

NJAA

ReVision &
Respond

2021 New Jersey Arts Annual: ReVision and Respond

Is a project of

The New Jersey State Council on the Arts and **The Newark Museum of Art**

This catalog accompanies the *2021 New Jersey Arts Annual: ReVision and Respond* exhibition at The Newark Museum of Art on view June 17 – August 22, 2021.

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The New Jersey State Council on the Arts, created in 1966, is a division of the NJ Department of State. The Council was established to encourage and foster public interest in the arts; enlarge public and private resources devoted to the arts; promote freedom of expression in the arts; and facilitate the inclusion of art in every public building in New Jersey. The Council receives direct appropriations from the State of New Jersey through a dedicated, renewable Hotel/Motel Occupancy fee, as well as competitive grants from the National Endowment for the Arts. For more information, visit www.artscouncil.nj.gov.

The New Jersey Arts Annual is a unique series of exhibitions highlighting the State's visual and performing artists. It is open to any artist currently living or working in New Jersey. In partnership with major museums around the state, one exhibition takes place each year, alternating between host institutions.

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

2021 New Jersey Arts Annual: Revision and Respond





*We welcome everyone
with inclusive
experiences that spark
curiosity and foster
community.*

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JUROR STATEMENTS

The 45 selected artists contributed striking works that reveal vulnerability and trauma, as well as moments of joy and hope. They prompt us, the viewers, to reflect on the ways each artist melded their materials, life experience, and creative vision to process and re-vision the tumultuous events of recent years—and of 2020 in particular. In turn, the artworks encourage us to express, soothe, or ignite our own responses to this turmoil.

As Associate Curator of Decorative Arts, I approach household, craft, and art objects through the personal and collective stories they tell. Who made, used, and cared for them? What do their materials, construction processes, and design elements say about the culture, communities, and individuals who made them? Who used them according to social expectations? Who rebelled against those attitudes and why? Who, at each stage, was included and excluded? How do these objects of everyday life relate to other artworks of the same time period?

These questions felt especially present and pressing as we selected the works especially given how each artist sought to both process and question the current state of the world. Kristen and I considered not only how each work met the submission guidelines, demonstrated mastery of materials, and expressed artistic vision but also how they spoke to us individually and together, given our own responses to a world in upheaval.

I am honored to have collaborated with these artists, Kristen, Danielle Bursk and Michelle Baxter-Schaffer of the New Jersey State Council on the Arts, and the Museum team in presenting this exhibition to you. I hope these works—individually, as

well as in silent communication with one another—offer you what they offered us: new ways to process, re-vision, and respond to the strong emotions and convulsive events—in 2020 and beyond.

-Amy Simon Hopwood

I have always thought of artists as conduits and artworks as time capsules. As a young girl growing up in the Bergen-Lafayette neighborhood of Jersey City, I watched my paternal uncle navigate the complexities of his identity—queer, Black, and Baptist—through drawing. My father, who later was diagnosed as paranoid schizophrenic, used photography, painting, and airbrushing to reinterpret his internal and external landscape.

This experience influenced my decision to focus my studies on the intersections of visual culture, art, and the Afro Diasporic condition. Now, as a young Black curator, I often think about the lineage of Black artists, makers, and craftsmen who have always created objects as means of responding to violent histories. Combining skill and creativity, they (in some cases and especially where fashion is involved) used these objects to reinvent themselves and reinterpret their current and future circumstances.

While brainstorming a theme for The Newark Museum of Art's 2021 New Jersey Arts Annual, I could not stop thinking about all the ways I've witnessed artists respond to the effects of our nation's social and political climate through their artwork. COVID-19, the violent detainment of undocumented immigrants by ICE [Immigration and Customs Enforcement] (Immigration and Customs Enforcement), international

protests on behalf of Black lives, and climate change have affected our material resources, as well as our mental and emotional well-being. The artworks in ReVision and Respond showcase a magnificent range of responses to a plethora of social and political causes. Through painting, sculpture, photography, film, ceramics, and textiles, the artists in this exhibition have "re-vised" the symbolism of the material itself. Their use of these mediums to reimagine individual and collective histories, the present day and possible futures, offer ways of seeing that might not have been recognized otherwise. I am honored to have juried such an expansive exhibition. It is my hope that its impact lives on in the world as a time capsule, inspiring future generations' thoughts, actions, and ways of seeing.

-Kristen J. Owen

LETTER FROM THE DIRECTOR AND CEO

On behalf of The Newark Museum of Art, our Trustees, and staff, it is my pleasure to introduce the 2021 New Jersey Arts Annual: ReVision and Respond. We are immensely proud of our continued partnership with the New Jersey State Council on the Arts, which has organized the annual series since 1967, and to share this tradition with museums around the state. In recent years, the NJAA has combined fine arts and crafts, collapsing media boundaries, in favor of inclusivity.

I salute this year's exceptional cohort of artists and I appreciate their thought-provoking contributions. Building on the Museum's history of championing contemporary American Art since its founding in 1909, we are committed to embracing diverse artists who engage with a variety of practices and current issues. ReVision and Respond showcases 45 New Jersey artists whose works range in approaches to materials, content, color, and form. Given the turbulence of recent years, the artists submitted work that process the pandemic and the reckoning with racism and societal inequities. With artists from our hometown of Newark, local communities, and from across the state, we celebrate New Jersey's creative community.

Many people have worked to make this exhibition and catalog possible. I extend my warmest thanks and gratitude to the New Jersey State Council on the Arts, especially Elizabeth A. Mattson, Board Chair; Allison Tratner, Executive Director; Michelle Baxter-Schaffer, Communications and Engagement Specialist; and Danielle Bursk, Director of Artist Services for their ongoing support.

I would like to also thank the Museum's dedicated staff, especially Catherine Evans, Deputy Director, Collections & Curatorial Strategies; Amy Simon Hopwood, Associate Curator, Decorative Arts; Muhammad Abdul-Mubdi, Curatorial Assistant; Tim Wintemberg, Senior Director, Strategic Innovation Projects & Design; Andrea Ko, Associate Registrar; David Bonner, Collections Manager; Kanae Watanabe, Collections Preparator; Collin Mura-Smith, Exhibition Preparator; Kristin Curry, Director, Institutional Grants & Sponsorships; Carita Zimmerman, Manager of Foundation & Government Relations; Deborah Kasindorf, Vice President/Deputy Director, External Affairs; Casey Daurio, Creative Director; Andreina Castillo, Senior Marketing Manager; Joe Wong, Graphic Designer; Kris Nwobu, Digital Content Manager; Silvia Filippini-Fantoni, Deputy Director, Learning & Engagement; Maegan Douglas, Public Programs Manager; Steven Hyland, Public Programs Manager; Hannah Hume, Individual Giving Manager; Leland Byrd, Membership & Volunteer Services Manager; Natasha Pereira, Visitor Experience Manager; David May, Director, Facility Operations; Shawn Slappy, Building Services Coordinator; and all our other colleagues who participated in creating this exhibition. A heartfelt thank you to Kristen J. Owens, who partnered with Amy to jury the exhibition. Congratulations and much appreciation to all the artists whose work inspires us and that we are delighted to present in our galleries.



Linda C. Harrison
Director and CEO
The Newark Museum of Art



The **45 artists** presented here respond to the turbulent events of recent years, especially **2020**. They created 50 works that interpret current and possible worlds. We chose them from over 1,800 submissions by artists across **New Jersey**. Using various materials and techniques, the selected artists transformed their personal experiences and vision into photographs, paintings, sculpture, textiles, and other artworks.

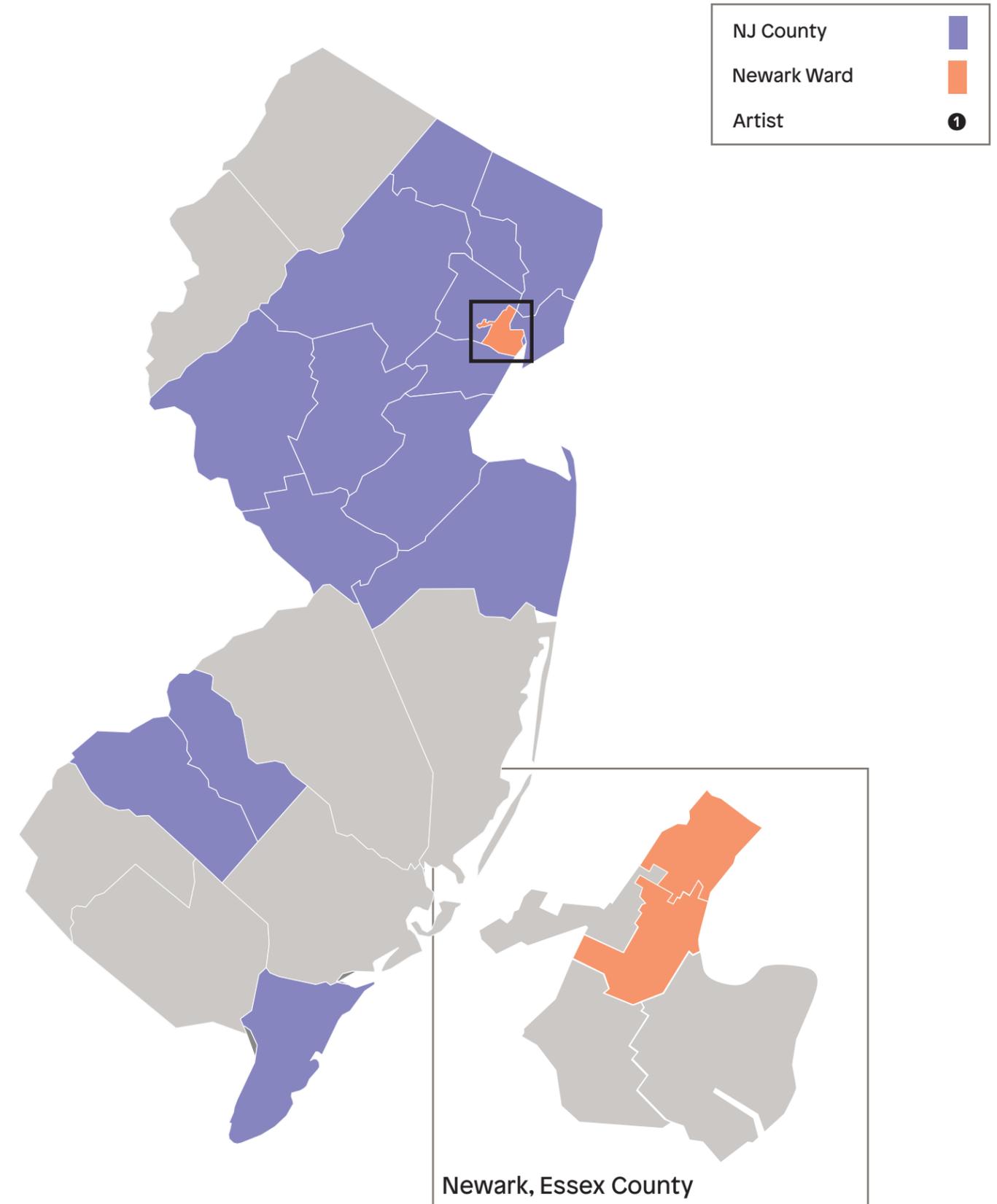
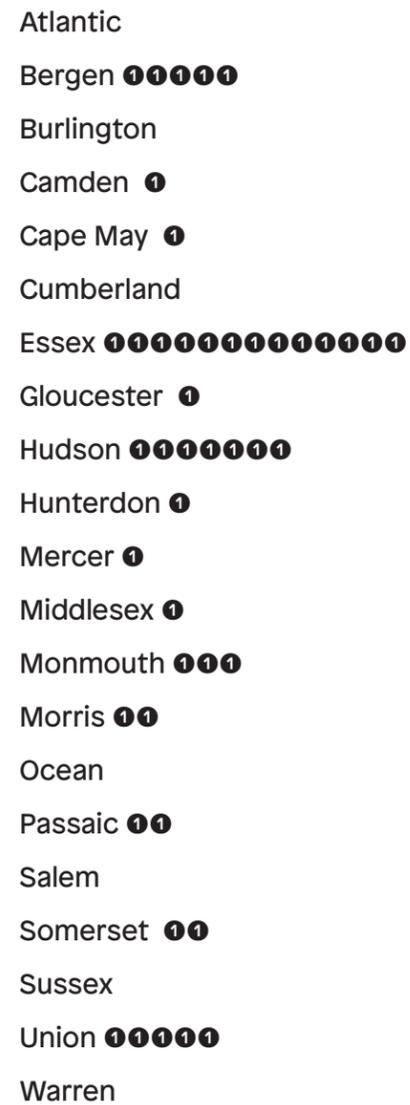
How did the pandemic, economic distress, and reckoning with **racial injustice** influence the artists? What emotions and perspectives do they express? How are they similar to or different from your **personal** experiences? We hope that these **creative** voices speak to you and offer a way to process the intense events of our current world.

-AMY SIMON HOPWOOD & KRISTEN J. OWENS, Jurors

INFOGRAPHIC OF NEW JERSEY

The open call for **ReVision and Respond** recieved over 1,800 submissions by 485 artists across 20 of the 21 New Jersey counties.

After many considered discussions, the 2021 jurors chose 50 works by 45 artists across 14 of the New Jersey counties and 3 of the 5 Newark Wards. The highest number of submissions came from Jersey City with 170 submissions from 46 artists. Second was from across the 5 Newark Wards at 105 submissions from 27 artists.





The pandemic changed my sculptures as I now pack figures and landscape tightly in spaces that once would have felt hard to maneuver in. My poor sleep inspired dreamlike sculpture as galleries shut and my ER and ICU doctor kids were working in highly contagious public hospitals. I chose to simplify and consolidate new figures into landscapes I had begun years earlier. I took rocks and wood home and sought new integration. Black Lives Matter vigils became important to me as a parallel way to raise political voices. Recalling the wonderful experience of taking my sculptor mother with Alzheimer's to life drawing sessions from 2012-15, I also used the shutdown to run online drawing classes throughout 2020, hosting seniors and homebound artists several times a week using my Instagram MemoryBees and DrawingBees.com. I created many new clay and wax figures during them too.

Mountain Landscape with Seven Figures, 2020
Bronze, stone, welded and painted stainless steel
86 × 40 × 32 in.

My practice as an artist working primarily in self-portraiture led me to explore my fears and insecurities around the pandemic. I reflected on the importance of connecting to people and how difficult that is from behind protective masks and gloves, and on the strength we will all need to make it through.



COVID_1a – c, 2020
Pigment print
40 × 30 in. (each)



I find that working with trash and found objects combined with other cast-off materials is a challenge. My focus is not to treat these materials as a by-product of their commercial intention but to transform their intrinsic qualities to create a subliminal message of environmental concern.

Tuff Stuff, 2020
Wall insulation, cardboard, newspaper, magazines, picture frame
19 x 21 3/8 x 1 3/8 in.

I work in a style that involves the viewer. I use a newspaper collage as a backdrop and paint hands doing routine tasks in the foreground. For this work, I painted a faceless portrait showing a hand wiping away snow. The smearing hand reveals articles about climate change and environmental issues. The melting snow is produced by painting a smear followed by hundreds of tiny bubbles, which also serve as a metaphor for the global warming crisis.



Whitewash, 2019
Oil, gesso, newspaper collage on canvas
30 x 30 x 1 1/2 in.



Derma is meant to expose the complexities and power dynamics surrounding one's skin, which, like everything grotesque, is symbolic of age, individuality, and social hierarchy. Inspired by my own experiences, I am interested in the inner struggle to accept my own skin and the changes that come with age. By symbolically placing skin on the wall, I emphasize the idea that mortals, at their simplest form, are just skin and flesh that evolve over time, serving as a testament to one's stage in life. Derma also comments on the power dynamics of white skin in society. The skin is placed in an unappealing manner to protest societal ideas that surround white skin. This piece acknowledges that society creates an unjust hierarchy based on skin tone, yet fails to acknowledge this hierarchy. Derma is a physical representation of the ugly truth that white skin holds unfair privilege in society.

Derma, 2020
Canvas, latex
48 × 10 × 7 in. (each)

My Drawn From Instinct series, created during quarantine, was an indirect reaction to my personal situation of taking on multiple roles: worker, artist, student, teacher, chef, housekeeper, and coach. This new work reflects the concept of one becoming many and the use of both the basics of drawing along with technology to create a complete visual environment. Each work is composed of hundreds of small drawings. The assorted small drawings all originated from one drawing through the process of constantly rephotographing the original image using the mirror app on my iPhone. While we all went back to basics during lockdown, technology kept us connected.



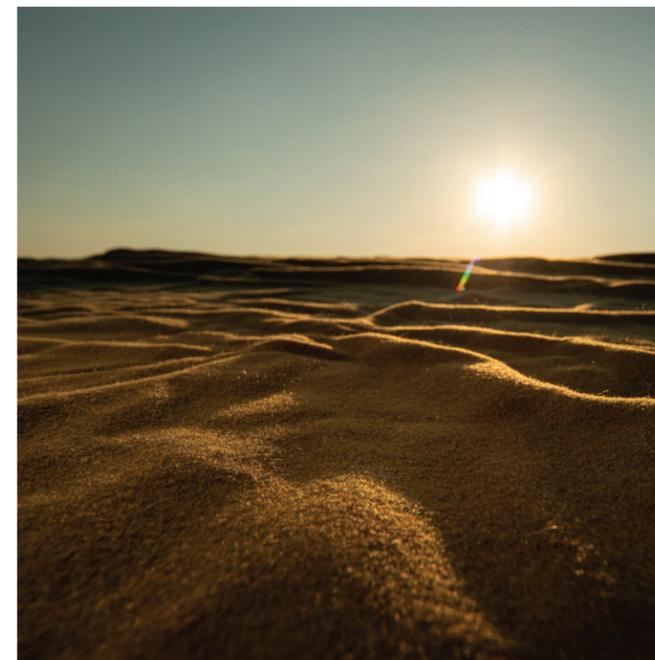
Mutual Connection, 2020
Paper, encaustic, ink, charcoal on panel
12 × 12 × 12 in.

Following the 2016 presidential election, I initiated portrait collaborations with those who—through race, sexuality, gender identity, age, ethnicity, and/or disability—felt they had been deemed invisible and unentitled 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. During these uncertain times, I have given material expression to the damage rendered by our fear of the “other” and resistance to diversity by ripping the photographs and creating wounds. Inspired by the Japanese practice of Kintsugi—which repairs broken pottery while highlighting its scars—I restored the torn portraits using golden rice paper and thread, underscoring the need to mend our wounds.



My Own Witness: Rapture and Repair Messiah, 2020
Digital photograph with gold rice paper, thread
24 × 18 × 1 in.

Terra Nullius started to develop in November of 2016, shortly after finding out that I was to become a father. While reading on child development, I came across Donald Winnicott’s concept of the “transitional object,” which is an object used to provide psychological comfort, especially in unusual situations. This often comes in the form of a blanket. Winnicott wrote of the anxiety faced by children dealing with separation anxiety from their mother, who was their entire world. Blankets develop a deep symbolism for all of us, giving a sense of emotional security for the rest of our lives. This series depicts a new space, a transitional landscape. A society that we can strive for. Terra Nullius is historically a term used for annexing uninhabited land. This is our new uninhabited space, a universal common ground. Between the pictures I create exists an entire world where all people can feel safe.



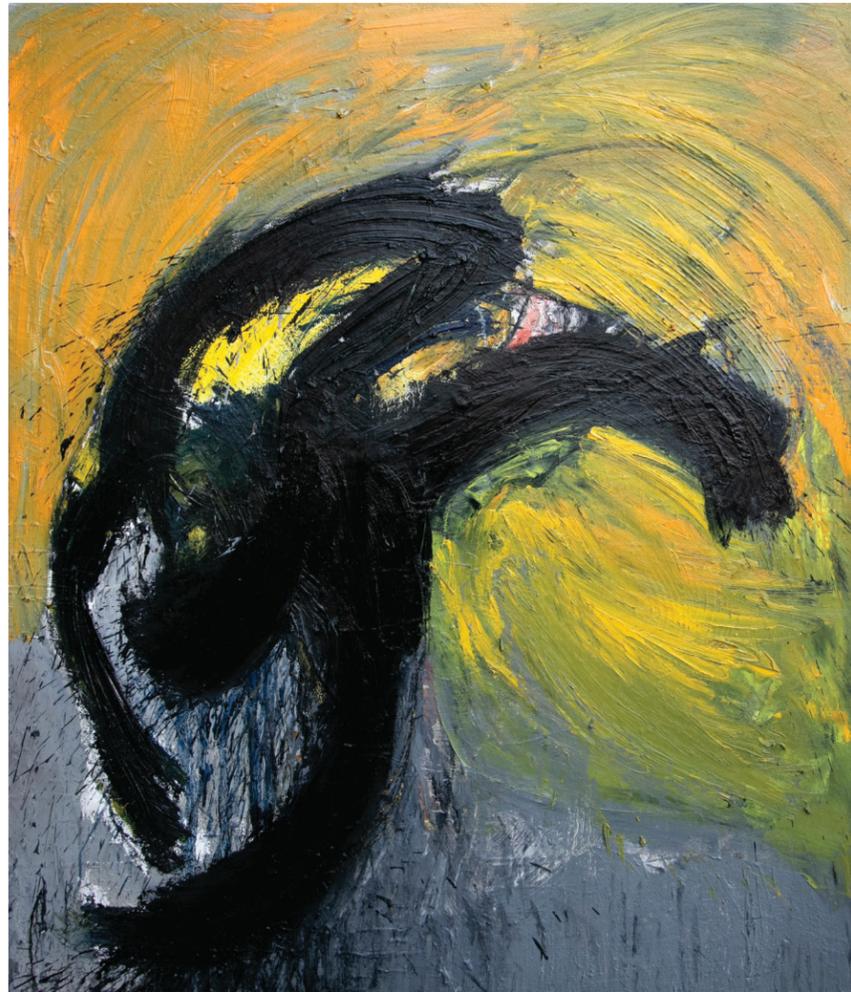
Upper: *Grandfather (Constructed Blanket Landscape)*, 2020 Archival pigment print 30 × 20 in.
Lower: *Grandmother (Constructed Blanket Landscape)*, 2020 Archival pigment print, 6 × 6 in.



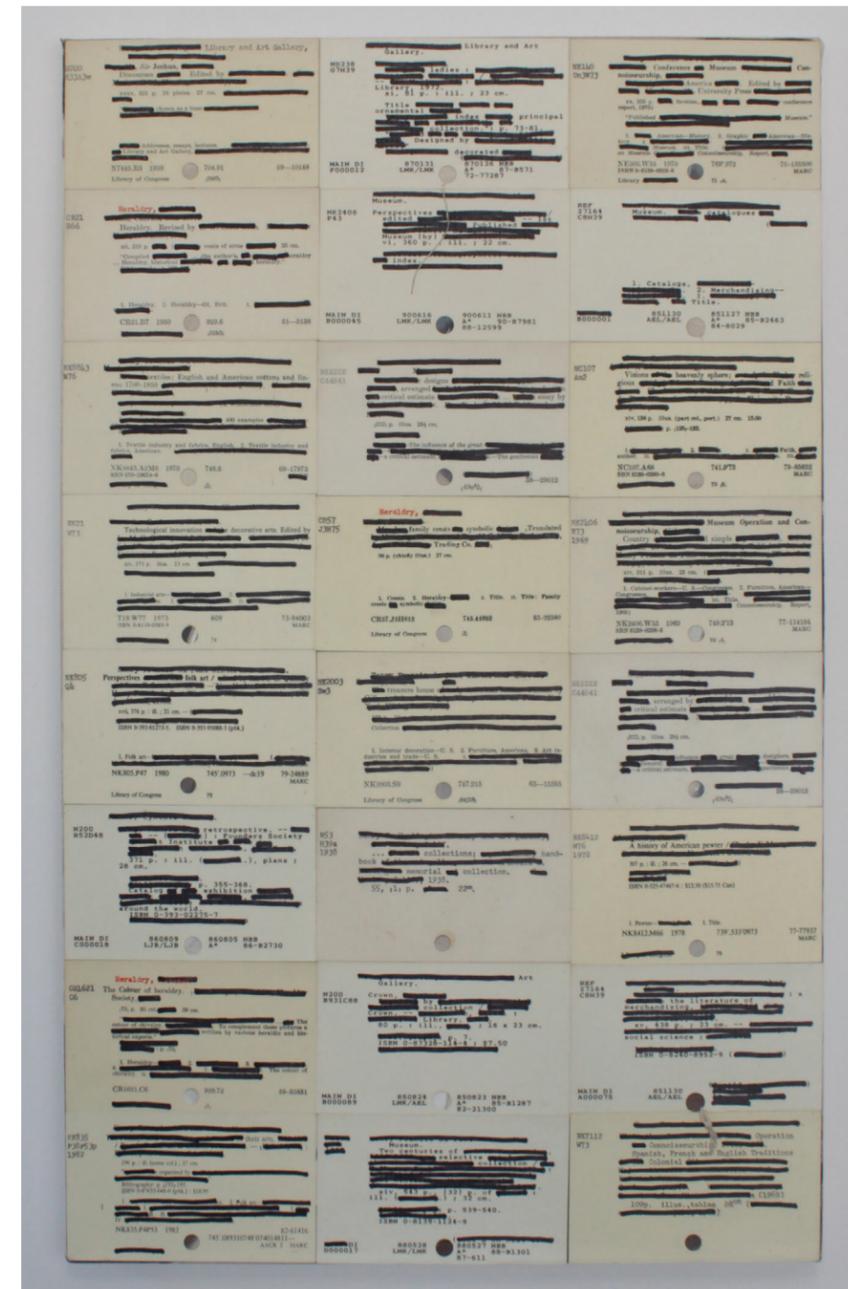
In my artwork, I am using chairs to represent people so that I can explore interpersonal relationships. During pandemic times, we crave, and have a new appreciation for, incidental human interactions which we might previously have taken for granted. How we relate to one another has been necessarily strained by artificial restrictions dictating the required physical space between people. In psychology, the Empty Chair Technique encourages understanding of another's point of view when a patient occupies different chairs set at strategically proximate locations within a room, and then attempts to speak, embodying the perspective of the "other".

Chairs, 2020
Paper
40 × 26 × 1 in (each)

Like many people, I have no choice but to work during this pandemic. I often think about how working in someone's home, placing groceries on a shopping cart, or being a cashier could mean death. My work explores the things that keep me up at night. I am not proposing or trying to find solutions, but instead embracing a reality that is mostly out of my hands. I use simple images and compositions so that my paint handling can flourish. My whole body is involved in the process. You could say that my paintings are a result of a performance. I apply paint by scraping, throwing, splashing, and dripping. This process allows me to confront the things that dominate my subconscious.



Shopping Cart, 2020
Oil on wood
56 x 48 x 2 in.



Arranged by Critical Estimate, 2020
Library catalog cards on canvas
24 x 15 x 1/2 in.

This series was inspired by Dorothy Porter, an early 20th-century librarian at Howard University who openly challenged the Dewey Decimal System's racial bias by placing black scholars aside white colleagues in the stacks. Previously, the work of black academics and subjects had been segregated in its own section. Though I use cards from the Library of Congress methodology, I similarly endeavor to engage with the hierarchy of a seemingly neutral taxonomical system. Through acts of collaging, and shredding I attempt to simultaneously neutralize and reveal the many 'isms' suffused within these cards: ethnocentrism, classism, colonialism, sexism and racism, among other transgressions. The words typed on these cards form opinions, affinities, notions of importance—and non-importance—and pervade language, thought, and action. I wish to draw attention to how information from seemingly trusted sources can be skewed to grant agency to some while stealing it from others.

Currently, imagining a world in which there are better and less wasteful ways to live is a large part of my work. Just over a year ago, as I retrieved my morning newspaper, I wondered what a year's worth of New York Times delivery bags would look like assembled into an artwork. And could

the bags demonstrate our destructive addiction to single-use plastics? I began to weave these bags together on my tri-loom and at year's end I had ten panels of woven plastic triangles, weighing three pounds total. The image of a suffocating planet and the complexity of its

causes took hold. Weaving, often considered to be the province of women, is present in all cultures, past and present. Obit #2 is made with the most ubiquitous of materials juxtaposed with a modern day symbol of male power in free-fall.



Obit #2, 2020
Plastic, silk, polyester, cotton, cardboard
62 × 32 × 42 in.



I love taking people-pictures in a crowd. Obviously, being in crowds is not a good idea in Corona times, so I went through my archives to find my favorite images of people

and made new compositions, inventing situations that never existed along the way. Also, my medium changed from photography to drawing.

Sydney, 2020
Pigment print
20 × 20 in.

My creative inquiry into textiles is expressed through Weaving Narratives, a public art project that aims to collect, record, and exhibit contemporary personal narratives embedded in textile art pieces. My work intends to create an avenue for public expression through art, measuring the pulse of public opinion and sentiment about remaining hopeful during the uncertainties and difficulties of the pandemic. The written responses of participants are woven into textiles on a floor loom, creating a tangible record of public expression that gives voice to people through art. This work features written words from Rovin Choniell, Ezequiel Medina, Tamba Peters, Jennifer Gomez-Hernandez, Lisa Matalon, Blake Skerritt, and Sean McGreggin.



Untitled, 2020
Cotton, synthetic wool, paper, newspaper, acrylic paint, Sharpie pen, wood
37 × 36 × 1 in.



Both my maternal and paternal grandparents fled China in the mid-1900s when Mao Zedong's party took power. Since then, my family's relationship with the mainland has been checkered with bitterness and pride: bitterness from painful memories of exile, but pride in China's lavish history. The Red

Portraits series references Chinese Communist propaganda posters in the rapt expressions of its subjects and the idealized atmospheres they inhabit. Made by overlapping thousands of stickers, the portraits resolve into a seemingly straightforward image, smooth and luminescent. Up close

they look chaotic, scaly, and jagged. The Cultural Revolution feels distant as I watch my nieces and nephews—and recently, my own daughter—grow up in the States. For them there is only America, and yet those bitter old propaganda posters still resemble us more than anything we've seen here.

Mt. Rushmore (Nieces & Nephew), 2020
China marker, graphite, stickers on paper
36 × 46½ × ½ in.

I am interested in the juxtaposition of fragility and strength—evident in our personal lives and our broader environment. During the pandemic my work has been about isolation, about feeling or being trapped and longing for escape. Flight, both literal and imagined, has become a metaphor. I continue to investigate environmentally fragile landscapes as well as the vulnerability of our individual and collective bodies.



Song of These Times, 2020.
Glass, metal, wire, resin, handmade paper
36 × 100 × 5 in.

I am a sculptor, papermaker, and printer. The majority of my work is about social issues. During 2020, the effects of the Covid pandemic could not help but influence my work. The Ladder is a handmade paper house, you peep in through the windows to see what is happening inside. This work addresses the pandemic's impact on working mothers. Women already have difficulty moving up the ladder in corporate America. This has been exacerbated by the Covid pandemic. Women bear the brunt of caring for children, many having to adjust their hours or leave the workforce entirely to supervise their children in virtual school.



The Ladder III, 2020
Handmade abaca paper, Xerox transfer of drawings, pins, metal, wood
23 x 6 x 6 in.



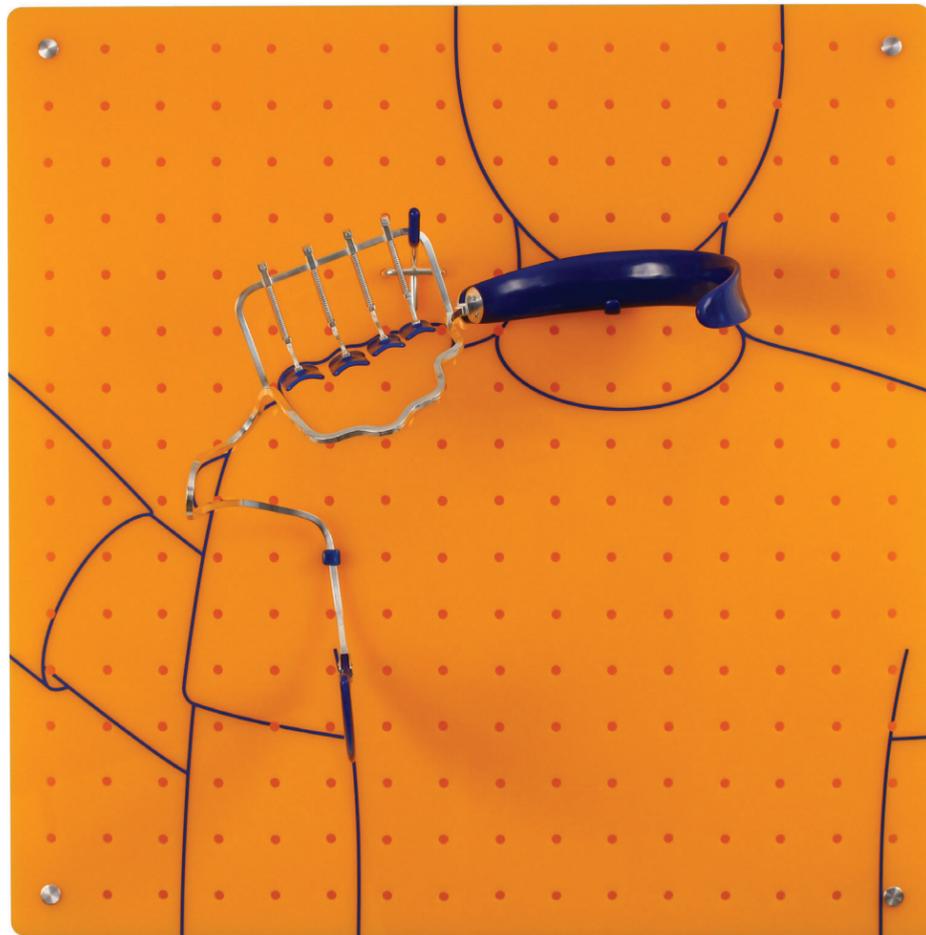
Stairs to Nowhere (Now Here, Know Where), 2021
Inkjet print
35¼ x 44¼ in.

The Stairs to Nowhere (Now Here, Know Where) were built this summer on our family homestead in Lincoln Park, NJ. The work is created from repurposed pallet wood originally used to transport oxygen canisters used in medical facilities through the pandemic. The stairs lead into the steep forest ravine behind the property which looks out across the valley and Great Peace Meadows below. Neighborhood children prompted the construction after the previous pathway turned into a mudslide. Since that time, many birds, woodland creatures, and neighborhood pets have been seen using the steps. The photograph is made from a similar homemade process, developed on premises from a large format negative made with antiquated equipment.

My artwork addresses the important and meaningful ways we communicate with each other visually, through body language. The Tools for Contact series explores the power and communicative abilities of touch. With so much of our dialogue today being through digital means, I want to reassess the importance of touch

with a series of works for two people that focus on contact. This first work in the series recreates the comforting gesture of a hand on one's shoulder. The neckpiece implies an empty space where a second user is encouraged to place his or her hand. Once engaged with the piece, spring-loaded plungers

press down on the fingers, exaggerating the contact and pressure. The use of rubber tool dip, color selection, and pegboardlike display recalls a display from a big box store. These common materials, however, are juxtaposed with sterling silver, highlighting the preciousness of the touch itself.



Tools for Contact: No. 1, 2020
Sterling silver, plastisol rubber dip, plastic
17 × 17 × 6 in.

As a documentary photographer living in Newark, NJ, I feel that it is important to capture and archive the history that is happening today for future generations. During the People's Uprising and Black Lives Matter movements of 2020, I traveled to many of the small towns in New Jersey to amplify and document the voices of people who spoke out about the injustices against black and brown people happening around the country. Major cities such as New York, Los Angeles, and Atlanta were overshadowing the voices that needed to be heard in Newark and neighboring towns in New Jersey. Though the news/media outlets portrayed protests as violent, I chose to control the narrative that they were indeed peaceful, with family and friends marching together. Newark and towns like it deserve their time in history to be documented, and I look forward to filling in this void for the generations ahead.



Above: **George Floyd Rally—Newark, NJ, 2020**
Digital print
8½ x 11 in.

Below: **Freedom Blvd., Paterson Black Lives Matter, Paterson, NJ, 2020.**
Silver gelatin print
8½ x 11 in.

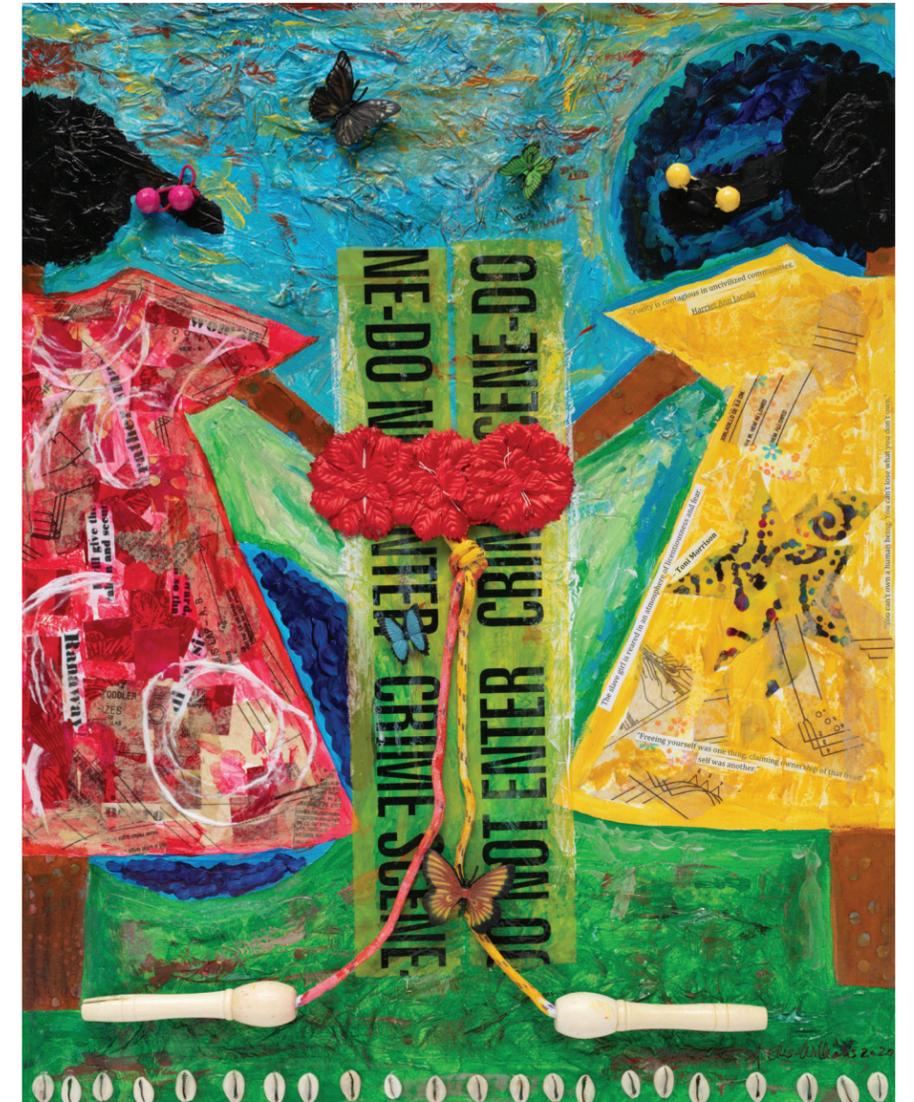


Enduring, 2020
Plastic bags, quilt fragments, netting, silk organza
64 × 44 x 1/2 in.

Pandemic and other high drama on the world stage marks our news: record deaths from contagion, reportedly 26 million refugees on the move, and shocking climate changes. These contingent liabilities are indicators of an unhealthy globe in the making.

Environmental justice is an important part of the struggle to improve and maintain a clean and healthful environment, especially for those who have traditionally lived and worked closest to sources of pollution. Collectively, globally, we live in partnership with our artificial man-made world. Economics drives the heavy use of plastic. *Enduring* is composed largely of single-use plastic bags. It takes 500 years for a plastic bag to degrade in a landfill. Collectively, globally, we are momentarily isolated from each other, relegated to keeping a low profile, best preserved by staying home.

I am a Jamaican-born outsider artist. I explore the layers of my own identity—Blackness, womanhood, mother, worker, and immigrant—in their unique contexts. I create as a way to unpack rage, pain, contradictions, beauty, agency, and joy. This work uses Jordan Peele’s film *Us* to consider the identity of black girlhood. The viewer examines the spheres that black girls navigate across time, history, movements, laws, and spaces. There are things we can never erase or forget. They are forever Tethered to us. Jump rope is one way that black girls resist and find their voices.



Tethered, 2020
Acrylic, paper, jump rope, found objects
30 × 24 in



I'm an interdisciplinary artist working at the intersection of graphic design, painting, sculpture, photography, video, and performance. I think about what it means to make art during Covid-19 and social distancing. Artists have an incredible role to play, especially in times of creative adversity. In *The Gift*, Lewis Hyde talks about the transformative power of gifts: "When art acts as an agent of transformation then we may correctly speak of it as a gift." The goal of my work is to give viewers the

mental space to appreciate their daily lives. I think of my work as a gift for the viewer. The night before Easter Day of 2020, I created the piece *Your Ticket* using Adobe Illustrator and shared it as a gift to my social media audience. I want to encourage them to stay home and do something good. No one can do everything, but everyone can do something.

Your Ticket, 2020
Digital print
7½ x 10 in .

My work explores paper, prints, and books as social, cultural, and symbolic forms of capital, addressing their contributions to the construction of national identities.

In this artist book series, I use a binding structure based on ancient palm leaf manuscripts of Southeast Asia. Often conveying sacred, medicinal, and cosmological knowledge, many of these books were forbidden to be touched by women. This pattern was inspired by my Thai grandmother's silk pa-nung, or tube skirt. The printed handwoven silk design references mulberry's history of feeding silkworms. The work honors the role of women in the generation and preservation of knowledge and heritage. Beyond the ideological content that paper, print and books convey, I am interested in their material capacities to record time and ecologies, tracing the historical dialogue between nature and civilizations.



A Place to Rest One's Palms, 2019
Cyanotype on , artist-made paper, mulberry paper cover and rope
88 x 42 x 1½ in



Fractured 6, 2020
Acrylic, acrylic paint pen, foamcore, magazine paper, crackle paste
12 × 12 × 1½ in.

My subjects vary from nature to the abstract ...any form that inspires me through its color, flow, and texture. I want my art to create a space for conversation and a look within to explore the various layers of the world we inhabit. For me, art has no boundaries; being limitless in nature, the colors and forms flow from one space to another in my work. I don't pre-conceptualize what I create. An idea germinates into a story influenced by societal, political, and environmental events around me. The tools I use vary from textured paper to found objects to fallen leaves, even tree bark. I feel the need to give back, make a positive change, and respect all that we are blessed with. The best way to do that, other than volunteer work, is through art. I build layers and textures, and use vibrant colors to drive the story home.

My research and artwork are focused on the pineapple as a symbol that represents welcoming and hospitality, while also examining access to food, and notions of empire. The pineapple as a symbol for hospitality is rooted in slavery and the agricultural colonization of South America, the Caribbean, and the southern United States. When a ship bringing enslaved Africans docked at the port, the foremen would place a pineapple at the front of the dock to indicate a new shipment of enslaved Africans had arrived. This created the pineapple as a welcoming symbol. My investigation into the concept of welcoming also comes from personal struggles in navigating public spaces and environments and not

feeling like I belong or am welcome. These ceramic objects are vessels, each making symbolic allusions to the black body. The artworks suggest the past, discuss the present, and explore possible futures interconnected to the African Diaspora.



Left: *Oracle*, 2020. Ceramic, 10 × 8 × 8 in.
Center: *Sown*, 2019. Ceramic, 4¾ × 6 × 6 in.
Right: *Inflated*, 2019. Ceramic, 8½ × 6 × 5¼ in.



The Most Famous Stripes #2, 2020
Elastic waistband, cotton
131 x 59 in.

My work consists of individual items purchased weekly over the course of 17 months in 2018 and 2019 from the Supreme boutique in New York City's SoHo neighborhood. The series contains works assembled from paper receipts, promotional stickers, vinyl shopping bags, and other artifacts of my shopping experience. For me, the Supreme brand epitomizes the current state of the fashion market. After the end of neoliberalism, and with the 2008 financial crisis, the fashion market saw the decline of low-priced, mass-produced goods. Since then, I have seen fashion retail adopting the methodologies and strategies of the art market, where value is created through deliberate and controlled production and distribution, brand collaborations, and the resale market. The Supreme products reflect this phenomenon: limited production and high prices create value in the minds of buyers, dealers, and sellers. My art is a continuing exploration of the intersection between fashion, art, and value.



With a pandemic quarantine, economic distress, and the collective reckoning with this country's racist and violent history, I have gone into survival mode and taken an inventory of what truly matters to me. I re-visioned my studio practice to be a place of escape, to create imagery that is calm and peaceful, something that would be healing to share with others. In my practice, I use almost exclusively concrete, a common material used in the foundation of buildings, the very support systems of the homes we are quarantining in. I asked myself, what are our foundations? What are the structures that support us? Are we tearing down social structures to build new ones? I found myself staring up at the sky, past the ceiling, and the four walls that seem to define everyone's current existence. I wonder what artifacts will be left behind for future generations?

Our New Sky, 2020
Pigmented and stained cast concrete, patinaed silver leaf
16 x 14 x 1/4 in.



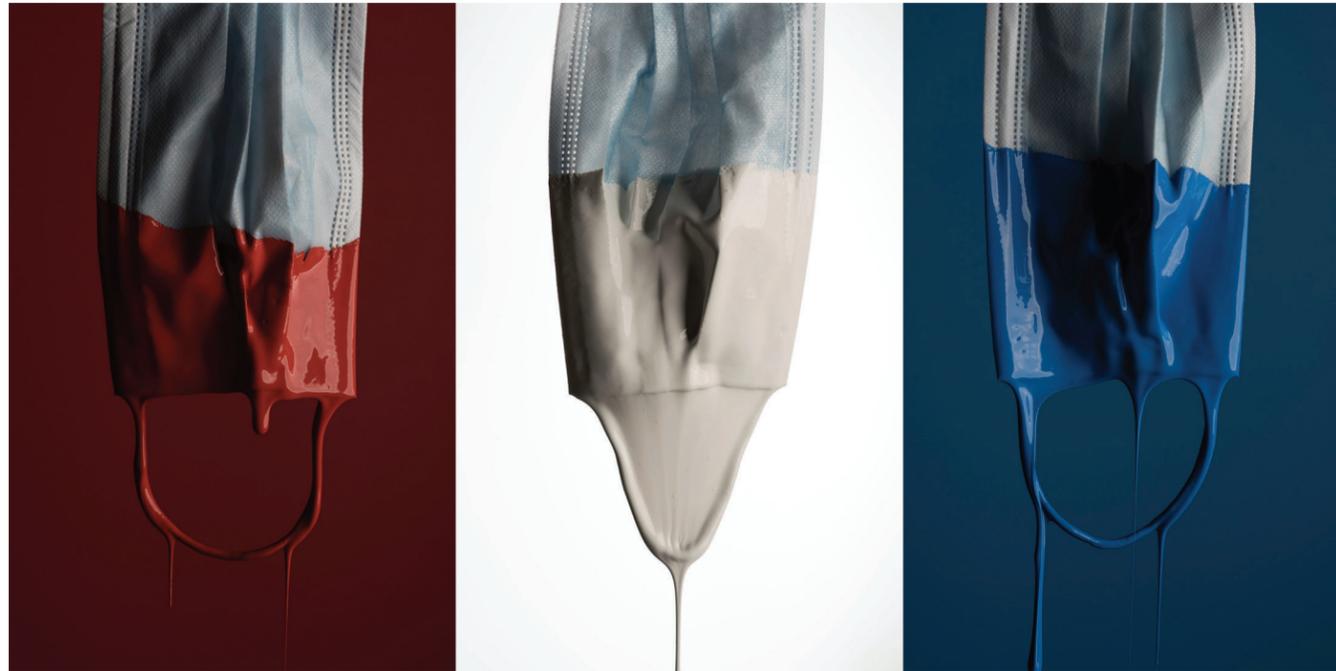
My recent work explores the irony of group portraiture during a time of social distancing. Made while in quarantine, my paintings satirize the present moment as well as society at large. Isolation has intensified the way I experience visual culture and social media. It feels as if social media's illusion of connectivity already impacted our relationships and created a sense of social distancing prior to the pandemic. My work exists in a space somewhere between real life and a fictional reality, presented from an immersive perspective that goes beyond what a camera can capture. The narratives reference both memory and art history, considering the contemporary action of posing attractively "for the camera" coupled with a historical display of beauty standards. By depicting a lack of human interaction, I want to ironically stress the importance of physical and personal connection.

No Diving, 2020
Oil on canvas
44 × 55 × 1¼ in

My work explores the new identity created when different cultures come together. We live in a globalized world, and my work seeks to embrace multicultural society today. I achieve this by sewing different cultural fabrics together. This process is similar to making kente cloth in Ghana; they are woven in parts and sewn together to make a large piece of cloth. The same technique is used to make boro cloth in Japan. I also dye canvases using different techniques. I am interested in the interconnection it creates and its result. Textiles are an integral part of my work. They identify a group of people just as language or names do. A piece of textile conveys the aspirations, history, and beliefs of a people. Like poems, folktales, or music, it is an unspoken language, but to the person that knows its story, it expresses hope and preserves a memory.

Friends We Gained, 2020
Cotton
65 × 47 × 6 in.

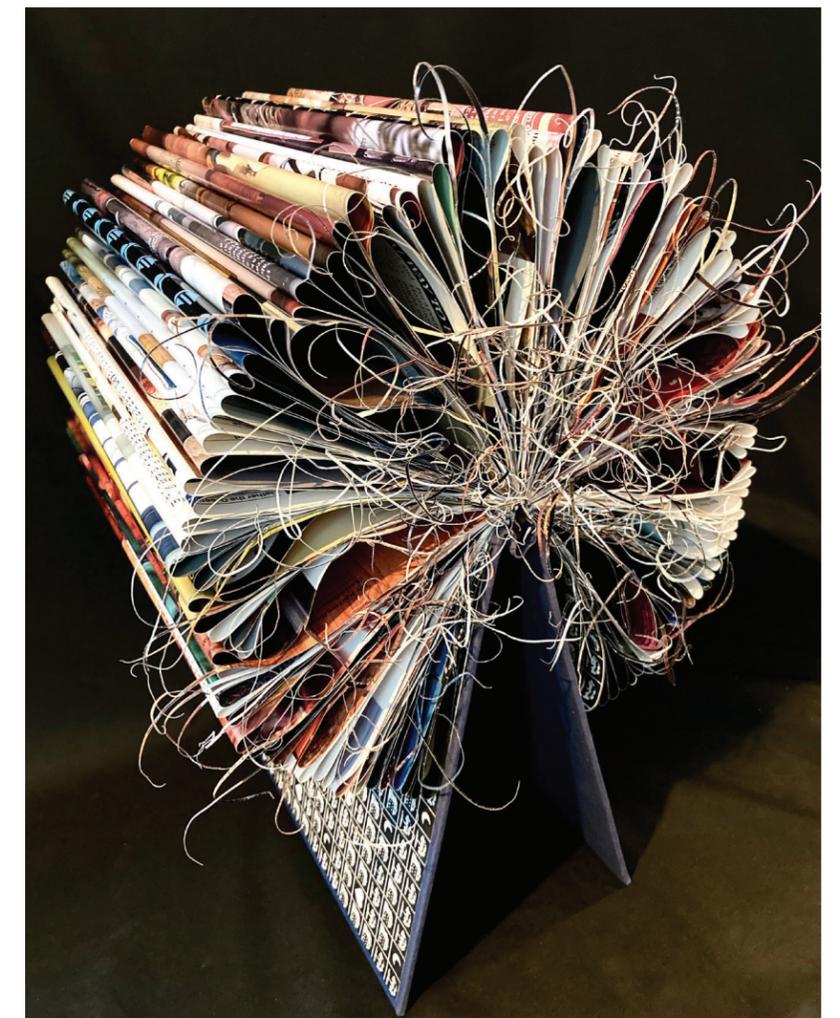




Photography is a powerful form of communication because it transcends all the barriers of language. Through my art, I am able to speak to anyone in the world, about their world and in order to change the world.

Protective Face Masks, 2020
Digital photograph
24 × 36 × 2 in. (each)

I use discarded books, transforming them into art. Painted, distressed, and cut into slivers, they curl and undulate, returning to a tree-like shape suggesting their origin. These books are my response to the current awful coronavirus news. We are bombarded with statistics, government orders, information to preserve our sanity in isolation, tips on shopping, exercises, cultural events, online jokes, wonderful/sad stories about our heroic health professionals, and of course Zoom meetings. I needed some order in the time of chaos. It helped me to mindlessly cut slices in books, to do repetitive actions, and then break through the symmetry with just enough variation to express the changing world. The combination of chaos and order kept me grounded. The artwork, using the book as a metaphor, addresses environmental/social concerns, change/transformation, information received/denied, and the concept of multiple imagery, which highlights the strength and energy of repeated elements.



Books136Corona – America, 2020
Recycled artist book
16 × 12 × 12 in.

Lightmaker.
“Lighting technician” you
correct me silently from the
employee ID card
the photo taken long before
pandemic
when you sat at lathes and
shaped quartz bulbs
like those that pulsed
outside
casino walls
lullabies in arc lamps
you learnt to fashion soup
to nuts.
They light up Cristiano’s
torso
and a Rolex watch
In Times Square or above
Route 22.
You-and we-had gifts-no
matter
You keep shaping, drilling,
goner.
You keep shaping, drilling,
believer.
Knurl the metal at its base.
These diamond shapes
hold promise.



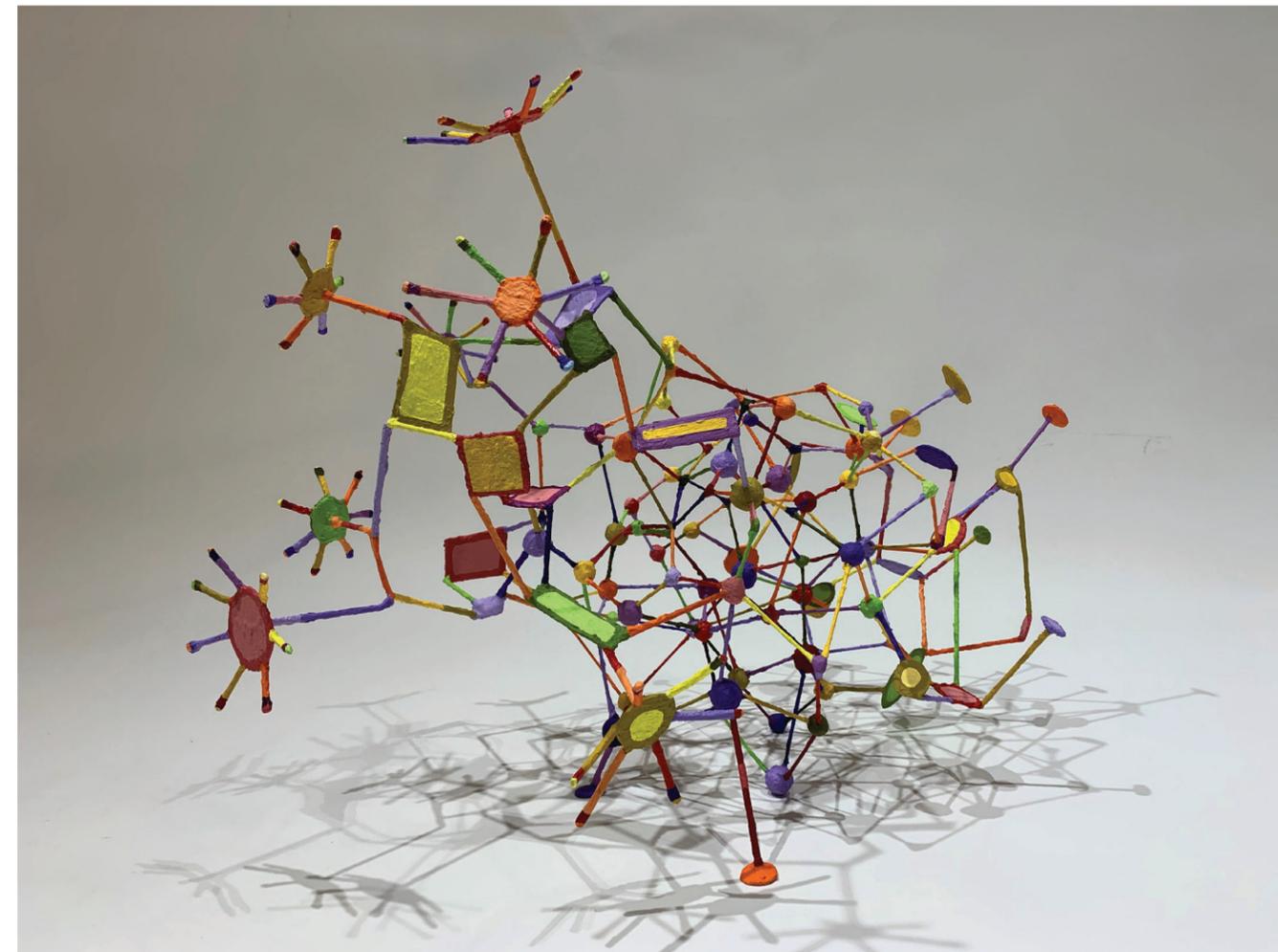
Lathe Operator, a short video poem montage, revisits and re-visions an immigrant woman’s “career” in a disappearing/ disappeared industrial/working class Newark. The Covid quarantine necessitated a reexamining for many of us of family, history, materials. For me, this literally took the form of being forced to further “clean out” my mother’s belongings in her house—which I moved into after her death because of the unaffordable rents in this area. These stills of her at her lathe contrast with an old movie camera whose lights technicians like her might have made but whose films in America’s history she and women like her were never “stars” of. This piece sheds light on such “artisans”—in this case a hands-on lamp technician, a job that no longer really exists, in contrast to those that have gone “virtual” or been digitally created because of the pandemic. This piece considers lifelong “works” being lost.

Lathe Operator, 2021.
Video poem
1:01 min.

In my current work, I explore connections between human and animal figures and forms found in architecture, art, nature, technology, science, vessels, baskets, and textile traditions from around the world. My work is informed by the history of abstract art in painting and sculpture,

and the formal exploration of color and form. I also have a deep interest in non-academic creative practices such as (so-called) folk art sculpture, sign painting, quilt making, indigenous architecture and non-western object-making traditions. The sculpture presented here is named after a chapter

title from a textbook that my father wrote in 1962. In addition to the references mentioned above, the forms are also inspired by the sunlike forms of the coronavirus. Working with welded steel and paint allows me to work in an improvisational and intuitive way. I’m excited about the possibilities



Irreversible Thermodynamics, 2020
Acrylic on epoxy and steel
17 × 24 × 14 in.



Microaggressions are defined as subtle, intentional, and oftentimes unintentional everyday interactions or behaviors that communicate hostile, derogatory, or negative 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. I often experience people touching my hair without asking first, which makes me feel like merchandise on display, and I cannot begin to tell you how many times I’ve been complimented for being “articulate,” which presumes that black people are not usually capable of competent intellectual conversation. The weight of these daily interactions underpins very real consequences, stress, frustration, self-doubt and feelings of powerlessness and invisibility.

You Are So Articulate, 2020

Polypropylene rope, paracord, ribbon, yarn, 3-ply cotton cord, nails on artist-made wood loom

72 × 48 × 1 in.

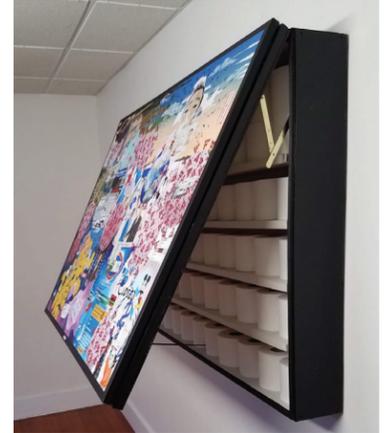
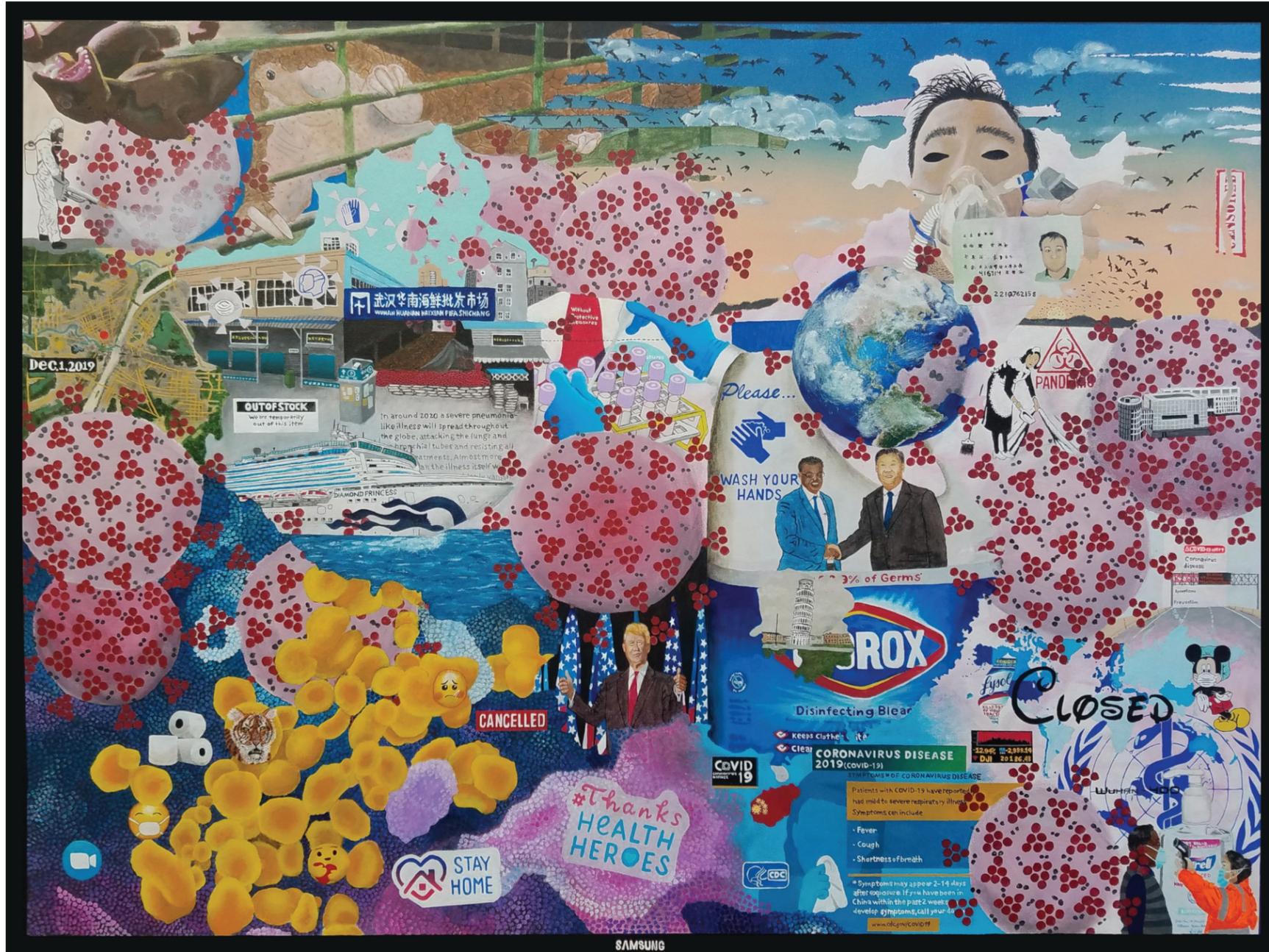
A soft-spoken artist, I have begun to use my art as a conduit to explore bold, fearless, thought-provoking work—work which draws its inspiration largely from my own journey and life experience. My latest pieces are brazen offerings conveying the intense beauty and wretched pain the artist absorbs from the world around her. I create using photomontage, found objects, paint, raw materials, old books, and collage. From vivid paintings to piercing sculptures, all of my artistic offerings aim to arrest the viewer and transport them away from the pretentious and into a realm rooted in truth. With heavy influence from a few of the art world’s most activist and unapologetic artists, such as Gladys Barker Grauer, Ben Jones, Betye and Alison Saar, and Renee Stout, my work is created to enrich and push the needle forward.



Is This All We're Made Of?, 2019.

Acrylic paint, artist panel board, spent bullet shells, spatula, drain

20 × 10 × 3 in.



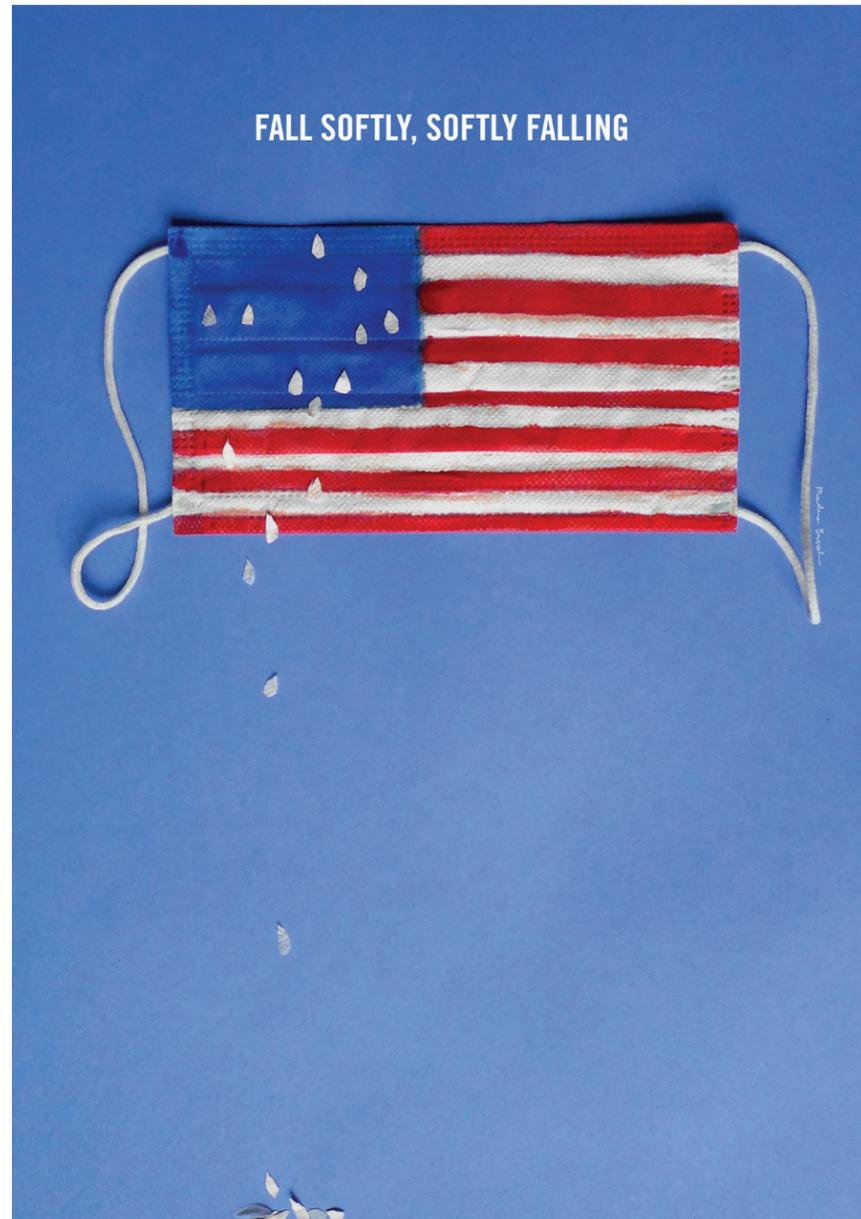
I'm a first generation Portuguese American artist known as "Quest." My work confronts viewers with relevant topics through the appropriation and transformation of iconic images. Inspired by the storytelling of old master works and the commandeering of familiar images in pop art, I create a unique visual statement.

In a sort of 'manual photoshop' I tweak appropriated images in a way that reinvents the interpretation to create a new narrative. Similar to a visual form of poetry, there are often double meanings or hidden references that can be read between the lines.

As I continue to create, I enjoy challenging myself with something new in every work. Some upcoming works include the use of technology with sculpture to create an interactive art experience. My ultimate goal is to be as innovative as I can be and to break new ground in the art world.

The Telescreen, 2020
Acrylic on canvas, wood cabinet, toilet paper
36 x 48 x 8 in. (closed)

Social contact and human communication are an integral part of our existence. To express the artist's vision, the mind has to flow without restraint. The process begins with a blank canvas and builds up to attain a desirable solution. Visual composition of layers form a conceptual space for the piece to exist. One has to struggle with white space, remove unwanted obstacles and fight with the idea that the final piece might not be shared with the public. The image becomes the open passage for the viewer, only if the viewer is willing to engage in observing the image further rather than by passing blindly.



Fall Softly, 2020
Printed mixed media
34 × 24 in.

As a strong woman, I have always voiced my beliefs on injustices like a preacher preaching to her congregation. I have been affected deeply by the last four years' loss of democracy and humanity, decline of morality, and increased racial injustices in America. The ruling political party encouraged the abuse of power by their leader, as he separated children under the age of five from their parents, putting them in cages, as well as denying the 350,000+ deaths due to Covid-19. My art speaks to the last four years, and reflects upon the damage that has occurred under this ruling political party as they stood by their leader.



500,000 and Rising (Originally 350,000 and Rising), 2020
Collage
36 × 36 × 1½ in.

This series (regarding) the pain of others began in late 2019, when my brother unexpectedly lost his leg to a case of flesh-eating bacteria. This was soon followed by the killings of Ahmaud Arbery, Breonna Taylor, and George Floyd, along with the onset of the pandemic. The world is awash in pain and loss. I found myself returning to the materials, imagery, and processes I had first used as a young art student. Then as now, I was seeking meaning in the world around me by using materials immediately available to me. Recycled cardboard forms, cut paper, stencils, and paint have been a constant in my work. Susan Sontag's book *Regarding the Pain of Others* considered the act of looking at photographs of war and violence. The materiality of my work evokes a visceral reaction while its formal structural elements bring a sense of distance, like looking through a lens.

Snake Eyes, 2020
Cardboard, stencils, cut paper, acrylic, sumi ink
56 × 51 × 2 in.





Carry the Weight is a coiled basket series incorporating rocks, many collected in the South Mountain Reservation, where I have found solace in daily walks during the pandemic. These pieces connect to the ancient technique of coiling and the traditional functionality of baskets, while symbolically carrying the weight of the pandemic, political anxiety of the 2020 election, and the protests over racial injustice. The rocks bound on the lid represent the weight of sheltering in place. Expressing the stresses of our time through imagery inspired by nature has allowed me to maintain perspective and hope for the future.

Carry the Weight #5, 2020
Linen, handspun wool, goat hair, rocks
13 × 9 × 9 in.

My work endeavors to capture contemporary Native American life. Too often “Indians” are depicted as figures in history books, long forgotten relics of the past housed in museums and unfortunately still used to this day as mascots. In my photographs, I want the public to know that we Native People are very much alive:

living and working in present day society while simultaneously protecting and cultivating our rich traditions and culture. It’s time to update the image of the “Indian.” We aren’t just the people posed in photographs from the 1800s. We are here, we are alive, we are important. That’s why I chose to work with still photography.



Standing Bear, 2020
Photograph
27 × 39 in.

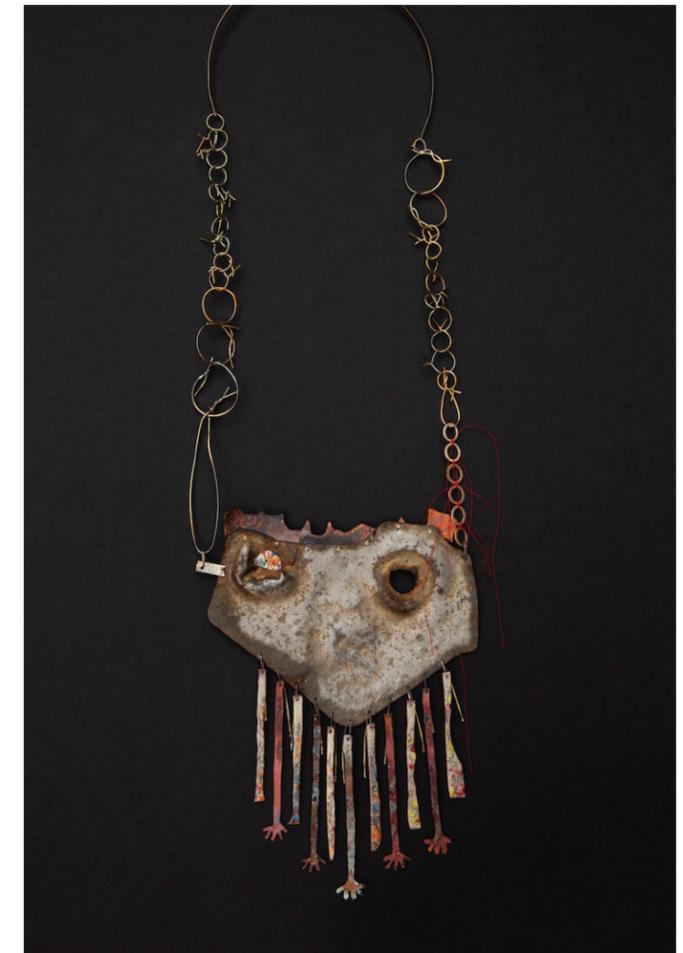
As an artist I am inspired to combine my pottery and commitment to equal rights, social justice, and environmental sustainability. As I work with the primary elements of earth (clay), air, fire, and water in my studio, I cannot escape the violence, the inequality, the injustices taking place in the world around me. This has led me to press

words into the moist clay and carve them out of the clay, words that have the power to envision a better world. Examples include: Solidarity, Sustainability; We Hold These Truths; Inclusion, Equity, Diversity; Black Lives Matter; Good Trouble, Necessary Trouble; and Speak Truth to Power. Having learned that words alone are not enough, I donate a

percentage of the sales to nonprofit organizations that are working to bring about positive societal change, including Planned Parenthood, Southern Poverty Law Center, American Civil Liberties Union, and Black Lives Matter.



We The People Vase, 2020
Glazed stoneware
11½ x 11½ x 6 in.

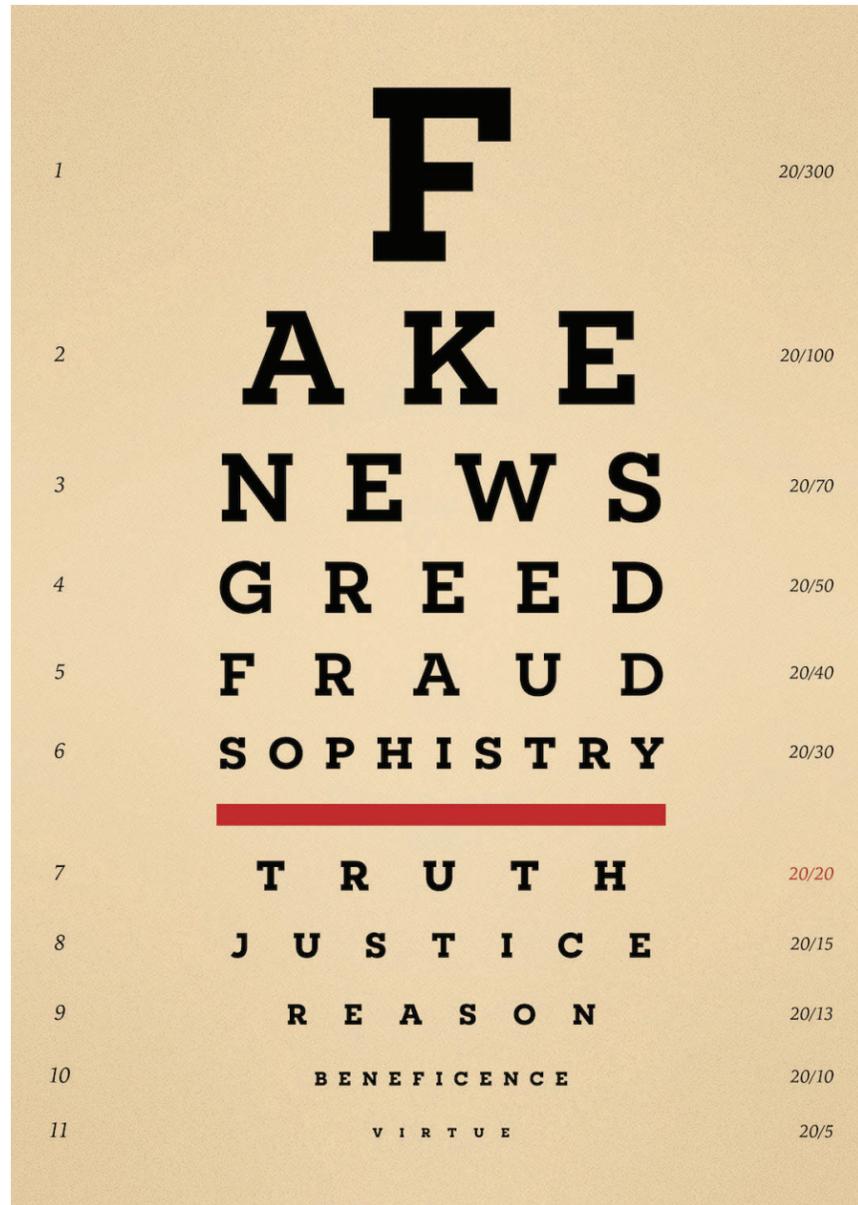


My creative practice is driven by global events. This contextual framework for personal catharsis prevails in my metal and enamel jewelry and small sculptures as a call for awareness. Recently, my work responded to the blow-back of the current sociopolitical climate, the eggshell metaphorically exemplifying our state of being of opposing dynamics: strength vs. fragility, durability vs. vulnerability. And suddenly, America went into free fall with the Covid-19 pandemic, the killing of George Floyd, and the Black Lives Matter movement, and my imagery reacted. These most recent pieces are jarring detours in keeping with my drive to make work consistent with my sociopolitical motivations. *America In Free Fall: Covid 19* reflects the cellular layers, the destruction, the undeniable presence, enlarged and perceptible. *America in Free Fall: after George* is a concussive reaction to the chaotic emotions and overwhelming pain brought on by this horrific, documented act of arrogant murder.

Left: **America in Free Fall: Covid 19, 2020**
Sterling silver, copper, vitreous enamel, wool felt, thread
14 x 5 x ½ in.

Right: **America in Free Fall: after George, 2020**
Sterling silver, copper, vitreous enamel, found object
22 x 6½ x 3 in.

This poster resembles an eye chart and sends a clear message. We need to look for facts, search for reasons, and think independently. This way we won't be deceived by fake news and rumors. These carefully selected words are separated by a red line that leads the viewer's eye to see the red numbers 20/20, indicating perfect vision.

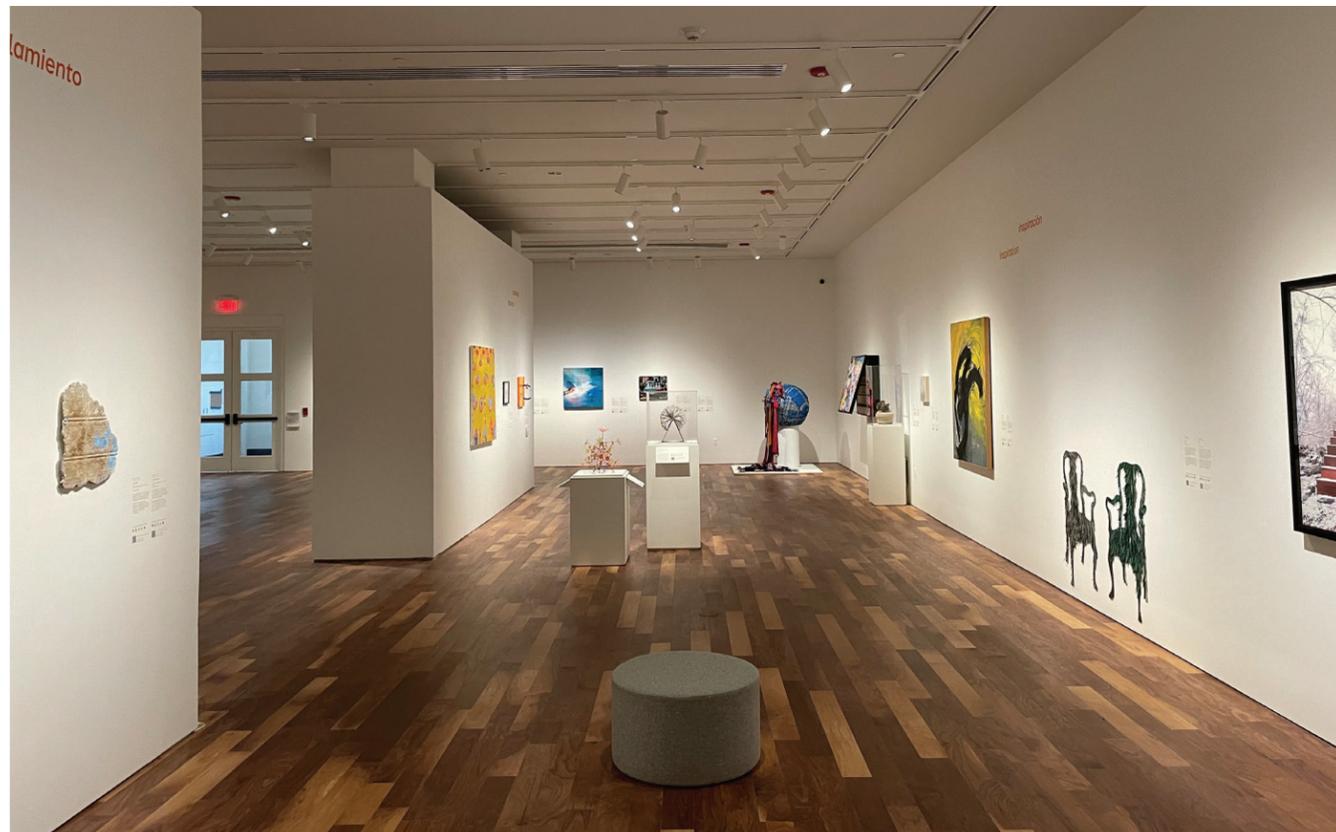


20/20 Vision, 20/20 Thinking, 2020
Inkjet print
24 x 20 in.

PETER ALLEN	12	35	HAO FENG
*ANTHONY ALVAREZ	13	36	JAZ GRAF
JOANNE AMANTEA	14	37	SPRIHA GUPTA
SHINYOUNG AN	15	38	DONTÉ HAYES
ZOE ANTONA	16	39	DONG KYU KIM
FRANCESCA AZZARA	17	40	CAREN KING CHOI
DONNA BASSIN	18	41	LAUREN KRASNOFF
SETH BECHTOLD	19	42	KWESI KWARTENG
ANONDA BELL	20	43	ERIK JAMES MONTGOMERY
*MASHHELL BLACK	22	44	IRMARI NACHT
JEANNE BRASILE	23	45	PAULA NEVES
JUNE BROWN	24	46	TOM NUSSBAUM
MARLENA BUCZEK SMITH	25	47	THEDA SANDIFORD
BERENDINA BUIST	26	48	DANIELLE SCOTT
*MARTIN CALVINO	27	49	JON SIMON
NANCY COHEN	29	58	BEATRICE STENTA
DONNA CONKLIN KING	30	59	AUGUSTE RHONDA TYMESON
PAM COOPER	31	60	ELLEN WEISBORD
DANIEL COSENTINO	32	61	BENJAMIN WEST
JENNIFER CRUPI	33	62	ALAN WILLOUGHBY
CHRYSOTOFER DAVIS	34	63	JUDY WUKITSCH*
JOAN DIAMOND	35	64	JING ZHOU*
*ANTOINETTE ELLIS-WILLIAMS	36		

* Cover Image | All catalog plates courtesy of the artists

EXHIBITION INSTALLATION



STATEMENT FROM THE SECRETARY OF STATE

As the 34th Secretary of State, I have the honor and privilege of working closely with the New Jersey State Council on the Arts to ensure our state's many talented artists have opportunities to share their work. I thank The Newark Museum of Art for partnering with us, curating such a compelling exhibit, and being such a gracious host for the arts.

During the pandemic, we have watched as people across the world have turned to the arts for community, healing, and comfort. As we continue on our road to recovery, it is particularly significant that this exhibit is able to be viewed in-person, as The Newark Museum of Art continues to welcome back audiences. I would like to congratulate the artists

represented in this year's New Jersey Arts Annual exhibition, and applaud The Newark Museum of Art, whose vision and collaboration contributed to this timely and powerful exhibition.

The unceasing creativity of New Jersey's inspiring and thought-provoking artists cannot be understated. I am especially proud of our state's arts community, and the determined efforts of the New Jersey State Council on the Arts and its museum partners for the ongoing artistic excellence demonstrated every year in the New Jersey Arts Annual series.

—
The Honorable Tahesha Way
Secretary of State

STATEMENT FROM THE NEW JERSEY STATE COUNCIL ON THE ARTS

On behalf of the New Jersey State Council on the Arts, we congratulate the artists represented in the 2021 New Jersey Arts Annual exhibition *ReVision and Respond*. Together with our partners at The Newark Museum of Art, we celebrate works by some of New Jersey's finest artists.

The State Arts Council is proud to support the many exceptional artists who call New Jersey home. This year, the work of artists has further illuminated our shared connections and provided joy and solace during a time it has been needed most.

The Arts Annual exhibition series is just one way we work to elevate New Jersey's artistic community. In addition to exhibitions and showcases, the Council provides direct opportunities to artists through fellowships, professional development, exhibitions, and networking and training programs. The Council also facilitates the Public

Arts Inclusion Program, through which — for the past 42 years - hundreds of works of art have been and continue to be commissioned for buildings and public spaces across the state. Earlier this year, we provided Individual Artist Relief grants to New Jersey artists impacted by the pandemic, hoping that in some way we could help mitigate the tremendous losses faced by artists across the state. Not surprisingly, even through these most challenging days, artists have found new and innovative ways to share their passion and work, and we are proud to continue providing support to them.

The Arts Annual exhibition series is carried out each year in collaboration with a major New Jersey museum or gallery. Special thanks this year to The Newark Museum of Art, who is one of the original founding museums of the Arts Annual, even predating the Arts Council. Thank you to The Newark Museum of Art board and staff for

their commitment to this exhibition, especially Linda C. Harrison, Director & CEO; Catherine Evans, Deputy Director, Collections & Curatorial Strategies; Amy Simon Hopwood, Associate Curator of Decorative Arts; Tim Wintemberg, Senior Director for Strategic Innovation Projects & Design; and Casey Daurio, Creative Director. Your dedication helps us ensure that the people of this state and region can benefit from the thought-provoking, beautiful, and moving work of New Jersey artists.

Congratulations to the artists featured in this year's Arts Annual.

—
Elizabeth Mattson
Chair

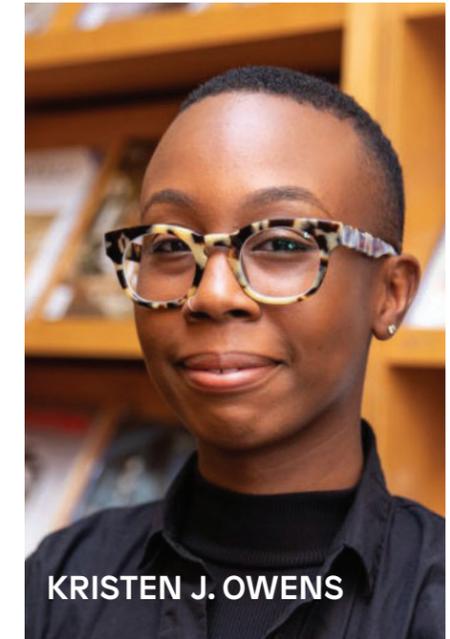
Allison Tratner
Executive Director

Danielle Bursk
Director of Artist Services

JURORS' BIOGRAPHIES



Amy Simon Hopwood is The Newark Museum of Art's Associate Curator of Decorative Arts. She has developed exhibitions including *Unexpected Color: A Journey Through Glass and Four Quiltmakers, Four American Stories*. As Curator of Costumes and Textiles at the San Diego Historical Society, she curated the 1996 exhibition and catalog *From Bustles to Bikinis: A Century of Changing Beach Fashions*. She holds a BA in Fine Arts from Amherst College and a MA from the Winterthur Program in Early American Culture at the University of Delaware.



Kristen J. Owens is the Associate Curator (Programs) for Rutgers University-Newark's Paul Robeson Galleries at Express Newark with a background as an arts administrator and archivist as well as interests in visual culture, fashion, and African American studies. She has co-created exhibitions including *Performing Fashion: New York City* at NYU's 80WSE Gallery (2017) and *Dressed* at Rutgers University-Newark's Paul Robeson Galleries (2018). She has presented papers on African American photography and conduct literature, such as etiquette manuals, at conferences including *Fashioning the Black Body in Bondage and Freedom* (Brooklyn, 2017) and the Popular Culture Association/American Culture Association National Conference (San Diego, 2017). Owens holds an MA in visual culture: costume studies and an MS in library and information science from New York University's dual degree program with LIU Palmer. She holds a BA in fashion studies from Montclair State University.

*Thank you to all 485 New Jersey
Artists who submitted art*

2021 New Jersey Arts Annual: Revision and Respond



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OF
ART