The year 2013 is momentous on numerous accounts – first, it is the 40th Anniversary of Morris Arts. During the past four decades Morris Arts has supported and enriched the community through its programming, advocacy efforts and contributions to artists and arts institutions. This year also marks the centennial of Igor Stravinsky’s influential ballet score The Rite of Spring. The year 1913 similarly ushered in a revolutionary era in the visual arts with the unveiling of the controversial Armory Show in New York City – touted as the first International Exhibition of Modern Art. The avant-garde nature of Stravinsky’s music introduced dramatically new approaches to tonality, meter and rhythm. In a narrative sense, Stravinsky’s work draws upon Russian pagan rites in honor of spring. Similarly, The Armory Show, which opened in March of that same year, reflected breaks with artistic traditions with the introduction of new visual languages such as Cubism, Fauvism and Futurism. Both events caused an uproar with iconoclastic innovations in musical composition, dance, and visual arts.

Artistic freedoms enjoyed today can be seen as debts owed to visionaries such as Igor Stravinsky and Marcel Duchamp, as well as their supporters – in the case of Stravinsky, the Ballets Russes de Monte Carlo – and, for the Armory Show, the Association of American Painters and Sculptors. Even with an absence of institutional support, artists would continue to innovate, but these patrons made it possible to bring their visions to a wider audience. Morris Arts continues this important work of supporting artists and to that end, we present Rites of Spring, an exhibition of artwork that similarly challenges conventional approaches in media and processes, while addressing themes of transformation, ritual and rebirth to herald the coming of spring.

Rites of Spring presents over 35 area artists working with diverse media such as shredded inkjet prints, wrapped steel wire sculptures, tea and rust dyed quilts, altered books, Velcro™ and sculptures incorporating chicken bones and goat hair. Other artists responded to the themes with visual puns such as spring chickens and other seasonal one-liners. A large number of artists chose to explore the visual exquisiteness of spring’s return with an emphasis on innovative printing or photographic processes. In anticipation of spring’s arrival, we present to visitors an exhibition filled with possibilities and diversity – much like the season itself.

Jeanne Brasile - Curator, Rites of Spring
Gallery Director, Walsh Gallery
Seton Hall University
GALLERY AT 14 MAPLE

RITES OF SPRING

In celebration of our 40th anniversary, we present a juried exhibition honoring the 100th anniversary of Igor Stravinsky’s influential orchestral composition and ballet.

14 Maple Avenue, Suite 301 (3rd Floor)
Morristown, NJ 07960
973.285.5115

Exhibit Hours: Monday–Friday, 10 am–4 pm,
or by appointment

March 27–August 21, 2013
Opening Reception: March 27, 2013, 6–8 pm

Barry Altman
David E. Axelrod
Rob Barth
Richard Bedkowski
Ron Brown
Bernadette Calnon-Buote
Lisa Conrad
Lauren Curtis
Dominique Duroseau
Kate Eggleston
Amy Evans
Sarah Fattori
Harriet Finnck
Andrea Geller
Freyja Gervasi
Eva Han
Alice Harrison
Susanna Kopchans
Anni Kruger

Jamie Levine
Beatrice M. Mady
Patricia Malarcher
Kevin McCaffrey
Imari Nacht
Nancy Ori
Arthur Paxton
Kathy Rebek
Sharon Reed
David John Rush
Kenneth Schnall
Wes Sherman
Daniel Sroka
Miriam Stern
Mary Ellen Timko
Eric Valosin
Anna Vranckx
Dennis Joseph Yanoski

morrisarts

Gallery at 14 Maple is a barrier-free facility. Individuals needing special accommodation should contact Kadie Dempsey at 973.285.5115 x17 or kdempsey@morrisarts.org • www.morrisarts.org

“Harebringers of Spring,” Sharon Reed ©2013
Barry Altman

*OZ Defunct*
2012
Mixed Media
26”x 30” .5”
Collection of the Artist
$2500

As a retired surgical specialist, it is probably natural that I have a proclivity for tactile concepts, three dimensionality and expression of warm color in my work. I love textural studies that play with varying light and shadow against color, and I often incorporate elements of assemblage, construction, collage, and three dimensional found objects embedded in modeling medium. I do not hesitate to utilize unusual elements such as dried vegetation, wire screening, excelsior, cardboard, dried mushrooms and even pasta. All materials are appropriately preserved, usually with resin or varnish. Synaesthetic sources of inspiration for me include classical music, varied life experiences, and extensive travel around the world. Some of my works exhibit strong emotional content - depicted either directly or indirectly (i.e. “Infamy; Nine-Eleven” and “Shoah; Never Again”); while others are more abstract and investigational as to material and mood (“Mystiques I-IV”). I occasionally create small carvings or clay figures to help tell a story.
David E. Axelrod’s work is influenced by his life-long immersion in the contrapuntal cultures of art and science. Although not formally trained in art, he has been influenced by the works of Paul Klee, Joseph Cornell, Louise Nevelson, and Japanese scroll artists. He has also been influenced by his scientific training and biomedical research. His current day job is Professor of Genetics at Rutgers University. He has gleaned ideas from reading in the areas of history, philosophy, and poetry. Without formal training, he has been free to break with traditional art forms and to develop a unique style of mixed media “assemblages.” A recent series includes “Homer Contemplating the Bust of Aristotle”, “Hegel’s Dialectic Antithesis”, and “Equinox Evolving”. The assemblages incorporate seemingly unrelated items such as antique boxes, cloth flowers, electronic circuit boards, miniature animal figures, reproductions of classic paintings, and poetic calligraphy. For the Rites of Spring exhibition, he is submitting an assemblage entitled “An Instrument to Measure Spring”. This assemblage contrasts a spring flower and electronic circuit boards. It includes a thematic poem by E.E. Cummings that wails against scientists who might produce an instrument to measure and objectify spring, rather than to experience the redeeming emotion of springtime rebirth. The result of the unlikely juxtaposition of a spring flower, electronic components, and a poem actualizes a new system of emergent patterns that extends the traditional forms of collage and sculpture. It challenges the viewer to more fully appreciate the theme of the exhibition entitled the Rites of Spring.
Rob Barth

_Shredded Matisse_

2013

Shredded inkjet print of Matisse’s Goldfish and Sculpture from the 1913 Armory Show, pvc board, acrylic sheet, aluminum bolts
14”x 14”x 1”
Collection of the Artist
$650

There was a Matisse painting in the 1913 Armory Show entitled “Goldfish and Sculpture”.

My entry is an assemblage featuring a print of that painting that has been run through a paper shredder.

The shreds are presented against a white panel, pressed behind an acrylic sheet – and the resulting composition becomes a new work unto itself.

I thought this piece aligned well with the Call for Artists’ request for work that “challenges conventional approaches in media, pushing the limits of traditional uses and processes…”

Shredded and rearranged, the original Matisse is transformed. Its shapes and colors are repurposed. The resulting arrangement reminds me of spring flowers and the confetti-like quality of blossoms, all of this “…addressing themes of transformation, ritual and rebirth to herald the coming of spring.”

Matisse’s works were considered by some to be the most appalling and blasphemous pictures in the Armory Show.

Among the charges brought against him were "artistic murder, pictorial arson, artistic rapine, total degeneracy of color, criminal misuse of line, general aesthetic aberration, and contumacious abuse of title."

The relative audacity of my shredding one of his pieces from that very show seems fitting, somehow.
Richard Bedkowski

The Fish Always Gets Bigger
2012
Oil on canvas
26” x 84” x 11.5”
Collection of the Artist
$3,700

Everyone has a big fish story. A tale that is told over and over again, in which the outcome after each telling is more grandiose than the time before. We all do it, may not know it, but we do. My painting, “The Fish Always Gets Bigger,” is an over exaggerated, visual representation of these “stories” we find ourselves trapped in.

NOTE: This work is located in the lobby of 14 Maple Avenue (1st Floor)
Ron Brown

*Hostas*
2010
Toned infrared darkroom print
20” x 16” x 1”
Collection of the Artist
$550

**MY RITES OF SPRING**

The rebirth of spring occurs in my garden and in every garden and tree I pass. Although the aroma of trees and flowers blossoming anew is irresistible, I am a visual person and it is what I see that renews me the most.

I am an old-fashioned black and white film photographer and print all my images in my basement darkroom. In the spring, I turn to unique techniques, infrared film and sepia toned prints, for a special and beautiful effect that captures this season. Infrared film is sensitive to and captures light one cannot see. The process of photosynthesis emits infrared radiation registered on infrared film. It creates an ethereal effect that is dreamy and other-worldly. Spring is a good time to dream. The toning adds both a warmth and a timeless quality to the prints.

I am submitting three toned infrared floral photographs. *Three Trees* is a delicate balance between the different elements of the trunks, branches and leaves of these three trees. *Hostas* was photographed from underneath these broad leaves looking towards the sky, a view not often seen. *Peek-a-boo Sunflowers* I encountered walking on a street. They seem to be reaching out, striving to align themselves with the forces of spring.
My work is made up of the intricate, repetitive designs found in nature. It reflects the intersection between abstraction, spirituality and the unconscious. I frequently use the process of drawing to reflect upon the quiet simplicity of nature, much like artists in other cultures have historically utilized geometric and organic shapes in their compositions to contemplate a higher being. Art, for me, is a form of active meditation, an exercise in mindfulness. Years of travel through the National Parks of the US, Canada, Europe and Japan have imprinted memories of landscapes on my mind. My current body of work explores the texture, color, form and shape of those landscapes that surrounded me on my silent walks through nature.
I am currently living in my seventeenth home, each containing memories of conflict and growth. It is my feeling that the physical places we call home decay metaphorically as time swallows its memory. The sprouting weeds seen through cracked roofs serve as a symbol of regeneration as one drifts from home to home. To produce my recent work, I record elements from the physical world around me, and then reinterpret these spaces using unconventional and experimental printmaking techniques. The use of handmade paper-making serves to add meditative ritual to the process. The ideas of regeneration and renewal have been underlying themes in this work, as new spaces are created, replacing layers of memory.
Art, spirituality and culture are all intertwined. Through my work, I express my beliefs, which have strong roots in the power of the Feminine and Nature, and draw from various mythological and symbolic systems of both ancient and modern cultures. Over the last few years I've become increasingly interested in working with collage, utilizing my own photographs along with other elements to produce works that express my appreciation for the cycles of nature and re-birth. I also enjoy the combination of whimsical watercolors along with collage work using Victorian woodcut images to portray a nostalgic yet hopeful look to life and it's seasons, such as Spring, as in my piece "Birdwatcher".

My digital photo collages ("Brainflower" and "Fruits of Her Loins") are based on photographs I have taken of human x-rays, incorporated with Victorian woodcut etchings of insects, plant life and other subjects. These are sometimes juxtaposed with original nature images and photos I shot of flowers and other elements. By doing this I can represent the underlying connection between all forms of nature and how life and death are so closely intertwined. There is a universal connection between all life forms; the microcosm reflects the macrocosm, which is a fundamental belief in Pagan spiritual systems.

By utilizing current as well as historical imagery, the symbolism in my photographic collages adds a sense of history, time and place to the pieces. I want these digital photo collages to detail our existence on earth and how it is both finite and infinite at the same time, as are the cycles and seasons of nature. I also enjoy the connection between the organic shapes of the human bones along with those of the other natural components in the pieces. This portrays the connectedness amongst human beings with other life forms on Earth and the hope for re-birth.
My work is an exploration and documentation on the nature of existence. We look through a rose-tinted glass to ignore reality; I question why and expose that which is grim, not as simple as we would like. Is it to label it and make it powerless? To unveil ignorance? My approach bundles these questions and more, abstracting aspects of our lives through the manifestation of concepts and emotions. I avoid the depiction of gender or race, likewise the use of color; specificity is nothing more than a distraction to hinder insightful observations, or our relationship with that which we observe.

The Voodoo Leeches are the epicenter of my current body of work. They are created as prisoners that manifest dilemmas from the subconscious: becoming a prisoner of one’s own thoughts. It was important that their gestures delivered the feeling of captivity, suffocation, incompetency, failure. The concept of being physically restrained however, in this case, is purely psychological.
“Have a career or be a mother?” This question of female gender roles implies that there is no middle ground. Individually, both ventures excite and disgust me, emotions I presently communicate through soft sculpture.

As the expression of my alter egos, the artist and the future vessel, my work is mutually teasing and honest. I use sewing, rust-dyed fabrics, the human pelvis, and poultry as metaphors for femininity, domesticity, sexuality, pregnancy, and motherhood.
Art making provides me with perspective, whether my life is stressful or joyous, allowing me to process as my work progresses. I strive to be as useful, lively, and candid as my work. I will be the middle ground.
As an artist I have always relied on my native environment as the foundation of my work. Whether taking direction from a farmer’s field with perfectly aligned cornrows or the random design of discarded trash clinging to a chain link fence. New Jersey’s ever-changing palette has had a direct imprint on my artistic process.

In the Unspoken series of images, compositions are created through explorations of organic form; isolated by a flatbed scanner and a beam of light. Playing on the visual rhyming and relationships among found in nature. This body of work connects on a more primitive level with elements in nature. Each image serves as a metaphor for nature’s relationships in line and shape and their human counterparts in relationships between people. Here images are magnified in the same way our emotions are sometimes intensified beyond reality and reason.

The process I'm using is somewhat unusual; I'm shooting with a flatbed scanner, which offers interesting opportunities and limitations. This produces a single image that I can fabricate blend, and rearrange into the visualization that I choose. Each composition serves as a platform for contemplation of both nature’s selection and human interaction.
My experience as an artist is to convey my inner world on all levels to the outer world. It has been the inward journey that has affected the evolution of my work. My unique process and technique allows me to freely give into the motion and energy that moves me. I am transported through space and time and all that exists is the moment of creation.

While experimenting with different processes, I stumbled upon a technique that amazed and fascinated me. I became obsessed by the fragility and uncertainty of the lines produced. I find there to be such an elegance both when the process is controlled and when let loose. The energy which flows through the paintings is the manifestation of the energy flowing through my body and captured on the canvas.
Harriet Finck

Chains of the Pleiades
2012
Acrylic and ink on museum board
14” x 30”
Collection of the Artist
$800

The works that I have submitted, all acrylic and ink on museum board, were done as part of a series on the lyrical nature imagery in the Book of Job. The pain and suffering described in Job are counterbalanced by remarkable passages of an ecstatic communion with the processes of creation - of light, the stars, the earth.
As a kinesthetic person, I am attuned to the body’s movement and position in space. I use the gestural figure as a metaphor for movement on land and through water, which is fluid and constantly moving. Water also has a transformative effect for me which I convey through the figure’s body language. Through loose and gestural brushwork, and layering of color, the painting process is suggestive of motion. The images which result straddle both the real and the abstract: a direct correlation to duality in life.
From the beginning of my career as an artist, organic forms have always been at the core of my creative expressions. I am inspired by all natural objects, especially flowers and those found at the beach and near the ocean. In fact, the submitted limestone, *Lily*, began as a representation of an eroded seashell which I used as the core of the sculpture. Once the basic shape and style of the stone was cut, I stopped relying on the shell model and began to carve what I “felt” and “saw” was emerging from the piece. By progressively cutting more deeply into the stone, adding more intricate shapes and angles, I created highlights and shadows which evoked an ebb and flow spiraling around the piece. The sculpture gradually evolved from the original eroded seashell into an abstracted form that gives the strong impression of being an unfolding flower---particularly a lily, one that first makes its appearance in the early spring and is often used in religions and mythology as a symbol of rebirth.
Eva Han

Untitled
2012
Acrylic on canvas
44.5” x 18.5”
JSDD’s WAE Center
$475

“I like making things. Making things makes me feel good.”

Eva Han comes from a family of artists. She enjoys working with yarns as well as drawing and painting. She has a daring style and great flair for the unexpected. She has exhibited and sold her ink work when visiting her family in China.
Since I work intuitively, I waited for the book to speak to me – and she did. I found an illustration of the painting by Maurice Dennis *The Muses* – and then found several muses – dancers, singers, poets, prose writers to inspire me. I must say there were a dearth of females and a multitude of male images, but enough. Other than the “pearls of wisdom” and the mask, all the materials used were parts of the book. The mask I created could be me, you or any woman – with most knowledge flowing into her, but some spilling onto the book, making the process interactive.
Susanna Kopchains

Susanna (Cassell) Kopchains, a native of New Jersey, graduated from the University of Vermont in 1987, with a BA in Studio Art, and received an MFA in Graphic Design from RIT in 1989. She worked in the advertising field for ten years before choosing to stay at home to raise her two children.

Creating art in all mediums since childhood, Susanna reignited her interest in clay after she married. Over the last six years, she has been taking ceramics classes at Raritan Valley Community College where she’s shown her work in both juried and non-juried shows. Primarily a ceramic artist focusing on functional ware, Susanna has begun to dive into the sculptural world of ceramics. She is inspired by worn, aged, rusted items, as well as all things found in nature. She lives in Basking Ridge, NJ with her husband, two children, and dog.

My wall hanging, Fragmented, No. 2, (not on display) incorporates organic elements as well as a feel of wear and age, is a progression from Fragmented, No. 1, which I created the previous year, which is a single piece. This second work is made up of multiple parts that vary in size and shape but all resemble the largest piece in the center. As my previous works have hung on the wall, I have since developed an interest in turning my current works into installations. This has become another part of the creative process as I figure out how the final pieces will all fit together, hang on the wall or even suspend from the ceiling. I find this a very fulfilling step that leads to the finished, displayed work of art.

Static Calm (not on display) is a work suspended from the ceiling, developed from an earlier work made up of larger versions of the disc-like porcelain pieces in this current work. The earlier piece was made up of these discs that were all stacked together. I liked this form but wanted to do something different with this concept and decided to try smaller, more delicate versions of them in porcelain. I was inspired by the leaves and branches of a willow tree as well as by the artist, Cornelia Parker, whose installations of suspended objects gave me the idea to delve even more into the 3-D world of sculpture and to display them in new and challenging ways.
Ahni Kruger

**Rite 1: Adoration**
2013
Oil on panel
20” x 25” x 2”
Collection of the Artist
$2500

To honor the spirit of this exhibition, decided to confront the source. I acquired a 1962 recording of Stravinsky conducting “The Rite of Spring” and played it exclusively and ceaselessly during the making of this triptych. Its haunting, magical, discordant, relentless rhythms found their way into my subconscious and erupted in a high key palette with shrieks, pauses, soft flutterings, clangs and crescendos. The idea of virgin sacrifice to satisfy the ancients is appalling and appealing, sensual and violent -- in this visual interpretation, I have given the part of the virgin(s) to yellow. I sense that the Earth would not have asked such a price to bring forth her bounty, but a human construct would and once did, so the earth colors are ultimately overwhelmed by manufactured hues.
Jamie Levine

Unknown Composer
2012
Goat hair, resin, oil paint, black ribbon, and chicken toes
18” x 13” x 8”
Collection of the Artist
Not For Sale.

Though this be madness, yet there is method in't.

-William Shakespeare

If I have intuited and come away with a single major, actionable theme it's a hybrid one: the chimera -- a fantasy fusion of both man and beast.

Literally speaking, the Chimera stems from Ancient Greece, where it was known as a female creature that was a mixture of lion, snake and goat. Some say she mated with her brother and spawned the Sphinx -- there are other versions of the story too numerous to tell here. What excites me creatively and fuels this new (and I feel, strongest) body of my work to date, however, isn't grounding in such historical antecedents; it's the fact that today, chimeras are a reality. What's more, it's the fact that, on a personal level, I've realized a few things about myself, as artist, while pursuing this chimeric theme: All along I, myself, have been a hybrid, a fusion of forms and influences, a performer-craftswoman who puts her body and psyche on the line no matter what project she takes on.

I am woman and beast, student and knower, the healer and the stricken; redeemer and sufferer.

I've learned a great deal about humanity in adopting this part-beast as my 'own.' To be fully human is a process, a verb, and a goal towards which we must all aspire. We shouldn't take for granted our supremacy in the world at large, nor the source of our 'higher' instincts in politics or gender equity, and the like. Animals and their innate sense of instinct teach us to trust Nature. It's nature, both my own, and my own indignation and what we, as a society are doing to nature as a whole that is driving me to work at a feverish pace. A prolific and rather obsessive worker, I've learned to trust my own nature, inside, and to eschew the false sense of perfection towards which no human can attain. It's a great place to reach in my work, and I'm honored to share it with you here.
Beatrice M. Mady

Dance for the Earth
2012
Digital print
25” x 19” x .5”
Collection of the Artist
$400

I have always been fascinated with the technical aspect of art and find making my pieces on the computer very rewarding. Working on the computer allows for spontaneity and experimentation not possible with my oil painting, yet, there is a constant exchange, a play back and forth between the two different approaches. Working with digital media allows me to push the ideas and issues I explore in the traditional painting medium to new levels. My digital prints are created entirely in Adobe Illustrator and printed on a large format printer on Hahnemühle paper.

I work in series as it allows me to focus on a concentrated assemblage of similar ideas and/or restrictions. Each series has a life of its own. I don’t necessarily consciously set out to start or end a series; it just happens. Ideas are sparked from things I see on my travels or events in my life. I might be made aware of new patterns, colors and light or I try to express visually ideas for which I have no words. In the studio, these notions present themselves in ways that I do not always expect.

The essence or core of my prints evolves from a dialogue between the drawn form and color. This conversation continues between the spontaneous gesture and the calculated mark, the morphic and the geometric shapes, finally coalescing into a complex internal space. The work is like our universe, expanding and contracting, altering its form, yet remaining true to its original intent. The layering of color, both opaque and transparent, can be likened to the layers of consciousness or the veils of reality. There is a spiritual state in which dualistic elements, such as vertical-horizontal, dark-light, warm-cool and positive-negative can play out their parts. Although these forces are seemingly contradictory, as in the symbol of the yin/yang, they function in a complementary fashion to create a union of opposites that harmonize in perfect equilibrium. I believe in endowing my work with a spiritual quality that transcends stylistic trends, adhering to the truth of my inner process.
Patricia Malarcher

April
2012
Hemp fabric, stitch-shaped; cotton thread, medium; wood mat board
13.5” x 38” x 3”
Collection of the Artist
$850
The beauty, expansiveness, and evocative nature of landscape art have always captivated me, and my work is a series of meditations on this genre. I began drawing and painting with an academic, traditional approach, but after a time felt this practice to be unrewarding and coming to a dead end. Feeling stilted, I abandoned all my artistic assumptions and began an intense and meditative focus on the basic elements of two dimensional art. I concentrated and experimented on the nature of point and line to see if I could discover an entrance to a new creative world.

The result of my experimentation, so far, is a unique kind of drawing that preserves an academic precision, but uses it spontaneously to create archetypal-like forms and landscapes that freely emerge from my subconscious in a playful dance of the unintended and surprising with the intentional and deliberate. This technique derives from a kind of psychic automatism inspired by surrealist art. It has also led to experiments using surveying and cartography, incorporating these more scientific disciplines into the creation of these imaginary, improvised forms.

Lines in my drawings wriggle minutely across the paper without preconceived direction, curving, spiraling, amassing, attenuating, until eclectic, semi-representational forms take shape, interacting in fantastical atmospheres and settings often of an alien strangeness. These lines are often juxtaposed cryptically with objective imagery drawn from mapping and traditional landscape: grids, street plans, towers, roads, fields and forests, et al. The imagery varies from map-like chorography to a free-floating, almost chaotic community of dreamlike, lyrical creatures. Using usually ballpoint pens and graphite pencils, the figures are sometimes ethereal and few, at other times they squirm and proliferate with an electrical-like energy and lively rhythm. I sometimes use different colors of ink, but the use of color is muted and sparse.
I have recently begun investigations into developing a painting that can express the spirit of my drawings, where the media are applied to the support in a way that largely permits them to determine the ultimate forms that emerge.

Ultimately, my work seeks to engage the viewer’s conscious and subconscious being by presenting forms and environments that are ambiguous in nature, whose definitions are not fixed, and thereby invite the viewer’s intentionality to provide them with identities. The aim is the creation of poetic images where allusiveness and playfulness are the highest truth.
Irmari Nacht’s recycled books, a series entitled “SAVED”, uses books that otherwise might be discarded and transforms them into art-works. 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, or torn 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.

The reality of the book is questioned: is it no longer a book, or is it a container for concepts? Is it now a sculpture? Must a book have pages and words, or can it be an electronic device imparting knowledge through sight rather than touch? And a book without read-able words, has it lost the basic integrity of a book and become an art object capable of many interpretations? The book has become more than a utilitarian object; it has become art and “a thing of beauty”. It now pleases the aesthetic senses as well as the intellectual ones.

This artwork, using the book as a metaphor, addresses environmental concerns, change and transformation, information received and denied, altered reality, as well as the concept of multiple imagery, which highlights the strength and energy of repeated elements.
We rarely really look at things that are around us. I try to notice the details when I am working more abstract as in many of my current photographs and paintings. In the smallest of natural areas and man-made items, we can discover a myriad of subtle hues, graceful lines and rich textures creating fantastic compositions. I strive to see and show things in a new way. I look for the extraordinary in the mundane and have great respect for their intrinsic qualities. Discovering my connection to abstraction of man made objects and natural forms has opened a new world for me with explorations into design, color, light and perspective.

I like working at the beaches and boardwalks of the New Jersey shore. Nothing has been altered in any way. They are basically straight photographs of found situations. I like to investigate objects, structures and natural environments and create a balanced composition with the design elements that are there, careful positioning of the camera, and final cropping and enhancements to capture things with a new perspective.

I often like to move away from the narrative image to another place where nostalgia, fantasy and a feeling of the familiar live. It allows me to play with light and create a personal viewpoint while dissecting the essence from the whole. I have a love of light, shadow and form in these natural and man-made settings.

As I look at my work, I am aware of the major role that Nature plays in the way that I see and make photographs. Most of all, its perfection inspires me. Nature also has a way of peeling away decay to reveal something new. This same process has become a way of seeing, thinking and documenting for me. I enjoy capturing a piece of the whole to show the subject to the viewer in a new way.
As a photographer with a doctoral degree in music composition (DMA, Columbia University, 1981) I could think of no work of my own to reference Stravinsky’s hugely influential *Rite of Spring*, all the more intimidating for the riot that met its premier performance. My photographs don’t come close to the savage power of “The Rite”. I don’t generate shock and awe. Few do, yet, spring matters to us all. As an active person living in temperate (now bitterly cold) New Jersey, I have photographs that fondly recall a more gentle April energy, as well as the delirium of Mays past.

“Runner, Kew Gardens” suggests the energy that spring imparts - especially to youth. A girl rushes across the gaze of an elderly couple who remain firmly seated among flowering trees. Red Handle depicts that optimistic phrase, “hope springs eternal”. Farmers and gardeners of every stripe dig and plant with an eye towards the near future. Timing is critical. Sometimes spring planting is a matter of survival, but this shovel was found at the home of a successful children’s book artist/author who lives by a stream in the Catskills. A profusion of wild flowers are bound to appear whether or not he wields the spade.

My prints are made with archival inks on flat archival paper, yet I delight in the effect of dimensionality. A luminous three-dimensional quality seems to be a by-product of bold forms and sonorous printing. There is an element of exploratory play in capturing photographs worth printing, but making a truly satisfactory print requires a dogged application of will, analysis, and patience.
Igor Stravinsky’s composition, “The Rite of Spring” is much like the piece of art that I have created. His music had no particular structure or shape. All of his musical notes were scattered everywhere moving in all directions at once having no form, loose and colorfully wild. “Colors Gone Wild” is my visual interpretation of this composition. Igor Stravinsky composed the music “Rite of Spring” for the ears and have I created it for the eyes.
Sharon Reed

_Harebringers of Spring_
2013
Oil on canvas
24” x 20” x .5”
Collection of the Artist
$750

Sharon Reed uses oil paint to capture the beauty, interest and whimsy of animals. Her background as a pet sitter and pet owner lends her work a representational style while she also explores angles & foreshortening. Eye level compositions invite the viewer into the animal world where a calm vision resides. Painted in layers to add dimension, she honors the animals that share and bring happiness to our lives.

_Harebringers of Spring_ deconstructs the traditional and unites the ubiquitous spring bunny with the fertility goddess who brings both birth and death to this animal world.
Stravinsky was always on my play list as far back as 1960. My studio was and still is, filled with the classical composers. Their vitality and deep emotion, translated into music was always mystical to me until I began to realize the connection between art and music … MATH!

It became clearer when I was about 30,000 feet above Holland on my way to Berlin, Germany. The plane had small screens on the back of the seats that allowed you to watch take-off and landing from different angles. I found myself entranced with the bottom view and the patterns of fields and waterways. All were at random both in shape and color. Some fields were plowed, some were planted and all created abstract shapes of light and dark with many values in between. This visual image spoke to me and I made as many quick sketches and notes on color as I could during the brief flight time I had.

Upon returning home, I set to task. I made as many small paintings as I could all with this rhythmic pattern concept…Here then, the math comes in, connecting art and music. I tried to capture not only the abstract shapes and colors created by the patterned fields using math, but also the essence of nature itself. I soon realized that there was something missing. After much thought it became clear…the seed! I studied various forms of seeds all of which had their own function…some flew, some twirled and some had hooks to cling to other plants. Each was unique. After much experimentation, I arrived at a linear approach. After combining the linear and abstract patterns, I could hear the “Rite of Spring” in a visual sense. After playing the music and making some small adjustments to bring it all together into one statement, I can say: “Nature is random both in pattern and plan … as in art and music.
Kenneth Schnall

In this work I want to suggest in their physical construction and surface structure, emerging natural forms breaking into being, ready to change appearance and shape, independent of human intervention. I am looking for a visual presentation that exists in the material world that asks to be touched as well as seen for emotional content.

The core issue that instructs the form of my work is the belief that a painting can declare itself decisively transformed when it is perceived as an object engaged in real space. The juncture between painting and drawing on and within these shaped surfaces is where I address core-painting ideas and issues of space and place along with a testing of a psychological expectation about what a painting should be.

In this work I explore a personal concept of place, a crossing between here and there, beyond landscape, a defined moment in time, out of time, a metaphysical space, between this world and the next tuned for spiritual mystery.

I use a painting form that is outside the traditional right angle, flat surface painting shape, to offer dramatic theatrical possibilities, and to increase visual power and presence. The folds, rolls, creases, and edges are active visual devices in the paintings structure to indicate a captive forcefulness and to further suggest space and movement. Sometimes linear elements whip over involved shapes with a life of their own to provoke emotional response and reveal fresh possibilities for visual interpretation.

Above all I want the viewer to sense and feel the way these shapes are involved in space through evidence of my hand in their physical presence.

The altered structure of my work presents a sense of transcendence, anticipation, unease and wonder with reflection about shifting moments in time.

Lichen Cleft
2012
Oil on canvas, partly mounted on interfacing model paste, pumice pigment, mounted on wood
28” x 33” x 5”
Collection of the Artist
$2800
In 2008 the United Nations released a statistic stating that for the first time ever in history, more than half of the world’s 7 billion people now lived in urban areas. This anthropological shift in our cultural history from rural areas to urban cities means that most people experience nature in controlled settings like parks. It is this new experience with nature that is the catalyst to my most recent painting project.

I paint with a basic belief that we recycle ideas, picking up where the past has left off, and the ideas we play with today amount to polishing and representing anew our collective past. Because of this belief, I work with images from the past, starting every painting or drawing from a photo or painting already in existence and made by someone else.

The images that I work from are related to landscape painting, abstract painting and U.S. National Parks, all of which emerged within the same 200-year period. The Hudson River painters emerged during the Industrial Revolution. Abstract painting was a response to the atomic age. Jackson Pollock paints in the wake of testing and later the use of atomic bombs. Also in this same time period Yosemite Valley in California was made a U.S. National Parks in 1890. Igor Stravinsky’s Rite of Spring is composed in this time and reflecting the jarring growth of a changing world outlook on a modern age. Each emerged in step with population growth and the trending change from rural to urban habitation. I am exploring the relationship these cultural trends have to one another through painting.
Daniel Sroka

Inscribe (maple tree seed)
2011
Photograph
30” x 20” x 1.5”
Collection of the Artist
$650

Daniel Sroka creates abstract, dream-like images out of the simple elements of nature, such as leaves, sticks, flowers, and seeds. He finds most of his subjects as he walks through the parks and gardens near his home, collecting the sticks and leaves that have fallen to the ground. In his hands, these overlooked natural objects reveal their complexity and subtlety.

“Nature is so big, it can be hard to grasp. But when I hold a single leaf in my hand, that is something I can relate to. It’s more tangible, more real.

This is what I try to do with my art: show the natural world on a personal, more human scale.”

The resulting photographs become sculptures of light, texture, and dimension that celebrate the physical and spiritual grace found within the simplest elements of nature. His art plays on the edge between abstraction and meaning, causing the viewer to re-experience the most iconic parts of nature and perceive them in a new way.
The images submitted here are all titled after places I have visited this year. I travelled to China, Hawaii, and Israel. The computer has been a great tool enabling me to use my photographs, manipulate them, and transform them. These images are the basis of my “unique prints”. The prints then become the subject matter of my paintings.

The photographic image used in the prints is further removed from its source and becomes less recognizable in the paintings. This process of starting with a photograph of a real object or place and transforming it to an abstract image fascinates and challenges me.

The paintings become symbols for the places I’ve visited. They are new iconography of familiar and mysterious places.
Mary Ellen Timko

Untitled
2009
Marker on paper
18” x 24”
JSDD’s WAE Center
$150

Mary Ellen Timko is a meticulous artist who often works with markers. She is quiet and serene while working and she does not like to stop. Her work is colorful, lively and mostly focused on trees and houses. Mary Ellen has recently discovered a talent for silk scarf painting.
The realm of religion is pushing beyond traditional metaphysics. No longer are there clear distinctions between outer and inner, relative and absolute, object-ness and nothingness, secular and spiritual. Conventional cosmological hierarchies lose their foothold in reality, as even “reality” itself falters as an authority. But in the wake of this postmodern shaking of tradition, a new, fertile ground for mystical experience opens up; a relational metaphysics beyond postmodernism: a meta-postmodern mysticism.

I’ve created this series of mandalas to explore the cosmology and ritual of such a meta-postmodern mysticism. When engaging with one of these mandalas, the viewer can only truly complete the meditation by pulling out a phone and scanning it, being launched into the realm of cyber-space, a potentially rich spiritual realm where material and immaterial are one.

The QR code in Meditation 1.1 (Thusness, Elseness; Omnipresent) sends the viewer to a random website, different every time it's scanned. Its symbolism and the randomized destination aim to merge the analog with the digital and challenge the traditional hierarchy of truth. Meditation 1.2.1 (Thusness, Elseness; Intertwined) and Meditation 1.2.2 (Thusness, Elseness; Intertwined) function as two pieces of a diptych. Scanning one sends you to an image of the other digitally erased. In this way each piece simultaneously completes and negates the other. Similarly, one was created using additive drawing and graphite transfer, while the other was created using the inverse: subtractive erasure and the traces of imagery impressed into the paper.

In consideration of Rites of Spring’s themes of rebirth and ritual, this work signifies the rebirth of ritual. The embrace of postmodern techniques and technologies marks a transformation of our very understanding of the spiritual and how we engage with the divine in our contemporary context.
Anna Vranckx’s paintings show an impulsive artistic temperament. In an abstract lyricism of strong colors she builds a pictorial landscape of overlapping color fields. Themes are therefore not unequivocally present.

The stylized figures “acrobats” convey emotions of openness, communication and friendship.

Anna’s latest three dimensional mixed media art shows acrobats jumping out of her paintings onto the surrounding walls.
Dennis Yanoski

Free Foam
2013
Oil on canvas
18” x 24” x 1”
Collection of the Artist
$550

Dennis Joseph Yanoski has been painting in Oils since his High School days at Hoffman High School in South Amboy, New Jersey. His first real thrill was painting an oil painting to be presented to the South Amboy Administration as the Graduation class gift. Since then Dennis has developed a special appreciation for the Sea because he grew up in South Amboy and Morgan, New Jersey. He spent a lot of time surfing the Eastern Seaboard. As a former surfer he has enormous respect for the power and energy of the sea and depicts this through his seascapes.

He is graduate of Montclair State University in New Jersey where he majored in Fine Art and received his Bachelor of Arts degree. He is a member of the Morris County Art Association and American Society of Marine Artists. Many of his paintings are in Private collections. He has exhibited in art shows from Saratoga Springs, NY Arts Center to the Convention Center at Virginia Beach, Va. Locally he exhibits throughout New Jersey and enjoys selling paintings at art fairs such as the summer Vail Mansion Art Show in Morristown, NJ. His studio is in Morris Township where he also resides.