

THE FUTURE OF CRAFT

teachers'
resource
packet

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welcome

Thank you for your interest in visiting the Museum of Arts and Design (MAD). From its founding as the Museum of Contemporary Crafts in 1956, MAD has showcased the work of innovative artists working with a wide range of materials and processes, from the traditional media of the American studio craft movement—clay, glass, fiber, metal, and wood—to the expanded practices of contemporary makers whose work embraces technology, performance, collaboration, and activism.

During a MADlab school visit, Artist Educators guide students in discovering MAD's exhibitions, facilitating their engagement with a selection of individual works. Gallery conversations prompt students to think about the aesthetic, psychological, and activist dimensions of art and serve as inspiration for their own creative expression in the studio. The studio portion of MADlab focuses on both traditional and non-traditional craft processes, from paper marbling, weaving, and embroidery to ceramics and the creation of mixed-media wearable sculptures.

Moreover, each school group has the opportunity to interact with residents in MAD's Artist Studios program and witness a diversity of creative processes in an open studio setting. MAD encourages students to take advantage of its full range of offerings as a cultural resource in the heart of New York City and, in doing so, seeks to foster a sense of ownership and belonging in young people. Each visiting student receives a family pass so they can return to the Museum and share their insights and discoveries with parents, relatives, and friends.

For educators planning to bring their students to MAD, this resource packet can be used for pre- and post-visit experiences at your discretion. For those who cannot visit the Museum, the packet can nonetheless be used to guide discussions about craft and creative expression in the twenty-first century.

At MAD we believe that educators excel in determining the content and activities best suited to their students. We encourage you to decide which materials are developmentally appropriate for the young people you work with. We invite you to exercise your creativity and skill in adapting these materials to best serve the unique needs of your group.

We look forward to inspiring conversation, dialogue, and discovery!

Sincerely,

The MAD Education Department

introduction

During the fall/winter 2018–2019 season, a series of exhibitions investigates our evolving understanding of craft, including the connection between traditional craft and the many inventive ways in which artists refer to, riff on, play with, and expand upon craft’s history while shaping its future. We look forward to having you and your students join us in conversations around these topics as they relate to four current exhibitions:

MAD Collects: The Future of Craft Part 1 frames MAD’s collecting mission and recent acquisitions over the last five years by positioning works by David R. Harper, El Anatsui, Sanford Biggers, Cauleen Smith, and others within the context of its current collections plan, which proposes a refinement of the Museum’s significant holdings of mid-century studio craft; an emphasis on diversity as well as on artists who work in an expanded field; and a focus on printmaking and artist’s books.

The Burke Prize 2018: The Future of Craft Part 2 celebrates the inaugural year of the Burke Prize, an annual award that reinforces MAD’s commitment to championing the next generation of artists working in and advancing the disciplines—glass, fiber, clay, metal, and wood—that shaped the American studio craft movement. The exhibition showcases works by the winner and finalists of the prize, whose emergent voices are pushing the field forward in dynamic ways and providing a glimpse into the expansive future of contemporary craft. The featured artists include Anna Mlasowsky, Cannupa Hanska Luger, and Roberto Lugo, whose practices are deeply conscious of and engage with space or who use art as a tool of protest and sociopolitical commentary.

Sterling Ruby: Ceramics is the first museum exhibition to focus on the ceramic works of Los Angeles–based artist Sterling Ruby. In a process heavily indebted to craft, Ruby rolls, punches, assembles, fingers, and manipulates clay by hand and machine to arrive at basins or vessel-like containers that often hold the debris of previous kiln misfires. Akin to an Abstract Expressionist canvas, the clay provides a responsive, tactile surface as it records the artist’s aggressive gestures. The finish on each piece is as important as its construction: whether black, yellow, blue, green, or bright red-orange, thick glazes accumulate in deep glossy pools and drip from every form. Like a reverse archaeologist, Ruby records the results of his experiments in clay within the final art object.

the eye's level: Anne Lindberg pairs a site-specific thread installation with one of Lindberg's large-scale pencil drawings on mat board. Lindberg's installations provoke emotional, visceral, and perceptual responses to color, light, architecture, time, and movement; for this exhibition, she has transformed part of the gallery into a shimmering, luminescent color field. Interested in the relationship between deep thinking and composing, especially as the latter develops and unfolds through walking, the artist forefronts movement as a significant component in her making, characterizing her studio practice as a paced and daily conversation with place.

key questions

- How do you define craft (craftmanship, crafty, crafting, studio craft, DIY)?
- What is the difference between art, craft, and design?
- Who decides what each of these terms means and where to locate the boundaries between them?
- In what ways do contemporary artists working at the intersection of art, craft, and design refer back to traditional expressions, and where do they depart and innovate?
- How do artists expand the field of craft to give their stories more weight?
- What and why do we collect?
- What do collections say about the collector?
- What are some ways in which museums display their collections?
- What are some of the ways in which collections are typically "sorted" or "structured" (by date, medium, movement, place, etc.)? What are some alternatives to these traditional collecting structures?

seasonal statement

what is craft?

This season we have curated a selection of shows that highlight how artists are challenging tradition in studio craft, and demonstrating how breaking with convention can move the conversation into new arenas.

As a category of creative production, “craft” has a multiplicity of definitions. For some, it implies amateur making activities—“hobby craft”—like scrapbooking or birdhouse building; for others, it is directly connected to the five material disciplines associated with the American studio craft movement (fiber, clay, wood, glass, and metal); and for still others, it indicates the virtuosic skill of a maker as applied to any form of specialty production, whether handmade bicycle building or small-batch whiskey distilling.

To complicate matters, “craft” functions as both a noun and a verb, and perhaps this flexibility is what makes it so exciting. Craft is a subject about which people disagree, often because they are in search of clearly defined boundaries: what craft IS and what it ISN'T. But as with all creative practices, the boundaries are always in flux. For the artists we highlight this season, the question of what craft is, or is not, is not primary to their approach. Some make their work in explicit relationship to craft histories, some employ craft methodologies to investigate the politics of material culture, and some focus on material and formal experimentation, adopting craft conventions in the process.

At MAD we seek to acknowledge how professional artists and designers are defining their practices, and to incorporate their new and expansive definitions of craft into our understanding of studio practice and the objects that emerge from it. As we continue to trace and support the evolution of the word “craft” and the objects, materials, and methodologies associated with it, perhaps the question isn't “What is craft?” but rather “What is it about these materials and processes that makes them so urgent, so fresh, and so satisfying for artists and audiences alike?”

how does a museum work?

The Museum of Arts and Design has been functioning as an international resource center for craft, arts, and design since 1956. Through its collections, exhibitions, programs, and publications, the Museum serves as a forum for critical debate concerning the nature of craftsmanship and the engagement with process that links materials, techniques, forms, patterns, and concepts in all creative work.

ADMINISTRATION AND DEVELOPMENT

The team led by the Director of the Museum determines the programs, plans, and philosophy of the Museum. It also raises funds to realize the Museum's goals and works directly with the Board of Trustees, which guides the Museum's functions.

CURATORIAL

Led by the Chief Curator, this is the team that decides which exhibitions will be shown, how they will look, what artwork is to be included, and how the exhibitions are to be interpreted. In addition to researching and writing content, this team makes galleries look inviting to visitors and determines how to best showcase the objects.

REGISTRATION

Led by the Director of Collections, this team arranges for the safe packing, shipping, and handling of art to be placed in an exhibition and maintains the permanent collections acquired by the Museum.

EXHIBITIONS

The exhibitions team designs the way an exhibition is going to look and oversees the installation of pedestals, vitrines, wall labels, and other features.

EDUCATION

This team provides the interactive interpretation of the objects on view by designing educational programs for children, adults, and families who visit the Museum.

how does a museum work?

MARKETING AND COMMUNICATIONS

Marketing and communications staff define the image of the Museum both on site and online. They oversee the content and design of the website and issue press releases and marketing materials. They also build and maintain relationships with the press.

VISITOR SERVICES

The visitor services team is at the front line of every museum. They greet visitors at the admissions desk and help them to get oriented to the layout and exhibitions.

DOCENTS

The docent team gives tours of the exhibitions to engage and educate visitors.

FACILITIES

This is the team that facilitates the day-to-day operations of the Museum, from the lights being turned on to ensuring the safety of all who enter the building.

SECURITY

This is the team most often seen in a museum. Its main task is to protect the artwork from harm so that visitors in the future will be able to see the same objects on view today.

Museums are places where we can learn about the past, present, and future of the world around us. There are endless opportunities to diversify knowledge when the habit of museum exploration begins at an early age. We look forward to welcoming your group into our galleries.

helpful hints for your visit

While visiting the exhibition, try to use all your senses. Notice the way the pieces are displayed. Can you distinguish any specific groupings of pieces? If you enjoy looking at one piece more than others, can you explain why?

Here are some questions and suggestions to think about as you move around the exhibition:

WHAT CAN BE OBJECTIVELY OBSERVED?

- What is the physical description? Size, scale, materials used, articulation of materials...
- What iconography, if any, is used? Designs, words, diagrams...
- What are the object's formal design characteristics? Lines, shapes, forms, color, texture...

WHAT WOULD IT BE LIKE TO INTERACT WITH THIS PIECE OF ART? HOW WOULD YOU HANDLE, LIFT, DISPLAY IT?

- How might the piece of art feel if you touched it?
- What might the object do? Does the piece have a function? Consider and explain.
- If the artwork could talk, what might it say?

WHAT MIGHT BE IN THE MIND OF THE ARTIST?

- What is your emotional response to this artwork? Fear, joy, indifference, curiosity, revulsion, excitement...

helpful hints for your visit

WHAT IS IN THE MIND OF THE ARTIST? HOW DOES THE WORK CONNECT WITH THE WORLD AROUND US?

- Does the artwork tell a story? Does the piece have underlying political or social meaning? (Understanding and visual thinking)
- Develop a strategy to investigate your questions through looking or further research.
- Review all of the above information and consider what was going on in the world when the work was produced to develop possible interpretations of the piece. (Theories and hypotheses)

object lessons



object lessons



Our perceptions are based on our conceptions of what is familiar. If a shift in the normal context of something occurs, it can trigger a shock to our understanding, forcing us to examine the object in a manner completely new to us. Things don't remain the things we perceive at first glimpse. The Cardboard works materialize the ambiguity, the multifaceted nature of things. Cardboard becomes gold, gold becomes cardboard. Cardboard tiaras and crowns become precious jewelry.

—David Bielander

Above:
David Bielander
Cardboard Crown, 2015

Yellow and white gold

1 1/2 × 7 1/2 × 1 1/4
in. (3.8 × 19.1 × 3.2 cm)

Photo by Jenna Bascom.
Courtesy of the Museum
of Arts and Design.

object lessons

WHAT IS IN THE MIND OF THE ARTIST? HOW DOES THE WORK CONNECT WITH THE WORLD AROUND US?

look

Take a close look at the work depicted on the previous page, and describe it in as much detail as possible:

- What shape is the object?
- What color is it?
- What material is it made of?
- How do you think the artist put it together?
- Have you ever seen (or even made) a similar object? Where?

explore

- Who would you expect to create—or wear—a crown like this? Why?
- Would you expect to see this sort of work exhibited in a museum? Why or why not?

This artwork, entitled *Cardboard Crown*, was created by the artist David Bielander. In contrast to its appearance and its title, it is made not out of cardboard but of pure gold. Bielander, a highly skilled craft jeweler, has learned to manipulate gold in a way that makes it look like corrugated cardboard cut into a zig-zag strip, bent into a circle, and fixed together with staples.

- How does this additional information change your perception of the piece?
- While the crown looks like cardboard, it would certainly feel different while being worn. How would the sensory experience change your perception of the piece (think about weight, temperature, texture, and even smell)?
- Based on this background information, is it more or less appropriate to show this work in a museum? Please explain your answer.
- What do you think the artist wanted to say with this work?

object lessons

discuss

Bielander's work is partly rooted in studio craft practice, in which highly skilled artisans explore new, often unconventional or everyday materials and forms of expression that go beyond traditional ideas associated with their medium of choice. With respect to jewelry, one question raised by this approach is that of value and preciousness. Consider your own ideas about jewelry and the role it has played in society over the ages:

- Who typically wears jewelry?
- What are some things a piece of jewelry could communicate?
- What makes a piece of jewelry precious (both in terms of monetary value and in terms of its personal meaning to an individual)?
- What associations come to mind when you think of gold as a material?

Describing his approach to art making, David Bielander has said: "I aim to walk that fine line between making something simple enough that one unavoidably recognizes, that simultaneously requires a fair conscious effort to get beyond the obvious, and at the same time to be abstract enough that it allows a shift to happen, that the piece becomes something altogether new when it unpredictably connects with you."¹

- What do you think he meant by this statement?
- Humor is an important aspect of studio craft. Do you think Bielander intended to amuse the viewer with his cardboard crown? Explain your answer.

do

In a reversal of Bielander's process, brainstorm ways to take a humble material, like cardboard, wood, plastic, or aluminum foil, and turn it into a precious piece of wearable art.

- What processes could you use to manipulate your materials?
- Create a **prototype**.

¹ "David Bielander," Artsy, accessed November 5, 2018, <https://www.artsy.net/show/gallery-s-o-david-bielander>.



object lessons



David R. Harper's multimedia work draws upon his interests in nineteenth and early-twentieth-century museology and methods of display, as well as turn-of-the-century educational and medical imagery. His pointed use of materials that require physical handling—manipulating clay, repetitious embroidering, intricate weaving, woodworking, or taxidermy—aims to create familiarity, but also reminds the viewer that history is active; it can be tactile and felt rather than passively read in a book.

—Exhibition label, MAD Collects

Page 15:
Installation view of 'MAD
Collects: The Future of
Craft Part 1'

Photo by Jenna Bascom.
Courtesy of the Museum
of Arts and Design.

Above:
David R. Harper
*Encyclopedia of the
Familiar*, 2015

Polyurethane, cow hide,
linen, cotton embroidery
floss, steel, synthetic hair,
horse hair, epoxy clay,
enamel

object lessons

look

- Divide the class into two groups. Each group will focus on one of the two horses pictured on the previous page.
- Ask members of each group to list all the objects they can see, and record the findings in two columns on the board.
- Compare the two lists. What do they have in common? What differences stand out?
- In your mind, is there any logic to the way the objects are organized on one horse or the other? Explain.

explore

- How else could we categorize or sort these objects?
- Is there more than one way to sort them?
- What categories can you come up with?
- Are there any objects that don't "fit in"?
- Why do you think the artist chose to depict these particular objects?
- What meanings emerge from the way they are laid out and juxtaposed?
- Come up with a title that illustrates the meaning this work communicates to you.

The artist David R. Harper has a strong interest in material culture, and through his works, he tries to get people to think beyond the surface of things to glimpse their stories and deeper meanings. In his words, "All objects have a history. When you pick up a ceramic mug that was made two hundred years ago, it's most likely been touched by many, many hands, including the maker's. That ceramic mug could have held something phenomenal."² In his art practice he investigates this history of things or assigns "new or unknown histories" to them.

² Gardiner Museum, "David R. Harper: RBC Emerging Artist People's Choice Award," July 7, 2015, <https://www.youtube.com/watch?v=rRvmQ0Me4uY>.

object lessons

discuss

The title Harper chose for this work is *Encyclopedia of the Familiar*.

- Discuss the meaning(s) of this title as it relates to the work.

Encyclopedia of the Familiar references different ways in which knowledge is organized within books or museum collections in Western culture, going back to the sixteenth century when the **Kunst und Wunderkammer** (literally, “art and wonder chamber”) emerged as a place that “displayed an encyclopedic collection of all kinds of objects of dissimilar origin and diverse materials on a universal scale.”³

If you look closely at the picture, you can see that the horse shapes are sculpted out of animal hide, horsehair, cotton, and linen, and that the shapes on the bodies of the horses are embroidered rather than printed or painted on. (Museum labels are always great places to look for information about materials and other details about an artwork. However, you will probably find that looking closely at the object first is even more rewarding and can give you most of the answers you are looking for.)

- Why do you think Harper chose the process of stitching rather than another technique for this work?
- Sometimes artists use certain materials or processes to better communicate with the viewer. Do you think this is the case here?
- Why do you think Harper chose the shape of a horse, folded out into two halves, as the foundation for this work?

Harper’s use of **taxidermy** hints at his interest in museums of natural history, as do a large number of the objects depicted. He explains: “The natural history museum is trying to control the uncontrollable, it’s taking the wild and holding it still so we can closely observe it. In my work, I am trying to create moments, to hold them still so people can better understand history.”⁴

³ “Collecting for the Kunstammer,” The Metropolitan Museum of Art, accessed November 5, 2018, https://www.metmuseum.org/toah/hd/kuns/hd_kuns.htm.

⁴ Gardiner Museum, “David R. Harper.”

object lessons

go further

David R. Harper's *Encyclopedia of the Familiar* is a natural choice for the exhibition *MAD Collects: The Future of Craft Part 1*, which features works the Museum acquired (by purchase or donation) in the past five years. MAD based these acquisitions on its collection strategy. This means that the **curatorial team** makes decisions about what artworks to add to the collection based on certain criteria. For example, **curators** focus on artist diversity in order to make sure many different voices and perspectives are represented, or they seek out works that are particularly innovative and push the boundaries of the existing collection, helping the Museum to stay current.

- Have you ever collected anything?
- How do you decide what to include in your collection and what not to include?
- How do/would you display your collection to share it with others?

do

- From the selection of objects featured in *Encyclopedia of the Familiar*, choose one that stands out for you.
- On a piece of letter-size paper, write a paragraph imagining the beginning of this object's story. How and by whom was it made? Where was it found? Who used it? What is it a part of?
- Fold the paper to reveal only the last sentence of what you wrote, and pass it on to a fellow student, who will continue the story: What happened next to the object? Did it change owners? Did it get damaged? How? Etc.
- Fold the paper once more, and pass it to a third person to finish the story:

Where did the object end up? Where is it now? How was it changed over time? Who found it?

- Share the three-part stories in class.



object lessons



To rend apart the traditions of the canvas support for painting, and obtain instead as a basis antique American quilts, as Sanford Biggers has done ... is to reject Modernist idealizations for a wholesome social fabric. Rather than whole, the quilts Biggers takes up as the starting point for paintings function totally and partially all at once—assemblages of fragments that signify, piece/by/piece, multiplicities of histories/prior states/traditions/stories/homes. These works put pressure on the categorizing mechanisms of dominant regimes such as painting/the formalist grid/blackness/respectable highbrow society/masculinity.⁵

—Matt Morris

⁵ Matt Morris, "How to Make an American Quilt Painting," in Sanford Biggers: The Past They Brought with Them (exhibition catalogue) (Chicago: Monique Meloche Gallery, 2016). https://issuu.com/moniquemelochegallery/docs/sanford_biggers__the_pasts_they_bro.

Page 20:
Installation view of 'The Burke
Prize 2018: The Future of Craft
Part 2'

Photo by Jenna Bascom;
courtesy the Museum of Arts
and Design

Above:
Sanford Biggers
Dagu, 2016

Assorted fabrics, spray paint,
and acrylic on antique quilts

49 x 103 x 5 in. inches

© Sanford Biggers.
Courtesy the artist and
Monique Meloche Gallery,
Chicago. Photo: Robert Chase
Heishman.

object lessons

look

Describe the work pictured on the previous page:

- What colors do you notice?
- What shapes and patterns do you see?
- What **representational** elements are there?
- What materials did the artist use to make this work?
- What can you tell about the processes the artist used to create the work?

explore

For works including the one pictured, artist Sanford Biggers uses antique quilts instead of starting with a blank canvas. He describes his practice as follows:

*My work is filled with many layers; one being the **conceptual** and the other the **aesthetic**. Conceptually, quilts have been of interest to me because there have been rumors of quilts being used on the Underground Railroad. So as escaping slaves were moving from the South to the North, at night they would sometimes come upon a safe house that had quilts either folded a certain way or certain patterns on display, which would give instructions like "Tonight it's safe to stay here," or "We're under surveillance, keep moving," or "Turn left at the river up ahead," and I liked the idea of this embedded language that is potentially imbued inside the quilt. ... The quilts I use are pre-1900s; as I use those, I am adding yet another layer of coded language.⁶*

- How does this insight into the artist's working method and thoughts help you to make sense of the work?
- How do the different layers he describes play out in this particular piece?
- Why do you think he decided to superimpose images of stars (or are they stars?) and clouds over the antique quilts?

⁶ "Arise Entertainment 360, Sanford Biggers," <https://www.youtube.com/watch?v=qFxQ3gAyo0I>

object lessons

By cutting apart, rearranging, and adding on to old, handmade quilts that are already charged with real and imagined stories, Biggers not only reactivates, builds on, and reimagines these stories but also opens the door for viewers to add their own meanings to the finished piece.

Dagu, the title of this work, refers to an ancient practice of communication among **nomadic** peoples in northern Ethiopia, whereby individuals encountering each other in the bush or in a market area exchange information on weather, crops, security, or other issues of **economic**, social, and political importance, which is then carried into remote locations and villages through a relay system.

- What do you think attracted Biggers to this title, and how does it add to the meaning of the artwork?
- In what way does this particular work reference the idea of a journey?
- What sort of emotional response does *Dagu* evoke in you? Please explain.

discuss

Biggers, whose artistic practice includes performance, video, **installation art**, and **sculpture** in addition to textiles and paint, draws inspiration from many different directions, including African and vernacular American art, Buddhism, modern painting, breakdancing, and graffiti. The photorealistic spray-painted clouds he superimposed over the quilts, interrupting their ordered patterns, not only reference the importance of celestial navigation for runaway slaves but are also a nod to what the artist has described as a “rite of passage for aspiring graffiti artists.”⁷

Asked what attracted him to graffiti, Biggers said: “I think it was about improvisation, about risk, about ... there is something almost very romantic about being a graffiti artist because here you are, going out at night, risking your safety, putting this masterpiece on the wall that you know very well could be erased the next day. So it’s not even about the permanence of it, it’s about the act.”⁸

⁷ Morris, “How to Make an American Quilt Painting.”

⁸ “Arise Entertainment 360, Sanford Biggers,” <https://www.youtube.com/watch?v=qFxQ3gAyo0I>

object lessons

- Discuss the relevance of the concept of time in *Dagu*.
- In what way does the work reference the past, the present, and the future?
- How do we navigate or “read” the work as we look at it over time, and what does this mean about the way that it gradually reveals itself to the viewer?

do

Bring a piece of fabric from home that is no longer being used—for example, a torn t-shirt, an old dishtowel, or a frayed bandana.

- Think about a journey you have taken that is of personal significance to you. This could be a trip to a foreign country or another state, or a walk within your neighborhood, to school, or to some other destination.
- On the fabric you brought in, map out that journey using markers, paint, and/or embroidery thread. You may choose to draw or stitch a literal map, or you might highlight destinations or landmarks, the people you were with, or something you noticed along the way.
- Share with your classmates by walking them through your journey and how you depicted it.



object lessons



Somebody once told me I would die before I be something
More likely to fry before I free something
More likely to sigh before I see something
You see, I am not the one that's gonna tell you how you should feel
You may not know my pain but you understand how the sutures feel
Because when it rains you know how a roof would feel

I see the act of making pots as a metaphor for my life.
Somehow taking the ground that we walk on into something that we eat from,
that we prize, something that we wait all day to find the perfect spot for.⁹

—Robert Lugo

⁹Roberto Lugo, "NCECA Emerging Artist," accessed November 5, 2018, <https://www.youtube.com/watch?v=xB24yj1xqCc>

Page 25:
Installation view of 'The Burke
Prize 2018: The Future of Craft
Part 2'

Photo by Jenna Bascom;
courtesy the Museum of Arts
and Design

Above:
Roberto Lugo
Colin and a Queen, 2018 (front
and back)

Terra cotta, china paint, luster

11 x 6.5 x 17 inches

Photo: Kene K Photography
Courtesy Wexler Gallery,
Philadelphia

object lessons

look

The photographs on the preceding pages show two sides of the same object. In as much detail as possible, describe what you see in the first of the photographs:

- What does the overall shape remind you of?
- What is the color palette like?
- What different patterns can you discern?
- What other details catch your attention?
- Focusing on the figure in the center of the work, what do you notice?
- Do you think this object is meant to be used for a particular purpose? In what way? Please explain your answer.

explore

- How does this vessel resemble traditional **ceramics**?
- Does it remind you of objects made of clay or porcelain that you have seen before? Where?

The base of the vessel is decorated in the style of a vase or jar from ancient Greece, where vessels were used to communicate mythological stories. The heroic warriors, gods, and goddesses they depicted would have been recognizable to anyone who saw and used these containers at the time of their making, over two thousand years ago.

Artist Roberto Lugo decided to include a portrait of a recognizable figure from his own time: Colin Kaepernick, the former San Francisco 49ers quarterback whose 2016 decision to kneel during the pre-game national anthem in protest of racial injustice caused heated debate and cost him his football career. In 2018, Amnesty International recognized Kaepernick with that year's Ambassador of Conscience Award, one of the highest human rights honors.

object lessons

- Do you think featuring Kaepernick on a vase in 2018 is comparable to featuring **Zeus, Poseidon, or Artemis** on a vase from 800 BC? In what way?
- How would you interpret Kaepernick's inclusion in Lugo's work? What do you think the artist meant to communicate?
- Describe the way Kaepernick is depicted. How do his facial expression and his overall appearance add to the **narrative**?
- Why do you think Lugo decided to render Kaepernick's hair in the style of graffiti?
- Can you make out the words in the graffiti?
- Why do you think the paint from the upper part of the vessel has been made to drip over the lower part, which is crafted in the ancient Greek style?

discuss

Lugo considers himself not just an artist but an activist as well. His work raises questions about who has historically been represented in art, and who hasn't. In the words of MAD curators Samantha De Tillio and Angelik Vizcarrondo-Laboy: "Roberto Lugo uses ceramics as tools of protest, covering their surfaces with iconography from hip-hop culture, graffiti, and portraits of people of color in history and politics. By memorializing figures outside the white Western cultural canon, he subverts traditional pottery **archetypes** and brings visibility to relevant social justice issues and erased or obscured histories."¹⁰ The artist, who is of Puerto Rican descent and grew up in Philadelphia, often talks about his experience with pottery as a way out of a setting that offered very little opportunity for boys like him, and stresses the importance of using his art as a way "to speak on behalf of people where I come from," so they recognize themselves and the many references in his work.

On the reverse side of the same vessel (depicted in the second image above), the artist used a picture of an anonymous black woman from a found photograph.

¹⁰ Object label, The Burke Prize 2018: The Future of Craft Part 2 (New York: Museum of Arts and Design, 2018).

object lessons

- How is this side of the vessel similar to the other? How is it different?
- Why do you think Lugo decided to use an anonymous photograph of an unknown woman from over a hundred years ago?
- If you were to suggest a subject for the artist to use on his next vessel, who would you propose, and why?

Lugo now teaches ceramics and is regularly invited to give talks at universities and museums. He likes to sprinkle his talks with moving spoken-word passages, and he frequently emphasizes the power of art: “I feel like the things we do in the visual arts matter most because they challenge the world in a way that people don’t see coming—as opposed to being violent or retaliating with our words,” he says. “We often get to the heart of the matter.”¹¹

- What do you think makes visual art such an effective means of communicating important points? Please discuss.

do

Lugo filters diverse cultural and pop-cultural influences into an aesthetic that is at once deeply personal and very relatable: “One thing I strive for in my work is being honest enough to be eclectic,” he says. “To have things that will sort of clash, or not make sense to other people, but that make complete sense in terms of my own experience.”¹² He sometimes refers to this process of mashing up high and low, historical and current, as “code layering” (as opposed to “code switching,” the process of adjusting one’s accent and way of speaking to suit the setting and the person being addressed).

Lugo also includes images of himself on his ceramics, and many of his spoken-word pieces are highly autobiographical, as in the segment at the beginning of this lesson.

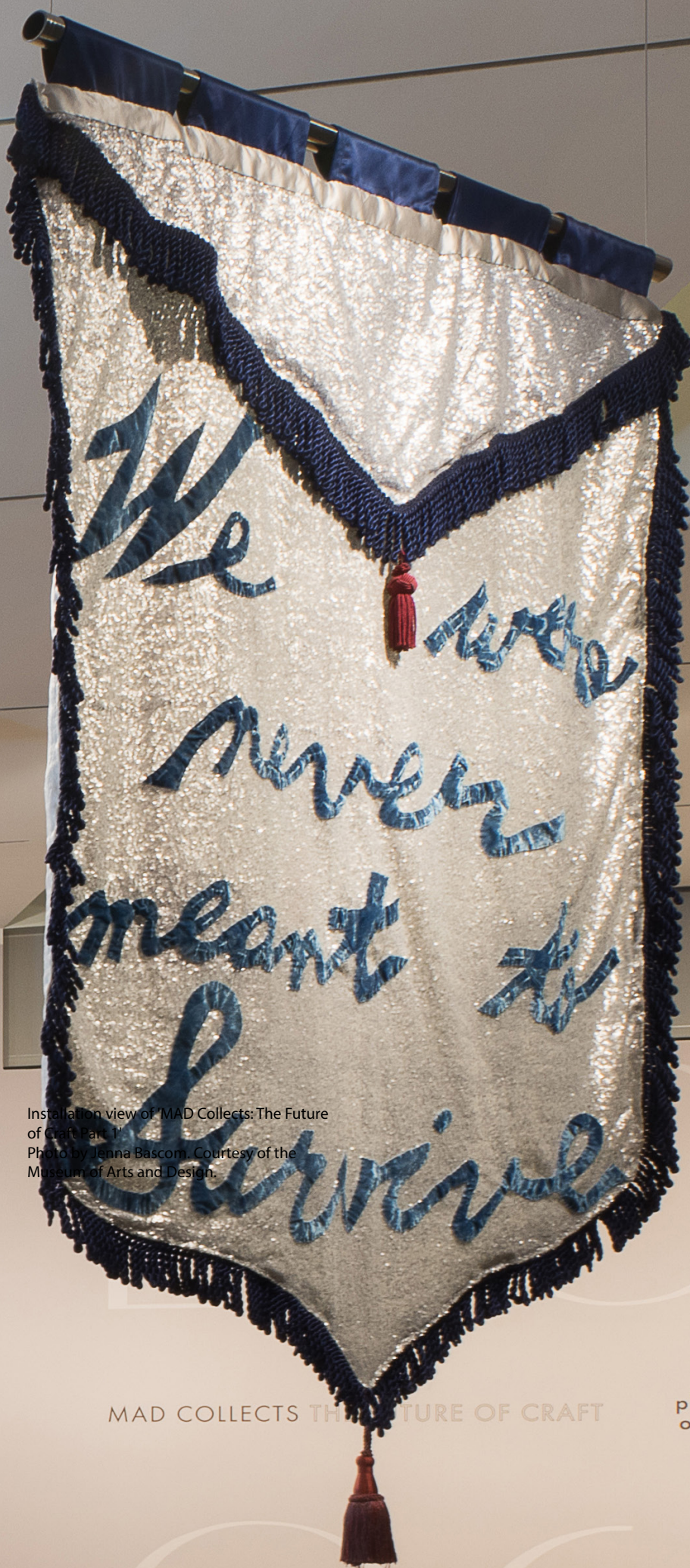
¹¹ Cassie Owens, “‘Pottery Saved My Life’: A Kensington graffiti artist finds fine art success,” Philadelphia Inquirer, June 16, 2018, <http://www2.philly.com/philly/news/roberto-lugo-pottery-ceramics-clay-studio-kensington-20180626.html>

¹² Owens, “‘Pottery Saved My Life’: A Kensington graffiti artist finds fine art success,”

object lessons

Create a “code-layered” self portrait:

- Start by making a list of some of the things that matter most to you (family, music, movies, books, sports, role models, urgent issues in your neighborhood or in the news, etc.).
- Create a line drawing of your face. Feel free to take inspiration from the way Lugo uses outlines to create striking yet simple portraits.
- Fill out the drawing with colors, patterns, and references to some of the things on your list. Text and collage elements are welcome, too.



Installation view of 'MAD Collects: The Future of Craft Part 1'
Photo by Jenna Bascom. Courtesy of the Museum of Arts and Design.



MAD COLLECTS THE FUTURE OF CRAFT

part
one

MAD Collects: The Future of Craft Prize 2018. The Future of Craft Prize (2018-2019) to feature and design practices that sustain the craft tradition. The Museum of Arts and Design of Contemporary Crafts, with artists working in the studio of metal. From its earliest years of craft in its dual capacity of support for emerging and established artists. Collecting objects that document art, and design has become a new hold: 3,156 objects, with craft, reflecting its move from

object lessons



The banners themselves, and the things on them, they come out of conversations, out of popular culture, out of music and slang, out of colloquialism and internal wordplay. They are ruminations on the social conditions that have become really, really explicit in the last couple of years.¹³

—Cauleen Smith

¹³ Whitney Biennial 2017 audio guide, Whitney Museum of American Art, <https://whitney.org/audio-guides/40?language=english&type=general&night=false&stop=5>

Page 31 :
Installation view of 'MAD Collects: The Future of Craft Part 1'

Photo by Jenna Bascom. Courtesy of the Museum of Arts and Design.

Above:
Cauleen Smith

We Were Never Meant to Survive
(from "In the Wake") (front and back),
2017

Photo by Tom Van Eynde. Courtesy the artist; Corbett vs. Dempsey, Chicago; and Kate Werble Gallery, New York.

object lessons

look

Take a long and careful look at the image on the preceding page.

- What is the very first thing that comes to mind?
- What does the shape of the artwork remind you of?
- What materials does it appear to be made of? Be as detailed as possible.
- In what context or environment might you see flags or banners like this one? To what purpose?

The image depicts the two sides of a single banner.

- What do you see in the banner to the right? Please be as detailed as possible.
- The artist uses guns, a crow, and a pencil as **symbols**. What do you think they signify?
- Think of a caption that summarizes the message of the picture.

explore

This flag is part of a series of banners created by American artist Cauleen Smith in 2017, in response to videos of police brutality against black people throughout the United States. Talking about the series, she describes her inspiration: "I think this country was on its fifth or sixth videotaped police shooting and I was just sort of incredibly disgusted and angry and fatigued by the whole culture of this country. The phrases are either things like 'No wonder I go under' or 'You don't hear me though.' There's always either an accusation or a pointing at self or other, and, to me, the 'I' or the 'you' or the 'me' can shift and does shift depending on who you are when you're reading it."¹⁴

- The phrase spelled out on the banner, *We Were Never Meant to Survive*, uses a similar play with pronouns and perspectives. What do you think it means?
- How do the two sides of the banner relate to one another?

Smith meticulously crafted the banner, which is large in scale, out of velvet, sequins, and silky fabrics.

¹⁴ Whitney Biennial 2017 audio guide, Whitney Museum of American Art.

object lessons

- Why might the artist have chosen such exquisite materials and such a monumental size?
- What do you think it would be like to see the full-scale banner displayed in a museum gallery?
- How do you think viewers would be emotionally and physically affected by the work?

discuss

Smith, a filmmaker by training, initially planned to use her banners for a procession as part of a film, but she ultimately decided to let them stand alone: “Sometimes the objects are already doing the work,”¹⁵ she said. Before being acquired by MAD in 2018, this and other banners from the series were on view at the 2017 Whitney Biennial, and Smith continues to think about different contexts for displaying and experiencing artwork. “Yeah, those banners are hanging up there for people to see. But, man, I really hope I get to take them out into the streets very soon.”¹⁶ Smith is particularly interested in processions as a way to make your voice heard: “There is something really, really personal about processions. When you walk down the street and are making a public declaration, it draws individuals to you who want to know or are concerned or are engaged or curious about what you’re expressing or what you’re demonstrating. That’s kind of different than really large political protests or agitations where there’s sort of like a very forceful push outwards.”¹⁷

- How would the work change through its use in a procession or protest march?
- Do you think visual art is a good way to raise awareness about or communicate your opinions on social and political issues? Discuss.
- What opportunities does art as a political weapon hold?
- Where do you see challenges?

¹⁵ Craig Hubert, “A Moving Image Artist Finds Freedom after Abandoning the Film Industry,” *Hyperallergic*, March 24, 2017.

¹⁶ Hubert, “A Moving Image Artist Finds Freedom.”

¹⁷ Whitney Biennial 2017 audio guide.

object lessons

I actually think that art might be the only thing at this point. Not protesting, and not politics, but art may be the only thing that could actually create conversation and dialogue or reconciliation or mediation. Because politics has just completely failed us. What I hope my work is capable of is for individuals, it's for just any one person. If there's just enough of an opening in them that they think about themselves or the world, or just think—and not even think differently, but just think for a moment. Just contemplate. Just open up a little bit—then I've done my job.¹⁸

- Discuss this statement by the artist.
- Has art ever affected you in the way Cauleen Smith describes?
- In what way does *We Were Never Meant to Survive* stimulate conversation, dialogue, meditation, or reconciliation? What kind of conversation/dialogue/meditation/reconciliation arises from engagement with the work?

do

Think of a social justice issue that is affecting you, your community, or people in different parts of the world—it could be racial or gender equality, immigration, LGBT rights, environmental concerns, or any other cause that you want people to be more aware of.

- Think of a slogan or motto that drives home your point.
- How would you render this tag line graphically to make it catch the most possible attention?
- Is there a simple image that could go along with your text?

Using fabric, felt, thread, buttons, ribbons, and other materials, make a protest banner featuring your slogan. As a class, stage a rally or protest march at your school, or hang the banners in the hallway.

¹⁸ Whitney Biennial 2017 audio guide.



object lessons



In an ideal world, I'd love to make pretty things all day long. But as an indigenous person in this country, I am a political entity, like it or not. I've had so many opportunities and have so much privilege; at this point in our political scenario, I have to weaponize that privilege.¹⁹

—Cannupa Hanska Luger

Above:
Cannupa Hanska Luger
Every One, 2018

Over 4,000 clay beads

192 × 156 × 3 in. (487.7 × 396.2 × 7.6 cm)

Photos by Jenna Bascom;
courtesy the Museum of
Arts and Design

¹⁹ Quoted in Deborah Bishop, "Creative Disruption," *American Craft Magazine*, December 2017/January 2018, 43.

object lessons

look

Take a close look at the work on the preceding page.

- What is the first thing you notice?
- What else do you see?
- How would you describe the person depicted?
- Imagine re-creating this object. In three or four steps, explain how you would go about it.

For this hanging **sculpture**, entitled *Every One*, artist Cannupa Hanska Luger worked with communities throughout the United States and Canada to call attention to the disproportionately large and severely underreported number of missing and murdered indigenous women, girls, and queer and trans people in both countries. The project was sparked by a national inquiry launched by the Canadian government in December 2015, following the release of research by the Native Women's Association of Canada suggesting that the number of missing and/or murdered indigenous women and girls, which Canadian police reported as twelve hundred for the period spanning 1980 to 2012, is likely closer to four thousand. Through the work, Luger aims to raise awareness of this serious issue while protesting the fact that, unlike its northern neighbor, the US government has made no effort to investigate this issue and how it has affected the lives of Native Americans within the fifty states.

explore

Every One was made through a collaborative process that started when Luger posted an instructional video and related social media call for participants in January 2018. Hundreds of individuals and community organizations responded, contributing over four thousand individual handmade clay beads.

- What do you think this process felt like for the individual participants?
- How does the process add to the meaning of the work?
- What do you think about this departure from the notion of an artist working in isolation in their studio, communicating with the public solely through the finished work? Discuss.
- Would you like to be involved in a project like this? Why or why not?

object lessons

Every One rehumanizes the data of missing and murdered indigenous women, girls, and queer and trans community members. While the inquiry by the Canadian government excluded members of the indigenous LGBTQ community, including them in his work was key for Luger, as the vulnerability of this group matches or even surpasses that of Native American women. By drawing attention to the risks faced by these individuals—and, by extension, their families and communities—Luger memorializes them. The pixelated image, which Luger created by dyeing and composing the beads contributed by project participants, is based on a photograph of an anonymous woman by Native photographer Kali Spitzer.

- Why do you think the artist decided to use this particular image?
- How does the title, *Every One*, help us to better understand the work?
- In what way does the work function as a memorial?
- What different roles might it play, depending on your perspective as
 - a collaborator in the project?
 - a member of the indigenous community at large?
 - an indigenous woman, girl, or queer or transgender person?
 - a New York City museum visitor?

discuss

Cannupa Hanska Luger's practice is rooted in ceramics, and the notion of craft plays an important role in his work. Talking about the relationship between art and craft, he said: "Truth be told, I'd rather be considered a craftsman than an artist because I am much more interested in function. They may not look like it but I think of my pieces as vessels, because they all carry an idea. They are idea vessels, if nothing else."²⁰

- Discuss the meaning of this statement. Is this how the work comes across to you?
- How does the artist's approach to rendering the image differ from a painting, for example?

²⁰ Bishop, "Creative Disruption," 43.

object lessons

do

Create your own memorial.

- As a class, think of a recent news story that you feel people should be more aware of.
- Come up with a **symbol** that effectively calls attention to the issues at stake in the story.
- Using graph paper or a drawn grid, create a pixelated version of this symbol, either in black and white or color.
- Count the number of squares in your sketch. This is the number of beads you will need.
- Using air-dry clay, create beads based on Cannupa Hanska Luger's instructional video:
<https://vimeo.com/247198804>.
- Based on your sketch, determine the number of beads you'll need to paint in order to make the symbol stand out from the rest. Paint the necessary number of beads.
- Assemble your wall hanging: string the beads on rope, and attach each line of beads to a wooden dowel.
- Display the finished work in your classroom or school hallway.



object lessons



So, too, does she foreground the mechanics of her spatial weavings, anchoring the threads to the walls at their point of turnaround using staples, whose utilitarian physicality is placed into conversation with the mist-like immateriality of the works in their integrated totalities. Are they many things or one thing? Should one concentrate on the individual elements or on the total effect? As I have thought about Lindberg's work these last few weeks, I have often returned to the image of the rainbow—a phenomenon that is dependent entirely on the perspective of the viewer, a concatenation of millions of glancing glints of light that resolves into numinous form, at once vividly there and not actually there at all.²¹

—Jeffrey Kastner

Above:
Installation view of *the eye's level* by Anne Lindberg at the Museum of Arts and Design, New York (October 16, 2018–March 3, 2019).

Photos by Jenna Bascom; courtesy the Museum of Arts and Design

²¹ Jeffrey Kastner, "No Day without a Line," *the eye's level* (exhibition catalogue).

object lessons

look

Take a careful look at the picture above.

- What is your first impression of this work?
- What does it look like to you?
- What are you curious about as you look at it?

Go around the room, and have each person ask one question about the **installation**.

As a class, reflect:

- What sorts of questions came up? Can you organize them?
- How many of them are easily answerable? How many aren't?
- Did one question trigger another? If so, what was that process like?
- How would you describe this artwork?
- Can you figure out what materials the artist used?
- How do you think it was put together?

explore

Artist Anne Lindberg has said that her “thread installations are in many ways about light—they bring awareness to the way light moves through space.”²² Each installation she creates is **site-specific**, which means that studying the architecture, lighting conditions, and flow of the space at each venue is an important foundation for the work.

The image above shows an installation the artist created on the second floor of the Museum of Arts and Design in October 2018.

- How did the layout of the galleries influence her design of this work?
- What is the relationship between the artwork and the space surrounding it?
How do they “communicate”?

²² Irina Vinnitskaya, “Anne Lindberg Transforming Space with Thread,” ArchDaily, March 31, 2012, <https://www.archdaily.com/220724/anne-lindberg-transforming-space-with-thread>.

object lessons

Imagine walking into the gallery space at MAD.

- What do you think the experience would be like?
- How would you go about “taking in” the work?
- What different senses would be involved? Please explain.
- In what way does experiencing an art installation differ from the act of looking at a painting, drawing, photograph, or small-scale **sculpture**?
- The artist titled this work *the eye’s level*. What do you think she meant to say through this title?

The idea of individual perception is key to Lindberg’s work. This means that every viewer has a different experience of the work, based on how tall they are or how they move around it. In addition, the work changes over time, so that each viewer sees it in a “new light” (both literally and figuratively) on subsequent encounters. As one critic wrote: “Each installation is composed of two tangible materials: Egyptian cotton thread and staples. The additions of natural and artificial light, color and luminosity are factors that change and shift throughout the days and weeks of the exhibition[,] making the work dynamic and ephemeral.”²³

discuss

Lindberg has talked about the ways in which her works evoke “primal human emotions.” She said, “I make sculpture and drawings that tap a non-verbal physiological landscape of body and space, provoking emotional, visceral and perceptual responses.”

- Discuss what she might mean by that statement.
- What could these emotional, visceral, and perceptual responses look like?

²³ Vinnitskaya, “Anne Lindberg Transforming Space with Thread.”

object lessons

Lindberg, who also has a very active drawing practice, describes her installations as a way to “work with an expanded definition of drawing language.” As with drawings, lines are the basic building blocks of the installations, which could be seen as drawings in space. The final work is made up of thousands of lines (and miles of thread!), which the artist walks across the room, over and over again. Thus, the act of walking becomes a part of her installations, as do the passage of time and the transformation of the work, in the eyes of both the artist and the viewer.

In her book *Wanderlust: A History of Walking*, writer Rebecca Solnit writes: “Walking, ideally, is a state in which the mind, the body, and the world are aligned, as though they were three characters finally in conversation together, three notes suddenly making a chord.”

- Discuss the relationship of this statement to Anne Lindberg’s *the eye’s level*.

do

Start with a piece of white cardboard or card stock, 8.5 × 11 inches or larger.

- Using scissors, make a line of small cuts down each of the shorter sides of the cardboard or card stock; the cuts should be approximately 1/2 inch in length and 1/4 inch apart from each other.
- Fold the cardboard, either in the middle or off center, along a line that’s parallel to the shorter sides of your rectangle, forming a right angle. The resulting structure will anchor your **color field**.
- Using an array of colored thread, weave straight lines from one side of your structure to the other, using the slats you created to keep the thread in place.
- Think about the color transitions, contrasts, and densities you would like to produce, and compose a color field out of thread as you go.



object lessons



You have to dig it up. The notion of archaeology is that it's something that was there previously, that ceased to exist, got laid to rest, and then the archeology of it, the process of it, is to dig it up and reassess over time. I think that archaeology is the perfect studio process for me. I go back and approach older work or work I might potentially use in the future. There's this lineage that's like a dig site. I also think about this idea of archaeology as a monument process, the creation of an object or relic to commemorate something.²⁴

—Sterling Ruby

Above:
Sterling Ruby
*Basin Theology/STYX
BOAT*, 2017

Ceramic

26 × 46 × 47 in. (66 ×
116.8 × 119.4 cm)

Photo by Robert
Wedemeyer. Courtesy
Sterling Ruby Studio.

²⁴ Cited in Jeff Fleming, "Monumental Play," in Jeff Fleming, *Sterling Ruby* (exhibition catalogue), p. 11.

object lessons

look

- At first glance, what does the shape of this work remind you of?
- Going around the room, make a list of adjectives that best describe what you see.
- Then, make a list of words that reflect your emotional response.
- What material do you think this sculpture is made of?
- How did the artist put it together?
- Can you find traces of the artist's process, such as handprints or fingerprints?

The work is almost as big as a bathtub and weighs roughly 1/4 ton. The rectangular block at the upper right is actually a full-size brick.

- How does this information change the way you approach the object?

explore

The artist who created this enormous clay sculpture, Sterling Ruby, works in a wide range of media; his practice encompasses cardboard collage, spray-painted canvases, soft fabric sculptures, steel stoves, and other monumental works, as well as intimate drawings. However, **ceramic** holds a special place in Ruby's practice, because of both the medium's rich history (clay has been used since ancient times by cultures all over the world) and its accessibility as an art material that is pliable and lends itself to a spontaneous, gestural working method. At the same time, clay is volatile and fragile, and the risk of failure is a constant part of the process for ceramists. In particular, the firing process can result in **glazes** dripping in unforeseen ways, or pieces breaking or even blowing up in the **kiln**, sometimes damaging an entire load. In his work, Ruby explores and even celebrates this vulnerability, using debris from failed and abandoned projects, such as broken fragments from misfired earlier works, and recombining them into new sculptures. He views his process through a historical lens; through his works, he encourages us to think about failure as not just an ending but also the beginning of something else.

- Which elements of the sculpture might have come from a failed project?
- How does Ruby recombine the fragments from earlier works?
- Do you notice areas where Ruby patched up or repaired broken sections of a sculpture?

object lessons

Ruby's work is reminiscent of the Japanese **kintsugi** process, whereby fixing broken ceramics makes them even more esteemed. Instead of disguising the areas where repairs were made—for instance, cracks in a cup—practitioners of kintsugi embellish the mended sections while also documenting that the object has had “a life.” Ruby has referred to clay as a “monument material” and his practice of using debris from previous creations as a “monument process,” and his clay sculptures are displayed on pedestals, not on the gallery floor.

- What is the work a monument for?
- What does it commemorate?
- How does the effect of an artwork change based on how it is displayed?
- Why do you think Ruby prefers showing his clay works on pedestals?

discuss

A controlled frenzy engulfs Sterling Ruby like an aura of dust as he constantly rushes from one project to another in his vast studio. An irresistible sense of wonder and curiosity accompanies this flurry. ... A measure of this activity is pure play, a portion absorbs historical traditions, and yet another attempts to rewrite history. Most telling, however, Ruby believes that in their imaginings and potency, visual objects can respond to the irrationality of this moment in time and comment on the status of the world.²⁵

Discuss the above passage, excerpted from an essay on Ruby's ceramics by curator Jeff Fleming, in relation to the work pictured.

- To what extent is the work playful?
- In what way does it build on “historical traditions”?
- How might Ruby attempt to “rewrite history” with this work?
- Do you agree with Ruby that “visual objects can respond to the irrationality of this moment in time and comment on the status of the world”?
- Considering that the work was created in 2017, in what ways might it reflect that particular moment in time?

²⁵Jeff Fleming, “Monumental Play,” p. 9.

object lessons

go further

The work above is part of Ruby's "Basin Theology" series. This particular sculpture is called *STYX BOAT*, after the river in Greek mythology that demarcates the boundary between earth and the underworld, Hades. The ferryman Charon transports the souls of the recently deceased from the world of the living to that of the dead. The illustration below, by Gustave Doré, imagines one such scene.



- Why do you think Ruby chose this title?
- Can you find any similarities or connections between the illustration and Ruby's sculpture?

Above:
Gustave Doré
Crossing the Styx,
1861.

object lessons

do

- Start with two pieces of card stock, about the thickness and size of a postcard (you can use actual postcards or, alternatively, a flyer or takeout menu).
- Brainstorm at least six ways to manipulate this material. Think about how you might change its texture or alter its shape by turning it from a flat object into a three-dimensional one (cutting, ripping, bending, rolling, folding, scoring, creasing, crumpling, etc.).
- Use at least three of these processes to turn your two cards into a sculpture.
- Form a group with two or three of your classmates.
- Use construction paper and masking tape to create a “basin,” and arrange all of the group’s sculptures within that basin.
- Discuss how the final product encapsulates the “history” of the creative process used to make this artwork.

glossary

AESTHETIC

Concerned with notions of beauty.

ARTEMIS

Greek Goddess of the hunt.

CANON

In Western art history, the conventional timeline of artists who are considered 'Great Artists.' Historically, the canon has been created by and mostly included white men. Today's art historians often attempt to question and expand these rules of 'greatness', considering issues of gender, race, class, and geography among others.

CERAMICS

The act of working with clay. The objects made out of clay.

COLLAGE

A composition technique whereby various materials (often found and unrelated to one another) are pasted onto a support surface. From coller, the French word for "to glue."

COMPOSITION

The way an artist arranges the different elements of an artwork.

CONCEPTUAL

In art, works where the idea is more important than the physical object.

CRAFT

The act of making things by hand through processes that often require specialized skills. Wood, textile, metal, glass, and ceramics are considered the traditional craft media.

CURATOR

Within the museum, a person who decides which exhibitions will be shown, how they will look, what artwork is to be included, and how the exhibitions are to be interpreted. The curatorial team researches and writes content, makes galleries look inviting to visitors, and determines how to best showcase the objects.

GLAZE

A coating of glass-based color that has been fused to a clay surface through firing. Glaze can serve to color, decorate, or waterproof a ceramic object.

INSTALLATION

A large three-dimensional artwork, often involving a range of media and materials, which viewers can enter and which typically alters the way a space is experienced in an exhibition or gallery setting.

KINTSUGI

Japanese for "golden joinery," the art of repairing broken ceramics with a glaze that is dusted or mixed with powdered precious metals. The process celebrates breakage and repair as part of the history of an object, rather than something you cover up.

glossary

KUNST AND WUNDERKAMMER

Cabinet of art and marvels. A European tradition started in the Renaissance, this was an encyclopedic collection of objects which ranged from painting and sculpture to natural history specimen and ethnographic, religious, or historical artifacts. Such cabinets of curiosities are often considered precursors to museums as we know them today.

NARRATIVE

Related to storytelling; story.

PERSPECTIVE

Point of view. In art, a way of drawing three-dimensional objects or spaces on a two-dimensional surface so as to give an accurate impression of their height, width, depth, and position in relation to each other when viewed from a particular point.

POSEIDON

Greek god reigning over the ocean.

PROTOTYPE

The first model or sample of an object or design, which serves to test out ideas and processes and from which other, more refined forms are developed, resulting in a final product.

REPRESENTATION

The depiction of a person or thing in a work of art. The relationship between the depiction of a person or thing and its real-world counterpart.

SCULPTURE

A three-dimensional work of art.

SITE-SPECIFIC

Term used to describe an artwork that is conceived of and created specifically for a particular location. Site-specific works can be found both indoors and outdoors, at art institutions or in everyday contexts.

SPACE

As one of the elements of design, space refers to the area that a shape or form occupies. Space can be defined as positive or negative: Positive space is the filled space—the object(s) or element(s) in the design. Negative space is the empty space, or the open space between design elements or objects, such as a background.

STUDIO CRAFT (MOVEMENT)

The studio craft movement emerged in the United States in the post–World War II period and has flourished internationally in the decades since. It is characterized by craft artists' experimentation with non-traditional materials and new techniques, resulting in bold abstract and sculptural art as well as objects that retained their utilitarian functions.

SYMBOL

A thing that stands for something else, especially a material object that represents an idea or abstract concept—e.g., the lighthouse is a symbol for hope.

glossary

TAXIDERMY

The art of preserving the skins of animals and of stuffing and mounting them so they resemble living creatures.

ZEUS

Most powerful god in Greek Mythology.

resources

DAVID BIELANDER

www.ornamentumgallery.com/exhibitions/david-bielander2

SANFORD BIGGERS

www.architecturaldigest.com/story/sanford-biggers-antique-quilts-marianne-boesky

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www.davidrharper.com

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ANNE LINDBERG

www.annelindberg.com

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ROBERTO LUGO

www.philly.com/philly/news/roberto-lugo-pottery-ceramics-clay-studio-kensington-20180626.html

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STERLING RUBY

www.madmuseum.org/exhibition/sterling-ruby-ceramics

www.channel.louisiana.dk/video/sterling-ruby-bowl-memories

CAULEEN SMITH

www.hyperallergic.com/367406/a-moving-image-artist-finds-freedom-after-abandoning-the-film-industry/

www.whitney.org/WatchAndListen/AudioGuides/40?stop=5

credits

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