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
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Burchfield Penney Art Center
SUNY Buffalo State
1300 Elmwood Avenue
Buffalo, New York 14222
716 878 6011
www.BurchfieldPenney.org

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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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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.
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.
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 Voulkos, 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.
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
LEE CANNAROZZO
DRAWING
A BLANK, NONSITE #3
ANN CLARKE
SELF PORTRAIT
LINDA COLLIGNON
BAD SEEDX
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
GOOD-BYES AND BLOOD AND DIRT—ONCE UPON A TIME IN THE SO-CALLED ‘WEST’
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
RICHARD NICKEL
TOMATO
MOON JAR
PAT PAULY
DUCK’S BREATH
MATTHEW RETZLAFF
HUFFY
MARIO SANTILLI
CORONA
STEPHEN SARACINO
CARTOON MUSIC SERIES. VESTIGE VESSEL #7
FABIANO SARRA
PILLAR PLANTER
VICKI SCHNEIDER

MAMA'S TULIP GARDEN
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
VICTOR TRABUCCO

WHITE BLOSSOMS AND BRANCH
KURT TREEBY
LOST
NEIGHBORHOOD: WOODLAWN AVENUE
DANA TYRRELL
SPLIFF
JOANN VANDERHEITE
UNDULATION
ROBERT WOOD
VACILLATION
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<th>Artist</th>
<th>Year</th>
<th>Materials and Dimensions</th>
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<td>Confrontation #1</td>
<td>Jozef Bajus</td>
<td>2021</td>
<td>Paper, ink, cutouts, mixed media, 22&quot; x 30”</td>
</tr>
<tr>
<td>Confrontation #2</td>
<td>Jozef Bajus</td>
<td>2021</td>
<td>Paper, ink, cutouts, mixed media, 22&quot; x 27”</td>
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<td>Visitor to the Handwoven Field</td>
<td>Nancy Belfer</td>
<td>2021</td>
<td>Fiber, mixed media, 18&quot; x 14&quot; x 2”</td>
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<td>Wearing My Heart On Your Sleeve</td>
<td>Emily Bellinger</td>
<td>2021</td>
<td>Fiber, 55&quot; x 62&quot; x ½”</td>
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<td>Pearl Gatherer</td>
<td>Dale Bosworth</td>
<td>2020</td>
<td>Metal, sterling silver and plexiglass pendant set with pearls, 4½” x 4½” x ¼”</td>
</tr>
<tr>
<td>Repression</td>
<td>Dale Bosworth</td>
<td>2019</td>
<td>Metal, sterling silver and plexiglass pendant, 4½” x 4½” x ¼” (not illustrated)</td>
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<tr>
<td>Nautilus</td>
<td>Dale Bosworth</td>
<td>2019</td>
<td>Metal, sterling silver and plexiglass pendant set with a petri/f_ied shell, 4½” x 4½” x ¼”</td>
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<tr>
<td>Precious Cargo</td>
<td>Paul Brandwein</td>
<td>2021</td>
<td>Organic form, mixed media, 20” x 16” x 3”</td>
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<tr>
<td>Ascending</td>
<td>Paul Brandwein</td>
<td>2021</td>
<td>Mixed media, paper mache, 48” x 17” x 3”</td>
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<tr>
<td>Good Vibrations</td>
<td>Paul Brandwein</td>
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<td>Ceramic, mixed media, 21” x 17” x 3” (not illustrated)</td>
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<td>Seamstress 2</td>
<td>Juan Carlos Caballero-Perez</td>
<td>2020</td>
<td>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”</td>
</tr>
<tr>
<td>Seamstress</td>
<td>Juan Carlos Caballero-Perez</td>
<td>2019</td>
<td>Formed and fabricated 18k gold, sterling silver, copper, pearls, diamonds, shells, ghost quartz, camel wool, 10” x 4½” x ¼” (not illustrated)</td>
</tr>
<tr>
<td>Spring</td>
<td>Juan Carlos Caballero-Perez</td>
<td>2020</td>
<td>Formed, fabricated, 18k gold, sterling silver, powder enamel on stainless steel, cast bronze, pearls, amethyst, diamonds, monofilament, felt, 5¼” x 4½” x 1” (not illustrated)</td>
</tr>
<tr>
<td>Mount Cecos</td>
<td>Chantal Calato</td>
<td>2019</td>
<td>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</td>
</tr>
<tr>
<td>Drawing A Blank Nonsite #3</td>
<td>Lee Cannarozzo</td>
<td>2019</td>
<td>9 handmade sheets, 10” x 8”</td>
</tr>
<tr>
<td>Drawing A Blank Nonsite #8</td>
<td>Lee Cannarozzo</td>
<td>2019</td>
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<tr>
<td>Artificial Orbit 06</td>
<td>Suyu Chen</td>
<td>2019</td>
<td>Metal, Sterling Silver, Stainless Steel, PVC Tube, Acrylic Spray Paints, Brooch</td>
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<tr>
<td>A Study of Snow 03</td>
<td>Suyu Chen</td>
<td>2020</td>
<td>Metal, sterling silver, PVC tube, epoxy clay, enamel paints, cotton thread, necklace, 5” x 6” x ½” (not illustrated)</td>
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<tr>
<td>Self-Portrait</td>
<td>Ann Clarke</td>
<td>2021</td>
<td>Fiber, 36” x 36” x 6”</td>
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<tr>
<td>Mother and Child Night</td>
<td>Ann Clarke</td>
<td>2019</td>
<td>Fiber, 117” x 99” x ½” (not illustrated)</td>
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<tr>
<td>Bad SeedX</td>
<td>Linda Collignon</td>
<td>2019</td>
<td>Fiber, 10” x 5” x 10”</td>
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<tr>
<td>Citrus x Tangerina</td>
<td>Zara Davis</td>
<td>2020</td>
<td>Ceramic, 12” x 6” x 20¼”</td>
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<tr>
<td>Primula Vulgaris</td>
<td>Zara Davis</td>
<td>2020</td>
<td>Ceramic, 9” x 5½” x 16½” (not illustrated)</td>
</tr>
<tr>
<td>Invisible Pain</td>
<td>Hairuo Ding</td>
<td>2021</td>
<td>Wood, fabric, thread, beads, pigment, plastic, brass, woolen, 53½” x 45½” x ¼”</td>
</tr>
<tr>
<td>Pensive figure</td>
<td>Jack Edson</td>
<td>2021</td>
<td>Designs on printed fabric, machine and hand pieced and quilted, 45” x 41” x 1”</td>
</tr>
<tr>
<td>Pinnacle Pair</td>
<td>Betsy Foster</td>
<td>2019</td>
<td>Hand-built porcelain, 60” x 36” x 30”</td>
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<tr>
<td>Cylinder Stack</td>
<td>Betsy Foster</td>
<td>2019</td>
<td>Hand-built porcelain, 26” x 19½” x 13½” (not illustrated)</td>
</tr>
<tr>
<td>Totem Tree</td>
<td>Pam Golden</td>
<td>2000–2021</td>
<td>Hand-built stacked clay, freestanding sculpture, 72” x 18” x 18”</td>
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<tr>
<td>Concealed Carry II</td>
<td>Judith Gregory</td>
<td>2019</td>
<td>Fiber, used tea bags, acrylics, cheesecloth, wire, dowel, 64” x 34” x 5”</td>
</tr>
<tr>
<td>Shadow Shaper I</td>
<td>Judith Gregory</td>
<td>2019</td>
<td>Fiber, used tea bags, handmade tea leaf paper, wire, dowel, 54” x 26” x 5” (not illustrated)</td>
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<tr>
<td>Cherry Layer Cake</td>
<td>Patricia Schnall Gutierrez</td>
<td>2019</td>
<td>Mixed media, fiber, 8” x 11” x 11”</td>
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<tr>
<td>Dinner Outf/s</td>
<td>Patricia Schnall Gutierrez</td>
<td>2019</td>
<td>Mixed media, fiber, 6” x 11” x 11” (not illustrated)</td>
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<tr>
<td>In Motion</td>
<td>Courtney Haeick</td>
<td>2021</td>
<td>Fiber, 84” x 30”</td>
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<tr>
<td>Birth, Death, Somewhere In-between</td>
<td>Barbara Hart</td>
<td>2018–2021</td>
<td>Bass wood, watercolor, gouache, and light-fast colored pencil, 20” x 6½” x 5”</td>
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</table>
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)

Peter Jones, Two Worlds, 2014; Stoneware, 13½" x 12" x 12"

Peter Jones, Ruins, 2020; Stoneware, 21¼" x 10" x 10" (not illustrated)

Peter Jones, Five Neo-Traditional Vessels, 2021; Stoneware, 5" x 6" x 6", 5¼" x 6" x 6" 6" x 5" x 5", 6¼" x 7" x 7", 9" x 8" x 8" (not illustrated)

Jeff Kell, Thank You for Your Service, 2021; Ceramic with glazes, 26" x 22" x 10"/uni00A0Wood, concrete, 84" x 24" x 24"/uni00A0(not illustrated)

William Keyser, Half Pigeon, 2019; Acrylic, lacquer, medium density fiberboard, wood, found object, 47" x 122" x 2".

Christine & Paul Knoblauch, Heaven’s Sake, 2019–2021; Metal, stainless steel gate, aluminum bar, silvered wire, 103" x 134" x 89".

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)

Sharon McConnell, Architecture of the Sky, 2019; Sublimation prints on fabric, aluminum bar, silvered wire, 103" x 134" x 89".

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)

James Moffitt, Engravers & Printers, 2019; Various karats of gold leaf and oil based enamels on acid-etched glass, 18½" x 28½" 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, 17¼" x 28" x 2" (not illustrated)

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)

Pat Pauly, Duck’s Breath, 2019; Fiber, printed cotton with minimal join is quilted, 35½" x 35½" x ½".

Matthew Retzlaff, Huffy, 2020; Mixed media, 26" x 24" x 36"

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)

Mario Santilli, Corona, 2020; Red platter of basswood, epoxy resin, 1¼" x 16" x 16"

Stephen Saracino, Cartoon Music Series Vestige Vessel #7, 2020; Hollow formed copper with wax patina, 32" x 8" x 6"

Fabiano Sarra, Pillar Planter, 2019; Cast concrete and walnut, 26" x 20" x 20"

Vicki Schneider, Mama’s Tulip Garden, 2021; Glass, 11" x 18" x 5"

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)

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".

Karen Sienk, Lilies, 2020; Fiber, fused applique with hand painted fabrics, machine thread play and free motion quilting, 40" x 41" x 1"

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)

Ashly Smith, The Golden Maiden, 2019; Mixed media, 96" x 108" x 24"

Shoko Teruyama, Tall Tutu Vase, 2021; Electric fired earthenware, 1¾" x 16½" x 9½"

Shoko Teruyama, Large Coiled Jar, 2021; Electric fired earthenware, 11" x 15" x 15" (not illustrated)

Lenore Tetkowski, Mount Diversity, 2019; Woven double-weave pick-up, fiber is tencel, parody of Mount Rushmore, 24" x 40" x 1½"

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)
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.