



2009 New Jersey Arts
Annual: Crafts

The Noyes Museum of Art

December 4, 2009 to
February 28, 2010

This catalogue is published to accompany
the exhibition

2009 NEW JESERY ARTS ANNUAL: CRAFTS

The Noyes Museum of Art
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2009 New Jersey Arts Annual: Crafts

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2009 NEW JERSEY ARTS ANNUAL: CRAFTS

On behalf of the New Jersey State Council on the Arts, we congratulate the artists represented in the 2009 *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 New Jersey State Museum and most especially, The Noyes Museum of Art for their support and commitment to the work of New Jersey artists featured in the exhibition series. We particularly want to thank Michael Cagno, Director of The Noyes Museum of Art, Dorrie Papademetriou, curator of the exhibition and jurors Neil Tetkowski from Kean University and Skeffington Thomas of Rowan University for making such a substantial investment in the success of this program and for mounting this beautiful exhibition.

Sharon Burton Turner, *Chair*
Steve Runk, *Executive Director*
Tom Moran, *Director of Arts Inclusion/Artists Services*

There was a time not so long ago when every day objects were entirely hand crafted. Furniture, clothing, pottery, metal work etc., all reflected the hand of the maker. Correctly you may say those days are long gone, but the essential need to make things continues and will continue. This global phenomenon is highlighted in our region by the 18 artists represented in the current exhibition entitled the 2009 New Jersey Arts Annual: Crafts. It is noteworthy that few submissions to this competitive exhibition could be called functional in the traditional sense, i.e. teapots truly for tea. With few exceptions the show highlights artwork that employs material and technique rooted in craft without the need to be strictly utilitarian. Straddling the categories, craft art is vital because it exemplifies the instinctive human need to explore new creative relationships by means of traditional methods. These New Jersey artists provide visitors to the Noyes Museum with an exciting vision of artistic excellence, always celebrating material and always maintaining the human touch.

- **Neil Tetkowski**, *Director of University Galleries, Kean University*

The annual exhibit highlighting the artistic talents, imagination and creativity of a sampling of New Jersey's artisans and craftsmen provides a snapshot of the 'state of the art' in the current day and age. Philip Rawson, an aesthetician, once commented on the appeal of traditional crafts by stating "...they fill the gap which now yawns between art and life as most people understand their relationship."

A thread common to artistic traditions is using material creations for expressions of a personal vision or concept that can reflect anything from the intensely personal to topics that address global commonalities.

By the quality, depth and breadth of the work displayed in this exhibit, it is clear the community of visionaries and makers that create exquisite objects in all corners of the Garden State is strong and vibrant. The objects displayed here allow you to 'step into the void' and close that gap between art and life by providing the window into the spirit, insight and genius of the artists.

Enjoy!

- **Skeffington Thomas**, *Professor of Art, Rowan University*

FOREWARD

The Noyes Museum of Art is pleased to host the New Jersey Arts Annual: Crafts and to welcome the people of New Jersey and our guests to this exhibition. With the new vision in these contemporary works visitors are invited on an exciting and unique visual journey.

We are grateful to The New Jersey State Council on the Arts and the Mr. and Mrs. Fred Winslow Noyes Foundation for providing funds and support to produce this year's New Jersey Arts Annual. My special thanks to Neil Tetkowski, Director of University Galleries, Kean University and Skeffington Thomas, Professor of Art, Rowan University, and Dorrie Papademetriou Director of Exhibitions at the Noyes Museum of Art for selecting the works for this prestigious exhibition. Together they had the daunting task of choosing works from the many talented artists of New Jersey. Finally, to the artists in the exhibition, thank you for enlightening us with your talent and creativity.

- **Michael Cagno**, *Executive Director, Noyes Museum of Art*

We are delighted to present the 2009 New Jersey Arts Annual: Crafts in which unique artistic expressions push, blend and blur the boundaries of contemporary craft. Selected works in the exhibition combine beauty and functionality while others simply defy tradition or categorization. In these finely crafted works, the line between craft and fine art becomes virtually invisible.

Textiles, needlework, metalwork, wood, jewelry and ceramics powerfully provoke thought and pleasure. Themes of healing, memory, body language, and the natural landscape resound throughout the exhibition as they convey innovative narratives. The 32 works are celebrations of diversity, techniques and materials. We applaud the artists presented in the 2009 New Jersey Arts Annual : Crafts and celebrate the imaginative fine craft being created in New Jersey today.

- **Dorrie Papademetriou**, *Director of Exhibitions*



Lilliputia 2008
Porcelain Tile, 4 x 4 x 4 in

"Perfection is finally attained not when there is no longer anything to add but when there is no longer anything to take away, when a body has been stripped to its nakedness."

Antoine de Saint-Exupery (1900-1944), French aviator, writer.
Wind, Sand and Stars

In the fall of 1994, I quit working at The Philadelphia Inquirer to join my husband on a year's sabbatical. In each city we lived, Boston, Miami and London, I took pottery courses. By the end of the year, I knew I was a potter. I love the feel of the clay passing through my fingers. I love cities. My work, mostly thrown on the wheel, focuses on the geometric simplicity of city buildings.

JAPPIE KING BLACK | GARWOOD, NJ

The sources in ritual art, in so-called “primitive” cultures have always interested me. My respect for ancient artifact stems from the spiritual powers in the objects themselves. I lived in Argentina and Mexico for a number of years. My Latin American experiences continue to influence my work as an artist. The trees in the woods behind my house in Brockport, New York are being taken over by wild grapevines like kudzu in the Deep South. I collect vine and bark, harvesting it all year, to use in my sculptures and installations. The COLLECTIONS are a series of small pieces that are wall mounted mixed media sculptural installations. The elements are constructed in various fiber techniques of different materials. Each piece is an icon or representative symbol. As a group the installation becomes a single narrative with references to basketry, mask making, the figure and ritual. Like most artists the concepts behind my work are personal. However, I expect my work to speak about nature, metamorphosis, loss and the handmade object.



Collection, 2009

Grapevine, mixed fibers, wire, wood, wax, quills, 10 x 23 ft.

Repetitive shapes...layers...lightness...play... shimmering beads...textural contrasts...organic forms...tiny details...trompe l'oeil...these are some things that inspire and inform my fiber work.



California Roll, 2009,
Synthetic fiber, beads, wool, thread, polymer clay, 5 x 5 x 1 in



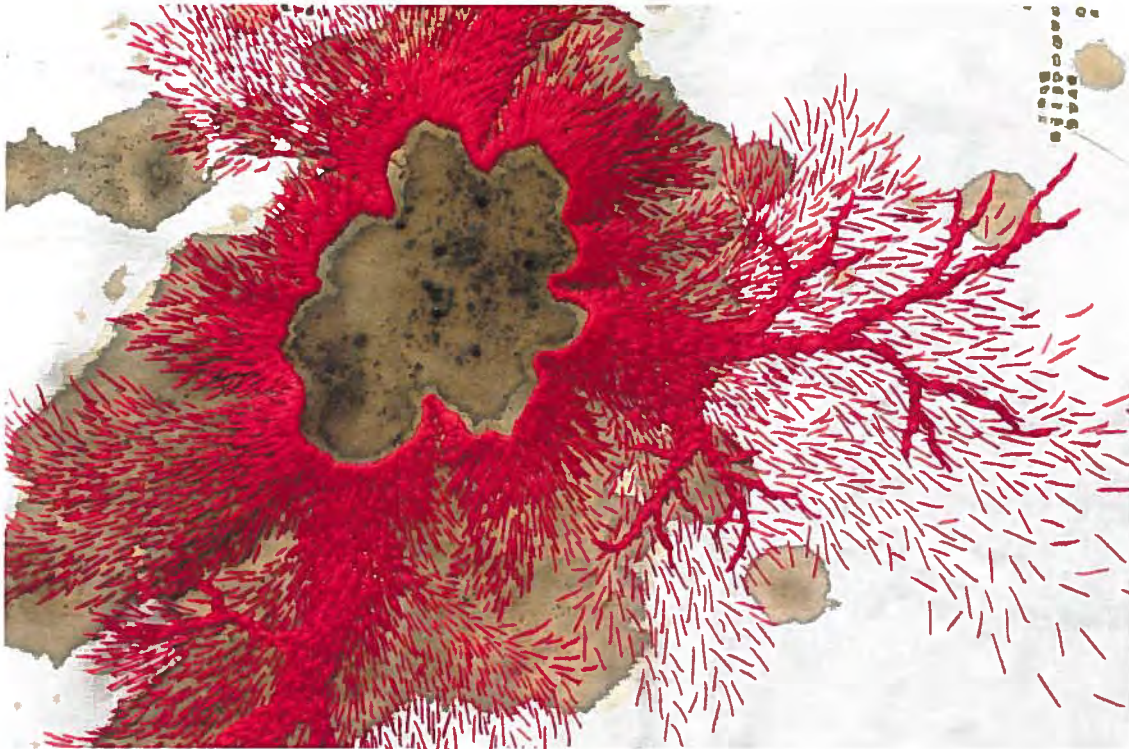
Sprout, 2008,
Sterling Silver, 2 x 1 x 3/4 in

Growing up within the New England winters I have a fondness for the snow covered land. My fondness for silver comes out of this landscape, reflective, sparkling, shimmering, a canvas waiting for texture. As a jewelry artist I love texture. I find texture fascinating. The fact that I can take something hard like silver and texture it and imprint a pattern on it amazes and mystifies me. I get a lot of satisfaction using hammers, each leaving its own personality on the metal. To me, the rolling mill is an amazing piece of equipment. I can take a delicate material such as lace or ribbon and run it through the rolling mill and the metal becomes beautiful with a simple texture imprinted on it.

My current body of work addresses the ways we communicate with each other visually, through body language. *Power Gesture* is an implement that requires the user to assume the authoritative “steeped fingers” gesture. This position exudes confidence and is often used by one who has the upper hand in a situation. Psychologists believe assuming a posture of gesture will make one feel as they would if they did the gesture naturally. So for a confidence boost, *Power Gesture* is the implement of choice. Although our body movements may be mute to the ears, they are inevitably far more revealing than the spoken word, which often disguises. By viewing and interacting with the work, I seek to make us look at ourselves and ponder the underlying reasons for our seemingly casual gestures.



Power Gesture, 2009,
Aluminum, acrylic, 8 x 8 x 6 in.



Healing Sutra #3, 2009,
Hand embroidery and walnut ink on antique fabric, 22 x 21 in.

To stitch; a thread or line that holds things together - this is the literal translation of the ancient Sanskrit word "sutra". In the "Healing Sutras" I use contemporary embroidery on antique fabric as a canvas to explore the common threads that bind countless generations of women. Wounds - both physical and psychological - are given life using delicate, meditative stitches. Traditionally thought of as "woman's work", sewing is a time consuming and contemplative process, each thoughtfully considered stitch becoming integral to the work as a whole. As a young girl I was inspired by countless hours spent in my mother's sewing room and by the delicate watercolors and artistic spirit of my maternal grandmother. These early creative influences have always informed my work and shaped my decision to study textile design.



Arabesque, 2009,
Mozambique shedua, ebonized sapele, 29½ x 37½ x 28 in.

I hope my furniture speaks clearly, in a language that conveys the sense of the person behind the art; of someone who loves the creative process and respects the beauty of the material from which it was 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 fine hand tools instead of relying on machines that technically speed completion, but limit the scope of 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 simplicity of the design to 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 tree evolving into a new life as a useful piece of art. I'm grateful to be the catalyst for this rebirth.

Texture, pattern and color are the factors that stimulate my imagination. Fractured piecing and interaction of colors are the basis of my work. I develop my design after careful study of the fabric and incorporate it into my piece to achieve overall continuity. An intellectual statement is not the result I am trying to make, but rather an uplifting visual experience that can be whimsical or not.



The Maidens, 2009,
Fiber, mixed media, 29 x 23 in.

In a recent review, the New York Times dubbed my work “oddball assemblages,” and aptly so. My three-dimensional collages combine found objects with surface design, sometimes touching on narrative themes. I’m particularly drawn to religious and political icons, inspired by a continued fascination with indigenous and popular culture and world religions. By juxtaposing these icons with an eclectic assortment of objects the viewer is challenged to consider common objects within an altered context. In each of my constructions, surface design is the key component. Seed beads adorn objects in colorful patterns, camouflaging their original circumstance, allowing us to see them as pure form without their usual connotation. The process is slow and meticulous, Zen-like, with the choice of forms motivating color schemes and iconography. Certain themes continue to resonate for me. Birds, in their quicksilver beauty, represent ultimate freedom. My goal in covering the surfaces of 3-D objects and flat images is to transform the mundane, allowing us to imagine the magic within the familiar.



Youth Fades, Beauty Remains, 2009,
Mixed Media, 18 x 10 x 9 in.



As a young boy I observed my grandfather making vessels from leftover scraps of copper sheets. I was fascinated that a man who was legally blind could create something like this with minimal vision and mostly the feel of his hands. What I found most interesting was his ability to see this object in his mind. I didn't realize then how much impact this would have on me as I grew up and developed my wood turning skills. My intent as an artist is to merge my vision with the beauty of the wood. Beautiful shapes celebrating beautiful woods. My primary interests in wood turning are hollow vessels, carved and textured with occasional coloring techniques. The design of this usable lidded vessel is inspired by a plurality of cultures. Ancient Greco-Roman terracotta amphorae jars made throughout antiquity to carry liquids and dry goods; and the powerful stance of the Japanese Samurai with broad shoulders, prepared for any task. *Echoes of Plurality* is a post-modern reflection of an American wood turner. Its use is also plural both functional and aesthetic. As a functional piece the large interior space allows for the storage of many materials; as an aesthetic piece it pleases the eye and satisfies the spirit.

Echoes of Plurality, 2008,
Wood, 22 x 12 x 6 in.



Terrain, 2009,
Crocheted dye sublimation ribbon, 7 x 6 x 7 ft.

I knit and crochet to synthesize the latent stream of consciousness with each evolving structural concept that captivates me. My focus is the form itself that emerged from a continuum of investigation which impacts and transforms senses and sensibilities. I consume the cohesion of my art in refining cumulative thought. Within the therapeutic composite of stitches I resolve to connect the tattered fray of my life and in some way liberate concerns and confines of my emotions. Thematically, my textiles encapsulate the tenacity of my psychic energy as each stitch imparts what follows. Stitching evokes an inherent rhythm which sustains me and daily interactions supply the footing; profound yet serene, urgently coalescent throughout time.

My work has always been about process. I've always enjoyed the process almost as much as the creation itself. Finding the physical aspects of the construction are as important as the creative ones. For the last couple of years, I have been telling stories through my art, stories, that were passed on to me by my grandfather. He used to say we were both natural collectors and builders. He believed we could make "anything out of anything" we found. I wanted to make these stories as vivid for my children as they were for me at my Grandfather's side, and so I decided to make a visual history of my past. In my art making today, I follow this philosophy of creating "anything out of anything found" using other people's cast offs to make something new.



Squirrley Bastard, 2008,
Mixed media, 7 x 11 x 9 in.



Catacombs XXII, 2009,
Textile, 36 x 45 in.

My work is unique in that it incorporates painting, photography, and stitching in such a way that challenges the viewer to decipher how the work was made. More than simple paintings, I combine the media to portray natural surfaces using imagery of the planet's fragile beauty. The work depicts ordinary objects; perhaps some lichen, rocks on the beach, dead vines, and images from the my travels or even my back yard. The art is about raising awareness of the fragility of our environment. My work depicts a balance of art and nature; portraits of our vanishing landscape and archeological sites. I incorporate a combination of techniques to reflect on the past in the attempt to make sense of the future by utilizing the incongruity of hand stitching (traditional mark making) with the latest technology on silk, canvas and other textiles (modern mark making).



Gladiator, 2008,
Clay, underglazes, 33 x 20 x 12 in.
Collection of Ron & Susan Portadin

In the current body of work, I use armor as inspiration for an alternative approach to the figure. The idea of armor used metaphorically as a person's exterior and/or reflection of their personality, nature, and internal battles. I have always been interested in figure as narrative, the figure, both male and female, serves as a visual journal for my imagery. The challenge and intrigue for me is communicating my stories using surface quality, graphic images, patterns, forms, and color. The pieces are hand built using slab technique. Slips, under-glazed, terra-sigilatta, and stains are used to paint the piece. It is then fired to cone 05. After the first firing glaze, I glaze the pieces and fire it a second time. I also used materials that do not need to be fired, such as acrylic paint.

The early 20th century Euro-American domestic culture which produced crochet doilies and embroidered tablecloths is today viewed as ancient history. My art honors this past with the creation of historically-based textile art in archaeological context, using salvaged needlework. My *Strata* pieces have buttons, snaps, buckles and sewing tools sewn between layers of cloth, trapunto style, to form fossil-like impressions. The work is presented as petrified specimens, offered for inspection on taut surfaces. Some appear to be freshly exposed artifacts; others are made to resemble columns of hieroglyphic symbols. Recently, someone described my art as “maps of a past civilization” and I thought about how a map can symbolize a plan or a history, as well as a place.



Sewing Strata, 2008,
Mixed media, fiber, 18 x 18 in.



Wood Fired Vessel Form, 2008,
Clay, 21 x 5 x 6 in.

This current series of vessel forms has evolved through my exploration in clay of form and surface decoration. The porcelain wheel-thrown forms provide a three-dimensional surface for my study and use of color, pattern and composition. In my work I pay homage to the functional roots of ceramics while elaborating on historical and decorative elements. The interaction of the ceramic forms, whether as a vessel or wall platter, is as important as the surface, texture, color and patterning. Travels to the Caribbean, Costa Rica, the Mayan Ruins in the Yucatan, Southern Spain, Barcelona, and Oaxaca, Mexico have influenced my work. The carving seen in the art and architecture of the Mayan Ruins inspires repetitions of spiral shapes. This spiral is a theme ever present in my work and represents the spiraling of life and how it is constantly moving. My recent study of form and surface is seen through the use of woodsalt-firing techniques in the Naborigama kiln. The pattern and colors are more subtle due to the firing process and the results are varied and not predictable. My work is formed on the potter's wheel, painted with slips and terrassigillata, incised, and slip-trailed.



Zig Zag Vase, 2009
Clay, 10 x 12 x 5 in.

I am drawn to clay because of its tactile and physical properties. It is a welcome respite from our early 21st century world of mechanization and super techniques. When I work in clay, when I work with the primal elements of earth, air, water, and fire, there is a connection to something deeper and stronger, more primal. On days when I enter my studio, I leave behind the violence, the pollution, the global warming, and the consumption propagated by our modern-day icons and begin a quest to understand the deeper meaning in life, the idea and the function, and enter into a creative dialogue with the stars, the wind, the mountains, the trees and all living things. These pots are fired in a wood kiln. Firing with wood is a purifying ritual. It is the “trial by fire” of ancient myths, a process engaging full thought and sense, a collaborative effort between man and fire... feeding wood to the fire, the flame licks a pattern across a brushed slip decoration and ash falls upon the shoulder of a pot with glaze turning copper green as heat irreversibly transforms clay and minerals... And to open the kiln door several days after the pots have cooled and we have rested, are moments filled with intense anticipation and excitement.

I have always loved function. How things look and how they work. This series of ewers and vases were created to be enjoyed and used. It is with use that their life is renewed. And when they are used, as clay pots were being used hundreds and thousands of years ago, let us, the maker and the user, remember our connection to these other times, to these other peoples, and have reverence for this miracle which is life!



Ruffle Ruche Neckpiece, 2009,
Polymer clay, 1 x 8 x 9 in.

Concern for color and light has followed me through every phase of my artistic career. Early on, my first masters' project addressed light patterns in translucent porcelain which I created by manipulating thickness and texture. As a potter, I found joy in twisting, pulling and shaping that pliable material into full organic forms. Then, years as a photographer allowed me to explore the ephemeral quality of light and color in nature... the reflective shimmer of a rippling stream, the delicate shifting colors of the evening sky, the iridescence of creatures in a tidal pool, the blush of color on the skin of ripe fruit. My current work in polymer affords me the opportunity to merge all these concerns. I use specially formulated metallic acrylic paints and iridescent glazes to create shimmering luminous color effects over the polymer. The result is a seductive convergence of additive and subtractive color mixture allowing me to play with all the dimensions of color and light over the surface of my jewelry.

WORKS IN THE EXHIBITION

Lynne M. Berman

Lilliputia, 2008,
Porcelain Tile, 4 x 4 x 4 in.

Jappie King Black

Collection, 2009,
Grapevine, mixed fibers, wire, wood, wax, quills,
10 x 23 ft.

Katia Bulbenko

California Roll, 2009,
Synthetic fiber, beads, wool, thread, polymer
clay, 5 x 5 x 1 in.

Veggie Roll, 2009,

Synthetic fiber, beads, wool, thread, polymer
clay, 4½ x 6½ x 1 in.

Liesl Carlson

Sprout, 2008,
Sterling Silver, 2 x 1 x ¾ in.

Elizabeth Ring, 2009,

Sterling Silver, 1½ x ¾ in.

Jennifer Crupi

Leg Bouncer Stress Expresser, 2009,
Aluminum, acrylic, steel, painted wood, vellum,
12 x 15 x 16 in.

Power Gesture, 2009,

Aluminum, acrylic, 8 x 8 x 6 in.

Erin Endicott

Healing Sutra #1, 2009,
Hand embroidery and walnut ink on antique
fabric, 21 x 20 in.

Healing Sutra #2, 2009,

Hand embroidery and walnut ink on antique
fabric, 29 x 19 in.

Healing Sutra #3, 2009,

Hand embroidery and walnut ink on antique
fabric, 22 x 21 in.

Glen Guarino

Arabesque, 2009,
Mozambique shedua, ebonized sapele,
29½ x 37½ x 28 in.

Beverly Hertler

The Maidens, 2009,
Fiber, mixed media, 29 x 23 in.

Red Tide, 2008,

Fiber, mixed media, 25 x 15 in.

Jan Huling

Youth Fades, Beauty Remains, 2009,
Mixed Media, 18 x 10 x 9 in.

Edward Koenig

Echoes of Plurality, 2008,
Wood, 22 x 12 x 6 in.

Donna L. Lish

Terrain, 2009,
Crocheted dye sublimation ribbon, 7 x 6 x 7 ft.

Deb Mell

Squirrley Bastard, 2008,
Mixed media, 7 x 11 x 9 in.

Twisted Charmer, 2008,

Mixed media, 16 x 8 x 7 in.

Joanie San Chirico

Catacombs XXII, 2009,
Textile, 36 x 45 in.

Jacqueline Sandro

Big Top, 2008,
Clay, underglazes, glazes, sigillatta, 30 x 8 x 16 in.

Gladiatress, 2008,

Clay, underglazes, 33 x 20 x 12 in.

Collection of Ron & Susan Portadin

Diane Savona

Fossil Strata #2, 2008,
Mixed media, fiber 23½ x 23½ in.

Sewing Strata, 2008,

Mixed media, fiber, 18 x 18 in.

Strata Markings, 2009,

Mixed media, fiber, 17 x 17 in.

Linda Shusterman

Wood Fired Vessel Form, 2008,
Clay, 21 x 5 x 6 in.

Wood Fired Vessel Form, 2009,

Clay, 22 x 5 x 6 in.

Alan Willoughby

Vase, 2009,
Clay, 13 x 16 x 6 in.

Zig Zag Vase, 2009,

Clay, 10 x 12 x 5 in.

Elise Winters

Ruffle Cascade Neckpiece, 2009,
Polymer clay, 10 x 7 x 1½ in.

Ruffle Ruche Neckpiece, 2009,
Polymer clay, 1 x 8 x 9 in.

Brio Necklace, 2008,

Polymer clay, 20 in.



The Noyes Museum of Art

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