

GALLERY AT 14 MAPLE
PRESENTS

Remembrance of things past

A JURIED EXHIBIT CURATED BY VIRGINIA FABBRI BUTERA, PH.D.

Linda Aldrich
Peter Aldrich
Sam Awad
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Neal Korn
Theodore Largman
Patricia Malarcher
Leonard Merlo



© Monica Camin, 'Touched by the Past, Mixed media, 2008'

Kendall Messick
Tom Miller
Marian Mundy
Don Myles
Irmari Nacht
Joel Naprstek
James Occi
Amy Puccio
Betsey Regan
Bob Richardson
José Rodeiro
Joanne Ross
Diane Savona
Rocco Scary
Catherine Schmitt
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Joy Yagid
Barry Zawacki

September 8, 2011 – February 15, 2012
Opening Reception:
September 8, 2011, 6:00-8:00 PM



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Remembrance of things past

Remembrance of Things Past was the translation of the title of Marcel Proust's 1913-1927 seven-part French novel, *A la Recherche de Temps Perdu*, now re-translated as, *In Search of Lost Time*. Just as the two titles in English subtly suggest different meanings, so does the art in this exhibition interpret the concept of remembering in a myriad of related but unique ways.

Here people, places, objects, structures, words and abstract forms inspired artistic memory and interpretation. Family members or strangers; treasured quotidian items or haunting art objects; special locales, buildings and signs experienced once or time after time; personal diary entries or random graffiti; food created and savored; and private, man-made, weather-related and political events triggered artists' remembrances and may produce similar recollections for the viewer. Various mediums prove effective as conveyors of memory and each artist has chosen a style from realism to complete abstraction to elucidate their reminiscences.

While major events such as the tragedy of 9/11/2001 evoke collective memories, individually we respond/responded differently. In this exhibition, realistic photographs by Peter Aldrich, Raul Gil and Agnieszka Solowa recall the World Trade Centers as they were before the tragedy while Len Merlo and Neal Korn's surreal image of a wolf with wings in front of the two towers embodies the horror of the attacks. Michael Wiley's mixed media piece covered repeatedly with the word "shatter," reminds us of the physical, psychological and emotional states after 9/11, but could also easily reflect the general horror evoked in other works of: war and political conflict (Ron Brown, George Garbeck, Monica Kane, Peter Tilgner, and Jose Roderiro), rape (Monica Jacobs), destruction by hurricane (Thomas H. Miller) and fire (Kendall Messick) or the loss of a loved one (Ellen Denuto and Theodore Largman).

Artistic styles and devices help enhance the evocation of the past. Although many artists were inspired by realistic photographs, the outcome is often very different. For example, in *Touched by the Past*, Monica Camin decided to blur the faces of her known and unknown ancestors while Raúl Villarreal mixes the specific faces of his African/Spanish descent father and Taino Indian great grandmother to remember and celebrate the ethnic heritage of Cuba. A set of rickety steps leading up to the painting of an older style screen door welcome us as we visit Michael Fenton's softly painted older figure of *Ruth*, while Kay Kenny's ten-year old girl (her doppelganger) dressed for a party, summons the essence of childhood mysteries and uncertainty with fuzzy nighttime lights in the looming house and swirling stars. Liz Demaree and Aileen Bassis combine people and maps to evoke remembered locales while Betsey Regan pays simple homage to a lost Navy colleague "*Larry*."

Structures of all types summon up good and bad memories of the past. Exteriors and interiors of churches (Linda Aldrich and Amy Evans), an artist's studio (Doug Depice), a labyrinthine arched interior (Mohamed Khalil), a tiny cottage (George Kopp), a childhood home (Patricia Malarcher), a 1960s Florida motel (Joel Naprstek), a neighborhood diner, bar and late 19th century house (Rocco Scary), and a decrepit farm building (Natalie Tyler) evoke various eras and situations. In a similar fashion, objects as diverse as handmowers (James T. Occi), an insert for a 45 record (Amy Puccio), old wooden picture frames and skis (Bob Richardson), kitchen calendar towels (Diane Savona), electron tubes (Mike Tesi) and a sign for an out-of-business drive-in theatre (Joy Yagid), conjure humorous and nostalgic moments. Images of primitive life forms by Carlos Frias send us to the distant past. A textured ceramic pot by Barry Zawacki hints at an ancient culture while Catherine Schmitt's hobo bag covered with African animals refers to past human and

animal migrations. But a photograph by Laurinda Stockwell of bandaged liquor bottles with animal bones as lids speaks to destructive addiction and deceptive times.

Words in rusted signs (Peter Aldrich and Joy Yagid), graffiti about the King, Elvis Presley (Joanne Ross), diaries physically wrapped with thousands of sentences (Jaz Graf) or the Dickens novel, *Oliver Twist* (Irmari Nacht), concoct time, place and experience. Food does that too. Bonnie Gloris's collage uses the color pink and an antique tea cup to hint at the notorious personality of Marcel Proust who used the taste of a madeleine, a cake-like cookie, to provoke a flood of memories of childhood and mother for his novel's protagonist. For Marian Mundy, a multi-colored jello mold makes everyone laugh about the wobbly treat, while Sam Awad has us salivating with his plate smeared with remains of a strawberry and vanilla dessert.

By making reference to other art works, artists help us delve into multiple experiences and meanings. Re-employing the figures from Masaccio's *Expulsion from Paradise*, Fausto Sevilla summons up temptation and original sin, Renaissance innovation and fresco painting as well as his own childhood flight from Cuba. Don Myles' photograph of Christo and Jeanne-Claude's orange *Gates* in New York City reminds us of centuries of symbolic and imposing entryways not to mention the wind, cold and brilliance of that 2003 crowd-engaging performance in Central Park. But as Americans, one art work trumps them all. Neal Korn's third-grader view of *The Statue of Liberty* reminds us of the time we visited or first saw its image and how we are ever in awe of its grandeur, meaning and the countless personal stories that dominate its history and our memories.

Virginia Fabbri Butera, Ph.D.

Linda Aldrich



Fairfield Church, Iowa, circa 1859

2009

Pen & ink

24" x 22"

Collection of the Artist

\$1,200

This pen and ink drawing is part of a series of egg tempera paintings, drawings and prints centered on the theme of images of long deserted and abandoned buildings that were constructed by human hands, using few simple tools. The structures range from remnants of old stone buildings, a lone fire place and chimney, an old abandoned iron forge, an ancient pueblo to the abandoned farm structures that are shadows of the family farm structure which is so rapidly being replaced by large commercial enterprise. These ruins exist alongside of contemporary homes and buildings. What remains of these old stone structures and abandoned dwellings are often windows and doorways. The openings and stairways give us pause, and a glimpse into a favorite scene that was admired or a pathway that was traveled by the builder when the structure was occupied.

This particular church lies in ruins alongside the “newer” structure of a church built around the turn of the 20th century and a graveyard. The steeple has collapsed or has possibly been blown down into the main structure as the church seems to have settled into itself where it has remained for over a hundred years. There is something contemplative about these remains. The building definitely has a story to tell each and every viewer.

Peter Aldrich



New Jersey Lines

2009

Digital photograph/archival pigment print

24" x 18"

Collection of the Artist

\$275



Towers and Church

1974

Photograph (scan of negative)/archival pigment print

24" x 18"

Collection of the Artist

\$275

New Jersey Lines

While photographing details of old railroad cars, I was intrigued by the contrast between the abstract decay and the recognizable typography. Used hard for many decades and countless miles, the various retired passenger and freight cars reveal clues to their past life through their type and rough patina. This image was of an old box car once owned by the Central Railroad of New Jersey.

Towers and Church

I was photographing scenes in lower Manhattan shortly after the World Trade Center buildings were completed in the early 1970s. At that time, there were relatively few residential buildings in the area and, on a typical Sunday afternoon, the streets were almost deserted. When I came upon this sight, I was struck by the fascinating contrast of styles. I struggled briefly trying to take a photo that worked and finally lay down on my back in the middle of the street to capture this image.

Sam Awad



Vanilla & Strawberry
2010
Photograph
16" x 20"
Collection of the Artist
\$260

There is something magical about ice cream. As the strawberries tingle your taste buds and the sweet vanilla overwhelms your senses, you are transported back to your childhood. It's a world of sunshine and summer breeze, a fairy land echoing with laughter of children, where colorful balloons fill the sky and the bark of a distant dog is your call for play. With every spoon of ice cream you take, you go back further and further until the last drops that you scrape off the plate leave you longing for more. You do not want it to end, you do not want to return to adulthood, but it is over before you know it. With an empty plate and a useless spoon in your hand, you sit there with mixed emotions of pleasure and sorrow, like the taste of the tangy strawberries and the soft sweet vanilla.

Aileen Bassis



St. Augustine
2010
Lithographs with mixed
media
27" x 65"
Collection of the Artist
\$1,000

I create photography based artwork about social and political issues including handmade artist's books, altered books, etchings, collage work that hangs on the wall and installations. I use digital photos, transfer prints and photocopy lithographs in combination with mixed media. I've made work about themes that I connect to in a personal way: breast cancer and AIDS, aging and dementia, racism, the Holocaust, immigration, children and psychiatric drugs, war, multiculturalism. Memory and history are threads that run through a great deal of this work.

In 2010, I began a public art project about the experience of memory. I asked people to draw a map of a place that they remember and photographed them in the act of recollection. Their maps and photo portraits became a source of images for further artwork. I used these images to make lithographic prints that I sewed together. This work led me to back to an old interest in philosophy and each piece in this series includes a quote from a philosopher on the topic of time and memory.

Above all, I'm interested in content. I'm interested in making artwork that looks at the world around us and opens a door to rethink, re-examine and reflect.

Ron Brown



WW II Monument 2
2007
Darkroom photograph
20" x 16"
Collection of the Artist
\$275

I am a history aficionado and London is rich in history. On a recent trip, I was taken by a series of plaques commemorating the terrible ordeal this city experienced during WW II and conjured up a sense of that painful era I could not have otherwise have experienced.

This photograph is from a monument that includes details of British troops in battle during the blitz period. The black and white photograph is a darkroom print made with great care, love and passion on archival fiber paper.

Monica Camin



Touched By the Past
2008
Mixed media
56 ½" x 36"
Collection of the Artist
Not for Sale

Marcel Proust's *Remembrance of Things Past* draws enormously on involuntary memory, memory evoked by sensory experiences as opposed to those recalled deliberately. In this way, the novel focuses on the way our experiences are formed: occurrences as interpreted by our perceptions, built upon the memories evoked by those perceptions. It has also been written that the author felt that a work of art can recapture an experience of loss and thus save it from destruction, at least in our minds.

Touched by the Past reflects the aspect of loss as seen by Proust and shared by many artists. My father was hospitalized for a few months before he died. During this period, the deceased became more prevalent characters in my paintings. Whenever I was asked about my work in those days, I would reply: "I'm bringing my ancestors back to the Earth." I even portrayed the ones I had never met, but whose existence was familiar. This is the reason for the mingling of silhouettes with the characters that are still vivid in my mind. These pieces capture the essence of a family and time whose embers continue to burn inside of me.

How do we memorialize our past? And is it the objective story or the human experience interpreted by both perception and memory that form reality?

Liz Demaree



The True History of Pt. Murray #2
2011
Mixed media
14 ½” x 12 ½”
Collection of the Artist
\$550



The True History of Pt. Murray #7
2011
Gel transfer print
14 ½” x 12 ½”
Collection of the Artist
\$375

Port Murray, NJ is a fairly unremarkable small town in western NJ that has been the catalyst for my art for over 10 years. The current project I'm working on, "36 Views of Pt. Murray", is a multi-layered mixed-media collection that includes painting, photography, printmaking, collage, and artist books. There are 12 different stories in the cycle, each one having its own art and book.

The two pieces included here are part of the first story in the cycle which is entitled "The True History of Port Murray." Of course, all histories are subjective to a certain degree, and this one is no exception. Although I have done a little research about Port Murray, I have also made up a story of its founding inhabitants. In gathering images for this section of my project, I came upon an old folder that contained some of my earliest work on Port Murray. I also came across a number of family photographs of ancestors about whom I know nothing. Even though I have never lived in Port Murray, after working with the pictures from there for so long, I feel as if it is part of my own personal history. Memory is not static, but is a fluid part of our minds. What we see and hear can change our memories as time goes on. When I came across all those old photos, it seemed to me that I had indeed been there, in 1865, when the canal that gave Port Murray its *raison d'être*, was opened. My 'remembrance' was false, but it felt quite real as I assembled the images into a window on the past.

I have made traditional collages from the material I found. I have also scanned the collages, and using a gel transfer medium, made prints that further distort the images. In showing these collages (there are 12 in all) to others, I have noticed that each person tends to have a very distinct idea of the story behind the images. They seem to function as visual stimulation that brings out different ideas from every person who sees them.

Ellen Denuto



What Remains
2009
Photograph
16 x 20"
Collection of the Artist
\$ 750

This photograph is from my series *Where Spirits Speak* which focuses on objects, places and things that have become lost or abandoned.

The remains of a life, evidence of human touch, wait silently to be found to reveal their story. They speak quietly of love, life, death, loneliness, solitude and peace. I capture and save them as proof of my existence.

As we overwhelm ourselves with technology, communication has become our isolation, blinding us to the present and that which makes us human.

My father's undershirt, the subject of *What Remains*, was found in an old wheelbarrow in the yard of our family home after his death - the following spring. It brought with it vivid memories of his hard work, unexpected death and a gentle reminder of his presence.

Doug DePice



Dark Spaces

2009

Paint and charcoal on paper

16" x 18"

Collection of the Artist

\$1,000

This painting, titled *Dark Spaces*, depicts an artist's studio. I see the studio as a space of remembrance and imagination, a symbolic space of the artist's soul - a space where the soul can hide, get lost, wander in mystery, and be found again. I was inspired by something I had read by Carl Jung. In his essay titled "Everyone Has Two Souls", Jung tells us,

“Few people know anything about the ancestral soul and even fewer believe it. Aren't we all the carriers of the entire history of mankind? Why is it so difficult to believe that man has two souls?”

When a man is fifty years old only one part of his being has existed for a half century. The other part, which also lives in his psyche, may be millions of years old.

Every newborn child has come into this world with a fully equipped brain...The newborn does not begin to develop his mental faculties on the first day of his life. His mind, a finished structure, is the result of innumerable lives before his and is far from being devoid of content.”

Amy Evans



Family History 4
2010
Photography
20" x 20"
Collection of the Artist
\$400

The Family History #4 image is a reflection of the legacy of my childhood. As the youngest of 11 grandchildren, I did not really participate in the life experiences that form my family history. What I call “memories” are more like folklore or fantasy and based on family stories I begged my grandmother to tell me over and over again as a small child.

Like all memories, time has a way of fading and rearranging details and images. In the Family History #4 image, I used old family photographs in combination with my own photographic imagery from the last twenty years. This scene contains elements of spirituality, an undercurrent which was ever present in my childhood. I melded together the people of my past with my own visualizations to create a more mythical picture that represents my personal narration of the past.

Michael Fenton



Ruth

2011

3-Dimensional mixed media, oil on canvas

47" x 24",

61" x 24" x 18" (with stairs)

Collection of the Artist

\$2,000

I believe that painting is a way to communicate and shape one's personal perceptions and reactions to our personal world. Even small things that may confront us may be poignant and worthy of comment, even if for only a moment.

Painting allows me to self-observe by looking outward. My work expresses my feelings about something and I try to capture the unique attitude of the subject. A reviewer once called me "a representational-narrative artist who wants, more than anything, to tell a story or communicate an attitude about the subject and evoke an emotional reaction." I guess that's pretty accurate.

Most of my work comes from a personal experience or an emotional connection to a subject. I believe in the power of art to tell a story and to communicate attitudes, ideas and emotions and to create discussion. I believe that underneath today's superficial world there is a slipstream of truth found in the emotions of people and their circumstances. I want to catch this in my work.

Painting is my response to what I feel when I look around. My response is not always immediate. Sometimes images, colors and feelings stored away from long ago will push their way to the surface. Other times, ideas will emerge from unexpected sources and relationships. The process is never quite the same and this helps me to keep a "fresh eye."

My paintings often have a will of their own and there are always surprises on which to build.

Carlos Frías



Anemone
2011
Acrylic on canvas
16" x 20"
Collection of the Artist
\$400



Genesis on Land
2007
Mixed media on canvas
30" x 30"
Collection of the Artist
\$1,000



Genesis at Sea
2007
Mixed media on canvas
30" x 30"
Private Collection
Not for Sale

My most recent works are all part of a larger puzzle which, once completed, will form a spatial creation myth. In my pieces, I explore humankind as a microcosm, represented by its most elementary components, through its continual development, toward what we are to become as a species.

Some of my art attempts to strip us of our spirituality and our culture, representing us as organic forms bound to decompose and regenerate. Works from this same series highlight our humanity - our creativity, our relationships, our urge to grow, and at times, to self-destruct.

My creation myth has been years in the making and is not yet complete. I continue to visually exemplify the parallel between what art is able to represent of the evolution of humankind and how much we want to preserve and manipulate art to represent the history of our species.

George Garbeck



Unspoken Grief

2008

Photograph

20" x 16"

Collection of the Artist

\$275

Unlike many artists, I don't concentrate on a single subject or theme, but rather try to communicate, with camera and computer, that which I can only hint at with words: my love for the visual experience. I endeavor to capture moments from my own experience that have been more substance than shadow; instants timeless and random, where routine existence seems to give way to a heightened sensibility. This is my attempt to celebrate the presence of the universal in the commonplace.

Visual catalysts that trigger these moments of transcendent clarity occur without warning: in the play of sunlight on a mundane object, the texture of peeling paint on an old building, in a striking natural vista, or in the fleeting and enigmatic look on a stranger's face. I hope that through viewing the totality of my work a certain thematic beauty or truth will emerge, bridge the difference between 'self' and 'other' and resonate on some level with the observer.

Unspoken Grief was shot in Washington D.C. at the Vietnam Memorial. While there were many people at the monument - families, tourists and others experiencing the spiritual place - I was drawn to the boy leaning by himself on the wall. Why was he there alone? What was the cause of his apparent genuine display of grief? By using my camera to capture chance situations such as this, I hope to bridge the difference between 'self' and 'other'.

Raul Gil

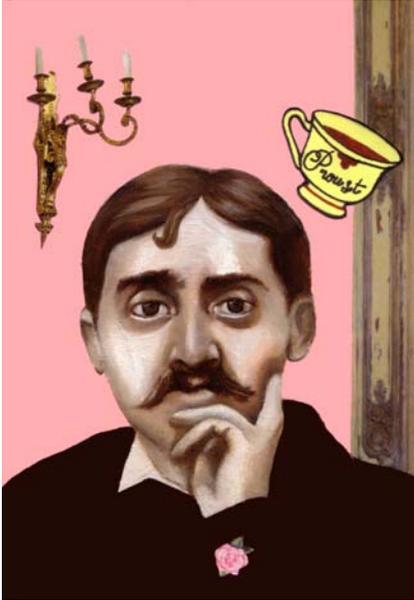


Days of Peace
1983
Archival pigment print
17" x 26"
Collection of the Artist
\$475

Back in 1983 while taking pictures
in downtown New York City,
I spotted this woman resting peacefully
in front of the Twin Towers,
and I just had to take a picture with my Rollei.
At that time, this picture represented the dramatic contrast
between the fragile body of a woman
and the strength and power of the World Trade Center.
Today the image has a very different meaning...
it represents a time that is no longer with us.

I call it "Days of Peace".
It was shot with a Rollei Flex on a 2-1/4 x 2-1/4 Tri-X film and then scanned.

Bonnie Gloris



Marcel Proust
2006
Oil paint and collage on paper
7 ½" x 5 ½"
Collection of the Artist
\$250

I have great respect for those who know what to assert, and what merely to suggest – what to announce in dialogue, and what to express in a covert glance. In that way, writers and artists are similar. Just as a writer builds a character throughout his story, an artist compiles visual elements that describe his subject.

Marcel Proust is a selection from *The Authors*, a series of portraits of writers that have inspired my life and my art. I use oil paint to capture the likeness of each author, then supplement the composition with collage elements and color palettes that give insight into the subject's personality and the personalities of the characters they create, as well as the time during which they wrote their masterpieces.

Proust thoughtfully reminisces about his past, wondering how many of his memories he has diluted, enhanced, or manufactured with time. The pink walls and the flower on his sleeve allude to his emotional and physical frailty and his lack of confidence. They also hint at his notorious homosexuality. The teacup symbolizes archaic social customs and formalities which filled Proust's daily life in the aristocracy. His sole accomplishment was the six-volume, semi-autobiographical *In Search of Lost Time*, a novel that has had a tremendous influence on contemporary literature as writers continue to analyze Proust's philosophies on time, space and memory.

In this way, I strive to imbue my art with subtle meaning and narrative, while inviting the viewer to form his or her own analysis. Whether a chaotic collage or a crisp wood-cut print, I provide my audiences with both immediately recognizable motifs and ambiguous details, allowing them to decide whether to decipher the work one line at a time, or to appreciate it as an aesthetic whole.

Jaz Graf



Eviscera,
2010-11
Paper lithography on stitched muslin
over sketchbooks
9 pieces, each 8" x 10" x 1/2"
Collection of the Artist
\$3,000

Origin: c.1600, from Latin verb ēviscerāre, from–e (ex) "out" + viscera "internal organs."

"Sometimes used in 17 century in figurative sense "to bring out the deepest secrets of."

I learned of the term evisceration when I studied to become an EMT. My textbook had an illustration of guts pouring out of a man's body. The concept resonated with me and developed into a volume of artist books.

I have a collection of sketchbooks, journals and diaries in which I recorded and stored specific bits of my history. In ways, these books, have performed like organs: a digest(ive) system selectively absorbing and expelling elements of substance, assisting the integration processes of overall functioning.

In this series, extracted text was transcribed and reprinted onto muslin, which was then deconstructed and reconstructed to form a re-bound book.

Miriam Jacobs



Hair Blood Threat

1978

Hairbrush on index cards

18 3/4" x 13"

Collection of the Artist

Not for Sale

Many, many years ago, while living overseas, I was raped by a man I had known for a few weeks. Since I knew him, I did not know that what had happened could be called rape. All I knew is that my life would never be the same.

About four years later, I found out that that event could legitimately be called rape. I was in art school and the idea to define, in visual terms, what had happened, began to take hold. By the time I was entering my senior year, I decided to make an experimental animated film that I hoped to use as a catalyst for discussions that would break down the myths about rape that I myself had believed.

I struggled to find a professor who would support my attempt to create a piece of art based on an event that had happened years before. They begged me to concentrate only on my figure drawings. Finally, I asked a professor I barely knew; he gave me permission to work on this project, warning me that he had no idea if he would be able to help me or not. His moral support was what I needed, however, and I began.

This work is a selection of the 600+ images that resulted from this pursuit.

Monica Kane



Strike

2008

Book of hardware cloth, galvanized wire, paper, fiberglass and resin
6" x 6" x 3" closed (4 pages opened)

Collection of the Artist

Not for Sale

The artist's book, *Strike*, came from an exploration of the first amendment. Its story is told through a visual illustration of the Kent State shootings and the events leading up to that tragic day.

Strike is about freedom of speech and the ultimate silencing of that freedom. It is about our fears, our aggression, our hopes and our failures. It is about the ways in which we protect ourselves, although doing so may destroy others. It is about the humanity we all share even though we appear to be on opposite sides of the fence. It is about our tenderness, our fragility, and how we break our own hearts.

Kay Kenny



Dreamland Speaks When Shadows Walk 2
2004
Gum bichromate
23" x 29"
Collection of the Artist
\$800

When I was a small girl, I imagined that my perfect “other,” my *Doppelganger* perfect friend, lived in my house. I could speak to him, play with him, but never see him. As I grew older, he became the perfect father, the perfect boyfriend. As I entered puberty, I began to fear that I would never meet him and if I did, how that would change my life. This is a story about that transitional period in childhood when gender moves from a reflection of self to the “other.”

This work is the second image from a series of twelve images with text created in 2004 in the gum bichromate photographic process on watercolor paper.

The following is the text is written under each image.

1. A boy lives in my parent's house'
2. I am a girl, almost ten.
3. At night, I hear him moving in the attic above my bed.
4. He whispers to me through the bathroom ceiling. I cannot hear his words: he only speaks when the fan is running.
5. I try to imagine him: he is the shadow in my mirror.
6. He is the brother I do not have, the father I do not know.
7. Sometimes I catch a glimpse of him in the fragments of strangers caught in my eye.
8. I wonder how he lives- on the smoke from our chimney?
9. The dust motes caught in pools of light? The wings of insects drawn to a flame?
10. I long to meet him, but the door to my parent's attic is in the ceiling: a trap door, too high for me to reach.
11. Each night, as I lay dreaming, my bones stretch and I grow longer.

12. The ceiling grows closer each morning when I rise. Does he wait for me behind the door?

Gum Bichromate is an early (1830's) photographic process that sensitizes watercolors to light. The pigments are mixed with ammonium bichromate and gum Arabic and applied to a prepared watercolor paper. When exposed through a contact negative to ultraviolet light, the emulsion hardens and becomes insoluble in water. The print is developed in a water bath that removes the unexposed areas. The process is repeated several times to develop the color & density of the image. The nature of this process makes exact duplication difficult and the resulting image is often one of a kind.

Mohamed Khalil



The Yellowbrick Road
2010
Acrylic on wood
40" x 44"
Collection of the Artist
\$1,500

Since early childhood, I was fascinated with found objects and was amazed by their artistic design. I began creating art from the objects I found like rocks, wood, rubber-anything that caught my eye. I was encouraged by my parents and teachers. My love of art began at an early age when I won my 1st competition at the age of 6. From that time, I never stopped drawing or designing art; this helped me to improve my skill and talent. I live and breathe art; that is what makes everything I touch change into a piece of art. I enjoy the wonder and happiness in the eyes of those who have seen my art and that is what motivates me and makes me produce art pieces almost every day. My travels through many countries and my exposure to different cultures have enriched my experience, enabled me to increase my artistic talent, helped my eye to discover the beauty in everything, and turned objects into artwork to be appreciated by others.

My inspiration comes from the beauty that surrounds us and my memories from my past.

George Kopp



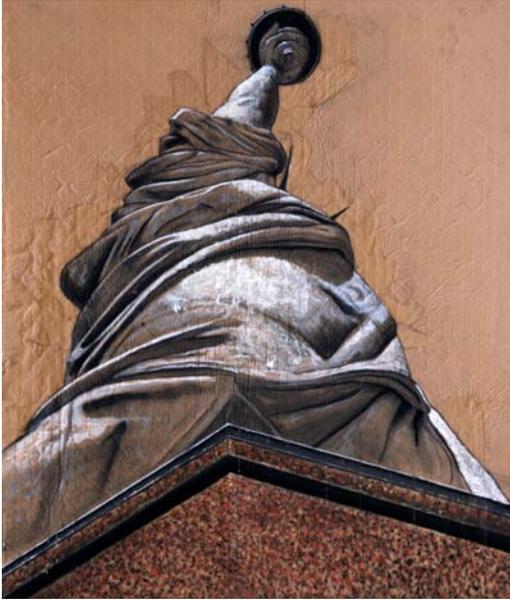
Free Stuff Shed
2008
Photograph
16" x 21"
Collection of the Artist
\$300

This photograph is representative of a larger body of work that I've produced over the last few years. I believe what I'm trying to capture is a world that is passing us by: a place with grass playing fields and painted yard-lines instead of artificial turf; a place with old chipped statues stored in the attic, where the present slips into the past.

Obviously, color plays a large part in this image, but composition and subject matter are also very important to me. I've been influenced by many artists including George Tice, Edward Hopper, Robert Frank, Norman Rockwell and William Eggleston.

The photograph was taken with a Canon DSLR camera. It is a high resolution archival ink jet print produced by an Epson printer on 100% cotton rag paper.

Neal Korn



Liberty

2011

Charcoal, pastel, kraft paper, tracing paper/rice paper
on reinforced road construction paper

43" x 37"

Collection of the Artist

\$2,500

The Statue of Liberty is an American icon that has special meaning for me. I can remember seeing it for the first time during my elementary school's third grade class trip. We were on the boat and we were all very excited. For us, just missing school was exciting. Seeing the Statue of Liberty up close was more than we were prepared for. We could not wait to run up the insides of this great sculpture. On reflection, I feel a different connection with it. I think about my father emigrating from Eastern Europe and how he must have felt upon seeing "Lady Liberty" on his way to Ellis Island. I can only guess that what he felt is what most of us feel...awe.

Theodore Largman



Sometimes God Chooses Not to Hear

1996

Mixed media

11" x 9" x 4"

Collection of the Artist

Not for Sale

Not for Sale

This particular piece carries a great deal of pain and healing for me, and perhaps for anyone who carries the memories of a tragedy in their life, whether the tragedy is personal or society-wide.

This piece was inspired by the death of my wife, who died of breast cancer in 1990, and my pleas for salvation that went unheard. I have since sparred with God in my artwork, questioning God's presence and purpose. While the question of God's "goodness" remains unanswered for me, the sparring has provided some healing from the painful memories we all collect through our lives.

In this piece, the golden ear in the piece portrays God's presence, and since God would be 6,000 years old (according to Jewish traditions), He would certainly be a little hard of hearing, thus requiring a hearing aid. And as with any hearing aid these days, it can be turned on and off at will.

During times of tragedy, humanity always calls to God, trying to get His attention. In this piece, we even use the aid of a shofar to increase the volume of our call. But unbeknownst to us humans, God may have turned the hearing aid off, and our plea literally falls on deaf ears.

The skeleton behind the dark veil represents the Holocaust, the death of my wife, or any tragedy that might result when God does not respond.

Patricia Malarcher



Was

2009

Fabric (blueprinted cotton and
organza), thread

18" x 18"

Collection of the Artist

Not for Sale

The subject of *Was* is the house in East Orange, NJ where I lived during my adolescence. I recently drove past the house and photographed it. The blueprint reproduction is a negative image that gives the house a haunted quality. The pieced fabric background suggests layers of memory.

Leonard Merlo & Neal Korn



Beast of Fear
2002
Acrylic on Canvas
22" x 16"
Collection of the Artist
Not for Sale

This painting was created in direct response to the attack on the World Trade Center on September 11, 2001. The attack has had such a profound effect on the world and our way of life in the United States.

The work titled *The Beast of Fear* was created within the first year after the attack, an artistic collaboration between Len Merlo and Neal Korn. When it became apparent why the attack was carried out, fear began to grip our society. We began to realize how vulnerable we were to the threat of more terrorist attacks. The climate of fear created by the war on terror and the complacency we developed as we became numb to the violence all around us heightened our anxiety and changed the way we live and work.

Kendall Messick



Conflagration #2

Edition No. 1/7

2008

Archival pigment print

41" x 41"

Collection of the Artist

\$6,000

A significant fire ravaged my Victorian home in Jersey City on the morning of May 4, 2006. I spent the weeks and months following the fire combing through the remains to quantify the losses for insurance purposes. As I worked through this emotional reconciliation, an unexpected beauty was revealed in the transformations wrought by the fire, smoke and water. This compelled me to pick up my camera and for the next three years, my devastated home became a studio where I obsessively sought to make visual discoveries that I could preserve on film.

Conflagration #2 is one of the seminal images from this body of work. This photograph depicts one of the original doors of my home that was altered by the extreme heat from the fire that raged nearby. The varnished finish of the door has taken on a texture not unlike aging human flesh, which has been burned and blistered. Slightly ajar, revealing a hallway and part of my bedroom filled with daylight, I view this photograph with its transition from darkness to light as a metaphor for the catharsis I experienced creating this project.

Thomas F. Miller



Holly Beach, LA – Hurricane Rita
(set of 4 views: N, S, E, & W)

2007

Ceramic

40" x 30" x 2"

Collection of the Artist

\$3,000

The over all emphasis of my work is doing memorials as it has been for more than 25 years. The first memorial project was one I founded in 1984. It is the Wisconsin Vietnam Veterans Memorial Project and can be found on the web at www.thehighground.org. The reason I work in the subject matter I do is to give either the subject or subject's relatives, or both, a sense of pride in what has been done. The events of 9/11 and its aftermath as well as a reflection series on past and present wars are where I am focusing my efforts at the present time.

I work in various media, including, but not limited to, painting, drawing, sculpture and ceramics. Many of the media interplay with other media in my work. A ceramic piece might appear to be a watercolor because of the method I use to complete the piece, as in the *Hurricane Rita* tiles.

In my art based on memorials, I depict the moods of the various subjects: their pride, shock, horror or whatever the subject's demeanor is at the time of the piece. I also concentrate on the forces of nature (fire, rain, clouds, etc.) or their aftermath. Color and intensity also come into play as well as the storytelling of this history.

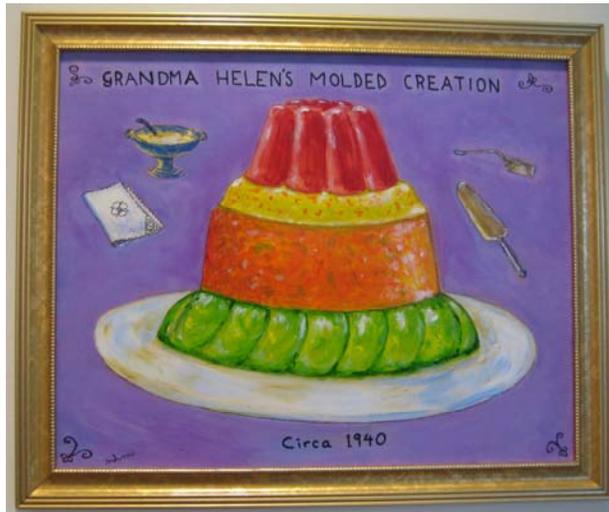
My art series began with the Holocaust and moved to the Vietnam War. While doing the pieces dealing with the operation during which I was wounded, the events of September 11th happened and I switched my creative energy to that event.

Several years later in 2005, I was involved with the Red Cross as a volunteer. I served my deployment time in Houston covering Hurricane Rita. While there I toured the devastation of a small Southwest Louisiana town on the Gulf coast just east of where the hurricane made landfall ("Holly Beach – Hurricane Rita"). The destruction of this 300+

home and business community was total. The totality was from the hurricane force winds and the 20' high water surge. Only the water tower was left standing and the beach town flattened beyond recognition with most of it carried up to 10 miles north deep into the bayous.

At present, I am once again focusing my artistic efforts on the Iraq/Afghanistan conflict, with a little time away from these subject matters to do butterflies and eagles.

Marian Mundy



Grandma Helen's Molded Creation
2011

Acrylic

18" x 22"

Collection of the Artist

\$500

Molded gelatin creations were big in the '30s, '40s and '50s. I remember them well, at ladies' luncheons, dinner parties and family gatherings. I'm told they're still popular in certain parts of the country today. Hard to believe. Grandma Helen was very creative with hers. Ingredients were sometimes hard to identify, but involved chopped celery, grated carrots, pineapple pieces, cherries, walnuts, dismembered oranges, and other odd bits and pieces, plus whipped cream on occasion, in the orange layer. We ate this stuff and LIVED! In the background is the inevitable bowl of mayonnaise that always went alongside, as well as one of Grandma Helen's embroidered dinner napkins. If the handle of the server looks out of shape, you can blame Uncle Harry, who didn't know his own strength.

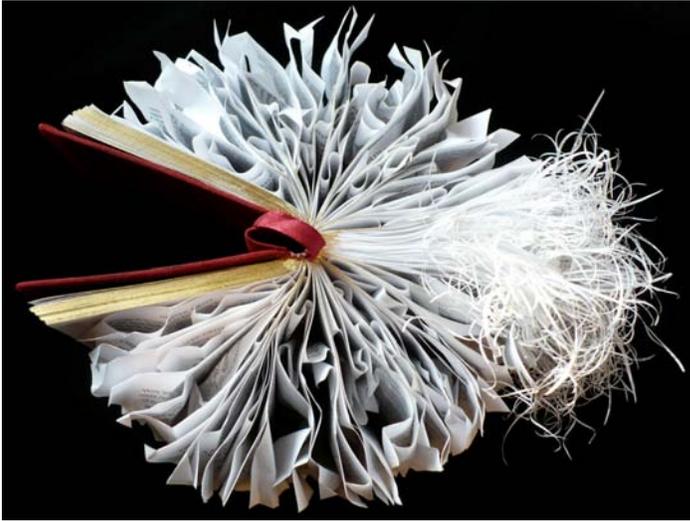
Don Myles



Gates of New York
2003
Photograph
22" x 28"
Collection of the Artist
\$300

Remember this controversial artwork of Christo and Jeanne-Claude installed in Central Park, New York City in 2005? Some thought these colorful cloths were wonderful, erasing the winter blues; others felt it was absurd. It transformed traditional Central Park, for a short time, to what seemed like a river of vinyl saffron weaving its way through the pathways of Central Park. No matter what one's opinion, people traveled from near and far to see the vinyl saffron "Gates" of Central Park. Being a photographer that loves color, who could resist capturing these bright saffron banners spanning Central Park with a background of freshly fallen white snow? A not-so-typical but welcomed sight on an otherwise dismal winter day in New York.

Irmari Nacht



books77 Oliver Twist
2010
Artist book
8" x 8" x 10"
Collection of the Artist
\$700

My recycled books, a series entitled *SAVED*, uses books that otherwise might be discarded and transforms them into artworks. The books are cut, sometimes into slivers which curl and undulate, and return to the tree-like shape from which the paper was made.

The words on the pages of the books are sliced, slivered, torn or distressed, and become interwoven with other slivers and slices to make the original meaning no longer clear. But the words are still there – creating new information now obtained by reading only the letters that are visually available. Or, as the words of the book extend beyond the surface of the covers by means of the outreaching slivers, the ideas and concepts of the book move out to the viewer, perhaps generating new ideas.

Oliver Twist has become a *Remembrance of Books Past* – if you can remember reading *Oliver Twist* in the past, you can use your imagination to try to recall the story hidden in the altered book.

Joel Naprstek



Carmella's
1984
Watercolor
9" x 12"
Private Collection
Not for Sale

Daytona Beach, Florida circa early 1960's. Roadside "Googie" architecture from the 1950's-1960's of my youth has always been an interest of mine. The love of roadside architecture comes from time spent on the road as a boy with my family. This was a time of unique, individual establishments, not the chain hotels/motels and restaurants of today. My watercolor art of these types of things are both a way of recording a bit of personal and public history and are to me a great "remembrance of things past."

James L. Occi



old school
2008
Photograph
8" x 12"
Collection of the Artist
\$65

The image entitled *old school* represents a small fixation I have with old stuff. This fixation is probably fueled by the explosive advancement of technology. There are just too many electronic devices preceded by "i". *Old school* exemplifies my dilemma: outdated, yet fully functional machinery that can still accomplish the job. It just takes a little longer. To this end, *old school* was photographed with...you guessed it: a 35 mm manual focus camera and slide film.

I am a self-taught photographer who has been taking photographs with a 35 mm camera since the 70's. As a scientist with advanced degrees in the biological sciences, I had little time to take photography classes. Oddly enough, I entered the world of professional photography by photographing ticks for a Master's thesis on Lyme disease. Later, I became *THE* tick photographer, if you will, for many tick and Lyme disease researchers and organizations. I eventually entered the realm of conventional photography (sports, cityscapes, weddings) and am now the primary free-lance photographer for the *Cranford Chronicle*, covering mostly high school athletic events.

My work has been published in the *New York Times*, *The Star Ledger*, *Outdoor Life* and many scientific and medical journals as well as web sites. Public exhibitions of my images have been seen in the American Museum of Natural History in exhibit called *Epidemic!* and in a SOHO exhibit about 9/11 called *Here Is New York*. My most recent exhibits were at the New Jersey Arts Center in Rahway, The Pearl Street Gallery in Elizabeth and the Kenilworth Library in Kenilworth.

I use both film and digital and prefer slide film for personal projects. Much of my work can be seen at: www.jimocci.com.

Amy Puccio



45 and Single

2011

Wall Hung Wood Piece Sculpture

26" x 26" x 3

Collection of the Artist

\$1,100

45 and Single, a recycled-wood sculpture, is a fusion of past and present. The form is familiar and nostalgic to music lovers of a certain age who recall from their youth snapping a little plastic spacer into the center hole of a favorite '45' record. Relevant in the present day and meaningful to a more contemporary audience is the concept of building new out of repurposed materials.

I am driven to create art that falls outside peoples' expectations. Exposure to my father's creative carpentry as a child, combined with my background in science and an understanding of ecology, has led to a form of wood sculpture that is for me, unusual, compelling, and eco-friendly.

This tactile, wall-hung relief construction incorporates left-over scraps of picture-frame molding and discarded picture frames. While working as a framer, the original concept behind my artwork was born out of my unwillingness to accept these wood scraps as useless trash. After further cutting, the resultant wood pieces are glued together in an exploration of depth, scale, and negative space.

I enjoy the irony that this wood was intended only to protect and showcase the art of others, and now, it *is* the art...truly an amalgam from a framer-turned-artist.

Betsey Regan



Larry

2011

Fresco on matzo mounted on fabric

6" x 6"

Private Collection

\$300

My father was a Colonel and I make a living working for the Army. Although I didn't want the military culture to seep into my mind and my art, it did. I want my work to depict my sense of frustration and entrapment, but at the same time, to depict my overriding feelings of self-respect because I perform the tasks required to defend our nation.

This particular piece was done when I heard about the loss of one of our Navy officers working on my program. I thought about how fragile life is, while I was eating a matzo. I took off my skirt from work, stretched a piece of it onto a board, and completed the fresco of Larry that afternoon.

Slathering plaster onto paper and then sanding, gouging, massaging and scraping are actions that cause pain and release pain at the same time. The process echoes the message.

Bob Richardson



Assemblage with Frames
2011
Mixed media
5' x 44' x 1'
Collection of the Artist
\$2,500



Assemblage with Skis
2011
Mixed media
6' 6" x 3' x 8"
Collection of the Artist
\$2,500

I use found objects and traditional materials to convey visual stories through sculpture. The challenge for me in using found objects, then combining and altering them, is to create a new and personal vision that somehow enhances their intrinsic beauty and unites all the varied elements in one composition.

José Rodeiro



Life of the Party

2008

Watercolor

18" x 24"

Collection of the Artist

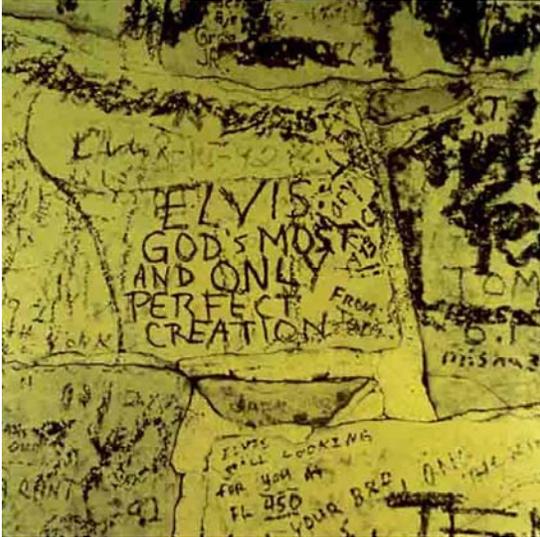
\$850

Life of the Party is a satirical watercolor that re-examines our memories of typical totalitarian political shenanigans. Due to the event(s) depicted, a sub-title might be *The Pulse of the Nation*.

Feigning concern for Vladimir Ilyich Lenin in 1922 (after Lenin's first debilitating stroke which left him temporarily unconscious), Joseph Stalin pretended to take the leader's pulse from the neck's carotid arteries, while secretly choking him. But Stalin stopped when he remembered that two of his mistresses were in the room. Of course, Lenin lingered for another two-years dying in 1924. The aftermath of Lenin's death would be marked by the tragic rise of Stalin who created an imperialistic Soviet Union (USSR) that increased its fanatical totalitarian character, killing 20 million people in forced labor camps. After 1945, Stalin enslaved eastern Europe creating a "Cold War" which, for 50 years, squandered the wealth of both Russia and the USA and led, "indirectly", to the current stagnation of the USA's global 21st Century economy. This created several generations of poorly educated citizens in both the USA and in Russia because all the wealth that was needed to foster excellence in education, or the repair of infrastructure, and/or to provide health-care was for 50 years "generally" diverted to fight the Cold War; maintain the Space Race; accelerate the Arms-Race; as well as waging full-scale wars in Korea, Vietnam, and, when not in hot-shooting wars, in preserving détente. Even, the rise of today's Islamic terrorism relates to the USSR's invasion of Afghanistan while trying to add it to their Soviet sphere-of-influence. Thus, the faltering, unstable, and dire world we inhabit (today) precipitates from Stalin's initial rise to power in the USSR in 1924.

As Stalin affirmed, "Ideas are more powerful than guns. We would not let our enemies have guns; so, why should we let them have ideas?"

Joanne Ross



*Untitled (#2 of 12 from Messages to a Myth
Graceland Revisited)*

1993

Digital photograph

16" x 16"

Collection of the Artist

\$250

Untitled (#2 of 12 from Messages to a Myth Graceland Revisited) was inspired by a 1993 trip to Graceland, Elvis Presley's home in Memphis, Tennessee. This visit prompted an intrigue with the multitude of layered graffiti Elvis devotees scrawled on the walls surrounding his home. Graceland had visibly become a mecca and, consequentially, the six-foot high wall surrounding his home, an impromptu unauthorized memorial shrine. These very public yet intimately private inscriptions express declarations of love and simple words of thought, providing a window into an ever-evolving collection of heartfelt homages and shared communal loss. This digital image represents one of an original series of twelve gold-toned gelatin silver photographic prints mounted on aluminum.

Diane Savona



Orientation

2009

Textile

22" x 22" x 2"

Collection of the Artist

\$2,200

Like all my art, this piece is constructed from salvaged textiles. The layout of streets (based on a vintage city map) is easily seen against the background damask napkin. It takes a closer look to realize that each section is cut from old kitchen calendar towels. The days and months orient to the seasons, not to the usual compass points.

It seems a perfect map of memories, as we each struggle to remember the where and when of long-ago events.

Rocco Scary



Corsay and Blum.

2006

Handmade paper, steel, mixed media

8 ½" x 11" x 14"

Collection of the Artist

Not for Sale

*There are places I remember
All my life, though some have changed
Some forever not for better
Some have gone and some remain.....*

John Lennon 1963

Each of us carries a set of memories inherent to various points in our lives. The experience of memory can so often be provoked by numerous factors. The subject matter in which I am interested is based on the idea of 'place' as a reservoir for memory.

The house that one grew up in, the corner deli, the old movie theater, the amusement park, the grammar school building, that favorite street corner, etc. Each, ordinary as they may be, plays a role in a society's daily functions, as well as one's own self-identity. But time and progress continue the process of slowly altering the landscape. The disappearance of "the old" and the consequence toward memory may be a severed connection to a past worth revisiting.

Catherine Schmitt



Journey to Africa
2009
Bronze
12" x 12" x 13"
Collection of the Artist
\$5,600

As I was walking along, enjoying my natural surroundings, I started to muse about capturing the landscape in some form of sculpture. Pondering the possibility of a *bas relief* and interpreting the smaller elements of my immediate environment, I somehow came to reflect about the grander and vast outposts of Africa. Suddenly, the quiet local landscape transformed into an imaginative habitat of lions and birds and jungle flora. The three dimensional hobo's bag which carried home the memory of an amazing experience became the perfect form for my *bas relief*.

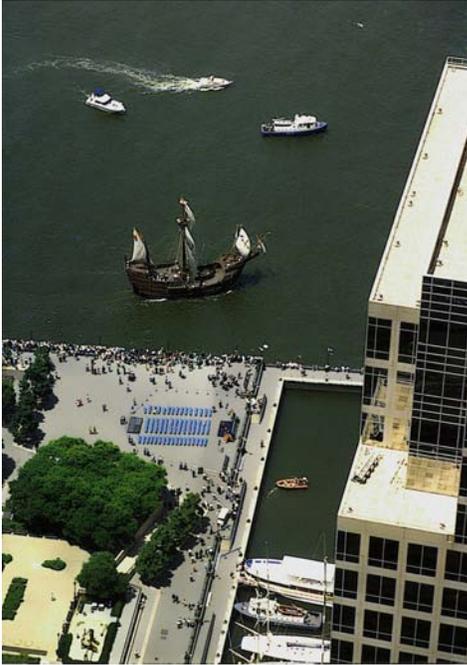
Fausto Sevilla



Mamey & Temptation
2010
Acrylic & medium on fabric
72" x 24"
Collection of the Artist
\$2,000

I selected the fabric for this series because of its sensual look. It reminded me of pubic hair and the black earth of my childhood. Immediately, I wanted to do a series of paintings on the fabric and celebrate my memories of the lush town of Guaibano in Cuba. I lived in the plains of Guaibano for ten years, surrounded by lush green fauna and black earth. There were no paved roads and the horse was the most efficient way of traveling. When I arrived in the US and attended Catholic school, I equated this mountain town with the Garden of Eden and my landing in Elizabeth as the expulsion. In these works, I want to reinvent and make holy the closeness I felt to the environment. In these works, the fruits not only suggest sensuality but also my memories of abundant fruits. There was so much fruit in the trees that many rotted because we could not consume all of them. I wanted to draw on the fabric by combing the hair in different directions and use the reflective lights to create the images. I also want the viewer to want to touch the fabric.

Agnieszka Solawa



World Trade Center #1-View from my Window
1992
Photograph
16" x 20"
Collection of the Artist
\$260

What a feeling it was to be suspended between heaven and earth on the seventy second floor of the World Trade Center. The view to the outside was only through long and narrow windows and the strong winds made the building sway. You could feel like flying with the view of the Earth curving on the horizon. On that memorable day of October 1992 two worlds collided: the superhuman achievement made of glass, steel and concrete and the replicas of the tiny, yet so strong, Santa Maria, Niña and Pinta during the Tall Ships parade to commemorate five hundred years of the arrival of Columbus to the New World. I knew then that I was witnessing history, but it never crossed my mind that this photograph would preserve a moment in time that disappeared with the Towers forever. Only in my dreams can I return to that place where I spent four and a half years of my life and met my future husband.

Laurinda Stockwell



Bottles and Bones
2008
Photograph
20" x 24"
Collection of the Artist
\$700

Bottles and Bones is a still-life photograph based upon substance abuse and the need for healing. In this image, the liquor bottles seem to become figures in a family-like grouping with a sphere in their center. They are wrapped in bandage fabric that is tea-stained and held together with pins. Their heads are sections of vertebrae bones. This is my second image exploring the subject, the first being *Ghost Bottles* in 1996. This subject is of personal interest to me but, more importantly, these images are in direct reaction to a carless month of walking the northern New Mexico roadsides and finding so many liquor bottles everywhere. The combination of these relics of cultural pain mixed with the unbelievable beauty of the place never left me.

Surrealist artists and Italian painter Giorgio Morandi inform my color pallet and composition. My photographic artwork is related to collage through my interest in stream of conscious associations. When combining images and objects, I look for combinations that relate on a subconscious level rather than with a more rational or linear connection. My work urges the viewer to participate in the process of making visual and contextual connections. Most images are photographed as you see them, with very little manipulation in Photoshop software. I combine objects and subjects that “speak” to me to be photographed. All of my photographic subjects suggest a narrative of sorts. These images combine the old with the newest technology and the discarded with precious objects. Most images are based upon landscape and natural history and are deeply rooted in my mid-western farm background.

Mike Tesi



Electron Tubes

1998

Photograph

16" x 20"

Collection of the Artist

\$260

When I was a child, I used to watch intently as my father would repair our television. I'd squeeze in behind next to him and watch as he took out and replaced these electron tubes. It all looked so fascinating, complicated, and technical to me. He had a whole box of them and a chart to find out which ones go where and which numbers could replace others. Just about every time he did this the TV was back, looking fine again. It's an experience that stayed with me to this day.

I kept a box of those tubes and years later decided to make a still life photo of them. Without a chassis and wiring to hold them up, I had to come up with a way to make them look as if they were functional. So, I used wax to hold them up on a sheet of translucent Plexiglas (they kept falling due to the heat from my lights).

To light them, I used three different tungsten light heads, including the ones underneath the set for a glow effect, as well as mirrors and reflectors. The image was made on 4X5 B/W and color transparency film.

Peter Tilgner



Memories

2009

Ink jet print

12" x 18"

Collection of the Artist

\$150

Berlin's Check Point Charlie is located along the line that once divided the city. Friedrichstrasse is the name of the street where the check point is located. Today, the check point is a popular tourist attraction. This photograph was taken early one June morning before the crowds and tour busses arrived.

The original image was in color. By combining black and white with color I have attempted to connect Check Point Charlie's past with Berlin today. The figures in the pictures are all Germans photographed throughout the city and later merged into the check point images. Common to all my work is an interest in turning photographs into complex, merged image compositions where the viewer's imagination can become an active collaborator in the scene.

Natalie Tyler



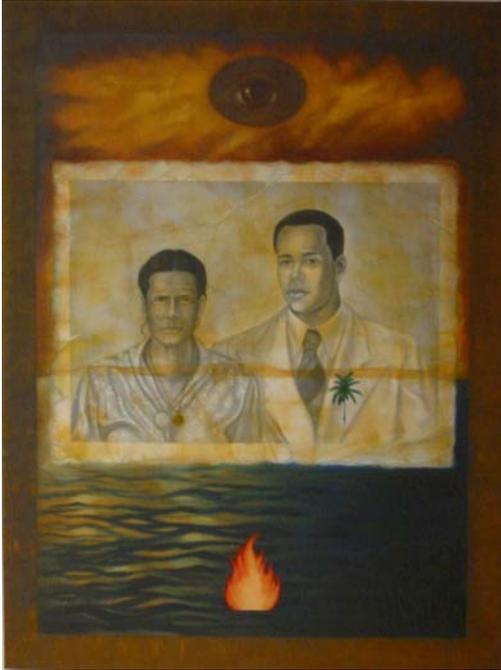
Yorkville, CA
2007
Bronze
15" x 12" x 9"
Collection of the Artist
Limited Edition for sale
at \$4800 each

My work investigates the reclaiming of nature, decay, and relics that tell a story of the past. These artworks tell of the life cycle based in a dwelling: the birth, abandonment, decomposing and regeneration. They are all parts of the cycle of life, representing our human experience with the earth.

Yorkville, CA is one of a series called *Anywhere, USA*. The grouping of sculptures portray decrepit sheds, houses, and barns from America's past farming communities. Each building is named after the town in which it resides. The buildings are all uninhabitable, but the fact they are left standing and have become part of the country's beautiful landscape shows the appreciation that the communities have for preserving their history. The structures, after being weather-worn, burned, or collapsed, now dictate their times gone by what is left. With their images captured in bronze, they are now a record of the past, preserved in their current state. Each has a story to tell, hinting at the lives lived within.

Casting bronze has become a way for me to immortalize some of these moments in time. Nature inspires my creative work, symbolizing the depth of the human experience. I work in layers, much like an author writing a novel, to tell a visual story.

Raul Villarreal



Someone To Watch Over Me

2003

Oil on canvas

48" x 36

Collection of the Artist

\$5,500

“We find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion”

-from *The Location of Culture*, by Homi K. Bhaba

The (In)Visible Traces Series of works are inspired by personal memories and experiences, the assimilation of other cultures, appropriated images from mass media, and old family photographs. Utilizing personal iconography, through assemblages and a process of layering of these different elements, I try to convey a sense of multiple realities, time references, and existence. The works address issues of identity, hybridization, and transculturalism.

The painting, *Someone to Watch Over Us*, was inspired by a 1948 old family photograph from Cuba which depicts my father at age 19 with his 86 year old grandmother who was of Taino Indian descent. The two figures represent three diverse cultures, which forged most of the population of the island, which are the African, Spanish and Taino cultures.

Michael Wiley



Shatter

2002

Wood, photographs, steel clips, digital print
26" x 26" x 4"

Collection of the Artist

\$2.700

I respond to materials before me
they dictate
my subconscious understands them
the more completely I surrender to the materials, the more satisfied my journey
the process is all important
it is more often the finished piece that generates the ideas

this was *Shatter's* process
it spoke louder once completed
the running letters of the word became a backdrop for photos of a perfect sky
but when held on a shelf by spring-clamps
they became something to be questioned
Shatter manifests that even the most benign sunshine-filled day might end up differently

some see a connection to 9/11...shattered skies

Joy Yagid



Anachronism

2009

Photograph

16" x 20"

Collection of the Artist

\$250



Old Air Stream

2006

Photograph

16" x 20"

Collection of the Artist

\$250

Unconventional takes on conventional things and places. Bright colors and cool patterns find me and my camera. An old abandoned gas station while apple picking in upstate New York, most just drive past. I stop at a door that says 'walk in', but no one's worked there for decades. Or maybe the bright colors of a field of irises in Montclair. Most try to collect it all, but all I'm interested in is a sliver of color from a single flower. Or at the beach, most will take in the massive expanse of the sea. I take in what's at my feet.

For an intimate look into the world, I use my zoom lens not to make the far away close but to bring in the close closer and to show details sometimes overlooked in the rush of our everyday lives. Or to capture a time past – some nostalgic vestige from a time lost to progress. These are the things and places that speak to me - I try to capture them because they have a beauty worth sharing. My favorite places can be local – The Great Swamp in Morris County, Presby Memorial Iris Gardens in Montclair, Greenwood Gardens in Short Hills or my backyard. They can be exotic as Yaroslavl, Warsaw, Tallinn, London or Budapest or as mundane as the family vacations to Cape May, Cape Cod or Florida.

Wherever I find myself, I try to capture a vivid slice of life one frame at a time.

Barry Zawacki



Relic 5
2009
Clay
21"x 3"
Collection of the Artist
\$375

This piece is a reference to an artifact that might be found in an archeological dig of an ancient culture.

About the Curator

Virginia Fabbri Butera, Ph.D., is the Director of the Therese A. Maloney Art Gallery, Chairperson of the Art and the Music Programs and a tenured Professor of Art History at the College of Saint Elizabeth in Morristown, NJ. She has been curating art exhibitions for more than thirty years for museums and galleries such as the Contemporary Arts Center in Cincinnati, the National Gallery of Art in Washington, DC, the Philadelphia Museum of Art, the Toledo Museum of Art, and the Yale University Art Gallery. She has curated twenty major exhibitions for the Maloney Art Gallery since it opened in September 2007. Her areas of expertise are in 19th, 20th and 21st century American and European art.

Dr. Butera received her B.A. in Renaissance Studies from Trinity College, Hartford, CT, her M.A. in the History of Art from Johns Hopkins University, and her Ph.D. in Art History from the Graduate School and University Center of the City University of New York. She has authored and co-authored exhibition catalogues and magazine articles including: "The Fan as Form and Image in Contemporary Art" (*Arts Magazine*, May, 1981); *The Folding Image: Screens by Western Artists of the 19th and 20th Centuries* (New Haven: Yale University Art Gallery, 1984); *Contemporary Screens* (San Francisco: The American Art Museum Association, 1986); *The Annunciation in Contemporary Art* (Morristown, NJ: College of Saint Elizabeth, 2007) and *Inside & Out: Selections from the Geraldine R. Dodge Foundation Visual Artist/Educator Fellows* (Morristown, NJ: College of Saint Elizabeth, 2008). In 2010, she was named as Arts Advocate of the Year by the Arts Council of the Morris Area in Morristown, NJ.

Dr. Butera has received many grants during her career including her second National Endowment for the Arts (NEA) award for a program, "When Art and Science Collaborate," a series of mini-lectures about the influence of science on the visual and performing arts. This program will be held in conjunction with her Spring 2012 exhibition, *The Abstract Universe: Microcosm/Macrocosm*, at the Maloney Art Gallery at the College of Saint Elizabeth.

Remembrance of things past

The Arts Council of the Morris Area would like to thank Virginia Fabbri Butera, Ph.D. for curating the exhibition, as well as the following individuals without whose help the **Remembrance of Things Past** exhibit would not have been possible:

Anne E. Aronovitch
Dick Eger
Elaine Rastocky
Lynn L. Siebert, Ph.D.
Elizabeth Khourey

We would also like to thank Investors Savings Bank for their sponsorship of the **Remembrance of Things Past** exhibition and acknowledge additional support from The Geraldine R. Dodge Foundation with gratitude for encouraging and facilitating the use of their unique and distinctive space. For more information on the LEED-certified “green” building that is home to the Gallery at 14 Maple, visit www.grdodge.org.

In creating an exhibition about the power of memory, we also acknowledge the tenth anniversary of 9/11 and those whose lives were so dramatically impacted by the events of that day.



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All inquiries about the purchase of art should be directed to Anne Dodd at the Arts Council of the Morris Area, (973) 285-5115, ex. 15, or adodd@morrisarts.org.

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