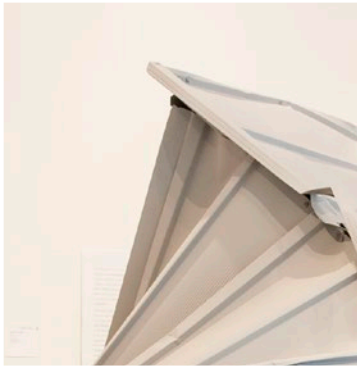




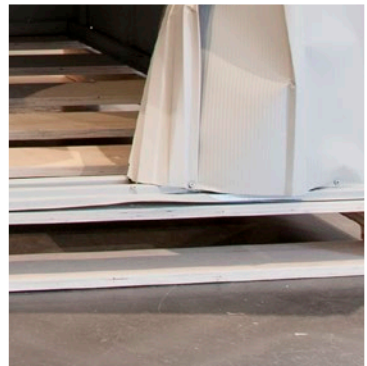
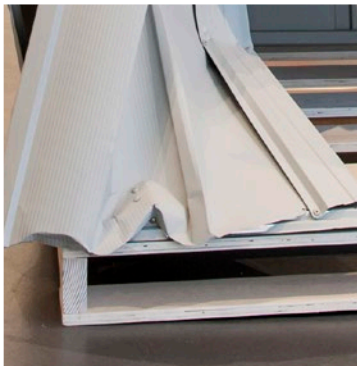
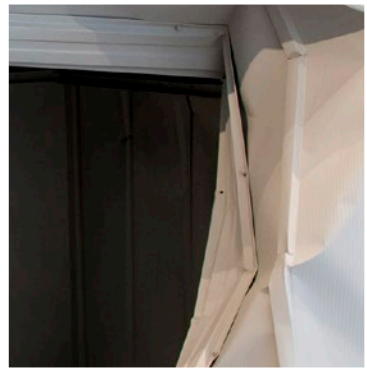
JANUARY 24 — APRIL 27, 2013

EXHIBITION CHECKLIST

Museum of Contemporary Craft  
in partnership with Pacific Northwest College of Art



WE TELL  
OURSELVES  
STORIES  
IN ORDER  
TO LIVE...



“...We look for the sermon in the suicide, for the social or moral lesson in the murder of five. We interpret what we see, select the most workable of the multiple choices. We live entirely, especially if we are writers, by the imposition of a narrative line upon disparate images, by the ‘ideas’ with which we have learned to freeze the shifting phantasmagoria which is our actual experience...”

Joan Didion, *The White Album*, 1979

This passage of Didion’s writing offers an evocative lens through which to view the diverse body of artwork being done by the nine recipients of the Hallie Ford Foundation Fellowship in the Visual Arts. These artists, each with a distinct relationship to the creative process, all share a fascination with the precarious relationship between fact and fiction.

Didion calls attention to the seemingly ever-present possibility that anything one thinks to be true can very quickly be proven to be a fabrication. In this sense, while the artists in this exhibition can be thought of as storytellers who take widely divergent approaches to this notion, they all possess a willingness

to question the things in life that we trust and the assumptions we make about reality and artifice. In turn, they are aware of their roles as complicit in this dynamic as artists. In each their own way, they challenge belief systems, opening up the potential for new narratives, new realities. In doing so, they explore age-old disjunctions between truth and fiction. Through this slippage, the artists in the exhibition reveal an underlying skepticism tinged with optimism in regards to what we tell ourselves about the world around us.

This exhibition aims to showcase the full breadth of these artists’ practices. Many of them work in various formats and media yet with overarching concerns that unite the

works on view. Whether working in video and digital photography, oil painting, drawing and sculpture, ceramics and knitting, these artists all value craftsmanship and the hand of the artist. This embracing of broad artistic media tells us something about the times we are living in: we, like Didion, gain information about the phantasmagoria of our world in a multitude of ways. We are a dynamic culture that values the handcrafted alongside the digital as equally vital and necessary. Through this lens, we are in fact able to notice and learn more about this often perplexing world in which we live.

All texts by Cassandra Coblentz.  
Photography by Matthew Miller.

# Daniel Duford


## 2010 FELLOW



Daniel Duford's practice takes a range of physical forms that, while seemingly disparate, all share a profound skepticism towards the grand narratives that compose the ideological foundations of American culture. Duford creates quasi-historical narratives that establish their own internal mythology and, in turn, manifest a unique archetypal symbology.

Duford's four-part graphic novel, *The Naked Boy*, traces an epic journey through time and across the American landscape. This narrative serves as the creative foundation for the totality of works on view here, all of which demonstrate the artist's prolific and varied output. The works on paper in the case—individual hand-drawn pages of the *The Naked Boy*, supplementary printed matter, and the finished graphic novels—reveal Duford's process from page to print. *Town Crier / Community Wall*, composed of hand-printed newsprint posters wheat-pasted to the wall, conjures the aesthetic of the mass-produced comic book page along with the texture of the collaged urban environment.

In addition to being a skilled draftsman and printer, Duford is also a masterful ceramicist. Key moments from *The Naked Boy* narrative find new life as sculptural and painted elements in his pots that reference the ancient role of ceramic vessels to record iconic narratives.



\*Daniel Duford  
**Empire / Locust Trophy**  
2011-2012

Tin glazed earthenware  
9 x 7 ½ inches diameter  
*Courtesy of the Artist*

\*Daniel Duford  
**John Henry Storage Jar**  
2011-2012

Tin glazed earthenware  
12 x 9 inches diameter  
*Courtesy of the Artist*

\*Daniel Duford  
**KKK Jar**  
2011-2012  
Tin glazed earthenware  
15 ¾ x 8 inches diameter  
*Courtesy of the Artist*

\*Daniel Duford  
**Printed ephemera including original hand-drawn pages from The Naked Boy; limited edition books with hand-printed covers; Naked Boy character cards printed by Cumbersome Multiples**  
2009-2012

Graphite and ink on bristol, books, letterpress and blockprint on chipboard  
Dimensions Variable  
*Courtesy of the Artist*

Daniel Duford  
**Rain Follows the Plow Storage Jar**  
2011-2012

Tin glazed earthenware  
16 ½ x 7 ½ inches diameter  
*Courtesy of the Artist*

\*Daniel Duford  
**Town Crier / Community Wall**  
2012-2013

Block print and letterpress on paper  
Dimensions Variable  
*Courtesy of the Artist*



# David Eckard

## 2010 FELLOW



David Eckard's artworks evoke the uncanny and engage the psychological through ambiguous references to the body and sexuality. Grounded in abstraction, the works offer suggestions of narrative yet resist concrete representational associations. The three different media represented here highlight the diverse ways in which Eckard works. The sculptures, video, and paintings address his formal and material concerns in addition to intimating his interest in the performative potential of objects. Sculptures *Air Dance (Tremor)* and *Cut Shadow* recall familiar forms such as crutches or a bedroll that hint at a medical referent. Precariously balanced or collapsed and sprawled out on the floor, the forms are imbued with subtle questions relating to stability, strength, and even mortality.

Eckard's paintings explore a more interior sense of the body. The fleshy, viscous textures and bio-

morphic forms abut and even fold into one another in a harmonious abstraction in which the dynamic between form and image is at once compelling and slightly unsettling.

After years of orchestrating live, public performances involving elaborately crafted sculptural objects, costumes, and sometimes sets, Eckard has moved into the controlled realm of performance for the camera with his new video work, *Comet*. This shift in scale—moving away from the more monumental realm of public space to the confines of the video screen—implies a sense of intimacy and a more direct relationship to the viewer.



David Eckard

**Air Dance (Tremor)**

2012

Painted steel, wood, fabric, brass,  
rubber, rice paper  
62 x 38 x 53 inches

*Courtesy of the Artist*

David Eckard

**Carlsbad (Diptych)**

2012

Latex paint, spray enamel,  
charcoal, graphite, pastel, colored  
pencil

15 ¼ x 15 ¼ inches each

*Courtesy of the Artist*

\*David Eckard

**Comet**

2012–2013

HD Video

Duration: 3 minutes

*Courtesy of the Artist*

\*David Eckard

**Cut Shadow**

2012

Painted steel, wood, fabric, mirror,  
leather, rubber, calamine lotion  
56 x 52 x 52 inches

*Courtesy of the Artist*

David Eckard

**Node**

2012

Latex paint, spray enamel,  
charcoal, graphite, pastel, colored  
pencil

19 ½ x 19 ½ inches

*Courtesy of the Artist*

David Eckard

**Pallium**

2012

Latex paint, spray enamel,  
charcoal, graphite, pastel, colored  
pencil

19 ½ x 19 ½ inches

*Courtesy of the Artist*

# Heidi Schwegler

## 2010 FELLOW



\*Heidi Schwegler

**Exasecond**

2012

Garden shed, wood, HD video

Dimensions Variable

*Courtesy of the Artist*

Heidi Schwegler finds beauty in the mundane materials of everyday urban life. She artfully draws from the world around us, identifying the potential for things in our material world to lose their use value over time, eventually cast off as obsolete.

The dynamic between an object's function and its context is of great interest to Schwegler. Her process of shifting the context of the objects she shows (whether found, altered, or fabricated) and presenting them as artworks further challenges this notion of use value and calls into question the ways in which our understanding of even everyday objects are so dependent on their environment.

The two related components of *Exasecond*—the collapsed shed and the video of the clown punching bag inflating and deflating—work together to highlight Schwegler's take on the inevitable decay of material objects. The two elements in tandem address issues such as mortality and the effects of time. The video image combined with the soundtrack composed from recordings of the artist's own breath references the act of creating, a concept operating in opposition to the more prevalent ideas of collapse and demise in the sculptural work. Schwegler's treatment of the shed—her sensitivity to its form, its placement, and her action of painting it matte gray—serves to highlight its transformation from broken down waste to valued art object.



# Sang-ah Choi

## 2011 FELLOW



Sang-ah Choi tackles our culture's obsession with consumerism through her invented stories, characters, and symbols that are ripe with irony and subtle criticism. Her intricate and labor-intensive works reveal archetypal narratives that make their way into the multitudes of products that surround us on a daily basis. This, coupled with her interest in packaging and finish, calls attention to the role of the artist and the value of the artist's hand in creating unique objects in a world overrun by mass-production.

\*Sang-ah Choi  
**Packaging the Pink, (Audio  
by Maggie Dubris)**  
2012

Ink and stickers on paper,  
Plexiglas, wood, stop-motion  
animation HD video, iPad  
Dimensions Variable  
*Courtesy of the Artist;  
Thanks to Virginia Center  
for the Creative Arts (VCCA)*

Sang-ah Choi  
**Painting the Ingredients of  
my Painting**  
2012

Acrylic, felt tip pen, glitter,  
and polymer resin on wood  
panel  
8 x 8 x 4 inches each  
*Courtesy of the Artist*

For *Packaging the Pink*, Choi took packaged sets of stickers as the starting points for a series of narratives that trace nine different fairytale journeys all ending at a castle. The corresponding animated video works are made by documenting her meticulous drawings as they evolve layer by layer, the narrative unfolding as each layer of drawing is made. Presented in individual cake box-like plastic cases, the drawings become objects of decadence. The video is presented as an altar for worshipping our culture's obsession with shopping.

*Painting of the Ingredients of My Painting* highlights Choi's self-awareness of her own process and methods. In spite of her ability to lose herself in the details of the worlds she creates with each major work, she is also acutely aware of the tools she employs and the effects they have on her viewers. By breaking this down, she offers viewers a sense of the careful construction of her work and, in turn, perhaps of the world around us.

# Bruce Conkle


## 2011 FELLOW



Bruce Conkle questions our contemporary relationship to nature by playing with the dynamics between the organic and the manmade. To elicit and suggest narrative, his humorous works take a variety of forms that draw from a range of cultural references as diverse as the Swiss Alps and Japanese bonsai trees. *Philosophers' Burls* explore nature and artifice. Made of actual tree burls covered in gold and silver leaf, these stunning forms highlight the splendor of nature as the gold and silver embellish the intricate curves and amorphic shapes of the burls.

*Shovel Mountain* is a clever take on monumentality—a little mountain of earth covered in actual ice supported by a shovel that floats above the gallery floor. Conkle evokes the utilitarian function of the shovel while simultaneously making this function irrelevant as the shovel serves as a conduit of cold, enabling the creation of a miniature iceberg. A small thermoelectric cooler causes condensation to form into ice.

Conkle's incense burners similarly play with function and form. Though the burners are intended for use, the smell and smoke from burning incense is absent here, so one must imagine the effect of smoke erupting from the miniature Mt. Hood and pouring from the wrists of *Mystic Mitt (Earth)*. The pose of the fingers in this piece reference a Buddhist mudra as well as a Christian hand gesture, implying the ritualistic and spiritual use of incense burners across many cultures.



\*Bruce Conkle  
**Burl Wizard, (edition 2/9)**  
2012  
Bronze  
8 ¾ x 3 ½ inches diameter  
*Courtesy of the Artist*

\*Bruce Conkle  
**Cloud Tree, (edition 2/9)**  
2012  
Bronze, silver leaf  
10 x 7 inches diameter  
*Courtesy of the Artist*

\*Bruce Conkle  
**Cosmic Furnace, (edition 2/9)**  
2012  
Bronze  
5 ½ x 3 ¾ x 2 ¾ inches  
*Courtesy of the Artist*

Bruce Conkle  
**Mystic Mitt (Earth), (edition 2/9)**  
2012  
Bronze  
13 ½ x 4 x 4 ¼ inches  
*Courtesy of the Artist*

\*Bruce Conkle  
**Philosopher's Burl (Cloud)**  
2010  
Tree burl, metal leaf  
16 x 11 ½ x 4 inches  
*Courtesy of the Artist*

\*Bruce Conkle  
**Philosopher's Burl (Trophy)**  
2010  
Tree burl, metal leaf  
15 x 10 x 14 inches  
*Courtesy of the Artist*

\*Bruce Conkle  
**Philosopher's Burl (Udder)**  
2010  
Tree burl, metal leaf  
13 x 8 ½ x 5 inches  
*Courtesy of the Artist*

\*Bruce Conkle  
**Shovel Mountain**  
2011–2013  
Shovel, thermoelectric cooler,  
heatsink, copper, dirt, ice  
57 x 9 x 4 inches  
*Courtesy of the Artist*

\*Bruce Conkle  
**Wy'east with Fumarole,  
(edition 2/9)**  
2012  
Bronze  
5 ¼ x 8 inches diameter  
*Courtesy of the Artist*

# Stephen Hayes

2011 FELLOW



The paintings of Stephen Hayes ride the line between abstraction and representation. Hayes relishes the medium of paint, striving to push not only what the substance is capable of achieving, but also what it can teach him as an artist. His works demonstrate mastery over the material as well as humility in relinquishing control over the image to allow for the material properties of the paint to guide his process.

This body of work began as Hayes grappled with the time he spent observing the landscape from the window of his car as he commuted from Portland to teach at Oregon State University in Corvallis. Less about an interpretation of this specific landscape and more about the awareness of his own perception while traveling through it, Hayes began documenting his commute by holding a camera out the window and taking snapshots as he drove. He became intrigued by the juxtaposition of geometric forms that appeared repeatedly in his photographs, and these elements became the foundation of the paintings on view here.

Hayes paints slowly, allowing himself time to digest relationships between color, form, line, and gesture as he builds his imagery. He is acutely aware of his audience, striving to call attention to painterly gesture and the surface of the picture plane by cultivating viewers who are equally attuned to the paint on canvas as to the representational image contained within. To Hayes, this duality hints at the precarious nature of our perceptions of the world around us.



\*Stephen Hayes

**The Answer is in the Silence**  
2012

Oil on canvas  
60 x 90 inches  
*Courtesy of the artist and  
Elizabeth Leach Gallery,  
Portland, OR*

Stephen Hayes

**The Standing Miracle**  
2012

Oil on canvas  
60 x 60 inches  
*Courtesy of the artist and  
Elizabeth Leach Gallery,  
Portland, OR*

Stephen Hayes

**Two Economies**  
2012

Oil on canvas  
60 x 60 inches  
*Courtesy of the artist and  
Elizabeth Leach Gallery,  
Portland, OR*



# Ellen Lesperance

## 2012 FELLOW



Ellen Lesperance creates work that addresses women's history and stories of struggle against injustice with a poetic conceptual sensibility. Her practice is rooted in knitting and the intricate systems of patterning used to plan and create knitted garments, but the entire scope of her work interweaves historic research, painting, creative writing, performance, and fiber.

Lesperance bases her projects on deeply researched historic events. She uses the intimacy and specificity of an individual knitted sweater to express the universality in the plights of the women who inspire her work. With a respectful nod to the history of knitting patterns—meticulously rendered, colorful systems—Lesperance's functional paintings follow this traditional format though they're often supplemented with her own poetic texts.

To create the project on view, Lesperance traveled to former Yugoslavia to follow the path of Pippa Bacca, an Italian Feminist peace activist, who set out to march from Milan to Jerusalem in 2008 but was tragically murdered in Istanbul before reaching her destination. The case entitled *Dear Pippa Bacca* contains a painting and its corresponding sweater that Lesperance designed and knit to wear on her pilgrimage. Throughout the journey, she researched, documented, and collected plants and other natural materials, illustrated in *Lilies*, *Marigolds*, *Black-Eyed Susan*, which later became dyes to color yarn. The hand-dyed yarn was then used to create a shroud, *Awake, I Will Arise*, to commemorate Bacca and her journey.



\*Ellen Lesperance

**Awake, I Will Arise and Go  
About the Streets. I Will Travel  
from the Place of Your Birth to  
Istanbul, O Sister**  
2011-2012

Gouache and graphite on tea-  
stained paper, hand-knit wool,  
wood, Plexiglas  
30 x 38 x 45 inches  
*Courtesy of the artist and Ambach  
and Rice Gallery, Los Angeles, CA*

\*Ellen Lesperance

**Dear Pippa Bacca, Let the  
Wearing of this Sweater Act as  
an Oath: That a Path of Peace  
Between Milan and Jerusalem Be  
Traveled in Your Honor**  
2011-2012

Gouache and graphite on tea-  
stained paper, hand-knit wool,  
wood, Plexiglas  
30 x 38 x 45 inches  
*Courtesy of the artist and Ambach  
and Rice Gallery, Los Angeles, CA*

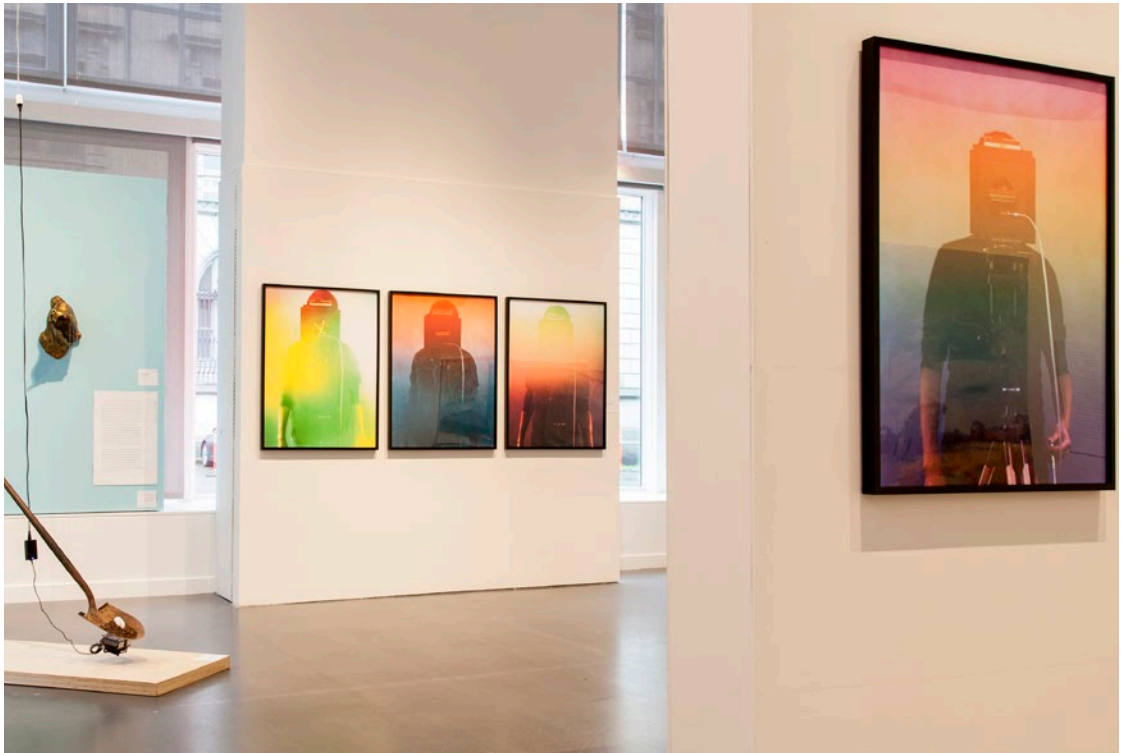
Ellen Lesperance

**Lilies, Marigolds, Black-Eyed  
Susan, Tansy, Roses, Queen  
Anne's Lace, Yarrow, Wild Indigo,  
Baby's Breath**  
2011-2012

Gouache and graphite on paper,  
dyed wool samples, slide series  
40 x 40 x 30 inches  
*Courtesy of the artist, Ambach  
Rice Gallery, Los Angeles, CA,  
and a private collector*

# Akihiko Miyoshi

2012 FELLOW



In a world where we are constantly bombarded with all manner of digital imagery, Akihiko Miyoshi offers a refreshing take on the role of technology in creating our sense of reality. Rather than masking his work behind the digitized surface, Miyoshi's inventive photographic works offer viewers the opportunity to discover the physical and material process by which they are created.

In one series of photographs shown here, Miyoshi placed strips of colored tape over his camera's lens and shot into a mirror. Although appearing digitized, these works are actually analog documentation of the filter-like effect created by the colored strips as they engage with mirror and camera lens. Similarly, in *Abstract Photograph (072512d)*, Miyoshi spread thick layers of paint on the surface of the mirror and toyed with the camera's ability to focus on specific points within the frame when shooting the images. In both series, Miyoshi explores photography's potential for abstraction by emphasizing the colorful marks on the surface of the picture plane rather than the representation of his own portrait contained within.

Miyoshi reveals his process as the ultimate subject of his photography by calling attention to the mechanism of the camera and its potential to manipulate and play with the material perception of an image. The use of himself as a subject, though refracted, establishes a dialogue between artwork and viewer. Miyoshi's image is a reminder of the physical presence of the artist within even the most abstracted of creative processes.



\*Akihiko Miyoshi

**Abstract Photograph (053012c);  
Abstract Photograph (053012f);  
Abstract Photograph (053012g)**  
2012

Archival inkjet prints  
40 x 30 inches each  
*Courtesy of the Artist*

Akihiko Miyoshi

**Abstract Photograph (072512d)**  
2012

Archival inkjet print  
40 x 30 inches  
*Courtesy of the Artist*

Akihiko Miyoshi

**Abstract Photograph (122111a)**  
2012

Archival inkjet print  
40 x 30 inches  
*Courtesy of the Artist*

# Michelle Ross

2012 FELLOW



Combining fabric and paint, Michelle Ross' works are experiments in texture, material, and form that offer a refreshing take on contemporary painting. With their geometric forms and fields of color that interact with subtle expressionistic painterly gestures, the works conjure the history of Modernist painting in their overtly conscious exploration of the painter's canvas. Ross embraces this reference, but consciously pushes back against the limitations of this historical narrative, allowing her abstract works to be invested with all manner of symbolic or representational associations.

Titles hold an important layer of narrative suggestion. Works such as *Dark Adam*, *Dark Eve* or *Untitled (cave)*, hint at iconic historic, cultural, and literary references such as the story of Adam and Eve and Plato's Allegory of the Cave. Her use of fabric sourced from discarded clothing importantly references the body while adding an additional layer of interpretive potential. Ross does not hide the reminders of the fabric's former purpose; instead, her work displays trace marks from the garment's stitching and embraces the fabric's ability to drape, cover, and stretch.

The concept of the veil is also crucial for Ross as it further highlights the material properties of the fabric and paint as well as the masterful ways in which Ross toys with the viewer's perception of surface and depth. Both *The Fixer* and *Redress* explore the veil as a subject, employing sumptuous fabric as a material and conceptual representation of the relationship between the cover-up and what is being concealed.





\*Michelle Ross

**Dark Adam, Dark Eve**

2012

Interior latex paint, oil, and fabric  
on panel

56 x 42 inches

*Courtesy of the artist and  
Elizabeth Leach Gallery,  
Portland, OR*

\*Michelle Ross

**Redress (Black and Blue)**

2012

Interior latex paint, oil, fabric, and  
cut tacks on panel

15 x 20 inches

*Courtesy of the artist and  
Elizabeth Leach Gallery,  
Portland, OR*

\*Michelle Ross

**Redress (Ochre Black Peach)**

2012

Interior latex paint, oil, fabric, and  
cut tacks on panel

15 x 20 inches

*Courtesy of the artist and  
Elizabeth Leach Gallery,  
Portland, OR*

Michelle Ross

**The Fixer**

2012

Interior latex paint, oil, graphite,  
photo velvet, and cut tacks on  
panel

56 x 42 inches

*Courtesy of the artist and  
Elizabeth Leach Gallery,  
Portland, OR*

Michelle Ross

**Untitled (Cave)**

2012

Interior latex paint, oil, fabric, and  
rust on panel

56 x 42 inches

*Courtesy of the artist and  
Elizabeth Leach Gallery,  
Portland, OR*

# WE TELL OURSELVES STORIES IN ORDER TO LIVE

*Guest Curated By:*

Cassandra Coblenz

January 24 – April 27, 2013

*Presenting Sponsors:*



The exhibition is accompanied by a publication, available for purchase online and in The Gallery Store. For more information about programs and to download complimentary curricular materials for classroom use, please visit the Museum's website: [MuseumofContemporaryCraft.org](http://MuseumofContemporaryCraft.org)

Additional Support: Mary & Brot Bishop, John & Suzanne Bishop, Maribeth Collins, Ed Cauduro Fund of The Oregon Community Foundation, Bill & Linda Nicholson, Rose E. Tucker Charitable Trust, Nani Warren

\*Selected works will be on view in a traveling exhibition at the following institutions: Mary Elizabeth Dee Shaw Gallery, Weber State University, Ogden, UT; Pendelton Center for the Arts, Pendelton, OR; and Sheppard Contemporary, University of Reno, Reno, NV. The full exhibition with additional work by the 2013 Hallie Ford Fellows in the Visual Arts will be on view at the Jordan Schnitzer Museum of Art, University of Oregon, Eugene, OR.

Museum of Contemporary Craft

in partnership with Pacific Northwest College of Art