

DISCURSIVE

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DISCURSIVE evidences a range of craft practices and ways that these intersect, challenge, and amplify each other through proximity and discourse. The artists and writers in this publication first came together for the 2016 Summer Craft Forum at the University of Oregon. During this two-week event, UO faculty and visitors working in such media as ceramics, metalsmithing, fibers, and print occupied UO studios to make art and think collectively about craft, its relationship to discrete disciplines, and the individual practices of participants. After the forum, these people continued to work together in a number of capacities: lectures and panel discussions at the 2017 National Council on Education for the Ceramic Arts (NCECA) conference, a *Conversation on Craft* at the Oregon College of Art and Craft, an exhibition entitled *Made in Oregon* at the White Box Gallery, collaboratively teaching a class called *Object Permanence* at the Ox-Bow School of Art in Michigan, participation in an American Craft Council Think Tank, and a culminating exhibition, *Discursive*, at the Jordan Schnitzer Museum of Art.

DISCURSIVE is so titled to capture the spirit of this group's engagements, which come from a place of expansive discourse, frequently moves from topic to topic without a formal order, and often resolves complex issues and expressions into simpler ones. This publication is meant to operate similarly while providing a space for contributors to show their work and concerns related to their practice.

This publication is made possible with funding from the UO Department of Art, the Robert James Ceramics Foundation, the Carol and Terry Reinhold Family Foundation, and a JSMA Academic Support Grant.

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Foreword

As an academic museum, the Jordan Schnitzer Museum of Art seeks to connect faculty and students with art that moves, teaches, challenges, and inspires. This publication follows the museum's recent presentation of an exhibition of the same name. *Discursive* was on view in the JSMA's Artist Project Space from February 28 through April 29, 2018. Organized by University of Oregon Associate Professor of Art and Ceramics Coordinator Brian Gillis, it featured new works by Gillis and colleagues in the School of Art + Design alongside the works of visitors who participated in the UO's 2016 Summer Craft Forum with them. This reader expands on the multi-perspective dialogue between these artists. Rather than documenting the 2018 exhibition, it gathers these collaborators' individual reflections on making and thinking—told through pages individually curated by each.

Since 2011, the JSMA has offered yearly opportunities for UO faculty from partnering departments to apply for Academic Support Grants. This innovative program supports instructors, including 2017 applicant Brian Gillis, who propose projects that use the museum and its resources to enhance their teaching. Funds are provided by the JSMA, the UO's College of Design, and the College of Arts and Sciences, all of which are matched by the Office of the Provost. A primary selection criterion for these grants is the proposed project's curricular purpose and impact. This publication was made possible by an Academic Support Grant because, as a compendium of scholarship related to contemporary Craft and Art discourse, the museum recognized its potential for wide-ranging impact on- and off-campus: regionally, nationally, and internationally.

The JSMA thanks Brian Gillis and all of *Discursive's* contributing artists and writers for sharing their work, ideas, stories, and inspirations. Neither the exhibition nor this publication would have been possible without the dedicated efforts of the museum's designer, Mike Bragg; exhibition preparatory staff, led by chief preparator Joey Capadona; and registrar Miranda Callander.

Danielle Knapp, *McCosh Associate Curator, Jordan Schnitzer Museum of Art*

State Proof: Negotiating Print's Place

Ben Levy

Craft... isn't that a bad word?

This was the response of a print curator friend of mine when I told her of the writing task ahead of me. The 2016 Summer Craft Forum had me unsuspectingly grappling with printmaking in a new way and with its relationship to craft. On first inspection the makeup of the group seemed analogous: disciplines involving making of some ilk, traditionally in a communal workshop setting, with applications fluctuating from the fine to commercial arts, which have had various resurgences in recent history.

But once the discussions began among the participating artists and guests I noticed a growing uneasiness and trepidation within myself about fully flying the craft flag as someone with a printmaking background. Something about it didn't feel right, an unconscious hesitation to wholeheartedly identify with the term. Desiring to explore that discomfort, I first looked to Print's loaded sibling relationship with Painting.

Just a Print

Printmaking's elasticity is one of the things that makes its history and practice so rich: it encompasses half a millennium of artistic masterworks, as well as the lowly text you're presently reading (and the paper it's printed on, by marriage). Most print people, myself included, will be quick to herald Print as *The Democratic Multiple* or *The People's Medium*. For us, Print represents the free dissemination of ideas in a visual marketplace, uninhibited from the treacherous systems of courtly patronage. This belief is perpetuated and mythologized by figures throughout time whose radical artistic acts thumb their nose at authority. We too, will be the first to shake our fist at the sky at our arbitrary second-class status and subservience to Painting—that pure and rightful heir to the fine art throne.

But all our righteous indignation belies the fact that we benefit greatly from the privilege of Print's adjacency to Painting and the hierarchy with which Painting sits atop. When confronted with inclusion into the Craft discourse at the Forum I felt a knee-jerk reaction to patronizingly say to myself, "Oh, we're more like painting," to my own horror. Throughout Print's evolution we have categorized, divided, and expelled parts of our community in an attempt to preserve the most desirable aspects of the discipline—to align with the powerful and lay claim to that aristocratic

bloodline. From terms like *peintre-graveur* (to separate and elevate the autographic printmaker over the reproductive printmaker) and *serigraphy* (to elevate the artist's use of screenprinting over commercial use), there have been attempts to distinguish the *fine* from the art-less *applied* uses of our techniques. As with privilege of any stripe, it is hard to voluntarily give up. While we may be a step-child to Painting, that position has historically come with a comfortable amount of access and acceptance. These are privileges that other disciplines have been historically denied and have had to overcome steeper obstacles to achieve.

Coming to terms with this cogitative dissonance yields only more questions: Does the situation call for bending or breaking? Altering definitions and boundaries, or systematically changing our weights and measures? Is this a matter of giving inches or taking miles? Top-down or bottom-up? The aim of the Forum and *DISCURSIVE* to challenge through proximity and discourse has given me the time and space to begin to investigate my own relationship with these questions.

Craft craft(smanship) crafty

During the Forum, after a particularly robust discussion one evening, the printmaking student assistants from the BFA program asked how I define Craft in relation to Print. Not surprisingly, that was easier asked than answered. Craft is an especially slippery slope given that it means different things depending on personal practice and discipline.

[My ego is too small and my imposter syndrome too large for me to put forth concrete definitions, but I will relay here my personal thoughts and identify the variables underlying my attempt.]

I realized that there were various definitions and, thus, required slight augmentations of the word itself. Ultimately, I placed the variants along a spectrum of scale. I posited that Craft (with a capital C) was the farthest zoomed out, the term used to encompass the entire movement with its individual disciplines, and for use in discipline-to-discipline discourse, such as here in these pages. Zooming in we find craft (with a lowercase c), which I defined as an artist's personal conversation with her tools, materials, techniques, and the histories and vocabulary there within. This term, with a lower-case c, seems interchangeable with craftsmanship.

Crafty is our Bizarro—the inverted villain of our wholesome heroine craft—where the term starts to turn on itself and some of our compatriots get into trouble. Crafty is when the conversation starts *and ends* with technique, material, or tool. The artist's hand is creating energy but that energy is consumed by the act of creation, rather than leveraging that momentum beyond the physical coil of the object and into the next conversation with the audience. A pole vaulter gets no points for how far she can plant her pole into the ground. I have remarked more than once, "It's clear *you* had a lot of fun making it," but what is left for *me*, the viewer?

...But how is it made?

This is the question I'm asked possibly more than any other, and it is another pesky cognitive dissonance. For the better half of a decade I've taught in various museum settings, from lectures to docent training to discussing collection objects in study rooms. The educational mandate that comes with curatorial work is something I hold dear. Possessing technical proficiency in all of the major printmaking processes allows me to more than adequately address this question. But over the years I've become more guarded with my shop-talk. This is due in part to a feeling that, when it comes to printmaking, if you don't know how a piece was made, then you can't begin to understand or appreciate it. This regrettably leads to *How* eclipsing *Who What When Where* and *Why*. Therefore, before I answer this question, I question the question, *Why do you ask?* More often than not this leads to a more robust conversation.

...so I was right to be confused

My original-artist-numbered-limited-edition-lithographic-painting-print™ with embossed-seal certificate-of-authenticity® in gilded-conservation-style-framing© does nothing but sow confusion and mistrust into the conversation. Questions like *Is this original?* come up even when standing in a private study room in a major art museum. An exchange can easily slip into a rendition of *Who's on first* with me trying to translate misleading terminology, all the while failing to create a meaningful engagement with the art. For example, there is a persistent association of the term *print* with *copy*. Often, I start a discussion about Print by saying I will not use the word *copy* or *original*, instead I introduce the idea of the *unique multiple*, that each impression is "equally original" and that the artist intended this work of art to exist in multiples. I draw parallels to sculpture, a discipline for

which multiplicity has sizable real estate holdings, yet nobody walks up to Rodin's *Thinker* and first asks if it's a copy.

On View

There is a parallel conversation that comes up with print curators surrounding exhibitions, specifically the addition of special panels in the galleries that explain how the works on view were made. On one side of the discussion there are those who feel that illuminating an artist's choice of materials and techniques provide great insight, and thus explaining these (yes, often complex) processes is part of our educational mandate.

Those on the other side argue that, on average, the general public doesn't have an in-depth technical knowledge of *any* medium, yet that doesn't impede their engagement with the art. When you walk into a gallery of Renaissance paintings you don't necessarily expect to find a panel with images showing the difference between *tempera on panel* versus *oil on canvas*, or a didactic case in the sculpture court describing lost-wax and sandcasting techniques. The desire is to empower a visitor to have a meaningful exchange with a piece of art, regardless of specific previous knowledge. There is a fear that by providing additional technical panels we reinforce the impression that you need to first understand a technique before that can occur.

I fall somewhere in between. My own path to understanding art is through the artist's hand, and I want to make sure I offer enough information to make accessible this way of decoding a piece. But like the framework of my *crafty* definition, I don't want the conversation to end there. I would hate for the inclusion of added information to backfire and leave a visitor with the feeling that they were right to be confused or confirm that understanding *How* is paramount to appreciation.

Parlance and Patois

Artists and art historians come to an object from different perspectives. It took me a while to figure out how to altogether communicate with art historians. My background is in the studio, and I didn't encounter art historians in the wild until I got my first curatorial position in a museum. We were definitely speaking the same language but different dialects; my heavy art school drawl seemed a bit odd to my curatorial colleagues, and their exac-

titude when speaking about artists and objects was, to me, unnecessarily clinical and overly specific. It wasn't until a year or so later that one of the underlying causes became clear.

A colleague and I were getting back into her car to drive back to work after our first day of critiquing a group of students' thesis work; it was exhausting but typical for a full day of crits.

That wasn't quite what I expected. She stated, somewhat amused.

I was about to ask what about the student's work or presentations was unexpected, when it dawned on me. *Wait, was that the first time you've critiqued?*

Yeah. She said.

What!?! Oh my God, I had no idea! I would've prepared you!

I just assumed.

At that point in my career it was still pretty opaque to me how someone became a curator, but I assumed it had a similar trajectory from mine: going to art school, just with less exposure to toxic chemicals. Over half my life—my entire artistic education—was predicated on critique. What other skill set is there to critically looking at art? I assumed *art historical analysis* was just one of those dialectical discrepancies that ultimately meant what I knew as *critique*.

Those different approaches and how they relate to one another is something I think about quite frequently. Contrary to my scholastic achievement in geometry, I have a tendency to envision ideas as graphs. I've come to see critique and art historical analysis as horizontal and vertical curves, their intersection point being the work of art. The crucial variable is time, when the analytical juncture occurs, and its effects. My innate methodology when looking at art is to reverse engineer it back through the artist's hand and into the studio. Critique often happens during (or very close to) the time of creation. The artist is able to change course or refine her approach based on the feedback, and therefore all of the adjacent possibilities are considered up for discussion. Critique sees the piece along the vertical curve of that individual artist, her ideas, and the myriad possible forms her intent can take.

Art historical analysis on the other hand comes after the creative act has been completed and thus takes the work of art as fixed points—as fact: the fact of its existence, the fact of its formal qualities, the fact of its time and place, the fact of its authorship. Art historical analysis is the horizontal curve that places the work of art contextually along those variables. Whereas the interpretation is the flexible part in art historical analysis, in critique it is the flexibility of the work of art itself. It is in layering these approaches that a more fleshed out form is visible. This intersection and translation of approaches has been transformative to the way I look at and think about art.

Do these vignettes amount to anything? It's hard for me to get out of my own head to know. I took this opportunity to do some meandering rumination, and it led me to the intersection of Print and Painting, of good and evil craft, of studio and art historical practice, and sundry tangents and adages. I struggle with conclusions to these questions because the very idea of a conclusion feels incongruous to the ever-evolving nature of the issues. I believe if you're resting on your laurels, you're wearing them on the wrong end, and things that are easily answered do not remain questions. I do, however, find value, and hope you do too, in the discourse. Here's to faulty parameters and leaking analogies, to misaligned arguments and rough translations, and to gathering together with those who speak with different dialects to keep the fire stoked.

Benjamin Levy is a Seattle-based independent curator, art historian, and trained printmaker. Specializing in works on paper, he has held curatorial positions at the Henry Art Gallery at the University of Washington and in the Department of Prints, Drawings & Photographs at the Baltimore Museum of Art (BMA) where he co-directed the Baltimore Contemporary Print Fair in 2012 and 2015. Levy taught and lectured extensively in the Eleanor Henry Reed Collections Study Center at the Henry, and the Samuel H. Kress Foundation Study Center for Prints, Drawings & Photographs at the BMA. A 2009 graduate of the Maryland Institute College of Art in Baltimore, Levy studied Printmaking, Book Arts and Photography, gaining collaborative printmaking experience at Harland & Weaver, Inc. and Dieu Donn e in New York, and Dolphin Press & Print in Baltimore. He has been a contributing writer for Art in Print, and BmoreArt. He sits on the board of Tamarind Institute at the University of New Mexico and Seattle Print Arts. Levy's scholarly interests broadly span the history of printmaking—from D rer to contemporary art—viewing art history not through particulars of time and place that create distinct academic disciplines but through commonalities that bind artists together. Methodologically, he is interested in the structural relationship between hand, mind, and eye.

Back-to-School

Namita Gupta Wiggers

Mention an artists' residency to a colleague, and it typically conjures images of time and space away from daily life, an opportunity to focus on work without distractions. Visions of remote and bucolic settings, small urban studios, airstream trailers or a beach house come into view. Perhaps this is colored by the numerous applications for which I've written support letters for artists over the years; the settings sound marvelously *different* from the everyday. To consider the academic workspace—the classroom—as a creative environment for a summer residency for faculty and artists calls for and creates a physical and mental shift. A classroom that thrives during the academic year as a creative outlet for students becomes such largely because faculty employ it as their instructional worksite. To escape to a campus classroom for a summer residency reframes this space for creative endeavors of a different kind. The 2016 Summer Craft Forum activated inactive rooms vacated by students during summer months to create a space for participants to refresh their own practices, have conversations otherwise relegated to conferences and occasional discussions or emails, and to connect discourse, pedagogy and artistic practices. This was hardly business-as-usual for a University, let alone for a group of people committed to working within the contemporary craftscape.

That this was not an invitation into private studios, or even faculty studios is important, particularly given my own role in the craft field as a curator and writer. This Forum, or residency, was an opportunity to inhabit classrooms as sites of creative work—for faculty and their guests. Largely vacant of working students during the summer months, a variety of classroom and workspaces in the Art Department offered a range of configurations for all kinds of work. Solitary spaces were available away from others where one could write, read, or focus closely on something with minimal distractions. Other spaces were ready to support side-by-side as well as collaborative group work. Regardless of where one chose to spend their time, the familiarity of the classroom and available tools took residents back-to-school in the most literal of ways.

My own invitation from Jovencio de la Paz was deliciously unrestricted: join us to work on any project you like in any kind of space, and to join a public conversational panel with a selection of residency participants on one evening. As a curator, writer, and educator, this invitation opened a range of possibilities. Curatorial residencies are rare. Most are linked to

the production of an exhibition at the host organization or site, or involve a combination of studio visits and writing about the artists-in-residence. Only at the largest of museums in the US, for example, are curators given time and potentially spaces away from daily work to complete essays for publications; exhibition development is, even in museums of this size, wedged between meetings and grant writing, collection building and research, studio visits and meetings about meetings. The invitation to work on anything I wanted to opened space for me to experiment as the artists were experimenting. I viewed the time as a gift—a chance to be an observer as much as a participant.

Rather than seclude myself to write, I brought a set of experimental embroideries on which I've been trying to find time to work for ages. Portability and flexibility in terms of my own project was a key factor in this choice. I had no requirement or intention of completing any project; instead, my time could be about working with my hands in ways I cannot in my daily life. I elected to spend most of my time at a bench spot near others working in the jewelry studio. This studio offered air-conditioned relief from the oppressive summer heat but more importantly, it was well-lit, familiar and comfortable. The smell and space took me back to my time as a studio jeweler, and the conviviality of three friends and colleagues I've know for years—Anya Kivarkis, Yevgeniya Kaganovich, and Lori Talcott—melded fluidly with the smells of a kind of workspace I no longer inhabit.

The brightness of the well-lit metal studio contrasted with the soft, muted natural light in Stacy Jo Scott's solitary ceramic studio. The light in the fibers studio rested somewhere in-between these two spaces; it was a warm light that permeated the room, a soft light made softer still by the wood of the looms and the colored tones of yarns and yardage. Looking back, I realize that the clearly defined workstation and hard, clean-lined surfaces of the metals studio were, perhaps, closer to the deskwork I live in my day-to-day. In spite of my working on a fiber-centric project during the Forum, my own creative time over the years has been spent mostly at desks or metal studio worktables. The plethora of possibilities in the fiber area was, perhaps, overwhelming with the temptation to begin exploring a new skill that would be impossible to learn in two days, and impossible to return to after leaving the UO campus as such tools are not in my own home. Tables and chairs from which I could work on hand-held embroidery projects, and a studio of metalworking tools—these, in contrast, are concurrent with my work environments of the past several decades.

I find myself returning time and again to the intangible elements of the classroom studio environments during the Forum: the sound of Jeanne Medina and Jovencio de la Paz repeatedly scraping hard bars of wax onto a large piece of denim, their hands moving and making sound that was rhythmic but not musical; the gentle metallic rustle, weight, and coolness of Lori Talcott's work as she lifted and lay it on top of our backs as we took turns stretching out face down on worktables; and the tones of casual exchange rather than specificity of discussions amongst everyone during the workday and meals. These experiences and moments are rarely incorporated into discourse or critical essays. They remain part of the making process and the privilege of being physically present in such moments. And yet, there is something in the way these intangible moments can catalyze shifts in thinking, teaching, and making without being addressed in writing about craft.

Since our time in the Summer Craft Forum, I've had the privilege of participating in three residencies—each different yet connected not only to one another but also to the Forum. At the invitation of Erik Scollon and The Brick Factory, I spent two weeks in July 2017 as an invited guest for the session *The Object's Not the Point* at Watershed Center for the Ceramic Arts in Maine. The setting here is the very definition of bucolic: a rustic barn filled with tables and shelving, processed and ready-to-use clay dug from the area coupled with glazes, a variety of kilns and a pile of shards years in the making. On the walk from the cabins to the barn, we passed a working farm that supplied our daily food, three large pigs, a giant field with enormous "marshmallows" of bagged grass, a stagnant pond surrounded by the edge of woods with hiking trails. At dusk, fireflies flitted in the space between the tops of the grasses and trees until darkness fell, revealing stars across the sky. Nature, here, is at its most seductive—a highly different experience from walking from a car in a parking lot into a university studio, but the experiences are not so far from one another.

The invitation to be a resident at Watershed was as open-ended: a choice to do whatever I wanted to do for the long yawn of a day. In contrast to UO, the unfamiliarity of the setting, for me, opened a space to participate in performance and physical work of other people's projects. My impulse was to let go, to jump in and try something outside of my comfort zone with a new space, materials I did not know how to use, and collective work that is simply not part of how art historians are trained to work together. The lesson, learned at the Summer Craft Forum and expanded at Watershed, is that co-location does not mean parallel work without intersection and in-

teraction between people. Artists in these two gatherings work near each other to help each other, to support one another. At Watershed, Sally Ann McKinsey Sisk learned and taught me to rely on others as she executed a complex two-hour durational performance. As she sat on a brick inside a large beehive kiln and in front of a small well, people came through and placed unfired clay vessels she'd thrown atop her head. Using a pitcher, they chose to pour a little water, or to pour until the cup dissolved, causing clay to stream down her face, cover her eyes, coat her torso in the wet clay. Forced to rely on others to film, photograph, check in on her physical and mental state, Sally Ann reached her physical limit at the same time her ability to rely on others hit a wall, too. Despite refusing assistance as she stood shivering and covered in clay, people pulled together to pick her up, guide her to a tub, rinse her off with warm water, and give her a dry towel before guiding her back to her cabin for a hot shower. This story of collective support reveals the physicality of making, and reminded me, months later, of the way participants in the Forum checked to be sure people had food if they chose not to leave campus for a meal, of people heading to yoga to stretch their bodies contorted by bending over their work. How, I continue to wonder, can I extend this same attention to physical needs, to the body as connecting to the mind and to others to those executing other kinds of work in the craftscape that is not about making, but can be as sorely in need of physical and collective caretaking?

Ox-Bow School of Art in Michigan was the site of my second residency in 2017. As bucolic and remote as Watershed, Ox-Bow is an instructional environment, a school located in a remote and rural setting. Where days at Watershed were punctuated only by meals, Ox-Bow students engage in courses, meaning their time is committed to being in specific places and doing particular work during most days. Unlike Watershed, my role here was outlined in advance: to present a lecture and to conduct studio visits with the artists-in-residence. Between meetings, I sat in on a theory class, curious about the experience of critical reading and conversation combined with art making in such a setting. I spent time in the various libraries in multiple buildings, contemplating how and what kind of research for craft histories could be written solely from what was present, thinking of this as a parallel to the limited materials in resident studios that matched what they could or could not bring in their own or other people's cars. Last, but not least, I had to build courage to try a newly developing skill first explored week before at Watershed; it took until the last evening for me to feel comfortable taking space to throw on the wheel in the ceramics studio.

Skill acquisition or access to tools and equipment are frequently cited along with time and a distraction-free environment as drivers for artist residencies in applications I've read and for which, as I mentioned earlier, I am often asked to write letters of support. When I think about spaces such as Ox-Bow School of Art, Haystack Mountain School of Crafts, Anderson Ranch, Arrowmont or Penland, these unique educational and craft-centric spaces offer such access—from rudimentary to top-of-the-line connectivity to both tools *and* artist educators in workshop formats of varying lengths and entry levels. Skill acquisition, however, was not the focus of the 2016 Summer Craft Forum at UO. For me to have investigated weaving would have shifted the tenor of the Forum and turned colleagues back into instructors. Collaboration, not instruction was the point, and in this way, too, the Summer Craft Forum differs from most residential or collective experiences in an educational setting. In many ways, my presence at the Summer Craft Forum was touristic. I stayed only for two days, just enough time to slow down and ease into the group dynamics.

It was during my third residency of 2017 with Norwegian Crafts that I began thinking about the freshness of the Summer Craft Forum and the confluence of time, space, and touristic experiences. Invited to learn about the craftscape in Norway, I travelled with Andre Gali, Lars Sture and others throughout Oslo, Tromso and Trondheim during four weeks in September and October. Our days were filled with familiar activities: studio, museum and gallery visits, time with collectors and cultural leaders, and a symposium. Intense and richly rewarding, the casual depth of dialogical exchange during these weeks was, for me, an invaluable research experience. The spaces we visited, and ways in which an exchange of information took place was familiar, yet simultaneously unfamiliar given the newness of the cultural contexts. And it is in this space between what is known and what is new that the Summer Craft Forum resides. What took place at the Forum was not radical or revolutionary, but it catalyzed the familiar, namely art studios on a university campus, with a quiet energy. This endeavor opens possibilities for alternative modalities for experiential learning and knowledge exchange that could engage art historians as much as artists. The Summer Craft Forum engages what craft does in its best moments: craft reveals new possibilities in the familiar and everyday.

Namita Gupta Wiggers lives in and works from Portland, OR. Wiggers is the Director of the low-residency Master of Arts in Critical and Historical Craft Studies program at Warren Wilson College, and Director and Co-Founder of Critical Craft Forum. From 2004-14, she served as Director and Chief Curator of the Museum of Contemporary Craft in partnership with Pacific Northwest College of Art, Portland, OR.

Tim Berg and Rebekah Myers

Tim Berg and Rebekah Myers are a studio art collaborative based in Claremont, California. Berg and Myers have participated in multiple solo exhibitions, including *On the bright side...* at the Falconer Gallery at Grinnell College (2016); *Site Unseen* at the American Museum of Ceramic Art in Pomona, CA (2014); *Honest to Goodness* at Santa Barbara City College (2014); *An embarrassment of riches* at Dean Project Gallery in New York, NY (2013); and *As Luck Would Have It* at Nääs Konsthantverk Galleri in Göteborg, Sweden (2009). Berg and Myers have also participated in numerous group exhibitions in the US, Mexico, South Korea, Qatar and Kuwait. Their work is included in many private and public collections, including The Betty Woodman Collection at the University of Colorado and the Biedermann Museum in Germany. Berg additionally works as an Associate Professor of Art at Pitzer College in Claremont, California and a freelance curator. Berg received his MFA from the New York State College of Ceramics at Alfred University in Alfred, NY (2003) and BFA magna cum laude from the University of Colorado in Boulder (2000). Myers received her BFA from the University of Colorado in (2000) and continued her studies in graphic design at the California College of the Arts in San Francisco.

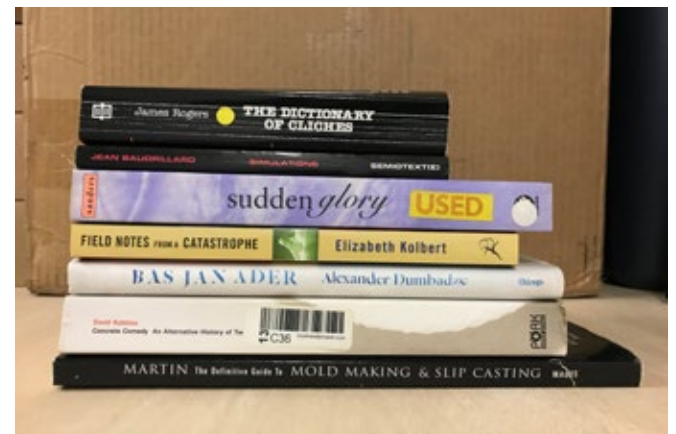
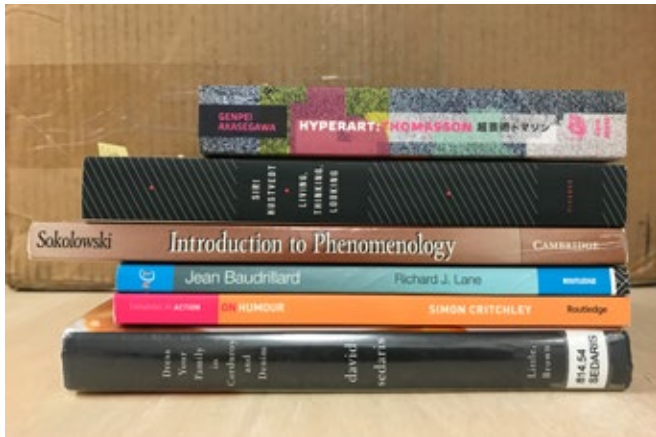
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Here today, gone tomorrow (cherry)



Clockwise:
This Way Lies Madness...
Needle in a Haystack
a thing of the past



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13040 © OLD FAITHFUL GEYSER, HEIGHT 150 FEET

Old Faithful Geyser, 150 ft., Yellowstone Park. This is the most celebrated picture ever taken of this famous geyser which with clock-like regularity gives its exhibition at intervals of 60 to 80 minutes throughout the entire year.

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PLACE
ONE CENT
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THIS SPACE FOR ADDRESS ONLY



Noah Breuer

Noah Breuer's ongoing project exploring the visual legacy of Carl Breuer and Sons (CB&S), his Jewish family's former textile printing business, which was established in Bohemia in the late nineteenth century. In 1942, the CB&S company was lost as a result of a forced sale to Nazi Party members, a few members of the Breuer family fled Europe and settled in California, and those who remained were killed.

After accessing a cache of CB&S material housed at the Czech Textile Museum in Česká Skalice in 2016, Noah used the swatch books and printed textiles he found there as a nucleus of primary source material and embarked on a reclamation project. The works in this exhibit evince his formal interest in manipulating decorative motifs, his dedication to the craft of printmaking, and his sustained inquiry into the rhetorics of communication through print media.

During the *Discursive* exhibition, Noah will lead participatory Rubbing Workshops in which visitors will be invited to collaborate with Noah and produce new artworks inspired by the CB&S designs. Visitors will make wax rubbings from laser-engraved table tops. Utilizing a variety of CB&S designs, participants will together reanimate the assembly-line-style production of the original factory, and imbue it with improvisation and play.

Noah holds a BFA from the Rhode Island School of Design, and an MFA from Columbia University. He also earned a graduate research certificate in traditional woodblock printmaking and paper-making from Kyoto Seika University in Japan. His work is in the permanent collections of the Whitney Museum of American Art, Watson Library at the Metropolitan Museum of Art, and the Brooklyn Museum of Art. Currently, Noah works as a Visiting Professor of Printmaking at the University of Oregon.

noahbreuer.com



Above: Chuppah
Below: Scooter Girl



Rubbing Table 2



The following is an excerpt from a forthcoming manuscript about the Breuer family by Noah Breuer's father, Robert:

Carl Breuer and Sons: The history of the family business

By Robert Breuer



On July 10, 1897, Carl Breuer, my great grandfather, and his two sons, Felix, my grandfather, and Ernst, my granduncle, placed an ad in Vienna's commercial newspaper of record, *Amtsblatt*, announcing the formation of their new trading company in the city's first district, *Carl Breuer & Söhne*, to

distribute woven fabric. They weren't starting from scratch because Carl had already worked for Stern and Company, another woven fabric business in Vienna. What's more, his wife's family, the Schnabels, had a long history in the textile industry. The families' experience and connections with textile manufacturing in neighboring Czech lands would contribute greatly to the new company's early success.

Textiles had become an integral part of the Czech Bohemian economy as early as the 16th century, with the processing of cotton and jute, and the formation of cloth weaving and dyeing guilds. By the early 19th century, dyers in the town of *Dvůr Králové*, were printing on fabric and the town gradually became well known in the industry for that expertise. By the second half of the nineteenth century, the industrial revolution had fully hit Austrian territories. In the Bohemia-based textile industry, fabric that had been produced for years by traditional handloom weaving were being made by new mechanical looms and spinning machines, mostly imported from Great Britain. As a result, costs went down and production went up.

As a substantial industry emerged, Jewish businessmen were among the first in the Austrian Empire to realize that those technological innovations would make the industry far more efficient, productive and profitable.

Soon purpose-built factories began to operate, powered at first by water, then steam and eventually electricity. They comprised the modern Bohemia textile industry that dominated sales within the Austrian Empire and abroad when opportunities for increased international trade became evident.

Carl Breuer's new textile fabrication/printing business was just such an enterprise. No longer trading in others' product, the Breuer firm established its own factory in 1902 in a Bohemian town called *Bílá Třemesná* (ger: *Weiss Třemeschna*) near *Trautenau* (cz: *Trutov*) where his Schnabel in-laws had a large textile enterprise.

Five years later, in 1907, business sales had expanded so that Carl Breuer & Sons (*CB&S*) decided to enlarge its production capacity. They sought a building permit for a textile block print and dye-house in the nearby town of *Dvůr Králové nad Labem* (ger: *Königinhof an der Elbe*) which itself had expanded rapidly until there were fifteen textile mills operating there. Once he obtained his permit, Carl Breuer and his sons Ernst and Felix purchased lots from Gabriel Hasse in the *Dolní predmestí* (Lower suburb) near the center of town where an old smaller factory already existed.

The Breuer company immediately began remodeling the older buildings and expanding capacity with the construction of new facilities. Their newly established factory was registered under the lengthy German name *Carl Breuer und Söhne, Baumwollwaren-Weberei, Färberei*



und Druckerei Königinhof a/E. In Czech that was *Karel Breuer a Synové, Textilní tiskárna, braverna a úpravna Dvůr Králové n/Laben* or translated to English: Carl Breuer and Sons, plain cotton goods weaving mill, fabricating and printing Königinhof on the Elbe. Throughout this document I often refer to the business concisely as *CB&S*, as it was often labeled for brevity and branding.

The two sons of the *Carl Breuer and Sons* business were Ernst (cz: Arnost) and Felix. Carl and his wife, Pauline, had six children, including three girls and another son, Emanuel, who died before the business was established.

On September 1, 1907, Carl Breuer passed away. His widow, Pauline, survived him for over twenty more years, living in *Königinhof* among her children. Ernst and brother Felix were left to run the business. Only months earlier in that same year, on May 19, 1907, Felix and his wife Olga's only child, my own father, Hans, was born in Vienna. And a year after that, in 1908, Ernst and his wife, Grete, had their own only child, a son whom they named Karl after Carl Breuer the elder, the father of Ernst and Felix.

The Breuer brothers, Ernst and Felix, took distinct roles in their shared business. Felix oversaw most company sales and represented the *CB&S* business in Vienna, while Ernst ran the factory at *Königinhof* in Bohemia. There was a company with dozens of employees, the payroll rising and falling with business cycles. An international enterprise such as theirs, with customers and suppliers inside the Empire and beyond, required representation in the Austrian capital, largely Felix's domain. The two brothers kept in daily contact by mail and telephone, visiting each other frequently either in Vienna or at *Königinhof*. Felix often brought along his son Hans on visits to the Czech operation, also providing them time spent with the large Bohemia-based family. These visits expanded the scope of Hans' Vienna-based youth. So, the young cousins Hans and Karl Breuer were able to get together regularly despite living at a distance. Similar in ages, the two cousins grew ever closer. In later years, the devastating loss of his cousin Karl along with his family became a great tragedy for Hans to endure.



Fabric samples part of the Carl Breuer & Sons archival collection at the Czech Textile Museum in Česká Skalice discovered by Robert Breuer in May 2014. These samples range from the decade 1910–1920.

My own parents, in naming my brother Steve and me, gave us the middle names Ernst and Felix respectively. In so doing, they were memorializing our granduncle and grandfather, those other two Breuer brothers two generations back, who had helped their own father, Carl, establish the family textile business in *Dvůr Králové/Königinhof* earlier in the twentieth century. The significance of our middle names became more poignant when we were old enough to realize that our namesakes had each died within weeks of our own births, Steve in 1936, and me in 1944.

Königinhof or *Dvůr Králové* was primarily a Czech speaking town next to a mainly German speaking population, located slightly south of the Sudeten lands. The entire Bohemia-based Breuer family spoke both languages. My grandfather Felix, his wife, Olga and their son, Hans, living in Vienna, of course, spoke German. Hans also heard Czech spoken on his many visits to *Dvůr Králové* as a youngster and as a young man while living and working with the Czech family. Although Dad claimed never to have mastered Czech writing or grammar, I know that he always enjoyed speaking the language. I recall how much he loved encountering a Czech speaker in America, such as on his many visits with us to a Czech restaurant in Berkeley where he could eat authentic Czech food and converse with the owners. Dad almost glowed when he spoke in the language of his Bohemia family homeland. Still, held among many unspeakable subjects, my father never talked at all about the factory or the town, nor its Jewish community. These all were things I learned later, on my own, long after his death.

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The First World War changed nearly everything in the old Austrian Empire. After the war ended in 1918, new smaller countries were carved from the former Empire, becoming independent states: Austria, Czechoslovakia, Hungary, Poland and Yugoslavia. Far-flung business enterprises were forced to split apart among the new smaller countries. The newly emerged state entities imposed all sorts of customs and other restrictions. Residents of the new, smaller countries who had all been “Austro-Hungarians,” now had to choose and declare a domicile

of record. For our family that meant choosing between Austria and Czechoslovakia. The Bohemia Breuers, who had been living in *Königinhof* where the factory still stood, now found themselves living in the newly independent state of Czechoslovakia where they chose to remain as Czech citizens. Felix Breuer and others of his family, who had been living in Vienna, chose to stay and thereby became citizens of a separate state of Austria.

It became legally impractical for *CB&S* to maintain a Vienna office separate from its Bohemia factory. Consequently, Ernst Breuer and Felix Breuer, the two owner-brothers, came to an entirely “amicable parting of the way,” as my father described it. Although both had been equal partners in the family business, they entered into an agreement whereby Ernst would buy Felix’s interest in the company over time so that eventually Ernst would become the sole owner.

Also, with the end of World War I, Ernst Breuer, in compliance with the separation of Austria from Czechoslovakia and in accordance with the laws promulgated by a proud new Czech dominated government, *Carl Breuer und Söhne* now included the company’s Czech name of *Karel Breuer a Synové*. Ernst Breuer appointed his only son Karl (cz. *Karel*) named after the elder Carl Breuer, and Karl’s wife, Markéta, known to family as Ilsa or Ilse, as his own successors.

Life for the extended Breuer family in *Königinhof* was supported by the increasingly successful factory business. The family maintained spacious, comfortable homes and a circle of good friends. They were a part of the town’s small Jewish community and members of its synagogue, where cousin Carl Kohn served as part-time temple administrator. The Breuer company’s pool of employees grew. In the 1920’s, *CB&S* variously employed between thirty and sixty workers, along with four to seven plant managers, of both Czech and German nationalities. At that point, approximately a third of the *Dvůr Králové nad Labem* population was German—families who had lived in Bohemia for generations, even centuries.

The CB&S factory specialized mainly in the production of custom-made ties, ladies pinafore dresses, scarves, napkins, tablecloths, aprons, and bedspreads. The business also owned a store in Croatia's capital city, Zagreb. CB&S products were exported to Yugoslavia, Rumania, Sweden and England. The Breuer business even managed to thrive during the Depression years. After the death of his father, Ernst, in 1936, twenty-eight-year-old Karl Breuer took over and ably ran the factory as a flourishing enterprise. By the late 1930s, the young and gregarious Karl and Ilsa Breuer became the new center of the Bohemia family, owners of a very productive business within a thriving industry. Textile production accounted for 360,000 jobs by 1935 and it continued to dominate northern Bohemia through the entire first half of the twentieth century. *Carl Breuer & Söhne* company records indicate that in 1939 the factory printed about 660,000 meters (772,000 yards) of fabrics.



CB&S product lines allowed company sales representatives to offer customers printed combinations of color, size, and pattern over a wide range of sample designs. Yearly style collections were introduced, inspiring customer choice in adapting variations to their own merchandise. Product lines carried evocative names such as those shown here: Ariane, Aurora, Lucerna, Tatra, Kosmos, Alice, Ida, and Salome

Sonja Dahl

Sonja Dahl is an artist, writer, and Research Associate in the Department of Art at the University of Oregon, Eugene. She draws from a textiles background in her artwork, and in her scholarship delves into the cultural, economic, historic, and metaphoric aspects of how textiles and textile processes live within and reflect the values of human societies. Her recent projects focus on the colonial history and contemporary trending of indigo dye iwteness. In 2012, she began an initial eighteen month period of arts research in Indonesia with support from the Fulbright Foundation and the Asian Cultural Council, which has grown into a series of projects and collaborations in the years since. Sonja received her MFA from Cranbrook Academy of Art (2012), her BFA from the University of Oregon (2010), and her BA from California Lutheran University (2001). Her artwork has been exhibited nationally and internationally, and her writing is published in both peer-reviewed journals and print-based and online arts.

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Whitework embroidery samplers





Whitework: Race Traitor (Detail)



Whitework: Race Traitor



Whitework: Haunted



Whitework: Surrender This Story of Salt (Detail)

Whitework

"Start with what you know."

This is a piece of advice often handed to young artists, writers, and poets; an offering to remember who and where we are. An offering to remember that our stories are both sustenance and powerful tools for culture-work. It is also a piece of advice offered in times of creative crisis, when a state of blockage or confusion threatens to overwhelm and stunt the thought process. Sometimes we may find that there are aspects of ourselves we thought we knew intimately, which turn out to be quite alien on closer examination.

A few years ago a friend of mine put forward a query to his community on Facebook. He asked of his white friends that they share with him what their white identity means to them, and how they experience it. I was startled when I undertook this task that what arose first within me from his question was a great blankness. A blank white expanse, seemingly contentless and void. My mind raced to fill that void immediately, but its specter has haunted me to this day and pushed me to delve deeper, to question what whiteness is, how it functions in our culture, how I myself experience it, and what roles it plays in the constructs of power that support the flourishing of some at clear expense and exploitation of the flourishing of others.

In my ongoing series of projects under the conceptual banner of Whitework, I use techniques drawn from historic white-on-white textiles to probe the contemporary cultural shift in which the benefits of white identity are simultaneously contested and championed on the public stage. The word "Whitework" references forms of white-on-white quilting and embroidery that gained popularity in the newly independent colonies of the American Northeast. Considered the epitome of a young woman's needleworking skills, whitework required patience, time, focus, precision, and a steady hand.

In my reinterpretation, Whitework is also a cultural process and a call to action, for myself and other white-identified people to awaken from historical amnesia and take responsibility for our embeddedness in and implicit benefit from systemic racism. This process also requires patience, time, focus, precision, and steady hands. Whitework grows from little accumulating acts of treason; the rise and fall of needle and thread piercing cloth, rearranging the weave structure one stitch at a time.

Whitework: SurrThis Sender tory of Salt



Jovencio de la Paz

Jovencio de la Paz is an artist, weaver, and educator. His work explores the intersection of textile processes such as weaving, dye, and stitchwork as they relate to broader concerns of language, histories of colonization, migrancy, ancient technology, and speculative futures. Interested in the ways transience and ephemerality are embodied in material, de la Paz looks to how knowledge and experiences are transmitted through society in space and time, whether semiotically by language or haptically by made things. He is currently Assistant Professor and Curricular Head of Fibers at the University of Oregon.

Jovencio received a Masters of Fine Art in Fibers from the Cranbrook Academy of Art (2012) and a Bachelors of Fine Art in Fiber and Material Studies from the School of the Art Institute of Chicago (2008). He has exhibited work in solo and group exhibitions both nationally and internationally, most recently at The Museum of Contemporary Art in Denver, Colorado; Ditch Projects, Springfield, OR; The Art Gym, Marylhurst, OR; ThreeWalls, Chicago, IL; The Museum of Contemporary Craft, Portland, OR; Casey Droege Cultural Productions, Pittsburgh, PA; The Alice, Seattle, WA; Carl & Sloan Contemporary Art, Portland, OR; 4th Ward Projects, Chicago, IL; SPACE Gallery, Portland, ME; The Sculpture Center, Cleveland, OH; SOIL Gallery, Seattle, WA; Roots & Culture Contemporary Art Center, Chicago; The Hyde Park Art Center, Chicago; Uri Gallery, Seoul, South Korea, among others. He regularly teaches at schools of art, craft, and design throughout the country, including the Ox Bow School of Art in Saugatuck, Michigan, the Haystack Mountain School of Craft in Deer Isle, Maine, and the Arrowmont School of Craft in Tennessee.

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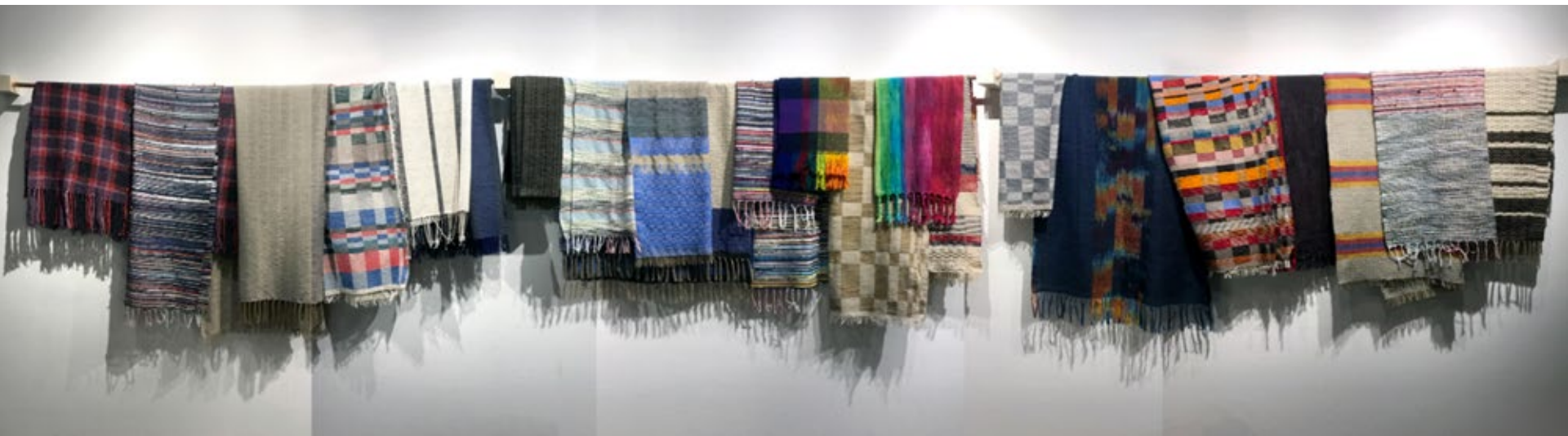


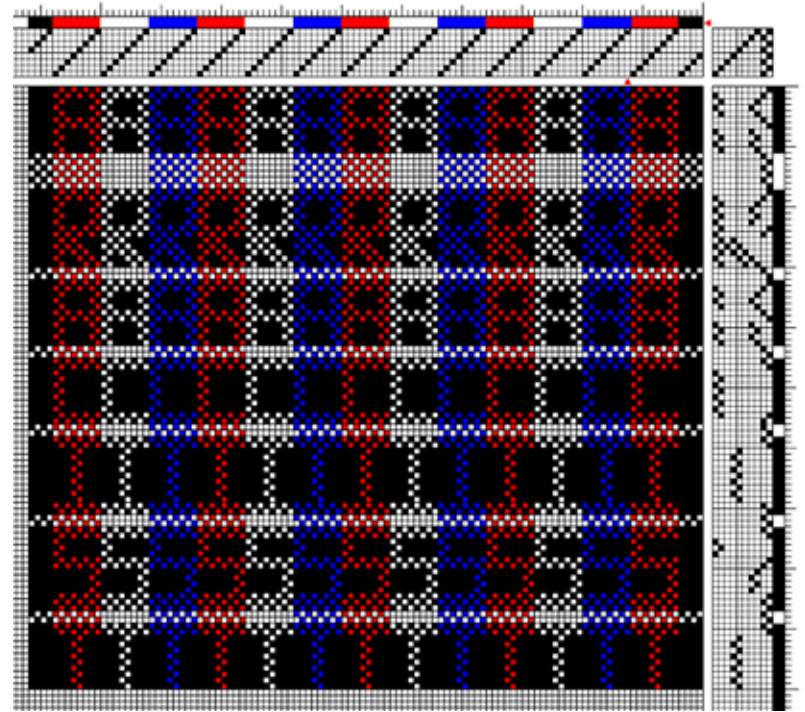
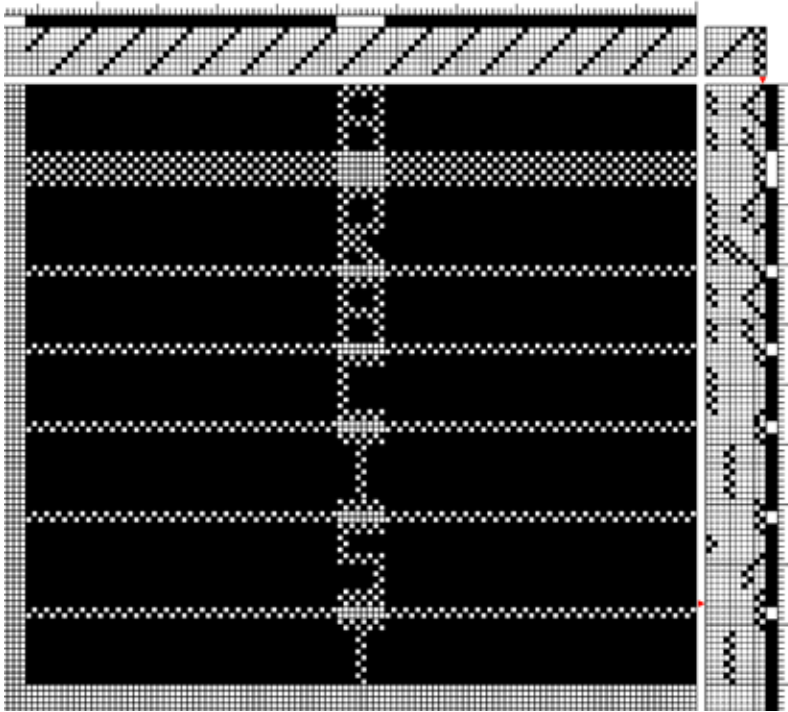
Untitled (Summer and Winter) & in the Summer, so too the Winter (installation)

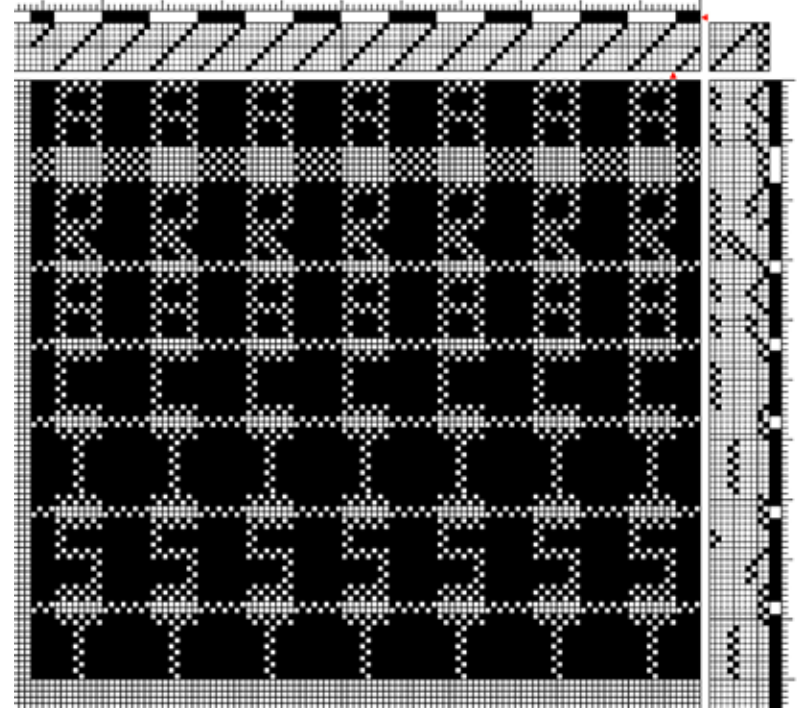
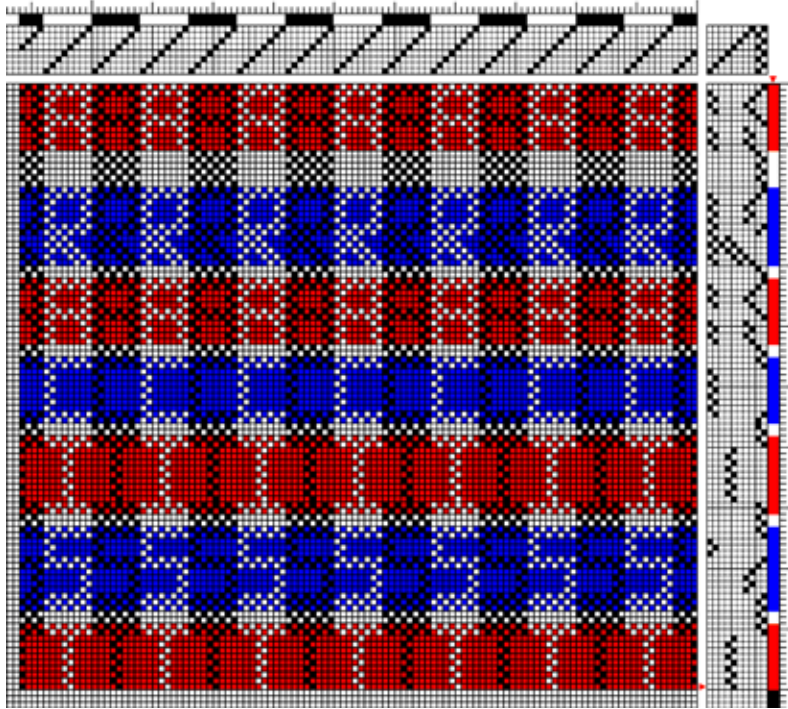


Black Rug

Return to Great Mother's Infinity (Jovencio de la Paz et al)







Jovencio de la Paz

Options for “A Racist”

This work takes on the form of a “weave draft,” a traditional way that European and American weaving patterns were designed. Weavers carefully read these patterns in order to set up their looms to create the design, which is laid out on the left-hand side. By learning how to read this Weave Draft and following the different color options laid out for warp and weft, or even developing your own color options, you can weave the pattern for “a Racist” on your own floor loom.

Brian Gillis

Brian Gillis examines sociocultural issues as consequent evidence of particular historic moments. His work uses a variety of production strategies and conceptual approaches. These often draw from specific sites and related institutions, and range from the production of objects and editions of multiples to site-specific installations and actions.

Gillis is the recipient of distinctions including fellowships from the Illinois Arts Council, Oregon Arts Commission, and MacDowell Colony, and residencies at the Massachusetts Museum of Contemporary Art, International Ceramic Research Center (Denmark), and Arizona State University's School of Arts, Media, and Engineering. Gillis has exhibited at national and international institutions including CUE Art Foundation, the Mint Museum, Mildred's Lane, and the Milwaukee Art Museum, as well as the Cluj Museum of Art (Romania) and Heilongjiang University (China).

Gillis received a Master of Fine Arts from the New York State College of Ceramics at Alfred University, and is currently Associate Professor of Art and Area Head of Ceramics at the University of Oregon.

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Above: 1855–Present

Right: A Subdermal Power Object for Social Progress (Frederick Douglass)

Opposite: A Directional Antenna for Broadcasting Pirate Radio





Campeche Chair
1809–1819
Made by John Hemmings (1776–1833)
For Thomas Jefferson (1743–1826)
Cherry, mahogany, and lightwood inlay



Throne Chair
Date of manufacture unknown
For Qianlong Emperor, Hongli (1736–1795)
Incised and painted red lacquer over wood

4600 Ma (Million Years Ago) Planet Earth forms from accretion disc revolving around the sun

4100 - 3900 Ma First life (cells resembling prokaryotes)

3500 Ma First single-celled organism (bacteria)

2500 Ma First organisms to use oxygen

1200 Ma Sexual reproduction evolves leading to faster evolution

600 Ma Earliest multicellular organism (probably porifera)

505 Ma First vertebrates

256 Ma Earliest mammal-like reptiles (possibly therapsida)

220 Ma First Mammals (possibly monotremes)

85 Ma First Euarchonta, proposed grandorder of mammals

65 Ma Plesiadapiformes, the "stem-primate" ancestor to all primates

63 Ma Haplorrhini (dry-nosed primates)

30 Ma Haplorrhini splits into Platyrrhini and Catarrhin. Platyrrhini are thought to have migrated to South America at this time. Catarrhin stayed in Africa.

15 Ma Homidae (Great Apes) speciate from ancestors

13 Ma Pierolapithecus catalunicus, common ancestor of Humans and Great Apes

3.6 Ma Australopithecus Afarensis (between 3.9 - 2.9 MA). Considered the earliest hominins, splitting from Chimpanzees. Strong evidence of bipedalism and developed diet of scavenged meat once on the savannas.

3.5 - 3.3 Ma Kenyanthropus platyops. Stone tools are deliberately constructed

3 Ma Bipedal Australopithecines (a genus of Hominina) evolve in the savannas of Africa being hunted by dinofelis (extinct species of sabre-toothed cat). Loss of body hair occurs from 3 - 2 MA in parallel with development of full bipedalism.

2.6 Ma Beginning of Paleolithic period

2.4 - 1 Ma Homo habilis use of sophisticated stone tools. Thought to have coexisted with Homo Erectus (Homo ergaster or African Homo erectus) for ~.5 Ma (until 1.5 Ma).

1.8 Ma - 143 Ka Homo erectus. Changes in pelvis and backbone allowed Homo erectus to travel great distances (believed to be in pursuit of large herds of animals). This is the oldest fossil of a hominin found outside of Africa.

1.5 Ma Control of fire by Homo ergaster. Height reaching 6.2ft, evolution of dark skin and loss of body hair is complete by 1.2 Ma.

1.2 Ma - 800 Ka Homo antecessor may be the common ancestor of humans and Neanderthals sharing 99% of DNA (and 95-99% of DNA with chimpanzees)

700 Ka (Thousand Years Ago) Homo pekinensis appears in Asia

700 - 200 Ka Homo heidelbergensis lived in Africa, Europe, and Western Asia. Was a very large hominin that developed a more advanced range of cutting tools, combining wood, stone, and other materials. Evidence suggests that they may have hunted big game with advanced hunting technology. Homo heidelbergensis left footprints in solidified powdery volcanic ash in Italy.

500 Ka Divergence of Neanderthal and Denisovan from common ancestor

300 - 200Ka Evidence of anatomically modern human, Homo sapien

160 Ka Homo sapien idaltu found outside of Africa (~177Ka, Israel). Possibly the earliest evidence of behavioral modernity consistent with the continuity hypothesis and origin of societal evolution, which includes fishing and the use of red ochre (Homo erectus may have used ochre as early as 285 at site Gnjh-03 in the Kapthurin formation of Kenya).

100 - 50 Ka Evidence of cultural artifacts, ritual objects, and language (FOXP2 a "language gene" found)

75 - 70 Ka Evidence of perforated beads suggesting shell jewelry made from sea snails (Blombos Cave, South Africa). Microliths discovered on the south coast of Africa, suggesting that bows and arrows may have been used at this time.

60 Ka Homo sapiens that left Africa may have interbred with Neanderthal at this time. Homo floresiensis (100 - 60ka), a descendent of Homo erectus referred to as the "Hobbit" people measuring 3.6ft, dies out.

50 Ka Homo sapiens migrate out of Africa into India and Asia. Behavioral Modernity, or "Great Leap Forward", suggested by evidence of systemic use of body decoration, social learning, abstract thought, figurative art, cooperative labor, controlled use of fire in hearths, transport of resources over long distances, composite tools, etc. Homo floresiensis dies out.

40 Ka Migration to Australia. Oldest use of print (blown pigment through hand stencil, Sulawesi, Indonesia)

40 - 20 Ka Independent Neanderthal lineage dies out

35 - 30 Ka Oldest fiber found (flax fiber, Georgia). Homo erectus dies out.

30 - 25 Ka Evidence suggest migration across Bering Strait land bridge

24 - 17 Ka Oldest use of Ceramic (Gravettian culture figurines, Europe)

20 - 10 Ka Mesolithic Period. Current Holocene, geological epoch. Oldest pottery (Xianrendong in Jiangxi, China)

17 Ka Oldest example of Atlatl use, found in Combe Sauniere (Dordogne), France

13 Ka Evidence of a mutation in a human protein encoded by the SLC24A5 gene, which appears to have played a key role in the evolution of light skin in humans of European descent. Earliest sample found in Satsurblia Cave, Georgia. Was widespread from Anatolia to Iran at the beginning of the Neolithic period and was introduced to Europe with the arrival of the first farmers in ~8Ka.

10 Ka Neolithic period. Agriculture develops and spreads, and sedentary societies establish villages and towns. Possible domestication of dogs. Evidence of carved wood figurine.

6 - 5 Ka Bronze Age. Oldest written language (Cuneiform, Sumerian).

3 Ka Iron Age

Also known as the light mill or solar engine, the solar radiometer demonstrates how light can be transformed into energy. Its invention in 1873 is credited to Sir William Crookes.





Yevgeniya Kaganovich

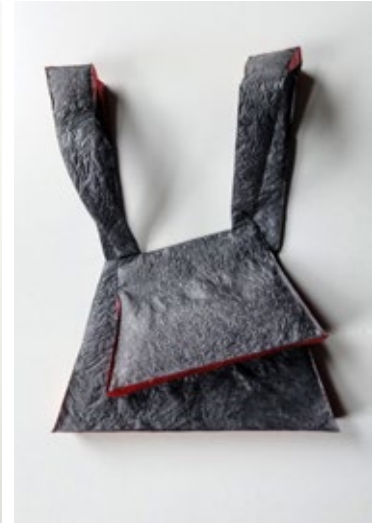
Yevgeniya Kaganovich is a Belarus born, Milwaukee, Wisconsin based artist, whose hybrid practice encompasses Jewelry and Metalsmithing, sculpture and installation. Yevgeniya has received a Masters of Fine Arts from the State University of New York at New Paltz and a Bachelors of Fine Arts in Metal/Jewelry from the University of Illinois at Urbana-Champaign. Yevgeniya has been an active art practitioner since 1992, exhibiting her work nationally and internationally. Her work has received a number of awards and has been published widely.

Yevgeniya's interests in craft scholarship and pedagogy lead her to undertake curatorial projects, panel and symposium organizing, and other contributions to contemporary craft discourse. Yevgeniya has worked as a Designer/Goldsmith at Peggie Robinson Designs, Studio of Handcrafted Jewelry in Evanston, Illinois and has taught Metalsmithing at Chicago State University, and Lill Street Studios, Chicago Illinois. Currently, Yevgeniya is a Professor in the Department of Art and Design, Peck School of the Arts, at the University of Wisconsin-Milwaukee, heading a thriving Jewelry and Metalsmithing Area with graduate and undergraduate programs.

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grow



Clockwise: Gray/Green Hinged Collar; Deflate 3; Gray/Gray Neckpiece; Gray/Yellow Cubes

Yevgeniya Kaganovich: Function Fictions

Interview by Susan Cummins, *Art Jewelry Forum*, 10.29.2013

Yevgeniya Kaganovich is a very diversified and articulate artist. Her show at Heidi Lowe Gallery called *Function Fictions* is a continuation of an investigation of her fascination with pearls. She has some interesting thoughts about them and a new process for using them in the making of her necklaces. I also asked her about some of her earlier work, which veers out of the jewelry realm but stays in the land of the body.

Susan Cummins: Pearls have been your thing for a long time. What kind of hold do they have on you?

Yevgeniya Kaganovich: I am fascinated by the distance between “pearl” the object and “pearl” the cultural contract. Pearls have come to have so many different, sometimes diametrically opposing connotations: status, wealth, power, glamour, celebrity, purity, innocence, corruption, and seduction. The pearl operates as a signifier of these cultural constructs. But in reality, the pearl is this very unlikely object. Considering its origin, a pearl is a scar, an imperfection that has been glorified, elevated to a status of preciousness, and ascribed a high monetary value. For all of its cultural conditions, prestige, and historical status, a pearl has a meager beginning as a mere irritation, an anomaly. It gets even more complicated with cultured pearls. They are deliberate intrusions into live organisms—hybrids, mutants. And then there is nacre, the iridescent outer coating of pearls, which is a bit magical, because its formation is not fully understood scientifically. It is secreted by a mollusk. Its function is to smooth the shell surface and protect the soft tissues from debris/future pearls. A mollusk deposits successive layers of nacre onto a pearl all its life. We value the pearl based on how thick and lustrous its nacre is. In my pearl work, I attempt to think through some of these dichotomies.

How does the new series of pearl-related jewelry in the *Function Fictions* show differ from the series made earlier, from 2005–2009?

While the 2005–2009 series dealt with the pearl as object and image, the new series focuses more explicitly on the pearl necklace format, particularly the traditional pearl clasp.

In the older work, I wanted to examine the cultural value of pearls by transforming small freshwater pearls into an image of a large perfect pearl



From left to right:

Pearl Clasp Necklace 2, rhodium plated sterling silver, porcelain, silk thread, 8" x 8" x 5/8," 2012, photo: Yevgeniya Kaganovich

Pearl Necklace X, potato pearls, silicone rubber, 14KW gold, silk thread, 8 ½" x 9 ½" x ½," 2006, photo: Naomi Shersty

Pearl Clasp Necklace 4, rhodium plated sterling silver, porcelain, fresh water pearls, silk thread, glaze made by fresh water pearls fired to cone 13, lacquer, 8" x 8" x 5/8," 2012, photo: Yevgeniya Kaganovich

necklace. I was juxtaposing precious and experimental materials to question the cultural value of precious jewelry. Through blanking, silhouetting, inflating, or flattening the image, I was attempting to transform the work into iconic images of jewelry. These pieces were both literal and cultural images of a pearl necklace.

The new series utilizes altered images of a traditional pearl clasp and porcelain “pearls.” I flatten, inflate, gradate, and deform the clasps, disrupting their function in this transformation and making them into decorative elements. I slipcast porcelain to resemble pearls and then give them nacre by melting actual freshwater pearls onto the surface.

During an artist residency at The International Ceramics Studio, Kecskemét, Hungary, I made a discovery that when pearls are crushed and fired on the surface of porcelain to cone 13, they make a transparent blue glaze. In this new work, freshwater pearls are transformed into puddles of luster on the surface of otherwise soft, slightly deformed large, round porcelain forms. Fusing two precious materials, freshwater pearls and porcelain, changes both, creating a new kind of precious jewel.

Can you elaborate on the title of the show *Function Fictions*? What does it mean or refer to?

Function Fictions refers to multiple dichotomies that I aim to explore in this body of work: precious/nonprecious; functional/decorative; and jewel setting/connectors/mechanisms.

In my mind, pearls are almost mythical fictitious constructs. In this new series, large, perfectly round pearls are approximated in porcelain, while real pearls serve as connectors. I am also creating a fictitious jewel by melting pearls onto the surface of porcelain. There is a lot of play with inverting and distorting the traditional functions of pearls as cultural, social, and precious-material constructs. Another material fiction of sorts occurs with the rhodium-plated silver.

There is also a more direct inversion of functional elements, particularly the traditional pearl clasps becoming decorative. They are inflated, graded, fragmented, flattened, blanked out, and juxtaposed with negative silhouettes of pearls. Their decorative characteristics are played up to the point where they lose their use as mechanisms. Clasps become ornate decorative elements, hooks become “beads” and “pendants.”



double mouth piece 20, cast rubber, latex sheet, 6' x 5" x 1' 5" when inflated, 2010, photo: Naomi Shersty



balloon mouth piece 11, cast rubber, weather balloon, helium, plastic, cord, brass stanchions, 22' x 8' x 8' 2009, photo: Naomi Shersty

Your investigations and projects have often included strange-looking devices that interact with the body. Some of these are wearable and some are not. Is the body, rather than jewelry, your territory of inquiry?

The body is often the subject and/or the site, but function, whether it's utilitarian, social, or evocative, is probably just as important in my practice. My work has developed in three distinct but related directions: sculptural body extensions that display a physiological condition defined by the corporeal body and the social environment; jewelry that explores cultural and social functions of adornment; and installations that attempt to locate the human experience within architectural and cultural constructs.

In making jewelry, I am interested in exploring the cultural and social functions of adornment. I am fascinated by the function of craft objects beyond utility. Specifically, I am interested in how jewelry functions to signal identity, power, fraternity, and status, as well as its ability to communicate ideas about the wearer, project a desired image, attract, and seduce. Much

of how a piece of adornment functions is determined by the materials and the value attributed to these materials. This is the focus of much of my wearable work.

Throughout the long-standing series of body extensions, I address the complexities of inner personal and social interactions conditioned by the corporal body. I explore the absurdity of our attempts to express, perceive, communicate, and understand. I think of the pieces I make as body extensions and as projections of mental habits and bodily knowledge. I aim to make objects that, through their use, comment on aspects of our existence, our experiences, our interactions, and our bodies. I am interested in function as a point of access for the viewer and an opportunity to create meaning. It's important that the work is not read as sculpture to be observed, but that it invites the viewer's participation, whether actual or imagined. It's through this engagement that the function and implications of each piece are considered.

While the objects I make mark the body as the site of exchange, in installation I attempt to locate the human body within architectural and cultural constructs and consider our existence within and our effect on them.

Throughout its various modes, my work is defined by my training and practice in jewelry and metalsmithing. My handling of the materials is informed by sensibilities that are prevalent in making jewelry and metal objects. The range of specific processes, methodologies, and materials enhances my ability to engage topics that are inherent to craft—wearability, the body, function, ritual, and preciousness. I firmly believe in the ability of creative objects to carry meaning and communicate ideas through their historical, social, and cultural use. The advantage of originating in a craft discipline is the opportunity to utilize formats rooted within the applied tradition and employ craft strategies to create objects that explore and communicate ways of existing and making sense in the world. Craft scholar Lisa Norton stresses that craft has an inherent capacity to talk about “the stuff of life” through objects because craft in general is primarily about the body, use, and life.

Whether it is through format, process, material, performance of labor, or the cultural implications of objects, I strive to create objects and experiences—all in one way or another tangential to the applied tradition—and locate them at a point of the body as the site of exchange. Through these objects, I explore ideas about being and making our way through life. The variety of approaches to material, format, and process, allows me to address these concepts, ultimately resulting in a hybrid practice.



Yevgeniya Kaganovich with Nathaniel Stern, **Strange Vegetation**, latex, Plexiglass, air compressor, arduino prototyping platform, relays and diodes, solenoid valves, ball valves, servo motors, computer and custom-built software; dimensions variable, 2011, photo: Naomi Shersty

Collaborations using film, installations, balloons, literature, and so forth are prominent in your list of projects. Is there a focus to the subjects of these projects?

I've been really fortunate to have an opportunity to collaborate with a few amazing artists. While the subjects of these investigations are often consistent with my overall practice, collaborative work offers different and new ways to address these same ideas.

For me, collaborations are always an exercise in letting go, giving up a certain amount of control for the sake of ending up somewhere new and different. My current project, *grow*, is probably the most extreme version of that. I am the initiator and the primary maker, but many other people, artists and non-artists, contribute their time, skills, and materials to the project. I developed the initial forms, processes, and parameters for this installation, but I don't know how, where, or when it is going to end.



grow, durational project finale, Lynden Sculpture Garden, reused plastic bags, dimensions variable, 2016, photo: Jim Charles



grow workshop, Milwaukee City Hall, 2016, photo: Kenny Yoo

grow is a series of durational installations in a number of public buildings throughout the city of Milwaukee. At each location, a system of interconnected plant-like forms grows over time, simulating a self-propagating organism in multiple stages of development, and utilizing reused plastic bags as base material. Layers of plastic are fused together to create a surface similar to leather or skin, molded into plant-like volumes, and connected with plastic bag “thread,” creating a system made out of a singular material. I’ve set up official plastic recycling bins at each location, where I periodically collect the bags and add onto each organism. Like weeds, these organisms grow into unused spaces, niches, stairwells, and other peripheral architectural elements. Through *grow*, my goals are to transform an artificial manipulated material into a seemingly unchecked, feral, opportunistic growth and to visualize and punctuate reuse by juxtaposing it with slow, methodical, labor-intensive making that plays with control, “craftiness,” and precision. Public involvement ranges from contributing plastic bags for specific locations to participating in workshops that I regularly hold with my student assistants who work with me through a terrific undergraduate research program at my university.

Can you recommend any particular books you have enjoyed recently?

Vibrant Matter by political theorist Jane Bennett

Thank you.

Anya Kivarkis

Anya Kivarkis received a BFA in Craft from the University of Illinois at Urbana-Champaign, and an MFA in Metal from the State University of New York in New Paltz. She is currently an Associate Professor of Jewelry and Metalsmithing at the University of Oregon in Eugene. In 2007, she was the recipient of the Sienna Gallery National Emerging Artist Award. Recent exhibitions include *Time and the Other* with Sienna Patti Contemporary at the Firehouse at Fort Mason Center for Art and Culture in San Francisco; *Marble, Mirrors, Pictures and Darkness* in collaboration with Mike Bray at INOVA (Institute of Visual Art) in Milwaukee, Wisconsin; *The Portland 2016 Biennial*, curated by Michelle Grabner and presented by Disjecta Contemporary Art Center in Oregon, and *September Issue* at Galerie Rob Koudijs in Amsterdam, the Netherlands.

Kivarkis was a recipient of the 2016 Hallie Ford Fellowship in the Visual Arts, a University of Oregon Faculty Excellence Award, and multiple Individual Artists Fellowships and Career Opportunity Grants supported by the Oregon Arts Commission and the Hallie Ford Foundation. She has been a visiting artist and lectured at institutions, including SUNY, New Paltz; Cranbrook Academy of Art, and Rhode Island School of Design. She has been included in publications such as *Metalsmith*, *American Craft*, and Italian *Elle* magazines. Her work has been included in collections such as the Tacoma Art Museum, The Rotasa Foundation, and the Museum of Contemporary Craft in Portland.

She is represented by Sienna Patti in Massachusetts and Galerie Rob Koudijs in the Netherlands.

anyakivarkis.com

Object Sequence III



List of Your Richest Clients, View I, II, and III



September Issue #1

Anya Kivarkis: 2017 Susan Beech Mid-Career Artist Grant Finalist

Interview by Adriana G. Radulescu, *Art Jewelry Forum*, 9.04.2017

Anya Kivarkis works with appropriated source images, from Baroque sketches to modern time's photographs; her jewelry captures, deconstructs and re-creates glamour pieces as representations of representations, with all their invocation of yearning social projection. Anya's project proposal for the Susan Beech Mid-Career Grant pushes her work to a new territory, an almost subversive way of performing art jewelry where pieces sourced from film stills are re-casted as the main protagonists.

Adriana G. Radulescu: Congratulations on being one of the eight finalists for the newly founded 2017 Susan Beech Mid-Career artist grant! As the recipient of fellowships and grants in recent years, how do you see the impact of non-profit organizations and private art patronage in supporting the artists, and how did it affect your work and life?

Anya Kivarkis: Thank you! I am happy to be in this group of finalists. The impact of support for the arts is something that is not acknowledged enough. Both non-profit organizations and private art patronage have literally been the driving mechanism of my studio practice. Having an art practice is expensive, and without the support of grants and the acquisition of work, artists' research and ambitions would be nearly impossible to achieve. Susan Beech has been particularly supportive – she has initiated this grant, always has kind and supportive words, she is curious and engages in conversation related to work, has lent work for exhibitions, is patient, and understands the reality of balancing a studio practice with having a job and a family. It is refreshing, and I am grateful for all of these ways that she extends her support. I have an immense gratitude for organizations and individuals who provide major grants for artists to take on significant projects. Last year, I received a Hallie Ford Foundation Fellowship for artists in Oregon, and its impact was truly unbelievable because I could take on ambitious projects that would otherwise have been impossible to independently fund. Those who support the arts realize that to uphold a certain quality of cultural, social and intellectual life, they must support the time and space that artists need to make creative work.

Your grant project proposal focuses on representation of jewelry in film for your upcoming solo exhibition at the Sienna Patti gallery. In 2008 you recreated jewelry objects from paparazzi images of celebrities wearing jewelry on the red carpet at the Academy Awards for the solo exhibition “Vanishing Point” at the Galerie Rob Koudijs. How did you become interested in recreating/reinventing jewelry objects from source images?

My practice can be framed by the way the art critic and historian, Hal Foster characterizes an “archival impulse” in contemporary practices. He suggests that archival artists seek to make historical information, often lost or displaced, physically present. He proposes that these artists elaborate on the found object, image and text, and retrieve them in a gesture of alternative knowledge or counter memory. In my work, I have reproduced objects from many sources: historical prints by jewelry designers of the Baroque era, representations of jewelry in Baroque portrait paintings, photographs of Victorian jewelry, paparazzi photographs of celebrities wearing jewelry, contemporary fashion photography, and images from video and film stills. I look at how these representations have become surrogates for distant and recent history. For example, prints and sketches are much of what documented historical Baroque jewelry because fashion shifted so quickly that pieces were continually melted down and recycled for their jewels. Due to a loss of these objects, a comprehensive documentation of the history of 17th century jewelry is not possible. Because the historical originals have vanished, I am curious about looking at the remaining traces of history, and considering what might be lost or renegotiated in our knowledge of things, as they are increasingly understood through reproduction and the image.

In my 2007 exhibition, *Blind Spot*, I recreated the jewelry from Dutch Baroque paintings and made those objects as fragments of what I could see, reconstructing them in perspective and cropping them where the body would intersect the object. For *Vanishing Point*, I moved to recreating jewelry objects from paparazzi images of celebrities wearing jewelry on the Red Carpet. This was interesting to me as a different type of portrait than historical Dutch portraiture, and I loved that both sources record the desire, or the perceived accomplishment, or progress of a certain era. When sourced from the paparazzi photographs, I was curious about the aura of the celebrity and how these jewelry objects might achieve an arbitrary significance through their connections to famous figures. For objects from Baroque painting, the object's affiliations are with the painter who painted them. For the *Vanishing Point* work, titles such as ‘*Carey Mulligan, Red Carpet 2010, view 1*’ reveal their brushes with significance. My jewelry from film is

often from stills, and with all of my work, I reconstruct the objects as they are mediated by their source images. I recreate the film derived objects with the crop of the frame, sequential motion, blurriness, focus, and glare built into the objects themselves. Despite being sourced from archives that reflect the height of our desires, these new jewelry objects are recoded as interrupted, backwards or mediated versions of their original sources.

Two films you refer to in your grant proposal are *The Last Year at Marienbad* by Alain Resnais (1961), and *To Catch a Thief* by Alfred Hitchcock (1955). Seeing them both in the past, I am really intrigued by your selections. Why these two films, and what do they mean to you?

I am interested in how both of these films are about points of view and the articulation of so many perspectives. In *Last Year at Marienbad*, Alain Resnais constantly and deliberately shifts the point of view throughout the film to destabilize the clarity or accuracy of the narrator's perspective. The film is constructed of many long takes with extremely slow pans of the camera across objects, characters and spaces. The dialogue is so minimal that in some ways, it operates as both a still and moving picture. While Resnais deconstructs the cinematic image, he also in many ways fetishizes the object as the long takes enable our prolonged gaze. While the film focuses on a distant and convoluted narrative, for me it operates as a study of objects in space and motion.

Are there other films or other sources you are considering for the exhibition?

There are other films that will become part of this body of work, but for now, I am focusing on just these two films for this fall exhibition with Siena Patti Contemporary.

Do you think people will need to see, or re-see, these films in order to better understand your work?

Not necessarily. If a viewer is interested in understanding the source and context of the work, they might be interested in accessing the appropriated origin of this work, but at the same time, the work can be accessed at face value as objects.

By definition films are moving images. Pieces of jewelry when displayed in an exhibition, a frame, are static, unless a wearer moves with them. Your project *Intervals of Time* in collaboration with Mike Bray seems a reconciliation of the two. What are you trying to convey with this project, and how did it start?

Mike and I work in strategically similar ways, but with different subjects, as his subject is film, and mine is jewelry. We have always thought together through one another's projects and at some point, the ideas felt so entangled that we decided it was time to truly collaborate. For *Marble, Mirrors, Pictures and Darkness*, Mike and I wanted to examine representations of jewelry, luxury and glamour as depicted in cinema. Since film is so absorptive for the spectator, we reconstructed jewelry objects and their partial settings from these narratives to deconstruct and perhaps neutralize the immersive nature of this media format. We often removed the character that was affiliated with the object and scene. One scene in the film, *To Catch a Thief*, is a staged procession of characters wearing elaborate jewelry. In *Intervals of Time*, we installed work sourced from that scene. We recreated the time sequence of jewelry worn on the characters, based on several, progressive views advancing in space, from the distanced (minute object) to the advanced (magnified object) that fills, and is cropped by, the frame of the film. We installed these objects in a procession through space, with the space between the objects approximating the succession of the jewelry in the scene. The jewelry was then mounted to two-way mirror and light stands to complicate their procession, and recession, into actual space.

Your work in the past looked at jewelry from historical moments of intense luxury consumption that ended up linked to economic crisis. How does your current work relate to your previous work and to the current times?

This is an interesting question that I have written a little bit about related to my exhibition *September Issue* in a previous AJF interview. I have been thinking about this a lot and researching a few images that have emerged of our current "ruling class" —images of Mar-a-Lago, Melania Trump on the cover of *Vanity Fair Mexico* posing with a bowl of jewelry that she is eating like spaghetti for a country where almost half of the population lives in poverty, and Trump on the cover of *Time Magazine* as "person of the year." There is an image in Melania Trump's twitter feed labeled as "breakfast time," and it is a bowl of intensely ripe strawberries in a highly ornamental, gold bowl. I cannot help but compare this to the grotesque quality of

Baroque still life paintings that are so ripe and saturated that they are on the brink of collapse. At the same time, a large part of me doesn't want to inherit them as a subject because my response to them is complete rejection.

There is a significant amount of thoughtful research as a preamble to your work. What role does research play in your creative process? What do you wish you can do research on?

Sometimes, I have an inkling of an idea, and research often helps me deepen and solidify my thoughts. Sometimes I am seeking an answer that is too clear and predetermined, but in reality research opens up a more speculative path. Reading and searching in archives almost always triggers possibilities for my studio work. My proposal for the Susan Beech Award included research at the Metropolitan Museum of Art in New York and the Museum of Fine Art in Boston. I want the opportunity to delve into their archives and think about the historical, decorative objects and deep storage/archiving methods of these collections. I have always wanted the opportunity to study decorative art collections and archives within a museum context and use that research as the subject of a body of new work. For example, it became clear to me in watching the Alain Resnais film *Last Year at Marienbad*, that the photographed images that I sourced for my prior exhibition, *September Issue*, were related. *Vogue's* photographer, Steven Meisel, seemed to be thoroughly informed by the film *Last Year at Marienbad* for his *Paris Je T'aime* photo shoot. I am interested in researching these stylistic connections and resurgences throughout history and mapping their connections through archival museum research. Coco Chanel created the costuming for the film and I am interested in specifically researching archives of her work at the Metropolitan Museum of Art.

Your work is mostly monochromatic—why, and what does that mean in your work?

Initially in my work, laminating ornamental forms with whiteness was a way for me to cancel ornamentation with blankness. The reproductions I made were sourced from prints/drawings of Baroque jewelry, and the physical objects were mediated by the reality of the images I was sourcing. In translating these sketches into objects, their surfaces were painted matte and paper-white, with steel-gray burnished marks to articulate the drawn lines of their sources.

In all of my reproductions, I carve and fabricate each jewel out of metal, because I want the copy to have the imperfection of the hand and for the piece to be “crafted,” a presumed authentic and adoring act. In later work, I gave the surfaces a sandblasted, industrial surface to make the forms blank and conflicted, almost to camouflage care, as if they had been industrially made. I am interested in how these constructed replicas can become dead objects, with homogeneous and featureless surfaces that are incapable of achieving the convincing depth that real things possess. I am drawn to the agency of crafting approximations of objects that allows me to question “realness,” by fabricating things that look and feel hyper-real, or simultaneously alive and dead.

Sienna Patti Gallery in the US—Lenox, MA, and Galerie Rob Koudijs in the Netherlands—Amsterdam, represent your work. How did you develop your relationship with these two galleries? Having had solo exhibitions at both galleries, do you see any differences on how the public reacts to your work?

As a preface to any of these associations, I think Jamie Bennett and Myra Mimlitsch-Gray at my alma mater SUNY New Paltz, were incredibly challenging, rigorous, supportive and connective professors. With Sienna Patti, I sent her a postcard from my MFA Thesis exhibition at SUNY, New Paltz in 2004 and applied to her Emerging Artists Award. She curated me into an Emerging Jewelers exhibition and awarded me the Emerging Artist Award in 2006, which then gave me a solo exhibition titled, *Blind Spot* in 2007. After that, Sienna represented my work. Rob Koudijs became aware of my work when I was in *Schmuck* in Munich in 2007. He asked me to send him a box of work, and then invited me to mount a solo exhibition titled, *Vanishing Point* in 2008. After that, Rob Koudijs also began representing my work.

Both of these galleries have been tremendously supportive, and I am entirely grateful that these two galleries have been the ones to represent my work. I am not sure that I can accurately characterize the reaction of the public.

Besides being a working artist, you have been teaching at the University of Oregon in Eugene, where you are currently an Associate Professor and the Area Head of Jewelry and Metalsmithing. And you have been lecturing, curating, critiquing, moderating. How do you balance your time? What keeps you determined to do it all?

This is a good question, and I'm glad that you ask because maybe as an artist, educator, and mother, I am in a unique position to address it. I am the kind of person that thrives while being engaged in a wide range of ways. At the same time, a major source of joy for me is when I am connected to my studio practice and research. I think finding a good balance of output or external engagements like lecturing and moderating, and input like research for studio practice and research is critically important. I almost always want to say yes to invitations, but now my time is exceedingly divided. My teaching position at the University of Oregon splits me between three areas of expected activity: teaching, my creative research and service. As a mother balancing these expectations with the responsibilities of raising a child, I am overwhelmed and at the same time determined. I am incredibly committed to teaching and service and yet, my creative practice is what originally brought me to a teaching position. I love that I have the opportunity to deeply engage in conversations with students about their studio practices. I wholly believe in the service of supporting my students, university, and peers because bolstering the community and advancing the field is central to my concerns as an artist and educator. At the same time, my service burdens and the distractions from my studio practice are extreme. I thrive on delving into my studio research, and so I am finding ways to say yes to what is dearest to me.

Going back to films and research—any films, music, lectures, books, articles, exhibitions, news, travels.... that inspired you, are relevant to your work or triggered your interest recently?

I recently read an interview with Helen Molesworth and Miwon Kwon in the Vancouver-based *Fillip* magazine about *Documents* magazine. When Molesworth and Kwon completed school and moved to New York, they created *Documents*, which was an interdisciplinary, thematic art publication that ran for only 23 issues, produced from 1992 to 2004. It is a difficult publication to find because it is rarely in library archives or accessible online, but I discovered that the University of Oregon here in Eugene has all of its archives. I want to dig into this because I am so drawn to both of their thinking.

Thank you!

Charlene Liu

Charlene Liu creates mixed media works and multiples that combine traditional and digital printmaking, painting, and papermaking processes. She layers imagery drawn from the natural landscape, cultural motifs and family biography to create a visual pastiche that complicate perceptions of authenticity and desire and bridge the personal and historical allusions in her work. Currently, her creative practice encompasses diverse projects—from installation to intergenerational collaboration—that explore material translations, cultural transmission, familial rites and creative play. Liu received her MFA from Columbia University (New York) and a BA from Brandeis University (Waltham, MA). Most recently, her work has been exhibited at Elizabeth Leach Gallery (Portland, OR), Crow's Shadow Institute for the Arts (Pendleton, OR), Schneider Museum (Ashland, OR), the Tacoma Museum of Art (WA) and Disjecta Contemporary Art Center (Portland, OR). Her work is included in the collections of the Museum of Modern Art, the New Museum, the Tacoma Art Museum, institutional, corporate and private collections. Currently, Liu is an Associate Professor and Printmaking Coordinator at the University of Oregon in Eugene.

charlene-liu.com



Perfect Brightness



Dress

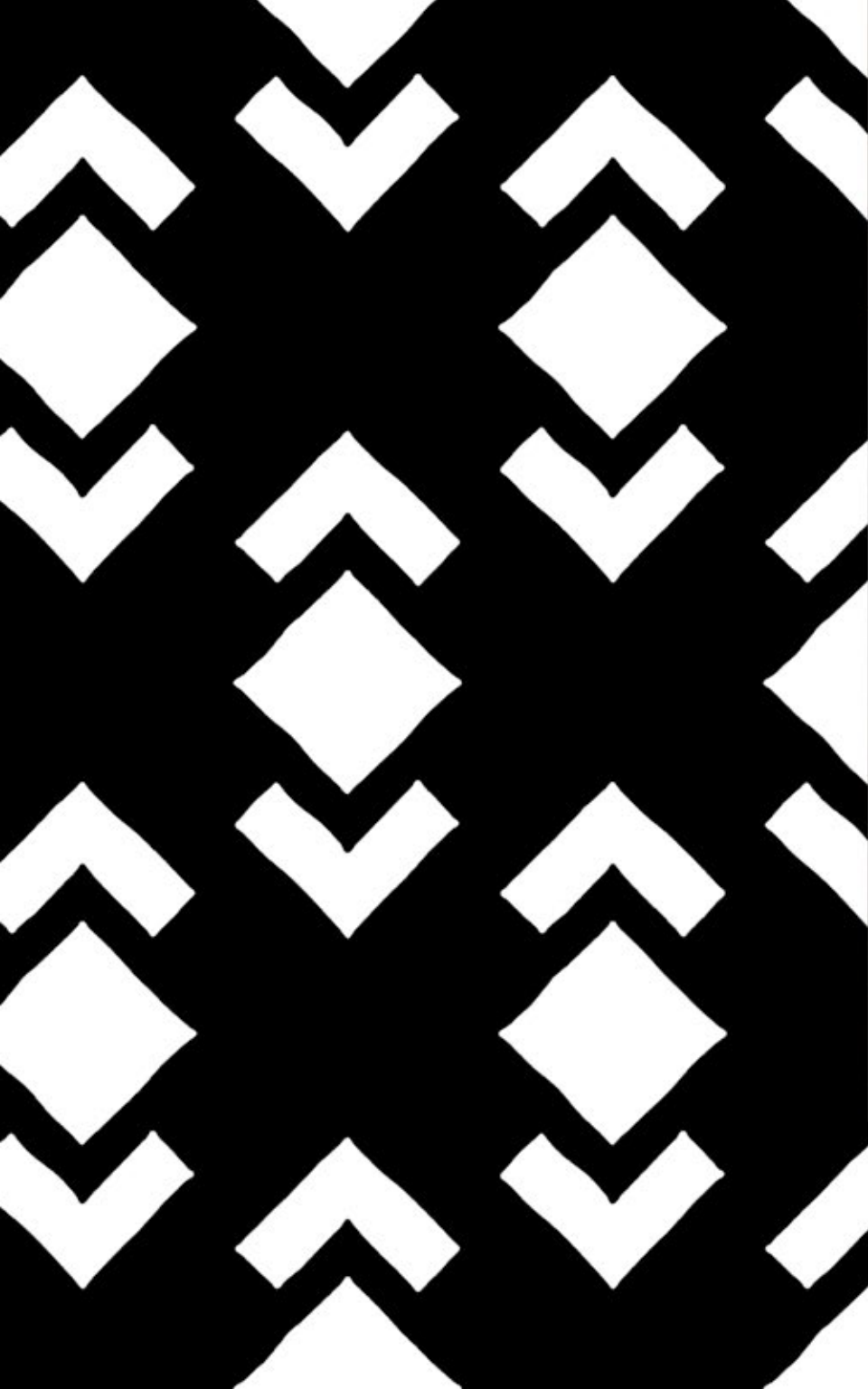


The Vessel, The Mist, The Morning Rain







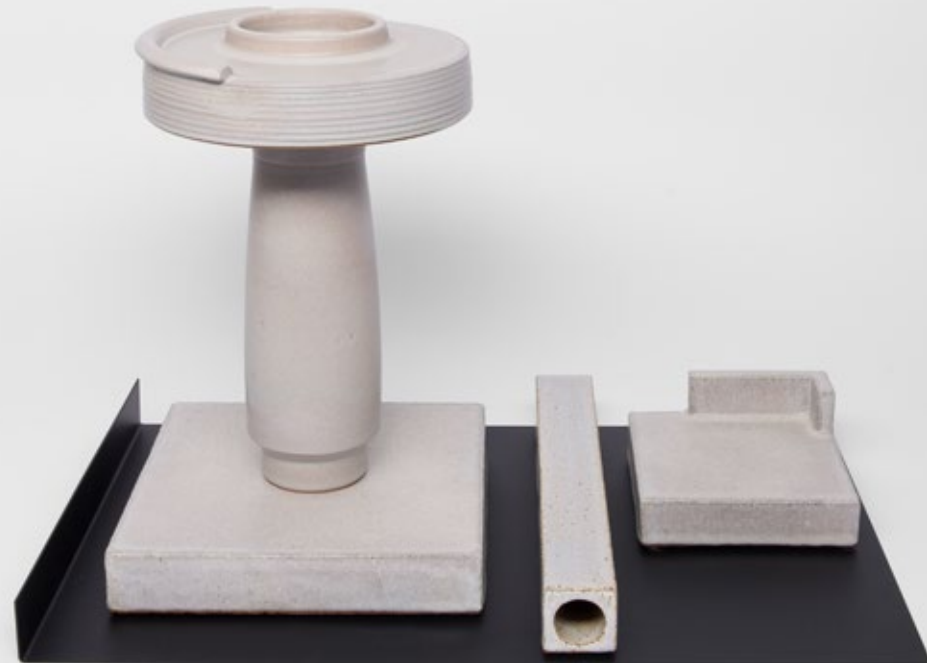


Ian McDonald

Ian McDonald is an artist living and working in the United States. He has shown his work in both one person and group exhibitions throughout the United States, Europe and Japan. His work has appeared or been mentioned in numerous print and online publications including *Art Forum*, *Metropolis*, *Wallpaper Magazine*, *Ceramics Monthly*, *Dwell*, *Surface* and *The New York Times*. He currently lives and works in Bloomfield Hills Michigan, where he is the Artist-in-Residence and Area Head of Ceramics at the Cranbrook Academy of Art. His work is represented by Patrick Parrish Gallery in New York City.

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Opposite: Low Work w/ Floating Cap
Below: Studio Objects in Grey w/ Black Tray











Page 98: Studio Objects in Process
Page 99: Low Work w/ Steel Insert (*Detail*)
Page 100–101: Low Works
Page 102–103: Shade Vessel on Extruded Foot
Opposite: Level Vessel
Below: Flat Works with Tray Inserts



Jeanne Medina

Jeanne Medina uses the process of weaving, garment construction, and performance as a form of decolonized language to grapple with identity, ancestral trauma, and the fixed and fluid spaces of the body. Medina received her BFA in Fiber and Material Studies and Post-Baccalaureate in Fashion, Body and Garment from the School of the Art Institute of Chicago, and her MFA in Fiber from Cranbrook Academy of Art, where she was awarded the Toby Devan Lewis Award (2009, 2013). She currently lives and works in Richmond, VA, and teaches in the Department of Craft & Material Studies Fiber area at VCU. Her most recent exhibitions include University of Oregon Whitebox Gallery in Portland, OR; *Form & Concept* in Santa Fe, NM; the *Fiber Face 4* exhibition in Yogyakarta, Indonesia; and the High Fiber Symposium in Sisters, OR.

cargocollective.com/jeannemedina



Above: daylight savings project
Opposite: convergent dimensions: garments for shapeshifter

textile

performance

garment

Installation





migration

territory



Mutable Garment No.3



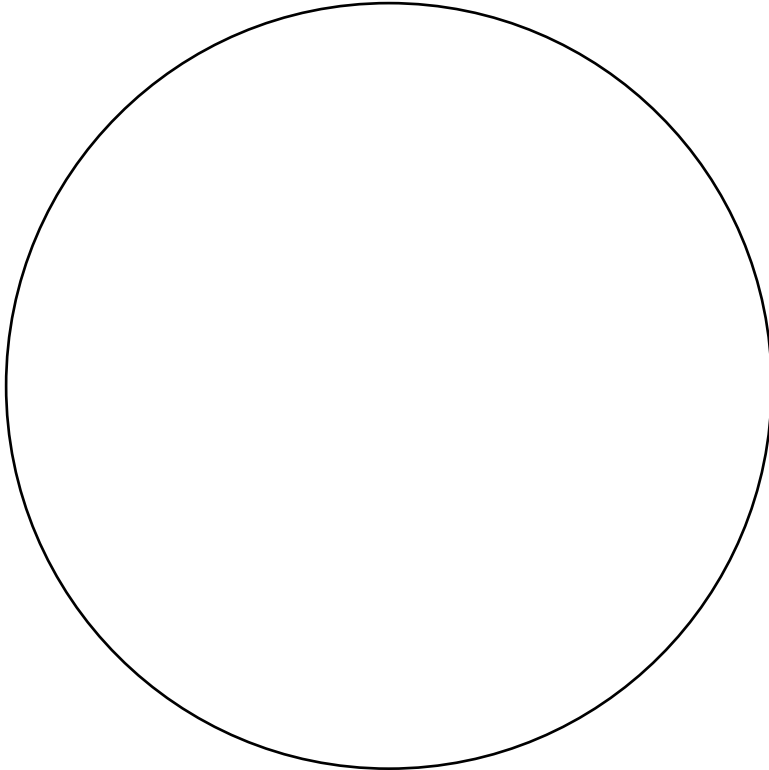
Mutable Garment No.1

becoming

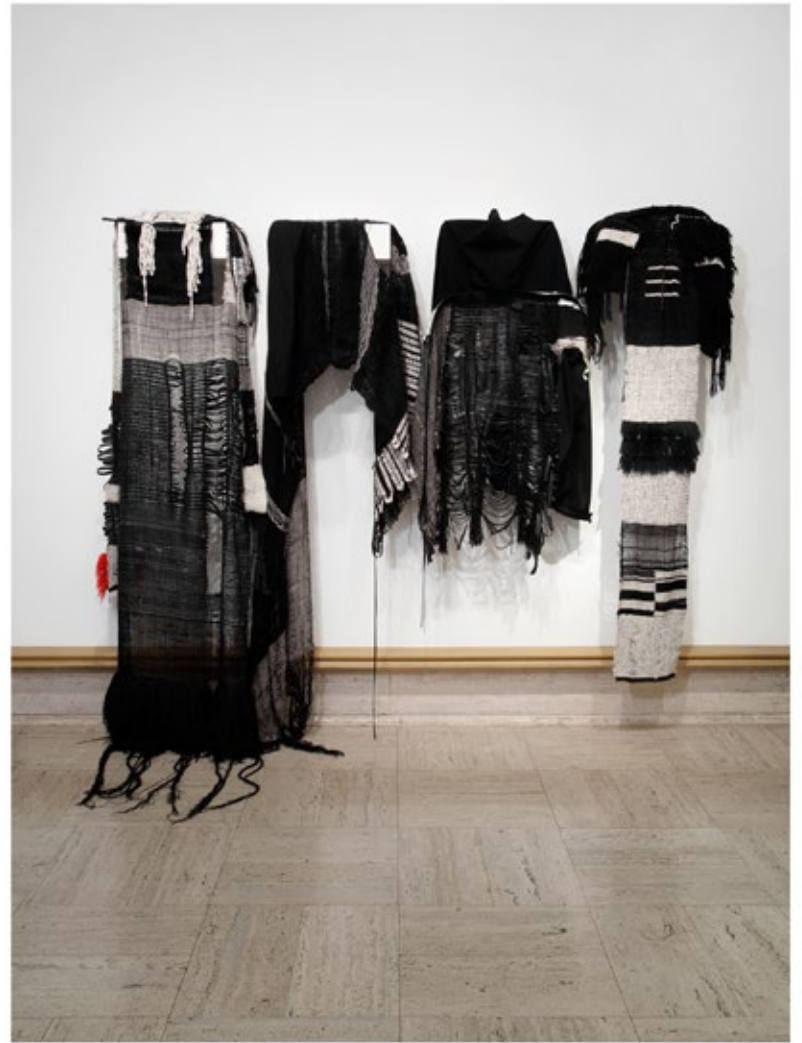
collapse



absence



formlessness



Convergent Dimensions: Garments for Shapeshifters

Stacy Jo **Scott**

Stacy Jo Scott is an artist and educator based in Eugene, OR. She uses ceramic objects and processes as material anchors from which to navigate shifting landscapes of culture, identity, and embodiment. Her objects are records of ritualized processes. She access these stories through research and speculation, digital processes, trance practices, and chance operations. She is currently an Assistant Professor of Art at the University of Oregon.

Stacy Jo received a Masters of Fine Art in Ceramics from Cranbrook Academy of Art and is a founding member of the Craft Mystery Cult. Recent exhibitions include *PDX Contemporary Art Window Project* in Portland, OR; Abrams Claghorn in Albany, CA; The Museum of Contemporary Craft in Portland, OR; Paul Kotula Projects in Ferndale, MI; Roots & Culture Contemporary Art Center, Chicago, IL; and The Sculpture Center, Cleveland, OH. She co-curated *New Morphologies: Studio Ceramics and Digital Practices* at the Schein-Joseph International Museum of Ceramic Art at Alfred University in Alfred, NY. Publications include *Bad at Sports: Contemporary Art Talk*, the Alfred University Press, and *Textile: The Journal of Cloth and Culture*.

stacyjoscott.com



Above: Sines
Opposite: Rise Out of the Scattered Deep





THE SIGN OF THE ENTERER.

\

Stacy Jo Scott

The world of machines and their rhythms reference the muscle, in coarse body.

The cyborg is a creature of the body after the birth of the self. This is a dream of returning to dust. Perhaps that is why one can imagine other types of the identity of the sacred. Our bodies are maps\ of power and pleasure in the confusion of boundaries.

The present work of imaging a cyborg body is poignant for the lived queer desires for a collective modality of being. It is reminiscent of the work of imaging futurity of the divine presence

The sacred area around the center of the body is the evidence that there is a mundane fiction of man and woman.\ there is a myth of original wholeness before language. It is hoped that the true example is a sacred spring.

The ceremony of the body is protection. The body of flesh is concealment. Rounded body, recurved ovoid vessel, enter the tomb of dawn.

The golden flower at the center of the altar is called the root between organism and machine. It is written within the double cube. This formula of operations will begin to manifest from the rose.

The other types of vessels are smaller than the others, object which has applique work suggests a connection with the rites of cybernetics. Sacred parallels among the three groups became rooted in claims about language

For forming the technologies of hand and faces the bodies are maps\. Material reality is\ thick movement from an organic sex. This is also a rhetorical example of the body after the cyborg incarnation. Thick rim is translation of religious significance. It is a double vision figured example of the body after the manifesto.

The body of work has become concrete material for this ceremony of queer kinesthesia. It appears in relation to objects of knowledge production, vessels shaped so that they vibrate color. The surface of the vessel is described as traces of polychrome floral decoration,⁴⁶.

The future critics of queer aesthetics attempt to see the ghost of the present. This temporal mapping practice is not limited to the world of queer relationality. It is useful to return to see below the present. The gesture summons the past in relation to the formation of queer archaeology. \ technological material consists of this. The presence of a vessel in relation to lavenderculture. The performance of spatiality and the figures of queer virtuosity\ . Artefacts for production of a queer utopia, .quee.rness'sfailure, material from a politics of sinc.erity. This turn is not yet here but nonetheless functions in the present

The performance of queer desires is a call for a larger collectivity. It is productive to invoke queer desires with the forces governing magic and political activism. It is productive for the purpose of describing the divine names. Then to invoke the world of protean transformation and its deployment. It tells us that mechanical reproduction is only one ideological space. The new beginning is a manifestation of information

The world is a manifestation of information. The elements of queer temporality are the realm of potentiality and place. It is like heaven and earth the wave of lush and beautiful movement through the sphere of the universe. Holy formless fire, that marked the nature of the sun and moon, the position of the planets in the order which is the key of the supreme ritual.

Invoke the forces required for explanation. The time of working and the ritual for manufacture. The body knocks first, and say formula of the middle. Second, name the material and visible appearance aloud. On reaching the south, first circle east groping for light. Pass the hierophant and light the mask. Second let the influence surface. Place sigil on high flat base, and say formula of middle. Form the triangle shape in red, iron black.

It may become manifest from concealment and guard the inner school. Therefore work so that every shape of the order is remembered not stated. The polished inside and plain rim say true image of dawn. The colors must circle by vertical lines following the pathway of dawn.

It may develop further its power in vision. This consists of material things belonging to sephiroth clothed in black ware of shape which is called the darkness. I am shaped vessel with portal of red cross above. First clairvoyance is the sign made of smoothed cross of twelve keys. The colours must be sought now. Blue and white painted decoration outside red painted clay with coarse inclusions.

Forming sigils of straight vertical cross and white painted sign of incised lines. Cross of ten degrees and smoothed sceptre surmounted by the winged crown. The hierophant confers union with system of angels, representing the outer order.

The present day spirits of resistance and political imagination live inside cyborg myth. It paces out the performance of radical contingency that is central to what we believe magical working is. It works by turning around technological determinism to invoke a future collectivity and its deployment. The cyborg appears in relation to ekstatisch (ecstasy with earth). It is productive to think about our bodies and our tools

politics of utopianism is not simply nonpresence. That is not yet here but nonetheless refuse to give up all the material. The development of a queer utopianism that fragments from the past and the present is addressed to the realm of dreams. Every effort to imagine actual examples of such uncertainty miss the point. The presence of a queer aesthetic strategy reminds one of the world that does not include utopia. The presence of a binary between organism and machine. The figure has become various figures.

Forming sigils from the angle of dawn, handmade in the material body of translucent gold. She holds this golden dawn in the heart. she stands behind white painted sign of the enterer. Protect it: body of transformation.

The divine light which guides the hand on the tablets, a figure of seven letters, which are in white painted decoration. Light of wisdom which comes forward in love. Queen who has been watcher of dawn. Such are the words of the spirit.

The four tablets are the symbols of the divine names. The colours are hidden knowledge. The time of working should be found in the shape of the light.

The light arise before the face of earth. The colours are called from concealment and the darkness comprehendeth manifestation of the spirit vision. This is the sign of a queer presences, the sign of the enterer.

The invoking ritual of consecration is only unrealized potential. It looks to another mode of being outside technological determination but it is not the work itself. But it approaches like a crashing wave of potentiality. It looks to the forces of the other people trying to resist\

The invoking ritual of queer utopia is primarily about growing spirits of resistance. The boundary president \ the extremity of fire must never be consecrated. It is impoverished for the capitalist patriarchy\ governeth the present. Queerness is a longing for the future. Utopian possibility dawn for the purposes of critiquing the present

The sign of the enterer, which is called power, is formed by means of telematic manufacture. It consists of one hand issuing from concealment. This represents the force of queer gestures resplendent and contrary darkness. It is called fortune, representative of invisible guardians of the gates of matter.

The work of transformation of life in relation to the world outside the circle. Ritual decoration is called from concealment, the sign is given. The colours are called the informatics of light. This is done by the vibratory formula of computation that is calibrated to the light.

The ritual of the present is a temporal interruption of the work of queer futurity. It marks \ perform collisions of the present and political hope. It paces out the tangles of the work of imaging transformation. Heteronormative capitalism has become concrete. Therefore imperative to invoke the forces of queer and feminist cyborg monsters of earth. Vibrate the name of wisdom

Predictive text derived from:

A Cyborg Manifesto, by Donna Haraway

Cruising Utopia, by José Esteban Muñoz

The Golden Dawn: The Original Account of the Teachings, Rites & Ceremonies of the Hermetic Order, by Israel Regardie

Deities and religious scenes on Romano-British pottery, by Graham Webster

Pottery and Cult in Corinth: Oil and Water at the Sacred Spring, by Ann Steiner

Lori Talcott

Lori Talcott is a Seattle-based visual artist, the fourth generation in a family of jewelers and watchmakers. Through the format of jewelry, her work and research engage with contemporary theories on magic, object agency, and the nexus of language and matter. Her performance projects explore the role of jewelry as a rhetorical device, and in this capacity, how it functions as an agent in rituals that negotiate social, temporal, and spiritual boundaries.

After her undergraduate studies in art history at Lund University and Washington State University (BA), and metal design at University of Washington (BFA), Talcott trained as an apprentice to a master silversmith in Norway. She completed her graduate work in visual arts at Vermont College of Fine Arts (MFA). Talcott has been the recipient of many awards and grants, including two Washington Artist Trust Fellowships and an Arts Fellowship from the American-Scandinavian Foundation. Her work is in numerous private and public collections, including the permanent collections of the Smithsonian American Art Museum and Renwick Gallery, the Tacoma Art Museum, and the Rotassa Foundation. She is a frequent visiting artist and critic in the US and Europe and for the past ten years has held the position of Guest Lecturer in the graduate program at Rhode Island School of Design.

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Indices and Incantations

This work references the *escapulario*, an equal-sided, devotional pendant, worn over the shoulders to remind the wearer of a vow. While a vow is considered performative speech, with the capacity to make something happen, its etymology suggests other meanings: desire and longing and the things that we bear. In the medieval period, boundaries between material and immaterial were fluid: thoughts, words, and memories had physical properties—texture and dimension. These *Escapularios* are made from an apothecary of materials: linen, lead, and wool, silver, steel, and mirror. I combine these as one would a recipe, with specific proportions and weights. They function as indices, as signs or a measure of something, mediating the interior and exterior self. The mirrors in them—along with their apotropaic and psychological qualities—are recording devices, capturing and absorbing the world around them. While alchemists once endeavored to turn lead into gold, these are about staying in the lead, to anchor the mind as well as the body

Homeopathic Objects

Homeopathic Objects draws on the theory of sympathetic magic, the belief in an indelible tether that binds people, places, and objects across time and distance, and *similia similibus curentur*, "like cures like," and that the illness is contained in the cure. Stemming from the Latin *homeo*, "same," and *pathos*, "to suffer, feel emotion," the word homeopathic evokes the associative mode of thinking—meaning made through metaphor and similarities—that anchors this work. Made as remedies for participants who confided in me their "ailments," these

brooches were made from an apothecary of materials. They are physical incantations—curative and reparative, as well as protective. Historically and cross-culturally, systems of magic have been practiced for the purpose of affecting the future, controlling the forces of nature, and protecting the wearer from physical or metaphysical harm. While my work descends from this genealogy, it is less about attempting to command supernatural entities and more about the capacity of material metaphors to affect the body of the wearer.



The Hour of Lead

My social practice resides in the realm of the intimate – micro exchanges that radiate outward into larger networks. My projects often reference conceptual frameworks from the medieval period, or folk traditions—not as anachronistic exercises, but as a way to explore earlier modes of being in the world that are relevant to us today. Medieval works of art were often communal and relational, they compelled the viewer to act and were designed to persuade. These ideas are at the heart of my work, and are why I continue to investigate where ritual intersects with contemporary art practice.

The *Hour of Lead* is loosely based on a Swedish folk tradition where the efficacy of an amulet relied upon a participatory mode of making—one comprised of an elaborate sequence of ritual actions, materials, and the collaboration of the smith and recipient over a period of time. As the Church discouraged such magical practices, this process was both secretive and subversive—adding to its power. The first step of my adaptation takes place in various public spaces, where I engage with strangers. Those who choose to sit with me are asked what they need a spell for, after which they are asked to return the following week with specific materials. These materials comprise the contents of the spell, which takes the form of an amulet, made expressly for each participant. The entire process takes place over a three-month period, meeting with the participants on three separate occasions. This work is based upon a deeper understanding of the word spell, which in its more complete sense means, “to tell, say out loud, recite.” This work explores the nature of intimacy, and how an interaction with a stranger can shift in unexpected ways when a ritual framework is applied. These interactions are meant to subvert our normative modes of identification, communication, and exchange; the participants and I remain anonymous to one another, no specific time of day is agreed upon, and no money is exchanged. Much is left to chance.



Conjugation

During the Middle Ages, the heart was thought of as a book. It was considered to be the center of our being and the locus of cognition and emotion – where our memories and experiences were recorded. Reading, primarily done aloud, was described as “a murmur of meditation,” and was used as a mnemonic device. The act of reading itself was an embodied experience – words and meaning were thought of materially, and as material, were incorporated into the body and inscribed upon the heart.

Referencing these ideas, *Conjugation* is a durational, performative reading with the public. As with other magical propositions, it relies on the combination of rhetorical speech, ritual action, and material metaphor. By imposing a ritual framework on ordinary speech, a grammatical conjugation becomes an incantation, the recitation and repetition of which transforms the tenses of our most common verb into an existential, epic poem, with the capacity to bring something into being – mutuality, empathy, and the possibility of internalizing another’s experience. When the two (or more) readers, simultaneously recite the past, present, and future tenses of “to be,” a space is opened and held by the readers; binaries of past and future, self and other, beings and things, are collapsed into the present moment. It is in the subjunctive, the “what if” and “as if,” that all things become possible.



Published by

Jordan Schnitzer Museum of Art

1430 Johnson Lane

1223 University of Oregon

Eugene, Oregon 97403-1223

541-346-3027

jsma.uoregon.edu

ISBN 978-0-9995080-1-5

This publication follows the special exhibition

Discursive, on view at the Jordan Schnitzer Museum of Art

February 28 to April 29, 2018

This publication is made possible with funding from the UO Department of Art, the Robert James Ceramics Foundation, the Carol and Terry Reinhold Family Foundation, and a JSMA Academic Support Grant.

Brian Gillis, Jill Hartz & Danielle M. Knapp, Editors

Mike Bragg, Designer

Printed through Four Colour Print Group

All text and photography, unless otherwise noted, provided by the artists.

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This publication is available in accessible formats upon request.



JORDAN SCHNITZER
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\$0.00

ISBN 978-0-9995080-1-5



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