INVITATIONAL EXHIBITION:

**Objects in Clay, Fiber, Glass & Metal**

**OCTOBER 27 - NOVEMBER 18, 1993**
Invitational Exhibition: Objects in Clay, Fiber, Glass, and Metal continues the School of Art Gallery's tradition of organizing innovative craft exhibits. It has been eight and a half years since Kent State University hosted The National Crafts Invitational. However, between 1985 and 1993, five craft exhibitions took place at the School of Art Gallery. These include: The Cleveland Enamelists (1988); Contemporary Woven Work: America and Abroad (1988); European Glass Art (1988); American Ceramics (1990); and Contemporary Works in Felt (1991). The artists in the current exhibit are nationally recognized for their contribution to the changing nature of American crafts. All of them have a sensibility to material—yet with individual approaches to that material. Their work is based on a variety of concerns which reflect different artistic visions. It is indeed an honor to be involved in this project which brings together such creative artists. I am grateful to them for their participation.

As with any exhibit, many individuals and organizations were involved. First of all, I gratefully acknowledge the support of the Ohio Arts Council. I am grateful to Janice Lessman-Moss for serving as guest curator. Her dedication and hard work deserve special recognition. Also, Kirk Mangus, Henry Halem, and Kathleen Browne selected the artists for their areas and provided significant help in coordinating all of the activities associated with the exhibit. In addition, I would like to thank the gallery staff, especially Chad Dresbach, who designed the announcement and catalogue.
The idea with clay is to make a mark, record a line, alter the material in the maker's image, and then freeze it with fire. The possibilities are endless. Clay has the potential to become the image of anything. Sometimes it holds water and becomes a dish. Other times it becomes a ghost of a real object.

Some artists touch clay in a very original way. Original means a unique form of expression. This expression can be studied and copied, but the emotional impact cannot be duplicated. There is a genius to transforming a material into something totally new.

This transformation has little to do with craft, unless you think of craft as a way to make some artwork that makes sense.

Craft, to me, has nothing to do with material or process or whether a person makes a cup or a painting. It is simply the ability to make something that is convincing.

I was asked to choose four artists for this exhibition. I chose artists whom I thought were original in their thinking and had diverse reasons for using clay. In truth, I have known the work of these artists for over ten years. The thrill of this exhibition is to see new pieces in person and to get a feeling for the evolution of the artist's thinking.
William Brouillard

Born
Madison, Wisconsin

Currently
Associate Professor of Art, The Cleveland Institute of Art, Cleveland, Ohio
M.F.A., The New York State College of Ceramics at Alfred University

Selected Collections
The Detroit Museum of Art
The Cleveland Museum of Art
The Pfannebecker Collection
Ohio Designer Craftsman Museum
Joshua Green

Born
New Hyde Park, New York

Currently
Director of Ceramic Art, Manchester Craftsmen's Guild, Pittsburgh, Pennsylvania
M.F.A., Cranbrook Academy of Art

Selected Grants and Awards
1992 Standard Ceramics Corporation Merit Award
1991 Pennsylvania Council on the Arts,
   Individual Artist Fellowship Award in Crafts
1988 Emerging Artist Grant, Arts and Science Council of Charlotte/Mecklenberg
Katherine L. Ross

Born
North Kingston, Rhode Island

Currently
Associate Professor, Chair, Ceramics Department,
School of the Art Institute of Chicago
M.F.A., Tulsa University, Oklahoma

Selected Grants and Awards
1989 Indiana State Arts Commission Master Fellowship
1991 School of the Art Institute of Chicago, Faculty Enrichment Grant
Marie Woo

Born
Seattle, Washington

Currently
Studio Artist, West Bloomfield, Michigan
M.F.A., Cranbrook Academy of Art

Selected Collections
Everson Art Museum
Detroit Institute of Arts
Smithsonian Institution
Leningrad Academy of Art Museum
The works of Virginia Davis, Emily DuBois, Thomasin Grim, and Sarah Quinton are strong yet diverse examples of contemporary fiber art. Fluid, linear elements characterize the fibrous materials with which they work. Equally important to their material sensibility is a structural quality found in their repetitive method of construction. It is structure that most accurately reflects the essence of traditional fiber media and continues to be vital in a modern context. Using this as the foundation for the development of their own textile vocabularies, these artists speak eloquently in the realization of their own visions.

Of these artists, three use the systematic process of weaving and execute their work on a floor loom. Thomasin Grim's distilled images are elegant and evocative. The use of the supplementary warp technique in the construction of her narratives creates an interesting contrast between the almost elusive visual quality of the mark and the real physicality of it experienced upon close inspection. Virginia Davis and Emily DuBois also create their works on the loom and are engaged with an abstract language that integrates message and medium. Although their interest in pattern stems from different concerns, they are both involved with the orchestration of visual phenomenon that are unique to the structural and coloration processes of weaving. Sarah Quinton methodically constructs her three-dimensional forms by hand using a combination of hard and soft linear elements. Her sculptural constructions appear to be both strange and familiar, mechanical and organic, with references to nature and the female form.

The exhibited works are compelling because of their aesthetic interest, their poetic associations, and/or symbolic relationships. Yet their presence as tangible objects places them in the realm of the real world. Our familiarity with cloth and/or our understanding and appreciation of the processes involved in the construction of the pieces makes them quite accessible. This duality of the obvious effort and mystery of creation adds to the uniqueness and appeal of these craft objects. The initial impact of craftsmanship is advanced by a formal, expressive, and/or narrative presentation generating a rich holistic experience.

It is a pleasure to have the opportunity to present the works of these four artists to the audience at the Kent State University School of Art Gallery. I would like to thank Dr. Fred Smith and the Gallery Committee for their support, as well as, Virginia Davis, Emily DuBois, Thomasin Grim, and Sarah Quinton for their willingness to participate in this exhibition.
Virginia Davis

Born
Kansas City, Missouri

Currently
Studio Artist, New York City
M.A., University of Illinois

Selected Grants and Awards
1992-93 National Endowment for the Arts
Visual Artists Fellowship Grant, US/France
International Fellowship
1990-91 Indo-American Fellowship (Fulbright)
1988 New York State Foundation for the Arts Fellowship Grant
Emily DuBois

Born
New Rochelle, New York

Currently
Studio Artist, Benicia, California
M.F.A., California College of Arts and Crafts

Selected Grants and Awards
1992 Honorable Mention, 7th Triennial of Textiles, Lodz, Poland
1990 California Arts Council Fellowship in Visual Arts
1989 Purchase Prize, Central Traditional Textile Research Institute, Nagoya, Japan
1984 National Endowment for the Arts Individual Artist Fellowship
**Thomasin Grim**

**Born**
Honolulu, Hawaii

**Currently**
Studio Artist, San Francisco, California
B.F.A., California College of Arts and Crafts

**Selected Solo Exhibitions**
1993 Braunstein/Quay Gallery, San Francisco, California
1991 "Life Lines," Centre For Tapestry Arts, New York, New York
1990 "Thomasin Grim," The Rosicrucian Egyptian Museum, San Jose, California
Sarah Quinton

Born
Bexley, Kent, England

Currently
Instructor, School of Crafts and Design, Sheridan College,
Toronto, Canada
M.F.A., Tyler School of Art, Temple University

Selected Exhibitions
The Canadian Craft Museum, Vancouver, British Columbia
Prime Canadian Crafts, Navy Pier, Chicago, Illinois
1989 "Directions: From Historical Sources,"
The Museum for Textiles, Toronto, Ontario
ince 1963, when glass moved from the factory to the university and then to the artist's studio, it has undergone many changes. For 3,500 years, glass was used as a purely decorative and functional material. In the hands of contemporary artists, glass now mimics its own history and tradition. The three artists I have chosen for this exhibition have the commonality of glass as material, but each has chosen to work outside of its historical traditions.

The shift from making purely functional objects, to using glass in creating sculpture which merely mimics this function, can be seen in the work of Jose' Chardiet. The installations of Michael Scheiner represents the direction of those artists working in glass who use the material architecturally — and the gallery installation as their palette. The third artist, Fred Tschida, takes the theme of light and illumination, which have been central to the history of glass, in the new direction offered by neon. Obviously none of these three artists are working within the traditional vocabulary of glass as decorative object-making, seeking only to expand our vision of how glass can serve the artist.

Michael Scheiner, presently teaching glass at The Rhode Island School of Design, creates gallery installations as well as ambiguous objects. One can easily be fooled by their initial simplicity, but a closer examination reveals the grand subtlety of his vision. Unlike Chardiet his surfaces are monochromatic and quiet. The idea that his installations and objects are glass, while they superficially have little relationship to traditional glass techniques, challenges his audience to review their own definition of the material. That is the quiet strength of his works.

Fred Tschida, presently teaching neon at Alfred University uses the dynamic effects of neon light and color to create his sculptures. He has on occasion used kinetics to amplify his vision. His "Salt Flat" and "Martini Glass" kinetic illumination broke new ground in its application to neon and sculpture. Far from neon sign making, Tschida has been pushing the creative potential of the neon tube with his vivid light installations and objects. His personal encouragement and technical expertise helped Kent State University develop our neon studio as well as other university neon programs around the country.

Jose' Chardiet, a graduate of Kent State University, M.F.A. 1987, presently teaches at the University of Illinois at Champaign, Urbana. Chardiet describes his formal "still life's" as "breathing life into the mundane." The objects he uses in his sculptures allude to those traditional glass objects one finds in everyday life. With his highly charged surfaces and newly juxtaposed context, they are lifted from the mundane, forcing the viewer to confront them in this new context.

These three artists are just part of the quiet revolution that has been occurring over the past thirty years in the American studio glass movement. It is obvious that glass is being increasingly viewed as material and not precious; art, not process.
Jose' Chardiet

Born
Havana, Cuba

Currently
Associate Professor, School of Art and Design, University of Illinois, Urbana-Champaign
M.F.A., Kent State University

Selected Collections
Yokohama Museum of Art, Yokohama, Japan
Musee des Arts Decortitifs, Lausanne, Switzerland
The High Museum of Art, Atlanta, Georgia
The Corning Museum of Glass, Corning Glass Center, Corning, New York
**Michael Scheiner**

**Born**

Philadelphia, Pennsylvania

**Currently**

Instructor, Glass Department, Rhode Island School of Design,

Providence, Rhode Island

M.F.A., Ohio State University

**Selected Solo Exhibitions**

1993 Betsy Rosenfeld Gallery, Chicago, Illinois


1991 Traver Gallery, Seattle, Washington
Fred Tschida

Born
St. Paul, Minnesota

Currently
Associate Professor of Glass Design at NYSCC at Alfred University,
Chairman, Division of Three Dimensional Studies
M.F.A., University of Minnesota, Minneapolis, Minnesota

Selected Solo Exhibitions
1993 Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, Kansas
1988 Perimeter Gallery, Chicago, Illinois
At the end of the last century, the Arts and Crafts Movement was defined as much by its socio-political underpinnings as it was by its style. As we move toward the end of the twentieth century, practitioners in the field of metalsmithing are retreating from a blind acceptance of tenets of Modernism and are reexamining the long and eloquent history of the medium. Today we celebrate rather than deny the cultural engagement of craft. Works can be didactic and provocative while gaining entrance to a wider cultural base because of a perceived accessibility. Sometimes the work blurs the barriers between art and craft such as in the mixed media work of Beverly Penn, Chris Ramsay, and Billie Jean Theide reinterpret traditional forms in ways that unhinge existing perceptions of the platter and teapot respectively.

Billie Jean Theide's work exists in the intersection between pure form and spiritual presence inherent in the butte formations of the western landscape. That these objects are teapots or containers speaks to the artists desire to capture and contain the essence of a diminishing natural environment. These exquisite works represent landscape reduced to pure form and as such are enigmatic enough to suggest multiple interpretations.

Chris Ramsay's work depicts nature in a more tangible way. The wall pieces are reminiscent of memorial wall plaques or plates. They are embedded with found objects collected on his daily walks. These cultural discards or remnants of nature are usually placed in the context of a spiral or circular form signifying the cycle of life. They serve to memorialize or mark our passage on earth through the relics of everyday existence.

The figurative brooches by Christina Smith attempt to illuminate, often with humor, the burdens of daily human existence. In her work, everyday objects become icons for our time. The diorama format creates a stage for her characters to act out their daily drama. As is inevitable, the wearer of this jewelry becomes a part of the narrative, as he/she is queried as to the meaning of the work. This kind of interaction is unique to jewelry and as such becomes an important aspect of the artist's intent.

Beverly Penn sees her work as a mediation or compromise between opposing forces. She investigates the balance between human endeavor and natural occurrence or what is built and what is grown. The work juxtaposes architectural with vegetative forms exploring the conflict between the enduring characteristic of nature in spite of cultural imposition and the production of cultural artifacts meant to live long beyond our lifetime.
Beverly Penn

Born
Baltimore, Maryland

Currently
Assistant Professor, Southwest Texas State University, San Marcos, Texas
M.F.A., State University of New York, The College at New Paltz

Selected Grants
1991 Faculty Research Enhancement Grant, Southwest Texas State University
1989 Fulbright-Hays/Spanish Government Grant, Barcelona, Spain
Chris Ramsay

Born
Iowa City, Iowa

Currently
Assistant Professor, Oklahoma State University, Stillwater, Oklahoma
M.F.A., Texas Tech University, Lubbock, Texas

Selected Grants
1993 Mid-America Arts Alliance/National Endowment for the Arts Fellowship in Crafts
1993 Deans Incentive Grant, Oklahoma State University
Christine Y. Smith

**Born**
Berkeley, California

**Currently**
Studio Artist, Fullerton, California

M.F.A., California State University, Long Beach

**Selected Grants**
1990 California State Arts Board Fellowship for Individual Artists
1989 Western States Art Federation/National Endowment for the Arts Regional Fellowship for Visual Artists
Billie Jean Theide

Born
Des Moines, Iowa

Currently
Associate Professor of Art, School of Art and Design, University of Illinois, Urbana-Champaign
M.F.A., Indiana University, Bloomington, Indiana

Selected Grants and Awards
1992-93 Artists Grant, Illinois Arts Council
1992 Faculty Travel Grant, University of Illinois
1991 American Craft Award for Excellence in Metal, Kraus-Sikes
1984-85 Visual Arts Fellowship Grant, National Endowment for the Arts
CLAY
William Brouillard
Platter #1. Industrial Icon, Terra-cotta with terra sigillatta and majolica glazing. 26x26x5”
Platter #2. Soul of the Machine, Terra-cotta with terra sigillatta and majolica glazing. 26x26x5”
Platter #3. Fish Platter, Terra-cotta with terra sigillatta and majolica glazing. 26x26x5”
Platter #4 Untitled, Terra-cotta with terra sigillatta and majolica glazing. 26x26x5”
Platter #5. Untitled, Terra-cotta with terra sigillatta and majolica glazing. 26x26x5”

Joshua Green
Nyo Jar 1, 1992, 62x18x15”, Terra Cotta
Husband Jar, 1992, 48x24x15”, Terra Cotta
Fisher, 1993, 28x18x10”, Terra Cotta with salt and copper leaf.

Katherine L. Ross
Vessels in the Landscape, 1989, 24x96x14”, ceramic, steel
Water Cure (excerpt from installation) 1993, [15 glasses and 15 ceramic cups], 7x3x5” each, ceramic, glass, aluminum
Water Cure (excerpt from installation) 1993, [Hair Tub and Soap Tub] 19x38x18” each

Marie Woo
Soda Ash Piece #1, 1993
Soda Ash Piece #2, 1993
Soda Ash Piece #3, 1993

FIBER
Virginia Davis
Optical I, 1993, 36x38”, Carrol's Hippari, Quartered, 1993. 36x36”
Color Theory, 1993, 12x22”

Emily DuBois
Storm King, 1990, 56x42”
Fragments, 1991, 56x46”
Mysterious Pass, 1991, 44x88”

Thomasin Grim
Magic is Alive, 1991, 30x30”
Moment, 1991, 30x30”
Enter, 1991, 30x30”

Sarah Quinton
Black Tulip, 1992,
260cm.x84cm.x34cm wood moulding, dyes, pigment, waxed lacing tape, cotton tape
Ivy, 1990, 33cm.x15cm.x7cm, wood moulding, dyes, waxed lacing tape, cotton tape
Hazel, 1990, 89cm.x35cm.x15cm, wood moulding, dyes, waxed lacing tape, cotton tape

GLASS
Jose’ Chardiet
Wall Sculpture, 1992, 42x20x4”, cast and hot worked glass
Summer Vase #2, 1993, 22x16”, blown glass
Terra Chair, 1993, 26x10x8”, cast and hot worked glass

Michael Scheiner
on site installation

METAL
Beverly Penn
Black Rose [brooch], 1992, 4x1”, silver, copper, nickel
Coldspell [brooch], 1992, 5x1”, silver, copper, nickel
Frostbite [brooch], 1991, 8x1”, silver, copper, nickel

Chris Ramsay
Collection 1, 1993, 30x10”
Collection 2, 1993, 30x10”
Petroglyph, 1993, 30x10”

Christina Smith
All is Forgiven for Fishing, 1989, sterling silver brooch, 3x4x.5”
Spyro’s Anonymous, 1991, sterling silver brooch, 3.5x3.75x.5”
Avoiding the Toe Tags #1, 1993, sterling silver brooch, 2.5x3x1”
The Second Day of the Week, 1992, sterling silver, 5.5x3x1”

Billie Jean Theide
Butte Teapot, Land Formation Series, 1993, copper, 7.5x3x3”
Butte Teapot, Land Formation Series, 1993, copper, 7.5x3x3”
Butte Teapot, Land Formation Series, 1993, copper, 7.5x3x3”
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