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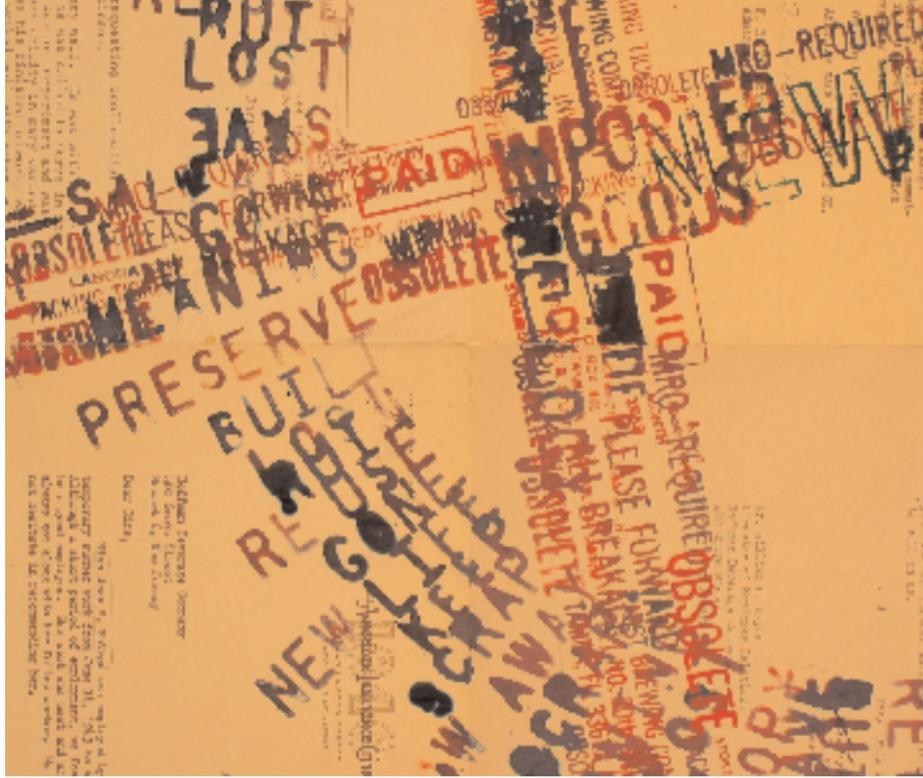


Detritus

Ellie Brown Greg Bugel Linda Byrne Ben Collura Sally Edelstein Matthew Gosser
Shandor Hassan Jodi Hays Tracy Heneberger Päivi Hintsanen Kathy Hughes Edwin Jager
Barbara Martinson Nyugen Smith Ilona Staples Charlee Swanson Peter Wilson

Program:
UDesign, Inc

Detritus



Matthew Gosser – *Can Couch, Torso, Ar+chaeology*

Ellie Brown – *Arithmetic, Pat Boone*

Discarded popular books serve as the foundation for Ellie Brown’s work. Brown alters text books 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 2.1*

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 build-up 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 cellophane nests, this piece mimics the color and texture of down used in the lining of bird’s nests to provide shelter for their offspring.

Ben Collura – *Republicanus Rex, Fuel-ishly Financial*

Ben Collura is 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 Edelstein – *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 creates a portrait of the normalization of Cold War fear of nuclear annihilation. The artist uses the popular children’s story “The Three Little Pigs” as an analogy for how American prepared for the threat of a nuclear attack.

Matthew Gosser – *Can Couch, 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 public awareness about our disappearing cultural heritage. The furniture design, sculpture and collage he creates relate back to the origins of the material, in this case, debris from the abandoned Pabst Brewery in Newark.

Shandor Hassan – *Untitled I*

In this work, Hassan places 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.

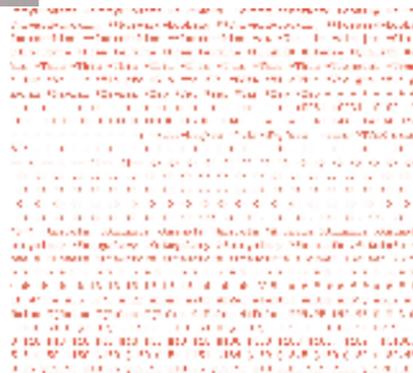
Jody Hays – *For Lee, For the Gaps, For Johnny Cash*

From a collection of mixed media sculpture called *The Strongest of Us Are So Frail*, 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 memorials. (right)



Tracy Heneberger – *Cool Water, Wreath*

Heneberger works with truly unique media. He create art using diverse materials such as mushrooms and dried fish. “The process of physical transformation is usually accumulative in nature,” says the artist. Heneberger often pieces his works together from many small parts because “working with fragments to create larger systems and forms is an act of ritual and faith.” (left)



Päivi Hintsanen – *Uninvited Words*

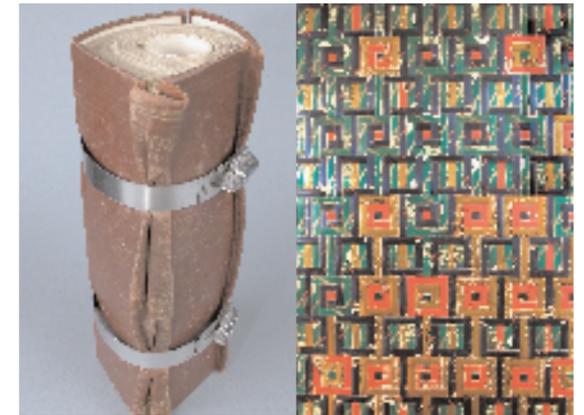
Finnish artist Hintsanen has been involved with the web since the beginning of the internet era in the mid-90’s. In *Uninvited Words* she introduces us to the concept of digital detritus in the form of spam. All the unsolicited spam she received during November 2004 has been collected, alphabetized and organized. The final work exhibited in the gallery does not represent a definitive form; in fact, visitors are encouraged to download her spam and audio files at <http://www.coloria.net/dig.art/unvited> in order to manipulate the content to their own artistic end. (right)

Kathy Hughes – *Mary I, Mary III, Mary V*

Upon returning to her home in New Orleans after Hurricane Katrina, Hughes sought to transform the visions of devastation she saw there to create something beautiful. The images of the Mary statues were taken throughout the city and each is accompanied by a piece of debris that was found near the statue. By doing this, Hughes hoped to transform these reminders of the destruction of her home into sacred, meditative objects, as well as small memorials to those who lost everything.

Edwin Jager – *Book Implosion (First Course in Algebra), Book Implosion (Thorndike + Barnhardt Junior Dictionary), Book Implosion (Strength of Materials)*

A widely exhibiting artist, Jager uses his art to convey complex and intriguing ideas. The *Book Implosion* series explores the book as a physical artifact versus a source of information. Jager questions the necessity of books with the advent of new technologies that make it possible to access huge amounts of information easily. The old dictionaries and text books still contain their original information, although the content has been made inaccessible through the application of constricting metal clamps. (below, left)



Barbara Martinson – *Metallica Four-Square*

Martinson’s metallic quilt mirrors the rich use of color and structure of a traditional quilt pattern. Just as a hand-sewn quilt derives its color variations from the scraps of fabric used to create them, the colors in this quilt vary according to the condition of the found materials used to create it. (above, right)

Ilona Staples – *banananets, bloated, blimp*

With interests in organic forms and materiality, Staples first began to work with food as a sculptural medium in 2001. Her manipulation of discarded food scraps presents the devolution of organic material into the “informe” or formless. As the artist states: “Food and food waste are daily reminders of the “informe”: they undermine the ideology of consumer society and remind us of our own carnality and perishability.” This concept also carries over into her exhibited sculptures created from recycled soda bottles.

Nyugen Smith – *Bundle House FS#2*

Smith is an advocate for those suffering from genocide in Uganda. He also promotes his nuanced ideas about the downfall of technology and the bare essentials of everyday life. Each *Bundle House* he constructs is reminiscent of the structures that those suffering in Uganda live in every day. They are also a representation of the theory that one day, when the world has collapsed upon itself; people will be forced to re-use what had been previously considered waste in order to survive.

Charlee Swanson – *Eyes of Deception, Burned and Broken*

Art has always played a huge part in Swanson’s life, beginning at a very young age. His art has evolved greatly both formally and critically, demonstrating his ability to manipulate materials as well as convey socio-political issues. Swanson is highly influenced by both local and global events, especially those following 9/11. His main goals include more than just communicating ideas; he also strives to discover truly original artistic methods.

Peter Wilson – *Electric Icon, Tubulations*

Wilson is an antique collector who has transformed his interest in nostalgic collectibles into a truly unique form of art. The boxes that Wilson creates are encrusted with pieces from his collection, each of which has a symbolic meaning. The works in this exhibition are comprised of parts of old television sets that were so ubiquitous over the past decades. By removing them from their original context they appear almost alien. The most important aspect of Wilson’s work, the artist states, is that each small piece of work has its own history.

Charlee Swanson – *Eyes of Deception, Burned and Broken*

