The Long Island Craft Guild Presents

BRANCHING OUT

Work in clay, fiber, glass, metal, mixed media, paper & wood

October 8 - November 6, 2016
Artists' Reception: October 16, 1 - 3 PM
Art Speak: November 6, 2 - 4 PM

Jeanie Tengelsen Gallery
of the Art League of Long Island
Gallery Hours: Mon.-Thurs. 9-9, Fri. 9-4, Sat. & Sun. 11-4

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Above, from left: P. Haaga, H. Kunritz, E. Mayer-Jalkah, E. Palmer
BRANCHING OUT

An Exhibit by Members of the Long Island Craft Guild

The phrase “branching out” suggests an exploration of new ideas, new directions, new mediums. Whether the interpretation is literal or figurative, for this exhibit fine craft artists were invited to expand, investigate, unfold, wander to a new location. Artists were encouraged to look at their familiar materials and use them in a different combination or technique, and perhaps to take the road less travelled as suggested by Robert Frost.

This is an exhibit of fine craft: clay, fiber, glass, paper, metal/jewelry, wood and mixed media are all well represented. Special thanks to exhibit co-chairs Sally Shore and Louise Hope for their many hours of work.

THE LONG ISLAND CRAFT GUILD is committed to the development of the crafts movement and seeks to promote the exchange of information and experiences that will benefit both artists and the community. Membership in the Guild is open to all people interested in the creation and exhibition of fine craft. The LICG is an independent, non-profit educational organization. Since 1956, the Guild has provided educational and informational services, regular meetings and workshops, and a sense of community among crafts people. Find the Guild online at licg.org.
Creative Thinking, An Essence of Art

This exciting juried show proves that fine craft is indeed art. For one of the essentials of being creative in art, or in anything else for that matter (science, business, education, media), is to shed the restrictions of one’s comfortable and perfected means of expression.

It is rather to “branch out” and allow the mind to wander into new territory, without any intended purpose other than to satisfy a fierce curiosity, or even just to delight in seeing, experiencing, and reveling in the exciting possibility of making something new.

Just as borders have been demolished in everything else in life on this planet, so have borders in all the art forms. Picasso, the ultimate innovator, “branched out” from painting to printmaking, to bronze sculpture, to ceramics, and to making bronze sculpture out of unexpected picks from his cherished junk pile.

His friend and cohort Matisse also “branched out“ not only from painting into making ceramics and bronze sculpture, but he also created fantastic religious vestments for his wonderful Chapelle du Rosaire de Vence. Sonia Delaunay “branched out” and moved from painting on canvas to putting her motifs on clothing, rugs, a car, textiles—even advertising art—and then she went back to painting on canvas with a renewed vitality.

--Elaine Mayers Salkaln, October 2016
ArtSpeak

On Sunday, November 6, from 2 to 4 PM, the public is invited to a panel discussion on how "branching out" creatively is an essential part of making art. Fiber artist and LICG Exhibit Co-Chair Sally Shore will moderate a conversation with artists representing many different fine craft mediums:

Rosanne Ebner, clay
Kathleen Gerlach, glass
Beth Heit, clay
Lita Kelmenson, wood
Allison Mack, metal
Odell Plantin, fiber
Audrey Roberts, metal
Constance Wain, mixed media (and paper)
Nancy Yoshii, paper (and mixed media)
Juror:
Cornelia Reina

Cornelia Reina graduated from Queens College with a Fine Arts degree in 1952 and taught art in Long Island public schools from the mid-50s to the mid-70s. At that time she exhibited her own drawing and painting in galleries across Long Island including the Heckscher Museum.

She learned off-loom weaving techniques and subsequently taught those techniques (primarily macramé) to young and old alike throughout Long Island. Her work has won many awards and is included in a number of books on the subject of offloom weaving.

In 1980 she opened Showcase Gallery of Fine Contemporary Crafts in Huntington with a partner, becoming sole owner when the gallery moved to Cold Spring Harbor in 1983. Cornelia enjoyed 10 years there exhibiting the work of outstanding artist/craftsmen from across the United States and the Long Island area.

Cornelia spends part of the year in Sanibel, FL actively involved in the programs at BIG ARTS, Sanibel’s arts organization. She recently retired after 25 years on the BIG ARTS Visual Arts Committee (5 as chair) and has now resumed creative work of her own.
JUROR AWARDS

OUTSTANDING MERIT
1. Barbara G. Karyo for “Solo Dancer”
2. Nancy Yoshii for “Geo Rhythms I and II”
3. Lisa Hermanson for “Starscape”

HONORABLE MENTION
1. Pamela Hanna for “Wind”
2. Puneeta Mittal for “Synthesis”
3. Odell Plantin for “Dynamic Interaction”
4. Barbara Segal for “Sacred Space I and I”
5. Constance Wain for “Branching Out”
Artist Statement: “Branching Out”

Fiber and metal seem to be total opposites, however, both can be manipulated to produce artistic works. I've often thought that these mediums could be combined to produce unusual works of art. "Branching out" and discovering the way to combine them lead me to create "whisper" - earrings made out of metal and fiber. Traditional techniques can lead to untraditional objects - as seen in my work titled "On A Diet". Glass beads can turn themselves into candy. "Falling Weaves" shows how mini weavings can turn into large art installations.

"Branching Out" - think outside of the traditional box and enjoy these one of a kind works of art.

Linda Brandwein

Whisper  On A Diet  Falling Weaves
GODDESSES – Rosanne Ebner

These goddesses are inspired by the ancient Egyptian “Female Figure” circa 3500 B.C.E.

Through the power of these ancient mother goddesses we are reminded of the importance of our relationship to Mother Nature and how we need to protect her.
LISA FEDERICI
Artist Statement:

My latest body of work focuses on parts of human anatomy created from sewn together recycled sari silks. These ribbons, sewn together end to end by a women’s cooperative into a continuous strand of rich silk, are intended to be knit or crocheted. I separate the strands of ribbon by color. Then, using water soluble fabric stabilizer and straight pins, I construct the form with long strips of color specific recycled sari ribbon. I then I sew the silks to a stabilizer using a sewing machine. I allow the silks to bend, fold, bleed, and fray, as they want. I leave the threads loose, hanging, and free to move to represent the fluidity and linear quality of veins and capillaries in the human body. I am interested in visually depicting the internal workings of the human body. At the same time, I am deeply committed to exploring the connection and dichotomy between craft, sewing and fine art, as well as women and their role in society. By using recycled sari ribbons sourced from women’s collectives and sewing them by machine into rudimentary, and at times crude, facsimiles of human anatomy I am playing with the juxtaposition of traditional women’s role and modern technologies.
Anna Fredericks

Since I began exploring various fused glass techniques in my artwork, I have been intrigued by the process of powder printing on glass. I recently had the opportunity to take a fulfilling 5-day workshop with Stacy Lynn Smith at Bullseye Glass in Mamaroneck, NY. I also worked independently at Bullseye in an open studio setting completing the three art pieces presented in the “Branching Out” exhibit.

Printmaking on glass allows an artist to explore texture, color and space in unique ways. The artist presses fine dry powdered glass through a screen onto sheet glass. The glass is fired in a kiln to varying temperatures depending on function and effect.

I discovered that the combination of screen-printed multiple imagery and kiln fired glass allows for a wide range of design possibilities and aesthetic expression. The images I used for the three pieces in the exhibit were my own original photographs. The colors I selected for each created a vintage look to the images.

Ancient Tree in Maui
Ferris Wheel in Liverpool
Waikiki Beach Surfboards
"WATER ME"
I’m a metals person, but also curious about other media, so I recently took a one day clay workshop. The project was roses. After the firing I decided not to glaze them, but to keep them white and thirsty looking. I decided that they deserved nothing less than a vintage Breakstone’s cream cheese box to live in. So I "Googled" it and wound up on E-Bay where there was a Breakstone’s box which turned out to be too large, but a Kraft American cheese box was just right.

I love the box, and I think my roses are happy.

"WINTER TWIGS"
I’ve always used solder to join metal together, but decided to try a "fusing" technique, which is holding a torch flame onto pieces of metal to be joined until they begin to melt, or fuse together. This is tricky because if the flame is not removed at just the right second, the metal will melt into itself and become a "blob" or a ball. Many blobs and balls later I was able to get the desired effect. A colleague of mine looked at the finished piece and said, "Oh! It looks just like twigs". And there you have it!

"WINTER SUN"
Now that I knew how to fuse, I decided to set the blue stone into a setting using both fusing and soldering techniques. All went well with the stone setting and I was pleased.

I decided to bead a chain using the Russian spiral stitch and impressed myself with a lovely rope necklace. Being very pleased with myself, I began to put it together with the pendant when I realized that the because the beads were hexagon shaped, the rope was flat, and that I had not sewn the beads tightly enough to give it shape. After solving several problems, I finally succeeded in finishing the beading. I had done such a good job tightening the beads, that I lost 2" from the length. It couldn't even become a choker! But all was not lost. I am, after all, a jeweler, so I re-did the silver work at the hooks to add back my lost 2".

This piece really tested my patience. And more than once, I was tempted to stop working on it. But, as it turned out, I'm not sorry I stuck to it.
Liss Geraldi

Marrakesh

Usually my quilts have symmetry on both sides, top and bottom. On this piece I branched out into an asymmetric design.
I am a fused glass artist as well as a photographer, so I enjoy using my photos as inspiration for my work. The many layers of glass that I use, creates depth in my pieces. In this show, "Branching Out", I decided to take the more literal and traditional path for this theme.

"Winter Solitude", was created from memories of many walks in the woods on my grandparent's farm, upstate New York. I would hear the crunch of snow beneath my feet and see my breath in the crisp air. There was silence and beauty surrounding me everywhere I walked. Peace enveloped me. Whatever path I took, there was comfort in knowing that on the other side, I would reach the meadow and beautiful view beyond. That same path would then take me back through the woods to the warmth waiting for me at home.

"Entwined", was inspired by a photo I took at the Bayard Cutting Arboretum during the winter. The branches weaving between each other represents to me how we are often involved in and out of each other's lives. Whether it be a stranger, family or a dear friend, what we say and do can influence and affect a person's life. As the branches grow and entwine, giving strength to the bush, I hope that we too can bring positive outcomes in each other's lives, whether it be a small gesture, or major support. Like the "winter berries" bearing colorful fruit on a barren winter bush, may we also be a bright spot of hope and joy to those in our lives and the people we meet along the way.
Pamela Hanna  
**Artist Statement**

*Branching out is the perfect way to describe my journey with glass and clay. I have always been fascinated by combinations of natural elements as they take on artistic form.*

*Earth, fire, water and minerals in various configurations create amazing textures and colors in my finished glass and clay pieces. This occurs in nature as well as in the studio.*

*This kind of awe inspiring beauty should be happening in our everyday lives and I try to make that so for myself. I hope that everyone has the privilege that I enjoy of living the spirit of art.*

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Green Glass Kayak I  Wind  Alaska  Montana
Branching Out
Beth Heit

Take an object / Do something to it / Do something else to it. (Repeat)
Jasper Johns

Assemblages

Assemblages are my most personal artwork. They are interior self-portraits reflecting my investigations into my relationships with people, places and concepts. The assemblages are composed of mixed media that include found objects, collage, my ceramic work, personal images, hand painted and artists’ papers. They are an excursion into my memories. Memory is never an exact replay of what actually happened but instead consists of odd scraps of translucent occurrences laid out side by side or on top of one another. I invoke this experience with my assemblages by exploring how objects and images ascribe meaning to the places and times we inhabit. By placing transformed objects into a dialog with my artwork I am creating a selective narrative of my experiences.

Electric Blue Pears

When I found this old fuse box in my basement, I knew right away that I would have to use it. My dad had a lighting fixture business, and I feel connected to electricity because it gave my family sustenance. In my artwork I often use pears to represent people.

Offerings

Ring the bells you still can ring Forget your perfect offering There is a crack in everything That’s how the light gets in.
Leonard Cohen
I have always loved looking up at the night sky and the stars; the complexity, the vastness. I wanted to capture something of that sense of wonder I feel with embroidery; a slow, meditative medium that lends itself to detail.

The question was, how to do it? I started by cutting up iron-on grid transfer paper into small squares, and placed them at random angles on the fabric, creating kind of a crazy quilt effect. I merged the individual squares in the embroideries with cross stitches that blends the grids together. By the third piece "Starscape" I was looking for a quicker way to get to a finished landscape, so I added a background painted with acrylic washes as a starting base.
Stormy Sky            Louise Hope

Backstory: many years ago my mother-in-law commissioned an artist to make an abstract painting for her home. As she and the canvas aged it appeared to her that it had faded out and was almost blank so she took it down.

After she passed I found it, and I decided to use it for my project!

It was all new to me - working on canvas with paint and paper. Plus the large scale and the 12” depth of the surface are out of the ordinary for me. Although I have strayed from my comfort zone in size and materials, the elements’ links to my glass work are evident in the use of grey, texture, a touch of glass, up-cycling and the abstract form.

Enjoy
Recently I set a goal with my clay work, to create large scale sculpture. For those who know about clay, one is usually restricted by the size of the kiln. I decided to create work in one piece, cut it up and then reassemble the pieces after firing. There was some trial and error involved and some losses but for me it was a big leap which ultimately was very liberating.

Beading is just one of those things I happened upon at a Long Island Craft Guild demonstration meeting where I started a ring. Linda Rettich, the demonstrator gave me enough beads to finish the job at home. Having a bit of a compulsive side . . . . I was hooked.
Lita Kelmenson

"Renewal"
Usually I work in three dimensions with wood, starting with an idea and a vision from my head. During the process of cutting and carving many interesting shapes are cut away and left over. Sometimes, I develop some area of a sculpture which I later discard as not quite what I had envisioned. Over the years I have saved bags of all these pieces plus the large carving scraps.

My personal challenge was to develop a relief making use of these pieces without altering their shape in any way. Placement and design were the defining factors.

"Steel Relic"
I am a walker and on the many routes that I take I have found many interesting pieces of rusted metal lying near the curbs of the streets. Since I am by nature a collector I accrued quite a collection over the years. Usually when I design and construct a piece of silver jewelry I make use of many of the different processes involved in working from cutting to soldering, also I work in a controlled way seeking elegance of design.

As with the wood, my challenge was to take these add, rusted pieces just as they are and design and put together a necklace.
Artist Statement-Branching Out: Julianna Kirk

Using an imagery familiar to my artistic vocabulary, I pushed myself into the technical knowledge and understanding of vitreous paints I have had but never utilized to the fullest extent I could. I experimented with opacity, paint volume, tools to paint with, and layering of glass to show depth to a level I never had grasped before. I truly enjoyed my learning curve and appreciate the material so much more fully now.

Midnight Poppies

Painted Poppies
Helene Kusnitz

**Artist Statements for Branching Out Exhibit**

**Saturna**
I took wet felting a step further from making wall art. I challenged myself to work in 3D, making vessels, and incorporating textile techniques in the embellishing.

**Oasis**
Breaking away from traditional quilt making and traditional fabrics, I incorporate both rusted and hand dyed fabrics. Beads add even more texture and dimension.

**Burst!**
Textiles and their use in quilting has been a constant in my life. Over the last few years I have been inspired to work with other textiles. I learned the process of wet felting and began to use wool roving. Now I incorporate quilting and other textile techniques with my hand made wool felt.

**Poppies**
A painter’s canvas is repurposed to make a loom by removing the canvas fabric, repainting it and cutting it into strips to be rewoven back onto its frame. Dimension is added with wool felt from a thrift store skirt to make the poppies.
“GeoPrism” Pendant Artist Statement
Allison Mack

When I think of geometrics, it’s a unique combination like me. The title “GeoPrism” means that beautiful things come from unexpected shapes when you’re not looking! So for my “GeoPrism” pendant, I wanted to make something that symbolized this distinctive style statement. The materials I used are copper and silver sheet metal in bringing this piece to life and to show how beautiful misfit shapes can be. While I was designing this pendant, I honestly surprised myself at what I created with my own two hands and truly enjoyed putting together this piece. It thrills me to death to see the finished product and know it came directly from me.

Creating jewelry is satisfying and allows for one’s free expression. The productiveness makes me feel like I have accomplished something at the end of a day which gives me motivation and inspiration for tomorrow.
ARTIST STATEMENT
WOOD ETCHINGS
Artist: Vincent E. Matthews

When I was a middle school student, I was taught the art of wood etching by my father. He acquired the skill as part of the New Deal art program. The program funded art teachers during the Great Depression to teach wood etchings and several other forms of art to people who possibly had some hidden artistic talents. The program was created not as a cultural activity, but as a relief measure to employ art teachers and craft workers.

I was always intrigued by the wood etchings he created and I wanted to learn how to do it. Once my dad shared the basic skills of how to create a wood etching with me, I was hooked and I have been doing this art form ever since for over forty plus years.

So, how do I get started on a project? The first thing I look for when beginning a project is the characteristics of the wood. When I talk about the characteristics of the wood, I am addressing the physical look of the wood. As a wood etcher, when looking for a piece of wood for my next project, my eyes are immediately attracted to wood that displays wormholes, knots and distinctive wood grains. These attributes are simply Mother Nature's fingerprints which allow no two pieces of wood to look the same. My artwork is done in various types of wood such as pine, oak and walnut.

When you look at the wood etchings, take a close look at the work. In each piece, you will find a work of art within the artwork of Mother Nature's art. I have taken Mothers Nature's art and fused my wood etchings.

Day Dreamer     Shiann
Moth Girl
I have been sewing garments, whether for humans or dolls, for most of my life, but this is the first time I created a fabric doll. For many years I have been obsessed with moths, to the point of raising them in my yard, but this is the first time I have ever incorporated their cocoons into my work. And some of their cousins obviously played a role in creating the wool apron Moth Girl is wearing.

Long Life
For several years now, I have been cutting up and re-piecing old blue jeans and other denim. For this piece, I wanted to try sewing in reverse; i.e., having the seams face the front of the work to give it added texture and depth. Washing and drying it three times was enough to satisfy me. While I have been using my own stencils, many with Japanese characters, on silk kimonos, this is the first time I used one on denim. It means "congratulations" in contemporary Japanese; it also used to mean "long life." The resemblance to a human rib cage is unmistakable, so I hope this piece conveys wishes for a long life no matter how ragged one gets!
As a studio potter I created functional works rooted in tradition. It was exciting to work on the clay panels and to be able to use the ceramic process towards expressions that were more abstract. This series of work communicates directly through its relationship to abstract painting, minimal work, and is process oriented. Sometimes the surfaces look weathered and aged while the others have a sense of immediacy to the mark making, and a quality of action. I use the intrinsic nature of ceramic materials to produce these pieces. Finally, my work is a synthesis of intuitive, expressive surfaces and elemental forms. With a strong belief that everything that is born, grows and withers away to be yet born again – incessant change from one to another proceeds in an evolutionary cycle – clay has proved to be an ideal medium for my expressions. My love for color and textures in nature – internal and external, has proved to be an unlimited resource for the blank canvas.
Artist statement
Eileen Palmer

*Water Mother*

As an artist, I have explored many media; one of my favorites by far, is glass on glass mosaic. Unlike painting on an opaque surface, this medium allows me to virtually “paint” with light and color. Symbolically, I enjoy the action of uniting broken shards of glass to create something whole and beautiful.

In the piece *Water Mother*—glass, stone, shell, pearls, wire, clay, and grout are joined together to create a magical underwater scene. The undulating jellyfish create a sense of calm and grace. The Chinese word for jellyfish is shui mu which translates to Water Mother, protective and nurturing, yet going with the flow.
I am an artist who uses resist dyeing techniques to create Shibori wearable art. When I created my piece, the idea initially was to design a scarf. As I went through the process of stitching, tying, adding color, removing color and finally completing the resist process, it was no longer a scarf. It had come to symbolize a “Dynamic Interaction”. The circular figures suggest to me celestial bodies interacting with each other to ensure the perennity of the universe. Each circle creating a burst of life similar to the way our universe develops through explosions leading to the formation of new stars and new planets.
Linda Rettich

I am a bead artist who started beading about ten years ago. My main interest was creating beautiful jewelry.

Recently my interests have taken a turn towards embroidery and beaded sculptures.

In my beaded work, “My Pregnant Mom”, I am using beads to create textiles. It shows off my interest in vintage clothing with an elaborate beaded chenille robe. This piece is a part of a series of beaded costumed dolls representing various members of my family.

In “Branching Out”, I am showing my first crazy quilt. In "Crazy Tobacciana", I have combined my interest in collecting vintage textiles with my love of embroidery to create a crazy quilt with a vintage look. The work incorporates many antique tobacco flannels that were given away as premiums in boxes of cigars. Simple one color embroidery with an embroidered inner frame completes the piece.

My Pregnant Mom  Crazy Tobacciana
Audrey Roberts – Branching Out

“Branching Out” was exploring.
I’ve always explored, whether it was the medium, the tool or an idea.
That’s why I often don’t finish things!

Yes, It’s Time to Bloom
BRANCHING OUT – Elaine Mayers Salkaln

As a POTTER / PAINTER / PHOTOGRAPHER / WRITER, I am quite used to “branching out,” for, to invoke and expand upon what multi-media artist Man Ray has said,

“I paint what I can’t say in a photograph, I sculpt in clay what I can’t say in a painting, and I add words when they are needed to complete the message.”

In these 3 necklace pieces, I started out with clay forms, and then when I found a silk cord to be totally inadequate, for hanging them, I began an exciting exploration of gems and semi-precious stones, because I wanted the hanging feature to also have come from the earth. And then when the commercial clasps made me less than happy, I explored the realm of lost wax mold making and made wax models that were then made into molds in a foundry, where they were formed into metal - a thoroughly satisfying experience; for now I have my own personally inspired clasps, which, to me, are as important to the piece as are the clay elements and the jewels.

Bold Breastplate  Face  Happy Abstract  Clasp detail
Barbara Segal

**Sacred Space I and II**

The sacred square. The air within. Folding the clay to make a space of mystery. Smoke firing the vessels for atmospheric markings. Finally, adding small twigs to enhance the mystery of space within and space without.

The theme of “branching out” was an unconscious and wonderful suggestion to me for the addition of the twigs.

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**Music I and II**

These wall fragments are about music, in both its physical, written form as well as its transient, auditory experience. The details include some raised, colorful elements, as well as recessed markings that were pressed into the clay. They allude to the musical staff, repeat marks, the fermata, and even to the notes themselves. The atmospheric gray-to-black smoke markings from the firing bring another dimension to Music. It is all a loose and lyrical expression of the joy of music.

These pieces were begun years ago, but were never completed until now. They had been fired three times, but had cracked and broken during the last – the smoke firings – which had brought me to a total stop. I read more, traveled to England and studied smoke firing with internationally known ceramic artist Jane Perryman, took other workshops on different clay bodies and smoke firing techniques, imagined these pieces joined in the traditional Japanese technique of using gold between them, but nothing really solved the problem satisfactorily for what I wanted to create. Finally, this summer, I brought them out of “the closet”, looked at them anew, and saw new possibilities in the first and simplest solution: joining them just as they were! With a new belief in myself and in the work, and some epoxy glue, we now have . . . Music!
Branching Out – Sally Shore

“Vienna, 1897” – Fiber collage

I was determined to make use of the necktie scraps left over from making scarves for the Guild fine craft fair. With no particular subject in mind, I laid out a machine stitched strip of yellow tie pieces trimmed from a Klimt-inspired scarf. The strip suggested the leading edge of a flowing robe or coat. After many revisions, I hope you enjoy the resulting triptych.

“Garden Party” – Fiber

Many years ago at Takashimaya I saw a hanging screen made by hand-stitching artificial flower petals together. So for many years I have collected faux flowers with a vague idea to dis-assemble and re-assemble them. The collection moved with me from three different studio spaces, and I have finally made a dent in the collection with my two-piece dress.

“Corded Jar” – Fiber vessel

A Fiber Group demo by Helene Kusnitz inspired me to experiment with the technique of wrapping cord with fabric and stitching the covered cord in a spiral.

“IN THE OLD school on Vine Street . . .” – 9-panel fairy tale illustrations in printed and woven fabric with ribbon

Through a series of printing and dying classes by Valerie Zeman I have built a collection of fabrics to play with.
Rita Silverman: "Outreach"

"Outreach" is my attempt to think "out of the box" in this tapestry weaving. Some of the flower petals are woven into the background. Others are woven separately using a copper warp and fiber weft and are then attached to reach both above and beyond the background. Petals were then encrusted with size 15 beads. Several of the smallest flowers are wrapped with fiber around a copper wire armature.
Alice Sprintzen is Branching Out!

My found object jewelry has grown larger and larger over the years. In this past year I have broken the constraints of miniature scale and enlarged my work even farther by creating wall art as well as sculpture in the round. Many of my jewelry making techniques, such as silver soldering and riveting, have been carried over in these new sculptures.

Hoe Man  Hugger  Timely Man
Karen Strauss
Artist Statement

One feels a certain “je ne sais quoi” when in the midst of creating a project, you realize you’re on a very exciting, new path. You never know when it will strike..... in the middle of the night as with the leopard cuff: my husband was jolted awake with “I have such a great idea to combine painting and beading in one piece!!” Or, in the case of the butterfly necklace, after the design had been painted, and the beaded outline and golden antennae made the creature come to life!

I have always loved the transformation of cold, hard metals into something fluid, flexible and graceful. And for several years I was content to work exclusively in gold, silver and copper. But I missed seeing more color in my pieces. I realized by incorporating beads that come in an enormous variety of color, shape and size with metal accents, and then branching out into yet another medium, paint, I personally have achieved the perfect combination that allows me to reach that Eureka moment of creativity.

Lurking  Flying High  Amusement Park  Flying Frenzy
Jan Tozzo  
Branching Out Statement

The versatility of glass combined with the myriad ways to express the natural world allows me endless possibilities to "branch out".

Devil's Blood Sea  
Ginkgo Leaf  
Large Blue Sand  
South Seas Red  
Grass Bowl  
Dollar Bowl  
Coral Bowl
BRANCHING OUT/ CONSTANCE WAIN

BRANCHING OUT proved an excellent theme for artists working in a variety of diverse media. It required us to stretch beyond the familiar, comfort and safety zone of past work. Challenging and reinforcing our quest for a new language, inventing a new vocabulary, or re-interpretation even if working with familiar tools or materials, we were stimulated and encouraged to create anew.

In my case, as a printmaker, working with mixed media, I discovered new materials and new expression. New sources found me. For example, a golden piece of insulating material blew against my ankle, while walking near a building, under construction. A slender branch with an unusual shape, was found near curled up paper, all placed together randomly, or so I thought. Yet, I have learned to trust that intuitive sense about what fits together.

Going beyond a driftwood frame, kept for its texture, I discovered the need for more space for an idea that burst its boundary. Framing another frame seemed to echo the theme of endless possibilities--although the framer seemed a bit confused by my request. I am very grateful for ideas that inspire and stimulate unexplored creative avenues as well as curious and eager to see the creative outcomes of fellow artists.
Julian Wolff

I have been making jewelry since I was a teen ager. I taught ceramics all of my working years. I was a glassblower for about forty years.

I have made one enamel on copper. I branched out.

Cells
Sylvia Wolff

As I observe with a sense of wonder and awe the many changing moods of the ocean and sky, I experience feelings of both aloneness and connection.

I am fascinated with all I see, the patterns, rhythms, the play of light, the movement.

I am an artist who creates with paper pulp, drawing and painting, etching and monoprints

For this piece, I felt that working with textile paint, pastels and threads on fabric would best express my ideas.

Waves
Nancy Yoshii  
Statements for “Branching Out” Entries

**Spoiler Alert: Frack, Burn, Waste**

No surprises here…the inspiration for this mixed media triptych was born out of daily doses of news about the latest environmental disaster, sprinkled with some personal experiences.

Working with a political or social theme is unusual for me. In this series, I also tried techniques new to me, such as paper quilling throughout, and the incorporation of a goodly amount of found objects (garbage!) for “Waste.”

**Geo Rhythms I and II**

This diptych was inspired by many plane flights across the country. Each time I saw the beautiful patterns below created by agricultural and natural influences, I would think, “This aerial view is really a quilter’s/artist’s dream!” With these abstract collages, I finally gave the thought a voice.

**Queen Anne’s Lace Redux I and II**

I enjoy giving new life to my old, perhaps less than satisfactory, artwork. In this instance, I took a pair of decorative mono-prints dating back over 25 years and added new elements such as beading, perforations, etc. Having a love for wood of any kind, I mounted the pieces on old barn board I found behind the studio – something I’ve always wanted to try.

**Paper Collage Earrings Collection**

This group of paper collage earrings represents my foray into jewelry design, a development that came as a total surprise to me earlier this year. It began when I started to examine a pair of interesting metal earrings I’d bought at a craft gallery: How did the artist construct these, I wondered. It occurred to me that I could try making something similar from paper, the medium I’m so drawn to – and it followed logically that collage would be my technique, since that’s what I’ve been doing for the past several years, creating mixed media greeting cards and wall pieces.

So these days, I’m an addict – I really love making these earrings. They’re like Lays potato chips, I can’t stop at just one! Each pair is unique, has its own back story, and is a design decision and learning experience in itself. I’m so pleased to say they have been well received, which is just more encouraging to this addict!
Aquebogue is based on a trip to the eastern end of Long Island, in particular a roadside farm stand that had fields and fields of flowers just off the beaten path behind it.

The surface design techniques used in creating Aquebogue are a departure from processes used in most of my previous artwork. The ground cloth consists of several pieces of silk broadcloth that were eco/naturally dyed separately in pots of boiling water containing, twigs, leaves, old iron railroad ties, goldenrod and eucalyptus leaves.

Each of the pieces of silk were then sewn together to form the overall ground cloth. I then used various artists’ inks to further color the cloth. Additional texture was then created using various types of thread, both hand dyed and commercial variegated. Hand and machine stitching was used to create even more texture and layering -- note the hundreds of French knots.