

GALLERY **AT** 14 MAPLE

Presents

SANDY

**Destruction/
Constructions**



Hurricane Sandy hit New Jersey on October 28, 2012 with ferocity and destruction unique in the annals of storm keeping. The largest on record, it measured 1,150 miles in diameter, caused an estimated \$68 billion in damage and 268 deaths in 24 states from Florida to Maine. The storm surge in New York City flooded the streets, tunnels and subway lines and cut power to much of that metropolis. People were stranded in high-rises, hospitals lost power, patients were transferred to other facilities, lower Manhattan was underwater, houses along the Jersey shore were swept away, turned upside down, splintered, along with the Boardwalks and piers, sidewalks and streets in most shore towns. Boats, cars, buses and trucks were destroyed. Mountains of sand and debris piled up everywhere. But the disaster endures in the devastation to people lives, the families left homeless and the lives lost. This exhibit by four artists from the Jersey shore memorializes the destruction of that storm and celebrates the tenacity, perseverance and creativity of the human spirit through their art.

Monmouth County photographer **Kevin Burkitt** “explores the post Hurricane landscape one night at a time in his series, *91 Days, Countless Nights*.” Using long exposures to shoot only at night, his work amplifies the “sadness and desperation,” city by city along the shore. The quiet eeriness of his photographs reveals the desolate beauty within the tragedy. He, along with the other artists in this exhibit, seem to have embraced Sandy with an intense interest that sometimes leans to the obsessive.

While Burkitt documents Sandy’s aftermath with haunting images, the three other artists have chosen, literally, to pick up the pieces. The remnants of homes and structures torn apart-- deconstructed by the storm--have been salvaged and given a new life in the hands of **Laura Petrovich-Cheney** and **Roddy Wildeman**. Petrovich-Cheney draws her inspiration from traditional American patchwork quilt designs. Keeping the chipped and faded painted surfaces on the salvaged wood, she cuts and fashions these disparate pieces into the warm and cozy familiar bedspreads and coverlets of a bygone era, albeit in wood! Her “quilts” become the antithesis of Sandy, enticing the viewer with the promise of comfort. In her studio in Asbury Park, she transforms wreckage to wall sculpture into which she breathes new life.

Roddy Wildeman’s starburst formations are at once fine art but they also echo their past. “The floors, walls and roofs, tables and chairs where families have gathered, had their meals and spoke about their days,” have become meticulous constructions whose cities he lists on each work. The pieces that emerge from his Belmar studio have so much vitality that, in addition harvesting the wood flotsam and jetsam; he seems to have harnessed the energy from Sandy. He “feels an intimate connection working with these materials knowing that they have passed through the hands of others. They have sentimental value because they have been part of homes and the families that lived and died there.”

Sandy’s path left millions of downed trees. In his Red Bank workshop, **Bruce Perlmutter** literally turned those fallen souls into elegant vases, bowls and plates on his lathe. His woodturnings transform dead wood into functional art. When light hits the newly exposed surfaces, the subtle graining, warm tactile nature of his pieces draws the viewer to hold and caress each piece. Like a psychiatrist who digs deep to understand his patient, Perlmutter carefully removes layer upon layer to reveal the inner beauty of his patient--the tree. It is less of a restoration and more of a second life that he imbues in his pieces.

Almost two years later, the storm continues to cast a wide shadow over the Jersey shore and its inhabitants. The works in this exhibit are each artist’s translation of the trauma of Superstorm Sandy. The positive memories they create will help counter the destruction left behind.

Kevin Burkitt

Kevin Burkitt is a Monmouth County resident who has spent most of his life working in the media field. Currently, Kevin works at Brookdale Community College as a Media Technician Specialist. Additionally, he also teaches Digital Media for the Arts and Communication Department and Photography for Brookdale Community Development. Kevin has a B.A. in Communication from La Salle University and a M.A. in Educational Technology from New Jersey City University.

“91 Days, Countless Nights” is a self-initiated photography project that explores the post Hurricane Sandy landscape one night at a time. The inspiration for this project is to tell the story of what is happening now and why it is taking so long to “restore the shore.” Shooting at night gives the project a distinct sense of sadness and desperation while telling the story of why recovery has been so slow in our shore communities. Every image in the collection is taken after dark, well into the late evening, and even very early in the morning.

To create the effect of each photo, exposures are approximately seven to ten minutes each. However, some images may be as short as 20 or 30 seconds. After acquisition, images are processed in Adobe Lightroom 5, and NIK Silver Efex Pro 2. Typically the editing process takes several hours per photo.

Currently there are over 115 images in the series. The collection attempts to tell the regional story of recovery from Union Beach through Lavallette. Depending on “progress” this project will likely continue through December 2015.

It should also be noted that Kevin works with his wife, Shannon Welch, on this project. She is instrumental in helping to find new places to hang, display, distribute, and share the work in the collection. Although Kevin is the creative side to the project, Shannon helps to keep Kevin and the project on track.

Kevin Burkitt



Boo

2013

Metallic Print

12" x 18"

Collection of the Artist

\$400



Garage Sale

2013

Metallic Print

20" x 30"

Collection of the Artist

\$600



Lingering Tide

2013

Metallic Print

12" x 18"

Collection of the Artist

\$400



Losing Bet At The Casino

2013

Metallic Print

12" x 18"

Collection of the Artist

\$400

Kevin Burkitt



No Privacy

2013

Metallic Print

12" x 18"

Collection of the Artist

\$400



Ocean To River

2013

Metallic Print

12" x 18"

Collection of the Artist

\$400



Open Floor Plan

2013

Metallic Print

12" x 18"

Collection of the Artist

\$400



Skylight

2013

Metallic Print

12" x 18"

Collection of the Artist

\$400

Kevin Burkitt



Snow On The Boards

2013

Metallic Print

12" x 18"

Collection of the Artist

\$400



Stealing Copper

2013

Metallic Print

12" x 18"

Collection of the Artist

\$400



Still Standing

2013

Metallic Print

12" x 18"

Collection of the Artist

\$400

Bruce Perlmutter

I have always had an appreciation of art and craft, especially wood craft. My father was a woodworker and I grew up observing all aspects of making things from wood. The smell of his shop and the feel of his well-sanded, smoothly finished pieces remain as vivid memories. And so, it is no surprise, that as an adult I began my own explorations into woodworking. For the past 20 years, woodturning has emerged as my sole focus. I enjoy the process: choosing the wood, deciding which features and grain pattern to accentuate, opting to leave knots in or out, creating pleasing, functional shapes.

My pieces are created from trees that have fallen naturally or been taken down due to construction or disease. For the past two years many of my bowls have been made from trees that fell onto friend's and neighbor's homes due to the destruction of Hurricane Sandy. People reached out to me, asking if I could take a look at their fallen tree in the hope that a bowl or two could be made. It has always been gratifying to produce functional and decorative works of art from fallen trees, but even more so in the wake of the storm.

Recently, my wife, Jill Uma and I began collaborating on select pieces: I do the turning and finishing while she enhances the work with burning and coloration.

I am self-taught and regularly attend demonstrations by renowned woodturners to gain insight into technique and process. I am a long-standing member of the Atlantic Shore Woodturners and the American Association of Woodturners and attend regional and national symposia.

Bruce Perlmutter



Silver maple salad bowl with ambrosia grain pattern

2013

Wood

8" x 4"

Collection of the Artist

\$220



Locust with platter with crotch grain pattern

2014

Wood

14" x 2"

Collection of the Artist

\$275



Pear bowl with natural edge

2013

Wood

8" x 4"

Collection of the Artist

\$180



Locust bowl with pyrography and coloration

2014

Wood

5" x 1.5"

Collection of the Artist

\$110

Bruce Perlmutter



Locust salad bowl with sapwood detail

2013

Wood

8" x 3"

Collection of the Artist

\$135



Maple salad bowl with rim and ambrosia grain pattern

2014

Wood

12" x 4"

Collection of the Artist

\$250



Maple salad bowl, large, with ambrosia grain pattern

2014

Wood

12" x 4"

Collection of the Artist

\$320



Maple salad bowl, large, with ambrosia "palm" pattern

2014

Wood

12.5" x 4"

Collection of the Artist

\$310

Bruce Perlmutter



Locust, large, with exterior sapwood detail

2014

Wood

14" x 4"

Collection of the Artist

\$295



Pear hollow form with natural "broken heart" detail

2014

Wood

6" x 3.5"

Collection of the Artist

\$160



Cherry burl platter with natural edge

2014

Wood

16" x 3"

Collection of the Artist

\$460

Laura Petrovich-Cheney

Ideas for my current body of work originated from my walks during which I re-imagined a new use for the garbage and detritus that I encounter on the shoreline. I collect and resurrect the debris that I find and give it new life as a work of art. When an orange and blue wooden crabbing boat had washed up on the beach during a winter storm in 2010, I turned it into minimalist, geometric, wooden quilt-like object. Since then, I have continued to use discarded or found wood to create abstract works.

After Hurricane Sandy devastated the Northeast coastline of New Jersey and the surrounding area, I began collecting the remains left behind in its wake—floorboards, window frames, cabinets, furniture, exterior siding—anything that I could find that evoked life before the storm. My art continues to be inspired by traditional American patchwork quilt designs—designs that are familiar and comforting. I create new relationships between color, proportion, texture, and surfaces and never interfere with the original colors. The faded colors and tattered surfaces of the wood are a nostalgic glimpse into the past. The visual history of the salvaged wood – the chipped layers of paint, the nail holes, the grain- tells a story. Using a grid system, mathematical proportions, and symmetry I transform this salvaged wood into something new, fresh, and familiar. The work is rooted in repetition and pattern to mimic life, growth, regeneration, and tell a new story: What once was, is born anew.

On a very personal note, Hurricane Sandy destroyed my family's summer home. The stress of the destruction and subsequent renovations took their toll on my father. He died a week before his beloved shore house was complete; my mother followed him seven months later.

Laura Petrovich-Cheney



Move Closer In

2013

Salvaged Wood

39" x 39"

Collection of the Artist

\$2,000



Relative Confusion

2013

Salvaged Wood

37" x 37"

Collection of the Artist

NFS



Squared Off

2014

Salvaged Wood

34" x 34"

Collection of the Artist

\$1,500



Unlocked

2013

Salvaged Wood

36" x 35"

Collection of the Artist

\$1,500

Laura Petrovich-Cheney



Washed Up

2013

Salvaged Wood

43.5" x 43.5"

Collection of the Artist

\$2,500

Roddy Wildeman

I don't change the colors of the wood I work with. They have an aged texture, a patina that only time can create. I appreciate the weathered torn surface and try to maintain its original form and appearance. I choose to work with these materials because I feel it's our social responsibility to repurpose and recycle. Saving them from taking up space in our landfills in an effort to preserve our environment. There is something about knowing these items have been cherished that inspires me. I feel an intimate connection working with these materials knowing they have passed through the hands of others. They have sentimental value because they have been part of homes and the families that lived, loved and died there.

For over a decade I worked under master carpenters and absorbed their craft. During home renovations, I watched as building debris and other materials piled up to be discarded. I began to feel mixed emotions as I thought about the history associated with these items.

I began crating artwork from the materials I took off the homes under renovation to give the owners a unique and personal piece of art. I salvaged this material-building debris, metal and furniture. That is how I began to repurpose recycled materials and use them to make art, and Composite Memory Artwork™ emerged.

Following Superstorm Sandy and its massive devastation in the state of New Jersey and New York, I was compelled to expand this Composite Memory Artwork™ to memorialize many of the board walks and homes that were lost.

Roddy Wildeman



*Composite Memory Abstract Pyramid
(Asbury Park, Ocean Grove NJ) 2013*

2012

Rescued Debris on Plywood

14" x 15"

Collection of the Artist

\$1,000



*Composite Memory Abstract Pyramid
(Asbury Park, Ocean Grove NJ)*

2013

Rescued Debris on Plywood

46" in diameter

Collection of the Artist

\$7,500



*Composite Memory Starburst (East River
Between 28th and 32nd Street NYC)*

2013

Rescued Debris on Plywood

47" x 46"

Collection of the Artist

\$7,500



*Composite Memory Tri-burst (Asbury
Park, Ocean Grove, Avon, Belmar, Spring
Lake NJ)*

2013

Rescued Debris on Plywood

46" in diameter

Collection of the Artist

\$11,000

Roddy Wildeman



Composite Memory Multi-burst (Long Branch, Allenhurst, Loch Arbor, Asbury, Avon, Belmar, Spring Lake NJ)

2013

Rescued Debris on Plywood

47.5" x 83"

Collection of the Artist

\$35,000



Composite Memory Tri-burst (Asbury Park, Ocean Grove, Belmar, Lake Como NJ)

2014

Rescued Debris on Plywood

47.5" x 59"

Collection of the Artist

\$12,500



Composite Memory Tri-burst (Asbury Park, Ocean Grove, Belmar, Brielle, Spring Lake NJ)

2014

Rescued Debris on Plywood

58" x 46"

Collection of the Artist

\$12,500