
FOR IMMEDIATE RELEASE

REVELATIONS IN RUBBLE:
Artists Look Back at the Second Millenium

August 23 through October 24, 1999

Opening reception: September 17, 1999 4:30 – 7:30 pm

Walsh Library Gallery
Seton Hall University, South Orange, NJ

Funded by the Office of the President

Revelations in Rubble features the work of twelve artists whose works suggest “significant artifacts”, that if uncovered at some future archaeological excavation during the next millenium, would reveal much about the social, political and spiritual climate of our time. However this exhibition will probably pose more mystery than insights for future generations who might wonder how we lived, what did we value, what were our passions? This very interesting exhibition promises more in whimsical speculation than in actual archaeological documentation.

Participating artists are Ross A. Brown, Roy Crosse, Janet Culbertson, Claudia DeMonte, Joseph Eichinger, Joan Goldsmith, George Haas, Chris Holzer, Tony Lordi, Betty McGeehan, Frank Palai, and Sharon Vatsky.

Ross A. Brown, from Enumclaw, Washington, creates artwork that suggests excavated chronicles of a lost technological age. The objects, cast stone and bronze, imply some functionality but none can be found. *Fragments From the Birdman Monument* and

Electro Fossil #1 are surfaced with pseudoglyphs of exotic signs and symbols and electronic components that indicate objects of communications, but what they tell us is a mystery.

Newark, NJ artist Roy Crosse's work demonstrates that an object, by way of its material form, context and history can express power is compellingly seen in the strong figurative sculptural forms, called *Maidenform*, *Male Form* and *Homage to Aldwin*, in which he incorporates fabric remnants and found objects into the sculptures. His work reflects a uniquely African spiritual awareness with his transformation of urban detritus into contemporary visual metaphors.

Janet Culbertson, from Shelter Island Heights, New York, paints landscapes of industrial decay. She has been called an ecological surrealist and finds beauty in the contrast between the natural environment and the man-made corruption of it. In her *Billboard Series* she portrays the billboard as the grand universal communicator, surviving all sorts of ecological assaults.

New York artist Claudia DeMonte transforms mundane domestic and utilitarian objects into precious twentieth century icons using cut out shapes of pewter on wood as in *Female Fetishes: Tools*. These artifacts are said to have been used only by woman who performed all household tasks since men didn't have these capabilities.

Joseph Eichenger, from Island Heights, New Jersey, creates hand made books and objects that are representative of our past culture's fascination with media, imagery and technology, yet defy specific chronological placements in time. In *Rom Force I* and *Gospel Elements*, the artist combines electronic elements, undecipherable graphic symbols and medieval binding techniques to create mysterious works that are very old and very new at the same time.

Another New Jersey artist, Joan Goldsmith, from Livingston, creates mixed media work that was influenced by the Spirit Houses she has seen in her travels to the Far East. Her wooden and mixed media construction *Condominium* houses many mysterious miniature objects, and her print, *Nests for Dreaming*, reflect her interest in expressing the societal need for haven, comfort and refuge in the ordering of spiritual transitions.

George Haas, an artist from Jackson, New Jersey, creates sculptural works from found plastic that refers to the Plaztex civilization, a culture in which plastic replaced the potters' wheel in the creation of functional and ceremonial wares. Since this civilization was compulsively wasteful, the Plaztex people thrived and produced many objects, some of which were preserved and never used. Two pieces are here: *Marriage Vessel* and *Obelisk#1*.

Christine Holzer, a Dover, New Jersey artist, uses computer generated imagery and photo composites to create works that examine man's relationship to space and our government's role in aeronautical adventures. In her composition *Moon Swim*, part of her

Water on the Moon series, she visually challenges NASA's earlier views about the lack of water on the moon by showing water born figures on the dark side of the moon.

Caldwell, New Jersey artist Tony Lordi is well known for his NYC pop sculptures-as-puns, and here he has revisited the "message in the bottle" theme with his *Hands of Time*, a construction made from an old green bottle filled with water and old watch parts. In *Monument-NYC*, he shows a shrine-like tourist icon of the Empire State Building wedged in an arched wood frame, draped with old chains, keys, and wires, expressing a strange alter-like interpretation.

Betty McGeehan, from Chatham, New Jersey continues her interest in using found objects- notably old farm tools- to create objects that examine the dimensions of time. While the sculpture suggests a large tool, the artist sees *Rake* as a gentle meditation on loss and reconciliation, providing connections between generations and reverberations of past lives.

Jersey City artist Frank Palaia works with industrial discards, mostly automotive, that successfully fuse art and technology in creating works that incorporate photo illuminations into the sculpture. Palaia's work concerns itself with issues about environmental pollution, political and social issues as is seen in *Corporate Breathing* which features X-rays of human lungs and *Urban Renewal*, which contrasts a natural river view over a rusted box.

Sharon Vatsky who lives in Teaneck, New Jersey, creates work that supposes a visual and cultural continuum between ancient civilizations and our own post-modern concerns. She asks that we consider her media works, *Mummy series* and *Architectual Fragments* as excavated relics containing predictive insights into contemporary culture. By imposing contemporary imagery such as figures bowling on classical architectural structures and 20th century trinkets in the mummy's sarcophagus, she keeps the contrast and puzzle alive.