

# REEMERGE

2022 New Jersey Arts Annual

June 25, 2022–April 30, 2023  
New Jersey State Museum  
Trenton

This publication accompanies the exhibition: *2022 New Jersey Arts Annual: Reemergence* on view at the New Jersey State Museum, Trenton, from June 25, 2022 through April 30, 2023

The *New Jersey Arts Annual* is a unique series of exhibitions highlighting the works of visual artists and crafts-people in the state. Each year, the New Jersey Arts Annual is presented in partnership with major museums around the state, alternating between host institutions. The exhibition series is open to any artist currently living or working in New Jersey.

The *Arts Annual* series is co-sponsored by the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.

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The New Jersey State Museum Foundation was founded in 1968 as a non-profit 501(c)(3) to support the Museum’s collections, exhibitions and programs through fundraising, volunteerism, advocacy and marketing. In recent years, the Foundation has received generous support from the Hyde and Watson Foundation; New Jersey Historical Commission; NJM Insurance Group; and the PNC Foundation. The Foundation also operates a gift shop selling merchandise related to the Museum’s exhibitions and New Jersey history and culture. Proceeds support the Museum’s collections, exhibitions and programs.





# STATEMENT FROM THE SECRETARY OF STATE

As the 34th Secretary of State, I have the honor and privilege of working closely with the New Jersey State Council on the Arts to ensure our state’s many talented artists have opportunities to share their work. I thank the New Jersey State Museum for partnering with the Council on this year’s New Jersey Arts Annual, curating such a lively and thought-provoking exhibit, and being a dedicated advocate for the visual arts in the state.

I extend my congratulations to the artists represented in the *New Jersey Arts Annual: Reemergence* exhibition, and applaud the New Jersey State Museum, whose vision and collaboration contributed to this timely and powerful presentation. The past two years have been challenging, marked by increasing divide and isolation. Artists have responded to the pandemic, social justice reckoning, economic instability, and acts of violence and war in thoughtful and stimulating ways. Their works help them and us to process these events and reemerge into this forever changed landscape.

The continued creativity of New Jersey’s inspiring visual artists cannot be understated. I am proud of our state’s arts community, and the determined efforts of the New Jersey State Council on the Arts and its museum partners for the continued artistic excellence demonstrated in the New Jersey Arts Annual series.

The Honorable TAHESHA WAY, Secretary of State

# STATEMENT FROM THE NEW JERSEY STATE COUNCIL ON THE ARTS

On behalf of the board and staff of the New Jersey State Council on the Arts, we'd like to congratulate the artists represented in this year's New Jersey Arts Annual exhibition. The State Arts Council is proud to support the Arts Annual and highlight the many talented artists who live and work in New Jersey. Each year, the Arts Annual provides an opportunity for New Jerseyans and visitors alike to discover new work from some of the most innovative and accomplished artists in the state.

We'd like to thank the board and staff at the New Jersey State Museum for their work putting the exhibition together, especially under the extremely challenging circumstances of the last two years. We'd also like to recognize the curatorial team for their hard work and dedication – not only for this particular exhibition, but their ongoing work to support New Jersey artists: Executive Director Margaret O'Reilly and Assistant Curator for Fine Art, Sarah B. Vogelman, with assistance from the rest of the Museum staff. The State Museum has been a host of the New Jersey Arts Annual since its inception decades ago, and the Museum's leadership and staff continue to be terrific partners and enthusiastic hosts of this important exhibition.

For this year's exhibition, there was an astounding number of submissions - 1,999 applications from 393 artists responding to the theme of Reemergence. These powerful and thought-provoking works are all from the past two years, addressing the themes that arise as artists, like most New Jerseyans, are now re-emerging into a world forever changed - they uplift movement, change, and ultimately, they truly reflect a re-emergence.

Congratulations to the artists featured in this year's Arts Annual. Now more than ever, we rely on the work of artists and art itself to create connection, support healing, and spark dialogue and inspiration.

ELIZABETH MATTSO, Chair  
ALLISON TRATNER, Executive Director  
DANIELLE BURSK, Director of Community Partnerships & Artist Services

# STATEMENT FROM THE NEW JERSEY STATE MUSEUM

During its 127-year history, the New Jersey State Museum has been a center for the exploration of science, history and the arts. The Museum preserves and shares stories that inspire curiosity and creativity for the enrichment of our communities. These stories, which reflect who we are, where we’ve come from and place us in a global context, are presented to the public in collections, exhibitions and programs drawn from our subject areas — Archaeology and Ethnography, Cultural History, Fine Art and Natural History.

Each year, the New Jersey Arts Annual is co-sponsored by the New Jersey State Council on the Arts, in partnership with major museums around the state, alternating between host institutions. These exhibitions highlight the diverse work of New Jersey’s contemporary artists and are open to any artist currently living or working in New Jersey. On behalf of the New Jersey State Museum, I extend my thanks and respect to the 393 artists from all 21 counties of the state who submitted their work for consideration in this year’s *New Jersey Arts Annual: Reemergence* exhibition. The jurying was a five-day marathon in which Assistant Curator of Fine Art, Sarah B. Vogelman, and I had the daunting yet exciting task of selecting works for inclusion from the 1,999 works that were submitted. The result is an eclectic exhibition of 127 works by 95 artists representing 14 counties of the Garden State.

With every Arts Annual, I am reminded of the depth of talent and vision in our visual arts community. It is inspiring to discover works by emerging artists, to note changes in the works of long-known artists, and revel in the refinement of vision by those committed to a particular visual vocabulary. Congratulations to all who are included in the exhibition. We are all the richer for engaging with your work.

In addition to co-jurying the exhibition, Sarah Vogelman designed the installation and edited this catalogue. Her sensitive installation has created thought-provoking and challenging visual dialogues between the works, and a place for visitors to engage in meaningful ways with each object. Sarah collaborated in her work with Registrar Jenny Martin-Wicoff, Preparator Henry Hose, Exhibits Supervisor Elizabeth Beitel, Model Maker Jenaro Vazquez and AV Technician Erik Schaum. Each is to be commended for their efforts in realizing this exhibition. Additionally, Business Administrator Barbara Bower and Marketing & Public Relations Manager Susan Greitz contributed their expertise to this project. All worked tirelessly to ensure that this and all Museum projects serve the artists or topic, and always provide a relevant experience for our visitors.

I extend gratitude to the New Jersey Council on the Arts Board and Staff for their commitment to our state’s arts community. Thanks particularly to Executive Director Allison Tratner, and our project partner Danielle Bursk, Director of Community Partnerships & Artists Services, for their support, guidance and collegiality. We appreciate the opportunity to host this year’s exhibition and to work with the New Jersey State Council on the Arts, our sister agency in the New Jersey Department of State. We also acknowledge the work of our colleagues at the other institutions that host the Arts Annual series. Each organization shares with us a commitment to providing opportunities to artists and the public through this series.

At the State Museum, the exhibition is supported by the New Jersey State Museum Foundation. For over 50 years, the State Museum has participated in an extraordinary public/private partnership with the Foundation. The Foundation, a non-government 501(c)(3) organization, provides fundraising, advocacy and volunteer support to the Museum. It is through the generous support of corporate and individual members that the Foundation is able to help the Museum meet its mission. For the 2022 *New Jersey Arts Annual*, the Foundation provided much needed financial support through grant administration and hosted the exhibition’s preview reception. The New Jersey

State Museum Foundation adds a level of excellence to all the Museum does and is a critical partner in every aspect of our work.

And finally, on behalf of the State Museum and New Jersey State Museum Foundation, we acknowledge and extend our appreciation to Governor Phil Murphy, Lieutenant Governor Sheila Oliver and Secretary of State Tahesha Way for their dedication to arts and culture throughout the state, and in particular for their support of the New Jersey State Museum.

MARGARET M. O’REILLY, Executive Director

# R E I M A G I N I N G R E E M E R G E N C E

This exhibition marks the return of the *New Jersey Arts Annual* to the New Jersey State Museum. The New Jersey Arts Annual highlights the work of visual artists and craftspeople from around the state, and this year, the Museum is pleased to present the work of ninety-five jury-selected artists. The sculpture, painting, drawing, photography, and video in the exhibition are all made between 2020 and 2022, each work somehow touching upon the idea of “reemergence” in its content, form, or concept.

This year’s theme, of course, refers to the idea of reemerging from collective reckoning with mass death as the result of both the ongoing global health crisis and systemic racism. Since March 2020, we have all experienced and witnessed tragedy in this country and abroad – pandemic, racial violence, widespread economic hardship, political turmoil, mass shootings, and outbreak of war. In moments where things appear to have calmed, we have all felt the unsettling rush of jubilation and relief mixed with the quiet creep or overwhelm of anxiety, confusion, disillusionment, grief. This exhibition explores how New Jersey artists cope and create through the exceedingly difficult and strange circumstances in which we continue to find ourselves.

Some artists were fortunate enough to have been able to create art in a relatively uninterrupted manner – their materials, themes, and modes of creative activity relatively unchanged. Meanwhile, others were forced to abandon their studios, and turn to materials readily available at home. While social distancing, many looked to their immediate surroundings for subject matter, such as interior domestic scenes, still lifes, portraits, and natural and urban landscapes. These well-worn subjects took on new urgency and relevance during lockdowns.

Equally prominent were those artists who looked either beyond or within themselves for inspiration. Social movements, protests, political campaigns, and news headlines became the central focus of some works, just as others retreated into inner worlds and imaginations. The results are manifold, and include works that investigate personal and political identities, as well as fantastical compositions, and experimentation with abstract form. Despite appearances that might lean toward the purely aesthetic, eccentric, or even comedic, these works subvert such notions, conveying raw emotion and layered meaning through deeply expressive form.

In their work, many of the artists respond to a range of irreconcilable emotional reactions to global pandemic and social upheaval as their artistic practices shifted and evolved in necessary and unpredictable ways. Each has uniquely explored this unprecedented moment, but what unites much of the work is a surreal, almost uncanny quality that mirrors the strangeness and uncertainty of the last few years. A strangeness and uncertainty that is not likely to subside, but one with which we all are learning to live.

SARAH B. VOGELMAN, Exhibition Curator  
Assistant Curator, Fine Art, New Jersey State Museum



# SHINYOUNG AN

## WOODLAND PARK COUNTY

My artwork is meant to be influential. I love working in oil paint to express my feelings and ideas. Reading and listening to the news can be disturbing. Rather than getting frustrated by my inability to effect significant changes, I channel my emotions into my work using cutout news articles as a background collage. To work in a style that involves the viewers, I paint portraits or hands doing mundane tasks, like clipping nails, washing hands, or searching on a phone screen. Viewers may have been unaware or indifferent to the subject, as is the person in the foreground, but they can study the articles and even become involved. I hope my paintings can make a difference.

SEARCHING, 2022

Oil, gesso, and newspaper collage on canvas

24 x 24 inches

Courtesy of the artist





PHILIP  
H I L L S B O R O U G H  
S O M E R S E T

AYER S  
C O U N T Y

This is an example of paintings completed from 2020 to 2022, representing some of the themes and processes of this recent period during which I have continued steadily to produce work that focuses on the world – actually the universe – as I see it. My concern with visual perception, phenomenology and interpretation is central to this endeavor.

Through my paintings, I want to involve the viewer in the process of making meaning in much the same way as one experiences the “real” world, with similar questions. The meaning of the work is completed by the viewer, in the same way that all unique experiences are understood and internalized without a guide nor guide books. We are in a period of unprecedented historical events and experiences. We all, to some degree, feel this strangeness in the world.

Presently, our social and political world, and as of late, the pandemic have presented me with new challenges and opportunities to make “visual sense” of it all.

CLIFF WITH SIGNS, 2021  
Oil on panel  
58 x 41 inches  
Courtesy of the artist





C H R I S T I N E

B A R N E Y

J E R S E Y C I T Y  
H U D S O N C O U N T Y



My work celebrates color, light, and time.

My current work in fabric is a counterpoint to my work in glass. With the fabric pieces, there is an immediate response to my thoughts and emotions. My work in glass derives from many years of building a construct for color and light. Glass is an actual physical object and also an idea, a material where light has a natural voice. In both fabric and glass, I search for depth along with transparency, building layers that contain hidden color and light. The need to construct a shape derives from my innate calling as a sculptor. *Pillow*, a photo of fabric and glass on silk, is sculpted fabric that embodies transparency and light, with images that shift from the picture plane to the sculpted form.

PILLOW, 2020  
Photo on silk, constructed  
10 x 25 x 10 inches  
Courtesy of the artist



R I C A R D O

B A R R O S

P R I N C E T O N  
M E R C E R C O U N T Y



COVID required that we isolate ourselves, allowing for greater contemplation and purposeful work, and it pushed social activities outdoors. Other than that, the pandemic was background to my artistic concerns.

I make a series of still pictures from a single point while rotating my camera full circle, encompassing everything visible on the horizon. I stitch these into a single, flattened photograph. In practice, there are no edges beyond which elements are excluded. There is no top, bottom, or side to a scene. Everything is included. At the time of photography, composition is reduced to the choice of a single point in space.

To some degree, all photographs are about storytelling. I like to think that my 360s tell a story with a non-linear narrative. Yet I have limited control over the elements I present, so I invite viewers to assemble their own timeline and discover a story for themselves.

JANUARY FARM, 2021  
360-degree digital composite, inkjet print on cotton rag  
media, mounted on Gator board  
40 x 60 inches  
Courtesy of the artist





HEATHER, POSITION NO. 1, 2021  
360-degree digital composite, inkjet print on cotton rag  
media, mounted on Gator board  
24 x 30 inches  
Courtesy of the artist





As the uncertainty of COVID became a way of life, the only thing I wanted was to keep my children safe. I did my best to protect them, keeping them masked and distant from others, but always fearing I was robbing them of their childhood. With little opportunity to socialize, Amelia and her little brother only had each other to call friends. As we emerged from isolation, we did so with hesitation, to empty places, unsure of new social protocols.

This series, titled *Fatherhood*, chronicles the relationship between Amelia and I starting when she was 4 months old, as I share with her the beauty in life. The typical excitement found in earlier works is all but absent in this piece, capturing a bittersweet moment on a playground. Alone, but for us.

ALONE, BUT FOR US, 2021  
Archival pigment print on paper  
20 x 30 inches  
Courtesy of the artist



PAMELA

BECKER

F L E M I N G T O N  
HUNTERDON COUNTY



Color and pattern always have a source. For me, landscape is both source and the inspiration. I take photographs wherever I go to remind me of the wonderful shapes and colors that exist in the world around us.

A college chemistry class lecture on the structure of molecules led to my understanding that the world around me is based on these molecules. In nature everything starts with these very small units repeated over and over to make the final image. This observation was critical to developing my manner of working.

Stitch by stitch, and row by row, the form slowly emerges. Upon completion, it stands as a testament to both its inspiration, and the large amounts of time put into its construction. Images are reduced to elemental shapes and combined creating the final form. As the piece grows, the interplay of pattern and color react and interact with each other, making form and pattern inseparable. Pattern is both the surface, and an integral part of the form.

DAYS END, 2020  
Fiber  
23 x 20 x 20 inches  
Courtesy of the artist

THE EDGE OF NIGHT, 2021  
Fiber  
18 x 20 x 20 inches  
Courtesy of the artist



KATRINA

BELLO

M O N T C L A I R

ESSEX COUNTY

My work as a visual artist is about the beauty, complexity, and all that is compelling about the natural world. I see our relationship to nature as a point of departure in understanding humanity. Using drawing, video, and digital photography, I’m particularly interested in portraying landscapes of wilderness, especially the ones that are distant and remote — their vastness and seeming emptiness speak of what is “other” to our human world, our dreams, our fears, and what is beyond our control. These places are also fragile and undergoing dramatic change from increased urbanization. When I am in the studio, questions about our effect and purpose in the natural world occupy my thoughts. These questions come from the experience of migrating from coastal environments that have undergone dramatic change, and where some parts no longer exist.

12-PLY IN BLUE, 2022  
Digital image mounted on aluminum  
12 x 9 inches  
Courtesy of the artist

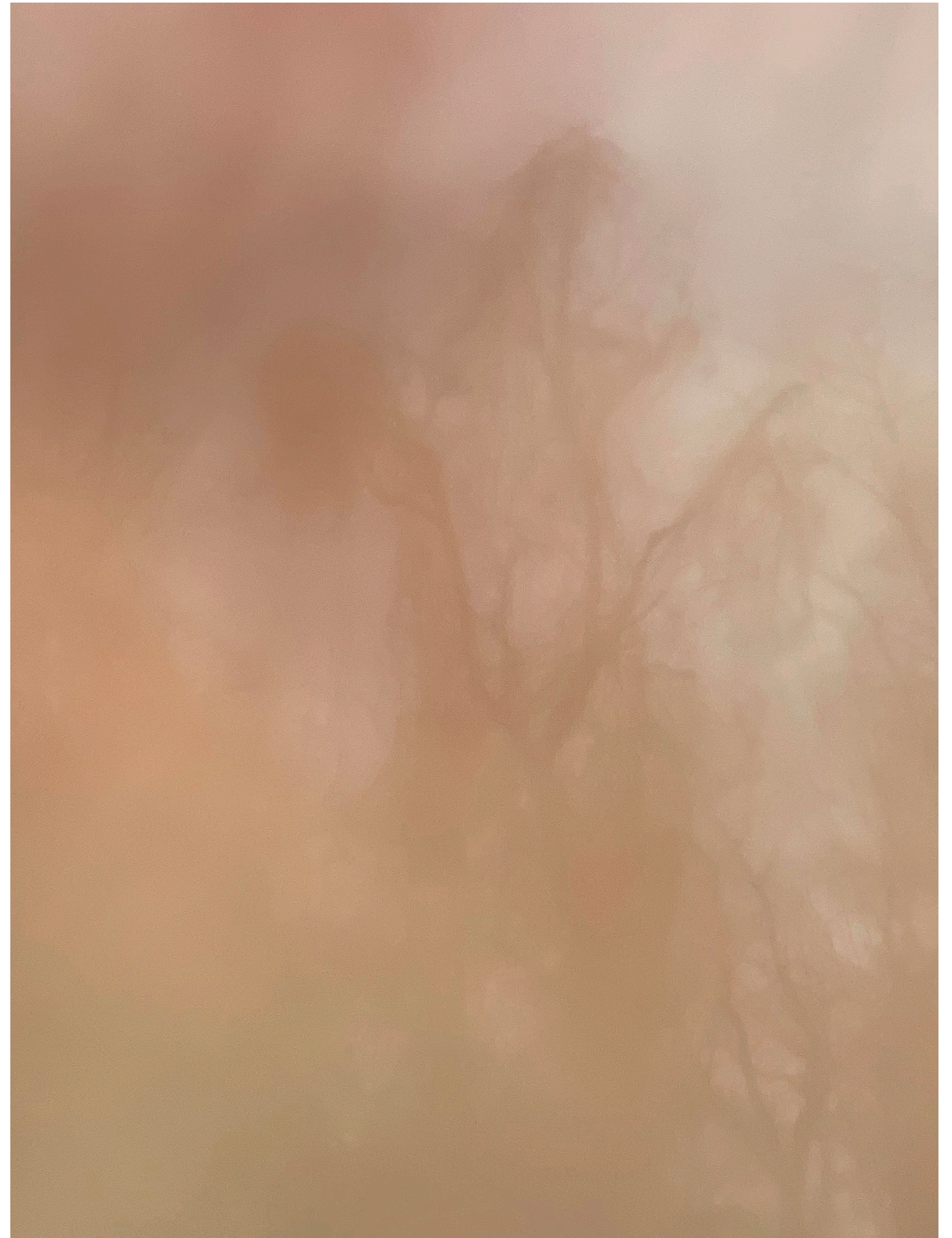


12-PLY IN YELLOW, 2022  
Digital image mounted on aluminum  
12 x 9 inches  
Courtesy of the artist





12-PLY IN PINK, 2022  
Digital image mounted on aluminum  
12 x 9 inches  
Courtesy of the artist





12-PLY IN GREEN, 2022  
Digital image mounted on aluminum  
12 x 9 inches  
Courtesy of the artist





GAY

BITTER

P R I N C E T O N  
M E R C E R C O U N T Y

I am an art quilter currently focusing my work on a modern, improvisational aesthetic. During the summer of 2020 the COVID-19 pandemic was raging, and the western United States seemed to be engulfed in flames. It felt like Armageddon. *There's a Pandemic and the West is Burning* was created in response to my rage and grief over all the human deaths and ecological destruction. The sparse black and gray quilting represents all the burned trees that I saw going up in flames on the nightly news. A turquoise strip of water represents the calm I hoped would come soon.

THERE'S A PANDEMIC AND THE WEST IS BURNING, 2020

Cotton fabric, thread, and cotton-polyester blend batting

38 x 35 inches

Courtesy of the artist





M A S H E L L

B L A C K

R     A     R     I     T     A     N  
H U N T E R D O N

A     N  
C O U N T Y

My current work is about being defiantly happy. I choose to celebrate life and all the beauty around me. For the last few years, I have spent many nights trapped on my couch feeling angry and helpless. First, it was all the police shootings of black people, and then it was fear of dying from COVID-19. I was emotionally burnt out with fear. Now I choose to celebrate life regardless of what is happening around me. My current paintings are bold and adventurous. They are about the ills that I feel, but they are also about landscapes and playgrounds.

FATHER AND SON, 2021

Oil on wood

48 x 40 inches

Courtesy of the artist





B E T T E

B L A N K

M A D I S O N  
M O R R I S C O U N T Y



There is no doubt that the COVID-19 pandemic has shaped our existence over the last two years. Life as we knew it stopped, our world shrinking to four walls...yet societal changes marched on. While life in this tumultuous time has been challenging, it has not been without gifts. The gift of time has enabled my focused work, and the gift of perspective has deepened my empathy and understanding. While store shelves were empty, and hospitals full, my home became my immediate inspiration. This is reflected in *Studio with Self Portrait*, which is not merely a snapshot of lock-down life, but also hints at a world beyond the windows and doors. Hope appears beyond each and every scene, as does the optimism for health, justice, and joy.

STUDIO WITH SELF PORTRAIT, 2021  
Oil on linen  
30 x 40 inches  
Courtesy of the artist



C O N N I E  
B R A C C I - M C I N D O E  
H O P E W E L L  
M E R C E R C O U N T Y

I have been working with clay for sixty-one years. Since 1974, I have supported myself from sales of my pottery as well as salaries from students. Rocks have been high on my totem pole for many years. In the eighties and nineties I built and exhibited series of “rock sculptures.”

During these last two years, rocks, again, have dominated. From varied mounds of dried clay, which I managed to pound and split into smaller workable sizes, then transformed into the work you behold. Everything is kiln-fired followed by pit firing which I find enhances surfaces.

The playfulness of placing pieces of clay on a board for the creation of a small world has been a worthwhile experience.

THE CONTINENT ROCKED WITH SURPRISE, 2020  
Pit-fired stoneware clay on wood  
24 x 24 x 4 inches  
Courtesy of the artist





KAREN

BRIGHT

OCEAN  
MONMOUTH

PORTRAIT  
COUNTY

Informed by the natural environment, yet influenced by global concerns, the images that evolve out of my process are intended to present conflicting concepts. When I work, I consider the complexity of our world — the mystical, the beautiful, the grotesque — resulting in a virtual potpourri of the emotional connections that make up one’s life. I understand that descending darkness — whether actual, or a state of mind — can affect our sense of well-being and purpose. Starting with the bones of an idea, plus beeswax, resin, and pigment, elements are added and subtracted, scraped and wiped. There is a lot of quiet contemplation as I journey with each piece to its visual end — a time stamp — where the machinations regarding my own survival and the survival of all that live can stop their endless march.

SOUTH OF EXPECTATION, 2020  
Encaustic and oil stick on cradled birch panel  
48 x 36 inches  
Courtesy of the artist



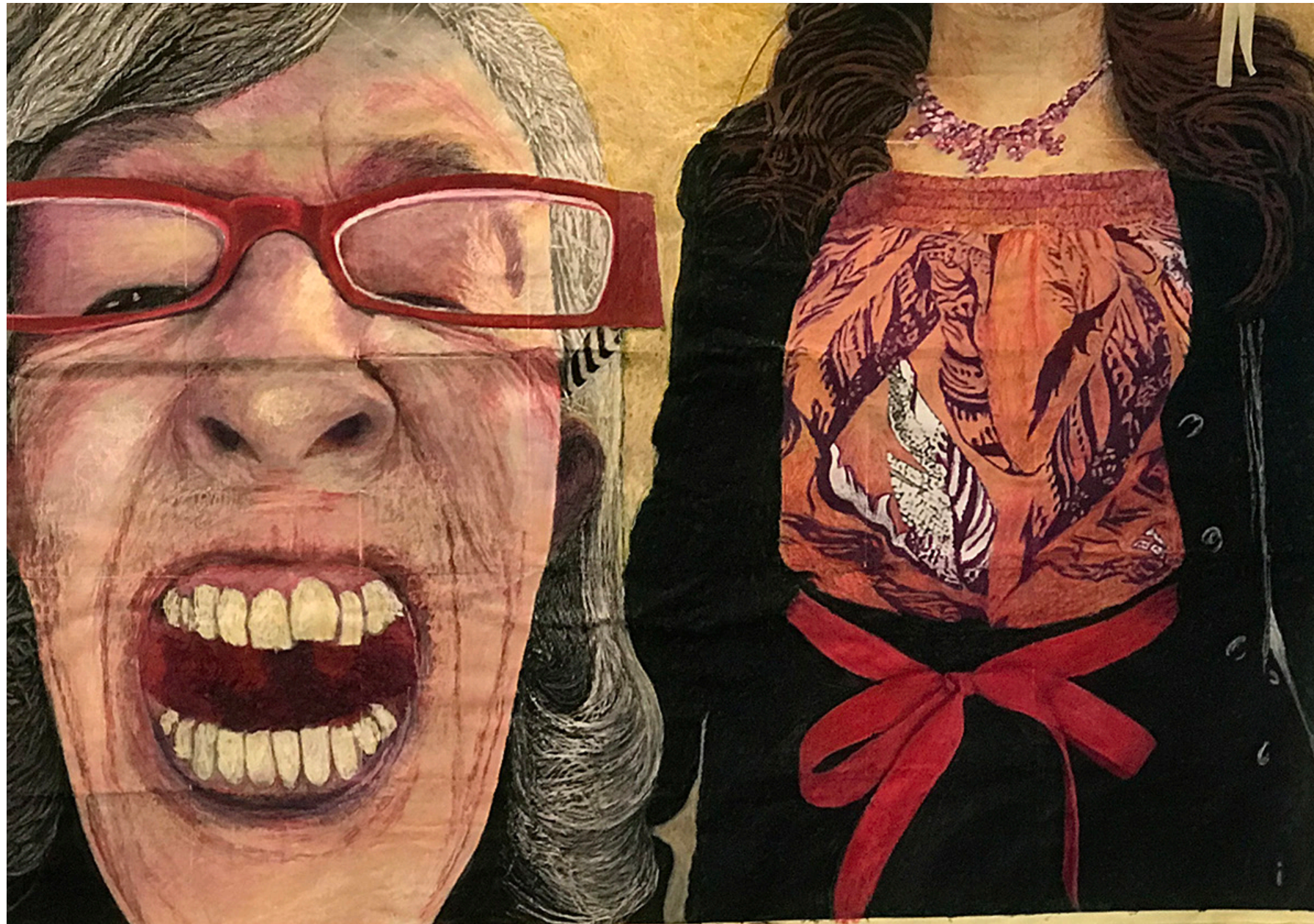


JUDITH

K.

BRODSKY

P R I N C E T O N  
MERCER COUNTY



The pandemic lockdown meant that I was alone in my studio. For the first time in my artistic practice, I was attracted to self-portraiture to express my response to the pandemic isolation. I had photographs from before the pandemic of Ilana Cloud, then my studio assistant, who dressed in elaborate costumes. I was struck by the joyous energy expressed through her costumes in comparison with how I felt while in lock down. I paired them with photographs of myself screaming against the isolation and restrictions of the lockdown. I usually work in printmaking techniques, but because I could not access print facilities during the lockdown, I began to draw. These self-portraits are the result.

SELF PORTRAIT 2, 2022  
Oil pastel on paper  
50 x 65 inches  
Courtesy of the artist



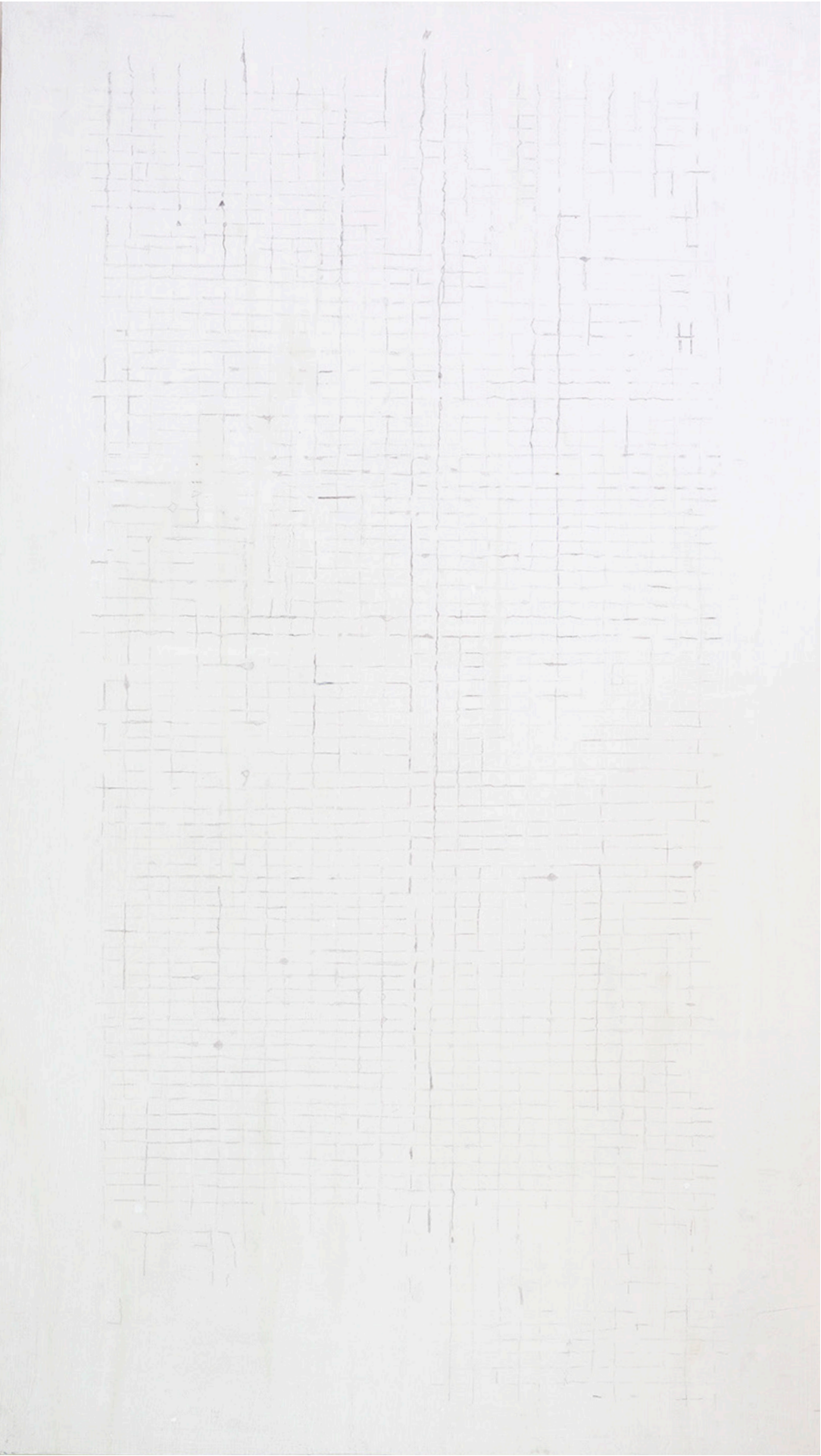
ZENNA BROOMER

P R I N C E T O N  
M E R C E R C O U N T Y

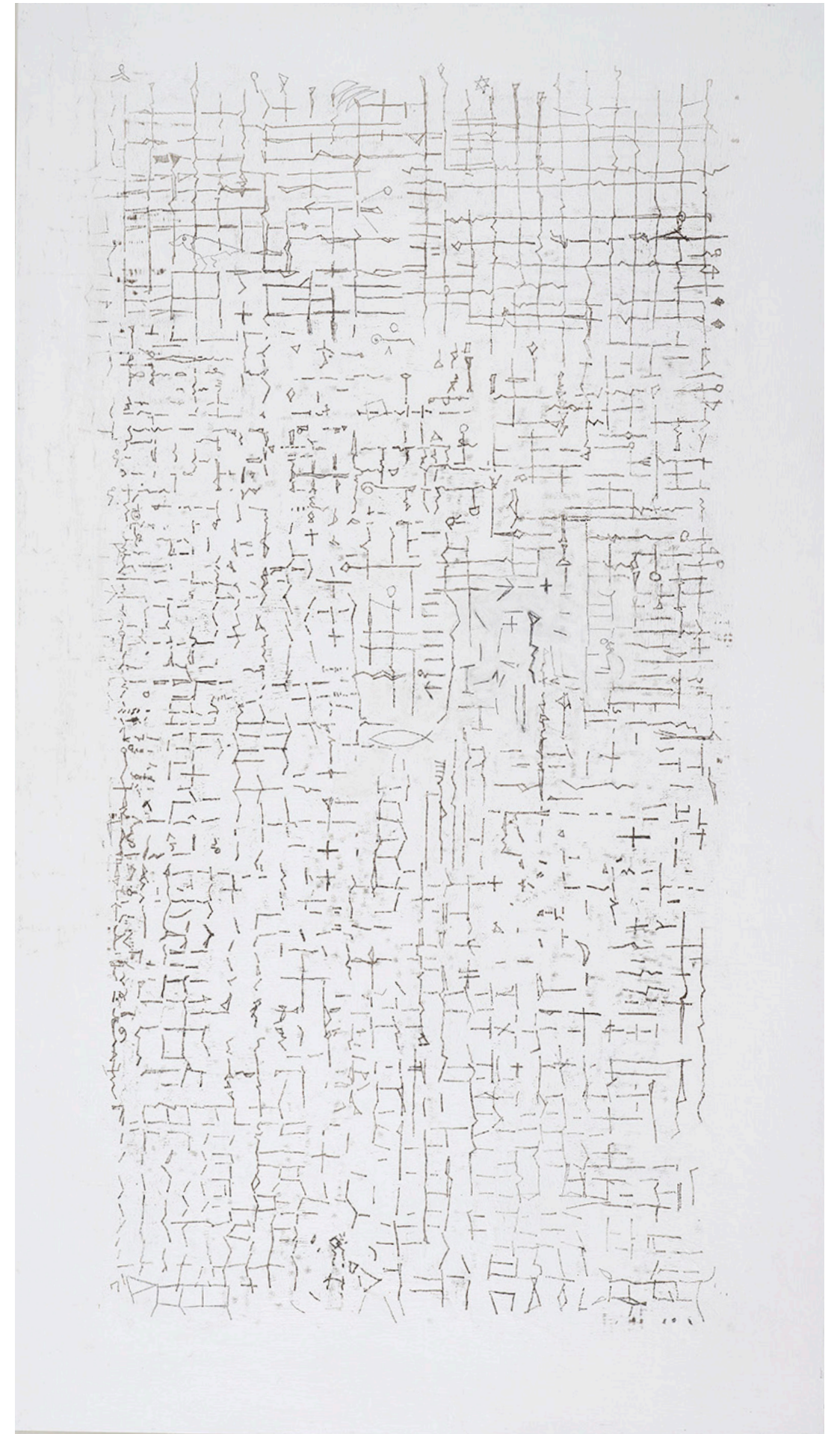
The Coronavirus Pandemic compelled me to express my visceral emotions in a series of artworks.

The *Emerging* transfer prints are my interpretation of the beginning of the end of the Pandemic as we gingerly emerged.

EMERGING #1, 2021  
Handmade transfer paper print  
46 x 24 inches  
Courtesy of the artist



EMERGING #2, 2021  
Handmade transfer paper print  
46 x 24 inches  
Courtesy of the artist



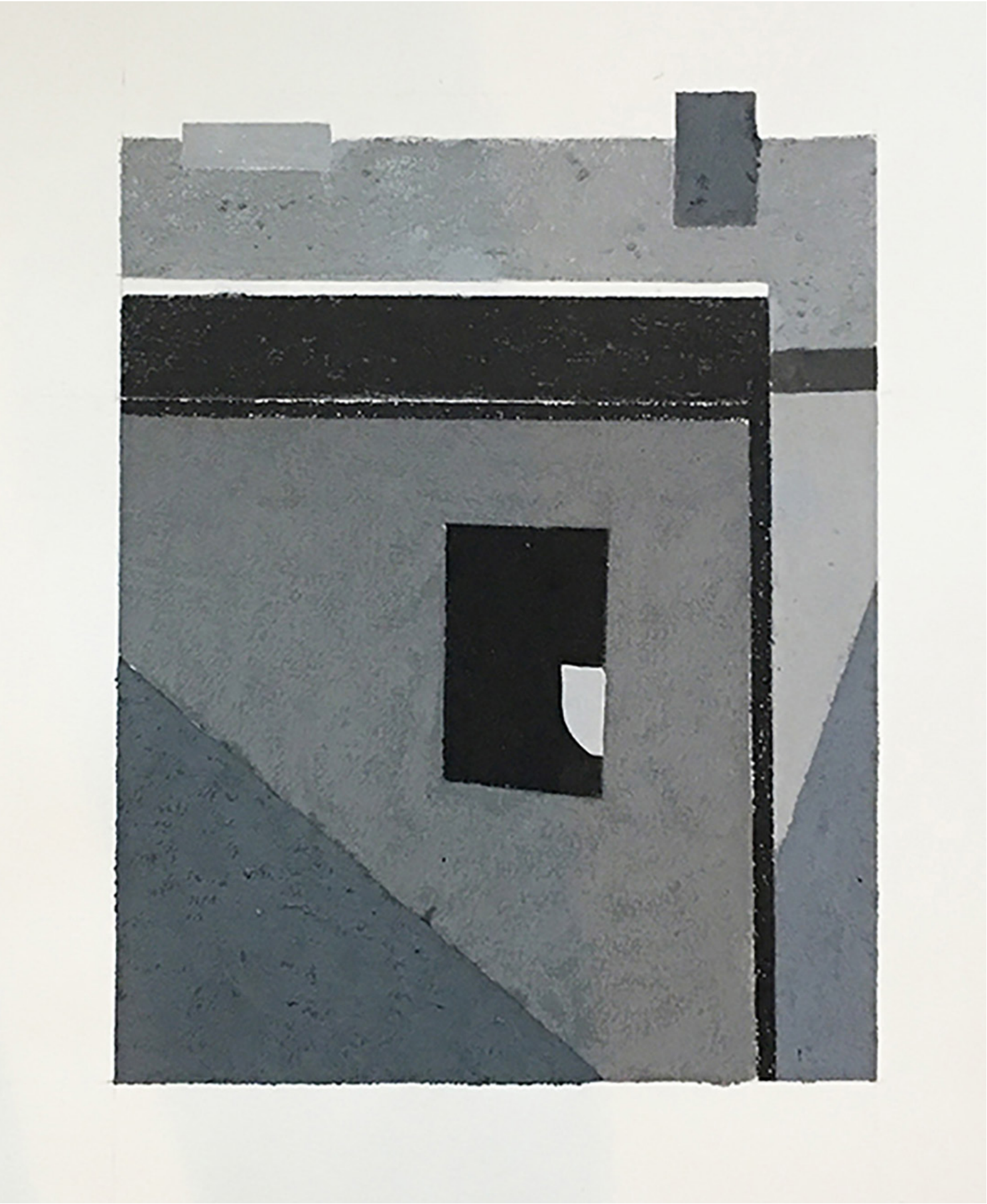


ARTHUR BRUSO

J E R S E Y C I T Y  
HUDSON COUNTY

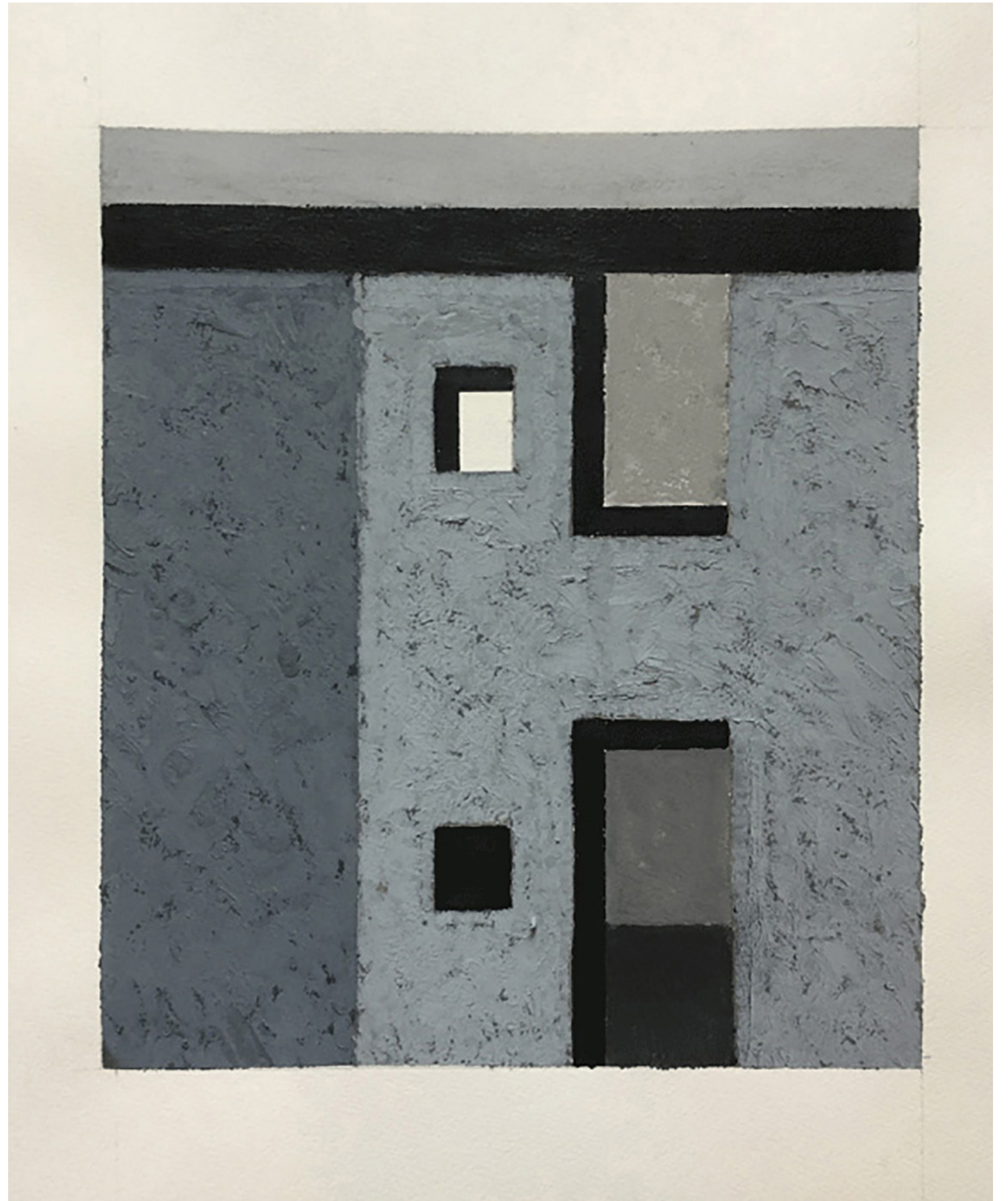
These drawings are linked to my own interest in the void of openings, which appears strongly in my artistic output. With these drawings I began to explore the concept of the threshold, through the use of texture, shape and composition.

PORTAL - NO. 25 – EXTENSION, 2021  
Acrylic paint, compressed charcoal, oil pastel, conté crayon on paper  
16 ½ x 12 ½ inches  
Courtesy of the artist





PORTAL - NO. 27 – REAR ELEVATION, 2022  
Acrylic paint, compressed charcoal, oil pastel, conté crayon on paper  
24 x 18 inches  
Courtesy of the artist





# CAROLINE BURTON

J E R S E Y C I T Y  
HUDSON COUNTY

I was twenty years old when my mother left my father. My world, where my parents would forever be a coupled support, was shattered. From that moment I have been trying to stitch the fragments back together, to embrace the discord, to make my life whole. The differences between my parents would become my impetus for art-making.

My father, an engineer, has moved through life with a strict set of rules. Thus, my use of grid as a structure to create order and protect me from feeling crazy. My mother, a creative feminist in a conservative Midwestern town, where to be those things was almost criminal, gave me permission to make experimental, imperfect art. It's the convergence of these opposing influences that inform my work.

My studio practice is process-driven and draws on minimalism, my Finnish heritage, architectural forms, land formations, and the effects of accidents in life and art. I don't have a preconceived vision of my final product; the result emerges over time.

INCARNATION 41 (WITH FOLDS), 2020

Acrylic on canvas

72 x 64 ½ inches

Courtesy of the artist





E M A N U E L E  
C A C C I A T O R E  
W E E H A W K E N  
HUDSON COUNTY

I use paintbrushes, stencils, and chance painting techniques to create the ephemeral and concrete forms in my paintings. The paint strokes and shapes entailed by the paintings do not simply describe form and space, but also describe a transparent process of discovery and reinforcement. In other words, content is not repainted or manipulated for aesthetic purposes alone. Instead, new forms are employed in juxtaposition with existing forms during the creative process. This allows me the opportunity to clarify and retain all elements and timeframes in the paintings, thus preserving their significance and origin in an egalitarian manner.

RUDDY TREES AND PUSH, 2022  
Oil on canvas  
76 x 76 inches  
Courtesy of the artist







When the State’s activities shut down and the word quarantine came out, I stopped listening to the news and the media. My studio became my sanctuary.

This work is an homage to my mother. I asked my mother to describe her process of making Puerto Rican *pasteles*, a staple food in Puerto Rico. I fused the description of her process with my own creative process. The work symbolically addresses the principal of gender, the nurturing quality of the female principal in nature, and its equally important counterpart, the male principle.

By combining both processes, I realized that I tapped into the concept of Divine Creation, often presented in alchemy and occult sciences as Mother and Son.

I see this work as a different take on the universal theme of Madonna with child. In order to reemerge, one must find the true principal of his source.

MOTHER SHOULD BE LANDSCAPE, 2020  
Graphite, mixed media on paper mounted on canvas  
54 x 72 inches  
Courtesy of the artist



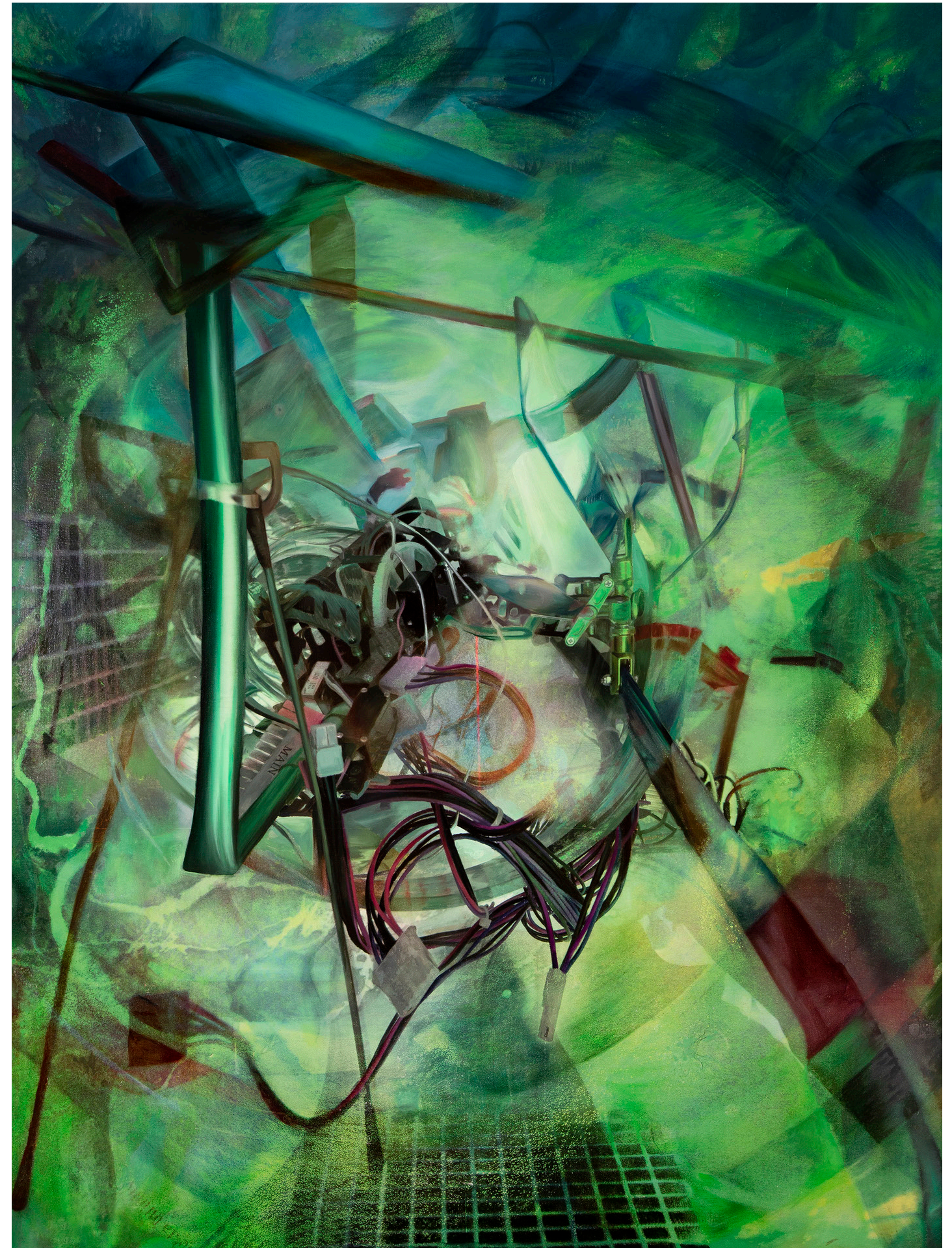
# SARAH CANFIELD

WEST ORANGE  
ESSEX COUNTY

My work investigates the conflict between technology and nature using the visual tension between photorealism and abstraction. Each work is created using imagery from my still life photographs, combined with various painting media, digital manipulation, and collage techniques. I transfer these source images to canvas or wood panels and then paint into them with oil and acrylic paint. My sculptures are created with the same source imagery and are put together using stacked layers of transparent, inkjet pigment prints mounted to Plexiglas.

Merging photographic and painted imagery allows me to create contradictions, like the paradoxical relationship between clarity and illusion in a vivid dream. Digital photography is balanced by the analog process of painting and the physicality of sculpture. The depth of my sculptural work speaks to how deeply embedded technology is in our lives and reflects my ongoing interest in the conflict between human and machine.

ELEKTA INFINITY, 2020  
Oil over image transfer on canvas  
48 x 36 inches  
Courtesy of the artist







INTO THE MACHINE 4.0, 2021  
Transparent pigment prints on Plexiglas in backlit box  
12 x 16 x 10 inches  
Courtesy of the artist



DANIELLE CARTIER

M A L A G A  
GLOUCESTER COUNTY

I have always lived inside an image-based culture. The images that circulate throughout society are constantly being constructed, reconstructed, and re-cycled. Here I am, decoding the ever more complex messages, signs and traces of the everyday. I occupy myself in rectifying the incoherence of various materials, processes and forms. I see myself as a mixer in terms of materials, but also in terms of methodologies. I employ the found and felt, as well as the improvisational and the strategic. The current accessibility of endless objects, sources, and information has made it easy to combine and recombine. My artwork takes the form of mixed media paintings that are constructed from reconstructed materials, recombined ephemera, and layered printmaking and painting processes. My work stems from my interest in reconstructing images that circulate throughout contemporary society in order to form a version that is my own.

STARDUST MOTEL, 2021  
Acrylic paint and mixed media on canvas  
24 x 18 inches  
Courtesy of the artist





P A U L I N E  
C H E R N I C H A W  
E N G L E W O O D C L I F F S  
B E R G E N C O U N T Y

My body of work is rooted in events that have occurred in these difficult past few years. Although we were isolated from one another and are slowly coming out of this nightmare, there was a silver lining in that I was able to produce many works of art. Most of my art in the last couple of years deals with the emotional trauma of living in a world of turmoil. My painting process is one of creating, destroying, and recreating where paint, paper, or canvas meet, take form, emerge, and bring to light a recognizable narrative. A narrative that invites the viewer to share in my introspective perceptions of a world where human beings are interconnected in a collective experience.

FREE FALL, 2021  
Acrylic on canvas  
36 x 36 inches  
Courtesy of the artist





D O N N A  
C O N K L I N - K I N G  
R O S E L A N D  
E S S E X C O U N T Y

I explore the possibilities of concrete as a medium, often casting forms out of food containers, tin ceiling tiles and fabric to reveal the complexities of the human condition. Integrating a range of materials, from doilies, to found porcelain objects and gold leaf, I create environments addressing the relationship between nature, architecture and the inevitable ruins of civilization. Embodying the philosophy of *Kintsugi*, a centuries-old Japanese art that celebrates an object's unique history by emphasizing its imperfections with gold leaf instead of disguising them, my sculptures are openly cracked and repaired, highlighting the notions of resiliency, history and archaeology.

PUDDLE, 2020  
Concrete, resin, rubber stopper  
48 x 24 x 5 inches  
Courtesy of the artist







I am a mixed media artist and make the paper of which the majority of my work is constructed. The work spans sculpture, installations, books and works on paper.

During COVID large numbers of people vacated the city leaving empty apartments. Those who remained could only connect over the internet on phones or tablets. Utilizing objects and supplies collected over the years I created the *Isolated* series. Pill boxes and mirrors represent screens and the small squares of wooden tea box inserts, the apartments. Children isolated from their friends during this time, when social interaction is imperative, is contributing to this isolation.

*Apron I*, is my attempt to list jobs around the house for which the homemaker is responsible. Eight pockets each containing a small unique book in structure and medium used. The titles refer to the titles they would have in the corporate world.

ISOLATED IV, 2020  
ISOLATED V, 2020  
ISOLATED VII, 2020  
Wooden tea box inserts, abaca paper, pill box, mirror, and  
Xerox transfer images  
12 x 14 x 16 inches  
Courtesy of the artist



APRON I, 2022  
Handmade abaca paper and mixed media  
58 x 24 x 4 inches  
Courtesy of the artist





# MICHAEL DAL CERRO

L Y N D H U R S T  
B E R G E N C O U N T Y

In my recent work I have created a series of linocut and woodblock prints of imaginary transit stations. My fictitious urban spaces are portrayed with assertive colors, hard-edge geometric and biomorphic shapes in a dynamic multi-layered space.

As we emerge from the pandemic, and the Biden administration moves forward with “Build Back Better,” a plan of action for major investments in transportation infrastructure, this is a well-timed moment to look at issues concerning our built environment and investments for the common good. Part of the role of an artist is to imagine possibilities and suggest alternatives. My work explores a range of issues: urban planning or lack thereof, overdevelopment and the commercialization and commodification of public space, what green rooftops might look like, and envisioning renewable energy in urban environments.

CENTRAL STATION, 2020  
Linocut print on Japanese Kozo paper  
24 x 18 inches  
Courtesy of the artist





OUT OF NOWHERE, 2021  
Linocut print on Rives BFK paper  
15 ¾ x 12 inches  
Courtesy of the artist





RYNIEE

DECHESER

M A P L E W O O D  
ESSEX COUNTY



Nature is everywhere around and in us, constantly provoking interaction. As the pandemic forced us to slow down, I became even closer to it in my observations, especially in its dualities: structure versus spontaneity, the pure versus indeterminate, stillness versus movement. I imagine that I'm capturing nature in mid-action, like a snapshot of its ebbs and flows.

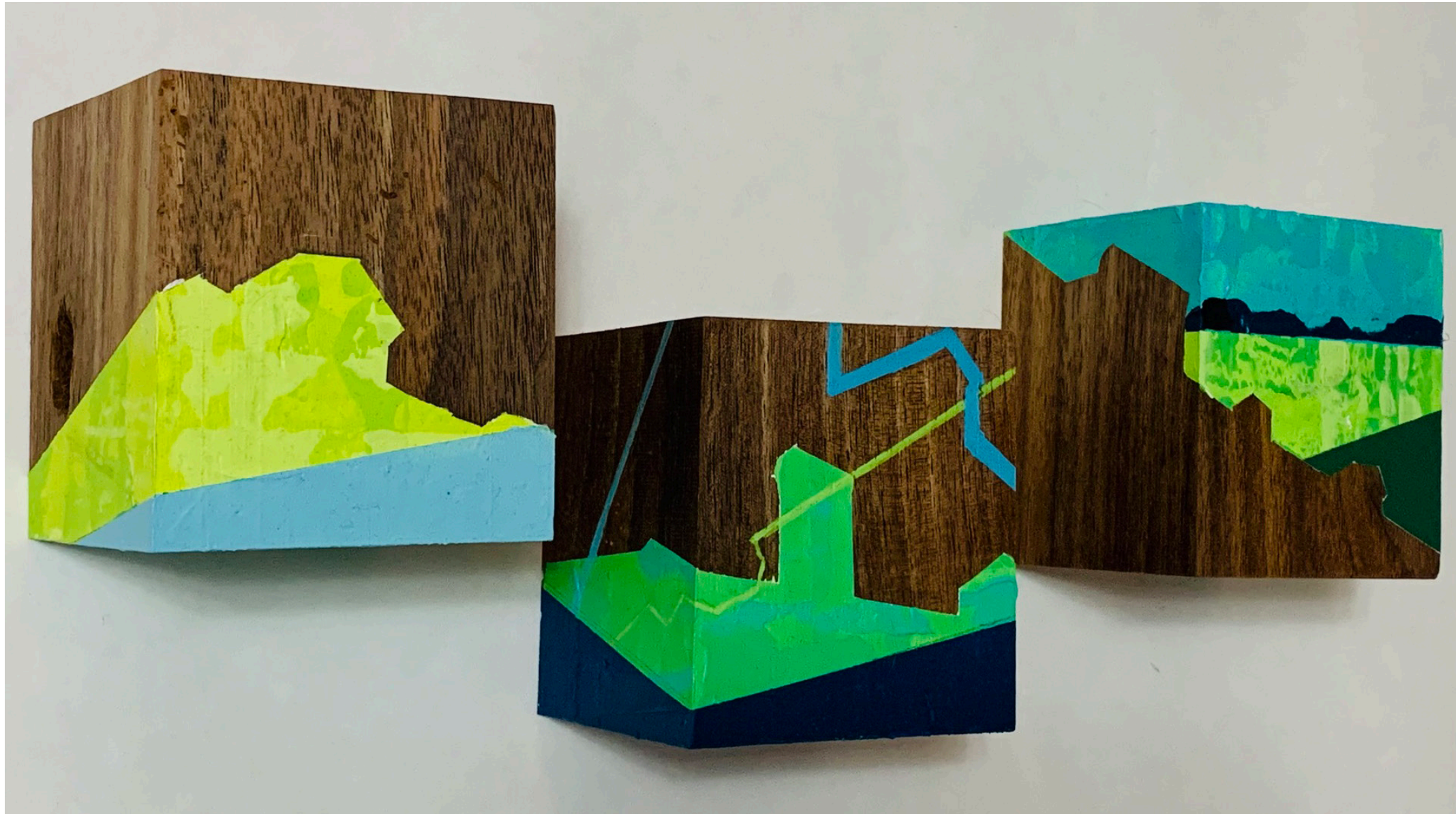
MONKEY IN THE MIDDLE, 2021  
Acrylic and graphite on canvas  
30 x 40 inches  
Courtesy of the artist



JESSICA

DEMCSAK

B R I D G E W A T E R  
S O M E R S E T C O U N T Y



As our world has devastatingly changed, I have continued on as a working mother and artist. My work, which has dealt with increasing storms and climate change, has changed somewhat. While previously addressing outside environmental issues, my paintings have now started focusing on domestic issues, interruptions, isolation and motherhood. These issues have been exacerbated by the pandemic.

Throughout these pandemic years, constant daily change has created quite a challenging artistic work environment. Each time I feel we are settling into some semblance of normal, a new issue arises for our country and our world. These issues are difficult to compartmentalize and have been seeping into my work. Feelings of isolation and reemergence are illustrated by stark, minimal shapes as well as interruptions between moments of paint with jagged cuts of wood, layering paint textures against bleak silhouettes, and juxtaposed with bright colors.

INTERRUPTION, 2021  
Acrylic on found wood (3 objects)  
4 x 4 x 4 inches each  
Courtesy of the artist





In the newly found quiet, spaces and objects I have known for years speak to me of the emotions I am feeling. The decisive moment — when the light and angles are just right, illuminate and tell a story better than words could ever do.

There is a poignant beauty in the silence and solitude of the ever-changing light.

The uncertainty, loneliness and helplessness of what the world is now witnessing cannot be escaped, and in our isolation we are forced to look inward — after the hating and longing there is ultimately forgiveness for being human and fragile.

I finally make peace with myself.

AS THE LIGHT FADES, 2020  
Giclée photographic print on fine art paper  
22 x 17 inches  
Courtesy of the artist



QUIET, 2020  
Giclée photographic print on fine art paper  
24 x 20 inches  
Courtesy of the artist





G W Y N N       D I       P I L L A

H   A   D   D   O   N   F   I   E   L   D

C A M D E N                      C O U N T Y

My goal is for my work to bring patrons to a place of serenity and beauty. Each image I create is based on series of photographs that I take, often altering the composition to achieve a sense of peacefulness and escape.

SIMPLER TIMES, 2021  
Watercolor on paper  
27 ¾ x 21 inches  
Courtesy of the artist





KATE

EGGLESTON

M A N A L A P A N  
MONMOUTH COUNTY



I am a multidisciplinary artist and educator. My work is a catalog of my experiences as a mother, wife, teacher, and artist. I explore adaptation and biomorphism through works on paper, sculpture, and textiles. My process-based practice relies on repetitive movements and the replication of small objects, manifesting as numerous drawn and sewn duplicates, which are used as the raw materials for larger pieces.

WHENEVER WE GO OUT THE PEOPLE NEVER SHOUT,  
2020  
Acrylic pen on paper  
19 x 25 inches  
Courtesy of the artist



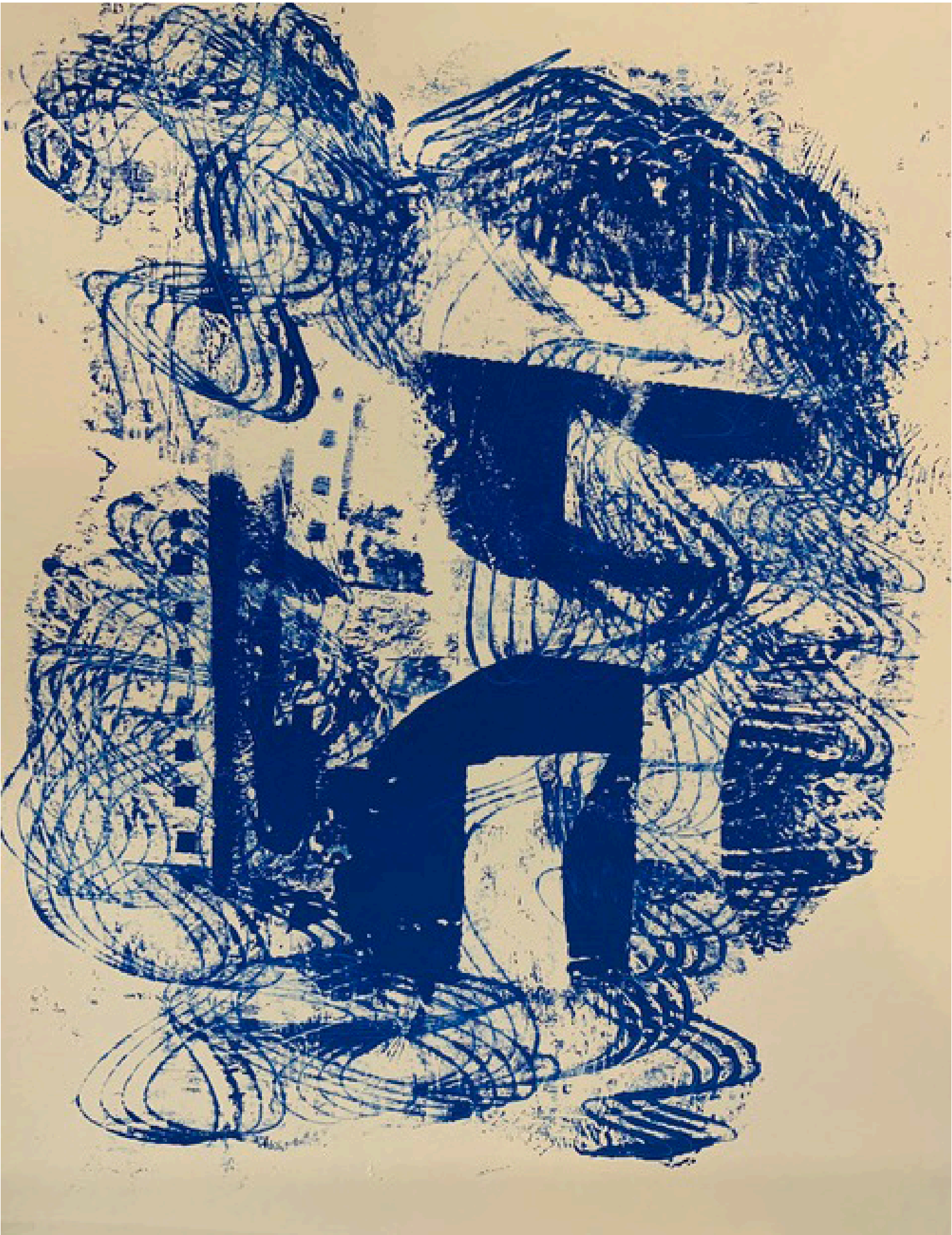
A N T O I N E T T E  
E L L I S - W I L L I A M S

N E W A R K  
E S S E X C O U N T Y

I am a Jamaican-born abstract and conceptual multimedia interdisciplinary visual and literary artist. My creative process is based on the idea of layering, recycling, reimagining, and mixing methods.

My work explores the layers of my own identity — blackness, girl/womanhood, mother, and immigrant. The work is a commentary on the textured lives of marginalized people. I create pieces as a way of unpacking rage, pain, contradictions, beauty, agency, and joy, as I constantly try to understand the complex history and narrative of blackness in the United States and throughout the diaspora. It is through reimagining these dichotomies that we find flowers in urban spaces, children moving and laughing in poverty, women sipping wine with sister-friends loving one another through shared pain, and men boldly pressing forward knowing they are the target of the criminal justice system. I hope to trigger conversations that help to transform, heal, and empower people and communities.

TAKE A KNEE FOR JUSTICE, 2020  
Acrylic on paper  
18 x 21 inches  
Courtesy of the artist





EDWARD

FAUSTY

B O O N T O N  
M O R R I S C O U N T Y



Making photographs has been a way of recording the wholeness I feel in the woods, surrounded by natural cycles of life and death. Photographs are also an excuse to work with one of my favorite materials: paper.

These prints are made on Arches Text, a delicate cotton fine art paper with beautiful surface fibers. These papers do require special attention in the digital printing process. Not covered up by an inkjet coating, the paper fibers directly absorb the colors of my woodlands.

The prints have been sewn to a board, much like book signatures are sewn into bindings. I do this because it calls attention to the actual paper, and because there is something mysterious and exciting about opening a book. This accentuates the feelings I have entering a wild area. The backing boards have unobtrusive printed patterns that reflect the chaotic world from which I find refuge in the woods.

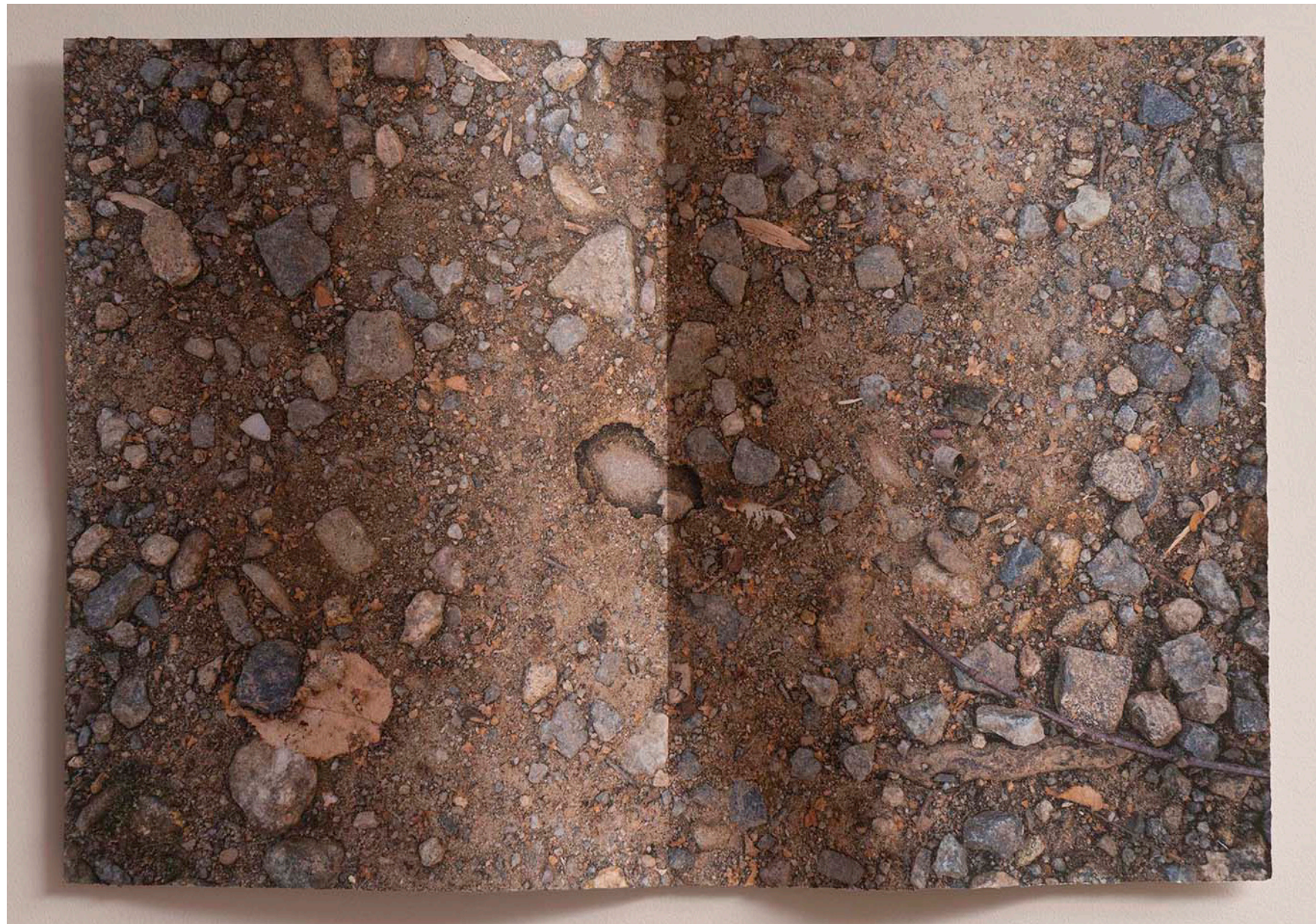
#2762 FROM THE SERIES REFUGE, 2022

Digital pigment photograph on Arches Text uncoated paper, sewn to larger board

24 ½ x 34 ½ x 2 ½ inches

Courtesy of the artist





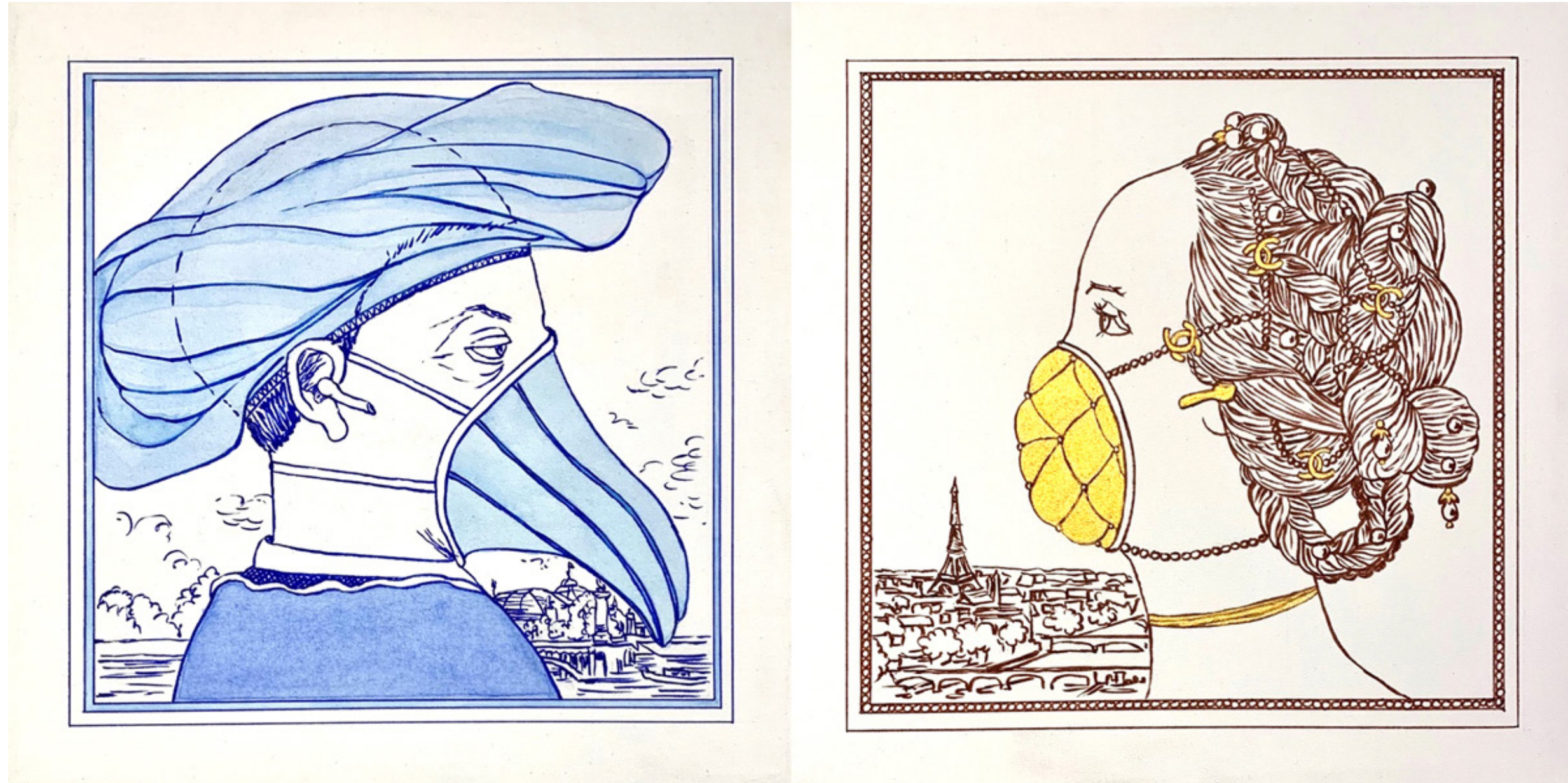
#2971 FROM THE SERIES REFUGE, 2022  
Digital pigment photograph on Arches Text uncoated  
paper, sewn to larger board  
24 ½ x 34 ½ x 2 ½ inches  
Courtesy of the artist



LISA

FICARELLI-HALPERN

S H R E W S B U R Y  
MONMOUTH COUNTY



My work is inspired by contemporary issues and materials, as well as by art-historical paintings and drawings. *Six Feet Apart Rococo 2* and *Pandemic Partners* were completed during COVID-19 quarantine in 2020. Details contained within the works document the wearing of masks and social distancing during this unusual time. My preferred medium is usually oil paint, and my process takes several weeks to complete an artwork. My creative response during this time of pandemic was the need to employ the use of water-based materials and collage to more quickly create my pieces. I believe these new techniques have further liberated my process, and serve to assist me in achieving a more immediate mode of expression.

PANDEMIC PARTNERS, THE RIVER SEINE, 2020  
Ink, gouache and watercolor on watercolor canvas  
12 x 25 inches  
Courtesy of the artist





SIX FEET APART ROCOCO, 2020  
Ink, watercolor and collage on paper  
16 x 20 inches  
Courtesy of the artist





I have learned to trust and follow my intuition. In following my interior voice, I have chosen subject matter which is personal. The figurative work that I choose does not derive from professional models. My portrait paintings are of people I know. If I paint a still life, it is often a surprise as to what I choose and the arrangement I select.

The same approach is true when I select landscape as subject matter.

I choose to work directly from life, and I make that choice because of the vitality and energy transmitted from what I am seeing. Reality provides endless sources of inspiration for me.

I find that I am seeing more color the longer I look at nature. I also firmly believe that color is a personal aesthetic. As the painting evolves the color evolves and becomes rich, layered and satisfying. At that point something feels right, and I believe the painting is complete. Painting is an experience of surprises and unknowns. I am always surprised.

THE WEEKEND, 2021  
Oil on canvas  
36 x 48 inches  
Courtesy of the artist





In my work, I create paintings that tell tales of family, identity, and heritage. Born in Sweden, and the mother of a biracial daughter, my practice reflects on migration and multicultural identity building. Through an intuitive process, my paintings intermingle imagery of past histories with memories and thoughts in paintings that often only alludes to time and place, and instead focuses on emotion.

My recent work meditates on what it means to settle in a foreign country and culture. Much of the imagery is sourced from photo archives of my daughter’s paternal side of the family who came from Hong Kong to Miami in the 70s. In these photos you can detect the mixed feelings of excitement, confusion and longing the family was going through. As an immigrant myself, painting these narratives became a process of self-discovery, while the subjects emerging are more universal and inherent to anyone who has left their country for a new culture.

THE DAREDEVILS, 2021  
Acrylic on canvas  
60 x 72 inches  
Courtesy of the artist



BENNETTGEWIRTZ

MARLBOROUGHCOUNTY

Color is important to me. It can be visceral and powerful. If the colors are combined with composition, light and texture, its power grows. Objects become remarkable in a painting through the use of scale, composition and color. I strive, using reality and abstraction, to make visible what most people take for granted in their visual experience. I was influenced by working in local Home Depots. I saw colors, shapes, patterns, and objects that came together to create what I called a “paintable moment.” My intent was not to portray an exact interpretation, but to create a sense of delight in having the viewer see the objects and the abstraction. The pandemic challenged me to use my sense of style to focus on the uniqueness of these times. Being home had me to look at my immediate surroundings for inspiration.

TASKS AT HAND, 2020  
Acrylic on canvas  
40 x 40 inches  
Courtesy of the artist

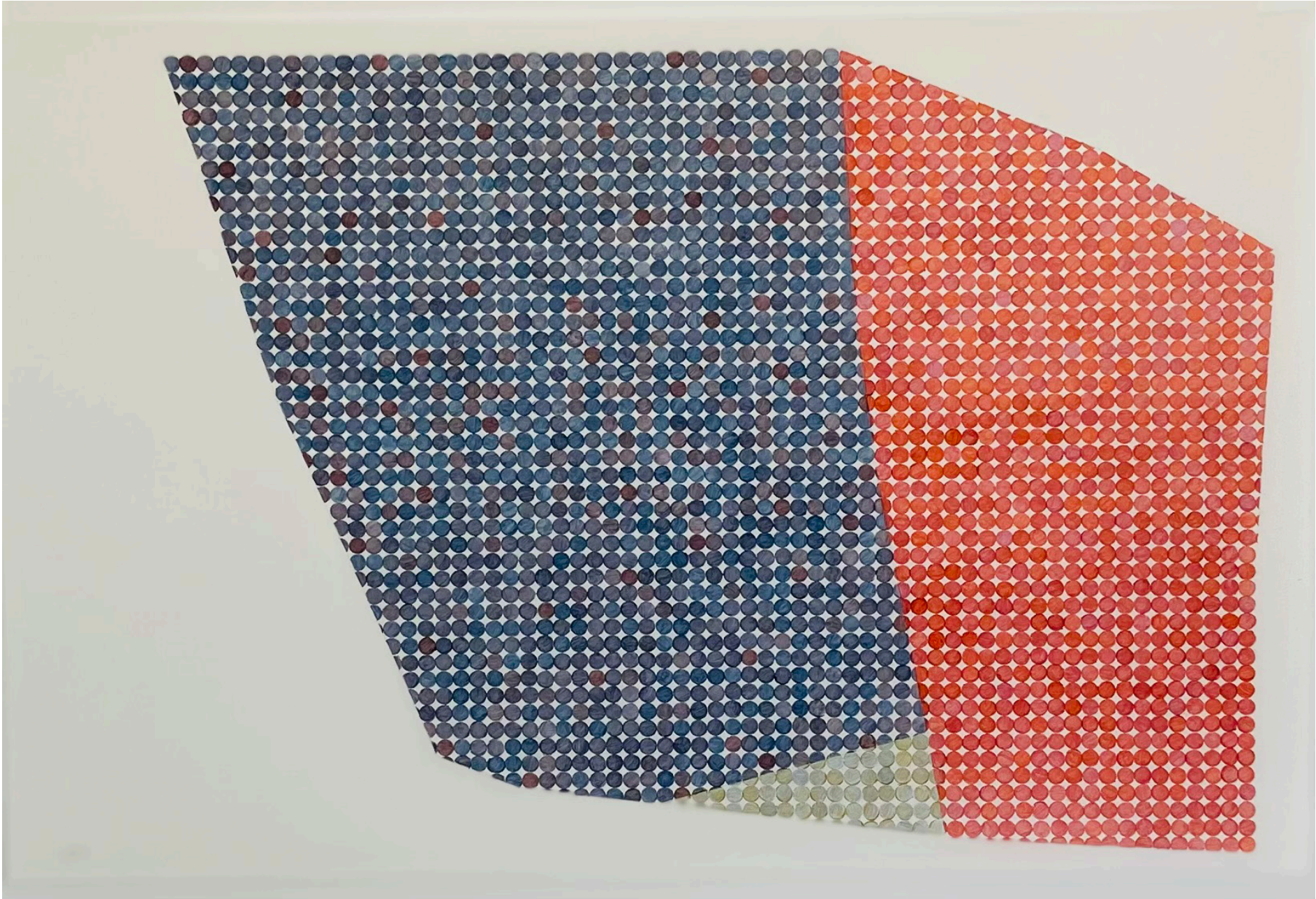




MARSHA

GOLDBERG

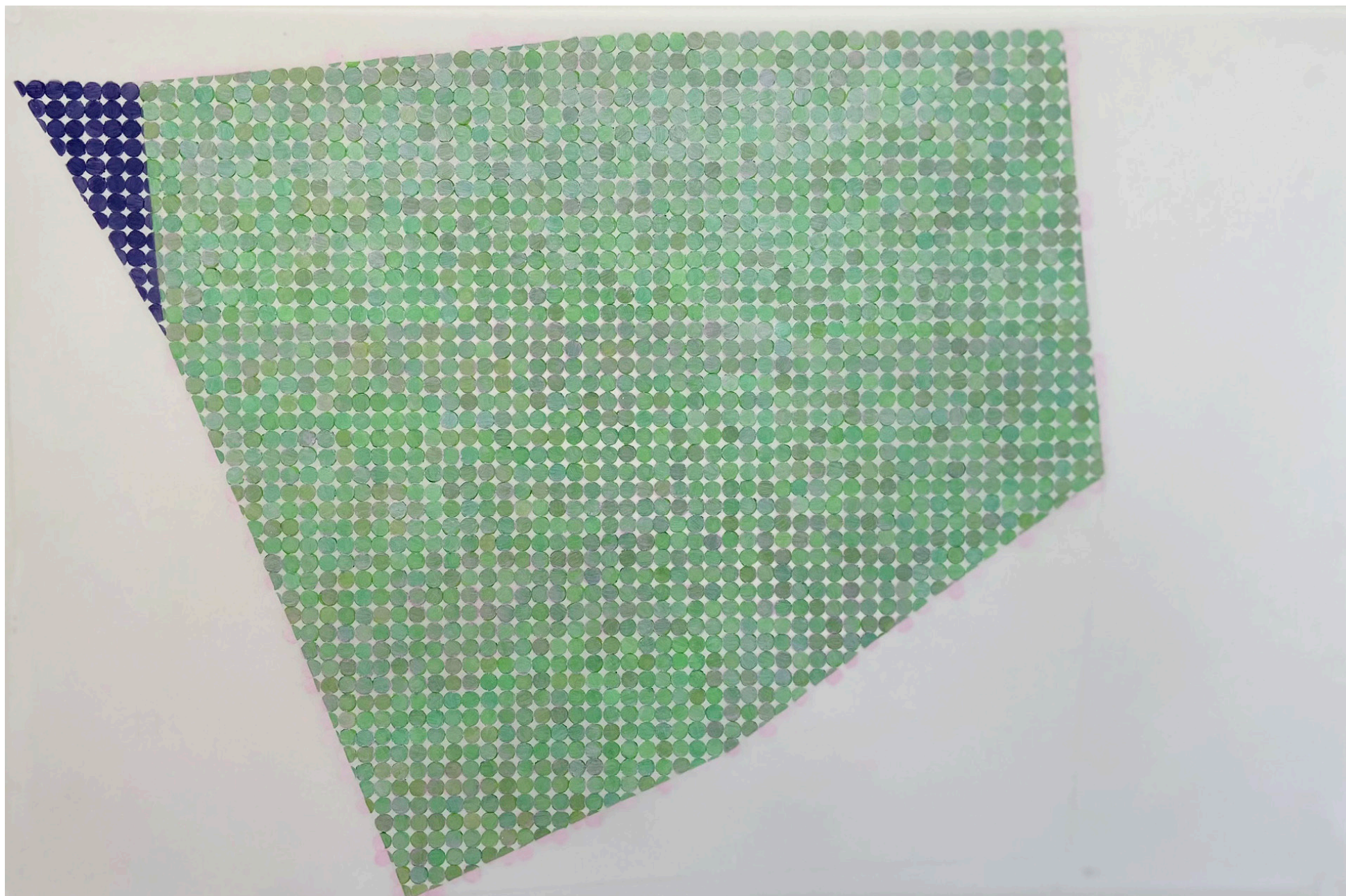
HIGHLAND PARK  
MIDDLESEX COUNTY



I began the series, *Keep*, in Marseille, France, in January-February, 2020. Acrylic ink on translucent Yupo paper was suitable for a response to the light of southern France. The pandemic necessitated an earlier return to New Jersey than planned. I continued the series, and the making of this work became an essential part of each day during isolation. It continues to be a way to measure time that can paradoxically feel slow in the moment yet simultaneously pass quickly. The repetitive act of filling a grid using a circle template means hours or days are required to realize a shift in color, the completion of a shape. The title refers to the massive Fort St. Jean at Marseille's port. Constructed over centuries, its surface reflects sky and sea. Having served as church, fortress, prison, museum, the complex has survived wars, storms, and plagues.

KEEP XIII, 2021  
Acrylic ink on translucent Yupo  
25 x 38 inches  
Courtesy of the artist





KEEP XXVII, 2022  
Acrylic ink on translucent Yupo  
25 x 38 inches  
Courtesy of the artist



# ALLAN GORMAN

W E S T O R A N G E  
E S S E X C O U N T Y

The art I make explores hidden abstract patterns, random shapes and aesthetic tensions I see in manufactured objects — mostly in structures and machinery. Using my camera as a sketchbook, I’m constantly searching for subject matter that makes me say: “Hey, look at that! Maybe I can interpret that as an artwork?”

While my paintings and drawings are derived from the photos I take, my emphasis is more on conveying the story than on merely making a copy of a photo. I consciously try to capture the excitement I felt so that the artwork becomes more than just a rendering, but also something that resonates emotionally.

More recently, I have been making a series of paintings that capture plays of light and shadow in isolated places.

Somehow they seem to capture the melancholia and loneliness most of us have felt during these troubling times of the COVID-19 pandemic.

EXIT, 2021  
Oil on panel  
20 x 16 inches  
Courtesy of the artist





MANDA

GORSEIGNER

ATLANTIC  
MONMOUTH

HIGHLANDS  
COUNTY



My artistic practice explores intersectional cultural identities of heritage, activism, and disability in the larger contexts of evolutionary lineage and impermanence. I consider the impact of geologic and evolutionary processes, taphonomy (the study of the processes by which an organism is buried, decays, and becomes fossilized), and conservation as I explore personal identity and community engagement. The process of art making itself is central to my work in relation to the content and context of each project. I make my own encaustics, oyster concrete, and handmade papers and employ a lengthy preparatory process to launch each piece.

NORWEGIAN PERSPECTIVE, 2021  
Oil paint and encaustic on canvas  
48 x 72 inches  
Courtesy of the artist



JUDY

GOULD

W E S T O R A N G E  
E S S E X C O U N T Y



I was drawn to collage by the endless possibilities of repurposing paper. My collages draw from fragments of recent drawings and prints, as well as the flood of visual information flowing into our lives every day. As of 2021, I have added painting to my repertoire.

My studio has been my refuge during the pandemic. Forced to isolate, I've embraced the solitude to create, and connect with myself and others. Circumstances drop away, time stands still, and I embrace the alone time to dive deeper into my art practice. I rely on experimentation and the spirit of play to capture surprise, discovery, and delight. Emerging from the lockdown and looking back, I see chaos in my work, but also vulnerability and hope for the future.

My sometimes strange metaphoric landscapes made of cut and ripped imagery — and now paint — have the air of dreams translated into improvisational terrains of their own, a wish for altered and harmonious landscapes for all of us.

IF, 2021

Acrylic, charcoal, pencil, water-soluble crayon, and collage on paper

21 ½ x 29 ½ inches

Courtesy of the artist



# DONNA

GRANDE

M O N T C L A I R  
ESSEX COUNTY

I was very fortunate to visit the ancient and ruined city of Pompeii before the COVID-19 pandemic started and changed the course of our entire world. Looking back, my trip gave me hope that despite mankind's trials, plagues, fires and earthquakes; civilizations do endure and eventually, prosper. When we visit ancient ruins we are better able to thrive and keep hope within us. We thus are able to overcome and endure hardship.

My paintings during the time of COVID-19 reflect hope. Connection is the outcome needed to create new ways to communicate with others.

As Dr. Jane Goodall said, “If we all lose hope, there is no hope. Without hope people fall into apathy. There is still a lot left worth fighting for.”

CONNECTIONS, 2022  
Oil and cold wax on wood  
20 x 20 inches  
Courtesy of the artist





DONTÉ

HAYES

C L I F F W O O D  
MONMOUTH COUNTY



Artifacts are a tangible history which have the capacity to retain, transform, destroy, erase and evoke lost knowledge. My artwork is informed by researching traditional African heirlooms and initiation rites which are essential to all human growth and speaks to the greater African diaspora. Along with my interest in history, science-fiction, and hip-hop culture, I utilize ceramics as a historical and base material to inform memories of the past. I compare the construction and deconstruction of materials to the remix in rap music and how human beings adapt to different environments and reinvent new identities. Ceramics becomes a bridge to conceptually integrate disparate objects and or images for the purpose of creating new understandings and connections with material, history, and social-political issues. These modern artifacts preserve, empower, and document the past and present to initiate healing and understanding for the future.

RECONCILE, 2022  
Ceramic  
10 x 9 x 8 inches

CREVICE, 2022  
Ceramic  
7 x 7 x 8 inches

VISION, 2022  
Ceramic  
10 ½ x 10 ½ x 10 inches

Courtesy of the artist and Mindy Solomon Gallery





I begin each painting from many sources, including charcoal drawings, props, photos, and live models. As a painting progresses, a storyline emerges, inspired by my imagination and the various subjects at hand. Images, thoughts, and environments accumulate. There is an ongoing transformation of form, subject, and color throughout.

My painting style has consistently blended conceptual art with the figure. Although I paint portraits of people, my work is meant to reflect our place in time. My figures are usually juxtaposed against the harsh contrast of natural and artificial worlds. I separate the figures on the canvas from their surroundings within the image by color and scale, and in doing so, create what I refer to as layers of consciousness. I have developed this approach after many years of painting, going as far back as 1978. In this work, the foreground and background are almost interchangeable with neither dominating the canvas. Each painting (usually) portrays only one person shown from different viewpoints, and these subjects are lost in thought in the minutiae of everyday life. I like this direction as it leads viewers to be reflective about their own existence which is amplified by the subjects in contrast to natural and artificial worlds within the image.

DISLOCATED, 2020  
Oil on canvas  
36 x 48 inches  
Courtesy of the artist



EILEEN HOHMUTH -  
LEMONICK  
PRINCETON  
MERCER COUNTY

My Self-Portraits: Being seventy-six years old, body changes have been inevitable and evolving. Sadly, women are all too often culturally devalued and objectified after a certain age. There have been times when I have felt ashamed of how I look. Sometimes, I feel invisible. Amidst the forces of a patriarchal culture and the overwhelming emphasis on youth in our society, it is important to note that one in four sixty-five year old women will live past the age of ninety, and one in ten will live past ninety-five. That's a long time to be discounted.

I want to document my aging with photographs that are authentic, confrontational, and free from vanity. These images are influenced by my dreams, personal experience, and an awareness of my own mortality. I want to look hard and accept who I am. The imperfections and injuries, as well as flesh, blood, and bones tell the story.

Henri Cartier-Bresson once said that at a certain age you have the face you deserve. I have earned the beauty, decay, and fragility of my face.

AGING, 2022  
Digital inkjet print  
16 x 20 inches  
Courtesy of the artist





SINÉAD

HORNAK

W O O D C L I F F L A K E  
BERGEN COUNTY

My work is rooted in the abstracted body. Through poetry, embroidery, imagery, and mixed media, I explore the idea of the body as a vessel, the container of the soul. We associate the body with both human pleasure and human pain, assigning identities through our outward appearance, yet the soul is the essence of existence.

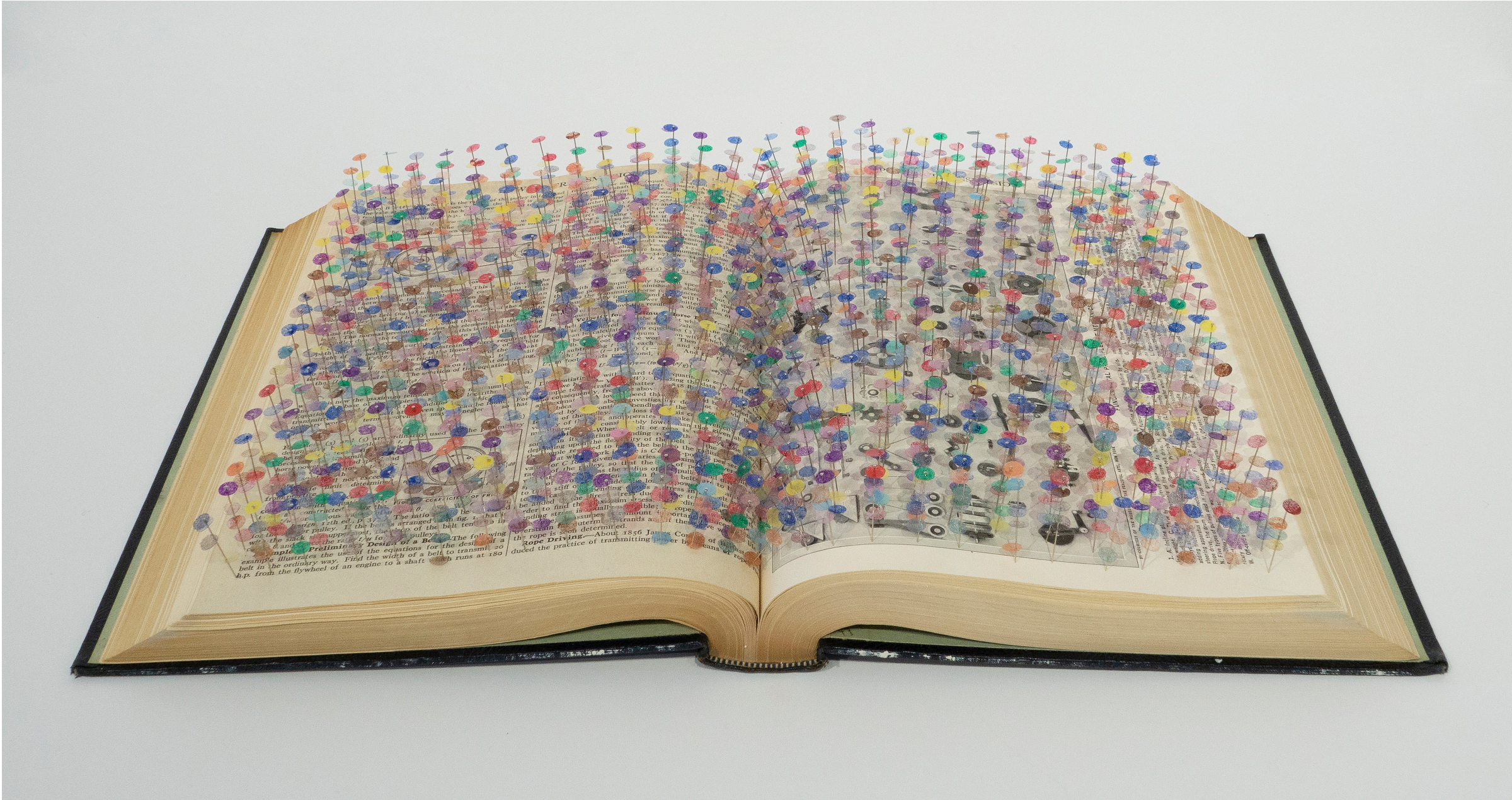
Using a personal narrative, I ask the viewer to step into a space where the body is just a mere aura of their identity. I play with form, layers, and distorted text, allowing the viewer to come to a greater sense of the person inside. My inspiration stems from a prolonged period of isolation and reflection during a worldwide pandemic.

Even when we are isolated from society, the presence of our bodies is consistent. This self-reflection triggered a new ideology as society emerged into a new normal. My practice grapples with the bodily release of the soul within the vessel, trying to create an escape into an ephemeral state.

THE DREAM FACE, 2021  
Collage and sublimation dye on voile  
19 ¼ x 13 inches  
Courtesy of the artist







Fingerprints were once used as a symbolic mark of pride. Now instead of making our own marks, we are “fingerprinted.” I am interested in bringing humanity back to the fingerprint through a variety of means and media. Encyclopedias, with their claims of universal knowledge — but from the single viewpoint of European civilization — seem especially appropriate for an individual to mark. The text and content determine my choice of pages to pin.

The fingerprint work in this series is created with my right index finger. For the pin work, I fingerprint acetate sheets and use a hole-punch to create the ink circles. I then use a pin to spear those punch-outs. The work revolves around identity and the categorization of people into groups and subgroups within society. It is the notion of a fixed self and our identification of others that I am challenging by varying color, shape, and pressure.

FINGERPRINT PIN ENCYCLOPEDIA – “POWER TRANSMISSION,” 2020  
*Encyclopedia Britannica* volume, pigment ink, acetate, pins  
4 x 18 x 11 inches  
Courtesy of the artist



# W E N D E L L      J E F F R E Y

L       E       B       A       N       O       N  
H U N T E R D O N                      C O U N T Y

My work investigates dangers caused by entanglements of unconscious chance caused by our actions, whether it is about relationships between neighbors, a pandemic, or taking cues from an 1845 shipwreck. With COVID, it became my mission to find good luck charms to ward off this infection. Using symbols interwoven with the ordinary objects, I question how a talisman or any object becomes a symbol of protection. This, in part, makes warding off evil spirits possible in a world in constant flux. In tracing historical shipwrecks, I was taken by the idea of how an unscrupulous captain could recklessly race his ship in hopes of collecting the winnings bets, risking the lives of his passengers and crew. When does chance cause actions beyond our control? What is it in that moment when the line is crossed?

CHARGE I, 2022  
Lithograph on Okawara paper  
22 x 16 inches  
Courtesy of the artist







CHARGE II, 2022  
Lithograph on Hosho paper  
22 x 16 inches  
Courtesy of the artist



LINDSEY

JONES

T I T U S V I L L E  
MERCER COUNTY



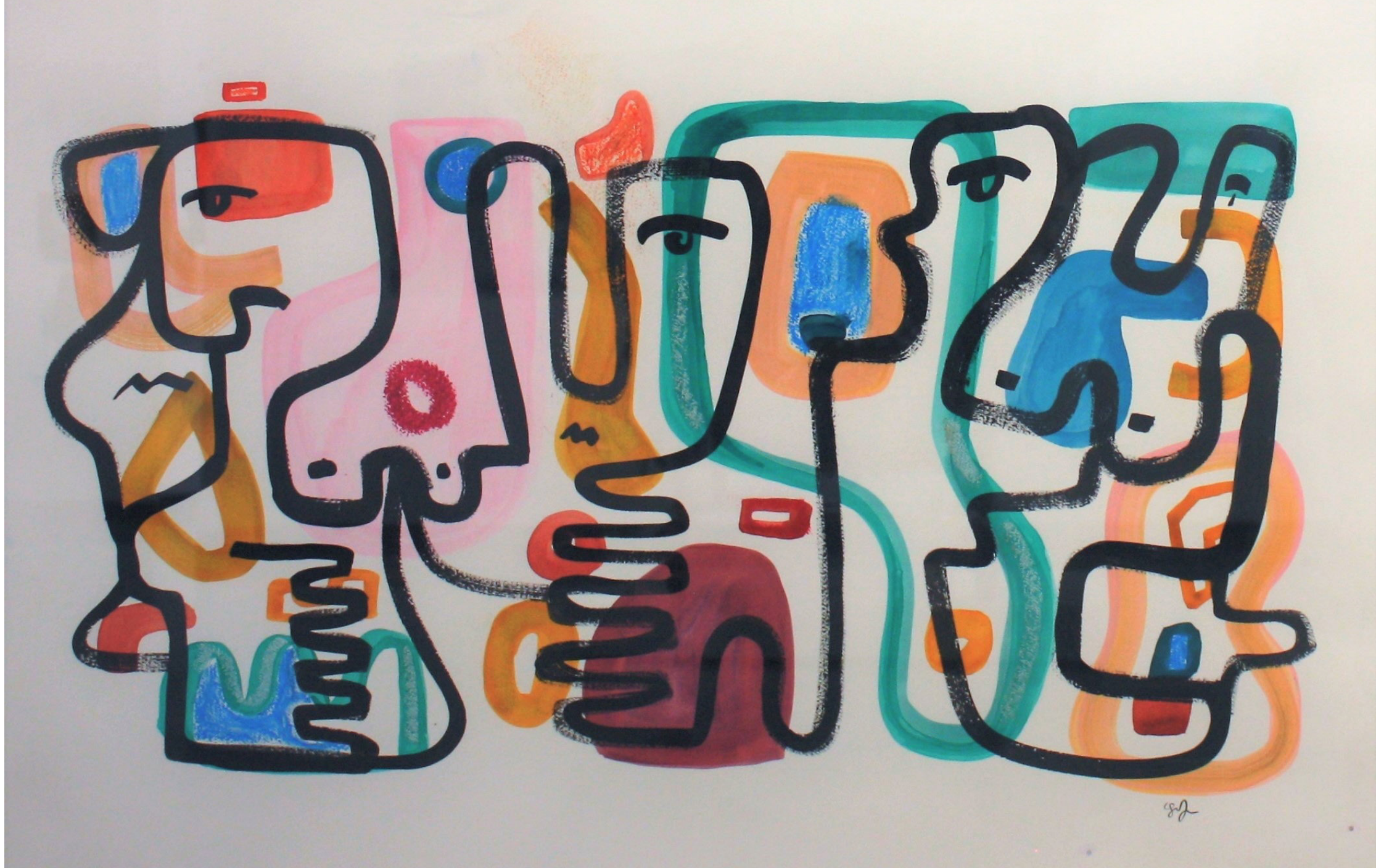
My work is focused on meditating on, translating, and abstracting the shapes of my imagination. I am compelled by how shapes and transparency portray movement and dynamic symmetry that is playful, yet truthful.

I make work to understand the shapes and bounds of myself and the female psyche.

I am guided by a quote from Henri Matisse, "I've always been interested in windows because they represent a passage between outside and inside." Each experiment I create, from sketchbook to written word, is like looking through a window to myself.

VIEWS OF CHELSEA ROOFTOPS, 2022  
Watercolor, acrylic, artist crayon on paper  
11 x 15 inches  
Courtesy of the artist





YOU CAN'T MISS IT, 2022  
Watercolor, acrylic, artist crayon on paper  
22 x 30 inches  
Courtesy of the artist



BARBARA

KLEIN

L A W R E N C E V I L L E  
M E R C E R C O U N T Y



I work using either acrylic or oil paint as my primary medium. I find that acrylic allows me to paint as fast as I think, while oil forces me to slow down and be patient. I like the problems posed by both, and especially love the surface of oil paint and how it takes on a life of its own. I usually work with paper or canvas as a support surface.

I am fairly rough in my handling of paint so the surface needs to be somewhat sturdy. The images arise out of countless layers and corrections, often it is a very long time before I feel the work is done and needs nothing further from me.

A KIND OF DEVOTION, 2021

Acrylic on paper

9 ¼ x 37 ½ inches

Courtesy of the artist



M E G A N

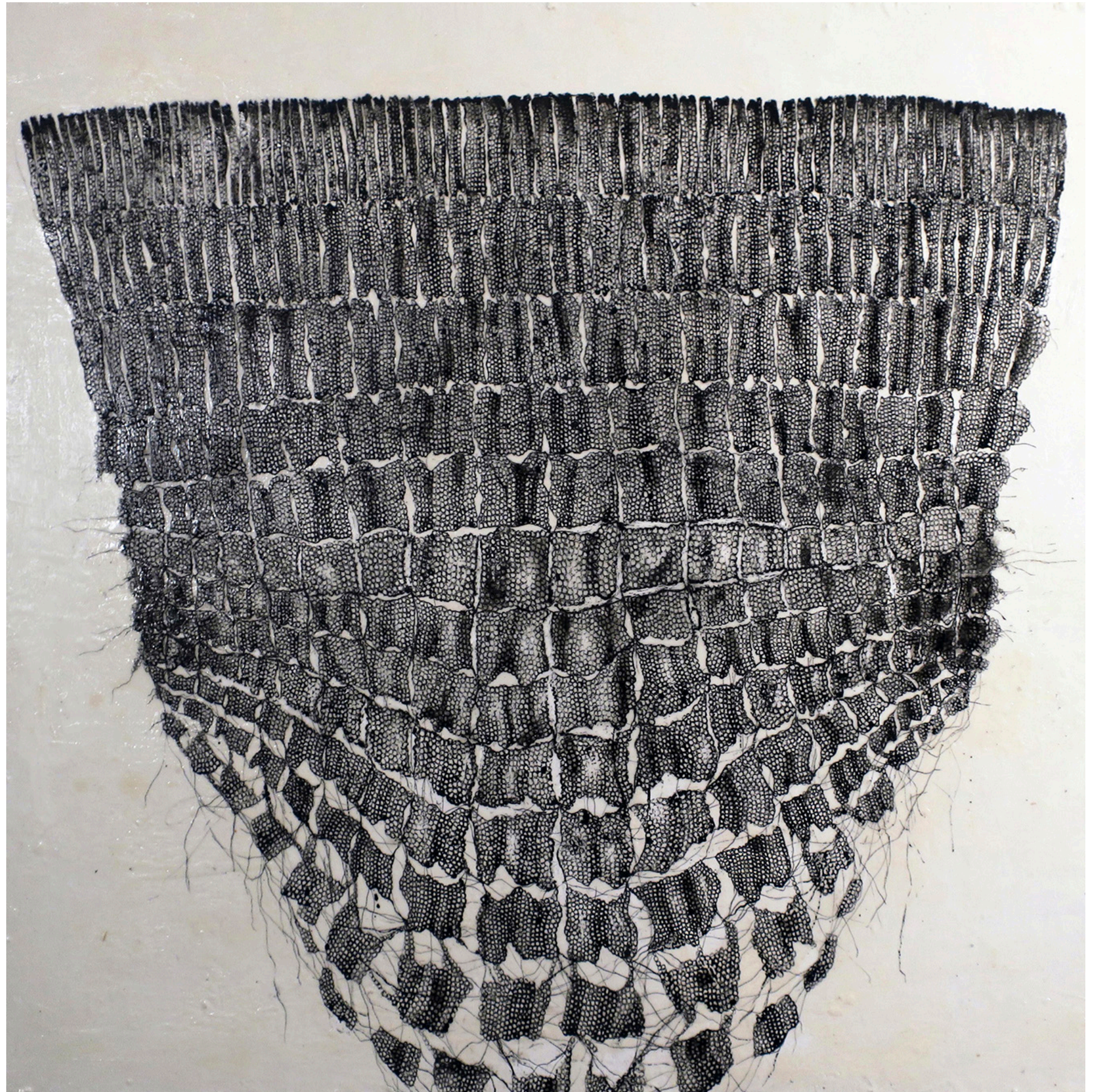
K L I M

J E R S E Y  
HUDSON

C I T Y  
COUNTY

This piece was made during the pandemic. A large blank panel of wood hung on my studio wall for years. Being home and teaching from my studio remotely inspired me to finally take that panel down and use it. The work I created was “offhandedly purposeful.” I decided to create work that I could easily come back to, pick up where I left off the previous day and then forge on. It was work that I deemed as “mindless;” repetitive, doodle-like and easily rendered with no color. I could get lost in the process and viewed this process as a way of recording each passing day at home.

PERMUTATIONS VESSEL, 2021  
Encaustic, ink, shellac on wood  
36 x 36 inches  
Courtesy of the artist





LAUREN KRASNOFF

G U T T E N B E R G  
HUDSON COUNTY

Making art is my way of contending with the over-saturation of imagery and media we experience on a daily basis. I use paint to materialize “snapshots” of the mundane yet important people, places, and experiences in my life which I feel exceed the representational limits of the photo.

I am fascinated by my generation’s obsession with representing our lives through images and the ridiculousness of the perfectly curated existences we create for ourselves. I think about encapsulating my life in paint as both an earnest depiction of my own memories as well as a satirization of this obsession. The compositions I create begin as preliminary drawings and studies which I eventually scale up. The editing process of drawing parallels the way we embellish our visual identities online.

CLOTHING OPTIONAL CHARCUTERIE, 2022  
Oil and acrylic on canvas  
66 x 60 inches  
Courtesy of the artist





# JANE KUNZMAN

C A L I F O R N I A  
HUNTERDON COUNTY

Each day I wake up. I practice Transcendental Meditation. People come to mind during my twenty minute meditation.

Following this, I turn to a small piece of paper for simply twenty minutes and allow this individual's presence to flow through me with gouache. As I paint their likeness, I am able to tap into the feeling of being with them.

Immediately after, I reach out via email or text, ask if they're okay, and let them know I am grateful to have them in my life.

Each day for the first 100 days of this administration, I continued. As the small squares filled my space, I had an increasing feeling that I am not alone in my studio; I am not alone in the world.

By creating this grid of 100 units, I can feel the impact of some of the lives that I touch and some that touch me.

Since emerging from the isolation, I continue to use *My 100 Vital Voices* to lift me up and heal.

It is in the service of healing that I am grateful for the talent that I have been given.

May you be well. May you be safe.

I AM NOT ALONE: MY 100 VITAL VOICES (DETAIL), 2022

Gouache on paper, 100 sheets sewn together

63 x 65 inches

Courtesy of the artist





ROBERT LACH

WEST O R A N G E  
ESSEX COUNTY

I have a deep connection to nature and fascination with how animals and organisms construct their homes and living spaces. Through my art practice, refuse becomes the building blocks to create the architecture for my sculpture. Recycled habitats are constructed from plastic, salvaged suitcases, and nature’s debris.

During the pandemic lockdown I gathered art materials from my front yard and local neighborhood. Being trapped at home, I was forced to observe and find inspiration right outside my door and down the street from my house. Periodic walks became meditations on the surroundings.

Scavenging is an act of regeneration and renewal that channels fear and anxiety into a constructive life force, turning difficulties and challenges into something positive. I see garbage and the residue of nature as beautiful, and my goal is to turn that abundance into art.

STOP, 2020  
Recycled plastic bottles, reeds, wire, paint, glue  
15 x 4 x 14 inches  
Courtesy of the artist







The pandemic’s quarantine brought me a seemingly endless supply of time, and although that meant greater focus for the studio, it also came with intense isolation, since I live by myself. My imagery changed to express these new feelings and my struggle to come to terms with them. *A Still Life* is from that time period. The piece tells a portion of the story about living alone, needing to feel safe, the desire to have someone sharing my world, and my struggle to find a new balance for myself post-pandemic.

I build my work by collaging fabric, paper, and sometimes stitching. I generate my imagery from witnessed compositions I have stumbled upon as I live out my life. I select them because they speak to me emotionally while at the same time reminding me of the inherent beauty in the world, hidden in plain sight. Once recreated in fiber, these moments are tactile again, and act as repositories for hope.

A STILL LIFE, 2021  
Paper and fabric on paper  
30 x 38 inches  
Courtesy of the artist





Within this community, where life goes on as usual, through these ordinary, pedestrian, common, plain and sincere individual experiences and phases of life, how can we build a society of the self to examine the current singular and enduring modes of thinking? And how do we influence the space of people’s existence and communication in a long-term way within the socio-political and economic structures?

I AM THE PEOPLE\_1, 2020  
Digital video  
9 minutes and 36 seconds  
Courtesy of the artist



# CHRISTOPHER LÓPEZ

P E Q U A N N O C K      T O W N S H I P  
M O R R I S                      C O U N T Y

The images that I am submitting here are from my series entitled *Jersey*. This body of work began during the first quarantine mandate in 2020. This unique moment allotted me the time to reflect on isolation and propelled me to create visual depictions of quotidian life throughout the state. The series consists of hundreds of images captured during a two-year span. They all share a similar quality, wherein the subjects’ faces are hidden. This serves as a metaphor for this particular time as they all remain unseen. The project offers a reflection into the state’s character in a moment of rare desolation, allowing viewers a glimpse into a place that holds a truly singular voice in the American landscape.

UNTITLED, 2020  
Digital ink jet print on paper  
24 x 34 inches  
Courtesy of the artist





M A R K

L U D A K

L A M B E R T V I L L E  
H U N T E R D O N C O U N T Y



Over the past two years, I have alternated between isolation and social immersion, both of which are represented in the work produced over this period of time. While photographing the George Floyd protests at the beginning of the pandemic one was acutely aware of the health risks people were willingly taking in gathering and standing together to demonstrate against race-based hatred, injustice, and specifically the death of George Floyd. At the same time, and made more acute by the pandemic, I was drawn to the isolated places of current construction of distribution centers, and rediscovered archived work prior to the pandemic relating to isolation, vacancy, and consumerism which found new meaning when brought to life as current prints.

NIGHT MALL, 2022  
Pigment print on paper  
20 x 27 inches  
Courtesy of the artist





SHROUD, CHRISTOPHER COLUMBUS, TRENTON, 2020  
Pigment print on paper  
20 x 27 inches  
Courtesy of the artist



BEATRICE M. MADY

J E R S E Y C I T Y  
HUDSON COUNTY

Color is my main voice and my most expressive way of communicating feelings and emotions for which I have no words. My paintings have always been about texture and pattern. I accomplish this by using gestural brushstrokes and impastos. Color is in constant dialogue with the drawn images in layers that are both opaque and transparent. In the paintings, I adhere to the purity of abstraction and the modernist traditions of the flat picture plane. During the pandemic, I have returned to the grid, perhaps to find structure in what seems to be a chaotic reality. The grid that I had used for many years to harness the spontaneous gesture is now a familiar friend in these times of uncertainty. There is a spiritual quality about my work that transcends stylistic trends and allows me to adhere to the truth of my inner process.

IT’S ALL IN THE HEAT, 2021  
Oil on canvas  
48 x 36 inches  
Courtesy of the artist





# K R I S T E N M A R T I N - A A R N I O

B A Y O N N E  
H U D S O N C O U N T Y

The COVID-19 pandemic brought a form of isolation and hope for me. My full-time job was now all remote.

Instead of commuting two hours to work every day, I used those two extra hours to focus on my artwork. Before the pandemic, I mainly painted. My paintings have a sculptural and textural quality, constantly gluing and adding materials to the flat surface. I have always pattered with the idea of making mixed-media sculptures, and it made sense to start building my abstract paintings three-dimensionally. Being at home so often, I started using materials hanging around my house that I have had for years but have never been able to use. My work became playful, curious, and messy. For such a dreary time in history, I could escape and think of endless possibilities of what my art could become.

## THE JUNGLE, 2021

Fabric, yarn, wire, paper, cardboard, glue, gel, tape, acrylic paint, plastic

16 x 18 x 14 inches

Courtesy of the artist







In March of 2020 when the pandemic first caused the world to shut down, I was lost. No travel, no meeting with family, friends, or colleagues, and the world around me was in chaos. I could not make myself work. I was unmotivated. My pencil did not touch a piece of paper for four months.

I have always worked as a botanical artist. The parameters of working in this field are very strict, each specimen must be botanically correct with only the subject on the paper. I started studying seventeenth-century Dutch Masters, an old favorite from college art history. Their work was inspiring. I decided to free myself from my previous constraints and work using my collection of blue and white chinaware along with florals keeping the old masters in mind. By doing so, I was able to once again get back to work, and I have not stopped since.

THE TRIPLETS, 2021  
Colored pencil on paper  
7 x 10 inches  
Courtesy of the artist





THE COLLECTION, 2021  
Colored pencil, watercolor, PanPastel on paper  
20 x 23 inches  
Courtesy of the artist



WINIFRED MCNEILL

J E R S E Y C I T Y  
HUDSON COUNTY

I began this series of works in reaction to photos of politicians and world leaders published in the media. As news cycles proliferate, these images swirl past the viewer. They are more glimpsed than studied.

These are not portraits of leaders such as those produced by the ancient Romans. While those were meant to project power and strength in turbulent times, here, the external facade is mediated by the suggestion of internal turmoil. Rather than aggrandized and solid, these faces are diminutive and fluid. Blue glaze, often a decorative element, is used to oppose the form and to suggest disintegration.

Meant to be installed at the viewers’ eye level, these portraits are both monumental and intimate. Fitting in the palm of the hand, there is a profound tenderness to each head. The image of our present global worry is both close at home and a world away.

THE WORRY (I) DISTRACT, 2020  
Limoges porcelain, clear and blue oxide glaze, with steel base  
8 x 2 inches  
Courtesy of the artist







THE WORRY (VI): LAMENT, 2021  
Stoneware, clear and blue oxide glaze, with steel base  
8 x 3 inches  
Courtesy of the artist



THE WORRY (II): WEEP, 2021  
Limoges porcelain, clear and blue oxide glaze, with steel base  
8 x 2 inches  
Courtesy of the artist







I have been a practicing artist for the past twenty-two years, focusing primarily on painting. I am interested in the necessities involved in the act of painting as well as the concept behind a particular piece, or a series’ germination.

The physical and mental act of art-making is one of problem-solving. My approach to each painting is a conversation between the work and myself. I am not interested in a rote approach to process. There is in me a refusal to have the work recognized by an identifiable style; ‘A Fine Disregard’ for convention. A series of work is never abandoned. It can always be revisited and informed by new directions that have been taken. New work, in turn, responds to parameters set up in previous series.

My latest series took shape during the pandemic. During the lockdown, my two young sons would keep connected with their friends through their gaming consoles. The landscape depicted in the painting is from the games they played with their cohorts.

RUST, 2021  
Watercolor on paper, mounted on board  
22 x 28 inches  
Courtesy of the artist





This painting was done while watching what a simple medical mask could do to the mores of society.

SOCIAL DISTANCING, 2021  
Watercolor and acrylic on paper  
17 x 24 inches  
Courtesy of the artist



PEDRO MIELES

ELIZABETH COUNTY

I want to believe that this painting is the reflection of what love means to me: since eternity does not exist for our bodies, we only have a lifetime to freeze this moment; the moment which could change everything, like in this picture — the moment where you and I can be forever, at least for a second.

LA VEJEZ, 2021  
Acrylic on canvas  
39 1/3 x 31 1/2 inches  
Courtesy of the artist





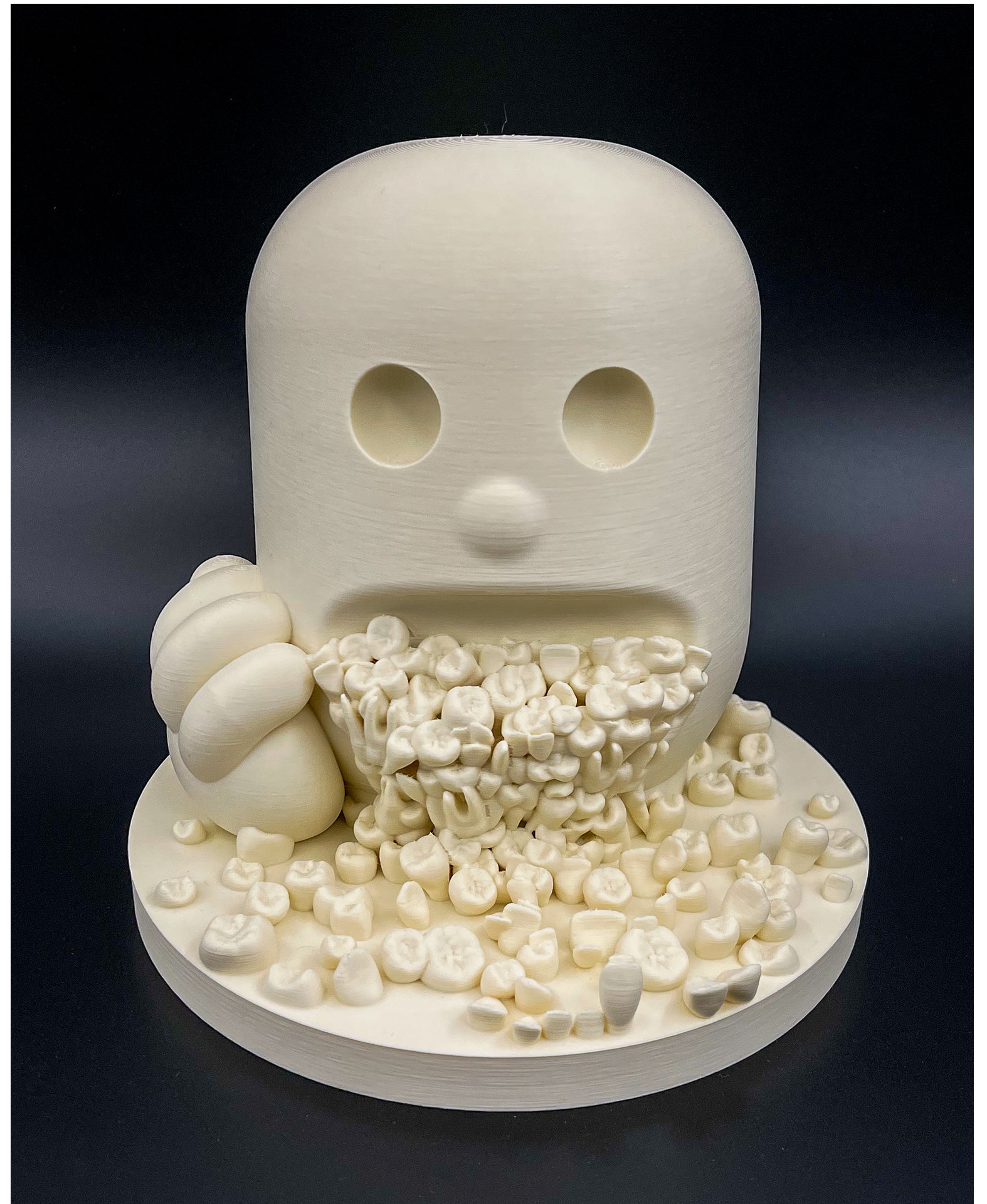
# CHARLES MULFORD

C H A T H A M  
M O R R I S C O U N T Y

Cartoon figures enact theatrical narratives with three-dimensional scans of real-world objects in an alternate reality. Mired in tragic circumstances that are sometimes humorous, the characters express their feelings about serious subjects such as anxiety, illness, and death. Exaggerated scenes represent ruminating thoughts and employ humor as a tool that engages the viewer and creates an emotional connection.

These sculptures were drawn using computer modeling programs and then printed in PLA (a plant-based biodegradable plastic). The process starts as a three-dimensional drawing of an object that the program slices into layers. In an additive process, the printer extrudes thin layers of plastic, each a cross-section of the complete sculpture.

LOST TEETH, 2022  
3D printed bioplastic  
6 ½ x 7 ½ x 7 ½ inches  
Courtesy of the artist





PILL CHAIR, 2022  
3D printed bioplastic  
6 ½ x 4 x 3 ½ inches  
Courtesy of the artist





# JACKIE NEALE

C O L L I N G S W O O D  
CAMDEN COUNTY

My work consists of multimedia documentaries utilizing experimental media and presentation towards social activism and commentary. Frequently displayed in quantity, the work en masse conveys a greater meaning with repetition and sequencing. *I'm Sorry | I Love You | Thank You* consists of three sequential photographs of people as they spontaneously repeat the phrase as I take their picture. Only three shots taken. All while the words are spoken to demonstrate the slight variations in the face and eyes as they change from saying one meaningful sentence to the next.

I'M SORRY | I LOVE YOU | THANK YOU, 2022  
Gelatin silver print  
42 x 33 inches  
Courtesy of the artist





DAVID

ORBAN

T R E N T O N  
MERCER COUNTY



In much of my work over the last forty years, I have concentrated on the interplay of objects in contrived, theatrically lit interior settings. Earlier works were primarily large-scale figure paintings, but the focus of my current Work Party series has been on smaller scale still life paintings. I enjoy the juxtaposition of playful objects, like antique toys collected over the years and colorful balloons, with utilitarian objects, such as machines and old hand tools.

The entire composition is typically lit using one or more colored lights, throwing intense, high-chroma color against deep shadows. I try to find a balance between achieving a 'realistic' rendering and allowing the physicality of the paint — and the 'process' of painting — to remain clearly visible. There's no deliberate, implied narrative in these works, leaving them completely open to each viewer's individual interpretation.

THE WORK PARTY: BIPLANE AND BLUE TRUCK IN RED,  
2022

Oil on wood panel

30 x 40 inches

Courtesy of the artist



LÉNI

PAQUET-MORANTE

M E R C E R V I L L E  
MERCER COUNTY



Informed by the shallow wetlands near my home, an exploration of the structures within those environments has led me through an ongoing series of paintings, drawings, and sculpture in which I explore subject and composition through a deconstructive lens and an intuitive approach. In the *Constructed Shallow* ink on paper series, I have continued to look to the smallest elements of the wider landscape to drive a new approach to seeing; rings of melting ice, and pollen swirling on water become the muse. These works occupy a space somewhere between figuration and landscape, standing as metaphors for the human experience, at once isolated and part of a shifting construct.

CONSTRUCTED SHALLOW, 2022

Ink on paper

28 ¼ x 22 ¼ inches

Courtesy of the artist



# JOHN PATTERSON

H O B O K E N  
HUDSON COUNTY

After being held hostage to COVID, we emerge to find a new shape to the world. My paintings are an attempt to define that shape in stark emotional form.

Similarly, my work is an index of shapes that describe emotional equivalents to this new world through torque, collision, rhythm and automatic gesture.

I embed allusive forms into a field. These forms are in a state of both emergence and collapse. This space has a primary architecture composed of handmade marks that point to a focused automatism. The images enter into a dialogue between pattern and randomness, presence and absence. I imagine the shapes I am painting to be in a dynamic, rather than static, state — as is the nature of culture.

IMAGE\_13\_SCRIPT, 2020

Acrylic, oil stick, charcoal, and pencil on canvas

32 x 32 inches

Courtesy of the artist





# J. STEVEN PATTON

B L O O M F I E L D  
ESSEX COUNTY

When I was thirteen years old I asked for a set of oil paints for Christmas. As I started painting it changed my brain somehow in the way I saw and thought about things. It was the beginning of me becoming a fully formed human being. One of my earliest works was an imaginary portrait that in retrospect was an expressionistic portrait of me. To this day my painting is rooted in figurative expressionism as there is usually something human found within my compositions. I work in both oil and pastel. Bold color, line, texture, unusual perspectives and composition are my trademark features. I usually leave parts of the underpainting and outlines intact for effect.

My compositions are based on socially conscious interpretations and/or psychological themes directly from my psyche. These compositions and stories enter my mind when I meditate, or am on the verge of falling asleep. It is most gratifying to produce a work of art directly from the subconscious.

LOOK THIS WAY TO SEE, 2022

Oil and charcoal on canvas

36 x 36 inches

Courtesy of the artist







The ongoing pandemic has required everyone to calibrate a new code of personal responsibility. For some people, this means wearing a mask and distancing themselves from their fellow citizens. For other people, the pandemic is no more than a nuisance that hinders their ability to conduct their lives as they did before the pandemic.

As a photographer, my work typically involves documenting public space. For the last two years I have reflected on the intrusion of the pandemic into that space. This has required me to use framing, choice of lighting, and architectural details to suggest the alienated disconnections of pedestrians as they go about their daily lives. I hope I don't have to do this for much longer.

CONEY ISLAND, 2021  
Inkjet print on paper  
14 x 18 inches  
Courtesy of the artist





GALLUP, NEW MEXICO, 2021  
Inkjet print on paper  
14 x 18 inches  
Courtesy of the artist



JAY

PINGREE

M A P L E W O O D  
ESSEX COUNTY



My paintings are studies in motion, but also stillness. Essential to my practice is the ability to let go (of rules, structures, plans). Letting go gives me a better chance of reaching that elusive flow state that I'm after, where I am conscious of nothing more than my reaction to the subject and paint and canvas in front of me. Stillness encourages access to this state.

FOUR COMMUTERS, 2021  
Acrylic on board  
10 x 8 inches  
Courtesy of the artist





MAN WITH BAG, 2021  
Acrylic on canvas  
16 x 12 inches  
Courtesy of the artist



# PE PINKMAN

P L A I N F I E L D  
UNION COUNTY

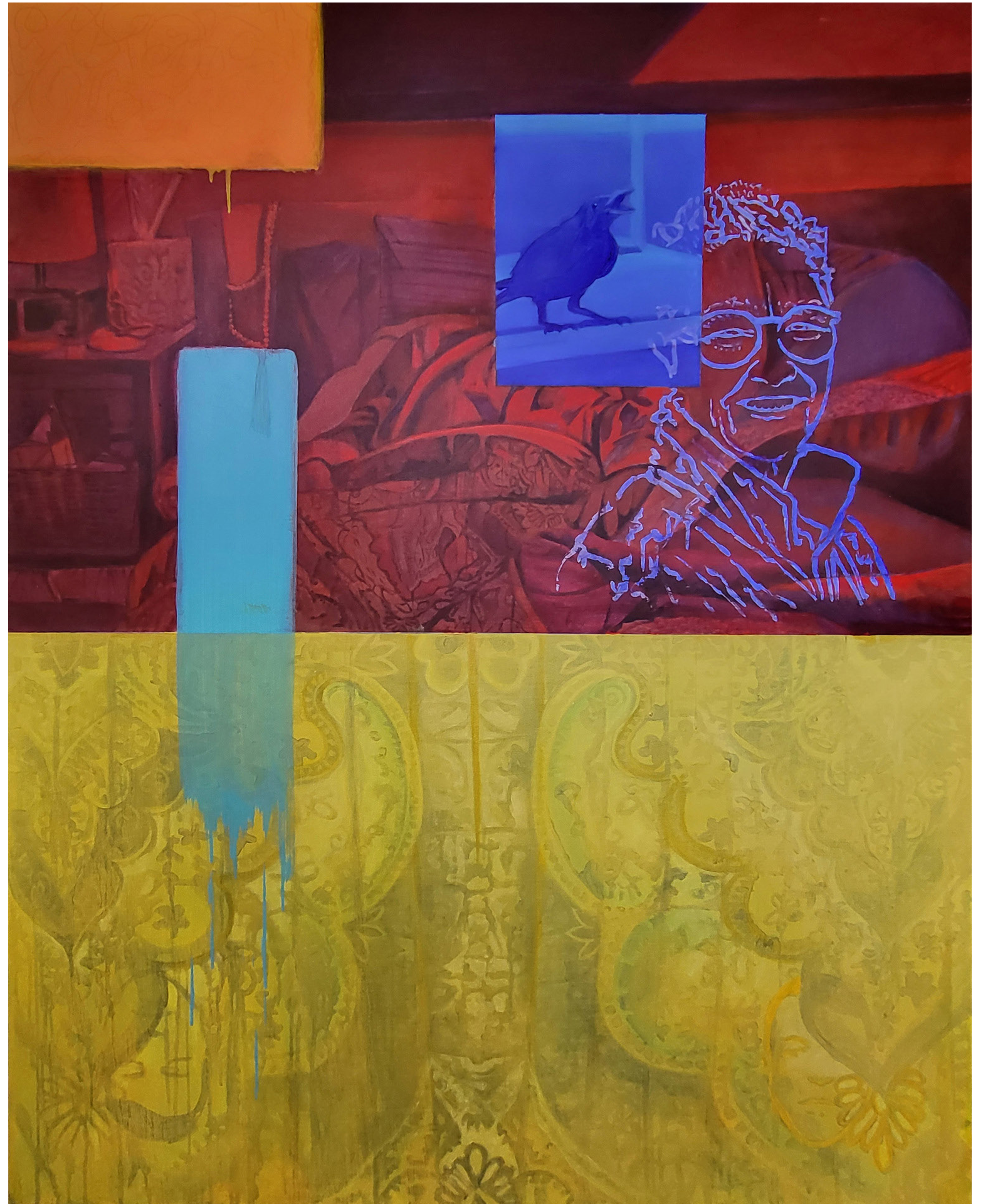
Growing up gay in the 1960s and 1970s forced me to learn the importance of reading between the lines. I understood early on that everyone has their own personal, hidden narrative that determines how they will respond. I learned to watch and listen very carefully. The pandemic once again forced me to sit back and listen. It provided the tools to form the narrative in this work. Starting with the one-hundred image cycle completed during 2020/21, 100 Days of a Pandemic, I use my own image as an avatar. The avatar allows me to become the things I see and hear. I am a stand-in; it gives me a voice for the sights and sounds I experience. In the painting presented, personal iconography blends with art historical references and individual history. This story is a private one and yet also one write large in society recently about the tragedy of loss and the importance of each individual life. The elements in this painting are both formal and representative. They are meant to be investigated and discovered. By learning to read my language for dealing with a traumatic and glorious life, each viewer gets something in return.

MEMENTO MORI, 2022

Oil and acrylic on canvas

60 x 48 inches

Courtesy of the artist





DEBORAH

POHL

H O B O K E N  
HUDSON COUNTY

My paintings represent my search for meaning and struggle for resilience in the face of the pandemic. I used the quarantine to focus on my interior life, changing my approach to creating. As I looked inward, my paintings became metaphors for my inward search. I used my surroundings for inspiration. My paintings occupy the category of still life while working subversively, by presenting objects in surprising compositions. The objects themselves are distinctive: classic still life objects, like fruit and drapery, are combined with overlooked and discarded relics of our everyday lives. I attempt to transcend the ordinariness of the objects to create a quiet humor, and subtle philosophical questions about art and our lives. Using traditional oil painting methods beautifies the most ignored and mundane. Objects speak to our senses, recalling our interactions with the world, evoking our memories. Poetic combinations of objects create new meanings and flatten any assumed hierarchies.

THIS END UP, 2021  
Oil on linen panel  
12 x 10 inches  
Courtesy of the artist







COMPOSITION IN BLUE, 2021  
Oil on panel  
10 x 8 inches  
Courtesy of the artist



# MARTYCE ROACH

WILLINGBORO COUNTY

With pastel, I create vibrant landscapes layered with geometric shapes, architecture, and figures. It's like visual jazz! Some work invites minds to different perspectives, allowing for complex conversations. Some work is just wildly exhilarating, providing a fun visual escape. In some work, I experiment with images to deliver messages about challenges impacting communities and to spread awareness about social issues. It really brings me great joy to just make my pages dance with ideas.

Recently, I have become deeply inspired by how elements of our environments shape us. My new work explores the intersection between physical space and human behavior. To me, life is filled with twists, blocks, turns and waves. How we swerve through those changes tells a powerful story and makes for a magical visual. I am currently creating some interesting, large scale, twisted visual art stories to reflect life in different environments.

It has been an electrifying journey.

NEGATIVE SPACE, 2021

Pastel on paper

42 x 32 inches

Courtesy of the artist





MARYBETH ROTHMAN

C L O S T E R  
BERGEN COUNTY

Before the pandemic, my photo collage, pigmented beeswax and mixed media portraits were mostly large, with playful, exuberant color. Within a month of lockdown, seemingly on their own, headless portraits emerged in my studio practice and the lyrical color had disappeared. Pre-pandemic, the titles of my work were a vital component of the narrative, each carefully considered to describe a rich history for the subject of a portrait. This new portrait imagery warranted only modest titles, *Quarantine Portrait One, ...Two* etc. Approximately fifteen months after the onset of COVID, there was a sense that the pandemic was dissipating, and faces reemerged in my work. They unfolded at first timidly, smaller than my previous work, with a muted palette. A vibrant array of biographical texture soon emerged in vivid detail and the missing human connection materialized. These small portraits beckon the viewer for a long awaited, intimate, face to face encounter.

THEO MAKES THE RIGHT DECISION, 2021  
Photo collage, pigmented beeswax, and mixed media  
20 x 16 inches  
Courtesy of the artist





VINCENT SALVATI

R O S E L L E P A R K  
UNION COUNTY

This series focuses on the idea of play, and the emotions involved in the act of playing. We often forget the importance of relaxing the mind, of letting go of our troubles, of being in a state of joy. This is especially true now having endured a pandemic and social unrest.

In these paintings, I try to capture the sensation of carefreeness I had as a child simply playing. My use of color, shape, design, and texture all contribute to the painting’s ability to convey that sensation.

My intent in creating these paintings is to move the viewer to feel a spark of play.

PLAY #2, 2022  
Oil on canvas  
24 x 24 inches  
Courtesy of the artist







We all carry emotional baggage. This manifests differently for each of us. Some push shopping carts of pain and bitterness while some of us carry a wee tote bag. How we choose to handle our baggage makes a difference. We have a choice to let it define us or to let it go and move forward as a form of active resistance.

My *Emotional Baggage Carts* are vessels for racial trauma. Each serves to separate myself from the daily experience of microaggressions and create a new possibility for myself, free from the constraints of implicit bias.

Microaggressions are subtle, intentional — and oftentimes unintentional — everyday interactions or behaviors that communicate hostile, or derogatory racial messages or assumptions toward marginalized groups.

The difference between microaggressions and overt discrimination is that people who commit microaggressions are often unaware they are doing these things — and if you point it out to them, they say, “That wasn’t my intention, you are being too sensitive.” Which is yet another microaggression.

The weight of these daily interactions underpins very real consequences: stress, anger, frustration, self-doubt and ultimately feelings of powerlessness and invisibility.

LADY WHISTLEDOWN BAGGAGE CART, 2021  
Ribbon blanket on recovered shopping cart  
36 x 24 x 40 inches  
Courtesy of the artist



# C H R I S T I N E S A U E R T E I G - P I L A A R

O A K R I D G E  
P A S S A I C C O U N T Y

My current work stemmed from the result of a wiping away of the work I had been making for years. I came back to myself, realizing my body as communication. I have broken bones, discovered illnesses, disregarded my body's worth, harmed it, pampered it, and embraced it. It has bled, healed, succumbed, released, and endured.

Through self-exploration, I have discovered a universal woman who stands steadfast in our current political atmosphere.

My art during COVID began to shift inward. I began to work on found materials. It was also a distraction from the reality of my Dad losing his battle with Parkinson's. Rummaging through memorabilia for photos to use during his funeral, I came upon some old upholstery patterns my Mom had used during my youth. With a new observation on memory, and how one sees and feels memories, and recycling materials that were personal, my Muse adapted to communicate a new vision dealing with memory and how difficult it is to see them clearly.

UNTITLED 3, 2021

Ink, thread, and lithographic crayon, fabric on sewing pattern paper

65 x 54 inches

Courtesy of the artist





ELA

SHAH

C L I F T O N  
PASSAIC COUNTY

Most of my work reflects issues of faith and survival, both personal and political. These burnt images are symbolic of purification and transformation and remind me of Shiva, the Hindu god, who is both creator and destroyer.

Birds and angels share a bond, because both symbolize the beauty of spiritual growth.

I search myself through art and it helps me survive, have faith and hope in this world which is often confusing, contradictory, violent and unfair, especially during COVID.

FAREWELL, 2022  
Wood, ceramics, plastic, gauze, and plaster  
13 x 21 x 13 inches  
Courtesy of the artist





DEIRDRE

SHEEAN

R O O S E V E L T  
MONMOUTH COUNTY



I am interested in abstraction — in paring down objects to their simplest forms. Recently, taking a train trip across the country, as well as spending part of each year in New Orleans have played a large part in my current choice of subject matter: the architectural smorgasbord that is found around every corner of New Orleans. The treasured gardens offer a fantastic array of shapes and colors. Viewing the shapes of buildings and of nature from a speeding AMTRAK train offer the same. The challenge, however, is to find the essence of each object and/or the parts of a whole that are often overlooked. Sometimes I try to accomplish this through the use of patterns or by limiting my color palette; and other times I pay close attention to differences. For me, adding and subtracting, applying layers and textures, and then hunting for hidden interlocking patterns is where the excitement lies.

CORNER HOUSE, 2021  
Acrylic and pencil on multi-media paper  
10 x 13 inches  
Courtesy of the artist





I am a communication artist, informed by physical and digital communal spaces. Drifting between these planes, my work strives for both an archival eternity, and a timely decay. During the pandemic, I have had an interest in documenting spaces of gathering, mostly concert venues and bars that I remember. A dreamlike warping of people and places I have known, laments those that have changed and disappeared, preserving their memory in these idealized, yet temporary spaces. These are places I have longed for in social isolation, to be enveloped in a crowd now still seems like a frightening proposition. There are elements of film and other media which inform the compositions, and often add to the figurative storytelling, which fills out the otherwise empty documentations of spaces. This process involves researching the remembered structure, and reconstructing it through photographs from my records, as well as the internet. In this, the romance of nostalgia interacts with strangers on a train.

AT DAWN AFTER HERMANS, 2021  
Acrylic and wax marker on tar paper  
26 x 32 inches  
Courtesy of the artist





*Pekl* is a Yiddish word meaning bundle. The plural is *pekelakh*. Figuratively speaking, this series explores the *pekelakh* we all pack, carry with us, try to forget or hide, or just let be. They come in different sizes, shapes, and colors. They contain the struggles we face, the disappointments we experience, the embarrassing moments and times we feel guilt and shame.

I began this series after the murder of George Floyd, and the divisive presidential election and its aftermath. These particular *pekelakh* are filled with my battles with racism, judgementalism, and past guilts. In these paintings, the *pekelakh* are floating in the atmosphere. It is a surreal space. The *pekelakh* are not grounded, and they will not go away. They are stuck to us and hover over us. Unless we open them, examine them, and are willing to confront them, they will always be a heavy burden we carry.

PEKELAKH VI, 2021  
Oil on canvas  
36 x 48 inches  
Courtesy of the artist



A D A M            Z .            S W A R T

M O N T C L A I R  
ESSEX COUNTY

It is my hope that my work opens doors of wonder for the audience, and that each painting offers viewers a contemplative space — one which is layered and complex, one which promotes visual exploration, and one which elicits an emotional response. By building up the layers of each surface, I try to imbue in them a rich history, a sense of mystery, and a complex division of space. Elements other than paint are added to the work to push beyond more traditional limitations and expectations, to offer additional contextual and symbolic references, and to add both literal and metaphorical dimensions to the paintings.

My process is based on both developed intuition and deliberate reaction: the works evolve through a dialogue I have with the painted surfaces as they guide me towards a point of resolution. My hope is that, in their attempts to add beauty to the world, my paintings speak to the layers and depths of the humanity of which we are all a part.

EVERYTHING WILL BE OK FOR A FALLEN ANGEL  
(A LESSON IN COURAGE), 2021

Oil and mixed media on wood

29 1/2 x 30 x 2 3/4 inches

Courtesy of the artist





# JUDI TAVILL

R U M S O N  
MONMOUTH COUNTY

I create abstract sculpture that explores the dualities we experience in our lives, and how humans are all connected by biological, environmental, and societal systems.

Using clay as a medium, I work with coils to hand build gestural three-dimensional drawings as sculptural form.

Dimensional line becomes the conduit to explain the intricacies encountered navigating relationships between myself and the greater world.

Conceptually, these biomorphic shapes produce negative space for shadows, which illuminate how life's journey moves and changes over time.

Layered graphite lines that entangle, repeat, unify, or divide are drawn on the painted surface, enlivening the fired clay.

Order and chaos, and the tension produced from these opposing energies particularly reflects our pandemic experience and heightened societal polarization.

This body of work speaks to the necessity for systems and individuals to evolve, developing new understandings and connections as we move into the future.

TWIST, 2021

Ceramic with cold finish: fired clay, paint, graphite, varnish

11 x 18 ½ x 15 inches

Courtesy of the artist





GEORGE

TAYLOR

M I L L T O W N  
MIDDLESEX COUNTY



In the past, my work has incorporated both human representation, and clay work, separately.

Recent pieces marry the two. Near the start of the COVID lockdown, I found myself painting my own image and those of people closest to me without much of a plan, but limited other options for subject matter.

I have sometimes used my own image in creating pieces. Self-representation by a Black male artist is, in and of itself, a political act. Such depiction is even more heightened during an epidemic, both medical and sociopolitical.

The prejudice, racism, sexism, political unrest and hatred are now intertwined with a deadly disease, and the possibility of world war.

The vessels I make are mostly images of the human face, my own and that of others. They show little resemblance themselves to the liquor and perfume bottles that inspired them. Grouped together, they take on the appearance of a cityscape, complete with graffiti. While in pairs and small groups my bottles are in silent dialogue, but either way they speak.

SELF PORTRAIT WITH HAT, 2021  
Ceramic  
11 x 6 x 2 ¼ inches

TWO POETS, 2021  
Ceramic  
10 ¼ x 5 ½ x 2 inches

THE ARTIST AS A YOUNG MAN, 2021  
Ceramic  
9 x 6 x 3 ¼ inches

Courtesy of the artist



KAREN

TERRY

M O N R O E  
M I D D L E S E X

T O W N S H I P  
C O U N T Y



We are challenged to continue our lives in unprecedented times. I felt immobilized and unable to connect to any deep creativity or expression for quite a while. My energy was low, and despite fulfilling basic responsibilities, there was no focus, joy or peace. Transitioning back to steady ground has been an awareness process.

Reemergence has taken its time, with periods of both artistic silence and activity/ability. My artwork has primarily resumed its introspective process and environment/ambience imagery — offering a place of solace for myself and those I share my work with. Resuming tonal use of sumi ink as my medium of choice provides a sense of normalcy, stability, and spiritual unity — and is a comfortable place for reemergence.

MEDITATION I, 2021  
Sumi ink on paper  
12 x 16 inches  
Courtesy of the artist



M A R G E R Y      T H E R O U X

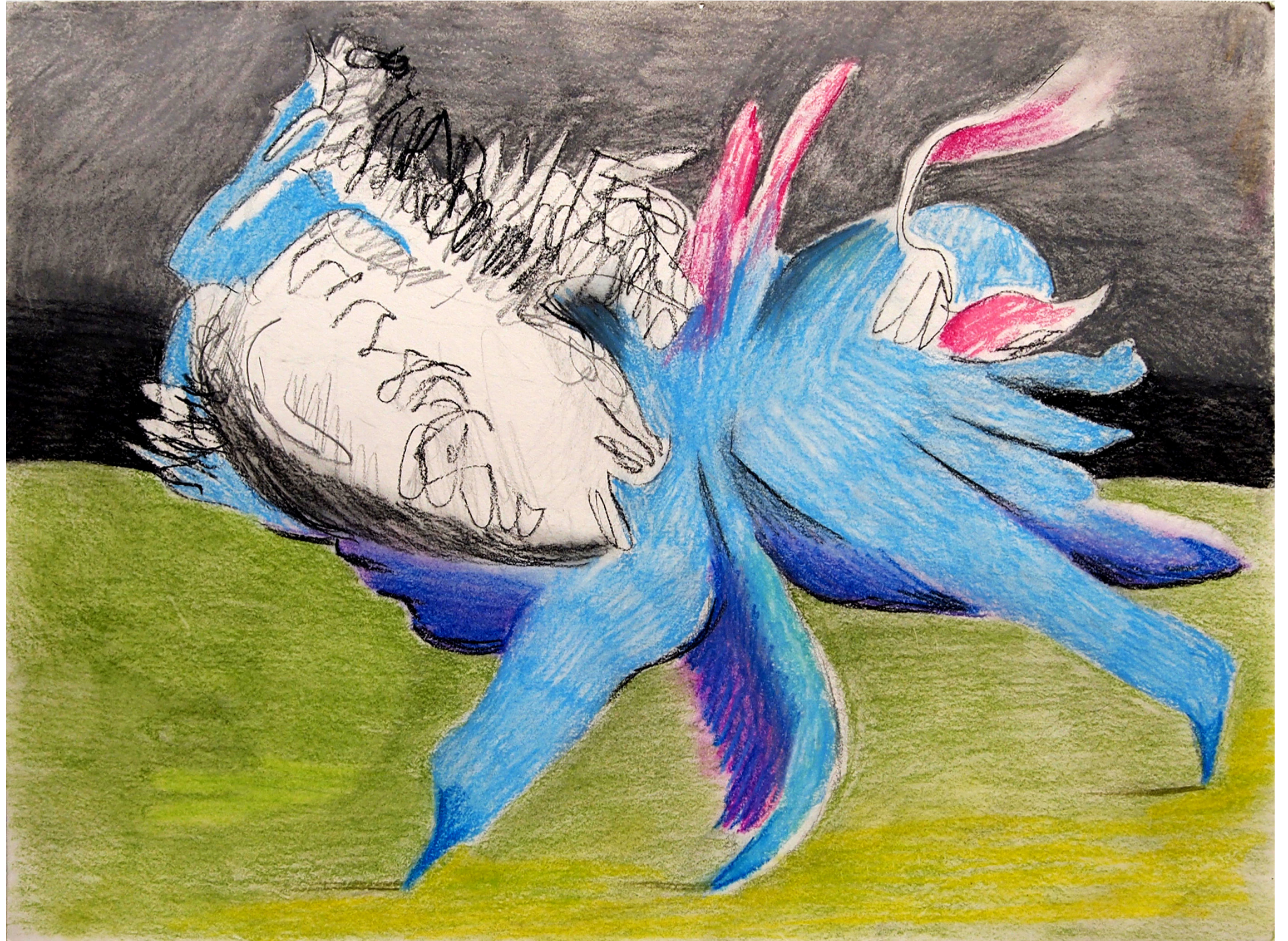
P   A   R   K                    R   I   D   G   E  
B E R G E N                    C O U N T Y

My figures are an emotional response to our everyday experiences. Some more human than others, they have the capacity to move forward with their lives.

CARRIER, 2021  
Charcoal and pastel on paper  
11 ¾ x 9 inches  
Courtesy of the artist







FLEE, 2021  
Charcoal and pastel on paper  
9 x 12 inches  
Courtesy of the artist

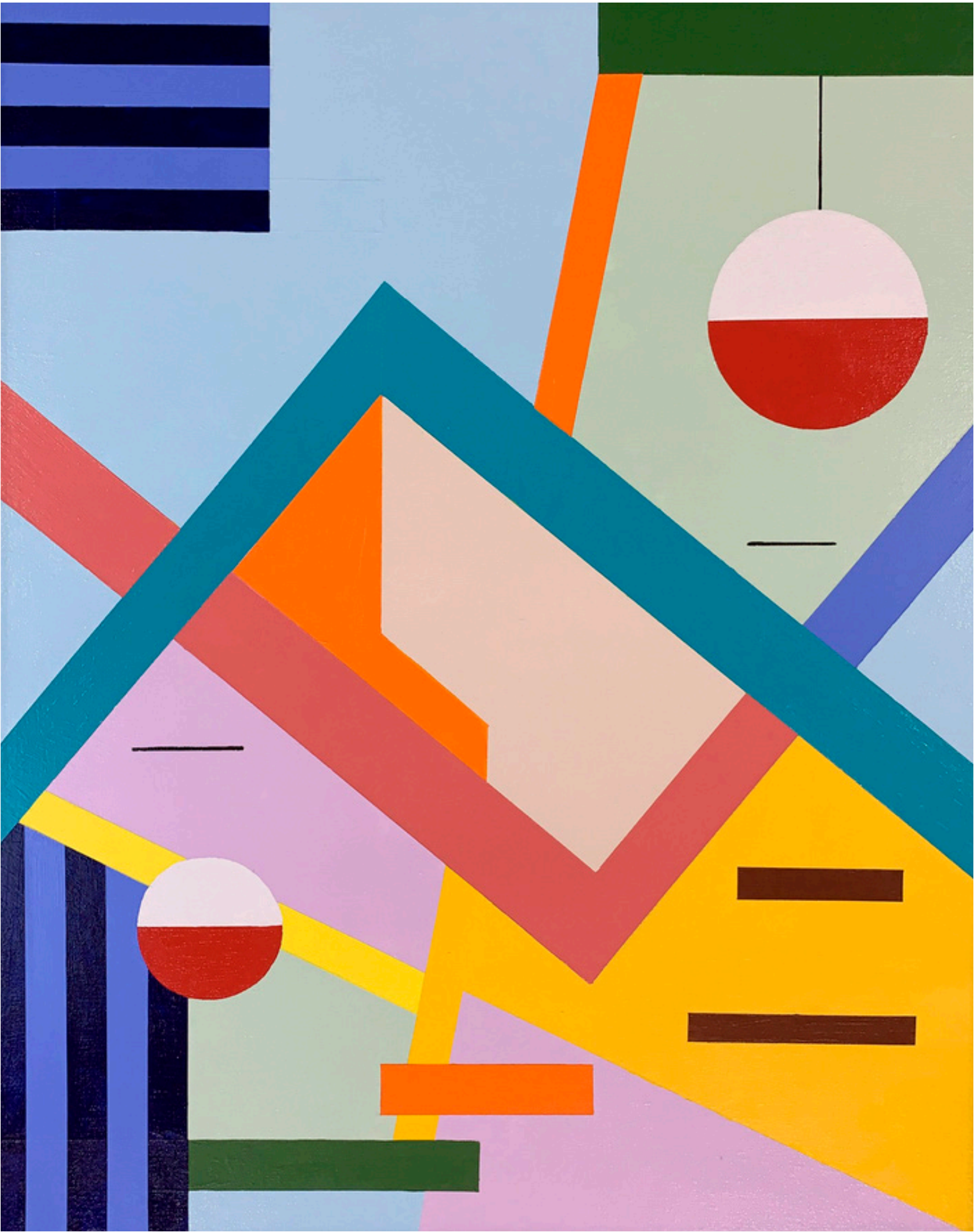


# DONALD TRUSS

B R I D G E W A T E R  
S O M E R S E T C O U N T Y

My art is a tangible form of my emotions. It conveys a perception of an experience. It provokes an emotion of recognition. It is one person saying to another “I am alive, are you?” My thing has always been the macro vision — the big picture of humanity’s evolution. Starting from my first art exhibit titled, *Ideas Whose Dignities Have Been Maintained by Works of Utility and Power*, I have enjoyed looking at the grand evolution of man. Making predictions and trying to influence the direction of our evolution by documenting observations. This has been “my thing” for the past fifty years. An outsider by choice, my interest lies in capturing our thoughts, and the beauty of the everyday things we have made that surround us. Reminding ourselves of what it means to be human is becoming increasingly important as we move into space and into the unknown realm of artificial intelligence.

KARMA WINS, 2021  
Acrylic on canvas  
30 x 24 inches  
Courtesy of the artist





JANET

TSAKIS

W E E H A W K E N  
HUDSON COUNTY



As my work evolves, I continue to look for ways to express what is personal to me. For the past decade, my work has mostly been a reaction to snapshots of my family and friends. Often, I draw from photos that would typically be deleted from the camera. My interest is not to define a person, but rather to capture a moment in time.

I make my decisions about a drawing first through my instincts about a snapshot, and then the sociological/emotional impact of the image. I often look to themes in my work, making unrelated photos relate, repeating an image, and altering size. I exaggerate color, and use texture to create movement, moving further away from static portraiture.

PANDEMIC POSTURE, 2020  
Charcoal pencil on paper  
11 x 29 inches  
Courtesy of the artist



COLEEN

H I G H L A N D  
MIDDLESEX

TYLER

P A R K  
COUNTY

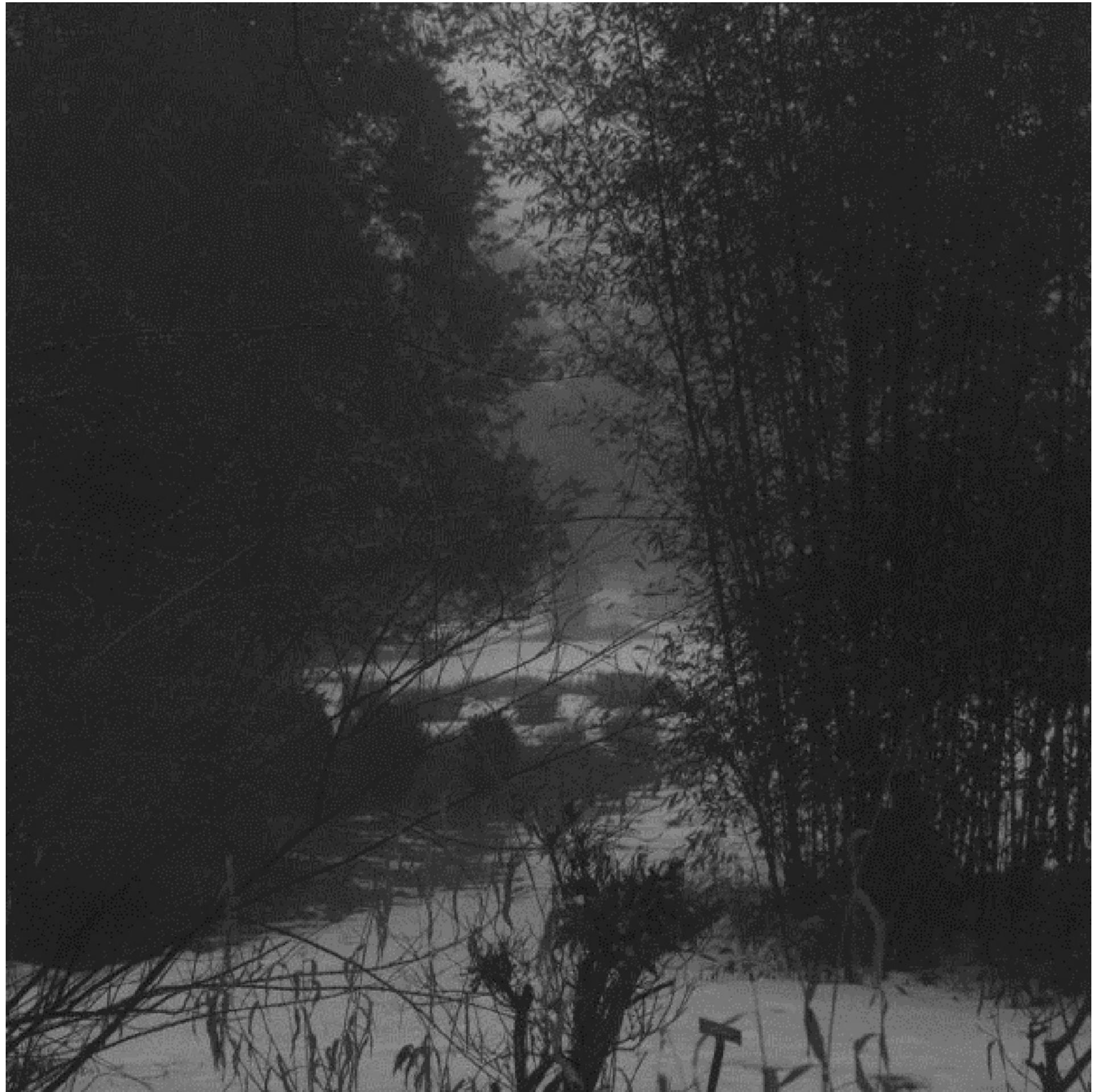
Light, its presence and absence, are the heart of photography. The black and white image evokes a beauty that is timeless, regardless of the subject matter. I am intrigued by the transformation of subject as it appears in the clear light and deep shadows of the photograph. It is a world unto itself isolated from the emotional layering of color. I think I am searching for some type of truth about nature and humanity that seems to exist in the past, waiting for me to find and acknowledge it. While not knowing what I seek, I can recognize its truth, captured in a fleeting moment on film, with just the right amount of light and dark to reveal it.

RUTGERS GARDEN FOG 001, 2022  
Gelatin silver print  
10 x 10 inches  
Courtesy of the artist





RUTGERS GARDEN FOG 002, 2022  
Gelatin silver print  
10 x 10 inches  
Courtesy of the artist





A N N

S O U T H  
E S S E X

V O L L U M

O R A N G E  
C O U N T Y

The isolation and angst of the pandemic along with accumulated political stresses impacted me artistically. I turned from fantasy to organic sculptures and stitched portraits.

My sculptures are part of a trilogy named for the Gorgon sisters who in Greek mythology, have the hair of living, venomous snakes. Stheno is the oldest, and Medusa is the youngest, named in the order in which they were created. I work intuitively, eco and rust dying rescued fabrics transforming them through multiple repetitious processes to produce beautiful rich earthy colors. “Poufs” are stuffed and embellished, sewn together and attached to a wire form.

Individual “poufs” are comforting to hold and very tactile. I cover basket cord with cloth and then further rust dye it to produce the writhing “snakes” that make the pieces come alive.

Finished sculptures are complex, organic and teaming with emotion.

GORGON, MEDUSA, 2022  
Eco/rust dyed fabric, polyfil, wire, string, thread, washers  
38 x 14 x 7 inches  
Courtesy of the artist







GORGON, STENO, 2022  
Eco/rust dyed fabric, polyfil, wire, string, thread, washers  
34 x 14 x 11 inches  
Courtesy of the artist



SUSAN

WARD

WEST  
ESSEX

ORANGE  
COUNTY

This series is about the intersection of patterns and shapes, randomly found in nature, technology, and deliberately created by humans.

The background is made of dots and lines, a blanket weaving of warp and weft. The loosely painted abstract objects in the foreground are amoeba-like cells, brains, veins, and random openings. I like to find the warmth in Technology, the coldness in Humanity, wondering if it all originates from one place.

The pandemic taught me to slow down, and I found joy in the gradual snail's pace emergence of the artwork. I embraced abstraction, with no deeper meaning as I found it to be a welcome escape from the overwhelming despair and anxiety the pandemic wrought. However, I cannot totally escape reality, as the amorphous shapes are in fact bullet holes — perhaps all is not well, escapism is nice, but eventually you will have to contend with the truth.

WORMHOLE, 2021

Acrylic on canvas

38 x 30 inches

Courtesy of the artist





JUNE

WILSON

M I D D L E T O W N  
MONMOUTH COUNTY



In 2020, I felt like Alice in Wonderland when she was small. Time seemed compressed! I began to work on a more intimate scale. I chose to paint in oil on wooden elliptical shapes because that is the path of earth's orbit around the sun. If a photo is taken of the sun's position in space from a fixed location and time of day, it will show the analemma, or the apparent path the sun takes in a year. Since I was counting every day, it was this figure eight symbol that started my series. I found it comforting to focus on the small creatures around me right here in New Jersey. The reptiles, insects, and birds that make our planet unique: a snake, a spider, a queen bee, a lizard tail, and a feather pattern. They seem to emerge from gestural abstract grounds enhancing their mystery. I think more than anything 2020 made me notice the small beings around me that keep on going no matter what, the struggle for survival of all living things.

WHO'S YOUR DADDY LONG LEGS?, 2020  
Oil on wood  
13 x 17 inches  
Courtesy of the artist



ROBERT

YOSKOWITZ

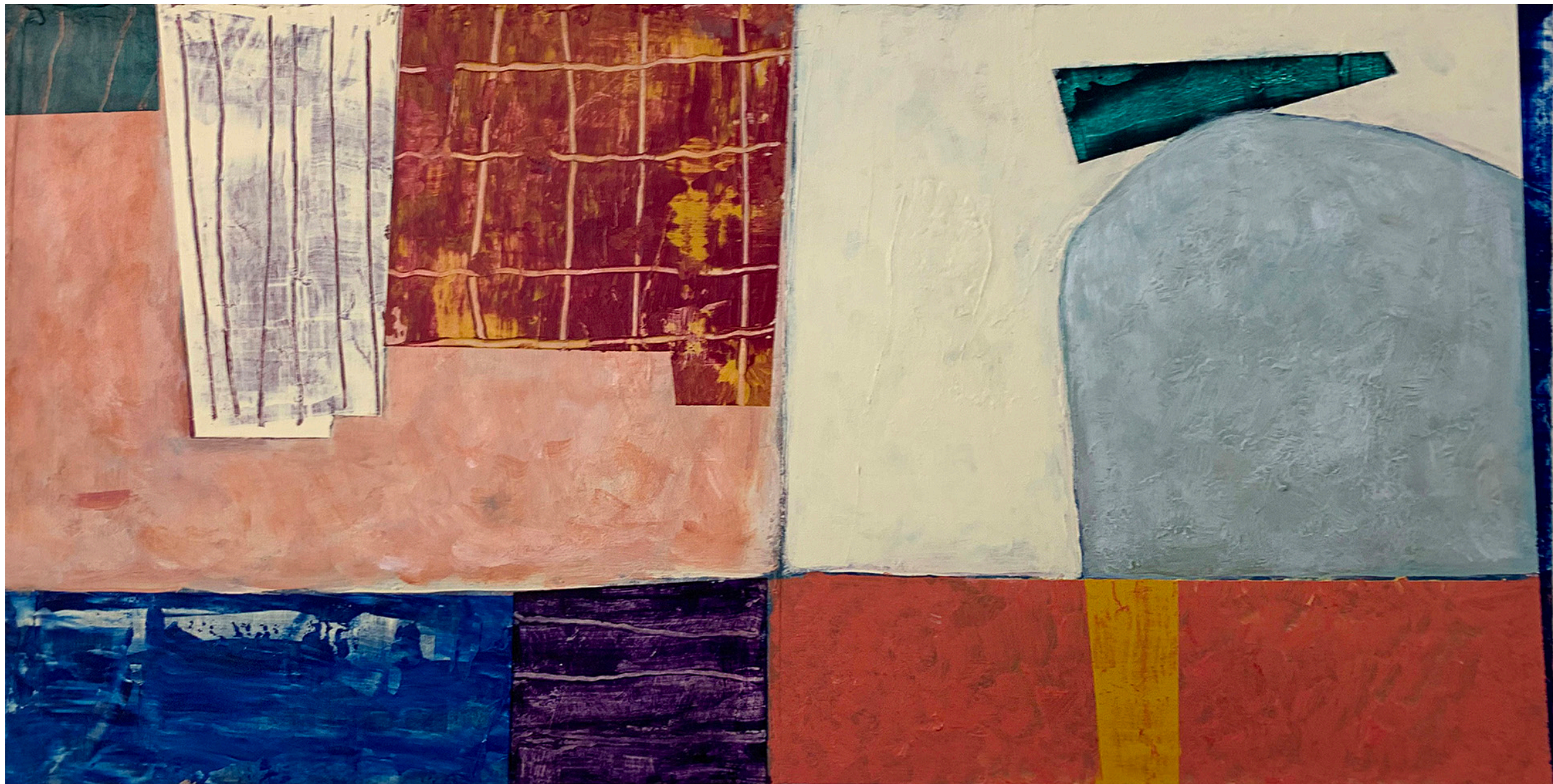
F L E M I N G T O N  
HUNTERDON COUNTY



These paintings recall memories — my memories — of a visual evocation of summers past.

ON THE BEACH IV, 2022  
Acrylic on wood panel  
10 x 20 inches  
Courtesy of the artist





ON THE BEACH V, 2022  
Acrylic on wood panel  
10 x 20 inches  
Courtesy of the artist



JUNO

K E A R N E Y  
HUDSON COUNTY

ZAGO

My work dwells in introspection, addressing themes like identity, place, and sexuality. I'm also inspired by the fast paced appropriation of images in internet culture: any one thing can be a reference to something else. I bring together disparate media and images to create process-based compositions on paper, panel, and canvas. Much of my work is iterative and process-based. With interesting implementation of color as my usual starting point, I look, wherever possible, to include quotidian materials into my work in both overt and subtle ways. Things like magazine clippings and other printed images, stickers, gift-wrap, soda bottle labels, plastic trinkets, dried acrylic paint, and plastic rhinestones are all examples of media likely to appear (often all together) in one of my pieces. My use of dispensable materials stems from a greater interest to both combat deliberate waste in my art practice and to be more resourceful.

AN AUTHENTIC BRAZILIAN EXPERIENCE, 2021  
Mixed media collage and acrylic on panel, artist's shoes  
27 ½ x 12 x 3 inches  
Courtesy of the artist





WORKS  
EXHIBITION

IN THE

Dimensions are given in inches; height by width (or diameter) by depth, unless otherwise noted.  
All works lent by the artists unless otherwise noted.

SHINYOUNG AN

*Searching*, 2022  
Oil, gesso, and newspaper  
collage on canvas  
24 x 24 inches

PHILIP AYERS

*Cliff with Signs*, 2021  
Oil on panel  
58 x 41 inches

CHRISTINE BARNEY

*Pillow*, 2020  
Photo on silk, constructed  
10 x 25 x 10 inches

RICARDO BARROS

*January Farm*, 2021  
360-degree digital composite,  
inkjet print on cotton rag media,  
mounted on Gator board  
40 x 60 inches

*Heather, Position No. 1*, 2021  
360-degree digital composite,  
inkjet print on cotton rag media,  
mounted on Gator board  
24 x 30 inches

SETH BECHTOLD

*Alone, But for Us*, 2021  
Archival pigment print on paper  
20 x 30 inches

PAMELA BECKER

*Days end*, 2020  
Fiber  
23 x 20 x 20 inches

*The edge of night*, 2021  
Fiber  
18 x 20 x 20 inches

KATRINA BELLO

*12-Ply in Blue*, 2022  
*12-Ply in Yellow*, 2022  
*12-Ply in Pink*, 2022  
*12-Ply in Green*, 2022  
Digital image mounted on  
aluminum  
12 x 9 inches

GAY BITTER

*There’s a Pandemic and the West  
is Burning*, 2020  
Cotton fabric, thread, and  
cotton-polyester blend batting  
38 x 35 inches

MASHELL BLACK

*Father and Son*, 2021  
Oil on wood  
48 x 40 inches

BETTE BLANK

Studio with Self Portrait, 2021  
Oil on linen  
30 x 40 inches

CONNIE BRACCI-MCINDOE

*The Continent Rocked with  
Surprise*, 2020  
Pit-fired stoneware clay on wood  
24 x 24 x 4 inches

KAREN BRIGHT

*South of Expectation*, 2020  
Encaustic and oil stick on cradled  
birch panel  
48 x 36 inches

JUDITH K. BRODSKY

*Self Portrait 2*, 2022  
Oil pastel on paper  
50 x 65 inches

ZENNA BROOMER

*Emerging #1*, 2021  
Handmade transfer paper print  
46 x 24 inches

*Emerging #2*, 2021  
Handmade transfer paper print  
46 x 24 inches

ARTHUR BRUSO

*Portal - No. 25 – Extension*, 2021  
Acrylic paint, compressed charcoal,  
oil pastel, conté crayon on paper  
16 ½ x 12 ½ inches

*Portal - No. 27 – Rear Elevation*, 2022  
Acrylic paint, compressed charcoal,  
oil pastel, conté crayon on paper  
24 x 18 inches

CAROLINE BURTON

*Incarnation 41 (with folds)*, 2020  
Acrylic on canvas  
72 x 64 ½ inches

EMANUELE CACCIATORE

*Ruddy Trees and Push*, 2022  
Oil on canvas  
76 x 76 inches

JOSÉ CAMACHO

*Mother should be landscape*, 2020  
Graphite, mixed media on paper  
mounted on canvas  
54 x 72 inches

SARAH CANFIELD

*Elekta Infinity*, 2020  
Oil over image transfer on canvas  
48 x 36 inches



*Into the Machine 4.0*, 2021  
Transparent pigment prints on  
Plexiglas in backlit box  
12 x 16 x 10 inches

**DANIELLE CARTIER**  
*Stardust Motel*, 2021  
Acrylic paint and mixed media on  
canvas  
24 x 18 inches

**PAULINE CHERNICHAW**  
*FREE FALL*, 2021  
Acrylic on canvas  
36 x 36 inches

**PAM COOPER**  
*Isolated IV*, 2020  
*Isolated V*, 2020  
*Isolated VII*, 2020  
Wooden tea box inserts, abaca  
paper, pill box, mirror, and Xerox  
transfer images  
12 x 14 x 16 inches

*Apron I*, 2021  
Handmade abaca paper and  
mixed media  
58 x 24 x 4 inches

**MICHAEL DAL CERRO**  
*Central Station*, 2020  
Linocut print on Japanese  
Kozo paper  
24 x 18 inches

*Out of Nowhere*, 2021  
Linocut print on Rives BFK paper  
15 ¾ x 12 inches

**RYNIEE DECHESER**  
*Monkey in the Middle*, 2021  
Acrylic and graphite on canvas  
30 x 40 inches

**JESSICA DEMCSAK**  
*Interruption*, 2021  
Acrylic on found wood (3 objects)  
4 x 4 x 4 inches each

**ELLEN DENUTO**  
*Quiet*, 2020  
Giclée photographic print on fine  
art paper  
24 x 20 inches

*As the Light Fades*, 2020  
Giclée photographic print on fine  
art paper  
22 x 17 inches

**GWYNN DI PILLA**  
*Simpler Times*, 2021  
Watercolor on paper  
27 ¾ x 21 inches

**KATE EGGLESTON**  
*Whenever We Go Out the People  
Never Shout*, 2020  
Acrylic pen on paper  
19 x 25 inches

**ANTOINETTE ELLIS-WILLIAMS**  
*Take a Knee for Justice*, 2020  
Acrylic on paper  
18 x 21 inches

**EDWARD FAUSTY**  
*#2762 from the series Refuge*,  
2022  
Digital pigment photograph on  
Arches Text uncoated paper,  
sewn to larger board  
24 ½ x 34 ½ x 2 ½ inches

*#2971 from the series Refuge*, 2022  
Digital pigment photograph on  
Arches Text uncoated paper,  
sewn to larger board  
28 x 40 x 2 ½ inches

**LISA FICARELLI-HALPERN**  
*Pandemic Partners, The River  
Seine*, 2020  
Ink, gouache and watercolor on  
watercolor canvas  
12 x 25 inches

*Six Feet Apart Rococo 2*, 2020  
Ink, watercolor, collage on paper  
16 x 20 inches

**DANIEL FINALDI**  
*The Weekend*, 2021  
Oil on canvas  
36 x 48 inches  
Courtesy of the artist

**MATILDA FORSBERG**  
*The daredevils*, 2021  
Acrylic on canvas  
60 x 72 inches

**BENNETT GEWIRTZ**  
*Tasks at Hand*, 2020  
Acrylic on canvas  
40 x 40 inches

**MARSHA GOLDBERG**  
*Keep XIII*, 2021  
Acrylic ink on translucent Yupo  
25 x 38 inches

*Keep XXVII*, 2022  
Acrylic ink on translucent Yupo  
25 x 38 inches

**ALLAN GORMAN**  
*EXIT*, 2021  
Oil on panel  
20 x 16 inches

**MANDA GORSEGNER**  
*Norwegian Perspective*, 2021  
Oil paint and encaustic on canvas  
48 x 72 inches

**JUDY GOULD**  
*If*, 2021  
Acrylic, charcoal, pencil,  
water-soluble crayon, and collage  
on paper  
21 ½ x 29 ½ inches

**DONNA GRANDE**  
*Connections*, 2022  
Oil and cold wax on wood  
20 x 20 inches

**DONTÉ HAYES**  
*Reconcile*, 2022  
Ceramic  
10 x 9 x 8 inches

*Vision*, 2022  
Ceramic  
10 ½ x 10 ½ x 10 inches

*Crevise*, 2021  
Ceramic  
7 x 7 x 8 inches

Courtesy of the artist and  
Mindy Solomon Gallery

**WAYNE HOEY**  
*DISLOCATED*, 2020  
Oil on canvas  
36 x 48 inches

**EILEEN HOHMUTH-LEMONICK**  
*Aging*, 2022  
Digital inkjet print  
16 x 20 inches

**SINÉAD HORNAK**  
*The Dream Face*, 2021  
Collage and sublimation dye  
on voile  
19 ¼ x 13 inches

**VALERIE HUHN**  
*Fingerprint Pin Encyclopedia –  
“Power Transmission”*, 2020  
Encyclopedia Britannica volume,  
pigment ink, acetate, pins  
4 x 18 x 11 inches

**WENDELL JEFFREY**  
*Charge I*, 2022  
Lithograph on Okawara paper  
22 x 16 inches

*Charge II*, 2022  
Lithograph on Hosho paper  
22 x 16 inches

**LINDSEY JONES**  
*Views of Chelsea Rooftops*, 2022  
Watercolor, acrylic, artist crayon  
on paper  
11 x 15 inches

*You can’t miss it*, 2022  
Watercolor, acrylic, artist crayon  
on paper  
11 x 15 inches

**DONNA CONKLIN KING**  
*PUDDLE*, 2020  
Concrete, resin, rubber stopper  
48 x 24 x 5 inches

**BARBARA KLEIN**  
*A Kind of Devotion*, 2021  
Acrylic on paper  
9 ¼ x 37 ½ inches

**MEGAN KLIM**  
*Permutations Vessel*, 2021  
Encaustic, ink, shellac on wood  
36 x 36 inches

**LAUREN KRASNOFF**  
*Clothing optional charcuterie*,  
2022  
Oil and acrylic on canvas  
66 x 60 inches

**JANE KUNZMAN**  
*I Am Not Alone: My 100 Vital  
Voices*, 2021  
Goauche on paper, 100 sheets  
sewn together  
63 x 65 inches

**ROBERT LACH**  
*Stop*, 2020  
Recycled plastic bottles, reeds,  
wire, paint, glue  
15 x 4 x 14 inches

**LISA LACKEY**  
*A Still Life*, 2021  
Paper and fabric on paper  
30 x 38 inches

**XIAOFEI LI**  
*I Am the People\_1*, 2020  
Digital video  
9 minutes and 36 seconds

**CHRISTOPHER LÓPEZ**  
*Untitled*, 2020  
Digital ink jet print on paper  
24 x 34 inches

**MARK LUDAK**  
*Night Mall*, 2022  
*Shroud, Christopher Columbus,  
Trenton*, 2020  
Pigment print on paper  
20 x 27 inches

**BEATRICE M. MADY**  
*It’s All in the Heat*, 2021  
Oil on canvas  
48 x 36 inches



**KRISTEN MARTIN-AARNIO**

*The Jungle*, 2021  
Fabric, yarn, wire, paper,  
cardboard, glue, gel, tape,  
acrylic paint, plastic  
16 x 18 x 14 inches

**TAMMY S. MCENTEE**

*The Collection*, 2021  
Colored pencil, watercolor,  
PanPastel on paper  
20 x 23 inches

*The Triplets*, 2021  
Colored pencil on paper  
7 x 10 inches

**WINIFRED MCNEILL**

*The Worry (I) Distract*, 2020  
Limoges porcelain, clear and blue  
oxide glaze, with steel base  
8 x 2 inches

*The Worry (VI): Lament*, 2021  
Stoneware, clear and blue  
oxide glaze, with steel base  
8 x 3 inches

*The Worry (III): Weep*, 2021  
Limoges porcelain, clear and blue  
oxide glaze, with steel base  
8 x 2 inches

**BUD MCNICHOL**

*Rust*, 2021  
Watercolor on paper, mounted on  
board  
22 x 28 inches

**CHARLES MCVICKER**

*Social Distancing*, 2021  
Watercolor and acrylic on paper  
17 x 24 inches

**PEDRO MIELES**

*La vejez*, 2021  
Acrylic on canvas  
39 1/3 x 31 ½ inches

**CHARLES MULFORD**

*Lost Teeth*, 2022  
3D printed bioplastic  
6 ½ x 7 ½ x 7 ½ inches

*Pill Chair*, 2022  
3D printed bioplastic  
6 ½ x 4 x 3 ½ inches

**JACKIE NEALE**

*I'm Sorry | I Love You |  
Thank You*, 2021  
Gelatin silver print  
42 x 33 inches

**DAVID ORBAN**

*The Work Party: Biplane and Blue  
Truck in Red*, 2022  
Oil on wood panel  
30 x 40 inches

**LÉNI PAQUET-MORANTE**

*Constructed Shallow*, 2022  
Ink on paper  
28 ¼ x 22 ¼ inches

**JOHN PATTERSON**

*Image\_13\_Script*, 2020  
Acrylic, oil stick, charcoal, and  
pencil on canvas  
32 x 32 inches

**J. STEVEN PATTON**

*Look This Way to See*, 2022  
Oil and charcoal on canvas  
36 x 36 inches

**ED PETERS**

*Coney Island*, 2021  
*Gallup, New Mexico*, 2021  
Inkjet print on paper  
14 x 18 inches

**JAY PINGREE**

*Four Commuters*, 2021  
Acrylic on board  
10 x 8 inches

*Man with Bag*, 2021  
Acrylic on canvas  
16 x 12 inches

**PE PINKMAN**

*Memento Mori*, 2022  
Oil and acrylic on canvas  
60 x 48 inches

**DEBORAH POHL**

*This End Up*, 2021  
Oil on linen panel  
12 x 10 inches

*Composition in Blue*, 2021  
Oil on panel  
10 x 8 inches

**MARTRYCE ROACH**

*Negative Space*, 2021  
Pastel on paper  
42 x 32 inches

**MARYBETH ROTHMAN**

*Theo Makes the Right Decision*,  
2021  
Photo collage, pigmented  
beeswax, and mixed media  
20 x 16 inches

**VINCENT SALVATI**

*Play #2*, 2022  
Oil on canvas  
24 x 24 inches

**THEDA SANDIFORD**

*Lady Whistledown Baggage Cart*,  
2021  
Ribbon blanket on recovered  
shopping cart  
36 x 24 x 40 inches

**CHRISTINE SAUERTEIG-  
PILAAAR**

*Untitled 3*, 2021  
Ink, thread, lithographic crayon,  
fabric on sewing pattern paper  
65 x 54 inches

**ELA SHAH**

*Farewell*, 2022  
Wood, ceramics, plastic, gauze,  
and plaster  
13 x 21 x 13 inches

**DEIRDRE SHEEAN**

*Corner House*, 2021  
Acrylic and pencil on  
multi-media paper  
10 x 13 inches

**ALAN SKALASKI**

*At Dawn after Hermans*, 2021  
Acrylic and wax marker on tar  
paper  
26 x 32 inches

**MIRIAM STERN**

*Pekelakh VI*, 2021  
Oil on canvas  
36 x 48 inches

**ADAM Z. SWART**

*Everything Will Be OK for a Fallen  
Angel (A Lesson in Courage)*, 2021  
Oil and mixed media on wood  
29 ½ x 30 x 2 ¾ inches

**JUDI TAVILL**

*Twist*, 2021  
Ceramic with cold finish: fired  
clay, paint, graphite, varnish  
11 x 18 ½ x 15 inches

**GEORGE TAYLOR**

*Self Portrait with Hat*, 2021  
Ceramic  
11 x 6 x 2 ¼ inches  
  
*Two Poets*, 2021  
Ceramic  
10 ¼ x 5 ½ x 2 inches

*The Artist as a Young Man*, 2021  
Ceramic  
9 x 6 x 3 ¼ inches

**KAREN TERRY**

*Meditation I*, 2021  
Sumi ink on paper  
12 x 16 inches

**MARGERY THEROUX**

*Carrier*, 2021  
Charcoal and pastel on paper  
11 ¾ x 9 inches

*Flee*, 2021  
Charcoal and pastel on paper  
9 x 12 inches

**DONALD TRUSS**

*Karma Wins*, 2021  
Acrylic on canvas  
30 x 24 inches

**JANET TSAKIS**

*Pandemic Posture*, 2020  
Charcoal pencil on paper  
11 x 29 inches

**COLEEN TYLER**

*Rutgers Garden Fog 001*, 2022  
Gelatin silver print  
10 x 10 inches

*Rutgers Garden Fog 002*, 2022  
Gelatin silver print  
10 x 10 inches

**ANN VOLLUM**

*Gorgon, Medusa*, 2022  
Eco/rust dyed fabric, polyfil, wire,  
string, thread, washers  
38 x 14 x 7 inches

*Gorgon, Stheno*, 2022  
Eco/rust dyed fabric, polyfil, wire,  
string, thread, washers  
34 x 14 x 11 inches

**SUSAN WARD**

*Wormhole*, 2021  
Acrylic on canvas  
38 x 30 inches

**JUNE WILSON**

*Who's Your Daddy Long Legs?*, 2020  
Oil on wood  
13 x 17 inches

**ROBERT YOSKOWITZ**

*On the Beach IV*, 2022  
Acrylic on wood panel  
10 x 20 inches

*On the Beach V*, 2022  
Acrylic on wood panel  
10 x 20 inches

**JUNO ZAGO**

*An Authentic Brazilian  
Experience*, 2021  
Mixed media collage and acrylic  
on panel, artist's shoes  
27 ½ x 12 x 3 inches



NEW JERSEY  
MUSEUM

STATE  
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- IVEY AVERY House Manager, Administration
- ELIZABETH BEITEL Supervisor, Museum Exhibits
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- BARBARA BOWER Business Administrator, Administration
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- BETH COOPER Curator, Education
- DANA EHRET, PhD Assistant Curator, Natural History
- KAREN A. FLINN Assistant Curator, Archaeology & Ethnography
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- HENRY J. HOSE Preparator, Fine Art/Cultural History
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- GREGORY D. LATTANZI, PhD Curator & State Archaeologist, Archaeology & Ethnography
- JENNY MARTIN-WICOFF Registrar, Fine Art
- JERALD MORRIS Technical Assistant I, Administration
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- SUSAN ORR Registrar, Archaeology & Ethnography
- DAVID C. PARRIS Curator, Natural History
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- ERIK SCHAU Audio Visual Technician, Education
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- JENARO VAZQUEZ Model Maker II, Exhibits
- SARAH B. VOGELMAN Assistant Curator, Fine Art
- DIANE WATSON, PhD Assistant Curator, Science, Education
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