

TRIBAL
Roots
in the Garden State



2008 New Jersey
Arts Annual
CRAFTS

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 cosponsored 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 of Art.



**NEW JERSEY
STATE
COUNCIL
ON THE
ARTS**

Upcoming Arts Annual Exhibitions are:

Spring 2008 Fine Arts
Jersey City Museum

Fall 2008 Crafts
The New Jersey State Museum

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Montclair, NJ 07042
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TRIBAL
Roots
in the Garden State



2008 New Jersey
Arts Annual
CRAFTS

Juried by

Jimmy Clark, Director of Peters Valley Craft Center

Ulysses G. Dietz, Curator of Decorative Arts, The Newark Museum

Skeffington Thomas, Associate Dean, College of Fine and Performing Arts, Rowan University



Montclair Art Museum

February 24 - May 11, 2008



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STATE
COUNCIL
ON THE
ARTS**

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Funding for *Tribal Roots in the Garden State: 2008 New Jersey Arts Annual Crafts* has been provided by the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts and by Exhibition Angels Bobbie and Bob Constable, Bobbi Brown and Steven Plofker, and Antoinette and Newton Schott.

All Museum programs are made possible, 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 by funds from the National Endowment for the Arts; the Geraldine R. Dodge Foundation; and Museum members.



New Jersey State Council on the Arts

On behalf of the New Jersey State Council on the Arts we congratulate the artists represented in the **2008 New Jersey Arts Annual Crafts**. We are all enriched by the work of artists who help us to see the world and its possibilities in new ways. We are doubly blessed to have so many superb craft artists call New Jersey home. The New Jersey Arts Annual exhibition series continues to serve as an important forum for artists in both crafts and fine arts, and the Council is proud to cosponsor this outstanding exhibit with the Montclair Art Museum.

The Arts Annual series is one of many ways that the Council supports the work and advancement of New Jersey artists. The Council awards fellowships, provides technical assistance, cosponsors showcase opportunities, hosts a virtual gallery on the Discover Jersey Arts web site www.jerseyarts.com, and provides grants and incentives to arts organizations to showcase and better serve New Jersey artists. The Council also manages the Arts Inclusion Program, through which art is commissioned for state buildings. It is some of our most important and rewarding work.

The Council applauds the boards and staff of the six participating museums: Jersey City Museum, the Morris Museum, The Newark Museum, the New Jersey State Museum, The Noyes Museum of Art, and most especially, the Montclair Art Museum for their support and commitment to the work of New Jersey artists featured in the Arts Annual exhibition series. We particularly thank Patterson Sims, Director of the Montclair Art Museum, and the Board and Staff for making such a substantial investment in the success of this program and for mounting this beautiful exhibit.

Carol Ann Herbert, Chair
Steve Runk, Executive Director
Tom Moran, Senior Program Officer, Artists Services

secretary of state

It is my great pleasure to extend congratulations and best wishes to the artists represented in this year's *New Jersey Arts Annual Crafts* and to all of the sponsoring organizations that have come together to make this event such a success. Arts Annual exhibitions illustrate the extraordinary vitality of New Jersey's artists and reinforce the value of art in our lives. Programs such as this exhibition create wonderful synergy between artists and the public. Our most talented artists showcase their work in some of the most important museums in the state, and the people of New Jersey share in and connect to the quality and diversity of that marvelous creative experience, which is uniquely our own.

The Department of State and the New Jersey State Council on the Arts are proud to help make this program possible. Thank you to all the participating museums for celebrating New Jersey's artistic community and to the artists who share their best with us. But thanks most especially to the Montclair Art Museum for hosting such an exciting exhibit. You have all ensured its success.

With the ongoing commitment of the Council and its museum cosponsors, the Arts Annual will continue to stand as a testament to artistic excellence and a celebration of New Jersey at its best.

Nina Mitchell Well, Esq.
Secretary of State

director's statement

The Montclair Art Museum is delighted to be hosting the *2008 New Jersey Arts Annual Crafts*. This year's iteration is entitled *Tribal Roots in the Garden State* and is organized by MAM's ebullient Curator of Native American Art Twig Johnson. It was Johnson's excellent idea to focus on artists whose works reveal or use tribal connections and roots. Held in the Museum's Judy and Josh Weston Gallery, it is the most extensive New Jersey Arts Annual Crafts ever shown by the Museum. The jurors' time and distinctive tastes have resulted in an exhibition distinguished by its great diversity of materials and artistic approaches. How appropriate to have these works displayed next to MAM's Rand Gallery of Native American Art, which incorporates many new acquisitions and updated labels, and which raises related questions about definitions of art, craft, functionality, and beauty.

The efforts and dedication of the Museum's entire staff and particularly those listed on page 62 are acknowledged with deep gratitude. We are enormously appreciative for the New Jersey State Council on the Arts' support of this exhibition within the much larger, vital, and ongoing funding of the Montclair Art Museum. We are also grateful for the private support given to this project by Exhibition Angels Bobbie and Bob Constable, Bobbi Brown and Steven Plofker, and Antoinette and Newton Schott.

Above all, we salute the talented artists for their creativity and skillful and imaginative dedication to their craft. They have produced work that combines beauty and functionality, and art and craft that powerfully and memorably reveals the State's manifold cultural inheritance and multicultural identity.

Patterson Sims

Director, Montclair Art Museum

curator's note

Tribal Roots in the Garden State is the *2008 New Jersey Arts Annual Crafts*, and we are pleased to exhibit 79 diverse works from 36 artists. The works demonstrate the rich cultural traditions artists often draw upon for their inspiration, and reflect the tremendous cultural diversity of the Garden State. The word "tribe" conjures numerous associations—some ancient, others contemporary. "Tribe" embraces real contradictions: brotherhood, alienation, comfort, and violence. All these themes appear in the output of these artists who are either living or working in New Jersey.

The exhibition jury was composed of Jimmy Clark, Director of Peters Valley Craft Center; Ulysses G. Dietz, Curator of Decorative Arts at The Newark Museum; and Skeffington Thomas, Associate Dean, College of Fine and Performing Arts, Rowan University. Trustee and artist, Janet Taylor Pickett, served as a constant source of guidance and support. I am grateful to these professionals who spent so much time looking at the amazingly creative and innovative submissions for this exhibition.

The 79 works are celebrations of diversity and craft. They form a dazzling display of the common bond of visual languages that all of the world's craftspeople share. The textiles, needlework, glass, ceramics, wood, jewelry, and metalwork in this exhibition demonstrate our ever-changing and diverse society. This work reflects the statement made by Octavio Paz that "craftmanship is the heartbeat of human time."

Twig Johnson

Curator of Native American Art

jurors' notes

As a decorative arts curator, I have always joked that I don't "do" art. I care very much about craft in the sense that it matters to me how something is made, and it matters to me that something be well made if it claims to be craft. I am not willing to accept bad craftsmanship for the sake of art. Nor will I overlook bad design just because something is well crafted. I can take immense pleasure in a simple, functional object that is well made and beautiful; but in the context of an exhibition like this one, even the most intellectually rigorous work will disappoint me if it does not respect both the aesthetic and the craft aspects of making things. Each of the pieces in this exhibition passed that test for me, in addition to somehow tapping into the "Tribal Roots" theme. The result, to me, is a fascinating mixture of styles and media that should provoke pleasure and thought.

Ulysses Grant Dietz

Senior Curator
Curator of Decorative Arts
The Newark Museum

I found the theme of "Tribal Roots" to be both challenging and intriguing. How do craft artists define themselves? What roles do "tribe" or "roots" play in contemporary society? This is particularly germane in New Jersey- home to one of the most diversified and transient populations in the country. While the answer to these questions varied considerably amongst the applicants, it was clear to me that the selected artists articulated a personal connection to the theme, while also expressing themselves with expertly crafted works. The other welcome result was a broader selection of artists and approaches than one would normally expect from a juried craft exhibition. I believe this exhibition will push the boundaries of contemporary craft and reach a new audience for the exciting work going on in these media.

Jimmy Clark

Executive Director
Peters Valley Craft Center

juror's note

The nature of a root is to anchor, nourish, and grow. The veins of nutrients and minerals that run through the raw earth provide rich materials to be refined and formed into objects that hold intentions, dreams, and stories. The craft traditions have successfully employed roots of creativity by using these raw materials, each with its own idiosyncratic natural tendency, to transform what the earth has provided into celebrations of the human spirit and intellect. This spirit is exemplified in the works selected for the *Tribal Roots in the Garden State* exhibition.

The ability to design an object or construct an installation using natural fiber or other materials allows creativity to flourish for all to enjoy, yet enables viewers to form their own interpretation. At this time when technology continues to expand how we communicate visually, some works in the exhibition look back to tradition and craftsmanship, while others creatively embrace the latest digital tools to achieve form and design.

The taproot of inspiration feeds and sustains the physical representation of an artist's vision, whether the artist has had formal training or not. This is manifested successfully by the choice of material and technique that will allow the vision to be realized. All the artwork on view is connected by a common thread through the creative manipulation of form, design, or concept. The diversity of traditions, techniques, and materials is inspiring and speaks to a vibrant and healthy community of artists in New Jersey. It is a pleasure and an honor to participate in this celebration of the creative spirit that provides nourishment and sustains the spirit for those who open themselves to all that these works do offer.

Skeffington Thomas

Associate Dean
College of Fine and Performing Arts
Rowan University



exhibition images



Pamela E. Becker

Untitled, 2006

Textile

9 ½ x 8 ¾ x 8 ¾ in.

Collection of the artist

becker

bloom

Zachary Bloom

Cacique, 2007

Nacozari turquoise, bali silver
beads, sterling silver toggle clasp
26 in.

Courtesy of Zachary Bloom for
Accents in Bloom





Ruth Borgenicht
Anonymous Outfit I, 2002
Stoneware
45 x 26 x 22 in.
Collection of the artist

b o r g e n i c h t

b o w e r

Harry Bower

Whirling Dervish Basket, 2007

Bamboo, plastic

48 x 48 x 72 - 96 in.

Collection of the artist





Terry Miller Brewin
Godiva Gorilla, 2006
Mixed media
46 x 28 x 23 in.
Collection of the artist

brewin

brooks

Leonora Brooks

The Winning Hand, 2007

Sterling silver, brass, garnet,
ruby, vermeil

12 1/8 x 1 7/8 in.

Collection of the artist





Phyllis Carlin
Three Birds, 2006
Ceramic
48 x 12 in. each
Collection of the artist

carlin

chiu

Sue S. Chiu

Kimono, 2007

Clay

14 x 10 x ¼ in.

Collection of the artist





Karen Ciaramella
Divine Goddess, 2007
Wool
72 x 72 x 60 in.
Collection of the artist

c i a r a m e l l a

coughlin

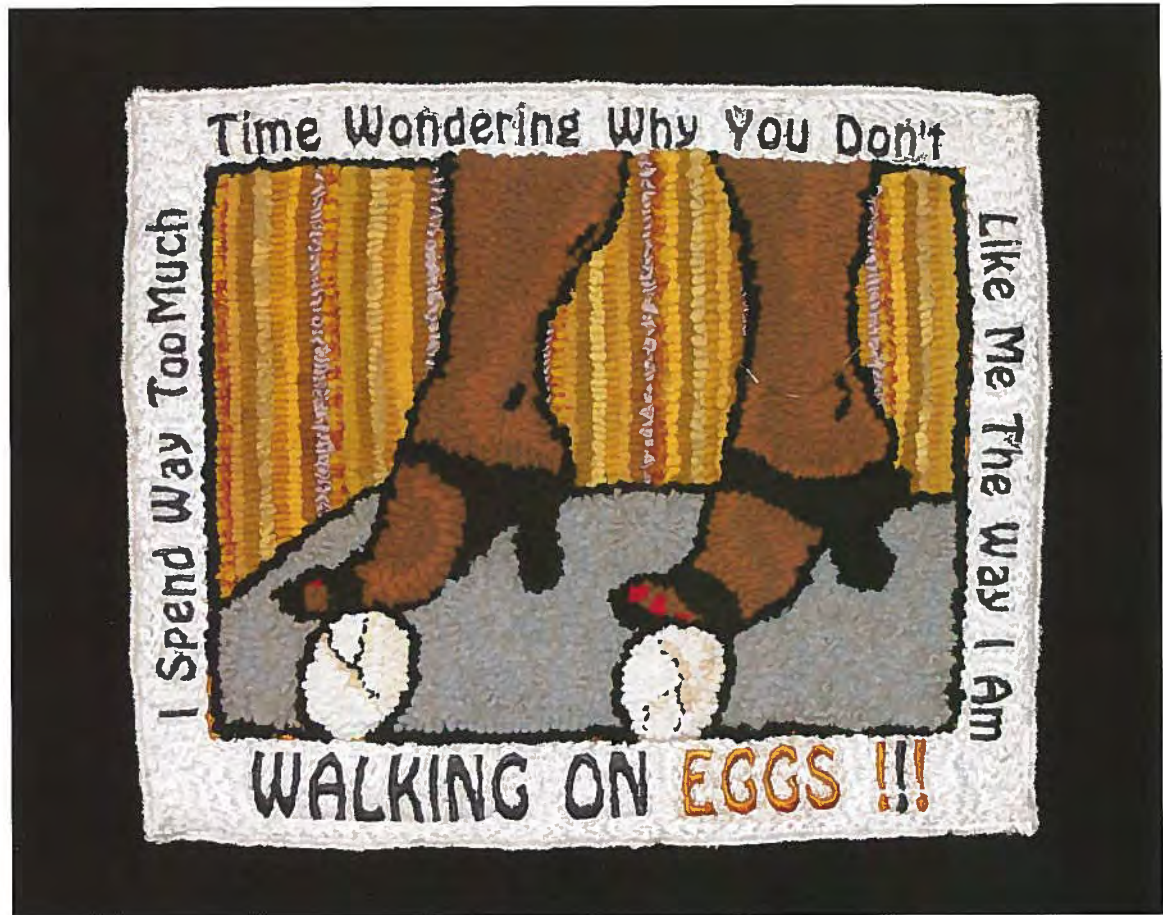
Linda Rae Coughlin

Walking on Eggs, 2006

New and recycled fabric strips, linen
foundation, pins, and pearls

15 x 17 in.

Collection of the artist





Vicki Diamond
He Calls, 2006
Mixed media
12 x 10 in.
Collection of the artist

d i a m o n d

farber

Leslie Nobler Farber
Rise Above, 2007
Digital and fiber art
12 x 9 x 1 in.
Collection of the artist





Daniel Fenelon
Urban Kachina, 2007
Mixed media construction
12 x 5 x 5 in.
Collection of the artist

f e n e l o n

forman

Robert Forman

Otilia, 2007

Thread

16 x 24 in.

Collection of the artist





Olivia A. Gabriel

Nishi, 2006

Ceramic, sawdust, pitfired

15 ½ x 6 ½ in.

Collection of the artist

g a b r i e l

g a r b a r i n o

Alexa Garbarino
& Thadd Garbarino
Blue Collar, 2007
Glass
18 x 1 in.
Collection of the artists





Glen C. Guarino
Shedua Mirror, 2007
Shedua and Ebony
30 x 19 x $\frac{3}{4}$ in.
Courtesy of Guarino
Furniture Designs, LLC

g u a r i n o

hertler

Beverly Hertler

Untitled VI, 2006

Fiber

39 x 31 in.

Collection of the artist





Jan Huling
Reaching for Enlightenment, 2006
Beads, mannequin hand
11 ½ x 5 in.
Collection of Bonnie Eletz

h u l i n g

lake

Oliver Lake

Patchwork, 2007

Mixed media, wood

53 x 2 in.

Collection of the artist





Ronnie Lambrou

Peace, 2007

Beads, Czech glass, metal charms, sterling
silver clasp

19 in.

Collection of the artist

l a m b r o u

l i s h

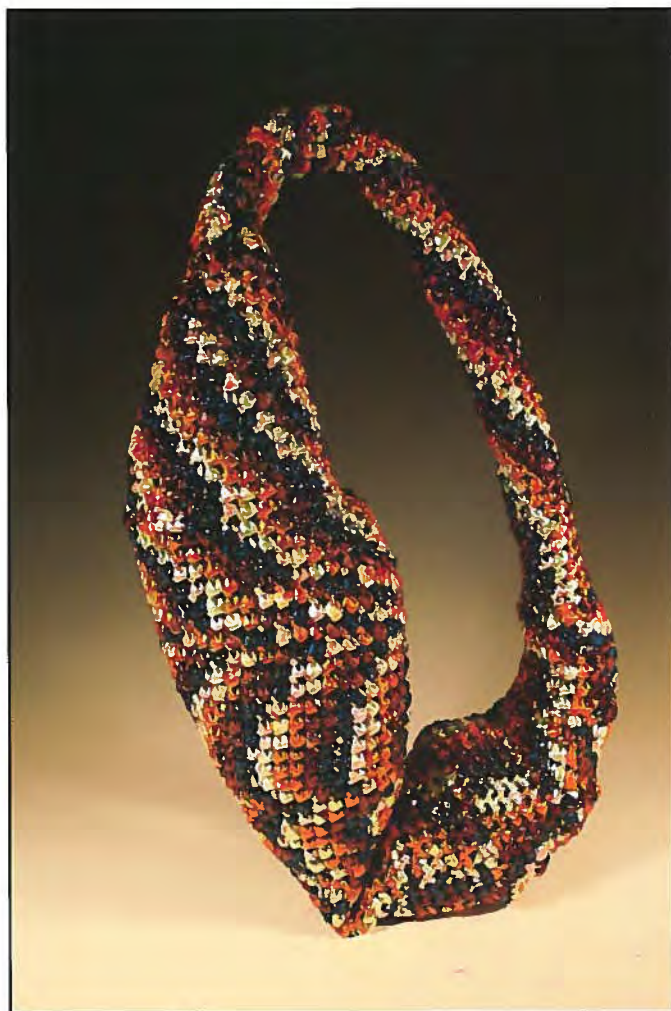
Donna L. Lish

Liaison, 2007

Fiber

20 x 11 x 9 in.

Collection of the artist





Monica Litvany
The Operation, 2007
Clay
19 x 14 x 9 in.
Collection of the artist

litvany

long

Edward Long

3 in 1 Guard'n, 2007

Mixed media

1 x 5.8 in.

Collection of Mr. and Mrs.
Glen Colston





Maria Lupo

Mossman, 2006

Canvas, acrylic paint/mediums,

Spanish moss, silk leaves, wire

polyester fiberfill

68 x 20 x 10 in.

Collection of the artist

l u p o

macbain

Kenneth C. MacBain

Earrings, 2007

Steel, brass, opal, amethyst

2 x ¾ x ¼ in.

Collection of the artist





m e l l

Deb Mell
She Stands Alone, 2006
Mixed
29 x 12 x 30 in.
Collection of the artist

nichol

Rosalind Nzinga Nichol

Vera Jean's Dress, 2007

Mixed media handmade paper

29 ½ x 71 ½ in.

Collection of Samuel and Cathy Martin





Nina Pellegrini

Ram, 2007

Clay

12 x 6 in.

Collection of the artist

pellegrini

peniston

Zethray Peniston

Listening, 2007

Wood, foil, metal, mirrors, shells,
wool, indigo cotton, suede, raffia
palm, burlap, hair

59 ½ x 30 x 32 in.

Collection of the artist





Robert Richardson
Paper Blanket, 2007
Mixed media
36 x 72 in.
Collection of the artist

r i c h a r d s o n

rosenlof

Gustav Rosenlof

Icarus Falling, 2007

Plastic, stainless steel, monofilament

84 x 43 in.

Collection of the artist





Diane Savona

Chest (Domestic Archaeology), 2007
Reconstructed from old sewing box,
salvaged textiles, clay
11 x 7 x 3 in.
Collection of the artist

s a v o n a

s c h m i d t

Linda Friedman Schmidt

The Scream Within, 2007

Discarded clothing, yarn trim edge

27 x 20 in.

Collection of the artist





Mark Sharrock
Plum Rocker with Reed Seating,
2007
Plum wood
37 x 24 x 36 in.
Collection of the artist

s h a r r o c k

tischler

Peter Tischler

River Bank, 2007

Ash wood

31 x 10 in.

Collection of the artist





exhibition checklist

Pamela E. Becker

Untitled, 2006

Textile

9 ½ x 8 ¾ x 8 ¾ in.

Collection of the artist

Untitled, 2007

Textile

10 5/8 x 25 x 25 in.

Collection of the artist

Zachary Bloom

Cacique, 2007

Nacozari turquoise, bali silver beads, sterling silver toggle clasp
26 in.

Courtesy of Zachary Bloom for
Accents in Bloom

Ruth Borgenicht

Anonymous Outfit I, 2002

Stoneware

45 x 26 x 22 in.

Collection of the artist

Triple Mirage, 2007

Stoneware

27 x 34 x 3 ½ inches

Collection of the artist

Harry Bower

Whirling Dervish Basket, 2007

Bamboo, plastic

48 x 48 x 72 - 96 in.

Collection of the artist

Terry Miller Brewin

Godiva Gorilla, 2006

Mixed media

46 x 28 x 23 in.

Collection of the artist

Leonora Brooks

The Winning Hand, 2007

Sterling silver, brass, garnet, ruby,
vermeil

12 1/8 x 1 7/8 in.

Collection of the artist

8 Pointed Cross, 2007

Sterling silver, watermelon tour-
maline

9 ½ x 1 ¼ in.

Collection of the artist

Penannular Broach, 2007

Sterling silver

3 x 1 ½ in.

Collection of the artist

Phyllis Carlin

Ancient Totem, 2006

Ceramic

48 x 6 in.

Courtesy of Shelah and Peter
Fried

Three Birds, 2006

Ceramic

48 x 12 in. each

Collection of the artist

*Hear No Evil, See No Evil, Speak
No Evil*, 2006

Ceramic

60 x 8 in.

Courtesy of Joan and Louis
Aronson

Sue S. Chiu

Kimono, 2007

Clay

14 x 10 x ¼ in.

Collection of the artist

Karen Ciaramella

Divine Goddess, 2007

Wool

72 x 72 x 60 in.

Collection of the artist

Linda Rae Coughlin

Shadowy Reflection of an Ego Self, 2007

New and recycled fabric strips,
linen foundation, nylon crinoline
29 x 25 in.

Collection of the artist

Walking on Eggs, 2006

New and recycled fabric strips,
linen foundation, pins, and pearls
15 x 17 in.

Collection of the artist

Vicki Diamond

He Calls, 2006

Mixed media
12 x 10 in.

Collection of the artist

Lucy Adorned, 2006

Mixed media
8 x 11 in.

Collection of the artist

Leslie Nobler Farber

Shana's Sash, 2007

Digital and fiber art
54 x 18 in. (2 panels)

Collection of the artist

Rise Above, 2007

Digital and fiber art
12 x 9 x 1 in.

Collection of the artist

Daniel Fenelon

Snakeman, 2007

Acrylic on wood sculpture
84 x 48 x 24 in.

Collection of the artist

Urban Kachina, 2007

Mixed media construction
12 x 5 x 5 in.

Collection of the artist

Earth Spirit, 2007

Mixed media construction
21 x 17 x 7 in.

Collection of Brian Hanck

Robert Forman

Collection, 2006

Thread
20 x 48 in.

Collection of the artist

Otilia, 2007

Thread
16 x 24 in.

Collection of the artist

Olivia A. Gabriel

Newa, 2006

Ceramic, sawdust, pitfired
20 x 7 in.

Collection of the artist

Nishi, 2006

Ceramic, sawdust, pitfired
15 ½ x 6 ½ in.

Collection of the artist

**Alexa Garbarino
& Thadd Garbarino**

Blue Collar, 2007

Glass

18 x 1 in.

Collection of the artists

Fringe, 2007

Glass

18 x 1 in.

Collection of the artist

Vertebrae, 2007

Glass

18 x 1 in.

Collection of the artist

Glen G. Guarino

Geometric Oak Table, 2007

Oak

29 x 27 ½ x 13 ½ in.

Courtesy of Guarino Furniture
Designs, LLC

Pear Wood Mirror, 2007
Swiss pear wood
25 x 13 x 2 ½ in.
Courtesy of Guarino Furniture
Designs, LLC

Asian Interpretation, 2007
Walnut
37 x 14 ½ x 48 in.
Courtesy of Guarino Furniture
Designs, LLC

Shedua Mirror, 2007
Shedua and Ebony
30 x 19 x ¾ in.
Courtesy of Guarino Furniture
Designs, LLC

Beverly Hertler

Untitled VI, 2006
Fiber
39 x 31 in.
Collection of the artist

Jan Huling

Dreams of India, 2007
Beads, grouted wooden bowl
4 ¼ x 14 in.
Collection of the artist

Reaching for Enlightenment, 2006
Beads, mannequin hand
11 ½ x 5 in.
Collection of Bonnie Eletz

Toy Top, 2006
Beads, metal toy top
9 x 7 ½ in.
Collection of Ethel Cesarman

Oliver Lake

Money Stick, 2006
Mixed media, wood
62 x 2 in.
Collection of the artist

Patchwork, 2007
Mixed media, wood
53 x 2 in.
Collection of the artist

Buttons & Safety, 2007
Mixed media, wood
68 x 2 in.
Collection of the artist

V-Stick, 2006
Mixed media, wood
7 ½ x 31 in.
Collection of the artist

Ronnie Lambrou

Peace, 2007
Beads, Czech glass, metal charms,
sterling silver clasp
19 in.
Collection of the artist

Celestial, 2007
Vintage Czech and German glass
beads, sterling silver clasp
19 ½ in.
Collection of the artist

Donna L. Lish

Liaison, 2007
Fiber
20 x 11 x 9 in.
Collection of the artist

Connection, 2007
Fiber
6 x 14 x 9 in.
Collection of the artist

Monica Litvany

The Operation, 2007
Clay
19 x 14 x 9 in.
Collection of the artist

Edward Long

3 in 1 Guard'n, 2007

Mixed media

1 x 5.8 in.

Collection of Mr. and Mrs. Glen Colston

Maria Lupo

Mossman, 2006

Canvas, acrylic paint/mediums, Spanish moss, silk leaves, wire polyester fiberfill

68 x 20 x 10 in.

Collection of the artist

Hawkman, 2006

Canvas, acrylic paint/mediums, feathers, beads, sequins, gauze

68 x 54 x 6 in.

Collection of the artist

Kenneth C. MacBain

Earrings, 2007

Steel, brass, opal, amethyst

2 x 3/4 x 1/4 in.

Collection of the artist

Earrings, 2006

steel, brass, mink fur

2 1/2 x 2 x 2 in.

Collection of the artist

Necklace, 2007

Copper, brass, porcupine quills, peacock feather, charcoal

3 x 1 x 1/2 in.

Collection of the artist

Necklace, 2007

sterling silver, amethyst, onyx

21 x 21 x 5 in.

Collection of the artist

Deb Mell

Just a Part of the Pie, 2006

Mixed

35 x 14 x 18 in.

Collection of the artist

She Stands Alone, 2006

Mixed

29 x 12 x 30 in.

Collection of the artist

Rosalind Nzinga Nichol

Ecclesia – Made with Love, 2006

Paper, fabric inclusion on canvas

60 x 30 in.

Collection of the artist

Vera Jean's Dress, 2007

Mixed media handmade paper

29 1/2 x 71 1/2 in.

Collection of Samuel and Cathy Martin

Nina Pellegrini

Doe, 2007

Clay

10 x 6 in.

Collection of the artist

Ram, 2007

Clay

12 x 6 in.

Collection of the artist

Zethray Peniston

Listening, 2007

Wood, foil, metal, mirrors, shells, wool, indigo cotton, suede, raffia palm, burlap, hair

59 1/2 x 30 x 32 in.

Collection of the artist

Dream Walker, 2007

Peacock feathers, fabric, metal, cowrie shells, glass beads, buttons

80 x 38 x 42 in.

Collection of the artist

Emetche Bharun, 2007

Fabric, cowrie shells, dried okra, cotton, wood, peacock quills

61 1/2 x 32 x 36 in.

Collection of the artist

Elissa, 2007

Fabric, cowrie shells, cotton,
wools, silk, dried okra
71 x 26 x 20 in.
Collection of the artist

Robert Richardson

Paper Blanket, 2007

Mixed media
36 x 72 in.
Collection of the artist

Gustav Rosenlof

Icarus Falling, 2007

Plastic, stainless steel,
monofilament
84 x 43 in.
Collection of the artist

Diane Savona

Chest (Domestic Archaeology),
2007

Reconstructed from old sewing
box, salvaged textiles, clay
11 x 7 x 3 in.
Collection of the artist

*Hanging Text (Domestic Archaeol-
ogy)*, 2007

Salvaged textiles and crochet
framed on folding section of
old wooded drying racks and
hangers

39 x 29 in. (open) 21 x 30 in.
(closed)

Collection of the artist

Sieves (Domestic Archaeology),
2007

New and vintage embroidery
hoops, salvaged textiles, thread
4 x 6 in.

Collection of the artist

Tablet (Domestic Archaeology),
2007

Salvaged textiles and crochet
(some dyed and printed),
overlapping layers of silk gauze
thermafax printed with crochet
and lace information
47 x 17 in.

Collection of the artist

Linda Friedman Schmidt

The Scream Within, 2007

Discarded clothing, yarn trim
edge
27 x 20 in.

Collection of the artist

Implausible Applause, 2006

Discarded clothing, tinted gesso
40 x 80 in.
Collection of the artist

Mark Sharrock

*Maple Rocker with Hickory Bark
Seating*, 2007

Maple and hickory wood
38 x 24 x 36 in.
Collection of the artist

Plum Rocker with Reed Seating,
2007

Plum wood
37 x 24 x 36 in.
Collection of the artist

Peter Tischler

Prunus Serotina, 2007

Black cherry wood
29 x 19 in.
Collection of the artist

Eclipse, 2007

Rosewood
20 x 14 in.
Collection of the artist

River Bank, 2007

Ash wood
31 x 10 in.
Collection of the artist

Planting Season, 2007

Red maple wood
34 x 23 in.
Collection of the artist



artists' statements

Pamela E. Becker Flemington, NJ

These basket forms are one facet of my continued exploration of pattern and color. I believe that life can be explained in terms of patterns, and I am interested in how pattern affects and determines our lives.

Zachary Bloom Montclair, NJ

As a jewelry designer, I try to convey my historical roots in each design, while incorporating modern elements that make a bold statement. My inspiration for this piece came from my influence and love of Native American jewelry. I wanted to create something that was modeled after a necklace that a Native American tribal chief would wear. The title of this work, *Cacique*, is a Spanish word which means Indian Chief.

Ruth Borgenicht Glen Ridge, NJ

Worn under medieval armor, chain mail is made of tiny interlocking metal rings designed to protect a body in motion. I use the chain mail pattern and other woven patterns to create ceramic works that conjure up a sense of permanence and defensive concealment. Like the ancient armor, my pieces are made of a fabric of moveable, interlocking rings. Using clay to make a protective mesh is contradictory; for how can it defend anything, much less itself? Visually stone-like, the pieces appear strong and impenetrable, belying their inherent fragility.

Harry Bower Island Heights, NJ

Basketry has allowed me to explore unlimited mediums and styles of basket-making. I have found myself coming full circle and reinvestigating "tradition" with contemporary sculptural forms. An ongoing question, for me, is when does "craft" become "art"?

Terry Miller Brewin Montclair, NJ

The inspiration for my animal sculptures came from a dear friend who suffers from advanced MS and is confined to a bed in a nursing home. She wanted me to use my creative skills to make a special gift for her husband, something that would put a smile on his face and help him forget, if just for a moment, her condition. That request became the impetus for my sculptures.

Lenora Brooks Montclair, NJ

Designing jewelry is a meditative process that brings me closer to myself, closer to God. It's a solitary endeavor, yet I've never felt alone. Rather I feel completely connected with the universe. The process is a joy and an expression of truth, and (usually but not always) so is the end product.

Phyllis Carlin Maplewood, NJ

I hope seeing what I make from lumps of clay will give others the idea of trying to do the same thing. I feel that I am part of a tribe when I work and talk with other artists. Unfortunately, many of those mentors have passed because of age and

AIDS. I still enjoy creating, and I thank my tribe for the inheritance of knowledge and inspiration they provided me.

Sue S. Chiu Lawrenceville, NJ

Pottery has become my passion. There seems to be an inner drive which allows me to spend every moment fulfilling my creativity. Somehow, my cultural background, Japanese, Taiwanese, and Taiwanese-American, provides me with wider vision and richer artistic expression. I emphasize harmony among form, different textures, surface decorations, and color.

Karen Ciaramella Montclair, NJ

Comprised primarily of all-white sheep's wool, my work utilizes the material to symbolize Divinity embracing all things. The wool's insular quality signifies warmth and protection. The palette embraces Kandinsky's color theory that white conveys "a great silence" which "contains the appeal of nothingness that exists before birth." My work investigates a personal dialogue that visually represents my connection and disconnection to people, events, and most importantly, the self.

Linda Rae Coughlin Warren, NJ

When one thinks of fiber art what comes to mind is "women's work." All the pieces I am currently creating look at women and the issues and events that challenge their lives. In this "woman series," you will always find either a woman and/or a

word, phrase, or symbol that expresses my feelings about a particular experience. Having words and symbols in my pieces is symbolic of my desire for women to always have their own voice.

Vicki Diamond Boonton, NJ

I've always been obsessed with art and making things; in fact, one of my earliest memories is making a paintbrush out of pine needles and using it to watercolor. Over the years, my work in a variety of media, including wood, cement, encaustic, oil, alabaster, straw, gourds, and fieldstone, has been influenced by the many places I've lived and visited. Most of my works are nonrepresentational explorations of texture, color, shape, size, and form.

Leslie Nobler Farber Demarest, NJ

My artwork is influenced by both pop and op artists, domestic arts and feminism, materialism, and religion. I use the techniques of my Eastern European Jewish ancestors to create my fabric works. My fabric books are transformed, abstracted, and repainted with images that include Jewish ritual articles and text associated with the life cycle.

Daniel Fenelon Madison, NJ

My art infuses a blend of cartooning, street modernism, and ancient, labor-intensive tribal motifs along with an explosion of vibrant colors. Cartoons were a big influence to me growing up and when I began to examine Egyptian hieroglyphs and Aztec codices, I made a connection between them

and modern sequential art. I thought that combining these elements with designer toys would be just the twist I was looking for in creating a feeling of tribal tradition applied to modern culture.

Robert Forman Hoboken, NJ

As a painter uses the stroke 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 and glue, strand by strand on board, to achieve a similar yet wholly unique result. Whether working from one drawing or merging multiple images into one final piece, my goal is to meld concept and form into one seamless image and to create images that linger in people's minds long after they've walked away from my work. The subjects of my paintings are my urban neighborhood, my travels, and abstract concepts such as time, movement, and music. The origins of my technique were the collages I began making in 1969 while still in high school. Twenty years after I began gluing string I learned of the Huichols, an indigenous Mexican community working in a similar medium. I went to Mexico in 1992 as a Fulbright scholar to meet other yarn painters and began an ongoing exploration of the rich Latin American textile tradition. Traveling has taught me to use my art as a tool for exploration.

Olivia A. Gabriel Cranbury, NJ

Years ago, when visiting the Smithsonian Museum of African Art, a display from Zaire by the Kankongo people captivated me. I studied, sketched, took photos, and revisited the exhibit on numerous occasions. Soon these tribal influences found their way into my wheel-thrown vessels. In time I started experimenting with the forms by altering, cutting, and darting. At some point I became engaged in the slow, meditative process of hand building, reflecting the cultural tradition of native potters. As a result, my current work incorporates both wheel-thrown and hand-built techniques in the same vessel.

Alexa Garbarino & Thadd Garbarino

Montclair, NJ

To create each piece of jewelry in our collection, we use recycled glass such as wine and water bottles, and miscellaneous glass found at local New Jersey thrift stores. We also use natural materials such as obsidian that we find in vineyard beds, and abalone shells gathered from the coast. Our finds are then cut into specific shapes and tumbled into beads, a process taking over a month. Because we're creating adornments from found objects, both naturally occurring and recycled, we are connected to the people who have inhabited the land before us. Our original pieces have a Native American sensibility that reflects ancient design with a modern influence.

Glen Guarino Cedar Grove, NJ

I hope my furniture speaks clearly in a language that conveys a sense of the person behind the art; of someone who loves the creative process and respects the beauty of the wood from which it is made. I have always had the desire to work with wood, and it's an impulse that motivates me each day to pick up a tool and reveal the natural beauty beneath the wood's surface. To me, the trees that produce the lumber from which I work are works of art. Their grace, their strength, the contribution they make to our environment, these are the things I want to embrace and express through the works I create.

Beverly Hertler Red Bank, NJ

I strive to achieve through my work a personal reflection and statement: honest, open, uncomplicated, straightforward, and to the point. Through the effective use of color, design, and texture, I hope to achieve this goal. An intellectual statement is not the result I am striving to make, but rather an uplifting visual experience that can be whimsical or not.

Jan Huling Hoboken, NJ

My artwork is mainly made up of seed beads, strung in patterns and glued to various surfaces. I'm obviously influenced by Native American beadwork, particularly that of the Huichol Indians of Mexico. I find it so remarkably satisfying to sit down in my tiny, messy studio, surrounded by all

kinds of wonderful junk and supplies and pictures of people I love and music that inspires me, and to get up hours later with a jewel-like object, or part of one, that I've created. And I think that somewhere in Mexico, someone is feeling the same way.

Oliver Lake Montclair, NJ

Art has always been a part of my life. My mother and grandmother were both textile artists (quilters) and improvisers, creatively putting the pieces of life together. Where I grew up there was a local character who wore a long coat covered with small safety pins. He would give all the kids on my block pins to put on their clothes. He said the pins were for the "I7 club" and to be a member you had to "just be good." That advice has stuck with me throughout life. I have always strived, with a little creative improvisation, to ... "just be good."

Ronnie Lambrou West Orange, NJ

Color and structure represent both the challenge and the allure of jewelry design. I draw on my extensive studies in painting, drawing, sculpture, pottery and glaze chemistry, cabinetry, and lampwork. I create with beads made throughout the world, and love the color and play of light on and through glass beads.

Donna L. Lish Clinton, NJ

I perceive the tribe as metaphor for containers. Some are inclusive, similar, united in common ideal or style; some are estranged. The vessel is the

keeper, whether of psychological yearnings, guilt, secrecy, superstitions, or sustenance. My containers are time-marking artifacts I consider infinite variations in form and content, like the complex phenomenal contrasts that weave through society. The process is a counting out in the cumulative progression of stitches, therapeutic, connected, and continual.

Monica Litvany Pompton Lakes, NJ

As an artist, I am intrigued by the encoded language found within the complex patterns of growth and flow in the natural world, a cosmic alphabet. I look to explore the mysterious connections, microscopic to monumental, between structures, growth patterns, and forms, trying to decipher this fingerprint of life. Ancient symbolic languages continue to hold fascination for me and appear spontaneously in my art.

Edward Long Montclair, NJ

I see the wood I'm carving as symbolic of the original Tree of Life: the branches and the vines weave the individual stories, the roots tell me that we all draw deeply from Mother Earth, and the single trunk reminds me we are one, sprung from the same source. As I carve, my goal is to bring respect to that which was once a living thing. The walking sticks, staffs, and canes are personal histories, family trees, and coats of arms that have a special distinction.

Maria Lupo Roseland, NJ

My work is rooted in the ecological cycles of nature and one's relationship to the natural world. Handcrafted and archetypal, the images evoke a mythic, poetic relationship with nature that expresses places and creatures both real and imagined. Through tactile, natural materials such as grass seed, Spanish moss, topsoil, and feathers, the artwork fuses ecology and mythology, bearing witness to nature's power as well as its vulnerability.

Kenneth C. MacBain Morristown, NJ

My influences often come from nature and non-western cultures. The shield forms and wood textures evoke qualities far removed from our contemporary industrial society and provide a bit of fantasy. I am intrigued with how simple geometric forms relate to each other. By combining forms in specific ways I am able to create work that reflects human sexuality, tension, rhythm, and balance in a meaningful and expressive way.

Deb Mell Maplewood, NJ

My obsessions with collecting, "rebirthing," and making anew speak to everything having meaning, even if only on a subconscious level. The following observations by Guinevere Shaw speak to the bird image that serves as the inspiration for my collecting and artwork:

"Birds have always held significance in human lives. While some animals were companions, others

labor[ers] or a source of food, our flying companions achieved heights unattainable to humans."

Like the phoenix of Native American mythology, these spiritual bird forms do not self-destruct, but rise from the ashes as saviors of the once discarded. They reference the worth and importance of virtually everything. These philosophies address my own deeply felt passions, my Native American roots, and the idea of the artist as shaman—and for me personally, the artist as magpie or collector.

Rosalind Nzinga Nichol Orange, NJ

My current focus is on trying to bring painting and papermaking together as a single dialogue. I believe my work is about interpreting life narratives, and I use disintegrating lace and recycled material in the process of creating texture and layers to tell my stories.

Nina Pellegrini Montclair, NJ

The adorning of man-made objects with animal images is found throughout history. The desire to bring the forces of nature into art is as old as what we call "art." The inspiration for these two pieces, (Stag and Doe) was an exhibit at the Metropolitan Museum of Art that featured pieces from the nomadic tribes of ancient Mongolia. The belt buckles, harnesses, weapons, etc., all with animal motifs, speak of a peoples' strong ties with the natural world. My work strives to recall those ties.

Zethray Peniston Montclair, NJ

It's a wonderful thing to know that I'm never alone and my art celebrates this. I remember my grandmother sewing her quilts, and my mother's sweet voice telling me magical bedtime stories. And I know the ancestors as they walk with me, showing both my past and what the future holds.

Robert Richardson Madison, NJ

I rely on natural inborn tendencies to shape my mixed-media work. Simple geometric structure is obvious in the composition. Although spontaneity and impulse is not as easily seen, I feel it is crucial in the work. Seemingly disparate images have been brought together to create unity. Historical photos, the resemblance of a child's game, and squares of textural color come together forming a quilt of multiple symbols and layered meaning.

Gustav Rosenlof Hillsdale, NJ

I became an architect; and I became an artist. After many years concentrating on architecture and painting, I have lately been drawn back to my early high school years and my fascination with mobiles. In my mobiles, the shapes themselves are an integral part of the structure. They are more than objects balancing on wire levers. Each shape must be visually pleasing, strong enough to support all the shapes below it, and balance at one point, while holding its position relative to the rest of the mobile. This is the architectonic approach. A strong idea, influencing and melding form, function and structure into an integrated whole.

Diane Savona Passaic, NJ

My work preserves and honors the artifacts of previous generations. By combining salvaged needlework with printed instructional text and images, I am creating work that is both quilted art and textile archaeology.

Linda Friedman Schmidt Franklin Lakes, NJ

Facing the painful truth about my tribal history in my art work helps me to leave behind that cruel, invisible prison of my childhood. The real me was discarded by my parents, they rejected the artist and applauded a false me, the one they wanted me to be, the one I had to become to survive. For years, the artist inside me was screaming to get out. Now I rescue discards and myself. Discarded clothing, my medium, represents the second skin. "Clothed" in sadness, itching to get free, to cast off the pain, I deconstruct what I have been wearing, then reconstruct it via self-taught hooking. I am piecing together and repairing the fabric of my life, cutting out the old, sad story and creating a more pleasing colorful one, coming to know who I really am.

Mark Sharrock Lebanon, NJ

My goal in making furniture is twofold: one, to make one-of-a-kind pieces that are both comfortable and beautiful and will last for generations, and two, to show that there is beauty in so many of our resources that are being discarded and wasted. The wood for my furniture comes from

trees that have come down in storms, have been cut down to clear an area for development, or from tree trimmers and landscapers. This wood would have gone into a chipper for mulch or been put into a landfill. I hope that by using this wood I can make a difference.

Peter Tischler Washington, NJ

These mosaics have been described as tapestries in wood. They are composed of piecing together endgrain sections of wood to form a pictorial sequence. My goal is to produce flowing rhythm, pattern, color, and texture found within the grain of the wood. Using endgrain gives the unique perspective of looking into the heart and soul of a tree.

Acknowledgements

Organizers: Twig Johnson & Janet Taylor Pickett

Curatorial Assistant: Danielle Labbate

Exhibition Preparators: Bruce Rainier

& Jason Van Yperen

Education Programming: Gary Schneider,

Abby McBride, Martha Kelshaw, Kate Hutson,

& John Adams

Catalogue Design: Charlotte Howard

Design Assistant: Gustavo Montoya

Logo Design: Rich Sheinaus/Gotham Design

All works photographed courtesy of the artists



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