

Some Thoughts on "ECHOES" for the 60th Anniversary of the Long Island Craft Guild

This is to introduce the title ECHOES, selected for our big LICG 60th anniversary exhibition to be held from March 9 to April 7, 2019 at the beautiful Jeanie Tengelsen Gallery of the Art League of Long Island in Dix Hills. What better name for our theme could there be to celebrate the past 60 years of camaraderie and the creation of fine crafts by our illustrious members!

The fine craft movement on Long Island came together in 1959 with the issue of a charter for the Long Island Craft Guild and a small announcement in a South Shore newspaper seeking people interested in the art of craft. The passion to create and our active curiosity about new ways to express that passion motivate us now just as it did that first generation of members. We are a powerful community united in using the elements of the earth--both what lies below and grows above--to make art. In so doing, we find meaning and purpose in our common experiences.

Those who came before us were not just friends and mentors, but also our link to the history of fine craft. Using the methods of our ancestors--honed over thousands of years of exploring and manipulating what the earth offers us--we bring our art into the present. The 60th Anniversary celebrates all this history as well as all our personal connections. It also looks to the future, as we share the excitement of finding ways to use new technologies to enhance our art.

All our work is in one way or another the "ECHO" of those who taught us, those whose art we studied, and the art and mentorship of our fellow LICG members. We encourage you to start thinking and creating. While the exhibit is almost a year away, **great art takes time!**

Dianne Matus
April 2018

ECHOES

You can commemorate the *echo of a great love*, or any other personal experience--a major event in your own life or in the life of the world--with a souvenir, a tracing, a vestige, remnant, ghost, shadow, recollection, remembrance, reminder, or any kind of sign. But you can also signify it abstractly, using the colors that recall the feeling of it, and/or maybe even an accompanying sound recording, or a scent.

An ECHO can be interpreted by our members in so many ways: a quilt, a gnome garden ornament, a necklace, a sculpture, a collage that might include a photograph printed on fabric, or even a mixed media installation. The only restriction is that it contains the materials we work with: clay, fiber, metal, glass, paper, or wood.

An ECHO can be a "ripple effect"--the many ripples produced by a pebble pitched out onto the still surface of a lake are echoes of the original pebble dropping; An ECHO can be inspiration gleaned from a great pioneer in your field of endeavor, or any of your heroes, re-defined; An ECHO can be a re-interpretation of an antique or ancient form, such as a *tulipiere*, a crazy quilt, a *torchiere*, a voodoo doll, or a reliquary; An ECHO can be a character in a play, movie, novel, myth, or history, reborn as someone or something else--such as Ulysses--the historical original, and the Ulysses re-imagined by James Joyce in his literary masterpiece.

An ECHO can be a work of art redone in your own style, the way Picasso reimagined so many of the great paintings that had been done before him.

". . . Footsteps on the sands of time. . ." are echoes.

Personally, I happen to love the Deco period of art and design, and when I was at Newsday way back in the 1970s, I did a black and white page called "Deco Echo": modern ceramics that re-worked Deco patterns. I still have a ceramic platter that I made in the 1980s which has black Deco patterns on tan. Dianne Matus told me that the bold colors and graphics of Sonia Delaunay inspired her to cut up different colors of silk and piece them together to form a scarf, which later led to an exploration of adding depth to the individual pieces with stamps or stencils.

I would like to suggest that there be an accompanying short story, 150 words or fewer, attached to the work which could hang next to each piece, if the artist desires it. Or the statements could be included in a printable catalogue, which we did for the Blue, Words, and Branching Out exhibits.

Elaine Mayers Salkaln
April 2018

Juror's Statement

Congratulations on *Echoes*, the 60th Anniversary exhibition of the Long Island Craft Guild. It was a pleasure to be the juror for this important show, as the submissions were beautiful, poignant, and well-made.

An echo can be so many things: a pervading memory, a likeness to something beloved, an idea inspired by a favorite artist, an appreciation for a culture or for the environment. It is clear that many of these subjects occupy our collective minds and grappling with them through the art of making can be cathartic. As your visitors look at the work, it is bound to stir feelings and emotions buried deep during this challenging time in human history. An artist's role is to bravely see what others are conditioned not to, and your work will cause a reflection on some of these complexities.

I was struck by the breadth of narratives covered in the artist statements and as a curator and advocate of craft, moved by what clay, fiber, glass, metal, and wood can do and say in the capable hands of sensitive artists and crafts-people. Craft is more than just about materials, it can symbolize our daily experiences like none other. It is encouraging to see craft's relevance not only in large museums and galleries, but also amongst the more far-reaching work being made by your Guild. Keep your skills and insights alive – they are important for all of us to experience.

– Barbara Paris Gifford

ECHOES

Art Speak panel

Sunday April 7, 2019 at 2:00 pm

Celeste Carlin

Lois Goldberg

Jeffrey Grinspan

Pamela Hanna

Beth Heit

Mia Karlberg Levin

Julianna Kirk

Puneeta Mittal

Sheri Berman



“Secrets Kept” “Landscapes Remembered”

“Secrets Kept”, a multi-media assemblage built in an antique cabinet, represents two parallel ideas. The primary one is my mother’s continuing journey through life. From toddler to senior, from vigor to languor, from health to disease. The echoes of her life passage to reverberate deeply in the lives of all those who care for her.

The secondary theme is my relationship with my mother which, like all relationships, has been complex. Ranging from disappointment, anger and hurt to a deep mother-daughter love, this relationship echoes through my life and colors my world.

I have attempted to depict these conflicting emotions by including some shocking items marginally concealed in pretty wrappings. The poison bottle with a bow, the cork screw, the crying baby, the shark teeth and the hand drill are not easily noticed a first glance. One must look deeper to see the secrets we carry in life. I have also included items to capture the scope of my mother’s life and to depict her nearness to death. I hand-printed the papers used to decoupage parts of the assemblage to create the feeling of peeling wallpaper.

When the door of the cabinet is closed, a vintage chain is wrapped around the entire piece and is then locked with an old padlock. I was unable to successfully photograph the cabinet closed because of the reflections caused by the glass.

“Landscapes Remembered”

Nature is frequently my inspiration in making art. In my collage “Landscapes Remembered” I decided to create an ode to natural beauty in an abstract way by using color and images of nature to conjure up wisps of memories of scenes and seasons.

Linda Brandwein



“Orange Sunset”

As I work, I dream. My artwork reflects these dreams. Echoes of the past, lessons practiced and mastered, give way to new projects. I work on hand held looms producing small weavings which are then pieced together. I tie the pieces and leave hanging threads throughout the work. This produces a free spirited woven object.

Celeste Carlin



“her story”

In the fall of 2009 I sat down to write my praxis project for a Doctorate of Ministry in Creative Arts and I felt immobilized. Swimming in stacks of research, an outline of epic proportions, and prone to fits of procrastination, I was moved to play with a new medium: Soul Collage, the art of filling 5x8 cards with images and inviting them to speak. A fierce dragon appeared on the first card and spoke to me of moving through fear with a brave heart. It was obvious and a little corny, but it appealed to a younger aspect of me who was frightened to move forward. It worked. I made 5 more cards that day. That process unstuck me. Since then I’ve crafted over 50 cards and I share this practice with anyone who wants to learn.

This piece is a soul map that illuminates a journey taken and a path unfolding. The barefoot woman on the right is crossing a threshold into the unknown. Behind her are storied images that echo her experiences, from the magical crowned child to the fallen wicked witch, her blood pooling down to the heart. The anatomical heart is surrounded by bees and recalls a line from the poem by Antonio Machado: *“Last night as I was sleeping, I dreamt – oh marvelous error! – that I had a beehive here inside my heart And the golden bees were making white combs and sweet honey from my old failures.” . . .*

Joanne Colon



“Echo 1”

The sound leaves us but when it returns, it’s familiar but not quite the same . . . The subtle changes that we’re presented with remind us of the ever-changing nature of the world around us. While the “sameness” is comforting, it pushes us to question.

Cancide Dorsey



"Autumn Walk"



"Samurai"



Untitled

My forms are inspired by the geometry and the precision of architectural construction. I work to push the clay to its structural limits while employing meticulous and controlled craftsmanship. Although I started my foray into clay creating simple and elegant forms, my work has evolved into more complex and challenging structures. Over time, I have come to observe my pieces as having an anthropomorphic quality with each one conveying an emotion or evoking a feeling.

I choose to finish my pieces in alternate firing techniques. These processes such as raku, sagar and pit firing can best be described as having arbitrary and accidental outcomes. It is these unpredictable firing methods that can often transform a piece and draw out an entirely different dynamic.

Through combining the processes, the deliberately controlled and the volatile randomness, the end result is the enhanced and harmonized alteration of the piece, with each work exuding a personality of its own.

The commonality of the three works is that they all had a predecessor. Although each one met its demise in a different accidental way, their successors emerged as not only an ECHO of what had been but a uniquely original presence of what is now.

Rosanne Ebner



“A Couple of Tin Cans”

The tin cans remind me of my childhood, when we used these tin cans for play they were opened and emptied. Kick the can and telephone, to name a few.

“Echoes of New York”

These pieces echo places and things of my past.

The water towers always remind me of New York. Especially, before all the gentrification in Manhattan and the outer boroughs of Brooklyn and Queens. I was always captivated by the contrast of these wooden towers on top of these brick or stone buildings.

Raymond Seth Ehrlich



"Artist's Palette"



"Cairn"



"Inferno"

"Artist's Palette"

Paintings are an echo of the life and vision of the artist. Ideas bounce around in our mind and emerge on the canvas.

"Cairn"

Sounds bounce around in a canyon, off walls at various angles and come back to us. This piece represents those surfaces and angles.

"Inferno"

After a fire what remains are the charred remnants of things. The images of their original forms echo in our minds.

John Fink



“Vessel with Fish Lid”



“Vessel with Lid & Legs”



“Vessel with Lid”

Historians say that craftsmen of the Middle Ages believed that the whirls, the patterns on the pads of the fingers are the marks left by the soul entering or leaving the body. In this imaginative way of thinking, we infuse the people and things we touch in the world with soul by the care and attention of our touch. Looking closely at some of my ceramic wheel pieces, you may see a record of my finger tracks that echo the pressure on the spinning, spiraling clay vessel as it is formed on the potter's wheel, or from stretching and modeling the clay. My finger prints are all over the soft clay as I intuitively and mindfully form a vessel, or the same in planting my garden, even preparing a meal, or hugging my loved ones. This thought is a poetic metaphor, a way of prayerfully investing my deepest self, repeating and soulfully touching all I create.

Liss Gerald



“Longing for Summer”

Shimmering heat,

Butterflies flitting about,

Rhythmic crescendo of cicadas,

Birds singing,

Bees busy among the blossoms,

Delightful smells of flowers and trees,

So much to appreciate!

Kathleen Gerlach



“Three-Part Harmony”

My piece called “Three Part Harmony” is a triptych of a spring forest.

A forest may appear calm, but if you listen carefully, one starts to hear echoes. When a tree is felled, do you hear it? Well, even if you are not there, the whole forest echoes with its fall.

When a bird calls out, the crunch of leaves when walked upon, the rustling of animals scurrying around, the wind creating a ricochet effect; these all orchestrate a symphony of sound that reverberates and echoes throughout the forest!

When you stop and listen, you will hear their harmony!

Lois Goldberg



“Lingering Impressions of Childhood” “The Distant Sounds of Bagpipes”

The name of this show, Echoes, is evocative but non-specific.

In “Lingering Impressions of Childhood” the images are of one day a Luna Park in Coney Island seven years ago. Yet that day still resonates within the boys, now teenagers, and with those who love them and find echoes of those children in the young men they are becoming.

“The Distant Sounds of Bagpipes” catches Scottish Country dancers in mid step. The echoes of the music they hear are represented visually by their gestures and by the undulations of the Vase upon which they are portrayed.

Jeffery Grinspan



“The Alacrity of Freedom”



“Opposites in the Same Direction”

Life, and the way we exist in the world, is, in the end, the sum of what we experience. Nothing is too small or insignificant. What makes us who we are, what we aspire to be, the way we see others and the way we want others to view us comes from anything and everything that surrounds us.

A smile, an embrace, a sudden stop or slip of the tongue, a favorite shirt or lucky coin, the envelope containing the acceptance to college, the watch inherited from a great grandfather, a button from a mother’s sweater... from insignificant to monumental. They define moments in time. They serve to mark events and emotions that touch us in a million different ways. They often aren’t a cause but they contribute to the effect.

My multi-media collage art is intended to make everyday objects start a conversation. The juxtaposition of the common, the predictable, the familiar with something unusual or oddly out of place or curiously touching one another as they are assembled together... with an eye toward balance and color and texture, is intended to evoke memories or feelings arising from how the viewer connects to the elements they see assembled in my work.

Memories are the currency of the soul. The more we collect the richer we are. By using found objects and every day elements, it is my hope to ‘speak’ to the each individual in a language uniquely their own, in ways they alone will understand yet at the same time feel connected to all.

Pamela Hanna



“Again in Green”

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.

“Through & Through”

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.

Beth Heit



“80 Winthrop Street”

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

Assemblages are my most personal artwork. They are interior self-portraits reflecting my investigations into objects that I find resonant. My still life assemblages are composed of a combination of created clay sculptures with items curated from my collections of collage materials, found objects and personal images. Meditatively arranging everything into a three dimensional still life is a way for me to reaffirm my connection to these things. The assemblages 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 events and places. By placing transformed objects into a dialog with my artwork, I am creating a selective narrative of my life.

Leslie Hirschhorn



"Hell Hath no Fury..."



"Echoes of Our Better Selves"

"Hell Hath no Fury..."

"Earth herself, burdened and laid waste, is among the most maltreated of our poor." These are not the words of a radical environmentalist, but the words of Pope Francis. Humanity cycles through war, famine, economic depression, and back again to strength. But once we've destroyed our Mother Earth with our blatant disregard for Her health, there is no bouncing back.

Water pollution and air pollution through fracking, drilling, dumping and spewing are all speeding us on a course to our own destruction. Mother Nature's anger echoes throughout the planet as exhibited by one natural disaster after another. Tsunamis, earthquakes, hurricanes, tornadoes, floods earth-scorching fires, rising temperatures and melting glaciers are creating an untenable future for us all.

In ***Hell Hath no Fury...***, I am expressing my sorrow and outrage at what I see going on around the world. When I first saw this moss agate, it spoke to me as the image of a stormy, angry sea. I incorporated the gold lightning bolt, chaotic reticulated silver and the silver "pouring rain" at the bottom of the piece to illustrate my vision of an angry Mother Nature.

"Echoes of Our Better Selves"

What we teach our children, both as parents and collectively as members of society, comes back around to us like an echo. If we teach our children to hate and fear, to lie, to be unkind, to be defeated by failure, rather than to learn from it, we will see them make this world just a little uglier.

Conversely, if we nurture our children to be kind and truthful, work hard, choose a more positive path and do their best to stay on it, they will more often than not, grow up to be kind, honest, strong and resilient adults. We must lead them with our words and deeds, and they will have been groomed to help make this world a little better.

In ***Echoes of Our Better Selves***, I elucidate this point by having the pearls, the well-known symbol for wisdom, seem to "pour in." The faceted white topaz stones then "rise up," symbolizing the strong, clear-thinking future adults of our society, wizened by our collective nurturing.

Louise Hope



“Four Takes on One Glass”



“Ripples in Time”

One Union of glass produced four children. The waves are a reminder of an earlier action and feature within the accordion glass. Is each platter engaged in friendly sibling rivalry: a competition of “if you can do it, I can do it better”? Or is it just genetics and this family cannot help but repeat each other’s movements?

“Ripples in Time”

Ancient techniques – paper making, glass fusing and cloisonné – meet the obsolete. Upcycling, a modern word for another ancient process, saves a mechanical adding machine from the trash bin. New and old blend together. People will never stop reading, writing and counting, but the vehicle changes.

Lori Horowitz



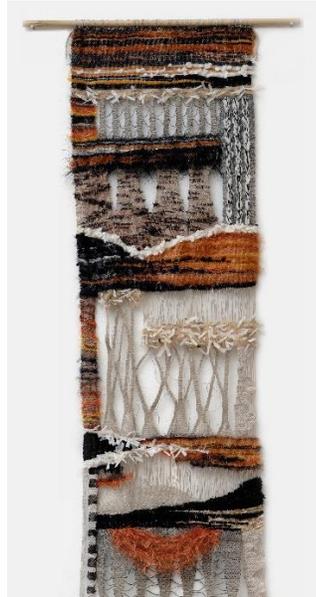
“No Experience Necessary”

I seem to become somehow bonded to these individuals carefully exploring and interpreting their attitudes. These pieces echo issues of isolation, disassociation and violation, vs. confidence, security, and contentment. This series confronts socio/ psycho issues and brings light to the attention seekers as well as the society’s unseen, creating an intimate view of “PERSONA”.

Carol Hunt



“Cascade”



“Spanish Lace”



“Wild One”

CASCADE was inspired by the series of woodblock prints, titled *Famous Waterfalls in Various Provinces*, by Hokusai. This is not a literal depiction of a waterfall, but a freeform weaving with some waterfall-like elements.

SPANISH LACE was inspired by the weaving technique of the same name. The Spanish Lace stitch involves weaving equal size clusters of warp threads with 3 rows of weft, then dropping down to the first row of the next cluster, weaving 3 rows and continuing across to the other side and repeating across in the opposite direction. This is a tight weave and resembles lace. In this wall hanging I have used the technique on the lower fringe, keeping the clusters tight to accent the connecting threads. I have “perverted” the technique near the center with irregular connections. The stitch is used again near the top. As an artist I learn from and respect tradition, but I also want to add my own voice.

WILD ONE is one of a series of works inspired by an Anni Albers drawing at MOMA. Since I am an abstract expressionist artist with a background in mathematics, I am fascinated by weaving construction.

Although I favor freeform weaving, I also love Anni Albers’ more organized, geometrical Bauhaus work. Here, I have combined elements of both.

Mia Karlberg-Levin



“Seasonal Echoes Series I”

“Seasonal Echoes Series II, North Shore Long Island”

When I walk out of doors, I observe the plants, rocks, trees and think about how I could capture their beauty in clay.

The process I used while making the Seasonal Echoes series achieved a photo-like porcelainous impression of collected leaves, branches and seeds, a ghostly reflection of that beauty.

the brown of the past seasons' growth in
decay
the startling blue of a late autumn sky
upon which
crystal white clouds
are gliding by

Barbara G. Karyo



“All That Jazz”



“3 Horsehair Pots”



“Victoria Has a Secret”

The first of these forms was started as a class demonstration of building with soft and leather-hard slabs. When “Echoes” became a theme I decided to do a visual paraphrase of this first form.

As I worked the forms started to suggest moving figures with echoes of the roaring 20s. Not a surprising turn of events for an avid dancer.

“3 Horsehair Pots”

These vessels echo each other in form and surface as well as honoring an ancient Navajo tradition.

“Victoria Has a Secret”

The image of the nude female form has been a constant throughout history, from the Venus of Willendorf to cavorting Renaissance goddesses to Playboy centerfolds and beyond.

“Victoria” echoes the classical nude in form but suggests what we don’t see. We don’t see the transgressions, violations and disempowerment women have suffered and continue to suffer over the destiny of their own bodies.

What we don’t see is the violence women are subjected to for daring to reveal these transgressions.... from guilt to public shaming to honor killing.

Like the song that echoes through the hills and gradually fades away perhaps now is the time the scream is being heard and listened to and hopefully there will be a time when it can fade away.

Maybe then I can title this work “Victoria Had a Secret.”

Judy Kastin



"Ish's Girl"

Who was Ish's girl? That's what I was wondering as I sewed the tiny brown glass beads to capture the cameo memorializing her intriguingly beautiful face. The thick vintage metal stamp with the letters spelling "Ish's" in reverse conjured up mysterious thoughts of who "Ish" might have been, too. What was their connection?

I made a conscious decision not to google her, in favor of the thrill I could derive from just pondering the possibilities. I etched hand drawn calligraphic marks onto a brass plate to echo the images swirling around in my imagination.

The only thing I knew for sure was that she loved flowers - hence the daisy chain. The small flat beads serve as mirrors reflecting the past and the present, and the crystal symbolizes her desire to look into the future to see who might be looking at her today!

Julianna Kirk



“Chicken or Egg!”



“Four-Part Harmony”

I had the idea for this diptych work after engaging in using different media to recreate a same composition in the past.

I wanted to push myself and be technically competent using very different materials. The spontaneity and joy of creating the first part was evident in my engagement. It was free flowing, spontaneous, enjoyable. The trouble with the second was the need for accurateness. It completely changed my dynamic. It was quite analytical work. It made me feel so technically bound that it took part of the enjoyment out of the execution. Color matches, positions in space, proper layering, all became obsessive. Letting go of absolute precision was the only way to survive the experience for the second piece in this overall successful duo of Chicken or Egg!

“Four-Part Harmony”

Each separate oval of the 4 glass pieces has a variation of blue. Each piece has one background color and 3 within the crackle section to cause the chemical reactions yielding color changes within that section. All 4 pieces are sequential in color and top crackle layers. Metaphorically, for me, this depicts our earth’s struggle to sustain our inflicting mismanagement. It is evidenced in our 4 seasons that we once knew as temperate. All 4 are morphing into extreme conditions for all species.

Brenda Levy



“Echoes of Seasons Past”

The necklaces I am submitting for your consideration are called “Echoes of Seasons Past”. For me, they symbolize the journey I have taken since I have become a bead artist. When I started beading, I was consumed with getting it “right”. As I added new techniques and experiences, I became less concerned with rightness and more interested in communicating my artistic vision. The Green Spring necklace was created first, the Autumn Splendor, second. They represent how my early view informed and shaped my current choices.

Susan Louis



“Echoing Circles”

Sounds echo in circular bubbles floating on colorful landscapes. Within each echo is a multiplicity of different cadences, each joining together to create a cohesive message.

Allison Mack



“Eyes on Me”



“Swiggles, Scribbles”

“Eyes on Me”

My inspiration for this piece is my interpretation of how the world and universe are watching us every day. For me, I believe that everything happens for a reason, good or bad, and we sometimes must ask, “Why?” The universe has its own plan for each of us while giving us the freedom to do our own thing. I feel this depicts how world is under one big microscope- analyzing everything, while the universe is planning our future, making things happen for us to reach our destiny. I have found this phenomenon to occur many times in my life, providing both good and bad experiences. All experiences are a result of the universe colliding in some manner.

Another inspiration for this piece is a television show I used to watch called “House of Anubis.” The show takes place in Great Britain and focuses on a girl whose discovers a necklace call, “Eye of Horus” from Egyptian mythology. It features a red eye, wood backing and silver frame and gives her special powers and insights into the world. I also chose to create vines on both sides of the center eye piece because I am so inspired by nature and wanted the piece to have a natural, but mystical feel. Also, I made this piece to resemble the vines you would find covering a house in the woods, looking magical and enchanting as ever-with leaves that have eyes looking over the universe. The felting method I used to create the piece achieves this nicely.

“Swiggles, Scribbles”

My inspiration for this piece was a time when I was a child and I would scribble all over everything. I scribbled on a variety of surfaces, from coloring books and paper (which was appropriate), to the furniture and walls (which was not!). The chain is a combination of 9mm CZ’s wrapped loosely with pink wire to create a squiggle effect with the pink wire. Then, between the stones, the chain continues with clear acrylic beads wire wrapped in the same pink wire

Naomi Mankowitz



"Old Friends, Always"

"Old Friends, Always"

Two old friends, their surroundings embrace them, their connection reverberates around them.



"Fractured"



"Memories of Spring"

"Fractured"

When trauma occurs, the spirit fractures. Bits of a person bravely echo in the debris.

"Memories of Spring"

Spring flowers carry sun, growth, warmth and new beginnings with them. Good waves dance with our spirits.

Gina Mars



“Pinnacle”

My current body of work pays homage to the northwestern Indian art. I can hear the echoes of the whales calling to each other. The spirit of the birds, fish and wolves come out in my art and simultaneously echo throughout each piece. The clean lines, precise circles and thoughtful yet traditional use of color make my work harmonious. I choose clay as my medium and colored clay as my palate. I have been working in clay for 30 years, and so it has become a part of me and my expression of life and art.

Dianne Matus



“Mothiary”



“My Back Pages”

“Mothiary”

Joan Gris’ collage “The Man at the Café” (1914) was the inspiration for a series of 18 shadow boxes created by Joseph Cornell. The main character is the white-crested cockatoo, whose image Cornell took from a 19th century print he used to explore the shadows that Gris used in his work. Cornell’s homage – his echo – to Gris took him 15 years to complete. Other work, especially his Aviary series, explore concepts of flight and freedom, with the birds often imprisoned inside glass-fronted cages with maps, stars or other symbols of flight behind.

My homage to Cornell features a moth, a creature of special interest to me. The male Luna moth in the “mothiary” has only 10 days to find a mate. During the night he frantically flies toward moonlight in that quest. The moth is also attracted to man-made light and will beat its wings wildly against glass windows to reach any electric light. Humans have another use for the moth: the silk from its cocoon used to make tussah, or “wild silk,” whose heavy threads are woven together to make the most gorgeous of silks. The silk is not delicate, but beautiful in its uneven texture.

“My Back Pages”

The pages of the stories a toddler hears usually remain colorful and clear over the years. Later stories, however, tend to get muddled and sometimes the pages from different stories get mixed together in the mind. When we look back on all the pages over many years, both good and bad, we realize that even though we can’t properly sort them all out, they are beautiful because they represent a life, whether well-lived or rushed through randomly. Often their colors have changed: some faded and others intensified due to the randomness of memory. Some colors get muddy; some acquire a brilliance we never expected at the time of that particular story. In the end, they all make up a beautiful patchwork of experiences, feelings and sensations so that the bittersweet later years are compensated by the enjoyment of all those echoes.

Hannelore McDaniel



“Zoantharia”

New York is my playground. I am inspired by its multitude of art and architecture, diversity of cultures, and the creative energy that swirls around me.

Puneeta Mittal



“Branching Out”



“Sacred Earth”

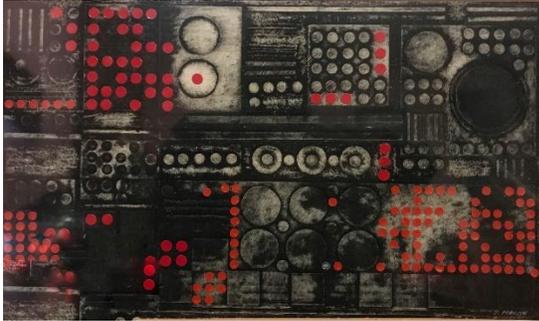
“Branching Out”

A decade ago I learnt and fell in love with the wood firing tradition. The tactile surface and sensual quality I got from the ash and flash is very appealing to me. Over the years, I have participated in firing and building wood firing kilns. It struck me that the quality I seek in the surface of the work I make is not much different from the bark of tree branches, - in color & texture- that I offer to the fire so we can reach high temperatures in the kiln. The dichotomy of burning the branches/fire wood to get the surface I seek from firing in an anagama has not escaped me. I honor the nature’s bounty and the firing process in this piece.

“Sacred Earth”

In Hindu culture, red colored thread called ‘*Mauli*’ has an important place in every puja and cultural occasion. Tying Mauli around a wrist, a tree, or any object of worship is very common. It is also called Kalava. In a rich culture where the earth is revered and “bhoomi poojan” (worship of land) is done at start of an important occasion such as groundbreaking for a new project, housewarming, planting of crops, etc. I created triptych to portray the value of this sacred earth. A question always bothers me, if something is so sacred to us, should we not also take responsibility in protecting and preserving it for coming generations? Sacred Earth series is part of my work made at Sanskriti – an artist Residency in New Delhi, which is a haven full of trees and open land filled with sounds of birds at dawn and dusk. It is situated in South Delhi where the streets are covered in dust and polluted air that is unhealthy for human consumption and even the earth seems to be choking from our misuse and neglect.

Stephanie Navon Jacobson



“Circles, Squares and Rectangles, Oh My!”

Working with geometric shapes – circles, rectangles and squares and their repetition and variation spoke to me as echoes of themselves.

Gail Neuman



“Grandma’s Window”



“Calderesque Necklace”



The Brightest and the Darkest”

“Grandma’s Window”

The tree just outside the bedroom window at Grandmas house-tap, tap, tap to mark the upcoming adventures of this visit to uncover more treasures at the antique shops! All things old have always had a draw as to where they lived and how can they be used again to bring back the memories and keep them going.

“Calderesque Necklace”

Alexander Calder is primarily known for his huge mobiles, but he “dabbled” in jewelry making initially for family and friends by pounding out wire into wonderful shapes-many overpowering the recipient which was exactly the point! He used “primitive” connections by his own admittance, his decoration was the marks made by his hammer. This necklace was purposely done with decorative textures and more refined connections.

“The Brightest and the Darkest”

In our lives the brightest and the darkest moments can suddenly appear and last for long periods of times or you bounce back and forth between the two. Sometimes this signals an illness, sometimes it is just life bouncing us back and forth.

Anna Noh



“Memory”



“Reflections”



“Rice”

I am Korean. I lived half my life in Korea and the other half, I have lived in the US. Sometimes, I feel like I have become a disabled person. It may come from differences such as language, ethnicity, and culture. I dream about my work having my thoughts, philosophies and humanity. Briefly but, surely my art has the ability to communicate with everyone that looks upon it.

“Memory”

There are places, times, and moments where we are looking somewhere. It is perhaps these moments I eagerly want to go back to.

“Reflections”

Black and white, positive and negative, dark and bright, and distortion and perfection

“Rice”

Whenever I recall my mother. I remember the rice, which is represented by meals. For most of moms in Korea, rice has a special meaning through their whole life. My mom always asked me, “Do you want to eat rice?” They were always very special words that created a connection between my mom and me. It was the deepest expression of her love. She is standing there with flower but, I feel as if she is carrying a container of rice.

Noriko Okada



“Heideggers Vessels” “Untitled” installation

Why does a person sometimes earnestly follow something that is unintelligible to others?

I am talking about religious cults. Frightening and unbearable things for people who live in the “healthy normal society” are understood as good and meaningful under the world view of the cult. The cult is the place where the excessive purification of human longing for eternity can take place, sacrificing one’s own physical life. Members of normal society feel fear and repulsion about cults. At the same time, it is fascinating, because cults reveal our hidden desires, which are suppressed as taboo in normal society, in an extreme way.

Experiencing both inside and outside views, I am interested in such conflicts between hope and desire, cracks between ideal and reality, and obscurity between attraction and repulsion. My intention is simply to bring out these untold entities, to visualize such concealed desire so that it becomes effable, so that it becomes the object of speech.

These entities are pushed out or stepped out through the tear of unconscious and conscious. My process consists of physical mark-making and a kind of psychological conversation with the resulting materials, since these lead me to give forms to unconscious desire. When different mediums and making methods collide, coalesce, and correspond, then my haptic experience reveals the un-encountered real and translates into a haptic experience for viewers. The affinity between shape and texture should evoke slight confusion and uncanniness as well as intrigue, as cults do for the outsiders, while the space relationship between viewers and artwork calls intimacy and affection, which is explained as the cult insiders’ experience.

I see the psychology of cults is also inconspicuously prevalent in the normal society, so that is why I believe it is meaningful to make artwork based on my understanding of faith and desire. It is not an answer but on-going inquiries for the rational society.

Untitled (2018) consists of nine beehive-like mounds. The surface is covered with small uniform oval shaped impressions. This piece evolved from my childhood memory in the backyard when I experienced disillusion from almightiness of my parents. The texture of white ceramics reminds me of bone that represents the death of happy childhood, or tooth marks that suggest frustration from disappointment. It is the hard shell of ceramics but its organic form waves as if it had own life. The black holes at the top, which are the size of human mouths, are telling me truth unanimously. In this piece, I aimed to express the duality of the experience, fear for the eclipse of childlike faith and the possibility to build better genuine relationships.

I confess that I am obsessed with the cult of art, which appreciates diversity and explores positive aspects of the world. By collecting together subtle and untainted perceptual moments, I attempt to assemble within the work the evidence of my existence.

Eileen Palmer



“Echoes of Vincent”

Echoing Van Gogh’s iconic Almond Blossom painting, this piece was created with bits of treasure combed from peaceful walks along the shores of Long Island. This collage mimics a timeless, tranquil treasure, with the bits and pieces found during a serene walk along the beach.

Bernadette Puleo



“Empty Echo”

To me an echo is a word that evokes an inner voice. The voice of our memories. But what happens to that voice when it is stolen by dementia or Alzheimer’s disease? That echo becomes empty, void of its own inner voice. The victims can no longer hear the echo of their identity.

Although it is debated how many stages of life there are, I chose to represent 4 stages – one for each panel: infancy, adolescence, adulthood and old age.

From the void of darkness to the fading light, from infancy to old age we collect memories. As children our memories are sharp and clear as the darkest of the panels and as we age the memories begin to fade as represented by the lightest panel. The hand stitched Shibori concentric circles represent waves of memories as they reach out to speak to our inner selves. But the circular portals in each panel represent the emptiness of that communication.

My hand dyed indigo chiffon panels, separated in space and time by crackle black agate stone beads, are set against the deepest darkest indigo cloth from Japan. The frame which forms the foundation of the ethereal panels is wrapped in my hand dyed alpaca wool.

Indigo as a medium is like an echo itself. Inside each leaf there holds the compound that allows the pigment to bond with its substrate through the process of oxidation. The transformation is not unlike a metamorphosis. Does this beautiful pigment echo its former life as a living plant? It makes me wonder.

Stuart Rabeck



"HANS 1"



"HANS 2"



"HANS 3"

ECHOING HANS COPER (1920-1961)

I began seriously working with clay fifteen years ago. About five years ago I discovered the works of Hans Coper and I was inspired by his method of altering and sculpting thrown pots. Per his collaborator Lucie Rie: "I was a potter and he is an artist". The pots shown here are my 'tip of the hat' to Hans Coper - Master Potter and Artist.

Linda Rettich



“Coming Home”

I am an artist. I design, paint, print, sew, embroider, collage, and use all of these skills and more to accomplish what I do—I am an artist who creates with beads.

Building an object with tiny beads is an intense activity. The process demands close scrutiny, constant decision-making, flexibility, innovation, and time. It involves critical dialogue between what I see and where I want to go—allowing the piece I’m working on to discover itself as it develops. Every piece I make is a creative adventure.

I start with a concept, an image in my head. Ideas come from my graphic design background, my interest in ethnic textiles, my sewing and embroidery training, my love of Japanese art, almost everything I’ve seen in museums and galleries, other craft areas, and my travels. Past experiences become available to me in the present.

I’m never at a loss for ideas, but only the idea that won’t let go becomes a reality. I’ll search for supportive information if necessary but I never pre-plan on paper. I choose techniques appropriate for the piece I’m contemplating, I gather tools and other materials, and, most important, select beads that will inspire the work I’m about to begin. I love working with the smallest of beads to create textile-like patterns, color progressions, textures, and tiny details within larger shapes.

Finishing is the final challenge. Each piece requires an individualized solution that complements its appearance and function.

When I’m engrossed in a beading project, time and the world “out there” go away. My need to organize and construct takes over. The quiet, repetitive action of beads-to-needle soothes and relaxes. With a profusion of beads within reach, a threaded needle in my hand, and a visualization that drives me forward, I’m living at my creative edge. It doesn’t get better than that.

Barbara Rocco



“Mother Triptych”

More so than with any other medium, there is an emotional, intellectual and physical connection in the process of working with clay. My visceral response to the material often leads me to introspection, giving my sculptures a personal narrative that becomes more obvious as each piece nears completion.

Mother Triptych represents the inner conflict of career and motherhood. The central figure is trying to reach for independence but is rooted by the please and clinging of many needy children and/or other forces. There is no escape. The struggle is constant. The balance of career and motherhood is difficult and at times overwhelming.



Painting by Hans Hoffman

“Echoes of Sonia D.”

This book is my echo of the collaged baby quilt that Sonia Delaunay created out of scraps of fabric for her newborn son, Charles, in 1911. This quilt has become an icon of abstract imagery in the art world. A true **“first.”** A non-objective abstract that, with its overlays of both bright and dull colors, showed how the 2-dimensional picture plane could reveal the illusion of depth, of 3 dimension.

It has instigated a resounding echo chamber of inspirational works ,with and without attribution, by artists such as Hans Hoffmann (see above), Klee, Jasper Johns, Frank Stella, and especially, her husband and equal partner in color research, Robert Delaunay, who was her beloved champion. I celebrate her, with my collaged book cover celebrating this quilt, which inspired me; and I also include pages describing some of the many echoes of her pioneering work - works made by other artists, especially the late-life paintings of Hans Hofmann, which also inspired me.

The writing and researching of this, my memoir of my adventure with this fabulous woman (delving deeply into her art, her mind and her soul) has been thrilling - and in the doing, I have discovered, for myself, the most amazing facts about color, especially paisley, which, to me, are exquisite examples of how the eye mixes color to create the overall effect of a muddier solid. All paisleys do this without exception; and there are other multicolored patterns that do the same, which is why I felt compelled to use a few of them in my fiber collage cover. I needed depth that has depth, which I found, is achieved through the these tiny elements in the paisley patterns, even when they are smudged and not precise.

The eye mixes the color in the pointillist sense, in this case, not by using dots or small smudges, of color. The teeny tiny color shapes in the intricate paisley patterns, merge together in the eye, and then they do what solid colors do, they give off an overall essence of another color. So these colors can be played with, like solids and stripes, to create Simultaneous Contrast where the opposites on the color wheel, set side by side or near each other, set off energy and movement, and cause the illusion of movement on a picture plane.

In my cover collage, I have also used two rectangular clippings of "Jubilee," a historic, weave from Jack Lenore Larsen. One of my favorite fabrics in the whole world, which also gives off an eye-mixed, muddier red to counter the brights, but it also gives off texture and dimension, and eye-interest.

The crisscrossing of the tiny threads and yarns in the weave act like the dots, of color, in Pointillism.

Another point is my use of the neon brights especially chartreuse. One of the most important take-home insights from my visit with Sonia Delaunay in the fall of 1978, the year she died, was the tiny watercolor painting on her desk table, where she worked on her gouaches. There was one page with a composition in five colors: **red, blue, black, and chartreuse on the white of the page.**

Why Chartreuse? It was an enigma for me that has rattled my brain ever since...even as i introduced Chartreuse not only to my painting and ceramics, but to my garden, as well. and I finally, having put this cover together, understood what she had discovered., about the color. What, with all her experiments with putting colors together, in so many ways, she had finally, in her life found, and which this book, in the end, celebrates.

The abstract pattern of the mostly rectangular shapes in the quilt, the placement of the overlays, and the Simultaneous Contrasts of the colors (opposites on the color wheel), gave the illusion of depth -- what Hoffmann later described in his many writings and his many years of teaching as the 3-dimensional "Push and Pull " of the 2-dimensional picture plane.



"Pointillist Platter"

I layered the dots in different colors to give a mysterious feeling of depth. It echoes the theory of Pointillism, discovered by Seurat in the 19th century.

Judy Schneider



“Going Around in Circles”

I am attracted to spirals.

To me, they symbolize the continuity of thought while echoing vibrant movement.

As they expand and encounter other spirals, the overlap denotes a meeting of ideas.

This is when growth occurs.



“Crooked Lines”

Inspired by the song “Closer to Fine” by the Indigo Girls:

Chorus

And I went to the doctor, I went to the mountains

I looked to the children, I drank from the fountains

There's more than one answer to these questions

Pointing me in a crooked line

And the less I seek my source for some definitive

The closer I am to fine

The closer I am to fine

This mixed media project “Crooked Lines” echoes the idea that there is more than one answer to life’s questions creating many crooked lines and that’s perfect for me. Right now, I am healthier this way. These major life/philosophical issues repeat and repeat in my life over the years like the many crooked lines in the piece.



“Save Me”

Inspired by the song “Walking Man” by Dave Mathews

This paper lamination mixed media piece represents a crisis of faith and was inspired by a song by Dave Mathews called “Walking Man”. Once the walking man says “faith is all I need”, the other person begs to be saved . . . “Save me, save me, or am I too far gone to get back home”. Eventually bringing forth an answer . . . “Might try saving yourself”. The lyric “Just give me faith, make me believe” connects to a childhood of being raised Catholic and having doubts. Walking man just give me faith, save me!

Song Lyrics

I'm driving through the desert I, met a man
 Who told me of his crazy plan
 He'd been walking there for twenty days
 He was going to walk on
 For twenty more
 Said "How about a drink or a bite to eat?"
 He said "No, my faith is all I need"
 So then, save me
 Save me mister walking man
 If you can
 You don't need to prove a thing to me
 Just give me faith, make me believe
 Come on, save me
 Save me Mister walking man
 If you can
 Come on, save me
 Save me Mister stranger
 If you please save me
 Save me
 Stranger, if you please
 Or am I too far gone
 I see to get back home
 To get back home
 How about you take a ride with me
 We could kill some time, shoot the breeze

He said "every whispering wind and second counts"
 Oh, maybe if you walk, but you should drive around
 Save me
 Save me
 Mr. walking man, if you can
 Come on, save me
 Save me Mr. stranger, if you please
 Save me, save me
 Stranger, if you please
 Or am I too far gone
 To get back home
 To get back home
 I don't need you to stall for some time, no
 I don't need you to turn water into wine, no
 I don't need you to, to fly
 I'm just asking you to save me
 I'm going to save me
 (Might try saving yourself)
 I swear those lips shine
 (Might try saving yourself)
 As it, the moon, the moon it shines
 (Might try saving yourself)
 Why don't you, save me
 (Might try saving yourself)
 Come on and save me
 (Might try saving yourself)

Sally Shore



“Memories: Precious & Fleeting”



“Evidence”



“Reverberations”

“Memories: Precious & Fleeting”

We are in the habit of collecting keepsakes-- letters in shoeboxes, ticket stubs and corsages in fancy containers. Yet, over time, those keepsakes fade and crumble escaping our grasp.

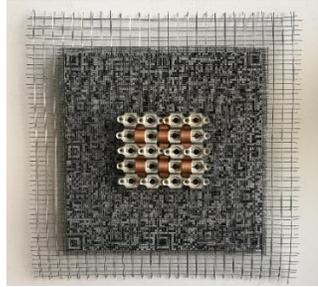
“Evidence”

In the search for evidence of past civilizations, because we humans just have to know how they dressed, what they ate, what they built, the searchers mark off a site with grid lines to map out clues to the long ago gone.

“Reverberations”

Voices, music, footfalls: all of these strike against and rebound from the walls and floors of the subway tiles and the marble lobby, the acoustic walls of the concert hall.

Lauren Singer



“Visual Echolalia”

“Song of Time” installation

This construction emulates one of my earlier reliefs, which features a rare find of blue-tinted hardware peeking out of a grid-based structure.

As I worked I visualized what an echo would look like, given the theme and context of my project. I thought it would be interesting to create an echo effect within an echo of another piece. Fortunately, a discovery of six copper brackets set it into motion.

The curved arcs of the copper appear prominently against the flat, hardware pieces. Weaving in and out, they create an undulating, repetition of line much like the simple, linear, flow I had envisioned. A peek-a-boo echo!

“Song of Time”

This nine-piece installation began its creative journey over two decades ago when I started using small, discarded wire screens as aesthetic and structural features in my mixed media constructions. Assembling hardware, found objects, papers and other elements onto mesh supports with wire afforded me the relative freedom to attend to my infant daughter’s cries at a moment’s notice without messy hands. Repetitive knotting and wire twisting calmed me while I was in the throes of parenting.

These tiny, dense pieces developed slowly but were my outlet for expression. Themes ranged from awe of my newborn daughter to outcries about racism, the environment, war, terrorism, to the personal again.

The last work pictured, entitled “Crossing Snow”, brings a sense of completion to the installation. Just finished, using saved slivers of things from previous work it echoes the palette, rhythm, hand and scale of the other pieces in this grouping. Personal in theme, it recalls the past years as it moves into the future and coincides with my now grown-up daughter’s imminent departure to study abroad in Seville.

Collectively, these works reverberate with the melodies of my life and sing the song of time as it marches steadily on.

Statements about the other works in this installation can be found on my website: www.laurensingerart.com

Cathleen Sullivan

First love was clay/ceramics, later fused with found objects, then printmaking entered my world and it expanded. My current preoccupation is working in photography mixed with various printmaking techniques, encaustic painting, oil painting, mixed media, collage, sculpture, sprinkled with raku pottery and ceramics. My work is experiential, bound to places visited and themes of the past, the present and its impact on the future. As an artist, my work is non-traditional in that I don't limit myself to one medium, but, rather, I take a theme and cross and mix my mediums to form a body of work expressed in, say, pottery, printmaking and encaustics. Currently, I'm fortunate to work out of my pottery and printmaking studios where I experiment by pushing boundaries with solarplate prints and printmaking techniques mixed with encaustic wax (an ancient form of Egyptian art). I anticipate earning my BFA this Spring 2019.



"Alaskan Confluence"



"Fish School"

Description: Echoing my experience of Alaska and Native American art such as Inuit and Tlingit while traveling the Alaskan coastline from Canadian Vancouver north and then west to the Kenai Peninsula. The center represents wild salmon swimming in abundance in a circular motion and the designs of water, basket weaving and white tusks. The bear print, whale tail and salmon face were inspired by locally made masks. This piece of artwork was created on the Kenai Peninsula, Alaska, where the rainbows were doubled and the deeply pink salmon aplenty: The colors and impressions of Alaska!

"Fish School"

Description: Fish School is inspired by a glimpse of past ancient art mingled with the dawn of Impressionism stepping forth to a surreal scene swimming about in a dreamlike state with the salmon of Alaska diminishing along with species of butterflies, dreamlike habitats, things askew, trees growing down and a fish flying with butterflies into the light of an uncertain future in the realm of knowledge and silence.

Michaelann Tostanoski



"Glimpse #1"



"Glimpse #2"



"Glimpse #3"

The Glimpses series was initially inspired by my fascination with mysterious niches that I have observed in walls located mostly in Italy and China. My extreme concerns about climate change and global warming have insinuated themselves on my creative thinking process and have conspired to infuse this series with hints of possible future events.

Jan Tozzo



“Treasure Box”

What intrigues me about glass is its liquidity and the ability to control it, or not, with heat and time. My glass pieces capture the movement that is inherent in the glass. . . . I have been fortunate to have studied with leading glass makers in the US, attending workshops (as far away as Oregon, New Mexico and California) learning the technical aspects of kiln-formed glass.

All of my work, while wholly my own, have echoes of all those I have studied with and learned from. Some pieces may echo more than one master at the same time but have a different twist that make them unique.

Anna Tsontakis



“Woman”



“Young Aristocrat”

“Woman”

For a rare moment my work fits perfectly into this theme. Even though these pieces directly correlate to my own ancestry of Greek Heritage I feel all generations of humans are echoes of our past humanity. Do we not all experience much of what life has to offer? Relationships, emotions, thoughts, situations, creativity, freedom or the lack thereof? Birth, life, death and how we understand these cycles? Who, what or how we worship? How we treat nature, other cultures, each other? All this is wrapped up in this package called life and I believe we are little to no different than those who came before us. Echoing messages from ancestors, hoping that wisdom survives.

“Young Aristocrat”

For a rare moment my work fits perfectly into this theme. Even though these pieces directly correlate to my own ancestry of Greek Heritage I feel all generations of humans are echoes of our past humanity. Do we not all experience much of what life has to offer? Relationships, emotions, thoughts, situations, creativity, freedom or the lack thereof? Birth, life, death and how we understand these cycles? Who, what or how we worship? How we treat nature, other cultures, each other? All this is wrapped up in this package called life and I believe we are little to no different than those who came before us. Echoing messages from ancestors, hoping that wisdom survives.

Constance Wain



“Phoenix”

In PHOENIX, I reflect on the ancient Egyptian myth of a bird reborn from his own ashes. Celebrating Hope for all who work on the behalf of others, concern for the planet, embodying ideals to benefit all who currently suffer from prejudice, poverty, homelessness, seeking their rightful place in the world.

Sylvia Wolff



“Peruvian Imagery”

Echoes of the past, as interpreted in the present

I have always been intrigued by the richness and sense of mystery I find in the arts of ancient civilizations. The arts of Africa and Peru, in particular. Have influenced my work. My etching, *Peruvian Imagery*, reflects my connection and response to the arts and crafts of ancient Peruvian civilization.

Susanne Yellin



“History Repeated”

This wall hanging is designed to reflect the fact that the United States is currently plagued by an unremitting cycle of mass murders, each one echoing those that came before, each newly bereaved group echoing the cries of its predecessors to stop the killing. We Americans appear to lack the collective will to take action. When does it end?

Nancy Yoshii



“Echoes of a Language Lost”

“Coming Home”

ECHOES OF A LANGUAGE LOST is another paper/mixed media quilt, one which came about purely by accident. I happened to be wiping gold paint off a drinking straw onto black paper, and I noticed that an abstract calligraphic painting was materializing. With a little more experimentation, I had a set of “characters” in an unknown language. I enjoy the stark graphic simplicity of this piece, ancient and modern at the same time.

COMING HOME is a paper/mixed media quilt that had its genesis during October 2018, when I spent a month at an artist residency in rural southern Japan, not far from where I grew up. It is based on 10 separate collages I created while there, in a nod both to my childhood and to long-gone memories of favorite foods I used to enjoy as a kid. The quilt form has always intrigued me, and I love the freedom of making it with paper and found objects. As in the quilter’s tradition, however, I always take care with the back and with hand-sewing the various layers together, just as if it were fabric.