



NEW JERSEY

STATE COUNCIL ON THE ARTS FELLOWSHIP EXHIBITION

SHOWCASING 2007 AND 2008
RECIPIENTS OF FELLOWSHIP
AWARDS IN VISUAL ARTS



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April 10 – June 5, 2009

Opening Reception: Friday, April 24, 6-8pm



Bringing art and people together

68 Elm Street, Summit, NJ 07901 / 908.273.9121 / www.artcenternj.org

Gallery Hours: Monday – Thursday: 9:30am – 8:00pm,
Friday: 9:30am – 4:30pm, Saturday & Sunday: 10am – 4pm

A MESSAGE FROM THE SECRETARY OF STATE

I am pleased to add my congratulations and best wishes to the artists who received 2007 and 2008 Visual Arts Fellowship Awards from the New Jersey State Council on the Arts and are represented in this exhibit. It illustrates the extraordinary vitality of New Jersey's artists and reinforces the value of art in our lives. Through programs such as this, not only do talented artists exhibit their work, but perhaps more importantly, the people of New Jersey are able to share in and connect to the quality and diversity of our state's artistic expressions.

I offer my thanks to the Visual Arts Center of New Jersey for celebrating New Jersey's artistic community and a special thanks to Mari D'Alessandro for curating and hosting such a beautiful exhibit.

The Department of State and the New Jersey State Council on the Arts are proud to help make this program possible and are particularly grateful for the contributions made this year by the Visual Arts Center of New Jersey for ensuring its success. With the on-going commitment by the Council and its cosponsor the Mid-Atlantic Arts Foundation, the Individual Artists' Fellowship Program continues to stand as a testament to the artistic excellence and celebration of New Jersey's artists.

Nina Mitchell Wells
Secretary of State

A MESSAGE FROM THE NEW JERSEY STATE COUNCIL ON THE ARTS

The New Jersey State Council on the Arts is pleased to support this wonderful exhibition of work by visual artists who received Arts Council Fellowship awards in 2007 and 2008. These works are compelling evidence of the wealth of outstanding artistic talent in New Jersey and we are delighted to collaborate with the Visual Arts Center of New Jersey in bringing the work to the attention and appreciation of a wider audience.

The Arts Council created the Artists' Fellowship Program in 1971, and to this day it continues to acknowledge and assist artists working at the highest levels of excellence as determined by their peers. The Council understands both the critical difference that providing this kind of support can make, as well as the importance of helping artists gain further public exposure for their work and advance their careers. Because of the program's high standards, a Council Fellowship brings much deserved recognition and distinction that can help in even greater ways than the modest funds themselves.

We want to express our appreciation to the dedicated board and staff of the Art Center and offer special thanks to Mari D'Alessandro, Acting Director of Programs, who organized this exhibition. The Art Center has a long and distinguished history of supporting the arts as an integral part of New Jersey communities, and for providing residents and visitors alike with a wonderful range of art created by gifted New Jersey artists.

We also 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 continued vitality of our arts community for the benefit of all New Jerseyans.

Carol Ann Herbert

Chair, New Jersey State Council on the Arts

Steve Runk

Executive Director, New Jersey State Council on the Arts

Tom Moran

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

CATHERINE BEBOUT



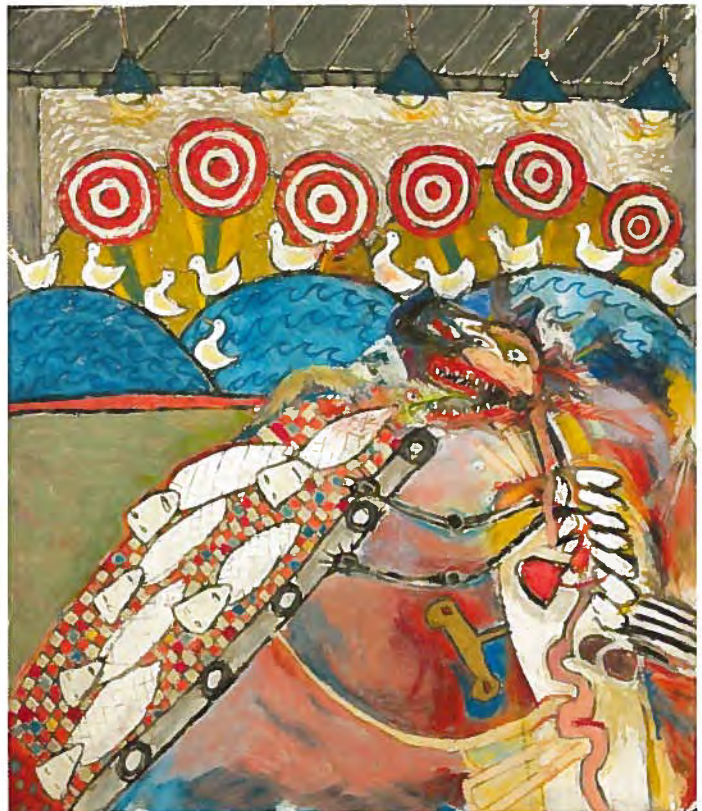
Disasters of War, 2007, polymer etching with litho, collagraph and chine collé, 16 x 40 inches

Cartography and the archaeology of travel have been used throughout history to inform, as well as distort perceptions of the world. My recent work intertwines these conceptual themes with multiple processes in printmaking ranging from the traditional to digital in the creation of unique impressions in monoprint. The process involves scanned colonial maps and topographies incorporated with navigational charts, drawings from my travel journals, and photographs taken from sites explored around the world.

Throughout the work, I investigate various themes within cartography and its historical impact on the politics of science, nature, and technology. My interest is to create visual and metaphorical travelogues designed to take the viewer on a trip through mysterious flora and fauna filled regions, both real and imaginary, around the globe.

ALAINE BECKER

The piece titled *Shooting Gallery* was done to illustrate how it feels to be an artist at times. You feel like a duck in a shooting gallery with everyone criticizing or misinterpreting your work. The mummified figures on the conveyor belt represent art clichés that are being recycled over and over.



Shooting Gallery, 2008, pastel, oil pastel and paper, 60 x 52 ½ inches

BARBARA BICKART

WHEN is a series of video installations that document the pilgrimage and pedestrian performance of visitors to monuments of tragedy and violence in America. It explores the ways past incidents of American-on-American violence are memorialized and historicized, while the underlying events they commemorate continue to have resonance in the present. I chose to create *WHEN* as a series of community-involved installations, each one developed through a focused exploration of a specific site. At each historic landmark, I choose a single position for my camera and shoot between twenty and thirty hours of video footage over a period of a few months as the basis for the work. I capture the "found choreography" of visitors to these sites, as they enter, linger in and leave the camera frame.



WHEN: Memphis, 2007, large-scale video projection/sound projection installation, 24 minutes

JOHN BRILL

My fellowship proposal was predicated on a series-in-progress exploring the gestalt of paranormal photography—in particular, the unintended aesthetic that inevitably inheres in such putatively evidentiary photographs. It's the coincidental nature of this aesthetic sensibility, detached from its empirical claims, that has become the focus of my evolving body of work. Assuming the role of artist, as opposed to documentarian, I've been able to narrow my attention to the ways in which these images function on a mostly visual level, unencumbered by any explicit declarations of physical circumvention.



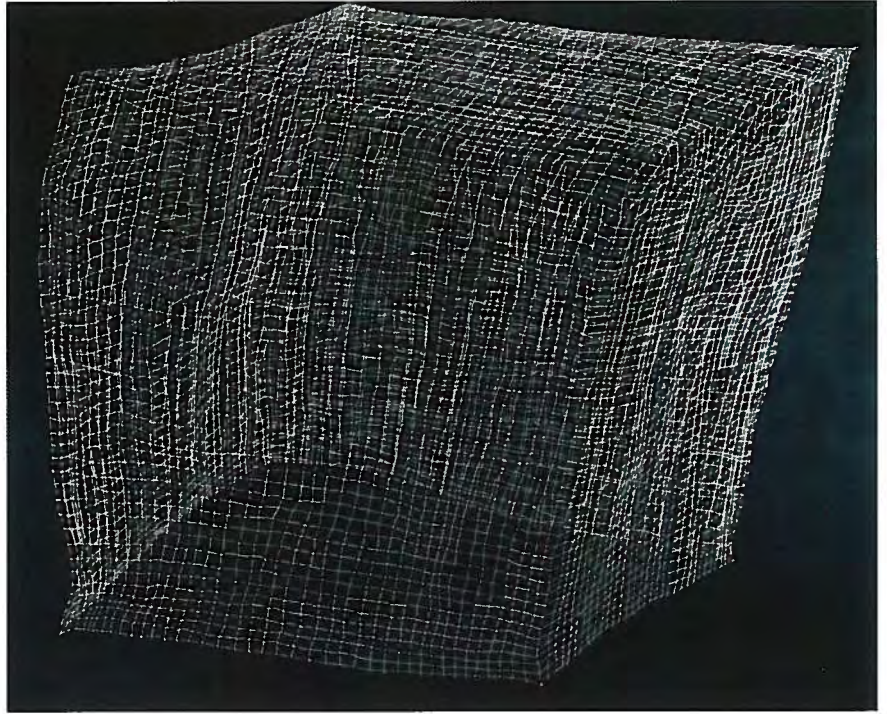
(no title), 2008, selenium-toned silver print, 8 x 10 inches

CAROLINE BURTON

My current drawings explore various forms made of chicken wire or hardware cloth. Each structure is composed of a particular type of grid that constitutes the form. I make the forms and then make drawings of them, each from a different angle. It is as though I am interrogating the forms. The obsessive quality reflects my art making process. I follow the wire structures as I draw to create as convincing an image as possible.

The grid appears in nearly every work that I create. Psychologically, the grid is about creating order and a structure, holding together what seems to be uncertain.

The process of making drawing after drawing is where abstractions and realities become objects or windows in which the forms take on another personification.



Untitled (rabbit cage 7), 2008, silver ink and acrylic on paper, 44 x 60 inches

JOSE CAMACHO

My creative process is in part what I like to think of as a controlled randomness. Mixed media and collage is the technique in which my thought has found form. Ideas entwine within the process and conceptual use of materials. I'm rarely content with these objects, therefore I often feel my paintings are a work in progress. It's strange logic. If one is not challenged by the myth, then how does one progress?

My recent work explores the relationship between beauty, time and nostalgias. These collages are made mostly of paper on canvas. That is old paper, drawings, and paper stained by the mere process of producing art. They are a byproduct of all those innocent activities inside the studio, a diary of all the physical evidence of art making.



The Inability to Feel has its Great Advantages
2008, mixed media and paper mounted on canvas, 48 x 68 inches

JAVIER CAMBRE

Feedback Chronicles exists as a single channel video and as a multichannel video installation. The feedback of a bass player seems to regulate the actions of several people, actions with nowhere to go, actions that uncannily mark the passage of time within an interrelated choreography of shandys and odradeks, into a non linear and non narrative chronicle.

Shandys: In his book "Historia Abreviada de la Literatura Portátil" Enrique Vila-Matas creates a fictional history of shandys, individuals who create portable art and literature. Some of the characteristics that define the shandys are a preference for a nomadic life, innovative creativity, extreme sexuality and insolent behavior.

Odradeks: obscure and mysterious doubles of the shandys.

Cast: Omar Shareef, X. Cambre, Marta Serena, Lola Malenovsky



Feedback Chronicles, 2008, video, 9 minutes

DAMIAN CATERA

The End of History v.3 is the latest in a series of listening environments where recordings of historic pieces of Western art music are appropriated, digitally sampled and algorithmically manipulated. In this current incarnation, the second movement of Antonio Vivaldi's *Concerto in G Minor, Opus 12* (1728) serves as the source material.

My objective is to unravel the eighteenth century structure using the tools and paradigms of twentieth and post twentieth century music. Utilizing randomization algorithms, which I write in the MAX/MSP programming environment, the original recording is randomly cut up, manipulated and re-assembled. The result is an improvised, radically "remixed" transformation of the original. Pitch, note duration, and note order are all randomly altered. In the end, eighteenth century music is reinterpreted through contemporary randomness and probability based processes.



The End of History v.3, 2008, digital prints and audio, 8 ½ x 11 inches

MICHAEL DAL CERRO

My paintings and prints could be seen as imaginary architectural proposals or illustrations of "yesterday's tomorrows," that is, the "city of the future" that did not quite happen. Like Piranesi's speculative reconstructions of ancient Rome, I am improvising architectural subjects in a layered space. The imagery in my work evolves from a process of working from observation, imagination and preparatory drawings modified by computer graphics applications.

I admire the look and feel of the mass produced, 4 color printing process used on newsprint and in old comic books. My imagery also owes something to the kind of sham architecture found in comic books with their improbable representations of futuristic cities and alternate worlds.



CARchitecture, 2008, woodblock print, 20 x 15 inches

BRUCE DEHNERT

There are two primary ideas that I have become increasingly interested in communicating. I am interested in the ways meanings can be manifested through material. Additionally, the concept of utility and how it can be achieved provides a framework within which these two lines of investigation co-exist.

Architectural motif provides strategies for 'building' my work and relationships between the forms themselves. Referencing the works of two architects, my father and Frank Gehry, I am interested in their juxtaposing of similar, yet varied, forms having to do with what is happening in the interiors of those forms...the living space as it were. The overall form of my work, *Tug*, was inspired by the actual marine design of two tugboats coming and going each day below my temporary studio in New Bedford, MA.

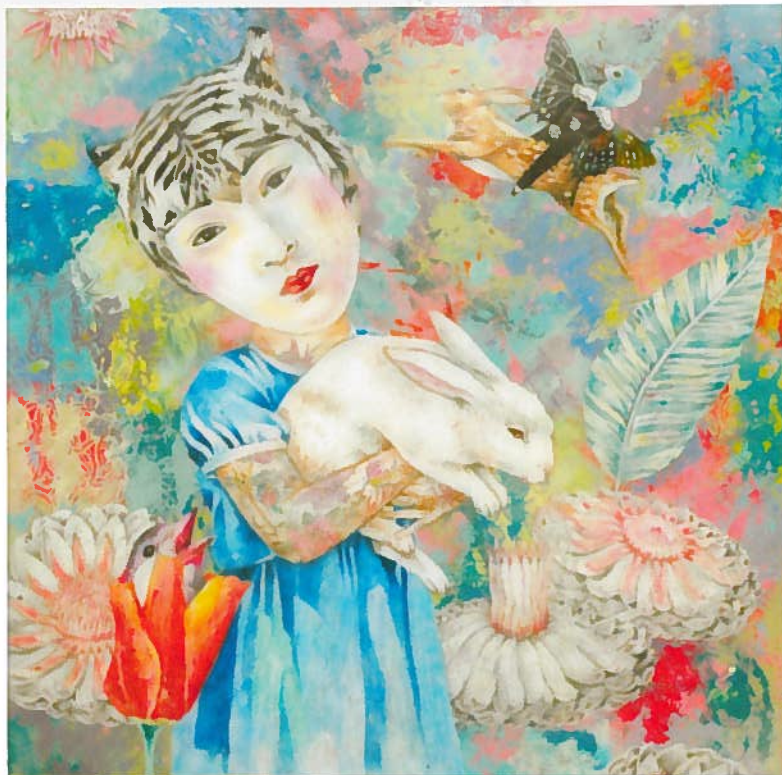


Tug, 2008, porcelain, wood fired, slips and glazes, H 9 x W 10 x D 7 inches

LORI FIELD

My mixed media drawings and paintings begin with preliminary collages used as sketches or references. The drawings, executed from these references, are stream of consciousness 'outtakes' from worlds depicted within the original collages, and they straddle a border between reality and dream, past life and present. The beings that continue to emerge evoke subliminal, mysterious worlds - planets of my own creation, demimondes peopled with anthropomorphic 'angels with attitude', accompanied by mutants, exhibitionists, seducers, chimeras.....and other intimate strangers.

Drawing is a passion, and I intend for the work to be drawing-based, concentrating on the use of non-traditional media and arcane materials, always submitting to an obsession with obsessiveness. The mediums can vary: some are colored pencil drawings on vintage slate chalk boards, others are meditatively drawn silverpoint renderings on gessoed paper.



Little Area 25, 2008, colored pencil on rice paper, thread and encaustic 16 x 16 inches

JEFFREY FILBERT

An artist works, or at least I do, until the work has a visual truth to it, and then you stop. It's almost that easy except that sometimes the work gets destroyed once or twice along the way between start and finish.

This piece is entitled *Rimbaud*. Not the adolescent visionary poet who abandoned writing at age twenty, but the man, who in his early thirties returned to France from the Middle East with an amputated leg, dying shortly afterwards. The theme of departure and return has resonance here. At the end of a poem by the poet, Gary Snyder, he writes, "the real work, the work that needs to be done", it seems to me that this kind of work begins only after the return from a journey.



Rimbaud, 2007, plaster, metal, plexiglass and paint, H 84 x W 17 ½ x D 36 inches

BRIAN GUSTAFSON

I believe that art is a social activity. Therefore, I see the role of an artist as a choice in how one engages social dialogue and contributes to the conversation of their community. I advocate the need to communicate about our capacity to be in constant consideration of each other. I believe this conversation can help lead to more compassionate and humane interaction between peoples.

The body of work that I have most recently engaged looks to redirect simple natural phenomena into a human experience, which heightens the viewer's capacity to be sensitive to the role of perception and the internal process of negotiating our understanding of our surroundings.



Intentions Float, 2008, metal, glass, mineral oil, wire and light bulb, H 78 x W 9 x D 9 inches

JAMES DAVID JANSMA

My approach to ceramics is intensely rooted in the materials, not so far removed from nature itself. Works retain the intrinsic rawness of this resource, parted from the ground, now made permanent by fire. My earlier sculptures are deeply figurative, and point to the temporality of the body – whereas the clay, constructed in stages, intimates a sense of geological time.

Recently, I have returned to the vessel, making generous forms to actualize painterly enriched surfaces. These objects honor the notion of containment: exteriors visually active, multiform vases, covered in thick earth crusted textures and abundant colors are affixed with plantlike hollow “stalks” to hold and water flora. It is my desire to observe and convey meaningful, sensory details from the physical realm to renew and connect us to our world.



Three Spouted Earthscape Vase, 2008, glazed earthenware ceramic, H 14 x W 17 x D 17 inches

CLAIRE JERVERT

My work deals with media, communication and technology. Over the years I have utilized a variety of media in my investigations, including photography, video, sculpture and the Internet.

Transamerica is a painting from the *Branding* series, which is my most recent body of work. The series deals with the concept of Internet commerce through the use of brand names and logos, while utilizing methods and techniques of traditional sign painting. The paintings and drawings in the series examine the omnipresence of "branding", the saturation of advertising and suggest a universe of electronic commerce.



Transamerica, 2007
acrylic on canvas, 96 x 48 inches

ERIKA LARSEN

I spent a year and half traveling across the United States looking for its next generation of hunters and the children I found put a fresh face on an ancient practice.

From New Mexico to Georgia, the faces reveal America's youth connecting to hunting's storied past. Many children today while away their time with video games, television and movies. These young hunters take a different path. For them, the thrill is learning to follow their instincts and being immersed in nature.

As children learn to hunt, they not only carry on a sacred tradition, but also learn to embrace the environment. They experience up close the lessons of life and death and become part of that cycle. No longer just observers, these children are working parts of nature.



Benjamin, 2007, lambda c-print, 28 x 36 inches

DONNA LEE LISH

My objective is to define space within explorations on how units fit together and how selected stitches enhance the piece. Working in textiles enables a rhythmic progression and opportunity to refine outcome. In my stream of consciousness I incorporate the influences of counting and passing of time until completion of each form. Though fiber work has traditional origins, the basis to me is to meld current contexts and materials within the foundation of stitches of the past.

My cumulative consciousness as an intrinsic and extrinsic energy inherent in the orchestration of each oeuvre is ever present. I rely on the calming continuity of knitting, transforming chaotic strands into some aesthetic order. The process is an urgency in my life- perhaps one of the few aspects of which I have modest control.



Floating Free Time, 2007, hand and machine knitted synthetics, beaded rods for suspending and glass beads, H 72 x W 48 x D 48 inches

JENNIFER MAZZA

In my small figurative paintings there is a dialogue between the qualities inherent to painting and the stillness of the photograph. I am especially interested in portraying ideas and emotions difficult to express through words, which find their outlet through physical gesture, posture and facial expression. Using myself as model, I perform emotional theater: enacting and documenting those gestures which seem to best capture my initial conception for a project. I look for the awkward moments which exist when a person's countenance seems unmade and at its most fragile. I then reconstruct the chosen images in paint emphasizing the 'skin' of the painting: the surface is puckered, pulled - even torn through to reveal the imprimatura - thus magnifying the initial gesture and mimicking the interior disruption of the subject.



(he) Kissed with Eyes Closed, 2007, oil on linen, 7 x 9 inches

MARGARET MURPHY

My paintings revel in contradictions; religious icons amidst flocked wallpaper, gender politics with confectionary color and consumer culture among art history. My paintings and their subjects are culled from everyday life. Contemporary artifacts are re-presented in compositions that are reminiscent of historical themes. Influenced by my early Catholic school education, religious motifs keep sneaking into my paintings. This combined with my interest in consumerism, pattern and our culture's fascination with romanticism infuse my paintings with a sense of the absurd while conveying a contemporary perspective and critique on the themes and ideas of our time.

My paintings are watercolor and acrylic on paper and are based on figurines that I find in dollar stores, ebay and on my travels. I am a figurative painter who is committed to gender politics.



Kneeling Ballerina, 2007,
watercolor and acrylic on canvas, 60 x 40 inches

STEFANIE NAGORKA

Unannounced, I appeared at home improvement centers around the country and used their aisles as my studio. With each visit, I proceeded to the garden center to build a sculpture of concrete blocks or pavers that were on the shelf. With the exception of the occasional press shoot, my work was done without prior permission or support from store officials. Building beyond the homogenized look and feel giant chains brought to the American landscape, I utilized generic building materials to create unique sculptures.

Dry stacking block sculptures is demanding physical work: lifting and shifting, concrete blocks or pavers are carefully positioned and balanced. Referencing the human body through image as well as implied effort, these minimalist statues assume relaxed poses and gestures.



Valley City, ND, 2007, c-print, 30 x 40 inches

CAROL O'NEILL

Nature is where I find the peacefulness and inspiration for my work. My images develop from direct observations of nature and photographs I have taken. Specifically, I gather and collect small plant life, from seeds to worn leaves. The natural patterns of decay, formed over time, are often reflected in my images of leaves. They symbolize the cycles of all life. I offer the viewer traces, remnants, shadows, shards and inferences- an appreciation of the botanical life around us. My drawings and paintings are small works, detailing my vision of the natural world. Drawing is a passion of mine- it is the essence of my work. I believe drawing offers a passage within- a direct connection to the imagination, memories, dreams and underlying thoughts and emotions.



Tangled Leaves, 2006, colored pencil on paper, 8 x 11 inches

CHRIS PELLETIERE

I am a painter, illustrator, and cartoonist. City life has always played a significant role in my work. My recent work includes a series of collages based on the theme of transit. The full series was exhibited in 2007 at The New York Transit Museum. This series started in 2003, when I began to sketch daily commuters in New York's Penn Station. I am skilled in a variety of media, and in addition to cut newspaper and colored tissue, my collages incorporate charcoal drawing and painting with gouache. The resulting works create an astonishingly original interpretation of individuals and crowds moving through the New York City transit system. Currently I am working on a new series of collages that depicts a variety of urban scenes.



86th St. Bay Ridge, 2007, collage, 22 x 30 inches

GRETA PRATT

Flag A Day is a yearlong project about the American commercialization of patriotism. Immediately following 9/11, Americans displayed the flag in record numbers. Stores across the country couldn't keep up with the demand. Wal-Mart sold 450,000 flags between September 11-13, 2001 compared with 26,000 during the same period in 2000. The original intent to demonstrate solidarity exploded into an all out flag-a-thon, resulting in the appearance of the American flag on everything from the neighbor's mailbox, to potatoes, to mud flaps.

As a way of calling attention to, and processing the implications of, the patriotic bombardment, I began making one new photograph of flag use every day, from Flag Day 2007 to Flag Day 2008. These are posted on the online archive www.flagaday.com with accompanying commentary on the blog www.flagaday.wordpress.com.



July 6, 2007, from the series *Flag A Day* 2007-2008, 365 photographs displayed on a digital monitor

JON RAPPLEYE

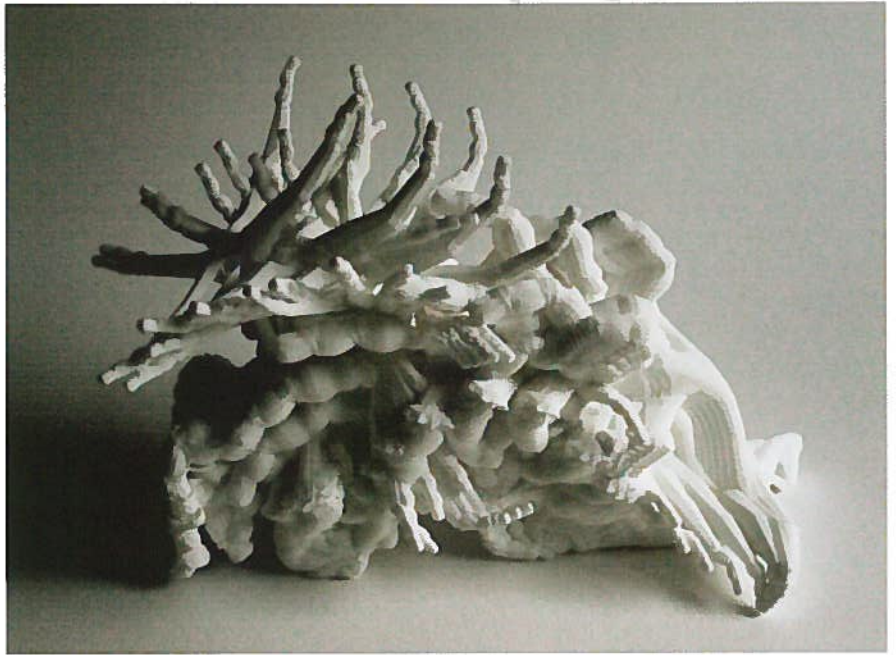
This work is a homespun faerie tale, a re-creation of cultural folklore and a personal mythology – a world populated by recurring fantastical creatures and strange hybrid phenomena. Within this environment there are layered references to the human body. Biological structures and functions are reanimated, exploring ecological issues, technology and a dream world landscape. The lines between organic and manmade have become increasingly blurred. Using nature as a blueprint I explore the boundaries of reality versus artifice. Due to scientific "fact" we have lost our interest in the mysteries of the unknown and the unseen. My work is a flight of the imagination, taking place in an uncertain future and inspired by an unknowable past.



In the Tremble this Nature Abounds 2007, acrylic and spray enamel on paper, 52 x 40 inches

MICHAEL REES

My work takes language and nature as its starting point. "Valence" is a primary idea in the description of language and nature in chemistry and biology. Valence is an abstract principle describing bonding in atoms and the number of arguments a verb can take in linguistics. These themes are the discursive elements of each period of my work. I refer to my works as having multiple valences, layers of experience, meaning, and connectivity. These layers surround an object linguistically and then extend it into the world. These valences incorporate the biological concept of meme, the smallest unit of cultural evolution. Each work is the physical manifestation of a memeplex that refers to a body mind spirit dynamic. The form of this content can refer to humans, monsters or interactive environments.



Conglomerate, 2005, selective laser sinter polyamide, H 9 x W 4 x D 11 inches

ROCCO SCARY

*There are places I remember
All my life, though some have changed
Some forever not for better
Some have gone and some remain.....
John Lennon 1963*

Each of us carries a set of memories inherent to various points in our lives. The experience of memory can so often be provoked by numerous factors. The subject matter which I am interested in is twofold. First, the idea of place as a reservoir for memory and second, a call for the preservation of the history embodied within the physical structure.

The destruction of "the old" and the consequence toward memory may be a severed connection to a past worth revisiting. My work is currently driven as a direct result of the continuous over development which infringes upon our immediate surroundings.



Bye Bye My Coney Island Baby, 2007, acrylic on handmade paper and wood, H 96 x W 72 x D 54 inches

MARY ELLEN SCHERL



Hallowed Ground (Maquette), 2008, Barbie dolls and ink, H 24 x W 14 x D 14 inches

Rooted in the memory of the Holocaust and the current atrocities in central Africa and elsewhere, *Hallowed Ground* is an artistic way to combat indifference, intolerance and injustice specifically as they relate to the worst crime against humanity; systematic genocide. The Barbie dolls in this maquette were collected by New Jersey school children and serve as a study for a larger, monumental vision...

Imagine the number of human beings that would fill a mass grave—hundreds of life-size bodies, young and old, several bodies deep. Now imagine that the bodies that create the 'mass grave' are produced from a translucent resin, each illuminated from within and softly glowing—like a thousand auras of eternal light.

This is the monumental vision for *Hallowed Ground*. It is meant to inspire prayer and action.

LAUREN SCHILLER

The imagery in my work is drawn from food-related memories, associations and rituals. Depictions of food are cross-referenced with personalities, places and events. These images are not illustrations, but rather are inspired by particular eating habits. Themes include food and morality (gluttony vs. abstinence, denial and restriction) and food and identity (personal, cultural, familial). My recent paintings have also focused on the religious significance of food, inspired by stories about medieval women mystics and their relationship to fasting. My prints and paintings are infused with what I hope is subtle humor and social commentary. To quote Bill Buford, "I've often thought that food is a concentrated messenger of a culture, compacted in the necessity of our having to eat to survive."



Renunciation, 2006, oil on panel, 12 x 10 inches

HOLLI SCHORNO

A shift happened recently while I was arranging disparate machine part cuttings on paper. Random forms that were usually migrating, colliding and resisting gravity became tethered to the ground. By creating ground I was able to explore the environments in which these objects existed. Rock forms became the base for cosmic factories and dwellings. Non-discernable probes and satellites floating in space were now identified by their proximity to the land. Clustered objects became communities; lines became power lines and antennas their system of communication. The ground became the point by which all parts, displaced, degenerate and obsolete could connect to.



Signal Hill, 2008, book cuttings on rag paper, 60 x 80 inches

CAROL SCHWARTZ

I sometimes think that I sculpt to make what is intangible, tangible. I seem to be on a constant search for meaning; often wondering about life's polarities; particularly when the strong and vulnerable reside together. I represent people, especially women and couples. I deal with common themes and relationships, in unguarded authentic moments.

I work primarily in wood. It is a material that allows me to ground the ephemeral. I build with contractors 4x4's and apply hundreds of glued pieces together to create the form. The surfaces are purposely raw suggesting a metaphor for life, in its process of growth, change and deterioration. Markings and building directions can be seen on the finished surface. Some markings remain beneath layers of applied wood. I find that marking and painting energizes the work.



*Roy and Sadie Sternstein, 2008, 4 x 4's and other mixed wood, laminated and painted
H 59 W 31 x D 33 inches*

DON SIMON

Throughout history, particularly since the beginning of the Industrial Revolution, mankind has been less than kind to our cohabitants on the planet. We build, produce and consume with little or no regard to the impact it has on the environment. It is the nature of nature to adapt and evolve in order to survive, and we are forcing other species to deal with compromised, damaged or destroyed ecosystems.

These pieces depict scenes resulting from our tragic indifference. They are rendered in a beautiful and natural way, highlighting the idea that we find this acceptable. We are numb to the damage - and so, the unnatural becomes natural to us. This may be the saddest commentary of all.



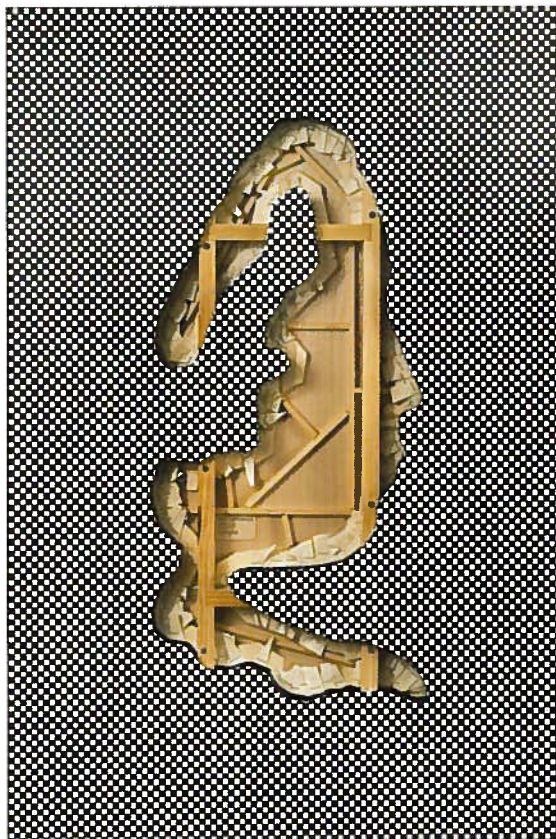
After. I, 2008, colored pencil, 20 x 20 inches

KEN WEATHERSBY

I create meticulous, optically active paintings in acrylic on canvas, and then break into them with physical insertions, dissections, or displacements.

When a void opens in a painting or when a section of it turns away to reveal its wooden stretchers and staples, it can indicate a refusal or denial of access to what is presumably put there to be seen. At the same time it creates a vulnerable opening up of the back of the canvas.

My recent works respond to (among other things) minimal painting's introversion, the disclosing and withholding actions of dialogue boxes in computer interfaces, and the St. John Cycle of Sienese Renaissance artist Giovanni di Paolo, paintings full of metaphors of foreclosed, frustrated communication and unexpected visual reversals.



157 (J), 2008, acrylic on canvas with removed and reversed area, 36 x 24 inches

EMMA WILCOX

In forensics, the absence of something can signify its presence. The chemical stain left by a body's amino acids will suppress plant growth for up to two years, allowing a kind of shadow to remain after the object casting it is gone.

On maps, the edge of a place vanishes and reappears. So do tracks, roads and the original names of things. But the land is marked heavy. It is dense with markings that include human bodies, geological timekeeping and stories told in bars, news archives, and EPA documents.

I make photographs at or near night, on foot, and within a 5-mile radius of Newark.
I make photographs of things that can always be found, and are always about to vanish.

But not easily. And not just yet.



Five Days, 2006, silver gelatin print, 20 x 24 inches

IRINA ZAYTCEVA



Dance Horizontale, 2005, four porcelain cups, H 12 x W 6 x D 3 inches

Even as a young child in Moscow, I knew that I was an artist. I started as a sculptor, interpreting events and objects with colorful children's Play-Doh. My miniature Play-Doh equivalents of the Big World decorated the windowsills and tables in our communal flat in Moscow. As I grew older, my art lost its colors but I was happy to participate in that rapturous world of literature and history, illustrating books with my ink drawings. It was only in America, with its abundance of technologically more advanced paints, that all my colors and powers came together to help me speak and tell my stories, to harvest the fruits and flowers of the garden of my mind and soul, sculpting my works and developing their meaning by way of painting.

EXHIBITION CHECKLIST

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Alaine Becker

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The Inability to Feel has its Great Advantages, 2008, mixed media and paper mounted on canvas, 48 x 68 inches

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Tug, 2008, porcelain, wood fired, slips and glazes, H 9 x W 10 x D 7 inches

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Little Area 25, 2008, colored pencil on rice paper, encaustic and thread, 16 x 16 inches

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Rimbaud, 2007, plaster, metal, plexiglass and paint, H 84 x W 17 ½ x D 36 inches

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James David Jansma

Three Spouted Earthscape Vase, 2008, glazed earthenware ceramic, H 14 x W 17 x D 17 inches

Claire Jervert

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Floating Free of Time, 2007, hand and machine knitted synthetics, beaded rods for suspending and glass beads, H 72 x W 48 x D 48 inches

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(he) Kissed with Eyes Closed, 2007, oil on linen, 7 x 9 inches

Margaret Murphy

Kneeling Ballerina, 2007, watercolor and acrylic on canvas, 60 x 40 inches

Stefanie Nagorka

Valley City, ND, 2007, c-print, 30 x 40 inches

Carol O'Neill

Tangled Leaves, 2006, colored pencil on paper, 8 x 11 inches

Chris Pelletiere

86th St. Bay Ridge, 2007, collage, 22 x 30 inches

Greta Pratt

July 6, 2007, from the series *Flag A Day*, 2007-2008, 365 photographs displayed on a digital monitor

Jon Rapplepe

In the Tremble this Nature Abounds, 2007, acrylic and spray enamel on paper, 52 x 40 inches

Michael Rees

Conglomerate, 2005, selective laser sinter polyamide, H 9 x W 4 x D 11 inches

Rocco Scary

Bye Bye My Coney Island Baby, 2007, acrylic on handmade paper and wood, H 96 x W 72 x D 54 inches

Mary Ellen Scherl

Hallowed Ground (Maquette), 2008, Barbie dolls and ink, H 24 x W 14 x D 14 inches

Lauren Schiller

Renunciation, 2006, oil on panel, 12 x 10 inches

Holli Schorno

Signal Hill, 2008, book cuttings on rag paper, 60 x 80 inches

Carol Schwartz

Roy and Sadie Sternstein, 2008, 4 x 4's and other mixed wood, laminated and painted, H 59 x W 31 x D 33 inches

Don Simon

After.1, 2008, colored pencil, 20 x 20 inches

Ken Weathersby

157 (J), 2008, acrylic on canvas with removed and reversed area, 36 x 24 inches

Emma Wilcox

Five Days, 2006, silver gelatin print, 20 x 24 inches

Irina Zaytceva

Dance Horizontale, 2005, four porcelain cups, H 12 x W 6 x D 3 inches

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Acknowledgements

The Visual Arts Center of New Jersey is pleased and honored to present this exhibition of artworks by the 2007-2008 New Jersey State Council on the Arts Fellowship Award recipients. The works shown include a variety of media, and represent the extraordinary creativity and diversity of art in our state. Their breadth and depth is a visual tribute to the support given to New Jersey artists by the Council, the Department of State and the Mid-Atlantic Arts Foundation.

To Mari D'Alessandro and the entire staff of the Programs Department here at the Art Center, I offer my heartfelt thanks for making this wonderful exhibition possible. We also owe our gratitude to Don Ehman and the State Council on the Arts, and most especially to the participating artists, to whom we also offer our heartiest congratulations.

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