



NEW JERSEY  
ARTS ANNUAL  
*Form Follows Function*

CRAFTS 2001

New Jersey State Museum



## **NEW JERSEY ARTS ANNUAL**

*The New Jersey Arts Annual: Crafts*

has been supported in part through grants from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for of the Arts, and the Friends of the New Jersey State Museum.

The "New Jersey Arts Annual" is a unique series of exhibitions highlighting the works of visual artists and craftspeople in the state. Two exhibitions take place each year in alternating sequence: Fine Arts in spring/summer and Crafts in fall/winter.

The *Arts Annual* series is co-sponsored by the New Jersey State Council on the Arts; the Jersey City Museum; The Montclair Art Museum; The Morris Museum; The Newark Museum; The Noyes Museum of Art and the New Jersey State Museum.

Upcoming Arts Annual Exhibitions are:

Spring/Summer 2002, Fine Art  
Jersey City Museum

Fall/Winter 2002, Crafts  
The Montclair Art Museum

## **SALES**

Many of the works in this exhibition are for sale. Inquires should be directed to the Friends Shop in the Museum's Main Building at 205 West State Street.

**NEW JERSEY ARTS ANNUAL: CRAFTS**

*FORM FOLLOWS FUNCTION*

October 9, 2001 through January 4, 2002

**NEW JERSEY STATE MUSEUM**

Exhibition on View in Department of State Galleries at  
225 West State Street, Trenton, New Jersey  
Gallery Hours: Monday - Friday, 9 am to 5 pm

## **NEW JERSEY ARTS ANNUAL: CRAFTS**

October 9, 2001 through January 4, 2002

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Exhibition Organizer: Margaret O'Reilly, Assistant Curator, Fine Art

Cover: Michael Welliver, *Jar #19* (2000), terracotta (Detail)

Unless otherwise noted, all information, photographs and statements have been supplied by the artists.

**The 2001 New Jersey Arts Annual: Crafts has been supported in part through grants from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, and the Friends of the New Jersey State Museum.**

The New Jersey State Museum, a division of the Department of State, is located at 205 West State Street in Trenton.

The Museum's main building is open Tuesday through Saturday, 9 am to 4:45 pm, and Sunday, noon to 5 pm. It is closed on Mondays and state holidays. Admission is free.

The Museum's gallery at 225 West State Street is open Monday through Friday, 9 am to 5 pm. This gallery is closed on weekends and state holidays. Admission is free.

For more information about Museum programming, please call (609) 292-6464.



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Barbara F. Russo, *Assistant Commissioner for Cultural Affairs*

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Lorraine E. Williams, Ph.D., *Acting Director*  
Margaret M. O'Reilly, *Assistant Curator, Fine Art*  
Jana C. Balsamo, *Registrar, Fine Art/Cultural History*



## NEW JERSEY STATE COUNCIL ON THE ARTS

The New Jersey State Council on the Arts is proud to co-sponsor the *New Jersey Arts Annual – Crafts* entitled “Form Follows Function” at the New Jersey State Museum. The Council and its six New Jersey museum partners: The Morris Museum, the New Jersey State Museum, the Noyes Museum of Art, The Montclair Art Museum, the Jersey City Museum and The Newark Museum are committed to the important opportunities provided to artists and the public by the *Arts Annual* exhibitions. Each year, two exhibitions, one featuring crafts and the other fine arts, present some of the most exciting work being done in New Jersey. These exhibitions are seen by thousands of viewers and provide a meaningful look at the wide range of creativity in the crafts and the fine arts statewide. Now completing its sixteenth year, the *Arts Annual* exhibition series marks another important chapter in its history with *Crafts* now on view at the New Jersey State Museum.

The Council wishes to acknowledge and thank all of the exhibiting artists whose exceptional works are indicative of the diversity and exciting activity in the visual arts in New Jersey. We also thank Margaret M. O’Reilly, the New Jersey State Museum’s Assistant Curator of Fine Art, for her expertise in mounting an inspiring exhibition. She and certainly the Museum’s Acting Director, Lorraine Williams, the Friends of the Museum and the professional staff deserve our extended thanks and appreciation for their commitment in ensuring the success of this exhibition.

Leonard M. Fisher, Esq., *Chairman*

Barbara F. Russo, *Executive Director*

Tom Moran, *Senior Program Officer, Visual Arts*

## A MESSAGE FROM THE SECRETARY OF STATE

On behalf of Acting Governor Donald T. DiFrancesco and the State of New Jersey, I am pleased to congratulate the artists featured in this year's *New Jersey Arts Annual* exhibition featuring *Crafts* entitled "Form Follows Function" at the New Jersey State Museum.

The creative work and accomplishments of these artists are indicative of the vibrancy and exceptional artistic talent in New Jersey today. This exhibition of their work is evidence of the important partnership forged by the New Jersey State Council on the Arts and six of the state's leading museums in the creation of the *New Jersey Arts Annual* exhibition series. Since its inception 16 years ago, the Arts Annual exhibitions have provided hundreds of artists, many for the first time, with the opportunity to have their works exhibited in a museum.

By drawing on the expertise and resources of The Morris Museum, the New Jersey State Museum, The Noyes Museum of Art, The Newark Museum, The Montclair Art Museum, and the Jersey City Museum, the *New Jersey Arts Annual* exhibitions are recognized as important displays of talent in the mid-Atlantic region of the nation.

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

I thank the artists, the exhibition curator Margaret O'Reilly, and all of the fine professionals of the New Jersey State Museum whose efforts produced this special and memorable exhibition.

DeForest B. Soaries, Jr., *Secretary of State*



## NEW JERSEY STATE MUSEUM

The New Jersey State Museum is honored to host this year's *Crafts* portion of the *New Jersey Arts Annual* series. Co-sponsored by six New Jersey museums and the New Jersey State Council on the Arts, the Museum's sister agency in the New Jersey Department of State, the *Arts Annual* series presents the work of craftspeople and visual artists who live and work throughout the state. For the first time, this exhibition is being presented in the Museum's new gallery space in the Department of State building. This gallery, shared with the State Council on the Arts, is a visible reminder of the State of New Jersey's commitment to the arts and artists of this state.

Organized by Assistant Curator of Fine Art Margaret O'Reilly, the exhibition features works by artists selected on an invitational and juried basis. The resulting exhibition highlights the richness, significance and diversity of the visual arts produced here. To all the craftspeople who submitted their work to the jurying process, we extend our thanks and offer best wishes for your continued success. To those included in the exhibition, we offer congratulations and appreciation for your cooperation and vitality. It is a pleasure to share your work with the citizens of New Jersey.

The Museum is grateful to the New Jersey State Council on the Arts for their ongoing sponsorship of this project, and for their continued engagement with the visual artists who contribute to the quality of life in our state. In addition, the support of the Friends of the New Jersey State Museum continues to enhance this and many other Museum programs.

The mounting of exhibitions involves great teamwork, a variety of skills and the ability to multitask. Good humor is a welcome asset, as well. The Museum's staff, particularly Curator of Exhibits John Mohr and his talented crew in the Exhibits Bureau, are to be commended for their commitment and attention to detail. Long-time Museum volunteers Josephine Millner and Virginia Steinmetz, both 'borrowed' from the Archaeology/Ethnology Bureau, assisted during object delivery. Registrar Jana C. Balsamo and secretaries Joyce Acolia and Patricia Nardelli each completed the myriad number of tasks necessary in extraordinarily professional manners. Finally, a special note of appreciation to Margaret O'Reilly for leading the team in the realization of this exhibition. To all who contributed to the success of this exhibition, we extend our gratitude.

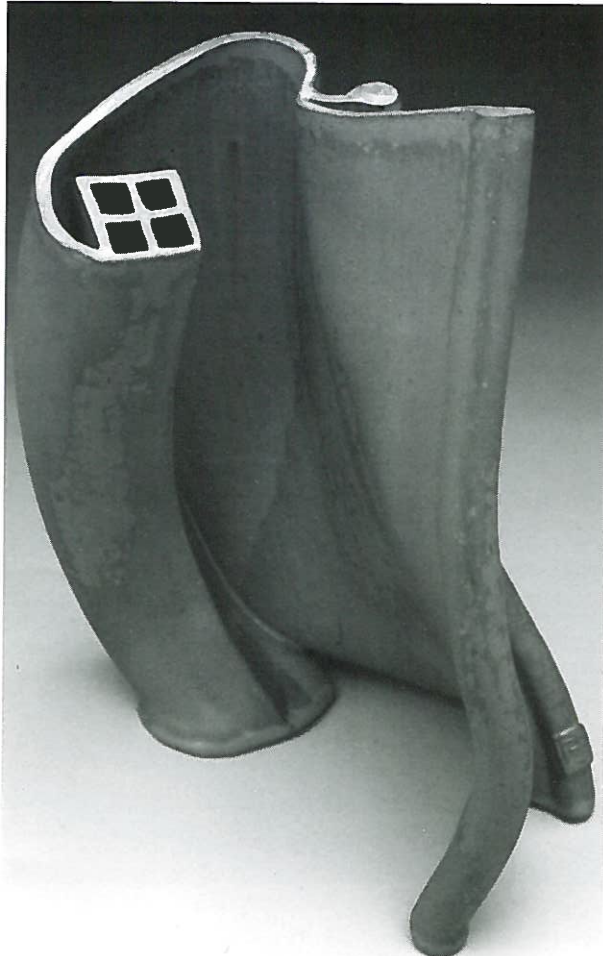
Theodore L. Boyer, *President, Board of Trustees*  
Lorraine E. Williams, Ph.D., *Acting Director, New Jersey State Museum*

## FORM FOLLOWS FUNCTION

It was clear during early planning for this exhibition that the definition of craft has become so broad and varied that any attempt at a comprehensive overview would be difficult. A decision was made to develop a theme, and architect Louis Sullivan's famous dictum, "Form ever follows function," became the framework around which the exhibit is focused. All work submitted for consideration was required to be utilitarian in nature. Although functional concerns are sometimes thought to limit the creativity of the artist, and 'functional craft' is often viewed in pejorative terms, the works I viewed during the jurying process put those negative notions to rest. The crafts being produced by New Jersey's artists are extraordinarily diverse and rich in vision.

The works included in the exhibition meet specific needs, yet through their creators' passion, inventiveness and finely honed technical proficiency, these objects rise above other commonplace objects. What sets them apart is a combination of fine craftsmanship and inherent individuality. The forms respond to human needs, as well as to their surroundings. The ornamentation added to the work is integral to the form, not simply applied as decoration. As Sullivan said, "a decorated structure, harmoniously conceived, well considered, cannot be stripped of its system of ornament without destroying its individuality." The thirteen artists included in the *2001 New Jersey Arts Annual: Crafts* do not deal with form in strictly mechanical terms, but instead, keep the spirit of Sullivan's ideals alive. The works they have produced are, to quote Sullivan, "...true manifestations of the head, of the heart, of the soul."

Margaret M. O'Reilly, *Assistant Curator, Fine Art, New Jersey State Museum*



**FRANK BOSCO**  
Millburn and Jersey City

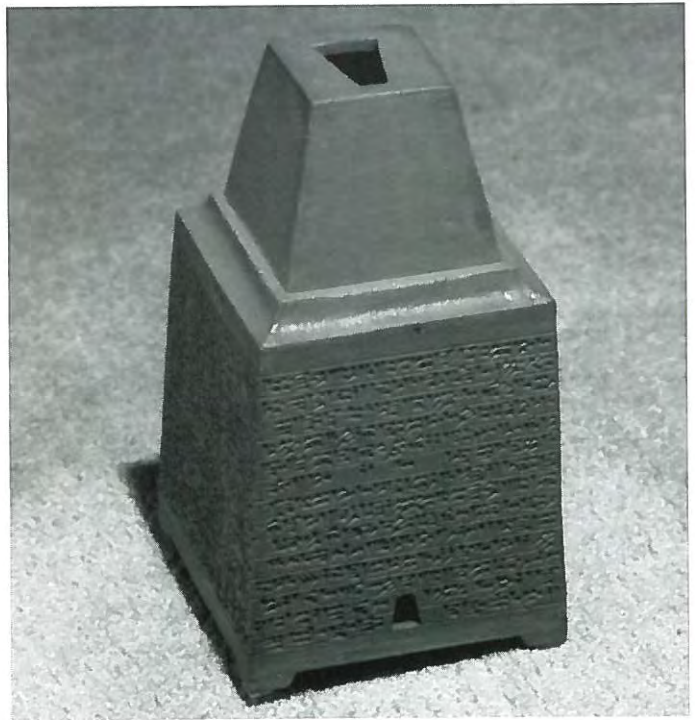
Of major importance and influence has been oriental ceramics from the period in ceramic history between roughly the third and seventeenth centuries. It was during this time that the aesthetics of simplicity, natural beauty, and function was born and forged into classic examples for the ages. In our present age, we have the resources to borrow from all aspects of ceramic, as well as all art histories. I weed out aspects that I agree with – e.g., simplicity and ‘rightness’ of form and surface, and oneness with nature. Usefulness completes the creative process, and I begin my own journey.

There is a balance that I strive for in making art works that are meant to be used. This balance is between shape, surface and function. My intention is to achieve visual power, but a quiet power. Decoration is by simple means of letting a single or few glazes provide a skin of color and texture.

It is also important to realize that clay is a malleable material that is shaped by the processes that act on it – whether one’s hands, the wheel, or modern methods and tools left over and adapted from the industrial revolution (slip casting or use of an extruder). One of the works included in the exhibition, *Four-Chambered Vase*, was made using an extruder as the forming device. Yet, in using this tool, the challenge is to find my aesthetic through it, and not be seduced by it.

**ROBERT CHAVERN**  
Cranford

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





JENNIFER CRUPI  
Holmdel

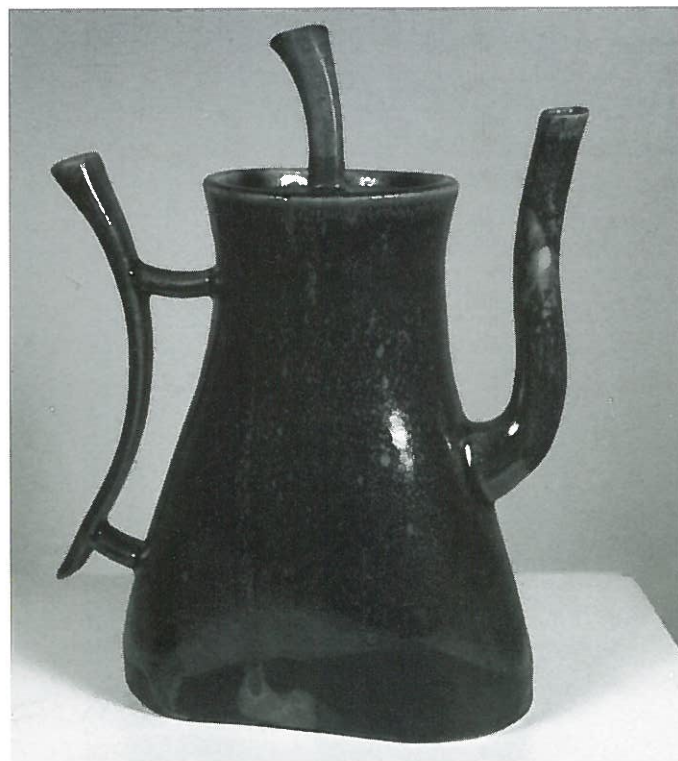
I am currently exploring a body of artwork that addresses the ways we communicate with each other visually, through body language. This work includes sculptural objects and jewelry that become interactive and participatory instruments for gestural expression.

For example, *Guarded Gestures #1* and *#2* are prosthetic-like neckpieces that encourage the wearer to perform self-shielding, reserved gestures. When not worn, the pieces hang on frosted mirrors that have on their surface the outline of a person assuming the same posture. This display allows viewers to see their own posture, as they "fill in" the outline form with their reflection. These pieces push the boundary of traditional jewelry while emphasizing jewelry's inherent connection to the body.

An old proverb rightfully claims, "actions speak louder than words." Although our body movements may be mute to the ears, they are inevitably far more revealing than the spoken word which often disguises. My interest in the voice of our actions and the psychology behind why we do the things we do, drives my work. By viewing and interacting with the work, I seek to make us look at ourselves and ponder the underlying reasons for our seemingly casual gestures.

**ANNE JOHN**  
Princeton

During the past year, I have explored the form of teapots, experimenting with the interplay of the various elements and the basic shape of the pot. This experimentation has led me in a variety of directions but always with the intent of relating each element to the form of the whole.







## LORRAINE LENSKOLD

### Chatham

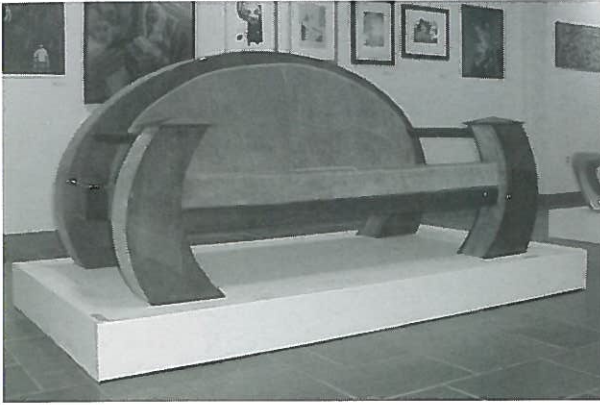
I am a metalsmith. I design and fabricate contemporary jewelry of sterling silver, and 14k and 18k yellow gold. I vary surface textures by reticulating (causing wrinkles), oxidizing (coloring), chasing (hammer marking), and polishing to matte or high-gloss finish. Semiprecious stones, found stones and freshwater pearls add elements of color and texture to my jewelry. Creating jewelry that is unique and formed by my vision and my hands alone is pure joy to me. I have no assistants.

My inspiration often comes from the paintings of Georgia O'Keeffe or pre-Columbian art of South America. The faces I carve are of particular importance to me; they are serene and introspective, looking within to find peace. I find peace in my studio and enjoy the camaraderie of designer-craftsmen and the people who appreciate our work at craft shows.

**RORY MAHON**  
Pennington

Nature, in all its aspects, is a living entity. Through my work, I attempt to bring about an awareness of the spirit of nature, to communicate nature's perspective of us. I also work to bring about an appreciation of the magnificence of nature and an understanding of the impact of our actions upon it.





**ERIC RHODES**  
Freehold

My designs are a hybrid of a variety of life experiences, such as the automotive industry, education and my trade, carpentry. In spite of the common belief that form follows function, I believe that it should be a compromise. Furniture that is dictated by the dimensions of comfort tends to hinder creativity.

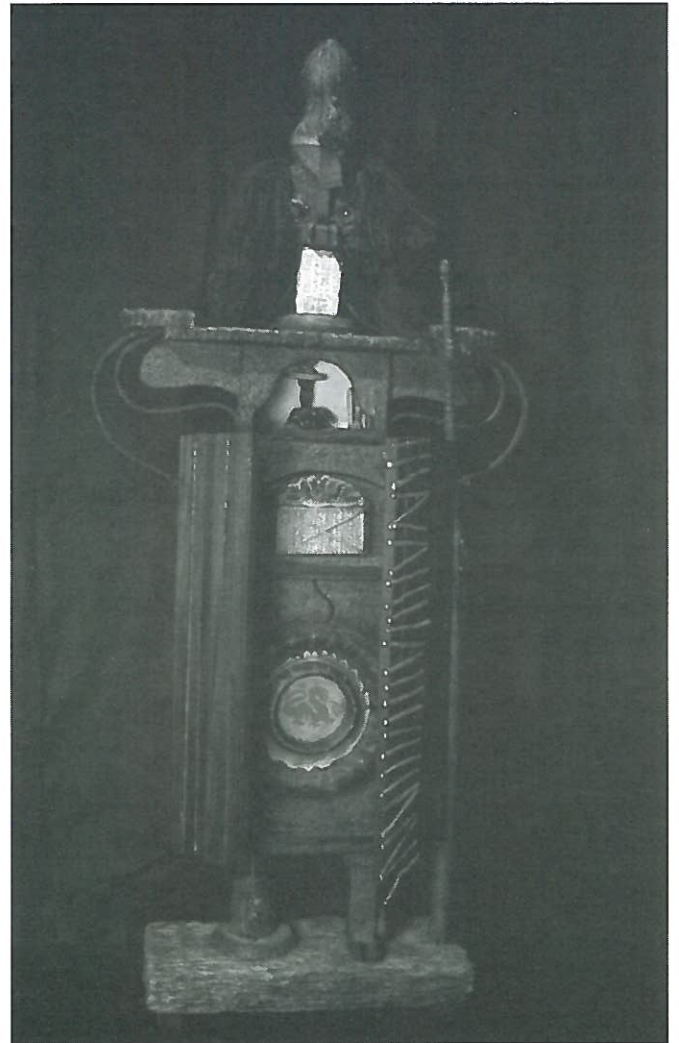
STEPHAN SHEDROWITZ  
Jersey City

I usually don't sell my craft items unless I tire of them. You see, my craft work is created in the simplest terms – out of necessity. After all, isn't that the original definition of 'craft?'

About fifteen years ago, as an artist with a very low income coupled with a never-ending fascination with the visual, I noticed that I had very little usable furniture or items that I considered as precious possessions. Concurrently, I was always bumping into objects that others had thrown out. I would take these items home if they caught my fancy – especially if they were made of wood – and disassemble them to use the parts for other projects. It's a sort of recycling. At one point, while waiting for a painting to dry, I started fooling around with various pieces of these disassembled factory-made pieces, coming up with whimsical small sculptures that, more often than not, contained some sort of box as a stomach or head. Soon, my small sculptures became larger and larger until they could function as dressers, cabinets, headboards or full beds, tables or lamps, etc. I did this to fill my furniture and storage needs, until I started noticing two things: almost everything I use is "made by me," and my friends and acquaintances wanted to know where I found all of these creations. Many wanted to buy an item or two. It was hard to explain that I made these out of necessity, purely for myself, and that if I sold them I wouldn't have any furniture!

Since those days many years ago, I have sold many of my craft items, which over the years have become more and more sophisticated. Sometimes I feel badly for the original buyers as they actually bought my castoffs – those items that I no longer wanted because I made a bigger and better bed, dresser, table, lamp, whatever. So, I keep in touch with the buyers of these items, hopeful that their enthusiasm for their purchase of my work will not wane – always to find out their love for their Shedrowitz grows with each passing year and that most want to keep them as family heirlooms or donate them to museums.

I think that's part of the true meaning of art and the quality of art.





**NANCY TAMASI**  
Lawrenceville

My work begins with a vision in my mind; I fall in love with it through my heart and I create it with my hands. Shaping a piece of clay into a beautiful work of art allows me to express my emotions and brings me peace of mind.

**PETER TISCHLER**

**Pine Brook**

Just as a tree sets its roots firmly in the ground, my furniture is deeply planted in the cabinetmaker's tradition of always striving for excellence. My goal is to produce contemporary furniture whose shape is derived mainly from its function, its beauty from the organic nature of the wood itself, and its construction from the most logical and efficient means of making.







## STUART TOPPER

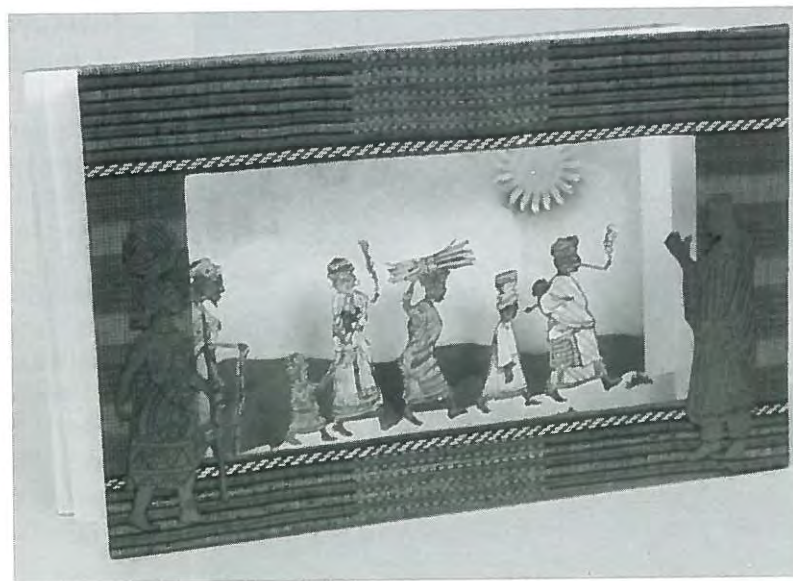
Metuchen

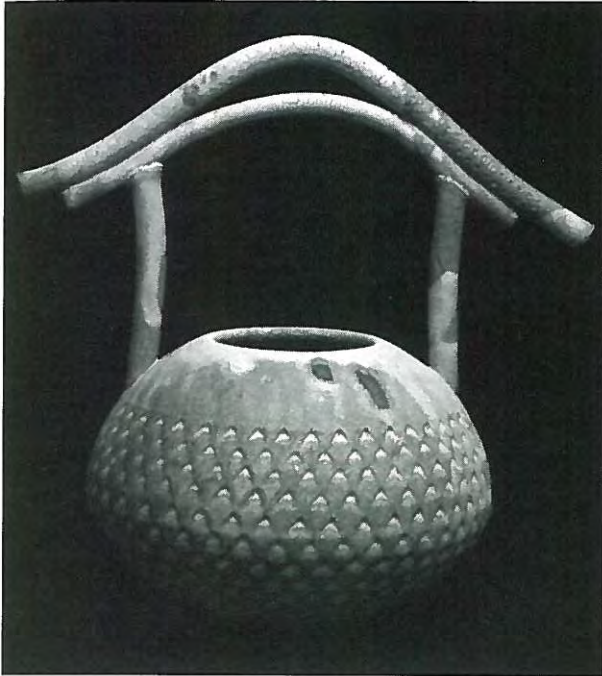
Traditional woodworking is a serious endeavor. Aside from the design and fabrication of the work, the engineering is the most taxing part of the creative process. My most recent work is a departure from that tradition, yet in some manner, parts of the process remain. In an attempt to explore a more lyrical direction for myself, I enrolled at the Anderson Ranch Arts Center in Colorado and studied with three of the most creative crafts people in the field, which has become known as "Studio Woodworking." The influence of Gary Knox Bennett, Kim Kelzer and Paul Sasso is clearly seen in this piece. Their influence is directly responsible for both the playfulness of this work and the increased fusion of traditional and non-traditional woodworking materials.

## HARRIETTE WASHINGTON-WILLIAMS

East Orange

This tunnel book represents the rich heritage of the African and African-American people. It also illustrates the journey for many women to get water for their families' daily needs. Today, many African-Americans continue this daily journey.





**MICHAEL WELLIVER**  
Pennington

With these pots, I combined a strong and simple form with impressed pattern or carved texture to activate the surface, as well as handles to activate the space above.

## THE EXHIBITION

*Dimensions are given in inches, height precedes width/diameter precedes depth. All works lent by the artists unless otherwise indicated.*

*\* Indicates work illustrated in this catalogue.*

### FRANK BOSCO

VASE 2000  
porcelain  
7 x 5

### FOUR-CHAMBERED VASE

2000 \*  
stoneware  
14.5 x 5.5 x 5

### TEAR DROP VASE 2000

porcelain  
8.5 x 8.5 x 4.5

### ROBERT CHAVERN

A CENSER FOR THE  
KING OF BABYLON,  
NEBUCHADNEZZAR  
2001 \*  
stoneware  
12 x 7 x 7

### JENNIFER CRUPI

GUARDED GESTURES 1  
2000  
silkscreened mirror,  
frosted glass, painted  
wood, sterling silver,  
foam  
25 x 19 x 5.75

### GUARDED GESTURES 2 2000 \*

silkscreened mirror,  
frosted glass, painted  
wood, sterling silver,  
foam  
25 x 19 x 7

### ANNE JOHN

MANTIS TEAPOT 2001 \*  
stoneware  
9.5 x 6

### LORRAINE LENSOLD

GOD BOX #2 1999 \*  
sterling silver, 14k gold,  
bone  
1.75 x 1  
Courtesy of Private Collection

GOD BOX (PILLBOX) 2000  
sterling silver, 14k gold,  
bone  
1 x 1

### RORY MAHON

VASE 2000 \*  
cast zinc, wisteria vine  
5 x 5 x 5

### LARGE BOWL 2001

cast iron  
6 x 14 x 14

### ERIC RHODES

RHODES ROYCE 2001 \*  
cherry, steel, wood, fabric  
39 x 80 x 38

### STEPHAN SHEDROWITZ

RYTELLER  
(MAN'S UPRIGHT  
DRESSER) 1999 \*  
wood, found objects  
88 x 40 x 16

### NANCY TAMASI

LEAF VASE 2001 \*  
terracotta with glaze  
10 x 7.5

### PETER TISCHLER

BOOK CASE 1999 \*  
ash, white oak  
77 x 40 x 18

### END TABLE 2000

spalted maple, rosewood  
28 x 18 x 22

### STUART TOPPER

IT FELL TO EARTH 1999 \*  
mixed media  
20 x 24 x 16

### HARRIETTE

WASHINGTON-WILLIAMS  
THE PEOPLE KEEP  
A COMIN' 1999 \*  
tunnel book  
5 x 8 x 1

### MICHAEL WELLIVER

JAR #4 1999 \*  
terracotta  
11 x 11 x 7

### JAR #18 2000

terracotta  
15 x 11 x 8

### JAR #19 2000

terracotta  
14 x 10 x 8

## ACKNOWLEDGEMENTS

The exhibition and catalogue for *the 2001 New Jersey Arts Annual: Crafts* exhibition would not have been possible without the support of many individuals. I extend my gratitude to Council on the Arts staff Tom Moran, Nina Stack and Eileen Peterson for their guidance and assistance with various parts of the project. Here at the Museum, I am surrounded by colleagues that I constantly learn from and continue to respect. Our Acting Director Lorraine Williams has been encouraging and supportive of this and all our projects. Due to a staff vacancy over the past 15 months, the Fine Art and Cultural History offices have been working as one unit. My sincere thanks to Joyce Acolia and Pat Nardelli for their professionalism, focus and camaraderie. To John Mohr and the Exhibits crew, I offer congratulations on another job well done. Special recognition is due to registrar Jana Balsamo and preparator Henry Hose. Their problem solving abilities, attention to detail, and calm under pressure make complex projects proceed smoothly. The valuable contributions that they make each day cannot be understated. My counterpart in the Museum's Archaeology Bureau, Karen Flinn, is not only a co-worker, but also a friend. Although she has a full plate of collection and exhibition responsibilities, she is always willing to step in and assist in any way necessary. In addition, she offers the help of her volunteers Josephine Millner and Virginia Steinmetz, during delivery week. Jo and Virginia, who are wonderful representatives of the Museum, assisted in receiving the work from the artists. In addition, I offer my thanks to Friends Coordinator Nancy Espenhorst for all she does to make the *Arts Annual* a success.

Finally, to the artists who submitted their work for jurying and to those who are in the exhibition - your dedication, creativity, enthusiasm and support of your peers is extraordinary. I thank you for participating, and offer my best wishes to each of you for continued success in your work.

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