TRANSCENDING TRADITIONS

Ohio Artists in CLAY + FIBER
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Organized by the Ohio Arts Council

CURATORS
Janice Lessman-Moss, Professor of Art, Kent State University
Judith Salamon, Associate Professor, Cleveland Institute of Art

EXHIBITION SCHEDULE
Ohio Arts Council's Riffe Gallery, Columbus
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INTRODUCTION

This exhibition is exciting not only because it showcases some of the best work in crafts and fiber in our state, but also because it is a demonstration of the Ohio Arts Council’s continuing support for individual artists. This Riffe Gallery exhibition, our fellowship program, arts in education program, artists residencies in the United States and other countries, and a variety of other programs give creative artists opportunities to grow artistically and to bring new ideas and challenges to their communities. All of that combines to make Ohio a great place to live and work. The artists and the work in this exhibition demonstrate that philosophy.

Barbara S. Robinson, Chair, Ohio Arts Council Board
Wayne P. Lawson, Executive Director
OHIO ARTS COUNCIL PROGRAMS IMPACT ARTISTS' WORK

Transcending Traditions: Ohio Artists in Clay and Fiber celebrates the work of 13 artists from Ohio’s crafts and visual arts communities. The artists in this exhibition use clay and fiber to express a broad range of artistic styles. Many of the participants have been involved with the Individual Artists Program for years and have been awarded numerous fellowship grants in recognition of their artistic accomplishments.

In 1979 the first Individual Artist Fellowships were awarded to 62 artists. Since then, 1,838 fellowships have been awarded to Ohio artists through the program. The budget for the program has increased from $150,000 in 1979 to more than $500,000 in 1999. Funding for artists has expanded from fellowships and professional development grants to include artists project grants, Ohio Percent for Art commissions and national and international residency opportunities.

The Individual Artists Program recognizes and supports artists as a valuable resource of Ohio. Fellowship grants, available to practicing professional artists who are residents of the state, may be awarded to artists at any stage of their careers, from emerging to mature. Applicants are judged on their artistic accomplishments and promise, based on work they have completed. The program awards fellowships in 12 disciplines. Panels of distinguished artists and arts professionals review applications. These panelists, chosen for their expertise and breadth of aesthetic vision, serve for one year and usually come from other states. The panelists are instructed to select work that has a strong artistic vision, demonstrates expertise and craftsmanship, and explores and expands upon the medium the artist has chosen.

All of the participants in this exhibition have received OAC fellowships. It has been wonderful to follow the careers of many of them. Dorothy Gill Barnes was honored with a 1999 Governor’s Award for the Arts in Ohio. Nancy Crow and Susan Shie participated in our first international artists’ exchange with China. They have told us how that experience continues to deeply affect their work. Janice Lessman-Moss was a member of an OAC delegation to Israel and was in the first artist exchange with Prague in the Czech Republic. Others in the exhibition have been involved in various OAC programs. Lilian Tyrrell, in collaboration with her husband Brinsley, was one of the first artists to receive a commission through the Ohio Percent for Art Program. George Bowes has participated in the OAC Arts in Education Program. His residencies have enriched many Ohio school children.

It is evident that the experiences these artists gained through OAC programs have had a great impact on their work. The goal of the Individual Artists Program is to continue to support and develop these programs and services for Ohio’s individual artists. This exhibition represents the diversity of artists funded through the Ohio Arts Council’s Individual Artists Program and the quality of work they create for the enjoyment of all Ohioans.

I want to thank curators Janice Lessman-Moss and Judith Salomon for creating an exhibition that reflects the depth and wealth of talent found in Ohio. I also thank the artists who are participating in Transcending Traditions: Ohio Artists in Clay and Fiber. Their accomplishments and long-term commitment to the arts continue to enrich our community.

Ken Emerick, Individual Artists Program Coordinator
Transcending Traditions: Ohio Artists in Clay and Fiber intends to document the state of clay and fiber art in Ohio at the end of the 20th century, a time when people are inclined to evaluate past accomplishments and look forward to the future. This exhibition asks people to reflect on how we got here and where we are going.

The "here" in "how we got here" bears a little examination. The exhibition's title makes a claim to the status of art that reflects a power struggle on the edges of the art world, where people who work in traditional craft mediums clamor for acceptance by major art galleries and museums and magazines. To a modest degree, that struggle is having an effect: Objects like the ones in this exhibition are sold in New York galleries for prices between $10,000 and $20,000, and you can spot a few of them in major museums. That's fine, but I want to stress one thing: These are craft objects.

All of these objects are made from clay or fiber, two of the most traditional craft materials. They are fabricated using the traditional ways of manipulating clay and fiber: throwing clay on the wheel, hand building, glazing and firing in a kiln; or weaving, plaiting and stitching. Most of the objects refer to traditional craft formats: They are pots, coverlets, quilts or baskets. The artists who made these things, for the most part, identify themselves with a modern culture of crafts. They are not just artists, but fiber artists and ceramic artists. Each of those cultures has distinctive values and communities that are defined by the craft.

But the one thing most of these objects have in common is that they are made by hand — carefully and often slowly. They all are repositories of skill and patience and extraordinary dedication. Some of them — the pots — will even bear fingerprints. The heart of the "here" is the handwork.

The crucial question is why anyone should bother making things by hand in the next millennium. Given the massive power of industrial production, the attractions of the computer and its immediacy, why would anyone bother to practice a craft? Isn't handwork an anachronism? Isn't craft outmoded? Aren't these objects just nostalgic holdovers from an obsolescent way of life?

Some people say handwork will have no place in the next century. They make an analogy between hand labor and buggywhip making. Who wants that stuff? They say all handwork will become a refuge for a small population of Luddites. The rest of us will embrace the possibilities of the new millennium — mass-marketing, computerized communication and production, immediate gratification for everyone. Alternatively, art theorists argue that art
is primarily an intellectual activity and any emphasis on hand labor is stupid and beside the point. Most current theory says the artfulness of art lies in the thinking, not in the making. Either way, some people would say this exhibition is a nostalgic look backward.

At this point, a little history lesson may be useful. The craft in this exhibition, aestheticized, professionalized and the subject of discourses like the one you are reading, is a recent invention. It’s not the craft of the tradesman; it is not tool-and-die making. Nor is it the craft of a tribal member; it is not Pueblo pottery. Both craft-as-trade and craft-as-folkway extend back to the beginning of recorded history and probably before. But the craft in this exhibition was invented in the mid-19th century, largely inspired by John Ruskin’s *The Nature of Gothic*, a chapter in his book *The Stones of Venice*. Ruskin’s genius was to think about the way things were made, not just what they looked like. He wrote about Victorian architecture and how the men who built the buildings were forced to become living machines, not creative agents. Although Ruskin was writing about architecture, his readers recognized that factory laborers suffered the same type of dehumanization. People began to think of handwork as dignified labor in which workers had an active engagement. The Arts & Crafts Movement in industrialized countries was based on that idea of unalienated, creative work. In the end, the movement that Ruskin set in motion was a social critique of industrialization and its miserable conditions of labor.

Truly, not much has changed in that respect. Some might argue that social conditions have changed beyond recognition in the 150 years since the publication of *The Stones of Venice*. But in practical terms, what does labor look like today? How many jobs offer creative control and self-direction? Work may be much safer than it was in 1850 and a good bit less onerous, but many jobs in America today, from flipping burgers to direct-phone sales, offer little dignity and self-empowerment. It’s surprising how many people hate their jobs. Ruskin’s critique still applies.

I think craftspeople realize they don’t have ordinary jobs. In the studio, you’re your own boss. You decide whether or not to compromise to market demands. You set your own hours. You work as hard as you like. You control the design and fabrication of your product down to the tiniest detail.

But there’s more than control involved. The objects in *Transcending Traditions* were not easy to make. A 4-year-old child couldn’t make them. They are the result of hard-won skill and judgment. Most of the artists
represented here served a long and demanding apprenticeship to their craft, and that is important. In learning their craft people also learn to love their craft.

That intimate connection between skill and passion is difficult to explain to outsiders. Perhaps I can make an analogy to athletics. We frequently hear star athletes say, "I love this sport so much, I would do it even if I wasn't paid." What they're saying is that even though they have spent years learning to play the game well, and even though the sport can be excruciatingly demanding, they love what they do. It's the same for craftspeople. The people who have work in this exhibition aren't making these objects for money, let me assure you. None of them is getting rich. They're doing it because the work is deeply satisfying, because they are exercising a gift they were born with, because the challenge is exhilarating, because the project is all consuming in a way that nothing else in their life is. They do it because they love it.

Science isn't very good at explaining human emotions, but there is an idea that might prove useful in illuminating how a craft skill can excite so much feeling. Harvard educational psychologist Howard Gardner proposes that humans have more than two kinds of intelligence. That is, we have intelligence other than the mathematical and verbal skills that SAT exams measure. Gardner surveyed research into the brain structure of people whose brains were damaged in certain areas and who lost brain functions. The specificity of those losses can be amazing. The obvious deduction is that certain brain functions occur in certain regions of the brain, and that those functions constitute types of intelligence. Those intelligences are unequally distributed, so each person ends up with innate strengths in some areas and deficits in others.

Gardner calls one such brain function the bodily-kinesthetic intelligence, which has to do with gross and fine motor skills. Gross motor skills are conspicuous in gifted athletes, in whom we recognize genuine talent. In the same way, skilled craftspeople have innate fine motor skills in their hands, a variant of bodily-kinesthetic intelligence.

The emotional charge comes when individuals exercise their natural talent. Some people never use their gifts. But those who do often feel a profound desire and motivation to explore and exploit their particular mix of intelligences. Some people intuitively recognize an activity that matches their particular gifts. A recent book by Frank R. Wilson, *The Hand*, documents several individuals who discovered particular activities, from juggling to jewelry making, and developed life-long passions. Craft teachers witness the same kind of awakening when...
a student takes a class, and suddenly realizes that the craft, whatever it is, is what they need to do. I know, because that's exactly what happened to me 29 years ago. I took a jewelry class, and knew I had found my life's work. I love what I do. My craft makes my life meaningful. What happened to me happened to all the artists in this exhibition. And it will keep happening as long as people have hands.

That's why crafts won't die out. That's why this exhibition is a look forward into the next millennium. There always will be people for whom handwork is deeply satisfying, empowering and liberating.

*Transcending Traditions* is not just a display of aesthetic objects. It's also a body of evidence that people can make sense of their lives by working with their hands. The idea of craft made sense to Ruskin in the 19th century, it makes sense to the 13 artists in this exhibition and it will make sense in the 21st century.
Ceramics has a long history in Ohio, from the industrial southern clay belt at the turn of the 20th century to the Cleveland-based, Austrian influenced ceramics of the 1930s. Artists in this show continue the tradition of questioning the past and represent the diversity of contemporary ceramics. All of them are interested in form, volume, surface and personal interpretation. They have appropriated their sources and reinvented them in a variety of manners and styles. I chose these six artists because of their clarity of vision and their commitment to clay and its history.

Rebecca Harvey makes utilitarian, functional pottery using traditional, industrial slip casting techniques that have been questioned and reinvigorated with a playfulness more often associated with childhood toys than with clay. The volumes are layered with a sugary, unctuous glaze coating that wraps the shapes in a cocoon of color and sensuality. The pieces are malleable and fresh and ask to be held, touched and used. Their joyful, jelly bean personas have transformed normal everyday table top vessels into an enchanted party.

The works of George Bowes are a hybrid of the decorative, obsessive past of Sevres and Wedgewood, with a contemporary embrace of popular culture and a sense of humor and political potency. He makes vessels that are classic in form, then transforms them with a painterly deftness that makes them radiate and undulate. His intense color palette is vibrant; a sense of cloisonné pattern envelops the shapes. Bowes chooses utilitarian objects as his format to discuss real life, everyday issues and seduces us into his world by his elegant use of decorative elements and luxurious glazing.

Eva Kwong juxtaposes biomorphic shapes and volumes to create her sculptures. Nature and its relationship to the human figure is her main source of influence. The surfaces are layers of clay slip carved and scratched away to reveal the world beneath the skin. The forms take on a meditative sensuality that is powerful in its simplicity and directness of hand. A sense of wonderment and quietness sets the tone for viewers' interaction with the installation and the sculptures.

The wood fired vessels of Kirk Mangus borrow the sensibility of early Asian ceramics and get their volumes from the classic Greek clay tradition. Then Mangus plunges into the ceramic abstract expressionism movement of California in the 1960s. His pieces are irreverent, boisterous and explore the roughness and rawness of the clay and the joy of making. The carving of multi-layered, contemporary, comic-book quality caricatures gives these pots an air of humor and insolence that is refreshing and unnerving.
Kelly Palmer takes the human form and transforms it so that it is almost unrecognizable, then holds viewers' attention by enticing them to take a closer look by punctuating the volumes with portholes into the soul. The amorphic shapes of the 1950s are blown up; sensuality and mass are emphasized. The addition of surface embellishment is used to tell a story of one's own making and imagination. Approaching Kelly's pieces is like being invited to a telescopic viewing of an unknown abyss. The quirkiness of the drawings adds just enough humor to keep viewers on their toes. The tile pieces work in a similar fashion yet appear like pages in a book where the story is just unfolding.

Kristen Cliffel makes sculptures using feminine iconography and a tongue-in-cheek view of the contemporary woman's role in society. She uses gender specific objects to question norms and confront stereotypes. Her universal message is laden with humor and the addition of self-appraisal and self-searching. Her sources range from the domestic bliss of 1950s television sitcoms to the kitsch memorabilia of flea market finds. The clay scenarios shift our allegiances from the inside to the outside and vice versa to reveal questions about our reality.

All of these artists have transformed nature into art through human activity. They have transcended tradition and have created their own voices and styles. Clay is their medium of choice because it can reflect their sense of touch and give permanence to their creations and ideas. They are specific in their intent and confident of their voices. The strong clay tradition of Ohio is thriving and challenging the preconceived notions of the past.

All of them are interested in form, volume, surface and personal interpretation.
A RIGID UST/NG
1994
11" x 5"
stoneware, underglaze, glaze
GEORGE BOWES

Studio Artist

EDUCATION
BFA, 1984, Cleveland Institute of Art
Nova Scotia College of Art and Design, 1984-85

RECENT EXHIBITIONS
Spinning Tales, 1998, Odyssey Gallery, Asheville, NC
Eating Well, 1998, Penland Gallery, Penland, NC
Howling at the Edge of a Renaissance: SPACES and Alternative Art in Cleveland, 1998, SPACES Gallery, Cleveland
George Bowes; Recent Work, 1998, Mobilia Gallery, Cambridge, MA
Companions of the Cupboard, 1997, Lill Street Gallery, Chicago
Plates: Salon Style, 1997, Pewabic Pottery, Detroit
Ohio Perspectives: Explorations in Clay, 1996, Akron Art Museum, Ohio

AWARDS
Ohio Arts Council Professional Development Award, 1997
Arts Midwest-National Endowment for the Arts Regional Visual Arts Fellowship Award, 1993
KRISTEN CLIFFEL

Studio Artist

EDUCATION
BFA, 1990, Cleveland Institute of Art
Skidmore College, 1985-1986, Saratoga Springs, NY

RECENT EXHIBITIONS
Anderson Ranch Ceramics Show, 1998, Evelyn Siegel Gallery, Fort Worth, TX
Solo exhibition, 1997, Gallerie Dorita, Atlanta, GA
Art Scene, 1997, Cleveland Center for Contemporary Art, Ohio
The Clothes Show, 1997, Center for Creative Studies, Detroit
Young Sculptors, Four from the Northcoast, 1997, Cleveland Center for Contemporary Art and The Sculpture Center, Cleveland
Ohio Perspectives, Explorations in Clay, 1996, Akron Art Museum, Ohio
Arts Industry Juried Exhibition, 1993, John Michael Kohler Arts Center, Sheboygan, WI

AWARDS
Ohio Arts Council Individual Artist Fellowship, 1995
BALLS
INORDINATE FONDNESS SERIES
1998
4” x 4” x 7”
pressmolded and assembled porcelain
REBECCA C. HARVEY

Assistant Professor, Ceramics Department, The Ohio State University, Columbus

EDUCATION
BFA, 1991, University of the Arts, Philadelphia
MFA, 1993, Cranbrook Academy of Art, Bloomfield Hills, MI

RECENT EXHIBITIONS
New Work, 1998, Stratton Gallery, Detroit, Michigan
Rebecca Harvey - New Work, 1998, Cedar Valley College, Huntsville, TX
Rebecca Harvey, 1998, Clay Studio, Philadelphia
Vessels that Pour, 1998, Lill Street Gallery, Chicago
Ohio State Fair Fine Arts Exhibition, 1998, Cox Fine Arts Center, Columbus
Plate Show, Pewabic Pottery, Detroit

AWARDS
Greater Columbus Arts Council Individual Artist Fellowship, 1996
Epsilon Theta Chapter Merit Award, Mid States Craft Exhibition, 1995
Purchase Award, Feats of Clay VI, VII, VIII;
Merit Award, Feats of Clay VIII;
Lincoln Arts, Lincoln, CA; 1993, 1994, 1995

COMPOSITE #4
INORDINATE FONDNESS SERIES
1998
10" x 4" x 7"
pessmolded and assembled porcelain

MENDEL'S BEAN STRIPE
INORDINATE FONDNESS SERIES
1998
5" x 3" x 6"
pessmolded and assembled porcelain
LOVING SPROUTS
1997
17" x 16"
stoneware clay
EVA KWONG

Professor of Art, Kent State University

EDUCATION
BFA, 1975, Rhode Island School of Design, Providence
MFA, 1977, Tyler School of Art, Philadelphia

RECENT EXHIBITIONS
Plates, 1998, Fifth Element Pottery, Portland, OR
Eva Kwong and Kirk Mangus, 1998, College of the Ozarks, Point Lookout, MO
References, 1998, Northern Clay Center, Minneapolis, MN
6th Annual Teapot Exhibition, Craft Alliance, St. Louis, MO

AWARDS
Ohio Arts Council Individual Artist Fellowship, 1994, 1988
National Endowment for the Arts Fellowship, 1989
Arts Midwest National Endowment for the Arts Regional Fellowship, 1987
Pennsylvania Council of the Arts Fellowship, 1985

PINK FLOW
1992
42" x 26" x 12"
stoneware clay
MORTALITY AMPHORA

1996

20" x 18" x 18"

wood-fired clay
KIRK S.
MANGUS

Professor of Art, Kent State University, Ohio

EDUCATION
BFA, 1975, Rhode Island School of Design, Providence
MFA, 1979, Washington State University, Pullman

RECENT EXHIBITIONS
Made In Clay, 1998, Greenwich House Pottery, New York, NY
Clay and Friendship - Contemporary Ceramics: Korean and American Connection, 1998, Towson State University, Maryland
Intersections: Large Drawings by 4 Ceramic Artists, 1997, Las Vegas Art Museum, Las Vegas, NV
American Wood-Fired Ceramics, 1997, Wright Museum of Art, Beloit College, Wisconsin

AWARDS
KELLY PALMER

Visiting Artist in Foundation Design and Ceramics-Glass, Technical Assistant, Cleveland Institute of Art, Ohio

EDUCATION
BFA, 1990, Cleveland Institute of Art, Ohio
MFA, 1994, New York State College of Ceramics at Alfred University, Alfred, NY

RECENT EXHIBITIONS
Cleveland Institute of Art Ceramic Alumni Exhibition 1978-1998, 1999, Avante Gallery, Cleveland
Anderson Ranch Artists, 1998, Evelyn Siegel Gallery, Fort Worth, TX
Companions of the Cupboard, 1997, Lill Street Gallery, Chicago
Young Sculptors, 1997, Cleveland Center for Contemporary Art, The Sculpture Center, Cleveland
CMA Craft Faculty, 1997, Ohio Craft Museum, Columbus
11th Annual San Angelo National Ceramic Competition, 1996, San Angelo Museum of Art, San Angelo, TX

AWARDS
Ohio Arts Council Individual Artist Fellowship, 1996
FIBER ARTISTS
DOROTHY GILL BARNES

NANCY CROW

DEBORAH FRAZEE CARLSON

JO ANN GIORDANO

SUSAN SHIE + JAMES ACORD

LILIAN TYRRELL
Fiber art is a broad field with a rich history of varied forms and traditions. The fiber artists selected for this exhibition, Dorothy Gill Barnes, Nancy Crow, Deborah Frazee Carlson, Jo Ann Giordano, Susan Shie, James Acord and Lilian Tyrrell, represent that breadth. All of them create work that reflects an understanding and sensitivity for the processes and materials of fiber art. The works possess a richness of detail and convey a sense of wholeness and integrity of design and concept. While they are united under the umbrella of fiber art, the works reflect the pluralism that is characteristic of our diverse contemporary culture. These artists create work with roots in the traditions of basketry, tapestry, screen printing, weaving, brocade, quiltmaking and embroidery. Their unique visions and aesthetic sensibilities become clear through their use of distinctive craft vocabularies.

While both Deborah Frazee Carlson and Lilian Tyrrell are weavers who use pictorial images, their works are very different in scale. The size of their work is an integral part of the effective communication of their ideas. Frazee Carlson uses doubleweave and brocade to create small detailed cloth tablets or scrolls. The intimate size compels viewers to examine the weavings carefully, drawing them in by the rhythmic movement of marks and images and the recognition of symbols or words. For Frazee Carlson, the rhythm and repetition of weaving becomes a meditation, occurring as the measure and cadence of mantra and prayer. Tyrrell’s weavings are created through the traditional pictorial process of tapestry that has been used historically to record heroic or religious events and allegories. Tyrrell employs this time-consuming method of production to contrast with the immediacy and proliferation of visual images conveyed through popular media. Her images, woven at a scale that commands attention, are frozen moments, distilled and discomforting. They force viewers to consider her timely yet timeless narratives. Tyrrell’s felts jar viewers into reconsidering their initial perceptions and into questioning the context of visual information.

Jo Ann Giordano and the team of Susan Shie and James Acord also work with images of social or political significance, but use mixed media surface design techniques. Giordano’s constructions use sheer fabrics and delicate materials as a metaphor for the fragility of human existence. At a distance her works are beautiful and compelling patterned objects. Close examination reveals provocative content. This subversive method of communication has its roots in traditional textiles. At a time when women had no opportunity to voice their concerns beyond the domestic sphere, they embedded visual messages in functional fabrics as their only means of redress. As Giordano says, “expressing myself through the medium of cloth lends accessibility, immediacy and familiarity to the work.” While Giordano uses subtlety to entice viewers, Shie and Acord dazzle the eye and mind with visual stimuli in their quilted, beaded, painted, embellished,
mixed media objects. Joy, exuberance and spontaneous energy are evident in their work. The heavily encrusted surfaces engage viewers with familiar and universal images from everyday life. Sometimes funny, sometimes sad, they instill a quality of hope and healing in their messages. As Shie says, "I have this theory about art as energy that can be intentionally used for healing. I believe whatever moods and thoughts we're having as we work go into the art and are always available to the people who look at the art."

While the artists mentioned above use pictorial images, Nancy Crow and Dorothy Gill Barnes use an abstract language in the creation of their beautiful and enticing objects. Crow's quilts are dynamic patterned compositions. They have a strong affinity with the informal, often chaotic method of construction found in traditional crazy quilts. Crow looks at the time in her studio making her quilts as a process of discovery. Her bold, saturated array of hand dyed fabrics provides a palette for the creation of her work. Her densely colored patterned quilts are rich with nuance and harmonious visual passages. The rectangles of colored cloth that are sewn to make up the top surface attract viewers, while the traditional quilt stitching playfully shadows that established movement.

The three-dimensional objects of Barnes are quite different in form and materials. Working from the traditions of basketry, Barnes manipulates bark and other natural materials into sculptural forms of provocative beauty. She is acutely aware of the seasons and is respectful of and excited by the subtleties and variations of nature. Her ideas are generated by her raw materials. She lets the forms and techniques evolve with the flexibility, texture, color and character of the harvested bark. The final forms, although often minimally altered from their natural state, seem familiar and strange, elegant and bold, referring to functional forms, symbols or glyphs.

These artists have been working in fiber art for a number of years and have become fluent in the vocabulary of their craft. Like all craft work, the physicality of the processes they employ and the resulting tactile forms are critical to their expression. The repetitive, time consuming and often laborious processes provide a visual, conceptual and somatical foundation for their work. Although they are engaged with historic craft processes, the artists acknowledge the present through their reflections on the contemporary human condition. Some represent the culture of our times in a literal way; others embrace a more poetic, symbolic or abstract vocabulary. Through their continued explorations, they should enrich the future with stimulating visual insights.
WINDFALL RIDGE
BARK BOWL
Detail
1998
6.5" x 9" x 8"
Heavy bark with pine weaving and twined base
DOROTHY GILL BARNES

Studio Artist

EDUCATION

BA, University of Iowa

RECENT EXHIBITIONS


Five Points of View, 1998, San Francisco Craft and Folk Art Museum


Basketry: Redefining Volume and Meaning, 1993-1995, University of Hawaii

Basketry, Japan '92, 1992, Tokyo, Japan


AWARDS

Governor's Award for the Arts in Ohio, 1999

Fellow, American Craft Council, 1999


Ohio Designer Craftsmen Award for Outstanding Achievement, 1998

Lifetime Achievement in the Craft Arts, National Museum of Women in the Arts, Washington, D.C., 1993

Distinguished Visitor, NZAL Arts Council of New Zealand, 1990

BARK BOX WITH STONE IN Lid

1995
6" x 14" x 3"
folded bark

PINE DENDROGLYPH - THREE KINGS

1993-1995
4" x 5" x 20"
draining and weaving, live tree scarification
CONSTRUCTIONS #4
1997
38.5" x 91"
quilted hand-dyed cotton
NANCY CROW

Studio Artist

EDUCATION

BFA, The Ohio State University
MFA, The Ohio State University

RECENT EXHIBITIONS

Solo exhibition, 1999, Sloan Museum, Flint, Michigan
Solo exhibition, 1998, Kulturzentrum der Stadt Konstanz, Germany
Solo exhibition, 1996, American Museum of Quilts and Textiles, San Jose, California
Solo exhibition, 1995, Renwick Gallery, Smithsonian Institution, Washington, D.C.
Solo exhibition, 1993, American Craft Museum, New York, N.Y.

AWARDS

Fellow, American Craft Council, 1999
Member Quilters Hall of Fame, Marion, Indiana, 1997
National Living Treasure Award, University of North Carolina at Wilmington, 1996
Ohio Arts Council Major Fellowship, 1990-91
Ohio Arts Council Individual Artist Fellowship, 1988
National Endowment for the Arts Individual Artist Fellowship, 1980
DEBORAH FRAZEE CARLSON

Professor of Art, Cleveland Institute of Art

EDUCATION
BFA, University of Michigan
MFA, Cranbrook Academy of Art

RECENT EXHIBITIONS
Global Rivers, An International Art Exchange, 1998, Volgograd, Russia
What's Rite?, 1997, SPACES, Cleveland
Perspectives: Contemporary Work in Textiles, 1997, Massillon Museum, Ohio
Textile as Narrative, 1996, ARC Gallery, Chicago
Work Along the Way, 1996, Columbus Cultural Arts Center, Ohio
Facets of Fiber, 1995, Fine Arts Galleries, Texas Women's University, Denton, Texas

AWARDS
Ohio Arts Council Individual Artist Fellowship, 1994
National Endowment for the Arts Individual Artist Fellowship, 1987
Handweaver Guild of America Scholarship, 1979
TRANSFORMATION
ROBE
1996
53" x 59" x 1"
screenprint, silk, organza, polyester
JO ANN GIORDANO

Studio Artist and Teacher

EDUCATION

MFA, Cranbrook Academy of Art
MA, Purdue University

RECENT EXHIBITIONS

Environment vs. Enterprise: A Fragile Order, 1999, Textile Arts Centre, Chicago

Narrative Textiles: Three Voices, 1999, Suburban Fine Arts Centre, Highland Park, IL

Best of 1998, Ohio Craft Museum, Columbus

Covering the Cause: Social Commentary in Quilts, 1998, Harold Washington Library Center, Chicago

Focus: Fiber, 1997, Cleveland Museum of Art, Ohio


AWARDS

Third Place, 1996 Fiber Arts Competition and Exhibition, Creative Arts Guild, Dalton, GA

Ohio Arts Council Individual Artist Fellowship, 1995


Best of Show, Michigan Fine Arts Competition, 1989, Birmingham Bloomfield Art Association, Birmingham, MI

Residency at Virginia Center for the Creative Arts, Sweet Briar, VA, 1985

BROKEN WEB:

BREAST CANCER
1999
60" x 41" x 5"
photocopy transfer, applique, silk organza, gauze, synthetic fabrics

WEB Detail
1996
60" x 54" x 3"
photocopy transfer, marbling, silk organza, netting
PRAYER FOR OKLAHOMA CITY
1996
66" x 78"
mixed media art quilt
SUSAN SHIE + JAMES ACORD

Studio Artist

EDUCATION
MFA, Kent State University

RECENT JOINT EXHIBITIONS

Seeing Yellow, 1999, New England Quilt Museum, Lowell, MA
Quilts in Bloom, 1999, Castle Gallery, Insol Mainau, Germany
The World Quilt '98 in Japan, Japan Handicraft Instructors Association and Nihon Vogue
Dwellings, Also Shrines, 1997, American Museum of Quilts and Textiles, San Jose, CA

AWARDS
Major Fellowship, Ohio Arts Council, 1990-91
Artists in Residence, Crafts Council of Ireland, 1994
Artists Exchange with China, Ohio Arts Council, 1990

JAMES ACORD

Studio Artist

EDUCATION
Self-taught artist since 1977
BA, The College of Wooster, Ohio
DISASTER BLANKET - THE JIMMY
1998
85" x 159"
wool and linen
LILIAN TYRRELL

Born, 1944, London, England
Lives in Ravenna, Ohio
Studio Artist

EDUCATION
Kent State University

RECENT EXHIBITIONS
Disaster Blankets/Anguished Cries Out North, 1998, Visual Art Center of Alaska, Anchorage
Urban Evidence: Contemporary Artists Reveal Cleveland, 1996, SPACES Gallery, Cleveland Center for Contemporary Art, and Cleveland Museum of Art, Ohio
Lilian Tyrrell, 1995, Maine College of Art, Portland
1994 Invitational, Cleveland Museum of Art, Ohio
Media Images, 1993, Richmond Art Museum, Richmond, Indiana
A New World Order?, 1992, The Museum of Textiles, Toronto, Canada

AWARDS
National Endowment for the Arts, Individual Artist Fellowship, 1995
Cleveland Arts Prize, Visual Artist of the Year, 1992
Arts Midwest-National Endowment for the Arts Regional Individual Artist Fellowship, 1989

DISASTER BLANKET
COLLATERAL DAMAGE
1992
83" x 120"
wool coal linen

MEDICAL FELTS
1996
four units
approximately
90" x 60" each
wool

DISASTER BLANKET
- COLLATERAL DAMAGE
1992
83" x 120"
wool coal linen
GEORGE BOWES
Nerve Slice, 1994, stoneware, underglazes, glazes, 11" x 5", collection of the artist
Progression, 1994, stoneware, underglaze, glaze, 11" x 5", collection of the artist
A Rigid Listing, 1994, porcelain, underglaze, glazes, 4" x 5" x 4", collection of Howard and Ellen Landau
Split Image Cup, 1996, mid-range porcelain, 5" x 4.5" x 4", collection of Jerome Weiss
Cup, 1998, porcelain, underglazes, glazes, 4" x 5.5" x 4", collection of Sandy Kostantaras
Hose, 1998, porcelain, underglazes, glazes, 12" x 6", collection of Dr. Mark Cole
Tab, 1999, porcelain, underglaze, glaze, 9" x 10", collection of Matthew Modern and Pamela Argenteri
Large Vase, 1998, porcelain, underglaze, glazes, 13" x 7.5", collection of the artist

KRISTEN CLIFFEL
Passage, 1994, clay and wood, 6'-10" x 13" x 9", collection of the artist
Black Box, 1997, ceramic, 29" x 22" x 24", collection of Bob Stana and Tom Judy
Worry Jar: Travel, Health + Safety, Home, 1998-1999, ceramic, 23" x 10" x 34", collection of Margo Harris and Richard Harris
Keep Up/Let Go, 1999, ceramic, 42" x 45" x 28", collection of the artist
All She'd Ever Dreamed Of, 1995, ceramic, 41" x 22" x 9", collection of the artist
Little Red Riding Hood, 1999, ceramic, 30" x 27" x 19", collection of George Bowes

REBECCA HARVEY
Inordinate Fondness Series, 1998:
Lean Pour, pressmolded and assembled porcelain, 6" x 2" x 5", collection of the artist
Bump Lean Pour, pressmolded and assembled porcelain, 9" x 3" x 4", collection of the artist
Lean, pressmolded and assembled porcelain, 6" x 2" x 3", collection of the artist
Slipper Gap, pressmolded and assembled porcelain, 5" x 3" x 6", collection of the artist
Mendel's Bean Stalk, pressmolded and assembled porcelain, 5" x 4" x 9", collection of the artist
Bells, pressmolded and assembled porcelain, 4" x 4" x 7", collection of Jennifer Wuorinen
Composite #4, pressmolded and assembled porcelain, 10" x 4" x 7", collection of the artist
Anomaly, slip cast and assembled porcelain, 4" x 3.5" x 8", collection of Susan Wuorinen

EVA KWONG
Bacteria, Diatoms and Cells, 1995-99, stoneware clay, variable dimensions, collection of the artist
Nurul, 1995, stoneware clay, 21" x 10" x 20", collection of the artist
Inner Pulse, 1999, stoneware clay, 52" x 18" x 15", collection of the artist
Loving Sprouts, 1997, stoneware clay, 17" x 16", collection of the artist
Enbuse, 1997, stoneware clay, 39" x 22" x 14", collection of the artist
Pink Flow, 1992, stoneware clay, 42" x 26" x 12", collection of the artist

KIRK MANGUS
Kiss Amphora, 1998, wood-fired clay, 29" x 13" x 13", collection of the artist
Little Fish Amphora, 1990, earthenware, luster, 11" x 5" x 5", collection of the artist
Beautiful Girl Amphora, 1990, earthenware, luster, 14" x 5" x 5", collection of the artist
Wild Life Vase, 1989, earthenware, luster, 11" x 9" x 9", collection of the artist
Food Chain Amphora, 1996, wood-fired clay, 31" x 16" x 16", collection of the artist
Mortality Amphora, 1996, wood-fired clay, 29" x 18" x 18", collection of the artist
See Life Amphora, 1999, wood-fired clay, 30" x 15" x 15", collection of the artist
Dead Soldier Amphora, 1996, wood-fired clay, 30" x 18" x 18", collection of the artist

KELLY PALMER
Fierce Simian, 1997, earthenware, 28" x 18" x 14", collection of Bob Stana and Tom Judy
Untitled, 1997, earthenware, 11" x 11" x 3", collection of the artist
Sophora, 1996, earthenware, 44" x 25" x 17", collection of the artist
Bough, 1999, earthenware, steel, 48" x 18" x 25", collection of the artist
Wretched Excess, 1996, earthenware, 7" x 7" x 3.5", collection of Heather Martin
Proxemics, 1999, earthenware, 11" x 8" x 8.5", collection of the artist
Bobble, 1994, earthenware, 20" x 21" x 2", collection of the artist
Follows Form, 1999, earthenware, 12" x 8.5" x 5.5", collection of the artist
DOROTHY GILL BARNES
Windfall Ridge Bark Bowl, 1998, heavy bark with pine weaving and twined base, 6.5" x 9" x 8", collection of Eric and Barbara Dobkin
Willow Drawing with Hickory Lacing, 1997, dendroglyph - live tree drawing and lacing, 14" x 6" x 53", collection of the artist
Pine Dendroglyph - Three Kings, 1993-1995, drawing and weaving, live tree scarification, 4" x 5" x 20", collection of the artist
Bank Box with Stone in Lid, 1995, folded bark, 6" x 14" x 3", collection of the artist

NANCY CROW
Bow Tie #10, 1994-95, quilted hand-dyed cotton, 66" x 70", collection of the artist
Color Blocks #69, 1995, quilted hand-dyed cotton, 81" x 93", collection of the artist
Constructions #4, 1997, quilted hand-dyed cotton, 30.5" x 91", collection of the artist
Constructions #10, 1997, quilted hand-dyed cotton, 31" x 81", collection of the artist

DEBORAH FRAZEE CARLSON
Sri Mata, 1998, wool, 19" x 35", collection of the artist
America Fragment Coverlet Series #4, 1986, silk, metallic thread (synthetic), industrial felt, 44" x 74" x .75", collection of the artist
Prayer Cloth: Divine Mother Manta #3, 1996, silk, silk/nylon, 8.5" x 13", collection of the artist
Prayer Cloth: Divine Mother Manta #4, 1996, silk, silk/nylon, 8.5" x 13", collection of the artist
The First Name, of the Thousand Names, of the Divine Mother, 1998, wool, 19" x 35", collection of the artist
Dama Kaiyo Samudayata: She who is intent on fulfilling the wishes of the gods, 1999, silk, 20" x 36", collection of the artist

JO ANN GIORDANO
Broken Web: Breast Cancer, 1999, photocopy transfer, applique, silk organza, gut, synthetic fabrics, 60" x 41" x 5", collection of the artist
Web, 1996, screenprint, photocopy transfer, marbling; silk organza, netting, 60" x 54" x 3", collection of the artist
Transformation Robe, 1996, screenprint, silk organza, polyester, 53" x 59" x 1", collection of the artist

SUSAN SHIE + JAMES ACORD
Tropical New York, 1988 and 1996, mixed media art quilt, 90" x 90", collection of the artists
That Old Devil Moon, 1994, mixed media art quilt, 82" x 74", collection of the artists
Prayer for Oklahoma City, 1996, mixed media art quilt, 86" x 78", collection of the artists

LILIAN TYRRELL
Disaster Blanket· The Irony, 1998, wool and linen, 89" x 159", collection of the artist
Disaster Blanket· Collateral Damage, 1992, wool and linen, 83" x 120", collection of the artist
Medical Felts, four units, wool, approximately 90" x 60" each, collection of the artist
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614/466-2613

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LEFT George Bowes, Vase
RIGHT Susan Shie + James Acord, Tropical New York, Detail