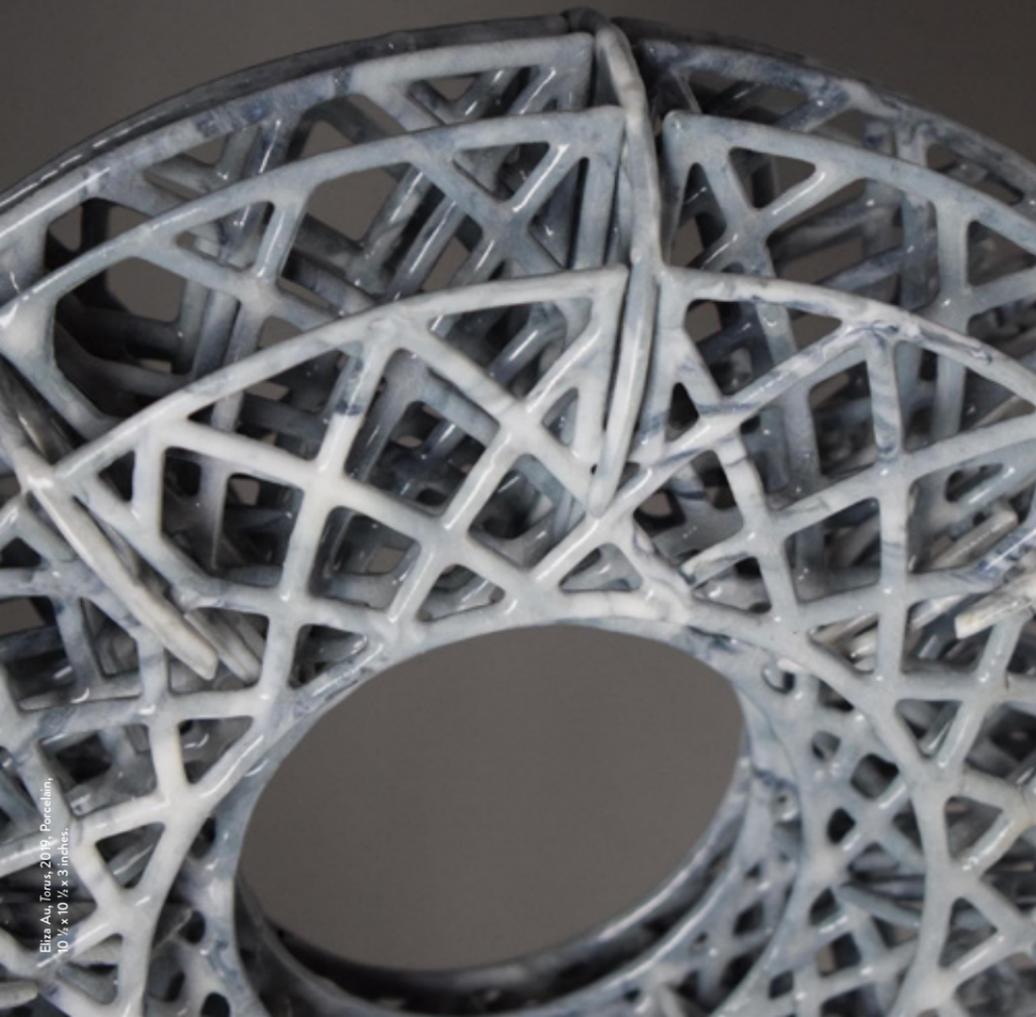


41ST ANNUAL
CONTEMPORARY CRAFTS
— SPRING 2020 CATALOG



ARTISTS

Rameen Ahmed (Tucson, AZ)

Carol Alleman (Tucson, AZ)

Eliza Au (Keller, TX)

Tiffany C. Bailey (Tempe, AZ)

Sue Berzelius (Gilbert, AZ)

Sandy Blain (Tempe, AZ)

Cathi Borthwick and Sharon Richards (Flagstaff, AZ)

Jonathan Leo Brown (Phoenix, AZ)

Jessica Calderwood (Yorktown, IN)

Deborah Corsini (Pacifica, CA)

Amy Edwards (Lancaster, PA)

Danielle Embry (Tucson, AZ)

J. Paul Fennell (Scottsdale, AZ)

Sean Paul Gallegos (Albuquerque, NM)

Zach Gordon (Tucson, AZ)

Colleen Gripentrog (Chandler, AZ)

Grace Hart (Queen Creek, AZ)

Marla Hattabaugh (Scottsdale, AZ)

Todd Hoyer (Bisbee, AZ)

Victoria Hutchinson (Muncie, IN)

Dean Johnson (Santa Fe, NM)

Stephen Johnson (Mesa, AZ)

April Kawaoka (Glendora, CA)

Jane Kelsy-Mapel (Phoenix, AZ)

Kathleen King (Brooklyn, NY)

Sandra Luehrsen (Tempe, AZ)

Becky McDonah (Millersville, PA)

Cynthia Miller (Tucson, AZ)

Sharie Monsam (Mesa, AZ)

Joe Muench (Ames, IA)

Farraday Newsome (Mesa, AZ)

Emily Pellini (Muncie, IN)

George C. Penaloza (Tucson, AZ)

Colleen Quigley (Tucson, AZ)

Cheri Reckers (Queen Creek, AZ)

Jeff Reich (Mesa, AZ)

Jason Ripper (Scottsdale, AZ)

Lisa Flowers Ross (Boise, ID)

Rowen Schussheim-Anderson (Davenport, IA)

Dana Senge (Tucson, AZ)

Junya Shao (Gilbert, AZ)

Lynn Smith (Phoenix, AZ)

Jim S. Smoote II (Chicago, IL)

Joan Sowada (Gillette, WY)

Peeta Tinay (Tocoma, WA)

Jo Van Loo (Phoenix, AZ)

David Vogt (Chandler, AZ)

Shari Werner (New York, NY)

Peggy Wiedemann (Huntington Beach, CA)

Danielle Wood (Tempe, AZ)

Seul Yi (Muncie, IN)

JUROR'S STATEMENT

As the former Chief Curator of Mesa Contemporary Arts Museum, it was a great honor, following my retirement, to be asked to Jury the *41st Annual Contemporary Crafts* exhibition. Having been on the “other” side of this exhibition for twenty-one years, I was both thrilled and apprehensive to be charged with selecting the artworks to be included in this year’s exhibit.

First and foremost, I would like to thank and congratulate all the artists who submitted work to the jury process. I feel privileged to have had the opportunity to view the work of so many talented artists. It is not easy to subject one’s artwork to be reviewed by others, I applaud you for doing so and hope you continue to hone your craft and continue to enter juried exhibitions.

While reviewing over 500 images, a daunting task, I was impressed with the quality and variety of objects being created by artists across the country. Narrowing my selection down to just sixty artworks required dozens of viewings and many agonizing decisions. For each artwork, I first begin with three simple criteria: composition, craftsmanship and content. Compositionally, does the piece have visual interest, create a balance or tension or give the feeling of movement? While considering craftsmanship, are the materials suited for the artwork, does the artist have a firm grasp on how to manipulate and work with the chosen medium? For the third criteria, content, does the piece have a story or message or highlight the medium in new and interesting ways?

The final review becomes more subjective. I can appreciate a well composed piece, marvel at exquisite craftsmanship and enjoy good content, but do I want to spend more time with the artwork and get to know it more intimately? Does the artwork challenge my perceptions of how artists manipulate and use materials; provide insight into the artist as a maker: their story, history, life experiences, thoughts or concerns; relate to current events; make a statement that inspires thought or questioning; or appeal to my sense of humor? Becky McDonah’s use of unconventional materials such as applesauce cups, plastic nurdles and apple seeds in *Seeds and Synthetics: A Need for Sustainable Sustenance* and tweezers and a wooden sliver in *Adorning Implements of Extraction: A Tribute to Tweezers and the Sliver*, makes me smile and want to examine the finely crafted pieces more closely. Two artworks that suggest a personal story are April Kawaoka’s double sided brooch, *Tule Lake Relocation Camp, 1942*, which references one of ten concentration camps built to imprison Japanese Americans during WWII and her necklace, *Namesake*, that opens to reveal a hidden photo of a couple with four young children. Both Emily Pellini’s *All Men Are Cremated Equal* and Seul Yi’s *Fire and Fury vs Fire Water* are commentaries on the nuclear arms race. The abstract tapestries of both Sharie Monsam and Deborah Corsini use color and line to create the illusion of texture and movement in dynamic compositions, while Jason Ripper’s use of repurposed fiber to create a larger-than-life skeleton composed entirely of smaller figures is an interesting commentary on life and death. These are just a few examples of what makes an artwork intriguing to me and I am anxious to see them all in person.

I would like to thank the staff of Mesa Contemporary Arts Museum for entrusting me to select the artworks for the *41st Annual Contemporary Crafts* exhibition. To the viewers, I hope you enjoy the exhibition, find the artworks as compelling as I do and spend some time getting to know them better.

Thank you,

Patty Haberman, Chief Curator Emeritus

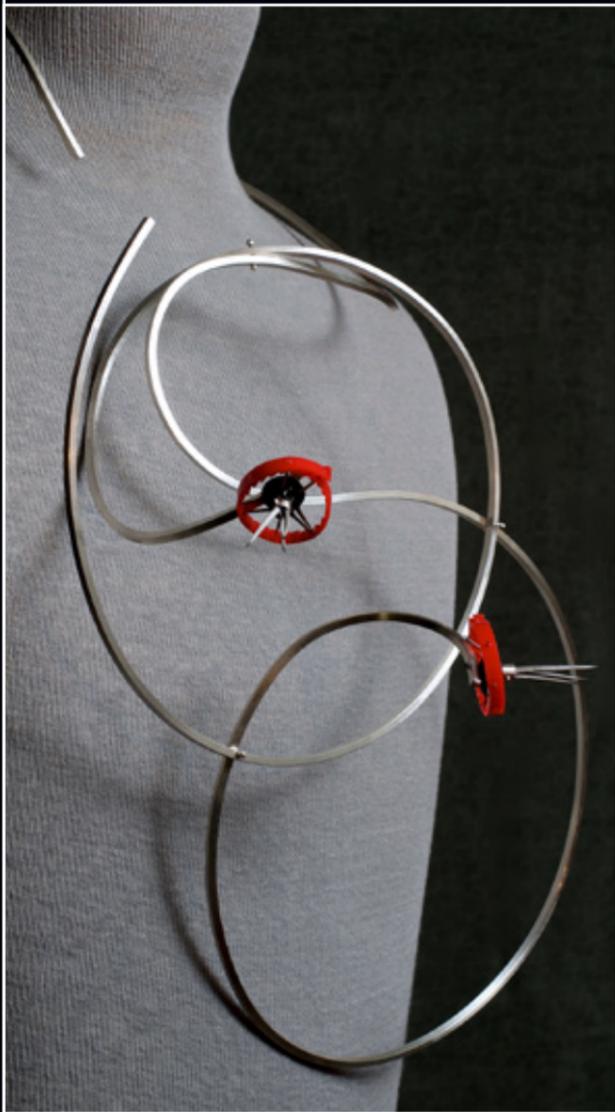
Mesa Contemporary Arts Museum at Mesa Arts Center
for 22 years until her retirement in early 2019

RAMEEN AHMED

(Tucson, AZ)

*Classification: Weapon or
Adornment 009, 2017*

Wearable sculpture,
17 x 14 x 13 inches.





CAROL ALLEMAN
(Tucson, AZ)
Awakening Bliss,
2019, Bronze,
17¼ x 7¼ x 7¼ inches.

ELIZA AU

(Keller, TX)

Torus, 2019

Porcelain, ceramic,
10½ x 10½ x 3 inches.



TIFFANY C. BAILEY

(Tempe, AZ)

Quilted Barns, 2019

Porcelain, colored slip,
23 x 21½ x 1 inches.





SUE BERZELIUS

(Gilbert, AZ)

Don't You Know?

2016, Clay,

15½ x 8¼ x 4¼ inches.

SANDY BLAIN

(Tempe, AZ)

Cityscape #01, 2019

Stoneware,

16½ x 12 x 12 inches.

**CATHI BORTHWICK and
SHARON RICHARDS**

(Flagstaff, AZ)

Making Music, 2016

Hand forged iron work and

hand dyed stitched cotton,

21½ x 35½ x 5 inches.





**JONATHAN LEO
BROWN**

(Phoenix, AZ)

Moment of Departure,
2018, Copper, silver,
Semi-precious stones,
Quartz, Pearl,
6¼ x 2½ x 3½ inches.

**JESSICA
CALDERWOOD**

(Yorktown, IN)

Zane, 2018

Enamel, copper,
nickel-plated brass,
powder-coating,
13 x 8½ x 3 inches.





DEBORAH CORSINI

(Pacifica, CA)

Fire/Water, 2016

Fiber, tapestry,

46 x 34 inches.

AMY EDWARDS

(Lancaster, PA)

Sage, 2019

Fine Art Jewelry,

12 x 5 x ¼ inches.





DANIELLE EMBRY

(Tucson, AZ)

Since Forever, 2014

Enamel on copper, sterling silver, wood, photograph, 8 x 8 x 3 inches.

DANIELLE EMBRY

(Tucson, AZ)

Now I Lay Fallow, 2017

Enamel on copper, sterling silver, monofilament, wood, photograph, 8 x 10 x 2 1/4 inches.



J. PAUL FENNEL

(Scottsdale, AZ)
Suspended Intimacy, 2018
Wood, stone,
12 x 9 x 9 inches.

SEAN PAUL GALLEGOS

(Albuquerque, NM)
Corazon Alado, 2019
Discarded Sneakers,
threads and laces,
11 x 8½ x 2¼ inches.





ZACH GORDON

(Tucson, AZ)

Squid Pro Quo, 2019

Ceramic, 32 x 9 x 9 inches.

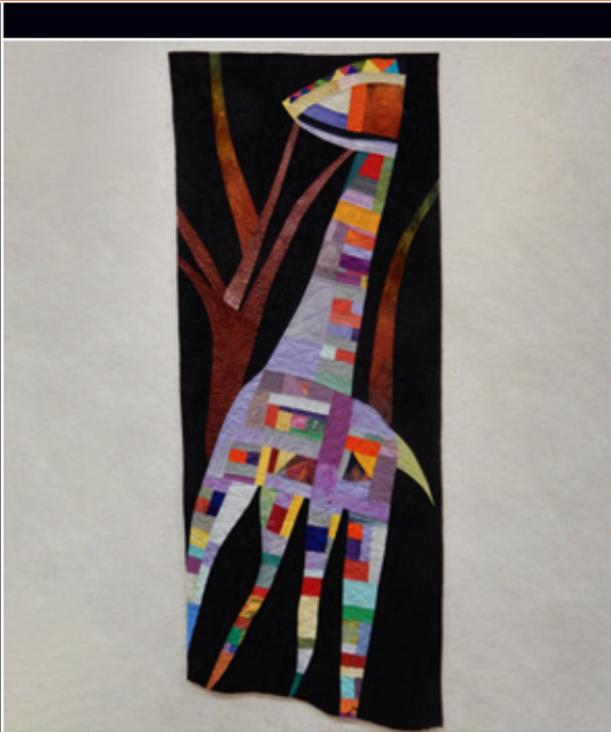
**COLLEEN
GRIPENTROG**

(Chandler, AZ)
Teapot with Carved Curls,
2017, Stoneware,
4½ x 4½ x 4 inches.

GRACE HART

(Queen Creek, AZ)
He's There, 2019
Paper cutting or
Scherenschnitte,
20 x 30 inches.





MARLA HATTA BAUGH

(Scottsdale, AZ)
February Blues, 2019
Fiber, 58 x 23 inches.

TODD HOYER

(Bisbee, AZ)
Untitled, 2015
Wood, rusted steel,
16¼ x 8¼ x 8¼ inches.



**VICTORIA
HUTCHINSON**

(Muncie, IN)

Confined, 2019

Felt, copper,
powder coating,
3 x 2½ x 1¼ inches.

**VICTORIA
HUTCHINSON**

(Muncie, IN)

Polyps and Pearls, 2019

Felt, brass, copper, pearls,
3 x 3 x 1¼ inches.





DEAN JOHNSON
(Santa Fe, NM)
Adobe Line, 2019
Wood, dye,
tulip poplar points,
3 x 4 $\frac{1}{8}$ x 4 $\frac{1}{2}$ inches.

STEPHEN JOHNSON

(Mesa, AZ)

Limey Red Interior, 2019

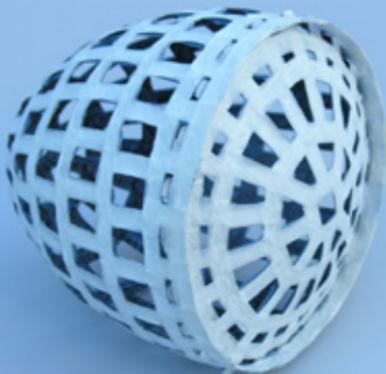
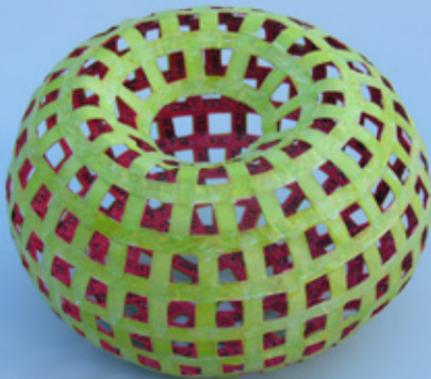
Paper, mixed media,
9 x 11 x 11 inches.

STEPHEN JOHNSON

(Mesa, AZ)

Snowflake, 2019

Paper, mixed media,
8 x 9 x 10 inches.





APRIL KAWAOKA

(Glendora, CA)

*Tule Lake Relocation Camp,
1942-Okasan, 2018*

Silver, copper, enamel,
3 x 2 x ¼ inches.

**Juror's Award Winner*

APRIL KAWAOKA

(Glendora, CA)

Namesake, 2018

Silver, copper, brass,

9 x 6 x 1/2 inches.

**Juror's Award Winner*





JANE KELSY-MAPEL

(Phoenix, AZ)

Concerned, 2018

Ceramic, steel,

5 ½ x 5 ½ x 5 inches.

KATHLEEN KING

(Brooklyn, NY)

Bayeux Bracelet, 2018

Silver, $1\frac{1}{4}$ x 8 x $\frac{1}{5}$ inches.



KATHLEEN KING

(Brooklyn, NY)

Romanesque, 2017

Bronze, $2\frac{1}{2}$ x $2\frac{1}{2}$ x 2 inches.





SANDRA LUEHRSEN

(Tempe, AZ)

Tree of Life: Falling Star,
2019, Earthenware, glazes,
12½ x 12½ x 2½ inches.

BECKY MCDONAH

(Millersville, PA)

*Seeds and Synthetics:
A Need for Sustainable
Sustenance, 2019*

Copper, silver, bronze,
applesauce cups, plastic
nurdles, apple seeds, beads,
6 x 3½ x 3½ inches.

**Juror's Choice*

Award Winner





BECKY MCDONAH

(Millersville, PA)

*Adorning Implements of
Extraction: A Tribute to
Tweezers and the Sliver,*
2016, Stainless steel
tweezers, sterling, nickel
silver, magnifying dome,
wooden sliver,
16 x 6 x 1 inches.

**Juror's Choice*

Award Winner

(2021 solo exhibition
in Dr. Ruth Tan
Lim Project Room)

CYNTHIA MILLER

(Tucson, AZ)

Autumn Fugue, 2017

Glass on copper,

34 x 54 x 1 inches.

SHARIE MONSAM

(Mesa, AZ)

Moths in the Moonlight,

2018, Textile,

21 x 19 inches.



JOE MUENCH

(Ames, IA)

Aloft and Wingshot, 2017

Chased/Repoussé steel

panel, wood frame,

15 x 15 x 3 inches each.



FARRADAY NEWSOME

(Mesa, AZ)

Twilight, 2019

Glazed terra cotta,

7½ x 8½ x 8½ inches.





EMILY PELLINI

(Muncie, IN)

All Men Are Cremated

Equal - Belt Buckle, 2019

Copper, vitreous enamel,

China paint, sterling silver,

titanium oxide,

4 x 6 x 1 inches.

**Juror's Award Winner*

EMILY PELLINI

(Muncie, IN)

Above Ground, 2019

Bullseye glass, China paint,

vitreous enamel, copper,

sterling silver, embroidery

floss, funeral documents,

4¼ x 3¼ x 1 inches.



GEORGE C. PENALOZA

(Tucson, AZ)

Queen Kraken, 2018

Ceramic, Functional Teapot

20 x 21 x 10 inches.





COLLEEN QUIGLEY

(Tucson, AZ)

Insita Florent, 2019

Glazed hand built ceramic,
15½ x 10 x 10 inches.

CHERI RECKERS

(Queen Creek, AZ)
San Tan Sunset, 2019
Fiber reactive dyes on silk,
20 x 60 x 1 inches.



JEFF REICH

(Mesa, AZ)
Allthorn, 2019
Stoneware,
10 x 10 x 10 inches.





JASON RIPPER

(Scottsdale, AZ)

Ashes to Ashes, 2016

Repurposed fiber,

94 x 35 x 2 inches.

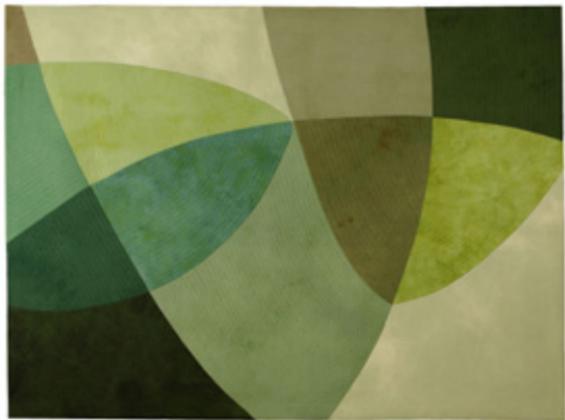
**Juror's Award Winner*

LISA FLOWERS ROSS

(Boise, ID)

Leaf Stack #21, 2016

Hand-dyed fabric,
54 x 71 inches.



**ROWEN
SCHUSSHEIM-
ANDERSON**

(Davenport, IA)

Off the Grid, 2018

Tapestry / fiber,
37 x 33 x 1/4 inches.





DANA SENGE

(Tucson, AZ)

Fox Study, 2017

Ceramic, 10 x 9 x 12 inches.

DANA SENGE

(Tucson, AZ)

Jackrabbit Study, 2017

Ceramic; 11½ x 7 x 9 inches.





JUNYA SHAO

(Gilbert, AZ)

Bamboo Teapot No.1, 2018

Zisha clay,

28 x 18 x 6 inches.

**Juror's Award Winner*

LYNN SMITH

(Phoenix, AZ)

Land of Milk and Honey,
2019, Clay, underglaze,
12 x 13 x 3 inches.



JIM S. SMOOTE II

(Chicago, IL)

Ginger, 2016

Quilted textile,
45 x 55 x 1/2 inches.





JOAN SOWADA
(Gillette, WY)
Seen and Heard, 2017
Fabric, 40 x 22 inches.

PEETA TINAY
(Tacoma, WA)
Four Inset Handle Basket
in *Brown and Red*, 2019
Round reed and cane,
7½ x 26 x 26 inches.



JO VAN LOO

(Phoenix, AZ)

Precious Drops of Rain,
2018, Quilt, fabric,
14 x 26 inches.



DAVID VOGT

(Chandler, AZ)

Red Agate Plant, 2019
Glass, 12 x 12 x 12 inches.





SHARI WERNER

(New York, NY)

Series I, 2019

Cotton, cotton batting,
machine pieced, machine
quilted by Ellen Yurow,
46 x 71 x 1/4 inches.

PEGGY WIEDEMANN

(Huntington Beach, CA)

Reclining, 2017

Basket, coiling,

9 x 17 x 9 inches.





DANIELLE WOOD
(Tempe, AZ)
Hyperreality, 2015
Ceramic, underglaze,
13 ½ x 12 x 12½ inches.

SEUL YI

(Muncie, IN)

Fire and Fury vs Fire Water,
2017, Copper, enamel,
spring steel,
2 x 3 x ½ inches.

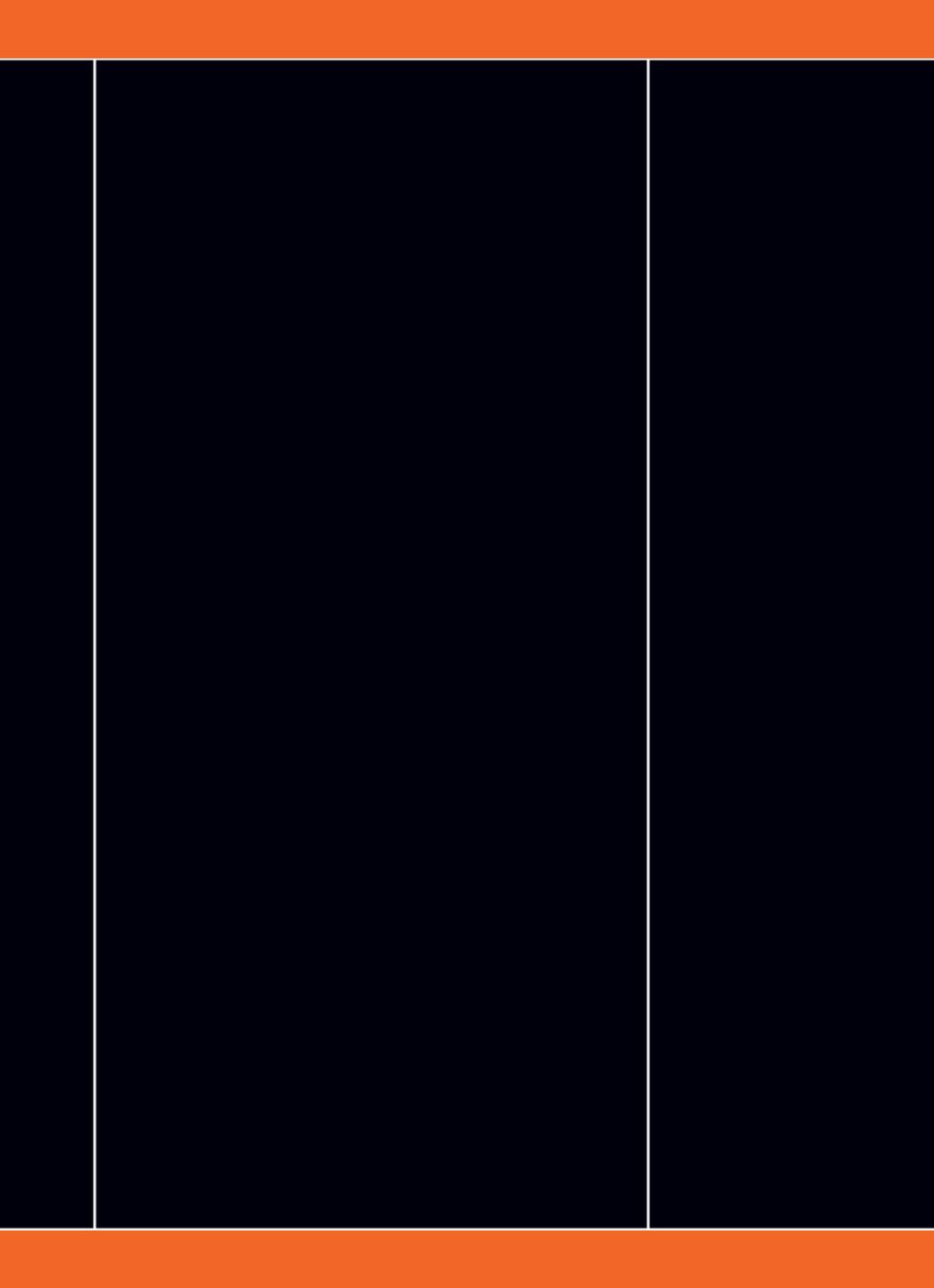


SEUL YI

(Muncie, IN)

Parallel Lives, 2017
Copper, enamel, spring
steel, 2 x 3½ x ½ inches.







Jeff Reich, *Allthorn*, 2019, Stoneware, 10 x 10 x 10 inches.



**MCA
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