



NJ STATE COUNCIL ON THE ARTS FELLOWSHIP EXHIBITION
SHOWCASING THE 2014/2015 RECIPIENTS OF FELLOWSHIP AWARDS IN VISUAL ARTS



LT. GOVERNOR LETTER

I am pleased to offer best wishes and congratulations to the artists who received 2014 and 2015 Fellowship Awards in Visual Arts from the New Jersey State Council on the Arts and are featured in this exhibition. Showcasing the extraordinary talent of New Jersey artists helps to highlight the vitality of this state's arts industry, and reinforce the values of art in our lives. Through programs such as this, not only do talented artists exhibit their work, but perhaps just as importantly, the people of New Jersey are able to share in the quality and diversity of our state's artistic expressions.

The Department of State and the New Jersey State Council on the Arts are proud to help make this program possible and are particularly grateful for the contributions made this year by Monmouth University and the Rechnitz Hall DiMattio Gallery for ensuring its success. With the on-going commitment by the Council and its cosponsor the Mid-Atlantic Arts Foundation, the Individual Artists' Fellowship Program continues to stand as a testament to the importance of artistic excellence and a celebration of New Jersey's artists.

Lieutenant Governor
Kim Guadagno

NJ STATE COUNCIL ON THE ARTS

The New Jersey State Council on the Arts is pleased to support this wonderful exhibition of work by visual artists who received Arts Council Fellowship awards in crafts, photography and sculpture in 2014 and 2015. These works are compelling evidence of the wealth of outstanding artistic talent in New Jersey and we are delighted to collaborate with Monmouth University and the Rechnitz Hall DiMattio Gallery in bringing the work to the attention and appreciation of a wider audience.

The Arts Council created the Artists' Fellowship Program in 1971, and to this day it continues to acknowledge and assist artists working at the highest levels of excellence as determined by their peers. The Council understands both the critical differences that providing this kind of support can make, as well as the importance of helping artists gain further public exposure for their work and advance their careers. Because of the programs high standards, a Council Fellowship brings much deserved recognition and distinction that can help in even greater ways than the modest funds themselves.

We want to express our appreciation to Vaune Peck, Director, Center for the Arts, and Kelly Barratt, Assistant Director and Marketing Coordinator, Center for the Arts. Scott Knauer, Director of Galleries and Collections. Andrew Cohen, Chair Department of Art and Design. Dr. Kenneth Womack and Dean Wayne McMurray, School of Arts and Sciences. Dr. Laura Moriarty, Provost and Vice President for Academic Affairs and Dr. Paul Brown, President, Monmouth University.

Monmouth University has a long and distinguished history of supporting the arts as an integral part of New Jersey communities, and for providing residents and visitors alike with a range of high quality, engaging art experiences.

We also extend our warmest congratulations to all of the exhibiting artists. It is a privilege to participate in the support of these artists and in the work of encouraging the continued vitality of the state's arts industry for the benefit of all New Jerseyans.

Elizabeth Mattson, Chair
Nicholas Paleologos, Executive Director
Don Ehman, Director, Artists' Services



MU CENTER FOR THE ARTS

Monmouth University is committed to service in the public interest and in particular, to the enhancement of the quality of life for thousands of individuals who look to it for inspiration and cultural enrichment. It embraces the arts as a vital part of its public service mission and engages artists and arts programming of the highest caliber that provide the community with unique opportunities for discovery, exploration and enlightenment. The University celebrates diversity introducing citizens of the greater New Jersey region to different cultures and societies through the arts and contributes to New Jersey's cultural legacy by showcasing an average of one hundred resident artists each year on its stages and in its galleries.

Established partnerships with the Two River Theatre Company, Monmouth Arts Council, and the New Jersey State Council on the Arts serve to broaden and expand Monmouth University's reach and also serve as a testament to its commitment to the arts.

It was truly an honor to be chosen to host the New Jersey State Council on the Arts Fellowship Exhibit and to work with the 2014/2015 Fellowship recipients. Kudos to my colleague Scott Knauer, Director of Galleries and Collections, for curating a spectacular exhibition and a special thank you to Don Ehman, Director of Artists' Services for the NJ State Council on the Arts.

Vaune Peck '87'12
Director Center for the Arts
Monmouth University

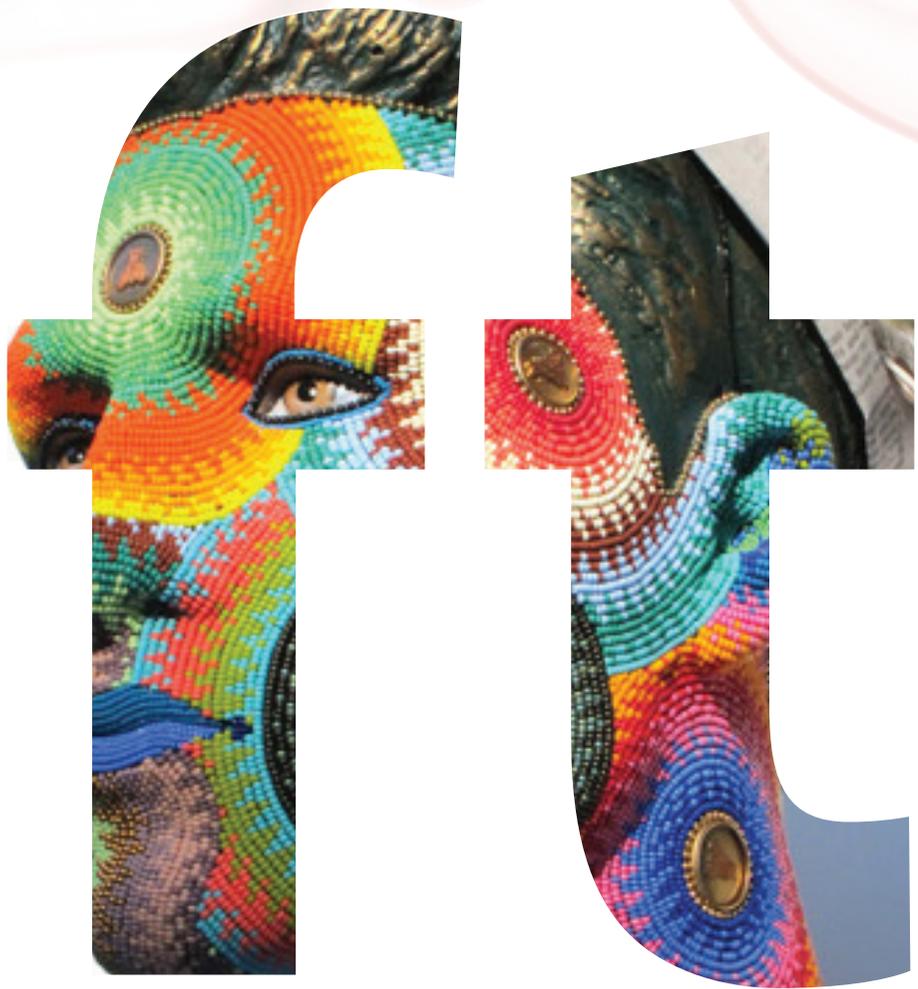
ABOUT THE EXHIBITION

It was my great pleasure to curate the NJSCA Exhibition with Vaune Peck, Director of the Monmouth University Center for the Arts. It is always inspiring to review the works of such accomplished artists and also to have the opportunity to meet each one during the show's installation. The exhibition was well received by the Monmouth University campus community as well as the general public at large. I would also like to thank the New Jersey State Council on the Arts for selecting Monmouth University and the Rechnitz Hall DiMattio Gallery as the host venue for this prestigious exhibition.

The Joan and Robert Rechnitz Hall, at Monmouth University, opened in 2013 with a new 20,340 square foot concrete/steel/stucco structure of classrooms and faculty offices centered on a three-story gallery. The design intentionally mimics the former 800 building's exterior facade and contains archive storage space for the university's growing collection. The DiMattio Gallery space was used to showcase the work of 2014-2015 New Jersey State Council on the Arts Fellowship winners in sculpture, crafts, and photography. Fellowships are highly competitive awards to New Jersey artists in twelve different disciplines, based solely on artistic quality, and designed to help artists produce new work and advance their careers.

Scott Knauer
Director of Galleries and Collections
Department of Art & Design
Monmouth University





GARY DIBENEDETTO

BIOGRAPHY

Gary DiBenedetto Composer, Installation Artist and creator of Interdisciplinary Performance Works. During the past 15 years Gary has created over 30 interdisciplinary performance, multimedia installations and video works that have been exhibited and performed in over 40 local, national and international venues. During the same period, he composed 12 compositions with over 100 performances and radio broadcasts. His electroacoustic music, derived from environmental and industrial sound sources, is heavily influenced by Arnold Schoenberg and Karlheinz Stockhausen. Most of his multimedia installations consist of kinetic sound generating sculptures that reconfigure antique tools. His most recent efforts encompass creating interdisciplinary performance works. "Exploitation" is a performance piece incorporating a script, actors, dancers, kinetic sculptures and electroacoustic composition. The work will highlight the psycho-social and financial degradation of workers by contrasting capitalism with socialist theology.

GARY DIBENEDETTO



Spool Winder 2013: 65" x 24" x 20"
found objects, wood, steel, coins, audio technology



Fifteen Words a Minute 2007: 42" x 32" x 29"
found objects, wood, steel, audio technology

BIOGRAPHY

Jill Baker Gower is an artist, metalsmith, and educator who resides in southern New Jersey where she is an Associate Professor of Art at Rowan University. She is originally from the Chicago area, received her BS in Art Education from the University of Wisconsin - Madison, and her MFA in Metals from Arizona State University. Jill's work has been in many juried and curated exhibitions nationwide and has been published in *Metalsmith* magazine, *500 Enameled Objects* and the forthcoming book *CAST*. Jill is a former resident artist of Arrowmont School of Arts and Crafts in Gatlinburg, TN. In 2015 Jill was a recipient of the New Jersey State Council on the Arts Individual Artist Fellowship. Jill has most recently exhibited her work in a solo exhibition entitled *Dermal* at Heidi Lowe Gallery in Rehoboth, DE and was interviewed by the Art Jewelry Forum for an online interview about the exhibition.

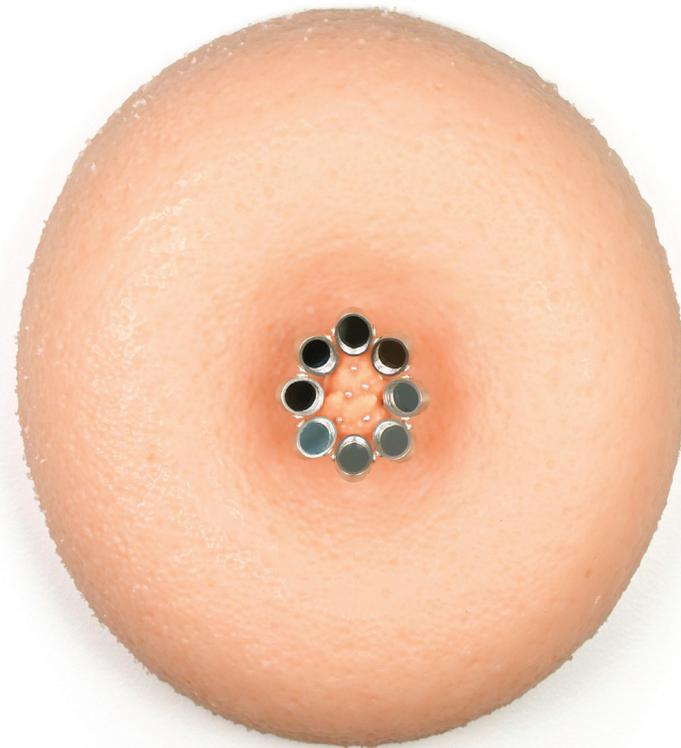


Flesh Bracelet 2008: 6" x 4" x 3/4"
silicone rubber, argentium sterling silver, freshwater pearls

JILL GOWER



Fleshgem Brooch #2 2015: 12" x 7" x 4 1/2"
silicone rubber, sterling silver, stainless steel



Fleshgem Brooch #4 2015: 12" x 11" x 4"
silicone rubber, sterling silver, pearls, acrylic mirror

JAN HULING

BIOGRAPHY

Jan Huling was born in Chicago and raised in St. Louis. After attending the Kansas City Art Institute she started her career in greeting card design at Hallmark. She now works in New York City as a product designer, children's book author and beadist. Neither sketched nor planned, Huling's three-dimensional works draw inspiration from her travels to India and Mexico, as well as imagined, playful scenes reminiscent of childhood fairy tales and fantasies. Her work is approachable yet evocative, incorporating spiritual iconography alongside humorous artifacts of contemporary popular culture. The armatures for Huling's sculptures are an unpredictable mix of forms ranging from Kewpie and Munny dolls to birds and tiny life-sized insects. In addition to seed beads, Huling's colorful sculptures incorporate a variety of found objects, such as buttons, coins, tokens and costume jewelry. Huling's slow and meticulous beading process, the intricacy of her swirling, hypnotic patterns, and the spontaneous manner with which Huling approaches each new project results in sculpture that is both delicate and alluring to touch – simply put, she transforms the ordinary into the extraordinary. Huling received a Fellowship from the New Jersey State Council on the Arts in 2015.

JAN HULING



Gentle Man of Color 2010: 34" x 16" x 10", mixed media



Cat Bird Seat 2011: 16" x 6" x 6", mixed media

ALEC KARROS

BIOGRAPHY

Alec Karros received a BFA from Philadelphia College of Art (1980) and an MFA from Rhode Island School of Design (1982). He has been a practicing artist since leaving school and is currently an Adjunct Associate Professor of Crafts, Ceramics and Liberal Arts at The University of the Arts, where he teaches Ceramics, Ceramic Tech, Craft Projects and Craft History. He has also taught at The University of Washington in Seattle, The University of Colorado in Boulder and the State University of New York in Oswego.

Karros has maintained a studio in Mountainville, NJ since 1994, making limited production tableware and one of a kind pots. His work has been shown nationally and internationally for the last 25 years. He has been a visiting artist at Haystack Mountain School of Crafts, The Chautauqua Institute, The College of William and Mary, Ohio State University and The State University of New York/New Paltz.

Lectures include "The Content of Function" National Council for Education in the Ceramic Arts and "The Sad Little Puppy-Critique Strategies in an Idea Based Craft Curriculum" Association of Independent Colleges of Art and Design.

His work has been published in a number of magazines, including Ceramics Monthly, Bon Appetite, Home and Studio Potter. It has also been included in: The Splendid Table, The Art and Craft of Entertaining, Jane Korman, Chester Books; "The Art of Contemporary American Pottery" Kevin Hulch, Krause Books; and "Ceramics, Mastering the Craft 2nd Edition" Richard Zakin, Krause Books.

ALEC KARROS



9" x 8 ½" (left), 7" x 6 ½" (top), 4" x 6" (bottom), bowls, porcelain with glazes

PAMELA SUNDAY

BIOGRAPHY

Pamela Sunday creates contemporary ceramic sculptures that nod to the biological forms found all around and inside us. Her work is collected and shown internationally and she has been profiled extensively in design and art publications. Pamela has lived and worked in Jersey City since 2013.



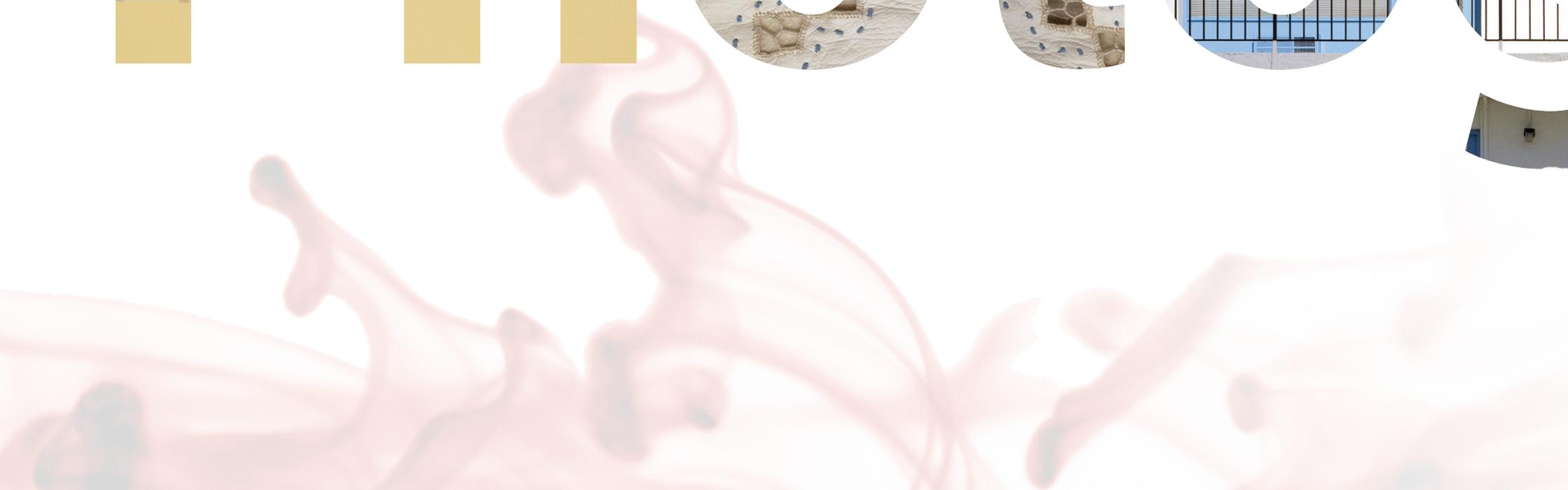
Sputnik: 13" x 13" x 13", stoneware with high gloss gunmetal glaze

PAMELA SUNDAY



Molecular 1: 13", stoneware with high gloss gunmetal glaze

Photograph



Graphicry

TYLER HAUGHEY

BIOGRAPHY

Tyler Haughey (b. 1988, Ocean Township, NJ) received a Bachelor of Science in Photography and Art History from Drexel University in Philadelphia, PA. He was awarded an Individual Artist Fellowship from the New Jersey State Council on the Arts in 2015. Recent exhibitions include the NJSCA Fellowship Exhibition at Monmouth University, West Long Branch, NJ, the 2015 Summer Group Show at Sears-Peyton Gallery, New York, NY, and Project Basho's ONWARD Compé 2015, Philadelphia, PA, which was juried by Elinor Carucci.



Holgate, NJ 2012: 30" x 45", edition of 7, archival pigment print

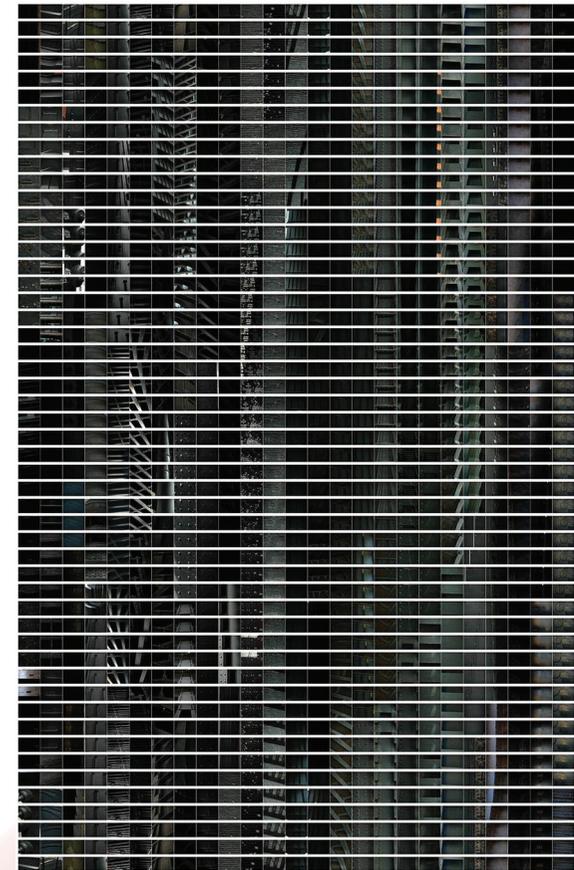
TYLER HAUGHEY



Ventnor City, NJ 2012: 30" x 45", edition of 7, archival pigment print

ARTIST STATEMENT

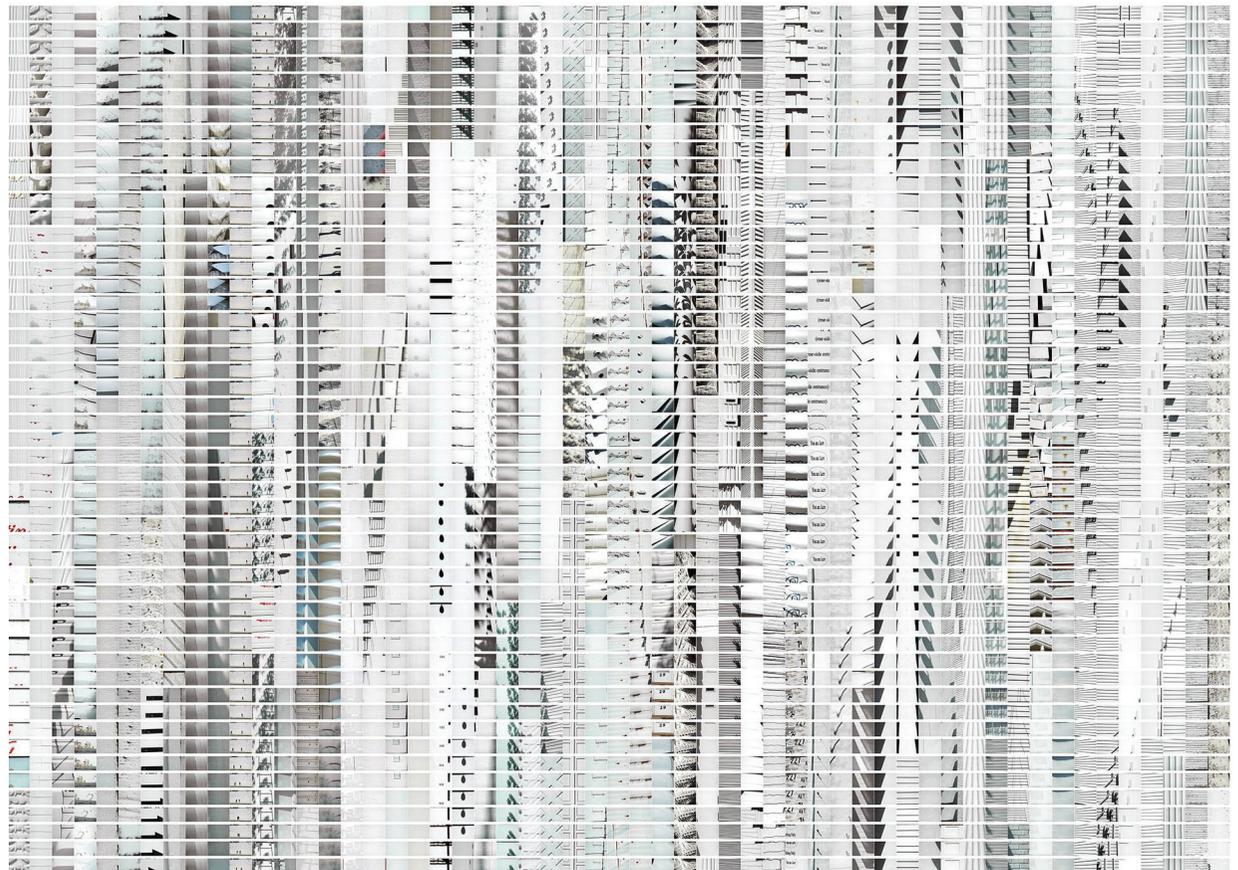
The digital contact sheet contains a complete record of images shot in continuous mode, unedited for selection, order, or chronology. Each contact sheet records thousands of repetitive images of the ordinary as well as the momentous destinations of travel, events, the every day, and of isolated subjects and concepts. The contact sheet stands against the iconic photograph to record the act of recording; and the profusion of images possible in digital formats, like big data, provides alternative cognitive maps of experience. Each image is equal as a fragment and clear as a particular, but together as a contact sheet generated by the computer form a field of abstraction suggesting different and mysterious patterns unavailable to conscious representation. This work is the latest iteration of a decades-long investigation into the technology of the photographic image and its relation to process and experience. My early work used Xerox technology and extreme enlargement to critique the image, while later work used technologies of tiling to fragment, complicate and question the image and representation. Digital photography allowed me to incorporate temporality without filmic or theatrical narrative by using continuous shot mode to capture constant change and variation. I have created video works using thousands of images to represent a world hovering between reference and abstraction, resisting and embracing the tyrannies of both. I have also worked with the portrait in this mode as a performative and temporal relation between photographer and sitter.



JERRY HIRNIAK



Black: 52" x 70", digital archival pigment print



White: 52" x 70", digital archival pigment print

ARTIST STATEMENT

Today the most common use of gloves is for protection, usually from weather or injury. Yet throughout history, gloves were worn as symbols of status and power. They have been used in religious ceremony, pledged as a guarantee of security, and given as a token of affection by a lady to her suitor. Until a half a century ago, it was still considered proper etiquette for a woman to put on gloves whenever leaving the house. For me, gloves take on an additional meaning as a tool of the trade—a proper photographer never handles their prints without cotton gloves.

The gloves photographed in this body of work were collected by Judith Taylor, my mentor, colleague, and friend. After her passing in 2010, they were given to me and I added to her collection. I created these photographs as a way to grieve and consider her influence on my work.

While I'll never know exactly what Judy saw in each pair of gloves, they clearly radiate the character of the women who wore them. For some pairs, their history is imagined in creases and stains, while others suggest it by their pristine condition. A careful study of the gloves' quirky shape and their peculiar ability to take on the energy of their previous owners provides layers of complex social, historical, and personal meaning.

JOHANNA INMAN



Julia 2015: 22" x 20", 1/3, archival pigment print



Graciela 2015: 22" x 20", 1/3, archival pigment print



Tina 2015: 22" x 20", 1/3, archival pigment print

CHRISTINA LABEY

BIOGRAPHY

Christina Labey earned her BFA from the University of Minnesota Duluth and her MFA from Parsons, The New School for Design. Her practice combines photography, printmaking, and publishing; select projects have been exhibited at the Museum of Modern Art, New York; International Center of Photography, New York; Family Business Gallery, New York; Sydhavn Station, Copenhagen, Denmark; and the Tokyo Institute of Photography; Tokyo, Japan. Recent writing contributions include The Photobook Review, Issue 005, Aperture; 10x10 American Photobooks, bookdummyspress; and Publish Your Photography Book, Princeton Architectural Press. She currently teaches at Pratt Institute, Brooklyn; Rutgers University, New Brunswick; and the International Center of Photography, New York.



Hawaiian Fern Specimen (No. 7-9, Assorted) 1952/2016: 8" x 10"

CHRISTINA LABEY



Hawaiian Fern Specimen (No. 49, Iwaiwa) 1952/2016: 28" x 36" halftone, letterpress print

ED PETERS

BIOGRAPHY

After completing an MA, in Political Economy, Ed Peters worked as a photographer for several newspapers. In 1990 he relocated to Asia. While living there he photographed the plight of Burmese refugees, and the pro-democracy movement in Nepal.

After returning to the United States, Ed joined the photo agency, Impact Visuals. During the next several years he covered a variety of stories. These include: famine in Somalia, war in the Balkans, and the continuing AIDS crisis. At the same time his images appeared in many venues, and he received multiple awards for his photography. Ed now concentrates on his personal work. This usually takes the form of long term projects that use street photography to explore public space in various settings.



Beyond the Indus, Calcutta, India: 13" x 19"

ED PETERS

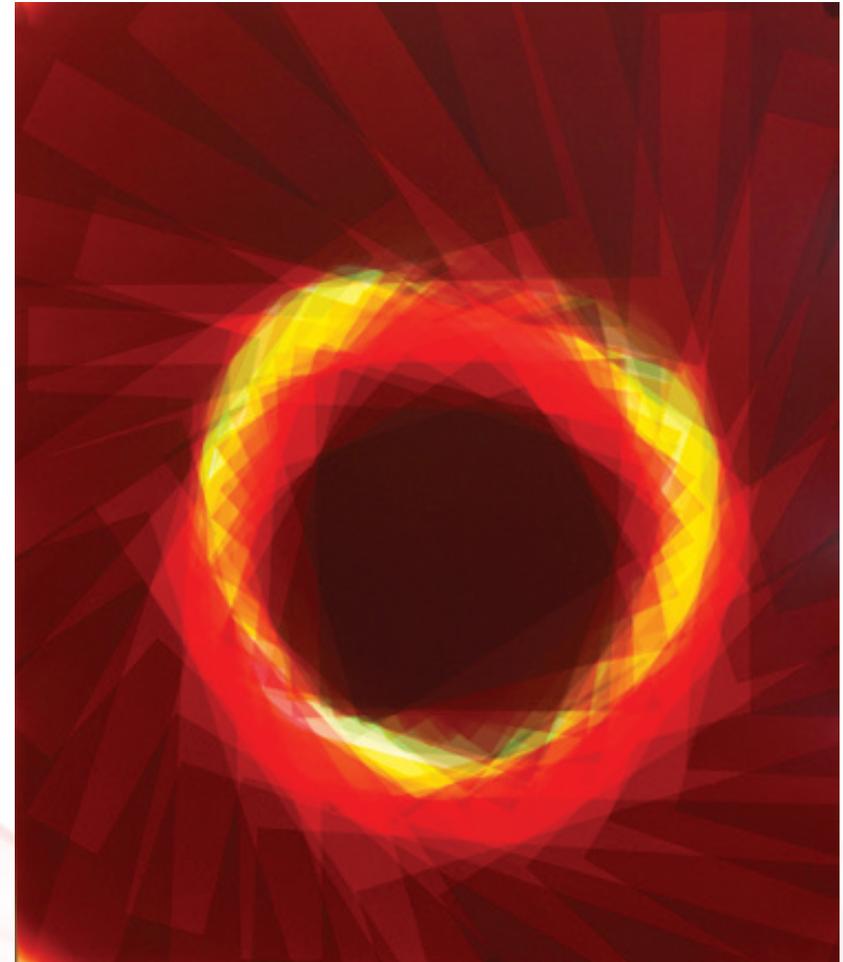


My Splendid Mirage, New York, USA: 13" x 19"

ROGER SAYRE

BIOGRAPHY

Roger Sayre is a conceptual artist who often uses nontraditional materials in his work—utility buckets, vinyl records, dog biscuits, tennis balls. What unites his diverse body of work is the sense of play in which the pieces were conceived and executed. For his Halo Series, Sayre exposes colored light to photosensitive paper in the darkroom, forgoing both camera and film negative. Each piece has over 70 overlaid exposures. His methods hark back to the early pioneers of photography in the 1830s and 1840s, like Henry Fox Talbot and Anna Atkins. By returning to basics, the fundamentals of form and color, Sayre looks back but also forward. Sayre lives and has an art studio in Jersey City, NJ and teaches at Pace University in NYC. He keeps bees, tries to play the banjo and is an avid napper.

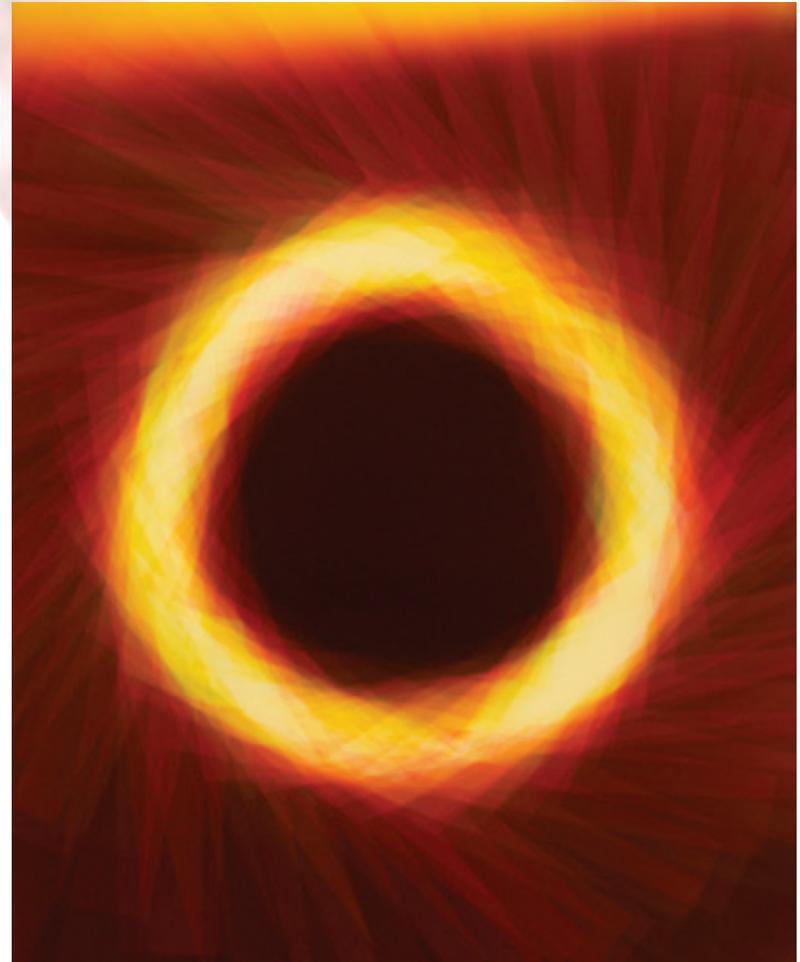


Halo Series 2015: 33 ½" x 41", chromogenic photogram

ROGER SAYRE



Halo Series 2015: 33 ½" x 41", chromogenic photograph



Halo Series 2015: 33 ½" x 41", chromogenic photograph

KARINA SKVIRSKY

BIOGRAPHY

Karina Aguilera Skvirsky is a multi-disciplinary artist who works in photography, video and performance. Her work has been exhibited internationally in group and solo exhibitions. In 2010 she participated in "There is always a cup of sea for man to sail," the 29th Sao Paulo Biennial (2010), where she exhibited work from her project, Memories of Development. In 2015 she was awarded a Fulbright grant and a Jerome Foundation Grant to produce "The Perilous Journey of Maria Palacios," a performance based film that will premier in 2016. Artist in Residence programs she has participated in include: Office Hours, at El museo del barrio, NY, NY; LMCC Workspace, NY, NY; MacDowell Residency, NH; Smackmellon, Brooklyn, NY and others. Skvirsky is an Associate Professor at Lafayette College, Easton, PA and an MFA faculty member at the The New School, Parsons School of Design, NY, NY. She is represented by DPM Gallery, Guayaquil, Ecuador.



Untitled: 17" x 22", collage

KARINA SKVIRSKY



Untitled: 17" x 22", collage



Untitled: 17" x 22", collage

WENDEL WHITE

BIOGRAPHY

Wendel A. White was born in Newark, New Jersey and grew up in New York, Pennsylvania, and New Jersey. He was awarded a BFA in photography from the School of Visual Arts in New York and an MFA in photography from the University of Texas at Austin. White is currently Distinguished Professor of Art at Stockton University in New Jersey.

He has received various awards and fellowships including a John Simon Guggenheim Foundation Fellowship in photography, three artist fellowships from the New Jersey State Council on the Arts, a photography grant from the Graham Foundation for Advanced Studies in the Fine Arts, and a photography fellowship from En Foco Inc.

His work is represented in museums, libraries, corporate, and private collections. White's work is included in numerous publications including two books about his work, *Manifest* (published in 2014 by Chroma) and *Small Towns, Black Lives* (published in 2003 by the Noyes Museum of Art).

White has served on the board of directors for the Society for Photographic Education, the Atlantic City Historical Museum, New Jersey Black Culture and Heritage Foundation, and the New Jersey Council for the Humanities.



Drum, Dan Desdunes Band 2014: 32" x 40"
pigment inkjet on paper

WENDEL WHITE



Confederate Shell, 1861 Fort Sumter 2014: 32" x 40", pigment inkjet on paper





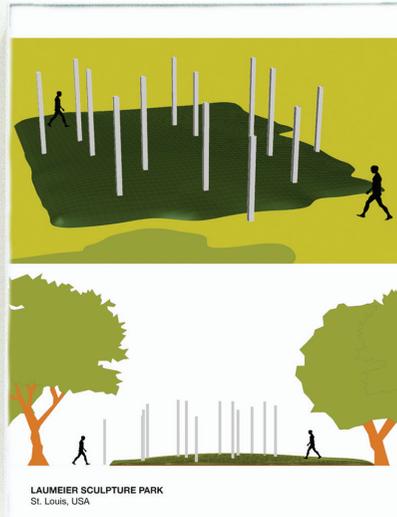
Structure

BETTY BEAUMONT

BIOGRAPHY

Betty Beaumont freely integrates cross-disciplinary concepts and the connections among them to make works that reveal transformative ideas about our contemporary world and urban landscapes. Beaumont has produced work in a variety of media including photography, sculpture, installations, public interventions, and new media. The flow from the specific, concrete, and technical, to the abstract, meditative and lyrical characterizes most of her work. Currently in “Language Legacies” Beaumont is investigating worldwide language attrition inspired by her work with endangered species in her “Alexandria...” projects. Other installations, such as “Ocean Landmark,” have focused on solution-based energy strategies. Among Beaumont’s awards are the University of California at Berkeley Distinguished Alumni Award, Pollock Krasner, Gottlieb and Creative Capital grants and NEA and NJSCA Fellowships. Since 1970, her art has been exhibited in the US, Europe, Japan, South Korea, South America, Africa, Egypt, Mexico and Cuba, including the Whitney (NYC), Centre Pompidou-Metz (France), Bibliotheca Alexandrina (Egypt), National Museum of Modern Art (Tokyo and Kyoto) and MoMA PS1 (NYC).

BETTY BEAUMONT



LAUMEIER SCULPTURE PARK
St. Louis, USA



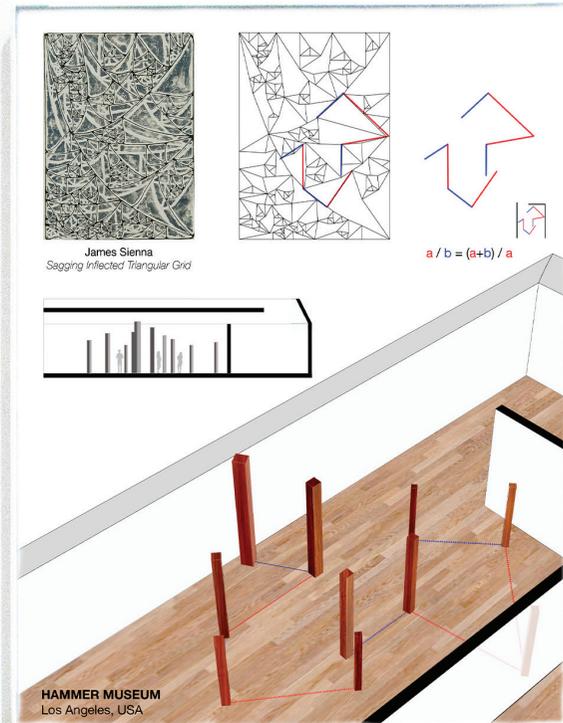
LAUMEIER SCULPTURE PARK
St. Louis, USA

Laumeier Sculpture Park

St. Louis, USA

This sketch of *Lost Cultures / Found Voices* conflates the Fibonacci Spiral, an apparent golden ratio formation throughout the natural world. This drawing is informed by natural landmarks – the prehistoric mounds in Cahokia, IL and ancient Nazca lines in southern Peru.

A living laboratory, Laumeier Sculpture Park engages artists and audiences in exploring relationships between contemporary art and the natural environment.



James Sienna
Sagging Inflected Triangular Grid

$$a / b = (a+b) / a$$

HAMMER MUSEUM
Los Angeles, USA

The Hammer Museum

Los Angeles, USA

James Sienna's Sagging Inflected Triangular Grid is a configuration reference and an extraction of golden ratio proportions for this study. The 1:1.61 proportion dictates distances between pipes and angular plan. The plan shows 2 linear paths that mark the distances between pipes and a visual path through Sienna's work. The Hammer, founded in 1990 by Dr. Armand Hammer, former Chairman of Occidental Petroleum, was designed by architect Edward Larrabee Barnes. Located between the city of LA and UCLA, The Hammer believes in the promise of art to illuminate our lives and build a more just world.

Legacies of Language Image/Text Studies 2015: 26" x 20', computer drawings, text, paper, ink , 17 images (11" x 8.5") framed, 10 text works (6" x 4") framed, image 2 of 17 and image 6 of 17

ARTIST STATEMENT

Objects are lifeless and in and of themselves devoid of meaning. Objects can be seen as points within a continuum of abstract associations; like stepping stones that lead both to the development of and ultimate degradation of meaning. This self-cancelling truth is subjective, always out of physical reach yet eternally shackled to the associations used to produce it. My newest work both utilizes and dissolves these associations. My sculpture resides in that space between ascent and descent, between choice and command. Its iconography is at once cliché and deeply personal: the fox devouring its own leg to escape the snare.

My creative work has evolved on multiple fronts. A list of credentials or pivotal shows and grants would do more to obfuscate the true nature of my pursuits than to illuminate them. Spanning fields as seemingly unrelated as neurochemistry, architecture, sculpture, critical theory manual labor and academia my work has progressed relatively unencumbered by the established dogmas that dominate any one of these disciplines. The themes that compel my work forward seem to develop between disciplines, not within them. The interplay of associations in my sculpture is as relevant to understanding neuronal ion channels as it is to felling a tree or raising children.

The freedom to think is what I seem to be after; the freedom to think within, between and outside any one established body of knowledge. Needless to say, this mercurial approach is not without its drawbacks, but in the end if progress is a choice between truth and position, I will always, like a moth, head toward the flame.

SCOTT PELLNAT



Aquarium Change 2016: 36" x 48" x 150", mixed media



Gold Digger 2016: 48" x 48" x 96", mixed media

LISA SANDERS

ARTIST STATEMENT

My sculptures explore the landscape of the mind and are a visual memoir of my emotional life during a period of time. My interest is in representing motion and emotion with simple materials, trying to make sense of a world loaded with emotional experiences and sketching it out as a sort of map representing one moment in the process of living and of working.

Thinking and feeling and acting it out with materials while striving to make a poetic map of a moment of grace outside of time and place.

The resulting sculptures are then cast in bronze and reflect sentences or paragraphs out of the story of existence.



Lear 2012: 81" x 45" x 30", bronze

LISA SANDERS



Lear: detail



Almost 2014: 51" x 53" x 48", bronze

CHRISTINA TENAGLIA

BIOGRAPHY

Christina Tenaglia has participated in exhibitions in and around New York, New Jersey and the Hudson Valley. She was a recipient of a 2014 Fellowship in Sculpture from the New Jersey State Council on the Arts and was awarded the W.K. Rose Fellowship in the Arts in 2011. She has been awarded residencies at the MacDowell Colony, I-Park Foundation, and Catwalk. She holds a BA from Vassar College and an MFA from Yale University. She lives and works in New Jersey and the Hudson Valley.

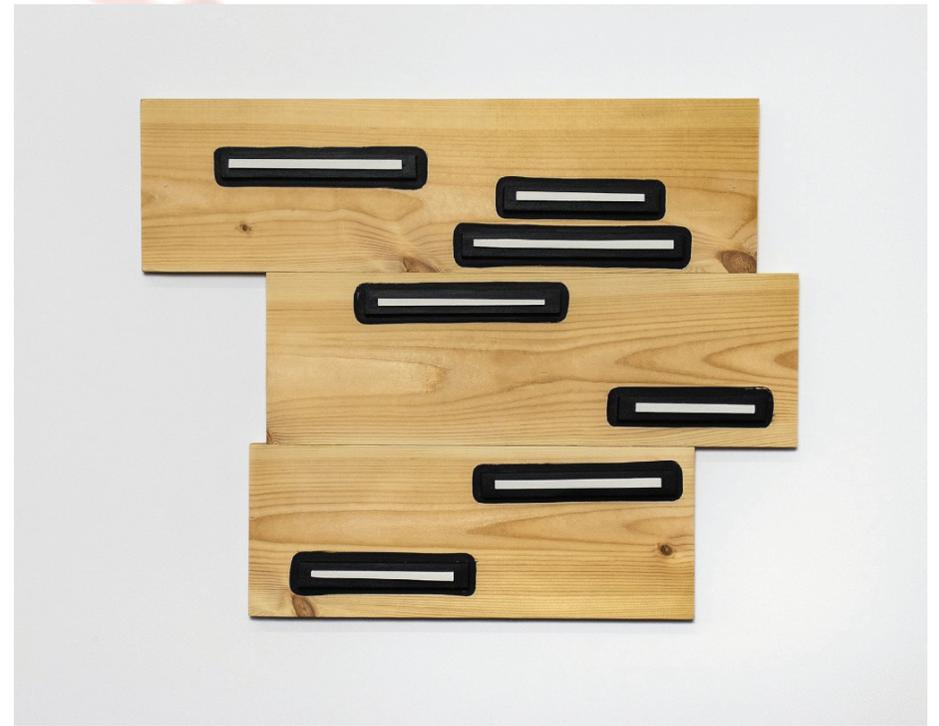


Untitled 2016: 12 1/8" x 4" x 15 1/4", wood, paint, ink, nails, screws

CHRISTINA TENAGLIA



Untitled 2016: 13 ½" x 2 ¾" x 10", wood, paint, nails



Untitled 2013: 16 ½ x 21 ¼ x 1 ½", wood, paint, nails

FELLOWSHIP ARTISTS

NJ STATE COUNCIL ON THE ARTS 2014/2015 RECIPIENTS OF FELLOWSHIP AWARDS IN VISUAL ARTS

CRAFTS

Gary DiBenedetto
Jill Gower
Jan Huling
Alec Karros
Pamela Sunday

SCULPTURE

Betty Beaumont
Scott Pellnat
Lisa Sanders
Christina Tenaglia

PHOTOGRAPHY

Tyler Haughey
Jerry Hirniak
Johanna Inman
Christina Labey
Ed Peters
Roger Sayre
Karina Skvirsky
Wendel White



ACKNOWLEDGEMENTS

This exhibition is cosponsored by the New Jersey State Council on the Arts and the Monmouth University Center for the Arts. The artists showcased are recipients of New Jersey State Council on the Arts Fellowships in visual arts in 2014 and 2015. State Arts Council Fellowships are highly competitive awards made to New Jersey artists in 12 different arts disciplines awarded based on independent panel assessment of work samples submitted. The anonymous process is focused solely on artistic quality, and awards may be used to help artists produce new work and advance their careers. The State Arts Council carries out the Fellowship program annually in partnership with the Mid Atlantic Arts Foundation.

NEW JERSEY STATE COUNCIL ON THE ARTS

Elizabeth A. Mattson, Chair
Sharon Burton Turner, 1st Vice Chair
Kevin M. O'Brien, 2nd Vice Chair

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Mary-Grace Cangemi	Ofelia Garcia	Ruth Lipper
Lawrence K. Carlbon	Joyce C. Goore	Trudy Rosato Simpson
Philip M. Colicchio	Carol Ann Herbert	Lana Gold Walder

EX OFFICIO MEMBERS

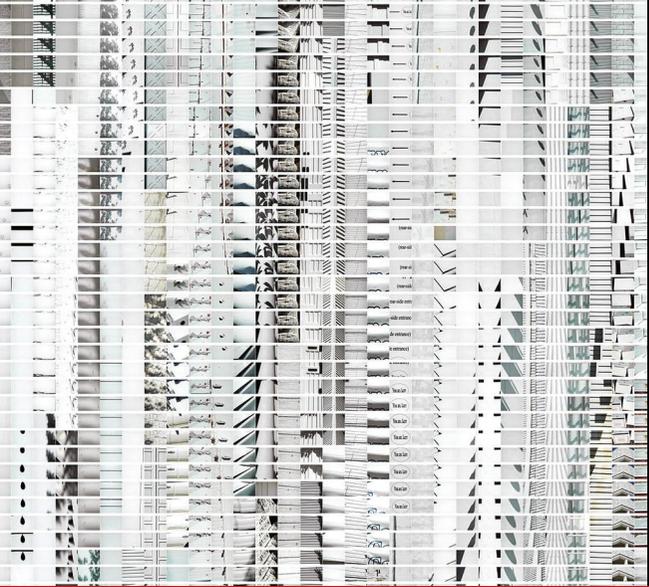
Lt. Governor Kim Guadagno
Senator Thomas H. Kean, Jr.
Assemblywoman Valerie Vainieri Huttle

MONMOUTH UNIVERSITY

Dr. Paul Brown, President
Dr. Laura Moriarty, Provost and Vice President for Academic Affairs
Dr. Kenneth Womack, Dean of The School of Humanities and Social Sciences Arts

Vaune Peck, Director Center of the Arts
Scott Knauer, Director of Galleries and Collections
Kelly Barratt, Assistant Director Center of the Arts
Dr. Andrew Cohen, Chair of the Department of Art and Design

Gina Torello, Project Manager; Marissa Mohrman, Graphic Designer



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NJ STATE COUNCIL ON THE ARTS & MONMOUTH UNIVERSITY CENTER FOR THE ARTS

