

This year's top prize, the \$100 Society Silver medal, went to Roberta Carter Clark for "Bright Nocturne." The asymmetrical composition of this wetly painted floral study helps it to stand out from the many similar offerings.

One of the few abstract works, "Warm Passage," took the \$100 Grumbacher Award for Nicholas Reale, a frequent Society prizewinner. The fact that non-representational watercolor, "Deep Remembrance" by Diana K. Marta, also received another \$100 award may encourage more artists to experiment along this line in the future.

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Comparable awards were presented to Jane Oliver, for her semi-abstract view of a "Taverna"; to Arthur J. Barbour, for his river scene "Misty Morning"; to Steve Zazenski, for his study of wicker chairs dappled by sun on "Emily's Porch"; to Vera Wasiczko for her tissuey forest composition, "Misty Passage," and to Robert Saxon, for a darkly dramatic study of a snowy cabin, "Winter Wood."

Other winners include David Bareford, for the harbor view "Spring Clean-Up, Granite Pier"; Otto Bermel, for the architectural, Mediterranean study, "Steps of Time"; Patricia D. Ganek, for the misty forest scene "Rose Trees"; Nissan Gallant for the portrait of "Cheryl"; and Alex Gnidziejko for the mood piece, "Thoughts of Home."

I found another prizewinner, "The Calling" by William J. Senior, one of the most effective though unassuming entries. It shows a teenager, bundled in winter clothes, standing on a veranda and staring out at the falling snow.

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The patterns of black-and-white cows are echoed by those of winter tree branches in "The Crossing," by Ronald R. Lent, which received the Robert M. Price Memorial Award. Similar awards went to Louise F. Walter, for an overview of the "Little Egg Harbor Yacht Club"; to Nancy Korde for a snow study "Old Lyme," and to Henry Gasser for another snowstorm scene, "Sussex Winter."

To my mind, old buildings inspire some of the bet-

Through Oct. 25, the Morris Museum also showcases "Experimental Monoprints" by six students of Stuart White, assistant professor in art at Rutgers University, Newark.

Since a monoprint is a unique image that cannot be duplicated, it falls somewhere between printing and painting. Inks or paints are used to make an image on a nonabsorbent surface, such as glass, that is then transferred to paper. The artists in this group have formed images by drawing into the color with sharp tools, using several printings, adding collage and stencil effects, and moving the colors around on the plate with brushes or rollers.

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There are landscape implications in some of the prints by Mary Lou Sussman, which use sequential printings to create many translucent areas of color. Kathryn Williams covers nearly the entire surface of her paper with each color layer, for a rich, iridescent effect.

Rectangles form the common link throughout the well-ordered prints by Sylvia Rich. Bunny Jackson scratches the contours of a river, tree branches and blades of grass for her nature-oriented works.

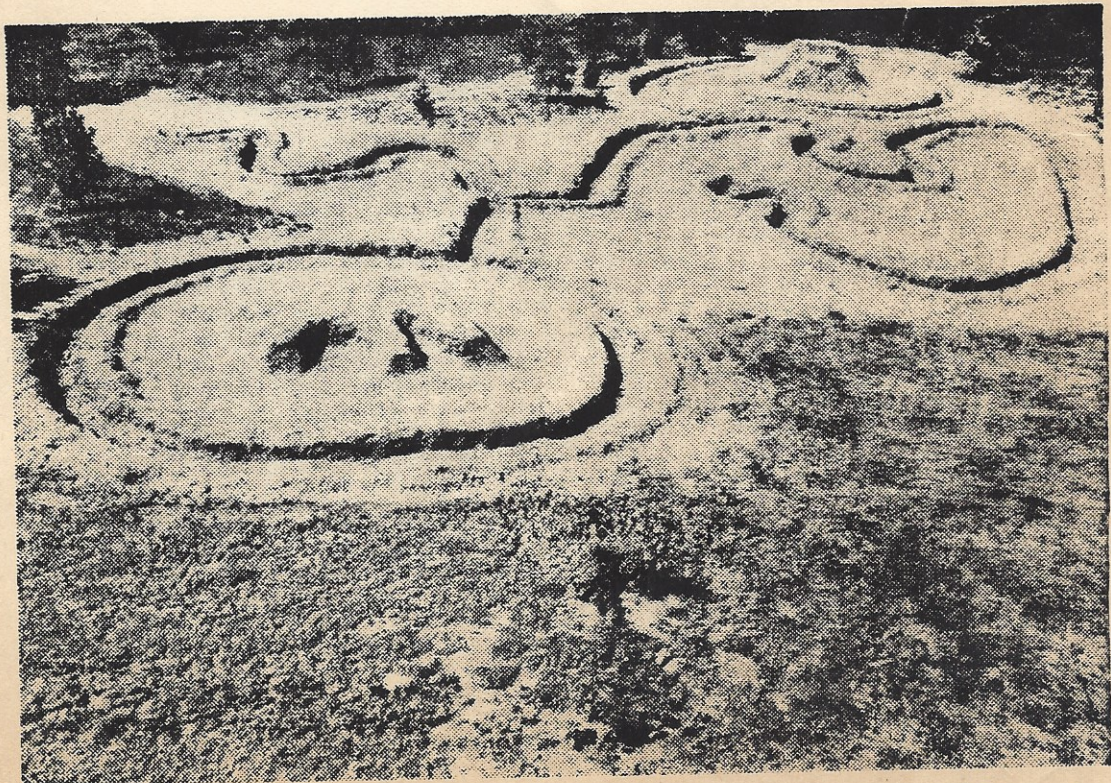
The horizontal rifts in reddish tones that make up Irene Feigen's prints involve collaged tissue and wire. Rosalind Minnam breaks away from the show's otherwise subdued palette to show small, crisp abstracts in neon tones.

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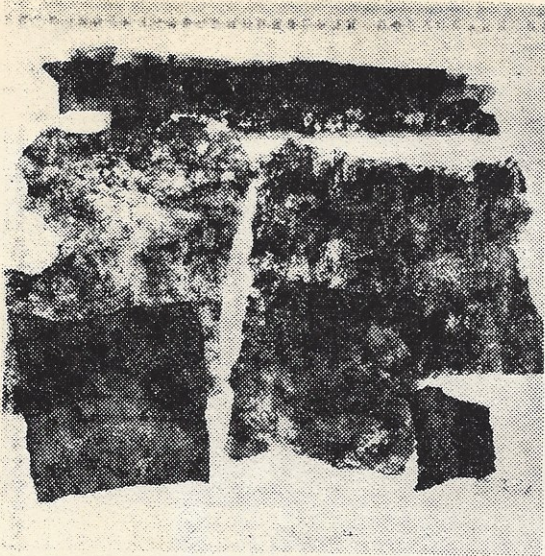
The latest installation in back of the museum is "Earth Maze/Earth Mounds," which is a joint effort by Carolee Thea and Penny Kaplan.

It makes obvious references to the ancient land drawings found in the Nazca region of Peru, with its mounds that resemble leveled pyramids, and its pronged, rounded and spiral lines. While most of the outdoor works at the museum have been built upon the ground, this one actually makes a sculpture out of the earth. Creating a mini-desert at the center of the green grass and bushes, the artists have dug continuous trenches about two feet deep, and built the two sizable

(Continued on next page)



The environmental work in back of the Morris Museum, 'Earth Maze/Earth Mounds,' is the work of artists Carolee Thea and Penny Kaplan



'Past Particles,' by Sylvia Rich, in the Morris exhibition

Earth sculpture evokes Peru

(From preceding page)

mounds from the leftover earth, mixed with hay.

Each of the artists has executed environmental works in the past, with similar overtones of mysticism and ancient architecture.

Just as the Peruvian drawings are best seen from above — and so have inspired the conjecture that they were meant to welcome visitors from space — the Thea-Kaplan earth sculpture is best viewed from the elevated terrace at the rear of the museum. It remains there through January, 1982, after which the trenches will be refilled and the area will revert to its former condition.

ART OPENINGS

(From preceding page)

Recent sculpture by Monita Boesewetter (through Oct. 30). Artist's reception-opening: Today, 2-4.

Resources Center.

PRINCETON (Educational Testing Service, Rosedale and Carter Roads) — Large suspended steel sculpture.

SOUTH ORANGE (Business district) — 20th Annual Meet The Artist outdoor Side-