

NEW JERSEY
ARTS ANNUAL



CRAFTS 1995

*Celebrating Diversity
In Crafts*

THE NEWARK MUSEUM



NEW JERSEY
STATE
COUNCIL
ON THE
ARTS

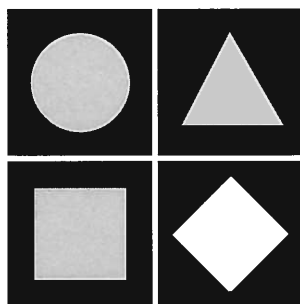
Funding for this exhibition
has been made available in part by
the New Jersey State Council on
the Arts/Department of State and
Johnson & Johnson.

Photography courtesy of the artists,
and by Sarah Wells.

©1995 The Newark Museum
49 Washington Street
P. O. Box 540
Newark, New Jersey 07101

Cover image: Jack Lin,
Farmyard scene (Rice harvesting), detail, 1994

The Newark Museum receives its operating support
from the City of Newark, the State of New Jersey,
Essex County, and the New Jersey State Council
on the Arts/Department of State. Funding for
acquisitions and activities other than operations
must be developed from outside sources.



NEW JERSEY
ARTS ANNUAL

CRAFTS

THE NEWARK MUSEUM

JULY 5 - OCTOBER 15, 1995

NEW JERSEY ARTS ANNUAL

The *New Jersey Arts Annual* is a unique series of exhibitions that highlight the works of visual artists and craftspeople in the state.

Two exhibitions take place each year in alternating sequence; Fine Arts in the Spring/Summer, and Crafts in the Fall/Winter.

The 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.

Future Arts Annual exhibitions are
Spring/Summer 1996 Fine Arts
Jersey City Museum

Fall/Winter 1996 Crafts
New Jersey State Museum

Many of the works in this exhibition are for sale. The Newark Museum's Registrar will direct inquiries to the artists.

STATE OF NEW JERSEY

The Honorable Christine Todd
Whitman,
Governor

**NEW JERSEY DEPARTMENT OF
STATE**

The Honorable Lonna R. Hooks,
Secretary of State

**NEW JERSEY STATE COUNCIL
ON THE ARTS/DEPARTMENT OF STATE**

Lillian Levy
Chairman

Cheryl A. Mills
Vice-Chairman

Fred J. Abbate
Vice-Chairman

Agnes O. Armao, Ph.D.
Elizabeth G. Christopherson
Clinton C. Crocker
Arthur Factor
Dorothea Benton Frank
Don Manuel Gonzalez
Sharon A. Harrington
The Hon. Lonna R. Hooks, Ex-officio
Dolores A. Kirk
Susan Walter Landmesser
The Hon. Wynona M. Lipman, Ex-officio
Michelle Mathesius
The Hon. Maureen Ogden, Ex-officio
Judith H. Stanley

Barbara F. Russo
Executive Director

David A. Miller
Assistant Executive Director

TRUSTEES OF THE NEWARK MUSEUM ASSOCIATION

EX OFFICIO

The Honorable Christine Todd Whitman
Governor of New Jersey

The Honorable Sharpe James
Mayor of Newark

The Honorable James W. Treffinger
Essex County Executive

The Honorable Joseph N. DiVincenzo, Jr.
*President, Essex County
Board of Chosen Freeholders*

The Honorable Donald Bradley
President, Newark Municipal Council

OFFICERS

Mr. Kevin Shanley
Chairman of the Board and President

Mr. Richard F. Blanchard
Vice President

Mrs. Gloria Hopkins Buck
Vice President

Mr. Martin Heller
Vice President

Mr. Christopher M. Wiedenmayer
Treasurer

Mrs. Mary Sue Sweeney Price
Secretary and Director

Ms. Meme Omogbai
Deputy Director for Finance and Administration

TRUSTEES

Mr. Philip D. Allen
Mrs. Mildred Baker
Mr. Andrew V. Ballantine
Ms. Barbara Wright Bell
Mr. Richard F. Blanchard
Mrs. Gloria Hopkins Buck
Miss Sally Carroll
Mr. Raymond G. Chambers
Mr. Leonard S. Coleman, Jr.
Mr. Clive S. Cummis
Mrs. Patricia Hall Curvin
Mr. Donald M. Daniels
Mr. Frank H. David
Mrs. H. Corbin Day
Mrs. William Y. Dear, Jr.
Mr. Robert L. DePiro
Mrs. Lodewijk de Vink
Mr. Douglas M. Dunn
Mrs. Charles W. Engelhard
Mrs. Eric Eweson
Rev. Monsignor William N. Field
Mr. Christopher Forbes
Mrs. Althea B. Giles
Mr. James B. Gubelmann
Mr. Martin Heller
Mr. Richard G. Horvath
Mrs. Vahakn Hovnanian
Mr. Wesley J. Howe
Mrs. Tabitha Andrews Huber
Mrs. Clarice Jackson
Mr. James L. Johnson
Mrs. Verdenal Hoag Johnson
Mr. Lewis Katz
Mrs. Stanley H. Katz
Mr. Alfred C. Koeppe

Mr. Theodore G. Koven
Mr. Allan S. Kushen
The Hon. Leonard Lance
Mrs. Lois Lautenberg
Mrs. Arlene Lieberman
Mrs. Judith Lieberman
Mr. William J. Marino
Mrs. Elizabeth H. Marsh
The Most Rev. Theodore E. McCarrick
Mr. Joseph J. Melone
Mrs. Lorry W. Newhouse
Mrs. Wendy Puder Oren
Rabbi Norman R. Patz
Mrs. Nancy Picchi
Mrs. Rene A. Pingeon
Mr. Arthur F. Powell
Mrs. Mary Sue Sweeney Price
Ms. Patricia A. Rado
Mr. Andrew H. Richards
Mrs. Reuben F. Richards
Mr. David S. Rinsky
Mr. Kevin Shanley
Mrs. Joyce M. Sharkey
Mrs. John W. Spurdle, Jr.
Mr. William F. Taggart
Mr. Mario Teixeira, Jr.
Mr. Raymond M. Tierney, Jr.
Mr. Ross E. Traphagen, Jr.
Ms. Grizel Ubarry
Mrs. Christabel Vartanian
Mr. Richard K. Weinroth
Mr. Christopher M. Wiedenmayer
Mrs. Dana Dowd Williams
Dr. Francis A. Wood

THE NEW JERSEY ARTS ANNUAL: CRAFTS

I am happy to extend my congratulations to all the artists represented in this year's *New Jersey Arts Annual: Crafts* exhibition. Crafts hold a special place for me, and I am especially pleased at the subtitle of this exhibition, "Celebrating Diversity in Crafts." As the New Jersey Arts Annuals have always shown, the crafts are not monolithic. The range of media and viewpoints used in the creation of craft objects is very broad, and I commend The Newark Museum in its effort to demonstrate that breadth of expression, through the inclusion of objects based on cultural traditions and local occupational craft traditions.

These annual crafts exhibitions give New Jerseyans a unique chance to experience first hand the vitality and continuity of the craft media in their own State. I applaud the New Jersey State Council on the Arts and the six participating New Jersey museums for their ongoing support of these exhibitions. I offer particular thanks to The Newark Museum for its large-scale installation of this year's presentation.

Lonna R. Hooks
Secretary of State

On behalf of the New Jersey State Council on the Arts, we congratulate the forty-one artists represented in the 1995 *New Jersey Arts Annual: Crafts* exhibition. We at the Council are proud of our ongoing role as co-sponsor of the *Arts Annual* exhibitions.

The Arts Annual series is just one way that the Council supports the work of New Jersey's many visual and performing artists. Last year we granted fellowships to sixty-eight artists in a wide range of disciplines, totaling \$427,000. These grants enabled the artists to spend more time working on their art. Additionally, through our Folk Life program, we awarded sixteen apprenticeship grants, totaling \$30,000 to support traditional artists in New Jersey's diverse ethnic communities.

The Council thanks the staffs of the six museums acting as hosts in the Arts Annual series for their commitment to promoting and supporting the work of New Jersey craftspeople. We particularly wish to congratulate Mary Sue Sweeney Price, Director of The Newark Museum, Ward L. E. Mintz, Deputy Director for Programs and Collections, Ulysses Dietz and Hortense Green, curators of the exhibition, and Robert Coates, designer of the exhibition.

Lillian Levy
Chairman

Barbara Russo
Executive Director

Tom Moran
Visual Arts Coordinator

Celebrating Diversity In Crafts

Artists

Lewis Ayers	Debora Mickles
Pamela Becker	Mariko Ono
Ron Brady	Soyoo Hyunjoo Park
Robert Chavern	Lynn Peters
Carole Wong Chesek	Robert Ramos
Kevin Donohue	Debra Sachs
Robert Forman	Joy Saville
Ina Golub	Lincoln Seitzman
Gordon Gray	Harry Shourds
Charles Hankins	Arthur and Wendy Silver
Ka Kwong and Eva Hui	Glendora Simonson
Michele Insley	Marian Slepian
Fusaye Kazaoka	Liz Smith
Lucartha Kohler	Eudokia Sorochaniuk
Susan Kriegman	Juan Sotomayor
Debbie Lee	Paul Stankard
Jack Lin	Peter Tischler
Lore Lindenfeld	Stuart Topper
Kenneth MacBain	Peter Vanni
Frederick Marshall	Erma Martin Yost
Robert McNally	

DIRECTOR'S STATEMENT

It has been six years since the *New Jersey Arts Annual: Crafts* exhibition last visited The Newark Museum, and the first time in the Arts Annual series that all of the craft media have been covered in a single exhibition here. In the past two years our Curator of Decorative Arts, Ulysses Grant Dietz, has been deeply involved with the restoration, reinterpretation and reinstallation of the landmark Ballantine House, as well as its pendant exhibition, *House & Home*. This project has greatly influenced his outlook on contemporary crafts, and the role they play in this Museum's mission. Last year, as a presenter at a regional crafts conference at the Sawtooth Center for the Arts in Winston-Salem, North Carolina, Ulysses pledged to expand his own thinking as a curator, and to become more inclusive of diversity in his exhibition and collecting of contemporary craft objects. The present exhibition is in part a direct result of that pledge.

To assist him in achieving his goal, Ulysses called upon Hortense Green, longtime veteran of the craft movement in New Jersey, and one of the driving forces behind the nationwide Year of American Craft in 1993. Together, Ulysses and Hortense have put together an Arts Annual Crafts exhibition unlike any that have preceded it since the cycle began in the 1980s. From the 120 applicants who submitted slides and resumes, they have chosen thirty-one craftspeople, covering the full range of craft media. They have also invited ten individual artists who might not have normally participated in an Arts Annual exhibition, because their craft falls outside the mainstream of contemporary craft thought. The result of their efforts is an exhibition that is large, eclectic and thought-provoking. I congratulate Hortense and Ulysses on their work; I commend them for their attempt to broaden the Museum's perspective on crafts; and I welcome all of the participating artists to The Newark Museum.

Mary Sue Sweeney Price
Director
The Newark Museum

CURATORS' STATEMENT

The Diverse Meanings of Craft

This latest installment in the ongoing series of *New Jersey Arts Annual: Craft* exhibitions is intended to explore the meaning of craft. This is not a debate about whether or not craft is art. As far as Hortense is concerned, it is—or can be—art; and as far as Ulysses is concerned, it is art as well as part of the decorative arts. As the co-curators of this exhibition, we are both quite comfortable with our own perspectives on craft. The question remains, however: what is craft itself? In an attempt to answer this question, a number of objects and craftspeople have been included in this exhibition that have never before been included in an *Arts Annual*. All of these objects are wonderfully made, but some of them may be seen by people in the craft-as-art world as “beyond the pale”. Since the contemporary craft world began to mature following World War II, many craft artists have become dissatisfied with the recognition, both critical and financial, that they were receiving. For many craft artists there grew a need to eschew the decorative arts, to turn away from functionalism, and to abandon traditions—all in the name of seeking an artistic status that remains all too elusive to this day. In contrast, tradition-based or ethnicity-based craftspeople do not primarily seek artistic status, but seek to preserve some cultural value that is meaningful and precious to the maker. By including traditional crafts in this *Arts Annual*, we hope to shed some light on the great diversity of expression that craftsmanship has in New Jersey today.

The word “craft” implies—indeed it should guarantee—the presence of manual skill. In any fine craft object one expects to see the hand of the maker, and the quality of a craft object should be judged by the skill of that hand. However, craftsmanship today has been somehow subordinated to the need to be “modern,” to demonstrate the inventiveness and personal creative vision of the craftsman. Contemporary craft—including much in this exhibition—seems to be driven as much by the desire to be different from craft precedent as it is to demonstrate craftsmanship. This influence of modernism is, of course, rooted in the craftsman’s desire to be seen as an artist, not as a “mere” artisan. The only real difference between craft and art is one of attitude.

Since both of us, as co-curators, have presumed craft to be art from the beginning, we have thus been able to focus once again upon the central fact of craft—that of the operation of the human hand. We feel we have covered a very broad range of media, and also a very broad range of artistic expression. What we have also done, however, is to include craftspeople for whom inventiveness and the desire for novelty are secondary to the maintenance of a craft tradition. Traditional craft can be rooted in ethnic background, or in regional folklife. Such craft is often ignored, yet it is traditional craft that is the most accessible to the public, precisely because it is not modern, and because it strikes cords that self-consciously modern craft often does not. By including craft objects for which art has been subordinated to tradition, we hope to reopen a craft horizon that was in danger of disappearing, and to broaden the diversity of crafts than can and should be shown in a museum context.

Ulysses Grant Dietz
Curator of Decorative Arts

Hortense Green
Guest Curator

EXHIBITION NOTES

Thirty-one of the craftspeople in the Arts Annual were selected by the co-curators, Ulysses Grant Dietz and Hortense Green, from slides submitted by artists living or working in New Jersey. From one to five works by each craftspeople were selected, representing work completed in the last two years, and not previously shown in a New Jersey museum. In addition, ten craftspeople were invited to lend objects to the exhibition because the curators felt that their work represented a meaningful aspect of craft that might otherwise not be included. We are most grateful to all of the artists who submitted slides, and to those chosen, for their willingness to participate in this exhibition.

All objects are collection of the artist, except as otherwise noted. One piece by each craftspeople is illustrated in this volume, and is marked with an asterisk (*).

LEWIS AYERS, NEWTON

1. *Silver lidded pot**

Raku-fired earthenware, 36"H., 1995

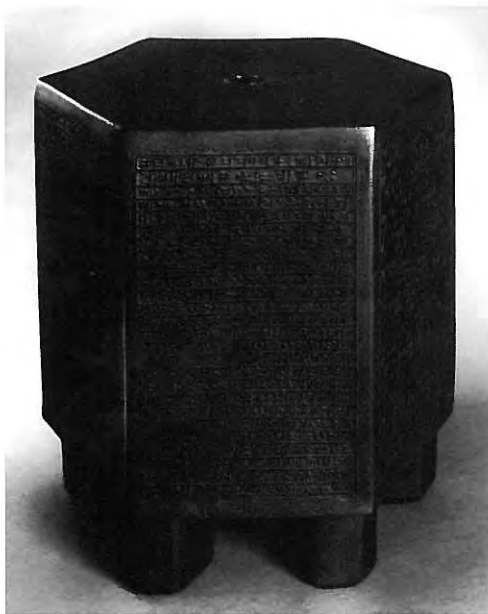
2. *Silver vase*

Raku-fired earthenware, 26"H., 1995

3. *Copper bowl*

Raku-fired earthenware, 26"Di. 6"H., 1995

Lew Ayers's pit-fired raku vessels are classical in form. Only in their monumental size do they seek to set themselves apart from ordinary household ceramics. Ayers's creative focus lies in the surprises of the raku technique itself. Pulled from the kiln at the moment the glaze becomes liquid, his pots are placed in pits and covered with straw. Ayers never knows just what will happen after this point, and each piece takes on a unique character. Thus, what began in Asia long ago as an accident of pre-industrial technology, has become a medium of expression for a contemporary artist craftsman.



ROBERT CHAVERN, CRANFORD

1. *Nebuchadnezzar II, Temple Dedication**

Stoneware, 16.5"H., 16"W., 1994

2. *II. Gifts of Hammurabi's Code*

Stoneware, 38"H., 21"W., 1995

Mysterious and totem-like, Chavern's ceramic vessels are densely covered with actual cuneiform texts, among the most ancient of all written languages. The names used in his titles, Hammurabi and Nebuchadnezzar, are the two most celebrated of the Babylonian kings. Hammurabi was the author of what is considered the first written law code in the world, and both of these men ruled an empire in what was the cradle of western civilization. Through his vessels, which bring to mind carved stone tablets, Chavern invokes the ancient roots that tie the diverse peoples of the modern world together, honoring the cultural and spiritual achievements of Mesopotamia in that most ancient and humble material, clay.

CAROLE WONG CHESEK, SUMMIT

1. *Hill Censer I*

Stoneware, 5"H. 4"Di., 1994

2. *Hill Censer II*

Stoneware, 5"H. 6"Di., 1994

3. *Landscape Censer**

Stoneware, 12"H. 5"Di., 1994

The influence of the 1960s can still be felt in Chesek's reticent, lovingly-crafted stoneware vessels. Organic and earthy, both in form and in color, they pay continued homage to Asian ceramics—part of a powerful tradition in American studio pottery. The very notion of a censer—an incense burner—is deeply rooted in both Asian religious ritual and domestic life. Chesek's work here has none of the brightly colored sculptural gestures of some contemporary ceramics, but remains subtle, contemplative and tactile.



KEVIN DONOHUE, JERSEY CITY

1. *Majolica covered jar*

Earthenware with overglaze decoration, 9"H. 4"Di., 1995

2. *Majolica covered jar**

Earthenware with overglaze decoration, 9"H. 6.5"Di., 1995

3. *Majolica shallow bowl*

Earthenware with overglaze decoration, 3"H., 15"Di., 1995

Donohue's decorative vessels merge two strong ceramic traditions. The majolica tradition has its roots in the ancient Near East, but reached an aesthetic and technical peak in Renaissance Italy. Donohue's study of Japanese language and his work as an apprentice at the Shimaoka Pottery in Mashiko, Japan, have infused his work with the aesthetics of Japanese design and culture.

KA KWONG & EVA HUI, CALDWELL

1. *Plate*

Earthenware with overglaze decoration, 13.5"Di., 1994

2. *Vase**

Earthenware with overglaze decoration, 12"H., 7"Di., 1994

Ka Kwong Hui has been an active ceramic artist since the 1950s, and his work has been at the forefront of sculptural ceramics since he collaborated with pop artist Roy Lichtenstein in the 1960s. Hui's more recent collaborations with his wife Eva have taken on a more traditional aspect. Their combined work reflects both Hui's Chinese heritage, and his wife's extensive travel and teaching in China, including a work-study grant at the sculpture and pottery factory in Jendezhen. Twentieth-century abstract art and Ming period blue and white porcelains are both evoked in their most recent work together.



LYNN PETERS, PLAINFIELD

1. *Um*

Earthenware with overglaze decoration, 20"H., 1995

2. *Um*

Earthenware with overglaze decoration, 20"H., 1995

3. *Interior Landscape**

Earthenware with overglaze decoration, 20"H., 1995

Peters, like Kevin Donohue, works with brightly-colored glazes in a painterly style, but her work takes on a narrative style that differs from Donohue's rhythmic patterning. Her large-scaled vessels are intentionally non-functional, but nonetheless relate historically to ornamental ceramics intended for palatial eighteenth-and nineteenth-century interiors.

LIZ SMITH, QUAKERTOWN

1. *Vessel**

Raku-fired earthenware, 22"H., 12"D., 1994

In Asian ceramics, emulation has always held a revered place for many ceramic artists. Smith is a recent college graduate and is serving an apprenticeship under the celebrated New Jersey potter Toshiko Takaezu. This example of her work shows clearly the influence of her mentor, but also echoes back in time to the abstract ceramic vessels produced at Huangtao in China in the eighth and ninth centuries. In such tradition-linked vessels, the careful placement of the colored splashes of glaze are critical for aesthetic success, as is the potter's skill in producing a correctly-formed and finished pot. Creativity is found in an artist's individual interpretation of a time-honored tradition.



LUCARTHA KOHLER, MILLVILLE

1. *Adam and Eve Goblets*
Glass, 12"H., 3"Di., 1994

2. *Goddess Compote**
Glass, 9"H., 8"Di., 1994

3. *Earth Mother*
Glass, 12"H., 12"Di., 1994

Since the unofficial founding of the contemporary glass movement in the mid-1970s, glass artists have striven to turn away from the decorative arts roots of their medium. Too often, this has been at the expense of any real connection with the material properties of glass. Kohler's work demonstrates that tension between the historical functional roots of glass and the modern desire for content-based works. The three pieces shown here move from purely functional to purely sculptural, although all three use essentially the same casting technique and the same figural forms.



PAUL STANKARD, MANTUA

1. *Bouquet Botanical**
Flameworked glass, 5.25"H., 2.5"Sq., 1993

2. *Coronet Bouquet Paperweight, with Moth, Spirits, and Words*
Flameworked glass, 2"H., 3"Di., 1995

Stankard is perhaps the most famous paperweight maker in the world today, and yet his work is often overlooked by other glass artists because it remains so strongly tied to its historical roots. Flameworking of glass into miniature sculptural elements dates back to sixteenth-century France, and Stankard's roots are in the great nineteenth-century French paperweight factories of St. Louis, Baccarat, and Clichy. But his roots are also in nineteenth-century South Jersey glass factories, where floral paperweights were produced. Stankard has taken the original form of the paperweight and has infused it with personal meaning and technical virtuosity, creating small-scale works with multi-layered content.

GORDON GRAY, PRINCETON

1. *William and Mary Escritoire**

Ash and oak, iron, brass, 66.5"H., 41.5"W, 19.25"D., 1993

Fine craftsmanship is not dependent on originality, and many of America's most successful cabinetmakers focus on reproducing by hand the work of the past. Gordon Gray and his team of craftsmen, Joseph Naticchia, Jr., and D. C. Mitchell, working in the fashion of an eighteenth-century cabinet shop, use recycled lumber (95 percent of this piece is old wood from discarded office furniture) to reproduce pieces that have special meaning for him. The fascination of Anglo-Saxon Americans with their ethnic heritage has been the driving force behind the ongoing popularity of colonial revival furniture since the 1890s. Thus Gray's escritoire (desk), based on a seventeenth-century prototype, is an homage to a colonial past. Its validity as craft is in no way compromised by the sources of its inspiration, any more than is the work of Charles Hankins. It may not be art, but as this was not the craftsman's intent, that fact is unimportant.



CHARLES HANKINS, LAVALLETTE

1. *Sea Bright Skiff**

Jersey white cedar, oak, copper, 3'H., 16'6"L., 5'6"W. 1993

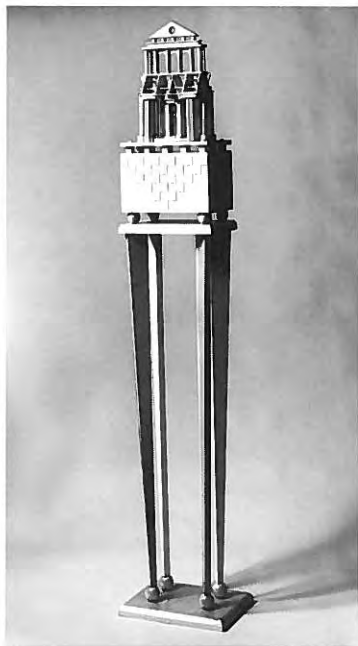
Originality, or at least change for the sake of change, can actually undermine a traditional craft and destroy its value. The New Jersey beach skiff was established as an indigenous boat form by the middle of the nineteenth century. Charles Hankins inherited his father's boat building shop in Lavallette, where it had been established early in this century, and continues to produce the classic Hankins Sea Bright Skiff. With the Hankins skiff, designed for launching and landing in New Jersey beach surf, strict adherence to design and craftsmanship details are essential to produce a tight, light, and seaworthy vessel. This does not mean that the curve of the hull has no beauty, nor that Hankins is not aware of that beauty. However, the Hankins skiff is designed for work, and hard work at that. Its greatest beauty lies in the tradition it embodies, and the continuity it symbolizes of craftsmanship passed from one generation to the next.

ROBERT MCNALLY, ROCKAWAY

1. *Backpacker's Guitar**

Wood, 32"H., 6"W., 3"D., 1994

Musical instruments are traditional craft objects that are often overlooked because they seem to deny the urge to invent, the quest for originality. McNally's work both contradicts and supports this with his backpacker's guitar, which he invented in 1980, and then patented. Here necessity was the mother of invention, and the instrument was invented to make it easier for hikers and campers to carry their music with them. Since 1980, however, each of McNally's guitars has, quite intentionally, followed exactly the specifications of its predecessors. Like the Sea Bright Skiff, the McNally guitar must conform to exacting standards in order to function the way it was designed to function. As with Juan Sotomayor's Puerto Rican cuatro, replication is essential to the craftsman. What makes McNally's work unique is that the tradition is one of his own creation.



ROBERT RAMOS, SOUTH ORANGE

1. *Standing Box**

Wood, 69"H., 13.25"W., 9.75"D., 1995

While Ramos's architectonic sculptural pieces are far removed from any sort of functionalism, they are nonetheless deeply rooted in craftsmanship, in the process of making. Evocative of the architectural cabinets produced in France and Italy during the Renaissance and seventeenth century—presumably for storage but in reality for show—Ramos's elegant post-modern standing box provides an historical memory of function.

LINCOLN SEITZMAN, WEST LONG BRANCH

1. Pima Mini-Basket

Wood, 6"H., 6"Di., 1994

2. Navajo Basket

Wood, 12"H., 9"Di., 1993

3. Petrified Hopi Basket

Wood, 13"H., 15"Di., 1994

4. Petrified Cherokee Basket*

Wood, 12"H., 10"Di., 1993

Seitzman's trompe l'oeil illusion baskets mimic the patterns of Native American basketry with a complex technique of assembled wood blocks that are then turned on a lathe. Thus one ancient functional craft tradition, wood turning, pays homage to another one, basket weaving, the result being something unique and essentially non-functional. What makes Seitzman's basket illusions so appealing is their obvious virtuosity, the primacy of the craftsmanship. While the Native American iconography clearly adds content to the work as art, the real "content" of these pieces is the production process itself.



HARRY SHOURDS, OCEAN VIEW

1. Pair Green Wing Teals

Painted wood, female: 5"H., 11.5"L., 4.5"D.; male: 5.5"H., 11.5"L., 4.5"D., 1995

2. Pair Hooded Mergansers*

Painted wood, female: 5.5"H., 12.5"L., 5.5"D.; male: 7"H., 13.5"L., 5.5"D., 1995

3. Pair Wood Ducks

Painted wood, female: 6"H., 13"L., 5"D.; male: 6"H., 12.75"L., 5"D., 1994

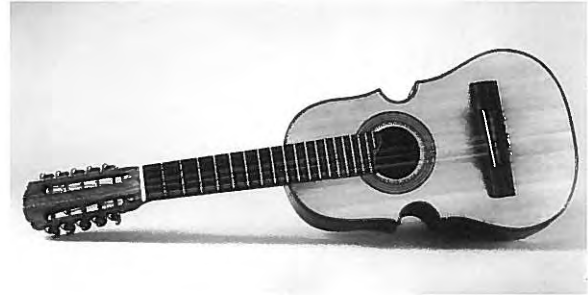
Shourds is to decoy carving what Charles Hankins is to boat building. Decoy carving has its roots in the serious business of water-bird hunting, and is a tradition dating back into the nineteenth century. Shourds works in the style of the Barnegat Bay decoy maker, a third generation decoy artist. Working decoys were generally more stylized and abstracted than modern-day decoys intended for home display. Both kinds of decoys, however, rely on consistent craftsmanship and naturalistic representation of the birds' plumage. Yet, for all the demands of accuracy and precision design, each master decoy carver produces work that is readily recognized by people with a trained eye. A Shourds decoy is as distinct to a decoy aficionado as a Da Vinci painting is to the art historian.

JUAN SOTOMAYOR, EAST BRUNSWICK

1. *Puerto Rican Cuatro, (guitar)**

Sitka spruce, walnut, rosewood, 34"L., 11.5"W., 3"D., 1994

Related to the Spanish guitar, the cuatro is an indigenous guitar form in Puerto Rico, Sotomayor's birthplace. At the Cuatro Center in East Brunswick, Sotomayor and Andre Restivo teach cuatro music and presentation, as well. It is as much a symbol of Puerto Rican culture as the Latin-rhythmed music played on it. While each instrument can be individualized for the client, requirements of sound and construction allow for relatively little variation, just as is true with the McNally backpacker's guitar. These same creative restrictions also demand precise craftsmanship, and it is in this precision that the creator's artistry lies. Like the Hankins' skiff, the Shourds decoys, and even the Gray escritoire, the real power of Sotomayor's instruments lie in their connection with a tradition, an unchanging link to a past cultural heritage that lives on in the work itself.



PETER TISCHLER, CALDWELL

1. *Dresser*

Mahogany, rosewood, ebony, holly, cedar, 33"H., 37.5"W., 21"D., 1995

2. *Lowback Armchair**

White ash., rosewood, 30.5"H., 23"W., 20"D., 1994

Unlike Gordon Gray's replica furniture, or Peter Vanni's sculptural furniture, Tischler creates functional furniture that is nonetheless centered in originality, craftsmanship and modernity. His dresser is based on late eighteenth-century prototypes, and yet revels more self-consciously in its craftsmanship than any cabinetmaker of that era would have (when hand-craft was the only real option for furniture making). While the lines of the piece echo historic precedents, it is clearly an object of the late twentieth century, demonstrating the sleek historicism of the post-modern movement. His armchair, clearly designed for comfort and daily use, also demonstrates the influence of modern art furniture masters, such as George Nakashima and Sam Maloof.

STUART TOPPER, METUCHEN

1. *Antiquarium**

Mixed media, 12"H., 12"D., 1994

2. *Candlesticks*

Mixed media, 12"H., 4"D., 1993

Like Peter Tischler, Topper creates his quasi-functional objects in the post-modern style, drawing on a modernized neo-classicism. Both his candlesticks and his centerpiece (called *antiquarium* in homage to some Roman reliquary, perhaps) delight in varied color, texture and materials. These pieces are clearly decorative arts objects, and have no apparent pretensions to sculpture. However, the fact that their author has put so much of himself into the design and production of these objects does place them on a different plane than even far more obviously sculptural pieces produced in the large-scale workshops of the late nineteenth century. Thus the difference between artist and artisan is, on one level, more a difference in attitude than in content.



**RON BRADY, SEA GIRL***1. Flower Plate**

Repoussé silver, 12"Di., 1995

Brady's work, while he designs it himself, is not intended to be modern, which flies in the face of many contemporary craft-as-art attitudes. His intent is to carry on the traditional craft of repoussé chasing, and this he does with a skill matched by few others in New Jersey. Trained by a Spanish master silversmith, Brady carries the torch of the most complex and difficult silversmithing technique; that of pushing the silver out from the reverse side (repoussé) and then sharpening and refining details with a blunt chisel (chasing). This sort of craft is not well suited to modern design and is inherently old-fashioned. Hence, like many traditional crafts that are suited to elaboration rather than simplicity, and that look backward rather than forward, it is in danger of dying out in this country.

MICHELLE INSLEY, LAYTON

1. *Star Gazer**

Silver, gold, brass, stones, 8"H., 6.75"L., 2"D., 1995

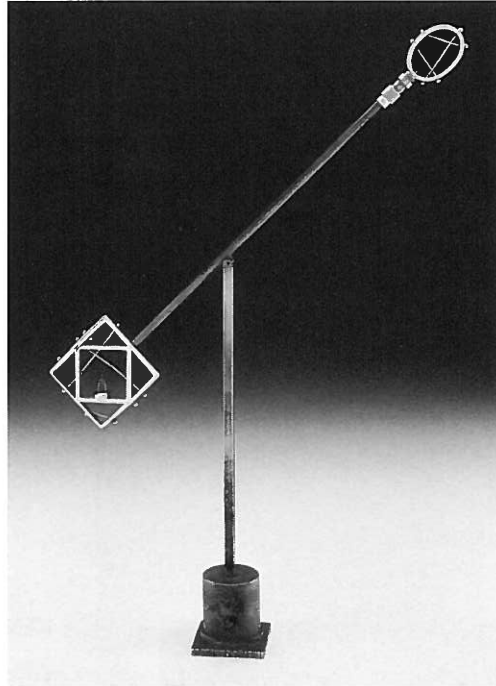
2. *Ring*

Silver, gold, stones, 1.75"H., 1.75" Sq., 1994

3. *Neckpiece*

Silver, gold, stones, 11"H., 7"W., 0.25"D., 1994

Jewelry has always had a sculptural component, although this has often, historically, been obscured by the literal and figurative glitter of lavish gemstones. Contemporary art jewelry typically subordinates the stones to the metalwork, as is true of Insley's work. Although her use of precious metals in combination with base metals makes a nod to the historical association of jewelry with wealth and intrinsic value, Insley's intent is to showcase the sculptural character of her work. Some of her pieces are more self-consciously sculptural, like *Star Gazer*, some bridge the gap between sculpture and function, like *Ring*, and others are satisfied with jewelry's traditional ornamental function.



SUSAN KRIEGMAN, PLAINSBORO

1. *Patterned Wallpiece #11*

Copper, silver, brass, 12" Sq., 2"D., 1993

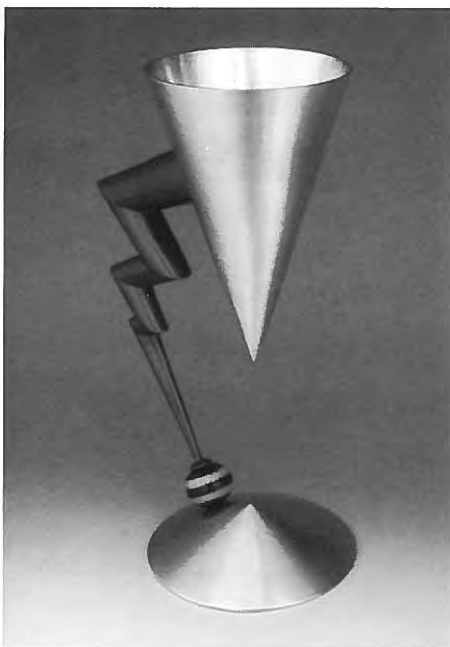
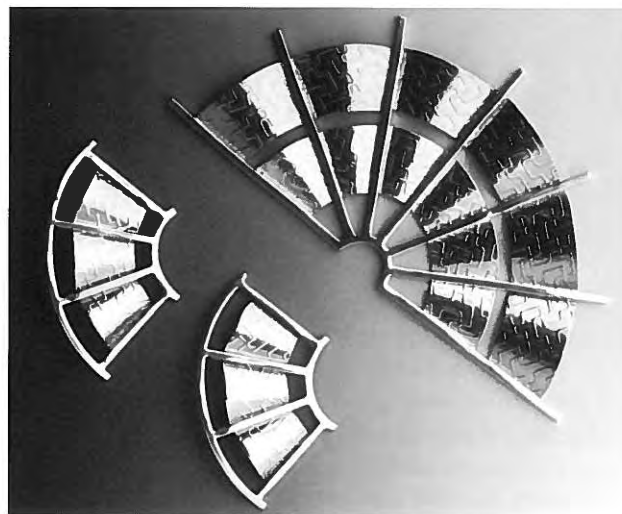
2. *Patterned Wallpiece #13*

Copper, silver, brass, 12" Sq., 2"D., 1993

3. *Fan Brooch and Earrings**

Silver, copper, 4"H., 5.5"W. (brooch), 1"H., 1.5"W. (earrings), 1993

Kriegman has worked in various media over the years in jewelry production, ultimately responding to the dichotomy between art and artifact by moving from sculptural jewelry to small-scale sculptures that are wall-hung. Yet her sculptural work, both in its small scale and its use of precious metal in combination with base metal, continues to pay homage to the jewelry tradition. However, her role as metalsmith is just as—if not more—important to her work than her role as a sculptor, underscoring one of the essential differences between contemporary artists and contemporary craftspeople.



KENNETH MACBAIN, NORWOOD

1. *Cordial Cup**

Pewter, copper, acrylic, 7"H., 4"W., 2.5"D., 1994

2. *Flatware*

Silver, epoxy resin, 8.5"L., 1994

3. *Salt and Pepper Shakers*

Pewter, silver, epoxy resin, 3.12"H., 3.12"W., 1.75"D., 1994

Taking traditional functional forms and putting a sculptural "spin" on them is one of the most consistent impulses that moves craftspeople along the art-craft continuum. McBain's work exemplifies this impulse. However mundane the nominal function of the object, the transformation of the object by manipulating form and material can also transform the experience of using it. Thus McBain's cordial cup challenges you to use it, and his salt and pepper shakers defy traditional shapes, thus requiring the user to think before attempting to shake them.

FREDERICK MARSHALL, LAYTON

1. *Fused and Reticulated Series #1**

Silver, gold, bronze, stones, 7"H., 2"W., 1"D., 1995

2. *Fused and Reticulated Series #2*

Silver, gold, bronze, stones, 2"H., 10"W., 1"D., 1995

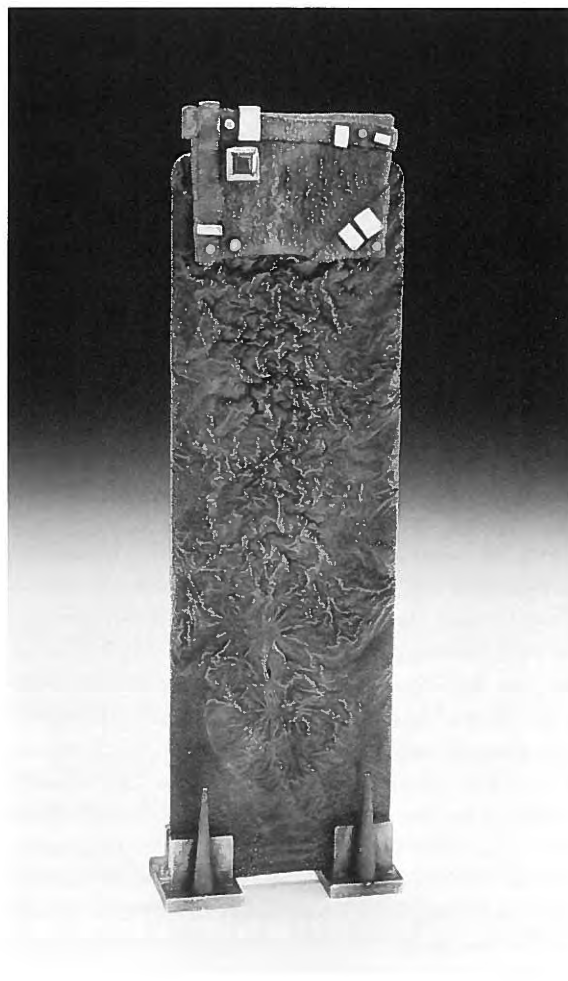
3. *Fused and Reticulated Series #3*

Silver, gold, bronze, stones, 5"H., 2.75"W., 1"D., 1995

4. *Fused and Reticulated Series #9*

Silver, gold, bronze, stones, 4.75"H., 2.5"W., 1"D., 1995

Like Michele Insley, Marshall seeks to bridge the gap between sculpture and ornament by creating jewelry that is sculptural when worn, and small-scale sculpture when "at rest." Stones and precious metal are subordinate to the whole, and the jewelry that is worn becomes a part of a larger, but still small, totality when placed on the "pedestal" designed to receive it.



ARTHUR & WENDY SILVER, OCEAN

1. *Mezuzah* [W57]

Silver, glass, 3"H., 1.5"W., 1994

2. *Mezuzah* [W87]

Silver, glass, 3"H., 1.5"W., 1994

3. *Mezuzah* [W82]*

Silver, glass, stones, 3"H., 1.5"H., 1994

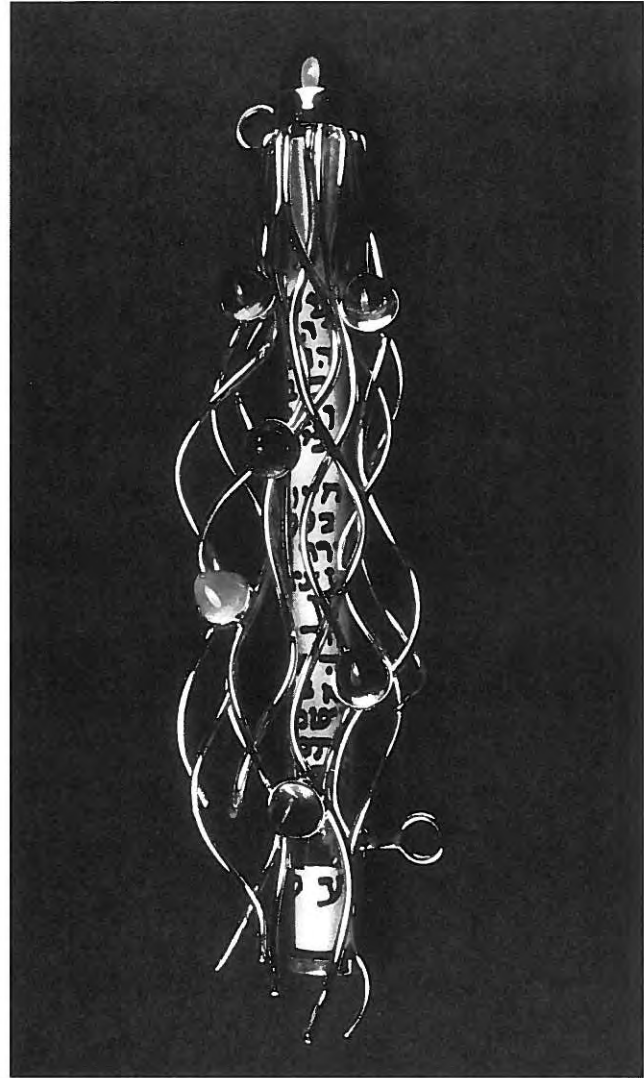
4. *Mezuzah* [W86]

Silver, glass, 5"H., 1.5"W., 1994

5. *Mezuzah* [W48]

Silver, 3"H., 1.5"W., 1994

Arthur Silver has passed on his jewelry-making skills to his daughter, Wendy, and together they produce distinctly modern objects with historic links to antiquity. The mezuzah is traditionally affixed to the door-jamb of a Jewish house or other building, and holds a scriptural passage in Hebrew from Deuteronomy ("And thou shalt write them [my words] upon the door posts of thine house, and upon thy gates"). The scripture is set into a protective casing, and serves as a reminder of God's presence for those who dwell or work inside. Mezuzahs have become, in modern times, a symbol of the home, and appear on Jewish doorways throughout the country. The Silvers have translated the mezuzah into a sort of emblematic jewelry. The jewel-like quality of the Silvers' work calls attention to the mezuzah (which often disappears into the woodwork, easily forgotten) and acts as a the protective frame for the Hebrew scroll it holds, reminding the householder of the historic function it serves.



MARIAN SLEPIAN, BRIDGEWATER

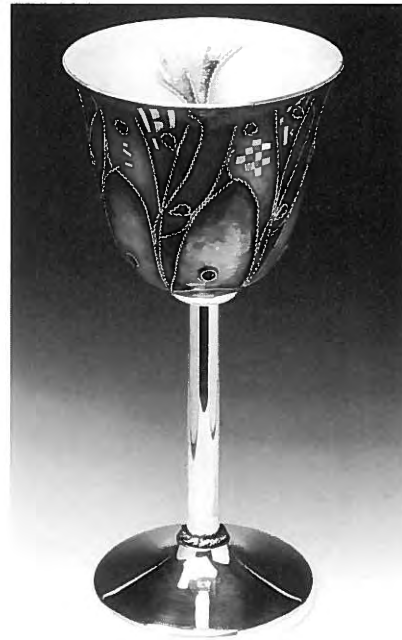
1. Spice Box

Silver, cloisonné enamel, 4"H., 2.5"D., 1995

2. Goblet*

Silver, cloisonné enamel, 8"H., 2.75"D., 1995

The focus of Slepian's work is not so much the form of the object, but the process by which it is decorated. The cloisonné technique she uses was developed in China and Japan, and reached a peak at the end of the nineteenth century for metal wares exported to the west. Small silver wires (cloisons) form the outlines for her design, and keep the enamels from blending together when fired. Enamel, historically associated with jewelry, adds an inherent sense of preciousness to otherwise ordinary domestic objects. The common drinking cup becomes a ceremonial vessel, while the spice box, intended to stimulate the sense of smell during the Jewish Havdalah ritual, becomes a thing of beauty to stimulate the sense of sight as well.



PETER VANNI, EWING

1. Archipelago Chair*

Steel, oak, 48"H., 16"W., 18"D., 1995

2. Oval Grid Table

Bronze and steel, 36"H., 30"W., 10"D., 1995

In contrast with Peter Tischler's clearly functional furniture, Vanni's chair and table are essentially sculptural pieces borrowing familiar domestic forms. The result is intentionally jarring. Both the chair and the table could be used, but function may not be the primary purpose. Using domestic forms for sculptural purposes is a successful "hook" for many contemporary craftspeople, because members of the public might stop and peruse a sculptural chair, intrigued by how it might or might not be usable; where they might simply pass by a piece of modern sculpture without stopping to consider its possible meanings.

PAMELA BECKER, FLEMINGTON

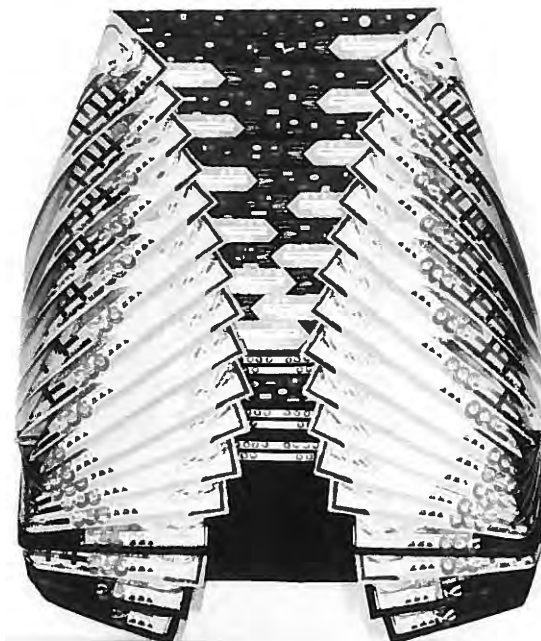
1. *And apple blossoms fill the air...**

Painted fabric construction, 48"H., 41"W., 5"D., 1993

2. *Iris*

Painted fabric construction, 40"H., 42"W., 6"D., 1993

Fiber has always been the craft medium most likely to wander farthest afield from lingering functionalism. Becker's work demonstrates how purely abstract and sculptural fiber can get. On the other hand, however, Becker's choice of fabric as her main medium continues to draw on the textile-based crafts of quilting, weaving and sewing, which in turn evoke the Victorian ideal home and the essential skills of the woman's domestic sphere, needlework and decorative drapery. Thus, even at this distant artistic remove, Becker's work remains faithful to the homely craft whence it draws its strength.



ROBERT FORMAN, HOBOKEN

1. *Nierica**

Yarn painting, 60"Di., 1994

Parallel to Lincoln Seitzman's inspiration from Native American basketry, Forman's work has been informed by an indigenous Mexican craft. The Huichol people of Mexico create vivid symbolic pictures by pressing brightly colored yarns into soft wax. Forman has translated that craft tradition into his own version of yarn painting by means of a highly complex array of yarns and threads, and a wide-ranging palette. Far more naturalistic in style and intent than its Huichol inspiration, Forman's craft combines Euro-American and native folk art, and pays homage to both sources of inspiration.

INA GOLUB, MOUNTAINSIDE

1. *Miriam's Dance* [Torah shield]

Beadwork, 10.5"H., 8.5"W., 28"chain, 1995

2. *Spice Box**

Beadwork, 7"H., 2.5"sq., 1995

A wide range of cultural influences infuse Golub's skilled beadwork objects. Asian art, tribal art, her own Jewish heritage, and a contemporary sense of form, combine in her work, seen particularly in the beaded spice box shown here. Intended to hold spices used to represent the sense of smell for the Havdalah ritual on holy days and the weekly Sabbath, Golub's spice box stimulates the eyes with its glittering beadwork and exotic architectonic form. The stylized, tower-like form may reflect the spice boxes of medieval Europe, which were shaped like castle towers.



FUSAYE KAZAOKA, BRIDGETON

1. *Girl playing with a temari** (decorative ball)

Mixed media, 8.5"H., 5.5"W., 4"D., 1990-1995

2. *Hikaru Genji* (ninth century lord who loved many women)

Mixed media, 8"H., 4"W., 2.75"D., 1990-1995

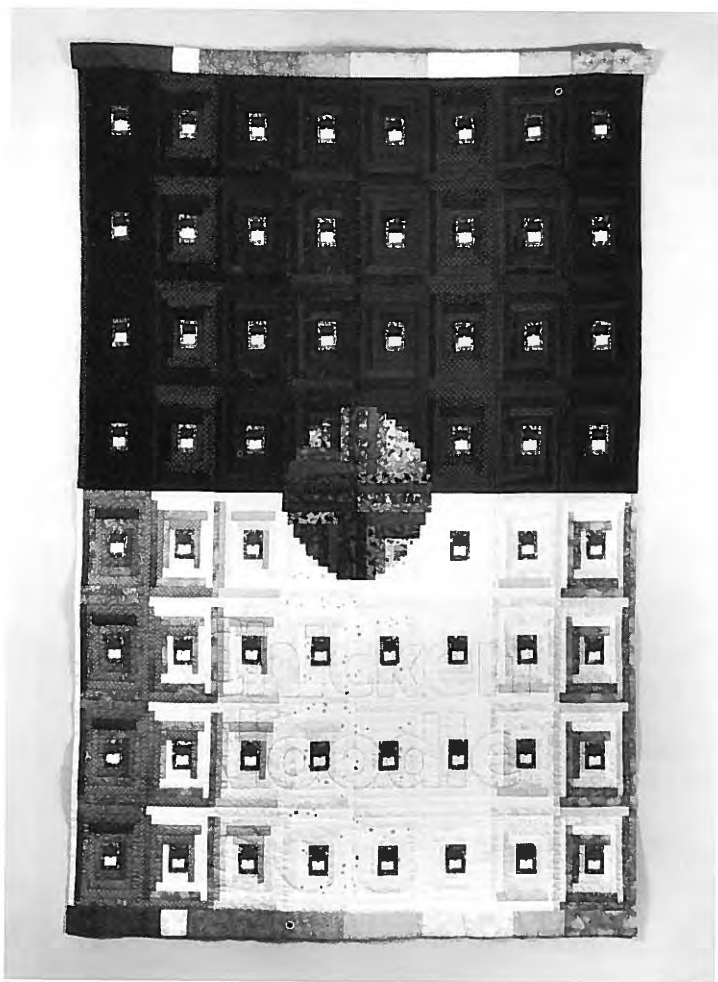
3. *Akashi-no Uye* (ninth century princess adopted by Hikaru Genji)

Mixed media, 6.25"H., 7"W., 4.25"D., 1990-1995

4. *The Traveler* (based on a sixteenth-century story)

Mixed media, 8"H., 5"W., 4.5"D., 1990-1995

The costumed figurine doll is a traditional art form in Japan dating back centuries. Special sets of such dolls are associated in Japan with a boys' day (*Tango-no-sekku*) and girls' day (*Hina-matsuri*) festivals. The Newark Museum owns an important collection of these festival dolls from the 1920s. Kazaoka's dolls represent the continuation of this traditional Japanese craft in her adopted homeland. Originality and novelty are not central, or even desirable, for these dolls, whereas craftsmanship and authenticity are key elements.



DEBBIE S.L. LEE, SPRINGFIELD

1. *Phantoms in a Chinese Restaurant*
Pieced cotton, 80" Sq., 1994

2. *Our Soup**
Pieced cotton, 68"H., 44"W., 1995

Lee draws on her Chinese heritage in producing her quilts, mingling both Chinese and American textile traditions. *Phantoms in a Chinese Restaurant* pays homage to one of China's most important contributions to popular American culture—its cuisine. In this quilt Lee uses fabrics that are Asian or inspired by Asian textiles, and creates a narrative using techniques common to contemporary art quilting. *Our Soup*, honors another popular icon of American cuisine with its depiction of a Campbell's Soup can, employing the traditional nineteenth-century quilting pattern known as "log cabin." In this instance the shaded tones of the fabric strips create the illusion of three-dimensionality, merging nineteenth- and twentieth-century pop culture.

JACK LIN, FLEMINGTON

1. *Long Life, with 100 Variations*

Cut paper, mounted on cardboard, 36.5"H, 25.75"W, 1994

2. *Galloping Horses*

Cut paper, mounted on cardboard, 28"H., 44"W., 1994

3. *Wedding Procession*

Cut paper, mounted on cardboard, 28"H., 44"W., 1994

4. *Dragon and Phoenix*

Cut paper, mounted on cardboard, 28"H., 44"W., 1994

5. *Farmyard Scene (Rice Harvesting)**

Cut paper, mounted on cardboard, 28"H., 44"W., 1994

6. *Cranes and Pine Branches*

Cut paper, mounted on cardboard, 28"H., 44"W., 1994



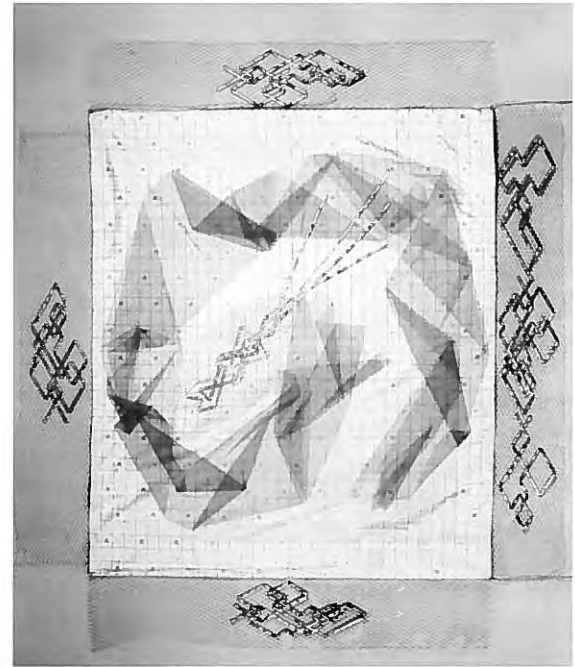
The creative basis for Chinese paper cutting is in the interpretation of traditional images and motifs by creating a strong graphic image from a single sheet of colored paper. Lin learned paper cutting at the age of ten in a Taiwanese art school, and has continued his craft since moving to Flemington in 1987. The images he uses, from the galloping horses and the rice harvesting scene, to the Chinese character for “long life” and its one hundred calligraphic variants, are deeply rooted in Chinese traditional culture. It is not the originality of the images, but their continuity, that gives his craft meaning.

LORE LINDENFELD, PRINCETON

1. *Chuppah* (wedding canopy)*
Fiber collage, 42" Sq., 1994

Lent by Anne and Thomas Lindenfeld

Trained as a weaver, Lindenfeld has in recent years turned to fiber collages, combining representation and abstraction. This example, in the form of a traditional Jewish wedding canopy or chuppah, was created for her son's marriage to an Irish woman in 1994. Thus, in the midst of cultural change, a modern textile art form represents continuity and family tradition.



DEBORA MICKLES, LAWNSIDE

1. *Ten African cloth dolls* (illustrated: *African Family, Cote d'Ivoire*)*
Cloth, wood, each 10.5"-13"H., 5"W., 1995

Stylized, almost ritualistic in their feeling, Mickles's dolls perhaps most closely parallel Kazaoka's Japanese dolls. Many modern Africans use cloth for costume in a traditional way, very different from European or American usage. Many African Americans also wear African-inspired costume, especially for traditional wedding ceremonies, and this is a central theme of Mickles's work. Her African ancestry is evoked through her dolls, and she uses them both as gifts for traditional commemorations, such as weddings, and to teach children about their African ancestry.

MARIKO ONO, ELMER

1. *Oshie, Fuji Musume*

Mixed media, 24"H., 18.5"W., 1978-1979

2. *Oshie, Shizuka Gozen*

Mixed media, 24"H., 18.5"W., 1978-1979

3. *Oshie, Ko-zu-chi*

Mixed media, 16.25"H., 15"W., 1978-1979

Ono produces these low-relief three-dimensional costume figures, *oshie*, with faithful attention to detail. Elmer, New Jersey is a long way from her native Japan, and from the Sogetsu School where she taught for thirty years. Ono's cultural ties are kept alive through her craft. What makes these *oshie* art is not a quest for originality or individualistic expression, but careful replication of tradition form, color, texture, and pose.





SOYOO HYUNJOO PARK, CLOSTER

1. *Dancers—Korean**
Tapestry, 48"H., 120"L., 1995

Trained as a weaver in her native Seoul, Park brings her culture to her work in a very different way from Ono and Kazaoka. Her tapestries are very much created as contemporary art based on aesthetic originality and self-expression, and yet she also depicts aspects of her cultural heritage. Her technique is traditional, but her content is contemporary. *Dancers—Korean* is one of a series of tapestries depicting dancers, all produced on a grand scale.

DEBRA M. SACHS, GLOUCESTER CITY

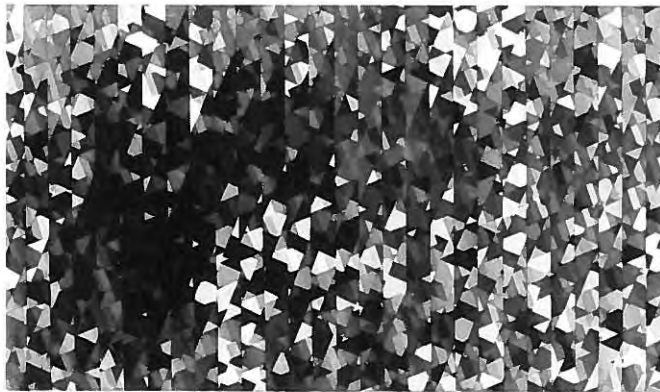
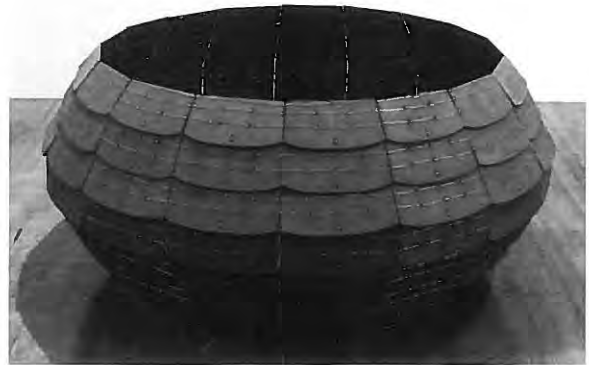
1. *Green Armadillo Basket**

Wood treated with polymers, brass, 32"H., 60"Di., 1994

2. *Copper Cone Basket*

Copper, steel, wood, 26"H., 26"W., 86"L., 1993

Sachs has seemingly left the world of fiber behind, although that is where her roots lie. Her work is perhaps the most purely “art” in the exhibition, and yet its connection to basketry is still apparent. Although baskets can evoke a myriad of world cultures, no specific cultural allusions are clear in this work. Underneath it all, an important aspect of these pieces is still the making of them—the way in which the pieces are created and assembled. Thus the heritage of craft itself is the cultural heritage being honored, even as the artist turns away from her craft.



JOY SAVILLE, PRINCETON

1. *November Eve**

Pieced fabric, 39"H., 67.5"W., 1993

Collection of American Craft Museum

Saville entered the craft world as a quilter. Gradually her work has become more focused on the arrangement of color and light, and less on the piecing itself. She has also turned away from the term “quilter” and considers herself a fiber artist. The simplest way to describe her work is that she makes abstract pictures with pieces of cloth as her paints and a sewing machine as her brush.



GLENDORA SIMONSON, EAST ORANGE

1. *Shake Senora**

Cotton and beads, 55"H., 30"W., 1995

2. *Color Study I*

Cotton, 35.5"H., 36"W., 1995

Simonson is a quilter who merges a longtime interest in African-American quilting with the concerns of a contemporary art quilter. Inspired by a song by Harry Belafonte, *Shake Senora* includes clear African imagery, while her abstract work, *Color Study I*, combines traditional strip quilting with a modern interest in color relationships. Thus Simonson manages to express herself as an artist in the modern craft-as-art mode, without turning away from the African-American craft tradition that inspires and informs her work.

EUDOKIA SOROCHANIUK, PENNSAUKEN

1. Tapestry (*Kulym*)

Wool and cotton, 70"L., 17"H., 1991

2. Blouse

Linen with cotton *nuzunka* embroidery, 46"L., 25"W., 1980

3. Embroidered Vessel Cover (*Ruchnyk*)*

Linen with cotton *nuzunka* embroidery, 86"L., 14"W., 1989

4. Sash or belt

Woven wool, 122"L., 3.25"W., 1987

5. Sash or belt

Woven, mixed yarns, 120"L., 4.5"W., 1995

Sorochaniuk carries on the heritage of weaving and embroidery that she brought with her from her native Ukraine. The patterns she creates are traditional, rather than original, although she is inventive and creative within the boundaries of her tradition. The forms, too, are traditional, such as the *ruchnyk* or vessel cover, and the Ukrainian blouses and sashes. A traditional needlewoman's standing as an artist is based more on her skill at her craft, rather than on an ability to create something novel. The content of traditional craft is pre-ordained to a large extent. The quality of its execution is where the novice is separated from the expert.



ERMA MARTIN YOST, JERSEY CITY

1. *Bird Book #3*

Knitting needles, fabric, embroidery, 14"H., 8"W., 4"D., 1994

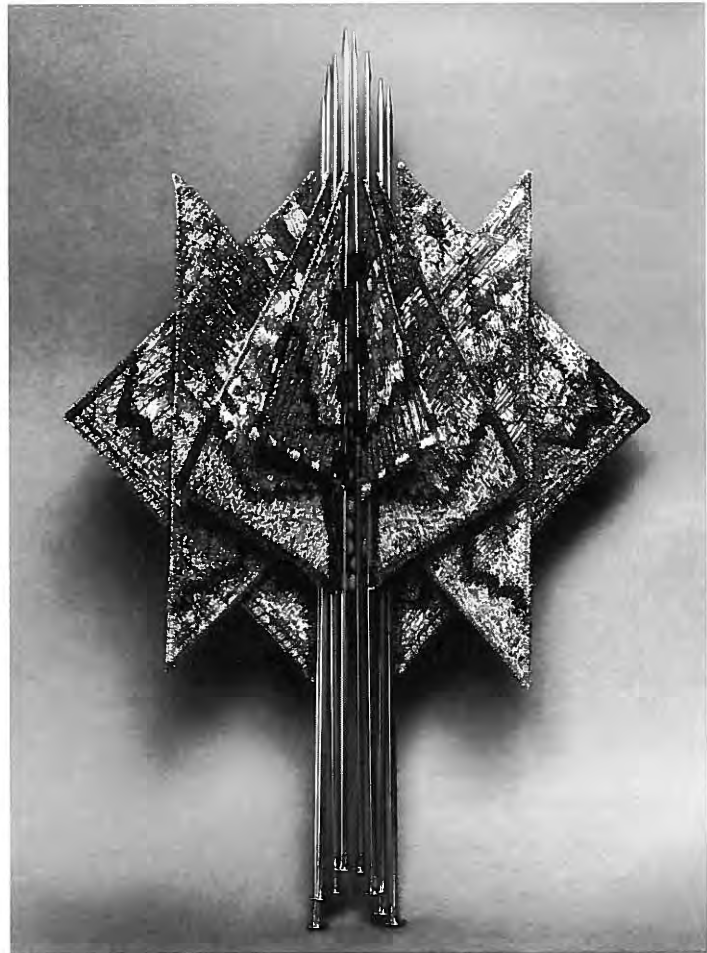
2. *Bird Book #4*

Knitting needles, fabric, embroidery, 14"H., 8"W., 4"D., 1994

3. *Bird Book #6**

Knitting needles, fabric, embroidery, 15"H., 10"W., 4"D., 1995

Inspired by the birds she saw during a three-year sojourn in Australia, Yost's complex sculptural pieces are clearly derived from traditional woman's domestic crafts. Perhaps they pay homage to her Mennonite heritage. Indeed, these pieces almost appear to be honorific trophies, meant to be seen and displayed much as decorative Victorian trophies of guns and swords were displayed on billiard room walls a century ago. Yost explores the artistic possibilities of needlework, moving far from her sources, but keeping those sources in view.



THE NEWARK MUSEUM
UNIVERSITY HEIGHTS
49 WASHINGTON STREET
P.O. BOX 540
NEWARK, NEW JERSEY 07101-0540
201-596-6550