

New Jersey State Council on the Arts

Fellowship Exhibition

Showcasing 2009 and 2011

Recipients of Fellowship

Awards in Visual Arts



Crafts
Media
Painting
Photography
Sculpture
Works on Paper

The Noyes Museum of Art of Stockton College
733 Lily Lake Road | Oceanville NJ 08231 USA

609.652.8848
Fax 609.652.6166

Museum Hours

Monday to Saturday 10:00 am to 4:30 pm
Sunday 12:00 pm to 5:00 pm

www.noyesmuseum.org

**Message from
the Lieutenant Governor**

I am pleased to offer best wishes and congratulations to the artists who received 2009 and 2011 Fellowship Awards in Visual Arts from the New Jersey State Council on the Arts and are featured in this exhibition. Showcasing the extraordinary talent of New Jersey artists helps to highlight the vitality of this state's arts industry, and reinforce the value of art in our lives. Through programs such as this, not only do talented artists exhibit their work, but perhaps just as importantly, the people of New Jersey are able to share in the quality and diversity of our state's artistic expressions.

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 Noyes Museum of Art for ensuring its success. With the on-going commitment by the Council and its cosponsor the Mid-Atlantic Arts Foundation, the Individual Artists' Fellowship Program continues to stand as a testament to the importance of artistic excellence and a celebration of New Jersey's artists.

Lieutenant Governor
Kim Guadagno

Message from
the New Jersey State Council
on the Arts

The New Jersey State Council on the Arts is pleased to support this wonderful exhibition of work by visual artists who received Arts Council Fellowship awards in 2009 and 2011. These works are compelling evidence of the wealth of outstanding artistic talent in New Jersey and we are delighted to collaborate with The Noyes Museum of Art of Stockton College in bringing the work to the attention and appreciation of a wider audience.

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

We want to express our appreciation to the dedicated board and staff of the Noyes Museum of Art and offer special thanks to Executive Director Michael Cagno and Director of Exhibits Dorrie Papademetriou. The Noyes has a long and distinguished history of supporting the arts as an integral part of New Jersey communities, and for providing residents and visitors alike with a range of high-quality, engaging arts experiences.

We also extend our warmest congratulations to all of the exhibiting artists. It is a privilege to participate in the support of these artists and in the work of encouraging the continued vitality of this state's arts industry for the benefit of all New Jerseyans.

Ofelia Garcia
Chair

Nicholas Paleologos
Executive Director

Don Ehman
Program Officer – Artists' Services

SHIN-YOUNG AN

The main theme of her recent work is exploring the unfortunate reality of our present world." While reading the newspaper, articles began affecting me to the point that I realized I am a somewhat powerless artist and I wanted this to be reflected in my work. It has given me the opportunity to respond to social and environmental issues. I depict these reactions through the visual interaction of limbs and portraits painted against a backdrop of current news articles that have touched me." The limb series of her work juxtaposes ordinary routine tasks with exceptional and often disturbing events. We can be aware of the coexistence of both disturbance and peace through her artwork.



Clicking, 2011, Oil on canvas
24 x 24 x 1.5 inches

ANDREW BARON

My paintings are not products of a pre-determined strategy. It is only through the process of making that the work's thematic content is extracted and codified. The work is meant to elicit a wide range of responses – polemical, introspective and emotional. That said, they are not meant to be paintings of affirmation, heroism, community spirit or any other sentiments that are meant to be ennobling or good for you. I don't believe that art makes us better people, it merely asserts its right to exist until it can do so no longer.



Pill, 2010, Oil on wood panel
16 x 12 x 1.5 inches

JULIANA BEASLEY

Juliana Beasley began her photographic career as a printer for Annie Leibovitz, later freelancing for the Village Voice covering the New York City nightlife. Beasley's acclaimed work from her four-year project on exotic dancers culminated in the book "Lapdancer" (PowerHouse, 2003). Work from Lapdancer and a new long-term project, "Last Stop: Rockaway Park" has been shown in the United States and abroad including, Frieze Art Festival of London, the Farmani in Paris, The Mannheim/Heidelberg Photo Festival in Germany and Galleri Konstrast in Sweden. Beasley continues working on a long-term project, entitled "Last Stop: Rockaway Park" about a forgotten and impoverished white community of the institutionalized and mentally ill patients and the alcoholics whom frequent the local Irish pubs.



Gloria, 2009, Archival Inkjet Print

TERRY BODDIE

My work as an artist explores the physical and psychological landscape of memory and history, a landscape framed by issues of exile, migration, globalization, and the traitorous role of memory in retaining cultural traditions. I use gelatin silver emulsion, oil paint, pastel, charcoal, and graphite to examine the process of recording and re-envisioning memory through the photographic process as well as through mark making.

Because of its mechanical nature, the camera seemingly captures time and thus renders memory transfixed and static. On the other hand, mark making is an act of imagination, or of recreation and activation in the present. As a result, the layering of images and media is a central device in my work, reflecting the accretion of history, memory and narratives, as well as the competition between "subjective" and "objective" voices for narrative space. What is the role of the photo-



The Long Way Home I, 2009, Gelatin silver emulsion, Pastel on paper, 22 x 30 inches

graphic medium in relationship to these issues? How can it be negotiated through other media and forms? I am intensely interested in how the very nature of what a photograph is changes in the process of this interrogation. These are the issues I engage in my work.

VERONICA BYUN

The colors and customs of Korea are a source of inspiration for my work. They are an integral part of my personality as well as a source for developing a palate from which to elicit emotion. Rainbow or primary color schemes symbolize protection, especially from sources of evil. While Buddhist traditions are full of symbolizations relative to the finding and enduring paradise on earth, my goal is to discover new imagery that suggests these traditions yet in personal and signifying framework-using clay as the medium for expression.

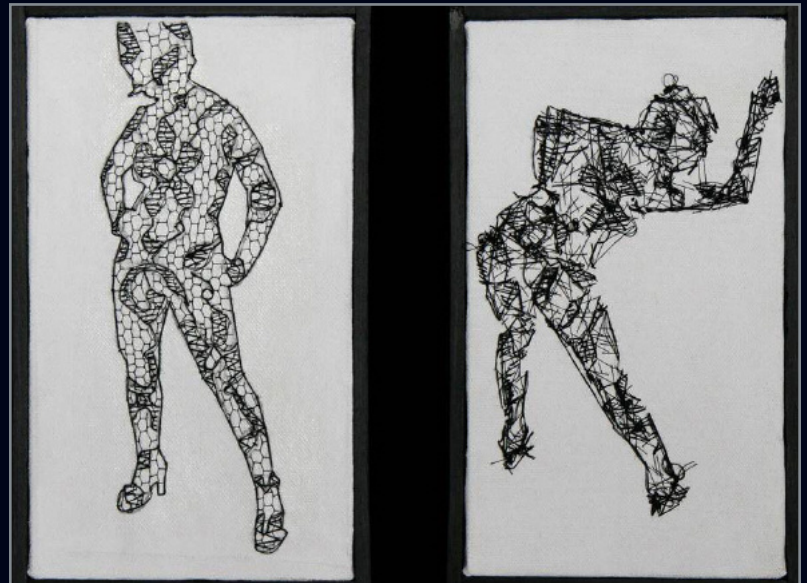
Motion and movement are important aspects in my work as it relates to the sinuous thrust of expansive space which I view as a metaphor for the human condition, and like the world is more than the sum of its parts. In this respect my ceramic installations are membranes or skins, through which a viewer can experience as a kind of portal, or means of access. The installations I create are dimensional reliefs that serve to enclose and protect. My work is always defined by interior space, where the wall is a passage, path and gap. The walls that I occupy are continuous; they activate imaginary passage between two cultures.



Memoirs of Lady, 2010, Slip-Cast Porcelain, Glaze fired to Cone 10 reduction, 60 x 40 x 4 inches

JENNIFER CARPENTER

Carpenter graduated from Rutgers University in New Brunswick, NJ with a painting degree in 2002. She taught high school and elementary school art from 2002 – 2008 in New Brunswick, NJ, Manville, NJ, and Brooklyn, NY. She attended three annual residencies from 2006 – 2008 at Gaia Studio, located at the time in Hoboken, NJ. She was a member of Gaia Studio, a collective of New Jersey women artists, from 2006 – 2008, and is currently a member of the Lost Art Lacers Guild of New Jersey. She currently works and lives in Jersey City, NJ.



In Stitches, 2009, Fabric, embroidery thread

LINDA RAE COUGHLIN

When one thinks of fiber art what comes to mind is “Women’s Work.” Challenged by today’s culture, rooted in feminism, my art looks at the power, motivation and drive of contemporary women. Employing diverse meanings using textual documentation, many of these pieces have a woman, and/or a word, phrase, or symbol that expresses a feeling about a particular experience. Symbolic of my desire for women to always have their own voice, these private diary pages, are visual narratives fragments of past and present ideas that look at the genre, strength, mystery, and the social philosophy of what it means to be a woman today.

Stay: was created for a series that looks at women and the issues and events that pertain to their lives. In this piece the young girl is being controlled by the older dominating male figure. The angry dog is a symbol for his “controlling” de-

meanor. The piece is staged in a recycled suitcase and is packed with the only thing she loves and loves her, a stuffed toy.

Leave: In this piece the female is now grown and in control of the situation. Her friendly dog is by her side and the male in her life is just on his way out. The piece

is staged in a recycled suitcase which is packed with the man’s Armani suit; a goodbye gift from her.



Stay and Leave (companion pieces), 2005, 13 x 47 x 15 inches

VICTOR L. DAVSON

My recent work is heavily influenced by the anti-colonial politics of the Caribbean, and by the intellectual powerhouses of that period. These include extraordinary writers and activists like Martin Carter, Frantz Fanon and Walter Rodney. My two major series of paintings and drawings, LIMBO/ANANSI (1996) and BAD COW COMIN’ (2002) are my attempt as an artist to negotiate the roots of identity in a terrain of loss and desire. Both of these series are a response to my strong childhood memories of a folk performance in which the participants masqueraded from house to house on Christmas Day in Guyana. I see these carnivalesque characters as metaphors for people of the African Diaspora who have survived because of their resiliency.

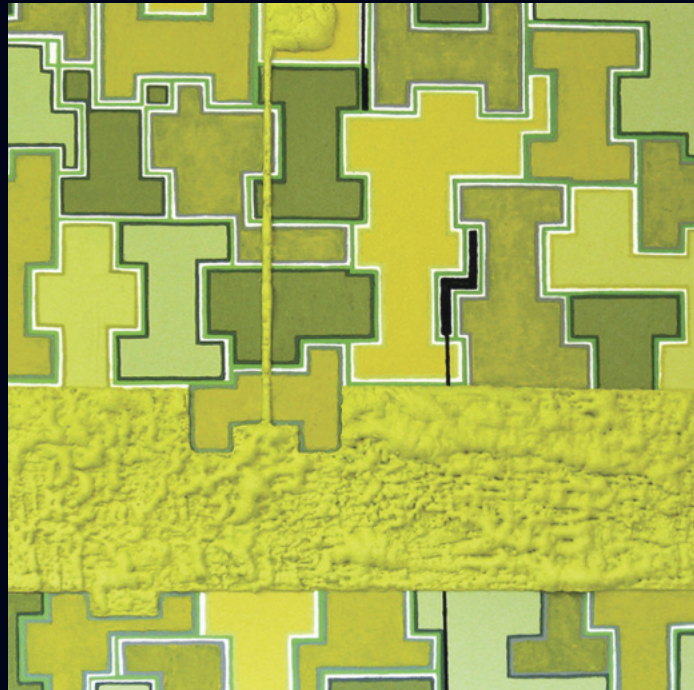


Yes We Can (For Laila and Mason), 2009, Acrylic on plywood 4 panels, 48x 48 inches

ROBERT DIMATTEO

For the last year and a half Robert DiMatteo's work has been focused on the the Periodic Table of Elements, creating what are essentially portraits of each element of the table. Each element is presented with 28 X 28 inch painting (with the exception of Hydrogen), which reflects the idea of the structural architecture of the given element.

The use of aperiodic tiling creates the structural basis for the design and realization of each element. Aperiodic tiling, simply explained, is essentially a situation where there is a pattern present that is not translatable as it fills a given plane. It has the look of a repetitive pattern but is in fact non repetitive. This is the starting point from which DiMatteo builds the structure for each element. The polygon used is derived from the actual structural form of the element. Color and surface always paramount in Mr. DiMatteo's work continue in this vein as he takes it up a notch with more nuanced textured surfaces and oddly harmonious color.



S16, 2011, Acrylic, coal slag, polyurethane foam on canvas, 28 x 28 inches

JOAN DREYER

Many visual artists, writers and poets have used the seasons to express the cyclic nature of life. Each stage of life – birth, growth, maturation, and death – holds different challenges and rewards. It is important to be 'present' in each phase, as life is not meant to be survived but to be explored and to be celebrated. This work focuses on the final stage of life which can be solemn and laced with melancholy. The finality of death makes us fearful of it, yet it is a natural occurrence. A sense of aloneness should not be surprising; we enter and leave this world as solitary beings.



Still Life: Daisies, 2012, Dental xrays, wire, floral sleeves, 24 x 72 x 12 inches

AMY FELDMAN

My work undermines the logic of geometric stability, challenging notions of solidity. Soft-uneven-wobbly lines masquerade as hard edges, and shapes and signs, melt in and out of legibility. My approach to painting is blunt and indulgent. Large and small paintings are irreverently executed on similar terms and color and form are paired down to highlight remnants of misconduct on the surface. Articulated marks mingle with casual gesture, creating aloof punctuated forms, as figure/ground relationships are complicated and the integrity of the edge is questioned and repurposed. Awkward, yet poised, my paintings mix formalism with humor, soliciting both purity and imperfection.



Two Fold, 2011, Acrylic on canvas,
39 x 54 inches

MICHAEL FROIO

The Pennsylvania Railroad was once the largest railroad in the World, refining rail transportation and fostering big business along its line through the Commonwealth of Pennsylvania. The PRR as it was known, drastically altered the landscape of Pennsylvania and the greater Northeast Region, engineering a superhighway of freight and passenger travel at a grand scale that still serves as a critical artery for commerce and travel today.

"From The Mainline" is an exploration of the landscape along the former Pennsylvania Railroad Corridor. Examining both the inhabited landscape developed along the railroad while celebrating the grace of an engineering marvel undertaken over 150 years ago. Through a two-fold approach, photographs look at the context of the railroad in the landscape and also work to create a simulated viewpoint of what the passenger might see from a railcar window. The story is told by illustrating the transitioning landscape, uncovering the layers of growth, decline and rebirth through small towns, industrial areas and city terminals once served by this great transportation system.



Westbound Freight and Carrie Furnace,
Rankin PA, 2008, Archival inkjet print,
18 x 13 inches

JEFFREY GOLA

From my earliest memories, I have always been drawn to the rural and woodland landscape and have always had a strong interest in observing the elements that influence that environment; the cycle of the seasons, the changing skies and the weather it portends, the constant presence of the natural processes of life, decay and rebirth, and the fading remnants of distant history and past lives.

Egg tempera painting has a long tradition and its special qualities are uniquely suited to capturing the properties of light and exploring its interplay on texture. I have found that the slow and careful process that tempera requires to achieve its depth and luminosity suits my temperament and vision. The gradual building of form and the patient exploration of every surface nuance that is involved in tempera painting requires a meditative and reflective approach, one that I feel enables me to examine personal memories and feelings that these subjects evoke in me



Sourlands Series I: #1, 2011, Egg tempera, 26 x 26 inches

BILL MACHOLDT

Ideas behind my work arise widely out of interests in not only prehistoric forms such as tools, ceremonial and votive objects, but also from objects of the late 20th and early 21st centuries, and their related interpretations. This being said, my works are not literal interpretations of anything, but are hopefully suggestive, yet still enigmatic. By design, I intend them to invoke and engage the metaphorical.

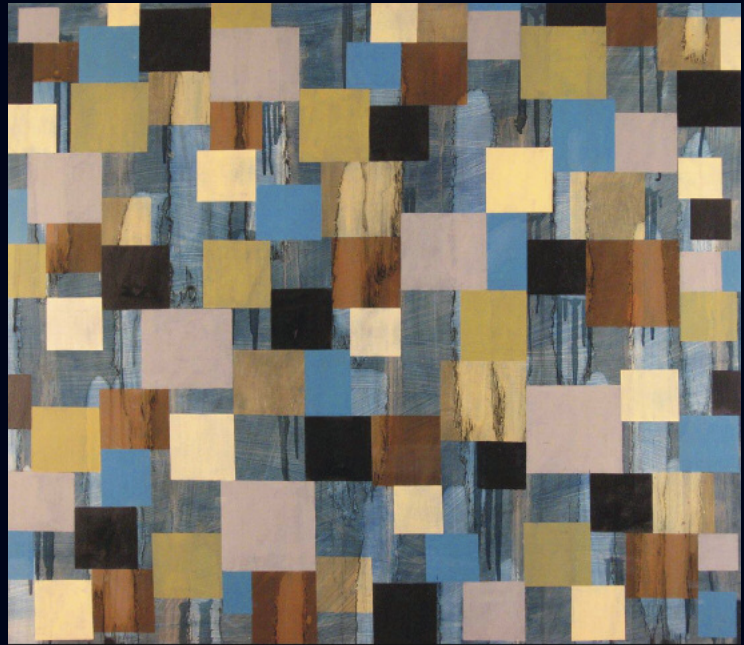


First Cut Reflection, 2009, Ceramic,
9 x 6 x 4.5 inches

JEFFREY MASON

Qualities of line, shape, color, and texture, dominate my thinking and direct my actions as I paint. I do not assign any symbolic significance to elements within each picture. My primary intention is to create a felt spatial order that holds my attention. The quality of this order is the significance of my work and gives form to intentions that seem otherwise indescribable.

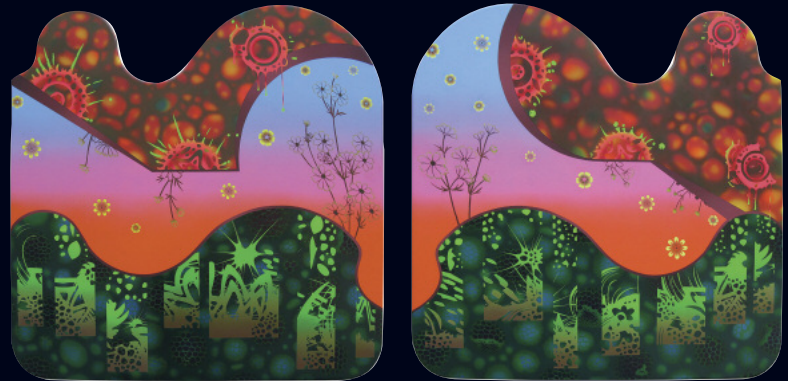
My pictures are developed over a period of weeks and months. I work on many pictures concurrently. I use a water-based ink, and an array of tools including; brushes, spray bottles, squeegees, tape, and sponges. I choose the mylar surface for its resiliency during repeated periods build up and erasure.



Skating Away, 2011, Oil on canvas

DARREN M^CMANUS

I'm focused on the creation of a mythic cosmology developed through imagery culled from sacred, scientific and cultural systems - both past and present. Rooted in a micro versus macro framework, my paintings contain both recognizable and idiosyncratic imagery that is manipulated and reconfigured, merging fact with fiction to create new relationships and meaning. By concealing any visible trace of my hand (brushstrokes or surface flaws) and through extending the painted surface over all edges of the work, the viewer is naturally inclined to question the work and its creation. "What is this - object or painting?" "How is this made - by machine, through digital means or by hand?" "What is the work ultimately concerned with?" This curiosity and introspection creates a dynamic between work and viewer prompted by the seductive aesthetic (surface / external) while leading to an internal, meditative or contemplative dialogue about beauty, mystery and notions concerning the sublime.



Cycles of Material Matter #4, 2010, Acrylic on beveled wood, 24 x 50 x 1 inches

The *Cycles of Material Matter* diptych paintings concern systems of growth (creation), destruction (decay) or mutation (disease) and the abundance of similarities and disparities that exist in both the natural and synthetic worlds. Stemming from mathematical, biological, spiritual and astronomical systems juxtaposed with imagery culled from classic video games, decorative motifs and abstract mark-making; these hybrid environments evoke themes of alienation,

contradiction and wonder. Toxic colors permeate the landscape, geometric structures represent spiritual icons, and biomorphic masses spread as if on an unknown agenda. Due to their irregular shape, each painting appears to be a smaller portion of something vastly larger and function as individual pieces of my cosmological puzzle.

JED MORFIT

This new body of work emerges from a number of different, but related, sources. First; a personal reaction against contemporary sculpture's indifference to craft, allergy to narrative, and short cultural memory. Second; my fascination with the possibilities of modular sculpture. Third; a reverence for beautifully designed, beautifully rendered object, and forth; a love of the larger-than-life imagery of comic books, actions figures and religious art.

In this body of the work the individual elements (the winged monkeys, the lamp, the gun, the old woman, etc.) are the constants. They are, for the most part, created without narrative or practical connections in mind. There are no preconceived plot points, characters, or set pieces that they need to fulfill. Instead, the narratives and relationships develop spontaneously as the piece comes together on the wall or in the frame.



Toil, 2012, Urethane plastic, paint, wood, nails, 3.5 x 44 x 72 inches

As a sculptor, I have always been attracted to the traditions of the genre. I have "re-staged" bronze busts so that they pounded their foreheads through the wall, and made waterless fountains. In

this project I have re-staged bas-relief, lifting the figures from the frieze, and allowing them to move, change, interact.

TOM NUSSBAUM

My work is the result of a process of self-discovery, a personal mining of images that have psychological meaning. These images usually first appear in drawings and then develop through the paper cutting and sculpture making processes. Some of the work expresses interior feelings, and much of it focuses on relationships; between family members and friends, between the individual and society, and between the conscious and subconscious self. Other pieces are an intuitive mixing of images and words that have personal meaning, and are open to interpretation.



Lookout, 2009, Acrylic on aqua-resin and steel, 15 x 18 x 8 inches

SAMANTHA PALMIERI

I have consistently been interested in the figure, and in finding different ways to depict it. My most recent work, although more abstracted, is another exploration of the figure; specifically the inside versus the outside. I imagine an internal dialogue of body parts struggling between the spirit and the flesh. I visualize swimming inside of these forms between sinews and veins; cancer cells spreading their black tar around in there. A violent energy in the vivid blood reds and flesh tones is suffused with erratic lines and texture. Paint is wiped away in gestural movements and repainted beneath areas of intricately woven line work.

The inspiration for the imagery comes from several sources such as photographs, magazine clippings, medical illustrations and specifically an ongoing project I call *Laundry Meat*. *Laundry Meat* was started in 2009 as a collection of shredded tissues caught in the laundry cycle. I dye the material with natural vegetable dyes using beets & carrots. Originally, as the pieces were drying on the counter they looked like shredded pieces of pulled-pork, hence the name laundry MEAT. When photographed and collaged it looks strangely similar to human organs. And when mixed with different mediums has the feeling of dried flesh. *Laundry Meat* speaks of both interior and exterior worlds at the same time, which is at the core of my work."



In like a lion, 2011, Oil on canvas,
50 x 76 inches

GARY PETERSEN

I like to undermine the logic of geometric stability. Though my compositions are taut and angular, their rigor is subverted by the sensual palette and humorous quirks. My influences are broad and diverse, and include comics, advertising and early 20th century abstraction. I like abstraction that reflects the personal and shows the vulnerability and uncertainty that exists in our lives.



Splinter, 2010, Acrylic on wood panel,
30 x 24 inches

DOLORES POACELLI

Relationships (I always say) are never easy: the relationship in a composition of the part to the part, the part to the whole and the relationship of the piece to the viewer. With this in mind I use titles to emotionalize these abstract pieces to help communicate a connection between the individual and the universal whole. This holds true no matter what medium I use In creating the metal pieces I use recycled aluminum printing press plates which I sand, cut and glue onto wood panels. They are about energy and light, patterns and motion, the microcosm of life forms, and occasional satire.



Undercurrent, 2010, Sanded recycled aluminum printing press plates on wood, 30 x 48 inches

NICHOLAS RANDE

In my work, I merge subject matter often considered anathema in “high art” (i.e. sports, tattoo flash, pin-up girls, wildlife) with traditional painting techniques, to challenge conventional notions of art making. That fusing of traditional methodologies with unconventional subject matter mirrors a number of other contradictions in my work: “high art” vs. “low art”, humor vs. sincerity, virtuosity vs. amateurism. I approach the canvas as if it were a page from a sketchbook, and attempt to capture the informality and freshness of a sketchbook drawing or doodle on a more permanent support. These paintings function as a framework for disparate narrative elements that are in dialogue with each other. I am interested in how meaning is generated by the use of unusual juxtapositions. How does our reading of an elegant barn swallow change when paired with a crudely rendered skull or naked man/woman?



Getting Back to Nature, 2011, Acrylic, ink, and graphite on canvas, 48 x 72 inches

Ultimately, my goal is to make work that is humorous, dark, and beautiful—all at the same time. Aside from all the formal justifications, at the end of the day, I just like to draw skulls, birds, and other imaginary nonsense.

LAURIE RICCADONNA

My recent work explores relationships between natural landscape and pattern. Whether I am looking into the starry night sky or at a tangle of brush I am interested in the way pattern exists in the world. Repetitive pattern establishes an order and structure that can be broken, disrupted and disconnected. It is within this disconnect that I find beauty, secrets and mystery. As my current subject, the garden, exemplifies the contrast of implied order versus the proliferation and profusion of nature itself. Plants and animals inhabit the landscapes of my most recent paintings where they play out their respective dramas.



August Fence, 2009, Oil on Canvas,
24 x 29 inches

DIANE SAVONA

My son lives in Japan, and I have visited several times. Even knowing he was safe, the tsunami struck me deeply. After seeing aerial views of the tsunami damage, I opened my collection of Japanese textiles and began to sew.

Japan has a very polite, restrained culture: everything is neatly wrapped. In this piece, found objects (including ceramic shards which I found at low tide at the Mayajima Gate) are tightly wrapped, too, each in separate bundles. The blackened sections have been ripped open, representing the emotional devastation to a rigidly structured society. Part of the border is made from an old saki bag, found at a Kyoto temple flea market. I'm aware that my art has a too-tight, severe aspect. Perhaps, like Japanese gardens, I try to create miniature controlled worlds.



Tsunami, Japan, 2011, Natural materials from Japan
and found objects, 56 x 38 inches

ROGER SAYRE

My interests in photography, conceptual/process art, and performance are exemplified in the *Sitting* series, the *Sitting* series consists of portraits in which the subject sits for one hour before a large hand-made camera. The "film" used is photographic paper, cut from a larger roll and pinned inside the camera. Sometimes the pins appear as photograms on the negative, a visual artifact of the process. A one-to-one contact print is made of each negative. Because color photographic paper is not designed for such long exposures, the hues tend to wander.

The resulting images hark back to an earlier era of photography and resonate with a likeness of the sitter that is possibly truer than a traditional fraction-of-a-second photograph. One cannot hold any single expression for the span of an hour; instead, all expressions are merged into a single image. The sitter's essence, distilled and averaged, is revealed. New York Times columnist Peter Applebome called the work "Matthew Brady meets the Twilight Zone."



Tom, 2011, Archival inkjet print

WES SHERMAN

"The aim of art is not to copy nature, but to express it!" – Frenhofer

From *The Unknown Masterpiece*, written by Honoré de Balzac

Painting by its nature is about problem solving. The problem that I am always trying to solve is how to paint while being aware of the extensive history of painting. The fear I have is that I will copy the past. The risk I take is in the act of painting and embracing the limitations of the medium, its history, and the restrictions of working in familiar genres.

I paint about the intersection between the genres of landscape painting and abstract painting. I believe that in many ways abstraction is indebted to the landscape genre, with its application of paint and interest in the nature of color and light. Norbert Wolf has argued in an essay about landscape painting that as a genre it stands "closest to pure painting in its concentration on color and light."

I paint about painting's history. I believe that we have always borrowed from the past to define or discover our own existence, our own place in history. I start each



ES Thunderstorm Mountain, 2011, Oil on canvas, 18 x 24 inches

canvas with a sketch of a painting from history, and then I begin to abstract from this sketch until I find something new about color, space or paint. Art is not a decoration but a declaration. Painting is my declaration of my place in the world.

GERALD SLOTA

I have always strived to break the boundaries of what a traditional photograph is expected to be, testing the limits both behind the camera and in the dark room to create a new realm. Experimenting with printing techniques, mark-making, and alchemy, my aim is to invoke a psychological and visceral response from the viewer. Altering the perception of what is typical versus peculiar by illuminating what would otherwise be seen as menacing, and adversely conjuring up the sinister side of normalcy, the images are manifestations and depictions of the ubiquitous unknowns concealed in our everyday world. Manipulating prints, scenes, and perspectives, whether it's inspired by a fairy tale, a found negative, or the orchestration of a surreal occurrence, the people you see are, or at one time were, alive. What is depicted are contortions of what they knew, and what we're used to thinking of, as reality.



Water Tower Jumper, 2008, 20 x 20 inches

PETER TISCHLER

Educated at The North Bennett Street School in Boston, Massachusetts, Tischler received he received his masters in cabinetmaking; an art which he has truly mastered. His work has been published in magazines featuring work by other distinguished furniture artists. In 1999 he was featured in the publication known as "Cabinetmaker Magazine." Apart from magazine publications, Tischler's art has been featured in countless art exhibitions which has established him as an innovative artist in woodworking and furniture design.



Untitled, 2009, Hardwoods, straw marquetry

JENNIFER WATSON

My current body of work explores the “ideal” through pattern/stylized brushwork set in abstract and idealistic worlds. Certain pieces also involve notions of isolation and game pawns, blurring the line between computer-generated art and human created articles. All of the pieces are made in oil paint, but are neglect of a certain “human touch” through the very smooth and thinly layered paint applications.

My work continues to investigate the notion of artificiality. Some of these figures are pieced together (possibly a child’s head, a doll’s torso, the artist’s body parts) and “live” in a fabricated environment. The figures are deconstructed into patterned forms while still retaining a human quality, but one which is artificial – plastic, doll-like. They are incredibly detailed figures that exist in a structured, mostly flat, patterned or geometric space.



Pawn, 2011, Oil on wood panel, 16 x 16 inches

WENDEL A. WHITE

The “Manifest” portfolio describes my experiences locating various objects that define the African American narrative beginning with the arrival of the first Africans during the early European settlements in North America until the Civil Rights Era. The images in this portfolio are made using a large format, film-based camera, placed very close to the subject, and printed to a large-scale. The purpose is to transform the usually small and often fragile remnants of the struggle for freedom and equality into monuments. All of the images were produced from objects and documents in various public and private collections. The contents of the collections ranges from documents that provided proof of ownership (primarily for white Americans) over fellow inhabitants (primarily from Africa), a lock of hair, a spoon, a tintype photograph, and other ordinary as well as extraordinary objects.

I am increasingly interested in the power and the authority of the material remains of the past. The ability of objects to transcend our life span, centuries, and ultimately millennia offers a remarkable



Day is Dawn, Nebraska State Historical Society, Lincoln, NE, 2011, Pigment inkjet print, 32 x 40 inches

mechanism for folding time, bringing the past and the present into a shared space that is uniquely suited to artistic exploitation. The photographs are meant to evoke our ambivalence with objects as totems or fetishes. Each artifact, regardless of its form, has been held as a precious remembrance of uniquely American struggle with the definition of citizenship, belonging, and freedom.

Works in Exhibition

Shin Young An

Clicking, 2011
Oil on canvas
24 x 24 x 1.5 inches

Andrew Baron

Pill, 2010
Oil on wood panel
16 x 12 x 1.5 inches

Juliana Beasley

Gloria, 2009
Archival Inkjet Print

Terry Boddie

The Long Way Home I, 2009
Gelatin silver emulsion,
Pastel on paper
22 x 30 inches

Veronica Byun

Memoirs of Lady, 2010
Slip-Cast Porcelain,
Glaze fired to Cone 10 reduction
60 x 40 x 4 inches

Jennifer Carpenter

In Stitches, 2009
Fabric, embroidery thread

Linda Rae Coughlin

Stay and Leave (companion pieces), 2005
Hand dyed recycled fabric strips
hooked into linen foundation,
embellished with chains, appliqué,
lace and nylon, recycled suitcase,
stuffed toy and man's suit
13 x 47 x 15 inches

Victor L. Davson

Yes We Can (For Laila and Mason), 2009
Acrylic on plywood
4 panels, 48 x 48 inches

Robert DiMatteo

S16, 2011
Acrylic, coal slag, polyurethane
foam on canvas
28 x 28 inches

Joan Dreyer

Still Life: Daisies, 2012
Dental xrays, wire, floral sleeves
24 x 72 x 12 inches

Amy Feldman

Two Fold, 2011
Acrylic on canvas
39 x 54 inches

Michael Froio

*Westbound Freight and Carrie Furnace,
Rankin PA*, 2008
Archival inkjet print
18 x 13 inches

Jeff Gola

Sourlands Series I: #1, 2011
Egg tempera
26 x 26 inches

William Macholdt

First Cut Reflection, 2009
Ceramic
9 x 6 x 4.5 inches

Jeffrey Mason

Skating Away, 2011
Oil on canvas

Darren McManus

Cycles of Material Matter #4, 2010
Acrylic on beveled wood
24 x 50 x 1 inches

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Toil, 2012
Urethane plastic, paint, wood, nails
44 x 72 x 3.5 inches

Tom Nussbaum

Lookout, 2009
Acrylic on aqua-resin and steel
15 x 18 x 8 inches

Samantha Palmeri

In like a lion, 2011
Oil on canvas
76 x 50 inches

Gary Petersen

Splinter, 2010
Acrylic on wood panel
30 x 24 inches

Dolores Poacelli

Undercurrent, 2010
Sanded recycled aluminum printing press
plates on wood
30 x 48 inches

Nicholas Rande

Getting Back to Nature, 2011
Acrylic, ink, and graphite on canvas
48 x 72 inches

Laurie Riccadonna

August Fence, 2009
Oil on canvas
24 x 29 inches

Diane Savona

Tsunami, Japan, 2011
Natural materials from
Japan and found objects
56 x 38 inches

Roger Sayre

Tom, 2011
Archival inkjet print

Wes Sherman

ES Thunderstorm Mountain, 2011
Oil on canvas
18 x 24 inches

Gerald Slota

Water Tower Jumper, 2008
20 x 20 inches

Peter Tischler

Untitled, 2009
Hardwoods, straw marquetry

Jennifer Watson

Pawn, 2011
Oil on wood panel
16 x 16 inches

Wendel White

*Day is Dawn, Nebraska
State Historical Society,
Lincoln, NE*, 2011
Pigment inkjet print
32 x 40 inches

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