

NAVIGATING ELEMENTS

NEW JERSEY STATE COUNCIL ON THE ARTS
2018 ARTS ANNUAL EXHIBITION

APRIL 28 - JULY 28, 2018

PRESENTED BY



**ART
GALLERY**

The 2018 New Jersey Arts Annual is presented by Rowan University Art Gallery and The New Jersey State Council on the Arts. The New Jersey Arts Annual series is a program of the State Arts Council, carried out in partnership with major arts organizations around the state. The unique series of exhibitions highlights the work of New Jersey visual artists working in the areas of fine arts and crafts. One exhibition takes place each year in either fine arts or crafts, in altering sequence, and featuring artists living or working in New Jersey. 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. To learn more about the Council, please visit: www.artscouncil.nj.gov.

DIRECTOR'S STATEMENT

We are honored to partner with the New Jersey State Council on the Arts to present *Navigating Elements* for the 2018 Arts Annual Exhibition. This exhibition highlights twenty-one contemporary artists from across the state exploring environmental themes through installation, painting, photography, sculpture, sound, and video. The works that encompass *Navigating Elements* are a response to the many complexities, intimacies, and ephemeral characteristics of our natural environment presenting a range of narratives from the physical and organic to cultural and experiential. This curated blend of artistic practices together read as a single vision that raises our awareness and appreciation of our natural world.

The theme of the exhibition is in keeping with the mission of Rowan University Art Gallery, which is to provide a platform for discourse on best practices in contemporary art by professional artists, curators, and scholars through the presentation of interdisciplinary art exhibitions, panel discussions, guest curatorial projects, and other public programming that is free and accessible to the public. We are a space where the university meets the community so that we can engage in this artistic dialog more directly with the public.

I would like to thank the Arts Council and staff for the privilege to produce and host the 2018 Arts Annual. Thanks as well to our guest jurors: Ysabel Pinyol, Curatorial Director of Mana Contemporary and Jodi Throckmorton, Curator of Contemporary Art at the Pennsylvania Academy of the Fine Arts for their thoughtful consideration of all the applicants. A special thanks to Assistant Director Jillian Schley for her commitment, support and hard work. And finally to all the artists for their participation and exceptional art.

Mary Salvante
Gallery and Exhibitions Program Director

NEW JERSEY STATE COUNCIL ON THE ARTS MEMBERS

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Secretary of State

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Valerie Vainieri Huttler,
Assemblywoman

Allison Tratner,
Interim Executive Director

MESSAGE FROM THE SECRETARY OF STATE

As the 34th Secretary of State, I have the honor and privilege of congratulating the artists represented in this year's New Jersey Arts Annual exhibition, and applaud the sponsoring organizations whose collaboration lent to the success of this outstanding event. Whether these artistic creations provoke emotion, conjure memories or entice you to learn more about techniques or about the artist, this exemplary exhibition in fine art engage our senses and plant seeds of creative treasures to come.

At the New Jersey Department of State and the New Jersey State Council on the Arts, we connect people with the arts in rich and varied ways. Celebrating artistic excellence is part and parcel to broadening the depth and breadth of our cultural, historical, social and creative understanding. I thank Rowan University and the Rowan University Art Gallery for partnering with us, embracing this exhibit and being such a gracious host for the arts.

Through the determined efforts of the New Jersey State Council on the Arts, its museum cosponsors and the creative hand of outstanding artists like those celebrated today, we will enjoy many more years of enrichment in the New Jersey Arts Annual series.

The Honorable Tahesha Way
Secretary of State

MESSAGE 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 2018 New Jersey Arts Annual exhibition in fine art. Together with our partners at Rowan University and the Rowan University Art Gallery, we celebrate works by some of New Jersey's finest artists.

We are proud to support the many exceptional artists who call New Jersey home, and the Arts Annual exhibition series is just one way the Council works to ensure that New Jersey artists gain exposure for the work they do, and that the people of this state and region can benefit from their artistry. In addition to exhibitions and showcases, the Council provides direct opportunities to artists through fellowships and grants, professional development, and networking and training programs. The Council also facilitates the Arts Inclusion Program, through which – for the past 40 years - hundreds of works of art have been and continue to be commissioned for buildings and public spaces across the state.

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 Rowan University and the Rowan University Art Gallery board and staff for their commitment to this exhibition, especially Mary Salvante, Gallery Curator and Exhibitions Program Director, and Assistant Gallery Director Jillian Schley.

Congratulations to the artists featured in this year's Arts Annual. Now more than ever we rely on the work of artists and art itself to spark dialogue, build bridges, and illuminate the true beauty all around us.

Elizabeth Mattson, *Chair*
Allison Tratner, *Interim Executive Director*
Danielle Bursk, *Director of Arts Inclusion/Artists Services*

ARTISTS

KATRINA BELLO (MONTCLAIR)

GREGORY BRELLOCHS (CAMDEN)

MICHELE BRODY (JERSEY CITY)

JEFFREY CAMPBELL (WANAQUE)

GWEN CHARLES (MONTCLAIR)

ANGELES COSSIO (JERSEY CITY)

WENDY GORDON (LAMBERTVILLE)

KAY KENNY (SOUTH ORANGE)

DONG KYU KIM (FORT LEE)

JOY KREVES (EWING)

ROBERT LACH (WEST ORANGE)

ELIZABETH MACKIE (FRENCHTOWN)

DONALD MOORE (SICKLERVILLE)

JULIE NAGLE (JERSEY CITY)

AIMEE ODUM (JERSEY CITY)

KAITLYN PASTON (FRENCHTOWN)

DOLORES POACELLI (COLLINGSWOOD)

AMANDA THACKRAY (NEWARK)

RACHEL UDELL (COLLINGSWOOD)

LENNOX WARNER (ATLANTIC CITY)

MAURO ZAMORA (EWING)

JURORS



YSABLE PINYOL

MANA CONTEMPORARY

Ysabel Pinyol is the Curatorial Director of Mana Contemporary (Chicago, Miami and Jersey City) and Co-Founder of Mana Residencies. Originally from Barcelona, she earned a Masters of Architecture (M.Arch) from Escuela Técnica Superior de Arquitectura de Barcelona (ETSAB) in 2006. Pinyol began collecting art over two decades ago and opened her gallery in Barcelona in 2007, which she directed until 2011. Since Mana Contemporary's inception in 2011, she has curated several notable exhibitions, including *Mana Seven* for Miami Art Week (2016), *The T'ang Horse: The Passions of Anthony Quinn* (2016), *Pablo Picasso: La Tauromaquia* (2014) and *Each state of mind is irreducible: Spanish and Latin American Art* for Hudson County Community College (2017). She is currently curating two exhibitions, *And it can't be helped*, Eisenkraft Gallery, Prague, Czech Republic, (2017) and *Exquisite Corpse: Moving Image in Latin American and Asian Art* (opening on December 5, 2017 at Mana Wynwood during Miami Art Week 2017).



JODI THROCKMORTON

PENNSYLVANIA ACADEMY OF THE FINE ARTS

Jodi Throckmorton is curator of contemporary art at the Pennsylvania Academy of the Fine Arts in Philadelphia. Previously, Throckmorton was curator of modern and contemporary art at the Ulrich Museum of Art at Wichita State University, Kansas, and associate curator at the San Jose Museum of Art, California. She organized the exhibition and publication *Postdate: Photography and Inherited History in India* (2015). Other projects include *Melt/Carve/Forge: Embodied Sculptures by Cassils* (2016); *Bruce Conner: Somebody Else's Prints* (2014); *Questions from the Sky: New Work by Hung Liu* (2013); *Ranu Mukherjee: Telling Fortunes* (2012); and *This Kind of Bird Flies Backward: Paintings by Joan Brown* (2011). Throckmorton is currently curating an exhibition and publication on the work of Rina Banerjee opening in 2018.



Mojave Desert Spring Squeakers
Video (1:20),
2017

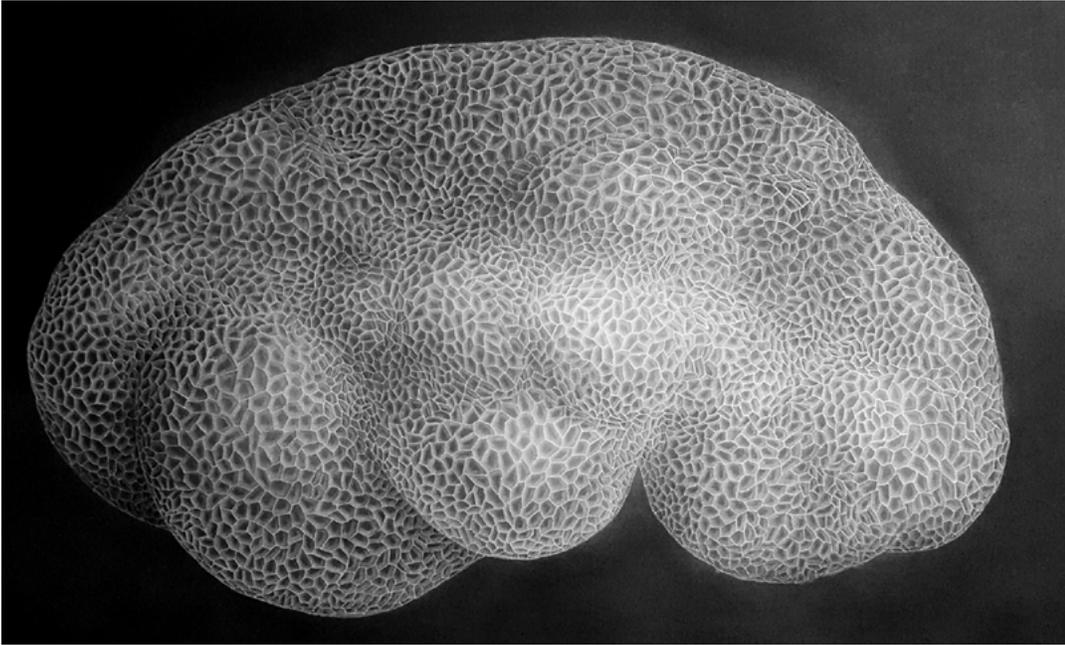


Rockscape
Charcoal on paper
installation, variable
dimensions,
2016-2018

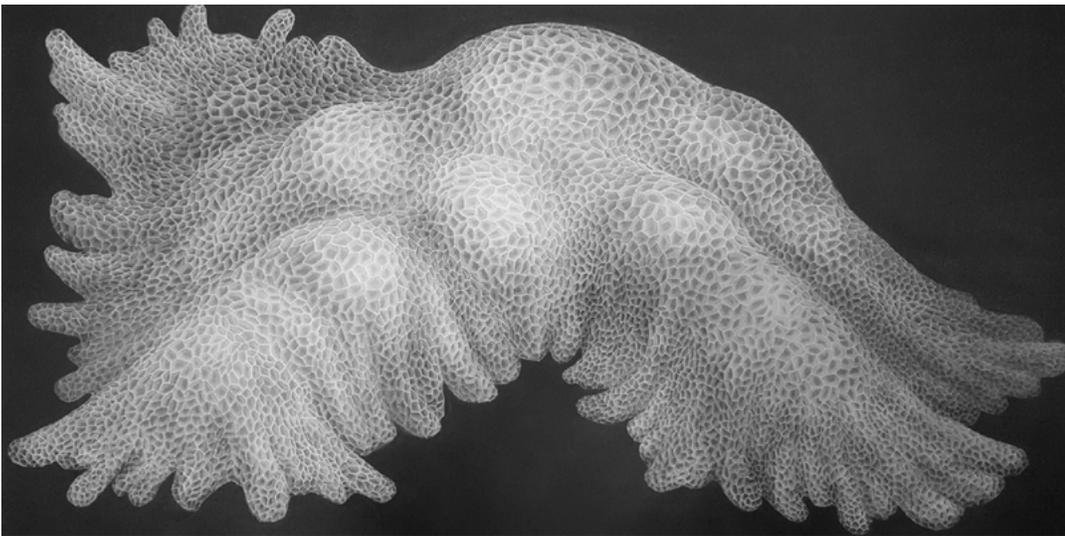
KATRINA BELLO (MONTCLAIR)

katrinabello.com

As a visual artist, I am interested in the narratives of time and transformations hidden beneath the external, visible and touchable surface of the Earth. Questions about one's place and purpose in the natural environment is what I want to convey in my work which take form in drawing, painting, video and installation. This interest comes from the experience of migrating from semi-rural and coastal environments that have changed completely and where some parts no longer exist. The concepts that I count on to inform my work are memory and Earth sciences. Drawing is the predominant medium in my art practice because of its emphasis on mark-making and how this can convey my insistence on my subject. Landscape is the formal device that I repeatedly use since I find that landscapes are often the ground where the subjective and deeply personal are projected upon, along with concerns that are ecological and socio-political.



Matrix IV
Graphite on paper,
28 x 47 inches,
2017



Matrix VII
Graphite on paper,
24.5 x 47 inches,
2017

GREGORY BRELLOCHS (CAMDEN)

gbrellochs.com

I find that the immediate and direct process of drawing serves as a means by which I can meditate on the fundamental nature of things. I see image-making as a way of creating not just a physical relationship to concepts, but a sensual and emotional one as well. I want my work to be felt, not just experienced. I want the concepts that I am exploring to resonate with the viewer on a basic visceral level. Like Niels Bohr's self titled model once served to make the concept of an atom's structure visually and conceptually accessible, so too am I interested in employing my art and the process of drawing as a way of visualizing and graphically realizing concepts which speak to a layer of reality beyond the senses, bringing such concepts back into a world of physical relationships that we can more readily relate to and grasp.



MICHELE BRODY (JERSEY CITY)

michelebrody.com

My work focuses on the creation of site-generated works of art that illuminate the unobserved in our day to day surroundings and the challenges facing our environment. I am intrigued with the process of creating a controlled environment that organically develops and changes over time, representing the constant state of entropy we face.

The work in *Navigating Elements* is a series of handmade paper works that explore what it means to establish roots within a community while utilizing sustainable modes of production. Through a process of regenerating plant materials into living drawings that incorporate architecture history, horticulture and nutrition, I have pioneered a technique of germinating seeds in wet paper pulp as a form of mark making. This body of work exemplifies the intricacies of maintaining sustainable living practices within an environment that has been irrevocably altered by human industrialism.

Skyscraper Green (Left)

Handmade paper, wheatgrass seeds,
96 x 60 x 3 inches, 2016

America the Beautiful (detail)

(Bottom) Plexiglass, cotton
paper pulp, wheatgrass,
32 x 143 inches, 2016

Flowing Down (Not Shown)

Handmade paper, flax roots,
60 x 24 inches, 2011





**JEFFREY CAMPBELL
(WANAQUE)**

The artwork in this series consists of thousands of individual screen grabs taken from online map applications which are digitally stitched together to create imaginary landscapes. These images are intentionally deceptive to create a juxtaposition between the medium and the nature of the places depicted. The intent is to create a dialog about the truth in the imagery we consume almost daily and the reality of the dangerous impact that a climate of misinformation and manipulation can create.



Terra Australis
Digital collage,
24 x 24 inches, 2013

Here Be Dragons
Digital collage,
24 x 24 inches, 2013



Clavicular Forest

Full color digital video with sound (4:11), 2016

gwen charles (MONTCLAIR)

gwencharles.com

For over 20 years, I have been creating improvised, site-specific live performances using handcrafted wearable props. More recently, the live performances have morphed into playful actions captured through digital video and photographs. Current works are inspired by vivid sleeping dream imagery and synesthetic responses to daily events.

My practice flourishes in responding to new resources and to new connections; Collaboration is an integral part of my studio practice. As a visual artist, I often collaborate with performers, dancers and choreographers, and with the objects in my studio.



Conglomerate

Found styrofoam, coffee cups,
48 x 48 x 10 inches,
2018

ANGELES COSSIO (JERSEY CITY)

angelescossio.com

As a kid I felt that I was in constant communication with the trees, rocks, ocean and even the ants crawling in sidewalk cracks. The level of connection and concentration that I felt then is something that I actively look to engage with in my current work. My methods are non-hierarchical and look to engage with nature as a collaborator. Instead of viewing nature as something “out there”, only to be experienced on the occasional hike or visit to a park, my work finds areas where the natural world interpenetrates into our own everyday routines.

I use a variety of materials and tools ranging from drawing, sculpture, photography and video. I actively seek imagery where no one else is looking, drawing attention to ideas and processes that might easily be overlooked. I am drawn to materials that discarded and undervalued. I use my work to show that even within the most prosaic or boring experiences and locations are unmined possibilities.



WENDY GORDON (LAMBERTVILLE)

gordonsculpture.com

Magnol is short for magnolia (tree) under which I found the seed pod that inspired me to make this sculpture. The first version of the sculpture I made with cast rubber – a tongue in cheek observation of a very organic, natural form remade in a very unnatural, industrial material. When I mentioned making another version in beeswax, several people pointed out that it could droop or even melt in high, summer temperatures. The prospect of this did not bother me in the least – I see it as a barometer for our changing warmer climate.

My artwork has always been an observation of the natural world around us, and in years past has been a generally positive study of natural structures and repetitions. In the last few years, in response to the changes driven by our greedy human activities, my narrative is drastically changing to reflect the dangerous choices we have made and the devastating consequences of those choices.

Magnol Wax

Brass rod, cast beeswax, steel base,
26 x 9 x 9 inches, 2017



Reading with Sheep & Stars

Archival inkjet photograph,
20 x 24 inches, 2016



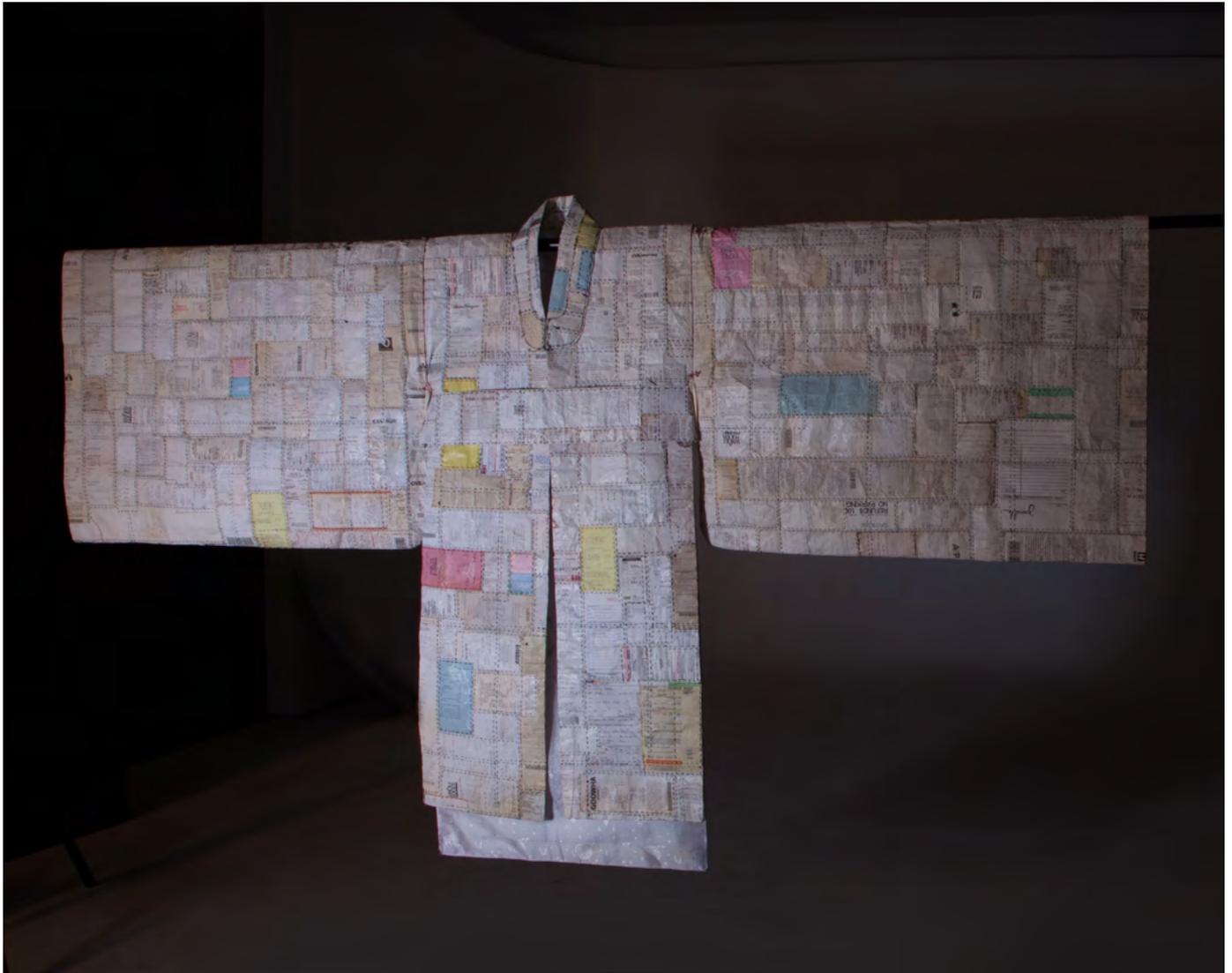
Sky Search with Sheep

Archival inkjet print from color photo,
20 x 24 inches, 2016

KAY KENNY (SOUTH ORANGE)

kaykenny.com

Light pollution, like global warming, is a byproduct of human population. As our cities and towns continue to expand, the scrim of light continues its spread, blocking our view of the heavens. To those of us who are fortunate enough to see the stars unveiled in a clear rural sky, the view is extraordinarily surreal. Add to that the loss of small farmers whose herds roam and thrive in surroundings, such as the spaces I have included here, are rare images that must be preserved as a reminder of what can exist outside the urban sprawl if we acknowledge and promote its value. Nightwalking through these darkened fields, I heard creatures, but rarely saw them. The sheep however, stood their ground silently grazing. I stood with them for nights on end photographing them and imagining the creatures gazing upon us. In the rural night, the boundaries between the wild and the domestic tend to blur into a potent swirl of mystery, familiarity, and anticipated menace. My dreams are here as well as my nightmares.



The Unanswered Questions

Handmade needlework with paper receipts on Swiffer,
51 x 91 x 1 inches, 2018

DONG KYU KIM (FORT LEE)

dongkyu-kim.com

Mainly composed of hand stitch, the foundation of my artwork lies on self meditation. Going through the process of understanding the main sources of emotions from undergoing the ever so changing of minds, with a worldview formed from Asia as the underlying background, I try to seek out an accumulated formative language and express it through hand stitch. Administering the basic concept of the Korean traditional craft of JoGakBo, and applying receipts from past 10 years as weft and warp for endless hand stitching is to record the passing of time and an effort to implement the sanctity of labor. Also, to fuse the various value and culture of both East and West, and to create new aesthetics that unite the individually classified art as an adventurer, and to communicate with the world is my main artistic goal. *(Photo by Colleen Gutwein O'Neal)*



Flatware Forest Cube (Spoons)

Mixed media sculpture,
10 x 16 x 9 inches, 2017

JOY KREVES (EWING)

joykreves.com

My work is about the human – earth connection. Our very survival may depend upon our having those nourishing experiences of the sublime that the natural environment offers. These experiences teach us that we are interdependent with the earth, but they are becoming less and less accessible as we deplete the earth's resources and degrade the natural environment. Because everyone can relate to the idea that food is nourishment, I decided to combine dining paraphernalia with imagery from the natural environment to highlight the way that our earth is nourishing us. I hope my work provides a view of the human-earth connection that is entertaining, tactile, and perhaps even hints of the sublime.



ROBERT LACH (WEST ORANGE)

robertflach.com

My work is materials and process driven. The focus is on the labor of craft by experimenting and manipulating everyday objects into art material. Crutch pieces are rearranged and repositioned into circular organic shapes that reference a mandala, the spoke of a wheel, or the petal of a flower. Salvaged luggage is deconstructed into sculptures that resemble a house or nest-like shapes based on the architecture found in nature. Suitcases represent travel, displacement, and migration. Recycled objects used for mobility and movement are given new life and meaning.

Suitcase Colony V

Mixed media sculpture,
35 x 7 x 14 inches, 2013



Suitcase Colony IV

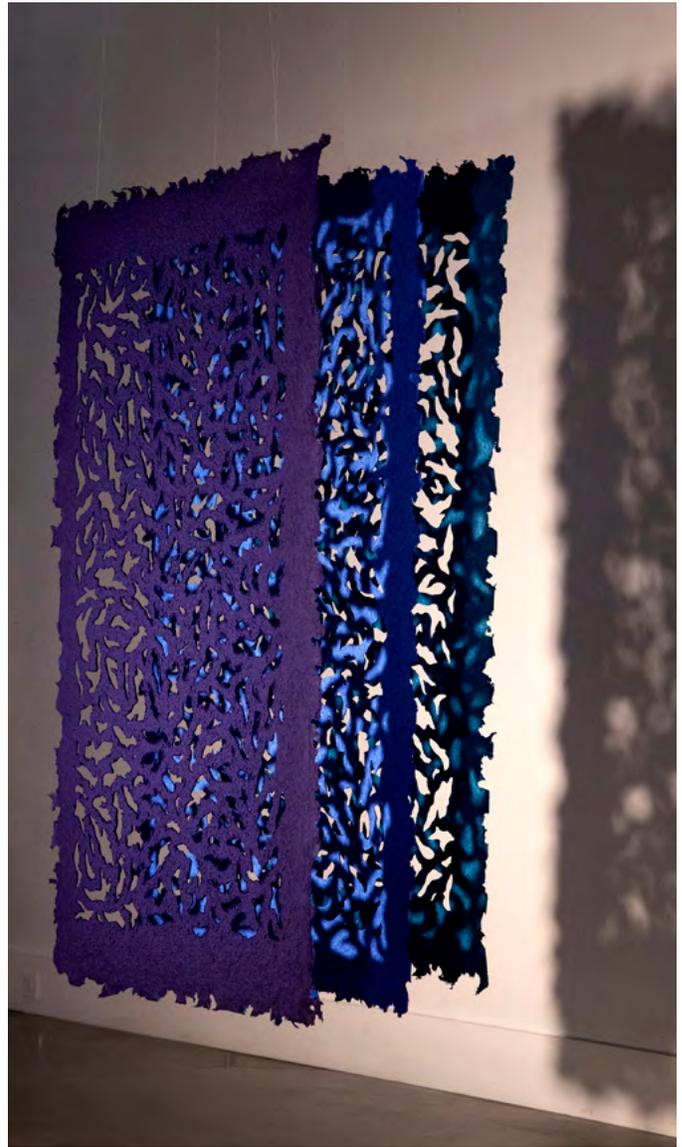
Mixed media sculpture,
19 x 22 x 15 inches, 2013

ELIZABETH MACKIE (FRENCHTOWN)

elizabethmackie.com

Artistic practice combines with scientific research in *Ortler Mountain Project* where I explore effects of global warming on the Ortler Mountain Range and the village it surrounds, Suldén, Italy. During Ortler mountain hikes, I recorded images of glaciers, waterways, sounds, human evidence, and signs of change to address glacier loss, the nature of the mountains, water flow, kettle formation, and topography.

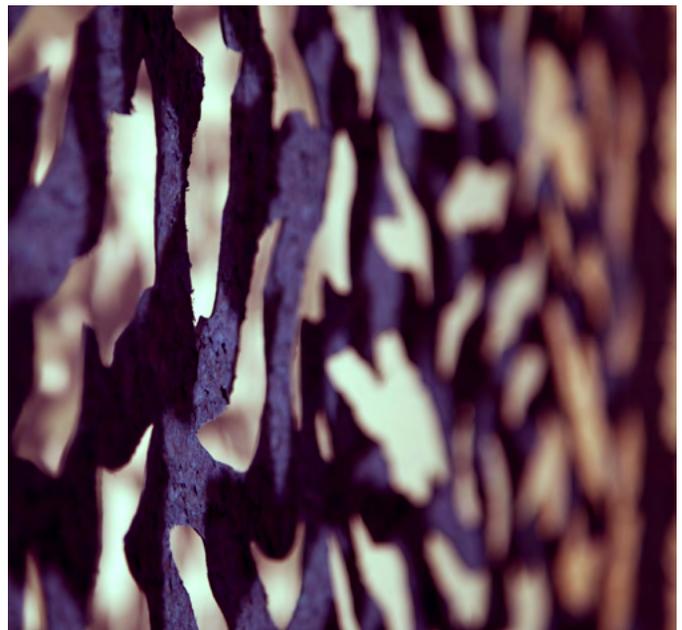
Ortler Kettles is part of the larger *Ortler Mountain Project* with multiple works addressing different global warming issues that affect the range and local community. This work concentrates on kettle formation, sediment-filled bodies of water formed by retreating glaciers. Images cut into handmade paper displays the process of melting. Light plays an important part creating shadows that multiply and reference glacier loss over time. The project is accompanied by a soundscape by NJ video/sound artist, Kaitlyn Paston.



KAITLYN PASTON (FRENCHTOWN)

kaitlynpaston.com

What begins as a tiny drip turns into a waterfall and at ever increasing rapidity is the global recession of glaciers. As they melt, they creak and moan. This is felt and heard in the soundscape, which gives voice to glaciers in the days of global warming.



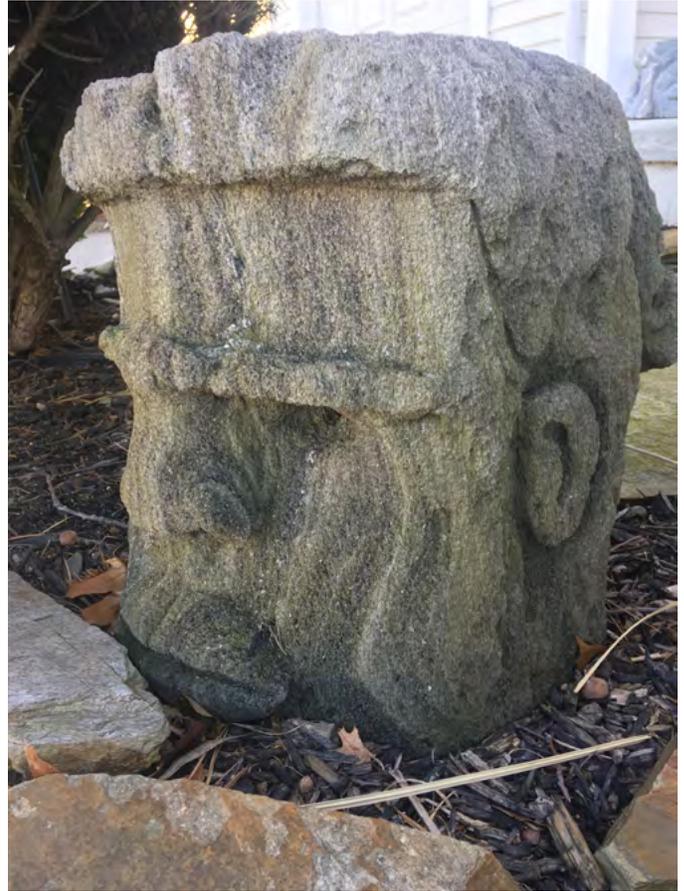
Ortler Kettles #2
Handmade Abaca Paper,
60 x 48 x 12 inches, 2016

Ortler Kettles Soundscape
Audio (16.04), 2017

DONALD MOORE (SICKLERVILLE)

The anthroposphere (sometimes also referred as technosphere) is that part of the environment that is made or modified by humans for use in human activities and human habitats. With a combination of stone sculpture and mixed media pen and ink drawings, *Anthroposphere - Of The Earth* is a series of artworks that express the connection of humans to the environment, and their struggle to coexist or intentionally juxtapose with what is natural. Expressing the notion that we are “of it”, are sculpted from it, craft it, shape it, impact it, for the good or for the worse of humanity and nature.

In Search of Myself is a part of that series that represents the living truth of the degradation of a people, just as stones of the earth are exposed to the environment while we negatively affect it, and how they then begin to degrade, erode, and disappear, or are yet underrepresented throughout society. Those peoples originally of the earth, those native sons and daughters. Those who in a reactionary way are in search of their original selves while being forced to defend against those who attempt to shape and control them.



In Search of Myself
Lava stone, 21 x 18 x 20 inches, 2018



Astrolabe

Brass carvings, semi-precious stones, plumb bob, found objects, 60 x 48 x 48 inches, 2016

JULIE NAGLE (JERSEY CITY)

julieannnagle.com

I approach the investigation of a site through a variety of artistic and scientific methods uniting analytical, emotional, and sentimental findings into works that interpret and interrogate the land-specifically the deep woods of Pennsylvania and its people. Through a range of archaeological and anthropological tools (soil samples, excavations, casting, and storytelling...) I aim to document and translate the resonant histories of a place through my sculptures and site installations. I employ these tools to excavate the material traces of our ancestors, my own personal heritage and interrogate my own mythologies, beliefs, and identity.

Astrolabe is an unconventional timeline with jumbled historical markers. I am inspired by creative thinkers from other fields and integrate new modes of inquiry and fabrication processes into my practice, building bridges between sculpture and other forms of material investigation.



Horizon Lines

Single channel video installation (1:03),
epoxy clay, lustered ceramics,
96 x 48 x 4 inches, 2017

AIMEE ODUM (JERSEY CITY)

aimeeodum.com

Prolonged escapes to wild and remote places perpetuate the conceptual backbone for my work. Exploring desert landscapes, endless oceans and lush forests, I constantly seek to immerse myself within these places virtually or in physical, present-time. Recognizing that objects in our periphery maintain more of a liveliness than we credit, I focus on the notion that such things have an ability to affect our experiences within a place. I create ceramic forms with lustered, shiny surfaces to emphasize this sense of movement and otherness. In *Horizon Lines*, I imagine their potential to exist within a future memory or parallel environment where the earth and sky converge. While the social construct of “Nature” is well worn, the way in which we perceive it is constantly evolving with the assistance of digital media. In terms of perception, there is a slippery merge between the malleable nature of video and clay alongside the impressionable nature of both our environments and ourselves.



Deluge (Black)
Acrylic paint on recycled
aluminum press plate,
7.5 x 5.25 inches, 2018



Deluge (Green)
Acrylic paint on recycled
aluminum press plate,
8.5 x 6.25 inches, 2018

DOLORES POACELLI (COLLINGSWOOD)

poacellifineart.com

Relationships (I always say in my statement) are never easy: especially those between color, shape, texture, space, and tension. The relationship of the part to the part, the part to the whole and the relationship of the piece to the viewer . . . no matter what materials I use is all important. This defines all of my work. I have been working in and exploring a host of different materials over many years and I periodically return to the aluminum - the source being recycled printing press plates often trash picked. I usually sand, cut and glue the aluminum - collaging it onto wood panels to create a play of light and energy. Many times I use a mix of sanded and unsanded pieces in the exploration - often integrating the imagery that is acid etched onto the plates by the printer. Recently before starting a new series of large panels using what's left of the plates I was suddenly intrigued with the "house" imagery from builders' advertising brochures. I found myself cropping and taping those shapes and sanding around them creating a statement about climate change and foreboding rising tides.



Lexicon A (Shackford Head State Park, Eastport Maine, August 2017)

Gouache and graphite on tan Rives BFK paper, 22 x 30 inches, 2017



Lexicon B (Shackford Head State Park, Eastport Maine, August 2017)

Gouache and graphite on tan Rives BFK paper, 22 x 30 inches, 2017

AMANDA THACKRAY (NEWARK)

ajthackray.com

The work represented in *Lexicon* is a preparatory series that foreshadows a larger, complex installation of prints. It sets up the fictional language used to convey the body of a space that can never be fully seen or understood. Specifically, the paintings in *Lexicon (Shackfordhead State Park, Eastport Maine, August 2017)* represents a small subset of a curated, articulated vocabulary to represent a 1,000 square foot portion of the Great Pacific Garbage Patch - or 0.00701459% of the whole of the surface. Plastic garbage bits are cleaned from a beach in the northeastern US and used to represent a fictional account of the garbage patch. The *Maine Lexicon* is the first of many coastal Lexicons that together will create the complex language for the end project. While these images are true to the objects they represent, they seek to represent a larger, fictional narrative paradoxically bred out of consequence.



Untitled

Yarn, heirloom clothing, fabric, thread, fiberfill,
41 x 61 x 32 inches, 2014

RACHEL BLYTHE UDELL (COLLINGSWOOD)

rachelblytheudell.squarespace.com

I make sculptures and embroidery collages from heirloom clothing, yarn, reclaimed fabrics, and other materials. The language of textiles is also that of connection, threading together identity, history, biology, and personal experience. As human beings, we are part of an interacting, breathing membrane, transmitting and receiving the stuff of life between social and psychological systems, ecosystems, solar and cosmic systems. We flow, physically and emotionally, into our surroundings. The materials I use have their own histories, sometimes directly linked to mine, as in the case of familial clothing, sometimes not. Organic patterns in vintage laces and other textiles speak to one another, and seem to pulse with life. Always trying to minimize waste, I bundle together the scraps and ends from my crochet and embroidery pieces, to form new soft sculptural bodies. In this way, my work process literally begets new work, reproducing like a live organism.



Time Machine

Mixed media, wood on panel, sand dust, cast glass, stone, Paper Maché, acrylic paint, symbols, 48 X 48 inches, 2008

LENNOX WARNER (ATLANTIC CITY)

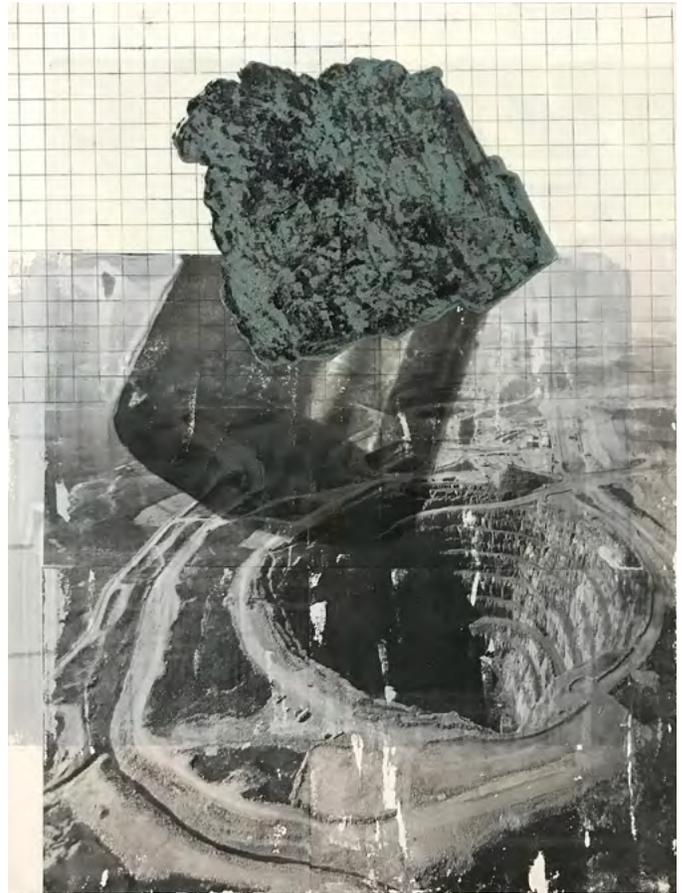
lennoxwarner.com

Along with its whimsical nature and with the added element of sand, stone, copper wire, colored Paper Maché, cast glass, cryptic writings and symbols; this sculpture was inspired by 1895 writings of H.G. Wells novel, *Time Machine*, and the 1960's time machine genre movies starring Rod Taylor, also, Michael J. Fox's *Back to the Future* movies of the 1980's all led me to create this sculpture. Whimsical and playful, this sculpture is meant to stroke the imagination of adults and children and belongs in the imagined constellation of our stars.



Titanium Pit

Acrylic and image transfer on canvas,
16 x 12 inches, 2018



Open Pit Mine

Acrylic and image transfer on canvas,
18 x 14 inches, 2018

MAURO ZAMORA (EWING)

maurozamora-studio.com

My work focuses on the landscape, its cultural significance and human interaction with the landscape. Through an exploration of global iconography, I bypass traditional representations of the landscape with a constellation of loaded image references materially embedded in layers of paint or digitally layered in video and animation. Ideas of the landscape are layered in transparent space with an emphasis on human intervention and the analysis of material culture. Inherent in my practice is the exploration of how the physical ground and boundaries of space and national sovereignty are deeply embedded in the creation of value, systems of global economics and geopolitics.



Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.



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