



The Long Island Craft Guild Presents



**Members' Juried
Exhibition of
Fine Craft**

September 30 - October 26, 2023



Jeanie Tengelsen Gallery
Art League of Long Island
107 East Deer Park Road
Dix Hills, NY 11746

Reception
Saturday, September 30, 1-3 pm

Artist Talk
Thursday, October 26, 7-8:30 pm



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. Since 1959, the Guild has provided educational and informational services, regular meetings and workshops, and a sense of community among crafts people.

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.

The Guild offers members opportunities to participate in juried exhibitions where challenge themes are frequently posed to encourage creativity. Media groups in the LICG work in the following media: clay, fiber, glass (hot and cold), metal, mixed media, paper and wood. They conduct meetings and workshops and organize field trips. Members are welcome at any media group meeting or workshop. Bi-monthly General Membership Meetings provide social and educational opportunities for members and their guests, and feature lectures, visual presentations, demonstrations or panel discussions by fine craft artists.

www.licg.org

Juror

Jerelyn Hanrahan, artist, professor and curator, works across cultural platforms with a focus on interactive public art, traditional and conceptually based work. Her curatorial work spans historically relevant works of art and contemporary art practice.

An internationally accomplished artist, Hanrahan's two- and three-dimensional works, public sculpture, museum and gallery installations, and her video and digital works, are exhibited, published, and awarded through North America and Europe.

www.jerelynhanrahan.com



Judith Caseley
Tiger and Five Small Souls

Glass
Glass mosaic and metal beading
19 x 29"

Animals appear to me in dreams, the tiger, since childhood. He is joined by five small souls in the shape of birds, which when they appear in my garden, are family members that have left this world. But in my mosaics, they protect and embellish my life, granting serenity.

Judith Caseley
Leopard and Seven Small Souls

Glass
Glass mosaics, metal beading
25 x 45"

Animals are my alter ego...I dream about them. Birds in particular are small souls that visit me. The leopard is visited by seven of them. These creatures haunt, protect, and embellish my world.



Oksana Danziger
Butterfly

Fiber
Nuno felting: wool and cotton
19 x 33 x 1"

Butterfly as a symbol of fragility, where the delicate elegance of butterfly's structure and the natural texture of wool fibers, brought together using the Nuno Felting technique. Through its meticulous use of materials, it invites viewers to appreciate the beauty of both the ephemeral and the enduring, offering a visual and tactile representation of the delicate balance found in nature.





Oksana Danziger

Wave

Fiber

Nuno felting: wool and cotton yard

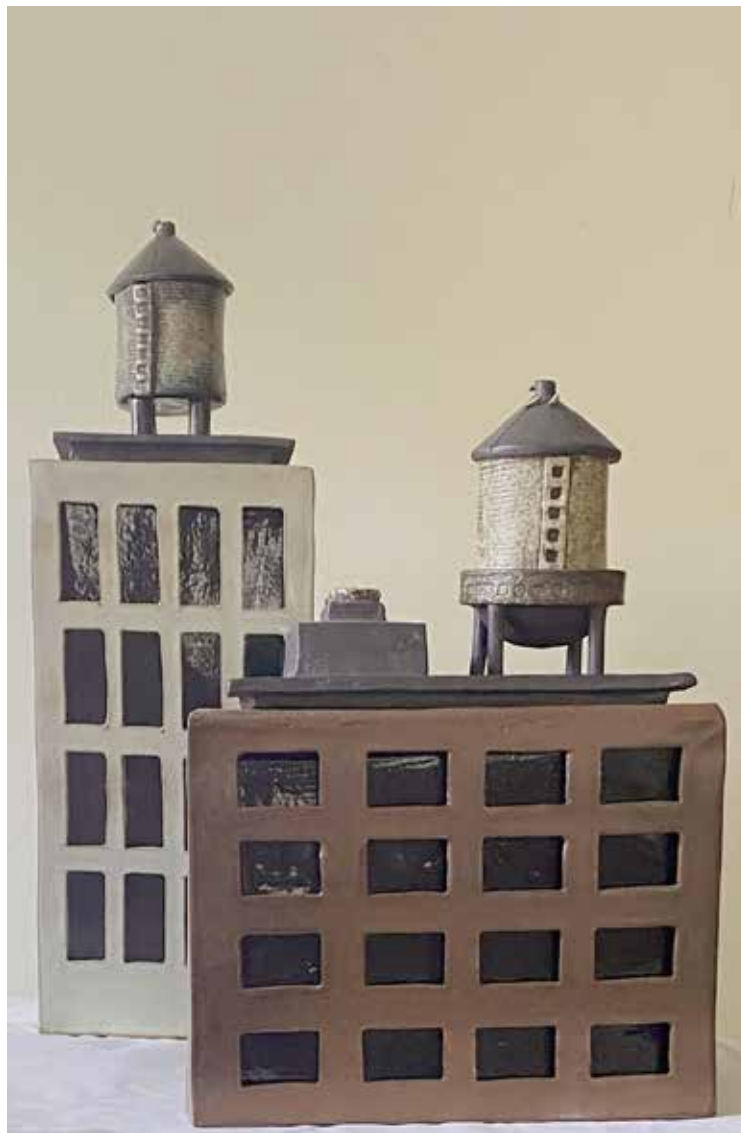
50 x 60 x 1"

The art piece titled "Wave" is a captivating and innovative exploration of boundaries, inspired by the topographical view of a map. This Nuno-felted masterpiece breaks free from traditional confines, inviting viewers to journey into a realm where the boundaries between art and nature, structure and spontaneity disappear. The canvas is reminiscent of an aerial view, featuring shades of blue and green that mimic bodies of water and landmasses.

Rosanne Ebner
Urban Landscape

Clay
Stoneware
(Measurements variable)

My sculpture of a building within a building captures the essence of urban industrial landscapes in a thought-provoking way. By juxtaposing the structural elements of both architecture and industry, I aim to illuminate the intricate interplay between urban development and the mechanized world. This piece invites viewers to contemplate the layers of history, functionality, and human ingenuity that converge within the dynamic framework of our industrial cities.





Rosanne Ebner
Deconstruct/Reconstruct

Clay
Stoneware
12 x 8 x 2"

"Deconstruct, Reconstruct" is an exploration of the transformative power of creation. This sculpture delves into the intricate dance between breaking down and rebuilding, revealing the beauty and complexity that emerge when elements are reimagined in new forms. Through this piece, I aim to evoke contemplation on the cyclical nature of change and the profound connections that bind destruction and renewal.

Seth Ehrlich
Keep On Truckin'

Wood

14 x 16 x 10"

Drug culture is outside of some people's frame of reference. There has been a cultural and generational divide over marijuana use. Although that seems mostly to be over, many people continue to think of people who use other drugs as part of a different world.





Seth Ehrlich
Shirt Box

Wood
13 x 10 x 11"

Jewelry boxes are not usually designed for men. I thought I'd play with the image of an iconic men's dress shirt and tie to make it distinctly male.

Pamela Jean Hanna
Blue Waves

Glass
20 x 17 x 8"

Sometimes what has broken and perceived as so fragile can become something other than.
Seemingly simple can be something other too if we look.





Pamela Jean Hanna
Shattered Blue

Glass
6.5 x 11 x 11"

Sometimes what has broken and perceived as so fragile can become something other than.
Seemingly simple can be something other too if we look.

Leslie Hoffman

Let's Eat

Wood

Walnut platter with maple, bocote, SpectraPly and resin, 11"

Mixing bias cut SpectraPly with resin was my jumping-off point for creating a new design in an old format. Further enhancement of the design was created by adding bocote morsels and surrounding them with maple lips. The lips were created by turning a maple silhouette on the lathe and slicing it on my bandsaw.





Leslie Hoffman
My Creation

Wood

Linden Platter with black palm, SpectraPly and resin, 15"

The black palm serves as the center of my "Universe" and the six planets reflect the various elements reflected further in their respective moons spinning off from the center. This was my second piece combining SpectraPly and resin.

Leslie Hoffman
The Eyes Have It

Wood
Maple covered bowl with SpectraPly, 5 x 8 x 8"

I was drawn to my SpectraPly enhanced bowls and boxes because they seem to be looking back at me. I located some SpectraPly scraps while searching for hardwoods in Maine. I had seen this birch and colored resin product used in creating gunstocks, peppermills, pens and novelty items. Recalling how I used to enhance bangle bracelets with exotic wood veneers, I used a similar technique to laminate them to bowls and boxes before turning them on the lathe. The eyes certainly popped out when I turned them.





Lori Horowitz
Human Nature

Mixed Media

Relief sculpture: aluminum sculpted photo, fabric, fiber and encaustic wax
20 x 18 x 18"

Interesting plant growth and hidden treasures in the woods are the basis for this new series, "From the Earth." It is the beauty from decay found on downed trees and underbrush spawning fungus and mushrooms that attracts my attention. The endless variety of textures, forms and patterns and vivid color are a welcome change from the dark path of previous work. Papier Mache has always been a favorite versatile natural material to create with. Using similar techniques paper photos push and pull off the flat plane, creating depth and structure. These weightless sculptural collages translate the tactile imagery of nature.

Lori Horowitz

In the Wood Shed

Mixed Media

Relief sculpture: aluminum and copper, encaustic wax, photo and fiber on gauze
54 x 26 x 16"

As I forage through the woods, curled peeling bark is the vessel for creation of "In the Wood Shed." My appreciation of nature grows with exploration while being mindful of environmental concerns. Continued experimentation leads to new techniques of sculpting photos three dimensionally creating durable lightweight voluminous sculptures. This direct transference of image to sculpture opens so many new possibilities that I have just begun to investigate. As my understanding of my process grows, so does my insight into how these past and present works collage forming larger meaningful works. Together, they pay homage to nature and humanity's co-existence.





Lori Horowitz
Planted

Mixed Media

Relief: aluminum and copper encaustic wax, photo and fiber on gauze
48 x 24 x 17"

Delving deep within printed gauze images of anthropomorphic root formations, sculpted figures reveal themselves. Forms emerge from the earth, deeply rooted past struggles and growth. These universal issues can be personal, social or political, reflecting challenges we face globally. This direct transference of image to sculpture opens so many new possibilities that I have just begun to investigate. Sewing together aluminum, fabric, photos and encaustic wax is a new method to create free standing lightweight sculpture. The base of carnivorous plant life translates to the dangerous footing that humanity endures.

Louise Huebsch A Story in Bottles

Mixed Media
Glass, wood
51 x 38 x 8"

When my cousin offered me extra antique bottles from her daughter's wedding I was intrigued & challenged to see what I could create with them. These bottles were molded and blown many years ago, dirty, stained from use. A finished product, bearing markings like "Bakers Best," "Sloan's Liniment," "Sun Chemical Co." and "Ochee Springwater Company" to name a few, others we can only guess. I took liberty to cork several! I hope you enjoy!





Barbara Karyo
Becoming Invisible

Clay
Clay acrylic board, acetate, photo transfer
20 x 11 x 3 on 9 x 12" base

This piece came about as a result of an experience at a social gathering I was invited to attend. It is about NOT seeing the other. It required experimenting with several new materials and techniques such as photo transfer onto plexiglass as well as many structural challenges.

Barbara Karyo
Reach Out and Touch

Clay
Clay, glaze
14 x 6 x 5"

Hands have always been an important part of my work. They're expressive, they can create and destroy. They can hurt and they can calm. They can speak. Have you ever felt electricity when holding the hand of another you felt passionately about? These hands can hold flowers or just express the tension between two who see each other and are about to truly connect.





Barbara Karyo
Working the Angles

Clay
Silicon carbide, paint
15 x 11 x 11"

Trying another kind of form is always challenging, exciting and often frustrating. I started this on a whim exploring that other part me that loved geometry (and aced the regent exam) so long ago. As I worked, the expression "Working the Angles" popped into my head . . . "To seek ways to advance one's self interest, especially by making choices in a calculating and crafty manner....to scheme." Well I'm not so sure about the scheming part but I certainly created the piece in a crafty manner.

Lita Kelsonson

Gatherings 5

Wood

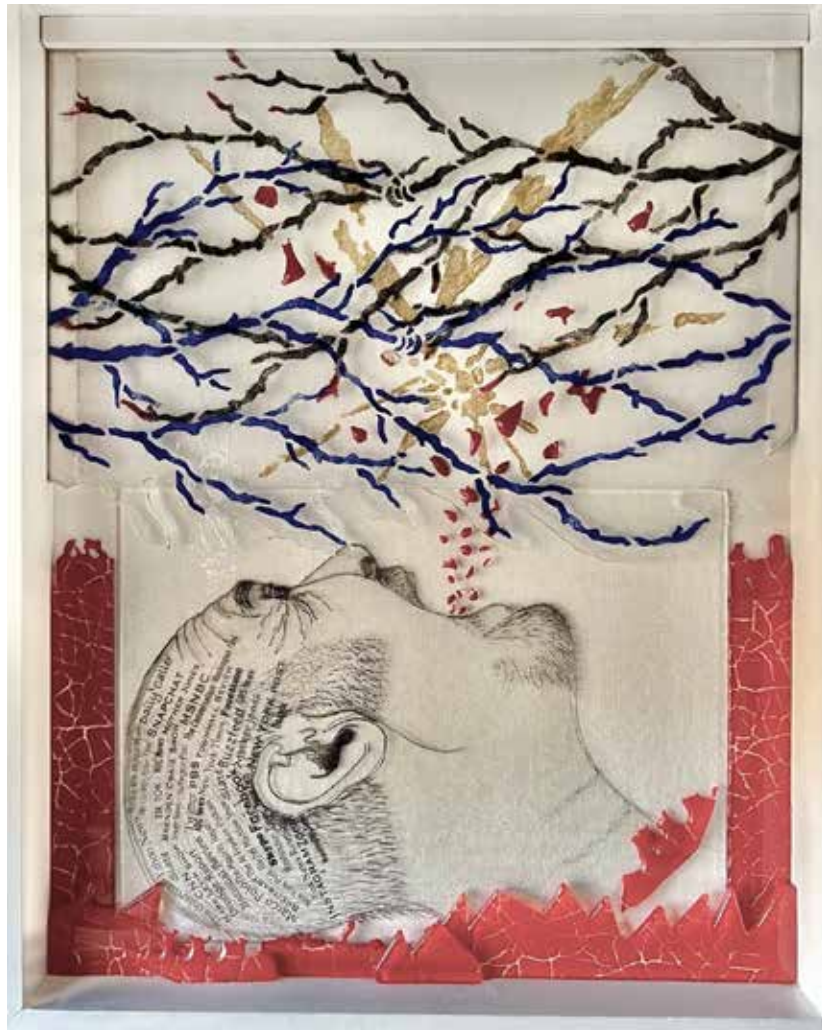
Wall relief (5 parts)

46 x 39 x 5.5"

The abstract idea of nature's growth forms mimicking life's own cycles of life had led to the development of a relief of 5 linear units, using wood, each different yet similar enough to work as a cohesive sculpture. The elegant shape of a scrap piece of wood spoke to me and led the way. Work progressed on all units to keep the momentum of affinity going. For variation the fourth unit differs slightly.

Since I usually work fully three dimensional seeing this pictorially required a new process of thinking. Each gathering contains three slender units which are held together by wooden vines, with carved flowers, stimulating a sense of serenity and meditation.





Julianna Kirk
The Kernel of Truth

Glass

Glass etching, pre-fused and sawed textural glass strips, gold leaf, powdered applications on stencils, carved glass, collaged transfer on transparency film.

20 x 15 x 2"

The last few years have eroded the definition of truth more than any other time. Conflicting presentations of it are all encompassing throughout social media, television, periodicals, and personal discussions. Sources are broad and so one verified, undisputable fact seems conflictingly wide in scope. Just how many "truths" can there be? It is sometimes maddening to winnow through the miasma of everything to find the kernel that is absolute! As an artist I stretched myself. I moved from "safe" place to techniques causing discomfort. I tested them then approached this passionate theme using them to visualize my idea.

Naomi Mankowitz
Woven Textures

Fiber

Weaving: hand-dyed cotton, twig
40 x 6"

Woven Textures is an experiment with found yarn and a twig – to see what plays well with what, both in color and depth and texture. I have a small plastic loom that lets me play.





Dianne Matus

When the Blooms Are Done

Fiber

Cotton, velvet and wool, dried plants

28.5 x 23 x 1"

Mexican embroiderers are famous for their vivid threadwork, especially of flowers. The other side of the flowers is their browning and falling off their stems. Both the bloom time and the gone to seed time are on this blouse.

Dianne Matus
Winter in Tureena

Mixed Media

Cotton, velvet and wool, ceramic tureen

11 x 10 x 10"

The monarch butterflies from the eastern US and Canada overwinter in the same 11 to 12 mountain areas in the States of Mexico and Michoacan from October to late March. These moths, of several different families, often spend their winters perched on ceramic tureens. Like their cousins the monarchs, they huddle together for warmth on the cold porcelain and do not require food or water.





Judy Maurer Sampler

Fiber

Bead woven tapestry: Miyuki Delica 11/0 seed beads, woven in peyote/gourd stitch
13 x 11" framed

Women in the past demonstrated artistic skills using decorative mediums of their times. Many showed proficiency in the needle arts, by stitching Samplers with hand-made materials. They designed manually, with decorative methods available to them. In our time, modern technology has changed design tools and techniques. I used MS Excel computer software to design my Sampler tapestry, and precisely milled Miyuki Delica beads to weave it. Both were introduced in the 1980s. I can "See The Other" in creative women of earlier times. We both share our use of available tools of our own respective eras, in creating similar artwork.

Puneeta Mittal
Fecund (Fertile)

Paper

Reclaimed collage: watercolor paper, monotype with block printing inks, used tea bags
14 x 20"

Sense of a Place

Watercolors that led to the Reclaimed Collage series were developed during a visiting artist residency in Nuxalbari tea estate. A sense of place lingered and informed the meanderings of mark making for me. As the work progressed, the visible world felt more like an abstraction divided into arrangements of color fields, lines that created depth and movement. The engagement of watercolors uninterrupted with calligraphic marks as if narrating a story in a lost language. Use of tea bags and other upcycled materials to create a collage added a layer of rhythm and movement.





Stephanie Navon Jacobson
Butterflies are Free

Mixed Media
Embroidery, applique, beads, ink
16 x 10 x .75"

Nature has always been an inspiration and jumping off point for me. I have had a connection to butterfly imagery on and off over many years. In thinking about "Seeing the Other", I revisited butterflies as a subject. However, I chose to explore a very different direction by combining some of my butterfly woodcut blocks, printing them on muslin and embroidering them using embroidery floss and beads and then sewing each butterfly as an appliqué to the painted base fabric. It has been very exciting to work with "comfortable" imagery using different materials. It has opened a new door to explore and experiment further!

Anna Noh Frame

Mixed Media

Stoneware clay, glaze, underglaze, wood
12 x 15 x 10"

Although all living things are different throughout heaven and earth, they are the same. Everything in our world, while different, is connected to each other. For example, family members are connected to each other by their familial bonds. The frame represents this connection that all things have. Sometimes the frame gives safety, comfort, identity and bonding to living things. However, sometimes they try to escape their frame looking for freedom like the bird that is placed outside of the frame.





Eileen Palmer
Rosa Naranja

Mixed Media

Mosaic beaded sculpture: glass beads, broken dishes, feathers, metal findings, shells, resin, plastic

36 x 30 x 20"

This creature is a spirit totem for those who prance to their own beat. They are the other, the different, part odd-part envied, and fully present in their own flamboyance. There is a little part of them that lives within each of us, whether on the inside—or worn on our sleeves. We are all an amalgam of many pieces. Rosa was created from broken dishes, thousands of beads, sparkling gems, soft feathers and hard metal. Inspired by a friend who is a playwright and drag performer, Rosa reminds me to stand tall, straighten my crown, and be fabulous

Eileen Palmer
Stigmatika Domestika

Mixed Media

Textile sculpture: nuno felted wool, yarn, pins, latex gloves, beads, tinfoil, and drier lint
10 x 10 x 14"

Stigmata are the appearance of bodily wounds, scars and pain in locations corresponding to crucifixion wounds, the presence of stigmata is a sign of mystical union with suffering. This piece pays tribute to the domestic labor of generations of unknown women. The rubber gloves are an allegory for women who have been silenced, and all those who are denied a voice. Pray for peace, stand for justice, vote for equity, lift your voice, and don't stop until we are heard.





Bernadette Puleo
Harvest Day

Fiber
Cotton embroidery and applique
14 x 11 x .75"

Since my retirement from my industry career as a designer of children's apparel and accessories, I am seeing myself in a new way. That new way is me as an indigo farmer, educator and artisan. It is my passion, to which I am dedicating my time and creative energies. This piece is an interpretation of a selfie I took as I was harvesting my indigo field one fine morning. This is the true me that I'm finally able to live, even though I am thankful for all the experiences I have had that led up to this moment.

Bernadette Puleo

Working My Way Out of My Blues

Fiber

Hand-dyed cloth, indigo pigment, embroidery on cotton, tea bags, various trims
17 x 14 x .75

I see myself in a state of transition in this piece. I was going through a tough time, so starting a sketchbook journal saved me in a sense and helped me transition from despair to acceptance. I realized that many of the feelings I had during this time are universal and even though they portray someone who is in pain, they do have an underlying sense of humor. So often, in seeing ourselves in a new light we understand the human condition and build empathy for others.





Sally Shore
Ellen

Fiber
Thread and fabric on stretcher
28 x 21 x 1"

This portrait emerged from a pile of threads which accumulated on my table while I was deconstructing about 60 neckties for fiber collage project. It started with "eyes" and a "mouth", and as I poked, prodded and re-positioned the threads, I fashioned a nose, hairline, chin, jaw, neck, shoulders etc. The openness of the portrait suggested to me that she might be a ghost, so I shopped for a background fabric which reminded me of wallpaper. A very good friend of mine told me her name was Ellen and that she worked in an office as an administrator.

Sally Shore
Helter-skelter

Fiber

Ribbon and soutache braid on birch panel

8 x 8 x 1"

My artist practice since the early 1990's has been to weave ribbons together in 2 or 3 directions, thus being constrained by the rules of physics: two solids cannot occupy the same space at once. For me to cut up ribbons and puzzle them together helter-skelter was harder than I thought it would be. I cut the ribbons into the same shapes they would be in my woven pieces, but then had the task of fitting them together to form a solid surface where almost anything goes. It was both freeing and frustrating. I think I'll do more of them!





Lauren Singer
Matter and Spirit

Fiber

Weaving: wool, mixed fibers, horn disc, wire, mounted on wooden box
10 x 8 x 2"

I began this piece as a sampler for a Saori Style workshop I was teaching, and ended seeing the deeper intent of this intention-less approach, and my own reality. I was seduced by Saori's free style, with its imposed irregularity, fun colors, textures, and novel effects. But my weaving felt out of synch and artificial. Once I wove without expectation, I realized Saori's truth: weaving is one with life. Not the life I wished to portray, but my authentic self. Despite my bright colors, the reality of a recent loss, which I had been trying to suppress, came through.

Michaelann Tostanoski
Homage to Chihuly 1

Clay

Hand-built and altered Stoneware vessel grouping of 3
3 x 5.5 x 6" (Variable)

As I began this series and continued to hand build, alter and stack these forms, I became more and more aware that I was responding to the work of another. This awareness then gave me the impetus to dive in and play with form and color in a way that was new to me and to consider each piece as a smaller component of a larger whole. I am excited by the fact that the possibilities for different iterations of this series are seemingly endless. It is a surprising departure for me that has taken on a life of its own.





Michaelann Tostanoski
Homage to Chihuly 2

Clay

Hand-built and altered Stoneware vessel grouping of 8
4.5 x 10 x 10 (Variable)

As I began this series and continued to hand build, alter and stack these forms, I became more and more aware that I was responding to the work of another. This awareness then gave me the impetus to dive in and play with form and color in a way that was new to me and to consider each piece as a smaller component of a larger whole. I am excited by the fact that the possibilities for different iterations of this series are seemingly endless. It is a surprising departure for me that has taken on a life of its own.

Michaelann Tostanoski

Plea

Mixed Media

Stoneware, glaze, glass, wood, plaster, feathers, Sculpey, acrylic paint, spray paint
40 x 16 x 26"

My love of nature, strong concerns for the environment and my optimistic sense of playfulness have all conspired here to cause me to create this piece. Plea is a chimera. A fish out of water, a flightless bird, a fanciful, otherworldly, beast who presents us with a representation of planet earth to beg that we consider our impact on the natural world and plead with us to reverse our unfortunate course.





Anna Tsontakis

Baby Pig

Clay

Clay, slip, sawdust fired

7.5 x 14.25 x 3.75"

I love baby pigs, their energy exudes from their core. I had the opportunity to pick up a pig once and it just vibrated with that energy. He wiggled trying to get loose but holding him in the middle he was defenseless. I didn't want to get him scared so I let him down. This was the essence of life. Maybe the breath, the joie de vivre, the pulse of another, it was so exciting to feel that energy traveling through me. I was grateful to have the opportunity and would love to have it again.

Anna Tsontakis
Lovers

Clay

Ceramic sculpture: clay, underglaze, slips, sawdust firing

Woman: 10 x 9 x 3.5" / Man: 10.5 x 10.5 x 3.75"

For me Lover's connection is the ultimate space of seeing the other. That look of love makes me smile because this is the sign of a fascinating adventure. In Greek there is a special word for this kind of love, Agape. The word is used as both an adjective and a noun. My Agape depicts a depth that much of our world has not the privilege to enjoy. When someone is loved in that way there is an acceptance, warts and all, a feeling so human and yet It touches upon the divine.





Anna Tsontakis

Still Something to Scream About

Clay

Ceramic Sculpture: clay, slips, underglaze, sawdust fired

9 x 9.75 x 4"

In today's world I have felt like screaming. I feel the division in society like never before. I feel greed is the motivating force for many who want to get ahead, but without integrity. There is a senseless waste of natural resources. I hear this scream in others too. Technology has made it easier to get closer to one another, but we have gotten closer to our devices than each other. With all that we've gained we have lost our precious connection to one another.

Florence Vignona
Gentle Wild Beauty

Clay
10.5 x 12"

We are kind and gentle and share our space with others! It is a benefit for both of us.





Florence Vignona
The Protector

Clay
12 x 8"

I may look angry but it is just a look! I am the protector so dangers are kept away from live and beautiful living creatures!

Florence Vignona
Under the Sea

Clay
7 x 15"

The natural wonders are taken from one to give to the pleasure of another!





Sylvia Wolff

Textures and Patterns: Tuscany Field

Paper

Handmade paper and various threads

14 x 16 x 1"

When travelling in Tuscany, the fields became an artist's paradise of shape, color, textures, and light. This piece is made from handmade paper and various sizes of colored thread.

Nancy Yoshii
Black Holes, Floating Debris

Mixed Media
Alternative quilt
60 x 39 x 1.25"

Outer space continues to fascinate me...I recently read that 1% of all the matter in the universe is bound up inside black holes, and that NASA estimates there could be as many as 10 million to a billion stellar black holes in our Milky Way galaxy. And then there's all that space junk floating around up there...it boggles the mind!

Black Holes, Floating Debris is a mixed media piece made with the quilt tradition in mind. Constructed of 24 thick corrugated cardboard 8.5-inch square "blocks" surrounded by "sashing," it also includes acrylic paint, wood, cording, and hand-painted and cut paper collage elements. Techniques include gluing, tying, tearing, and painting.





Nancy Yoshii
Impending Storm

Mixed Media

Collage with origami paper, hand painted and printed papers, recycled and found elements
15.5 x 12.5 x .5"

In thinking about the meaning of Impending Storm, I am forced to come to the conclusion that it is about fear and dread for the future -- there are so many unknowns regarding climate change, social change...the very life of the planet is at stake. Will we little ants make it? In the meantime, I make art to survive.