



HAMLEY AND CO.



SADDLEMAKERS SINCE 1883

PENDLETON, OR

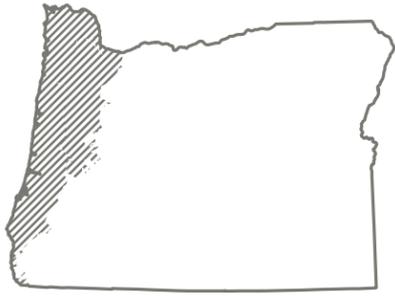
**JUSTIN THORSON, ANGEL MURILLO,
AMY RAYMOND, ANNIE MARGARITA,
PARLEY PEARCE**

Situated today in the heart of farming, ranching, and Round-Up country, Hamley and Co. trace their history back to Cornwall, England, where their traditional leather-working and saddle-making techniques and processes originate. Established in 1850 in Wisconsin, Hamley and Co. opened their current Pendleton, OR location in 1905. Their on-site workshop produces heritage working saddles, as well as special projects such as over 80 Round-Up Trophy saddles. The company aims to produce “the finest saddles man could ride,” and frequently repairs older saddles for continued use.

PLACE: Situated in the midst of Eastern Oregon, a part of the state where saddles are in daily use

COMMUNITIES: Connected to the city of Pendleton through a store and adjoining restaurant as much as through their leather goods. Hamley and Co. is one of only a few in the country offering handmade saddles with this level of leather, rawhide, and silver work and thus attract customers from across the country. A true heritage brand, older saddles are often returned for repair by the next generation, showing how Hamley’s exemplifies longevity and quality associated with craft.

PROCESS: Saddles, for example, pass through the hands of those who specialize in particular skills, such as tooling leather and braiding rawhide. Training is hands-on through apprenticeship in the workshop.



SARA SIESTREEM



**ARTIST, HANIS COOS AND AMERICAN
COOS BAY AND PORTLAND, OR**

**BS, STUDIO ARTS, WITH HONORS
(PHI KAPPA PHI), PORTLAND STATE
UNIVERSITY, PORTLAND, OR
MFA, WITH DISTINCTION, PRATT ART
INSTITUTE, BROOKLYN, NY**

Immersed in artistic practice since childhood, Siestreem is trained as a painter and educator. A change in her practice was triggered after an experience with the induction of a ravenstail weaving into a museum collection. Siestreem investigates traditional Northwest Coast weaving and basketry to activate and preserve weaving heritage within her tribal communities. She gathers materials herself, processing them in concert with tribal elders. Through accumulated knowledge, gathered from these hands-on exchanges and study of works in museum collections, Siestreem's work is a year-round materially-driven practice in weaving, gathering, and community-based education by and for tribal use.

MATERIALS: Using research gathered from elders and the study of museum and private collections, Siestreem utilizes research gathered from elders and the study of museum and private collections. Her material list is specific to Oregon and to materials traditionally used by Native American tribes in the area.

SHARING OF SKILLS: Knowledge is communicated through working with elders, peers, object study, and research. Siestreem's acquired knowledge is based around her tribal network and her current work is produced exclusively for tribal members.

COMMUNITIES: Siestreem's artwork is exhibited in a variety of contexts, including art institutions and her work is linked to contemporary art as well as historic and traditional practices. Community for Siestreem, however, centers on indigenous and tribal members – a deliberate move to preserve new knowledge of traditions from being co-opted and commodified into fashion, the marketplace, and popular culture.



ERIC FRANKLIN



SADDLEMAKERS SINCE 1883

PORTLAND, OR

BFA, ARIZONA STATE UNIVERSITY

POST-BACCALAUREATE PILCHUCK GLASS

SCHOOL, WASHINGTON

Eric Franklin combines glass and krypton gas to create sculptures in which skulls, skeletal, and neuron forms come to life through a contrast between the hardness and durability of organic systems and the fragility and transitory materials through which they are created. His glowing sculptures employ flameworking, one of the oldest techniques for working with glass, krypton gas and electricity. Created from start to finish by Franklin, the works are located at the intersection of science and craft: Franklin exhibits in galleries and museums, is collected by contemporary art patrons and is popular through social media.

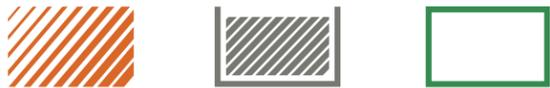
MATERIALS: Borosilicate glass is best known by its brand name, Pyrex. The sculptures are filled with noble gases, such as krypton.

PROCESS: This type of glass expands less than others. It requires more heat to work, and must be carefully worked to maintain an even thickness and to prevent cracking. A metal wire is concealed in the glass wall to ionize the neon; each piece must be perfectly sealed so that it will glow with color once filled with gas. A torch and kiln are Franklin's primary tools.

COMMUNITIES: Franklin's materials, process, and subject matter connect him with multiple groups within and outside of craft: selected pieces can be found in public collections such as the Renwick Gallery, Smithsonian Institution, Washington, D.C., and Mesa Contemporary Arts, AZ; collectors interested in contemporary art as well as science and medicine collect his work; the Discovery Channel has featured his work as have widely read blogs such as *Hyperallergic* and *Colossal*.



ANDY PAIKO AND ETHAN ROSE



PORTLAND, OR

ANDY PAIKO

BFA, STUDIO ART, CALIFORNIA

POLYTECHNIC STATE UNIVERSITY,

SAN LUIS OBISPO, CA

ETHAN ROSE

BA, MUSIC COMPOSITION, LEWIS AND

CLARK COLLEGE, PORTLAND, OR

MFA, SOUND, SCHOOL OF THE ART

INSTITUTE OF CHICAGO, CHICAGO, IL

Commissioned by Museum of Contemporary Craft in 2009, *Transference* has travelled to several museums in the US, and was included in *Object Focus: The Bowl* (2013). *Transference 4.0* is a recent acquisition to the Permanent Collection, purchased through funds provided by The Ford Family Foundation, through a grant from the Oregon Arts Commission, and individual supporters.

The installation combines the strange ethereal aural qualities of glass with the visual and physical sensation of spinning glass bowls. Each bowl is wired to rotate in an intentionally indeterminate sequence. A collaboration between Andy Paiko and Ethan Rose, the pair worked together to select and place bowls in response to each vessel's natural aural qualities; making the glass itself the third collaborator in the project.

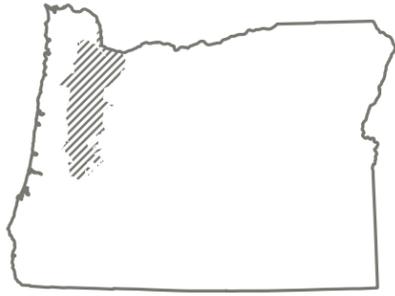
Paiko and sound artist/composer Rose share a mutual interest in recontextualizing antiquated objects and technologies, and are inspired by the buried histories of the glass harp and glass armonica.

Paiko's practice continues to push the boundaries of blown and cold-worked glass. His works since *Transference* have expanded in scale and size while retaining an intricate equilibrium to produce a finely and delicately balanced composition.

PROCESS: Process is the heart of Paiko's artistic essence. Each piece requires numerous steps: first he produces blown glass components in the hot shop, then detailed work in the cold shop such as grinding and balancing to assembly and fine finishing.

MATERIALS: Hand-blown glass and sound create an immersive experience. *Transference 4.0* employs the ghostly sounds of the "singing" vessel with the aural and physical sensations of seemingly random spinning bowls.

PLACE: Paiko has made his home in Portland for a decade, establishing himself as one of a new generation and iteration of glassmakers in the Northwest. Rose returned to Portland after his graduate studies took him to Chicago to continue his immersion within the local and regional sound and music landscape.



RYAN LABAR



SADDLEMAKERS SINCE 1883

PORTLAND, OR

BS BIOLOGY, ART AND CHEMISTRY MINORS,

GONZAGA UNIVERSITY, SPOKANE WA

POST BACCALAUREATE STUDIES AT NYSCC AT

ALFRED UNIVERSITY, ALFRED NY

MFA, UNIVERSITY OF NEBRASKA-LINCOLN,

LINCOLN NE

Recently relocated to Portland, the Montana native is the former Program Director at LH Project, a unique invitation-only residency program located near the foothills of Oregon's Willowa Mountains. LaBar's brightly colored ceramic sculptures are intimate and expansive, intricate yet industrial, and technically challenging to create. LaBar actively participates in international residency programs, which support mobile studios and workshop based ceramic artists with access to tools, equipment, and to other artists working in the medium.

MATERIALS: LaBar's focus is on the sculptural possibilities and behavioral characteristics of clay. His immersive practice centers on understanding clay through its entire lifecycle from raw material through firing and beyond.

COMMUNITIES: LaBar exemplifies the nomadic residency participants of the contemporary clay world. These residencies connect artists across the globe and offer environments and systems which cultivate a strong, deeply connected community of artists and potters. For example, LaBar's international residencies include: Archie Bray Foundation, Helena, MT; Da Wang Culture Highland, Shenzhen, China, Gjaestgivergaard, Tolne, Denmark, Kohler Factory, WI; LH Project, Joseph, OR; and Meissen Manufaktur, Germany.

PROCESS: For LaBar, process is the concept. He fabricates individual and wheel thrown elements, which are carved, stacked, layered, and woven into complex structures. As the clay dries, and through firing, neighboring forms shift, bend, and warp to accommodate adjacent elements, resulting in complex structural forms shaped by process.



NATALIE KIRK



CURATOR, THE MUSEUM AT WARM SPRINGS
ENROLLED MEMBER OF THE CONFEDERATED
TRIBES OF WARM SPRINGS
WARM SPRINGS, OR

Natalie Kirk is a contemporary maker who combines commercial, readily available materials with traditional Plateau basketry methods, techniques, and iconography. As curator of The Museum at Warm Springs, she has limited time to gather and process materials in traditional ways. Kirk, who teaches weaving through workshops and classes within and outside of the museum, was taught to weave baskets by her predecessor, Eraina Palmer. As curator, Kirk is responsible for the care and conservation of the collection, as well as developing exhibitions.

SHARING OF SKILLS: Kirk is part of a long generational thread of basket-makers. She learned from an elder in her community, and, in turn, passes on her knowledge and skills through workshops and family connections.

PLACE: Her work and life is deeply rooted in the region. She and her family live and work in Warm Springs, a community of nearly 3000 and the center of the Reservation. As the Curator, her stewardship and care for the collection links her deeply to the area's elders, makers, collectors, and history.

COMMUNITIES: Community, for Kirk, is linked to family, geography, elders, the museum staff and audiences, and to the tribal communities to which she is connected through heritage, her role as a basket-maker, and her position as Curator at the Museum.



EAST CREEK ANAGAMA



**KILN MASTERS CINDY AND DON HOSKISSON
WILLAMINA, OR**

SPRING 2015 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, JONATHAN STEELE**

The East Creek Anagama kiln, nestled in the hills of Willamina, OR, is based on an 8th-century Korean design and was the first of its kind in Oregon. Built in 1983 by ceramic artists Frank Boyden, Tom Coleman, and Nils Lou, the kiln is designed to provide an accessible, educational, and multi-generational site for wood-firing ceramics. Kiln firings involve students and teachers from Oregon high schools and colleges alongside professional artists and potters. This mix of novices and experts all participate fully and equally in the process from cutting and hauling wood to stoking the kiln, from preparing meals to unloading and cleaning the kiln. The Spring 2015 firing participants included: Elijah Pilkington, a student at Lakeridge High School, and 2015 recipient of the Val Cushing Award from the National Council on Education for the Ceramic Arts (NCECA); college students Cooper Jeppesen and Carson Culp who work independently and are employed by Mudshark Studios; Lori Allen who has been firing at this kiln since 2013; and Cindy and Don Hoskisson, kiln masters since 2000, who raised their family in the heat from this kiln.

PLACE: Located in the Coast Range foothills a few miles from the lumber town of Willamina. The land on which East Creek Anagama is located was once owned by Nils Lou, and is situated in a tree-rich area between Portland and the Oregon Coast. Although rural, the area is easily accessible from Portland; the proximity contributes to its ongoing use.

COMMUNITIES: Firing a kiln like this requires all participants to work together. Each firing includes a range of ages and expertise levels, building multi-generational connections through work and experience. The work is collaborative; anywhere from 20-30 people may show up to work shifts tending the fire through the night. Over the years, thousands of participants of all ages have worked together to fire the kiln. Several have subsequently built their own wood-fired kilns in and out of the state.

SHARING OF SKILLS: The kiln offers a unique educational experience in which all participants – regardless of age and expertise – are equal workers in executing the firing from start to finish. This includes chopping wood, stacking work in the kiln, feeding wood into the fire, unloading, and cleaning the kiln after a firing is complete. High school students teach adults, professional potters work alongside college students, and all stoke the fires around the clock.

The kiln is stoked from the front with large pieces of split wood, followed quickly by kindling-sized pieces through both pairs of side vents. The fire is drawn through the kiln and smoke is released from the chimney, which emerges from the hillside. As the flames are drawn through the kiln, they find their way in, out, and around the stacked pieces. As the firing proceeds, more and more ash is deposited until it permeates the kiln. The ash reacts like glaze, and melts onto the surface of the pots, resulting in muted colors and unusual textures. It is these visible effects that distinguish anagama wood-fired ceramics. As the effects are the result of chance, no two objects are the same. The effects of an anagama wood-firing cannot be duplicated through electric, gas, or other forms of wood-fired kilns.

Objects in this case are arranged in the order from which they emerged from the most recent East Creek Anagama firing. The case is positioned to mimic the objects location within the kiln, with works located closest to the kiln door in front, and those located closer to the chimney in back, or against the wall in this installation.