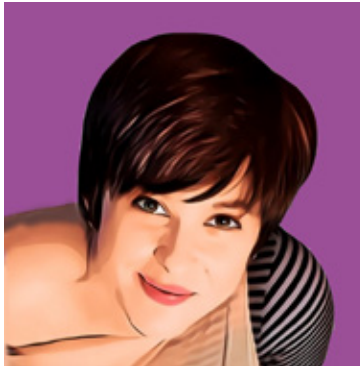
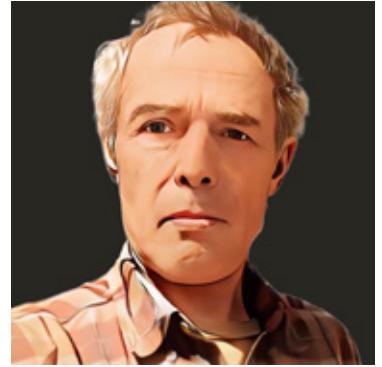


Morris Museum



NEW SCULPTURE New Jersey



September 20
2024

February 2
2025

NEW SCULPTURE
New Jersey

Morris Museum
2024

Major support for this exhibition provided by Novartis.



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Organized by the Morris Museum
On view September 20, 2024 to February 2, 2025
Guest curator Bryant Small

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Studio Visit Videos:
Hear each artist speak about their work.

[instagram.com/newsculpturenewjersey](https://www.instagram.com/newsculpturenewjersey)

Foreword

Continuing its commitment to celebrating artists from across the Garden State, the Morris Museum presents a fresh look at contemporary sculpture in an exhibition that opened September 20, 2024. On view through February 2, 2025, ***New Sculpture/New Jersey*** exhibited the work of eleven sculptors working in a wide range of materials: malleable aluminum, cold-worked glass, and industrial robotics joined the more traditional media of ceramics, forged iron, and steel. Showcasing just over 40 works together with short video interviews with the artists, the exhibition connected visitors with the purpose, context, and meaning driving their work and motivating their choices.

New Sculpture/New Jersey guest curator Bryant Small joined Morris Museum President and CEO Thomas J. Loughman in the Bickford Theatre on September 19, 2024 for a conversation about the ideas within the exhibition. The artists each provided their statements for our interpretive materials. And each artist filmed a studio visit interview that can be viewed on Instagram or Bloomberg Connects.





In Conversation

Tom Loughman

New Sculpture/New Jersey is a show that really does take a team, and a show like this took an even larger team, but with good purpose and good will driving it forward. Bryant and I have known each other about a year, and it's been a delight. It's not because we have total alignment of vision, but because I think we both know what we're doing, and we both knew what was possible if we just asked this question, "Who's making sculpture in New Jersey? Where are they making it? What are they making it out of? How many generations of sculptors do we have doing their craft in our backyard? What does it mean to have an art-making community?"

Bryant Small

I realized that all the sculptors in the show are one degree of separation. It's this built-in community. They are excited to see who else is in the show and know that people that they respect, and whose work they love, are participating in this forum.

Tom

Some people ask, "What themes were you trying to go for in the show?" It didn't start like that. In an early discussion with Michelle Graves, I think it was in May a year ago, she asked, "Can I introduce you to some of the people that are making art around New Jersey?" And I said, "Sure, I'd love to meet some of them." Within a couple of weeks, Katie Truk came bouncing through the hallway full of energy, and I said, "Well Katie, what are you working on?" She replied, "I do pantyhose." And I said, "Excuse me?" The project started with discoveries like that. Who's making sculpture, and

who's exciting? And how could we look at the latitude between each of these sculptors in terms of their age, where they went to school, what medium they work in, what scale they're working in? Have they won a Guggenheim Fellowship like Robert Lobe? Or are they somebody who's still waiting to be discovered? And we went out to their studios.

Bryant

This is the first show I've curated where I spent time, almost a day, with each artist. Usually you submit the work, I make a selection, we send out contracts, that's it. But a huge part of this show is hearing directly from the artist. They had the opportunity to share their stories and for everyone to know their personality a little bit. I think very often the artist is just about their painting on the wall or the sculpture on the floor. Sometimes their personal experiences and stories and what they bring to the work gets lost. That gave me a different connection to these works.

Tom

Yes, let's talk about that. We decided that we didn't want an authoritative voice in the show. We actually wanted first person storytelling. In terms of going out into the field with your phone ...

Bryant

I have my own television or video production company. I travel with a ring light and two phones, and with iMovie edited it all together. We engaged in conversations. It was not a sit down interview. It was about us naturally having conversation and there just happened to be a camera rolling. I want it to be a day in the life, this quick little snapshot of being in the studio with these artists. It was fun.

Tom

There were some other epiphanies, revealing things that you otherwise wouldn't know about the maker, both their biography and their training ...

Bryant

... and the tragedies that inspired some of the work. The way that they hold onto materials for years before they know it's going to become this thing. You don't normally get to see that. If you're not in that studio space, you don't get to see these amazing ideas that are happening because we only usually see the end results. You don't see the exploration or the mistakes that happen, or those happy accidents, when it's like, "Ah. Now I know. Next time I try this, I can do this."

Tom

What was the most surprising thing that you encountered, media-wise or process-wise, in the course of helping us put together the show?

Bryant

One thing that surprised me is how much they admired each other. At the mention of an artist in the show, their face lights up. "I've always wanted to meet them. Are you interviewing every single person?" The backstories of what motivates some of their art and creations, I think that was surprising. That's not for me to share. These are their stories to share with everyone through the video and their sculptures.



Christine Barney

Christine Barney

Born in New York's Finger Lakes region, lives and works in Jersey City.

Barney's glasswork celebrates color and light and uses the material as a vessel to explore how light can be manipulated through a translucent object. With a family history in glass --her father worked at the Corning Glass Works in research and development-- Barney sought a two-year apprenticeship in the Murano studio of Livio Seguso. During this time, she learned how to design for production and the fundamentals of sculpture at the furnace. Barney has received two fellowships from Wheaton Arts in Millville, NJ, and two visual arts fellowships from the New Jersey State Council on the Arts. Her sculpture is included in the permanent collections of the Corning Museum of Glass, the Museum of American Glass, as well as many private collections.

My practice is color as a moment of movement, a mix of density, transparency, and light. Working in glass is akin to conducting an orchestra of color and fluidity, amplified by a chorus of tints, reflection, and surprise. Color and light jump from real space to glass space, which is a transparent volume. My work is an ongoing discovery in two-and three-dimensional thought, an unexpected journey without a predetermined destination.



Prior page

NORTHERN LIGHTS, 2023

Glass, six blocks, furnace formed, cut, ground, polished,
built into a hexagon that compresses into a triad
20" h x 12" w x 10 1/2" d

Facing page

Top ***CASCADE, 2024***

Photo transferred to silk and chemise on wood frame
38" h x 43" w x 12" d

Bottom ***EROSION, 2019***

White cast glass, hand finished
9" h x 24" w x 12" d

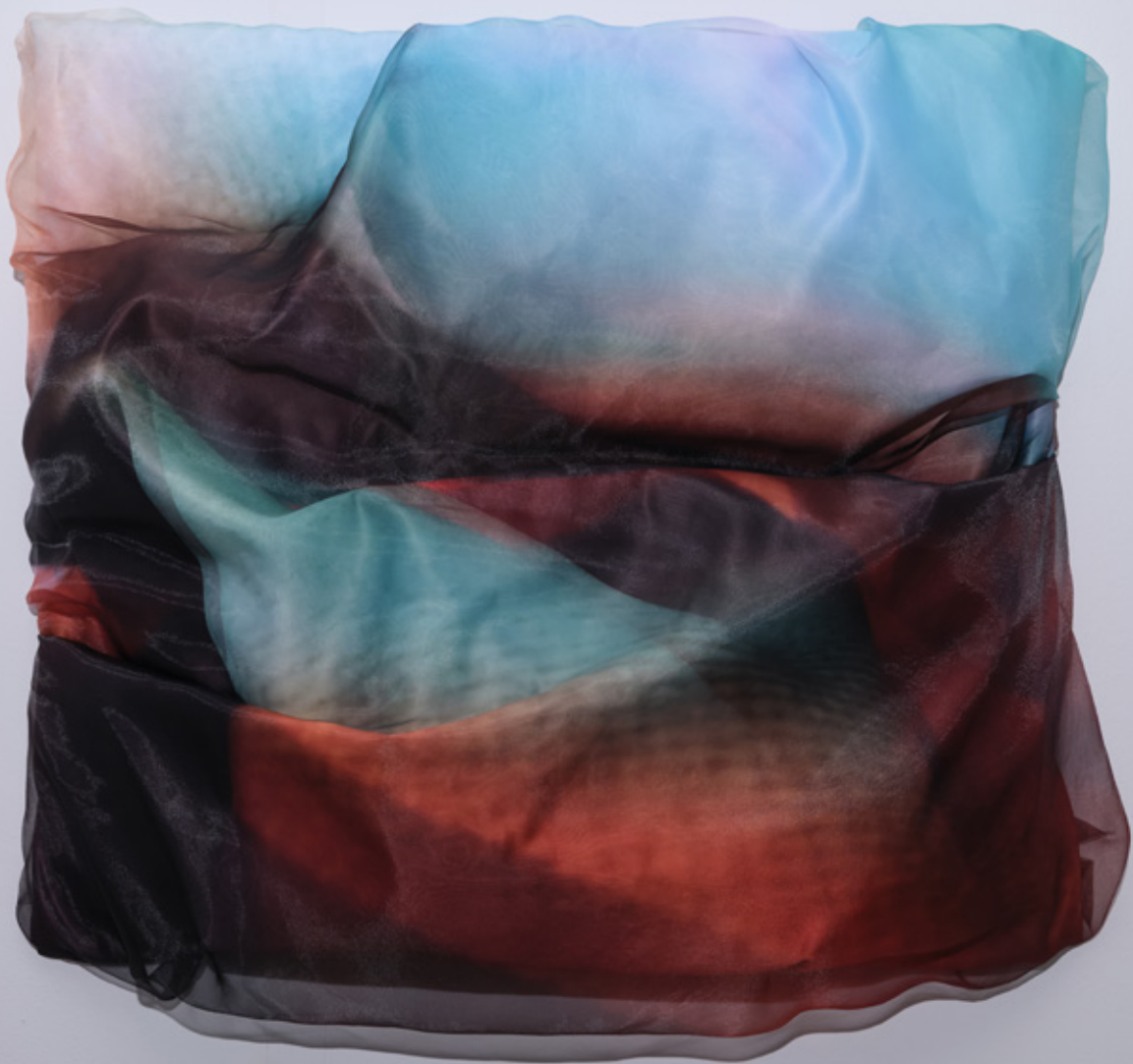
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LIFT/SPIRAL, 2020

Glass, two blocks, furnace formed, cut, ground, polished, built
into a spiral on Schott crystal base
20 " h x 9" w x 8" d

ZIPPER, 2023

Glass, two blocks, furnace formed, cut, ground, polished,
built into a compressing parallelogram
9 1/2" h x 15" w x 6" d









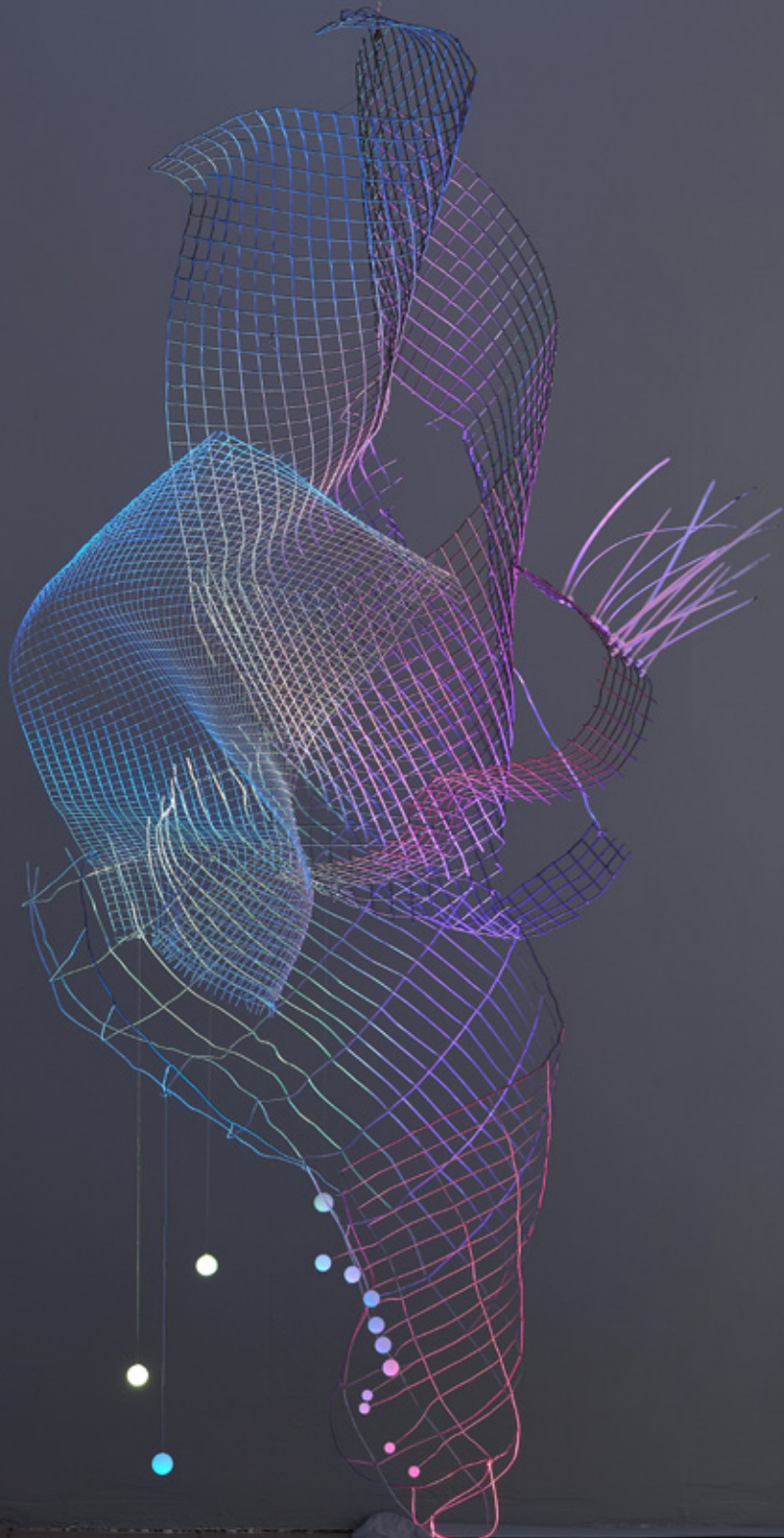
Sunil Garg

Sunil Garg

Born in Dankaur, Uttar Pradesh India. Lives in Summit; works in Summit, East Orange and Newark.

Sunil is a contemporary light and illumination artist who paints and sculpts natural and computer-programmed light, with reflection, movement, and shadows. His large-scale, site-specific public art installations have been exhibited in galleries and in outdoor public sites in Newark, NJ, Key West, FL, Madison, WI, Summit, NJ and Long Beach Island, NJ.

I work with light to explore impermanence and change. Light is paradoxical, primordial, variable, boundless, and temporal. We cannot see it; yet it is the “cause of visible things.” My ever-evolving sculptures posit that moments pass, never to return except as preserved in universal memory. I aspire to entice viewers to appreciate this inherent “cadence of light,” value the rhythms in their own lives, and experience impermanence and ephemerality together.



Prior page

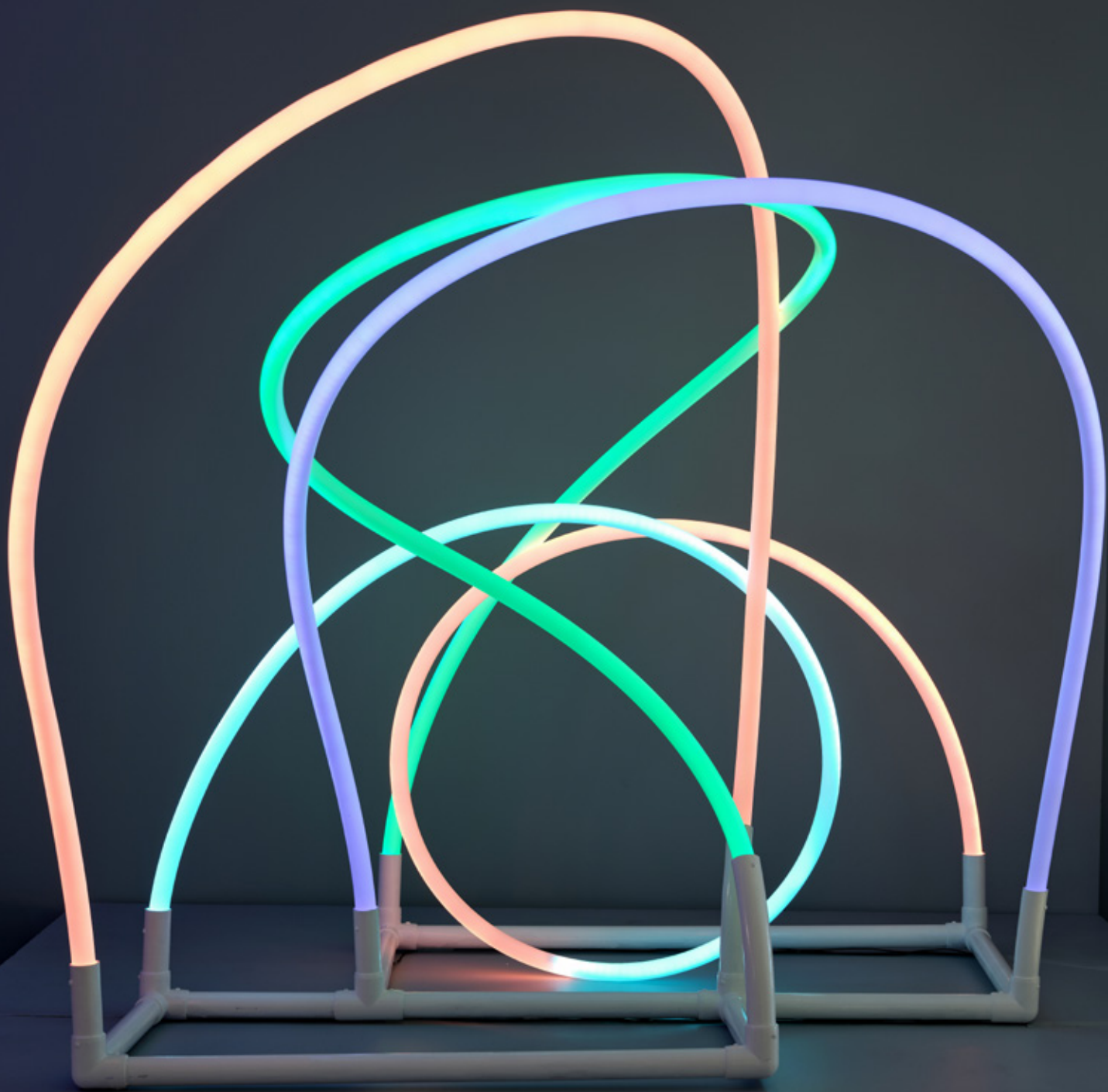
SLEEP FRAGMENT, 2023

Stainless steel wire mesh, programmable LED lights, nylon
120" h x 72" w x 72" d

Facing page

"SPACESHIP #2," 2024

PVC, HPDE and LDPE tubes and pipes, 5050 SMD LED strings,
PWM programmer, power supply
72" h x 60" w x 84" d





Brian Gustafson

Brian Gustafson

Lives, teaches (New Jersey City University), and works in Jersey City.

Often utilizing simple natural phenomena such as wind, water, and light, Brian Gustafson creates interactive and kinetic devices, sculpture, and installations. His fondness for glass and metal is found throughout his work. He received his MFA from Illinois State University and his BFA from Tulane University and has exhibited nationally and received numerous awards, including the New Jersey Council of the Arts Fellowship.

My research can generally be housed in four categories: empathy generators, altruism promoters, suffering sensitizers, and awareness amplifiers. The work employs phenomena such as light, gravity, storms, and wind, and mixes them with themes of protection, loss, absence, and a desperation to manifest a mayday dialogue by proxy. The work is offered as a metaphorical shield from threat, perceived as a fait accompli, or an indicator thereof, like the scout who brings warning that something is lurking in the mind.



Prior page

HURRICANE IN YELLOW, 2022

Glass, wood, lighting

36" diameter

Courtesy of the Eileen S. Kaminsky Foundation

Facing page

PROTECTION #2 (TERRAPIN), 2019

Glass

12" h x 14" w x 7" h

Overleaf

PROTECTION (UMBRELLA), 2018

Glass

25" h x 25" w

Courtesy of the Eileen S. Kaminsky Foundation

FUJIWHARA, 2022

Glass, wood, lighting

36" diameter into a spiral on Schott crystal base

20 " h x 9" w x 8" d









Valerie Huhn

Valerie Huhn

Lives and works in Flemington.

Valerie Huhn's mixed media artworks range from sculpture to installation and works on paper, frequently incorporating repurposed or unorthodox materials such as metal fencing, books and furniture. In her fingerprint series, the artist uses the fingerprint as both an art-making tool and a source of inspiration, focusing on themes of identity and the ways in which society identifies and categorizes people into groups and subgroups. Her work has been shown throughout the United States and internationally. Residencies include time in Long Beach Island, NJ, Aspen, CO, chashama in New York City, and a residency at Aferro Studios in Newark, NJ.

I use the fingerprints of my right index finger as marks of existence and marks of individual identity. My work addresses inclusivity and acceptance of uniqueness, together with a celebration of all peoples. Some of the materials I employ also reference surveillance of marginalized communities within society. This work represents our shared histories from ancient times to the present through fingerprints as mark-making. By employing a multiplicity of fingerprints, I strive to create work that can reflect the lives and spirit of everyone.



Prior page

Foreground, ***MIRROR ARMOR, 2023***

Ink, mirror plexiglass, plaster cloth, wood, paint
36" h x 28" w x 16" d

Background, ***CELL THEORY, 2022***

Ink on paper
92" h x 45" w x 6" d

Facing page

CHAIR, 2021

Ink, acetate, pins, paint, repurposed chair
38" h x 36" w x 28" d

Overleaf

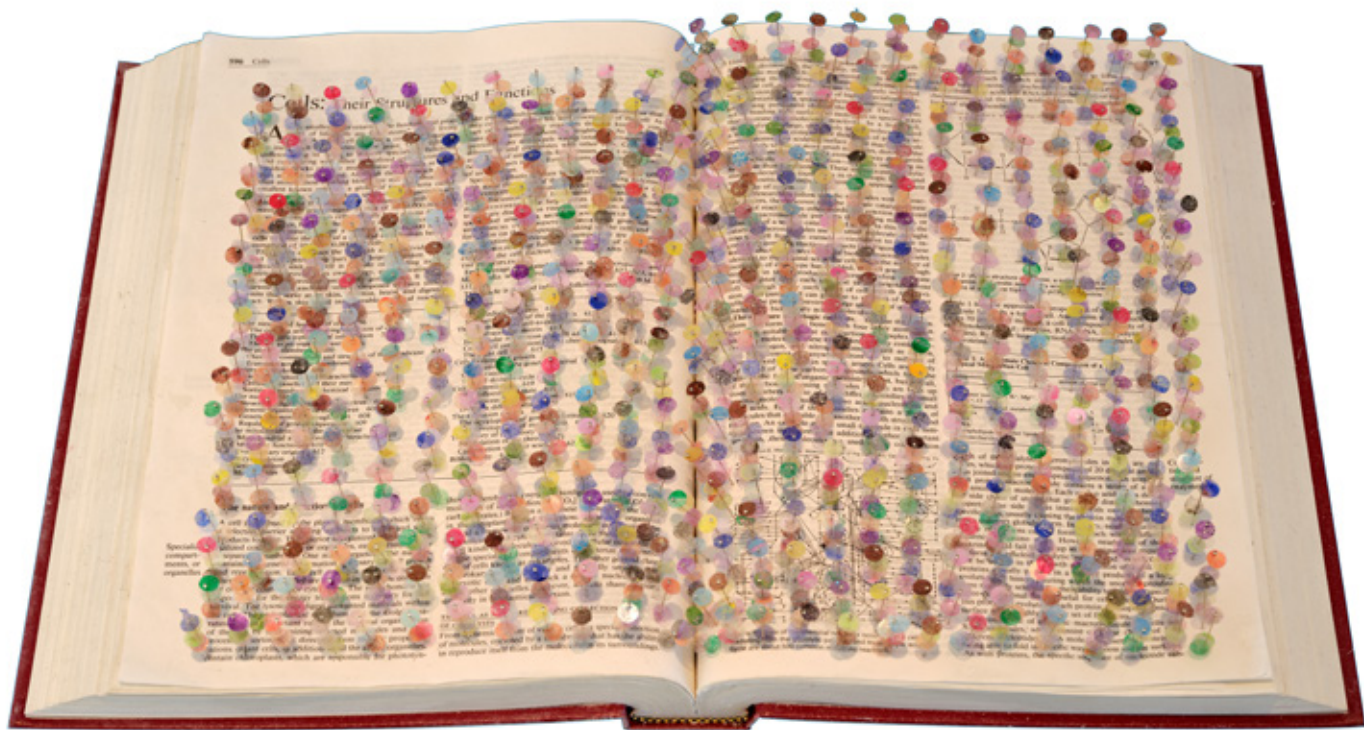
***CELLS: THEIR STRUCTURES
AND FUNCTIONS, 2022***

Ink, acetate, pins, repurposed Encyclopedia Britannica
11" h x 18" w x 4" d

FINGERPRINT PINNED MANNEQUIN, 2018

Ink, acetate, pins, mannequin
32" h x 28" w x 16" d







FINGERPRINT WINDOW INSTALLATION, 2024

Ink, acetate, wood for installation

9 panels, each 127" h x 40" w

Installation dimensions, 127" h x 144" w x 24" d





Joshua Knoblick

Joshua Knoblick

Founder of Gardenship in Kearny.

Joshua Knoblick is a sculptor, entrepreneur, and the founder and current Executive Director of Gardenship, an artist-run space on Kearny Point. He has built numerous installations, sculptures and spaces around the world. His love of all things creative and community drive him to create ecosystems for artists, creatives and makers to grow, thrive, share and prosper.

I look at the world through many lenses and process the built environment in several different dialects. My mantra is “it’s all just pieces and parts” – and I usually start with a shape, color, object, ideology, or methodology. This begins a chain reaction of thought ... with varying degrees of success. Sometimes the result is greater than the sum of its plans. Sometimes it goes straight to the recycler and the process begins again. There is no failure, just more work to do.

TRI-AXIS-TRIAD (WALKER TURNER CUBED), 2023

Three 1939 Walker Turner Series 900 drill presses, structural steel, mild steel, stainless steel, pillow blocks, VFD, three 208 3phz 1/3hp AC motors, DC motor and controller, commutator, plywood, three chromium steel ball bearings, three MT-2 keyless chucks, leveling feet, traffic safety beacon and diode
96” h x 120” w x 108” d





Robert Koch

Robert Koch

Born Berks County, PA; lives and works in Jersey City.

Influenced by the natural world, Robert Koch's approach to sculpting is to defy the properties commonly associated with steel. He strives to take a material that is rigid, hard, and lifeless and convert it into a form that is soft and fluid. In some work the steel appears to be trapping the wind; in others, soft boundaries are created between the form and the space it occupies.

The welded work of Robert Koch exemplifies his love of nature. Each piece attempts to challenge the inherent nature of hard, lifeless, and rigid materials and to transform them, capturing the movement of a leaf in the window, the swaying of reeds, or the split second a seed begins to germinate. Scale takes inspiration from microscopic organisms and recreates them in human scale. The simple curved forms are carefully balanced, interacting with the space around them and the shadows they cast.



Prior page

FERROUS COUTURE II, 2022

Welded mild steel with melt coat

82" h x 17" w

Facing page

UNTITLED, 2023

Welded mild steel with melt coat

26" h x 12" w x 8" d

Overleaf

POLLEN SPHERE, 2022

Welded mild steel with melt coat

31" diameter

SLIT DISC, 2023

Welded mild steel with melt coat

47" h x 47" w x 10" d









Jamie Levine

Jamie Levine

Works in East Orange (Manufacturers Village Artists).

For more than two decades, Levine has explored the concept of “chimeras” – modern-day scientifically created versions of the mythological creatures, genetically engineered fusions of more than one animal. She creates unusual combinations in resin, taking pains to seamlessly unify the separate elements into a believable whole. These hybrid creatures are vulnerable, whimsical, and can act as lightning rods for the viewer’s catharsis. As the artist states, “Absurdity is rampant in most every instance of this new frontier of science. In my work, I posit such weirdness as a given and allow the viewer to slowly contemplate how they might accept these new beings.”

At the center of my artistic practice and process are themes of fragility and vulnerability. I use these themes to reference the body and bodies, scientific thought and mystical belief, the natural world and the built environment as well as societal roles and individual identities. This body of work reflects my fascination with hybrids and genetic technologies that will, in the not-too-distant future, allow us to create manipulated “creatures” – but to what end?



Prior page

ROYAL COMPANION, 2020

Resin, porcelain, oil paint, and aerosol metallic paint
21" h x 15" w x 11" d

Facing page

BEE FABULOUS, 2019

Cast resin, porcelain, cellulose, paper mâché, faux fur, oil
and acrylic paint
16" h x 21" w x 14" d

Overleaf

GIRAFFE TODDLER GIRL, 2013

Silicone, human hair, children's clothing, rubber mulch
and wood fence sections
39" h x 60" w x 60" d

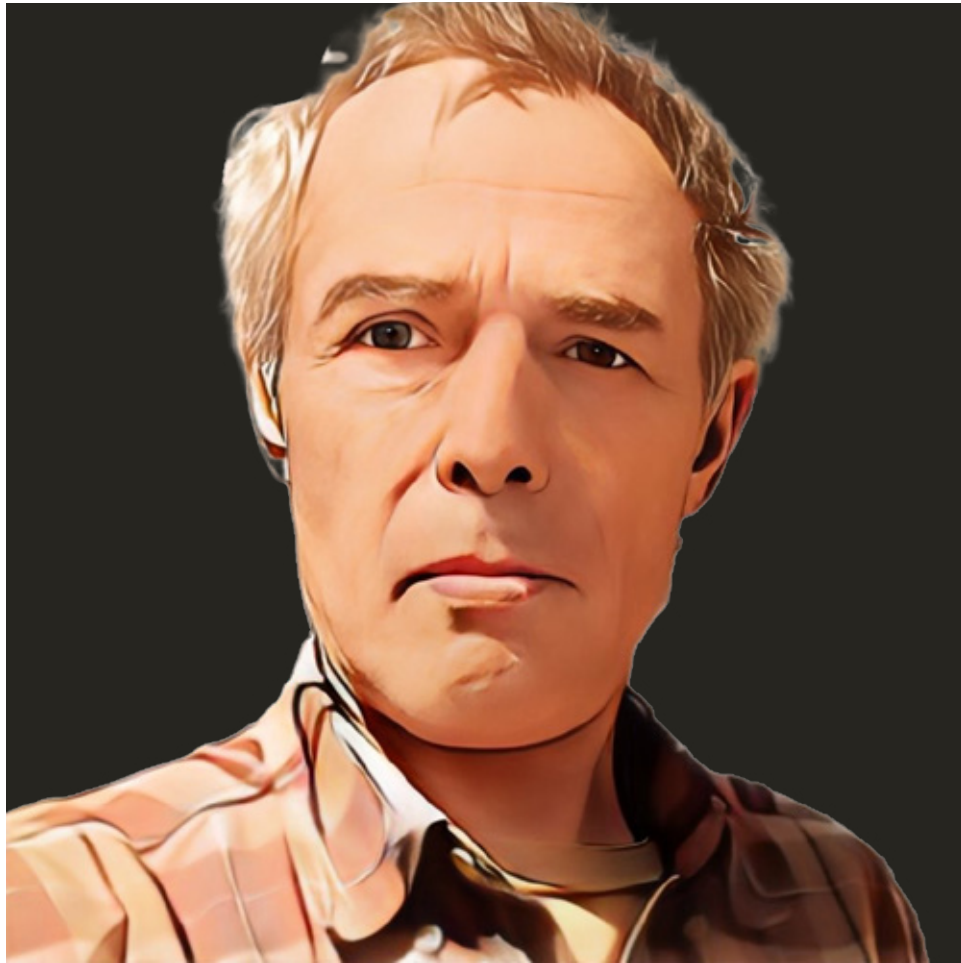
GIRAFFE KINDERGARTENER, 2020

Clay, faux fur, children's clothing, turf, plastic scooter
46" h x 108" w x 54" d









Robert Lobe

Robert Lobe

Born in Detroit, works in Newark.

Robert Lobe is a sculptor known for his innovative technique of encasing trees and rocks in aluminum using methods resembling repoussé and chasing. Through hand-held and pneumatic hammers, Lobe meticulously molds the metal to replicate the natural contours of these objects. His sculptures serve as interpretations of nature disrupted and reshaped by human intervention. This approach challenges conventional views of natural beauty by presenting organic forms alongside industrial materials in a raw and disordered state rather than serene perfection. Lobe's art encourages contemplation on the intricate interplay between nature, culture, and technology, offering insights into environmental issues and human interactions with natural landscapes.

“The shapes and forms in my sculpture begin in the forest with rocks and trees, growth and decay, majesty and insignificance. For over 40 years that forest has been at the bottom of the cliffs off the Appalachian Trail in Sussex Co. at Harmony Ridge Farm and Campground where I begin my work.”



Prior page

***BETWEEN A ROCK AND A SWEET SPOT,
2019-2022***

Coated heat treated hammered aluminum

58" h x 55 1/2" w x 34 1/2" d

Facing page

Gallery view

Overleaf

SUMMER SOLSTICE, 2019-2022

Anodized hammered aluminum and splashed aluminum

97" h x 77" w x 43" d

HAPPY ROOTS, 2007

Wood and aluminum with ink

104" h x 52" w x 39" d









Philip A. Robinson, Jr.

Philip A. Robinson, Jr.

Rutgers/Mason Gross alumnus, works in Kearny, Jersey City and in Portland, OR.

Philip A. Robinson, Jr. is an award-winning multi-media sculptor, conceptual artist, and educator who uses wood to symbolize temporality within natural cycles of time and geography to amplify the narrative of identity within popular and marginalized cultures. Robinson's ongoing exploration of identity raises questions about who controls culture and affirms the connection between the foundation of one's identity and the necessity for corrective historical discourse to avoid becoming extinct.

Through thoughtful selection of materials and the science of dendrochronology – as a protocol for historic markers for environmental changes through time – his work accentuates aesthetic and historic patterns between self and the world, with socio-political undertones. These undertones are shaped by influences from a Cherokee and African American mother and a Trinidadian and British father against the backdrop of the 1980s neo-conceptual art and installation practices and a climate of laissez-faire capitalism and technological advances.



Prior page

I LOVES YOU PORGY, 2021

Walnut, Cherry, Spalted Maple, mirror finish stainless steel, Basswood frame

83 3/4" h x 37 3/4" w x 2 1/2" d

Facing page

Gallery view

Overleaf

MUCH RESPECT DUE, 2021

Walnut, Yellow Maple, black marble, mirror finish stainless steel, Basswood frame

45 1/4" h x 25 3/4" w x 3" d

***OLD TALKS WITH NEW ICONS "NAG CHAMPA,"
2021***

Walnut, Yellow Maple, Cherry, Spalted Maple, mirror finish stainless steel, Basswood frame

49 3/4" h x 38 1/2" w x 3" d

On loan courtesy of Nadine Augusta







On loan courtesy of Nadine Augusta



Judi Tavill

Judi Tavill

Born in Baltimore, lives and works in Rumson.

Judy Tavill began her career as a fashion designer and later shifted to life as a ceramic studio potter and fine craft artist. She creates biomorphic abstraction coupling sculpture with drawing that references the complicated experience of connection and entanglement. Referencing nature, her own relationship to the world-at-large, or socio-political tensions, Tavill's work expresses the inevitability of entanglement.

My biomorphic, abstracted sculpture references interconnectedness in the face of division. I am visually and conceptually inspired by strong tangible tree systems, mycelium networks, and biologic structures that find ways to connect and survive despite difficult conditions. Organic systems join with the complicated, less tangible, interpersonal relationships and sociopolitical tensions we face. Curvilinear ceramic sculptures with intertwined graphite lines suggest the elaborate networks that define our complex world and invite contemplation and reflection upon the part we play in it.



Prior page

TRAVERSE, 2022

Fired clay, paint, graphite, and varnish
43" h x 22" w x 8" d

Facing page

MINGLE, 2023

Fired clay, paint, graphite, and varnish
19 1/4" h x 25 1/2" w x 26 1/2" d

Overleaf

TWINE, 2022

Fired clay, paint, graphite, and varnish
13 3/4" h x 16" w x 14 1/2" d

Gallery view

Following spread

EMERGE, 2021

Fired clay, paint, epoxy, wire, graphite, and varnish
25" h x 20" w x 20" d

ENTANGLE, 2024

Fired clay, paint, graphite, and varnish with MDF painted base
50" h x 19" w x 19 1/2" d













Katie Truk

Katie Truk

Works at Grounds for Sculpture, Hamilton.

Truk's artistic process centers around the transformation of pantyhose, a distinctly human-made material, into organic shapes. Through the textures and colors of pantyhose, the artist explores what this fabric can do when used as an artistic tool. Working with a malleable yet fragile, strong yet resilient material offers a duality that the artist uses as a metaphor for human beings.

Malleable yet fragile, strong yet resilient – qualities that define both humans and pantyhose inspire my artistic exploration. Through the textures and colors of pantyhose, I abstractly visualize moments of introspection, dissecting fleeting emotions and occurrences akin to observing water droplets under a microscope. Each piece of transformed pantyhose, a distinctly human-made material, aims to transcend into three-dimensional organic forms, inviting viewers to explore depth through shifting perspectives, where light and shadow enhance the narrative of my interpretation.



Prior page

ORGAN, 2020

Wire, nylon and spandex pantyhose, silk stockings
32" h x 32" w x 6" d

Facing page

RIGHT THERE, 2021

Wire, nylon and spandex pantyhose
24" h x 27" w x 6" d

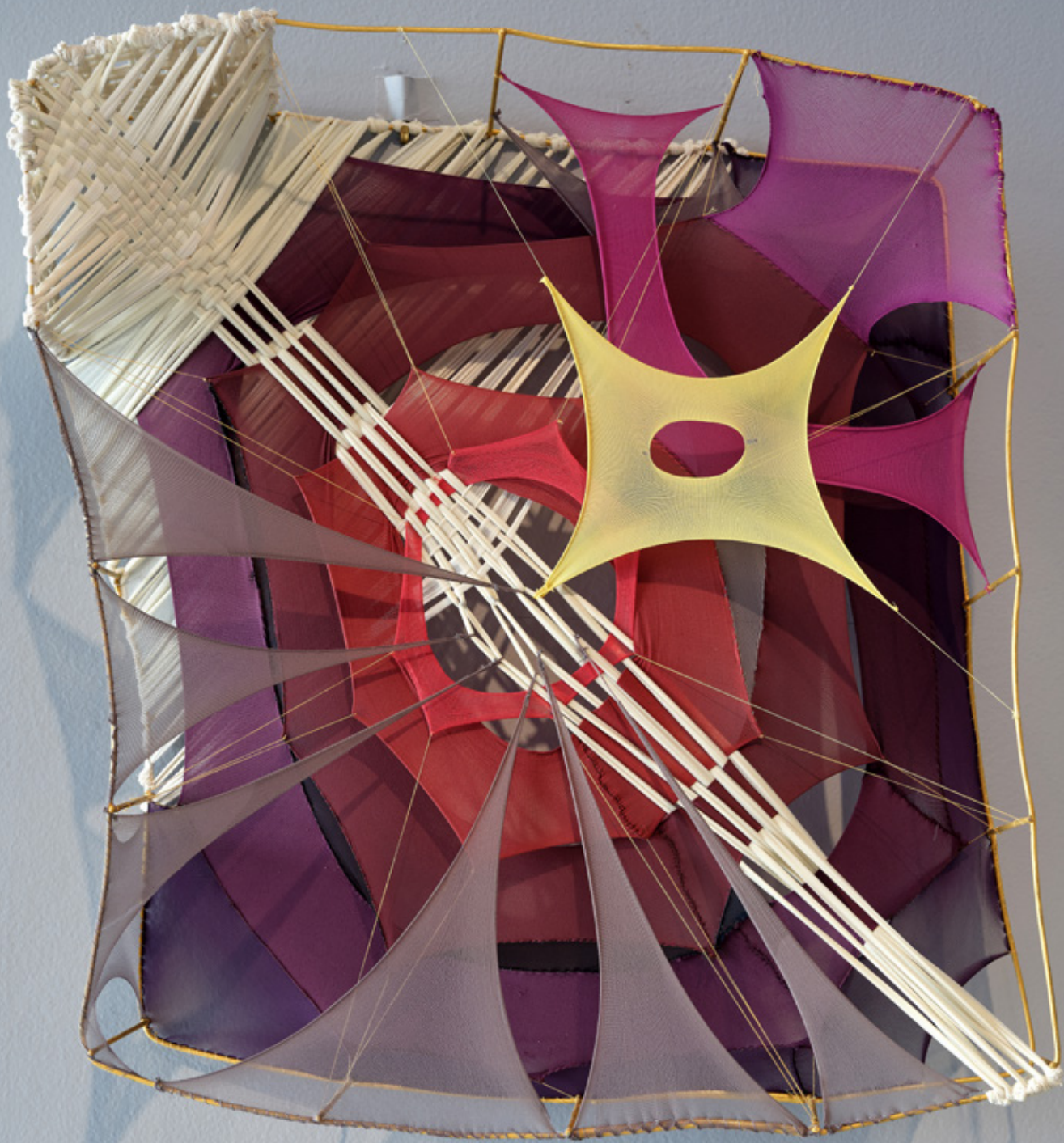
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SEPTEMBER, 2014

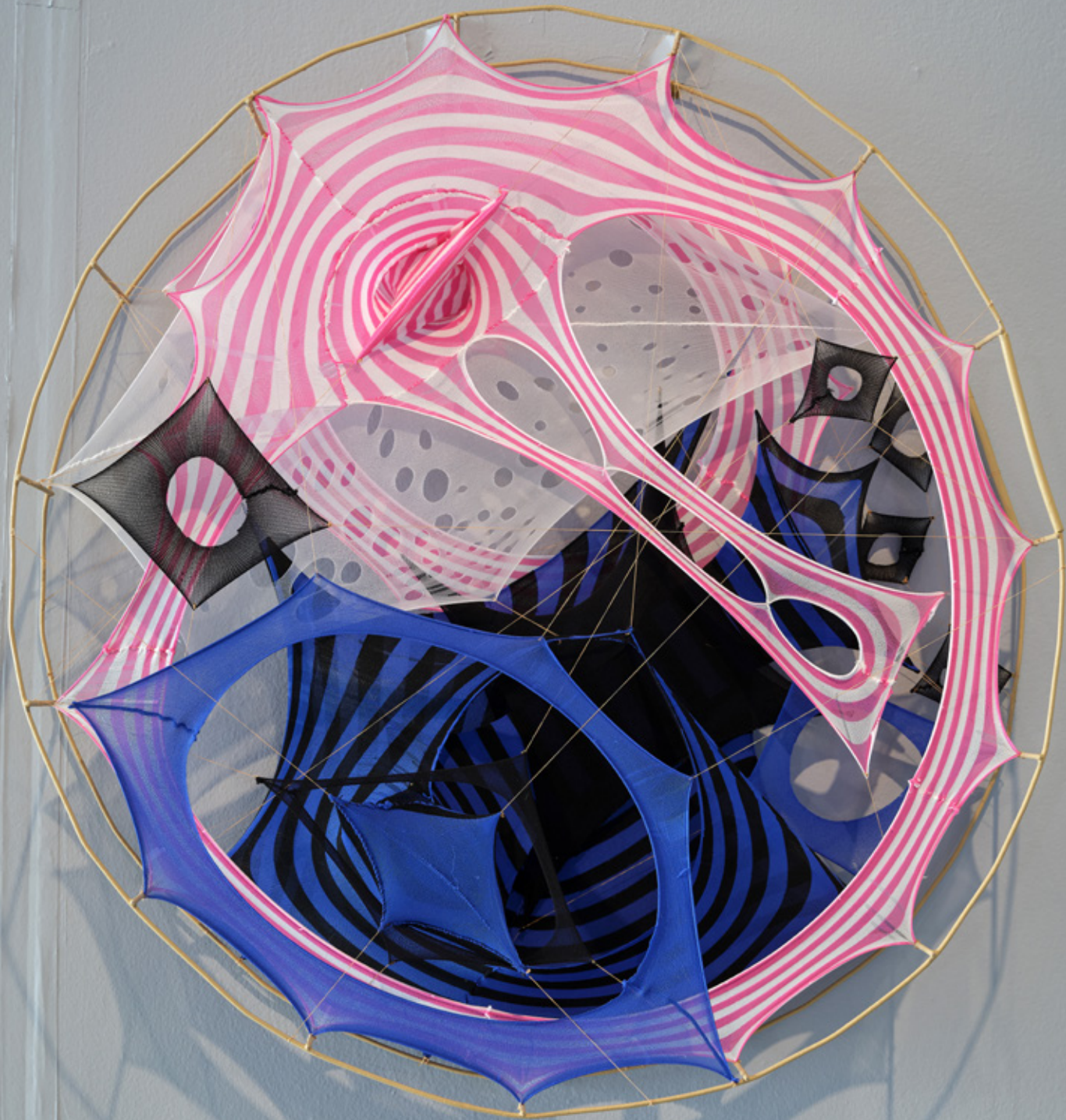
Wire, nylon and spandex pantyhose
25" h x 30" w x 6" d

BATTLE, 2017

Wire, nylon and spandex pantyhose
29" h x 28" w x 6" d











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About Bryant Small

Bryant Small is a distinguished artist and curator recognized for his innovative and inclusive approach to exhibition design. His curatorial projects are known for their thoughtful curation, bringing together different mediums and styles in ways that provoke thought and foster dialogue among audiences. With a commitment to pushing the boundaries of traditional curation and a focus on inclusivity, Bryant Small continues to shape the contemporary art landscape, making a lasting impact on both artists and audiences. Bryant Small's work has been featured in galleries and museum exhibitions across the country, earning him accolades and a growing following among art enthusiasts and collectors alike. His unique approach to both creating and curating art continues to inspire and influence the contemporary art scene.

About the Morris Museum

The Morris Museum—founded in 1913 and located on 8.5 acres in Morris Township, New Jersey since the mid-1960s—draws visitors from across the region to its dynamic and acclaimed art exhibitions program and performing arts events. Its 45,000+ object collection of art and material culture from around the world joins the art of our time in displays throughout the Museum's purpose-built spaces and within the historic Twin Oaks mansion, designed by McKim, Mead & White.

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Page layout by J. Minthe

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