



new jersey arts
annual: craft

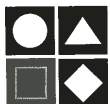
circa craft
2005

jersey city museum

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Circa Craft 2005 New Jersey Arts Annual: Craft is supported in part by a grant from Bank of America, The Karma Foundation, and the New Jersey State Council on the Arts/ Department of State, a Partner Agency of the National Endowment for the Arts.

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 Spring/Summer and Crafts in Fall/Winter. The series of exhibitions is co-sponsored by the New Jersey State Council on the Arts/Department of State in collaboration with six organizations: Jersey City Museum, the Montclair Art Museum, The Morris Museum, The Newark Museum, the New Jersey State Museum and The Noyes Museum. Upcoming Arts Annual Exhibitions are: Spring 2006, Fine Arts, at The Newark Museum; Fall 2006, Crafts, at The Morris Museum.

The Jersey City Museum receives major funding for its programs and exhibitions from the City of Jersey City, the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, the Geraldine R. Dodge Foundation, JPMorgan Chase, the Turrell Fund and The Provident Bank Foundation. Additional funding is provided by our many generous corporate, foundation and individual donors, and museum members.

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new jersey arts annual: craft

circa craft 2005

September 15, 2005 to
January 08, 2006

Selected and organized by: Rocío Aranda-Alvarado, Ph.D., Curator, Jersey City Museum,
and Ursula Ilse-Neuman, Curator, Museum of Arts and Design, New York, NY

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circa craft 2005




from the secretary of state

HON. REGENA L. THOMAS

I am pleased to add my congratulations and best wishes to the artists represented in this year's New Jersey Arts Annual exhibition of crafts 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 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 artist experience.

I offer my thanks to the participating museums for celebrating New Jersey's artistic community and a special thanks to the Jersey City 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 Jersey City Museum in ensuring its success. 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.



from the new jersey state council on the arts

CAROL ANN HERBERT *chair*, DAVID A. MILLER *executive director*
TOM MORAN *senior program officer, artists' services*

On behalf of the New Jersey State Council on the Arts we congratulate the artists represented in the 2005 New Jersey Arts Annual Exhibition in Crafts. We are all enriched by the work of artists who help us to see the world and its possibilities in new ways. We are doubly blessed to have so many extraordinary craftsmen call New Jersey home. The New Jersey Arts Annual exhibition series continues to serve as an important forum for them and the Council is proud to co-sponsor this outstanding exhibit with the Jersey City Museum.

Artists are the lifeblood of our industry and the creative capital of our state. We are proud to serve them in the hope of inspiring their best and sharing it with a much wider and diverse audiences. The Arts Annual series is just one of many ways that the Council supports the work and advancement of New Jersey artists. The Council awards fellowships, provides technical assistance,

co-sponsors showcase opportunities, hosts a virtual gallery in the www.jerseyarts.com web site and provides grants and incentives to arts organizations both to showcase and better serve New Jersey artists. The Council also manages the Arts Inclusion program, through which artists work to create innovative artwork for our State buildings.

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 Arts Annual exhibition series. We particularly want to thank Marion Grzesiak, Director of the Jersey City Museum, Rocío Aranda-Alvarado, Ph.D., Curator, Jersey City Museum and Ursula Ilse-Neuman, Guest Juror and Curator at the Museum of Arts and Design.

circa craft 2005



from the executive director

MARION GRZESIAK

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The Jersey City Museum takes great pleasure in joining with the New Jersey State Council on the Arts (NJSCA) and five other participating New Jersey museums to present the New Jersey Arts Annual. This unique series consists of a fine arts exhibition and a crafts exhibition, both held in the same year at different New Jersey institutions. It provides the opportunity for The Newark Museum, The Morris Museum, the New Jersey State Museum, the Montclair Art Museum, The Noyes Museum and Jersey City Museum to join the New Jersey State Council on the Arts in a collaboration that highlights the activity of established and emerging artists who are working in the state, and to provide the public with an opportunity to view quality works of craft and art that represent the diversity and breadth of New Jersey's artistic community.

It is a special privilege for the Jersey City Museum to host this year's New Jersey Craft Annual,

which we have titled *Circa Craft 2005*. This year, the Museum pays tribute to craft artists whose work constantly complicates the boundary that is traditionally placed between art and craft. The Jersey City Museum is honored to pay tribute to the creative spirit of our state's craft artists and most pleased to present this exhibition.

Many talented people have worked to prepare this exhibition. I would especially like to thank Bank of America, The Karma Foundation, and the New Jersey State Council on the Arts for their support, and to offer particular thanks to Tom Moran, Visual Arts Coordinator at NJSCA, for his commitment to the Arts Annual process, as well as for his on-going concern for the artists of New Jersey. I would also like to extend my gratitude to curators Rocío Aranda-Alvarado, Ph.D., Curator of the Jersey City Museum, and Ursula Ilse-Neuman, Curator at the Museum of Arts and Design in New York, for selecting the artists and



circa craft 2005

the works in the exhibition. I extend a special thanks to The Design Studio for their work on this entire project and to Jersey City Museum's Registrar, Motrja Fedorko for her conscientious attention to detail, our team of installers, James Congregane, Brant Moorehouse and Dana Shea who carefully prepared and presented the works, and the entire staff of the Jersey City Museum for their efforts in making this exhibition possible. Finally, the artists who have generously loaned their works to the exhibition deserve our highest praise and sincerest thanks for providing art of enduring beauty for us to discover and enjoy.




from the curator

ROCÍO ARANDA-ALVARADO, PH.D

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The recent history of craft has been fraught with lengthy and public discussions about the term itself and its usefulness to public institutions wishing to broaden their audiences. In 2002, the American Craft Museum made a significant and decisive move: it changed its name to the Museum of Arts and Design. This semantic shift was part of a larger movement that has continued to be a subject of debate around the word *craft*, its associations, both direct and implicit, and its various meanings. Founded originally in 1956 as the Museum of Contemporary Crafts, the Museum of Arts and Design found that a name change was needed in order to compete in a rapidly changing world of art. Throughout the history of art, numerous movements, including some of the most important developments

of the late 19th and 20th centuries, have used craft as the basis for their work and philosophy. In Britain, for example, the Arts and Crafts movement (c. 1870-1910) was launched by some of the early interior design work of William Morris (1834-1896). Philosophically, this movement was opposed to the excesses in design of the Victorian period and, instead, favored a return to the importance of simple design and a focus on craftsmanship. A similar ideology was embraced in Germany by the Bauhaus, founded in 1919 by Walter Gropius (1883-1969) and a group of his colleagues. The Bauhaus "school" also embraced principles of functional design and gave particular attention to the handcraft involved in the creation of objects for use in the home and workplace.




During the 1950s in the United States, the term "craft" denoted a hand made functional or decorative object made by someone both skilled and trained. Throughout the years, the rising popularity of craft (underscored by the growing numbers of yearly "craft fairs" in local markets) begged another look at this term. Numerous strains of aesthetic production have drawn from its original meaning and developed into other forms of expression. If nothing else, the declining importance of the functional role of the craft object required a re-examination of its basic characteristics and expression.

In 2004, the Style Network, which is owned by E! Entertainment Television, began broadcasting its popular television show, *Craft Corner Deathmatch*. In this game show, amateur craft contestants battle one another in creating various craft projects ranging from jewelry-making with raw pasta noodles, to making wind chimes from ordinary metal kitchen utensils, to decorating a pair of jeans. The winning contestant goes on to battle the Craft Lady of Steel. A graduate of RISD (Rhode Island School of Design), Jocelyn Worrall is a costume designer and stylist and has worked as a designer and craft-developer for *Martha Stewart Living*. Her facility with a variety of ordinary media (contact paper and leather, for

example) is heavily touted throughout the run of the program, intended to strike fear into the hearts of the two competing crafters.

It is fitting for New Jersey to host an annual exhibition dedicated to craft. One of the reigning titans of this industry, Martha Stewart, was born and raised in New Jersey. A champion of the hand-made object, Martha Stewart has single-handedly raised the concept and activity of craft to an art form that can be practiced by anyone with access to her television or radio programs. Certainly, the country's growing interest in craft can be attributed in large part to this savvy businesswoman's influence.

In this environment, Jersey City Museum carefully considered its organization of the 2005 New Jersey Arts Annual on Craft and presents an exhibition that explores the fine line between so-called "high" art and (so-called) "craft." Many artists working today have adapted materials that are traditionally used by "crafters" to create non-functional art works. One of the best examples is in Michelle Vitale Loughlin's work in our Project Gallery, *Bound* (2005). Using silk yarn that might normally be used to knit sweaters and other functional objects, Ms. Loughlin instead challenges the viewer to consider the knit object as



an environment. Creating two huge "walls" with her knitting machine, Ms. Loughlin has asked the yarn to become an architectural work, one that might provide shelter. Like Picasso's early use of wallpaper in collage works from the turn of the century, Ms. Loughlin appropriates a semi-industrial material, but one also closely associated with the work of women, for the creation of her art object.

Similarly, an artist like Patricia Dahlman reconsiders the role of a hand-made doll as a work of art. Her *Family Portrait* (2003) evokes children's drawings as well as hand-made objects from 19th century Americana. She has even taken up the project of the American Pop artists of the 1960s by loosely applying the comic book format to her needlework objects. Applying a level of political criticism to her subject matter, she further removes the material from its familiar position in the history of the hand-made object.

Subverting the more common use of the bead as an element for jewelry or clothing, both Jan Huling and Donna Lish re-think the functional and decorative possibilities presented by beads or thread. Jan Huling's work began as a rescued object, a child-sized table found on the street in Hoboken. Ms. Huling collects beads, buttons,

small religious objects, coins, photographs and other historic items to incorporate them into her richly decorative objects. The table's surface is covered with a colorful pattern of beads and other signifying objects. This interest in covering a functional object is reminiscent of Meret Oppenheim's fur-covered teacup and saucer, *Object* (1936), a work that has become an icon of Surrealism and, essentially, of modern art. Donna Lish's abstract sculpture *Pogo Badius* (2004) uses synthetic cord in a unique way, subverting the functional aspect of a cord and instead applying techniques of knotting to this normally useful medium.

The use of recycled materials has also become increasingly visible in the world of craft. Linda Friedman Schmidt adapts the methodology of the hook rug to her work, using discarded and recycled clothing as her material. Beyond this, however, Ms. Schmidt also adapts a very specific (and very specifically non-high art) subject matter to her work. Her *Salsa Cures Sadness #2: Silver Shines* (2005) is part of a body of work dedicated to the healing power that this Latin dance form represents for her. The frenetic energy of the dance is readily experienced in Ms. Schmidt's work, which features an attractive woman with long, gray hair as the protagonist.



Like Ms. Schmidt, Patricia Malarcher, Linda Rae Coughlin and Carol Westfall all use fabrics or fibers and craft techniques in the service of their works of art.

Robert Forman's work also adapts an unusual subject matter to his thread-based work. *Driving* (2005) features numerous separate images that might be seen through the front windshield of a car, all superimposed upon one another. The rear of a school bus is seen in the side window and reflected over the side of a large truck. Traffic and signage on the New Jersey Turnpike is accompanied by the traffic lights and visual noise of the urban environment.

Perhaps the most unusual inclusions in this exhibition are from two of the youngest artists in the show, Christina Mancuso and Stephanie Wright. Ms. Mancuso's video adapts needlepoint techniques in an unusual way, and incorporates aspects of performance into the creation of a craft-influenced work. Ms. Wright's "jewel" pieces make normal human movement impossible, subverting the function of jewelry as a decorative element for the body. Her bronze hand and finger sculptures link these extremities together instead of decorating them. While our exhibition does not re-define the art of craft, it

asks viewers to consider the use of craft materials or methodologies within the larger context of creating art objects. Re-thinking the artificiality of the boundary drawn between art and craft, Jersey City Museum presents works of art created by artists working with methods and materials often associated with functional objects. Disputing the false hierarchy of art and craft, *Circa Craft 2005* presents a brief survey of the state of contemporary craft by local artists. ©

circa craft 2005



circa

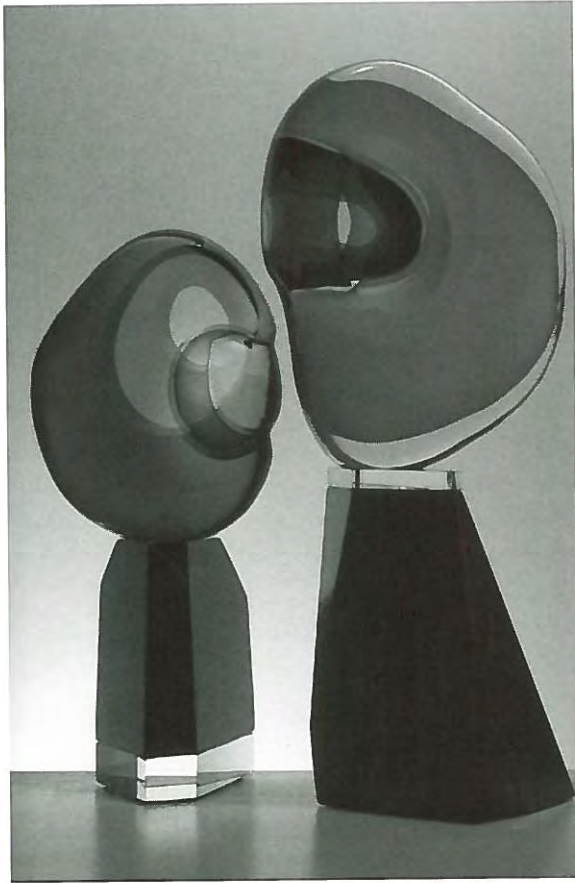


2005

works

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15

CHRISTINE BARNEY

Zig-Zag

2004

glass and marble

17 x 16 x 17 inches, 13 x 6 x 4 inches



AILEEN BASSIS

Immigrant story/Dharmista

2004

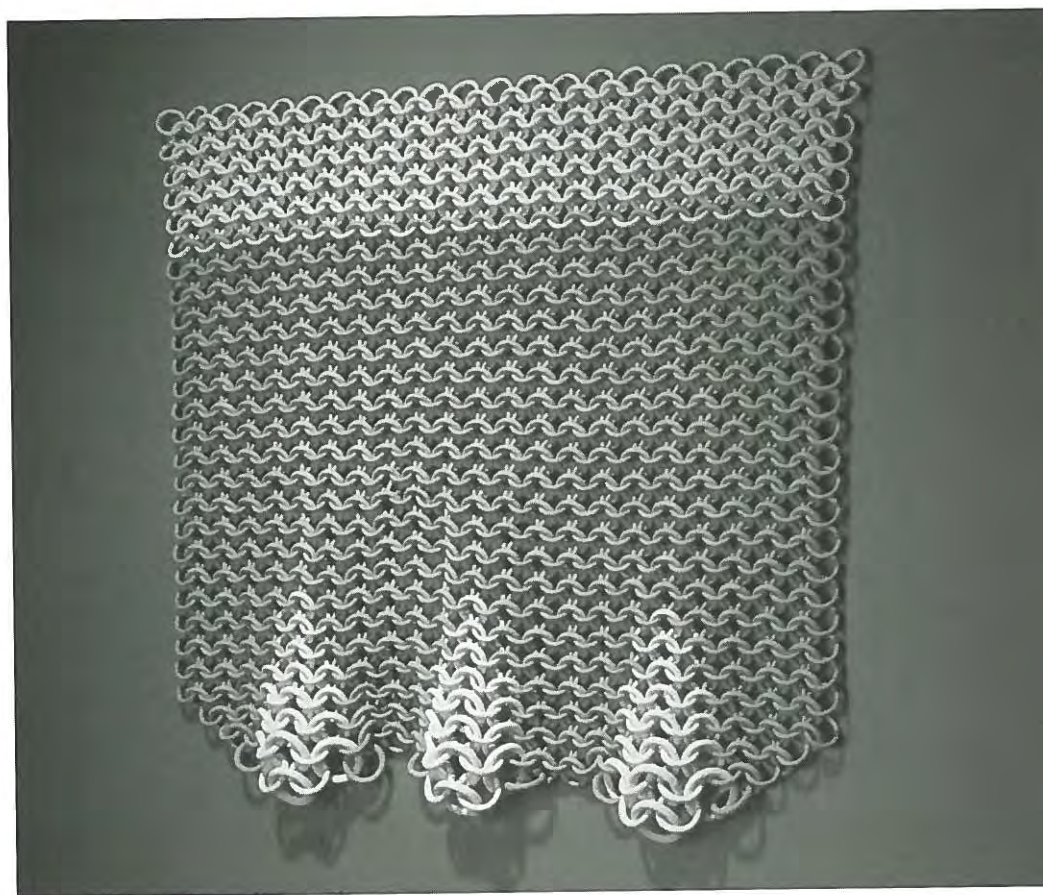
altered book with mixed media

8 x 13 x 8.5 inches



16

17



RUTH BORGNICHT

Ruffled Curtain | 2004 | stoneware | 28 x 34 x 1.5 inches



LINDA RAE COUGHLIN

Stay | 2005 | hooked rug, recycled suitcase and toy | 18 x 20 x 12 inches



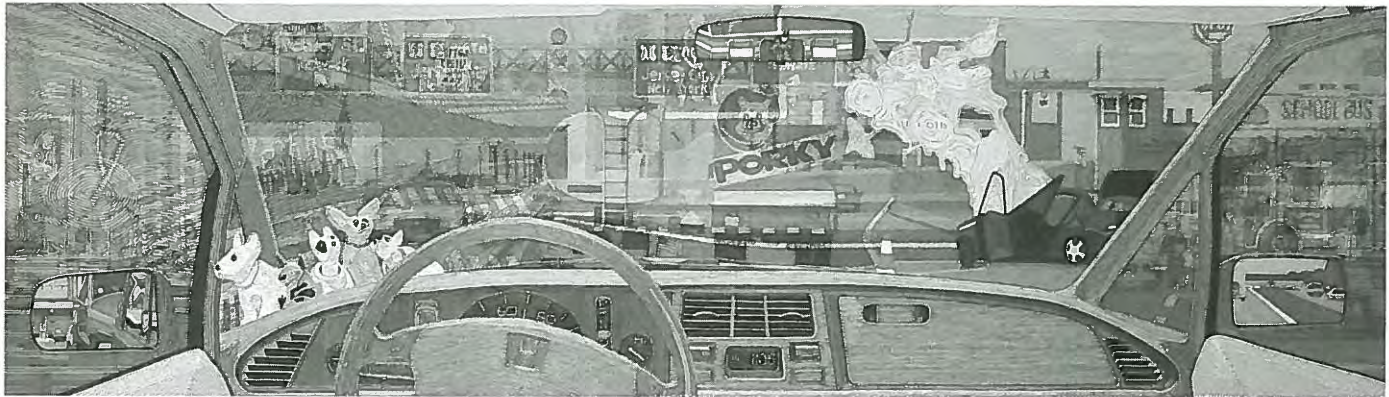
PATRICIA DAHLMAN

Family

2004

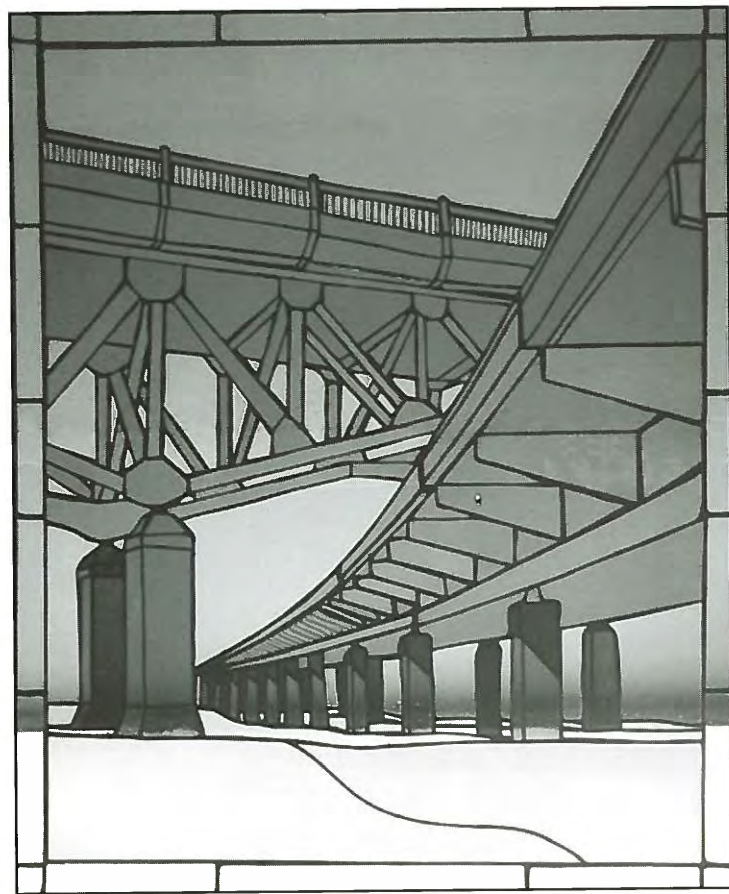
canvas, thread, stuffing, wire

12 x 8 x 1 inches



ROBERT FORMAN

Driving | 2005 | thread | 16 x 54 inches

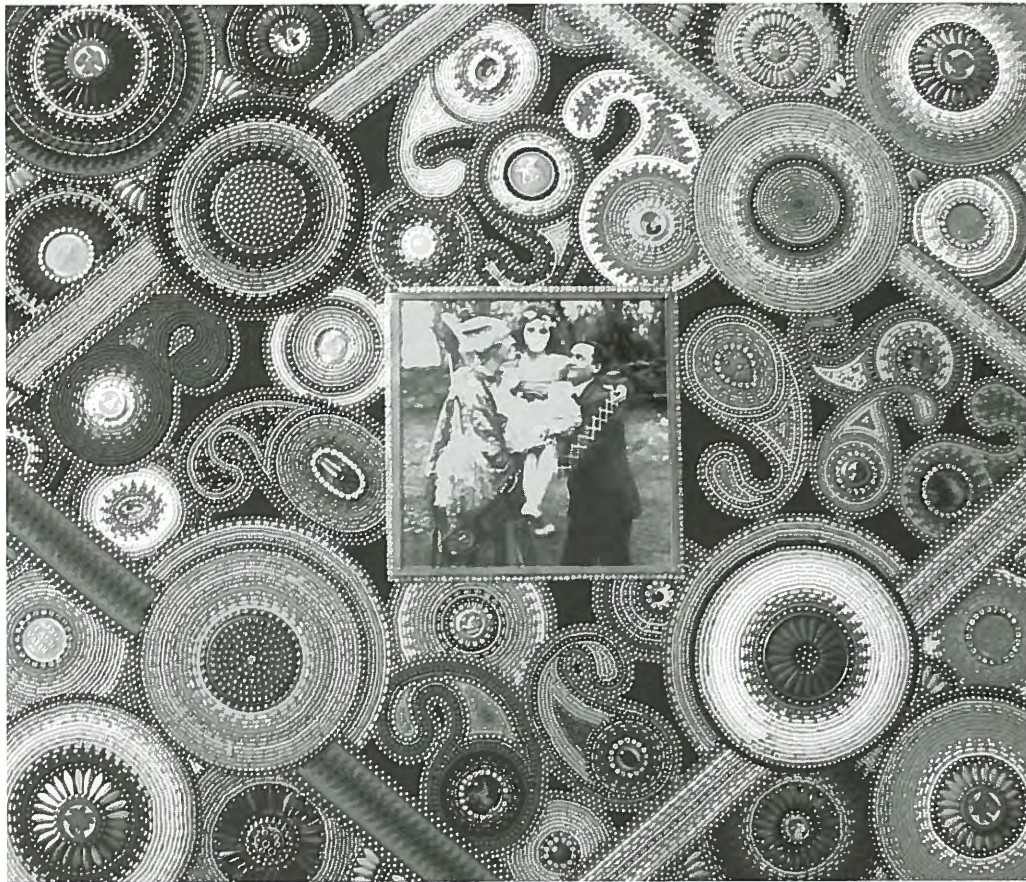


20

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ZACHARY GREEN

Skyway Crossing Turnpike 95 | 2005 | stained glass | 30 x 24 inches



JAN HULING

Table (detail) | 2005 | mixed media on wood | 22.5 x 28.75 x 20 inches

22

23



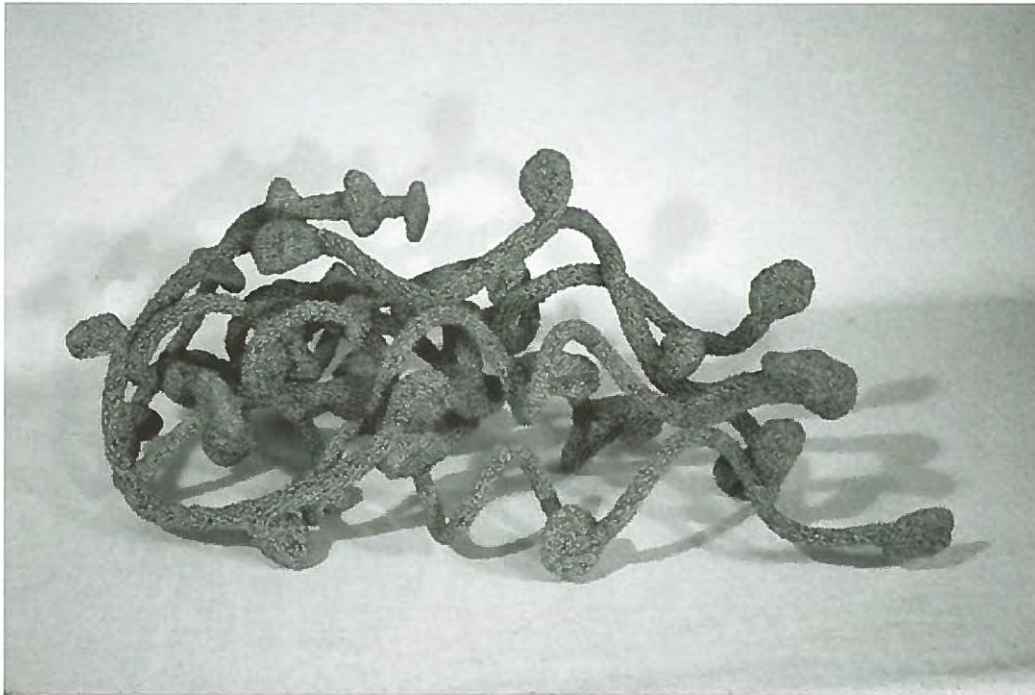
YANNA LIEBES

Tower #1

2004

glazed stoneware

12 x 10 x 9 inches



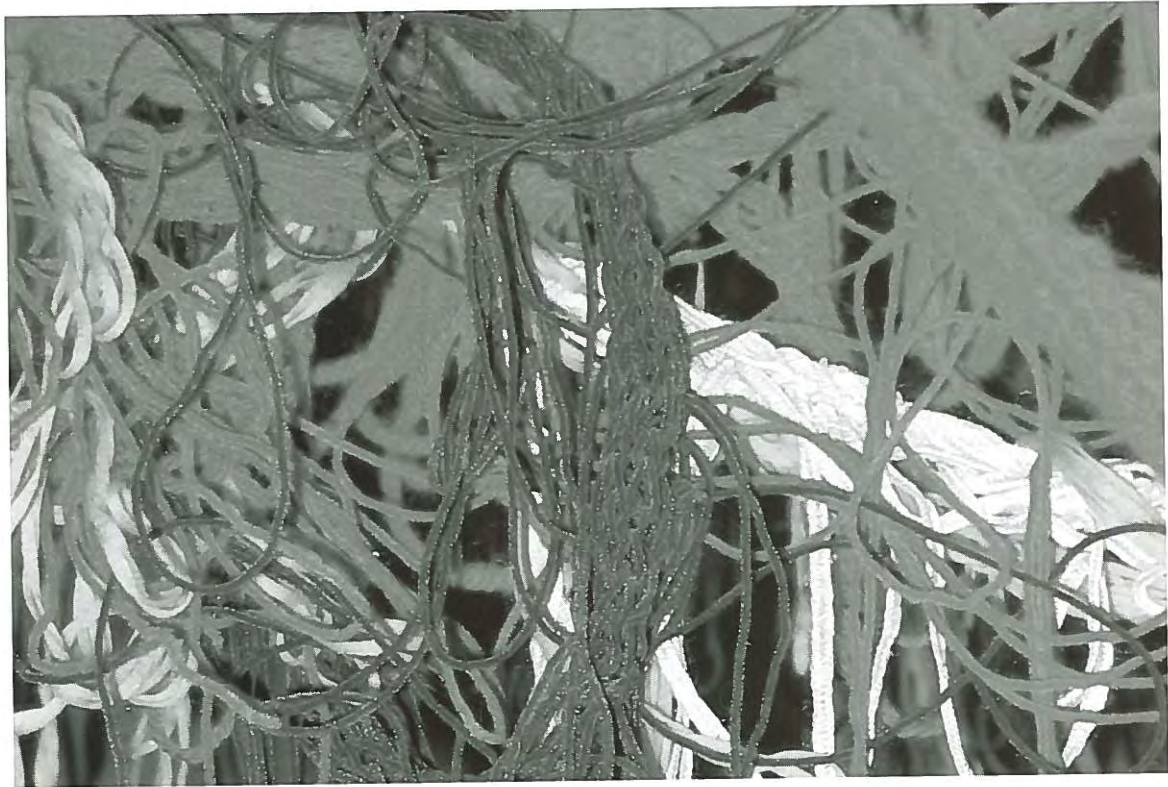
DONNA LISH

Pogo Badius

2004

crocheted synthetic cord

20 x 12 x 10 inches



24

25

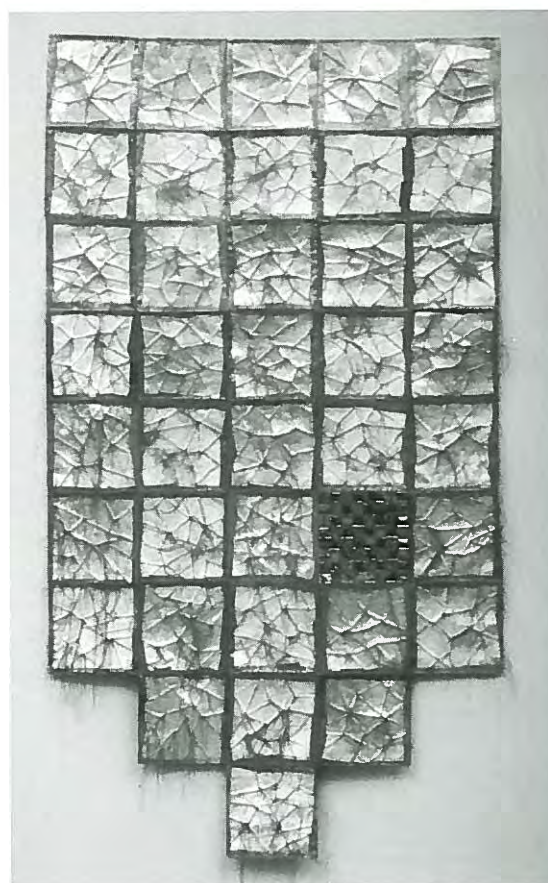
MICHELLE VITALE LOUGHLIN

Bound (detail)

2005

silk yarn installation

dimensions variable



PATRICIA MALARCHER

Window

2003

fiber

54 x 30 inches

26

27



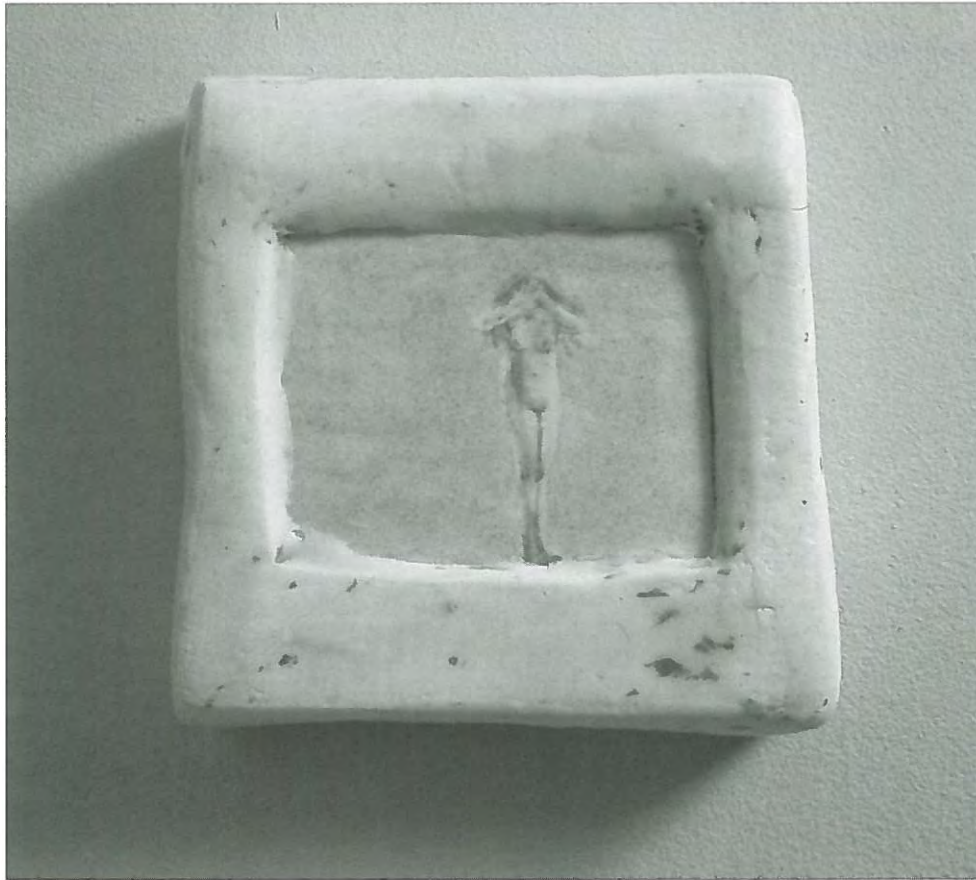
CHRISTINA MANCUSO

Untitled (Performance #4); (film still)

2003

performance documented in digital video

12 minutes



WINIFRED MCNEILL

Selections from the *Helen* series

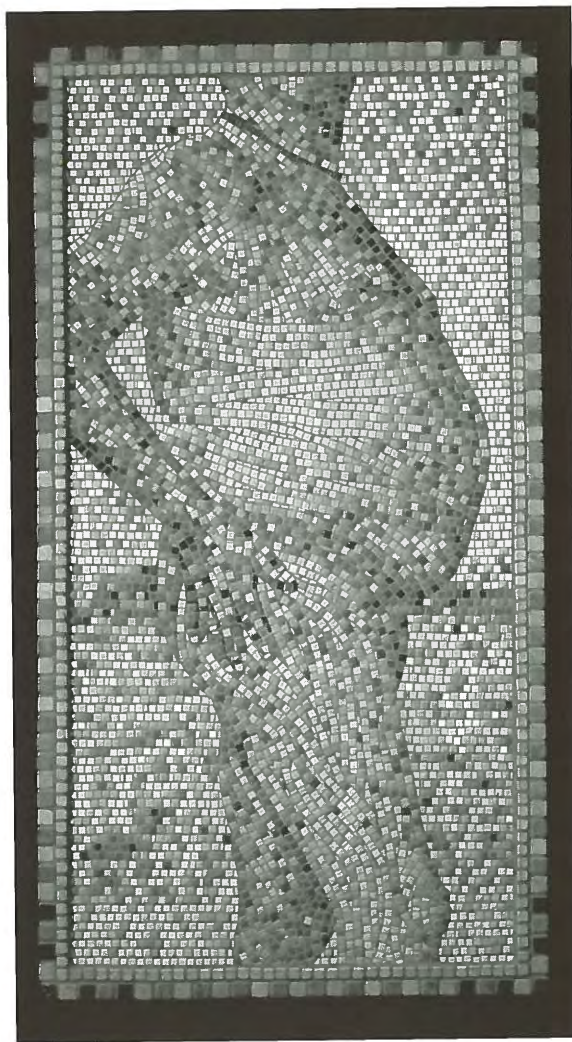
2005

ceramic tile, plaster, and bees' wax

5 x 5 inches

28

29



ANNE OSHMAN

Beach Bum

2003

ceramic tile and marble

54 x 34 inches



LINDA FRIEDMAN SCHMIDT

Salsa Cures Sadness #2: Silver Shines (detail)

2005

hooked recycled clothing

65 x 42 inches

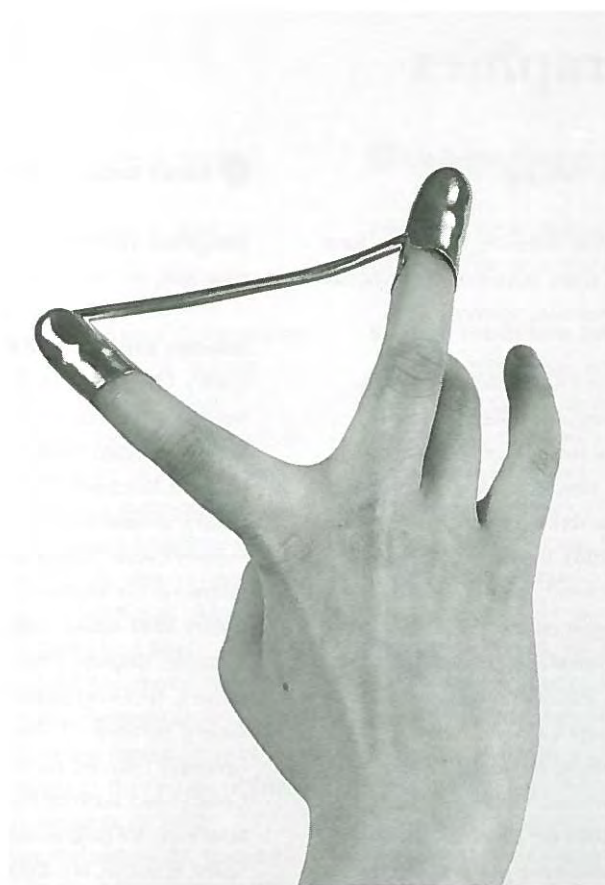
30

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CAROL WESTFALL

Ode to a Cone | 2005 | shibori discharge | 76.5 x 40 inches



STEPHANIE WRIGHT

Confined: until two fingers can no longer be stretched

| 2005

| brass

| 5 x 2 x 1 inches

artist biographies

© **Christine Barney** (b. Bath, New York, 1952)

Education 1988 M.A., New York University, New York, New York 1979-82 Pilchuck Glass Center, Stanwood, Washington 1975 B.A. Goddard College, Plainfield, Vermont

Selected Exhibitions 2005 *Circa Craft 2005*, Jersey City Museum, Jersey City, New Jersey; *ABC*, Glass Weekend, Wheaton Village, Millville, New Jersey, Mostly Glass Gallery; *SOFA New York*, The Armory, New York, New York 2004 Oxford Gallery, Rochester, New York (solo exhibition); Ariana Gallery, Royal Oak, Michigan 2003 The Glass Gallery, Bethesda, Maryland (solo exhibition); Kane Marie Gallery, Virginia Beach, Virginia; *A 30-year perspective*, Eleven Eleven Sculpture Space, 1111 Pennsylvania Ave., N.W. Washington, D.C., curated by Sally Hansen; *20/20 Vision*, Museum of American Glass, 20th Anniversary C.G.C.A.; Fellowship Program, Wheaton Village, Millville, New Jersey 2002 Oxford Gallery, Rochester, New York; Yates County Arts Center, Penn Yan, New York 2001 Art Elements Gallery, Milwaukee, Wisconsin (solo exhibition); *Beaux Objets*, Morgan Glass Gallery, Pittsburgh, Pennsylvania; 2000 The Glass Gallery, Bethesda, Maryland (solo exhibition)

© **Aileen Bassis** (b. New York, New York, 1949)

Education 1976 MA, Creative Art, Hunter College, CUNY, New York, NY 1971 BA, Studio Art, SUNY at Binghamton, NY


Selected Exhibitions 2005 *Cartography 10*, The Johnsonese Gallery, Chicago, IL; *Nurturing the New 2005*, Spike Gallery, New York, NY; *Coexistence*, Griffin Gallery, Madison, NJ; *Invitational Salon Exhibition of Small Works*, New Arts Program, Kutztown, PA; *Paper, Paper, Papier*, NurtureArt Gallery, Williamsburg, Brooklyn, NY; *Paper Politics (West)*, Phinney Center Gallery, Seattle Print Arts, Seattle WA 2004 *Women in the Middle*, U. of Wisconsin-Milwaukee Union Gallery 2003 *Jubilee Exhibition*, Frans Masereel Center, Kasterlee, Belgium; *Stop and Go*, City Without Walls Gallery, Newark, NJ; *Living Spaces*, Institute for Community Research Gallery, Hartford, CT; *Ready for War*, Illinois State University, University Galleries, Normal, IL 2002 *The Aftermath (9/11)*, Ceres Project Room at the Elizabeth Foundation for the Arts, New York, NY (solo exhibition); Kentler International Drawing Space, Brooklyn, NY; *Drawings for Peace; Reactions*, Exit Art, New York, NY; Williamson Gallery, College of Design, Pasadena, CA; *911: Artists Respond*, The Bronx River Art Center, New York, NY; Fairleigh Dickenson Univ., Teaneck, NJ 2001 *Image Text Language*, Morehead State University, Morehead, Kentucky; *Drawing: Line, Skill, Imagination*, Lowe Gallery at Hudson Guild, New York, NY



 **Ruth Borgenicht** (b. New York, New York, 1967)

Education 1991 B.S. Math, Rutgers University, New Brunswick, NJ

Selected Exhibitions 2006 Duam Museum of Contemporary Art, Sedalia MO, (solo exhibition); 2005 NCECA, The Mill Center/Rosen Group, Baltimore MD, (solo exhibition); Clay Art Center, Port Chester NY, (solo exhibition); *Circa Craft 2005*, Jersey City Museum, Jersey City NJ; NCECA, *Echoes*, University of Maryland Baltimore County, Baltimore, MD 2004 Millersville University, Ganser Gallery, Millersville PA, (solo exhibition); *Recent Acquisitions*, The Daum Museum of Contemporary Art, Sedalia MO; *The Ranch is at UM*, Anderson Ranch invited artists, University of Miami, Miami, FL 2003 New Hampshire Institute of Art, Manchester NH, (solo exhibition); *Crafts National*, Lancaster Museum of Art, Lancaster PA; Anderson Ranch Past and Present Resident Artists, Lillstreet Art Center, Chicago IL; *The Fine Art of Craft*, Susquehanna Art Museum, Susquehanna, PA 2002 Philadelphia International Airport, Philadelphia PA, (solo exhibition); *Fourteenth San Angelo National Ceramic Competition*, San Angelo Museum of Fine Arts, San Angelo, TX; Sidney Myer Fund Int'l Ceramics Award, Shepparton Art Gallery, Victoria, Australia 2001 Philadelphia Art Alliance, Philadelphia PA, (solo exhibition); *52nd International Ceramics Competition*, Museo Internazionale delle Ceramiche in Faenza, Italy; *Compelled*, Hunterdon Art Museum, Clinton NJ

 **Linda Rae Coughlin** (b. Irvington, New Jersey, 1953)

Education B.F.A. Kean University, Union, NJ; Postgraduate courses in Fine Arts, Montclair University, Montclair, NJ

Selected Exhibitions 2006 *Trashformations*, Copia, Napa, California 2006, juried exhibit, (traveling) 2005 *Circa Craft 2005*, Jersey City Museum, Jersey City, NJ, juried exhibit; *The Element: Creative Energy*, Hunterdon Museum, NJ, juried exhibit 2004 *Underfoot*, *Contemporary Hooked Rugs*, The Art Complex, Duxbury, MA; *Cache: New Horizons in Crafts* *New Jersey Arts Annual*, Noyes Museum, Oceanville, NJ, juried exhibit; *Contemporary American Rug Makers*, The Ohio Craft Museum, Columbus, Ohio; *Rug Day*, American Folk Art Museum, New York, NY 2003 *In Memoriam - September 11th*, Barron Art Center, Woodbridge, NJ; *Rug Day*, American Folk Art Museum, New York, NY; Invitational, Shelburne Museum, Shelburne, VT, (traveling) 2002 *A Passion for the Creative Life*, Poplar Hill Mansion, Salisbury, MD; *You Are the Star*, Shelburne Museum, Shelburne, VT 2001 *Tell me a Story - Chapter 1*: The Cahoon Museum of American Art, Cotuit, MA; *Fantastic Fiber*, Yeiser Art Center, Paducah, Kentucky; Tokyo Electric Power Co. Ginza, Tokyo, Japan



© **Patricia Dahlman** (b. Cincinnati, Ohio, 1952)

Education 1975 BFA, Wright State University, Dayton, OH
1974 Yale University Summer School of Music and Art,
Norfolk, CT

Selected Exhibitions 2005 *Image Acts*, Amnesty International Firefly Project, Brooklyn, NY; *Paper Politics (West)*, Phinney Center Gallery, Seattle, WA 2004 *BUSH-WHACK!*, George Adams Gallery, New York, NY; *Make Believe: Three Person Exhibition*, Patricia Dahlman, Janae Easton, Carol Golemboski 2003 *Just 4 U*, Newark Public Library, Newark, NJ; *New at the Noyes: Recent Acquisitions*, Noyes Museum of Art, Oceanville, NJ 2002 *100 New Jersey Artists Make Prints: Fifteen Years of the Rutgers Center for Innovative Print and Paper*, New Jersey State Museum, Trenton, NJ, (traveling exhibition) 2002 *In Memoriam: September 11, 2001*, Hunterdon Museum of Art, Clinton, NJ 2001 Member and Guest Exhibition, Fine Arts Building Gallery, Chicago, IL; *FireIsland 2001*, Barbara Ann Levy Gallery, Cherry Grove, Fire Island, NY 2000 *Celebrating Yaddo Artists*, Williamsburg Art and Historical Center, Brooklyn, NY; *Aljira Emerge 2000*, Aljira Center for Contemporary Art, Newark, NJ

© **Robert Forman** (b. Jersey City, New Jersey, 1953)

Education 1975 BFA, The Cooper Union College of Art, New York, NY

Selected Exhibitions 2005 *New Jersey Arts Annual: Fine Arts*, Montclair Art Museum, Montclair, NJ 2004 Snyderman Gallery, Philadelphia, PA; Remy Toledo Gallery, New York, NY (solo show); Myhelan Cultural Arts Center, Long Valley, NJ (solo show) 2003 Martin Art Gallery, Muhlenberg College, Allentown, PA (solo show); The Noyes Museum of Art, Oceanville, NJ 2002 *New Jersey Arts Annual: Fine Arts*, The Morris Museum, Morristown, NJ 2001 Edlin Fine Art, New York, NY 2000 Hunterdon Museum of Art, Clinton, NJ (solo show); Society of Arts and Crafts of Boston, Boston, MA (solo show)

© **Zachary Green** (b. Flemington, New Jersey, 1973)

Education 2003 B.F.A. Rutgers University, New Brunswick, NJ
2000-01 Apprenticeship to Donald Hector, Lambertville Stained Glass, NJ 1999-00 Advanced batik with Omar Massoud, Zanzibar, Tanzania

Selected Exhibitions 2005 *Cathedral Arts Festival*, Grace Van Vorst Church, Jersey City, NJ; *Skyway Victory Hall* and



Jersey City Museum, Jersey City, NJ **2004** *Night Light*,
ArtopiA: The New Brunswick Artist Cooperative, New
Brunswick, NJ; *International Women's Day Exhibition*, 111 1st
St, Jersey City, NJ; *Love and Chainsaws*, ArtopiA: The New
Brunswick Artist Cooperative, New Brunswick, NJ **2003**
Flux-Mass of George Maciunas, at Voorhees Chapel, Douglas
College, New Brunswick, NJ; *Fallout Shelter: Occupancy 27*,
BFA Thesis Exhibition, Mason Gross School of the Arts, New
Brunswick, NJ; *Critical Mass: Happenings, Fluxus,*
Performance, Intermedia and Rutgers University 1958-
1972, Mead Art Museum at Amherst College, Amherst,
Massachusetts **2002** *BFA and BA Art Open*, Mason Gross
School of the Arts, New Brunswick, NJ **2000** Mercer County
Artist Exhibition, Juried Exhibition, Mercer County Community
College, NJ

© **Jan Huling** (b. Chicago, Illinois, 1953)

Education 1976 BFA, Kansas City Art Institute

Experience 1981 Freelance product designer for Avon
Products, MudPie, Mikasa, Block China, Russ Bari, Lenox, Liz
Claiborne, and others; design housewares, dinnerware, tex-
tiles, children's furniture, candles, and giftware **2002**
Puss In Cowboy Boots, children's book (New York, Simon &
Schuster) **2007** *Ol' Bloo's Boogie-Woogie Band (and Blues*

Ensemble) (New York: Simon & Schuster) **1976-1981**
Artist, Hallmark Cards, Kansas City, MO

© **Yanna Liebes** (b. Toledo, Ohio, 1937)

Education University of California, Venice, CA; Cranbrook
Academy of Art, Bloomfield Hills, MI; Ohio State University,
Columbus, OH; University of Toledo, Toledo, OH

Selected Exhibitions 2004 Hopkins House, Camden, NJ;
Perkins Center for the Arts, Morristown, NJ; Ritz Theater,
Oakland, CA **2003** Perkins Center for the Arts, Morristown, NJ;
Hopkins House, Camden, NJ; Oakwood Gallery, Santa
Monica, CA; Centennial Gallery, Westwood, CA; Dobrin
Gallery, Topanga, CA; Malibu Art Gallery, Malibu, CA;
Riverside Gallery, Riverside, CA; Ruth Schaffner Gallery, Los
Angeles, CA; University of Toledo Museum of Art, Toledo,
OH; Malibu Civic Plaza, CA; Santa Monica Civic Center, CA;
Westwood Art Show, CA



© **Donna Lish** (b. Morristown, New Jersey, 1948)

Education 1997 Ed.D., Education, Rutgers University, New Brunswick, NJ **1978** MA, Montclair State University, NJ **1970** BA, Montclair State University, NJ

Selected Exhibitions 2005 Solo Bead Exhibition, Myhelan Arts Center, Long Valley, NJ; Juried Members' Show, Hunterdon Museum of Art (second prize); *Common Thread*, Phoenix Gallery, NY; *Nothing New: Fiber from Recycled Materials*, Textile Center, Minneapolis, MN **2004** *NJ Arts Annual: Crafts*, Noyes Museum, *Convergence/Divergence*, Goldstein Museum of Design, St. Paul, MN **2003** *First Triennial of Mini-Textiles*, Sombathely, Hungary, *Ashes to Art*, Fort Mason Center, San Francisco, CA **2002** *The Audacious Bead*, The Bead Museum, Washington, D.C.; *Artemision Fiber Festival*, Gorlitz, Germany; *The Freed Bead 2002*, Torpedo Gallery, Alexandria, VA **2001** *Donna Lish: Changing Metaphor*, Hunterdon Museum of Art, Clinton, NJ (solo show); *Selections from NJ State Council on the Arts 1999* Chubb Gallery, Warren, NJ **2000** *Art in Embassies*, Jakarta, Indonesia; *Bead International 2000*, Dairy Barn, Athens, OH; **1999** Juried Members' Show, Hunterdon Museum of Art, Clinton, NJ (first prize); *International Embroidery Competition-Exhibition*, Complex of the Romanian Fine Arts Union, Romania

© **Michelle Vitale Loughlin** (b. Summit, NJ, 1971)

Education 2001 Mason Gross School of the Arts, M.F.A, Rutgers University, NJ; Women Studies Certificate Program, Rutgers University, NJ **1993** Catholic University, B.A. in Studio Art, Washington, DC

Selected Exhibitions 2005 *Bound* Jersey City Museum, Jersey City, NJ; *Draw*, Brookdale Community College, Brookdale, NJ **2004** *Open Studios*, Fine Arts Work Center, Provincetown, MA; *Nomadic Poets*, Casaterra, Puligia, Italy; *Teacher As Artist*, New Jersey City University, Jersey City, NJ; *4 paint*, I.i.t.m, Jersey City, NJ; *The A.V. Club*, Victory Hall Cultural Center, Jersey City, NJ **2003** *Shroud Series*, Solo Exhibition, Salve Regina Gallery, Washington DC; *Drift 2*, Site Specific Group Exhibition, Bedminster, NJ; *Built to Form*, Victory Hall Cultural Center, Jersey City, NJ **2002** *Knitting Lessons*, Brunswick Window, Solo Exhibition, Jersey City, NJ; *Drift*, Site Specific Group Exhibition, Manasquan Beach, NJ; *Merge*, Victory Hall Cultural Center, Jersey City, NJ **2001** *Knitting Lessons*, Solo Exhibition, Mason Gross Gallery, New Brunswick, NJ; *Trapeze*, Mason Gross Gallery, New Brunswick, NJ **1999** *IF28*, Mason Gross Gallery, New Brunswick, NJ



© **Patricia Malarcher** (b. Newark, New Jersey)

Education Currently Doctoral studies, New York University M.F.A.; Catholic University of America, Washington, DC; B.A. Upsala College, East Orange, NJ

Selected Exhibitions 2005 *Side by Side: Patricia Malarcher and Willy*, Old Church Cultural Ctr, Demarest, NJ; *Common Thread*, Phoenix Gallery, New York, NY; *ArtQuilt Network: New York*, Fitton Center for Creative Arts, Hamilton, OH; *The Art of Craft in America*, Chautauqua Center of Visual Arts, Chautauqua, NY; *Circa Craft 2005*, NJ Arts Annual: Crafts: Jersey City Museum, Jersey City, NJ **2004** *US Embassy, Belgrade*: 3-year exhibition organized by Art in Embassies program, U.S. Department of State; *Fiber Arts 2004*, Mobilia Gallery, Cambridge, MA; *Quilts: Traditional, Contemporary, and the Deviant*, Penn State University; *Generations 04*, A.I.R. Gallery, New York, NY **2003** Thirteen Moons Gallery, Santa Fe, NM (solo exhibition); *Quilt National '03*, Dairy Barn Arts Center, Athens, OH; *Small Works Invitational*, Soho20 Chelsea Gallery, New York, NY **2002** *Six Continents of Quilts*, American Craft Museum Collection, Paine Weber Gallery, New York, NY; Daegu (Korea) International Textile Exhibition; *NJ Arts Annual: Craft*, Montclair Art Museum, Montclair, NJ; *Focus: Materials and Meaning*, Mixed Bag Gallery, Houston, TX **2001** *Quilt National 01*, Dairy Barn Art Center, Athens, OH; Daegu (Korea) International Textile Exhibition; *Patricia Malarcher and Willy*, Noho Gallery, New York, NY

© **Christina Mancuso** (b. Montreal, Canada, 1975)

Education 2002 MFA, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ **1999** BFA, Concordia University, Montréal, Québec **1995** Diploma of Collegial Studies, Dawson College, Montréal, Québec

Selected Exhibitions 2004 *Arts & Communication Faculty Art Exhibit*, Collaborative video with L. Hansen, Koenemund, Center for the Visual Arts, Brookdale Community College, Lincroft, NJ; *Drawings from the Well*, Victory Hall, Jersey City, NJ; *Visual Curiosity: The Body and its Derivatives*, Espace S.A.T., Maisonneuve Magazine, Montréal, Québec; *Curator's Intuition*, Institute of Contemporary Art, Maine College of Art, Portland, ME **2003** *Internal Excess: Selections Fall 2003*, The Drawing Center, New York, NY **2002** *D2D (direct to documentation)*, Art System Gallery, 4th International Festival of Performance Art, Toronto, Ontario; *Between the Material and the Immaterial: Bridging the Divide*, MFA Thesis Exhibition, Mason Gross School of the Arts Galleries, Rutgers University, New Brunswick, NJ **2001** *Untitled (Path #2)*, Open Performance Night, Mason Gross School of the Arts Galleries, Rutgers University, New Brunswick, NJ **2000** *Untitled (Path #1)*, Open Performance Night, Mason Gross School of the Arts Galleries, Rutgers University, New Brunswick, NJ **1999** *Complexe du Canal Lachine*, Montréal, Québec **1998** *Gallery 312*, The Contemporary Art Galleries of the Belgo, Montréal, Québec

☉ **Winifred McNeill** (b. Orange, New Jersey, 1950)

Education B.F.A., Boston University; M.F.A., Queens College, CUNY

Selected Exhibitions 2004 *f#@k perfection*, VertexList, Brooklyn, NY **2004** *Putti Project*, Monica Strauss, New York, NY **2003** *The Helen Fragments: Working Drawings*, Black Cat Studio, Berkeley, CA **2003** *100 New Jersey Artists Make Prints*, Rutgers Center for Innovative Print and Paper **2002** *New Jersey City University Faculty Exhibition*, Lemmerman Gallery, New Jersey City University, Jersey City, NJ **2000** *Snapshot*, Contemporary Museum, Baltimore, MD

☉ **Anne Oshman** (b. New York, New York, 1958)

Education 2001-2002 Unicorn Art Studio, New York, NY (mosaic school); **1985** MA, Hunter College, New York, NY; **1980** BS, New York University, New York, NY

Selected Exhibitions 2005 *Public Art Commission*, Crescent Parking Deck, Montclair, NJ (solo show); *Human Nature*, Newark Academy, Livingston, NJ (solo show) **2004** *Favorite Pastimes*, Clifton Art Center, Clifton, NJ (solo show); *Body Language*, ETS, Chauncey Conference Center, Princeton, NJ (solo show); *ARTREACH: The Exhibition XII*, City without

Walls, Newark, NJ; *Let's Face It: What is a portrait?* Gaelen Gallery, JCC Metrowest, Whippany, NJ **2003** *7th Annual Gala of Hope*, American Cancer Society, West Orange, NJ **2002** Mendham Art Gallery, Mendham, NJ

☉ **Linda Friedman Schmidt** (b. Eschwege, Germany, 1949)

Selected Exhibitions 2005 *Textiles are my Paint*, Lancaster Quilt and Textile Museum, Lancaster, PA; *Transformations*, Brockton, MA (traveling exhibition) **2004** *24th Annual Fiber Birren National Color Award Show*, Stamford Art Association, Stamford, CT; *Exploring Gender Roles, International Juried Women's Conference Exhibition*, Seton Hall University, South Orange, NJ; *Hand Crafted: A Juried Exhibition of Ceramics, Fiber, Glass, Metal, Wood*, Rocky Mount Arts Center, Rocky Mount, NC **2003** *21st Annual Juried Exhibition*, Pleiades Gallery, Chelsea, New York, NY; *Women in the New Millenium-The Artist's Perspective*, Seton Hall University, South Orange, NJ; *Manifestations II: Form & Function*, Denise Bibro Fine Arts Gallery, New York, NY **2002** *Salute Salutes the East Village*, Nexus Gallery, New York, NY **2001** *Salute at Ramapo: Selections 2001*, Ramapo College, Mahwah, NJ



© **Carol Westfall** (b. Everett, Pennsylvania, 1938)

Education MFA, Maryland Institute, College of Art; BFA, Rhode Island School of Design

Selected Exhibitions *7th Lausanne Biennial*, Switzerland; *Maryland Biennial*, Baltimore Museum of Art, Baltimore, MD; *Galeria Kin*, Mexico City; *Florence Duhl Gallery*, New York, NY; *Gallery/Gallery*, Kyoto, Japan; *Museum of Art, Carnegie Institute*, Pittsburgh, PA; *American Craft Museum*, New York, NY; *American Center*, New Delhi, India; *Fiber as Art*, Manila, Philippines; *Nelson Atkins Museum*, Kansas City, MO; *Textile Museum*, Washington, D.C.

Grace Church Van Vorst, Jersey City, NJ; *Artist by Numbers*, I.i.t.m., Jersey City, NJ **2003** *Woman History Month exhibition*, New Jersey City University, Jersey City, NJ **2002** *Emerging Artists*, Williamsburg, NY **2001** *End of the Day*, FEASE, Bloomfield, NJ

© **Stephanie Wright** (b. Maywood, New Jersey, 1976)

Education **2005** BFA, New Jersey City University, Jersey City, NJ **2004** *Peters Valley Craft Education Center*, Layton, NJ **2003** *Peters Valley Craft Education Center*, Layton, NJ **2002** *Associate of Art*, Bergen Community College, Paramus, NJ

Selected Exhibitions **2005** *Circa Craft 2005*, Jersey City Museum, Jersey City, NJ; *The Body*, New Jersey City University, Jersey City, NJ; *Hala, Nyugen, Stephanie Fashion Show*, I.i.t.m., Jersey City, NJ; *2.2 Year Anniversary United Divas*, Victory Hall, Jersey City, NJ **2004** *What Have You Got to Say?*



exhibition checklist

ALL WORKS COURTESY OF THE ARTIST

Christine Barney (b. Bath, New York, 1952)

Zig-Zag, 2004

Glass and marble

17 x 16 x 17 in., 13 x 6 x 4 in.

Aileen Bassis (b. New York, New York, 1949)

Immigrant Story/Dharmista, 2004

Altered book with mixed media

8 x 13 x 8.5 in.

Ruth Borgenicht (b. New York, New York, 1967)

Ruffled Curtain, 2004

Stoneware

28 x 34 x 1.5 in.

Photo: Joseph Painter

Linda Rae Coughlin (b. Irvington, New Jersey, 1953)

Stay, 2005

Hooked rug, recycled suitcase and toy

18 x 20 x 12 in.

Leave, 2005

Hooked rug, recycled suitcase and men's suit

13 x 27 x 15 in.

Patricia Dahlman (b. Cincinnati, Ohio, 1952)

From Fresh Air Camp to Baghdad, 2003

Canvas, thread, stuffing

25 x 20.5 x 1 in.

Family, 2004

Canvas, thread, stuffing, wire

12 x 8 x 1 in.

Robert Forman (b. Jersey City, New Jersey, 1953)

Driving, 2005

Thread

16 x 54 in.

Photo: Jeff Goldman

Zachary Green (b. Flemington, New Jersey, 1973)

Skyway Crossing Turnpike 95, 2005

Stained glass

30 x 24 in.

Jan Huling (b. Chicago, Illinois, 1953)

Table, 2005

Mixed media on wood

22.5 x 28.75 x 20 in.

Photo: Phil Huling

Yanna Liebes (b. Toledo, Ohio, 1937)

Tower #1, 2002

Glazed stoneware

20 x 12 in.

Wall of Tears, 2002

Glazed stoneware

18 x 15 in.

Tower Aftermath, 2002

Glazed stoneware

12 x 12 in.

Donna Lish (b. Morristown, New Jersey, 1948)

Pogo Badius, 2004

Crocheted synthetic cord

20 x 12 x 10 in.



Michelle Vitale Loughlin (b. Summit, NJ, 1971)

Bound, 2005

Silk yarn installation

Dimensions variable

Patricia Malarcher (b. Newark, New Jersey)

Window, 2003

Fiber

54 x 30 in.

Photo: D. James Dee

Christina Mancuso (b. Montreal, Canada, 1975)

Untitled (Performance #4), 2003

Performance documented in digital video

12 min.

Winifred McNeill (b. Orange, New Jersey, 1950)

Selections from the *Helen* series, 2005

Ceramic tile, plaster and bees' wax

14 tiles, 5 x 5 in. each

Photo: Jerry L. Thompson

Anne Oshman (b. New York, New York, 1958)

Beach Bum, 2003

Ceramic tile and marble

52 x 34 in.

Photo: Christopher Burke

The Guy and a Car, 2002

Mosaic, ceramic tile, and marble

35 x 40 in.

Linda Friedman Schmidt (b. Eschwege, Germany, 1949)

Salsa Cures Sadness #2: Silver Shines, 2005

Hooked recycled clothing

65 x 42 in.

Carol Westfall (b. Everett, Pennsylvania, 1938)

Ode to a Cone, 2005

Shibori discharge

76.5 x 40 in.

Stephanie Wright (b. Maywood, New Jersey, 1976)

Confined: all five fingers can no longer move freely, 2005

Brass

3.5 x 3 x 2.5 in.

Confined: thumb and middle finger joined with a rod, 2005

Brass

3 x 4.5 x 2 in.

Confined: thumb and middle finger joined without a rod, 2005

Brass

2.5 x 3 x 1 in.

Confined: two fingers on the right hand must move together, 2005

Brass

1.5 x 2 x 1 in.

Confined: until two fingers can no longer be stretched, 2005

Brass

5 x 2 x 1 in.

Photo: Jonathan Glick

Confined: the pinky finger on the right hand is connected to the pinkie finger on the left hand (and vice versa), 2005

Brass

6 x 1 x 1 in.



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