, New Jersey, 1976.

Bachelor of Fine Arts, Massachusetts College of Art, Boston, 1973.

SOLO EXHIBITIONS

Ruth Siegel Gallery, New York, New York, 1990.

Koplin Gallery, Los Angeles, California, 1987.

Semaphore Gallery, New York, New York, 1986.

GROUP EXHIBITIONS

Newport Art Museum, Newport, Rhode Island, *Landscape as Metaphor*, 1994.

Florida International University, Miami, Florida, *American Art Today-Narrative Painting*, 1988.

Indianapolis Museum of Art, Indianapolis, Indiana, *Painting and Sculpture Today*, 1986.

AWARDS AND HONORS

Pollock-Krasner Foundation Grant, 1990.

National Endowment for the Arts, Painting Fellowship, 1987-88, 1982-83, 1980-81.

MARTIN BECK

Born 1962 in Niagra Falls, New York.

Master of Fine Arts, Carnegie Mellon University, Pittsburgh, Pennsylvania, 1992.

Bachelor of Fine Arts, State University of New York at Buffalo, Buffalo, New York, 1986.

SOLO EXHIBITIONS

The Contemporary Arts Center, Cincinnati, Ohio, 1995.

Carson Street Gallery, Pittsburgh, Pennsylvania, 1992.

GROUP EXHIBITIONS

Kunsthalle Hamburg, Hamburg, Germany, *The Young Riders: Children in Crisis*, 1994.

The Contemporary Arts Center, Cincinnati, Ohio, *The Figure as Fiction*, 1993-94.

Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania, *Art Beyond*, 1991.

AWARDS AND HONORS

Susan B. Potenza Award, 1985

Rumsey Scholarship, 1985

DIANE A. BONDER

GROUP EXHIBITIONS

Art in General, New York, New York, *Boy/Boy, Girl/Girl*, 1996.

Wexner Center for the Arts, Columbus, Ohio, *Gender and Technologies of the Body*, 1995.

New Museum of Contemporary Art, New York, New York, *Bad Girls*, 1994.

FILM FESTIVALS

Bath Fringe Festival, Sussex, United Kingdom, 1994.

Image and Nation, Montreal, Canada, 1993.

New England Film and Video Festival, Boston, Massachusetts, 1993.

AWARDS AND HONORS

Black Maria Film/Video Festival, Director's Citation Award.

Atlanta Film/Video Festival, Best Experimental Video Award.

Mid-Atlantic Arts Foundation Fellowship.

JOHN BRILL

Born 1951 in Newark, New Jersey

Bachelor of Science in physiological psychology, Colgate University, Hamilton, New York, 1973.

SOLO EXHIBITIONS

Kent Gallery, New York, New York, 1995.

Coup de Grace Gallery, New York, New York, 1990.

International Center of Photography, Education Gallery, New York, New York, 1982.

GROUP EXHIBITIONS

The Jersey City Museum, Jersey City, New Jersey, *Contacts/Proofs*, 1993.

White Columns, New York, New York, *Brut 90*, 1990.

The Simon Gallery, Montclair, New Jersey, *The World Within, the World Without*, 1983.

PUBLIC COLLECTIONS

The Brooklyn Museum, Brooklyn, New York.

Los Angeles County Museum of Art, Los Angeles, California.

Museum of Fine Arts, Houston, Texas.

BARBARA A. BRUNO

Born 1938 in Millville, New Jersey.

Bachelor of Arts in illustration, Philadelphia College of Art, Philadelphia, Pennsylvania, 1961.

GROUP EXHIBITIONS

Philadelphia College of Art, Philadelphia, Pennsylvania.

Bush Galleries, Boston and Dover, Massachusetts.

Cricket, the Magazine for Children, two travelling exhibitions.

ILLUSTRATIONS

Victorian Christmas Crafts(Author and Illustrator), Van Nostrand Reinhold Publisher, 1981.

Cricket, the Magazine for Children, authored and illustrated over 100 articles.

Green Scene

Flower and Garden

Telenews, New Jersey Bell, Wrote and Illustrated features on New Jersey history and folkways.

PUBLIC COLLECTIONS

New Jersey Bell.

NANCY COHEN

Born 1959 in New York, New York.

Master of Fine Arts, Columbia University, New York, New York, 1984.

Bachelor of Fine Arts, Rochester Institute of Technology, Rochester, New York, 1981.

SOLO EXHIBITIONS

Trans Hudson Gallery, Jersey City, New Jersey, 1993.

Susan Schreiber Gallery, New York, New York, 1992

Jing An Cultural Center, Shanghai, China, 1985.

GROUP EXHIBITIONS

Wheeler Gallery, Providence, Rhode Island, *In Making it Actual*, 1995.

Kouros Sculpture Center, Ridgefield, Connecticut, *Environmental Sculpture*, 1992.

112 Greene Street, New York, New York, *New Artists, Mixed Media*, 1984.

AWARDS AND HONORS

Rutgers Center for Innovative Printmaking Fellowship, 1993.

Pollack-Krasner Foundation Grant, 1990.

Artists' Space Exhibition Grant, 1987.

PUBLIC COLLECTIONS

Dieu Donne Papermill, New York, New York.

Lookout Sculpture Park, Damascus, Pennsylvania.

New Jersey State Museum, Trenton, New Jersey.

CICELY COTTINGHAM

Born 1944 in Brooklyn, New York.

Bachelor of Fine Arts, Pratt Institute, Brooklyn, New York, 1966.

SOLO EXHIBITIONS

Gallery Jupiter, Little Silver, New Jersey, 1989.

Jersey City Museum, Jersey City, New Jersey, 1985.

Samuel C. Williams Library Gallery, Stevens Institute of Technology, Hoboken, New Jersey, 1983.

GROUP EXHIBITIONS

Mercer Gallery, Rochester, New York, *Markings, A Drawing Invitational*, 1995.

Noho Gallery, New York, New York, *One Plus One*, 1987.

City Without Walls, Newark, New Jersey, *Six Landscape Artists*, 1983.

AWARDS AND HONORS

Pollock-Krasner Foundation Grant, 1988.

Hereward Lester Cooke Foundation Grant, 1986-87.

New Jersey State Council on the Arts Fellowship, 1986-87, 1983-84.

PUBLIC COLLECTIONS

Dana Library, Rutgers University, Newark, New Jersey.

The Newark Museum, Newark, New Jersey.

U.S. Land Resources, Morristown, New Jersey.

CHRISTOPHER C. DARWAY

Born 1947 in Brooklyn, New York.

Bachelor of Fine Arts in craft design, Philadelphia College of Art, Philadelphia, Pennsylvania, 1970.

SOLO EXHIBITIONS

Morris Museum, Morristown, New Jersey, 1991.

University City Arts League, Philadelphia, Pennsylvania, 1985.

GROUP EXHIBITIONS

Montclair Art Museum, Montclair, New Jersey, *New Jersey Arts Annual: Crafts*, 1994.

National Ornamental Metal Museum, Memphis, Tennessee, *Forged & Fired*, 1992.

Aaron Faber Gallery, New York, New York, *Integrated Art*, 1990.

Quilford Mills Gallery, Guilford, Connecticut, *Just For Fun*, 1986.

Schmuck Museum, Pforzheim, Germany, *Jewelry Tendencies '73*, 1973.

AWARDS AND HONORS

Niche Award, 1994.

Jack Kellmer Jeweler's Award, Main Line Center of the Arts, 1992.

New Jersey State Council on the Arts, Distinguished Artist Fellowship, 1991-1990.

DENISE DEVONE

Born 1953 in Newark, New Jersey.

Master of Fine Arts, University of Hawaii, Honolulu, Hawaii, 1978.

Bachelor of Fine Arts, Tyler School of Art, Temple University, Philadelphia, Pennsylvania, 1975.

SOLO EXHIBITIONS

101 Hudson Street, Jersey City, New Jersey, 1994.

Davis Art Center, Davis, California, 1986.

The Croissanterie Gallery, Honolulu, Hawaii, 1983.

GROUP EXHIBITIONS

City Without Walls, Newark, New Jersey, *Part Two*, 1993.

Amfac Plaza Gallery, Honolulu, Hawaii, *Hawaii Women Artists*, 1987.

ABC Gallery, Osaka, Japan, *Crossings '86*, 1986.

AWARDS AND HONORS

Hawaii State Foundation on Culture and the Arts Purchase Awards, 1986, 1980, 1978, 1976.

PUBLIC COLLECTIONS

The Contemporary Museum, Honolulu, Hawaii.

Hawaii State Foundation on Culture and the Arts, Honolulu, Hawaii.

ANGELA ELLSWORTH

Born 1964 in Palo Alto, California.

Master of Fine Arts, Rutgers University, New Brunswick, New Jersey, 1993.

Bachelor of Arts, Hampshire College, Amherst, Massachusetts, 1987.

SOLO EXHIBITIONS

13th Century Maltese Church, Florence, Italy, 1989.

Johnson Gallery, Amherst, Massachusetts, 1987.

La Vie En Rose, Florence, Italy, 1986.

GROUP EXHIBITIONS

Oest Studios, Phoenix, Arizona, *Art Detour 7*, 1995.

Hartnett Gallery, Rochester, New York, *Visual Sites/Visible Signs*, 1994.

May Duff Walters Gallery, New Brunswick, New Jersey, *Double Bind*, 1992.

AWARDS AND HONORS

New Forms Regional Grant from the Painted Bride Art Center, 1993.

Liquitex Art in Excellence Award, 1993.

PUBLIC COLLECTIONS

Art Institute of Florence, Italy.

Johnson & Johnson Company, New Brunswick, New Jersey.

RICHARD J. FIORINO

Born 1955 in South Amboy, New Jersey.

Bachelor of Science in landscape architecture, Rutgers University, New Brunswick, New Jersey, 1986.

Master of Fine Arts, Rhode Island School of Design, Providence, Rhode Island, 1981.

Bachelor of Arts in fine arts, Bucknell University, Lewisburg, Pennsylvania, 1977.

SOLO EXHIBITIONS

Monmouth County Library Headquarters, Manalapan, New Jersey, 1996.

Monmouth County Library-Eastern Branch, Shrewsbury, New Jersey, 1994.

GROUP EXHIBITIONS

The Newark Museum, Newark, New Jersey, *Biennial Juried Exhibition*, 1981.

Rhode Island School of Design, Providence, Rhode Island, *Summer Faculty Show*, 1980.

New Jersey State Museum, Trenton, New Jersey, *Biennial Juried Exhibition*, 1979.

AWARDS AND HONORS

Momouth County Housing Alliance Design Competition Award, Site and Housing Design for People with Special Needs, 1991.

New Jersey State Council on the Arts, Fellowship in Painting, 1985-86.

KENT FLOETER

Born 1937 in Saganaw, Michigan.

Master of Fine Arts, Yale University School of Art and Architecture, New Haven, Connecticut, 1964.

Bachelor of Fine Arts, Boston University School of Fine and Applied Arts, Boston, Massachusetts, 1961.

SOLO EXHIBITIONS

Wilkey Fine Arts Gallery, New York, New York, 1986, 1984.

Mary Boone Gallery, New York, New York, 1978.

GROUP EXHIBITIONS

Wilkey Fine Arts, Seattle, Washington, *Three New York Artists-Painting Through Sculpture*, 1991.

The Museum of Modern Art, New York, New York, *Recent Contemporary Drawings*, 1981.

Hal Bromm Gallery, New York, New York, *Drawing*, 1979.

AWARDS AND HONORS

Pollock-Krasner Foundation Artists Grant Award, 1993-94.

National Endowment for the Arts Fellowship, 1983-84, 1980-81.

Fulbright Grant, 1964-65.

PUBLIC COLLECTIONS

Boca Raton Museum of Art, Boca Raton, Florida.

Castellani Art Museum, Niagra University, Niagra Falls, New York.

JAMIE FULLER

Born 1945 in New York, New York.

Master of Fine Arts, Yale University, New Haven, Connecticut, 1979.

Bachelor of Arts, Queens College of the City University of New York, Flushing, New York, 1976.

SOLO EXHIBITIONS

New Jersey State Museum, Trenton, New Jersey, 1994.

Newark Museum, Newark, New Jersey, 1991.

GROUP EXHIBITIONS

City Without Walls, Newark, New Jersey, *Twelfth Annual Metro Show*, 1993.

Pino Molica, Rome, Italy, *Europa America 360 E-Venti*, 1992.

Marilyn Pearl Gallery, New York, New York, *New Talent*, 1989.

AWARDS AND HONORS

Ford Foundation Special Projects Grant, 1978, 1977.

PUBLIC COLLECTIONS

New Jersey State Museum, Trenton, New Jersey.

DIANA GONZALEZ GANDOLFI

Born 1951 in Buenos Aires, Argentina.

Master of Education in art therapy, Lesley College, Cambridge, Massachusetts, 1978.

Bachelor of Fine Arts, Tufts University, Medford, Massachusetts, 1974.

SOLO EXHIBITIONS

Randall Beck Gallery, Boston, Massachusetts, 1994, 1993, 1991.

B. Beamsderfer Gallery, Highland Park, New Jersey, 1994.

Graphics 1 & Graphics 2, Boston, Massachusetts, 1985, 1983.

GROUP EXHIBITIONS

Newton Art Center Gallery, Newtonville, Massachusetts, *Fragile Power: Explorations of Memory*, 1993.

Artworks Gallery, Trenton, New Jersey, *Ruminations*, 1989.

Brockton Art Museum, Brockton, Massachusetts, *Triennial/Painting and Sculpture*, 1983.

AWARDS AND HONORS

New Jersey State Council on the Arts Distinguished Artist Fellowship, 1986.

Clarissa Bartlett Scholarship & James William Paige Travelling Fellowship.

Museum of Fine Arts, Boston, Massachusetts, 1975.

PUBLIC COLLECTIONS

The Noyes Museum, Oceanville, New Jersey.

The Hingham Public Library, Hingham, Massachusetts.

TIM GAYDOS

Born 1941 in New York, New York.
Academia di Belli Arti di Breva, Milano, Italy, 1962-63.
University of California, Berkeley, California, 1959-1961.

SOLO EXHIBITIONS

Montclair Art Museum, Montclair, New Jersey, 1989.

GROUP EXHIBITIONS

The Noyes Museum, Oceanville, New Jersey, *New Jersey Arts Annual: Fine Arts*, 1992.
National Academy of Design, New York, New York, *Annual Exhibition*, 1990.
New Jersey State Museum, Trenton, New Jersey, *New Jersey State Biennial Exhibition*, 1985.
The Newark Museum, Newark, New Jersey, *New Jersey State Biennial Exhibition*, 1983.

AWARDS AND HONORS

American Watercolor Society Annual, New York, New York, Gold Medal of Honor, 1995.
Pastel Society of America, Top Award, New York, New York, 1995.
Knickerbocker Artists Annual, New York, New York, Silver Medal, 1989.

PUBLIC COLLECTIONS

New Jersey Veterans Home, Paramus, New Jersey.
Rutgers University, Newark, New Jersey.
Rutgers University, New Brunswick, New Jersey.

GARY GODBEE

Born 1952 in Coral Gables, Florida.
Bachelor of Fine Arts in painting, Boston University School of Fine Arts, Boston, Massachusetts, 1974.

SOLO EXHIBITIONS

Watchung Arts Center, Watchung, New Jersey, 1995.
First Street Gallery, New York, New York, 1987, 1984, 1981.
Prince Street Space, New York, New York, 1979.

GROUP EXHIBITIONS

Cudahy's Gallery, New York, New York, *Small Works/Group Show*, 1990.
Art and Design Gallery, New York, New York, *New Vision*, 1983.
Gallery North, Stony Brook, New York, *Three Person Exhibition*, 1976.
Harvard University, Cambridge, Massachusetts, *Two Realists*, 1974.

PUBLIC COLLECTIONS

American Society of Perfumers, West Caldwell, New Jersey.
Boston University, Boston, Massachusetts.

DEBORAH A. HEALY

Born in Newark, New Jersey.

Master of Fine Arts in visual communications (illustration), Syracuse University, Syracuse, New York, 1979.

Master of Arts in filmmaking, Montclair State University, Montclair, New Jersey, 1976.

Bachelor of Fine Arts in painting, College of New Rochelle, New Rochelle, New York.

SOLO EXHIBITIONS

The Society of Illustrators, Gallery III, New York, New York, 1995, 1985.

Valparaiso University, Valparaiso, Indiana, 1994.

GROUP EXHIBITIONS

Hunterdon Art Center, Clinton, New Jersey, *The Fine Art of Illustration*, 1995.

Trenton State College, Trenton, New Jersey, *Imagination* (art of children's books), 1995.

Seton Hall University, South Orange, New Jersey, *The Dream & the Nightmare*, 1990.

CHILDREN'S BOOKS

The Gift of the Fawn, American Education Publishing, 1995.

Branta & The Golden Stone, Author, Walt Wangerin, Simon + Schuster, 1993.

Elisabeth & The Water Troll, Author, Walt Wangerin, HarperCollins, 1991.

PUBLIC COLLECTIONS

Johnson & Johnson, New Brunswick, New Jersey.

Vanderbilt University, Nashville, Tennessee.

CLAIRE A. HEIMARCK

Born 1933 in Blue Earth, Minnesota.

Master of Fine Arts, Columbia University School of Art, Division of Painting and Sculpture, New York, New York, 1981.

Bachelor of Arts, St. Olaf College, Northfield, Minnesota, 1956.

SOLO EXHIBITIONS

Educational Testing Service, Princeton, New Jersey, 1995.

John Harms Center for the Arts, Intermission Gallery, Englewood, New Jersey, 1990.

The Print Club of Northern New Jersey, Library Gallery, Somerville, New Jersey, 1987.

GROUP EXHIBITIONS

Jersey City Museum, Jersey City, New Jersey, *Contacts/Proofs*, 1993.

San Diego Art Institute, San Diego, California, *Works on Paper*, 1993.

Rye Art Center, Rye, New York, *Beyond the Line*, 1982.

AWARDS AND HONORS

Bradley National Print and Drawing Exhibition, Peoria, Illinois, Purchase Prize, 1987.

The Print Club, Philadelphia, Pennsylvania, Honorable Mention Award, 1984.

EMILY N. HUBLEY

Born 1958 in New York, New York.

Bachelor of Arts, Hampshire College, Amherst, Massachusetts, 1980.

EXHIBITIONS

The Gallery of South Orange, South Orange, New Jersey, *Perpetual Diary*, 1996.

Maxwell's, Hoboken, New Jersey, *Films and Art by Emily Hubley*, 1995.

ANIMATED FILMS

Enough, 1993.

Deliberating Man, 1985.

The Tower, 1984.

Big Brown Eyes, 1982.

Emergence of Eunice, 1980.

AWARDS AND HONORS

GLAD Foundation in association with Projected Images, Inc., Production Grant, 1994

Qeraldine R. Dodge Foundation in association with Projected Images, Inc., Special Project Grant, 1993-94.

National Endowment for the Arts Media Arts grant award, 1985-1987, 1983-1984.

PUBLIC COLLECTIONS

The Film Circulating Library of the Museum of Modern Art, New York, New York.

EILEEN KENNEDY-DYNE

Born 1955 in Staten Island, New York.

Bachelor of Fine Arts in painting, Pratt Institute of Technology, Brooklyn, New York, 1977.

SOLO EXHIBITIONS

Widener University Art Museum, Chester, Pennsylvania, 1996.

William Carlos Williams Center for the Arts, Rutherford, New Jersey, 1994.

GROUP EXHIBITIONS

Cathedral Arts Gallery, Jersey City, New Jersey, *The Power of Women*, 1995.

The Barron Arts Center, Woodbridge, New Jersey, *Double Vision*, 1995.

Owen Patrick Gallery, Philadelphia, Pennsylvania, *Point of View...A Woman's World*, 1994.

Charles Allis Museum of Art, Milwaukee, Wisconsin, *Bright Visions: The Making of Myth*, 1991.

KAY KENNY

Born 1945 in Bound Brook, New York.

Master of Fine Arts in experimental art, Syracuse University, Syracuse, New York, 1976.

Master of Arts in studio arts, Rutgers University, New Brunswick, New Jersey, 1973.

Bachelor of Fine Arts in illustration and design, Syracuse University, Syracuse, New York, 1967.

GROUP EXHIBITIONS

Rita Dean Gallery, San Diego, California, *Erotica Show*, 1994.

First Street Gallery, Jersey City, New Jersey, *Racizm*, 1993

Cornwall Gallery, Boston, Massachusetts, *Women on Food*, 1992.

AWARDS AND HONORS

Virginia Center for the Creative Arts Fellowship Award, 1990, 1989.

New Jersey State Council on the Arts Fellowship Award, 1987, 1985.

PUBLIC COLLECTIONS

Briston-Meyers Squibb, Lawrenceville, New Jersey.

Milwaukee Art Museum, Milwaukee, Wisconsin.

Prudential Insurance Company, Newark, New Jersey.

ALYSSA DEE KRAUSS

Born 1962 in Long Island, New York.

Master of Fine Arts in jewelry and light metals, Rhode Island School of Design, Providence, Rhode Island, 1993.

Bachelor of Arts in studio art and French, Long Island University, Brookville, New York, 1988.

GROUP EXHIBITIONS

American Craft Museum, New York, New York, *Gold and Silver*, 1995.

The Museum of Contemporary Art, Boulder, Colorado, *Distinct Grace*, 1995.

Penland School of Crafts, Penland, North Carolina, *Gestural Text*, 1995.

Internationalen Handwerk Messe, Munich, Germany, *Schmuckszene '94*, 1994.

AWARDS AND HONORS

National Endowment for the Arts/Mid-Atlantic Arts Foundation Fellowship, 1995.

Rhode Island School of Design, Assistantship Grant, 1991-93.

National Jewelry Foundation Scholarship, 1991.

AHNI M. KRUGER

Born 1960 in New Haven, Connecticut.

Bachelor of Fine Arts in painting and printmaking, Cornell University (College of Art, Architecture, and Planning), Ithaca, New York, 1982.

SOLO EXHIBITIONS

Seagate Associates Gallery, Princeton, New Jersey, 1995.

GROUP EXHIBITIONS

Artsbridge at Artworks Gallery, Trenton, New Jersey, *Works on Paper*, 1994.

Watchung Arts Center, Watchung, New Jersey, *Small Works Exhibit*, 1993.

112 Greene Street Gallery, New York, New York, *Cooper-Seeman Annual Show*, 1991.

AWARDS AND HONORS

Monmouth Arts Foundation Merit Award, 1978.

PUBLIC COLLECTIONS

Frogworks International, Rumson, New Jersey.

KOKORO, Castleton, Vermont.

Public Service Electric and Gas, Newark, New Jersey.

Schlumberger, Princeton Junction, New Jersey.

BARBARA V. KULICKE

Born 1929 in New York, New York.

Tyler School of Art, Temple University, Philadelphia, Pennsylvania.

Colorado College, Colorado Springs, Colorado.

Connecticut College, New London, Connecticut.

SOLO EXHIBITIONS

Educational Testing Service Gallery, Princeton, New Jersey, 1995.

Josiah White Exhibition Center/Anita Shapolsky Gallery, Jim Thorpe, Pennsylvania, 1995.

Arsenal Gallery, New York, New York, 1990.

Showplace Gallery, New York, New York, 1976.

GROUP EXHIBITIONS

Sussex County Community College Gallery, New Jersey, *Delaware Water Gap Landscapes*, 1995.

Elaine Benson Gallery, Bridgehampton, New York, 1991, 1989, 1987.

Broadway Gallery, New York, New York, 1989.

Flower Gallery, New York, New York, 1979.

MIN YOUNG LEE

Born 1936 in Tien Jing, China.

Bachelor of Arts, Ewha Woman's University, Seoul, Korea, 1959.

SOLO EXHIBITIONS

Galleria Art Hall, Seoul, Korea, 1995

GROUP EXHIBITIONS

Aljira Center for Contemporary Art, Newark, New Jersey, *Members Exhibition*, 1994.

Noho Gallery, New York, New York, *International Contemporary Art Exhibition*, 1994.

City Without Walls, Newark, New Jersey, *17th Annual New Members Show*, 1993.

Arlington Museum of Art, Arlington, Texas, *National Juried Exhibit*, 1990.

AWARDS AND HONORS

International Cover Art Competition of *Manhattan Arts Magazine*, Award of Excellence, 1993.

Artists in the 1990s, *Manhattan Arts Magazine*, Critic's Choice, 1990.

DAVID K. LEPPLA

Born 1956 in Minneapolis, Minnesota.

Master of Fine Arts, Kent State University, Kent, Ohio, 1985.

Bachelor of Science, University of Wisconsin, Madison, Wisconsin, 1982.

SOLO EXHIBITIONS

Glass Gallery, Bethesda, Maryland, 1991.

Vespermann Gallery, Atlanta, Georgia, 1990.

Sanske Gallery, Zurich, Switzerland, 1989.

GROUP EXHIBITIONS

Miller Gallery, New York, New York, *Figurative Glass*, 1994.

Heller Gallery, New York, New York, *Glass America*, 1989, 1988.

Habitat Galleries, Lathrup Village, Michigan, *National Glass*, 1986, 1984.

AWARDS AND HONORS

New Jersey State Council on the Arts Distinguished Artist Fellowship, 1989.

Creative Glass Center of America Fellowship, Millville, New Jersey, 1986.

ITT International Fellowship Award, Stockholm, Sweden, 1982.

PUBLIC COLLECTIONS

Museum of Decorative Arts, Lausanne, Switzerland.

New Orleans Museum of Art, New Orleans, Louisiana.

Wheaton Museum of American Glass, Millville, New Jersey.

CHRISTOPHER A. LESNEWSKI

Born 1961 in Yonkers, New York.

Master of Fine Arts in sculpture, University of California, Berkeley, California, 1988.

Bachelor of Arts in art and English, University of California, Berkeley, California, 1985.

GROUP EXHIBITIONS

407 Greenwich, New York, New York, *Buoys: Marking the Place*, 1995.

Trans Hudson Gallery, Jersey City, New Jersey, *Forms of Life?*, 1993.

Tribeca 148 Gallery, New York, New York, *Urban Alchemy*, 1992.

The Sculpture Center, New York, New York, *Emerging Sculptors*, 1992.

The Drawing Center, New York, New York, *Selections 47*, 1989.

AWARDS AND HONORS

Bronx Council on the Arts, BRIO - Excellence in Arts Award, 1989.

San Francisco Arts Foundation Fellowship, San Francisco, California, 1987.

University of California, Berkeley, California, Eisner Prize, 1986.

DAVID LEWIN

Born 1955 in Kfar Saba, Israel.

Master of Fine Arts in printmaking, San Francisco Art Institute, San Francisco, California, 1981.

Bachelor of Arts in painting/printmaking, San Francisco State University, San Francisco, California, 1978.

GROUP EXHIBITIONS

Holsten Gallery, Stockbridge, Massachusetts, *Stockbridge Glass Invitational*, 1995, 1994.

National Ornamental Metal Museum, Memphis, Tennessee, *Forged and Fired*, 1992.

Rosenfeld Gallery, Philadelphia, Pennsylvania, *Delaware Valley Glass Art*, 1987.

del Mano Gallery, Los Angeles, California, *National Art Glass*, 1986.

Elaine Potter Gallery, San Francisco, California, *Sculptural Glass '85*, 1985.

AWARDS AND HONORS

Mid Atlantic/National Endowment for the Arts Regional Grant, 1995.

New Jersey State Council on the Arts Fellowship, 1987.

Award of Merit, San Francisco Art Festival, San Francisco, California, 1981.

PUBLIC COLLECTIONS

ARA Services, Philadelphia, Pennsylvania.

Museum of American Glass, Wheaton Village, Millville, New Jersey.

CATALOGUE OF THE EXHIBITION

Dimensions are listed as height followed by width and depth, if applicable.

All works have been lent by the artist, unless otherwise noted.

Asterisks denote the works illustrated when more than one work by the artist is included in the exhibition.



MEYER ALEWITZ

Painting 1995

“Art can be more than a commodity for the privileged classes, and artists can do more than flatter those who consume much but produce nothing.

Art can be a weapon in the struggle for human progress, and artists can be instrumental in organizing and inspiring those who produce much but have nothing.”

History of the Oil, Chemical and Atomic Workers Union (panel 1 of 5), 1994, airbrushed acrylic on flexel, 84' x 120'.



DAVID M. AMBROSE
Graphics 1994

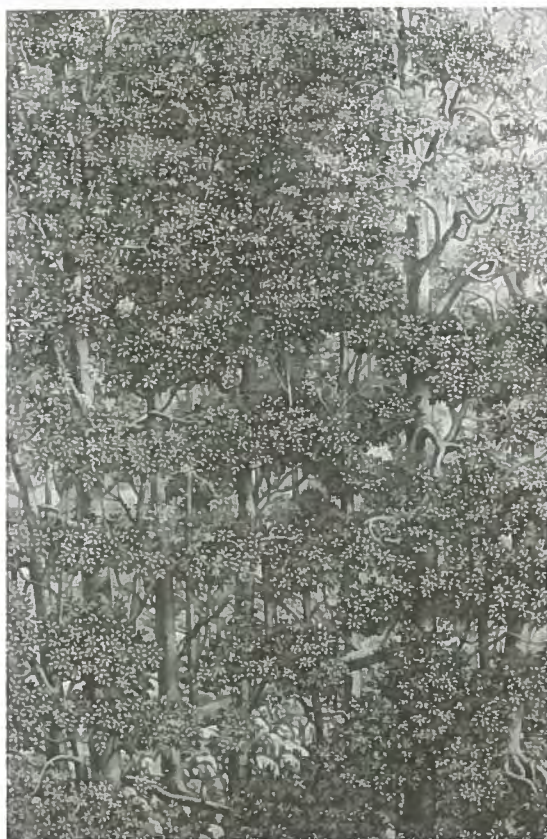
"My present work has evolved from two sources: the study of human anatomy and gothic architecture.

I paint predominantly in oil. Each painted surface is presented as skin. The skin is treated as a human container.

My use of the church as motif stems from its history as a religious body. The cathedral facade and floor plan act as elements of the figure in my paintings. The church body becomes an important form in my attempts to heal the surfaces of my paintings.

The use of crocheted doilies and table cloths evolved from two sources: gothic tracery and scar tissue. The intricate patterns of the crocheted pieces can easily be related to the delicate stonework of a rose window. However, when presented as part of the human skin, they resemble the raised keloids of a decorated body."

Skin (Facade of Strasbourg Cathedral), 1995, oil on table cloth and doilies, 70' x 46'.



PHILIP AYERS

Painting 1994

"I haven't come across many categories that substitute very well for reality and, with this in mind, I don't recognize categorization. Although my work has been somewhat narrative and autobiographical, as a general rule I don't put much faith in subject matter. For me it's a starting point. I prefer instead to be open and to respond to the realities in painting itself. A painting tends to take on a life of its own. My paintings are about *painting* and they evolve in the most painterly way. So, if leaves in one of the 'treescapes' start to look unnatural, well, I'm not making a tree, I'm making a painting! I'm a hopeless romantic, I still believe in the poetry of painting."

Place Remembered (diptych), 1993-94, oil on panel, 36' x 24'.



MARTIN BECK

Painting 1995

"My work shows the labyrinthine aspects of history, shifting cultural attitudes, tendencies and events. Some of the paintings depict aggression or implicit violence. Others deal with power structures and moral bankruptcy. Hannah Arendt's famous descriptive term for Nazi brutality, 'the banality of evil,' might serve as a guidepost for interpretation of these pictures: if there is evil here it is certainly banal.

In much of my work, the permutations of reality spin out from a center of nationalism and ethnic heritage. Kinship is a profound tie that can turn ugly in a climate of fear and mistrust.

I am suspicious of hype, propagandist manipulations and the ministrations of our sensationalistic media. From Walter Winchell's strident coverage of the Lindberg kidnapping trial, Joe McCarthy's histrionics, to our own laconic Judge Ito, tragicomedy is ubiquitous. Irony is perhaps the most appropriate response to our time."

Nation, 1994, oil on canvas, 114" x 66". Photo by Robert E. Mates.



JOHN BRILL
Photography 1995

"The series (in progress) from which this imagery has been excerpted will play upon paranormal imagery—both the straightforward documentation of paranormal phenomena and paranormally-produced imagery of otherwise ordinary objects and events. This continues my exploration of the ways in which photographs can credibly pretend to be what they're not, not simply as a result of gross manipulation, but also by virtue of the context in which they're presented, the inherent veracity which they're inferred to have as photographs, and most importantly, by exhibiting the subtle qualities that implicitly define the photographic genre to which they pretend to belong."

* (*not-yet-titled* - from a series in progress), n.d., toned silver print, 3 3/4' x 3'. Courtesy Kent Gallery, Inc., New York.

(*not-yet-titled* - from a series in progress), n.d., toned silver print, 6 1/4' x 6'. Courtesy Kent Gallery, Inc., New York.



BARBARA A. BRUNO
Design Arts 1994

"This fellowship allowed the undertaking of a dream project, but more importantly, it relieved me of the deadline-driven mandate of commercial work. It allowed me to concentrate on the journey rather than the destination. There was quality time for the natural process of false starts, wrong turns and, (yes) dead-ends, that stimulate the powers of invention."

Greenwich, 1994, ink on paper, 10' x 8'.

South Jersey Wilderness, 1994, ink on paper, 10' x 8'.



NANCY M. COHEN
Sculpture 1994

"I make abstract sculpture intended to evoke emotion through references to human experiences and relationships. The work often starts from a collection of found and constructed objects rich in cultural, associative, or symbolic meaning. These elements function for me like a cast of characters for an unwritten play. I juxtapose and modify them, working intuitively in process to explore tensions, sympathies, and contractions.

From the exploratory, intuitive work, formal and analytical ideas arise. A recent focus is on groups of suspended elements. Groups of this kind naturally stand in for human groups and they tend to draw a viewer in to participate in its web of dialogue and cathexis. Suspending the elements allows me to exploit extreme imbalances of weight and strength to provoke a direct physical reaction to the emotional content of the work."

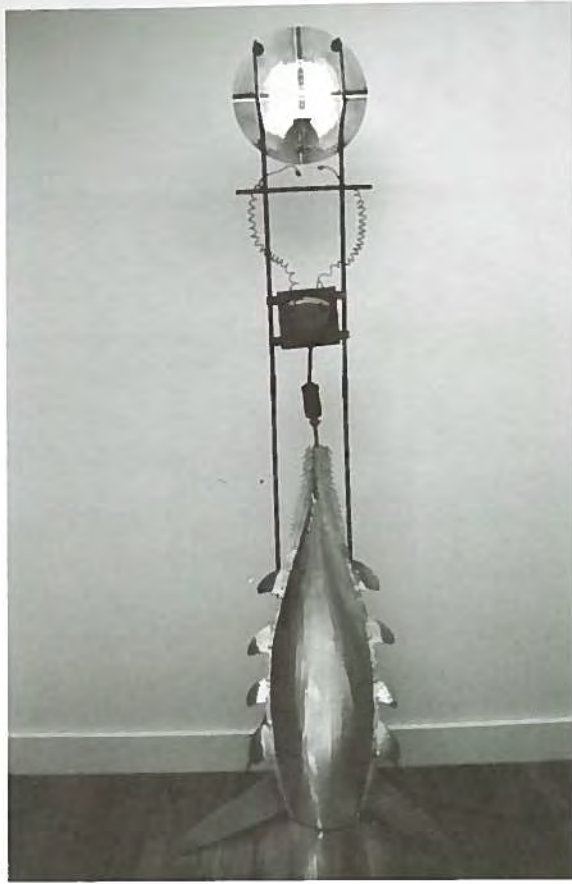
Blue Spheres, 1994, glass, metal, and plastic, 8' x 18' x 4'. Photo by Bill Orcutt.



CICELY COTTINGHAM
Graphics 1995

"This is one painting in a series of sixteen four-panel works entitled *True Blue*. They are, in part, dreams, wishes, notes from a diary, prophecies, and they are about painting."

True Blue (Catch), 1994, oil on wood, 64" x 48".



CHRISTOPHER C. DARWAY
Crafts 1995

"Craftsmanship, functionalism, and whimsy. These things are most important to me in my work. Without them it is work!"

Mantis Lamp, 1995, aluminum, iron, steel, cast resin, bronze, and copper, 72' x 16' x 5'.



DENISE DEVONE
Painting 1995

"Multiculturalism is in the games we play - consciously, or not.

Bird card = Pacific rim

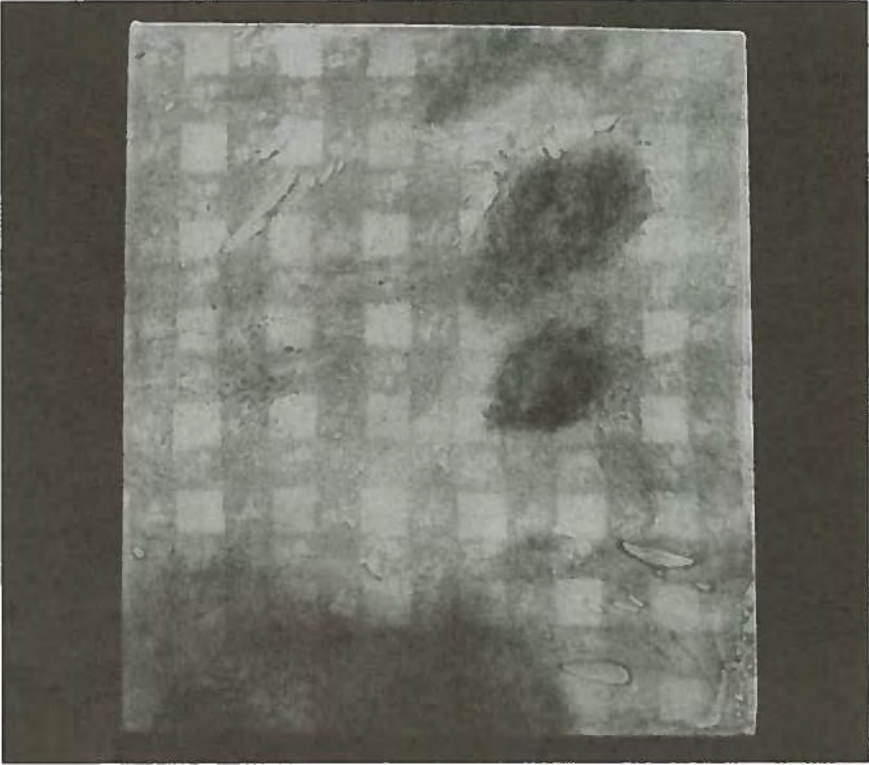
Tarot card = Europe

Hana Fuda cards = Japan/Hawaii

Lotteria = Mexico

Clue = America"

Clue Series: The Ballroom, 1995, acrylic on linen, 44' x 28'.



ANGELA ELLSWORTH
Painting 1994

"My paintings are confrontational confessions about desire and repulsion. I utilize paint to reflect and refract the strategies of an image-obsessed culture. I provoke a perverse sensuality that speaks both physically and psychologically."

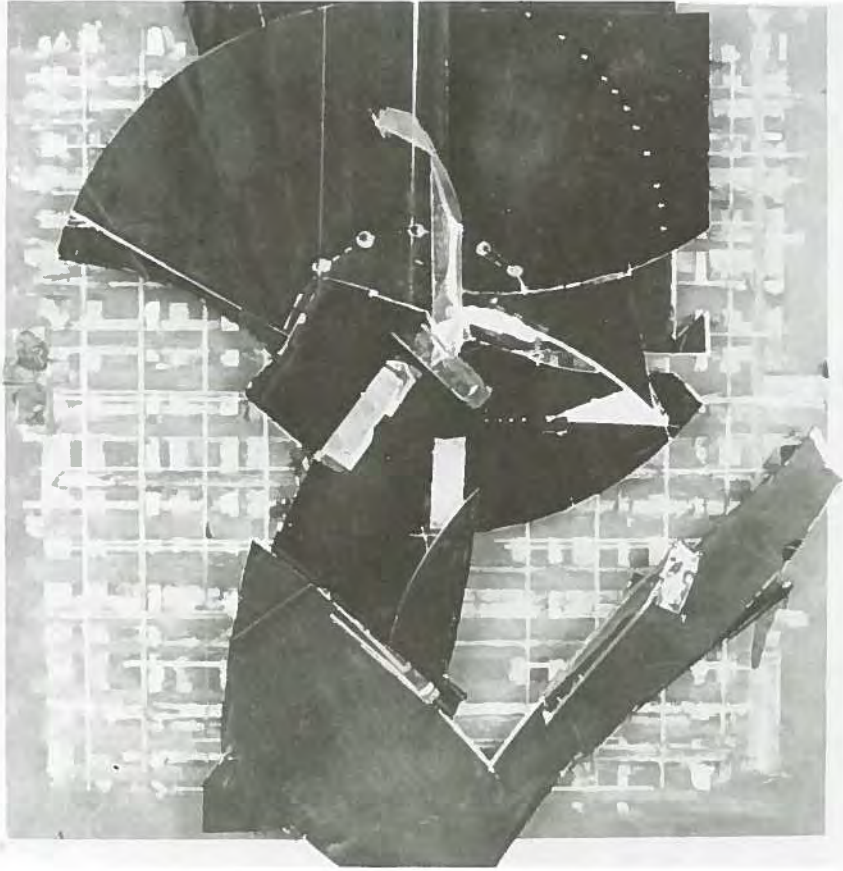
Sweet and Sore Bruise, 1993, oil on canvas, 16' x 14'. Photo by Karen Burns.



RICHARD J. FIORINO
Painting 1995

"I have recently begun a series of pastel drawings depicting roses. Most of the pastels depict single roses placed in the center of the picture. I consider these drawings portraits of my subjects. I enjoy studying the rich patterns, shapes, and colors of nature. These elements add variety and spontaneity to my work, qualities for which I am always searching."

Pascali Rose, 1995, pastel on paper, 20 1/2' x 24 1/2'.

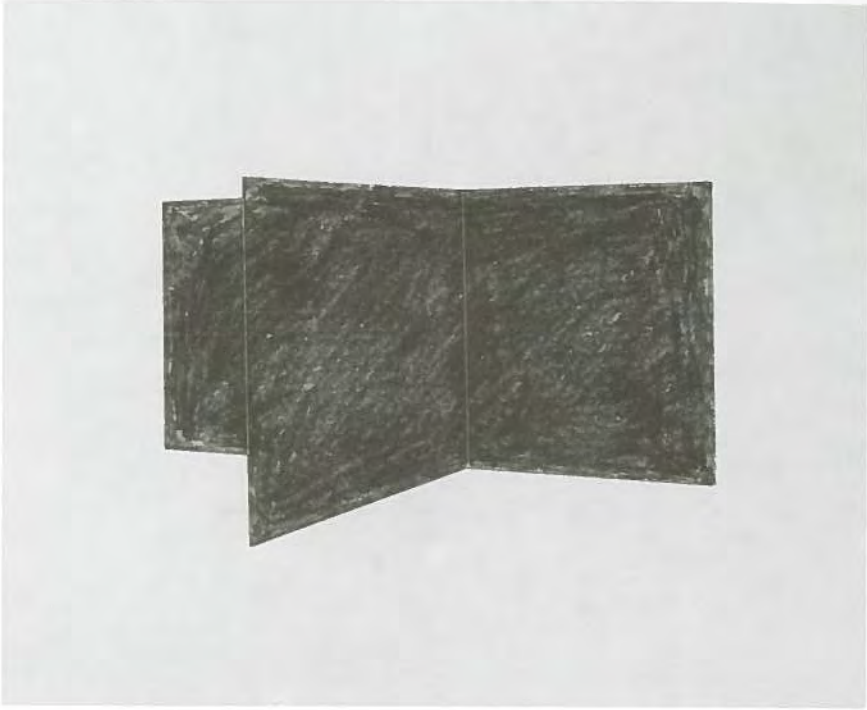


KENT FLOETER
Graphics 1994

"Selecting from both painting and sculpture, my work comprises those elements that build a certain flatness.

The drawing is executed in a flat-pattern manner, using blue steel-industrial stains, metal, tapes, and chinks, all that preserve the process of making."

Study for Kewaunee, 1994, metal foil, Dykem Steel Blue metal stain, chinks, tapes, and paper, 16 1/2' x 18 1/2'.



JAMIE A. FULLER
Graphics 1995

"The drawings in this exhibit are part of an ongoing inquiry about how we perceive space and essential spatial cues. My interest lies in exploring these 'cues' and how they affect us when we enter a space/place. How can a room or area be altered to allow one to pause and look in a new way?"

Working Drawing #5, 1994, graphite on paper, 22' x 30'.

**Working Drawing #8*, 1994, graphite on paper, 22' x 30'. Photo by Clem Fiori.



DIANA GONZALEZ GANDOLFI

Painting 1995

"My work deals with the interplay between the physical and the psychological realms. It incorporates autobiographical images with cultural/historical symbols, depicting the duality between the self and the outside world."

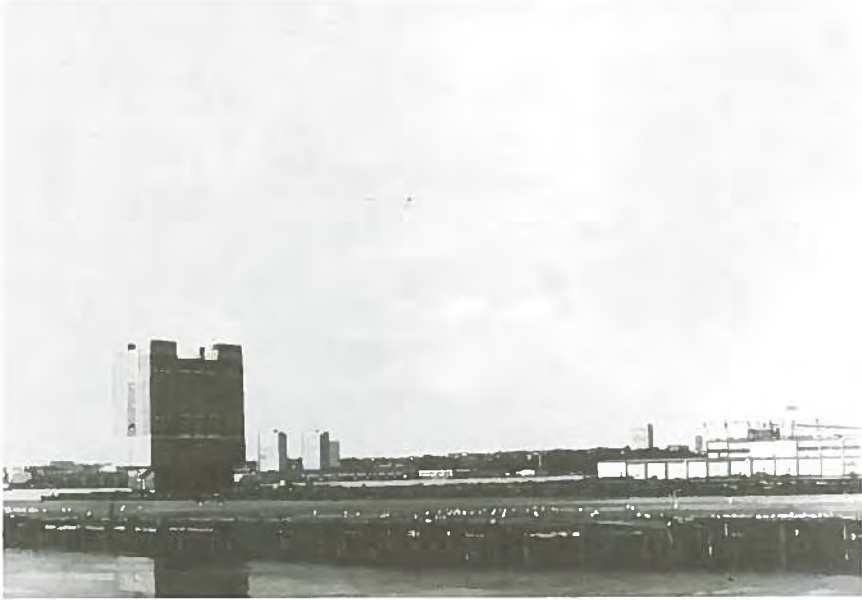
Awakening Call, 1994, oil, polymer, and wax on canvas, 42' x 40' x 2'.



TIM GAYDOS
Painting 1994

"I am interested in the idea of abandonment of both people and places by our materialistic society, in which those that are no longer profitable are cast aside. I find a sense of the history and the mystery of a discarded past in the abandoned. I hope that through my images the viewer will reconsider the values of a throw-away society."

Altar; 1993, acrylic on panel, 48' x 48'.



GARY GODBEE
Painting 1994

“My landscapes are presented as facts of modern life, incorporating industrial or other architectural forms set within a specific natural space in non-narrative settings. Social, aesthetic and ecological considerations are an important sub-text in my work, and the dichotomy between the man-made and the natural is a recurring theme. I do, however, seek to balance a thematic approach with the formal visual relationships in each painting.”

Ventilation Tower, West Side, 1994, oil on canvas, 34' x 50'.



DEBORAH A. HEALY

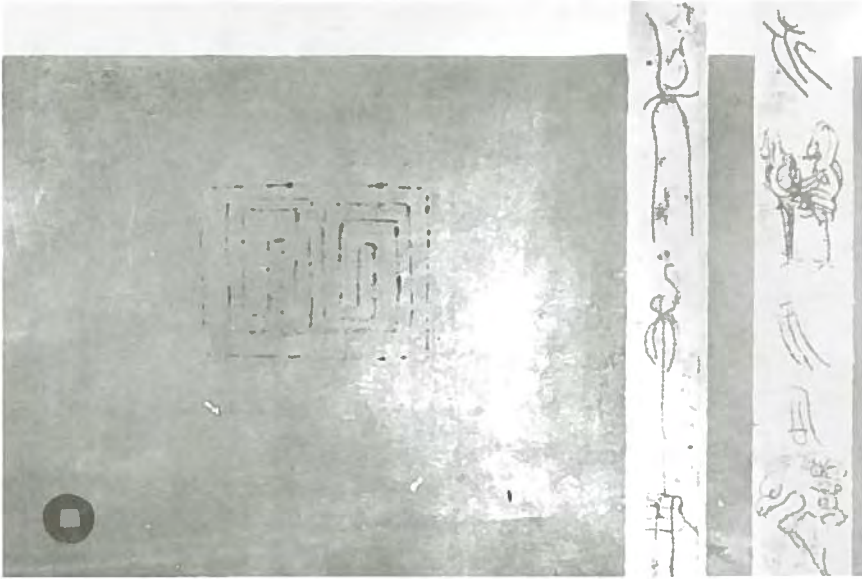
Design Arts 1994

"The pieces in the exhibition illustrate a Lakota creation myth for children. *Gift of the Fawn*, or 'how the fawn got its spots,' is as much about the natural defenses of animals as it is about the order and grace of the people in the tale, in their relationship with nature. The children are being instructed about nature by a grandfather. A connection is drawn between the doe's desire to receive greater protection from 'Wankan Tanka' for her child, and the sense of the order and safety of the Lakota people in their relationship to God and the natural world.

The work is stylized, and filmed over with thin glazes. The color is intensified so as to appear 'super real' and closer to a remembered moment or spiritual concept than the real depiction of a fawn, or Wankan Tanka giving the fawn its spots. Wankan Tanka wears one of his animal disguises, and the face slightly glimpsed is like that of the grandfather who instructs the children in the ways of nature and spirit."

Gift of the Fawn (deer), 1994, oil on board, 11' x 14'.

* *Wankan Tanka Gives the Fawn its Spots*, 1995, oil on board, 12' x 12'.



CLAIRE A. HEIMARCK
Graphics 1994

"I admire the Chinese aesthetic for its ability to suggest the literary and the visual in the same image. I have been pursuing this double allusiveness in my monotypes, not by including words as such, but rather by having language references embedded in the image. I want to suggest the visual forms at the origin of alphabets as well as their transformations over time. I'm tracking a kind of alphabet-entropy that's ultimately about intuition as everyone's second language."

Forbidden City Series IX (Bronze, Seal), 1994, monotype combination, 29' x 40' x 1'.



EMILY N. HUBLEY

Media Arts 1994

"I have been making animated films since 1978. Some of my more poetic/abstract films use varying degrees of suggestive vs. representational images/ideas in an effort to invite viewer participation in the creation of the story. My other, more narrative and biographical, films give simple, first-person accounts which work to recreate a variety of mental or emotional experiences: the internal monologue (the daydream), the (night) dream, remembering and imagining. I am currently interested in developing a kind of parallel storytelling, using an inner, often humorous, visual (images & text) commentary to the (outer) spoken narrative. In *Her Grandmother's Gift*, my mother, who co-authored and narrates the film, describes to my daughter her feelings and memories about menstruation. The images are meant to convey a range of attitudes, from the adolescent joke to the nod of an elder. As a visual artist, I am exploring the use of an (inner) unspoken commentary, in the form of visual stories and text, to the (outer) spoken narrative."

Tide Pulse, a storyboard image from *Her Grandmother's Gift*, 1995, color animated film.



EILEEN KENNEDY-DYNE
Graphics 1995

“Culled from both my real and imagined lives, the images in my large drawings quietly explore notions of femininity and masculinity, birth and creativity, and life and death. The smaller pieces search for meaning in the ordinary trappings of life. Although these works are precursors to paintings on an identical scale, I hope their magic realist quality enables them to stand alone as works of art.

Formally, the works provide an arena for my unending fascination with the tension between the organic and the geometric. The linear style reflects my passion for drawing and the sense of timelessness the themes require.”

Man Without a Country, 1995, prismacolor pencil on paper, 48" x 68". Photo by J. Fulton Dyne.



KAY E. KENNY
Graphics 1994

"I have been working for over a decade with a non-silver photo process called gum bichromate, combining it with painting and drawing on paper.

The Razor's Edge of Romance is the most recent work in this medium. It is a classical tale, perhaps *the* classical tale (as Robert Graves said, 'There is but one story.') of our search for the ideal. Combining modern myth and metaphors with photos of classical statuary from the Metropolitan Museum, it examines this perpetual quest to seek the ideal, our counterpart being (or occupation, or place) that will make us complete and content. The series includes twelve images with the text on the bottom of each image."

"Her friends said she was the kind of girl who saw words as revelations", 1994, gum bichromate/mixed media, 26' x 20'.

"And in the morning he untied her dreams", 1994, gum bichromate/mixed media, 26' x 20'.



ALYSSA DEE KRAUSS

Crafts 1995

"What inspires me is the potential of jewelry as metaphor, and the relationship between a piece and its wearer; that someone may develop a personal, sentimental, or intellectual affinity with these objects. To encourage this relationship, I use language, poetry, fairy tales, or myths as the bricks with which I build the structures, hoping to create personal objects from universal components."

**The Fruits of Our Labor*, 1994, sterling silver and Bible, 3 3/4" x 30" x 1 1/2".

Patience, 1994, sterling silver and iron, 1 1/2" x 3 3/4" x 1 1/8".



AHNI M. KRUGER
Graphics 1995

"This piece is one from a body of work exploring mankind's primal urge to deify—the absolute, pan-cultural necessity to pay homage to a greater force with ritual, myth, empowered objects, and constructed sanctuaries. Using computer technology, photo-lithography and pulp painting, I have magnified photographs of tree bark so that figurative elements emerge, and then embedded fragments of these images in paper pulp. The heartline, borrowed from Native American iconography, is used to connote essence or life force, and to symbolize creative power."

Heartline: Bark, 1995, lithograph in handmade paper, 38' x 30'.



BARBARA V. KULICKE
Painting 1994

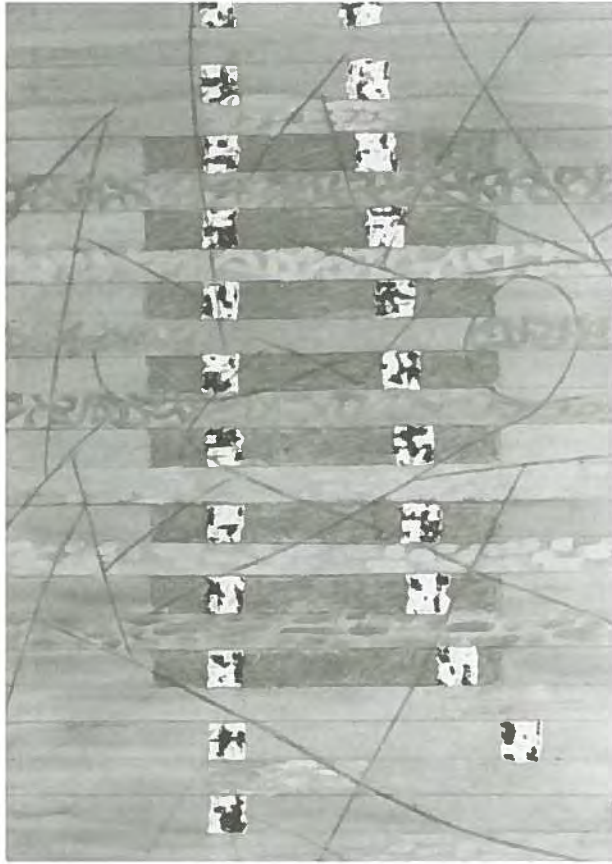
"The five paintings on slate included in this exhibition were chosen from the 50' wall of slate paintings that make up *Homage to a Square from the Slate Belt*.

The work was begun in 1992 after a visit to the slate quarries in eastern Pennsylvania near my studios on the other side of the Delaware River in Blairstown, New Jersey. A square in slate parlance is 100 square feet of roofing coverage and in the size I selected (12" x 24"), there are 115 pieces.

I have chosen to paint on slate because I like the texture, color and consistency. It works well with oil paint and as a background color for appropriate parts of the picture which are left unpainted.

The paintings are each unique and the subject matter is the landscape, horizon and sky that I see from my studio window at many different times of the day, night and seasons. What is especially interesting for me, when I install a newly finished painting with the others, is the variety achieved with the limitations of the composition and subject matter."

Homage to a Square from the Slate Belt(#18A,B,C,D,E), 1994, oil on slate, 12' x 24" each of five. Photo by William Taylor.



MIN YOUNG LEE
Painting 1995

"My paintings are animated by a sense of order that is musical in its rhythmic and sensuous directness. My most recent work resonates with a grittier, more urban music. Bands alternately blind and expose. Cryptic diagonal patterns are formed, revealing strips of stenciled letters. These snippets of graphic detritus are commercial lettering that have lost their home and are now caught in a larger, controlling structure. Like speech in a dream that we can't quite make out, the letters and words tantalize us with the possibility of meaning just beyond our conscious grasp."

Untitled #73, 1995, mixed media on paper, 33' x 25 1/4'.



DAVID K. LEPLA
Crafts 1994

"The dream series deals primarily with an emotional subconscious state of being. Dreams can be daytime wanderings and lusts, or involuntary nighttime excursions, but they remove us from a real place and point in time to a place where our rational world is often turned askew. Whether they be fearful encounters, longings, or flights of fantasy, it's a world where one feels a raw emotion in a purer form than generally occurs in our rationally-anchored awakened state. Joy, fear, dread, and longing are among the powerful emotions triggered by this very visual state, while underlying it all is the knowledge that this emanates from the inside of only one being: ourselves."

Icarus Dream Series: Startled, 1994, glass, 20' x 18' x 12'.



CHRISTOPHER A. LESNEWSKI
Sculpture 1995

"My sculpture challenges the viewer to establish a strategy for investigating the work. From the outset, I am looking to provoke a questioning stance, even a feeling of disorientation. The work attempts to challenge the viewer's consumption and ultimate digestion of the piece. The sculpture should announce a purpose, a statement, but these should not be singular. The sculptures are fragmented, plural, composed of several distinct elements."

Cargo, 1995, mixed media, 19' x 6' x 5'.



DAVID LEWIN
Crafts 1994

"There are many ideas and images that exist within me. But what drives me to create my work is the simple need to create and the void that exists when a piece is not in progress."

Broken Wing, 1994, glass, 12 1/2' x 10' x 25'. Photo by Walter Plotnick.



CERES B. MADOO
Sculpture 1994

"Play is the most important ingredient in my work. Although this may sound easy, or even childish, the play is often the hardest part. It is the point where I let go of convention and rules about art-making. It is through play that I arrive at conclusions that are not prescribed by a particular method. Each piece is a new invention. Using shape, texture and color, I transform the banal properties of everyday materials into forms which are curious and/or beautiful. In most cases the work relates to the body in a physical predicament or an imagined character's psychological dilemma. Exaggeration is employed in the proportion, and textures added to heighten the sensation implied and to focus the viewer on the physicality of the art experience. It is from this playful and informed position in which I place myself as an artist."

Beaded Tongue, 1994, felt and beads, 36" x 18" x 6".



CHINA MARKS

Graphics 1994

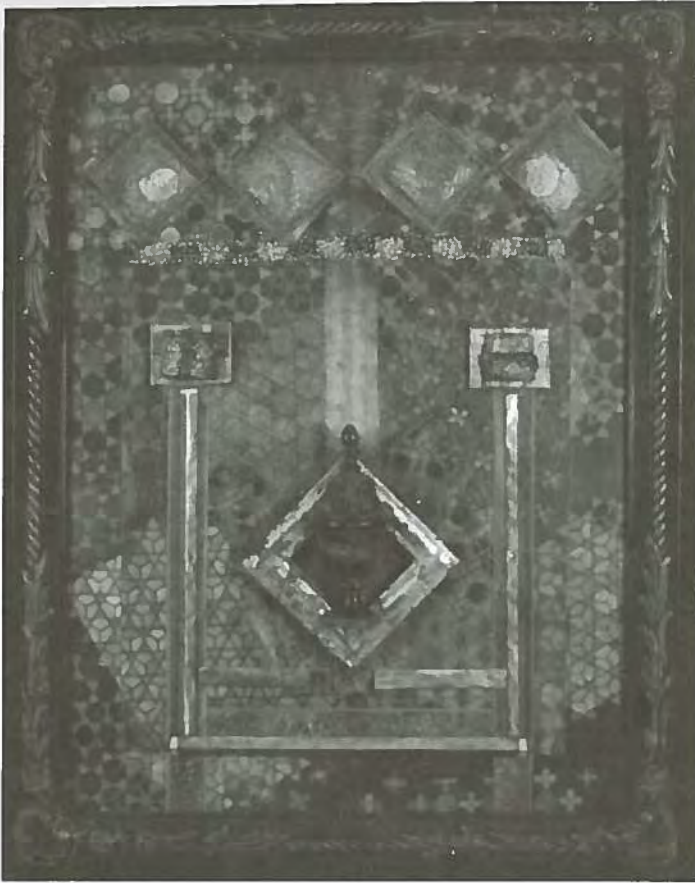
"Drawing is for me both a revelatory process and a form of speculative play. I cover a sheet of paper with printed images, then pin it up on the wall and, using a brush, start drawing with paint. The colors are so seductive that I occasionally apply paint with my hands, as well. During the drawing process, I may again print back into the drawing. But I don't plan ahead. The images of people and animals that emerge from under my brush tell me what happens next. I simply have to pay attention. Making the drawing work on a formal level is just as compelling, a great adventure..."

Toys Are Us, 1994, mixed media on paper, 54 3/8" x 37 3/4". Photo by Eric Landsberg.



FREDERICK J. MARSHALL
Crafts 1994

Hoard of Machu Picchu, 1994, sculpture/domino game, 3 3/4' x 7 3/4' x 1 5/8'.
**Warning at Khartoum*, 1994, sculpture/brooch, 7 1/2' x 7' x 1 1/2'.



CHRISTINE L. MARTENS
Crafts 1995

"Metaphoric landscapes are drawn from the juxtaposition of ancient Persian motifs and Pompeian frescoes with elements of copper, brass, wood, fiber and pigment. The final form evolves from a repeated building, deconstructing, reassembling and layering of parts."

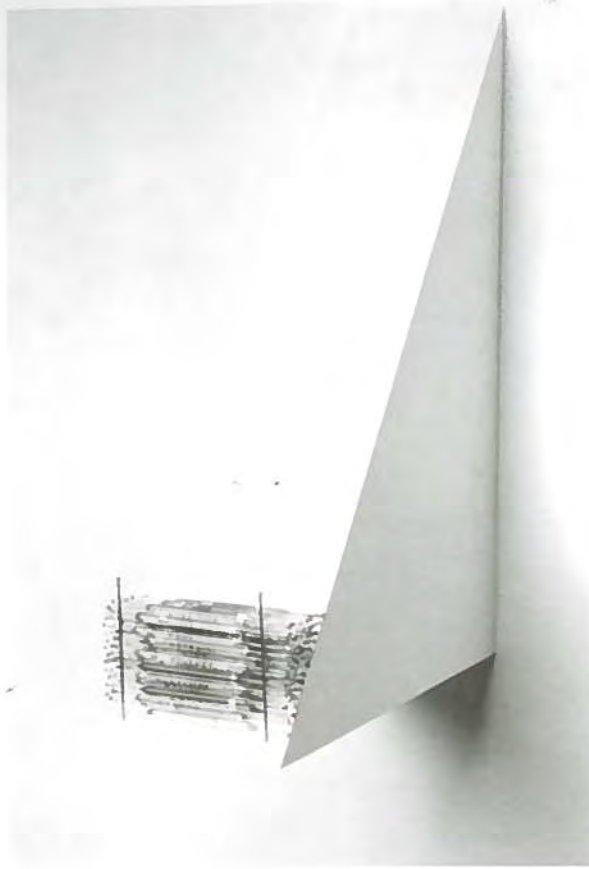
The Garden, 1995, wood, copper, brass screening, and woven lurex, 45' x 35'. Photo by Peter Jacobs.



TIMOTHY J. MARTIN
Painting 1995

“My paintings continue to evolve as I interpret furniture, musical instruments, and other objects fashioned entirely from nature. Many, if not most, things designed by man have been influenced by nature. What better example than the claw-foot of a chair or a camelback settee? I portray objects by reversing the process of interpretation. The curve of a chair arm is the bending of a frond, the cabriole leg becomes the leap of a goldfish, the keyboard of the piano forms a waterfall.”

Pheasant Cello, 1994, oil on canvas, 26" x 30".

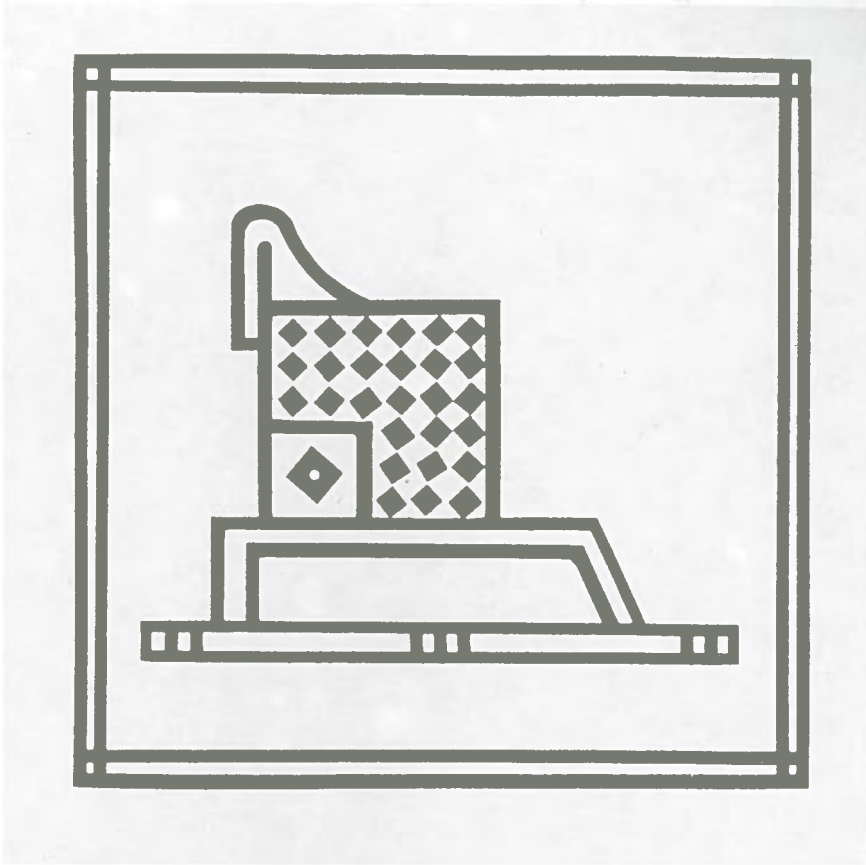


MERRILL MASON
Crafts 1995

“Our internal sense of our selves is often at variance with the outer self we show to the world. My work looks at the friction between an inner reality and an external skin, and at the blisters and fissures that arise from this friction. Self-control and self-denial have long been considered markers of femininity. What happens when a woman’s thoughts and appetites begin to seep through a barrier of self-restraint?”

I want to explore the moments when one draws into the self—the deep boring into a private world—and consider the selective manipulation of what is revealed to others, the modest deceptions and white lies, and the unprotected truths. I am hunting for physical traces of the spiritual and emotional.”

DAM, 1994, perfume ampoules and text, 10' x 2 1/2' x 7'.



BARBARA MAURIELLO

Graphics 1994

"I have always liked the geometry of the chair in Egyptian art: so clean, flat, precise, simple (not too comfortable to sit in, perhaps, but fun to paint). A couple of years ago, having spent a day looking at Egyptian art, I walked onto the street and found a grimy, battered copy of a Russian novel called 'The Twelve Chairs.' It had a wonderful stamped cloth case and, for \$2, I bought it. Then I thought, why not *Twelve Egyptian Chairs?* Hence, this series of hand-painted books. The painting is as far from Egypt as Hoboken, but I hope that something of the spirit of the original art survives."

Twelve Egyptian Chairs (book), 1994-95, letterpress with gouache painting, gold tooling, and collage, 10 1/4" x 10 3/4" x 3/4".

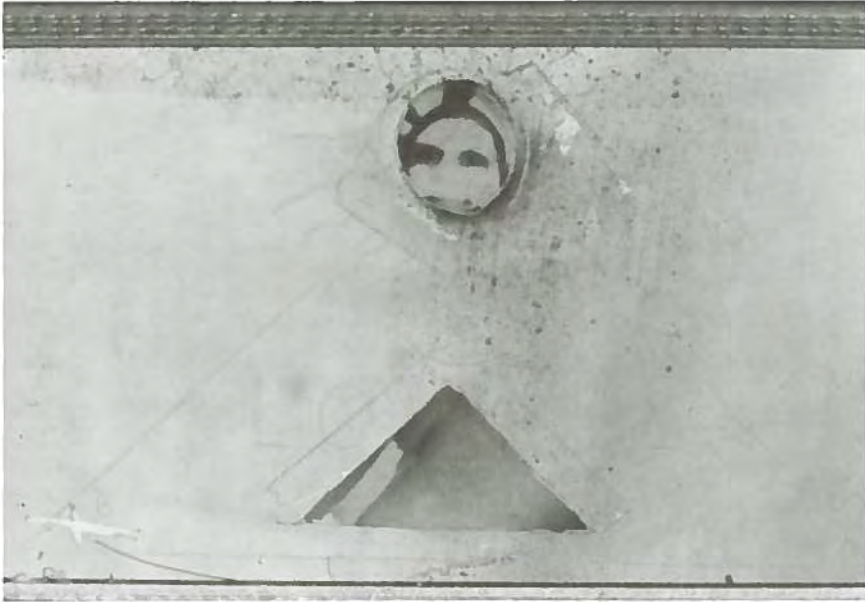


DAVID J. MAZZUCCHELLI

Design Arts 1995

"As a cartoonist, I am exploring the storytelling potential of the comic strip as a visual narrative. My main interest is in conveying emotional and intellectual content through sequential drawing, exploiting the unique expressive aspects of the form."

Midori (six page graphic story for a Japanese magazine), ink on paper, 15' x 11 1/4' each page.

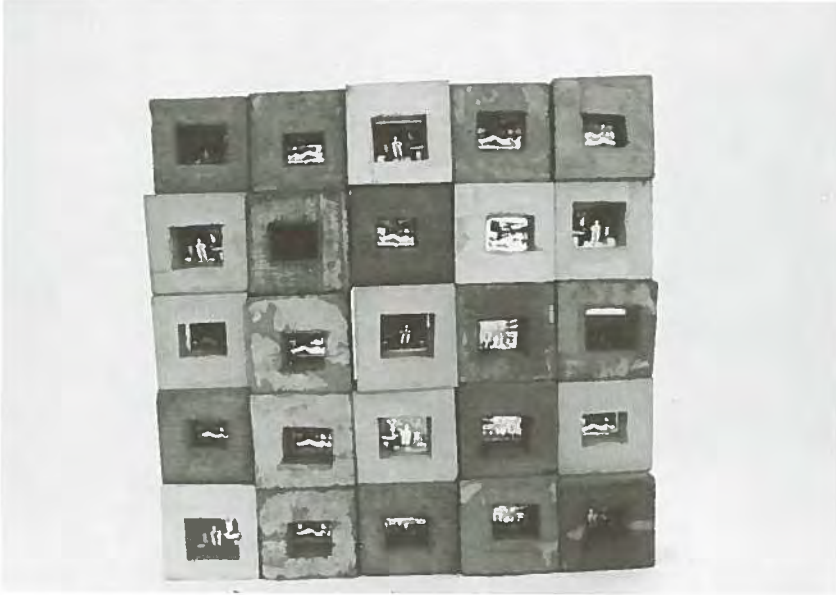


DEIRDRE McGRAIL
Painting 1994

"Communication, money and the universe are the three topics which drive my paintings. Through them I touch on dozens of more specific ideas: an American tendency to convolute history and morality in an attempt to gain power over others, to try to rewrite the past for political and financial gain, to make the most innocent sensuality seem inappropriate. While these paintings are only intended to provide a general guideline toward a way of thinking, humor and silliness are critical to their understanding."

History of Volcanos, 1995, reverse painting on glass with silver leaf, polaroid, and book page, 19' x 19'.

Louise, 1994, reverse painting on mirror with polaroids and wax, 10' x 15'.



W. LEIGH MERINOFF
Sculpture 1995

"By choosing a multimedia, installation-based sculptural format, I am able to explore a myriad of social issues. Stemming from archeological curiosity, my Pompeii Series is the result of a year-long artistic investigation into imagery exploring the ephemeral and the transcendent.

My sculpture installations integrate photography with cast concrete. Hollow, ochre-colored concrete blocks inset with transparent photographic images are assembled block style into sculptural wall murals and walks. I arrived at this technique from experiments to develop an archival, weatherproof, yet aesthetic, material, combining the strength and durability of concrete with the visual and technological properties of photography. Long fascinated with combinations of non-traditional mediums, I like to combine a crude archaic style with a high-tech photo process to create an anachronistic aspect to my sculpture."

Pompeii Series #4, 1995, cast concrete, kodolith, glass, and tube lights, 28' x 28' x 5'.



BRUCE A. MOROZKO
Crafts 1994

"Possessing a surreal vocabulary, I attempt the making of objects that harbor internal rhythms and harmonic juxtapositions of form that will capture, mesmerize and enforce a vision. I am focused in this exposition of ability to release images that are at once beautiful, bizarre and off-center.

My objective is to create timeless, idiosyncratic manifestations that lure and entice. The challenge of my visual dialogue is to be both peculiar yet seductive, entertaining and sublime."

Patterns in Nature, 1994, paint on clay, 11' x 28' x 28'.



NURIT NEWMAN
Experimental 1994

"My work functions in the spaces between identities; between what we are and what we want to be, and the paradox created as we attempt to reconcile the selves. These actions amount to a process of transformation that brings us to another plane of existence which cannot be defined due to its 'in between' state.

The installations consist of video, matzah meal, feather and fabric sculptural representations. The elements are extended, stretched out of proportion and, in some instances, animate, in a seizure-like state. The extensions signify the lengths one must stretch one's self to exist. The matzah meal, feather and fabric components of the work evoke beauty/disgust, preservation/suffocation, strength/weakness, and create an important tension.

Attempts at reconciling the self are awkward, at best, and, at worst, create a maladjustment or deformity of sorts that I am immersed in researching."

Spinster, 1994, matzah meal, rhinestone studded tiaras, fans, and pink tulle, 65' x 24' x 13'. Photo by John Lamka.



LURIE B. PARSONS
Experimental 1995

"The fellowship period has been one of peace and solitude for me, retouching parts of myself, observation posts—of the world about me and within, and finding new settled places.

I've seen in visuals again, and words, too. At the same time I've been considering how to integrate my faith in people, and desire to help, into the work. My aim is to broaden creative endeavor into social spheres; concern and perhaps underlying spirituality, too. Big words, small steps..."

Untitled, 1995, color photograph, 8' x 10'.



ALBERT T. PEDULLA
Photography 1994

"My mixed media installations are centered around a photographic image, anchored at each end by photographs. These images push (sometimes literally) into the third dimension. It is as though they are attempting to reveal themselves—their history and context outside the frame of view."

Triptych (for Suzy), photographic emulsion on paper mounted on steel, carbon and metallic pigment, steel bracket and fluorescent light, 72' x 60' x 8'.

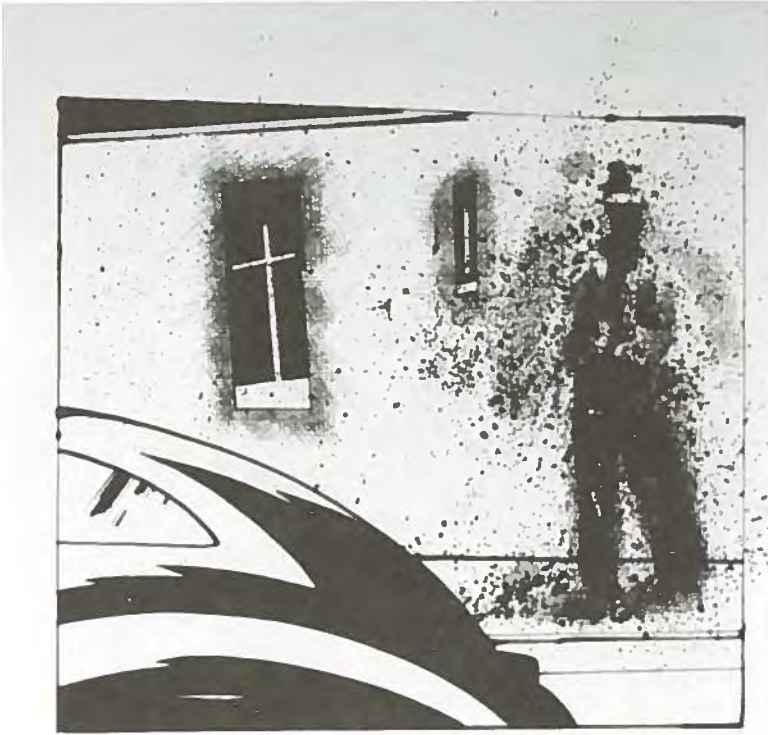


NOELLYN A. PEPOS

Crafts 1995

"I am currently fascinated with barriers and the undertones and ironies of their function. Reflecting upon this, my work is meant to awaken the visual senses to the *texture, value, and color of society.*"

Broad Aspirations - Stole on Serving Table (detail), 1995, iron, slate and bronze, 43' x 72' x 15'.

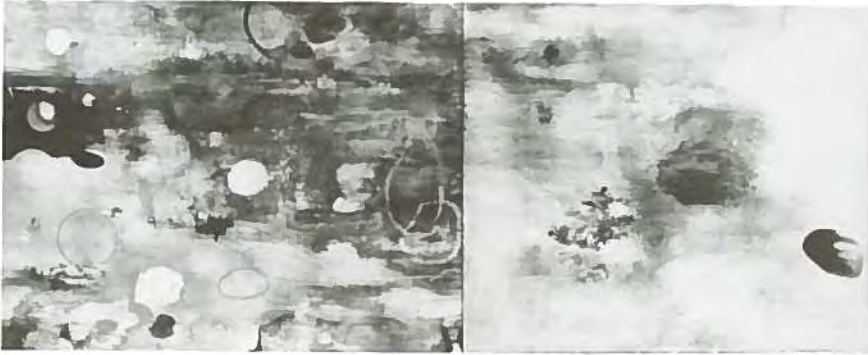


CHARLES F. PERKALIS
Graphics 1994

"To be a painter now is to be part of a very small, endangered species."

Howard Hodgkin, *artist*, 1993

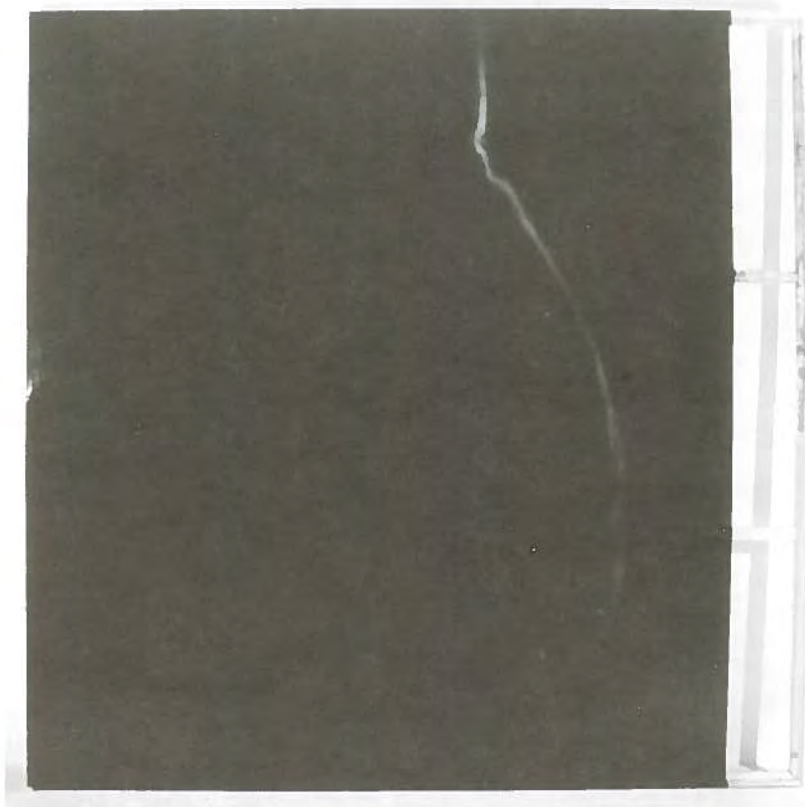
Drive By (a drawing for Flannery O'Connor), 1994, ink on paper, 15' x 20'



KEITH M. RAGONE
Graphics 1994

"The work created during the grant period is driven by process-oriented methodology and guided by an interest in landscape tradition. The painting attempts to fuse my preoccupations with nature and abstract illusion, all influenced by the studio process. The ambiguity of the space/form and symbolist marking create a desired visual dichotomy."

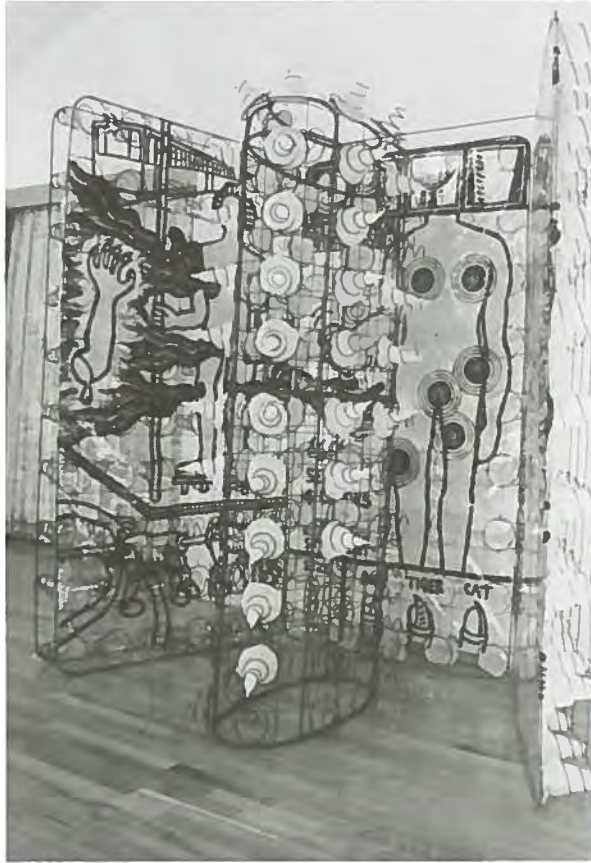
Occasional Comet, 1994, mixed media on paper, 22' x 60'. Courtesy Locks Gallery, Philadelphia, Pennsylvania. Photo by Gregory Benson.



DANA S. ROES
Painting 1994

"The vocabulary of these paintings works to articulate a perception of the inner substance of things. While the substance of the landscape has contributed to the language of these paintings, they are better understood as 'memory effects,' a vocabulary of visual forms that accumulate like vibrations. The paintings evoke vast expanses, stark spaces, and barrenness but, more importantly, they seem to manifest the unconscious resonances that linger in the speechlessness that fills one long after the view has disappeared."

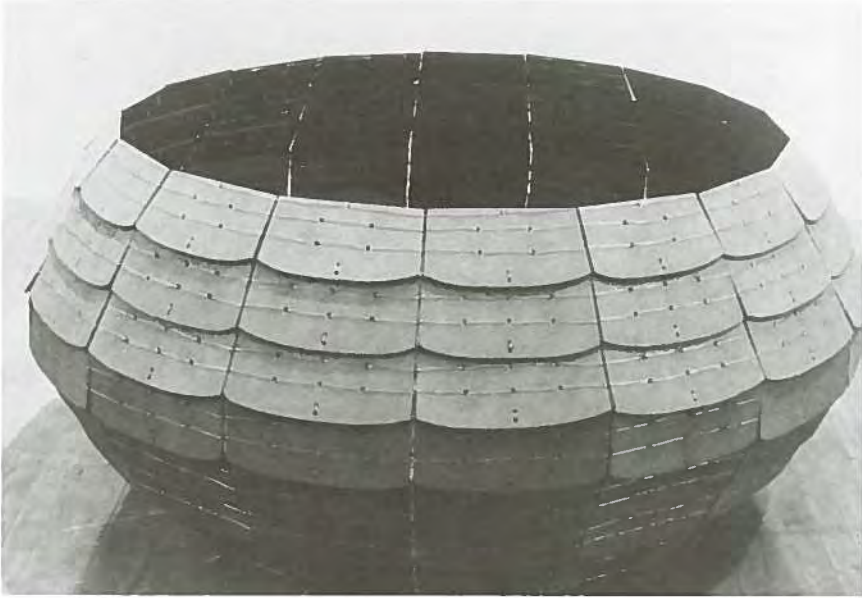
Untitled R1a, 1993, oil on canvas, 96' x 96'.



MICHIKO RUPNOW
Sculpture 1994

"I draw images on vinyl sheets and stretch them on bed springs, then use these as construction units, just like prefabricated panels, forming maze- or house-like structures with semitransparent interiors. I am interested in creating architectural spaces with physical and psychological underpinnings concerning human experiences."

Construction with Bed Springs, 1994, vinyl sheets and bed springs, 74' x 76' x 40'.



DEBRA M. SACHS

Crafts 1995

"I have formal concerns that weave through my personal history as an artist. These include basic attractions to symmetry; simple, universal shapes and forms; highly detailed surfaces (including decorative and solid); and lots of play with unusual materials. Repeating visual elements are fairly constant in my work. Almost all my work has an architectural presence.

My present work combines many skills applied to universal shapes. These objects link my training as a painter with fabrication techniques used as a sculptor. In the last several years the objects I've been making generally reference baskets, containers or forms of clothing that are naturally conducive to weaving. These shapes are simple and symmetrical. What makes these objects special is the use of uncommon materials and scale.

Though not created to be functional, the work references function and a sense of purpose. My desire is to create end products projecting a past life while retaining a vital contemporary life."

Green Armadillo Basket, 1994, mixed polymers over wood, 32' x 60' x 60'.



JOHN SCHNALL
Media Arts 1994

“The challenge in this film was to tell essentially one of the oldest jokes in the world in a fresh way. The solution involved a rigorous control of pacing, and a strict adherence to a predetermined time limit.”

Opposing Views, 1994, animated film.



JEFFREY W. SCHULZ
Experimental 1994

"The Hyperperformer investigates the emerging cultural spaces of information, seeking to forge and maintain a variety of connections, and exploring the always-intermediate interconnectedness that increasingly characterizes experience."

Hyperperformance 6.1.2: Synergistic Tranceactions\Sabreblading Alchemical Nomad Deducing Data Choreography\Encircling World Trade Center, November 19, 1994, performance art. Photo by Jack Gescheidt.



JOEL S. SCHWARTZ
Experimental 1994

"My sculptures are musical instruments, capable of producing variable tonalities, patterns, light and sound dynamics.

Internal computers store 'Basic' (computer language) programs. These programs are the music propelling the instrument. I use standard musical forms in the construction of these programs (theme and variation, dynamic contrasts, acceleration and deceleration, etc.).

I ask viewers to spend time watching my pieces. Hopefully, they will become involved with them, much as they would become involved with an orchestral performance. Enjoy!"

Tic-Tac-Toe, 1994-95, programmed light sculpture, 50' x 50' x 16'.



VINCENT J. SERBIN

Photography 1995

"During the past five years, I developed a unique approach that utilizes drawing, set construction, multiple-image printing and the collaging of negatives that I call 'negative collages.' Most of my images begin with a drawing on large studio background paper, on which I may draw geometrical forms, ideograms, numbers, star maps, formulas or simply create textures. I then photograph a nude model(s) against the drawing. Then the composition, lighting, the model's pose, the type and length of exposure to the film, and the addition of props are considered. In the darkroom the processed negatives (4"x5", 5"x7") are then cut and torn and possibly sandwiched or pieced together with other negatives to form a 'negative collage.' The assembled 'negative collage' may then be printed as a single exposure, or other negatives might be added to the image by way of additional exposures. The silver gelatin print is finally toned with selenium or sepia toner."

Monumental History, 1995, sepia silver photograph, 21 1/2' x 17'.

The Omega Point Theory, 1995, sepia silver photograph, 16' x 22'.



McKEVIN M. SHAUGHNESSY

Design Arts 1995

"My dedication to light as a medium of preference developed quite fortuitously through a series of art parties a colleague and I devised in 1987. These multimedia events afforded me the opportunity to experiment with lights, motors, fans, and projectors in a free-form manner. Looking back, this method of creating on the fly was a refreshing change from my usual approach to the creative process, which had included extensive planning and limiting choices. From then on, light became the unifying factor in my work. These works included wall-reliefs, pedestal pieces, and an extensive line of sculptural lighting fixtures. The use of recycled industrial components forms a bridge between their fine art and functionality. The lighting fixtures, in particular, serve a purpose when lit; however, when not in use, they exist equally as well as sculptural pieces. Furthering my exploration of the light medium, the newer works incorporate elements of neon lighting."

Industria (table lamp), 1994, assorted brushed and anodized aluminum parts, stainless steel vacuum tube coupling, pneumatic shocks, domed filter, light fixture, and fan grill, 10 1/2' high x 7' diameter.



STUART SHEDLETSKY
Painting 1994

“My interest is in bridging the formal concerns of abstraction to the narrative potential I believe to be painting’s voice. In the series of seven important paintings done over a period of four years and collectively called *The Narcissus Cycle*, I brought this concern to a point of clarity and accessibility by incorporating into the enterprise of painting the unfolding of a classical myth. The paintings done in 1993 and 1994, of which *Form Gulping After Formlessness* is one, continue to move me toward a clearer understanding of the importance of narration through non-objectivity. However, the most recent results, while reminiscent of place and time, seem more rooted in their gestural abstractness.”

Form Gulping After Formlessness, 1993, oil on canvas, 36 1/2' x 29 3/4'. Courtesy Dr. and Mrs. Gordon Ferguson, Bloomfield, N.J.

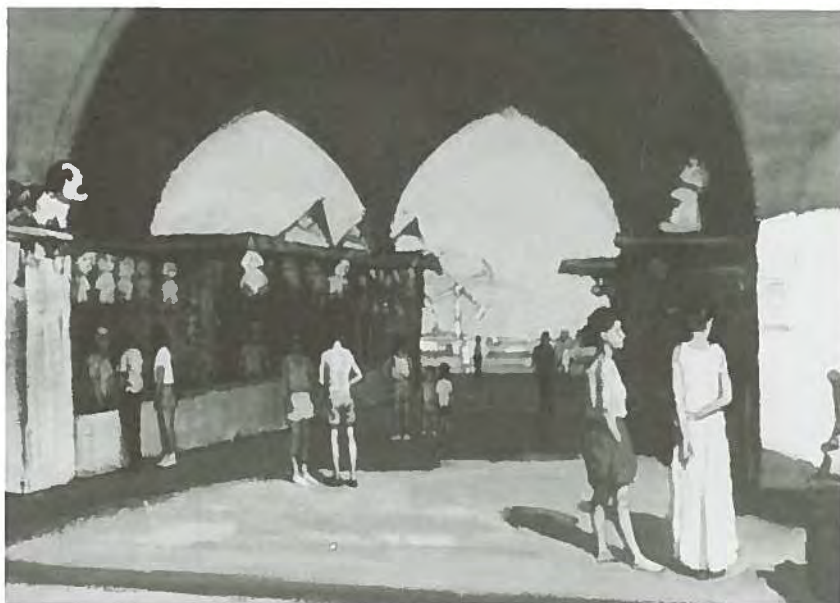


FAZAL I. SHEIKH
Photography 1995

"The history of renderings of Africans within western media and art is replete with images that are bent on perpetuating the mystique of Africa as the 'Dark Continent'- a place in which wild animals, exotic people and starving children abound. My work focused on the half-million refugees from Sudan, Ethiopia and Somalia that were living in camps along their shared border with Kenya. Since that time, I have expanded the project to include the millions of refugees from Mozambique and Rwanda who have fled the civil wars raging in their home countries in search of refuge abroad. The resulting photographs show the refugees of these communities as not unwholly like you and me. It is my sense that the creation of such images and testimonials will enable us to arrive at a level of understanding, empathy and commonality that will bring about changes in stereotypical perceptions."

**Mama Zyiramugna, Rwandan refugee camp, Lumasi, Tanzania, 1994-95, toned gelatin silver print, 24' x 20'. Courtesy Pace/MacGill Gallery, New York.*

Kulaso Whisky's Three Wives, Maria Vinti, Sarah January and Shika Francisco, Mozambique refugee camp, Nyamithuthu, Mulawi, 1994-95, toned gelatin silver print, 20' x 24'. Courtesy Pace/MacGill Gallery, New York.



DAVID T. SHEVLINO

Painting 1995

"About three years ago, my work began to change quite a bit. Prior to 1992, the subject of my work had been primarily landscapes. Since that time I have been experimenting with figurative work, which has always been a passion of mine. Some of my more experimental paintings combine both elements of realism and abstraction. During the past year, I have concentrated more on realism using figures in wide-open spaces."

Arcade, 1995, oil on panel, 24" x 30".

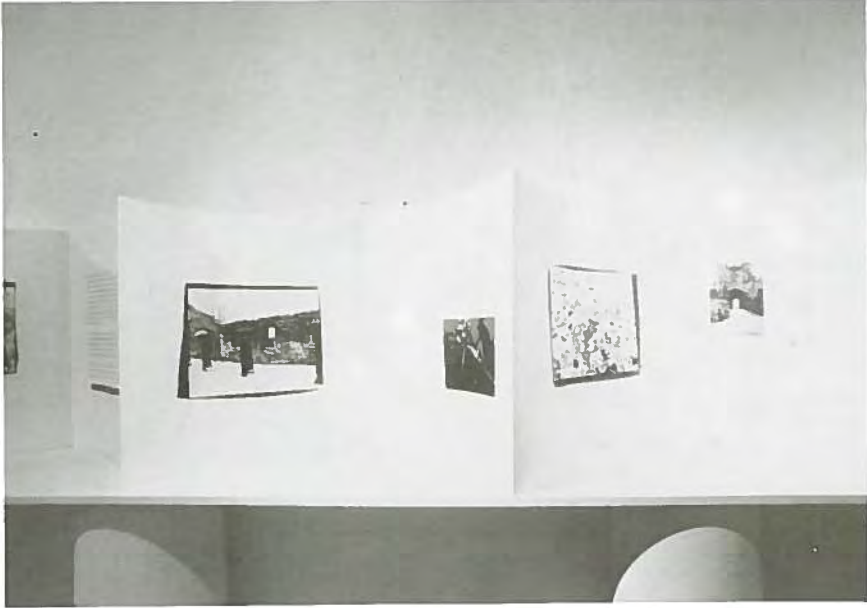


LAUREN A. SILVER
Crafts 1995

"This is part of a series of work where the complexity of form arises from the interaction of simple forms, resulting in the feeling of continuous growth, repetition and transformation. This symbolic universe enables me to organize, assimilate and understand my human experience."

Untitled 3, 1994, stoneware with glaze, 5' x 8' x 5'.

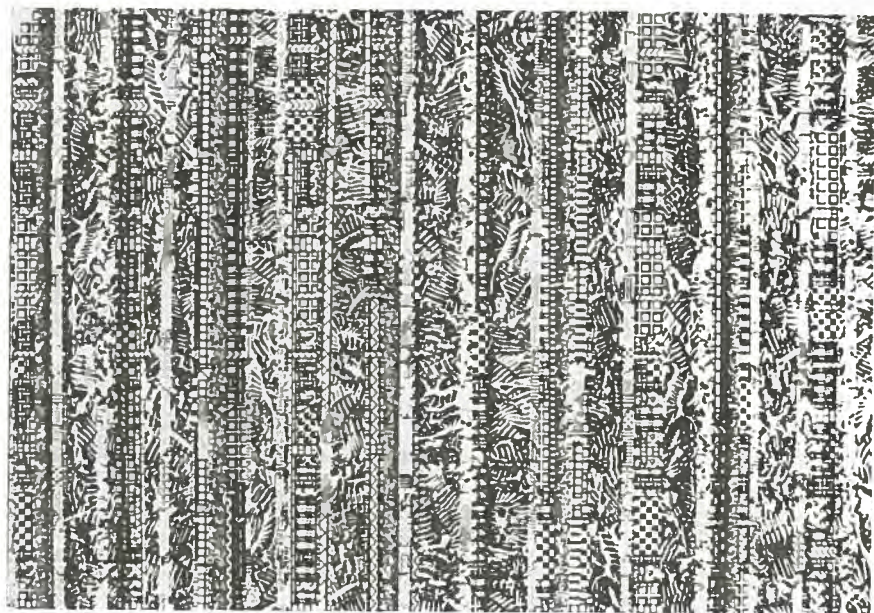
Untitled 4, 1994, stoneware with glaze, 8' x 5' x 2'. Courtesy Phyllis Trout.



EDYTH SKINNER
Graphics 1994

"I write or find fairy tales that explore issues of feminism, gender and identity. *Snow-white* is the retelling of the German tale in English from the North of England. In this book, I have married the unique language of that bloody tale with images from Yorkshire; the wild moors, the leaden clouds, the dry-stone walling, and the ancient churches."

Snow White (book), 1994, photographic images, 22' x 24' closed.



PAUL M. SLAPION
Graphics 1994

"The central theme of this latest body of work is the human interface with the urban-techno-modern world."

**Modern Times - Series 3 - #2, 1994, graphics, 20' x 24' x 1 3/4'.*

Modern Times - Series 3 - #5, 1994, graphics, 20' x 24' x 1 3/4'.



SUSAN SLOAN

Crafts 1994

"All my early art experience was two-dimensional until my introduction to metals fifteen years ago. Soon, I was hooked by the challenge of developing skills to transform sheet metal and wire into an object of personal adornment. I worked with metals exclusively, except for a gemstone or pearl here and there, until I discovered epoxy resin.

From the moment I squeezed my first tube of epoxy resin in 1986, I found it to be a medium for color as well as collage adhesive. The nature of epoxy resin does not allow for the same techniques of applying color to canvas or paper. Since the viscous consistency of the material precludes one from using a paintbrush, toothpicks soon became my tool of choice. It is a stretch to make the material flow, but it is possible to make the resin look like malachite, coral, or a Lichtenstein or DeKooning. The material is applied in layers, each layer curing before adding another, incorporating such things as Colorcore, tissue papers and gold leaf, or pigments exclusively."

Painted Pin 2, 1994, sterling silver, opal and epoxy resin, 2 1/4" x 2".

Paisley 6, 1994, sterling silver and 18k gold, 3" x 3 1/4".



ELIZABETH M. STEPHENS

Experimental 1994

"The Pleasure Wheel is part of an ongoing body of work that explores relationships between differing technologies and desire. I am interested in technologies from both the industrial era that our society is leaving and the technological age that we have already entered. My project is to explore how each of these kinds of technologies and our relationships to them inform the way that we inhabit the world as desiring bodies."

The Pleasure Wheel of Sisyphus's Sister, 1994-95, steel, video monitors, video, motor, 132' x 108' x 108'. Photo by Diane Bonder.



HELEN M. STUMMER

Photography 1995

"I have been photographing and writing about the diversity of poverty for the past 20 years. *Hoodlum City Playground, #2 (Larry and Aquil)*, is part of the evolving series reflected in my book, *No Easy Walk, Newark, 1980-83.*"

Hoodlum City Playground, #2 (Larry and Aquil), 1994, photograph, 30' x 40'.



JOHN M. THOMPSON
Design Arts 1995

"During the grant period (July 1, 1994 to June 30, 1995), I have been working on a series of paintings depicting life on a southern plantation, prior to the Civil War. My primary emphasis was the two month period leading up to Christmas in the year 1859. My paintings show how the holiday was celebrated both in the big house and in the slave quarters. There were many traditions that had built up since the introduction of slavery to this country. The following year would mark the beginning of the Civil War and slavery would soon be coming to an end. The lives of African Americans would be changed forever. In my research, I discovered that African American subject matter has often been omitted pictorially from history. I hope that these paintings fill some of those voids and will help re-introduce some of the traditions."

Gettin' Ready for the Big Times, 1994, acrylic on canvas, 13' x 10'.

The Young Bride, 1994, acrylic on canvas, 10 1/2' x 7 1/2'.



ALEXANDER VISCIO

Painting 1995

"The Limon Twins presents a paradox of brutality and intrigue.

Drawing from such sources as the human body, organic matter and found detritus, the work recalls processes of destruction, decay and transformation. What at first glance appears threatening and repulsive gives way to a wider range of interpretations by combining cast-off objects with verbal puns to represent and expand our view of day-to-day interactions between people.

In creating new meanings for literary conventions, I aim to explore the arbitrariness of language. To reconstruct it in a way that allows the viewer to engage in newly formed experiences that enrich their relationship with their environment remains my primary commitment."

The Limon Twins, 1995, lemon and lime slices, two clear plastic raincoats and shellac laminated to the inside of an acrylic box with a green fluorescent light behind it, 60" x 18" x 9".

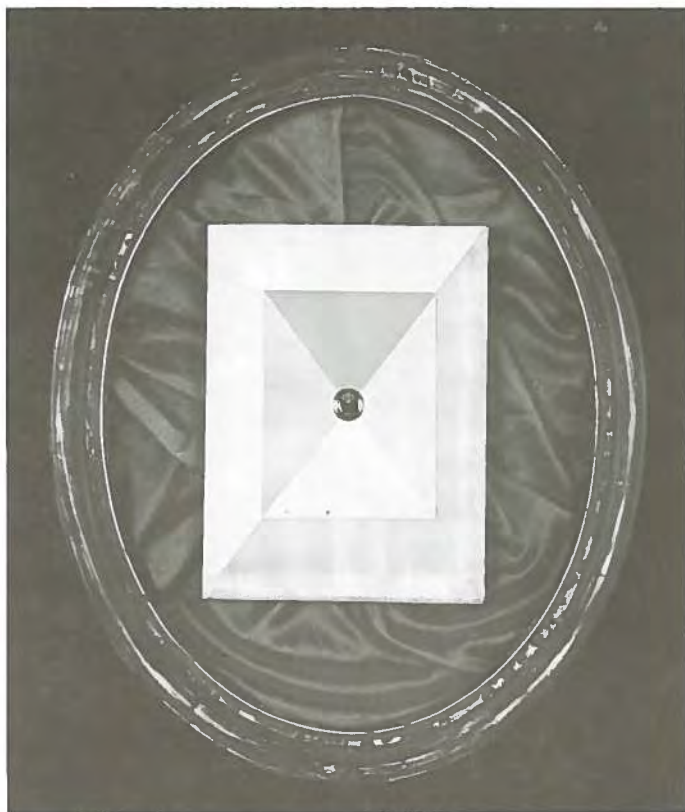


DAVID H. WELLS

Photography 1995

"As a New Jersey-based freelance photojournalist, I try to use light and shadow to produce photographs that transcend ordinary photojournalism. Since September of 1991, I have concentrated on using photography's building blocks, light and shadow, to make what I call 'light studies,' images where the traditional 'photojournalistic' content is secondary to the abstract nature of the work."

Woman Through Netting, 1995, cibachrome photograph, 16' x 20'.



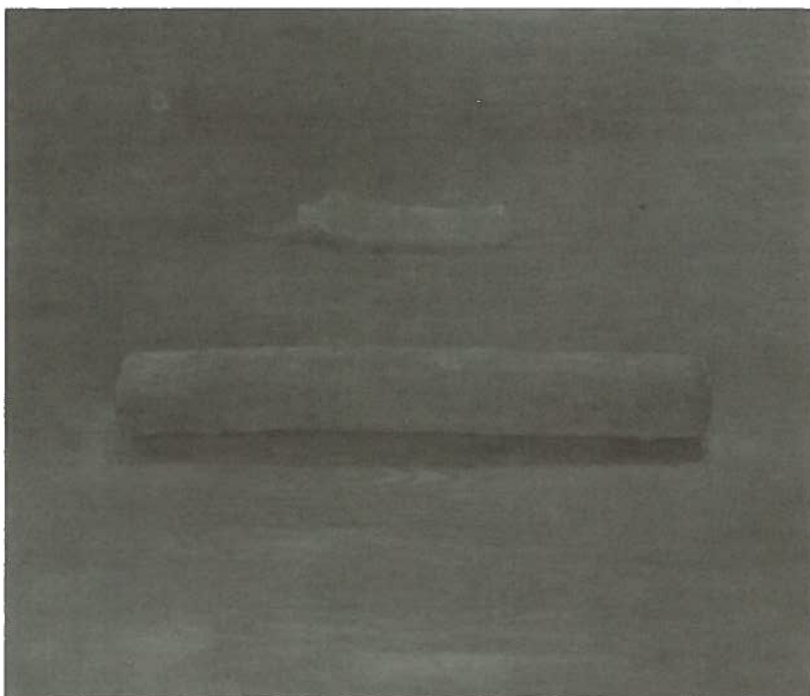
BRADLEY S. WESTER
Painting 1995

"Empty antique frames used to make me think of those who had died—our ancestors. These days, I just think of those who have died, of so many young people gone, mostly due to AIDS. I am trying to negotiate my new relationship to death. I want to emphasize the tension between the antique and the modern. I want to bring new significance to the decorative. I want to exploit our lust for nostalgia at the end of the millennium.

Materials used include antique frames, layered translucent fabrics, polyurethane, wax, dyes, gold dust, and clay. Some scientists believe that clay may hold the key to life; its molecular structure resembles a primitive DNA molecule. Clay crystals—like modern ceramic semi-conductors or silicon computer chips—can store information. I take the poetic, spiritual leap, if you will, that stored in this ancient, primordial compound is the ultimate information truth that tells us who we are.

I am not interested in making paintings that are pictures. I am making paintings that are the thing itself. Hence, these are not framed paintings, but paintings that frame."

Centreville, 1995, nylon, polyester, clay, polyurethane, grommet, and antique frame, 15 1/2' x 12 1/2'. Courtesy O'Hara Gallery, New York.



SUZANNE H. WINKLER
Graphics 1994

Untitled (objects #2), 1995, charcoal and gouache on paper, 40' x 46'.



SHARI ZOLLA

Painting 1995

"I paint compositions of larger-than-life female figures in oil on canvas. Accumulations of images rescued from family photos, photojournalism, and all forms of cultural detritus are my points of reference. From this diverse pool of photographic sources, I synchronize inharmonious gestures and contorted expressions to create complex rhapsodies.

Forced against the picture plane of these baroque-like paintings, women are in discord among themselves and with the world outside. Heightened states of emotion on the faces of these figures give the paintings a condition of urgency. The situations have a volatile potential that traces back to some unknown conflict. The characters are role players, dutifully enacting their parts in an arena of subconscious terrain. In this place, otherwise deeply buried desires and powers conflict with obligatory identities. Each identity is metaphorically an attribute of universal poignancy. The paintings, created in a stream of conscious fury, transform into allegorical panorama."

Pursuit of Happiness; success, 1995, oil on canvas, 82' x 52'.



TELMA ZUNZ
Painting 1995

Untitled #104, 1995, latex, shellac and pen, 80" x 49".

SELECTED BIOGRAPHICAL NOTES continued

CERES MADDOO

Born in Kansas City, Missouri.

Master of Fine Arts, Mason Gross School of Art, Rutgers University, New Brunswick, New Jersey, 1992.

Bachelor of Arts, University of California, San Diego, California, 1989.

SOLO EXHIBITIONS

South Gallery, Mason Gross School of Art, New Brunswick, New Jersey, 1992.

GROUP EXHIBITIONS

Kantor Gallery, Los Angeles, California, *Gen Art New Talent*, 1995.

Elliot Brown Gallery, Seattle, Washington, *In the Woods...*, 1993.

Art Center College of Design, Pasadena, California, *Making Leftovers*, 1992.

South Gallery, Mason Gross School of Art, New Brunswick, New Jersey, *Wrinkles of Irony*, 1991.

AWARDS AND HONORS

La Napoule Art Foundation, Artist in Residence, France, 1994.

New Jersey State Council on the Arts Fellowship, 1992.

The Giza-Daniels-Endesha Award for Outstanding Performance in Visual Arts, Rutgers University, New Brunswick, New Jersey, 1992.

CHINA MARKS

Born 1952 in Kansas City, Missouri.

Master of Fine Arts in sculpture, Washington University, St. Louis, Missouri, 1976.

Bachelor of Fine Arts in sculpture, Kansas City Art Institute, Kansas City, Missouri, 1970.

SOLO EXHIBITIONS

Trans Hudson Gallery, Jersey City, New Jersey, 1994.

The Rabbet Gallery, New Brunswick, New Jersey, 1990.

Parker-Bratton Gallery, New York, New York, 1986.

GROUP EXHIBITIONS

City Without Walls, Newark, New Jersey, *Double Indemnity*, 1994.

Humphrey Gallery, New York, New York, *Spirit of the Object*, 1992.

Alternative Museum, New York, New York, *Dia de los Muertos*, 1990.

AWARDS AND HONORS

Mid-Atlantic/National Endowment for the Arts Regional Fellowship, 1994.

Rutgers Center for Innovative Printmaking Fellowship, 1989.

New Jersey State Council on the Arts Fellowship, 1988-89, 1985-86.

FREDERICK J. MARSHALL

Born 1945 in Mt. Holly, New Jersey.

Master of Fine Arts in sculpture, Pratt Institute, Brooklyn, New York, 1979.

GROUP EXHIBITIONS

University of Wisconsin, La Crosse, Wisconsin, *The International Metalsmith Exhibition*, 1996.

Wustum Museum of Fine Arts, Racine, Wisconsin, *Let's Play House*, 1995.

Tempe Arts Center, Tempe, Arizona, *Brooch: The Subject*, 1994.

John Michael Kohler Arts Center, Kohler, Wisconsin, *Table Tools*, 1993.

Downey Museum of Art, Downey, California, *Metals Now 1992*, 1992.

National Ornamental Metal Museum, Memphis, Tennessee, *Forged and Fired*, 1992.

Berkshire Museum, Pittsfield, Massachusetts, *Hand Made for the 90s*, 1990.

AWARDS AND HONORS

New Jersey State Council on the Arts Fellowship, 1990, 1982.

National Endowment for the Arts/Mid-Atlantic Arts Foundation Fellowship, 1989-90.

CHRISTINE L. MARTENS

Master of Fine Arts, Tyler School of Art, Temple University, Philadelphia, Pennsylvania, 1980.

Bachelor of Arts, Montclair State College, Upper Montclair, New Jersey, 1966.

SOLO EXHIBITIONS

Thorpe Intermedia Gallery, Sparkill, New York, 1986.

New Jersey State Museum, Trenton, New Jersey, 1986.

Newark Museum, Newark, New Jersey, 1983.

GROUP EXHIBITIONS

Gallery North, Setauket, New York, *Textiles '95*, 1995.

Pratt Manhattan Center, New York, New York, *Feast Your Eyes*, 1982.

Bronx Museum of the Arts, Bronx, New York, *Clay, Fiber, Metal: Women Artists*, 1978.

Florence Duhl Gallery, New York, New York, *Ceremonial Objects*, 1977.

AWARDS AND HONORS

New York Foundation for the Arts, Visual Arts Fellowship, 1990.

New Jersey State Council on the Arts Fellowship, 1985, 1981.

TIMOTHY J. MARTIN

Born 1948 in Queens, New York.

Bachelor of Fine Arts, Trenton State College, Trenton, New Jersey, 1971.

SOLO EXHIBITIONS

The Stephanie Hoppen Gallery, New York, New York, 1994.

Tiffany & Company, New York, New York, 1994, 1993.

The Stephanie Hoppen Gallery, London, England, 1993.

GROUP EXHIBITIONS

Connexions, Easton, Pennsylvania, 1991.

River Center Gallery, New Hope, Pennsylvania, 1981.

Carversville Gallery, Carversville, Pennsylvania, 1978.

COMMISSIONS

Unistar Radio Networks, New York, New York, 1992.

XIII Olympic Winter Games, Lake Placid, New York, 1980.

MERRILL MASON

Born 1949 in Detroit, Michigan.

Master of Fine Arts, The School of the Art Institute of Chicago, Chicago, Illinois, 1994.

Bachelor of Arts, Yale University, New Haven, Connecticut, 1971.

GROUP EXHIBITIONS

N.A.M.E., Chicago, Illinois, *Undertow*, 1995.

Jersey City Museum, Jersey City, New Jersey, *Contacts/Proofs*, 1993.

Elsa Mott Ives Gallery, New York, New York, *Consumption of Paradise*, 1992.

City Without Walls, Newark, New Jersey, *Urban Alchemy*, 1991.

Boca Raton Museum of Art, Boca Raton, Florida, *Contemporary American Quilts*, 1990.

Museum of San Diego History, San Diego, California, *Visions: A New Decade*, 1990.

AWARDS AND HONORS

The School of the Art Institute of Chicago, Anna Louise Raymond Fellowship, 1994.

Quilt National '93, Athens, Ohio, Award of Excellence, 1993.

New Jersey State Council on the Arts Fellowship, 1991-92.

BARBARA MAURIELLO

Born 1950 in Jersey City, New Jersey.

Master of Arts in studio art, New York University School of Education, New York, New York, 1976.

Bachelor of Arts in English, Trinity College, Washington, D.C., 1972.

GROUP EXHIBITIONS

The Brunnier Gallery and Museum, Ames, Iowa, *The Year of the Craft*, 1994.

Anchorage Museum of History and Art, Anchorage, Alaska, *Artists' Books*, 1991.

Aaron Gallery, Washington, D.C., *Handmade Paperworks: Artists in the Forefront of Handmade Paperworks and Handmade Books*, 1989.

The Queens Museum, Queens, New York, *A Survey of Book Arts*, 1987.

Center for Book Arts, New York, New York, *The Thread of an Idea*, 1983.

New York Botanical Garden, Bronx, New York, *Decorative Papers*, 1980.

DAVID J. MAZZUCHELLI

Born 1960 in Providence, Rhode Island.

Bachelor of Fine Arts in painting, Rhode Island School of Design, Providence, Rhode Island, 1983.

SOLO EXHIBITIONS

Museo Barjola, Gijon, Spain, 1993.

Museum of Cartoon Art, Rye Brook, New York, 1989.

GROUP EXHIBITIONS

Exit Art/The First World, New York, New York, *Comic Power*, 1993.

Ewing Gallery, University of Tennessee, Knoxville, Tennessee, *Current/Currents*, 1992.

Salon International de la Bande Dessinee, Angouleme, France, *2000-8*, 1992.

Muzeum KarykatURY, Warsaw, Poland, *KarykatURY USA (Cartoon USA)*, 1990.

AWARDS AND HONORS

Erwin Swann Award, Swann Foundation for Caricature and Cartoon, 1993.

Jack Kirby Comics Industry Award, 1986.

The American Comic Book Awards, 1985.

DEIRDRE McGRAIL

SOLO EXHIBITIONS

William Carlos Williams Center for the Arts, Rutherford, New Jersey, 1995.
Palmyra Gallery, Bound Brook, New Jersey, 1994.
Watchung Art Center, Watchung, New Jersey, 1994.

GROUP EXHIBITIONS

The Bronx River Gallery, New York, New York, *Resonant Images*, 1995.
CBQB's Gallery, New York, New York, *Specimens*, 1994.
The Newark Museum, Newark, New Jersey, *The Search for Meaning*, 1992.

AWARDS AND HONORS

Mercer County Cultural and Heritage Commission Purchase Award, 1995, 1993,
1990.
Mercer Artists, Juror's Award, 95, '92, '88.
University of Delaware, Newark, Delaware, *25th Biennial Works on Paper*, Purchase
Award, 1993.

W. LEIGH MERINOFF

Born 1958 in Detroit, Michigan.

Master of Fine Arts, City University of New York at Hunter College, New York, New
York, 1992.

Bachelor of Fine Arts, The University of Michigan, Ann Arbor, Michigan, 1981.

SOLO EXHIBITIONS

Amagansett Square, Amagansett, New York, 1995.
Voorhees Gallery, City University of New York, New York, 1990.
Joy Emery Gallery, Grosse Pointe, Michigan, 1989.

GROUP EXHIBITIONS

Phoenix Gallery, New York, New York, *Mirror, Mirror on the Wall*, 1995.
Jersey City Museum, Jersey City, New Jersey, *Contacts/Proofs*, 1993.
Grove Street Gallery, Worcester, Massachusetts, *Earthworks/Bodyworks*, 1989.
Fine Arts Museum of Long Island, Hempstead, New York, *Sculpture Exhibition*, 1988.

AWARDS AND HONORS

Old Church Cultural Center, Demarest, New Jersey; Grant for sculpture installa-
tion, 1993.
Artists Space, New York, New York; Grant for solo exhibition at Spoke the Hub,
Brooklyn, New York, 1988.

BRUCE A. MOROZKO

Born 1952 in Cleveland, Ohio.

Master of Fine Arts, Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1977.

Bachelor of Fine Arts, Kansas City Art Institute, Kansas City, Missouri, 1974.

SOLO EXHIBITIONS

Burlington House, New York, New York, 1984.

GROUP EXHIBITIONS

Progressive Culture Works Gallery, Jersey City, New Jersey, *Grief*, 1993.

Streichler Gallery, Englewood, New Jersey, *Animals in Art*, 1991.

William Carlos Williams Center for the Arts, Rutherford, New Jersey, *Visions of Sugarplums*, 1987.

City Without Walls, Newark, New Jersey, *In the Surrealist Spirit*, 1985.

Elements Gallery, New York, New York, *Personal Iconography*, 1983.

John Michael Kohler Arts Center, Sheboygen, Wisconsin, *Paint on Clay*, 1981.

AWARDS AND HONORS

National Endowment for the Arts Fellowship, 1979.

NURIT NEWMAN

Born 1962 in New York, New York.

Master of Fine Arts, Mason Gross School of the Arts, Rutgers University, New Brunswick, New Jersey, 1993.

Bachelor of Fine Arts, New York University School of the Arts, New York, New York, 1984.

SOLO EXHIBITIONS

ABC No Rio, New York, New York, 1994.

South Gallery, New Brunswick, New Jersey, 1993.

Synchronicity Space, New York, New York, 1990.

GROUP EXHIBITIONS

The Jewish Museum, New York, New York, *Jewish Identity in the Age of Multiculturalism*, 1996.

494 Gallery, New York, New York, *Beyond Body*, 1993.

Raritan Gallery, Raritan River, New Jersey, *(S)PACE(S)*, 1991.

AWARDS AND HONORS

Franklin Furnace, Individual Artist Grant, 1995.

The Jewish Foundation for the Education of Women, Stipend, 1991-92.

Laurie B. Parsons

Born 1959 in Mt. Kisco, New York.

Bachelor of Arts, Yale University, New Haven, Connecticut, 1983.

SOLO EXHIBITIONS

Forum Kunst Rottweil, Rottweil, Germany, 1991.

Lorence-Monk Gallery, New York, New York, 1990.

Galerie Rolf Ricke, Cologne, Germany, 1989.

GROUP EXHIBITIONS

Kölnische Kunstverein, Cologne, Germany, *Der Stand der Dinge*, 1994.

Städtische Galerie, Nordhorn, Germany, *Open Museum, Sculpture Path Proposals*, 1994.

Museum van Hedendaagse Kunst Antwerpen, Antwerp, Belgium, *Antwerpen '93*, 1993.

Musée St. Pierre, Art Contemporain, Lyons, France, *Here's Looking at Me*, 1993.

Albert T. Pedulla

Born 1962 in Norwalk, Connecticut.

Bachelor of Fine Arts, Carnegie-Mellon University, Pittsburgh, Pennsylvania, 1984.

SOLO EXHIBITIONS

Wheeling College, Wheeling, West Virginia, 1988.

GROUP EXHIBITIONS

Aljira Center for Contemporary Art, Newark, New Jersey, *Essential Structures*, 1992.

City Without Walls, Newark, New Jersey, *Undead Artists*, 1991.

Carnegie-Mellon University Gallery, Pittsburgh, Pennsylvania, *Perspectives from Pennsylvania*, 1987.

Museum of Fine Arts, Houston, Texas, *Core Show*, 1985.

AWARDS AND HONORS

Geneva College, Beaver Falls, Pennsylvania, Artist-in-Residence, 1988.

Texas Commission on the Arts, Project Grant, 1986.

NOELLYNN PEPOS

Born 1963 in Tacoma, Washington.

Master of Fine Arts, Southern Illinois University, Carbondale, Illinois, 1994.

Bachelor of Fine Arts, University of Washington, Seattle, Washington, 1988.

GROUP EXHIBITIONS

Facere Jewelry Art, Seattle, Washington, *The Beguiling Brooch: Figure/Form/Fancy*, 1996.

Main Line Center of the Arts, Haverford, Pennsylvania, *The Fine Line of Craft* (30th Annual Craft Exhibition), 1995.

National Ornamental Metal Museum, Memphis, Tennessee, *ABANA Comes of Age*, 1995.

Penland Gallery, Penland School of Crafts, Penland, North Carolina, *Expressive Design in Iron*, 1995.

Meadows Gallery, Center for the Visual Arts, Denton, Texas, *Materials: Hard and Soft*, 1994.

American Craft Museum, New York, New York, *Holiday Ornaments from the Permanent Collection*, 1988.

AWARDS AND HONORS

Arrowmont School of Arts & Crafts, Gatlinburg, Tennessee, Alice Zimmerman Memorial Scholarship, 1992.

Washington State Artist Trust Fellowship (awarded in Crafts Division), 1991.

CHARLES PERKALIS

Born 1954 in Morristown, New Jersey.

School of Visual Arts, New York, New York, 1973-76.

GROUP EXHIBITIONS

Hal Bromm Gallery, New York, New York, *New Painting*, 1985.

Trenton State Museum, Trenton, New Jersey, 1984.

Gallerie d'Art Moderna di Ca Pesaro, Venice, Italy, 1983.

Sutton Place Gallery, London, England, 1983.

Phillippe Bonnafont Gallery, San Francisco, California, 1982.

The Drawing Center, New York, New York, *Selections 13*, 1981.

AWARDS AND HONORS

New Jersey State Council on the Arts Fellowship, 1983

KEITH M. RAGONE

Born 1954 in Vineland, New Jersey.

Master of Fine Arts, School of Visual Arts, New York, New York, 1985.

Certificate, Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, 1976.

SOLO EXHIBITIONS

Locks Gallery, Philadelphia, Pennsylvania, 1994, 1992.

Marian Locks Gallery, Philadelphia, Pennsylvania, 1989, 1985, 1982.

GROUP EXHIBITIONS

55 Mercer Street, New York, New York, *14 at 55*, 1994.

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, *The New York Eye*, 1988.

Southern Alleghenies Museum of Art, Loretto, Pennsylvania, *New Attitudes: Recent Pennsylvania Abstraction*, 1987.

The Drawing Center, New York, New York, *Selections 26*, 1984.

PUBLIC COLLECTIONS

Chase Manhattan Collection, New York, New York.

Provident Mutual Trust, Philadelphia, Pennsylvania.

DANA S. ROES

Born 1966 in Camden, New Jersey.

Master of Fine Arts, University of Pennsylvania, Philadelphia, Pennsylvania, 1993.

Bachelor of Arts, Moore College of Art, Philadelphia, Pennsylvania, 1988.

SOLO EXHIBITIONS

Fay Gold Gallery, Atlanta, Georgia, 1995.

Gallery Listamiostodin Straumur, Hafnarfjordur, Iceland, 1994.

479 Gallery, Philadelphia, Pennsylvania, 1992.

GROUP EXHIBITIONS

Kringland, Reykjavik, Iceland, *P Exhibition*, 1994.

The Upper Gallery, Philadelphia, Pennsylvania, *Large Print Show*, 1992.

Myerson Gallery, Philadelphia, Pennsylvania, *Outside Looking In*, 1991.

AWARDS AND HONORS

Fulbright Scholarship, 1993-94.

MICHIKO RUPNOW

Born 1941 in Nishinomiya, Japan.

Master of Fine Arts, Montclair State University, Upper Montclair, New Jersey, 1986.

Bachelor of Science, Hoshi College of Pharmacy, Tokyo, Japan, 1965.

SOLO EXHIBITIONS

Montclair State University, Upper Montclair, New Jersey, 1985.

GROUP EXHIBITIONS

479 Gallery, New York, New York, *International Contemporary Art Competition*, 1995.

City Without Walls, Newark, New Jersey, *12th Annual Metro Show*, 1993.

Rockefeller Center, New York, New York, *JBC Exhibition*, 1993.

Quietude Garden Gallery, East Brunswick, New Jersey, *Contemporary Sculpture*, 1991.

Burlington County College, Pemberton, New Jersey, *4th Annual Sculpture Garden Exhibition*, 1991.

AWARDS AND HONORS

Montclair State University Outdoor Sculpture Competition Purchase Award, 1995.

DEBRA M. SACHS

Born 1953 in Worcester, Massachusetts.

Master of Arts in art, University of New Mexico, Albuquerque, New Mexico, 1978.

Bachelor of Fine Arts in painting, Moore College of Art, Philadelphia, Pennsylvania, 1975.

SOLO EXHIBITIONS

Nexus, Foundation for Today's Art, Philadelphia, Pennsylvania, 1994, 1991, 1987, 1986.

Kling Gallery, Philadelphia, Pennsylvania, 1982.

Okanagan College, Kelowna, British Columbia, Canada, 1981.

GROUP EXHIBITIONS

Sande Webster Gallery, Philadelphia, Pennsylvania, *A Group of Grids*, 1994.

Borowsky Gallery, Philadelphia, Pennsylvania, *SCULPTURE: Explorations*, 1992.

Please Touch Museum, Philadelphia, Pennsylvania, *Responses '86*, 1986.

AWARDS AND HONORS

Mid-Atlantic Arts Foundation Fellowship, National Endowment for the Arts, 1995.

American Craft Exposition, Evanston, Illinois, Best of Mixed Media Award, 1994.

New Jersey State Council on the Arts Fellowship, 1986.

PUBLIC COLLECTIONS

Bell Atlantic, Philadelphia, Pennsylvania.

Stedman Art Gallery, Rutgers University, Camden, New Jersey.

U.S. Embassy, Bangkok, Thailand.

JOHN SCHNALL

Born 1961 in Rahway, New Jersey

Bachelor of Fine Arts in film production, New York University, New York, New York, 1983.

FILM FESTIVAL SCREENINGS

Fantoche, Switzerland, *Buy My Film!*, 1995.

Ottawa, Canada, *Opposing Views*, 1994.

Sitges, Spain, *Frankenstein*, 1993.

Stuttgart, Germany, *Grim*, 1992.

Zagreb, Croatia, *The Reading Room*, 1990.

Annecy, France, *Goodnight Norma...Goodnight Milton...*, 1989.

THEATRICAL SCREENINGS

(in ANIMATION CELEBRATION theatrical compilations)

Unsavory Avery, 1992.

The Reading Room, 1991.

I Was a Thanksgiving Turkey, 1986.

Goodnight Norma...Goodnight Milton..., 1989.

AWARDS AND HONORS

South Beach Film Festival, Best Experimental Film (*Frankenstein*), 1994.

Carolina Film/Video Festival, Grand Prize (*Grim*), 1992.

ASIFA East, Best of Festival (*Goodnight Norma...Goodnight Milton...*), 1989.

JEFFREY W. SCHULZ

Born 1964 in Oconto Falls, Wisconsin.

Master of Fine Arts, Rutgers University, New Brunswick, New Jersey, 1993.

Master of Arts, University of Wisconsin, Madison, Wisconsin, 1991.

Bachelor of Science, University of Wisconsin, Madison, Wisconsin, 1989.

SOLO EXHIBITIONS

TZ' Art & Co., (Testwall), New York, New York, 1994.

Main Gallery, White Columns, New York, New York, 1994.

GROUP EXHIBITIONS

TZ' Art & Co., New York, New York, *Obckession*, 1995.

The New Museum of Contemporary Art, New York, New York, *Human/Nature*, 1995.

Koelner Kunstverein, Cologne, Germany, *Bioinformatica*, 1995.

The X-Art Foundation, New York, New York, *Benefit for Blast*, 1994, 1993.

The New Museum of Contemporary Art, New York, New York, *The Art Mall: A Social Space*, 1992.

JOEL S. SCHWARTZ

Born 1954 in Philadelphia, Pennsylvania.

Rutgers University, New Brunswick, New Jersey, 1974-77.

SOLO EXHIBITIONS

Nexus, Foundation for Today's Art, Philadelphia, Pennsylvania, 1993, 1992.

GROUP EXHIBITIONS

Borowsky Gallery, Philadelphia, Pennsylvania, *A Little Art Music*, 1995.

Cheltenham Center for the Arts, Cheltenham, Pennsylvania, *Connections*, 1995.

Hopkins House Gallery, Haddon Township, New Jersey, *You are What you Keep*, 1994.

Viridian Gallery, New York, New York, *Nexus at Viridian*, 1994.

Stedman Art Gallery, Rutgers University, Camden, New Jersey, *Out of Bounds*, 1994.

AWARDS AND HONORS

Artfront Partnership Grant, 1995

Invented, manufactured and received patent for *The Expansion Phone* (kinectic telephone), 1981-84.

VINCENT SERBIN

Born 1951 in New Jersey.

Bachelor of Fine Arts, William Paterson College, Wayne, New Jersey, 1974.

SOLO EXHIBITIONS

Exposures Gallery, Sugarloaf, New York, 1993.

Southern Light Gallery, Amarillo, Texas, 1991.

Center For Photography at Woodstock, Members Gallery, Woodstock, New York, 1990, 1989.

GROUP EXHIBITIONS

Spiva Arts Center, Joplin, Missouri, *Photospiva '95*, 1995.

Puchong Gallery, New York, New York, *I Sing the Body Electric*, 1993.

Art Forms Gallery, Red Bank, New Jersey, *Diverse Directions*, 1990.

AWARDS AND HONORS

Photospiva '94, Joplin, Missouri, First Place Award, 1994.

Coconut Grove Arts Festival, Coconut Grove, Florida, First Place in Photography, 1994.

SoNo Arts Celebration, South Norwalk, Connecticut, Excellence in Photography, 1994.

McKEVIN M. SHAUGHNESSY

Born 1959 in Waukegan, Illinois.

Bachelor of Fine Arts, Cooper Union for the Advancement of Science and Art, New York, New York, 1982.

SOLO EXHIBITIONS

Visual Solutions, Hoboken, New Jersey, 1992.

Gallery Three 6 One, New York, New York, 1990.

Gallery 3, Hoboken, New Jersey, 1987.

GROUP EXHIBITIONS

Trans Hudson Gallery, Jersey City, New Jersey, *Garden Fresh*, 1994.

Twilight Studios, Hoboken, New Jersey, *Out the Window*, 1991.

Ariel Gallery, New York, New York, *Soho Art Competition*, 1990.

AWARDS AND HONORS

New Jersey State Council on the Arts, Experimental Arts Fellowship co-recipient, 1991-92.

STUART SHEDLETSKY

Born 1944 in Brooklyn, New York.

Master of Fine Arts, Yale University, New Haven, Connecticut, 1969.

Bachelor of Fine Arts, University of New Mexico, Albuquerque, New Mexico, 1967.

SOLO EXHIBITIONS

Montclair Art Museum, Montclair, New Jersey, 1993.

Linda Durham Gallery, Sante Fe, New Mexico, 1988, 1984, 1982.

Susan Caldwell, Inc., New York, New York, 1981, 1980, 1979, 1978, 1975.

GROUP EXHIBITIONS

The Jersey City Museum, Jersey City, New Jersey, *Drawing Invitational*, 1995.

Pratt Institute Gallery, New York, New York, *Spirit Tracks, Big Abstract Drawings*, 1986.

The Brooklyn Museum, Brooklyn, New York, *30 Years of American Printmaking*, 1976.

AWARDS AND HONORS

Creative Arts Public Service Grant in graphics, 1979-80.

National Endowment for the Arts Fellowship in painting, 1974-75.

Creative Arts Public Service Grant in painting, 1974-75.

PUBLIC COLLECTIONS

Albright Knox Art Gallery, Buffalo, New York.

The Aldrich Museum, Ridgefield, Connecticut.

Montclair Art Museum, Montclair, New Jersey.

Whitney Museum of American Art, New York, New York.

FAZAL I. SHEIKH

Born 1965 in New York, New York
Bachelor of Arts, Princeton University, Princeton, New Jersey, 1987.

SOLO EXHIBITIONS

International Center of Photography, New York, New York, 1996.
Silver Eye, Pittsburgh, Pennsylvania, 1995.

GROUP EXHIBITIONS

Bruce Museum, Greenwich, Connecticut, *Multiple Exposure*, 1995.
The Museum of Contemporary Photography, Columbia College, Chicago, Illinois, *Targeting Images, Objects and Ideas*, 1995.
Opsis Gallery, New York, New York, *The Photographs of Richard Barnes and Fazal Sheikh*, 1994.

AWARDS AND HONORS

Infinity Award, Young Photographer of the Year, International Center of Photography, New York, New York, 1994.
National Endowment for the Arts Fellowship in photography, 1994.
Fulbright Fellowship in the Arts, Kenya, 1992.

PUBLIC COLLECTIONS

Corcoran Gallery of Art, Washington, D.C.
Metropolitan Museum of Art, New York, New York.
San Francisco Museum of Modern Art, San Francisco, California.

DAVID T. SHEVLINO

Born 1962 in Jersey City, New Jersey.
Bachelor of Fine Arts, University of Pennsylvania, Philadelphia, Pennsylvania, 1992.

SOLO EXHIBITIONS

Cosmopolitan Club, Philadelphia, Pennsylvania, 1987.
Mercer County Community College, Trenton, New Jersey, 1987.
University of Pennsylvania Faculty Club, Philadelphia, Pennsylvania, 1987.

GROUP EXHIBITIONS

Rodger LaPelle Gallery, Philadelphia, Pennsylvania, *Urban and Rural Landscapes*, 1994.
Hahn Gallery, Philadelphia, Pennsylvania, *Introductions*, 1993.
Goforth-Rittenhouse Gallery, Philadelphia, Pennsylvania, *A Breath of Spring*, 1992.

AWARDS AND HONORS

Woodmere Endowment Fund Memorial Prize, Woodmere Art Museum, Philadelphia, Pennsylvania, 1993, 1992.

PUBLIC COLLECTIONS

John Pence Gallery, San Francisco, California.

LAUREN A. SILVER

Born 1955 in Neptune, New Jersey.

Master of Fine Arts in ceramics, Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1992.

Bachelor of Fine Arts, Parsons School of Design, New York, New York, 1978.

GROUP EXHIBITIONS

The Clay Studio, Philadelphia, Pennsylvania, *Animal, Vegetable, Mineral*, 1994.

Creative Artists Workshop, New Haven, Connecticut, *New Ceramics*, 1994.

Shelburne Farms, Shelburne, Vermont, *Nature Revisited*, 1993.

Janice Charach Epstein Museum/Gallery, Bloomfield Hills, Michigan, *Emerging Artists*, 1992.

Pewabic Pottery, Detroit, Michigan, *Progressions*, 1992.

AWARDS AND HONORS

Fulbright Recipient to Cyprus, 1995-96.

Cranbrook Merit Scholarship, Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1992.

Elizabeth Gosset Award, Academy Merit Scholarship, 1991.

EDYTH SKINNER

Born 1937 in Quincy, Illinois.

Master of Fine Arts, Rutgers University, New Brunswick, New Jersey, 1970.

Bachelor of Arts, Douglass College, New Brunswick, New Jersey, 1968.

GROUP EXHIBITIONS

Center for Book Arts, New York, New York, *Anthropomorphic Book*, 1994.

Center for Book Arts, New York, New York, *War & Peace*, 1991.

Cornell University, Ithaca, New York, *Vision of the Goddess*, 1989.

Blackwell Street Center for the Arts, Dover, New Jersey, *Masks, Coat Hangers, Dolls*, 1987.

Printmaking Council of New Jersey, North Branch, New Jersey, *Interior-Exterior*, 1987.

Blackwell Street Center for the Arts, Dover, New Jersey, *Artist and Her Museum*, 1986.

AWARDS AND HONORS

Rutgers Center for Innovative Printmaking, New Brunswick, New Jersey, Printmaking Fellowship, 1992.

National Endowment for the Humanities at Princeton University, Princeton, New Jersey.

PUBLIC COLLECTIONS

Morris Museum, Morristown, New Jersey

New Jersey State Museum, Trenton, New Jersey

Jane Voorhees Zimmerli Art Museum, New Brunswick, New Jersey.

PAUL SLAPION

Born 1948 in New York, New York.

Bachelor of Arts, Corcoran School of Art, Washington, D.C., 1970.

SOLO EXHIBITIONS

O.K. Harris Gallery, New York, New York, 1986.

GROUP EXHIBITIONS

Alan Brown Gallery, Hartsdale, New York, 1992.

Kombluth Gallery, Fairlawn, New Jersey, 1991.

J.J. Brookings Gallery, San Jose, California, 1990.

Henri Gallery, Washington, D.C., 1988.

O.K. Harris South Gallery, Miami, Florida, 1986.

PUBLIC COLLECTIONS

Merck Pharmaceutical Company, White House Station, New Jersey

World Bank, Washington, D.C.

SUSAN SLOAN

Born 1944 in New York, New York.

Queens College, New York, New York.

Parsons School of Art, Brooklyn, New York.

GROUP EXHIBITIONS

Aaron Faber Gallery, New York, New York, *The Ideal Wearer, Jewelers & Their Muses*, 1995.

Breckenridge Goldsmith Gallery, Breckenridge, Colorado, *Art for the Human Landscape*, 1993.

American Craft Museum, New York, New York, *Wearables*, 1992.

National Ornamental Metal Museum, *Forged & Fired*, 1992.

The Newark Museum, Newark, New Jersey, *The Regilded Age*, 1991.

Joan Michlin Gallery, New York, New York, *Snag Earring Competition*, 1988.

AWARDS AND HONORS

New Jersey State Council on the Arts Fellowship Award, 1989-90.

PUBLIC COLLECTIONS

Cooper-Hewlett, National Design Museum, Smithsonian Institution.

Victoria and Albert Museum, London, England

Charles A. Wustum Museum of Fine Arts, Racine, Wisconsin

ELIZABETH M. STEPHENS

Born 1960 in Montgomery, West Virginia.

Master of Fine Arts, Rutgers University, New Brunswick, New Jersey, 1992.

Bachelor of Fine Arts, Tufts University, Medford, Massachusetts, 1986.

SOLO EXHIBITONS

Rutgers University, New Brunswick, New Jersey, 1992.

GROUP EXHIBITIONS

White Columns, New York, New York, *Stonewall 25*, 1994.

The New Museum of Contemporary Art, New York, New York, *The Art Mall; Safe Sex Latex Express*, 1992.

Amos Eno Gallery, New York, New York, *Shave* (performance), 1992.

Boston Center for the Arts, Boston, Massachusetts, *Within the South End*, 1989.

Mobius, Boston, Massachusetts, *Fish Anger* (performance), 1989.

AWARDS AND HONORS

National Endowment for the Arts Regional Fellowship, Mid-Atlantic Arts Foundation, 1993.

New Forms Regional Grant (funded by The Penn Council of the Arts/Interdisciplinary Arts Rockefeller Foundation and The Andy Warhol Foundation for the Visual Arts, Philadelphia, Pennsylvania), 1992.

HELEN M. STUMMER

Master of Arts in visual sociology, Norwich University, Northfield, Vermont, 1987.

Bachelor of Arts in studio art, Kean College, Union, New Jersey, 1977.

SOLO EXHIBITIONS

O.K. Harris Works of Art, New York, New York, 1995.

Aljira Gallery, Newark, New Jersey, 1994.

New Jersey Center for the Visual Arts, Summit, New Jersey, 1993.

City Without Walls, Newark, New Jersey, 1988.

The International Center of Photography (Education Galleries), New York, New York, 1980.

AWARDS AND HONORS

Geraldine R. Dodge Foundation Fellowship Grant, 1992.

Mid-Atlantic Arts Foundation Regional Fellowship, 1991.

New Jersey Historical Commission Grant, 1990.

PUBLIC COLLECTIONS

Brooklyn Museum, Brooklyn, New York.

Newark Museum, Newark, New Jersey.

Museum of the City of New York, New York, New York.

JOHN M. THOMPSON

Born 1940 in Three Rivers, Michigan.

Bachelor of Fine Arts in painting, Miami University, Oxford, Ohio.

SOLO EXHIBITIONS

Society of Illustrators, Museum of American Illustration, New York, New York, 1994.

Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey, 1990.

House of Books Gallery, Kent, Connecticut, 1982.

GROUP EXHIBITIONS

Gallery One, Mentor, Ohio, *Masterworks in Miniature 1995*, 1995.

The Society of Illustrators of Los Angeles, Murray Feldman Gallery, Pacific Design Center, West Hollywood, California, *Illustration West 33*, 1994.

The United Nations, New York, New York, *The Artist and the Environment*, 1990.

AWARDS AND HONORS

Parents' Choice Award, Best Childrens' Book Illustration of the Year, 1994.

New Jersey State Council on the Arts Fellowship, 1991-1992.

PUBLIC COLLECTIONS

American Museum of Illustration, New York, New York.

Jane Voorhees Zimmerli Art Museum, New Brunswick, New Jersey.

ALEXANDER VISCIO

Born 1958 in Queens, New York

Master of Fine Arts, California Institute of the Arts, Valencia, California, 1983.

Bachelor of Fine Arts, Kansas City Art Institute, Kansas City, Missouri, 1981.

SOLO EXHIBITIONS

Jersey City State College, Jersey City, New Jersey, 1992.

Gallery URBAN, Paris, France, 1989.

Kemper Gallery, Kansas City, Missouri, 1982.

GROUP EXHIBITIONS

The Kitchen, New York, New York, *Limb to Limb*, 1995.

Center of Contemporary Art, Martigny, Switzerland, *Ebb Tide Shell Gathering*, 1993.

City Without Walls, Newark, New Jersey, *Metro Show*, 1993, 1992.

PUBLIC COLLECTIONS

Islip Art Museum, Islip, New York

DAVID H. WELLS

Born 1956 in Albany, New York.

Bachelor of Arts, Pitzer College of the Claremont Colleges, Claremont, California, 1979.

SOLO EXHIBITIONS

Southern Light Gallery, Amarillo College, Amarillo, Texas, 1995.

Blue Sky: Oregon Center for the Photographic Arts, Portland, Oregon, 1993.

Eye Gallery, San Francisco, California, 1987.

GROUP EXHIBITIONS

Moore College of Art, Philadelphia, Pennsylvania, *Beyond the Walls: Eastern State Penitentiary*, 1993.

Museum of the Jewish Diaspora, Tel Aviv, Israel, *Jewish Heritage in the Eye of the Camera*, 1992.

Level 3 Gallery, Philadelphia, Pennsylvania, *WAR: Photographs of the Persian Gulf War*, 1991.

AWARDS AND HONORS

Fellowship for Research and Writing on International Peace and Cooperation, MacArthur Foundation, 1991-92.

Society of Newspaper Design, Award of Excellence, 1991, 1986.

Pennsylvania Arts Council Visual Arts Fellowship, 1989.

BRADLEY S. WESTER

Born 1955 in New Orleans, Louisiana.

Master of Fine Arts, Mason Gross School of the Arts, Rutgers University, New Brunswick, New Jersey, 1980.

Bachelor of Fine Arts, University of Southwestern Louisiana, Lafayette, Louisiana, 1978.

SOLO EXHIBITIONS

Michael Walls Gallery, New York, New York, 1993, 1990.

Aaron Hastings Gallery, New Orleans, Louisiana, 1985.

GROUP EXHIBITIONS

O'Hara Gallery, New York, New York, *A Romantic Impulse: 17 American Artists*, 1995.

Nina Fruedenheim Gallery, Buffalo, New York, *Intimate Universe*, 1993.

Madison Art Center, Madison, Wisconsin, *Intimate Inventions/Gestural Abstractions*, 1990.

Coup de Grace Gallery, Hoboken, New Jersey, *Art Aid*, 1987.

AWARDS AND HONORS

Change, Inc, New York, New York (Established by Robert Rauschenberg), 1992.

Edward F. Albee Foundation, Montauk, New York, Visual Arts Fellowship, 1991.

New Jersey State Council on the Arts Fellowship, 1985.

SUZANNE H. WINKLER

Born 1958 in Teaneck, New Jersey

Master of Fine Arts, Tyler School of Art, Temple University, Philadelphia, Pennsylvania, 1983.

Bachelor of Fine Arts, Kansas City Art Institute, Kansas City, Missouri, 1980.

SOLO EXHIBITIONS

Queensborough Community College Gallery, Bayside, New York, 1990.

Galveston Arts Center, Galveston, Texas, 1987.

GROUP EXHIBITIONS

Wallach Gallery, Columbia University, New York, New York, *BCCDHHHJKNPPRSSW*, 1992.

City Without Walls, Newark, New Jersey, *Metro Show*, 1989.

Weingart Gallery, Occidental College, Los Angeles, California, *Drawings*, 1989.

Ridge Street Gallery, New York, New York, *12 at 124*, 1987.

AWARDS AND HONORS

Rutgers Center for Innovative Printmaking Fellowship, 1994.

New Jersey State Council on the Arts Fellowship, 1989-90.

Emerging Artist Award, Philadelphia, Pennsylvania, 1982.

SHARI ZOLLA

Born 1969 in Manhattan, New York.

Master of Fine Arts, Mason Gross School of the Arts, Rutgers University, New Brunswick, New Jersey, 1994.

Bachelor of Fine Arts, Carnegie Mellon University, Pittsburgh, Pennsylvania, 1991.

SOLO EXHIBITIONS

Jersey City Museum, Jersey City, New Jersey, 1997.

Walters Art Gallery, New Brunswick, New Jersey, 1994.

Ellis Gallery, Pittsburgh, Pennsylvania, 1990.

GROUP EXHIBITIONS

Mercer County Community College Gallery, Trenton, New Jersey, *The Red Figure*, 1994.

Kunsthalle Hamburg, Hamburg, Germany, *The Young Riders: Children in Crisis*, 1994.

Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania, *Art Beyond*, 1991.

AWARDS AND HONORS

Samuel Rosenberg Award, 1991, 1990.

Robert Fingland Award, 1988.

TELMA ZUNZ

Born 1961 in Hildesheim, Germany.

Master of Fine Arts, School of Visual Arts, New York, New York, 1987.

Academy of Fine Arts, Braunschweig, Germany, 1981-87.

SOLO EXHIBITIONS

Trans Hudson Gallery, Jersey City, New Jersey, 1995, 1993.

Studio West 21, New York, New York, 1989.

Gallery Schwarzer Baer, Hannover, Germany, 1987.

GROUP EXHIBITIONS

Trans Hudson Gallery, Jersey City, New Jersey, *Freedom-Discipline-Abstraction*, 1994.

Cathedral Arts Gallery, Grace Church van Vorst, *Works on Fiber*, Jersey City, New Jersey, 1993.

SVA-Gallery, New York, New York, *Line Show*, 1989.

AWARDS AND HONORS

German Academic Exchange Grant for New York, 1989.

Uelzen-Grant, Germany, 1987.

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Tom Moran, Visual Arts Coordinator, New Jersey State Council on the Arts

Bonnie L. Pover, Director, The Noyes Museum

Stacy Smith, Curator of Collections & Exhibitions, The Noyes Museum

Catalogue compiled by Stacy Smith, and edited by Andrew Cripps, Public Relations Coordinator, The Noyes Museum.

Printing by Print Art, Inc., Egg Harbor Township, New Jersey.

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Funding has been provided by the New Jersey State Council on the Arts/Department of State.

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Cover: Phillip Ayers, *Place Remembered*, 1993-94, oil on panel, 36' x 24'.









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