

RETHINKING CONTEMPORARY CRAFT

A CRAFTING CONTINUUM



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INTRODUCTION

CRAFTING A CONTINUUM:

WHAT IS ENDURING IN CRAFT? WHAT IS ITS FUTURE?

CONTINUITY AND CRAFT RUN DEEP AND LONG AND TIE EACH OF US TO ALL OF US. Craft is directly and intimately linked to the making process: the Old English *cræft* and Old Norse *kraptr* meant strength, skill, and virtue, particularly in making. The hand and intention of the maker are embedded in the craft object, and so the creation and release of that object forges a connection between maker and user (or viewer). Because we are all part of the warp and weft of community, where that craft object dwells in the world and how it connects to others and to society also become defining qualities of craft. Craft is suspended in, and part of, the community from which it emerges. Craft is a handmade object connected to its cultural context and to the community through its use or purpose, including less tangible contributions such as the ability to convey ideas, to document a story, record history, declare identity, or communicate affect and meaning. The continuum of craft starts with the first actions of humans—the collecting, preparing, and sharing of food, drink, cloths, story, home, hearth, and history.

The maker, the object, and its cultural context are three core elements of craft; meaning that emerges through the interaction and overlapping of these three elements explains that imprecise yet undeniable emotional response that a craft object can trigger. As far forward as we can see, objects and object making connected to our collective humanness will always carry deep import and speak richly to us.

A core element in any definition of art includes the thoughtful, focused exploration of the world: what we know or feel, the identification of patterns, how systems work, and a critical, alert, exploratory way of knowing the world. Another essential aspect of any understanding of art includes that profound humanitarian gesture of attempting to move an understanding or idea from one heart or head to another; this is the dialogue, the relationship between the artist (the maker), and the audience (the user).

For the viewer, art is that conversation, that movement of ideas, between the art object (be it a painting, a play, or music) and themselves. For the artist, art is an active process combining research, effort, and a disciplined exploration of some aspect of the world - it entails following an idea, assembling an insight and allowing that to emerge into communicable form. Ideally, the art experience is an active, dialogue-based process engaging both artist and viewer; an emotional and intellectual process enriched with uncertainty and ambiguity, both necessary elements of any complex contemplation.

Like language, art and craft are embedded in community. Craft is tied to community by being linked to the object and the making process in a more direct way than the so-called fine arts must be. The conceptual arts of the past century took the idea or concept as the most important part of an artwork and framed the making of the object as a simple mechanical secondary phase. De-emphasizing the role of making and arguing that an idea itself can be the art object increased the separation between craft and art. The primacy of the idea over the making may still differentiate craft from art, but the connection and similarity of craft and art runs deeper and further back—to their common relationship with society and the expression and exploration of ideas and aesthetics.

Sonya Clark
Threadwrapped in Blue and Brown, 2008 (detail)
Combs, thread

It is in their relationship to society that arts and crafts meet and intertwine. If in the twentieth century the fine arts took a heady conceptual turn, moving ultimately to accept the disembodied concept as art-object, then in the twenty-first century we foresee the arts returning to a more vital—actualized—relationship with society. The art have been finding their way back to the common ground they share with crafts; both art and craft dwell in the community, are understood to be part of it, and are implemental in its evolution. Socially engaged art practice, which moves out of the white cube of exhibition space and relocates contemporary art discourse to the actual world in which actual people live, is a prime example of art returning to the space it shares with craft. Often today artists approach this discourse directly through interventions, installations, actions, and social engagement and by developing their research from within the fabric of an active social world. Going to society itself to explore an idea or present a critique confirms and revalues the collective. Contemporary art practices now rub shoulders with crafts; the collective is the locus of craft and the craft object displays a clear relationship to the community that they are built in and for.

Both craft and art emerge from and operate in the same territory—the living, morphing, and transforming collective that is us. Craft fits perfectly in any art museum or collection that encompasses the contemporary.

The mission for museums today—and one goal of educational institutions everywhere—is to impart an understanding that we are suspended in a shared, collectively constructed web of meaning and knowledge, a collaborative reality that is ever changing and always expanding. This cumulative pool of knowledge is the basis of reality.

Crafts come from within the community and exist for it: their presence references our collective nature. Like all the arts, crafts are here to stay, both as a celebration of making—that encompasses both materials and maker—and as a physical manifestation of the collective nature of our species. Our ability to change and grow our shared reality depends on our ability to recognize that we truly are all in this together and that we are adding to it (making it up) as we go along.

I would like to thank the Windgate Charitable Foundation for the unswerving support it has provided the ASU Art Museum in the past and for its invaluable encouragement that helped us realize this exhibition, catalogue, and related programming. The museum is a fuller and more complete institution because of the Foundation's inspired investment.

GORDON KNOX, director

Arizona State University Art Museum



Closing reception, *Jarbas Lopes: Ciclovíaéera*, Arizona State University Art Museum, 2007

MATERIAL EVOLUTION

THE FUTURE OF CONTEMPORARY CRAFT

by Elizabeth Kozlowski

TO INVESTIGATE THE IDEA OF "RETHINKING CRAFT," the curatorial staff of the ASU Art Museum looked at the current structure of media-based programs at other national universities. The move to increase theory-based study outside of the traditional studio artist model is significant. In this shifting paradigm universities are producing exemplary MFA graduates at an increasing rate. The following programs stand out in the pedagogy of craft disciplines: Cranbrook Academy of Art in Bloomfield, MI; Virginia Commonwealth University in Richmond; University of the Arts in Philadelphia; and the University of Wisconsin at Madison. These educational institutions, and programs within and outside of the larger schools of art, have created a network of individuals who are making substantial work and sharing their passion and influence with the current generation of students.

In an effort to expand the permanent collection of contemporary craft at the ASU Art Museum, we asked professors at these universities to recommend current and recent graduate students who are creating compelling work. We soon realized that the educators at the epicenter of these university systems could not be ignored due to the strength of their own work. These artists and their students suggest the future of craft in physical form.

Craft as a tool for action is central to most professional prac-

tices in universities. Both technical skill and the concept to back it up are required to create a physical representation of the artist's ideal or not-so-ideal world. Whether deconstructing the object—as Anders Ruhwald, head of the ceramics department at Cranbrook Academy, does in his work—or layering an everyday object with gender and racial meaning—as Sonya Clark, head of the fiber department at VCU, does—craft is no longer viewed outside of the context of art. The level of innovation and experimentation in craft-based studies has produced a hybrid of material and concept that engenders its own model in contemporary art.

In keeping with the spirit of rethinking and the continued reexamination of crafts as a significant and essential part of the arts, we asked a broad spectrum of leaders in the field to present their individual viewpoints on the state of contemporary craft. The following perspectives on where this hybridized world of making is headed range from emphasis on the influence of educational systems to new technologies that are driving fabrication. While these philosophies are varied in scope, it is readily apparent that traditional frameworks are breaking down. In this evolutionary period, as art, craft, design, and concept are reevaluated, the artists in this exhibition, and in the field at large, illustrate the complex nature and expanding boundaries of contemporary art.

MUSHINESS

by Anders Ruhwald

In writing on the future of craft I must acknowledge that my field of vision is limited by my own experience. My practice is primarily engaged with issues that broadly concern the nature of everyday objects and ceramics. As such, it is situated somewhere in the grey area between art, craft, and design. While my work may at times brush up against the broader scope of craft, what I do cannot be understood solely through this lens. I have constructed this limitation consciously: I find the idea of craft to be conceptually enriching yet the crafts as such seem too narrow to cover what I think should be considered ceramics. My point is that while ceramics may be one of the main constituents of crafts, the field of crafts does not serve as an umbrella for ceramics as such. The discourse on the relationship between material and artist can help us understand some aspects of ceramics, but the discussions within the craft field often feel too narrow and a poor fit for the whole subject of ceramics.

As an artist, it is hard for me to imagine the field of ceramics without the connection to the discourse of crafts. But as Paul Greenhalgh points out, "Ceramics is a plural activity."¹ As such it is impossible to understand the practices of ceramics through the narrow institutional definitions of craft, art, or design. The history of ceramics is messy; it is perceived as lowbrow, technique-ridden, domestic, decorative and object-driven. But that discourse between craft and ceramics is why the material is currently enjoying much attention from the world of art and design. Now ceramics curiously finds most cultural resonance when it is appropriated into the world of design and art that is not so defined. Look at the work of Nicole Cherubini, Maarten Baas or Grayson Perry and you get my point.

If the craft field is to have a future, it must be understood as part of a whole rather than in isolation. In the struggle to define itself craft ends up excluding important tributaries to the main narrative. For example, Jeff Koons' work doesn't seem to fit within the late twentieth-century understanding of crafts, although it really should. Hereby the discourse of craft becomes narrow and too limiting for artists like me to be comfortably framed by. In my opinion the future lies in expanding the understanding of crafts. This can only come from within the field itself, by allowing the practices that exist in the boundaries of the field to take center stage. Crafts really need mushy boundaries.

1. Paul Greenhalgh, "Discourse and Decoration," in Garth Clark, ed., *Ceramic Millennium: Critical Writings on Ceramic History, Theory, and Art* (Halifax, NS: Press of the Nova Scotia College of Art and Design, 2006), 168.

Anders Ruhwald graduated from the Royal College of Art, London in 2005. His work is represented in private and public collections internationally including the Victoria and Albert

Museum (UK), Icheon World Ceramic Center (Rep. of South Korea), the Detroit Institute of Arts, and the National Museum of Sweden. Currently he is the Artist-in-Residence and Head of the Ceramics Department at Cranbrook Academy of Art in Michigan.

IN THE HANDS OF THE CURIOUS

by Sonya Clark

Curiosity. Without it, all creativity gets stuck. The future of craft is in the hands of the curious. Embracing it as a core value is the best thing we do. This is confirmed in my daily life as an educator and artist. The students I have had the privilege to teach—at Virginia Commonwealth University, the University of Wisconsin, Madison, and elsewhere—constantly infect me with their curiosity. I am gratefully refreshed and renewed. The most memorable critiques in my own education—at the School of the Art Institute of Chicago and Cranbrook Academy of Art—were marked by the curiosity of my peers and mentors. I have come to measure the success of an artist's talk by the quality and/or quantity of the questions poised. I'm enamored with the surprising questions that I do not readily have answers for, the ones that gnaw at me. These propel the work forward and ignite my own curiosity.

When craft is in dialogue with its audience, it does not and cannot stagnate. The fresh flowing water of our field turns fetid when we as makers and audience assume, shut down, impose strict limitations, or end every thought or art work with a period rather than a question mark. The common denominator among experts, innovators, and outliers is curiosity. Experts with years of embodied knowledge intertwine curiosity with persistence. Sometimes, there are small shifts in the studio; other times, seismic shifts. A level of inquiry is a constant force. Innovators dissect a precept and build from their discoveries, while outliers use curiosity to build bridges between their primary interests and others. The majority of artists I know combine aspects of these qualities.

As artists, we establish rules and impose limitations that define the territory of our art practice. We freely play once those rules are clearly defined. If the game gets boring, we can alter any of the rules and get ourselves unstuck. We are shortsighted and narrow-minded if we locate the beginnings of craft history in the European Arts and Craft movement of the late 1800s. Our history is vast, global, and diverse; encyclopedic collecting institutions like the Metropolitan Museum of Art might as well be called the Metropolitan Museum of Craft given their holdings. Where do we find craft? I believe everywhere. It is not hemmed in by history, material, theory, or technique, rather, it is deeply integrated. Like a tree, the depth and breadth of craft's roots extend across cultures and time, into the far reaches of

material culture and art history. Those deep and extensive origins provide stability for more extensive branches. We can extend ourselves nimbly because we have so much history to draw upon. Artists can question, challenge, integrate, and sustain what craft will become because we have such an enduring past. Curiosity is our sap.

In 2006 **Sonya Clark** joined the faculty at Virginia Commonwealth University as chair the Department of Craft/Material Studies. Previously, Clark was Baldwin-Bascom Professor of Creative Arts at the University of Wisconsin-Madison where she taught for ten years in Design Studies. Before that, Clark earned her MFA from the Cranbrook Academy of Art, BFA from the Art Institute of Chicago, and BA from Amherst College. Clark was the recipient of the 2011 United States Artist Fellowship.

POP! GOES CRAFT

by Sandra Alfoldy

What does the dog do when it finally catches the car? After decades of occupying a marginalized position, the crafts have exploded onto the arts scene and into popular consciousness. It is everywhere—from major art exhibitions to McDonald's. The ubiquitous fast-food chain is rolling out a major campaign that includes giving away free, reusable ceramic coffee mugs by the French designer Patrick Norguet. For one important reason the craft field must move quickly to capitalize on this resurgence of interest from such diverse constituencies: control. Otherwise the dog will be dragged for miles behind the car.

The final decades of the twentieth century were spent defining studio craft. This became an official movement for national organizations like the American Craft Council. Studio makers became the gods and goddesses of the craft world. Benchmarks for specific materials were cemented into place through the development of specialized groups like National Council on Education for the Ceramic Arts, Society of North American Goldsmiths, and the Textile Society of America and writings on craft reflected the supremacy of the studio movement.

Around five years ago things started to change. A new perspective on craft emerged: craft is everything. The boundaries established by studio craft were erased in favor of an openness that suggested craft is part of the larger visual arts world. At the same time, thinkers like Richard Sennett advocated for craftsmanship as "an enduring, basic human impulse," that can be applied onto any aspect of human endeavor from software development to parenting.¹

Today's general public views craft from new perspectives. In art galleries where sculpture quotes craft materials (without being discussed as craft), at markets as expressions of the power of do-it-yourself in the time of the Great Recession, and in the media as slick marketing. Who doesn't want to buy "Artisan" nacho chips? This is where the car is dragging

the dog down the road. Dedication to the perfection of a single material or the kinaesthetic comforts of human-scale craft objects are thrown aside in favor of sculptural borrowings. Tori Spelling is yelling, "Put down your glue guns," at craftspeople competing on national television as flocks of do-it-yourselfers watch with rapt attention. Most dangerous of all, corporations and advertising agencies have circled around the idea of craft. Rather than being taken up as a battle cry for outstanding skill, quality, and concept (the hallmarks of studio craft), craft has been incorrectly associated with product branding of major companies. It is safe to assume that Bernard Leach would not have enjoyed a Starbucks Artisanal Breakfast Sandwich.

The future of craft will be determined by whoever controls the message of craft. At this moment when craft has become a popular advertising term, it is imperative that professional craftspeople define their own work and that this is respected by the general public, collectors, curators, and critics. For craft to avoid becoming merely a meaningless advertising pitch, the dog needs to hop into the driver's seat and enjoy the ride.

1. Richard Sennett, *The Craftsman* (New Haven and London: Yale University Press, 2008), 9.

Dr. Sandra Alfoldy is Professor of Craft History at NSCAD University and Associate Curator of Fine Craft at the Art Gallery of Nova Scotia. She is the author of *The Allied Arts: Architecture and Craft* (2012), and curator of the Canadian Craft exhibition at the 2010 Vancouver Winter Olympics, and the 2009 Cheongju International Craft Biennale. Alfoldy received her Ph.D. from Concordia University in 2001.

A CREATIVE CONCEPT

by Rose B. Simpson

To craft is to create. To create is to manifest a new object, a new objective, a new perspective, a new reality and a new future. A discerning eye is a visionary crafter, one who observes thoroughly and creates consciously. Whether it is internal or external, the creator is a journeyman/woman searching for the road most illuminating. As crowded as the contemporary creative world is, it can be a lonely voyage and by far the most personal.

One of the primary issues I have with social education is that it informs what has already been done, thereby creating a stifling environment in which the artist assumes he or she must push beyond their innate desire for fear of not making something noteworthy. One of the greatest things about education is that it honors prior innovations, thereby inspiring and challenging the student to build upon this abundant history, empowering the student to write the next chapter in the book of creativity.

When I witness an incredible spark of creativity from another

CHECKLIST

Works are listed in chronological order: height precedes width precedes depth.

CERAMICS

1. Asger Jorn, Danish, 1914–1973

Vessel, 1953

Glazed ceramic

20¼ x 13 x 13 in.

Stéphane Janssen and R. Michael Johns Collection



2. Rudy Autio, American, 1926–2007

Ceramic Pot, 1966

Glazed stoneware, luster

16¼ x 12½ x 6½ in.

Purchased with funds provided by the American Art Heritage Fund



3. Peter Voulkos, American, 1924–2002

Steel Pot, 1968

Glazed stoneware

32½ x 11½ x 11½ in.

Purchased with funds provided by the American Art Heritage Fund



4. Marilyn Levine, Canadian, 1935–2005

Dark Grey Satchel, 1974

Earthenware, stains, luster

8½ x 14½ x 7¾ in.

National Endowment for the Arts Matching Funds Grant



5. Marilyn Levine, Canadian, 1935–2005

Eyelet Boots, 1979

Earthenware, stains, leather laces

8¼ x 15¼ x 5 in.

Gift of Anne and Sam Davis



6. Betty Woodman, American, b. 1930

Persian Pillow Pitcher, 1980

Glazed earthenware

16¾ x 21¾ x 12½ in.

Gift of Jay and Joyce Cooper



7. Robert Arneson, American, 1930–1992

The Abstract Expressionist, 1985

Glazed ceramic

34 x 26 x 10 in.

Stéphane Janssen and R. Michael Johns Collection

Art © Estate of Robert Arneson/Licensed by VAGA, New York



8. Beatrice Wood, American, 1893–1998

Untitled Teapot, 1987

Glazed stoneware

18 x 19 x 10 in.

Stéphane Janssen and R. Michael Johns Collection



9. Arman (Arman Fernandez), American, born France, 1928–2005

Demie Tasse, 1990, 58/175

Glazed porcelain

Dimensions variable

Gift of the Helme Prinzen Estate



10. Akio Takamori, Japanese, active in America, b. 1950

Laocoön (Woman Reading), 1994

Glazed porcelain, overglaze

25 x 21½ x 9 in.

Gift of Anne and Sam Davis



11. Viola Frey, American, 1933–2004

Possessions I, 1996

Glazed ceramic

23 x 25 x 18 in.

Gift of Sara and David Lieberman

Art © Artists' Legacy Foundation/Licensed by VAGA, New York



12. Beth Cavener Stichter, American, b. 1972

Object Lesson: Apathy, 2003

Stoneware, terra sigillata

27¼ x 30 x 22 in.

Diane and Sandy Besser Collection



13. Takashi Hinoda, Japanese, b. 1968

Everyday War, 2004

Glazed ceramic

21⁵/₁₆ x 11¹³/₁₆ x 10³/₁₆ in.

Purchased with funds provided by the Herbert H. and Barbara C. Dow Foundation



14. Anders Ruhwald, Danish, b. 1974

You Are Here, This Is It, 2006

Glazed earthenware, painted steel, piping, rubber caps

20 x 18 x 21 in.

Gift of the Artist



15. **Anders Ruhwald**, Danish, b. 1974
Form and Function, #2, 2006
 Glazed earthenware, painted steel, piping,
 rubber caps
 30 x 40 x 28 in.
 Purchased with funds provided by the Windgate
 Charitable Foundation



16. **Louise Hindsgavl**, Danish, b. 1973
The Required Action, 2010
 Glazed porcelain, mixed media
 25 x 27 x 16 in.
 Anonymous Gift



17. **Steen Ipsen**, Danish, b. 1966
Tied Up #62, 2010
 Glazed stoneware, cord
 12 x 17½ x 10½ in.
 Purchased with funds provided by the Windgate
 Charitable Foundation



18. **Linda Sormin**, Thai, b. 1971
Wanli, 2010
 Glazed earthenware, found objects (metal ship,
 porcelain shards of dish by Sanam Emami)
 20 x 22 x 23 in.
 Purchased with funds provided by the Windgate
 Charitable Foundation



19. **Huang Binyan**, Chinese, b. 1984
Rabbit #3, 2011
 Cast porcelain, overglaze
 37½ x 12¾ x 9¾ in.
 Gift of Anne and Sam Davis by exchange



20. **CLAYDIES: Karen Kjældgård-Larsen**,
 b. 1974 and **Tine Brokso**, b. 1971, Danish
True Feelings, 2011
 Glazed porcelain
 Dimensions variable
 Purchased with funds provided by the
 Windgate Charitable Foundation



21. **Future Retrieval: Guy Michael Davis**, b. 1979
 and **Katie Parker**, b. 1980, American
Hye-Que Monkey in Captivity, 2011
 Glazed porcelain, screenprint, wood
 54 x 24 x 7 in.
 Purchased with funds provided by the Windgate
 Charitable Foundation



22. **Gustaf Nordenskiöld**, Swedish, b. 1966
Mure, 2011
 Colored porcelain, rope
 20 x 17½ x 10½ in.
 Purchased with funds provided by the Windgate
 Charitable Foundation



23. **Paul Scott**, English, b. 1953
*Scott's Cumbrian Blue(s)- A Willow for Ai Weiwei,
 Wen Tao, Liu Zhenggang, Zhang Jinsong, Hu
 Mingfen*, 2011
 Found object (porcelain, c. 1840), decals
 8 1/16 x 10 7/8 x 1 1/16 in.
 Gift of the artist



24. **Per B. Sundberg**, Swedish, b. 1964
The Gathering, 2011
 Glazed porcelain, found objects
 11 x 9 x 9 in.
 Purchased with funds provided by the Windgate
 Charitable Foundation



25. **Andy Casto**, American, b. 1977
Assemblage 44, 2012
 Glazed ceramic, gold luster, paint, wood, metal
 71¾ x 66 x 31 in.
 Purchased with funds provided by the Windgate
 Charitable Foundation



26. **Mia Göransson**, Swedish, b. 1961
Squares of Nature, 2012
 Glazed porcelain
 36 x 36 x 3 in.
 Purchased with funds provided by the Windgate
 Charitable Foundation



27. **Del Harrow**, American, b. 1977
Cabinet #3, 2012
 Porcelain, luster, wood
 30 x 60 x 24 in.
 Purchased with funds provided by the
 Windgate Charitable Foundation



28. **David Hicks**, American, b. 1977
Flora (yellow melt), 2012
 Glazed terracotta
 24 x 15 x 14 in.
 Gift of the Artist



29. **Karin Karinson Nilsson**, Swedish, b. 1970
This Was Not a Sneak Attack, 2012
 Glazed porcelain, glass, mixed media
 13 x 13½ x 10½ in.
 Purchased with funds provided by the Windgate
 Charitable Foundation



WOOD

30. Tom Eckert, American, b. 1942
MM-342 (Tank Chair), 1980
 Hard maple
 34½ x 30½ x 36 in.
 Gift of E. Tom and Erika Meyer



31. Mark Lindquist, American, b. 1949
Unsung Bowl #1, 1981
 Cherry burl
 9¾ x 10¹¹/₁₆ x 10 in.
 Gift of Edward Jacobson



32. David Ellsworth, American, b. 1944
Emerald Moon, 1982
 Lignum vitae
 9½ x 7¼ x 7¼ in.
 Gift of Edward Jacobson



33. Stephen Hogbin, British, resides in Canada, b. 1942
Walking Bowl, 1983
 Zebrawood
 10⁷/₈ x 6⁷/₈ x 8¼ in.
 Gift of Edward Jacobson



34. Ed Moulthrop, American, 1916–2003
Vessel, 1990
 Cedar
 25³/₈ x 19 x 19 in.
 Gift of the artist and The Hand and The Spirit



35. Virginia Dotson, American, b. 1943
Wind Eye Series, #1, 1992
 Marfim plywood, plexiglass
 12¼ x 8½ x 8½ in.
 Gift of the Artist



36. Philip Moulthrop, American, b. 1947
White Pine Mosaic Bowl, 1992
 White pine, epoxy
 15⁷/₈ x 18 x 18 in.
 Purchased with funds provided by the American Art Heritage Fund



37. Todd Hoyer, American, b. 1952
Ringed Series, 1997
 Cottonwood, wire
 9 x 15 x 15 in.
 Gift of Sara and David Lieberman



38. Connie Mississippi, American, b. 1941
Evening Stillness, 2000
 Laminated Baltic birch plywood, paint
 8 x 22 x 22 in.
 Gift of Robyn and John Horn



39. Robyn Horn, American, b. 1951
Token Stone from the Slipping Stone Series, 2003
 Red gum burl
 16½ x 18 x 6 in.
 Purchased with funds provided by the Herbert H. and Barbara C. Dow Foundation



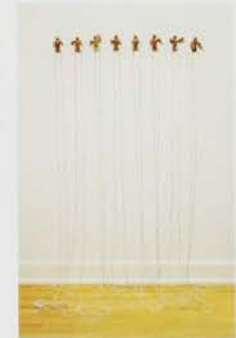
40. Howard Werner, American, b. 1951
Poplar Vessel, 2003
 Poplar
 56 x 38 x 15¼ in.
 Museum Purchase with funds provided by the Windgate Charitable Foundation



41. Claudette Schreuders, South African, b. 1973
New Shoes, 2003–2004
 Jacaranda wood, enamel paint
 30½ x 12 x 9¾ in.
 Museum purchase with funds provided by the Windgate Charitable Foundation



42. Efrain Almeida, Brazilian, b. 1964
 Untitled, 2004
 Cedar, plastic beads
 60 x 48 x 5 in.
 Museum purchase with funds provided by the Windgate Charitable Foundation



43. Yoshimasa Tsuchiya, Japanese, b. 1977
Carnival, 2005
 Hinoki (Japanese cypress), paint, crystals
 6 x 11 x 8 in.
 Purchased with funds provided by the Windgate Charitable Foundation



44. Alison Elizabeth Taylor, American, b. 1973
Chainlink, 2008
 Wood veneer, shellac
 34 x 46 x 1 in.
 Purchased with funds provided by the
 Windgate Charitable Foundation



45. Katie Hudnall, American, b. 1979
Bolt Reliquary, 2011
 Recycled wood, mixed media
 62 x 40 x 15 in.
 Purchased with funds provided by the
 Windgate Charitable Foundation



46. Marc Ricourt, French, b. 1963
Lime Wood Sculpture, 2011
 Lime wood, oxide
 7 1/4 x 13 1/2 x 12 in.
 Purchased with funds provided by the
 Windgate Charitable Foundation



47. David Rowe, American, b. 1982
 Untitled, 2011
 Recycled wood,
 mixed media
 40 x 140 x 20 in.
 Purchased with
 funds provided by the
 Windgate Charitable Foundation



48. Matthias Pliessnig, American, b. 1978
Brace, 2012
 White oak, copper
 17 x 88 x 39 in.
 Commissioned with funds by the
 Windgate Charitable Foundation



FIBER

49. Ed Rossbach, American, 1914–2002
Pete Rose, 1982
 Folded newspaper strips, paint
 6 3/4 x 6 3/4 x 6 7/8 in.
 Purchased with funds provided by the ASU Art
 Museum Store



50. Ed Rossbach, American, 1914–2002
Japanese Plaited Basket, 1987
 Stapled rag paper
 11 1/2 x 12 x 12 in.
 Gift of Janet and Roger Robinson



51. Joanne Segal Brandford, American,
 1933–1994
Basket-figure, 1983
 Fiber
 15 1/2 x 13 7/8 x 4 3/4 in.
 Diane and Sandy Besser Collection



52. Lillian Elliott, American, 1930–1994
Shaped Bark, 1991
 Bark, linen
 10 x 22 x 20 in.
 Gift of Sara and David Lieberman



53. Lillian Elliott, American, 1930–1994
 Pat Hickman, American, b. 1941
Walk in the Woods, 1986
 Hog gut, sticks
 16 x 9 x 9 in.
 Gift of Janet and Roger Robinson



54. Dorothy Gill Barnes, American, b. 1927
Coiled Banyan, 1988
 Banyan
 7 x 25 x 25 in.
 Diane and Sandy Besser Collection



55. John Garrett, American, b. 1950
Triumph, 1991
 Copper, glass beads
 14 1/2 x 19 x 19 in.
 Diane and Sandy Besser Collection



56. **John McQueen**, American, b. 1943
CULTIVAR "a tree can't but be," 1992
 Plywood, screws
 60 x 24 x 27 in.
 Gift of Sara and David Lieberman



57. **Kay Sekimachi**, American, b. 1926
Washi Vessel, c. 1995
 Antique Japanese paper, folded and machine stitched
 22 x 6 x 6 in.
 Gift of Sara and David Lieberman



58. **Jerry Bleem**, American, b. 1954
Weight/Wait, 1998
 Business cards, wax, acrylic medium, staples, stone
 6½ x 12¼ x 5 in.
 Gift of the Artist



59. **Ferne Jacobs**, American, b. 1942
Tides, 2003
 Waxed linen thread
 26 x 17 x 17 in.
 Promised gift of Sara and David Lieberman



60. **Gyöngy Laky**, Hungarian, resides in the United States, b. 1944
Linkage, 2005
 Manzanita, red ink, metal screws
 46 x 47 x 4½ in.
 Promised gift of Sara and David Lieberman



61. **Lisa Telford**, American (Haida), b. 1957
Moon Warrior, 2005
 Red cedar bark, cordage, abalone buttons
 25 x 14 x 9 in.
 Promised gift of Sara and David Lieberman



62. **Leon Niehues**, American, b. 1951
Warrior, 2009
 Oak strips, emery cloth, metal rivets
 16 x 13 x 13 in.
 Gift of Robyn and John Horn



63. **Jarbas Lopes**, Brazilian, b. 1964
Cicloviaëra, 2006
 Oisier (natural fiber vine) over bicycle
 42 x 72 x 20½ in.
 Purchased with funds provided by the Herbert H. and Barbara C. Dow Foundation



64. **Mark Newport**, American, b. 1964
W Man, 2009
 Hand-knit acrylic, buttons
 80 x 23 x 6 in.
 Purchased with funds provided by the Windgate Charitable Foundation



65. **Mark Newport**, American, b. 1964
Two Gun Kid, 2006
 Embroidered comic book cover
 11 x 7 in.
 Purchased with funds provided by the Windgate Charitable Foundation



66. **Sonya Clark**, American, b. 1967
Threadwrapped in Blue and Brown, 2008
 Combs, thread
 60 x 45 x 1 in.
 Purchased with funds provided by the Windgate Charitable Foundation



67. **Margarita Cabrera**, Mexican, b. 1973
 In collaboration with: Flor Garcia, Ana Patricia, Magda Vazquez, Rocio Magdaleno, Narfdaf Aponte, Cecilia Magdaleno, Maria Argentina Reyes, Yanira Gonzalez, Magdalena Morales, Caritina Vega, Liliana Mendez, Jessica Hernandez, Dalia Hernandez, Manuel Hernandez, Aleyda Gallimore, Lucero Suarez and Ada Bella
Space in Between- Nopal #3, 2012
 Fabric (border patrol uniform), thread, copper, terracotta pot
 41 x 59 x 34 in.
 Purchased with funds provided by the Windgate Charitable Foundation



68. **Carol Eckert**, American, b. 1945
And a Wolf Shall Devour the Sun, 2012
 Black waxed linen thread, wire
 14 x 65 x 3 in.
 Anonymous Gift

