

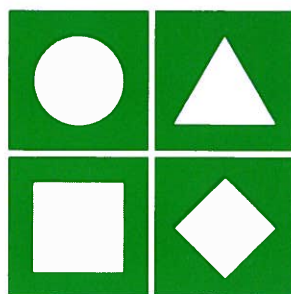
NEW JERSEY ARTS ANNUAL: CRAFTS

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THE NOYES MUSEUM OF ART  
September 27, 1998 through January 2, 1999



NEW JERSEY  
ARTS ANNUAL

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CRAFTS

The Noyes Museum of Art  
September 27, 1998 - January 2, 1999

## 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 of Art.

Future *Arts Annual* exhibitions include:

*Fine Arts, Spring/Summer 1999*  
New Jersey State Museum

*Crafts, Fall/Winter 1999*  
Jersey City Museum

## PURCHASE AWARDS

Institutions co-sponsoring the *New Jersey Arts Annual* exhibitions will consider the purchase of works for their collections.

## SALES

Many of the works in this exhibition are for sale. Inquiries should be directed to the Reception Desk.

Cover Image: Leslie Nobler Farber, *Fragility*, 1997, mixed media quilt, 29" x 30".

STATE OF NEW JERSEY

The Honorable Christine Todd Whitman, *Governor*

THE DEPARTMENT OF STATE

Carol C. Cronheim, *Acting Secretary of State*

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## NEW JERSEY ARTS ANNUAL: CRAFTS

It is with pleasure that I commend the craft artists included in the 1999 *New Jersey Arts Annual: Crafts* exhibition for their accomplishments and their creative work. Their participation in this exhibition has been made possible by an important partnership forged by the New Jersey State Council on the Arts and six of the state's leading museums. By drawing on the expertise and resources of the Morris Museum, the New Jersey State Museum, the Jersey City Museum, The Newark Museum, The Montclair Museum and The Noyes Museum of Art, the *New Jersey Arts Annual* exhibitions have come to be recognized as important annual displays of talent in the nation's mid-Atlantic region.

The Department of State and the New Jersey State Council on the Arts are proud of our involvement in this program and the contributions made to its success this year by The Noyes Museum of Art. The ongoing commitment of expertise and resources that the Council and its museum co-sponsors make to the *Arts Annual* exhibition programs are appreciated and valued.

This particular exhibition presents crafts in creative and imaginative ways which correspond to traditional and modern viewpoints. The works displayed enrich our world and remind us of the importance and limitless potential of the creative mind. They and the craft artists who made them are remarkable illustrations of the great talent that exists within New Jersey today. I thank the artists, the curators, and the fine professionals whose hard efforts produced this special and memorable exhibition.

Carol C. Cronheim, *Acting Secretary of State*

## NEW JERSEY STATE COUNCIL ON THE ARTS

The New Jersey State Council on the Arts is proud to co-sponsor the 1999 *New Jersey Arts Annual: Crafts* with The Noyes Museum of Art. Since 1985, the progression of *New Jersey Arts Annual* exhibitions presented by the Council and its six distinguished New Jersey museum partners have provided meaningful opportunities for art lovers among state residents and visitors to see examples of the creative activity in the crafts and the fine arts occurring throughout the state.

The *New Jersey Arts Annual* strives to promote new concepts which will expand the possibilities of crafts. This particular exhibition offers a forum for craftsmen to present a claim to their long tradition of art. Their crafts are presented in creative and imaginative ways which correspond to traditional and modern viewpoints. Their works enrich our world and remind us of the importance and limitless potential of the creative mind.

An important aspect of the *Arts Annual: Crafts* exhibitions has been the consideration and attention given to their presentations of craft artists' works. The *Arts Annuals* are intended to highlight the craft arts being created in New Jersey with the same degree of care that is given to presentations of work done in what are traditionally viewed as fine arts. The Council on the Arts, the Morris Museum, the New Jersey State Museum, the Jersey City Museum, The Newark Museum and The Montclair Museum congratulate The Noyes Museum of Art for mounting this exhibition and for providing its presenting artists with a splendid opportunity to show their creations.

The Council wishes to thank all of the exhibiting artists whose creativity inspired this exhibition. The Council acknowledges the expertise of The Noyes Museum of Art and thanks Jane Allen, Executive Director of The Noyes Museum of Art, for the role she played in bringing this exhibition to Oceanville. Special praise is extended to the three exhibition curators, Stacy Smith, Curator of Collections & Exhibitions, The Noyes Museum of Art, Deborah Mangel, Independent Curator of Crafts and Director of Paley Museum Shop, and the legendary Hortense Green, formerly Crafts Coordinator of the New Jersey State Council on the Arts. There are certainly others, particularly among the staff and board members of The Noyes Museum who deserve our appreciation for all the hard work undertaken to ensure the success of this exhibition. We thank them and all others who brought these fine works to the public's attention.

Penelope E. Lattimer, *Chairwoman*

Barbara F. Russo, *Executive Director*

Tom Moran, *Program Coordinator, Visual Arts*

## DIRECTOR'S STATEMENT

The modern idea of craft grows out of nineteenth century Arts and Craft movement theory: that sought to combine the world of fine arts and artisan. This synthesis involved materials ranging from ceramics, glass and metal to textiles and woodworking. The crafts movement today embraces a wider range of materials than ever before, and reaches a far greater audience... Generally, the crafts are materially-based and process intensive.

- David R. Fadden, "A New Era of Collecting: The American Craft Museum in the 21st Century"

Indeed the audiences for American Crafts are growing. For some time crafts were the poor step child of the art establishment, but today they have achieved acceptance within the art world, with museums dedicated to their collection, interpretation and preservation. New technologies are linking these often isolated artists together with hundreds of websites, creating a "virtual community" for the exchange of ideas and techniques, but also providing the public with access to their work and the creative process. Magazines on the subject proliferate, not only on the field as a whole, but there is a periodical published for almost every craft medium. Reflecting this growing interest and inquiry, this year for the first time, The Noyes Museum of Art collaborated with the Jewish Community Center of Atlantic County to present *Craft Concepts 1998: Recapturing a Classic*, gathering works from more than 50 artists from around the country to exhibit and sell their works. Annually, every November, the Noyes holds *Crafts Marketplace* to bring regional artists to the market of southern New Jersey.

Therefore, The Noyes Museum of Art is very proud to present the 1998 *New Jersey Arts Annual: Crafts* with five other participating New Jersey museums. Through this collaborative effort between the New Jersey State Council on the Arts, the residents and visitors to our state have the opportunity to view outstanding examples that established and emerging artists of our state have created.

My special thanks go to Hortense Green, the "grand dame" of crafts in New Jersey, Deborah Mangel, Independent Curator of Crafts and Director of the Paley Museum Shop, and Stacy Smith, the Noyes' curator of collections and exhibitions. Together they have chosen the works for this show, a feat they accomplished with grace and wit, selecting from a wide range of materials submitted by nearly 100 artists.

The Noyes Museum is grateful to the New Jersey State Council on the Arts/Department of State and the Mr. & Mrs. Fred Winslow Noyes Foundation, for providing the funds to produce the exhibition and catalogue.

To the artists and artisans who created the works, I can only join in applauding them for their fine work and creative spirit that enhances the experience of all who view their labors of love.

Jane E. Allen, *Executive Director, The Noyes Museum of Art*



## FOREWORD

### *Curators' Notes*

It is difficult to convey in words the richness and variety of media, technique and subject matter found in the artistic expressions of contemporary craft artisans, specifically those featured in the 1998 *New Jersey Arts Annual: Crafts* exhibition.

Traditional craft qualities and media are still very much in evidence: each piece has been created with skillful technique, most have a basis in utilitarian form even if the final product is not actually functional, and all feature fiber, metal, wood, clay or glass as a primary medium. Marrying these characteristics with contemporary ones — advances in technology, the current social and political climate, popular art movements and/or the artist's personal experiences — has resulted in art that transcends tradition. The addition of these strong aesthetic and spiritual considerations has made it increasingly difficult to distinguish contemporary craft artworks from others based on any characteristic other than medium.

Many of these exhibiting craft artists have, in fact, chosen terms traditionally used to define fine art processes and forms to describe their own work in artists' statements. Christine Barney, for example, uses glass to *draw* in air, while Robert Forman uses yarn, and Marian Slepian enamel, to *paint*. Soyoo Hyunjoo Park chooses thread to duplicate the bright colors found in *pastel* and *watercolor*, with an added tactile dimension. Sandra Benscoter and Debra Sachs refer to their vessel-shaped pieces as *sculpture* and Joy Saville her quilts as *fabric constructions*, emphasizing their significance as forms rather than specific objects. Geometry, abstraction and expressionism are also terms chosen repeatedly to characterize the works.

Robert L. Chavern, Lucartha Kohler, Lois Shapiro and Alan Willoughby base their contemporary shapes and forms on practices and cultural traditions from history, adding new approaches and styles to transform the techniques, uses and materials of the past. Leslie Nobler Farber adds digital imagery to her quilts and Patricia Malarcher transfers printed images from posters, graffiti and Polaroid photos to hers. John Hein merges purity of craftsmanship with contemporary structure in making furniture. Kenneth MacBain elevates functional household objects by giving them unusual forms, and Diane Price uses 2000 year old papermaking techniques to share her life experiences. Harry Bower ponders merging one functional object with another, and Bette Johnson produces both paintings based on quilt patterns and quilts designed as paintings.

Nature, a popular choice of subject for artists working in a variety of media, is given a modern craft twist in jewelry by Ann Davis, ceramics by Coco Schoenberg, and fiber pieces by Michele Walker Wenzke. Susan Eisen uses the physical environment as a springboard to exploring inner worlds. Carole Wong Chesek, Marilyn Keating, Marjorie Simon, Bill Skrips and Marcia Sandmeyer Wilson incorporate found objects to create art reflecting multiple interests in history, conservation/recycling, and folk/self-taught art forms.

Our thanks to all of the talented New Jersey craft artists who submitted work for consideration, with deepest appreciation due those who graciously agreed to share their creative accomplishments in this venue. It is the interest and support of the state's artistic community that keeps the *Arts Annual* series vital and relevant. All of the *New Jersey Arts Annual* exhibitions are made possible through generous funding from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts. We greatly appreciate their invaluable professional assistance as well as financial support, and would like to especially recognize Tom Moran who oversees these collaborative exhibitions. We would like to acknowledge the dedicated Noyes Museum staff who ably manage a variety of exhibition-related details for all of our shows. Andy Cripps and Bonnie Johnson handle all aspects of PR and marketing, and contribute to production of printed materials. Dawn Connor organizes auxiliary programming and, along with Pat Warford, keeps Noyes Museum members and visitors informed, and Saúl Cosme maintains the galleries. Bruce Pollock expertly designs and installs the exhibitions with assistance from Chris Palladino. Thanks to museum director Jane Allen and the Board of Directors, in particular Martha Keates and Peter Caporilli, who shared our enthusiasm for this project as it evolved and provided personal support throughout. No doubt, these individuals and organizations share our pride at having played a role in bringing the *1998 New Jersey Arts Annual: Crafts* to The Noyes Museum of Art.

Stacy Smith, *Curator of Collections & Exhibitions, The Noyes Museum of Art*

Hortense Green, *Guest Curator*

Deborah Mangel, *Guest Curator*

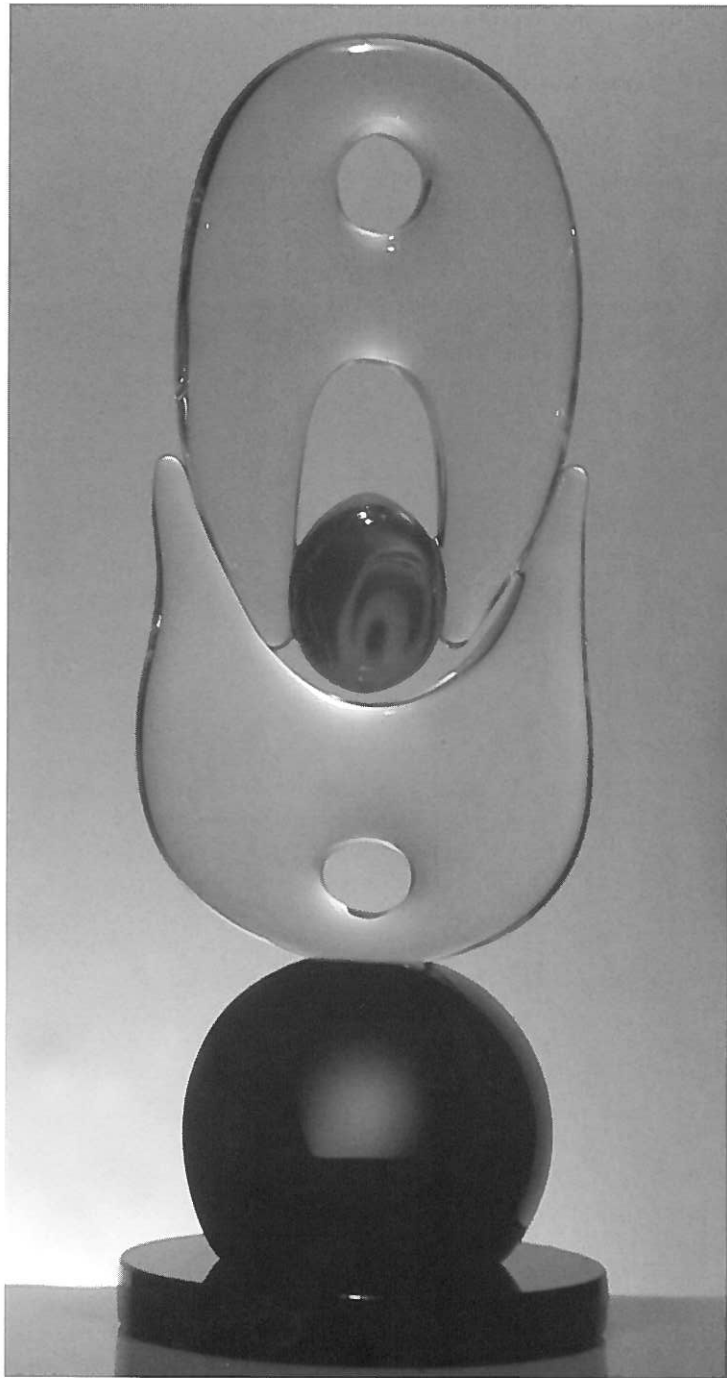
## EXHIBITING ARTISTS

Christine Barney  
Sandra Bencoter  
Harry Bower  
Robert L. Chavern  
Carole Wong Chesek  
Ann Davis  
Susan Eisen  
Leslie Nobler Farber  
Robert Forman  
John Hein  
Bette Johnson  
Marilyn Keating  
Lucartha Kohler  
Kenneth MacBain  
Patricia Malarcher  
Soyoo Hyunjoo Park  
Diane Price  
Debra Sachs  
Joy Saville  
Coco Schoenberg  
Lois Shapiro  
Marjorie Simon  
William Skrips  
Marian Slepian  
Michele Walker Wenzke  
Alan Willoughby  
Marcia Sandmeyer Wilson

*Dimensions are listed as height followed by width followed by depth, if applicable.*

All works courtesy of the artist, unless otherwise noted.

Asterisks denote the works illustrated when more than one piece by the artist is included in the exhibition.



*Emerald Balance*, 1997  
Glass  
20" x 7" x 7"

## CHRISTINE J. BARNEY

Born 1952; lives and works in Jersey City

### Education

Pilchuck Glass Center, Stanwood, Wash., 1979-80-81

Bachelor of Art, Goddard College, Plainfield, Vt., 1975

Master of Art, New York University, New York, N.Y., 1988

### Selected Exhibitions

1995 *Bare Essentials*, Grohe Gallery, Boston, Mass.

1993 *Maximizing the Minimum*, Museum of American Glass, Millville, N.J.

1992 92, The International Exhibition of Glass, Kanazawa, Japan

1988-89 *Loan Exhibition from the Twentieth Century Collection*, Corning Museum of Glass, Spaso House, American Embassy, Moscow, Russia

"The quest for sculptural form results in a dialogue between the artist and the material that continuously challenges the language to evolve. I use glass as a fluid respondent to this ever-changing challenge. One sculpture leads into the next, each one developing from the previous exploration.

The transmission or reflection of light is the essence of the glass. The mass of the sculpture is defined by the gathering in and hence, the displacement of light from its normal path. It is the line of the edge and the sense of center which stops the viewer's eye. In this delicate way, light creates movement and the curve of form shapes light.

Drawing plays an important role in the process of conception and throughout the forming of a sculpture. By using clear glass, the two-dimensional properties interchange with the three-dimensional reality. The transparency of glass presents the capability for 'drawing in air.' This quality allows a unique perspective, the sculpture alternates in space from a line drawing to a volumetric form.

To make glass, hot, in its fluid state, requires that ideas must continually rise anew from the circular rotating mass. To transform the material into art means that the glass remains alive after the process of movement is completed, that the form and the idea remain living in a state of completed action.

To capture, control and then free the movement of the glass is accomplished with a light touch, an agreement reached between the desire of the artist and the inherent grace of the material.

I work in glass to express my innate sense of sculptural form. The nature of glass answers my nature. With combinations of light, space and form, my need to create art finds its voice in harmony and visual sensuality."

## SANDRA BENSCOTER

Born 1943; lives and works in Somerville

### Studied

Ongoing studio classes in ceramics, Raritan Valley Community College  
Private instruction by professional colleagues

### Selected Exhibitions

- 1998 *Ceramics USA*, University of North Texas, Denton, Texas  
1997 *New Jersey Arts Annual: Crafts*, Morris Museum,  
Morristown, N.J.  
1997 Rabbet Gallery, New Brunswick, N.J.  
1994 *Anagama Sculptural Forms*, Raritan Valley Community  
College, Somerville, N.J.



*Memories from the Deep*, 1998

Ceramic

6 ½" x 4" x 5 ½"



*Thar's Gold in Them Mountains!\** 1998

Ceramic/metal

6" x 4" x 5"



*Window to a Sacred Sound*, 1998

Ceramic

6 ½" x 4" x 5 ½"

"From the time man had first accumulated personal possessions, he required something in which to transport/store his belongings. The box became a portable enclosure for this purpose. A hidden space for his precious belongings: his vices, his virtues, his sustenance: contained and concealed.

Although the box is a utilitarian object, I approach it as a sculptural form. The plastic quality of the clay enables me to give life and movement to my boxes. I modify the surface with designs and color using images reflecting my surroundings, my love of nature, my sense of spirituality and sexuality. Layered with underlying meanings, they are the feminine containment; a place where emotions are kept. Materials that enhance the finished form are used to secure the boxes.

The idea of art functioning through sensory impact is integral to my work. Not only do I want my boxes to inform and intrigue visually, but to entice the viewer into physical contact with them. It is through touch, the most intimate of senses, that I want my work to be explored."

## HARRY L. BOWER

Born in 1951; lives and works in Island Heights

### Education

Bachelor's Degree in Art Education, Glassboro State College, Glassboro, N.J., 1975

Master's Degree in Creative Arts in Education, Rutgers, The State University, New Brunswick, N.J., 1987

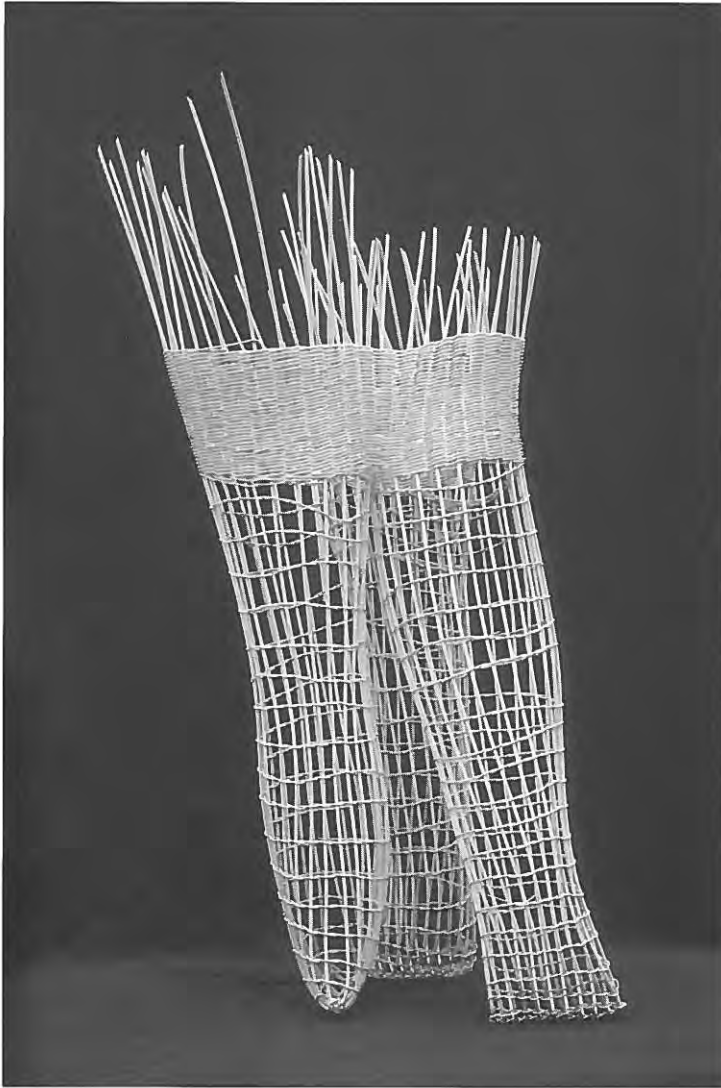
### Selected Exhibitions

1998 9X9X3, New York Textile Study Group, American Craft Museum, New York, N.Y.

1993 *Craft as Art Form*, Watchung Art Center, Watchung, N.J.

1990 *New Jersey Arts Annual: Crafts*, The Noyes Museum of Art, Oceanville, N.J.

1987 *Group Show*, Beijing University of Art, Beijing, China



*Garlic Pannier*, 1997  
Woven reed  
48" x 18" x 18"

"My entry into the world of art was through weaving and textile design. Not only were they objects of beauty, they were functional. After much study I realized that textiles were '...infused with the spirit of the maker, marking the rites of passages with ceremony and ritual as they wove themselves into the cycle of the calendar.'<sup>1</sup>

The past five years have seen a major change in my work style, techniques and the way I approach the area of Fiber Art. What used to be traditional techniques with traditional materials has now become a combination of untraditional techniques and unconventional materials to create sculptural forms. Now I weave 'off the loom' and design fabrics using industrial 'throwaways.'

Other influences in my shift from weaver to fiber/artist has been several workshops that don't necessarily relate to each other. One is Book Art, with Carol Barton, where the book becomes an art form. The other is Experimental Basketry, with John Garrett, where the basket becomes a sculptural structure. My next goal is to combine the book and basket into one element.

Having an understanding of why artists create, why I create and why other cultures create has been the motivation for me to continue to investigate new avenues, techniques, and materials. In the transformation and manipulation of materials and allowing these materials to dictate the final product, it permits the work to take on its own spirit and/or life. I strongly believe in '...pushing beyond that place where I have settled comfortably.'<sup>2</sup>

1. Christine Martens, "Transcending the Surface."

2. Judith Botzen, "The Artistic Process."

## ROBERT L. CHAVERN

Born 1926; lives and works in Cranford

### Education

Master of Arts, University of California, Los Angeles, Calif., 1954

### Selected Exhibitions

- 1997 *New Jersey Arts Annual: Crafts*, Morris Museum, Morristown, N.J.  
1996 *New Jersey Arts Annual: Crafts*, New Jersey State Museum, Trenton, N.J.  
1995 *New Jersey Arts Annual: Crafts*, The Newark Museum, Newark, N.J.  
1994 *New Jersey Arts Annual: Crafts*, The Montclair Museum, Montclair, N.J.



"We are the result of what we were and our beginnings occurred long ago in many places. Our western heritage had its origins in one of man's earliest and most creative civilizations, Mesopotamia, i.e., Sumer, Babylonia, Assyria. Through my forms and the ancient cuneiform texts, I try to honor their spiritual and cultural achievements in clay, the material they used 5,000 years ago."

*Incantation for an Evil Tongue*, 1998

Clay

12" x 7½" x 4"



*Song of Songs,\** 1998

Clay

12" x 8" x 3½"

## CAROLE WONG CHESEK

Lives and works in Summit

### EDUCATION

Bachelor of Fine Arts in painting and graphics, San Francisco Art Institute, San Francisco, Calif., 1961

Master of Fine Arts in sculpture, Bard College, Annandale, N.Y., 1991

### EXHIBITIONS

1997 *New Jersey Arts Annual: Crafts*, Morris Museum, Morristown, N.J.

1996 *New Jersey Arts Annual: Crafts*, New Jersey State Museum, Trenton, N.J.

1996 *Small Works*, The Cooper Union, New York, N.Y.

1994 *Eyes Open Minds*, Morris Museum, Morristown, N.J.



*Ceremonial Bowl*, \* 1997

White stoneware with fiber and found objects

3" x 6"



*Sanctuary Series (No. 3)*, 1997

White stoneware with fiber and feathers

5" x 6"

"These pieces were fired in a clay sagger, buried in sawdust to 2300°F. A white stoneware body was used, the color is created by carbon deposits with markings from free oxygen within the sagger. The outcome is unpredictable but always interesting."



## ANN DAVIS

Born 1935; lives and works in Englewood

### Studied

Craft Students' League, New York City  
Central School of Arts and Crafts, London  
Art Center of Northern New Jersey, Tenafly, N.J.

### Selected Exhibitions

1986 *Craft as Art*, Old Queens Gallery, New Brunswick, N.J.  
1985 *Valentine Invitational Show*, Doubletree Gallery,  
Montclair, N.J.  
1984 *New Jersey Designs*, Morris Museum, Morristown, N.J.

"My craft is jewelry, which I began making a shockingly long time ago — at Putney Camp in 1950. I studied with Ada Husted Anderson, a well-known Swedish jeweler, at the Craft Students League in New York City, at the Central School of Arts and Crafts in London, and with local jeweler Aniello at the Art Center of Northern New Jersey. I didn't really get serious until working with Thomas Gentile at the 92nd Street Y. Gentile boosted my morale and provided a lot of support and good instruction. My last period of class work was with Robert Ebendorf, a legend of the jewelry world, also at the Y.

My jewelry is presently made entirely of metal: sterling, copper, gold-plated bronze and a bit of gold. I hope it is simple and elegant, wearable and amusing. During the last few years I have begun introducing subject matter into the work. My current favorite brooch is titled *Gardener's Nightmare*. I live in an oldish house in Englewood with an oldish husband and young cat. My garden is getting ahead of me."



*Landscape Oval*, 1997  
Sterling and 14k gold  
2¾" x 2½"



*Tablet Pendant*,\* 1997  
Sterling and 14k gold  
1½" x 1½"



*Paired Squares*, 1996  
Sterling, 14k gold and copper  
2¾" x 1¼"

## SUSAN EISEN

Born 1939; lives and works in Upper Saddle River

### Education

Bachelor of Science, New York University, New York City, 1962

### Selected Exhibitions

- 1998 Gallery Dai Ichi Arts, New York, N.Y.
- 1997 Mendelson Gallery, Washington Depot, Conn.
- 1996 Worth Gallery, Taos, N.M.
- 1994 Fuller Museum of Art, Brockton, Mass.

“My work reflects my response to nature — the carvings of wind and water, movement of oceans and planets, the layered outcroppings of the earth. From the quiet of my garden to the powerful forms and dramatic light of the desert, landscapes inspire me with their range of color and shadow, texture and feeling.

Creating my work is an intensely spiritual experience. I often return to particular images, such as the dry riverbeds of the desert. I love to walk these pathways where people, animals, and flood waters have deposited fragments of cultures — bones, tracks, seeds, fossils. The walls near these old rivers look to me like ancient dwellings. They evoke images of past civilizations, imprints of stories only partially told.

Intuition guides me in the studio, as I let the work flow through my hands. My clay sculptures and vessels are hand-built, using a process of pinching and paddling, imprinting and layering. Window-like openings expose a form’s interior, allowing patterns of light to move through the piece.

In working with monotypes, the spontaneity of the process is what excites me. Here, color is my jumping off point. Using the tactile quality of ink and texture on wet rag paper, I build up layers of imagery, creating a sense of depth and motion in two dimensions.

Assemblages often force their way through me in response to powerful life experiences. I use many materials that come to hand — wire, paper pulp, bone, clay, wood — as a way of merging life and art. For me, these works are archetypal. They invite contemplation and meditation and continue to inspire new works and collaborations with composers and choreographers.

My passion is to awaken the inner world of the viewer, to explore the landscapes of the mind and soul, and to transmit through my work my sense of life’s wonder, beauty and spirit.”



*Encoded Moon Series/Noontime*, 1996

Stoneware clay, metal oxides

9½" x 12" x 10"



*Moontide Series/3\**, 1996

White stoneware, metal oxides, glaze

10½" x 19" x 10"

## LESLIE NOBLER FARBER

Born 1958; lives and works in Demarest

### Education

Bachelor of Fine Arts, University of Michigan School of Art, Ann Arbor, Mich.

Master of Arts in Communication Arts/Computer Graphics, New York Institute of Technology, New York, N.Y., 1985

Master of Fine Arts in Combined Media, Hunter College of the City University of New York, N.Y., 1992

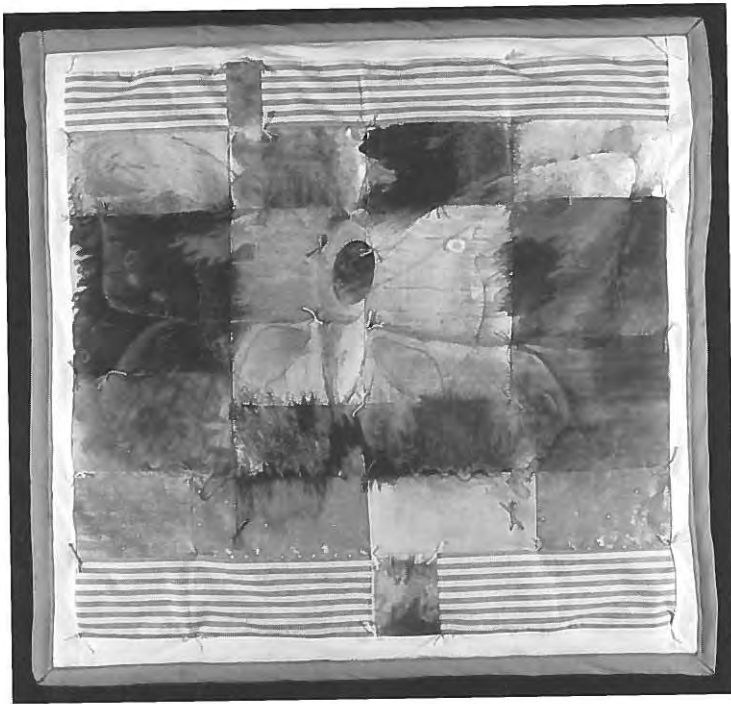
### Selected Exhibitions

1998 John Harms Center for the Arts (solo), Englewood, N.J.

1997 *Young American Textile Artists*, National Surface Design Exhibition, Mallin & Jacqueline Charno Galleries, Kansas City, Mo.

1994 *SCAN '94: Anarchy in the Arts: the Techno-Revolution*, Annual Symposium on Small Computers in the Arts, Silicon Graphics Gallery, Philadelphia, Pa.

1987 *Artists and the Electronic Age*, City College Gallery, City College of New York, N.Y.



*Fragility*,\* 1997  
Mixed media quilt  
29" x 30"



*Snapshots: Disappearing Days*, 1997  
Mixed media quilt  
31" x 37"

"These *Art Quilts* document events autobiographically, just as traditional quilts, especially album quilts, and photographic journals provided an expressive vehicle for (many anonymous) women artists of the past. Relationships, growth and destruction of self-image, and the effect of time, celebration and death on family and the broader community are represented. I refer to a recurring issue of security/stability (especially for the child) in ones' home — be it a house, neighborhood or nation. The *textile* comments on women's art historical status and adds a textural, tactile sensibility to this digital art, in the hope of merging a time-honored traditional art form with a new technological one and providing greater insight to the viewer.

The once-obvious computer pixel, or *picture element*, in my work has come to be represented by larger units, specifically chunks of output that are arranged using an array of media. I explore the antithetical *inter-personal* subjects of connectivity, layering and intermeshing versus separation and detachment metaphorically through the visual combinations of these elements, often shifting their depth, scale and color. Highly transformed from their 'humble' beginnings (of perhaps, a mundane snapshot), these images are (re)created digitally through painting, scanning, image processing, and finally 're-scanning' and reworking altered hardcopy.

The function of the machine versus hand is explored in these works. While much of the visual work takes place efficiently, even magically at times, with my new Macintosh, the labor of artwork production is slowly accomplished by hand. Using fibers, dyes, threads and glues to *sew* the patches of digital imagery together, the work juxtaposes nature with technology."

## ROBERT FORMAN

Born 1953; lives and works in Hoboken

### Education

Bachelor of Fine Arts, The Cooper Union College of Art, New York, N.Y.,  
1975

### Selected Exhibitions

- 1998 Renwick Gallery, National Museum of American Art, Washington,  
D.C.  
1997 Bergen Museum of Art, Paramus, N.J.  
1995 The Newark Museum, Newark, N.J.  
1987,84 Allan Stone Gallery, New York, N.Y.

“The subjects of my paintings are my urban neighborhood, my travels, and abstract concepts such as time, movement and music. I began yarn painting in high school, the technique evolved from working in collage. Twenty years later I discovered yarn paintings by Huichol Indians in Mexico. A Fulbright Scholarship in 1992 to Mexico began my ongoing exploration of the rich textile tradition existing throughout Latin America.

The two paintings in this exhibition explore yarn’s ability to render multiple images. In *Maria from San Pablito* the image of ancient Otomi seed spirits permeates a portrait of Maria, a contemporary Otomi, selling her crafts at market. In *Points of View*, images radiate into one another using an asterisk like structure to create the visual metaphor of a three way conversation.”



*Maria from San Pablito*,\* 1998

Yarn painting  
24" x 16"



*Points of View*, 1998

Yarn painting  
20" x 40"

## JOHN HEIN

Born 1955; lives and works in Hopewell

### Education

Bachelor of Arts in English, Temple University, Philadelphia, Pa., 1977

### Selected Exhibitions

1997 *20th Anniversary Exhibition*, Meredith Gallery, Baltimore, Md.

1993 *The New Classics*, Maryland Historical Society,  
Baltimore, Md.

1988 *Contemporary Crafts Exhibition*, Delaware Art  
Museum, Wilmington, Del.

1988 *From out of the Woodwork*, Franklin Parrasch Gallery,  
Washington, D.C.

"A traditional respect for nature and purity of craftsmanship combined with a contemporary structure are the aesthetic principles influencing the design and construction of my furniture.

I design and build each piece of furniture with concern for human scale, with an elimination of the insignificant and with an unflinching respect for the material. I do not want to intrude on the natural beauty of the wood but simply to reveal it. I search for woods with suggestive patterns, woods rich in color, woods I can combine to create low-tone subtle furniture, furniture with gentle surfaces and an unobtrusive friendly message.

A cleanliness of design is necessary to reveal the wood's geometrical and graphic characteristics. To achieve this, I often use an assembly of simple elements. I join my cabinet cases and drawers with handcut dovetails, legs, rails and aprons with mortise-and-tenon, frames for frame-and-panel with bridle joints. Instead of screws to reinforce crucial joints, carved ebony or amaranth pegs are used. Doors are fitted inside softly chamfered rabbets. Handles are carved to fit the hand as well as the grain of a door or drawer. Door catches are of walnut held under tension by tiny springs and pegs. All one hears when opening and closing the doors is the quiet rubbing of one wooden surface against another.

My goal as an artist is to continue designing and building furniture of lasting quality that will grow more beautiful, furniture containing warm personal touches, furniture that I hope will be received with appreciation and understanding."



*Coopered Cabinet, 1998*

Walnut, rosewood, pearwood, applewood & bloodwood  
69" x 13" x 11"

Collection of Robert Alonzo Winters

## MARILYN KEATING

Born 1952; lives and works in Gloucester City

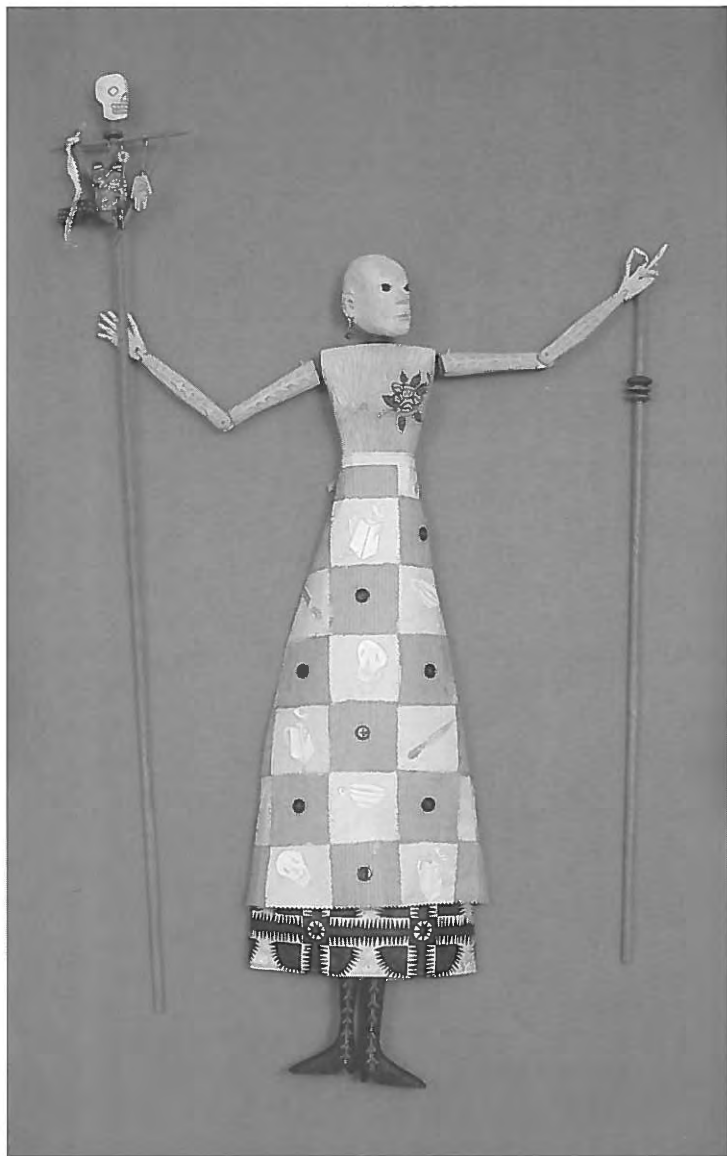
### Education

Bachelor of Fine Arts in Sculpture, Moore College of Art, Philadelphia, Pa.,  
1974

### Selected Exhibitions

- 1997 *Getting Hitched: Wedding Gowns & Nuptial Visions by Artists*, Borowsky Gallery, Philadelphia, Pa.  
1992 *Good-bye to Apple Pie: Contemporary Artists View the Family in Crisis*, DeCordova Museum, Lincoln, Mass.  
1992 *Serious Fun: Toys and Dolls Designed by Artists*, The Society for Contemporary Crafts, Pittsburgh, Pa.  
1991 *Beyond Aesthetics: Artworks of Conscience*, Alternative Museum, New York, N.Y.

"Marilyn was once told by the late New Jersey philosopher Harry Hohokus that 'Life is a U.F.O.' and that it was her moral obligation to add to the confusion. She tries."



*Giving Fate the Finger,\** 1998

Handmade paper/wood  
49" x 24"



*Praying Mantis*, 1998  
Handmade paper/wood  
24" x 32"

## BETTE JOHNSON

Born 1929; lives and works in Medford

### Studied

Philadelphia College of Art

Rutgers University

Burlington County College

### Selected Exhibitions

1998 Pieces of Life, Hiwire Gallery, Philadelphia, Pa.

1997 Markings II, Rittenhouse Gallery, Philadelphia, Pa.

1996 Fellowship, Vermont Studio School

"With my continued interest in fabric and its uses, I have incorporated quilt making into my creations. The work includes paintings using quilt patterns and quilts designed as paintings — with a whimsical look at life!"



*Long, Thin Quilt for a Tall, Skinny Princess, 1998*

Mixed media

107" x 7½"

## LUCARTHA KOHLER

Born 1938; lives in Philadelphia  
Artist-in-residence, Wheaton Village, Millville, N.J.

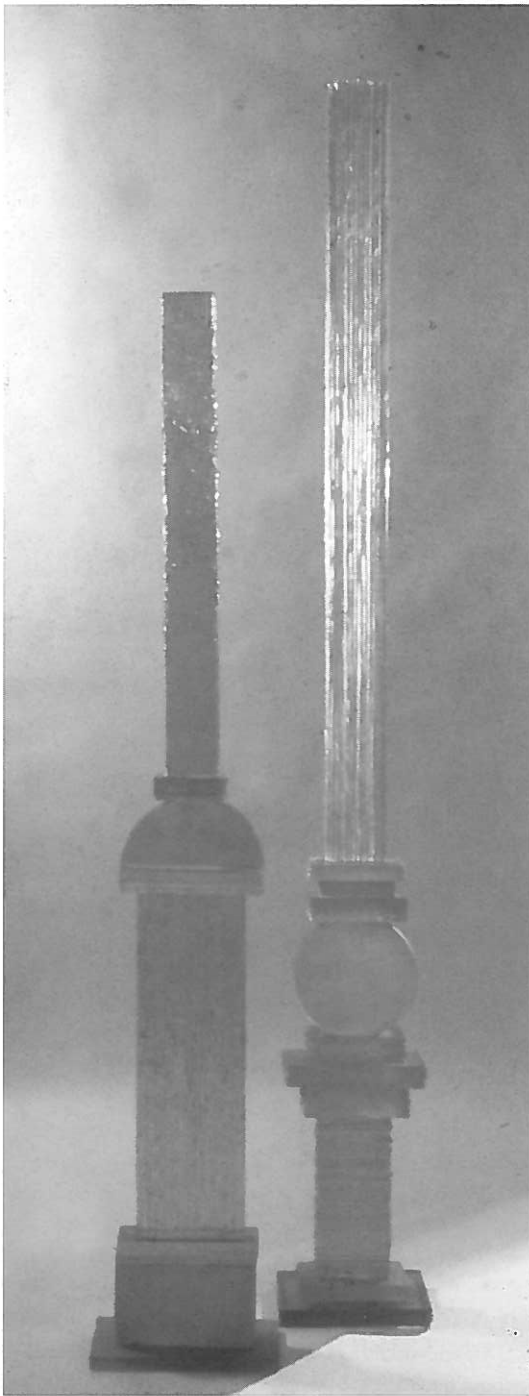
### Education

Carnegie Mellon, Pittsburgh, Pa.  
Moore College of Art, Philadelphia, Pa.

### Selected Exhibitions

- 1998 *Cold Fusion*, Prefectural Aichi Museum, Seto, Japan  
1998 *Philadelphia Sculptors*, Grounds for Sculpture,  
Hamilton, N.J.  
1997 *Ancient Images of Womanhood*, Drexel University,  
Design Arts Gallery, Philadelphia, Pa.  
1997 *30 Years of Collecting Contemporary Crafts*, New  
Jersey State Museum, Trenton, N.J.

“Although glass is a very amorphous material my vision has always been to mold glass into a controlled form much like the Ancient Egyptians did 3500 years ago. I see my work based on ideology, techniques and history of ancient cultures mythologies.”



*Arc Angels (detail)*, 1997  
Glass  
72" high (at tallest point)



## KENNETH MacBAIN

Born 1963; lives and works in Norwood

### Education

Exchange student, Loughborough College of Art and Design, England, 1985  
Bachelor of Fine Arts in gold and silversmithing, State University of New York at New Paltz, 1986

Master of Arts in metals, Temple University, Tyler School of Art, Philadelphia, 1990

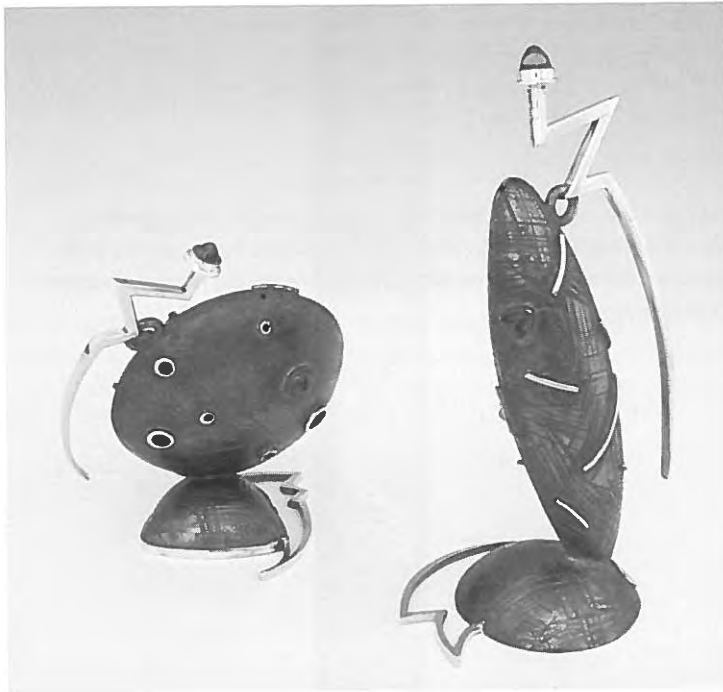
### Selected Exhibitions

1998 *Crafts National 32*, Zoller Gallery, University Park, Pa.

1995 *The Banquet*, American Craft Museum, New York, N.Y.

1992, 90 *Metals Now*, Downey Museum of Art, Downey, Calif.

1985 *Figures of Fantasy*, Hanua, West Germany



*Salt & Pepper Shakers,\* 1998*  
Silver, 14k gold, topaz, garnet  
4" x 2½" x 1½"



*Candlestick Holders, 1997*  
Silver, 14k, amethyst, topaz  
9" x 3" x 2½"



*Salt & Pepper Shakers, 1997*  
14k, topaz, garnet  
3" x 3½" x 2"

"This body of work is the result of my attraction to small functional table objects and studies in combining geometric forms to create a sense of dynamism. Achieving an equilibrium among the various parts of the work, creating tensions and rhythms, are important design considerations for me.

Whether subtle or pronounced, textures are important to me and are used to soften the hardness of the geometry and to add a contrast to polished surfaces. Oxidation and the use of 14k gold are often used to create contrast and dynamism with the silver.

The relationship between the user and the object is important to me, which is why I choose to work in a craft medium. I want to elevate the status of the simple table object into something more unique and significant.

It is important to me that the work be easily used and functional. Despite the unusual forms, all of my designs have an emphasis on the functional aspects. This often creates an interesting challenge of creating usable objects without sacrificing the bold sculptural designs.

As a designer, I avoid the conventional. I want my work to be different and stand apart from what are traditionally considered table objects. When designing an object, I begin by dropping preconceptions about it. My approach is to think about the functional requirements and integrate them into interesting forms. This approach has allowed me to create functional pieces which have unexpected qualities.

The influences on my work include the Bauhaus and the philosophies of Walter Gropius. The hard crisp geometric style is something I also use in my work. I am also attracted to the goal of integrating art into our everyday lives."

## PATRICIA MALARCHER

Lives and works in Englewood

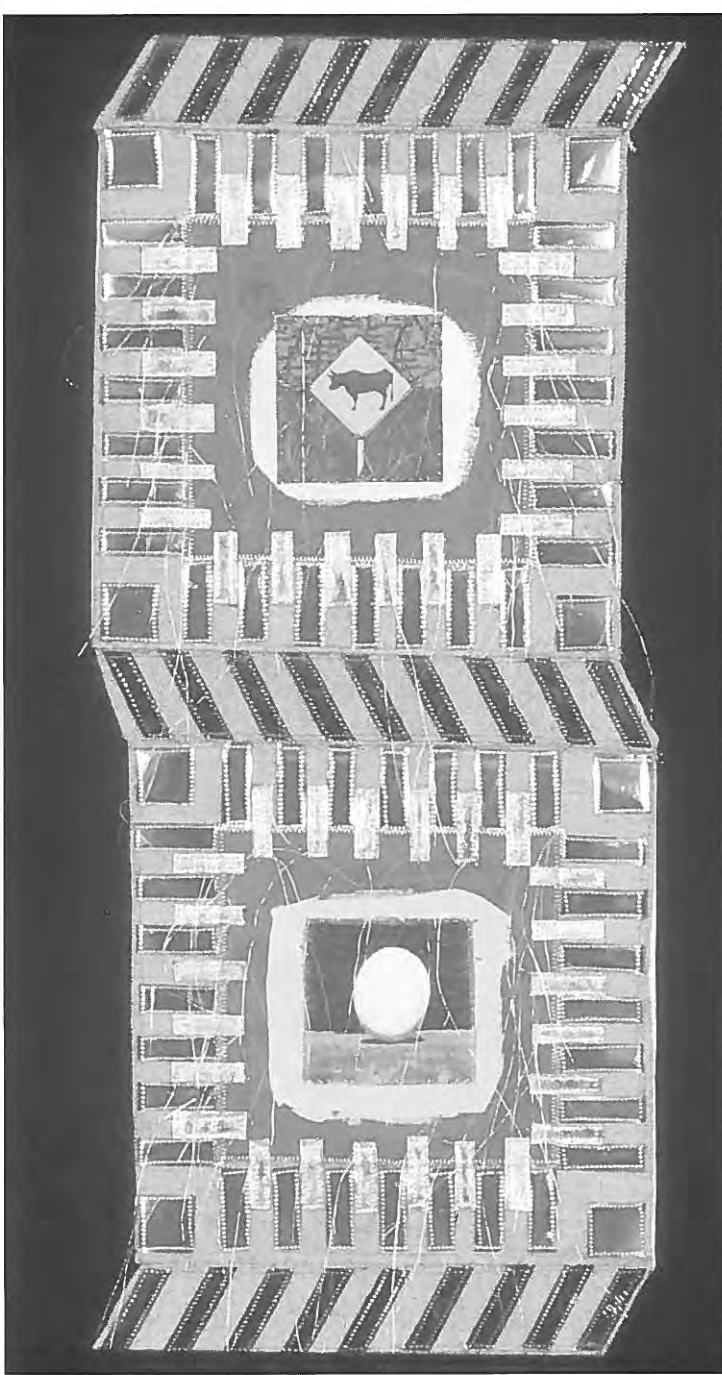
### Education

Bachelor of Arts, Upsala College, East Orange, N.J.  
Master of Fine Arts, Catholic University of America, Washington, D.C.  
Doctoral Studies, New York University

### Selected Exhibitions

- 1997 *Stitchers and Beaders: America's Best*, Craft Museum, Columbus, Ohio  
1995 *New Meets Old: Sampler Art*, Mobilia Gallery, Cambridge, Mass.  
1991 *Economy of Space*, Center for Book Arts, New York, N.Y.  
1990 *40 Years of Fine Crafts*, Newark Museum, Newark, N.J.

"My work involves reciprocity of light: it both reflects and projects illumination. Geometric patterning, pieced construction, and mylar applique are means of solving formal problems as well as an expressive vocabulary. Often I borrow formats from textile history, such as the quilt and the prayer rug, which may either influence a whole piece or be incorporated into a larger composition. I want to allude non-specifically to the use of textiles in ritual and celebration, either as architectural embellishment, vesture, or ceremonial accessories. Sometimes the work is encoded with references to contemporary culture and events by the inclusion of ready-made textile elements, found objects, and transfer printed images from posters and graffiti. My aim is an ambiguous iconic quality and a subliminal layering of references."



*Pages from a Book of Hours*, 1998  
Fabric, mylar, collage  
24" x 36" x 2½" boxed

◆  
*Ophrey I: Intinerary\** (detail), 1997  
Fabric, mylar, polaroid transfer, stitching  
8" x 11"

## SOYOO HYUNJOO PARK

Born 1954; lives and works in Closter

### Education

Bachelor of Fine Arts, Honk-ik University, Seoul, Korea, 1977

Master of Fine Arts, Hong-ik University, Seoul, Korea, 1985

### Selected Exhibitions

1997 *Threads: Fiber Art in the 90s*, New Jersey Center for the Visual Arts, Summit, N.J.

1994 *Korean Contemporary Artists' Show*, Nong-Hyup Gallery, Fort Lee, N.J.

1991 *Contemporary Tapestry and Fiber Art*, Trenton City Museum, Trenton, N.J.

1989 *Fiber Fabrications*, Michael Ingbar Gallery, Soho, N.Y.

“As a painter I searched for a more plastic medium to combine my love of color with the tactile qualities. I wanted to get ‘behind’ the canvas to paint from within, to make color emanate from inside the work. The desire to escape the two-dimensional restriction of painting and yet not to go to the extremes of collage led me to tapestry weaving. My first woven piece was a soft sculpture and next I tried to duplicate in tapestries the effects of my watercolors and pastels. After satisfying my curiosity in this direction, I concluded that a tapestry must exploit the unique qualities of the fibers and the weaving techniques.

Creating motion in a tapestry is one of the exciting challenges for me. I used the technique ‘hachures’ which is traditionally used to blend colors to portray motion. *Car Race*, one of a series of tapestries in which the unifying theme is motion, utilizes this technique to depict speed.”



*Car Race*, 1997  
Tapestry  
72" x 96"

## DIANE PRICE

Born 1943; lives and works in Livingston

### Education

Bachelor of Arts, Montclair State University, Upper Montclair, N.J.

Parsons School of Design, New York, N.Y.

Rhode Island School of Design, Providence, R.I.

### Selected Exhibitions

1998 *Reinterpretations: Art by Women*, Schering-Plough Corporation, Madison, N.J.

1996 *Spaces*, ISE Gallery, New York, N.Y.

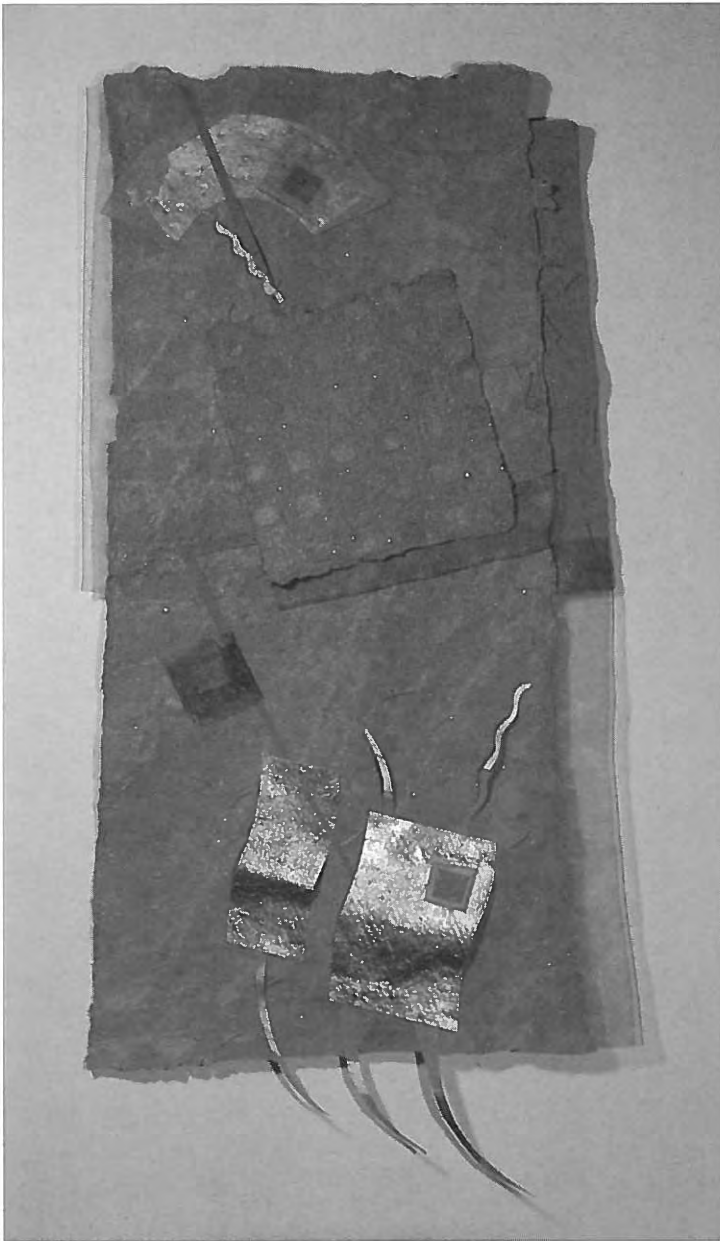
1995 *Paper: Works and Habitats*, Gallery of South Orange, South Orange, N.J.

1992 *Printmaking Council of New Jersey: 18th Annual Members Show*, The Newark Museum, Newark, N.J.

"My handmade paperwork reflects the influence of extensive travel, particularly to Japan. In wandering through Kyoto and Tokyo, I experienced the constant bombardment of unfamiliar images, unusual juxtapositions and the extreme contrast between peaceful shrines and gardens and the intense city crowds. The experience has inspired collages where I aim to organize, control and balance similarly disparate elements.

I manipulate the paper pulp using some of the 2000-year-old techniques of hand papermaking and improvise with other techniques to achieve the rhythmic, textile-like patterning and forms from nature. Sometimes I incorporate fragments of Japanese paper, spirit paper, found objects, or my own paste papers.

Travel, life, art, and the often overwhelming aspects of each, are a chaotic mix on which I strive to impose order and find beauty."



*Ginza Flash, 1997*

Handmade paper with other papers  
24" x 24"



*Hanzomon Line,\* 1996*

Handmade paper with other papers  
30" x 17"

## DEBRA SACHS

Born 1953; lives and works in Gloucester City

### Education

Tyler School of Art in Rome, Rome, Italy, 1973

Bachelor of Fine Arts in Painting, Moore College of Art,  
Philadelphia, Pa. 1975

Master of Arts in Art, University of New Mexico, Albuquerque, N.M., 1978

### Selected Exhibitions

1997 *Contemporary Art Baskets*, The Ohio Craft Museum,  
Columbus, Ohio

1997 *Seven from the Seventies*, Levy Gallery, Moore College of Art,  
Philadelphia, Pa.

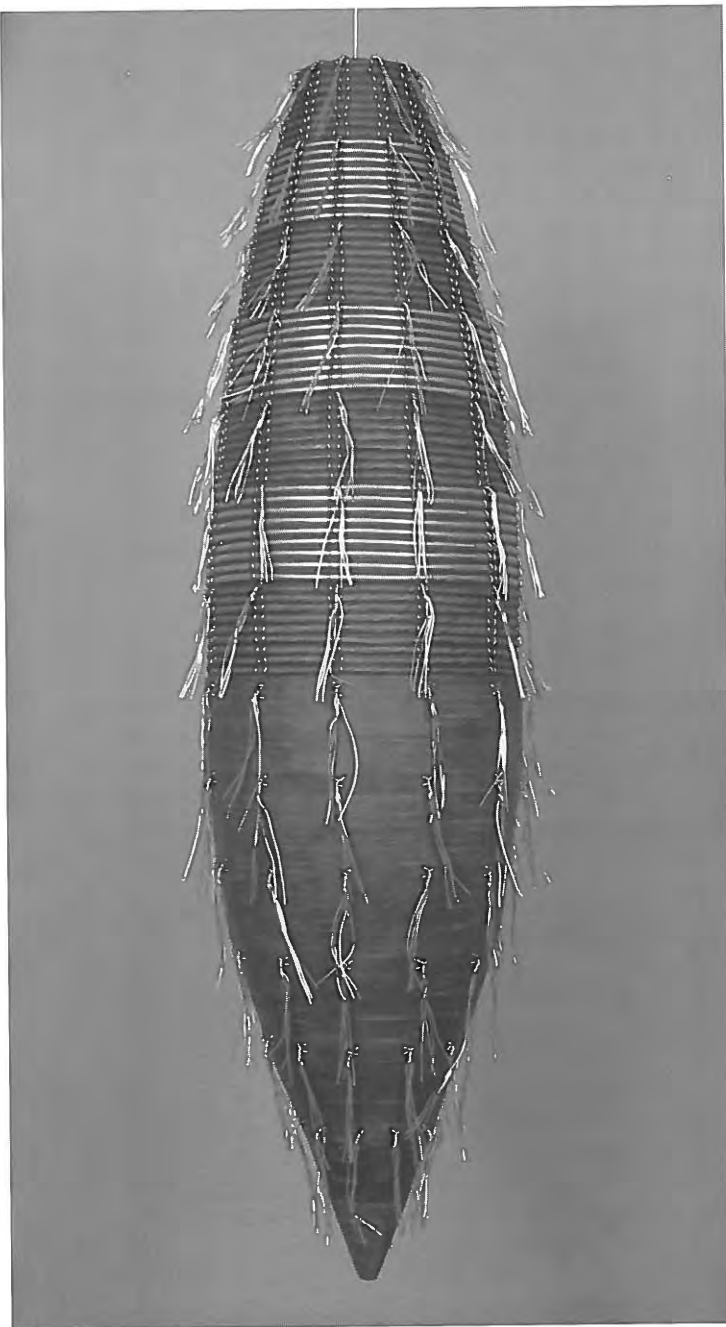
1992 *Sculptural Variations*, Nexus Foundation for Today's  
Art, Philadelphia, Pa.

1987 *SCULPTURE 1987*, Johnson Atelier, Roseland, N.J.

"I have formal concerns that weave through my personal history as an artist. These include basic attractions to symmetry; simple, universal shapes and forms; highly detailed surfaces (including decorative and solid) and lots of play with unusual materials. I have a tendency to make large objects out of several like or similar parts. Repeating visual elements is fairly constant in my work. I've created large outdoor sculptures as well as tiny pieces. Almost all my work has an architectural presence.

My sculptures combine techniques of painting, sculptural fabrication and weaving. I like to reinvent objects I love for purely aesthetic purposes. Sometimes reinvention happens from a direct source, such as a container. Sometimes a sculpture will be informed from a combination of sources such as a basket and a teardrop. Other times I reinvent my own works, creating sculptures which are even more removed from their original source(s) of inspiration. What makes them special is an unusual mix of mundane materials transformed into elegant objects. For example, using multiple techniques, varying combinations of copper refrigeration tube, wood, paper, twine, and acrylic polymers, might be used to create a five-foot urn.

Though not created to be functional, the work often references a function and a sense of purpose. My desire is to create end products projecting a past life while retaining a vital contemporary life. This is accomplished by combining building and weaving techniques which marry the contemporary with an age old craft tradition."



*Hairy Bullet Bob,\* 1997*

Wood, copper tube, paper, twine, copper wire, mixed polymers  
41" x 10½" x 10½"



*Striped Bob, 1997*

Wood, copper tube, paper, twine, copper wire, mixed polymers  
36" x 12" x 12"

## JOY SAVILLE

Born 1936; lives and works in Princeton

### Studied

University of Nebraska, Lincoln, Neb., 1953,58

Lincoln General Hospital, Lincoln, Neb., RN

The Julian Ashton Art School, Sydney, NSW, Australia

### Selected Exhibitions

1998 *Transcending the Surface: Layers, Patterns, Textures*, Bristol-Myers Squibb, Princeton, N.J.

1997 *Fiberart International '97*, Pittsburgh, Pa.

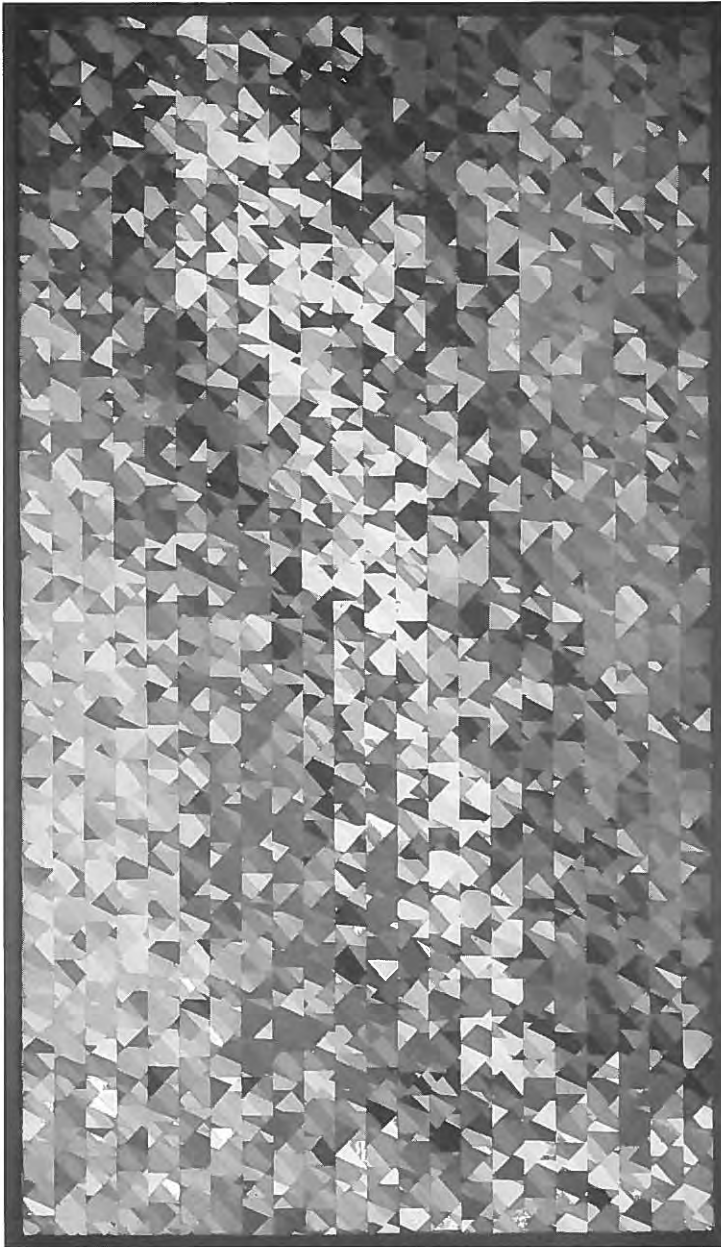
1996 *Five Perspectives: American Art Quilts*, All-Russia Museum of Decorative, Applied and Folk Art, Moscow, Russia

1994 *Fleisher Art Memorial Challenge Exhibition*, Philadelphia, Pa.

"Color fascinates me. The blending of colors is like orchestration...a little more yellow and the green becomes more blue, a stronger red here and the orange looks more gold...The cutting and sewing reveal the harmony and dissonance. The subtle changes take me on a journey; somewhere the work begins to sing its own song. When I hear the rhythm...I can dance with it.

In 1986 I developed a technique that allows me to manipulate color instead of repeating a pattern, as is usually done with traditional patchwork techniques. This new approach produces a subtle but densely-textured painterly surface. Visually there is a constant interplay of light, texture, and color.

I think of my work as fabric constructions. Although it has developed out of the quilt tradition, it de-emphasizes pattern. Instead, I explore the limits of what can be done by piecing fabric to orchestrate the color and express a concept."



*Canyon Falls*, 1998  
Cotton, linen, and silk  
85" x 48"

## COCO SCHOENBERG

Born 1939; lives and works in Tenafly

### Education

Bachelor of Science, University of Michigan, Ann Arbor, Mich., 1957-61  
Master of Arts, Teachers College, Columbia University, N.Y., 1964

### Selected Exhibitions

- 1998 Gifted Hands Gallery, (featured artist), Sedona, Ariz.  
1997 *New Jersey Arts Annual: Crafts*, Morris Museum, Morristown, N.J.  
1996 *New Jersey Arts Annual: Crafts*, New Jersey State Museum, Trenton, N.J.  
1995 *The Gilded Age*, Newark Museum, Newark, N.J.



*Owl 2,\* 1998*  
Clay  
12" x 10"

◆  
*Pitch in Long, 1998*  
Clay  
12" x 16" x 11"

"I have always been absorbed not only with form, but also with the absence of form. In turn it is this which the eye and mind convert into a viable, non-static entity: space. I am not speaking about an indefinable concept or place in the universe, but the space in and around an object which defines and is defined by that object. Often because of the eye's reaction, that space becomes more important visually than the object itself.

The vessel as a form and container of space lends itself well to my artistic needs. I build methodically around a hollow armature in a regular pattern (akin to the pattern regularity one might find when studying the structure of a leaf or cell under the microscope.) Even though the process is methodical, consistent and regular, the piece is ironically asymmetrical or irregular and enormously 'organic' in quality.

There is no doubt that I have been influenced by years of looking through a microscope at plant and animal organisms. The textures and muted colors in my work as well as the natural shapes reflect the oceans, beaches and dunes I lived with on the southeast end of Long Island. So too I was influenced by the bowl-shaped Long Island Sound where I wandered for the first eighteen years of my life.

Thirty-five years ago my abandoning steel and adopting clay was a practical choice. Today, however, it would be, and is, an aesthetic choice. For me, clay possesses a plasticity, an organic quality and a symbolic meaning no other material can equal. Clay is originally created by the natural erosion of granite into tiny particles which accumulate in river beds as crude clay. This we refine and ultimately use to create a visual, non-verbal message in the form of sculpture or utensil. After allowing the clay to fully dry, we subject the piece to intense heat. Thereby it returns to its original dense state: 'stoneware.' It is this metamorphosis that is a strong component of my sculptural message."

## LOIS SHAPIRO

Lives and works in Watchung

### Education

Bachelor of Fine Arts in Painting, Fairleigh Dickinson University, Madison, N.J., 1972

Master of Arts in painting; Kean College, Union, N.J., 1976

### Selected Exhibitions

- 1996 *Celebrating Excellencce*, New Jersey Center for the Visual Arts, Summit, N.J.
- 1996 *Icons/Iconography*, Print Council of New Jersey, North Branch, N.J.
- 1992 *Mother Earth, Earth Mother*, Newark Museum, Newark, N.J.
- 1985 *Contemporary Papermakers*, Artists of an Ancient Craft, New City, N.Y.

"Often I feel as if I'm excavating; peeling back layers, incising messages on the paper and making marks which only I can decipher. Imagine building fragments of old scrolls and tablets, torn and fragile from age, scorched and burned. All the excitement of an archeologist is mine within the confines of the studio. The excavation begins at my papermaking vat.

Tribal forms and ancient civilizations are a starting point from which I build images of the spirit, hoping to connect my work with the universal search for our history through ancient images and myths. The Messengers, or Myth Carriers, are conceived from molded paper and familiar objects that now take on new meaning. Power and foreboding are in these pieces which speak to me of magic and taboos. I see the creative process as alchemy, always changing as I change; reinventing myself continuously day by day. I feel like a sorcerer, mixing up a new brew from my secret source that never loses its magic."



*Nefretiti's Knapsack*, \* 1997  
Flax, wood, bone, and cord  
16" x 14" x 7"





*Hand Mirror Brooch, 1996*

Sterling, copper, enamel, garnet, and rusted steel  
4" x 1" x 1/2"



*Standing Figure Brooch,\* 1996*

Copper, 18k, 14k, enamel on copper, rose quartz, and rusted steel  
4 3/4" x 1" x 1/4"



*Sticks and Stones Brooch, 1996*

Sterling, 18k, sticks, and Maine beach pebble  
5" x 1" x 1/4"

## MARJORIE SIMON

Born 1945; lives and works in Highland Park

### Education

Bachelor of Arts, Connecticut College, New London, Conn., 1967

Master of Arts, Bryn Mawr College, Bryn Mawr, Pa., 1970

Parsons School of Design, New York, N.Y.

### Selected Exhibitions

1998 *Dress Up!* Charles A. Wustum Museum of Fine Arts, Racine, Wisc.

1996 *The Beguiling Brooch*, Facere Jewelry Art, Seattle, Wash.

1992 *Forged and Fired*, Invitational Juried Show, National Ornamental Metals Museum, Memphis, Tenn.

1985 *25th Annual Contemporary Crafts Exhibition*, Delaware Art Museum, Wilmington, Del.

"I was trained as a sociologist but I've been an artist all my life.

Form, color, texture, and function are my main concerns, but I also bring a strong conceptual or intellectual orientation to my work. I use design or engineering problems to explore dualities — female/male, interior/exterior, self/other. Design elements often have a frankly anthropomorphic relationship, which underscores jewelry's primary referent to the body.

Lately I've incorporated salvaged materials from my urban environment. The challenge of using found objects is to transform them to one's own voice, to honor history without sentiment. They already tell their own story and so provide a concert of narrative and surface. Sometimes the found objects retain their recognizable form and sometimes they're used as just another surface.

The current collection of amphorae and brooches relates directly to biomorphic forms, including the figure. Working volumetrically, using paint or enamel as well as stones for color, I reference the body in a fairly direct way. The reference to 'hand mirrors' reflects the many Roman ruins I have seen in my travels, as well as the notion of reflecting on one's life over time. By torch-firing all my enamels, I engage in my love of process as I continue to explore the ultimate female form, the vessel."

## WILLIAM SKRIPS

Born 1952; lives and works in Blairstown

### Education

Bachelor of Fine Arts, School of Visual Arts, New York, N.Y., 1974

### Selected Exhibitions

1997 *Recycled Show*, Works Gallery, Philadelphia, Pa.

1981 *The Broken Surface*, Tibor de Nagy, New York, N.Y.

1980 *New Imagists*, Alternative Museum, New York, N.Y.

"I grew up in New Jersey and had a typical suburban childhood. My earliest three-dimensional efforts were shoe box dioramas constructed for extra credit in school. My father, a union carpenter, had a definite influence on my interest in sculpture. Eventually, I realized that my interest in art was more than passing.

I spent the next twenty-odd years in New York City. Working a steady stream of day jobs, I made sculpture at night. I work in much the same way today, although I now live in the country with my wife and two dogs. I also devote more time to my artwork. There have been three primary influences on my work: American folk art, the group of artists called the *Hairy Who*, and the new German expressionists — my favorite artists from these movements being Bessie Harvey, Jim Nutt and George Baselitz, respectively.

My sculpture is somewhere between assemblage and carving, employing a variety of found objects. The search for these materials is an enjoyable challenge — flea markets, town dumps, and yard sales are favorite hunting grounds. Sometimes 'found' materials actually generate the idea for a whole new piece rather than be an addition to it. Wood is my primary 'raw' material, but I also use metal. I recently began to explore welding and blacksmithing, and it's opened up a whole new realm of possibilities. As time permits, I hope to start spending more time with this new medium."



*Broomhed*, 1998

Mixed media

32" tall



*Mermaid*, 1998

Mixed media

28" long



*Funnelhed,\** 1997

Mixed media

22" tall



*Spoonhed*, 1997

Mixed media

14" tall

## MARIAN SLEPIAN

Born 1934; lives and works in Bridgewater

### Studied

Fashion Institute, New York, N.Y.  
Haystack Mountain School of Crafts, Maine  
Worcester Art Museum School, Mass.  
Worcester Craft Center, Mass.

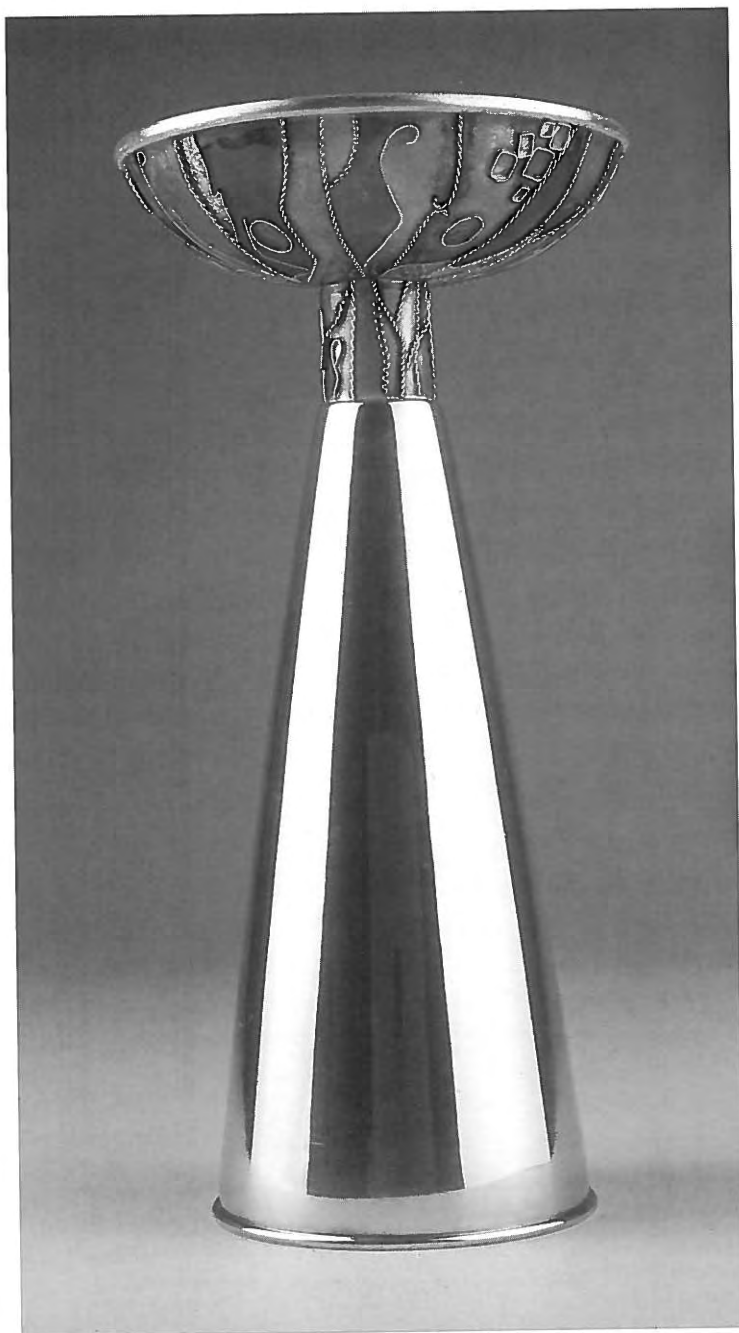
### Selected Exhibitions

- 1997 *New Jersey Arts Annual: Crafts*, Morris Museum, Morristown, N.J.  
1997 *Realm Between Realms*, National Jewish Museum, Washington, D.C.  
1997 *Sacred & Contemporary*, Lippman Gallery, Short Hills, N.J.  
1997 *Tradition & Transformation: Enamels '97*, Arrowmont, Gatlinburg, Tenn. & Wellington Gray Gallery, East Carolina University

"My love for enamelling took me out of the more familiar mediums of oil and watercolor and into a realm of glass, metal and fire; a realm where every step is exciting, every new creation a challenge in the unknown. The technique of cloisonné particularly entrances me; the play of the cool silver lines against the brilliant depths of the glass has a mysteriously sensual and intellectual fascination.

For most of my enamelling career, I have created large paintings for wall hangings and architectural installations in public spaces. I found the luminous colors to be a painter's playground, and the shaping of metal more exciting than canvas.

My most recent exploration of this ancient medium has been directed at times to the making of functional objects. Large work requires the base metal to be copper, the making of objects is a change that permits me to work on fine silver. This has allowed me an entirely new palette, as well as giving me the opportunity to work in three dimensions. This work is part of that new direction."



*Candlestick*, \* 1998

Enamel  
8" x 3"



*Goblet*, 1998

Enamel  
7" x 2¾"

## MICHELE WALKER WENZKE

Born 1963; lives and works in West Orange

### Education

Bachelor of Fine Art, Montclair State University, Upper Montclair, N.J.  
Master of Arts in Fine Art, Montclair State University, Upper Montclair, N.J.

### Selected Exhibitions

- 1998 *Small Expressions*, Atlantic International Museum, Atlantic, Ga.  
1998 *Textiles/Fibers/Threads: The Book Show*, Center for Book Arts, New York, N.Y.  
1997 *Fiberart International '97*, The Society for Contemporary Crafts, Pittsburgh, Pa.  
1996 *Textiles: Text and Content*, Wacoal Ginza Gallery, Tokyo, Japan; Gallery/Gallery, Kyoto, Japan

"My landscapes are metaphors for individuals within communities. They consist of heterogeneous characteristics embodied through one expression — the individual. It is the diversity of individuals which creates vibrancy. I express nature's beauty through color and pattern — it is an exaggerated impression of the land's palette. From Hawaii's Kilauea to Montana's Glaciers, the land's breathtaking juxtapositions of color and repeated pattern have been seared across my mind.

There is a playful element to my work, as well as a precarious one. The pieces can be rearranged and played with, or if they are not stable they could tumble down, damaging themselves and what surrounds them. Thus, I am constantly reminded of the respect we must give to every person, every animal and every form of nature."



*Other Landscape*, 1998

Twining; waxed linen, beads, coins, copper & gold leaf, paint  
9" x 10" x 4"

## ALAN WILLOUGHBY

Born 1949; lives and works in Deptford

### Education

Bachelor of Fine Arts in Ceramics, Goddard College, Vt., 1971

Master of Fine Arts, College of Architecture, Clemson University, S.C.,  
1983

### Selected Exhibitions

1992 *Philadelphia Clay Regional*, Painted Bride Art Center, Philadelphia,  
Pa.

1994 *20th Anniversary Celebration*, The Clay Studio, Philadelphia, Pa.

1988 *The Painted Surface*, The Clay Place, Pittsburgh, Pa.

"This new body of work focuses upon a series of porcelain ewers, vases, and teapots. The vessels are thrown on the potter's wheel and altered into fluid, expressive forms. Surface treatment includes firing in a wood and salt kiln where the wood ash and sodium interact with the clay, slips, glazes and soluble salts.

In my work there is an emphasis on primary geometric forms, geometric and expressionist patterning and an interplay between form and surface treatment. Inspiration and ideas come from a variety of contemporary and historic sources, including the immediate expressionistic qualities of Japanese Ukiyo-e prints, with their bold use of pattern and color, and the use of geometric design in African ritual and dance masks."



*Porcelain Ewer*, 1998

Clay  
10" x 10" x 4"



*Porcelain Vase\**, 1998

Clay  
9" x 5" x 5"



*Whirligig of Girl in a Yellow Polka Dot Bikini, 1998*

Wood

48" x 12"

Engineered by Paul Binner



*Chest of Drawers, 1997*

Laminated pine & hemlock; carved, woodcarved & polychromed.

Plywood drawer.

24" x 9 1/2" x 11"

Drawer fitted by Paul Binner



*Portrait of a Woman,\* 1997*

White pine; carved, woodburned & painted with oils

17½" x 13" x 3" with frame



*Woman with Hat, 1996*

Spalted basswood log

16" high without base

## MARCIA SANDMEYER WILSON

Born 1937; lives and works in Leonia

### Education

Bachelor of Arts in Art History, Vassar College, Poughkeepsie, N.Y., 1958

### Selected Exhibitions

1998 *Staten Island Institute of Arts and Sciences Fine Arts Biennial*,  
Staten Island, N.Y.

1997 *Staten Island Institute of Arts and Sciences Crafts Biennial*,  
Staten Island, N.Y.

1994 *Double Indemnity*, City Without Walls, Newark, N.J.

1994 *Serious Whimsy*, Gallery North, Setauket, N.Y.

"I am a 61-year-old woman in Act III of my life, trotting out my 'entertainments' one more time. I consider myself a 'failed' artist in the sense that I never made much money from my art, and I certainly will never be 'famous.' Being 'failed' is a term that suits me because it gives me permission to make a fool of myself in public and freedom is my most important possession."

## CURATORS

Hortense Green, *Former Crafts Coordinator, New Jersey State Council on the Arts;  
National Steering Committee, 1993 Year of American Craft, American Craft Council*  
Deborah Mangel, *Independent Curator of Crafts; Director, Paley Museum Shop*  
Stacy Smith, *Curator of Collections & Exhibitions, The Noyes Museum of Art*

Catalogue compiled by Stacy Smith and edited by Andrew Cripps, *Director of Public Relations,*  
The Noyes Museum of Art.

The 1998 *New Jersey Arts Annual: Crafts* has been made possible in part  
through a grant by the New Jersey State Council on the Arts/  
Department of State, a Partner Agency of the National Endowment for the Arts.



Additional funding for the exhibition and public programs has been provided by the  
Mr. & Mrs. Fred Winslow Noyes Foundation and the Odessa F. Kahrs &  
Henry D. Kahrs Charitable Trust.

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Printed by Print-Art, Inc., Egg Harbor Township, N.J.

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