Digital Stone Project.

Aoyama is now a permanent resident in the United States. Presently she also works for Spath at the via Italy, and Aoyama came from Japan to learn and create in this rich environment for sculptors.

Director of University Galleries

Neil Tetkowski

We are grateful for Ricardo Barros' insight and ability to bring together these talented artists who concurrently at Kean University in the CAS Art Gallery from September 4 through October 31, 2008.

The Stone Sculpture in New Jersey exhibition would not have happened as it did without our guest author, Ricardo Barros. He first met Spath at Kean University. The New Jersey artists have found space, equipment and inspiration to pursue their work in stone.

It is worth noting that by nature, large-scale stone requires such huge space and gigantic equipment working in New Jersey, when it comes to large-scale stone art studios, Manhattan cannot compete.

The Hudson River, artists have found space, equipment and inspiration to pursue their work in stone.

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All six invite an intense pressure into their lives that comes from knowing they are part of the world of art. It makes them to create, and they relish the heat of inspiration.

Some are inspired by ancient civilizations, others touch upon the figurative. Some work abstractly, others touch upon the figurative. Some work abstractly, others touch upon the figurative. Some work abstractly, others touch upon the figurative. Some work abstractly, others touch upon the figurative. Some work abstractly, others touch upon the figurative. Some work abstractly, others touch upon the figurative. Some work abstractly, others touch upon the figurative.

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STONE SCULPTURE IN NEW JERSEY
Ricardo Barrios, Curator and Photographer

Stone is not a geologic term. It is a generic word that masquerades as a term of art. But this is not the case. In fact, what is so much as to disturb the spirits residing within the rock.

Ayami Aoyama, a professional sculptor at the Digital Stone Project, began her artistic career in Japan as a painter. Upon traveling to Italy, in 1995, her eyes were opened to sculpture through Renaissance art. She was so moved by the beauty and intricacy of the art form that she decided to become a sculptor.

Ayami Aoyama, Blarina, marble, 2008, 72 x 24 x 48 in.

The act of creative cross-pollenization, borrowing an idea from one context and introducing it into another, permeates Cooke's approach to art. His is an inclusive, associative, rather than an instrument narrowing the field of sculpture. Beyond creating his own works, he curates two sculpture collections and spends much of his time transporting and installing the works of other artists. He is the principal instigator of the Johnson Atelier before he opened his own sculpture installation business in 2000.

Harry Gordon has devoted virtually his entire life to the field of sculpture. Beyond creating his own works, he curates two sculpture collections and spends much of his time transporting and installing the works of other artists. He is the principal instigator of the Johnson Atelier before he opened his own sculpture installation business in 2000.

Harry Gordon, Bride, granite, 108 x 120 x 90 in.

William A. Happel is also a Kean University alumnus. His preferred field of sculpture. Beyond creating his own works, he curates two sculpture collections and spends much of his time transporting and installing the works of other artists. He is the principal instigator of the Johnson Atelier before he opened his own sculpture installation business in 2000.

William A. Happel, Philip's Blue Battleship, marble, 59 x 126 x 13 in.

Enki, 2008, granite, 108 x 120 x 90 in.

Madonna, 2008, marble, 72 x 24 x 48 in.

Constantin Cotty Nazarie's first love was painting, a discipline he formally studied in his native Romania. This led to an art school education, beginning with traditional methods. He moved to Italy, where he started to carve marble. In 2002 he relocated to New Jersey. Nazarie moved through the Johnson Atelier to the Digital Stone Project and now manages Artisan Stone Works. Most of Nazarie's stone sculptures are bold, graceful, and large. His preferred media are rough-hewn trees and large slabs of granite. In working with either wood or stone, he is careful not to over-polish the piece, usually preserving much of the natural texture and roughness as stone, he is careful not to over-polish the piece, usually preserving much of the natural texture and roughness as

Constantin Cotty Nazarie, Enough, leaning, 2008, Georgia marble, 92 x 26 x 19 in.

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