



Sheba Sharrow
BALANCING ACT

Selected Works 1988 - 2006
September 5 - December 3, 2017

DiMattio Gallery
Joan and Robert Rechnitz Hall

Monmouth University
West Long Branch, New Jersey

Foreword

Engaging, raw, beautiful, horrendous, the push-pull of tactile elements (paint, collage, sgraffito, etc.), and the bold use of color and texture, the aggressive and thoughtful mark making of Sheba Sharrow's work captured my attention at first view. As Monmouth Center for the Arts dedicates its theme this year as "Art+Activism," Sharrow's work so meaningfully and powerfully encompasses this idea. With many of the paintings on view being exhibited for the first time, this comprehensive exhibition presents work from 1988 to 2006. As Sharrow may have envisioned the paintings on their inception, the imagery and message they convey still resonate intensely in our world today. I am hopeful that as visitors enter the gallery and view the paintings, they will lose themselves in the work, as I have time and time again. Reading through the text, examining the layers, contemplating the colors, and coming away with ideas, thoughts, and revelations in a personal way that will transcend their personal experience to feel compelled to share their experience with others.

Monmouth University is proud to co-sponsor this exhibition with James Yarosh Associates Fine Art Gallery. It has also been my personal privilege and pleasure to curate this exhibition with James Yarosh, Director and owner of James Yarosh Associates Fine Art, and Mark Ludak, Specialist Professor of Art & Design, Monmouth University. I would also like to thank and acknowledge all of the writers who have submitted their insights for the catalog. And finally, to Andrew Cohen, Professor/Chairperson, Department of Art and Design, and Kenneth Womack, Dean, Wayne D. McMurray School of Humanities and Social Sciences, for their support in the production of this important catalog.

– Scott Knauer
Curator, Director of Galleries and Collections
Monmouth University

When wisdom blooms within me like a rose filling my chest with thorns.

When I encounter Sheba Sharrow's work, I see an artist's intellect manifesting into a physical railing against the canvas to find answers to the questions of life and death that face us all. The paintings are a dialogue of poetic and brutal truths that tilt toward beauty, initiated on canvases that are larger than humankind – and faced alone.

I admire the bravery and fearlessness in each of Sharrow's brushstrokes, in which she maintains command of demanding subjects while juggling the responsibility it requires like spinning plates in the air. I see the same plaguing question being examined through paint, eliciting conclusions that evolve with a sensitivity gained from the growth of perspective that comes as we reach new life stages. Viewed as a body of work, these canvases are testaments to Sharrow's greatness and, indeed, her legacy. Although an agnostic, the artist imbues a strong spiritual quality in her subject matter. Walking into this exhibit, viewers get an immediate sense that they have entered a space where battles have taken place and they are witnesses to the fallout. In regarding Sharrow's works, we enter into a vital conversation of what it means to be human — the tolls and the triumphs. It forges ties, and we are reminded that just as in art, in life we will be remembered kindly in hindsight through the connections we have made.

– James Yarosh
Guest Curator, Artist, Art Dealer, Owner of James Yarosh Associates Fine Art Gallery

cover and title page: *Trapeze* inside front cover: *Clumsy Dancer* (detail)

Sheba Sharrow: A Personal Recollection

Alejandro Anreus, PhD

I first saw Sheba Sharrow's work in the late 1980s in the gallery at Montclair State University. I was a curator at the Montclair Art Museum and would visit the university gallery regularly. Sharrow's work touched me immediately; her drawing was rigorous, her approach to the application of pigment and color was lusciously painterly, and of course there was the content, profoundly humanist and anchored in the human figure. I told myself I would follow up on this artist and her work.

In 1994, I had moved on to the Jersey City Museum to concentrate on contemporary art for the exhibition program. Just as I was about to look for Sharrow's contact information, she reached out to me via the phone and there was an immediate rapport between us. We discussed the importance of painting, talked literature and politics — and these, together with the personal over time, became the content of our conversations in the years to come, until her death in 2006. In a matter of days, I had received transparencies of her work and arranged to visit her New Jersey studio. Two years later, I organized a solo exhibition of her paintings at the Jersey City Museum, "Circular Stairs," 1996. The entire process was a delight: the series of visits, selecting the works, and the conversations, the many conversations. As a curator, you meet and work with hundreds of artists over the years to establish professional relationships. There are only a handful who become true friends.

"The smell of oil paint was like perfume to me." I'll never forget her recollection of beginning undergraduate study at the School of the Art Institute of Chicago in the mid-1940s. From Boris Anisfeld, a Russian-born painter and stage designer, she learned about color and pictorial surface. From the social-realist Joseph Hirsch — composition, content, and how to conduct a rigorous critique. She always emphasized the seriousness and camaraderie of her fellow students (Leon Golub, Joan Mitchell, and Nancy Spero were among them) during the post-World War II period, as well as the vitality of Chicago as a city. Although born in Brooklyn, Sharrow was raised in Chicago, and was a "Chicagoan"



Dateci I, 1999, 64 x 42 inches, mixed media on Arches paper

through and through; this meant she was down to earth, straightforward, and flinty. Sharrow went on to earn her MFA at Temple University's Tyler School of Art in 1968.

On two occasions, we visited the Philadelphia Museum of Art, essentially, private "master classes." The first time we walked through the galleries, her observations were focused, precise: a certain color and brushwork in a Goya, the application of paint in a Daumier, the definition of the body in a print by Käthe Kollwitz. Sharrow could articulate



Sheba Sharrow in the studio, 1992

what made these works significant, formally and conceptually. On the second visit, we spent nearly two hours with a group of paintings by Cy Twombly, my sense of sight opened to the coloristic passages, his release from the mechanical into authenticity and passion. The literature that we shared possessed formal rigor and a humanist cord; I recall discussions of the novels of Kundera, and the poetry of Philip Levine and Gerald Stern. We exchanged books on a regular basis. She introduced me to Primo Levi, Coetzee, and Atwood. I sent her the best translations I could find of Lorca, Neruda, and Paz.

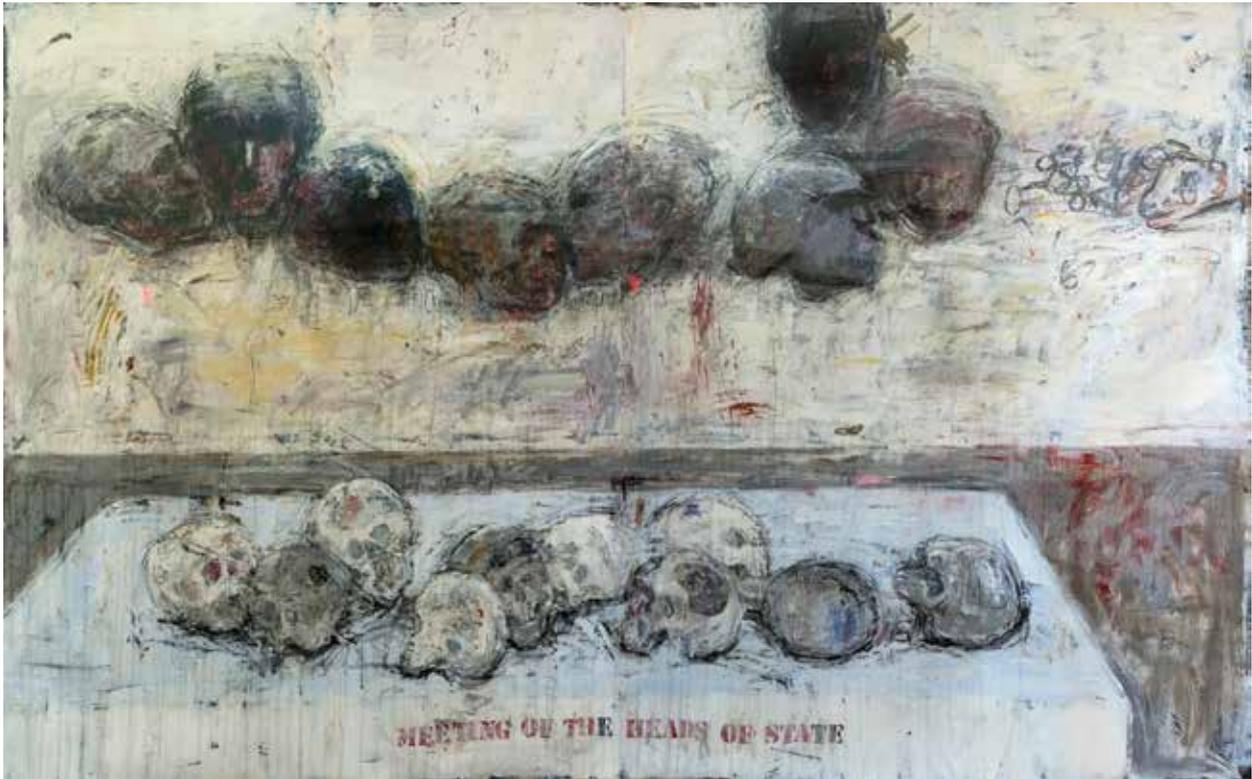
Looking at Sheba's work in the studio in her home was a true pleasure: I spent many minutes before each one — as always, in full exchange with her. Sheba allowed me to get lost in them, to be pulled in by the sensuous, immediate paint. Refined and luminous surfaces that evoke a kinship with Turner and even Bonnard — this was the virtuosity

that grabbed me first as a viewer, followed by the profound and disturbing poetics of her content-charged figures. After years of painting abstractly, by the early 1980s, she returned to the figure. The twentieth century promises of utopia had become dystopic and her art had to bear witness, unequivocally. In Sheba's hands, the fragile human figure became an emblem of resistance, whether a solitary rower in an empty sea, walking a tightrope, or crouching atop a pile of skulls. Never sentimental or illustrative, Sheba represented struggling humanity, the hangmen and the victims, her visions always balancing indignation with compassion, rage with tenderness.

She let me know when she became ill the first time. Although exhausted by chemo and unable to work, she was thinking of paintings and drawings to be made and what she produced after recovery was as powerful as ever. I last saw Sheba with my wife and daughter in her home, a visit rich with fellowship, humor, and openness. I promised to return shortly to the studio, but each subsequent attempt to make a date resulted in a postponement. We continued to converse and commiserate on the state of the Bush/Cheney administration. Sheba was very clear-eyed, never despairing, reminding me that participating at every level of the electoral process was the way to make a difference. She never mentioned her illness. One day she called to tell me she was cleaning out her library; in the mail came a volume on German Expressionism, a volume on political graphics, and several paperbacks of essays by Herbert Read, an art critic we both admired — books which to this day I treasure and reread. When Sheba's daughter told me of her death, I was simultaneously saddened and thankful that I counted Sheba as a friend, and had been able to work with her extraordinary paintings and drawings.

Sheba Sharrow belongs to the family of artists including Goya, Kollwitz, and Orozco — those that grab us, that rattle us, heart and head. Her work remains a testament to the beauty of art and its ability to alert us to our common destiny. I am grateful for her work and miss her, still.

Alejandro Anreus, PhD is Professor of Art History and Latin American Studies at William Paterson University.



Meeting of the Heads of State, 1996, 72 x 102 inches, mixed media on Arches paper

Sheba Sharrow: Balancing Act

Theresa Grupico, PhD

The 80 years between American artist Sheba Sharrow's birth in 1926 and death in 2006 saw an endless stream of war and destruction from which we have not yet emerged. Sharrow's paintings grapple with the brutality and suffering her lifetime witnessed, but also offer hope for moving forward.

In *Meeting of the Heads of State*, Sharrow incorporates the title into the painting itself. Such incorporation of text reverberates through many of her paintings, alluding to the role of both words and images as forms of communication, and further, to the very need for dialogue if humans are to stop hurting other humans and the world's wounds are to heal.

In this painting, the 'heads' above are formally isolated from the skulls below, with each group contained in its own separate rectangle. The heads communicate with each other, but not with their subjects or victims who, laid out on a sacrificial altar, have already been silenced. But Sharrow also connects the two groups, as the seemingly isolated rectangles are bound together within the larger rectangle of the painting itself, and as the shapes of the heads mirror those of the skulls, reminding us of their common humanity and ultimate common destiny as mortals. A yellow wash over the whole, a natural or spiritual light, suggests hope.

In *Dateci I-IV*, Sharrow incorporates the poem *Dateci (Give Us)* by Primo Levi, a survivor of Auschwitz and preeminent Holocaust writer. Sharrow's straightforward willingness

to address the horrors of warfare and genocide is reminiscent of Picasso's *Guernica*. But while Picasso immersed us into chaos on an epic scale, Sharrow breaks things down into single gestures, working with four separate panels, with each of the first three focused on a sole, classically nude, figure (perhaps the same figure). Here as elsewhere, the backgrounds are spare, so that the viewer is compelled to take in each individual as individual—each one of the millions lost, a human being. We see their journey: the first, with the scale and force of Millet's *Sower*, still with the strength to fight back; the second no longer upright, head down, a military vehicle looming behind; the third falling limp like Christ being taken down from the cross. In the fourth panel, the nude figure is on the ground, at the feet of others, some with helmets, one with a white collar, and amongst them, a bloodied arm and hand seeming to gesture *Heil Hitler*.

How can art respond to such horror? As Sharrow shows, by bearing witness and giving voice to the victims. And further, by transforming it into something beautiful, through colors and gestures that make us *feel*. Sharrow's work provokes empathy that penetrates beyond language barriers.

Forming a horizontal band across the center of *Clumsy Dancer* are lines from the Chilean poet, diplomat, and activist Pablo Neruda that begin, "There is no insurmountable solitude." Vertically intersecting these lines is an isolated figure, the dancer, his left arm and hand forming a right angle directed toward the word 'solitude,' his right arm extended downward to the quote's final words: "common destiny." The dancer's head is turned to his left toward other figures only partially viewable, but visually linked to him by a gestural sweep of browns and reds, of exquisite greens and blues emanating ultimately from a landscape at the bottom of the painting—Neruda's "enchanted place," a Paradise, an Eden—from which the dancer's swirling feet, and humanity itself, have sprung forth. Sharrow reminds us of both our common origin and the common goal of all peoples to find a place to belong, where we can 'dance our dance and sing our song.'

In its visual reference to the dance and its inclusion of a text that further references art forms, *Clumsy Dancer* asserts the importance of the creative act itself. The landscape here—the place of creation—alludes not only to humanity's



Dateci II, 1999, 65 x 45 inches, mixed media on Arches paper

creation, but to humanity's ability and power to create. As Sharrow demonstrates through all of her paintings, to partake in the act of creating is to raise a hand against forces of destruction. And like the phoenix rising from the ashes, so the beauty of her work transcends the horrors to which she has borne witness.

Theresa Grupico, PhD is an Adjunct Professor in both the Department of English and the Department of Art and Design at Monmouth University



Dateci III, 1999, 64 x 42 inches, mixed media on Arches paper

Action (and) Painting/Painting (and) Action: Sheba Sharrow's *Balancing Act*

Corey Dzenko, PhD

In his 1971 Nobel Prize lecture, Pablo Neruda presented poetry as “an action, ephemeral or solemn, in which there enter as equal partners solitude and solidarity, emotion and action, the nearness to oneself, the nearness to mankind and to the secret manifestations of nature.” He continued, “[A]ll this is sustained...by an ever-wider sense of community,

by an effort which will for ever bring together the reality and dreams in us.” He then connected poetry to the “daily work of all people,” for art is a form of labor through which artists not only reflect, but also construct their times. With their efforts, they often encourage us—as readers or viewers—to dream or conceive of new social formations and realities.

Neruda's call to action helps us consider Sheba Sharrow's paintings. Sharrow labored among the long tradition of artists who recorded and critiqued conditions of their times, often doing so toward the aim of creating a greater humanity. Her paintings expressively appeal to us, and by making repeated references to those who came before her in both visual and literary arts, Sharrow acknowledged the role of artmaking as a catalyst for social change.¹

Sharrow both explicitly and subtly referenced literary and visual histories. For instance, her four paintings *Dateci* reproduce lines from Primo Levi's poem of the same name, which calls out for the world to “give us” various things to destroy, deface, and “make us feel we exist.” As occurs in many of Sharrow's paintings, singular human figures emerge into their existence from the surrounding painterly negative space. Often they struggle and collapse, recalling images by many expressionists who came before Sharrow. In *Dateci IV*, the final painting of the series, with banner flying and hands raised, a dynamic arc of protesters marches forward toward a fallen figure and beyond into our space. Will we join them? Or will we retreat cowardly into Levi's cry to “pity us”?

The sense of collapse and struggle connects seamlessly to the presence of numerous skulls that populate Sharrow's paintings. Sharrow was attracted to the time-honored academic exercise of rendering skulls, but the form also serves as a long-standing symbol of mortality. In Sharrow's *Balancing Act II* (1992), a figure balances eight skulls on their outstretched arms. Yet unlike many crucifixion scenes, this person bends out into our space, again activating us and asking what we do in our own feats of balance. From the matte gray and shiny silver background flicker hints of reds and gold, harkening back to the Medieval and Renaissance use of red underpainting beneath gold leaf and offering a warm respite from the scene's darkness and chill. Against this background, the figure balances the weight of human struggle with a sense of responsibility—one passed down through generations

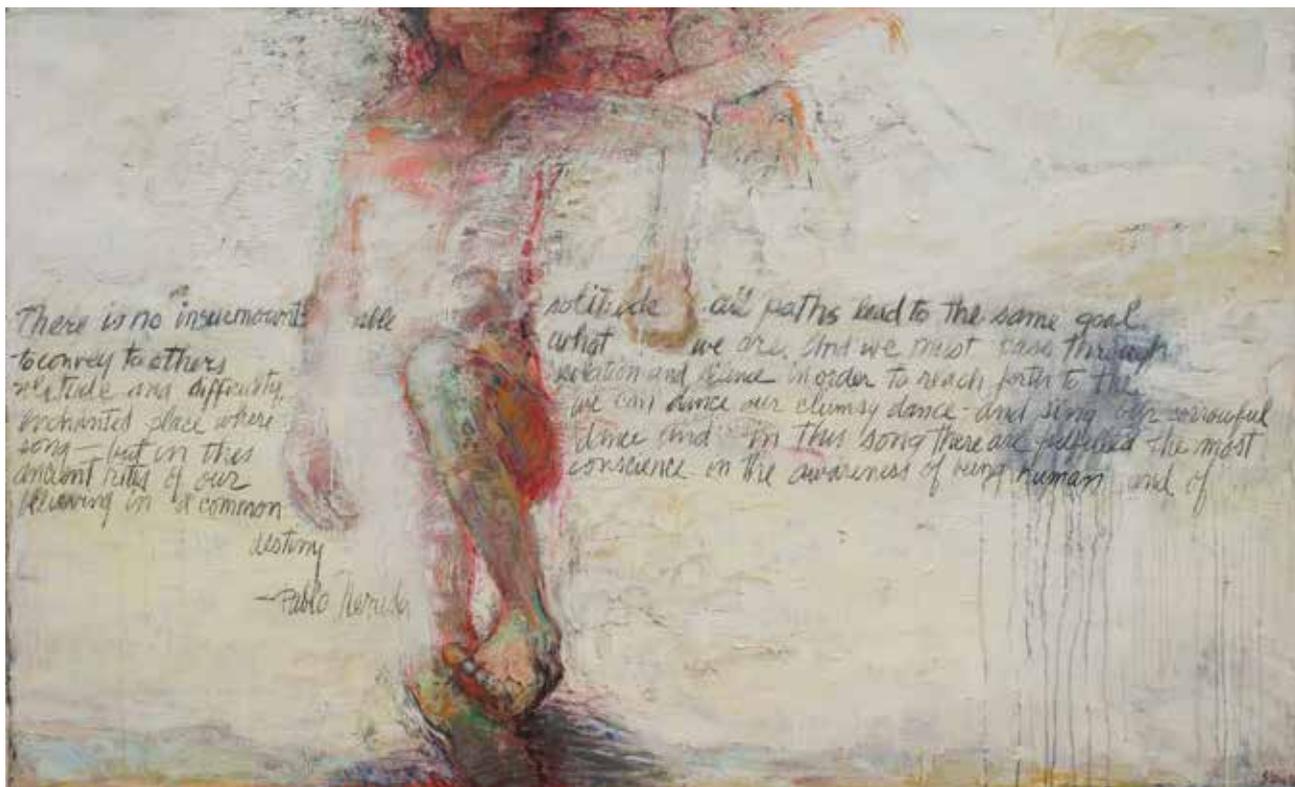


Dateci IV, 1999, 64 x 84 inches, mixed media on Arches paper

of socially engaged artists, and one Sharrow attempts to pass onto us as viewers. A small line of text running along the bottom of the painting unambiguously emphasizes this responsibility: “You do not own the right to bow your head. You have to see what’s...coming.”

Similar punctures of red appear in many of Sharrow’s paintings, helping to draw our eyes from one frame to the next. In *Involute* (1999), red glows along the back of a foreshortened horse, one like those seen in Albrecht Dürer’s early Modern works, Caravaggio’s Baroque dramas, and Franz Marc’s German Expressionism. The horsepower of the animal—this one angered and gritting its teeth—gave way

to the horsepower of engines, such as the engine found in the photographically-reproduced military jeep that Sharrow parked above the horse’s head. Both the nose of the jeep and the nose of the horse direct our attention left, down the line of the animal’s body, and to another photographic image collaged onto the painting’s surface: a group of soldiers. As in *Dateci IV*, these choices of subject matter reference military warfare, even though Sharrow fought her battles another way. An additional collaged detail, that of a “one way” street sign with the word “one” obscured, reminds us that more than one way exists to engage, battle, or fight for change. And numerous collaged pages from art history



Clumsy Dancer, 2002, 51 x 83 inches, acrylic on canvas

books materialize out of the negative space of *Involute*, once again connecting Sharrow's practice to a larger history of artists who engaged with their respective times through their creations.²

For her *Clumsy Dancer* (2002), Sharrow quoted Neruda's Nobel Prize speech, when he urged, "There is no insurmountable solitude. All paths lead to the same goal; to convey to others what we are. And we must pass through solitude and difficulty, isolation and silence in order to reach forth to the enchanted place where we can dance our clumsy dance and sing our sorrowful song." But Neruda's plea extends beyond Sharrow's single painting. Paying due attention to Sharrow's artwork and her many references to the past will, hopefully, influence future generations to pick up the communal banner

of activism and carry on in ongoing quests for greater solidarity. We do not own the right to bow out now.

(Endnotes)

1 When interviewed by curator Alejandro Anreus in 1997, Sharrow explained that Rembrandt, Goya, Turner, Kollwitz, Beckman, Posada, and Orozco influenced her artwork the most. At different historical moments, these artists used visual media to represent human conditions, comment on societal power dynamics, and combat oppressions. Likewise, Sharrow discussed her appreciation for writers "who have a well developed sense of irony, an outreaching humanity and an elegant and poetic writing style." She noted Neruda as well as Kafka, Kundera, Rushdie, Virginia Woolf, Primo Levi, Lorca, and others as her literary influences.



Involute, 1999, 72 x 84 inches, mixed media on Arches paper

2 One of the pages mentions art critic Harold Rosenberg, who, in a 1952 essay, famously characterized Abstract Expressionism as "Action Painting." Instead of focusing on paintings as objects, he described them as events and the canvas as "an arena in which to act." Sharrow's gestural application of paint recalls this working

process, but her inclusion of figures toward her humanistic aims moves her work away some from Abstract Expressionists' paintings.

Corey Dzenko, PhD is an Assistant Professor of Art History at Monmouth University



Balancing Act IV, 1994, 84 x 90 inches, acrylic on canvas



Balancing Act II, 1992, 60 x 84 inches, mixed media on Arches paper

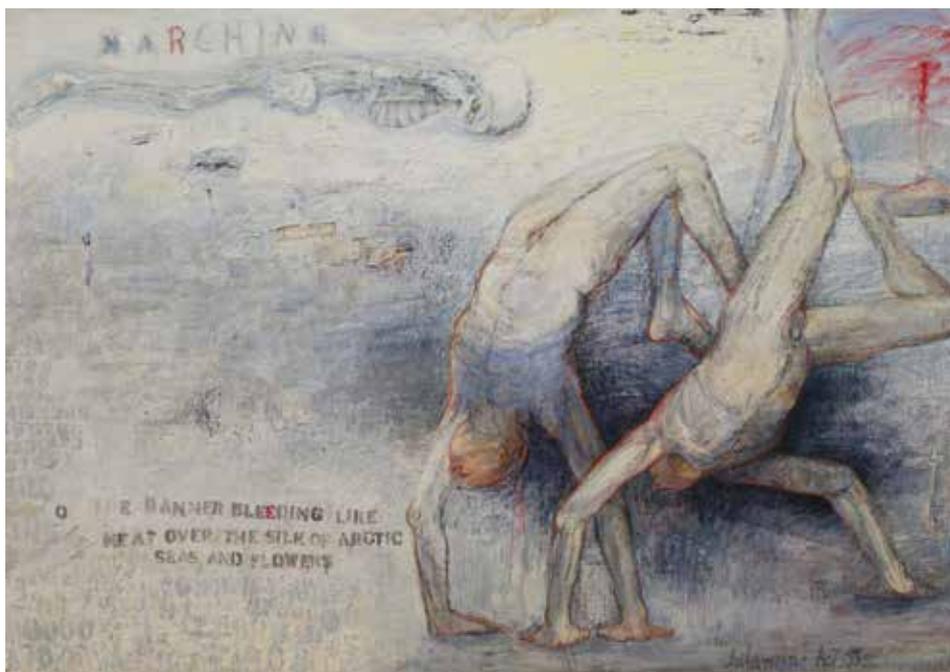
Mother Of Flames: The Art Of Sheba Sharrow

Michael Waters, PhD

"Give us something to rape: / A timid girl, / A flower-bed, / ourselves." These lines and others from the poem, "Give Us," by Primo Levi are embedded in the compressed violence of Sheba Sharrow's beautifully devastating paintings. Their grisaille obscenities—their intimations of torture and confrontations with death—recognize that, as Ihab Hassan states, "obscurity... is a mode of purification, a way of cleansing human sensibility from the sludge of dogma, the dross of hypocrisy." To view her work, painting by painting, is to immerse oneself in a luminous darkness, the sources of which are unfathomable grief, rage, and fear, all aspects of a single personality attempting to apprehend a history of unutterable horror. "What would happen if one woman told

the truth about her life?" asks Muriel Rukeyser. "The world would split open."

What's remarkable about this work is how each painting, unique, becomes part of a greater, more ambitious whole, images and technique extending from one piece to the next, creating a centrifugal cyclorama which recreates rather than represents that history. One stands within such a whirlwind, filled with helplessness and reluctant comprehension. The horizontal motion of these paintings allows them to be read like a book of poems, their darkly lyric sequences suggesting a quasi-narrative. The prisoner's sole pushing out of the painting in *Dacteci I* anticipates the sole of the soldier in *Dateci IV*. The flying corpse in *Balancing Act VI* glides above the horse in *Involute* before grasping his brother/sister corpse toward resurrection in *Trapeze*: "He floats through the air with the greatest of ease."



Balancing Act VI, 1998, 63 x 90 inches, acrylic on canvas

Death remains a palpable presence in these paintings. Their haunted imagery and scored (or scarred) canvases evoke the raw and often obsessive gestures of Art Brut. The trepanned skulls in *Meeting of the Heads of State* bring to mind not only the ‘experiments’ conducted in the camps, but also the emotional toll of immersion in such imagery on the artist. To view these harrowing paintings is to enter a space of isolation, of struck silence. To create them, Sharrow chose to remain in that space. Yet these paintings also manifest a deeply spiritual resonance, as seen in the hill of skulls that alludes to Gethsemane in *Balancing Act IV* and the figure seemingly awaiting crucifixion in *Balancing Act II*. Christian symbology opens the paintings to a larger world of meaning beyond the inexorable fact of racial genocide.

Death is also present among the figures in *Love in the Time of Death*, entering a sacred, sexual space as if to bless perversely the participants and to assert authority during any familial and communal gathering. The knowledge of

the Holocaust darkens all aspects of experience. “The majority of my symphonies are tombstones,” writes Shostakovich. It’s this knowledge, though, akin to illness, that “requires a new language—‘more primitive, more sensual, more obscene,’” Virginia Woolf insists. While Käthe Kollwitz and Mauricio Lasansky, among other artists, may have influenced Sharrow’s work, she is wholly original in her relentless struggle to bring forth through paint, through collage (notice the bits of newsprint and cut-outs from magazines underlying the brushwork in several pieces), through poetry and numbers, through slash and drip and

erasure—“Give us something to deface / a plaster wall, the Mona / Lisa, a mudguard / a tombstone”—the central event of the 20th century. “Mother of flames,” invokes William Carlos Williams. “You have kept the fire burning!”

Sources:

Hassan, Ihab. *The Literature of Silence*.

Rukeyser, Muriel. *The Collected Poems*.

Shostakovich, Dmitri. *Testimony*.

Williams, William Carlos. *The Collected Poems*.

Woolf, Virginia. *On Being III*. Introduction by Hermione Lee.

Michael Waters, PhD is a 2017 Guggenheim Fellow. His books of poetry include *The Dean of Discipline* (2018), *Celestial Joyride* (2016), *Gospel Night* (2011) and *Darling Vulgarity* (2001), finalist for the *Los Angeles Times* Book Prize. He is Professor of English at Monmouth University.



Love in the Time of Death, 1995, 60 x 52 inches, mixed media on Arches paper

Sheba Sharrow – Edited Curriculum Vitae

School of the Art Institute of Chicago, B.F.A.
Pennsylvania Academy of Fine Art
Tyler School of Art, Temple University, M.F.A.

Selected Solo Exhibitions

DiMattio Gallery, Monmouth University, Long Branch NJ
Public Installation, 1155 Ave of Americas, NYC
James Yarosh Associates, Holmdel NJ
White Building, Philadelphia PA
Ben Shahn Gallery, Wm Patterson University, Wayne NJ
Turchin Center for the Visual Arts, Boone NC
Noyes Museum of Art, Oceanville NJ
Simon Gallery, Morristown NJ
Jersey City Museum, Jersey City NJ
Mary H. Dana Women Artists Series, Rutgers University,
New Brunswick, NJ
Hunterdon Art Center, Clinton NJ
Moravian College, Bethlehem PA
Montclair State College, Montclair NJ
Paula Allen Gallery, NYC
Loyola University of Chicago, IL
Virginia Center for the Creative Arts
George Mason University, Fairfax VA
Bucknell University, PA
Philadelphia Art Alliance, PA

Selected Group Exhibitions

Tyler School of Art Invited Alumni Show, Philadelphia PA
Puffin Cultural Foundation, Trenton NJ
Westport Art Center, Westport CT
NJSCA Fellowship Show Rutgers University, Camden NJ
Gary Snyder Fine Arts, NYC
Wilson School of Economics & Diplomacy, Princeton University NJ
Snyderman Gallery, Philadelphia PA
Bristol Myers Squibb Gallery, Princeton NJ
State Museum of New Jersey, Trenton NJ
Butler Institute of American Art, OH
Traveling Show of VCCA Fellows - Curated by Frederick Brandt
Allentown Museum of Art, Allentown PA
William Penn Museum, Harrisburg PA
Audubon Show, National Academy of Design, NYC

Selected Awards

N.J. State Council on the Arts
Pollock - Krasner Foundation
Geraldine R. Dodge Foundation
Mary H. Dana Women Artists Series
3x Joan Mitchell Foundation Award Nominee
VA Center for the Creative Arts, Awarded Resident Fellowships
1979 through 2004
Mishkenot Sha'anamin, Jerusalem, Israel, Resident Fellowship
Pennsylvania Council on the Arts

Artwork Photography © Mark Ludak
inside back cover: *Bound Figure* (detail)

List of Works – Sheba Sharrow: *Balancing Act*

Astride, 1988, 60 x 58 inches, mixed media on Arches paper
Balancing Act, 1993, 74 x 111 inches, acrylic on canvas
Balancing Act II, 1992, 60 x 84 inches, mixed media on Arches paper
Balancing Act IV, 1994, 84 x 90 inches, acrylic on canvas
Balancing Act VI, 1998, 63 x 90 inches, acrylic on canvas
Bound Figure, 1995, 74 x 51 inches, mixed media on Arches paper
From the Files of the KGB, 1994, 88 x 91 inches, mixed media on
Arches paper
Next to the Last Supper, 1994, 52 x 78 inches, mixed media on
Arches paper
Involute, 1999, 72 x 84 inches, mixed media on Arches paper
Meeting of the Heads of State, 1996, 72 x 102 inches, mixed media
on Arches paper
Dateci I, 1999, 64 x 42 inches, mixed media on Arches paper
Dateci II, 1999, 65 x 45 inches, mixed media on Arches paper
Dateci III, 1999, 64 x 42 inches, mixed media on Arches paper
Dateci IV, 1999, 64 x 84 inches, mixed media on Arches paper
Don't Look Now, 2001, 56 x 90 inches, acrylic on canvas
Clumsy Dancer, 2002, 51 x 83 inches, acrylic on canvas
Trapeze, 2004, 60 x 48 inches, mixed media on Arches paper
Moto Perpetuo, 2006, 50 x 64 inches, acrylic on canvas
Erano Cento, 2006, 60 x 72 inches, acrylic on canvas
Love in the Time of Death, 1995, 60 x 52 inches, mixed media on
Arches paper
DOG, 2005, 72 x 60 inches, acrylic on canvas
Nature Morte, 1997, 24 x 44 inches, acrylic on canvas
Poem I, 2001, 22 x 30 inches, mixed media on Arches paper
Ladder, 2000, 15 x 22 inches, mixed media on Arches paper
False Start, 1987, 30 x 22 inches, mixed media on Arches paper
Tasting Rain, 2004, 16 x 20 inches, mixed media on Arches paper
Warrior Profile, 1988, 30 x 22 inches, mixed media on Arches paper

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