



The Long Island Craft Guild Presents:



**PRIMAVERA**  
**LONG ISLAND CRAFT GUILD**

Members Juried Exhibition of Fine Craft  
April 2 - April 26, 2026

Bayard Cutting Arboretum  
440 Montauk Highway  
Great River, NY 11739

# Primavera

As a season of awakening, Spring carries profound meaning—signifying renewal, transformation, and the promise of new beginnings. This exhibition invites you to explore works that honor the beauty of the natural world, reflect on environmental realities, and capture the quiet joy and optimism that Spring inspires.

## Juror

**Hayley Ferber** is a Brooklyn-based independent curator, educator, and artist with a professional mission to support a creative community of multidisciplinary artists. She has served in the roles of Artistic & Development Director of the Pelham Art Center, Operations Director at The Clemente Soto Véllez Cultural & Educational Center and Deputy Director of Chashama.

Hayley has curated over twenty exhibitions for institutions including Residency Unlimited, SVA Residencies, Art Gotham, Lichtundfire, Equity Gallery, New York Artists Circle and the Consulate General of Brazil in New York, among others. She has provided professional development for artists from ISCP, NARS Foundation, Kunstraum LLC and Art Cake and has contributed to jury panels for NYSCA, DCLA, Brooklyn Arts Council, and Queens Council on the Arts. Hayley holds an MAT in Art & Design Education from RISD and a BS in Studio Art from NYU.

[www.hayleyferber.com](http://www.hayleyferber.com)

# Jane Carins Irvine

## Pale Yellow Lotus Flower with Leaf

**Glass: glass sheet, glass powders, glass stringers and ceramic**  
**17" x 15" x 5"**



**This fused glass pale yellow lotus flower is inspired by Spring as a season of rebirth, renewal, and transformation. Across cultures, Spring symbolizes emergence and quiet resilience—qualities embodied by the lotus, which grows in muddy water yet rises above its surroundings to bloom pure and untouched. The Yellow Lotus Flower symbolizes purity, enlightenment, and spiritual awakening. Glass is central to this piece: both strong and fragile, it captures light, depth, and luminosity. This kiln fired glass piece reflects the triumph of light over darkness and the soul's capacity to transcend adversity through growth, self reflection, and renewal.**

# Jane Carins Irvine

## Pink Rose with Dewdrops

Glass: fusible glass, powdered glass, sandblasting  
9" x 9" x 5"



My fused glass soft pink rose is inspired by Spring as a season of rebirth, rejuvenation, and quiet transformation. Across cultures, Spring symbolizes renewal and gentle emergence after dormancy. The rose reflects this unfolding, while its soft pink hue conveys gentleness, gratitude, and tenderness. Glass is central to the work's meaning: paradoxical in nature; it is both strong and fragile, permanent yet vulnerable. Its translucence allows light to pass through and reflect, enhancing the delicate glass dew drops that rest on the petals. Together, the rose and light catching dew celebrate Spring as a moment of softness, clarity, and graceful awakening.

# Jane Carins Irvine Window Box Worlds

Glass: fused glass, copper tubing, ceramic and wood  
19" x 17" x 6" each



Spring symbolizes renewal, growth, and the optimism that follows a period of rest. My work for this exhibition celebrates the subtle signs of the season's return through a miniature landscape created in two window boxes. Fused glass flowers and leaves capture spring's light and translucency, while ceramic mushrooms and a small hedgehog suggest the quiet life thriving at ground level. Referencing domestic gardens, the window boxes invite nature into everyday space. While mindful of environmental fragility, the piece emphasizes hope and appreciation, encouraging viewers to pause and reconnect with the restorative promise of spring.

# Oksana Danziger Butterfly

Fiber: Nuno felting, wool and silk

32" x 20"



Butterfly was inspired by natural forms observed in nature, echoing its delicate texture and organic form. Vivid colors flow across the surface, suggesting movement, lightness, and transformation—capturing the fragile beauty and quiet strength found in this natural creature. Richly layered textures are enlarged as if viewed under a microscope. The familiar form is transformed into an abstract landscape, revealing hidden structures and intricate details that are normally invisible to the naked eye.

# Oksana Danziger

## Lichen

Fiber: Nuno felting, wool and silk

33" x 17"



This piece draws inspiration from natural forms, recalling the textures of tree bark and lichen. Earthy surfaces and organic patterns evoke a sense of slow growth, resilience, and a quiet dialogue between time and nature.

# Oksana Danziger Seaweed

Fiber: Nuno felting, wool, silk, cocoons

14" x 20"



Seaweed is inspired by the real form and fragile qualities of seaweed. Its delicate, lace-like structure conveys a sense of lightness and movement, echoing the way seaweed drifts and breathes in water.

# Candice Dorsey Egret I

Clay: raku

12.5" x 5.5" x 2.5"



Being fortunate to live near the marsh land of the north shore of Long Island, I'm inspired by the emergency of the wading birds who flock here each spring. Their eloquence and quiet beauty reverberate and release a feeling of optimism and fortitude. This piece tries to evoke the stillness and meditative quality of their resilience.

# Candice Dorsey Untitled

Clay: saggar

7"H x 6 1/8"W x 2"D



This piece was saggar fired with a red terra sigillata. Although not the result that I expected, it just sings spring-time cherry blossoms.

# Debra Genetin Tate

## Birth of a Season

Fiber: Wool, Silk, Viscose, Hemp

10" x 18"



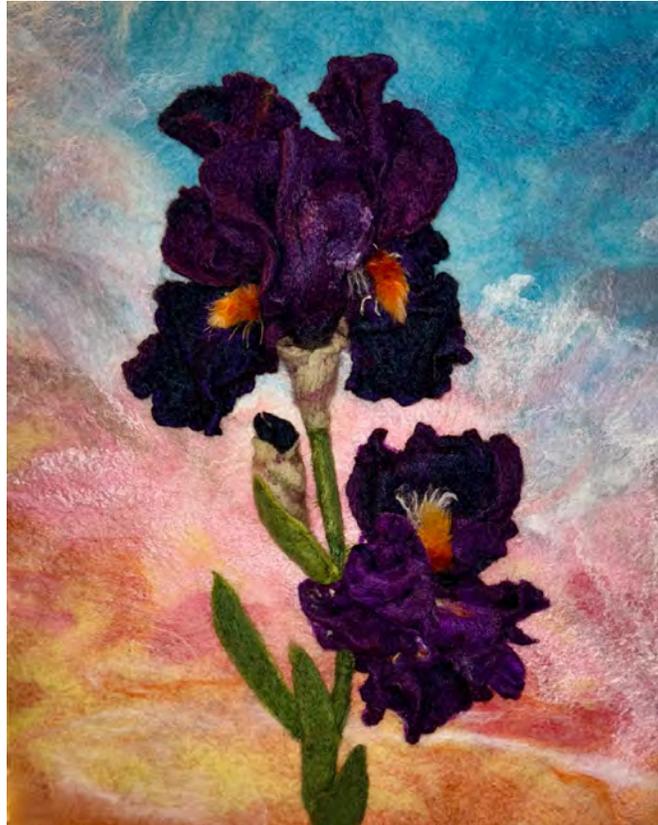
Inspired by the nature's restorative power as winter turns to spring, felting transforms wool fiber and brings it to life in unexpected ways. This seamless felted vessel depicting the birth of spring was created using only the natural properties of wool fiber, soap & water. Agitation by hand is applied to open the fibers' microscopic scales and interlock them, causing the fibers to bond permanently, creating a durable felted sculpture in a way that seems almost magical. I see felting as a way to connect with ancient craftsmanship, innovate with responsible practices, and create eco-friendly materials and products.

# Debra Genetin Tate

## A Springtime Bloom

Fiber: wool and silk

12" x 17"



This felted wall hanging explores the beauty of Spring through the use of natural sheep's wool and silk, and is modeled on the irises growing in our garden. First, I create the velvety background by wet felting - agitating fiber with soap and water. I then used the combined technique of wet felting and needle felting (stabbing fibers of wool with a barbed needle) to build the intricate and delicate petals, creating both a visual and tactile experience. It's an invitation to a meditative, intimate encounter with the wonder of Spring.

# **Pamela Jean Hanna Lidded Earth Jar II**

**Clay: clay with wood**

**9" x 7.5" x 7"**



**Ceramic earth jar which is fired in a wood firing. Using techniques of nature, this jar is the colors of the earth in March...just before we start to see spring emerge. Although muted in tone, there is still the expectation of spring around the corner.**

# Lori Horowitz

## Emergence

Mixed-media Sculpture: sculpted photographs, aluminum, and wood  
72" X 24" x 28"

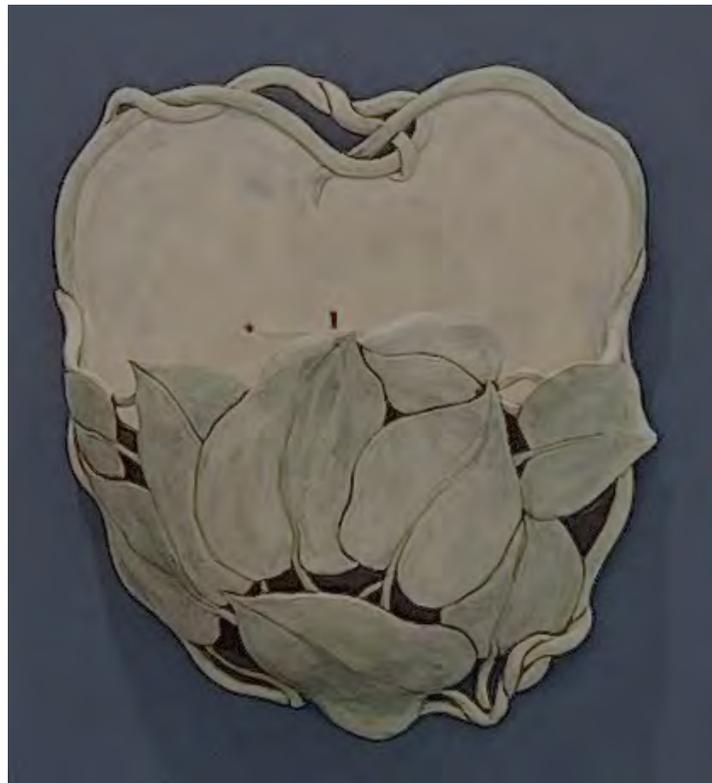


Carnivorous plants and fungi and unusual pod formations suggest unfamiliar dangers beneath social surfaces. By merging nature's serenity with the tensions of modern conflict, my work reflects recurring struggles throughout history and seeks to reconnect us to our environment, and to the shared responsibility of nurturing harmony between humanity and nature.

# Barbara Karyo Planter with Leaves

Clay

16" x 18" x 7"



Simple forms are constructed and approached like a blank canvas. The forms are always the springboard, the work is always in flux. In the case of these works, I was thinking of what we often can't see inside a pot or inside ourselves.

# Julianna Kirk Prickly Beauty

Glass: fused glass, paints

14" x 5"



Inspired by a visit to the Harvard Museum of Natural History, I viewed wonderful glass models representing 780 plant species from the late 1800's. Blaschka mixed science & art in his extraordinary collection. I have been attempting to show depth in glass by using 2 layers with different materials giving the result I imagined. I am honing the painting skills I have learned with enamels that I regularly use. The results of this piece are wholly satisfying to me.

# Rosemary Kurtz Window Box

Mixed Media

17" x 22" x 6"



This piece depicts flowers growing in a window box. The viewer sees the scene from outdoors. A breeze makes the flowers sway and blows the curtains hanging in the window. A hummingbird visits the flowers. Inspired by "frame breaking" art, the viewer sees through the house wall to view the curtains swinging to the right. The frame is wrapped in green and blue ribbons to suggest life, growth and the sky. The bead items are made using adaptations on French bead-flower making techniques. Glass beads are strung on wire; metal frames. The hummingbird's eyes are Swarovski lead crystal beads.

# Kathleen Larocca Blossomings

Clay

18" x 9"



The triptych was hand formed by using flat pieces of clay and then adding floral and leaf shapes to create the design flowing from one tile to another. It prompts one to wonder at the beauty of nature in spring, when alluring botanicals are in full bloom.

# Kathleen Larocca Efflorescent

Clay

11" x 5"

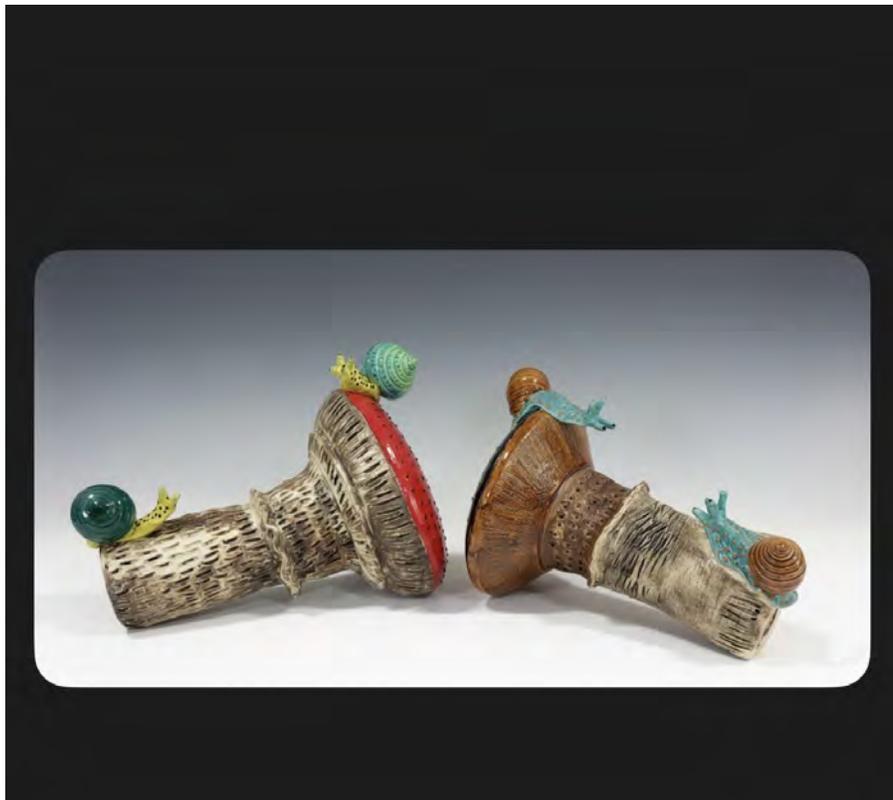


**This hand-built vase reminds me of spring when all the flora has just bloomed and is in its glory. The floral piece was created by an embossing technique, in which real botanicals are pressed in raw clay and floral designs formed. The embossing plate is then used as the design elements**

# Gina Mars Shrooms with Snails

Clay

14" x10"



The world was a symphony of color, texture and aroma. Winter's last frost had surrendered to a persistent, gentle warmth, and the garden awoke in a gentle chorus of stretching stems and unfurling petals. It was in this slow, damp awakening that the two snails realized love and made their way ever so slowly to each other.

# **Gina Mars Spring Portal**

**Clay**

**9" x 12"**



**As Spring approaches the Portal opens, it's time to look to the future. How beautiful will my garden be? 500 tulips sprouting, animals visiting the garden. The smell of fresh dirt, watching my Mom pruning her roses. My portal inspires and brings hope and I am the Optimist.**

# Leyla McDermott

## Mystical Ocean Dance by Mermaids

Glass: Fired and fused glass

18" x 9"



The motion of the Ocean inspired me to imagine a journey to the to the bottom of the sea. My artistic interpretation of the mysteries and wonder of the deep ocean on my glass work was a wonderful experience. Especially, thinking of legendary fairy tales of mermaids dancing in harmony. These feelings made my mind to escape into a deep sense of serenity.

# Carol McMahon Violet Glory

Mixed Media

18" x 18" x 1"



Using the beauty of a rare sunflower as a muse, Violet Glory was created. This mixed media piece started with the making of a large cloth bangle bracelet as the center ring. The materials used are paper, ribbon and yarn. The majority of the piece is paper quilling. Paper quilling involves the rolling/shaping and gluing of paper strips to create a beautiful image or design.

# Gayle Moss Emergence

Clay: porcelain-glazed clay

2.5" x 13" x 13"



**PRIMAVERA. . .What was dormant is reborn. Mother nature. Her time.  
Her way. . .EMERGENCE.**

**The making of this piece, along with the glazing method utilized,  
emulates spring's rebirth. A bit at a time in varying intensities. The  
culmination being the flowers that have completely erupted from the  
shallow, crater-like form.**

# Stephanie Navon-Jacobson

## Bouquet of Spring

Mixed media: alcohol inks, posca pens and thread  
14" x 11"



I discovered alcohol inks very recently, during the extreme weather we have been experiencing. The image began to feel like a bouquet. I then felt it needed a little something else, and did some sewing on the Yupo paper. I was happy with the result as it was a new experience for me.

# Stephanie Navon-Jacobson

## Irises

Paper: Etching, Chine Collé

12" x 18"



Etching is my first love in the many printmaking techniques. "Irises" says "Spring" to me. I used a very traditional technique (etching) and a more contemporary twist by incorporating chin colle' which is the addition of tissue paper (or other thin paper) at the time of printing, so the ink prints on top of the color tissue. The tissue and the base paper are forever connected and the ink prints on top of both. When using this technique, it is a unique print as it is nearly impossible to print an addition.

# Gail Neuman Seraphinianis

Mixed Media: sculpture

8" x 6" x 6"



Creativity will develop and flourish at its own rate in the world of nature—who's to say this won't be one of them?

# Gail Neuman Alone in the Meadow

Paper: intaglio

16" x 14" x 1"



A solitary birdhouse rests quietly in an open meadow, etched through the slow, deliberate process of intaglio. The fine lines echo early grasses and soft breezes, capturing the fragile pause between winter and renewal. As a symbol of shelter and return, the birdhouse reflects spring's promise—new life, quiet growth, and the gentle reawakening of the natural world.

# **Bernadette Puleo**

## **Peek-A-Boo Moon**

**Fiber: Silk, Indigo leaf impressions on tape, Indigo stems**

**18" x 24" x 7"**



**When Spring comes and the leaves start to fill out on the trees, this is what I see when I look out my window - the moon peeking behind the trees. This piece is my interpretation of that scene. The background is indigo dyed silk/hemp fabric in which I used a shibori technique to create the moon. The panels of indigo dyed chiffon, covered with indigo leaf prints and indigo stems obstruct the moon, creating a peek-a-boo effect. The moon is there to guide us through the darkness even if we have to play peek-a-boo with it.**

# Bernadette Puleo My Secret Garden

Fiber: Silk, Nylon netting, Indigo stems

11" x 11" x 5"



One of my favorite books as a child was “The Secret Garden” by Frances Hodgson Burnett. My love for gardens grew as I became an adult. I also became interested in novelty books in all forms including tunnel books. This fiber collage piece combines both of these interests with my current passion, indigo. Only fabrics I have dyed with natural indigo from the plants I grow are used in this piece. Shading on the flowers are rendered with indigo pigment pastels. My secret garden celebrates spring with one of the earliest flowers to bloom, the crocus.

# Linda Scarcella Riverflow

Clay

3.25" x 6.5" x 6.5"



**The mountain snow thaws, invigorating dry riverbeds!**

# Sally Shore Tidal Flats

Fiber: off-loom weaving with novelty yarns

22" x 13"



This weaving was intended to be the substrate for an entirely different piece. As I worked on it, I could feel that it did not want to be a mere substrate, but a coastal landscape all on its own

# Sally Shore The Hatching

Fiber: felted wool, lace, artificial flower parts, eyelash yarn  
9" x 12" x 12"



This mixed media piece pulls together numerous materials which were lurking in dark corners and closets in my studio. Several collections of lace, two wet-felted pieces, soutache braid and left-over artificial flower parts eventually coalesced into "The Hatching" representing the springtime phenomenon of Mother Nature's renewal of life as we know it (or not?).

# Alice Sprintzen Bug Catches Bug

Mixed Media: antique car light, beads, pen cartridges, reflectors

18.5" x 6" x 4"



I am primarily inspired by the found objects I have collected. The original inspiration for this work was the yellow plastic antique car light. I took one look at it and it immediately said, "bug head". The rest of the work was built upon auditioning the found, the donated and the garage sale and flea market purchases I've amassed over the years. As I work, I often find myself smiling as the disparate items are married in humorous juxtapositions.

# Alice Sprintzen

## The Greening of the Spring

Fiber: fabric, photographs printed on fabric, beads, buttons, thread, snaps  
21" x 20.5"



This work was inspired by the subtle colors of early spring. From lemon-green to intense dark green, the hues of spring bring joy after the cold bleak winter. For some elements of this small quilt I designed my own fabric by printing my photographic images of graffiti on cloth. In keeping with my previous sculptural work, I embellished the surface with beads, buttons, snaps and textured threads. I hope that this work evokes some of the joy associated with the coming of spring.

# Sylvia Wolff

## Discovering the Wild Grasses (Dptych)

Fiber: embroidery,  
11" x 9" and 11" x 9"



These pieces are embroideries of a rugged view of wilderness with their rhythm of tall grasses rustling and swaying, creating patterns and a sense of discovery and mystery for me. They are mounted on hand-painted fabric. The two pieces are meant to be hung together, each a similar scene with different feelings because of the change of light and colors used. I am 98 years and am very limited in what I can do physically. Continuing to do art and belonging to the Craft Guild keeps me going! These pieces were completed with my daughter's assistance.

# Nancy Yoshii Spring Awakening

Mixed Media: Collage

11.5" x 9.5" x 1"



**Spring Awakening** is a mixed media abstract collage created from recycled books and catalogs, gelli prints, hammered metal wire, paint, and commercial papers. I see it as new life springing from the forest floor – fungus, moss, sprouting plants – a fresh beginning.

# Nancy Yoshii Spring Burst

Mixed Media: Collage, recycled papers, monoprint, paint, marker  
11.5" x 9.5" x 1"



Spring Burst is a mixed media collage depicting an abstract floral arrangement. It incorporates elements from several sources and techniques: monoprints, recycled gift wrap, cut and torn handmade and commercial papers, paint, ink, and markers. It was a joyful opportunity to go wild with color, pattern and composition.