GALLERY AT 14 MAPLE

Presents

SHIFTING GROUND

Curated by Jeanne Brasile





Works by Anonda Bell, Martin Calvino, Hao Feng, Valerie Huhn, Troy Jones, and Danielle Scott

morrisarts
building community through the arts

Discover JERSEY ARTS

The Geraldine R. DODGE FOUNDATION
IMAGINE A BETTER NEW JERSEY

NEW JERSEY STATE COUNCIL ON THE ARTS EST. 1966

SCAN ME

SHIFTING GROUND

America's psyche was fragile as 2019 ended. Then January of 2020 ushered in a new threat to an already edgy nation - the emergence of a deadly, high-contagious novel coronavirus and an ensuing global public health emergency. It is now 2022 and the world has gone weary from lock-downs, isolation, Zoom, illness, death and uncertainty. The past two years have inflamed existing tensions while igniting new ones. With society socially isolated, there was more time for us to reflect and social justice issues came to the forefront of our conscience. This exhibition features art that reflects many of the concerns intensified during this time of reckoning - the overarching theme of this exhibition which looks at the unstable socio-political landscape of this moment.

The artists featured in this show address timely and critical issues. Hao Feng created a series of mixed media works that reflect directly on people's experiences of the pandemic, particularly isolation and its effects. In his series of weavings, Martin Calvino also addresses lived experience during the pandemic by literally writing crowd-sourced personal narratives onto slips of paper then weaving them into the weft of each piece.

The Black Lives Matter movement gained urgency as a rash of racially motivated crimes and killings catalyzed protests throughout the country. Danielle Scott traces current events to the brutal legacy of the Transatlantic Slave Trade and its impact on present-day America. Her work explores its multifarious effects through the layering of text, image and three-dimensional objects that dissect colonialism's harsh legacy. Troy Jones paints portraits of Black resilience. His subjects wear West African masks while unapologetically meeting the gaze of the viewer, emphasizing Black power and beauty.

Feminist themes occupy Anonda Bell's prints which explore difficult truths about women in contemporary society. Stories of human trafficking, #metoo, violence against women, salary disparities and ongoing sexist practices filled our pandemic lives. Invoking the past to speak about the present, Bell uses metaphorical objects; lace, framework, idealized female bodies, medical instruments and flies to investigate sexist tropes. The fly substantiates the symbiotic relationship between humans, the environment and other organisms, showing the interconnectivity of all life. Dreary, surreal and often disturbing, we get glimpses of women, domestic settings and quotidian objects residing in indeterminate spaces.

As we lived out our lives on the internet, renewed tensions about our personal data and how it used to market and manipulate us came into sharper focus. Surveillance and biometrics, with overtones of identification and controlled access, received increased attention. Valerie Huhn's works - made from her obsessive applications of her own fingerprints in brightly colored paints arranged in elaborate patterns simultaneously reveal and obscure the sinister content of contemporary surveillance society.

This period of *Shifting Ground* is not restricted to the narratives addressed by Hao Feng, Martin Calvino, Danielle Scott, Troy Jones, Anonda Bell and Valerie Huhn – but the artists do address many of the more salient themes that emerged these past two years. When life opens up again, where will this shifting ground settle? Perhaps it is wise to recall "the only constant in life is change."

_____Jeanne Brasile, Curator

Anonda Bell

Biography:
Anonda Bell is a New York and New Jersey based artist working in a variety of media, including drawing, painting, ceramics, printmaking and installation. Her work engages with ideas about psychology and the motivations, desires and innate qualities of the human mind. Her work has been shown in group exhibitions and solo shows in the United States and Australia. She has a Masters in Fine Arts from Monash University (Australia), a Post Graduate Diploma from University of Melbourne (Australia), Bachelor of Fine Arts in Painting and Printmaking from R.M.I.T. University (Australia) and a Bachelor of Arts Degree in Psychology and English from the University of Melbourne (Australia). Bell is the Director & Chief Curator of the Paul Robeson Galleries at Rutgers University – Newark. Bell received a 2022 Fellowship from the New Jersey State Council on the Arts.

Statement:
Anonda Bell's work engages with notions of human psychology, the motivations, desires and innate qualities of the human mind. The work is interdisciplinary, referencing such things as ecology, philosophy, feminism, biology, and history. She likes to draw attention to aspects of the social, political and cultural landscape which sometimes are overlooked due to their ubiquity, or because they are deemed (by some) to be unimportant. She likes to draw attention to, and provoking curiosity in, events, people and circumstances that are for some reason taken for granted, or obscured (be it deliberate obfuscation or unintentional invisibility). Bell's research into any subject of interest is ongoing and (as a consequence) the work grows in complexity and magnitude over time. She considers her artwork successful if it provokes questions, rather than assuming that everything has already been answered.

Biophobia: Entomophobia (Flies) - "Biophobia" is defined as a sense of dis-ease in nature, and a derisive regard for climates and environments which are not man made or at least modified significantly by people. It is thought to be an acquired urge to affiliate with technology, human artifacts, to the exclusion of experiencing the natural world outside a constructed environment. This condition is a seemingly inevitable consequence of growing up in an urban environment where our interactions with nature may be limited to incidental encounters, strictly mediated and moderated by the perspective of urban planners, or those who generate media content (and sometimes benefit from propagating a fear of nature). Many children spend more time with screens than dirt. The binary separation of 'man' and 'nature' (and elevation of humans above all else) could be seen to be the crux of any conversation about the environment, and in particular climate change.

The Suburbs at 4 a.m. explores an idea about the experience of women in the post war era (with resonance in the present day). The implied stories glimpsed through this installation address the anxiety of women who were grossly underestimated, unable to achieve a state of tranquility in their pastel hued homes, even when surrounded by the hallmarks of domestic bliss, and an abundance of Tupperware. Their plight is one of quiet desperation, days that blurred into one another viewed through a haze of common tranquilizers, and excessive ennui. Often the psychotropic drugs women imbibed were intended for specific diseases, but in this case they served to numb pervasive disquiet, a sense of unease associated with an inability to be charmed by everything they were told would be good for them.

Anonda Bell



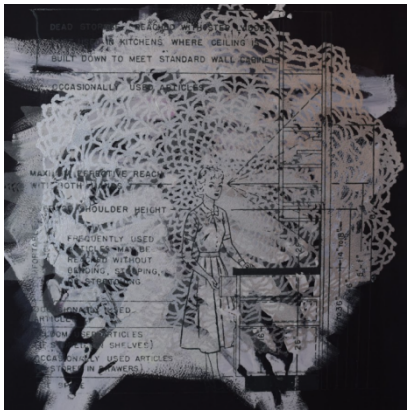
Biophobia: Entomophobia (Flies)

Mixed media on cut paper

Each Fly, approx. 32”H x 23”W x 1” D

Courtesy of the Artist

$600 each, $4,800 for all 8



Suburbs at 4 am, #A

Mixed media on paper

Framed 23”H x 23”W

Courtesy of the Artist

$800



Suburbs at 4 am, #B

Mixed media on paper

Framed 23”H x 23”W

Courtesy of the Artist

$800

Anonda Bell



Suburbs at 4 am, #C

Mixed media on paper

Framed 23”H x 23”W

Courtesy of the Artist

$800



Suburbs at 4 am, #D

Mixed media on paper

Framed 23”H x 23”W

Courtesy of the Artist

$800



Suburbs at 4 am, #E

Mixed media on paper

Framed 23”H x 23”W

Courtesy of the Artist

$800

Anonda Bell



Suburbs at 4 am, #F

Mixed media on paper

Framed 23”H x 23”W

Courtesy of the Artist

$800

Martin Calvino

Artist Statement:
Martin Calvino is an American-Uruguayan multimedia artist and scientist focused on research-based practices spanning art-science, machine learning, cultural heritage, and socially engaged public art. Working across mediums, he interrogates concepts inherent to computational biology and evolutionary genomics, deep learning, tango culture and societal responses to contemporary problems.

Biography:
Martin Calvino was an artist-in-residence at the 'Art and Artificial Intelligence Lab' at the Computer Science Department of Rutgers University; and a Senior Research Assistant at the School of Creative Media, City University of Hong Kong. He previously attended the Interactive Telecommunications Program (ITP) at Tisch School of the Arts, New York University. He holds degrees in Plant Molecular Genetics from Rutgers University (PhD) and Tsukuba University (MS), and in Molecular Biology from the University of the Republic of Uruguay (BS). Martin conducted studies under the sponsorship of prestigious fellowships such as Fulbright (USA) and Monbukagakusho (Japan). His artworks has been featured in CLOT magazine, NOEMA magazine, INTERALIA magazine, LEONARDO Journal, ART UNCOVERED, Proyecto ROTATORIA, MoTiF Film Festival, The Lift-Off Sessions Online Film Festival, FILE (Electronic Language International Festival), CICA Museum, Videokanava's FEM4 Contemporary Art Exhibition and World of Tango Festival. In November of 2018, Martin released under Bandurria Records 'looping_thoughts', his first album of electronic music with tango remix that contained tango lyrics created with machine learning. His album was featured in 'Nación Eléctrica', a Webzine from Chile dedicated to promote electronic music. Martin's curatorial work includes the intersection of Uruguayan culture with new media arts at the Consulate General of Uruguay in New York; TechnoArte Latino at Princeton Public Library in Princeton, New Jersey with co-sponsorship from the Art Museum of Princeton University; and Videokanava Art Organization in Tampere, Finland.

Visit https://www.martincalvino.co/contact for his CV and biography.

Martin Calvino



“Weaving Narratives” series #15.1_February

2021

Textile (cotton,wool and synthetic fibers); paper; wood

36”W x 52”L

Courtesy of the Artist

$ 800



“Weaving Narrative” series #14.2_January

2021

Textile (cotton, wood, and synthetic fibers); paper; wood

36”W x 42”L

Courtesy of the Artist

$ 1,200



“Weaving Narrative” series #12.1_December.

2020

Textile (cotton and wool); paper; wood

36”W x 36”L

Courtesy of the Artist

$ 400

Martin Calvino



“Weaving Narrative” series
#9 November _20_2020.j

2020

Textile (cotton, wool and synthetic fibers); paper; wood

19 ½”W x 31”L

Courtesy of the Artist

$ 400



“Weaving Narrative” series
TextileArt_ #8.1_November

2020

Textile (cotton, linen and bamboo fibers); paper; wood

12”W x 28”L

Courtesy of the Artist

$ 400



Interlaced Objects No. 1

2021

Textile (cotton, bamboo, linen, wool and synthetic fibers); wood; plastic; paper tape; industrial paint; and concrete

90”W x 36”D x 80”H

Courtesy of the Artist

$ 2,975

Hao Feng

Biography:
Hao Feng is an interdisciplinary artist working in painting, sculpture, photography, video, graphic design and performance. She was honored with two solo exhibitions at the Gallery of Amerasia Bank(NY) and Harold B. Lemmerman Gallery (NJ). Her work has been exhibited at many galleries and venues in New York and New Jersey as well as in the collections of the International Olympic Committee (Switzerland), the National Museum of China and the National Library of China. “When art acts as an agent of transformation then we may view it as a gift.” ____Lewis Hyde, *The Gift*.

The goal of Hao Feng’s work is to give viewers the mental space to value their daily lives She says, “I think my different pieces are like gifts I offer viewers. In a way, they are “threshold gifts,” which may not be about the threshold between big events like life and death, but maybe about the threshold between being present to experience and being too busy or anxious to stop and notice experience.” Hao Feng currently lives and works in the NYC metro area.

Hao Feng



Now O'clock

2016

Wood

17 ½" x 11 ½" x 4 ½"

Courtesy of the Artist

$ 2,500



Laughter in the Dark 1

2020

Watercolor on paper

24" x 20"

Courtesy of the Artist

$ 3,400



The Gift of Fearlessness

2019

Fabric ad Rice

3 ½" x 2" x 1"/unit (10 individual units)

Courtesy of the Artist

$ 400

Hao Feng



Your Ticket

2020

Digital image print on paper

7 ½” x 10”

Courtesy of the Artist

NFS



Cloud

2015-2016

Wood, Fabric

6” x 12 ½” x 12 ½”

Courtesy of the Artist

NFS

Valerie Huhn

Artist's statement:
People have used fingerprints for mark-making since the earliest recorded days of civilization. From the handprints left in the caves of Chauvet and early Chinese fingerprints imprinted in pottery and used as a signature of the artisan, they continue to be a mark-making mode for artists of the present.

Yet fingerprints today are far more likely to be used for marking others than for stamping a claim of ownership or creation. They are most widely employed by the police and forensic labs, banking institutions, and government health services. Of course, interpreting these prints is an art in itself. And for all their apparent individual information, fingerprints tell us nothing about age, race, income, or anything else about a person that can be used for enforcing social constructs that define categories of oppression.

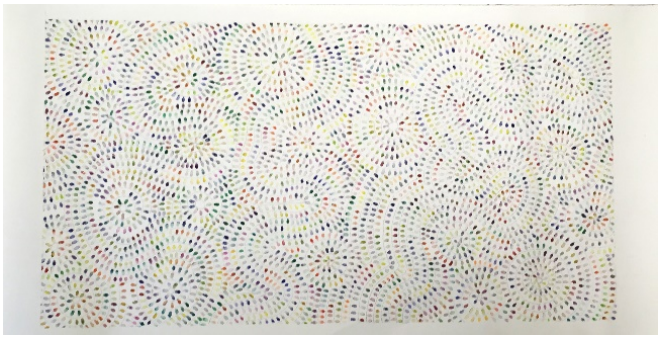
Where fingerprints were once used as a symbolic action of pride, they have now become a passive action—we are fingerprinted. I am interested in bringing humanity back to the fingerprint—whether in obsessive repetitious patterns or the intimate setting of a personal bureau that houses our second skin.

The fingerprint work in this series is created with my right index finger. Each print is catalogued with the date it was created beneath it. The work revolves around identity—identifying and categorizing people into groups and subgroups within society. It is the notion of a fixed self or our identification of others that I am challenging by the use of color, shape, and pressure of every print I leave behind—along with its accompanying date.

Biography:
Valerie Huhn began her art education at The New School – Parsons and the School of Visual Arts before completing her BFA and MFA degrees at the San Francisco Art Institute.

Valerie works in a variety of media from photography and video to mixed-media to sculpture and site-specific installation. Her work has been shown throughout the United States and internationally. Residencies include time in Long Beach Island, NJ, Aspen, CO, chashama in New York City and a residency at Aferro Studios in Newark, NJ. Her work is included in the former Bell Telephone Building in Newark, The Fortune Society, and private collections. She lives and works in Flemington, NJ.

Valerie Huhn



Fingerprint Mural 2016

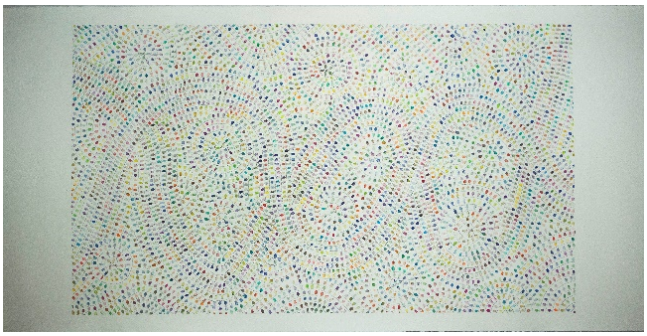
2016

Pigment ink on watercolor paper

45”H x 96”L

Courtesy of the Artist

$10,075



Fingerprint Mural 2019-2020

2019-2020

Pigment ink on watercolor paper

45”H x 87”L

Courtesy of the Artist

$10,500



Untitled- Fingerprint Tile Frieze

2015-2022

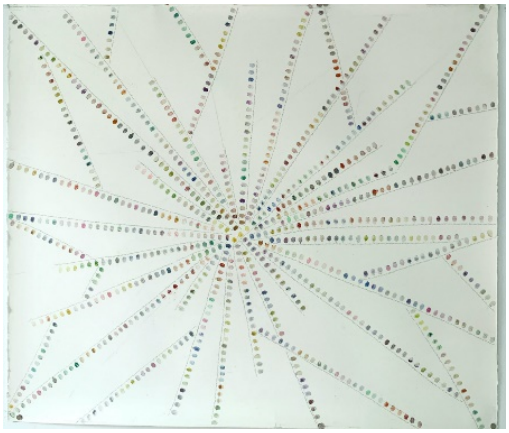
Image transfers on ceramic tile

Each tile is 12”H c 12”L x .75” D

Courtesy of the Artist

$550 for each 12”x12” tile sheet.
Or, in full, $4,300
1. Tile 3_2; 2. Tile1_5; 3. Tile 1_3; 4. Tile 2_4; 5. Tile 2_3; 6. Tile 3_3; 7. Tile 1_2; 8. Tile 2_5

Valerie Huhn



Migrations 1

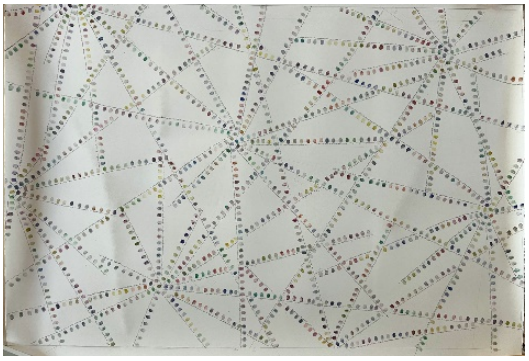
2021

Pigment ink on watercolor paper

38” H x 45” W

Courtesy of the Artist

$1,550



Migrations 2

2021

Pigment ink on watercolor paper

40” H x 54” W

Courtesy of the Artist

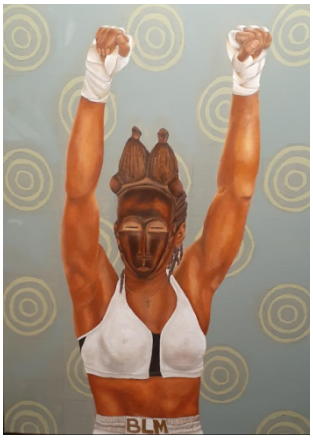
$1,875

Troy Jones

Artist Statement:
The aim of my art is to shine a bright light on the lasting impact that the African diaspora has had on the African American experience. In my latest body of work, which are mostly large scale oil paintings, I employ a motif of African tribal masks donned by contemporary African Americans because I've been called to further narrate the story of African Americans in today's society. And while my subjects tend to carry a distinctly urban style and aesthetic, drawing viewers to their aura of modernity and confidence, their masks function as a direct link to their African heritage. In this way, the masks symbolize protection, guidance, vitality, and spirit. They're also an allegory to hidden histories and cultural preservation. As a result, my subjects embody various aspects of what it means to be African American. We need to see ourselves in the right light and it's my hope that my work can help us to do so. One important question that I attempt to answer in my work is, How can African Americans contribute so much to the world and still not be seen? We've played a major role in the history of this nation so it would only be right for us to be recognized for it, but we aren't. Instead, our contributions are largely erased or stolen and we're rendered invisible. The masks show the true spirit of African Americans at times and hide that spirit at other times. This type of duality creates a lot of complexities for us as humans. Therefore, my goal as an artist is to uplift African Americans and to reconnect us with our African spirit, the one thing that society can never take from us, no matter how often it refuses to see us, because that spirit lives deep within us and is what we've inherited from our ancestors. My work examines this reality and reminds us to continue seeing ourselves and one another for who we truly are. Peace

Biography:
Troy Jones (b. 1974) is a contemporary artist born and raised in Jersey City, NJ. He lives and works in Jersey City, NJ, and New York City. Since receiving his Bachelor's Degree in Fine Art from New Jersey City University in 2015, he has exhibited his oil paintings extensively throughout the U.S. and abroad. In 2020, he presented his first solo show at Black Wall Street Gallery in New York City. Jones has studied under his mentor, world-renowned artist Ben Jones, for over 30 years. His latest evolving series, "Mask", presents contemporary African-American figures wearing varied African masks; it deals with the human experience of wearing masks for self-preservation. Troy Jones is represented by Black Wall Street Gallery in New York, NY.

Troy Jones



Keep On Fighting #3

2021

Oil & Acrylic on Canvas

40” x 30”

Courtesy of the Artist

NFS



(Can You See Me?)

2020

Oil & Acrylic on Canvas

36” x 24”

Courtesy of the Artist

NFS

Danielle Scott

Danielle Scott grew up in Jersey City, New Jersey. She attended and graduated from Newark's Arts High School in 1997 where she received the "Congressional Art's Award" and her first oil painting was placed in The Capital of the United States for a year. Danielle holds a B.F.A. from the School of Visual Arts in New York, New York,graduating with a triple major in Fine Arts, Art Therapy and Art Education (Honors Fine Arts). Danielle has taught Art at the Academy of the Art's at Henry Snyder High School in Jersey City for 15 years.

Danielle is a soft -spoken artist who is starting to explore loud, noise making, thought-provoking work. The work exemplifies her life and passion. Her latest pieces are strong elements conveying the intense beauty and pain the artist sees in the world around her. From her paintings, raw photography and eye catching sculptures, the work invites the viewer on a journey to explore a world that lies far from the hustle of everyday life . With influences as diverse as Gladys Barker Grauer, Ben Jones, Betty and Alison Saar and Renee Stout, Scott's work taps into the relationships between politics, social justice, equality, human and women's rights, police brutality, culture and being bi-racial.

Comments from a Feb. 23, 2022 interview with Danielle Scott in *JerseyArts.com Features:* *https://jerseyartsfeatures.com/content/2022/2/24/i-put-myself-into-every-story-nbsp-an-interview-with-visual-artist-danielle-scott:*

"Heavy and Loaded consists of 26 pieces created during my ESKFF residency when I came back from Cuba. The title describes the materials, which are physically heavy, like metal bullet shell casings. The content is also heavy and loaded – including depictions of lynched children and a work depicting a huge target around my son and daughter. Another piece, comprised of doll heads, is about my Jewish family's experience in the Holocaust."

Danielle Scott



Save Her Soul

2017

Mixed assemblage

12” x 36”

Courtesy of the Artist

$2,200



The Floods of Fear

2017

Mixed assemblage

16” x 16”

Courtesy of the Artist

$1,200



Heavy and Loaded

2019

Mixed assemblage

36” round

Courtesy of the Artist

$3,200