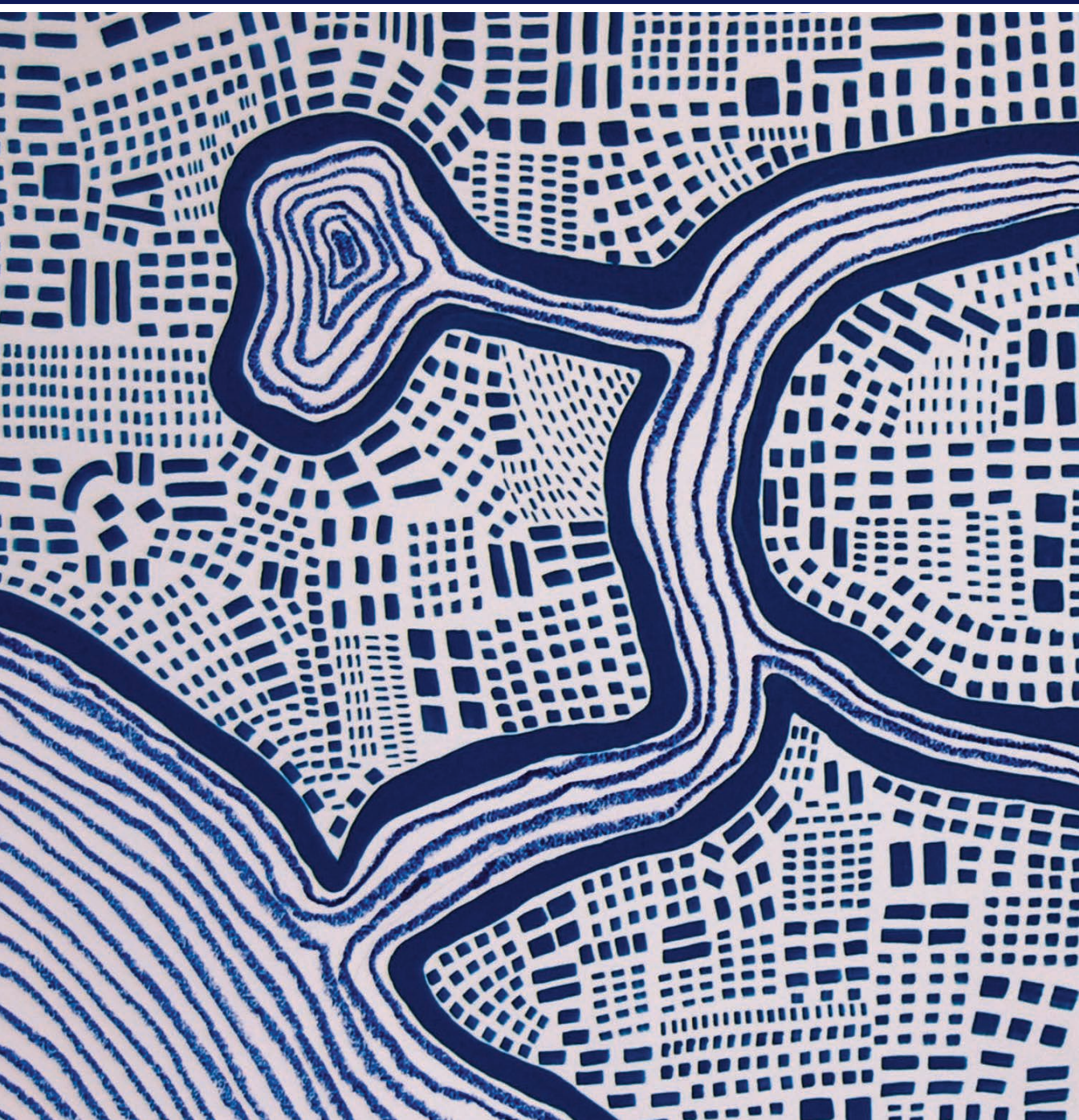


DAHLIA ELSAYED
HITHER AND YON



NEW JERSEY ARTIST SERIES

NEW JERSEY STATE MUSEUM ■ TRENTON

This publication accompanies the
NEW JERSEY ARTIST SERIES exhibition:

DAHLIA ELSAYED
HITHER AND YON

on view at the
New Jersey State Museum, Trenton
from October 12, 2013 through February 2, 2014

The **NEW JERSEY ARTIST SERIES** highlights the work of artists born,
living or working in New Jersey.

Catalogue Design: Julianne Domm
Editor: Margaret M. O'Reilly
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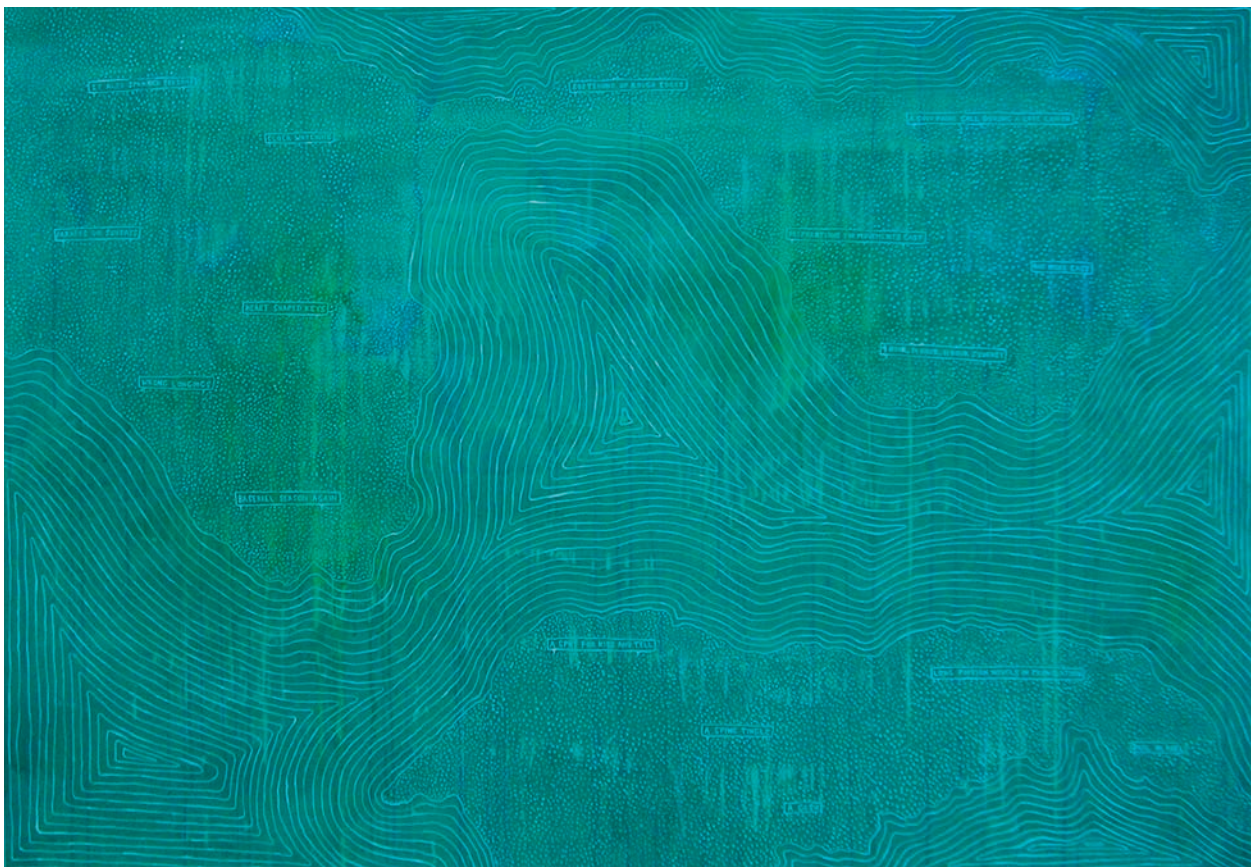
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COVER IMAGE: **SOME HEAVY INDULGENCES** • 2009 (detail)





ABOUT THE NEW JERSEY STATE MUSEUM AND THE NEW JERSEY ARTIST SERIES

In its earliest incarnations, the New Jersey State Museum was a much different institution than the expansive, diverse and dynamic institution it is today. Established in 1895 by the New Jersey State Legislature and Governor George Werts with collections drawn from the State's Geologic Surveys begun in the 1830s, the Museum was housed in a small space in the State House. At that time, the Museum's purpose was to collect and exhibit specimens in natural history, archaeology and industrial history. It was the first state museum in the country organized with education as its primary mission.

Between 1900 and 1912, the State Museum strengthened its archaeology focus by initiating a field research program. In 1929, expanded space in the newly constructed State House Annex permitted extensive exhibitions of the natural history and New Jersey prehistory collections. Decorative arts became a third collection field at this time when the State Museum expanded its focus beyond industrial history to include the manufacture of ceramics. The ethnographic collection was initiated in 1932 when the State Museum purchased part of an exhibition of North American Indian art.

While there was no official focus on fine art in these early years, exhibitions of paintings, drawings, prints and sculpture were presented as early as 1929. Organized by the "Ladies Art Committee," these exhibitions showcased art from around the state and around the world. New Jersey's artists were featured in biennial exhibitions, briefly in partnership with The Newark Museum. In addition to these exhibitions, illustration, costume design, architecture, crafts, stained glass and other diverse forms of creative output were shown.

Growing interest in education and culture in the late 1950s resulted in the construction of the modern cultural complex near the State House. Opened in 1965, the Museum's campus as we know it today includes the main building, a planetarium and an auditorium. In the mid-1960s, fine art formally became the Museum's fourth collection area. The exhibitions of works by New Jersey artists continued, through to 1970, when the State Museum created the Bureau of Fine Art and hired curators trained in art and art history.

A very prescient decision was made in 1970 to focus the Fine Art collection on American art beginning in the 19th century, highlighting New Jersey artists and their contributions to the history of American art. As few museums were focusing solely on American art at the time, the State Museum was able to build a fine survey collection that reflects the breadth of the art created in this country. The role of New Jersey's own artists - those born, living or working in the state - is prominent in the American art story. The contributions of George Inness, Susan Waters, Charles B. Lawrence, Ben Shahn, Dorothea Lange, Alfred Stieglitz, John Marin, Jacob Lawrence, Grace Hartigan, Tony Smith, Roy Lichtenstein, George Segal, George Tice, Willie Cole, and many other New Jerseyans have been critical to the advancement of an American aesthetic.

The "New Jersey Artist Series" continues to be important to the exhibiting artists and to State Museum audiences. The Museum is privileged to present the extraordinary diversity and vitality of our state's contemporary artists and reinforce the value of art in our lives. For the artists, the series can be a laboratory for new ideas by established artists, a breakout exhibition for emerging professionals or an opportunity to look both retro- and prospectively at the work of an artist in mid-career. The Series allows the artists to have their work seen by a wide range of visitors - some who visit specifically to view their works and others who may have come for our exhibitions and programs in science or history, but discover art and artists they may not have encountered otherwise.

It is our pleasure to continue to present the work of significant New Jersey artists. This survey of ten years of work by Dahlia Elsayed reminds us of the importance of ideas, personal expression and unique vision. Her paintings are cultural signposts, leading us to explore identity, place and internal dialogue. On behalf of the New Jersey State Museum's Board of Trustees and the Friends of the New Jersey State Museum, it is my pleasure to extend congratulations and gratitude to Dahlia Elsayed for the fascinating body of work that she allowed us to share and to the Museum's Curator of Fine Art Margaret O'Reilly for her curatorial vision and commitment to New Jersey artists and our visitors.

ANTHONY GARDNER

Executive Director, New Jersey State Museum



CURATOR'S NOTES

All the work starts with writing and ends with writing....

I feel like the process I use is more related to poetry than painting.

*Poetry and painting have a lot of similarities: surprising juxtapositions, quiet pauses
and the sense that a small gesture can imply something vast.*

DAHLIA ELSAYED, September 2013

Words have long appeared in visual art; however, the early use was very specific, primarily the identifications of portrait subjects or transmission of religious passages and tenets. In the early part of the twentieth century, the Cubists employed words or fragments of words to reference ideas, to clarify or obfuscate meaning, and to emphasize the conceptual nature of the art object. Later, the Dadaists, Surrealists and Modernists continued the use of language, sometimes as a nod to the literary sources from which some of these movements developed, and at other times as an emphasis or clue to the meaning of the work. The Social Realists conveyed their humanitarian goals through the combination of word and image, while the Pop artists used language to create familiarity and evoke irony. In all these movements, words were not the primary imagery. However, by the late 1960s, language became central, often the principal imagery in a work of art. Today, societal, political and personal issues continue to be explored directly and indirectly through written and spoken language in the visual arts.

Dahlia Elsayed's work continues and enhances this long tradition. Her academic training (BA, English, Barnard College, 1992; MFA, Creative Writing, Columbia University, 1994) focused on word and meaning, and that interest manifests itself clearly in her painting. Elsayed says of her work, "Even though there have been some changes in materials and scales, I'm still always thinking about readability and trying to direct through a work, with beginning, middle and end points. In some ways the visual/images choices about the have more to do with mapping a period of time then mapping a specific place."

In addition to word and phrases, she also integrates cartography, landscape painting, pop culture, conceptual art, humor, family history and her own internal and external references. The artist notes, "No one in my family has been born and died in the same place - going back 3 generations. And not just different cities but on different continents (Africa, Asia, North America), and those moves were made in haste and under duress. That familial narrative has formed the way I think about geographic attachments, the feeling of being "from" or "of" a place (or no place), and also how personal histories (narrative, memory, the intangible stuff) attach themselves to physical, relatively fixed locations."

Aware of her personal history, but living very much in the moment, Elsayed creates personal narratives which at first appear enigmatic, but through their accessible imagery and language allow for individual reaction and interpretation.

MARGARET O'REILLY

Curator of Fine Art, New Jersey State Museum





DAHLIA ELSAYED WORKING IN HER STUDIO

ARTIST'S STATEMENT

Writing and painting are close processes for me and language is central to my work, both as formal element and subject matter. For over a decade, I have been making text and image based work that synthesizes an internal and external experience of place, connecting the ephemeral to the concrete.

Visually, the work pulls from conceptual art, comics, cartography and landscape painting. I begin with verse as a starting point of each work and use the edited texts in created landscapes, connecting the psychological with the topographical. Symbols of hard data (flags, signs, borders, geologic forms, terrain plans) are used to frame soft data (wordplay, metaphors, lists, idioms), allowing image and language to continuously modify each other. These visual short fictions take the form of narrative paintings, installations, multiples and occasionally performance.

The Process: All the work starts with writing and ends with writing. I start with text (that is probably the most consistent aspect of my studio practice over the years), sitting at a typewriter and writing. Those longer texts get edited down into tighter, coded, metaphoric phrases.

In that process, the language becomes intentionally more general and vague, and through that (I hope) it can suggest more varied meanings. The viewer/reader attaches their own specifics to it.

I feel like the process I use is more related to poetry than painting. Poetry and painting have a lot of similarities: surprising juxtapositions, quiet pauses and the sense that a small gesture can imply something vast.

Also, I'm not interested in having it read as overtly autobiographical, so any kind of personal reference is gone by the very early version of a piece. Then I work with placement, line breaks and order, which is how the cartographic imagery comes in. I'm interested in simultaneous readings - both visual/image-based and language-based.

Because of the writing, I started out making books, prints, multiples. Even with the painting, it's still often diptychs, echoing open book pages. Though there have been some changes in materials and scales, I'm still always thinking about readability and trying to direct through a work, with beginning, middle and end points. In some ways the visual/images choices have more to do with mapping a period of time than mapping a specific place.

No one in my family has been born and died in the same place - going back 3 generations. And not just different cities but on different continents (Africa, Asia, North America) and those moves were made in haste and under duress. That familial narrative has formed the way I think about geographic attachments, the feeling of being "from" or "of" a place (or no place), and also how personal histories (narrative, memory, the intangible stuff) attach themselves to physical, relatively fixed locations.

Works in this Exhibition: The pieces selected for the exhibition represent almost a decade's work. The earliest work (*Chronological Shift*, 2004) is an early example of when using suggestions of geographic images started to develop - where it's still just mark making, lines, and dots - as a method of housing the text. Over the next few years, the references to geographic/landscape forms become more pronounced, actually referencing the visual language of maps, by using common cartographic symbols (red dots, flag, elevation lines and bodies of water). The visual perspective changes, sometimes at ground level (*Oh Everything*) sometimes aerial (*Some Heavy Indulgences*) and sometimes a more distant satellite view (*Start of the Pre-season*). All the landscapes are invented, but are sometimes reference actual locations (such as Colorado's Rocky Mountains in *That Thing That Happened Yesterday*). In the more recent work, there is more of a shift from using recognizable geographic components to a slightly more abstracted or reductive way of presenting them, where maybe just certain elements appear without the complete context of a map (*Peaks and Peaks* or *Sea Levels*).

DAHLIA ELSAYED



ABOUT THE ARTIST

born 1969, New York, NY
lives in Palisades Park, NJ; studio in Newark, NJ

EDUCATION

- 1994 Columbia University School of the Arts, MFA Creative Writing
1992 Barnard College, BA English, Magna Cum Laude, Phi Beta Kappa

SOLO EXHIBITIONS

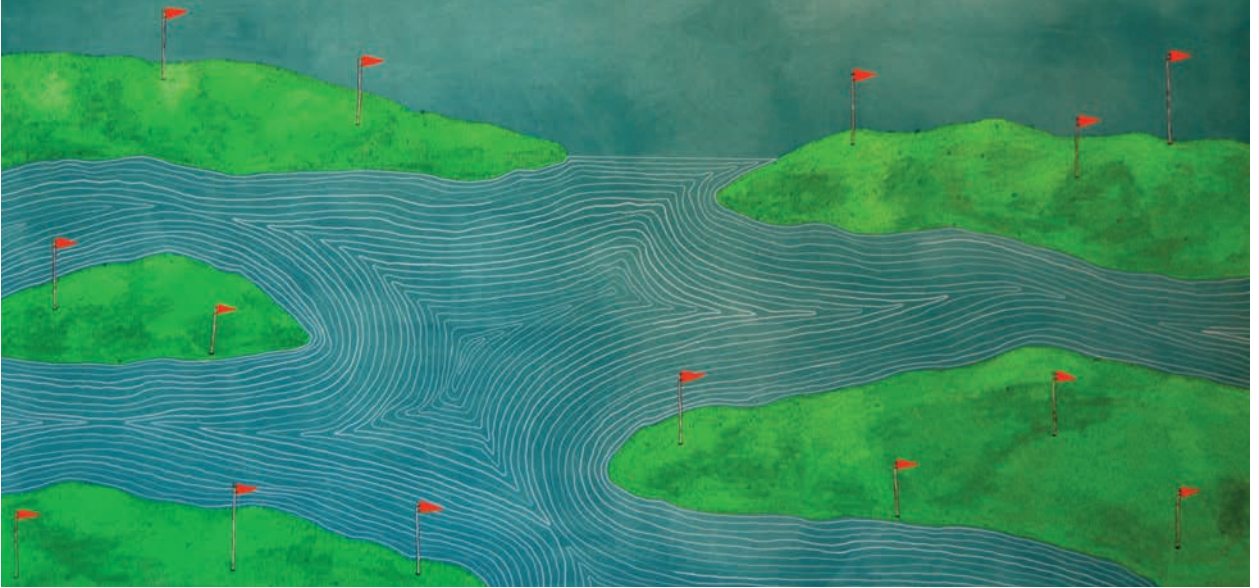
- 2013 *Dahlia Elsayed: Hither and Yon*, New Jersey State Museum, Trenton, NJ
Navigations in the Present Tense, Court Gallery, William Paterson University, Wayne, NJ
Ideological Tug of War, Austin Peay State University, Clarksville, TN
- 2011 *Perennial Bloom*, BravinLee Programs, Artist Book Program, New York, NY
The Sticky Parts, South Seattle Community College, Seattle, WA
Possibles, Probables, Ice House Gallery, Monmouth University, West Long Branch, NJ
- 2010 *Orienteering*, Palace of Fine Arts, 12th Cairo Biennale, Cairo, Egypt
...And Then Some, Aljira Center For Contemporary Art, Newark, NJ
All Of It, Gallery Aferro, Newark, NJ
In Honor Of, Princeton Arts Council, Princeton NJ
- 2008 *For the Realization of Every Wish...*, Crybaby Gallery/City of Asbury Park, outdoor public art installation
- 2006 *Periphery*, Portlock Black Cultural Center, Lafayette College, Easton, PA
- 2005 *New Work*, Clementine Gallery, New York, NY (two person show)
New Prints, Women's Studio Workshop, Rosendale, NY
- 2004 *Talk Back*, Laznia Centre for Contemporary Art, Gdansk, Poland
- 2003 *Johnson & Johnson Corporate Art Gallery*, NJ
Monuments of Her Last Year, Jersey City Museum, Jersey City, NJ
- 2002 *Armenian Library and Museum of America*, Watertown, MA
- 2000 *Gallery Of South Orange*, South Orange, NJ

SELECTED GROUP EXHIBITIONS

- 2013 *The Emo Show*, Elizabeth Foundation for the Arts, New York, NY
Contemporary Cartographies, Lehman College, Bronx, NY
Mapnificent, ALGA Gallery, Philadelphia, PA
Your Body is a Battleground, Pristine Gallerie, Monterrey, Mexico
Redrawing the World Stage, Soho 20 Gallery, New York, NY
- 2012 *Space Invaders*, Lehman College, Bronx, NY
the rug pulled out from beneath you; you lie on the floor, Seattle University, Seattle WA
Memory of Here, Memory of There, Rutgers University, Institute of Women and Art, New Brunswick, NJ
Anywhere but Here, Pelham Arts Center, Pelham, NY
Size Matters: Small Works from the Fine Art Collection, New Jersey State Museum, Trenton, NJ
Through You into Action, Center for Contemporary Art, Bedminster, NJ
Arctic Flow, Index Arts Center, Newark, NJ
- 2011 *The Art of Mapping*, TAG Fine Arts, London, UK
Cartographic, Larissa Goldston Gallery, New York, NY
Mapping, Hemphill Fine Arts, Washington DC
Ritual, Art in Odd Places Festival, New York, NY
Blah, Blah, Blah, Parlor Gallery, Asbury Park, NJ
Passport Projects, Submerged Gallery, Newark, NJ
2+2, COAD Gallery, NJ Institute of Technology, Newark, NJ
- 2010 *You Are Here: The Psychogeography of the City*, Pratt Manhattan Gallery, New York, NY
Guggenheim You Tube Play, shortlist, Guggenheim Museum, New York, NY
It's Personal, Tomasulo Gallery, Union County College, Union, NJ
1001: The Narrative Tradition in Middle Eastern Art, William Paterson University Galleries, Wayne, NJ
- 2009 *Tectonic*, Seton Hall University, Newark, NJ
Kuf-Mold-Rotterdam, A-Locatie Gallery, Rotterdam, The Netherlands
Unbounded: New Art for a New Century, The Newark Museum, Newark, NJ
Flow: Art/Text/New Media, Center for Book Arts, New York, NY



OH, EVERYTHING.



- 2008 *Kuf-Mold-Ghent* (site-specific installation), Gallery Jan Colle, Ghent, Belgium
Garden of Delights, Yeosu International Art Festival, South Korea
Orebro Video Art Festival, Orebro Konsthall, Sweden
The Stories We Tell: Screening, Art in General, New York, NY
Return Home, Robeson Center for the Arts, Arts Council of Princeton, Princeton, NJ
Sprawl, Jersey City Museum, Jersey City, NJ
- 2007 *Noah's Ark*, Shore Institute for Contemporary Art, Long Branch, NJ
Desideratum, Aferro Gallery, Newark, NJ
Under_Construction in Venice, Island of San Lazzaro degli Armeni, Venice, Italy
 (curated by Barbara Höffer)
Sculpt-tour, Shore Institute for Contemporary Art, Long Branch, NJ
Personal Inventory, Dowling College, Oakdale, NY
Receipts, Redsaw Gallery, Newark, NJ
- 2006 *Personal Geographies*, Hunter College Times Sq. Gallery, New York, NY
Science as Muse, Montgomery Center for the Arts, Skillman, NJ
Drawing Stage, City Without Walls, Newark, NJ (curated by E. Carmen Ramos)
Glossollalia, Aferro Gallery, Newark, NJ
100 NJ Artists Make Prints, New Jersey State Museum, Trenton, NJ and Rutgers Center for
 Innovative Print and Paper, Rutgers University, New Brunswick, NJ (traveling exhibition)
Monumental, Victory Hall, Jersey City, NJ
New Jersey State Council on the Arts Fellowship Exhibition, New Jersey State Museum, Trenton, NJ
Knots, NJ City State University Gallery, Jersey City, NJ
Rutgers Center for Innovative Print and Paper Fellowship Exhibition, Mason Gross Gallery,
 Rutgers University, New Brunswick, NJ
- 2005 *Between Art and Life*, Adrian College, Adrian, MI
Viewfinder, Moti Hasson Gallery, New York, NY
New Jersey Arts Annual, Montclair Art Museum, Montclair, NJ (curated by Beth Venn)
Scope Art Hamptons, South Hampton, NY
Six Degrees of Separation, Black Maria Gallery, Los Angeles, CA
Emerge Six, Aljira, A Center for Contemporary Art, Newark, NJ (curated by Lilly Wei)
Girl Talk, The Garage, Jersey City, NJ
Weird New Jersey, Here Arts Center, New York, NY
- 2004 *Anthro/Socio*, The Artist's Network Gallery, New York, NY
Phantom Limb, Unit B Gallery, Chicago, IL
Starring..., Gerber Seid Fine Art, New York, NY
Drawings, The Green Barn, Sagaponack, NY (curated by Edsel Williams)
The Crystal Land, Aljira, A Center for Contemporary Art, Newark, NJ (curated by Raul Zamudio)
Synopsis 10, Pierro Gallery, South Orange, NJ
Unveiling the Image, NJ Center for Visual Art, Summit NJ
- 2003 *Modelarnia*, Gdansk, Poland
- 2002 *Arvest 2002*, Pacific Design Center, Los Angeles CA
3rd International Gyumri Biennial, Armenia
 Center for Contemporary and Experimental Art, Yerevan, Armenia
 Beacon Street Gallery, Chicago, IL
 The Ritz Carlton Hotel Battery Park, New York, NY (130 works commissioned for permanent collection)
New Jersey Arts Annual: Fine Art, Jersey City Museum, Jersey City, NJ
- 2001 *Locust Projects*, Miami, FL
ArtReach: The Exhibition, City Without Walls, Newark, NJ
When Two Become One, City Without Walls, Newark, NJ
- 2000 Seton Hall University School of Law, Newark, NJ
Women Metal Artists: Pen & Brush, New York, NY
4PLY Cooperative Exhibition, New York, NY
- 1999 *Passion*, Richard Anderson Fine Arts, New York, NY
American Sentences, Union City, NJ
New Members Show, City Without Walls Gallery, Newark, NJ
United Arts Council, Naples, Florida
- 1998 *The Metro Show*, City Without Walls Gallery, Newark, NJ
National Book Arts Show II, Fine Arts Center, Taos, NM
Image/Mileage, Union City, NJ

- 1997 *Union Hill Studios-Group Show*, Union City, NJ
- 1996 *Open Book IV: Art & the Written Word*, New York, NY
- 1995 *Open Book III: Art & the Written Word*, New York, NY
- 1994 *Women of Steel*, San Francisco, California
- Open Book II: Art & the Written Word*, New York, NY

GRANTS AND RESIDENCIES

- 2013 Joan Mitchell Center Artist Residency, New Orleans, LA
The Center for Book Arts Workspace Grant, New York, NY
Lower Manhattan Cultural Council Swingspace Grant, New York, NY
- 2008 Anderson Ranch Residency, Snowmass Village, CO
- 2007 Joan Mitchell Foundation Grant for Painters and Sculptors
- 2005 Artist Fellowship, Rutgers Center for Innovative Printmaking, New Brunswick, NJ
Artist in Residence, Headlands Center for the Arts, Sausalito CA
- 2004 New Jersey State Council on the Arts, Individual Artist Fellowship
Artist in Residence, Women's Studio Workshop, Rosendale NY
Artist in Residence, The Newark Museum
Creative Capital Professional Development Workshop
Emerge 6 Program, Aljira, A Center for Contemporary Art, Newark, NJ
- 2003 ArtsLink Grant for Individual Artists
Artist in Residence, Visual Studies Workshop, Rochester, NY
Artist Teacher Institute Scholarship Grant, William Paterson University, NJ
- 2002 Artist in Residence, Center for Contemporary Art, Yerevan, Armenia
- 2001 ArtReach Education Program Grant, Newark NJ
- 1999 New Jersey State Council on the Arts Artist Fellowship
Artist in Residence, Edward Albee Foundation, Montauk NY
Geraldine R. Dodge Grant, Vermont Studio Center, Johnson VT

TEACHING, APPOINTMENTS, LECTURES

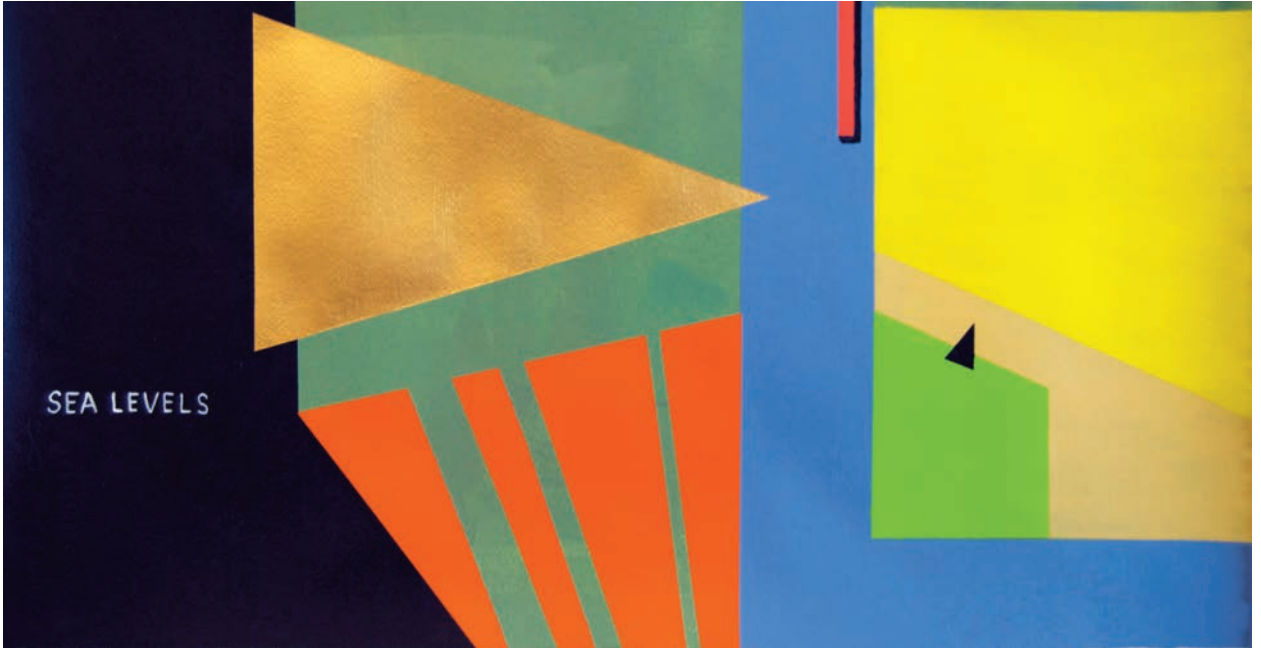
- 2012- Assistant Professor, Fine Arts, Humanities, City University of New York (CUNY)/
LaGuardia Community College, Long Island City, NY
- 2010-12 Faculty, Parsons, The New School University - Fine Arts, New York, NY
Lecturer, Mason Gross School of the Arts, Rutgers University, New Brunswick NJ
- 2009 Faculty, Pont-Aven School of Contemporary Art, Pont-Aven, France
Visiting Artist & Guest Lecturer, The Evergreen State College, Olympia, WA
Visiting Artist & Guest Lecturer, Denver Metropolitan College, Denver, CO
Teaching Artist, The Joan Mitchell Foundation, New York, NY
Panelist, "Unbounded: New Art for A New Century - Centennial Conversations,"
The Newark Museum, NJ
Panelist, "Flow: Art/Text/New Media," Center for Book Arts, New York, NY
- 2008 Artist in Residence & Guest Lecturer, New Jersey City University, Jersey City, NJ
Panelist, Bronx Museum of Art, AIM Program
Guest Lecturer, Jersey City Museum, *Introducing, Lectures by Contemporary Artists* series
- 2007 Guest Lecturer, The Newark Historical Society, Newark, NJ
- 2006 Visiting Artist, The Allen-Stevenson School, New York, NY
- 2005 Visiting Artist, Adrian College, Adrian, MI
Guest Lecturer, Princeton Adult School, Princeton, NJ
- 2004 Teaching Artist, Studio in a School, New York, NY
Teaching Artist, Master Class Workshops, Rutgers University, Newark, NJ
Panelist, "Well Served: Affirming a Proactive Relationship Between Artist and Community,"
The Foundation Center, New York, NY
Teaching Artist, Education Program, The Newark Museum, Newark, NJ
Teaching Artist, New Jersey Center for Visual Arts, Summit, NJ
- 2003 Visiting Teaching Artist, City Lore, New York, NY
Visiting Teaching Artist, Institute for Arts and Humanities Education, NJ
Teaching Artist, Community Education Program, Teaneck, NJ
- 2002 Guest Lecturer, The Newark Museum, Newark, NJ
Panelist, "Feminist Perspectives," Art Talk series, Jersey City Museum, Jersey City, NJ
- 2001 Teaching Artist, Mentorship Program, City without Walls, Newark, NJ
Teaching Artist, Artist-in-Education Program, NJ

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Wadvalla, Bibi-Aisha. "Cairo Biennale Artists Question the Contemporary," *The Daily News Egypt*. Dec 13, 2010, illus.
Bischoff, Dan. "When The Real Becomes the Fantastic." *The Star Ledger*. Nov. 14, 2010, sec.4, pg.8, illus.
El Kouedi, Yousi. "Art Review: Dahlia Elsayed," *Al Aribaya*. Nov. 7, 2010, illus.
- 2009 Harmon, Kitty. *The Map as Art: Contemporary Artists Explore Cartography*, Princeton Architectural Press
Genocchio, Benjamin. "The Newark Museum at 100 Years Old," *The New York Times*. April 5, 2009
- 2007 Oweis, Faye. *Encyclopedia of Arab American Artists*. Greenwood Publishing Grp., 2007
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- 2006 Lindenbaum, Joanna. "Personal Geographies" Exhibition Catalogue, Nov. 2006
Genocchio, Benjamin "Knots, In Practice and Theory," *The New York Times*. March 19, 2006, sec NJ p.18
Wei, Lilly. "On Locations," *Aljira Emerge 6* Exhibition Catalogue, Jan. 2006
- 2005 D'Aurizio, Elaine "Eye of the Beholder," *The Record*, March 20, 2005, sec.L, pp.1-2, illus.
Venn, Beth. "Place of Mind." Exhibition Catalogue, Montclair Art Museum, Montclair, NJ
Genocchio, Benjamin. "The Oil Stain is Not Part of the Exhibit." *The New York Times*. March 6, 2005, sec.NJ, illus.
Zamudio, Raul. "The Crystal Land Revisited," *Transcultural NJ: Diverse Artists Shaping Culture and Image Communities*. Rutgers University Press, 2004, pp.94-100, illus.
- 2004 Genocchio, Benjamin. "Images on a Transcultural Highway," *The New York Times*. December 12, 2004, sec.NJ, p.16
Bischoff, Dan. "Crystal Clear Art from Jersey's Hyphenated Americans," *Sunday Star-Ledger*. November 7, 2004
Genocchio, Benjamin. "Through a Global Prism," *The New York Times*. April 24, 2004, sec.NJ p.9
- 2003 Berwick, Carly. "How One Artist Filled the 'Holes' Known as New Jersey," *The New York Times*. April 27, 2003, sec.NJ, p.9
Zimmer, William. "The Happy Marriage of Words and Pictures," *The New York Times*. February 9, 2003, sec.NJ p.11, illus.
Bischoff, Dan. "Her Words Decorate Time and Place," *Sunday Star-Ledger*. January 19, 2003, sec.4, p.6, illus.
Díaz, Junot. "New Jersey, Mi Amor," *Monuments of Her Last Year*, exhibition catalogue, Jersey City Museum, Jan. 2002, p.5.
Aranda, Rocío. "Homelands," *Monuments of Her Last Year*, exhibition catalogue, Jersey City Museum, Jan. 2002, pp.6-9.
- 2002 Yogaratnam, Dilani. "A Present Visiting the Past", *Mirror-Spectator*. September 28, 2002, p. 11, illus.
Khatoun, Aziza. "Art Serves...," *Via Dolorosa*. July 2002, p.5, illus.
Wilford, Jeff. "Art & Politics," *The Journal Times*. March 7, 2002, p.B1,4, illus.
Feliciano, Kristina. "Battery Charged," *New York Post*. January 27, 2002, p.50, illus.
- 2001 Turner, Elisa. "As Reality Art...," *The Miami Herald*. Oct 6, 2001
- 2000 Bischoff, Dan. "Those Who Can...," *The Star-Ledger*. June 24, 2001, p.1
- 1994 Pandiscio, Richard. "Ones to Watch," *Interview*. January 1994, p.44, illus.

PUBLIC COLLECTIONS

Hunterdon Museum of Art
Jersey City Museum
Johnson & Johnson Corporation
Montclair Art Museum
The Morris Museum
Newark Public Library
The Newark Museum
New Jersey State Council on the Arts
New Jersey State Museum
The Noyes Museum of Art
The Ritz Carlton, Battery Park
US Department of State - Art in Embassies
Jane Voorhees Zimmerli Art Museum



WORKS IN THE EXHIBITION

*All works lent by the artist unless otherwise noted.
Dimensions are given in inches; height precedes width.*

** Indicates work illustrated in this catalogue.*

CHRONOLOGICAL SHIFT 2004
acrylic and oil stick on paper
24 x 20 each (diptych)

MID MARCH 2005
acrylic on paper
34 x 36

A LONG LAYOVER 2005
acrylic on paper
22 x 30 each (diptych)

COASTAL LIVING 2006
acrylic and oil stick on paper
24 x 20 each (diptych)

CONTROLLED NATURE 2006
acrylic on paper
22 x 30 each (diptych)

IT ALSO SPANNED SEASONS 2006*
acrylic and oil stick on paper
45 x 69

START OF THE PRE-SEASON 2006
acrylic and oil stick on paper
46 x 33 each (diptych)

ACHY DESIRE 2007
acrylic on paper
45 x 68

MESS WRECK 2008
acrylic and oil stick on paper
28 x 21 each (diptych)

THAT THING THAT HAPPENED YESTERDAY 2008*
acrylic on paper
52 x 65

OH EVERYTHING 2009*
acrylic on paper
45 x 64

SOME HEAVY INDULGENCES 2009*
acrylic on paper
40 x 29 each (diptych)

AND THEN SOME 2010
acrylic on paper
14 x 10.5
New Jersey State Museum Collection
Museum Purchase through a
Gift from Mr. and Mrs. Stanley Switlik
FA2011.4.3

HOW THE STORY GOES 2010
acrylic and oil stick on paper
45 x 40 (diptych)

NAVIGATIONS IN THE PRESENT TENSE 2010
acrylic on wallpaper
21 x 89

A TWIST, A QUESTION 2011
acrylic on paper
15 x 11 each (quadriptych)

CONJURING, WILLING, NAPPING 2011
acrylic on paper
29 x 40

JULY BROUGHT SMOKE AND MIRRORS 2011*
acrylic on paper
60 x 95

PEAKS AND PEAKS 2011
acrylic on paper
45 x 70

RADAR RADAR 2013
acrylic on paper
22 x 30

SEA LEVELS 2013*
acrylic on paper
11.5 x 22.25



NEW JERSEY STATE MUSEUM STAFF

Anthony Gardner, *Executive Director*

Warterry Barlow, *Government Representative II, Administration*

Elizabeth Beitel, *Supervisor, Museum Exhibits*

Debra Budgick, *Assistant, Archaeology & Ethnography/Natural History*

Nicholas Ciotola, *Curator, Cultural History*

Jessie Cohen, *Registrar, Archaeology & Ethnography*

Beth Cooper, *Curator of Education*

Karen A. Flinn, *Asst. Curator, Archaeology & Ethnography*

Henry J. Hose, *Preparator, Fine Art/Cultural History*

Amelia Johnson, *MIS Technician, Administration*

Richard Large, *Model Maker I, Exhibits*

Gregory D. Lattanzi, *Asst. Curator, Archaeology & Ethnography*

Jenny Martin-Wicoff, *Registrar, Fine Art/Cultural History*

Kristen Martinez, *Technical Assistant II, Administration*

Jerald Morris, *Reservationist, Operations*

William Nutter, *Operations Asst. Manager, Administration*

Margaret M. O'Reilly, *Curator, Fine Art*

David C. Parris, *Curator, Natural History*

Rodrigo Pellegrini, *Registrar, Natural History*

Jason Schein, *Asst. Curator, Natural History*

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Jenaro Vazquez, *Model Maker II, Exhibits*

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