

**AFTERWARDS
&
FORWARD**

A TEN-YEAR

9/11

REFLECTIVE ART EXHIBITION

AFTERWARDS and FORWARD

A TEN YEAR 9/11

REFLECTIVE ART EXHIBITION

August 29 - September, 27, 2011

An artist is a political being, constantly alive to heartrending, fiery, or happy events, to which he responds in every way. How would it be possible to feel no interest in other people and by virtue of an ivory tower to detach yourself from the life which they so copiously bring you? No, painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy.

—Pablo Picasso

I have always believed that the university must provide a safe space for the exploration of difficult, and sometimes painful, subjects. The university must protect the rights of free expression without the fear of recrimination or censure. In brief, the university must remain the crucible for the creation of enlightened citizens.

It is within this framework of open dialogue that New Jersey City University Galleries are proud to present *AFTERWARDS and FORWARD: A ten year 9/11 reflective art exhibition*. Like no other human endeavor, art possesses the power of formulating the group emotion and thoughts of the culture in which it is embedded and, by so doing, art gains viability and relevance. We have to keep in mind that above and beyond the literal and the conventional meanings of the artistic image, there is a third and more profound level of meaning, which conveys the intrinsic value of the subject matter and turns the art work into an icon of its time. Thus, the great contribution of art is to enlighten our experience of the world.

The main purpose of the art pieces in *AFTERWARDS and FORWARD* is to shed light on prevailing aspects of the social fabric related to violence and motivate a candid analysis and discussion of the implications of the tragic events of 9/11. Reflecting on them will inspire the observer to transcend the merely emotional response and access a deeper understanding of the resilience of human nature and its capacity for recovery.

I commend the members of the 9/11 Exhibition Committee for the professionalism demonstrated in the selection of the artists and the caliber of the art work. I also wish to thank the 9/11 National Memorial Museum for enhancing the exhibit with two significant pieces from their collection.

Carlos Hernández, Ph.D.
President
New Jersey City University

New Jersey City University Galleries are proud to present *AFTERWARDS and FORWARD: A ten year 9/11 reflective art exhibition* to seriously consider the implications of the momentous events of 9/11. The purpose of this exhibition is to endeavor through art to shed light on a host of prevailing issues about violence in the world. Using art as a catalyst for discussion, many social, cultural, economic, political, artistic, and religious issues related to violence will be put forth to the viewers. The rationale for the exhibition is to promote dialogue, deeper reflection, meditation, contextualization relating to or emerging from the 9/11 disaster.

The tenth anniversary of the 9/11 tragedy holds great significance for both the City of Jersey City and New Jersey City University. Jersey City served as the primary staging-area for aid, support, search-rescue, organization, escape and clean-up. New Jersey City University with its uniquely ethnic faculty and student population representing fifty-seven languages, it is a microcosm of the diverse socio-economic populations impacted by the events of 9/11.

The 9/11 Exhibition Committee has chosen works created in the wake of 9/11 or its ensuing war-on-terror in any medium and works about peace created after 9/11. Three themes have been represented in the exhibition: 1) artistic responses to 9/11; 2) artistic responses to the war on terror; 3) artworks to promote peace efforts. Each artist has demonstrated a strong commitment to anti-war issues throughout their careers. Eighteen participating artists are Hugo Bastidas, Richard Buntzen, Nemat El-Nasser, Carole A. Feuerman, Ben Jones, Joel Meyerowitz, Yoko Ono, Thierry Palau, Duda Penteadó, Werner Pfeiffer, José Rodeiro, Milton Rosa-Ortiz, Herb Rosenberg, Patricia Saxton, Jacqui Taylor-Basker, Raul Villarreal, Ultra Violet, Chee Wang Ng. We are grateful to the National 9/11 Memorial Museum which has generously loaned two significant works from their collection. In addition to this main exhibition, there is an off-site interactive installation by Hugo W. Morales, *11 de septiembre, 2001*, shown at the Michael Gilligan Student Union Art Gallery until September 15. Together, we hope to contribute to the campus-wide commemoration of the tenth year anniversary of September 11, 2011.

The 9/11 Exhibition committee
Art Department
New Jersey City University



New World - AM PM, 2003, bronze, 33" diameter, (Collection of the artist).

CAROLE A. FEUERMAN (b. 1945 in Hartford, Connecticut; based in New York City)

A world view incorporating past and present, evident in Feuerman's hyperrealist figurative sculpture, has also taken form in abstracted bronzes suggestive of shattered globes. Using a technique she calls "painting with fire," Feuerman produces two hemispheres by loosely casting sand molds with molten metals. Here the intensely experienced body extends to that of the world. Though the series was begun before the devastation of 9-11, many of Feuerman's spheres are in direct response to the event. These works evoke an attempt to put the world back together, while acknowledging qualities of age, wear, and brokenness.



Installation View, Yoko Ono *Uma Retrospectiva*
Centro Cultural Banco do Brasil, São Paulo, Brasil, 2007
Photo by Anne Terada

YOKO ONO (b. 1933 in Tokyo, Japan; based in New York City)

Make a wish.

Write it down on a piece of paper.

Fold it and tie it around a branch of a wish tree.

Ask your friend to do the same.

Keep wishing.

Until the branches are covered with wishes.

Yoko Ono

2011



XXI, baked-enamel on metal. 4' x 5', (Collection of artist).

ULTRA VIOLET (b. 1935 in Grenoble, France; based in New York City)

THE ARTIST ULTRA VIOLET'S FEELINGS ABOUT 9/11

SHATTERED WAS MY HEART ON THAT TERRORIST DAY.
NIGHTMARES HAUNTED MY DREAMS AND DAYS.
FLOODS OF INTERROGATIONS RUSHED IN.
WHY ETERNAL VIOLENCE AROUND THE WORLD?
IS ORIENT WAXING? IS OCCIDENT WANING?
AM I GUILTY? HAVE I BEEN MY "BROTHERS' KEEPER?"
HOW TO HEAL THE PLANET AND MY FRACTURED HEART?

**IT HAS BEEN 10 YEARS SINCE THE EVENT,
MY HEART HAS MENDED.**

TO BE GRATEFUL FOR WHAT REMAINS.
TO LOOK AT TOMORROW WITH WONDER EYES, AS A CHILD.
TO FORGIVE. TO LOVE UNCONDITIONALLY.
TO EMBELLISH THE WORLD: AMERICA THE BEAUTIFUL.

TO CONNECT TRUTH AND BEAUTY.
TO CHERISH THE GOOD WILL OF MANKIND EVERYWHERE.
TO GIVE A PEACEFUL NOBLE, REGAL TRIBUTE
IS MY INTENTION IN CREATING A ROMAN NUMERICAL MARKING OF TIME?

XXI XXI

SHATTERED WAS MY HEART ON THAT TERRORIST DAY.
NIGHTMARES HAUNTED MY DREAMS AND DAYS.
FLOODS OF INTERROGATIONS RUSHED IN.
WHY ETERNAL VIOLENCE AROUND THE WORLD?
AM I GUILTY? HAVE I BEEN MY "BROTHERS' KEEPER?"
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IT HAS BEEN 10 YEARS SINCE THE EVENT, MY HEART HAS MENDED.
TO BE GRATEFUL FOR WHAT REMAINS.



Beauty for Ashes, 2002, Mixed media on wood, 48" x 96", (Collection of the artist).

DUDA PENTEADAO (b. 1968 in São Paulo, Brazil; based and works in Jersey City, N.J.)

Beauty for Ashes relies on visual clues in the iconography of Pablo Picasso's *Guernica*. Utilizing Picasso's iconic flying severed-head, Duda reinvents the dove's wings as a symbol of peace. The wings however tentatively animate the towers. We can imagine the towers as monumental candles: lights set upon a high place by a wise man. Out of fire comes life; integration from fragmentation; resurrection from death; the emergence of beauty from the ashes.

There is a global village

where ancient grievances, endless agonies turn on lathes of uncountable echoes. There is a plea never heard in the din of gain, an infinite vowel careening from a severed head suspended between Guernica and Nankind New York and Babi Yaar, Wounded Knee and Santiago de Chile tossed by the bull of ancient grievances. We mourn in the marrow of blue-violet ashes where we would the bone dust of fallen comrades turn to light in the figure of an iris. Who are the fallen? Is it Adam, his finger

still stuck to the finger of god with primordial slime? khadesha's clavicle bent by the pestles of rage in the crucible of negotiations, vendetta and famine? Whose memory survives this mausoleum suspended beneath two pillars of smoke, the archeological dust of Antioch, a cave on Okinawa, the 1000-year stench of Kosovo? If it is our will there shall be more of these monuments.

(George N. Preston, Ph.D. — Art Critic / Professor Emeritus of Art History, City College, CUNY) 2002



WERNER PFEIFFER

(b. 1937 in Stuttgart, Germany; based in Red Hook, N.Y.)

As I witnessed the second plane hit the World Trade Center and watched in horror when the two towers collapsed; it was not a question of if, but when I would express through art my sense of outrage and anguish to commemorate this horrendous event. Old scars had been reopened. Recollections from my childhood during World War II kept resurfacing—of being caught in air raids and watch the world around me disintegrate kept resurfacing. Almost immediately after the callous ambush I started making notes, sketching out possible formats that this tribute might take. Being both a sculptor and a printmaker, I kept developing ideas, which took the form of a sculpture, as well as a graphic document. Since one did not exclude the other, I kept pursuing a combination of both. A book with a sculptural component, or a sculpture in form of a book. This is how *Out of the Sky* evolved. In countless drawings I tried to recreate and convey the panic, the fear and the horror the victims must have endured as they fell to their death amongst the debris of the collapsing buildings. What finally emerged was a sketch for two large woodcuts that would encompass the shape of the two towers of The World Trade Center.

Out of the Sky—911, a tribute
Published by Pearwhistle Press in 2006
artist book (woodcut with folding structure)
13" x 13 1/2" (closed in the book case)
13" x 78" x 63" (unfolded and installed)
(Collection of the National September 11 Memorial Museum).



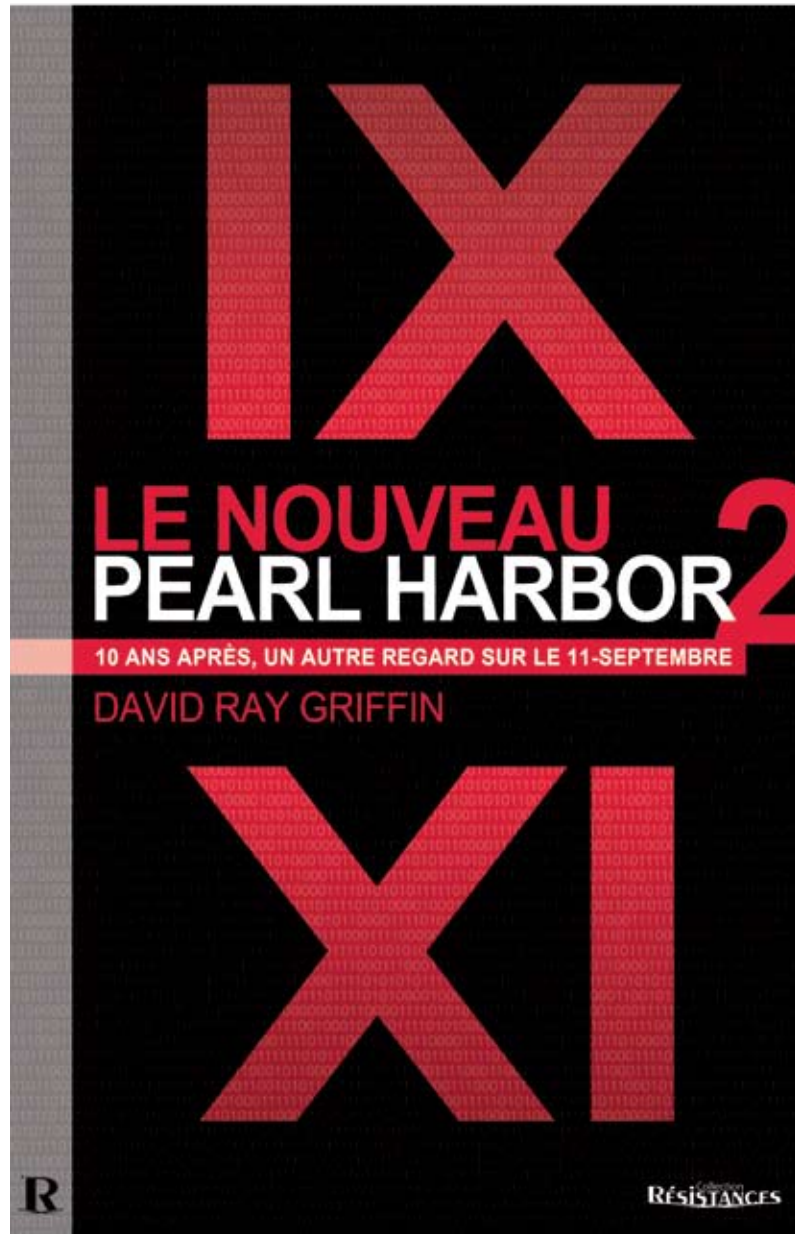
MILTON ROSA-ORTIZ

(b. 1967 in San Juan, Puerto Rico; based in Brooklyn, N.Y.)

Two days after 9/11/01, I hopped on my bicycle and rode around South Park Slope, Carroll Gardens, Cobble Hill and Brooklyn Heights. A layer of white dust and debris covered every surface. There were fragments of paper everywhere: checks, accounting records, fragments of magazines, envelopes, fragments of phone books, etc. I instinctively started picking them up and, stashing them in a bag. I didn't know what I was going to do with them, but I figured maybe someday I would make something. The bag sat in the corner of my studio for 5 years until the exhibition *Paradise According to Milton* came along (Magnan Projects, NYC 2007). I felt this was a serious and respectful enough project to use that material.

The first thing I did was write down all the names that appeared in the fragments. I then checked them with the list of deceased from 9/11. I didn't want these art pieces to bring any more pain to the survivors. None of the names in my papers appeared in that list. I then ironed them; which made the studio smell like 9/11. The papers were obviously impregnated with particles that were released by the steam of the iron. It was creepy, and painful to remember. I had already in mind that I would build the *Tree of Knowledge of Good and Evil* as a collage with the papers. Then I had the epiphany to have the negative become *The Tree of Life* that's how the two light boxes came to be.

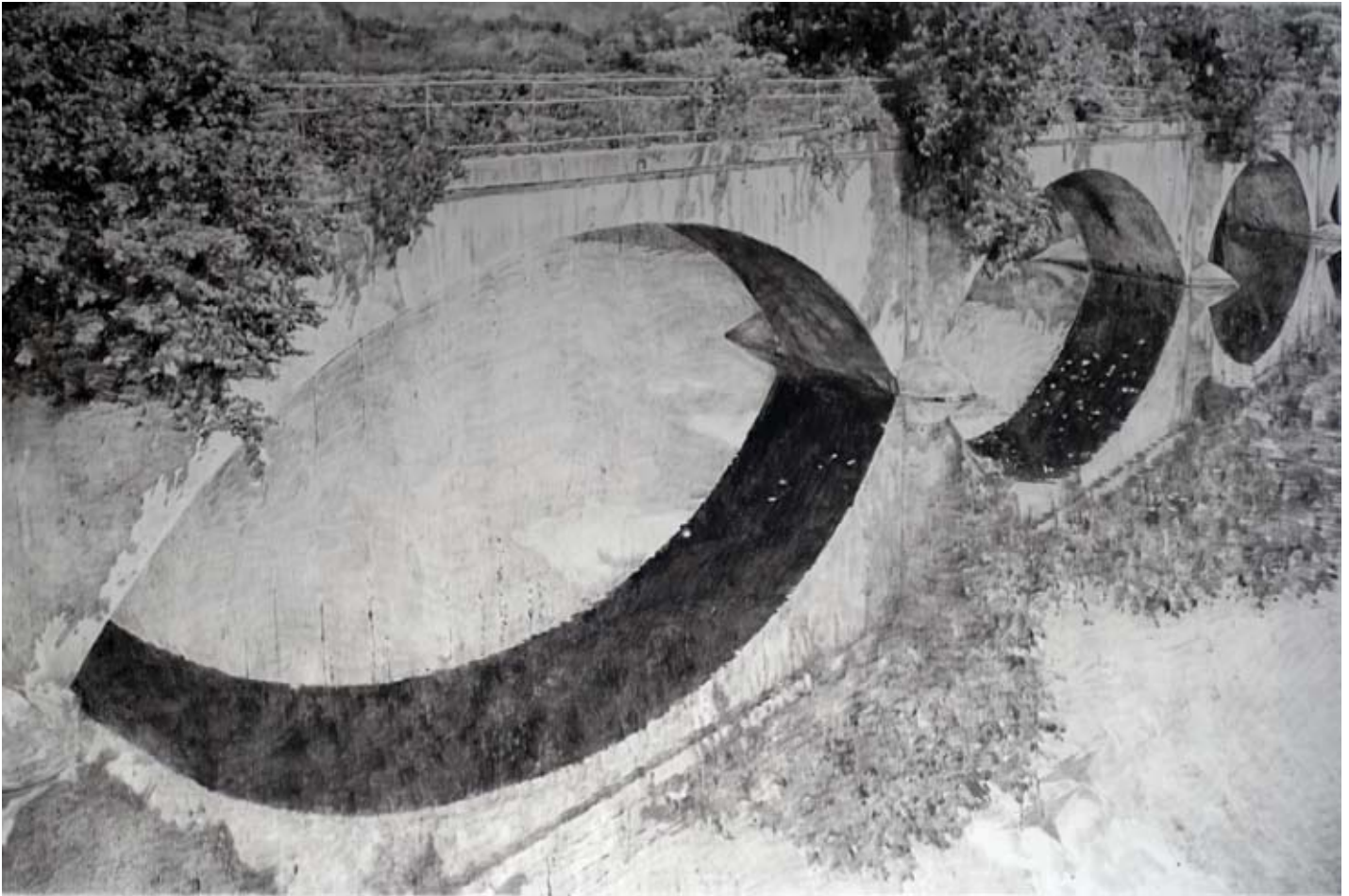
Tree of Knowledge of Good and Evil
2006, WTC Debris and light box, 22" x 36"
(Collection of the National September 11 Memorial Museum).



9/11 a twenty first century PEARL HARBOR, a book cover design, 18" x 24" (Edition Demi-Lune, col. Résistances).

THIERRY PALAU (b. 1970 in Paris, based in Paris, France)

To consider a relationship between the events of 9/11 and those of 12/7/41 [Pearl Harbor] typography is the primary aesthetic voice. Set against a graphic background using the symbols expressed in binary code numbers, the events of 9/11 are reexamined on this cover design for a book by a French publisher to be released later this year. Constructed with zeros and one, [binary numbers] the issues of 9/11 are represented as an augmented virtuality. This is a development in contemporary computer graphics where representations of real-world objects are integrated into virtual imagery. The significance of a binary string of eight digits represents any of 256 possible values, which can correspond to a variety of different symbols, letters or instructions. Virtuality is a term used by Ted Nelson for what he considers the central issues of software design. "Virtuality" refers to the seeming of anything, as opposed to its reality. (This has been the dictionary meaning of "virtuality" since at least the 18th century). Thus the designer is defining the essence of the book as taking another look at what has previously been considered the "reality" of 9/11. The powerful significance of the event is reflected in the colors chosen to tell the story. The cover design for the *THE NEW PEARL HARBOR 2, ten years after, another look at 9/11* by David Ray Griffin is the visual story of the written text which examines the impact of that day both from its documented perspective and its broader implied ramification on the world scene.



Study for *Flower Bridge*, 2007, conte on sized paper, 22" x 30", (Collection of the artist).

HUGO BASTIDAS (b. 1956 in Quito, Ecuador; based in New York City)

The painting *Flower Bridge* was inspired by the aftermath of the events on 9/11. The bridge is located in an idyllic, insolated, town in western Massachusetts. Ironically, the image was captured on Memorial Day 2007. I was thinking about the lost sense of security in America after the events of September 2001. In the reflection of the water in the lower right portion of the painting two planes are flying by in attack mode and are caught in sight as they past the quiet of the bridge.

"As with many of the great painters of the past, ranging from Velázquez to Daumier, from Goya, to Picasso, who focused on difficult themes during troubled times, there is always an element of hope in their paintings, even if its reconciliation is momentarily suspended. Given the artist's unique magic realist viewfinder, we are seduced by a spectral phenomenon that is partially, though not entirely of this world. In Bastidas, there is always a subjective distance—a necessary tension—that exists somewhere between ourselves and what we see, between how we think of the world and how we actually perceive it." (Robert C. Morgan)

During a conversation about contemporary images that provoke strong artistic discourse with Bastidas, Dr. Rodeiro stated, "Bastidas's observations reveal penetrating dark-sepia monochromatic Post-historic oil paintings with enigmatic, random, and indiscriminate transcendental worldviews." Moreover, Elvis Fuentes, the head curator of el Museo del Barrio has referred to Bastidas "as the most influential Ecuadorian artist in New York and America."



Amerithrax # 5, 2001, 42"x 54," newspaper-collage on canvas, (Collection of the artist).

RICHARD BUNTZEN (b. 1956 in Paterson, N. J.; based in Monmouth Beach/Asbury Park, N.J.)

In the autumn of 2001, *The New York Times* journalist and critic Bruce Weber wrote an article stating that nothing provokes the artistic sensibility like grief, and that artists have always combated tragedy with grave beauty. During this tragic time period surrounding and extending from 9/11, I consciously began considering the ideology that life's tragic events beget universal emotions and encourages an artistic-individual's will to unearth them, expose them, understand them and accept, if not outlast, them. These overwhelming emotions of rage and pain, sadness and grief, helplessness, loneliness, and depression in concert with imagination and skill became the forces of a personal journey documented in a series of newsprint collages. Appropriated imagery from newspapers became the vehicle to combat tragedy with grave beauty. This emotional and aesthetical war is the metaphorical conflict embedded in each piece of the series and synthesizes into a metaphysical longing: a hopeful response, healing, and perhaps even a prayer.

Why does this pain come to us?
Where does it come from?
From old it has dwelled in our dreams
and nurtured our rhymes.

Nazik al-Mala'ika

Amerithrax 2001 is # 5 in the *Newsprint Collage Series* and incorporates print media found in the days following 9/11 and the anthrax biological attacks.

NEMAT AL-NASSER

(b. 1956 in Amman, Jordan; based in Amman, Jordan)

Fireball is about the search for peace and justice in the Middle East and the world. It presents an abstracted human figure with a fireball within and represents the dilemma of people afraid to say "No" to repressive, authoritarian governments that breed terrorism. This terror is used both in their own countries against its citizens, and exported to other countries, as on 9/11 in New York City. People now are not afraid to say "No" to corrupt governments, after the Egyptian and Tunesian people led the way. This created a fireball that when released, will continue to bring revolution throughout the world, that will lead to a just peace for all people.



Fireball, 2002, collograph print, 28" x 20", (Collection of the artist).

BEN JONES

(b. 1941 in N. J.; based in Jersey City, N.J.)

You can't truthfully say you love Peace and not show respect for Nature. If you are not working to protect the environment and people from destruction, what kind of human being are you?

I reflect back to my boyhood days as an altar boy in the Catholic Church and my fascination with the fish symbol. I remember wondering why I would see it on many of the priests vestments and church objects. Reading about the fish symbol in *The Bible*, I began to learn it was a metaphor for Peace and Love. As a social activist and socialist for Peace and one who believes we should try to strive to be the best humanitarians we can be, I could never accept most wars that countries wage against each other. It's mostly the innocent who end up dying. This is why it would be wonderful to see the fish symbol and other symbols of Peace and Love on objects that we use every day in order to remind us of the importance of Peace and Love. Other cultures such as the Greeks and some groups in India used the fish as a metaphor for Peace and Love. In India the word *matsya* meant harmony or being in accord with the universe.

The work I exhibit in the exhibition *Embrace, Envision, Empower*, attempts to use the fish symbol to represent Peace and Love. The motif used is an informal wallpaper pattern design. It's my belief that if we're to have Peace, it must be integrated in our daily lives, especially in our homes. This is the reason that I used the wallpaper motif. We need to be closely surrounded with things that remind us, on a regular basis, of the importance of Peace and Love.



Embrace, Envision, Empower
2011, mixed-media, 48" x 96", (Collection of the Artist).



Nov. 12, 2001 North Tower Shrouded in Smoke and Spray, from *Aftermath: Images from Ground Zero*, 2001, 30" x 40,"
Photograph mounted on dibond, (Courtesy of the Artist and Edwynn Houk Gallery, NY).

JOEL MEYEROWITZ (b. 1938 in Bronx, N.Y.; based in New York City)

Joel Meyerowitz's awe-inspiring and sublime *Aftermath* photographic series comprises the World Trade Center Archive, which Meyerowitz initiated. A portion of the Archive is housed at the Museum of the City of New York. He made over 8,000 images, during the 9 months that he spent photographing the ruins and clean-up effort at 'Ground Zero.' He was the only photographer permitted to photograph inside the otherwise prohibited crime scene. From 2002 to 2005, the U.S. Department of State toured 35 exhibitions of Meyerowitz's powerful *Aftermath* work that was seen by several million people in more than 200 cities around the globe.

In 2005, the Phaidon Press published a monumental book, *Aftermath: World Trade Center Archive* which featured Meyerowitz's previously unpublished photos along with his engaging account of his day-to-day life. Upon this publication, Meyerowitz stated: "Alone in there as the resident 'eye,' I too became part of the band who came to heal the wound. My task was to make a photographic record of the aftermath, the awesome spectacle of destruction, the reverence for the dead, the steadfast, painstaking effort of recovery, the life of those in the zone whose act of salvation has embedded itself deeply into the consciousness of all of us down there and through them to all Americans and to the world." Phaidon has published a special, 10th Anniversary Edition of *Aftermath* in 2011. Meyerowitz's work in NJCU's 9/11 exhibition is an invaluable historic record of a moment etched in time.



Firefighter, 2001, watercolor-amazar, 18" x 24," (Collection of Ella Rue).

JOSÉ RODEIRO (b. 1955 in Ybor City, Tampa, FL; based in Madison, NJ)

Rodeiro's *duende*-filled *Firefighter* depicts a brave NYC fireman and a loyal secretary helping a dying stockbroker within the World Trade Tower on September 11, 2001. The three ash-covered specters allude to various Renaissance images of Christ's "Deposition from The Cross." In the background is Charles Demuth's *I Saw the Figure 5 in Gold* (1928); which is based on Puerto Rican-American poet W. C. Williams's *The Great Figure*. This poem asserts (via the image of a charging fire-truck) the valor of firemen and their stalwart and unwavering devotion to self-sacrifice and duty:

Among the rain / and lights / I saw the figure 5 / in gold / on a red / fire truck / moving / tense / unheeded / to gong clangs / siren howls / and wheels rumbling / through the dark city.

Additionally, the iconology of Rodeiro's *Firefighter* relates to the Egyptian Tarot's numerology, wherein the number "5" signifies "conflict" and "war." Floating in the background are words that reference President G. W. Bush's post-9/11 frequent utterances of the *mantra* "wrongdoers;" as well as *The Holy Quran's* disclosure that, "Wrongdoers abide in fire" (59:17). Lastly, the image is an *amazar*: an artistic technique associated with *Amnesia Art* whereby images emerge by chance-amalgamations (or by "kneading") of iconological remnants or detritus. *Amnesia Art* is a contemporary art theory formulated by the Bolivian poet Nicomedes Suárez Araúz, which asserts that all art is inspired by the forgotten (or "amnesia"). [Above statement by Tara Dervla].



BANDIDO, 2003, oil on panel, 16" x 12", (Collection of the artist).

RAÚL VILLARREAL (b. 1964 in San Francisco de Paula, Havana, Cuba; based in Verona, N.J.)

Bandido (noun)

1. a robber, especially a member of a gang or marauding band. **2.** an outlaw or highwayman. **3. Informal.** **a.** a person who takes unfair advantage of others, as a merchant who overcharges; swindler; cheat. **b.** a President, head of state, government official, corporate chief executive officer, vendor, cab driver, etc., who operates a business or works without a required license or permit, and without observing the usual rules, practices of laws and regulations.

Villarreal's painting *Bandido* alludes to the "Most Wanted" posters of the Old West when *bandidos* carried a price on their heads and were sought out to be brought to justice. George W. Bush's face hidden behind "Old Glory" and his gleaming eyes, contrasts the reality of the devastating and tragic events of September 11, 2001 with his declaration on the "War on Terror" in front of Congress some nine days later. President's Bush avowed connections of the 911 terrorists to weapons of mass destruction and the axis of evil in the Middle East, subsequently led to the United States going to war with Iraq. The piece was created in 2003, the year of the invasion of Iraq, which had the relentless media coverage of the bombing of Baghdad. From that time onward U.S. Citizens have lived in unnerving times with their civil liberties under attack.



THE NIGHT BAGDAD EXPLODED in JERSEY CITY (THE BOMBING OF BAGDAD) (Detail)
March 21st, 2003, 8' x 4' x 1," Aluminum, (Collection of the artist).

HERB ROSENBERG (b. 1942 in Brooklyn, N.Y.; based in Jersey City, N.J.)

A couple of years after the numbing shock of watching the two planes fly into the World Trade Center across the Hudson River from my studio I was again able to work on making beautifulness. The ecstasy was short lived. The studio became four walls of agony the night George W. Bush started murdering Bagdad. The nonstop alighting of the city with militarily surreal fireworks and the television coverage of it infuriated me.

The anger of that night poured out into *THE NIGHT BAGDAD EXPLODED in JERSEY CITY*. The ferocity of the bombing ignited the furious creation of the eight-foot by four-foot aluminum panel. The small wide-angle mirror in the piece is placed to establish the ownership of the events of that evening on every person who experiences the sculpture.



Pieces of Peace, 2009, 14" X 14", digital print on canvas, (Collection of the artist).

PATRICIA SAXTON (b. 1957 in N.J.; based in Summit, N.J.)

Pumpkin pie. Served warm, topped with vanilla ice cream—the thought alone conjures up Thanksgiving feasts with families and friends, sharing sustenance, love, and freedom. It provides a representation of peace that springs from hope, bounty, nourishment, and gratitude.

The pie itself is an overarching symbol of unity and abundance—ideally whole and shared harmoniously—yet there are those who would have the whole pie, in essence destroying it, fueled by a hostile hunger and wielding terror as its knife.

Within the hearts and minds of humanity at large, this is unacceptable. While individual pieces may vary in size and inevitably some end up with a larger portion, terror is an unwelcome guest at the world's table.



Aftermath: 9/11 and New York Artists, a documentary by Jacqui Taylor Basker and Ernie Mortuzans. (A film concerning the impact of 9/11 on the lives of artists in New York City in Westbeth Artists Housing, the nation's largest residence for artists). Running time 42 minutes; Postscript 8 minutes. Total 50 minutes.

JACQUI TAYLOR BASKER (b. 1940 in Brooklyn, N.Y.; based in New York City and Amman, Jordan)

This film is the extraordinary story of the artists of Westbeth, who live just north of the Twin Towers, who watched them being built, and then on that tragic day in September, watched them fall. The artists, musicians, writers, photographers, dancers tell their story about how their lives and art were profoundly affected by the events of 9/11. The project was first conceived in 2002 in discussions between Jacqui Taylor Basker, painter, critic and art historian and Peter Salvator Tomas, singer and actor. Both artists reside in Westbeth. Later conversations brought Ernie Mortuzans, a graphic and video artist, into the project, and he and Jacqui went on to create a production plan and complete the project. The film's Interviews were held in Westbeth during the early part of 2003, and during July, 2005. A short postscript of interviews with the same artists 5 years later, then 10 years after 9/11 will be also shown. The documentary has been shown and well-received in many venues and film festivals, including the Kent Film Festival, CN; the Woodstock Museum Alternative Film Festival, Woodstock, NY, and the Nambia Film Festival in Australia. It was recently shown at the Wesbeth Film Festival, NYC.



September 11th Memorial Installation - White, 2001 - 2002, Mixed media with audio, 30" x 30" x 36" (Collection of the artist).

CHEE WANG NG (b. 1961 in Kuala Lumpur, Malaysia; based in New York City)

The tragedy of an aftermath is the lesson not learned.

As "Bread is the Staff of Life" to the Occidental, rice is the essential staple feeding the World. It nourishes and underpins the foundation of culture and civilization.

A shared Chinese vernacular etiquette with the East and South East Asian cultures and its greater diasporas including that of Korea, Japan, Vietnam, Myanmar, Cambodia, Laos, Thailand, Malaysia, and Singapore of not sticking chopsticks vertically into a bowl of rice is because of the resemblance to joss-sticks in an urn – which is a religious offering. The only time a pair of chopsticks is struck into a bowl of rice is at the beginning of a funeral procession to signify "Death is here."

Your difference is my acceptance for we are one.

This installation is my personal offering to the September 11th victims and, the lost twin-towers the World Trade Center. It marked the nation's loss of her innocence by deconstructing the US flag. The seven red strips of the flag correspond to the seven bloody bleeding lines of the large white bowl. The blue quarter manifested into the blue prayer candles with 50 stars of the 50 states shimmering and longing for the departed. The low sound of murmuring chants of a Buddhist prayer for the dead calling for salvation is heard. This is a low round table for one.

When will World Nations join in and share at this Table of Humanity?

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ULTRA VIOLET

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