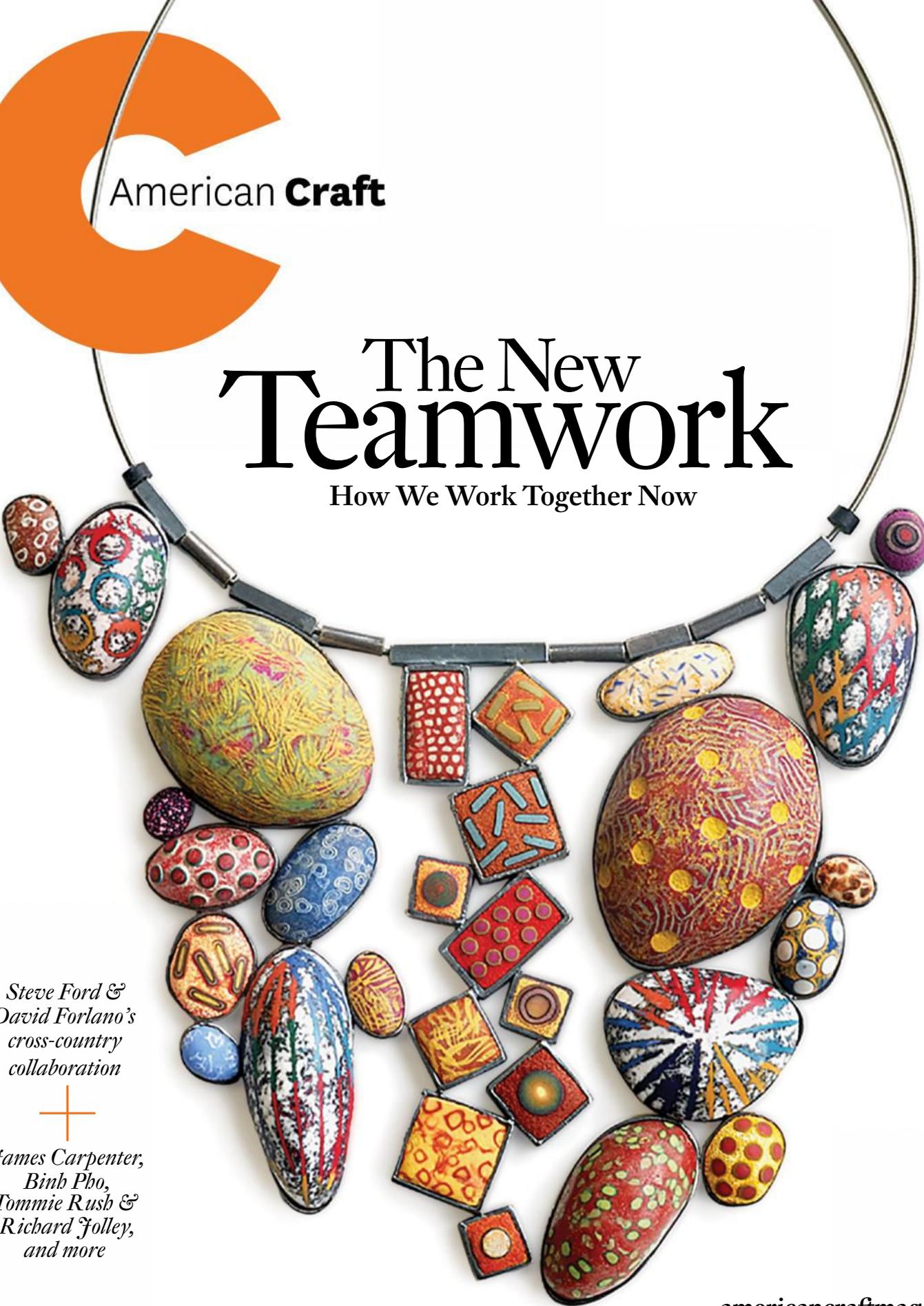




American **Craft**

The New Teamwork

How We Work Together Now



*Steve Ford &
David Forlano's
cross-country
collaboration*

+

*James Carpenter,
Binh Pho,
Tommie Rush &
Richard Jolley,
and more*

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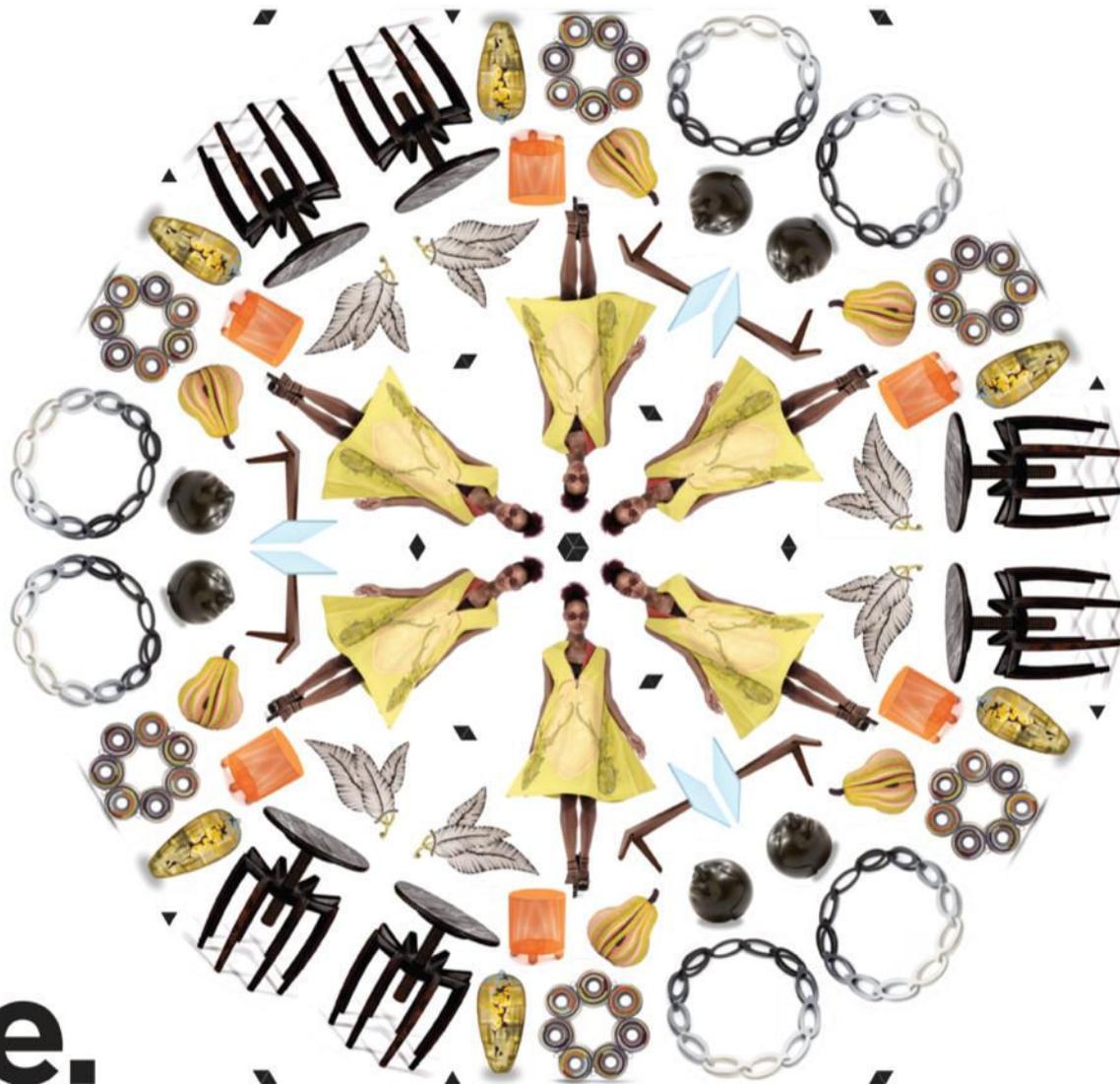


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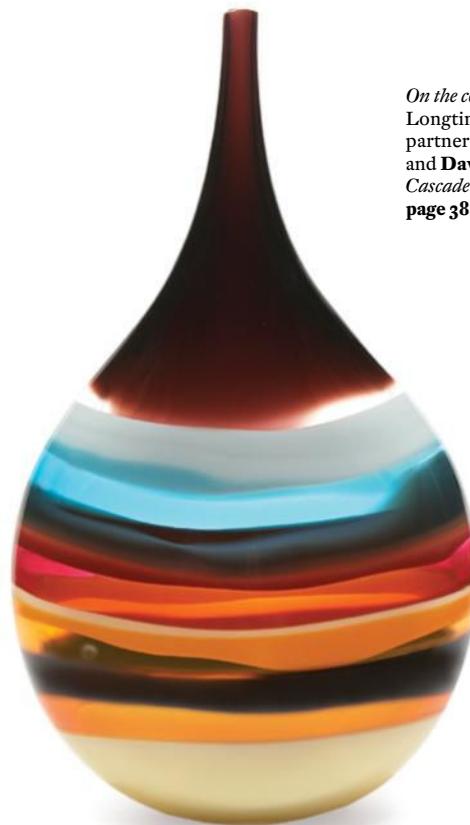
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C American Craft

Vol. 76, No. 3
June/July 2016

On the cover
Longtime business partners **Steve Ford** and **David Forlano**'s *Cascade* necklace (2015).
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Siemon & Salazar
Cranberry Banded
Teardrop vase, 2006,
lead-free crystal,
13 x 7 in. dia.
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Zoom
Woodworker Alicia Dietz draws on her military service, and glass artists Caleb Siemon and Carmen Salazar reflect on their balanced business strategy. Plus: The evolution of Santa Fe gallery Tansey Contemporary; new digital resources at the ACC Library; summertime goods; shows that reveal; new books to check out; and readers answer: What are the unexpected benefits of teamwork?

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Collective Unconscious
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With their piles of instrument parts, Lisa and Scott Cylinder are taking the components of one art form – music – and creating another. Brigitte Martin talks to the Pennsylvania jewelry artists about their harmonious work.

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Some artists are drawn to personal expression; Bill Gudenrath is driven to illuminate the past. Liz Logan talks to the glass artist (also resident advisor at the Corning Museum of Glass Studio) about the rewards of researching – and re-creating – historical glass.

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78

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In February, Pacific Northwest College of Art rocked the craft world, announcing the closure of the nearly 80-year-old Museum of Contemporary Craft, which had merged with the school only seven years earlier. Betsy Greer dissects the demise – and ponders what we can learn from it.

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Wide World of Craft

At about 50,000 residents, Olympia, Washington, supports an outsize arts scene. Judy Arginteanu outlines the offerings of this Pacific Northwest hands-on hub.

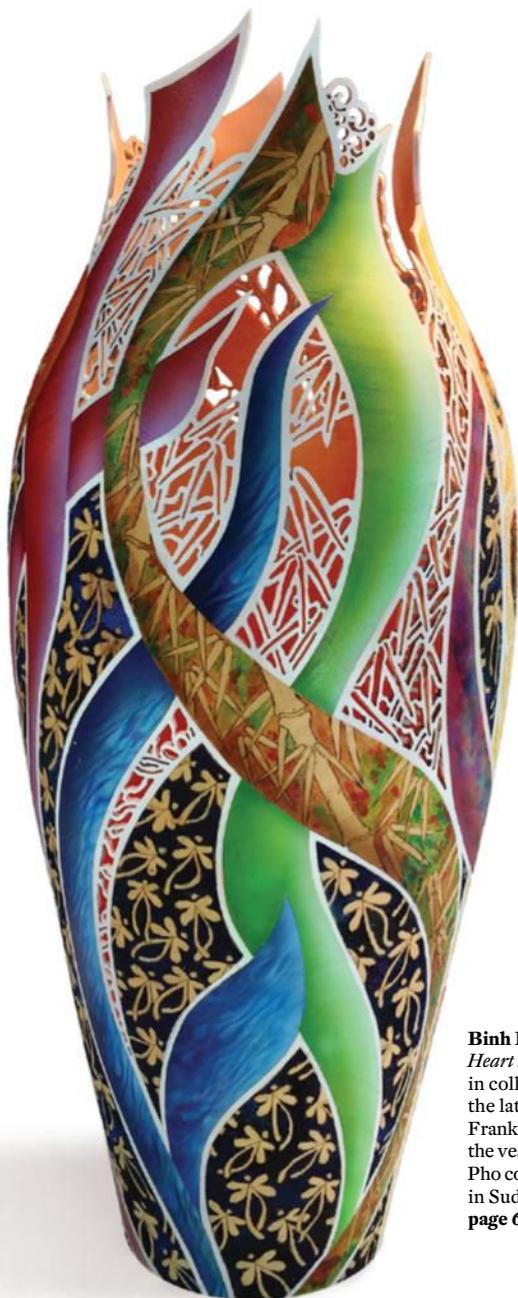
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One Piece

Molly Hatch's *Paragon*.

“He always wants to do what is impossible. That’s his stepping-off point.”

BINH PHO COLLABORATOR
KEVIN WALLACE



Binh Pho made *Heart in Heaven* (2015) in collaboration with the late woodturner Frank Sudol, who turned the vessel before he died. Pho completed the piece in Sudol’s memory.
page 62

38 *True Colors*

All good things in time: If this is true, then the best is yet to come from Steve Ford and David Forlano, creative partners who’ve weathered more than 30 years of evolution. Diane Daniel talks to the jewelry artists about the rewards of a long-term artistic commitment.

48 *The Illuminator*

With roots in sculpture, architecture, and glass, James Carpenter has all the tools and techniques to maximize his true medium: light. Joyce Lovelace talks to the New York artist about his distinguished career creating radiant, reflective environments.

56 CRAFTED LIVES *Sweet Fusion*

At their Knoxville, Tennessee, home, renowned glass artists Tommie Rush and Richard Jolley have created a well-balanced retreat, incorporating their eclectic influences and reflecting their complementary aesthetics. J. Richard Gruber pays the couple a visit.

62 *The Storyteller*

Since escaping from Vietnam in 1978, Binh Pho has been drawn to recount his life events – and has found, paradoxically, that the personal is often best expressed in partnership with others. Delia O’Hara talks to the Illinois artist and avid collaborator.

70 *Ruin and Redemption*

With stitching, rolling, and folding, Nava Lubelski transforms imperfect and unwanted materials into meaningful, memorable pieces. Joyce Lovelace has the story behind the North Carolina artist’s meditative work.

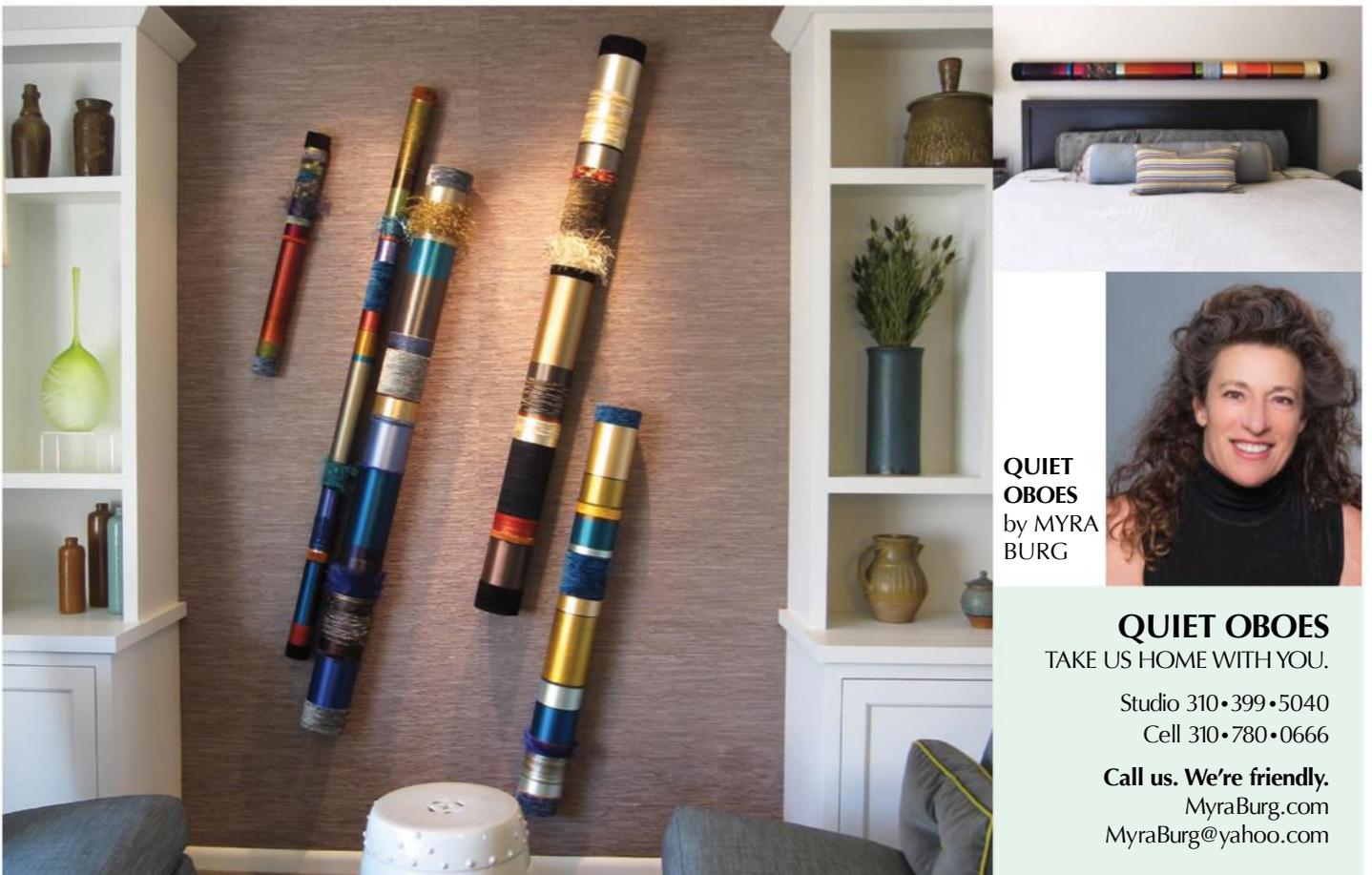
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Business and artistic partners Steve Ford (left) and David Forlano consider themselves something of an odd couple, even though they have collaborated on jewelry since 1988. There is balance in their differences, they say.

Go, Team

OCCASIONALLY I FIND MYSELF watching one of those HGTV shows where a couple is hunting for a new house. Too often for my taste, one partner dismisses the other's wishes. He really wants a workshop in the garage; she says, "That doesn't matter. I don't care about that."

That gets me worked up – and talking back to the TV: "Hey, you boneheads," I say, "if you're committed to each other, you need to be committed to what the other wants." The way I see it, if you and I are in a partnership, I need to be concerned with your well-being, with mine – and with this mystical, malleable organism called "us." If you yearn for a workshop and I blow it off, I weaken us.

I thought about this as we launched this issue devoted to teamwork. Some of the most interesting craft today is made by artists working together. Lisa and Scott Cylinder have collaborated on life and jewelry

for 28 years (page 30). The two of them are a mix of highly developed skills, openness to input, and stubborn tastes. They can't agree on music, so the studio iPod is always on shuffle. Yet they share a sketchbook and start a new project only when it resonates with each of them; it "has to click for both," Scott says.

The whole of the Cylinders' alliance is greater than the sum of its parts. That's true, too, of David Forlano and Steve Ford, creative partners for 32 years (page 38). Forlano's approach is straightforward, experiential, while the analytical Ford sees layers. "My approach to making paintings or objects is that what you see is what it is," Forlano says, "whereas Steve has this wholly different way – intellectual, wanting to know how the thing is made, decomposing it. That carries over into our business structure, too. It's a good balance."

Sometimes, of course, a partnership fails, no matter how well intentioned it is. In this issue, we dissect the 2009 merger of the Museum of Contemporary Craft with Pacific Northwest College of Art – and the recent closing of the museum, a 79-year-old institution (page 78). One thing that's clear about this ill-fated marriage – and not everything is – is that the two partners never really came together; they never achieved "us." "We never had something where the cogs all fit together to create a real system," says Namita Gupta Wiggers, former director of the museum.

Other times, a partnership can weather a storm and emerge stronger – and not through the sort of dreary compromise you see in the home improvement shows, where the wife grudgingly agrees to the workshop if she gets something in return. In 2005, when Forlano moved

from Philadelphia to Santa Fe to be with the woman who's now his wife, Ford felt lost. "I thought the daily interaction was key to our collaboration," he recalls, "plus I felt abandoned." With the help of a mediator, the two forged a new way. Now they've found that working in different cities actually enhances their work. There is "more time to let the ideas individually mature," Ford says.

Teamwork is made of openness, complementary strengths, and commitment. It requires taking others' concerns to heart – and trusting them with yours. It's not easy, but as the artists in this issue demonstrate, when it works, it's powerful.

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To The Editor

BELOW:
Artist LJ Roberts,
featured in our Apr./
May issue, uses the sub-
versive power of tex-
tiles to explore queer
and trans politics, activ-
ism, and craft.



Talisman Brolin

Three Cheers

I am so floored and impressed by your topical and thoughtful article about LJ Roberts ["Landing Places," Apr./May] and their art and emergence. By highlighting this artist you have shown other transgender people that success lies beyond fear – that a path is possible for all people. It shows all of us that our wonderful craft world embraces diversity. This article not only focuses on a role model, but also is a template for inclusion in this complicated world. It does this by proving that transgender artists are already being accepted. Bravo/a/um!
~Tim Tate via email

Hansuld Hypnotizes

Mesmerized by the chairs designed and handmade by Reed Hansuld ["Tried and True," Dec./Jan.].
~Nate Burgos via

United in Craft

Marvin Bjurlin and Christina Rausa are a lovely couple – they run the Chautauqua shows in western New York. Congrats on the great article ["Labor of Love," Dec./Jan.].
~C. Frittelli Lockwood via

Great collection.
~The Nevica Project via



Furniture maker Reed Hansuld (Dec./Jan.) blends modern aesthetics with traditional techniques.

Reed Hansuld

Taking the Leap, Part I

Fear disguises itself as practicality and usually holds us back from taking the risk that will change our lives for the better ["When Did a Risk Pay Off for You?" Feb./Mar.].
~NW58thST via

Taking the Leap, Part II

Beautiful artist interview ["New Heights," Feb./Mar.]. Maren Kloppmann's use of an artistic "sabbatical" was a great way for her to test the waters with a new artistic direction. I also loved hearing about the personal side of her journey and especially that her relationship with her husband, Mark, has supported her risk-taking. I look forward to taking a page out of Maren's book and embracing the rebel inside of me.
~Kendra Plant via the website

Great story. Loved it.
~Carol Jo Engevik Kelsey via

A Seasoned Collector

Last year I took a picture of my wooden kitchen utensils ["Long-Term Relationships," Feb./Mar.] to show Jonathan Simons of Jonathan's Spoons and make sure I did not duplicate with my new purchases. I have about 30 of his pieces, plus more from other artists. I use at least one every day.
~Johnny Thigpen via

BELOW:
Textile artist Karen Hampton (Feb./Mar.) tells the stories of her forebears in techniques ranging from embroidery to digital printing.

Douglas Kirkland



Christopher Briscoe



Sculptor, Singer, Blaster, Bleacher

Besides Christian Burchard's beautiful wood pieces, it's that throat singing that also makes him happy ["Free Form," Feb./Mar.].
~Norma E. Klorfine via

"Letting the wood simply be" – except for that he microwaves it, sandblasts it, and bleaches it.
~Starzz Briggs via

What a fabulous lead photo of Christian Burchard, wood sculptor. Beautifully composed. Kudos, Christopher Briscoe!
~Diane Mitchel via email

Personal History

So much to love about the latest issue of *American Craft*, and this story about artist Karen Hampton tops my list ["Social Fabric," Feb./Mar.].
~Elena Rosenberg via

I would love to hang around her some.
~Jaime Vorvick Gjerdingen via

LEFT:
Christian Burchard
(Feb./Mar.) shared his
unique approach to life
and woodworking.

On the Web

Find these extras and more
at craftcouncil.org/extras.



Andrew Ramallo

Community Outreach

Need more of these [Gravers Lane Gallery, "Creative Commons," Dec./Jan.].

~Jim Cassidy via

Thank-You Notes

Happy to have Artful Home [Shop Talk, Feb./Mar.] featured in *American Craft* this month!

~Lisa Bayne via

Many thanks to *American Craft* for this excellent piece ["Many Voices," Feb./Mar.].

~Rosanne Somerson via

Keep in Touch

We'll publish a cross section of your notes as space permits; they may be edited for length and clarity.



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Team effort: Watch a video interview with artists Lisa and Scott Cylinder (above, page 30), who describe how they found their shared voice through their one-of-a-kind jewelry.

Decades together: Steve Ford and David Forlano (page 38) met in art school and have been working together ever since. They recap their history in a new video.

TV takeover: The American Craft Council took over Twin Cities Public Television in April for an hour of live TV all about craft. Watch the full action-packed show, or find your favorite clips online now.

Get social: How do you read your *American Craft* – with a cup of coffee? In a hammock? On the train? Post a photo on Instagram with the hashtag #MyAmericanCraft, and we'll feature some of our favorites in an upcoming issue.

A new look: We've been hard at work on a new craftcouncil.org, designed to better showcase all the content in the magazine and the work of the ACC. Tell us what you think when it rolls out in June.

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Bennett Bean, American, b. 1941, Untitled, 2000, Earthenware, 12 x 6 x 11 inches
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ZOOM

A timely survey of shows, views, people, and work



BELOW:
The lines traveling across **Come Fly Away With Me Wall Hanging** (2013), composed of wood, encaustic, and handmade paper, represent the routes Dietz flew in her five main stations as a helicopter pilot: Alabama, Alaska, Germany, Iraq, and Egypt.



BELOW:
The artist, seen through the crew chief's window of a UH-60A Black Hawk helicopter. The instrument panel of this aircraft inspired the composition of *Come Fly Away With Me*.

LEFT AND ABOVE:
The **Conveyance Chair**, part of the *Reintegration* installation (2015), balances the brightest and darkest moments of Dietz's military service. The left arm features an indentation for the memorial bracelet the artist wears for a friend killed in Afghanistan. Under the right arm, she placed a happier symbol: her aviator wings.



On Our Radar Alicia Dietz

WHEN IT'S SUGGESTED to Alicia Dietz that the arts world is not typically pro-military, she lets out a whoop of acknowledgment.

"You're telling me. My Facebook page is bipolar," says Dietz, 37, an Army veteran and woodworker whose work examining the lives of soldiers has been garnering attention. "I'd say that in most cases the arts community and the military community are on opposite sides. But in a big way, that's fueling my work. I feel like there's a lot we all have in

common. What I'm trying to do is to get to the core of people's empathy. We've all experienced loss, pain, and camaraderie."

Some of Dietz's intentions are directly traceable in her work, such as in the stark *Fallen Soldiers* (2015), whose centerpiece is a pair of carved wooden combat boots covered with handwritten names of soldiers who have died in Iraq and Afghanistan. Other components are covered with more names, totaling the 6,849 who have died thus far in the two wars.

Other pieces she has made as an MFA student in the furniture design and woodworking program at Virginia Commonwealth University are more open to interpretation.

In *Reintegration* (2015), for instance, Dietz used wooden pallets to create an uneven floor shaped like an aerial map. The platform holds a lone chair, from which visitors can hear a looped audio mix of natural soundscapes bleeding into war sounds – for example, a woodpecker transforming into a machine gun, a nod to the way

military experiences seep into civilian life. The inspiration came from Dietz's table saw. "There's this sound when it's winding down that seems so much like helicopter rotors winding down," she says.

Dietz's lifelong desire to be a helicopter pilot is what spurred her to join the Army, starting with the ROTC at Ohio University. She served from 2001 to 2011 as a US Army officer, working as a Black Hawk helicopter pilot, maintenance test pilot, and company commander. Her first mission



ABOVE:
The stories within tree rings inspired the ink drawing *My Life as a Tree* (2013). “I used them as inspiration to take a snapshot of my life – of where I had been, what I love, and all of those things that make up who I am at the core,” Dietz says.



LEFT AND BELOW:
As a form of penance – as well as a way to explore healing, loss, and homage – Dietz records the names of soldiers lost in Iraq and Afghanistan on the textile and carved wood surfaces of *Fallen Soldiers* (2015). So far, she has recorded more than 6,800 names.



was flying over Baghdad during wartime, where she transported troops and VIPs. Later she was stationed in Alabama, Alaska, Germany, and Egypt.

“Sometimes I feel uncomfortable talking about my experience in the military, because it was mostly positive,” she says. “I got to fly and travel and lead soldiers. Those were things I wouldn’t have had the opportunity to do otherwise. I’m not suffering from PTSD or anything like that. But what every soldier faces is reintegrating into civilian life, and that can be difficult.”

Dietz’s transition began in 2011, when she resigned her commission to follow her other passion – woodworking.

She had learned basic skills growing up in Ohio under the tutelage of her father and grandfather, and later worked on her own pieces at Army recreational facilities. She first spent two years at the Vermont Woodworking School, her tuition covered by the GI Bill. She

won several furniture design competitions and after graduation had planned to set up shop as a fine furniture maker.

But an internship with conceptual wood artist Wendy Maruyama opened her eyes to another way of working with wood. She began incorporating conceptual elements using her traditional woodworking skills and in 2014 enrolled at VCU. She is set to have completed the MFA program this May.

Dietz plans to stay in Richmond after she graduates to continue her studio work,

creating more thought-provoking pieces such as *Reintegration*. But she has another aim in mind as well, harkening to what drew her to the medium in the first place: “I want to make some furniture.” ~DIANE DANIEL

aliciadietz.com
Dietz’s Reintegration is on view in “On the Edge of Your Seat: Chairs for the 21st Century” at the Center for Art in Wood in Philadelphia through July 23. Diane Daniel is a writer based in Florida and the Netherlands.

Mission-Driven

Wake-up call: When Dietz started classes at the Vermont Woodworking School, the schedule intimidated her, but not in the usual way. “It was so laid-back, totally not what I was used to. Like, I learned that 9 o’clock means 9-ish. I thought, ‘Not in the Army.’”

On arriving in Baghdad in wartime: “I probably fit in the too-naïve category. I had finally gotten my dream – I was a pilot. I won’t get into my personal views of the war, but my job was to fly.”

Recent work: In the installation *Collective Cadence*, for Dietz’s graduate thesis, she arranged a series of boxes, each containing veterans’ stories and made of different kinds of wood mimicking the colors of camouflage.



Eight-Light Scuro Antler chandelier, 2015, lead-free crystal, machined aluminum, 26 x 36 x 28 in.

LEFT: Tango Cumulo Barrel vase, 2012, lead-free crystal, 11 x 9 in. dia.

RIGHT: Gray/Black Scuro Teardrop vase, 2015, lead-free crystal, 14 x 7 in. dia.

RIGHT: Aurora/Forest-Green Barrel vase, 2016, lead-free crystal, 8.5 x 6 in. dia.

FAR RIGHT: Mokume Battuto Earthtone Low Flat Oval vase, 2008, lead-free crystal, 9 x 10.5 x 3.5 in.



Jewelry for the House

Hot new product: The Antler, an asymmetrical arrangement of glass globes that can hang in a vertical or horizontal configuration.

Why lighting? “At one point, people would buy a vase as a focal point for the table,” says Caleb Siemon. “Now a lot of them like to have really nice lights. They think of it as the jewelry of the house.”

But ironically: Their own house could use more lighting. “I’m constantly squinting,” Carmen Salazar laments. “Why can’t I remember to bring home a light and hang it up? It’s ridiculous. Our friends make fun of us.”

Speaking of friends: They’re still close to their art-school posse. “We’re bonded for life,” says Salazar. “It’s really special to find people you love that much.”

Product Placement

Siemon & Salazar



IN THE EARLY DAYS OF BUILDING their glass business, Caleb Siemon and Carmen Salazar were pragmatic. They made things quickly to sell quickly, seldom using color because it was expensive. Then one day in 2001, they decided to have some fun.

“We said, ‘Let’s just forget about money, put a ton of color on this piece, make a really cool thing,’” Siemon recalls. The result was Banded, a series of striped vessels that became runaway best sellers. “Those

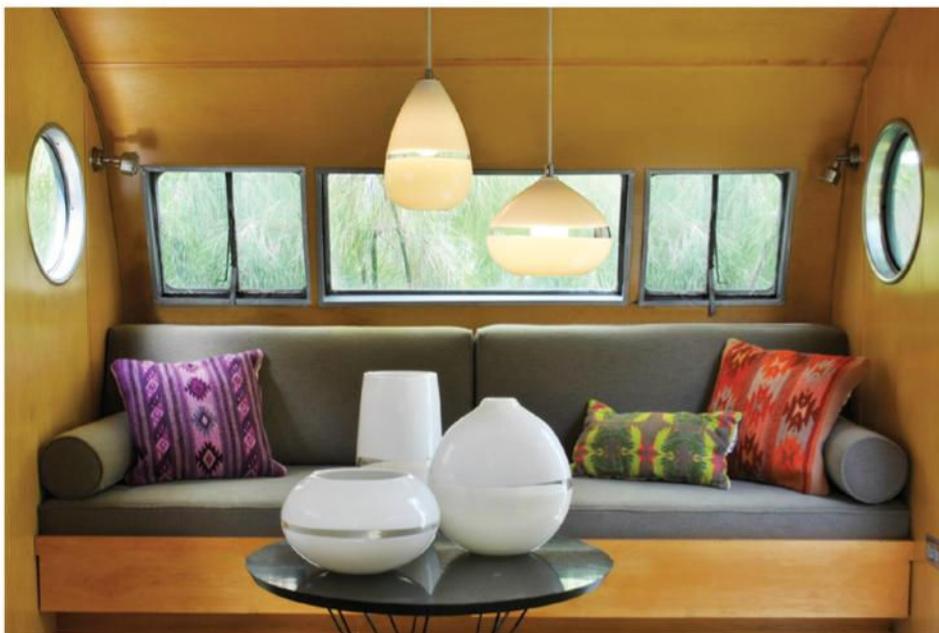
put us on the map,” he says. “We couldn’t make them fast enough. It was a good lesson. Sometimes you follow a dream—” “And occasionally,” Salazar says, finishing his sentence, “it works out.”

Today the couple produces a diverse line of handmade bowls, vases, and lighting in their 3,000-square-foot studio in Santa Ana, California. Sold in high-end home décor stores all over the country, Siemon & Salazar designs range from colorful, funky forms to pristine, clear

pendants to sculptural chandeliers. The sensibility is modern California cool, inspired by the West Coast landscape and lifestyle they enjoy—even in their hot shop, which has big windows overlooking a garden. “We love being outdoors,” says Salazar.

The pair met in their freshman year at Rhode Island School of Design. He was focused on glassblowing; she was into sculpture and architecture as well as glass.

After graduation in 1997, Siemon went to the glass mecca



ZOOM

15-Light Clear Round Bubble Antler chandelier, 2015, lead-free crystal, machined aluminum, 54 x 30 x 30 in.

ABOVE LEFT: Siemon and Salazar alternate layers of opaque and transparent colors to create their Banded vessels. Their palette is inspired by the landscape of Southern California.

LEFT: The Lattimo vessels and pendant lights – the word is Italian for “milk glass” – emphasize subtle tones and form.

of Murano, Italy, for an apprenticeship, while Salazar worked with an environmental artist and a metal sculptor in San Francisco. In 1999, he returned to his native Southern California to open his own studio and persuaded her to come help him build it. Love bloomed, and they married in 2003.

They live with their son, 6, and daughter, 9, in a 1920s canyon cottage a short walk to the ocean in the artists’ colony of Laguna Beach. Just 20 minutes from the studio, “it’s a joyous

place to go home to,” Salazar says. Though both partners are hands-on, having a capable team – four full-time employees and other part-time help – allows them to balance work and parenthood, and frees them to devote time to developing new designs. “We really strive to have a family here,” Salazar says of their close-knit studio environment.

Thinking creatively and staying open to change, they say, has allowed them to survive and thrive amid the ebb

and flow of a changing economy. Siemon had a role model in his father, owner of a successful jewelry business. “I grew up in his factory, making jewelry and designing my own lines. From a young age, I was learning about price structure, proper markup, all the hidden costs involved in a business.” Salazar says her husband is definitely the more practical half of their partnership: “I’m still constantly drawing up things and saying, ‘Why can’t we make this?’ Caleb will rein me in.”

“Sometimes I’m Debbie Downer,” Siemon admits. “But our combination is good, because Carmen will push me to think about things that I might automatically consider unrealistic or too expensive to produce.”

“We end up rounding each other out nicely,” says Salazar. “It took two of us with a vision together to make it.”

~JOYCE LOVELACE

siemonandsalazar.com
Joyce Lovelace is American Craft’s contributing editor.

Shows to See

Coming to Light This summer, a hermetic sculptor's work goes on view in New Orleans, a fabulous collection of folk art has its first museum airing in Boise, and in California, we get a look at the less polished backsides of those picture-perfect still lifes.

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to Aug. 28
fresnoartmuseum.org
 Twelve artists, chosen for their innovative approaches to fiber, show works in tapestry, embroidery, weaving, crochet, quilting, and appliqué. Scale is key: Seventeen of the works are huge, filling the walls of two galleries, while right alongside are eight small embroideries in their own petite space. Artists in the show include Lia Cook, Ramekon O'Arwisters, Michael Rohde, and Joan Schulze.

CA / Pomona
 American Museum of Ceramic Art
Dirk Staschke: Nature Morte
 to Sep. 18
amoca.org

From the front, Dirk Staschke's recent works appear as still lifes, elegantly framed. From the back, viewers can see the lumpy, bumpy clay from which those lovely images are formed. TMI about the creative process? Other pieces represent lavish stacks of delicately detailed desserts, again nudging viewers to ponder: What is enough, and where does excess begin?

ABOVE:
 Dirk Staschke
 at the
 American
 Museum of
 Ceramic Art

RIGHT:
 June Lee at
 Fuller Craft
 Museum



ID / Boise
 Boise Art Museum
Folk Art: The Drew and Katie Gibson Collection

to Jul. 24
boiseartmuseum.org
 Guided by their passion for art and their own eclectic taste and interests, the Gibsons have assembled a fascinating array of objects, both historical and by living artists. This is the collection's first museum showing; some of the 55 or so works, in mediums as diverse as metal and dough, are gifts from the couple to the museum.

LA / New Orleans
 Ogden Museum of Southern Art
Arthur Kern: The Surreal World of a Reclusive Sculptor

to Jul. 17
ogdenmuseum.org
 Former Tulane University art professor Arthur Kern has spent the past 30 years out of the public eye, making fanciful molded-polyester sculptures of people and horses that filled tables and shelves in his New Orleans home. Sixty of these works make up this retrospective/debut, curated by John Berendt, author of *Midnight in the Garden of Good and Evil*.



MA / Brockton
 Fuller Craft Museum
The Faces of Politics: In/Tolerance

to Aug. 21
fullercraft.org
 Every American election year is full of sound and fury, but 2016 bids fair to be one of the most clamorous and divisive yet. In this show, guest-curated by Bruce Hoffman of Gravers Lane Gallery in Philadelphia, artists take on political issues here and elsewhere in the world.



Staschke photo: Courtesy of Dirk Staschke / Lee photo: Myyoung Studio / Miller photo: Courtesy of BAM / Sikora photo: Courtesy of Brian Oglesbee

LEFT:
R.A. Miller
at Boise Art
Museum

BELOW:
Sue Aygarn-
Kowalski at the
Art Complex
Museum

MA / Duxbury
The Art Complex Museum

Double Visions

to Sep. 4
artcomplex.org
A dozen artists with work in the museum's permanent collection do double duty here: Each has new work on view, and each invited another artist to participate who has not previously shown at the museum. The result is a wide-ranging show of work in 2D and 3D mediums. Among the invited artists: Lisa and Scott Cylinder (page 30).



MI / Ann Arbor
The Dinnerware Museum

Cake

to Sep. 4
dinnerwaremuseum.org
Recipe for a many-layered show about this celebratory sweet: Assemble almost 50 artists – some selected by a professional cake baker – to make contemporary cake sculptures and cake stands in mediums such as glass, clay, and plastic. Add more than 20 historic glass cake stands. Frost with cake history, trivia, and paraphernalia. Enjoy.

RIGHT:
Linda Sikora
at the
Dinnerware
Museum



MI / Bloomfield Hills
Cranbrook Art Museum

John Glick: A Legacy in Clay

Jun. 18 – Mar. 12, 2017
cranbrookart.edu/museum
After more than 50 years as the heart, mind, and main pair of hands behind Michigan's Plum Tree Pottery, John Glick is closing the studio. This retrospective gathers almost 200 objects of his influential career – from his student days at Cranbrook in the early 1960s to his later sculptural and relief work – and traces his interest in Japanese ceramics and surface design.



NE / Omaha
Joslyn Art Museum

Sheila Hicks: Material Voices

Jun. 5 – Sep. 4
joslyn.org
Nebraska native Sheila Hicks' mastery of texture, color, and line is evident in weavings, sculptural works, fiber "drawings," hanging installations, and other objects culled from her nearly 60-year career, along with a new work the American Craft Council Gold Medalist created especially for this major show. Recent pieces "converse" with older ones, connecting Hicks' work as a totality with common influences: art history and graphic design, architecture, fashion, her own life, and global weaving traditions.



ABOVE:
Sheila Hicks
at Joslyn Art
Museum

BELOW:
John Glick at
Cranbrook Art
Museum

PA / Philadelphia
Center for Art in Wood

On the Edge of Your Seat:

Chairs for the 21st Century
to Jul. 23
centerforartinwood.org
Philadelphia's history as a center of furniture making, along with the Furniture Society's annual conference in the city June 23 – 25, inspired this juried show of 45 chairs, benches, and stools – sculptural, functional, conceptual – and other works based on the concept of creating space for the back of the lap.

WA / Tacoma
Museum of Glass

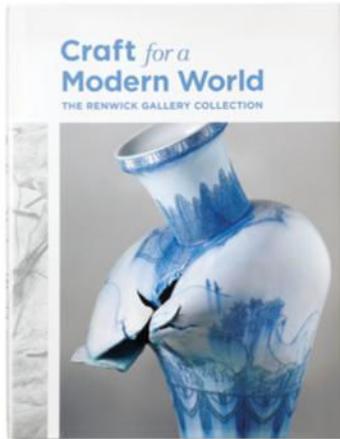
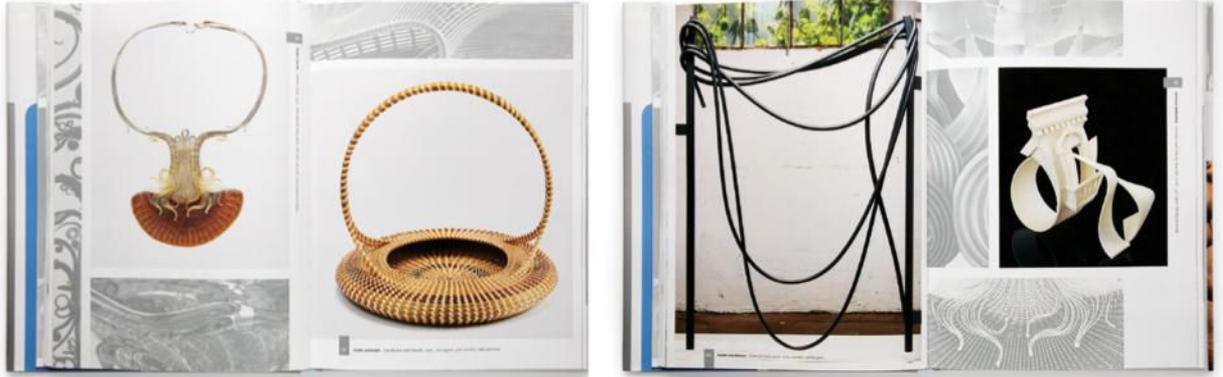
#BeTheCurator

to Oct. 23
museumofglass.org
What would a museum show look like that was curated by ... everyone? The Museum of Glass decided to find out. In 2015, visitors to the museum and its Facebook page were invited to vote on works from the collections for this show. Participants jumped in from around the globe, choosing an eclectic bunch of art. The public's work isn't done: Visitors' votes will help determine which artist in the show receives a museum residency.



RIGHT:
Patti
Warashina
at the
Museum
of Glass

The Short List
Dig In



**Craft for a Modern World:
The Renwick Gallery Collection**
By Nora Atkinson
D Giles Limited, \$55

THE DIGITAL AGE IS CHANGING how we think. This is a generally accepted fact, but one rarely illustrated as elegantly – and optimistically – as Nora Atkinson has achieved with *Craft for a Modern World*.

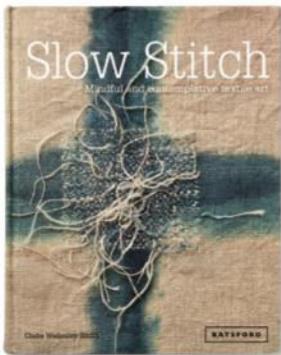
When Atkinson joined the Smithsonian’s Renwick Gallery in 2014, the institution was under renovation; as the new Lloyd Herman curator of craft,

she was charged with the reinstallation of its permanent collection, opening in July. Inspired by the hyper-linked web, she developed a nonlinear exhibition format that encourages exploration and the forging of connections.

This catalogue follows suit. Atkinson presents traditionally “unrelated” works side by side, drawing readers into a thrilling process of discovery – the conversation between Mary Jackson’s *Low Basket with Handle* and Mary Lee Hu’s *Choker (#38)*,

the common language of Marc Maiorana’s *Renwick Gate* and Joshua DeMonte’s *Curtains and Balcony Bracelet*. The layouts also feature tantalizing grayscale details of other works, identified with plate numbers, enticing readers to roam serendipitously throughout the volume.

Instead of bemoaning shrinking attention spans, Atkinson invites us to bounce around – and, in doing so, creates profound engagement. **~JULIE K. HANUS**

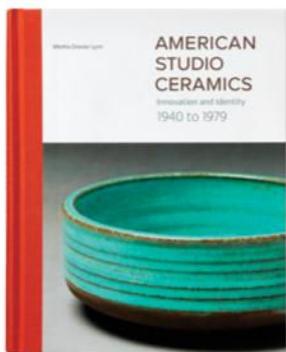


Slow Stitch: Mindful and Contemplative Textile Art
By Claire Wellesley-Smith
Batsford, \$30

THE IDEA OF SITTING DOWN and creating a textile work by hand, one stitch at a time, is a notion at odds with the haste with which the world moves today. Spend a moment with Claire Wellesley-Smith’s ruminative *Slow Stitch*, however,

and you may find yourself in search of a needle and thread. Wellesley-Smith is a UK-based artist and educator, and her observations of the social, environmental, and health benefits of a “less is more” approach to creativity are a welcome change from other how-to books on the market. Instead of prescriptive projects, *Slow Stitch* swells with well-researched information on

sustainable materials, seasonal dyeing, and stitching techniques, as well as an introduction to community-based textile practice and profiles of talented international artists. With its focus on simplicity, a “whole process” approach, and reflection, *Slow Stitch* is a praiseworthy text for beginning and experienced makers alike. **~JESSICA SHAYKETT**



**American Studio Ceramics:
Innovation and Identity, 1940 to 1979**
By Martha Drexler Lynn
Yale University Press, \$65

AN ENORMOUS COMPILATION of information about a pivotal period in studio ceramics, Martha Drexler Lynn’s new book has two primary strengths: superb photo quality, making it a beautiful tome, and a West Coast – specifically Californian –

emphasis that deeply explores that rich lode. Those seeking particulars of the work won’t find a great deal here, however; Lynn is focused on context, and she thoroughly outlines changes in exhibition practices, educational philosophy, and institutional development. She emphasizes biographies of makers and focuses on ceramics identified as art by museums.

(She is a former museum curator.) The 418-page book does contain some minor factual errors, and its academic structure makes it repetitive. But an aggregation such as this, demonstrating extensive research in secondary sources, nonetheless lays groundwork for future stylistic analysis and gives a sense of how we got to where we are. **~JANET KOPLOS**



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Shop Talk
Tansey Contemporary



Mike and Jen Tansey seek out artists with impeccable skills and a special creative spark. From left, work by metalsmith Harriete Estel Berman, glass master Giles Bettison, and ceramists Frances Priest and Sheryl Zacharia. Berman's piece will be part of a group jewelry show, and Zacharia has a solo exhibition at the gallery; both open in August.

OPPORTUNITY DOESN'T ALWAYS knock at opportune moments. When Jen and Mike Tansey learned Jane Sauer was selling her eponymous Santa Fe gallery in 2013, they both were working full time for other organizations. Although they'd been thinking about opening a gallery, "the timing wasn't perfect," Jen recalls. "But it was too good of an opportunity to pass up."

That kind of savvy – and willingness to leap – helped the couple quickly put their stamp on the business, relaunched in late 2013 as Tansey Contemporary. Mike brings substantial arts experience to the venture; since 2009, he has been co-owner of Art Miami. Jen's expertise lies in the complementary realm of communications. Last year, they expanded, adding a second site in Santa Fe with space for large-scale outdoor sculpture. We spoke to the dynamic couple about their work.

There are so many ways to be involved in the arts; what attracted you to a gallery?

Jen: It was two things, really. We both loved art, and we love artists – we love the idea of art as a form of communication. And we were spending a lot of time in Santa Fe, and

we found that Jane Sauer's gallery was for sale.

Mike: I actually had a small regional gallery in Arizona, prior to this iteration of Tansey Contemporary. I've always been interested in the interaction with the artists – looking at how to promote their work in the marketplace. That interest has been there for a long time. For most of my career, I worked in the publishing world, but art was always there in the background.

What was attractive, in particular, about Jane Sauer's gallery?

Jen: Her program was really well diversified. She had a reputation for quality, and it was centered where we wanted to be – at the intersection of contemporary crafts and fine art. So we just jumped in. I quit my job to work for the gallery full time. But it's been a fun adventure. We've really liked working with our artists and getting to know them.

We make a point to understand what our artists' goals are and make sure that they're one we can help them reach. If we can't, it's not going to be a good partnership for either side. That's probably one of the most

important things we've translated from our professional experience into the gallery.

What else translated?

Jen: Mike and I have a long history of collaborating professionally, and we were able to transfer that to the gallery business – a business that has a lot more meaning for both of us. We have a clear sense of the division of responsibilities, but also of the decisions that we share and collaborate on.

Mike: Jennifer tends to deal with a lot of the detail around the messaging and the positioning. I tend to get a little bit more involved in identifying potential artists; just because of my involvement with the art fairs, I see more, in terms of things that are out there. But it's a very collaborative effort, and there are not hard lines.

How has the gallery evolved under your joint leadership?

Jen: Jane was a fiber artist, and she had a strong foundation in fiber work. That's something we want to maintain – it's such an important part of the history of the gallery. The areas we've really amplified are ceramics, glass, and sculpture. We're especially focused on artists

who use a variety of materials. I think it's one of the most exciting things going on right now – the ability to make something out of anything.

You also have an explicit emphasis on mastery. Can you say more about that?

Jen: We believe strongly in representing artists who have mastered a technical skill. Our glass artists, for example, Giles Bettison and Lino Tagliapietra, are top craftsmen in their field. And yet they're able to translate that skill into something born from their imagination – a work of fine art. We're interested in that transition, that translation of skill through the application of creativity. We think that's a category of art that appeals to a really broad range of people.

So that's why we emphasize the technique as well as the content. We ask our artists to help us communicate not only how they make what they make, but why they make it. We want to engage people with artwork that sparks their creativity.

–JULIE K. HANUS

tanseycontemporary.com
Julie K. Hanus is American Craft's senior editor. Dakota Sexton contributed to this interview.



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Credit: Specimen of Blaschka Marine Life: *Ulaetis muscosa*, Leopold and Rudolf Blaschka,
Lent by Cornell University, Department of Ecology and Evolutionary Biology, Blaschka Nr. 116.



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Conversation | Unspoken Language

Kensuke Yamada + Leigh Suggs

May 17 – June 26



Kensuke Yamada, *Swimmer*, 2016, Stoneware

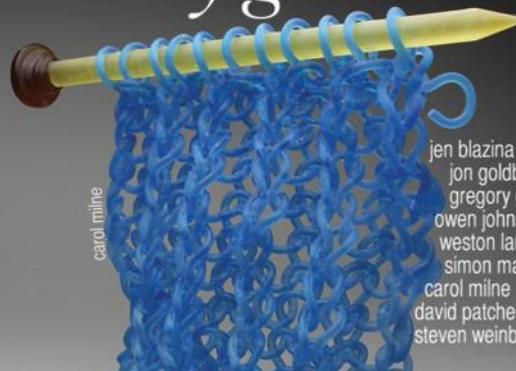
Leigh Suggs, *Colored Shadows*, 2015, Mylar tape and acrylic on paper



weston lambert
david patchen



bound
june 3-sept 3 *by glass*



carol milne

jen blazina
jon goldberg
gregory grenon
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Goods
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Bojune Kwon

▲ For her home décor line **Art of Plants**, Bay Area artist Jenny Wong-Stanley incorporates air plants with her own miniature

bentwood sculptures. It's an unconventional pairing that in arrangements like these feels completely natural. artofplants.com

➤ Aoibheann McNamara and Triona Lillis founded the **Tweed Project** to pair traditional Irish fabrics such as linen and Donegal tweed with modern tailoring. Based in Galway, on Ireland's West Coast, the company marries the duo's heritage with high style. thetweedproject.com



Courtesy of the artists

▲ "I always want my pieces to look as if they can walk out of the room under their own power," says Brooklyn furniture designer **Evan Z. Crane**. Prime example: his Creature Credenza, a sturdy guy clad in Icelandic sheep hides. evanzcrane.com



Ronnie Andren Photography



Tim Wen

▲ In Los Angeles designer Juliana Hung's **Jujumade** line, ceramic doodads turn up in unexpected places – note the cubes, spheres, and pyramids on this breezy handwoven hat. jujumade.com



Courtesy of Indosole

▲ **Indosole** founder Kyle Parsons came across sandals with motorbike-rubber soles in Indonesia and was inspired to create a similar sustainable

product. Now the San Francisco company partners with artisans at its Bali workshop to produce fashionable, eco-friendly kicks. indosole.com

CONTEMPORARY CRAFT



"Bench" by Milissa Montini at Gravers Lane Gallery. 11" glass murrina set in cement eye - 4' x 18", wrought iron bench fabricated by John Walters of Iron Eden. 5' L x 3' H x 2' W.



Conni Mainne at Topaz Gallery. Pink and yellow 18 karat gold "pavers" with small full-cut diamonds and morganite.



"Tractor" by Ernest Miller at The Grand Hand Gallery. Ceramic.

GRAVERS LANE GALLERY
8405 Germantown Ave.
Philadelphia, PA 19118
(Historic Chestnut Hill)
(215) 247-1603
graverslanegallery.com

LATTITUDE GALLERY
460-C Harrison Ave.
Suite 8A
Boston, MA 02118
(617) 927-4400
lattitudegallery.com

**THE GRAND HAND
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619 Grand Ave.
St. Paul, MN 55102
(651) 312-1122
thegrandhand.com

TOPAZ GALLERY
3145 Peachtree Road N.E.
Suite 177
Atlanta, GA 30305
(404) 995-0155
topazgallery.net

**WEYRICH GALLERY
THE RARE VISION ART GALERIE**
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(505) 883-7410
weyrichgallery.com

**WHITE BIRD
GALLERY**
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Cannon Beach, OR 97110
(503) 436-2681
whitebirdgallery.com

Voices
What are the unexpected benefits of teamwork?



Katrina d'Autremont



◀ One unexpected benefit of working with someone else is when one stumbles upon old work of the other and adds to or recontextualizes it. We slip-cast everything, so **it's always fun to pull out old molds from each other's undergrad days and play with them.**
 ~NATHANIEL MELL AND WYNN BAUER, ceramists, *Felt+Fat, Philadelphia*

▲ For our venture Makers Alongside, I collaborate with great artists and makers from around the country to design products for our online shop. I come with an idea or two, but **the best products come out of talking and then just trusting the makers** to do what they do best.

~LISA HACKWITH, designer and founder, *Hackwith Design House, St. Paul, MN*



William Livingston

▲ Individually, we are proficient in what we do, but we could never do what the other can. So between the two of us, **we fill the gaps to create the best work possible.** Unexpectedly, our work pushes the limits of both of our crafts.

~KAT HUTTER AND ROGER LEE, *K&R Ceramics, Los Angeles*



▲ Collaborating with other designers has unexpectedly brought us recognition and opportunity. Working as a team has given us the confidence, tools, and

resources to create successful and meaningful business relationships with other companies and develop our venture, *Scout By Two.*
 ~ CONSTANCE SEPULVEDA AND MARISA KERIS, designer-makers, *Scout By Two, Brooklyn, NY, and Tuscumbia, AL*



◀ As a husband-and-wife team, we are frequently asked who made which pieces. We respond that we both create each piece. Our collaboration is intensive throughout the creative process. The unexpected benefit? **The resulting art is definitely different** from what either of us would have created alone. It is better.

~PATTI AND DAVE HEGLAND, glass artists, *Chestertown, MD*

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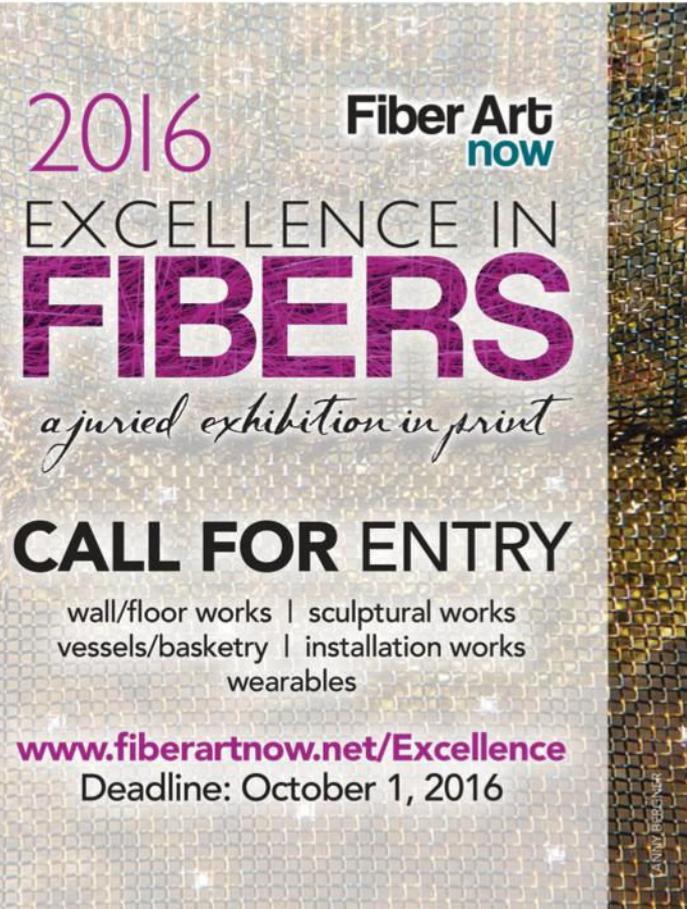
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LAURENCE BISHOP

Inside Track
History at Hand



JESSICA SHAYKETT KNEW SHE wanted to be a librarian after a stint working at the Seattle Public Library in the mid-2000s. “It was the perfect mix of working with books, working with people, and having the opportunity to always be surrounded by knowledge,” she says. She decided to focus on craft when she became a librarian for Savannah College of Art and Design in 2008. Key motivators: working closely with the fiber arts faculty and seeing a live performance by Nick Cave – “incredibly inspiring – like nothing I’ve ever seen,” she says.

At SCAD, Shaykett also encountered *American Craft* magazine and its forerunner, *Craft Horizons*, published from 1941 to 1979; she didn’t know then how intensely focused she soon would be on that early chronicle of craft in the United States. Since becoming librarian for the American Craft Council in 2010, one of her major projects has been overseeing digitization of 274 issues of the magazine – more than 25,000 pages – and making them available online to scholars, history buffs, and craft enthusiasts.

*Jessica Shaykett,
 librarian,
 American Craft
 Council*

We asked Shaykett about her role and what the recently completed digitization means for the field of craft.

A big part of your job is helping researchers. Can you tell us about an interesting research request you’ve gotten?

No dull research questions have come my way. And here’s one that sticks out in my mind: In 2014, I helped Jenelle Porter, who at the time was a curator at the Institute of Contemporary Art/Boston and was putting together this monumental show, “Fiber: Sculpture 1960 – Present.” She was having a lot of trouble tracking down information on female fiber artists. So she flew

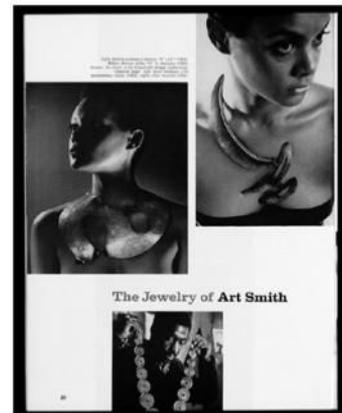


ABOVE LEFT:
 Launched in 1941, *Craft Horizons* was the precursor to *American Craft*. An art director borrowed this stencil-cut illustration by Spanish painter Joan Miró from a gallery for the spring 1950 cover.

BELOW:
 Art Smith’s intimate, modernist jewelry broods in a 1970 article.



ABOVE:
 A 1969 story about Austrian design firm Haus-Rucker-Co features this image of plastic dresses with fluorescent tape designed for “exclusive parties.”



out to Minneapolis and spent a week doing research, looking at the different facets of our collection – the artist files, the [Museum of Contemporary Crafts] archives, the Council Archives, our exhibition catalogue collection, our journals, and so on. She explained to me that in the '60s and '70s in particular, a lot of those fiber artists did not have gallery representation, so there weren't gallery photographs of the works. And many works went into private collections or were never sold. So tracking down information on these artists and their works was a big challenge – something I really enjoyed helping with.

Now that magazines and other materials have been digitized, could she have done some of that research online?

Yes. And actually the digital version of the magazine serves as an entry point for many researchers. A lot of times, a researcher will contact me after they've seen something in *Craft Horizons*. They'll say: "I see that you have an article on Peter Voulkos. What other information do you have on him?"



A 1971 advertisement in *Craft Horizons* promotes ceramist Ron Nagle's solo debut album, *Bad Rice* "should finally equalize his rock and crack reputations," the ad says.

What might anyone, even a casual browser, see in the old magazines?

Craft Horizons did such a fabulous job tracing not only craft history, but also American cultural history. So around the time of World War II, you see articles on how artists are rationing materials to support the war effort. The same is true of the hippie movement; you really see the intersection of craft and the counterculture. It's fascinating. Also, the advertising is really fun to look at.

And when collectors acquire an object, they might go online and Google that object; there's a good chance that *Craft Horizons* will come up, if that object was featured. So it's a good way to do provenance research as well.

Now that the magazine digitization project is finished, how significant a milestone is it for you?

The earliest issues of *Craft Horizons*, from the '40s and '50s, are extremely difficult to come by. You can find them in some academic libraries – largely, nowadays, in off-site storage; they can be hard to access, especially if you don't have that connection to academia. So the major milestone is that having *Craft Horizons* digitized, and now putting it online and making it free and completely accessible to anyone, is revolutionizing the way scholars access information on craft history.

And because *Craft Horizons* really served as the documentation of the craft movement – the primary source – it's really important that people are able to track the history that way.

~MONICA MOSES

Monica Moses, American Craft's editor in chief, is a frequent patron of the ACC Library.

Like-Minded

As any twin knows, pairs are defined by what they share and – even more interestingly – how they diverge.

➔ **Mark Gardner** demonstrates how evocative even pared-down pairs can be, each object unavoidably in conversation with the other. Case in point: his 2 *Ash Forms*. Are they mirroring each other – or does the larger form curve toward the smaller in a gesture of shelter? The North Carolina woodworker lets us decide. markgardnerstudio.com



John Carrano

➔ With his (*A*) *Typical Windsor Form*, **Christopher Kurtz** pays homage to the classic spindle-backed chair, transforming the mundane into the memorable. The Kingston, New York, artist, whose work spans sculpture and furniture, built this piece of steam-bent ash, white oak, and pine, finishing it with milk paint. christopherkurtz.net



Lauren Coleman



Ken Sanville

◀ There's little more elegant than the mirrored form, which suits **Lynda Ladwig's** restrained aesthetic. The Colorado ceramist works in porcelain, favoring a muted palette for her sculptural and functional creations, such as this *Egg Oil and Vinegar Set*. lyndaladwigceramics.com

◀ A couple of years ago, Massachusetts artist **Mariko Kusumoto**, known for her metal sculpture and jewelry, added fiber to her repertoire, balancing rigid and hard with the alternate universe of soft, light, and flexible. Her *Tsumami Zaiku* brooches of silk and silver seem to have surfaced from the deepest parts of the ocean. mobilia-gallery.com



Courtesy of Mobilia Gallery



Peter Aaslestrad

▼ **John Eric Byers'** *Block Benches* are stalwart friends, sturdy companions of hollow-core, stack-laminated maple. The western New York artist's streamlined forms seem to amplify all other details: the mottled, hand-textured surfaces, the gentle curve of the seats, the negative space binding each bench to the other. johnericbyers.com

▲ Charlottesville, Virginia, textile artist **Lotta Helleberg** loves nature's abundance of small details. In her *Sumac Study*, she coaxes us into contemplation,

providing a kind of environmental Rorschach test of eco-printed wool and silk, appliquéd onto natural linen. lottahelleberg.com



Mo Jones



Recomposition

STORY BY *Brigitte Martin*

“A dream you dream alone is only a dream. A dream you dream together is reality.”

YOKO ONO



KIDS DON'T LIKE TO PRACTICE their musical instruments.

That's what Lisa and Scott Cylinder might have concluded a decade ago, when their 14-year-old daughter took a screwdriver to an old clarinet and proceeded to disassemble it into all its components.

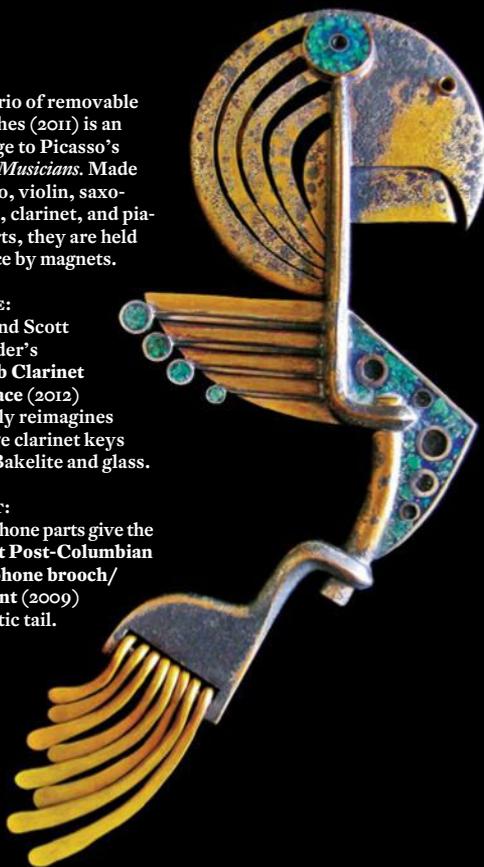
As it turned out, their daughter was only following the instructions of the music technician at her high school, in case her own tip-top clarinet needed repairs while she toured with the school orchestra. Her parents, professional jewelry makers, made space for the old parts in their studio — where, gradually, their interest was piqued by the nickel-silver clarinet keys and rods.

The Cylinders had long incorporated found objects such as game parts and tool components into their unique pieces. As they surveyed the

LEFT: This trio of removable brooches (2011) is an homage to Picasso's *Three Musicians*. Made of cello, violin, saxophone, clarinet, and piano parts, they are held in place by magnets.

ABOVE: Lisa and Scott Cylinder's Scarab Clarinet necklace (2012) lavishly reimagines vintage clarinet keys with Bakelite and glass.

RIGHT: Saxophone parts give the Parrot Post-Columbian Saxophone brooch/pendant (2009) a kinetic tail.



new materials before them, they were intrigued. Adding musical instrument parts to their one-of-a-kind repertoire was an idea they couldn't pass up.

The Cylinders met at Tyler School of Art's jewelry and metalsmithing program in the mid-1980s, and they have been working together ever since. Early on, they found that their marriage and business were best served when they worked on common goals, rather than letting their egos take the lead. They start on a new project only if both agree on it, sitting down together with their material collections and shared sketchbook. "We duke it out," Scott says. "It's a true exchange of ideas. Sometimes it gets heated, sometimes it's calm. Sometimes we come to a decision on the first day. At other times, we cannot agree



LEFT: Rhythm Still Life Guitar brooch/pendant (2014), incorporating a vintage saxophone key, shows off the duo's fabrication skills.



ABOVE: The ebony on the Rocinante Post-Columbian Saxophone brooch/object (2009) is from a violin tuning peg.



Blue Clarinetist brooch/pendant (2012), of sax and clarinet parts, comes with a box that doubles as a miniature stage.

at all. After all, there are always two brains and four hands at work." Any project they launch "has to click for both of us," Scott says.

From the first cut to the last glossy coating, Lisa, 52, and Scott, 51, collaborate on every piece. Yet there is a division of labor: Lisa handles most of the prep work – the sawing, piercing, and gathering of parts. Scott does all of the soldering and epoxy casting, and most of the final cold connections, as well as the patinas. And Lisa does the final finish work, the gold-leafing and enamel painting. They both carve.

"Most pieces pass back and forth between us dozens of times. We know what we are good at individually, and we stick to that," Lisa explains. They work only with discarded instruments they buy from flea markets and eBay. "No new

instruments are ever harmed in the making of this jewelry," Lisa says.

Just as their work has evolved, so have their personal tastes. "When I met Scott, I almost exclusively preferred antiques and decorative items. I wasn't really interested in anything modern at all. But I have come a long way," says Lisa. Scott confesses he would never have even glanced at a René Lalique piece, but once they decided to become a team, he found that there were many forms of creative expression they were equally struck by.

"We like a lot of the same things in art," he says. (Art may be an exception, however. "When it comes to music," he says, "the studio iPod has to be on shuffle all the time.")

When the couple talk about life and work – a collaboration that has lasted 28 years, with

many awards and exhibitions – the comfortable rapport they share is obvious. It's been forged by working in close quarters, looking at each other across the worktables every day, and handing unassembled pieces to one another, asking, "What would you do with that?"

"For the first 10 years, we had to truly learn how to work together, because this was our livelihood. This was how we were feeding our family [of four]," says Lisa.

"If you don't learn to compromise," she says, to work as a team, you're "simply not going to be very successful."

+ lisaandscottcylinder.com
Brigitte Martin is a goldsmith and founding editor of *CraftHaus*, an online social network for artists. She serves on the board of the Society of North American Goldsmiths.

Glass from the Past



Bill Gudenrath has spent his career uncovering how glass – ancient and historical – was crafted.

STORY BY *Liz Logan*

BILL GUDENRATH HAS ALWAYS been interested in art as time travel. Before he became a glassblower more than 30 years ago, he trained to become a concert pianist and studied harpsichord at Juilliard, where he played Bach and Scarlatti on the instrument “in an attempt to get closer to the music,” he recalls.

Now resident advisor at the Studio, a glassmaking school at the Corning Museum of Glass in New York state, Gudenrath had a childhood passion not only for music, but also for glassworking. Growing up in Houston, he was captivated by heating and blowing glass with a small tube that came with a basic chemistry set. He began flameworking, but found his real fascination with the history of glassworking.

As a teenager, he searched for a book that would explain how glass vessels were made in ancient Egypt, Greece, and Rome; he even made a trip to the Corning Museum in the 1960s and scoured the library, but his search was fruitless. In his late 20s, he put aside his piano studies to focus exclusively on glass and quickly became a highly skilled glassblower and teacher at the New York City studio now called Urban Glass.

In those early years, Gudenrath remembers that he “went off the deep end”

making replicas of historical vessels, hoping to discover the techniques glassblowers used in the past. He approached his work like a scientist, comparing his pieces to historical vessels and recording weights and measurements. His experiments shaped a chapter on historical techniques – everything from rudimentary core forming to the English air twist – in the 1991 book *5,000 Years of Glass*, published by the British Museum. The book is still in print and widely regarded as the best general history of glass in English. In 1996, Gudenrath and his wife, Amy Schwartz, moved to Corning and founded the Studio; with access to the museum’s collection, Gudenrath deepened his research.

Gudenrath, 65, is most passionate about Venetian glass that was produced during the Renaissance, such as the dragon-stem goblets that combined clear and colored glass, enameled objects, and filigree glass. “I love the virtuosity,” he says. “Some of it is extreme; it’s about showing off. Those vessels were made, without question, by the most skilled glassblowers who ever lived. There’s no one who can replicate that work perfectly.”

Yet he tried: He began making replicas as best he could, through trial and error. In the ‘80s, he made trips to Venice to



Bill Gudenrath’s **Covered Goblet and Carafe (for Sophia and Owen)** (2004) is inspired by Renaissance Venetian glass.



A highly skilled artist – as the detailed ornamentation of *Untitled* (2014) shows – Gudenrath is also a scholar dedicated to helping others appreciate historical glass.

watch native glassblowers at work (“industrial espionage,” he jokes). By that time, Venetian masters such as Lino Tagliapietra had come to the US to teach, and he also studied their techniques.

Earlier this year, Gudenrath published *The Techniques of Renaissance Venetian Glassworking*, a free online resource that explores the processes behind 35 key Venetian pieces from the Corning Museum’s collection, with high-definition videos and high-resolution photographs that can be rotated 360 degrees and zoomed in on. The techniques include dip molding, *mezza stampa* (half-molding), and wraps.

While Gudenrath’s pieces have been sold in galleries for years, he’s almost entirely focused now on scholarship and teaching, helping artists and viewers understand the precedents of contemporary

glass. “All glass is connected to the past, even if it doesn’t look like it,” he says. Toots Zynsky’s finely striped, flower-shaped vessels, for instance, are made using Greek and Roman techniques of fusing and slumping, though her pieces look nothing like ancient ones. Michael Glancy pays homage to pre-Islamic Persian techniques developed between the third and seventh centuries with his vessels, which are decorated with large bosses on the surface.

“I believe I can make more of a mark writing and teaching about the historical perspective,” Gudenrath says, though he still practices at the furnace two or three times a week.

“I’ve let the technique overwhelm me,” he says, “because the process interests me more than the result.”

✦
Liz Logan is a freelance writer in Brooklyn.



Despite their modern aesthetics, Toots Zynsky’s *Maestrale* (2005, above) and Michael Glancy’s *Ultrabox* (1980, left) are rooted in ancient glass techniques.

Looming Change

Erin M. Riley doesn't want to hear about what can't be woven.

STORY BY *Neil Janowitz*



ERIN M. RILEY WANTS TO get better at bruises. Standing in her studio in Brooklyn, surrounded by tapestries showing women in various states of undress, the 30-year-old weaver is discussing future projects. “I’ve done a few pieces that involve bruising, which is something I want to explore – aggressive sexual behavior,” she explains.

“I haven’t yet because it’s challenging emotionally – and also technically, with the color blending. Bruises are so weird and layered.”

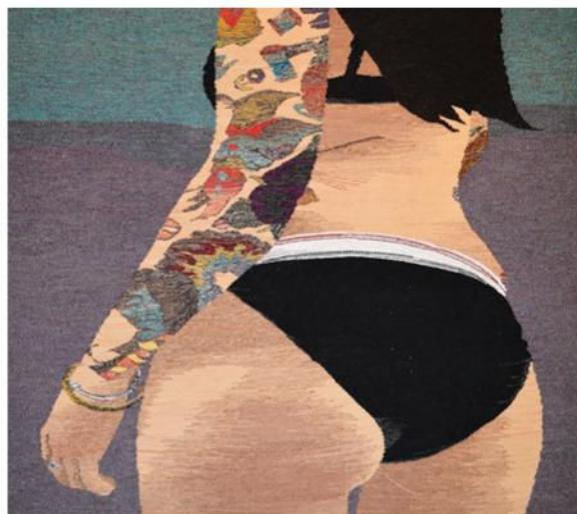
For more than seven years, Riley has explored such themes through her work – the intimate and the intense, with images of drug use and car wrecks, selfies of semi-nude women and, lately, more sexually explicit scenes, all plucked from the internet and reinterpreted on the loom. Her tapestries have been recognized – she has been selected for seven residencies – even if they haven’t always been well received, particularly by the weaving establishment.

“I got a lot of pushback in the beginning,” Riley recalls.



ABOVE:
Three Strikes,
2010, wool, cotton,
25 x 36 in.

LEFT:
History 37, 2014,
wool, cotton,
37 x 48 in.



TOP LEFT:
Nudes 9, 2013,
wool, cotton,
38 x 42 in.

TOP RIGHT:
Curves, 2015,
wool, cotton,
42 X 48 in.

Erin M. Riley is
contemplating how to
depict men in ways that
comment on masculine
vulnerability.

LEFT:
Beer Pong, 2010,
wool, cotton,
21 x 35 in.

“It was an argument that ‘This shouldn’t be woven.’”

However transgressive Riley’s subject matter appears, her decision to weave is rooted in a familial sort of pragmatism. “My mom is a mail lady, my stepdad paints cars,” she says. “They do things.” So when Riley left her hometown on Cape Cod to attend Massachusetts College of Art and Design, the idea of specializing in a medium that could double as a trade was appealing. “Doing something like painting,” she reflects, “seemed too frivolous.”

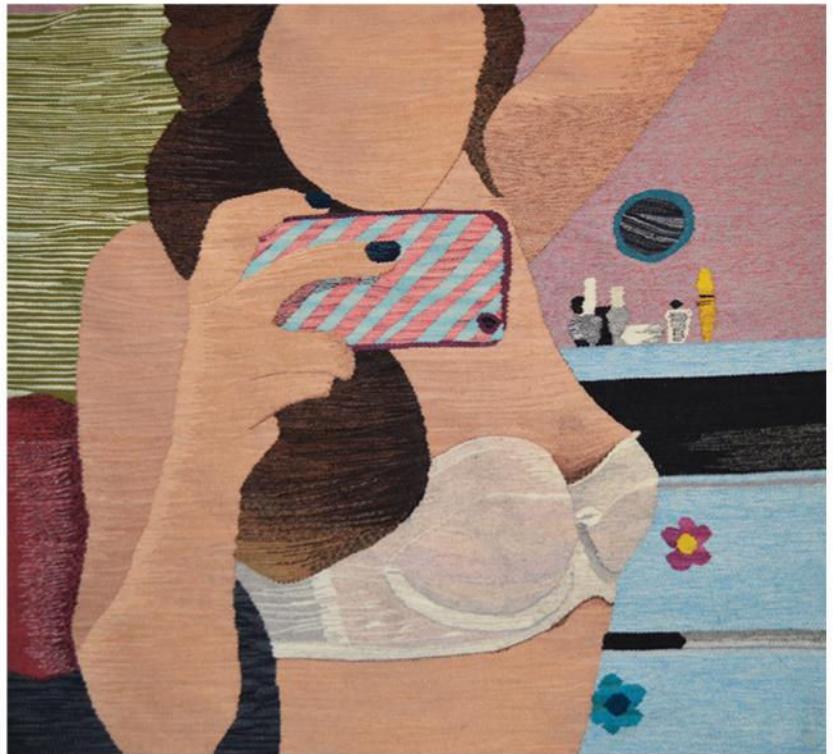
Then, during her studies, Riley began hearing about issues back home – serious problems family members were having with addiction. It prompted her to begin weaving images of her family with certain people highlighted or omitted. As a graduate student at Tyler School of Art in Philadelphia, Riley continued mining her life for inspiration and began incorporating imagery she found online. Tapestries depicting car accidents were metaphors for her absent biological father; seeing a porn

star’s selfie on Twitter, coupled with self-reflection, led to *Daddy Issues*, a series about “girls behaving badly,” and then, ultimately, to the provocative selfies that have become her stock in trade.

Attention predictably followed. Shortly after earning her MFA in 2009, Riley won Best in Show at “Radius 250,” a biennial juried regional exhibition in Richmond, Virginia; in 2011, she was a finalist for the Leap Award given by the Society for Contemporary Craft in Pittsburgh. But she also

had to navigate criticism from an unexpected corner. “When I graduated, I thought, ‘I’m going to be in the American Tapestry Alliance. I love weaving, so they’re going to love me,’” Riley says. “But I wasn’t supported.”

She remembers doing a show in Australia – and then finding a Facebook thread from an Australian tapestry group bashing her work. The emerging artist made a conscious choice to take a step back from social media and the weaving community.



TOP LEFT:
Loot II, 2015,
wool, cotton,
44 x 48 in.

TOP RIGHT:
Nudes 17, 2014,
wool, cotton,
45 x 48 in.

BOTTOM LEFT:
Sluts, 2014,
wool, cotton,
48 x 60 in.

BOTTOM RIGHT:
**View From
Above 2**, 2015,
wool, cotton,
27 x 48 in.

Despite early criticism, Riley now finds that young weavers see her as a role model.

As Riley's profile has grown, other detractors have emerged. There were cries that by using found images of semi-naked women, Riley had no skin in the game. Her response was to weave a series of self-portraits. More recent criticism that she depicts only young, thin, white women, however, has proven more complicated to address.

"People say I'm racist or body-shaming," Riley says. But, especially early on, she was set on presenting images she could relate to – "using others' images as self-portraits," she explains.

She didn't intend to exclude anybody, only to be true to her voice: "Art isn't impactful if you don't own the content." Now, as she is growing older – and more comfortable with her own changing body – Riley sees her voice evolving, too.

That discourse with critics, while frustrating, reflects the degree to which Riley is engaging viewers. "She's taking online images, which are about the public and culture, and infusing them into what's traditionally been a domesticated process devoid of content, or any criticism or

deconstruction or relationship with culture," says Cathleen Lewis, vice president of education and programs at the Museum of Arts and Design in New York, where Riley had a residency last fall.

"She's taking the new and the old, and making them deal with each other in an interesting way. When some people do that, they muck it up. Erin straddles those two worlds well."

The weaving community may be starting to realize that, too. Recently, Riley says, American Tapestry Alliance

members have begun visiting her studio and "are being more supportive," she says. "They see young weavers looking up to me and realize I could be an entry point."

If so, perhaps the best lesson aspiring weavers can take from Riley is to do the same thing as the women in her tapestries: Look in the mirror, and capture what they see.

✦ erinriley.com
Neil Janowitz is editorial director of culture.com, New York Magazine's culture and entertainment site.



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Photo: Kyle Guymon, latest winner of our #YourRightBrainIsCalling challenge on Instagram

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True Colors

In their creative partnership of more than 30 years, Steve Ford and David Forlano have given each other space to grow – and their jewelry the freedom to evolve.

STORY BY
Diane Daniel

PORTRAITS BY
Fared Castaldi

LEFT: Flip the reversible **Full Pillow necklace** (2015), and you'll find a complementary design.

RIGHT: Steve Ford (left) and David Forlano, who live in Philadelphia and Santa Fe, respectively, thrive in a long-distance partnership that nourishes their individuality. Each has time for solo pursuits; here, a group of Forlano's paintings hangs on the wall.

WHILE ATTEMPTING to capture on paper the same model in an art class, Steve Ford drew a “squat and robust” figure, while David Forlano’s version was tall and thin.

“I knew what to do to correct his, and he knew what to do to correct mine,” recalls Ford. “So we switched drawings and showed each other how to fix the problem.”





Tube bangle bracelet, 2015,
polymer,
5 x 2.5 x 1.25 in.

Since that first creative collaboration in 1984, the pair, both 52, have gone on to design and make bold, sophisticated jewelry sought after for its deeply inventive manipulation of polymer clay combined with metal. Over the decades, their partnership has survived geographical and personal hurdles, while their work, sold at high-end galleries and held in a dozen museum

collections, has become all the more sought after.

Ford and Forlano were studying abroad in Rome through Tyler School of Art when they met. They were both aspiring painters. “We had studios next to each other and would keep an eye on what the other was doing,” says Ford.

They became fast friends and later, in Philadelphia, roommates. After graduation from

Tyler, they moved to Norfolk, Virginia, where Forlano had an offer to help rehab the home of a family friend. Ford joined him, and both spent evenings and weekends painting.

Around this time, Ford revealed to his best friend something he feared could end their friendship – he’s gay. “I knew it was a very hard thing for Steve to say,” Forlano remembers. “He was concerned that

I might freak out. I didn’t, but we had to make sure we could comfortably continue being the friends we were without it being awkward. We ended up being fine, but we were both sensitive to it.”

Armed with the skills from their rehabbing work, the friends went in on a fixer-upper in Norfolk, which they later sold at a \$20,000 profit – enough to establish a real studio. Priced



Originally painters, the pair found challenge in jewelry and kept going.

Shift necklace, 2014, polymer, sterling silver, 18 x 2.75 x 2.5 in.

BELOW: Ford shapes a piece of polymer on a Scotch-Brite wheel. He starts most pieces before shipping them to Santa Fe, where Forlano adds his twist.

out of New York, they set up shop back in Philadelphia, where they could afford more space and a good location; it jump-started their business.

“We were painters – jewelry was not on our radar,” Ford says. That is, until 1988, when he saw colorful jewelry made of polymer, using a technique that resembled the millefiori caning he’d learned in glass-work classes. He showed



the work to Forlano, and the two 24-year-olds, knowing nothing about jewelry, fashion, or sales, figured that artful pieces of polymer could finance their painting.

“The jewelry business was only meant to make us money to give us time to paint,” Forlano says. “But gradually the process of making became more and more challenging – and we wanted to keep going.”

In the early years, as Ford and Forlano worked the art-fair circuit, customers and fellow artists assumed they were a romantic couple.

“It always bothered me a little on a personal level, because I was not seen for who I am,” says Forlano. Still, “as an average straight white guy,” he credits the experience with giving him “a valuable, if small, insightful perspective on what it feels like to be judged by a community based on general outward assumptions.”

And it had some unexpected benefits. “The whole experience of jumping into this world of selling and buying was overwhelming,” Forlano says. “I was shy and wasn’t good at flirting with customers, so I had an excuse not to” – people assumed he was taken.

“I was just coming out at the time,” Ford says, “and I experienced it as a form of personal support that David allowed some people to think that, although if anyone asked we’d explain the difference.”

Though both were essentially self-taught, they continually honed their skills, and their jewelry quickly became known for its complex patterns and unusual color combinations. They took their work to an even higher level in 1999 when they introduced precious metal into the mix. Around this time, they also changed their business name from CityZenCane to Ford/Forlano.

“It was a meaningful moment, not only for structural reasons, but metal also gave the work gravitas,” Ford says.

Initially they envisioned doing their own metalsmithing, but ultimately decided they should focus on what they do best and leave the metal to an expert.

Their friend and colleague Chris Hentz, on the metals faculty at Louisiana State University, was “instrumental,”



FROM TOP:
Center pin,
2015, polymer,
sterling silver,
gold leaf,
2.5 x 3 x 1 in.

O’Keeffe pin,
2015, polymer,
sterling silver,
3 x 3 x 1 in.

**Calder flower
pin,** 2011, polymer,
sterling silver,
4.5 x 4.25 x 1.5 in.

Hydro top pin,
2016, polymer,
sterling silver,
gold leaf,
2.75 x 2.5 x .5 in.



Forlano says. “He said, ‘Don’t let yourselves know too much. Draw everything you’re dreaming of, and let the metalsmith solve the problem.’”

For years, they worked side by side in their Philadelphia studio, riffing off each other’s designs and also working with metalsmith Maryanne Petrus-Gilbert. They’ve recently added metalsmith and enamelist Nicolette Absil to the mix.

Typically, then and now, Ford will sketch the design and provide the structure, while Forlano focuses on the surface.

“My approach to making paintings or objects is that what you see is what it is,” Forlano explains. “Whereas Steve has this wholly different way – intellectual, wanting to know how the thing is made, decomposing it. That carries over into our business structure, too. It’s a good balance.”

That equilibrium was upended in 2005, when Forlano moved to Santa Fe to be with Debrianna Mansini, an actor firmly rooted in New Mexico. The two had met on the craft-show circuit; she was assisting a friend. Ford, who has been partnered for 21 years to artist and art dealer Ron Rumford, served as best man at the couple’s wedding in 2006.

Even so, as the self-described pessimist of the duo, he was certain their business was doomed. “I thought the daily interaction was key to our collaboration, plus I felt abandoned,” Ford says.

Forlano, on the other hand, arrived in New Mexico in love, brimming with enthusiasm, and looking for more creative space. Their different outlooks at the time led to resentment and friction, and the pair ultimately turned to a mediator to help work things out.

They’re now back in a good groove, they say. “As my partner, Ron, pointed out,” Ford

While each artist contributes different parts to the work, the result is a harmonious whole.



Shape pin,
2015, polymer,
sterling silver,
4.5 x 3.5 x .5 in.



Long Shell necklace,
2014, polymer, sterling
silver, gold leaf, spinels,
48 x 1.25 x 1 in.



Long Shift necklace,
2015, polymer,
78 x .5 x .5 in.



Shift necklace,
2015, polymer,
sterling silver, magnets,
18 x 3 x 2.75 in.



**Black and White
Shell necklace,** 2016,
polymer, sterling silver,
glass, 17 x 1.5 x 1.5 in.

says, “David and I would tend to shoot each other’s ideas down. Ultimately, with distance, we had more time to let the ideas individually mature.”

“We’re like a long-term band,” he jokes. “I’m sure the Rolling Stones have had a therapist.”

As before, Ford starts off most pieces, and now ships them to Forlano for his part of the process. On a brooch,



Although he usually works in Santa Fe, here Forlano finishes up at the duo’s Philadelphia studio, where their collection and archives are stored.

for instance, they might each contribute several wedges of surface and color that are substantially different but complementary. They often text photos back and forth, but have discovered they don’t check in on every design as they once did. They do, however, have an understanding that each can undo the work of the other if they feel it improves the piece.



Big Bead necklace,
2016, polymer, sterling
silver, 17 x 1 x 1 in.

*Trust is
central to this
partnership.
Each artist
can undo the
other's work
if that's best
for the piece.*

Meanwhile, each has put more energy into his solo artistic interests. Ford has been especially active in print-making and has two upcoming museum shows. Forlano, who is also a musician and has composed and performed in the past, has most recently immersed himself in drawing as a deliberate pursuit, “much like a meditation practice,” he says.



Ford strings vibrant Big Bead necklaces. Forlano's beads tend to have smoother surfaces, while Ford likes texture that contrasts matte and shiny finishes.

One new well of creativity for their partnership has been revisiting early work they liked, but that didn't quite hit the mark, Forlano says. (In 2008, they had the foresight to establish an archive of their own work, containing several hundred pieces, both as a reference and as the basis for future exhibitions.)

“We're much braver than we were back then,” Forlano says.

*Over time,
they have grown
braver, less
concerned with
rules – and
freer to create.*



Chip earrings, 2015,
polymer, 22k gold,
3.25 x 1 x .5 in. ea.,
in collaboration
with metalsmith
Teresa F. Faris



Ford and Forlano began making jewelry in 1988, after Ford saw polymer pieces made using a technique resembling millefiori glass – a staple method they still use today.

“Sometimes just scaling something up in size, making it more sculptural, gets it to where we think it should be. Before, we were very concerned with keeping everything delicate, wearable, feminine. We had a lot of rules.”

Their techniques continue to mature as well. Recently, for instance, on some parts of a near-finished piece, Ford has begun rubbing a mix of oil



paint and liquid polymer into the surface. He then wipes most of it off, “as one would an intaglio plate in printmaking,” giving the work greater range and variety.

Being invited by museums and collectors to create more substantial work, such as the *Pillow Collar* necklace, commissioned in 2008 by the Philadelphia Museum of Art, has also altered their outlook, Ford says.



Ford and Forlano have invested a lot of work in their decades-long partnership. They joke they're like a long-term band: "I'm sure the Rolling Stones have had a therapist," Ford says.

The partners' palette changes from year to year. Currently strong colors dominate, as in this luscious pile of Big Bead necklaces.

"Before, we had a craft-show mentality, but that's changed," he says. "Now it's possible to make larger pieces that don't always have to be wearable."

Ford and Forlano now use the major shows, such as the PMA's annual craft show, as places to debut more challenging work. Early design ideas they were pondering for this year include scaling up



even more, incorporating a black-and-white back, and using more gold for its intensity of color.

"It's still early," says Forlano, adding what could be the key to their longevity: "We'll have a lot of conversations about it and sort it all out."

+

fordforlano.com

Diane Daniel is a writer based in the Netherlands and Florida.

the Illuminator



**7 World Trade Center
Envelope and Lobby,**
New York City, 2007

James Carpenter seeks to recreate the ineffable effects of light in nature in man-made settings. The beauty of the sky is reflected in this tower's façade.

James Carpenter marries his expertise in glass with the talents of architects, engineers, and builders to create radiant structures.

STORY BY
Joyce Lovelace

PORTRAITS BY
Michael O'Neill

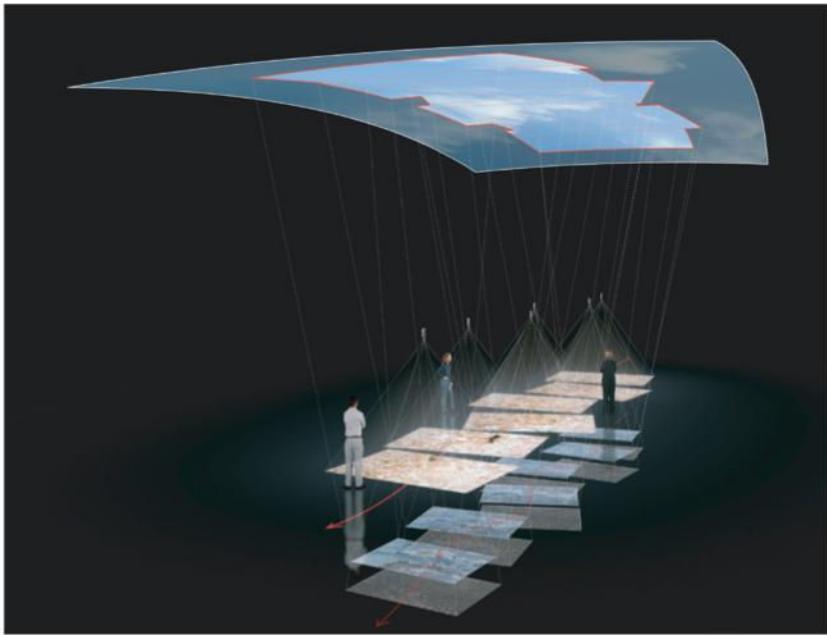
WHEN HE'S NOT IN HIS NEW York City studio or on a building site creating extraordinary manifestations of light, James Carpenter can often be found far to the north, in Labrador or British Columbia. He goes for the great fly fishing, but also finds in these untouched natural environments a deep well of inspiration.

"The qualities of light are stunning. There is an interface between being close to water and at high northerly latitudes. It's something that impacts you and imprints itself," Carpenter says of these remote spots.

"One thing about fishing, of course," he adds in the tone of one who loves the sport, "is that it is really about immersing yourself in a particular ecology and then understanding that ecology as deeply as possible."

As a building designer and sculptor working primarily in glass for close to four decades, Carpenter has made a distinguished career of being exceptionally attuned to environments. What he does, masterfully, is integrate sculptural expressions of light into architecture. In ways unique to each context, his installations capture the





© JCDA

← **Migration, 1978**

This concept diagram shows how cameras erected over a Puget Sound tributary recorded the river's flow – salmon and all – for a 60-foot installation that Carpenter projected at full scale onto gallery floors in New York City and Vienna.

➔ **Ice Falls, Hearst Tower, New York City, 2006**

This cast-glass water feature not only provides soothing sound and filtered reflections, but also reuses chilled rainwater to cool and dehumidify the busy Manhattan atrium during warm months.



© Andreas Keller



© Timothy Hurstley

← **Israel Museum renewal, Jerusalem, 2010**

Carpenter's firm designed 95,000 square feet of new construction for the museum, including this underground Route of Passage, which uses subtle light effects to lead visitors from the entrance to the heart of the museum.

magical effects of light in nature – radiance, reflection, refraction, shadow – as striking visual and visceral experiences. His artistry and innovation have earned him the highest accolades, including an American Academy of Arts and Letters Award in Architecture, the American Institute of Architects Honor Award, and a MacArthur Foundation Fellowship (often called the

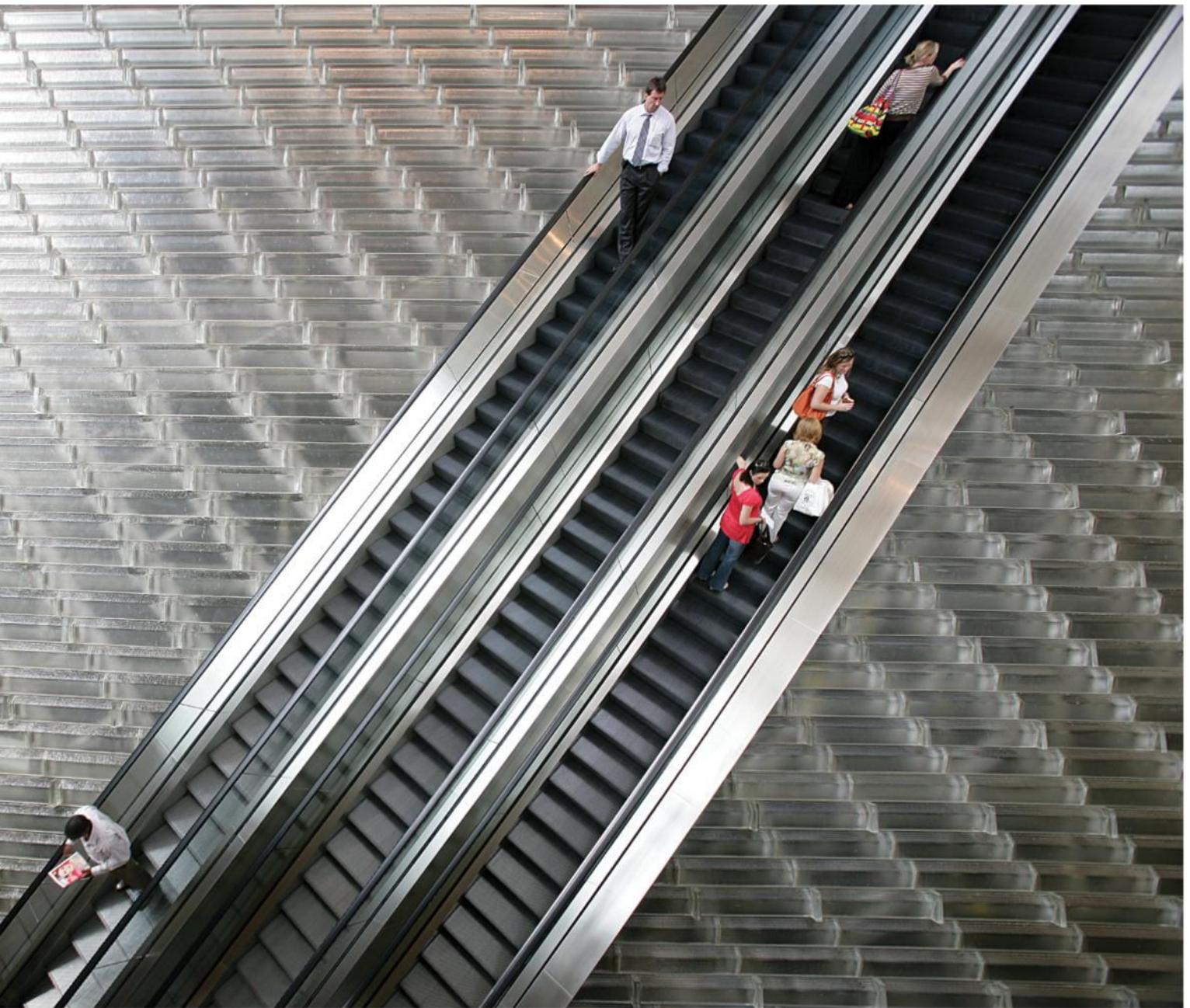
“genius grant”). In June, the Glass Art Society will recognize his roots in that medium, honoring him with its Lifetime Achievement Award.

“A collective sense of wonder and engagement with our shared world” – this, Carpenter says, is what his work aims to summon, by bringing a feeling of nature into man-made settings through the universal and elemental power of light.

Monumental in scale and complexity, his high-profile projects take a variety of forms – wall, façade, ceiling, bridge, passageway, waterfall – on public and private sites ranging from skyscrapers to museums to parks. While glass is his main material, he also uses metal, fabric – anything that absorbs or reflects light. Underlying it all is a bold, transcendent vision. “We try to not define what it is we do,”

he explains, speaking as principal of his eponymous firm. “We’re operating between architecture and engineering and fine art. What is bounded within that triangle is our field.”

Beyond their aesthetic dynamism, Carpenter’s artworks serve practical functions to enhance the experience of a space. *Sky Reflector-Net*, a massive sculptural dome of glass, lightweight cable-net, and



optical aluminum, draws light down into New York's Fulton Street Transit Center, while also helping to vent smoke in case of a subway fire. At Stanford University's Frost Amphitheater, a retractable canopy of translucent fabric provides options for shade, shelter, cooling, and warmth. For the Israel Museum in Jerusalem, the firm's design of 95,000 square feet of new construction,

Michael O'Neill



← **The Carpenter design team**

Front row, from left: Ben Colebrook, Davidson Norris, Joseph Welker, Reid Freeman, Katharine Wyberg McClellan. Back row, from left: Stephanie Hui, Garrett Ricciardi, Richard Kress, Walter Shih, Christopher Pietsch, Joe Baisch, Rayme Kuniyuki, James Carpenter.

including four all-glass pavilions, tempers the region's high, harsh light, bringing it down to soft, cool levels for visitor comfort. At Hearst Tower in midtown Manhattan, the dramatic *Ice Falls*, a 30-foot cascade of glass blocks, is animated by a continuous water flow, bringing brightness, temperature control, and soothing white noise to a busy atrium.

For 7 World Trade Center, a 42-story structure built to replace the original destroyed on 9/11, Carpenter created an all-over glass-and-metal envelope (the interface between a building's interior and the outdoor environment) that reflects constantly changing images of the sky – inviting us, in a poignant way, to contemplate the sublime when we look up at it from the street. “We get people calling us about that building all the time,” he says, “saying they have seen unusual phenomena happening on the surface.”

The intersection of art, nature, and built things is an idea that has intrigued Carpenter from an early age. Born in 1949, he grew up in New England, where he spent a great deal of time sailing and around water, boats, and boatbuilding. His godfather, an architecture enthusiast, lived in a house designed by a disciple of Frank Lloyd Wright, and Carpenter remembers being taken with the imaginative flow of the layout: rooms opening into gardens, stepping down into intimate entry thresholds, opening up again to double-height rooms with expansive views to the

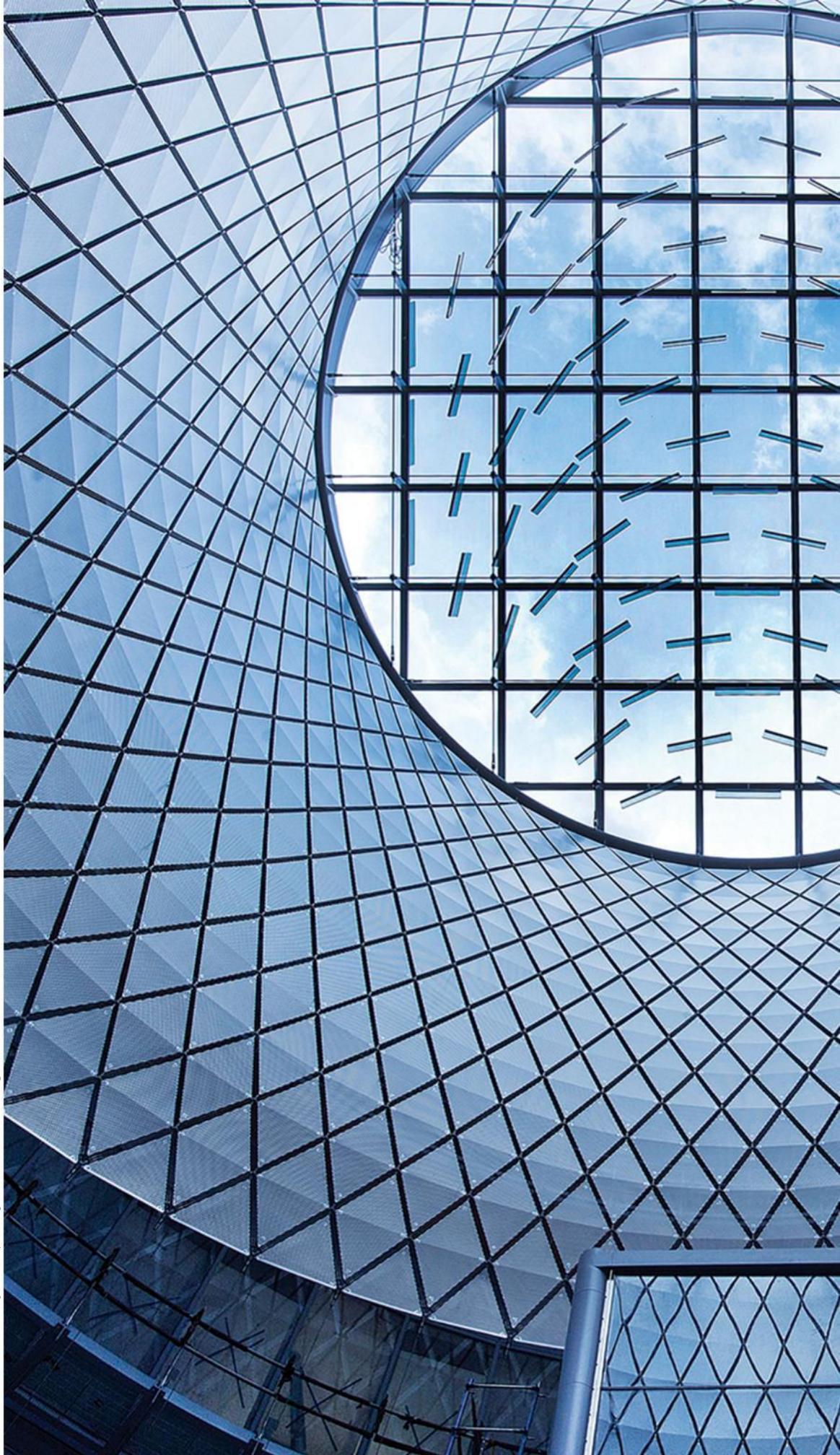
➔ **Sky Reflector-Net,**

Fulton Center,
New York City, 2014

At this bustling transit complex, Carpenter brings the sky to commuters via a reflective cable-net structure.

“We’re operating between architecture and engineering and fine art,” he says.

© Patrick J. Cashin / Inset photo: © David Sundberg







outdoors. “It was very much a house that was containing nature and celebrating the nature around it.”

In high school, he pursued his creative interests in earnest, delving into pre-architecture studies, along with painting and drawing, in particular botanical illustration. Enrolling at Rhode Island School of Design in 1968, he focused on architecture at first, but soon took advantage of the school’s reputation for fostering creative opportunities across disciplines. He enjoyed its nature laboratory, and spent summers in South America collecting and studying botanical specimens. He experimented with photography and film, projecting images of natural phenomena onto transparent and translucent surfaces.

Eventually drawn to glassblowing, he studied under Dale Chihuly – the two would collaborate on pieces for several years in the 1970s – and honed his skills during his senior year working at the Venini factory in Murano, near Venice.

After graduating in 1972 with a BFA in sculpture, Carpenter became a consultant at Corning Glass Works, where he focused on the development

of new materials, becoming particularly interested in photosensitive glass. During that time he also created light-based sculptures exhibited in galleries. Circling back to architecture, he started James Carpenter Design Associates in 1979.

“I realized I could bring the knowledge I had about glass to architectural opportunities and develop things that were quite unique within that world.”

Dealing with glass from various perspectives – art, craft, science, technology – has given him what he describes as “a deep understanding of what you can do with the material – not just as blown glass, but how it can be manufactured in many different ways. Much of my work today takes advantage of that, where for specific projects we create specific glasses or develop a process.”

At the JCDA studio in Tribeca, most of the 18 or so employees are architects, but there are also people with backgrounds in fine arts and art history. There is a small shop on-site where architectural models are built, along with full-scale sections in the intended materials – a piece of a curtain wall, say – so that clients can get a true



▲ **Sky Reflector Canopy**, Stanford, California, 2015
A lightweight structure with a retracting roof canopy, shown in this artist’s rendering, provides shade for guests while preserving the integrity of Stanford University’s 1937 amphitheater.

◀ **Structural Glass Prisms**, Christian Theological Seminary, Indianapolis, 1987
A window relays the day’s shifting colors and shadows across the CTS chapel with geometric precision.

Prisms photo: © Balhazar Korab / Canopy rendering: © JCDA



▲ **Midway Crossings,**
Midway Plaisance Park,
Chicago, 2014

Using lighting, seating, and building materials to create a bridge-like experience for pedestrians, this public space connects the University of Chicago's north campus to its southern expansion.

sense of a proposed design. For actual construction, Carpenter relies on a trusted list of local fabricators – he's used the same glass company for 35 years. Each project takes a minimum of two to four years from concept to realization and involves many creative partners, including architects (Carpenter has worked with such luminaries as Richard Meier and Norman Foster), mechanical and structural engineers, the site developer, the owner, and installation specialists. "Collaboration is a constant function of building things, complex things," Carpenter says. "Within that, there needs to be a foundational, conceptual idea, a clear direction."

One of his occasional collaborators is his wife, Toshiko Mori, an architect with her own successful practice, with whom he has teamed up on projects such as a glass ceiling for a large courtyard in the Smithsonian's National Portrait Gallery in Washington,

DC. Married since 1980, they have a modern residence in New York that they designed together. Their second home, up in Maine, was built in 1794 – a charmingly counterintuitive fact, given that their architectural styles both look so contemporary, almost futuristic.

"Everybody finds that funny, that we live in a very, very old house," Carpenter says.

After decades at the top of his field, he is as busy as ever taking on a variety of ambitious projects, from a museum expansion in Denmark to a mixed-use office and retail complex adjacent to Manhattan's High Line. Asked if he has any new directions in mind, Carpenter considers for a moment, then reflects that every commission brings different opportunities for exploration.

"You never really know what the trajectory of the work is. You take on a project and try to make it into something exceptional. I always emphasize that even the smallest project can become something quite extraordinary."

✦ jcdainc.com
Joyce Lovelace is American Craft's contributing editor.

◀ **Lichthof,** German
Foreign Ministry,
Berlin, 1999

Enclosing the primary public space for the German Foreign Office, this cable-net wall redirects light into the north-facing courtyard and creates symbolic transparency between the public and the foreign ministry.



Sweet

A pair of glass artists meld nostalgia and modernism in their comfy Tennessee sanctuary.

Fusion

INTERVIEW BY *J. Richard Gruber* PHOTOGRAPHY BY *Beall + Thomas*



TOMMIE RUSH AND RICHARD JOLLEY have lived and worked together for three decades. Internationally recognized figures in American art and craft, they remain rooted in East Tennessee culture and traditions, even as they explore new directions in contemporary glass. In 2011, they were the subjects of a joint exhibition at the Mobile Museum of Art, and in 2014, Jolley's *Cycle of Life: Within the Power of Dreams and the Wonder of Infinity*, a monumental glass and steel installation, was unveiled at the Knoxville Museum of Art. Jolley recently celebrated the 40th anniversary of his Knoxville glass studio.

Since 1997, the couple has lived in Concord, a community

Glass artists Tommie Rush and Richard Jolley have filled their home with objects that reflect the people and places that have shaped them.

RIGHT: Rush grew up surrounded by gardens. Her interest in nature has inspired pieces such as this blown-glass botanical vase (2008).

OPPOSITE: With their studio a 20-minute drive away, Rush and Jolley maintain a deliberate distance between their work and home. But a few of their pieces, such as Jolley's *Tour de Femme* (1997), can be found throughout the house.



once known for Tennessee pink marble and Civil War history.

Tell us about your house, where you've lived for 20 years, and its surroundings.

Richard: We live in a post-war house, with a design based upon a Frank Lloyd Wright-style house. It is a modern suburban dwelling, located in a former agricultural region that evolved into a suburban region.

Tommie: We live in a unique area for the Knoxville region. This was a little town, all unto itself – a thriving town prior to the Tennessee Valley Authority flooding the valley in the 1930s, like many other little towns that went under with the TVA dam systems. You can see on our Main Street a few businesses that remain. There is an historic character to it that escaped the suburban sprawl of Knoxville.

You live in a home that blends new and old, including contemporary and traditional furniture. How are your histories reflected here?

Tommie: The antiques in the house are from my side of the family; they have been passed down. I don't live in an old Southern house now, yet the dining room table is the table I sat at with my grandmother; the chairs are placed the same way. The little marble table, also in the dining room, is from





TOP LEFT:
In the dining room, a Brilliant Period cut-glass vase, which belonged to Rush's grandmother, sits beside a 2010 Jolley work, *Giraffes and Trees*, made in Africa.

BOTTOM LEFT:
The couple knew the late artist Robert Gordy from time they spent in New Orleans. His pastel from the 1980s adds a contemporary counterpoint to the dining room's heirloom furniture.



TOP RIGHT:
In the corner of the kitchen is a prized 1947 photograph of Truman Capote by Henri Cartier-Bresson. The pillow cover was a gift from a friend who traveled to Morocco.

BOTTOM RIGHT:
In the breakfast room, a large woodblock print by John Buck and a Francie Rich watercolor overlook a heart pine table by Glenn deGruy, whom Rush grew up with in Alabama.

around 1850. For me, it's nostalgic; it's an emotional connection. These are things that I grew up with. Other pieces in the house, the beds and the heart pine table, were made by someone I grew up with in Mobile, Alabama, Glenn deGruy. The table was in storage before we bought this house, when we lived in a little farmhouse. I knew I wanted Glenn to make beds for us. We started with those elements, and it evolved from there.

Richard: You surround yourself with things that are from family, that are of interest to you, things of quality, or of an aesthetic aligned with how you see the world. The contemporary art works, as a juxtaposition, reference the human experience. That's evident in the Birney Imes photographs of juke joints and the Julius Shulman photograph in the kitchen that is symbolic of the American dream – that elusive but qualitative thing that we all think about.

The antiques in your dining room, such as that large cut-glass vase, sit comfortably next to your own glass works.

Tommie: Richard likes the Brilliant Period cut-glass vase that belonged to my grandmother. One thing that attracted him is that it is about 1/32nd of an inch slightly off-center, reflecting that it was handmade. I always loved it, because my mother actually used it. In Mobile, we had giant azalea bushes. You could cut big branches of azaleas and put them in there; they were just gorgeous. In my family, we actually used things. They were beautiful, but you used them.

Many artists and craftsmen have studios near their homes. You do not. Instead, you have created a clear separation between your home and studio.

Tommie: As I told Richard, when we were deciding if we wanted to build a house at the studio, because we have 6 acres there, I firmly stated that that was a deal breaker for me, to live where we work. I know that Richard loves working; he loves making things. He would have worked all of the time. It was difficult, but we defined a zone around the studio, with a radius of about a 20-minute drive. I wanted a separation – a workspace and a living space. I enjoy entertaining, cooking, having friends over. I enjoy all of that.



As a girl, Rush sat at this table with her grandmother. Photographs from Birney Imes' Juke Joint series grace the wall. On the side table is Jolley's *Head as Egg* (2016).

RIGHT:
A postwar home inspired by Frank Lloyd Wright is the setting for Rush and Jolley's collection of contemporary and antique works. Though dormant in this photo, their yard is lush with greenery come summer.



Richard: We chose to be fairly close to the studio; we did not want an extended commute. The studio became the bohemian world, the work world, and the house became the respite.

You collect a wide range of contemporary art and artists.

How do you select those works?
Richard: Our criteria for collecting have evolved. The Mel Chin drawing I have had since Mel and I were in college in Nashville at Vanderbilt. I purchased things that aligned aesthetically with how I felt or represented something I could learn from. With my Blue Line Drawings, I looked for the concrete feel of the human form; years later I discovered that in our Mona Kuhn photograph. There is that kinship. With Bessie Harvey and other folk artists, there is a sense of raw innocence that can be extremely articulate. We collected works by Harvey, Charlie Lucas, Mose Tolliver, and R.A. Miller.

Your collections reflect strong ties to specific places, such as the Penland School of Crafts and New Orleans, places where you have meaningful personal connections.

Tommie: We have ties to New Orleans and to artists we know from our time at the Arthur Roger Gallery, figures like Robert Gordy, Francie Rich, and Dub Brock. In Atlanta, through Elton John, when he collected Richard's work from Fay Gold Gallery, we became more aware of contemporary photography through Elton's photography dealer, Jane Jackson.

Perhaps surprisingly, much of the art these object makers collect is two-dimensional. They love photography.



When the studio became “the bohemian world, the work world,” Jolley says, “the house became the respite.”

Many of our photographs come through Jackson Fine Art, now owned by our friend, Anna Walker Skillman, such as the images by Mona Kuhn and Matthew Pillsbury, who made the Twin Towers photograph. We do have works from Penland and their auctions, including a Ralph Burns photograph, and photographs by Alida Fish and James Henkel.

You show your own art here sparingly. Why is that?

Richard: We have a few pieces here, but we don't have our house on tour. We always have candlesticks and things we use while entertaining. But we spend our time with our work during the day. There is a place for it at the house, yet it is nice to have a bit of separation, a distance from work.

Tommie: We have a major totem piece of Richard's at the house. It's nice to have other artists' work around whom you admire.

Richard, what influence has Tennessee exerted on you and your art?

Richard: I'm a product of my education in the state of Tennessee. I went to public schools in Oak Ridge. I graduated from college in the state. When I was a young artist, the Fugitives and the Agrarians [early 20th-century Southern poets and writers] were an important influence. For me, it was important to read Southern literature. It became a cross between that and early modernist artists, like Picasso and Matisse, a fusion between literature and the visual arts.

To that, I would add the influence of my father, a research scientist at Oak Ridge, who was

Rush and Jolley commissioned deGruy to make beds for the house; this one is of purple-heart with mother-of-pearl inlay. He made the mahogany bedside tables around the same time.



Friends love to gather in the kitchen. A 1940s photograph by Julius Shulman shows an idyllic vision of midcentury American life.

active as an environmentalist, a conservationist. There was always hiking, the general awareness of the Great Smoky Mountains National Park, things we took for granted as children. My father took my brother and me along when he was helping to reclaim strip mines in the Cumberland Mountains, planting pine trees.

You're a gardener and the descendant of gardeners, Tommie. Has that influenced your work in glass?

Tommie: Both of my grandmothers' homes had gardens. My grandmother in Mobile always had flowers in the garden; I learned the names of flowers from her. In Mobile and Eufaula, where my other grandmother lived, you didn't realize it as a kid, but there was always something blooming.

And there were places like Bellingrath Gardens and Home, near Mobile, with beautiful camellias, azaleas, star magnolias. I was interested in flowers. My mother knew Latin, and I was exposed to the Latin names of the trees. My interest in nature and plants is definitely reflected in my work.

Where do you two spend the most time at home?

Tommie: The kitchen area. That's why we wanted an open space – for seating, for cooking, and for prep work. People gather there. There's also a favorite photograph by Henri Cartier-Bresson of Truman Capote in New Orleans there. We wanted it to be interesting and comfortable.

+

J. Richard Gruber is director emeritus of the Ogden Museum of Southern Art, University of New Orleans.

The material is immaterial, says Binh Pho. His many mediums – and many collaborators – are all instrumental to the narrative.

The Storyteller

STORY BY *Delia O'Hara*

PORTRAITS BY *Joel DeGrand*

THE DRAGONFLY IS AN IMPORTANT motif for Binh Pho. It's a sturdy, blocky thing the way he makes it, with big, blank eyes. In Vietnam, where he grew up, the dragonfly is "a messenger of good news," he says. Then his smile fades, and he adds, "It stands for a lot of things."

Pho was one of the more than 400 people left behind in the United States embassy in Saigon on April 30, 1975, after the chaotic fall of the South Vietnamese capital, the ghastly last American act of the Vietnam War. The dragonfly will never stop reminding him of the helicopters that carried thousands of people to freedom that day – but not him. The hollows of its pierced shape, rising up the side of one of his wooden vessels, represent the negative space of his life, the horror of being left behind – a necessary counterpoint, he now believes, to the full-on realization of the American Dream that followed, once he finally managed to get away.

Each of Binh Pho's creations has a story behind it. Made in collaboration with pyrographic designer Cynthia Carden Gibson, **Hope Floats** (2015) is dedicated to a friend with cancer. Pho intentionally elongated the hood of this carnivorous pitcher plant, giving its prey room to escape.



"When you experience the bad, you know the good," he says, and his smile lights up again.

Today Pho, a youthful 60, is known for his distinctive turned vessels, painted and pierced with imagery reflecting his Asian roots, his journey to the West, and his love of nature. He has pieces in the permanent collections of the Smithsonian's Renwick Gallery, the Museum of Arts and Design, and the Mint Museum, to name only a few.

Since 1997, Pho and his wife, Tuong-Vi, have lived with their two children in a home nestled in the cornfields outside Maple Park, Illinois, a village a couple of counties away from Chicago. Perhaps surprisingly, given the scope and success of his art career, Pho works full time as the national operations manager for Eaton Corp., a global power-management company. Every night he goes into his attached two-story studio, which he designed and built with help from friends, for several hours



Pho uses a single light to see the thin, translucent walls of vessels as he turns them. The artist keeps his earbuds in for business calls; he works full time for a global power management company.

Pho is compelled to create: “Every artist has an expression he wants to tell the world.”



Sea of Serenity (2010) is painted box elder, Pho’s favorite wood. It’s light in color, readily available, and typically full of holes from insects. “Anything perfect is boring,” he says.



Made in collaboration with French wood artist Alain Mailland, **Children of Gaia** (2016) has nine “characters” that can be arranged horizontally or vertically. They each represent a child of Mother Earth.



Journey to Destiny (2003), in the collection of the Renwick Gallery, recalls Pho’s experience escaping Communist Vietnam in a boat. The vessel had made it to international waters, but was leaking. Pho and his fellow refugees voted to continue, bailing out water to stay afloat on the stormy sea.

after dinner, and at least 14 hours on Saturdays, he says, with shorter days on Sundays.

He left Vietnam in 1978, one of the “boat people” who risked their lives to flee the regime that took over after the war. He had been trapped there for four years; his first attempt at escape failed, landing him in a Communist re-education camp. On his fourth attempt, he met Vi on the boat that took them down the Mekong – his “river of destiny,” Pho calls it – out to sea and all the way to Malaysia, where they stayed for eight months in a refugee camp before he emigrated to the United States. In St. Louis, Pho was reunited with family members who had escaped before the fall of Saigon.

He moved to Kansas City for college, enrolling at the Missouri Institute of Technology. In Vietnam, Pho had been an

architecture student; in the States, he abandoned his dream of a creative career for what seemed like the more practical path of electronics. “I wanted to study something really quick, to make money,” he explains.

He and Vi, who had been living in California, reunited and married in 1987, settling in St. Louis. She bought him a table saw as an early gift, and for a while, Pho satisfied his artistic impulses making furniture and knickknacks. Then, in 1992, he saw a demonstration by John Jordan, the renowned woodturner. He was hooked.

He joined the American Association of Woodturners, bought a lathe, and a few months afterward, found woodturner Fletcher Hartline – “the best teacher ever,” Pho says. He has a snapshot of Hartline, who died in 2002, tacked up on a strut in his studio, alongside

photographs of other loved ones who have died – the Canadian turner Frank Sudol (also a mentor), his mother, an old friend.

Making art has become a way for Pho to tell and retell his story, both directly and in dream-like metaphors. An accomplished turner, he now combines various woodworking methods with airbrush painting, cast glass, and other mediums as needed. “The material is immaterial,” Pho says. “I want to be known as an artist – or a storyteller. The instrument shouldn’t matter.”

He shifts among mediums accordingly. Pho associates

wood, which is “always moving,” with an inner life, “emotion, feeling, and soul”; glass, by comparison, is “flashy,” representing the material world.

“I use glass when I want to show human ambition,” Pho explains. “Glass, metal, fiber – I need all that to create the narrative. I want to put my feelings into my art. Every artist has an expression he wants to tell the world.”

Often that very personal expression is a starting point to collaborate with others. Pho partnered with other makers for the first time in 2000, as a participant in the Emma Lake International Collaboration, a residency for artists in the forests of Saskatchewan. He has joined forces with so many other artists since then, he says, he’s lost count.

He’ll meet people at Arrowmont School of Arts and Crafts



At this point in his career, Pho has collaborated with so many artists he has lost count. **Dream of Enchanted Tea** (2015), however, is an example of a solo piece, evoking a tea ceremony in a bamboo forest under a full moon.

“I want to be known as an artist – or a storyteller,” Pho says. “The instrument shouldn’t matter.”



Pho moves among mediums as his narrative dictates. Wood reflects inner life, he says, while lustrous cast glass – as in **Impermanence** (2016, above) – stands in for the material world.

RIGHT (2): Created for the book *Shadow of the Turning*, **Glowing Origin of Dreams** (2012) features a kimono by textile artist Kay Khan. Closed, without the garment (top), the piece represents a character’s death.

in Tennessee, where he first went as a student in 1994 and where he now teaches from time to time, and at the annual SOFA expo in Chicago, where galleries have shown his work – basically anywhere, and any way, inspiration strikes. He has worked with metal-caster Ron Gerton, basketweaver Patti Quinn Hill, fiber artist Kay Khan, ceramist Richard Flores, other wood artists (Alain Mailland, Hans Weissflog, Joey Richardson, and Graeme



Priddle), painter Annette Barlow, and, perhaps most unexpectedly, writer Kevin Wallace, who is also director of the Beatrice Wood Center for the Arts in Ojai, California. He and Wallace have written and illustrated two books so far, with a third in the planning stages.

River of Destiny (2006), Pho and Wallace’s first book, is a straightforward account of Pho’s dramatic journey to America, illustrated with Pho’s artwork; the second, *Shadow of*





Following the success of their first book, Pho and writer-curator Kevin Wallace partnered on *Shadow of the Turning*, a work of fiction (and an exhibition). **The Source** (2010, left and below left) – which opens to reveal a colorful dreamscape – depicts the narrative’s magical Tree of Light, carved by collaborator Alain Mailland.



Festival of Fire (2012), another piece that appeared in *Shadow of the Turning*, is a collaboration with basketweaver Patti Quinn Hill and ceramist Richard Flores.



the Turning (2012), is a fantastical fiction, a love story shot through with themes that recur in Pho’s work, such as the balance between success and failure, good and evil – life’s yin and yang. Pho created works for each book, which became exhibitions curated by Wallace. “Shadow of the Turning” closed out its nationwide tour this past January at the Craft & Folk Art Museum in Los Angeles.

Within their unusual artist-writer partnership, there is

space for other collaboration as well. One piece Pho made for *Shadow of the Turning*, titled *Festival of Fire*, involved Wallace, Hill, and Flores. Pho remembers taking a basket Hill sent him, cutting it in half, painting the insides, and affixing the pieces to two sides of the large work. It wasn’t what Hill had expected.

“She didn’t like it at first,” he says with a laugh. But as she saw the work come together, she came around, he says.

“I never take this freedom for granted, because I’ve been to the other side.”



Eternal Return
(2010) can be displayed vertically or horizontally, alluding to Pho’s escape by boat from Communist Vietnam, but also to the yin and yang of life.

“I think for Pho, working with people in other media is an extension of his desire to extend the media he works in, to push at the very limits of what that is,” Wallace says. “He always wants to do what is impossible. That’s his stepping-off point.”

Wallace and Pho’s newest project will explore Pho’s story once again, but this time, it will use the lens of Vietnamese history and culture. That

heritage, Pho says, has been on his mind ever since filmmaker Rory Kennedy interviewed him for her Academy Award-nominated documentary, *Last Days in Vietnam* (2014), about the fall of Saigon. As he toured with Kennedy to publicize the film, he reflected on the centuries-long struggle of the Vietnamese people, fighting one invader after another, carrying their culture forward in spite of obstacles. “Those four years I struggled,

I learned so much,” he reflects. “I never take this freedom for granted, because I’ve been to the other side.”

Now that his two children are grown and off to college, Pho says, he has more time to really dive into his work. There’s the collaboration with Wallace, for which Pho is focusing on Vietnamese mythology, plus workshops to teach and demonstrations to give, including at the Mid Atlantic Wood-

turning Symposium this September. At this point, he could make a living from his art, but Pho – drawn to tell his story again and again – prefers the freedom of not having to.

“If I need this or that detail to tell the story, I can take the time,” he says. “I can do what the work needs to have done.”

✦
www.binhpho.com
Delia O’Hara is a Chicago-based freelance writer.



When his workday is done, Pho spends several hours in his studio – even more on the weekends. Intricate work, such as cutting through the thin walls of a vessel with a dental drill (right), requires him to commit long hours to his practice.



Object photos: Binh Pho / Studio photos: Joel DeGrand

Pho made the bronze and box elder **Option Four** (2016) as a tribute to the documentary *Last Days in Vietnam*. At the end of the Vietnam War, the United States used helicopters – the last of four strategic options – to try to evacuate Saigon. Director Rory Kennedy interviewed Pho for the film; she and her husband, screenwriter Mark Bailey, now own this piece.



Ruin and Redemption

With fabric, thread, and paper, Nava Lubelski embraces and transforms misfortune.

STORY BY *Joyce Lovelace*

PORTRAITS BY *Michael Mauney*



With humor and beauty, Nava Lubelski's art reinvents the ugly, discarded, and tragic objects of our lives – a reminder that we don't necessarily need to run from our mistakes.

LEFT:
Gooley, 2009,
thread, stained
canvas, 12 x 12 in.

NAVA LUBELSKI WILL NEVER forget the moment someone spilled a glass of red wine all over the fancy dinner table.

It happened in 2007 at a gala hosted by the Cue Art Foundation in New York, where Lubelski had a residency. A clink of glass, a collective gasp of horror, people scurrying to clean up the mess – she

watched the little drama play out and got inspired. The next morning, when the caterer's truck came to pick up the rented party linens, she was waiting.

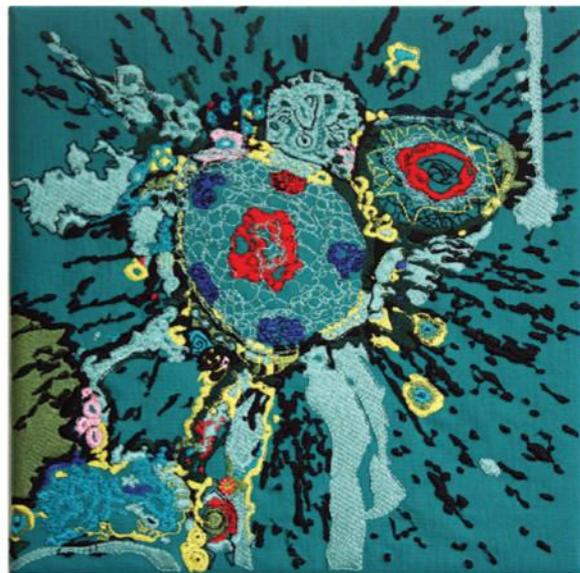
"I ran over to the guy as he was packing things up and said, 'You have a yellow tablecloth in there that's ruined; somebody spilled wine on it. I was wondering if I could have it,' "

Lubelski recalls. He was puzzled but gave it to her. Back in her studio, she captured and commemorated the jarring incident with some red stitchery around the splotch and drips, elevating a splash of wine to a vivid painterly gesture. She then draped the cloth on a table-shaped pedestal, styling it as a sculpture, and titled it *Clumsy*.

When the piece ended up in "Pricked: Extreme Embroidery," a popular 2008 exhibition at the Museum of Arts and Design, the *New York Times* singled it out as a highlight of the show.

At first sight, *Clumsy* makes us wince, reminding us of some awful instance where we lost control and made a mess, "ruined" something – a tablecloth, a





LEFT:
As It Is, 2008,
thread, paint,
stained canvas,
46 x 42 in.

ABOVE:
Remade (green),
2011, machine-
stitched thread,
fabric, 10 x 10 in.,
edition of 50

BELOW:
Clumsy, 2007,
thread, stained
tablecloth,
29 x 42 in. dia.

friendship, ourselves. Then we take in Lubelski's artistry and humor, and smile: Maybe it all worked out anyhow, and we're better for it. In all of her art – from embroidered textiles to paper sculptures to conceptual installations – Lubelski tells stories of damage, repair, and reinvention, and celebrates the defiant beauty of imperfection.

"My goal is to make each piece an epic. Love, lust, tragedy, happiness! Horrible disfiguring accidents and beautiful redemption, all of it," she says with a laugh. "I want it to be deep and dark and hilarious, all at the same time."

Once, on a walk, Lubelski watched a boy run along the sidewalk, drawing chalk circles around puddles. "He'd draw around a pile of brownish nastiness. Then he'd go a few steps further, where there were trickles, and he'd circle each little bit," she remembers. "I was mesmerized. It made me think

that maybe there is a human instinct to contain, outline, highlight, and glorify something gruesome."

That she uses the traditional and genteel craft of needlework to depict unsettling images (some of her abstract shapes suggests wounds or cancer cells) makes her work all the more disruptive. A piece may start out as an old blanket or other found object already sullied by age and wear; or she'll stretch a canvas and deliberately slash it, poke holes, splatter paint. Then come the stitches, which can be highly delicate and uniform – little lace windows, bits of doily, lines so finely rendered that they look like ink drawings – or raw, loose, and gnarled, depending on how she improvises. "I create chaos," she says of her process, "then bring my needle and thread to resolve it."

Lubelski's grandparents were tailors, so needlework is probably in her blood. Making



*"I create chaos,"
Lubelski says,
"then bring my
needle and
thread to
resolve it."*

things with thread and fabric always came naturally to her, though for a long time she didn't consider it art: "I thought art was big, serious, abstract paintings." The daughter of an abstract-painter father, she knew that world, having grown up in a loft in New York's Soho arts district in the 1970s. Creativity was strongly encouraged in the family, and as a kid she would roam the

"I got excited about the possibilities of how painterly I could be with thread," Lubelski says, recalling her first experiments with fabric.

Chance of Flurries, 2011, acrylic paint, thread, canvas, 46 x 36 in.





BELOW RIGHT: Lubelski refashioned paper imbued with meaning to make **Crush** (2008), a sculpture assembled from cut and shredded love letters.

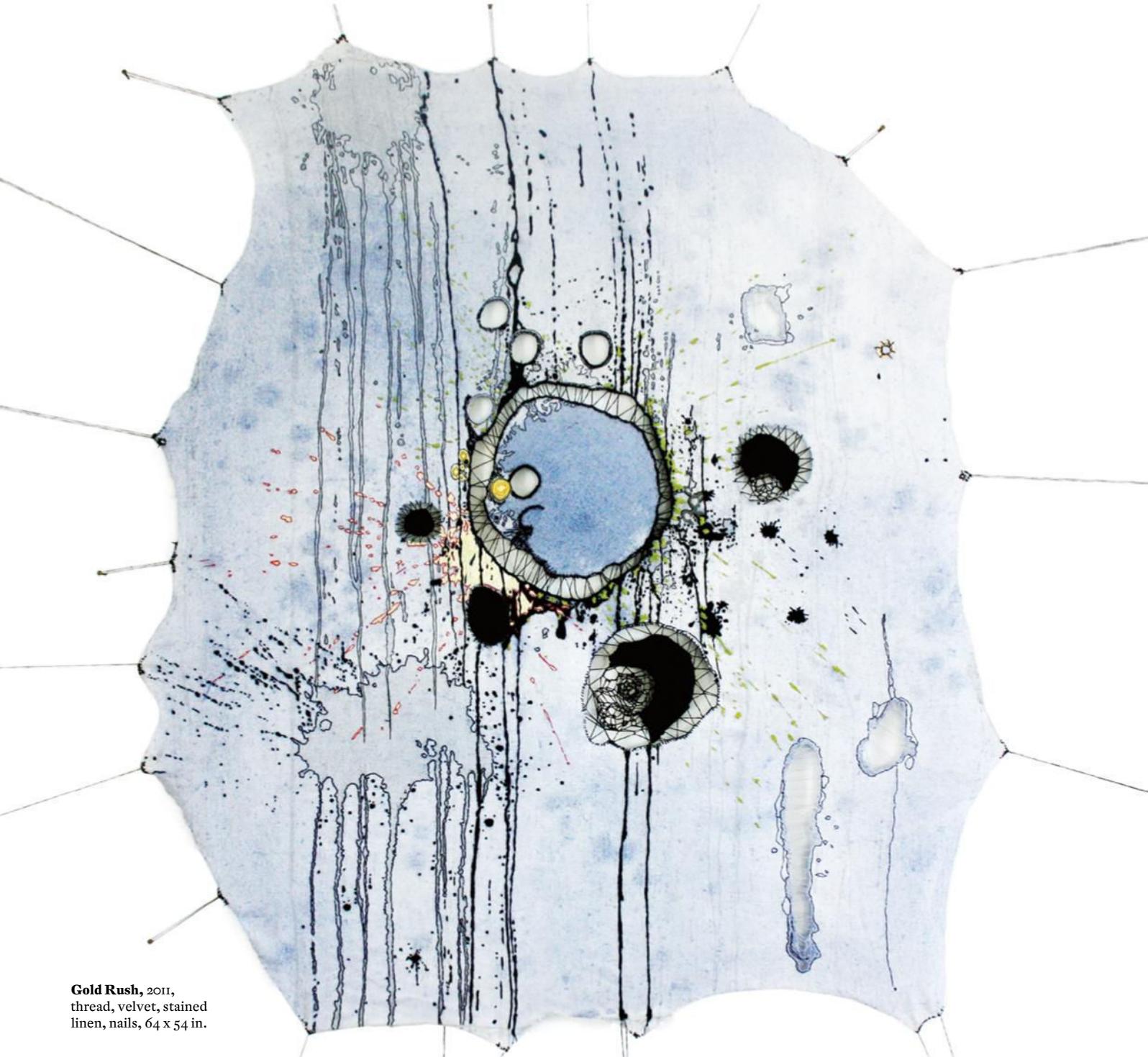


Raised in New York City, Lubelski spent her childhood dumpster-diving for abandoned treasure. She continues the practice to this day – **Twister** (2015, left) is assembled from discarded scraps of flawed fabric.

neighborhood with her pals, dumpster-diving for scraps of fabric, pipe cleaners, and other odds and ends to play with. “It was an adventure. We felt like we could have whatever we wanted and make whatever we wanted out of it.”

Instead of art, however, she chose to study Russian language, literature, and history at Wesleyan University (“I had taken Russian in high school





Gold Rush, 2011,
thread, velvet, stained
linen, nails, 64 x 54 in.

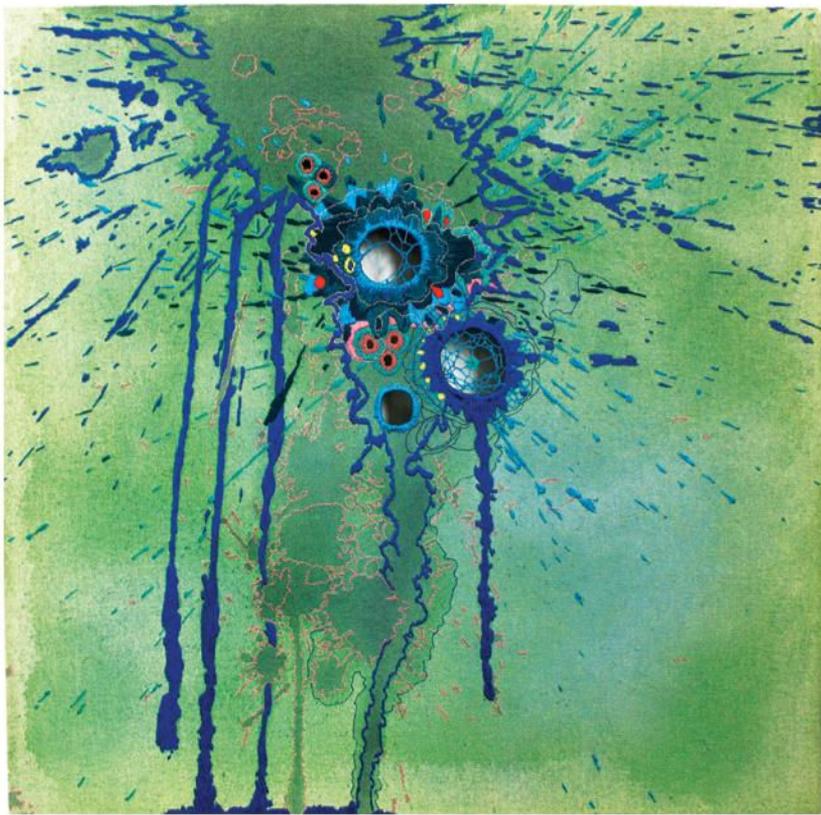
and just loved it”), spending her junior year in Moscow. After graduating in 1990, she moved to the Williamsburg section of Brooklyn, drawn to its emerging reputation as a new bohemia. (It did not disappoint, she says, fondly recalling wild art parties featuring absinthe, giant shadow puppets, and experiential themes.) She was making art then, but with no real direction, “just finding things on the

street and taking them home and painting all over them.” By day, she helped build backdrops and props for music videos starring bands such as the Roots, Def Leppard, and Hole. That job became her art school, she says, challenging her to work with a team of makers to create whatever effect was needed — “a giant tunnel that looked out through a window, all these crazy things. We would figure

out how to do it.” After a shoot, they would break down the sets and dispose of the components, usually by sneaking them into other people’s trash bins around the city.

“One night, we found this great dumpster on a dark street. It was full of amazing, big pieces of fabric, maybe from a factory that went out of business,” recalls Lubelski, who must have felt like a kid again. “I took

home boxes of it and started playing, sewing, making collages. It felt so fresh. I began to see pieces of fabric as fields of color, and threads as drawn or painted lines. Or I could fill whole areas with stitching. I got excited about the possibilities of how painterly I could be with thread.” This was around 1998, and it became the genesis of the work she continues to this day.



ABOVE LEFT:
Mix, 2010,
thread, stained
canvas, 18 x 18 in.



ABOVE RIGHT:
oo3, 2010,
thread, stained
canvas, 24 x 24 in.



RIGHT:
Rejection Letters,
2008, cut and shred-
ded rejection letters
from galleries and
grantmakers, glue,
1 x 20 in. dia.

In 2006, looking for a change of scene, Lubelski and her partner moved to Asheville, North Carolina. (He's a musician and clinical social worker, and they now have a little boy.) Since then she has maintained her New York connection through various residencies and shows, while exploring her signature themes in new forms and scales. An experiment with machine-made editions of her

stitched canvases produced at the A-B Emblem embroidery factory in Weaverville, just north of Asheville, led to her discovery of a trove of discarded scraps of flawed fabric – “non-conforming goods,” they’re called – which she used to create large installations.

For Lubelski, each piece is a collaboration, if only unconventionally and after the fact. With *Clumsy*, her team included the

party planner who chose yellow for the color scheme, the guest who spilled the wine, the people who blotted it, the man who gave her the tablecloth. Her factory-produced editions involved the machines that interpreted her designs (often wrongly, to her delight) and the technicians who strived for quality control (even as she reassured them she wasn't looking for a perfect outcome).

Her most poignant collaborations, perhaps, are the small sculptures, resembling relief maps, that she builds out of hundreds of tiny hand-rolled scrolls of cut paper, her version of the Victorian art of quilling. The earliest ones were made from her own old shredded tax forms and rejection letters from galleries and grantmakers. Soon people started bringing her papers to turn into art.

Photos: Nava Lubelski



Lubelski stitched together leftover thread, scraps from her grandmother's apartment, and some of her own hair to make lace casts of her left hand – using only her right hand. She calls them “struggling and imperfect versions of traditionally hyper-perfect Victorian lace gloves.”

A curator friend handed over a bundle of World War I-era love letters he'd rescued from a roadside bin. Another woman contributed her decades-old art school portfolio. Seeking closure and catharsis, a heartbroken man gave her a box of cards, printed emails, and paper souvenirs, all pertaining to his first love, a relationship that had marked his coming out as gay. Much more than recycling,

A heartbroken man gave her a box of cards, printed emails, and paper souvenirs – all pertaining to his first love.

Lubelski says, the sculptures are “a way to take all of this paper that is embedded with so much data, meaning, and emotion, but no longer serving a purpose, and reinvent it.”

In an era when TV shows seek to rehabilitate hoarders and best-selling books tout the wonders of decluttering, Lubelski's tender embrace of the imperfect and unwanted may not be on trend, but it is the

heart and soul of her art. “I'm constantly ridding myself of things that don't bring me joy, by transforming them into things that do,” she says. “I believe in transformation. That's a more beautiful world to me. How can we make magic with stuff that isn't all that special?”

✦ navalubelski.com
Joyce Lovelace is American Craft's contributing editor.

Disconnect

Leading a craft museum is challenging, the recent closure of the Museum of Contemporary Craft suggests. Key to survival: relationships.

STORY BY
Betsy Greer



The Museum of Contemporary Craft's 2008 show "Touching Warms the Art" invited visitors to explore art jewelry with their hands as well as their eyes.

CRAFT RELIES ON CONNECTION: the connection between an artist and a material, between a curator and a story, between an object and its viewers, between a museum and an audience. Talk to craft leaders in the wake of the April closing of the Museum of Contemporary Craft in Portland, Oregon, and you'll hear that theme: If craft institutions are to thrive, they must embody those connections.

The idea shows up, in what seems ironic now, in a 2008 book about the MoCC. In the introduction to *Unpacking the Collection: Selections from the Museum of Contemporary Craft*, then-executive director David Cohen wrote: "The collection records the artifacts of a journey – telltale signs of creation whose connectedness and richness we devotedly seek to uncover and amplify."

News of the museum's closing was widely lamented in print, in blog posts, and on social media. In mourning the demise of the institution that began in 1937 as the Oregon Ceramic Studio, many of the bereaved pointed to a key moment: the 2009 merger with Pacific Northwest College of Art, which resulted in a hybrid entity with an unwieldy name: the Museum of Contemporary Craft in Partnership with Pacific Northwest College of Art.

Was the connection between the museum and the college genuine, observers wondered, or was it one of those graftings that was destined to fail in the long run? Yes, the MoCC was already on shaky financial ground when it merged with PNCA. And yes, there was a shadow over the merger – the

Great Recession, which was hard on many arts organizations. But was the closure also the inevitable falling-out of entities with different agendas and histories? Did serving the college, as the museum was asked to do, complicate its mission to serve the public?

An awkward fit

On paper, the merger made a kind of sense. The organizations' vision statements in 2008 were remarkably similar, says former MoCC executive director and chief curator Namita Gupta Wiggers, also an ACC trustee. Tom Manley, then PNCA president, was eager to create an institution that would combine art, design, and craft, she recalls. But the reality, as it unfolded over the next seven years, was something else. The organizations were never really integrated, staff from both places say. "We never had something where the cogs all fit together to create a real system," Wiggers says.

Ultimately, the surprise may not be that the museum closed, but that the merged entity lasted as long as it did.

One goal of the merger was to enrich students' education by connecting them with the museum's collection. But though two merger task forces were formed, they "didn't generate a significant amount of interplay" with students and faculty members, says interim PNCA president Casey Mills. The museum staff of four full-time employees – down from more than 20 in 2008 – had their hands full with researching, curating, and designing exhibitions; they were focused on "continuing the programming that they had become known for," says former PNCA project manager Isaac Watson.

What they were known for were adventurous efforts such as the 2010 exhibition of Ai Weiwei's ceramics (the first museum on the West Coast to feature a solo show of his work); the 2012 show "Generations: Betty Feves," eight years in the making, honoring the legacy of one of Oregon's preeminent arts leaders; and the 2008 interactive jewelry exhibition, "Touching Warms the Art," which invited visitors to try on art jewelry and make their own.

With ambitious, innovative exhibitions consuming staff time and energy, "a lot of the student involvement was left to the college," Watson recalls. And the college lacked an inherent drive to connect students with the museum, according to some. PNCA, which bills itself as "Oregon's flagship college of art and design," was "not a good fit for that museum," says former assistant professor Chelsea Heffner. "Nothing else in the curriculum supported craft."

Indeed, the deep connection to material and making that is central to craft has not been a salient part of the school's



A sweeping 2012 retrospective of the work of midcentury ceramist and Oregon arts luminary Betty Feves took the MoCC eight years to plan.

culture. “It was not an uncommon thing for faculty to suggest to students, ‘OK, you want to make these costumes, but you don’t know how to make them. Find someone who does, and outsource that craft work,’” Heffner says.

MoCC staff nonetheless tried to integrate craft ideals in the PNCA curriculum, says Wiggers, who resigned in 2014. “Every year, we would propose different kinds of courses or ways to connect with faculty courses,” she says, but “it grew increasingly challenging, because those courses were never put forward.” According to a PNCA spokesperson, then-provost Greg Ware recalls many brainstorming sessions, but neither he nor the curriculum committee chair received any concrete proposals, including for an MFA in curatorial studies that the MoCC was going to develop.

Seeking to connect, Wiggers met one-on-one with faculty and even changed museum hours to accommodate their schedules. A few faculty members became “deeply integrated,” she says – citing an illustration prof who used the MoCC collection in assignments – but they were the exceptions. (The 2015 exhibition “Extra Credit: Students Mine the Collection” grew from a course team-taught by Victor Maldonado of PNCA and Nicole Nathan, then the museum’s registrar and curator of collections.)

Museum programming should have mattered to more students and faculty, Wiggers argues. “We were relevant to students, there is no doubt,” she says. “If you’re bringing in Ai Weiwei and Theaster Gates, you’re relevant.”

Other barriers

Any merger is fraught, of course. “Whenever there is a circumstance where things get

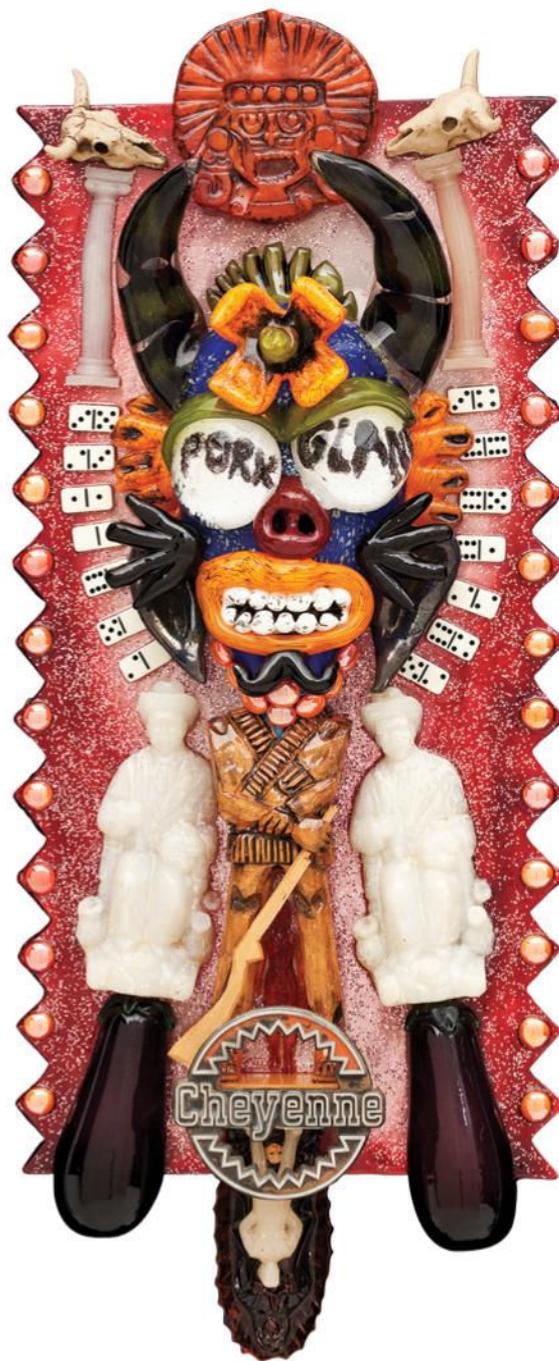
IDEAS

blended,” says San Francisco Museum of Craft and Design’s executive director JoAnn Edwards, “there’s a risk of one of those two entities disappearing.” Besides these built-in perils, for much of the merger’s existence, the museum was a 15-minute walk from PNCA, a physical distance that didn’t help bridge the philosophical gap between the two. That distance shrank in 2015 when the college moved to new headquarters, but before then, “there was this chasm of a divide in between PNCA’s old building and where the museum was,” says Watson.

With the merger, PNCA absorbed museum development and communications staff, taking over the MoCC’s fundraising, marketing, and membership cultivation. The college set clear priorities, Watson recalls. “We were told time and time again, ‘You are to spend no more than 30 percent of your working hours on museum projects,’” he says. “The college projects would always trump the museum projects.” A PNCA spokesperson counters that all development and communications staff shared between the college and the museum were expected to support the museum “in any way required.”

Perhaps the biggest hurdle for the museum after the merger was a change in focus. “When you are independent,” says Wiggers, “your programming takes a certain form. You are addressing broad communities.” After the merger, “our focus shifted to serving students and faculty.” The new perspective “didn’t work,” she says flatly.

Now, the 14,300-square-foot space that was the MoCC will be sold, and the collection will be absorbed into a new PNCA Center for Contemporary Art & Culture. The plan for the collection, says PNCA curator and director of exhibitions Mack McFarland, “is to be a careful



guardian of it, while at the same time showcasing it as much as, if not more than, it has been in the past.” Some of the pieces will go into storage, some will be displayed at the new center, and some will find a home in the Object Studies Lab – “a selection of the collection that will change out no less than once a year,” says McFarland. Says Casey Mills: “We’re planning on showing it, because we actually have the duty to show it. And we take that duty very seriously.”

‘Craft’ is erased – again

For craft lovers, there may be consolation in such statements. At the same time, not only has a venerated 79-year-old craft institution gone away, but so has the word “craft.” It’s a reminder of other such excisions – for example, the 2002 renaming of the American Craft Museum as the Museum of Arts and Design and, a year later, the transition of California College of Arts and Crafts to California College of the Arts.



What about other institutions with “craft” in their names or their missions – are they in danger? Ask leaders at craft museums about the keys to their survival, and you’ll hear words like “building,” “engaging,” “education,” and “community.” When financial challenges loom, they say, it’s important to strengthen connections rather than letting them go slack. It’s critical to reach out, look outward, even if the natural impulse is to hunker down.



LEFT (2): PNCA officials say pieces from the museum's collection – which includes **Einar and Jamex de la Torre's** *Pork Gland* (2007) and **Sam Maloof's** *Double Print Rack* (1977) – will be shown at two campus sites.

ABOVE: In *A Good Whitewashing* (2010), a two-day performance, Theaster Gates explored collaboration by covering works in the “*Gestures of Resistance*” exhibition – and ultimately himself – with a layer of porcelain slip.

*Autonomy
frees a
museum to
focus on
the needs
and interests
of the public.*

The MoCC will be sorely missed, craft museum leaders say. But the closure reminds them of important fundamentals. First and foremost: the value of independence. Stephanie Moore knows something about affiliation with an educational institution. She has been executive director of the Center for Craft, Creativity & Design since 2010, when the nonprofit was part of the University of North Carolina. In 2013, a budget shortfall led the university

to cut its ties with CCCD, which then lost its staff, facility, computers, and operational support. To continue, “we had to build our entire infrastructure,” says Moore. Yet there was an upside: With independence, “you are able to carry out the mission,” she says. “You may set the stage for success as you define it.”

Emphasizing audience

Beyond independence, leaders point to the all-important focus on audience – which the lean

post-merger MoCC, with its charge to serve students and faculty, perhaps could not do as well as it needed to.

What works, says Suzanne Isken, director of the Craft and Folk Art Museum in Los Angeles, is hands-on involvement for visitors. “We really believe that the best way for people to appreciate craft is to get their hands dirty,” she says. “If you can come in and you can make something, then you start to look around you and say, ‘What are the real makers – you know, these professional makers, doing?’” Questions spark dialogue, community, and vital experiences for visitors.

What works is cultivating new audiences with pointed content. The opening weekend for “*Mindful: Exploring Mental Health through Art*,” the Society for Contemporary Craft’s recent show, saw an unprecedented crowd; attendance is up 25 percent overall compared to last year. And, executive director Janet McCall says, fundraising for that show was more successful than usual and involved entities that don’t typically support exhibitions.

What works, craft museums are finding, is embracing their roots, staying local. Such was the case for the Houston Center for Contemporary Craft’s 2013 exhibition “*Sprawl*,” which looked at the rise of urban sprawl around the world, but also incorporated a walking tour and speaker series to anchor the show in Houston. What was particularly exciting about “*Sprawl*,” says HCCC curator Kathryn Hall, was the involvement of local people from outside the craft community, such as architects and city officials. This sort of catholic approach can “give us a platform for us to have conversations within our communities,” Hall says.

At Racine Art Museum, the 2015 show “*A Whole Other World: Sub-Culture Craft*” played to several different audiences. The age range varied widely, which made for “a very interesting dialogue that went on in the galleries that drew people from all over,” says executive director Bruce W. Pepich, an ACC trustee. After the show closed, the museum did a steam-punk-themed fundraiser, which Pepich says drew more people than any RAM event ever.

Sharing the power of craft is crucial, says SCC’s McCall, noting the work of ceramist Paulus Berensohn. “He talks about the incredible number of nerve centers that are in the tips of our fingers and how what our hands are touching is being processed and sending signals to the brain. And there’s just this very complex connection between hand and brain that, again, is an important part of why craft is so effective and so successful.” Craft is connection – between its constituents, yes, but also embedded deep within its very mediums. Molding clay, knitting stitches, hammering metal – whatever the material or the activity, it creates an internal feedback loop, reinforcing the connection between material and maker.

In craft, as the loss of the MoCC reminds us, our primary job is to connect. There are wistful echoes of this in the MoCC’s *Unpacking the Collection*. As David Cohen wrote of the objects in the museum’s collection: “Many people handled them, admired them, touched and were touched by them. Objects may seem silent, but their stories are endless.”

✦ *Betsy Greer writes about craft and activism in Durham, North Carolina. She can be found online at craftivism.com. Monica Moses contributed to this story.*

WIDE WORLD OF CRAFT



Olympia, Washington

BoHEMian rHapSoDy

*This small city
at the tip of Puget Sound
can claim more craft
per square mile than many
larger locales.*

STORY BY
Judy Arginteanu



Downtown Olympia becomes an open-air gallery and performance space at the semi-annual Arts Walk.

LYING MIDWAY BETWEEN TWO craftopias – Portland, Oregon, and Seattle – Olympia, Washington, might seem like pretty small potatoes. It’s got an indie-alt-treehugger charm, and, as the state capital, it’s probably a fun place for political junkies. But with a population that barely scrapes 50,000, it’s simply not big enough to support much of a craft scene. Right?

Wrong. Olympia punches above its weight, supporting vibrant galleries and craft fairs. A longstanding community of notable makers such as Nikki McClure and Jay T. Scott call it home, thanks to its relaxed pace and gorgeous setting. It’s a place where environmentalism and sustainability are watchwords, where old-growth hippies rub elbows with pierced punks, where numerous coffee and craft-beer purveyors share sidewalks with numerous tattoo parlors. And it’s where studio craft artists work side by side with DIY makers.

“Olympia has always been a town that’s very welcoming to alternative communities,” says Susan Warner, a former Olympian, now artistic director at the Museum of Glass in Tacoma about 30 miles north. “It also doesn’t hurt that there are three colleges here,” adds artist Gail Tremblay, who just retired from the Evergreen State College. (The others are South Puget Sound Community College and St. Martin’s University.) Evergreen is particularly known for its nonconformist philosophy (case in point: the school mascot is a large mollusk), and it draws students with a similar bent from all over the country.

Once here, many of them put down roots. Compared to Seattle or Portland, “it’s much easier to start a studio and afford to stay and do work here,” says Tremblay, “but you can show in either place.”

Downtown

The farmers’ market, on the north edge of downtown, is a good way to get a taste of Olympia, literally and figuratively. Open year-round, it kicks into high gear from spring through fall, with produce, much of it organic, and a dizzying assortment of artisan-made edibles (no artisanal Jell-O – thus far). Also selling there are 20-some object-oriented artisans working in a range of mediums. Just south of the market, the artists’ co-op Splash Gallery offers more local craft.

A few blocks southeast is AntiMatter Gallery, rising from the ashes of its predecessor, the artist-owned Matter gallery. Priced out of their original spot downtown in 2015, three of the co-owners have regrouped in a smaller space, retaining Matter’s focus on local and regional artists using found and recycled materials. The new gallery is in an industrial area, so the owners hope to capitalize on foot traffic from the neighboring weekend antiques and flea market, as well as Furniture Works, a store focusing on midcentury modern and locally made furniture.

A few blocks south, the Arbutus Folk School offers a more hands-on experience. Stacey Waterman-Hoey, a former policy wonk, founded the school with woodworker Matt Newton in 2013. The nonprofit space has a woodshop, ceramic studio, and small gallery and store. Other recent offerings include embroidery, pattern-making, metal arts, and music classes.

Heading west, within a four-block area, is a mix of other venues that exemplifies the area’s eclectic tastes. Obsidian transforms from a coffeehouse and restaurant by day to a punk/goth-centric bar at night, and hosts a Makers’ Market

as well as the Stitch n’ Witch knitting circle; Mansion Glass, which since 1973 has created stained-glass installations for churches, restaurants, banks, and casinos; State of the Arts Gallery, showing regional craftspeople; and Compass Rose, a high-end boutique that features local jewelry designers and letterpress artists.

Childhood’s End Gallery at the western edge of downtown can claim near-institutional status. Established in 1971, the expansive space exhibits work by national, regional, and local artists such as Chris Maynard, who creates intricate shadow boxes of carved feathers, Earle McNeil, a retired sociology professor who makes kaleidoscopes, and jewelry designer Paul Wagner.

From there, it’s a quick walk north to Percival Landing, home to a series of plinths that showcase a changing array of work by regional artists such as Willow Wicklund, Don Freas, and Colleen Cotey. In true communitarian spirit, citizens can vote for their favorite sculpture each year; the city buys the winner and puts it on permanent display.

Special events

Downtown is also home to several seasonal art events, including Duck the Malls, an annual market of about 50 local artists and artisans that helps raise money for the Olympia Film Society. Then there is the twice-yearly Arts Walk, when businesses of all kinds become de facto galleries, showcasing area artists.

In the spring, the Arts Walk is accompanied by the Procession of the Species – another beast entirely. Started in 1995, the exuberant grassroots celebration features handmade costumes, banners, giant puppets, and floats, created at free community art workshops.

RIGHT: The *Chihuly Bridge of Glass* links the Museum of Glass with the rest of Tacoma, which lies about a half-hour north of Olympia.

FAR RIGHT: The Procession of the Species, a public-participation parade celebrating the planet’s flora and fauna, occurs in tandem with the spring Arts Walk.



Pat Tassoni

ABOVE: The artist-run AntiMatter Gallery focuses on work that uses found and recycled materials, such as this tall chair by Roxanna Groves and lamps by Pat Tassoni.

RIGHT: Blacksmithing instructor Kelly Rigg (left) works with a student at Arbutus Folk School.

FAR RIGHT: Aisha Harrison *Dissolve* (detail), 2013, clay, salt, resin, 42 x 36 x 64 in.

Bridge photo: Mahesh Thapa / Overleaf; Courtesy of the City of Olympia

Blacksmithing photo: Nate Reilly / Dissolve photo: Shauna Bittle



Earthbound Archives



Beyond downtown

West and south of downtown lies South Puget Sound Community College, whose Minnaert Center for the Arts mounts adventurous exhibitions including the textile installations of Amanda McCavour and ceramic work by Aisha Harrison. Before arriving, you can stop at Olympia Coffee Roasting Co.'s new location on Capitol Boulevard, designed by Roussa Cassel with furniture by Michael Hedges (both local) and other artisan elements by buzzy makers Garza Marfa of Texas.

Further west lies the woodsy Evergreen State College campus, a kind of well-spring for artistic activity: Tremblay notes that many of her students, as well as those of other arts faculty such as Jean Mandeberg and Robert Leverich, have remained in the area, creating a second, and sometimes third, generation of artists.

The college's Longhouse Education and Cultural Center, with a specific focus on the arts and culture of indigenous peoples, also has played a pivotal role. Established in 1996 in partnership with six local Native American tribes, the center has expanded its reach to Native peoples nationwide, and hosts exhibitions, Native art sales, and a residency program.

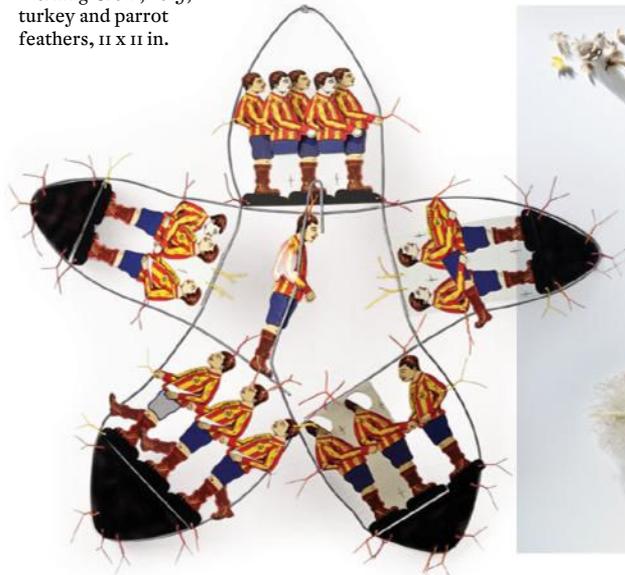
It's also expanding physically, with plans for more than 7 acres of facilities for an indigenous arts degree program. A carving studio opened in 2012, and a weaving studio is scheduled for completion in spring 2017. A cast-glass studio – a partnership with the Museum of Glass – is in the works, too, as a complement to the museum's hot shop.

The Evergreen program will add to an already active community of makers in the regional

RIGHT: Childhood's End Gallery has anchored Olympia's craft scene for more than 40 years, showing studio craft by local, regional, and national artists.

BELOW LEFT: **Jean Mandeberg** *Players*, 2009, steel, printed tin, enamel, copper, 26 x 26 x 7.5 in.

BELOW RIGHT: **Chris Maynard** *Morning Crow*, 2015, turkey and parrot feathers, 11 x 11 in.

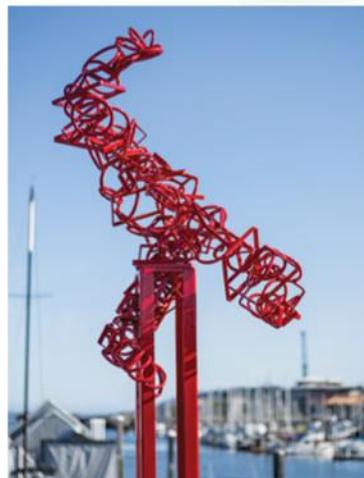


CLOCKWISE FROM RIGHT: **Patti Puhn**, a member of the Squaxin Island tribe, uses traditional basketweaving methods to reimagine modern-day objects, such as this cedar-bark fedora.



This elaborate construction, 2 feet high, is part of a larger piece, *Tansu Gothic*, by paper artist **Randi Parkhurst**. Inside a hidden compartment is a 6-inch replica; inside the replica is a 2-inch model. All have working drawers, doors, and lids.

Culture/Ring Dance #10 by **Don Freas** appeared in the 2015 "Percival Plinth Project," a yearly exhibition of sculpture by regional artists. Locals vote for their favorite, and the city buys the winning work to exhibit in another public spot.



OLYMPIA

Native community, such as weavers Patti Puhn of the Squaxin Island tribe, Jack-lyn Smith and Kris Miller (Skokomish), Rodney and Colleen Cawston (Colville), and Chehalis members Yvonne Peterson (also on the Evergreen faculty) and her sister Trudy Marcellay, the third generation of a family of weavers.

Beyond the city limits

As artists spread out from the hub of Olympia, the area has seen a form of artistic diaspora; Artrails of Southwest Washington, held in mid- to late September, offers a look into the studios of the many artists working south of the city.

And in the modest suburb of Lacey, the upscale senior community of Panorama can claim two Dale Chihuly works on the grounds, thanks to centenarian resident and Chihuly mentor Russell Day; the Seventeen51 Restaurant & Bistro, part of the complex, has recently renovated its space, with a hearth crowned by Chihuly works.

More Chihuly is on view a quick half-hour drive north on Interstate 5 at the Museum of Glass, including the spectacular *Chihuly Bridge of Glass*, as well as work by luminaries such as Harvey Littleton, Toots Zynsky, Joyce J. Scott, and Preston Singletary.

The museum's hot shop is available not only to glass-makers but also to artists working in other mediums; recently Skokomish and Chehalis weavers reinterpreted traditional basket forms in glass.

In an area where sustainability is a big deal, it's this kind of continual evolution that sustains art – and the artistic species who makes it, too.

✦ *Judy Arginteanu is a writer and American Craft's copy editor.*

1. Olympia Farmers Market

700 N. Capitol Way
olympiafarmersmarket.com

2. Splash Gallery

501 Columbia St. NW, Suite C
splashgalleryolympia.com

3. Furniture Works

402 Washington St. NE
olyfurnitureworks.com

4. AntiMatter Gallery

200 Thurston Ave. NE
facebook.com/matteroly

5. Childhood's End Gallery

222 Fourth Ave W.
childhoods-end-gallery.com

6. Mansion Glass

117 Washington St. NE
mansionglass.com

7. Compass Rose

416 Capitol Way S.
compassroseolympia.com

8. Olympia Film Society Duck the Malls

206 Fifth Ave. SE
olympiafilmsociety.org

9. State of the Arts Gallery

500 Washington St. SE
thestateofthearts.com

10. Obsidian

414 Fourth Ave. E.
obsidianolympia.com

11. Arbutus Folk School

610 Fourth Ave. E.
arbutusfolkschool.org

12. Olympia Coffee Roasting Co.

2824 Capitol Boulevard
olympiacoffee.com

13. South Puget Sound Community College

Minnaert Center for the Arts
2011 Mottman Road SW
spsc.edu/gallery

14. Panorama / Seventeen51 Restaurant & Bistro

1751 Circle Lane SE
panorama.org/dining

15. The Evergreen State College

Evergreen Gallery
evergreen.edu/gallery

Longhouse Education and Cultural Center

evergreen.edu/longhouse

16. Museum of Glass

1801 Dock Street
Tacoma, WA
museumofglass.org





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CALL FOR APPLICANTS

American Bamboo Society seeks applicants for Arts & Crafts Cash Awards. Application information: <http://www.bamboo.org/wp/artsandcrafts/> Deadline: July 15, 2016

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Artist Jon Brooks' New Hampshire studio — destroyed by fire, 2010

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The American Craft Council is a national, nonprofit public educational organization that traces its inception to 1941. Founded by Aileen Osborn Webb, the mission of the Council is to champion and promote the understanding and appreciation of contemporary American craft. Programs include the bimonthly magazine *American Craft*, annual juried shows presenting artists and their work, the American Craft Council Awards honoring excellence, a specialized library, conferences, workshops, and seminars.

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Paragon, 2015,
63 earthenware
plates, paint,
underglaze, glaze,
ink gold luster,
90 x 70 x 1.5 in.

Everyday History

CAN FUNCTIONAL POTTERY be contemporary art? Can it be fresh, yet encourage people to appreciate the past? These are questions Molly Hatch takes on.

The western Massachusetts artist trained as a potter, and she has a deep affinity for everyday objects. Not that she has limited herself to functional work – “I’d always made conceptual bodies of work

alongside those pots,” she says. But, to some degree, even her conceptual work has been in service to the utilitarian. Her goal has long been to uphold “the importance of the everyday object as an art object – as a contemplation,” she says.

Her reverence for tableware, together with her fascination with historical patterns, is now something of a calling card. Unveiled in January at the

Fog Design+Art 2016 fair in San Francisco, *Paragon* is a “plate painting” that draws on Chinese ornamental patterns from the archives of Owen Jones, 19th-century architect, designer, and influential design theorist.

In recent years, Hatch has created plate paintings for museums such as the High Museum of Art in Atlanta, the Clark Art Institute in northwest Massachusetts, and Cooper Hewitt,

Smithsonian Design Museum, in New York City. With each project, she says, the goal is to interest new viewers in the history that underlies seemingly mundane patterns – and to highlight often overlooked forms. “That’s the ultimate moment,” says Hatch, of the purpose behind her work.

“If I were just making work by myself in a corner, it wouldn’t be anywhere near as satisfying.”

PRESENT- TENSE

ACC Conference
October 13 - 15, 2016
Kaneko
Omaha, Nebraska

Present tense: the form of a verb used to place a situation or event in the current time.

Present Tense, the 12th national conference of American Craft Council, is a convening whose function is to locate, through the lively exchange of ideas, the place of craft in our time.

Join ACC for two and a half days of provocative moderated conversations between craft thinkers of different disciplines, generations, and viewpoints - interspersed with opportunities for open dialogue among conference participants.

ACC gratefully acknowledges the support of the **Windgate Charitable Foundation**.

Featured speakers:

Tanya Aguiñiga, *fiber artist*
Sarah Archer, *writer, curator*
Nancy Callan, *glass artist*
Sonya Clark, *department chair, VCU*
Fabio J. Fernández, *director, SAC*
Nicholas Galanin, *artist*
Susie Ganch, *jeweler, sculptor*
Ayumi Horie, *studio potter*
Amos Paul Kennedy, *printmaker*
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