

NEW JERSEY  
STATE COUNCIL ON THE ARTS  
*Fellowships Exhibition*

WILLIAM PATERSON UNIVERSITY

2005 ■ 2006

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VISUAL ARTS

CRAFTS  
MEDIA  
PAINTING  
PHOTOGRAPHY  
SCULPTURE  
WORKS ON PAPER

I am pleased to add my congratulations and best wishes to the artists who received 2005 and 2006 Visual Arts Fellowship Awards from the New Jersey State Council on the Arts and are represented in this exhibit. It illustrates the extraordinary vitality of New Jersey's artists and reinforces the value of art in our lives. Through programs such as this, not only do talented artists exhibit their work, but perhaps more importantly, the people of New Jersey are able to share in and connect to the quality and diversity of our state's artistic expressions.

I offer my thanks to the William Paterson University Galleries for celebrating New Jersey's artistic community and a special thanks to Dr. Nancy Einreinhofer for curating and hosting such a beautiful exhibit.

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

*Nina Mitchell Wells*  
Secretary of State



The New Jersey State Council on the Arts is pleased to co-sponsor with the William Paterson University Galleries this wonderful exhibition of visual art by artists who received NJSCA Fellowship awards in 2005 and 2006. These works give compelling evidence of the wealth of outstanding artistic talent in New Jersey and we are delighted to collaborate with William Paterson University in bringing their work to the attention and appreciation of a wider audience.

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

We want to express our appreciation to Dr. Nancy Einreinhofer, Executive Director of the William Paterson University Galleries, who organized this exhibition, and to the board and faculty of the University so dedicated to the arts as an integral part of higher education and community service. William Paterson University has a long and distinguished history of providing residents and visitors of northern New Jersey with a wonderful cross-section of art created by gifted New Jersey artists.

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

*Carol Ann Herbert*

Chair, New Jersey State Council on the Arts



*David A. Miller*

Executive Director, New Jersey State Council on the Arts



*Tom Moran*

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



William Paterson University is honored to present this exhibition of artworks by recipients of the 2005-06 New Jersey State Council on the Arts Visual Arts Fellowship. As one of New Jersey's twelve senior public colleges and universities, we are committed to serving the needs of our surrounding community by offering outstanding programming in the fine and performing arts that contributes to the cultural richness of our region and state. It is our privilege to collaborate with the NJSCA on this exhibit, which represents the wealth of artistic talent in New Jersey. I extend my warmest congratulations to all the exhibiting artists.

*Arnold Speert*

President, William Paterson University



We are pleased to collaborate, through our College of the Arts and Communication and University Galleries, with the New Jersey State Council on the Arts to present the work of some of New Jersey's finest visual artists. The fine and performing arts play an important role in the cultural life of our campus. Our University Galleries are proud to serve as a resource for the state's artistic community, offering our students and the public the opportunity to view fine works of contemporary art in an environment that can stimulate ideas, discussion and discovery. We are pleased to honor the artists featured in this catalog.

*Edward Weil*

Provost and Senior Vice President for Academic Affairs, William Paterson University



The William Paterson University Galleries are pleased to co-sponsor this exhibition of the work of the 2005 - 2006 New Jersey State Council on the Arts Fellowship Award recipients. The exhibition includes painting, sculpture, works on paper, crafts, photography, video and film and clearly illustrates the diversity of ideas and mediums explored by artists across the state. Several of the participating artists have created site-specific installations, adding to the immediacy and vitality of the show. The breadth and depth of the work on view is a tribute to the support awarded New Jersey artists by the Council.

It has been a pleasure for me to work with the artists involved and to witness first hand the level of intelligence and innovation each one brings to their art. Some of the artists have exhibited in the University Galleries in the past. Other artists are showing here for the first time and we are delighted to engage with new friends. New Jersey continues to prove itself a fertile soil for the creative spirit.

My thanks go to Margaret Culmone and to Marion Archer for their assistance in organizing this complex endeavor, and especially to Professor Angela DeLaura for her creativity and attention to detail in designing the catalog. We greatly appreciate the guidance and encouragement provided by Don Ehman and the Arts Council.

*Nancy Einreinhofer*  
Director, University Galleries



## ■ LAURA ALEXANDER



*Olivia - Hot Pink*, 2005, oil on canvas, 58" x 39"

### *Artist's Statement*

I spent two years documenting a woman named Olivia, completing thirteen large scale paintings and gaining a friendship in the process. Olivia is an educated, intelligent and interesting woman, who, through misfortune became a resident at a homeless shelter during those two years. Olivia's eccentric appearance is sometimes viewed as mental illness: a narrowing perception that is increasingly prevalent and has far-reaching consequences. An ever-narrowing selection of traits and behaviors deemed "normal and healthy" is systematically being defined and re-defined with the assistance of social workers, psychoanalysts and pharmaceutical companies.

Observing how effective mood-altering drugs such as Prozac work on compulsive and rejection-sensitive people, psychiatrist Peter Kramer argued, "that they could transform a patient's personality, providing to the patient crucial entrepreneurial qualities such as a heightened sense of responsibility, vigilance, initiative, flexibility, resilience, assertiveness, hedonic capacity and mental agility." In essence, producing the ideal consumer appropriate to the expanding global capitalist market.

Any other "model" clearly then is broken; a maladaptive coping machine to be corrected. However, with the systematic use of pharmacology to "fix" people, patients are being reduced to mindless, demented bodies. "Moreover, differences between ill and normal reactions to loss or stress have been surprisingly banalized", says the author and art critic Christine Ross in her book, *The Aesthetics of Disengagement*. She continues, "...ever since its Aristotelian formulation, melancholia has invariably been associated with intellectual brilliance, predominantly the prerogative of the male genius, where depression is one of the most common disorders diagnosed among woman." Doctors lack time and the Jungian talking cure, putting people in touch with their deeper meaningful selves is time-consuming and more difficult to negotiate with insurance companies. According to Ross, "this means that they cannot and do not go through a list of diagnostic criteria in any in-depth way. It has been calculated that a majority of diagnoses are now made after just 3 to 5 minutes of interview while pharmacology remains the privileged approach in the treatment." The "eccentric" is being replaced with a diagnosis.

The focus on brain versus mind does not consider the sacred realm of the mind. A mind is not limited to the inside of a cranium; spirit, as Jung recognized, resides in the mind, collectively. To focus only on the chemical releases occurring or not occurring within a brain is to experience only "the word" minus the spirit, vitality, inspiration, or spark. I see vitality in Olivia, and champion her eccentricity. And her dignity.



*Olivia – Nude Blue*, 2005, oil on canvas, 58" x 39"

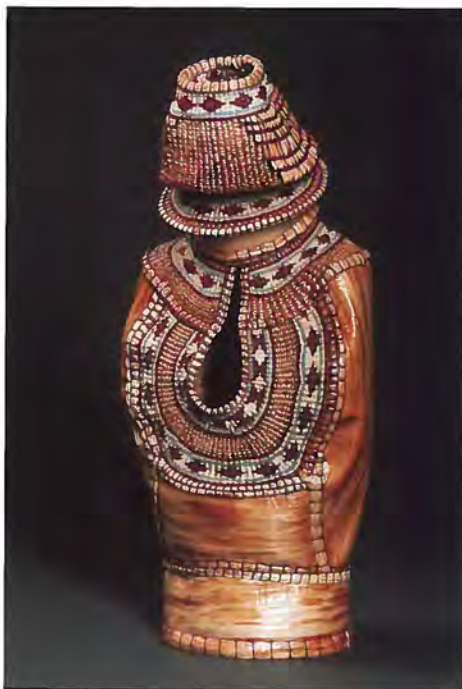
## *Biography*

Laura Alexander studied first at the Maine College of Art in Portland, Maine and later at the Art Students League in New York City and at the Vermont Studio School in Johnston, Vermont. She has received awards from the NJSCA, the Viridian National Juried Competition, New York, and the Marie Walsh Sharpe Studio Program also in New York.

She has had exhibitions in New Jersey at the Hoboken Historical Museum, Stevens Institute of Technology, the Paterson Museum, the Morris Museum, and the Jersey City Museum, among others. Alexander has also shown her work at the Gale Gates Gallery, the Art Club, and Mayer, Brown, and Platt, all in NYC.



## ■ NANCY KAY ANDERSON



*Balance*, 2003, mixed media, 10.5" x 9" x 3"

### *Artist's Statement*

In my fiber explorations I utilize traditional basketry and sewing techniques to create sculptural forms which are figurative and three dimensional as well as weavings that are wall hangings.

My medium of choice is the inner bark of conifers which I harvest in the spring when the sap is running. I take the bark from felled trees only, so it becomes a priceless material for my supply is limited to when trees naturally break in storms or when a tree company is hired to remove them. Twining is my technique of choice for I am able to create a rhythm within myself and the evolving piece. The ideas for the weavings move through me in stages and if I follow the creative process step by step an image is revealed and I am able to build upon the image stitch by stitch and row by row. Eventually, weeks or months later, the piece is completed and waiting to be given a title which captures its essence.

As an artist I am honored to be able to assist in the creative process and I am grateful for the continual fount of inspiration that moves through me if I remain true to my heart, the quality of the work and the intention that is living within each woven form.



*Devotion*, 2004, mixed media, 18.5" x 8" x 7.5"

## *Biography*

Born in Fairbanks, Alaska, Nancy Kay Anderson came to New York City to study art at Parsons School of Design and The School of Visual Arts. Recent exhibits include a show at Grounds for Sculpture in Hamilton, NJ and one at the Wired Gallery in Bethlehem, Pennsylvania titled *Expressions in Contemporary Fiber*.

## ■ NINA LOLA BACHHUBER



*Untitled (Mirror)*, 2006, metal, fur, 7" x 11" x 15", from a private collection, New York

### *Artist's Statement*

I am interested in creating sculptures and installations in which a certain eeriness and uncanny humor undermine issues of color, gender, material and scale while playfully dealing with body, architecture, interior and the natural landscape.

My sculptures can be read as three-dimensional representations of psychological states while oscillating between varying levels of flux of abstraction and figuration. By combining materials associated to the body (human and animal) such as hair, skulls, furs and eggs with elements usually associated with the furnished interior, a kind of ambivalence between rationality and mystery is being created.



*Tagscheu*, 2005, yarn, polymer, 25" x 6.5" x 5.5", from the collection of Dr. Gmaliel Herrera, Boston

## *Biography*

Born in Munich, Germany Nina Lola Bachhuber received her MFA from the Hamburg Academy of Fine Arts. She has exhibited internationally at Gallery Min Min in Tokyo, Japan; Gallery Antje Wachs, Berlin, Germany; Molkerei Werkstatt, Cologne, and at the Kunstlerhaus Hamburg, Germany.

In New York City she has exhibited at Mary Boone Gallery, P.S. 1/MoMA, Queens, Metro Pictures, and The Drawing Center, and at the UCLA Hammer Museum in Los Angeles. Her works are included in the collection of the Museum of Modern Art, New York City.

## ■ BETTY BEAUMONT



*Camouflaged Cells, Sparta, NJ, ed. 4, 2004, chromogenic print, (faux pine) 42.5" x 30"*

### *Artist's Statement*

The first industrial revolution is now officially over, and another one is beginning to take form. It is in this space, this gap or cusp between these revolutions that my work has taken place over the past 35 years. It is in this new transformative space that I will continue to work. It is a political space that has the potential to align and integrate the ways we support life economically and ecologically.

In order to imagine this space it is vital to reexamine our belief systems. I am suggesting a cultural transformation that will encourage our community to consider Nature an integral part of the Human value system.

I believe the future is created by the quality of the present and that art can contribute to making a difference; that the societal role of art is to explore the potentials within ecological, political and economic landscapes whether they form ideas (mental landscapes), or physical terrain (in the real world) and/or virtual geographies (as constructed environments).



*Camouflaged Cells, Irvington, CA, ed. 4, 2004, chromogenic print,  
(faux palm), 42.5" x 30"*

## *Biography*

Betty Beaumont, born in Toronto, Canada, works in New York and in New Jersey, her home since 1973. She has produced thoughtful and provocative work in a variety of media including photography, installations, public interventions and new media. Beaumont's work has challenged global social awareness, and socioeconomic and ecological concerns. She has investigated such issues as energy and species diversity and is also involved with solution-based sustainability strategies, which reflect contemporary, historic and cultural perspectives and environmental and social conditions.

Beaumont received a BA from California State University Art Department in 1969 and an MA from the University of California at Berkeley, School of Architecture, College of Environmental Design, in 1972. She has received numerous grants and awards including the 2006 Distinguished Alumni Award from the University of California at Berkeley, Creative Capital Foundation Grants, National Endowment for the Arts Fellowships and Grants, New York University Travel Grants, Pollock-Krasner Fellowships, the Lower Manhattan Cultural Council Grant and an Institute for Contemporary Art PS1 Exhibition Grant. She has shown at museums and galleries around the world including the Whitney Museum of Art, P.S. 1 MoMA, Queens Museum, UBS Art Gallery, (NYC), ESSO Gallery (NYC), American Fine Arts (NYC), Damon Brandt Gallery (NYC), Exit Art (NYC), Hudson River Museum (Yonkers, NY), Katonah Museum (Katonah, NY), National Museum of Modern Art (Kyoto and Tokyo, Japan), Museum Het Domein (Netherlands), Biblioteca Nacional José Martí (Havana, Cuba), Galerie Engstrom (Stockholm, Sweden), Bea Voigt Galerie (Munich, Germany), Stalinova Pomni, Letenske Plani (Prague), Ota Gallery (Tokyo, Japan) and the Richard Demarco Gallery (Edinburgh, Scotland). John Gibson, in New York, represents Beaumont's work.

Betty Beaumont has taught at The School of the Art Institute of Chicago, University of California at Berkeley, State University of New York at Purchase, Hunter College, New York University and Columbia University. To inquire about her work, her availability or about internship opportunities in her studio, she may be contacted at: [betty@beaumont.org](mailto:betty@beaumont.org).

■ ROBERT BIRMELIN



*The Corner Diptych*, 2002-04, acrylic on canvas, 60" x 144", courtesy of the Peter Findlay Gallery

*Artist's Statement*

A reminder to myself;

Think about the observer – the witness to the fiction of the world of the painting. How is he implicated? His location - how close, how distant? Stationary or in motion? Identity - adult, child or animal (a dog)? Is the observer recognized from within the painting? Remember, we look at paintings but perhaps some paintings look back at us, collapsing the separation between fiction and material fact.



## *Biography*

Born in Newark, NJ, painter Robert Birmelin studied at the Cooper Union Art School, earned a BFA and MFA from the Yale University School of Art and attended the Slade School of the University of London. He resides in Leonia, NJ and is currently represented by the Peter Findlay Gallery and the Luise Ross Gallery in New York.

Recent solo exhibitions have been at the Columbus Museum, Columbus, GA, 2002; the Peter Findlay Gallery, NY, 2003; Von Stechow Gallery, Frankfurt-Am Main, 2004 and the Luise Ross Gallery, NY, 2006. His work is included in numerous private and public collections. Among several awards received are those from the American Academy in Rome, the National Endowment for the Arts, the Joan Mitchell Foundation and the New Jersey State Council on the Arts.



## ■ RUTH BORGENICHT



*Stacking Centipedes VI*, 2003, stoneware, 17" x 12" x 12"

### *Artist's Statement*

Worn under Medieval armor, chain mail is made of tiny interlocking metal rings designed to protect a body in motion. I use the chain mail pattern and other woven patterns to create ceramic works that conjure a sense of permanence and defensive concealment. Like ancient armor, my pieces create a fabric of moveable interlocking rings. Of course, using clay to make a protective mesh is contradictory; for how can it defend anything, much less itself? Visually stone-like, the pieces appear strong and impenetrable, belying their inherent fragility.

My most recent work expands into shapes that evoke landscapes and architectural elements. The shapes allow me to explore the interdependency of forms as structural support as well as forms defined by pattern and color. These works can be dismantled and re-arranged to lean, twist and/or open up.



*Blue Moon Mountain VI, 2005, stoneware, 30" x 13" x 9"*

## *Biography*

Born in New York City

Education: BA Rutgers University (1991)

Recent solo exhibitions have been at Daum Museum of Contemporary Art, Sedalia, MO; Sherry Leedy Contemporary Art Gallery, Kansas City, MO; Clay Art Center, Port Chester, NY; NCECA 2005, Baltimore, MD; Millersville University, Millersville, PA; New Hampshire Institute of Art, Manchester, NH; Philadelphia International Airport and Philadelphia Art Alliance, Philadelphia, PA. Recent group exhibitions have been at Bucks County Community College, PA; Society of Arts and Crafts, Boston, MA, Art School at Old Church, Demarest, NJ, Susquehanna Art Museum, Harrisburg, PA; Lacoste Gallery, Concord, MA; LongHouse Reserve, East Hampton, NY; Jersey City Museum, NJ; San Angelo Museum of Fine Arts, San Angelo, TX; Franklin and Marshall College, Lancaster, PA; Shepparton Art Gallery, Victoria, Australia; Museo Internazionale delle Ceramiche in Faenza, Italy; Noyes Museum, Oceanville, NJ; University of Miami, Coral Gables, FL; Society for Contemporary Craft, Pittsburgh, PA; Lancaster Museum of Art, Lancaster, PA; Princeton Arts Council, Princeton, NJ; Hunterdon Art Museum, Clinton, NJ.

## ■ PATRICIA BRENTANO



*Felinghuysen Ave. Exit, 2006, charcoal, pastel, 38" x 50"*

### *Artist's Statement*

New Jersey is often called the garden state. Sadly there is very little that resembles a garden or any other form of nature at the major bridges, tunnels or airport. My work is about re-installing the trees at these major points of entry, recreating the natural environment that originally existed before we cleared the land and smothered it in concrete. The consequences of poor aesthetic decisions can be devastating to the quality of our lives. As an artist my intention is to teach visual awareness and inspire social change to protect and improve our environment.



*Holland Tunnel Regreened I*, 2006, charcoal, pastel, 38" x 50"

## *Biography*

Pat Brentano received her BFA in 1971 from Washington University School of Fine Arts, and her MFA in 1973 from Tyler School of Art. A former professor with the University of Wisconsin, Pat currently teaches drawing at Kean University. In 2005, she was the recipient of the Weir Farm Visiting Artist Grant. Her work has been represented in NY by Kathryn Markel, Corporate Art Directions, Aaron Berman, and Sothebys. Presently she is represented in NJ by Windsor Gallery. Her drawings have been included in exhibitions at the Noyes Museum, McCaughen and Burr in St. Louis, the Housatonic Museum, Mt. Holyoke College, Silvermine, the Long Island Beach Foundation, the Evansville Museum, Pierro Gallery, Rahway Arts Guild, and the Jersey City Museum. Her work is in the collections of the Evansville Museum, Dean Witter, Pepsi Cola, Becton Dickinson, Midlantic National Bank, Merck & Co., Maersk, PSEG, Nabisco Corporation and Ernst and Whinney.

## ■ GIOVANNA CECCHETTI



*Untitled Frequency/Violet, 2007, oil on linen, 40" x 36"*

### *Artist's Statement*

My work is very much concerned with formal issues dealing with color, shape, line, and composition as well as with space, time, and the transcendental. I work intuitively, using a process-driven construction of layered geometric marks, within the tradition of formalist abstract painting. Each mark becomes a recorded moment and the layering of these marks breaks the plane, creating a spatial illusion that serves to mutually organize and confuse time.

The most recent works explore issues of woundedness and healing. These works are the result of a personal journey – a journey in which I endured numerous and poignant shifts associated with physical and emotional trauma, the bittersweet sadness of mortality, and self-transformation by way of shamanic ceremony – surrendering to a vision that hopefully leads to salvation.



*Untitled Vision/Stone, (in progress, studio view), 2007, oil on linen, 60" x 54"*

## *Biography*

Born Suffern, New York

Giovanna Cecchetti studied art at SUNY Rockland under David Levy, whose influence led her to New York City to study at Parsons School of Design with Larry Rivers and Elaine deKooning. After graduating with a BFA in 1976, Cecchetti moved to New Jersey; first to a loft in Hoboken, then to Montclair in 1982. In 1995 she relocated her studio to one of the old silk mills in Paterson, where she lives and works today. Since her move to Paterson, Cecchetti earned an MFA from William Paterson University, where she presently teaches as an adjunct professor.

Cecchetti curated the 1999 exhibition "Eclectic Selections: Art in Paterson at the End of the Twentieth Century" at the Paterson Museum, funded by a grant from the Passaic County Cultural and Heritage Council. She also organized and wrote the text for the catalogue that documented each of the artists in the exhibit, their work, and where they originated. Her curatorial notes, photographs, and documents are included in Cecchetti's files with the Smithsonian Archives of American Art.

Cecchetti is a recipient of various awards including a residency fellowship for Rutgers Center for Innovative Print and Paper in 2003 and a Geraldine R. Dodge Foundation residency at the Vermont Studio Center in 2004. In 2006 she was awarded an artists' assistance grant by the Adolf and Esther Gottlieb Foundation. In 1991 Cecchetti was commissioned by Michel Roux to paint Absolut New Jersey for Carillon Importers as part of Absolut Vodka's "Absolut Statehood" campaign. She also received a mural commission in 2004 for a newly constructed medical center in Jersey City, New Jersey. Cecchetti's work is included in national and international public, corporate, and private collections. Her work is represented by Midland Gallery in Montclair, New Jersey. In the New England region, her work is represented by West Branch Gallery in Stowe, Vermont, where a solo exhibition of her work opened in February 2007.

■ NANCY COHEN



Installation of 20 *Mudra* drawings, 2006-07, drawings on hand made paper, 6' x 8'

### *Artist's Statement*

Humans are fragile, vulnerable, tenuous, and yet we maintain equilibrium; we endure and persevere. The *Mudra* drawings reflect on how we use our hands and touch in our most basic human interactions and endeavors. There is an uneasy invitation to supply a human presence, an intimation of support that, however, cannot be realized: the equilibrium is already too precarious, the materials too delicate and the scale too fine. And yet, these works on and of handmade paper are in their own way strong and sure. Like us, they balance surprisingly well against the odds. Humanity is easily broken or torn, but—these works remind us—it lives on and finds or makes the necessary systems of support.



Detail (Installation of 20 Mudra drawings), 10" x 13"

## Biography

Nancy Cohen received her BFA from Rochester Institute of Technology and her MFA from Columbia University. She furthered her studies at the Skowhegan School of Painting and Sculpture, Skowhegan, Maine.

Cohen has had numerous one-person exhibits in New Jersey including at the Jersey City Museum, the Hunterdon Museum, the New Jersey State Museum, William Paterson University Galleries, and Douglas College, New Brunswick.

Special awards and residencies include Rutgers Center for Innovative Print and Paper Fellowship, The Greenwall Foundation, Yaddo at Saratoga Springs, The MacDowell Colony, The Millay Colony, The Archie Bray Foundation, and Dieu Donne Papermill, New York City. Nancy Cohen has received three NJSCA Fellowships in sculpture and one for Works on Paper.



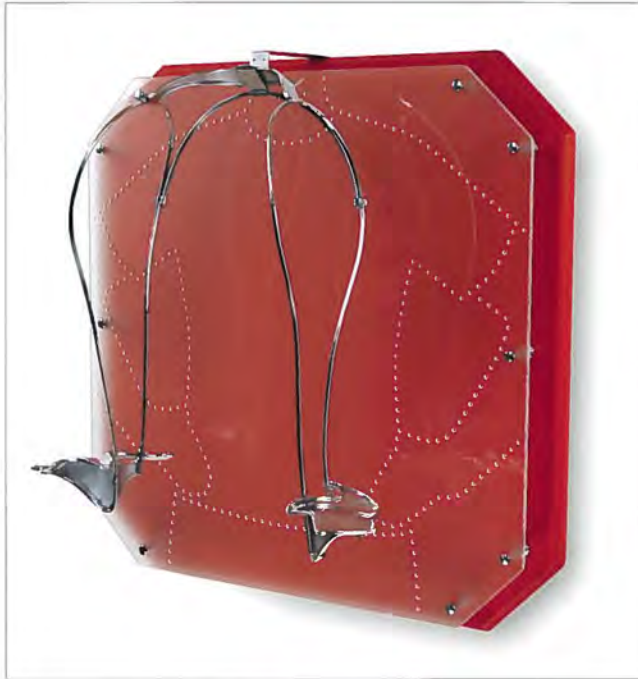
■ JENNIFER CRUPI



*Unguarded Gestures #1*, 2005, aluminum, painted - wood acrylic, 23" x 18" x 12"

### *Artist's Statement*

I am currently exploring a body of artwork that addresses the ways we communicate with each other visually, through body language. This work includes sculptural objects that become interactive and participatory instruments for gestural expression. An old proverb rightfully claims, "actions speak louder than words". Although our body movements may be mute to the ears, they are inevitably far more revealing than the spoken word, which often disguises. My interest in the voice of our actions and the psychology behind why we do the things we do, drives my work. By viewing and interacting with the work, I seek to make us look at ourselves and ponder the underlying reasons for our seemingly casual gestures.



*Unguarded Gestures #2*, 2005, aluminum, painted - wood acrylic, 24" x 24" x 12"

## *Biography*

Jennifer Crupi, born in Red Bank, NJ, received her BFA from the Cooper Union School of Art and her MFA from SUNY, the College at New Paltz. She has been an exhibiting artist for the past twelve years and her work has been shown in over forty national and international exhibitions—including recent exhibits at the Museum of Arts and Design in New York City, Museum für Angewandte Kunst in Frankfurt, Germany, Fuller Craft Museum, MA and Kohler Arts Center, WI. Her work has won various awards and has been featured in *Metalsmith Magazine*, *The Star Ledger* and *The Boston Globe* among others. Her work was also included in two recently published books, *500 Necklaces* and *500 Brooches* by Lark Books. In addition to her art making, Jennifer is an Associate Professor of Fine Art at Kean University, Union, NJ where she has taught and headed the metals program for the past eight years. She currently resides and maintains a studio in Oceanport, NJ.

## ■ KENNETH DELIO



*Buddy Teapot*, 2006, stoneware, 10" x 6" x 4"

### *Artist's Statement*

My current body of work is inspired by the images and the dreams shaped in the subconscious mind. From my imagination, I create forms that are taken from the world of make believe and fantasies. I deliberately throw loosely and off center. This gives the work anthropomorphic qualities which imbue each piece its own distinct personality. I apply glazes like a skin. I choose matte glazes that look soft and supple, shiny surfaces that appear wet and visceral, and multihued textures that mimic scales and fur. These coatings are meant to entice, I want there to be a persistent desire to touch and interact with the work.

While I want my work to appear alive, it is also important that every thing that I create has a function. This allows viewers to not only look at my work, but to use it as well. If I am designing a teapot or cup, the flowing organic handles need to feel good in one's hand. The inflated volume of the forms must comfortably contain the liquid inside, feel soft against the lip and pour smoothly and effortlessly. If I am constructing a table or shelf it needs to crawl along the wall and support the objects that I place on its loftiest point. Ultimately, all of the pieces need to fit together and in the end everything must be intentional.



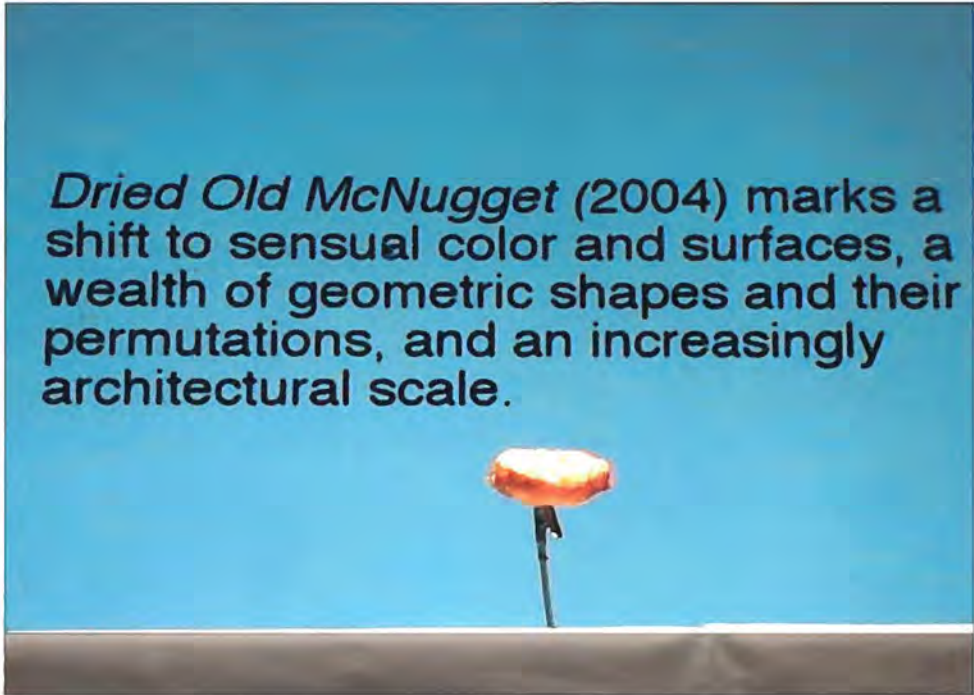
*Tall Teapot*, 2006, stoneware, 24" x 8" x 6"

## *Biography*

Kenneth Delio received a BFA from the University of the Arts, Philadelphia and has received awards from the New Jersey State Council on the Arts and a Tuition Scholarship from the Peters Valley Craft Center, Layton, NJ. He has participated in several craft and furnishings shows in the Philadelphia area.

A selection of his group shows include *The Elegant Table*, Peters Valley, Layton, NJ, *Small Favors*, the Clay Studio, Philadelphia, PA, *CRAFT USA*, Silvermine Arts Center, New Canaan, CT, *Crafts National*, Lancaster Museum of Arts, PA, and a *Holiday Exhibition*, Chester Springs Studio, PA.

*Dried Old McNugget* (2004) marks a shift to sensual color and surfaces, a wealth of geometric shapes and their permutations, and an increasingly architectural scale.



*Discourse (Dried Old McNugget)*, 2004, sculpture, projection, computer, size variable

### *Artist's Statement*

My films are sonic and visual tapestries that track how we perceive, categorize and assign meaning in a culture of sensory overload. The videos visually render interior thought processes, using text, art history, pop culture and music as a referential landscape, shaped by digital tools. I resist being limited by the box of a video format and many of the works are conceived and executed as a more immersive experience, as large scale installations and live performance. The videos are short in length, employ quick editing and are often humorous fusing a high and low aesthetic. There is a heightened attention to sound and text that challenges the traditional dominance of the visual in the film medium.

My recent work focuses on the relationship between the aural and visual, in which I choreograph image and sound clips building them up into a complex arrangements. In addition, I have been using video as a musical instrument in improvisational, collaborative performance with musicians.

### *Discourse* (2004) Mixed Media Installation

Has the description of the art object become more important than the object itself? Does the framing of the piece with text removed narrow the viewer's own interpretation?

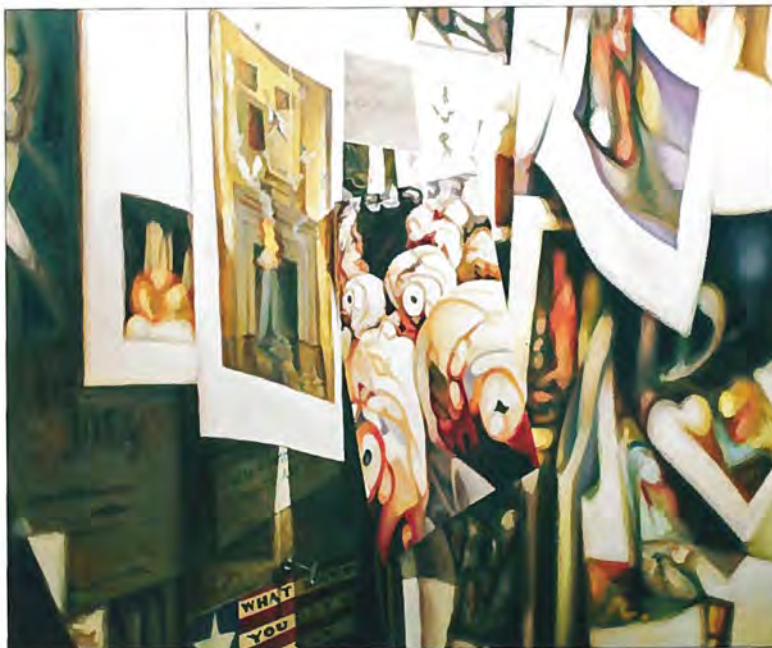
*Discourse* is a three projector three sculpture installation that switched the traditional roles of art object and wall text. On the first pedestal sits a mound of dirt, the other a deteriorating Chicken McNugget™, and the third a spinning baby shoe. Text taken from actual exhibition brochures, press releases and wall text is projected, giant sized, behind the pedestals, dwarfing the art objects in front. Every fifteen seconds new wall text appears describing the object in a totally different way, and within each description a computer program replaces verbs and adjectives with others picked at random. A faux audio-guided tour complements the installation, continuing this institutional critique. The installation is intended to make the viewers consider how text shapes our perception and humorously destabilizes the authority of writing on art.

### *Biography*

Andrew Demirjian is a multi-media artist whose work examines mass media and the psychological and cultural effects on the individual. The pieces appropriate pop culture visuals like car chases, in-and-out lists, and surveillance camera footage and re-contextualizes them to create new meanings.

His work has been featured in numerous exhibitions and galleries including the White Box Gallery, Harvestworks, LMAK projects and GAS in Manhattan and the New American Talent 21 exhibition at the Arthouse in Austin Texas. Andrew Demirjian received a 2006 Puffin Foundation Grant, an Artslink grant and has been awarded artist in residencies at the Experimental Television Center, the Newark Museum, the Visual Studies Workshop and the Armenian Center for Contemporary Experimental Art. Mr. Demirjian is an Adjunct Professor at Hunter College and part-time lecturer at Rutgers-Newark teaching courses in video production, visual culture and film history.

## ■ DAVID DZIEMIAN



*That Which is Freely Given*, 2006, oil on canvas, 36" x 32"

### *Artist's Statement*

One of the first things that greet visitors to my studio is a wall covered in postcards from gallery shows. Postcards are tacked over postcards tacked over postcards—with seemingly no specific order or unity. Some cards have completely disappeared behind several layers, while select others still remain visible, despite being from shows years ago. Sometimes a specific card remains visible because of who the artist is... and sometimes a card remains visible because of the specific image on the card. There is a difference. The cards themselves have long since broken the framework of the corkboard and spread out onto the studio wall.

The paintings of these cards are still lifes of a sort, with cards deconstructed into shape, form and color. They have become a sort of anti-homage to artists who inspire or impress me—the imposition of my will upon their work through my choice of how each gets reinterpreted.



*Deliberate Significance*, 2006, oil on canvas, 36" x 48"

## Biography

David Dziemian was born in Bayonne, New Jersey and received an MFA from Montclair State University, Montclair, NJ and a BA in Studio Arts from Richard Stockton College, Pomona, NJ.

Some recent group exhibitions include *What Have You Got to Say?*, Atlantic Gallery, New York, NY, *Arts and Communication Faculty Exhibit*, Brookdale Community College, Lincroft, NJ, *Identity*, Brennan Courthouse Gallery, Jersey City, NJ, *Representing the Self*, Spencertown Academy Arts Center, Spencertown, NY and *War and Peace*, Pebbles Art Gallery, East Hampton, NY, as well as the *Cathedral Arts Juried Show*, and *Faces in Grace* at Grace Church Van Vorst, Jersey City, NJ.



## ■ EUGENIO ESPINOSA



*Belen*, 2006, polyurethane on mylar, 42" x 75"

### *Artist's Statement*

Memory is like luggage—something from the past we take into the future. It can be light—sometimes just an overnight bag—or it can be unwieldy, steamer trunk heavy. (Shed like ballast when things get tough, it can be difficult to recuperate.)

Memory is a strong umbilical cord or a gossamer thread we try to protect against the ravages and embellishments of time and distance, loss, and the pitfalls of nostalgia.

Memory is the trail of breadcrumbs that will lead us back home, a series of connections to a source.

Or, maybe more accurately, it's hard to have a home without remembering connections.

This work refers to the myth-like power of childhood memories, not as embalmed stories of people and places but as living, breathing reminders of sights, smells, textures, sounds, tastes, and emotions, like the vibration of wanting with all of one's being, against all odds.

So the paintings are narratives of possibility as well—an image of a boy fishing (*Pescando*), in a landscape of ancestral images, for instance.



*Pescando*, 2006, polyurethane on mylar, 42" x 75"

## *Biography*

Born in Havana, Cuba, Eugenio Espinosa received his MFA from Rutgers University. He has been the recipient of many residency awards including at the Weir Farm, Branchville, CT, the Platte Clove Residency, Platte Cove Catskill Center, the Vermont Studio Center, Johnston, VT, and at Painting Space, PS 122.

He has exhibited in New Jersey at the Morris Museum, the Noyes Museum, and the New Jersey State Museum. He participated in the *Faculty Exhibit* at SUNY, Albany and in the *Cuba Art New York 2005* in New York City.

## ■ SEAN FITZGERALD



*Decoy d(r)opping #1, 2006, color inkjet print on water color paper, 32" x 32"*

### *Artist's Statement*

*Decoy d(r)opping* removes the duck decoy from its intended purpose as a man-made utilitarian object. Instead of being used by a hunter to fool his prey, here the decoy is placed into what is closer to its natural context. The decoy is released back into the wild and the decoy takes to the air. Like any animal that has spent its entire life outside of its own natural environment, however, the decoy no longer belongs there. Awkward in the air with its wings folded at its sides the duck decoy appears as if it is falling rather than flying.

The purpose of the decoy has been further obscured by placing it within an art context.

The title of the work, *Decoy d(r)opping*, is a play on words. Dopping is a term used to describe a group of ducks while dropping can describe how the decoy appears un-tethered in the air with wings folded.



*Decay d(r)opping #2, 2006, color inkjet print on water color paper, 32" x 32"*

## *Biography*

Sean Fitzgerald has had one person shows at Gallery 9 at Yoga 9, Smithville, NJ and at the Gloucester County College Art Gallery in Sewell, NJ. He has participated in many group shows in the state of New Jersey including at the Noyes Museum, Oceanville; Atlantic City Arts Center, Atlantic City; Long Beach Island Foundation for the Arts, Loveladies; The Hopkins House Gallery, Haddon Township; Gloucester County College Gallery, and High Street Design Gallery, Millville, NJ.

## ■ ROBERT FORMAN



*China Town, 2007, fiber, 18" x 48"*

### *Artist's Statement*

As a painter uses the stroke of a brush to create a swath of color or depth of field, I use the various hues, tones, and thicknesses of thread, which I lay, strand by strand on board, to achieve a similar yet wholly unique result. Whether working from one drawing or merging multiple images into one final piece, my goal is to meld concept and form into one seamless image.

The subjects of my paintings are my urban neighborhood, my travels, and abstract concepts such as time, movement and music. The origin of my technique, gluing yarn to board, were the collages I began making in 1969 while still in high school. Twenty years after I began gluing string I learned of the Huichols, an indigenous Mexican community working in a similar medium. I went to Mexico in 1992 as a Fulbright Scholar to meet other yarn painters and began an ongoing exploration of the rich Latin American textile tradition. Traveling has taught me to use my art as a tool for exploration.

Whether I am comparing notes with artists of another culture or depicting our daily struggles entwined with art, history and religion, my goal is to create images that linger in people's minds long after they've walked away from my work.



*China Town (Detail)*

## *Biography*

Robert Forman, who received his BFA from The Cooper Union College of Art in New York City, has received many awards including a Fulbright Fellowship, a Ludwig Vogelstein Foundation Fellowship, and a National Endowment for the Arts Fellowship, two New Jersey State Council on the Arts Fellowships, and a grant from the Adolph and Esther Gottlieb Foundation. Forman's works are in many collections, including the National Museum of American Art, and have been exhibited widely.

Solo exhibitions include Francis Nauman Fine Art and Remy Toledo Gallery, both in New York City. In New Jersey, Forman has shown at the Myhelan Arts Center, Long Valley; Bergen Museum of Art, Paramus; Hunterdon Museum of Art, Clinton; Educational Testing Service, Princeton; Stevens Institute, Hoboken; AMB Gallery, Hoboken, and Anne Reid Gallery, Princeton.

## ■ TIM J. GAYDOS



*Park Morning II*, 2005, acrylic on canvas, 46" x 70"

### *Artist's Statement*

We live in a throw away society. This extends to people as well as materials. Those who don't or can't produce for the economy (mentally ill, physically handicapped, victims of circumstance) are tossed away, often being forced to survive in the streets of our cities. They are regarded by many as human refuse and are ignored by most. If you pretend you don't see them, it's almost like they don't exist, but they do. People are unwilling/afraid to even part with pocket change for fear of having to recognize that these unfortunates are actually human beings, our brothers and sisters, someone's children, who "there but for the grace of God go I." I depict the plight of the homeless in hopes of allowing people to consider the desperation of their fellow humans and to have sympathy begin to grow in their hearts.



*Veterans Day III*, 2005, acrylic on canvas, 48" x 54"

## *Biography*

Born in New York City in 1941, Gaydos attended the University of California at Berkeley and the Accademia Di Belli Arti Di Brera in Milano. Before returning to New York City, he moved to New Jersey in 1969 where he still works and resides. Gaydos has work in the permanent collections of the Butler Institute of American Art in Youngstown Ohio, the Montclair Art Museum, the Jersey City Museum, Pfizer Corporation, Rutgers University, and the New Jersey Veteran's Homes in Paramus and Menlo Park among others. He has had numerous one person shows including those at the Montclair Art Museum, the Bergen Museum and the University of Maine at Machas. Gaydos works primarily in acrylic, pastel and steel sculpture. His figurative pastels were the subject of a feature article in the *American Artist* magazine in 2002. He has won over 200 awards in national, regional and state exhibitions, including the Silver (2002) and Gold (1995) medals of Honor in the American Watercolor Society Annuals. In 1993 he was awarded his first fellowship in painting from the New Jersey State Council of the Arts. Gaydos currently resides and works from his studio in Paterson, NJ



■ ALYCE GOTTESMAN



*Black Ribbons*, 2006, ink, charcoal on vellum, 41.5" x 29.5"

### *Artist's Statement*

My new work reflects spontaneous expression using charcoal and ink. I wanted to get to a place that reveals an inner state of being as well as addressing more formal visual concerns. Figurative and landscape references insinuated themselves into the work. The stark quality of black and white has been a challenging area of exploration, forcing me to consider aspects in the work without the distraction of color. Working without color has allowed the line to become the dominant form in the drawings. The line has an essential quality in which many kinds of emotions can be expressed. When there is no color, the images are pared down to a more basic presentation of blacks, whites and grays and an inner meaning emerges from the nakedness of the forms.



*Silver X*, 2005, charcoal, graphite on paper, 26" x 20"

## *Biography*

Alyce Gottesman was born and raised in New Jersey. She received a BFA from Carnegie-Mellon University, majoring in metalsmithing and drawing, and an MFA in Painting from the School of Visual Arts. She has also studied printmaking at the Printmaking Workshop in NYC and the Rutgers University Innovative Print Center, and encaustic painting at R & F Encaustics Workshops. Her work has been exhibited extensively in the New York metropolitan area, including the Cheryl Hazan Gallery and Caelum Gallery in NYC and the Montclair Art Museum and Domo Gallery in NJ. She recently completed a commission for Johnson & Johnson in Spring House, PA.

In 2006, she was a recipient of a New Jersey State Council on the Arts Fellowship Award, and had a one person show at Domo Gallery in Summit, NJ, and was in a group show at the Portland Art Center in Portland, OR. Exhibitions in 2007 include Domo Gallery Group Show, National Drawing 2007 at the College of New Jersey and the Visual Arts Fellowship exhibit at the Ben Shahn Galleries at William Paterson University. Currently, she teaches art at the Seeds Gifted Program in Newark, NJ and at the Montclair Art Museum. Ms. Gottesman works in Bloomfield, NJ, and resides with her family in Montclair, NJ.

## ■ RANDALL GREENBAUM



*Vision*, 2003, acrylic on paper, 41.25" x 29.25"

### *Artist's Statement*

These exhibited works on paper, "Colors" and "Vision", are visual puzzles. They explore themes of overlap, dichotomy and dimensionality. Ideas within these works include visual overload, discovery of the unexpected, multilayered content, persistence, and the desire to hold the viewer's attention for a significant amount of time.

The space between place, thought, and the physical is also a reoccurring theme.

The resulting works' surfaces are densely patterned and chromatic. Working, reworking, interweaving color with line helps create a personal painting language that is an image as well as an object. Color is used as a building material, so that the paintings are the flattest bas-relief sculptures of colored paint. Layering paint, shape dividing shape, line dividing line, opaqueness versus transparency, working to a physically exhaustive conclusion – these replicate ideas of creation and destruction.



*Colors*, 2003, acrylic on paper, 41.25" x 29.25"

## *Biography*

Randall Greenbaum received a bachelor of Arts from Rutgers University and then went on to study architecture at Washington University, St. Louis, MO, where he received a Master of Architecture degree. A resident of Princeton, his paintings have been exhibited at the Mercer County Community College in West Windsor, NJ, at Ellarslie, the Trenton City Museum, at the Princeton Public Library, and at the Chautauqua Art Association.

## ■ KAREN GUANCIONE



*Stripes*, 2007, mixed media installation, size variable

### *Artist's Statement*

Travel, living in many different countries, teaching art, and advocating for artists, have all profoundly influenced the way I see the world - and, as a result, shaped the art I create. For a decade, I lived and traveled in different parts of the world, learning languages and recording experiences and observations in dozens of richly collaged journals. From this process, a visual vocabulary was developed: brilliant color, elaborate pattern, extreme energy, and a fascination with the juxtaposition of found objects and materials. Today the visually energetic, tactile journals number in the hundreds.

The vocabulary has continued to expand, reflecting new paths and experiences, including mixed media pieces, papermaking, and immersion in performance, music, and the language of ritual. For the past several years I have been creating interdisciplinary works - often integrating mixed media constructions.

To explore the questions surrounding women's work and the value placed on labor, I often employ traditional, labor-intensive methods such as painstakingly cutting, tearing, sewing, assembling, and disassembling materials; arranging tens of thousands of singular pieces; and methodically reconstructing them. This repetitive process is like those found in piecework and domestic tasks - associations I am able to bring into an art environment.



*Stripes* (Detail) of one book

## *Biography*

Karen Guancione has been creating interdisciplinary works - often integrating mixed media constructions, handmade books, sculpture using household objects, printmaking, dance elements (with performers moving within an installation and calling upon viewers to join them), live music, ritual, and recently video - to focus on women's work and ethnicity, as well as issues of identity and class, and forms of resistance that challenge injustice and inequity.

Ms. Guancione has been awarded a Mid Atlantic Arts Foundation Artists and Communities Grant, three New Jersey State Council on the Arts Fellowships, a Ford Foundation Grant and a Puffin Foundation Grant. Her work has been exhibited throughout the United States, Europe and Asia. She has an MFA from SUNY Purchase, a BFA from Syracuse University, and studied at Hornsey College of Art in London, England. For a decade she lived and worked as an artist in Italy and Greece, which has greatly influenced her present work.

As Artist in Residence at the American Labor Museum and the Paterson Museum she created the art of labor, a month-long creation honoring the art of the sewing trades. Her work is included in many public and private collections in the United States and abroad. She has curated numerous exhibitions, is an adjunct professor of art at Montclair State University, Rutgers University and SUNY Purchase and has been a visiting artist and lecturer at schools and institutions throughout the United States and Europe. At the Rutgers University Dana Library she has served as guest curator of the annual New Jersey Book Arts Symposium and Exhibition for several years.

## ■ KARL HARTMAN



*Bare Cottonwood*, 2006, oil on panel, 24" x 18"

### *Artist's Statement*

I carry a quote from Goethe in my wallet. He wrote "I recreate the world that surrounds me through the world that is in me". Paintings that I have been developing for several years are simply memories of qualities of the prairie landscape that I came to appreciate through the slow gradual process of having grown up in and worked in as a geologist for some years. I came to value it with much greater intensity after leaving. It is spare, quiet and infinitely dynamic at the same time. The way the horizon is blocked only from the curvature of the earth, or the way sky and weather dominate space, or grasshoppers scatter while walking through deep grass, or a tree can stand utterly alone.

I have been working on drawings concurrently. These are in sharp contrast to the paintings and are reflections of elements of Bergen County's tightly packed, crowded suburban local domestic world and its occupants imprint on it.



*Pear Trees*, 2006, graphite on paper, 15" x 19"

## *Biography*

Karl Hartman was educated at the Leas Boys School, Cambridge, England and later received his B.S at the University of Oklahoma and MFA from the School of Visual Arts, New York.

He has exhibited widely in the north east with shows at the University of New Haven, CT; the New Arts Gallery, Litchfield, CT; Swartley Gallery, Englewood, NJ; Adam Baumgold Gallery, New York City; Mary Mount Manhattan College, New York City; National Academy of Design, New York City; Suffolk County Community College, Riverhead, NY, and at the First Street Gallery, New York City, to name a few.





*Unauthorized Collaboration Without Willie Cole I, 2006, paper, paint, mixed media, 64" x 67"*

## *Artist's Statement*

The works in my tragically humorous "*unauthorized collaborations*" series make a blatantly false claim of collaboration with another artist. Created covertly by me, these pseudo-collaborations are collages/constructions made from art exhibition promotional materials. By transforming the artistic vocabulary of the targeted artist into an undermining force, and then directing that force back on the work itself, I practice a kind of artistic jujitsu. In the end, the portion of the artwork resembling the other artist's handiwork is overwhelmed by the audacity of my "collaborative" contributions. Like sites of disaster, all the works are conspicuously emblazoned with the cautionary color safety yellow. I must confess the taint of envy in these strange, imagined interferences with the course of art-history-in-the-making – an envy of admiration, yet manifest as malice. In an insult-to-injury quasi-maniac episode, each work is repeatedly tagged with my signature - like some bestial alpha male zealously urine-marking in claim of new territory.



*Unauthorized Collaboration Without Willie Cole II*, 2006, paper, paint, mixed media,  
64" x 67"

## Biography

Curt Ikens of Cranford is a printmaker by training, and sculptor/installation-artist in practice. He received his MFA from Rutgers University in 2003. He has had solo exhibitions at Jersey City Museum; Domo Gallery in Summit, NJ; and the Urban Institute of Contemporary Art in Grand Rapids, MI. His work has been included in many group shows at such locations as Lafayette College, Shore Institute of Contemporary Art, Momena Art, the Hunterdon Museum of Art, Columbia University, and Hudson Valley Center for Contemporary Art. He recently completed the Aljira Emerge 7 fellowship program, and received a 2005 Fellowship in sculpture from the New Jersey State Council on the Arts.

■ BARBARA KLEIN



*Blondes with Teeth*, 2004, oil on paper, 24" x 19"

*Artist's Statement*

Symbolic language, one of the earliest forms of communication, appears everywhere in our lives. It informs us when to cross the street, where to retrieve lost items, alerts us to dangers—in any given society, we constantly assess reduced images or symbols to know how to behave.

I have taken the titles for the represented works from personal advertisements in local papers. The odd language of these ads reflect a dynamic of pairing—often of polar opposites—that relates to my work.



*Namesake*, 2004, oil on paper, 7" x 12"

## *Biography*

Barbara Klein, born in Newark, NJ and resides in Lawrenceville, NJ. She received her initial degree from the College of New Jersey, Trenton and an MFA from Pratt Institute, Brooklyn, NY. Klein had a solo exhibition at the A.D.D. Gallery, Hudson, NY. Group exhibitions include *Signs and Symbols*, Bristol-Myers Squibb Gallery, Princeton, NJ and the Delaware Center for the Contemporary Arts, Wilmington, DE. She was awarded the Marie Walsh Sharpe Foundation, Space Program Award and a printmaking fellowship from the Rutgers Center for Innovative Printmaking and Paper.

# ■ HIROSHI KUMAGAI



*Andy*, 2006, mixed media on panel, 12" x 12"

## *Artist's Statement*

Hiroshi Kumagai's paintings combine the aesthetics of contemporary Japanese Pop Art and traditional Japanese woodprints as well as Surrealism and American Pop Art. His paintings portray simple figures such as automatons, in violent motions and quietness of aftermath. Regardless of the busy picture planes, there is a consistent subtlety and quietness in his paintings. Hiroshi's work also incorporates social and political criticism: this is most evident in his small works, which are a part of an ongoing series about contemporary American lives from Hiroshi's view point as a foreigner.



*Love Peace 1*, 2006, mixed media on panel, 10" x 8"

## *Biography*

Hiroshi Kumagai, born in Tokyo, Japan, now lives and works in Jersey City, NJ. He received a BA from Mount Vernon Nazarene University. His selected exhibitions include *Head Lines*, Pierro Gallery, South Orange, NJ, *Ukiyo Majestic* and *The Superfly Effect* both at the Jersey City Museum, Jersey City, NJ and *Aljira Emerge 6*, Aljira, Newark, NJ.

## ■ WILLIAM LEECH



*Birds, People in Water*, 2005, mixed media on mylar, 13" x 19"

### *Artist's Statement*

A few years ago I bought a computer and began to use the Photoshop software program. I found that many of the images that I had been saving, images from newspapers, magazines books etc. I could scan into Photoshop and play with them. Extracting these images from their sources and moving them around and pasting them together in various contexts was alot like the collages I used to make years earlier. Eventually these images took the form of landscapes with the various images functioning like actors on a stage. I don't know when I started printing on mylar, but when I did, it opened new doors for me. The thing about mylar is that the ink dries on the surface very slowly sometimes taking months to dry. So when I would check on my prints in my flat file I would always be surprised at how the print was setting up. Sometimes the print would remain close to what I had intended, sometimes the ink would run too much making the images unrecognizable. I have little control over what prints succeed and what prints don't. Sometimes it takes double printing of selected layers to make a print work. It might take six months or more for one to come out right. My mylar prints are definitely mono-prints. No two are alike.



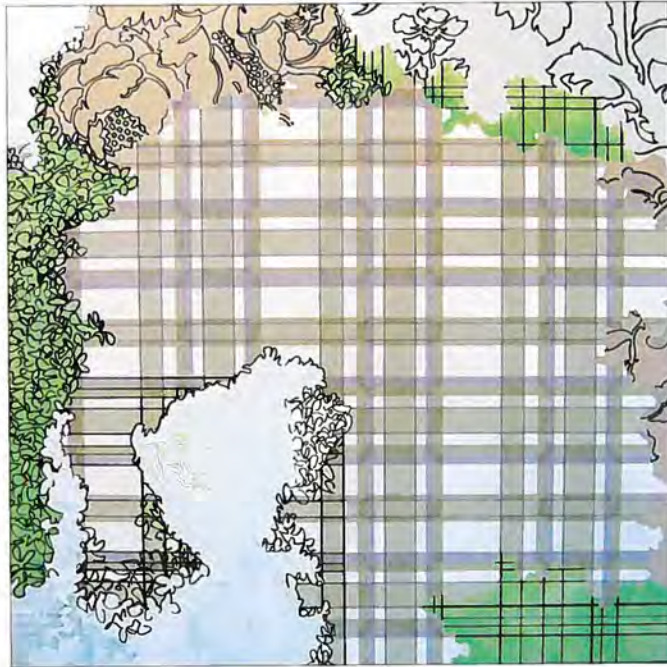
*Strange Plants & Insects, 2005, mixed media on mylar, 13" x 19"*

## *Biography*

William Leech was born in the midwest in 1951. He attended the Kansas City Art Institute and in his third year was awarded a scholarship to attend the Skowhegan School of Painting and Sculpture. He eventually moved east to Roosevelt, N.J. to be with his wife Ani Roskam. Over the years Leech has exhibited in Kansas City, Boston, Philadelphia, Miami and New York City. His most recent shows have been at the Steven Harris Gallery in Manhattan and *War in the World: Artists Respond to the Last Five Years* at the Hunterdon Museum.



# ROBERTA MELZL

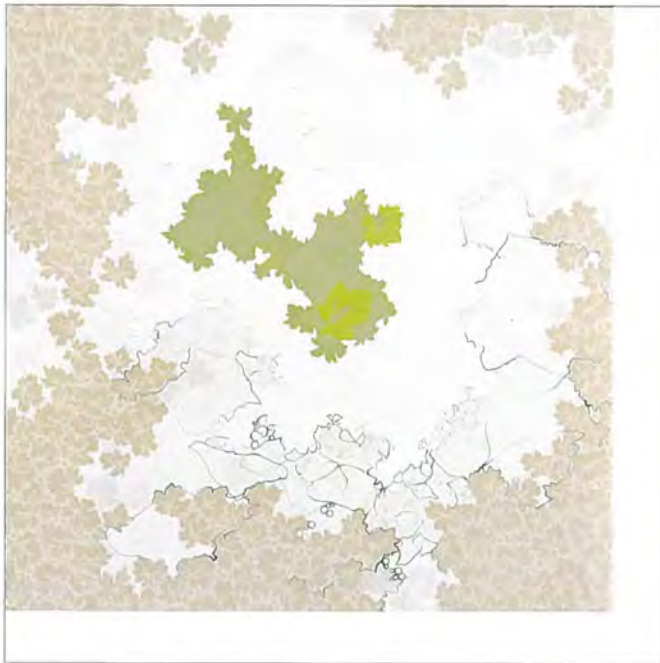


*Heirloom Leaf-Pearl VI*, 2005-06, wallpaper, paint, pencil, 20" x 20"

## *Artist's Statement*

Advancement and developments in science, technology, advertising and art, as well as in other technical and cultural realms, doubtlessly alter world view. Perception, knowledge and understanding evolve as new elements are introduced into the scheme of what is known. My work investigates the construction of visual knowledge and inquires into the ways vision, perception and recognition change.

My work is created from an accumulation of sources, and is built to form a multi-perspective and a reshaping of real-world imagery. It is characterized by the incorporation of various systems of visual representation-embracing elements of technology, architecture, nature, design and media. A combination of external influences and references, such work, in its witness of multiple viewpoints, is indicative of contemporary society, and provides a new translation of, or critique of, our present world.



*Heirloom Leaf Pearl I*, 2005-06, wallpaper, paint, pencil, 20" x 20"

## *Biography*

Roberta Melzi received a BS from New York University and an MFA from Rutgers University, New Brunswick, N.J. A solo exhibition of her work was held at the Stella Marie Gallery, University of New England, Biddeford, ME. Selected exhibitions and installations include, *Drift*, Bronx River Art Center, Bronx, NY, *April is the Cruellest Month*, the Garage, Jersey City, NJ, *The Brunswick Window*, (Installation) Jersey City, NJ, *NJ 4 Paint*, Jersey City, NJ, as well as, *Paintings Edge*, Idyllwild Arts Gallery, Idyllwild, CA. In 2006 Ms. Melzi was awarded the New Jersey State Council on the Arts Fellowship, and the Edwin Austin Abbey Mural Painting Fellowship, National Academy of Art, New York, NY.

## ■ RUNE OLSEN



*For Everything I Long to Do*, 2006, graphite, masking tape, blue mannequin eyes, newspaper, steel, wire and acrylic medium, 63" x 75" x 65"

### *Artist's Statement*

In my sculptures I transform powerful images into sculptures that interweave personal narrative, with social issues. Made from newspaper and tape, which I refer to as "social materials," (everybody can equally access these resources), I cover each sculpture in expressive and abstract graphite markings. The contrast between the methodical binding of materials and the abruptness of the mark making suggests physicality as sensual and destructive. The intimacy of the figures' interaction is agitated by the presence of the viewer. I am interested in how the viewer relates to the sculptures as either participant or voyeur. With this juxtaposition, I seek to reveal the corporeal and mental boundaries of desire.



*Untitled (Two Headed Snake), 2006, graphite, masking tape, blue mannequin eyes, newspaper, steel, wire and acrylic medium, 31" x 21" x 14". Courtesy: Samson Projects*

## *Biography*

Rune Olsen is a sculptor and installation artist born in Norway. He has exhibited in numerous galleries and museums throughout the U.S. and Europe. His life-size sculptures of people and animals, which examine the interplay among desire, power structures and society, were exhibited in the 2005 Istanbul Biennial and most recently in 2006 at Hillwood Art Museum. Since graduating from the prestigious Goldsmith College in London, Rune Olsen has explored making sculpture by using what he calls "social materials." These are materials readily available, such as newspaper and tape; he then covers the surface of the sculptures in expressive drawn markings. He is a member of Sculptors Guild in the USA and several arts organizations in Norway where he was a founding member of Atelier G9, a gallery with studios in Oslo. Rune Olsen has won 11 awards from the Norwegian Government, including the Emerging grant in 1997, the Establishing grant in 1999 and from 2003-2006 a distinguished three-year work grant for young and emerging artists. Based on his extraordinary sculptures, he was in 2005 awarded the New Jersey State Council on the Arts Fellowship and a 6 months studio residency with Artist Alliance in New York. In 2006 Rune Olsen was awarded a place at the renowned Art Omi International Artists Residency. He is currently preparing for a solo show in 2007 with Samson Projects in Boston. Rune Olsen is represented by Samson Projects in Boston, [www.samsonprojects.com](http://www.samsonprojects.com)

## ■ SARAH PETRUZIELLO



*Spetruz 11 – Warm Hands, Cold Heart, 2005, graphite on archers paper, 18" x 18" and 26" x 26" framed*

### *Artist's Statement*

My drawings focus on narrative portraiture with elements of symbolism; though clearly realistic in style, these drawings are more conceptual in scope. Most of my subjects (primarily self-portraits) have been juxtaposed against objects that have both a personal significance to me, as well as an intentionally humorous and/or darkly suggestive quality for the viewer. These drawings are large in scale, with sizes ranging from 18 x 18 inches to 30 x 48 inches and are rendered in graphite pencil on Arches hot press watercolor paper.

The works in this exhibit, *Fall* and *Warm Hands, Cold Heart*, are unique compared to my body of work, in that they combine my imagery with two art historical references portraying women (by Dürer and Courbet, respectively). The captivating expression of the women as well as the historical connotation of these works is used allegorically as an enigmatic suggestion about women and society.



*Spetruz 9 – Fall, 2005, graphite on archers paper, 18" x 18" and 26" x 26" framed*

## *Biography*

Sarah Petruziello has had solo exhibitions at Azarian/McCullough Gallery, Sparkill, NY, Westport Arts Center, Westport, CT, as well as Pierro Gallery, South Orange NJ and the Fine Arts Center, Atlanta, Georgia. She has been included in various group shows in New York State and Massachusetts.

## ■ BENJAMIN POLSKY



*Site 21.3*, 2005, brass point & graphite on panel, 8" x 12"

### *Artist's Statement*

The drawing that I do is a mechanical act intended to function in a specific way. I take digital photographs to make drawings and these photographs guide my drawings. The use of a predetermined layout enables me to have a clear start and end to the picture. In contrast to the feeling of being finished with something, I am done when I reach the other side of the page. Although this may seem cold, it is actually an intimate situation as much interpretation of the visible image takes place.

My objective is to transport the experience that I have had – locating sites, hopping fences, walking in black puddles and breathing in mysterious dusts – taking in the wholeness of the complex and contemplating how particular views will transfer to the paper. The photos are a temporary reference for the purpose of transferring my experience to the viewer of a drawing.



New York 2005, brass point & graphite on panel, 12" x 16"

## Biography

Benjamin Polsky had solo exhibitions at Luxe Gallery, New York, in 2005 and 2003. Currently, he has a solo exhibition at Rowan University's Westby Gallery, NJ (*Structural Process*). He has exhibited at Galleri S E, Norway (*Singular*, 2006) at the Drawing Center, New York, Smack Mellon, Brooklyn (*Fifteen Paces*, 2005) and Gallery16 in San Francisco. Polsky's work has recently been featured in the books: *Another Future: Poetry and Art in a Postmodern Twilight*, (Gilbert, Alan – Wesleyan University Press, 2006) and *Drawings on Geology*, (Onnen, Serge – J&L Books, 2005) as well as *The Newark Review* of the New Jersey Institute of Technology. Upcoming: *Drawing Essentials* (Rockman, Debra 2008) to be published by Oxford University Press.

Polsky received The Pollock-Krasner Foundation Grant (2001) and two consecutive Fellowship Awards from the New Jersey State Council on the Arts and the Mid-Atlantic Arts Foundation (2000 and 2006). Polsky attended the School of Visual Arts in New York and the San Francisco Art Institute. He currently lives and works in Newark, NJ.



## ■ DEBORAH REICHARD



Stay, 2003, ceramic, 15.25" x 14" x 13" (functional when plumbed)

### *Artist's Statement*

I want to change normal. I dislike the artificial normal generated to service commercial and political priorities. For me it is normal to engage with everyday experiences in my own idiosyncratic way. In my work I make concrete the difference between these opposing ways of seeing.

I focus on intentionally bland items or activities whose meanings have been streamlined to appeal to a commonality. I see this practice of generalization as having deeper implications of cleansing and packaging experience, in such a way that the image acts as a replacement for the activity. My work seeks to do the impossible and reverse this sterilization by re-forming mass-produced objects or systems into unique curiosities. In a kind of left-handed compliment I play on the very commonality of these objects to speak to shared experience. By merging the familiar and the unfamiliar I try to create a voice where there was none.



*Take Safety Home (Two Bowls from the Safety Bowls Series), 2003, ceramic, 23" x 23" x7"*

## *Biography*

Deborah Reichard is a Visiting Assistant Professor of Sculpture at Herron School of Art, Indianapolis. She has taught ceramics and sculpture at the University of Southern Maine, Portland; University of Colorado, Boulder; and the University of Washington, Seattle. She has attended artist residencies at the Kohler Company, WI; Sculpture Space, NY; and Peters Valley, NJ and Southern Methodist, University, TX. Her work has been in group and solo exhibitions, including the University of Southern Maine (solo exhibition), Dallas International airport, TX; Aljira Center for Contemporary Art, Newark, NJ; the Trenton City Museum, NJ; Kirkland Art Center, Seattle, WA; and the Newark Museum of Art, NJ.

Born in Philadelphia and raised near the New Jersey Shore, Debbie graduated from the College of NJ (BFA), University of Washington, Seattle (MFA ceramics). She currently maintains studios in Hopewell, NJ and Indianapolis, IN.

# ■ ELA SHAH



*Prayer in a Pot, 2005, mixed media on burnt wood, 20' x 18"*

## *Artist's Statement*

Most of my work, dealing with issues of faith, is about search and survival. In this hanging mobile (sculpture), a woman has created her own individual territory in a kettle, umbrella, a pan, or a hanger believing that she has created a heaven for herself. Heaven is what you believe in. Sometimes I wonder if they are sanctuaries or a prison.

Mothers are compared with Indian goddesses, and go hand in hand with American pop culture icons such as Spider woman, because both want to achieve miraculous tasks. My mobiles depict women's plight in modern America; including the struggle to balance their family life and career goals. Although the sculptures appear comical or humorous at first sight, they also address religious, political or cultural issues.

I was brought up to go ahead in life by keeping faith and believing that whatever happens, happens for good. You have to accept it and do your best without any expectations. Fate determines our future and the best hope for happiness is to accept. The idea of embracing one's fate resonates throughout Indian mythology.



*Rain or Shine*, 2004, mixed media and silver leaf on burnt wood, 36" x 8"

## *Biography*

Ela Shah was born in Bombay, India, where she worked with Indian miniatures. After receiving her Bachelors degree in Psychology and a Diploma in Fine Arts in India, she traveled around the world and subsequently moved to the United States and received her M.A. in sculpture at Montclair State University. Although an American citizen, she has been able to hold on to her Indian heritage and incorporate elements of it into her artwork along with Western influences.

Ela Shah has had numerous one person shows in India and America. She has also held positions as a chairperson for the National Association of Women's Artists in NY, and has curated shows for them and other art institutions. Her work is in the collections of the N.J. State Museum, Montclair Museum, Jersey City Museum, Newark Library, Hunterdon Museum, Air India, Indian Embassy and other public and private collectors. She has received numerous awards and fellowships including two awards from the National Association of Women Artists in New York; the Amelia Peabody Memorial Award and Elizabeth Morse Genius Foundation Award. She has also been the recipient of the Dodge Foundation Residency Award and the New Jersey Innovative Printmaking Fellowship at the Rutgers University. She has received the New Jersey State Council on the Arts 1999 fellowship for sculpture and 2006 fellowship for painting. Her work can be seen at [www.elashah.com](http://www.elashah.com)

## ■ SKEFFINGTON THOMAS



*Salt and Pepper Shaker, 2006, porcelain, 24" x 6" x 6"*

### *Artist's Statement*

Just over twenty years ago I witnessed, with my own eyes, a miraculous transformation. Clay, as common a material as anyone could think of, was mystically transformed by hands and spirit and fire into objects of remarkable beauty, into works of art. Since that time, understanding how to use fire as a tool or vehicle for clay's transformation has been a consistent and driving force in my creative life; it has become the focus for my quest to gain a comprehensive grasp of the ceramic arts. This quest has led me into a wide range of experiences and settings, from the academics of undergraduate and graduate study to an intense year long apprenticeship with Toshiko Takaezu.

My current body of work encompasses the entire gamut of functional ceramics, from pitchers and ewers, tumblers and mugs, to bowls and casseroles and vases. Each day offers me challenges, both physical and intellectual, and it is my desire—or need—to keep making pots and to keep exploring the potential of the ceramic arts. Intuitively, what remains the cornerstone in my creative life is what got it all started fifteen years ago: a passion for using fire as a vehicle for transforming ordinary clay into objects of beauty.



*Tureen*, 2006, porcelain, 11" h x 10" diameter

## *Biography*

Born in Glen Cove, New York, Skeffington Thomas received a BA in 1986 from Lewis and Clark College and an MFA in 1993 from Southern Illinois University-Edwardsville. Thomas worked as the apprentice to Toshiko Takaezu from 1986-1987. Currently, he holds an appointment on the Faculty of Rowan University. Skeff Thomas's work has been exhibited nationally and internationally.



*Delta Garden*, 2006, 16 mm color film, sampled onto high-definition digital video computer environment, dimensions variable

## Artist's Statement

*Fragrance of Ghosts* is the name I've given to an ongoing series of films - in fact, film/digital hybrids - which are built around dream-like memories of Vietnam and a ghostly presence of same in places far removed from it - diasporas in fact and of the mind, yet connected to Vietnam by luminous motion.

I went to Vietnam, then, following a scent - fragrance, huong - or perhaps other ghost-like traces of landscape years after battle - strangely enough found the enigma of beauty itself wrapped around the sites of ghosts, as these works become "present" in the process of their construction..... In any case it's "a country not a war" as they say, and coming from outside the culture one needs to respect that; to try and receive rather than project, to give back rather than take.

All the pieces that constitute *Fragrance of Ghosts* were shot on 16mm color film, but have been sampled into a high-definition digital video computer environment where I can work with layers, color, abstractions - and where I can also work with the material temporally in a way that's more like engineering streams than the fixed and indexed paradigm of purely film finishing and projection (although some of this will be retransferred to film). In addition this allows for sections - as to be shown here - that are short, use loop-like structure, and play the digital screen as a "motion canvas". This technical aesthetic seems sympathetic to a philosophy of the work; at the same time then, the narrative qualities are not those of dramatic representations but are ray tracings so to speak of the motion of memory, light and color; the ghostly unresolved finding its home in form.



*Kieu*, 16 mm color film, sampled onto high-definition digital video computer environment, dimensions variable

## *Biography*

Sam Wells has been a filmmaker and has worked in film in many capacities for 25 years. His earliest efforts were a series of abstract, painterly experimental films made in the seventies and early eighties.

His major completed work to date is the Independent feature, *WIRED ANGEL* (2000). This 16mm film combines aspects of medieval drama and folk tales to recreate a story of Joan of Arc in a setting simultaneously industrial and medieval. As with all his films he wrote, directed, photographed and edited. In this case he was able to work with an experienced film composer, Joe Renzetti and sound designer Fred Szymanski in order to effect an oratorio-like structure in images, music and sound design. Wells was awarded a Guggenheim fellowship to travel to Vietnam in 2004 in order to photograph the Vietnamese images used in the ongoing film & digital media project *FRAGRANCE OF GHOSTS*, a series of films and installations in progress. *FRAGRANCE* marks a serious foray into a hybrid form of film shooting / capturing and digital image construction.

Wells' work has been exhibited at film festivals here and abroad, including the Sundance; Telluride; New York and Chicago Underground Festivals; Philadelphia; Montreal World and Mannheim Film Festivals. In addition he has shown at Artworks in Trenton NJ; Princeton University; City Without Walls, Newark NJ; and on WHYY-TV, Philadelphia. He is a 2006 recipient of a Fellowship from the New Jersey State Council on the Arts, as well as past recipient of a Mid-Atlantic Regional Media Arts Fellowship and subsidy grants from the Philadelphia Independent Film/Video Association. *WIRED ANGEL* had fiscal sponsorship from the New York Foundation for the Arts. Commercial work in film and video formats includes TV commercials, Industrials & Independent features.



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