

GALLERY **AT** 14 MAPLE

Presents

approaching **VIBRANCY**



approaching **VIBRANCY**

All things
by Hadewijch II
(translated by Jane Hirshfield)

*All things
are too small
to hold me,
I am so vast*

*In the Infinite
I reach
for the Uncreated*

*I have
touched it,
it undoes me
wider than wide*

*Everything else
is too narrow*

*You know this well,
you who are also there*

This poem by Hadewijch—a 13th-century female poet and mystic—seems to embody a spirit that is relevant both for the present time and for this exhibition. In 2018, women have become increasingly empowered in a way that feels solidly sustainable, with a collective voice that rings loud and clear. At this moment, the possibilities appear endless.

In curating this show, we looked for art that conveyed the idea of vibrancy—a state of being that is filled with energy and life unhindered by internal or external barriers. We were rewarded with works by a diverse group of women artists from across the state that pulsates with dynamic energy. The show includes vivid portraits of women and girls, work exploring the beauty and vulnerability of nature and more. The exhibition shows the diverse ways women artists are working now, from textile and fiber to painting, collage, photography, and various forms of sculpture.

Approaching Vibrancy is an aspiration toward dynamism, action, passion, energy, ebullience, and vitality.

Mary Birmingham, Curator
Sarah Walko, Director of Education and Community Engagement
Visual Arts Center of New Jersey

Olga Alexander



Synaptic Incubations of Another Kind .01

2016

Cut paper with colored monofilament, gel, beads, and acrylic paint in fluorescent Plexiglas

Courtesy of the Artist

NFS



Synaptic Incubations of Another Kind .02

2016

Cut paper with colored monofilament, gel, beads, and acrylic paint in fluorescent Plexiglas

Courtesy of the Artist

NFS

I am a mixed media artist and jewelry designer who works in Essex County. I obtained my M.F.A. degree from the University of Tennessee. While in Tennessee I managed a non-profit multi-disciplinary art space at A-1 Lab Art and curated programs. I obtained my undergraduate degree for the University of California at Berkeley. My current artwork is influenced by my interests in neuroscience, biology and popular culture and how these manifest themselves in a hybrid environments that seem to blur boundaries.

Synaptic Incubations of Another Kind are two sculptures from a larger body of work that explores how the boundaries between our man-made and biological environments may one day be blurred to create new hybrid environments that have elements of both. The colored fishing lines, beads and plastic tubing that are used in this work, animate the pieces and serve as metaphors for an operating system that is the lifeblood of any environment, whether it be organic or man made in nature. The cut packaging paper that is incorporated in these forms is used for its malleable properties and references architectural and biological forms that are as yet undifferentiated. *Synaptic Incubations of Another Kind* are finally enclosed in Plexiglas jars with fluorescent lids, as though they were specimens in a lab, gestating. As the sculptures are examined from multiple viewpoints, the viewer's imagination serves to "activate" them further.

<http://www.artslant.com/global/artists/show/80386-olga-alexander;>

<http://www.nodescollection.com>

Caren King Choi



Mom

2006

China marker, graphite, stickers on paper

Courtesy of the Artist

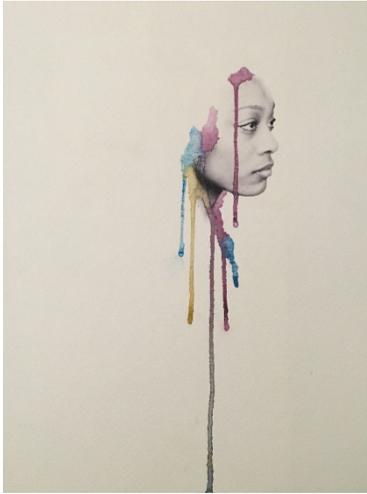
NFS

Caren King Choi is a Chinese-Taiwanese-American artist, writer, and illustrator from New Jersey. She studied Studio Art and Create Writing at Colgate University (Hamilton, NY) and continues to pursue both in her personal and professional life. Her artwork has been exhibited in venues such as the Pollak Gallery at Monmouth University and Prospect Street Firestation Gallery in Newark. Her writings, which span topics such as family, faith and growing up weird, have been published in several languages. Choi is the Associate Director of Programs at the Paul Robeson Galleries in Newark, NJ.

Both my maternal and paternal grandparents fled China in the mid-1900s when Mao Zedong's party took power. Since then, my family's relationship with the mainland has been checkered with bitterness and pride; bitterness from painful memories of exile but pride in China's lavish history.

The Red Portrait Series references Chinese Communist propaganda posters in the rapt expressions of its subjects and the idealized atmospheres they inhabit. The portraits are made by coloring thousands of white stickers and placing them in overlapping layers to replicate a loved one's face. Each sticker presents a single color value but together they resolve into a seemingly straightforward image, smooth and luminescent. Up close they are ordered chaos, scaly and jagged. The Cultural Revolution feels distant while I watch my nieces and nephews grow up in the States. For them, there is only America, and yet, those bitter old propaganda posters still resemble us more than anything we've seen here.

Andrea Brooke D'Alessandro



Female Face

2015

Photograph and watercolor

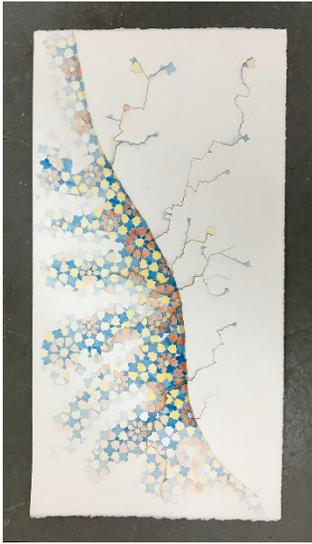
Courtesy of the Artist

\$150

Andrea B. D'Alessandro studied Photography and fine arts at The University of The Arts (Philadelphia, PA). Shortly after her studies, D'Alessandro moved to Jersey City, NJ in 2012 to pursue her career as a fine artist. She became involved in multiple emerging artist residencies, exhibiting her photography in the New York metropolitan area and the Delaware Valley region. She pushes the boundaries in photography by experimenting with exposures and water colors. Her long and double exposure images conjure feelings of enchantment, while her splashes of paint turn her monochrome images into something quite out of the ordinary. D'Alessandro currently lives at the Jersey Shore where she works as a wedding photographer, gallery curator, and fine artist.

This photography series focuses on the female human form. I wanted to create black and white images that removed scars, race, and tattoos. I wanted the eye to solely focus on the figure. While looking at these figures, I noticed my eyes wandered towards the norm and the familiar. It was then that I decided to test my patience with slow dripping watercolors. The watercolors slowly moved down the figure creating an organic and colorful glow to the figure, glorifying the body with decoration.

Kate Dodd



Bulge and Crack

2017

Watercolor on paper

Courtesy of the Artist

NFS

Kate Dodd received her B.F.A. from Pratt Institute in 1983, and her M.F.A. from Columbia University in 1990, and currently lives and teaches in New Jersey. She has exhibited her artwork nationally in museums, galleries, and colleges, and has been teaching art in public and private schools for 25 years. Dodd has been awarded residencies at MacDowell, Rutgers Center for Innovative Print and Papermaking, the Connemara Conservancy, Cummington Community for the Arts, the Vermont Studio School and numerous schools in the tri-state area. In addition to site-specific installations, Dodd has large scale works commissioned by NJ Transit in Bayonne, Newark, South Amboy, and Hoboken. Her installations provide a heightened sensory experience for the viewer/occupant, while reexamining institutional and conventional notions of architecture and its relationship to the environment.

These works are based on an ongoing series stemming from Islamic tile patterns, many of which I saw firsthand on a trip to Morocco in 2014. Formally, they are an investigation of visual logic intentionally disrupted, thereby exposing new orders and hierarchies in the process of evolving. Conceptually, they are ruminations on the state of the world in flux, reflecting on the current upheaval, appropriation, and destruction of cultural boundaries. Each sheet of paper provides two axes on which to act: a flat plane to traverse, and a surface on which to build illusion. Navigating within these parameters is a way for me to continue exploring spatial relationships in between site-specific installation opportunities, the core of my practice.

Shari Epstein



Mademoiselle

2015

Collage: clothing patterns, napkins, acrylic paint, crayon

Courtesy of the Artist

\$1,250

Currently I am exhibiting 34 works in *Patterns*, a solo show in Montclair NJ at the Hillside Gallery using clothing patterns in abstract paintings. In 2015, I was selected to participate in an international photography show at Spectrum Art Fair during Art Basel Miami, where my abstract photos of the sidewalks of Miami were exhibited. That same year at Gallery On Grant in Deal, NJ, I had a solo exhibit of collage paintings. Johnson & Johnson Corporation selected my work to be exhibited in their New Brunswick headquarters in 2013 entitled SEAING, paintings in fabric highlighting my 6 x 12 foot piece *Dancing In The Light*. Also that year, I participated in "Sandy, The Once and Future Storm," a group show at Bergen County Community College where I was selected to speak on an artists' panel.

I have been teaching painting through the Monmouth County Park System for over a decade. I am a graduate of the University of Maryland and continued my education at the Maryland Art Institute, the Vermont Studio Center and the New York Studio School.

This is one of five paintings in a series entitled *Patterns*. It started by using pattern paper because of its color. It's the color of age, of parchment, of old lace. Against this color, every other color seems brilliant, vibrant and fresh. Pattern paper is printed with curves and arrows which add a geometric structure to the work. I adhere the patterns backwards so you don't linger over the words. You recognize letters but they're not easily read. It becomes a whisper of language. I use music sheets because they suggest sound just by our seeing notes. The juxtaposition of these elements set up a dialogue of difference--between color that seems old and colors that are new; between lines that give it structure and brushstrokes that are random; between collage materials that have a history and abstraction that is spontaneous. There's an energy of opposition that has one glancing back and looking forward-- a metaphor for a reflective life.

Lisa Ficarelli-Halpern



Portrait with Castle and Carriage

2016

Oil on canvas

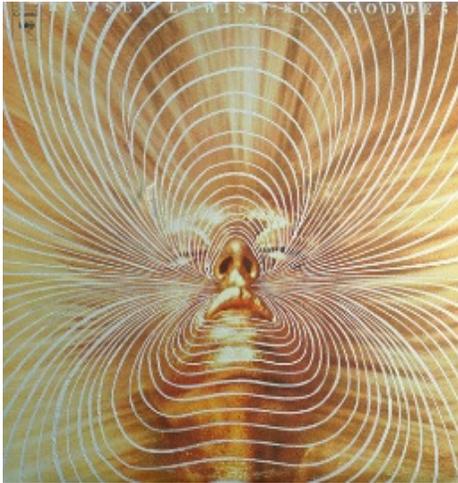
Courtesy of the Artist

\$3,600

Lisa Ficarelli-Halpern's work blends classical and contemporary inspirations and images. In keeping with high, painterly tradition and couture, each image is visually captivating, with lush color, sparkly textures and surfaces. After initial visual impact, the viewer is invited to uncover recognizable material or motifs that help to build a narrative or thematic description. Lisa received her BFA in surface design from Parsons the School of Design and MFA in painting from New Jersey City University. She served as an executive designer for Ralph Lauren, and her work has been exhibited throughout the United States and been featured in *Poets and Artists*, *FreshPaint* and *Studio Visit* magazines. She has won numerous awards, including a 2016 Eileen S. Kaminsky Family Foundation (ESKFF) residency at Mana Contemporary Fine Art, and a 2007 Geraldine Dodge Fellowship.

I am a figurative painter whose work is informed by a love of art historical images, and our contemporary culture of technology and fashion. The central theme of the work is based upon a duality— the coexistence of old and familiar with ever emerging new material that challenges and assimilates established concepts. This manifests in the paintings as a blending of images, which often takes on a surrealistic quality. I feel the surreal aspects of daily life are often more evident than are felt or acknowledged.

Asha Ganpat



Aditi

*"Mother of the gods and the limitless void"
(Primal goddess, Vedic)*

2016

Carved album cover

Courtesy of the Artist

\$3,000

Asha Ganpat is a NYC artist born in Trinidad and Tobago of the West Indies. Ganpat has shown at institutions such as the Brooklyn Museum of Art, Exit Art, The Noyes Museum, The Queens Museum, The Jersey City Museum and the Nathan Cummings Foundation. Her work was cited as one of NYC's top 10 art installations of 2012 by *Complex Magazine*. She is an alumnus of Aljira's Emerge, Gaia's Wonderwomen, the NJBAS, Chashama North, Trinidad's Alice Yard residency, and recently spoke at the Asia Society. Ganpat is a professor of sculpture at Montclair State University, a curator, and co-founded Red Saw Gallery, Newark, NJ.

I carve album covers of women to embody different goddesses who wield their powers, exert free will, and pursue their desires. The goddesses are selected from the world's cultures and across time through human history. In process, my work is with a knife. I cut into the skin of the page. It is an act of removal. I expose the white and pulpy flesh of the thick cardboard page, yet not an action of obfuscation. The textured white forms which I superimpose and peel away are manipulations of the preprinted illusory spaces. Using only the blade, I flay the image to uncover the meat of the cardboard, dull against the glossy top layer. The removed shapes fill negative spaces, add absence, reveal new depths; the patterns flow over, through, beneath, inside, between, and behind. When the composition is realized, most of the surface has been pulled away, the altered image completely transformed. With my forms, I add glorious halos, drips and poolings, warps and vortexes, beaming radiance, and abysses. Each page is a fresh beginning to play with subject, composition, depth, and pattern.

Suzan Globus



Vienna

2018

Acrylic and metallic on bark

Courtesy of the Artist

\$500



Sea Creature

2017

Acrylic and metallic on bark

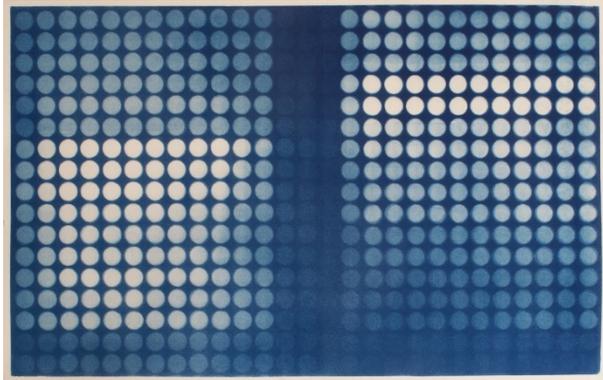
Courtesy of the Artist

\$400

Through her non-objective style expressed in multi-media paintings on unconventional surfaces, New Jersey artist, Suzan Globus, has focused her artistic expression over the last 10 years on conveying the wonder she derives from our changing natural environment. At times employing techniques like pouring paint on raw canvas or painting bark, Globus explores the ideas of simplicity, serendipity, repetition and power found in nature. The artist holds a post-baccalaureate degree in Fine Arts from Kean University. She pursued additional studies at the Arts Students League and The National Academy Museum and School in NYC. She credits her formative years spent in Japan as her strongest influence and artist Grace Graupe-Pillard as her mentor. Globus has shown work in New Jersey juried exhibits and solo exhibits. Her art is in private collections on the east and west coasts.

My earliest memories are of my family's home in Japan full of Japanese art and culture. This immersion in Japanese art and objects has influenced my aesthetic sensibility. Exposure to Japanese culture which emphasizes respect for the natural environment has had a profound effect on my artistic expression. As I grew older, I spent hours alone in the Maryland woods collecting, cracking open and examining minerals under a magnifying glass. Awed by their beauty, I dragged bags of rocks home to display. Over the years, the stones have been replaced by shells, bird and wasp nests and, most recently, bark. I am arrested by the beauty of the shapes and texture of the bark I see swept to the street to be collected for compost. By painting these overlooked gifts of nature, I hope to draw awareness to our precious natural resources and the incredible energy, serendipity, contrasts and wonder of our environment.

Marsha Goldberg



Thin Air

2017

Cyanotype

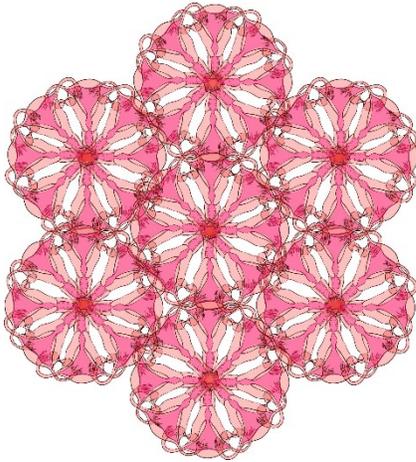
Courtesy of the Artist

\$700

Marsha Goldberg was born in Boston, MA, received a BFA in Painting from Boston University, attended the Skowhegan School of Painting and Sculpture, and earned her MFA from Rutgers University's Mason Gross School of the Arts. Recent solo exhibitions include William Paterson University, NJ, and the Beautiful Eyes Gallery in Jerusalem, Israel. Her work has been exhibited in numerous group shows. Recent awards include a residency fellowship at the Ucross Foundation (2016); Grand Prize: "Ink, Press, Repeat," William Paterson University Galleries (2014); NJ State Council for the Arts Grant (Works on Paper, 2013).

This work is part of a group of cyanotype prints. My approach to cyanotype is experimental. I begin with ink drawings on acetate, laid over chemically treated paper and exposed to natural sunlight. Throughout the exposure time, I make changes to the ink drawing, adding and subtracting marks, or moving the drawing to different areas of the paper. The result is a visual record of passing time and shifting light. Areas that are continually blocked from the sun remain white. The final work, in shades of blue and white, is organic, unpredictable, and seemingly in flux. Grouping the cyanotypes later, in pairs or larger groups, results in visual connections and a sense of narrative possibility through a sequence of related images.

Ellen Hanauer



Flower Power

2018

Digital Print

Courtesy of the Artist

\$350

Ellen Hanauer has exhibited nationally in museums, universities, and galleries and has had several solo exhibitions including one at the Noyes Museum in New Jersey and one upcoming this winter/spring at Montsalvat in Eltham, Australia. Her laser prints are slated to be exhibited at the 3rd Annual BioMedical Conference in Sophia, Bulgaria in 2018, and she has shown her work at Sci-Art's Embodied shows, online and in Brooklyn, NY. She was awarded the First Theoretical Prize from Oxford University, UK, and has received national commissions including those installed in Rockefeller Center and Riverside Park (NYC); City of Tarpon Springs (FL); Huntington (Long Island); and the Township of West Orange (NJ). Her work is in the permanent collections of The Noyes Museum of Art (NJ); Montclair Art Museum Education Collection (NJ); the estate of Ivan Karp, OK Harris Gallery (NY); The Princeton Review (NY); Organon (NJ); Lynda Zycherman, Chief Conservator of Sculpture, MoMA (NY); Kevah Konner Bus Company (NJ); Atlanticare Foundation (NJ), and National Museum of Women in the Arts (Washington, DC).

Mandalas explore sacred space in a soulful way, utilizing principals of physics, mathematics, biology, and art. This work is part of a group of digital prints which addresses to the collective energy of women who are speaking out, marching, setting boundaries and finally coming together in mass to create change. We have had it!

Symbols of unity designed for women help clarify the great work that we still need to do. We must be strong out of respect for all the women who have come before us and for all who will remain when we are gone. We must rewrite the spiritual laws to include the 11th commandment, "Thou must not rape women!" We must educate our men and, if necessary, push them aside on the podium to make room for us. We must be inclusive of all and destroy patriarchal systems whenever they get in our way. It is time to create a new paradigm based on egalitarianism and we must never settle for anything less.

Susan Hockaday



Garden

2017

Digital C print

Courtesy of the Artist

\$2,500

A Vassar graduate, Hockaday also trained at Pratt Graphics Center in New York (etching), The School of the Museum of Fine Arts in Boston, and Princeton University (photography). She studied papermaking at the Haystack Mountain School of Crafts, in Maine and worked at the Amsterdam Graphics Atelier in Holland. While living in England in 1982, and lecturing in Japan and China, she developed her interest in papermaking. Winner of a New Jersey State Council of the Arts fellowship and a W.K. Rose Fellowship (from Vassar), Hockaday has exhibited widely, with more than 25 solo exhibitions. Her work is in many public and private collections, including that of Princeton University.

Using art as a tool to explore the structures and patterns of the natural world, Hockaday combines a scientific education with an instinct for design gained from her childhood in the countryside in a family of artists and architects. She has always looked at nature with designing eyes. Originally, she sought to become a medical artist, making drawings during open heart operations in Cardiovascular Surgery at the Yale Medical School. When her family moved to Princeton in 1964, she shifted to her own artwork using etching, drawing, handmade paper, constructions, photography, and photograms to examine the layers, details, and rhythms of landscape/nature.

Many of her etchings from the 70's combine images of planned landscape with unruly nature. In 1979, she learned to make paper, with the intention of printing on it but then, she followed Japanese practices to produce very thin papers, which were assembled in layers. This method provided a way to convey the layered patterns that she noticed in woods and streams. During summers spent with her family on Cape Breton Island, Nova Scotia, Hockaday responded to that rocky coastal landscape, using drawing, collage construction, and photography. For the last 15 years, her favorite tool has been a simple 35 mm SLR camera – through which she experimented with movement, water, double exposures, drawings, mirrors, and shadows to make photographs that emerge as abstract images of pattern and gesture. They speak to nature, but do not clearly portray it. She has also had an opportunity to photograph from the air, and has made a series of pictures of the coastlines around New Jersey and New York. Recently, Hockaday's work reflects her dismay at the erosion of our natural environment by human activity. Using photographs and photograms, she highlights the alarming presence of plastic trash throughout the planet and examines the ways in which plastic has become embedded in nature, gradually breaking down into particles that enter the biological chain, and the two spheres become one.

Currently, Hockaday is ever more interested in using art as a medium to bring people together and provoke thought. Through images and installations, she hopes to stimulate an awareness of our shared landscape and its peril. As she thinks about the planet, a quote from the great California naturalist, John Muir, comes to mind: "When we try to pick out anything by itself, we find that it is bound fast by a thousand invisible cords that cannot be broken, to everything in the universe." *John Muir, Notebook, 1869*

Suzanne Laura Kammin



In Transit

2013

Oil on panel

Courtesy of the Artist

\$2,100

Kammin was born in New York City and grew up in Manhattan and Toronto, Canada. She received her BFA in painting from the Rhode Island School of Design and her MFA in painting from the San Francisco Art Institute and studied painting abroad at the National College of Art and Design in Dublin, Ireland while an undergraduate and at the University of British Columbia in Vancouver at the graduate level. She is a two-time recipient of a grant from the Adolph and Esther Gottlieb Foundation.

Currently an assistant professor in the Department of Visual Art and Design at Caldwell University, Kammin taught for seventeen years at Parsons School of Design. She exhibits her work internationally and has work included in private, corporate and museum collections. Her work is represented by Kathryn Markel Fine Arts in NYC.

My work is influenced by Modernist painting in form and Eastern philosophy, particularly Buddhist emptiness, in concept. In Buddhist emptiness, nothing possesses inherent existence; everything is dependent on its parts, on causes and conditions and on the mind. This concept plays out in my work through the reciprocation between the background and foreground and in the interconnectedness of the work's elements. Layers, lines and dots are distinct but none is more important than another. By using carefully chosen relationships of color and shapes, the space in my paintings appears deep while at the same time it contradicts itself and the picture plane flattens - as shapes push up against each other, both deep and shallow space appear at once. I allow the paint to be expressionistic in some areas and controlled in others. These seemingly contradictory aspects of the work point ideas of non-dualism and that everything in our world is without essential essence. I complete the connection with a visual give-and-take where opposite forces are interdependent.

The shapes in my work allude to recognizable things but exactly what they are cannot be pinned down. They are not non-objective works but they are also not abstractions of anything that can be identified. The paintings themselves are empty of inherent meaning and therefore can be interpreted in infinite ways.

Jill Kerwick



The Offering

2018

Archival pigment print

Courtesy of the Artist

\$875

Born in Paterson, Kerwick received her M.A. from NYU in 1995 and her B.F.A. in 1978 from Moore College of Art (Philadelphia). She also studied at the School of Visual Arts (NYC) with Milton Glaser; Vermont Studio Center with James Gahagan and Wolf Kahn and at Anderson Ranch (CO) with Ed Paschke. She lives in Fair Haven, NJ and in Costa Rica. In 2016, she had a solo exhibition at the Visual Arts Center in Summit, NJ. In March 2018, Jill will be the visiting artist at Brookdale Community College. Her upcoming solo shows include ones at the Contemporary Arts Center in Bedminster (April 2018) and at the Center for Spiritual Care in Vero Beach (FL) (2019). Additionally, her works have been in multiple group and juried exhibits and are also in the public collections of Pfizer Pharmaceuticals, Johnson & Johnson, the American Water Works Service Co. and the High School of Economics and Finance (NYC).

Making traditional collages turned into making 3 D collages or miniature stage set-ups. Then I photograph the set-up. The situation looks just real enough. I use oil paintings for the backdrops (my paintings, my father's, or thrift shop paintings). I arrange objects in front of the painting using lady head vases (antique ceramic heads) and my farm animals. Afterwards, I decide what colors and attitudes are needed and I photoshop a photo of my body into the scene.

Donna Conklin King



Honey

2017

Cement, epoxy, gold leaf, resin

Courtesy of the Artist

\$1,200

Donna Conklin King is a sculptor living in Essex County, New Jersey. Her sculpture and mosaic work can be found at The Wildflower Sculpture Park in The South Mountain Reservation, and the Turtleback Zoo in Essex County, New Jersey. She has exhibited her work throughout New Jersey and New York, with solo shows at Johnson & Johnson (New Brunswick) and the Educational Testing Center (Princeton). Her work is in multiple private and public collections including the Artist Book Collection at the Museum of Modern Art, the Newark Public Library Special Collections and Skidmore College Art Collection. Donna has a Bachelor of Science in Studio Art from Skidmore College, and an MFA in Sculpture from Rutgers University. She is the recipient of a Fellowship in Sculpture from the New Jersey State Council on the Arts.

I enjoy experimenting with unusual materials and methods and am fascinated by the simple alchemy of transforming humble materials, often trash, into things of beauty with texture and depth. Colorful porcelain *tchotchkes*, china, dryer lint, concrete castings from empty food containers and other objects can be found in my pieces. The environment, gender, nutrition and food are recurring themes in the work, often borrowing from the concept of *Kintsugi*. Translated to “golden joinery,” *Kintsugi* is the centuries-old Japanese art that celebrates an object’s unique history by emphasizing its imperfections instead of disguising them, often making the repaired object even more beautiful than the original.

Michelle Knox



A Standing Reliquary: Elysian Oceanic

2016

Blown glass and steel

Courtesy of the Artist

\$7,500

Originally a New Jersey native, Michelle Knox relocated to the San Francisco Bay Area where she attended and graduated from The California College of the Arts with a Bachelors of Fine Art. She later completed her scholastic career by receiving her Master Degree from Tulane University (New Orleans) on full scholarship.

For over 15 years, she has been fully immersed in the world of art and design. When not making her own work, she facilitates artists and students learning and creating their own art by teaching, managing studios and creating education programming. She also works with at risk youth as a mentor and coach.

Some recent venues for her work have included the Oakland Museum and The Museum of Craft and Design, along with numerous other fine art galleries nationwide. Michelle is currently the Studio Manager and Program Coordinator at the Morris County School of Glass and lives in Monmouth County again, after 20 years away.

I am interested in creating sculptures and installations that consider their relationship to, about, and from the individual or the space they inhabit. To do this, I employ a variety of abstracted visual cues that allude to the figure, the monumental, or the spiritual. The work I create is theatrical in nature and requires participation. This interface comes from simply navigating the space and extends itself to seeing oneself reflected on the often highly reflective surfaces.

These sculptures are created part-by-part and composed with a minimalist logic. I work in a diverse set of media that speaks to the history of sculpture: wood, concrete, and metal as well as glass. These materials are combined with traditional and non-traditional means. Scale and physicality are important aspects to my work. They speak both to the process of making, the literal physical interaction with large masses of material, as well as afford me the ability to speak to architecture - the scale larger than oneself.

Parvathi Kumar



Barcelona Shoe Shop

2016

Digital photograph

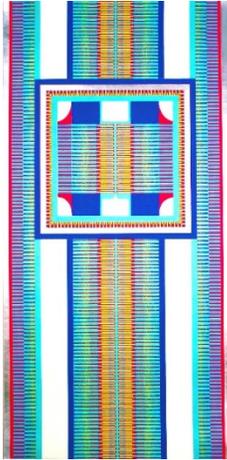
Courtesy of the Artist

\$250

New Jersey photographer and artist Parvathi Kumar was born in Halifax, Nova Scotia and raised in Montreal, Quebec. Her mother initiated her into the art of photography as a teen and gave her a strong foundation in manual film SLR techniques. She also gained valuable darkroom experience in high school. She has a Bachelor's degree in Electrical Engineering from Concordia University (Montreal), a Master's degree in Computer Science from NJIT (Newark), and has worked for ten years in software design & development for IT firms in Denmark, CT and NJ. Throughout this time however, photography prevailed as a serious hobby. After many years of using only a manual film camera, 2003 marked her foray into the digital world. In 2010 her lifelong love of photography turned into a proper business devoted to various photographic services and she began actively exhibiting her work in both group and solo shows throughout NJ. In 2013, she started using the iPhone as an integral tool of creativity. Her images (using both DSLRs and the iPhone) have been selected and won top awards in various juried shows. She is a member of various artists' groups and forums, collaborates with other artists in the community, helps youngsters learn the art of photography through workshops and photo walks, and shares her work frequently on social media. She also plays classical guitar and is a yoga instructor. She currently lives in Bridgewater, NJ with her husband and two sons.

Rather than taking photographs, I prefer to be taken by what I see, and only then try to uniquely capture and share my vision. My subject types range and may be located in various corners of the world or be from my own backyard, but, in all cases, I look for unusual perspectives and position my lens with care such that a strong composition emerges. I aim to lead the viewer in, to wonder and become immersed. Whether I am using a DSLR or an iPhone, and following common technical rules and conventions or not, it is my inner voice and intuition that play a crucial role in guiding me and controlling the final release of the shutter. As the master Henri Cartier-Bresson aptly put, a photograph is what results when "one's head, eye and heart are on the same axis". Photography is a passion that I inherited from my mother at a young age. I've taken it on my own path and it has become my creative outlet and offering. I hope to allow viewers to be transported to another time and place, find emotion or solace from an isolated moment in history, or interpret a timeless story of their own.

Pat Lay



CDS111164020

2016

Collaged scroll, archival pigment printed on Japanese *kozo* paper, metallic paint, Tyvek backing

Courtesy of the Artist

\$4,000

Lay has had solo exhibitions at the Jersey City Museum; New Jersey State Museum; Douglass College, Rutgers University and Aljira: A Center for Contemporary Art, Newark, NJ and her work was included in group exhibitions in Japan, Austria, Korea, China, Norway, Wales and Slovakia and at the Jersey City Museum, Newark Museum, New Jersey State Museum, The Jane Voorhees Zimmerli Art Museum, Montclair Art Museum, The Aldrich Museum of Contemporary Art, Everson Museum, and the 1975 Biennial Exhibition at the Whitney Museum of American Art. Lay's work is featured in a number of books including *Lives and Works*, *Talks With Women Artists*, Volume II by J. Arbeiter, B. Smith, S. Swenson and recent projects include group exhibitions in Brooklyn and Jersey City, a survey of Lay's work from the 1970s to the present (an ongoing series at Newark's Aljira – curated by Lilly Wei, with a published catalogue). Lay has received two grants in sculpture from the New Jersey State Council on the Arts, a grant from the American Scandinavian Foundation and three public art commissions including the installation of a large-scale site-specific sculpture in the sculpture park at the Henie-Onstad Kunstsenter in Oslo, Norway. Born and raised in Milford, Connecticut, Lay has been a professional artist since 1968, lived in SOHO, NYC for twelve years and has been living and working in Jersey City, NJ since 1981. A graduate of Pratt Institute and Rochester Institute of Technology, Lay is a retired Professor of Art, Montclair State University.

In this series of collages, the scroll format is used to give the works the presence of a *thangka*, an object for contemplation. Digital images scanned from computer circuit boards are printed on Japanese *kozo* paper and then collaged into patterns that transform them into a new matrix. A place, created in response to our world of technological advancements and digital progress. These works continue to question and critique the paradoxical relationship between man and technology. I have taken a religious icon, the Tibetan *thangka*, and have transformed it into a contemporary icon that speaks to our obsession with technology.

The Digital Mandalas, 12 x 12 inches, are assembled from collaged digital images archival pigment printed on Epson paper, mounted on MDF cradled panel with metallic paint added. These works continue the theme of the *thangka* reconfigured.

Jean LeBlanc



Belonging to Nature

2017

Paper collage

Courtesy of the Artist

\$250



Island

2017

Paper collage

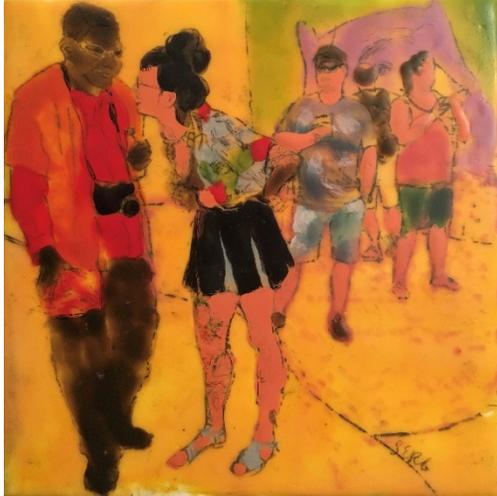
Courtesy of the Artist

\$250

Jean LeBlanc is an assistant professor of English at Sussex County Community College in Newton, New Jersey. Born in Fitchburg, Massachusetts, she came to northwestern New Jersey to live in 1994. Her poetry has been published in numerous journals, and her recent collections include *Skating in Concord* (Anaphora Press, 2014) and *A Field Guide to the Spirits* (Aqueduct Press, 2015). In her role as executive editor of the Paulinskill Poetry Project of Andover, NJ, she has edited two volumes of works by local poets. Her poetry, artwork, and teaching are informed by her love for the natural world.

Poetry is my way of exploring and understanding the world. Photography and collage reinforce for me the primacy of image. For an image to begin to convey meaning, it must exist on literal and figurative levels simultaneously—this interplay of literal and figurative is what I strive to get onto paper, and what I experiment with through collage. Each collage I create is a visual poem. The interplay of literal and figurative is the key to the transformative power of literature and art.

Sue Ellen Leys



Coney Sideshow

2017

Encaustic on panel

Courtesy of the Artist

\$900

I am a representational painter, originally from both Westfield, NJ, and Memphis, TN, with a background in the arts. A BFA studying fashion design & theatre at Washington University in St. Louis led to a career (based in L.A., NYC, & the UK), in fashion design, styling, and costume design for the theatre.

Currently residing in New Jersey, I have shown work in two dozen New Jersey solo and group shows. Last year, along with several group shows, my encaustic work was included in a "Bay Area Figurative" juried show curated by John Seed in California: "Honoring the Legacy of David Park" at Santa Clara University. In 2018, I will have a solo show at the Maplewood Main Library.

As a reference, I make photographic studies of people celebrating art, music, & style at events I enjoy attending, although no photographic images are used in my work. Until recently I painted mostly in oil. My current medium "encaustic" lends itself to studies in light, movement, & layers of mystery. It is an ancient process-oriented method of painting with heated and fused pigmented beeswax.

Betty McGeehan



Homage to Chamberlain

2017

Walnut, tin

Courtesy of the Artist

\$2,000

From New Providence, NJ, McGeehan is a self-taught artist and recipient of numerous awards including NJ State Council on the Arts Fellowship 2003, and three Dodge Foundation Fellowships. She has had solo exhibitions at the Delaware Center for the Contemporary Arts, Wilmington, DE and at many college and university galleries. Her work has been featured at Grounds for Sculpture, Zimmerli Art Museum, Visual Arts Center of NJ, Noyes Museum of Arts, Sculptors Guild in NY, and the NYC's National Sculpture Society. In 2010, McGeehan's work was in two movies and her sculpture has been reviewed in the *NY Times* and the *Philadelphia Inquirer*. Additionally, her work is found in the collections of AT&T; Bristol-Meyers Squibb, Coco-Cola; Chubb Group; Schering Plough; Toyota; James Michener Art Museum; Sprint; Wesley Jessen; Noyes Museum; Morris Museum of Art; The Museum of Modern Art Library; and the Zimmerli Art Museum, among others.

My journey into "Expressions in Wood" started with my fascination with the simple, yet exquisite beauty of the wood itself. The sweeping lines of color, spiraling patterns of growth, and brindled history of the wood grain, all exemplify nature's artistic mastery. To me, these "life etchings", many enhanced by the rich textures that border the bark, are an organic expression of beauty and wholeness that reach far beyond our human capabilities. Inspired by these elegant rhythms, and adding another element to each sculpture, gives the piece special importance. These man-made forms sharply contrast with the free flowing patterns of the wood and serve to confront the viewer and encourage reflection.

Anne Q. McKeown



Hymn

2011

Wire, handmade paper, newsprint

Courtesy of the Artist

NFS

Anne Q McKeown's art process includes: painting, printmaking, and papermaking. Color, chance, and intuition are her tools. She exhibits nationally and internationally. She collaborated with many artists over almost two decades as Master Papermaker at Brodsky Center, and Rutgers' Mason Gross School of the Arts,. As a papermaker, McKeown has created work in South Africa, Ghana, Germany, Ireland, Japan, Newark NJ, New York, New Mexico, Texas, Florida, and Massachusetts.

McKeown has been Treasurer on the Board of Directors of Hand Papermaking Magazine and a member of the Advisory Board of the Center for Contemporary Printmaking in Norwalk CT. She is an author and Instructor for Rutgers Arts Online. McKeown also teaches classes on the use of handmade paper as a medium at Mason Gross School of the Arts, Rutgers, the State University of New Jersey and Purchase College in Purchase, NY.

My interest lies in existential musings and explorations of my ongoing life experience. I am and always have been an observer, a seeker of knowledge. I think about the activities I observe, to try to understand how events fit together, how to make sense of life. What does it all mean? As with Paul Gauguin, I wonder, Where Do We Come From? What Are We? Where Are We Going? I translate my questions, and understanding of who we are and why we are here into manipulated form. My view of this existence is developed through histories of human making; social, political, existential commentary; and symbols of objects, symbols of ideas. Spinning yarns about what I am making is one of my lesser interests. To me words, especially written words, are sticky like tar. My ideas float, they are large, they are not earth bound. Strong intuition guides me in making my work. The manifestation of my ideas incorporates my understanding of method, material, and message. I talk with my hands relaying my inner images to my work. I allow the work the space to take me where it will. Thoughts, scenes in memory, deeply felt experience flow to guide my decision making about communicating an inner world of human emotion, passion, and spiritual recognition. Beyond beauty of surface or color I use loosely constructed narratives. The stories are accessible, legible by observers. The stories ask the viewer to recognize associations, to link together images like piecing together meaning in hieroglyphs. I ask the viewer to spend time sensing meaning, feeling the veracity my constructions pose. In my process, emphasis shifts from figuration, to mark-making, to abstraction; according to the form's relevance in revealing my inner image. Paper, paint, print, wire, are the mediums of my paintings, works on paper, and installations. They hold a mirror to my perception of spirit.

Deborah Guzmán Meyer



I, from the series, “New Americans”

2018

Digital photograph printed on cotton, hand embroidery

Courtesy of the Artist

\$4,000



AS, from the series, “New Americans”

2017

Digital photograph printed on cotton, hand embroidery

Courtesy of the Artist

\$4,000

Deborah Guzmán Meyer is a Montclair-based artist and educator with over 10 years of experience as a teaching artist and photography instructor. She earned her BFA at Pace University and her MFA at Columbia College in Chicago. Her work has been featured in exhibitions throughout the country, including Miami, Chicago, and Jersey City. She has worked closely with Public School Districts in Chicago and Newark on arts integration project, most recently as the Montclair Art Museum's Program Coordinator for the U.S.-Department of Education-funded NAIL (Newark Arts Integrated into Literacy) project and teaches digital photography through MAM's Yard School of Art.

The “New Americans” series is body of work documenting the physical appearance of these new Americans but also it examines what our innate reactions are, as humans, to encountering these individuals. The children that appear in these photographs are all biracial. They are photographed at a tender age, between two and ten, at a time where they themselves have not begun the process of codifying, identifying themselves more with one race than another. The photographs are first printed on fabric, then embroidered by hand.

Perri Neri



The Ecstasy of St. Teresa

2017

Oil on canvas, magazine pages

Courtesy of the Artist

\$3,500

Perri Neri is known for her abstract figurative paintings and drawings, birthing shape, texture, and color while addressing questions of sexuality, identity, and memory. In 2007, Perri earned a MFA in Painting with Distinction from The Pratt Institute in Brooklyn, New York. Since that time, she has had two solo exhibitions in New York City and several group exhibitions. In 2016, she was invited to exhibit in a group exhibition at Caelum Gallery and was mentioned in a review in *ArteFuse*. Her work has been featured in two volumes of *Studio Visit Magazine* and in a 2015 article, "Women in Contemporary Art, Where are They Now?" in *Honeysuckle Magazine*. Perri's work is in collections throughout the United States and Europe. Perri still lives and works in Highland Park, NJ where she is also an Arts Commissioner.

I am interested in the merging of content with the act of drawing and painting. Binary opposition—pain and pleasure; nurturing and torturing; opulence and the mortification of the flesh—set the tempo for a provocative dance between figurative and abstract. Some of the work, be they drawings or paintings, are in direct response to particular paintings or themes in art history. Other artworks are visual meditations on how it feels to be in my own skin, this mother/daughter/wife/lesbian/corpulent skin. The intent is always to invite interpretation; to not leave them alone in their sensual strangeness.

Katie Niewodowski



Tectonics #3 Migranous

2018

Watercolor, colored pencil, and graphite on paper mounted on foam

Courtesy of the Artist

\$1,800

Katie Niewodowski is a professor of Fine Art at Montclair State University and Hudson County Community College. She received her BFA from Ringling College of Art and Design in Sarasota, Florida in 2002 and her MFA from Montclair State University in 2005. Originally from the West Coast of Florida, Katie now resides and makes sculpture, drawing, and installation in Jersey City.

Niewodowski's work explores repeating patterns of cellular structures as well as microscopic and macroscopic similarities in nature. Minute details mimic larger networks. Life perpetuates itself through growth, repetition, and metamorphosis. Her process is a meditation on this propagating energy through repetition and organization of form. She uses a combination of two dimensional graphite drawing and mixed sculptural medium to articulate these systems. The work resides in a gentle tension between order and chaos, organic and synthetic, seductive and repulsive, degradation and regeneration, 2-D and 3-D, micro and macro, all attempting to dispel the illusion of opposites. The forms examine biomorphic mutations and organic irregularities through the gesture of the material.

'Tectonics' is a continued investigation of cellular configurations inspired by the microscopic formations of fossilized coral. The work examines the repetition of patterns and shapes that appear in nature similar to fractals. 'Tectonics' is a wall installation made of watercolor, colored pencil, and graphite on paper mounted on foam, and magnets. Heliofungia is the name of a type of coral that forms like plates. Like so many corals, it is dying in our warming oceans. This is not an illustration, but a continued meditation on all things cellular - their growth and death, creation and destruction.

Carol Nussbaum



Art Basel Toys

2018

Pastel on board

Courtesy of the Artist

\$675

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

My ordinary photographic images completely change character when I transform them into an ancient Hindu and Buddhist symbol called the *mandala*. A *mandala* is traditionally used to signify a sacred space containing a circle with a center point that offers balancing visual elements, symbolizing unity and harmony. The original photograph for *Art Basel Toys* was taken at Art Basel Miami. My travels near and far, through marketplaces, gardens, art exhibits, city streets and country roads often result in surprising and exciting *mandala* images. To create these effects, I manipulate my original photos in Photoshop, creating a circular pattern. This circular pattern transforms the image and references a *mandala*. Similar to a *mandala*, my photographs contain a circle with a center point that balances a variety of visual elements, layers and shadows with an inviting pop of color.

Erin O'Brien-Kenna



The Pru Girls – 1926

2015

Oil on canvas

Courtesy of the Artist

\$10,000

I am an artist who specializes in photo-realism in oils. I have been drawing people and clothing since I could hold a crayon, that always being my prime subject of interest.

Graduating high school with a love and passion for all things fashion, I attended the legendary Traphagen School of Design in Manhattan on a scholarship award, when I took second place in the Traphagen-sponsored East Coast Design Contest in the early 80's, and spent two years majoring in illustration.

There, I learned the old-school methods of hands-on fashion illustration in watercolors and pencils on paper and board, in a time when Photoshop and Illustrator were merely a dream... but it was to my great advantage, as one had to create their art by hand and to perfection the first time around, or else, start from scratch. The school was influential in teaching me to hone my craft of executing fabrics and textures. I also at that time took great inspiration in the art of Antonio Lopez, Stavrinou, and Patrick Nagel.

I started experimenting with oils on canvas in 1986, with no formal training in oil painting. Once I got my hand in it, however, a new world opened up to me, and I've been painting ever since; people and animals primarily, yet my great obsession is painting fabrics.

Historical pictures have taken my interest as subject matter, in particular, family history; an old discarded photograph reproduced on a large canvas brings a distant era back to life, and makes each soul in the painting significant once again. I have found that people make a strong connection with my paintings, as they are instantly approachable.

My work has been shown at Maxwell's in Hoboken, Montclair Art Festivals, Parkway Studios Art Show in Bloomfield, Café Artiste in Spring Lake, The Art Garage Gallery in Montclair, Pierro Gallery in South Orange, Gallery U in Westfield, Oakside Cultural Art Center in Bloomfield, The Monmouth Museum in Lincroft, and The Center For Contemporary Art in Bedminster.

Laurie Riccadonna



Bouquet with Roses

2015

Oil on canvas

Courtesy of the Artist

\$1,400

Laurie Riccadonna earned her Master of Fine Arts in Painting/Printmaking from Yale University School of Art (1997) and her Bachelor of Fine Arts in Painting/Drawing from the Pennsylvania State University (1995). Riccadonna's work has been featured in a variety of solo exhibitions at the Van Vleck House and Gardens (Montclair, NJ), Space B Gallery (NYC), Hamilton Square (Jersey City, NJ), Brooklyn Botanic Garden (Brooklyn, NY) and in a variety of group exhibitions, most recently at the Dineen Hull Gallery (Jersey City), the Center for the Arts at Casa Columbo (Jersey City, NJ), Techningsmuseet, The Museum of Drawing (Laholm, Sweden), Senaspace Gallery (NYC). Laurie's work is included in a variety of collections such as Memorial Sloan Kettering Monmouth Collection (Middleton, NJ), Hudson County Community College Permanent Art Collection (Jersey City, NJ) and a variety of private collections nationally. Riccadonna has been garnered residencies at the Fundacion Valparaiso, Mojacar, Spain (2003), the Virginia Center for the Creative Arts (2004), Vermont Studio Center, (2002) and the Women's Studio Workshop (2002). She was a recipient of the NJ State Council on the Arts Individual Artist Fellowship (2011, 2002), and Yale University's Ely Harwood Schless Prize. Currently Program Coordinator/Professor of Fine Art at Hudson County Community College, Riccadonna resides in Jersey City with her husband and two children.

In my paintings, I strive to convey the magical experience of looking at intricate and complicated form. In my most recent paintings I have selected the jigsaw puzzle as my subject matter. As a motif the jigsaw puzzle is a mixture of challenge and play. The act of puzzling is seductive and entrancing as the puzzler joins pieces together to build something from nothing; creating order out of the chaos of scattered pieces. The puzzles that I typically select to paint are those that depict images of Nature Mort, vanitas imagery that references the brevity and the ephemeral nature of life. I purposely select seductive and beautiful imagery to create parallels between the "bloom and decay" depicted in vanitas painting with that of jigsaw puzzle imagery. The reward of completing a jigsaw puzzle is the sense of satisfaction that comes from seeing a difficult challenge through to the end. However, in this series of work, the puzzle is never completed. These "puzzle bouquets", are in effect, impossible puzzles; the endeavor of bringing order to chaos is never fully realized.

Sherry Beth Sacks



Vitality

2018

Wood frames, rope, concrete

Courtesy of the Artist

NFS

Sherry Beth Sacks is a feminist artist living and working outside of New York City. Working in painting, printmaking and sculpture, Sacks' art is firmly grounded in the punk aesthetic and strives for autonomy in not only form but also process. She rejects any formal boundaries or specific patterned authorship in her work by pushing techniques, mediums and forms; the primacy of the work of the art as object rather than product is thus re-established. It is in this tension between author and object that her works resides. Sacks is the founder of Blue Scarf Collective; a neo-suburban art group. Sherry received her BA from University of Maryland and holds a Masters in Education from George Washington University. Prior to becoming a painter she played drums in various bands in both Washington DC and Brooklyn NY.

When the structures of our lives are rooted in stability, our paths towards vibrancy open up to myriad possibilities. These structures not only inform our basic understanding of self and our environments, but also provide solace and rest when we are faced with challenges. While the goal of living one's best life is one of open arms towards embracing vibrancy, struggles can weigh down upon these efforts. Nevertheless, the structure is maintained despite these strains and all efforts towards experiencing vitality continue.

Lisa Sanders



Curious Form 1

2018

Wool felt, wool roving, cotton thread

Courtesy of the Artist

\$1,800



Curious Form 2

2018

Wool felt, wool roving, cotton thread

Courtesy of the Artist

\$1,800

Lisa Sanders received her MFA from The New York Studio School, NY in 2011. Her work has been exhibited at John Davis Gallery, Hudson NY, Gallery 202, Dumbo NY, Reverol & Co., New Rochelle NY, Governors Island Art Fair in New York, The Box Gallery, Galesburg IL, and The Arts Guild of New Jersey in Rahway. Most recently she has received the following awards: from The New Jersey State Council on the Arts Artist Fellowship, The New York Studio School, Sculptor in Residence, and a Fellowship Residency, The Vermont Studio Center. She has participated in several other Residencies in the US. Lisa has curated an exhibition of 3 sculptor graduates of the Studio School, and an outdoor sculpture show, ART IN NATURE with Karen Wilkin at a venue in Short Hills NJ. Lisa lives and works in Newark, NJ.

My process involves playing with materials, combining, bending, and stretching the individual elements to test their limits and expressive potential. As each subsequent element is added it affects those already in place and therefore the piece itself is always influencing the next move. This can be a metaphor for our passage through our lives and how what we have experienced affects what we do next. Working in a direct constructive process allows me to respond immediately to my materials and allows for my intuition to play a part in the process. I can be very pleasantly surprised sometimes by what results when I let my intuition or subconscious play. This body of work involves fabric as the base material. In some pieces I have used embroidery thread as I would regular drawing materials such as charcoal or lead, drawing on the fabric and building up layers of marks. The muslin child's dress has poetic phrases around the hem area. The colorful Bodyscape is built up of layers. First there is a crocheted under layer then the middle layer which is sewn from 3 different fabrics and painted with water colors and then the top layer, which consists of crochet 'scar' doilies and wool roving applied selectively. All of the layers are joined together by stitches in a hatching pattern that traverses all the layers and allows the inner structure to influence the outer layers.

Theda Sandiford



Blind Faith

2015

Digital print on aluminum

Courtesy of the Artist

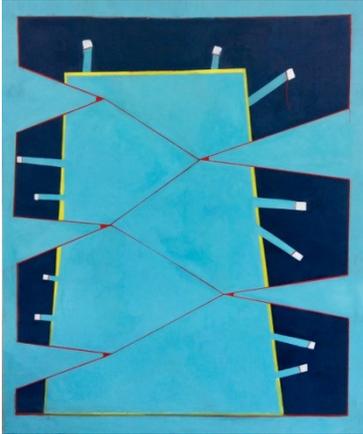
\$400

Theda Sandiford, is a self-taught mixed media artist based in Jersey City, NJ. Though art is ingrained in her psyche, Theda's first creative endeavors were in the music business as a digital marketing executive. After years of ground breaking digital branding work for musicians, she began exploring her own artistry by transforming found and meticulously collected materials into mixed media works, photographing her process and then digitally manipulating these images to extend the narrative as part of her personal mythology. Fragmented identity juxtaposed with the existence of infinite possibilities is a recurring theme in her work. Her work *Selfie-Joy* was licensed to BET's *Being Mary Jane* in 2017. Theda has shown extensively in New Jersey, Brooklyn and Los Angeles.

We all wear masks. Masks to pretend, to hide, to celebrate or just to put our best face forward in a selfie. I construct masks for protection. What may start off as an ugly statement about me, in the end, becomes something beautiful. I transform drawings, photography, various mix media practices, along with found and meticulously collected recycled materials into self-portraits. I photograph my process and then digitally manipulate these images to extend the narrative as part of my personal mythology. Fragmented identity juxtaposed with the existence of infinite possibilities is a recurring theme in my work.

Follow @MissTheda to see my process on Instagram.

Fran Shalom



Every Which Way

2017

Oil on panel

Courtesy of the Artist

\$5,200

Fran Shalom has exhibited widely throughout the United States, including the Fogg Art Museum in Cambridge Mass, and the Newark Museum. Her work is included in the collections of the Metropolitan Museum of Art, the Brooklyn Museum, the Rose Art Museum and the Biblioteque Nationale in Paris. She has been the recipient of a MacDowell Colony Residency Fellowship and an Art Omi Residency and has received a New Jersey Mid-Atlantic grant. She has an MFA from Montclair State University and the San Francisco Art Institute. She is represented by the Kathryn Markel Gallery in New York City and the John Davis Gallery in Hudson, New York.

I am a modernist abstract painter with a pop sensibility. My works balance the formal with the playful, paring down shapes and ideas into their most basic forms. It is a search for clarity and humor, as is evidenced by the shapes and colors in my paintings: cartoony, bright, blobby. I am also interested in the interplay between figure/ground in the painting and how it can shift and recede depending on how those color and shapes interact. Ultimately, it is important that the viewer becomes involved with the paintings, tempting them to stay long enough with the images to connect to a narrative that is at once ambiguous yet taps into the specifics and subtleties of their own lives.

Jessica Skultety



Crown of Orchids

2016

Pieced fabric

Courtesy of the Artist

NFS

Jessica Skultety of Phillipsburg, NJ is a quilter, teacher, lecturer and editor of The Wonky Press modern quilting newsletter. Her quilts have been featured in many quilt shows and exhibitions including International Quilt Festival, QuiltCon, Road to California, AIR Gallery, Ontario Museum of History & Art, and a solo exhibition at the 2017 Quilt and Sewing Festival of NJ. Additionally, Jessica served as the President, Vice President, and Webmaster of the nonprofit Central Jersey Modern Quilt Guild. A self-taught quilter herself, she focuses on empowering the sewing community online and in person to take risks with their sewing.

I create quilts simply for the love of process. My art is inspired by bright, saturated colors and nature. As a prolific quilter under 30, I also pay homage to past quilters by inventing modern versions of traditional quilt blocks. My work chiefly explores the interaction and movement of color through value and structured improvisational piecing. I create a plan and follow it loosely to create something unique. The quilting that holds the piece together is more than utilitarian; it allows for movement and accentuation of the design beneath. It is a challenge and joy to push the limits of quilting everything, no matter the size, on my home sewing machine. Most importantly, I've discovered, with glee, that there is beauty in even the smallest scrap of fabric.

Amanda Thackray



Round Spool with Red Marrow

2017

Sand-cast glass, glass beads, thread, copper wire, brass-plated hardware

Courtesy of the Artist

NFS

Amanda Thackray is a New Jersey-based visual artist whose work focuses on drawings, prints, conceptual artists' books, installations and multimedia experiments. She received her MFA from the Rhode Island School of Design and her BFA from Rutgers University and has participated in national and international artist residencies, including a year-long residency at the Center for Book Arts in NY, a 2013 Arctic Circle Program Residency, and residencies at The Wassaic Project and the 38th Voyage on the Charles W Morgan whaling ship. Amanda teaches within the visual arts programs at SUNY Purchase and Rutgers University.

I use textile fibers, often rope, to depict elements of the interior human body. Handcrafted nets portray hidden visceras, bones explode with the memories of their vibrations, and muscles are wrapped on spools for use as specimens. The "gore" exhibited in my work is ambiguous and uses muted, sinewy colors. White prevails as binding connective tissues. Our bodies are alien when they are turned inside-out, their architecture is recalibrated and reformed. Through drawing, prints, and sculptures, I explore what it means to have a body. Often abstracted and teased apart, I create fantastical landscapes that depict a low-fi sci-fi world of shifting internal bodily bondage.

Dehumanizing the human form allows the potential to reconstruct its narrative through a set of feminist, material-centric ideals. The internal body - in its magical symbiosis of odd lengths of sacs and tubes - is as non-human as anything else. Humans do not think of ourselves as meat. Thereby, the body is unjustly denied the equivalent respect of our consciousness. I think of the body as matter, as thing, and wholly subscribe to its power as a series of connected objects. When these parts are put together in just the right way, they become something magical - a living being. What happens if they are brought together in a different way, or a different context? My work guesses at the smallest of these reorganizations. It examines the recontextualization of microscopic fibers of tissues. I aim to invoke a materialism of the body through familiar, yet unexpected substance.

Marianne Trent



Charlotte Doesn't Live Here Anymore

2017

Acrylic, paper, steel, yarn, and wood

Courtesy of the Artist

\$295

Marianne Trent is an artist living in Bedminster, New Jersey with her family and exhibits her work throughout the tri-state area. She has held various creative jobs such as designer and visual manager within the fashion and retail industries. Through this work she developed a sense for color, pattern, and proportion, which informs her artwork. . In addition to her fashion experience, she was a founder of the Wellspring Community School in Gladstone, NJ. This progressive co-educational school for children integrated the best holistic methodologies to create a child centered, community focused learning space. Her administrative and teaching experience at Wellspring has blossomed into her own process driven art instruction for children. Marianne considers herself to be a self-taught artist and has not had much formal art training. She values her background and experience because it allows her to approach the art making process in a natural and organic way. Through experimentation with materials and techniques, she has developed a very playful approach to creating her work.

Creating art is meditation, play, and expressive journaling, which allow a series of moments to be captured. The intention of the assemblages is to allow the process of their execution speak as loudly as any subject matter that the viewer may resonate with. I hope to convey a sense of truth so that the viewers can make their own personal connections. The images reveal themselves as layers of paint, fabric, and manipulated papers are added and removed from the board. It is a direct and instinctive process where decisions are made individually as the piece evolves. Reductive methods like sanding and scratching create a quality of aging and reveal hidden layers. Up-cycled materials such as reclaimed wood and rusted metal are used in the work allowing the energy of the past to be incorporated into the piece. Found elements such as pieces of furniture, vintage documents and random objects extend the story of the painted panels and connect to our personal histories. The wooden assemblages are intended to be bridges between the imaginary world of the painting and our physical world. They extend, delineate and divide the images in the paintings and interpret them into our reality. A high altitude perspective informs the work as themes such as the environment, spirituality and manmade structures appear in the assemblages. Elements such as circles, waves, and lines repeat within the work and typically represent natural elements. A mystical world outside our own physical reality influences the process and content of the assemblages.

Claudia Waters



Merge/Submerge

2012

Oil on linen

Courtesy of the Artist

\$2,500

Claudia Waters is a contemporary figurative painter who works in oil on fine linen. Her paintings have been shown extensively in national and regional exhibitions, including the Hunterdon Art Museum, Katonah Museum of Art, Islip Art Museum, Trenton City Museum at Ellarslie, Arnot Art Museum, Butler Institute of American Art, Edward Williams Gallery, George Segal Gallery, Court Gallery, City Without Walls, Johnson & Johnson, The Monmouth Museum, and Arts Guild New Jersey. She received the Allied Artists of America Award, 71st Butler Midyear, Butler Institute of American Art, as well as the Hunterdon Art Museum Prize for her painting "Shoreward Gaze" in 2017.

In 2017 her painting "Into the Void" was part of the Islip Art Museum's Duality: Glimpses of the Other Side exhibition. In 2015 her painting, "Merge/Submerge", was part of Line Describing a Cone: Tri-State Juried Exhibition at the Katonah Museum of Art; the Curator was Eva Respini, The Museum of Modern Art. In 2013 Waters had a solo exhibition of her figurative beach and pool paintings at Steinberg Museum of Art at Hillwood, LIU, Brookville, titled Claudia Waters: The Figure in Motion. Her work was included in the 2010 New Jersey Arts Annual: Fine Art at the New Jersey State Museum in Trenton.

Claudia Waters earned her BFA from Parsons School of Design and, additionally, has studied painting at the Yard School of Art and printmaking at the Art Students League.

My paintings distill and preserve the essence of specific moments that often involve movement to express universal themes. These frozen moments in time in effect become a timeless lens into the inner world of the collective unconscious. I explore the interplay between representation and abstraction and create a language of shapes that speaks visually through color and form.

Lisa Westheimer



Gold Frilled Lidded Vessel

2017

Raku fired stoneware

Courtesy of the Artist

\$275

Lisa G. Westheimer is an artist living and working in West Orange, New Jersey. She received her BA from New York University and an MA in Studio Arts (Ceramics) from Montclair State University. Using unique alternative firing processes and glazing techniques in combination with fused glass, her sculptural and functional creations subscribe to the Wabi Sabi aesthetic. Lisa currently teaches in the Yard School of Art at the Montclair Art Museum, as well as workshops at Peters Valley School of Craft.

My sculptures are greatly influenced by nature, happy accidents and people. Much of my art making is sacred in nature; some address urgent global issues and the theme of social justice. I am drawn to the human proclivity to create sacred places and reverentially store precious objects and have a fascination with the concept of what is sacred and how it is displayed.

Gail Winbury



Slightly Off Center

2018

Oil, graphite and charcoal on linen

Courtesy of the Artist

\$3,820

Abstract Artist Gail Winbury is an oil painter and collagist. Born in Chicago, she has lived as an adult in Massachusetts and New Jersey and has a studio in Manufacturers Village in East Orange. She has exhibited throughout the USA and Europe, recently completing a two-person exhibition in Luneburg Germany. With 8 solo exhibitions and many group shows in regional museums, galleries and universities. Winbury has been a painting resident at the School of Visual Arts (NYC), held a visual art fellowship with the Bau Foundation in Puglia, Italy, ran master classes and, with 6 other artists, was awarded a residency/artist exchange for Arad, Israel. She was twice awarded the Curators Choice Award and was one of 7 artists to represent the current state of abstraction in New Jersey. Among her many other awards, her work is included in numerous publications (including a book on Bach cello solos), was on German, radio and newspapers and in a solo catalog with an essay by Lilly Wei among others. A member of multiple arts organizations, Winbury has lectured on topics such as Women in Abstraction, and Finding your Visual Language and she participated in discussions about the creative process, the current state of painting, abstraction and the history of women in the arts. Winbury studied: with Chinese American artist Dorothy Yung at NYC's School of Visual Arts, the Provincetown Museum School and in Europe. Her work is known for its expressive and vibrant color.

As an artist, I create work in series. In one series focused on feminine experience, I argued with DeKooning and other male artists. Challenging his objectification of women, I reclaimed pink and certain expressive gestures, exploring the female experience. In another series, focused on the passage of time and mortality, I developed techniques that would mirror the passage of time. Both series utilized the medium of canvas, pastel, charcoal and oil paint. My collage work developed from necessity and frequent travels. During my fellowship in Italy, my studio was in an old castle, with no electricity and no usable running water. This encouraged my mixed media collages where I predominantly use my own discarded creations along with found objects. The collages are often sculptural and now constitute a major part of my creative work. Travel refreshes and stimulates me as an artist as I immerse myself in other cultures. I travel to Mexico every year for a month to create art, eat good food and study Spanish. For nearly 2 years, I travelled and exhibited almost nonstop. Subsequently, I promised myself a year to create a new body of work. I am in that period now and recently moved into a new studio. In this bright large studio, I am pushing and merging the boundaries of painting and drawing and deconstructing the 2-D picture plane. Towards that end, I am sewing on canvas, leaving large swatch of bare linen, drawing on large sections of canvas and collaging on large canvas. Despite my current interest in the materiality of art, deeper meaning of this work will emerge. Color has always been primary to me, in its beauty to express subtleties in mood and emotion. Commenting on my work, Lilly Wei stated, "Winbury is a gifted colorist...experimentation is part of her practice...but always her work comes around to the essential premise of our basic humanity."

Barbara Wisoff



In the Groove

2018

Suri llama fur, shell, antique buttons, coral, calcified shell, and hemp thread

Courtesy of the Artist

\$875

I make jewelry, collages, and clothing and accessories with materials I've collected since childhood. My experience with fibers and fabrics, my work in the fashion industry, and my desire to make useful artwork draw me toward making wearable pieces and references to them. I try to balance my attraction to sumptuous textures and colors with an eye toward simplicity. The work of Louise Bourgeois, Eva Hesse, and many other artists, as well as materials, process, and utility inspire me.

GALLERY **AT** 14 MAPLE

Presents

approaching **VIBRANCY**



approaching **VIBRANCY**

All things
by Hadewijch II
(translated by Jane Hirshfield)

*All things
are too small
to hold me,
I am so vast*

*In the Infinite
I reach
for the Uncreated*

*I have
touched it,
it undoes me
wider than wide*

*Everything else
is too narrow*

*You know this well,
you who are also there*

This poem by Hadewijch—a 13th-century female poet and mystic—seems to embody a spirit that is relevant both for the present time and for this exhibition. In 2018, women have become increasingly empowered in a way that feels solidly sustainable, with a collective voice that rings loud and clear. At this moment, the possibilities appear endless.

In curating this show, we looked for art that conveyed the idea of vibrancy—a state of being that is filled with energy and life unhindered by internal or external barriers. We were rewarded with works by a diverse group of women artists from across the state that pulsates with dynamic energy. The show includes vivid portraits of women and girls, work exploring the beauty and vulnerability of nature and more. The exhibition shows the diverse ways women artists are working now, from textile and fiber to painting, collage, photography, and various forms of sculpture.

Approaching Vibrancy is an aspiration toward dynamism, action, passion, energy, ebullience, and vitality.

Mary Birmingham, Curator
Sarah Walko, Director of Education and Community Engagement
Visual Arts Center of New Jersey

Olga Alexander



Synaptic Incubations of Another Kind .01

2016

Cut paper with colored monofilament, gel, beads, and acrylic paint in fluorescent Plexiglas

Courtesy of the Artist

NFS



Synaptic Incubations of Another Kind .02

2016

Cut paper with colored monofilament, gel, beads, and acrylic paint in fluorescent Plexiglas

Courtesy of the Artist

NFS

I am a mixed media artist and jewelry designer who works in Essex County. I obtained my M.F.A. degree from the University of Tennessee. While in Tennessee I managed a non-profit multi-disciplinary art space at A-1 Lab Art and curated programs. I obtained my undergraduate degree for the University of California at Berkeley. My current artwork is influenced by my interests in neuroscience, biology and popular culture and how these manifest themselves in a hybrid environments that seem to blur boundaries.

Synaptic Incubations of Another Kind are two sculptures from a larger body of work that explores how the boundaries between our man-made and biological environments may one day be blurred to create new hybrid environments that have elements of both. The colored fishing lines, beads and plastic tubing that are used in this work, animate the pieces and serve as metaphors for an operating system that is the lifeblood of any environment, whether it be organic or man made in nature. The cut packaging paper that is incorporated in these forms is used for its malleable properties and references architectural and biological forms that are as yet undifferentiated. *Synaptic Incubations of Another Kind* are finally enclosed in Plexiglas jars with fluorescent lids, as though they were specimens in a lab, gestating. As the sculptures are examined from multiple viewpoints, the viewer's imagination serves to "activate" them further.

<http://www.artslant.com/global/artists/show/80386-olga-alexander;>

[http:// www.nodescollection.com](http://www.nodescollection.com)

Caren King Choi



Mom

2006

China marker, graphite, stickers on paper

Courtesy of the Artist

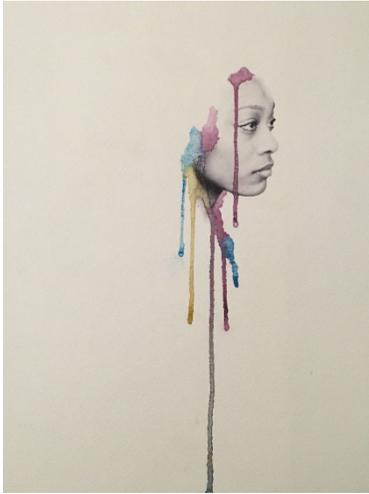
NFS

Caren King Choi is a Chinese-Taiwanese-American artist, writer, and illustrator from New Jersey. She studied Studio Art and Create Writing at Colgate University (Hamilton, NY) and continues to pursue both in her personal and professional life. Her artwork has been exhibited in venues such as the Pollak Gallery at Monmouth University and Prospect Street Firestation Gallery in Newark. Her writings, which span topics such as family, faith and growing up weird, have been published in several languages. Choi is the Associate Director of Programs at the Paul Robeson Galleries in Newark, NJ.

Both my maternal and paternal grandparents fled China in the mid-1900s when Mao Zedong's party took power. Since then, my family's relationship with the mainland has been checkered with bitterness and pride; bitterness from painful memories of exile but pride in China's lavish history.

The Red Portrait Series references Chinese Communist propaganda posters in the rapt expressions of its subjects and the idealized atmospheres they inhabit. The portraits are made by coloring thousands of white stickers and placing them in overlapping layers to replicate a loved one's face. Each sticker presents a single color value but together they resolve into a seemingly straightforward image, smooth and luminescent. Up close they are ordered chaos, scaly and jagged. The Cultural Revolution feels distant while I watch my nieces and nephews grow up in the States. For them, there is only America, and yet, those bitter old propaganda posters still resemble us more than anything we've seen here.

Andrea Brooke D'Alessandro



Female Face

2015

Photograph and watercolor

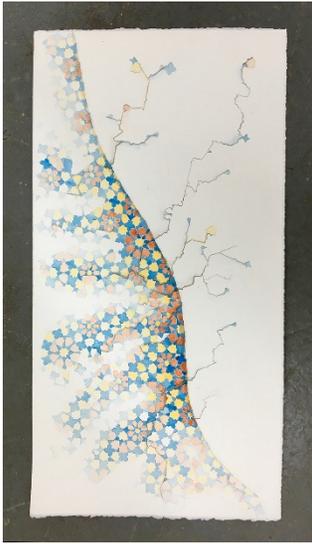
Courtesy of the Artist

\$150

Andrea B. D'Alessandro studied Photography and fine arts at The University of The Arts (Philadelphia, PA). Shortly after her studies, D'Alessandro moved to Jersey City, NJ in 2012 to pursue her career as a fine artist. She became involved in multiple emerging artist residencies, exhibiting her photography in the New York metropolitan area and the Delaware Valley region. She pushes the boundaries in photography by experimenting with exposures and water colors. Her long and double exposure images conjure feelings of enchantment, while her splashes of paint turn her monochrome images into something quite out of the ordinary. D'Alessandro currently lives at the Jersey Shore where she works as a wedding photographer, gallery curator, and fine artist.

This photography series focuses on the female human form. I wanted to create black and white images that removed scars, race, and tattoos. I wanted the eye to solely focus on the figure. While looking at these figures, I noticed my eyes wandered towards the norm and the familiar. It was then that I decided to test my patience with slow dripping watercolors. The watercolors slowly moved down the figure creating an organic and colorful glow to the figure, glorifying the body with decoration.

Kate Dodd



Bulge and Crack

2017

Watercolor on paper

Courtesy of the Artist

NFS

Kate Dodd received her B.F.A. from Pratt Institute in 1983, and her M.F.A. from Columbia University in 1990, and currently lives and teaches in New Jersey. She has exhibited her artwork nationally in museums, galleries, and colleges, and has been teaching art in public and private schools for 25 years. Dodd has been awarded residencies at MacDowell, Rutgers Center for Innovative Print and Papermaking, the Connemara Conservancy, Cumington Community for the Arts, the Vermont Studio School and numerous schools in the tri-state area. In addition to site-specific installations, Dodd has large scale works commissioned by NJ Transit in Bayonne, Newark, South Amboy, and Hoboken. Her installations provide a heightened sensory experience for the viewer/occupant, while reexamining institutional and conventional notions of architecture and its relationship to the environment.

These works are based on an ongoing series stemming from Islamic tile patterns, many of which I saw firsthand on a trip to Morocco in 2014. Formally, they are an investigation of visual logic intentionally disrupted, thereby exposing new orders and hierarchies in the process of evolving. Conceptually, they are ruminations on the state of the world in flux, reflecting on the current upheaval, appropriation, and destruction of cultural boundaries. Each sheet of paper provides two axes on which to act: a flat plane to traverse, and a surface on which to build illusion. Navigating within these parameters is a way for me to continue exploring spatial relationships in between site-specific installation opportunities, the core of my practice.

Shari Epstein



Mademoiselle

2015

Collage: clothing patterns, napkins, acrylic paint, crayon

Courtesy of the Artist

\$1,250

Currently I am exhibiting 34 works in *Patterns*, a solo show in Montclair NJ at the Hillside Gallery using clothing patterns in abstract paintings. In 2015, I was selected to participate in an international photography show at Spectrum Art Fair during Art Basel Miami, where my abstract photos of the sidewalks of Miami were exhibited. That same year at Gallery On Grant in Deal, NJ, I had a solo exhibit of collage paintings. Johnson & Johnson Corporation selected my work to be exhibited in their New Brunswick headquarters in 2013 entitled SEAING, paintings in fabric highlighting my 6 x 12 foot piece *Dancing In The Light*. Also that year, I participated in "Sandy, The Once and Future Storm," a group show at Bergen County Community College where I was selected to speak on an artists' panel.

I have been teaching painting through the Monmouth County Park System for over a decade. I am a graduate of the University of Maryland and continued my education at the Maryland Art Institute, the Vermont Studio Center and the New York Studio School.

This is one of five paintings in a series entitled *Patterns*. It started by using pattern paper because of its color. It's the color of age, of parchment, of old lace. Against this color, every other color seems brilliant, vibrant and fresh. Pattern paper is printed with curves and arrows which add a geometric structure to the work. I adhere the patterns backwards so you don't linger over the words. You recognize letters but they're not easily read. It becomes a whisper of language. I use music sheets because they suggest sound just by our seeing notes. The juxtaposition of these elements set up a dialogue of difference--between color that seems old and colors that are new; between lines that give it structure and brushstrokes that are random; between collage materials that have a history and abstraction that is spontaneous. There's an energy of opposition that has one glancing back and looking forward-- a metaphor for a reflective life.

Lisa Ficarelli-Halpern



Portrait with Castle and Carriage

2016

Oil on canvas

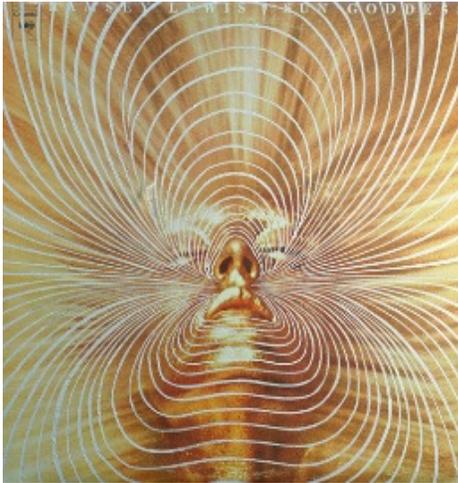
Courtesy of the Artist

\$3,600

Lisa Ficarelli-Halpern's work blends classical and contemporary inspirations and images. In keeping with high, painterly tradition and couture, each image is visually captivating, with lush color, sparkly textures and surfaces. After initial visual impact, the viewer is invited to uncover recognizable material or motifs that help to build a narrative or thematic description. Lisa received her BFA in surface design from Parsons the School of Design and MFA in painting from New Jersey City University. She served as an executive designer for Ralph Lauren, and her work has been exhibited throughout the United States and been featured in *Poets and Artists*, *FreshPaint* and *Studio Visit* magazines. She has won numerous awards, including a 2016 Eileen S. Kaminsky Family Foundation (ESKFF) residency at Mana Contemporary Fine Art, and a 2007 Geraldine Dodge Fellowship.

I am a figurative painter whose work is informed by a love of art historical images, and our contemporary culture of technology and fashion. The central theme of the work is based upon a duality— the coexistence of old and familiar with ever emerging new material that challenges and assimilates established concepts. This manifests in the paintings as a blending of images, which often takes on a surrealistic quality. I feel the surreal aspects of daily life are often more evident than are felt or acknowledged.

Asha Ganpat



Aditi

*"Mother of the gods and the limitless void"
(Primal goddess, Vedic)*

2016

Carved album cover

Courtesy of the Artist

\$3,000

Asha Ganpat is a NYC artist born in Trinidad and Tobago of the West Indies. Ganpat has shown at institutions such as the Brooklyn Museum of Art, Exit Art, The Noyes Museum, The Queens Museum, The Jersey City Museum and the Nathan Cummings Foundation. Her work was cited as one of NYC's top 10 art installations of 2012 by *Complex Magazine*. She is an alumnus of Aljira's Emerge, Gaia's Wonderwomen, the NJBAS, Chashama North, Trinidad's Alice Yard residency, and recently spoke at the Asia Society. Ganpat is a professor of sculpture at Montclair State University, a curator, and co-founded Red Saw Gallery, Newark, NJ.

I carve album covers of women to embody different goddesses who wield their powers, exert free will, and pursue their desires. The goddesses are selected from the world's cultures and across time through human history. In process, my work is with a knife. I cut into the skin of the page. It is an act of removal. I expose the white and pulpy flesh of the thick cardboard page, yet not an action of obfuscation. The textured white forms which I superimpose and peel away are manipulations of the preprinted illusory spaces. Using only the blade, I flay the image to uncover the meat of the cardboard, dull against the glossy top layer. The removed shapes fill negative spaces, add absence, reveal new depths; the patterns flow over, through, beneath, inside, between, and behind. When the composition is realized, most of the surface has been pulled away, the altered image completely transformed. With my forms, I add glorious halos, drips and poolings, warps and vortexes, beaming radiance, and abysses. Each page is a fresh beginning to play with subject, composition, depth, and pattern.

Suzan Globus



Vienna

2018

Acrylic and metallic on bark

Courtesy of the Artist

\$500



Sea Creature

2017

Acrylic and metallic on bark

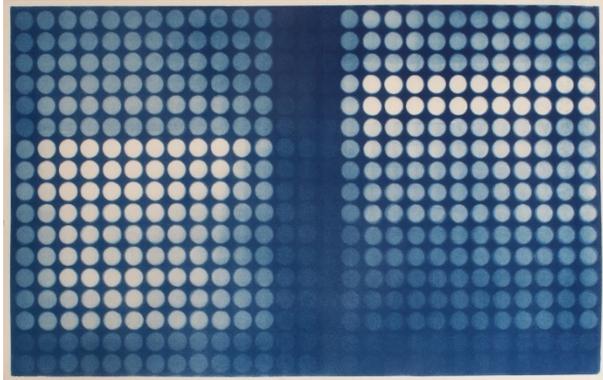
Courtesy of the Artist

\$400

Through her non-objective style expressed in multi-media paintings on unconventional surfaces, New Jersey artist, Suzan Globus, has focused her artistic expression over the last 10 years on conveying the wonder she derives from our changing natural environment. At times employing techniques like pouring paint on raw canvas or painting bark, Globus explores the ideas of simplicity, serendipity, repetition and power found in nature. The artist holds a post-baccalaureate degree in Fine Arts from Kean University. She pursued additional studies at the Arts Students League and The National Academy Museum and School in NYC. She credits her formative years spent in Japan as her strongest influence and artist Grace Graupe-Pillard as her mentor. Globus has shown work in New Jersey juried exhibits and solo exhibits. Her art is in private collections on the east and west coasts.

My earliest memories are of my family's home in Japan full of Japanese art and culture. This immersion in Japanese art and objects has influenced my aesthetic sensibility. Exposure to Japanese culture which emphasizes respect for the natural environment has had a profound effect on my artistic expression. As I grew older, I spent hours alone in the Maryland woods collecting, cracking open and examining minerals under a magnifying glass. Awed by their beauty, I dragged bags of rocks home to display. Over the years, the stones have been replaced by shells, bird and wasp nests and, most recently, bark. I am arrested by the beauty of the shapes and texture of the bark I see swept to the street to be collected for compost. By painting these overlooked gifts of nature, I hope to draw awareness to our precious natural resources and the incredible energy, serendipity, contrasts and wonder of our environment.

Marsha Goldberg



Thin Air

2017

Cyanotype

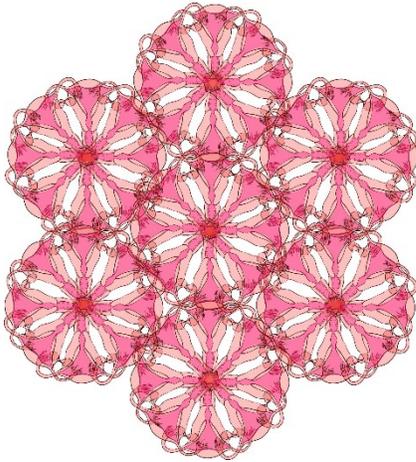
Courtesy of the Artist

\$700

Marsha Goldberg was born in Boston, MA, received a BFA in Painting from Boston University, attended the Skowhegan School of Painting and Sculpture, and earned her MFA from Rutgers University's Mason Gross School of the Arts. Recent solo exhibitions include William Paterson University, NJ, and the Beautiful Eyes Gallery in Jerusalem, Israel. Her work has been exhibited in numerous group shows. Recent awards include a residency fellowship at the Ucross Foundation (2016); Grand Prize: "Ink, Press, Repeat," William Paterson University Galleries (2014); NJ State Council for the Arts Grant (Works on Paper, 2013).

This work is part of a group of cyanotype prints. My approach to cyanotype is experimental. I begin with ink drawings on acetate, laid over chemically treated paper and exposed to natural sunlight. Throughout the exposure time, I make changes to the ink drawing, adding and subtracting marks, or moving the drawing to different areas of the paper. The result is a visual record of passing time and shifting light. Areas that are continually blocked from the sun remain white. The final work, in shades of blue and white, is organic, unpredictable, and seemingly in flux. Grouping the cyanotypes later, in pairs or larger groups, results in visual connections and a sense of narrative possibility through a sequence of related images.

Ellen Hanauer



Flower Power

2018

Digital Print

Courtesy of the Artist

\$350

Ellen Hanauer has exhibited nationally in museums, universities, and galleries and has had several solo exhibitions including one at the Noyes Museum in New Jersey and one upcoming this winter/spring at Montsalvat in Eltham, Australia. Her laser prints are slated to be exhibited at the 3rd Annual BioMedical Conference in Sophia, Bulgaria in 2018, and she has shown her work at Sci-Art's Embodied shows, online and in Brooklyn, NY. She was awarded the First Theoretical Prize from Oxford University, UK, and has received national commissions including those installed in Rockefeller Center and Riverside Park (NYC); City of Tarpon Springs (FL); Huntington (Long Island); and the Township of West Orange (NJ). Her work is in the permanent collections of The Noyes Museum of Art (NJ); Montclair Art Museum Education Collection (NJ); the estate of Ivan Karp, OK Harris Gallery (NY); The Princeton Review (NY); Organon (NJ); Lynda Zycherman, Chief Conservator of Sculpture, MoMA (NY); Kevah Konner Bus Company (NJ); Atlanticare Foundation (NJ), and National Museum of Women in the Arts (Washington, DC).

Mandalas explore sacred space in a soulful way, utilizing principals of physics, mathematics, biology, and art. This work is part of a group of digital prints which addresses to the collective energy of women who are speaking out, marching, setting boundaries and finally coming together in mass to create change. We have had it!

Symbols of unity designed for women help clarify the great work that we still need to do. We must be strong out of respect for all the women who have come before us and for all who will remain when we are gone. We must rewrite the spiritual laws to include the 11th commandment, "Thou must not rape women!" We must educate our men and, if necessary, push them aside on the podium to make room for us. We must be inclusive of all and destroy patriarchal systems whenever they get in our way. It is time to create a new paradigm based on egalitarianism and we must never settle for anything less.

Susan Hockaday



Garden

2017

Digital C print

Courtesy of the Artist

\$2,500

A Vassar graduate, Hockaday also trained at Pratt Graphics Center in New York (etching), The School of the Museum of Fine Arts in Boston, and Princeton University (photography). She studied papermaking at the Haystack Mountain School of Crafts, in Maine and worked at the Amsterdam Graphics Atelier in Holland. While living in England in 1982, and lecturing in Japan and China, she developed her interest in papermaking. Winner of a New Jersey State Council of the Arts fellowship and a W.K. Rose Fellowship (from Vassar), Hockaday has exhibited widely, with more than 25 solo exhibitions. Her work is in many public and private collections, including that of Princeton University.

Using art as a tool to explore the structures and patterns of the natural world, Hockaday combines a scientific education with an instinct for design gained from her childhood in the countryside in a family of artists and architects. She has always looked at nature with designing eyes. Originally, she sought to become a medical artist, making drawings during open heart operations in Cardiovascular Surgery at the Yale Medical School. When her family moved to Princeton in 1964, she shifted to her own artwork using etching, drawing, handmade paper, constructions, photography, and photograms to examine the layers, details, and rhythms of landscape/nature.

Many of her etchings from the 70's combine images of planned landscape with unruly nature. In 1979, she learned to make paper, with the intention of printing on it but then, she followed Japanese practices to produce very thin papers, which were assembled in layers. This method provided a way to convey the layered patterns that she noticed in woods and streams. During summers spent with her family on Cape Breton Island, Nova Scotia, Hockaday responded to that rocky coastal landscape, using drawing, collage construction, and photography. For the last 15 years, her favorite tool has been a simple 35 mm SLR camera – through which she experimented with movement, water, double exposures, drawings, mirrors, and shadows to make photographs that emerge as abstract images of pattern and gesture. They speak to nature, but do not clearly portray it. She has also had an opportunity to photograph from the air, and has made a series of pictures of the coastlines around New Jersey and New York. Recently, Hockaday's work reflects her dismay at the erosion of our natural environment by human activity. Using photographs and photograms, she highlights the alarming presence of plastic trash throughout the planet and examines the ways in which plastic has become embedded in nature, gradually breaking down into particles that enter the biological chain, and the two spheres become one.

Currently, Hockaday is ever more interested in using art as a medium to bring people together and provoke thought. Through images and installations, she hopes to stimulate an awareness of our shared landscape and its peril. As she thinks about the planet, a quote from the great California naturalist, John Muir, comes to mind: "When we try to pick out anything by itself, we find that it is bound fast by a thousand invisible cords that cannot be broken, to everything in the universe." *John Muir, Notebook, 1869*

Suzanne Laura Kammin



In Transit

2013

Oil on panel

Courtesy of the Artist

\$2,100

Kammin was born in New York City and grew up in Manhattan and Toronto, Canada. She received her BFA in painting from the Rhode Island School of Design and her MFA in painting from the San Francisco Art Institute and studied painting abroad at the National College of Art and Design in Dublin, Ireland while an undergraduate and at the University of British Columbia in Vancouver at the graduate level. She is a two-time recipient of a grant from the Adolph and Esther Gottlieb Foundation.

Currently an assistant professor in the Department of Visual Art and Design at Caldwell University, Kammin taught for seventeen years at Parsons School of Design. She exhibits her work internationally and has work included in private, corporate and museum collections. Her work is represented by Kathryn Markel Fine Arts in NYC.

My work is influenced by Modernist painting in form and Eastern philosophy, particularly Buddhist emptiness, in concept. In Buddhist emptiness, nothing possesses inherent existence; everything is dependent on its parts, on causes and conditions and on the mind. This concept plays out in my work through the reciprocation between the background and foreground and in the interconnectedness of the work's elements. Layers, lines and dots are distinct but none is more important than another. By using carefully chosen relationships of color and shapes, the space in my paintings appears deep while at the same time it contradicts itself and the picture plane flattens - as shapes push up against each other, both deep and shallow space appear at once. I allow the paint to be expressionistic in some areas and controlled in others. These seemingly contradictory aspects of the work point ideas of non-dualism and that everything in our world is without essential essence. I complete the connection with a visual give-and-take where opposite forces are interdependent.

The shapes in my work allude to recognizable things but exactly what they are cannot be pinned down. They are not non-objective works but they are also not abstractions of anything that can be identified. The paintings themselves are empty of inherent meaning and therefore can be interpreted in infinite ways.

Jill Kerwick



The Offering

2018

Archival pigment print

Courtesy of the Artist

\$875

Born in Paterson, Kerwick received her M.A. from NYU in 1995 and her B.F.A. in 1978 from Moore College of Art (Philadelphia). She also studied at the School of Visual Arts (NYC) with Milton Glaser; Vermont Studio Center with James Gahagan and Wolf Kahn and at Anderson Ranch (CO) with Ed Paschke. She lives in Fair Haven, NJ and in Costa Rica. In 2016, she had a solo exhibition at the Visual Arts Center in Summit, NJ. In March 2018, Jill will be the visiting artist at Brookdale Community College. Her upcoming solo shows include ones at the Contemporary Arts Center in Bedminster (April 2018) and at the Center for Spiritual Care in Vero Beach (FL) (2019). Additionally, her works have been in multiple group and juried exhibits and are also in the public collections of Pfizer Pharmaceuticals, Johnson & Johnson, the American Water Works Service Co. and the High School of Economics and Finance (NYC).

Making traditional collages turned into making 3 D collages or miniature stage set-ups. Then I photograph the set-up. The situation looks just real enough. I use oil paintings for the backdrops (my paintings, my father's, or thrift shop paintings). I arrange objects in front of the painting using lady head vases (antique ceramic heads) and my farm animals. Afterwards, I decide what colors and attitudes are needed and I photoshop a photo of my body into the scene.

Donna Conklin King



Honey

2017

Cement, epoxy, gold leaf, resin

Courtesy of the Artist

\$1,200

Donna Conklin King is a sculptor living in Essex County, New Jersey. Her sculpture and mosaic work can be found at The Wildflower Sculpture Park in The South Mountain Reservation, and the Turtleback Zoo in Essex County, New Jersey. She has exhibited her work throughout New Jersey and New York, with solo shows at Johnson & Johnson (New Brunswick) and the Educational Testing Center (Princeton). Her work is in multiple private and public collections including the Artist Book Collection at the Museum of Modern Art, the Newark Public Library Special Collections and Skidmore College Art Collection. Donna has a Bachelor of Science in Studio Art from Skidmore College, and an MFA in Sculpture from Rutgers University. She is the recipient of a Fellowship in Sculpture from the New Jersey State Council on the Arts.

I enjoy experimenting with unusual materials and methods and am fascinated by the simple alchemy of transforming humble materials, often trash, into things of beauty with texture and depth. Colorful porcelain *tchotchkes*, china, dryer lint, concrete castings from empty food containers and other objects can be found in my pieces. The environment, gender, nutrition and food are recurring themes in the work, often borrowing from the concept of *Kintsugi*. Translated to “golden joinery,” *Kintsugi* is the centuries-old Japanese art that celebrates an object’s unique history by emphasizing its imperfections instead of disguising them, often making the repaired object even more beautiful than the original.

Michelle Knox



A Standing Reliquary: Elysian Oceanic

2016

Blown glass and steel

Courtesy of the Artist

\$7,500

Originally a New Jersey native, Michelle Knox relocated to the San Francisco Bay Area where she attended and graduated from The California College of the Arts with a Bachelors of Fine Art. She later completed her scholastic career by receiving her Master Degree from Tulane University (New Orleans) on full scholarship.

For over 15 years, she has been fully immersed in the world of art and design. When not making her own work, she facilitates artists and students learning and creating their own art by teaching, managing studios and creating education programming. She also works with at risk youth as a mentor and coach.

Some recent venues for her work have included the Oakland Museum and The Museum of Craft and Design, along with numerous other fine art galleries nationwide. Michelle is currently the Studio Manager and Program Coordinator at the Morris County School of Glass and lives in Monmouth County again, after 20 years away.

I am interested in creating sculptures and installations that consider their relationship to, about, and from the individual or the space they inhabit. To do this, I employ a variety of abstracted visual cues that allude to the figure, the monumental, or the spiritual. The work I create is theatrical in nature and requires participation. This interface comes from simply navigating the space and extends itself to seeing oneself reflected on the often highly reflective surfaces.

These sculptures are created part-by-part and composed with a minimalist logic. I work in a diverse set of media that speaks to the history of sculpture: wood, concrete, and metal as well as glass. These materials are combined with traditional and non-traditional means. Scale and physicality are important aspects to my work. They speak both to the process of making, the literal physical interaction with large masses of material, as well as afford me the ability to speak to architecture - the scale larger than oneself.

Parvathi Kumar



Barcelona Shoe Shop

2016

Digital photograph

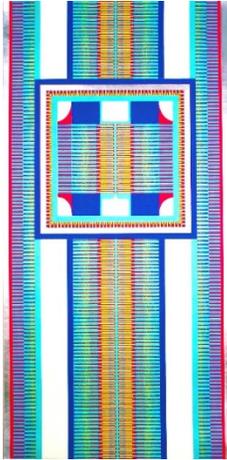
Courtesy of the Artist

\$250

New Jersey photographer and artist Parvathi Kumar was born in Halifax, Nova Scotia and raised in Montreal, Quebec. Her mother initiated her into the art of photography as a teen and gave her a strong foundation in manual film SLR techniques. She also gained valuable darkroom experience in high school. She has a Bachelor's degree in Electrical Engineering from Concordia University (Montreal), a Master's degree in Computer Science from NJIT (Newark), and has worked for ten years in software design & development for IT firms in Denmark, CT and NJ. Throughout this time however, photography prevailed as a serious hobby. After many years of using only a manual film camera, 2003 marked her foray into the digital world. In 2010 her lifelong love of photography turned into a proper business devoted to various photographic services and she began actively exhibiting her work in both group and solo shows throughout NJ. In 2013, she started using the iPhone as an integral tool of creativity. Her images (using both DSLRs and the iPhone) have been selected and won top awards in various juried shows. She is a member of various artists' groups and forums, collaborates with other artists in the community, helps youngsters learn the art of photography through workshops and photo walks, and shares her work frequently on social media. She also plays classical guitar and is a yoga instructor. She currently lives in Bridgewater, NJ with her husband and two sons.

Rather than taking photographs, I prefer to be taken by what I see, and only then try to uniquely capture and share my vision. My subject types range and may be located in various corners of the world or be from my own backyard, but, in all cases, I look for unusual perspectives and position my lens with care such that a strong composition emerges. I aim to lead the viewer in, to wonder and become immersed. Whether I am using a DSLR or an iPhone, and following common technical rules and conventions or not, it is my inner voice and intuition that play a crucial role in guiding me and controlling the final release of the shutter. As the master Henri Cartier-Bresson aptly put, a photograph is what results when "one's head, eye and heart are on the same axis". Photography is a passion that I inherited from my mother at a young age. I've taken it on my own path and it has become my creative outlet and offering. I hope to allow viewers to be transported to another time and place, find emotion or solace from an isolated moment in history, or interpret a timeless story of their own.

Pat Lay



CDS111164020

2016

Collaged scroll, archival pigment printed on Japanese *kozo* paper, metallic paint, Tyvek backing

Courtesy of the Artist

\$4,000

Lay has had solo exhibitions at the Jersey City Museum; New Jersey State Museum; Douglass College, Rutgers University and Aljira: A Center for Contemporary Art, Newark, NJ and her work was included in group exhibitions in Japan, Austria, Korea, China, Norway, Wales and Slovakia and at the Jersey City Museum, Newark Museum, New Jersey State Museum, The Jane Voorhees Zimmerli Art Museum, Montclair Art Museum, The Aldrich Museum of Contemporary Art, Everson Museum, and the 1975 Biennial Exhibition at the Whitney Museum of American Art. Lay's work is featured in a number of books including *Lives and Works*, *Talks With Women Artists*, Volume II by J. Arbeiter, B. Smith, S. Swenson and recent projects include group exhibitions in Brooklyn and Jersey City, a survey of Lay's work from the 1970s to the present (an ongoing series at Newark's Aljira – curated by Lilly Wei, with a published catalogue). Lay has received two grants in sculpture from the New Jersey State Council on the Arts, a grant from the American Scandinavian Foundation and three public art commissions including the installation of a large-scale site-specific sculpture in the sculpture park at the Henie-Onstad Kunstsenter in Oslo, Norway. Born and raised in Milford, Connecticut, Lay has been a professional artist since 1968, lived in SOHO, NYC for twelve years and has been living and working in Jersey City, NJ since 1981. A graduate of Pratt Institute and Rochester Institute of Technology, Lay is a retired Professor of Art, Montclair State University.

In this series of collages, the scroll format is used to give the works the presence of a *thangka*, an object for contemplation. Digital images scanned from computer circuit boards are printed on Japanese *kozo* paper and then collaged into patterns that transform them into a new matrix. A place, created in response to our world of technological advancements and digital progress. These works continue to question and critique the paradoxical relationship between man and technology. I have taken a religious icon, the Tibetan *thangka*, and have transformed it into a contemporary icon that speaks to our obsession with technology.

The Digital Mandalas, 12 x 12 inches, are assembled from collaged digital images archival pigment printed on Epson paper, mounted on MDF cradled panel with metallic paint added. These works continue the theme of the *thangka* reconfigured.

Jean LeBlanc



Belonging to Nature

2017

Paper collage

Courtesy of the Artist

\$250



Island

2017

Paper collage

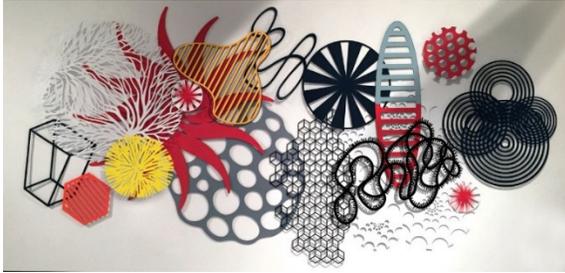
Courtesy of the Artist

\$250

Jean LeBlanc is an assistant professor of English at Sussex County Community College in Newton, New Jersey. Born in Fitchburg, Massachusetts, she came to northwestern New Jersey to live in 1994. Her poetry has been published in numerous journals, and her recent collections include *Skating in Concord* (Anaphora Press, 2014) and *A Field Guide to the Spirits* (Aqueduct Press, 2015). In her role as executive editor of the Paulinskill Poetry Project of Andover, NJ, she has edited two volumes of works by local poets. Her poetry, artwork, and teaching are informed by her love for the natural world.

Poetry is my way of exploring and understanding the world. Photography and collage reinforce for me the primacy of image. For an image to begin to convey meaning, it must exist on literal and figurative levels simultaneously—this interplay of literal and figurative is what I strive to get onto paper, and what I experiment with through collage. Each collage I create is a visual poem. The interplay of literal and figurative is the key to the transformative power of literature and art.

Wendy Letven



Environmental Factors

2017

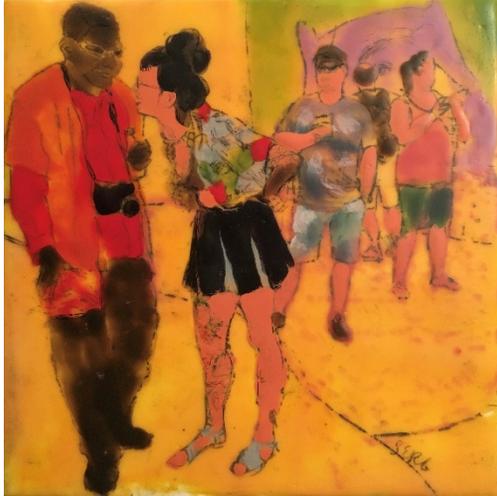
Painted aluminum

Courtesy of the Artist

\$5,200 (not including installation)

Wendy Letven explores contrasting visual languages in her vibrantly colored paintings and sculptural works. She is interested in the illusory potential of art to challenge perceptions of two and three dimensional space and in blurring the lines between natural and human-made typologies of form. Layered patterns, shapes and calligraphic lines are interwoven in her work to form fluid assemblages that explore larger metaphysical themes. Letven's works have exhibited in museums and galleries in the New York area including The Bronx Museum, Aljira Gallery, Momenta Art, Mayson Gallery and other places. Wendy holds a BFA from Tyler School of Art and an MFA from Hunter College and is a faculty member at Parsons School of Design in New York. She has been an artist in residence at Dieu Donne in New York, Gallery Aferro in Newark and The McDowell Colony in New Hampshire.

Sue Ellen Leys



Coney Sideshow

2017

Encaustic on panel

Courtesy of the Artist

\$900

I am a representational painter, originally from both Westfield, NJ, and Memphis, TN, with a background in the arts. A BFA studying fashion design & theatre at Washington University in St. Louis led to a career (based in L.A., NYC, & the UK), in fashion design, styling, and costume design for the theatre.

Currently residing in New Jersey, I have shown work in two dozen New Jersey solo and group shows. Last year, along with several group shows, my encaustic work was included in a "Bay Area Figurative" juried show curated by John Seed in California: "Honoring the Legacy of David Park" at Santa Clara University. In 2018, I will have a solo show at the Maplewood Main Library.

As a reference, I make photographic studies of people celebrating art, music, & style at events I enjoy attending, although no photographic images are used in my work. Until recently I painted mostly in oil. My current medium "encaustic" lends itself to studies in light, movement, & layers of mystery. It is an ancient process-oriented method of painting with heated and fused pigmented beeswax.

Betty McGeehan



Homage to Chamberlain

2017

Walnut, tin

Courtesy of the Artist

\$2,000

From New Providence, NJ, McGeehan is a self-taught artist and recipient of numerous awards including NJ State Council on the Arts Fellowship 2003, and three Dodge Foundation Fellowships. She has had solo exhibitions at the Delaware Center for the Contemporary Arts, Wilmington, DE and at many college and university galleries. Her work has been featured at Grounds for Sculpture, Zimmerli Art Museum, Visual Arts Center of NJ, Noyes Museum of Arts, Sculptors Guild in NY, and the NYC's National Sculpture Society. In 2010, McGeehan's work was in two movies and her sculpture has been reviewed in the *NY Times* and the *Philadelphia Inquirer*. Additionally, her work is found in the collections of AT&T; Bristol-Meyers Squibb, Coco-Cola; Chubb Group; Schering Plough; Toyota; James Michener Art Museum; Sprint; Wesley Jessen; Noyes Museum; Morris Museum of Art; The Museum of Modern Art Library; and the Zimmerli Art Museum, among others.

My journey into "Expressions in Wood" started with my fascination with the simple, yet exquisite beauty of the wood itself. The sweeping lines of color, spiraling patterns of growth, and brindled history of the wood grain, all exemplify nature's artistic mastery. To me, these "life etchings", many enhanced by the rich textures that border the bark, are an organic expression of beauty and wholeness that reach far beyond our human capabilities. Inspired by these elegant rhythms, and adding another element to each sculpture, gives the piece special importance. These man-made forms sharply contrast with the free flowing patterns of the wood and serve to confront the viewer and encourage reflection.

Anne Q. McKeown



Hymn

2011

Wire, handmade paper, newsprint

Courtesy of the Artist

NFS

Anne Q McKeown's art process includes: painting, printmaking, and papermaking. Color, chance, and intuition are her tools. She exhibits nationally and internationally. She collaborated with many artists over almost two decades as Master Papermaker at Brodsky Center, and Rutgers' Mason Gross School of the Arts,. As a papermaker, McKeown has created work in South Africa, Ghana, Germany, Ireland, Japan, Newark NJ, New York, New Mexico, Texas, Florida, and Massachusetts.

McKeown has been Treasurer on the Board of Directors of Hand Papermaking Magazine and a member of the Advisory Board of the Center for Contemporary Printmaking in Norwalk CT. She is an author and Instructor for Rutgers Arts Online. McKeown also teaches classes on the use of handmade paper as a medium at Mason Gross School of the Arts, Rutgers, the State University of New Jersey and Purchase College in Purchase, NY.

My interest lies in existential musings and explorations of my ongoing life experience. I am and always have been an observer, a seeker of knowledge. I think about the activities I observe, to try to understand how events fit together, how to make sense of life. What does it all mean? As with Paul Gauguin, I wonder, Where Do We Come From? What Are We? Where Are We Going? I translate my questions, and understanding of who we are and why we are here into manipulated form. My view of this existence is developed through histories of human making; social, political, existential commentary; and symbols of objects, symbols of ideas. Spinning yarns about what I am making is one of my lesser interests. To me words, especially written words, are sticky like tar. My ideas float, they are large, they are not earth bound. Strong intuition guides me in making my work. The manifestation of my ideas incorporates my understanding of method, material, and message. I talk with my hands relaying my inner images to my work. I allow the work the space to take me where it will. Thoughts, scenes in memory, deeply felt experience flow to guide my decision making about communicating an inner world of human emotion, passion, and spiritual recognition. Beyond beauty of surface or color I use loosely constructed narratives. The stories are accessible, legible by observers. The stories ask the viewer to recognize associations, to link together images like piecing together meaning in hieroglyphs. I ask the viewer to spend time sensing meaning, feeling the veracity my constructions pose. In my process, emphasis shifts from figuration, to mark-making, to abstraction; according to the form's relevance in revealing my inner image. Paper, paint, print, wire, are the mediums of my paintings, works on paper, and installations. They hold a mirror to my perception of spirit.

Deborah Guzmán Meyer



I, from the series, “New Americans”

2018

Digital photograph printed on cotton, hand embroidery

Courtesy of the Artist

\$4,000



AS, from the series, “New Americans”

2017

Digital photograph printed on cotton, hand embroidery

Courtesy of the Artist

\$4,000

Deborah Guzmán Meyer is a Montclair-based artist and educator with over 10 years of experience as a teaching artist and photography instructor. She earned her BFA at Pace University and her MFA at Columbia College in Chicago. Her work has been featured in exhibitions throughout the country, including Miami, Chicago, and Jersey City. She has worked closely with Public School Districts in Chicago and Newark on arts integration project, most recently as the Montclair Art Museum's Program Coordinator for the U.S.-Department of Education-funded NAIL (Newark Arts Integrated into Literacy) project and teaches digital photography through MAM's Yard School of Art.

The “New Americans” series is body of work documenting the physical appearance of these new Americans but also it examines what our innate reactions are, as humans, to encountering these individuals. The children that appear in these photographs are all biracial. They are photographed at a tender age, between two and ten, at a time where they themselves have not begun the process of codifying, identifying themselves more with one race than another. The photographs are first printed on fabric, then embroidered by hand.

Perri Neri



The Ecstasy of St. Teresa

2017

Oil on canvas, magazine pages

Courtesy of the Artist

\$3,500

Perri Neri is known for her abstract figurative paintings and drawings, birthing shape, texture, and color while addressing questions of sexuality, identity, and memory. In 2007, Perri earned a MFA in Painting with Distinction from The Pratt Institute in Brooklyn, New York. Since that time, she has had two solo exhibitions in New York City and several group exhibitions. In 2016, she was invited to exhibit in a group exhibition at Caelum Gallery and was mentioned in a review in *ArteFuse*. Her work has been featured in two volumes of *Studio Visit Magazine* and in a 2015 article, "Women in Contemporary Art, Where are They Now?" in *Honeysuckle Magazine*. Perri's work is in collections throughout the United States and Europe. Perri still lives and works in Highland Park, NJ where she is also an Arts Commissioner.

I am interested in the merging of content with the act of drawing and painting. Binary opposition—pain and pleasure; nurturing and torturing; opulence and the mortification of the flesh—set the tempo for a provocative dance between figurative and abstract. Some of the work, be they drawings or paintings, are in direct response to particular paintings or themes in art history. Other artworks are visual meditations on how it feels to be in my own skin, this mother/daughter/wife/lesbian/corpulent skin. The intent is always to invite interpretation; to not leave them alone in their sensual strangeness.

Katie Niewodowski



Tectonics #3 Migranous

2018

Watercolor, colored pencil, and graphite on paper mounted on foam

Courtesy of the Artist

\$1,800

Katie Niewodowski is a professor of Fine Art at Montclair State University and Hudson County Community College. She received her BFA from Ringling College of Art and Design in Sarasota, Florida in 2002 and her MFA from Montclair State University in 2005. Originally from the West Coast of Florida, Katie now resides and makes sculpture, drawing, and installation in Jersey City.

Niewodowski's work explores repeating patterns of cellular structures as well as microscopic and macroscopic similarities in nature. Minute details mimic larger networks. Life perpetuates itself through growth, repetition, and metamorphosis. Her process is a meditation on this propagating energy through repetition and organization of form. She uses a combination of two dimensional graphite drawing and mixed sculptural medium to articulate these systems. The work resides in a gentle tension between order and chaos, organic and synthetic, seductive and repulsive, degradation and regeneration, 2-D and 3-D, micro and macro, all attempting to dispel the illusion of opposites. The forms examine biomorphic mutations and organic irregularities through the gesture of the material.

'Tectonics' is a continued investigation of cellular configurations inspired by the microscopic formations of fossilized coral. The work examines the repetition of patterns and shapes that appear in nature similar to fractals. 'Tectonics' is a wall installation made of watercolor, colored pencil, and graphite on paper mounted on foam, and magnets. Heliofungia is the name of a type of coral that forms like plates. Like so many corals, it is dying in our warming oceans. This is not an illustration, but a continued meditation on all things cellular - their growth and death, creation and destruction.

Carol Nussbaum



Art Basel Toys

2018

Pastel on board

Courtesy of the Artist

\$675

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

My ordinary photographic images completely change character when I transform them into an ancient Hindu and Buddhist symbol called the *mandala*. A *mandala* is traditionally used to signify a sacred space containing a circle with a center point that offers balancing visual elements, symbolizing unity and harmony. The original photograph for *Art Basel Toys* was taken at Art Basel Miami. My travels near and far, through marketplaces, gardens, art exhibits, city streets and country roads often result in surprising and exciting *mandala* images. To create these effects, I manipulate my original photos in Photoshop, creating a circular pattern. This circular pattern transforms the image and references a *mandala*. Similar to a *mandala*, my photographs contain a circle with a center point that balances a variety of visual elements, layers and shadows with an inviting pop of color.

Erin O'Brien-Kenna



The Pru Girls – 1926

2015

Oil on canvas

Courtesy of the Artist

\$10,000

I am an artist who specializes in photo-realism in oils. I have been drawing people and clothing since I could hold a crayon, that always being my prime subject of interest.

Graduating high school with a love and passion for all things fashion, I attended the legendary Traphagen School of Design in Manhattan on a scholarship award, when I took second place in the Traphagen-sponsored East Coast Design Contest in the early 80's, and spent two years majoring in illustration.

There, I learned the old-school methods of hands-on fashion illustration in watercolors and pencils on paper and board, in a time when Photoshop and Illustrator were merely a dream... but it was to my great advantage, as one had to create their art by hand and to perfection the first time around, or else, start from scratch. The school was influential in teaching me to hone my craft of executing fabrics and textures. I also at that time took great inspiration in the art of Antonio Lopez, Stavrinou, and Patrick Nagel.

I started experimenting with oils on canvas in 1986, with no formal training in oil painting. Once I got my hand in it, however, a new world opened up to me, and I've been painting ever since; people and animals primarily, yet my great obsession is painting fabrics.

Historical pictures have taken my interest as subject matter, in particular, family history; an old discarded photograph reproduced on a large canvas brings a distant era back to life, and makes each soul in the painting significant once again. I have found that people make a strong connection with my paintings, as they are instantly approachable.

My work has been shown at Maxwell's in Hoboken, Montclair Art Festivals, Parkway Studios Art Show in Bloomfield, Café Artiste in Spring Lake, The Art Garage Gallery in Montclair, Pierro Gallery in South Orange, Gallery U in Westfield, Oakside Cultural Art Center in Bloomfield, The Monmouth Museum in Lincroft, and The Center For Contemporary Art in Bedminster.

Laurie Riccadonna



Bouquet with Roses

2015

Oil on canvas

Courtesy of the Artist

\$1,400

Laurie Riccadonna earned her Master of Fine Arts in Painting/Printmaking from Yale University School of Art (1997) and her Bachelor of Fine Arts in Painting/Drawing from the Pennsylvania State University (1995). Riccadonna's work has been featured in a variety of solo exhibitions at the Van Vleck House and Gardens (Montclair, NJ), Space B Gallery (NYC), Hamilton Square (Jersey City, NJ), Brooklyn Botanic Garden (Brooklyn, NY) and in a variety of group exhibitions, most recently at the Dineen Hull Gallery (Jersey City), the Center for the Arts at Casa Columbo (Jersey City, NJ), Techningsmuseet, The Museum of Drawing (Laholm, Sweden), Senaspace Gallery (NYC). Laurie's work is included in a variety of collections such as Memorial Sloan Kettering Monmouth Collection (Middleton, NJ), Hudson County Community College Permanent Art Collection (Jersey City, NJ) and a variety of private collections nationally. Riccadonna has been garnered residencies at the Fundacion Valparaiso, Mojacar, Spain (2003), the Virginia Center for the Creative Arts (2004), Vermont Studio Center, (2002) and the Women's Studio Workshop (2002). She was a recipient of the NJ State Council on the Arts Individual Artist Fellowship (2011, 2002), and Yale University's Ely Harwood Schless Prize. Currently Program Coordinator/Professor of Fine Art at Hudson County Community College, Riccadonna resides in Jersey City with her husband and two children.

In my paintings, I strive to convey the magical experience of looking at intricate and complicated form. In my most recent paintings I have selected the jigsaw puzzle as my subject matter. As a motif the jigsaw puzzle is a mixture of challenge and play. The act of puzzling is seductive and entrancing as the puzzler joins pieces together to build something from nothing; creating order out of the chaos of scattered pieces. The puzzles that I typically select to paint are those that depict images of Nature Mort, vanitas imagery that references the brevity and the ephemeral nature of life. I purposely select seductive and beautiful imagery to create parallels between the "bloom and decay" depicted in vanitas painting with that of jigsaw puzzle imagery. The reward of completing a jigsaw puzzle is the sense of satisfaction that comes from seeing a difficult challenge through to the end. However, in this series of work, the puzzle is never completed. These "puzzle bouquets", are in effect, impossible puzzles; the endeavor of bringing order to chaos is never fully realized.

Sherry Beth Sacks



Vitality

2018

Wood frames, rope, concrete

Courtesy of the Artist

NFS

Sherry Beth Sacks is a feminist artist living and working outside of New York City. Working in painting, printmaking and sculpture, Sacks' art is firmly grounded in the punk aesthetic and strives for autonomy in not only form but also process. She rejects any formal boundaries or specific patterned authorship in her work by pushing techniques, mediums and forms; the primacy of the work of the art as object rather than product is thus re-established. It is in this tension between author and object that her works resides. Sacks is the founder of Blue Scarf Collective; a neo-suburban art group. Sherry received her BA from University of Maryland and holds a Masters in Education from George Washington University. Prior to becoming a painter she played drums in various bands in both Washington DC and Brooklyn NY.

When the structures of our lives are rooted in stability, our paths towards vibrancy open up to myriad possibilities. These structures not only inform our basic understanding of self and our environments, but also provide solace and rest when we are faced with challenges. While the goal of living one's best life is one of open arms towards embracing vibrancy, struggles can weigh down upon these efforts. Nevertheless, the structure is maintained despite these strains and all efforts towards experiencing vitality continue.

Lisa Sanders



Curious Form 1

2018

Wool felt, wool roving, cotton thread

Courtesy of the Artist

\$1,800



Curious Form 2

2018

Wool felt, wool roving, cotton thread

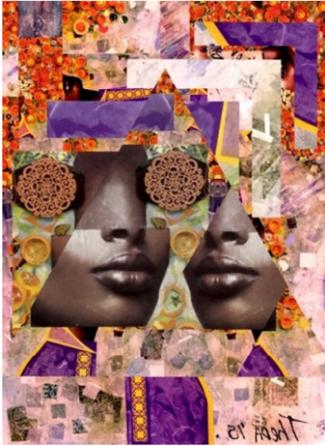
Courtesy of the Artist

\$1,800

Lisa Sanders received her MFA from The New York Studio School, NY in 2011. Her work has been exhibited at John Davis Gallery, Hudson NY, Gallery 202, Dumbo NY, Reverol & Co., New Rochelle NY, Governors Island Art Fair in New York, The Box Gallery, Galesburg IL, and The Arts Guild of New Jersey in Rahway. Most recently she has received the following awards: from The New Jersey State Council on the Arts Artist Fellowship, The New York Studio School, Sculptor in Residence, and a Fellowship Residency, The Vermont Studio Center. She has participated in several other Residencies in the US. Lisa has curated an exhibition of 3 sculptor graduates of the Studio School, and an outdoor sculpture show, ART IN NATURE with Karen Wilkin at a venue in Short Hills NJ. Lisa lives and works in Newark, NJ.

My process involves playing with materials, combining, bending, and stretching the individual elements to test their limits and expressive potential. As each subsequent element is added it affects those already in place and therefore the piece itself is always influencing the next move. This can be a metaphor for our passage through our lives and how what we have experienced affects what we do next. Working in a direct constructive process allows me to respond immediately to my materials and allows for my intuition to play a part in the process. I can be very pleasantly surprised sometimes by what results when I let my intuition or subconscious play. This body of work involves fabric as the base material. In some pieces I have used embroidery thread as I would regular drawing materials such as charcoal or lead, drawing on the fabric and building up layers of marks. The muslin child's dress has poetic phrases around the hem area. The colorful Bodyscape is built up of layers. First there is a crocheted under layer then the middle layer which is sewn from 3 different fabrics and painted with water colors and then the top layer, which consists of crochet 'scar' doilies and wool roving applied selectively. All of the layers are joined together by stitches in a hatching pattern that traverses all the layers and allows the inner structure to influence the outer layers.

Theda Sandiford



Blind Faith

2015

Digital print on aluminum

Courtesy of the Artist

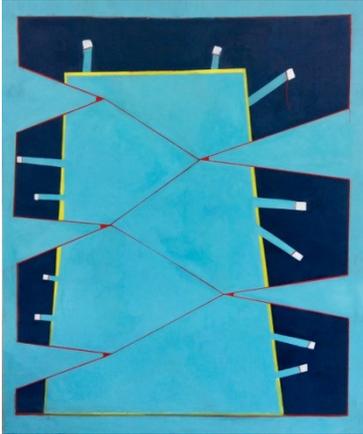
\$400

Theda Sandiford, is a self-taught mixed media artist based in Jersey City, NJ. Though art is ingrained in her psyche, Theda's first creative endeavors were in the music business as a digital marketing executive. After years of ground breaking digital branding work for musicians, she began exploring her own artistry by transforming found and meticulously collected materials into mixed media works, photographing her process and then digitally manipulating these images to extend the narrative as part of her personal mythology. Fragmented identity juxtaposed with the existence of infinite possibilities is a recurring theme in her work. Her work *Selfie-Joy* was licensed to BET's *Being Mary Jane* in 2017. Theda has shown extensively in New Jersey, Brooklyn and Los Angeles.

We all wear masks. Masks to pretend, to hide, to celebrate or just to put our best face forward in a selfie. I construct masks for protection. What may start off as an ugly statement about me, in the end, becomes something beautiful. I transform drawings, photography, various mix media practices, along with found and meticulously collected recycled materials into self-portraits. I photograph my process and then digitally manipulate these images to extend the narrative as part of my personal mythology. Fragmented identity juxtaposed with the existence of infinite possibilities is a recurring theme in my work.

Follow @MissTheda to see my process on Instagram.

Fran Shalom



Every Which Way

2017

Oil on panel

Courtesy of the Artist

\$5,200

Fran Shalom has exhibited widely throughout the United States, including the Fogg Art Museum in Cambridge Mass, and the Newark Museum. Her work is included in the collections of the Metropolitan Museum of Art, the Brooklyn Museum, the Rose Art Museum and the Biblioteque Nationale in Paris. She has been the recipient of a MacDowell Colony Residency Fellowship and an Art Omi Residency and has received a New Jersey Mid-Atlantic grant. She has an MFA from Montclair State University and the San Francisco Art Institute. She is represented by the Kathryn Markel Gallery in New York City and the John Davis Gallery in Hudson, New York.

I am a modernist abstract painter with a pop sensibility. My works balance the formal with the playful, paring down shapes and ideas into their most basic forms. It is a search for clarity and humor, as is evidenced by the shapes and colors in my paintings: cartoony, bright, blobby. I am also interested in the interplay between figure/ground in the painting and how it can shift and recede depending on how those color and shapes interact. Ultimately, it is important that the viewer becomes involved with the paintings, tempting them to stay long enough with the images to connect to a narrative that is at once ambiguous yet taps into the specifics and subtleties of their own lives.

Jessica Skultety



Crown of Orchids

2016

Pieced fabric

Courtesy of the Artist

NFS

Jessica Skultety of Phillipsburg, NJ is a quilter, teacher, lecturer and editor of The Wonky Press modern quilting newsletter. Her quilts have been featured in many quilt shows and exhibitions including International Quilt Festival, QuiltCon, Road to California, AIR Gallery, Ontario Museum of History & Art, and a solo exhibition at the 2017 Quilt and Sewing Festival of NJ. Additionally, Jessica served as the President, Vice President, and Webmaster of the nonprofit Central Jersey Modern Quilt Guild. A self-taught quilter herself, she focuses on empowering the sewing community online and in person to take risks with their sewing.

I create quilts simply for the love of process. My art is inspired by bright, saturated colors and nature. As a prolific quilter under 30, I also pay homage to past quilters by inventing modern versions of traditional quilt blocks. My work chiefly explores the interaction and movement of color through value and structured improvisational piecing. I create a plan and follow it loosely to create something unique. The quilting that holds the piece together is more than utilitarian; it allows for movement and accentuation of the design beneath. It is a challenge and joy to push the limits of quilting everything, no matter the size, on my home sewing machine. Most importantly, I've discovered, with glee, that there is beauty in even the smallest scrap of fabric.

Amanda Thackray



Round Spool with Red Marrow

2017

Sand-cast glass, glass beads, thread, copper wire, brass-plated hardware

Courtesy of the Artist

NFS

Amanda Thackray is a New Jersey-based visual artist whose work focuses on drawings, prints, conceptual artists' books, installations and multimedia experiments. She received her MFA from the Rhode Island School of Design and her BFA from Rutgers University and has participated in national and international artist residencies, including a year-long residency at the Center for Book Arts in NY, a 2013 Arctic Circle Program Residency, and residencies at The Wassaic Project and the 38th Voyage on the Charles W Morgan whaling ship. Amanda teaches within the visual arts programs at SUNY Purchase and Rutgers University.

I use textile fibers, often rope, to depict elements of the interior human body. Handcrafted nets portray hidden visceras, bones explode with the memories of their vibrations, and muscles are wrapped on spools for use as specimens. The "gore" exhibited in my work is ambiguous and uses muted, sinewy colors. White prevails as binding connective tissues. Our bodies are alien when they are turned inside-out, their architecture is recalibrated and reformed. Through drawing, prints, and sculptures, I explore what it means to have a body. Often abstracted and teased apart, I create fantastical landscapes that depict a low-fi sci-fi world of shifting internal bodily bondage.

Dehumanizing the human form allows the potential to reconstruct its narrative through a set of feminist, material-centric ideals. The internal body - in its magical symbiosis of odd lengths of sacs and tubes - is as non-human as anything else. Humans do not think of ourselves as meat. Thereby, the body is unjustly denied the equivalent respect of our consciousness. I think of the body as matter, as thing, and wholly subscribe to its power as a series of connected objects. When these parts are put together in just the right way, they become something magical - a living being. What happens if they are brought together in a different way, or a different context? My work guesses at the smallest of these reorganizations. It examines the recontextualization of microscopic fibers of tissues. I aim to invoke a materialism of the body through familiar, yet unexpected substance.

Marianne Trent



Charlotte Doesn't Live Here Anymore

2017

Acrylic, paper, steel, yarn, and wood

Courtesy of the Artist

\$295

Marianne Trent is an artist living in Bedminster, New Jersey with her family and exhibits her work throughout the tri-state area. She has held various creative jobs such as designer and visual manager within the fashion and retail industries. Through this work she developed a sense for color, pattern, and proportion, which informs her artwork. . In addition to her fashion experience, she was a founder of the Wellspring Community School in Gladstone, NJ. This progressive co-educational school for children integrated the best holistic methodologies to create a child centered, community focused learning space. Her administrative and teaching experience at Wellspring has blossomed into her own process driven art instruction for children. Marianne considers herself to be a self-taught artist and has not had much formal art training. She values her background and experience because it allows her to approach the art making process in a natural and organic way. Through experimentation with materials and techniques, she has developed a very playful approach to creating her work.

Creating art is meditation, play, and expressive journaling, which allow a series of moments to be captured. The intention of the assemblages is to allow the process of their execution speak as loudly as any subject matter that the viewer may resonate with. I hope to convey a sense of truth so that the viewers can make their own personal connections. The images reveal themselves as layers of paint, fabric, and manipulated papers are added and removed from the board. It is a direct and instinctive process where decisions are made individually as the piece evolves. Reductive methods like sanding and scratching create a quality of aging and reveal hidden layers. Up-cycled materials such as reclaimed wood and rusted metal are used in the work allowing the energy of the past to be incorporated into the piece. Found elements such as pieces of furniture, vintage documents and random objects extend the story of the painted panels and connect to our personal histories. The wooden assemblages are intended to be bridges between the imaginary world of the painting and our physical world. They extend, delineate and divide the images in the paintings and interpret them into our reality. A high altitude perspective informs the work as themes such as the environment, spirituality and manmade structures appear in the assemblages. Elements such as circles, waves, and lines repeat within the work and typically represent natural elements. A mystical world outside our own physical reality influences the process and content of the assemblages.

Claudia Waters



Merge/Submerge

2012

Oil on linen

Courtesy of the Artist

\$2,500

Claudia Waters is a contemporary figurative painter who works in oil on fine linen. Her paintings have been shown extensively in national and regional exhibitions, including the Hunterdon Art Museum, Katonah Museum of Art, Islip Art Museum, Trenton City Museum at Ellarslie, Arnot Art Museum, Butler Institute of American Art, Edward Williams Gallery, George Segal Gallery, Court Gallery, City Without Walls, Johnson & Johnson, The Monmouth Museum, and Arts Guild New Jersey. She received the Allied Artists of America Award, 71st Butler Midyear, Butler Institute of American Art, as well as the Hunterdon Art Museum Prize for her painting "Shoreward Gaze" in 2017.

In 2017 her painting "Into the Void" was part of the Islip Art Museum's Duality: Glimpses of the Other Side exhibition. In 2015 her painting, "Merge/Submerge", was part of Line Describing a Cone: Tri-State Juried Exhibition at the Katonah Museum of Art; the Curator was Eva Respini, The Museum of Modern Art. In 2013 Waters had a solo exhibition of her figurative beach and pool paintings at Steinberg Museum of Art at Hillwood, LIU, Brookville, titled Claudia Waters: The Figure in Motion. Her work was included in the 2010 New Jersey Arts Annual: Fine Art at the New Jersey State Museum in Trenton.

Claudia Waters earned her BFA from Parsons School of Design and, additionally, has studied painting at the Yard School of Art and printmaking at the Art Students League.

My paintings distill and preserve the essence of specific moments that often involve movement to express universal themes. These frozen moments in time in effect become a timeless lens into the inner world of the collective unconscious. I explore the interplay between representation and abstraction and create a language of shapes that speaks visually through color and form.

Lisa Westheimer



Gold Frilled Lidded Vessel

2017

Raku fired stoneware

Courtesy of the Artist

\$275

Lisa G. Westheimer is an artist living and working in West Orange, New Jersey. She received her BA from New York University and an MA in Studio Arts (Ceramics) from Montclair State University. Using unique alternative firing processes and glazing techniques in combination with fused glass, her sculptural and functional creations subscribe to the Wabi Sabi aesthetic. Lisa currently teaches in the Yard School of Art at the Montclair Art Museum, as well as workshops at Peters Valley School of Craft.

My sculptures are greatly influenced by nature, happy accidents and people. Much of my art making is sacred in nature; some address urgent global issues and the theme of social justice. I am drawn to the human proclivity to create sacred places and reverentially store precious objects and have a fascination with the concept of what is sacred and how it is displayed.

Gail Winbury



Slightly Off Center

2018

Oil, graphite and charcoal on linen

Courtesy of the Artist

\$3,820

Abstract Artist Gail Winbury is an oil painter and collagist. Born in Chicago, she has lived as an adult in Massachusetts and New Jersey and has a studio in Manufacturers Village in East Orange. She has exhibited throughout the USA and Europe, recently completing a two-person exhibition in Luneburg Germany. With 8 solo exhibitions and many group shows in regional museums, galleries and universities. Winbury has been a painting resident at the School of Visual Arts (NYC), held a visual art fellowship with the Bau Foundation in Puglia, Italy, ran master classes and, with 6 other artists, was awarded a residency/artist exchange for Arad, Israel. She was twice awarded the Curators Choice Award and was one of 7 artists to represent the current state of abstraction in New Jersey. Among her many other awards, her work is included in numerous publications (including a book on Bach cello solos), was on German, radio and newspapers and in a solo catalog with an essay by Lilly Wei among others. A member of multiple arts organizations, Winbury has lectured on topics such as Women in Abstraction, and Finding your Visual Language and she participated in discussions about the creative process, the current state of painting, abstraction and the history of women in the arts. Winbury studied: with Chinese American artist Dorothy Yung at NYC's School of Visual Arts, the Provincetown Museum School and in Europe. Her work is known for its expressive and vibrant color.

As an artist, I create work in series. In one series focused on feminine experience, I argued with DeKooning and other male artists. Challenging his objectification of women, I reclaimed pink and certain expressive gestures, exploring the female experience. In another series, focused on the passage of time and mortality, I developed techniques that would mirror the passage of time. Both series utilized the medium of canvas, pastel, charcoal and oil paint. My collage work developed from necessity and frequent travels. During my fellowship in Italy, my studio was in an old castle, with no electricity and no usable running water. This encouraged my mixed media collages where I predominantly use my own discarded creations along with found objects. The collages are often sculptural and now constitute a major part of my creative work. Travel refreshes and stimulates me as an artist as I immerse myself in other cultures. I travel to Mexico every year for a month to create art, eat good food and study Spanish. For nearly 2 years, I travelled and exhibited almost nonstop. Subsequently, I promised myself a year to create a new body of work. I am in that period now and recently moved into a new studio. In this bright large studio, I am pushing and merging the boundaries of painting and drawing and deconstructing the 2-D picture plane. Towards that end, I am sewing on canvas, leaving large swatch of bare linen, drawing on large sections of canvas and collaging on large canvas. Despite my current interest in the materiality of art, deeper meaning of this work will emerge. Color has always been primary to me, in its beauty to express subtleties in mood and emotion. Commenting on my work, Lilly Wei stated, "Winbury is a gifted colorist...experimentation is part of her practice...but always her work comes around to the essential premise of our basic humanity."

Barbara Wisoff



In the Groove

2018

Suri llama fur, shell, antique buttons, coral, calcified shell, and hemp thread

Courtesy of the Artist

\$875

I make jewelry, collages, and clothing and accessories with materials I've collected since childhood. My experience with fibers and fabrics, my work in the fashion industry, and my desire to make useful artwork draw me toward making wearable pieces and references to them. I try to balance my attraction to sumptuous textures and colors with an eye toward simplicity. The work of Louise Bourgeois, Eva Hesse, and many other artists, as well as materials, process, and utility inspire me.

GALLERY **AT** 14 MAPLE

Presents

approaching **VIBRANCY**



approaching **VIBRANCY**

All things
by Hadewijch II
(translated by Jane Hirshfield)

*All things
are too small
to hold me,
I am so vast*

*In the Infinite
I reach
for the Uncreated*

*I have
touched it,
it undoes me
wider than wide*

*Everything else
is too narrow*

*You know this well,
you who are also there*

This poem by Hadewijch—a 13th-century female poet and mystic—seems to embody a spirit that is relevant both for the present time and for this exhibition. In 2018, women have become increasingly empowered in a way that feels solidly sustainable, with a collective voice that rings loud and clear. At this moment, the possibilities appear endless.

In curating this show, we looked for art that conveyed the idea of vibrancy—a state of being that is filled with energy and life unhindered by internal or external barriers. We were rewarded with works by a diverse group of women artists from across the state that pulsates with dynamic energy. The show includes vivid portraits of women and girls, work exploring the beauty and vulnerability of nature and more. The exhibition shows the diverse ways women artists are working now, from textile and fiber to painting, collage, photography, and various forms of sculpture.

Approaching Vibrancy is an aspiration toward dynamism, action, passion, energy, ebullience, and vitality.

Mary Birmingham, Curator
Sarah Walko, Director of Education and Community Engagement
Visual Arts Center of New Jersey

Olga Alexander



Synaptic Incubations of Another Kind .01

2016

Cut paper with colored monofilament, gel, beads, and acrylic paint in fluorescent Plexiglas

Courtesy of the Artist

NFS



Synaptic Incubations of Another Kind .02

2016

Cut paper with colored monofilament, gel, beads, and acrylic paint in fluorescent Plexiglas

Courtesy of the Artist

NFS

I am a mixed media artist and jewelry designer who works in Essex County. I obtained my M.F.A. degree from the University of Tennessee. While in Tennessee I managed a non-profit multi-disciplinary art space at A-1 Lab Art and curated programs. I obtained my undergraduate degree for the University of California at Berkeley. My current artwork is influenced by my interests in neuroscience, biology and popular culture and how these manifest themselves in a hybrid environments that seem to blur boundaries.

Synaptic Incubations of Another Kind are two sculptures from a larger body of work that explores how the boundaries between our man-made and biological environments may one day be blurred to create new hybrid environments that have elements of both. The colored fishing lines, beads and plastic tubing that are used in this work, animate the pieces and serve as metaphors for an operating system that is the lifeblood of any environment, whether it be organic or man made in nature. The cut packaging paper that is incorporated in these forms is used for its malleable properties and references architectural and biological forms that are as yet undifferentiated. *Synaptic Incubations of Another Kind* are finally enclosed in Plexiglas jars with fluorescent lids, as though they were specimens in a lab, gestating. As the sculptures are examined from multiple viewpoints, the viewer's imagination serves to "activate" them further.

<http://www.artslant.com/global/artists/show/80386-olga-alexander;>

[http:// www.nodescollection.com](http://www.nodescollection.com)

Caren King Choi



Mom

2006

China marker, graphite, stickers on paper

Courtesy of the Artist

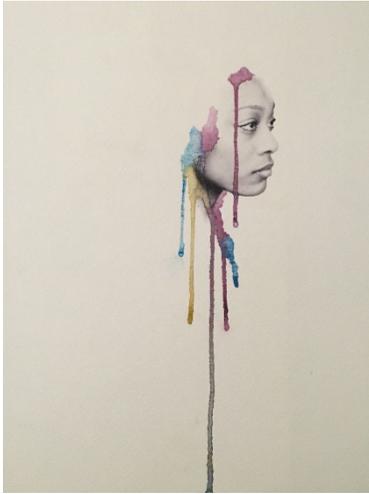
NFS

Caren King Choi is a Chinese-Taiwanese-American artist, writer, and illustrator from New Jersey. She studied Studio Art and Create Writing at Colgate University (Hamilton, NY) and continues to pursue both in her personal and professional life. Her artwork has been exhibited in venues such as the Pollak Gallery at Monmouth University and Prospect Street Firestation Gallery in Newark. Her writings, which span topics such as family, faith and growing up weird, have been published in several languages. Choi is the Associate Director of Programs at the Paul Robeson Galleries in Newark, NJ.

Both my maternal and paternal grandparents fled China in the mid-1900s when Mao Zedong's party took power. Since then, my family's relationship with the mainland has been checkered with bitterness and pride; bitterness from painful memories of exile but pride in China's lavish history.

The Red Portrait Series references Chinese Communist propaganda posters in the rapt expressions of its subjects and the idealized atmospheres they inhabit. The portraits are made by coloring thousands of white stickers and placing them in overlapping layers to replicate a loved one's face. Each sticker presents a single color value but together they resolve into a seemingly straightforward image, smooth and luminescent. Up close they are ordered chaos, scaly and jagged. The Cultural Revolution feels distant while I watch my nieces and nephews grow up in the States. For them, there is only America, and yet, those bitter old propaganda posters still resemble us more than anything we've seen here.

Andrea Brooke D'Alessandro



Female Face

2015

Photograph and watercolor

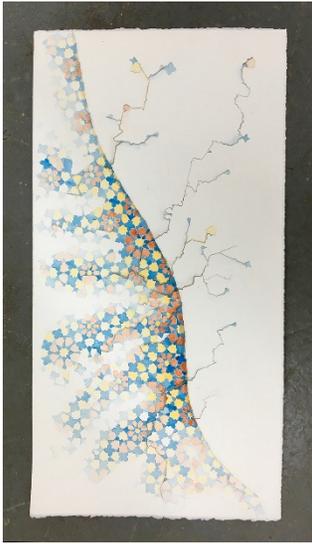
Courtesy of the Artist

\$150

Andrea B. D'Alessandro studied Photography and fine arts at The University of The Arts (Philadelphia, PA). Shortly after her studies, D'Alessandro moved to Jersey City, NJ in 2012 to pursue her career as a fine artist. She became involved in multiple emerging artist residencies, exhibiting her photography in the New York metropolitan area and the Delaware Valley region. She pushes the boundaries in photography by experimenting with exposures and water colors. Her long and double exposure images conjure feelings of enchantment, while her splashes of paint turn her monochrome images into something quite out of the ordinary. D'Alessandro currently lives at the Jersey Shore where she works as a wedding photographer, gallery curator, and fine artist.

This photography series focuses on the female human form. I wanted to create black and white images that removed scars, race, and tattoos. I wanted the eye to solely focus on the figure. While looking at these figures, I noticed my eyes wandered towards the norm and the familiar. It was then that I decided to test my patience with slow dripping watercolors. The watercolors slowly moved down the figure creating an organic and colorful glow to the figure, glorifying the body with decoration.

Kate Dodd



Bulge and Crack

2017

Watercolor on paper

Courtesy of the Artist

NFS

Kate Dodd received her B.F.A. from Pratt Institute in 1983, and her M.F.A. from Columbia University in 1990, and currently lives and teaches in New Jersey. She has exhibited her artwork nationally in museums, galleries, and colleges, and has been teaching art in public and private schools for 25 years. Dodd has been awarded residencies at MacDowell, Rutgers Center for Innovative Print and Papermaking, the Connemara Conservancy, Cumington Community for the Arts, the Vermont Studio School and numerous schools in the tri-state area. In addition to site-specific installations, Dodd has large scale works commissioned by NJ Transit in Bayonne, Newark, South Amboy, and Hoboken. Her installations provide a heightened sensory experience for the viewer/occupant, while reexamining institutional and conventional notions of architecture and its relationship to the environment.

These works are based on an ongoing series stemming from Islamic tile patterns, many of which I saw firsthand on a trip to Morocco in 2014. Formally, they are an investigation of visual logic intentionally disrupted, thereby exposing new orders and hierarchies in the process of evolving. Conceptually, they are ruminations on the state of the world in flux, reflecting on the current upheaval, appropriation, and destruction of cultural boundaries. Each sheet of paper provides two axes on which to act: a flat plane to traverse, and a surface on which to build illusion. Navigating within these parameters is a way for me to continue exploring spatial relationships in between site-specific installation opportunities, the core of my practice.

Shari Epstein



Mademoiselle

2015

Collage: clothing patterns, napkins, acrylic paint, crayon

Courtesy of the Artist

\$1,250

Currently I am exhibiting 34 works in *Patterns*, a solo show in Montclair NJ at the Hillside Gallery using clothing patterns in abstract paintings. In 2015, I was selected to participate in an international photography show at Spectrum Art Fair during Art Basel Miami, where my abstract photos of the sidewalks of Miami were exhibited. That same year at Gallery On Grant in Deal, NJ, I had a solo exhibit of collage paintings. Johnson & Johnson Corporation selected my work to be exhibited in their New Brunswick headquarters in 2013 entitled SEAING, paintings in fabric highlighting my 6 x 12 foot piece *Dancing In The Light*. Also that year, I participated in "Sandy, The Once and Future Storm," a group show at Bergen County Community College where I was selected to speak on an artists' panel.

I have been teaching painting through the Monmouth County Park System for over a decade. I am a graduate of the University of Maryland and continued my education at the Maryland Art Institute, the Vermont Studio Center and the New York Studio School.

This is one of five paintings in a series entitled *Patterns*. It started by using pattern paper because of its color. It's the color of age, of parchment, of old lace. Against this color, every other color seems brilliant, vibrant and fresh. Pattern paper is printed with curves and arrows which add a geometric structure to the work. I adhere the patterns backwards so you don't linger over the words. You recognize letters but they're not easily read. It becomes a whisper of language. I use music sheets because they suggest sound just by our seeing notes. The juxtaposition of these elements set up a dialogue of difference--between color that seems old and colors that are new; between lines that give it structure and brushstrokes that are random; between collage materials that have a history and abstraction that is spontaneous. There's an energy of opposition that has one glancing back and looking forward-- a metaphor for a reflective life.

Lisa Ficarelli-Halpern



Portrait with Castle and Carriage

2016

Oil on canvas

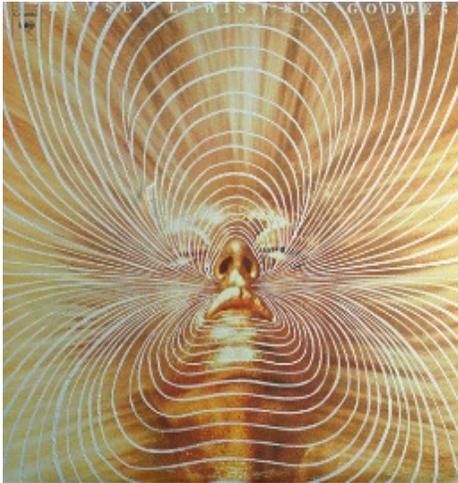
Courtesy of the Artist

\$3,600

Lisa Ficarelli-Halpern's work blends classical and contemporary inspirations and images. In keeping with high, painterly tradition and couture, each image is visually captivating, with lush color, sparkly textures and surfaces. After initial visual impact, the viewer is invited to uncover recognizable material or motifs that help to build a narrative or thematic description. Lisa received her BFA in surface design from Parsons the School of Design and MFA in painting from New Jersey City University. She served as an executive designer for Ralph Lauren, and her work has been exhibited throughout the United States and been featured in *Poets and Artists*, *FreshPaint* and *Studio Visit* magazines. She has won numerous awards, including a 2016 Eileen S. Kaminsky Family Foundation (ESKFF) residency at Mana Contemporary Fine Art, and a 2007 Geraldine Dodge Fellowship.

I am a figurative painter whose work is informed by a love of art historical images, and our contemporary culture of technology and fashion. The central theme of the work is based upon a duality— the coexistence of old and familiar with ever emerging new material that challenges and assimilates established concepts. This manifests in the paintings as a blending of images, which often takes on a surrealistic quality. I feel the surreal aspects of daily life are often more evident than are felt or acknowledged.

Asha Ganpat



Aditi

*"Mother of the gods and the limitless void"
(Primal goddess, Vedic)*

2016

Carved album cover

Courtesy of the Artist

\$3,000

Asha Ganpat is a NYC artist born in Trinidad and Tobago of the West Indies. Ganpat has shown at institutions such as the Brooklyn Museum of Art, Exit Art, The Noyes Museum, The Queens Museum, The Jersey City Museum and the Nathan Cummings Foundation. Her work was cited as one of NYC's top 10 art installations of 2012 by *Complex Magazine*. She is an alumnus of Aljira's Emerge, Gaia's Wonderwomen, the NJBAS, Chashama North, Trinidad's Alice Yard residency, and recently spoke at the Asia Society. Ganpat is a professor of sculpture at Montclair State University, a curator, and co-founded Red Saw Gallery, Newark, NJ.

I carve album covers of women to embody different goddesses who wield their powers, exert free will, and pursue their desires. The goddesses are selected from the world's cultures and across time through human history. In process, my work is with a knife. I cut into the skin of the page. It is an act of removal. I expose the white and pulpy flesh of the thick cardboard page, yet not an action of obfuscation. The textured white forms which I superimpose and peel away are manipulations of the preprinted illusory spaces. Using only the blade, I flay the image to uncover the meat of the cardboard, dull against the glossy top layer. The removed shapes fill negative spaces, add absence, reveal new depths; the patterns flow over, through, beneath, inside, between, and behind. When the composition is realized, most of the surface has been pulled away, the altered image completely transformed. With my forms, I add glorious halos, drips and poolings, warps and vortexes, beaming radiance, and abysses. Each page is a fresh beginning to play with subject, composition, depth, and pattern.

Suzan Globus



Vienna

2018

Acrylic and metallic on bark

Courtesy of the Artist

\$500



Sea Creature

2017

Acrylic and metallic on bark

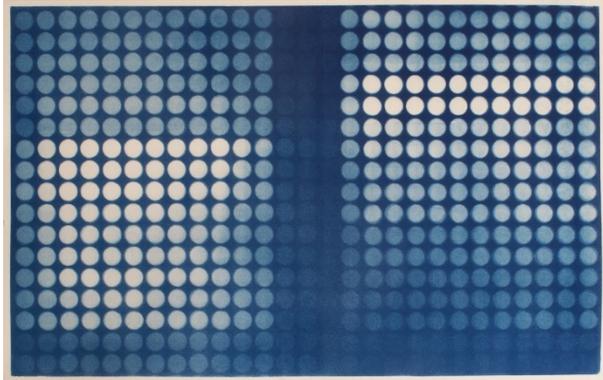
Courtesy of the Artist

\$400

Through her non-objective style expressed in multi-media paintings on unconventional surfaces, New Jersey artist, Suzan Globus, has focused her artistic expression over the last 10 years on conveying the wonder she derives from our changing natural environment. At times employing techniques like pouring paint on raw canvas or painting bark, Globus explores the ideas of simplicity, serendipity, repetition and power found in nature. The artist holds a post-baccalaureate degree in Fine Arts from Kean University. She pursued additional studies at the Arts Students League and The National Academy Museum and School in NYC. She credits her formative years spent in Japan as her strongest influence and artist Grace Graupe-Pillard as her mentor. Globus has shown work in New Jersey juried exhibits and solo exhibits. Her art is in private collections on the east and west coasts.

My earliest memories are of my family's home in Japan full of Japanese art and culture. This immersion in Japanese art and objects has influenced my aesthetic sensibility. Exposure to Japanese culture which emphasizes respect for the natural environment has had a profound effect on my artistic expression. As I grew older, I spent hours alone in the Maryland woods collecting, cracking open and examining minerals under a magnifying glass. Awed by their beauty, I dragged bags of rocks home to display. Over the years, the stones have been replaced by shells, bird and wasp nests and, most recently, bark. I am arrested by the beauty of the shapes and texture of the bark I see swept to the street to be collected for compost. By painting these overlooked gifts of nature, I hope to draw awareness to our precious natural resources and the incredible energy, serendipity, contrasts and wonder of our environment.

Marsha Goldberg



Thin Air

2017

Cyanotype

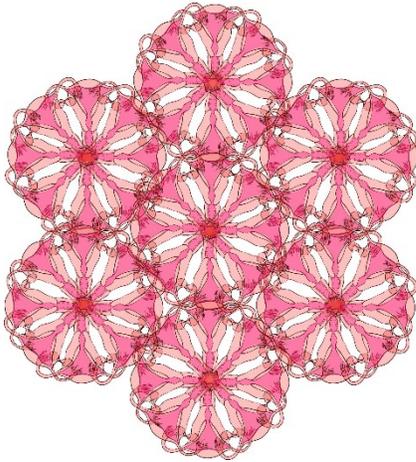
Courtesy of the Artist

\$700

Marsha Goldberg was born in Boston, MA, received a BFA in Painting from Boston University, attended the Skowhegan School of Painting and Sculpture, and earned her MFA from Rutgers University's Mason Gross School of the Arts. Recent solo exhibitions include William Paterson University, NJ, and the Beautiful Eyes Gallery in Jerusalem, Israel. Her work has been exhibited in numerous group shows. Recent awards include a residency fellowship at the Ucross Foundation (2016); Grand Prize: "Ink, Press, Repeat," William Paterson University Galleries (2014); NJ State Council for the Arts Grant (Works on Paper, 2013).

This work is part of a group of cyanotype prints. My approach to cyanotype is experimental. I begin with ink drawings on acetate, laid over chemically treated paper and exposed to natural sunlight. Throughout the exposure time, I make changes to the ink drawing, adding and subtracting marks, or moving the drawing to different areas of the paper. The result is a visual record of passing time and shifting light. Areas that are continually blocked from the sun remain white. The final work, in shades of blue and white, is organic, unpredictable, and seemingly in flux. Grouping the cyanotypes later, in pairs or larger groups, results in visual connections and a sense of narrative possibility through a sequence of related images.

Ellen Hanauer



Flower Power

2018

Digital Print

Courtesy of the Artist

\$350

Ellen Hanauer has exhibited nationally in museums, universities, and galleries and has had several solo exhibitions including one at the Noyes Museum in New Jersey and one upcoming this winter/spring at Montsalvat in Eltham, Australia. Her laser prints are slated to be exhibited at the 3rd Annual BioMedical Conference in Sophia, Bulgaria in 2018, and she has shown her work at Sci-Art's Embodied shows, online and in Brooklyn, NY. She was awarded the First Theoretical Prize from Oxford University, UK, and has received national commissions including those installed in Rockefeller Center and Riverside Park (NYC); City of Tarpon Springs (FL); Huntington (Long Island); and the Township of West Orange (NJ). Her work is in the permanent collections of The Noyes Museum of Art (NJ); Montclair Art Museum Education Collection (NJ); the estate of Ivan Karp, OK Harris Gallery (NY); The Princeton Review (NY); Organon (NJ); Lynda Zycherman, Chief Conservator of Sculpture, MoMA (NY); Kevah Konner Bus Company (NJ); Atlanticare Foundation (NJ), and National Museum of Women in the Arts (Washington, DC).

Mandalas explore sacred space in a soulful way, utilizing principals of physics, mathematics, biology, and art. This work is part of a group of digital prints which addresses to the collective energy of women who are speaking out, marching, setting boundaries and finally coming together in mass to create change. We have had it!

Symbols of unity designed for women help clarify the great work that we still need to do. We must be strong out of respect for all the women who have come before us and for all who will remain when we are gone. We must rewrite the spiritual laws to include the 11th commandment, "Thou must not rape women!" We must educate our men and, if necessary, push them aside on the podium to make room for us. We must be inclusive of all and destroy patriarchal systems whenever they get in our way. It is time to create a new paradigm based on egalitarianism and we must never settle for anything less.

Susan Hockaday



Garden

2017

Digital C print

Courtesy of the Artist

\$2,500

A Vassar graduate, Hockaday also trained at Pratt Graphics Center in New York (etching), The School of the Museum of Fine Arts in Boston, and Princeton University (photography). She studied papermaking at the Haystack Mountain School of Crafts, in Maine and worked at the Amsterdam Graphics Atelier in Holland. While living in England in 1982, and lecturing in Japan and China, she developed her interest in papermaking. Winner of a New Jersey State Council of the Arts fellowship and a W.K. Rose Fellowship (from Vassar), Hockaday has exhibited widely, with more than 25 solo exhibitions. Her work is in many public and private collections, including that of Princeton University.

Using art as a tool to explore the structures and patterns of the natural world, Hockaday combines a scientific education with an instinct for design gained from her childhood in the countryside in a family of artists and architects. She has always looked at nature with designing eyes. Originally, she sought to become a medical artist, making drawings during open heart operations in Cardiovascular Surgery at the Yale Medical School. When her family moved to Princeton in 1964, she shifted to her own artwork using etching, drawing, handmade paper, constructions, photography, and photograms to examine the layers, details, and rhythms of landscape/nature.

Many of her etchings from the 70's combine images of planned landscape with unruly nature. In 1979, she learned to make paper, with the intention of printing on it but then, she followed Japanese practices to produce very thin papers, which were assembled in layers. This method provided a way to convey the layered patterns that she noticed in woods and streams. During summers spent with her family on Cape Breton Island, Nova Scotia, Hockaday responded to that rocky coastal landscape, using drawing, collage construction, and photography. For the last 15 years, her favorite tool has been a simple 35 mm SLR camera – through which she experimented with movement, water, double exposures, drawings, mirrors, and shadows to make photographs that emerge as abstract images of pattern and gesture. They speak to nature, but do not clearly portray it. She has also had an opportunity to photograph from the air, and has made a series of pictures of the coastlines around New Jersey and New York. Recently, Hockaday's work reflects her dismay at the erosion of our natural environment by human activity. Using photographs and photograms, she highlights the alarming presence of plastic trash throughout the planet and examines the ways in which plastic has become embedded in nature, gradually breaking down into particles that enter the biological chain, and the two spheres become one.

Currently, Hockaday is ever more interested in using art as a medium to bring people together and provoke thought. Through images and installations, she hopes to stimulate an awareness of our shared landscape and its peril. As she thinks about the planet, a quote from the great California naturalist, John Muir, comes to mind: "When we try to pick out anything by itself, we find that it is bound fast by a thousand invisible cords that cannot be broken, to everything in the universe." *John Muir, Notebook, 1869*

Suzanne Laura Kammin



In Transit

2013

Oil on panel

Courtesy of the Artist

\$2,100

Kammin was born in New York City and grew up in Manhattan and Toronto, Canada. She received her BFA in painting from the Rhode Island School of Design and her MFA in painting from the San Francisco Art Institute and studied painting abroad at the National College of Art and Design in Dublin, Ireland while an undergraduate and at the University of British Columbia in Vancouver at the graduate level. She is a two-time recipient of a grant from the Adolph and Esther Gottlieb Foundation.

Currently an assistant professor in the Department of Visual Art and Design at Caldwell University, Kammin taught for seventeen years at Parsons School of Design. She exhibits her work internationally and has work included in private, corporate and museum collections. Her work is represented by Kathryn Markel Fine Arts in NYC.

My work is influenced by Modernist painting in form and Eastern philosophy, particularly Buddhist emptiness, in concept. In Buddhist emptiness, nothing possesses inherent existence; everything is dependent on its parts, on causes and conditions and on the mind. This concept plays out in my work through the reciprocation between the background and foreground and in the interconnectedness of the work's elements. Layers, lines and dots are distinct but none is more important than another. By using carefully chosen relationships of color and shapes, the space in my paintings appears deep while at the same time it contradicts itself and the picture plane flattens - as shapes push up against each other, both deep and shallow space appear at once. I allow the paint to be expressionistic in some areas and controlled in others. These seemingly contradictory aspects of the work point ideas of non-dualism and that everything in our world is without essential essence. I complete the connection with a visual give-and-take where opposite forces are interdependent.

The shapes in my work allude to recognizable things but exactly what they are cannot be pinned down. They are not non-objective works but they are also not abstractions of anything that can be identified. The paintings themselves are empty of inherent meaning and therefore can be interpreted in infinite ways.

Jill Kerwick



The Offering

2018

Archival pigment print

Courtesy of the Artist

\$875

Born in Paterson, Kerwick received her M.A. from NYU in 1995 and her B.F.A. in 1978 from Moore College of Art (Philadelphia). She also studied at the School of Visual Arts (NYC) with Milton Glaser; Vermont Studio Center with James Gahagan and Wolf Kahn and at Anderson Ranch (CO) with Ed Paschke. She lives in Fair Haven, NJ and in Costa Rica. In 2016, she had a solo exhibition at the Visual Arts Center in Summit, NJ. In March 2018, Jill will be the visiting artist at Brookdale Community College. Her upcoming solo shows include ones at the Contemporary Arts Center in Bedminster (April 2018) and at the Center for Spiritual Care in Vero Beach (FL) (2019). Additionally, her works have been in multiple group and juried exhibits and are also in the public collections of Pfizer Pharmaceuticals, Johnson & Johnson, the American Water Works Service Co. and the High School of Economics and Finance (NYC).

Making traditional collages turned into making 3 D collages or miniature stage set-ups. Then I photograph the set-up. The situation looks just real enough. I use oil paintings for the backdrops (my paintings, my father's, or thrift shop paintings). I arrange objects in front of the painting using lady head vases (antique ceramic heads) and my farm animals. Afterwards, I decide what colors and attitudes are needed and I photoshop a photo of my body into the scene.

Donna Conklin King



Honey

2017

Cement, epoxy, gold leaf, resin

Courtesy of the Artist

\$1,200

Donna Conklin King is a sculptor living in Essex County, New Jersey. Her sculpture and mosaic work can be found at The Wildflower Sculpture Park in The South Mountain Reservation, and the Turtleback Zoo in Essex County, New Jersey. She has exhibited her work throughout New Jersey and New York, with solo shows at Johnson & Johnson (New Brunswick) and the Educational Testing Center (Princeton). Her work is in multiple private and public collections including the Artist Book Collection at the Museum of Modern Art, the Newark Public Library Special Collections and Skidmore College Art Collection. Donna has a Bachelor of Science in Studio Art from Skidmore College, and an MFA in Sculpture from Rutgers University. She is the recipient of a Fellowship in Sculpture from the New Jersey State Council on the Arts.

I enjoy experimenting with unusual materials and methods and am fascinated by the simple alchemy of transforming humble materials, often trash, into things of beauty with texture and depth. Colorful porcelain *tchotchkes*, china, dryer lint, concrete castings from empty food containers and other objects can be found in my pieces. The environment, gender, nutrition and food are recurring themes in the work, often borrowing from the concept of *Kintsugi*. Translated to “golden joinery,” *Kintsugi* is the centuries-old Japanese art that celebrates an object’s unique history by emphasizing its imperfections instead of disguising them, often making the repaired object even more beautiful than the original.

Michelle Knox



A Standing Reliquary: Elysian Oceanic

2016

Blown glass and steel

Courtesy of the Artist

\$7,500

Originally a New Jersey native, Michelle Knox relocated to the San Francisco Bay Area where she attended and graduated from The California College of the Arts with a Bachelors of Fine Art. She later completed her scholastic career by receiving her Master Degree from Tulane University (New Orleans) on full scholarship.

For over 15 years, she has been fully immersed in the world of art and design. When not making her own work, she facilitates artists and students learning and creating their own art by teaching, managing studios and creating education programming. She also works with at risk youth as a mentor and coach.

Some recent venues for her work have included the Oakland Museum and The Museum of Craft and Design, along with numerous other fine art galleries nationwide. Michelle is currently the Studio Manager and Program Coordinator at the Morris County School of Glass and lives in Monmouth County again, after 20 years away.

I am interested in creating sculptures and installations that consider their relationship to, about, and from the individual or the space they inhabit. To do this, I employ a variety of abstracted visual cues that allude to the figure, the monumental, or the spiritual. The work I create is theatrical in nature and requires participation. This interface comes from simply navigating the space and extends itself to seeing oneself reflected on the often highly reflective surfaces.

These sculptures are created part-by-part and composed with a minimalist logic. I work in a diverse set of media that speaks to the history of sculpture: wood, concrete, and metal as well as glass. These materials are combined with traditional and non-traditional means. Scale and physicality are important aspects to my work. They speak both to the process of making, the literal physical interaction with large masses of material, as well as afford me the ability to speak to architecture - the scale larger than oneself.

Parvathi Kumar



Barcelona Shoe Shop

2016

Digital photograph

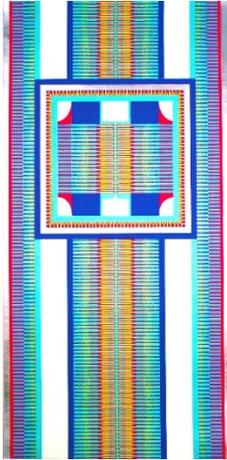
Courtesy of the Artist

\$250

New Jersey photographer and artist Parvathi Kumar was born in Halifax, Nova Scotia and raised in Montreal, Quebec. Her mother initiated her into the art of photography as a teen and gave her a strong foundation in manual film SLR techniques. She also gained valuable darkroom experience in high school. She has a Bachelor's degree in Electrical Engineering from Concordia University (Montreal), a Master's degree in Computer Science from NJIT (Newark), and has worked for ten years in software design & development for IT firms in Denmark, CT and NJ. Throughout this time however, photography prevailed as a serious hobby. After many years of using only a manual film camera, 2003 marked her foray into the digital world. In 2010 her lifelong love of photography turned into a proper business devoted to various photographic services and she began actively exhibiting her work in both group and solo shows throughout NJ. In 2013, she started using the iPhone as an integral tool of creativity. Her images (using both DSLRs and the iPhone) have been selected and won top awards in various juried shows. She is a member of various artists' groups and forums, collaborates with other artists in the community, helps youngsters learn the art of photography through workshops and photo walks, and shares her work frequently on social media. She also plays classical guitar and is a yoga instructor. She currently lives in Bridgewater, NJ with her husband and two sons.

Rather than taking photographs, I prefer to be taken by what I see, and only then try to uniquely capture and share my vision. My subject types range and may be located in various corners of the world or be from my own backyard, but, in all cases, I look for unusual perspectives and position my lens with care such that a strong composition emerges. I aim to lead the viewer in, to wonder and become immersed. Whether I am using a DSLR or an iPhone, and following common technical rules and conventions or not, it is my inner voice and intuition that play a crucial role in guiding me and controlling the final release of the shutter. As the master Henri Cartier-Bresson aptly put, a photograph is what results when "one's head, eye and heart are on the same axis". Photography is a passion that I inherited from my mother at a young age. I've taken it on my own path and it has become my creative outlet and offering. I hope to allow viewers to be transported to another time and place, find emotion or solace from an isolated moment in history, or interpret a timeless story of their own.

Pat Lay



CDS111164020

2016

Collaged scroll, archival pigment printed on Japanese *kozo* paper, metallic paint, Tyvek backing

Courtesy of the Artist

\$4,000

Lay has had solo exhibitions at the Jersey City Museum; New Jersey State Museum; Douglass College, Rutgers University and Aljira: A Center for Contemporary Art, Newark, NJ and her work was included in group exhibitions in Japan, Austria, Korea, China, Norway, Wales and Slovakia and at the Jersey City Museum, Newark Museum, New Jersey State Museum, The Jane Voorhees Zimmerli Art Museum, Montclair Art Museum, The Aldrich Museum of Contemporary Art, Everson Museum, and the 1975 Biennial Exhibition at the Whitney Museum of American Art. Lay's work is featured in a number of books including *Lives and Works*, *Talks With Women Artists*, Volume II by J. Arbeiter, B. Smith, S. Swenson and recent projects include group exhibitions in Brooklyn and Jersey City, a survey of Lay's work from the 1970s to the present (an ongoing series at Newark's Aljira – curated by Lilly Wei, with a published catalogue). Lay has received two grants in sculpture from the New Jersey State Council on the Arts, a grant from the American Scandinavian Foundation and three public art commissions including the installation of a large-scale site-specific sculpture in the sculpture park at the Henie-Onstad Kunstsenter in Oslo, Norway. Born and raised in Milford, Connecticut, Lay has been a professional artist since 1968, lived in SOHO, NYC for twelve years and has been living and working in Jersey City, NJ since 1981. A graduate of Pratt Institute and Rochester Institute of Technology, Lay is a retired Professor of Art, Montclair State University.

In this series of collages, the scroll format is used to give the works the presence of a *thangka*, an object for contemplation. Digital images scanned from computer circuit boards are printed on Japanese *kozo* paper and then collaged into patterns that transform them into a new matrix. A place, created in response to our world of technological advancements and digital progress. These works continue to question and critique the paradoxical relationship between man and technology. I have taken a religious icon, the Tibetan *thangka*, and have transformed it into a contemporary icon that speaks to our obsession with technology.

The Digital Mandalas, 12 x 12 inches, are assembled from collaged digital images archival pigment printed on Epson paper, mounted on MDF cradled panel with metallic paint added. These works continue the theme of the *thangka* reconfigured.

Jean LeBlanc



Belonging to Nature

2017

Paper collage

Courtesy of the Artist

\$250



Island

2017

Paper collage

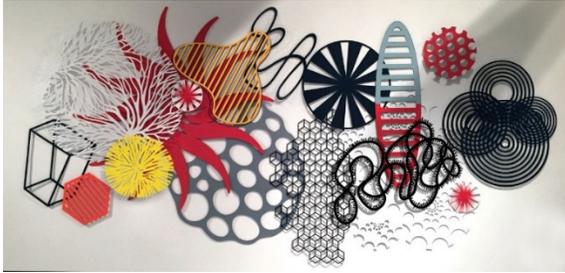
Courtesy of the Artist

\$250

Jean LeBlanc is an assistant professor of English at Sussex County Community College in Newton, New Jersey. Born in Fitchburg, Massachusetts, she came to northwestern New Jersey to live in 1994. Her poetry has been published in numerous journals, and her recent collections include *Skating in Concord* (Anaphora Press, 2014) and *A Field Guide to the Spirits* (Aqueduct Press, 2015). In her role as executive editor of the Paulinskill Poetry Project of Andover, NJ, she has edited two volumes of works by local poets. Her poetry, artwork, and teaching are informed by her love for the natural world.

Poetry is my way of exploring and understanding the world. Photography and collage reinforce for me the primacy of image. For an image to begin to convey meaning, it must exist on literal and figurative levels simultaneously—this interplay of literal and figurative is what I strive to get onto paper, and what I experiment with through collage. Each collage I create is a visual poem. The interplay of literal and figurative is the key to the transformative power of literature and art.

Wendy Letven



Environmental Factors

2017

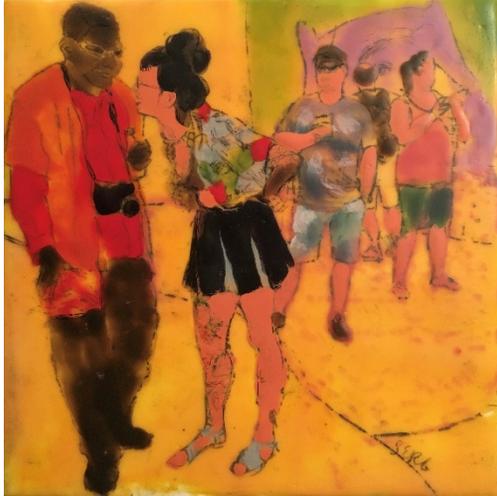
Painted aluminum

Courtesy of the Artist

\$5,200 (not including installation)

Wendy Letven explores contrasting visual languages in her vibrantly colored paintings and sculptural works. She is interested in the illusory potential of art to challenge perceptions of two and three dimensional space and in blurring the lines between natural and human-made typologies of form. Layered patterns, shapes and calligraphic lines are interwoven in her work to form fluid assemblages that explore larger metaphysical themes. Letven's works have exhibited in museums and galleries in the New York area including The Bronx Museum, Aljira Gallery, Momenta Art, Mayson Gallery and other places. Wendy holds a BFA from Tyler School of Art and an MFA from Hunter College and is a faculty member at Parsons School of Design in New York. She has been an artist in residence at Dieu Donne in New York, Gallery Aferro in Newark and The McDowell Colony in New Hampshire.

Sue Ellen Leys



Coney Sideshow

2017

Encaustic on panel

Courtesy of the Artist

\$900

I am a representational painter, originally from both Westfield, NJ, and Memphis, TN, with a background in the arts. A BFA studying fashion design & theatre at Washington University in St. Louis led to a career (based in L.A., NYC, & the UK), in fashion design, styling, and costume design for the theatre.

Currently residing in New Jersey, I have shown work in two dozen New Jersey solo and group shows. Last year, along with several group shows, my encaustic work was included in a "Bay Area Figurative" juried show curated by John Seed in California: "Honoring the Legacy of David Park" at Santa Clara University. In 2018, I will have a solo show at the Maplewood Main Library.

As a reference, I make photographic studies of people celebrating art, music, & style at events I enjoy attending, although no photographic images are used in my work. Until recently I painted mostly in oil. My current medium "encaustic" lends itself to studies in light, movement, & layers of mystery. It is an ancient process-oriented method of painting with heated and fused pigmented beeswax.

Betty McGeehan



Homage to Chamberlain

2017

Walnut, tin

Courtesy of the Artist

\$2,000

From New Providence, NJ, McGeehan is a self-taught artist and recipient of numerous awards including NJ State Council on the Arts Fellowship 2003, and three Dodge Foundation Fellowships. She has had solo exhibitions at the Delaware Center for the Contemporary Arts, Wilmington, DE and at many college and university galleries. Her work has been featured at Grounds for Sculpture, Zimmerli Art Museum, Visual Arts Center of NJ, Noyes Museum of Arts, Sculptors Guild in NY, and the NYC's National Sculpture Society. In 2010, McGeehan's work was in two movies and her sculpture has been reviewed in the *NY Times* and the *Philadelphia Inquirer*. Additionally, her work is found in the collections of AT&T; Bristol-Meyers Squibb, Coco-Cola; Chubb Group; Schering Plough; Toyota; James Michener Art Museum; Sprint; Wesley Jessen; Noyes Museum; Morris Museum of Art; The Museum of Modern Art Library; and the Zimmerli Art Museum, among others.

My journey into "Expressions in Wood" started with my fascination with the simple, yet exquisite beauty of the wood itself. The sweeping lines of color, spiraling patterns of growth, and brindled history of the wood grain, all exemplify nature's artistic mastery. To me, these "life etchings", many enhanced by the rich textures that border the bark, are an organic expression of beauty and wholeness that reach far beyond our human capabilities. Inspired by these elegant rhythms, and adding another element to each sculpture, gives the piece special importance. These man-made forms sharply contrast with the free flowing patterns of the wood and serve to confront the viewer and encourage reflection.

Anne Q. McKeown



Hymn

2011

Wire, handmade paper, newsprint

Courtesy of the Artist

NFS

Anne Q McKeown's art process includes: painting, printmaking, and papermaking. Color, chance, and intuition are her tools. She exhibits nationally and internationally. She collaborated with many artists over almost two decades as Master Papermaker at Brodsky Center, and Rutgers' Mason Gross School of the Arts,. As a papermaker, McKeown has created work in South Africa, Ghana, Germany, Ireland, Japan, Newark NJ, New York, New Mexico, Texas, Florida, and Massachusetts.

McKeown has been Treasurer on the Board of Directors of Hand Papermaking Magazine and a member of the Advisory Board of the Center for Contemporary Printmaking in Norwalk CT. She is an author and Instructor for Rutgers Arts Online. McKeown also teaches classes on the use of handmade paper as a medium at Mason Gross School of the Arts, Rutgers, the State University of New Jersey and Purchase College in Purchase, NY.

My interest lies in existential musings and explorations of my ongoing life experience. I am and always have been an observer, a seeker of knowledge. I think about the activities I observe, to try to understand how events fit together, how to make sense of life. What does it all mean? As with Paul Gauguin, I wonder, Where Do We Come From? What Are We? Where Are We Going? I translate my questions, and understanding of who we are and why we are here into manipulated form. My view of this existence is developed through histories of human making; social, political, existential commentary; and symbols of objects, symbols of ideas. Spinning yarns about what I am making is one of my lesser interests. To me words, especially written words, are sticky like tar. My ideas float, they are large, they are not earth bound. Strong intuition guides me in making my work. The manifestation of my ideas incorporates my understanding of method, material, and message. I talk with my hands relaying my inner images to my work. I allow the work the space to take me where it will. Thoughts, scenes in memory, deeply felt experience flow to guide my decision making about communicating an inner world of human emotion, passion, and spiritual recognition. Beyond beauty of surface or color I use loosely constructed narratives. The stories are accessible, legible by observers. The stories ask the viewer to recognize associations, to link together images like piecing together meaning in hieroglyphs. I ask the viewer to spend time sensing meaning, feeling the veracity my constructions pose. In my process, emphasis shifts from figuration, to mark-making, to abstraction; according to the form's relevance in revealing my inner image. Paper, paint, print, wire, are the mediums of my paintings, works on paper, and installations. They hold a mirror to my perception of spirit.

Deborah Guzmán Meyer



I, from the series, “New Americans”

2018

Digital photograph printed on cotton, hand embroidery

Courtesy of the Artist

\$4,000



AS, from the series, “New Americans”

2017

Digital photograph printed on cotton, hand embroidery

Courtesy of the Artist

\$4,000

Deborah Guzmán Meyer is a Montclair-based artist and educator with over 10 years of experience as a teaching artist and photography instructor. She earned her BFA at Pace University and her MFA at Columbia College in Chicago. Her work has been featured in exhibitions throughout the country, including Miami, Chicago, and Jersey City. She has worked closely with Public School Districts in Chicago and Newark on arts integration project, most recently as the Montclair Art Museum's Program Coordinator for the U.S.-Department of Education-funded NAIL (Newark Arts Integrated into Literacy) project and teaches digital photography through MAM's Yard School of Art.

The “New Americans” series is body of work documenting the physical appearance of these new Americans but also it examines what our innate reactions are, as humans, to encountering these individuals. The children that appear in these photographs are all biracial. They are photographed at a tender age, between two and ten, at a time where they themselves have not begun the process of codifying, identifying themselves more with one race than another. The photographs are first printed on fabric, then embroidered by hand.

Perri Neri



The Ecstasy of St. Teresa

2017

Oil on canvas, magazine pages

Courtesy of the Artist

\$3,500

Perri Neri is known for her abstract figurative paintings and drawings, birthing shape, texture, and color while addressing questions of sexuality, identity, and memory. In 2007, Perri earned a MFA in Painting with Distinction from The Pratt Institute in Brooklyn, New York. Since that time, she has had two solo exhibitions in New York City and several group exhibitions. In 2016, she was invited to exhibit in a group exhibition at Caelum Gallery and was mentioned in a review in *ArteFuse*. Her work has been featured in two volumes of *Studio Visit Magazine* and in a 2015 article, "Women in Contemporary Art, Where are They Now?" in *Honeysuckle Magazine*. Perri's work is in collections throughout the United States and Europe. Perri still lives and works in Highland Park, NJ where she is also an Arts Commissioner.

I am interested in the merging of content with the act of drawing and painting. Binary opposition—pain and pleasure; nurturing and torturing; opulence and the mortification of the flesh—set the tempo for a provocative dance between figurative and abstract. Some of the work, be they drawings or paintings, are in direct response to particular paintings or themes in art history. Other artworks are visual meditations on how it feels to be in my own skin, this mother/daughter/wife/lesbian/corpulent skin. The intent is always to invite interpretation; to not leave them alone in their sensual strangeness.

Katie Niewodowski



Tectonics #3 Migranous

2018

Watercolor, colored pencil, and graphite on paper mounted on foam

Courtesy of the Artist

\$1,800

Katie Niewodowski is a professor of Fine Art at Montclair State University and Hudson County Community College. She received her BFA from Ringling College of Art and Design in Sarasota, Florida in 2002 and her MFA from Montclair State University in 2005. Originally from the West Coast of Florida, Katie now resides and makes sculpture, drawing, and installation in Jersey City.

Niewodowski's work explores repeating patterns of cellular structures as well as microscopic and macroscopic similarities in nature. Minute details mimic larger networks. Life perpetuates itself through growth, repetition, and metamorphosis. Her process is a meditation on this propagating energy through repetition and organization of form. She uses a combination of two dimensional graphite drawing and mixed sculptural medium to articulate these systems. The work resides in a gentle tension between order and chaos, organic and synthetic, seductive and repulsive, degradation and regeneration, 2-D and 3-D, micro and macro, all attempting to dispel the illusion of opposites. The forms examine biomorphic mutations and organic irregularities through the gesture of the material.

'Tectonics' is a continued investigation of cellular configurations inspired by the microscopic formations of fossilized coral. The work examines the repetition of patterns and shapes that appear in nature similar to fractals. 'Tectonics' is a wall installation made of watercolor, colored pencil, and graphite on paper mounted on foam, and magnets. *Heliofungia* is the name of a type of coral that forms like plates. Like so many corals, it is dying in our warming oceans. This is not an illustration, but a continued meditation on all things cellular - their growth and death, creation and destruction.

Carol Nussbaum



Art Basel Toys

2018

Pastel on board

Courtesy of the Artist

\$675

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

My ordinary photographic images completely change character when I transform them into an ancient Hindu and Buddhist symbol called the *mandala*. A *mandala* is traditionally used to signify a sacred space containing a circle with a center point that offers balancing visual elements, symbolizing unity and harmony. The original photograph for *Art Basel Toys* was taken at Art Basel Miami. My travels near and far, through marketplaces, gardens, art exhibits, city streets and country roads often result in surprising and exciting *mandala* images. To create these effects, I manipulate my original photos in Photoshop, creating a circular pattern. This circular pattern transforms the image and references a *mandala*. Similar to a *mandala*, my photographs contain a circle with a center point that balances a variety of visual elements, layers and shadows with an inviting pop of color.

Erin O'Brien-Kenna



The Pru Girls – 1926

2015

Oil on canvas

Courtesy of the Artist

\$10,000

I am an artist who specializes in photo-realism in oils. I have been drawing people and clothing since I could hold a crayon, that always being my prime subject of interest.

Graduating high school with a love and passion for all things fashion, I attended the legendary Traphagen School of Design in Manhattan on a scholarship award, when I took second place in the Traphagen-sponsored East Coast Design Contest in the early 80's, and spent two years majoring in illustration.

There, I learned the old-school methods of hands-on fashion illustration in watercolors and pencils on paper and board, in a time when Photoshop and Illustrator were merely a dream... but it was to my great advantage, as one had to create their art by hand and to perfection the first time around, or else, start from scratch. The school was influential in teaching me to hone my craft of executing fabrics and textures. I also at that time took great inspiration in the art of Antonio Lopez, Stavrinou, and Patrick Nagel.

I started experimenting with oils on canvas in 1986, with no formal training in oil painting. Once I got my hand in it, however, a new world opened up to me, and I've been painting ever since; people and animals primarily, yet my great obsession is painting fabrics.

Historical pictures have taken my interest as subject matter, in particular, family history; an old discarded photograph reproduced on a large canvas brings a distant era back to life, and makes each soul in the painting significant once again. I have found that people make a strong connection with my paintings, as they are instantly approachable.

My work has been shown at Maxwell's in Hoboken, Montclair Art Festivals, Parkway Studios Art Show in Bloomfield, Café Artiste in Spring Lake, The Art Garage Gallery in Montclair, Pierro Gallery in South Orange, Gallery U in Westfield, Oakside Cultural Art Center in Bloomfield, The Monmouth Museum in Lincroft, and The Center For Contemporary Art in Bedminster.

Laurie Riccadonna



Bouquet with Roses

2015

Oil on canvas

Courtesy of the Artist

\$1,400

Laurie Riccadonna earned her Master of Fine Arts in Painting/Printmaking from Yale University School of Art (1997) and her Bachelor of Fine Arts in Painting/Drawing from the Pennsylvania State University (1995). Riccadonna's work has been featured in a variety of solo exhibitions at the Van Vleck House and Gardens (Montclair, NJ), Space B Gallery (NYC), Hamilton Square (Jersey City, NJ), Brooklyn Botanic Garden (Brooklyn, NY) and in a variety of group exhibitions, most recently at the Dineen Hull Gallery (Jersey City), the Center for the Arts at Casa Columbo (Jersey City, NJ), Techningsmuseet, The Museum of Drawing (Laholm, Sweden), Senaspace Gallery (NYC). Laurie's work is included in a variety of collections such as Memorial Sloan Kettering Monmouth Collection (Middleton, NJ), Hudson County Community College Permanent Art Collection (Jersey City, NJ) and a variety of private collections nationally. Riccadonna has been garnered residencies at the Fundacion Valparaiso, Mojacar, Spain (2003), the Virginia Center for the Creative Arts (2004), Vermont Studio Center, (2002) and the Women's Studio Workshop (2002). She was a recipient of the NJ State Council on the Arts Individual Artist Fellowship (2011, 2002), and Yale University's Ely Harwood Schless Prize. Currently Program Coordinator/Professor of Fine Art at Hudson County Community College, Riccadonna resides in Jersey City with her husband and two children.

In my paintings, I strive to convey the magical experience of looking at intricate and complicated form. In my most recent paintings I have selected the jigsaw puzzle as my subject matter. As a motif the jigsaw puzzle is a mixture of challenge and play. The act of puzzling is seductive and entrancing as the puzzler joins pieces together to build something from nothing; creating order out of the chaos of scattered pieces. The puzzles that I typically select to paint are those that depict images of Nature Mort, vanitas imagery that references the brevity and the ephemeral nature of life. I purposely select seductive and beautiful imagery to create parallels between the "bloom and decay" depicted in vanitas painting with that of jigsaw puzzle imagery. The reward of completing a jigsaw puzzle is the sense of satisfaction that comes from seeing a difficult challenge through to the end. However, in this series of work, the puzzle is never completed. These "puzzle bouquets", are in effect, impossible puzzles; the endeavor of bringing order to chaos is never fully realized.

Sherry Beth Sacks



Vitality

2018

Wood frames, rope, concrete

Courtesy of the Artist

NFS

Sherry Beth Sacks is a feminist artist living and working outside of New York City. Working in painting, printmaking and sculpture, Sacks' art is firmly grounded in the punk aesthetic and strives for autonomy in not only form but also process. She rejects any formal boundaries or specific patterned authorship in her work by pushing techniques, mediums and forms; the primacy of the work of the art as object rather than product is thus re-established. It is in this tension between author and object that her works resides. Sacks is the founder of Blue Scarf Collective; a neo-suburban art group. Sherry received her BA from University of Maryland and holds a Masters in Education from George Washington University. Prior to becoming a painter she played drums in various bands in both Washington DC and Brooklyn NY.

When the structures of our lives are rooted in stability, our paths towards vibrancy open up to myriad possibilities. These structures not only inform our basic understanding of self and our environments, but also provide solace and rest when we are faced with challenges. While the goal of living one's best life is one of open arms towards embracing vibrancy, struggles can weigh down upon these efforts. Nevertheless, the structure is maintained despite these strains and all efforts towards experiencing vitality continue.

Lisa Sanders



Curious Form 1

2018

Wool felt, wool roving, cotton thread

Courtesy of the Artist

\$1,800



Curious Form 2

2018

Wool felt, wool roving, cotton thread

Courtesy of the Artist

\$1,800

Lisa Sanders received her MFA from The New York Studio School, NY in 2011. Her work has been exhibited at John Davis Gallery, Hudson NY, Gallery 202, Dumbo NY, Reverol & Co., New Rochelle NY, Governors Island Art Fair in New York, The Box Gallery, Galesburg IL, and The Arts Guild of New Jersey in Rahway. Most recently she has received the following awards: from The New Jersey State Council on the Arts Artist Fellowship, The New York Studio School, Sculptor in Residence, and a Fellowship Residency, The Vermont Studio Center. She has participated in several other Residencies in the US. Lisa has curated an exhibition of 3 sculptor graduates of the Studio School, and an outdoor sculpture show, ART IN NATURE with Karen Wilkin at a venue in Short Hills NJ. Lisa lives and works in Newark, NJ.

My process involves playing with materials, combining, bending, and stretching the individual elements to test their limits and expressive potential. As each subsequent element is added it affects those already in place and therefore the piece itself is always influencing the next move. This can be a metaphor for our passage through our lives and how what we have experienced affects what we do next. Working in a direct constructive process allows me to respond immediately to my materials and allows for my intuition to play a part in the process. I can be very pleasantly surprised sometimes by what results when I let my intuition or subconscious play. This body of work involves fabric as the base material. In some pieces I have used embroidery thread as I would regular drawing materials such as charcoal or lead, drawing on the fabric and building up layers of marks. The muslin child's dress has poetic phrases around the hem area. The colorful Bodyscape is built up of layers. First there is a crocheted under layer then the middle layer which is sewn from 3 different fabrics and painted with water colors and then the top layer, which consists of crochet 'scar' doilies and wool roving applied selectively. All of the layers are joined together by stitches in a hatching pattern that traverses all the layers and allows the inner structure to influence the outer layers.

Theda Sandiford



Blind Faith

2015

Digital print on aluminum

Courtesy of the Artist

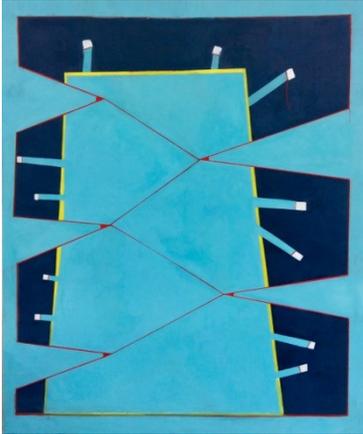
\$400

Theda Sandiford, is a self-taught mixed media artist based in Jersey City, NJ. Though art is ingrained in her psyche, Theda's first creative endeavors were in the music business as a digital marketing executive. After years of ground breaking digital branding work for musicians, she began exploring her own artistry by transforming found and meticulously collected materials into mixed media works, photographing her process and then digitally manipulating these images to extend the narrative as part of her personal mythology. Fragmented identity juxtaposed with the existence of infinite possibilities is a recurring theme in her work. Her work *Selfie-Joy* was licensed to BET's *Being Mary Jane* in 2017. Theda has shown extensively in New Jersey, Brooklyn and Los Angeles.

We all wear masks. Masks to pretend, to hide, to celebrate or just to put our best face forward in a selfie. I construct masks for protection. What may start off as an ugly statement about me, in the end, becomes something beautiful. I transform drawings, photography, various mix media practices, along with found and meticulously collected recycled materials into self-portraits. I photograph my process and then digitally manipulate these images to extend the narrative as part of my personal mythology. Fragmented identity juxtaposed with the existence of infinite possibilities is a recurring theme in my work.

Follow @MissTheda to see my process on Instagram.

Fran Shalom



Every Which Way

2017

Oil on panel

Courtesy of the Artist

\$5,200

Fran Shalom has exhibited widely throughout the United States, including the Fogg Art Museum in Cambridge Mass, and the Newark Museum. Her work is included in the collections of the Metropolitan Museum of Art, the Brooklyn Museum, the Rose Art Museum and the Biblioteque Nationale in Paris. She has been the recipient of a MacDowell Colony Residency Fellowship and an Art Omi Residency and has received a New Jersey Mid-Atlantic grant. She has an MFA from Montclair State University and the San Francisco Art Institute. She is represented by the Kathryn Markel Gallery in New York City and the John Davis Gallery in Hudson, New York.

I am a modernist abstract painter with a pop sensibility. My works balance the formal with the playful, paring down shapes and ideas into their most basic forms. It is a search for clarity and humor, as is evidenced by the shapes and colors in my paintings: cartoony, bright, blobby. I am also interested in the interplay between figure/ground in the painting and how it can shift and recede depending on how those color and shapes interact. Ultimately, it is important that the viewer becomes involved with the paintings, tempting them to stay long enough with the images to connect to a narrative that is at once ambiguous yet taps into the specifics and subtleties of their own lives.

Jessica Skultety



Crown of Orchids

2016

Pieced fabric

Courtesy of the Artist

NFS

Jessica Skultety of Phillipsburg, NJ is a quilter, teacher, lecturer and editor of The Wonky Press modern quilting newsletter. Her quilts have been featured in many quilt shows and exhibitions including International Quilt Festival, QuiltCon, Road to California, AIR Gallery, Ontario Museum of History & Art, and a solo exhibition at the 2017 Quilt and Sewing Festival of NJ. Additionally, Jessica served as the President, Vice President, and Webmaster of the nonprofit Central Jersey Modern Quilt Guild. A self-taught quilter herself, she focuses on empowering the sewing community online and in person to take risks with their sewing.

I create quilts simply for the love of process. My art is inspired by bright, saturated colors and nature. As a prolific quilter under 30, I also pay homage to past quilters by inventing modern versions of traditional quilt blocks. My work chiefly explores the interaction and movement of color through value and structured improvisational piecing. I create a plan and follow it loosely to create something unique. The quilting that holds the piece together is more than utilitarian; it allows for movement and accentuation of the design beneath. It is a challenge and joy to push the limits of quilting everything, no matter the size, on my home sewing machine. Most importantly, I've discovered, with glee, that there is beauty in even the smallest scrap of fabric.

Amanda Thackray



Round Spool with Red Marrow

2017

Sand-cast glass, glass beads, thread, copper wire, brass-plated hardware

Courtesy of the Artist

NFS

Amanda Thackray is a New Jersey-based visual artist whose work focuses on drawings, prints, conceptual artists' books, installations and multimedia experiments. She received her MFA from the Rhode Island School of Design and her BFA from Rutgers University and has participated in national and international artist residencies, including a year-long residency at the Center for Book Arts in NY, a 2013 Arctic Circle Program Residency, and residencies at The Wassaic Project and the 38th Voyage on the Charles W Morgan whaling ship. Amanda teaches within the visual arts programs at SUNY Purchase and Rutgers University.

I use textile fibers, often rope, to depict elements of the interior human body. Handcrafted nets portray hidden visceras, bones explode with the memories of their vibrations, and muscles are wrapped on spools for use as specimens. The "gore" exhibited in my work is ambiguous and uses muted, sinewy colors. White prevails as binding connective tissues. Our bodies are alien when they are turned inside-out, their architecture is recalibrated and reformed. Through drawing, prints, and sculptures, I explore what it means to have a body. Often abstracted and teased apart, I create fantastical landscapes that depict a low-fi sci-fi world of shifting internal bodily bondage.

Dehumanizing the human form allows the potential to reconstruct its narrative through a set of feminist, material-centric ideals. The internal body - in its magical symbiosis of odd lengths of sacs and tubes - is as non-human as anything else. Humans do not think of ourselves as meat. Thereby, the body is unjustly denied the equivalent respect of our consciousness. I think of the body as matter, as thing, and wholly subscribe to its power as a series of connected objects. When these parts are put together in just the right way, they become something magical - a living being. What happens if they are brought together in a different way, or a different context? My work guesses at the smallest of these reorganizations. It examines the recontextualization of microscopic fibers of tissues. I aim to invoke a materialism of the body through familiar, yet unexpected substance.

Marianne Trent



Charlotte Doesn't Live Here Anymore

2017

Acrylic, paper, steel, yarn, and wood

Courtesy of the Artist

\$295

Marianne Trent is an artist living in Bedminster, New Jersey with her family and exhibits her work throughout the tri-state area. She has held various creative jobs such as designer and visual manager within the fashion and retail industries. Through this work she developed a sense for color, pattern, and proportion, which informs her artwork. . In addition to her fashion experience, she was a founder of the Wellspring Community School in Gladstone, NJ. This progressive co-educational school for children integrated the best holistic methodologies to create a child centered, community focused learning space. Her administrative and teaching experience at Wellspring has blossomed into her own process driven art instruction for children. Marianne considers herself to be a self-taught artist and has not had much formal art training. She values her background and experience because it allows her to approach the art making process in a natural and organic way. Through experimentation with materials and techniques, she has developed a very playful approach to creating her work.

Creating art is meditation, play, and expressive journaling, which allow a series of moments to be captured. The intention of the assemblages is to allow the process of their execution speak as loudly as any subject matter that the viewer may resonate with. I hope to convey a sense of truth so that the viewers can make their own personal connections. The images reveal themselves as layers of paint, fabric, and manipulated papers are added and removed from the board. It is a direct and instinctive process where decisions are made individually as the piece evolves. Reductive methods like sanding and scratching create a quality of aging and reveal hidden layers. Up-cycled materials such as reclaimed wood and rusted metal are used in the work allowing the energy of the past to be incorporated into the piece. Found elements such as pieces of furniture, vintage documents and random objects extend the story of the painted panels and connect to our personal histories. The wooden assemblages are intended to be bridges between the imaginary world of the painting and our physical world. They extend, delineate and divide the images in the paintings and interpret them into our reality. A high altitude perspective informs the work as themes such as the environment, spirituality and manmade structures appear in the assemblages. Elements such as circles, waves, and lines repeat within the work and typically represent natural elements. A mystical world outside our own physical reality influences the process and content of the assemblages.

Claudia Waters



Merge/Submerge

2012

Oil on linen

Courtesy of the Artist

\$2,500

Claudia Waters is a contemporary figurative painter who works in oil on fine linen. Her paintings have been shown extensively in national and regional exhibitions, including the Hunterdon Art Museum, Katonah Museum of Art, Islip Art Museum, Trenton City Museum at Ellarslie, Arnot Art Museum, Butler Institute of American Art, Edward Williams Gallery, George Segal Gallery, Court Gallery, City Without Walls, Johnson & Johnson, The Monmouth Museum, and Arts Guild New Jersey. She received the Allied Artists of America Award, 71st Butler Midyear, Butler Institute of American Art, as well as the Hunterdon Art Museum Prize for her painting "Shoreward Gaze" in 2017.

In 2017 her painting "Into the Void" was part of the Islip Art Museum's Duality: Glimpses of the Other Side exhibition. In 2015 her painting, "Merge/Submerge", was part of Line Describing a Cone: Tri-State Juried Exhibition at the Katonah Museum of Art; the Curator was Eva Respini, The Museum of Modern Art. In 2013 Waters had a solo exhibition of her figurative beach and pool paintings at Steinberg Museum of Art at Hillwood, LIU, Brookville, titled Claudia Waters: The Figure in Motion. Her work was included in the 2010 New Jersey Arts Annual: Fine Art at the New Jersey State Museum in Trenton.

Claudia Waters earned her BFA from Parsons School of Design and, additionally, has studied painting at the Yard School of Art and printmaking at the Art Students League.

My paintings distill and preserve the essence of specific moments that often involve movement to express universal themes. These frozen moments in time in effect become a timeless lens into the inner world of the collective unconscious. I explore the interplay between representation and abstraction and create a language of shapes that speaks visually through color and form.

Lisa Westheimer



Gold Frilled Lidded Vessel

2017

Raku fired stoneware

Courtesy of the Artist

\$275

Lisa G. Westheimer is an artist living and working in West Orange, New Jersey. She received her BA from New York University and an MA in Studio Arts (Ceramics) from Montclair State University. Using unique alternative firing processes and glazing techniques in combination with fused glass, her sculptural and functional creations subscribe to the Wabi Sabi aesthetic. Lisa currently teaches in the Yard School of Art at the Montclair Art Museum, as well as workshops at Peters Valley School of Craft.

My sculptures are greatly influenced by nature, happy accidents and people. Much of my art making is sacred in nature; some address urgent global issues and the theme of social justice. I am drawn to the human proclivity to create sacred places and reverentially store precious objects and have a fascination with the concept of what is sacred and how it is displayed.

Gail Winbury



Slightly Off Center

2018

Oil, graphite and charcoal on linen

Courtesy of the Artist

\$3,820

Abstract Artist Gail Winbury is an oil painter and collagist. Born in Chicago, she has lived as an adult in Massachusetts and New Jersey and has a studio in Manufacturers Village in East Orange. She has exhibited throughout the USA and Europe, recently completing a two-person exhibition in Luneburg Germany. With 8 solo exhibitions and many group shows in regional museums, galleries and universities. Winbury has been a painting resident at the School of Visual Arts (NYC), held a visual art fellowship with the Bau Foundation in Puglia, Italy, ran master classes and, with 6 other artists, was awarded a residency/artist exchange for Arad, Israel. She was twice awarded the Curators Choice Award and was one of 7 artists to represent the current state of abstraction in New Jersey. Among her many other awards, her work is included in numerous publications (including a book on Bach cello solos), was on German, radio and newspapers and in a solo catalog with an essay by Lilly Wei among others. A member of multiple arts organizations, Winbury has lectured on topics such as Women in Abstraction, and Finding your Visual Language and she participated in discussions about the creative process, the current state of painting, abstraction and the history of women in the arts. Winbury studied: with Chinese American artist Dorothy Yung at NYC's School of Visual Arts, the Provincetown Museum School and in Europe. Her work is known for its expressive and vibrant color.

As an artist, I create work in series. In one series focused on feminine experience, I argued with DeKooning and other male artists. Challenging his objectification of women, I reclaimed pink and certain expressive gestures, exploring the female experience. In another series, focused on the passage of time and mortality, I developed techniques that would mirror the passage of time. Both series utilized the medium of canvas, pastel, charcoal and oil paint. My collage work developed from necessity and frequent travels. During my fellowship in Italy, my studio was in an old castle, with no electricity and no usable running water. This encouraged my mixed media collages where I predominantly use my own discarded creations along with found objects. The collages are often sculptural and now constitute a major part of my creative work. Travel refreshes and stimulates me as an artist as I immerse myself in other cultures. I travel to Mexico every year for a month to create art, eat good food and study Spanish. For nearly 2 years, I travelled and exhibited almost nonstop. Subsequently, I promised myself a year to create a new body of work. I am in that period now and recently moved into a new studio. In this bright large studio, I am pushing and merging the boundaries of painting and drawing and deconstructing the 2-D picture plane. Towards that end, I am sewing on canvas, leaving large swatch of bare linen, drawing on large sections of canvas and collaging on large canvas. Despite my current interest in the materiality of art, deeper meaning of this work will emerge. Color has always been primary to me, in its beauty to express subtleties in mood and emotion. Commenting on my work, Lilly Wei stated, "Winbury is a gifted colorist...experimentation is part of her practice...but always her work comes around to the essential premise of our basic humanity."

Barbara Wisoff



In the Groove

2018

Suri llama fur, shell, antique buttons, coral, calcified shell, and hemp thread

Courtesy of the Artist

\$875

I make jewelry, collages, and clothing and accessories with materials I've collected since childhood. My experience with fibers and fabrics, my work in the fashion industry, and my desire to make useful artwork draw me toward making wearable pieces and references to them. I try to balance my attraction to sumptuous textures and colors with an eye toward simplicity. The work of Louise Bourgeois, Eva Hesse, and many other artists, as well as materials, process, and utility inspire me.