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Shandor Hassan – Unfitted
In this work, Hassan pays homage to the formal elements of texture, shape and line in contrast with perceived tension and balance. Is the ladder collapsing or opening? The result is an unnerving sensation that something is just about to happen or perhaps has just occurred. With the addition of the balanced sphere, the aged ladder no longer seems like a decrepit discard, but rather takes on the role of an integral and essential protagonist. All of the elements involved in this work are very purposeful. What easily could have been thrown aside as trash is newly empowered due to the artist’s skillful construction.

Judy Hays – For Lee, For the Gaps, For Johnny Cash
From a collection of mixed media sculpture called The Strongest of Us Are So Tired, Hays draws on the fragility inherent to flower bouquets to create diminutive sculptures grandly imbued with personal histories and details. Using a mixture of scavenged objects such as taffy wrappers, cigarettes, wire and fabric with objects embedded with more personal meaning, such as her late grandmother’s false teeth, Hays compels us to explore and investigate her intricately constructed personal memories.

Matthew Gosser – Can Crouch, Torso, Ar+chaeology
Discarded popular books serve as the foundation for Ellen Brown’s work. Brown alters text and books written for young adults and teenagers in the mid-20th century, often humorously splicing similar images, photos and diagrams from the book itself into telling juxtapositions with the book’s title and cover art. Her work examines the role that popular culture literature has played in shaping our perceptions of gender and youth culture, and the complicated subtext behind the reading material she has salvaged.

Greg Bugel – Umbrella 2.7
Greg Bugel’s umbrella trees are comprised of the remnants of umbrellas found by the artist near his home. The umbrella frames are combined into individual structures and then displayed together to create a movable landscape. The trees have been exhibited inside as well as outside, and reflect the artist’s desire to preserve the natural environment using the inevitable buildup of man-made materials to create new environments.

Linda Byrne – Pendulous Nest 1
Linda Byrne’s Pendulous Nest 1 is an example of one of the artist’s many explorations using recyclable materials to recreate the look of objects found in nature. Originally displayed as part of a series of cephalopod nests, this piece mimics the color and texture of ocean dead in the lining of bird’s nests to provide shelter for their offspring.

Ben Collura – Republican Rex, Fuel-ishly Financial
Ben Collura is a self-trained artist who uses objects found around his eccentric home in Newark. His works are compilations of small objects that each have an intrinsic meaning. By piecing them together, Collura morphs them into a whole that ultimately has strong political undertones.

Sally Edenstein – Who’s Afraid of the Big Bad Wolf?
This seamless blend of public service announcements with the text and illustrations from a popular fairy tale serves as the foundation for Peter Wilson’s work. Wilson has blended the formal elements of texture, shape and line in contrast with perceived tension and balance. Is the ladder collapsing or opening? The result is an unnerving sensation that something is just about to happen or perhaps has just occurred. With the addition of the balanced sphere, the aged ladder no longer seems like a decrepit discard, but rather takes on the role of an integral and essential protagonist. All of the elements involved in this work are very purposeful. What easily could have been thrown aside as trash is newly empowered due to the artist’s skillful construction.

Matthew Gosser – Can Crouch, Torso, Ar+chaeology
Gosser profits from his formal training as an architect in addressing the relationship between man, nature and the synthetic environment. Through his urban and industrial explorations, Gosser rescues fragments of material culture such as machine parts, employee records and business documents which are at risk of being lost forever. He refers to this exploration of the past as Ar+chaeology and not only creatively recycles found objects, but raises synthetic environment. Through his urban and industrial explorations, Gosser rescues fragments of material culture such as machine parts, employee records and business documents which are at risk of being lost forever. He refers to this exploration of the past as Ar+chaeology and not only creatively recycles found objects, but raises synthetic environment. Through his urban and industrial explorations, Gosser rescues fragments of material culture such as machine parts, employee records and business documents which are at risk of being lost forever. He refers to this exploration of the past as Ar+chaeology and not only creatively recycles found objects, but raises synthetic environment. Through his urban and industrial explorations, Gosser rescues fragments of material culture such as machine parts, employee records and business documents which are at risk of being lost forever. He refers to this exploration of the past as Ar+chaeology and not only creatively recycles found objects, but raises synthetic environment. Through his urban and industrial explorations, Gosser rescues fragments of material culture such as machine parts, employee records and business documents which are at risk of being lost forever. He refers to this exploration of the past as Ar+chaeology and not only creatively recycles found objects, but raises synthetic environment. Through his urban and industrial explorations, Gosser res