

Inspired by Nature

October 2022

Long Island Craft Guild, Inc.

Bayard Cutting Arboretum, Great River, New York

Inspiration is defined as an unconscious burst of creativity; it comes from the Latin *inspirare*, meaning "to breathe into." Since the beginning of time, artists have been inspired by nature—whether as cavemen drawing animals on walls or modern artists making a statement about the conservation of the earth. Along with providing endless inspiration, most of the material used to create fine craft work, such as wood, clay, paper, natural fiber, glass, leather, and metal are all products from nature. Nature is the greatest inspiration to see beauty in the world and draw attention to some of the most pressing matters in human and environmental affairs.

Through the lens of fine craft creation, we hope raise awareness about our magnificent natural world and our need to honor, protect and preserve it. Renowned architect and craftsman Frank Lloyd Wright once said, "Study nature, love nature, stay close to nature. It will never fail you."

– Eileen Palmer



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Bayard Cutting Arboretum, Great River, New York

Juror, Pam Brown

Pam Brown received her B.F.A. from Alfred, NY State College of Ceramics and her M.F.A. from Mason Gross School of Art, Rutgers University, NJ. She also studied at the Maryland Institute of Art and Skowhegan School of Painting and Sculpture in Maine. Brown was a *Fellow* and at the Fine Arts Work Center in Provincetown Massachusetts and more recently was an *artist-in-residence* at the Virginia Center for the Creative Arts and *ArtLab* Mountain Lake Biological Station: University of Virginia.

She has received two grants from the National Endowment for the Arts, a New Jersey State Individual Artist Grant and has been the recipient of Special Opportunity Stipends from the New York Foundation for the Arts.

Brown is best known for sculpture. Her large-scale public works were installed at Socrates Sculpture Park, Long Island City, NY; Snug Harbor Cultural Center, Staten Island, NY; Empire-Fulton Ferry State Park, Brooklyn, NY; Long Island University, Brookville, NY; University of Tennessee, Knoxville, TN; Chesterwood Preservation, Stockbridge, MA; Mather Hospital, Port Jefferson, NY and Dowling College, Oakdale, NY.

In addition to Brown's public-installations, she exhibits smaller sculptures and works on paper, recent exhibitions include: *Sharp Objects*, Amelie A. Wallace Gallery, SUNY College Old Westbury, Old Westbury, NY; *Juxtaposition*, Barrett Art Center, Poughkeepsie, NY; *Strasburg Biennial* Shenandoah Museum of Contemporary Art, Strasburg, VA; *Taproot*, George Marshall Store Gallery, York Museum, York, ME. *The Final Cut*, Castleton University, Rutland, VT; *A Century of Inspiration*, Provincetown Art Association and Museum, Provincetown, MA; *Naturally*, Hewitt Gallery of Art, Marymount Manhattan College, NY; *Nine*, ArtStrand, Provincetown, MA; *The Body Speaks*, Carving Studio & Sculpture Center, VT; *Fragile*, Long Island Museum of American Art, Stony Brook, NY; *Local Color*, Gallery North, Stony Brook, NY.

Currently she lives in Stony Brook New York, where she maintains a sculpture studio and works as a freelance art consultant and curator. Earlier in Brown's career she held faculty positions in sculpture at the University of Florida, Gainesville, FL; Kenyon College, Gambier Ohio; Saint John's University, Jamaica, NY and College of Staten Island, Staten Island, NY. In 2001 Brown accepted a position at Dowling College in Oakdale, NY, for 16 years is taught sculpture and was the Director and Curator of College's Anthony Giordano Gallery.

Allium Alive – Sheri Berman: Clay/Mixed Media: clay, fabric, wood

My inspiration for this piece were a series of photos showing the allium flower just prior to blossoming. The form, color and sheer beauty of the bud just said “make it in clay” to me. I used the translucent fabric to give the impression of the pod as it bursts open with life.

Befriending Peace – Anna Tsontakis: Clay: clay

In order to connect with nature, I had to STOP the outside noise. I then had to be able to reflect, observe, and participate with my natural surroundings.

“Befriending Peace”, as a result, has allowed for moments such as these and the joy that has accompanied them.

Blue Flames – Bernadette Puleo: Fiber: indigo-dyed cloth, stems, beads, embroidery floss

All three fiber works are inspired by me love for the indigo pigment color that I extract from the plants that I grow and their dried stems. I noticed how beautiful the stems were and have incorporated them into my work.

Blue River – Bari Fagin: Mixed Media: paper, paint, pencil, collage, photo transfer

This mixed media piece is inspired by what one can see beyond the surface in nature. It grew through the layering of colors, textures and images, and the combination of collage, paints and pencils, along with multiple layers of photo transfers.

Bouquet de Déchets Fantaisie – Nancy Yoshii: Mixed Media: paper, beads, found objects

“Bouquet de Déchets Fantaisie” [Fantasy Trash Bouquet] is a mixed media fantasy floral arrangement comprised of miscellaneous found objects, cast paper, gold foil, packing materials, and paint—99% retrieved from the trash.

Brocade Platter – Julianna Kirk: Glass: fused glass

Patterns abound. Shower curtains, wallet facings, a skirt, fabric scraps, corner of a rug, bathroom wallpaper, etc. Finding them was exhilarating. I took images of patterns everywhere. I drew out them with my personal adaptations onto my cartoon shape for the platter. I cut the glass and painted in colors I thought would work. The piece was fired flat at 1450 degrees then reworked to add more and improve the look. A second firing into a mold for the final platter at 1240 degrees for 20 minutes was done. I enjoyed the process of creating all 15 platters in this concentration.

Bush Baby Habitat – Alice Sprintzen: Mixed Media: watch part, coffee strainer, pie cutter, earrings, beads, brass stampings, enameled piece, metal & wooden brush

"Bush Baby Habitat" is an environment created from diverse found objects that are joined with a new purpose - a floral habitat for a cute critter. Every object changes its meaning when placed in a different space.

Columbine – Jane Cairns Irvine: Glass: fused glass with copper, cement base, clay accent

One of the meanings associated with the columbine flower is hope for healing or recovery. This is particularly symbolic in the wake of all the school shootings and gun violence we are facing today. It seems it all began with the school shooting at Columbine. Symbolic both as a representation of peace but ironically as an image of violence as well.

The Doge's Tea – Nancy Yoshii: Paper: paper, recycled materials

"The Doge's Tea" is a mixed media assemblage with 18 life-size paper teacups, depicting mostly floral imagery, which I formed from various recycled papers and my own artwork. The title refers to the Doge of Venice, suggested by the shelf I retrieved from the trash.

Evolving – Kathleen Larocca: Clay: clay

The outstretching lines represent the unfolding of natural beauty. This may be interpreted as a flourishing botanical design or perhaps something originating from the sea. This ceramic piece was wheel-thrown and altered, giving the illusion of prolongation.

Evolution – Bari Fagin: Mixed Media: paper, paint, pencil, collage, photo transfer

This mixed media piece is inspired by what one can see beyond the surface in nature. It grew through the layering of colors, textures and images, and the combination of collage, paints and pencils, along with multiple layers of photo transfers.

Fall Birch Trees – Kathleen Gerlach: Glass: fused glass

“Fall Birch Trees” is a fused glass work of art. The design was created from a photo I had taken upstate in Margaretville, New York. The piece is three layers in areas with the background design fused first, then adding the birch trees. Frit, representing the leaves, were added last. Finishing touches of glass paint were applied for details and shading on the trees before the last firing.

Fall Fade – Julianna Kirk: Glass: fused glass

My photo of a wilting Black Eyed Susan gave me leverage to use a technique I recently studied. Different sized pebbles of glass called frits, generated the back glass sheet of the abstracted garden. In photography the lens rotation yields a depth of field technique. Background blurred, foreground sharp. As the water drops on the flower disc are clear, the back garden is hazy and applies this camera technique in glass. It is also a reminder of September and October gardens dissolving into the wonder of winter.

Forest Spirit – Alice Sprintzen: Mixed Media: grater, iron stand, seed pods, imitation grass, stone, washers, grillwork leaves, handle

This piece incorporates common objects including an old iron stand, and a grater and fake grass and seed pods to make a creature that has emerged from the forest. This creature has lived a long time in the forest and has become part of it.

Freedom Box – Anna Noh: Clay: clay

Most inspired, feely, organic, and natural

Fun Bug – Alice Sprintzen: Mixed Media: old cream cheese box, car light, spaghetti measurer, kitchen utensil, springs, beads, wood

“Fun Bug” is a very happy, friendly bug. Part of her jolly demeanor comes from the fact that she is made from a spaghetti measure tool and a kitchen utensil combined with a car light and articulated legs.

Garden of Earthly Delights – Eileen W. Palmer: Mixed Media: glass tile, beads metal porcelain, zipper, globe

This mixed media mosaic sculpture of a globe cloaked in an Eden of flowers, is a metaphor for worldly temptation. There are many diversions in life; the paths we take and choices we make can have lasting effects. The appropriated title: **The Garden of Earth Delights** is an allegorical reference to the Hieronymus Bosch iconic tryptic, depicting humanity’s seduction and fall from grace.

Garden of Hope and Fear – Barbara Karyo: Clay: clay sculpture

My sculptures are reflections of my feelings and experiences. The hope is that the images will resonate with the viewer and evoke something that is personal to them, not to have them try to figure out what I am feeling or trying to say.

Saying that, some inspirations for this piece have to do with memories of being newly married, moving into a Brooklyn apartment across from Prospect Park (with a bay window, I might add) and considering what this new life might bring.

Genesis: A Diptych – Puneeta Mittal: Paper: tea bags, photo cut outs, watercolor paper, wood block print, acrylics, India ink and watercolors.

With a strong belief that everything that is born, grows and withers away to be born yet again – incessant change from one to other proceeds in an evolutionary cycle. The power to renew and regenerate quality points to the cyclical nature of things is beautifully portrayed in the seed pods when they release the seeds to take root as they spread. As the plant withers, it disperses and continues to regenerate – Life Sustains!!!

History Repeats – Lori Horowitz: Mixed Media: aluminum, copper mesh, encaustic wax, photo, fiber on gauze

Bayard-Cutting's cedar roots form the underpinning of "Rooted in Humanity". These works depict the human form both isolated and vulnerable, examining the frailty of the human condition. Delving deep within the image, anthropomorphic figures reveal themselves emerging from the earth, deeply rooted past struggles, and growth.

Ice Berries –Bari Fagin: Mixed Media: paper, paint, pencil, collage, photo transfer

This mixed media piece is inspired by what one can see beyond the surface in nature. It grew through the layering of colors, textures and images, and the combination of collage, paints and pencils, along with multiple layers of photo transfers.

Iris Garden – Stephanie Navon-Jacobson: Paper: oil-based inks, plexiglass, BFK papers

Nature has always been my inspiration. Every season, my irises excite me with the many ways I can use them as a starting point for my work. This monotype captures the spontaneity and abstract quality of my subject. The possibilities are infinite!

La Femme - Sherry St. Renz: Clay: clay, glaze

When I first held a lump of clay, I felt an immediate connection with the earth. Clay is one of nature's most versatile materials and allows me to create utilitarian and decorative pieces. I love the way the clay feels as I shape each slab, coil or pinch pot into a platter animal, ballet dancer, Bas relief or portrait bust. *Vive le clay!*

Leaf – Sheri Berman: Clay/Mixed Media: clay, branch, wool yarn, beads

A visit to Hick's Nursery inspired me to create "Leaf." I found a recently-dropped leaf on the floor and asked if I could have it. Happily, they said "yes." I included the wool and bead work to bring other elements into the final piece.

Life of a tree (I & II), A Diptych – Puneeta Mittal: Paper: tea bags, watercolor paper, wood block print, acrylics, India ink and watercolors.

The Wood block created is direct result of the growth of a tree and its life span. The life lived is counted in years for all living beings. Yet, so much transpires for each year to pass (ring to form!!) "New growth in trees occurs in a layer of cells near the bark." ("Dendrochronology - Wikipedia") A tree's growth rate changes in a predictable pattern throughout the year in response to seasonal climate changes, resulting in visible growth rings. Each ring marks a complete cycle of seasons or one year, in the tree's life! ("Dendrochronology - Wikipedia") The collage series is a small tribute to the sustenance plant life provides to our lives.

The Magical Fields of Maine – Sylvia Wolff: Paper: hand-made paper with stitches

The world of nature is a constant source of inspiration to me. To express my ideas for these pieces, I used hand-dyed paper pulp and stitches with threads of various colors and thicknesses to create linear effects.

Marshland – Lauren Singer: Fiber: pearl cotton, cotton, hemp

An unbroken expanse of natural, raw landscape, like a meadow, mountain ridge, or beach is a feast for my eyes and food for my soul. There are so many beautiful elements that comprise each ecosystem, but it is the distant view, where details drop away and where the primacy of line form and color becomes apparent, that fuels my creativity.

The very materials of weaving – the linear, earthy and tactile qualities of the threads and fiber – connect me to nature and to my abiding love of flora. My intimate needle-woven scenes are woven using yarns that are products of the land itself, on looms I individually construct of cardboard, in hopes of capturing the essence of places where my spirit feels alive.

Monhegan Meadow – Sylvia Wolff: Paper: paper pulp, dyes, colored threads

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Morning Glory – Sally Shore: Fiber (bead weaving): glass beads, Fireline

This neck piece was developed into a collar on heavy wire to display my own variation of the expanding African Helix technique. The wire can be adjusted to the wearer's neckline with the main flower facing outwards and two dangling buds.

Newborn – Anna Noh: Clay: clay

The beginning of all life comes from the result of love. Especially, there is motherhood in all Love's beginning and end. What are the differences between beginning and end, ebony and ivory and life and death. Although everything returns back to nature, I appreciate every new existence in nature.

Night Forest – Nancy Yoshii: Paper: paper, beads, thread, wood

"Night Forest" is a mixed media "nine-patch" paper quilt of individual collages, glued and sewn, with found and commercial papers, thread, beads, and wood. It came about during some of the darker days of the pandemic.

No More Time For Tea – Storms – Barbara Karyo: Clay: clay and gold luster

This is one of a series of teapots dealing with the destructive forces of nature as a result of global warming

Once Upon a Time – Anna Noh: Clay: clay

Pandemic made a desert island between people. Even though the island should be untouched by the virus, I want to escape from the solitude and disconnection.

Picassiette Dahlia Wreath – Eileen W. Palmer: Mixed Media: broken dishes, beads, wood

Picassiette is a style of mosaic that incorporates pieces of broken ceramics, dish ware, and pottery shards. The name comes from the French word meaning "to pick off one's plate". This floral wreath was inspired by the beautiful dahlia garden at the Bayard Cutting Arboretum.

Pink Hibiscus – Jane Cairns Irvine: Glass: fused glass with copper, cement base, ceramic accent

A moment “frozen” in time. Glass creates an amazing representation of nature in its color, vibrancy and sense of form. The gentle curve of the copper to create an organic stem, paired with the glass flower and leaves creates a sculpture honoring the beauty of its namesake.

Pink Peony – Jane Cairns Irvine: Glass: fused glass with LED lighted base

Capturing movement in glass, as it appears in nature, has been a challenge and a goal. Kiln-fired glass requires planning and insight into how glass moves to mimic organic form. Heat, single-use molds, and glass powders provide the tools to breathe life into the glass.

Pompano – Michaelann Tostanoski: Paper: Gytaku (printmaking): intaglio ink on rice paper

This current work juxtaposes my intense respect and appreciation for nature with my love of fishing. I am an artist and a print-maker and Gytaku has given me a way to celebrate and record this trifecta of interests in an elegant and playful way.

RAIN – Marty Fagin: Clay: clay, underglaze

Wheel-thrown ceramic vessel with multiple layers of etched underglaze.

Reef Mates #3 – Sally Shore: Fiber (felting): wool, ribbons, fabric

“Reef Mates #3” continues my fascination with knitted wet-felted forms. I have experimented for several years and accumulated boxes of seemingly unrelated forms and “creatures”. Here I have assembled a curious lot.

Robin’s Nest – Bernadette Puleo: Fiber: indigo-dyed cloth, indigo stems, applique, embroidery floss

All three fiber works are inspired by my love for the indigo pigment color that I extract from the plants that I grow and their dried stems. I noticed how beautiful the stems were and have incorporated them into my work.

Rouen Windowsill – Julianna Kirk: Glass: fused glass

A cull through my photos and a double layered frame accommodating 2 separate layers of glass led to this study. I used a lace scrap as a resist for sifted glass powder as a window treatment and hand painted all else on both glass layers. Rouen Windowsill. A simple terrine of lavender flowers became my botanical focus. Sometimes the simplest things can hold remarkable interest.

Saturn – Marty Fagin: Clay: clay with acrylic paint

Inspired by nature, colors and textures, this one-of-a-kind wheel-thrown clay vessel is enhanced with multiple layers of hand detailed acrylic paints.

Signs of Spring – Barbara Karyo: Clay: carved and bas-relief clay

This sculpture was the result of two forces: the first was a photograph in a nature magazine, and the other the challenge of intricate carving inspired by Adelaide Alsop Rabineau's "Scarab Vase" also known as the thousand hour vase. While I don't know if it took me a thousand hours, I do know it took me 6 months.

Southwest Vista – Sylvia Wolff: Paper: paper pulp, dyes, colored threads

The world of nature is a constant source of inspiration to me. To express my ideas for these pieces, I used hand-dyed paper pulp and stitches with threads of various colors and thicknesses to create linear effects.

Spring Totem – Sheri Berman: Clay: clay, metal rod, cinderblock

Working in clay and my love of gardening inspired me to make my "Spring Totem." Each element was a product of my imagination without trying to recreate a real flower. All the pieces were wheel-thrown and then decorated by hand and glazed.

Sunflowers – Stephanie Navon-Jacobson: Paper: silkscreen monotype

I am continually inspired by flowers. They are my "happy place". I love the process of silkscreen monotype because it is non-toxic and eco-friendly, using all water-base materials. In light of the war in Ukraine, this piece has special meaning as it is the national flower of Ukraine.

Sunset – Marty Fagin: Clay: clay with acrylic paint

Inspired by nature, colors and textures, this one-of-a-kind wheel-thrown clay vessel is enhanced with multiple layers of hand detailed acrylic paints.

Tesu ki Boond – Puneeta Mittal: Paper: reclaimed print collage, wood block printing, tea bags etc.

The Wood block created is direct result of the growth of a tree and its life span. The life lived is counted in years for all living beings. Yet, so much transpires for each year to pass (ring to form!!)

Tesu/Palash/Flame of the Forest is used for timber, resin, fodder, medicine, and dye. The wood is dirty white and soft. Being durable under water, it is used for well-curbs and water scoops. Spoons and ladles made of this tree are used in various Hindu rituals to pour ghee into the fire. Good charcoal can be obtained from it. *Tłumaczenie po angielsku - Słownik angielsko-polski Diki* "The leaves are usually very leathery and not eaten by cattle" . The leaves were used by earlier generations of people to serve food where plastic plates would be used today. The dye from flowers is used to color fabric during Holi, a festival of colors, in spring season. Each part of the tree is harvested and used. The collage series is a small tribute to the sustenance plant life provides to our lives.

3 Shrimp – Michaelann Tostanoski: Paper: Gyotaku (printmaking): block printing ink on rice paper

This current work juxtaposes my intense respect and appreciation for nature with my love of fishing. I am an artist and a print-maker and Gyotaku has given me a way to celebrate and record this trifecta of interests in an elegant and playful way.

Together – Lori Horowitz: Mixed Media: aluminum, copper mesh, encaustic wax, photo, fiber on gauze

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Through the Reeds – Bernadette Puleo: Fiber: indigo-dyed cloth, indigo stems, embroidery floss

All three fiber works are inspired by my love for the indigo pigment color that I extract from the plants that I grow and their dried stems. I noticed how beautiful the stems were and have incorporated them into my work.

Two Peas in a Pod – Stephanie Navon-Jacobson: Paper: water-based ink on Masa

“Two Peas in a Pod” is a 3-block linoleum print. I like the abstract quality of this image. It explores how nature grows vegetables, flowers, etc. and is life-sustaining. For me, nature is an inspiration for everything.

Uprooted – Lori Horowitz: Mixed Media: aluminum, copper mesh, encaustic wax, wood, photo, fiber on gauze

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Wallflowers – Kathleen Larocca: Clay: clay, moss, wood

This piece represents the subtle beauty of the botanical design. Each flower was hand-made as well as the leaves in the background. The tile is ceramic encircled by moss and the frame is composed of natural distressed wood.

Where Have All the Flowers Gone? – Eileen W. Palmer: Mixed Media: beads, tile, Polymer clay, plastic, porcelain, fabric flag

Did you know that the iconic song by Pete Seeger – “Where Have All the Flowers Gone?” – was inspired by the lyrics of an old Cossak Ukrainian folk song called “Koloda Duda”? The QR codes imbedded in the sculpture play both these songs.

Throughout history art has been used as a voice for social action. Through the magic of art, this automated toy military tank has been transformed into a garden of peace – if only real transformation was that simple.

Winter Sunset – Kathleen Gerlach: Glass: fused glass

“Winter Sunset” is a fused glass work of art. This piece was created from a photo I took from my porch during the winter. My second layer, of only powders and frit, using various colors to create the sunset, was applied on top of my bottom layer to be fired. The branches were painted on top before the last firing.

Yosemite – Ronnie Wolff: Mixed Media: artist’s book, paper, altered photographs, cord

This Artist Book, *Yosemite*, brings together my interest in mixed media collage and photography. I used an accordion style book structure to show the layers of beauty in Yosemite National Park. The book cover, and outermost layers show Yosemite’s famous granite rock formations, mountains, and cascading waterfalls. The inner pages show the forests known for its giant Sequoia trees and meadows. The book can be opened and displayed in a variety of configurations, allowing the viewer to see these different layers.