



Noyes
Museum of Art
STOCKTON UNIVERSITY

THE NOYES
arts garage
STOCKTON UNIVERSITY

Education Guide

April 5 – June 6, 2018

Drawing Rooms: JC to AC

Anne Trauben, Curator and Exhibitions Director

Free Opening Reception:

Second Friday, April 13, 6:00 - 8:00pm

Drawing Rooms, an art center located within a former convent in Jersey City, opened its doors in 2001 to contemporary artists from the New Jersey and New York metropolitan areas. The building houses twenty galleries, workspaces, and a gallery shop, offering a haven for artists to grow and continue their work. Drawing Rooms' mission is to link the community and its artists in meaningful cultural experiences.



Alejandro Rubin, *Abstract*,
photograph



Anne Trauben, *Number One (of 30)*, 2017, paper collage,
black gesso

Anne Trauben, curator and exhibitions director of Drawing Rooms, has selected work including paintings, drawings, sculptures, and collages by a number of artists that inhabit its spaces. The exhibition includes works by Alejandro Rubin, Alyce Gottesman, Anne Trauben, Bruce Halpin, Eileen Ferrara, Greg Letson, James Pustorino, Jill Scipione, Karen Nielsen-Fried, Mona Brody, Roger Sayre, and Stephen Cimini.

Alejandro Rubin's *Just Keep Swimming* series evokes his love of the water. His colorful photographs blur the line between abstraction and representation, offering the beauty of patterns in the movement of water. Rubin studied graphic design and photography at Saint Peter's University where he was also on the swim team.

Currently an intern at Drawing Rooms, he is working on his MFA at NJCU.

Anne Trauben is a visual artist, arts advocate, and exhibitions director and curator at Drawing Rooms, organizing exhibitions including the annual Big Small Show, which reviews works by over 100 artists from New Jersey, New York, Connecticut, and Pennsylvania. Her sculptures explore the boundaries and formal beauty of overlapping two- and three-D cut shapes assembled in 30 collages mounted in one grid on the wall.



Alyce Gottesman, *Orange is the Color of Saints*, 2017, oil, ink,
acrylic on board

Alyce Gottesman grew up by a lake in New Jersey, where her fascination with energy and the seasons, as well as nature and music grew. Her abstract marks channel the vigor and patterns occurring in nature. Using both pale and bright hues, soft texture and energetic swipes of paint, she expresses a specific moment in time or evokes the structures of music and nature.



Bruce Halpin, *Discrepancy*, 2018, acrylic, wood

Bruce Halpin's work includes paintings, drawings, constructions, and installations. His relationship with painting is complex and contradictory, often incorporating elements of construction and installation. He visualizes painting as a process, pushing its boundaries, taking time to reveal its intent. Halpin earned his MFA at Columbia University and was the recipient of an Edward F. Albee Foundation fellowship.

Eileen Ferera's main areas of artistic focus are observations of the natural world, personal memories and our relation to the otherworldly. Her recent work deals with urban waterways around the Hudson River and surrounding marsh areas. This drove her to focus her attention on the invasive seed pods she discovered along



Eileen Ferera, *Invasion A*, 2017, block printing, pencil & acrylic cut paper installation

the riverbank. Fascinated by what defines an invasive species, she considers how humans should try to protect local ecosystems. Her work is a reflection on the fragility of the balance of nature and our relationship to the places where we live.



Greg Letson, *Number Twenty-Three*, 2016, oil on canvas

Greg Letson explores ways of expressing emotions, concepts, and stories through a reductive vocabulary of visual shapes, marks and structures. The images are never preconceived and are always a product of an unfolding sequence of impulses and decisions. His inspiration is drawn from a number of places, from early 20th century modernist abstraction to theatre and contemporary architecture/urban design. Containing no direct referents, they are meant to resonate uniquely with each viewer. Letson graduated from Boston University's school of communications and studied at the Mannes School of Music.

James Pustorino's *Every Second Counts* series uses marks of color drawn with varying strengths, speeds and emphasis, much like musical notes and tones, or

the way different instruments work together in a musical composition. As in music, structure and form are built through repetition, variation, contrast, areas of intensity and areas of rest. Pustorino received his BFA from Carnegie-Mellon University, and has been involved in developing and teaching art educational programs throughout his career including a high school student mural program at the Jersey City Museum, student public art projects with the Jersey City Redevelopment Agency at MLK HUB, JC 2010, and others.



James Pustorino, *Every Second Counts*, 2017, colored pencil on yupo



Jill Scipione, *Expanses*, 1992,
oil on canvas

Binghamton, NY (BFA). Her training in art therapy and in expressive analysis are the underpinnings of her exploration of ephemeral states of emotion, observed and realized through painting. Now living and working out of Montclair, NJ, her work is held in numerous private collections both nationally and internationally. When painting, Karen trusts her first urges toward a color and so on until she conveys her message. She believes colors have an ineffable power to suggest subtleties of feeling, association and suggestion. Viewing the self as being made up of all the scraps of moments, Karen tries bringing pieces together to form a whole.

Jill Scipione began a series of works in the early 1990's with the intention of creating a space descriptive of concepts from passages of the Biblical Psalms and Prophets, particularly Isaiah and Ezekiel. These paintings came to be about light traced into dark. To achieve the dense, physicality of surface that these works required, Scipione used a heavy-bodied oil paint with a stand oil medium to create a tough, visceral stroke. Throughout the series, she introduces other materials such as marble dust, fibers, and grit. Using white as light, the light pushes forward to meet the viewer as the space behind retreats. Ladders, snares, scaffolds and chariots resolve themselves as temporary forms, consistent with the biblical visions that inspired them, and carrying a weight of meaning and mystery.

Karen Nielsen-Fried is a graduate of Pratt Institute (Master of Professional Studies in Art Therapy), and of Binghamton University in



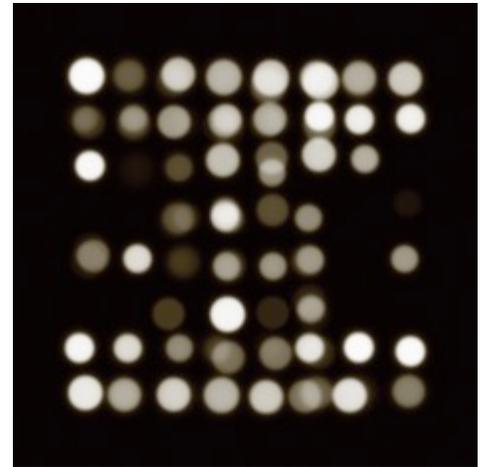
Karen Nielsen-Fried, *I'll Meet You There*, 2017, acrylic on panel



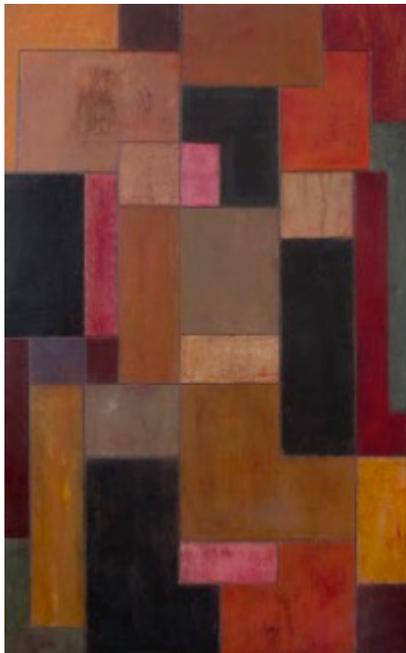
Mona Brody, *Leaning Into the Wind*, 2015, oil, wax on canvas

Mona Brody The interaction between the use of natural objects and physical space of the canvas assists with her want for the viewer to be drawn into small areas of the composition to focus on line quality and texture, and then out, to view the organic folding, curving forms that are created from the marks. Even though she is fascinated by small, ethereal marks, she is able to work piece them together to form something much bigger. Brody's personal experience, writings, and biography shape the nature of many of the works, always encouraging viewers to think about their own associations with themes of memory, personal histories, and time. is a Professor of Art at Pratt Institute in Brooklyn, NY. Her educational experience includes "Educating Through the Arts" Visual AIDS, New York, Educational Coordinator, responsible for creating partnerships and art projects.

Roger Sayre's *Buenos Aires* is a photographic record of the 1971 chess match between Bobby Fischer and Tigran Vartanovich Petrosian, where Petrosian tested the Sicilian Defense, a common technique for the black pieces. Sayre's left-of-center emphasis of the composition highlights this strategy. Although Petrosian intimidated Fischer in the first game, Fischer won the match after the ninth and final game. In this print, Sayre represented every move played by each opponent through overlapping images. He explains that the pieces leave an impression wherever they sit. The longer they sit, the more distinct the impression. Sayre received his B.F.A. from Bowling Green State University and attained his Masters in Fine Arts from Pratt Institute.



Roger Sayre, *Buenos Aires*,
2007, inkjet print



Stephen Cimini wrestled with various art forms, from wood-constructed sculpture to conceptual environments, before landing on abstract painting using oil paint with a cold wax medium. Initially working with the linear landscape of Manhattan, he moved on to geometric spaces and their relationships to each other while adhering to their architectural origins. Referring to his compositions as random symmetry, Cimini creates a balance on the canvas with no discernible pattern, allowing a symmetrical, meditative composition to emerge. Cimini first studied fine art at the San Francisco Art Institute and later studied at the School of Visual Arts in New York City.

<http://www.drawingrooms.org/current-exhibition.html>

Stephen Cimini, *deep deeper deeper*, 2015, oil paint, cold wax medium & marble dust on canvas

The Noyes Arts Garage of Stockton University:

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