

Cache: New Horizons in Crafts / 2003 New Jersey Arts Annual / The Noyes Museum of Art / January 10 – March 14, 2004

cache

This catalogue is published to  
accompany the exhibition

## Cache: New Horizons in Crafts 2003 New Jersey Arts Annual

The Noyes Museum of Art  
January 10–March 14, 2004

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Council on the Arts/Department of State,  
Jersey City Museum, the New Jersey State  
Museum, The Newark Museum,  
The Noyes Museum of Art, Montclair Art  
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Artists living or working in New Jersey  
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### **Cache: New Horizons in Crafts / 2003 New Jersey Arts Annual**

The title of the New Jersey Arts Annual this year is *Cache: New Horizons in Crafts*. As the word *caché* suggests, many of the objects included in this exhibition contain cultural implications that provide observers with a deeper understanding of the new world of crafts. There is no doubt that viewers will be surprised by the range and depth of the pieces selected for the 2003 New Jersey Arts Annual in crafts.

After reviewing the slides of the finalists selected for this exhibition, I was impressed with the variety and standards of excellence. Definitely new horizons are being explored in crafts throughout the state. One of the largest categories is in the area of ceramics. But what one will notice immediately is that the work goes far beyond traditional pots and containers. The artists represented in this milieu have taken innovation seriously. This is evident in their use of a mixture of materials to create wonderful works. This non-traditional show will prove unequivocally that crafts have truly crossed traditional boundaries that were once attributed to the realm of fine art.

I would like to take this opportunity to thank Paul J. Smith, Director Emeritus of the American Craft Museum in New York. His indelible spirit and keen insight helped to shape this exhibition's scope. He and I worked together reviewing many entries in order to arrive at the selection of the most compelling work. His knowledge of crafts, with all its diverse disciplines, made him a beacon of light in assessing the quality and craftsmanship of the artists selected for the exhibition.

Saskia Schmidt, a volunteer in the curatorial department, should be commended, too. She, with the assistance of Mary Beckley, an intern from Stockton College, helped organize the review process. Schmidt even authored several artist profiles included in this publication. Without the assistance of Schmidt and Beckley, the management of this project would not have run as efficiently as it did.

The *2003 New Jersey Arts Annual/Cache: New Horizons in Crafts* is a celebration of the impressive creative forces present in New Jersey's art world today. It is my hope that all those who submitted work for this project will continue their endeavors. Those selected for this show must be congratulated for their accomplishments and strivings toward artistic excellence.

—A. M. Weaver, *Curator of Collections and Exhibitions, The Noyes Museum of Art*

### **Message from the Secretary of State**

I am pleased to add my congratulations and best wishes to the artists represented in this year's New Jersey Arts Annual exhibition and to all of the sponsoring organizations who have come together to make it such a success. This exhibit illustrates the extraordinary vitality of New Jersey's artists, and reinforces the value of art in our lives. Through programs such as this, not only do talented artists get to exhibit their work in some of the most important museums in the State, but, perhaps more importantly, the people of New Jersey are able to share in and connect to the quality and diversity of our state's artistic experience.

I offer my thanks to the participating museums for celebrating New Jersey's artistic community, and a special thanks goes to The Noyes Museum for hosting such a beautiful exhibit.

The Department of State and the New Jersey State Council on the Arts are proud to help make possible this program, and are particularly grateful for the contributions made this year by The Noyes Museum of Art. With the on-going commitment by the Council and its museum co-sponsors, the Arts Annual continues to stand as a testament to artistic excellence and a celebration of New Jersey at its best.

—Regena L. Thomas, *Secretary of State*

## **Foreword**

The Noyes Museum of Art is pleased to be the host venue for the New Jersey Arts Annual-Crafts and to welcome the people of New Jersey and our guests to this exhibition. We are grateful to the New Jersey State Council on the Arts, Department of State, as co-sponsor of the Arts Annual and for all of its support to The Noyes Museum, as well as for its dedication and efforts in ensuring that our citizens enjoy a valued quality of life through the arts.

A “cache” is usually described as a hidden store of objects or a secreted treasure. What an appropriate theme for an art form or for artists who do not always receive the recognition they deserve. With this year’s Crafts portion of the New Jersey Arts Annual series, we hope to reveal some of the hidden stores and riches abundant in our state.

We would like to extend our appreciation to Paul J. Smith, guest juror, for bringing his keen eye, good insights, and notable experience to this project. We also would like to commend A. M. Weaver, Curator of Collections and Exhibitions at The Noyes Museum of Art, for her coordination of this exhibition. Together they have helped to showcase some of the hidden or not-so-well known treasures of our state’s extensive artistic coffers. To all the craft artists who submitted their work for the jury process, we extend our gratitude and best wishes for continued success. To the twenty-seven artists whose work is included for presentation, we offer our appreciation and congratulations.

The mounting of exhibitions is realized through the efforts of many hands bringing a variety of skills and talents forward to the task. We further wish to congratulate and thank all those who helped this exhibition become a reality, including the Governor and members of the state legislature, who provided continued funding for the arts, the museum’s many contributors, the board and staff of The Noyes Museum of Art, and outside personnel. It is a pleasure to share your work and efforts with the people of New Jersey.

—Anthony Coppola, *President, The Noyes Museum of Art* / Lawrence Schmidt, *Executive Director, The Noyes Museum of Art*

## **Message from the New Jersey State Council on the Arts**

On behalf of the New Jersey State Council on the Arts we congratulate the 27 artists represented in the 2003/4 New Jersey Arts Annual Crafts exhibition. The Council is proud of its role as co-sponsor of this outstanding exhibit at The Noyes Museum.

The Arts Annual series is one of several programs through which the Council supports the work and advancement of New Jersey artists. Through our Artist Services program, the Council awards fellowships to individual artists, provides technical assistance workshops, co-sponsors showcase opportunities such as this exhibition, and hosts a virtual gallery on the [www.jerseyarts.com](http://www.jerseyarts.com) website. In addition, the Council manages the Arts Inclusion program, through which artists work to create powerful, innovative artwork for our State buildings. We are all enriched by the work of artists. They help us to see the world and its possibilities in new ways. We are doubly blessed to have so many fine craftsmen who bring such beauty and flare to decorative and functional objects. The New Jersey Arts Annual exhibition series continues to serve as an important forum for both crafts and fine arts across the state.

The Council applauds the boards and staff of the six participating museums: the Jersey City Museum, the Montclair Art Museum, The Morris Museum, The Newark Museum, the New Jersey State Museum and The Noyes Museum of Art for their support and commitment to the work of New Jersey artists featured in the Arts Annual exhibition series. We particularly want to thank Larry Schmidt, Director of The Noyes Museum, and Paul J. Smith, Director Emeritus of the American Craft Museum, NYC and A.M. Weaver, Curator of Collections and Exhibitions for The Noyes Museum who served as jurors for the exhibit. We wish all the artists every success.

—Sharon Harrington, *Chairman* / David A. Miller, *Executive Director* / Tom Moran, *Senior Program Officer, Visual Arts*

When one thinks of fiber art/rug hooking, what usually comes to mind is "women's work."

**Linda Rae Coughlin** is currently creating hooked rugs that are narrative in their orientation. They address issues and events that are pertinent to women and their lives. Coughlin incorporates the human figure with symbols and text to communicate various aspects of her self-exploration as a female. She attempts to give a voice to the oft-times private ruminations hidden within the female conscious.

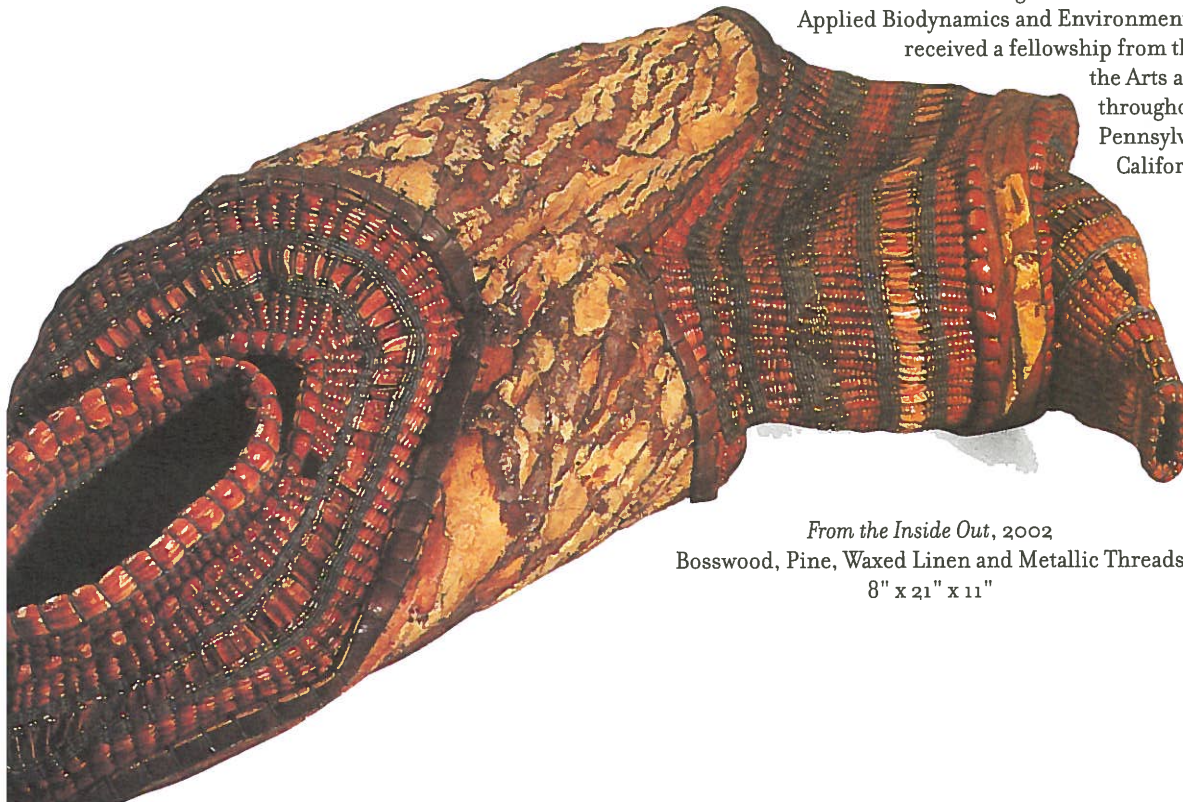
Linda Rae Coughlin has exhibited widely within the Northeast corridor. Her work has been included in innumerable publications. Thirteen years ago she decided to focus on the art of traditional rug hooking. Over the years she has certainly worked diligently to have her work recognized in print and in major exhibitions.



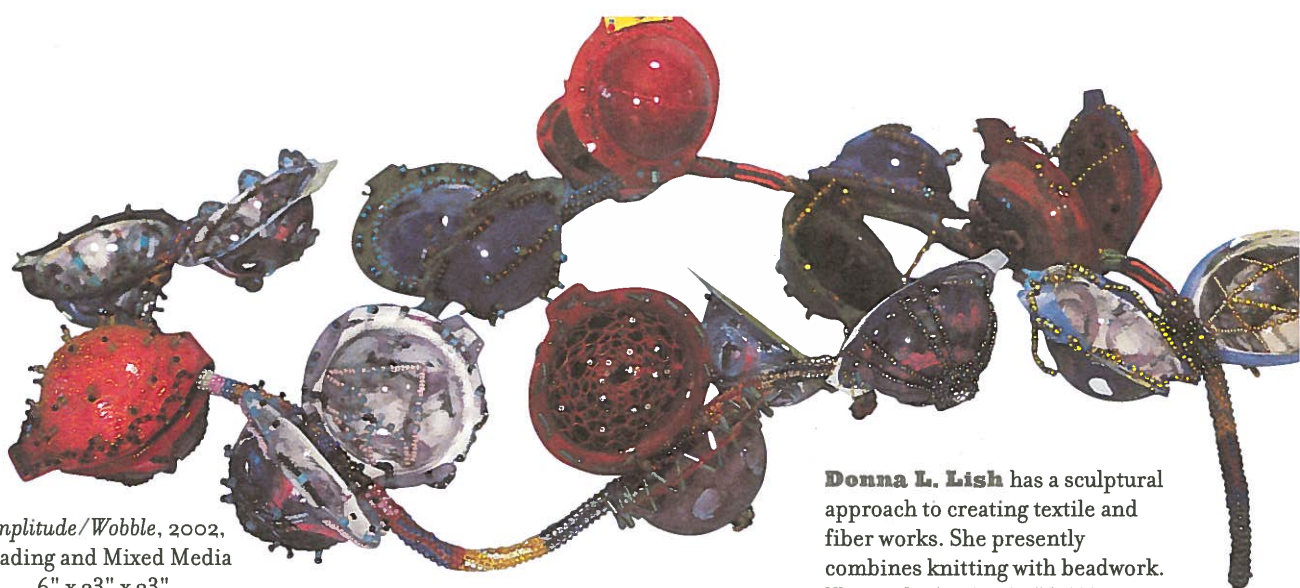
*The Blues #5*, Hooked Rug, 36" x 48"

**Nancy Kay Anderson** has been working as a fiber artist for the last 16 years, exploring the possibilities of two and three-dimensional form. She employs the traditional techniques of basketry and sewing, as well as painting, to create wall hangings and sculptural works. Her weavings are primarily constructed with natural fibers. Recently she has begun incorporating metallic threads. Infused in Anderson's work are symbols that suggest spiritual concepts, birth, death and rebirth. She explores themes concerning enlightenment and the various struggles and challenges one confronts in the modern world.

Nancy Kay Anderson studied basketry at the School of Visual Arts and Parson's School of Design in New York. She also has a background in music and is currently studying Applied Biodynamics and Environmental Science. Anderson received a fellowship from the New Jersey Council on the Arts and has exhibited throughout New Jersey and in Pennsylvania, Arizona, Ohio and California.



*From the Inside Out*, 2002  
Bosswood, Pine, Waxed Linen and Metallic Threads  
8" x 21" x 11"



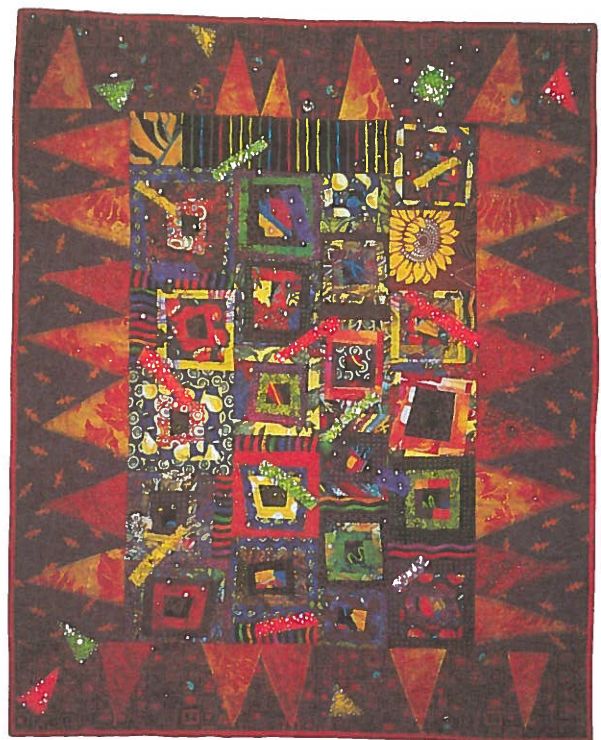
*Amplitude/Wobble*, 2002,  
Beading and Mixed Media  
6" x 23" x 23"

**Donna L. Lish** has a sculptural approach to creating textile and fiber works. She presently combines knitting with beadwork. The work, *Amplitude/Wobble*, is representative of orbs in space that are not perfectly elliptical. This work possesses an element of randomness. Lish says that she is concerned with psychological responses to scientific phenomena. She uses her creative technique to investigate the construction of a visual language that is particular to her vision. In her most recent body of work, she creates sculptures that blend the interaction of light with the illumination of pattern.

Donna L. Lish was a New Jersey State Council on the Arts fellow in 1999. She is an arts educator and since the late 1970s, has exhibited throughout the United States and abroad.

**Beverly Hertler** finds inspiration from the textures, patterns and colors in the fabric she collects. Mosaics from the Middle East and fabrics from Africa are some of the source materials for her quilts and wall hangings. *Untitled II-9/11* radiates with an assertive and vibrant energy. An outpouring of emotions is evident in this piece with its bold colors and jagged edges. On the other hand, *The Wedding Quilt* is a soft and shimmering composition. This work has a dream-like quality with organic forms floating over geometric shapes on a snowy-white background.

Beverly Hertler has exhibited throughout the United States and has won innumerable awards in craft competitions and exhibitions.



*Untitled II-9/11*, 2002, Fiber, 40" x 32"



*Wings*, 2002, Sterling Silver, Pearl, Gold and PVC, 1" x 1" x 1/2"

In her metal jewelry making, **Thea Clark** strives to create the 'beautiful' object. Her work merges architectonic elements with the industrial. She is also concerned with light and subtle color tonalities, contrasting PVC pipe-fittings and silver with accents of gold and pearl. In the piece, *Pipe Fitter's Necklace*, Clark references industrial materials commonly used in plumbing. She combines precious materials with the mundane, thus affecting a sculptural presence in her work. She is attracted to making metal jewelry because it allows her to have control over the product. Her effort is to create something solid, not ephemeral.

Thea Clark has been teaching basic jewelry making and design at the Newark Museum since 1999. She has exhibited in galleries in Arizona, Pennsylvania, New York and California.



*Owl Tree*, 2003, Polychromed Wood, 53" x 17" x 7"

*Water Dreams*, 2003, Ceramic, 28" x 20" x 6"



**Raye Cooke** started her career as a traditional potter. Her interest has expanded to encompass making figurative sculptures in clay. Her appreciation of various glaze finishes and ceramic techniques, such as hollow forming, extruding and hand building, has served as a foundation for the creation of large and complex sculptural forms.

Cooke's concerns with volume, space and contour are evident in her pottery as well as her sculpture. In reference to her recent works, she states that the figures she creates are dynamic, arousing images of water—primal, regenerative and visually full of movement and sparkling surfaces.

Cooke obtained her BA at William Paterson College and her MFA at the Pratt Institute in New York. She is presently the Ceramic Studio Director at the YJCC in Washington Township, NJ.





**David Rhodes** is a folk artist who usually carves decoys of game birds. The *Owl Tree* is a departure from other carved forms. He describes this piece as capricious and playful. Rather than amusing, the work is stoic and captures the noble presence traditionally associated with the owl. The owl is perched on an ornately decorated banister post. The wings, leaves and pedestal base of the work were fashioned from discarded pine boards. Rhodes' palette for this piece is brighter than his usual carvings of birds and fish, which mirror the muted naturalistic tones of these animals. Overall, the work reflects Rhodes' careful attention to detail and is infused with subtleties that make this work a treasured item.

Throughout the years, David Rhodes has maintained a close association with nature. He built a reputation for carving waterfowl and has exhibited at The Noyes Museum of Art, The Wetlands Institute of Stone Harbor and in The Great South Bay Waterfowlers Show in Babylon, New York. The New Jersey Decoy Collectors Association has honored Rhodes as "Carver of the Year" for 2004.

**Scott R. Madison** began his career as a sculptor. His functional objects such as the tables and cabinet included in this exhibition are elegant and basic in their design. Most of his work is constructed from sheets of metal that he cuts and shapes by hand with hammers and a simple press. The level of sophistication Madison is able to attain attests to his skill in working in bronze, steel and other metals. Madison states that he tries to infuse humor, wit and grace in his work. An example of his ingenuity is exemplified in *Swing Cabinet*, which has the appearance of being a simple rectangular container. The surprising riddle in this work is to discover how it functions as a cabinet with drawers that rotate on a vertical bar.

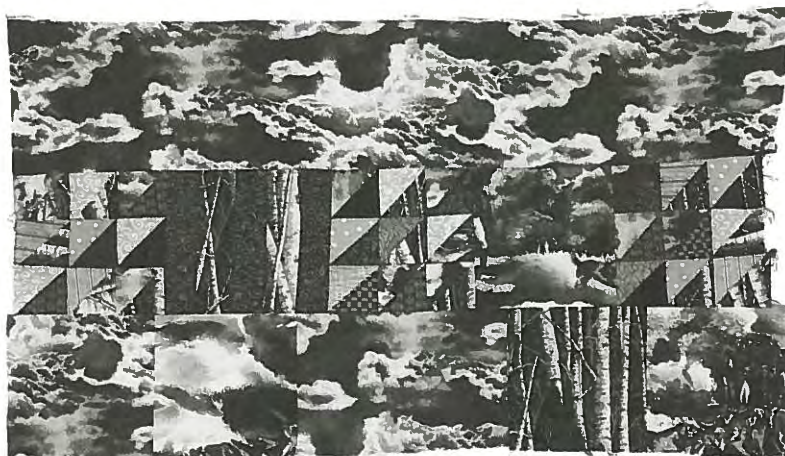
Scott R. Madison has an impressive exhibition track record dating back to the mid-70s. More recently he has concentrated on creating furniture for decorators and architects. He has made display fixtures for Barney's of New York, Bloomingdales, Donna Karan and Ralph Lauren.



*Side Table Set*, 2001,  
Bronze and Steel, 26" x 16" x 15"

**Vilja Virks-Lee** cuts and sews to make wall hangings using a multiplicity of media including printmaking and photo-transfers. Trained as a graphic designer, she longed for a more "hands on" approach to making art objects. Five years ago, Virks-Lee began to study printmaking techniques. She now combines her experiences with printmaking and photography to construct her fabric pieces. Strongly influenced by landscape imagery, Virks-Lee says her work attempts to translate her intuitive sense of the relationship between the earth and sky.

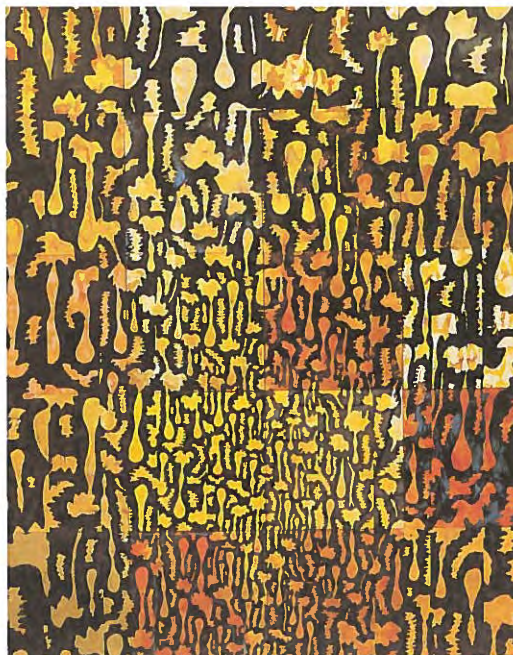
Vilja Virks-Lee is currently the assistant to the curator at Hunterdon Museum of Art in Clinton, New Jersey. She received an award for printmaking in 2003 and was a resident artist at the Geraldine R. Dodge Women's Studio Workshop.



*Sky/woods*, 2000, Pieced Fabric, 15 1/2" x 27 1/2"

**Frank Bosco** strives to push the perceptual boundaries of the clay medium. He challenges the common preconceptions of what clay or ceramics should be or look like by incorporating inlays of color and shapes, layer upon layer, onto the surface of his pieces. The end result is a smooth flat surface that is treated with a thin patina of transparent glaze. Bosco's two-dimensional work is abstract with an effect that is intricate and complex, highlighted by the use of black outlines to accentuate his color usage and design elements. In *Composition #1*, patterns abound with a quality that suggest fiber arts or painting.

Frank Bosco received a BFA from Rhode Island School of Design and an MFA from Alfred University's College of Ceramics. He is currently an adjunct professor in the Ceramics and the Sculpture Departments at Rhode Island School of Design. His work has appeared in numerous exhibitions and publications.



*Composition #1*, 2000,  
Cast Pigmented Earthenware, 97 1/2" x 78" x 1/4"

**Linda Brooks Hirschman** is a self-taught artist, who makes fiber sculpture and installations. She combines unconventional uses of felt making, machine and hand sewing with basketry and beadwork to create her art objects. Exemplified in her work is an interest in nature; she explores its mystery through sculptures that are highly textured and evolve organically. Working intuitively, Hirschman has a unique way of manipulating materials. Her installation, *Memories of Birch*, initially appears to be haphazard and chaotic, but upon close scrutiny one can see the painstaking care that went into its construction. Hirschman compares her art making to a journey into the unknown.

Linda Brooks Hirschman operates a school where she teaches fiber art skills. She has exhibited throughout New Jersey and has been featured in *Quilting International Magazine*.



*Memories of Birch*, 2003, Fiber and Mixed Media,  
84" x 60" x 32"

*Male Torso with Bottles, 2002,*  
Clay and Mixed Media, 28" x 16" x 6 1/2"



**Jacqueline Sandro**'s recent work serves as a visual journal. She creates male torsos in clay embossed with images that are a symbolic documentation of her relationship to men. She uses the male torso as her canvas, shaping narratives through textures and images that represent emotionally charged experiences. Sandro makes her basic form by pressing clay into a mold. She adds images on the leather-hard clay and then puts glazes and under-glazes on before firing the work. Acrylic, oil paint and graphite are applied to the finished piece.

Sandro earned a BA from Rowan University, Glassboro, NJ and an MFA from Tyler School of Art, Elkins Park, PA. She is currently an instructor in Ceramics and Design at Camden County College in Blackwood, NJ and a director and instructor at Clay College of Cumberland Community College in Millville, NJ. In 2003 she was the recipient of an Individual Artist Fellowship from the New Jersey State Council on the Arts.

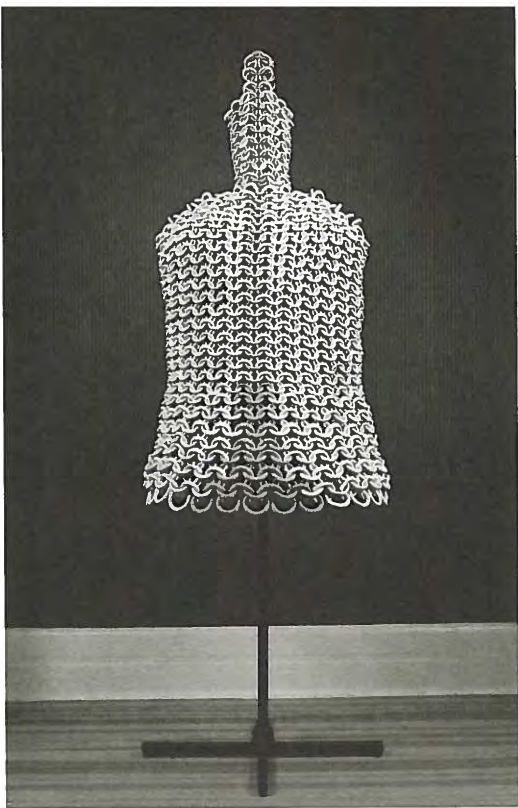
**Linda Steinhardt-Majzner**

says she draws her inspiration from nature and investigates formal relationships between relief and depth within the surfaces of her work. Steinhardt-Majzner uses wood as her primary material, painting directly on its surface, combining printmaking and using the wood from woodcuts. At intervals, she incorporates small tile-like pieces of wood with larger panels. Her work is rendered in two dimensions with a low relief. There is an immediate connection between Steinhardt-Majzner's use of natural materials and her interest in the complexities represented in organic forms.

Linda Steinhardt-Majzner received her MA in Fine Arts from Montclair State College. She has a background in textile design and has worked as a Graphic Designer and Art Instructor in New Jersey public and private schools. Steinhardt-Majzner has exhibited extensively in New Jersey and has had work presented in shows in California, Ohio, New York, South Carolina and Massachusetts.



*Citrus Navels, 2001,*  
Mixed Media on Wood, 27" x 27" x 1 3/4"



*Anonymous Outfit I*, 2002, Stoneware,  
72" x 26" x 22"

A transitional juncture in **Ruth Borgenicht's** career was marked by a visit to the Metropolitan Museum of Art's armor collection. As a result of researching medieval armor, which consisted of tiny, interlocking metal rings worn under the armor to protect the body in motion, Borgenicht began to make "chain mail" in clay. In the ceramic piece, *Anonymous Outfit I*, she uses the intricate interlocking ring patterns to create a garment-like vest. Her intent is to affect a sense of permanence and defensive concealment. Borgenicht's use of clay to create this type of vestment contradicts the inherent fragility of the material. She toys with the disparity in her material usage to convey conceptually something of substance and strength.

Borgenicht's formal education is in mathematics, earning her BA from Rutgers University in 1991. However, since 1993 when she received the Beckwith Memorial Art Scholarship, she has been a resident artist at the University of the Arts, Philadelphia, PA and the Ceramics Department of Hunter College, NY, NY, in addition to other institutions.

**Patriciu Mateescu** believes he was born to work as a ceramist. His first contact with clay was the floor of his family's home in Moldavia, Romania. Inspired by Greek archeological finds along the Black Sea, Mateescu was drawn to the pleasure of hand-modeling clay. When the Communists came to power in Romania in 1953, Mateescu turned from creating figurative sculptural works to investigations in abstraction. His dreams inform his work, much of which is full of sexual exuberance. He begins by creating small maquettes and then proceeds to building large-scale sculptures. His work is executed with sensitivity towards human and universal concerns.

Mateescu received his MFA from the sculpture department of the Academy of Fine Arts, Bucharest, Romania. His work has appeared in galleries in Eastern and Western Europe and is in the permanent collections of museums in: Brussels, Belgium; Geneva, Switzerland; Prague, Czechoslovakia and Galatzi and Constantza, Romania.



*Loops*, 2003, Stoneware,  
Left to right: 43" x 64" x 32" and 52" x 85" x 32"



*Spirit Flight*, 2000, Clay, 12" x 60" x 42"

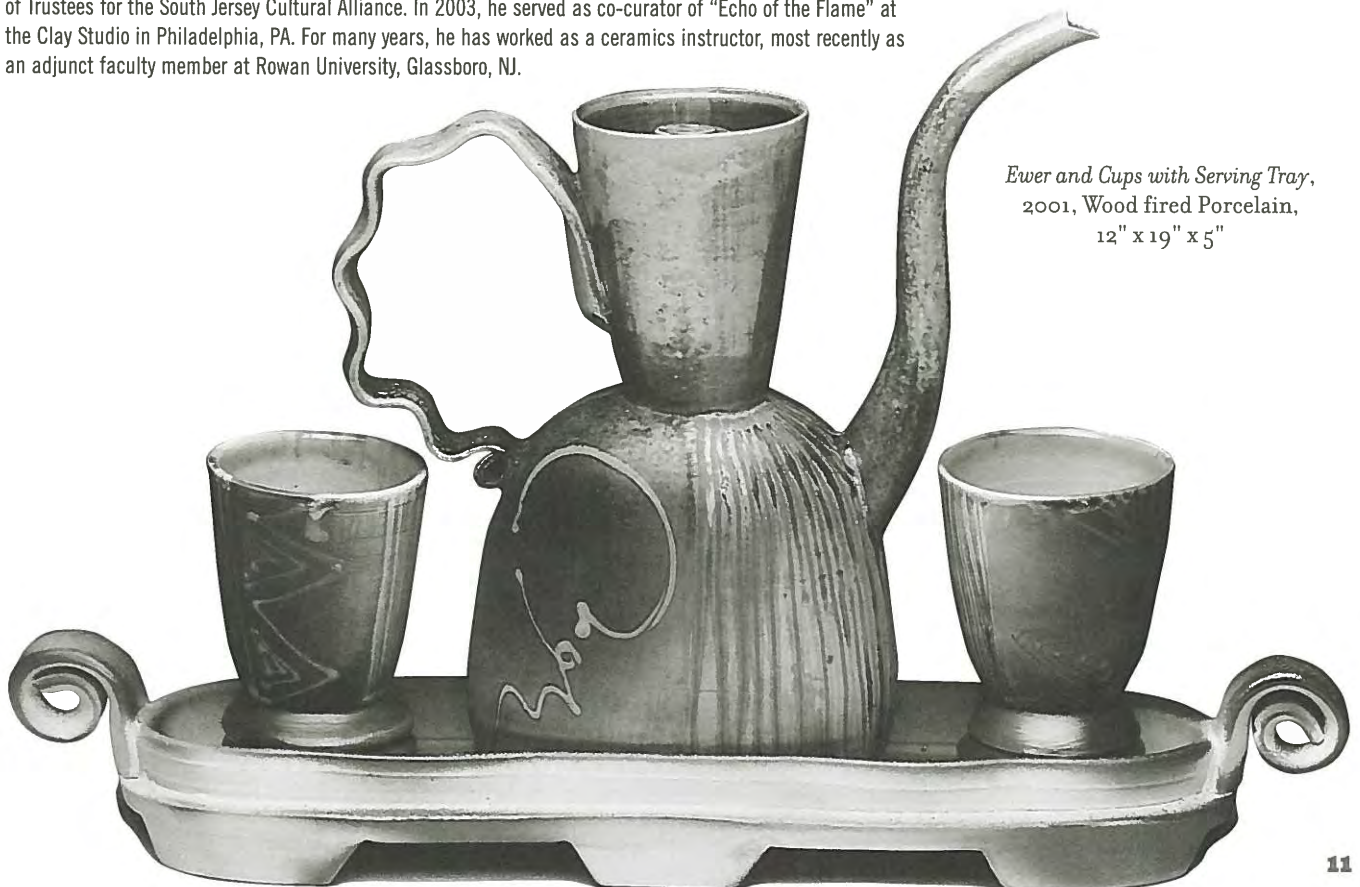
**Susan Wilson** yearns to understand the complexity of human relationships, particularly in association with her family. In her attempt to unravel the dynamics operative in the history of generations, she finds no answers, only more questions. Central to her search for understanding is the image of the house, the place where family gathers to be together, to be alone, to leave and to return. She explained it this way: "The house is the embodiment of my dreams, my memories, my creativity; it is my sanctuary." In the mixed media work *Women Dreaming III* her small houses are populated with ceramic heads placed in various positions; *Spirit*

*Flight* is a compelling piece comprised of clay masks that are actually suspended from the ceiling.

Sandra Wilson has exhibited extensively throughout New Jersey. She is a member of the National Association of Women Artists and the Sculptors Guild, Inc. in New York. Her work is in the collections of the Delaware Art Museum and Montclair State University in addition to those of private collectors.

**Alan Willoughby** uses clay because of its tactile and physical properties. Through his work with the primal elements of earth, air, fire and water he seeks to understand the deeper meaning of life and the connections between all things. In his studio, he finds refuge from the problems of the modern world and forges a connection to something deeper. Firing pots in a wood kiln is a purifying ritual for Willoughby. He calls it "the 'trial by fire' of ancient myths, a process engaging full thought and sense, a collaborative effort between man and fire." He creates functional objects to be enjoyed and to remind the user and the maker how clay pots were used thousands of years ago by people from diverse cultures. His work reflects a reverence for materials and a celebration of life.

Alan Willoughby is currently Executive Director of the Perkins Center for the Arts, Moorestown, NJ and President of the Board of Trustees for the South Jersey Cultural Alliance. In 2003, he served as co-curator of "Echo of the Flame" at the Clay Studio in Philadelphia, PA. For many years, he has worked as a ceramics instructor, most recently as an adjunct faculty member at Rowan University, Glassboro, NJ.



*Ewer and Cups with Serving Tray*,  
2001, Wood fired Porcelain,  
12" x 19" x 5"

**Linda Vonderschmidt-LaStella** has been creating sculptural wall works for the past two decades. Her current work reflects a complex set of emotions based on her response to 9/11. In the work *Home Temple IV (Winter)*, Vonderschmidt-LaStella is concerned with the sense and meaning of 'home.' "I wanted to present a sense of both protecting home and being protected by it," she said. "Additionally, I wanted to reflect on...how home is a psychological space that...offers security." The question her work poses is: "How did the experience of 9/11 violate that?" Mythic and natural imagery is combined with architectural forms in Vonderschmidt-LaStella's series based on drawings titled *Home Temple*.

Vonderschmidt-LaStella acquired a BA in English from Neuman College, Aston, PA and an MFA in ceramics and painting from Catholic University of America, Washington, D.C. She is currently co-owner, artist and teacher at Earthsongs Studio, Metuchen, NJ; director of the Gallery of the Edison Arts Society at the Sheraton-Edison Hotel and art teacher at the OLCG School, Newark, NJ.



*Home Temple IV (Winter)*, 2003,  
Earthenware and Glazes, 28" x 19" x 3"

*Catacombs: Pristine*, 2001, Fiber, 31" x 53"



**Joanie SanChirico** has an insatiable curiosity and love for ancient places and objects. She incorporates her study of ancient cultures and archeological objects in developing designs for her quilts. Her intent is to create a sense of mystery and the patina of age. Her recent interest in photography has influenced her textile works. She photographs old buildings, ruins and objects that evoke the distant and immediate past.

In 2003, Joanie SanChirico exhibited in galleries in California, Missouri, New Mexico, Florida, Connecticut and New Jersey. Her work has been discussed in articles appearing in publications in the New Jersey region. SanChirico has been featured in the *Quilters Newsletter Magazine*, *America from the Heart*, C & T Publishing and Rodale's Successful Quilting Series.



*Miriam's Glove*, 2003,  
Brown paper, Thread and Glass  
beads, 12" x 4" x 4"

**Bonnie A. Berkowitz's** passion as a fiber artist is to alter the appearance and function of ordinary objects. Through her craft, she seeks to elevate mundane objects, such as shoes, gloves etc., to the status of being viewed as precious and unique. Berkowitz uses a wide range of materials: muslin, dye and pigment, embroidery and beadwork. She lifts everyday objects out of their environments to create 'something special.' Her work is tactile and encoded with the mystery of the unexpected.

Bonnie Berkowitz works as an Art Therapist in private practice and with ALLIES, The After School Treatment Program for Adolescents And their Families. In 2003, she received a fellowship for Fiber Arts from the New Jersey State Council on the Arts.

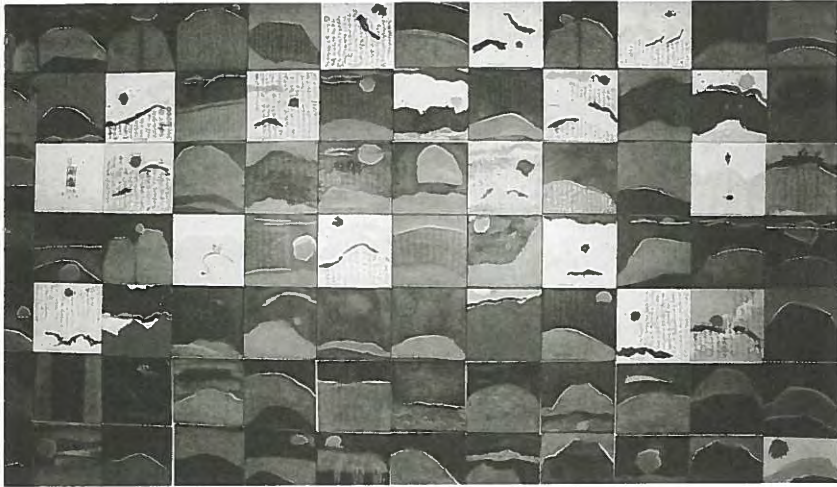
In her quilts, **Patricia Malarcher** establishes a symbiotic relationship between geometric elements and the effect of playful collage. She is inspired by textiles from diverse cultures, particularly those used in rituals and celebrations. Malarcher uses a complex array of materials, including metalized mylar, primed canvas, acrylic paint, found objects, transfer prints and gold leaf. From a distance, Malarcher's wall hangings give the impression of being tightly constructed pieces, but a closer examination reveals a world of expressionistic motifs and approaches.

Patricia Malarcher has exhibited extensively throughout the United States and abroad since 1973. She serves as the editor of the *Surface Design Journal* and has lectured on quilting and textile design in numerous venues including Ohio, New Jersey, Washington, D.C. and Russia.



*Diary*, 2001,  
New and Recycled Fabric, Mylar  
and Printmaking, 52" x 32"

*Nature Sound*, 2002, Mixed Media on Wooden Panels, 84" x 12" x 3"



Canvas, veneer wood, castings, hammered low relief sculptures and traditional Korean paper, Hanji, were used to create the work, *Nature Sound*, by **Daniel Daeshik Choi**. This work is comprised of hundreds of 12" x 12" pieces that function like tiles in a large mosaic. The intent of this work, explains Choi, is to capture a sense of the sights and sounds of Korea. Choi attempts to construct visually the transient quality of nature.

Daniel Daeshik Choi is the founder of the Korean-American Contemporary Arts Organization. Choi has exhibited extensively in Korea and the United States, where he has had solo exhibitions in New York and New Jersey.

For **Steven B. Levine** the piece of wood selected determines the finished product. He is involved in creating extraordinary designs that are appealing and reveal their inherent beauty. *Geode* is a small, delicate piece in the shape of a sphere which, through a jagged opening, reveals an interior world of various shapes made of bubinga wood. Both exotic and domestic woods intrigue Levine. He is interested in the grain and never stains or adds a patina to the natural surface of the woods he uses. Form is a dominant concern in creating the finely crafted object.

Steven B. Levine's work is in the collections of Johnson & Johnson, The Noyes Museum of Art and The Newark Museum. He has been involved in shows primarily in New Jersey, Delaware, Ohio, New York and West Virginia.



*Geode*, 2001,  
Wood—Ash with Bubinga  
interior, 8" x 18"





*Katazomé Super-Imposed III*, 2003,  
Paste-Resist Dye on Rice Paper, 34" x 23"

**Kumiko Murashima** is an accomplished fiber artist. The work featured in this exhibition focuses on her use of the Katazomé technique on rice paper. This is an ancient Japanese paste-resist dye technique traditionally used in the making of kimonos. Murashima's abstract designs possess a profound vitality, which are punctuated by her use of colors to create exciting optical effects. Through a buoyant palette of colors, she creates chromatic rhythms that function as suspended metaphors. The critic Burt Wasserman describes Murashima's work as "poetic inventions."

Kumiko Murashima is currently a professor at Rowan University in New Jersey. She has participated in group exhibitions and has had numerous solo shows. Her work is also represented in major corporate collections. Murashima has worked in the Katazomé dyeing technique for many years and in 1993 she published a manual on the subject.

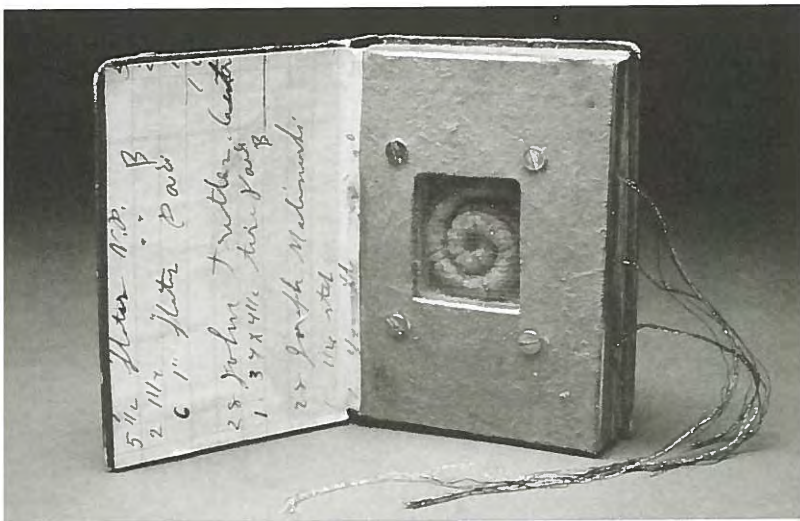
**Leslie Nobler Farber** is engaged in developing works that merge the handmade with technology. She uses mixed media on fabric to construct translucent works, many of which seem to have autobiographical overtones. Building layer upon layer, often with the use of digital imagery, Farber attempts to convey a sense of time past and the future. Farber has been working with digital imagery since the early 90s.

Leslie Noble Farber received her MFA from Hunter College in New York and an MA in Communication/Computer Graphics. Farber is an associate professor at the William Paterson University in Wayne, New Jersey. Her work has been included in a distinguished list of exhibitions and publications.



*Palministry D-2*, 2002,  
Digital Print on Polyester, 65" x 55"

*Self Contained*, 2001,  
Collage, Ceramic, Plexiglas, and Brass, 5" x 3" x 2"



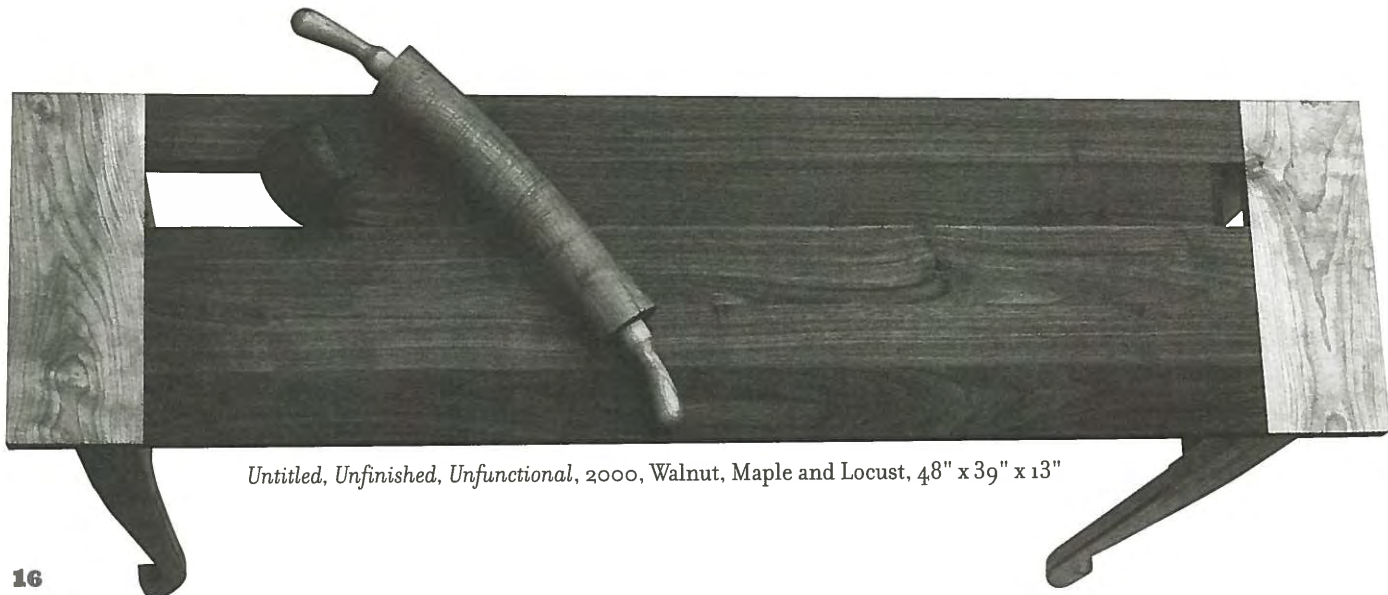
Within the past two years, **Liz Mitchell** has embarked on book projects that involve her family history. Her work included in this exhibition focuses on the sacredness of natural objects and time-effected surfaces, such as peeling paint and rusted surfaces. She endeavors to examine the transformational potential of materials. In an interesting fashion, Mitchell combines, dissects and rearranges objects from nature and incorporates them in book

formats. She also uses a multiplicity of materials such as wax, collage, clay and paper to create these unique objects. Mitchell's textured surfaces are intended to seduce the viewer.

Liz Mitchell has studied varied aspects of bookmaking and printmaking techniques. Her work is in private and institutional collections primarily in Pennsylvania and New Jersey. Mitchell has shown in exhibitions that related to bookmaking, printmaking and ceramics.

**Gary Beard** exhibits a strong command of craftsmanship in his wood-work. *Untitled, Unfinished, Unfunctional* is a whimsical piece that exemplifies both Beard's commitment to craft and his unwillingness to create an object that is purely functional. The curved piece at the end of a walnut table top defies the flatness of a traditional table. Included is a rolling pin as if one could attempt to level off the curved element. His witty approach to working can be compared to that of Wendell Castle. In his artist statement, Beard refers to the crossing of boundaries between fine art and crafts.

Gary Beard has a background in Art Education and Psychology. He has exhibited in numerous galleries, including the Wharton Esherick Museum, Gloucester County College and the Stedman Gallery. Beard was a recipient of a New Jersey State Council on the Arts Fellowship in 1999.



*Untitled, Unfinished, Unfunctional*, 2000, Walnut, Maple and Locust, 48" x 39" x 13"

## Acknowledgments

Many people have made invaluable contributions to the realization of this exhibition and catalogue and to them I owe my deepest gratitude. I would like to thank the Board of Directors and staff members at The Noyes Museum of Art, in particular Larry Schmidt, Ann Van Hise, Joelle Nielsen, Gay Walling, Corinne Sheeran and intern Amy Iverson. Again I would like to acknowledge the diligent work of Saskia Schmidt, Mary Beckley and Paul J. Smith, whose expertise helped to shape the scope of this exhibit. I would like to extend a special thanks to the Gallery Preparator and Exhibition Designer for this exhibit, Michael Gibbons. The artists selected for this project should be applauded; they represent extraordinary talent existent in the state of New Jersey. And to all of our donors and supporters, especially the New Jersey State Council on the Arts, thank you for making this project possible.

—A. M. Weaver, Curator of Collections and Exhibitions, The Noyes Museum of Art

## Works in the Exhibition

### Ceramics

#### Ruth Borgenicht

*Anonymous Outfit I*, 2002, Stoneware, 72" x 26" x 22"

#### Frank Bosco

*Composition #1*, 2000, Cast Ceramic, 97 1/2" x 78" x 14"

#### Raye Cooke

*Water Dreams*, 2003, Ceramic, 28" x 20" x 6"

*Leap*, 2003, Ceramic, 22" x 24" x 6 1/2"

#### Patriciu Mateescu

*Loops*, 2003, Stoneware, 43" x 64" x 32" and 52" x 85" x 32"

#### Jacqueline Sandro

*Male Torso with Bottles*, 2002, Clay, Glass and Glaze, 28" x 16" x 6 1/2"

*Male Torso with Barbed Wire Head*, 2002, Clay, Barbed Wire, Glaze, 28" x 16" x 6 1/2"

#### Linda Vonderschmidt-LaStella

*Home Temple IV (Winter)*, 2003, Earthenware and Glazes, 28" x 19" x 3"

#### Alan Willoughby

*Ewer and Cups with Serving Tray*, 2001, Wood-fired Porcelain, 19" x 12" x 5"

#### Susan Wilson

*Spirit Flight*, 2000, Clay, 12" x 60" x 42"

*Woman Dreaming III*, 2002, Clay and Mixed Media, 22 1/2" x 45" x 8"

### Fiber Art

#### Nancy Kay Anderson

*From the Inside Out*, 2000, Basswood, Bark, Pine Bark, Linen, 8" x 21" x 11"

#### Bonnie Berkowitz

*Miriam's Glove*, 2003, Brown Paper, Glass Beads, Dyes, Pigments, Antique Thread, 12" x 4" x 4"

#### Linda Rae Coughlin

*The Blues #5*, Hooked Rug, 36" x 48"

#### Beverly Hertler

*Untitled II-9/11*, 2002, Fiber-Quilt, 40" x 32"

*The Wedding Quilt*, 2003, Fiber-Quilt, 45" x 39"

#### Linda Brooks Hirschman

*Memories of Birch*, 2003, Fiber and Mixed Media, 84" x 60" x 32"

#### Patricia Malarcher

*Diary*, 2001, Fabrics, Screen Prints, 52" x 32"

*Game*, 2003, Fabrics, Mixed Media, 48" x 42"

#### Kumiko Murashima

*Katazomé Super-Imposed III*, 2003, Japanese Paste-Resist Dye on Rice Paper, 34" x 23"

#### Joanie SanChirico

*Catacombs: Pristine*, 2001, Fiber, 31" x 53"

#### Vilja Virks-Lee

*Sky/woods*, 2000, Pieced Fabric, 15 1/2" x 27 1/2"

### Metal

#### Thea Clark

*Pipe Fitter's Necklace*, 2001, Sterling, 22k Gold, PVC, 2" x 2 1/4" x 1/2"

*Portal Pin*, 2001, Sterling, 22k and 24k Gold, PVC, 1 1/2" x 1 1/2" x 1/2"

*Wings*, 2002, Sterling, 22k and 24k Gold, PVC, 1" x 1 1/4" x 1/2"

#### Scott R. Madison

*Side Table Set*, 2001, Bronze and Steel, 26" x 16" x 15"

*Swinging Cabinet*, 2002, Copper, Plate Steel, 46" x 22" x 19"

### Mixed Media

#### Daniel Daeshik Choi

*Nature Sound*, 2002, Mixed Media, 50" x 50" x 3"

#### Leslie Nobler Farber

*Palmistry D2*, 2002, Digital Print on Polyester, 65" x 55"

#### Donna L. Lish

*Amplitude/Wobble*, 2002, Beading, Mixed Media, 6" x 23" x 23"

#### Liz Mitchell

*Time Worn Collage*, 2002, Wax, Gesso, Paint, 5" x 4" x 1 3/4"

*Self Contained*, 2001, Collage, Ceramic, Plexiglass, Brass, 5" x 3" x 2"

*Into the Woods*, 2001, Collage, Ceramic, Kelp, Plexiglass, Wood, 7" x 9" x 1 1/4"

### Woodwork

#### Gary Beard

*Untitled, Unfinished, Unfunctional*, 2000, Walnut, Maple, Locust, 48" x 39" x 13"

#### Steven B. Levine

*Wigg*, 2001, Wood—Cocobolo with Poplar Base, 14" x 10"

*Mesa*, 2003, Wood—Australian Lace trimmed in Ebony, 12" x 10"

*Geode*, 2001, Wood—Ash with Bubinga (interior), 8" x 18"

#### David Rhodes

*Owl Tree*, 2003, Polychrome wood, 53" x 17" x 7"

#### Linda Steinhart-Majzner

*Citrus Navels*, 2001, Mixed Media on Wood, 27" x 27" x 1 3/4"

*Icarus' Wing*, Mixed Media on Wood, 21 1/2" x 22 1/2" x 1 3/4"



**The Noyes Museum of Art**

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