



For Immediate Release  
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Contact: Douglas Ferrari,  
Executive Director

## SICA Presents

### ***Over the Top-Under the Rug***

Curated by D. Dominick Lombardi

An exhibition of nearly 70 artists whose diverse and sometimes extreme creations emanated from the solitude of the artist's studio.

**September 2 through October 8, 2005**



John Perreault



Alex DeLeon

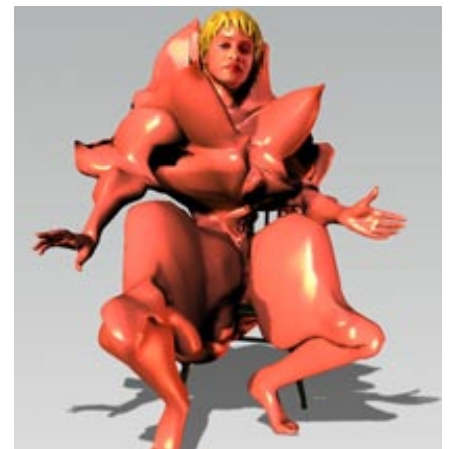
Long Branch, NJ - The Shore Institute of the Contemporary Arts (SICA) presents ***Over the Top- Under the Rug***, an exhibition that examines the plethora of creations that can emanate from the solitude of the artist's studio. With a multitude of diverse works by nearly 70 artists, the show is a veritable circus, proving that the world of visual art is as compelling and intriguing as any. Curated by artist and writer/critic D. Dominick Lombardi, *Over the Top - Under the Rug* opens September 2 and runs through October 8, 2005. The opening reception will be held on Sunday, September 11, from 2:00 to 6:00 p.m. **SICA** is located at 20 Third Avenue in Long Branch. For more information please call 732.263.1121 or visit [www.sica.org](http://www.sica.org). Gallery hours are as follows: Monday and Tuesday closed, Wednesday 1-5 p.m., Thursday 1-5 p.m., Friday 11-8 p.m., Saturday 11-6 p.m. and Sunday 1-5 p.m.

The studio is a lonely, even solemn place at times. Other times it is a marvelous escape from reality. It can be a place where responsibility or control is not an issue. It is a place where ideas can flow freely - where doors open and close - and open again. It is a place where freedom of expression is a reality. This show features a cacophony of visual expressions which emphasize the endless possibilities of that studio time. And make no mistake, there is great art here - works of individual minds that push, prod and poke at those doors to the new and yet undiscovered.

*Over the Top- Under the Rug's* techniques are vast: Margaret Evangeline shoots steel, Rachel Hayes and Anders Johnson use a needle and thread, and Eleanor White pins, all of them creating mind bending realities, while Anke Sievers' embroideries turn grandma's hobby into a seedy expression. Bethany Jean Fancher makes friends too - creepy funny ones. Patrick Dorian seems to be developing a gang of sorts. Alex DeLeon discusses gangs too, but from a different proximity as he paints the symbols of a southwestern city on sheets of metal.

Carl Van Brunt is most at ease in virtual space, and his son Zoe Van Brunt creates nightmarish videos laced with the slightest hint of humor. Michael Zansky is recreating a new place, one piece of reduced and

-more-



Kevin Mutch



Daniel Jones



Ninko Ouzou



Jesse von der Ahe

appended plywood and machine at a time. TODT makes environments that get at the core American belief system. Jeanne Wilkinson makes crazy look organized, Jess von der Ahe paints with her menstrual blood, and Stephen Smith, Michael J. Rón, Manuel Reynosa, Daniel Jones, Luis Guerra, Keith Gruver, Joseph Gaspard, Pablo Garcia, George Franco and Randy Cole pen and color behind penitentiary bars, imagining a new past, while escaping their present.

And it is all about process too, in the works of Edgar Buonagurio, Joel Carreiro, Erik Guzman, Andreas Kocks, Kimberly Maier, Claire Lieberman and Jason Sherry. Buonagurio makes intricate patterns adding and reducing his paint poured surfaces. Carreiro mixes and matches icons, forming a new way of processing information. Andreas Kocks layers and cuts, making drawings that are sculptural and alive. Maier makes magical vignettes of an endless



Norm Magnusson

world. Guzman explores the physical and the absurd with his mad machines and Lieberman makes her political stand through Jell-O references, while Jason Sherry looks at life as a game, then dives in head first.

There are other world creators: Savako, who has been traveling between earth and the planet Pajamaja for years, documenting the sights and sounds every step of the way. Kevin Mutch works in a virtual reality, like Van Brunt, but Mutch turns it inward, then out again bringing his ideas to just this side of the breaking point. John Douglas pushes the envelope too, setting his sites on Homeland Security. And Kurt Coble makes the case for the creative machine while Chaval mixes metaphors in a dizzying array of perspectives.

Then there are artists who take this world, our world, and twist it. Yoshiaki Asai makes his obsession with computer gaming, a reality he finds difficult

to escape. Calvin Burton takes a more historic view of the present, adding acidic, psychedelic colors. Toby Buonagurio has Popular culture at the top of the heap, making art that is wildly free. Karlos Carcamo's got that Popular culture thing going on too, but his is wrung through another dimension. Jon Cavanaugh mixes symbols, taking the oddest



Christopher Chambers

of ways of getting back to reality. Christopher Chambers makes the nearly recognizable potent, praying on the subconscious, while Judy Collischan takes a more direct route to preconception.

Camille Eskill addresses the body image as a contemporary icon. Joan Fabian plays with kitsch, making it her own. Graham Day Guerra has a sort of Medieval take on Contemporary society. Sophia Hayes addresses regeneration or reanimation to the *n*th degree, while Elizabeth Hendler aims her lens in close, creating an anxiously exciting statement. Clarke Jackson presents war as it is - a struggle for power and wealth. Jeremiah Ketner makes cute surreal. Max Liboiron makes dioramas that are not quite right, making viewers rethink our age of science.

Nick London regurgitates MTV, making some viewers hyperventilate on the insanity. Norm Magnusson turns it all around, as seen through the eyes of edible animals. Ron Morosan creates unanswerable puzzles and Kathleen O'Rourke swirls through life with

eyes open wide. Ninko Ouzou shows the intensity of young emotions while Sara Pasti makes youth a painful reality. Erik Wayne Patterson lives in left field, where his odd imagination can make the right - or wrong - connections. John Perreault puts sand on seascapes, a brilliant, albeit simple gesture. J. Grace Rim keeps it simple too, maintaining her own love life experiences as her muse. Peter Rittmaster's world is all mixed up, but it matters not when you are discovering new realities. Bradley Rubenstein mixes things up too, but far more subtly, and with very weird effects. Jacqueline Shatz and John Morton take the banal and make it amazing and Renee Shaw will take it all in, turn it round and round a few more times, and make it new again at the opening.

*Over the Top*-Under the Rug's artist roster includes Yoshiaki Asai, Edgar Buonagurio, Toby Buonagurio, Calvin Burton, Karlos Carcamo, Joel Carreiro, Jon Cavanaugh, Christopher Chambers, Chaval, Kurt Coble, Randy Cole, Judy Collischan, Alex DeLeon, Patrick Dorian, John Douglas, Camille Eskill, Margaret Evangeline, Joan Fabian, Bethany Jean Fancher, George Franco, Pablo Garcia, Joseph Gaspard, Keith Gruver, Graham



Anders Johnson



Carl Van Brunt

Day Guerra, Luis Guerra, Erik Guzman, Elizabeth Hendler, Rachel Hayes, Sophia Hayes, Clarke Jackson, Anders Johnson, Daniel Jones, Jeremiah Ketner, Andreas Kocks, Max Liboiron, Claire Lieberman, Nick London, Norm Magnusson, Kimberly Maier, Ron Morosan, Kevin Mutch, Kathleen O'Rourke, Ninko Ouzou, Sara Pasti, Erik Wayne Patterson, John Perreault, Manuel Reynosa, J. Grace Rim, Peter Rittmaster, Michael J. Rón, Bradley Rubenstein, Savako, Jacqueline Shatz and John Morton, Renee Shaw, Jason Sherry, Stephen Smith, Ankie Sievers, TODT, Carl VanBrunt, Zoe Van Brunt, Jess von der Ahe, Jeanne Wilkinson, Eleanor White and Michael Zansky.

**D. Dominick Lombardi** is represented by Lunarbase Gallery in Williamsburg, Brooklyn, and Lisa Boyle Gallery in Chicago. His current series, which began in 1998, is collectively titled *The Post Apocalyptic Tattoo*, which consists of a number of mixed media sculptures, reverse painted acrylic paintings on Plexiglas, India ink drawings and silk screen prints. Currently, his sculptures, silkscreens drawings and digital prints are in a traveling show called *INKED!*, which features "a diverse group of international artists whose works are informed by the subculture of tattooage." Reviews of his art have appeared in *The New York Times*, *ARTnews*, *The Greenwich Times*, *Art New England*, *ZING* magazine, *Gannett Newspapers*, *New York Arts Journal*, *d'ART International*, *artnet* and *NYARTS* magazine. Lombardi is also the Curatorial Advisor for the lab gallery in New York City, as well as a feature writer and critic for a number of publications including *The New York Times*, *Sculpture* magazine, *Sculpture Review*, *Art New England*, *New Art Examiner*, *Juxtapoz* and *Artlies* among others. His three most recent curatorial projects were *Critics Select* and *Over the Top - Under the Rug* at SICA, the Shore Institute of Contemporary Art in Long Branch, NJ; and *Funkadelicide* at Broadway Gallery in SOHO, NY.



Pablo Garcia



Judy Collischan

**SICA**, The Shore Institute of the Contemporary Arts, is a non-profit corporation whose purpose is to establish a uniquely stimulating and creative environment in which to experience the contemporary arts. The primary goal of the center is to increase the general public's accessibility, awareness and appreciation of the contemporary arts in central New Jersey. For more information on SICA, visit [www.sica.org](http://www.sica.org).

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#### Image Credits:

John Perreault, *Detail SeaScape #10*, 2004, petroleum impregnated beach sand on found painting, 31 x 55 in.

Alex Deleon, *She's Watchin' Her Back*, 1995, enamel on sheet metal, 15 x 12 in.

Kevin Mutch, *Super Cute*, photo print, 16 x 20 in.

Daniel Jones, *Big Mouth*, ball point and color pencil on board, 12 x 9 in.

Ninko Ouzou, *Frog Kozou with Flower*, acrylic on wood, 14 x 10 in.

Jess von der Ahe, *Untitled*, blood, gold leaf and resin on clay board, 16 x 20 in.

Norm Magnusson, *Cook Islands Pig*, 1996, acrylic on canvas, 32 x 32 in.

Christopher Chambers, *Rack*, cast pigmented polyurethane resin, chromed rolling metal coat rack, 64 x 60 x 14 in.

Anders Johnson, *Sledge Hammer Cozy*, mixed media

Carl Brunt, *Mom*, 2005, archival digital print on canvas with painted ceramic, 24 x 36 in.

Pablo Garcia, *Untitled*, ball point pen on paper, 12 x 9 in.

Judy Collischan, *Terror*, 2005, ski mask, sun glasses, paint, and ink marker on clipboard, 14 x 8 x 2 in.