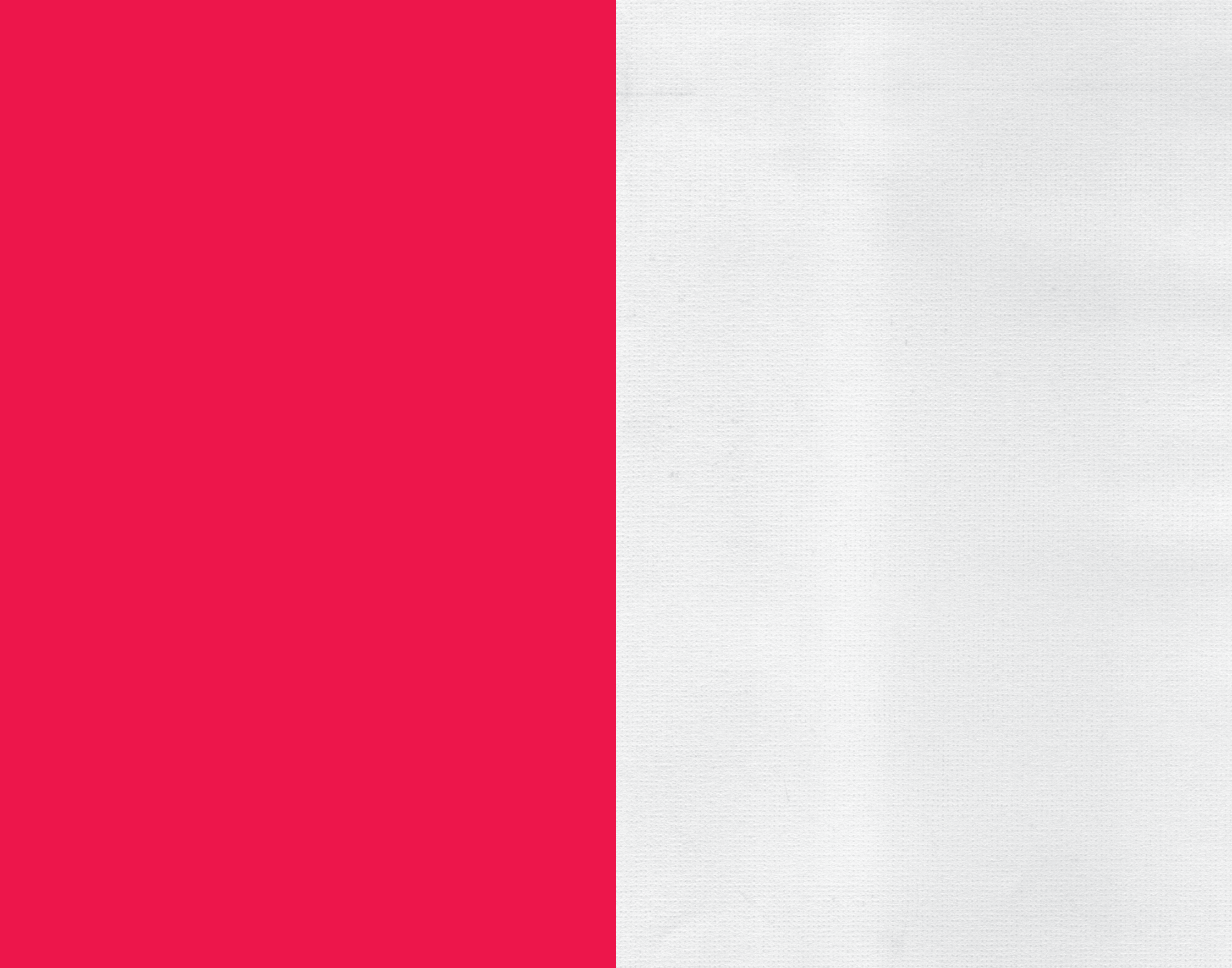




**ART IN
CRAFT
MEDIA
2021**



Dedicated to Ilene and Peter Fleischmann.

Published on the occasion of
the exhibition *Art in Craft Media 2021*
Burchfield Penney Art Center
SUNY Buffalo State, Buffalo, New York
July 10, 2021—November 28, 2021

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Endowment, and Burchfield Penney members and friends.

The Center is dedicated to the art and vision of Charles E. Burchfield
and the art and artists of Western New York. Through its affiliation
with Buffalo State, the museum encourages learning and celebrates
our richly creative and diverse community.

Design by White Bicycle
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THANK YOU ROSEN

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SYLVIA L. ROSEN

A tribute to the art and artists of our region, the Burchfield Penney Art Center made it possible for me to introduce the community to craft art as a fine art medium.

From the beginning in 1988, the Western New York community responded in large numbers in support of the enormous creative potential of craft art.

This year's exhibition presents the current work of 51 Western New York artists who embrace the identity of being craft artists. Garth Johnson, the Paul Phillips and Sharon Sullivan Curator of Ceramics at the Everson Museum of Art in Syracuse, works with one of the leading collections of ceramic art in the world, and it is an honor to have him as the juror for *Art in Craft Media 2021*. Thank you, Garth, for your wonderful selections.

The entire team at the Burchfield Penney works together to create the beautiful installations that make up this exhibition. The lead members of this year's exhibition design were Robert Cutrona, Tom Holt, Tullis Johnson, and Bill Menshon. Their thoughtful consideration for the location of and relationships between works is exceptional. Thank you, everyone, for yet again another memorable year in craft art.

SCOTT PROPEACK INTERIM DIRECTOR

The *Art in Craft Media* exhibition is always special, not just because of its focus on craft art, but because it invites a juror to select works for the exhibition, and this broadens the voices represented through the Center's curatorial program.

This year, Garth Johnson, the Paul Phillips and Sharon Sullivan Curator of Ceramics at the Everson Museum of Art in Syracuse, selected an incredible range of contemporary works representing the ever-changing and malleable definitions that exist within the field. In 1986, when the endowment was established, we had no idea of the ways the tradition of craft would shift to include materials beyond wood, glass, ceramic, fiber, and metal. And with those evolutions, the new forms and the pride in the tradition continue to expand.

An additional shift in the Center's practice was also to allow the juror to curate a limited number of artists who may not have submitted their work to the jury process. In this case, Johnson chose the work of Peter B. Jones and Shoko Teruyama.

Jones is a member of the Beaver Clan in the Onondaga Nation and creates work based in traditional Iroquois methods and subjects. Teruyama, similarly, creates work inspired by the past and memories of the sacred spaces of the temples and shrines in Japan. Redefining the role of the juror in this way also provides a greater voice for the juror to be intentional in representing the truly diverse field of craft art.

People will always ask the question—what is craft art? Curators, historians, and docents bat around ideas about material and making, intention and tradition. The only way to understand the evolving definition is to experience the work in person. It may include paint and video, it may be a perfectly wheel-thrown pot, but it is evident that at the center, there is a relationship between artist/maker and material/meaning.

GARTH JOHNSON 2021 JUROR

PAUL PHILLIPS AND SHARON SULLIVAN CURATOR OF CERAMICS
EVERSON MUSEUM OF ART

Craft is having a moment in the art world that is actually threatening to become permanent. With few exceptions, ceramics, fibers, glass, and jewelry were acquired by museums as decorative art, or were ignored completely. Ceramic sculptor Peter Voukos, whose work just set a \$1M record at auction, was given a solo exhibition at the Museum of Modern Art in New York in 1960, but it was in a small “penthouse” gallery that was only open to the public for nine hours each week. Yet craft persists.

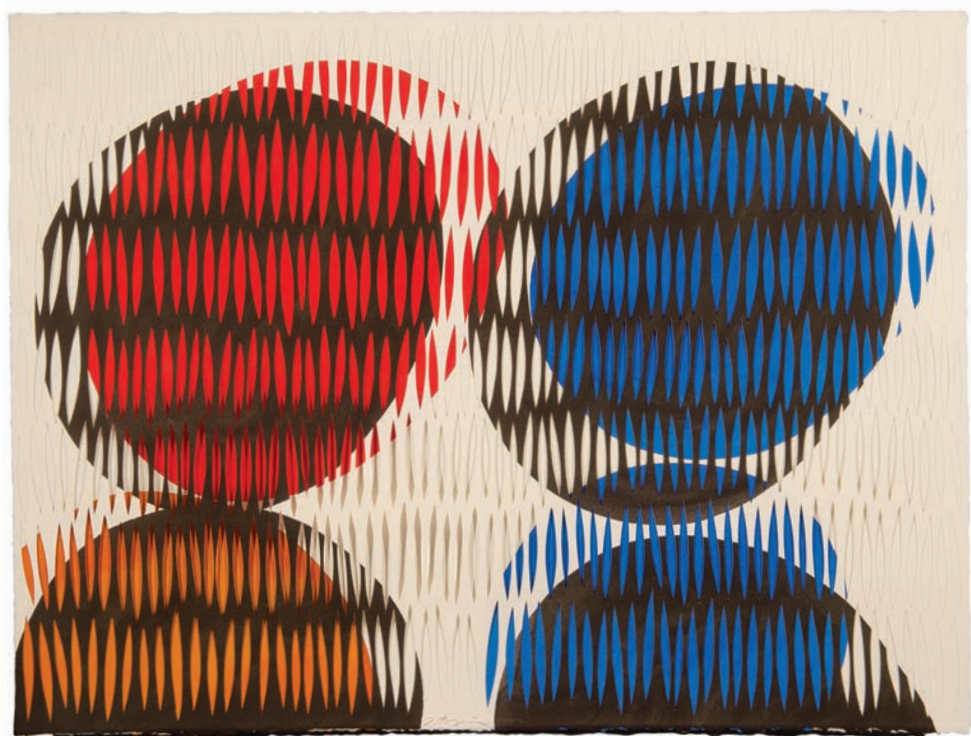
Looking to blue-chip galleries and major New York museums for validation has always been a fool’s errand. Since the late nineteenth century, acclaimed fine artists like Paul Gauguin, Sonia Delaunay, and Pablo Picasso made work in craft media that were ignored by the fine art world, just as craftspeople like George Ohr, Anni Albers, and Maija Grotell did. Distinctions between “art” and “craft” have always been somewhat arbitrary, except for the fact that crafters often had the added distinction of pushing their materials to the limit using deep knowledge of the materials and their history.

The 2021 iteration of Art in Craft Media tells us that craft is alive and well in Central and Western New York, just as it has been since the Haudenosaunee settled here. With respected colleges like SUNY Buffalo State, Alfred University, and the Rochester Institute of Technology, the influence of academia is alive and well. The area is also home to any number of professional potters, weavers, glass artists, and metalsmiths with national reputations and careers. Ignore hobbyists at your peril, though! The winter is long in Western New York, which leads to feverish invention and obsessive behavior, which is undeniably good for craft.

I attended Alfred University for graduate school in the late ‘90s, and just moved back to the area three years ago to take a position at the Everson Museum in Art in Syracuse. I was overjoyed to find that craft was still flourishing in Western New York. *Art in Craft Media* represents the whole spectrum of our florid craft ecosystem—from basement obsessives to distinguished academics. I’m proud to call this my home, and I’m proud to spend the winter hatching crazy schemes, and even putting my hands in clay from time to time. I hope that this year’s exhibition provokes the same sense of pride and wonder for you that it does for me, and that you’ll join me in picking up your knitting needles, sewing projects, polymer clay, stained glass, or even your 3D printer to keep the darkness at bay.

The background features a complex, abstract pattern of thin, white, intersecting lines on a solid red field. These lines form a series of overlapping, irregular polygons and triangles, creating a dynamic, geometric composition that resembles a stylized architectural or crystalline structure. The lines vary in orientation, with some being nearly vertical and others more horizontal or diagonal, contributing to a sense of movement and depth.

2021 ARTISTS



JOZEF BAJUS
CONFRONTATION
#1

NANCY BELFER VISITOR TO THE HANDWOVEN FIELD



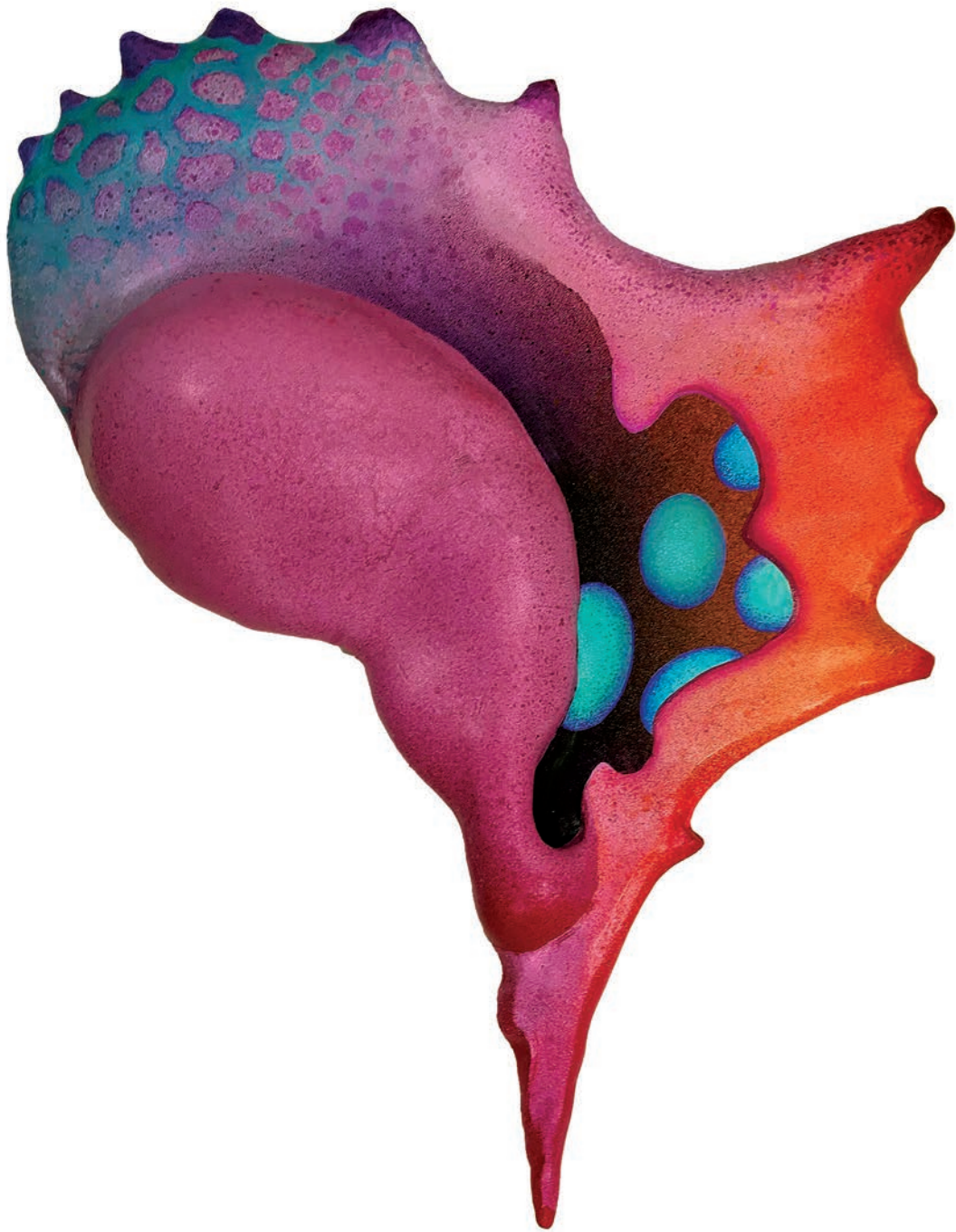


EMILY BELLINGER
WEARING MY
HEART ON YOUR
SLEEVE

DALE BOSWORTH PEARL GATHERER



PAUL BRANDWEIN
PRECIOUS CARGO



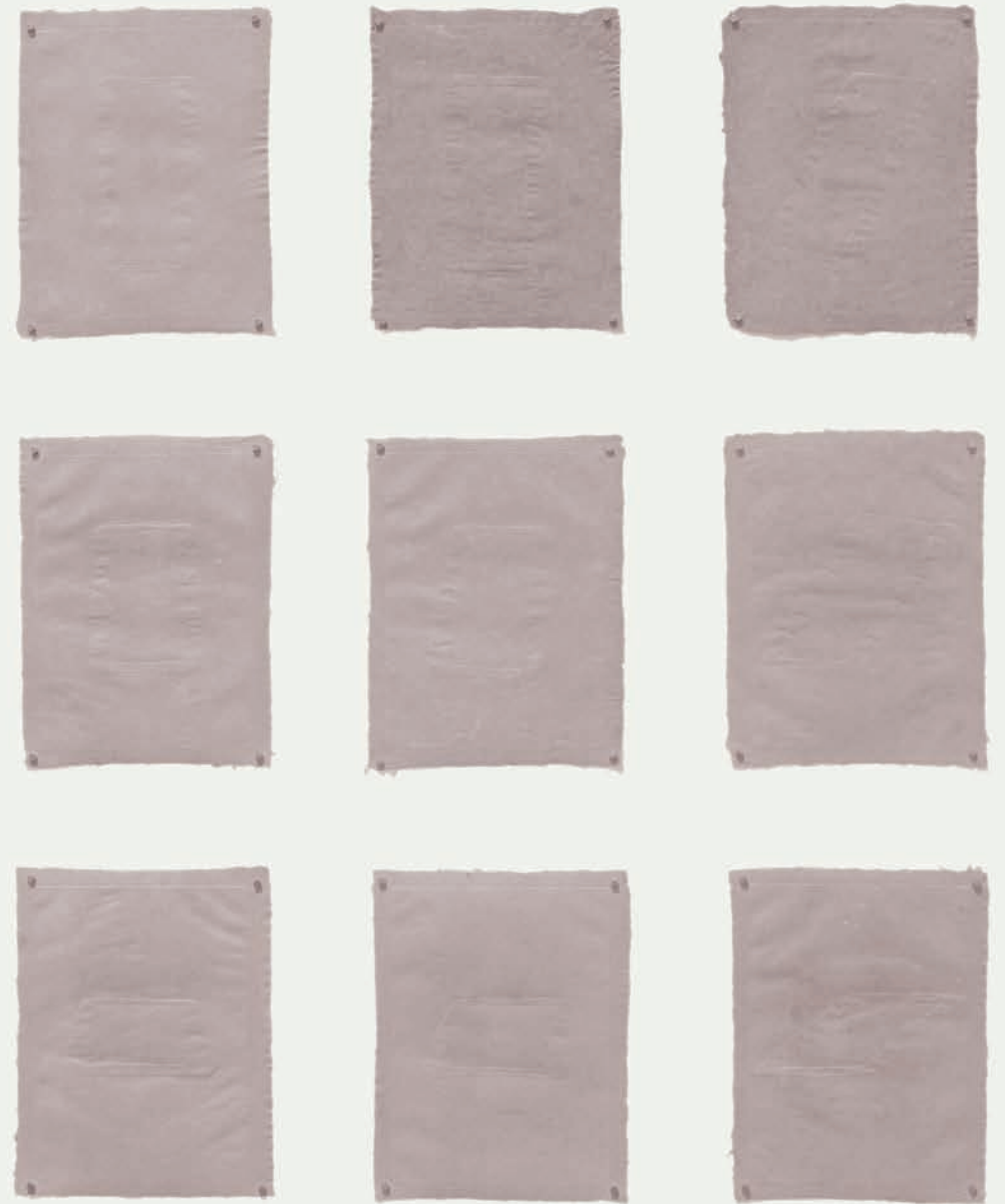
**JUAN CARLOS
CABALLRO-PEREZ
SEAMSTRESS 2**





CHANTAL CALATO MOUNT CECOS

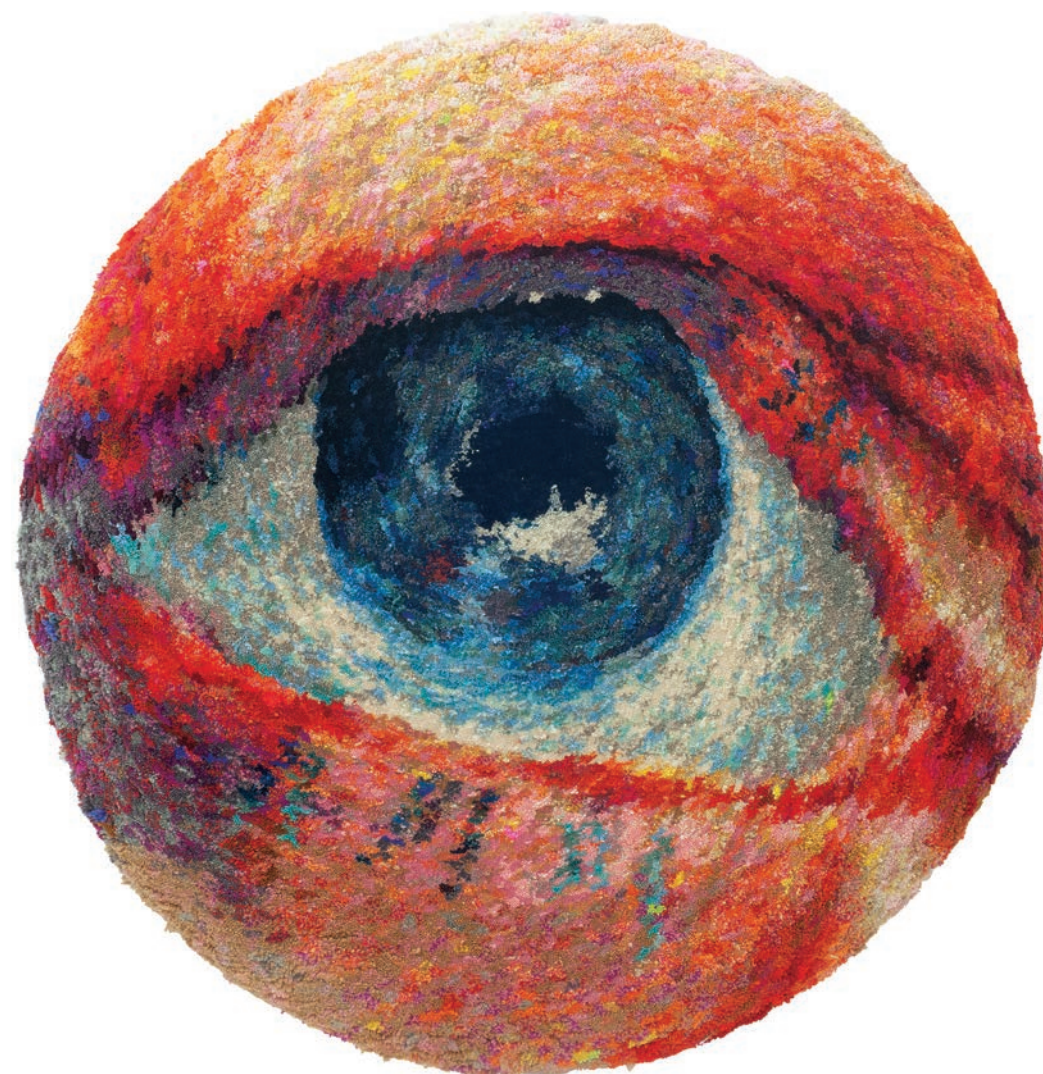
LEE CANNAROZZO
DRAWING
A BLANK,
NONSITE #3





SUYU CHEN
ARTIFICIAL
ORBIT 06

ANN CLARKE
SELF PORTRAIT





LINDA COLLIGNON
BAD SEEDX

ZARA DAVIS
CITRUS X
TANGERINA





HAIRUO DING

INVISIBLE PAIN

JACK EDSON PENSIVE FIGURE





BETSY FOSTER
CYLINDER STACK

PAM GOLDEN TOTEM TREE





JUDITH GREGORY
CONCEALED
CARRY II

**PATRICIA SCHNALL
GUTIERREZ
CHERRY LAYER
CAKE**





COURTNEY HAEICK

IN MOTION

BARBARA HART
BIRTH, DEATH,
SOMEWHERE
IN-BETWEEN





**FREDERICK
WRIGHT JONES
GOOD-BYES
AND BLOOD AND
DIRT—ONCE UPON
A TIME IN THE
SO-CALLED ‘WEST’**

PETER JONES
TWO WORLDS





JEFF KELL
THANK YOU
FOR YOUR SERVICE

WILLIAM KEYSER HALF PIGEON





**CHRISTINE & PAUL
KNOBLAUCH
HEAVEN'S SAKE**

BETHANY KRULL
TRAVERSING
PAINTED
FLOWERS 1





**SHARON
MCCONNELL
ARCHITECTURE
OF THE SKY**

STEPHEN MERRITT
TSUBO LIDDED JAR





JAMES MOFFITT

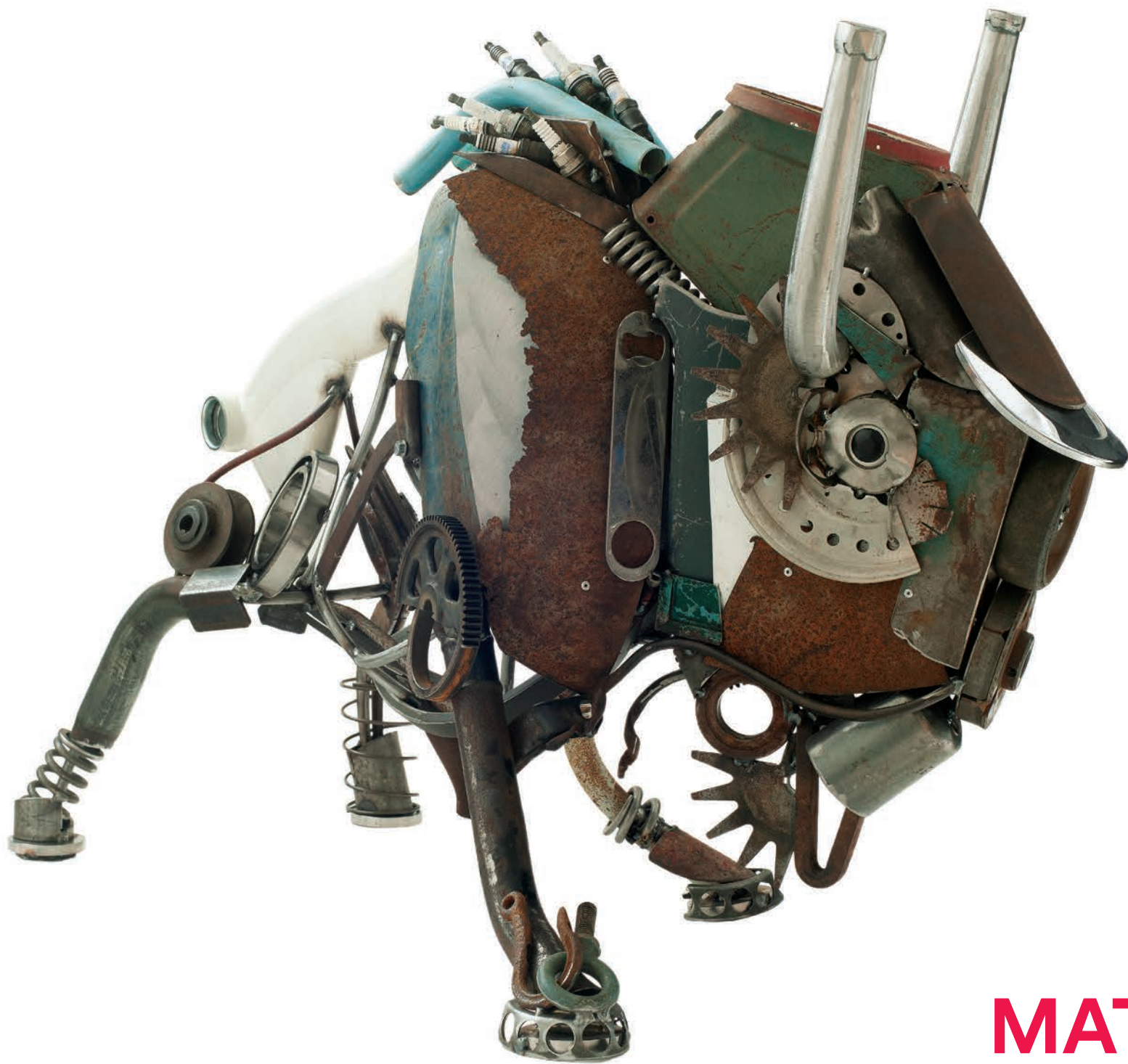
ANDREWS SOAPS



RICHARD NICKEL
TOMATO
MOON JAR

PAT PAULY
DUCK'S BREATH





**MATTHEW
RETZLAFF
HUFFY**

TAEYOUL RYU
ROYALTY I



MARIO SANTILLI CORONA



STEPHEN SARACINO
CARTOON MUSIC
SERIES. VESTIGE
VESSEL #7





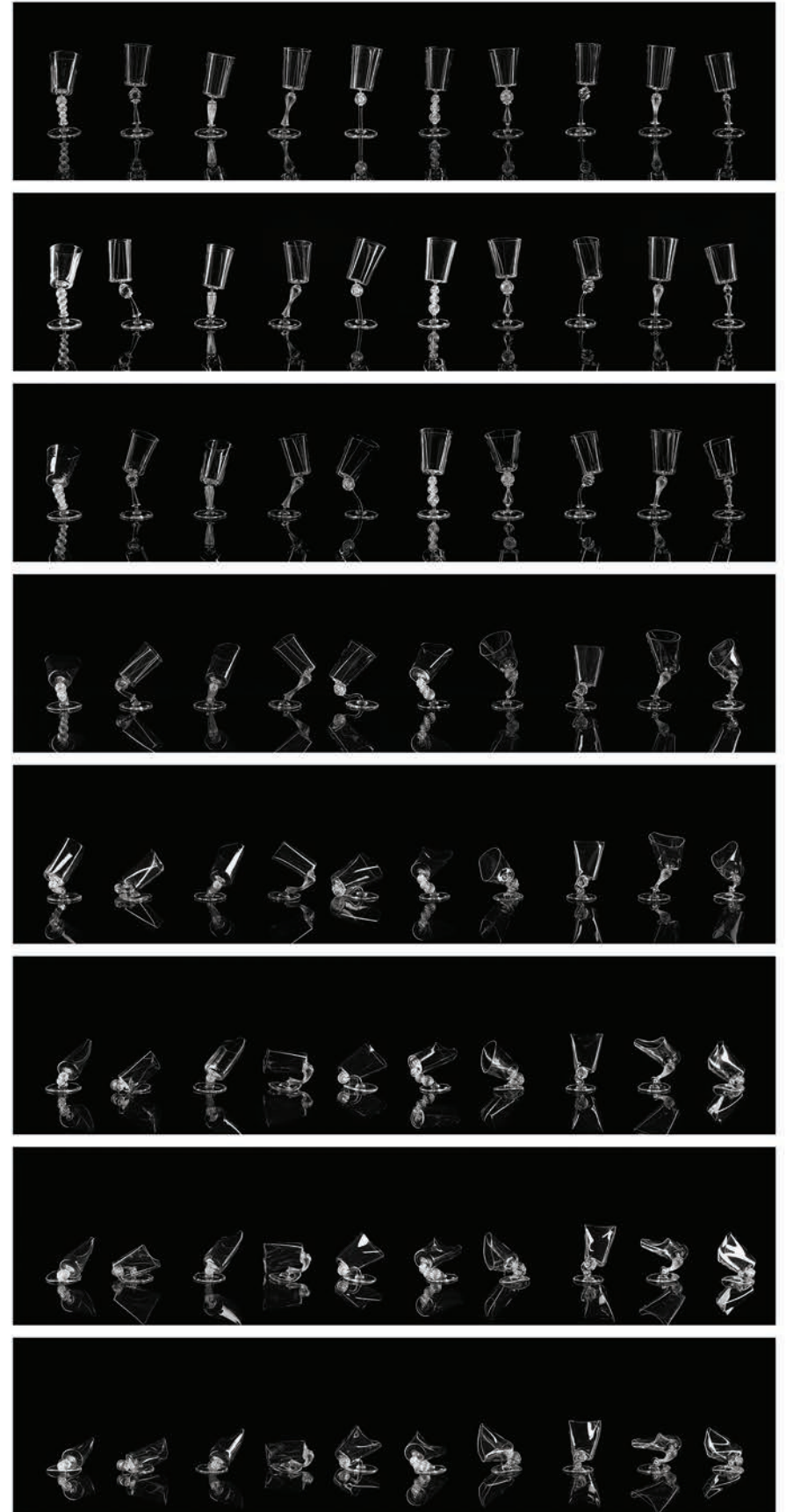
FABIANO SARRA PILLAR PLANTER

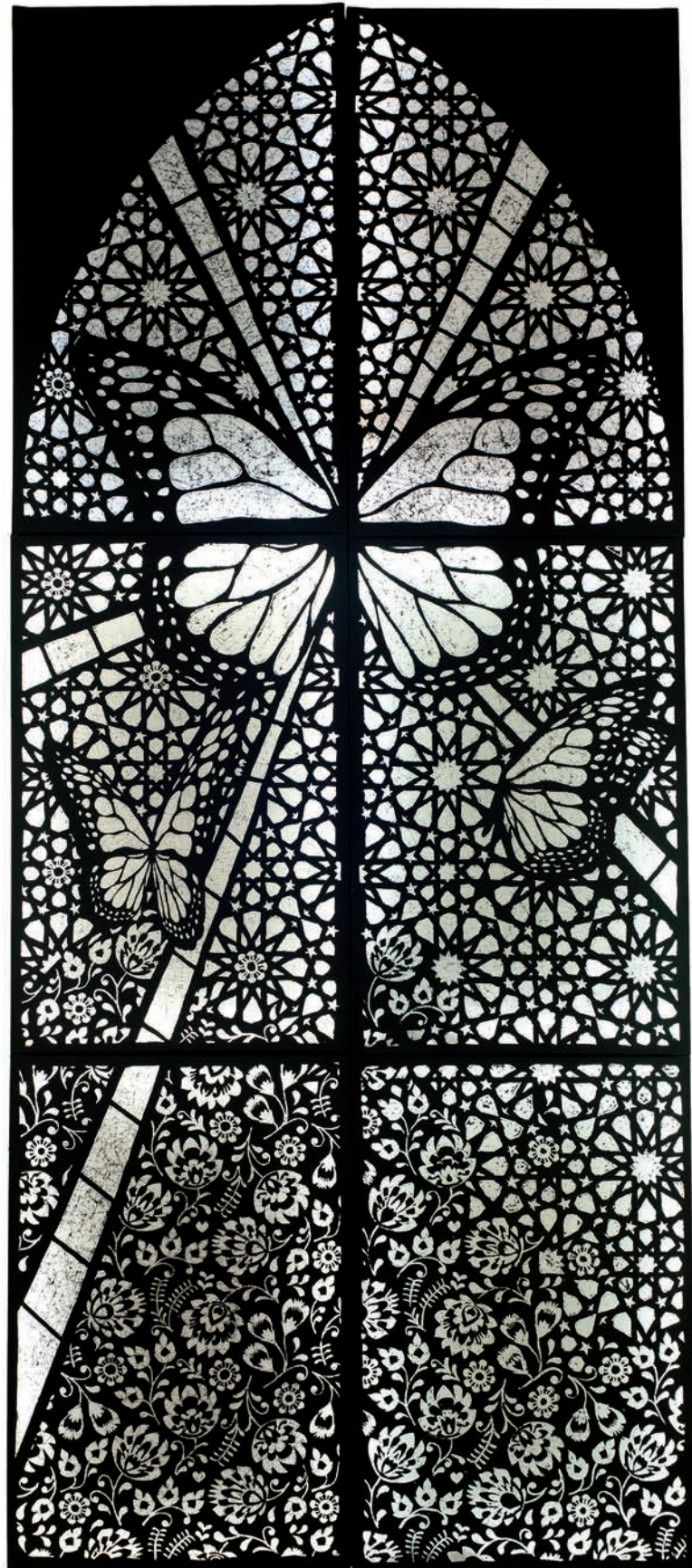


VICKI SCHNEIDER

**MAMA'S TULIP
GARDEN**

DAVID SCHNUCKEL DECADAL



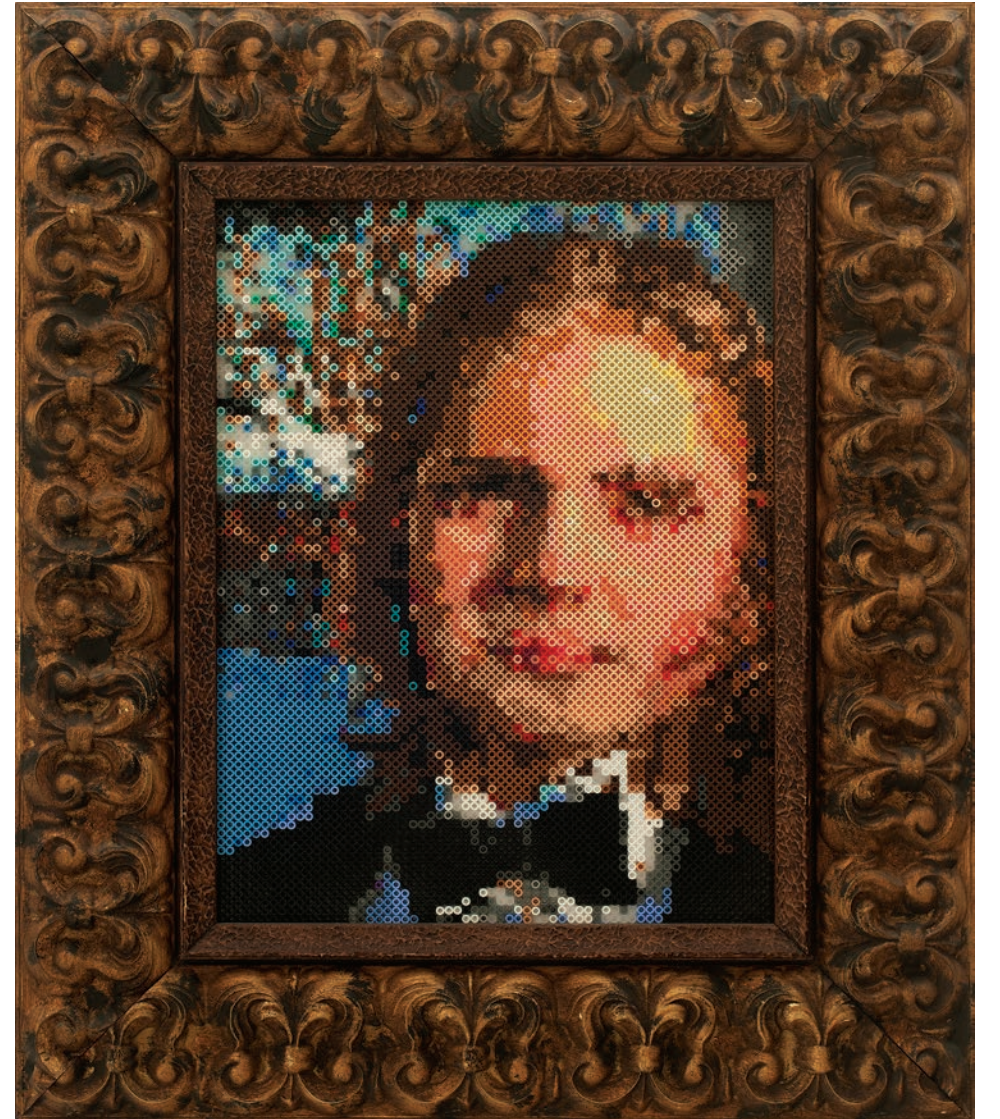


DANIEL SEIDERS TRANSFIGURATION

KAREN SIENK LILIES



JULIA SKOP
PORTRAIT
OF WILLIAM
FLOATING
WITH HIS
SHADOW



ASHLY SMITH
THE GOLDEN
MAIDEN



**SHOKO
TERUYAMA**
TALL TUTU VASE





**LENORE
TETKOWSKI
MOUNT DIVERSITY**

**COLLEEN
TOLEDANO
ME AND ME**





VICTOR TRABUCCO

**WHITE BLOSSOMS
AND BRANCH**



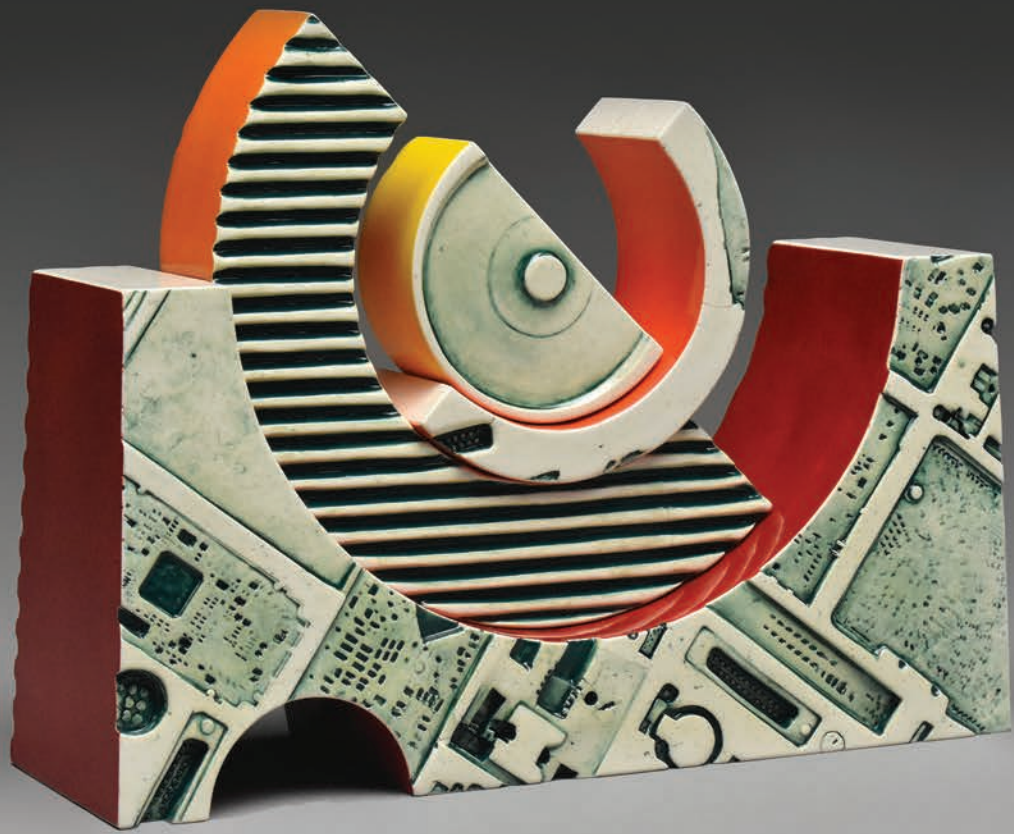
KURT TREEBY
LOST
NEIGHBORHOOD:
WOODLAWN
AVENUE



DANA TYRRELL
SPLIFF

**JOANN
VANDERHEITE
UNDULATION**





ROBERT WOOD VACILLATION

ROBERT WURSTER TRUE TO LIFE



EXHIBITION CHECKLIST

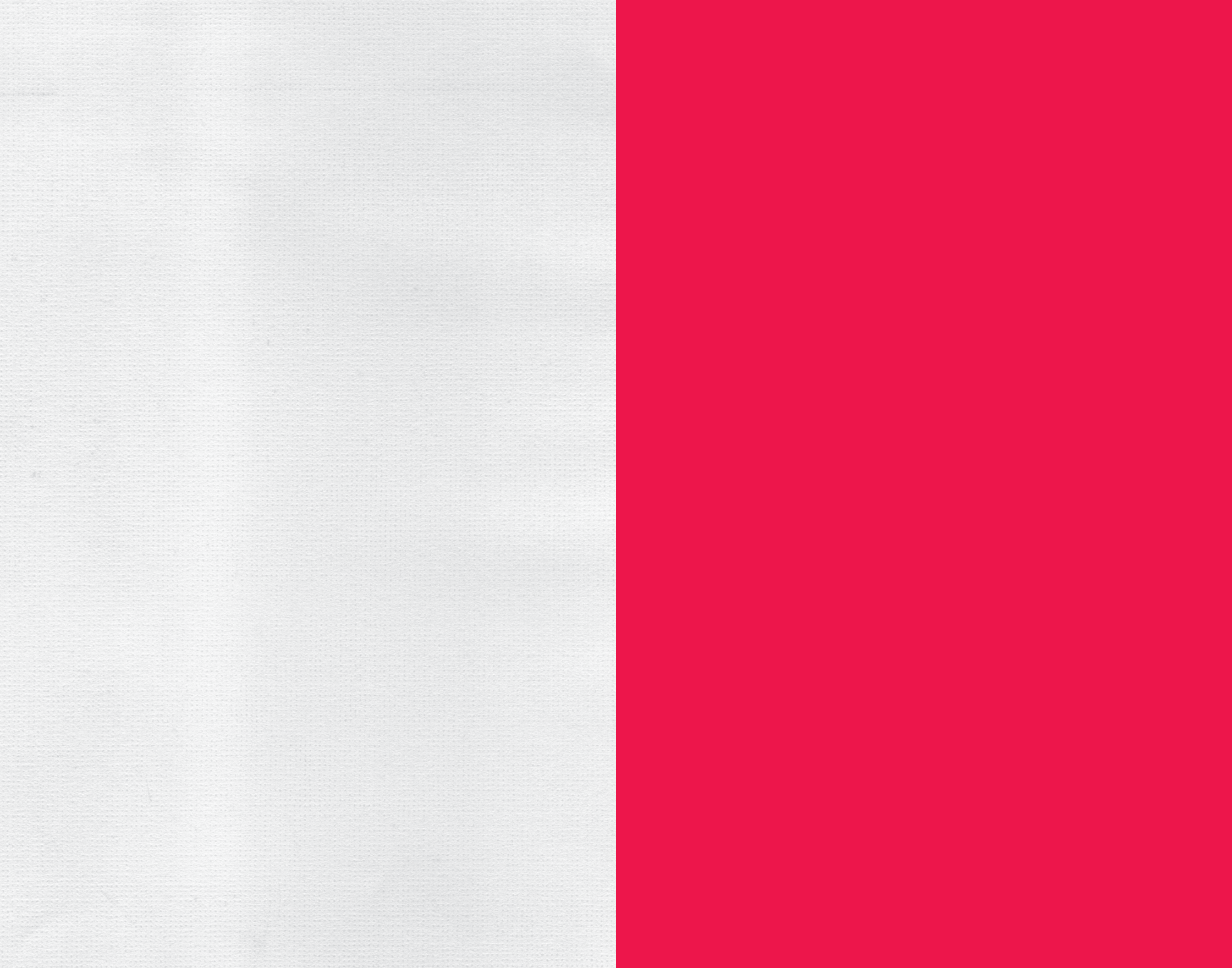
All works presented courtesy of the artists.

- 10 Jozef Bajus, *Confrontation #1*, 2021; Paper, ink, cutouts, mixed media, 22" x 30"
- Jozef Bajus, *Confrontation #2*, 2021; Paper, ink, cutouts, mixed media, 22" x 27" (not illustrated)
- 12 Nancy Belfer, *Visitor to the Handwoven Field*, 2021; Fiber, mixed media, 18" x 14" x 2"
- 14 Emily Bellinger, *Wearing My Heart On Your Sleeve*, 2021; Fiber, 55" x 62" x ½"
- 16 Dale Bosworth, *Pearl Gatherer*, 2020; Metal, sterling silver and plexiglass pendant set with pearls, 4½" x 4½" x ¼"
- Dale Bosworth, *Repression*, 2019; Metal, sterling silver and plexiglass pendant, 4½" x 4½" x ¼" (not illustrated)
- Dale Bosworth, *Nautilus*, 2019; Metal, sterling silver and plexiglass pendant set with a petrified shell, 4½" x 4½" x ¼" (not illustrated)
- 18 Paul Brandwein, *Precious Cargo*, 2021; Organic form, mixed media, 20" x 16" x 3"
- Paul Brandwein, *Ascending*, 2021; Mixed media, paper mache, 48" x 17" x 3" (not illustrated)
- Paul Brandwein, *Good Vibrations*, 2021; Ceramic, mixed media, 21" x 17" x 3" (not illustrated)
- 20 Juan Carlos Caballero-Perez, *Seamstress 2*, 2020; Formed and fabricated sterling silver, 18k gold, copper enamel, powder enamel resin on 3D print, moonstone, rutilated quartz, brown diamonds, lava rock, felt, 10" x 4½" x ½"
- Juan Carlos Caballero-Perez, *Seamstress*, 2019; Formed and fabricated 18k gold, sterling silver, copper, pearls, diamonds, shells, ghost quartz, camel wool, 10" x 4½" x ¾" (not illustrated)
- Juan Carlos Caballero-Perez, *Spring*, 2020; Formed, fabricated, 18k gold, sterling silver, powder enamel on stainless steel, cast bronze, pearls, amethyst, diamonds, monofilament, felt, 5¾" x 4¾" x 1" (not illustrated)
- 22 Chantal Calato, *Mount Cecos*, 2019; Non-degradable garbage, packing peanuts, food packaging, detritus, dryer lint, remnants from the build process of the sculpture itself, old paint tarps, rags, leftover painted sequin fabric, hand painted fringe, 100,000 pieces of planted grass, 28" x 48" x 28" inches
- 24 Lee Cannarozzo, *Drawing A Blank Nonsite #3*, 2019; 9 handmade sheets, 10" x 8"
- Lee Cannarozzo, *Drawing A Blank Nonsite #8*, 2019; Video (not illustrated)
- 26 Suyu Chen, *Artificial Orbit 06*, 2019; Metal, Sterling Silver, Stainless Steel, PVC Tube, Acrylic Spray Paints, Brooch
- Suyu Chen, *A Study of Snow 03*, 2020; Metal, sterling silver, PVC tube, epoxy clay, enamel paints, cotton thread, necklace, 5" x 6" x 1½" (not illustrated)
- 28 Ann Clarke, *Self-Portrait*, 2021; Fiber, 36" x 36" x 6"
- Ann Clarke, *Mother and Child Night*, 2019; Fiber, 117" x 99" x ½" (not illustrated)
- 30 Linda Collignon, *Bad SeedX*, 2019; Fiber, 10" x 5" x 10"
- 32 Zara Davis, *Citrus x Tangerina*, 2020; Ceramic, 12" x 6" x 20½"
- Zara Davis, *Primula Vulgaris*, 2020; Ceramic, 9" x 5½" x 16½" (not illustrated)
- 34 Hairuo Ding, *Invisible Pain*, 2021; Wood, fabric, thread, beads, pigment, plastic, brass, wollen, 33½" x 45¾" x ¾"
- 36 Jack Edson, *Pensive figure*, 2021; Designs on printed fabric, machine and hand pieced and quilted, 45" x 41" x 1"
- 38 Betsy Foster, *Pinnacle Pair*, 2019; Hand-built porcelain, 60" x 36" x 30"
- Betsy Foster, *Cylinder Stack*, 2019; Hand-built porcelain, 26" x 19½" x 13½" (not illustrated)
- 40 Pam Golden, *Totem Tree*, 2000–2021; Hand-built stacked clay, freestanding sculpture, 72" x 18" x 18"
- 42 Judith Gregory, *Concealed Carry II*, 2019; Fiber, used tea bags, acrylics, cheesecloth, wire, dowel, 64" x 34" x 5"
- Judith Gregory, *Shadow Shaper I*, 2019; Fiber, used tea bags, handmade tea leaf paper, wire, dowel, 54" x 26" x 5" (not illustrated)
- 44 Patricia Schnall Gutierrez, *Cherry Layer Cake*, 2019; Mixed media, fiber, 8" x 11" x 11"
- Patricia Schnall Gutierrez, *Dinner Outfits*, 2019; Mixed media, fiber, 6" x 11" x 11" (not illustrated)
- 46 Courtney Haeick, *In Motion*, 2021; Fiber, 84" x 30"
- 48 Barbara Hart, *Birth, Death, Somewhere In-between*, 2018–2021; Bass wood, watercolor, gouache, and light-fast colored pencil, 20" x 6½" x 5"

- 50 Frederick Wright Jones, *Good-Byes and Blood and Dirt – Once Upon a Time in the So-Called ‘West’*, 2019; Wood, concrete, 84" x 24" x 24"
- Frederick Wright Jones, *And He Single-Handedly Dispersed East German Protesters*, 2016–2021; Wood, 96" x 24" x 24" (not illustrated)
- 52 Peter Jones, *Two Worlds*, 2014; Stoneware, 13½" x 12" x 12"
- Peter Jones, *Ruins*, 2020; Stoneware, 21½" x 10" x 10" (not illustrated)
- Peter Jones, *Five Neo-Traditional Vessels*, 2021; Stoneware, 5" x 6" x 6", 5½" x 6" x 6" 6" x 5" x 5", 6¼" x 7" x 7", 9" x 8" x 8" (not illustrated)
- 54 Jeff Kell, *Thank You for Your Service*, 2021; Ceramic with glazes, 26" x 22" x 10"
- 56 William Keyser, *Half Pigeon*, 2019; Acrylic, lacquer, medium density fiberboard, wood, found object, 47" x 122" x 2"
- 58 Christine & Paul Knoblauch, *Heaven’s Sake*, 2018–2021; Metal, stainless steel gate, patterns traced to steel, cut, welded, and painted with torch heat, 98" x 132" x 7"
- 60 Bethany Krull, *Traversing Painted Flowers 1*, 2020; Found teacup and saucer, found snail shell, epoxy clay, paint, gloss gel medium, 4" x 4" x 4"
- Bethany Krull, *A boy and His Snail*, 2020; Ceramic, found figurine, found snail shell, epoxy clay, paint, gloss gel medium, 4" x 2" x 2" (not illustrated)
- Bethany Krull, *Traversing Painted Flowers 5*, 2020; Found teacup and saucer, found snail shells, epoxy clay, paint, gloss gel medium, 4" x 4" x 4" (not illustrated)
- 62 Sharon McConnell, *Architecture of the Sky*, 2019; Sublimation prints on fabric, aluminum bar, silvered wire, 103" x 134" x 89"
- 64 Stephen Merritt, *Tsubo Lidded Jar*, 2019; Ceramic, a large terracotta storage jar with terra sigillata surface, 17" x 14" x 14"
- Stephen Merritt, *One Flower Floor Vase*, 2019; Ceramic, a high temperature, terracotta necked vase referred to in Japanese as a “Ichi rin zashi,” 32" x 11" x 11" (not illustrated)
- 66 James Moffitt, *Engravers & Printers*, 2019; Various karats of gold leaf and oil based enamels on acid-etched glass, 18½" x 28" x 2"
- James Moffitt, *Toilet Soaps*, 2019; Various karats of gold leaf, with mother of pearl and oil based enamel paints on acid-etched glass, 17½" x 28" x 2" (not illustrated)
- 68 Richard Nickel, *Tomato Moon Jar*, 2021; Ceramic vase, 20" x 21" x 20"
- Richard Nickel, *Moon Vase*, 2021; Ceramic, 18" x 20" x 20" (not illustrated)
- Richard Nickel, *EVA Zeisel*, 2021; Video (not illustrated)
- Richard Nickel, *The Apotheosis of the Toiler*, 2021; Video (not illustrated)
- 70 Pat Pauly, *Duck’s Breath*, 2019; Fiber, printed cotton with minimal join is quilted, 35½" x 35½" x ½"
- 72 Matthew Retzlaff, *Huffy*, 2020; Mixed media, 26" x 24" x 36"
- 74 Taeyoul Ryu, *Royalty I*, 2020; Mahogany, brass, coat rack, 72" x 22" x 22"
- Taeyoul Ryu, *Royalty III*, 2021; Walnut, gold leaf, lounge chair, 41" x 32" x 31" (not illustrated)
- 76 Mario Santilli, *Corona*, 2020; Red platter of basswood, epoxy resin, 1¾" x 16" x 16"
- 78 Stephen Saracino, *Cartoon Music Series Vestige Vessel #7*, 2020; Hollow formed copper with wax patina, 32" x 8" x 6"
- 80 Fabiano Sarra, *Pillar Planter*, 2019; Cast concrete and walnut, 26" x 20" x 20"
- 82 Vicki Schneider, *Mama’s Tulip Garden*, 2021; Glass, 11" x 18" x 5"
- 84 David Schnuckel, *Decadal*, 2020; Glass, 78" x 40" x 2"
- David Schnuckel, *Polymerous Cylinder*, 2019; Glass, 10" x 10" x 10" (not illustrated)
- David Schnuckel, *Pivot*, 2019; Video (not illustrated)
- 86 Daniel Seiders, *Transfiguration*, 2020; Modified batik wax resist technique, paraffin is hand painted into the fabric before acrylic paint is forced deep into the fibers, 276" x 120" x 4"
- 88 Karen Sienk, *Lilies*, 2020; Fiber, fused applique with hand painted fabrics, machine thread play and free motion quilting, 40" x 41" x 1"
- 90 Julia Skop, *Portrait of William Floating With His Shadow*, 2020; Shrinky dink, 9" x 11" x 1½"
- Julia Skop, *Joining Space*, 2020; Loomed miyuki beaded purse with kidskin interior, depicting space shuttle launch and the Crab Nebula, 13" x 5" (not illustrated)
- Julia Skop, *Portrait of Will*, 2020; Fused plastic, 24" x 20" (not illustrated)
- 92 Ashly Smith, *The Golden Maiden*, 2019; Mixed media, 96" x 108" x 24"
- 94 Shoko Teruyama, *Tall Tutu Vase*, 2021; Electric fired earthenware, 15½" x 9½" x 9½"
- Shoko Teruyama, *Large Coiled Jar*, 2021; Electric fired earthenware, 11" x 15" x 15" (not illustrated)
- 96 Lenore Tetkowski, *Mount Diversity*, 2019; Woven double-weave pick-up, fiber is tencel, parody of Mount Rushmore, 24" x 40" x 1½"
- 98 Colleen Toledano, *Me and Me*, 2020; Ceramic, 13" x 12" x 7"
- Colleen Toledano, *Him and Her*, 2019; Ceramic, 28" x 30" x 13" (not illustrated)

- 100 Victor Trabucco, *White Blossoms and Branch*, 2020; Glass flowers and leaves, metal coated with glass branch, 4" x 15" x 8"
- Victor Trabucco, *Camilla Flower*, 2020; Camilla Glass Flower and branch, 4" x 8" x 6" (not illustrated)
- 102 Kurt Treeby, *Lost Neighborhood: Woodlawn Avenue*, 2020–2021; Fiber, yarn, plastic canvas, 6" x 25" x 13"
- 104 Dana Tyrrell, *Spliff*, 2021; Acrylic, activated charcoal, crochet, 18" x 7" x 24"
- 106 JoAnn Vanderheite, *Undulation*, 2018; A container reconstructed from various concave and convex natural gourd sections with additional textural surface and airbrush coloration, 15" x 7" x 14"
- 108 Robert Wood, *Vacillation*, 2021; Porcelain, 8" x 10½" x 3½"
- 110 Robert Wurster, *True to Life*, 2020; Sculpture in various woods, 15" x 7½" x 6½"

Presented by the Sylvia L. Rosen Endowment for Fine Art in Craft Media, the 16th juried biennial exhibition explores the contemporary work of fine artists from the region working with glass, fiber, wood, clay, and metal. Art in Craft Media 2021, on view at The Center from Friday, July 10, 2021 through Sunday, November 28, 2021 was established by Sylvia L. Rosen and her husband, Nathan, in 1988 to celebrate Western New York artists working in craft media.





**Burchfield
Penney
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