



TRANS FORM ATIONS

2008 NEW JERSEY
ARTS ANNUAL: **CRAFTS**

October 18, 2008 through March 15, 2009

NEW JERSEY STATE MUSEUM | TRENTON



This publication accompanies the exhibition:

TRANSFORMATIONS

NEW JERSEY ARTS ANNUAL: CRAFTS

on view at the New Jersey State Museum, Trenton from October 18, 2008 through March 15, 2009

The *New Jersey Arts Annual: Crafts* 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. This exhibition is open to any artist currently living or working in New Jersey.

The Arts Annual series is sponsored by the New Jersey State Council on the Arts/Department of State, a partner Agency of the National Endowment for 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.

Funding for *Transformations* has been provided in part by 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.

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The New Jersey State Museum/New Jersey Department of State has received generous support for its exhibitions and programs from the New Jersey State Council on the Arts/NJ Department of State, a Partner Agency of the National Endowment for the Arts; New Jersey Network Public Television and Radio; The Bunbury Company; The Geraldine R. Dodge Foundation; the Friends of the New Jersey State Museum; Merrill G. & Emerita E. Hastings Foundation; The Horizon Foundation for New Jersey; the New Jersey Historical Commission; New Jersey Council for the Humanities, a state partner of the National Endowment for the Humanities; the National Endowment for the Arts; the Hyde & Watson Foundation; PSEG, PSE&G; Atlantic City Electric; AT&T; Bank of America; and the New Jersey Division of Travel & Tourism.

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NEW JERSEY ARTS ANNUAL

It is my great pleasure to extend 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 this event such a success. *Arts Annual* exhibitions illustrate the extraordinary vitality of New Jersey's artists and reinforce the value of art in our lives. Programs such as this exhibition create wonderful synergy between artists and the public. Our most talented artists showcase their work in some of the most important museums in the state, and the people of New Jersey share in and connect to the quality and diversity of that marvelous creative experience, which is uniquely our own.

The Department of State and the New Jersey State Council on the Arts are proud to help make this program possible. Thank you to all the participating museums for celebrating New Jersey's artistic community and to the artists who share their best with us. A special thanks to the New Jersey State Museum for hosting such an exciting exhibit. You have all ensured its success.

With the on-going commitment by the Council and its museum cosponsors, the *Arts Annual* will continue to stand as a testament to artistic excellence and a celebration of New Jersey at its best.

Nina Mitchell Well, Esq., *Secretary of State*

2008 NEW JERSEY ARTS ANNUAL: CRAFTS

On behalf of the New Jersey State Council on the Arts, we congratulate the artists represented in the 2008 *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 superb craft artists call New Jersey home. The *New Jersey Arts Annual* exhibition series continues to serve as an important forum for artists in both crafts and fine arts, and the Council is proud to cosponsor this outstanding exhibition with the New Jersey State Museum.

The *Arts Annual* series is one of many ways that the Council supports the work and advancement of New Jersey artists. The Council awards fellowships, provides technical assistance, cosponsors showcase opportunities, hosts a virtual gallery on the Discover Jersey Arts web site www.jerseyarts.com, and provides grants and incentives to arts organizations to showcase and better serve New Jersey artists. The Council also manages the Arts Inclusion Program, through which art is commissioned for State buildings. Our programs and services for individual artists represent some of our most important and rewarding work.

The Council applauds the boards and staff of the six participating museums: Jersey City Museum, Montclair Art Museum, Morris Museum, The Newark Museum, The Noyes Museum of Art, and most especially, the New Jersey State Museum for their support and commitment to the work of New Jersey artists featured in the *Arts Annual* exhibition series. We particularly thank Barbara Moran, former Director of the New Jersey State Museum; Eric Pryor, Executive Director of the State Museum; Margaret O'Reilly, Curator of Fine Art; and the Friends of the State Museum for making such a substantial investment in the success of this program and for mounting this beautiful exhibition.

Carol Ann Herbert, *Chair*

Steve Runk, *Executive Director*

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TRANSFORMATIONS

The theme of the *New Jersey Arts Annual: Crafts* is "Transformations." As host, the New Jersey State Museum chose this theme to echo the recent history of the Museum and its renovation project that has transformed the infrastructure of the building, created new opportunities for learning, enjoyment and growth, and allowed the institution to recreate itself for the 21st century. The State Museum invited submitting artists to consider transformation – of ideas, materials or space – although this was not a requirement for submission.

My co-jurors – Karen Flinn, Assistant Curator of Archaeology & Ethnology and Kenn Jones, Curator of Education (formerly Director, Peters Valley Crafts Center) – and I were invigorated by the work submitted for the jury process. Spirited and lively discussions about the nature of contemporary craft were threaded through the deliberations about which works would be included in the exhibition. Each of us brought our own perspective to the table. On behalf of Ms. Flinn and Mr. Jones, I extend sincere appreciation to the craft artists who offered their work up to jurying. Your commitment and vision is extraordinary. Like the artists, and our audience itself, we each viewed the submitted works through the prism of our own education, experience and aesthetic sensibility. For the jurors, there is the additional task of creating a visually stimulating, yet cohesive exhibition from often-disparate works.

Although many of the objects included here continue to emphasize the traditional craft media of clay, fiber, metal and wood, there now exists an interdependency between craft and fine art, each form using the visual language of the other to create works that defy neat categorization. Among the submitted works were textiles in the expected natural and synthetic fabrics, as well as works made from non-traditional materials including x-rays; paper works that evoke memory and imply narrative; jewelry which suggests danger or intrigue; and plates and vases reminiscent of 16th to 19th century Delftware, made fresh through depictions of our contemporary industrial landscape. As these examples and the entire exhibition demonstrate, crafts are no longer defined by function or material. Contemporary practitioners continue to blur the line between craft and fine art, and expand their vocabulary of materials, methods and subjects.

This exhibition reflects the vibrant state of contemporary craft in New Jersey. On the State Museum's behalf, I congratulate the artists included in the exhibition and look forward to seeing the continued growth of their work.

Margaret O'Reilly, *Curator of Fine Art*



Lifting up ordinary objects out of everyday life and recreating the expectation and function of that object is the root of how I begin to create my work. If craft is an art that enables humans to surround themselves in an environment of beauty, to enhance, interact with and inspire the mundane, then this is what I seek to accomplish. When a simple object becomes other than ordinary, when its original intention becomes unfamiliar and invites closer examination, it is then that craft elevates the simple, familiar life experience and adds wonder and a longing to connect and touch, to know something more than only surface offers. My work is intuitive and mindful. Combining fabric, paper thread and beads with various other materials and a range of techniques, I engage in a process that becomes an intimate experience of experimentation, ritual and relationship. I love to feel the weight, both the warmth and coolness of the fabric and beads together. I often encode a text or imagery into the surface to express thoughts and feelings about life experiences. I also love to use the vehicle of the puppet to explore character and movement through relatedness of stories and poems. I have used these materials for as long as I can remember, and spoken this visual language all my life. My art celebrates this life and love through close exploration and pursuit of the creative mystery, which always leads me towards the discovery of the unexpected image.

Art Rituals: You Arise in Me, 2008
fabric, glass beads, hand-crocheted and
beaded trim, and bead embroidery



Home Sweet Home Kimono, 2007, paper collage

My entry into the world of craft was through weaving and textile design. Not only were they objects of beauty, they were functional. After much study, I realized that fibers were "...infused with the spirit of the maker, making the rites of passage with ceremony and ritual as they wove themselves into the cycle of the calendar." ¹

My focus for the past ten years has been working with traditional techniques along with untraditional materials. Now I weave "off-the-loom" incorporating untraditional techniques while working with "throw-away" materials.

The world of fiber art has allowed me to explore unlimited media and styles. I have found myself coming full circle and reinvestigating

"tradition" with contemporary sculptural forms. An ongoing question, for me, is when does "Craft" become "Art?"

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

¹ Christine Martens, *"Transcending the Surface"*

² Judith Botzan, *"The Artistic Process"*



Hesychastic Song, 2007, clay, wood and paint

Centering is about sensation. Clay is firmly squeezed to produce each cylindrically vertical form (hundreds of them) which is cast, bent, twisted, contorted, curled, entwined, splayed according to mood, be it sunny, frivolous, gloomy, weary, but never indifferent. From all that disorder, playfulness creates an orderly arrangement that evokes a multitude on interpretations.

The worlds I create are populated by inhabitants whose movements may suggest certain characteristics which constitute a sphere of social beings. The substance according to the relative proportions of the pieces presents wonderful and varying texture that forms an exciting internal monologue.

SUE S. CHIU | LAWRENCEVILLE

My retirement hobby of pottery making has become my passion. I seem to have an inner drive which inspires me to spend every moment I can to fulfill my creativity. My cultural background – Japanese, Taiwanese and Taiwanese-American – and education provide me with broad vision and a rich basis for artistic expression. My goal is to make objects, functional or non-functional, which become beautiful pieces of art.

In my work, the technique I choose depends upon the design. Elements may be wheel-thrown, altered and/or hand-built. Stephen Covey's principal – "beginning with the end in mind" – could apply to my working philosophy. I begin by visualizing what the finished object will look like, including its shape, texture color and firing process. I then work towards this vision by applying my best technique to achieve the preconceived end product. Applying this discipline to my artistry not only provides me with challenge, but also produces good results.

I emphasize harmony among form, textures, surface decorations and color. Lately, I am exploring the combination of different color clay and finer engobe decoration. The result transforms a traditional object into a work with a richer appearance. My success comes when all of these elements enhance each other to bring out the beauty of the object.

Candy Jar, 2008, clay



KAREN CIARAMELLA | MONTCLAIR



centered, 2007, canvas and wool

My work represents the mind's struggle to comprehend non-duality and enlightenment. The imagery vacillates between a portrayal of the pulsation of Chiti Shakti, the feminine principle of Divine Energy, juxtaposed with that of a contracted state of being, mired in duality and ego consciousness.

Comprised primarily of all white sheep's wool, my work utilizes the material to symbolize Divinity embracing all things. The wools' insular quality signifies warmth and protection. The palette embraces Kandinsky's color theory that white conveys "a great silence" which "contains the appeal of nothingness that exists before birth." Alive, it is ever "pregnant possibilities." Shri embraces and permeates all things embodying the fluidity of the formed and formless, transcending time, pervading and sustaining the universe. This perfection, the dynamic flux of the continuum of the regenerative process, is addressed throughout the work, both through the usage of the material and iconographic forms alluding to fertility.

Formally, the wool is represented in disparate states of being: rigid and soft, structured and amorphous. Manipulated to varying degrees, the felted, glued or hand twisted knots of fiber elicit associations with corporeality and paradoxically, transcendence. To the initiated, the mystery of the knots reference Shri Kundalini, the latent female energy lying coiled and dormant at the base of the spine. The process of hand knotting is ritualistic and meditative, yet simultaneously obsessive. Scale varies from tiny pod-like sculptures to large installation work. Protuberances of knotted fiber spill out from wall reliefs and form piles on the floor. Organs, umbilical cords, genitalia and the cervices of the mind can be perceived.

Embedded objects, chosen for conceptual significance, are sometimes hidden within the wool, referencing an idea or notion of time. The objects, whose known visual identity is obscured, are entombed in the wool. Dangling from space or sitting prominently alone, their true nature is visually concealed. They can be interpreted as cocoons or captured prey, either way, both transmuting life. They serve to challenge the very nature of an object or an idea, as well as what is actually "seen" by the seer.

My work is an exploration of ideas and materials originating from my most recent intellectual and artistic interests. For example, the "Habeas Corpus Brooch" is etched and embossed with the words, "habeas corpus," and I have combined them with a traditional Persian boteh design (the motif found in some carpets and paisley textiles). I use them together because I believe they symbolize cultural synthesis, rather than political actually. "Viking Necklace" developed from my research into the significance of ornament in many cultures, historical and modern.

The tactile contrast between hard metal and soft felt makes combining these disparate media technically and creatively challenging, and I am inspired by the inherent qualities of both. I am drawn to objects that reveal the hand, thought and cultural context of the maker. I like to have my work reflect these elements.



Viking Necklace, 2006
felt, silver and agates

PAM COOPER | UPPER SADDLE RIVER



My Space I, 2006, mixed media

I create art in a variety of media, including sculpture, prints, handmade paper, installation and book arts. Overall themes addressed in my work are emotions: fear, dread, insecurity and anxiety.

My paper work references images of childhood with transfer prints based on old family photos, old sewing pattern images and domestic details. The images are of a bygone era, dating back to 50 years ago or more. I often incorporate domestic items such as pins, thread, hangers, buttons, scissors and needles. Some of this work is three-dimensional paper sculpture and most recently, hanging paper houses with images of children trapped inside. The houses confine these memories of childhood in a claustrophobic interior. I've created paper installations with diminutive furniture and life size children, and I've created installations in alcove and closet spaces on these themes.

JOAN DREYER | WESTFIELD



My response to current political events has been to create work that draws attention to societal unease on the home front. This collective anxiety is a result of a war being fought at a great distance with unclear motives and no resolution in sight. A palpable disconnect takes place when a nation is at war, yet the day-to-day activities of its citizens remained unchanged. My purpose in creating this piece was to highlight the great personal sacrifice that is made in maintaining political ideas and "winning" a war.

Flag, 2008, x-ray, MRIs, thread

ALLAN H. DROSSMAN | HACKENSACK



From the Sea, 2008, clay

Growing up in New York I was able to spend a great deal of time going to museums and listening to jazz. Art and music are my great loves.

After art school, I worked in commercial art for forty years. Most of this time was spent as a graphic designer and art director in television. I used painting, drawing, collage, photography and typography in what I did. The work was artistically and intellectually stimulating. But ultimately, I was solving graphic problems for others, not for myself.

Twelve years ago, I discovered clay and found my soul. My work reflects my concern for our natural environment, its beauty and destruction as well as its rebirth. I hope that my work speaks to others.

GLEN GUARINO | CEDAR GROVE



Allegro, 2007, red oak

I hope my furniture speaks clearly, in a language that conveys a sense of the person behind the art, of someone who loves the creative process and respects the beauty of the material from which it is made. As each viewer moves a hand along the lines of the work, I want them to sense the skill and love for the craft needed to create it.

For me each new design is a small adventure, exploring my imagination and the potential of the material. Like craftsmen of the past, I prefer to perform my work using find hand tools instead of relying on machines that may technically speed completion, but limit the scope of the design. Machines, while certainly useful at times, can create an artificial distance between the artist and the material. My hands-on approach allows me to let the design's simplicity reveal itself, creating a piece that imparts serenity and calm, reflecting the tree's grace and strength. As each design becomes real and tangible, I get a sense of a tree evolving into a new life as useful piece of art. I'm grateful to be the catalyst for this rebirth.

Ultimately, I hope people will want to own my art, and make it part of their personal living space, use it, care for it and then hand it down to their loved ones.

LINDA BROOKS HIRSCHMAN | WOODCLIFF LAKE



When the Muse returned this year, I was studying organic gardening, including genetic engineering and plant hybrids. All of a sudden, art inspiration took over. "What if" the plant world was invaded by researchers/designers/merchandisers who could breed non plant-like attributes into plants and flowers?

Blended species? Flowers with emotions? Human or animal body parts? Would "designer flowers" flourish like designer foods and designer drugs? Would they become more desirable than the real thing through advertising?

In this series, I am creating "designer flowers," organic fiber sculptures, using a combination of fiber techniques – feltmaking, hand and machine sewing and basketry.

In experimenting with ways to make handmade felt – a flat, matte material, function as a three dimensional, translucent material, I myself feel involved in the process of transformation.

Hibiscus leopardium, 2008, fiber

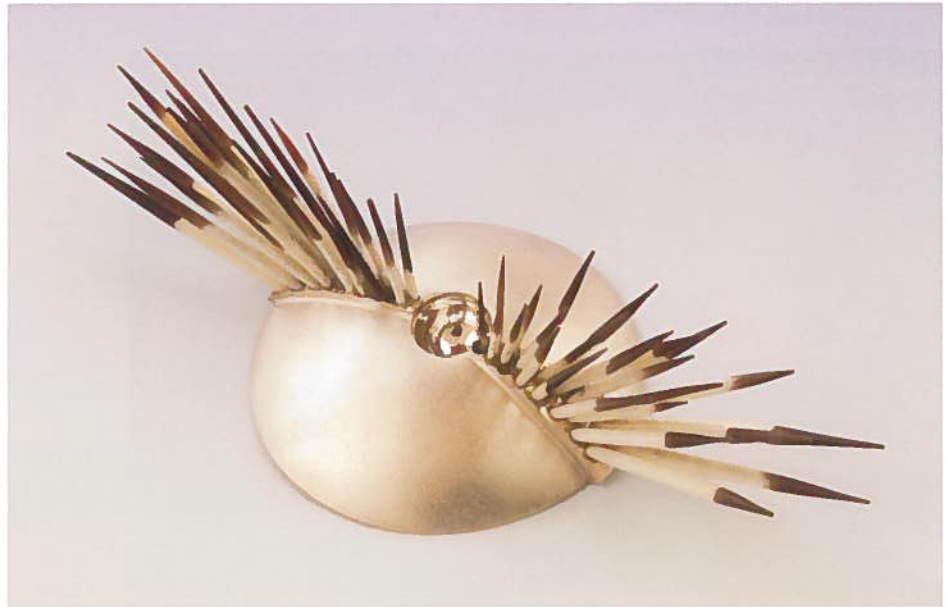


Triad I, 2007, textile

My former body of work consisted of fabric pieced or fused together into collages to create unique compositions indicative of my personal form of artistic expression. Then I went through a major transformative period as an artist when I decided to create my work solely from one piece of fabric. These "whole cloth" compositions were achieved by transforming single large sheets of solid white or black fabric into a cohesive composition using several different printmaking techniques. This new work follows the tradition from colonial America when quilts were made from one fabric. My new compositions emerge from the hand-dyed cloth I create. The resulting textile compositions represent a great deal of experimentation with silk screening techniques, old and new to me. I spontaneously tear paper to create interesting, irregular shapes with a secondary focus on the edge of these forms. These paper forms

create a simple stencil resist to use in the silkscreen process. The use of the thermofax machine as a creative tool enables me to incorporate additional silk-screened design elements into these images. Printing through a blank silkscreen with thickened dyes and discharge paste, I add or subtract color from the fabric in an impromptu fashion. This process is often repeated numerous times before the piece becomes a finished composition. There is a point in this process when I mindfully and in a controlled fashion organize the layers of colors, shapes and textures so that they stand as a completed composition. Sometimes threads and machine stitching add another element to bring the whole piece together. All of my work reflects the spontaneous, improvisational manner in which they were created. As an artist, both my body of work and the fabric itself have gone through a transformative process.

KENNETH C. MACBAIN | MORRISTOWN



Porcupine Brooch, 2008, silver, porcupine quills

My interest in crafts began many years ago with a desire to create sculptural forms that were more relevant to the human experience. I prefer works of art that are functional, tactile and inviting, which is why I work in the crafts as a metal smith and jeweler. To see a well-designed work of art is exciting, but to be able to touch and use it provides a more intimate experience that can prove to be more meaningful and fulfilling.

My influences often come from nature and non-Western cultures. The shield forms and wood textures evoke qualities far removed from our contemporary industrial society and provide a bit of a fantasy

quality. The materials I work with pay respect to the earth and the connection that we have to it. Charcoal, rusty steel and textured metal all speak to the evolutionary forces of nature and let us see them in a different light.

The forms that I work with are intended to be bold and unconventional without sacrificing the functional aspects of the piece. The study of how simple geometric form relate to each other has always intrigued me and is a strong part of my work. Human sexuality, tension, rhythm and balances are all part of my work. By combining forms in specific ways, I am able to create art that is meaningful and expressive.

PATRICIA MALARCHER | ENGLEWOOD

My work is influenced by textiles created for use in ritual and celebration, as either architectural embellishment, vesture, or ceremonial accessories. Byzantine vestments, Indian mirror cloth and Haitian vodou banners are the types of fabrics that have inspired me. I try to allude to their surface effects while producing work that is ambiguous and contemporary.

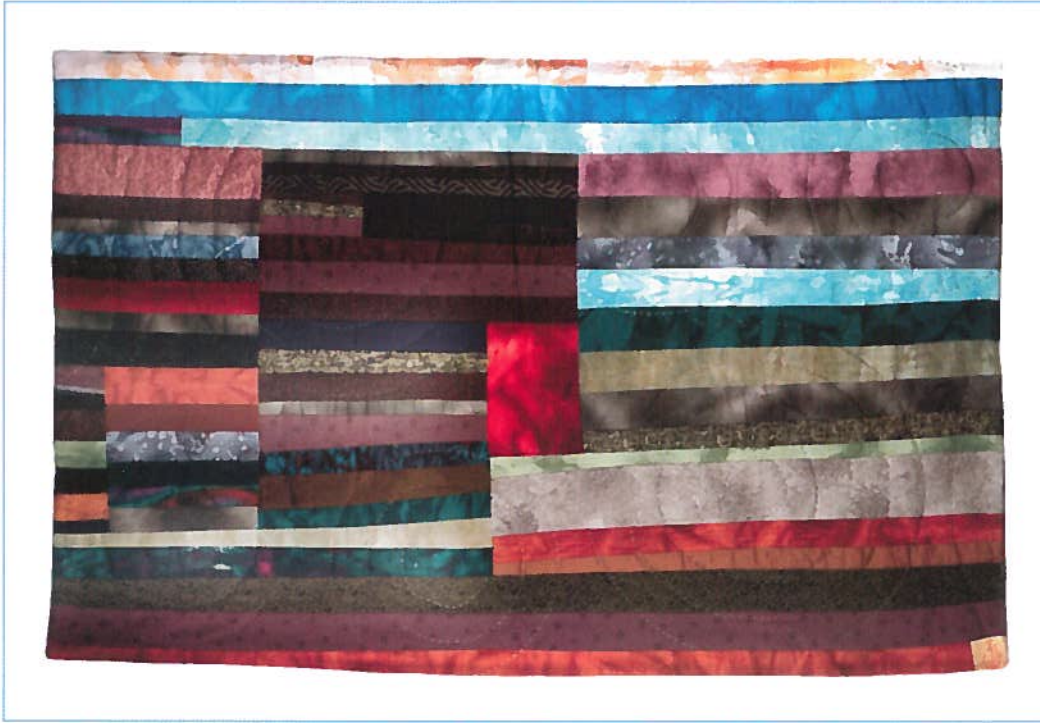
Using geometric patterning and pieced construction, I combine mixed media collage and appliquéd mylar. This has enabled me to resolve formal problems, as well as develop an expressive vocabulary. Often the work is encoded with cultural references by the inclusion of ready-made textile elements, found objects, images from posters and graffiti. Mylar's response to ambient light adds to the surface complexity.

Since the surface of appliquéd textiles does not lend itself to spatial illusion like the firm, flat surface of a stretched canvas, I have questioned the potential of layered fabric to be representative. One response to this has been the attempt to present iconic images of cloth with illusionary references to the ways that fabric bends and folds.

Heroes, 2008, fiber (open view)



PEGGY MCGEARY | HOBOKEN



Fabric of Our Landscape, 2007, fabric

I grew up in rural Pennsylvania where the 4H-Club was king and sewing was a required subject in middle school. For years, I made my own clothing, tote bags and home deco items. In 1999, I made my first quilt and am self-taught.

This past year, I explored making abstract landscapes using the many hand-dyed fabrics that are available. I took that idea one step further when asked to curate a show and used an environmental theme, "A Quilters' View of the Changing Environment." For that show, I created two folk art pieces, "Lost" and "Miss Liberty's International Song Fest."

My love of fabric has evolved into an art form that I hope can be enjoyed by others. My love of the environment has spurred me on to use my art form to do what I can do to communicate the need to conserve and recycle.

Through the medium of fiber art, I examine humankind's relationship with the world. Expressing ideas from my social and ideological life, I transform the complexity of a thought or concept into construction.

Using spaces, portals and structures, a reality is shifted to express not just objects but emotional content. Holes and windows are entrances into other worlds. Sometimes the source of inspirations is architectural with pieces being rounded forming a sense of enclosure. I have always been intrigued by textures, forms and decorative elements developed by peoples around the world; how they express the rhythmic flow of domestic experience. How does it interest and overlap with mine?

It is quite exciting to work with what is believed to be the world's oldest textile. To start literally with a pile of fluff and mould it into something with both emotional and physical status. Handmade felt has a long utilitarian history, being container, clothing and housing. Now, in my hands, it is simply a strong graphic read. Working wool and silk into a hard firm surface while retaining its soft nature recalls the fragility of the natural world.

There are constraints intrinsic to the material and the technique of the art form that impose themselves. By giving up some measure of control, I am giving something back.



Unattainable, 2008
handmade wool felt

GAIL MITCHELL | TRENTON



My quilts are one-of-a-kind "culture quilts" that portray historical, educational and personal stories. I transform fabric into usable art pieces, often embellishing them with beads, photos and fancy stitches.

Paying Tribute, 2008, cotton

The ancient art of mosaic is created by combining small pieces of tesserae to form a larger image. I use this ancient medium to capture 21st century reflections of ourselves. My work has often been derived from photographs, capturing moments, and bits and pieces of individual narratives. Using 3/8" micro-mosaic tile, marble and/or glass, these portraits express the relationship between people and their surroundings. Details that would otherwise go unnoticed are highlighted, yet the feeling of anonymity creates a sense of voyeurism for the viewer. The newest evolution of my work is shifting towards the sculptural, both real and organic, an interesting extraction from materials that are solid and impervious. They, too, have quirky elements that lend context and personality, conveying a story behind them. Every new design is another journey.



Cupcake, 2007, mosaic



Mending Fossil, 2008, textile

The early 20th century Euro-American domestic culture that produced crocheted doilies and embroidered tablecloths is today viewed as ancient history. My art honors this history with the creation of historically-based textile art in an archaeological context, using salvaged needlework.

I print images of old crochet and lace on found cloth, along with instructional text for making crochet and lace – the crochet abbreviations form a kind of secret code. More crochet is sewn between layers of cloth, trapunto style, to form fossil-like impressions.

In my *Fossil Garments*, the work is presented as petrified specimens. The deconstructed garments – some embedded in handmade felt – are offered for inspection on taut surfaces. By carefully cutting apart and arranging the garments, their human connection is emphasized. Crochet and lace, showing through the almost transparent garments, appear skeletal. I use mending techniques in overlapping layers, sometimes obscuring parts of the garments, sometimes cutting through them. The rigid framing exposes the somewhat sentimental clothing (several are infant christening gowns) in an unemotional perspective, allowing the viewer to examine the clothing as artifacts.

By showing the often-overlooked needlework of our grandmothers in this unemotional presentation, I hope to create a new awareness of these once-everyday textiles.



Self Portrait as a Bird, 2006, fabric

I am a self-taught artist who uses neither brushes nor paint. I transform discarded clothing into art, giving new meaning to the notion of fashion as art. I also transform the traditional craft of rug hooking into a contemporary, non-utilitarian art form. I transform women's work into something new, whose whole is greater than the sum of its parts. I examine the human condition and feelings through my own emotional experiences and life history. I explore issues of identity, gender, race, relationships.

I was once like a rug: downtrodden, low; I was once like a rag; used, discarded. As a child, I could not be by myself. I was transformed into the person my parents wanted me to be. Now I transform discards and myself. I take rugs off the floor, reinvent discarded clothing, stand up for myself and transform my life. My work hangs up in prestigious museums and galleries. The former rug and rag are elevated, celebrated.

Fashion is often used to transform oneself, to play a role, to become other, to attain power, to win the approval of others, to conceal one's true identity and physical shortcomings. Now I deconstruct and transform fashion to reveal rather than conceal my authentic self and painful past. I shed and cut through old layers to reveal a true joyous identity. I piece together and repair the fabric of my life by transforming worthless into worthy, bad into good, devalued into valuable, powerless into powerful, sad into glad.

The products of my transformations, both my fiber paintings and I inspire others who need to undergo their own personal transformation, show them that healing from painful personal circumstances is possible.

MARIAN SLEPIAN | BRIDGEWATER



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

For most of my 35-year enameling career, I created large paintings for wall hangings and architectural installations in public spaces. I found the luminous colors to be a painter's playground, and the shaping of metal more exciting than canvas. In recent years I have been creating objects in fine silver (.999), providing me with an entirely new palette, and the joy of three dimensions. Knowing that enamels are impervious to the ravage of time and the elements means that I am making heirlooms that will endure. These objects for home and liturgical use join my love of tradition to my love for contemporary design.

Apple Compote, 2006, cloisonné enamel



Pabst Vases, 2007, porcelain

Newark and its environs have become the main theme of my artwork since 1996. These works are in the form of different media: drawing, ceramic, architectural design, sculpture and painting. Newark as a subject for art has its sources; in the desire to use creative works as a healing power.

My latest series of ceramic sculptures are titled "threatened sites," and deal with mostly 19th century industrial buildings that are scheduled to be demolished. These works are investigations into the urban fabric as well as historical documents.

By drawing and sculpting these sites, a vision for rehabilitation as artist space can be realized. A 3 to 4 hour drawing enables me to feel every brick, see the beauty of the stone, glass and copper. In the studio, the clay turns the image of the building into a plastic form. Visions of revitalization materialize, in the hope of preserving our industrial culture heritage. Working in clay compliments our architecture practice. I believe in usable art as an alternative to our mass produced corporate culture.



Pink Globally, 2006, newspaper and cotton

"Pink Globally" is part of a series of artworks which celebrate international human rights and the integration and assimilation of various "outsider" groups into mainstream society.

Technically, "Pink Globally" utilizes the iconic image of a kimono, comprised of hexagonally plaited strips of international newspapers, lined in pink cotton and covered with pink French knots which secure the three layers. It is a pliant yet very strong structure which speaks eloquently to the capabilities inherent in human rights advocates globally.



Ruffle Collar, 2008
polymer, acrylic and glaze (detail)

When collectors call my work “suggestive” I smile, for teasing the imagination is part of my intent. If you look at one of my brooches and find yourself thinking about budding plants or reflections off a rippling stream, then I have done my job. As you handle my earrings, if you are suddenly musing about succulent fruit, then you have realized my intent. Through abstract form, luminous surface and subtle color blends, my artwork functions as a touchstone to the pleasures and mysteries of nature.

The focus of my work is on the interplay of color, light, pattern and textures as they evolve over the manipulated organic forms. In my work, I strive to capture the forces and energy of nature without strictly replicating the forms.

As a former potter, I loved the malleability of earthenware, twisting and shaping it into full organic forms. Eventually my ceramic work evolved to include the exploration of light patterns through textured translucent porcelain. Later, as a photographer, I was seduced by the subtle play of color and light – by reflection, translucence, the subtle ephemeral colors in plants or sky. My current exploration in polymer clay affords me the best of these worlds.

I begin by painting the unbaked polymer with acrylics. Metallic and specially formulated interference paints and glazes allow me to create shimmering surfaces with subtle color shifts. Once the paint dries, it becomes a brittle skin. With specially designed tools, I score and etch the hardened paint. Then I manipulate and stretch the soft raw clay beneath, revealing a fine network of cracks in the painted surface.

PAMELA WOOD | RIDGEWOOD



My most recent work is inspired by the figure. These figures are transformed into endless sculptural forms. They can range from the very realistic to basic shapes that evoke the mere sense of the human body. Some are very still, others contorted, bending, gesturing, filled with movement. They can be complete or in sections. Organic or architectural. Many are pure and simple, while some have composites or are highly textures.

Different clay bodies are used – porcelain, raku, stoneware and terracotta. The firing techniques include high-fire, sawdust fir and raku; some are finished with glaze, others are terra sigillata or slips and stains.

...I derive my inspiration from life around me. The figures reflect humankind; people living together with all their differences, yet coming together to form something greater.

La Femme, 2006, clay and metal mesh

BARRY ZAWACKI | MOUNTAIN LAKES



Untitled, 2008, raku

Simplicity is at the core of my philosophy and approach to painting and ceramics. I strive to maintain and express the inherent aesthetic qualities in each media.

In my painting and pottery, the visual relationships of color, proportions and form are the primary focus. I seek to create harmony and tensions through varied use of these elements. The philosophy that "less is more" encompasses innate challenges and delicate balances that can be easily destroyed through a lack of conviction to the strength of a simple visual statement.

My work in both media is very direct. Visual clutter, social innuendo and psychological metaphor play no role in my personal interpretation of visual images or forms. My work allows itself to open for interpretation by the viewer. The simple beauty of color relationships and purity of form have always excited me. Through my work, I attempt to convey those perceptions.

TRICIA ZIMIC | MAPLEWOOD



The Source, 2006, ceramic

I have recently completed an 80 square foot ceramic mural in the new lobby of the Maplewood Middle School in Maplewood, New Jersey. This work encourages children and teachers to greet each day with colorful and stimulating imagery that produces a sense of excitement and wonder as they enter the school. The high-sculpted relief nature of my work encourages tactile interaction with the art is engaging, educational and readily accessible. My approach to art is thoughtful, memorable and creative, transforming spaces from one of a dull institutional environment to a colorful and creative atmosphere.

WORKS IN THE EXHIBITION

Dimensions are given in inches; height by width
(or diameter) by depth, unless otherwise noted.

All works lent by the artists.

*Indicates work illustrated in this catalogue.

BONNIE BERKOWITZ

Art Rituals: You Arise in Me, 2008

Fabric, glass beads, hand-crocheted and beaded trim
and bead embroidery*

Book Bra II: Mother's Milk, 2006

Bra, satin, fabric, wire, Japanese and Czech glass beads
and embroidery floss

HARRY BOWER

Home Sweet Home Kimono, 2007

Paper collage*

CONNIE BRACCI-MCINDOE

Sirenic Sorceress Teapot, 2008

Clay and magnum

Hesychastic Song, 2007

Clay, wood and paint*

Unexplained Escapade, 2007

Clay, wood and paint

Unconcealed Karmic Contemplation, 2007

Clay, wood and paint

SUE CHIU

Candy Jar, 2008

Clay*

KAREN CIARAMELLA

centered, 2007

Canvas and wool*

Krishna Dispels Arjuna's Ignorance (Unfolding Karma), 2007

Wool and plastic Army figures

THEA CLARK

Habeus Corpus Brooch, 2008

22K gold, silver and felt

Solitary One (After Rufino Tamayo), 2008

Felt, silver and enamel

Ascend Pendant, 2007

Felt and silver

Viking Necklace, 2006

Felt, silver and agates*

PAM COOPER

My Domain I, 2008

Mixed media

Window I, 2007

Mixed media

Window II, 2007

Mixed media

My Space I, 2006

Mixed media*

My Space III, 2006

Mixed media

Paper Doll, 2006

Mixed media

JOAN DREYER

Flag, 2008

x-ray, MRIs, thread*

ALLAN DROSSMAN

From the Sea, 2008
Clay*

Petrified Forest, 2007
Clay

GLEN GUARINO

Allegro, 2007
Red oak*

LINDA BROOKS HIRSCHMAN

Aloe cardiovascularis, 2008
Fiber

Hibiscus leopardium, 2008
Fiber*

JUDY LANGILLE

Triad I, 2007
Textile*

Whole Cloth Composition I, 2006
Textile

KEN MACBAIN

Porcupine Brooch, 2008
Silver, porcupine quills *

Untitled Ring, 2008
Resins, papier-mâché, rubber and brass

PATRICIA MALARCHER

Heroes, 2008
Fiber*

Bluefold, 2008
Fiber

PEGGY MCGEARY

Fabric of Our Landscape, 2007
Fabric *

The Sky, the Earth, 2007
Commercial and hand-dyed cottons

NOELLE MCGUIRE

Unattainable, 2008
Handmade wool felt*

GAIL MITCHELL

Paying Tribute, 2008
Fabric*

ANNE OSHMAN

Cupcake, 2007
Mosaic*

Two Stools, 2007
Mosaic

Geisha, 2006
Mosaic

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ARTS ANNUAL: **CRAFTS**

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DIANE SAVONA

Mending Fossil, 2008
Textile*

Embedded Fossil, 2007
Textile

LINDA FRIEDMAN SCHMIDT

Daddy's Dummy, 2008
Fabric

Self Portrait as a Bird, 2006
Fabric*

MARIAN SLEPIAN

Pomegranate Spice Box, 2006
Cloisonné enamel

Apple Compote, 2006
Cloisonné enamel*

Lotus Bud Vase, 2007
Cloisonné and sterling silver

ANKER WEST

Pabst Vases, 2007
Porcelain*

Pabst Plates, 2007
Porcelain

CAROL D. WESTFALL

Pink Globally, 2006
Newspaper and cotton*

ELISE WINTERS

Autumn Cinch Bracelet, 2006
Polymer, acrylic and glaze

Ruffle Collar, 2008
Polymer, acrylic and glaze*

Ruffle Cuff, 2008
Polymer, acrylic and glaze

PAMELA WOOD

La Femme, 2006
Clay and metal mesh*

BARRY ZAWACKI

Untitled, 2008
Raku

Untitled, 2008
Raku

Untitled, 2008
Raku*

TRICIA ZIMIC

Dancing Hounds, 2006
Ceramic

The Source, 2006
Ceramic*



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The word "TRANSFORMATIONS" is written in a large, white, outlined, sans-serif font, stacked vertically within a blue square. The square is part of a larger graphic design consisting of a blue square and a blue arc that curves around it from the top left and bottom left.

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NEW JERSEY
STATE MUSEUM

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