new jersey arts
annual: craft

circa craft
2005

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

The New Jersey Arts Annual is a unique series of exhibitions that highlight the works of visual artists and craftspeople in the state. Two exhibitions take place each year in alternating sequence; Fine Arts in Spring/Summer and Crafts in Fall/Winter. The series of exhibitions is co-sponsored by the New Jersey State Council on the Arts/Department of State in collaboration with six organizations: Jersey City Museum, the Montclair Art Museum, The Morris Museum, The Newark Museum, the New Jersey State Museum and The Noyes Museum. Upcoming Arts Annual Exhibitions are: Spring 2006, Fine Arts, at The Newark Museum; Fall 2006, Crafts, at The Morris Museum.

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

Catalogue Design: The Design Studio, Jersey City Museum (Andrew Horodysky). Unless otherwise noted, all works photographed by the artists. ©2005 Jersey City Museum, 350 Montgomery Street, Jersey City, New Jersey 07302. All rights reserved. No part of this publication may be reproduced in any form without prior written consent from the Jersey City Museum and the artists.
new jersey arts annual: craft

circa craft 2005

September 15, 2005 to January 08, 2006

Selected and organized by: Rocío Aranda-Alvarado, Ph.D., Curator, Jersey City Museum, and Ursula Ilse-Neuman, Curator, Museum of Arts and Design, New York, NY
council members 2005-2006

Officers
Carol Ann Herbert, Chair
Arthur Factor, M.D., First Vice Chair
Alexander J. Menza, Second Vice Chair

Members
Anna Aschkenes
Lawrence K. Carlbon
Elizabeth G. Christopherson
Judith H. Stanley Coleman
Leonard M. Fisher, Esq.
Eddie S. Glaude, Jr.
Sharon Anne Harrington
Judith G. Leone
Lillian Levy
Frank Mazzeo
Germaine B. Trabert
Sharon Burton Turner
Lauren Vernon
Lana Gold Walder

Ex-Officio Members
Hon. Nicholas Asselta, Ex-Officio
Hon. Joseph J. Roberts, Jr., Assemblyman
Hon. Regena Thomas, Secretary of State
jersey city museum
board of trustees 2005

John J. Bell
Judith K. Brodsky
Ann M. Davlin
Benjamin J. Dineen
Ofelia Garcia
Marion Grzesiak
Amy Kauffman Sweeney
James B. Kobak, Jr.
Lynn M. McCormick
Thomas J. McDonnell
Mariano D. Molina
Eugene T. Paolino
Michelle E. Richardson
William M. Rooney
Nathan J. Sambul
Jack Tiemann, AIA
Kevin J. Ward

jersey city museum staff

Marion Grzesiak, Executive Director

Rocio Aranda-Alvarado, Ph.D., Curator
Ladygrace Cervantes, Gift Shop Associate
James Congregane, Facility and Technology Manager
Darren Crawford, Admissions Associate
Motrja Fedorko, Registrar
Shunzyu Haigler, Manager of Membership and Special Events
Danielle LaPlante, Museum Educator
Sandy Martiny, Curator of Education
Beth Ann Morrison, Grants Manager
Linda Onorevole, Director of Marketing and Public Relations
Diane Parisien, Director of Finance and Operations
Gilberto Rivera, Visitor Services Associate
Ellen Rosenberg, Gift Shop Manager
Nancy Shannon, Director of Development
Vincent Wells, Admissions Associate

The Design Studio at Jersey City Museum
Andrea Homan, Creative Director
Helen Urmeneta, Graphic Designer
I am pleased to add my congratulations and best wishes to the artists represented in this year’s New Jersey Arts Annual exhibition of crafts and to all of the sponsoring organizations who have come together to make it such a success. This exhibit illustrates the extraordinary vitality of New Jersey’s artists and reinforces the value of art in our lives. Through programs such as this, not only do talented artists exhibit their work in some of the most important museums in the state, but perhaps more importantly, the people of New Jersey are able to share in and connect to the quality and diversity of our state’s artist experience.

I offer my thanks to the participating museums for celebrating New Jersey’s artistic community and a special thanks to the Jersey City Museum for hosting such a beautiful exhibit. The Department of State and the New Jersey State Council on the Arts are proud to help make possible this program and are particularly grateful for the contributions made this year by the Jersey City Museum in ensuring its success. With the on-going commitment by the Council and its museum co-sponsors, the Arts Annual continues to stand as a testament to artistic excellence and a celebration of New Jersey at its best.
from the new jersey state council on the arts

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

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

Artists are the lifeblood of our industry and the creative capital of our state. We are proud to serve them in the hope of inspiring their best and sharing it with a much wider and diverse audiences. The Arts Annual series is just one of many ways that the Council supports the work and advancement of New Jersey artists. The Council awards fellowships, provides technical assistance, co-sponsors showcase opportunities, hosts a virtual gallery in the www.jerseyarts.com website and provides grants and incentives to arts organizations both to showcase and better serve New Jersey artists. The Council also manages the Arts Inclusion program, through which artists work to create innovative artwork for our State buildings.

The Council applauds the boards and staff of the six participating museums: the Jersey City Museum, the Montclair Art Museum, The Morris Museum, The Newark Museum, the New Jersey State Museum and The Noyes Museum of Art for their support and commitment to the Arts Annual exhibition series. We particularly want to thank Marion Grzesiak, Director of the Jersey City Museum, Rocio Aranda-Alvarado, Ph.D., Curator, Jersey City Museum and Ursula Ilse-Neuman, Guest Juror and Curator at the Museum of Arts and Design.
from the executive director

MARION GRZESIAK

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

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

Many talented people have worked to prepare this exhibition. I would especially like to thank Bank of America, The Karma Foundation, and the New Jersey State Council on the Arts for their support, and to offer particular thanks to Tom Moran, Visual Arts Coordinator at NJSCA, for his commitment to the Arts Annual process, as well as for his on-going concern for the artists of New Jersey. I would also like to extend my gratitude to curators Rocio Aranda-Alvarado, Ph.D., Curator of the Jersey City Museum, and Ursula Ilse-Neuman, Curator at the Museum of Arts and Design in New York, for selecting the artists and
the works in the exhibition. I extend a special thanks to The Design Studio for their work on this entire project and to Jersey City Museum's Registrar, Motrja Fedorko for her conscientious attention to detail, our team of installers, James Congregane, Brant Moorehouse and Dana Shea who carefully prepared and presented the works, and the entire staff of the Jersey City Museum for their efforts in making this exhibition possible. Finally, the artists who have generously loaned their works to the exhibition deserve our highest praise and sincerest thanks for providing art of enduring beauty for us to discover and enjoy.
from the curator

ROCÍO ARANDA-ALVARADO, PH.D

The recent history of craft has been fraught with lengthy and public discussions about the term itself and its usefulness to public institutions wishing to broaden their audiences. In 2002, the American Craft Museum made a significant and decisive move: it changed its name to the Museum of Arts and Design. This semantic shift was part of a larger movement that has continued to be a subject of debate around the word craft, its associations, both direct and implicit, and its various meanings. Founded originally in 1956 as the Museum of Contemporary Crafts, the Museum of Arts and Design found that a name change was needed in order to compete in a rapidly changing world of art. Throughout the history of art, numerous movements, including some of the most important developments of the late 19th and 20th centuries, have used craft as the basis for their work and philosophy. In Britain, for example, the Arts and Crafts movement (c. 1870-1910) was launched by some of the early interior design work of William Morris (1834-1896). Philosophically, this movement was opposed to the excesses in design of the Victorian period and, instead, favored a return to the importance of simple design and a focus on craftsmanship. A similar ideology was embraced in Germany by the Bauhaus, founded in 1919 by Walter Gropius (1883-1969) and a group of his colleagues. The Bauhaus "school" also embraced principles of functional design and gave particular attention to the handcraft involved in the creation of objects for use in the home and workplace.
During the 1950s in the United States, the term "craft" denoted a hand made functional or decorative object made by someone both skilled and trained. Throughout the years, the rising popularity of craft (underscored by the growing numbers of yearly "craft fairs" in local markets) begged another look at this term. Numerous strains of aesthetic production have drawn from its original meaning and developed into other forms of expression. If nothing else, the declining importance of the functional role of the craft object required a re-examination of its basic characteristics and expression.

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

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

In this environment, Jersey City Museum carefully considered its organization of the 2005 New Jersey Arts Annual on Craft and presents an exhibition that explores the fine line between so-called "high" art and (so-called) "craft." Many artists working today have adapted materials that are traditionally used by "crafters" to create non-functional art works. One of the best examples is in Michelle Vitale Loughlin's work in our Project Gallery, *Bound* (2005). Using silk yam that might normally be used to knit sweaters and other functional objects, Ms. Loughlin instead challenges the viewer to consider the knit object as
an environment. Creating two huge "walls" with her knitting machine, Ms. Loughlin has asked the yarn to become an architectural work, one that might provide shelter. Like Picasso’s early use of wallpaper in collage works from the turn of the century, Ms. Loughlin appropriates a semi-industrial material, but one also closely associated with the work of women, for the creation of her art object.

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

Subverting the more common use of the bead as an element for jewelry or clothing, both Jan Huling and Donna Lish rethink the functional and decorative possibilities presented by beads or thread. Jan Huling’s work began as a rescued object, a child-sized table found on the street in Hoboken. Ms. Huling collects beads, buttons, small religious objects, coins, photographs and other historic items to incorporate them into her richly decorative objects. The table’s surface is covered with a colorful pattern of beads and other signifying objects. This interest in covering a functional object is reminiscent of Meret Oppenheim’s fur-covered teacup and saucer, *Object* (1936), a work that has become an icon of Surrealism and, essentially, of modern art. Donna Lish’s abstract sculpture *Pogo Badius* (2004) uses synthetic cord in a unique way, subverting the functional aspect of a cord and instead applying techniques of knotting to this normally useful medium.

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

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

Perhaps the most unusual inclusions in this exhibition are from two of the youngest artists in the show, Christina Mancuso and Stephanie Wright. Ms. Mancuso’s video adapts needlepoint techniques in an unusual way, and incorporates aspects of performance into the creation of a craft-influenced work. Ms. Wright’s “jewel” pieces make normal human movement impossible, subverting the function of jewelry as a decorative element for the body. Her bronze hand and finger sculptures link these extremities together instead of decorating them. While our exhibition does not re-define the art of craft, it asks viewers to consider the use of craft materials or methodologies within the larger context of creating art objects. Re-thinking the artificiality of the boundary drawn between art and craft, Jersey City Museum presents works of art created by artists working with methods and materials often associated with functional objects. Disputing the false hierarchy of art and craft, Circa Craft 2005 presents a brief survey of the state of contemporary craft by local artists.
works
CHRISTINE BARNEY

Zig-Zag | 2004 | glass and marble | 17 x 16 x 17 inches, 13 x 6 x 4 inches
AILEEN BASSIS

Immigrant story/Dharmista | 2004 | altered book with mixed media | 8 x 13 x 8.5 inches
RUTH BORGENICHT

Ruffled Curtain  2004  stoneware  28 x 34 x 1.5 inches
LINDA RAE COUGHLIN

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

Family | 2004 | canvas, thread, stuffing, wire | 12 x 8 x 1 inches
ROBERT FORMAN

Driving  |  2005  |  thread  |  16 x 54 inches
ZACHARY GREEN

Skyway Crossing Turnpike 95    2005    stained glass    30 x 24 inches
JAN HULING

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

Tower #1 | 2004 | glazed stoneware | 12 x 10 x 9 inches
DONNA LISH

Pogo Radius | 2004 | crocheted synthetic cord | 20 x 12 x 10 inches
MICHELLE VITALE LOUGHLIN

Bound (detail) | 2005 | silk yarn installation | dimensions variable
PATRICIA MALARCHER

Window  |  2003  |  fiber  |  54 x 30 inches
CHRISTINA MANCUSO

Untitled (Performance #4); (film still) | 2003 | performance documented in digital video | 12 minutes
WINIFRED MCNEILL

Selections from the Helen series | 2005 | ceramic tile, plaster, and bees' wax | 5 x 5 inches
ANNE OSHMAN

Beach Burn  |  2003  |  ceramic tile and marble  |  54 x 34 inches
LINDA FRIEDMAN SCHMIDT

Salsa Cures Sadness #2: Silver Shines (detail) | 2005 | hooked recycled clothing | 65 x 42 inches
CAROL WESTFALL

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

Confined: until two fingers can no longer be stretched  |  2005  |  brass  |  5 x 2 x 1 inches
artist biographies

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


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

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

Selected Exhibitions 2005 Cartography 10, The Johnsonese Gallery, Chicago, IL; Nurturing the New 2005, Spike Gallery, New York, NY; Coexistence, Griffin Gallery, Madison, NJ; Invitational Salon Exhibition of Small Works, New Arts Program, Kutztown, PA; Paper, Papel, Papier, NurtureArt Gallery, Williamsburg, Brooklyn, NY; Paper Politics (West), Phinney Center Gallery, Seattle Print Arts, Seattle WA 2004 Women in the Middle, U. of Wisconsin-Milwaukee Union Gallery 2003 Jubilee Exhibition, Frans Masereel Center, Kasterlee, Belgium; Stop and Go, City Without Walls Gallery, Newark, NJ; Living Spaces, Institute for Community Research Gallery, Hartford, CT; Ready for War, Illinois State University, University Galleries, Normal, IL 2002 The Aftermath (9/11), Ceres Project Room at the Elizabeth Foundation for the Arts, New York, NY (solo exhibition); Kentler International Drawing Space, Brooklyn, NY: Drawings for Peace; Reactions, Exit Art, New York, NY; Williamson Gallery, College of Design, Pasadena, CA; 911: Artists Respond, The Bronx River Art Center, New York, NY; Fairleigh Dickenson Univ., Teaneck, NJ 2001 Image Text Language, Morehead State University, Morehead, Kentucky; Drawing: Line, Skill, Imagination, lowe Gallery at Hudson Guild, New York, NY
Ruth Borgenicht  (b. New York, New York, 1967)

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

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

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

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

Patricia Dahlman (b. Cincinnati, Ohio, 1952)

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

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

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

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

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

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

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

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

Jan Huling (b. Chicago, Illinois, 1953)

Education 1976 BFA, Kansas City Art Institute


Yanna Liebes (b. Toledo, Ohio, 1937)

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

Selected Exhibitions 2004 Hopkins House, Camden, NJ; Perkins Center for the Arts, Morristown, NJ; Ritz Theater, Okland, CA 2003 Perkins Center for the Arts, Morristown, NJ; Hopkins House, Camden, NJ; Oakwood Gallery, Santa Monica, CA; Centennial Gallery, Westwood, CA; Dobrin Gallery, Topanga, CA; Malibu Art Gallery, Malibu, CA; Riverside Gallery, Riverside, CA; Ruth Schaffner Gallery, Los Angeles, CA; University of Toledo Museum of Art, Toledo, OH; Malibu Civic Plaza, CA; Santa Monica Civic Center, CA; Westwood Art Show, CA
**Donna Lish** (b. Morristown, New Jersey, 1948)

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


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

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

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

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


Christina Mancuso (b. Montreal, Canada, 1975)

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

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

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


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


Selected Exhibitions 2005 Public Art Commission, Crescent Parking Deck, Montclair, NJ (solo show); Human Nature, Newark Academy, Livingston, NJ (solo show) 2004 Favorite Pastimes, Clifton Art Center, Clifton, NJ (solo show); Body Language, ETS, Chauncey Conference Center, Princeton, NJ (solo show); ARTREACH: The Exhibition XII, City without Walls, Newark, NJ; Let’s Face It: What is a portrait? Gaelen Gallery, JCC Metrowest, Whippany, NJ 2003 7th Annual Gala of Hope, American Cancer Society, West Orange, NJ 2002 Mendham Art Gallery, Mendham, NJ

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

Carol Westfall (b. Everett, Pennsylvania, 1938)

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

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

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

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

Selected Exhibitions 2005 Circa Craft 2005, Jersey City Museum, Jersey City, NJ; The Body, New Jersey City University, Jersey City, NJ; Hala, Nyugen, Stephanie Fashion Show, 1.i.t.m., Jersey City, NJ; 2.2 Year Anniversary United Divas, Victory Hall, Jersey City, NJ 2004 What Have You Got to Say?
exhibition checklist

ALL WORKS COURTESY OF THE ARTIST

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

Zig-Zag, 2004
Glass and marble
17 x 16 x 17 in., 13 x 6 x 4 in.

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

Immigrant Story/Dharmista, 2004
Altered book with mixed media
8 x 13 x 8.5 in.

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

Ruffled Curtain, 2004
Stoneware
28 x 34 x 1.5 in.
Photo: Josheph Painter

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

Stay, 2005
Hooked rug, recycled suitcase and toy
18 x 20 x 12 in.

Leave, 2005
Hooked rug, recycled suitcase and men's suit
13 x 27 x 15 in

Patricia Dahlman (b. Cincinnati, Ohio, 1952)

From Fresh Air Camp to Baghdad, 2003
Canvas, thread, stuffing
25 x 20.5 x 1 in.

Family, 2004
Canvas, thread, stuffing, wire
12 x 8 x 1 in.

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

Driving, 2005
Thread
16 x 54 in.
Photo: Jeff Goldman

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

Skyway Crossing Turnpike 95, 2005
Stained glass
30 x 24 in.

Jan Huling (b. Chicago, Illinois, 1953)

Table, 2005
Mixed media on wood
22.5 x 28.75 x 20 in.
Photo: Phil Huling

Yanna Liebes (b. Toledo, Ohio, 1937)

Tower #1, 2002
Glazed stoneware
20 x 12 in.

Wall of Tears, 2002
Glazed stoneware
18 x 15 in.

Tower Aftermath, 2002
Glazed stoneware
12 x 12 in.

Donna Lish (b. Morristown, New Jersey, '948)

Pogo Radius, 2004
Crocheted synthetic cord
20 x 12 x 10 in.
**Michelle Vitale Loughlin** (b. Summit, NJ, 1971)
*Bound*, 2005
Silk yarn installation
Dimensions variable

**Patricia Malarcher** (b. Newark, New Jersey)
*Window*, 2003
Fiber
54 x 30 in.
Photo: D. Jarres Dee

**Christina Mancuso** (b. Montreal, Canada, 1975)
*Untitled (Performance #4)*, 2003
Performance documented in digital video
12 min.

**Winifred McNeill** (b. Orange, New Jersey, 1950)
Selections from the *Helen* series, 2005
Ceramic tile, plaster and bees’ wax
14 tiles, 5 x 5 in. each
Photo: Jerry L. Thompson

**Anne Oshman** (b. New York, New York, 1958)
*Beach Bum*, 2003
Ceramic tile and marble
52 x 34 in.
Photo: Christopher Burke

*The Guy and a Car*, 2002
Mosaic, ceramic tile, and marble
35 x 40 in.

**Linda Friedman Schmidt** (b. Eschwege, Germany, 1949)
*Salsa Cures Sadness #2: Silver Shines*, 2005
Hooked recycled clothing
65 x 42 in.

**Carol Westfall** (b. Everett, Pennsylvania, 1938)
*Ode to a Cone*, 2005
Shibori discharge
76.5 x 40 in.

**Stephanie Wright** (b. Maywood, New Jersey, 1976)
*Confined: all five fingers can no longer move freely*, 2005
Brass
3.5 x 3 x 2.5 in.

*Confined: thumb and middle finger joined with a rod*, 2005
Brass
3 x 4.5 x 2 in.

*Confined: thumb and middle finger joined without a rod*, 2005
Brass
2.5 x 3 x 1 in.

*Confined: two fingers on the right hand must move together*, 2005
Brass
1.5 x 2 x 1 in.

*Confined: until two fingers can no longer be stretched*, 2005
Brass
5 x 2 x 1 in.
Photo: Jonathan Glick

*Confined: the pinky finger on the right hand is connected to the pinky finger on the left hand (and vice versa)*, 2005
Brass
6 x 1 x 1 in.