

From Here . . . To There

As a curator, one of the most gratifying and enlightening aspects of my work is collaborating with artists. I am always amazed at their ability to synthesize ideas in the most inventive of manners. With its open-ended theme, "From Here to There" presents a wonderful opportunity to explore this phenomenon. During the jurying process I was looking forward to the multiplicity of interpretations the participating artists would impart to this seemingly simple narrative. I was delighted by the variety of media and subject matter that were submitted for consideration. While each of the artworks is stunning in its own right, when combined, they form a dialogue that encompasses the breadth of human experience.

Inevitably, many of the artworks reference literal movement through space. Other works present transformations of a psychological nature. Artists draw too upon life-altering personal experiences. Allusions to the art making process and the changing nature of materials are some of the more unexpected themes. Some artists investigate the character of time. Unpredictably, some artists were inspired by the unstable nature of biological processes and social structures. Metaphorical and symbolic changes are the subject of other artistic explorations.

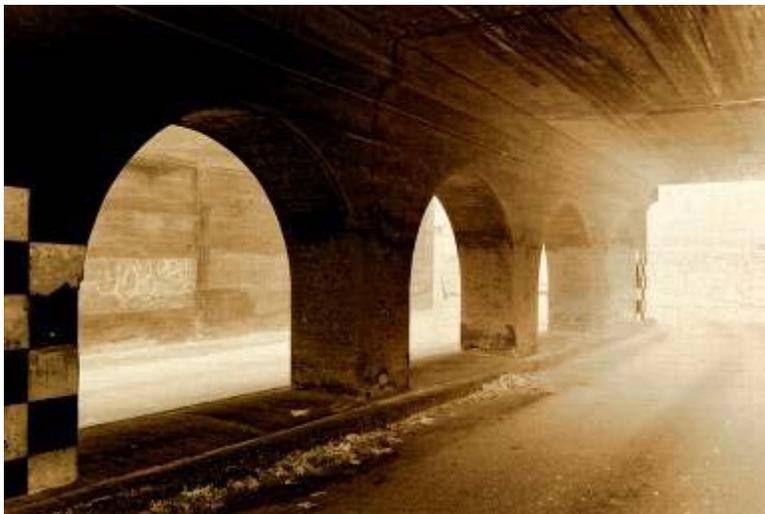
In addition to the variables in thematic elements, there is a variety of media represented. Traditional oil painting on canvas, fired clay, prints, photographs, pastels, watercolors and mixed media works are but some of the materials on display in "From Here to There." I am gratified that assemblage and three-dimensional sculpture is also on view in this exhibition. This adds yet another layer of visual richness to the interpretations of the theme.

The public nature of any exhibition stimulates an open-ended dialogue between artist, curator and viewer. It is in this uncertain area that some of the most profound discourses occur. The experiences and interests of the viewer undeniably contribute to the range of meaning expressed in any given exhibition. Although artists may have specific ideas in mind while in the studio, once their art is on public view the work is subject to further interpretation on the part of the audience. Curators too, must be receptive to this element of indeterminacy. More often than not, what is learned from the visitors can be exceptionally rewarding and insightful. I look forward to how this element of chance will supplement the premise of "From Here to There." And so, although I enter each exhibition with a specific idea in mind, a starting point which I refer to as "here", it invariably moves toward the unexpected, an area which becomes "there."

I am grateful for the opportunity to collaborate with everyone who made this exhibition possible and I would like to express gratitude to the following: Anne E. Aronovitch, Executive Director - Arts Council of the Morris Area; Dr. Lynn L. Siebert, Director of Communications & Arts Participation - Arts Council of the Morris Area; Elaine Rastocky, Program Associate – Geraldine R. Dodge Foundation; Dick Eger, Trustee – Arts Council of the Morris Area; and the exhibiting artists as well as those artists who submitted their work for consideration.

Jeanne Brasile, Director – Walsh Gallery at Seton Hall University
From Here . . . To There curator

Peter Aldrich



Emergence
2006
Digital photo, archival pigment
18" x 24"
2 lbs
Collection of the Artist
\$225

The future is uncertain but imminent and the bright possibilities beckon in the seconds beforehand.

Amy Becker

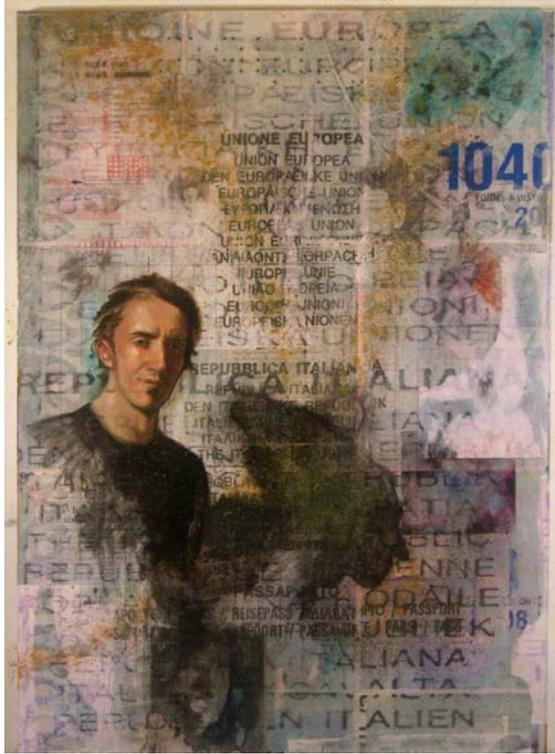


Four Sides
2006
Photograph
16" x 20"
Under 2 lbs
Collection of the Artist
\$300

Change is a central drama of our lives. Although no one can contemplate every detail of its constant impact, we are immersed in change. Occasionally, we pick and choose episodes or pathways to better grasp its nature. My way is through my photography.

By selecting random human subjects, everyday objects, and ungrouted sites as points of departure, I explore the intersection of change and the individual consciousness. I hope my photographs encourage viewers to see and think in directions they might not have otherwise considered. In that way, the images act to provoke understanding and to connect with dynamics influencing every waking and sleeping moment of our lives.

Gianluca Bianchino

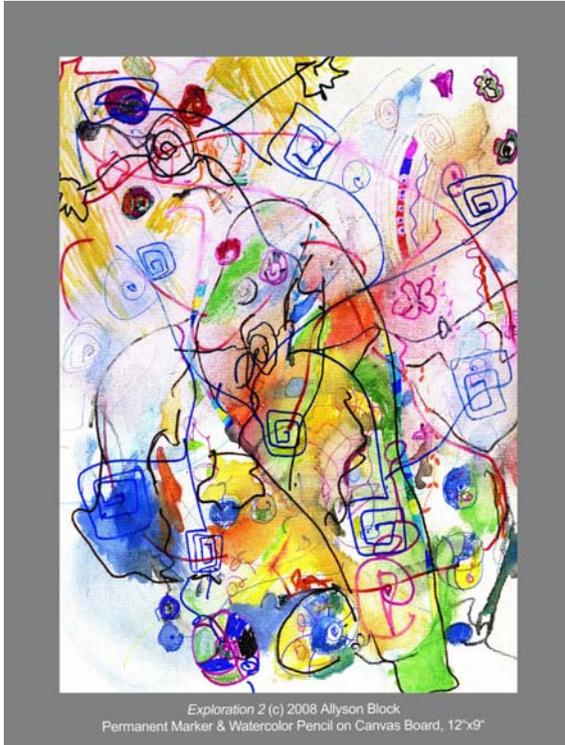


In the Shadow
2009
Mixed media on canvas
24" x 36"
3 lbs
Collection of the Artist
\$1,500

My recent body of work is focused on addressing space in both its flatness and its voluminosity. The intent is to call the viewer to reflect upon their own sense of placement both locally and universally by presenting flat space and deep space on one surface. In order to posit this duality I simultaneously render quasi landscape imagery (celestial bodies, shapes referencing land masses,) juxtaposed with an impenetrable plane (usually an abstract field painting). Initially the imagery resists penetration via homogeneous patterns or bold abstract paint applications. Subsequently the viewer enters the space via glimpses of landscape imagery.

This analysis of space is important to me because of my experience as an immigrant. Often relocating between cultures has forced me to evaluate my identity within the context of place.

Allyson Block



Exploration 2
2008
Permanent marker & watercolor;
pencil on canvas board
16" x 12"
3 lbs
Collection of the Artist
\$500

These drawings consider the experience of setting down roots and finding a home, but at the same time, always being in slow movement. The work draws on the understanding that existence is never static, but that there are times of reflection and clarity.

Ann Calandro



View from My Window
2007
Mixed media collage
20" x 16"
1 lb
Collection of the Artist
\$400

My mixed media collages incorporate paper, ink, pencil, paint, chalk, material, and photographs that I take. Like Henri Rousseau, who set out to reproduce the world photographically and ended up creating a world of enchantment, I mix the real and the imaginary so that viewers can step into their own enchanted reality — from here to there. Other influences include Romare Bearden, Jacob Lawrence, Charles Sheeler, and the novelist Alice Hoffman.

Frank Cerulli



Eternity's Breath

2009

Pastel

28" x 34"

14 lbs

Collection of the Artist

\$5,000

My work as an artist reflects the polarizing effects of devisive policies on our society, and how we react. The disparity of wealth in our country is greater than during the Depression. Much of my work serves as a metaphor for the mistaken belief among striving members of our culture that consumerism can bridge this formidable social gap. Since women initiate 85% of all purchases, most of my work features women as the primary subject. Consumerism as a substitute for self-enlightenment or as an attempt to improve social position is hardly new in our culture, but the guidelines are somewhat different in our post-modern era. One difference is that members of all income groups are compelled to participate in this phenomenon, often risking financial security. Another is that purchases must not only be extravagant, but somehow adhere to conformist guidelines. In addition, the purchaser is encouraged to believe that such proprietary spending is a positive learning experience.

Some of my compositions allude to how objects are used among the wealthy as a substitute for self actualization. Other pieces depict how the less prosperous will mimic this behavior, or celebrity behavior. I also employ mundane or garish visual icons derived from both past and present eras in order to illustrate the transitory nature of this endeavor. The primary philosophy of the New York School of Advertising still holds true: Americans would rather be entertained than informed. Intellectual discourse has been unfashionable for quite some time. My work illustrates the American belief that the best way to stay entertained and informed is to make a purchase based on some aspect of our popular culture, and that these consumers are unaware of the inevitable loss of individuality as a result of such activity.

Serban Chelariu



Through the Canvas
1980
Oil on canvas
20" x 36"
2 lbs
Collection of the Artist
\$3,200

My work is marked by Cubism and Surrealism, with a touch of Philip Guston and Francis Bacon. As a firm believer in the existence of pure form, I am always looking for the slightest sign of its presence. My challenge, as an artist, is to attempt to capture and reflect its presence on canvas, unveiling its beauty through line, texture, color and a structurally balanced composition.

Through the use of basic visual art elements and a touch of poetry, my paintings attempt to describe basic human emotion. The paintings are varied in size and subjects, and the line is kept flowing freely; a technique that provokes the viewer and keeps their interest alive. Standing alone, within the quietness of a white wall, my paintings breathe at their own pace, projecting their powerful personality onto every passerby. As a group, my paintings further enhance their impact on the viewer by creating an ambiance of form, color and intrigue; they will undoubtedly attract people's attention with their varied subjects, elements of poetry and unmistakably human touch.

Laura Cuevas



Monk Running Late

2007

DSLR Image

13" x 9"

1½ lbs

Collection of the Artist

\$400

I work in three basic mediums: DSLR, or digital photograph, mixed-media on canvas, and mixed-media on paper. I hold no particular allegiance to one. They all have their place and I use them interchangeably. It is the process, the journey, and the voyage of discovery that I like, and it really doesn't matter what tools I use to get there so long as the journey allows me to grow and learn.

This image was captured, purely by chance, on a trip I took to China almost two years ago. The man is a young Buddhist monk scurrying to catch up with his fellow monks after he realized that he had allowed himself to get distracted by a bird he was watching in a tree. I, on the other, had been watching him from across the square. His bright saffron robe was striking. What was interesting to me was his posture. The young man bolted quickly to catch up to the others and, not wanting to be too conspicuous, restrained from making gross gestures. He tensed his body closely together as he quickly dashed back, always looking down and never once raising his head to see where he was going.

Marilyn Deitchman



Dreamdance
2009
Mixed media
39" x 50"
16 lbs
Collection of the Artist

My work is an exploration of possibilities. My intent is to make visible movement, meaning and energy. Although acrylic paint is my primary medium, I layer much of my work in a variety of media to add texture and complex surfaces: drawing on drawing, drawing on paint, image on paint, and paint on image, and so on. Some of the images begin on paper or canvas and stay there. Others travel “from here to there”: from original drawing/painting to digitally modified second or third generation image, to modified print, to layered addition in another painting, to finished work. And on and on.

My partners in these explorations include charcoal, acrylics, pastels, fabric paint, printing media, found objects, etc., along with a computer, scanner, digital camera, and printer. These old and new “technologies” have unlocked infinite possibilities.

Ellen Denuto



Family Bakery
2008
Photo, encaustic
20" x 16"
5 lbs
Collection of the Artist
\$1,200

The series of which this photograph is a part focuses on places and things I come upon that have been discarded, abandoned or lost. Who has lost them. . .why have they been left behind? They wait silently for someone to find them to reveal their history. Historic buildings and simple shopping carts adorn our landscape in a jumble of visual information that goes unnoticed as we rocket through our days. In our quest to move forward in life and technology, we blind ourselves to the present and all that is timeless and true.

The encaustic layering I apply to my photographic surfaces represents the feeling I have of being overwhelmed by the enormous amount of information I am forced to process daily. The alienation and isolation I feel and see as we ignore or destroy that which makes us human and one with the Universe is expressed in the original photograph.

Removing and altering the surface and encaustic layers represents my attempt to stay connected with my history and authentic self, and what is true. Once what clouded my vision is removed, what is re-discovered is waiting to lead me home.

Doug Depice



Highway in the Meadowlands
2006
Paint on cardboard
8½" x 11"
3¼ lbs
Collection of the Artist
\$500



Train Trestle
2006
Paint on cardboard
8½" x 11"
3¼ lbs
Collection of the Artist
\$500

These two paintings on paperboard represent a part of the 1,100 studies of the Meadowlands I have created since June 2005 titled *The Sacred Earth: The Art of the Meadowlands*. I have tried to express various aspects of the Meadowlands as visual metaphors for seeing nature as mysterious (where thousands of ecosystems co-exist in an unending process of life and death), endangered (used for industry, railroad yards, and waste disposal), and chaotic (where randomness creates new order).

Carla Falb



Stratosphere
2005
Charcoal
27" x 39"
5 lbs
Collection of the Artist
\$2,400

Roller coasters are a distinctive product of our American culture, reflecting our desire for ecstatic experiences, as well as symbolizing the energy and complexity of our lives.

Endless movement – continuous patterns and pulsations of energy make up our universe. From the interaction of subatomic particles, the beating of our hearts pumping blood through our circulatory systems, the speed of traffic on our highways, the endless/ever-changing information on the Internet, and the rotation of our planet in space – nothing is static!

I am also fascinated by the physical structure of roller coasters. From a distance, the rides appear as automated skeletons rising up from the earth -- a hybrid of organic and mechanized forms. The colossal scale of the serpentine tracks and lattice supports resemble a cartoon/pop-culture version of a cathedral under construction.

Philosophically, my work combines the Modernist ideal of form following function, i.e. roller coasters are visually fascinating structures even though they are simply built as a means to transport passengers as they are propelled through space; with the Post-Modernist absurdity of the controlled-fear catharsis inherent in thrill rides.

Ever-changing images flash by, simulating the experience of traveling the full length of a roller coaster in a single instant. Being hurled through space, repeating tracks and fragmented structures flash by creating visual rhythms. A journey that mimics the cyclical nature of time – you might as well just sit back, hold tight, and enjoy the ride while it lasts.

Colleen Gahrman



Full Circle
2009
Mixed media, raku, assemblage
36" x 15"
7 lbs
Collection of the Artist
Not for Sale

An assemblage of objects symbolizing marriage, motherhood and homemaker are arranged in an antique bird cage, placed on a red chair. Are the objects representing repressed conflicts or an acceptance of what is? A Raku fired ceramic heart is also part of the "circle" to remind us to be true to our hearts.

George Garbeck



Inner City
2009
Digital photographic manipulation
18" x 24"
3 lbs
Collection of the Artist
\$185

It is an incredibly exciting time to be a photographer. The 'digital' revolution has created an environment where I, as an artist-photographer, can control the technical aspects of my craft with heretofore unknown precision. At the same time, I have unprecedented creative freedom to blend photography with other 2-dimensional visual disciplines such as painting and drawing.

Unlike many artists, I don't concentrate on a single subject or theme, but rather try to communicate, with camera and computer, that which I can only hint at with words: my love for the visual experience. I endeavor to capture moments from my own experience that have been more substance than shadow; instants timeless and random, where routine existence seems to give way to a heightened sensibility.

Visual catalysts that trigger these moments of transcendent clarity occur without warning, in the play of sunlight on a mundane object, the texture of peeling paint on an old building, in a striking natural vista, or in the fleeting and enigmatic look on a stranger's face. I hope that through viewing the totality of my work a certain thematic beauty or truth will emerge and resonate on some level with the observer.

Alice Harrison



Returning Home
2009
Oil, acrylic, mixed media
collage
38" x 26"
8 lbs
Collection of the Artist
\$1,800

I have been very affected by Stanley Kunitz's poem "The Layers" and try to "Live in the layers, not on the litter." And "I am not done with my changes."

Working in layers, technically, intellectually and spiritually, I create images and sensations of movement, color, harmony and joy. Much of my work is inspired by the various materials I have collected, as well as by traditional materials in my studio.

The creative process for me is intuitive – starting with materials and/or marks that I make. I like putting things together – sometimes pieces that seem not to go together. Combining things with a former life with new materials is a wonderful challenge.

My work encompasses a variety of mediums – oil, acrylic, water, prints, found papers and objects, image transfer and encaustic. In each artwork there may be one medium, two or many media combined in one piece. Inspiration comes from the inside – based on my personal distillation of the external world.

Barbara Landes



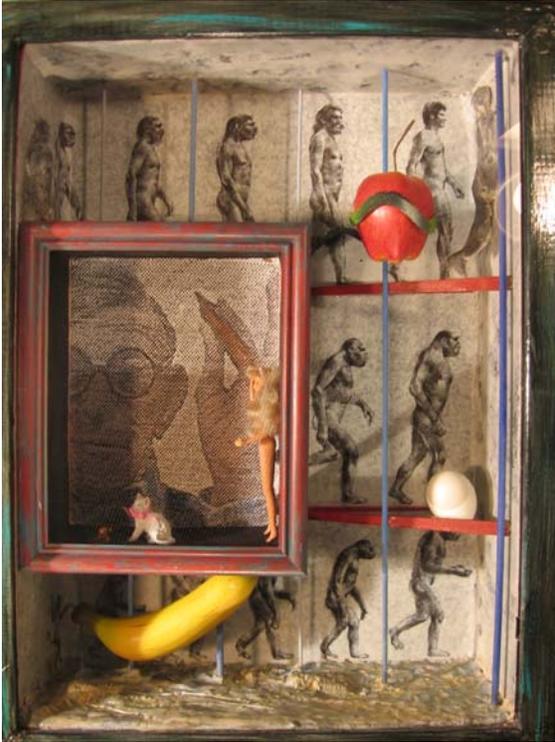
Flying Colors in an Unknown Space
2009
Multiple printmaking and
papermaking techniques
33" x 18"
8 lbs
Collection of the Artist
\$900

My works begin as sodden paper pulp in a papermaking studio. I use pulp painting, inserts, blowouts and any other technique I can think of to make the paper a compelling collaborator with the printmaking techniques to come rather than a passive ground for them.

There are no neat borders to keep the viewer at arm's length. The paper competes for open space with distinct and separate printmaking elements. Physically, the works are vulnerable and immediate while their formal, visual impact reaches for universal themes of life in flux where the way may be simple, uncertain or blocked, but can come into perfect clarity for a moment.

In "Flying Colors in an Unknown Space," crisp tarnished criss-crossing hovers like a grate above a broad black mark. Below the image gives way to an ethereally lit and deep space behind wavy yellow lines of pulp paint. The entwined orange and blue graphic device links these two places.

Dr. Theodore Largman

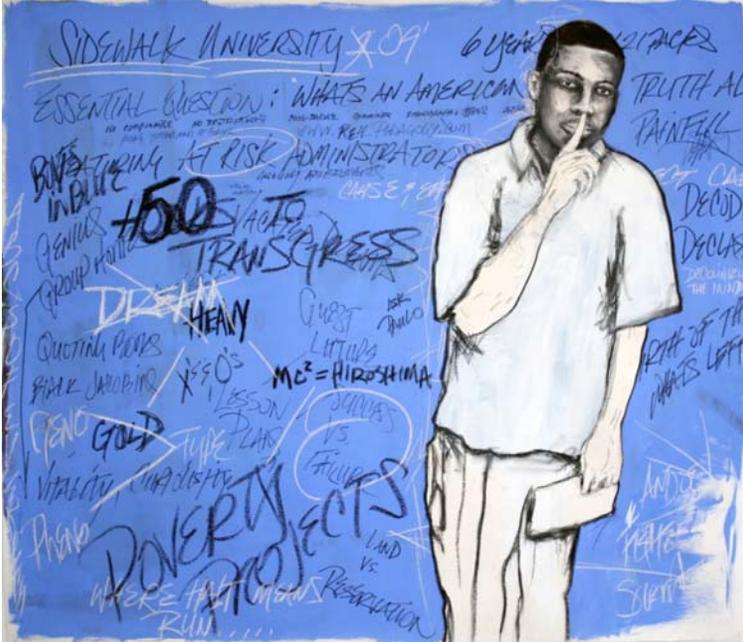


Will the Real Adam Please Stand Up
1997
Mixed media
24" x 18" x 6"
13 lbs
Collection of the Artist
Not for Sale

This piece is subtitled, "From Banana to Apple" as this box juxtaposes the fundamental differences between science and religion regarding the origins of man. It is a battle of opinions that has been waged since the theory of evolution burst on the scene. It reached a fever pitch during the Scopes Trial and continues today as science and religion continue to butt heads over how life began on this planet. The lower portion of this box shows science uncovering fossils, giving birth to the idea of human evolution. The background of the box follows this evolution of man from early primates, symbolized by the banana, to the distinguishing physical characteristic of walking upright by modern man. Interestingly, the Bible picks up the creation story at the last stage of evolution, when man already walks upright. The intersection of these two timelines, and the birth of creationism, is symbolized by the snake wrapped around the apple. The floating egg begs the age-old question—which came first? This piece, however, leaves the answer to be discussed and debated by the viewers.

So the ultimate question one is left with is, "Who is the real Adam?" God, depicted by George Burns, does not care who we choose. He simply awaits in his heaven, ready to reward the real Adam with a sensual prize, Eve, represented by Barbie. At the feet of God are his pets, a cat and a bird. Their presence provokes a playful question, "Will the cat eat the bird?" The question is one whose foundation has haunted mankind since we began to reason and feel emotion as we wonder, "If so, why would God allow such death and horror."

JC Lenochan



Sidewalk University
2009
Chalk on acrylic
56" x 48"
10 lbs
Collection of the Artist
\$4,000

My work is a collision of thoughts and conversation initiating a dialogue of the dichotomies that persists in our shared reality. I use found photos of current events, historical achievement, admiration, and sacrifice as well as personal photographs to recreate these documents for interpretation. These personal initiatives and international issues investigate the psychological impact of the preponderance of western media while juxtaposing images of emotion, exile, terrorism or exploitation, territory and occupation for purposes of disrupting normal patterns of thought. The relation between land and culture established long before the invasion reflects "from here to there."

Maria Lupo



The Journey: From Belleville to Cordova
2009
Mixed media on canvas
27" x 25"
3 lbs
Collection of the Artist
\$550

The work is about locations, movement and travel from here to there. The references in some of my works are very personal. My way as an artist is in the The Journey From Belleville to Cordova. My artwork travels from here to Alaska marking a personal and professional goal.

Donald Myles



Bodie
2008
22" x 28"
Photograph
1 lb
Collection of the Artist
\$250

Today the mining town of Bodie is possibly the most well preserved and largest original ghost town in California. In 1962, it became a California State Historic Park and as the state words it, Bodie is in a state of "arrested decay." As the story is told, Bodie was suddenly abandoned with people leaving their belongings, tables still set with dishes, pictures on the walls, etc. and this is how you see the buildings today, inclusive of the car portrayed in the picture.

Lazarus Nazario



News of War or Leda
2004
Oil on found object
26" x 25³/₄"
11 lbs
Collection of the Artist
\$1,600

I'm a painter working in the style of magical realism, with regard to my Puerto Rican ancestry as well as the current political climate. *From here to there* is a fitting description for the type of work that I do. Utilizing what I call 'residual memory timelines', I create paintings with social undertones that allow the viewers to explore their own personal identities and journeys.

Recently, my work has been exploring what it means to be at war - both psychologically and externally, with regards to the war in Iraq. *News of War or Leda*, with its quote by W.B. Yeats, "Being so caught up, so mastered by the brute blood of the air," refers to the berserk fog-of-war attitude surrounding not only the troops on the ground but the politicians drunk with power.

Alexandra Pacula



Innate Velocity
2009
Oil on Canvas
30'' x 40''
3 lbs
Collection of the Artist
\$3,700

My work investigates a world of visual intoxication, it captures moments of enchantment which are associated with urban nightlife. I am fascinated by the ambiance of the city at night and its seductive qualities. The breathtaking turbulence of speeding vehicles and hasty pedestrians evoke feelings of wonder and disorientation. The vibrant lights become a magical landscape with enticing opportunities and promises of fulfillment.

In our seemingly content society there is a struggle to achieve greater levels of enjoyment. We explore various environments and activities in search of pleasure. Extravagant lights of night environments seduce us to participate in curious events, enticing us to experience new forms of satisfaction.

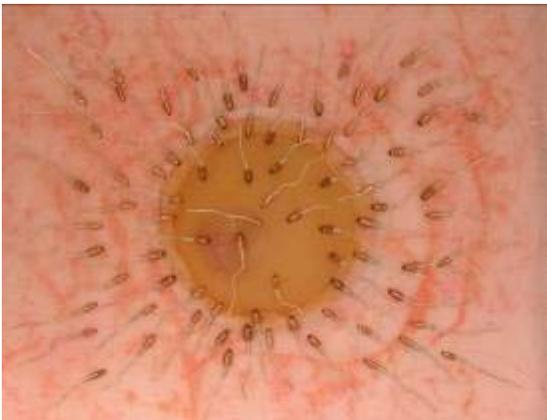
In my oil paintings I aim to capture various atmospheres that occur in such environments. Through observation and documentation, I assemble images which become visual tools for my paintings. I concentrate on how the mind perceives and evaluates surroundings while under the influence of a social climate.

I recreate the feeling of dizziness and confusion by letting the paint blur and allowing shapes to dissolve. I suggest motion in order to slow down the scene and capture the fleeting moments which tend to be forgotten. By interpreting lights in graphic or painterly ways, I create a sense of space, alluding to a hallucinogenic experience. I intensify the sense of motion with the use of quick vigorous lines and sharp perspectives. I want the viewer's eye to travel within my composition and experience a familiar exhilarating event of an actual nightly excursion.

Joan-Marie Permison



Societal Pressure
2006
Polystyrene, fiberglass, water
putty, sterling silver, soap
4" x 5½" x 4"
2 oz
Collection of the Artist
\$2,500



Conceptual Conflict
2008
Polyester fiberfill, silicone rubber,
bullets, sterling silver, ink
16" x 20" Framed
7 lbs
Collection of the Artist
\$2,500

My studio work explores the unending drive for beauty and the controversies surrounding it. In my exploration, I focus on the social, cultural and significance of body alteration with the many moral and ethical issues that surround it. My sculptures create a dialogue with philosopher Michel Foucault's contention that the body is not a "natural" object, but rather a bio-cultural assemblage. It is created within discourse, through the concatenation of historical, cultural and social frameworks, and practices. This piece explores and references the visual and material culture of the designed body and its implications for our understanding of the self and other.

We experience conceptual conflict throughout our lives when we engage in controversy. Controversy occurs as ideas and arguments are presented which are incongruent with one's original information, opinions, ideas, theories, and conclusions. We seek to resolve these arguments and battles of competition from ideational conflict through agreement. Conflict is inevitable, so the issue is not whether conflicts occur, but rather how they are resolved. Conflicts do have considerable value when managed constructively.

Daryl-Ann Saunders



Departures
2003
Fujiflex photographic print
38" x 44½"
35 lbs
Collection of the Artist
\$2,250

The devastation of buildings in NY, an area where I lived through 9/11, drove me to create my own architecture, photographically-speaking, in 2002. I have always been attracted to desolate spaces. I started photographing at subway stations in NY, Boston, Atlanta, CA, Shanghai - - whatever locations where I could stay with family or friends. At night, I visit empty outdoor subway platforms and photograph. I explore the dividing line between foreground and background elements of that environment; the juxtaposition where transit interrupts community and landscape. And taking on the role of photographic architect, after photographing, I interpret and re-interpret those relationships between manmade structure, community and nature to express new constructs of architecture. Themes of deconstruction and construction are evident in my work.

My work is relevant to the exhibit theme "Here to There" in several ways. There is the literal connection – I explore foreground ("here") and background ("there"). Also, there is the symbolic exploration of what exists ("here") and what I create from it ("there").

Linda Steinhardt-Majzner



Garden of Eden
2009
Woodblock print / watercolor
30'' x 17''
5 lbs
Collection of the Artist
\$500

This work is a woodblock print. I am involved with this medium because I love the sensuous quality of carving into the wood and the intensive labor involved keeps me very focused and challenged. The subject matter for these three works are based upon a schematic diagram of Kabbalah, which is a spiritual roadmap for learning to live a content and rewarding life in this world. Actually, my symbolism and language used for the spiritual interpretations are somewhat organic and also very basic in terms of shape. I try to allude to another world, a world that is possible in our minds, when we are able to cleanse ourselves from the ordinary expectations of life. I really am trying to create an atmosphere that is on a higher plane of thought and that is very universal to all of human experience.

All three images are prints on rice paper, and one of the images is hand painted with watercolor.

Beverly Stern



Life's Ups & Downs
2005
Paper, clay, stains, glaze
26" x 42" x 30"
33" x 52" x 16" (w/ parson's table)
6 lbs
Collection of the Artist
\$2,500 (\$3,000 w/ parson's table)

This series continues my study of DIDs—Detoured & Interrupted Destinies—children fragmented by abuse and their journeys back to Wholeness.

Some figures of speech are very curious: “Just put it behind you!” What exactly does that mean? And where exactly should it be put? People say: “Part of me wants to do this, but part of me wants to do that”—then, which part is which, and how do you know? Or: “I’m just not myself today”—well then, what part of you is you? And how do you know you’re not? At these times, “whole” and “fragmented” sound very much the same. Safety pins, pressed into the clay figures along with words and/or numbers, are another curious figure of speech. How safe are safety pins and how safe do they keep someone?

This series shows the strength, resiliency and joy of the human spirit even when faced with adversity. Each piece is funnel-shaped on the top half; inside this conduit are the child’s shoulders with the neck pulled inside. This protective posture defends the “self” as the child moves forward to discover and explore life. The complete series includes six sculptures.

Miriam Stern



Flight
2008
Monoprint
21" x 27"
Less than 10 lbs
Collection of the Artist
\$875

Most people have a lot of stuff. I mean that literally and figuratively. A lot of it is excess baggage that we carry around or accumulate and don't really need. Most of us don't do much about it. We just let it grow or let it be.

Using Photoshop, I took bits and pieces of photographs I have taken on my travels and created new images. The process of using my photographs, manipulating them, and transforming them into something other is the first step in creating these monoprints.

What I was really doing by reconfiguring these photos was creating new places, new spaces for my collection of "stuff". The desire to gather my excess baggage and try to make some order out of it became clear when I saw the piles of "debris" accumulating and transforming into new landscapes.

The images are then printed on artist's paper. Over these images, using the more traditional printmaking process, I create the monoprints. The "clean" process of working on the computer followed by the "dirty" hands-on printmaking process is a wonderful new way of creating unique images.

Barry Zawacki



Kiluea's Flow 2
2008
Clay
13" x 14" x 13"
2 lbs
Collection of the Artist
\$1,200

Kiluea's Flow 2 is a direct reference to the fluidity of the lava flow from Kiluea volcano in Hawaii and the change from a plastic fluid substance to one that is hard and permanent when it cools.

From Here . . . To There

The Arts Council of the Morris Area would like to thank the following individuals without whose help the ***From Here . . . To There*** exhibit would not have been possible:

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