



LICG Clay & Fiber Media Groups Present

BLUE

March 7 to May 7, 2017

Angela Koenig Center of the
Oyster Bay Historical Society

20 Summit St., Oyster Bay, NY
www.oysterbayhistorical.org 516-922-5032

Artists' Reception: Sunday, March 19, 3-6 PM

'Blues & Brews': Thursday, April 6, 5-7 PM

Gallery Talk: Sunday, April 23, 2-4 PM

Panel Discussion/Closing Reception: Sunday, May 7, 3-6 PM



Long Island Craft Guild
www.licg.org
516-350-8984

Exhibit Committee
Clay: Puneeta Mittal, Beth Heit
Fiber: Dianne Matus, Helene Kusnitz

Gallery Talk: Cobalt & Indigo in Clay & Fiber
Sin-Ying Ho and Bernadette Puleo
Sunday, April 23, 2-4 PM



Ceramic artist Sin-Ying Ho will speak about the glories of Chinese blue and white wares and how her work explores the "collision of cultures," where she combines traditional Asian hand-painted imagery with the use of new technologies such as computer-generated decals.

Fiber artist Bernadette Puleo started her journey of exploration of the mysterious *Polygonum Tinctorium*, or Japanese Indigo, when she ordered some indigo seeds in 2002. She will discuss both the process of vat dyeing with indigo and how she embeds her dyed cloth in pulp to create pulp paintings and experiments with shibori techniques to make resist patterns on silk.



Exhibition Juror

Judith S. Schwartz, Ph. D., Professor, New York University, and Head of Sculpture: Craft Media Area, teaching studio courses in undergrad and graduate area sculpture and mixed media. She is a curator and author of national and international exhibitions and articles on contemporary ceramics, and author of *Confrontational Ceramics*. Educational consultant to Lenox China Company; Board of Directors for the Watershed Center for the Ceramic Arts (Past President), Studio Potter Magazine, The Joseph Schein International Museum of Ceramic Art at Alfred University (Advisory Committee), The Museum of Ceramic Art, New York, NY (Current Board President), K12 Ceramic Art Foundation, The Clay Art Center, Port Chester, New York, Board of Trustees, Arts Westchester and the University Council for Art Education (Past President). Juror and consultant to numerous national and international exhibitions: the Ceramic Biennial in Icheon, Korea, European Biennale, Bornholm, Denmark, and The Figure Competition at the Westerwald Museum in Germany. Curator of All Fired Up for the Westchester Arts Council. She is an honorary member of NCECA, a J. D. Rockefeller III grantee and received the Everson Museum's award for excellence in art education, Fulbright Senior Specialist to the National School of Art and Design, Dublin, and educator of the year award Renwick Museum of Art, Washington, DC.

Curator's Comments

I relished the thought of jurying this show since its central theme is devoted to my most favorite color. "Blue," with its rich cultural and historical roots for both fiber and clay, not only beckons associations with ancient civilizations of India, China and Japan, but still has enormous appeal today as a dynamic, engaging and intensely vibrant color favored by artists. This could not be more evident than in the hands and minds of the artists who contributed to this show.

The fiber artists made good use of the natural indigo dyes that bring opulence and brilliance to their garments and wall paintings. The ceramic artists demonstrated their never ending fascination with cobalt oxide, copper carbonate and iron oxide that, when fired to just the perfect kiln temperature, is magically transformed from a powder to a surface that conjures the color of the sky and the calming effect of the ocean.

As a mixed media artist, I use both clay and fiber in my practice. It is a bold color that I love to wear and I often set my table with cobalt blue dishes that bring a festive yet relaxed atmosphere to a meal. I was delighted therefore, to find many artists similarly inclined to making wearable garments such as Susanne Yellin's *Blue Coat*, a jacket of tie dye patterns that is skillfully sequenced around the sleeves and bodice, or the use of a table implying domesticity in the installation of *Tablescape* (Elaine Mayers Salkaln and Dianne Matus), where the blue on the tablecloth, placemat, plates, vases, pitchers, cups and even the hydrangeas coming in a cacophony of pattern and color.

Other artists play on our cultural and social associations when referring to the color. Barbara Karyo's *Blue State Solution* places various oddly formed cups on a plate landscape reminding us that Blue States refer to the Democratic Party.

Other popular phrases such as Blue Blood, Blue Ribbon and Blue Plate Special must have been in the artists' minds since many works included red and blue ribbon as a play on these popular phrases. Notably, there were more plates than vessels among the clay artists.

We also often use the word blue to denote melancholy and *Really Blue* (Anna Tsontakis-Mally) and *Mood Indigo* (Barbara Karyo) were particularly notable works that conjure that emotion.

I think two works convey the essence of the show. Denise Kooperman's *Holding the Wetlands in My Heart*, a fiber work that depicts a vibrant landscape of myriad textures that are felted, stitched and welded together, conjuring a lush territory teeming with life. The various shades of blues and greens intensify the abundance of the land. Among the clay submissions, *Vase* by Jonathan Zamef does the same thing with a twinkling glazed sky and a blue bird's arched wings flying high around the well-proportioned walls of the slab vessel. I cannot think of two more effervescent metaphors.

This imaginative and inspirational exhibition has provided us with superb interpretations of both the color and concept of the color blue and demonstrates the skills and creativity of the artists presented.

Judith Schwartz, PhD,
Professor of Art
Area Head Craft Media
New York University/ Steinhardt

Curator's selection of noteworthy works:

Azure Iris

Cherrie Hampton & Patricia Birchall

Feminine Mystique: Domestic Goddess in Blue

Eileen Palmer

Mood Indigo

Barbara Karyo

Really Blue

Anna Tsontakis-Mally

Serenity

Cherrie Hampton

Holding the Wetlands in My Heart

Denise Kooperman

Tablescape in Blue

Dianne Matus & Elaine Mayers Salkaln

Vase

Jonathan Zamet

Blue Coat

Susanne Yellin

**Linda Brandwein
Fireworks**



Gazing at the sky I see fireworks. . .some are in geometric forms, others are bursts of color. Suddenly a blue fireball lights up the sky. . .

Linda Brandwein
Shades of Blue



When designing "Shades of Blue" I looked to incorporate many hues of blue. We associate blue with a baby. . . thus the lighter shades. Blue is also the color we see in our everyday lives, such as in the blue skies. Blue is special to me—it reminds me of how fortunate I am to be living in between a beach and a bay, where I can gaze at the beautiful blue water in all seasons. Darker shades of blue greet me each evening as I stare at the beautiful sky.

Nancy Bruno
Vapour 1



Christine Castano, MD
Sapphire



I wanted to evoke the feeling of looking into a formation of gemstones, suggesting facets and a crystalline structure by using pentagonal shapes. The fabrics are my own hand-dyed cottons, and the work was machine pieced—with many set-in seams!—and quilted on a domestic sewing machine.

Christine Castano, MD
Lifeline



This piece is a response to the start of a new year, just a few months after I experienced a serious medical event. The vertically arranged section from the left represents my life to that point, the mid section represents the disruption of the event, and the horizontally oriented section on the right conveys my resolve to live in a more integrated, intentional, and harmonious manner in the future. I was born and raised on Long Island, and spent many years sailing on Long Island Sound; blue water and blue skies evoke the sense of home for me, and the title refers not only to the timeline of my life, but also the life lines around a boat that keep sailors from falling overboard. Commercial hand-dyed and solid fabrics were improvisationally cut and pieced by machine, and then I quilted the work on a long arm sewing machine.

Kathy Daley
Black & Blue



"Black & Blue" is a female figure. Genetic testing has shown that our DNA comes from many different races. Each race leaving its marker on humans today. When we look inside our body we see a different picture than what is shown in our outward appearance. This figure is my first attempt to show who we really are.

Oksana Danziger
Japanese Garden



Oksana Danziger
Blue Flowers



**Candice Dorsey
Lidded Vessel #1**



These pieces were dipped in cobalt sulfate and aluminum foil sagger fired in a gas kiln. Both were treated the same way but fired at different times. All producing a different blue due to temperature, atmosphere and placement. The way a blue ocean can be bright and inviting on a hot summer day and frigid and grayish on a winter day. Blue can be the innocence of a baby's blanket and can be the sadness of your soul. Blue has the ability to change its identity circumstantially and without question.

**Candice Dorsey
Lidded Vessel #3**



Rosanne Ebner
Blue Nipples



This administration's disregard for women's reproductive rights and our right to choose are turning our nipples blue. Women are in pain over what is happening in Washington right now and are in fear of losing rights we fought so hard to get. I created this multiple breasted bottle out of porcelain and used a blue mason stain to make the nipples blue."

Rosanne Ebner
Blue Houses



These houses were inspired by the blue and white Delftware of the Dutch. I used white stoneware with a cobalt wash, finished with a clear glaze. Afterwards, I sandblasted these pieces to create a matt finish.

Rosanne Ebner
Still Life in Blue



Indigo blue has always been a favorite color of mine and I wanted to explore how to create this color in glaze. This still life of bottles shows a variation of this blue with an accent of brown clay body stripes.

Liss Gerald
Morning Dew



Cherrie Hampton
Serenity



In the lingering moments before before dawn, the familiar fog of a May morning, in Yellowstone National Park's Hayden Valley, enveloped and obscured the landscape. Slowly as the haze began to clear, Alum Creek revealed a rare sighting of Trumpeter Swans. The trio barely visible at the edge of the mist, slowly and rhythmically dipped their heads into the water enjoying breakfast. The swans companionably moved together casting a reflection of the first rays of sunrise on the rippling water creating a rare moment of serene enchantment.

Cherrie Hampton & Patricia Birchall
Azure Iris



Our work, made of both Cotton and Clay, is an artistic combination of contrasting materials creating art pieces that explore the juxtaposition of hard and soft surfaces. The use of fabric and clay allow unusual interpretations of both realistic and abstract forms resulting in an unexpected and surprising synthesis.

Linda Hartman
Mexican Surf



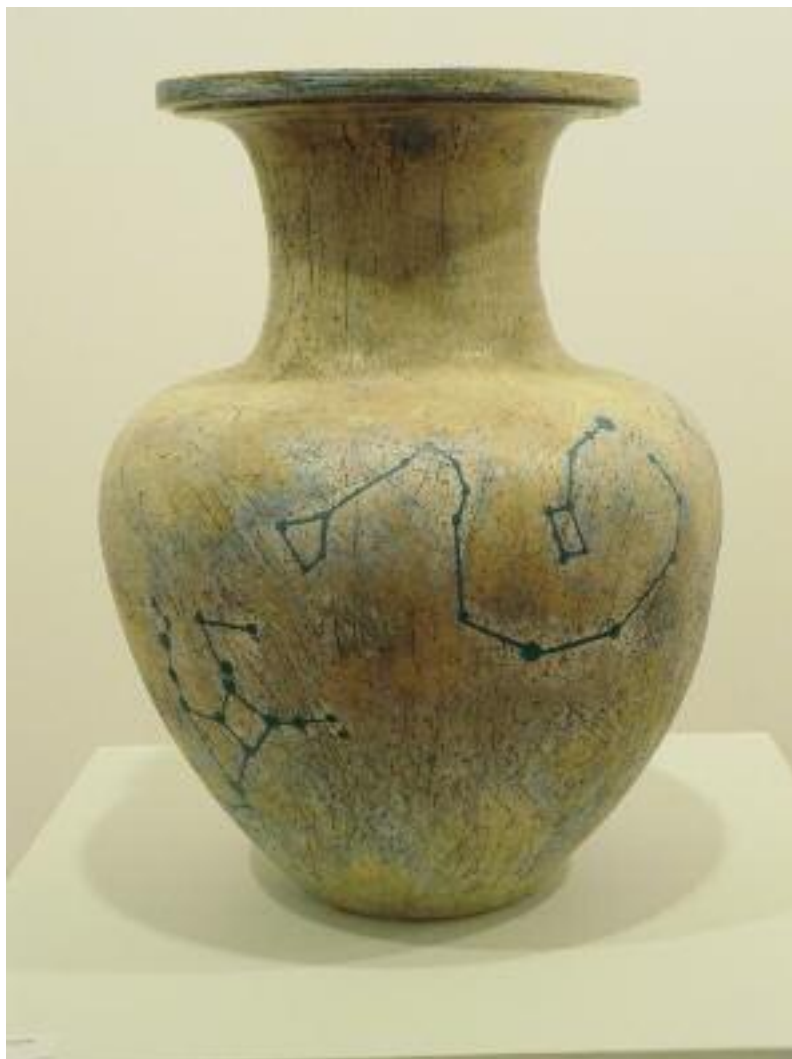
I consider myself a fiber artist who creates abstract landscapes. Mexican Surf evolved from my many trips to the Riviera Maya; I loved the deep rich colors of the ocean against the rough harsh bushes and landscape surrounding the water. These fibers tell the story of the depths of the water changing from calm and smooth to rough and deep.

Beth Heit
Cobalt Pear



Walking and collecting all sorts of odds and ends is one of my favorite pastimes. I use these found objects for inspiration in my clay sculptures. One day I picked up a small pear from someone's garden. I was struck by how the shape resembles the human form. Pears are like people in other ways too. Pears come in all different shapes, sizes and colors. They are fragile and bruise easily.

**Patricia Hubbard-Ragette
Hercules and Draco**



**Carol Hunt
Caribbean Twilight**



Barbara Karyo
Blue State Solution



The idea of using colored clay has been an unfulfilled temptation for years. This was the perfect opportunity to try it.

The cups were a departure from my usually controlled work. As I was forming them my aim was to create very personal varied forms that still related to each other.

When I decided to do the tray I wanted to use all the same clays and unite them into a beautiful entity. As I worked I had the radio on and the piece seemed to become my response to the political discourse around us.

Barbara Karyo
Mood Indigo



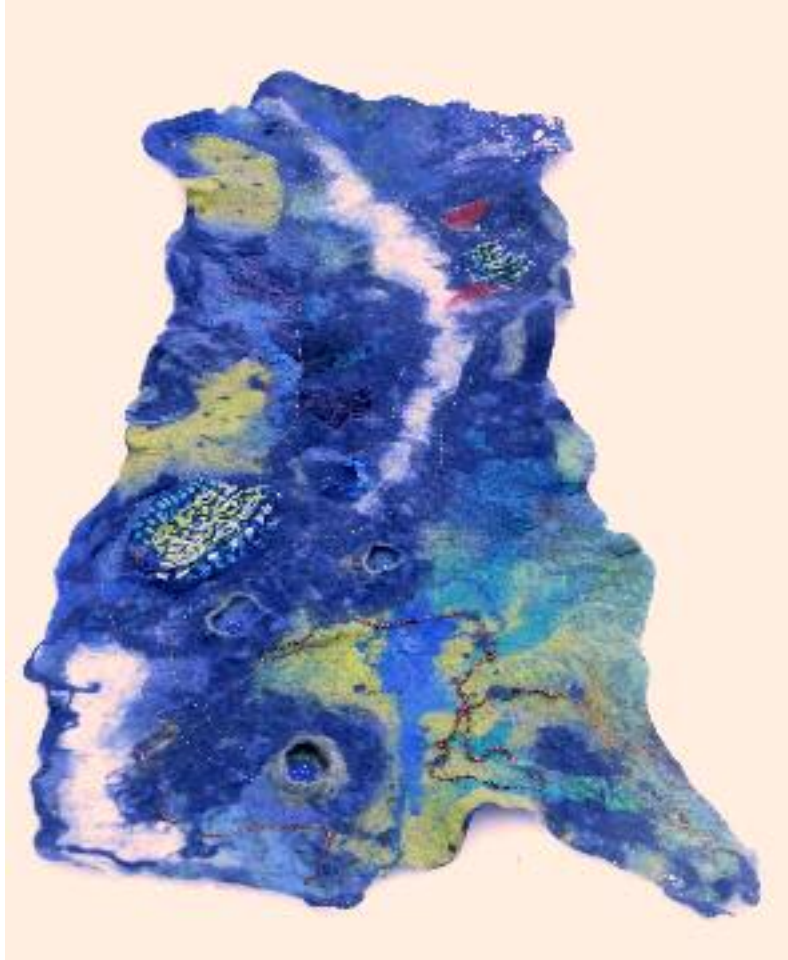
The first response I had to the word "Blue" was the emotion. It is a state that I frequently inhabit, so the bas-relief reflects that and my way of dealing with it. I also used traditional blue and white patterns found on china, fabrics and in nature.

**Denise Kooperman
Holding the Wetlands in My Heart**



Holding the Wetlands in My Heart reflects the beauty of the Finger Lakes region of upstate New York where I live...its lakes, creeks, rivers and waterfalls and the importance of protecting our sources of water.

Denise Kooperman
Journey



Journey depicts the rich emotions of different blues as one wanders through life, sometimes experiencing sadness and grief.

Helene Kusnitz
Alice's Teapot



Sometimes blue can feel whimsical as in this vessel. I've been making 3D vessels of wool for a while. Inspiration for this piece came from challenging myself to make a felted teapot after seeing felt artist Pamela MacGregor's work. Making it blue reminded me of Alice in Wonderland and her interesting travels.

**Helene Kusnitz
Shooting Star Shawl**



Blue can be royal. How can you not feel special when you wrap yourself in this rich glorious color? I purchased a piece of blue chiffon to use for nuno felting and put it away to use in the future. The opportunity to use it arose with the Blue challenge.

Leslie Isabelle Levine
Companion Blue



Dianne Matus
Dark Laundry Day



What if humans had blue skin? Which group would be lowest on the socio-economic totem pole: the powder blue people or the dark indigo people?

Dianne Matus
Mermaid's Cape: When Blue Goes Green



Our eyes see color differently. Where most people see green, I see blue. At what point does that one extra drop of yellow turn a gallon of turquoise paint into green? The many blues and greens of the sea provided my canvas for exploring this idea.

The cape is made from strips of hand-dyed silks, tulle, metallic and sequined fibers, and a fishnet, all draped on a tabard of hand-dyed silk noil.

Dianne Matus & Elaine Mayers Salkaln Tablescape in Blue: The Old & the New

The fiber part of the entry is a patchwork tablecloth and a patchwork placemat. The ceramic pieces are a combination of the new and the old (represented by an antique Staffordshire pitcher), to show how wonderfully old and new blue and white china go together.

BLUE: Elaine Mayers Salkaln

For me, Blue is the bridge color. When I paint a blue line around each and every color in my paintbox of colors, it works—just check out Matisse. When I set my table with pieces of my collection of blue and white china—English Staffordshire, Japanese Imari (the blue and white or the blue and white with red) and mix it in with the blue and white ceramic pieces that I have made, and blue and white textiles made by a dear friend and colleague—it all goes together including flowers of all colors.

No one says it better than Poet, Marge Piercy in her poem "Colors passing through us":

"Every day I will give you a color,
like a new flower in a bud vase..."

She then proceeds to go through all six of the primary colors, giving each, a stanza: PURPLE, RED, ORANGE, YELLOW, GREEN and lastly BLUE, which gets two stanzas:

"Blue as cornflowers, delphiniums,
bachelors' buttons. Blue as Roquefort,
blue as Saga. Blue as still water.
Blue as the eyes of a Siamese cat.
Blue as shadows on new snow, as a spring
azure sipping from a puddle on the blacktop.
Cobalt as the midnight sky
when day has gone without a trace
and we lie in each other's arms
eyes shut and fingers open
and all the colors of the world
pass through our bodies like strings of fire."



**Linda Mendelson
Waterfall**

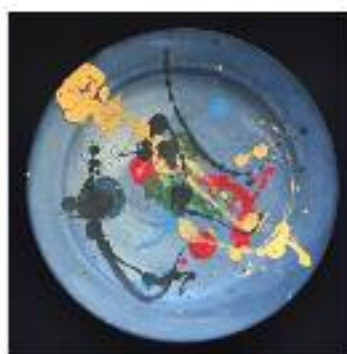
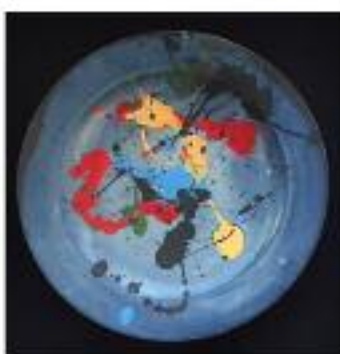
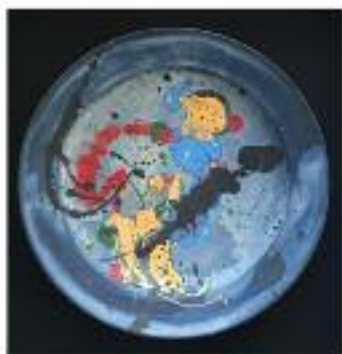


Waterfall is a wall hanging art piece which is hand dyed, hand woven on a loom with cotton and sewing threads. The clay flower is both hand made and hand painted. The shades of blue used in this piece evoke a feeling of serenity.

**Cathy Miranker
Patch of Blue**



Puneeta Mittal
Evoking Parrish: A Triptych



Noriko Okada
Swimming Cat



This cat just finished his swimming practice. He is proud of being able to hold his breath so long under the water.

Eileen Palmer
Feminine Mystique: Domestic Goddess in Blue



This pic assiette mosaic is made from fractured and cast off serving pieces. The broken dish-ware comes from many cultures, all using blue & white as a common theme. When these global shards are united with grout and grit, they make a powerful statement.

Let's take what is broken, come together and take our place at the table.

**Odell Plantin
Sargasso Sea**



Stuart Rabeck
Charger



Stuart Rabeck
Vase



Ruth Sachs
Cobalt Sea



My Cobalt Sea was inspired by the Deep Blue of the oceans.
It is slab built, incised and stained with Cobalt Carbonate.

**Ruth Sachs
Blue Flower Vase**



Blue Flower Vase is inspired by my gardening adventures on Long Island, which are renewed each spring

Elaine Mayers Salkaln
Imari Redux #3



**Elaine Mayers Salkaln
Quadrant**



Anne Scotti
Amazing Realization-Blue



Sally Shore
Give Me Liberty



**Sally Shore
Little Blue Marbles**



Sally Shore
Wrapped in Ribbons



Rita Silverman
Aquascape



Lauren Singer
Blue Really Loves Orange



This was a second foray into weaving with a blue/orange palette and the first time I used beads in the weft.

Lauren Singer
Running Tide



This piece's title evokes a line, "For the call of the running tide", from a favorite poem, "Sea Fever", by John Masefield and reflects my love and concern for the ocean. The need to preserve our primordial blue waters is paramount, especially with the rising incidence of toxic red tides and the ubiquitous discarded plastics which threaten the future of our life-giving seas.

**Alice Sprintzen
Necklace**



Kim Svoboda
Tulum Moon



A full moon on a beach in Mexico. A full moon in a cold town in the Northeast. My daughter in New Jersey and I in Mexico text photos of the same moon. The moon gives us awe and mystery, beauty and peace, hope and comfort.

Michaelann Tostanoski
Blue Mist



Michaelann Tostanoski
Coming & Going I & II



Anna Tsontakis-Mally
Really Blue



Florence Vignona
Blue Jar



Marcia Widenor
Circles of Thread



Susanne Yellin
Blue Coat



Blue Coat is a kimono-style coat crafted from fabric hand-dyed in an indigo-colored dye bath using a number of different patterns in the shibori method of dyeing. Shibori and indigo dyeing are traditional Japanese crafts going back many centuries. I thought that I would combine the colors of indigo and the techniques of shibori in a modern take on a kimono coat.

Nancy Yoshii
Coming & Going I & II



This fabric/mixed media collage diptych was inspired by an old scarf imprinted with a primitive fish image, which subsequently became part of the piece. Also incorporated are hand stitching, beading, and the idea that half the time, we're too busy to know whether we're coming or going.

**Nancy Yoshii
Earring Collection**



I have been making paper/mixed media collage earrings since last March, so when the Blue exhibit came along, I thought "Why not try them with fabric?"

Nancy Yoshii
The Blue Chair



Seeing possibilities, I reclaimed this chair from the trash—like many artists, I'm an inveterate retriever of discarded objects. The chair's lovely lines were promising, and after a bit of repair, sanding, a new coat of paint, and a bright patchwork reupholstered seat, it now has a new life.

Jonathan Zamet
Vase



**Jonathan Zamet
Bowl**

