



STATE OF OREGON

Craft

JUNE 5 – AUGUST 15, 2015

Museum of Contemporary Craft

in partnership with Pacific Northwest College of Art

STATE OF OREGON CRAFT

Nicole Nathan and Namita Gupta Wiggers

OREGON AND CRAFT GO HAND-IN-HAND.

The state is home to more than 150 guilds focused on skill-sharing and community-building, multiple venues from small to large that support lifelong learning through making, and Portland offers not one, but two Masters in Fine Arts degrees related to craft. Residencies across the state offer varied environments, experiences, and connections to support innovation and focused time to practice through craft. Museum of Contemporary Craft, itself, was founded as Oregon Ceramic Studio in 1937 as a place for the community to learn about modern approaches to clay's potential as an expressive medium. From DIY to media-specific inquiry, communal learning to individual academic study, Oregon offers its residents unfettered access to craft.

In Oregon, craft is deeply connected to place through regionally sourced materials, processes based on locality, and the communities which support making. A 132-year-old company crafts heritage saddles for the region's ranchers and cowboys in one part of the state, while in another, a Native

American basket maker synthesizes weaving methods from a range of tribal traditions with new materials she digs from the Oregon soil. Rural areas across the state capitalize on topographical and timber-rich resources, housing, for example, dozens of wood-fired kilns modeled after centuries-old kilns from Japan and Korea. Urban or rural, coastal, high desert, or farmland, Oregon's terrain offers richly diverse ways for people to link materials, landscape, and a crafted lifestyle.

Craft in 21st century Oregon is about the singular and the multiple, encompassing the handmade ethos through workplaces from small to large, studio to factory. Artists create work ranging from studio-made one-of-a-kind pieces destined for galleries and museums to limited production tableware for home and restaurant use. Small factories serve craft artists, creating custom molds for slip cast ceramics, or producing kiln-formed glass materials for architectural and artistic applications.

STATE OF OREGON CRAFT offers a look at selected ways in which craft works now. Unlike the biennial or survey, the people and

businesses in the exhibition are included for factors beyond simply what they make. Each element in the exhibition – from objects to photographs, videos to texts – demonstrates how craft is as much about *what* and *how* an object is made as it is about *who* made it and *where* they are located. In other words: craft goes beyond the object; it is about the sharing of skills, place, process, materials, and community. Craft is a way of living that combines pragmatism with innovation, legacy, and longevity. Welcome to the **STATE OF OREGON CRAFT**, where craft connects the past, present, and the future through making.

The exhibition runs from June 5 – August 15 in the Museum.

Visit our tumblr blog at museumofcontemporarycraft.tumblr.com

to see behind the scenes and hear

conversations from our research in preparation for this

*exhibition. Join us on the journey to investigate the **STATE***

***OF OREGON CRAFT**, where craft is about a state of being*

as much as a place.





- SHARING OF SKILLS
- PLACE
- PROCESS
- MATERIALS
- COMMUNITIES

Each element in the **STATE OF OREGON CRAFT** demonstrates how craft is as much about *what* and *how* an object is made as it is about *who* made it and *where* they are located. In this exhibition, craft goes beyond the object; it is about the **SHARING OF SKILLS** with and between others, **PLACE** and locality, the **PROCESS** of making, the nature of **MATERIALS**, and the **COMMUNITIES** which surround and support craft.

EAST CREEK ANAGAMA



WILLAMINA, OR

Wood-fired kiln based on 8th Century Korean design; built in 1983 by Frank Boyden, Tom Coleman, and Nils Lou with focus on education and multi-generational experience; Cindy and Don Hoskisson have served as kiln-masters since 2000; Spring 2015 firing participants included in the exhibition: Lori Allen, Richard Brandt, Andrew Butterfield, Carson Culp, Mike Helle, Cindy Hoskisson, Don Hoskisson, Cooper Jeppesen, Jason Laney, Dylan Oster, Elijah Pilkington, Joe Robinson, and Jonathan Steele

SITKA CENTER FOR ART AND ECOLOGY



OTIS, OR

Residency program for artists, scientists, and writers at Cascade Head, where the Salmon River meets the Pacific Ocean; founded by Frank and Jane Boyden in 1970

ANYA KIVARKIS



EUGENE, OR

Associate Professor, University of Oregon since 2004; examines commodity, celebrity, consumerism, and history through the form of wearable jewelry

SARA SIESTREEM



COOS BAY AND PORTLAND, OR

HANIS COOS AND AMERICAN

Trained as painter; investigates traditional Northwest Native American weaving and basketry practices

ERIC FRANKLIN



PORTLAND, OR

Sculptor who combines flameworked glass and krypton gas to explore skulls, skeletal, and neuron forms

BULLSEYE GLASS CO.



PORTLAND, OR

Founded in 1975; factory, gallery, and resource center focused on kilnformed glass; produces glassmaking materials, offers residencies, exhibitions, and educational experiences with glass; owned by Lani McGregor and Dan Schwoerer

RYAN LABAR



PORTLAND, OR

Ceramic sculptor, recipient of international residencies, formerly Program Director, LH Project, Joseph, OR

MUDSHARK STUDIOS



PORTLAND, OR

Small factory established by Brett Binford and Chris Lyon supporting ceramic design through model making, production services, and product consulting; slip casting work for ceramicists, designers, retailers, and dental industry since 2007

EMILY NACHISON

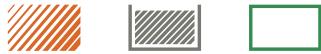


PORTLAND, OR

Materially-based and object-centric conceptual artist using glass to explore mysticism, natural phenomena, and human desire to build knowledge



ANDY PAIKO + ETHAN ROSE



PORTLAND, OR

Collaboration using tonal qualities of glass and computer-triggered composition to create a performerless glass armonica

HILARY PFEIFER



PORTLAND, OR

Sculptor who moves between small-scale objects, books, prints, museum installations, and public art; 5th generation Oregonian

LILITH ROCKETT



PORTLAND, OR

Self-trained ceramist who produces sculptural handmade porcelain tableware for home and restaurant use

HAMLEY AND CO.



PENDLETON, OR

Heritage leather-work and saddle-making company since 1883; special projects connected to Pendleton Round-Up and ranching community; owned and run by Parley Pearce, makers include Justin Thorson, Angel Murillo, Amy Raymond, and Annie Margarita

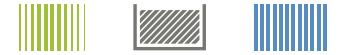
NATALIE KIRK



WARM SPRINGS, OR

Enrolled member of the Confederated Tribes of Warm Springs, contemporary basketmaker who combines traditional Plateau methods and iconography with commercially-available materials; Curator at The Museum at Warm Springs

(SAQA) STUDIO ART QUILT ASSOCIATES



SUNRIVER, AND SISTERS, OR

WENDY HILL AND JEAN WELLS KEENAN

Founded in 1989, non-profit artist-focused membership organization of 3000+ focused on the art quilt; one of over 150 local and national guilds and organizations focused on media-specific work

SISTERS QUILT SHOW



SISTERS, OR

Founded in 1975, The Sisters Outdoor Quilt Show is the largest of its kind in the world; draws over 12,000 international visitors annually to Sisters region on second weekend of July





EXHIBITING ARTISTS

Frank Boyden & Tom Coleman
Bullseye Glass Co.

*Daniel Clayman, Deborah
Horrell, Klaus Moje*

East Creek Anagama

*Lori Allen, Richard Brandt,
Andrew Butterfield, Carson Culp,
Mike Helle, Cindy Hoskisson,
Don Hoskisson, Cooper
Jeppesen, Jason Laney, Dylan
Oster, Elijah Pilkington, Joe
Robinson, Jonathan Steele*

Eric Franklin
Hamley and Co.

Natalie Kirk

Anya Kivarkis

Ryan LaBar

Mudshark Studios

Emily Nachison

Andy Paiko & Ethan Rose

Hilary Pfeifer

SAQA (Studio Art Quilt Associates)

Wendy Hill,

Jean Wells Keenan

Lilith Rockett

Sara Siestrem

Sitka Center for Art & Ecology

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