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CONTACT: Rebecca Burrell, Public Relations & Marketing Specialist
971.255.5528 | Rebecca@MuseumofContemporaryCraft.org

Museum of Contemporary Craft announces public programs July – October 2009

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PORTLAND, OR—July 20, 2009—Museum of Contemporary Craft is pleased to announce upcoming public programs planned in conjunction with summer/fall 2009 exhibitions *Call + Response* and *The Academy is Full of Craft*. Both exhibitions examine academia's evolving role within craft. They are contextualized through a series of vibrant programs inciting deeper conversation between the curator, artists and the public.

Programs begin Saturday, July 25 and run through October. Complete listings follow.

Please note: All programs are free of charge and open to the public.

CRAFT CONVERSATIONS

The Lab at Museum of Contemporary Craft

Saturday, July 25, 1 PM

Rob Slifkin, assistant professor of art and humanities, Reed College

**Studio Gorm (John Arndt and Wonhee Jeong), associate professor of product design,
University of Oregon**

Thursday, August 27, 5:30 PM

Matt Johnston, assistant professor, department of art, Lewis & Clark College

**Karl Burkheimer, associate professor and head of wood department, Oregon College of Art
and Craft**

Saturday, September 26, 1 PM

**Anne Marie Oliver, assistant professor of intermedia and contemporary art theory, Pacific
Northwest College of Art**

**David Eckard, chair of the sculpture department and instructor in foundation and intermedia
departments, Pacific Northwest College of Art**

- more -

724 Northwest Davis Street | Portland, Oregon 97209 | 503.223.2654

Museum of Contemporary Craft

The dynamic, open conversations between eight artist/art historian pairs are the core of the exhibition project *Call + Response*, currently on view at Museum of Contemporary Craft. In the months leading up to the exhibition, each partnership, comprised of two faculty members from colleges and universities in Oregon, spent extended time exchanging ideas about craft and process. Each art historian then wrote an original, critical piece about his or her paired artist, now presented as an integral part of the Museum exhibition.

In this series of public discussions, hear the art historians describe the process of getting to know their writing subjects and how they grappled with contextualizing craft. The artists will explain how describing their work to their partner – and later reading the essay written about it – has affected their studio processes.

CURATOR WALKTHROUGH

Tuesday, October 6, Noon

Namita Gupta Wiggers, curator, Museum of Contemporary Craft, guides participants through both exhibitions on view, providing behind-the-scenes insight into the decisions and process that inspired these projects.

CRAFTPERSPECTIVES: ANNE WILSON “LIMINAL NETWORKS”

Thursday, October 8, 2009, 7 PM

Vollum Lecture Hall, Reed College, 3203 SE Woodstock Ave, Portland

Co-presented by Reed College

Following on the heels of the wildly popular CraftPerspectives lectures with Garth Clark and Glenn Adamson, the CraftPerspectives Series presents prominent fiber and multimedia artist Anne Wilson, professor at the School of the Art Institute of Chicago. In “Liminal Networks,” Wilson discusses her work using pixilation and projection to dematerialize and reanimate work that began on the border between drawing and object making, and remains liminal in whatever new medium it enters.

Anne Wilson’s work evolves in a conceptual space where social and political ideas encounter the material processes of handwork and industry. Employing familiar, domestic materials, including table linen, bed sheets, human hair, thread and lace, she explores the larger themes of time, loss, private and social rituals. Her work has been shown at the Victoria & Albert Museum, the Whitney Biennial and the Museum of Contemporary Art in Chicago.

This lecture is made possible through a generous gift to the Reed College Sculpture program from the Caferio Family and the Cooley/Gray Art Department Lecture Fund at Reed College.

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CRAFTPERSPECTIVES: OPEN CONVERSATION – SLOPPY CRAFT WITH ANNE WILSON

Saturday, October 10, 2009, 1 PM

The Lab at Museum of Contemporary Craft

A term coined by Anne Wilson at the School of the Art Institute of Chicago, “sloppy craft” is described by craft theorist Glenn Adamson as the “unkempt” product of a “post-disciplinary craft education.” Join Anne Wilson, Wilson’s former student Josh Faught (University of Oregon), Nan Curtis (Pacific Northwest College of Art) and local artist Jessica Jackson Hutchins to discuss this rising – and controversial – approach to conceptual craft practice.

This conversation takes place in preparation for a related exhibition co-curated by Josh Faught, assistant professor and program coordinator of fibers, University of Oregon; and Namita Gupta Wiggers, curator, Museum of Contemporary Craft. *Sloppy Craft* is scheduled to exhibit at the Museum during the 2010–11 exhibition season.

PECHA KUCHA NIGHT

Wednesday, October 21, 5:30 PM

The Lab at Museum of Contemporary Craft

The energetic, casual Pecha Kucha Night, a concept originated in the design community of Tokyo, squeezes a series of concise presentations into a short amount of time. Join students from the brand new MFA program in Applied Craft and Design, offered jointly by Pacific Northwest College of Art and Oregon College of Art and Craft, as they are challenged to describe their studio work in three minutes or less. This lively program allows the students to provide new fodder for creative conversation and breaks them out of the confines of the academy, introducing them to the greater Portland community.

CRAFTPERSPECTIVES: VICKI HALPER

Tuesday, November 3, 6 PM

The Lab at Museum of Contemporary Craft

A lecturer during the Museum’s 2008 exhibition *Glass*, Vicki Halper returns to provide context to the historical shifts examined in the exhibition *The Academy is Full of Craft*. In this presentation, Halper reads from the new book *Choosing Craft: The Artist’s Viewpoint* (The University of North Carolina Press, 2009), co-edited by Halper and Diane Douglas. This anthology recounts American craft’s role within visual culture and history through journal entries, lectures and other reports by leaders in the field. A social history, *Choosing Craft* provides a vital resource for those seeking a better understanding of contemporary craft’s major concepts, themes and movements through the lens of those who lived it.

Vicki Halper is an independent curator and writer specializing in modern art of the Pacific Northwest and American craft. She is a former associate curator of modern art at the Seattle Art Museum and recent James Renwick Senior Fellow of the Smithsonian American Art

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Museum. Her publications include *Storm Watch: The Art of Barbara Earl Thomas* (1998), *James Lavadour: Landscapes* (2002), *Look Alikes: The Decal Plates of Howard Kottler* (2004), and *Contrasts: A Glass Primer* (2007).

ABOUT THE EXHIBITIONS

CALL + RESPONSE

On view June 18 – October 31, 2009

Drawing on the musical concept of “call and response,” this project provides a rare platform for artists and art historians to engage with each other in vibrant conversation. A multi-layered exhibition, *Call + Response* features diverse works by eight pairs of art and art history faculty members from colleges and universities who have taught in Oregon for roughly ten years or less. Through multimedia content, contextual writing, the presentation of studio works and public programs, this intriguing project celebrates and provokes the recent influx of ideas brought to Oregon by these faculty members – who are breaking ground within their fields nationally and internationally. In effect, *Call + Response* considers what role these individuals, and their institutions, play within the state’s shifting creative landscape.

Learn more about *Call + Response* at the exhibition microsite:

www.MuseumofContemporaryCraft.org/call

THE ACADEMY IS FULL OF CRAFT

On view July 28, 2009 – January 9, 2010

In the decades following the second world war, craft curricula proliferated in college and university art departments throughout the United States, as scores of American veterans entered the educational system. *The Academy is Full of Craft* reflects the shifts that ensued as ceramics moved out of industry and into the academic art world, cultivating dynamic new generations of makers. Focusing on ceramic works from the Museum’s collection, *The Academy is Full of Craft* maps out the connections between individuals from several generations of academic instruction. These ties will be visually linked through works by such critical ceramists as Peter Voulkos, Frances Senska and Ken Ferguson, and regional influencers Ken Shores and Ray Grimm. This three-dimensional timetable will be designed by Studio Gorm (John Arndt and Wonhee Jeong), of the product design department at University of Oregon, in collaboration with the Museum.

ABOUT MUSEUM OF CONTEMPORARY CRAFT

Committed to the advancement of craft since 1937, Museum of Contemporary Craft is one of Oregon’s oldest cultural institutions. Centrally located in Portland’s Pearl District, the Museum is nationally acclaimed for its curatorial program and is a vibrant center for investigation and dialogue, expanding the definition of craft and the way audiences experience it. Visit the Museum online at www.MuseumofContemporaryCraft.org.

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