

# 2020 AENJ MEMBER EXHIBIT

VIRTUAL EXHIBIT • MAY 2020

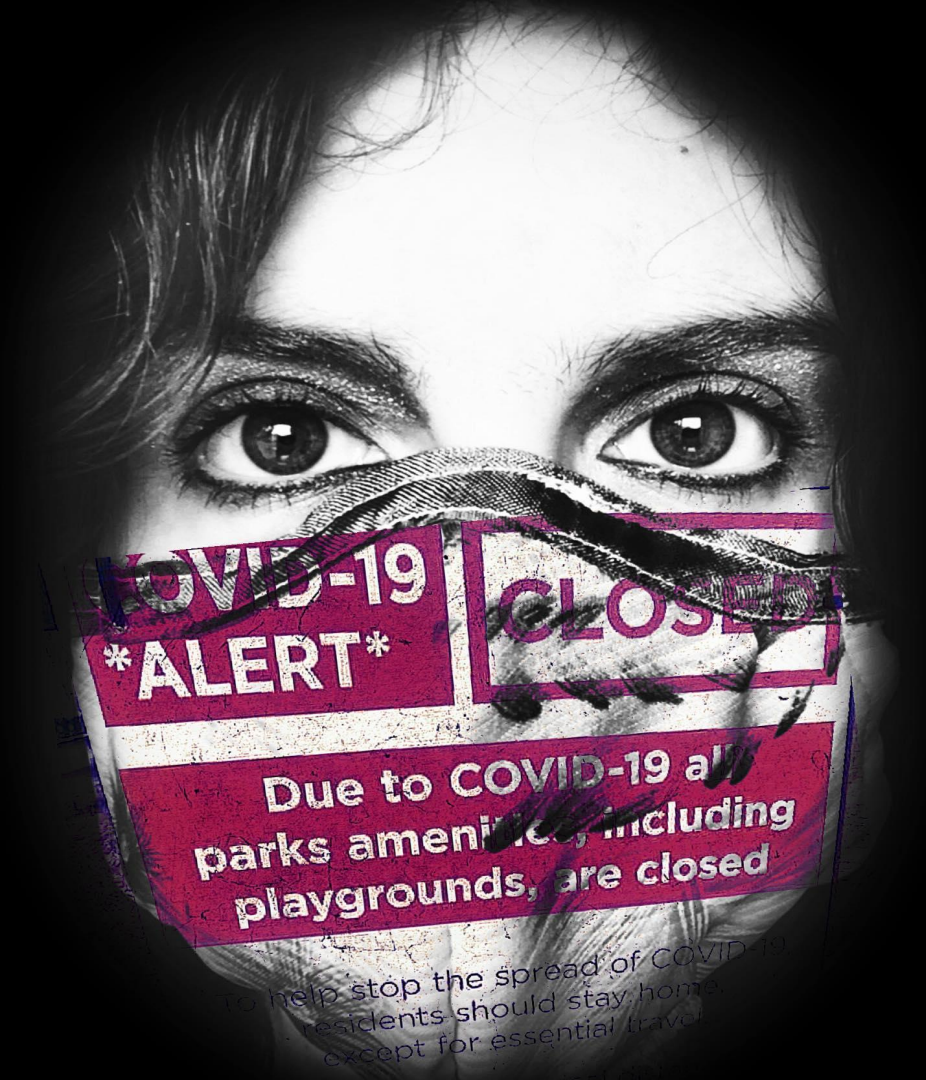


Lora Durr  
*Things I Wish I Had to Eat #1*  
Oil on Canvas  
16 x 20

For the past three years, I have been working with food as a muse. Since our state has been on lockdown, I decided to create series of paintings that celebrates the food that I miss from restaurants that I love visiting with friends and family. This meat and cheese board was from Farinolio in Westfield, NJ.







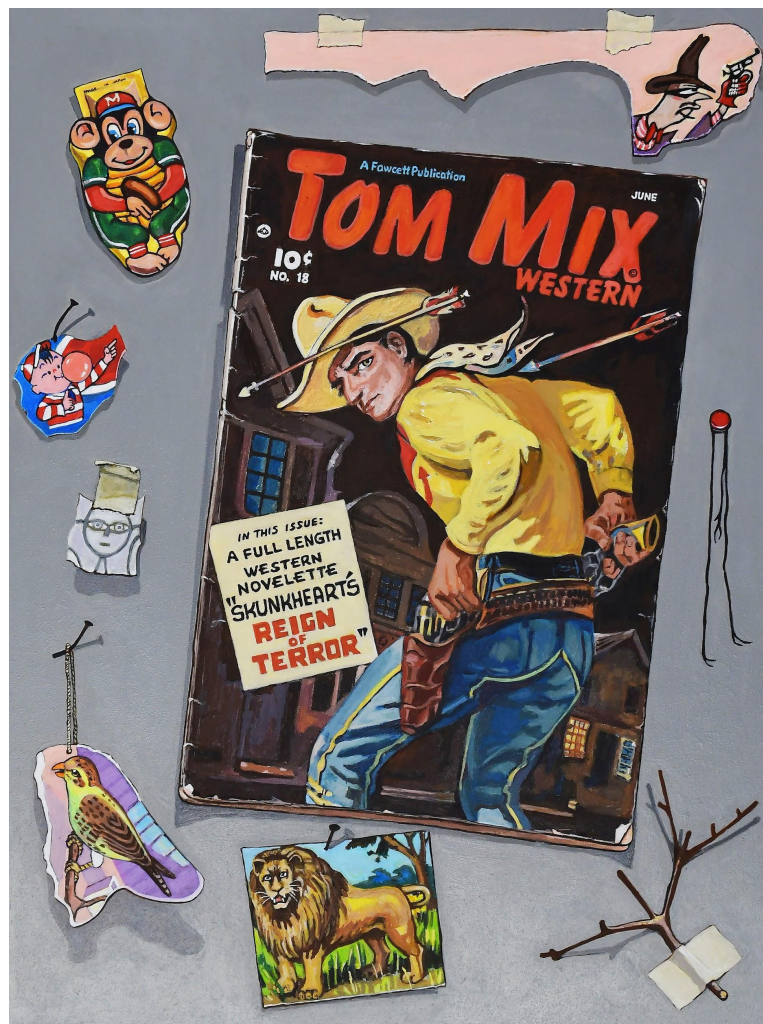
Michelle Harpster  
*Social Distancing*  
Digital Photograph  
9 x 12

Given the current social climate and the lack of human contact brought on by the COVID-19 pandemic I decided to create a work which would document this specific moment in time. Limiting social contact and the use of face coverings have since become ubiquitous within our society. Bustling cities, parks, and shops have been reduced to ghost towns while we all strive to make it through this unprecedented time. When going out in public we must now don a mask, an item which has now become an extension of ourselves. The work I have created is a self-portrait with a superimposed image that cautions the use of recreational areas. I am depicted wearing my novel "accessory" waiting for all the uncertainty and upheaval to pass like the rest of the globe.

Edward Ruggieri  
*Breathe in the Sun*  
Acrylic. 9 x 12







Kirsten Kraa  
*Tom Mix*  
 Acrylic. 16 x 20



*Tom Mix* is a trompe-l'oeil painting that reflects my childhood memories, hobbies, and passions. Growing up in Denmark and Germany, I was an avid collector of comic books and children's ephemera. I selected similar images for this painting to narrate an imaginary journey of action, humor, and tension. In addition, I designed an "Everyman" that stares at the viewer. This image is affixed to all of my artwork. My continuous influences are Roy Lichtenstein and Ulfert Wilke who were my art teachers.



Jill Alexander  
*Women of the Blue Pearl*  
Oil on wood panel  
30 x 30



My work celebrates the places where, despite modernization, the vibrant simple life continues. This painting celebrates the women of Chefchaouen who I found to be heroic, beautiful, and powerful.







Gillian Furniss  
*Boating Pond at Central Park*  
Papercutting. 15 x 20

I was an artist-in-residence at The Art Students League of New York at Vytlacil Campus in upstate New York. I make en plein air sketches of surrounding areas. I transfer these landscape drawings into papercutting such as *Boating Pond in Central Park, New York*. I am inspired by multi-sensory lived experiences that are emotionally embedded. This is a scene from the Central Park Boathouse and Pond in New York City. My father described how as a boy he sailed miniature model sailboats during summer. Later, my children and I spent time here sitting on a park bench.





Ann Marie K. Pai

During this time I find comfort and peace painting memories of the Big Island of Hawaii.

*Place of Refuge.* Acrylic on canvas. 18 x 24



Jennifer DiZefalo  
*Nature, History, Flesh*  
Mixed Media  
8 x 8



This mixed media piece was completed during the first few days of quarantine. When considering a theme, I wanted to demonstrate ways we are connected as human beings. The areas filled with strokes of skin tones and deep reds exemplify flesh and blood. The vintage wrapping paper included was saved by my grandmother. We are joined by history. The final connection highlighted is nature, which is represented by the butterfly.





Karen Mannino  
*Loki*  
Charcoal on toned paper  
22 x 30





Susan Shelton  
*William at Columbia*  
Watercolor/Micron Pen  
8 x 10





Lori Raggio  
*Portia*  
Oil on canvas. 24 x 36

This painting is part of a series of work entitled, *Made for Each Other, Soulmates*. The title is *Portia* and her great love is Bassanio. Portia is blessed with beauty and heavenly qualities surpassing all other women on Earth. She was heir to a fortune and was unable to choose her lover freely. Portia's suitors had to pass a test in which they had to choose from three caskets. Bassanio being poor and in debt, came to choose a casket and Portia fell in love with him at first sight.





Martha Garcia  
*Live Free*  
Oil on Canvas  
16 x 20

I was inspired to create this still life painting because of the words on the license plate "Live Free", which is the title of the painting. This is a great reminder that we live in a country based on freedom and democracy, which we should not take for granted.





Monica Schraiber Otero  
*After the Rain*  
India Ink. 18 x 24





Bridget Lamperti  
*Green*  
Clay  
17.5 x 12

I started the pot as away to show my students how to create their own piece. It took on a life of its own moving and shifting into the organic shape that it is. Working with clay brings me a sense of calm and I feel my work conveys that sense as well.



Terry Scutro  
*La Mamma di Gesualdo*  
Graphite  
12 x 12







*The Chess Players*. Oil. 24 x 30

### Michelle Dillon

The person on the left is my 88-year-old father, Robert, who lives in a nursing home. He is an inspiration to me. After many years of hardship, prior to going to the nursing home, he looks to bring happiness to others, namely the residents and staff, either through singing, telling jokes, playing chess, and sharing the little he has. (He is currently in the hospital with COVID-19 but is expected to be released soon. He is a survivor in more ways than one!)



Kristen Barth  
*The Human Experiment*  
Paper quilling. Acrylic on canvas board  
8 inches



Is human existence pre-programmed? I imagined how the pan-dimensional overlords view our world.





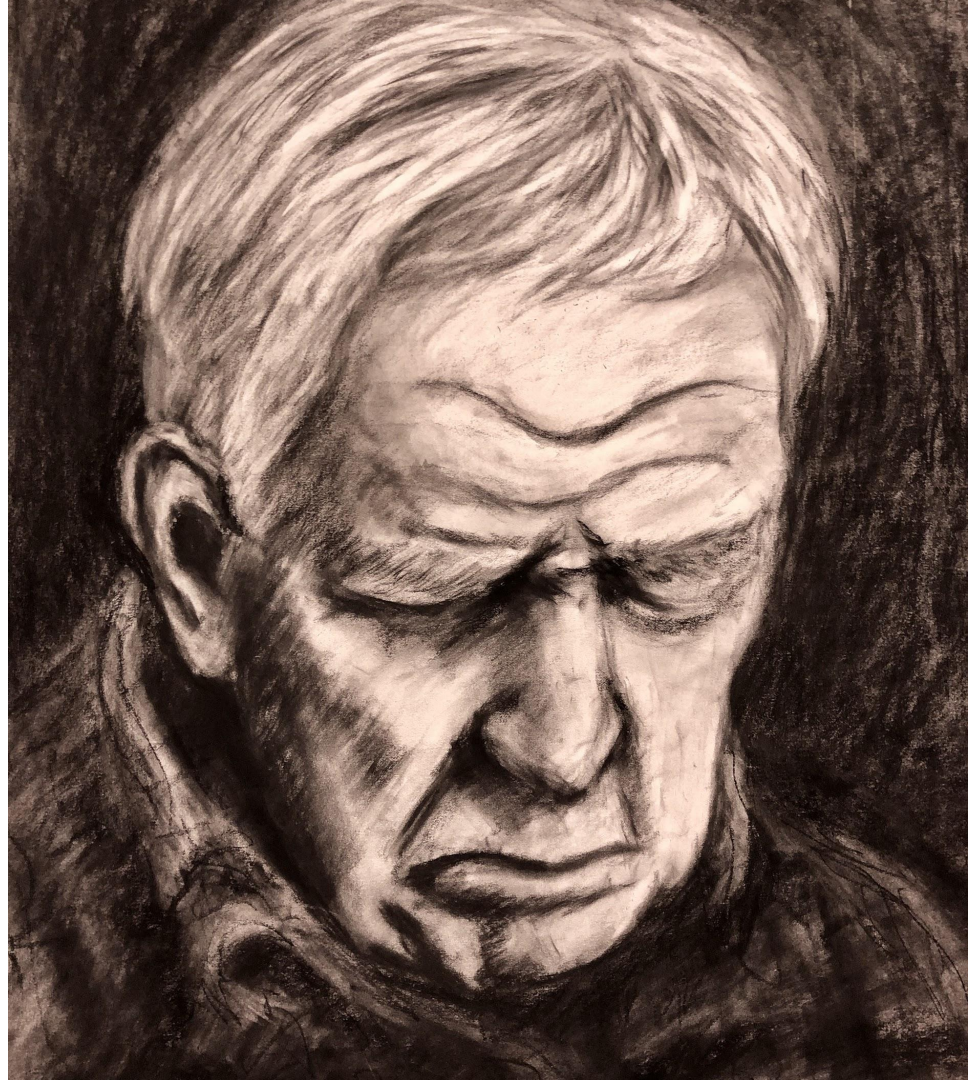


Michael Mergner  
*Stacked*  
Glass.Bead.Wire  
1.5 x .5

I feel like nature inspired me when making  
this piece.



Carolyn McGrath  
*James*  
Charcoal on paper  
18 x 24





Kim DeFibaugh  
*Airing the Quilts*  
Fabric.Floss.Batting  
41 x 37.5



I created this embroidered, appliquéd, hand-quilted, and tied wall hanging to share the story of six patriots in my Huyler-Lyon lineage who were farmers in NJ. Embroidered hills represent spring (farmers plowing, hoeing, and sowing), summer (blooming crops) and fall (farmers tossing hay). A clothesline of mini quilts honors each patriot's Revolutionary War service.





Liz Stamm  
*Sunset Ride*  
Watercolor  
7.5 x 9.5

My watercolor painting *Sunset Ride* was inspired by two of my children. During this shelter in place order our family has been taking evening bike rides to see the sunset. As my son, John, and daughter, Carolyn, were riding they grabbed hands. It was a sweet moment I wanted to capture in a painting.





Tenley Escoffery  
*Tree of Life*  
Charcoal on paper  
9 x 9





Margaret Marzullo  
*Christian*  
Oil  
24 x 36



Jesse Wright

*Michelle Made It To The Elders Table*

Acrylic, Posters, Paper, Paint labels on wood  
8 x 4 ft

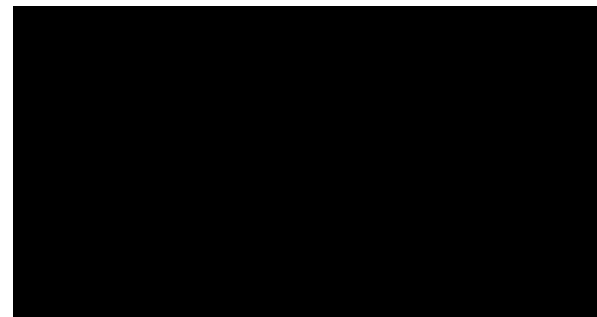
“No Rule, Multiply Alpha”.

A series in progress. A thesis refined.

Recently the KJV Bible was translated into patios (Jamaican vernacular). It's providential timing. This series documents narratives found in the Jamaican side of my family communicated stylistically in their color and vibrancy while simultaneously serving as allegory for biblical scripture. Here my sister is finally welcomed with a seat at the Elders table during a funeral/life celebration. Likewise, we consider Jamaica's position within global social, economical and political constructs. Although referencing “The Last Supper”, here the sacramental elements are replaced by traditional Jamaican foods such as ackee, callaloo, and saltfish. Additional inspiration and choice of words included can be found in the work of Jamaican sign painters including Kemel Leeford Rankine.



Progress video clip





Linda Lavin  
*Oliver*  
Oil  
12 x 12



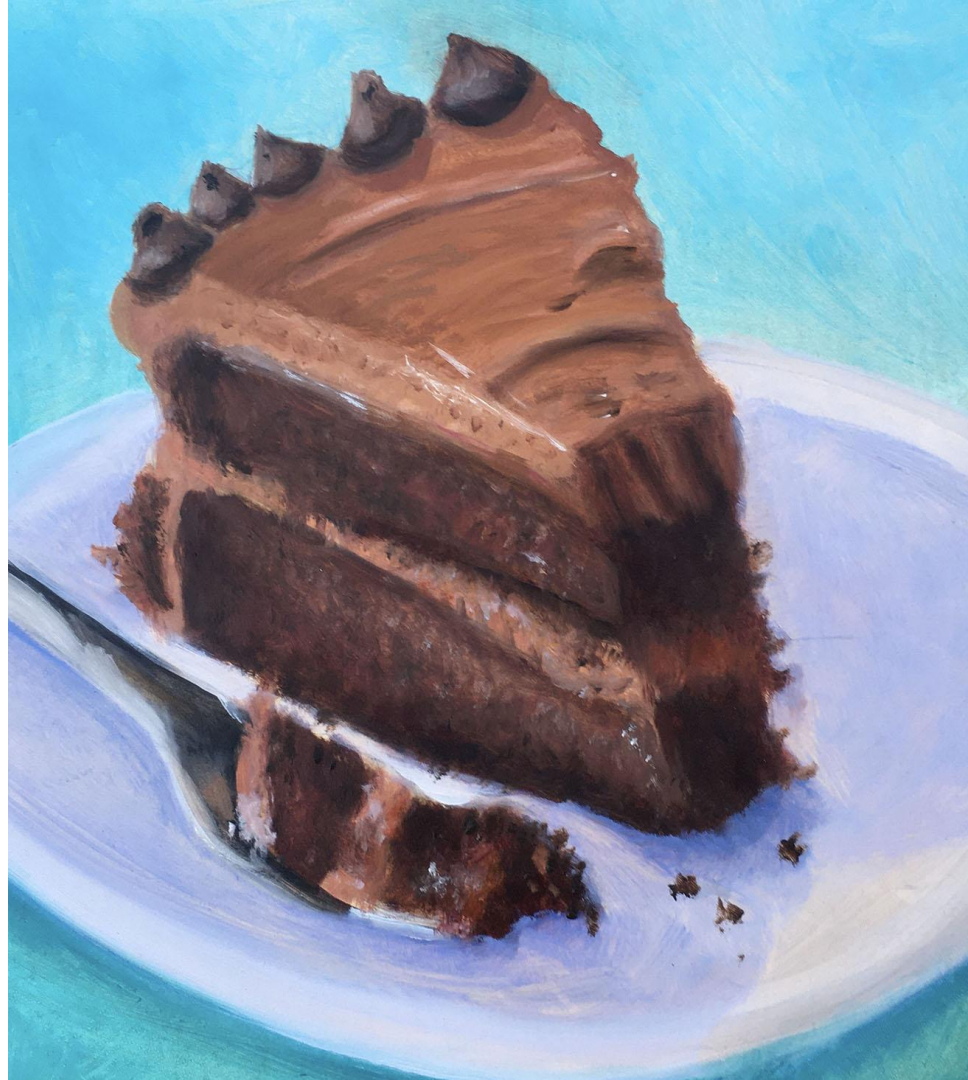


Rebecca Singleton  
*Ode to Mom*  
Acrylic  
18 x 24

Lisa Encke  
*Death by Chocolate*  
Oil. 8 x 8



*Death by Chocolate* was part of a series of six compositions focusing on the art of food. I wanted to create small and simple still life compositions. This study was fun because I was able to explore the rich impasto of the chocolate icing. My preferred medium is oil paint as I enjoy the texture, full color and flexibility that oil paint allows.







The Art Educators of New Jersey  
thank you for your continued support and participation.