

B FEDER ROBERT FORMAN INA GOLUB BEVERLY HERTLER
TRICIA MALARCHER ERIC MCLENDON MICHÈLE MERCAI
CHLER ELISE WINTERS KATHARINE S. WOOD NANCY KAY
SCO PHYLLIS CARLIN **Beauty and Function:** ELIZABETH A
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RM INA GOLUB BEVERLY HERTLER STEVEN B.
A D C T E R ERIC MCLENDON MICHÈLE MERCADAL MARTI



NEW JERSEY
STATE
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ON THE
ARTS

Beauty and Function:

Crafts in the Garden State 2002

The New Jersey Fine Arts Annual: Crafts



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Funding for this exhibition has been made available, in part, by the New Jersey State Council on the Arts/ Department of State, a Partner Agency of the National Endowment for the Arts, and a generous gift from Samuel Kriegman.

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for Phyllis Carlin, Peter Jacobs; for Monica Litvany,
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*Beauty and Function:
Crafts in the Garden State 2002*

Artists:

Nancy Kay Anderson
Cosmo A. Barbaro, II
Bonnie A. Berkowitz
Frank Bosco
Phyllis Carlin
Elizabeth A. Clark
Bob Feder
Robert Forman
Ina Golub
Beverly Hertler
Steven B. Levine
Monica Litvany
Kenneth C. MacBain
Patricia Malarcher
Eric McLendon
Michèle Mercadal
Marion Munk
Carol Schepps
Joseph Siciliano
Peter Tischler
Elise Winters
Katharine S. Wood

Montclair Art Museum

June 16 - August 18, 2002

New Jersey Arts Annual

The New Jersey Arts Annual is a unique series of exhibitions highlighting the works of visual artists and craftspeople in the state. Two exhibitions take place each year in alternating sequence: Fine Arts in Spring/Summer and Crafts in Fall/Winter. This series of exhibitions is co-sponsored by the New Jersey State Council on the Arts/Department of State, the Jersey City Museum, the Montclair Art Museum, The Morris Museum, The Newark Museum, the New Jersey State Museum, and The Noyes Museum.

Upcoming Arts Annual Exhibitions:

| | | |
|-------------|-----------|-----------------------------|
| Spring 2003 | Fine Arts | The Morris Museum |
| Fall 2003 | Crafts | The Newark Museum |
| Spring 2004 | Fine Arts | The New Jersey State Museum |
| Fall 2004 | Crafts | The Noyes Museum |

A Message from the Secretary of State

I am pleased to add my congratulations and best wishes to the artists represented in this New Jersey Arts Annual exhibition. This exhibit illustrates the extraordinary vitality of New Jersey's craft artists. The exhibition series provides an invaluable opportunity for New Jersey artists and residents. The artists get to exhibit their work in some of the most important museums in the state, and New Jerseyans are able to experience the quality and diversity of our state's artistic talent up close.

This annual exhibition reinforces the value of art in our lives. I offer my thanks to the six participating museums: The Morris Museum, the New Jersey State Museum, The Noyes Museum of Art, The Newark Museum, the Montclair Art Museum, and the Jersey City Museum for celebrating the quality and vibrancy that distinguishes our artistic community. Let me add special thanks to the Montclair Art Museum for hosting such a beautiful exhibit.

The Department of State and the New Jersey State Council on the Arts are proud of our involvement in this program and are particularly grateful for the contributions made this year by The Noyes Museum of Art. With the ongoing commitment by the Council and its museum co-sponsors, the Arts Annual continues to attain the highest levels of artistic excellence.

Regena Thomas
Secretary of State

A Message from the New Jersey State Council on the Arts

On behalf of the New Jersey State Council on the Arts we congratulate the 22 artists represented in the 2002 New Jersey Arts Annual: Crafts exhibition. The Council is proud of its role as cosponsor of this outstanding exhibit at the Montclair Art Museum.

The Arts Annual series is one of several programs in which the Council endeavors to support the work of our state's many artists. Under the Council's Artist Services program, the Council awards fellowships to individual artists, provides technical assistance workshops, cosponsors showcase opportunities such as this exhibition and hosts a virtual gallery on the www.jerseyarts.com web site. In addition, New Jersey artists work to create powerful, innovative artwork for our State buildings, made possible by the Arts Inclusion program, which the Council manages. Through these programs, we are all enriched by the works of artists who help us to see the world and its possibilities in new ways. The New Jersey Arts Annual exhibition series continues to serve as an important forum for both crafts and fine arts across the state.

The Council applauds the staff of the six participating museums: the Jersey City Museum, the Montclair Art Museum, the Morris Museum, The Newark Museum, the New Jersey State Museum and the Noyes Museum of Art for their support and commitment to the work of New Jersey artists featured in the Arts Annual exhibition series. We particularly want to thank Patterson Sims, Director of the Montclair Art Museum; Gail Stavitsky, Chief Curator; and Rosemary Vence, Curatorial Assistant; who coordinated the exhibition with the panel of distinguished jurors. We wish all the artists every success.

Leonard M. Fisher, Esq., *Chairman*

David A. Miller, *Acting Executive Director*

Tom Moran, *Senior Program Officer, Visual Arts*

STATE OF NEW JERSEY

The Honorable James E. McGreevey, *Governor*

DEPARTMENT OF STATE

The Honorable Regena Thomas, Jr., *Secretary of State*

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Introduction

The Montclair Art Museum is pleased to host the 2002 Crafts exhibition of the *New Jersey Arts Annual* juried series. It is our first exhibition devoted to New Jersey crafts since hosting the state's crafts annual here in 1994.

American and New Jersey craft works are not frequently shown at the Montclair Art Museum, and they are not collected within the scope of our American collections. The Museum's dual focus on art made in the U.S. and Native American art, however, makes the dialogue on fine art and craft and beauty and function a central component of our program. This relationship is a subject that is of great import to an overall understanding of our mission and public identity.

So many of the Museum's remarkable Native American works, now displayed in our renovated and new facility with greater care and breadth than ever before, are objects made for use that we appreciate for their capacity to inspire understanding about how earlier people lived and the extraordinary Native American capacity to make everyday, functional objects beautiful and artful.

Presented for the first time in the capacious setting of the Museum's new Judy and Josh Weston Exhibition Gallery, this survey's focus on crafts as objects of beauty and function is adjacent to the Museum's major installation of its Native American art and underscores the lively interaction between changing shows and collection installations that our expanded facility makes possible.

Beyond the issues raised so compellingly by the Museum's Native American holdings of baskets, pottery, vestments, jewelry, implements, and tools, the boundaries between fine and applied art within the full spectrum of contemporary American visual art have routinely become

blurred. Artists such as Dale Chihuly and Howard Ben Tre in glass, Robert Arneson, Peter Voulkos, and Betty Woodman in ceramics, and Lenore Tawney in textile and fiber transcend simple and assumed distinctions between art and craft.

The 22 artists chosen for this year's Crafts Annual manifest the current fusion of art and craft and beauty and function. Their works, all completed within the past two years, demonstrate a continuing tradition of the striking diversity and vitality of New Jersey craft artists and the increasing inability to make clear differentiations between art and craft. Encompassing a variety of media and techniques, these artists also address a multiplicity of technical, aesthetic, and social concerns. Each has provided a statement which is offered, sometimes in an excerpted form, within this publication's captioned and illustrated checklist.

To complement the work selected for *Beauty and Function*, a small selection of objects from the Newark Museum's esteemed holdings of American decorative art and crafts by earlier and contemporary leading New Jersey crafts artists were chosen to be shown concurrently. They were selected with the generous and informed guidance of Ulysses Dietz, the Newark Museum's Curator of Decorative Arts.

We are especially honored to dedicate this publication to the memory of the jeweler Carolyn Kriegman, who worked with the Montclair Art Museum in a consulting capacity during the 1980s. Kriegman's striking plastic necklace adornment is presented in the companion exhibition along with a stone, brass, and silver necklace of 1976 by Maxwell Chayat of Springfield, New Jersey, complete with a sandstone fragment picked up in the Four Corners (where Arizona, Utah, Colorado, and New Mexico meet). The

Southwest influence is also seen in Livingston, New Jersey artist Leonard Di Nardo's reinterpretation of the Native American pottery form, the Navajo *olla*, in glass. Di Nardo also collaborated in 1998 with Ubaldo Vitali to design a silver and glass coffee pot for Movado. Montclair resident Terri Gelenian-Wood is a metalsmith who has, since 1981, created uniquely designed flatware, exemplified here by a recent place setting. Represented by a porcelain vase of 1989, master potter, the late Albert Green of Westfield, was a self-taught ceramicist who advanced the American appreciation of Japanese ceramic glazing techniques. Master ceramicist Toshiko Takeazu of Quakertown is also a practitioner of Japanese ceramic methods; her stoneware vase of 1983 was made at a special workshop at the Newark Museum.

The organization of this juried exhibition involved considerable teamwork. First we would like to thank all of the artists who submitted slides for review. Constraints of space and the desire to represent artists in some depth required many very worthy artists to be eliminated. Our appreciation is extended to the jurors of this exhibition, Holly Hotchner, Director of the American Craft Museum; Elizabeth Zawada, Director and Curator, Greenwich House Pottery, Jane Hartsook Gallery, New York; and Sheila Nussbaum Drill, Trustee, Montclair Art Museum and founder of the former Sheila Nussbaum Galleries of contemporary art, American crafts and fine art jewelry, which operated in Millburn and Princeton between 1978 and 1997. Our thanks also to Rosemary Vence, Curatorial Assistant and Exhibition Coordinator, for an outstanding job of organizing this very complex project.

Other MAM staff members who played critical roles in the successful realization of this show include Twig Johnson, Curator of Native American Art, Tom Shannon, Director of Facilities and Exhibits Design, Anne-Marie Nolin, Director of Communications, Renée Powley, Associate Registrar,

Charles Cobbinah, Associate Exhibit Designer, Nancy Pinella, Grant Manager, and Elyse Reissman, Deputy Director for Institutional Advancement.

We acknowledge with great appreciation the special funding for this catalogue from Samuel Kriegman. The continuing, vital support of the New Jersey State Council on the Arts/Department of State is crucial to the realization of this and all other MAM programs and projects. We are pleased to pay tribute to Barbara Russo, its former Executive Director, Acting Director David A. Miller, Leonard M. Fisher, its Chairman, and Tom Moran, Senior Program Officer, Visual Arts for their unflinching dedication and support of the Garden State's artists and arts organizations.

Patterson Sims
Director

Gail Stavitsky
Chief Curator

*This publication is dedicated to the memory of
Carolyn Kriegman*

The inventive assemblage jewelry of Carolyn Kriegman (1933-1999) skillfully exploits the qualities of light, color, and transparency inherent in plastic—one of her signature mediums. Her metal jewelry also reflects her abiding concern for carefully structured form, partly inspired by her studies with Josef Albers at Yale University. A recipient of numerous awards for her wearable art, Kriegman, a long-time resident of Montville, New Jersey, worked as a consultant to the Montclair Art Museum in the 1980s. Her work's intent, clarity, and simplicity are wonderfully described in her own words:

I believe in individual rather than multiple choice, and am convinced there are many who choose jewelry as they would sculpture, and wear it as an eclectic identification badge, lavishing upon it as much aesthetic consideration as they would upon the art which surrounds them in their homes. Each piece is a product of my long, sometimes serious, sometimes frivolous association with the arts....my hands in some way produce a comment upon the recent sum of my continuing experiences, and I hope they act as the realization of the better world seen by my inner eye.



Necklace, c. 1967-1968

Plastic

Collection of The Newark Museum, Gift of Samuel C. Miller
in Memory of Nell Ely Miller, 1972

© The Newark Museum

Nancy Kay Anderson

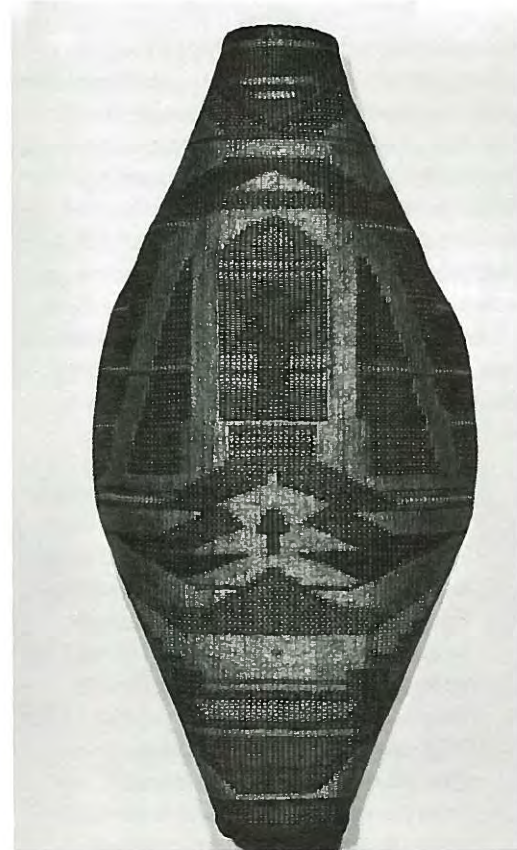
Lives and works in Lambertville

King Hussein Remembered, 2000

Cane, copper wire, waxed linen, inner pine bark,
willow, gold leaf paint, lazure wood stains

23 x 12 ½ x 4 ½ in.

The imagery reflected in my weavings is created by employing the basketry technique of twining as well as stitching the various colored fibers and inner pine bark. My quest continues, weaving symbols of the Mother and Child, the chalice, the cross, the Star of David, the Temple, the golden portal, the starry heavens, and the alchemical signs of the ancients. It is my intention to unite all spiritual symbols in my weavings, transcending belief into the universal truths that are attempting to awaken in each human being tolerance, respect, responsibility toward the world and our capacity to transform darkness into light. This is my obligation as an artist, to uplift the human heart.



Cosmo A. Barbaro, II

Lives and works in Layton

Side Table, 2001

Curly maple, aluminum, ebony

30 x 17 x 20 in.

Beauty and elegance are goals that I try to attain with each new design. The work has a classical feel that is influenced in part by Art Deco artists, and at the same time is influenced by modern artists. A type of modern Deco is created and shows up in my work in the form of alternative materials, like slate, glass, metal, and fabric. The proportions and lines are derived from an admiration of female beauty; this brings a delicate feel into my work that is demonstrated by pushing the materials to their limit.



Bonnie A. Berkowitz

Lives and works in Bloomsbury

The Cloth I Am Cut From, 2000

Damask, cotton, fusible web, Czech beads, antique
satin lining, metallic and embroidery threads

24 ½ x 54 x 1 ½ in.

The Levite's Daughter is a series based on my own early influences from life in the synagogue, from my Grandfather's vocation as a tailor, and growing up during last century's sexual revolution. I have always been inspired by ancient Hebrew text, textiles and artifacts, and more recently, Celtic knot work, and 16th century Mogul rug designs. My challenge has been to transform objects of everyday life through the manipulation of texture, color, and pattern. Surfaces seduce, inviting a closer look to witness the complexity of the stories which are imbued into the essence of each object.



(detail)

Frank Bosco

Lives and works in Jersey City

Experiment in Trust, 2000

Stoneware, clay, glaze

12 x 12 x 12 in.

Falling from Grace, 2001

Stoneware

12 x 10 x 10 in.

[Creating in] ceramics is for me, above all else, a process of discovery, exploration, and challenge. Whether my forms are sculpture, functional, or somewhere in between, the essence is the point of departure, which then allow for vicissitude in the final destination.



Experiment in Trust, 2000

Phyllis Carlin

Lives and works in Maplewood

Composition with Objects, 2001

Ceramic

4 x 4 x 4 in. each

The *Composition with Objects* is a work that can grow to cover a 20 foot wall or one or two of the objects can sit any place on a wall. Each object is fired, glazed, and fired again. A nail is embedded in the back of the object, a nail size hole is made in a wall and the object sits upon the wall as if thrown there and just stuck. It is meant to be whimsical and beautiful.





Elizabeth A. Clark
Lives and Works in Jersey City

Green Necklace, 2002
Silk twine, bone, malachite, jadite
3 x ½ x ½ in.

Hairsticks, 2002
Bone, argon deposited elemental gold, enamel paint
6 x ½ x ½ in.

I currently work in the material sciences field. I have long been torn between science and art. Jewelry making combines art with the sciences of engineering and metallurgy among others. This started out as mostly found object mini sculpture uniting form and function. Although I still use found objects in my pieces, there are also beads and wire and other things to complement the found objects. Recent work includes many pieces with bones for a slightly primitive or natural sense. Sometimes I contrast the bones with technology, like wires and circuits to change the feel. I utilize techniques from the science area, such as argon deposited, elemental gold coatings on some of my work.

Bob Feder
Lives and works in Warren

Circle and Square Platter, 2000
Fired anagama
23 x 23 in.

Long, Long Ago, 2001
Fired anagama
23 x 23 in.

Untitled, 2000
Fired anagama
23 x 23 in.
The Collection of Libby and Marvin Flowerman

My work from the anagama (Japanese hill-climbing kiln) attempts to evoke in the viewer a sense of its primitive origins. It shows clay first, then fire, then its ideas and technique. The clay is rough, barely altered from its indigenous condition. The fire is used as a painting tool: coaxed to yield its effects by careful stacking and loading, using the tumble stack method. When the eight-day fire is complete, a river of fire and ash has swept over the work to create the marks needed to reveal the guiding images. *Circle and Square*, and *Untitled* both continue an exploration of the seemingly infinite interplay between the square form and circular designs. *Long, Long Ago* attempts to create a sense of an ancient environment captured in the earth, which then was subjected to fire.



Long, Long Ago, 2001

Robert Forman

Lives and works in Hoboken

Amelia Variations, 2000

Thread

12 1/2 x 55 1/2 in.

As a painter uses the strokes of a brush to create a swath of color or depth of field, I use the various hues, tones, and thicknesses of thread, which I lay, strand by strand on board, to achieve a similar yet wholly unique result. Traveling has taught me to use my art as a tool for exploration. Specifically, Latin America has been one influence on my work. I also create pieces with societal, and sometimes political, statements that overlap with seemingly simple nuances of our daily lives.



Ina Golub

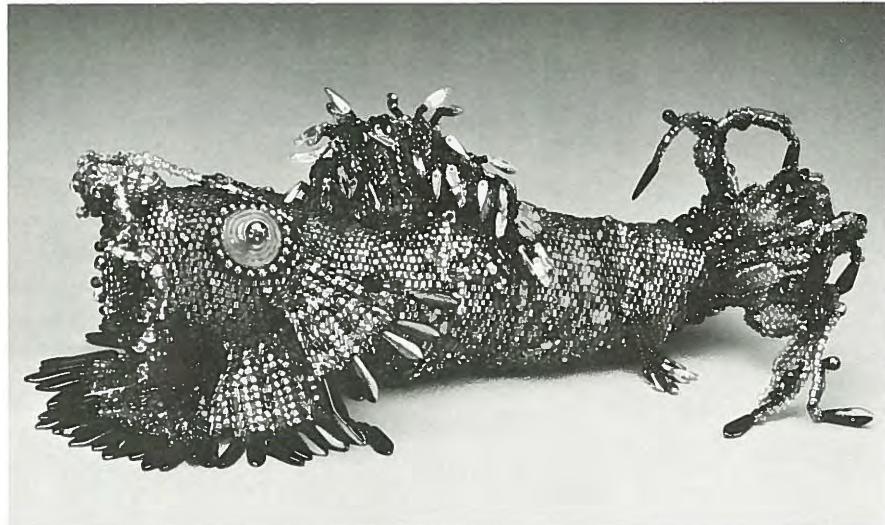
Lives and works in Mountainside

Livyatan, 2000

Beads

9 x 7 x 4 in.

This is a Havdalah spice box, used in a ceremony that separates the Shabbat from the rest of the Jewish week. The book of Exodus eloquently describes the making of the accoutrements of the sanctuary, all to be made by the artist *Bezalel*, in the shadow of God. Each time I read these pages anew, my inner voice speaks, compelling me to pursue the creation of yet another ceremonial form, be it a monumental project that considers a total architectural environment, a garment worn by rabbi, cantor, or bar/bat mitzvah, a sculptural form that may turn into a fanciful Megillah scroll, or a spice box crafted of the tiniest beads. As an artist, I feel privileged to create in the shadow of God.



Beverly Hertler
Lives and works in Red Bank

Composition, 2000
Batik on silk
28 x 47 in.

Tapestry VIII, 2001
Fiber
55 x 49 ¼ in.

Untitled, 2001
Fiber
54 x 74 in.

Texture, pattern, and color are the factors that stimulate my imagination and influence my theme. I develop my designs after careful study of the fabric and its incorporation to achieve overall continuity. I also use my quilts as a vehicle to remind of the threat to animals in their natural habitat and the need for preservation for future generations.



Composition, 2000

Steven B. Levine

Lives and works in Dayton

Spalted V, 2001

Wood

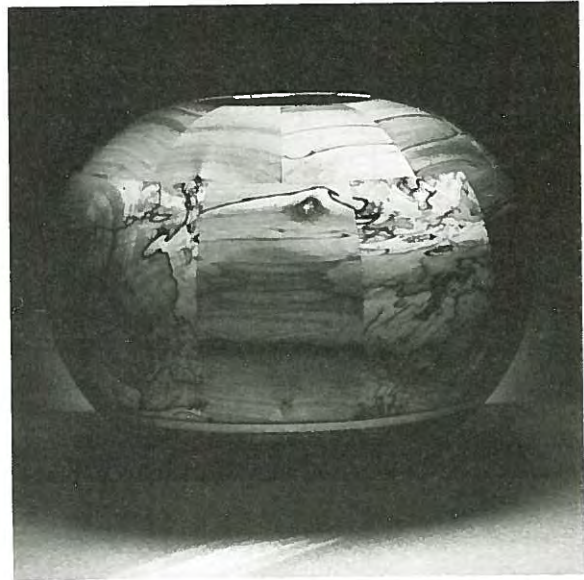
10 x 10 in.

Legs, 2000

Wood

12 x 10 in.

My challenge: to craft practical, functional objects that become a needed part of daily life; to create original, imaginative designs that are perceived as art; to transform pieces of wood into things of beauty by exposing their most intricate grains and colors, and by viewing natural “flaws” as points of interest. Combining all three components of my self-imposed challenge into a unique handcrafted box is my creative goal.



Spalted V, 2001

Monica Litvany

Lives and works in Pompton Lakes

Sticks & Stones, 2001

Raku clay

63 x 38 x 1 in.

If artists are to be 'servants of the spirit' then they must grow and develop their own souls to a point at which they are capable of directly intuiting the spiritual dimension.

Kandinsky

Through my art, I explore the concepts of Threshold, Spirit, Ancient Mysteries, and the Soul of Nature. I am fascinated by symbols as a hidden language and they appear spontaneously in my art, teaching me as I go along. My work is constantly evolving, ranging from small raku tile friezes to life size figures. It consists primarily of clay, metal, and mixed media. I am drawn to the spiritual essence of clay and the alchemy of raku.



Kenneth C. MacBain
Lives and works in Closter

Flatware, 2001
Sterling silver, gold, stones
8 in.

Hors D'Oeuvre Fork, 2001
Sterling silver, topaz
4½ x 1½ x 3/16 in.

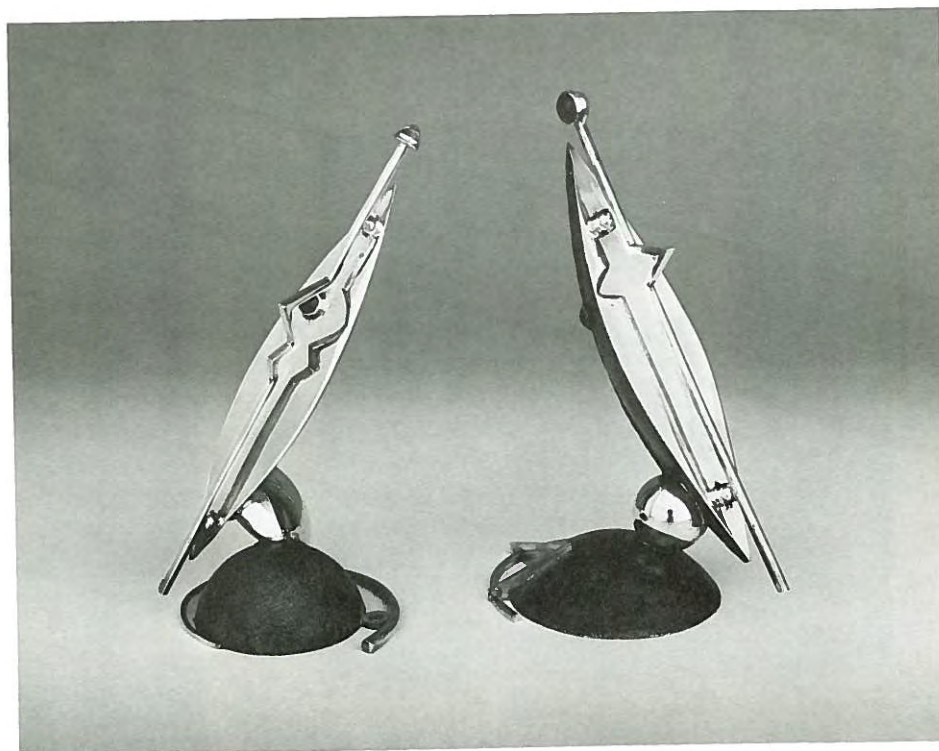
Salt and Pepper Shakers, 2001
Sterling silver, onyx, moonstone
3 ½ x 2 ½ x 2 ½ in.

Salt and Pepper Shakers, 2001
Sterling silver, garnet, topaz
4 ½ x 2 ½ x 2 ½ in.

Vase, 2002
Sterling silver
9 x 3 x 3 in.

Vessels, 2001
Sterling silver, gold, topaz, amethyst
9 x 3 x 3 in.

For as long as I can remember, I have been drawn to small-scale functional objects. To see a well-designed work of art is exciting, but to be able to touch and use it provides a more intimate experience that can prove to be more meaningful and fulfilling. The study of how simple geometric forms relate to each other has always intrigued me and is a strong part of my work. By combining forms in specific ways, I am able to create work that is meaningful and expressive. Human sexuality, tension, rhythm, and balance are all part of my work.



Salt and Pepper Shakers, 2001

Patricia Malarcher

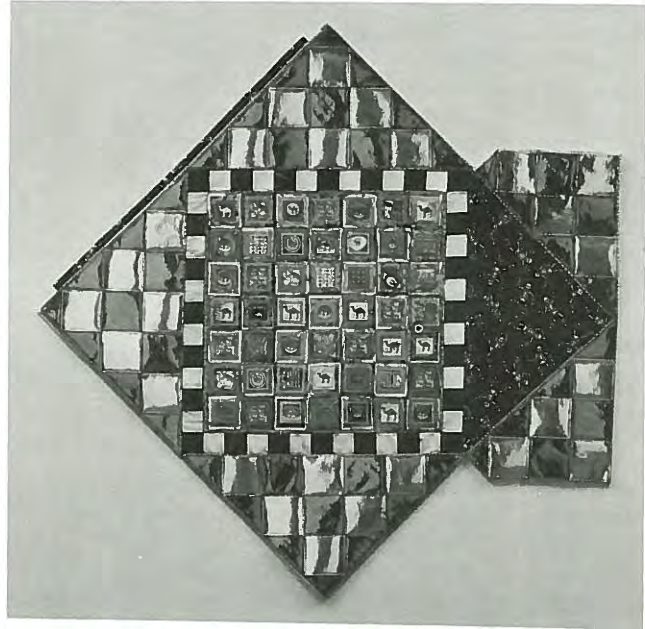
Lives and works in Englewood

Endangered / Endangering, 2000

Fabric, mylar, paint, matchbook covers

42 x 42 in.

My work is inspired by the use of textiles in ritual and celebration, either as architectural embellishment, vesture, or ceremonial accessories. Geometric patterning, pieced construction, collage and appliqued mylar are the means of solving formal problems as well as an expressive vocabulary. Sometimes the work is encoded with references to contemporary culture and events by the inclusion of ready-made textile elements, found objects, and transfer printed images from posters and graffiti. The use of reflective mylar that responds to ambient light contributes to an overall complexity of surface.



Eric McLendon

Lives and works in Hoboken

Untitled, 2001

Glass

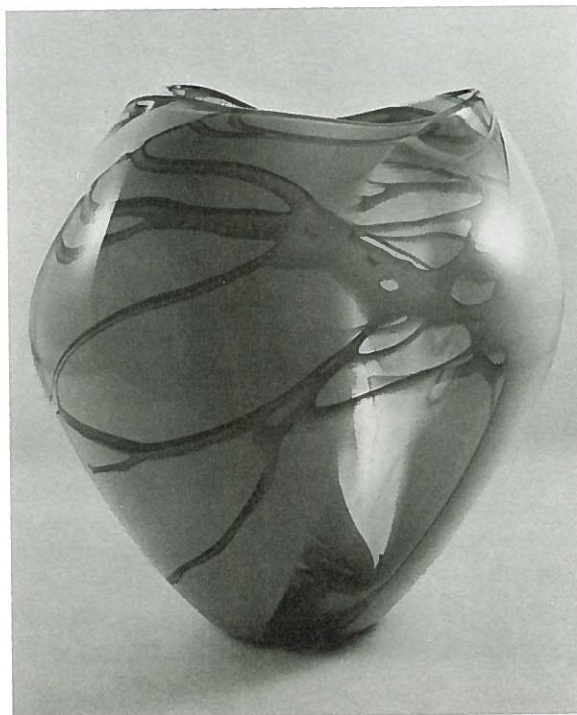
12 ½ x 15 in.

Untitled, 2001

Glass

14 x 10 in.

I don't make statements. I make glass pieces. I first saw glass blowing in college. I was impressed, and I've pursued it ever since. I think working with glass is great because it is fast and lively as well as disciplined and dangerous. It can be spontaneous and free, or refined and technical. I always try to imagine a glass piece that is so balanced and agreeable that I would wish to live a lifetime with it. I try to make pieces as beautiful as I can. I always have a primal response to functional forms, which I think is partly innate and partly historically significant.



Michèle Mercadal

Lives and works in Asbury

A Hand in the Mind II, 2001

Stoneware, stain

2 x 48 x 48 in.

My ceramic “nests” carry a feeling of opposites. They echo the excavated ceramics of antiquity, but are contemporary in construction methods. They are earthy and grounded and they also have a spontaneous, contemporary feeling. I started calling them nests (in the sense of refuge) after observing people hold them in two hands cupped. I am also interested in exploring human body forms, especially hands. The hand is the part of the human body that appears most often in symbols going back to the beginning of time. Hands are also a tool and a ubiquitous image in the making of pottery.



Marion Munk

Lives and works in Piscataway

Teapot, 2001

Porcelain

8 ½ x 10 x 4 ½ in.

Teapot, 2001

Porcelain

8 ½ x 10 x 4 ½ in.

Cup, 2001

Porcelain

3 x 5 ¼ x 3 ½ in.

Cup, 2001

Porcelain

3 x 5 ¼ x 3 ½ in.

Cup, 2001

Porcelain

3 x 5 ¼ x 3 ½ in.

Cup, 2001

Porcelain

3 x 5 ¼ x 3 ½ in.

Pair Cups, 2001

Porcelain

4 ½ x 5 x 3 ¼ in.

4 ¾ x 4 ½ x 3 ¼ in.

Teapot, 2001

Porcelain

8 ½ x 10 x 4 ½ in.

Even as a graduate student in the early '60s, slip casting and working with hard porcelain were not part of my experience. So I was somewhat caught off guard when in 1993, I participated for the first time in an international porcelain symposium held at the *Cesky porcelán* factory in the Czech Republic. There I discovered both the joys and challenges of working with this magical material. Image and mark making has been central to my life since earliest memory, but with the discovery of this elegant and inviting surface of frozen white liquid, which can be both shaped and painted, a fertile new territory is now available to me.



Carol Schepps

Lives and works in Princeton Junction

Circles, 2001

Cotton, batting, thread

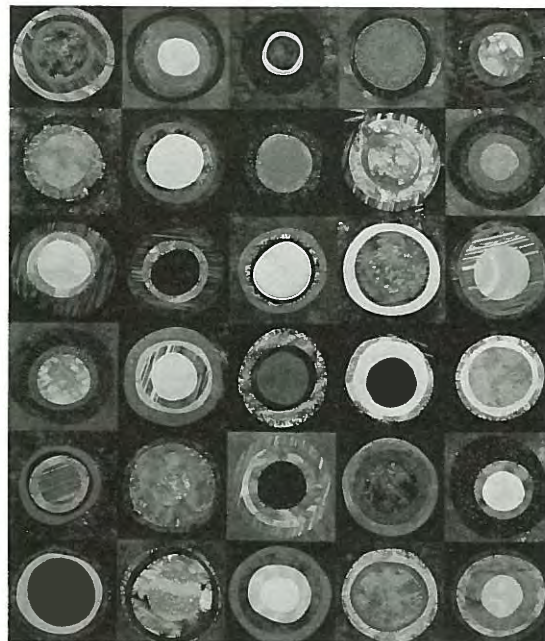
66 x 79 in.

Color Squares 1, 2001

Cotton, batting, thread

56 x 56 in.

With textiles and thread as my medium, I have successfully merged my love of fabric, color, and graphic design. Using clean lines and meticulous construction techniques borrowed from years of training in graphic design and a career in fashion design, I am able to incorporate design integrity and construction complexity with the highest degree of craftsmanship. My artwork examines the light, reflection, and complex elements that comprise otherwise common objects. By unfolding the relationship of lights, darks, and color I break down an image and translate into a melange of fabric and construction techniques. My abstract work examines shapes juxtaposing the same elements.



Joseph Siciliano

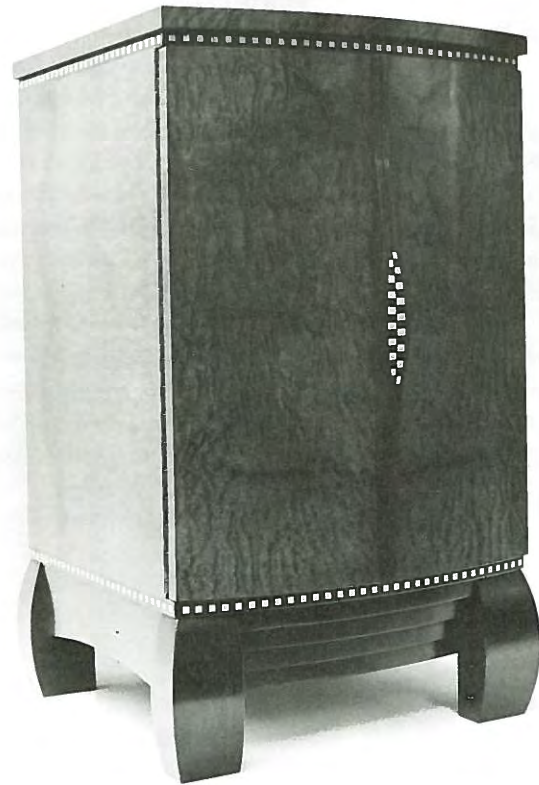
Lives and works in Bloomfield

Untitled, 2001

Wood

28 x 16 ½ x 16 in.

Furniture design and construction are a fairly recent endeavor for me. I like the concept of being able to create something that makes a bold visual statement in an object that was functional rather than purely decorative. My current goal is to be able to meld the design elements of the primitive and tribal textiles and art I love with elements of Hepplewhite Art Deco and Arts and Crafts furniture to come up with pieces that are truly unique, as well as my own adaptations of more traditional designs.



Peter Tischler

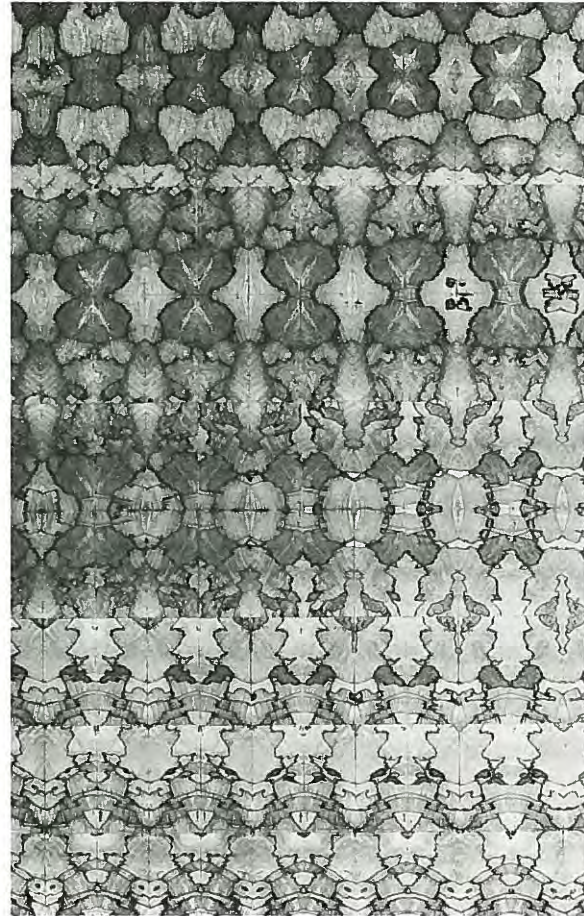
Lives and works in Washington

Wood Blot Test, 2000

American beech

30 x 20 in.

The focus of my woodworking is to capture movement, balance, and a sense of harmony between both the positive form and the negative shapes. Translating emotion and vision into curved planes is the current direction of my work, using constructions of vacuum-formed plywood laminations as my medium.



Elise Winters

Lives and works in Haworth

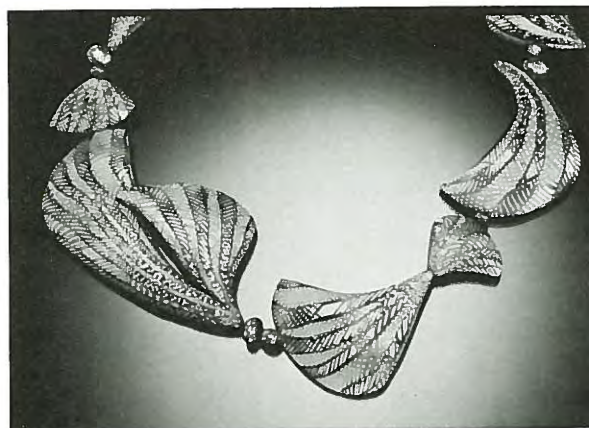
Blue Berry Earrings, 2001

Crazed acrylic on polymer clay with 14K gold
1 ¼ x ½ x ½ in.

Dance of Life, 2002

Crazed acrylic on polymer clay
20" long

Although my work appears abstract, it inevitably refers to nature. As a former potter, I loved the malleability of earthenware clay - it was a joy to twist and shape into full organic forms. As a former photographer, I was seduced by the subtle play of color and light - by reflection, translucence, the ephemeral colors of the sky. My recent work in polymer clay affords me the best of both worlds. Acrylic paints enable me to create shimmering surfaces with subtle color shifts on the surface of the clay. Once the paint surface is dry, I texture, manipulate, and stretch the raw clay beneath. This effect which I call, "crazed acrylic," has become my signature on both my jewelry and sculptural works in polymer clay.



Dance of Life, 2002

Katharine S. Wood

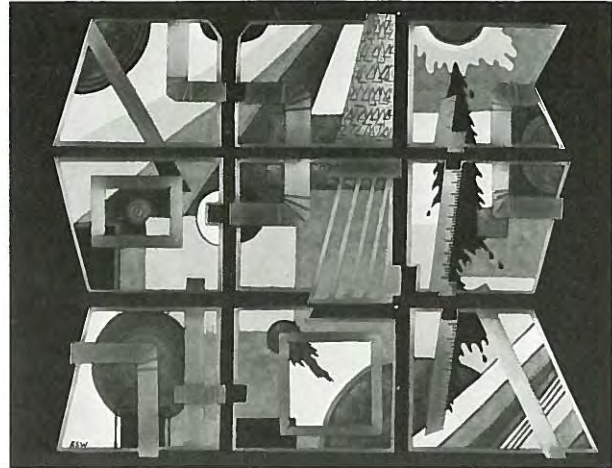
Lives and Works in Princeton

Rocket Machine Shop, 2000

Champlevé enamel on copper

18 x 18 x 1 in.

My first exposure to enameling was with Antonia Schwed, a wonderful teacher whose specialty is champlevé. Champlevé involves the etching of metal and subsequent inlaying of enamel into the recessed areas. Although I enjoy other forms of enameling, this technique remains, for me, the ultimate combination of enamel and metal.



On loan from The Newark Museum:

Maxwell Chayat (1908-1982)

Necklace, 1976

Stone, brass, silver, 4 x 2 3/8 in. (pendant), Length 14 in. (necklace and pendant)

Collection of The Newark Museum, Gift of Lucille Weiss, 1999

Leonard DiNardo

Navajo Olla, 1981

Glass, Diameter 8 7/8 in. Height 5 3/4 in.

Collection of The Newark Museum, Purchase 1981, The Members' Fund

Leonard DiNardo and Ubaldo Vitali for Movado

Coffeepot, 1998

Silver and glass, 13 x 7 1/2 in. Diameter 5 1/4 in.

Collection of The Newark Museum, Gift of Movado, 1999

Terri Gelenian-Wood

Silverware place setting, 1998

Silver, 9 1/2 x 1 3/4 in.

Collection of The Newark Museum, Purchase 2001, Mathilde Oestrich Bequest Fund

Albert Green (1914-1994)

Bottle Shaped Vase, 1989

Porcelain, 10 11/16 x 7 1/2 in. Diameter 2 3/4 in.

Collection of The Newark Museum, Purchase 1990, Margaret D. Batt Bequest Fund

Carolyn Kriegman (1933-1999)

Necklace, c. 1967-1968

Plastic, 12 x 6 1/2 in.

Collection of The Newark Museum, Gift of Samuel C. Miller in Memory of Nell Ely Miller, 1972

Toshiko Takaezu

Vase, 1983

Stoneware, Height 10 1/2 in. Diameter 10 1/2 in.

Collection of The Newark Museum, Gift of the artist, 1983

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LARK BOB FEDER ROBERT FORMAN INA GOLUB BEVERLY
MACBAIN PATRICIA MALARCHER ERIC MCLENDON MICHELE
NO PETER TISCHLER ELISE WINTERS KATHARINE S. WOOD
OWITZ Beauty and Function: FRANK BOSCO PHYLLIS CARLIN
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DON MICHELE MERCADAL MARION MUNK CAROL SCHEPPS
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