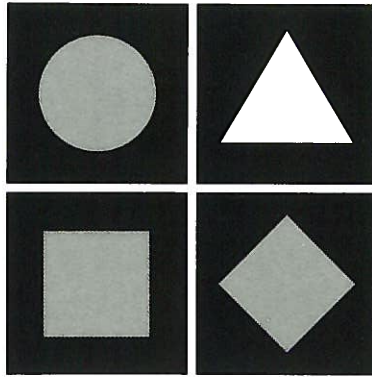


PAINING, SCULPTURE, WORKS ON PAPER

1988



*NEW JERSEY
ARTS ANNUAL*

PAINTING, SCULPTURE, WORKS ON PAPER

THE MORRIS MUSEUM

JUNE 26—AUGUST 21, 1988



This catalogue has been made possible through the generous support of the Geraldine Rockefeller Dodge Foundation.

Funding for this exhibition has been made available in part by the New Jersey State Council on the Arts/Department of State.



NEW JERSEY
STATE
COUNCIL
ON THE
ARTS

© 1988 The Morris Museum
The Morris Museum
6 Normandy Heights Road
Morristown, N.J. 07960

All rights reserved. No part of this catalogue may be reproduced in any manner without written permission from The Morris Museum.

PAINTING, SCULPTURE, WORKS ON PAPER

NEW JERSEY ARTS ANNUAL

New Jersey Arts Annual: Painting, Sculpture, Works on Paper, is part of a new series of juried exhibitions of work by artists living or working in New Jersey, sponsored by the New Jersey State Council on the Arts/Department of State, the Jersey City Museum, The Morris Museum, The Newark Museum, the New Jersey State Museum, The Noyes Museum and the Montclair Art Museum. Other categories included in the series are:

Fall 1988

FIBER, METAL, WOOD

The Noyes Museum

Spring 1989

**PRINTMAKING, PHOTOGRAPHY,
WORKS OF ART CREATED IN MULTIPLES**

New Jersey State Museum

Fall 1989 (tentative pending
construction schedule)

CLAY & GLASS

The Newark Museum



STATE OF NEW JERSEY

The Honorable Thomas H. Kean
Governor

*NEW JERSEY DEPARTMENT
OF STATE*

The Honorable Jane Burgio
Secretary of State

*NEW JERSEY STATE COUNCIL
ON THE ARTS/Department of State*

Celeste S. Penney, Chairman
Lillian Levy, Vice Chairman
Joseph J. Amato, M.D.
The Honorable Jane Burgio,
Secretary of State
Elizabeth G. Christopherson
David J. Farris
Franklin V. Fischer
Margaret Hager Hart
Carlos Hernandez
Jerome Hines
Jean von Deesten Hooper
Dolores A. Kirk
Joanna E. LaSane
Gerald A. LeBoff
Cheryl Martinez
Michelle Mathesius
Assemblywoman Maureen Ogden
Clement Alexander Price
Kevin Shanley
Senator Gerald R. Stockman

Jeffrey A. Kesper, Executive Director
Hortense Green, Crafts Coordinator
Tom Moran, Visual Arts Coordinator

PAINTING, SCULPTURE, WORKS ON PAPER

THE MORRIS MUSEUM

Noel Settle, Chairman

Arthur Schmauder, President, CEO

S. Jervis Brinton, First Vice President

Jacqueline Clark, Second Vice President

Joseph F. Spencer, Treasurer

Robert DiQuollo, Assistant Treasurer

Joan Petite, Secretary

John D. Peterson, Director

Robert Ferguson, Assistant Director

Betty Heinig, Director of Development

Mary Lee Petty, Publicity Director



“**P**ainting, Sculpture, Works on Paper” at The Morris Museum marks the second round of this unique program, developed by the New Jersey State Council on the Arts and co-sponsored by a network of six prominent New Jersey museums. With each major exhibition, the Arts Annual program has been strengthened by our museum directors, by their outstanding curators and coordinators, and by the growing recognition of its importance by the artists of this state. This project represents the Council’s continuing commitment to artistic excellence and to widening exposure of New Jersey artists within the state and beyond.

On behalf of the Council, I salute the artists who every day enhance the lives of the people of New Jersey. Robert Ferguson, assistant director and curator of fine art at The Morris Museum, deserves special appreciation for coordinating this exhibition and catalogue, as does John Peterson, director of the museum, for his continuing support and collaboration with New Jersey Arts Annual. Thanks also to Tom Moran, visual arts coordinator for the Arts Council, and to Hortense Green, crafts coordinator, for their important and continuing contributions to all the visual arts in New Jersey.

It is our hope that the New Jersey Arts Annual will continue to provide a public forum for the finest artwork being produced, a rewarding opportunity for both artists and audiences.

Jeffrey A. Kesper
Executive Director
New Jersey State Council on the Arts

Painting and sculpture maintain a key position in the mainstream of the visual arts. Artists continue to examine the range of possibilities offered by each and never seem to be limited by the two — dimensionality of painting nor the physical challenges posed by sculpture.

At the same time, visual artists have always relied upon drawing as their primary means of exploring concepts which test the range of possibilities offered by mediums.

It is most evident in the art world of today that contemporary artists are constantly challenging the boundaries of painting and sculpture. This is certainly evident with the Arts Annual series and particularly the “Painting, Sculpture, Works on Paper” exhibition at The Morris Museum.

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



1988 marks the 75th year that The Morris Museum has served northern New Jersey with quality exhibitions and educational programs.

An important component of the museum's programming is to provide our audience with a view of trends and movements in contemporary art, from close focus exhibitions of the work of New Jersey artists to national survey exhibitions.

We are pleased to join with the State Council on the Arts in honoring this distinguished group of artists, currently living or working in New Jersey, whose paintings, sculpture and works on paper have been selected for the New Jersey Arts Annual.

This exhibition furthers the museum's commitment to support a vital New Jersey resource — its artists — and to provide our community the opportunity to observe their work.

We are grateful for the generous contribution of the Geraldine Rockefeller Dodge Foundation, which for the last 12 years has provided meaningful support for museum programming in the arts.

John D. Peterson
Director
The Morris Museum

More than 300 artists entered the initial round of jurying for this exhibition. Some of the work was familiar, while other pieces were new to me. As a curator, working on the Arts Annual project has been exciting because it has provided a means of introduction to many artists in the state. The procedure was as objective as possible. Work was presented anonymously to the panel, and the jurors utilized a point system and did not discuss the work until the second round when they had the opportunity to view the actual pieces.

The resulting exhibition is varied and, I believe, strong. It was our goal to be inclusive, yet we were operating with spatial constraints and therefore had to impose size restrictions and a limit on the number of artists who could participate in the show.

Thirty-six artists were chosen for the strength of their work, their individuality and their clear artistic statement. I congratulate you, and thank you for the generous loan of your work to make this exhibition possible.

I appreciate the participation and vision of Robert Mahoney and John Yau, the other jurors. I also want to thank Ted Anderson, exhibit designer and Pam Held, registrar, for their assistance with this project.

Robert Ferguson
Assistant Director
The Morris Museum



As a transplanted midwesterner living in New York, I am always aware of a “sense of place” in art. I ask of a work, where does it come from, as much as where is it going. This might be sentimental of me: but, I think, why else live outside New York and the pleasures of narcissistic careerism, except to let some other environment work on the imagination. In jurying the New Jersey State Arts Annual I admit to looking for the “New Jersey” in each work: its landscapes, its infrastructure, its residential culture, its ocean, its towns, its distance from or closeness to New York, all, I believe, contribute to a mentalité that is specific to the state. Stir this state of mind in with whatever my particular mood is of late (I can only say of it, that I am not feeling very colorful lately), add to it a dash of the feelings I always have whenever I come over to New Jersey, and you get a general idea of why, for me, the exhibition turned out as it did.

I always respect good local landscape painting, and in Catherine Nicaretta-Duffy’s swirling pencil drawings New Jersey has some of the best I’ve seen in awhile. Stave, Daly, and Ricciotti also seemed to have captured a special “place” in their beach, garage, or K-martscapes.

We jurors also joked that New Jersey seems to have fish on its mind: we saw a lot of sealife and animal imagery in the submitted work. Winifred McNeil and Doug Kenney combine domestic tranquility and precious wildlife in a wonderful way. Arakawa and China Marks are also shellishly (or hornily) surreal. Pethick, Van Schaik, and Hubany skin sea life for use in slapstick or funky Jersey humor.

Joseph Chirchirillo’s strange fishman, but especially his “Cat Structure” give an eerie animal life to plainspoken carpentry, creating some instantly classic Americana.

Place is also evoked abstractly. There is a whole series of sculptural works that use resources or images salvaged from the infrastructure: pipes (Faccidomo), MILWAUKEE ROAD trains (Salvest), girders (Zawisha), tar and screen (Bacon), sand (Packard), fence (Delman), and telephone poles (Tymeson) are all imported into art. I admit to having first responded to the hardware in these works — there’s been a lot of it in New York this season — but every one took it far enough for the payoff of forgetfulness. More self-consciously artistic utilization of resource (Van Alstine, Pappas, and Barton, among others) and imports from Europe or antiquity (Palaia, Vichnis, Meise, Micchelli) again provide a kickback of humor or pathos that sophisticates homegrown devotions. Finally, some purely abstract painting (by Carter, Lokuta, Bides, Weld, and, I thought of it this way, Lewnes) proves that if place does get too restrictive it’s still possible, artists being what they are, to sublimate a profane into a sacred state far from place or time.

Robert Mahoney, Juror

These artists have neither taken their cues from the styles currently favored by the New York “art world” nor reacted against them. Instead, each has managed to evolve a body of work that goes beyond regional styles without becoming a New York clone. In some instances, the work embodies personal concerns in an expansive manner. Joseph Chirchirillo, for example has assembled a large wood sculpture of a seated cat. Although one would expect such a sculpture to be sentimental, Chirchirillo’s sense of scale coupled with his method of construction has transformed this potentially sentimental subject into a witty, enigmatic presence. Chirchirillo preserves the cat’s otherness. On the other hand, John Van Alstine has combined found industrial forms with a small, welded ship hull to explore the possibilities of narrative. His work doesn’t tell a story so much as propose the possibility that storytelling (autobiography, biography, imagination, desire, and fear) is an integral part of our thinking. Other sculptors, such as Harold Olejarz and Harriet Pappas use an additive process to construct an evocative form or transform a familiar object. Finally, there is considerable wit in many of the sculptures, ranging from the aggressive social commentary of John Faccidomo’s *Acid Rain* (1987) to the quirky, personal humor of Robert Vichnis.

In their paintings, Katherine Carter uses a graphic representational system she has developed to comment on the still-life tradition, while Alison Weld evolves her painterly practice out of Abstract Expressionism. Donald Lokuta and Frank Palaia investigate the overlapping realms of mass media images, photographic information, painterly signs, and styles of representation from very different angles. R. J. Pethick, on the other hand, explores the dream-like disjunctures affecting our everyday lives. Among other things, these artists have addressed the clash between the public and the private, society and the individual.

Tim Daly uses pastel to depict the haunting, disquieting light one might encounter in an ordinary suburban scene, while Catherine Nicaretta-Duffy uses colored pencils to evoke memorable glimpses of rural America.

For both the artists and the state of New Jersey, this liveliness bodes well for the future.

John Yau, Juror



CATALOG OF THE EXHIBITION

*Dimensions are given in inches,
height preceding width and depth.*

PETER S. ARAKAWA

159 French St.
New Brunswick
08901

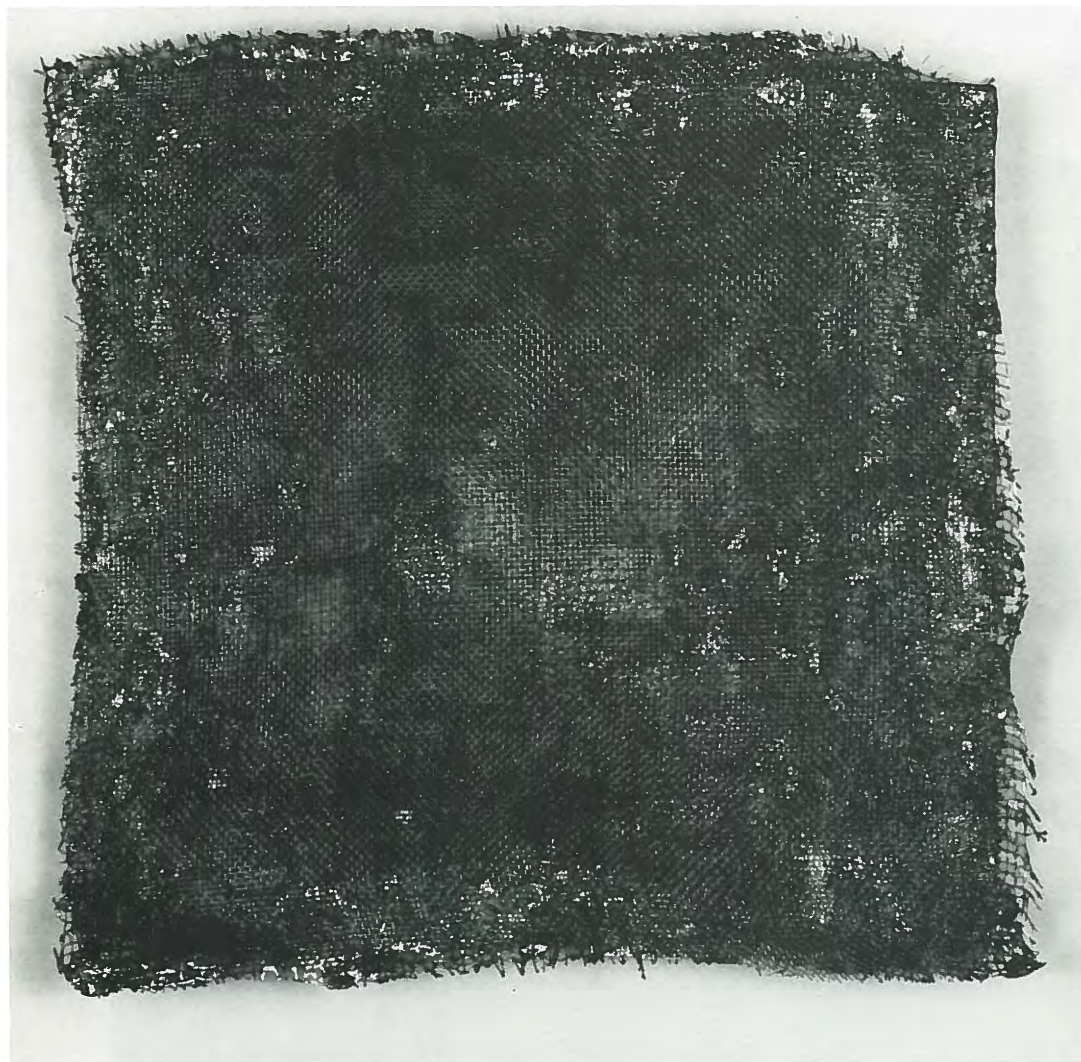
LA SENSE DE LA COQUILLE
(1987)
ink on rice paper
22 x 30



CAROL BACON

604 Park Ave.
Hoboken
07030

SISTERS OF CHARITY (1986)
tar, wire mesh, wire on canvas
23 x 23

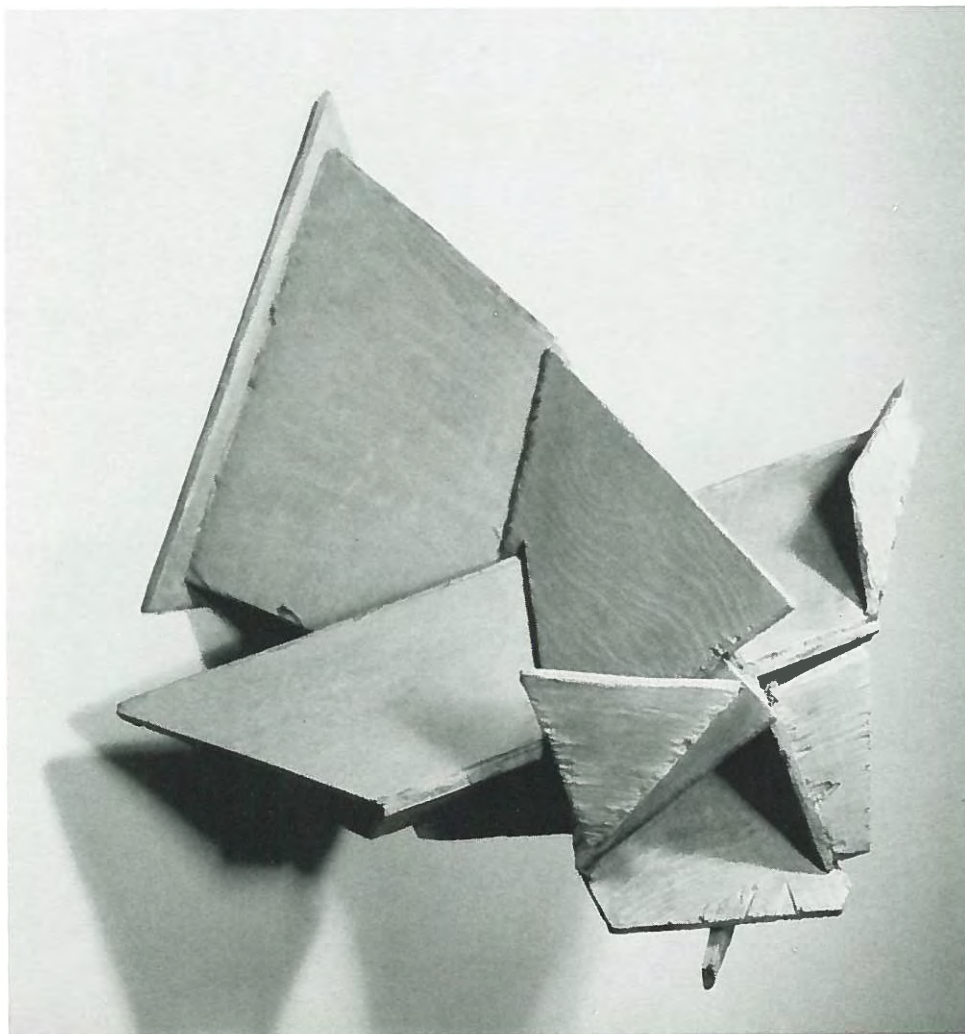




JAMES M. BARTON

212 Georges Road
Dayton
08810

UNTITLED (1988)
cast bronze
17 x 16 x 22

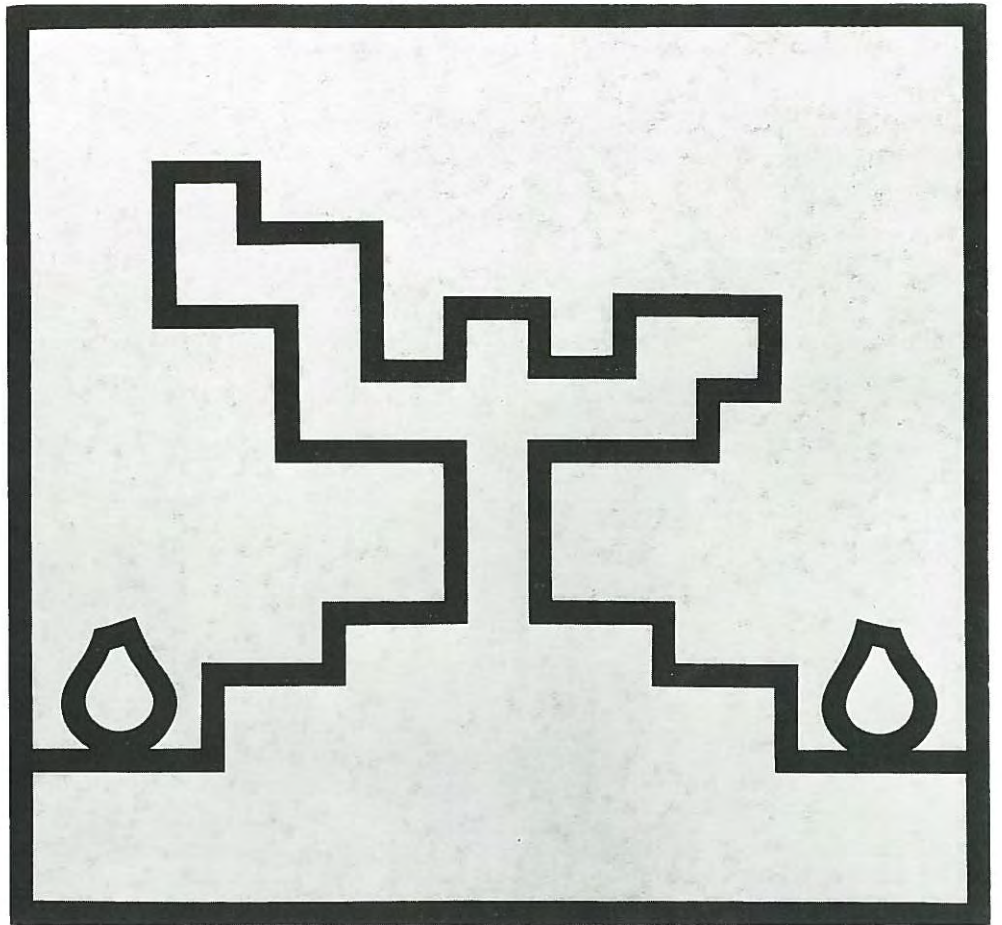


PAINING, SCULPTURE, WORKS ON PAPER

KATHERINE CARTER

9 Bridgewater Dr. #4
Oceanport
07754

THE NOW AND THE FOREVER
(1987)
acrylic on canvas
30 x 32





JOSEPH CHIRCHIRILLO

373 4th St.
Jersey City
07302

CAT STRUCTURE (1987)

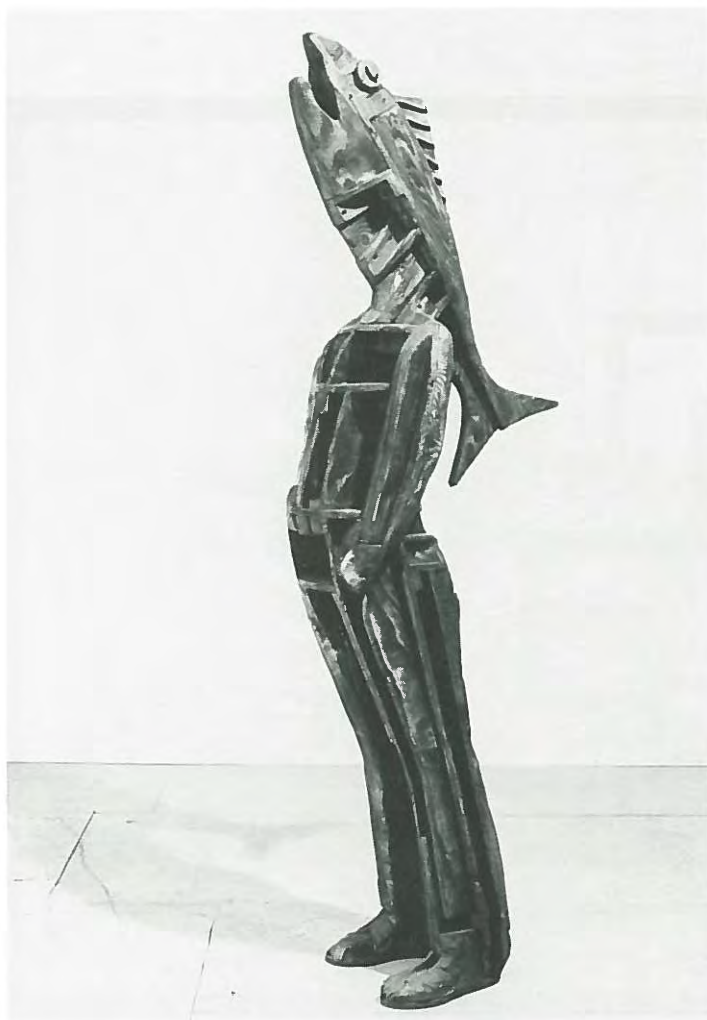
wood

80 x 53 x 30 (not shown)

PRESERVED FISH (1987)

burned wood

82 x 27 x 20



TIMOTHY DALY

1110 Park Ave.
Hoboken
07030

IN THE NEIGHBORHOOD

(1988)

pastel on paper

28 x 39

collection of Theresa Lamphier





PETER DELMAN

263 5th St.
Jersey City
07302

HELL BENT (1988)
wood, steel
28 x 30 x 6



JOHN FACCIDOMO

15 Mead Terrace
Glen Ridge
07028

ACID RAIN (1987)
found plastic, ceramic, wood
36 x 60 x 90





NANCY HOLLAND

54 Fairview Ave.
Chatham
07928

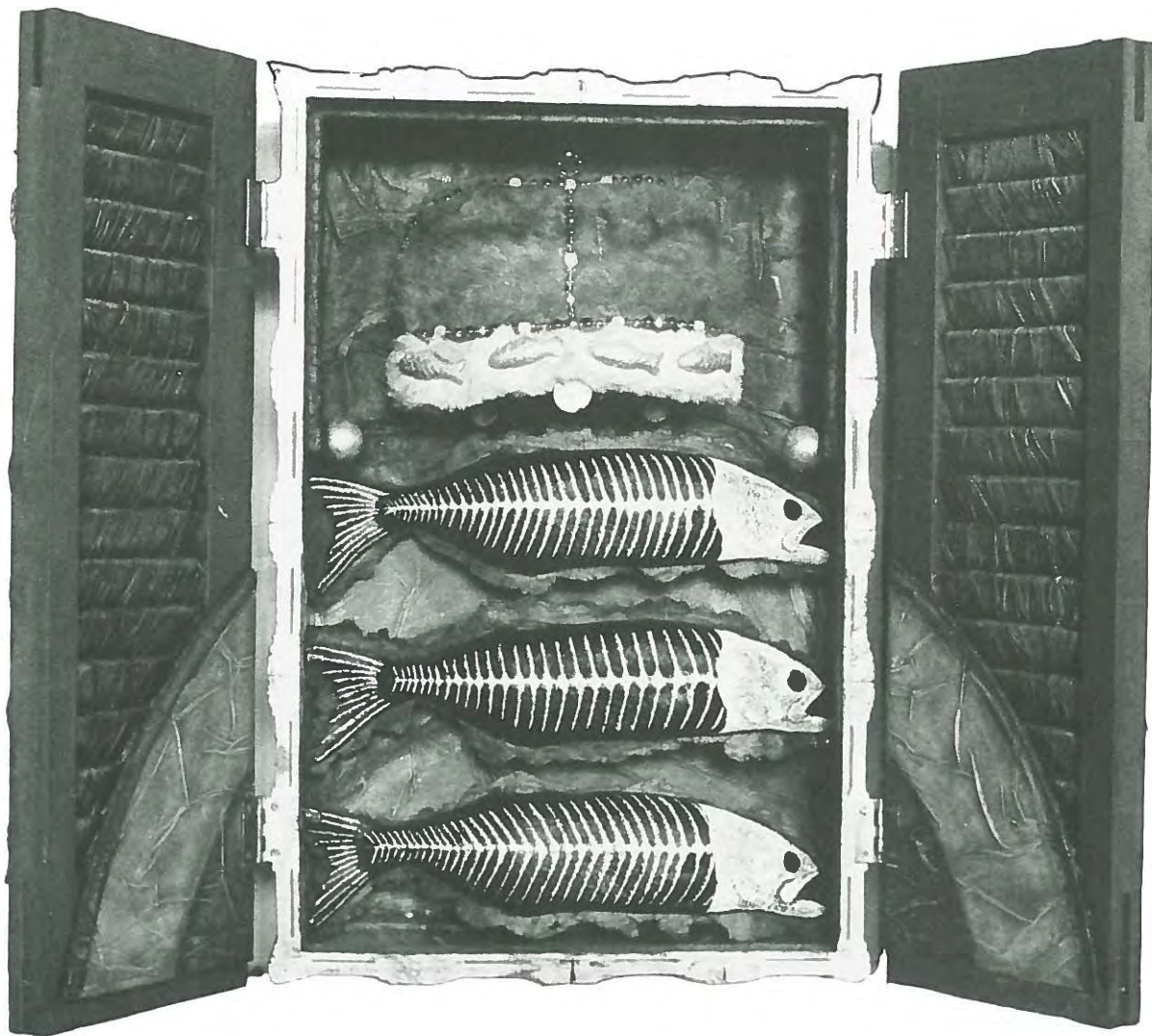
THE SYSTEM (1987)
watercolor on paper
37 x 35



ROBERT HUBANY

149 Welton St. #B
New Brunswick
08901

DOMINION OVER THE
ANIMALS (1986)
mixed media
29 x 19 x 9

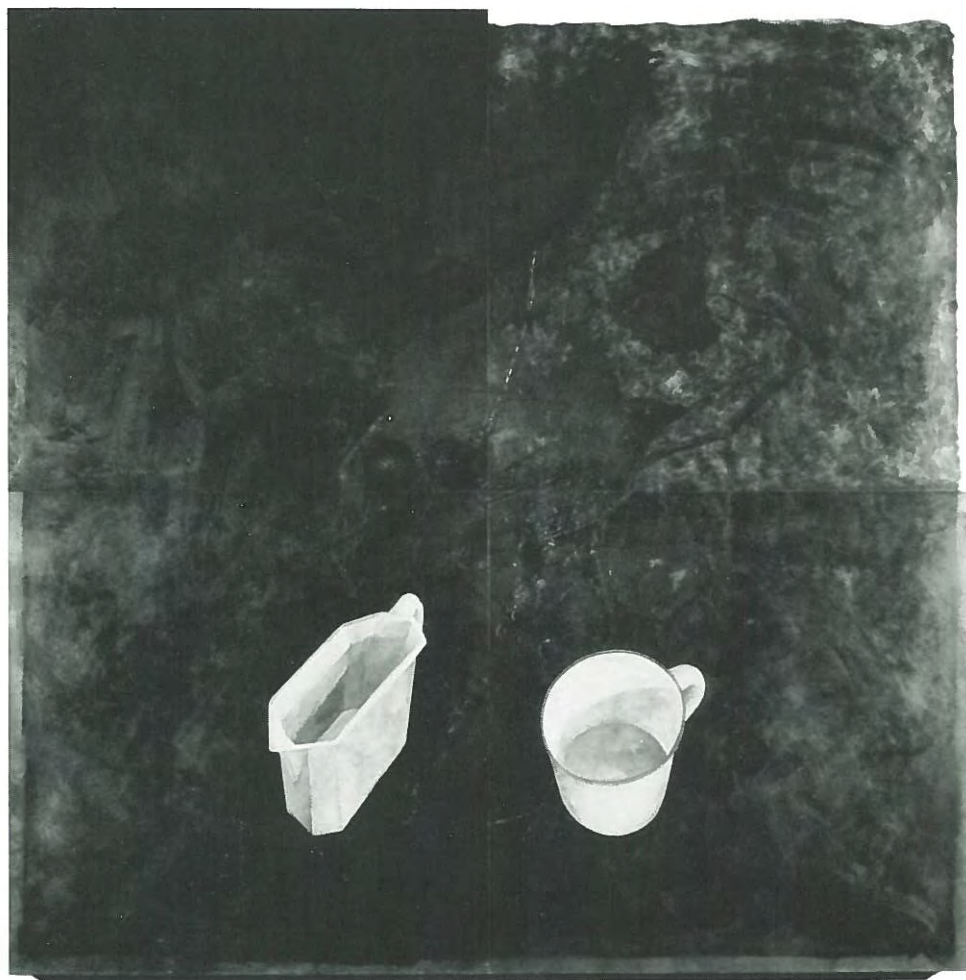




DOUG KENNEY

185 Sagamore Rd.
Millburn
07041

EMPTY VESSELS (1988)
oil on masonite
48 x 48



PAINTING, SCULPTURE, WORKS ON PAPER

GARY KOMARIN

6 Kevin Dr.
Flanders
07836

THE TABLE (IF YOU'RE ABLE)
(1987)
oil on paper
38 x 48





AFRODITE LEWNES

30 Monhegan Ave.

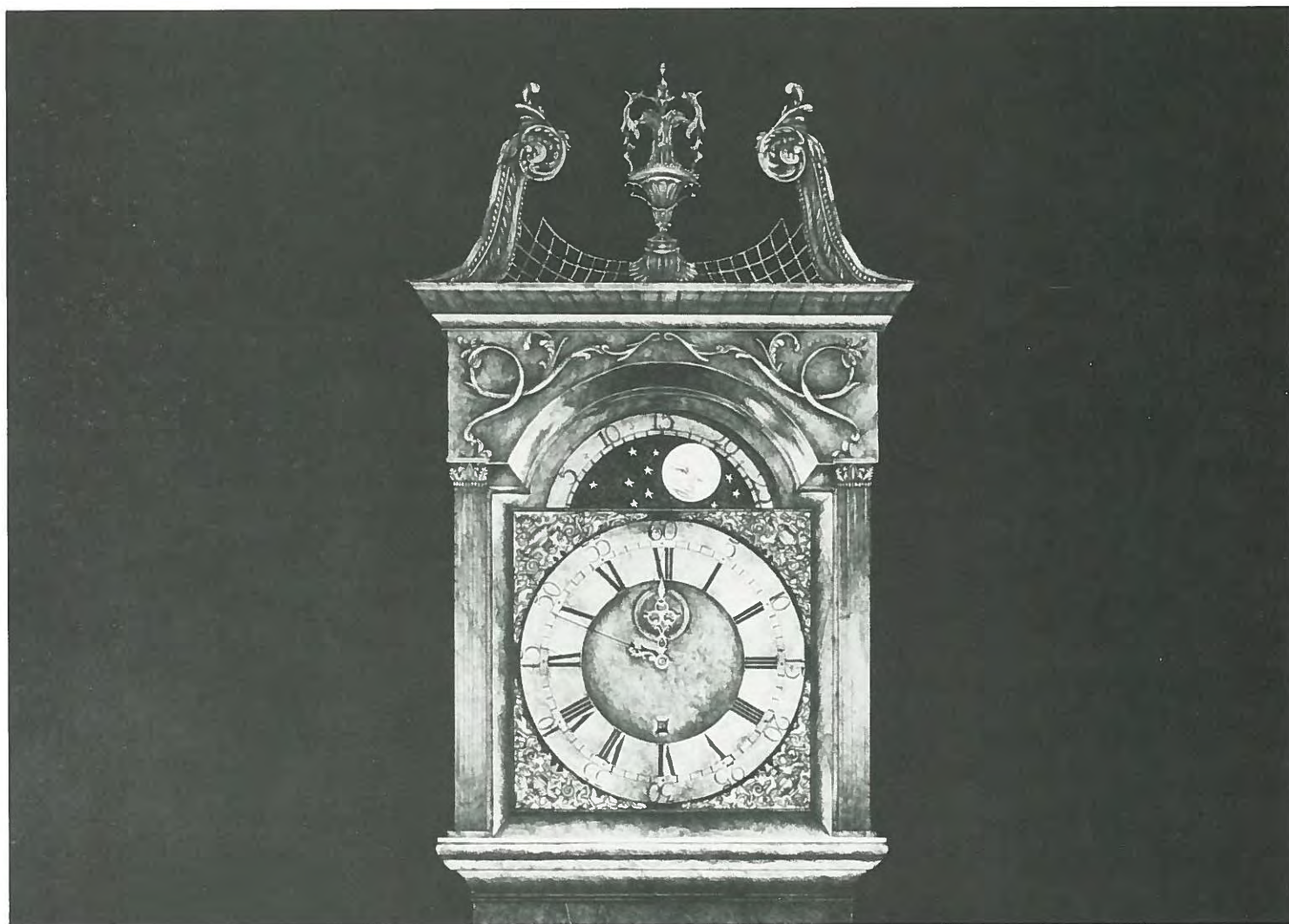
Wayne

07470

SOLIPSISM III (1986)

pencil on paper

30 x 42

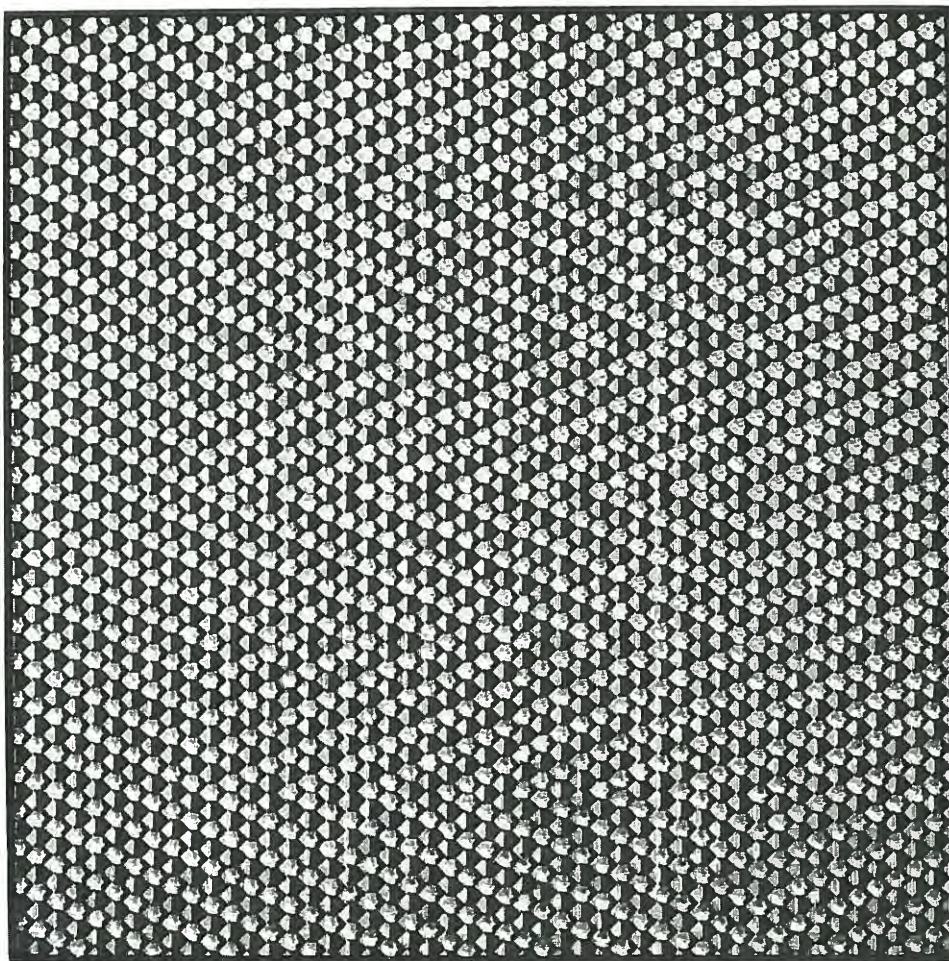


PAINTING, SCULPTURE, WORKS ON PAPER

SHARON LIBES

107 Madison Ave.
Midland Park
07432

RISKY SHIFT (1987)
photomount corners, sequins,
gel, newspaper
36 x 36





DONALD LOKUTA

384 Huguenot Ave.

Union

07083

DRAPED CLOTH #1 (1987)

acrylic on canvas

48 x 48



CHINA MARKS

805 Clinton St.
Hoboken
07030

A PRIVATE MARTYRDOM (1987)
mixed media
20 x 11 x 7





WINIFRED MC NEILL

165 Vroom St. Apt. 4H
Jersey City
07306

SHELLS AT HOME (1987 - 88)
oil on canvas
38 x 47



PAINING, SCULPTURE, WORKS ON PAPER

BARBARA MARIA MEISE

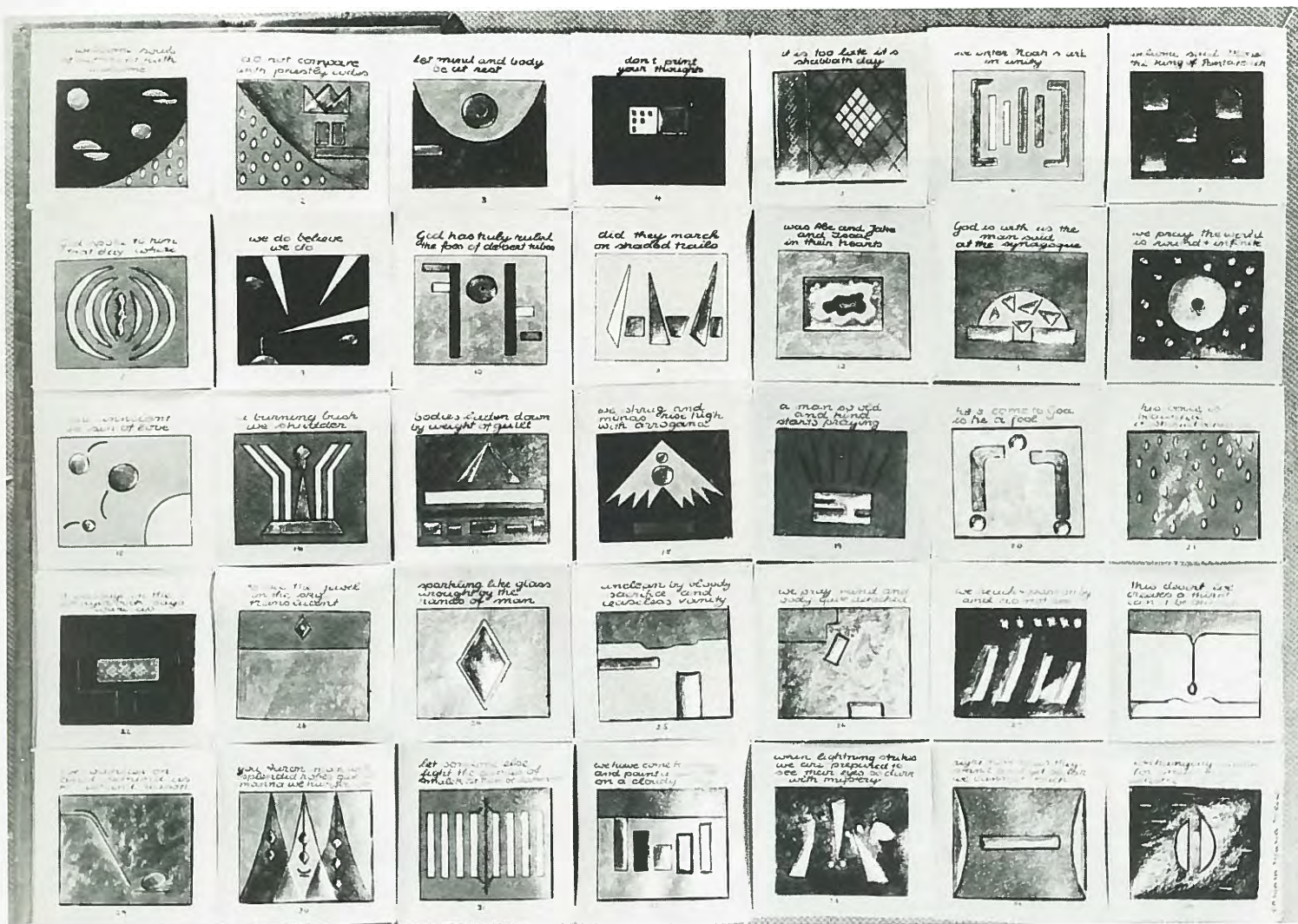
30 Creston Ave.
Tenafly
07670

NOAH'S ARK MANUSCRIPT

(1987)

miniature painting on parchment

14 x 18

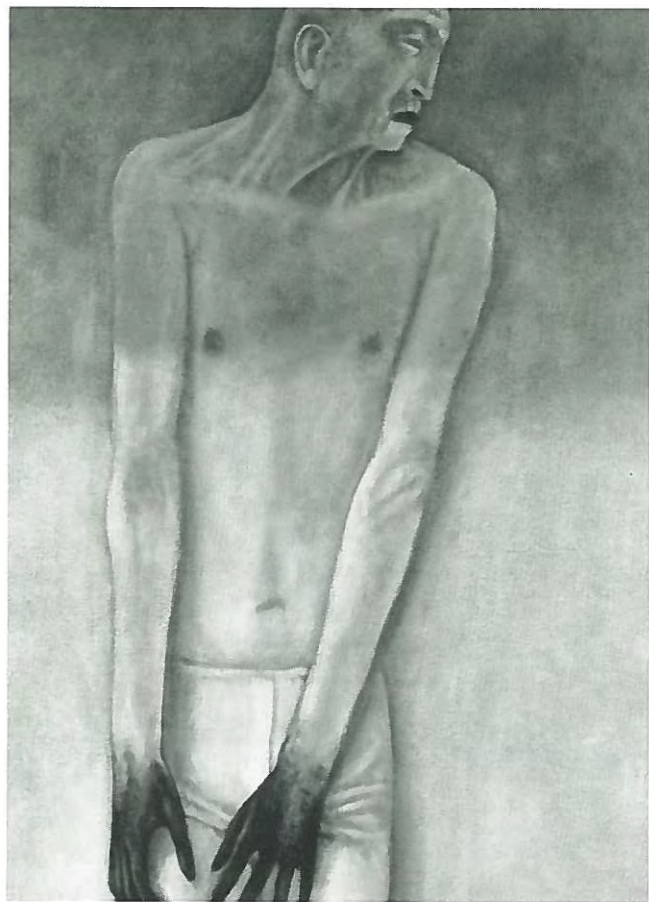




THOMAS MICHELLI

63 Malvern St.
Newark
07105

FIASCO I (1988)
oil, wax, pigment on wood
48 x 36



CATHERINE NICARETTA-DUFFY

130 West 46th St.
Bayonne
07002

MOUNTAIN VIEW (1988)
colored pencil on paper
13 x 35

CORNFIELDS (1988)
colored pencil on paper
11 x 26 (not shown)



HAROLD OLEJARZ

13 Esmond Pl.
Tenaflly
07670

CHAIR (1986)
painted wood
36 x 18 x 18



JEFFREY PACKARD

13 - 11 Bellair Ave.

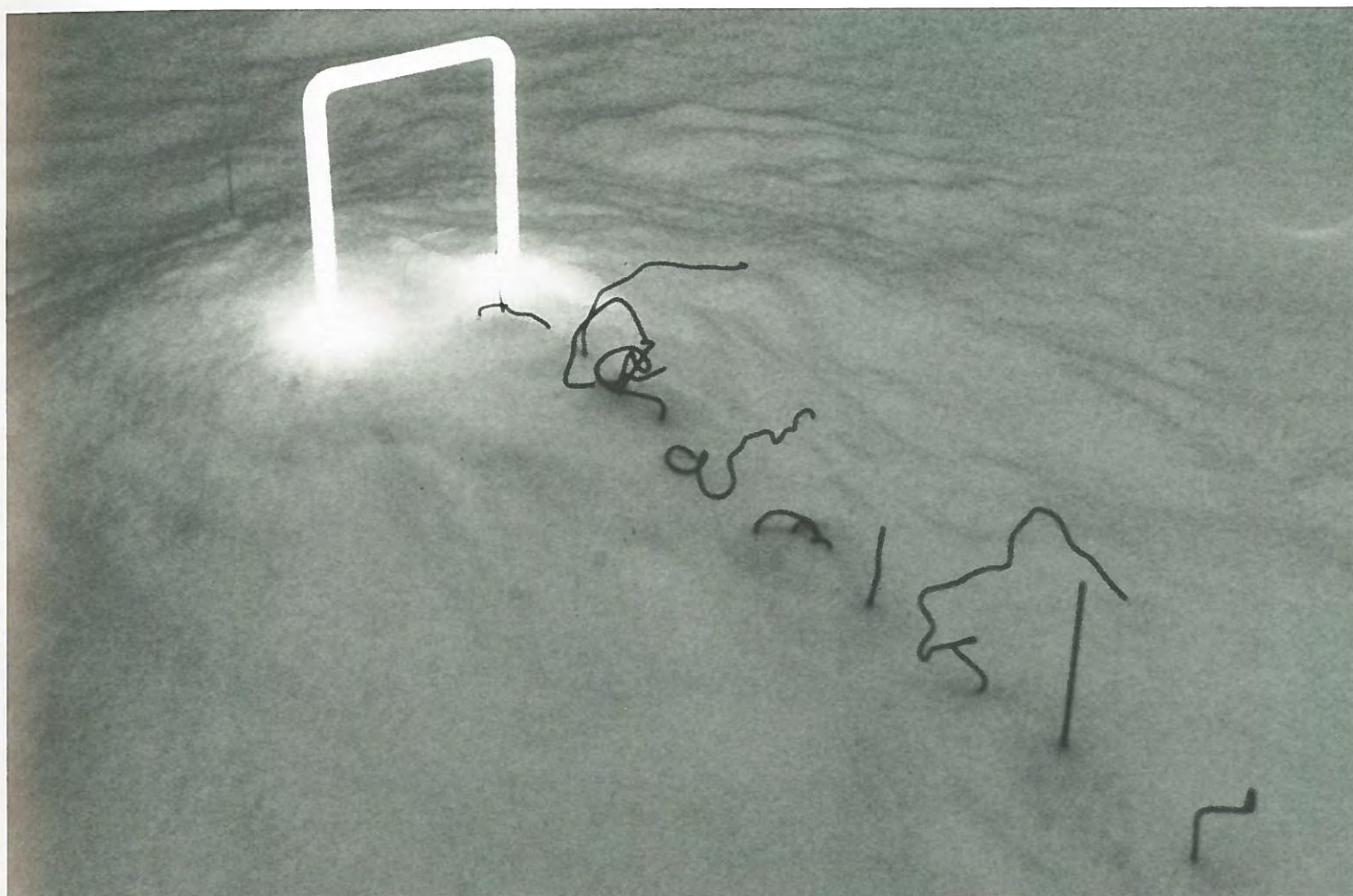
Fair Lawn

07410

THE GATEWAY (1986)

neon, wire constructions

12 x 60 x 120





FRANK PALAIA

330 Morris Ave.
Elizabeth
07208

STANDING WALL (BERLIN
WALL SERIES) (1987-88)
mixed materials on polystyrene
48 x 84 x 36



HARRIET PAPPAS

562 Hudson Ave.
Weehawken
07087

HURRICANE WELL (1986)
wood, pigment
96 x 36 x 36

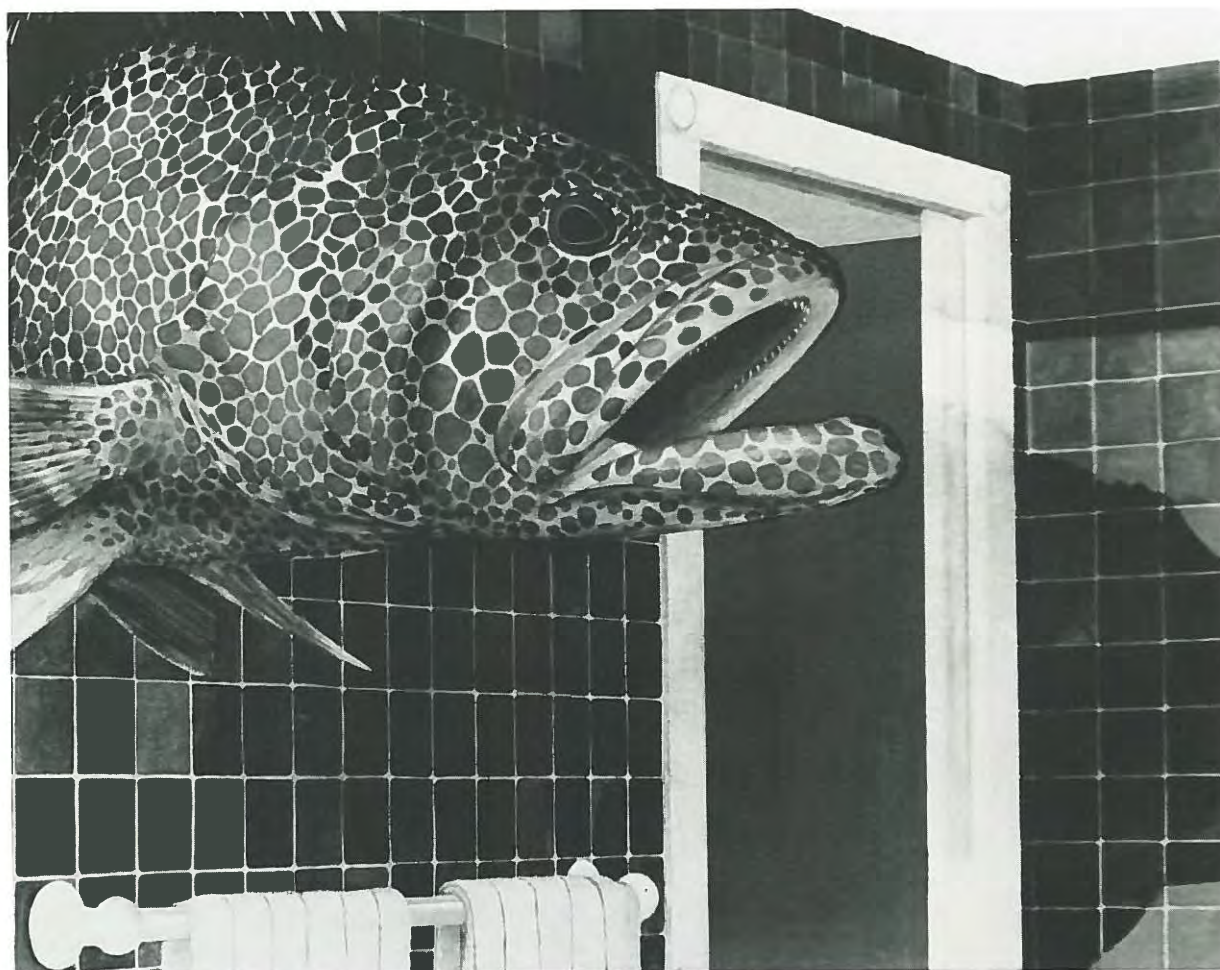




R. J. PETHICK

113 8th St. So.
Brigantine
08203

GROUPER IN BLUE TILE
BATHROOM (1988)
acrylic on canvas
30 x 48



PAINING, SCULPTURE, WORKS ON PAPER

BOB RICCIOTTI

178 West Crystal St.

Dover

07801

LIGHTNING OVER K-MART

(1988)

acrylic on canvas

26 x 46





JOHN SALVEST

385 Chestnut St.
Kearny
07032

SACRED FEEDER (1987)
wood, photograph, birdseed,
brass

7 x 4 x 5

IN MEMORY OF TOM HYLAND
(1987)

wood, paper, plastic, stone, brass
4 x 30 x 2 (not shown)



PAINING, SCULPTURE, WORKS ON PAPER

GEORGE STAVE

2 Evans Dr.
Cranbury
08512

BEACH SCENE, NEW JERSEY
SHORE (1987)
oil on canvas
16 x 26





PATRICK STRZELEC

53 Railroad Pl.
Hopewell
08525

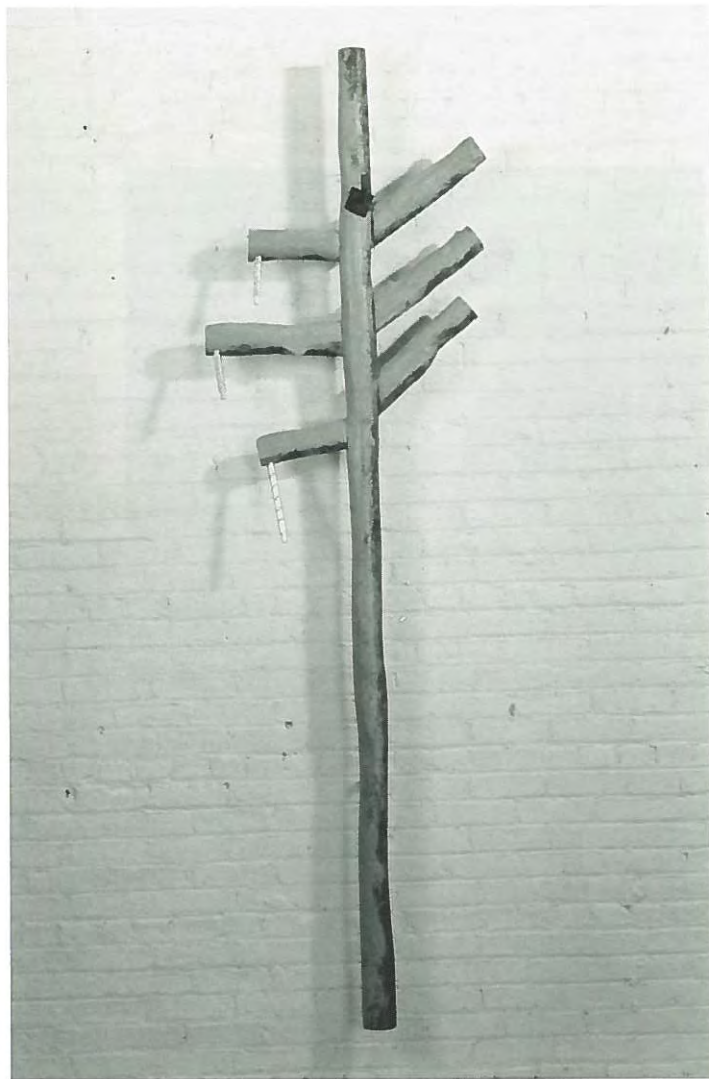
UNTITLED (1987)
bronze
12 x 10 x 8



RHONDA TYMESON

525 Jersey Ave.
Jersey City
07302

TELEPHONE POLE SERIES:
UNTITLED (1987)
hand-carved wood, oils, gold leaf
96 x 27 x 13

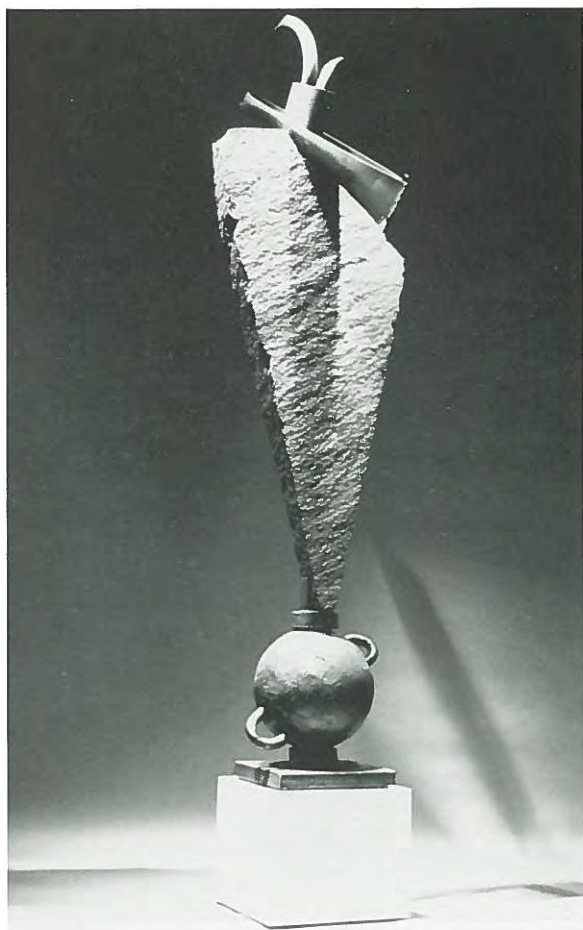




JOHN VAN ALSTINE

218 1/2 Bright St.
Jersey City
07302

ON THE EDGE II (ARTIST'S
PASSAGE) (1988)
polychromed granite,
polychromed steel
85 x 22 x 27

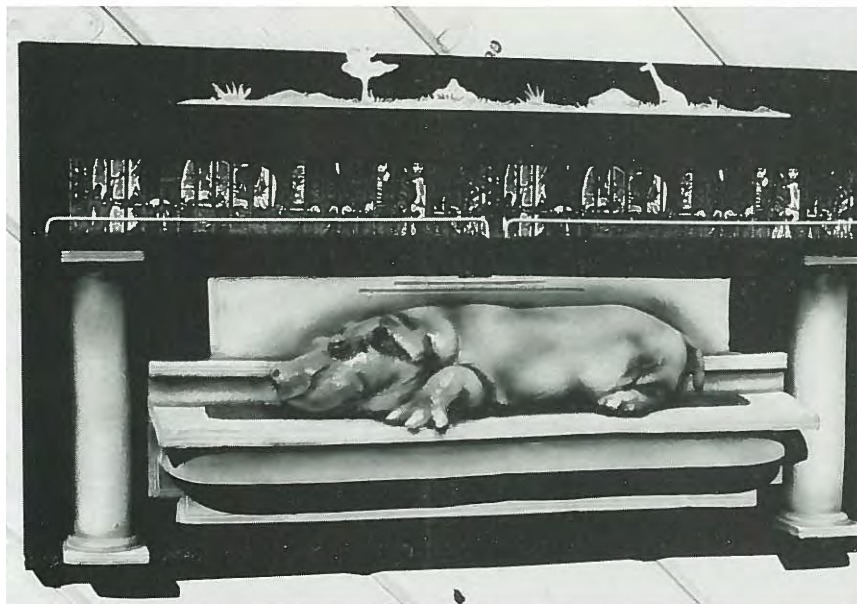


ELIAS PAT VAN SCHAİK

18 Roome Rd.
Towaco
07082

THE LIFE OF TOBIAS (1986)

ceramic
16 x 24

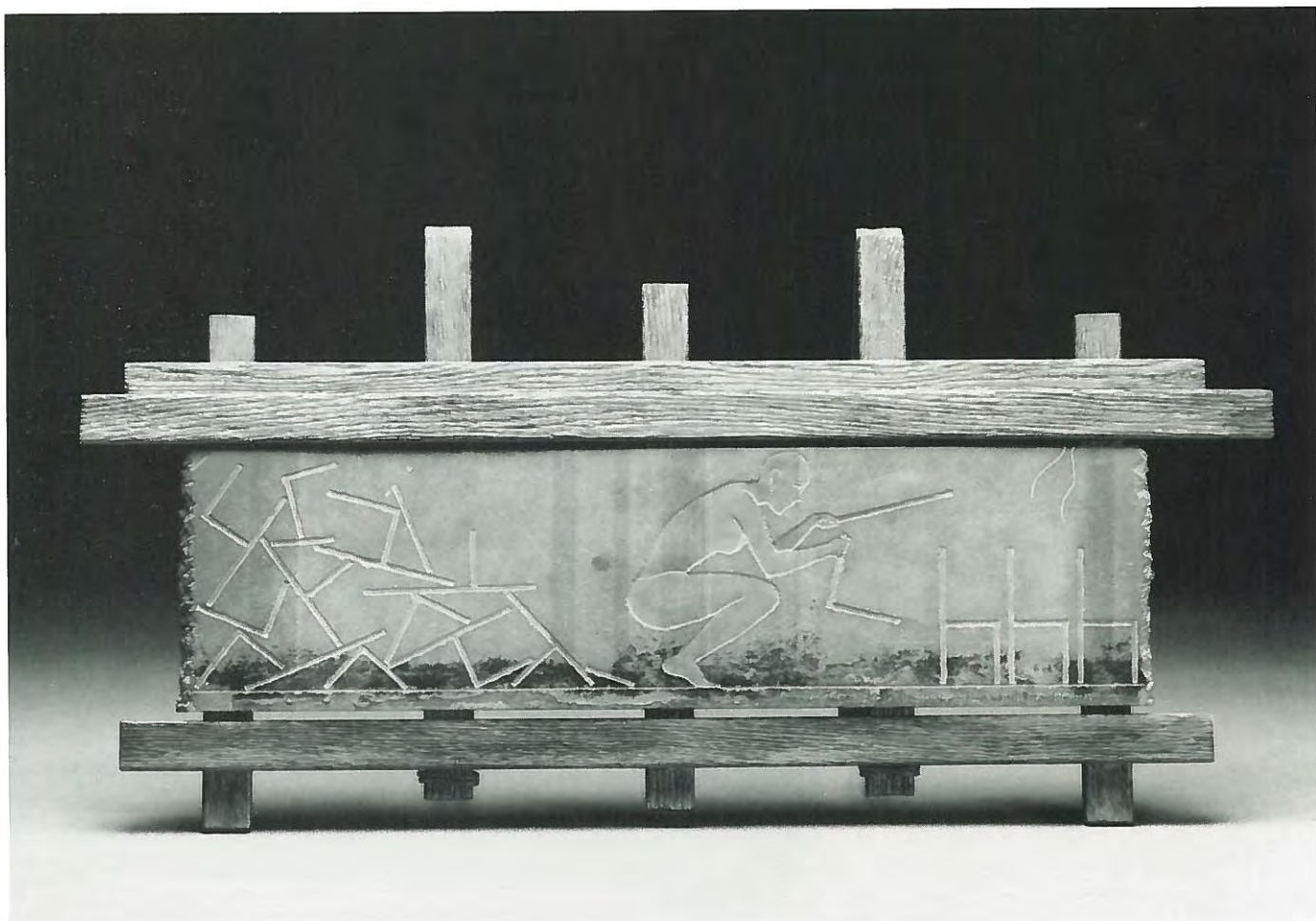




ROBERT VICHNIS

148 Newark Ave.
Jersey City
07302

WAITING FOR A DAYDREAM
(1986)
stone, wood, paint
18 x 37 x 16



PAINING, SCULPTURE, WORKS ON PAPER

ALISON WELD

227 Grand St.
Hoboken
07030

STRUCTURED WEIGHT III
(1988)
charcoal, pencil, paint on canvas
30 x 30





CAROL D. WESTFALL

162 Whitford Ave.

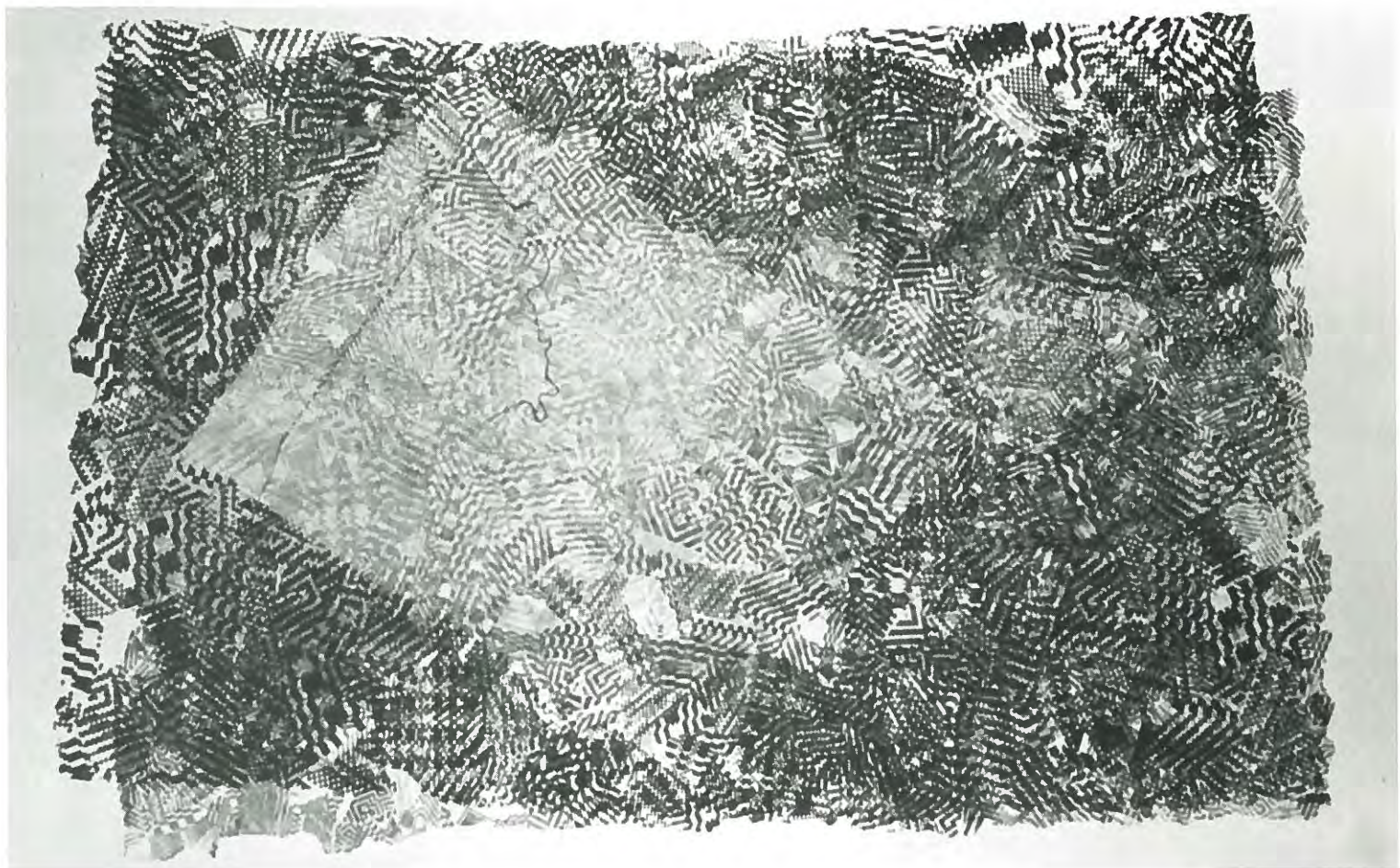
Nutley

07110

BIHK SERIES IV (1988)

collage

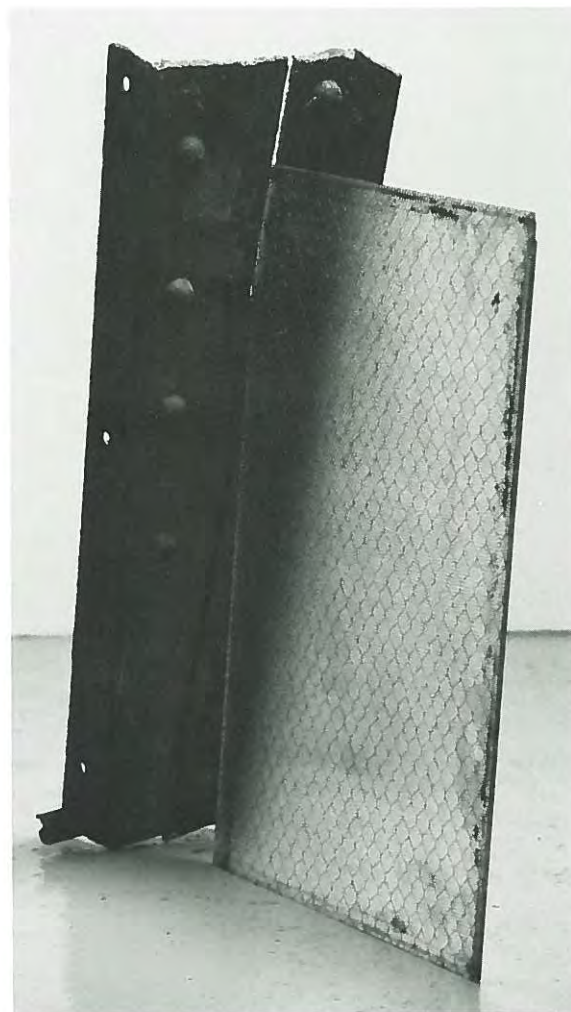
20 x 30



PAUL ZAWISHA

310 Riflecamp Rd.
West Paterson
07424

201721521 (1987)
steel, glass
34 x 12 x 24





PURCHASE AWARDS

Institutions co-sponsoring the New Jersey Arts Annual exhibitions will consider the purchase of works for their collections.

SALES

Many of the works in this exhibition are for sale. Inquiries should be directed to the Information Desk in Center Court.

DESIGN

Johnson and Simpson Graphic Designers, Newark, NJ

PRINTING

Redwood Press, Inc.
Parsippany, NJ

Robert Mahoney is a regular reviewer for ARTS magazine in New York.

John Yau is an art critic and freelance writer.

THE MORRIS MUSEUM

Six Normandy Heights Road
Morristown, New Jersey 07960
201 538-0454