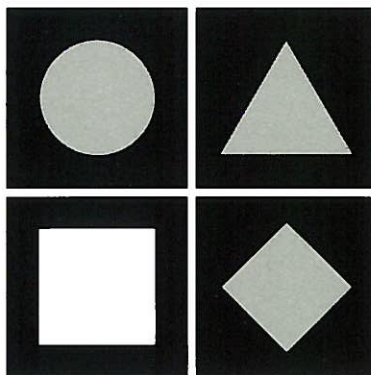


FIBER, METAL & WOOD

1988

FIBER, METAL & WOOD



*NEW JERSEY
ARTS ANNUAL*

FIBER, METAL & WOOD

THE NOYES MUSEUM

SEPTEMBER 25, 1988—DECEMBER 11, 1988



NEW JERSEY ARTS ANNUAL

New Jersey Arts Annual: Fiber, Metal & Wood is the seventh in a series of juried exhibitions of work by artists living or working in New Jersey, sponsored by the New Jersey State Council on the Arts/Department of State, the Jersey City Museum, the Montclair Art Museum, the Morris Museum, the Newark Museum, the New Jersey State Museum, and the Noyes Museum. Other categories included in the series are:

Spring 1989

PRINTMAKING AND PHOTOGRAPHY

New Jersey State Museum

Fall 1989 (tentative pending construction schedule)

CLAY & GLASS

The Newark Museum

All exhibits are open to artists living or working in New Jersey.

Funding for this exhibition has been made available in part by the New Jersey State Council on the Arts/Department of State and the generous support of the Geraldine Rockefeller Dodge Foundation.



NEW JERSEY
STATE
COUNCIL
ON THE
ARTS

Copyright © 1988 The Noyes Museum, Lily Lake Road, Oceanville, New Jersey 08231
No part of this catalogue may be reproduced without the prior written permission of the Noyes Museum, except by a reviewer.

STATE OF NEW JERSEY

The Honorable Thomas H. Kean
Governor

**NEW JERSEY DEPARTMENT
OF STATE**

The Honorable Jane Burgio
Secretary of State

**NEW JERSEY STATE COUNCIL
ON THE ARTS/Department of State**

Celeste S. Penney, Chairman
Lillian Levy, Vice Chairman
Joseph J. Amato, M.D.
Elizabeth G. Christopherson
David J. Farris
Franklin V. Fischer
Margaret Hager Hart
Carlos Hernandez
Jerome Hines
Jean von Deesten Hooper
Dolores A. Kirk
Joanna E. LaSane
Gerald A. LeBoff
Cheryl Martinez
Michelle Mathesius
Assemblywoman Maureen Ogden, *Ex Officio*
Clement Alexander Price
Kevin Shanley
Senator Gerald R. Stockman, *Ex Officio*

Jeffrey A. Kesper, Executive Director
Barbara F. Russo, Assistant Executive Director
Hortense Green, Crafts Coordinator
Tom Moran, Visual Arts Coordinator

THE NOYES MUSEUM

The Noyes Museum was founded
and is supported by the Mr. and
Mrs. Fred Winslow Noyes Foundation.

FOUNDERS: Ethel Marie Noyes (1911-1979)
Fred Winslow Noyes, Jr. (1905-1987)

TRUSTEES

Herbert Rothenberg, Esq., President
Carl R. Fiore, C.P.A.
Lois Muller
Adrian Phillips
John Rogge

DIRECTOR

Anne R. Fabbri



In June of this year the Noyes Museum celebrated the fifth anniversary of its opening. That event fulfilled the vision of its founders, Ethel Marie and Fred W. Noyes, Jr., to bring a center of culture to southern New Jersey. Ethel Noyes, active in civic and cultural matters in the region all her life, died in 1979. Fred Noyes, an artist and collector who died last year, lived to see the Noyes Museum develop as an institution exhibiting fine arts of high merit and diversity. Our state is indebted to Ethel and Fred Noyes.

Because the Noyes Museum has come into being, we are able to view, here in Atlantic County, important events such as the *Fiber, Metal & Wood* exhibition. It is the second New Jersey Arts Annual exhibition at the Noyes, following *Painting, Sculpture and Works on Paper* two years ago.

The New Jersey Arts Annual and the present exhibition are discussed later in this catalogue. Let me say only that the Noyes Museum is among the six leading museums in New Jersey which have united to create the Arts Annual, a program to present New Jersey arts to New Jersey people in a methodical and effective manner.

The New Jersey Department of State has a part in this. Among many duties, we are charged by Governor Kean with the mission of advancing the arts in New Jersey, a responsibility we have accepted with enthusiasm. At a time when all that New Jersey represents has become strong and proud, it is exciting to be in the visible and bright part of that pattern. It is rewarding to have two Divisions of the Department, the State Council on the Arts and the State Museum, planners and co-sponsors of the New Jersey Arts Annual.

The Arts Annual exhibitions have been exciting opportunities for all of us. They bring art to the people throughout the state. Crafts are integrated as an art form. Greater numbers of our citizens become involved with the arts, and these exhibitions give us the opportunity to honor the fine artists of New Jersey.

Here at the Noyes Museum I commend to your attention and to your pleasure the *New Jersey Arts Annual: Fiber, Metal & Wood* exhibition.

Jane Burgio
Secretary of State

The New Jersey State Council on the Arts is proud to join with the Noyes Museum in presenting *Fiber, Metal and Wood*. The works selected for inclusion in this third exhibition in the current cycle of the Arts Annual series have been judged by very high standards. Excellence in technique, excellence in design, and the vision of the artist are all reflected in the pieces exhibited.

The Arts Annual series, which is held in six museums throughout the state, gives all the citizens of New Jersey an opportunity to enjoy not only the creations of our finest artists, but the state's extraordinary museums as well.

My thanks to Anne Fabbri and the staff of the Noyes Museum, to Hortense Green, the Council Crafts Coordinator, and to all the artists who submitted work for inclusion in this exhibition. The success of this series is made possible only by the many hours of dedicated work on the art of these people.

Celeste S. Penney
Chairman
New Jersey State Council on the Arts



Fiber, Metal and Wood at the Noyes Museum is the third exhibition in the current cycle of the Arts Annual series, now in its second season. This unique program, developed by the New Jersey State Council on the Arts and co-sponsored by a network of six prominent New Jersey museums, provides an opportunity for artists to exhibit their work throughout the state.

It is our way of celebrating the hard work and vision of the artists who contribute so importantly to the quality of life in New Jersey. On behalf of the Council, I congratulate them. I also want to express our gratitude to Anne Fabbri, Director of the Noyes Museum, for coordinating this exhibition and catalogue. Special thanks must be given as well to Hortense Green, Crafts Coordinator for the Council, for her untiring efforts toward a thriving arts environment in New Jersey.

The present exhibition reaffirms the Council's commitment to widening exposure for the work of New Jersey artists. It is our hope that the New Jersey Arts Annual will continue to provide a suitable public forum for new and innovative artwork in the years to come.

Jeffrey A. Kesper
Executive Director
New Jersey State Council on the Arts

In a study of "Public Participation in the Arts" released late last year by the National Endowment for the Arts, attendance at art or craft fairs and exhibitions was the only category to show an increase over a three year period. The study surveyed public participation in 19 categories ranging from jazz performances to reading books, going to the movies, participating in theatrical performances, visiting parks, monuments and so forth.

These results affirm the far-sightedness demonstrated by the New Jersey State Council on the Arts and six host museums in providing the leadership and philosophy for the New Jersey Arts Annual. This ongoing series, now in its second cycle, continues to earn our state national recognition.

The great increase in applicants for *Fiber, Metal and Wood* for this second series also makes it apparent that being represented in these annual exhibitions has become a hallmark of excellence.

I extend my warmest congratulations to the exhibiting artists and share with them the joy of having their work shown in the beautiful environment of the Noyes Museum.

My thanks to Anne Fabbri for her caring and enthusiasm towards this project.

Hortense Green
Crafts Coordinator
New Jersey State Council on the Arts

FOREWORD

The Noyes Museum opened to the public in June, 1983 with the exhibition *A Celebration of New Jersey Artists*. Since it is the only art museum in southern New Jersey, we have a special responsibility to the artists and public, and are proud to have exhibited works by more than three hundred fifty New Jersey artists in our history of changing exhibitions.

It is an honor for the Noyes Museum to present, for the second time, a New Jersey Arts Annual. This juried exhibition of works in *Fiber, Metal and Wood* was open to all artists living and/or working in New Jersey. The works must not have been exhibited previously in a New Jersey museum or statewide exhibition, and must have been completed within the past two years.

The jurors were Lloyd E. Herman, former Director, the Renwick Gallery, National Museum of American Art in Washington, D.C.; Rose Slivka, Editor, *Craft International* magazine, New York; and myself. The initial jurying was from slides. The artists then were asked to deliver their work to the Noyes Museum for the second round of jurying and the final elimination.

One hundred forty-one artists submitted three hundred sixty-three works. The jurors selected for the exhibition seventy-five works by forty-six artists. This number represents works by twenty-one fiber, seventeen metal and eight wood artists.

The New Jersey Arts Annual exhibitions serve a dual purpose. By providing exhibition opportunities and recognition to New Jersey artists, they stimulate the development of the visual arts in the state. Additionally, the general public is informed about the wealth of artistic resources available to all of us. An informed concerned citizenry historically has been the greatest stimulus to all the arts. Those who care about the arts will support the arts and will establish high standards for everyone. Excellence will supplant mediocrity, and reason will conquer mawkish sentimentality.

I would like to thank Lloyd Herman and Rose Slivka for their expertise. We were the beneficiaries of their connoisseurship and unflagging enthusiasm for new expression in all media. We are grateful to Governor Thomas H. Kean and Jane Burgio, Secretary of State, for their interest and support. Jeffrey A. Kesper, Executive Director of the New Jersey State Council on the Arts/Department of State, and Hortense Green, Crafts Coordinator at the New Jersey State Council on the Arts/Department of State have given generously their unstinting support and good counsel, and we are most appreciative of their help. I would like to express my appreciation to Noyes Museum staff members for their excellent attention to all facets of the exhibition. Stacy Smith, Exhibition Coordinator, was responsible for the meticulous organization and execution of the exhibition, from the initial prospectus to the final installation. Bonnie Bird, Assistant to the Director, compiled the catalogue, planned and executed the public relations projects. The entire staff cooperated in the extensive task of receiving the entries, accepting the work, and assisting the individual artists, jurors, and administrators.

I thank the artists for making this exhibition possible. I am grateful to them for submitting their work, their professionalism and exemplary spirit of cooperation, and for the exciting results of their creative endeavors. We are most grateful to all of them for shaping our visual world with such beauty.

Anne R. Fabbri
Director



ARTCRAFT OF THE EIGHTIES

by Rose S.C. Slivka

The New Jersey Arts Annual exhibition 1988 of objects of fiber, metal and wood reflects the search of modern handcraft, like painting, to find out what it has become. When does it become art and craft or artcraft, the term first used by this writer about 20 years ago to acknowledge the birth of the hybrid into the new art historical context of America. No longer considered anti-art, non-art, and on a lower scale of the hierarchy where painting sits at the apex, handcraft has its own distinctive presence as art. The craft of the artist and the art of the artist come from the same place. Art is the imprint of the artist, a creature whose nature is idiosyncrasy, enemy of conformity and mechanical mindlessness. Individual idiosyncrasy is in the work of the hand as much as in the hand itself. Art, the unexpectedness of it, comes naturally, if it comes.

The attribute of use is no longer the qualifying difference between art and craft which, although rooted in the useful, has grown beyond it at the same time it continues to acknowledge its origins. Craft is identified with daily life — eating, dressing, cooking, working, sleeping, sitting — useful acts. Art is identified with contemplation, with ideas, with the acts of thought and, therefore, wonder and mystery — “useless” acts. Artcraft is, paradoxically, “useless.” In the Old Testament, the oldest evidence of the struggle to achieve the ultimate goal of artcraft is described by Jeremiah, who observed the potter in the potter’s shed breaking his pot and starting over in pursuit of perfection under the eye of the Lord.

There is a difference between the useless and the unnecessary. The things that make ordinary life better are useless — affection, laughter, flowers, song, poetry, art, play — and necessary. People and animals, too, are driven to perform an unbelievable number of useless acts every day. The making of useful objects that are aesthetically satisfying requires the doing of useless work. Even early stone implements were not strictly utilitarian. Paleolithic tools were made with better craft than was necessary simply to make them work.

Basic to craft is its down-to-earth attitudes and its anti-establishment aesthetic. Anti-intellectual craftmakers believe rather in creative un-culture, trusting love of materials, especially those of non-high art association, tools and machinery as the source of creative powers. It is the aspect of American craft that prefers to resist the fine arts tradition and to espouse the aesthetic bounty of Tom Sawyer, his loot for having allowed his cronies to help him paint the fence — the broken fragment of blue bottle glass to look through, an empty thread spool, a key that wouldn't unlock anything, a fragment of chalk, four pieces of orange peel — concrete signs of experience and the art of letting life be what it likes. It voices the visceral issues of today's society, among them the nature of work and self-creation, the drive to turn life into things and things into life.

Craft requires strong grounding in the discipline of the material and, at the same time, a capacity for exaltation in the experience of the material. Material and maker together make their way in their quest for art. Art spiritualizes the material structure. To be a craft-maker calls for, at the very least, exercise of skills trained to a performance of excellence, of unremitting responsibility and commitment to the development of those skills. The craft-maker works within a wide range of choices that run the gamut from art to utility. His work may contain mystery, message, challenge, comedy, grief, vision, anger, or just attention to the ordinary, investing the necessary with a gesture of grace.

Craftspeople tend to work alone in out of the way places or certainly in areas that avoid city life, while artists tend to group around cities seeking the camaraderie of their kind. They tend to treat time in slow still ways that have much to do with the skills of repetitive action and the preparation and manipulation of materials requiring those skills. The sense of time as an even steady rhythm seems to be more deeply ingrained in craft. It has a meditative aspect. Although craft may be performed without art, such as shoe repair, no art can be made without craft.

The contemporary American crafts movement is now all of 50 years old, young by the standards of art history but already attaining the luminous patina of age. Colonial modes, utopian ideals, frontier improvisational skills, Yankee ingenuity, and love of tools and machinery have contributed to making Americans natural craftmakers. Today, they are largely trained in the university art departments, with many starting out as painters.

Self-trained craft visionaries, such as the late Wharton Esherick, are in a class of themselves. Out of their own personal need and eccentricities they wrestle with material and form for truth and survival. They embody "the better mousetrap idea" and incorporate the American artist's love for tools and materials and doing it his own way. It is in the spirit of American craft with its deep insight into older traditions, its authentic improvisational skills, and the ability to make amazing departures based both on knowledge and as if it had never been done before.



Beginning in the thirties, Wharton Esherick experimented with furniture as sculpture, anticipating and providing the modernist influence in the abstraction and sensuality of form as wood, alive and articulate, shaped for function and charged with Art. Furniture production had been thoroughly mechanized and industrialized, with the exception of artist-made pieces for personal use and/or amusement or commissioned. The emergence of handmade furniture took place slowly, with wood as the last of the traditional craft materials to take its place in the rapidly changing picture of American artcraft. The presence of Sam Maloof, George Nakashima, Wendell Castle, and the Andersons of New Jersey, among others, gave further impetus to today's movement for form and finish. It accelerated into the high gear of the eighties, as indicated in the current exhibition.

The making of quilts in rural America had its sources both in frugality as a way of piecing and mending, as well as in the need for creative outlet. Women on isolated farms made quilts to fill in lonely hours, creating out of soundless skill the satisfaction of piecing a new design, a new stitch, a new cloth. Quiltmakers of 18th and 19th century America were largely anonymous women, except for those who from time to time signed their name into the quilt — enjoying the act of the needle penetrating the soft cloth and the obsessive repetitive rhythm of stitching — and did not think of themselves as artists. Today quiltmakers consider themselves artists, free to use any image or no image, a variety of materials and processes.

We are always at the beginning of seeing. Seeing the seeable is only the trigger to the larger self-impelled search for meanings, an itch of the mind. The implicit demand of visibility in art is that it be experienced beyond the seeable, which otherwise is in danger of becoming simply illustration of the already known. This expansion of visible experience and its transmission plays leapfrog with meanings. Each work of art is about itself and all other art. It challenges the viewer to make his way through the labyrinth of disjointed clues and arrive at a unity of accessible meaning frequently not possible. Philip Guston, the late great painter, said you could judge the significance of a work of art by how many senses it gave to the question — what is it?

Through the intermediary of the object, a relationship takes place between artviewer and artmaker. The result is mutual illumination. It is an experience that expands on itself and enlarges on its own capacity for the experience of illumination. The recognition or seeing all elements takes place only after the required amount of looking at the enigma of formal relations. It resists analysis, invites a delay of definitions and an acceptance of mystification. Socrates said the act of art is to charge the adornment with speculation.

Never before has art been so popular and in such great demand, so worldwide, so confusing, so diverse. Never has there been so much of it, so many materials of art. At the same time, the meaning of art begins to escape us; artists puzzle and elude us with materials for which most previous experiences have not prepared us. There is a new mingling of disciplines today — a disappearing distinction between the high arts and low arts, popular culture and elite culture, timeless and temporal, permanent and transitory, cheap or expensive and quality or value. In the proliferation of objects today, how can we trace their labyrinthine powers over each other — painting, sculpture, craft, design, architecture, photography, printmaking, film, video, performance, and the forms outside the fine art mainstream — indigenous, ethnic, folk, vernacular, (including Yankee, frontier, and cowboy improvisation, the comic strip, Disneyland, graffiti, van and subway art) — the forms that run along, in and around each other like roots underground and branches overhead.

Today the handcrafts and the fine arts of this country enjoy a relationship of energies in the arts unique to the U.S. The new creative sensibility of our time is infused with the spirit of handcraft. It is not a renaissance; it is not a revival; it is not a rebirth. It is a brand-new phenomenon, a handcraft culture feeding into and fed by industrial freedoms, along with modern painting (also a handcraft) and modern sculpture (also a handcraft). It has released the hand to discover its poem and to regard the sheer miracle of use as an act of attention. The object of artcraft encased in its metaphors, its meanings and opposites is like all art: you didn't know you needed it until you saw it and you knew you needed it.



CATALOGUE OF THE EXHIBITION

Dimensions are given in inches, height is followed by width and depth.

All works have been lent by the artists, unless otherwise noted.

Asterisks denote the work illustrated when more than one work by the artist is included
in the exhibition.

NEW JERSEY ARTS ANNUAL

Fiber, Metal and Wood

by

Bonnie A. Berkowitz
Nancy Boney
Harry Bower
David Cann
Ralph D. Caparulo
Janet Cebular
John Chiara
Robin Lynn Conover
Marilyn Druin
Jeanie Eberhardt
Edith Anderson Feisner
Barbara Fiedler
Robert Forman
Niki Giberson
Suellen Glashausser
John Hein
Sandy Hirshkowitz
Margaret Iannacone
Leah Kaspar
Marilyn Keating
Betsy King
Patti King
Robert Kirschbaum

Victor P. Lee
Steven B. Levine
Tony Lordi
Susan Hanna MacQueen
Patricia Malarcher
Michael Malpass
Frederick Jon Marshall
Merrill Mason
Barbara Mauriello
Lois Morrison
Damita Jo Nicholson
Carol Rosen
Joy Saville
Gary Schein
Debra Stark
Holly Stults
Peter Vanni
Carol D. Westfall
Idaherma Williams
Marcia Wilson
Michael Wolf
Katharine S. Wood
Peanutbutter/Robert Woodward



BONNIE A. BERKOWITZ

40A Cedar Lane
Highland Park, NJ 08904

Audrey, 1988

Silk, thread, lurax, sticks

11½" x 10½" x 8¼"

Courtesy of Audrey Stulburger

**Captured Dance*, 1988

Muslin, thread, lurax, sticks

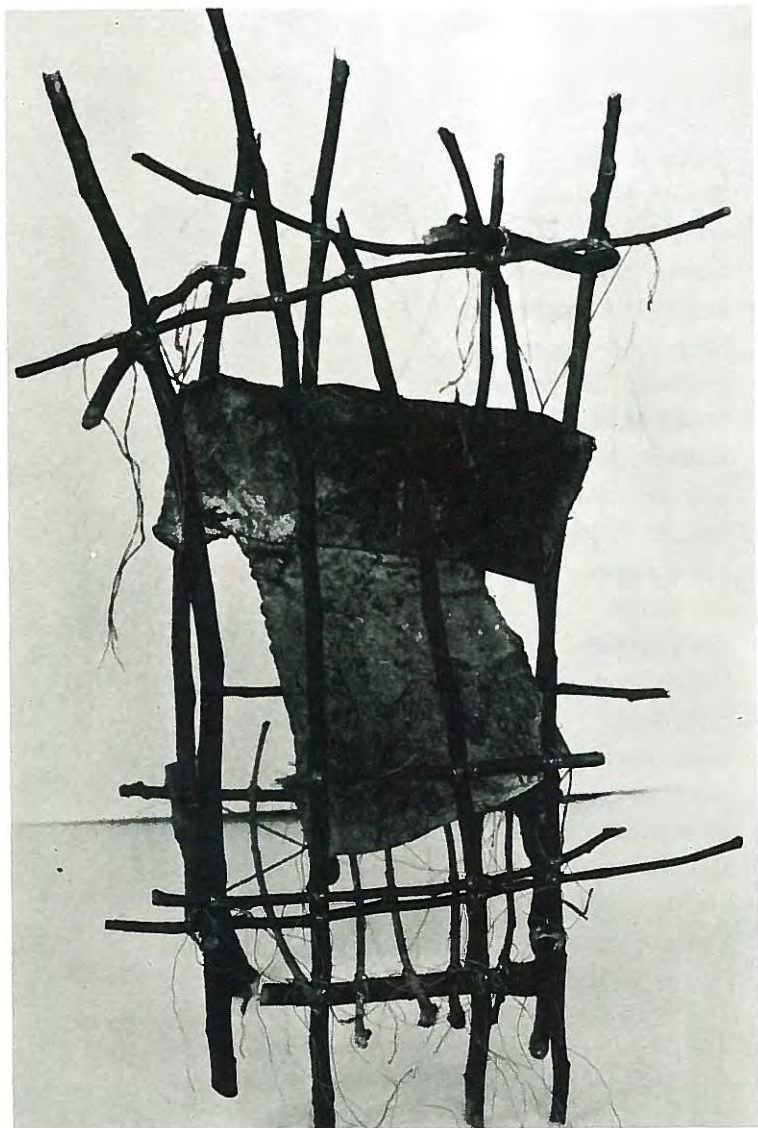
19¼" x 10½" x 11½"

Standing in the Woods, 1988

Muslin, thread, lurax, sticks

14½" x 7" x 7½"

Courtesy of Ife East



NANCY BONEY

97 King Street
Fanwood, NJ 07023

**Black Box with Spots, 1988*

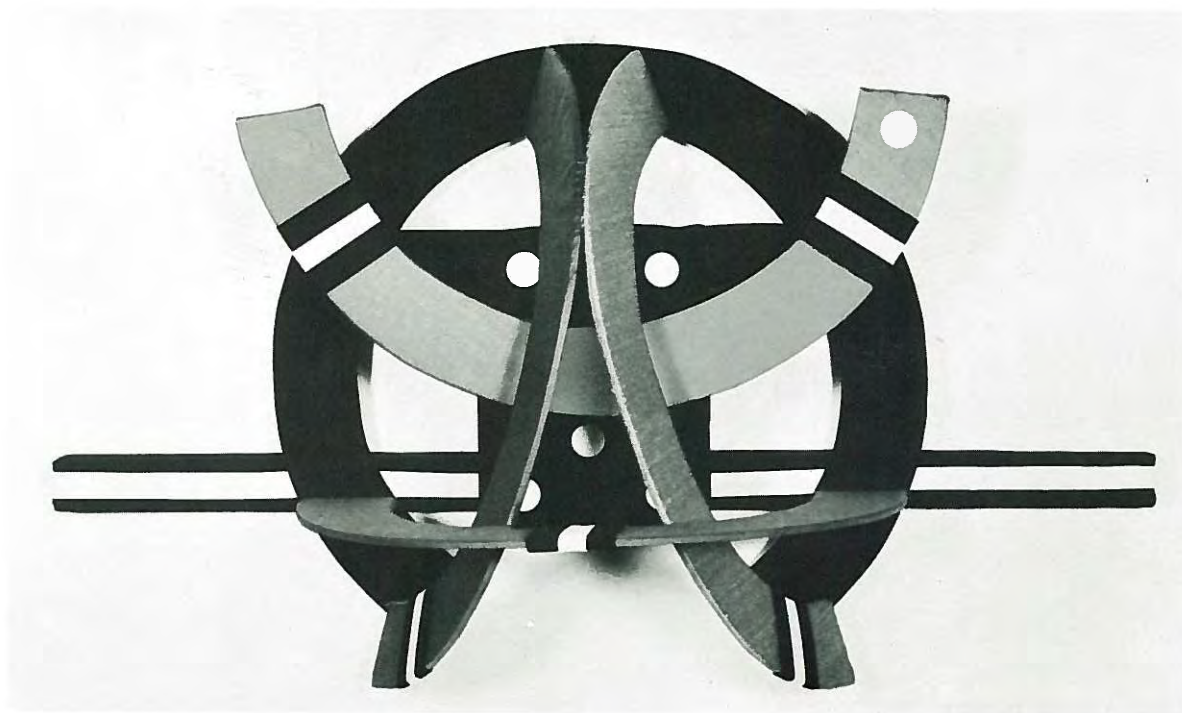
Fiber (silks)

19½" x 34½" x 13"

Orange Box, 1988

Fiber (silks)

34" x 30" x 12¼"





HARRY BOWER

P.O. Box 205
Island Heights, NJ 08732

Cage, 1987

Straw, wax, ribbons, tape
50½" x 55" x 12"

**Torso*, 1987

Wire, plastic ribbon, beads
30½" x 25" x 15½"

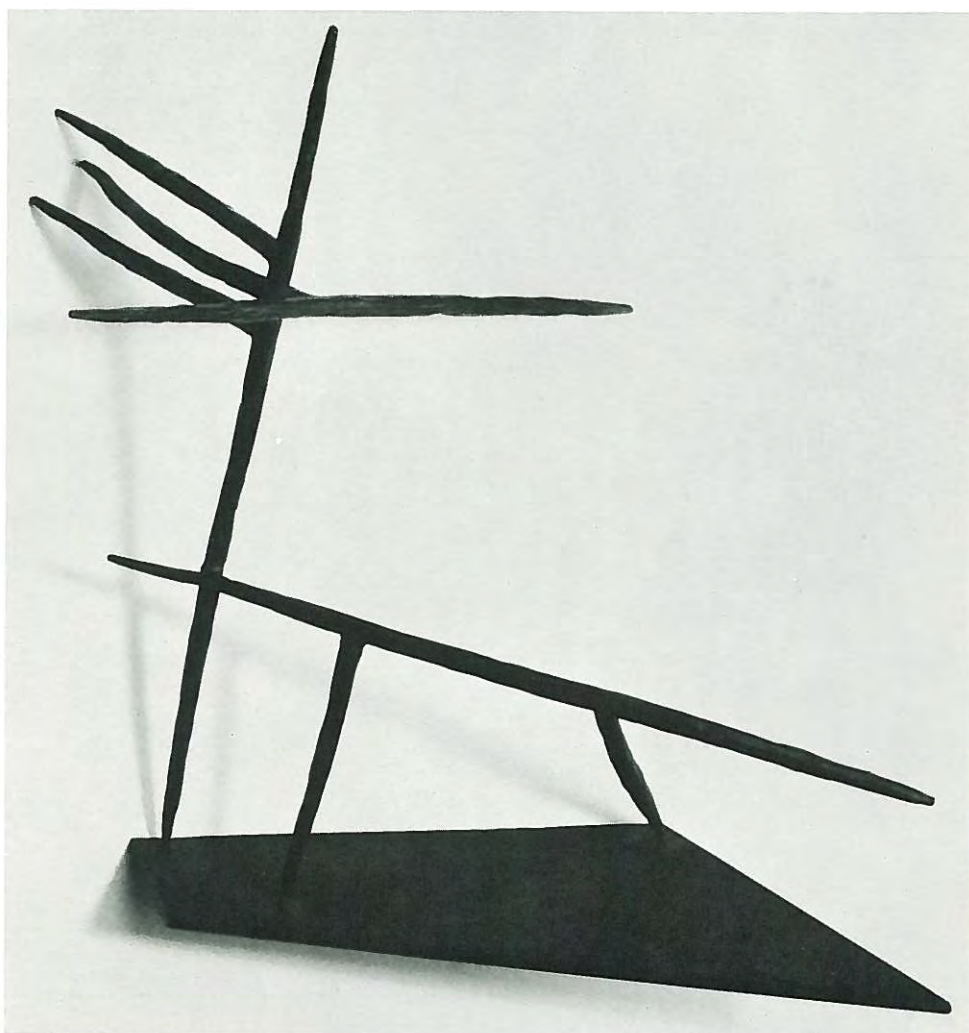


Photo by Joseph Eichinger

DAVID CANN

25 South Main Street
Stockton, NJ 08559

Sticks, 1986
Forged bronze with steel
6" x 15" x 6½"





RALPH D. CAPARULO

122 Montclair Avenue
Montclair, NJ 07042

Urashima Taro, 1986
Wood
21½" x 16" x 9"

JANET CEBULAR

27 Birchwood Drive
Marlton, NJ 08053

A Feather Piece, 1988
Handmade paper
14½" x 11½"

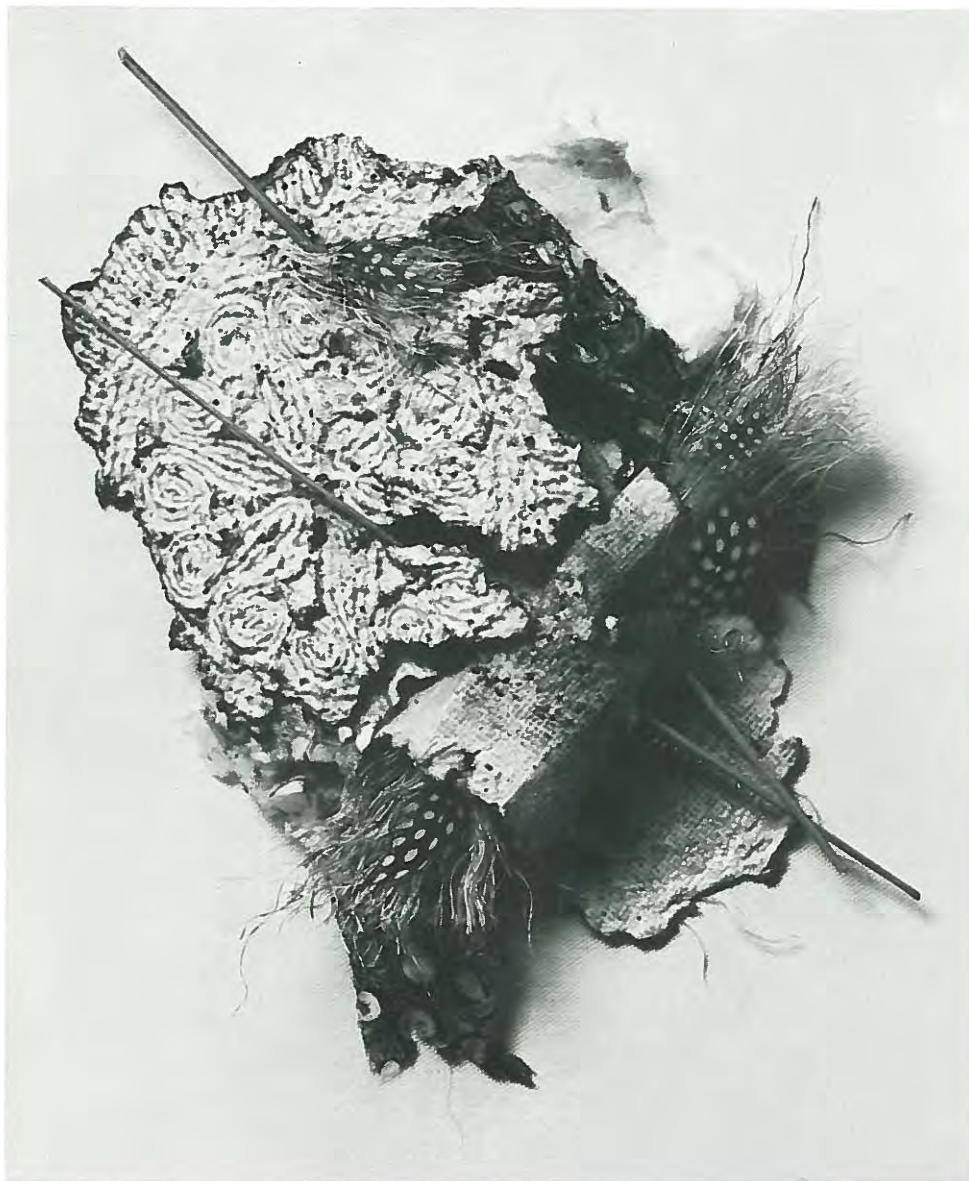


Photo by Will Brown



JOHN CHIARA

153 Mali Drive
N. Plainfield, NJ 07062

Oval Seat, 1988
Red oak
16 $\frac{3}{4}$ " x 17" x 11 $\frac{1}{2}$ "



ROBIN LYNN CONOVER

707 Fifth Street
Ocean City, NJ 08226

Silver Construction #1, 1987
Sterling silver
4 $\frac{3}{4}$ " x 4" x $\frac{3}{4}$ " with 20" chain

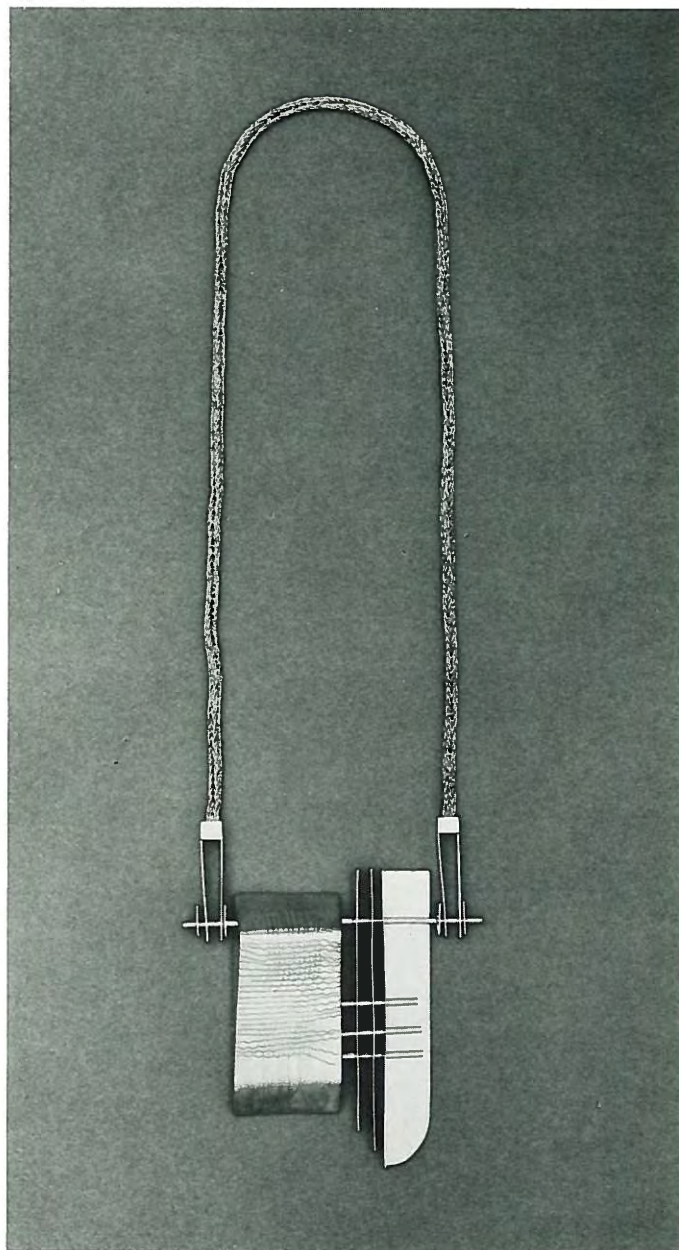


Photo by Will Brown



MARILYN DRUIN

RD 4, Box 240D
Nomoco Road
Freehold, NJ 07728

**Brooch #1, 1988*
Vermeil, cloisonne, enamel,
citrine
1 $\frac{3}{4}$ " diameter

Brooch #2, 1988
Vermeil, cloisonne, enamel,
ruby
1 $\frac{3}{4}$ " square

Brooch #3, 1988
Vermeil, cloisonne, enamel
1 $\frac{3}{4}$ " square

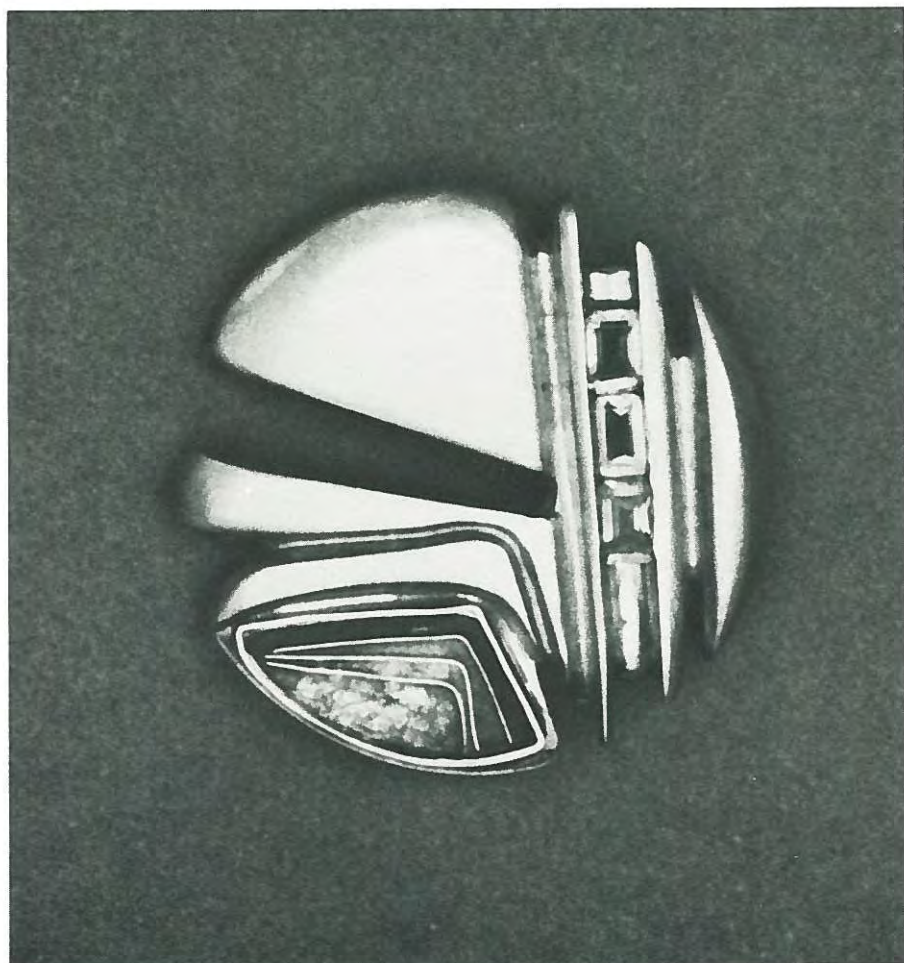


Photo by Will Brown

JEANIE EBERHARDT

Box 151, Rt. 521
Layton, NJ 07851

**Untitled*, 1987
Virginia creeper & fiber basket
18" x 13" diameter

Untitled, 1988
Fiber basket
8¼" x 7½" diameter



Photo by Will Brown



EDITH ANDERSON FEISNER

19 West Lawn Road
Livingston, NJ 07039

Shadows of My Mind, 1986
Fiber-canvas work
18½" x 18½"

**Turn, Turn, Turn-For Every
Season There's A Turn*, 1987
Fiber-canvas work
8½" x 35"

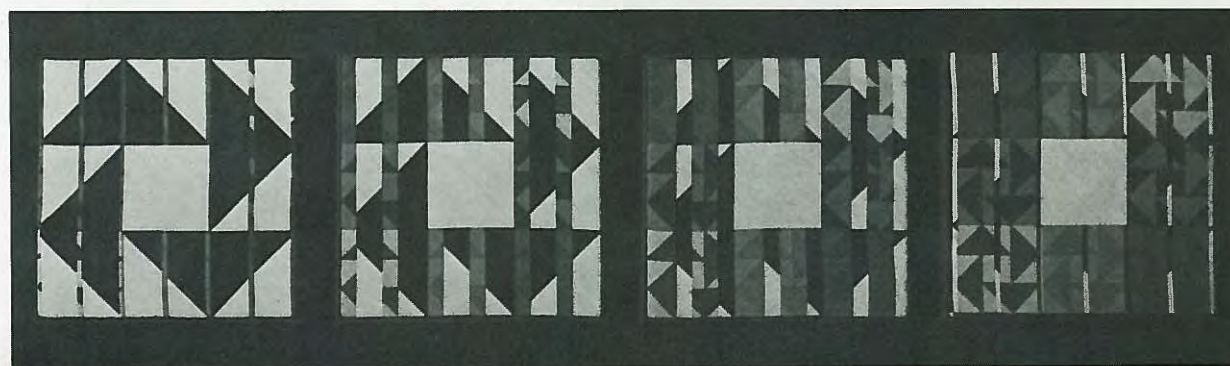


Photo by David Fogg

BARBARA FIEDLER

RD 1, 414 E. Cresson Ave.
Absecon, NJ 08201

**Oriole*, 1986

Pine needles, raffia
11½" x 6½" diameter

Sea Form, 1988

Pine needles, raffia
6" x 12" x 10"

Static, 1988

Pine needles, raffia
11½" x 11" x 7½"



Photo by Martin Lerario

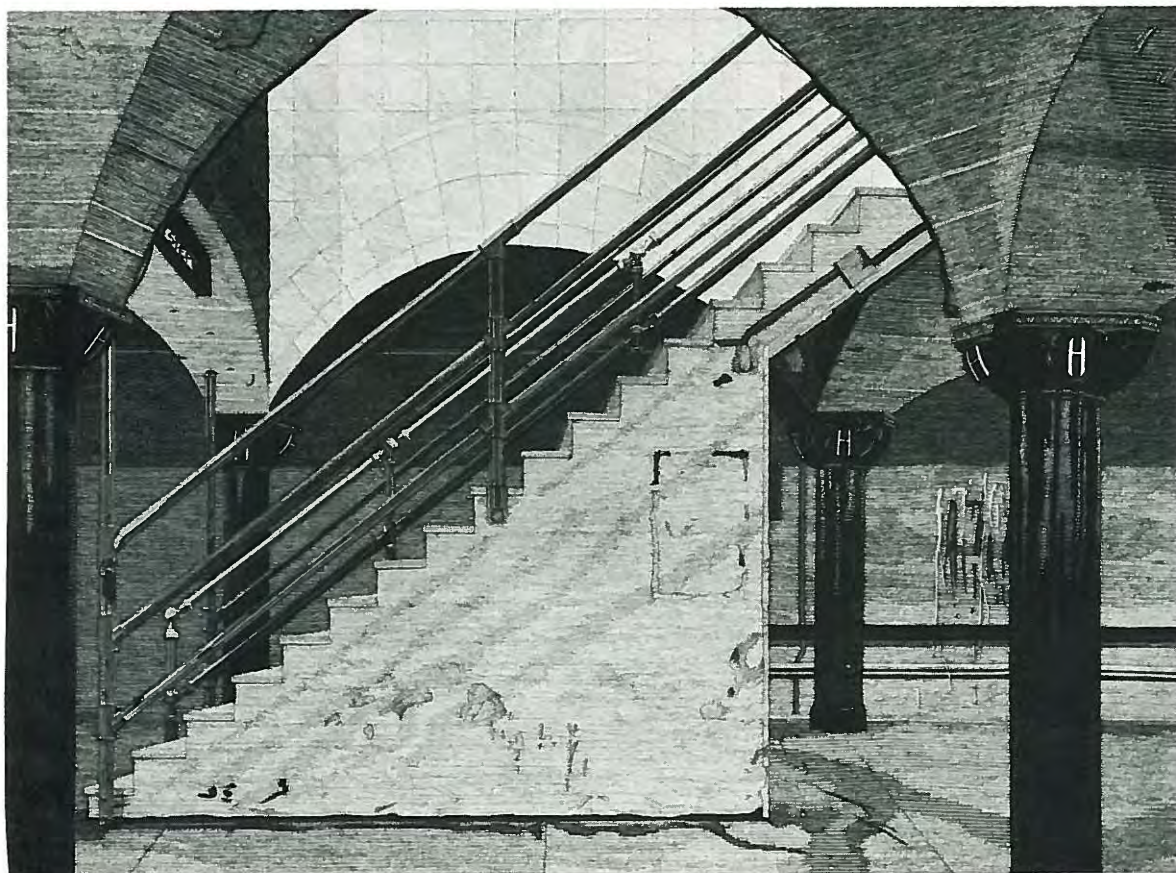


ROBERT FORMAN

412 Grand Street
Hoboken, NJ 07030

Night Light, 1987
String on masonite
26 $\frac{3}{4}$ " x 43"

**Hoboken Station*, 1988
String on masonite
32 $\frac{3}{4}$ " x 43"



NIKI GIBERSON

300 Sooy's Landing Road
Port Republic, NJ 08241

Hand Spinner's Wool Basket,
1988

Koo boo, sea grass, reed,
Danish cord
38" x 15" diameter

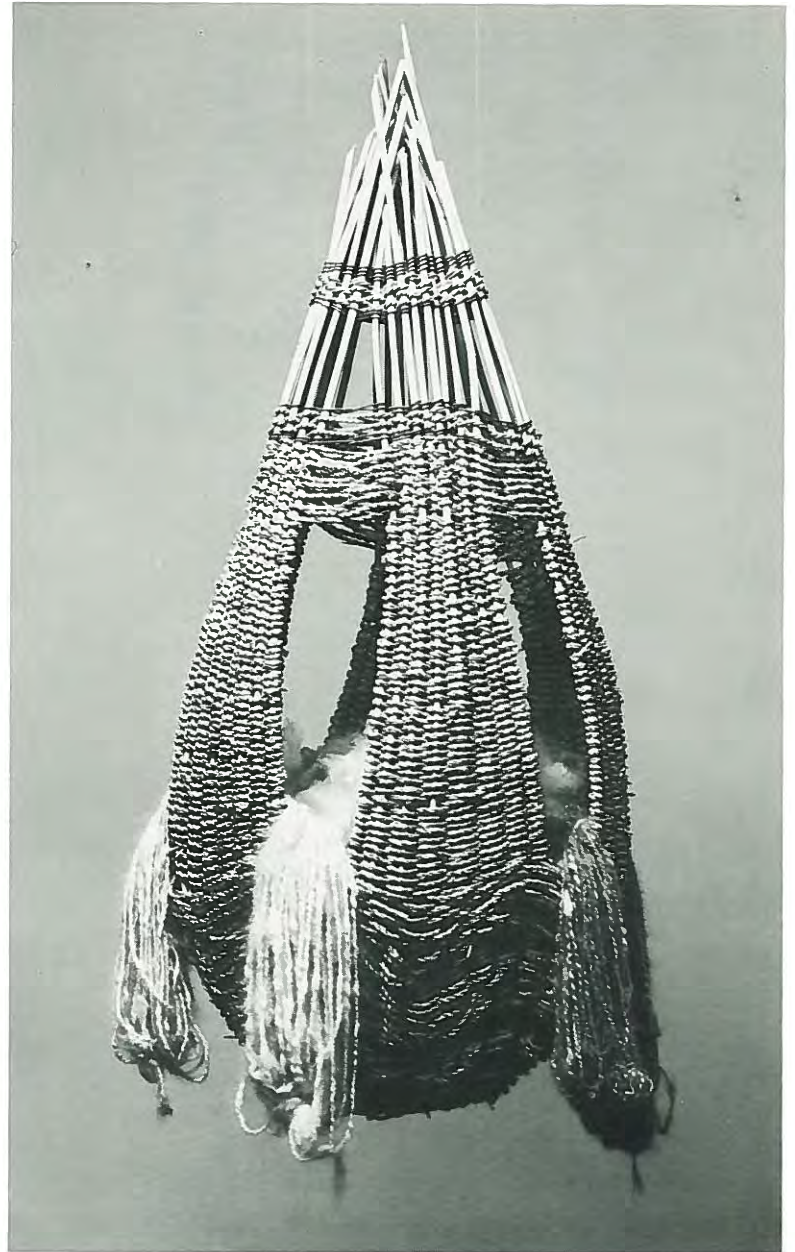


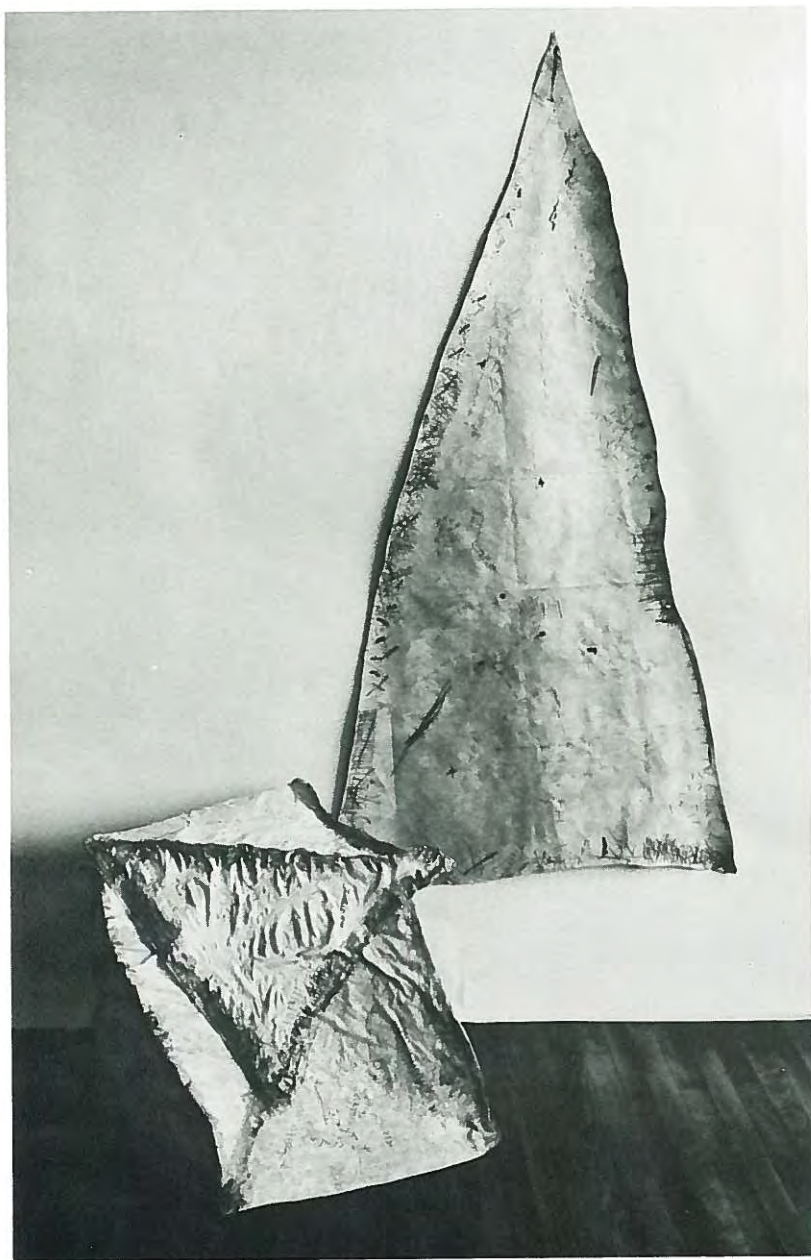
Photo by Will Brown



SUELLEN GLASHAUSSER

202 S. Second Avenue
Highland Park, NJ 08904

Triangle Box, 1988
Canvas, screening, buckram,
thread
83" x 38" x 54"



JOHN HEIN

87 Woodland Avenue
Trenton, NJ 08638

Side Table, 1988
Wenge, walnut & pearwood
33" x 38½" x 12½"



Photo by Will Brown



SANDY HIRSHKOWITZ

130 E. 18th St., Apt. 6M
New York, NY 10003

Construction Site (Ring), 1987
Sterling & concrete
1½" x 1¼" x ½"

Construction Site (Brooch), 1987
Sterling, concrete, quartz
3" x 3" x 1"

**Modulating Canon* (Kinetic
sculpture), 1987
Sterling silver
4½" x 5" x 1¼"

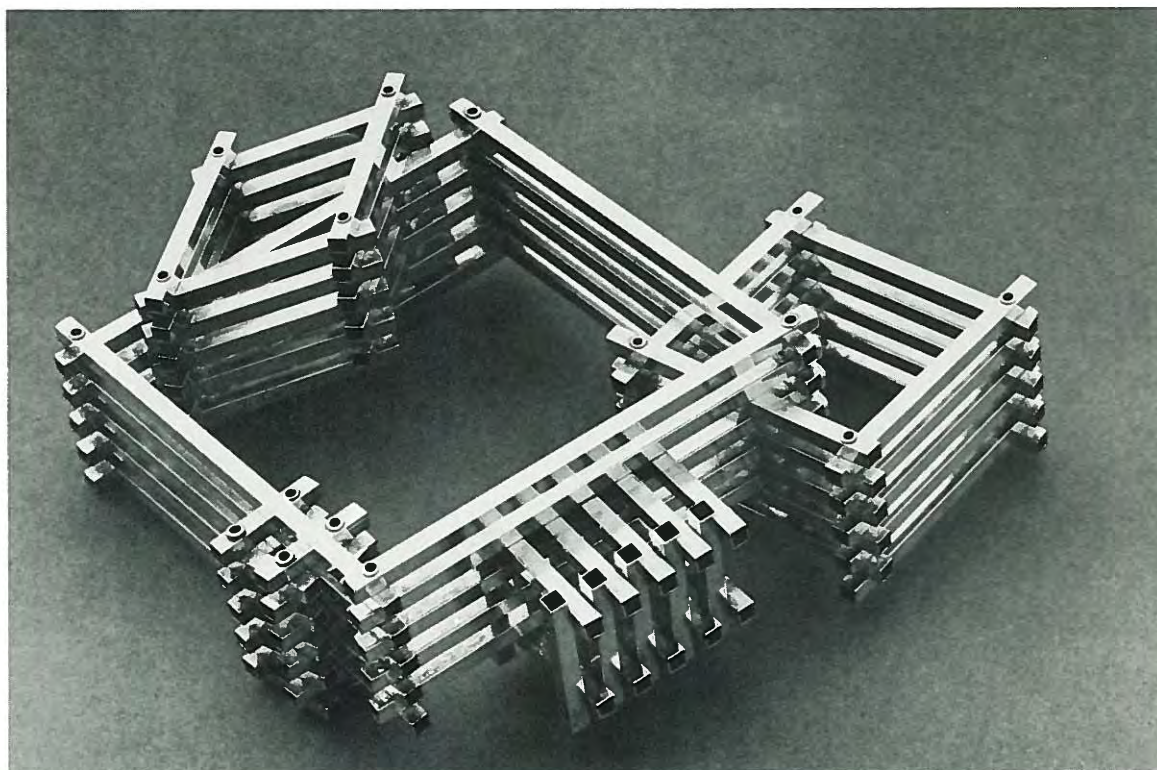


Photo by Will Brown

MARGARET IANNAONE

455 Sicomac Avenue
Wyckoff, NJ 07481

Nest #5, 1987
Mixed fibers
8" x 8" x 14"

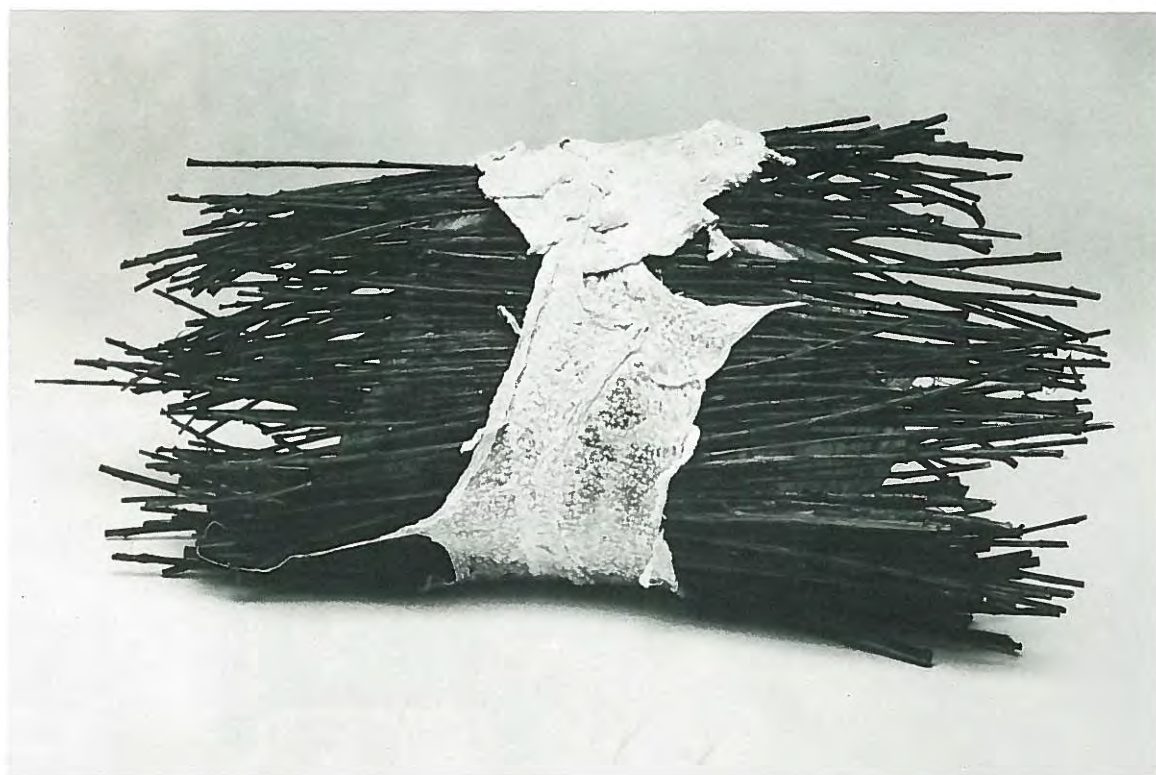
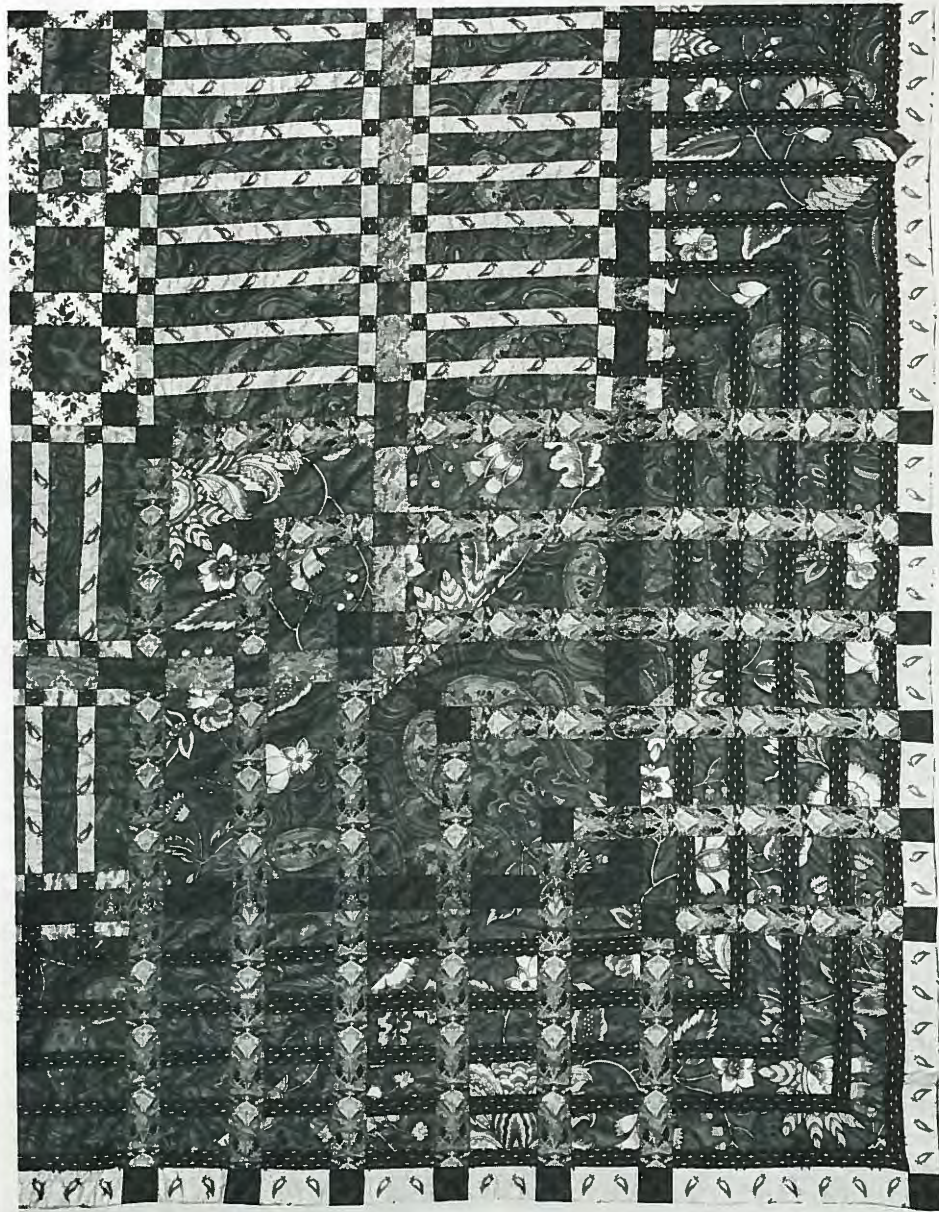


Photo by Will Brown



LEAH KASPAR

115 Clover Street
Mt. Holly, NJ 08060

Square Study #7, 1988
Fiber
10'6" x 10'6" x 1/2"

Photo by Will Brown

MARILYN KEATING

P.O. Box 592
Gloucester City, NJ 08030

Doing Battle in the Kitchen, 1986
Wood, aluminum, kitchen
utensils
91" x 25" x 22"



Photo by Norinne Betjeman

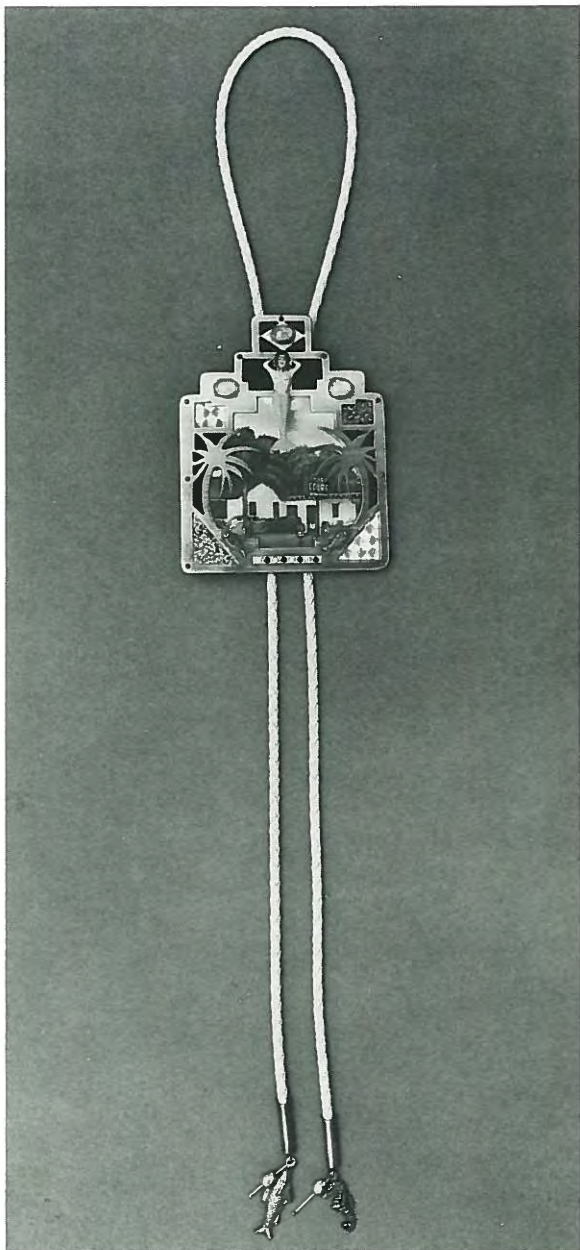


Photo by Will Brown

BETSY KING

200 E. Maple Avenue, #14
Merchantville, NJ 08109

**Florida Fantasy, 1987*
Sterling, 14K gold, opals, pearls
18½" x 3¼"
Courtesy of Helen Drutt Gallery,
Philadelphia, Pennsylvania,
New York, New York

Get Down to the Sea
Somehow, 1987
Sterling, copper, photo, shell
16" x 3"

Courtesy of Helen Drutt Gallery,
Philadelphia, Pennsylvania
New York, New York

House of Games, 1988
Sterling, plastic, synthetic
stones
16" x 3"
Courtesy of Helen Drutt Gallery,
Philadelphia, Pennsylvania
New York, New York

PATTI KING

49 Harrison Street
Hoboken, NJ 07030

*Chernobyl Melt Sandwich
Table, 1987*

Wood, bird's-eye veneer,
lacquer

42 $\frac{3}{4}$ " x 12 $\frac{1}{4}$ " x 12 $\frac{1}{4}$ "

**Finger Sandwich Table, 1987*

Wood, birdseye veneer, paint
42 $\frac{3}{4}$ " x 12 $\frac{1}{4}$ " x 12 $\frac{1}{4}$ "



Photo by Jeff Goldman



ROBERT KIRSCHBAUM

42 W. 15th Street
New York, NY 10011

Gosainthan, 1987
Xerox 6500/fabric
36" x 24"

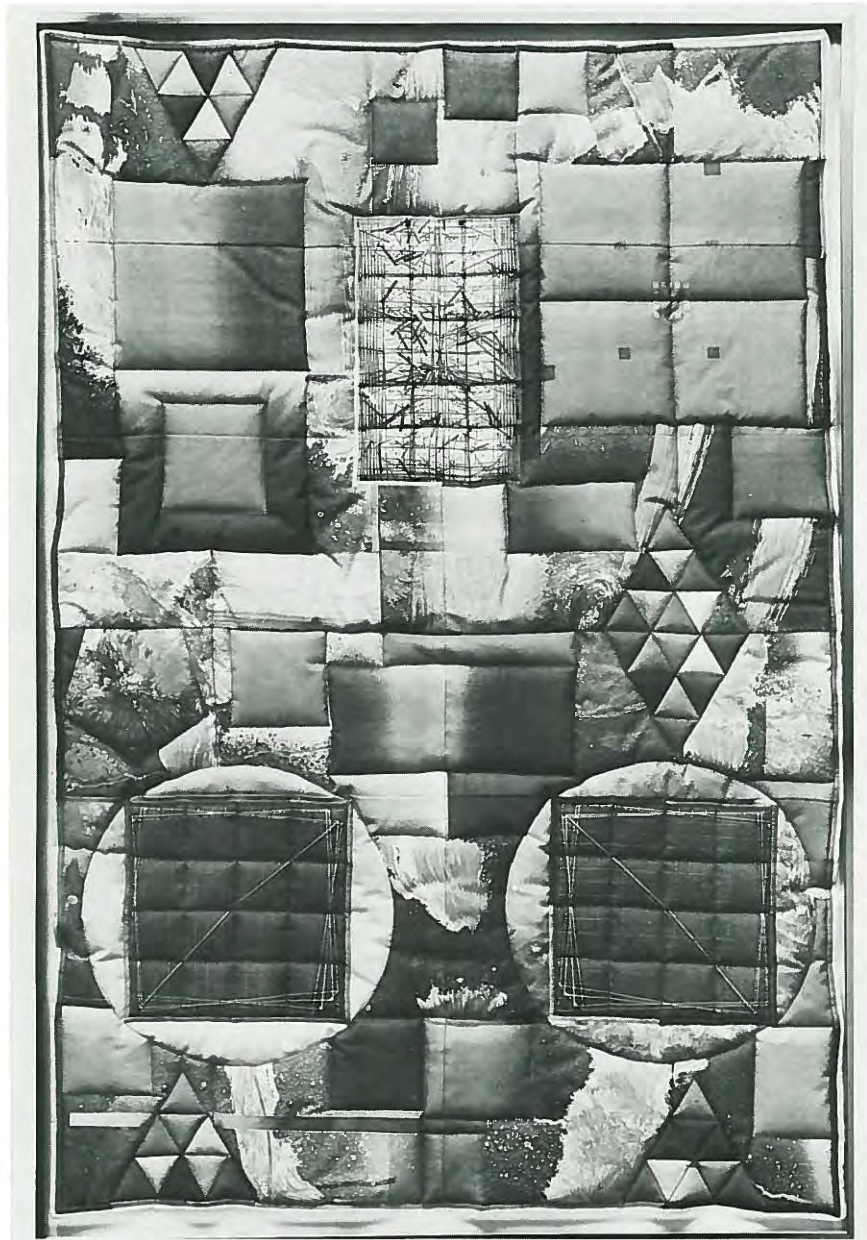


Photo by Will Brown

VICTOR P. LEE

Box 539
Montville, NJ 07045

**Goldfish*, 1987

Enamel on copper, sterling,
gemstones
2" x 2¼"

Rhino, 1987

Enamel on copper, sterling,
gemstones
2½" x 2"

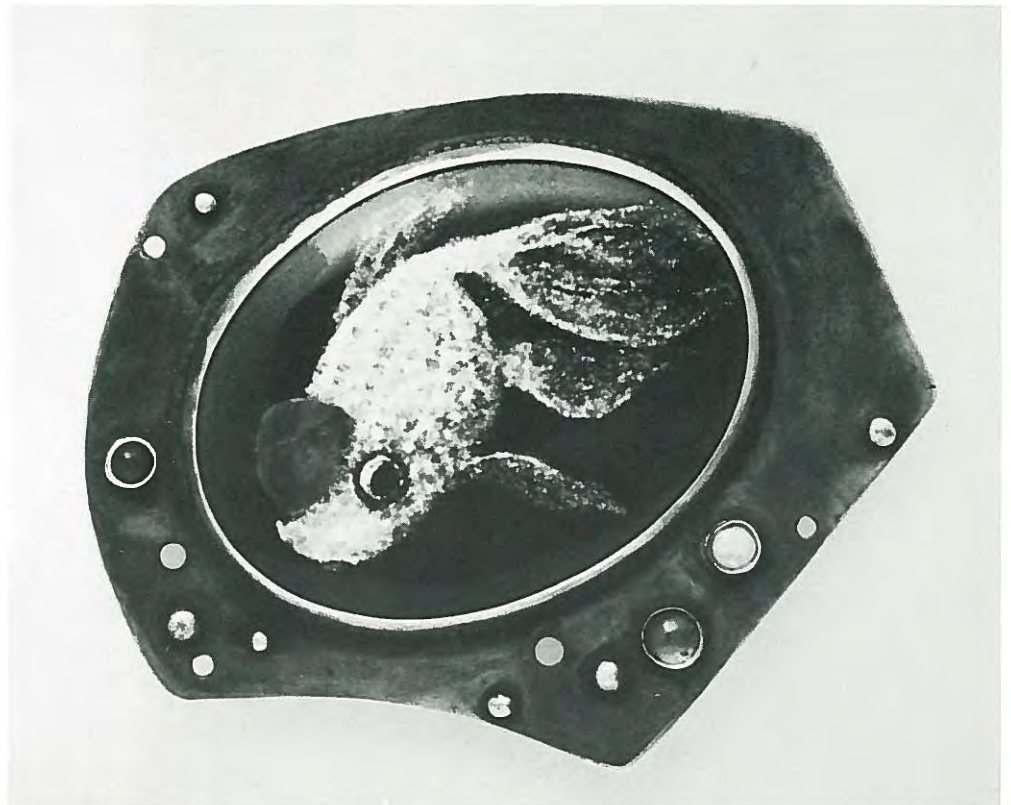


Photo by Will Brown



STEVEN B. LEVINE

P.O. Box 123
Dayton, NJ 08810

Bird's-eye II, 1987
Wood
5" x 11½" diameter

**Poplar IV*, 1987
Wood
10" x 6" diameter

Tulip, 1987
Wood
5" x 9½" diameter

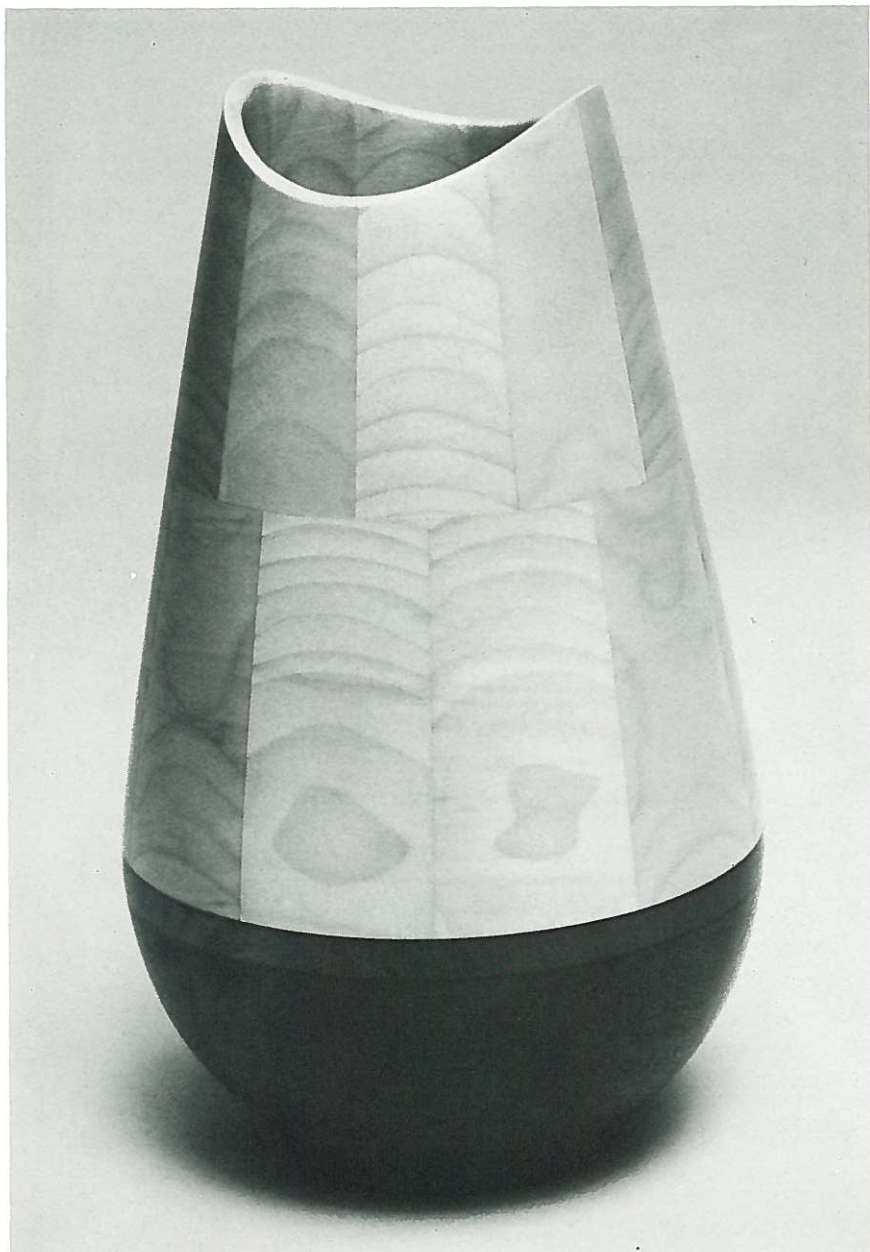


Photo by Will Brown

TONY LORDI

12 W. Blackwell Street
Dover, NJ 07801

Empire State Building, 1987
Found objects
96" x 34 $\frac{3}{4}$ " x 21 $\frac{3}{4}$ "



Photo by Tim Volk



SUSAN HANNA MacQUEEN

32 Pine Drive
Roosevelt, NJ 08555

Paper Quilt, 1987
Handmade paper
38¾" x 58½"

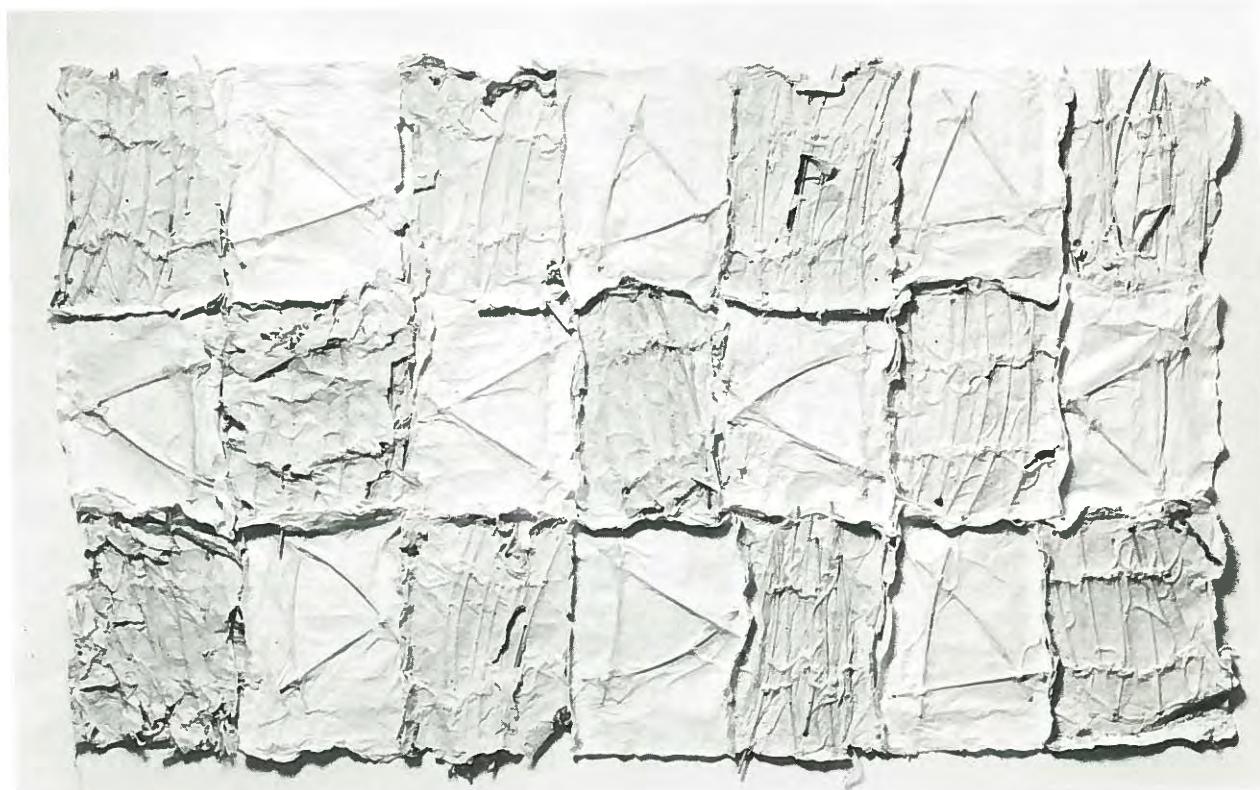


Photo by Will Brown

PATRICIA MALARCHER

93 Ivy Lane
Englewood, NJ 07631

Granada, 1987

Mylar applique, painted
canvas
48¾" x 48¾"

• *Westerly*, 1988

Mylar applique, mixed media
49" x 67"

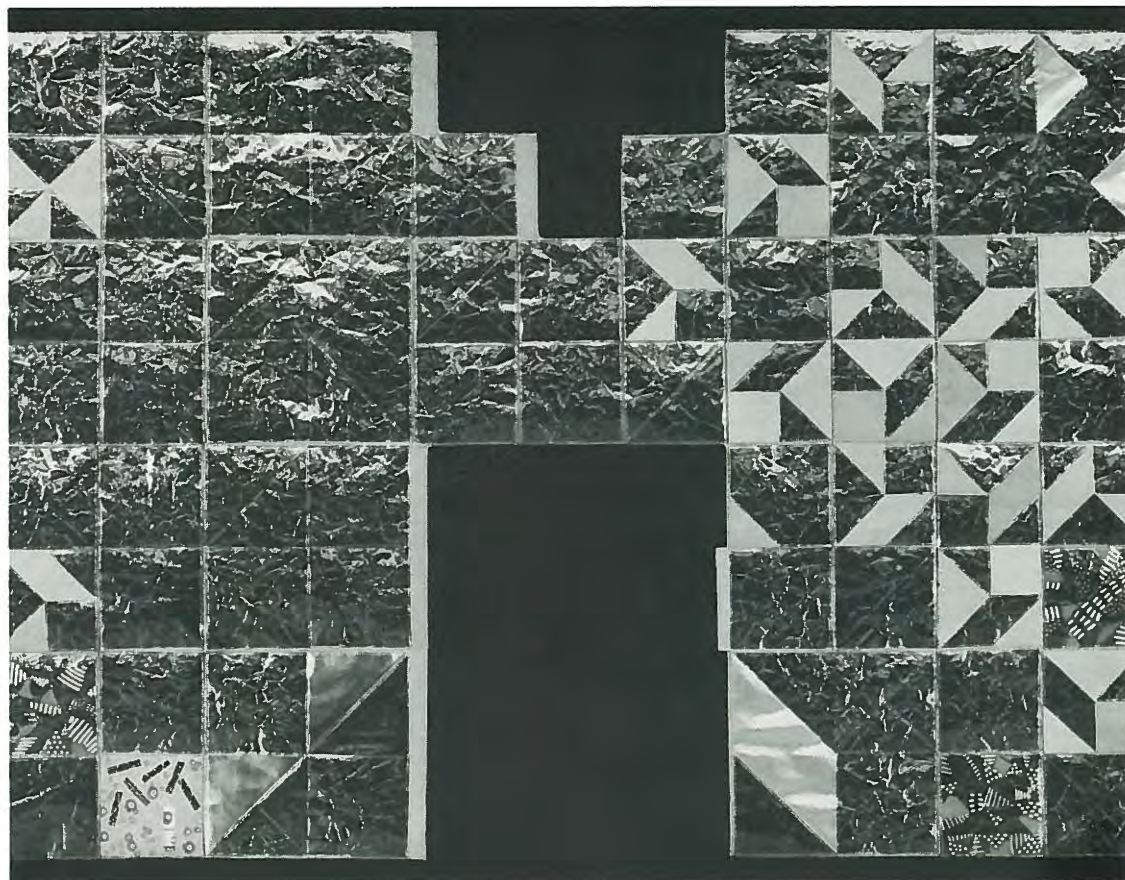


Photo by D. James Dee



MICHAEL MALPASS

593 Parker Avenue
Metedeconk, NJ 08724

Newtonian Sphere III, 1988
Welded bronze & copper
28" diameter



Photo by Will Brown

FREDERICK JON MARSHALL

Box 413
Montclair, NJ 07042

Bound Series #2, 1987

Wood & metal

6" x 4¼" x 1¾"

Message to the Doctor BS#3,
1987

Metal & stone

11¼" x 4" diameter

**Too Late, No Excuse, 1987*

Metal

3½" x 9¼" x 2"

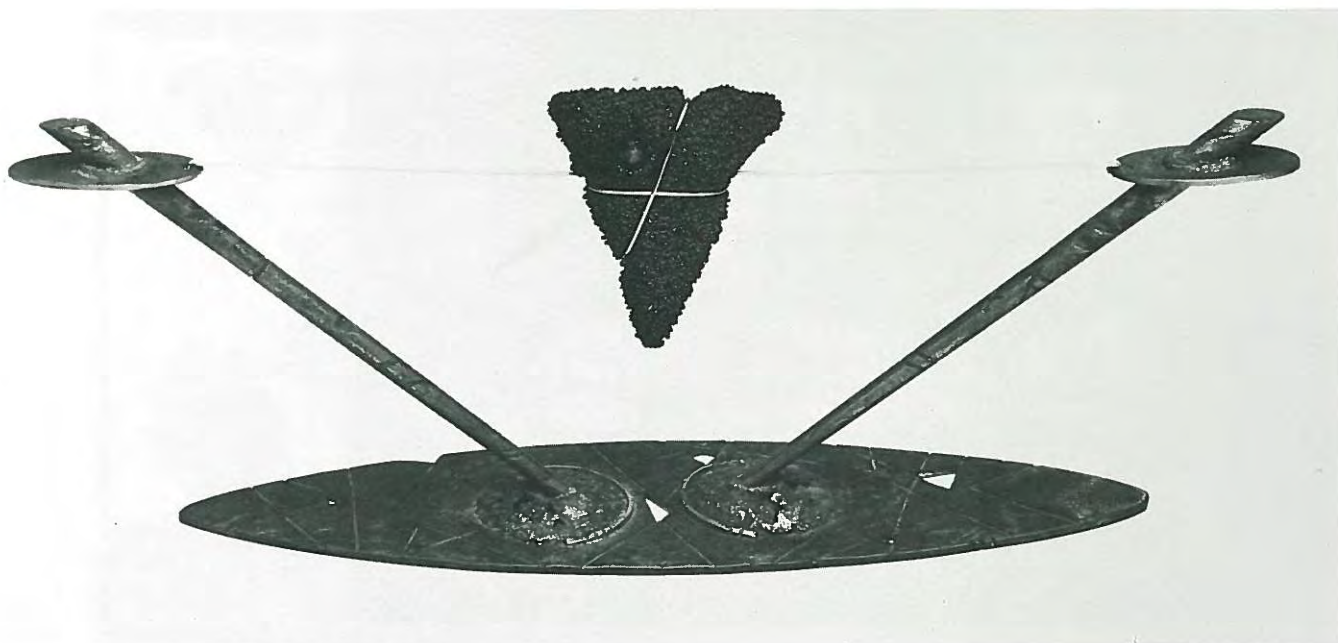


Photo by Will Brown



MERRILL MASON

123 Mercer Street
Jersey City, NJ 07302

Tornado I, 1988
Mixed media art quilt
49" x 49"

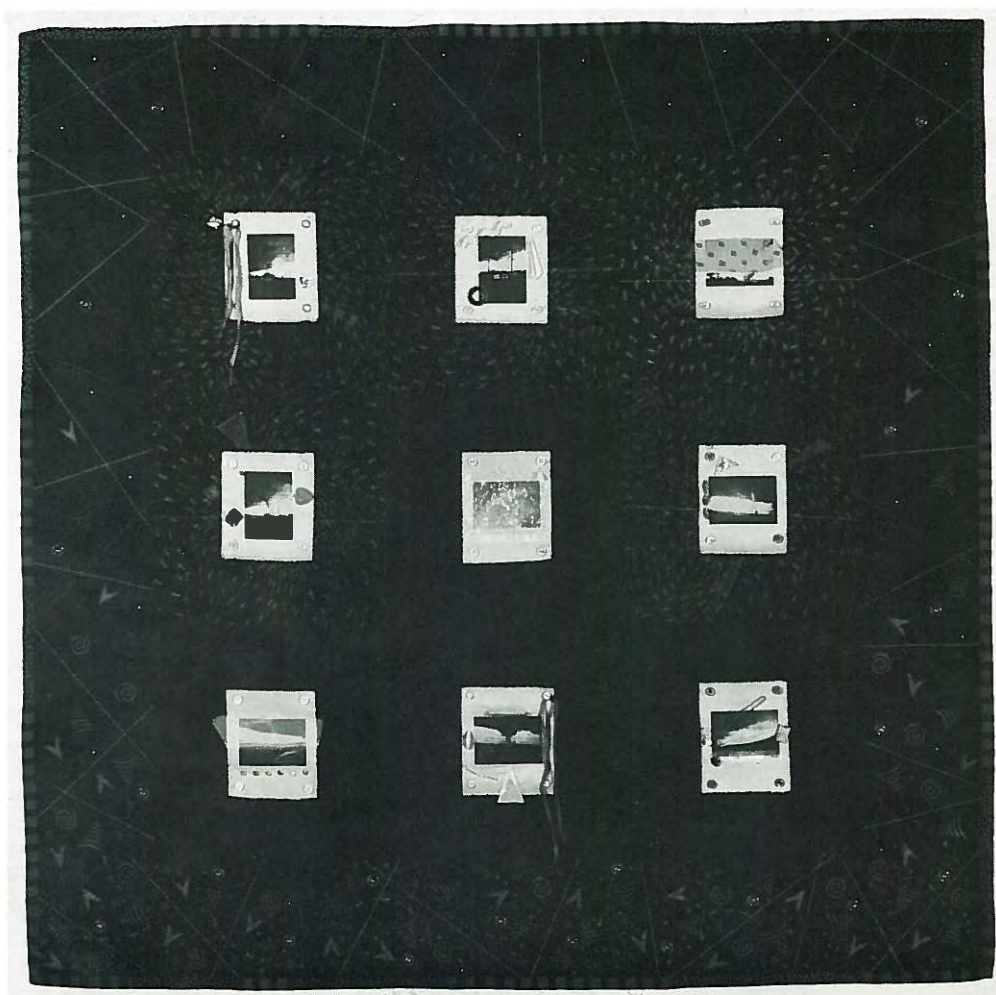


Photo by Erik Landsberg

BARBARA MAURIELLO

53 Duncan Avenue, #26
Jersey City, NJ 07304

More Gaudy Nights, 1988

Paper

11" x 11¾" x 2"

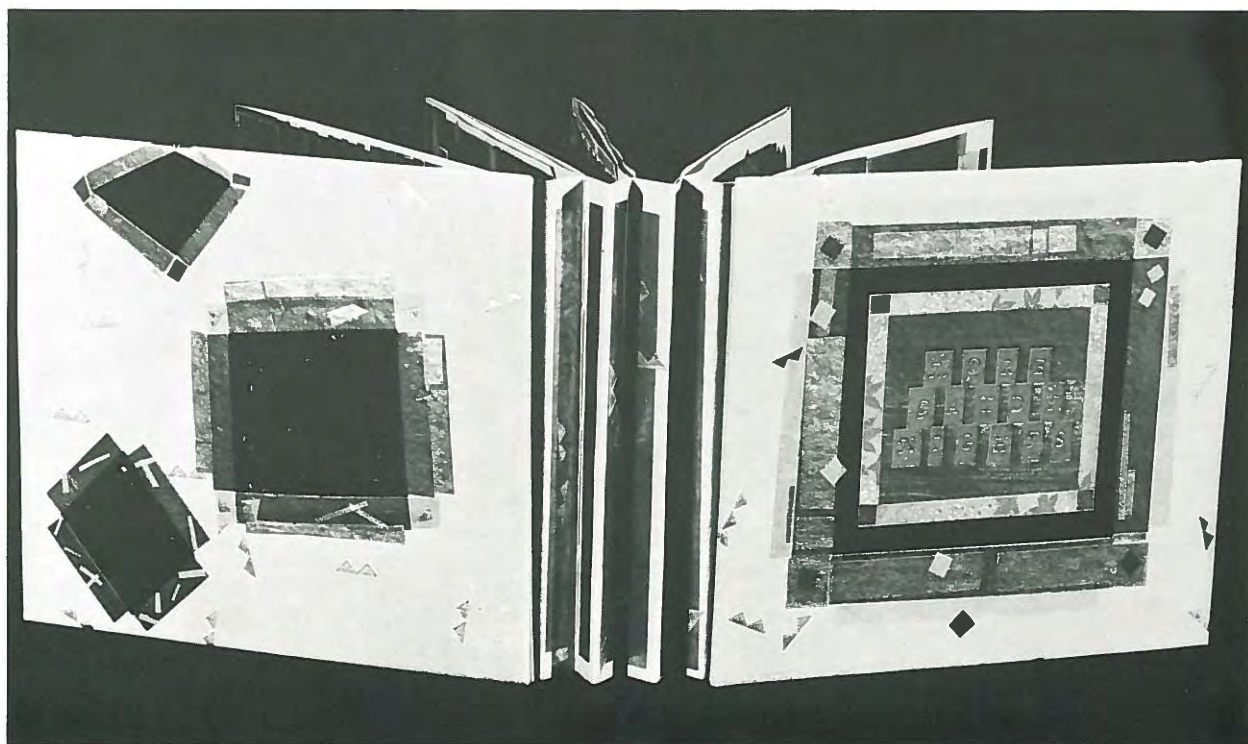


Photo by Christopher Erb



LOIS MORRISON

105 Palmer Place
Leonia, NJ 07605

Dreamer #12, 1988
Trapunto & molded paper
18½" x 24½"

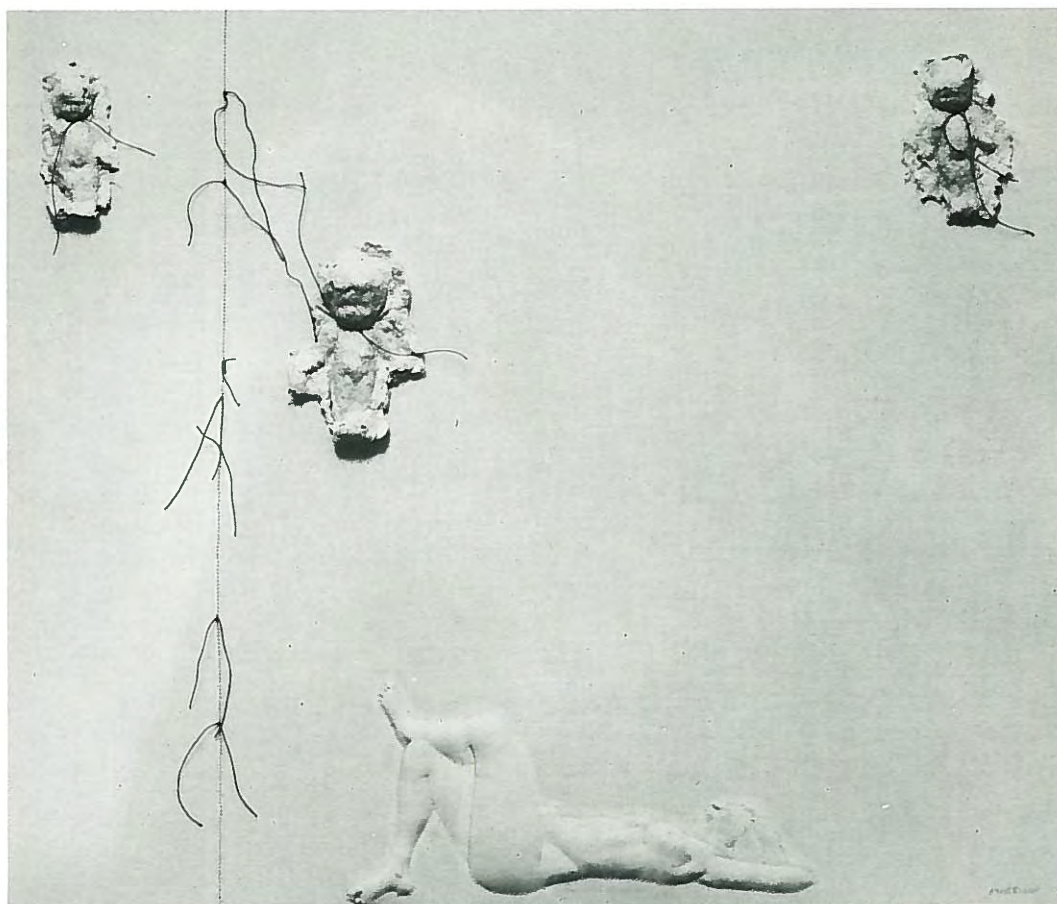


Photo by Will Brown

DAMITA JO NICHOLSON

1201 N. Ohio Avenue
Atlantic City, NJ 08401

The Nile, 1987
Safety pins, brass
21¼" x 7"



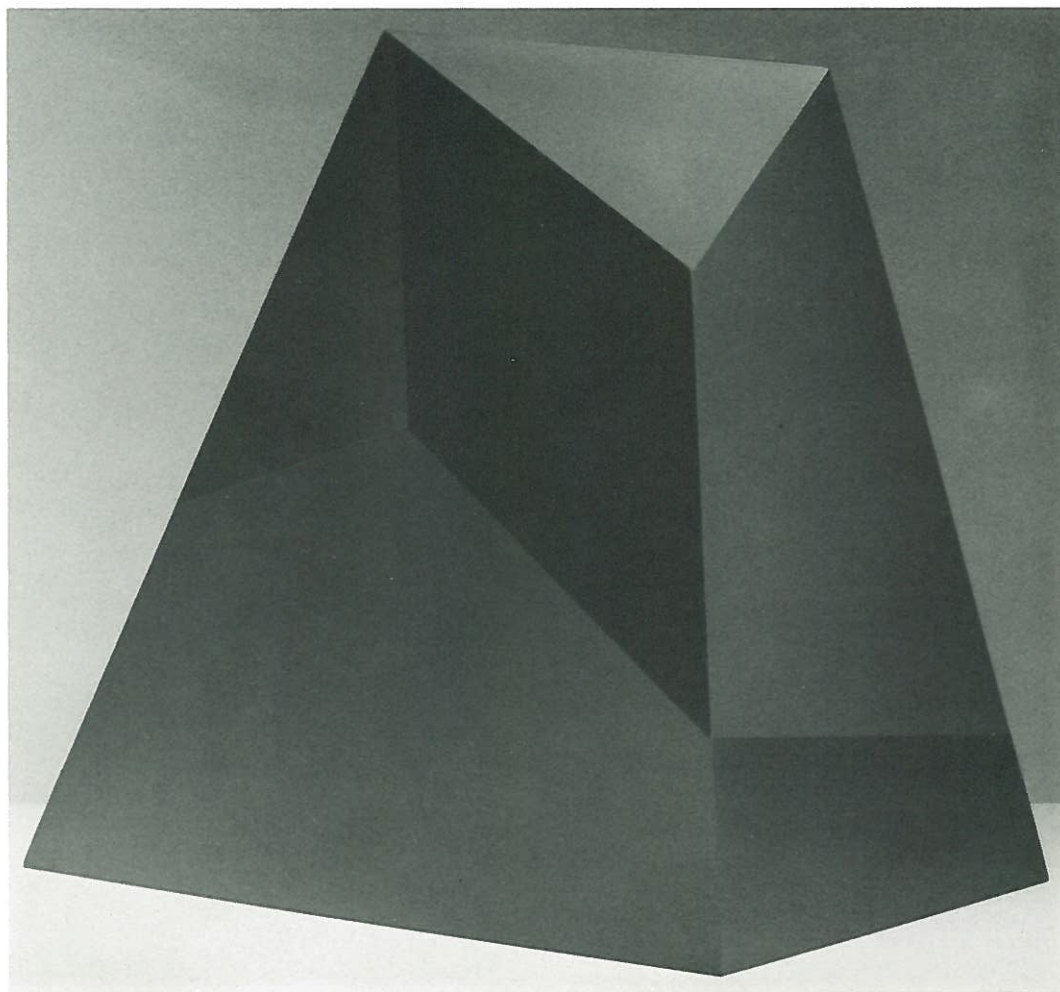
Photo by Will Brown



CAROL ROSEN

Beavers Road
RR 3, Box 57
Califon, NJ 07830

Altered Spaces V, 1988
Fiberboard & acrylics
18" x 23½" x 11¼"



JOY SAVILLE

244 Dodds Lane
Princeton, NJ 08540

Opus in Red, 1987

Fiber
86" x 85"

**Dance of Chi*, 1988

Fiber
44" x 65"

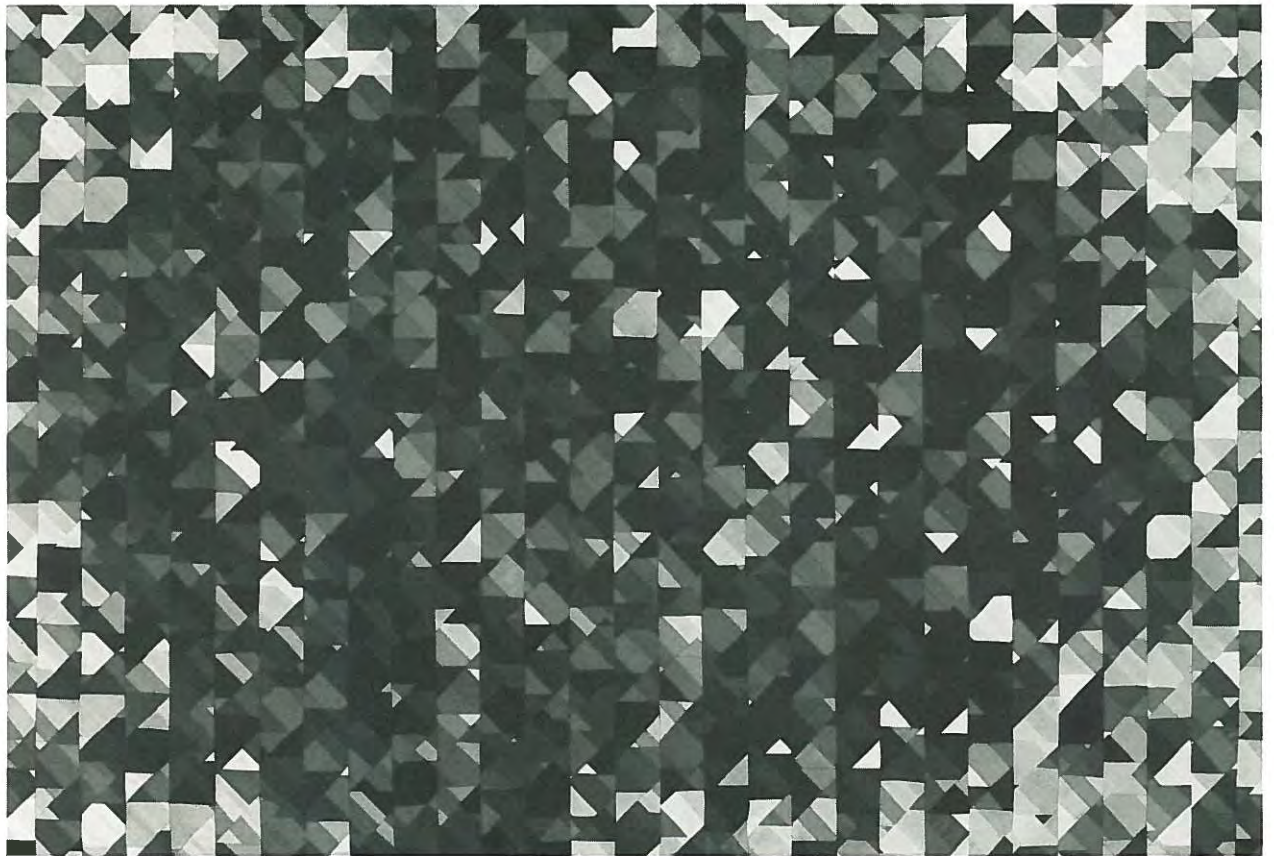


Photo by William Taylor



GARY SCHEIN

85 Harding Avenue
Iselin, NJ 08830

Container Form IV, 1988
Sterling silver
2¼" x 3½" x 2¾"



Photo by Will Brown

DEBRA STARK

P.O. Box 13
Layton, NJ 07851

**Garnish Set, 1987*

Sterling, damascus steel

5¾" x 1", 5" x 1¼",

6" x 2¼" x ½"

Caviar Service, 1988

Gunmetal, sterling, pearls,
ebony

2½" x 8" x 8", 5¾" x ¾"



Photo by Will Brown



Photo by Will Brown

HOLLY STULTS

13 Mea Lane
Beach Haven Crest, NJ 08008

**Victory Necklace*, 1987
14K gold, quartz crystals,
amethyst
2" x 2½"

Metamorphosis (Butterfly
Necklace), 1988
Vermeil, black onyx
2" x 3"

PETER VANNI

6 Rolling Mead
Princeton, NJ 08540

**Cubist Bell, 1988*
Bronze & limestone
33½" x 14" x 8¼"
Courtesy of Mr. & Mrs. Murray
Stern

Tao-Bell, 1988
Bronze, limestone & brass
77" x 22" x 14"

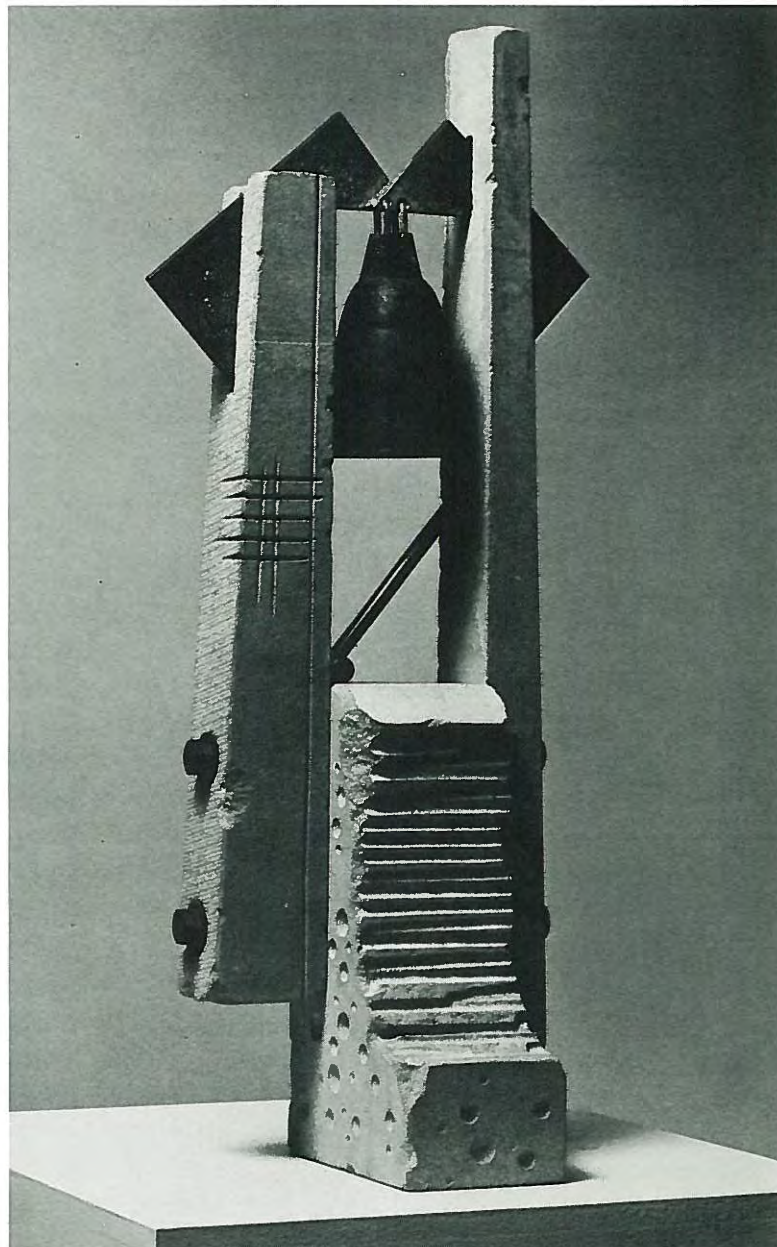


Photo by Will Brown



CAROL D. WESTFALL

162 Whitford Avenue
Nutley, NJ 07110

Crazy Quilt II, 1988
Paper, paint, stitchery
58" x 42"



Photo by Will Brown

IDAHERMA WILLIAMS

641 Coppermine Road
Princeton, NJ 08540

Cosmogony II, 1988
Hand-painted silk
41¼" x 49"



Photo by Marc Grappel

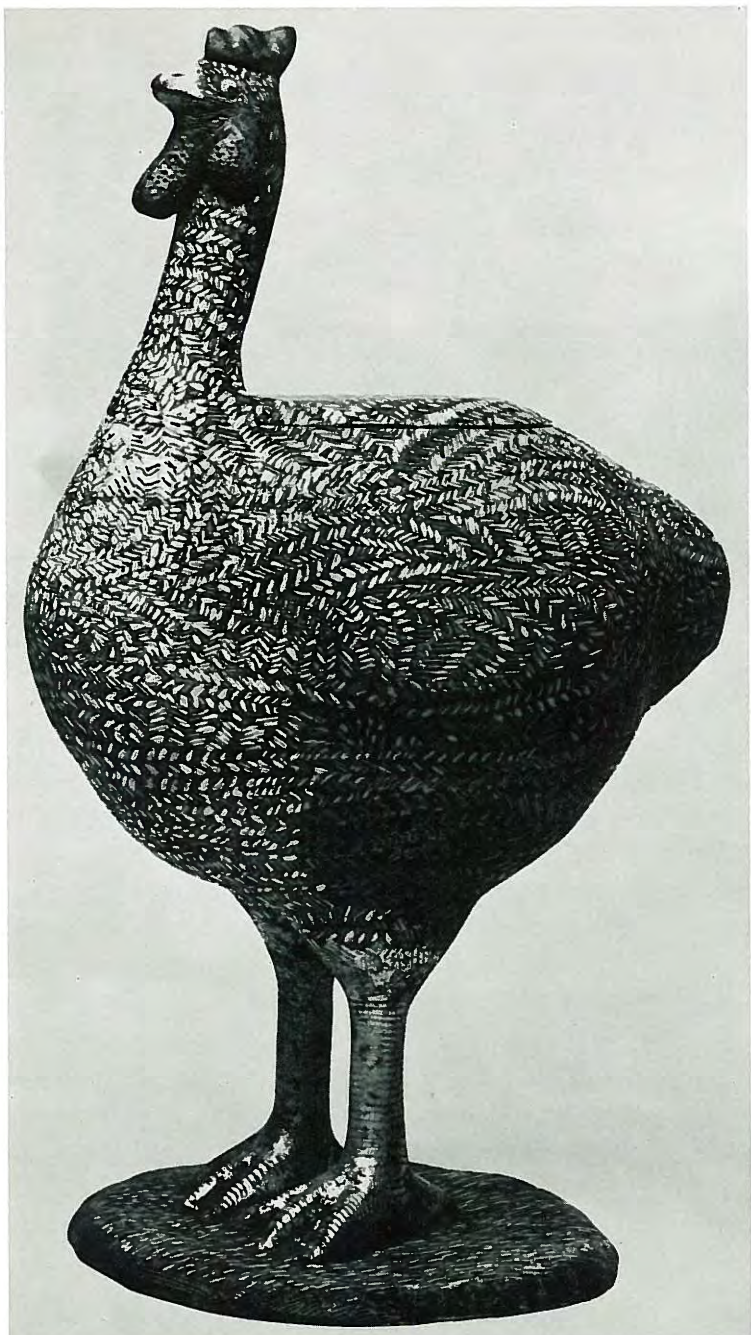


Photo by Will Brown

MARCIA WILSON

259 Leonia Avenue
Leonia, NJ 07605

**Chicken Cookie Jar, 1987*
Wood
25" x 17" x 9"

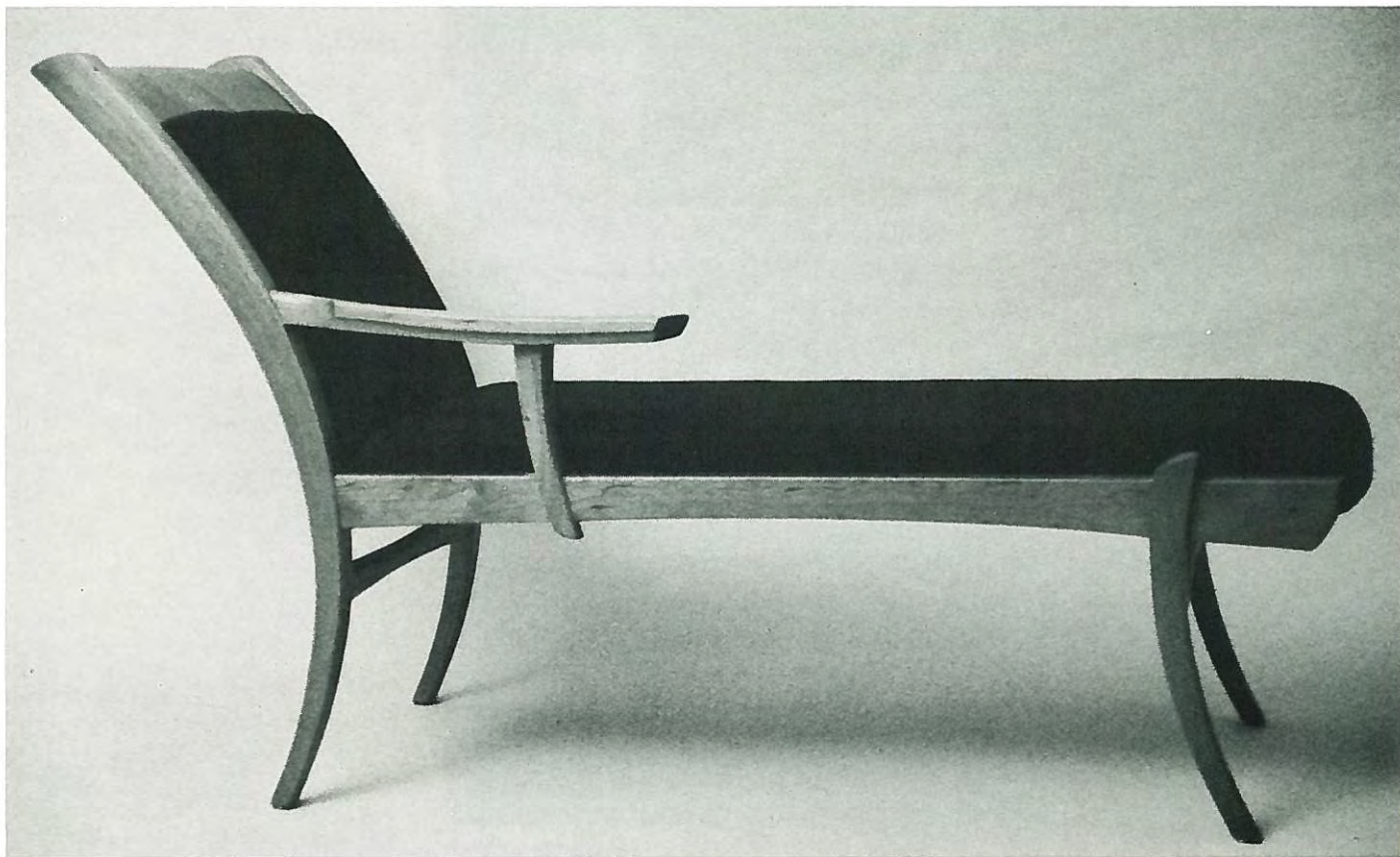
People in Peril Book, 1987
Paper with wood insert on
cover
5¾" x 6" x 1"

Purse of Regrets, 1988
Wood
13½" x 14½" x 10½"

MICHAEL WOLF

17 Lake Road
Upper Saddle River, NJ 07458

Chaise Longue, 1986
Cherry wood & wool fabric
36½" x 61" x 26"





KATHARINE S. WOOD

227 Valley Road
Princeton, NJ 08540

Rocket Machine Shop, 1987
Champlevé enamel (on copper)
9½" x 10" x 2"

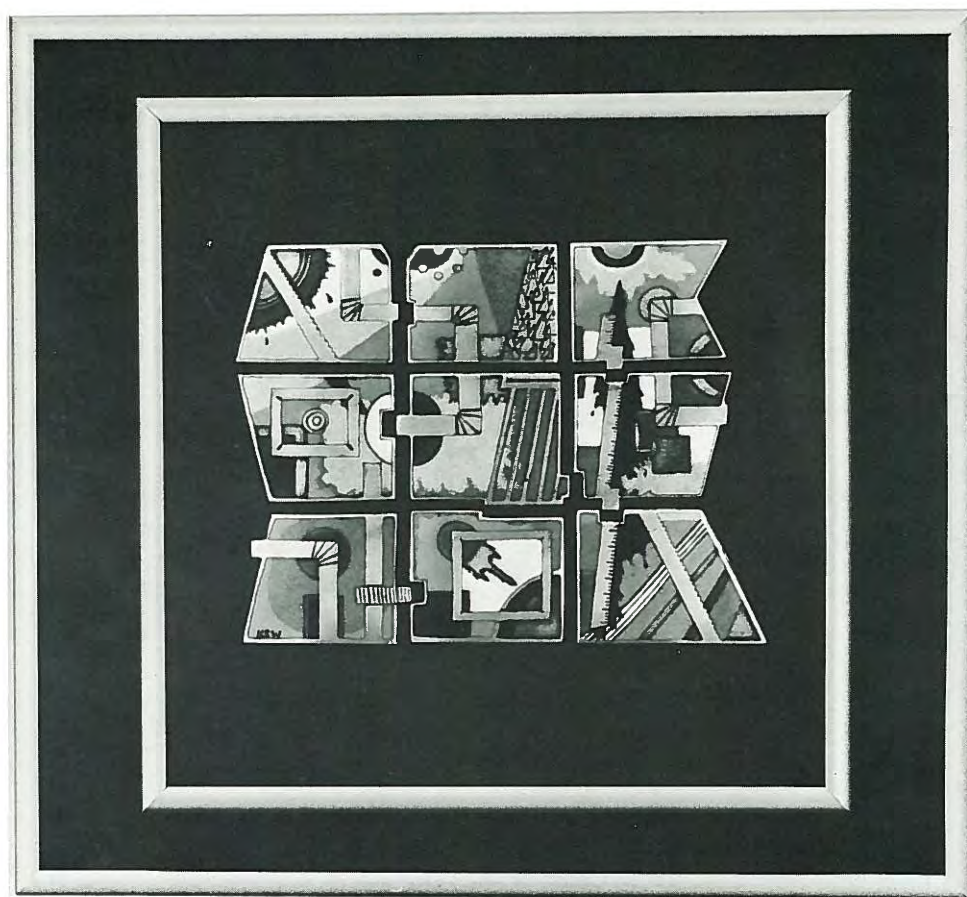


Photo by Will Brown

**PEANUTBUTTER
ROBERT WOODWARD**

29 Park Meadow Lane
W. Long Branch, NJ 07764

Fred (A Table), 1988
Aluminum, glass, hydrocal,
plastic
24" x 20" x 20"

**Gallows*, 1988
Aluminum, plastic, acrylic
27" x 26" x 20"

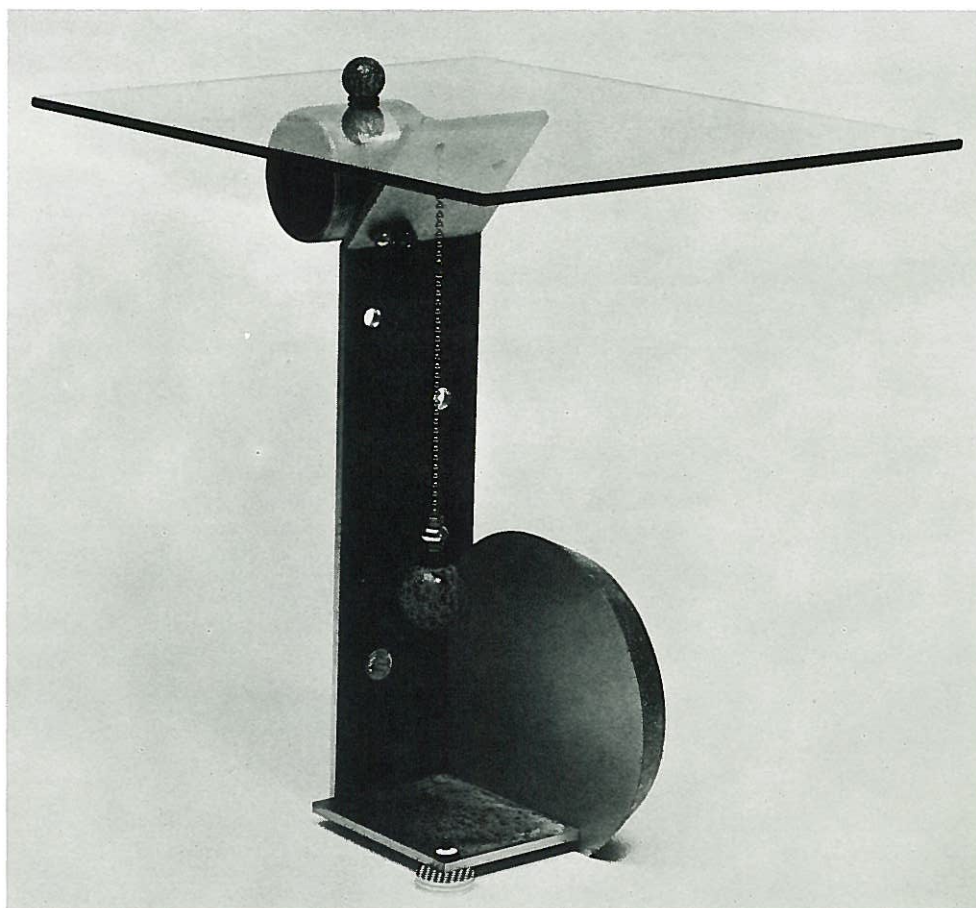


Photo by Will Brown



PURCHASE AWARDS

Institutions co-sponsoring the New Jersey Arts Annual exhibitions will consider the purchase of works for their collections.

SALES

Many of the works in this exhibition are for sale. Inquiries should be directed to the reception desk.

PHOTOGRAPHY

Photographs are by the artists, unless otherwise noted.

DESIGN

Johnson and Simpson Graphic Designers,
Newark, NJ.

THE NOYES MUSEUM

Lily Lake Road
Oceanville, New Jersey 08231
(609) 652-8848