



6.27-9.7

2014

New Jersey Arts Annual

READY  
OR  
NOT

- GINGER ANDRO
- & HUCK GLICKSMAN
- JOSÉ ANICO
- NINA LOLA BACHHUBER
- MILCAH BASSEL
- BETTE BLANK
- TERRY BODDIE
- JINKEE CHOI
- ANDREW DEMIRJIAN
- ARIEL EFFRON
- & LUCAS VICKERS
- DAHLIA ELSAYED
- ALYSSA E. FANNING
- SELUNGHWUIKOO
- JC LENOCHAN
- SO YOON LYM
- JENNIFER MACK-WATKINS
- KEVIN MCCAFFREY
- JERRY MCGUIRE
- ANNE Q. MCKEOWN
- YUCEF MERHI
- JEREMY NEWMAN
- SARAH PETRUZIELLO
- LAURA QUATTROCCHI
- TANIA SEN
- FRAN SHALOM
- STEVE SINGER
- KARINA AGUILERA SKVIRSKY
- NYUGEN E. SMITH
- JASON M. STEWART
- LIZZY STORM
- CHRISTINA TENAGLIA
- AMANDA THACKRAY
- JIM TOJA
- NOELLE LORRAINE WILLIAMS
- KIMBERLY WITHAM
- ETTY YANV
- LYA + MATARUDDA + NDA

AT ANY GIVEN MOMENT.







2014 NEW JERSEY ARTS ANNUAL

# READY OR NOT

JUNE 27–SEPTEMBER 7



The New Jersey Arts Annual is a unique series of exhibitions highlighting the works of visual artists in the state. The series is cosponsored by the New Jersey State Council on the Arts in partnership with major museums throughout the state including the Montclair Art Museum, the Morris Museum, the Newark Museum, The Noyes Museum of Art and the New Jersey State Museum.

The Newark Museum, a not-for-profit museum of art, science and education, receives operating support from the City of Newark, the State of New Jersey, the New Jersey State Council on the Arts/Department of State - a partner agency of the National Endowment for the Arts, the New Jersey Cultural Trust, the Prudential Foundation, the Geraldine R. Dodge Foundation, the Victoria Foundation, the Wallace Foundation, and other corporations, foundations and individuals. Funds for acquisitions and activities other than operations are provided by members and other contributors.

This exhibition is made possible in part by funds from the New Jersey State Council on the Arts, a Partner Agency of the National Endowment for the Arts, and by the Newark Museum Volunteer Organization and the Newark Museum Business and Community Council.



Additional support provided by

*Johnson & Johnson*

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# TRUSTEES OF THE NEWARK MUSEUM ASSOCIATION, 2014

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# STATEMENT FROM THE LIEUTENANT GOVERNOR

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It is my pleasure to extend congratulations and best wishes to the artists represented in this year's *New Jersey Arts Annual* exhibition "Ready or Not", and to all of the sponsoring organizations who have come together to make this event such a success. *New Jersey Arts Annual* exhibitions illustrate the extraordinary vitality of New Jersey's artists and reinforce the value of art in our lives. Programs such as this exhibition create wonderful synergy between artists and the public. Our most talented artists showcase their work in some of the most important museums in the state, and the people of New Jersey share in and connect to the quality and diversity of that marvelous creative experience, which is uniquely our own.

The Department of State and the New Jersey State Council on the Arts are proud to help make this program possible. Thank you to all the participating museums for celebrating New Jersey's artistic community and to the artists who share their best with us. A special thanks to The Newark Museum for hosting such an exciting exhibit. You have all ensured its success.

With the on-going commitment by the Council and its museum cosponsors, the *Arts Annual* series will continue to stand as a testament to artistic excellence and a celebration of New Jersey at its best.

**Kim Guadagno**

*Lieutenant Governor*



# STATEMENT FROM THE NEW JERSEY STATE COUNCIL ON THE ARTS

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On behalf of the New Jersey State Council on the Arts, we congratulate the artists represented in the 2014 *New Jersey Arts Annual* exhibition in fine arts, "Ready or Not." We are all enriched by the work of artists who help us to see the world and its possibilities in new ways, and we are fortunate to have so many outstanding artists call New Jersey home. The *New Jersey Arts Annual* exhibition series continues to serve as an important forum for artists in both fine arts and crafts, and the State Arts Council is proud to cosponsor this exhibition with The Newark Museum.

The State Arts Council is committed to serving New Jersey artists in many ways. In addition to the *Arts Annual* series, the Arts Council supports the work and advancement of New Jersey artists through fellowships, professional development, technical assistance, networking and showcase opportunities, a virtual gallery on [www.jerseyarts.com](http://www.jerseyarts.com), and grants and incentives to arts organizations to showcase and better serve New Jersey artists. The Council also manages the Arts Inclusion Program, through which works of public art are commissioned for State buildings. Our programs and services for individual artists represent some of our most important and rewarding work.

The Council applauds the boards and staff of the five museums that participate in the *Arts Annual* series: the Montclair Art Museum, Morris Museum, New Jersey State Museum, the Noyes Museum of Stockton College, and most especially The Newark Museum. These museums are driven by true commitment to New Jersey artists and to making New Jersey a better place through the arts. We particularly thank Steven Kern, Director and CEO, Ulysses Grant Dietz, Chief Curator and Curator of Decorative Arts, Shlomit Dror, Consulting Curator of American Arts and guest juror, Rocio Aranda-Alvarado, Curator El Museo del Barrio for making such a substantial investment in the success of this program and for mounting this beautiful exhibition.

**Elizabeth Mattson**

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# DIRECTOR'S FORWARD

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On behalf of the Newark Museum, its Trustees and staff, I am pleased to introduce and host the 2014 edition of the New Jersey Fine Arts Annual. We are proud of our continued partnership with the New Jersey State Council on the Arts, which has orchestrated this annual series, alternating between arts and crafts each year, since 1984, and to share this tradition with the Montclair Museum, the Morris Museum, the New Jersey State Museum and the Noyes Museum of Art.

The Newark Museum is deeply committed to contemporary art and artists engaging with a variety of practices. For this reason, *Ready or Not* showcases as many as forty New Jersey-based contemporary artists, whose works range in artistic processes and approaches to color, form, material and content. This multi-dimensional approach sets out to reestablish the Museum's role with the local arts community by offering the institution as a forum to expand and cultivate its commitment towards this increasingly vital and independent art scene.

I commend this year's exceptional cohort of artists, and I am indebted to them for their involvement with the Museum and their creatively inspiring work, which enlivens the main suite of changing exhibition space of the Museum and expands through uncommon, less traditional areas such as stairwells and corridors where visitors can encounter art in unexpected situations and locations.

Likewise, I am grateful to the exhibition's curator, Shlomit Dror, Consulting Curator of American Art at the Newark Museum, whose vision and persistence made this exhibition the success that it has been. I also want to thank this exhibition's co-juror, Rocío Aranda-Alvarado, Curator at El Museo del Barrio in New York, whose involvement and input in the selection process brought great energy, knowledge and ideas. I thank the staff of the Newark Museum for their contribution, particularly exhibition designers, Tim Wintemberg and Seth Goodwin, whose creativeness, dedication and expertise has been invaluable.

As the recently appointed director of the Newark Museum, I consider this to be my first Arts Annual exhibition, and am delighted to welcome and witness so many talents across the Garden State. I am thrilled by the roster of artists participating in this year's Arts Annual and by their contribution to the Museum and its visitors' experience. The diversity of media and practice evident in these artworks indeed reflects the state's abundance and production in visual culture and multidisciplinary art. The artworks this show contains support the merge of art and science, as many of them are technology-based, requiring painstaking code programming and other software development. Included are also a variety of site-specific works, both inside and outside the Museum's campus that brought artists to create work outside their studios and



interact with staff and visitors on the premise. It was a thrill to witness the artists' creative process in real-time. A number of performances were incorporated as well, adding to this show's multiplicity. Traditional media also plays an important role in this exhibition, demonstrating the connection not only to the Museum's rich collection, but also its continuous link to the present and future.

*Ready or Not* would not have been possible without the support of our many public and private funders. On behalf of the Newark Museum's trustees and staff, I would like to extend my warmest thanks to the New Jersey State Council on the Arts, Johnson & Johnson, Joan and Eugene Kalkin, Genova Burns Giantomasi Webster, Judith Lieberman, and Stephanie and Michael Glickman for helping to make this exhibition possible. We are also most grateful to the Museum's abiding partners, the City of Newark, its Mayor and Municipal Council, the State of New Jersey, New Jersey State Council on the Arts/Department of State, the New Jersey Cultural Trust, the Prudential Foundation, the Victoria Foundation, the Geraldine R. Dodge Foundation, and a host of additional foundation, corporate and individual donors and members. We thank you and hope that you have enjoyed this special presentation.

**Steven Kern**

*Director & Chief Executive Officer*

Newark Museum

# NJTP, EXIT ISW

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On the way back to Manhattan, we drove through the Jersey Meadows, or more accurately the Jersey Swamps—a good location for a movie about life on mars. It even has a network of canals that are choked by acres of tall reeds. Radio towers are scattered throughout the bleak places. Drive-inns, motels and gas stations exist along the highway, and behind them are smoldering garbage dumps. South, toward Newark and Bayonne, the smoke stacks of heavy industry add to the general air pollution.

—Robert Smithson, *The Crystal Land* (1966)

This text by Robert Smithson, a hero from the history of art in New Jersey, underscores some of the contradictory matter that makes up the landscape in which New Jersey artists work. Though it seems cliché, perhaps nothing seems more important about working in New Jersey than the land itself, layered with larger histories as well as personal memories. I constantly return to these descriptions by Smithson and others like Gordon Matta-Clark who have underscored the importance of the New Jersey landscape, or of New Jersey as a place, to their work, their inspiration, or their process. Smithson's description of the smattering of radio towers against the garbage dumps and heavy industry mark a reality that continues to be a part of the landscape that surrounds the Newark Museum and Newark's larger art scene today.

Is it coincidence that Junot Diaz's character, Oscar Wao, ends up in New Jersey with his family? In a state where immigration had followed industry since the eighteenth century, Paterson quickly became and remains a city with very high population density. By the 1970s, immigrants from the rest of the Americas were often fleeing dictatorships as much as they were seeking opportunities. The young and nerdy Oscar experiences his surroundings in two ways, first as Paterson, and the culture shock of moving from an island with practically no television or electricity, to plenty of both, a shift that felt like moving from a century past to the present. Then he describes the layout of the land in terms of the the single thing he desires but can never have: girls...

...It wouldn't have been half bad if Paterson and its surrounding precincts had been like Don Bosco or those seventies feminist sci-fi novels he sometimes read — an all-male-exclusion zone. Paterson, however, was girls the way NYC was girls, Paterson was girls the way Santo Domingo was girls. Paterson had mad girls, and if that wasn't *guapas* enough for you, well, motherfucker, then roll south and there'd be Newark, Elizabeth, Jersey City, the Oranges, Union City, West New York, Weehawken, Perth Amboy—an urban swath known to niggers everywhere as Negrapolis One. So in effect he saw girls — Hispanophone Caribbean girls — everywhere.<sup>1</sup>

This “roll call” of New Jersey towns that are listed in this excerpt is common in the parlance of the state, where exits off the New Jersey Turnpike and stations on the NJ Transit lines frame one’s daily existence. The sought-after Spanish-speaking Caribbean girls, seemingly widely available everywhere within New Jersey’s urbanscape are blithely unaware of Oscar’s existence, unreachable, untouchable, impossible to know or love. Diaz considers the repercussions of this existence, this life, when he describes a “particularly Jersey malaise—the inextinguishable longings for elsewhere.”

The ubiquitousness of this affliction of the 1970s and 80s seems to have dissipated, however, particularly among generations of younger artists, many of whom have jettison prior concerns about the state and its character (Is it the periphery? Can it ever be a center). New alternative art spaces continue to grow throughout the region and downtown Newark, in particular, remains an important and vital space for artists. The power of these institutions becomes evident in sites such as Aljira, which has been occupying a space in downtown Newark since 1983, and Gallery Affero, founded in 2003 and offering affordable studio space to artists in addition to excellent shows of contemporary art. A Google search reveals how many artists have an exhibition from the Red Saw Gallery, now, the thriving Index Art Center, on their resumes. Rebecca Jampool’s projects extend from the Gateway Center (now filled with the work of living artists) to her Solo(s) Project House on Broad Street. The Paul Robeson Galleries at Rutgers Newark continue to host important shows that include local artists. Two new spaces for artists who

are interested in paper exist in the form of the artist-run Newark Print Shop, which offers weekly collaborative art-making events. This will be joined shortly by a new space for the Print Center of New Jersey. And though Rupert Ravens Contemporary has departed for Paterson, he played a role in this downtown scene. With this edition of the New Jersey Arts Annual, the Newark Museum participates closely in these endeavors to support the work of living artists in the larger New Jersey community. There is no doubt at the art behemoth to the East calls to many artists, who eventually settle on the Western shores of the Hudson and not far from the sprawling arms of the Hackensack. But they feel no need to justify this existence on “the left bank.”

Young and newly-arrived artists such as LNY/Lunar New Year, Mata Ruda and NDA, have already made a career as comfortably in downtown Newark as in Bushwick. With ease, they commemorate not only the urban fabulousness of the streets of Newark and the personality of a security guard at the Newark Museum but also the signifiers of home, culture and personal experience on the raw post industrial surfaces of Bushwick.

Always NJ

Serving practically as an homage, an entire group of artists has dedicated their work in the exhibition to exploring aspects specific to the New Jersey landscape. They include José Anico, Alyssa E. Fanning, Kevin McCaffrey, Steve Singer, and Ety Yaniv. Their works range from wistful considerations of the (more or less?) beautiful parts



of the land to monumental explorations of the layers of land that contain now-invisible pasts.

### Spaces

Artists like Ariel Efron and Lucas Vickers, Milcah Bassel, Lizzy Storm and Jason M. Stewart respond specifically to the specificities of place, in this case the building of the Newark Museum itself. Geometric, architectural, whimsical, these works enliven the institutional structure by Michael Graves. In a playful way, Jerry McGuire's signage also inhabits the building with subtle corporate signage that is simultaneously informational and irreverent ("Garden State Parkway," "This Is Art").

### Presences

The place of the body as a presentation of self or other remains relevant through several powerful works in the exhibition. Among these are the sculptures by Noelle Lorraine Williams, whose ubiquitous little girl makes an appearance here; the "Selfie" drawing by Sarah Petruziello, the regal self-portrait by Jennifer Mack, the reference to hundreds of enslaved bodies in the work of Terry Boddie, and the drawings of teenage hairstyles by So Yoon Lym. These all share an interest in the human figure and its physical expression.

Others, such as Dahlia Elsayed, Karina Aguilera Skvirsky, and jc lenochan present the body in other ways, through text, a reference to roads traveled, or a naming is carried through memory, history and voice.

### Abstractedly

Artists such as Anne McKeown, Fran Shalom, Amanda Thackray and Christina Tenaglia use recognizable forms to draw relationships between their works and the viewer. They are both sinuous and solid, organic and architectural. Andrew Demirjian uses both sound and visual patterns to explore space through abstraction and physicality through the ubiquitous television monitor.

Perhaps the most telling aspect of this edition of the Arts Annual comes from the title of the show. The phrase Ready or Not is both an invitation to play and a challenge. Universally used by children, it underscores that play has begun and that something will soon happen. Already this is evinced by the movement of new art spaces towards the Newark Museum. In its potential role as art hub, the Museum may continue to exist as a nexus for creative production and dialogue in downtown Newark. Launching an open call to the art scene in Newark and to the state in general, the Museum's Ready or Not heralds the existence of new scapes and spaces, new possibilities born from old, new ideas connected to those of the past, embracing an ever-growing, increasingly powerful, and deeply talented community of artists.

**Rocío Aranda-Alvarado**

*Curator*

El Museo del Barrio

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<sup>i</sup> Junot Diaz, *The Brief Wonderous Life of Oscar Wao* (Riverhead Trade, 2008) [<http://ajaytao2010.files.wordpress.com/2012/12/the-brief-wondrous-life-of-oscar-wao-junot-diaz1.pdf>; accessed Sept. 5, 2014]

# ARE YOU READY?

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Artists who live and work in New Jersey share more than geography. They also perceive and address cultural and social values in the region, raising questions about place and experience, and expanding the conversation about the region's identity and its narrative and context in relation to art. The Garden State encompasses such a wealth of artistic practices that it demands a biennial exhibition showcasing this vast range of expression. When asked to curate the 2014 New Jersey Arts Annual: Fine Art for the Newark Museum, I wanted to create a biennial that would represent a cross section of contemporary artmaking in the state. Including artists using a wide variety of approaches to color, form, material and content, **Ready or Not** invites discussion about the role of art in the community and celebrates these artists' connections to local art production as well as their influences both nationally and internationally. The New Jersey Arts Annual, a tradition initiated by the New Jersey State Council on the Arts, advances meaningful dialogues through this important program, where multiple talents and practitioners offer and share their creativity.

As part of organizing this exhibition, nineteen artists were preselected from many studio visits I conducted across the state. The state's multifaceted artistic communities became a source of inspiration and these visits produced profound conversations with the artists that often spurred discussions about the meaning of being a "New Jersey-

based artist." Can (or should) an artist's identity be determined by a single place? Is the place inherent in the work itself? And finally, what experiences do artists have working so close to one of the world's most significant art centers, yet considered apart?

Twenty-one additional artists were selected through an open call, which I had the privilege to jury with El Museo del Barrio's curator, Rocío Aranda-Alvarado. Aranda-Alvarado has been a major force in the contemporary art scene in New Jersey, primarily during her tenure as a curator at the Jersey City Museum, where she helped shape the region's visual culture and establish a fecund infrastructure for creation that brings national and international attention to local artists.

The process was inclusive, as befits a show whose primary purpose was to highlight contemporary New Jersey-based artists working in all media so all artists were encouraged to apply and contribute. Inviting artists and determining what works would be exhibited, both by a combination of pre-selection and jurying, informed the show's construction and allowed artists and their work to interact with one another in multiple ways.

The show's title "Ready or Not" was the point of departure and spring board for raising awareness about the artists who live and work in this region. It also signifies the

show's dualities of multiplicity and unexpectedness by proposing numerous possibilities for engagement and learning at any given moment. In our daily lives, we often encounter art without even realizing it, whether it is an image painted on a wall in a parking lot or a billboard that isn't for commercial purposes. A variety of site-specific installations as well as participatory-based works that encourage greater engagement between and among visitors, artists and the institution brought these elements of serendipity and surprise into the Museum. Presenting various ways in which visitors can experience art—by activating it, walking through it or in it or even smelling it—increases awareness about the presence of art in our immediate, everyday surroundings.

The show has themes and categories examining interests artists share, yet explore through distinct means and processes. This essay will present an array of subject matters that emerge from the exhibition, and demonstrate the links between and among artworks, whether physically grouped together or not. The description of each artwork appears in a broader context that supports comparisons between the works and elicits greater discussion. This form of narrative also denotes the curatorial thought and attention given to the selection process, the display and the collective aspect of this show as a whole. The subjects apparent in this exhibition, which I will expand on, include nature, popular culture, poetry, the use of language and geography as forms of identity, and the deployment of unconventional sites within the Museum as areas for creation.

The subject of nature and nature itself appear directly and indirectly in some of the artworks. **Ginger Andro** and **Chuck Glicksman's** *Rear Window* (2013) questions how fluctuations in climate cause humans either to be mesmerized by nature's wonders or held captive and at its mercy. Their video, a slow-motion documentation of a spring rain shower in Barnegat Bay in New Jersey, is projected on an old window the artists appropriated, distorting the projection through the window's grids. Capturing this moment in nature through physical and conceptual elements, the artists created the illusion that the raindrops seen in the video are beating on the window's surface. The sound component—the raindrops—evokes a ticking mantel clock and augments the feeling of anticipation and fear one can experience during a natural weather occurrence. In this post-Sandy era, these emotions are even more accentuated. The artists also experiment with aromatherapy, blending a unique scent—a mixture of wood and humidity—reminiscent to viewers of the shore. The visual component of this work is accompanied by the familiar presence of outdoor mist, which similarly also aims to capture another fleeting moment in nature that affected viewers' indoor experience. In a similar vein, **Kimberly Witham** uses nature as her material and inspiration. The sculpture *Suburban Obelisk #1* (2013) shows a taxidermied squirrel she created from road kill, alert and posed upright as though frozen in time. The squirrel sits atop popular suburban domestic collectables the artist located in yard sales and thrift stores, including a milk glass candy dish and goblet and a watering can. Juxtaposing decorative objects with a dead animal the artist found in the New



Jersey suburbs establishes a peculiar situation: the ideal natural order combined with a pristine domestic setting is in disarray. Recalling still-life *vanitas* paintings, particularly of the Baroque era, where vividly portrayed animals often carry symbolic meaning, this totemic sculpture allegorizes the imperfection of suburban life and the incursion of the natural into the constructed environment of the suburb. Witham's arrangement of utilitarian objects combined with natural history elements evokes a cabinet of curiosity aesthetics from the early-modern era. In this case however, Witham's approach is more whimsical than scientific. The work emphasizes the relationship suburban dwellers often have with nature: squirrels may seem cute and fuzzy until they become intrusive, and remind inhabitants of the imminence of unwanted change.

While Witham's work includes a specific creature, other works reference the natural world in more oblique ways. For example, Amanda Thackray's abstract work on paper, *The Motion in the Fold* (2012), is reminiscent of sixteenth-century scientific illustrations. Like depictions of classified natural specimens, Thackray's quasi-scientific work investigates and presents interior forms of the human body. Her fine lines, repetition of forms and sinuous curves as well as the scale and detail of the work recall the recesses of the inner body, joints and cell-like structures.

**Anne Q. McKeown** also uses abstract, amorphous shapes in her sculptural work *Lineage Migration* (2009) made from paper as well. McKeown's treatment of paper and use of neutral colors produces a maze of oval shapes and lines. Layered and coupled in different positions, they recall the abstracted outlines of fossils and corals.

Both artists work with paper, exploring its versatility and depth, linking its natural processes to bodily conditions and treating this material as a living organism. Thackray uses paper (and other organic materials such as yarn, thread and rope) to emphasize and express the sinews and fibrous materials within the human body. McKeown manipulates the traditional two-dimensional use of paper and redefines it to create a three-dimensional sculptural element. Lines that are often seen on the paper's surface have now been transformed, and the paper itself becomes the line it previously held.

**Jim Toia** also incorporates nature in his ongoing participatory-based installation "The Petri Island Project," which he initiated in Key West, Florida, in 2010. In this artwork he uses petri dishes—cylindrical lidded containers, familiar as tools used by biologists culturing cells or botanists nurturing experimental mosses. He repurposed the dishes' conventional function and contents by asking people to fill them with materials supporting a guiding narrative that figuratively and metaphorically represents the idea of an island. By asking "What does an island mean to you?," the artist invited participants to make an object that would become part of the artwork. The work is itself an evolution— a natural process—as Toia continually adds new dishes, and therefore new possibilities for collaborative creation.

Other time-based artworks throughout the exhibition also catalyzed viewer participation. **Yucef Merhi** is an artist who works exclusively with computers and databases. He also creates codes and software. *Facial*

*Poetry* (2014) is an interactive work that includes three computers equipped with facial recognition software that Merhi coded. This enables each computer to recognize three distinct facial features: eyebrow movements, mouth gestures, and a face's overall appearance on screen. Once the computer's built-in camera identifies these features, the system activates another database containing phrases from the artist's poems. Language is utilized both mechanically and expressively; for Merhi, finding the right words to compose a poem is as arduous as writing a software code. Viewers interacting with these computers perform according to the conditions the machine commands—smile, frown, blow out kisses, make funny faces or stand still—creating an intriguing dialogue between humans, art and technology. The verses generated by the computer appear arbitrary, responding to the viewer's unplanned (yet controlled) movements. Thus Merhi's poetry is executed and performed by chance and control—and collaboratively. Only when the computers sense bodily signals is a poetic verse revealed, making viewers an integral part of this work.

A related form of scientific engagement generated by computer-based art and technology was deployed by **Andrew Demirjian's** performance-based event, *Sound of Vision*. Executed only once during the course of the exhibition, inside the Billy Johnson Auditorium at the Museum, Demirjian asked three participants to wear EEG (electroencephalographic) headsets from which he measured and mapped their brainwaves while they watched three short silent films.<sup>1</sup> He then translated the measured maps into sonic soundscapes as a way to

experiment with EEG technology to compose musical pieces. The artist then “formed” these brainwaves with his computer into musical notions, generating sounds of percussion, wind and string instruments. The result was films with a primary soundtrack composed of experimental sound accompanied by and layered with an instrumental component. Demirjian invited two jazz musicians, Don Byron (clarinet) and Lewis Porter (keyboard), to collaborate and improvise in real time, transforming even more the musical and visual experience. Similar to Toia's redefinition of the petri dish, Demirjian repurposes a scientific and medical tool typically used to diagnose sleep disorders and epilepsy as an artistic medium; in this way, he offers viewers physical manifestations of something so internal and cerebral as brainwaves that are usually considered out of reach for non-medical observers.<sup>ii</sup> In Demirjian's artistic experiment, the cinematic observation was determined by abstract (rather than melodic) audio, which altered the films' expression and impact in the same way cinematic soundtracks (film scores) often dictate and intensify viewers' emotion. Hence, the visual-acoustic effect was entirely contingent upon participants' gaze and perception, and the artist's composition was based on that and on the jazz musicians' improvisations reacting to the electronic sound.

The synergy between sound and vision is also evident in Demirjian's sculpture *Morning Light* (2014), which is constructed from more than twenty unwanted, old televisions he acquired from classified listings. Through his investigations of ways to make sound “visible” and materialized, Demirjian integrated analog and digital



methods to create a sound composition using the televisions that were about to be thrown away. A range of frequencies, abstract sounds such as electrical sparks, and other non-melodic audio are sonified, and presented as visual data on the TV screens. Piled in a corner and scattered around the gallery, the repurposed televisions give a theatrical effect, as though one were witnessing a mini orchestra of programmed devices speaking to one another. The moments in which only two or three TVs are “in conversation,” while the rest are silent and blank, animate this work as though witnessing a performance by inert objects brought to life by the artist.

A number of artists in *Ready or Not* incorporate references to popular culture in their works, developing individual approaches to a common theme. In her work *SNACKLANDIA* (2013), **Laura Quattrocchi** collaged discarded snack and beverage wrappers she found scattered around Journal Square in Jersey City. Tracing human patterns and their tracks, she created a “map” that represents residents’ presence through visual evidence of their consumption. Classified and carefully arranged, the composition’s components become a multicolored textile possessing the tactility of the torn and wrinkled wrappers, the vibrancy of their colorful designs and the visual values of their easily-identified corporate fonts. This work evokes functional objects, like domestic textiles such as tablecloths and decorative embroidered patterns, while also drawing attention to the power of brand advertising found in consumer culture specifically in packaging.

Patterns, a term describing both a usual manner of behaving and an outline for making clothes, are explored in **Jennifer Mack-Watkins’s** works *No Pattern Necessary* (2010) and *Enhance Me* (2011). By using sewing patterns as the outline and surface of her prints she raises questions about the fashion industry’s expectations and standards for the female body, and draws awareness to clothes alterations women may undertake to attain a certain look dictated by society. Gracing the surface of the prints are vintage images taken from popular magazines that stereotype female beauty and also illustrate the glut of historic media images that contribute to the constructed representation of the ideal woman. The artist appropriates a profusion of pop culture imagery— the idealized faces of women as presented in advertising— to create the pattern for the fabric from which a dress might be cut. Similarly, in her work *Afrohawk* (2012), Mack-Watkins references two popular hairstyles— the Afro and the Mohawk— associated with political movements of the late 1960s and early 1970s, and worn as visible signs of one’s political principles. Presented as a profile portrait, a style that gained importance in the late Middle Ages and the Renaissance on, the artist updates the traditional model with colors and forms adapted from the conventions of Pop Art and advertising.

Hairstyle arrangement and design are also featured in **So Yoon Lym’s** paintings *Diosnedy, Angel, Angel II, Angel III, Juan II, Jose* (2009 – 2011). In this series, Lym documented hairstyles worn by her students. First she photographed them, and then she created a painting based on each photo. These depictions of various



braiding techniques and patterns reference iconic hip-hop figures her students emulate. Each image, no matter how abstracted and lacking in recognizable facial features, is a portrait. As part of the history of portraiture in this country, these images play a significant role by depicting American diversity and the impact of popular culture's newest hairstyles, which may soon become traditional.

Portraiture today is greatly informed and influenced by social media, where self-expression and presentation often know no boundaries. **Sarah Petruziello's** *Selfie (We Create Our Own Mythologies)* (2013) looks at the absolute control people claim over their appearance through representation on mobile devices and online platforms. Often using herself as the subject of her work, Petruziello portrays herself here with a bruised eye, a "busted lip" and an oversized tattoo that reads "Con Artist" in order to explore the idea of agency in presenting one's public persona. She simultaneously appears tough and vulnerable, and as signified by her braided hairstyle tied in a ribbon, innocent. Like the filters used in social media photos—in which the selfie has become universal and ubiquitous —the artist added these layers to inflect our nuanced perception of her image. The gold and red lines in this dramatic background have a strong graphic presence that recall artists such as Shepard Fairey, whose multilayered depictions of popular icons, are prominently created using red, black and white, similar to propaganda-style posters.

Both **Tania Sen** and **Bette Blank** appropriate industrial objects to which they apply forms and images that

reference familiar imagery from popular visual culture. Tania Sen's sculpture *Precious Metal* (2014) is made out of an orange cone that typically alludes to some form of institutional authority, such as road repair—thus implying danger or caution. She covered the cone's surface with gold paint, logos and decorative patterns. The use of the gold background is a reference to contemporary popular culture, familiar in a variety of media, notably the heavy gold chains and medallions worn by certain celebrities, as well as gold inserted into or covering teeth. In this work Sen also alludes to consumer culture by borrowing text that is similar in texture, form and color to the iconic Coca-Cola logo from the world of advertising. She alters the words, however, to "Shared Wealth." The gold paint coating the traffic cone, a universally recognized object like the Coca-Cola beverage, suggests the risky outcomes veneration of consumer culture may impose on notions of value and corporate wealth.

In the Bette Blank work *Tattoo Foot* (2011) the object that serves as the basis of the sculpture is a shoe last, a form used for fabricating footwear. The last alludes to New Jersey's economic history, with its industrial production by immigrants who handcrafted gloves, shoes, silk crochet and ceramics. The images on the last's surface are drawn from pop culture, particularly imagery seen in tattoo parlors all over the country: a classic nude female form and the skull today often associated with Day of the Dead celebrations. The artist now sees these images as wholly American; originally, they were favored tattoo subjects of sailors during the mid-twentieth century.

Another reference to American culture, particularly film, is seen in **Jeremy Newman's** video *Living Things* (2013), which uses B-movies from the Cold War era in the U.S. as source material. In this video, Newman incorporates clips from historic feature and informational films as well history and science documentaries, along with voiceovers from commercial and movie scenes, many of which focus on sexuality and gender roles. The clips explore conduits of popular culture as seen in the variety of film types dealing, for example, with supposedly deviant behaviors, medical experimentation, fixations on notions of life and death and obsession with aging.

Finally, **Seunghwui Koo's** allusions to and incorporation of popular culture integrate Eastern and Western traditions. The main figure in her work is a pig head, which appears in both exhibited sculptures: *Narcissism* (2012) and *New Yorker* (2013). The appearance of the head is a multifaceted homage to the artist's South Korean upbringing. As a child she encountered decapitated pigs in her parents' butcher shop. In addition, this animal is traditionally associated with good fortune and wealth in Korean (and Chinese) folklore. As with most folk beliefs, talismans often take the form of a familiar animal important to the local economy: in this case, a pig head. In the artist's environment growing up, if a person dreamed about a pig, it was seen as a sign that wealth was approaching. The reverence for this animal in Korean culture is not common in contemporary American culture, where the pig, far from possessing a positive symbolic meaning, instead connotes greed and excess. Graced with human characteristics—a grinning

expression in one work and a body in the other—the pig also denotes a negative reference associated with policing and authority. The familiar jargon of pigs as cops seeps frequently into art historical context. We may recall for example, Emory Douglas's pig cartoons and the Dada artists John Heartfield and Rudolf Schlichter's 1920 *Prussian Archangel* assemblage, where the pig figure appears in police uniform, and used to slandering military oppression and capitalist systems. By referencing aspects of her experience with the animal's Eastern and Western connotations, Koo raises questions about value and wealth in both social systems, and the visual-culture clash that might result.

The show includes a number of works that directly or indirectly allude to specific art historical periods and styles and to the practices of artists during particular eras. Yucef Merhi's poetry experience, for example, is reminiscent of Dadaist experiments with poetry and performative (theatrical) approaches to words structure and composition. Surrealism comes across strongly as an antecedent for **Nina Lola Bachhuber's** sculpture *Ofrenda* [Offering] (2013), as does the influence of indigenous and syncretic ritual in Mexican culture. Appropriating the aesthetics often found in ceremonial rituals of death and devotion, Bachhuber reinvents the form of the *memento mori* by assembling materials in a way that enhances their ambiguities. A shiny fox fur rests atop an ostrich egg wrapped in a see-through black fabric and placed above an oval shaped mirror. Hair buns have candles placed in their centers and a metal bowl is filled with purple and black feathers. Mirrors are draped with black fabric.



Such fantastical sensibilities recall mid-twentieth-century artists like Meret Oppenheim, who transformed everyday items like teacups into equivocal objects. Bachhuber's fetishistic obsession is revealed in her combinations of materials associated with the body such as hairs, fur and bones that are now deconstructed and presented as ceremonial items. Evoking Mexican Day of the Dead, the traditional offerings are replaced with Bachhuber's mysterious objects. She uses these religious customs as the work's foundation, transforming their meaning and setting through surreal expressions. Bachhuber also employs a style redolent of Minimalism, expressed by the monochromatic color palette of the altar (black, white, purple), the symmetrical presentation of objects and the linear drawings in the background. This juxtaposition between Surrealism and post-Minimalism, according to the artist "is where [she] sees [her] work as an alchemical laboratory of the mind, operating on a psychological level, on the far side of logic."<sup>iii</sup>

The reverberation of different art movements draws an interesting link between past and present that brings earlier styles into dialogue with current art practices. In **Fran Shalom's** paintings *Jabberwocky* (2011), *Flimflam* (2012) and *Yield* (2012), American Modernist work, particularly by abstractionists such as Ellsworth Kelly and Stuart Davis, are subtly echoed. Shalom uses bold, colorful shapes—some amorphous, others constructed with sharp lines and edges—that appear at once familiar and strange. The combination of both abstract and figurative qualities evokes various shapes alluding to clouds, combs and bricks. The playfulness between the

figurative and the abstract elements produces whimsical imagery reminiscent of cartoons.

Another category that is prevalent among artists in the show is the geographical and psychological exploration of place and identity, with artists drawing on personal and collective narratives to express deeply layered responses to the idea of site and self. **Christina Tenaglia's** sculptural works, which she calls "constructions," are informed by the artist's observation of nature and the details she notices in landscape. Indebted to the concept of mimesis, these intimate sculptures are based on forms and structures Tenaglia sees in reality. Although she does not illustrate specific places in her work, Tenaglia's ease of form and color and a certain particularity in her renderings inform her visual vocabulary and make her subjects seem identifiable. Made from the simplest forms and materials, Tenaglia's powerful pieces address many ideas. She underscores the relationship we have to our built environments by evoking various shapes that are reminiscent of Modernist architecture, futuristic metropolises, six-story tenement buildings or humble abodes.

This reference to existing environments, often in reductive form, and their complex histories, is also the basis for *BundleHouse: Borderlines #2* (2012), a large-scale drawing by **Nyugen E. Smith**. Composed of scraps of paper sewn together, this multilayered landscape drawing resembles a map; each section is delineated by a different thread color that defines its borders. Smith, who grew up in Trinidad, often examines ways in which islands were



conquered and divided during the colonial era; here his method of tearing and sewing evokes both the destructive and systematic aspects of colonialism. The miniscule drawings are depicting “Bundle Houses,” a term the artist coined to describe the temporary dwellings created from found objects that function as shelters in some cultures. These configurations vary in form and construction. The artist’s wife and mother sewed the paper fragments by hand; Smith explained that this process suggests “collective work and responsibility, as well as power distribution and individualism when resources are scarce.”<sup>iv</sup>

Similarly, Ecuadorian-born artist **Karina Aguilera Skvirsky** addresses various aspects of her “foreignness” through personal and collective memories. In her multimedia work of five cyanotypes and a single-channel video, *Blogs de la ruta del sol (Blogs from la ruta del sol)*, Pichon (Pigeon), (2012), Skvirsky revisits her country of origin by examining online travelers’ blogs that specifically describe *La Ruta del Sol*, a popular tourist attraction in Ecuador. Travelers’ narratives and the artist herself are incorporated into the video: Skvirsky reenacts visitors’ actions, shifting her perspective to that of a nonnative sightseer. She is filmed preparing a typical Ecuadorian meal based on bloggers’ descriptions and by so doing considers her culture from the tourists’ point of view. Yet Skvirsky is also conscious of her personal memory and connection to this local tradition, not just outsiders’ gazes. The five cyanotypes accompanying the video represent the bloggers’ webpages. Skvirsky obscures their informative and literary content and reduces them to

geometric shapes. A column of text, for example, appears as a rectangle. In this work she embraces nostalgia, but also exoticizes her own culture by embodying and performing the foreigners’ narrative.

In the work of **Terry Boddie**, who came to the United States from the Caribbean island of Nevis, we also find references to chosen or forced migration experiences, and to new situations, often foreign for those displaced. Similar to Skvirsky, Boddie also uses nontraditional approaches to photography in his work. In both *Village Project 2* (2012) and *Blueprint III* (2012), Boddie uses an image of a housing project in Harlem as a prominent element. In one work, it is juxtaposed against an aerial view of a West African village. The work questions how a housing project may accommodate an entire village, given that the alienated and disruptive conditions inherited in such architectural orders further negates unity among tenants and creates a deeper division. The slave ship diagram appearing in the second artwork suggests that both structures were designed to exert control over humans without their consent; one was built to cram as many slave bodies on the ship to increase the return on an investment by slave dealers and slave owners, while the modern structure warehouses tenants in a systematic order to enhance the economic benefit to the building’s owners.

The psychological impact of a place on humans is also evident in the work of **jc lenochan**, *unfinished business: “if i could give a speech...”* In this case, the work doesn’t reference a specific geographic location but rather it is the

classroom's walls and environment that lenochan sees as informing our social and cultural experiences. Lenochan interrogates pedagogical systems and considers the way they mentally influence students (and people in general), by asking what are we taught, how are we taught, why are we taught, and by whom? For this exhibition, lenochan created a space for research and contemplation in the form of a reference library, posing thought-provoking questions about the ways knowledge is acquired and also about its social and political baggage. Each book, located in a shelved unit on top of the desk, corresponds to the letter of the alphabet chart placed above it, and serves as a reference pertaining to issues of race, class, identity, history and culture in a postcolonial world.<sup>v</sup>

Included as another interactive component in the show, this work was a space for research and contemplation, inviting visitors to consult these books and engage with lenochan's concerns about the portrayal of otherness in contemporary media and the cultural bias that exists in academic pedagogy. As an educator at Newark Arts High School, he views art and education as synonymous. Lenochan's artwork has two elements: one is the library installation, and the other is a performance he created collaboratively with eighteen of his current students.

The performance took place inside the 1784 Old Stone School House, located outside the Museum's Dreyfuss Memorial Garden,<sup>vi</sup> only once during the exhibition's opening event.<sup>vii</sup> Lenochan's pulling the school's bell rope signaled the beginning of the performance and summoned his students, now his artistic collaborators, to the schoolhouse-classroom. Once inside, the artist, whose face was disguised, assumed the character of a

teacher and delivered a speech in the style of a lecture from the master's chair, embracing the schoolhouse setting. Throughout the performance, lenochan passionately harangued about educational experiences, calling for change in the school system and curriculum, to which students responded. Taking a turn to speak from the teacher's seat, an empowered position, some students took the stage and completed the sentence "if I could give a speech." The students-performers spoke aloud, detailing their concerns about racism, injustice, and civil and human rights. One student communicated this through a poem he wrote, which he recited rhythmically in hip-hop style. Performing inside this old school structure, lenochan's beliefs about educational values were augmented; it was a fertile space for the artist to further express his ideas using as a platform the very foundation he is challenging. This site-specific performance extends and subverts lenochan's role as an educator and an artist beyond the parameters of the classroom, making his occupation his creative medium.

*Leveling American Flag* (2011) by **Jinkee Choi** also deals with fractured values as a recurring reality for both residents and foreigners. Thirty-seven horizontally positioned measuring devices, typically used by carpenters and engineers to even out surfaces, were strategically chosen to match the colors of the American flag. Playing with objects and meanings, Choi manipulates the use of banal everyday materials while referencing their original forms and functions, albeit subversively and expressively. In this work, the artist makes a poignant remark about inequality in this society, mounting a critique



laced with humor and sarcasm.

As seen in Ilenochan's performance in the schoolhouse, many works in this exhibition activated spaces that typically are not considered from an artistic point of view and do not usually display or contain art. This was an important curatorial initiative that sought to expand the conversation between art and space as well as to broaden visitors' horizons. This show included various site-specific works displayed throughout the Museum, ranging in style, medium and, of course, location. Incorporating performance art, like Ilenochan's, and other non-traditional forms, the artists invited to create those for this show, were allowed to treat certain parts of the Museum as an "empty canvas," responding to its architecture and environment. Corridors, stairwells, ceilings and other non-gallery spaces, which often are left empty and are seldom welcoming to artists, became part of their artistic medium and the intriguing and novel point of departure for many of these works. Many of these locations were activated for the first time in the Museum's history with insightful interventions. This approach is evident in the time-based media installation by **Ariel Efron** and **Lucas Vickers**, *Exit Vestibule East* (2014), which was produced specifically for this exhibition.

The artists chose to place their work inside an almost-forgotten area— the Museum's original entrance hall off Washington Street, which is no longer active. While the street entry with its heavy brass doors remains sealed, the space itself, a dome that connects galleries and the street, was accessible to visitors for the duration of the show, from a revolving door near the museum's shop.

The motion-sensing system the artists built inside this space (using an infrared PrimeSens camera) detected people's movements and sent this information to software connected to a projector. Moving through the revolving doors and onto the stairs triggered a projection of pouring minuscule, molecular forms, similar to sand on the floor. This video mapping also included a projection on the brass doors of the former entry, which repeated and emulated the doors' design in various iterations and was further programmed to create an optical illusion of the doors alternately opening and closing. The space, already rendered solemn by its high ceiling and chancel-like form, assumed a quasi-religious aspect with dramatic lighting, changing images and the organ-like sound embedded in this piece. This accompanying electronic music, changed in tone and tempo according to the viewers' ascending and descending motions, while the sound of howling wind continuously played in the background. Inhabiting this site, the artists repurposed it as a sound box, employing the architecture's ready-made, raw materials and thus proposing an alternative, fictive narrative for a venerable existing space.<sup>viii</sup> As with Merhi's installation, viewers' participation was also crucial for the materialization of Efron and Vickers's creative intervention.

Another non-gallery space, the north wing ramp and atrium, was transformed by the artist **Jason M. Stewart**, who painted walls, thresholds, ceilings and floors in neon green and fuchsia colors. Titled *Sensory Threshold* (2014), the work included one continuous straight, wide line composed of these two colors, broken only by the constraints and restrictions dictated by the structure, such



as air vents, light fixtures, railings and doors. Redefining these areas with carefully planned, painted stripes, Stewart transformed assumptions about these locations' entries, hand-holds and infra-structure. By activating and ornamenting the ordinariness these spaces originally possessed, and interacting with the Museum's design and architecture, he offered viewers the chance to view and experience this area and its architecture in terms that extend far beyond its functionality.

**Milcah Bassel** created seventeen miniature ladder-shaped sculptures she dispersed throughout the Museum. Like Stewart and Efron and Vickers, Bassel also utilized unconventional areas and embedded her work in various niches in the building. Collectively titled *Interspacing* (2014), these pieces range in size and width as well as in placement, appearing in various corners and alcoves both at eye level and in raised areas. In her statement, Bassel writes that "these Lilliputian ladders embark on a mission of their own: to constitute an excuse to muse between galleries and floor, accessing and bringing awareness to 'non space' areas of the Museum."<sup>ix</sup> These pieces by Bassel connect with works made by early Modernist painters such as Joaquín Torres García, Xul Solar and Marc Chagall, who integrated ladders into their paintings and often used them as motifs for universal symbolism and language, suggesting the transition from one domain to another or between lower and higher realms. Bassel's ladders imbue everyday tangible objects with a more exalted purpose, capable of carrying spiritual or mystical meaning, despite apparent utilitarianism.

Made out of yarn, **Lizzy Storm's** *Space Mapping* (2014) was created for the Museum's Garden Passageway. Extending the string across the walls, as though weaving the sculpture from the ceiling, the artist took calculated measurements to create geometric patterns, mostly rectangles in various sizes. The simplicity and elasticity of the material recalls childhood games such as cat's cradle, where carefully planned actions result in the evolution of distinctive shapes.

The Museum's directional signage became a source of inspiration for **Jerry McGuire**, who created five signs emulating the properties of the actual, functional ones; McGuire's pieces have raised letters and a contrasting background for increased visibility. Appropriating the Museum's existing signage that communicates information about room functions and about official policies, the artist's *Misplaced Signs* (2014) questions the purposes for such indicators and the ways signs inform people's experience in different situations. Ultimately, of course, the artist seeks to interrogate notions of authority and its legitimacy. The signs he forged for this exhibition were displayed in various places around the building, including the shop, the permanent collection galleries and stairwells. Instead of practical information, McGuire inserted amusing texts that read: "Have a Nice Day"; "This is Art"; "Removed from Exhibition"; "Garden State Parkway" and finally, even appropriating the exhibition's own title "Ready or Not" — a sign he placed right by the Museum's entrance. Much in the tradition of Marcel Duchamp, McGuire questions what art is and what its value might be. After all, these are all hand-made genuine signs, but given

their evident connections to functional objects, should they be considered art? Who makes that determination?

The incorporation of language and text is evident in another site-specific work that was created by the artist **Dahlia Elsayed** for the Museum's outdoor Horizon Plaza. *We Would Begin Our Own* (2014) showcases the artist's poem on thirty bright yellow flags. Similar to Merhi's inclusion of poetry in his work, Elsayed also explores linguistic expressions to convey her message. Elsayed's text consists of verses and sentences from the influential essay "The Gloom of the Museum," written in 1917 by the Newark Museum's founder, John Cotton Dana.<sup>x</sup> Deconstructing and appropriating Dana's writings, Elsayed's poem appears as a quote or remix of lines placed on each flag that can be read individually or as a whole as visitors circulate on the plaza. Displayed outdoors, by the Museum's entrance, this artwork was accessible and visible to anyone walking on Central Avenue or Washington Street. This democratic aspect of the work was inspired by Dana's critique, in this essay and generally, of American cultural institutions' lack of relevance to a wider audience in terms of their display of objects and approach to collecting. Critical about museums monolithic manifestations, both in form and approach, Dana's desired museum was an active space that offers more than gazing at objects, but is instead a dynamic place "where people engage freely in debate [and] test ideas."<sup>xi</sup> Elsayed embraces this view with her choices about location, concept, and presentation of her work. She also makes a connection with Dana's clear and visionary idea about museums' necessity to present

and collect ordinary goods and everyday objects, a practice he strongly advocated, believing that "the genius and skill of familiar objects is equal to the genius and skill of the painter in oils."<sup>xii</sup> By assembling her artwork from simple and readily-available materials (PVC pipes, duct tape, glitter, fabric) Elsayed has transformed these into art objects that communicate profound cultural and social meaning. In addition, allying Dana's vision and the Newark Museum's distinctiveness when compared with other museums of the time, Elsayed states that "as an artist who intentionally chooses to work in Newark— in the shadows of the 'palaces' and 'temples' across the Hudson river, Dana's ideas of not imitating 'ancient ways' and instead recognizing and valuing the local ring true."<sup>xiii</sup>

Newark itself is favored subject matter for several artists in the exhibition, and a theme they express through different viewpoints and approaches. **Noelle Lorraine Williams's** work *Newark, women, art and finding community* (2014), focuses on Newark's popular culture, primarily that associated with female hip-hop artists from the city. Highlighting major figures such as Lauryn Hill, the artist examines the ways black women foster creativity in hip-hop and adds historic context to this current topic by recalling how spiritual inspiration was cultivated through performance. By contextualizing the historical narrative of African-American resistance from the sixteen-century to the present through contemporary culture, particularly hip-hop, Williams conveys the way (forced) migration from South to North transformed black women's cultural and visual identity in this country. Even though this work is not site-specific in the same fashion that Elsayed's and others



are, and does not employ the Museum's space as part of the work's concept, its subject matter pertains to Newark, making this work exceptionally relevant to place, and thus by extension, site-specific.

Similarly, the large-scale mural welcoming visitors as they entered the exhibition, represents Newark, with multiple depictions of the cityscape and local events that shaped its evolution. Created by **LNJ/Lunar New Year, Mata Ruda** and **NDA** (here identified by their monikers), three Newark-based artists known for their outdoor mural practices, *Imaginative Realism: The Native Sun* (2014), captures Newark's private and collective narratives, focusing on the heterogeneous characteristics of this area to which myriad anonymous individuals as well as known figures have contributed. This indoor wall painting features the city's multiple Prudential buildings, prominent in its landscape and history, and other landmarks representing its postindustrial reality (empty warehouses, bridges, highways and rusted train tracks). Local iconography in the form of graffiti—"Detox the Ghetto," which was once painted in the Ironbound neighborhood's East Kinney Building—is presented in the mural. It is an homage to Newark-based artist Jerry Gant, who painted numerous outdoor public commissions and coined this hopeful phrase. The artists see this gesture as a tribute and memorial to "this lost urban lore" and find these particular words powerful in the context of the city's post-riot era.<sup>xiv</sup> On the right side of the mural is a portrayal of a bleeding boy, lying lifeless on the ground. This imagery, which derives from the famous 1967 photo cover of *LIFE* magazine, documenting Newark during the riots, indicates

how radically different experiences have informed and marked this city. The artists also added a sculptural element to the work: they suspended nine circular mobile, each depicting various Newark figures—some known, from Sharp James to Amiri Baraka, and others less so, such as the artists' friends and mentors. They also paid tribute to comparatively obscure figures whose stories and presence in the city the artists found fascinating. Unfamiliar to most, Harry Grant is portrayed in one of the circles, a depiction expanded by a visual rendering of Grant's proposal for 121 story-building for the city, his unrealized vision from the late eighties for Newark, in his view, to be characterized by the world's tallest structures.<sup>xv</sup> LNJ explained that they chose to embed this narrative visually because "[Grant] is the perfect example of immigrant idealism as well as financial folly, which are elements that have been shaping the city, or failed to shape the city, from its inception. Harry Grant is money, influence and desire turned into force, which is something evident in the history of any contemporary city."<sup>xvi</sup>

Incorporating renderings of structures that were never built, or partially built, such as this one, the artists raise questions about the different ways in which Newark might have developed had Grant's proposals been constructed. The mural also included spontaneous additions the artists hadn't considered in their original proposal for this exhibition—an action often implemented when they work in outdoor public spaces, finding elements in the existing environment that permeate and animate their work. One unplanned, on-site decision was the depiction of Jimmy Smith, the Museum's senior security attendant,



whose charming and welcoming personality made him a recognizable figure for museum staff as well as many visitors. Conceptualizing the mural in advance of painting it involved a great deal of archival and library research, an important educational aspect of the artists' working process. A large part of these investigations involved "mining" the Museum's archival resources and engaging the Museum's librarian, William Peniston, in extensive conversations about the institution's and the city's history as recorded in books, images and oral history.

The exhibition also extended to a gallery on the second floor, near the permanent collection of Modern American art, which contained a mini-group show representing works by five artists whose pieces paid close attention to the role of landscape and its formation by natural and human causes. Corresponding cohesively to one another in form, concept and material, this offsite show titled *(On) common ground*, sought to demonstrate how the artists (José Anico, Alyssa E. Fanning, Kevin McCaffrey, Steve Singer and Ety Yaniv) collectively and individually respond to the destruction and repurposing of land and nature. Capturing distinct viewpoints of the terrain (in some cases local, and in others not specified) and evocative of cartography, these artworks reveal transformations caused by natural and man-made actions that ultimately have reshaped different urban and rural landscapes. The New Jersey landscape was particularly highlighted in both **Alyssa E. Fanning's** and **Steve Singer's** works on paper. Fanning's *Van Buskirk Island: Sluice Gates* (2009) and *Project Landscape II* (2012) depict the island and its watershed, which is situated along the Hackensack River

in Bergen County. Home to a vast range of plant and animal species, the underdeveloped area is one of the last remaining open spaces in the region, and it is threatened by invasive building and development. Fanning explains: "My perceptual exploration of this event has evolved into drawn renderings of catastrophes of the mind. The subject of disaster and its ruins becomes a metaphor for the anxiety of our economic and ecological decline."<sup>xvii</sup> Steve Singer poetically and delicately approaches the subject of ruin and invasion in his works *Newark Bay* (2012) and *St. Joseph's School for the Blind* (2010). His use of watercolors captures wreckage and destruction with grace and beauty. Evident in these paintings are also reflections on impermanence and instability affecting one's sense of time and place. **José Anico's** charcoal drawing, in the form of a large-scale triptych, *The Myth of Triumph* (2012), does not identify a specific place, and yet recalls industrial landscapes in New Jersey. It depicts a bird's-eye view of an impending demolition seen through the viewfinder of a weapon. Presented in relation to the works discussed above, the disruption to nature and destruction of terrain is instigated by either warfare and property development, both the results of human agency, and disconcertingly similar in appearance and impact.

Conversely, depictions of landscape in **Kevin McCaffrey's** work are saturated with metaphor and abstraction. In his works *Transubstantiation* (2014) and *Chorograph No. 1* (2014), the artist uses cartography to express the relation between the "nature of creating and the act of recording."<sup>xviii</sup> Shapes on the surface resemble maps and plans and are also based on subconsciously

generated renderings of fantastical atmospheres and strange settings. Combining the imaginative and the realistic elements of mapmaking, McCaffrey characterizes as a situation where “The randomness of the drawing is tempered by the exigencies of the landscape taking form: Where would the inhabitants need roads and bridges? [...] How does the imaginary geography determine the history and structure of the man-made features?”<sup>xix</sup> Similarly, **Ety Yaniv**’s sculpture *Beyond the Impetus of Gravity* (2014) contains materials that when assembled together resemble, albeit abstractly, topographical surfaces of different terrains. The artist constructed layers upon layers made from multiple paper scraps, drawings and fragments of photographs. These fragmented pieces were meticulously collected from the artist’s surroundings and carefully sorted to achieve contrast and texture, resulting in a tall sculptural structure reminiscent of urban architecture. These oddments the artist gathers and creates with also act as relics that embody a sense of loss, destruction and abandonment. This work is notable both for its opposing qualities of fragility and durability; the delicateness and ephemeral qualities conveyed by the materials’ texture contrast with the monolithic gesture of the form itself, which suggests stability and endurance. In this theme-driven gallery, works that either depict ruins or are composed of scrap materials are homages to the past; as such, they imply ways in which destruction alters memorable places and events, and even, perhaps, memory itself. Whether these works describe specific locations, such as New Jersey, anonymous places or imaginative ones, when grouped together allude to the fact that physical changes in landscape are at once

ubiquitous and indistinguishable.

The Museum viewed this exhibition as a critical opportunity to make significant connections to and with the state’s living artists. It brought together a variety of practitioners who share many ideas and find multiple ways to communicate with visitors and the institution through their profound thinking about place, identity and community. Supporting the artists’ creative experiments produced great interactions, making this connection between art and place more meaningful and multifaceted. The loose thematic approach of this exhibition highlights the diversity of aesthetic practices and of artistic thoughts, enabling us to present original voices and perceptions, inspirational for both the Museum and its audience. The phrase “ready or not” is redolent of situations where willingness, openness and acceptance determine the experiences of both producers and receivers. It is also the beginning of an open-ended sentence that invites dialogue with the public, not least with the Museum’s own community, about these artists and their artworks. Ready or not, this vital exchange of ideas, thoughts and creativity is constantly changing; it expands possibilities for making and showing art in more places. It is the artists’ energy and profundity of thought that continue to engage in distinctive dialogue about a wide variety of relevant subjects and themes, as the works in this exhibition do, and thereby, to seek to make a difference in our world.

**Shlomit Dror**

*Consulting Curator of American Art*  
Newark Museum

<sup>i</sup> The films Andrew Demirjian selected for this project were screened in the following order: *A Corner in the Wheat*; Dir. D.W. Griffith, 1909; *Le Retour à la Raison* (The Return to Reason); Dir. Man Ray, 1923; and *The Goat*; Dir. Buster Keaton and Malcolm St. Clair, 1921. When asked why he selected these films, Demirjian explained: "Collectively, they appeal to different sensory experiences from outrage to visceral visual abstract play to physical comedy [...] I was thinking about what the difference in the physics cognition would be between these types of emotions/perceptions."

<sup>ii</sup> This sound-based performance recalls earlier experiments in the sonic world, notably those in the 1960s by the American composer Alvin Lucier, who used EEG electrodes to explore the physicality of sounds transmitted through physical media.

<sup>iii</sup> Nina Lola Bachhuber, correspondence with the author, May 5, 2014.

<sup>iv</sup> Nyugen E. Smith, correspondence with the author, May 2, 2014.

<sup>v</sup> Among the books and authors included in the installation were *Pedagogy of Hope: Reliving Pedagogy of the Oppressed* by Paulo Freire; *Orientalism* by Edward W. Said; and *The History of White People* by Nell Irvin Painter.

<sup>vi</sup> The 1784 Old Stone School House is the oldest standing school in Newark, which moved to the Newark Museum's Alice and Leonard Dreyfuss Memorial Garden in 1938 as a WPA project during the Great Depression. It was originally located at the corner of Elizabeth and Chancellor Avenues and was used until the early twentieth century. This performance marks the first time in the institution's history that a contemporary art practice was introduced to this site.

<sup>vii</sup> The performance was documented and displayed in a video-loop as part of lenochan's library installation.

<sup>viii</sup> Ariel Efron and Lucas Vickers, correspondence with the author, March 8, 2014.

<sup>ix</sup> Milcah Bassel, Statement and Proposal for the Newark Museum Arts Annual 2014.

<sup>x</sup> John Cotton Dana, *The Gloom of the Museum*. (Woodstock, VT: Elm Tree Press, 1917).

<sup>xi</sup> Carol Duncan, *A Matter of Class: John Cotton Dana, Progressive Reform, and the Newark Museum*. (Pittsburgh, PA: Periscope Pub, 2009)103.

<sup>xii</sup> *Ibid.*, 105.

<sup>xiii</sup> Dahlia Elsayed, Proposal for the Newark Museum, April 2014.

<sup>xiv</sup> LNY/Lunar New Year, Proposal for Newark Museum, April 2014.

<sup>xv</sup> The New Jersey developer, Harry Grant, an Israeli immigrant of Iraqi descent, named this structure the "Grant U.S.A. Tower." He thought the project, which was to be built near City Hall and a few blocks from the Central Railroad Station, would increase property values in Newark.

<sup>xvi</sup> LNY/Lunar New Year, Proposal for Newark Museum, April 2014.

<sup>xvii</sup> Alyssa E. Fanning, correspondence with the author, May 1, 2014.

<sup>xviii</sup> Kevin McCaffrey, correspondence with the author, May 5, 2014.

<sup>xix</sup> Kevin McCaffrey, correspondence with the author, May 5, 2014.



# PARTICIPATING ARTISTS

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Ginger Andro & Chuck Glicksman (Westwood, NJ)

José Anico (Princeton, NJ)

Nina Lola Bachhuber (Newark, NJ)

Milcah Bassel (Jersey City, NJ)

Bette Blank (Madison, NJ)

Terry Boddie (West Orange, NJ)

Jinkee Choi (Jersey City, NJ)

Andrew Demirjian (Palisades Park, NJ)

Ariel Efron & Lucas Vickers (Englewood, NJ and Queens, NY)

Dahlia Elsayed (Palisades Park, NJ)

Alyssa E. Fanning (Dumont, NJ)

Seunghwui Koo (Cliffside Park, NJ)

jc lenochan (Orange, NJ)

So Yoon Lym (Paterson, NJ)

Jennifer Mack-Watkins (Hoboken, NJ)

Kevin McCaffrey (Weehawken, NJ)

Jerry McGuire (Rahway, NJ)

Anne Q. McKeown (Secaucus, NJ)

Yucef Merhi (Montclair, NJ)

Jeremy Newman (Collingswood, NJ)

Sarah Petruziello (South Orange, NJ)

Laura Quattrocchi (Jersey City, NJ)

Tania Sen (Warren, NJ)

Fran Shalom (Jersey City, NJ)

Steve Singer (Jersey City, NJ)

Karina Aguilera Skvirsky (Jersey City, NJ)

Nyugen E. Smith (Jersey City, NJ)

Jason M. Stewart (Somerville, NJ)

Lizzy Storm (West Orange, NJ)

Christina Tenaglia (Wildwood Crest, NJ)

Amanda Thackray (Bloomfield, NJ)

Jim Toia (Long Valley, NJ)

Noelle Lorraine Williams (Newark, NJ)

Kimberly Witham (High Bridge, NJ)

Etty Yaniv (Alpine, NJ)

LVN+ Mata Ruda + NDA (Newark, NJ)

# GINGER ANDRO & CHUCK GLICKSMAN

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*Rear Widow*, 2012-13

Window, wood, scent diffuser, audio, video: 14:54 min.

96 x 120 x 180 in.



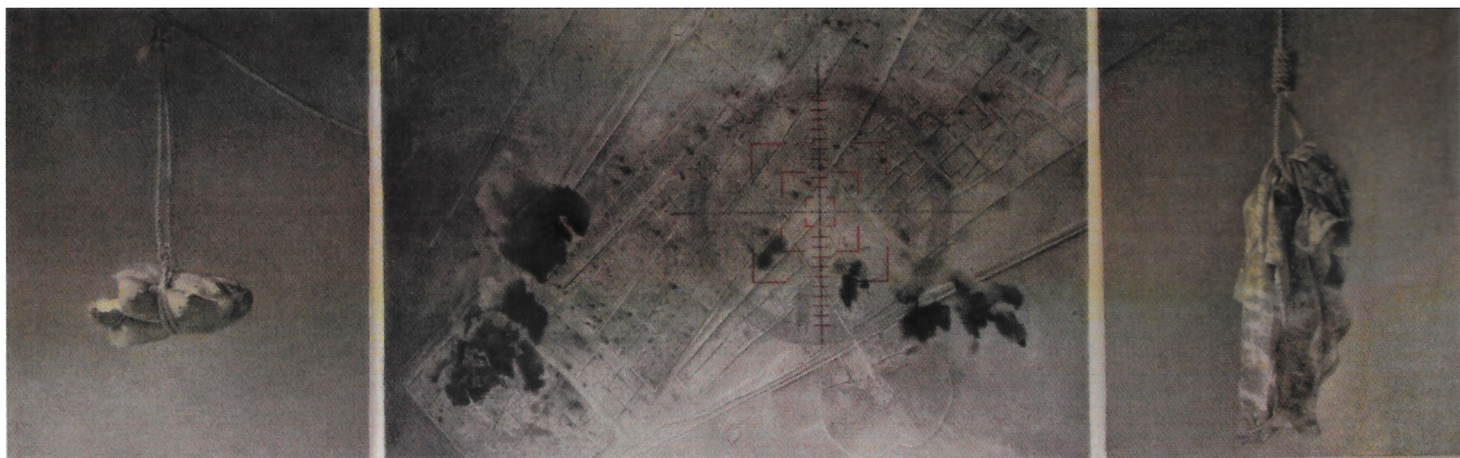
JOSÉ ANICO

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*Myth of Triumph*, 2012

Charcoal on paper

48 x 152 in.













# MILCAH BASSEL

## *Interspace*, 2014

17 miniature ladders (wood, paint) placed throughout the Newark Museum

Newark Museum

Dimensions variable









# BETTE BLANK

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*Tattoo Foot*, 2011

Acrylic, wood

15 x 15 x 3 in.



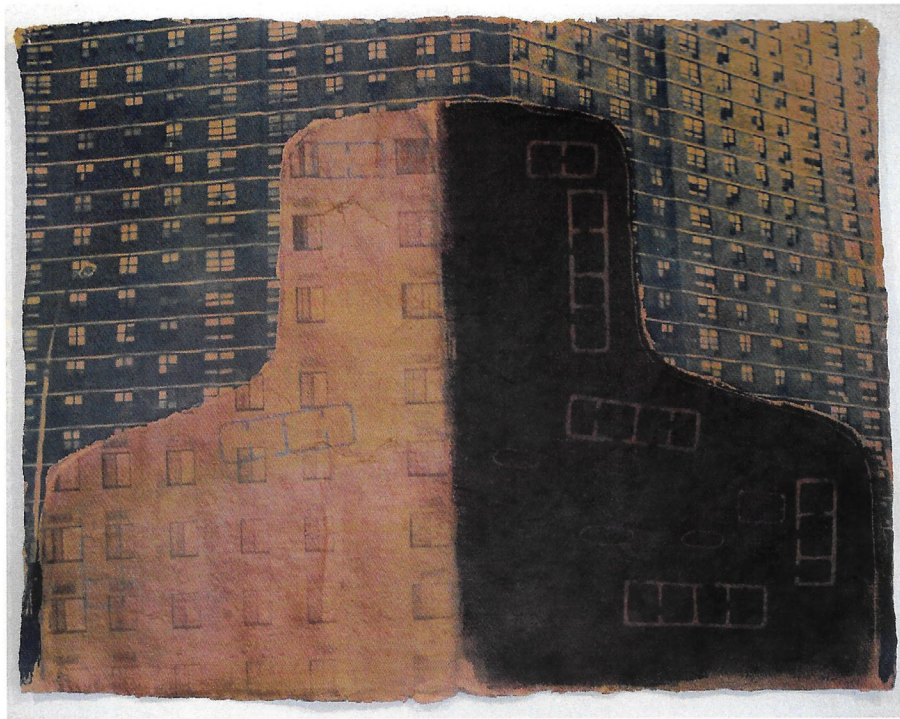


# TERRY BODDIE

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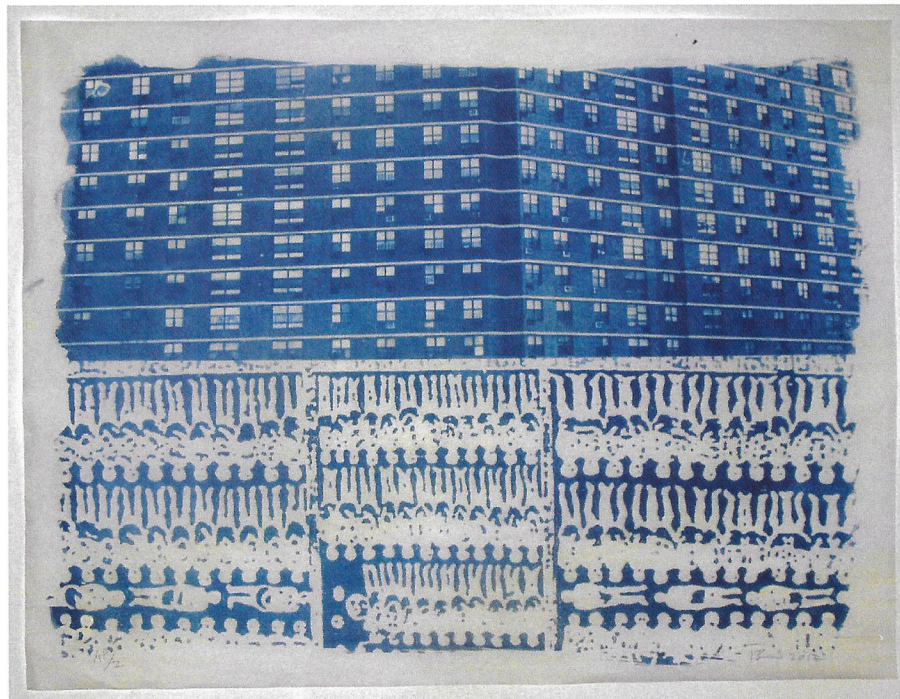
## *Village Project 2*, 2012

Gelatin silver emulsion,  
cyanotype on paper  
17 ½ x 23 in.



## *Blueprint III*, 2012

Cyanotype on paper  
18 x 23 ½ in.





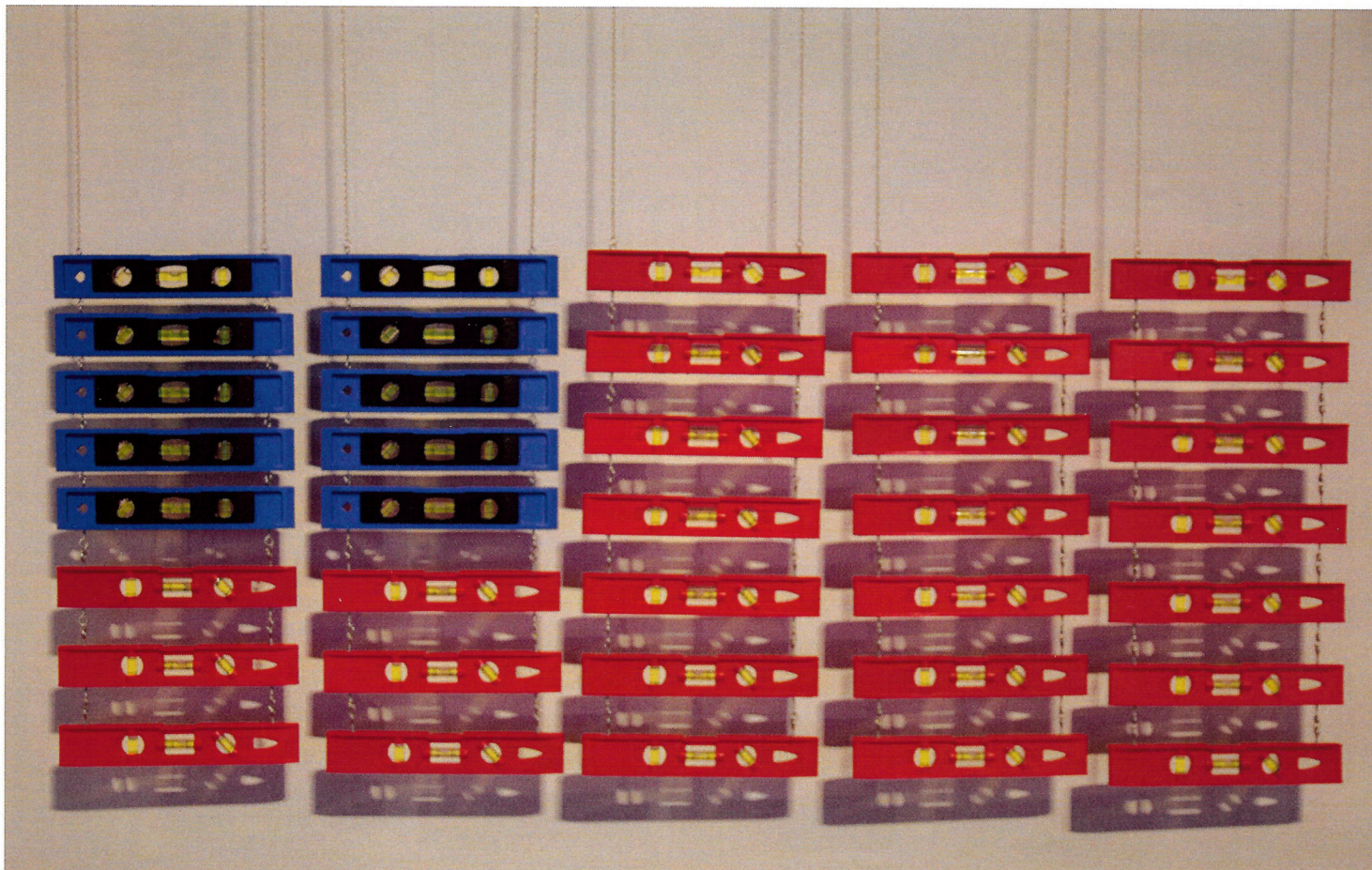
# TINKEE CHOI

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## *Leveling American Flag*, 2011

Torpedo levels, fine cable chain, pipe

58 x 60 x 5 in.





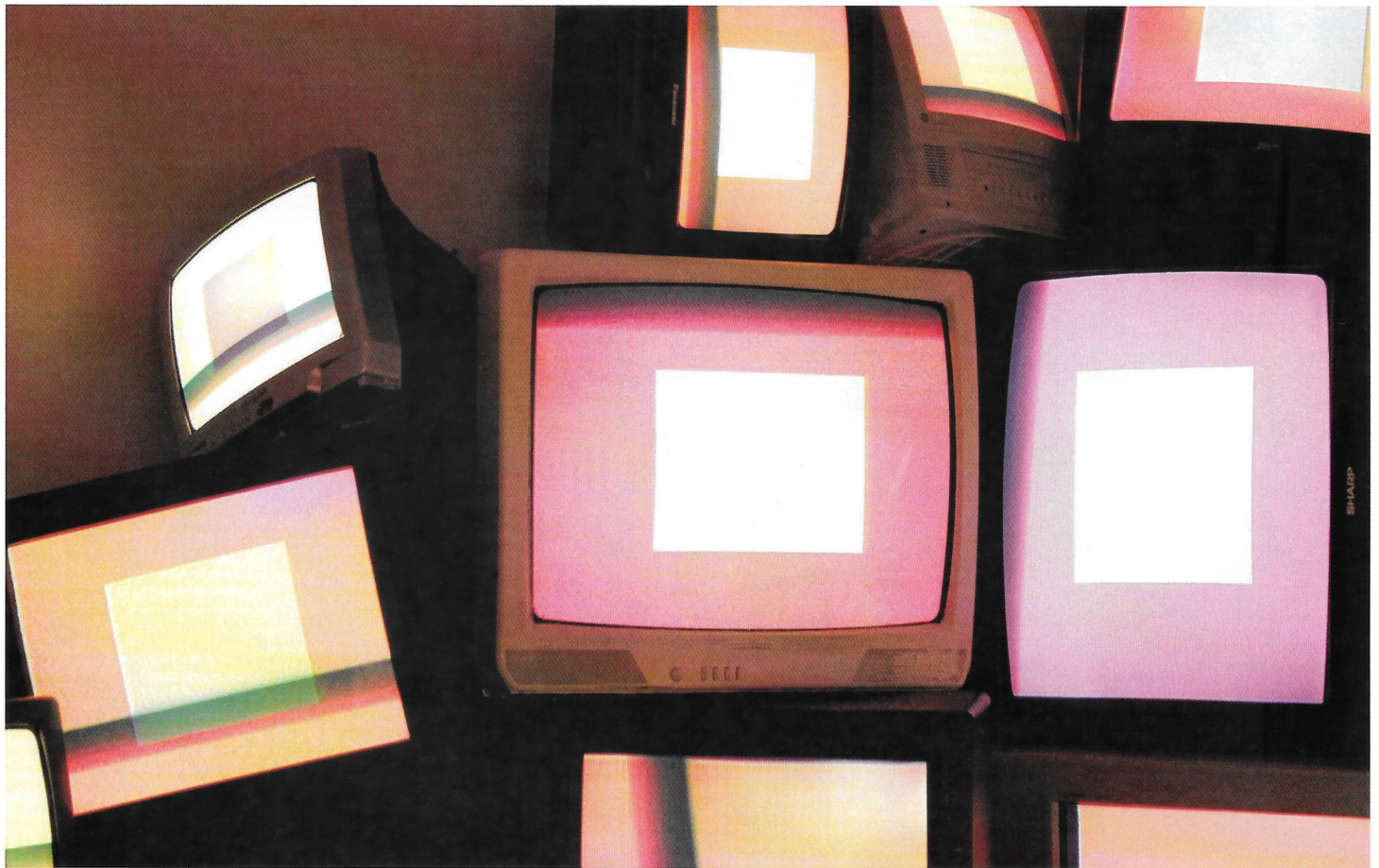
# ANDREW DEMIRJIAN

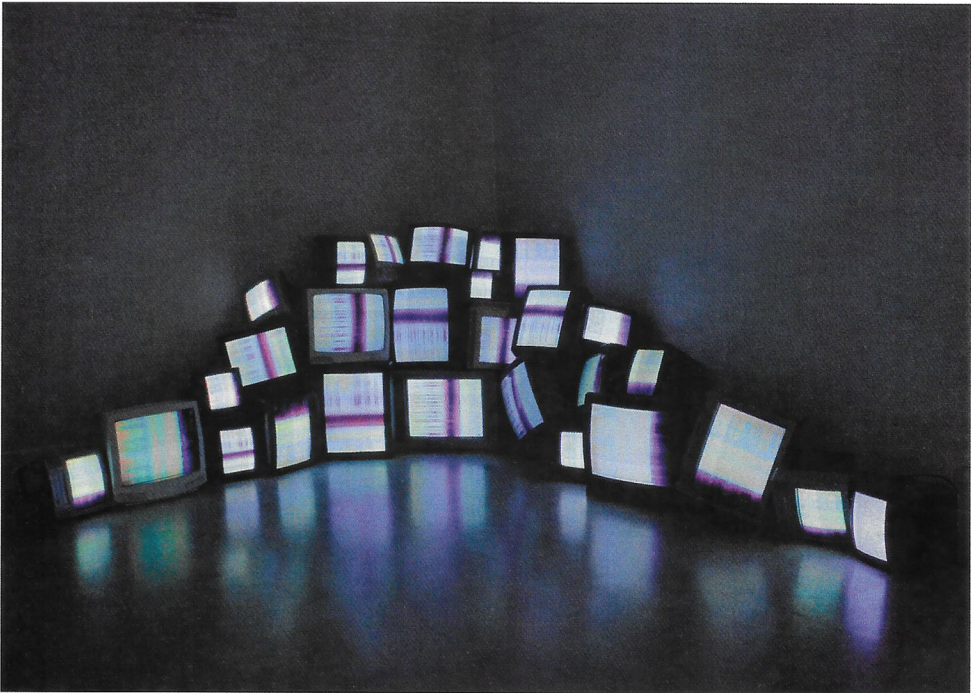
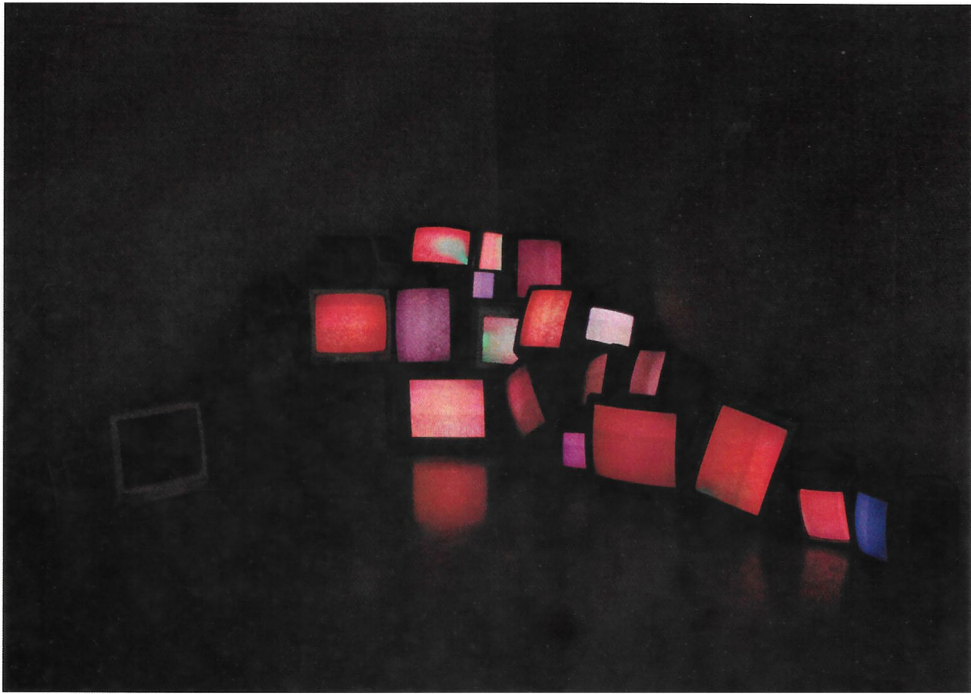
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*Morning Light*, 2014

Video, TV sets, sync boxes

Dimensions variable









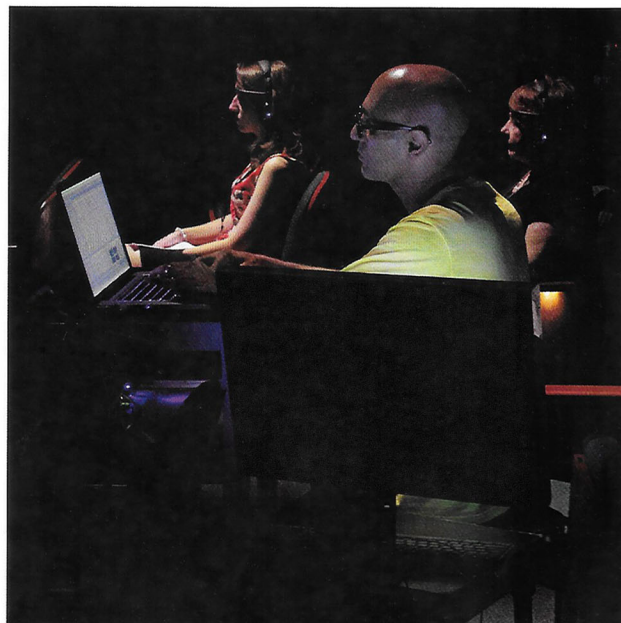
## ANDREW DEMIRTIAN

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### *Sound of Vision*

Performance-based event, July 10, 2014

Billy Johnson Auditorium, Newark Museum



# ARIEL EFRON & LUCAS VICKERS

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## *Exit Vestibule East*, 2014

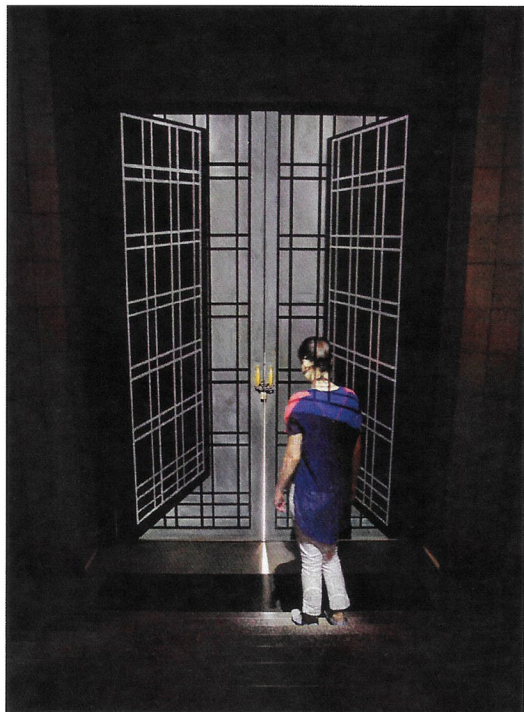
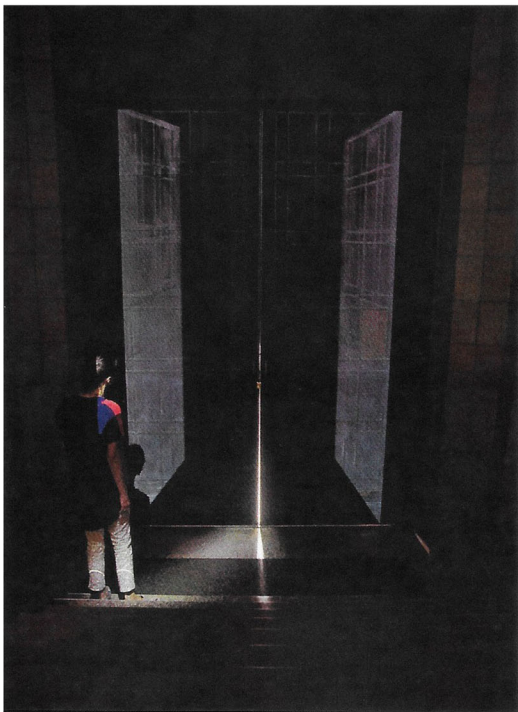
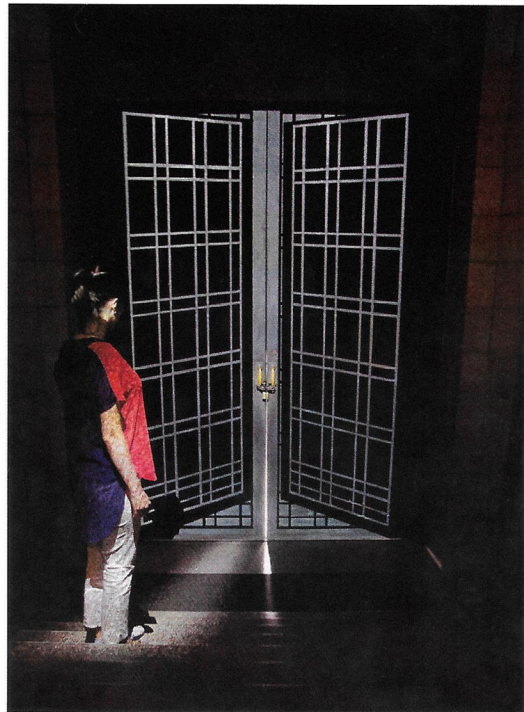
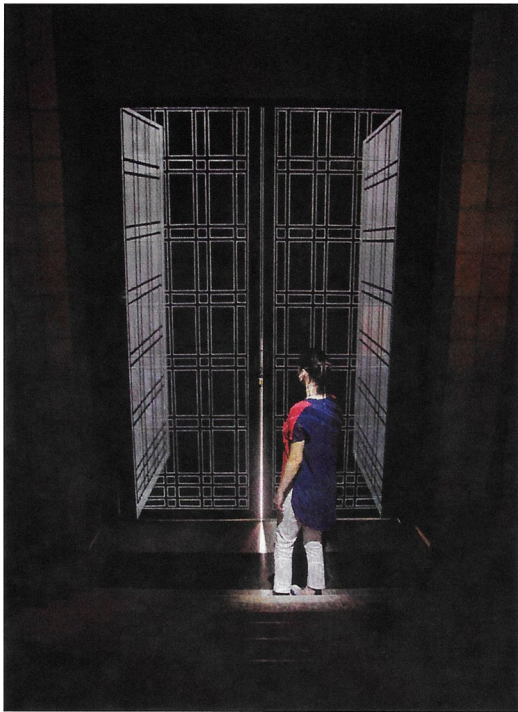
Interactive video mapping installation:

Primesense camera, custom software, audio

Dimensions variable







# DAHLIA ELSAYED

*We Would Begin Our Own*, 2014

PVC pipes, nylon flags, paint, glitter

Dimensions variable



Our splendid isolation  
Our rather remote affair  
Our outer charms

By character,  
By circumstance,  
By anti-conquest.

Do we not appear brave  
At these expensive sports?

We are rather energetic  
Showing ourselves plainly  
Free of ancient ways,  
We would begin our own

And now busily at work  
Way off in the woods  
To build and adorn  
To possess and use  
To remove the gloom

Veritably enshrined  
Here at home  
In fertile country

Not aloof,  
Not detached  
With maximum pleasure

Take no shame,  
Living people!  
Study your tea cups  
We're in close contact  
Flourishing  
Lost in our idea  
And never elsewhere.





# ALYSSA E. FANNING

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## *Van Buskirk Island: Sluice Gates*, 2009

Linoleum print on paper

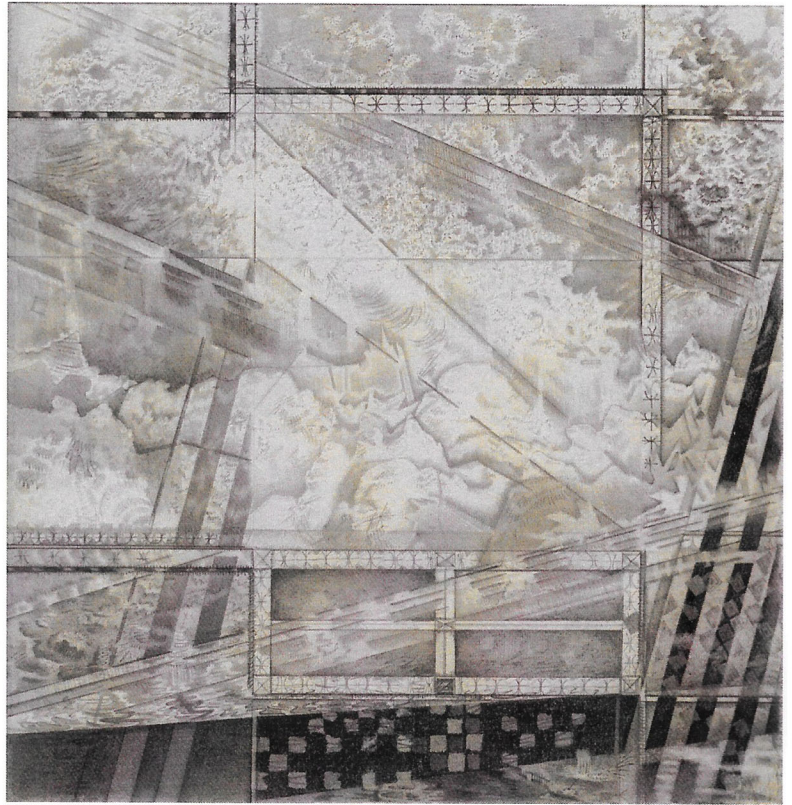
11 x 14 in.

(opposite)

## *Projected Landscape II*, 2012

Graphite pencil on Lanaquarelle paper

11 x 11 in.









# SEUNGHWUI KOO

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## *Narcissism*, 2012

Acrylic on resin, mirror  
30 x 48 x 12 in.

## *New Yorker*, 2013

Acrylic on resin  
Dimensions variable  
(opposite)







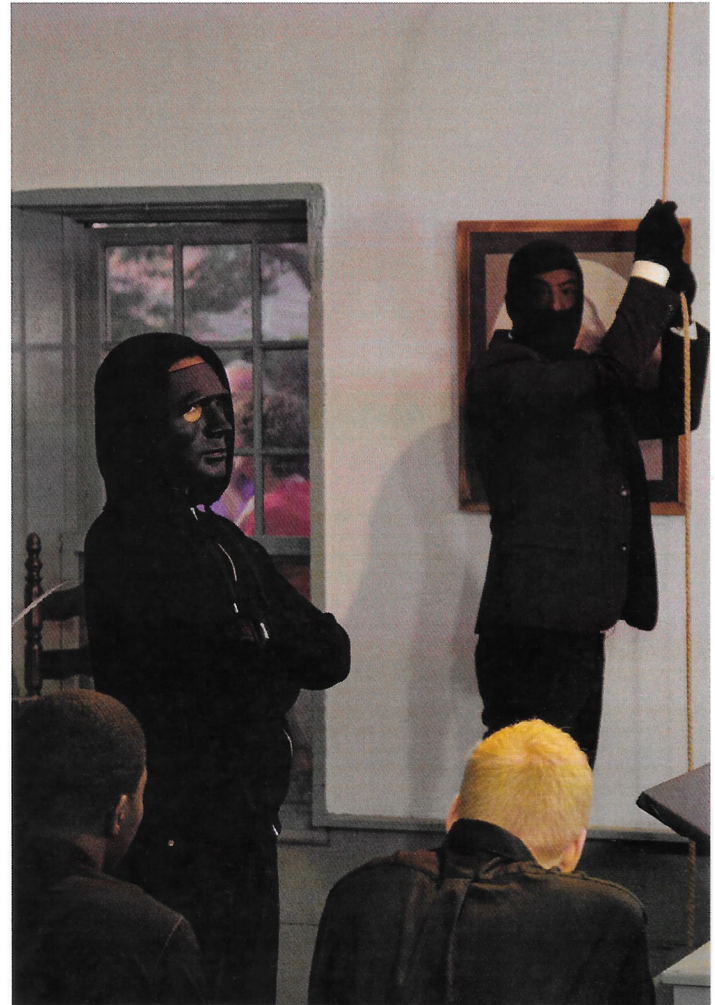
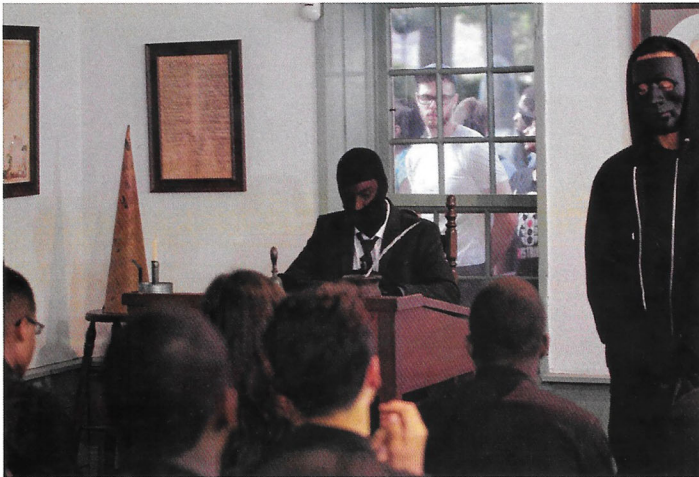








*unfinished business:*  
*"if i could give a speech..."*, 2014  
Performance on June 27, 2014  
at the 1784 Old Stone School  
House, Alice and Leonard  
Dreyfuss Memorial Garden,  
Newark Museum





SO YOON LYM

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*Diosnedy, Angel, Angel II, Angel III, Juan II, Jose*, 2009–11

Acrylic on paper

22 x 30 in. (each)



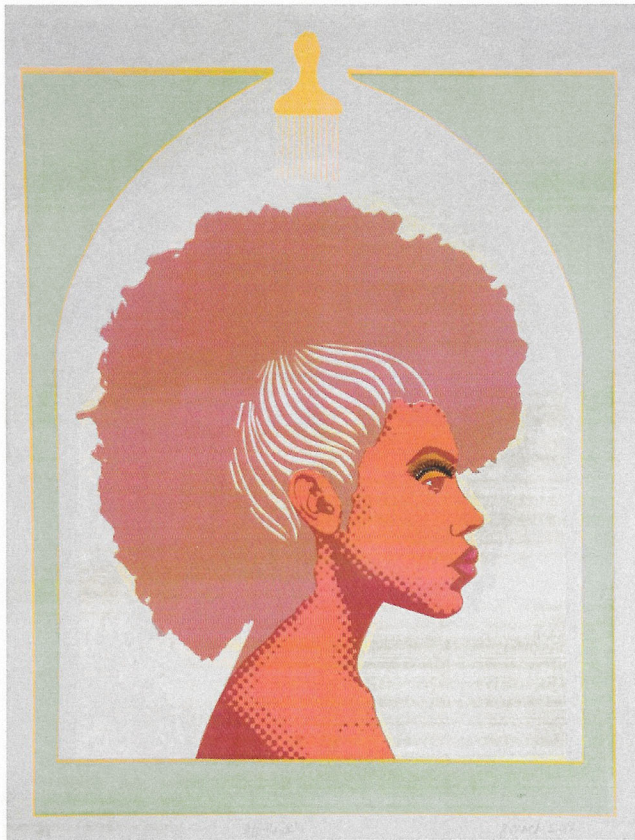


# JENNIFER MACK-WATKINS

*Afrohawk*, 2012

Silkscreen

28 x 21 in.



*Enhance Me*, 2011

Silkscreen

30 ½ x 16 ½ in.



*No Pattern Necessary*, 2010

Silkscreen

37 ½ x 17 in.



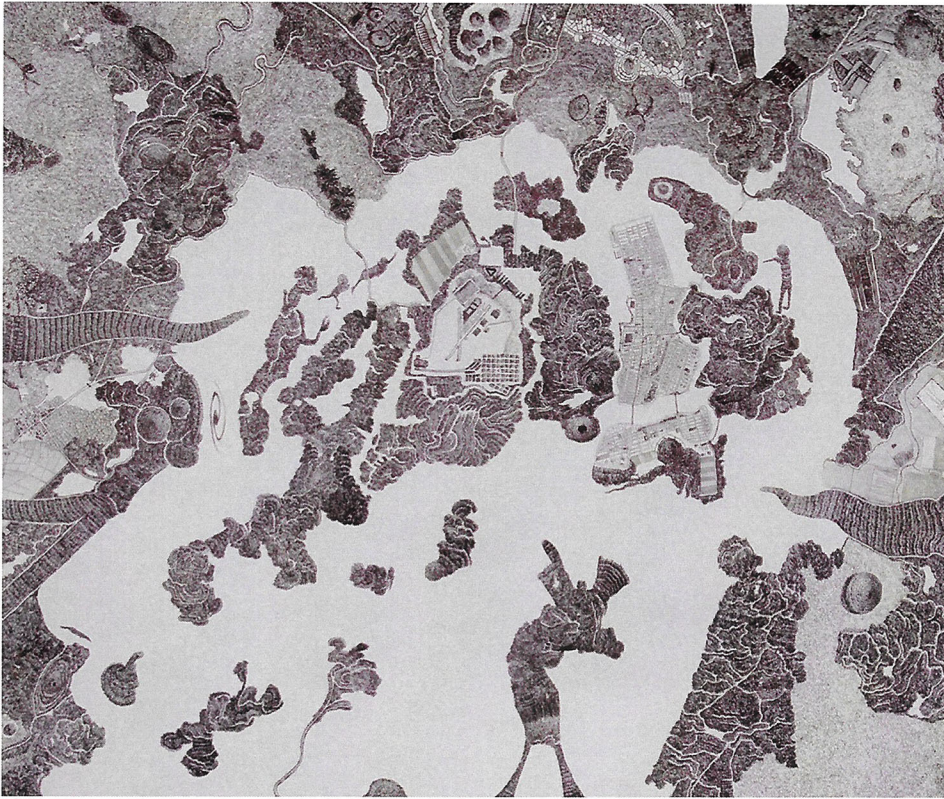


# KEVIN MCCAFFREY

*Chorograph No. 1*, 2014

Ink and graphite on paper

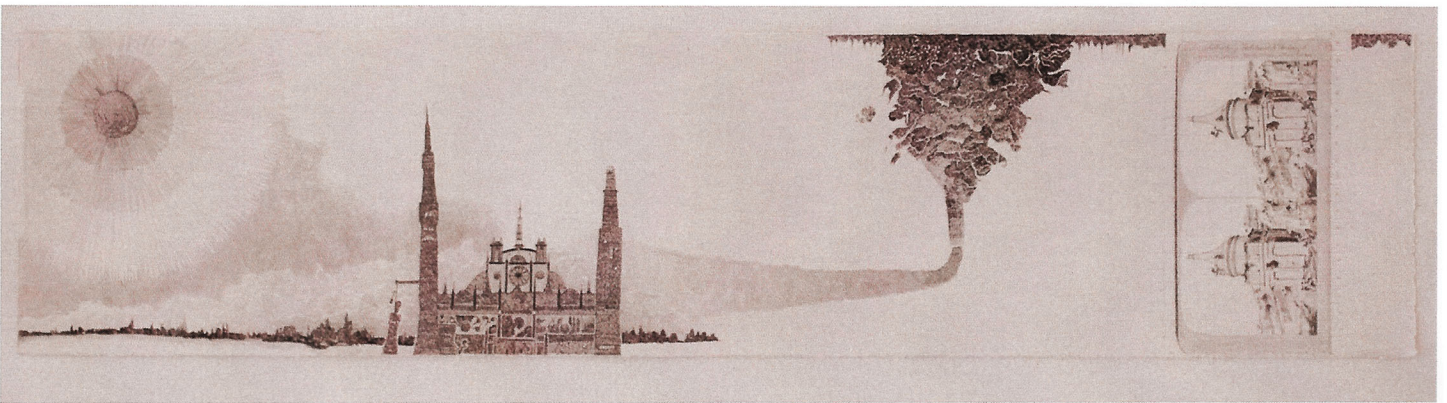
14 x 17 in.



*Transubstantiation*, 2014

Ink and graphite on paper

7 ½ x 33 in.





TERRY MCGUIRE

*Misplaced Signs*, 2014

Acrylic and contact  
paper on wood panels

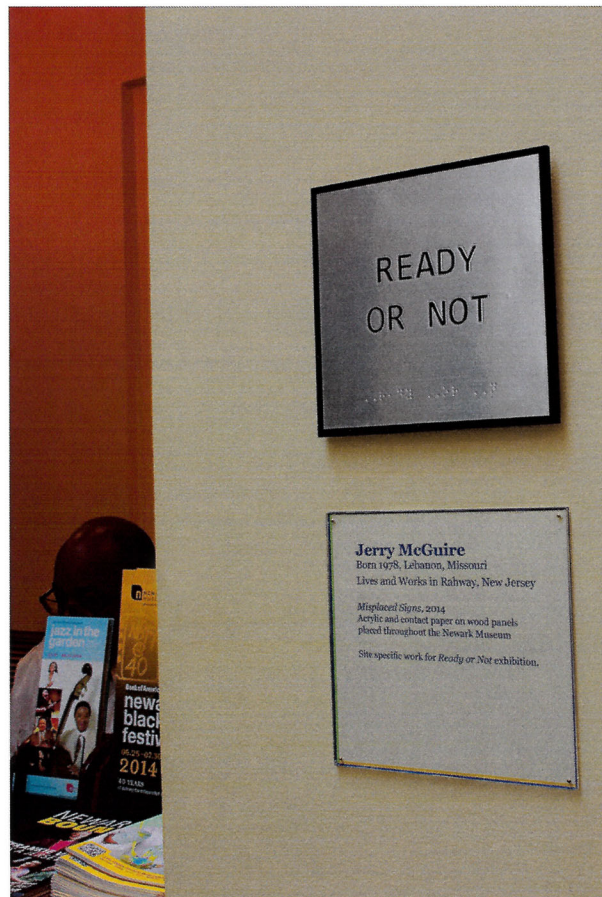
8 x 8 in. (each)













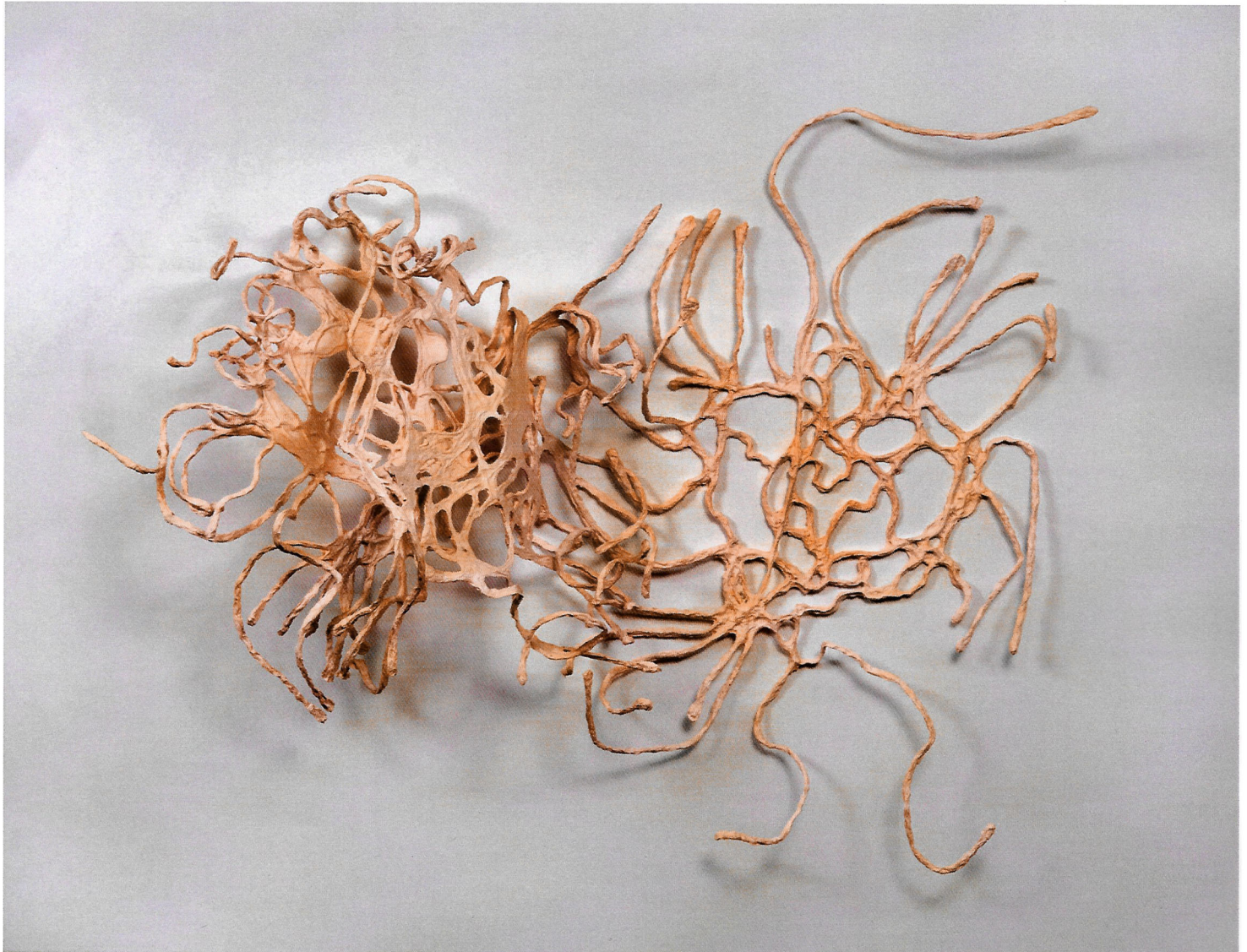
ANNE Q. MCKEOWN

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*Lineage Migration*, 2009

Cotton, abaca and wire

45 x 64 x 20 in.





# YUCEF MERHI

## *Facial Poetry*, 2014

Custom-made software and computers

Dimensions variable



# JEREMY NEWMAN

---

*Living Things*, 2013

Digital video made from  
found films

13:36 min.





# SARAH PETRUZZIELLO

---

*Selfie (We Create Our Own Mythologies)*, 2013

Graphite, acrylic, color pencil and 22K gold leaf

on Arches hot press watercolor paper

30 x 22 in.

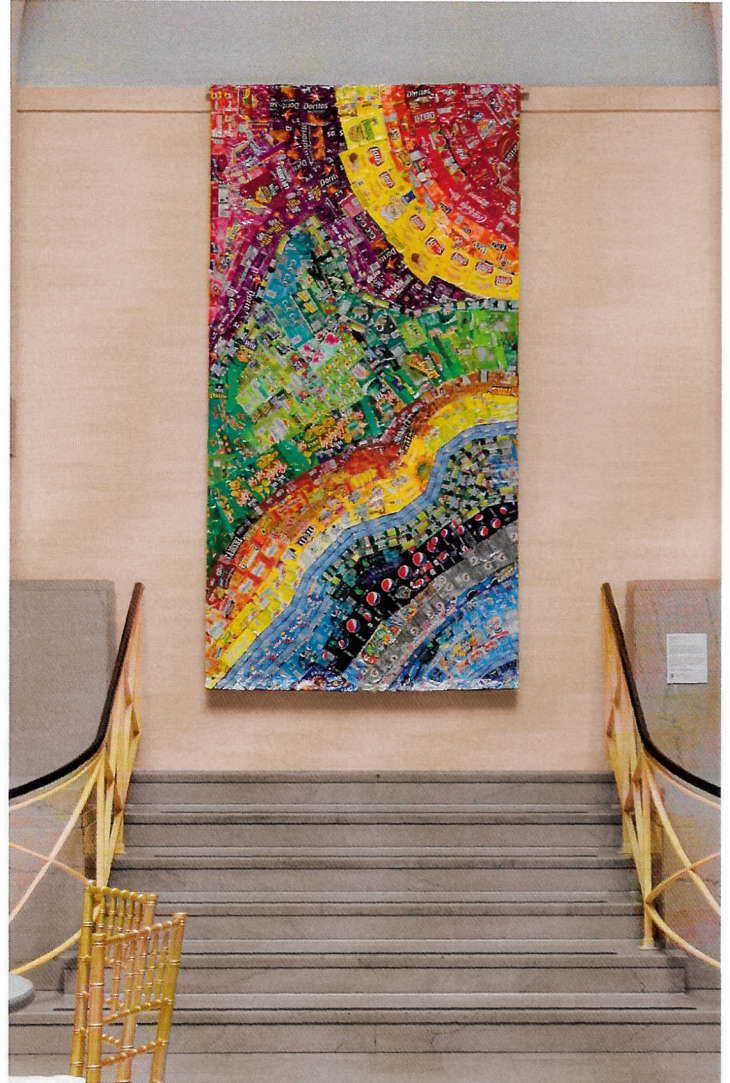
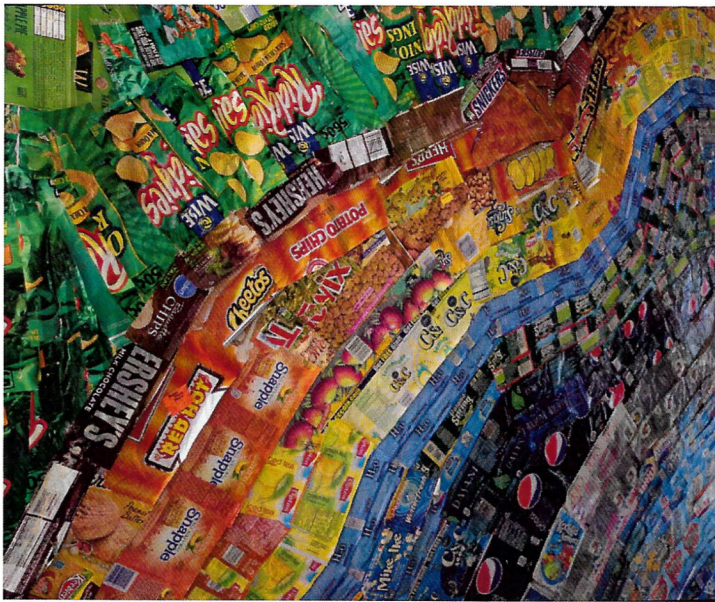


# LAURA QUATTROCCHI

**SNACKLANDIA, 2013**

Snack wrappers on vinyl

108 x 36 in.





# TANIA SEN

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*Precious Metal*, 2014

Painting on polythene construction cone  
39 x 14 x 14 in.



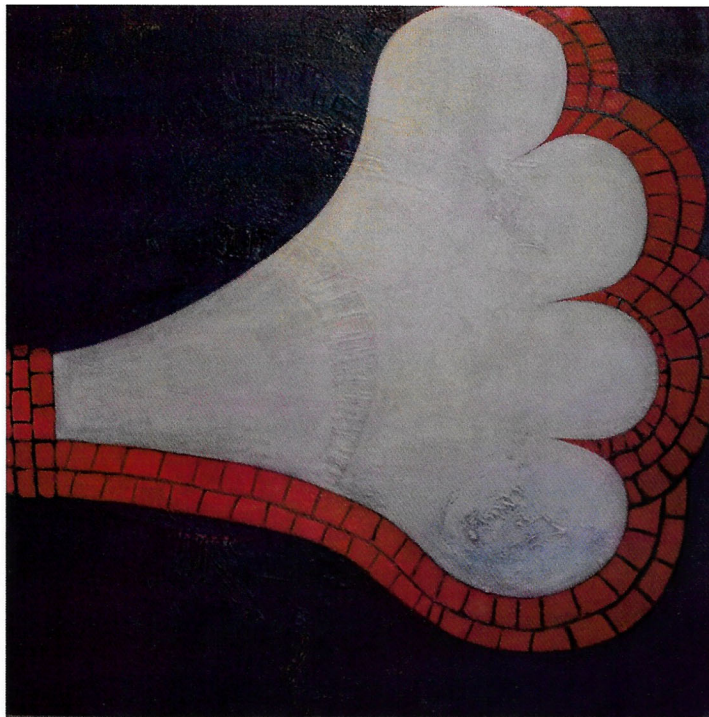
# FRAN SHALOM

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*Yield*, 2012

Oil on wood

18 x 18 in.



*Flim Flam*, 2012

Oil on wood

24 x 24 in.

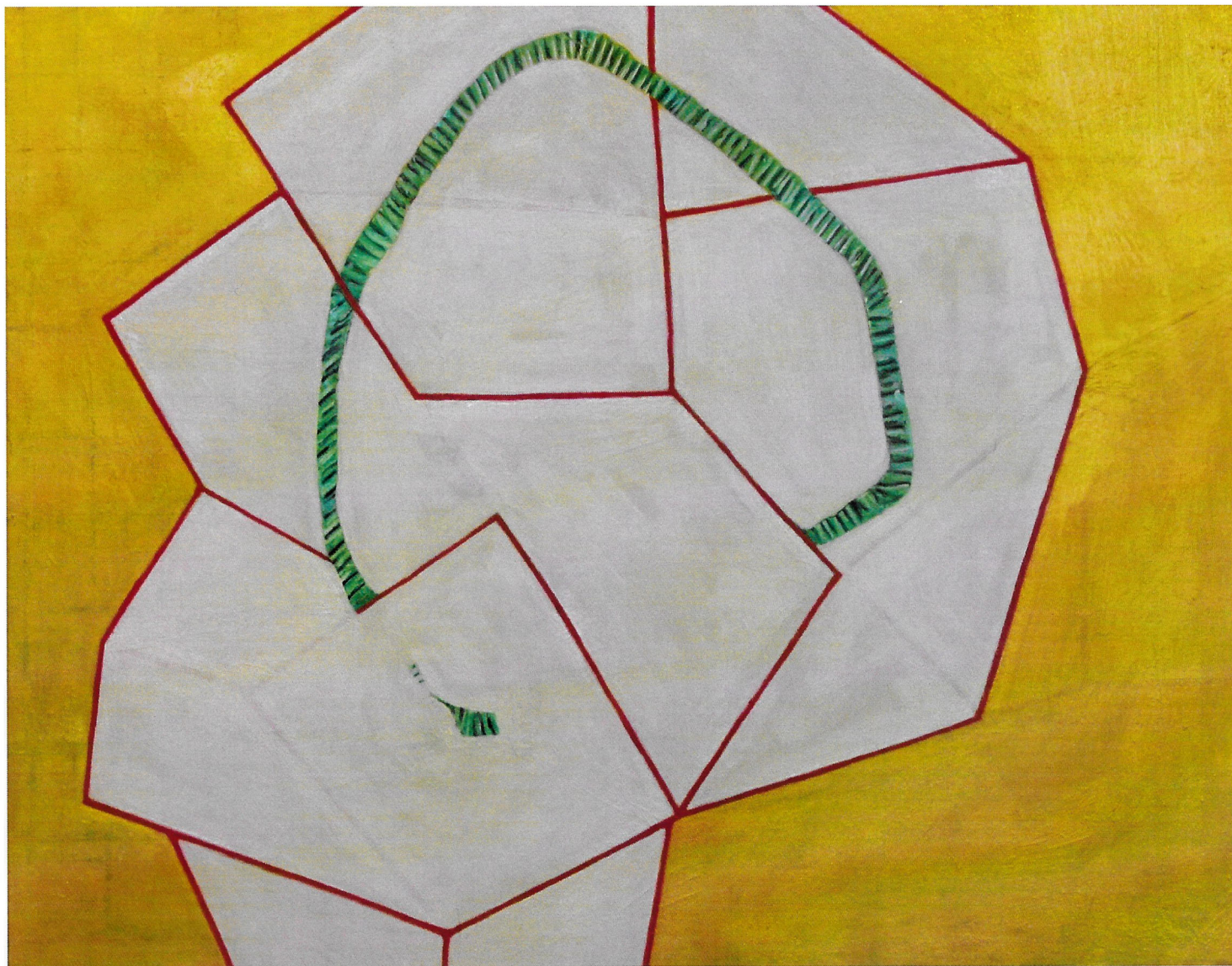




*Jabberwocky*, 2011

Oil on wood

14 x 11 in.





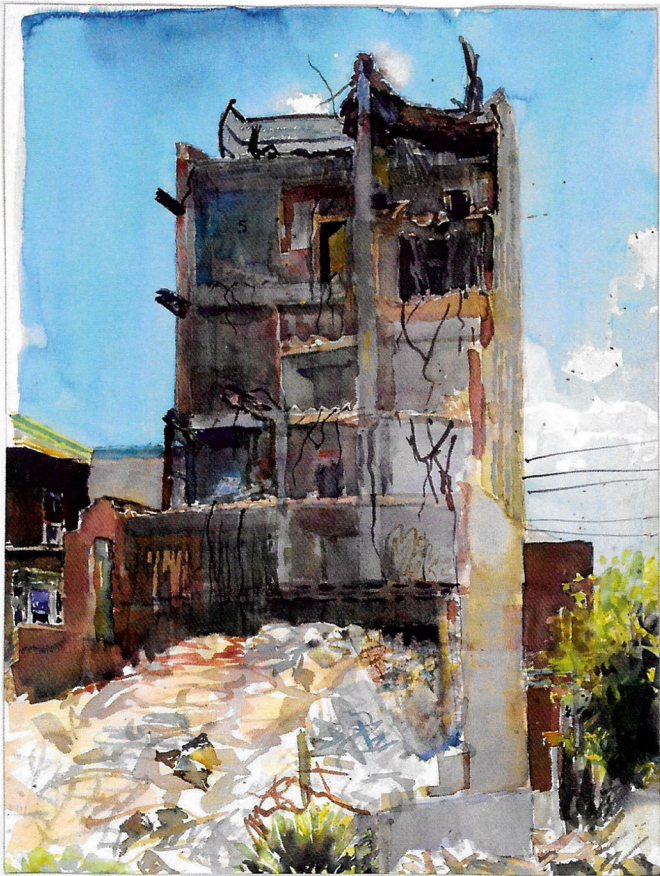
# STEVE SINGER

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## ***St. Joseph School for the Blind, 2010***

Watercolor on Arches cold press paper

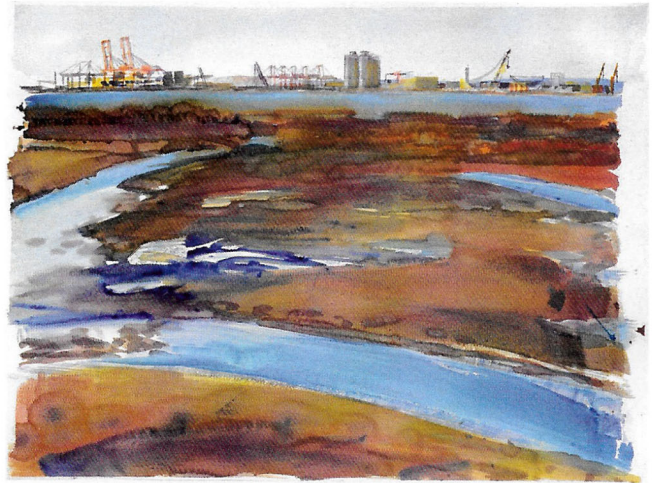
24 x 18 in.



## ***Newark Bay, 2012***

Watercolor on Arches cold press paper

18 x 24 in.



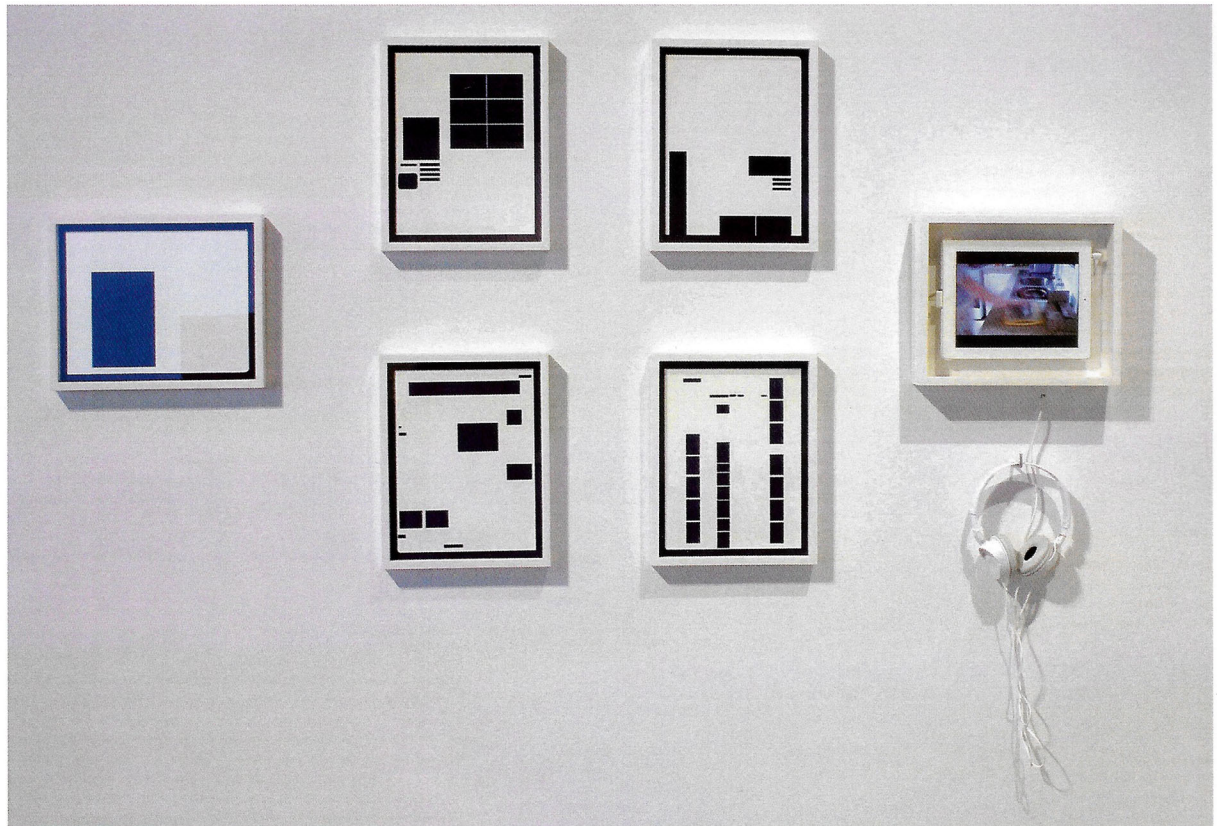
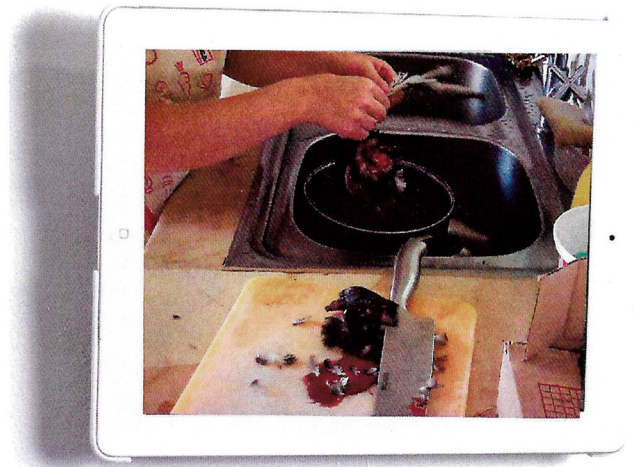


# KARINA AGUILERA SKUIRSKY

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*Blogs de la ruta del sol (Blogs from la ruta del sol),  
Pichon (Pigeon), 2012*

Five 11 x 9 in. cyanotypes on watercolor paper,  
single-channel video: 7:39 min.

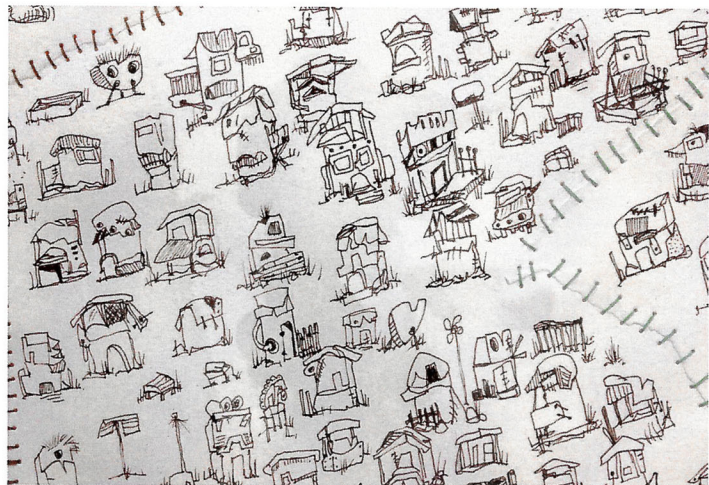


# NYUGEN E. SMITH

*BundleHouse: Borderlines #2*, 2012

Pen ink and thread on paper

60 x 60 in.







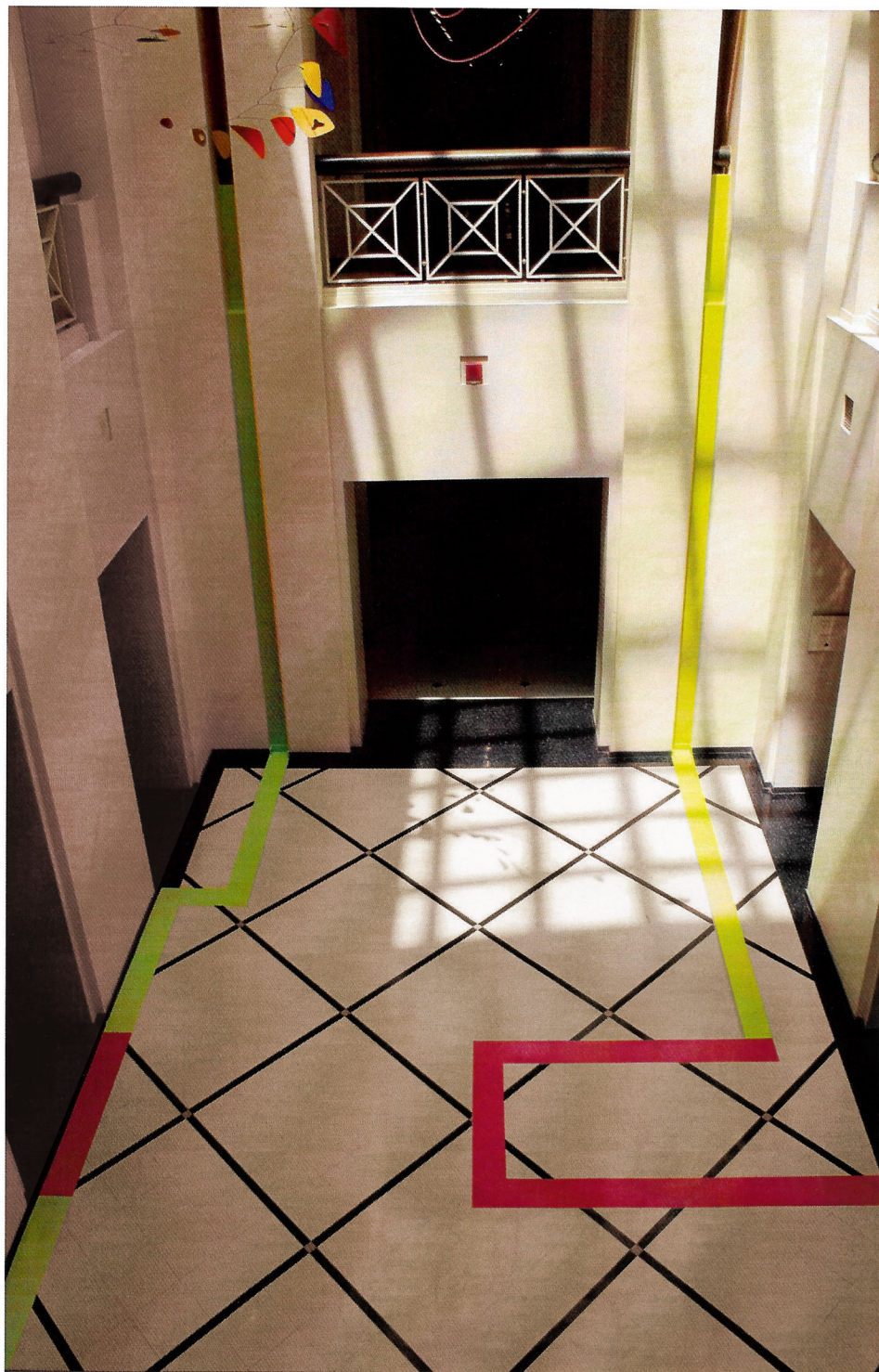


JASON M. STEWART

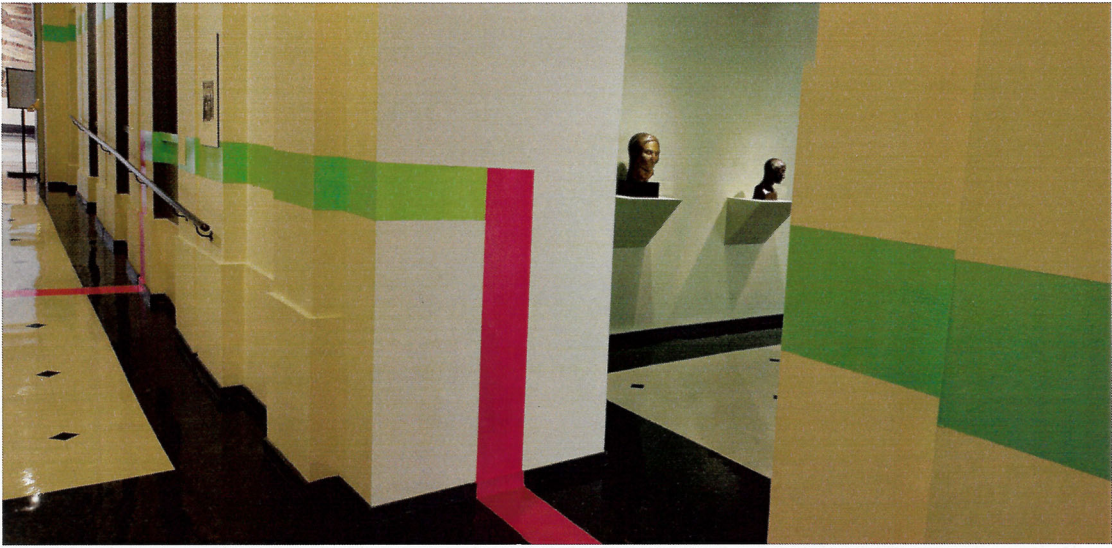
*Sensory Threshold*, 2014

Latex paint

Dimensions variable







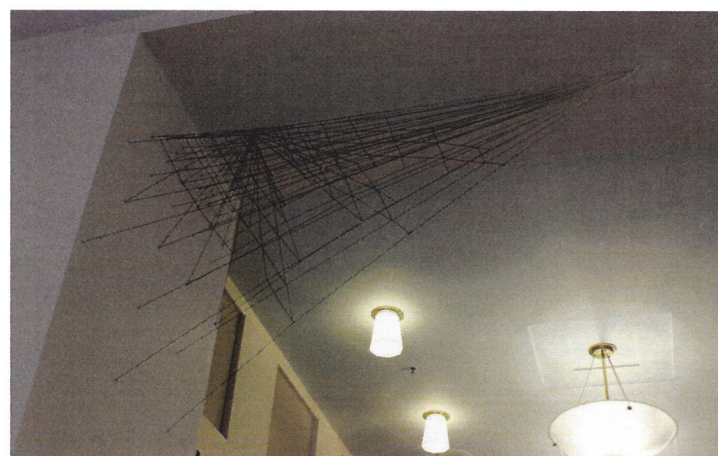


# LIZZY STORM

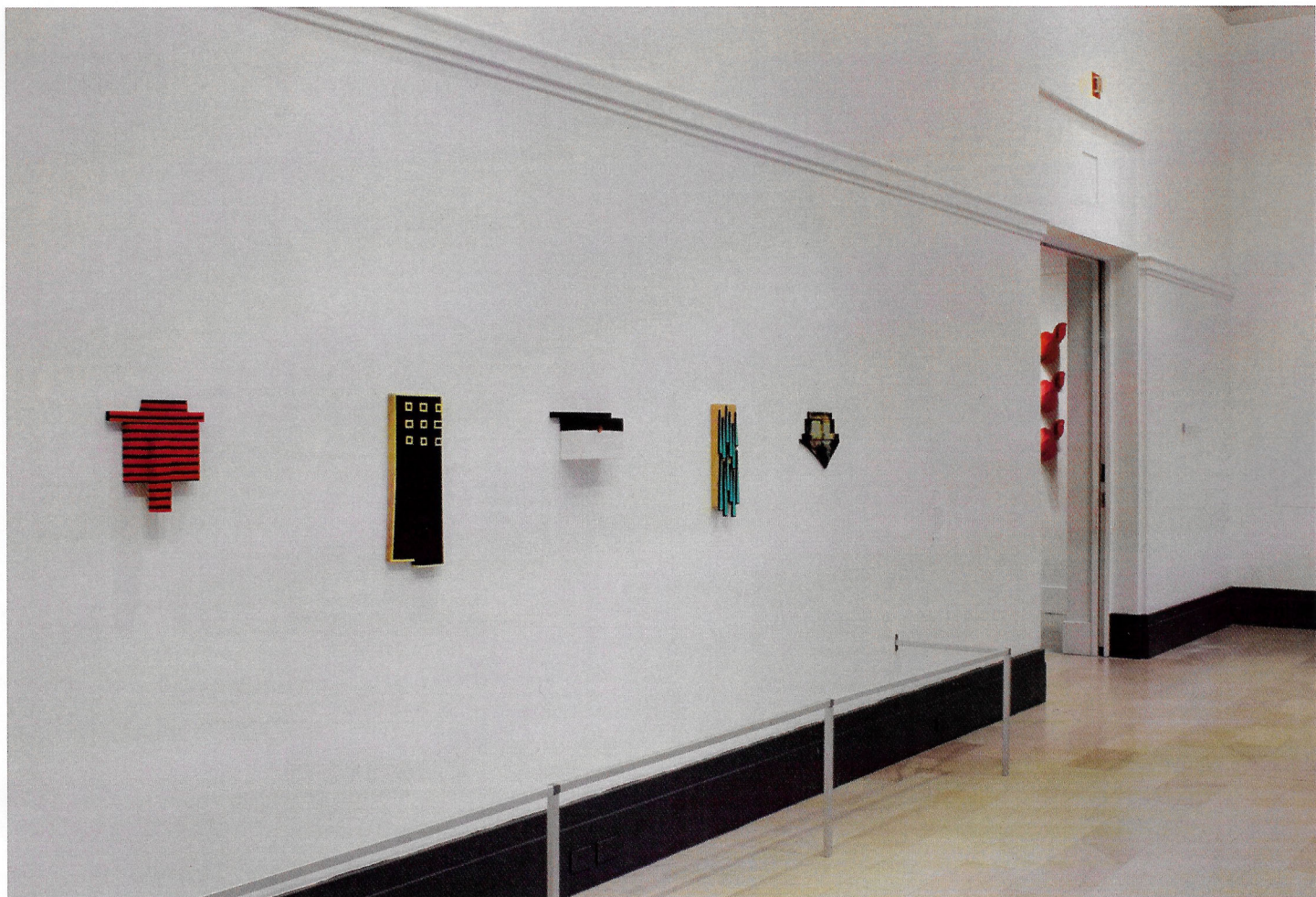
*Space Mapping*, 2014

Yarn and mixed media

Dimensions variable







**Untitled, 2014**

Wood, paint, nails, screws

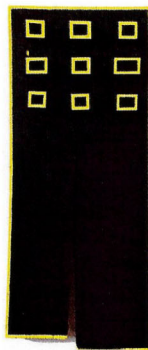
11 ¼ x 11 x 2 ½ in.



**Untitled, 2013**

Wood, ink, paint, nails

8 ¼ x 20 x 1 ½ in.



**Untitled, 2014**

Wood, paint, screws, nails

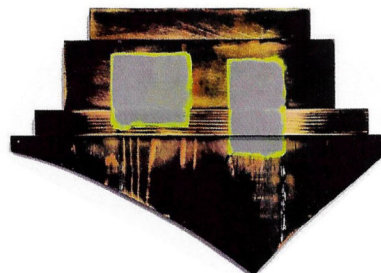
12 ½ x 6 ¼ x 3 ¾ in.



**Untitled, 2013**

Wood, paint, screws, nails

5 ¾ x 17 x 1 ½ in.



**Untitled, 2014**

Wood, paint, nails

13 ¾ x 9 ½ x ¾ in.



# AMANDA THACKRAY

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*The Motion in the Fold*, 2012

Stenciled etching and screenprint on paper

30 x 44 in.





TIM TOIA

*The Petri Island Project*, 2010-ongoing

Plastic petri dishes and mixed media

Dimensions variable





# NOELLE LORRAINE WILLIAMS

---

*Newark, women, art and finding community*, 2014

Japanese glass beads, wood, leather, wire and cotton polyester thread

Dimensions variable



KIMBERLY WITHAM

***Suburban Obelisk #1***, 2013

Taxidermy squirrel, table,  
dishes, paint, acorns

60 x 16 x 16 in.





# ETTY YANIU

---

*Beyond the Impetus of Gravity*, 2014

Mixed media on paper mounted of boards

120 x 36 x 36 in.









# LNY/LUNAR NEW YEAR + MATA RUDA + NDA

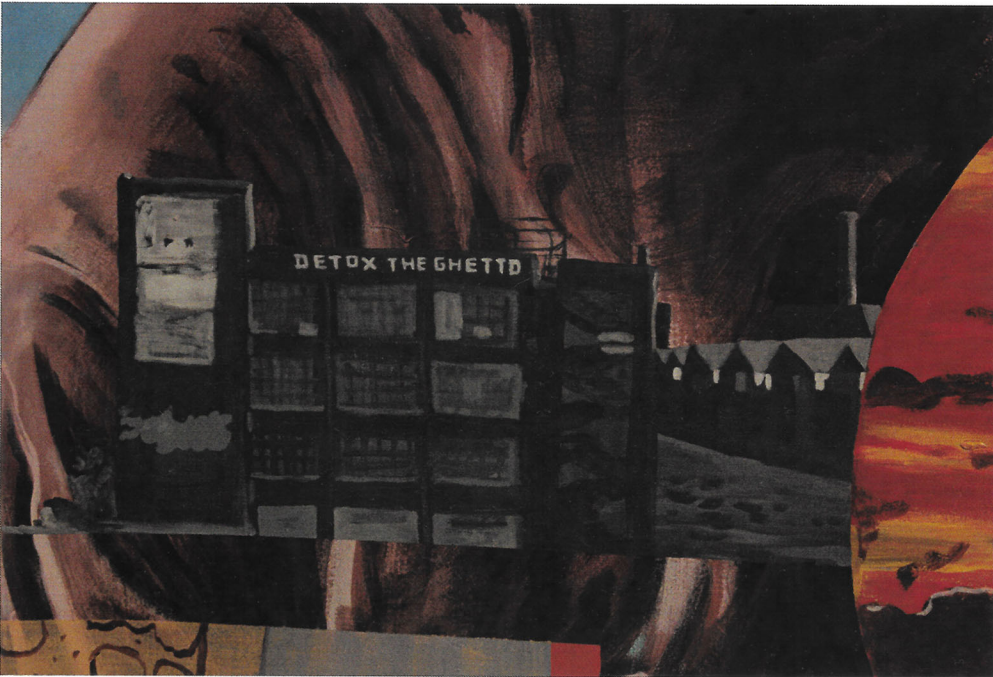
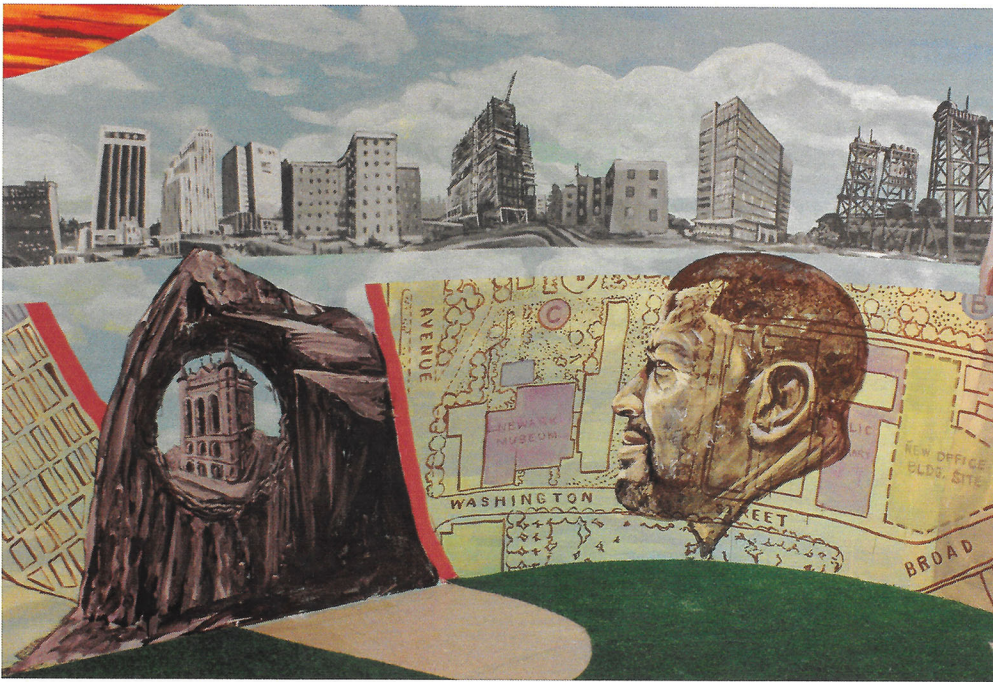
*Imaginative Realism: The Native Sun*, 2014

Spray paint, latex paint, wood, Astroturf

Dimensions variable









# EXHIBITION CHECKLIST

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## **Ginger Andro and Chuck Glicksman**

*Rear Window*, 2012–13

Window, wood, scent diffuser, audio, video:  
14:54 min.

96 x 120 x 180 in.

Courtesy of the artists

## **José Anico**

*Myth of Triumph*, 2012

Charcoal on paper

48 x 152 in.

Courtesy of the artist

## **Nina Lola Bachhuber**

*Ofrenda*, 2013

Drawings, fabric, photograph, wood, hair,  
candles, feathers, metal, mirrors, clay, paint,  
beads, fox skins, ostrich eggs, animal bones,  
thread

84 ½ x 100 ½ x 74 in.

Courtesy of the artist

## **Milcah Bassel**

*Intersacing*, 2014

17 miniature ladders (wood, paint) placed  
throughout the Newark Museum

Dimensions variable

Courtesy of the artist

## **Bette Blank**

*Tattoo Foot*, 2011

Acrylic, wood

15 x 15 x 3 in.

Courtesy of the artist

## **Terry Boddie**

*Village Project 2*, 2012

Gelatin silver emulsion, cyanotype on paper  
17 ½ x 23 in.

Courtesy of the artist and Oualie Art, West  
Orange, NJ

*Blueprint III*, 2012

Cyanotype on paper

18 x 23 ½ in.

Courtesy of the artist and Oualie Art, West  
Orange, NJ

## **Jinkee Choi**

*Leveling American Flag*, 2011

Torpedo levels, fine cable chain, pipe

58 x 60 x 5 in.

Courtesy of the artist

## **Andrew Demirjian**

*Morning Light*, 2014

Video, TV sets, sync boxes

Dimensions variable

Courtesy of the artist

*Sound of Vision*

Performance-based event, July 10, 2014

Billy Johnson Auditorium, Newark Museum

Courtesy of the artist

## **Ariel Efron and Lucas Vickers**

*Exit Vestibule East*, 2014

Interactive video mapping installation:

Primesense camera, custom software, audio

Dimensions variable

Courtesy of the artists

## **Dahlia Elsayed**

*We Would Begin Our Own*, 2014

PVC pipes, nylon flags, paint, glitter

Dimensions variable

Courtesy of the artist

## **Alyssa E. Fanning**

*Van Buskirk Island: Sluice Gates*, 2009

Linoleum print on paper

11 x 14 in.

Courtesy of the artist

*Projected Landscape II*, 2012

Graphite pencil on Lanaquarelle paper

11 x 11 in.

Courtesy of the artist

## **Seunghwui Koo**

*Narcissism*, 2012

Acrylic on resin, mirror

30 x 48 x 12 in.

Courtesy of the artist

*New Yorker*, 2013

Acrylic on resin

Dimensions variable

Courtesy of the artist

## **jc lenochan**

*unfinished business: "if i could give a  
speech..."*, 2014

Furniture, books, print on Dibond panel

Dimensions variable

Courtesy of the artist

*unfinished business: "if i could give a  
speech..."*, 2014

Performance on June 27, 2014 at the 1784

Old Stone School House, Alice and Leonard

Dreyfuss Memorial Garden, Newark Museum

Courtesy of the artist

## **So Yoon Lym**

*Diosnedy, Angel, Angel II, Angel III, Juan II,  
Jose*, 2009–11

Acrylic on paper

22 x 30 in. (each)

Courtesy of the artist

## **Jennifer Mack-Watkins**

*No Pattern Necessary*, 2010

Silkscreen

37 ½ x 17 in.

Courtesy of the artist

*Enhance Me*, 2011

Silkscreen

30 ½ x 16 ½ in.

Courtesy of the artist

*Afrohawk*, 2012

Silkscreen

28 x 21 in.

Courtesy of the artist

## **Kevin McCaffrey**

*Chorograph No. 1*, 2014

Ink and graphite on paper

14 x 17 in.

Courtesy of the artist

*Transubstantiation*, 2014

Ink and graphite on paper

7 ½ x 33 in.

Courtesy of the artist

**Jerry McGuire**

*Misplaced Signs*, 2014

Five acrylic and contact paper on wood panels  
8 x 8 in. (each)

Courtesy of the artist

**Anne Q. McKeown**

*Lineage Migration*, 2009

Cotton, abaca and wire  
45 x 64 x 20 in.

Courtesy of the artist

**Yucef Merhi**

*Facial Poetry*, 2014

Custom-made software and computers  
Dimensions variable

Courtesy of the artist

**Jeremy Newman**

*Living Things*, 2013

Digital video made from found films  
13:36 min.

Courtesy of the artist

**Sarah Petruziello**

*Selfie (We Create Our Own Mythologies)*, 2013

Graphite, acrylic, color pencil and 22K gold leaf  
on Arches hot press watercolor paper  
30 x 22 in.

Courtesy of the artist

**Laura Quattrocchi**

*SNACKLANDIA*, 2013

Snack wrappers on vinyl  
108 x 36 in.

Courtesy of the artist

**Tania Sen**

*Precious Metal*, 2014

Painting on polythene construction cone  
39 x 14 x 14 in.

Courtesy of the artist

**Fran Shalom**

*Jabberwocky*, 2011

Oil on wood  
14 x 11 in.

Courtesy of the artist

*Flim Flam*, 2012

Oil on wood  
24 x 24 in.

Courtesy of the artist

*Yield*, 2012

Oil on wood

18 x 18 in.

Courtesy of the artist

**Steve Singer**

*St. Joseph School for the Blind*, 2010

Watercolor on Arches cold press paper  
24 x 18 in.

Courtesy of the artist

*Newark Bay*, 2012

Watercolor on Arches cold press paper  
18 x 24 in.

Courtesy of the artist

**Karina Aguilera Skvirsky**

*Blogs de la ruta del sol (Blogs from la ruta del sol)*, Pichon (Pigeon), 2012

Five 11 x 9 in. cyanotypes on watercolor paper,  
single-channel video: 7:39 min.

Courtesy of the artist and DPM Gallery,  
Guayaquil, Ecuador

**Nguyen E. Smith**

*BundleHouse: Borderlines #2*, 2012

Pen ink and thread on paper  
60 x 60 in.

Courtesy of the artist

**Jason M. Stewart**

*Sensory Threshold*, 2014

Latex paint

Dimensions variable

Courtesy of the artist

**Lizzy Storm**

*Space Mapping*, 2014

Yarn and mixed media

Dimensions variable

Courtesy of the artist

**Christina Tenaglia**

*Untitled*, 2014

Wood, paint, nails, screws  
11 ¼ x 11 x 2 ½ in.

Courtesy of the artist

*Untitled*, 2013

Wood, ink, paint, nails  
8 ¼ x 20 x 1 ½ in.

Courtesy of the artist

*Untitled*, 2014

Wood, paint, screws, nails  
12 ½ x 6 ¼ x 3 ¾ in.

Courtesy of the artist

*Untitled*, 2013

Wood, paint, screws, nails

5 ¾ x 17 x 1 ½ in.

Courtesy of the artist

*Untitled*, 2014

Wood, paint, nails

13 ¾ x 9 ½ x ¾ in.

Courtesy of the artist

**Amanda Thackray**

*The Motion in the Fold*, 2012

Stenciled etching and screenprint on paper  
30 x 44 in.

Courtesy of the artist

**Jim Toia**

*The Petri Island Project*, 2010–ongoing

Plastic petri dishes and mixed media

Dimensions variable

Courtesy of the artist and Kim Foster Gallery,  
New York, NY

**Noelle Lorraine Williams**

*Newark, women, art and finding community*, 2014

Japanese glass beads, wood, leather, wire and  
cotton polyester thread

Dimensions variable

Courtesy of the artist

**Kimberly Witham**

*Suburban Obelisk #1*, 2013

Taxidermy squirrel, table, dishes, paint, acorns  
60 x 16 x 16 in.

Courtesy of the artist and Gallery Kayafas,  
Boston, MA

**Etty Yaniv**

*Beyond the Impetus of Gravity*, 2014

Mixed media on paper mounted of boards  
120 x 36 x 36 in.

Courtesy of the artist

**LNY/Lunar New Year + Mata Ruda + NDA**

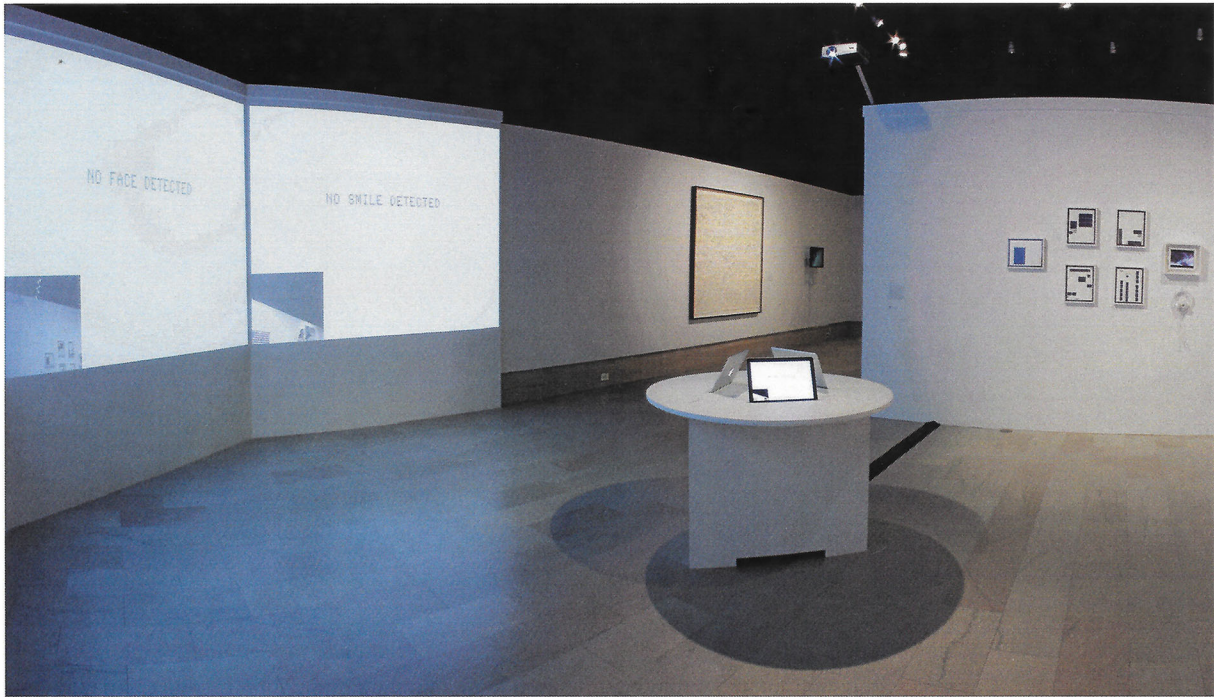
*Imaginative Realism: The Native Sun*, 2014

Spray paint, latex paint, wood, Astroturf

Dimensions variable

Courtesy of the artist











# BIOGRAPHIES

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## GINGER ANDRO & CHUCK GLICKSMAN

Born in Englewood, NJ (Ginger Andro)  
Born in Freeport, NY (Chuck Glicksman)  
Live in Westwood, NJ

### Education

Ginger Andro  
BA in Fine Art, College of Mount Saint Vincent,  
Riverdale, NY  
The New School, New York, NY; School of  
Visual Arts, New York, NY; Parson School  
of Design, New York, NY (independent  
coursework)

Chuck Glicksman  
BA in Cinematography, Binghamton  
University, State University of New York,  
Binghamton, NY  
Art Students League, New York, NY; School of  
Visual Arts, New York, NY; Parson School  
of Design, New York, NY (independent  
coursework)

### Exhibitions

- 2014 *Transformation*, Sculptors Guild on  
Governors Island New York, NY
- 2013 *Equus*, Tabla Rasa Gallery, Brooklyn,  
NY (curated by Audrey Anastasi & GG  
Stankiewicz)
- 2012 *Where the Ocean Meets the Shore*,  
Rockland Center for the Arts, Nyack, NY  
(curated by Lynn Stein)
- 2010 *Botanica*, Hunterdon Art Museum,  
Clinton, NJ (curated by Mary  
Birmingham)
- 2007 *Bitter-Sweet*, Vassar College,  
Poughkeepsie, NY (curated by Ann Pike  
Tay PhD)
- 2005 *Notes from Newark*, City Without Walls,  
Newark, NJ, (curated by Ginger Andro  
and Chuck Glicksman)

## JOSÉ ANICO

Born in Santiago, Dominican Republic  
Lives and works in Princeton, NJ

### Education

- 2002 MFA in Painting and Drawing, New York  
Academy of Art, New York, NY
- 1998 BFA in Illustration, Parson School of  
Design, New York, NY
- 1996 AAS in Fine Arts, La Escuela de Diseño  
Chavón, La Romana, Dominican  
Republic

### Grants/Awards

- 2013 Robeson Gallery Excellence in Painting,  
University Park, PA
- 2002 Prince of Wales Fellowship in Normandy,  
France
- 2001 Eric Fischl Scholarship, New York  
Academy of Art, New York, NY

### Exhibitions

- 2014 *Ellarslie Open XXXI*, Trenton City  
Museum, Trenton, NJ  
*Jane Adriance / José Anico*, Artists'  
Gallery, Lambertville, NJ  
*On Hill and Dale: The Art of the  
Landscape*, Artists' House Gallery,  
Philadelphia, PA
- 2013 *Seventh Annual Summer Exhibition*,  
Allegra LaViola Gallery, New York, NY  
*IMAGES 2013*, Robeson Gallery,  
University Park, PA
- 2012 *Alumni Show*, New York Academy of Art,  
New York, NY

## NINA LOLA BACHHUBER

Born in Munich, Germany  
Lives in Newark, NJ

### Education

- 1998 MFA, Hamburg Academy of Fine Arts,  
Hamburg, Germany

### Grants/Awards

- 2012 New Jersey State Council on the Arts  
Fellowship, Trenton, NJ
- 2006 Brodsky Center for Innovative Print and  
Paper Fellowship, New Brunswick, NJ
- 2001–02  
The Pollock-Krasner Foundation Grant,  
New York, NY

### Exhibitions

- 2014 *Im Auge des Zebras*, with Michael  
Kalmbach, Gallery Knut Hartwich, Sellin,  
Germany
- 2011 *An Exchange with Sol LeWitt*, MASS  
MoCA, North Adams, MA (curated by  
Regine Basha)
- 2010 *Nachtschatten*, Momenta Art, Brooklyn, NY
- 2009 *Grito e Escuta*, 7th Mercosul Biennial,  
Porto Alegre, Brazil (curated by Victoria  
Noorthoorn and Camilo Yáñez)
- 2008 *The Last Book*, Museum of the National  
Library of Madrid, Spain (curated by Luis  
Cannitzer)
- 2005 *Greater New York*, P.S.1/MoMA Queens,  
Queens, NY

## MILCAH BASSEL

Born in Boston, MA  
Lives in Jersey City, NJ

### Education

- 2013 MFA in Visual Arts, Mason Gross School  
of the Arts, Rutgers University, New  
Brunswick, NJ
- 2011 Post-Baccalaureate Certificate in Studio  
Art, Brandeis University, Waltham, MA

### Grants/Awards

- 2014 Artist in Residence, Brodsky Center NEA  
Grant Project, Rutgers University, New  
Brunswick, NJ (forthcoming)
- 2011-12  
Robert Watts Graduate Memorial  
Scholarship in Art
- 2011-12  
Mason Gross School of the Arts State  
funded Scholarship, Rutgers University,  
New Brunswick, NJ

### Exhibitions

- 2014 *The Good The Bad The Beautiful The  
Ugly*, Local Project Gallery, Long Island  
City, NY
- 2013 *Rutgers in NY*, MFA Exhibition, White  
Box, New York, NY
- 2012 *Brodsky Center Annual Exhibition*,  
Mason Gross Galleries, Rutgers  
University, New Brunswick, NJ

- 2011 *Floors & Ceilings*, Kniznick Gallery, Women's Studies Research Center at Brandeis University, Waltham, MA
- 2010 *Envisioning Justice*, The New Israel Fund, Lazzoni Gallery, New York, NY
- 2009 *The Offering*, Noga Gallery, Tel Aviv-Jaffa, Israel (curated by Moran Shoub)

## BETTE BLANK

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Born in Brooklyn, NY  
Lives in Madison, NJ

### Education

- 1965 PhD in Engineering, University of California, Berkeley, CA
- 1998 – 2008  
The Fine Arts Work Center, Provincetown, MA
- 1961 – 1962  
BS, MS New York State College of Ceramics at Alfred University, Alfred, NY

### Grants/Awards

- 2001-2002  
Visual Arts Center of New Jersey, First Prize Merit Award, Summit, NJ

### Exhibitions

- 2014 *Paper Work*, Trenton City Museum, Trenton, NJ
- 2010 *Icons, Idols And True Confessions*, Hunterdon Art Museum, Clinton, NJ
- 2009 *Toxic Assets*, Gallery Schlesinger, New York, NY
- 2008 *A Matter Of Time*, Andrea Meislin Gallery, New York, NY
- 2007 *Culture & Continuity*, The Jewish Museum, New York, NY
- 2004 *6th National Juried Exhibition*, Ceres Gallery, New York, NY (juried, Feresteh Daftari, Assistant Curator, Department of Painting and Sculpture, Museum of Modern Art, New York, NY)

## TERRY BOODIE

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Born in Nevis, Eastern Caribbean  
Lives in West Orange, NJ

### Education

- 1997 MFA, Hunter College, New York, NY
- 1989 BFA, Tisch School of the Arts, New York University, New York, NY

### Grants/Awards

- 2011-12  
George and Helen Segal Foundation Photography Grant, North Brunswick, NJ
- 2000 New York Foundation for the Arts Fellowship, New York, NY
- 1999 Artist-in-Residency Fellowship, Studio Museum in Harlem, New York, NY

### Exhibitions

- 2014 *In-Site: The Creative Process in Plain Sight*, Paul Robeson Gallery, Newark, NJ
- 2012 *Caribe Now*, Nathan Cummings Foundation, New York, NY
- 2011 *Wrestling With the Image*, The Museum of the Americas, Washington, DC
- 2010 *I International Triennial del Caribe*, Museo Arte de Moderno, Santo Domingo, Dominican Republic
- 2009 *l'flob: art, text, new media*, Center for Book Arts, New York, NY
- 2007 *Infinite Island*, Brooklyn Museum, Brooklyn, NY

## TINKEE CHOI

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Born in Seocho, South Korea  
Lives in Jersey City, NJ

### Education

- 2002 MFA Graduate School of Fine Arts, Seoul National University, Seoul, South Korea
- 1999 BFA in Sculpture, College of Fine Arts, Seoul National University, Seoul, South Korea

### Grants/Awards

- 2009 The AHL Foundation Visual Arts Award Winner, New York, NY
- 2008 Paradise Culture Foundation Grant, Seoul, South Korea
- 2006-2007  
Artist Residency, International Studio & Curatorial Program (ISCP), Brooklyn, NY

### Exhibitions

- 2013 *Stories around Relationship*, Hongik Museum of Art, Seoul, South Korea
- 2010 *HOPE-A-HOLIC*, Newhouse Center for Contemporary Art, Staten Island, NY
- 2009 *Two Degrees of Separation*, Satori Gallery, New York, NY
- 2008 *Up-And-Comers*, Total Art Museum, Seoul, South Korea

- 2007 *National Juried Exhibition*, Phoenix Gallery, New York, NY, (juried, Henriette Huldisch, Associate Curator, Whitney Museum of American Art)  
*The Gaze*, Azarian McCullough Art Gallery, St. Thomas Aquinas College, Sparkill, NY

## LENNY CORREA (LNY/LUNAR NEW YEAR)

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Born in Cuenca, Ecuador  
Lives in Newark, NJ

### Education

- 2007 BFA in Visual Arts, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ

### Exhibitions

- 2014 *MUSEUM STARTER KIT: Open With Care*, El Museo del Barrio, New York, NY (collaboration)  
*Newmerica "The Birth Of A Nation,"* Exit Room Gallery, Brooklyn, NY  
*Wind Up Wonderland*, The Gateway Project, Newark, NJ
- 2013 *Brick Objects Flying at Your Face*, Fountain Art Fair, New York, NY
- 2012 *Divergence*, Lower East Side Printshop, New York, NY  
*Living Walls*, The City Speaks, Atlanta, GA

## NICHOLAS D'AUZIA (NDA)

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Born in New York, NY  
Lives in Newark, NJ

### Education

- 2010 BFA in Studio Art, Brooklyn College, Brooklyn, NY
- 2002 Trade degree in Media Art, Van Arts, Vancouver, B.C.

### Grants/Awards

- 2012 Artist Residency, The Big Little, Reno, NV



## Exhibitions

- 2013 *Affiliated: Art of the Urban Experience*, Brisky Gallery, Miami, FL  
*King Brown: Magazine Launch Exhibition*, The Schoolhouse Gallery, Brooklyn, NY  
Public Art Commission, The L.I.S.A Project, New York, NY
- 2012 *Just My Type*, Lowbrow Artique, Brooklyn, NY  
Mural Commission, Fourth Arts Block, New York, NY,  
Mural Commission, The Bushwick Collective, Brooklyn, NY

## ANDREW DEMIRJIAN

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Born in Springfield, MA  
Lives in Palisades Park, NJ

## Education

- 2005 MFA in Integrated Media Arts, Hunter College, New York, NY

## Grants/Awards

- 2014 Artist in Residence, New Works Residency, Harvestworks, New York, NY
- 2013 New Jersey State Council on the Arts, Individual Artist Fellowship, Trenton, NJ
- 2011 Artist in Residence, Eyebeam Art and Technology Center, New York, NY

## Exhibitions

- 2013 *Audible Geology: Deep Time Soundscapes*, Visual Art Center of New Jersey, Summit, NJ
- 2012 *Reflect, Resonate, Reshape, Repeat*, Gallery Titanik, Turku, Finland
- 2010 *Up/Down/Left/Right*, Ice House Gallery, Monmouth University, West Long Branch, NJ
- 2009 *Desire/Intent*, audiovisual performance featuring Rob Brown and Sabir Mateen, Bronx River Arts Center, Bronx, NY  
*Nitrogen Cycles*, Gallery Aferro, Newark, NJ (collaborative project with Zachary Seldess)
- 2008 *Stories We Tell*, New York Arab and South Asian Film Festival, Art in General, New York, NY

## ARIEL EFRON

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Born in Jerusalem, Israel  
Lives in Englewood, NJ

## Education

- 2007 MPS in Interactive Telecommunications, Tisch School of the Arts, New York University, New York, NY
- 2000 BFA in Video and Computerized Imaging, Bezalel Academy of Art and Design, Jerusalem, Israel  
School of Visual Arts, New York, NY (student exchange program)

## Grants/Awards

- 2004 America-Israel Culture Foundation Scholarship, Tel Aviv, Israel
- 2002 The Israeli Ministry of Education, Young Designer Prize in New Media, Jerusalem, Israel  
Sharett Scholarships, America-Israel Culture Foundation, Tel Aviv, Israel

## Exhibitions

- 2014 *ORB* (working title), Petach Tikva Museum of Art, Petach Tikva, Israel (forthcoming collaboration)
- 2013 *Sixteen By Eight By Two By One*, Pavilion 0, 55 La Biennale di Venezia, Venice, Italy, (in collaboration with Guy Goldstein)
- 2012 *House and Home*, National Building Museum, Washington, D.C. (with Local Projects, New York, NY)
- 2010 *Dream of Freedom*, National Museum of American Jewish History, Philadelphia, PA (with Local Projects, New York, NY)  
*Talk to Me*, Museum Of Science And Industry, Chicago, IL (with Local Projects, New York, NY)
- 2006 *Double Exposure*, Makor Gallery, New York, NY

## DAHLIA ELSAYED

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Born in New York, NY  
Lives in Palisades Park, NJ

## Education

- 1994 MFA, Columbia University School of the Arts, New York, NY
- 1992 BA, Barnard College, New York, NY

## Grants/Awards

- 2014 NEA Grant at Brodsky Center for Innovative Editions, New Brunswick, NJ
- 2013 Center For Book Arts Workspace Grant, New York, NY
- 2007 The Painters and Sculptors Grant, Joan Mitchell Foundation, New York, NY

## Exhibitions

- 2014 *Turn Of Phrase*, Robert Miller Gallery, New York, NY
- 2013 *Hither and Yon*, New Jersey State Museum, Trenton, NJ
- 2012 *Space Invaders*, Lehman College, Bronx, NY
- 2010 *Orienteering*, Palace of Fine Arts, 12th Cairo Biennale, Cairo, Egypt  
*You Are Here: The Psychogeography of the City*, Pratt Manhattan Gallery, NYC, NY
- 2009 *Unbounded: New Art for a New Century*, The Newark Museum, Newark, NJ

## ALYSSA E. FANNING

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Born in Teaneck, NJ  
Lives in Dumont, NJ

## Education

- 2012 MFA, Montclair State University, Montclair, NJ
- 2008 BFA cum laude, Pratt Institute, Brooklyn, NY

## Grants/Awards

- 2012 Montclair State University, College of Art and Design, Excellence in Painting, Montclair, NJ
- 2007 Pratt Circle Award, Outstanding Academic Achievement, Brooklyn, NY

## Exhibitions

- 2014 *Momenta Art 2014 Spring Benefit*, Momenta, Brooklyn, NY (curated by Momenta Art Board)  
*Shifting Ecologies*, The Painting Center, New York, NY (juried, Marianne Van Lent)
- 2013 *Heat Chaos Resistance – It's Time To Live In The Scattered Sun*, Radiator Arts, Long Island City, NY
- 2012 *Horse Designed by Committee*, MFA Thesis Exhibition, White Box, New York, NY (curated by Eleanor Heartney)

- 2010 *Paper Moon*, Gallery Aferro, Newark, NJ  
2009 *Metro 26*, City Without Walls Gallery,  
Newark, NJ (juried, Chris Coover,  
Kathleen Gilrain and Priska Juschka)

### SEUNGHWUI KOO

Born in Busan, South Korea  
Lives in Cliffside Park, NJ

#### **Education**

- 2005 BFA in Sculpture, Kyungpook National  
University, Daegu, South Korea

#### **Grants/Awards**

- 2014 New Generation winner, Able Fine Art,  
Seoul, South Korea  
2013 Chashama Visual Art Studio Residency,  
New York, NY

#### **Exhibitions**

- 2014 *Fountain Art Fair*, Hullabaloo's booth,  
New York, NY  
*Visual AIDS - POSTCARDS FROM THE  
EDGE*, Lühring Augustine Gallery, New  
York, NY  
2013 *Curate NYC Top 150*, RUSH Arts Gallery,  
New York, NY  
*Korean Artists Show*, The Brennan  
Courthouse and the Art Rotunda Gallery,  
Jersey City, NJ  
*NARCISSISM*, Chashama Gallery, New  
York, NY  
2012 *Time*, Space Womb Gallery, New York,  
NY

### JE LENDCHAN

Born in Oklahoma City, OK  
Lives in Orange, NJ

#### **Education**

- 1996 MFA, Mason Gross School of the Arts,  
Rutgers University, New Brunswick, NJ  
1993 BFA, Fred Jones School of Art,  
University of Oklahoma, Norman, OK

#### **Grants/Awards**

- 2014 Artist in Residency, The Fountainhead  
Residency, Miami, FL  
2012 Brodsky Center Print and Paper  
Fellowship, New Brunswick, NJ  
2010-2011  
Pollock-Krasner Foundation Grant, New  
York, NY

#### **Exhibitions**

- 2014 *The last classroom: a reference  
laboratory*, Chashama, New York, NY  
2013 *Decolonizing the mind*, ARC Gallery,  
Chicago, IL  
*NADA Art Fair*, Locusts Projects, Miami,  
FL  
2012 *Centennial*, Delaware Art Museum,  
Wilmington, DE  
2011 *Viewpoints*, Aljira, A Center for  
Contemporary Art, Newark, NJ  
2006 *AIM 26 (Artists in the Marketplace)*, The  
Bronx Museum of the Arts, Bronx, NY

### SO YOON LYM

Born in Seoul, South Korea  
Lives in Paterson, NJ

#### **Education**

- 1991 MFA in painting, Columbia University,  
New York, NY  
1989 BFA in painting, Rhode Island School of  
Design, Providence, RI

#### **Grants/Awards**

- 2012 Millay Colony for the Arts, Mid Atlantic  
Arts Foundation Creative Fellow,  
Austerlitz, NY  
2011 Lower East Side Printshop, Keyholder  
Residency Program, New York, NY  
2006 Geraldine R. Dodge Foundation Artist  
Fellowship Award, Morristown, NJ

#### **Exhibitions**

- 2014 *Paterson*, Paterson Museum, Paterson,  
NJ  
2013 *The Dreamtime V*, LaGuardia Gallery  
of Fine Arts, Long Island Community  
College, Long Island City, NY  
2012 *Sparke Plenty 8: Hair*, Quirk Gallery,  
Richmond, VA  
2011 *New Prints 2011 / Autumn*, International  
Print Center of New York, New York, NY  
2010 *Thinking Beyond the Pattern*, Gallery  
Korea, Korean Cultural Service of  
New York, New York, NY (curated by  
Heesung Cho)  
2009 *The Exquisite Corpse: 30th Anniversary  
Exhibition*, Paul Robeson Galleries,  
Rutgers University, Newark, NJ

### JENNIFER MACK-WATKINS

Born in Charleston, SC  
Lives in Hoboken, NJ

#### **Education**

- 2009 MFA in Printmaking, Pratt Institute,  
Brooklyn, NY  
2003 M.A.T in Art Education, Tufts University  
and The School of the Museum of Fine  
Arts, Medford, MA  
2002 BA in Studio Arts, Morris Brown College,  
Atlanta, GA

#### **Grants/Awards**

- 2005 Elizabeth Catlett Printmaking Award,  
Hampton University, Hampton, VA  
1999 Artist of 21st Century, University of  
Tennessee at Martin, Martin, TN

#### **Exhibitions**

- 2014 *Ascending Yellow*, Clark Atlanta  
University Art Gallery, Atlanta, GA  
2013 *Published by The Artist*, International  
Print Center New York (IPCNY), New  
York, NY  
*What You Say?*, Lower Eastside  
Printshop, New York, NY  
2011 *Black on Black*, Newark School of the  
Arts, Newark, NJ  
2007 *Cold Busted*, Defoors Art Center, Atlanta,  
GA  
2005 *Little Things Mean A Lot*, Swan Coach  
House Gallery, Atlanta, GA

### KEVIN MCCAFFREY

Born in Weehawken, NJ  
Lives in Weehawken, NJ

#### **Education**

- 2013 MFA in Studio Arts, Montclair State  
University, Montclair, NJ  
2011-2014  
Art Students League of New York, New  
York, NY  
1994 Master of Divinity and Licenciante in  
Sacred Theology, Dominican House of  
Studies, Washington, DC  
1982 Master of Library Science, Columbia  
School of Library Service, New York, NY  
1979 BA in English literature, Columbia  
College, New York, NY



## Grants/Awards

- 2012 Paul Shields Award  
2010 United States Coast Guard Art Program, Public Service Commendation Residency Grant, Vermont Studio Center, Johnson, VT

## Exhibitions

- 2013 *Anonyme Zeichner*, Kunstverein Tiergarten Galerie Nord, Berlin, Germany  
*NOW-Third Thursday Exhibition Series presented by FUSE Art Infrastructure*, The Cigar Factory, Allentown, PA  
2011 *Group print show*, Goldsmith's College, London, United Kingdom  
*Metro 27*, City without Walls, Newark, NJ  
*Postcards from the Edge*, CRG Gallery, New York, NY  
2009 *N-Lightened N-Counters*, Amsterdam Whitney Gallery, New York, NY

## TERRY MCGUIRE

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Born in Lebanon, MO  
Lives in Rahway, NJ

## Education

- 2009 MFA, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ  
2002 BFA Kansas City Art Institute, Kansas City, MO

## Exhibitions

- 2013 *Numbers, Wallart*, Art in Odd Places, New York, NY  
2012 *The 99%*, Wiseman Gallery at Rogue Community College, Grants Pass, OR  
2011 *Faculty Exhibition*, Raritan Valley Community College Gallery, Branchburg, NJ  
2010 *The Vibrating Pictorial Field of Vision*, Public Art Commission, presented by FLUX Projects, Artist Trifecta, Atlanta, GA  
2009 *Internal Documents*, The Writers Place, Kansas City, MO  
2008 *Doppelganger*, Mason Gross Galleries, New Brunswick, NJ

## ANNE Q. McKEOWN

---

Born in New York, NY  
Lives in Secaucus, NJ

## Education

- 1995 MFA in Painting/Printmaking, Yale University School of Art, New Haven, CT  
1992 BS in Studio Arts, Skidmore College, Saratoga Springs, NY

## Grants/Awards

- 2012 Printmaking Center of New Jersey Annual Benefit Honoree  
2007 Visiting Artist Fellowship, Awagami Factory, Tokushima, Shikoku, Japan  
2005 Visiting Artist Fellowship, cultural exchange in Tokyo and Kyoto sponsored by Lamia Ink!, New York, New York

## Exhibitions

- 2014 *Getting in Front of Flow*, SOHO20 Chelsea Gallery, New York, NY  
2012 *Coming of Age: 21 Years of Artist Proof Studio*, Artist Proof Studio, Johannesburg, South Africa  
*Dichotomies: 9 Artists Explore Pulp and Paper*, Convivium 33 Gallery, Cleveland, OH  
2010 *A Splendid Energy*, Jersey City Museum, Jersey City, NJ  
*detsiwt*, Mason Gross Galleries, New Brunswick, NJ  
2007 *Paper Works*, Johnson and Johnson World Headquarters, New Brunswick, NJ

## YUCEF MERHI

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Born in Caracas, Venezuela,  
Lives in Montclair, New Jersey

## Education

- 2013 MPS in Interactive Telecommunications, New York University, New York, NY  
2001 BA, MA, New School University, New York, NY  
1999 Licentiate in Philosophy, Universidad Central de Venezuela, Caracas, Venezuela

## Grants/Awards

- 2013 Second Place, "30th Ljubljana Biennial," Museum of Modern Art, Ljubljana, Slovenia  
2009 Fellowship in Digital/Electronic Arts, New York Foundation for the Arts, New York, NY  
2004 AIM - Artists in the Marketplace, Bronx Museum of the Arts, Bronx, NY

## Exhibitions

- 2014 *Gold*, Bass Museum of Art, Miami, FL  
2013 *Art Numérique: Maximum Security*, PINTA, London, United Kingdom  
2010 *Yucef Merhi: Binarios*, La Caja - Centro Cultural Chacao, Caracas, Venezuela  
2008 *The Labyrinth Wall: From Mythology to Reality*, Exit Art, New York, NY  
2007 *Istanbul Biennial: The Triangle Project*, The Hall, Istanbul, Turkey  
2005 *Yucef Merhi: Poetic Engineering*, Orange County Museum of Art, Newport Beach, CA

## KARLITO MILLER ESPINOSA (MATA RUDA)

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Born in San José, Costa Rica  
Lives in Newark, NJ

## Education

- 2012 BFA Maryland Institute College of Art, Baltimore, Maryland

## Exhibitions

- 2014 *JanSport Live Out Side*, Brooklyn, NY (collaboration)  
*MUSEUM STARTER KIT: Open With Care*, El Museo del Barrio, New York, NY (collaboration)  
*Through the Looking Glass*, The Gateway Project, Newark, NJ (collaboration)  
2013 *Incurable Otherness*, The Schoolhouse, Brooklyn, NY  
*Jersey City Mural Program*, Jersey City, NJ  
*WAH Bridges Bushwick*, Williamsburg Art & Historical Center, Brooklyn, NY

## TEREMY NEWMAN

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Born in Elyria, OH  
Lives in Collingswood, NJ

## Education

- 1997 MFA in Media Arts The Ohio State University, Columbus, OH  
1995 BA cum laude in Studio Art and Art History, Baldwin-Wallace College, Berea, OH

## Grants/Awards

- 2014 Award of Merit: Video Remixes/Mashups, Accolade Competition, La Jolla, CA.  
2013 Award of Excellence: Video Remixes/Mashups, Accolade Competition, La Jolla, CA

### Exhibitions/Screenings

- 2014 *Art House Film Festival*, Altered Esthetics, Minneapolis, MN
- 2013 *Abstract Currents*, MoMA PopRally, New York, NY
- Experimental Documentaries*, Anthology Film Archives, New York, NY
- 2009 *Visions in NYC*, Verge Art Fair, Miami, FL
- 2006 *Signal Channel*, Bemis Center for Contemporary Arts, Omaha, NE
- 2005 *Videominuto Pop TV*, Center for Contemporary Art, Prato, Italy

### SARAH PETRUZZIELLO

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Born in Athens, GA  
Lives in South Orange, NJ

### Education

- 1994 MFA in painting, University of Georgia, Athens, GA
- 1991 BFA cum laude in Drawing, Painting and Graphic Design, University of Georgia, Athens, GA
- Cooper Union, New York, NY (student exchange)

### Grants/Awards

- 2007 George Sugarman Foundation Grant, Novato, CA
- 2006 Artist Fellowship, New Jersey State Council on the Arts, Trenton, NJ

### Exhibitions

- 2014 *Thou Art Mom*, Broadway Gallery, Passaic County Community College, Paterson, NJ
- 2013 *Paper Work*, Trenton City Museum, Trenton, NJ
- 2012 *Alice: Into the Looking Glass*, Noyes Museum of Art, Oceanville, NJ
- Taboo: A bienArt Surrealist Art Collective Exhibit*, Last Rites Gallery, New York, NY
- 2009 *Graphite Drawings*, Stockton College Art Gallery, Pomona, NJ
- 2005 *6th Biennial*, A.I.R Gallery, New York, NY

### LAURA QUATTROCCHI

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Born in Padua, Italy  
Lives in Jersey City, NJ

### Education

- 1998-2001 Mary Anthony Dance Theatre, New York, NY
- 1995-1997 Alvin Ailey American Dance Center, New York, NY

### Exhibitions

- 2014 *Lost Project*, Rochester Contemporary Art Center, Rochester, NY
- 2012 *Waste Park*, Queens Museum, New York, NY (screening)
- 2011 *Disposable Fashion*, Jersey City Studio Tour, Jersey City, NJ
- 2009 *Transmutation*, Rutgers University, New Brunswick, NJ (SHUA Group and Living Things collaboration)
- 2008 *Giant Place Detail*, Winter Garden of World Finance Center, New York, NY (SHUA Group)
- Public Moves*, American Visionary Art Museum, Baltimore, MD (SHUA Group)

### TANIA SEN

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Born in Kolkata, India  
Lives in Warren, NJ

### Education

- 2011 School of Visual Arts, New York, NY (printmaking studio)
- 1995 MBA, New York Institute of Technology, New York, NY
- 1991 MA, in Communication Arts, New York Institute of Technology, New York, NY
- 1988 BA in English Literature, Calcutta University, West Bengal, India

### Grants/Awards

- 1989 International Students Scholarship of Merit, New York Institute of Technology, New York, NY
- 1988 Scholarship for artistic merit, Manjushree Khaitan Foundation, Birla Academy, Kolkata, India

### Exhibitions

- 2014 *Participate*, Asian Arts Initiative, Philadelphia, PA
- 2013 *Switch Off Your Device for a Moment and Try This*, SVA Gramercy Gallery, New York, NY

- 2012 *Confluence*, Lalit Kala Academy, Delhi, India
- The Black Dress*, SOHO20 Chelsea Gallery, New York, NY
- Wish You Were Here*, A.I.R Gallery, Brooklyn, NY
- 2011 *Masks*, Torpedo Factory Art Center, Alexandria, VA

### FRAN SHALOM

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Born in New York, NY  
Lives in Jersey City, NJ

### Education

- MFA in Painting, Montclair State University, Montclair, NJ
- MFA in Photography, San Francisco Art Institute, San Francisco, CA
- BA, University of California At Berkeley, Berkeley, CA

### Grants/Awards

- 2005 Creative Capital, Strategic Planning Seminar Fellow, New York, NY
- New Jersey State Council on The Arts, Artist Fellowship Grant, Trenton, NJ
- 2003 Artist in Residency, Omi International Artists Residency, Hudson, NY

### Exhibitions

- 2014 *Just This*, The Painting Center, New York, NY
- The Last Brucennial*, New York, NY
- 2013 *Wit*, The Painting Center, New York, NY (curated by Roanne Freeman)
- 2011 *Abstraction*, Nancy Margolis Gallery, New York, NY
- 2010 *SweetCake Enso*, Empty Hand Zen Center, New Rochelle, NY (curated by Catherine Spaeth)
- 2009 *Alumni Show*, New York Studio School, New York, NY (curated by Sean Scully)

### STEVE SINGER

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Born in New York, NY  
Lives in Jersey City, NJ

### Education

- 1979-84 Sir John Cass School of Art, London, United Kingdom



- 1973 BA cum laude, Dartmouth College,  
Hanover, NH  
1972 Art Students League, New York, NY

#### Grants/Awards

- 1990 Pollock-Krasner Award, New York, NY  
1989 Honorary, George and Virginia Ablah;  
Jay Chiat Foundation  
1983 Nancy Balfour Trust Award

#### Exhibitions

- 2014 *Art In Nature*, Greenwood Gardens,  
Short Hills, NJ  
2012 *Body as Monument*, Amalie Rothschild  
Gallery, Baltimore, MD  
2006 *What Have You Got to Say?*, MANA Fine  
Art, Jersey City, NJ  
2004 *Structural Dissent*, Gallery 58, Jersey  
City, NJ  
1998 *Changing Seasons*, National Sculpture  
Society, New York, NY  
1985 *Forever Ample*, Delaware Art Museum,  
Wilmington, DE

#### KARINA AGUILERA SKIIRSKY

Born in Providence, RI  
Lives in Jersey City, NJ

#### Education

- 1996 MFA in Photography, Indiana University,  
Bloomington, IN  
1991 BA in Spanish Literature, Oberlin  
College, Oberlin, OH

#### Grants/Awards

- 2014 –2015  
Fulbright Award to Ecuador  
2011 Artist in Resident, Laundromat Project,  
Jersey City, NJ  
2010 New York State Council on the Arts, Film  
and Electronic Arts Grant, New York, NY

#### Exhibitions

- 2014 *Becoming Male*, Freedman Gallery  
Center for the Arts, Albright College,  
Reading, PA (curated by Erin Lopez-  
Riley)  
*Once Upon A Time*, Center for Book  
Arts, New York, NY (curated by Rachel  
Gugelberger)  
2012 *Southern Exposure*, DPM Gallery,  
Guayaquil, Ecuador, (curated by Rodolfo  
Kronfle-Chambers)

- 2010 *There is always a cup of sea for man to  
sail*, The 29th São Paulo Biennial, São  
Paulo, Brazil  
2007 *50,000 Beds*, video art commission,  
The Aldrich Contemporary Art Museum,  
Ridgefield CT (organized by Chris Doyle)  
2006 *Backyards*, Momena Art, Brooklyn, NY  
(curated by Eric Heist)

#### NYUGEN E. SMITH

Born in Jersey City, NJ  
Lives in Jersey City, NJ

#### Education

- 2016 MFA (candidate), School of the Art  
Institute of Chicago, Chicago, IL  
1998 BA in Fine Art, Seton Hall University,  
South Orange, NJ

#### Grants/Awards

- 2014 New Artists Society Graduate  
Scholarship, School of the Art Institute of  
Chicago, Chicago, IL

#### Exhibitions

- 2014 *Fine Tooth Comb: Searching forSELF  
in the Collection*, Ramapo College,  
Mahwah, NJ  
2013 *Martinique Biennial of Contemporary Art  
1st Edition*, Morne Rouge, Martinique  
(curated by Tumelo Mosaka)  
*Once Upon A Time Down There*, SCOPE,  
Miami Beach, Miami, FL  
2011 *Dandy Lion*, Aljira Center for  
Contemporary Art, Newark, NJ (curated  
by Shantrelle P. Lewis)  
2008 *1 X 1 Series*, Jersey City Museum, Jersey  
City, NJ  
2007 *The Modified History of Downtown  
Newark*, New Jersey School of  
Architecture, NJ Institute of Technology,  
Newark, NJ

#### JASON M. STEWART

Born in Rahway, NJ  
Lives in Somerville, NJ

#### Education

- 2015 MFA (candidate), Maryland Institute  
College of Art, Baltimore, MD  
2009 BFA, Rowan University, Glassboro, NJ

#### Grants/Awards

- 2012-2014  
Arts Teachers Fellowship Program,  
Surdna Foundation, New York, NY  
2008 Robert and Arlene Collard Memorial  
Scholarship  
2007 River Winds Juried Print Exhibition, First  
Place, West Deptford, NJ

#### Exhibitions

- 2014 *Works in Progress*, Riggs & Leidy  
Galleries, Baltimore, MD  
2011 *Ingenerate Forms*, The Raconteur,  
Metuchen, NJ  
2010 *Exhibition of the Arts*, Savage Arts  
Space, Deptford, NJ  
2008 *Collected Identities*, Black Room Gallery,  
Glassboro, NJ  
*The New Works of Jason Stewart*, Gallery  
216, Glassboro, NJ  
2007 *River Winds Juried Photography & Print  
Exhibition*, West Deptford, NJ

#### LIZZY STROM

Born in Livingston, NJ  
Lives in West Orange, NJ

#### Education

- 2012 BFA in Illustration, Rhode Island School  
of Design, Providence, RI

#### Grants/Awards

- 2014 Artist in Residency, Gallery Aferro Studio  
Residency, Newark, NJ

#### Exhibitions

- 2014 *This Must Be The Place*, The Brunswick  
Window, Jersey City, NJ  
2013 *Chapter 237*, Index Art Center, Newark,  
NJ  
*Printed In Newark*, The Gateway Project  
Gallery, Newark, NJ  
*The New World Is Going To Need  
Houses*, Newark Open Doors & Gallery  
Aferro, Newark, NJ  
2012 *Faux Shaux*, ISB Gallery, Providence, RI  
*Senior Show*, Woods Gerry Gallery,  
Providence, RI

## CHRISTINA TENAGLIA

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Born in Philadelphia, PA  
Lives in Wildwood Crest, NJ

### Education

- 2005 MFA, Yale University School of Art, New Haven, CT  
1997 BA, Vassar College, Poughkeepsie, NY

### Grants/Awards

- 2014 New Jersey State Council on the Arts, Individual Artist Fellowship, Trenton, NJ  
2013 I-Park Residency, East Haddam, CT  
2012 MacDowell Colony Residency, Peterborough, NH

### Exhibitions

- 2014 *From the Vault*, Imogen Holloway Gallery, Saugerties, NY  
*Top Drawer*, Selected works on paper, Imogen Holloway Gallery, Saugerties, NY  
2013 *WOOD*, Imogen Holloway Gallery, Saugerties, NY  
2012 *Minutia Militia*, Field Projects, New York, NY (Curated by David C. Terry)  
2005 *Early February*, MFA Thesis Exhibition, Yale University School of Art, Green Hall, New Haven, CT  
2004 *Adapt and Overcome*, Yale University School of Art, Green Hall, New Haven, CT

## AMANDA THACKRAY

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Born in Trenton, NJ  
Lives in Bloomfield, NJ

### Education

- 2012 MFA in Printmaking, Rhode Island School of Design, Providence, RI  
2004 BFA in Printmaking and Papermaking, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ

### Grants/Awards

- 2012 – 2013  
Scholarship for Advanced Studies in the Book Arts, The Center for Book Arts, New York, NY  
2009 Women's Studio Workshop, Artist's Book Production Residency Grant, Rosendale, NY  
2007 Vermont Studio Center Residency, Fellowship, Johnson, VT

### Exhibitions

- 2012 *Come here, I need you*, Gelman Gallery, Rhode Island School of Design (RISD) Museum, Providence, RI  
2011 *Data In/Data Out*, Walsh Gallery, Seton Hall University, South Orange, NJ  
*On Our Minds and in Our Lenses*, Gallery Aferro, Newark NJ  
2010 *Material Translations: Artists' Books from 1970 to Now*, Arts Council of Princeton, Paul Robeson Center for the Arts, Princeton, NJ  
2008 *Mapping Correspondence: Mail Art in the 21st Century*, Center for Book Arts, New York, NY  
2007 *Small Miracles*, Atlantic Gallery, New York, NY

## TIM TOIA

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Born in Summit, NJ  
Lives in Long Valley, NJ

### Education

- 1993 MFA, School of Visual Arts, New York, NY  
1985 BA, Bard College, Annandale-on Hudson, NY

### Grants/Awards

- 2005 Morris Area Council on the Arts Foundation Grant, Morristown, NJ  
2002 AP Kirby, Jr. Foundation grant in concert with Hunterdon Museum, Clinton, NJ  
2001 New Jersey State Council on the Arts Grant, Trenton, NJ

### Exhibitions

- 2014 *Tempting Impulse, Tempting Nature*, The Gruss Center for the Arts, Lawrenceville, NJ  
2013 *New Faces*, Lucky Street Gallery, Key West, FL  
2012 *Emergence & Structure*, University Gallery, University of Florida Gainesville, FL (Traveling exhibition)  
2011 *Sticks and Stones*, Lehman College Art Gallery, Bronx, NY  
2010 *Island*, Kim Foster Gallery, New York, NY  
2007 *Extreme 1967*, International Museum of Art and Science, McAllen, TX

## LUCAS VICKERS

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Born in New York, NY  
Lives in Queens, NY

### Education

- 2012 MFA in Design and Technology, Parsons the New School for Design, New York, NY  
2005 BA in Music and Technology, Stevens Institute of Technology, Hoboken, NJ  
2005 BS in Computer Science, Stevens Institute of Technology, Hoboken, NJ

### Grants/Awards

- 2013 Winner of 2013 EventTech best Audience Interaction

### Exhibitions

- 2014 *ORB* (working title), Petach Tikva Museum of Art, Petach Tikva, Israel (forthcoming collaboration)  
2013 *Intel CES Tree 2013*, Intel Laptop Tree, Las Vegas, Nevada  
2012 *Identity*, MFA Thesis Show, Parsons the New School for Design, New York, NY  
2009 *WII/ND Chirre*, Eyebeam Art + Technology Center, New York, NY (traveling exhibition, Patrick Heide Gallery, London, United Kingdom; Kinetica Art Fair, London, United Kingdom)

## NOELLE LORRAINE WILLIAMS

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Born in Jersey City, NJ  
Lives in Newark, NJ

### Education

- 1999 BA, Eugene Lang College, The New School for Social Research New York, NY

### Grants/Awards

- 2009 The Wheeler Foundation Grant, Brooklyn, NY  
2007 Best in Show Prize, Art in The City, Newark Arts Council, Newark, NJ  
2005 Best in Show Prize, Newark Arts Council, Newark, NJ, (juried, Chakaia Booker)

### Exhibitions

- 2014 *Know Who You Are At Every Age*, Bronx River Art Center, Bronx, NY (curated by Edwin Ramoran)



- 2013 *Goddess Clap Back: Hip Hop Feminism in Art*, CUE ART Foundation, New York, NY (curated by Katie Cercone)
- 2012 *Newark Scene and Heard: Narratives of an Artist's Community*, Gallery Aferro, Newark, NJ (curated by Bianca Monet)
- 2010 *Wearing Spirit: Aesthetically Personifying the Feminine in African Sacred Traditions Exhibition*, Caribbean Cultural Center African Diaspora Institute, New York, NY (curated by Shantrelle Lewis)
- 2009 *Aljira Emerge 10*, Aljira, a Center for Contemporary Arts, Newark, NJ (curated by Sara Reisman)  
*I Put A Spell On You: Women and Magic, Re-claimed and Re-defined*, Gris Gris Lab, International Healing Arts Space, New Orleans, LA (curated by Shantrelle Lewis)

#### KIMBERLY WITHAM

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Born in Providence, RI  
 Lives in High Bridge, NJ

#### Education

- 2003 MFA in Photography, University of Massachusetts Dartmouth, North Dartmouth, MA
- 1992 BA cum laude, Art History and Women's Studies, Duke University, Durham, NC

#### Grants/Awards

- 2011 Fellow, Career Development Program, Center for Emerging Visual Artists, Philadelphia, PA
- 2009 Merit Award, Photo Spiva 2009, Spiva Center for the Arts, Joplin, MO
- 2008 Selected Artist for Photo Review Competition Issue (juried, Julie Saul)

#### Exhibitions

- 2014 *New Construction*, Windsor Art Center, Windsor, CT (curated by Daniel Long)  
*Wunderkammer*, Redux Contemporary Art Center, Charleston, SC
- 2012 *Wildlife in the Post-Natural Age*, Williamsburg Art & Historical Center, Brooklyn, NY (curated by Cara DeAngelis)
- 2011 *Metaphor, Allegory and Paradox*, Bristol Art Museum, Bristol, RI (curated by Mary Dondero)

- 2009 *Transcendence*, New Bedford Art Museum, New Bedford, MA
- 2008 *SPRAWL*, Jersey City Museum, Jersey City, NJ

#### ETTY YANIU

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Born in Tel Aviv, Israel  
 Lives in Alpine, NJ

#### Education

- 2011 MFA, Purchase College, State University of New York, Purchase, NY
- 1991 BFA, Parsons The New School for Design, New York, NY
- 1988 BA, in Psychology and Literature, Tel Aviv University, Tel Aviv, Israel

#### Exhibitions

- 2015 site-specific project, Art Gallery of St. Albert (AGSA), Alberta, Canada (forthcoming)
- 2014 *Inhabiting Ten*, Storefront Ten Eyck, Brooklyn, NY
- 2013 *Anonyme Zeichner*, Kunstverein Tiergarten Galerie Nord, Berlin, Germany  
 Parallel Topographies, Sykes Gallery, Millersville University, Millersville, PA
- 2012 *Kunst ist Kapital*, Westpol A.I.R. Space, Leipzig, Germany  
*Righteous Perpetrators*, A.I.R. Gallery, Brooklyn, NY (curated by Jennifer Wroblewski)



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