

2010 NEW JERSEY CRAFT ARTS ANNUAL
MAKE ME SOMETHING
BEAUTIFUL

NEWARK MUSEUM
06.16-08.08.2010





Funding for this exhibition has been provided in part by the New Jersey State Council on the Arts/Department of State.

The New Jersey Arts Annuals highlight work of visual artists and crafts people who live or work in the state. One exhibition takes place each year in alternating sequence in Fine Arts or Crafts.

UPCOMING ARTS ANNUALS:

- 2011 – Fine Arts Annual, Montclair Art Museum
- 2012 – Craft Arts Annual, Jersey City Museum
- 2013 – Fine Arts Annual, Newark Museum
- 2014 – Craft Arts Annual, Morris Museum

The series of exhibitions is co-sponsored by the New Jersey State Council on the Arts/Department of State, a partner agency of the The National Endowment for the Arts; 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.

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Cover: Bennett Bean, *Master #1558*, 2010, see page 8.

Christine Barney, *Awake at Dawn*, 2009, see page 11.



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STATEMENT FROM THE LIEUTENANT GOVERNOR

It is my pleasure to extend congratulations and best wishes to the artists represented in this year's *New Jersey Arts Annual* exhibition in crafts, and to all of the sponsoring organizations who have come together to make this event such a success. *New Jersey 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 Newark 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 series will continue to stand as a testament to artistic excellence and a celebration of New Jersey at its best.

Kim Guadagno
Lieutenant Governor

STATEMENT FROM THE NEW JERSEY STATE COUNCIL ON THE ARTS

On behalf of the New Jersey State Council on the Arts, we congratulate the artists represented in the *2010 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 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 Newark 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: the Jersey City Museum, the Montclair Art Museum, the Morris Museum, the New Jersey State Museum, the Noyes Museum of Art, and most especially, the Newark Museum for their support and commitment to the work of New Jersey artists featured in the *Arts Annual* exhibition series. We particularly thank Mary Sue Sweeney Price, Director of the Newark Museum; Ulysses Grant Dietz, Senior Curator and Curator of Decorative Arts; and guest juror Nicholas R. Bell, Curator of the Renwick Gallery, Smithsonian American Art Museum, for making such a substantial investment in the success of this program and for mounting this beautiful exhibition.

Sharon Burton Turner, Chair
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INTRODUCTION

I am pleased to introduce the *2010 New Jersey Craft Arts Annual*, the latest exhibition in a two-decade partnership with the New Jersey State Council on the Arts. Each presentation provides an opportunity to approach the Craft Arts Annual in a new way. Past Crafts Annual exhibitions have considered such topics as cultural diversity and the adaptation and survival of ethnic craft traditions — all drawn from New Jersey's wellspring of creative craft artists.

For 2010, I commend Curator of Decorative Arts Ulysses Grant Dietz and co-juror Nicholas Bell, Curator of the Renwick Gallery at the Smithsonian American Art Museum, for a deceptively simple premise. *Make Me Something Beautiful* has enabled us to look back to the precepts of the Newark Museum's founding director, John Cotton Dana, and the emphasis he placed on the applied arts during the Museum's formative years before World War I. Leery of many American museums' obsession with Old Master painting and sculpture, Dana sought to bring the art of the everyday modern world to his audience. These ongoing New Jersey Crafts Annual exhibitions carry on the proud, century-old legacy of taking the decorative arts seriously at this institution.

We commend the forty-seven artists from thirty-seven communities in New Jersey who have expressed their ideas of beauty in a wide range of media and techniques. The diversity of style, media and inspiration evident in these objects indeed reflects the diversity of New Jersey. The trustees of the Newark Museum, the Museum staff and I are all immensely grateful to the artists, and to the New Jersey State Council on the Arts for their unwavering support.

Mary Sue Sweeney Price
Director
Newark Museum

JUROR'S STATEMENT

In my first college art history course, our professor sat down at his desk, looked each one of us in the eye and made the following statement: “There are two words you are never permitted to use in this classroom: ugly, and beautiful.” His concern was that these two terms, perhaps the most commonly used descriptors in art, were so subjective as to lose all value for description. To state that something is beautiful or ugly is to stake a claim in the aesthetic success or failure of an object, but it is an inherently personal claim that can be difficult to relate to others without gross contextualization.

Museums exist in part to give us this context — to share with us the history of beauty, and the evidence to support broader definitions of the good, the better, and the best. When Newark Museum founder, John Cotton Dana, organized the museum’s first decorative arts exhibition one hundred years ago, he provided a venue for the appreciation of what he considered the right things — those demonstrating exquisite design and manufacture, whether from the hands of a single artisan, or the line in a factory. The collections that remain are a testament to his vision, but that too is subjective: they not only reflect some of the finest work in early 20th century America, but also the development of conservative taste in that period.

A century later much has changed: one of twentieth-century craft’s greatest legacies is the democratization of taste, materials, and techniques. No longer are we restricted to porcelain, silver, or Persian wool. No longer must artists attend the ‘proper’ schools to learn the ‘proper’ ways to

make ‘proper’ things. No longer is artistic success necessarily defined by the conservative or the few. Rather than something to hedge against, individuality in craft is welcome, and competing definitions of beauty, in all their subjective glory, are something to celebrate.

The objects gathered from across the state for the *2010 New Jersey Craft Arts Annual* are thrilling precisely for the variety of interpretations offered as ‘something beautiful.’ Paul Stankard’s flameworked glass objects provide exquisite evidence that ancient techniques continue to evolve, enriching contemporary practice. Elise Winters’ startlingly attractive polymer jewelry elevates the status of a typically base industrial material (Dana would no doubt approve) and succeeds in personalizing it. Ceramist Joseph Gower leans in the other direction, creating unique works that suggest mass manufacture. Glen Guarino’s dexterous use of wood illustrates the abiding influence of the studio furniture movement, while Andy DiPietro’s austere vessels reveal the growing sophistication of contemporary wood art. Works by silversmith, Wendy Yothers, and Ironbound artist, Kevin Sampson, offer unexpected takes on classical forms — the teapot and the guitar. The function implied by these ‘tools’ for everyday living is superseded by a riveting emphasis on mortality that is by turns spooky and whimsical. Sampson’s use of bones also reminds us that the most beautiful lines in craft aren’t always made, but sometimes found.

There is only room here to sample the extraordinary range of talent demonstrated by the forty-seven artists included in the exhibition, but the implications for craft are clear: the potential

for aesthetic success is virtually limitless, as are the physical elements that can be molded, burned, stretched, pounded, carved, fired, shaved, worked, hammered, and cajoled into objects of astounding aesthetic power. How appropriate that they have come together under the roof of an institution dedicated to the pursuit of this ideal, and how telling that our conceptions of it are so different today than they were a century

CURATOR'S STATEMENT

As we were studying the submissions for the *2010 Craft Arts Annual*, I wondered aloud to my co-juror, Nicholas Bell, why so few of the entrants seemed to have addressed the theme of the exhibition directly. He commented (with hardly any snide inflection) that perhaps they found the premise of the show a little glib. That set me back a bit. I am glib, a fact that can both endear me to colleagues and irritate them. However, my selection of the theme for this exhibition “Make Me Something Beautiful” was not meant to be casual or superficial. To honor the centennial of the first decorative arts exhibition at this Museum (1910, *Modern American Pottery*), I truly wanted to urge the craft artists of New Jersey to think about beauty, and to try to interpret what it meant for them. Beauty is, as Nicholas notes, a highly subjective concept. It is also rather passé in today's art world, where content seems to dominate aesthetic concerns. But I am a decorative arts curator, not a contemporary craft curator. I collect and study contemporary craft in the context of centuries of applied arts production here and abroad. To me, beauty is still at the core of my appreciation of any object of any age.

ago. Let this exhibition's legacy then, be an expanded context for this complex compliment, and a new willingness to proclaim something beautiful when it strikes the soul.

Nicholas R. Bell
Curator, Renwick Gallery of the
Smithsonian American Art Museum

A dictionary definition of beauty is: “the quality or aggregate of qualities in a person or thing that gives pleasure to the senses or pleasurably exalts the mind or spirit.” Beauty can be obvious, or it can be subtle, derived from a deftly drawn line, a fortuitous choice of color, a particularly skilled application of craftsmanship. There can also be beauty in content — in the concept that drives the creation of a work. For all its subjectivity, there are some aspects of beauty that seem to be very widely shared across geography, culture and time. We have tried to seek out these universally-held aspects of beauty, as well as those that are deeply personal and reflect primarily the artist's own vision. Ultimately, everyone who sees this exhibition will find something in it that they feel is beautiful. And no one will find everything in this exhibition beautiful. This is as it should be, and I hope this latest incarnation of the *Craft Arts Annual* will provoke conversation, and lead visitors to explore their own notions of beauty as they interact with those of the artists.

Ulysses Grant Dietz
Senior Curator and Curator of Decorative Arts
Newark Museum

BENNETT BEAN

Master #1558, 2010
Pit fired, painted and gilded earthenware
17 ¼ x 26 x 11 in.
Collection of the artist

Since the emergence of the contemporary craft movement during the 1930s, many craft artists have consistently moved away from functionalism, focusing on creating beautiful objects that serve no purpose other than contemplation. Craft techniques, as well as traditional ideas of form, color, line and texture, continue to be at the core of contemporary studio craft.



LYN ALEKSANDROWICZ

Hull, 2009
Raku fired clay
8 x 4 x 4 in.
Collection of the artist



For centuries, functional ceramic vessels have been embraced as works of art in Asia. Japanese and Chinese ceramics in particular have inspired contemporary potters and, one supposes, always will.

ALMA HAYES-BELMONT

Blue soy pot, 2009
Thrown porcelain
6 x 5 x 3 ½ in.
Collection of the artist



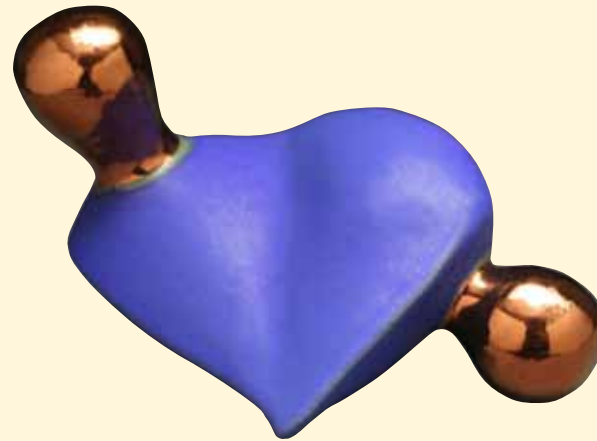
MEY-MEY LIM

Kites, 2010
Ceramic
4 x 5 x 5 in.
Collection of the artist



WILLIAM MACHOLDT

Blue Heart, 2008
Handbuilt ceramic
5 x 7 x 5 in.
Collection of the artist



Non-functional vessels, as well as purely sculptural ceramic works, continue to inspire potters, who still rely on clay's sculptural qualities and the potential beauty of glazes to achieve their goals.

VERONICA JUYOUN BYUN

Serenity After the Sunset, 2009
Slab-built white stoneware
43 x 40 x 8 in.
Collection of the artist



CHRISTINE BARNEY

Awake at Dawn, 2009
Cast glass, furnace formed
10 ¼ x 12 x 3 ¼ in.
Collection of the artist



Both ceramics and glass are explored by contemporary craft artists for their sculptural potential, without losing sight of the inherent potential for beauty with these materials, which separates them from all other sculptural media. Glass interacts with light in a way unlike any other sculptural medium, while apparently traditional glazes can create distinctive surfaces on sculptural pieces that cannot be obtained in any other way.

JOSEPH GOWER

Untitled wall piece, 2010
Reinforced ceramic, automotive paint
44 x 44 x 10 in.
Collection of the artist

Increasingly, contemporary ceramic artists explore materials and scale in ways that free them from the constraints of traditional craft practices. Joseph Gower's use of automotive paint enables him to achieve surface effects impossible with traditional fired glazes.

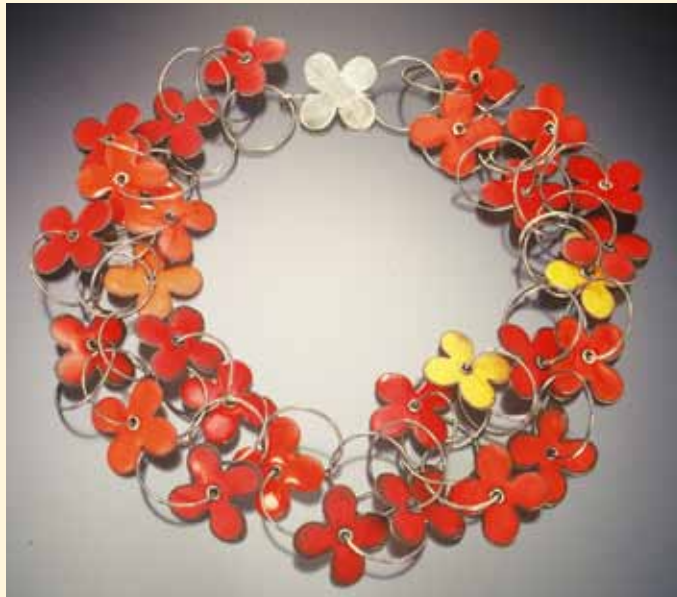


MARJORIE SIMON

Fluffy Red, 2006

Copper, enamel, silver
18 in.

Collection of the Newark Museum
Purchase 2008 Estate of Alice G. and Fred W. Radel and Membership
Endowment Fund 2008.21.1



JENNIFER JORDAN PARK

Chrysalis Necklace, 2008

Enamel, gold, pearls
3 x 2 ½ x ¼ x 18 in.

Collection of the artist



Enamel is an ancient technique, fusing powdered glass to a metal surface with heat. Enamels are related to ceramic glazes, and allow for a wide range of colors and surface effects, depending on the enameling method used. Enameling within applied metal enclosures (*cloisonné*) allows for complex color schemes, while using translucent enamel over an engraved ground (*basse taille*) creates a very different effect from using opaque enamels.

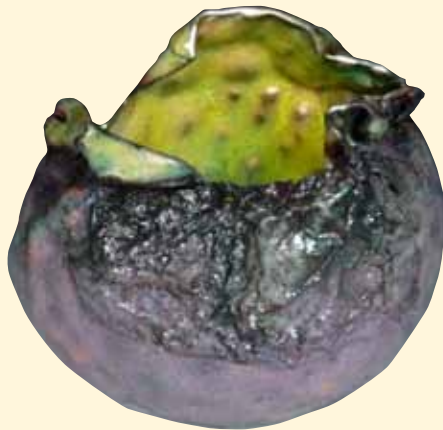
MARIAN SLEPIAN

Compote, 2009
Silver, cloisonné enamel
6 x 5 x 5 in.
Collection of the artist



LENI FUHRMAN

Purple and Green Pot, 2010
Enamel on copper
2 ½ x 3 ¼ x 3 ¼ in.
Collection of the artist



Sterling silver has long been used for elegant domestic objects in the American home. Although silver jewelry continues to be a major focus for craft artists, it is becoming less common for contemporary silversmiths to produce objects with a primarily artistic intent.

WENDY YOTHERS

Baba Yaga's Teapot for Brewing Dark Spells, 2009
Silver, glass
7 ½ x 7 x 5 in.
Collection of the artist

Baba Yaga's Teapot for Brewing Light Spells, 2009
Silver, glass
7 ½ x 7 x 5 in.
Collection of the artist

KENNETH MACBAIN

Cordial Cups, 2009
Silver
6 x 2 ½ x 3 ½ in.
Collection of the artist



Both MacBain and Yothers have made pieces that are functional, although Yothers has focused on the narrative of a famous Russian folk tale, and her pieces are intended more for contemplation than for use.

CLIFFORD BLANCHARD

Twin Vessel Heads, 2010
Stainless steel
23 ½ x 5 ½ x 6 in.
Collection of the artist

RORY MAHON

Juniper Vessel, 2005
Cast bronze
6 x 12 x 12 in.
Collection of the artist



Metal as a sculptural medium is far from new, but the creation of non-functional (or semi-functional) metal vessels is one means of artistic expression in the contemporary craft world. Blanchard recycles pieces of found machinery to create quasi-functional sculptures, while Mahon uses both natural and industrial imagery to create bowls that are not functional.





JILL BAKER GOWER

Glamour Gem Locket Brooch, 2008
Argentium sterling silver, plastic, feather, mirror
2 x 2 x 1 in.
Collection of the artist

THEA CLARK

Pollen Brooch, 2008
Handmade wet- and needle-felted wool, oxidized silver, peridot
2 1/2 x 1 7/8 x 3/8 in.
Collection of the artist



Contemporary studio jewelry is one of the largest segments of the craft world today. Jewelry can never be entirely divorced from function, but some contemporary pieces can be difficult to wear due to size, construction or configuration. Some jewelry artists continue to use traditional metalsmithing techniques and materials (silver, gold, gemstones), while others have turned to completely non-traditional materials such as Corian and polymer clay. Found objects and suggested narratives are two important innovations in studio jewelry with roots in the 1960s Pop Art movement.

JOAN CUMMINGS

Necklace, 2009
Silver, laboradorite
20 in.
Collection of the artist

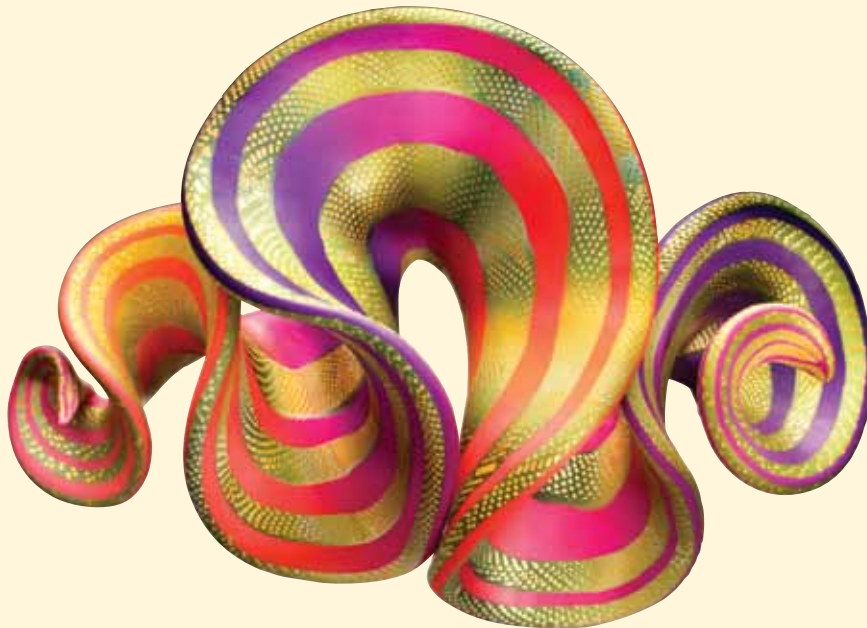


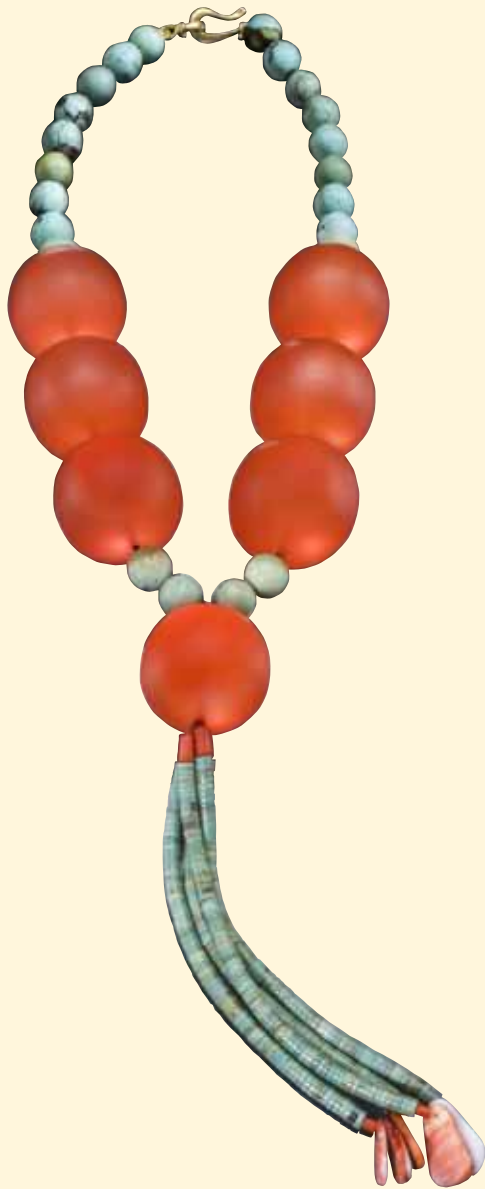
ELISE WINTERS

Garden Ruffle Cascade Neckpiece, 2010
Polymer, acrylic
11 x 7 x 2 ¼ in.
Collection of the artist

SUSAN KASSON SLOAN

Red Brooch, 2007
Epoxy resin with pigment, silver
6 x 2 in.
Collection of the artist





ANJALI SHALIT

Purity of Heart, 2009

Resin, Chinese turquoise, American turquoise, coral, orange spiny oyster
28 in.

Collection of the artist

LESLIE SHERYLL

Abby (necklace), 2010

Finger-woven cord, freshwater pearls, glass, crystal, silver
23 in.

Collection of the artist



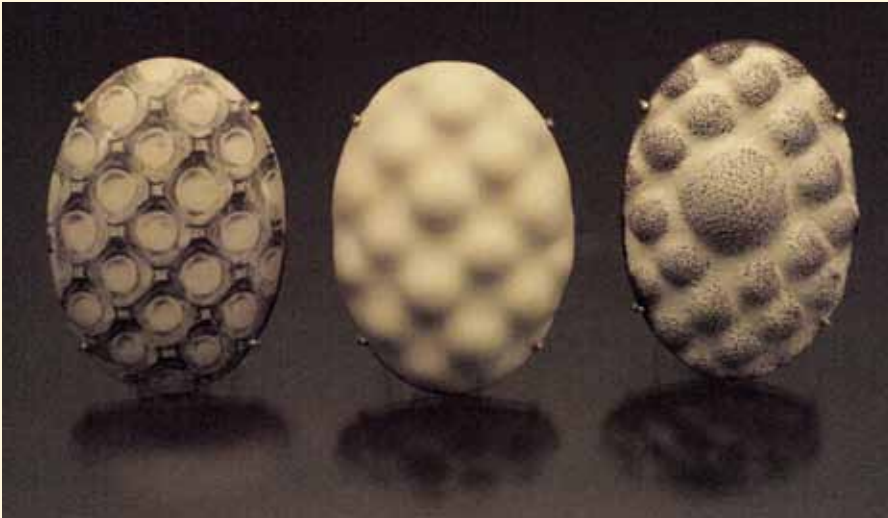
MAXFIELD DIEHL

Ephemeral brooches, 2010

Copper, enamel, nickel silver, silver, graphite

2 ½ x 1 ¾ x 5/8 in.

Collection of the artist



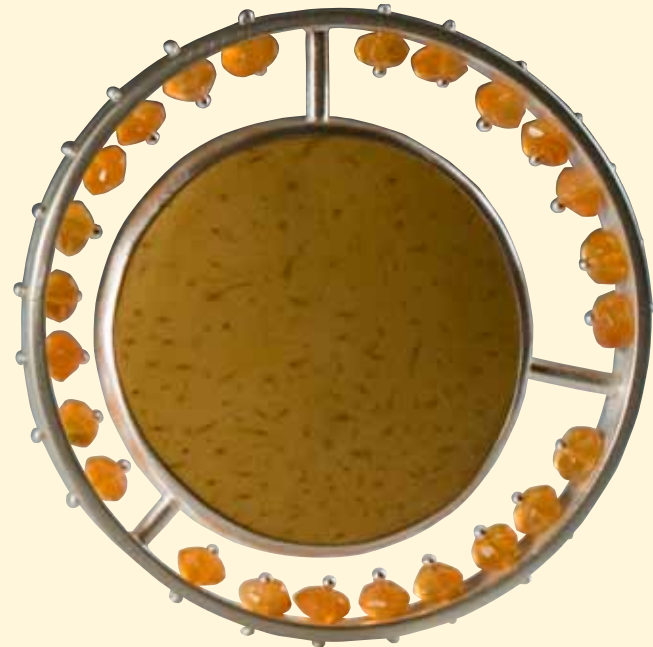
AYALA NAPHTALI

Clean Energy/Solar, 2007

Silver, dyed coconut shell, carnelian

2 ½ x 2 ½ x ¼ in.

Collection of the artist

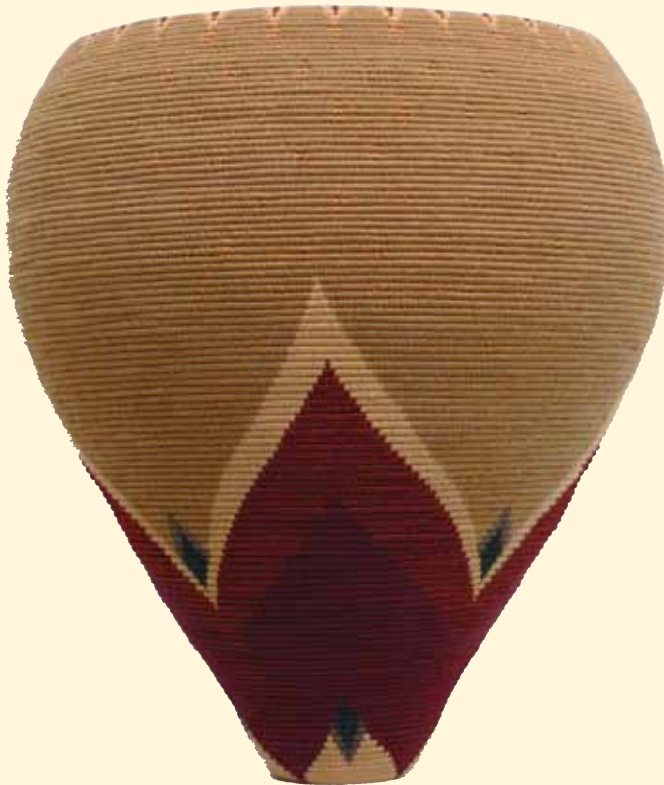


MALLE NIILEND WHITAKER

South Going Zax (with Apologies to Dr. Seuss), 2008
Natural reed, raffia and hen feathers, stoneware
15 x 16 x 16 in.
Collection of the artist

PAMELA BECKER

Red and tan basket, 2005
Wrapped coil: linen, rayon, reed
20 x 15 x 15 in.
Collection of the artist



Basketry, like ceramics, is an ancient craft with manifestations in almost every culture on earth. Contemporary basket artists often draw on the ethnological roots of baskets, while investing age-old techniques with a personal vision that transforms them into works of primarily sculptural impact.

ANDY DIPIETRO

Cloud Form Trio, 2009

Turned wood

(dark violet) 9 ½ x 5 ¼ x 5 ¼ in.; (dark green) 9 x 5 ½ x 5 ½ in.;

(dark red) 7 ¾ x 5 x 5 in.

Collection of the artist



FRANK AND WILLIAM ERRICKSON

Cabinet with stained glass doors, 2009

Curly maple, burlled maple, red oak, turquoise, glass, copper, bronze

30 ½ x 23 ½ x 6 ½ in.

Collection of the artists



Wood-turning and hand-crafted furniture are thriving segments of the contemporary craft world. The classic turned wooden vessel can express distant echoes of centuries-old functional roots, as with Andy DiPietro's work; but the idea of hand-made artistic furniture has its origins in the Arts and Crafts movement of the late nineteenth century. The Erricksons' little cabinet evokes similar quasi-functional cabinets that were created during the Aesthetic Reform movement of the 1870s and 1880s, while the Guarino and Tischler/Diamond furniture are contemporary interpretations of ideas that first flourished in the 1920s and 1940s.

**PETER TISCHLER AND
VICKI DIAMOND**

Fan Cabinet, 2008-09
Walnut burl, macassar ebony, French rye straw
43 x 39 x 21 in.
Collection of the artists



GLEN GUARINO

In Tune (table), 2009
Curly maple, ebony
35 x 52 x 25 in.
Photograph by Justin Guarino
Collection of the artist



KEVIN BLYTHE SAMPSON

Engine Company 107, 2005
Mixed media
32 x 24 x 13 in.
Courtesy of the Cavin-Morris Gallery

ROBERT LACH

Drawer (Nest Box Series), 2009
Drawer, bullet shells, metal legs, glue, monofilament
21 x 11 x 8 in.
Collection of the artist



As with studio jewelry, woodworkers in recent years have increasingly turned to found and recycled materials, moving away from traditional, functional furniture forms. Both Sampson and Lach are essentially sculptors with an abiding interest in woodworking as an expressive medium. Along with Fenelon, who draws more distinctly on pop-cultural references such as mass-market plastic toys and skateboards, these artists produce narrative works that nonetheless remain linked to traditional craft practices.



DAN FENELON

Urban Totem, 2008
Skateboard deck, plastic toy, wood, metal, acrylic paint, ink
31 ½ x 8 ¼ x 6 ¾ in.
Collection of the artist



IRMARI NACHT

Saved 77 Oliver Twist, 2010
Altered book
7 ½ x 7 ½ x 10 in.
Collection of the artist

KUMIKO MURASHIMA

Katazome Super-Imposed 28, 2006
Japanese paste-resist dye on handmade paper
34 x 23 in.
Collection of the artist



PATRICIA MALARCHER

One Hundred Prayer Flags, 2008
Textile, plastic, paper, paint, map pins
85 x 85 in.
Collection of the artist



Paper is such a commonplace in modern life that most people forget how its invention transformed culture and its industrialization transformed the world. Murashima's work uses a traditional Japanese textile-dyeing technique, using handmade paper to move it away from its origins in the domestic sphere into the realm of graphic art. Nacht's recycled book sculptures suggest the power of words while rendering them unreadable and Malarcher's quilt-like assemblage evokes Tibetan and Nepalese prayer flags, linking them with nineteenth-century American album quilts, in which each square was a personal offering to the recipient.

JOY SAVILLE

Event Horizon, 2008
Pieced cotton, linen, silk
77 x 56 x 1 in.
Collection of the artist



CAROL WESTFALL

Cascade III, 2009
Fiber
7 1/2 x 55 1/2 in.
Collection of the artist



One of the key aspects of contemporary fiber art is the rendering of abstracted graphic imagery through traditional textile processes. Saville and Westfall take needlework, with its deeply rooted associations with domesticity and women's work, and produce what are essentially modern paintings.

INA GOLUB

Who is Like You Oh God? (Seder plate), 2010
Cotton, silk, machine appliqué and stitchery, hand stitchery,
metallic cords and threads, beads, watch crystals
5 x 23 x 15 in.
Collection of the artist



WON JU SEO

Memory (Jeogori No. 2), 2010
Silk, thread
14 x 54 in.
Collection of the artist



Domestic skills associated with women become symbolic objects that evoke religious faith and cultural traditions. Golub's Seder plate represents the Exodus and the parting of the Red Sea, while Seo's *jeogori* evokes both traditional Korean costume and the age-old craft of patchwork wrapping cloths known as *pojagi*.

GAIL MITCHELL

Steps to Freedom, 2006
Pieced fabric, cowry shells
47 x 36 in.
Collection of the artist



JOAN DREYER

Omega, 2009
Digital print on cotton
38 x 52 in.
Collection of the artist



Contemporary quilting has long ceased to be focused on functional bedcovers, while its association with a traditionally female craft continues to be a powerful inspiration for fiber artists. Mitchell's narrative abstraction gives a visual representation of the torturous path out of slavery, while Dreyer's diptych photo-transfer quilts suggest the narrative of human life from birth to death.

NEAL ELIZABETH WILKINS

Lawn Chair, 2009
Chair, yarn, artificial bird
38 x 18 x 18 in.
Photograph by Maria Grazia Facciola
Collection of the artist



PAUL STANKARD

Panel with Flowers, Figures and Masks (Assemblage), 2004
Flameworked glass
8 x 7 ½ x 4 in.
Photograph by Ron Farina
Collection of the artist



One of the most consistent themes in the contemporary craft world is the power of nature's beauty to inspire. Two very different objects, both far removed from function, serve as a finale to the catalogue. Wilkins' exuberant knitting transforms a plain functional chair into a giddy celebration of the beauty in one's backyard. Stankard's unparalleled ability to flamework glass yields prayerful homages to nature with a close-up study of the often overlooked world around us.

CHECKLIST

Alphabetical checklist of all works in the exhibition, with contact information. All pieces are collection of the artist unless otherwise noted. Dimensions are listed as height x width x depth.

- | | | | |
|--|------------------------------|--|----------------------------|
| 1. Lyn Aleksandrowicz
<i>Copper</i> , 2009, Pit fired clay
6 1/4 x 4 x 3 in.

<i>Hull</i> , 2009
Raku fired clay
8 x 4 x 4 in.

<i>Smoke</i> , 2008
Pit fired clay
8 1/2 x 4 1/2 x 3 in. | aleks15@optonline.net | Untitled (necklace) , 2010
Brass, Corian
1 1/4 x 15 1/4 x 5/8 in. | |
| 2. Christine Barney
<i>Awake at Dawn</i> , 2009
Cast glass, furnace formed
10 1/4 x 12 x 3 1/4 in. | christinebarney@verizon.net | 10. Andy DiPietro
<i>Bleached box elder vessel</i> , 2009
Turned wood
12 x 6 1/2 x 6 1/2 in.

<i>Marbleized maple vessel</i> , 2009
Turned wood
11 3/4 x 11 x 11 in.

<i>Cloud Form Trio</i> , 2009
Turned wood
(dark violet) 9 1/2 x 5 1/4 x 5 1/4 in.;
(dark green) 9 x 5 1/2 x 5 1/2 in.;
(dark red) 7 1/2 x 5 x 5 in. | andy@woodartforms.com |
| 3. Bennett Bean
<i>Master #1558</i> , 2010
Pit fired, painted and gilded earthenware
17 1/4 x 26 x 11 in. | www.bennettbean.com | 11. Mary Jane Dodd
<i>Funny Things Are Everywhere</i> , 2010
Mixed media
17 in. | mairedodd@gmail.com |
| 4. Pamela Becker
<i>Black, grey and yellow basket</i> , 2005
Wrapped coil: linen, rayon, reed
14 1/2 x 15 x 15 in.

<i>Red and tan basket</i> , 2005
Wrapped coil: linen, rayon, reed
20 x 15 x 15 in. | pamelaebeker@comcast.net | 12. Joan Dreyer
<i>Alpha</i> , 2009
Digital print on cotton
46 x 52 in.

<i>Omega</i> , 2009
Digital print on cotton
38 x 52 in. | jdreyer@comcast.net |
| 5. Clifford Blanchard
<i>Female Vessel Head</i> , 2010
Stainless steel
16 x 8 x 8 in.

<i>Twin Vessel Heads</i> , 2010
Stainless steel
23 1/2 x 5 1/2 x 6 in. | cblanchard@wmb Blanchard.com | 13. Frank and William Erickson
<i>Cabinet with stained glass doors</i> , 2009
Curly maple, burl maple, red oak, turquoise, glass, copper, bronze
30 1/2 x 23 1/2 x 6 1/2 in.

<i>Ukulele</i> , 2009
Curly Hawaiian koa, rosewood, mahogany, abalone
26 x 9 x 3 in. | surfartstudios@hotmail.com |
| 6. Veronica Juyoun Byun
<i>Serenity After the Sunset</i> , 2009
Slab-built white stoneware
43 x 40 x 8 in. | veronicabyun@gmail.com | 14. Dan Fenelon
<i>Urban Totem</i> , 2008
Skateboard deck, plastic toy, wood, metal, acrylic paint, ink
31 1/2 x 8 1/4 x 6 3/4 in. | dan@wavedog.com |
| 7. Thea Clark
<i>Garden View Pin and Necklace</i> , 2009
Handmade wet- and needle-felted wool, silver, copper, gold, acrylic, aventurine, lodolite quartz, silk
2 1/4 x 2 3/4 x 1/2 in. (pin); 20 in. (necklace)

<i>Pollen Brooch</i> , 2008
Handmade wet and needle felted wool, oxidized silver, peridot
2 1/2 x 1 7/8 x 3/8 in. | theaclarke@verizon.net | 15. Leni Fuhrman
<i>Purple and Green Pot</i> , 2010
Enamel on copper
2 1/2 x 3 1/4 x 3 1/4 in.

<i>White Pot</i> , 2010
Enamel on copper
3 1/8 x 3 1/2 x 3 1/2 in. | fulen@rcn.com |
| 8. Joan Cummings
<i>Necklace</i> , 2009
Silver, laboradorite
20 in. | florida1425@yahoo.com | <i>White and Green Pot</i> , 2010
Enamel on copper
2 1/2 x 3 1/16 x 3 1/16 in. | |
| 9. Maxfield Diehl
<i>Ephemeral brooches</i> , 2010
Copper, enamel, nickel silver, silver, graphite
2 1/2 x 1 3/4 x 5/8 in. | diehlm42@students.rowan.edu | 16. Ina Golub
<i>Who is Like You Oh God?</i> (Seder plate), 2010
Cotton, silk, machine appliqué and stitchery, hand stitchery, metallic cords and threads, beads, watch crystals
5 x 23 x 15 in. | www.inagolub.com |

- Geveret Livyatan* (spice container), 2007
Beadwork, glass beads, glass, hexolite, silk
7 x 6 x 3 in.
Collection of the Newark Museum, gift of the artist, 2009 2009.57
17. Jill Baker Gower jill.gower@gmail.com
Glamour Gem Locket Brooch, 2008
Argentium sterling silver, plastic, feather, mirror
2 x 2 x 1 in.
Tutu Brooch, 2008
Argentium sterling silver, tulle, sequins
5 1/5 x 5 1/2 x 1 1/2
Lace Vanity Brooch, 2007
Argentium sterling silver, mirror, lace, nickel silver
4 x 2 x 3 in.
18. Joseph Gower joseph.gower@gmail.com
Untitled wall piece, 2010
Reinforced ceramic, automotive paint
44 x 44 x 10 in.
19. Glen Guarino glenguarino@mac.com
Bianca (table), 2009
Northern catalpa (rescued), glass
28 x 19 x 36 3/4 in.
High Society (mirror), 2010
Curly Shedua, mirror
29 x 36 x 1 1/2 in.
In Tune (table), 2009
Curly maple, ebony
35 x 52 x 25 in.
20. Alma Hayes-Belmont ahayes-belmont@inbox.com
Green soy pot, 2009
Thrown stoneware
5 x 3 3/4 x 3 1/8 in.
Yellow soy pot, 2009
Thrown porcelain
5 x 5 x 3 3/4 in.
Blue soy pot, 2009
Thrown porcelain
6 x 5 x 3 1/2 in.
21. Robert Lach robertL87@verizon.net
Drawer (Nest Box Series), 2009
Drawer, bullet shells, metal legs, glue, monofilament
21 x 11 x 8 in.
Time Capsule (Nest Box Series), 2009
Box, paper text, clock case, TV wire, glue, monofilament
15 x 23 x 9 1/2 in.
22. Mey-Mey Lim meymey@meymeylim.com
Snow Pot, 2009
Ceramic
4 x 5 x 5 in.
Kites, 2010
Ceramic
4 x 5 x 5 in.
23. Kenneth MacBain kmacbain@gmail.com
Ice Ring, 2009
Silver, acrylic, cubic zirconia
2 1/2 x 2 1/2 x 2 1/2
- Cordial Cups*, 2009
Silver
6 x 2 1/2 x 3 1/2 in.
24. William Macholdt wmachold@hotmail.com
Tantric Jive, 2009
Handbuilt ceramic
11 x 11 x 5 in.
Blue Heart, 2008
Handbuilt ceramic
5 x 7 x 5 in.
25. Rory Mahon rory98@hotmail.com
Donut Vessel, 2006
Cast bronze
12 x 24 x 24 in.
Juniper Vessel, 2005
Cast bronze
6 x 12 x 12 in.
26. Patricia Malarcher malarcher@earthlink.net
One Hundred Prayer Flags, 2008
Textile, plastic, paper, paint, map pins
85 x 85 in.
27. Gail Mitchell gj Mitchell1@mac.com
Steps to Freedom, 2006
Pieced fabric, cowry shells
47 x 36 in.
28. Kumiko Murashima murashima@rowan.edu
Katazome Super-Imposed 28, 2006
Japanese paste-resist dye on handmade paper
34 x 23 in.
29. Irmari Nacht irmarinac@yahoo.com
Saved 77 Oliver Twist, 2010
Altered book
7 1/2 x 7 1/2 x 10 in.
30. Ayala Naphtali ayala@ayalajewelry.com
Clean Energy/Wind, 2009
Silver, dyed coconut shell
2 1/4 x 2 1/2 x 3/4 in.
Clean Energy/Hydro, 2008
Silver, dyed coconut shell
2 3/4 x 2 x 3/8 in.
Clean Energy/Solar, 2007
Silver, dyed coconut shell, carnelian
2 1/2 x 2 1/2 x 1/4 in.
Everyday, 2005
Silver, bimetel, carnelian
2 x 2 7/8 x 3/8 in.
Speak, 2008
Silver, gold, coconut shell, chalcedony
2 1/4 x 3 1/4 x 1/4 in.
31. Jennifer Jordan Park Jennifer@weareverjewelry.com
Chrysalis Necklace, 2008
Enamel, gold, pearls
3 x 2 1/2 x 1/4 x 18 in.
32. Stevie B. stevieb@steviebjewelry.com
From the Love #1 (40 Loads Series), 2010
Silver, plastic laundry detergent cap,
epoxy resin, gesso, Prismacolor, marker
acrylic paint, patina
2 1/2 x 2 1/2 x 1 in.

- From the Love #3 (40 Loads Series)*, 2010
Silver, plastic laundry detergent cap, epoxy resin, gesso, PrismaColor, marker acrylic paint
2 ½ x 2 ½ x 1 in.
- A Pendant for Tabitha (40 Loads Series)*, 2009
Silver, gold leaf, plastic laundry detergent cap, fiber, epoxy resin, gesso, PrismaColor, marker, patina
2 ½ x 2 ½ x 1 in. (without chain)
33. Kevin Blythe Sampson senzala@optonline.net
Engine Company 107, 2005
Mixed media
32 x 24 x 13 in.
Courtesy of the Cavin-Morris Gallery
- Old-Fashioned Windows*, 2010
(With Ronald Louis Nitti and Joey Alves)
Mixed media
42 x 23 x 9 ¾
34. Joy Saville joysaville@comcast.net
Event Horizon, 2008
Pieced cotton, linen, silk
77 x 56 x 1 in.
35. Won Ju Seo happyday200211@yahoo.com
Memory (Jeogori No. 2), 2010
Silk, thread
14 x 54 in.
- Wearable Pojagi*, 2009
Ramie, thread
25 x 19 in.
36. Marjorie Simon www.marjoriesimon.com
Fluffy Red, 2006
Copper, enamel, silver
18 in.
Collection of the Newark Museum
Purchase 2008 Estate of Alice G. and Fred W. Radel and Membership Endowment Fund 2008.21.1
37. Anjali Shalit www.anjalishalit.net
Machu Picchu Series #2: Urubamba Cloud Forest, 2006
Glass, mother of pearl, gilded silver, quartz, peridot
18 in.
- Purity of Heart*, 2009
Resin, Chinese turquoise, American turquoise, coral, orange spiny oyster
28 in.
38. Leslie Sheryll lesliesheryll@verizon.net
Angela (necklace), 2010
Finger-woven cord, freshwater pearls, glass, crystal, silver
27 in.
- Abby* (necklace), 2010
Finger-woven cord, freshwater pearls, glass, crystal, silver
23 in.
39. Marian Slepian marianslepian@msn.com
Compote, 2009
Silver, cloisonné enamel
6 x 5 x 5 in.
40. Susan Kasson Sloan susloan@aol.com
Red Brooch, 2007
Epoxy resin with pigment, silver
6 x 2 in.
- Neckpiece*, 2006
- Epoxy resin with pigment, silver
7 x 7 in. (closed)
- Brooch with Buttons*, 2009
Epoxy resin with pigment, silver, button
3 x 3 in.
41. Paul Stankard www.paulstankard.com
Floating Bouquet Orb, 2008
Flameworked glass
8 in.
- Panel with Flowers, Figures and Masks* (Assemblage), 2004
Flameworked glass
8 x 7 ½ x 4 in.
- Cloistered Column with Crown Imperial Lily, Honeybee and Floating Golden Orb*, 2009
Flameworked glass
7 x 3 x 3 in.
42. Peter Tischler and Vicki Diamond ptischler1@verizon.net
Fan Cabinet, 2008-09
Walnut burl, macassar ebony, French rye straw
43 x 39 x 21 in.
- Abstract Wine Cabinet*, 2009
Satinwood, bubinga, lacewood, French rye straw
64 x 40 x 17 in.
43. Carol Westfall carol@carolwestfall.com
Cascade III, 2009
Fiber
7 ½ x 55 ½
44. Malle Niilend Whitaker whitak@optonline.net
South Going Zax (with Apologies to Dr. Seuss), 2008
Natural reed, raffia and hen feathers, stoneware
15 x 16 x 16 in.
45. Neal Elizabeth Wilkins newilkins@gmail.com
Lawn Chair, 2009
Chair, yarn, artificial bird
36 x 18 x 18 in.
46. Elise Winters elise@elisewinters.com
Garden Esprit Brooch, 2010
Polymer, acrylic
3 ½ x 5 ½ x 2 ½ in.
- Garden Ruffle Cascade Neckpiece*, 2010
Polymer, acrylic
11 x 7 x 2 ¼ in.
- Cool Jewel Ruffle Brooch*, 2008
Polymer, acrylic
3 ¾ x 3 x 1 ¼ in.
47. Wendy Yothers wly52@earthlink.net
Baba Yaga's Teapot for Brewing Dark Spells, 2009
Silver, glass
7 ½ x 7 x 5 in.
- Baba Yaga's Teapot for Brewing Light Spells*, 2009
Silver, glass
7 ½ x 7 x 5 in.
- Flying Bird Knives*, 2008
Steel, deer antler
3 x 11 ¾ x ¾ and 3 x 10 x 1 ½ in.



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