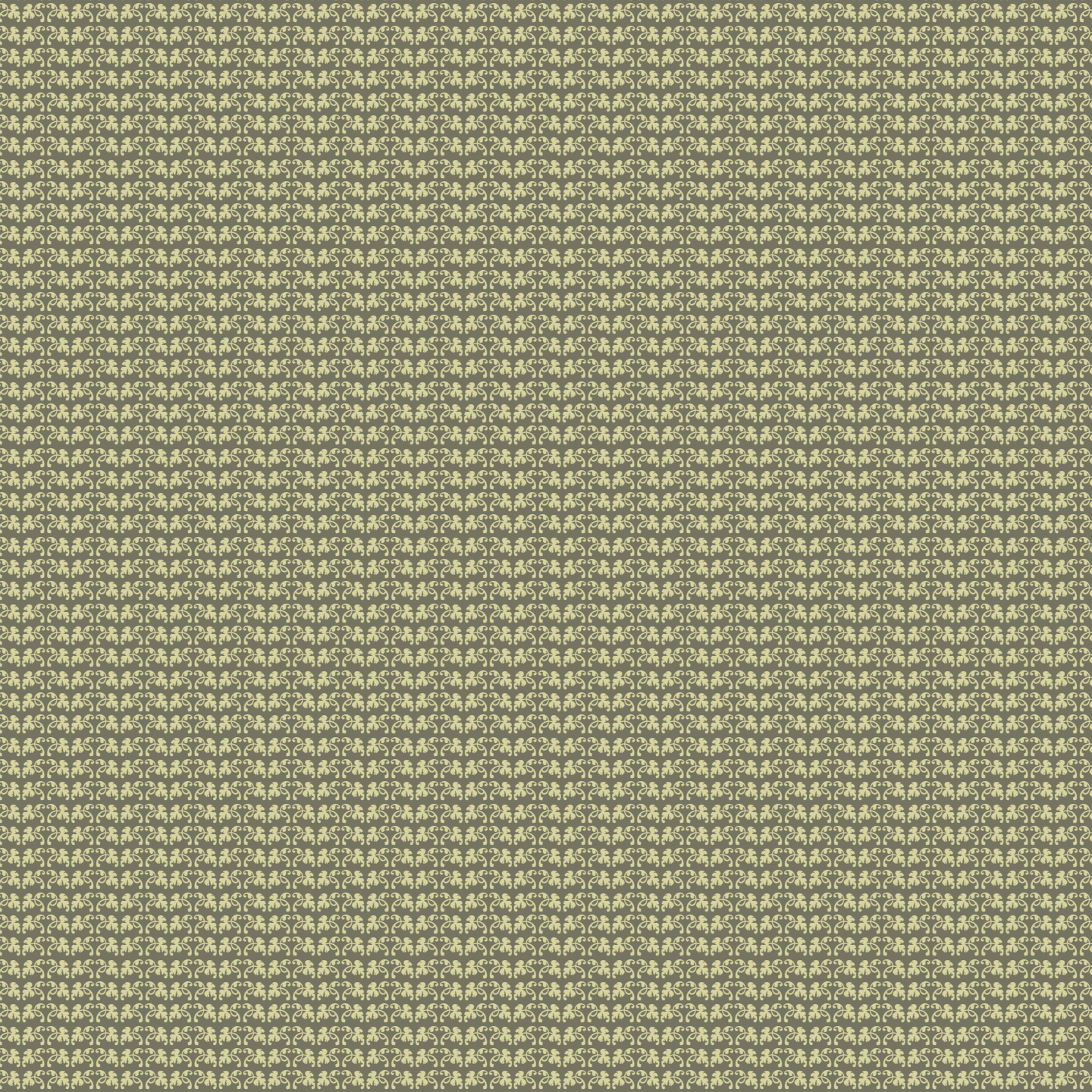


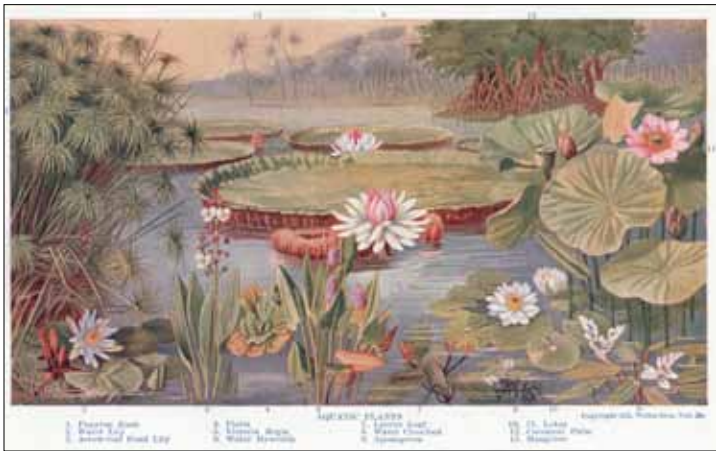


A TIME IN
ARCADIA

CURIOUS MATTER



A TIME IN
ARCADIA



COVER IMAGE: FROM *THE HOME AND SCHOOL REFERENCE WORK, VOLUME I* BY THE HOME AND SCHOOL EDUCATION SOCIETY, H. M. DIXON, PRESIDENT AND MANAGING EDITOR, PUBLISHED 1917 BY THE HOME AND SCHOOL EDUCATION SOCIETY.

CURIOUS MATTER & THE JERSEY CITY FREE PUBLIC LIBRARY
present

A TIME IN ARCADIA

MAY 19 TO JUNE 16, 2013



*"Is not thilke the mery moneth of May,
When loue lads masken in fresh aray?
How falles it then, we no merrier bene,
Ylike as others, girt in gawdy greene?
Our bloncket liueryes bene all to sadde,
For thilke same season, when all is ycladd
With pleasaunce: the grownd with grasse, the Wods
With greene leaues, the bushes with bloosming Buds.
Youghthes folke now flocken in euery where,
To gather may bus-kets and smelling brere:
And home they hasten the postes to dight,
And all the Kirke pillours eare day light,
With Hawthorne buds, and swete Eglantine,
And girlonds of roses and Sopps in wine.
Such merimake holy Saints doth queme,
But we here sytten as drownd in a dreme."*

EDMOND SPENCER
A SHEPERD'S CALENDAR, 1579

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THE ARTISTS

CURIOUS MATTER

LASSE ANTONSEN

AARON BEEBE

EWELINA BOCHENSKA

ARTHUR BRUSO

ROBYN ELLENBOGEN

STEPHANIE GUILLEN

JAMIE ISAIA

KIT LAGREZE

RICHARD LAPHAM

ROSS BENNETT LEWIS

JOE LUGARA

SABINA MAGNUS

MARIANNE MCCARTHY

JULIE MCHARGUE

JOAN MELLON

VIKKI MICHALIOS

RAYMOND E. MINGST

ROBERT MULLENIX

SAMANTHA PERSONS

GILDA PERVIN

ROBERT SCHATZ

CORINNE SCHULZE

LEONA STRASSBERG STEINER

MARGARET WITHERS

THE JERSEY CITY FREE PUBLIC LIBRARY

LASSE ANTONSEN

KRISTI ARNOLD

JESSICA BAKER

AILEEN BASSIS

GREG BRICKEY

EILEEN FERARA

JESSIE HORNING

RICHARD LAPHAM

JOE LUGARA

SABINA MAGNUS

ANTHONY HEINZ MAY

SARAH PFOHL

DEBRA REGH

A TIME IN ARCADIA

Introduction

WE DREAM OF ARCADIA. Whether it's called Eden or Shangri-la, we long for a verdant and fecund place where food comes without toil and peace fills our days. Some cultures have taken a more proactive approach to attaining this dream and set aside land to build their own Arcadias. Persian paradise gardens and the Italian Renaissance Mannerist gardens were attempts, by those with the means, to create a place separate from the dreary drudgeries of life. Extravagant fountains and statuary complemented clipped hedges and trellised vines, all surrounded by a wall to protect the sanctuary.

Not all gardens were so grand and ornamental. Medieval monastery gardens could be intimate in scale and cultivated solely for food and medicinals. The plants themselves being the most vital component. For most life on Earth, plants are the base of the food chain. Their importance is nearly absolute. Relying upon the plentiful light of the sun for survival, plants create their own food. Often they produce more than they need at any one time. These stored reserves feed the rest of life on Earth. Roots, stems, leaves, seeds and fruit are all exploited by the diversity of living things to obtain their own nourishment for survival.

Aside from the practical uses of plants, there is the aesthetic appeal. Humans appreciate the prospect of a landscape and the scent and hue of a flower. We feel refreshment in the mere depiction of the dappled shade of a copse in a work of art. We long for a verdant oasis, so we paint one. The Bronze Age (1500 BC) Minoans were among the first cultures to depict pure landscape in art, without humans or animals. The ancient Greeks and Romans painted many landscapes, sometimes to lend interiors the illusion of an infinite vista. In Medieval art, the landscape was relegated to the background of paintings. It took the Dutch in the 1600s to again elevate pure landscape painting to importance. However, the representation of plants as decorative motifs and in herbals has been widespread through the ages.

With our latest exhibition, *A Time in Arcadia*, Curious Matter gathers inspiration from our botanical world. From Paradise to Monsanto, the artists assembled here have responded to the syrinx of Pan in the Arcadian hills.

Marianne McCarthy's "Hianeechee Ghuni: The Tree that Walks by Night," in the Gothic mood of nineteenth century Romanticism, depicts the forest as the place of primeval horror, where death awaits in its ever present gloom. Gilda Pervin with "Wired 3" and Robert Mullenix's "Disclosure" also expose our fear of the dark and dangerous forest. Or, perhaps they've simply brought us to a place of reprieve from the glare of the sun?

With a nod to the ancient herbals and present day botanical studies, Aaron Beebe's "Untitled (Absorption)" submits the scientific paper as the work of art. Vikki Michalios, with "Soilless and Sunless," finds inspiration in the laboratory practice of agricultural study.

The Victorians in the 1800s developed a passion for all things botanical, from the development of vernacular gardening, to the pressing and preserving of plant specimens. Expeditions to remote and dangerous locales to discover new plants were funded by governments and museums. Lasse Antonsen's "Magic Lantern Botany" series considers the Victorian preoccupation with the exotic.

Among the many practical plant uses is the production of dyes and pigments. Kit Lagreze paints her "Engross" with the pigments derived from dahlia flowers and tea. While Sabrina Magnus projects the development of new plant-based hybrids into the future with "Tastes Like Chicken."

Flowers as symbols have been a shorthand to understanding throughout the ages. Debra Regh's "Dear Friedrich," contemplates the blue rose as a symbol of rarity and the acme of desire. Joan Mellon allows pthalo green to stand in for the color of the entire vegetal kingdom.

Both Corinne Schultz' "Entanglement" and Robert Schatz' "Salix" see the landscape in terms of its linear qualities, using parts to explain the whole. Richard Lapham finds an order in the landscape that may either be imposed by the hand of the artist or revealed by his vision.

Samantha Persons' "Acadia Fig. 5" recreates the youthful ideals of her childhood Eden, yet we find our human interventions merely temporary as Stephanie Guillen shows us with "Reconquering Centralia." Nature always returns the earth back to the Arcadia it was before man's interference tried to change it.

We depend on the resiliency of nature to heal the wounds we inflict upon it. The Earth so far, has been stronger and smarter than us, as it recovers again and again from our onslaughts and foibles. Most of the artists in *A Time In Arcadia* see the dark side of our manipulation and exploitation of the plant kingdom for short term and selfish goals. There's an intimation that we are on the brink of disaster, that Nature will not spring back so easily as in the past. But as Demeter had been coaxed out of her grief and cajoled into relaxing her winter's grip on the land, so will Persephone return and avert a new disaster before the Earth becomes desert, because the dream of Arcadia is constant.

RAYMOND E. MINGST • ARTHUR BRUSO
co-founders, Curious Matter

A NOTE FROM THE JERSEY CITY FREE PUBLIC LIBRARY

WATCH THE JERSEY CITY FREE PUBLIC LIBRARY come alive to each of you, as you delve into the collections on plants and gardening that the nine library branches and the six Main Library departments have to offer.

These bibliographies of library books and electronic sources on botany only touch upon the full collections in each individual branch or department – meaning, there’s so much more here in the library system to entice your further exploration!

Many thanks go to Curious Matter, for its foresight and creativity in inviting the Jersey City Free Public Library to participate in this art exhibit.

By combining visual artworks with library bibliographies on its themed subject, plants, the exhibit, *A Time in Arcadia*, has become a truly interactive and educational experience for the viewing public.





EXHIBITION PART I
CURIOUS MATTER

I HAVE WORKED FOR MANY YEARS WITH DRIED PLANTS AND FRUITS, TAXIDERMY ANIMALS, OLD HERBARIUMS, AND AN ARRAY OF ARTIFICIAL PLANTS CREATING ENVIRONMENTS THAT REFERENCE BEAUTY, NOSTALGIA AND DEATH. THE 'MAGIC LANTERN: BOTANY' SERIES HAS ALLOWED ME TO ENTER INTO THE REALM OF TRAVEL AND DISCOVERY, IN THE OUTER AS WELL AS INNER LANDSCAPE. SOME OF THE PLANTS INCORPORATED INTO THE COMPOSITE IMAGES ARE BASED ON FAMOUS 18TH AND 19TH CENTURY EXPEDITIONS, SOME REFERENCE PSYCHOTROPIC PLANTS OR HAVE NAMES RELATED TO UTOPIAN STATES OF MIND.

LASSE ANTONSEN



LASSE ANTONSEN

MAGIC LANTERN BOTANY: BANKSIA ERICIFOLIA, BOTANY BAY, 1773, 2013

Ink jet print on watercolor paper, image 5.5 X 5.5 inches.

HAVING SPENT MUCH OF MY CAREER WORKING IN MUSEUMS AND ARCHIVES, I'M DISTINCTLY CONSCIOUS OF THE TENSION BETWEEN POETRY AND TAXONOMY, AS WELL AS OF THE AESTHETIC APPEAL OF MAPS, CABINETS, AND CHARTING APPARATUS. DURING THE LAST YEAR, I'VE BEEN CREATING ADMINISTRATIVE DOCUMENTS – MANY OF THEM MAPS THAT INCLUDE NON-OBJECTIVE, TRANSITIONAL, OR EPHEMERAL OBSERVATIONS – AS A WAY OF TURNING THE AESTHETICS OF CONTROL TOWARDS A POETIC OR SUBJECTIVE END. THESE PIECES EXPLORE THE WAYS IN WHICH NATURE AND HUMAN LEARNING ARE OFTEN POSITIONED IN OPPOSITION TO ONE ANOTHER, EVEN AS WE OBSERVE OURSELVES INSIDE THE NATURAL WORLD. I'M FASCINATED BY THE HISTORY OF SCIENTIFIC INQUIRY AND ITS OFTEN TORTURED RELATIONSHIP WITH THE IDEA OF INTUITION, EMOTION, WILDERNESS OR BEAUTY.

AARON BEEBE



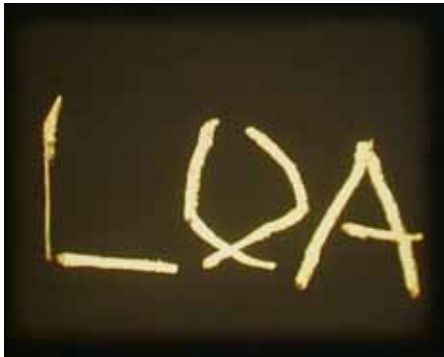
AARON BEEBE

UNTITLED (ABSORPTION), 2009

Paint, pencil, vinyl letters, xerox, ink, doll head, photograph and paper on canvas, 15 X 49 inches.

ROOTED IN ROMANTICISM [MY ART PRACTICE] IS AN INQUIRY INTO THE PERCEPTION OF COLOR AND THE MATERIALITY OF PAINT. INSPIRED BY NATURE, THE COLORS ARE PRIMARILY MARRIED TO LANDSCAPE, ALLUDING TO A SUBTLE SENSE OF THE EPHEMERAL. SENTIMENTAL AND EXOTIC, THEY HOVER ON THE BRINK OF VISIBILITY, UNDULATING BETWEEN APPEARANCE AND DISAPPEARANCE.

EWELINA BOCHENSKA



EWELINA BOCHENSKA

(film stills) LOA, 2013

16mm film decayed in homemade concoctions, including tumeric, fruits, flowers and organic material, subject to decomposition. 5:39 minutes.

WE HAVE A DESIRE TO KNOW THE UNKNOWABLE. WE ALL WANT A SUCCESSFUL AND HAPPY FUTURE, YET THE FUTURE IS UNKNOWABLE—IT DEPENDS ON THOUGHTS AND ACTIONS THAT HAVE NOT HAPPENED. STILL, WE DEVISE MANY METHODS WHICH WE BELIEVE WILL PART THE VEIL BETWEEN THE PRESENT AND WHAT IS TO COME. CAPTROMACY IS ONE METHOD. IT EMPLOYS A MIRROR. THE BELIEF IS THAT THE MIRROR HAS A SPECIAL PROPERTY TO NOT ONLY REFLECT BACK WHAT IS PRESENT, BUT IT WILL ALSO SHOW WHAT IS TO COME. IS IT THE MIRROR THAT CREATES THE IMAGES, OR IS THE PERSON THE DEVINER, WHILE THE MIRROR HAS NO SPECIAL POWER EXCEPT AS A FOCUS FOR THE ENERGY?

ARTHUR BRUSO



ARTHUR BRUSO

MYSTIC, 2013

*Plastic, porcelain, mercury glass, copper wire, steel wire, acrylic paint,
wood, glass, archival mat board, 5.25 X 8 X 3.1875 inches.*

I WORK ON PREPARED PANELS AND PAPER WITH VARIOUS METALS (SILVER, GOLD, BRASS, COPPER, ALUMINUM AND STAINLESS STEEL). I USE METAL WIRE IN A STYLUS AND ALSO DRAW WITH FLAT AND THREE-DIMENSIONAL PIECES OF METAL SUCH AS COINS, PLATES, SALT SHAKERS, CHAIN AND ASSORTED JEWELRY. SEVERAL METALS TRANSFORM OVER TIME, SILVER OXIDIZES TO BROWN, COPPER TO A GREENISH BLUE. MULTI-LAYERED LINES CREATE A SENSE OF UNDULATING MOVEMENT AND REFLECT SUBTLE CHANGES IN HUE AND COLOR. WATERCOLOR INTENSIFIES THE DRAWING AND ARTICULATES AREAS OF MOVEMENT WITHIN THE DRAWING. I'M DEEPLY COMPELLED BY THE CONSTELLATIONS, THE PATTERN OF WAVES, AND MICROSCOPIC IMAGES WHICH REFLECT THE INNER LIFE OF ANIMATE BODIES. MY WORK ASPIRES TO CAPTURE BOTH INTERIOR AND EXTERIOR STATES OF BEING WHICH EXPRESS MYSTERY, MOTION AND UNCERTAINTY.

ROBYN ELLENBOGEN



ROBYN ELLENBOGEN

IN SEARCH OF LOST SPIRITS, 2013

Assorted metallic wool, assorted metalpoint, watercolor, black pike paper, 12 X 12 inches.

THE IDEA THAT SCENERIES, IMAGES, AND OBJECTS ARE NOT ALWAYS WHAT THEY SEEM AT FIRST GLANCE INSPIRES AND FASCINATES ME. I TREAT MY CAMERA AS A PORTAL TO ENTER NEW REALITIES, TO UNVEIL THE MAGIC OF EQUIVOCAL PERCEPTIONS. I WAS ALLURED TO MY LATEST PROJECT BY MAN-MADE, ABANDONED, AND DECAYING BUILDINGS; SLOWLY CRUMBLING PLACES, FADING.

STEPHANIE GUILLEN



STEPHANIE GUILLEN
RECONQUERING CENTRALIA, 2012
Digital photograph, 12 X 16 inches.

MOST SUBJECTS WITHIN THE PHOTOGRAPHS I CREATE ARE UN-IDENTIFIABLE. IDENTITY BEING A 'SPECIFIC' I REMOVE AS TO ALLOW ROOM FOR THE AUDIENCE TO PLACE THEMSELVES WITHIN THE SCENE MORE EFFORTLESSLY. THESE TECHNIQUES BECOME THE CONTINUOUS THREAD THAT LINK THE MAJORITY OF MY WORK TOGETHER. ENTWINED WITHIN THESE CONSTANTS ARE THE THEMES OF NATURE'S FURY AND EMBRACE, THE HUMAN DESIRE FOR SOLITUDE YET CRAVING FOR CONTACT, THE CONTINUOUS GIVE AND TAKE WITHIN LIFE, PRIVATE RITUALS CREATED TO MAINTAIN FAITH IN THE UNKNOWN AND SUPERSTITIONS CONJURED AS A RESULT OF LIFE'S UNANSWERED QUESTIONS.

JAMIE ISAIA



JAIMIE ISAIA
GHETTO PALM, 2013
C-print, 11 X 14 inches.

IN THIS WORK, I HAVE STARTED TO ASK THE QUESTIONS OF WHERE AN ITEM IS MADE, WHO MADE IT, WHAT WAS USED IN MAKING IT, AND THE INFINITE WEB OF CONNECTIONS THOSE QUESTIONS BRING YOU. USING MATERIALS AND HANDMADE PIGMENTS FROM PLANTS AND FLOWERS FOUND IN MY IMMEDIATE SURROUNDINGS. I HAVE ESTABLISHED ANSWERS TO SOME OF THOSE QUESTIONS. OBSERVING NATIVE ECOLOGICAL SHAPES, TEXTURES, AND COLOR I CREATE PAINTS WITH ATTENTION TO MARK-MAKING. THE PROCESS IS A STREAM OF THOUGHT COLLAGING SWEEPING LINES, OCCASIONAL JOURNALISTIC TEXT, VARIED SURFACE TEXTURES, AND REPETITIVE MARKS. MY ART AIMS AT ESTABLISHING REFLECTION OF THE ENVIRONMENT AND OUR RELATIONSHIP TO IT.

KIT LAGREZE



KIT LAGREZE

ENGROSS, 2013

Dahlia pigment and tea stain on paper time cards, each 4 X 9 inches.

THIS WORK SERVES AS A STUDY IN PERCEPTION: HOW EXACTLY WE SEE THE WORLD AND TO WHAT EXTEND OUR OWN INFLUENCES DISTORT IT. IN THE PROCESS OF PHOTOGRAPHING, I EDIT THE WORLD AROUND ME, AND, IN DOING SO, I IMPOSE ON A SUBJECT MY OWN BIAS, PREFERENCES, AND AESTHETIC IDEAS.

RICHARD LAPHAM



RICHARD LAPHAM
BLACK SQUARE, 2012
Silver gelatin print, 8 X 10 inches.

WROUGHT IRON FRAMED GLASSHOUSE ERECTED IN 1873—ALLOWS
FOR GREATER CONTROL OVER THE GROWING ENVIRONMENT OF
CACTI AND SUCCULENTS.

ROSS BENNETT LEWIS



ROSS BENNETT LEWIS
KIBBLE PALACE GREENHOUSE, GLASGOW, SCOTLAND, 2007
Fiber based silver print, AP, 8 X 10 inches.

THESE BLACK AND GRAY WORKS ARE PART OF A THIRTY-PIECE DRAWING PROJECT, 'CLUSTER'. 'CLUSTER' IS CELESTIAL, ITS SHAPES EXISTING IN A COLD VACUUM. HUMAN BEINGS ARE CONFIRMED PLUCKERS. THIS ISN'T A JUDGMENT, JUST A FACT. IT'S ALMOST INSTINCTIVE WITH US; THE MOST BEAUTIFUL FIELD OF FLOWERS IS AS IRRESISTIBLE TO OUR FINGERS AS BUBBLE WRAP. THE EXTRA-TERRESTRIAL BOTANICAL FORMS IN 'CLUSTER' ARE MEANT TO FRUSTRATE THAT IRRESISTIBILITY—WE CAN'T BREAK THE PLANE OF THE DRAWING AND MAKE CONTACT WITH THESE MYSTERIOUS FORMS DESPITE OUR INSTINCT TO DO SO.

JOE LUGARA



JOE LUGARA
UNION NJ GRAY DRAWING 13, 2013
Liquid pencil, 7 X 5 inches.

I AM EXPLORING THE INTERSECTION BETWEEN PLANT AND FLESH AS IT RELATES TO OUR FOOD SUPPLY. THESE PIECES WERE MADE TO SUGGEST WHAT WE MIGHT BE EATING IN THE NOT TOO DISTANT FUTURE (2063 ONE HUNDRED YEARS AFTER I WAS BORN), SHOULD SCIENTISTS CONTINUE TO EXPERIMENT WITH GROWING LIVING TISSUES AND THE GENETIC ENGINEERING OF PLANT CROPS.

SABINA MAGNUS



SABINA MAGNUS
TASTES LIKE CHICKEN 2, JANUARY 2013
Stoneware, glaze, 5 X 6 inches.



SABINA MAGNUS
TASTES LIKE CHICKEN 4, JANUARY 2013
Stoneware, glaze, 3.25 X 10 inches.

WHEN I WAS A LITTLE GIRL, MY FATHER USED TO TELL ME A BEDTIME STORY THAT WAS SET, AS I RECALL, IN THE SOUTHERN SWAMPLANDS OF THE UNITED STATES. A LONG, ELABORATE PRELUDE TO THE TALE SUMMONED DARK, DANK, DESOLATE TRACTS OF LAND PUNCTUATED BY DYING TREES DRAPED WITH SPANISH MOSS. THE SMELL OF ROTTING WOOD AND THE ODD CHIRPING OF HIDDEN INSECTS WERE DESCRIBED AND IMITATED IN SLOW, DISTURBING DETAIL. I KNEW THE STORY WELL. I HAD HEARD IT DOZENS OF TIMES BEFORE. JUST AS SOON AS THE NARRATIVE WOULD TURN TO THE PRINCIPAL CHARACTER, A MENACING, ANCIENT AND ITINERANT TREE, MY NERVES WOULD GIVE WAY TO THE TERROR AND UNDER THE BLANKETS I'D GO. END OF STORY.

MARIANNE MCCARTHY



MARIANNE MCCARTHY
HIANEECHEE GHUNI: THE TREE THAT WALKS BY NIGHT, 2013
Digital pigment print, 5.5 X 13 inches.

I CREATE TEXTILE AND FIBER ART USING SEWING AND QUILTING
TECHNIQUES. MY WORK REFERENCES FOLK ART, EXPRESSIONISM
AND MODERN ABSTRACT ART. MY INSPIRATION COMES FROM MY
LOVE OF MID-CENTURY MODERN DESIGN, MY RURAL UPBRINGING
AND NOW LIVING IN AN URBAN ENVIRONMENT.

JULIE MCHARGUE



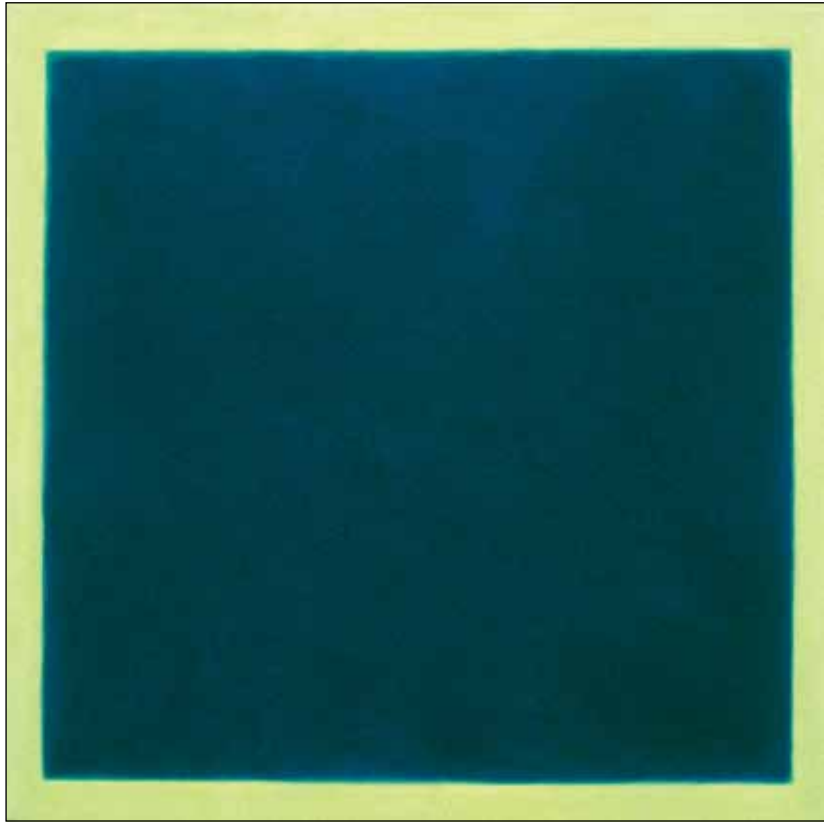
JULIE MCHARGUE

OZAKI'S GIFT, 2013

Vintage, recycled, new and hand dyed fabric, 16 X 20 inches.

WHILE THERE DOES NOT SEEM TO BE A DIRECT CONNECTION BETWEEN MY WORK AND BOTANY, MY INTEREST IN GREEN AS A COLOR AND LIFE FORCE CONNECTS ME TO OUR NEED TO HONOR PLANT LIFE AS NECESSARY FOR OUR EXISTENCE. AS AN ABSTRACT PAINTER, CHOOSING A PARTICULAR COLOR TO USE IN A PAINTING IS AS CRUCIAL AS THE OBJECTS SELECTED BY A STILL LIFE PAINTER. IN 'BUSHES' I WAS SO OVERWHELMED BY THE POWER OF PHTHALO GREEN THAT THE COLOR BECAME THE SUBJECT OF THE PAINTING. IT IS NO ACCIDENT THAT, WHILE NOT CREATING IMAGES DIRECTLY DEPICTING BOTANICAL LIFE, MY NEED TO EXPLORE WHAT GREEN CAN DO AS A LIFE FORCE CONTINUES WHETHER I'M WORKING ON CANVAS OR PAPER.

JOAN MELLON



JOAN MELLON

BUSHES, 2007

Oil on canvas, 24 X 24 inches.

[MY WORK IS] INTENDED TO IGNITE INQUIRY ABOUT MODERN USE OF NATURAL RESOURCES, ENVIRONMENTAL, ECOLOGICAL, HEALTH, ECONOMICAL, AND NUTRITIONAL IMPACTS FROM AGRICULTURAL PRACTICES SUCH AS THE MODEL USED BY MONSANTO. THE HYDROPONIC INSTALLATIONS, NO MATTER HOW MINIATURE OR GRAND, SUGGEST THAT THE USE OF FERTILIZERS, PESTICIDES, AND GMOs FOR EXAMPLE ARE AN OPTION. ECOLOGICALLY SUSTAINABLE MINIATURE GARDENS SUGGEST THAT GARDENS CAN BE GROWN CARBON FOOTPRINT FREE IN OUR OWN URBAN HOMES, YARDS, WALLS, FENCES, WINDOWS, ROOFS, FIRE ESCAPES, AND EVEN CLOSETS. A PORTABLE GARDEN WITH WHIMSICAL PLANT GREENERY SPARKS CURIOSITY ABOUT AGRICULTURAL METHODS.

VIKKI MICHALIOS



VIKKI MICHALIOS

SOILLESS AND SUNLESS, 2013

Glass, LED grow lights, rockwool, bean stalks, 12 inches square, variable height.

THE POWER HAD GONE OFF AND WE WERE SITTING TIGHT WAITING OUT HURRICANE SANDY. WE LIT CANDLES. THE YEAR BEFORE WE'D WEATHERED IRENE FAIRLY WELL AND OUR CONCERN HADN'T YET PITCHED. IN THE FLICKERING LIGHT I SUDDENLY RECALLED APPLE HEAD DOLLS. AS A KID MY PARENTS BROUGHT ME TO EVERY RECONSTRUCTED COLONIAL VILLAGE IN THE NORTHEAST. AT FIVE YEARS OLD I COULD DIP CANDLES AND MAKE A BROOM. ONE OF THE CRAFTS WAS TO CREATE DOLLS FROM APPLES. THE APPLE WOULD BE CRUDELY CARVED WITH A NOSE, MOUTH, AND EYE SOCKETS THEN DRIED. THE WRINKLED RESULT WAS AN OLD LADY OR OLD MAN'S HEAD. WHY ANYONE WOULD WANT SUCH AN UGLY DOLL I DIDN'T KNOW, BUT THEY WERE FASCINATING NONETHELESS. THROUGH THE STORM I DECIDED TO CARVE APPLE HEADS AND I'VE KEPT IT UP SINCE. THERE'S PROBABLY A GOOD METAPHOR IN THIS, SOMETHING ABOUT NATURE AND CONTROL AND ETC., BUT FOR NOW I JUST CONTINUE TO CARVE. OH, THE ONE HERE IS ACTUALLY A PEAR. SOMETIMES I RUN OUT OF APPLES.

RAYMOND E. MINGST



RAYMOND E. MINGST

UNTITLED, 2013

Pear, about an inch and a half.

I. METAPHOR IS A DIRECT COMPARISON IN WHICH A FAMILIAR OBJECT IS UNDERSTOOD TO REPRESENT ANOTHER LESSER-KNOWN OR UNKNOWN PERSON, THING OR EVEN ABSTRACT CONCEPT. METAPHOR IS A POWERFUL COMPARISON WHERE THE FORMER IS EQUATED IN CERTAIN ASPECTS TO THE LATTER. THROUGH METAPHOR, WE GAIN AN UNDERSTANDING OF THE UNKNOWN IN THE FORM OF THE KNOWN.

II. LEAVES EXIST TO CATCH LIGHT.

ROBERT MULLENIX



ROBERT MULLENIX

DISCLOSURE, 2012

Mixed media on canvas, 4 X 17 inches.

[THIS WORK IS] PART OF AN ONGOING PROJECT CALLED 'OUTPOST.'
GIOVANNI D. VERRAZZANO, THE FIRST EUROPEAN TO LEAVE A DETAILED ACCOUNT OF A JOURNEY TO NORTH AMERICA, HE LABELED THIS HEAVILY FORESTED LAND ACADIA, BASTARDIZED FROM THE TERM ARCADIA. ARCADIA REFERS TO A VISION EMBODYING THE HARMONIOUS RELATIONSHIP TO NATURE, AN IDYLIC PLACE OF UNSPOILED WILDERNESS. IN THIS SERIES I HAVE CULLED TOGETHER A COLLECTION OF IMAGES AND PHOTOGRAPHY TAKEN IN THE LAST 100 YEARS. THESE COLLAGED SPACES EXIST ON THE CUSP OF MEMORY AND APPARITION.

SAMANTHA PERSONS



SAMANTHA PERSONS

ACADIA FIG. 5, 2013

Epson print dibond, 23 X 7.5 inches.

MY WORK DEVELOPS WITH A LOVE OF MATERIALS, FROM PORTLAND CEMENT, SAND, ACRYLIC MEDIUM AND PAINT, WIRE, GLITTER, SPARKLING PARTICLES, OR PAPER, GESSO, ACRYLIC PAINT, CHARCOAL, WHATEVER MATERIALS I GET MY HANDS ON AND INTO. INEVITABLY, THE WORK COMMUNICATES THE PASSAGE OF TIME, MEMORY, AND TRANSITION. [THIS PIECE] REPRESENTS A LANDSCAPE OF TREES AND VINES. WITHIN THE LAYERS OF WIRES THERE ARE SPACES WITH PARTIALLY HIDDEN CEMENT FIGURES. THE SPACES SUGGEST A PROTECTIVE AREA FOR TRAVELERS. IT IS A DARK ARCADIA RATHER THAN A BUCOLIC ONE, BUT AN AREA NONETHELESS OF PROTECTION AND PEACE, AND OPPORTUNITY TO AVOID POTENTIAL DANGERS OF THE OUTER WORLD.

GILDA PERVIN



GILDA PERVIN

WIRED 3, 2007

Portland cement, sand, acrylic medium, acrylic paint, metal wire, on wood, 13 X 18 X 7 inches.

WHEN I MADE THIS SCULPTURE IN 2010, FROM FRONDS SHED BY A TALL AND MAGNIFICENT WILLOW TREE IN MY EAST VILLAGE NEIGHBORHOOD, MY ORIGINAL INTENTION WAS TO PLAY WITH LINES IN REAL SPACE AND EXPLORE A NEW MATERIAL.... I OF COURSE HAD NO IDEA THAT TWO YEARS LATER THE TREE THAT THIS PARTICULAR PIECE IS FROM WOULD COME CRASHING DOWN, A SAD RESULT OF HURRICANE SANDY. BECAUSE OF THAT TREE'S DEMISE, IN MY MIND THIS SCULPTURE IS NOW MORE THAN JUST AN EXERCISE IN LINEAR PLAY USING A LIVING MATERIAL. IT HAS TAKEN ON ADDITIONAL MEANING AS A SORT OF SOUVENIR AND *MEMENTO MORI*. AS A REMNANT OF A NOW-FALLEN TREE, THIS PIECE SERVES AS A REMINDER OF THE CYCLES OF LIFE, OF THE GREAT FORCES AT WORK IN THE UNIVERSE, THAT NATURE IS THE ULTIMATE ARTIST.

ROBERT SCHATZ



ROBERT SCHATZ

SALIX, 2010

Willow fronds and yarn, 12 X 6 X 6 inches.

MY ARTISTIC PRACTICE EXAMINES PERCEPTION, MANIPULATION OF NATURAL PHENOMENA AND DISPLACEMENT AS WELL AS IDEAS RELATED TO SCIENTIFIC THOUGHT THROUGH THE MEDIUM OF PHOTOGRAPHY.... BY TAKING A BACKDROP INTO THE ENVIRONMENT AND PHYSICALLY MASKING OUT THE BACKGROUND, I PSYCHOLOGICALLY REMOVE THE PLANTS FROM THEIR SURROUNDINGS WHILE KEEPING THEM INTACT. WITH THE BACKDROP, I TRANSITION THE PLANTS FROM A THREE DIMENSIONAL REALM INTO A TWO DIMENSIONAL SPACE. I FREE THEM FROM THEIR DENSE SURROUNDINGS WHILE KEEPING THEIR FORM AND PART OF THEIR HOME WITH THEM. INSTEAD OF BEING ONE OF MANY, LOST IN A LANDSCAPE FULL OF ENDLESS ENTANGLEMENTS, THESE SUBJECTS BECOME UNIQUE AND EXIST IN A SPACE THAT IS ENTIRELY THEIR OWN.

CORINNE SCHULZE



CORINNE SCHULZE
ENTANGLEMENT FROM THE SERIES 'DEAD VALLEY', 2013
Photograph, 16 X 20 inches.

[THIS WORK] DEPICT[S] MY DEEP NEED FOR CLOSENESS TO THE EARTH, TO SLOW DOWN, BREATHE IN THE EARTH'S AROMA, FEEL THE EARTH BETWEEN MY TOES. WOMEN'S AFFINITY TO THE EARTH IS PARALLEL TO THE NINE MONTHS OF GESTATION BEFORE GIVING BIRTH, AND LIVING WITH A MONTHLY CYCLE THAT COINCIDES WITH THE MOON AND STARS. THE ARTIST'S CREATIVE VISION OF PARALLEL UNIVERSES, AND THE EVER-PRESENT QUESTION OF MORTALITY, AND LIFE, IS DEEPLY ROOTED IN THIS CONNECTION.

LEONA STRASSBERG STEINER



LEONA STRASSBERG STEINER

WEEDS, 2010

Archival ink jet print, scanned from 4 X 5 b/w negative, 6 X 6 inches.

'PAINTING THE AMERICAN ANTI-STORY' IS AN ONGOING BODY OF WORK THAT STRIVES TO CREATE IN THE VIEWER THAT LIMINAL SPACE BETWEEN THE POINT OF RECOGNITION OF AN IDENTIFIABLE FORM AND THE ABSTRACT; I BELIEVE THAT IN THIS SPACE, CREATIVITY CAN CREEP IN. MY HOPE IS THAT THESE ANTI-STORY PAINTINGS REVEAL AN ILLUMINATING NARRATIVE CUT, AS IF A FLASH BULB POP ACROSS THE SPACE OF AN IMPLIED NARRATIVE, ALLOWING FOR A PAUSE IN ORDER TO ENGAGE THE VIEWER, TO GIVE THEM SOME TIME IN THIS SPACE – TO FIGURE OUT THE STORY, OR TO PRETEND A NEW ONE.


MARGARET WITHERS



MARGARET WITHERS

MANY EYELASH FORTNIGHTS OF NAVEL GAZING CONTINUATIONS FOLLOWED, 2012

Watercolor, ink and enamel on paper, 12 X 8.5 inches.



EXHIBITION PART II
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LIKE ANY ORGANISM IN NATURE, THE HUMAN BODY MUST GIVE BIRTH TO A LIVE BODY, AND EVENTUALLY IT DIES ITSELF. THREE GENERATIONS APPEAR TO BE THE TIME SPAN GIVEN IN WHICH TO RELATE TO OUR BIOLOGICAL ROOTS AND TO DEVELOP WHAT COULD BE SEEN AS THE FLOWERING OF PSYCHOLOGICAL, INTELLECTUAL AND EMOTIONAL REALITIES. AS HUMANS, OUR BEING AND CONSCIOUSNESS IS RELATED TO PLANTS AND IS NOURISHED PHYSICALLY AND SPIRITUALLY BY THEM, CHANGING AND SUPPORTING OUR BODY CHEMISTRY, IN THE PROCESS POSSIBLY GAINING ACCESS TO NEW LEVELS OF AWARENESS.

LASSE ANTONSEN



LASSE ANTONSEN

MAGIC LANTERN BOTANY: BASKETS FOR TRANSPORTING PLANTS,
1788, BIBLIOTHEQUE MAZARINE, PARIS, 2013

Jet ink print on watercolor paper, 5.5 X 5.5 inches.

SINCE CHILDHOOD, I HAVE BEEN ACTIVELY ENGAGED IN IMAGINATIVE PLAY, USING MY SURROUNDINGS AS A PRIMARY SOURCE OF ENTERTAINMENT AND INSPIRATION. SUCH EARLY EXPERIENCES INSPIRED ME TO READ BIOLOGY TEXTBOOKS AND OBSERVE PLANTS, INSECTS, AND ANIMALS IN ORDER TO UNDERSTAND HOW THE WORLD BENEATH MY FEET CAME INTO BEING. THESE INFLUENCES LED TO AN INTEREST IN THE AMALGAMATION OF HUMAN, INSECT, AND ANIMAL CHARACTERISTICS, CREATING FICTIONAL HYBRIDS IN MY WORK THAT PLAY BETWEEN CHILDHOOD MEMORY AND FANTASY. IN AN AGE WHERE GENETIC ENGINEERING IS GAINING MOMENTUM, THE POSSIBILITIES OF GENE SPLICING AND CLONING SEEM INFINITE. TO THIS END, I AM CONSTANTLY QUESTIONING THE EVOLUTIONARY PROCESSES...WHAT WOULD HAPPEN IF OPPOSING GENES WERE SPLICED AND SOMETHING TERRIFYING WERE BORN?

KRISTI ARNOLD



KRISTI ARNOLD
VARYING HARE CONCLUDING MOLT, 2009
Mixed media and collage on paper, 11 X 11 inches.

I COLLECT MATERIALS FROM NATURE TO CREATE PRINTS ON PAPER, PRINTS DIRECTLY ON LEAVES, MIXED MEDIA TWO AND THREE DIMENSIONAL ARTWORK AND SITE-SPECIFIC INSTALLATIONS. THE MATERIALS I USE ARE NOT TREATED WITH CHEMICALS OR PRESERVATIVES AND EVENTUALLY, THEY WILL DECOMPOSE. DECOMPOSITION, AS REFLECTED IN THE ONGOING TRANSFORMATION OF NATURE THROUGH THE INEXORABLE PASSAGE OF TIME, HAS PROFOUNDLY INFLUENCED MY ART. I AM INTERESTED IN HOW COLLECTING MATERIALS FROM NATURE, REMOVING THEM FROM THEIR USUAL CONTEXT AND MAKING THEM INTO ART OBJECTS ELEVATES AND CELEBRATES THEIR COMPLEX BEAUTY...A BEAUTY THAT IS INHERENTLY IMPERMANENT AND THEREFORE ALL THE MORE DIFFICULT TO CAPTURE.

JESSICA BAKER

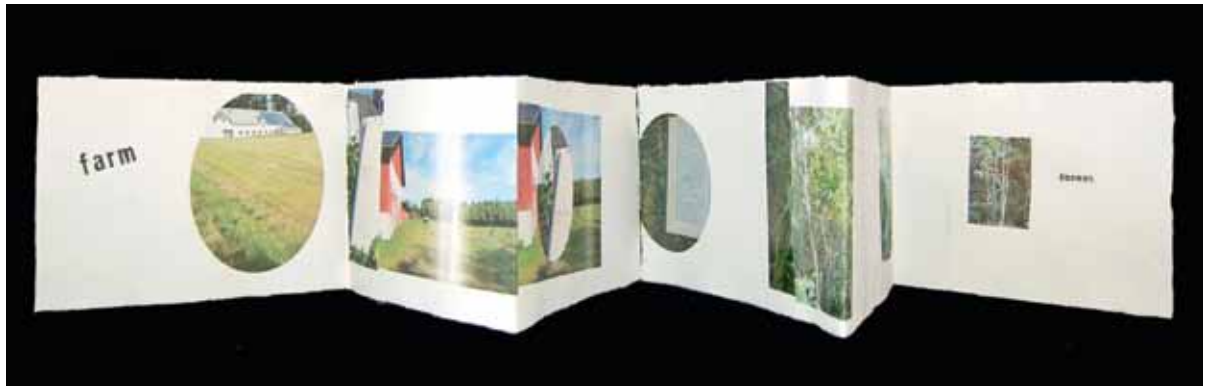


JESSICA BAKER
TULIP CIRCLES, 2009

Shaped copper plate etching printed directly on a Tulip Tree leaf, mounted on museum board, 18 X 14 inches.

IN THE SUMMER OF 2012 I WAS AT AN ARTIST RESIDENCY IN NORTHERN DENMARK. I DISCOVERED THAT DENMARK WAS A COUNTRY FILLED WITH FARMS AND FORESTS AND THE NATURAL WORLD WAS A BIG PART OF PEOPLE'S LIVES THERE. I TOOK A GROUP OF PHOTOGRAPHS ON THAT THEME TO COMMUNICATE SOME OF THE ARCADIAN ENGAGEMENT WITH THE FOREST AND THE FARM. I ALSO PHOTOGRAPHED AN OLD DANISH DICTIONARY AND INCLUDED PHOTOS OF PAGES WITH THOSE TWO WORDS: 'FARM' AND 'FOREST' IN DANISH IN THIS WORK. I LOVE THE INTIMACY OF ARTISTS BOOKS, AND THE PERSONAL NATURE OF THE BOOK EXPERIENCE ECHOES THE PERSONAL DISCOVERY OF ANOTHER LAND AND ITS NATURAL WORLD.

AILEEN BASSIS



AILEEN BASSIS
IN DENMARK, 2013

Unique artist's accordion book of digital photos with ink on handmade paper, 6 pages, open: 8 X 13 inches.

THIS NEW PAINTING IS PART OF A SERIES OF SHAPED CANVAS
WORKS STARTED IN THE EARLY 1990'S. LIKE MOST OF MY VISUAL
ART, THE CIRCLE SERIES IS AMBIVALENT IN THEME.

GREG BRICKEY



GREG BRICKEY

UNTITLED, 2013

Acrylic on canvas, 16 inches diameter.

BEAUTIFUL FLOWERS AND LUSH TREES COEXIST WITH, AND SOMETIMES RELY ON THE SMALLER THINGS THAT SURROUND THEM. BUGS AND WORMS IN THE DIRT, PARTICLES ON THE WIND, AND ALL KINDS OF DEAD PLANT AND ANIMAL PARTS WHICH NOURISH THE SOIL, AND RESEED THE EARTH. [THIS PIECE IS] PART OF A SERIES OF DRAWINGS I AM WORKING ON, BASED ON OBSERVATIONS OF EVERYDAY SUBJECTS WHICH MAY GO UNNOTICED. [THE SERIES] SEEK[S] BEAUTY IN THE UNEXPECTED, UNIMPORTANT, OR EVEN UNCOMFORTABLE WORLD THAT DWELLS BENEATH THE SURFACE.

EILEEN FERARA



EILEEN FERARA
UNTITLED (CIRCLECELLS), 2012
Drawing on paper, 6 inches diameter.

KRILIUMKAKES! EMBODY THE SIMULTANEOUS ABUNDANCE AND
EMPTINESS OF FOOD PRODUCED BY AN INDUSTRIALIZED FOOD SYS-
TEM. PESTICIDE USE ALLOWS AMERICA TO PRODUCE LARGE QUAN-
TITIES OF CHEAP, NUTRITIONALLY-DEFICIENT FOOD. THE SURFACE
OF EACH CAKE IS BEAUTIFUL; FLOWERS FORM SYMMETRICAL DECO-
RATIONS, AND THE CAKE ITSELF GLISTENS. HOWEVER, STRUCTURE
AND REPETITION IMPOSED ON WILD NATURAL FORMS ULTIMATELY
YIELDS A HOLLOW FORM TOPPED WITH INEDIBLE DECORATION.

JESSIE HORNING



JESSIE HORNING

KRILIUMKAKES!, 2013

Hot glue cakes topped with artificial flowers and relief-printed leaves, 5 inches diameter.

IN THIS SERIES OF PHOTOGRAPHS, I APPLY A BIODEGRADABLE MILK
BASED PAINT DIRECTLY TO TREES. WHEN PHOTOGRAPHED FROM A
PARTICULAR VANTAGE POINT THE PAINT COMBINES TO CREATE AN
OPTICAL ILLUSION THAT FLATTENS THREE DIMENSION SPACE...I AM
INTERESTED IN WHAT HAPPENS DURING THE PROCESS OF REPRO-
DUCING THE IDEA OF PERFECT GEOMETRY ONTO A PHYSICAL SPACE.

RICHARD LAPHAM



RICHARD LAPHAM

VINES, 2012

Silver gelatin print, 8 X 10 inches.

IS THE MENTAL PROCESS THE ENCOURAGES US TO PLUCK LIV-
ING THINGS FROM THEIR SOIL OR BRANCHES THE SAME AS THAT
WHICH ENCOURAGES US TO PLUCK FROM ITS WALL AN ARTWORK
THAT REPRESENTS A LIVING THING.

JOE LUGARA



JOE LUGARA
UNION NJ SQUARE GRAY DRAWING 11, 2012
Liquid pencil, 6 X 6 inches.

I UNDERSTAND THAT PEOPLE CAN BE CONDITIONED TO ACCEPT ANY-
THING GIVEN ENOUGH TIME AND GIVEN THE RIGHT ENVIRONMENT.
SINCE WE ARE OVER TILLING, AND OVER FISHING, PERHAPS WE WILL
NEED A FUTURE WHERE WE CAN CREATE AND ACCEPT ORIGINAL MAN-
MADE LIFE TYPE FORMS FOR CONSUMPTION. FOR THIS I'M IMAGIN-
ING A HYBRID OF PLANT AND FLESH. THIS SERIES SUGGESTS WHAT
THESE FOOD COMBINATIONS MIGHT LOOK LIKE. WILL IT BE PLANT
LIKE SPROUTS GROWING OUT OF SQUID TYPE BODIES OR PLANT BULB
TYPE BODIES SPROUTING FLESHY TENTACLES?

SABINA MAGNUS



SABINA MAGNUS
TASTES LIKE CHICKEN 1, 2013
Stoneware, glaze, 4.25 X 8 inches.



SABINA MAGNUS
TASTES LIKE CHICKEN 4, 2013
Stoneware, glaze, 10 X 7 inches.

MY ARTISTIC PURSUIT ENGAGES IN RHIZOMATIC POINTS OF ENTRY/
DEPARTURE INTO DIALOGUES CONCERNING NATURE/TECHNOLOGY,
DEGRADATION/PRESERVATION, OBSOLETION/SUSTAINABILITY
AND THE REAL/ARTIFICIAL. I DEAL IN THREE-DIMENSIONAL RE-
ARRANGEMENTS OF NATURE BY APPROPRIATING AND PHYSICALLY
DECONSTRUCTING DEAD AND/OR RECYCLED TREES/TREE APPEND-
AGES. THESE WHIMSICAL ASSEMBLAGES TRANSLATE AS FORMS OF
INVERTED NATURE RESEMBLING 'GAMES' OR 'PUZZLES' OF SPACE
AND FORM. THROUGH RECONSTRUCTION OF NATURAL FORMS,
MY AIM IS TO PLAY WITH ANTHROPOMORPHISM INASMUCH BUILD
ON CONCEPTS INHERENT TO EXISTENCE AND AMONGST OTHER
THINGS, TO PRODUCE COMMENTARY ON A SENSE OF RELIC OR NOS-
TALGIA THAT NEVER EXISTED.

ANTHONY HEINZ MAY



ANTHONY HEINZ MAY

IMBL, 2012

Wood, paint, 14 X 9 X 5 inches, dimensions variable.

THE INTERACTION BETWEEN HUMANS, PLANTS, AND LAND IS A FUNDAMENTAL, YET SOMETIMES OVERLOOKED ASPECT OF RURAL LIFE. IN [THIS PHOTOGRAPH] THE PLANT-LIFE SURROUNDING MY MOTHER ACTS ON HER ACTIVELY AS SHE SHIFTS HER BODY TO MAKE GESTURES OR POSES IN RESPONSE TO THE SURROUNDING FLORA. SOMETIMES CONCEIVED OF AS PASSIVE SUBJECTS TO BE MOLDED TO HUMAN DESIRE, BOTH PLANTS AND LAND EXERT A POWERFUL STEADFASTNESS THAT SHAPES HUMAN LIVES AS THEY DEFINE THE SPACES WITHIN WHICH WE MOVE AND LIVE.

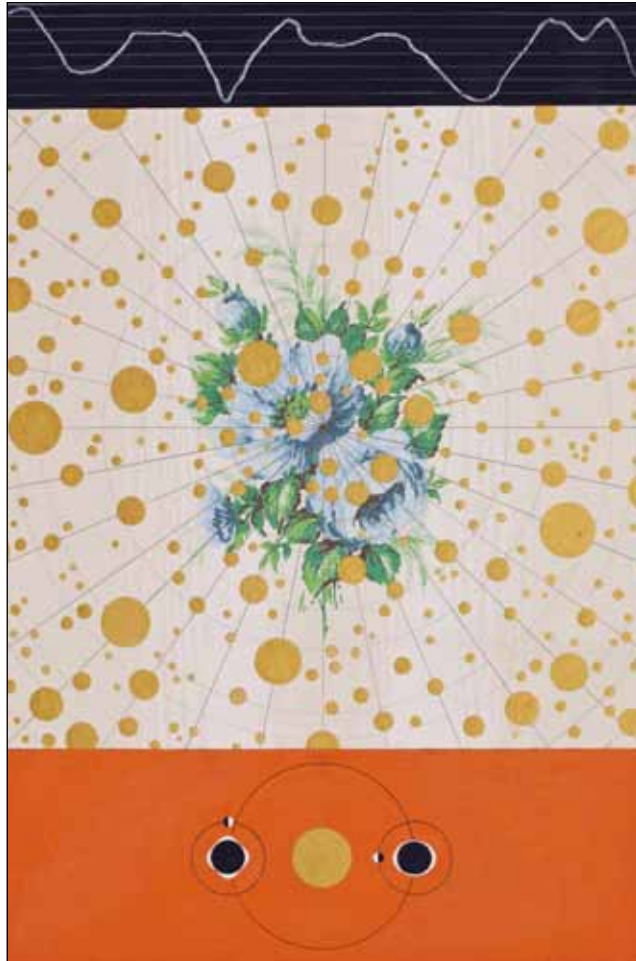
SARAH PFOHL



SARAH PFOHL
LICHEN AND HAND, 2013
Photograph, 11 X 14 inches.

ROMANTIC PHILOSOPHERS IDENTIFIED THE BLUE FLOWER AS AN EMBLEM OF THAT WHICH IS LOST OR UNREACHABLE, OF LONGING, AND OF DESIRE. WELL BEFORE THE SPECTRUM WAS MEASURED AND NUMBERS WERE ASSOCIATED WITH THE RANGE OF VISIBLE ELECTROMAGNETIC RADIATION, THE BLUE FLOWER BECAME A SYMBOL OF INSPIRATION, BEAUTY, AND METAPHYSICAL ASPIRATIONS, AND THE BLUE ROSE IN PARTICULAR BECAME AN AUGUR OF FAILURE, BECAUSE IT DOES NOT EXIST IN NATURE. THE GERMAN ROMANTIC POET NOVALIS PREDICTED THAT THROUGH 'MAGICAL KNOWLEDGE' THE BOUNDLESS POTENTIAL OF MAN'S IMAGINATION WOULD BIND OUR HUMAN FACULTIES TO SCIENTIFIC REASON, TIE THE SENSES TOGETHER WITH REASON, ENTANGLE PHILOSOPHY AND POETRY, INTERWEAVE THE MACROCOSM AND THE MICROCOSM, AND FOREVER MARRY SYMBOLIC RELATIONS AND NATURAL OBJECTS, DEAR FRIEDRICH, I AGREE.

DEBRA REGH



DEBRA REGH
DEAR FRIEDRICH, APRIL 20, 2013
Mixed media, 12 X 18 inches.



Jersey City Free Public Library

Director: Priscilla Weaver-Gardner

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The White House gardens and grounds. (1997). Washington, D.C.: National Park Service. I 29.2: W58/10/997

FROM THE BRANCH LIBRARIES

GLENN D. CUNNINGHAM BRANCH LIBRARY

275 Martin Luther King Drive

Branch Manager: Mary Quinn

- Bull, J. (2003). *The gardening book*. New York, NY: DK Publishing. J 635 BUL JUVENILE
- Gibbons, G. (2007). *The vegetables we eat*. New York, NY: Holiday House. J 635 GIB JUVENILE
- Krezel, C. (2007). *101 Kid-friendly plants*. Batavia, IL: Ball Publishing. J 635 KRE JUVENILE
- (NO AUTHOR). (2010). *Ready set grow*. New York, NY: DK Publishing. J 635 REA JUVENILE
- Rosenberry, V. (2001). *Who is in the garden*. New York, NY: Holiday House. J 590 ROS JUVENILE
- Star, F. (2005). *Plant*. New York, NY: DK Publishing. J 580 STA JUVENILE
- (NO AUTHOR). (1994). *The life of plants*. Philadelphia, PA: Chelsea House Publishers. R 581.1 LIF REFERENCE
- Marinelli, J. (2005). *Plant*. New York, NY: DK Publishing. R 580 PLA REFERENCE
- Arrowsmith, N. (2009). *Essential herbal wisdom*. Woodbury, MN: Llewellyn Publications. 635.7 ARR
- Baker, J. (1999). *Jerry Baker's old-time gardening wisdom*. New Hudson, MI: Quality Books Inc. 635.048 Bak
- Barter, G. (2005). *Learn to garden*. New York, NY: DK Publishing. 635 BAR OVERSIZE
- Bird, R. (2007). *Making the most of annuals in the garden*. Blackfriars Road, London: Anness Publishing. 635.931 BIR OVERSIZE
- Carter, S. (2007). *Perennials*. Portland, OR: Timber Press Inc. 635.932 CAR OVERSIZE
- Chan, P. (2006). *Bonsai secrets*. Pleasantville, NY: Reader's Digest. 635.977 CHA OVERSIZE
- Chevall, A. (2007). *Herbal remedies*. New York, NY: DK Publishing. 615 CHE
- Cohen, W. (2012). *The book of gardening projects for kids*. Portland, OR: Timber Press Inc. 635 COH
- Deardorff, D. (2009). *What's wrong with the plant?* Portland, OR: Timber Press Inc. 635.049 DEA
- Diacono, M. (2013). *The speedy vegetable garden*. Portland, OR: Timber Press Inc. 635 DIA
- Ellis, B. (2012). *Starting seeds: How to grow healthy, productive vegetables, herbs, and flowers from seed*. North Adams, MA: Storey Publishing. 631.53 ELL
- Johnson, R.L. (2010). *National Geographic guide to medicinal herbs*. Washington, D.C.: National Geographic Society. 615.321 JOH
- Klindienst, P. (2006). *The Earth knows my name*. Boston, MA: Beacon Press. 635.092 KLI
- Little, B. (2006). *The Encyclopedia of vegetable gardening*. Sandy, UT: Silverleaf Press. 635 LIT
- McHoy, P. (2007). *The complete practical guide to small gardens*. Blackfriars Road, London: Anness Publishing. 635 MCH
- Moss-Sprague, M. (2012). *Stand up and garden*. Woodstock, VT: The Countryman Press. 635.04 MOS
- Obama, M. (2012). *American grown: The story of the White House kitchen garden and gardens across America*. New York, NY: Crown Publishing. 635.097 OBA
- Perry, C. (2000). *A world of flowers*. New York, NY: St. Martin's Press. 635.902 PER OVERSIZE
- Pleasant, B. (2005). *The complete houseplant survival manual: Essential know-how for keeping (not killing) more than 160 plants*. North Adams, MA: Storey Publishing. 635.965 PLE OVERSIZE
- Rice, G. (2013). *Powerhouse plants*. Portland, OR: Timber Press Inc. 635.9 RIC
- Roth, S. (2001). *Ortho's All about container gardening*. Des Moines, IA: The Scotts Company. 635.986 ROTO OVERSIZE
- Chopra, D. (2000). *The Chopra Center herbal handbook*. New York, NY: Three Rivers Press. 615.321 SIM
- Squire, D. (2006). *Successful bonsai*. Buffalo, NY: Firefly Books. 635.977 SQU OVERSIZE

Stebbins, G. (2005). *Spring bulbs, daffodils, tulips, and hyacinths*. Bramley Road, London: Chrysalis Books. 635.94 STE

(NO AUTHOR). (2005). *Tri State Top 10 garden guide*. Menlo Park, CA: Sunset Publishing. 635.909 TRI OVERSIZE

Zak, V. (2006). *The magic teaspoon*. New York, NY: The Berkley Publishing Group. 615.321 ZAK

FIVE CORNERS BRANCH LIBRARY

678 Newark Avenue

Branch Manager: Susan Stewart

Bartholomew, M. (2005). *Square foot gardening: The new way to garden in less space with less work*. Emmaus, PA: Rodale Press. 635 BAR

Busch, W. (2004). *Indoor bonsai for beginners: Selection, care, training*. London: Cassel Illustrated. 635.977 BUS

Ellis, B. (2012). *Starting seeds: How to grow healthy, productive vegetables, herbs, and flowers from seed*. North Adams, MA: Storey Publishing. 631.53 ELL

Guerra, M. (2000). *The edible container garden: Growing fresh food in small spaces*. New York: Simon & Schuster. 635 GUE

Iannotti, M. (2011). *The beginner's guide to growing heirloom vegetables: The 100 easiest, most flavorful vegetables for your garden*. Portland, OR: Timber Press. 635 IAN

Little, B. (2006). *The encyclopedia of vegetable gardening*. Sandy, Utah: Silverleaf Press. 635 LIT

Martin, T. (2009). *The new terrarium: Creating beautiful displays for plants and nature*. New York: Clarkson Potter. 635.982 MAR

Neal, B. (1992). *Gardener's Latin: A lexicon*. Chapel Hill, NC: Algonquin Books of Chapel Hill. 581.014 NEA

Rice, G. (2013). *Powerhouse plants: 510 Top Performers for multi-season beauty*. Portland, OR: Timber Press. 635.982 RIC

Seddon, G., & Bicknell, A. (1987). *Plants plus: A comprehensive guide to successful propagation of house and garden plants*. Emmaus, PA: Rodale Press. 635.9 SED

Stewart, A. (2009). *Wicked plants: The weed that killed Lincoln's mother & Other botanical atrocities*. Chapel Hill, NC: Algonquin Books of Chapel Hill. 581.65 STE

GREENVILLE BRANCH LIBRARY

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Branch Manager: Kenny Uko

Bird, R. (2009). *200 vegetable-grown basics*. New York: Octopus. 635 BIR

Gillman, J. (2006). *The truth about gardening remedies: What works, what doesn't work & why*. Portland, Oregon: Timber Press. 632.96 GIL

Leopold, D. J. (2005). *Native plants of the northeast: A guide for gardening & conservation*. New York, NY: DK Publishers. 635.951 LEO

Little, B. (2006). *The encyclopedia of gardening*. Sandy, Utah: Silverleaf Press. 635 LIT

Loewer, H. P. (2003). *The complete practical guide to small gardens: A complete step-by-step guide to successful gardening in smaller spaces: Everything you need to know about planning, design and planting*. London: Lorenz. 635 MCH

Obama, M. (2012). *American grown: The story of the White House kitchen garden and gardens across America*. New York, NY: Crown Publishers. 635.097 OBA

Reader's Digest Association (2005). *Beginner's guide to gardening: Creating a beautiful yard from the ground up*. Pleasantville, NY: Reader's Digest. 635 BEG

Rice, G. (2003). *Powerhouse plants: 510 Top Performers for multi-season beauty*. Portland, Oregon: Timber Press. 635.9 RIC

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Ballister-Howells, P. (2004). *New Jersey gardener's guide*. Nashville, TN: Cool Springs Press. 635.909 BAL

Harberd, N. (2006). *Seed to seed: The secret life of plants*. New York: Bloomsbury Publishing. 581.35 HAR

Johnson, R., Foster, S., Low Dog, T., and Kiefer, D. (2010). *National Geographic guide to medicinal herbs*. Washington, D.C.: National Geographic. 615.321 JOH

Klindienst, P. (2006). *The Earth knows my name: Food, culture, and sustainability in the gardens of ethnic Americans*. Boston, MA: Beacon Press. 635.092 KLI

Obama, M. (2012). *American grown: The story of the White House kitchen garden and gardens across America*. New York, NY: Crown Publishers. 635.097 OBA

Perry, C. (2001). *A world of flowers: 75 stunning varieties in full bloom*. New York: St. Martin's Press. 635.902 PER

Pilcher, M. (2002). *No garden? No problem!: Design and planting ideas for the smallest of spaces*. Newton Abbot, UK: David and Charles Publishing. 635.967 PILN

Pleasant, B. (2005). *The complete houseplant survival manual: Essential know-how for keeping (not killing) more than 160 plants*. North Adams, MA: Storey Publishing. 635.965 PLE

Reader's Digest. (2002). *Care-free plants*. Pleasantville, NY: Reader's Digest. 635.9 CAR

Stebbins, G. (2005). *Spring bulbs: Daffodils, tulips, and hyacinths*. London: B.T. Batsford. 635.94 STE

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307 Pacific Avenue

Branch Manager: Vanessa Benekin

Castleman, M. (2009). *The new healing herbs: The essential guide to more than 125 of nature's most potent herbal remedies*. Emmaus, PA: Rodale. 615.321 Cas

Head, H. (2008). *Amazing plants*. New York: Gareth Stevens Publisher. J580. Hea

Hessayon, D.G. (2002). *Plantas de interior: manual de cultivo y conservacion*. Chicago, IL.: Independent Publisher Group. SPA 635.965 Hes

Leah, S. (2011). *Llewellyn's herbal almanac 2012*. Woodbury, Minn.: Llewellyn. 615.321 Lle

Marinelli, J. (2005). *Plant*. New York.: DK Publishing. R 580. Pla

O'Sullivan, P. (2001). *Ortho's All about the easiest flowers to grow*. Des Moines, Iowa: Meredith Books. 635.9 Osuo

Pleasant, B. (2005). *The complete houseplant survival manual: essential know-how for keeping (not killing) more than 160 indoor plants*. North Adams, MA.: Storey Publisher. 635.965 Ple

Whitman, A. (2001). *Organic gardening for dummies*. Foster City, CA.:IDG books Worldwide. 635.048 Whi

Wong, J. (2009). *Grow your own drugs: Easy recipes for natural remedies and beauty fixes*. New York: Reader's Digest Association. 615.321 Won

MARION BRANCH LIBRARY

1017 West Side Avenue

Branch Manager: Dolores Reyes

Amos, S. & Wooster, S. (2001). *Plants for free: How to create a great garden next to nothing*. Alexandria, Va.: Time life books. 631.53 AMOP

Barter, G. & Anderson, P. & Royal Horticultural Society (Great Britain). (2005). *Learn to garden: A complete introduction to gardening*. London: Dorling Kindersley. 635 BAR

Marshall-Bradley, F. (2007). *Rodale's vegetable garden problem solver: The best and latest advice for beating pests, diseases, and weeds and staying a step ahead of trouble in the garden*. New York, NY: Rodale. 634.049 BRA

Harrod-Bruner, S. (2012). *Herbal antibiotics*. North Adams, MA: Storey Pub. 616.92 BUH

Castro, C. (1991). *The complete homeopathy handbook: A guide to everyday health care*. New York, NY: St. Martin's Press. J 635 BULL

Fenton, J. (2002). *A garden from a hundred packets of seed*. New York, NY: Farrar, Straus and Giroux. 635.9 FEN

Fetrow, C.W. (2000). *The complete guide to herbal medicines*. New York, NY: Pocket Books. 635.321 FET

Gilmer, M. (2009). *The small budget gardener*. Brentwood, TN: Cool Springs Press. 635 GIL

Guerra, M. (2000). *The edible container garden: Growing fresh food in small places*. New York, NY: Simon & Schuster. 635 GUE

Hayward, G. (2007). *Small buildings, small gardens: Creating gardens around structures*. Salt Lake City, UT: Gibbs Smith. 712.6 HAT

MILLER BRANCH LIBRARY
489 Bergen Avenue
Branch Manager: Renee Moody

Adult Non-fiction:

Squire, D. (2006). *Successful bonsai*. United States: Firely Books. 635.977

Ellis, B. (2012). *Starting seeds*. North Adams, MA: Storey Publishing. 631.53 ELL

Stewart, A. (2011). *Wicked bugs*. Chapel Hill, NC: Algonquin Books of Chapel Hill. 632.7 STE

Gillman, J. (2006). *The truth about garden remedies*. Portland, OR: Timber Press, Inc. 632.96 GIL

Baker, J. (2003). *Giant book of garden solution*. Wixom, MI: American Master Products, Inc. 635 BAK

Baker, J. (2005). *Secrets*. Wixom, MI: American Master Products, Inc. 635 BAK

Barter, G. (2005). *Learn to garden*. New York: DK Publishing. 635 Bar

Guerra, M (2000). *The edible container garden: Growing fresh food in small spaces*. New York, NY: Simon & Schuster. 635 Gue

Little, Brenda (2006). *The encyclopedia of vegetable gardening*. Sandy, UT: Silverleaf Press. 635 LIT

Mchoy, P. (2007). *The complete practical guide to small gardens*. Lorenz Books: London SE, UK. 635 Mch

Lacy, A. (1998). *The inviting garden*. New York, NY: Henry Holt and Company, Inc. 635.019

PAVONIA BRANCH LIBRARY
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Branch Manager: Patricia Mehnert

Blackmore, S. (1984). *Facts on File dictionary of botany*. New York, NY: Facts on File. R580 FACT

Harrison, L. (2004). *The Shaker book of the garden*. New York, NY: Barron's Educational Series, Inc. 635 HAR

Loewer, P. (1989). *A year of flowers*. Emmaus, PA: Rodale Press. 635.9 LOEP

Barter, G. (2005). *Learn to garden*. New York, NY: DK Publishing. 635 BAR

Tykac, J. (1978). *A field guide in color to plants*. London, UK: Octopus Books Limited. PV635.9 TYK

Reader's Digest. (2002). *Care free plants*. Pleasantville, NY: Reader's Digest. 635.9 Car

Rice, G.(2013). *Powerhouse plants: 510 Top Performers for multi-season beauty*. Portland, OR: Timber Press. 635.9 RIC

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475 West Side Avenue
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Barter, G. (2005). *Learn to garden*. New York, NY: DK Publishing. 635 Bar.

Bird, R. (2003). *Growing herbs: A directory of varieties and how to cultivate them successfully*. Dayton, OH: Lorenz Publishing. 635.7 BIR

Bull, J. (2003). *The gardening book*. New York, NY: DK Publishing Inc. 635.BUL

Loewer, P. (2003). *Small space gardening*. Guilford, CT: The Lyons Press. 635.9 SMI

MacCaskey, M. (2005). *Tri-State Top 10 garden guide*. Menlo Park, CA: Sunset Books. 635.909 TRI

Pleasant, B. (2005). *The complete survival manual: Essential know-how for keeping (not killing) more than 160 plants*. North Adams, MA: Storey Publishing. 635.965 PLR

Reader's Digest Assoc. Inc. (2005). *Creating a beautiful yard from the ground up*. Pleasantville, NY: Reader's Digest. 635 BEG

Smith, J. (2003). *The one-hour garden: How you can have a no-fuss, no work garden*. Pleasantville, NY: Reader's Digest. 635.9 SMI

THE ARTISTS

LASSE ANTONSEN Born in Copenhagen, Denmark, 1947. Studied art in 1963-4 at the Experimental Art School in Copenhagen with Poul Gernes, Troels Andersen, and Per Kirkeby. Studied art and creative writing in 1964-5 at Holbaek Kunsthøjskole with Poul Borum and Inger Christensen.

KRISTI ARNOLD Arnold grew up in the Midwest and left for the East coast for graduate school. After school, she traveled to Poland to complete a Fulbright Grant. Directly after, she moved to Los Angeles, then back to Kansas for a faculty residency at KU. She relocated from Australia to NYC in 2013.

JESSICA BAKER is Brooklyn-based mixed-media visual artist. She creates prints on her table-top etching press in her studio and collects many of her materials from local streets and parks. Jessica has been awarded three artistic residencies as well as an etching fellowship at the Women's Studio Workshop in Rosendale, NY. Her work has been collected both privately and by a number of institutions and has been presented in solo and group exhibitions throughout the United States and internationally.

AILEEN BASSIS, born in NYC, lives and works in Jersey City, NJ. She works in printmaking, bookarts, photography and installation. She received a fellowship from the NJ State Council on the Arts, and grants from the Puffin Foundation and Dodge Foundation. She has an MA in Creative Art from Hunter College.

AARON BEEBE is a Brooklyn based artist and curator. Moving between installation-based practice and works on canvas and paper, his artistic work explores notions of colonial power, foreignness, memory, nostalgia and sentiment. His practice is informed by a career spent immersed in museums, restoration studios, and archives, and he travels regularly to Mumbai, India with his wife and partner, an anthropologist of media.

EWELINA BOCHENSKA (b. 1979, Lodz, Poland) graduated in 2011 from Goldsmiths College, University of London with BA (hons) in Art Practice. Her work has been exhibited in the UK, Poland, Japan and the United States. She currently lives and works in New York.

GREG BRICKEY I'm a Jersey City based artist, born in Indiana in 1956. I've traveled extensively, am a distant cousin of writer Kurt Vonnegut, and currently work for the City of Jersey City.

ARTHUR BRUSO was born in Albany, New York. He holds a degree in art education from State University of New York at New Paltz and a MFA from the University of Pennsylvania in Philadelphia. A few years after receiving his MFA, he moved to New York City to continue the pursuit of his art, where he served as Exhibition Director for ArtGroup. He has exhibited his work widely. He is also co-founder of Curious Matter in Jersey City. He avoids mirrors whenever possible.

ROBYN ELLENBOGEN is a visual artist, educator and zen student. Her visual art encompasses metalpoint, egg tempera, digital book-making and animation. She works as an artist in residence at many N.J. hospitals.

EILEEN FERARA enjoys making images with a variety of materials, especially exploring techniques with paper and printmaking. Much of her subject matter is drawn from nature and personal experience. Eileen resides in Jersey City. She received an MFA from the School of Visual Arts and BFA from the Rhode Island School of Design. She exhibits her work in the US and curates local exhibitions.

STEPHANIE GUILLEN, painter and photographer, was born and raised in Switzerland and moved to the US five years ago. Some of her work was recently shown as part of group shows at galleries, the Monmouth Museum, as Art Festivals and local events. Stephanie currently lives and works in Jersey City, NJ.

JESSIE HORNING is a mixed media artist whose recent images, objects and installations reflect her interest in America's broken food system and plant life cycles. Her works comment on the simultaneous abundance and emptiness of food products, or blend images of her family members with plants to give form to intangible emotions, energy, or thoughts. Overall, Horning wants her work to remind the viewer of their inescapable connection to natural plant processes.

JAIME ISAIA is a New York City based artist utilizing the photographic medium as a vehicle for experiencing her imagined stories and mythologies. Her work evokes mood and atmosphere in a color-saturated, cinematic style that suggests dream-like, otherworldly scenarios. In 2005 Jamie won the PDN 30 and in 2008 was nominated for the Discovery Award at the Rencontre d'Arles. She was an instructor at Madrid's PhotoEspaña and currently teaches photography at the School of Visual Arts in New York City.

KIT LAGREZE is an emerging artist from the Northeast. She graduated with her BFA from Massachusetts College of Art and Design in 2010. Kit is now living in Brooklyn, NY.

RICHARD LAPHAM is a fine art photographer and painter born in New York City. He studied art history and fine art at Skidmore College and the International Center of Photography as well as internationally at the Studio Arts Center International in Florence, Italy. His projects have taken a multimedia approach and investigate perception in relation to medium, form and pattern.

ROSS BENNETT LEWIS is a photographer based in New York City. He has exhibited widely and his work has been published in numerous books and magazines. Among them, *Cross* (2000) and *Underworld* (1995) by Kelly Klein; *Male Bonding* (1996,) *Beasts* (1997) and *Uniforms* (1998) by David Sprigle and *The Devil's Rape* (2002) by Alan Krell.

JOE LUGARA, born in Newark, New Jersey. Former journalist. Painted imaginary portraits ('fictional biographies') before moving into abstraction.

SABINA MAGNUS I am a ceramic artist working and living in Brooklyn, New York. I have been working with clay since 1995 and have extensive experience in teaching and creating works on the potters wheel. In addition I sculpt and hand-build with that medium. The pieces that I am choosing to submit are made with stoneware, hand-built and finished with glaze.

ANTHONY HEINZ MAY I grew up in the Pacific Northwest of the United States. After completing my MFA in New York at Pratt Institute I began to focus on natural material as a medium. Most recently I completed three site-specific installations in various places throughout the East Coast region of the US.

MARIANNE MCCARTHY is a NYC based artist, teacher and weirdo who lives in Brooklyn with her husband, daughter and two smelly dogs.

JULIE MCHARGUE was born in Lebanon, Indiana and currently resides in Jersey City, New Jersey. She is a textile and fiber artist. She studied at Herron School of Art and Design, Indiana University and Henry Radford Hope School of Fine Arts.

JOAN MELLON is a New York based abstract painter with a BFA in painting and a MA in Liberal Studies. Her paintings and drawings have been in solo and group exhibitions, are represented in public and private collections and can be viewed at joanmellon.com.

VIKKI MICHALIOS is a contemporary visual artist in the New York City and Newark Metro. Her work deals with environmental systems using painting, drawing, print-making, and installation. She is interested in sustainability collaborations and has exhibited at several museums, art centers, and galleries around the NorthEast.

RAYMOND E. MINGST is an artist, curator and co-founder of Curious Matter

ROBERT MULLENIX is an MFA residing in Ohio whose work reflects a dual interest in photography and painting. Enamored with the importance that landscape retains in American art, his most recent series investigates organic information rendered in modes of expression from photo-driven to hand-rendered.

GILDA PERVIN I was born in Pittsburg, PA, received BA and M Litt degrees from the University of Pittsburg, and a Four-year Certificate from the Pennsylvania Academy of the Fine Arts in Philadelphia. I grew up in Pittsburgh, then lived in State College PA, Europe, Milwaukee, Philadelphia and Texas. Finally, New York has been my home for thirty-one years.

SARAH PFOHL studies art photography at Syracuse University, where she works also as a teaching assistant in art history and adjunct instructor in art photography. Pfohl was born, raised and currently resides in Central New York State.

DEBRA REGH, artist and designer, works in a variety of mediums and is particularly captivated by the intersection between the logical investigations of science and the mysterious nature of faith.

ROBERT SCHATZ Inspired initially by Chinese and Japanese art. Schatz's work explores the sensuality of gesture and line and the notion of reality as infinite process. His work has been shown internationally in gallery, museum and university venues, including several one-person shows in New York and Paris. He has also provided album artwork to the indie band Vovete.

CORINNE SCHULZE Corinne was raised in the countryside of Kentucky (b. 1981). She received a BA from Tulane University in 2003 for her studies in studio art and philosophy. In 2011, Corinne received an MFA in Photography, Video and Related Media from School of Visual Arts. Currently, she is based in Dobbs Ferry, NY, exhibiting her work nationally, and photographing collections at the American Museum of Natural History.

LEONA STRASSBERG STEINER lives and works in Jersey City, New Jersey. Leona was a professional modern dancer who turned to photography while documenting her student's performances. After living in Israel for twenty-seven years she returned to the United States in 2001, earning her BFA in Photography from New Jersey City University. Recently she opened Alley Arts, an after school art program for children in the neighborhood. Her experiences from residing in Israel and the United States are what propel her photographic projects, which look at memories, displacement, transitions, and land.

MARGARET WITHERS In 1965 Margaret Withers was born in Austin, Texas. She attended Texas A&M University where she received a BA in Literature. In 1998 she started a series of mixed-media oil paintings with cast porcelain heads pushed into the canvas. In 2004 she attended CU Boulder's MFA program but did not matriculate, instead deciding to move to New York City in 2006. Her work has shown extensively in the United States and in Europe, China and Russia.

THANKS

Thanks to each of the artists who participated in A Time in Arcadia. Without their generosity and enthusiasm the exhibition simply would not have been possible. We're grateful for their support.

The opportunity to collaborate with the Jersey City Free Public Library has been an honor. The institution has served the city and our culture in ways that are beyond measure. However, the institution would be mere paper and stone without the passionate service and dedication of people such as Priscilla Weaver-Gardner, Library Director; Sonia Araujo, Assistant Library Director, and Michele Dupey of Public Information. They are our heroes. There are many others at the Library who contributed to this project as well. Throughout the branches and departments the wonderful staff opened up vistas into this inquiry of our verdant world. Our thanks and appreciation to all of them.

—R.E.M. & A.B.

THE JERSEY CITY FREE PUBLIC LIBRARY

Serving the second largest city in New Jersey and located on the Hudson River across from lower Manhattan, the Jersey City Free Public Library system consists of a Main Library, nine Branches & Bookmobile to provide access to a diversified collection of 400,000+ pieces of printed, audiovisual, and electronic resources that addresses the needs of the truly multicultural clientele of the city's 247,597 population (2010 census). With the introduction of an online catalog, users can now search the collection from their homes as well as from a growing number of onsite computer terminals. System-wide automation was completed in 2002. On August 17, 2004, the Library held the grand opening of its first new branch in 42 years, serving the M.L.King redevelopment area, the Glenn D. Cunningham Branch, named after the late Jersey City Mayor and State Senator.

CURIOUS MATTER

Curious Matter is a contemporary art gallery and publisher. Our exhibitions and publications evidence the pursuit to understand and articulate our individual and collective experience of the world, real or imagined. We examine fantastic notions, confounding ideas and audacious thoughts. Curious Matter LLC is a sponsored project of Fractured Atlas, a non-profit arts service organization.

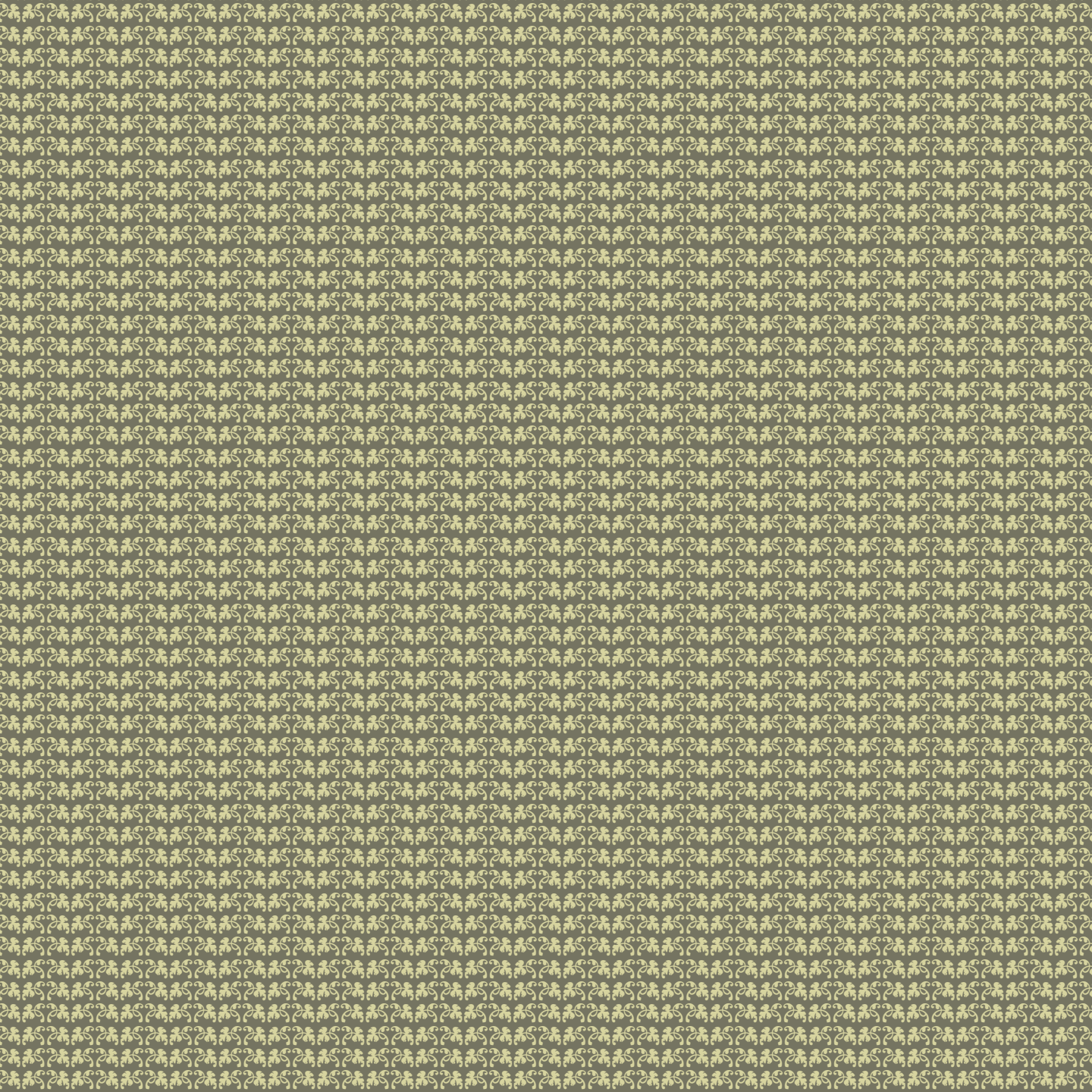


CURIOUS MATTER

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