

NEW JERSEY STATE  
COUNCIL ON THE ARTS  
FELLOWSHIP EXHIBITION

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2003 AND 2004

NEW JERSEY STATE MUSEUM

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TRENTON, NEW JERSEY

This publication accompanies the exhibition,  
**NEW JERSEY STATE COUNCIL ON THE ARTS**  
**FELLOWSHIP EXHIBITION: 2003 AND 2004**  
presented in the New Jersey State Museum's Gallery at 225 West State St, Trenton  
from January 21 through March 18, 2006

Organized by:  
Margaret M. O'Reilly, Assistant Curator, Fine Art, New Jersey State Museum

Catalogue design: Julianne Domni

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and the Friends of the New Jersey State Museum.

Cover: June Wilson, *Wind Water (Detail)* (2005), oil and acrylic on birch plywood, 35 x 54 inches, Courtesy of the Artist

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JANUARY 21 THROUGH MARCH 18, 2006

**STATE OF NEW JERSEY**

The Honorable Jon S. Corzine, *Governor*

**DEPARTMENT OF STATE**

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The Honorable Regena L. Thomas, *Ex-Officio*

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*as of December 30, 2005*

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The Honorable Shirley K. Turner, *Ex-Officio*

Helen M. Shannon, *Ex-Officio*

## STATEMENT FROM THE SECRETARY OF STATE

I applaud the New Jersey State Museum for co-sponsoring this exemplary exhibition of works by New Jersey artists. Through its Fellowship Program, the New Jersey State Council on the Arts has been encouraging the creativity of our state's remarkable community of artists. Fellowship grants afford artists a chance to expand their vision and reach their artistic goals. The opportunities that this support makes possible are invaluable to our state. In fact, the grants the Council awarded for FY 2006 will support over 600 organizations across the state, and the scores of fellowships that it provides will deeply affect the quality of life and cultural well-being in the Garden State in profound and important ways.

That our state is rich in creative resources is evident in the work presented in this exhibition. I commend the New Jersey State Council on the Arts and the State Museum for bringing the work of our visual arts fellowship recipients to the public's attention. I thank them and the artists whose fine work deserves to be acknowledged for the important contribution it makes to New Jersey's cultural environment.

**REGENA L. THOMAS**  
*Secretary of State*

## STATEMENT FROM THE NEW JERSEY STATE MUSEUM

The New Jersey State Museum is proud to present this exhibition of the New Jersey State Council on the Arts Fellowship recipients. Since our mission focuses on placing art in New Jersey within the broader contexts of the art world, this is a key opportunity to highlight the achievements of those artists who have benefited from the support they received from the Arts Council in 2003 and 2004.

This presentation reveals the expansive range of the artists' selection of subject matter, style, point of view, and choice of materials that marks contemporary art practice. This breadth is an indication of the success of the peer-review process by which professionals in the art world select the best work for reward. That the exhibition is held in the same building at 225 West State Street that also houses the Council offices and is within view of the State Capitol makes the exhibition a public embodiment of the Arts Council's civic mandate.

We also appreciate the chance given to us by the Arts Council to offer this exhibition during a time of renewal for the State Museum while our Main Building is under renovation. Despite this limitation, we have continued to offer a range of exhibitions to our public in the Galleries at 225 West State Street. With our collections of archaeology, natural history, and art – fine, folk and decorative, we house some of the same resources that these artists have employed in their work which shows evidence of their having studied art, culture, nature, and technology for their visual imagery.

The exhibition in the State Museum Galleries was deftly organized by Margaret O'Reilly, Assistant Curator of Fine Art, who designed the installation and edited the catalogue. She will also deliver lunch-time gallery talks in our Food for Thought program during the month of February. Other staff to be thanked are Elizabeth Beitel and the staff of the Exhibits Bureau – Jerry Vazquez, Jim Vairo, and Richard Large; Henry Hose, preparator; Patricia Nardelli, Fine Art office assistant; Jay Schwartz, Assistant Curator, Planetarium; and Michelle Asadourian, Development Associate for the Friends of the New Jersey State Museum.

The Museum's staff, its Board of Trustees, and the Friends of the New Jersey State Museum thank Carol Ann Herbert, Chair of the Arts Council; David Miller, the Executive Director; and Tom Moran, the Senior Program Officer, for inviting us to host the 2003/2004 Fellowship Exhibition. We also extend our appreciation to Governor Richard J. Codey and Secretary of State Regena L. Thomas for their support of the State Museum, and welcome Governor Jon S. Corzine as he leads the Department of State, New Jersey State Council on the Arts and New Jersey State Museum in promoting arts and culture in New Jersey.

**HELEN M. SHANNON, PH.D.**

*Executive Director, New Jersey State Museum*

## STATEMENT FROM THE NEW JERSEY STATE COUNCIL ON THE ARTS

The New Jersey State Council on the Arts is pleased to co-sponsor, with the New Jersey State Museum, this Fellowship Exhibition for visual artists who received awards in 2003 and 2004. The works included in this exhibition are evidence of the outstanding wealth of artistic talent in New Jersey. It is especially exciting to collaborate with our neighbors at the New Jersey State Museum by utilizing our shared galleries in the Department of State Building.

The Council created the Artist Fellowship Grant Program in 1971. To this day, the Program continues to acknowledge work of the highest artistic excellence as determined by the expert peer review panels in the various disciplines of the visual arts. The Council understands the importance of providing individual artists with funds to pursue the creation of their work and to gain further exposure of their work. A Council fellowship brings much recognition and the distinction of receiving this award has a tremendous impact on an artist's career.

We want to express our appreciation to Helen M. Shannon, Executive Director of the New Jersey State Museum and to Margaret M. O'Reilly, Assistant Curator, Fine Art, who organized this exhibition. The State Museum has a long history of providing residents and visitors to our Capitol with a wonderful cross-section of art created by gifted New Jersey artists.

We extend our warmest congratulations to all of the exhibiting artists. It is a privilege to participate in the support of these artists and in the work of encouraging the continuing vitality of our arts community in New Jersey.

**CAROL ANN HERBERT**

*Chair, New Jersey State Council on the Arts*

**DAVID A. MILLER**

*Executive Director, New Jersey State Council on the Arts*

**TOM MORAN**

*Senior Program Officer – Arts Inclusion/Artist Services  
New Jersey State Council on the Arts*

2003 AND 2004

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NEW JERSEY STATE COUNCIL ON THE ARTS  
FELLOWSHIP RECIPIENTS

IN CRAFTS, PHOTOGRAPHY, SCULPTURE, FILM/MEDIA, PAINTING AND WORKS ON PAPER

2003

**CRAFTS**

Bonnie Berkowitz  
Ken MacBain  
Deb Mell  
Jacqueline Sandro

**PHOTOGRAPHY**

Helen M. Stummer

**SCULPTURE**

Michael Bramwell  
Kent DeCardenas \*  
Marion Held  
Caroline Lathan-Stiefel  
John Mackiewicz \*  
Keely McCool  
Kevin Sampson \*

2003

**FILM/MEDIA**

Marylou Tibaldo-Bongiorno &  
Jerome Bongiorno  
Grady Klein  
Daina Krumins \*  
Anthony Pemberton  
Jane Steuerwald

**PAINTING**

Robert Anderson  
Philip Ayers  
Siona Benjamin  
Tom Birkner \*  
Theresa Chong \*  
Nancy Depew  
Robert DiMatteo \*  
Wei Dong  
Gary Godbee  
Sharon Libes  
Fran Shalom  
June Wilson

**WORKS ON PAPER**

Dahlia Elsayed  
Ed Monovich \*  
Betsey Regan

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\* indicates artists unavailable to participate in the exhibition



# CATALOGUE OF THE EXHIBITION

Dimensions are given in inches, height precedes width.

A third dimension indicates depth if applicable.

All works have been lent by the artists, unless otherwise indicated.

\*denotes the work illustrated, when more than one work by the artist is included  
in the exhibition and/or catalogue.

\*\*denotes work not included in the exhibition

# ROBERT ANDERSON

CEDAR GROVE, NJ

*SIGNS* is a new series of paintings that draws inspiration from images that I recall growing up in New Jersey. My fantasies of adventure at that time included heroes like Hopalong Cassidy and Buck Rogers who were brought to life by radio shows and TV serials. As I grew so did the US highway system, opening up for me the promise of new adventures in the West. Cars, motorcycles, Route 66 and roadside America became my inspiration and are featured in this series. Road signs point the way and tie together sections of post-war pulp fiction illustrations with images of the old West, Hollywood cowboys, pin-ups and science fiction. Visual drama has always been a high priority in my work, played out with tight compositions and fueled by highly saturated colors.

*Watch Out Now – Thoughts That Linger* 2004\*  
acrylic on canvas, 45" x 45"

*Grooved Shoulders* 2004  
acrylic on canvas, 45" x 70"



# PHILIP AYERS

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## MILLSTONE, NJ

"Weeds," pulled from my garden, inspired the paintings represented here, with depicted root forms. I don't yet have a comprehensive understanding about why these particular objects interested me so much, but they did and still do. Twenty-five or so of these weeds were pulled from the ground and thrown into a compost pile. The plant itself is interesting. The roots lay there for quite awhile before I started to think about them as something more than just insignificant weeds. At some point I cleaned the roots off and took a more focused look at the form but continued to think about the concept of "weed."

At first I noticed them because I wanted to destroy them and rid my garden of "weeds" in general, a normal activity for gardeners. But somehow, I got to thinking about how my relationship to these plants echoed the larger world around me, politically and socially. These unwanted living things led me to all kinds of thoughts on the state of the world past and present, and on the human condition, and to wonder about the parallels between Nature and society. In that sense, they are simple metaphors.

I'm especially drawn to obvious visual complexity, and these were plenty complex, natural, and at the human scale. They also tend to remind me of the human circulatory system and the human body in general, which reinforces the awareness of humanity. I've come to think of my body as a reflection of the larger world, and this subject of weed and natural form extended that realization to another level.

"Subject," for me, had been getting more and more difficult over the last decade. I'm always asking myself, "why this and not that subject?" Why any subject at all? I must feel a certain authenticity in my choice, as opposed to arbitrariness. The roots represent a meaningful choice for me, more or less, as they come out of an everyday, even mundane, personal history, which points back to the larger social and political world and the body.

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*Exiled One* 2004\*

oil on wood, 35" x 25"

*Nomad II* 2004

acrylic on wood, 25" x 18 1/2"



# SIONA BENJAMIN

## MONTCLAIR, NJ

In the painting series, "Finding Home," I raise questions about what and where is "home," while evoking issues such as identity, immigration, motherhood, and the role of art in social change. I am still trying to reconcile the conflicts I experienced in my own experience as a Bene Israel Jew who attended Catholic and Zoroastrian schools while growing up in (predominantly Hindu and Muslim) India. My family has gradually dispersed, mostly to Israel and America, but my parents remained in India. I am now also an American, living and working in New Jersey.

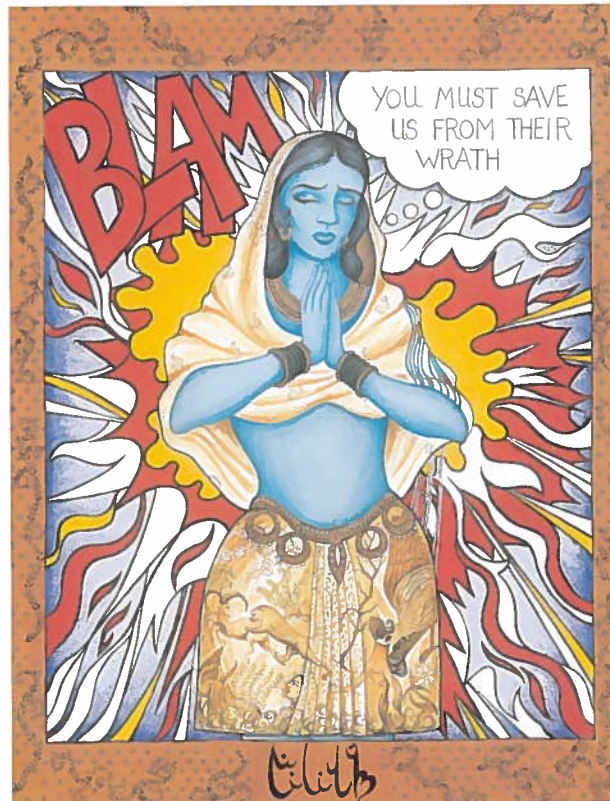
With such a background, the desire to "find home," spiritually and literally, has always preoccupied me — a concern to which many Americans can relate, as this comparatively young nation was largely formed by immigrants and their descendants. The feeling I have of never being able to set deep roots, no matter where I am, is unnerving, but on the other hand, there is something seductive about the spiritual borderland in which I seem to find myself.

Inspired by tantric art of ancient India, my paintings also explore female energy and power, emphasize women's issues and raise questions about identity. The work is also informed by Indian miniature paintings, Byzantine icons and Jewish religious art from my childhood. The forms may appear unconventional and exotic to some, but I would like the viewer to transcend this apparent exoticness and absorb the core message — tolerance of diversity.

Recently, I have been studying the Torah and the Talmud. Growing up in India I recall being surrounded by iconography that was taboo in my Jewish world. I eyed these figures from a distance, captivated with their radiance and richness. Since Judaism stressed monotheism and iconoclasm, I somehow resisted the lure of figurative drawing for years. Initially I made abstract work and then later, if I did venture to depict the forbidden fruit, my figures were shrouded with darkened faces. Now my work is filled with graven images, as it has become clear that I like the narrative, the theatrical, the decorative lyrical line, this ornateness I carried with me all along. The figures have become characters that act out their parts, recording, balancing, rectifying, restoring and absorbing. It is through all this that I understand how I can dip into my own personal specifics and universalize, thus playing the role of an artist/activist.

*Finding Home #75 (Fereshteh) "Lilith" - Blam* 2004-05\*  
gouache on wood panel, 24" x 18"

*Finding Home #63 (Fereshteh) "Ruth"* 2004  
gouache and gold leaf on wood panel, 12" x 9"



# BONNIE BERKOWITZ

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MONTCLAIR, NJ

Over the past decade, my interest as a fiber artist has made clear to me that what I have the most passion for is lifting up ordinary objects out of everyday life and recreating the expectations and functions of those objects. If craft is an art that enables humans to surround themselves in an environment of beauty, to enhance and inspire the mundane, then this is what I seek to accomplish. When a pillow, a puppet, a shoe, or a garment becomes other than ordinary, when its surface becomes unfamiliar and invites closer examination, it is then that craft elevates the simple, familiar life experiences and adds wonder, joy and a longing to connect and touch, know something more than only surface offers. I choose these objects and begin to work intuitively. With fabric, paper and embroidery, of thread and beads, I engage in a process that becomes an intimate experience of creation. I want you to relate to it, to encode the embroidered text, to enjoy the mystery of the unexpected. I have used these materials for as long as I remember breathing. My work celebrates this life of explorations.

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*Lost Glove* 2005\*

glass, thread and pigment on brown paper,  
3" x 11" x 4"

*The Bard* 2004

cotton, muslin and jacquard fabric, paper clay, brown paper, pigment,  
acrylic on canvas, thread, glass, bamboo, and gold, 12" x 8" x 4"



# MARYLOU TIBALDO-BONGIORNO & JEROME BONGIORNO

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NEWARK, NJ

*REVOLUTION '67* takes us back to the summer of 1967 to one city, Newark, NJ, which was a microcosm of all the rest. It tells the untold story of what really happened during the Newark riots from the historical perspective of Dr. Kenneth Jackson, Dr. Clement Price, and Dr. Nell Painter, as well as from the mouths of the people who lived it: The Activists: Tom Hayden, Amiri Baraka (who was LeRoi Jones), Carol Glassman, Sharpe James; The Power Structure: Brendan Byrne, the Police, the National Guard, Life Magazine and The New York Times reporters; and the Silent Victims: 26 people were murdered in 6 days of rioting that spread to over 100 American cities and worldwide in the late '60s and defined a decade.

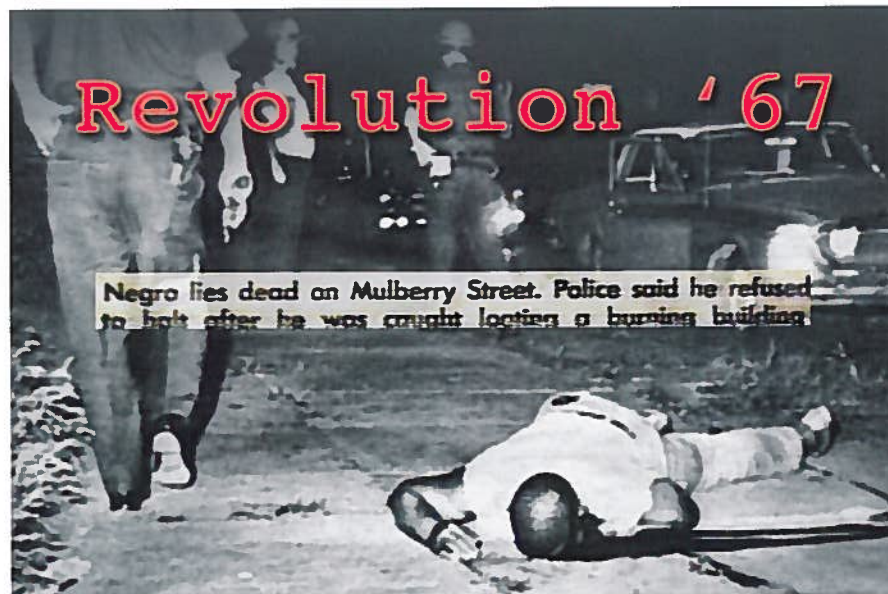
Nearly 40 years later, in the wakes of Katrina in New Orleans and the Paris riots, *REVOLUTION '67* focuses our attention to the global crisis state of cities in 2005.

This documentary is the basis of a narrative feature film executive produced by Spike Lee.

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*Revolution '67* 2005

digital video, 10:13 minutes



# MICHAEL BRAMWELL

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CARY, NC (FORMERLY JERSEY CITY, NJ)

"...the miserable and makeshift are universal phenomena" – Robert Storr

Ralph Ellison said: "The American ghetto is the scene and symbol of man's alienation in the land of his birth." For me, it is a context in which to create new genre, public art that is beyond the lonely monument on an open plaza. With their patina of decay, these out-of-breath sculptures are at the limit of their functionality but have managed to somehow conserve the forces of dislocation that should have destroyed them in the first place. They are analogous in this sense to the creativity of poor folk who, on a daily basis, manage to make something meaningful out of nothing. This work underscores historical, political and social realities; but also, and more importantly, aesthetizes human finality, reminding us that we, too, have a final falling down to come.

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*A Thin Line* 2005-06

house paint, chalk and graphite on wall  
84½" x 112"

*Hakubutsu Kan* 2005\*/\*\*

abandoned building, plaster, dirt and oil on paper  
variable dimensions. Installation view, Harlem, New York



# NANCY DEPEW

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PLAINFIELD, NJ

Landscape provides a fascinating vehicle for contemplating existence. I use landscape metaphorically. I focus on internal responses and implications, rather than on the documentation of a particular place. My intention is that the completed artwork speak directly to the viewer about the experience of being alive.

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*Sleeper* 2005\*

oil on canvas, 38" x 48"

*Discovery* 2003-05

oil on panel, 36" x 48"





# WEI DONG

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HOBOKEN, NJ

People always ask me why I paint this way. Once my father, an amateur but avid painter, told me, "With your talents, you could be loved if you paint a little bit differently..." I do not paint to be loved. I paint to be myself. I like the wish Sappho made for her works, "May I write words more naked than flesh, stronger than bone, more resilient than sinew, sensitive than nerve."

When I paint, I want to be strong in brushes, letting my energy and feelings flow to canvas, and I feel being an artist is the best thing in my life. When these works are shown to others, I sometimes feel uncomfortable myself. It is so true that being honest comes with a price: you can feel awkward, or maybe ashamed, when you stand naked in front of others, even though that is nothing but you, an honest you.

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*Two Lonely Women #2* 2002\*

Traditional Chinese and Japanese inks and pigments  
on rice paper, 27 1/4" x 20 1/2"

*Homage to Performance* 2004\*\*

acrylic on canvas, 24" x 24"

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# DAHLIA ELSAYED

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## PALISADES PARK, NJ

Writing and painting have always been close processes for me. Since childhood, I have kept painted journals, using visual images overlapped with text. The work has developed from book art to work on paper to large-scale installation paintings, that use image and text (found, overheard and created) to create narrative records of locations.

The work draws on my surroundings, informed by autobiography and environment, creating contemporary cartographies of memory, place and occurrence. Part data-tracking, part topography, these conceptual maps examine the aesthetic surfaces and ephemeral markers of a landscape. My recent work explores the idea of emotional landmarks. These journalistic, text-driven, paintings are records of internal and external geographies. Often they describe the most mundane details: weather, high tide schedules, detailed menus, street names.

My interest in mapping or documenting place is personal: my family has relocated from country to country in the past three generations due to political strife. This has fostered in me the idea that cities are less shaped by architectural layouts and more by the social experiences and memories that occurred there.

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*Here the Sound Is Always On* 2004\*

acrylic and oilstick on paper diptych, 42" x 29" each



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*Past vs. Now* 2002

acrylic and oilstick on paper diptych, 42" x 29" each



# GARY GODBEE

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WESTFIELD, NJ

The two paintings selected to represent my work in the current NJSCA Fellowship Exhibition bring together two interests of mine that are usually kept respectfully apart. For quite some time, my primary focus has been on landscape painting, of which "Calhoun Street Bridge, Morrisville" is a fairly typical example. What many people are unaware of is my continued interest in portraiture and, as is the case of the second of my two paintings, self-portraiture. Although the rare inclusion of a figure or two in my landscape paintings allows me to combine a little of both genres, I tend to keep my portraits and landscapes mutually exclusive. This exhibition is the first time in almost two decades that they've had the benefit of sharing the same spotlight.

Although the vast majority of my landscape paintings are photo-derived, they are not meant to conform to the confines of strict Photorealist painting. ...For me, the priority has always been the creation of a convincing *illusion* that makes my visual point, and the source material (often from multiple views) is always subordinate to the necessities of the vision. Each painting, then, is the result of a lot of modification, and although in some works the changes may appear dramatic, and in some rather minimal, the significance is that the painting is based on an idea from a photograph and is not an attempt to recreate that photograph's surface.

Now the significant difference for me between working on my landscape paintings and working on a portrait is that, as much as possible, I try to paint portraits from life. Often the easiest model (and the least likely subject to complain that the mouth isn't right) is one's self. Over the years, I have drawn and painted self-portraits in order to explore new methods, different lighting situations, and even because it was fun to see what I really looked like. My most recent self-portrait presents my most recent reality; mildly disturbing as I see youth leave me behind, but rewarding as I once again begin to discover who I am.

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*Studio Self-Portrait* 2004\*

oil on wood panel, 25" x 21"

*Calhoun St. Bridge, Morrisville* 2004

oil on linen, 32" x 52"

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# MARION HELD

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MONTCLAIR, NJ

My sculptures are both familiar and arcane; almost real, but actually without any corollary in the material world. The work has the intensity of old bones and is evocative of the body. Often whimsical, sometimes disquieting, it poses questions. What precisely is this? What has happened here? Am I looking at what is, what was, or what will be? The meaning is elusive, inviting the viewer to reflect.

I work to create visual poetry, exploring cast rubber as a primary sculpture material. The rubber is translucent when used with a light source, often giving it an ethereal glow. In this way I pair the beauty of the materials with the fundamental power of the work.

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*Little Dinosaurs* 2003\*

cast rubber, ceramic and cord, 5" x 13" x 9" (largest of four)

*Hairy Zygote* 2003

cast rubber, ceramic and cord, 9" x 5 1/2" x 6"



# GRADY KLEIN

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PRINCETON, NJ

In both my animation and my cartoon work, I strive to present humorous, lighthearted and colorful stories that illuminate darker and subtler themes. While on the surface the Dust Bunny is a charming, if stark story of brute survival, there are hints – Chester's mask, the ads on the TV, the Bazooka 8000K's grin – that greater forces are influencing life in this small and obsessively cleaned apartment. After completing the Dust Bunny, I finished the first book in my graphic novel series, The Lost Colony, which will be released in May 2006 by First Second Books (:01). The Lost Colony takes place in 19th century America, and treats many of the darker currents in American history with a similar light, satirical, and sympathetic hand. Please see [www.firstsecondbooks.com](http://www.firstsecondbooks.com) for more information.

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*The Dust Bunny* 2004

film, 17:11 minutes



# CAROLINE LATHAN-STIEFEL

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MONTREAL, QUEBEC, CANADA (FORMERLY PRINCETON, NJ)

I make both drawings and room-size installations made of fabric, pipe cleaners, yarn, pins, thread, and wire. Integral to all of my work is the idea of sprawl, as in the drive to take up space, coupled with makeshift development. Forms in my drawings vaguely refer to interior and exterior architecture, domestic objects, plant and cell structures, plumbing, and marine biology. Because the systems of heterogeneous parts making up the drawings have "run amok," the pieces aim to spoof and transform seemingly coherent architectural, technological, and organic systems. My drawings also directly inform my sculptural installations. I often transform sections of particular drawings into sections of my sculptural work. In addition, the element of line prevails in all of my installations.

*Untitled* 2003-05\* (detail)

ink on Japanese paper, 43" x 39"

*Untitled* 2004

ink and gouache collage on grid paper, 9 1/2" x 7 7/8"



# SHARON LIBES

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WEST NEW YORK, NJ

Because I am aurally and visually dyslexic, I am very aware of the way in which we find or impose patterns, enabling us to name and tame our experiences. I am intrigued by how we make meaning out of the world around us; by how complex sensations, impressions and information become coherent realities.

Realizing that no two people perceive a situation or a set of "facts" in the same way, my work often uses multiple panels to represent sets of simultaneous or alternative realities. In my more whimsical moments, I think of these works as portraying either a jury of peers or witnesses to a crime — each present at the same event, exposed to the same information, and yet producing a diversity of takes on the same theme.

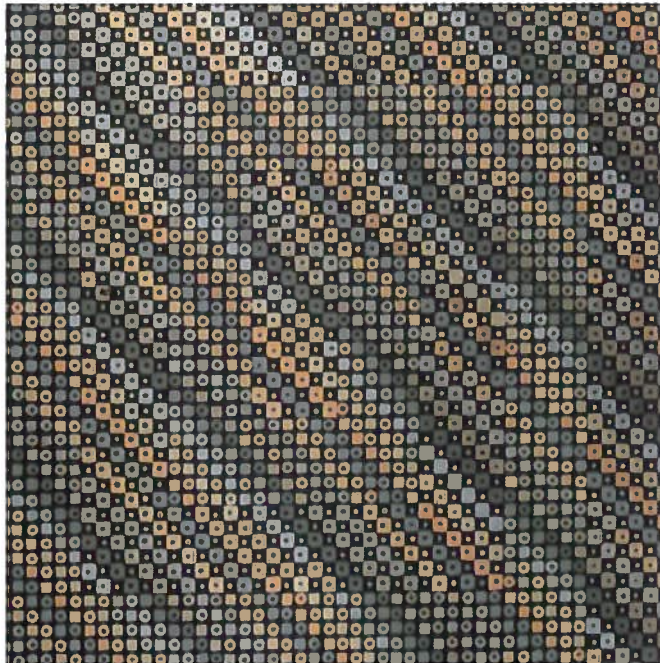
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*Reciprocal Relations III* 2004\*

acrylic on canvas, 37" x 37"

*Recombination* 2004

acrylic on canvas, 16 panels, 10" x 10" each



# KEN MACBAIN

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MORRISTOWN, NJ

My interest in crafts began many years ago with a desire to create sculptural forms that were more relevant to the human experience. I prefer works of art that are functional, tactile and inviting, which is why I work in the crafts as a metalsmith and jeweler. To see a well-designed work of art is exciting, but to be able to touch and use it provides a more intimate experience that can prove to be more meaningful and fulfilling.

The forms that I work with are intended to be bold and unconventional without sacrificing the functional aspects of the piece. The study of how simple geometric forms relate to each other has always intrigued me and is a strong part of my work. Human sexuality, tension, rhythm, and balance are all part of my work. By combining forms in specific ways, I am able to create work that is meaningful and expressive.

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*Tea and Coffee Set* 2005

sterling silver and acrylic, 10" x 10 1/2" x 4" (coffee pot, largest of four pieces)





# KEELY McCOOL

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**EAST STROUDSBURG, PA (FORMERLY MONTCLAIR, NJ)**

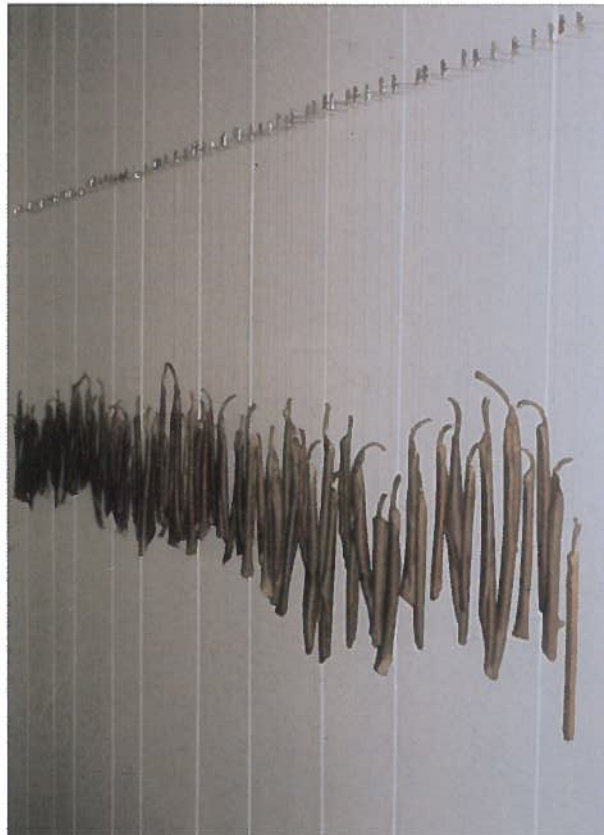
Having been overexposed to Western influence, I look to Eastern thought when constructing my pieces. My goal is to rediscover what has been taken for granted, overlooked or forgotten, and then reveal it. I incorporate leaves and pine needles in my work so that others will discover their beauty, shape, color and history. I use very few materials in my work and minimize their compositions. These single forms allow the viewer to focus on a work and what it represents. My pieces are derived from my need for solitude, simplicity, and silence, and they speak of this sensibility.

Conceptually, I am interested in color, surface and the decay of materials. Formally, I am concerned with line and striations.

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*Untitled* 2005

dried leaves, wax linen and t-pins, 19" x 74"



# DEB MELL

MAPLEWOOD, NJ

Under her grandfather's watchful eye, Deb Mell has always been a maker of things and, equally, a collector and storyteller as well, creating narrative retables rich with arcane stories and laden with personal mythologies. Each work depicts, emanates, and even animates a personality brought to life via a startling hybrid of craft, art, and mysticism, in turn making Mell a visual shaman of sorts. Her highly-charged animistic deities recall Voodoo practices of New Orleans, outsider art of the rural south, and shamanic constructions of Haiti. Each piece is painstakingly composed of found objects, resin, glass, and jewel-like encrustation(s), recalling the sequin covered bottles of Cajun Voodoo, believed to entice and hold spirits, as Mell's works seduce, capture, and ultimately hold the essence of the person they portray.

In a sense, these works are effigies to friends and family, similar to the fetishes of the African Congo or Native America. The objects used to build her portraits are often times metaphorical in context. While they are for the most part discards, here they are given new life and purpose, newly empowered, carrying the significance of modern day talismans. Mell's intricate, almost obsessive bejeweling stems from her roots as a Cherokee, and that culture's ancestral history of beading and fine handiwork. Each smaller object serves the greater good, whether they be beads, woven knots, plastic ants, cowry shells, or mass produced baubles, they become her "paint" as swatches of pattern, texture, and color that work to further glorify their subject's personal folklore. Mell's constructions are able to juxtapose a church-like divinity and sacrilege on one level, with the haughtiness and dark humor of a freak show on another. Thus, these allegorical icons, with their smoothed resin and sparkly jeweled surfaces, entice us as magpies. We are at first intrigued by the flash, then able to move inside and nest, as we decode narratives, and underlying layers of discovery with a childlike sense of wonder.

-S.K. Duff, artist/poet

*Man with Ghosts* 2003\*

glass, found objects, resin and oil on wood, 46" x 32"

*Guns and Pink Boots* 2003

glass, found objects, resin and oil on wood, 45" x 21 1/2"



# ANTHONY PEMBERTON

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HOBOKEN, NJ

In the documentary *The Children Met Lenin in Spring*, American filmmakers Tony and Katya Pemberton asked young people in Russia about their 'memories' of Lenin. The film investigates how state ideology is imported into children's lives through the images of Lenin and how children's fantasies of Lenin persist into their adulthood, unconsciously but actively shaping Russian's relation to their state. The Pembertons work with humor and insight on the notion that collective imagination is a powerful force that can persist unconsciously for generations and shape the social realm. Paul Ricoeur asserts that "social imagination is constitutive of social reality. Imagination operates in both constructive and destructive ways as both confirmation and contestation of the present situation."

Similarly, contemporary cultural theorist Arjun Appadurai claims that imagination is not individual, and its purpose is for more than escaping the real, it is "a collective tool for the transformation of the real, for the creation of multiple horizons of possibility."

*Katherine Carl, Curator/Editor of "Flipside,"  
a show and catalog from CECartslink, New York, NY  
(1/2005).*

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*Children Met Lenin in Spring* 2005

film, 10:59 minutes



# BETSEY REGAN

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LINCROFT, NJ

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

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

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*Dad* 2004\*

fresco on paper, 12" x 11"

*Fort Monmouth* 2004

oil and plaster on paper, 12" x 18"



# JACQUELINE SANDRO

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NEWFIELD, NJ

My work basically involves the exploration of surface quality, form, and the narrative. I work intuitively focusing on visual impact. By using different types of materials and techniques I have created a variety of textures on a form where, in reality, they should not be. It is also important to me to tell a story. The torso, both male and female, serve as a visual journal for my experiences, both biological and emotional.

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*Choices* 2004\*

low-fire earthenware, raku, acrylic and string, 25" x 18" x 8"

*Birdy* 2003

low-fire earthenware, low-fire glazes and under glazes, 18" x 15" x 8"



# FRAN SHALOM

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## MONTCLAIR, NJ

I love ambiguity, being comfortable with something without quite being able to put into words exactly what that thing is. Of not feeling the need to give something finite meaning, but rather letting it remain suggestive and elusive, open to interpretation. And abstraction is ideally suited to express this. My paintings hover between recognition and intimation, between what gets revealed and articulated on the surface and what is hinted at or alluded to; creating an ambiguous quality that mirrors everyday experience.

Shapes, objects, color, cartoons appeal to my sense of that hazy place where childhood meets adulthood and where the other forces in my life merge and mix. In my studio I am surrounded by small varied objects gathered over time that inform, insinuate and creep into my paintings in both substance and spirit. The paintings themselves reflect daily life where all these forces come together in those small moments that linger in the mind. It is all those confrontational, relational, whimsical, evocative moments that get translated into shapes and objects on a two-dimensional surface.

Although the paintings are carefully composed and resolved, they are created in an improvisational process, almost like putting down jazzy musical notes to a score. I imbue the shapes with a sense of animation as if they were morphing and moving across the surface. They are biomorphic forms, sometimes simply circles, at other times referencing parts of the body. At times, the shapes interact in an aggressive way, colliding, shoving and impacting one another like children at play, as they move through an elongated horizontal space. The color, vibrant and cartoonlike, gives a sense of energy and boldness to the paintings.

Evidence of my painting process is visible on the surface. It entails the continual wiping down, and scraping of paint until the shape starts to have an emotional resonance that reflects my mood. Changing the color and forms over and over leaves ghosts and hints of what came before and was discarded, clues to my thought process for the viewer to interpret. The meaning of the painting sometimes eludes me until I am close to finishing it. It might start out about one thing in particular, but as the painting changes, so does the meaning. The painting is done when there is nothing more I can add to it, and when I understand why I was motivated to make it to begin with.

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*Untitled* 2004\*

oil on wood, 20" x 24"

*Untitled* 2004

oil on wood, 20" x 48"



# JANE STEUERWALD

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GLEN ROCK, NJ

*The Memory Box* was inspired by a recording of my mother rehearsing for her vocal performance in the New Jersey Pavilion of the 1964 World's Fair. She sang a program of art songs including *Verschwiegene Liebe* (*Silent Love*), by Hugo Wolf, *Après un Rêve* (*After a Dream*), by Gabriel Fauré, and *A Call* by Florence Turner-Maley.

My film interprets these three songs by constructing a work in three parts including *Loss*, *Mystery*, and *Love*. The structure of the film is patterned after a "song cycle," a group of songs designed to be performed in sequence as a single entity. Usually all of the songs are by the same composer and use words from the same poet; but in this case, the film's parts are unified by my mother's performance.

We enter *The Memory Box* by opening the lid of my great uncle's tin box where he stored a number of his personal diaries. Inside we find family heirlooms – precious and perfectly preserved mementos of family histories – a ticker-tape parade during World War II, exhibits at the 1939 World's Fair, my parents at a costume party, images of Niagara Falls, and my father-in-law's stop-frame animation. These are my sensory memories, fragments of time past, salvaged from bits and pieces of film I have shot and collected throughout the years. *The Memory Box* makes connections between past and present, music and image, love and loss.

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*The Memory Box* 2004

film, 8:29 minutes



# HELEN M. STUMMER

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## METUCHEN, NJ

As a socially concerned documentary photographer in the tradition of Dorothea Lange, Lewis Hine, and Jacob Riis, I try to capture images of the dignity, elegance, and suffering of people who are trying to survive on nothing.

Any explanation of what my work is about, what I am doing, or why I am mostly compelled to communicate the struggles of people in despair, is elusive. Each time I think I find an answer and begin to write about the connection within me, the answer changes. As each theory becomes old hat or dry, I begin, again, the search to find a new explanation.

At times I am sure my works are self-portraits; but then I also think that they are protests against stereotypes that picture poor people living like "Queens" or "high on the hog." At times I see them as exposés of some of the myths of poverty that say that being poor is synonymous with being a criminal or undeserving; sometimes they reflect my reaction to those endless comments about bad neighborhoods being equivalent to bad people. These reasons shift in priority, but are all basically true. Protest I think, is always at the crux of my work, protest against injustice.

My quest for truth is the journey — the passion — that ignites my energy. It is a continuous process of "not knowing" — to know and then not to know, then letting go and beginning again. Following my heart as a guide, this journey remains the inspiration that enriches my life, making it meaningful and keeping the eternal light of hope alive.

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*Little Buddha and His Father Germaine (Robert)* 2003\*

gelatin silver print, 16" x 20"

*Reading* 2004

gelatin silver print, 20" x 30"





# JUNE WILSON

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MIDDLETOWN, NJ

*Honey Maker* and *Wind Water* represent the evolution of my work over the period of my fellowship. *Honey Maker* is quirky and animated. It has a turbulent warmth that I feel suggests the energy of the hive, the business of bees. My father used to raise honey bees when I was a child so there is the hum of nostalgia in it, the glow of amber. This painting is done on an uneven, five-sided surface with one curved side.

In the summer of 2004, I began using an uneven four sided surface with one curved side. A trip to Acadia National Park on Mount Desert Island, Maine shifted my focus to the basic elements of earth, air, and water. This island off the coast of Maine is a place of dramatic climactic change. It is exposed to harsh weather and the eroding effects of the sea. When I painted *Wind Water* I wanted to suggest the mesmerizing force and constant motion of these elements in a simple way. I tried to capture a quintessential moment, a flash of the sublime.

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*Honey Maker* 2004\*

oil and acrylic on birch plywood, 47" x 55"

*Wind Water* 2005

oil and acrylic on birch plywood, 35" x 54"

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# SELECTED BIOGRAPHICAL NOTES

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## **ROBERT ANDERSON**

MFA, Pratt Institute of Art & Design, NYC, 1972  
BS, State University of New York – Brockport, 1969

### SOLO EXHIBITIONS

OK Harris Gallery, NYC, 2002  
Paterson Museum, NJ, 1995

### GROUP EXHIBITIONS

*New Jersey Arts Annual*, The Noyes Museum of Art, Oceanville, NJ, 2001  
*Digital Addictions*, Walt Whitman Cultural Arts Center, Camden, NJ, 1995

### AWARDS AND HONORS

National Endowment for the Arts Fellowship, 1985  
New Jersey State Council on the Arts Fellowship, 1976, 1984, 2004

## **PHILIP AYERS**

MFA, Rutgers, The State University of New Jersey, New Brunswick, 1976  
BFA, Massachusetts College of Art, Boston, 1973

### SOLO EXHIBITIONS

Ruth Siegel Gallery, NYC, 1990  
Koplin Gallery, Los Angeles, California, 1987

### GROUP EXHIBITIONS

*The Bold 80s: A Collector's Vision*, Chrysler Museum of Art, Norfolk, VA, 2003-04  
*It's Still Life*, Forum Gallery, NYC, 1998

### AWARDS AND HONORS

New Jersey State Council on the Arts Fellowship, 1986, 1993, 2004  
Pollock-Krasner Foundation Grant, 1990

## **SIONA BENJAMIN**

MFA, University of Illinois at Urbana-Champaign, 1993  
MFA, Southern Illinois University, Carbondale, 1989

### SOLO EXHIBITIONS

The New Britain Museum of American Art, New Britain, CT, 2005  
Cheryl Pelavin Fine Arts, NYC, 2004

### GROUP EXHIBITIONS

*New Jersey Arts Annual: Fine Art*, The Montclair Art Museum, NJ, 2005  
*Fatal Love: South Asian American Art Now*, Queens Museum, NY, 2005

### AWARDS AND HONORS

New Jersey Print and Paper Fellowship, Rutgers Center for Innovative Print and Paper, NJ, 2004  
New Jersey State Council on the Arts Fellowship, 2004

## **BONNIE BERKOWITZ**

MA, Montclair State College, NJ, 1988  
BA, Trenton State College, NJ, 1978

### EXHIBITIONS

*The Elements: Earth Fire Air Water*, Hunterdon Museum of Art, Clinton, NJ, 2005  
*Beadwork IV: The Beaded Figure*, Museum of Art and Design, NYC, 2005  
*New Jersey Arts Annual: Crafts*, The Noyes Museum of Art, 2004  
*Paperwork*, Gallery 31, Glen Gardner, NJ, 2003

### AWARDS AND HONORS

New Jersey State Council on the Arts Fellowship, 2003  
Puppeteers of America Endowment for Puppet Theater Workshop Project, 2001

## **MARYLOU TIBALDO-BONGIORNO & JEROME BONGIORNO**

Marylou is a producer and director; Jerome is a cinematographer and editor. Together they have produced, directed, written, shot and edited several narrative and documentary films, and have written feature length screenplays.

### AWARDS AND HONORS

*Little Kings*, Best Feature Film and Best Screenplay, Palm Beach International Film Festival, 2004  
New Jersey State Council on the Arts Fellowship, 2004  
*Mother-Tongue: Italian American Sons & Mothers*, EMMY Award Nomination, 2000

## **MICHAEL BRAMWELL**

Skowhegan School of Painting and Sculpture, ME, 1999  
MA, Columbia University, NYC, 1983

### SOLO EXHIBITIONS

*Rough Trade*, Jack Tilton/Anna Kustera Gallery, NYC, 2001  
*Spiritual Exercises*, Bronx Council on the Arts, NY, 1996

### GROUP EXHIBITIONS

NewPrints 2005/Winter, International Print Center New York, NY, 2005  
Paper Ball, Jersey City Museum, NJ, 2004

### AWARDS AND HONORS

New Jersey State Council on the Arts Fellowship, 2003  
Joan Mitchell Foundation Fellowship, 2001

**NANCY DEPEW**

MFA, University at Albany,  
State University of New York  
BA, Lycoming College, Williamsport, PA

## SOLO EXHIBITIONS

Fairleigh Dickinson University,  
Hackensack, NJ, 2002  
David Adamson Gallery, Washington, DC, 1990

## GROUP EXHIBITIONS

*Re-Presenting Representation VI*,  
Arnot Art Museum, Elmira, NY, 2003  
*New Jersey Arts Annual: Fine Art*,  
New Jersey State Museum, Trenton, NJ, 1999

## AWARDS AND HONORS

New Jersey State Council on the Arts  
Fellowship, 1987, 2004  
Ludwig Vogelstein Foundation, Inc.  
Fellowship, 1986

**WEI DONG**

BA, Capital Normal University, China, 1991

## SOLO EXHIBITIONS

*Wei Dong – I Wanna Fly*, Chinese  
Contemporary Gallery, Beijing, China, 2005  
*Wei Dong*, Tokyo Gallery, Japan, 2004  
*River of Time*, Jack Tilton Gallery, NYC, 1999

## GROUP EXHIBITIONS

*Jersey New*, Jersey City Museum, NJ, 2004  
*Democracy Forever*,  
Plum Blossoms Gallery, NYC, 2004

## AWARDS AND HONORS

Joan Mitchell Foundation Painting Grant, 2005  
Geraldine R. Dodge Foundation Grant,  
Art Omi International Artist Residency, NY, 2004

**DAHLIA ELSAYED**

MFA, Columbia University School  
of the Arts, NYC, 1994  
BA, Barnard College, NYC, 1992

## SOLO EXHIBITIONS

Clementine Gallery, NYC, 2005  
Laznia Centre for Contemporary Art,  
Gdansk, Poland, 2004

## GROUP EXHIBITIONS

*Between Art and Life*, Adrian College, MI, 2005  
*Six Degrees of Separation*, Black Maria Gallery,  
Los Angeles, CA, 2005

## AWARDS AND HONORS

New Jersey Print and Paper Fellowship,  
Rutgers Center for Innovative Print and  
Paper, NJ, 2005  
New Jersey State Council on the Arts  
Fellowship, 2004

**GARY GODBEE**

Montclair State University, NJ, 1993  
Brooklyn College, NY, 1992  
BFA, School of Fine Arts,  
Boston University, MA, 1974

## SOLO EXHIBITIONS

Watchung Arts Center, NJ, 1995  
Cudahy's Gallery, NYC, 1992

## GROUP EXHIBITIONS

*New Jersey Arts Annual: Place of Mind*,  
The Montclair Art Museum, NJ, 2005  
*Face in the Mirror*,  
Arts Guild of Rahway, NJ, 2004

## AWARDS AND HONORS

New Jersey State Council on the Arts  
Fellowship, 1994, 2004

**MARION HELD**

## SOLO EXHIBITIONS

Medialia Gallery, NYC, 2005  
Southwest Minnesota State University,  
Marshall, MN, 2004  
Elizabeth Foundation for the Arts, NYC, 2000

## GROUP EXHIBITIONS

TDG4 Arts Festival, Tambacounda,  
Senegal, 2004  
*Connections, Montclair>Graz*,  
Graz, Austria, 2003  
*Women's Works: Fine Art from the Museum's  
Collection*, New Jersey State Museum,  
Trenton, 2002

## AWARDS AND HONORS

Fellowship, Fundacion Valparaiso,  
Mojacar, Spain, 2004  
New Jersey State Council on the Arts  
Fellowship, 1998, 2003

**GRADY KLEIN**

BA, University of Chicago, IL, 1996

## SCREENINGS OF WORK

Trenton Film Festival, NJ, 2005  
Garden State Film Festival, NJ, 2005  
Nashville Film Festival, TN, 2005  
Newport Beach Film Festival, CA, 2005  
Composer's Ensemble Concert,  
Princeton University, NJ, 2003  
Spark Festival, University of Minnesota, 2003

## AWARDS AND HONORS

New Jersey State Council on the Arts  
Fellowship, 2004

**CAROLINE LATHAN-STEFEL**

MFA, Maine College of Art,  
Portland, ME, 2001  
BA, Brown University, Providence, RI, 1989

## SOLO EXHIBITIONS

*Summer Solos*, Atlanta Contemporary  
Art Center, GA, 2005  
*Patch*, Mendel Music Library,  
Princeton University, NJ, 2003

## GROUP EXHIBITIONS

*Strands of Fabrication*, Fe Gallery,  
Pittsburgh, PA, 2004  
*Projects*, Islip Art Museum,  
Carriage House, East Islip, NY, 2003

## AWARDS AND HONORS

Creative Capitol Foundation Grant, 2005  
New Jersey State Council on the Arts  
Fellowship, 2003

**SHARON LIBES**

Art School of the Brooklyn Museum,  
NY, 1972-76  
BA, Rutgers, The State University  
of New Jersey, 1967

## SOLO EXHIBITIONS

*The Silk Mill*, Union City, NJ, 2001  
*Binary Interactions*,  
Watchung Arts Center, NJ, 1994

## GROUP EXHIBITIONS

*Moved by Awe*, Aljira, A Center for  
Contemporary Art, Newark, NJ, 2003  
*Night of A Thousand Drawings*,  
Artists Space, NYC, 2003

## AWARDS AND HONORS

Virginia Center for the Creative Arts, Geraldine  
R. Dodge Foundation Fellowship, 2005  
New Jersey State Council on the Arts  
Fellowship, 1985, 1998, 2004

**KEN MACBAIN**

MFA, Tyler School of Art,  
Temple University, Philadelphia, PA, 1990  
BFA, State University of New York  
at New Paltz, 1986

## SOLO/TWO-PERSON EXHIBITIONS

*Organic Geometry*, Westchester County  
Gallery, White Plains, NY, 2002  
*The Art of Silver*, Belskie Museum of Art  
and Science, Closter, NJ, 2001

## GROUP EXHIBITIONS

*Materials Hard & Soft*,  
Meadows Gallery, Denton, TX, 2003  
*New Jersey Arts Annual: Crafts*,  
The Montclair Art Museum, NJ, 2002

## AWARDS AND HONORS

New Jersey State Council on the Arts  
Fellowship, 2003  
First Place, Craft Division, American Pewter  
Guild Design Competition, 1994

**KEELY McCOOL**

BA, Montclair State University, NJ, 1999

## SOLO EXHIBITION

*Transformation from Western Thought*,  
The Space Gallery, Bloomfield, NJ, 2001

## GROUP EXHIBITIONS

*Women of Montclair*, Gallery 214,  
Montclair, NJ, 2005  
*Changing Humanity: Sculpture Identity*,  
Westminster Art Gallery, Bloomfield, NJ, 2005  
*Arthouston*, Mixed Bag Gallery,  
Houston, TX, 2004  
*Archi + Texture*, Brooklyn Fireproof Gallery,  
NY, 2003

## AWARDS AND HONORS

New Jersey State Council on the Arts  
Fellowship, 2003  
Peter's Valley Scholarship, 1999, 2000

**DEB MELL**

Brooklyn Museum Art School, NY  
BS, Illinois State University,  
Bloomington/Normal

## SOLO EXHIBITIONS

Burke Gallery of SUNY Plattsburgh, NY, 2004  
Rocking Horse Mexicano,  
NYC, 1999, 2000, 2001

## GROUP EXHIBITIONS

*Infiltrations*, 1978 Maplewood Arts Center,  
NJ, 2005  
*Paper Ball*, Jersey City Museum, NJ, 2003

## AWARDS AND HONORS

Virginia Center for the Creative Arts,  
Geraldine R. Dodge Foundation Fellowship,  
1999, 2001, 2003, 2005  
New Jersey State Council on the Arts  
Fellowship, 2003

**ANTHONY PEMBERTON**

MFA, Milton Avery Graduate School  
of the Arts, Bard College,  
Annandale-on-Hudson, NY, 1994  
BFA, State University of New York (SUNY) at  
Purchase, NY, 1990

## SCREENINGS OF WORK

Anthology Film Archives, NYC, 2003  
Sundance Film Festival, Park City, UT, 2000  
Munich International Film Festival,  
Germany, 2000  
Milano Film Festival, Italy, 2000

## AWARDS AND HONORS

Special Projects Award,  
Princess Grace Foundation, 2005  
New Jersey State Council on the Arts  
Fellowship, 2004

**BETSY REGAN**

MS, Temple University, Philadelphia, PA, 1989  
BS, Monmouth College,  
West Long Branch, 1982

## SOLO EXHIBITION

*Ten Year Retrospective*, Monmouth University,  
West Long Branch, 2002

## GROUP EXHIBITIONS

Mason Gross School of the Arts, Rutgers  
University, New Brunswick, NJ, 2005  
*City Without Walls*, Newark, NJ, 2004  
The Morris Museum, Morristown, NJ, 2003

## AWARDS AND HONORS

New Jersey State Council on the Arts  
Fellowship, 2004  
Vermont Studio Center, Geraldine R. Dodge  
Foundation Fellowship, 2002

**JACQUELINE SANDRO**

MFA, Tyler School of Art, Elkins Park, PA, 1993  
BA, Glassboro State College, NJ, 1988

## EXHIBITIONS

*Mixed Parallels*, DaVinci Art Alliance,  
Philadelphia, PA, 2005  
*New Jersey Arts Annual*, The Noyes Museum  
of Art, Oceanville, NJ, 2004  
*Visions, Women Artists: Painters and Sculptors*,  
Hopkins House Gallery, Camden, NJ, 2003  
*Craftforms 2003*, Wayne Art Center, PA, 2003  
*The Dining Experience: A Craft Expression*,  
Luchenbach Mill Gallery, Bethlehem, PA, 1991

## AWARDS AND HONORS

New Jersey State Council on the Arts  
Fellowship, 2003

**FRAN SHALOM**

## SOLO EXHIBITIONS

John Davis Gallery, NYC, 2004  
55 Mercer Gallery, NYC, 1994  
Fogg Art Museum, Cambridge, MA, 1989

## GROUP EXHIBITIONS

Stefan Stux Gallery, NYC, 2004  
*Emerge 2003*, Aljira, A Center for  
Contemporary Art, Newark, NJ, 2004  
*New Jersey Arts Annual*, The Morris Museum,  
Morristown, NJ, 2003

## AWARDS AND HONORS

New Jersey State Council on the Arts  
Fellowship, 2004  
Art Omi Residency, Hudson, NY, 2003

**JANE STEUERWALD**

MFA, Milton Avery Graduate School of the Arts,  
Bard College, Annandale-on-Hudson, NY, 1987  
MS, Syracuse University, NY, 1981  
BFA, Syracuse University, NY, 1973

## SCREENINGS OF WORK

Women in Film Festival,  
Fort Lee Film Commission, NJ, 2005  
Anthology Film Archives, NYC, 2003  
Documentary Fortnight Series,  
Museum of Modern Art, 2002

## AWARDS AND HONORS

New Jersey State Council on the Arts  
Fellowship, 1989, 2004  
Lightworks Photography Grant,  
Lightworks Gallery, Syracuse, NY, 1982

**HELEN M. STUMMER**

MA, Vermont College,  
Norwich University, VT, 1987  
BA, Kean College of New Jersey, Union, 1977

## SOLO EXHIBITIONS

*Urban Portraits*, New Jersey Historical  
Society, Newark, NJ, 2004  
O.K. Harris Works of Art, NYC, 1995, 1998

## GROUP EXHIBITIONS

*Superfly*, Jersey City Museum, NJ, 2005  
*New Jersey Arts Annual: Fine Arts*,  
New Jersey State Museum, Trenton, 1999

## AWARDS AND HONORS

New Jersey State Council on the Arts  
Fellowship, 1995, 2003  
Geraldine R. Dodge Foundation  
Fellowship, 1992

**JUNE WILSON**

MFA, Pratt Institute, Brooklyn, NY, 1972  
BA, Monmouth University,  
West Long Branch, NJ, 1968

## SOLO EXHIBITIONS

*Shape Shifter*, Aljira at the Academy,  
Montclair, NJ, 2000  
The Contemporary Artist's Gallery,  
The Newark Museum, NJ, 1990

## GROUP EXHIBITIONS

*The Art of Collecting Fine Art*,  
The Morris Museum, Morristown, NJ, 2002  
*Painting with an Edge*, Hunterdon Museum  
of Art, Clinton, NJ, 1998

## AWARDS AND HONORS

New Jersey State Council on the Arts  
Fellowship, 1981, 1985, 2004  
Rutgers Center for Innovative Print and Paper  
Fellowship, Rutgers, New Brunswick, NJ, 2003

# NEW JERSEY STATE MUSEUM STAFF

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Barbara Bower, *Executive Assistant III*  
Marlene Chianese, *Administrative Assistant II*

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Lorraine E. Williams, Ph.D., *Curator/State Archaeologist*  
Karen A. Flinn, *Assistant Curator, Collections and Exhibitions*  
Gregory Lattanzi, *Registrar*  
Gina Giambone, *Secretarial Assistant III*

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Henry J. Hose, Jr., *Model Maker II*  
Joyce Acolia, *Secretarial Assistant III*

## EDUCATION

Anthony Miskowski, *Assistant Curator, Natural History Interpretation*  
Jay Schwartz, *Assistant Curator, Planetarium Services*  
Evelyn Chupik, *Secretarial Assistant III*  
Jerald Morris, *Technical Assistant I*  
NaChelle Johnson, *Clerk Typist*

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Elizabeth Beitel, *Supervisor, Museum Exhibits*  
Richard Large, *Model Maker I*  
James Vairo, *Model Maker II*  
Jenaro Vazquez, *Model Maker II*

## FINE ART

Margaret M. O'Reilly, *Assistant Curator, Collections & Exhibitions*  
Henry J. Hose, Jr., *Model Maker II*  
Patricia A. Nardelli, *Principal Clerk Stenographer*

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William Gallagher, Ph.D., *Assistant Curator*  
Sheila Hewitson, *Secretarial Assistant III*

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Michelle Asadourian, *Development Associate*  
Marion McParland, *Public Relations and Marketing*  
Becky Morrison, *Manager, Friends Shop*



# NEW JERSEY STATE MUSEUM

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