



MASTER CRAFTSMEN

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An Invitational Exhibition

November 7 - 28, 1971

University Art Gallery

State University of New York at Binghamton

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INTRODUCTION

We are pleased to show in the University Art Gallery our first exhibition of Contemporary Master Craftsmen. The invited thirty-two artists from twelve states, Canada and Spain have contributed three or less works which in their opinion represent something typical of their most recent style.

The expressive possibilities of clay, textiles, wood and glass have recently developed to where these crafts are valued not only for their practical purpose but also for their aesthetic value. The variety of ways these materials are used by the artists/craftsmen provide us with an exciting survey of what is happening in this field today. It is with this idea in mind that we present this exhibition in the hopes of enriching the appreciation for these arts in our University and the community-at-large.

The unselfish help of Ros Tunis, Adele Siegel, Jean Hansen, Claire Grinberg, Betty and Bill Wells and our Faculty members Don Bell, Ferdinand Devito, Aubrey Schwartz and James Stark is appreciated; Inge Levie and Walter Luckert of the Gallery staff deserve our thanks. With pride we record the assistance of our students, Sherry Greene, Susan Fried, Andrea Rubinstein, Barbara Jacoby, Monica Hasak, Axel Pedersen, Robert Boyer and Barbara Adams whose enthusiasm for the contemporary crafts was a source of inspiration.

The financial contribution of the Graduate Student Organization has enabled us to publish the catalogue in its present form and we extend to them our gratitude.

This exhibition has been made possible through the generosity of the invited Masters whose enthusiastic cooperation has made this undertaking a pleasure.

Michael Milkovich, Director
Mary Newcome, Assistant Curator



"They are an exclusive 1970 edition of 10, signed and numbered by the artist (me). What do they mean? I've forgotten my number."

Robert Arneson
Davis, California

BRICK EDITION, set of 10 celadon bricks,
each 2 1/2" x 7 1/2"

Courtesy Hansen Fuller Gallery



"I am a mad scientist working in my laboratory; trying to create life. I've been breeding these critters for a couple of years."

Clayton Bailey
Crockett, California

GORILLA CUP, WILD INDIAN PITCHER, BLACK POT, MONSTER, SKULL BOTTLE

George Gladstone's Ethnic Pitcher Collection. Slip cast editions of 25 each, hand painted earthenware, china painted detail
Size range: 5" to 7" high



● 8 QUART CASSEROLE,
glazed stoneware, 9" x 17"

SMALL CASSEROLE,
glazed stoneware, 8" x 9"

COVERED JAR, glazed stoneware,
11 1/2" x 10"

"The beauty of clay as a creative medium is its ability to be formed easily into a vast variety of shapes. Finished forms frequently take on elements of personality. The effect may be classically sober and quiet or comically boisterous and whimsical. The wheel, a traditional potter's tool, aids in rapidly transforming shapeless lumps of clay into vessels of endless diversity. Most of my own work acknowledges the functional container or vessel traditional to ceramics. I am, however, interested

in elevating the visual qualities out of the realm of purely functional considerations. I seek to utilize masses which are sculpturally valid and surfaces which are painterly. In short I want to bring to traditional ceramic materials a sense of new life and visual excitement."

Marvin Bjurlin
Fredonia, New York

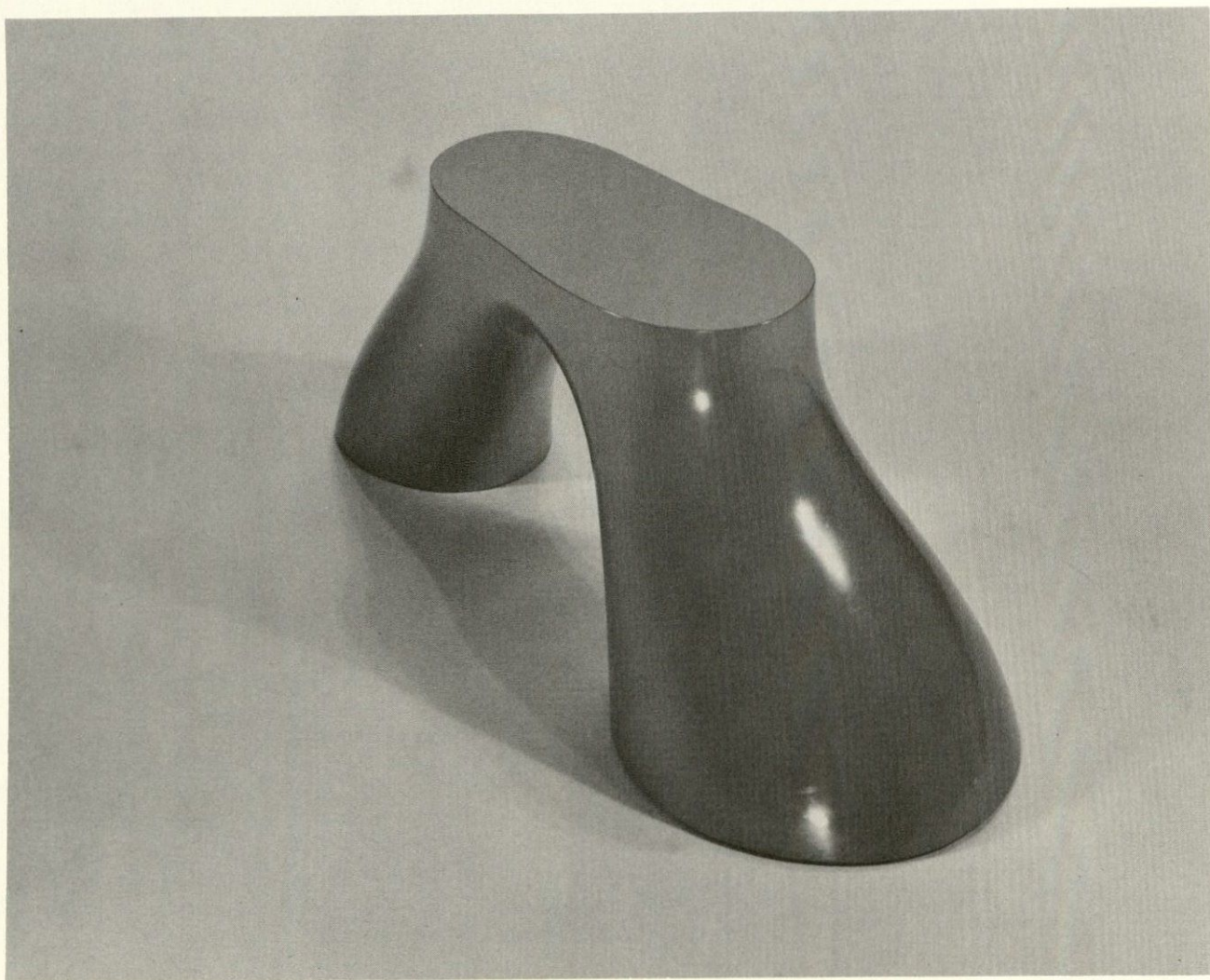


"These things are wood objects found on earth.
We are with nature one."

Jon Brooks
New Boston, New Hampshire

● CHAIR, walnut wood, 35" x 40"
Signed and dated 1971

SMALL CHAIR, wood, 30" x 30"
Signed and dated 1971

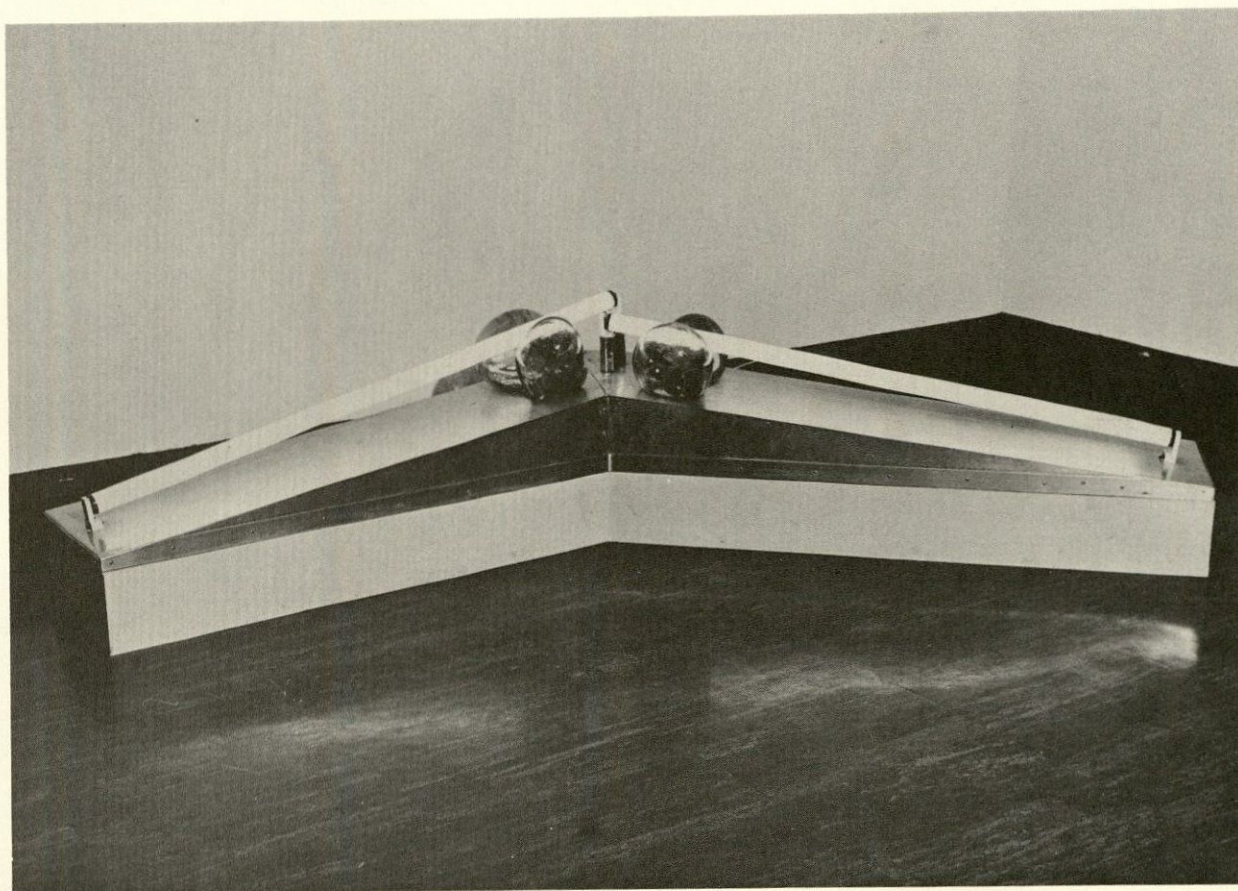


Wendell Castle
Scottsville, New York

● HUMP TABLE, fiberglass, edition of 12,
36" x 15" x 18"

MOLAR CHAIR, fiberglass, unlimited edition,
34" x 28" x 24"

STOOL, Walnut wood,
20" x 16"



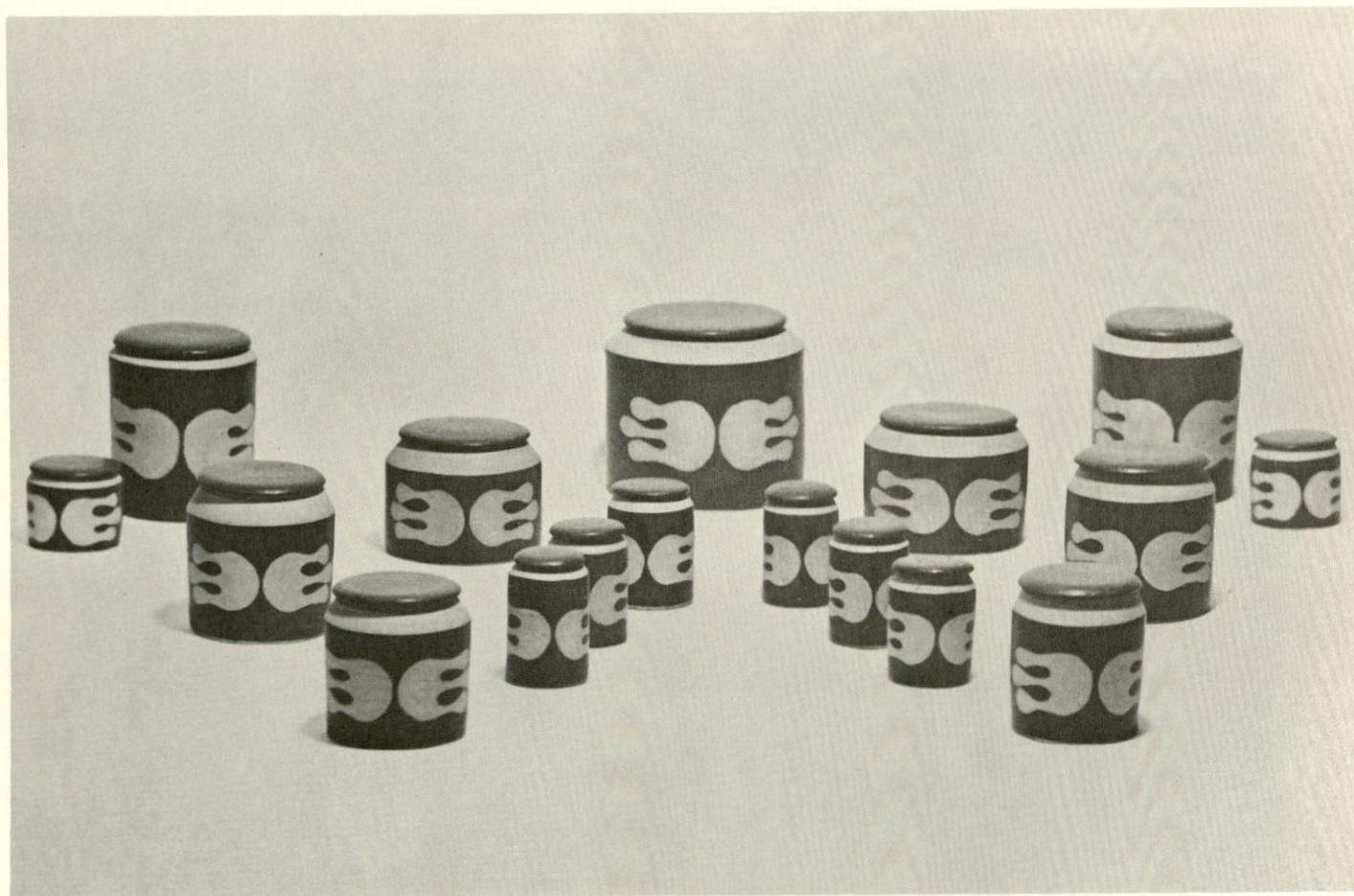
"I try to disassociate myself from the inherent beauty of glass as a material and use it as a part of a total whole. Searching glass—the material and process—for its own limitations and possibilities and not forcing other references and other backgrounds (potters making glass pots) onto glass. The unexplored possibilities of glass are limitless—just as potters after thousands of years are still using clay for new meaningful statements."

Boris Dudchenko
Greensburg, Pennsylvania

UNTITLED, glass and 8' metal pipes mounted on 12" x 18" black base, signed on base

● UNTITLED, glass and neon tubes mounted on 96" x 18" x 18" silver painted base

UNTITLED, glass, mirror and neon, signed lower right on mirror, 48" x 12" x 10"

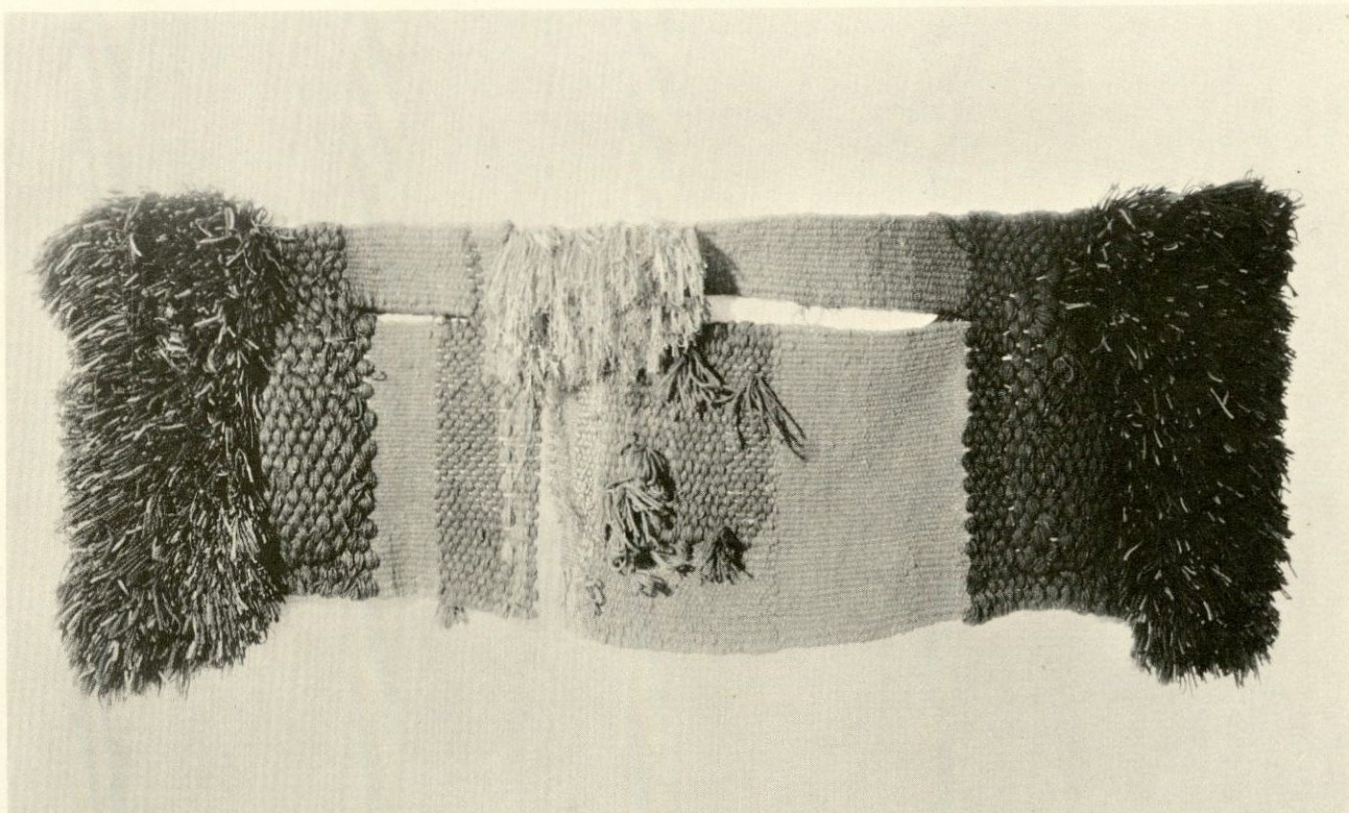


"In my work with clay I try to develop the perfection of line and grace that is inherent in the material I use."

Sally Ann Endleman
New Haven, Connecticut

● CANNISTER SET, 17 pieces, stoneware, Size range:
3" to 7" high

SOUP TUREEN, stoneware, 10 1/2" x 15"



"Tapestry is the logical complement of modern architecture; it's (architecture's) rationalism demands something to combat its coldness, to give warmth to expanses of wall not just decorative, but to become one with it. What is more suited to this than tapestry?"

Josep Grau-Garriga
Barcelona, Spain

- **FRONTAL III**, red, brown, blue, violet yarns, metallic red, blue, and black threads, 28" x 67 1/2"

PROFETA, brown hemp, red, yellow, beige, and white cord, clear plastic tubes, 89" x 32"

ECUMENISME, red, white, brown and purple yarns, 10'11" x 13'11"

Courtesy Arras Gallery



"Like most people I try to put as much joy into my life as possible. Right now I enjoy making pottery. I hope that the results of my work bring some joy to those who experience it."

Wayne Higby

East Providence, Rhode Island

- WINTER BEACH, a Landscape Container, earthenware, raku 7" x 20" x 17"

UTE PASS, Landscape storage jar, 12" x 13"
Reproduced on the cover

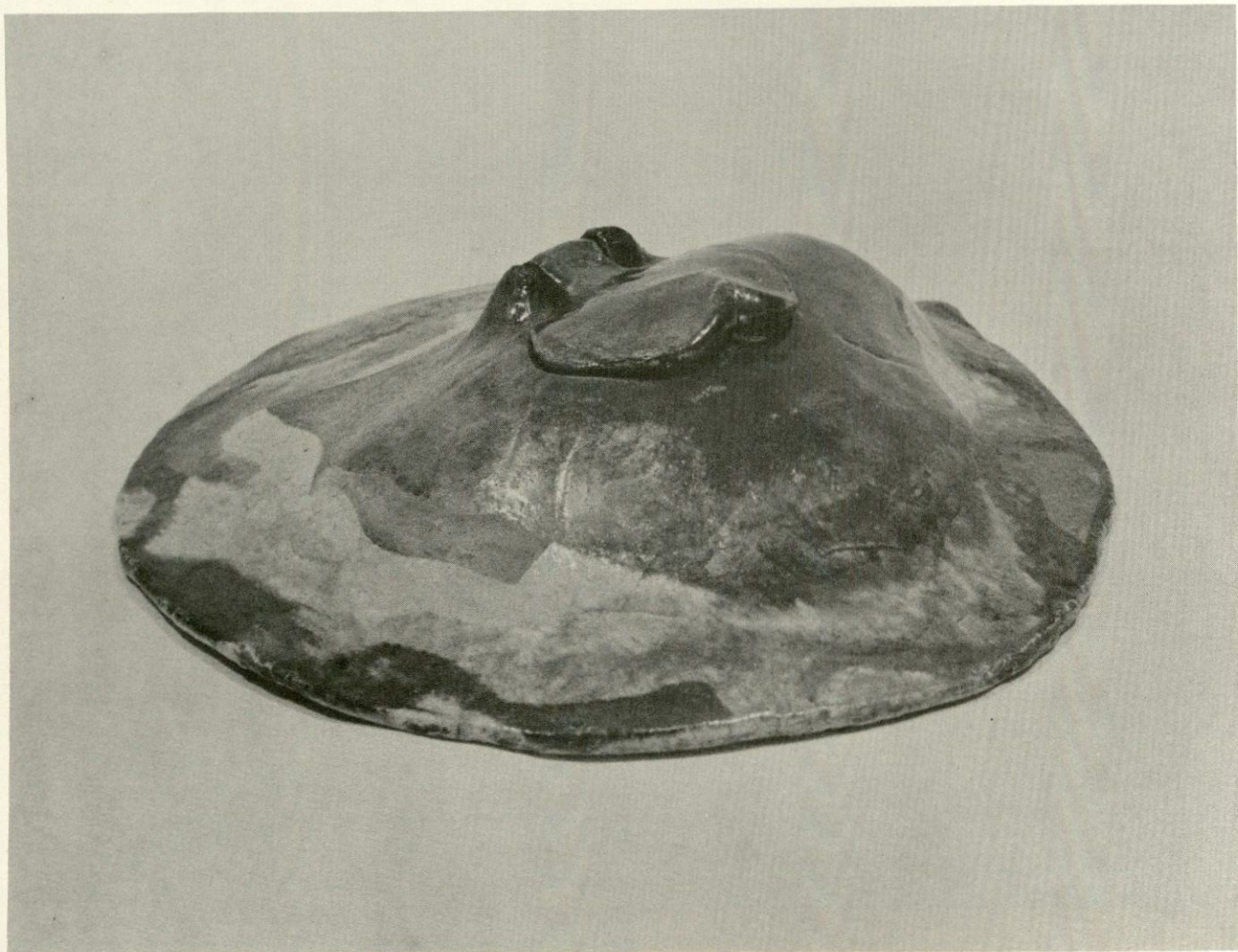
GREEN VALLEY, Landscape plate, 17" diameter

Marg Johansen
Monroeville, Pennsylvania

● RAGNERS CLOAK, linen, wool, rayon, 76" x 27½"

ORANGE RYA, persian wool, 71" x 15½"



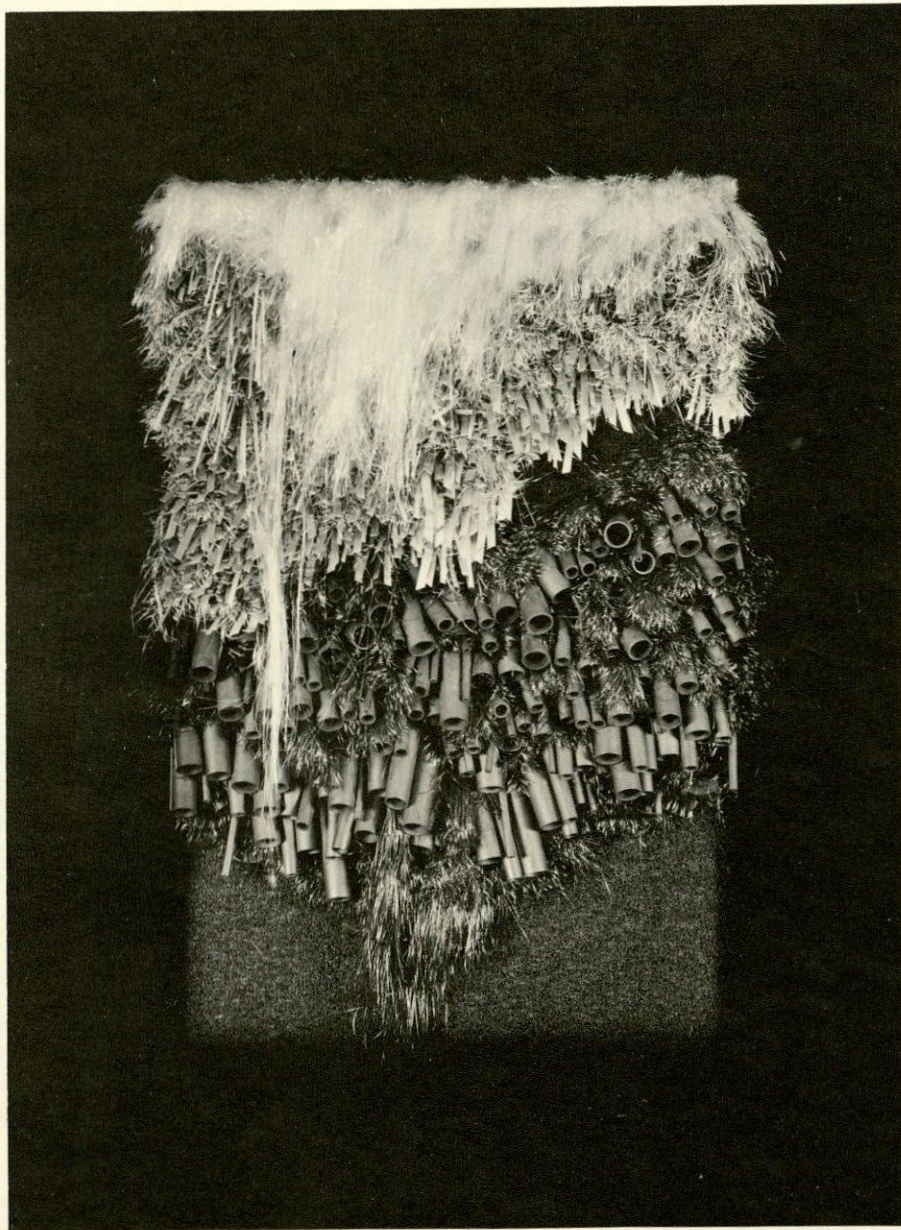


Nancy Jurs
Scottsville, New York

● TREASURE BOX, raku, 4" x 15"

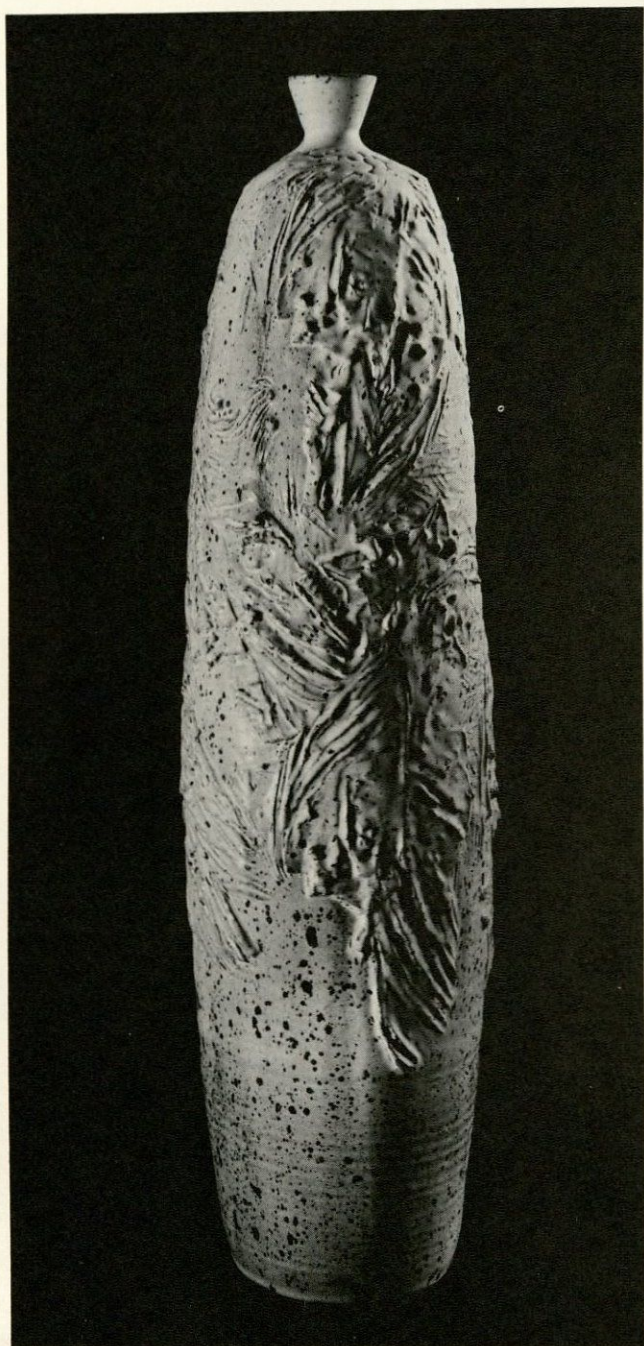
BOWL, raku, 13" x 13"

MUG, raku, 3" x 7"



Robert Kidd
Bloomfield Hills, Michigan

UNTITLED, plexiglass, rovana, aluminum and mylar
48" x 36 1/2"

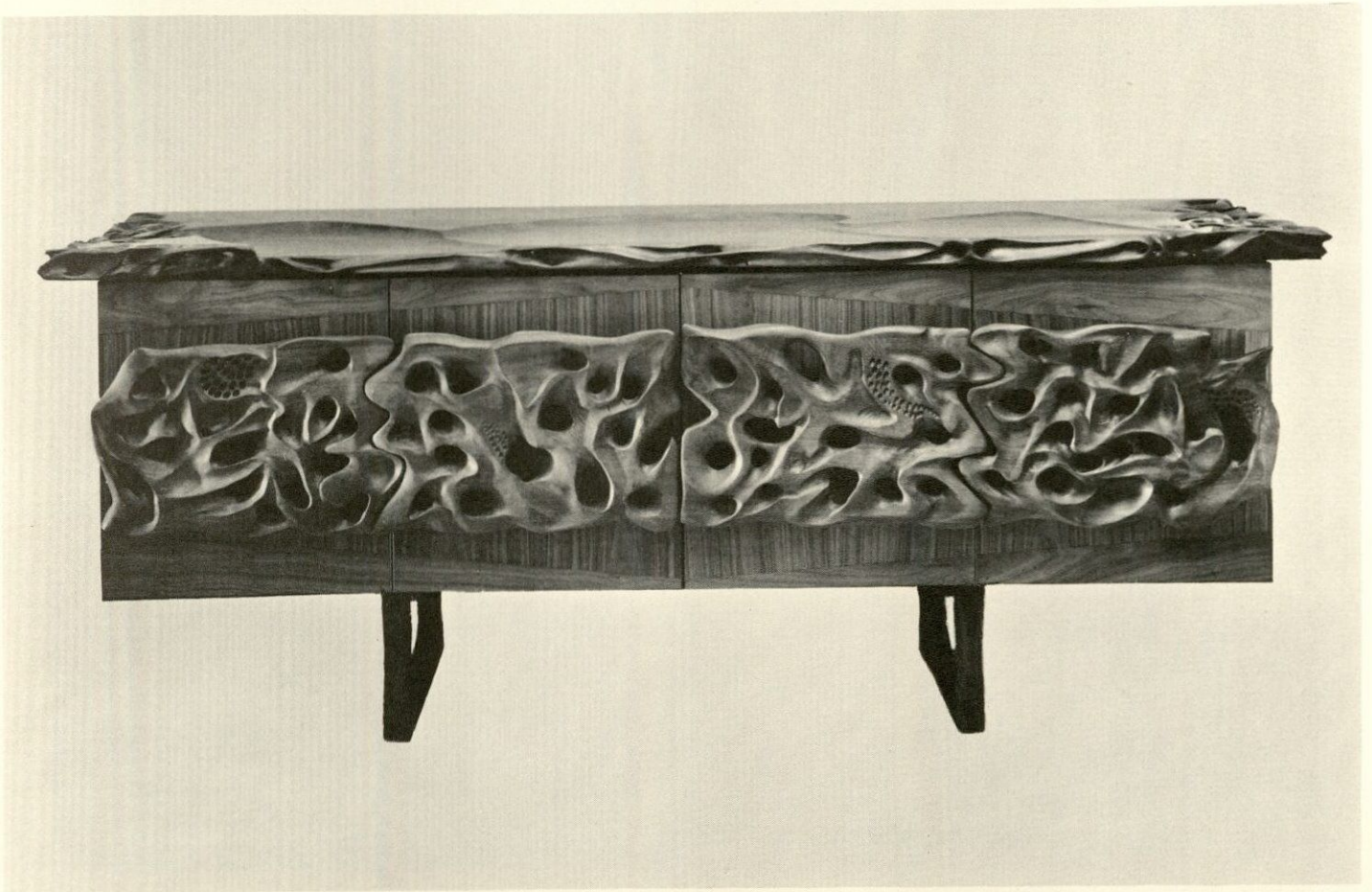


"Pottery brings to mind some useful object related to the environment in which it was created. In my work, shapes, colors, and/or textures are unconsciously derived from the rural setting in which I live."

Robert E. Klein
Mercer, Pennsylvania

● TALL VASE, stoneware, 30 $\frac{3}{4}$ " x 8"

BROWN POT, stoneware, 10 $\frac{1}{4}$ " x 7"



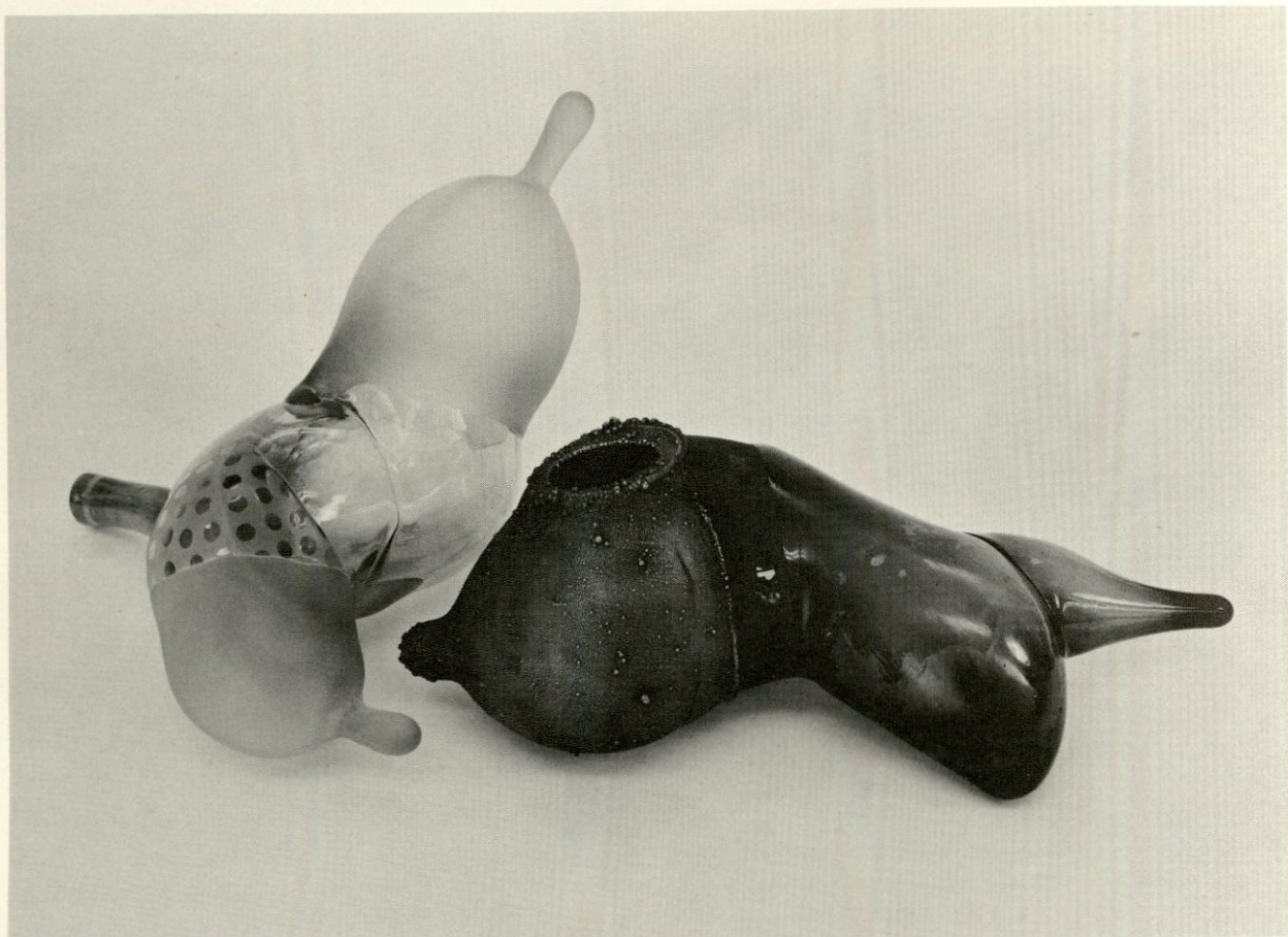
"Always having a great love and fascination for all exotic species of wood I then decided to produce a collection of furniture of which photographs cannot do justice. Each piece is hand selected for its most beautiful graining, then sculptured and carved by hand into what I call functional art."

Jack Lebowitz
Jamaica, New York

● CABINET, walnut wood, 32" x 80" x 23"

COFFEE TABLE, wood, 17" x 60" x 17 1/2"

TREASURE CHEST, walnut, 6" x 13 1/2" x 18"



Marvin Lipofsky
Berkeley, California

MARVIN'S MINIATURE SERIES (AND SOFT LOOPS),
a group of seven flocked glass forms, 3" to 6" high

CUBE TABLE, acrylic, 16" x 18" x 18"

ORGANIC VESSEL, clay, 8" x 9"

● HORIZON POT, clay and acrylic, 12 ½" x 10"



"Two years ago I started working in clay for the first time. The departure from the Fine Arts world of painting and sculpture was not a departure but an extension I have found.

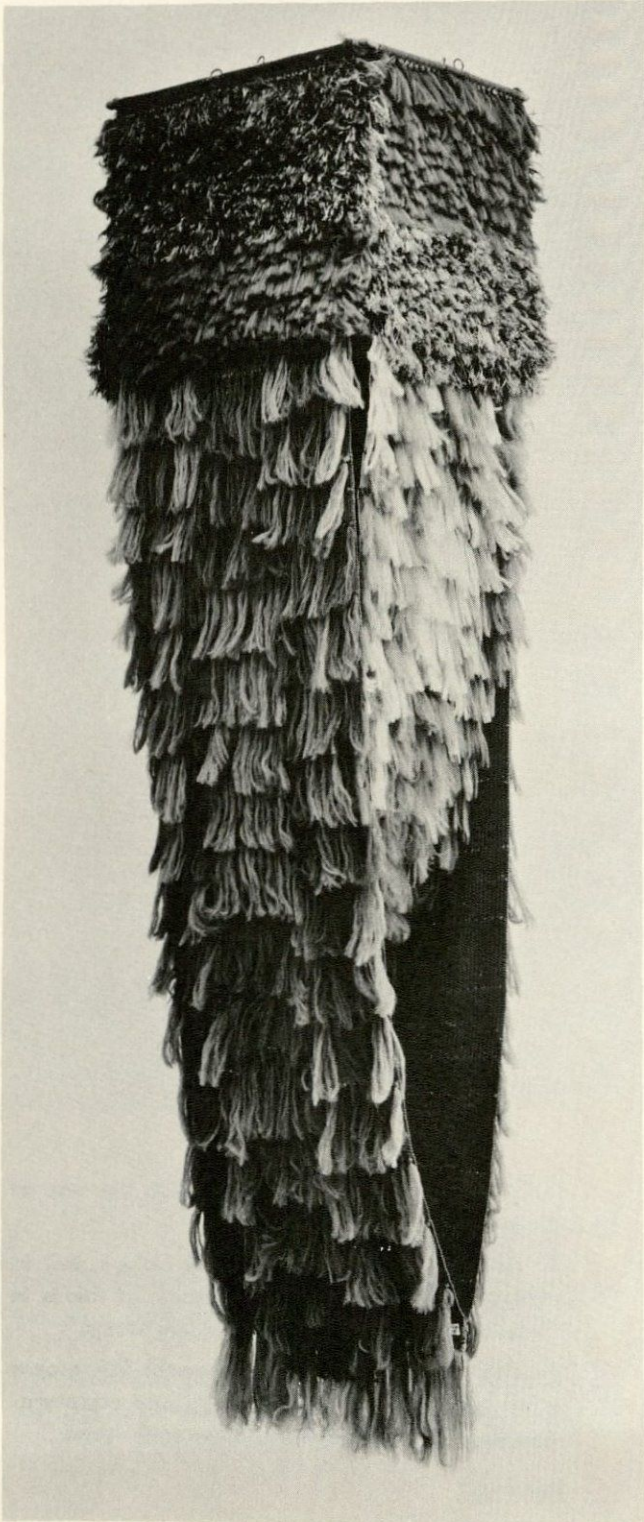
The sensation of touching, feeling and creating from the earth itself is a stimulating event and a beautiful relationship has formed. I always aim to convey the naturalness of the material, the earth colors, formations of fossils, scars or markings that inspire even greater depth and beauty. I never

cover the true clay appearance with the use of glazes.

My goal is never to compete with nature, just to interpret it. The most recent extension of this is in handcrafted functional cube furniture forms.

A total awareness of my environment has grown in my work so that my paintings and sculptures interrelate with my clay and other craft forms."

Jeff Low
Conklin, New York



"As many other artists working with fibers, I was also a painter. I have found that the dimension of fibers with varying textures, size and sheen produce more sinute vibrations of colors than pigment could. I liken it to pointilism in painting. I try to utilize the loom to its fullest potential."

Dorothy Meredith
Milwaukee, Wisconsin

- **BLUE GREEN CASCADE, shag and fringed hanging, 76" x 18" x 18"**

WALL BANNER, 84" x 29"

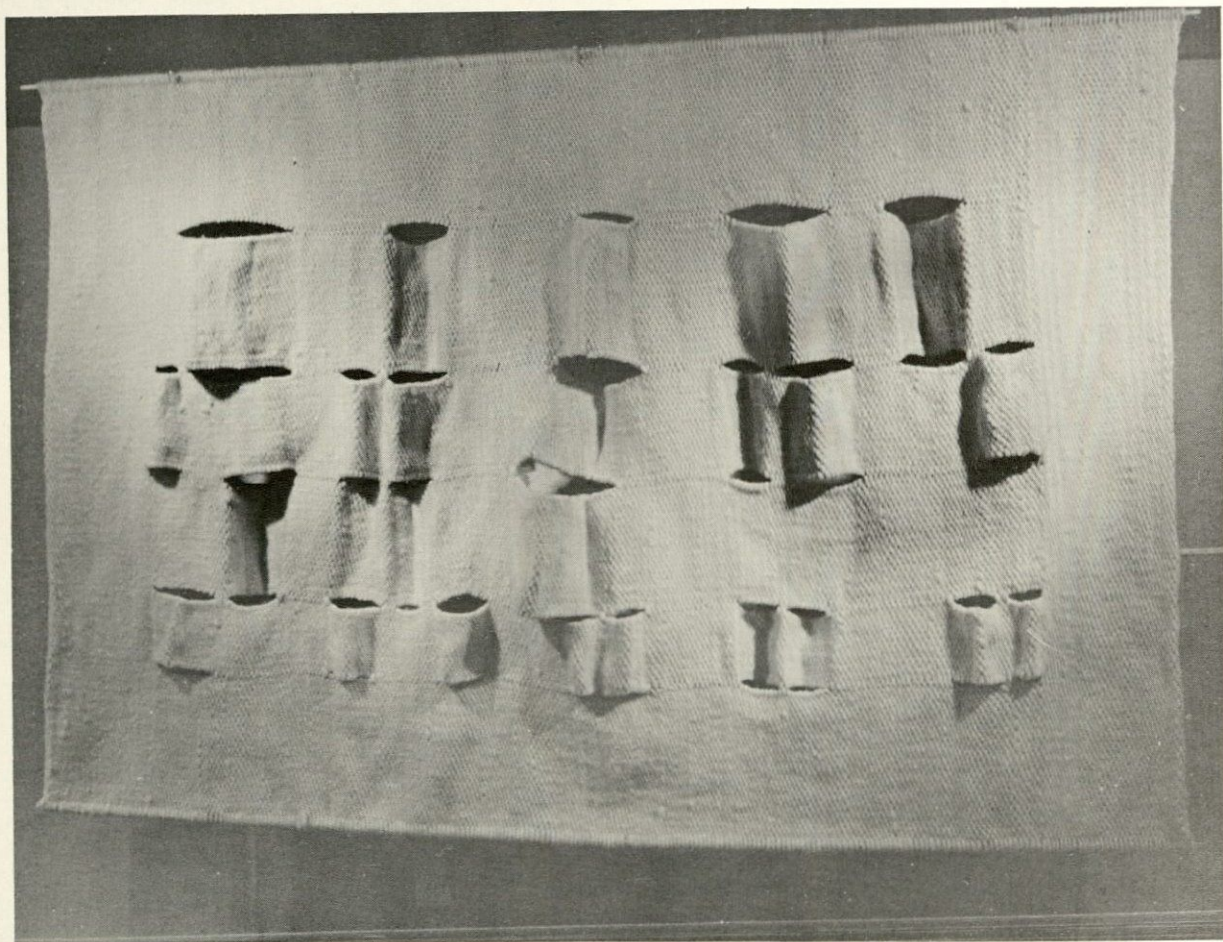


Joel Myers
Bloomington, Illinois

UNTITLED, two clear glass forms with silver luster
and decalé, 8" high

- UNTITLED, two glass forms with silver feathering,
9" high

UNTITLED, two white forms, 6" high



Louise Pierucci
Pittsburgh, Pennsylvania

● GREAT WHITE HOPE, weaving, 4' x 8'

WHITE ANSWER, weaving, 2' x 3'

"Making 'art' is impossible. All one can do is to leave traces of one's life. This cannot take pre-conceived forms. At age 18 one can hardly guess what he will be at 50. The trail, if it is truly a mark of honest expression will be uniquely valuable; it will objectify the inner life and furnish guide lines into the still unknown. It will perhaps be valuable to others also in their realization of the moment and their apprehension of the possibilities in life. Expression has to do with our total selves, our identity, and it takes many forms besides those we call art. A whistled tune, a gesture, the shape one gives to a pair of old shoes. It is search, awareness, projection. Perhaps what we honor with the name of art are those projections of selfhood which we feel to be completely honest. If art forms inhibit the search they must be discarded or transformed. If the trail one leaves in work and in living becomes confused, obscured, or contradictory, never mind. That may be a sign of truth and is to be preferred to easier, neater configurations. The outward forms of painting and sculpture give no assured avenues toward the genuine or the valuable. They exist only as possible vehicles among many others."

Daniel Rhodes
Alfred Station, New York



EROSION I, Slip and fiberglass form, 27" high

● EROSION II, slip and fiberglass form, 30 ½" high

EROSION III, slip and fiberglass form, 27" high



"For the most part, my forms are combinations of pieces that are thrown on the potter's wheel. Parts can be made quickly and easily in this way. It is a constant challenge for me to extend the thrown forms into sculptural statements."

Carl Shanahan
Geneseo, New York

BROWN AND RED CERAMIC FORM
16" x 15" x 9"

● PURPLE AND GOLD CERAMIC FORM
15" x 15" x 6"

CANDLE LANTERN, raw clay and mat glaze,
15" x 9 1/2"



Jean Stamsta
Hartland, Wisconsin

OAK BROOK WILT, tubular weave, wool and synthetics, blue and green stripes, red shag, 53" x 63"



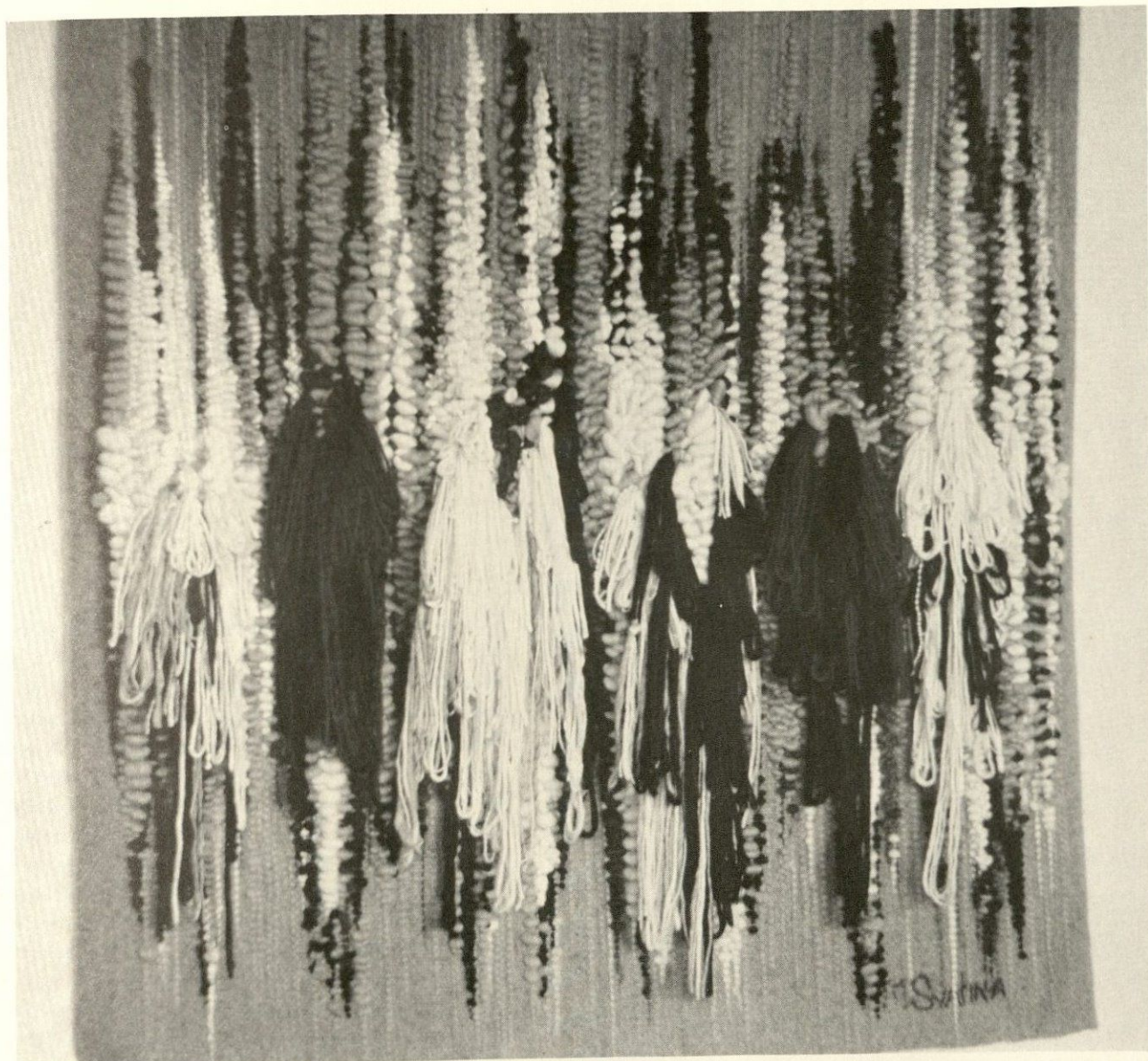
"I simply respond to: clay (squishy earth), flowers, grass, trees, clouds, fire, heat, smoke, color (red, blue, green, purple, yellow, orange), dots, stripes, circles, letters (ABCDEFGHIJKLMNOPQRSTUVWXYZ), words, numbers (68, 42, 5, 19, 2, 3), games, toys, puzzles, animals (ducks, hippos, rhinos, birds, cats, dogs, snakes, pigs), Mickey Mouse, Pluto, Capt. America, Santa Claus, soldiers, cowboys, Indians, apples, eggs, etc., daydreams and illusions (significant-insignificant). The images resulting from the juxtaposition of these objects and ideas hopefully speak for themselves."

Bill Stewart
Hamlin, New York

HAPPY APPLE DUCK HOUSE (Wrapped Series),
raku, 45" high

DUCK HOUSE (White Series), earthenware,
44" high

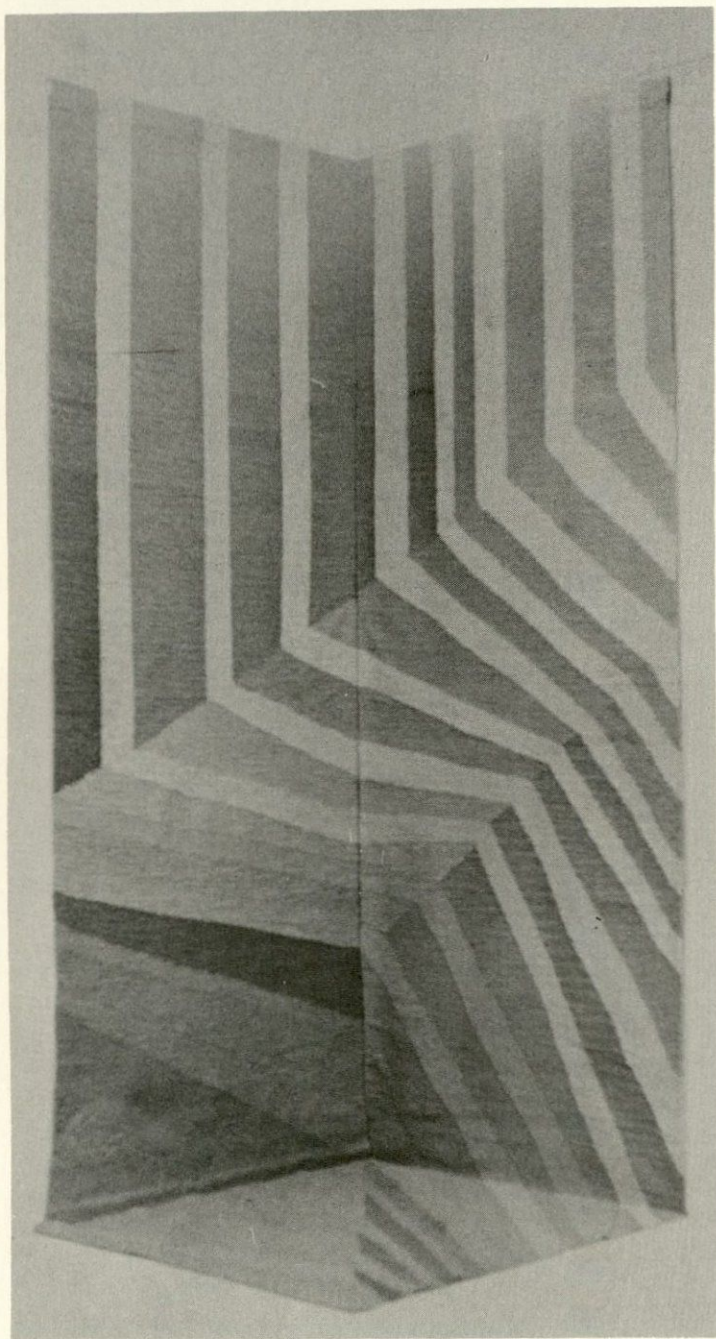
- CAMEL SANTA PLATE, earthenware with ceramic
decals, 15" x 4"



"With weaving I am involved with shapes and forms in which I try to express my feeling for beauty to my fellowmen. For me it is an endless challenge."

Maria Svatina
Montreal, Canada

- TAPESTRY, orange, red and black wool, 55" x 34"
- TAPESTRY, grey, white and rust wool, 48" x 49"
- TAPESTRY, grey, white and gold wool, 49" x 103"



"My work has been termed 'environmental tapestry' and I feel that this is a good description of what I'm trying to do. I'm working towards achieving optical illusions through color and the distortion of space or contradicting the perspective in a corner. The corner tapestries seem to work best from one station point, which is directly opposite the corner. The smaller series of hangings have come about by using familiar objects such as a pillow. This is woven into a 3-dimensional form, then transferred to a two-dimensional plane in the next hanging. Each tapestry is the quarter of the previous hanging, blown up. By increasing the texture as they progress through the five stages, one has the feeling of using a stronger magnifying glass when looking at each hanging."

Janet R. Taylor
Kent, Ohio

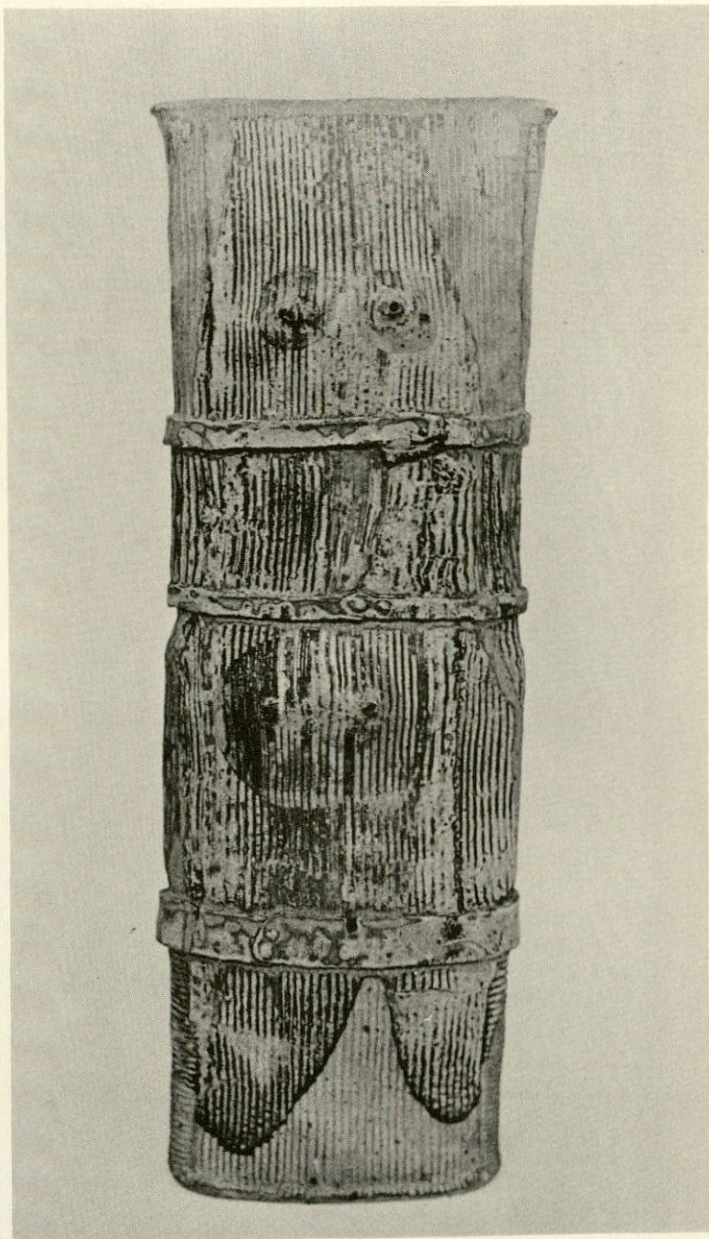
UN-PARALLELED, linen and wool

Panel A: 8' x 40"

Panel B: 11' x 40"

"Clay exists in space: a product of the hand that made it; a surface to look at; to touch; to enhance with a line, a texture, a color and possibly to contain."

John Tuska
Lexington, Kentucky



- HANGING WALL FORM, stoneware
28" x 10 1/4" x 5"

HANGING WALL FORM WITH KNEELING WOMAN,
stoneware, 16" x 14" x 3"



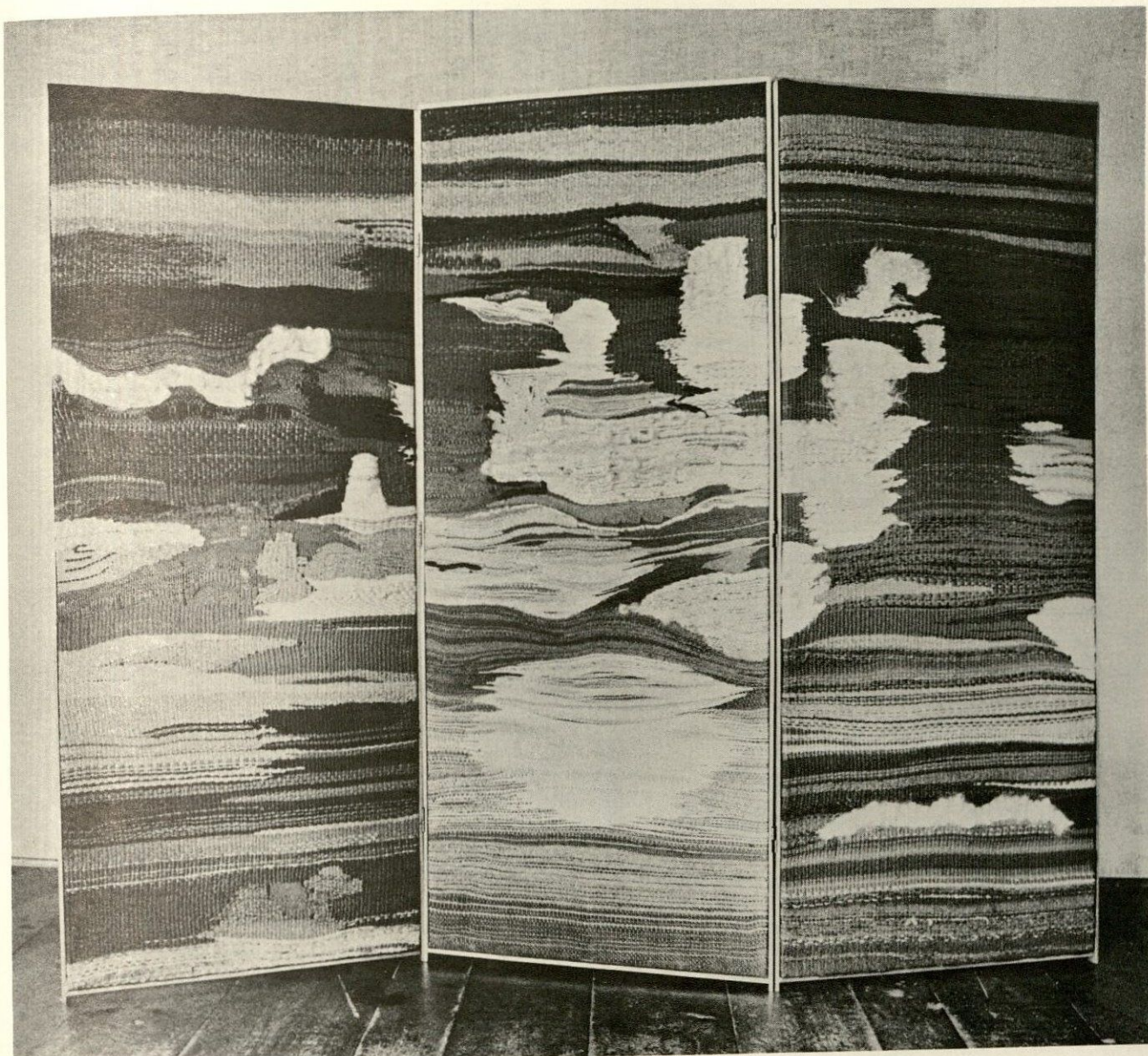
**"First there is the idea. Without it, I can't work—
when I have no idea I don't work."**

Frans Wildenhain
Pittsford, New York

VASE, unglazed stoneware, 19" high

● VASE, unglazed stoneware, purple interior,
21" high

COOKIE JAR, glazed brown stoneware, 18 ½" high



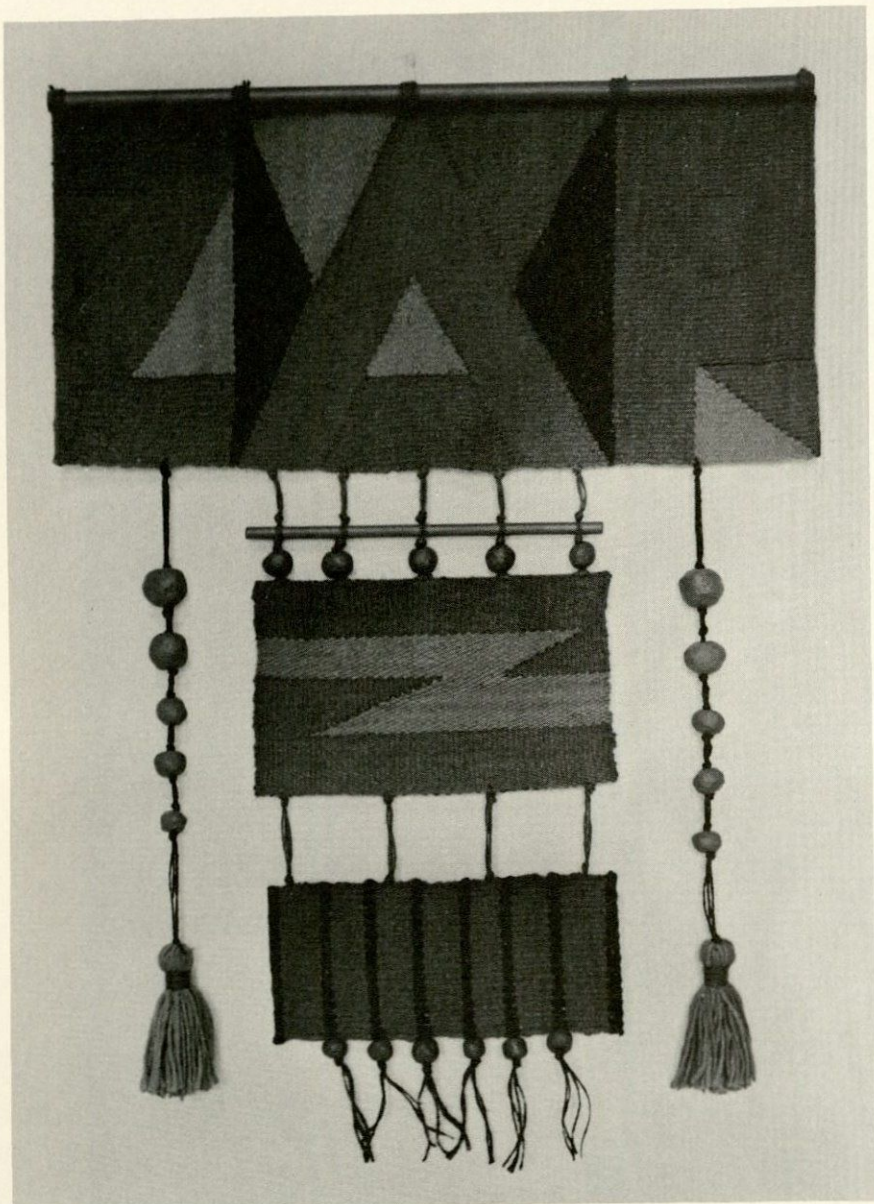
"I use yarns as a medium like a painter uses paints. The function of my tapestry folding screen room divider is to enclose and enhance the space we work and live in."

Lili Wildenhain
Pittsford, New York

● TAPESTRY, three part folding screen, 64" x 78"

SONG OF LOVE, signed and dated 1971,
15 1/2" x 11 1/2"

AMPHIBIOUS, signed and dated 1971, 6" x 11 1/2"



"My work is a combination of reaction to fiber characteristics, design manipulation, memories, and observations of nature. Each piece is some combination of these two factors. ZAP is a cryptic message that originally was a name for a computer language. The word interested me. Each letter stood for a word, and the look and sound of the letters also suggested lightning, electricity or a storm. So ZAP became an exercise in arranging the calligraphic forms, yarn colors, and woven forms to satisfy the images of my memory. The

second piece, SEA DREAM, started in a similar fashion, but with sea shells and crochet samples rather than a word."

Susan Gable Williamson
Pittsburgh, Pennsylvania

● ZAP, wall hanging, 33" x 24"

SEA DREAM, yarn and sea shells, 26½" x 13"



"These pots are fired to cone 06 (1859°F). I fire at this temperature in order to obtain a type of saturated color that I would not be able to obtain at higher temperatures.

I have added materials such as sawdust and pearlite to the clay. These materials burn out in the fire, producing a textural effect and giving the clay a mortar-like quality.

The rectangular pot was formed by the 'hammer and anvil' method; the conical pots by the coil method.

I am strongly influenced in my work by the aes-

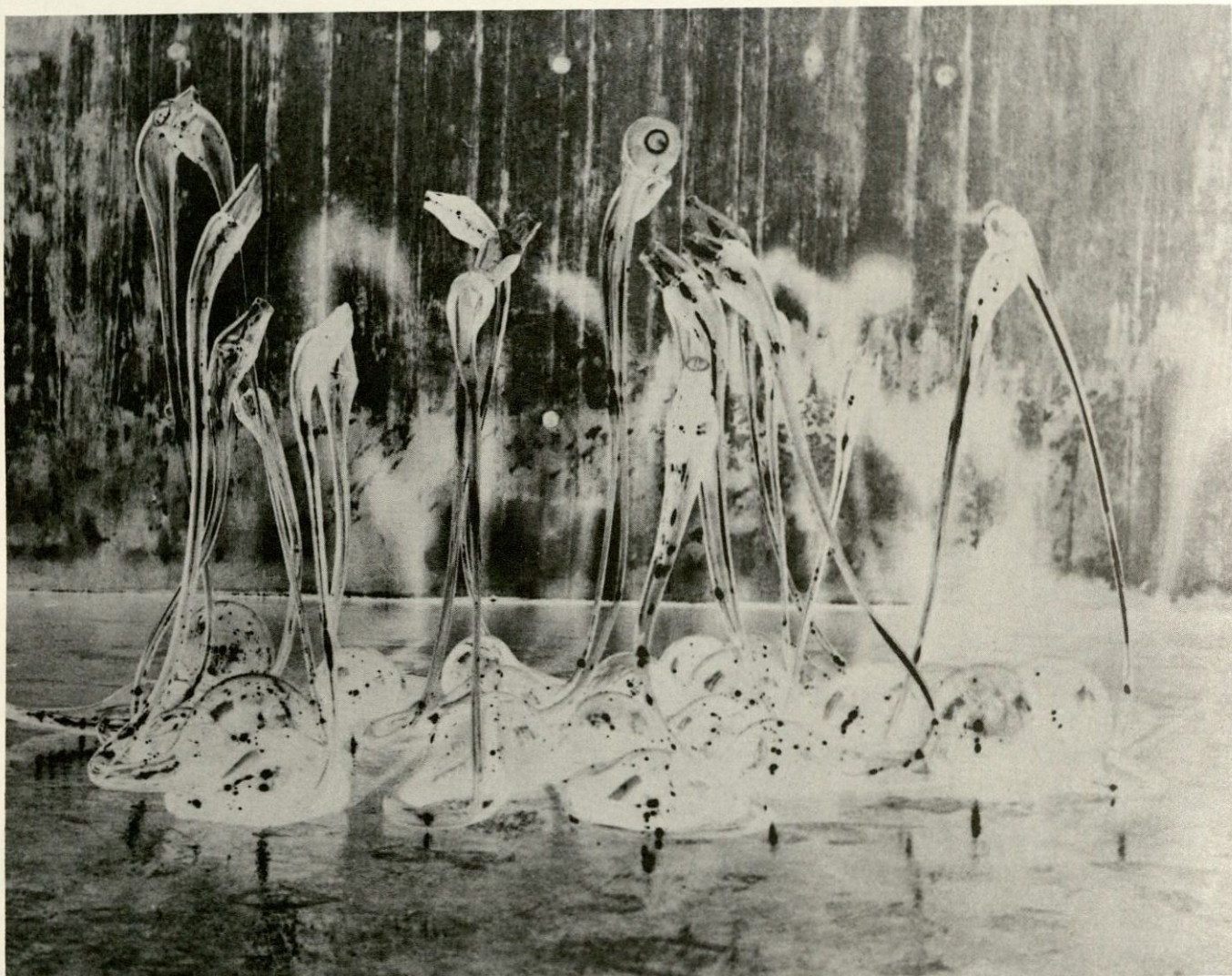
thetic and the techniques of Pre-Columbian pottery of Peru."

Richard Zakin
Oswego, New York

RECTANGULAR CONTAINER, brown glazed stoneware, signed and dated 1971, 16" x 12"

CONICAL POT, stoneware, signed and dated 1971, 16" x 12"

● CONICAL POT, stoneware, signed and dated 1971, 15" x 11 3/4"

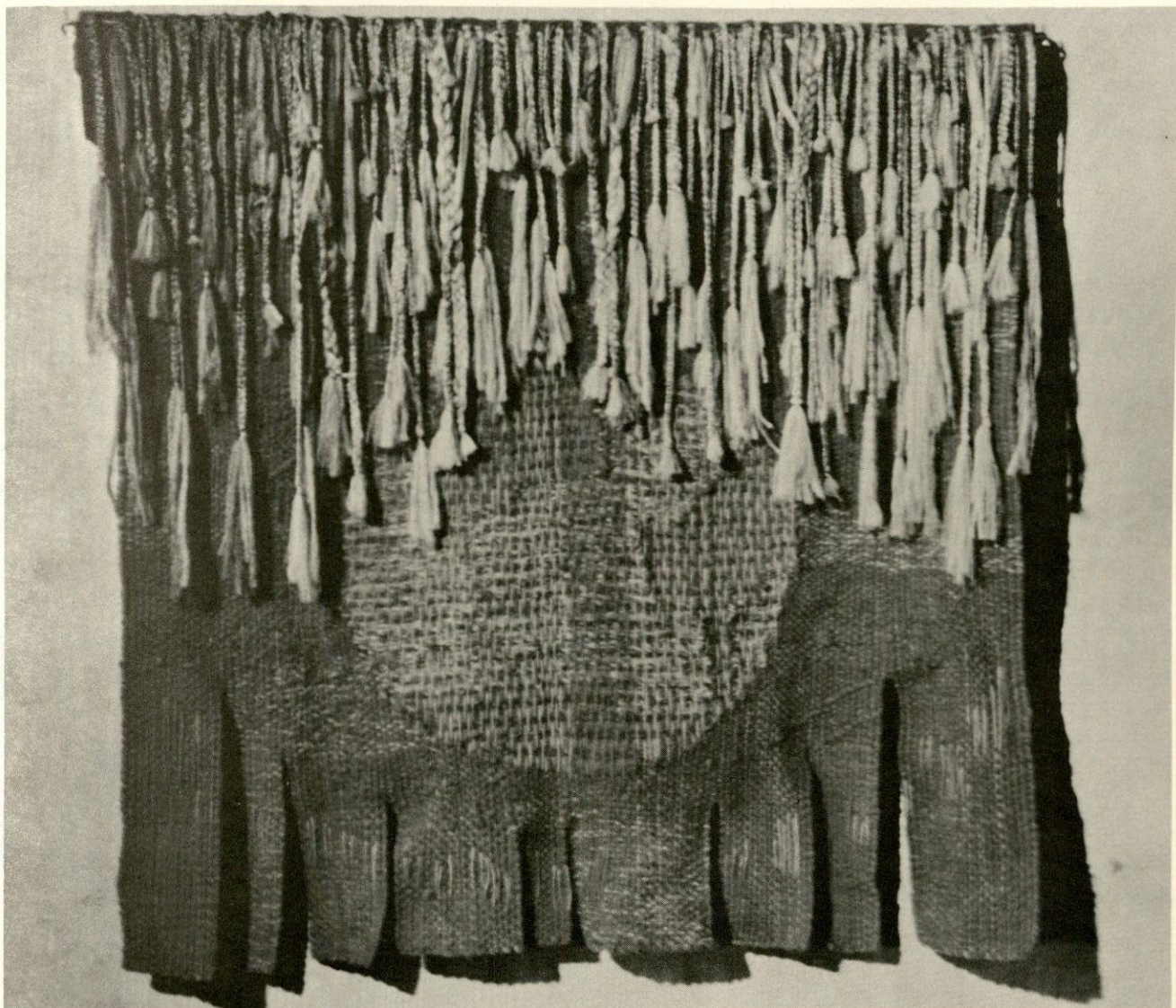


Jan Zandhuis
Pittsburgh, Pennsylvania

● GROUP OF NINE, blown glass, each 29" high

ETERNAL RETURN, group of three glass pieces
12" to 16" high, mounted on 19" x 15" black base

UNTITLED, blown glass, 6" x 18"



"I look mainly for an interplay between color and texture and hope that the result will be simple, cool and beautiful."

Nell Znamierowski
New York, New York

● QUECHUA MOON, red and purple hanging of nylon, wool and polyester, 48" x 46"

CHARTRES II, wool and linen rug, 63" x 47"

AGAMEMNON, linen, wool, rayon and aluminum washers, 19" x 15 1/2"

Courtesy Lee Nordness Galleries

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