

GALLERY **AT** 14 MAPLE

Presents

Black, White and Green



Black, White and Green

This exhibition explores plant-life from a variety of perspectives including medium and subject matter. The title *Black, White and Green*, formally refers to the limited color palette that unifies the work. There are also conceptual connections between the works that reference plant-life from a microscopic perspective to a landscape vantage point. Most of the artists use plants as a source of inspiration and some of the artists directly illustrate botanicals. Black and white are colors without hue and are at the opposite ends of the gray scale. When placed together, black and white can represent opposition. Green is a color often associated with lush plant-life and can also suggest environmental issues. Black and white are without hue and can represent the absence of life, while green usually represents the presence of a thriving plant-life.

Many of the works included in this exhibition feature green as a predominant color. Using oil and cold wax on panel, Kathy Cantwell explores green color fields. These swaths of color are oriented horizontally which resembles the horizon line in a lush green landscape. Beginning with woodgrain as a source for inspiration, Richard Bottwin highlights grain patterns with stain and paint in his works that resemble architectural fragments. Shifting and disorienting the viewer's perspective, his minimal constructions utilize wood, a common building material originating from trees. Centered on a white background and void of environmental context, Jessica Rohrer's meticulously rendered *Hosta 1* appears to have been plucked out of a suburban yard and staged for examination. Exposing each detail of the leaves on a sterile white background suggests an uneasy stillness like that found in a science lab. Part of the series "Petri Dish Series III, Factor 41N - 9W," Riad Miah's painting *PD III Factor No. 4* is composed of circular forms that appear to represent plants on a cellular level. Layering drips of paint onto the surface gives an illusion of depth and covering the painting with a nearly fluorescent green paint creates a luminous illusion resembling a view from under a microscope.

In contrast to the green works, the black and white works have eliminated color and refocus the viewer's attention to lines and forms inspired by botanicals. Nancy Ori's straightforward black and white photographs utilize the graceful lines created by branches to create minimal compositions. In contrast, Carol Nussbaum obscures her original botanical photographs by transforming them into repetitive circular patterns referencing mandalas. Raymond Saá's abstract charcoal drawings resemble organic as well as urban forms. The shapes and lines

Black, White and Green

appear to shift and teeter, as if simultaneously collapsing and growing. Jose Camacho's two paintings of plantains were inspired by Francisco Oller's painting, *Plátanos amarillos* (Yellow Plantains). Both artists are Puerto Rican and create work that points to the significance of this plant as a staple food in Puerto Rican culture. Peeling back the conceptual layers of Camacho's black and white works, reveals another connection between plant and culture—the plantation.

“Green” in this exhibition also references the environmentally conscious movement that aims to balance the Earth's natural resources through conservation and preservation. Many of the works included imply a struggle between plant species and plant-life and human culture. Casey Ruble's *Nonnative* cut paper collage illustrates a bundled bouquet of invasive plant species overcrowding itself in an entangled power struggle. The title has a political undertone that points to power dynamics found in nature. *Holding Pattern* by Thea Clark is an installation including clusters of artificial turf carefully bound with scraps from worn cloth, like a protective security blanket. Clark explains that she draws connections and highlights the precarious relationships between human actions and environmental change. Using pastel, Pat Brentano inserts green trees and brush into charcoal illustrations of the New Jersey Turnpike. In her work *Regreening the Turnpike*, the charcoal drawing emphasizes the drab macadam landscape and contrasts it with the lush vegetation.

The inspiration for this show was the three story bio-wall centrally located in the gallery at the headquarters of the Geraldine R. Dodge Foundation. The wall provides a symbiotic relationship between the plants and those in the building. Among other benefits, this wall assists in purifying air. Viewers are invited to draw their own connections between the wall filled with a variety of plant-life and the black, white and green works inspired by plants.

Katherine Murdock, Curator
March 2016

Richard Bottwin

Architecture and functional objects inform the vocabulary of Richard Bottwin's sculpture. The plywood surfaces, laminated with wood veneers or painted with acrylic colors, are configured to reveal surprising shapes and patterns with shifts in the viewer's perspective. A sense of disorientation, weightlessness and implied physical gesture are created by the reductive forms and subvert the modernist vocabulary of the simple constructions.

Richard Bottwin



Ashland

2015

Plywood, ash veneer, acrylic paint

33" x 14" x 7"

Collection of the Artist

\$3,000



Façade #9

2011

Ash veneer on birch plywood, acrylic paint

33" x 19" x 5"

Collection of the Artist

\$3,000



Profile 9

2008

Acrylic paint and olive ash burl
veneer on birch plywood

12" x 13" x 14"

Collection of the Artist

\$2,600

Pat Brentano

We do not own nature. We are part of it. We are out of balance. We have lost our connection to nature. We continue to clear-cut and destroy suburban native habitat to build enormous houses surrounded by large plots of grass. We are creating monocultures. My work is meant to call attention to the trees and understory so essential to a balanced diverse ecosystem. I believe we are stressed and bored because we are not visually or spiritually nurtured. As an artist I have the opportunity to make you feel and see the beauty of the understory and the importance of trees for our wellbeing. I want to create skillful, innovative work inspired from observation and a deep spiritual attachment to the natural world.

Pat Brentano



Palm Beach Flora

2014

Cut paper and acrylic on canvas

60" x 48"

Collection of the Artist

\$3,000



Regreening the Turnpike

2008

Charcoal and pastel on paper

38" x 50"

Collection of the Artist

\$1,250



Sacred Understory

2014

Cut paper and acrylic on canvas

48" x 120"

Collection of the Artist

\$4,000

Jose Camacho

I'm interested in visual fiction.

I'm interested in painting, and the expressive condition of all artistic use of language, and pictorial discourse.

In my work I play with notions of beauty, memory, time and nostalgia, with a strong concern on the cultural problem and the colonized status that the island of Puerto Rico must endure.

The idea for this body of work, which I titled "Plantation", was conceived as a dialogue with Puerto Rican art, specially the work of Francisco Oller (1833-1917). By appropriating one of his still life; Platanos Amarillos (Yellow Plantains) I explore the possibility of such historical genre and contextualized it in a more postmodern way of thinking about art and picture-making.

I repeated and reworked the original image, experimenting with different scale, medium, color and line in order to add multiple layers of meaning within the works and create meditations that pay homage to their source.

Jose Camacho

Jose Camacho



Coup d'état

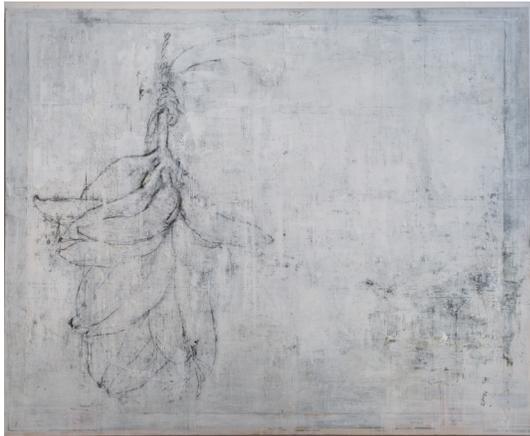
2014

Oil on canvas

30" x 30"

Collection of the Artist

\$10,000



Ghost

2013

Oil on paper mounted on canvas

52" x 64"

Collection of the Artist

NFS

Kathy Cantwell

We are forever in the midst of seismic psychological events. We may choose to present a facade of immutability, but the landscape of our psyches are always roiling, recalibrating as the stuff of life bubbles up through our conscious and unconscious layers. We spend every moment bearing silent witness as the self, entangled in processes of evolution, transforms. The art I create aims to explore the truth of that perpetual transformation.

Kathy Cantwell



Dusk 1

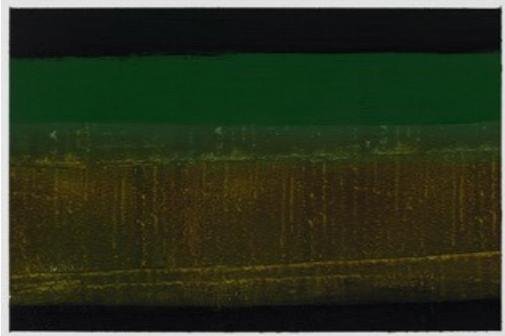
2015

Oil and cold wax on paper

16" x 19.5"

Collection of the Artist

\$675



Dusk 2

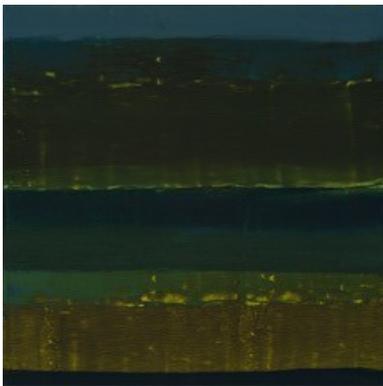
2015

Oil and cold wax on paper

16" x 19.5"

Collection of the Artist

\$675



Dusk 3

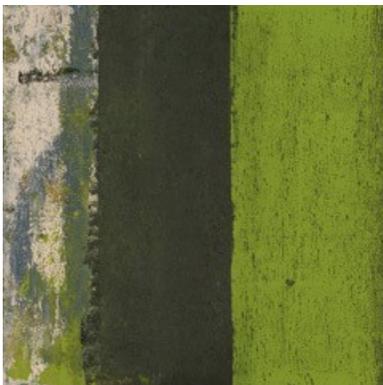
2015

Oil and cold wax on panel

13" x 13"

Collection of the Artist

\$675



Passing By

2015

Oil and cold wax on panel

13" x 13"

Collection of the Artist

\$675

Thea Clark

My sculptures and installations examine the world as I perceive and question it, both what it is and what it could become. The work addresses: human desire to protect and have protection, and for equilibrium. It responds to the disturbance between man and nature, between humanities actions and environmental change by manipulating materials that reflect both human habitat and the natural world, into precarious relationships and uneasy juxtapositions.

The current work, "(for the new disasters)" is made from the perspective of a futuristic dystopia, a time when no cultural artifacts remain to identify ourselves in relation to. What residual memories of objects and nature do we retain? Making continues, totems are built from scraps, by hands that seem to know what they knew, assembling by instinct differently familiar forms in search of their connection to human activity.

Thea Clark



Holding Pattern

2014

Artificial turf, acrylic textile, cotton thread, wood, foam

Variable

Collection of the Artist

\$2,080



Plant (for new disasters)

2016

Artificial turf, coal, textiles, cardboard, aluminum, wood, plastic

76" x 43" x 40"

Collection of the Artist

\$3,500

Riad Miah

Petri Dish Paintings

These paintings are executed by way of experimentation. A straight line drawing is laid out. The drawn lines respond to the “line” edges of the canvas. Once the drawing is made, color is applied. Colors are built upon one another, attending to the suggestion of the composition and particular formations of the droplets. From this point the possibilities for the work’s development are based on trusting to one’s own intuition.

I approach the creation of these paintings somewhat as a scientist approaches his/her research: here, interested in the aesthetics and the process of discovery rather than in solving a problem, I consider the ways in which the colors’ chemistries respond to one another, and the ways in which the viscosities of paint react.



PD III Factor No.4

2012

Oil on canvas over panel

24" x 24"

Collection of the Artist, courtesy of Simon
Gallery. Morristown NJ

\$3,200

Carol Nussbaum

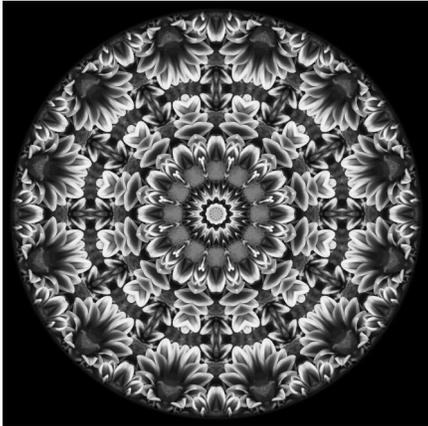
I hope that my best photographic work occupies a place where art and photography coalesce. Because of my background in graphic design, I am fascinated by the ways in which floral and plant images can be manipulated on the computer in order to create a mood or suggest a period of time or even a movement in the art world.

My ordinary photographic images completely change character when I transform them into an ancient symbol called the Mandala. The Mandala is traditionally used to signify a sacred space containing a circle with a center point that offers balancing visual elements, symbolizing unity and harmony.

The original photographs were taken on my travels through market places, botanical gardens, arboretums, flower shows and roadside stands in New Jersey, New York, Pennsylvania, Jerusalem, Petra and Florence.

My background facts are simple: I went to Skidmore where I studied both fine art and photography. I graduated with honors. I won awards as art director in advertising. Now that my children are grown, I am returning to my roots but testing my wings, experimenting with photograph as fine art. And wow, am I loving the journey.

Carol Nussbaum



Italian Blue Flower

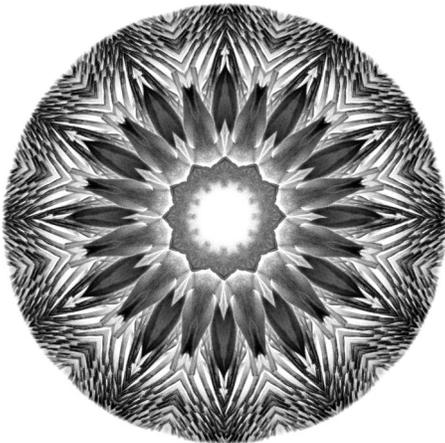
2016

Archival pigment print

30" x 30"

Collection of the Artist

\$1,075



Porcupine Mandala

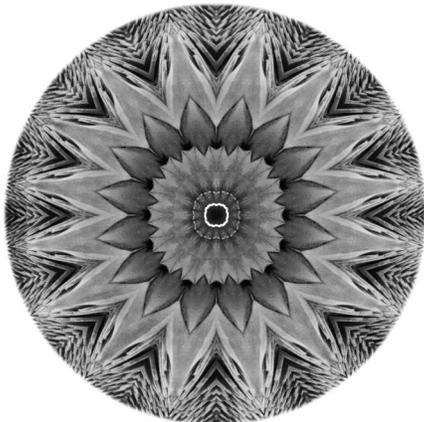
2015

Archival pigment print

30" x 30"

Collection of the Artist

\$1,075



Porcupine Mandala Two

2015

Archival pigment print

30" x 30"

Collection of the Artist

\$1,075

Nancy Ori

Nancy J. Ori is respected internationally as a freelance portrait, product and event photographer in Berkeley Heights. She also enjoys teaching photography classes and workshops each year throughout the US, Europe, New Zealand and Cuba. Affiliated for many years with the Ansel Adams Workshop in California, Ori is currently on the faculty of numerous New Jersey museums. In 1990, she established The NJ Heritage Workshop Series, which she holds each spring in Cape May for painters and photographers. And in 1995, she founded the NJ Photography Forum, which has grown under her direction in 20 years to become the largest group of exhibiting fine art photographers in the state.

Photographing in the West Coast tradition of her long-time mentor, Ansel Adams, Nancy expresses her own interpretation of the landscape and architecture. Her compositions reveal a love of light, shadow and form.

“As I look at my work, I am aware of the major role that Nature plays in the way I see and make photographs. Nature has a way of peeling away the old to reveal something new to us. This same process has become a way of seeing, thinking and documenting for me. I do not want my photographs to show decomposition but instead vulnerability, not the ravages of time but endurance and beauty. In 1978 and 1980, I was fortunate to have the opportunity to work with Ansel Adams in California and then teach at the Ansel Adams Workshop on a number of occasions. Through this association, I was exposed to Ansel’s philosophy on preservation and documentation of the landscape and learned a special respect and love of the beauty around us.”

The images in this exhibit are of landscapes and details in nature, many of which were made in New Jersey.

Nancy Ori



Bleeding Heart

2016

Archival inkjet print

24"x 18"

Collection of the Artist

\$295



Camouflage

2016

Archival inkjet print

18" x 18"

Collection of the Artist

\$195



Fern

2016

Archival inkjet print

22" x 28"

Collection of the Artist

\$395



Nature in Curves

2016

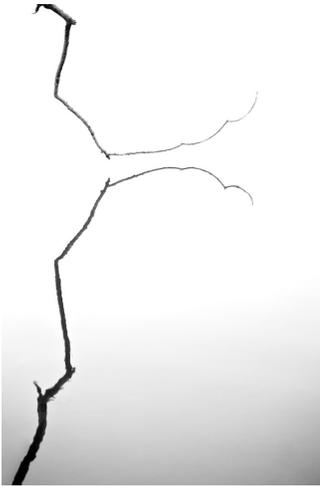
Archival inkjet print

18" x 18"

Collection of the Artist

\$195

Nancy Ori



Stark Stick

2016

Archival inkjet print

24" x 18"

Collection of the Artist

\$295



Willow Curves

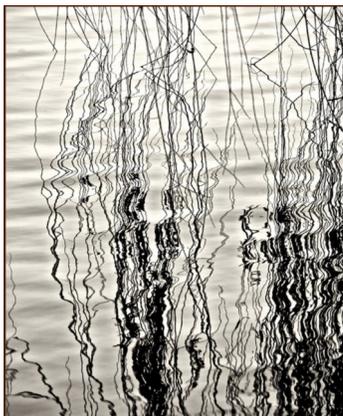
2016

Archival inkjet print

22" x 28"

Collection of the Artist

\$395



Willow Reflection

2016

Archival inkjet print

18" x 24"

Collection of the Artist

\$295

Jessica Rohrer

“It is as if the artist wants to stop time, to achieve a kind of stillness that borders on claustrophobic silence. However, it was when I began examining the gouaches of houseplants, many of which the artist depicts in their transportable containers, ready to be planted in the yard, that I noticed the bug-eaten leaves and other signs of decay and inevitability.” The author continues, “Rohrer,“...“focuses on details; nothing seems to escape her attention, not even the numbers on the license plates of the parked cars. This attention to detail belies a desire to understand the mechanics of looking; what do we actually see? And what does seeing what we do mean?” John Yau, *Hyperallergic*, June 14, 2015



Hosta 1

2014

Gouache on paper

17" x 22.5"

Collection of the Artist, courtesy of
P.P.O.W. Gallery, New York, NY

\$3,000

Casey Ruble

Nonnatives depicts a profusion of invasive species of plants, each vying for dominance. I completed this piece several years ago, when I was working on a series, inspired by traditional Japanese screen painting, of battling mounted warriors. I see this piece, too, as a depiction of battle. Having been raised on the plains of eastern Montana, I grew up thinking of the landscape and its flora and fauna not as a neutral backdrop to the activities of man but rather as having a kind of internal politics itself. Wildfires ravaged prairies, rivers carved new ravines, beetles decimated entire stands of ponderosa pines, waves of lurid-yellow leafy spurge choked out native grasses. Far from being placid or pastoral, the landscape was a place of shifting power dynamics, a place of perpetual unrest and change.



Nonnatives

2004

Paper collage

7" x 6"

Collection of the Artist

\$500

Raymond Saá

My drawings reflect the physical process of their creation, often correlating with the width of an arm, the height of his reach. Often labeled as abstract expressionism, it might be more apt to think of my work as 'process art' as the actual *doing* can be defined as the work; seeing the art as pure human expression. The work itself is the creative process, the end product a proof of that labor.

The drawings are composed from a wealth of disparate sources. The botanical influence is obvious but urbanity is in the mix and the delicate filigree of lines is countered by aggressive graffiti-like forms and line. I hope my work conveys this organic, energetic aggression however abstractly or even metaphorically it may be viewed. My thoughts on my own artwork are that by its very nature it becomes a deeply personal reflection of the artist, i.e. 'me' that is to be read or shared by the viewer.

Raymond Saá



Untitled 2012

2012

Charcoal on paper

52.5" x 41"

Collection of the Artist

\$3,300



Untitled 2012 (left)

2012

Charcoal on paper

43" x 29"

Collection of the Artist

\$2,900



Untitled 2012 (right)

2012

Charcoal on paper

43" x 29"

Collection of the Artist

\$2,900