

# New Jersey State Council on the Arts Fellowship Exhibition

Showcasing 2019 - 2021  
Recipients of Fellowship  
Awards in the Visual Arts

**ARTWORKS**  
Trenton's Visual Art Center

FRONT COVER



SUZANNE KAMMIN BARON

*Pacific*, 2016-18

oil on panel

12 x 12 x 1.5



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Showcasing 2019 - 2021  
Recipients of Fellowship  
Awards in the Visual Arts

Crafts  
Media  
Painting  
Photography  
Sculpture  
Works on Paper

PRESENTED BY



**ARTWORKS**  
TRENTON'S VISUAL ARTS CENTER

The 2022 New Jersey State Council on the Arts Fellowship Exhibition is a co-sponsored project of the New Jersey State Council on the Arts - a partner agency of the National Endowment of the Arts – and Artworks Trenton.

## *Statement from the Secretary of State*

As the 34th Secretary of State, I am proud to recognize the artists whose work is featured in this exhibition and commend their accomplishment of being awarded an Artist Fellowship from the New Jersey State Council on the Arts. Opportunities such as this to uplift New Jersey's many talented artists both reinforce the vitality of the state's arts industry and amplify the significance of art in our lives. I applaud Artworks Trenton for their superb collaboration with the Arts Council and congratulate them on the outstanding success of this project.

At the Department of State and the New Jersey State Council on the Arts, we believe our state's artists are key to enhancing community life and sustaining our culture. I am proud to work closely with the Arts Council to ensure artists from all backgrounds have opportunities to thrive, impact their communities, and contribute to the vibrancy of this state. Thanks to the ongoing partnership between the Arts Council and Mid Atlantic Arts, the Individual Artist Fellowship program continues to be an exemplary model of support for artists and a testament to the importance of their creative expression. I celebrate the incredible artistry presented here and the dedication of all who made sharing it possible.

The Honorable Tahesha Way  
**Secretary of State**



## *Statement from the* New Jersey State Council on the Arts

The New Jersey State Council on the Arts is proud to support this diverse exhibition of work by visual artists who received Arts Council Fellowship awards in crafts, digital and electronic media, interdisciplinary arts, painting, photography, sculpture, and works on paper in 2019, 2020, and 2021. This show includes impressive examples of the outstanding artistic talent in New Jersey, and we are delighted to collaborate with Artworks Trenton to bring this thought provoking work to a wider audience.

The Arts Council created the Artist Fellowship Program in 1971, to help support and acknowledge New Jersey artists. For decades we have seen the critical differences that providing this kind of financial support can make, as well as the importance of helping artists gain further public exposure for their work and advance their careers.

We want to express our appreciation to Addison Vincent, Gallery Manager at Artworks Trenton, for the expert coordination and vision of this project. Artworks Trenton has a distinguished history of supporting the arts as a central component of thriving communities, and for providing high-quality, engaging art experiences that are accessible to all.

We also extend our warmest congratulations to all of the exhibiting artists. It is a privilege to participate in the support of our state's artists, who remain at the heart of all we do.

Elizabeth Mattson, Chair

Allison Tratner, Executive Director

Danielle Bursk, Director of Community Partnerships & Artist Services

## ADRIANE COLBURN

Peak Streamflow is a visual representation of changes in annual rainfall and temperature along the Passaic River since 1898. The form of the post is defined by measurements made by a nearby USGS water gauge that calculates how much water is coursing through the Passaic River, a tidal body of water that regularly floods and is home to both a superfund site and major contamination. The diameter of each band represents 1 year of water, the color corresponds to the average annual temperature, which has risen by 5 degrees in Passaic in the past 100 years.



*Peak Streamflow/Climate Markers: Passaic, 2022*  
Repurposed ship mast, dye  
132 x 15 x 15

## AMY BECKER

I am a New Jersey-based photographer trained in several traditional formats as well as digital photography. My interests typically explore visual stories that arise from the random interaction and juxtapositions of people, everyday found objects, and moments within those environments.

For this series, I set aside my usual 35mm camera. Instead, I use my iPhone camera—the very invention that has rendered payphones into unwanted relics. Then I print the images in the same ratio as the iPhone capture.

While the necessity for payphones has largely vanished, they remain standing—often abandoned, beaten, and disfigured. For me, the world has turned into a perpetual scavenger hunt to discover payphones in familiar or new settings. I often find them hidden in plain sight. Others, stripped down to a shell of their former selves, reveal a vague suggestion of sculpture in metal and metal and plastic. Admittedly, when I do find a rare working phone, I'm disappointed.

Still, for many, payphones are linked to collective memories. Think of Clark Kent rushing to the nearest phone booth, emerging as mythic Superman, ready to save Lois Lane. Or college students cramming themselves into phone booths.

Payphones represent one path to human connection. *Dead Ringers* depicts the vestiges of those machines and the environments in which they exist. What endures is the need to communicate, anywhere, for any reason, or for no reason at all.



*"Phoneprints" from "Dead Ringers: Portraits of abandoned payphones" series, 2018*  
Photography/Archival Pigment Print  
10 x 7.5



## CAROLINE BURTON

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.

The (re) series is created by cutting canvas into parts that are then folded, painted, and sewn back together. The practice is one of forced separation, then building materials reunited in a new way. Unblemished canvas represents my life: whole, neat, and tidy. When I cut it, I am cutting my life in order to allow it to become an imperfect, more human form.



*(re) align, 2017*  
acrylic paint, thread, canvas  
58 x 59

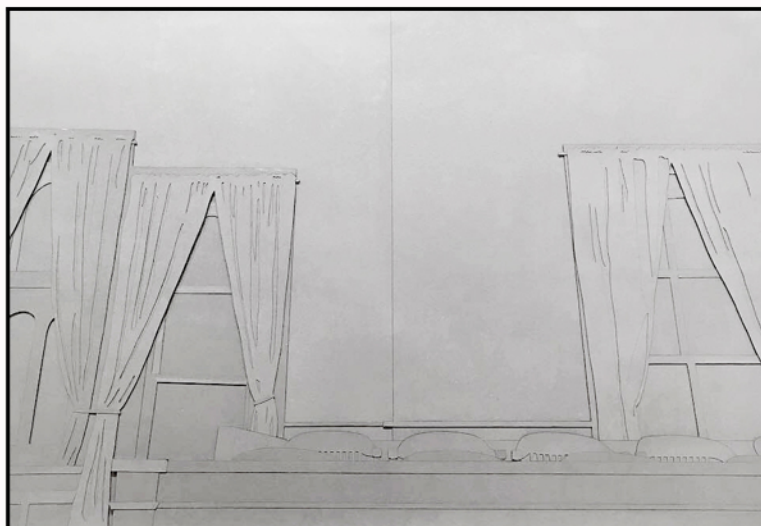
## CASEY RUBLE

This piece is from "We the People," a series of silver-pigment paper collages depicting locations across the country where race riots have erupted. In 1973 in Custer, South Dakota, Darld Schmitz, a white man, was charged with second-degree manslaughter for what many saw as the premeditated murder of John Wesley Bad Heart Bull.

Outraged by the lenient charge and recent others like it, members of the American Indian Movement organized a rally to protest. Over two hundred Native Americans — including Bad Heart Bull's mother, Sarah — arrived, during a blizzard, at the Custer County courthouse on the day of Schmitz's preliminary hearing. Tensions grew when state troopers denied them entry to the public building, and violence broke out when a deputy shoved Sarah Bad Heart Bull down the courthouse steps. In the ensuing chaos, the courthouse and a nearby building were set ablaze by police teargas canisters.

Twenty-seven Native Americans were charged with inciting a riot and arson. Sarah Bad Heart Bull was sentenced to one to five years in prison; Darld Schmitz was acquitted by an all-white jury of the murder of Sarah's son.

The courthouse was relocated, and its old building, after being restored to its original condition, was turned into the Custer County Courthouse Museum, where visitors can see the courtroom exactly as it appeared on that bloody day.



*In a short time a group of Indians did break the doors and enter the court house.*  
*(Custer, S. Dak., 1973), 2018*  
paper collage  
28.75 x 40.75 x 2.5

## DANIELA PULITI

I create Feminist, craft-based, mixed media paintings and installations that explore gender, sexuality, vulnerability, body image, and mental health through color, pattern, and humor.

In my installation work, I seek to create soft walls that act as an emotional divider while beckoning a closeness and desire of touch. A recurring motif in my work is of a central hole in my tapestries. This hole is meant to operate on multiple levels as a glory hole or peep hole, as a mouth, as a vagina, and/or as a portal for energy to pass through. In the beginning of my exploration, these hangings were very densely woven with a small hole in the middle. Over time as I incorporated a variety of weaving techniques (crochet, needle-tatting, knitting) and patterns, these works became more and more lacy and open. I attribute this as a metaphor for emotional openness and willingness to be vulnerable.

The painted pieces comprise a collage of fabrics, acrylic paint, glitter, and other craft ephemera challenging the hierarchical Western notions of painting. The inspiration of these works are at the cross section of the classic Feminist short story "The Yellow Wallpaper" and the 1999 film "But I'm a Cheerleader". The illusionistic space within these mixed media pieces explore a psychological undercurrent at the same time excavate and unearth trauma to the surface.

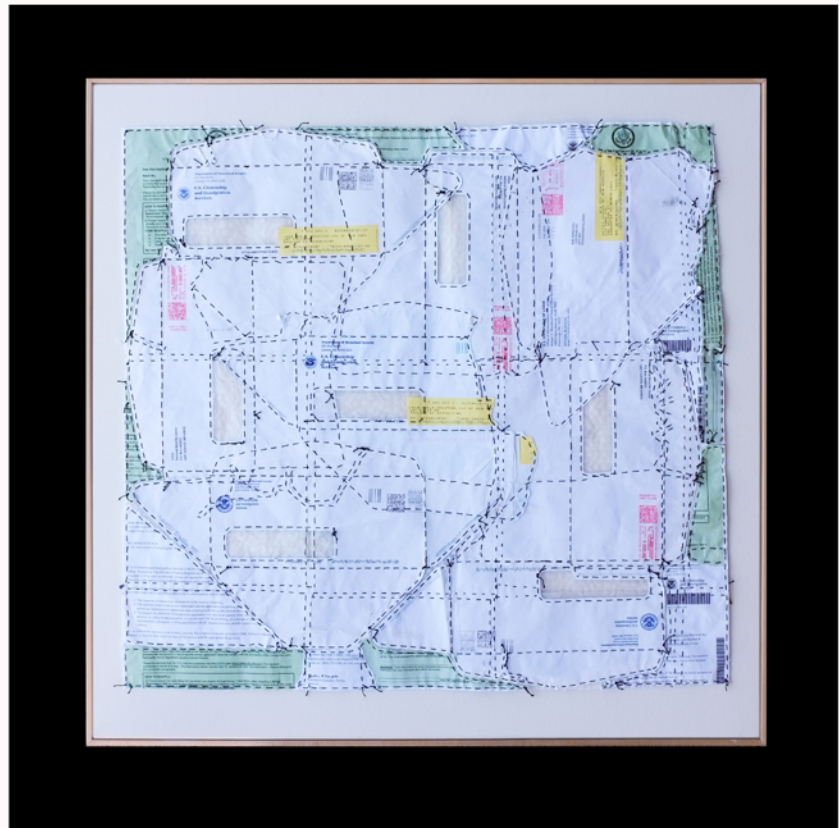
The bridge between these two modalities is the idea of soft, emotional walls both as defense mechanisms and protective boundaries.

## DONG KYU KIM

Officially Void is composed of paper envelopes and letters from USCIS torn apart and sewn back together. I was living in the U.S. as a temporary immigrant worker before obtaining a green card in November 2019. Growing up in South Korea in the 1980s to 1990s, I became obsessed with the concept of the American Dream and the capitalistic ideals of money, fame, and success. My work is a testament to my struggle to live and work in U.S. It also explores the transitioning paradigms of international labor, the collapse of neoliberalism, and what it means to be American now.



*Fringe*, 2022  
Mixed media on vintage doily  
10 x 10



*Officially Void*, 2019  
paper envelopes and letters from USCIS, thread, Swiffer  
31 x 31 x 2



## DONNA BASSIN

"What is a portrait, if not an acknowledgement of a human encounter: an opportunity to imagine the life of another?"

Following the 2016 presidential election, I initiated portrait collaborations between those who – through race, sexuality, gender identity, age, ethnicity, and/or disability – felt they had been deemed invisible and un-entitled to their place in this American moment. Storytelling through pose, gesture, gaze, and props, they turned themselves "inside out" to visually assert their identity and invite a visceral face-to-face encounter with their humanity. The shared black velvet background and chiaroscuro lighting create an aesthetic unity, joining the individual to the collective. I responded to the further injuries brought on by the pandemic, ongoing racial and economic inequality, and further erosion of our democracy by ripping the original portraits to create "wounds" of our individual and collective suffering. Inspired by the Japanese practice of Kintsugi – which mends broken pottery by using gold lacquer to repair damage while highlighting the scars – I restored the torn portraits using golden rice paper and thread. The resulting scars remind us that we must not forget the incidents that create our wounds, but rather use them as a touchstone to move forward and mend our fractured relationships with ourselves and each other.



*My Own Witness: Rupture and Repair.Aya.1, 2020*  
Archival pigment print, gold rice paper, gold thread  
28 x 22 x 1.5

## ED MAXIMUS

Young At Heart is the prelude to a larger visual narrative exploring Black diasporic in America through the experience of a couple. This particular photograph conveys a moment of their youth where they made a promise to always have each other's back no matter the trials and tribulations. Using this promise as a starting point, Ed Maximus intends to weave a tapestry with a series of multidisciplinary work that could very much represent the story of his parents and many others who made countless sacrifices to build their life in this country.



*Untitled #6 (Young at Heart), 2021*  
Photography  
20 x 16

## ED PETERS

For the last several years I have devoted myself to completing various personal photographic projects. My method of working is to approach these projects with minimal preconceptions. Working intuitively, and leaving myself open to the vagaries of the street, have allowed me to respond quickly to the immediacy of experience. The resulting pictures probably won't change the world, but I hope that they give some small poetic insights into the public space where people negotiate the complexities of their daily lives.



*Indio, California, 2021*

Inkjet print  
16 x 20 x 2

## ERIN NOWAK

This self-portrait was composed during the early days of the pandemic when schools and daycares closed down and many parents had to work from home. My husband is a healthcare worker in a busy academic hospital in Philadelphia. All domestic responsibilities fell to me. The stress was immense and day-to-day living was intense. I created this image to be a humorous take on the realities of the time.



*Shelter-in-Place, 2020*

archival inkjet photographic print  
16 x 24 x 1



## FRANCK LAZARE GOLDBERG

In 2004, I travelled to Northern India to photograph Tibetan buddhist monasteries around Dharamsala, home to the Dalai Lama and the Tibetan government-in-exile. Years later, revisiting the portrait of the western nun and monk in Buddha Twins, I was struck by their identical expression, although their photograph was taken at a different time and location. As I have been exploring diptychs in my work, I paired them in one unexpected duo.



*Buddha Twins*, 2004 printed 2022  
Archival Pigment Print  
15.5 x 22

## GERALD SLOTA

The grant afforded me the resources I needed to create a brand-new range of images. I explored new ways of presenting my photography, too, in different mediums such as experimenting with metallic prints and alternative methods to display the work—without frames and hung with magnets.

Last year was by no means easy, but the grant helped me through it, allowing me to continue doing what I love, and hopefully helping to get me on my way back to a new normal in the art world, with even more opportunities to exhibit my photographs in 2022!



*Metallic 2*, 2021  
Digital Photographs , Metallic Paper  
12 x 12 x 1

## GRACE GRAUPE-PILLARD

My working process is intriguing. I do not try to mimic my source photographs, but attempt to look at the face's shapes and forms blankly as if they were bits of puzzle pieces that I must join together to make a person whole - one with a heart that thrashes and comes to life; a presence that reveals secrets of humanity in a moment of time resulting in a truth that was once unseeable. *WEAR ONE* - a self-portrait referencing the Covid Pandemic is painted with a similar intention.

I love the not-knowing-ness that my mind forges; all that I observe is a void and I attempt to be the magician that awakens the landscape of a particular face where there are hills, valleys, crevices, sunlight peeking through, shadows the color of midnight blue darkening areas, and when I am finished I hope to have captured a spark of breath that can be both bitter and sweet.

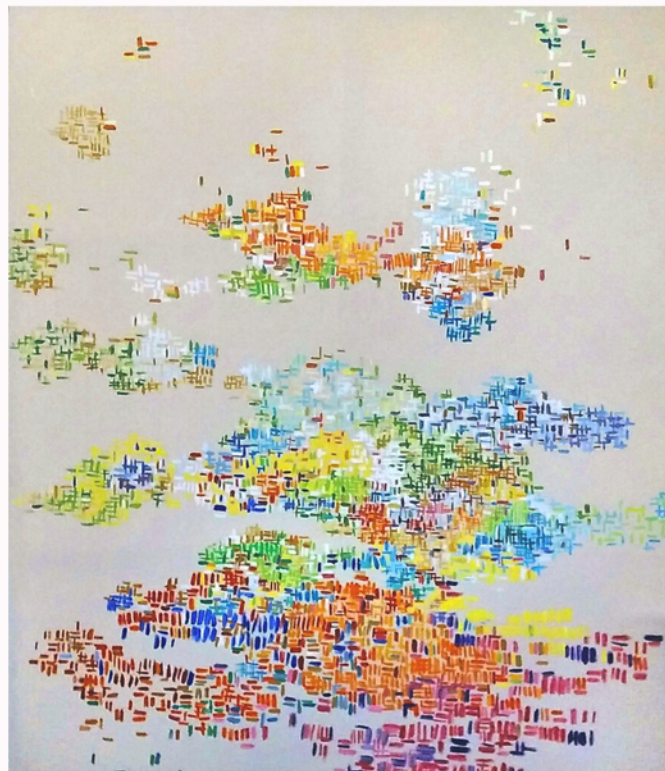


*Wear One*, 2020  
oil, alkyd, on wood  
48 x 36 x 1.5

## JAMES PUSTORINO

The *Every Second Counts/Days* series uses short strokes and "scribbled" line to build up form in response to the light and daily seasonal changes..

This composition also can approximate music in that it is built of marks of color drawn with varying strengths, speeds and emphasis much like musical notes and tones or the way different instruments work together in a musical composition. As in music, structure and form are built through repetition, variation and contrast, areas of intensity and areas of rest; and the creation of an engrossing or compelling visual experience, as opposed to aural experience, is the goal of the piece.



*The 14th Day of Summer*, 2019  
oil on canvas  
64 x 54 x 1.5



# JAMES ALOYSIUS MULLEN

## The Library

In college, four stories of open stacks, cast iron railings, bottle glass floor, spiral staircase wrapped in stone six feet thick. Reading Jorge Luis Borges. Some nights, when it was too late to go home to my apartment, I'd sleep there, hidden away in the stacks. Fifty years later, it remains a popular location for my dreams. I worked on these for about two years, 2018 – 2020.



*Pork/Moon*, 2018  
photograph  
13 x 19

# JEFF GOLA

Jeff Gola is a painter living and working in Moorestown, NJ. He specializes in egg tempera painting and is especially drawn to the landscape and in examining those places and subjects that exist on the margins of everyday observation. The contemplative and spiritual effects that light and atmosphere can imbue to common subjects is his focus, and he has found that the qualities of egg tempera are uniquely suited to capturing the evocative aspects of light and to exploring its interplay on texture. Jeff Gola received a BA degree in Studio Art from Allegheny College and spent his junior year in Temple University's program in Rome Italy. His work has been shown in galleries and competitions throughout the United States and is in various private collections worldwide.

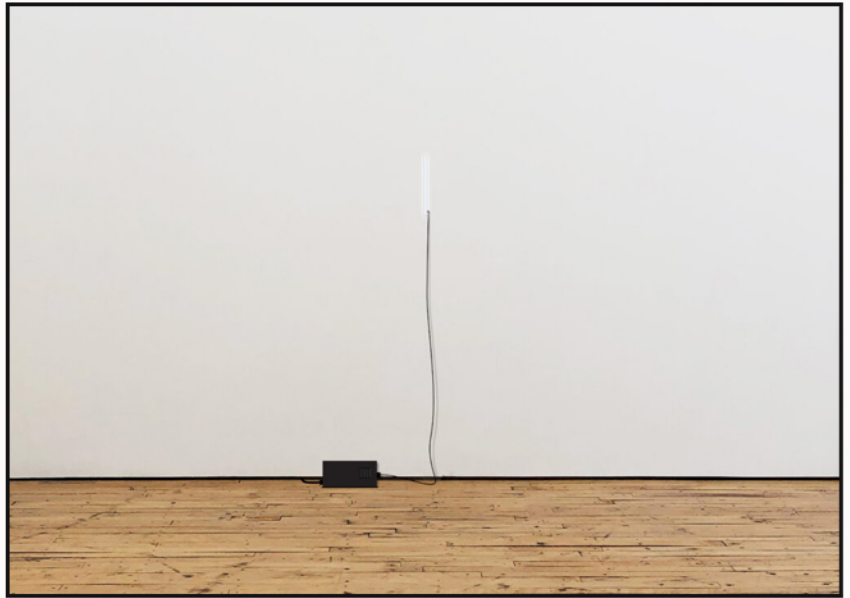


*Evening at the Elgin*, 2016  
Egg Tempera  
24 x 30 x 1

## JEFF THOMPSON

During the pandemic, I underwent a period of complete creative block, the worst I've ever experienced, lasting more than a year. I would sit in my studio, trying to find the work again, but blank computer files and sketchbook pages just stared back at me. This piece, a recreation of a text-input cursor, is both something and nothing: a blinking reminder waiting to be filled with ideas and images, and yet nothing but a dumb line.

Edition of three. Fabricated by Brooklyn Glass/Precision Neon.



*Untitled (Caret), 2022*  
Neon  
60 x 36 x 12

## JONATHAN LOGAN

"The western sun blazing on concrete and razor wire; he seeks a moment of shelter."

Through an embedded/reportage method, my work seeks to combine Brutalist with Romanticist imagery in an effort to paint an imaginative narrative of our modern era; one that wrestles with rapid technological advancement and radical youth-culture relative to historical notions of beauty and spirituality. This work tells the story of it's subjects with mythos, and features characters with strong notions of identity. The effort is to capture the honest expression of one reconciling the character they have written with the vulnerable human underneath, and to construct a lore around natural and urban landscapes.



*Stealing Shade, 2019*  
Ilford hp5 400 Film  
16.57 x 16.57 x 1.32



## KATE DODD

My propensity for creating artwork with multiple components rather than a single monolithic structure means I can build large works while still providing human scale. My interest in using materials that are considered disposable by society has found its way into many of my past installations. I admired the illustrations in this crumbling 3000 page turn-of-the-century dictionary, so I cut out every single illustration to save. Small detailed illustrations have always excited me, from my earliest memories of book reading. Despite being out of date, with much of its information incorrect or obsolete, I couldn't bear the idea of all these detailed little illustrations in this dictionary being discarded. To me, they represent someone's time and labor, and therefore have value, even if that value has no place in our current culture.

Cutting out circles came naturally as a way to frame and center each image. Circles with images suggested the idea of coins, and so I painted the space surrounding each image gold to illuminate that connection. On the back of each "coin" I tried to find vague but semi-sinister intent in the happenstance collection of words in proximity to each other, stringing together suggestive phrases that felt like a surreptitious undercurrent in a collection of knowledge that purports to represent truth and neutrality.

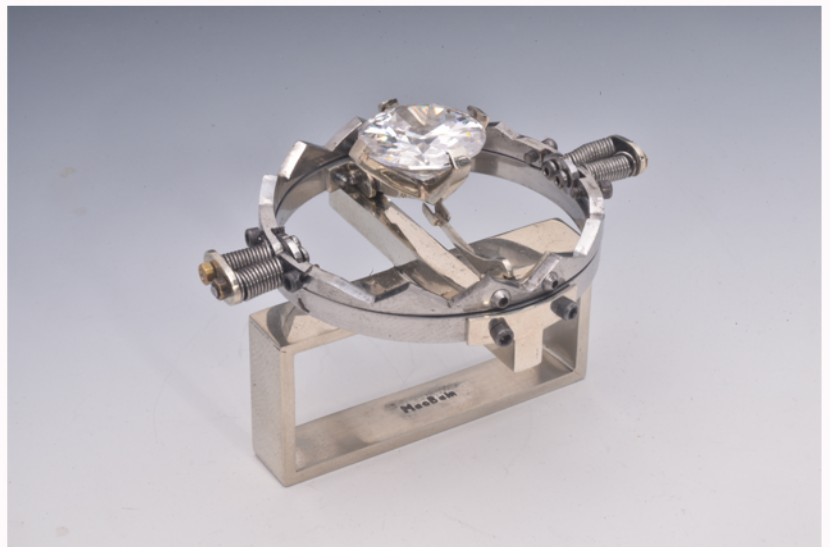
The circular forms and suggestion of wealth and armor reminded me of the feather capes that Hawaiian kings once wore, Ahu Ula. Creating a "protective" yet flimsy cloak suggesting past wealth in the midst of the pandemic seemed like an appropriate symbol for the omnipresent anxiety of 2020, a regal garment of questionable value.



*Questionable Value*, 2020  
Repurposed dictionary, gold paint, brass rod  
60 x 108

## KENNETH MACBAIN

The "Wedding Ring" uses humor to address issues of human relations and preciousness. The piece utilizes highly recognizable imagery to speak to complex social issues. As the designer, I conceived of a large showy piece that speaks of power and control in a somewhat absurd way. Given the tactile qualities of the piece, it speaks directly to—rather than simply depicts—the human experience.



*Wedding Ring*, 2021  
Steel, Cubic Zirconia, Brass  
2 x 1 x 2.5

## KEVIN MONKO

When the pandemic struck, and all of my photo jobs were suddenly gone, I was looking for a productive and fulfilling way to spend my days.

I made an offer on social media that I'd come to your house, photograph your family from the driver's seat of my car, and send you high resolution images to use as you please. If you wanted to donate any amount to the project, you could, but if you chose not to, or couldn't afford it for whatever reason, the offer still stood.

I enjoyed the challenge of the limited perspective and always came away satisfied with what we were able to capture. As people were hunkering down in their homes, I expected to be photographing a little more anxiety, if not despair, but the fact that people had something fun and different to do was often more likely to elicit the joy, even goofiness, that appears in many of the images.

While most people I know were locked in their homes, I was lucky to be out seeing friends and meeting new people daily, albeit from 30 to 100 feet away.



*A Great Leap Forward, 2020*  
Photo on archival enhanced matte paper  
22 x 22 x 1

## LAUREN ROSENTHAL MCMANUS

Ecology serves as the conceptual framework of my investigation and maps provide the visual language for my expression. I make prints, drawings, and sculptures that use watersheds as symbols of interconnectedness.

My process leads me into the landscape in multiple ways: walking into the woods and along stream banks awakens an immediate, sensory experience of place; composing images with spatial data provides an expansive and analytical geographic perspective; repetitive mark making opens a meditative path that offers insights gained through time spent with sustained focus. Together, these practices define my creative exploration about how we understand and imagine ourselves in relationship to the environment.

My recent drawings are made using pigments derived from rocks collected along lakes and streams; they are geographical blueprints layered with artifacts of a human connection to place. Lacking the markers by which we usually locate and navigate, these maps offer an opportunity to re-orient, to identify with and within the patterns of nature. By reframing boundaries and exposing vital bioregional relationships, these works highlight our inherent interdependence.



*Seneca Lake, 2017*  
ground rock, water, and gum arabic on paper  
29 x 21 x 0



## MARGARET MURPHY

Norman Bryson, in his book "Looking at the Overlooked" argues that still life painting is "at a level of existence where events are not at all large-scale, momentous events of History, but the small-scale, forgettable acts of bodily survival and self-maintenance". It is with this thought in mind that I painted flowers, in part as a form of self-maintenance; then, as impeachment trials lead to a global pandemic and racial justice protests, the paintings grew to respond to the events of history unfolding.

My oil on paper flower paintings are based on familiar and shared cultural artifacts. Vowing to paint one a week during the impeachment trial I frequented Trader Joe's and other grocery stores to purchase flowers and I collected vases at second hand stores, Ikea, and West Elm. These artifacts are steeped in cultural ideas of luxury, class and domesticity through their commercial accessibility and price point; some are mass produced and inexpensive while others are unique or "designer". While painting these I realized that I tapped into a collective desire for some form of comfort in troubled times, while also challenging the historic bias against flower paintings/still life as a less serious art form, especially for artists who identify as female.



*Yellow Flowers, 2020*  
oil on paper  
30 x 22

## MATTHEW FEURER

Video Loop Contents:

Dead sky

Dead rain

Dead puddle

Worm-like creatures:

Writhing in the puddle

Capped on both ends with rectangular, fleshy blocks

Each face of the fleshy blocks is filled with videos captured from:

Video Games

Pornography

Cat Videos

Audio of rain and captured video

\*SparkNotes: We distractedly flop, twist, and twitch as the world collapses.



*Fight, Fuck, Die, and Kittens, 2022*  
Video Loop  
20 x 35 x 2

Scan this QR Code  
to view video



## MICHAEL FROIO

Watershed is an ongoing exploration of the lower Delaware River & Bay, considering the region's social and industrial past and its current state. The landscape and waterways that are a part of this region are ever-evolving, vital to maritime transportation, and prosperous resources for fishing, agriculture, and industry.



*Nantuxent Creek Inlet, Money Island, NJ, 2019*

Archival Digital Print

17 x 22

## MICHELLE DOLL

No more than 25, I'm attracted to the physical and metaphysical energy that exists between individuals who share a deep connection: the touch between a couple, the closeness between a mother and child. These transient flashes of human contact hold meaning in the creases, crevices, overlaps, folds and weight of connecting bodies. I experience each brush stroke as a way of recording both the physical body and the invisible mental dialogue during a private moment. In scrutinizing these deep human feelings, I evoke an intimate connection of the mind, body, and soul through the tactile substance of paint.

These paintings are meditations for me to be present with the positive aspects of love and connection. The work is about real people who share honest feelings of connection, and it is work that feels deeply meaningful to me. To that end, I paint people I personally know, who feel intimate love and true connection with each other. My objective is to preserve significant memories within the emotional dialogue of two bonding individuals. Above all, I want to fill my own life with the positive energy of love, and these painted meditations on intimacy are a way to be present with those sensations.



*Mother Child (DM2), 2021*

Oil on Paper Mounted on Panel

13 x 7.25 x 2



## MILCAH BASSEL

Through my work I explore the phenomenological and subtle body as it entwines with culturally generated systems and structures. In the studio, I relish and labor in repetitive, cumulative, material processes, resulting in installations and performances that continue to emerge through the physical and spiritual engagement of others.

In the series Pyramid Skin, the realms of body, architecture, and landscape, are collapsed into a singular continuum. The work converses with the porousness and cellularity of skin, while utilizing the material specificity of paper. Structure and surface become inextricable, rendering the paper its own body rather than substrate for extraneous marks and messages. Pyramid Skin 3 (Louise), is named for the monumental artist Louise Bourgeois, as the series offers homage to a lineage of influential female thinkers and makers. The wall hung pieces are pelt-sized and intended also as performative wearables.



*Pyramid Skin 3 (Louise), 2021*  
laminate casting of pigmented abaca fiber  
47 x 24 x 3

## NICK DE PIRRO

I like to create situational ironies that arise from combinations of materials or ideas. These might occur internally in a sculpture, or through a theatrical installation where a relationship between objects or performed subjects is constructed. Humor is there, but perhaps now a bit more restrained than in my past work, and certainly darker. My taste for material and minimal color persists, but the minimal approach, which I always preferred, has sometimes given way to more extravagant forms.

I am interested in making a sculpture that nobody wants, and prefer a reckless or idiotic gesture. I want always to do the thing that should not be done, rather than achieving something that might be done. In the end, I am a conceptual artist with an affinity for materials and things, who wants an artwork to misbehave.

This sculpture is from a series of welded steel objects that represent abstracted apocalyptic machinery, doomsday devices, reactors, or polytheistic fetishes such as those created for Anubis in Egypt. They are minimal forms with slight variations; a set of identical bases with different gnomon (sundial blade) shapes that insert into a machined groove. The gnomon might be read as plumes, decoration, or glyphs, with only an implied function to detect an unknown force.



*Black Sundial Rev 1.2, 2020*  
Welded Steel  
72 x 18 x 24

## NICOLE SCHWARTZ

*Four Eggs and a Hummingbird* challenges the notion of authenticity often attributed to family photography through images that depict truth and artifice. I am interested in how family can be a means of representing oneself in terms of histories, experiences, and memories. *Four Eggs and a Hummingbird* illustrates ambiguity. The images blur the line between fact and imagination, similar to how memory bends, molds, and fluctuates, complicating truthfulness. Using the dense forested region of the Pine Barrens as my foundation, I explore interior and exterior relationships between my family members and myself. Who am I as a person outside of my family unit? What burdens do I carry by keeping certain memories from my family members, and also myself?



*I touch Joey's hair for the first time, 2017*  
Archival pigment print (Edition of 4 + 1 AP)  
17 x 11

## RAYMOND E. MINGST

The Department of Reparative History is an on-going installation and publishing project. It is a lamentation for the early losses suffered as a result of the HIV/AIDS pandemic. Mining ephemeral reports, cultural detritus and the clues that exist in the culture at large, The Department of Reparative History seeks to honor, mourn, and attempt to hear a signal in the ether from lost mentors and others taken too soon.



*March 1994, 2014*  
Hardbound book, 112 pages  
12 x 12

Scan the QR Code  
to find out more.





## RICARDO BARROS

"Jersey Fresh Jam, 2021" is from my portfolio of 360-degree panoramas. I make a series of still pictures from a single point while rotating my camera full circle, encompassing everything visible on the horizon. The view includes everything top to bottom, too. Then I seamlessly stitch these images into a single, flattened photograph

This work challenges our understanding of composition. The first step in composing an artwork is to determine what it will include. Where does one place the edge of the frame? But here there are no edges beyond which elements are excluded. There is no top or bottom to a scene, and there are no sides. Everything is included. Whatever the revolving lens sees is visible in the final picture. Composition is determined by the choice of a single point in space. Seventy or more shots comprise one panorama, so my photographs are made over time. A person photographed at one location may reappear at a different location in a later shot. Yet, in the finished photograph, duplicated people appear to be concurrently present.

Although I didn't intend for it to be so, these panoramas can be interpreted to illustrate the entanglement of time and space. That is, time can be bent just as space can be shaped. This abstract, scientific fact has found a comfortable resting place in my photographs.

To some degree, all photographs are about storytelling. I like to think that my 360's tell a story with a nonlinear narrative. All elements are present, but it is left to each viewer to assemble his or her own sequence and interpretation.



*Jersey Fresh Jam 2021, 2021*  
360-Degree Photograph  
24 x 30 x 1

## RUBY JACKSON

Looking to upend a material hierarchy with form and tradition, as well as notions of what deserves space and attention, I work with traditional, found and discarded materials. Invested in the tangible and eager to converse materially first, the work often demonstrates a curiosity of how surfaces, tracers and marks can act as information carriers and signal imprints of gesture. Aspects of my work are situated in ambiguity and explore elaborations of drawing and gesture. Straddling legibility and abstruseness, the forms remain somewhat muddled and unplaceable, though often, referencing botanical motifs and figurative forms. Similarly in-between, the processes frequently involve both analog and high tech modes of making. This aspect of 'being both' is significant and signals an offering of a sliding continuum for the work, where 'mismatch' is embraced, and unequal symmetries can thrive.



*Eye Wipe, 2021*  
Solvent Transfer Print  
13 x 17 x 1



## SCOTT MADISON

This cabinet is made from solid aluminum flats. The drawers, in this case four, rotate around an internal shaft. The interior of each drawer is milled away and the exteriors have milled and sanded decorative patterns.

The piece is part of the tradition of decorated furniture although the functionality is not obvious. I like using shape and light to obscure function so that my boxes appear more sculptural than functional, thus shifting the boundaries between sculpture and craft.

I have made sculptural objects from steel, stainless steel, bronze and aluminum in sizes varying from pieces that you can hold in one hand to some six feet tall. Many are formed from sheets with shapes pressed into them, then shaped, cut and welded together in an additive process. Others, like this piece, start as a box and are cut, milled and sanded into shape.

Though I love nature, objects formed by human hands fascinate me more. I have chosen to work in metals because I like the durability, the feel, the visual presence and the large variety of techniques available to form them.



*Connected Rings, One, 2021*

Aluminum

13 x 10 x 10

## SUNG HO CHOI

As a bi-cultural artist, I have depicted the experience of being the "other," of contrasts and complexities of a minority existing within a majority. Emigrating to the U.S. from Korea had a profound affection on my art. I believe it has expanded my themes and medium.

Most of my work lies on the intersection between different cultures and traditions addressing critical issues of our society. The way these cultures crash, conflict, destroy and heal each other seems to form certain patterns as do many natural cycles or physics of energy. My art making is the process of collecting, formulating those patterns and finding signifying system within them. I seek alchemic discoveries in this process.

My artistic goal is to pursue the theme of contrasting identities in a society that is becoming more multi-cultural, and how to define this in "Universal" terms.



*WXYZ, 2019*

mixed media on paper

38 x 38 x 1



## SUZANNE KAMMIN BARON

Like an evaporated mirage,  
like a tree of gold in a dream,  
like a magic show in the midst of a crowd -  
you run blind after what is unreal.  
- the Buddha

My paintings are informed by Buddhist emptiness teachings which posit that nothing possesses inherent existence; everything is dependent on its parts, on causes and conditions and on the mind. This concept plays out in my work through the reciprocation between the background and foreground and in the interconnectedness of the work's elements. Layers, lines and shapes are distinct but not one more important than another. Through the use of cropping and carefully chosen color relationships, the space in my paintings appears simultaneously deep and flat. I allow the paint to be expressionistic in some areas and controlled in others. These seemingly contradictory aspects of the work refer to non-duality. I complete the connection with a visual give and take where opposite forces are interdependent.

My work often raises the question of how it was made and I remain enigmatic in my response. How the work is created, I want to remain a mystery..



*Pacific*, 2016-18  
oil on panel  
12 x 12 x 1.5

## TAI HWA GOH

I create delicately layered installations from printed and cut paper. My imagery evokes biological forms and landscape, reflecting on the accumulation of memory and experience, and the interior and exterior worlds of the human body.

I cut, fold, layer, and form the hand-printed paper into three-dimensional objects that engage with the architecture of a space, as a metaphor of the cycle of the body, industrial machinery, and natural phenomena, as well as the endless processes of growth and decay.



*Suspicious Growths*, 2017  
Screen print on hand-waxed paper & Pellon  
72 x 48

## THEDA SANDIFORD

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 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 baggage cart 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 historically 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.

Each recovered shopping cart is woven with polyurethane rope, paracord, grocery bags, rope lights, beads, fabric, bottle caps and a protective zip tie blanket.

For me, my Emotional Baggage Carts are a release, for other people, they are an opportunity to look within and recognize the emotional baggage you, yourself are carrying.



*Orange You Glad to See Me: Baggage Cart, 2021*  
Hollow braided polyurethane rope, gold 850 and neon orange 850 paracord, and neon orange zip tie blanket and solar LED lights on a gold spray painted recovered shopping cart.  
43 x 35 x 40



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## Curator Note

I would like to thank the State Council on the Arts for giving Artworks Trenton the opportunity to host this exhibition and truly fulfill our mission of connecting community, culture and creativity through the arts. I would also like to thank Danielle Bursk, Stephanie Nerbak and Michelle Baxter-Schaffer for their support in bringing this exhibition to life. To the exhibiting artists, thank you for sharing your talents, creativity and inspiration with us all.

- Addison Vincent

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