

NJAA

New Jersey Arts Annual



2016 NJAA Exhibition:

Fine Art

The Noyes Museum of Art
of Stockton University

April 6 - July 28, 2016

This catalogue is published to accompany the exhibition
2016 New Jersey Arts Annual: Fine Arts
The Noyes Museum of Art of Stockton University
April 6 – July 28, 2016

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This exhibition is part of a series co-sponsored by the New Jersey State Council on the Arts/Department of State, Jersey City Museum, the New Jersey State Museum, The Newark Museum, The Noyes Museum of Art of Stockton University, Montclair Art Museum, and The Morris Museum. Artists living or working in New Jersey were invited to submit entries for this year's Arts Annual.

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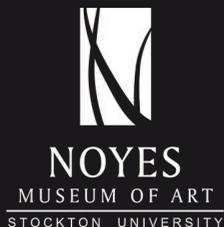
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Statement from the Lieutenant Governor

It is my pleasure to extend congratulations and best wishes to the artists represented in this year's *New Jersey Arts Annual* exhibition in fine art, and to all of the sponsoring organizations that have collaborated to make this event such a success. *New Jersey Arts Annual* exhibitions illustrate the extraordinary vitality of New Jersey artists and reinforce the value of art in our lives. Programs such as this foster an important relationship between artists and the public, bringing people together in some of our State's most impressive museums, and engaging people of all ages and from all walks of life.

The Department of State and the New Jersey State Council on the Arts are proud to help make this program possible. Thank you to all the participating museums for celebrating New Jersey's artistic community and to the artists who share their best with us. A special thanks to the Noyes Museum of Art of Stockton University for hosting such an exciting exhibit. You have all ensured its success.

With the on-going commitment of the State Arts Council and its museum cosponsors, the *Arts Annual* series will continue to stand as a testament to artistic excellence and a celebration of New Jersey at its best.

Kim Guadagno,
Lieutenant Governor

Statement from the New Jersey State Council on the Arts

On behalf of the New Jersey State Council on the Arts, we congratulate the artists represented in the 2016 *New Jersey Arts Annual* exhibition in fine art. We are all enriched by the work of artists who help us see the world in new and different ways, and we are fortunate to have so many outstanding artists call New Jersey home. The New Jersey Arts Annual exhibition series continues to serve as an important forum for artists in both fine arts and crafts, and the State Arts Council is proud to cosponsor this exhibition with The Noyes Museum of Art of Stockton University.

The State Arts Council is committed to serving New Jersey artists in many ways. In addition to the *Arts Annual* series, the Council supports the work and advancement of New Jersey artists through fellowships, professional development, networking and showcase opportunities, the JerseyArts.com virtual gallery, and grants and incentives to arts organizations that serve New Jersey artists. The Council also manages the Arts Inclusion Program, through which works of public art are commissioned for State buildings. Our programs and services for individual artists represent some of our most important and rewarding work.

The Council applauds the boards and staff of the five museums that participate in the *Arts Annual* series: the Montclair Art Museum, the Morris Museum, the New Jersey State Museum, The Newark Museum and most especially the Noyes Museum of Stockton University. These museums are driven by true commitment to New Jersey artists and to making New Jersey a better place through the arts. Special thanks this year to the Noyes Museum of Art Executive Director Michael Cagno and jurors Joan Bacharach, Senior Curator National Park Service, Museum Management Program and Stacy Smith, former curator at the Noyes and current Manager of Publications and Communications at the Zimmerli Art Museum at Rutgers University, for making such a substantial investment in the success of this program and for mounting this beautiful exhibition.

Elizabeth Mattson, *Chair*

Nick Paleologos, *Executive Director*

Don Ehman, *Director of Arts Inclusion/Artists' Services*

Jurors' Statements

It was a great pleasure and an honor to be invited to jury the 2016 *New Jersey Arts Annual*. This open, statewide competition encompassed a staggering range of media, styles and subjects. The roster of submissions reads like a survey of the breadth of expression in contemporary art. It was particularly gratifying to see such a strong and talented field of entries, and one that was enormously challenging to choose from.

There were many worthy entries that did not appear in the final exhibition. To those who are not represented in the exhibition, please know that open competitions of any sort are, to a good extent, a matter of chance. Objectivity and open-mindedness is foremost, but the final selection is the product of a complex interplay of artistic expressions filtered through a specific eye at a given time. There were many difficult choices to make, given the many wonderful and creative works of art. The current exhibition provides just a glimpse of the full panoply of artworks that were submitted to this year's reviewing stand.

Visitors will appreciate the remarkably diverse currents that represent New Jersey artistic practice at this moment in time. With the artistic production of New Jersey hurtling forward with such a vital concentration of talent, both viewers and artists can look forward to future *Arts Annuals* that are filled with creative and exciting works of art.

Joan Bacharach

Senior Curator

National Park Service

Museum Management Program

Jurying can be one of the most challenging undertakings of arts professionals since the number of skillful submissions often exceeds those that can be accommodated in an exhibition. But it is also one of the most enjoyable, educational, and rewarding experiences. I thank the Noyes Museum of Art of Stockton University for the honor of serving as juror of the *New Jersey Arts Annual* and the contributions of the staff, my co-juror Joan Bacharach, and all of the artists for sharing their work. The tremendous number of submissions and diversity in the collective entries is a testament to the enduring vitality of the arts in New Jersey.

The exhibited works are notable in a variety of ways, but selecting the most compelling pieces is a subjective process. Immediate impression, use of medium and color, composition, and subject matter influenced my choices, along with evidence of a distinctive or enlightening vision. Finally, I was guided by a desire to have the exhibition capture the variety of styles and mediums of all artwork submitted, and for the works to interact in a complementary way.

Congratulations to the artists whose work is highlighted. To those not selected, I hope you are consoled by the knowledge that the exhibition reflects the united responses of only two individuals. I encourage you to stay committed to your art and to take advantage of future juried opportunities. I look forward to following contemporary art developments in the state and the future endeavors of all who submitted.

Stacy Smith

Manager of Publications and Communications

Zimmerli Art Museum at Rutgers University

Director's Statement

The Noyes Arts Garage of Stockton University in Atlantic City is delighted to host the *2016 New Jersey Arts Annual: Fine Arts* and to welcome the public to our second New Jersey State Council on the Arts (NJSCA) state-wide juried exhibition at this location. With 1,183 artworks submitted, 51 artists selected to participate and 61 works on view, this is the largest group of participants in the exhibition's history and compelling evidence of New Jersey's dedication to and passion for the arts. As we elevate the accomplished artists of our state, we also renew our commitment to fostering excellence in the visual arts and supporting a diverse range of artists in all stages of their careers. We are proud to continue providing opportunities for the New Jersey arts community in the recently established Noyes Arts Garage of Stockton University in Atlantic City.

My special thanks to our jurors Joan Bacharach and Stacy Smith for lending their keen eyes and considerable experience to comb through all 1,183 works submitted to this prestigious exhibition to select the best of the best pieces made in New Jersey this year.

The Noyes Museum of Art is grateful to The New Jersey State Council on the Arts and the Mr. and Mrs. Fred Winslow Noyes Foundation for providing the funds and support to produce this year's *New Jersey Arts Annual*.

I would like to extend my sincere appreciation to the Noyes Museum of Art staff for their dedicated efforts to make the *New Jersey Arts Annual* a success, especially Saskia Schmidt, Director of Education and Curatorial Assistants Meriel Stein and Sarah Lacy.

Finally, to the artists of the exhibition, thank you for the chance to recognize these outstanding products of your talent and creativity.

Michael Cagno
Executive Director
Noyes Museum of Art

Linda Aldrich

My drawings reflect a sense of time and place, light and shadow, detail and form. Reversing traditional process, I focus on details that become the whole. My line technique is layered cross-hatching that produces an even texture. In color work, my choices are intuitive and blend slowly in individual layers. Closely observed, one sees each bit of pure hue visually mixing to form local blended colors.

My current work focuses on color and my connections with the image. My images explore man's impact on nature. I feel a connection to remains of dwellings, walls, and structures built by hand and simple tools; structures that are now being reclaimed by nature. I am interested in the remains of past lives that people discard, or, in some cases, preserve.



Windmill
Pen and ink on paper, 28" x 18"

Peter Aldrich

The combination of exploration and discovery is at the core of what inspires my photography. While working on a series, I strive to communicate a story or the spirit of a place through a narrative approach. To accomplish this, I spend hours walking, observing, and reacting intuitively to the visual stimulus of an environment.

Over the past few years, I have been concentrating much of my photo time on various urban-themed projects. The image in this exhibition was captured during one of these metro explorations and is from a series titled *Urban Elemental*, which is a minimalistic interpretation of city environments as viewed through interplay of their lines, forms, and patterns. It highlights the engineered character of cities as built for modern human existence.



Urban Elemental 20
Archival pigment print on paper, 16" x 20"

Consie Bassett

The two pieces chosen for this exhibition are part of a recent body of work that combines figurative high fire stoneware with found objects. The working process for these sculptures begins with the representation in clay of an attitude or idea that suggests a point of view or a situation. After consideration of the implications of this core element, the process expands to finding support elements and materials to add context.

I derive great satisfaction from making tangible objects in this process as well as taking the opportunity to present a social or political commentary.



Attention
High-fire stoneware with
found objects, 33" x 8"

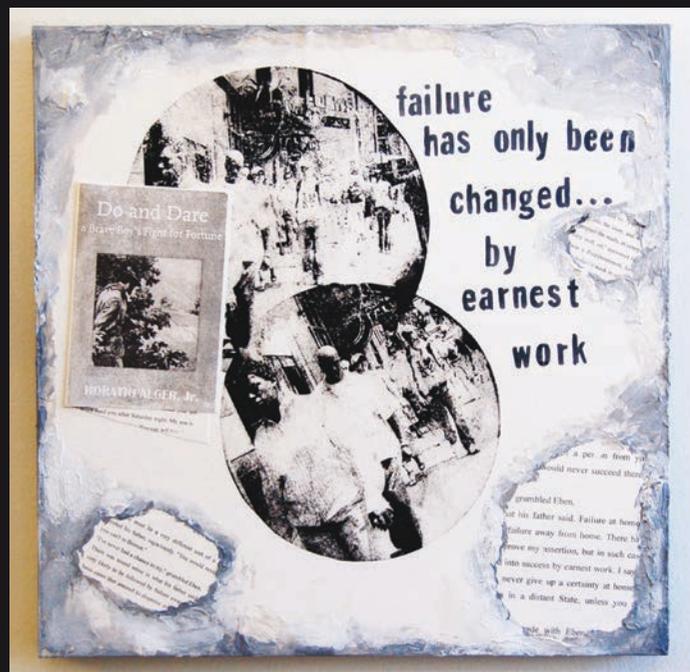


Pawns
High-fire stoneware with found objects, 13.25" x 10" x 8"

Aileen Bassis

My art practice is content driven, with recurring responses to social histories such as the Holocaust, issues of identity, immigration, income inequality, and racial inequality. I use photos to make transfer prints, lithographs, etchings, artist books and collages. The images are often rather banal, but the organization – the combination of images, inclusion of text or additional art media – serves to open up the work to more pointed and polemical interpretations.

The series *Homilies for the 99%* is about the issue of income inequality. I've combined urban street images with texts and book covers from novels by the nineteenth-century author Horatio Alger. His books promulgate lessons that hard work and honesty alone can enable young people to rise from poverty. This kind of thinking about social conditions is still popular today, with many blaming the poor themselves for their situation rather than examining institutional factors limiting economic mobility.



Homilies for the 99% / Do and Dare
Mixed media on paper, 16" x 16"



Ten's Art 2014-6-16
Oil on canvas, 36" x 24"



US-A-TEAM
Silkscreen on birch panel, 46" x 46"

Jan ten Broeke (Ten)

Since my early childhood in the rural Netherlands, I have been interested in exploring nature. In my mid-teens after surviving the horrible war, I started painting seriously. I approached art symbolically and phenomenologically, aiming to create an inner awareness of the origins and meanings of the cosmos down to the fragile biosphere that envelops Earth.

Over the years, I have found titles utterly unsatisfactory. For identification purposes, I label my work as *Ten's Art*, followed by the date of execution.

Ultimately, my mind, my eyes, and my hands are merely instrumental in producing this work. In spite of knowing better, I do frequently experience the sensation that the work is not created by me, but through me. My art has a chance for limited survival, but I know my body does not.

Zenna Broomer

THE A-TEAM is a cooperative of the Trenton Areas Soup Kitchen (TASK). It is dedicated to developing the creative and entrepreneurial talents of TASK's dining program participants. All members are either self-taught artists or writers.

They were offered the opportunity to collaborate with Zenna Broomer on the silk-screened work included in this exhibition. Some of the images depicted are predictably patriotic, others show a raw, yet vibrant interpretation of the artist's dreams, fears, joy, music and dance. The result is an aspirational piece, casting a generally positive light on the artists' lives in the gritty inner city.

The A-TEAM artists of Trenton: Patrick Bowen, Derek Branch, Carla Coleman, James Covington, Delores Frails, Josh Hayes, Sharon Jackson, Carol Johnson, Karen Lulick, Ethel Mack, Frankie Mack, Shorty Rose, Charles Smith, Kevin Waverly.

Caroline Burton

The process of organizing the unfamiliar is central to my work, which encompasses sculpture, drawing and painting. My method, an intuitive one, has led to executions across several motifs, including the rabbit/pelt, architectural forms and the effects of accidents (personally and through art making). Linking them all is the context of a transformational process.

Additionally, visual connection exists through the use of grid, which appears in nearly every piece, whether subtle or overt. Psychologically, the grid creates order and continuity as I traverse various themes. Between these works a dialogue takes place, transformation occurs, moods are dramatized, and messages achieve clarity. Becoming almost lifelike, all forms in the work behave as one, even as they remain entirely separate.

As luck would have it (1)
Oil on canvas, 52" x 40"



Sarah Canfield

My oil and pastel paintings focus on both aesthetic and symbolic concerns through still life. Their large scale, close up views and photographic detail all create a heightened sense of reality. Altered perspectives and unexpected compositions highlight feelings of tension and interaction between objects in each piece.

My recent paintings explore technology in contemporary life. The current objects in my life such as a discarded computer power supply, a ballast from a fluorescent light fixture or outdated circuit boards have become subjects for paintings. The hard edges and geometric shapes in these objects are also distorted, making the static objects seem to disintegrate. An organic quality is created amid the mechanics of metal and wire, suggesting a tension between the natural and manmade worlds. I am interested in the contrast between the timelessness of nature and the transient nature of current technology.



Channels
Oil on canvas, 42" x 54"

David Cann

Deconstructing and Metamorphosis of Iron to form a New and Organic Visual Language.

Recently I have gone back to explore fire, the basic medium of working with metal. Only with fire can I get the material to the yellow hot plastic state where it can be talked to, argued with, and cajoled into having its own expression.

My query in this series of work is to explore compositions of these new forms and textures, along with balance and movement to create a natural or organic vocabulary.

Although some of my pieces have titles that may allude to a known visual reference, the titling is a result of observation after assembly rather than a predetermined intention. It is important to me that any visual reference is implied and not literal and open to the viewer's interpretation.



Interloper
Iron, 31" x 8" x 8"



Rosemont Cairn
Iron, 15.5" x 8.5"

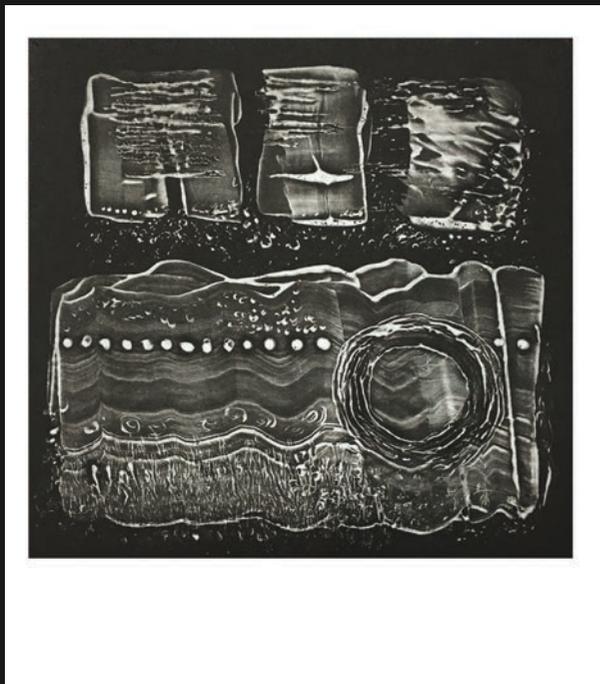
Paul Ching-Bor

When I relocated to NYC, I thought this was the place, with all the people coming from different places having one thing in common -- they wanted some goal in their lifetime, they wanted to make it here. Searching, expectant, anticipating... so much for the purpose. As the water of Hudson runs out to the open sea, I have such a notion: the character of water -- what goes around, what comes around.

After working with a water medium for decades, I think in parallel paradoxes; originating from a stage of delicacy, then confronting its opposite; and human as we are, coming from fragility and vulnerability, then crashing into each other in this ocean of humanity. From the practice of water medium painting, thinking of water, how it etherealizes into air; synchronizes with humanity through its transformation; and how it makes its mark on paper... in parallel to human lives.



INSOMNIOUS LIGHTS – WTC I
Watercolor on paper, 124.5" x 103" in two parts



Primordial Source #3
Silk collagraph, 16" x 12"



Amphibiwing
Digital photographic collage, mixed media, 20" x 16"



Niteroot Creature
Digital photographic collage, mixed media, 16" x 20"

Dorothy Cochran

My work explores circular imagery that evokes science, spirituality and the invisible, positioning the viewer in art history and a diversity of cultures. In searching for a distinct abstract vocabulary, I find inspiration in sources such as solar systems, metaphysical thought and microscopic studies. Blending these influences into visual form, I push for innovative methods to express the drama and vitality that I embrace.

I have chosen to forego color and return to the power of black and white imagery in the past year. Without the seduction of color, I am challenged to target what is critical to my thinking and refine my art. My intent is to create fluid and expressive printmaking that deconstructs layers and emphasizes the materiality of the paper. This series aims to express the beauty of graphic push and pull both visually and literally.

Lauren Curtis

While working as a marketing coordinator in a healthcare center for over 10 years, I became intrigued by all the x-rays I saw during my career. These x-rays, to me, truly represent the spiritual and scientific wonders of nature and the human body.

There is a universal connection between all life forms; the microcosm reflects the macrocosm. By utilizing current as well as historical imagery, the symbolism in my photographic collages adds a sense of history, time and place to the pieces. The photographs of the X-rays collaged with the other components detail our existence on earth and how it is both finite and infinite at the same time. I also enjoy the connection between the organic shapes of the human and animal bones along with those of the other natural components in the pieces. This portrays the connectedness amongst human beings with other life forms on Earth.

MOON CRATER

Smoke ceramic, ferrochloride and shoe polish, 8" x 11" x 8"



Sedum and Birch Garden Impression Medallion
Low-fire ceramic, stain and glaze, 16" d.

Allan Drossman

Growing up in New York I was able to spend a great deal of time going to museums and listening to jazz. Art and music are my great loves. After art school I worked in commercial art for forty years. Most of this time was spent as a graphic designer and art director in television. I used painting, drawing, collage, photography and typography in what I did. The work was artistically and intellectually stimulating. But ultimately I was solving graphic problems for others, not for myself. Twelve years ago I discovered clay and found my soul. My work reflects my concern for our natural environment, its beauty and destruction as well as its rebirth. I hope that my work speaks to others.

Diane Emerson

As a child I would sit and run my fingers over my grandparent's fireplace hearth. I loved the rich jewel-tone colors and the contrast of the rough grout lines to the smooth tile. I can still remember how the hearth reminded me of a large puzzle that wouldn't come apart. From that moment, I was drawn to tile and the many different ways it could be shaped and decorated.

My tiles have evolved from hand-painted Dutch tile replicas to more expressionistic designs. Presently, I am creating what I call *Garden Impressions* – nature-inspired pieces impressed with actual plant life or with low-relief handmade molds created from actual plants. I also use copper, branches, and beads to embellish my pieces. I work to capture and preserve the small, perfect details of nature while using symbolism to create another layer of meaning.

Alyssa E. Fanning

Following Hurricane Irene in 2011, I studied the storm's effects on the Hackensack River Watershed, Bergen County, NJ. The watershed contains lush ecosystems that are under constant threat. My perceptual exploration of this event has evolved into drawn renderings of catastrophes of the mind.

In my drawings, plastic bags and shards of architecture meld, split apart, and evaporate into the atmosphere. Initially the space hinged on a single horizon line, but in the current drawings it fluctuates between deep space and flat. Geometry creates spatial divisions and ruptures and allows for tiny pockets of imagery to crop up and accrue within images.

These delicately rendered drawings become meditations on time and inner projections of an imagined future of ruin – personal, cultural, and ecological in scope. In making this work, I aim to create pieces that are at once formally complex, beautiful and fundamentally disturbing.

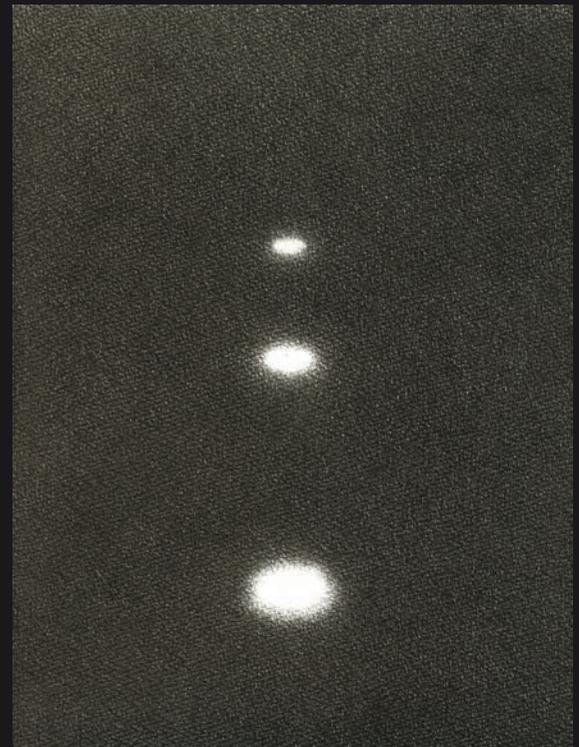


White Trails
Oil on linen, 8" x 8"

Amy Faris

My work explores personal sensory memory from childhood. I use graphite and plaster on a variety of paper surfaces as well as on sanded gesso. The materials, ground and support are carefully considered and become integral to the tactile experience. The pieces are purposely fragile, friable and transitory. The process requires that each drawing evolve while I am wholly present and engaged within the translation of remembered weight and density.

Tracks
Graphite on paper, 10" x 13"



Lisa Ficarelli-Halpern

My work is an intentional hybrid of old and new thematic concerns that reflect our constant assimilation of new with existing, familiar things. The viewer captures the totality of the image, then becomes engaged in discovering smaller details of recognizable experiences and material.

This painting is part of an ongoing series that explores humankind's preoccupation with technological objects, and how these appliances impact our emotional and physical relationship to ourselves, our surroundings and each other.

I have always been struck by the surreal aspect of Renaissance portraits where the figures often appear disengaged within their space. Creating contemporary representations based on these iconic figures feels extremely compelling and timely for me. The figure is absorbed in its own activity and surrounded by graphically narrative space, removed from its physical environment, and disconnected from other human beings.



Nouveau Richelieu
Oil on canvas, 60" x 48"

Joanie Gagnon San Chirico

My work focuses on environmental issues, regardless of the series or substrate. I began my current series depicting harmful algae blooms because of the ongoing issues facing Barnegat Bay, close to my home. I use the planet's fragile beauty to question our culture, which promotes instant gratification while ignoring consequences. I feel obligated to make work that addresses these issues.

By working this way, I stay true to my convictions, and can possibly raise awareness. These are not just pretty paintings, but a reminder of the urgency to understand what is real and what is fabricated.

I create acrylic paintings, combining media to attain intricate surface textures, by using an accumulation of thin layers of color and delicate line work with thread.

Surge #1 Diptych
Mixed media, 36" x 44"





Cacophony
Oil on aluminium panel, 72" x 48"

Baltimore Oriole
Oil on gesso board, cherry wood slab
and amber LED module lights, 72" x 21"



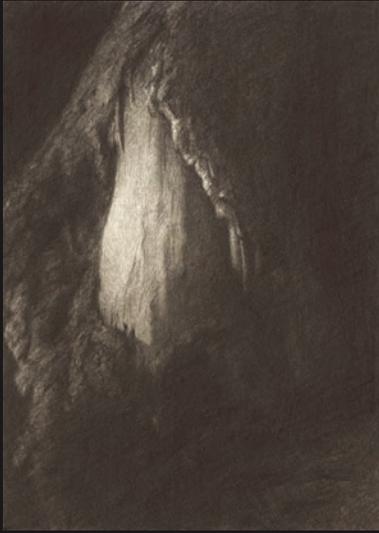
Allan Gorman

I find myself drawn to hidden abstract patterns, random shapes and aesthetic tensions I see in real objects - particularly within the confines of industrial and manufactured structures and objects.

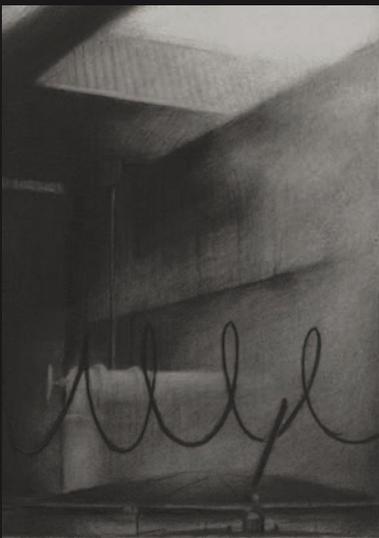
The focus for me isn't necessarily on rendering the object per se, but rather on conveying the aesthetic information created by, and within, the object. In this way, I think of my works as abstract compositions in the guise of realism, and I use this criteria to inform my choices of what to paint.

t. a. hahn

My new series, *Peace Taking Flight*, was inspired simply by a bird, the Cedar Waxwing, which visits the trees just outside one of our windows for only a few weeks each summer. The beauty that birds possess in their colors and lines will be an endless source of inspiration in this series, which is a combination of oil painting and sculpture. Oil painting has always generated a sense of peace for me, and joining that with the love of building three dimensional pieces, this series is now taking flight.



Dissociation
Graphite on paper mounted
on panel, 7" x 5"



Circumvent
Graphite on paper mounted
on panel, 7" x 5"



The Bee Queen
Oil and acrylic on canvas, 24" x 32"

Joshua Henderson

My work is about experiences, particularly of friends and family. I am fascinated with their lives because many of them have suffered the effects of drugs, sexual abuse, poverty, alcoholism, and other trying circumstances. However, each of them have found a way to move forward. My goal is to create a similar energy as the original experience, an energy that is its own expression.

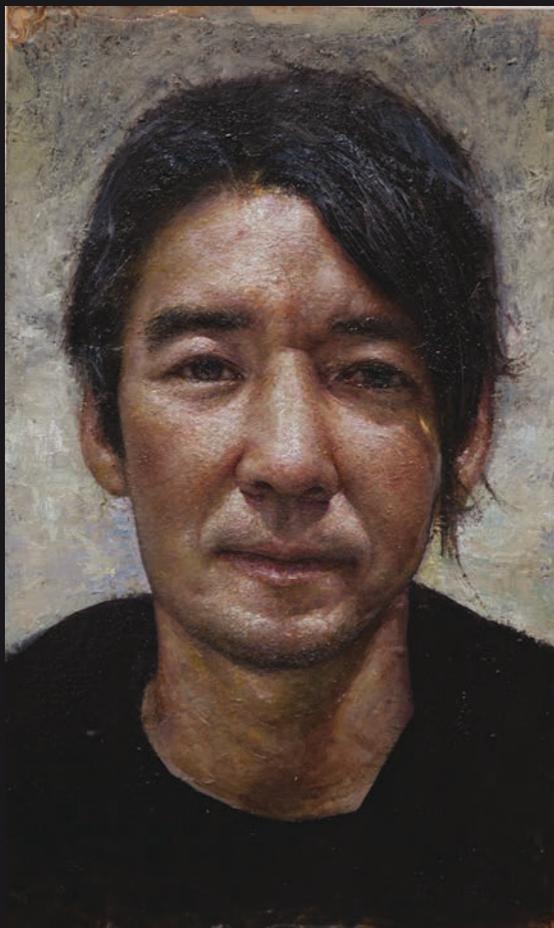
Patricia Hutchinson

Like most painters, I've honed my skills on still-lives and landscapes, but people are the source of my endless fascination. The figures and faces I paint are always seen in the midst of a relationship, sometimes with birds, tools, food and drink, musical instruments, or simply with the space around them. The ensemble reflects my genuine pleasure in each subject's candid impulses.

My output is not confined to a specific medium—the approach varies from quiet interactions between a woman and a bee to the exuberant expression of a dancer's energy in space. I hope that the viewer will resonate with the sentiments I portray and come away wondering what secrets he might reveal in a preoccupied moment if caught by this not-so-casual observer. Would my impressions, clearly an imaginative interpretation, reflect his idea of reality? Or might he decide I'd uncovered some valuable insight he'd never considered?

Yunsung Jang

My work is about the reconstruction of reality, built both internally and externally. Internally the work is made from my memory of subject, the emotion of experience, and through reflection of myself. Because of the constraints of time and space, I can only access one segment of another person, one side of their personality, one circumstance of their life. These fragments build my experience and memory of a subject. The external construction is more about the expression of presence through physicality, shape, form and mass. I am interested in how a picture can recreate a living being, interpreting the subject's internal and external energy in communion with my own. My goal is that this composite becomes a new creation, a new creature.



aki
Oil, charcoal and mixed media, 14" x 8.5"

Eileen Kennedy

I use time-honored materials like egg tempera and silverpoint to unite my two greatest loves: drawing and storytelling. Some of my narratives come from memories or dreams. Others appear in my mind with no clue to their origins. I accept them as gifts.

Because these works take months to complete and the media are unforgiving, I choose my subjects carefully and prepare well. It is not unusual to spend a month working out the composition, another month creating a highly finished drawing, and four to five months making thousands of marks to build form, tone, and atmosphere. Because the composition is so preordained, I give myself permission to be intuitive in my use of color. In that respect, I never know where the paint will take me and I'm always surprised at the end. I hope you will be too.

Wednesday
Egg tempera on panel, 19" x 30"



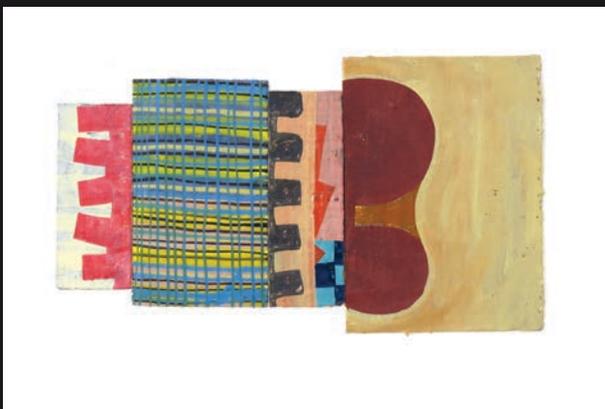
Barbara Klein

Finding words to explain artistic impulses – the consistency of the paint, the temperature of the room, and our mental states – in a clear understandable way just never seems sufficient. The work speaks clearly without words.

I've used diptychs and triptychs for a long time... when two pieces combine in a way that makes them more meaningful, a mental "click" happens. I like comparing, contrasting surfaces or gestures, matching heavy to light, fast to slow, light to dark, geometric to biomorphic.

My painting process is about editing and erasing, adding and then scraping down and beginning the process again and again. The painting begins to display a record of its execution, an accretion of experience, a maturity. Or perhaps uncertainty creates this ritual that in some cases feels like playing God: giving life and taking it away until the painting can stand on its own without me.

Together and Apart
Oil on paper, 8.5" x 14.5"



A Glimpse of an Open Country
Oil on canvas, 14" x 24"



Robert Lach

I create green habitats based on the architecture and anatomy of nature that reference the design, form and structure patterns of bird, bee, and insect homes. The local New Jersey landscape inspires and fuels my art practice – from the state's post-industrial north to the beauty of its southern wildlife areas and beaches. Found objects, trash, and gathered detritus serve as muse for sculpture, photography, installation, and public art projects.

My work is materials and process driven using intensive repetitive tasks such as wrapping, stitching, and shredding. The focus is on the labor of craft by experimenting and manipulating everyday objects into art material. I usually build in units or multiples mimicking the biology and structure of living organisms. It is the beauty, organization, and simplicity of nature I try to replicate.

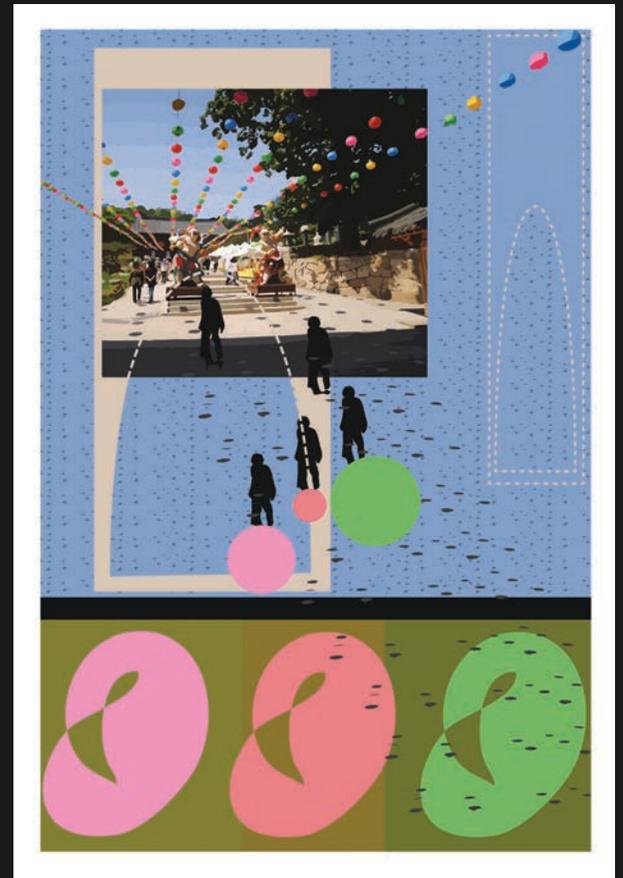
3. wrapped
Mixed media, 43" x 25" x 2"





Ortler Kettles Book #2
Abaca handmade paper, 4' x between 15" to 70"

Birth of Lord Buddha
Oil paint and digital prints on Hahnemühle paper, 17" x 11.5"



Elizabeth Mackie

The Ortler Mountain Range, Italy has been the focus of my long-term project combining artistic practice with scientific research. After visiting Sulden, an Italian village surrounded by the Ortler Mountains, I became interested in working on art influenced by local tales of changes to the mountains. The project consists of eight sculptural installations, six artist books, and one video and sound work that address different aspects of scientific research on glacier loss in this region. Concept development references included historic and contemporary documentation and my personal videos and photographs.

The exhibited sculpture utilizes my photographic records of current-day glacier kettles, featuring puddles of melted glacier ice. The images have been reduced to silhouettes to create patterns for the work. Constructed from large-scale handmade paper, this 70-foot sculpture can be seen in its entirety or as a large accordion book partially unfolded, with the remaining pages stacked on the gallery floor.

Beatrice M. Mady

Working in series has allowed me to focus on a concentrated assemblage of similar ideas and/or restrictions. I don't necessarily consciously set out to start or end a series; it just happens. I might become aware of new patterns, colors and light or try to express visually ideas for which I have no words. In the studio, these notions coalesce in ways that I do not always expect.

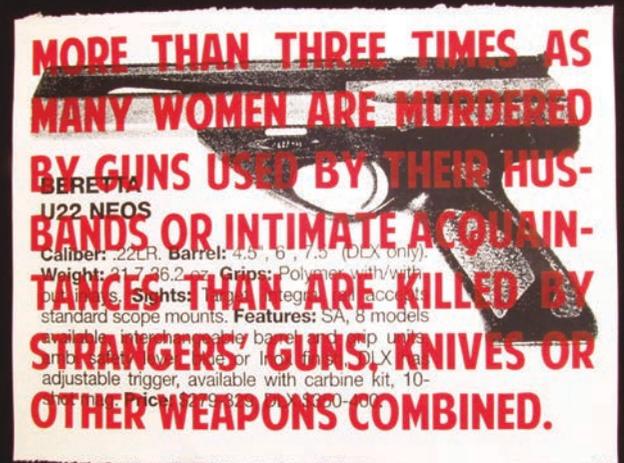
The essence or core of my prints evolves from a dialogue between the drawn form and color. This conversation continues between the morphic and geometric shapes, finally coalescing into a complex internal space. The layering of color, both opaque and transparent, can be likened to the layers of consciousness or the veils of reality. There is a spiritual state in which dualistic elements, such as vertical-horizontal, dark-light, warm-cool and positive-negative can play out their parts to create a harmonious union of opposites.



Vines
iPod Touch digital photograph, 18" x 12"



Tree
iPod Touch digital photograph, 18" x 12"



Beretta U22 NEOS
Silkscreen on paper, 22" x 30"

Ellen Martin

In this series, I uncover buildings and objects that have been abandoned. Here, an entire once-thriving downtown is left to decay. There, a chair or toy that could be made serviceable again is left without so much as a simple repair. It has become the American way of life to demolish instead of restore, to discard instead of repair. Are we to suffer the same fate? Perhaps we already do.

These are not meant to be technically perfect images. They retain all the un-manipulated pathos of the original encounter, without being sapped of feeling by overwrought, traditional technique.

What was abandoned? Perhaps it was a toy, a house or a car. Perhaps it was traditional photography. Perhaps it was you. Perhaps it was I. In working through abandonment, we can find faded beauty in the structures and, with some optimism, hope in ourselves.

Stephen McKenzie

Gun violence is now, without question, a scourge in America. If the CDC were in charge of this as a disease it would be considered a full scale epidemic similar to the Ebola disease. Compare the fatality figure of Ebola with even just one day of gun violence in America where, on average, 36 people die. And the carnage never stops, even for holidays, where 27 people were shot and killed this past Christmas. Any mass shooting that reaches the public must now be on par or even greater in its barbarity in order to be covered by national news.

And what of the victims? Any time a community loses an individual to the senselessness of gun violence we all lose.

Will America ever do anything to curb the violence of guns? Will meaningful federal gun restrictions ever be enacted? I don't know - one can only hope, but...

Larry McKim

I've been an abstract painter for my entire career until this past year. I was inspired to switch over to a mode of realism after walking by homeless people asleep on the street on a trip to Paris. The first thing I did when we returned home was make a painting rendering one of these people. My interest as an artist is in the stark visual contradiction of a human body asleep on concrete in such a vulnerable location. My interest sociologically stems from knowing that there will be an increasing amount of homeless people in the future. This is due to many forces, such as declining well-paid employment opportunities. This is a central and significant phenomenon in the world that deserves attention and help. The paintings are nearly life-size and free-standing. They confront the viewer in a way similar to confronting an actual person, well above eye level.



People Living on the Street #3
Acrylic on canvas, 28" x 60"

Peter Meadowsong

I see myself as more of a craftsman than an artist. I have spent a fair amount of time in the past 30 years designing and constructing furniture. This requires a strategic adherence to a well-thought-out, step-by-step imagining of how to obtain the hoped-for outcome. This means moving from a sketch to a detailed drawing, selecting the material, roughing-out pieces, milling the separate parts, dry-fitting them in order of assembly, gluing the final assemblage, cleaning and finishing.

I tackle watercolor with much of the same process: picking the subject, designing the composition, arranging the visual elements, carefully drafting the composition on paper, then applying paint. And here is where a painting diverges from a piece of furniture - there is no assurance that the rendering of the visual elements will be successful. The "art" involved lies with the medium. The spontaneity and expressiveness is all the work of water, paint, and paper.

Pretzel Truck 5th Ave. NYC
Transparent watercolor on paper, 37" x 30"



Barbara Minch

My paintings are surrealistic environments about predators and victims, human and animal, taking on social and emotional problems of the real world today. I create these realities using pallet knife, transfer techniques, collaged textures, and acrylic paint. The enlarged scale gives the paintings a provocative, yet fierce undertone.

While these works make a statement, none of it is preplanned. The origin of these paintings are first conceived through collage. They are devised through a layering system that allows me to tap into my subconscious by creating these compositions that are intuitive and unexpected. They become the blueprints for the larger paintings. I am influenced by magazine, newspaper and personal photographs which I work into five or ten collages at one time. From these, I choose the strongest ideas to reproduce on canvas. Without censoring myself, I'm able to give my work a deeper sense of meaning.



Age of Innocence
Acrylic paint and mixed media, 45" x 45"



Edge of Existence
Acrylic paint and mixed media, 40" x 60"

Liz Mitchell

Driven by the vitality of an active imagination, I have spent my creative life exploring a wide range of subjects, materials and processes. I am inspired by a curiosity of the relationship between art, science and psychology.

I use the printmaking process as a secondary "hand" that touches the work through the contact of plate and pressure affecting the ink and outcome in ways that are often unexpected and often out of my control.

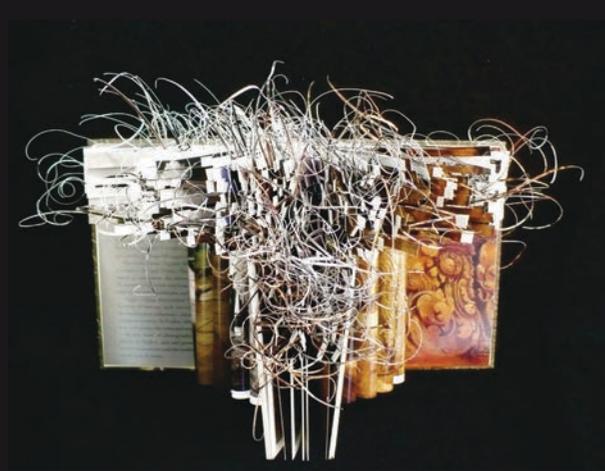
Boats, primarily small single-person boats, are represented in, on and above the water. These are presented within the archetype of protection, security, independence, adventure and rescue.

I work consciously with intention beginning with concrete ideas. Using intuition as my guide, I give myself space for interpretation as the work develops.



Boat Launch
Monotype print, 16" x 24"

books92Angkor
Mixed media, 7" x 10" x 7"



books112Shoes
Mixed media, 5" x 8" x 5"

Endless Marsh
Oil on canvas, 18" x 24"



Irmari Nacht

My series entitled *SAVED* recycles books that otherwise might be discarded. The books are often painted, distressed, and cut, sometimes into slivers which curl and undulate, and return to a tree-like shape. The words on the pages of the books are sliced, slivered, torn and interwoven to muddy the original meaning. But the words are still there, creating new information through which letters are visually available. The reality of the book is questioned. Is it no longer a book? Is it a container for concepts? As a book without readable words, has it changed the basic integrity of a book and become an art object capable of many interpretations? This artwork, using the book as a metaphor, addresses environmental concerns, change and transformation, information received and denied, altered reality, as well as the concept of multiple imagery, which highlights the strength and energy of repeated elements.

Joe Rademan

Nature paints the soul of the land with an infinite and astounding beauty. Quiet reflections on a slow-moving river. Amber sunlight dancing across a waving meadow of magenta flowers. My heart and my canvas are filled with peaceful landscapes. I find them in my travels throughout the region. Sparkling water, gently rippled reflections, rich tidal marshes, weathered buildings and the ever-changing, dramatic effects of light are my favorite subjects.

Simple beauty is my goal. I strive to bring the viewer of my work a joy of color and light that plays upon a peaceful landscape.

Secret
Fresco on paper, 12" x 12"



A Birder's Guide II
Acrylic and collage on canvas, 42" x 40"

Betsey Regan

My father was a Colonel and I made a living working for the Army. Although I didn't want the military culture to seep into my mind and my art, it did. I want my current work to depict the sense of frustration and entrapment I felt, but, equally, to depict my overriding feelings of self-respect because I performed the tasks required to defend our nation.

Slathering plaster onto paper and then sanding, gouging, massaging and scraping are actions that cause pain and release pain at the same time. The process echoes the message.

This piece was completed this summer "Up the Hill" at Byrdcliffe Artist Colony, Woodstock, NY.

Jonathan Ricci

In my paintings, the image of the bird appears in an almost obsessive way. This bird imagery is based in memory, leading me back to my grandfather's aviary. It is also symbolic, the image of the bird in mythology and the ideas of flight, travel, and migration. On a formal level, I try to fearlessly combine paint, color, and collage into joyfully poignant, nonlinear storytelling. My current work weaves images of birds with geometric patterns and color schemes. Many of the paintings have collaged images, notes, maps, cutting layouts, and letters that I have inherited from family, friends, and loved ones. The work takes its form from the simplicity of childhood images and memories of an innocence lost.

Theda Sandiford

We all wear masks. Masks to pretend, to hide or just to put our best face forward in a selfie. Using internal conflict as a starting point, I allow the materials to take over and construct a mask to protect myself from my fears. What may start off as an ugly statement about myself, is in the end transformed into something beautiful. I recycle random treasures I've collected into collages and then digitally manipulate them to extend the narrative as part of my personal mythology. Fragmented identity juxtaposed with the existence of infinite possibilities is a recurring theme in my work.



Merging At Lincoln Tunnel
Giclée print on paper, 20" x 16"

Sharon Sayegh

Using references from life, photographs, literature, and history I create autobiographical narrative paintings. I find objects to be so rich with meaning that I consider this while I am composing a painting. I include objects that either have personal significance or universal meaning. I love painting the human figure and face and usually begin a painting with the main figure. The narrative is sometimes there from conception or develops as the painting moves forward. My colors are rich and jewel-toned, using a combination of traditional painting techniques and direct methods of applying paint often embellished with gold leaf and Swarovski crystal.

Survival
Oil on gesso board, 24" x 24"



Kenneth Schnall

The central issue that instructs the form of all my work is the belief that a painting can declare itself decisively transformed when it is perceived as an object engaged in real space. For this reason I prefer to see my work as painted objects that cross boundaries in traditional art forms and materials. The juncture between painting, drawing and sculpture on and within these shaped surfaces is where I address core painting ideas with issues of space and test the psychological expectation about what a painting in a constructed form can be.

Above all I want the viewer to sense and feel the way these painted objects are involved in their projected space, with evidence of my hand in their physical presence. I truly do want them to enliven, embrace and unfold in a dance across a wall surface.



APERTO
Oil on canvas, interfacing, mounted on wood, 45" x 42" x 8"

Madelaine Shellaby

I work across disciplines to create works that explore ideas from botanical traditions, the "vanitas" genre, and cabinets of curiosity. In *From the Night Garden* I digitally collage my pencil and computer-built drawings with photographs and symbolic images. The print is one of a series of still-lives that reference a constant desire for what is essentially impermanent.

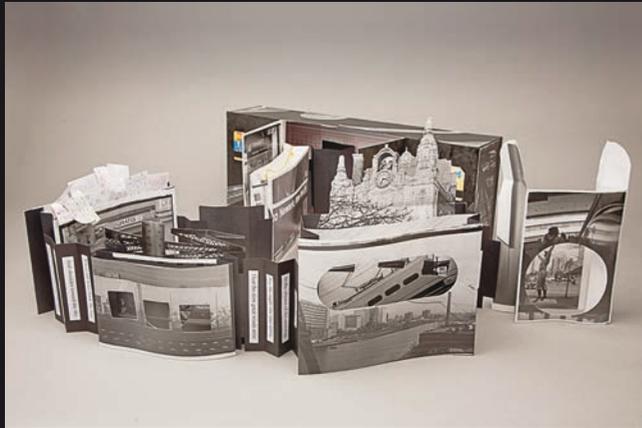
Much of my work in recent years has been in direct connection with a museum which I have established, whose title is *StoneStories, the Archive*. In this *Archive*, I have collected stories about stones from myth, science, and conversational anecdote. The *Archive* places actual stones in glass-paneled cabinets labeled with their stories, exhibits computer generated collages that include scanned stones and paintings, simulations of bio-tech science by creating plants and stones, and exhibits drawings that illustrate poems imagining the life of stones.



From the Night Garden
Mixed media, 20" x 16"

Incandescent Nights

Synthetic polymer paint, ink, table and lamp on woodpanel,
67" x 48" x 20"



The Commute

Mixed media, 2' x 2'

Are There Any Precious Moments?

Ceramic figurines and chair, 36" x 36" x 30"



Deborah Sperry

The process of moving from one location to another for the daily purpose of work is an almost universal experience. . . . An endurance test performed in ones' vehicle. In this interactive book, I focus on the process and sights of my journey moving through an industrial landscape on public transportation. *The Commute* chronicles my daily trip from Metuchen to Newark on NJ Transit, a change to the PATH trains into Jersey City and, finally, the inner city bus system.

The materials used are the images taken along the journey, cards, fares, schedules and maps. *The Commute* is not the blurred world speeding by the car windows on the turnpike that is endured, but instead a savoring of sights through train and bus windows. This work is a lingering investigation of being a passenger while bearing witness to place and the memory of repetition in daily experience.

Jason M. Stewart

My process begins with an awareness of place and the way it is seen, experienced, and remembered. This interest stems from a flux of living conditions in my youth, which fostered a curiosity for the ways in which we position ourselves in the world. The idea of "place" questions not only location but also references ideas of home, rank or status, position, architecture, and action.

The secondhand objects signify a sentimental place, but they are manipulated in ways that adjust our expectations. They come with a history that I wish to activate while also exposing their absurd and playful potential.

I am interested in negotiating the real with the fictive, using objects as triggers for memory and location. Through the physical act of making, I honor a past experience but also create a new place – a place that attempts to be familiar but will always be distant and beyond reality.



Winter
Oil on linen, 42" x 36"

Miss Bellwether and Mr. Bender
Oil on canvas, 35" x 47"



Ekaterina Vanovskaya

Memorable childhood experiences frame the core of my work. Painting serves as reconciliation with the self. It is as if I am painting about a secret that nobody else knows.

My daydreams are flooded with memories of places and views long ago. I exist in a state of oscillation between the real present world and images conjured up by memories. Oftentimes a sudden and sharp memory of a long forgotten place or event floods my senses. I no longer occupy these physical places and they do not exist in the same state as when I knew them.

There are several repeating themes in the paintings: loneliness, nostalgia, longing, melancholia and a search for a sense of place. How does our past impact our emotions, responses and ways of being? The perceptions of our childhood inevitably define the way we live our lives today.

Ted Walsh

Often starting on a dark, warm ground, I paint with both direct and indirect methods to make pictures. The paintings explore form and use of paint, and, on a semi-narrative or representational level they explore meanings in our everyday lives. The act of making paintings is both physical and conceptual. It allows me to discover and define the world around me while simultaneously creating places of my own. Often this leads to scenes of strange pause. Scenes where forms may line up in a peculiar way, or images may come to represent a feeling or a puzzlement as to what has happened, or what will happen. The process of making paintings in this way, to me, is a productive way to reconcile the gap between the outside world and the thoughts I have about this world.

Gary Wiesner

My journey into photographing reflections began while working on a project focusing on geometrical shapes and patterns. After photographing a building in NYC, that consisted of rows of glass squares, a combination of clear and tinted sections reflecting a brick building across the street, the geometric patterns, the brick and the mirror-like wall of the glass made for an interesting shot. It was in editing that I realized just how captivating a photography project consisting of reflections could be.

Everybody of all ages enjoys those mirrors in a funhouse that distort our appearances to the point of laughter. A similar distortion can be found in my images that create a visual abstract of the world around us. We tend to rush through our day just looking ahead, however, as a photographer, I understand the importance of looking behind us for a different perspective.



Zebra
Archival pigment print, 24" x 16"

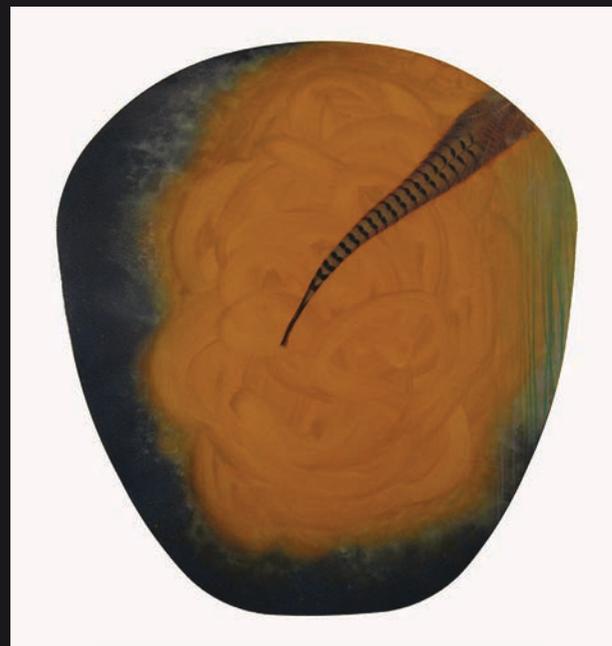
City Inside
Archival pigment print, 24" x 16"



June Wilson

My father used to keep honey bees. I have always been fascinated by them. I have been involved with the natural world in some way ever since. Polygonal wood shapes were the base of my abstract paintings for many years. I started adding a curve to the angles and that led to a more rounded shape. They have become very personal mashups, a combination of loose brush work with fragments of evolution like feathers, antenna, and hair. The thorax is the engine of the honey bee. It holds the muscles for flight. I think of this shape as a launching pad for my imagination. I am worried about the honey bee because our fates are intertwined. We are nature.

Midnight at the Oasis
Oil on wood, 48" x 42"



Jing Zhou

As a Chinese woman artist living in the Western world, my artwork explores our common humanity, diverse society, and my inner voyage. My images form a visual communication between eternity and transience, oneness and variety, existence and emptiness.

Beyond various techniques and conceptions, at the core of my art-making is an attempt to attain moments of transcendence, to reach the artless-art, emptiness, and egolessness.

Inspired by Chinese painting, the turquoise dots can be interpreted as water, stars, particles, or pollen grains, which represent the life source. The lily pads growing in the water are also in the sky above the mountains from a Chinese landscape. The fusion of earth and sky presents the concept of microcosm and macrocosm (being and non-being), which leads to the mystery of the universe. The red lines draw inspiration from Johannes Kepler's Platonic solid model of the solar system.



Impersonality {Ch'an Mind Zen Series}
Digital print, 20" x 24"

Works in the Exhibition

Linda Aldrich

Windmill
Pen and ink on paper, 28" x 18"

Peter Aldrich

Urban Elemental 20
Archival pigment print on paper,
16" x 20"

Consie Basset

Attention
High-fire stoneware with found
objects, 33" x 8"

Pawns

High-fire stoneware with found
objects, 13.25" x 10" x 8"

Aileen Bassis

Homilies for the 99%/Do and Dare
Mixed media on paper, 16" x 16"

Alaine Becker

The Great American Mom
Pencil and pastel on paper,
66" x 65"

Bette Blank

Ayn Rand
Oil on canvas, 20" x 16"

Jan ten Broeke (Ten)

Ten's Art 2014-6-16
Oil on canvas, 36" x 24"

Zenna Broomer

US-A-TEAM
Silkscreen on birch panel,
46" x 46"

Caroline Burton

As luck would have it (1)
Oil on canvas, 52" x 40"

Sarah Canfield

Channels
Oil on canvas, 42" x 54"

David Cann

Interloper
Iron, 31" x 8" x 8"

Rosemont Cairn
Iron, 15.5" x 8.5"

Paul Ching-Bor

INSOMNIOUS LIGHTS – WTC I
Watercolor on paper,
124.5" x 103" in two parts

Dorothy Cochran

Primordial Source #3
Silk collagraph, 16" x 12"

Lauren Curtis

Amphibiwing
Digital photographic collage,
mixed media, 20" x 16"

Niteroot Creature

Digital photographic collage,
mixed media, 16" x 20"

Allan Drossman

MOON CRATER
Smoke ceramic, ferrocchloride
and shoe polish, 8" x 11" x 8"

Diane Emerson

Sedum and Birch Garden
Impression Medallion
Low-fire ceramic, stain and glaze,
16" d.

Alyssa E. Fanning

White Trails
Oil on linen, 8" x 8"

Amy Faris

Tracks
Graphite on paper, 10" x 13"

Lisa Ficarella-Halpern

Nouveau Richelieu
Oil on canvas, 60" x 48"

Joanie Gagnon San Chirico

Surge #1 Diptych
Mixed media, 36" x 44"

Allan Gorman

Cacophony
Oil on aluminium panel, 72" x 48"

t. a. hahn

Baltimore Oriole
Oil on gesso board, cherry wood slab
and amber LED module lights,
72" x 21"

Joshua Henderson

Dissociation
Graphite on paper mounted on
panel, 7" x 5"

Circumvent

Graphite on paper mounted on
panel, 7" x 5"

Patricia Hutchinson

The Bee Queen
Oil and acrylic on canvas, 24" x 32"

Yunsung Jang

aki
Oil, charcoal and mixed media,
14" x 8.5"

Eileen Kennedy

Wednesday
Egg tempera on panel, 19" x 30"

Barbara Klein

Together and Apart
Oil on paper, 18.5" x 14.5"

A Glimpse of an Open Country

Oil on canvas, 14" x 24"

Robert Lach

3.wrapped
Mixed media, 43" x 25" x 2"

Elizabeth Mackie

Ortler Kettles Book #2
Abaca handmade paper,
4' x between 15" to 70"

Beatrice M. Mady

Birth of Lord Buddha
Oil paint and digital prints on
Hahnemühle paper, 17" x 11.5"

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iPod Touch digital photograph,
18" x 12"

Tree

iPod Touch digital photograph,
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