Crafting a Continuum

Rethinking Contemporary Craft
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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 craeft 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 became 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.
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:
Ciclovia eera, Arizona State
University Art Museum, 2007
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 na­
tional 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 influ­
ence with the current generation of students.

In an effort to expand the permanent collection of contem­
porary craft at the ASU Art Museum, we asked professors at
these universities to recommend current and recent gradu­
ate students who are creating compelling work. We soon re­
alized 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 depart­
ment 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 educa­
tional systems to new technologies that are driving fabrica­
tion. 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, “Crafts is a plural activity.” 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 what 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.


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 posed. 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 field 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.

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 kinesthetic comforts of human-scale craft objects are thrown aside in favor of sculptural borrowings. Tori Spelling is yelling, “Put down your glue guns,” at craftspersons compelling 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 craftspersons 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.

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
   20 x 13 x 13 in.
   Stéphane Janssen and R. Michael Johns Collection

2. Rudy Autio, American, 1926–2007
   Ceramic Pot, 1966
   Glazed stoneware, luster
   16 1/8 x 12 1/4 x 6 1/8 in.
   Purchased with funds provided by the American Art Heritage Fund

3. Peter Voulkos, American, 1924–2002
   Steel Pot, 1968
   Glazed stoneware
   32 5/8 x 11 1/4 x 11 1/4 in.
   Purchased with funds provided by the American Art Heritage Fund

   Dark Grey Satchel, 1974
   Earthenware, stains, luster
   8 1/8 x 14 3/4 x 7 3/4 in.
   National Endowment for the Arts Matching Funds Grant

5. Marilyn Levine, Canadian, 1935–2005
   Eyelet Boots, 1979
   Earthenware, stains, leather laces
   8 1/4 x 15 1/4 x 5 in.
   Gift of Anne and Sam Davis

6. Betty Woodman, American, b. 1930
   Persian Pillow Pitcher, 1980
   Glazed earthenware
   16 1/4 x 21 1/2 x 12 3/4 in.
   Gift of Joy and Joyce Cooper

   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

   Untitled Teapot, 1987
   Glazed stoneware
   18 x 19 x 10 in.
   Stéphane Janssen and R. Michael Johns Collection

   Demi Tasse, 1990, 58/175
   Glazed porcelain
   Dimensions variable
   Gift of the Helme Prinzen Estate

10. Akio Takamori, Japanese, active in America, b. 1950
    Laocoon (Woman Reading), 1994
    Glazed porcelain, overglaze
    25 x 21 1/8 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
    27 1/4 x 30 x 22 in.
    Diane and Sandy Besser Collection

13. Takashi Hinoda, Japanese, b. 1968
    Everyday War, 2004
    Glazed ceramic
    21 3/4 x 11 1/4 x 10 3/4 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 17 1/2 x 10 1/2 in.  
Purchased with funds provided by the Windgate Charitable Foundation

18. Linda Sormin, Thai, b. 1971  
Wax, 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  
Yarn, 2010  
Cast porcelain, overglaze  
32 1/2 x 12 1/4 x 9 1/4 in.  
Gift of Anne and Sam Davis by exchange

20. CLAYDIES: Karen Kjeldsgard-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

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 Nordenskiold, Swedish, b. 1966  
Mure, 2011  
Colored porcelain, rope  
20 x 17 1/2 x 10 1/2 in.  
Purchased with funds provided by the Windgate Charitable Foundation

23. Paul Scott, English, b. 1953  
Found object (porcelain, c. 1840), decals  
8 1/4 x 10 3/4 x 1 1/4 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 porcelain, gold luster, paint, wood, metal  
7 1/4 x 6 1/2 x 31 in.  
Purchased with funds provided by the Windgate Charitable Foundation

26. Mia Goransson, 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  
Hera (yellow melt), 2012  
Glazed terracotta  
24 x 15 x 14 in.  
Gift of the Artist

This Was Not a Sneak Attack, 2012  
Glazed porcelain, glass, mixed media  
13 x 13 1/2 x 10 1/2 in.  
Purchased with funds provided by the Windgate Charitable Foundation
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
9½ x 10½ x 10 in.
Gift of Edward Jacobson

32. David Ellsworth, American, b. 1944
Emerald Moon, 1982
Lignum vitae
9½ x 7½ x 7½ in.
Gift of Edward Jacobson

33. Stephen Hogbin, British, resides in Canada, b. 1942
Walking Bowl, 1983
Zebrawood
10½ x 6½ x 8½ in.
Gift of Edward Jacobson

Vessel, 1990
Cedar
25½ 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
15½ 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 15½ 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 9½ 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 3/4 x 13 1/8 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 29 in.
Commissioned with funds by the Windgate Charitable Foundation

49. Ed Rossbach, American, 1914–2002
Pete Rose, 1982
Folded newspaper strips, paint
6 3/4 x 6 1/2 x 6 1/4 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 3/16 x 12 x 12 in.
Gift of Janet and Roger Robinson

51. Joanne Segal Brandford, American, 1933–1994
Basket-Figure, 1983
Fiber
15 3/16 x 13 1/8 x 4 1/4 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 7/8 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/Wart, 1998
Business cards, wax, acrylic medium, staples, stone
6½ x 12½ 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. Gyongy Laky, Hungarian, resides in the United States, b. 1944
Linkage, 2005
Manzanita, red ink, metal screws
46 x 47 x 4Vi 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
Ciclovareia, 2006
Oil on natural fiber vine over bicycle
42 x 72 x 10½ 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, Rocío Magdaleno, Nurfida Aponite, Cecilia Magdaleno, Maria Argentina Reyes, Yamira Gonzalez, Magdalena Morales, Cantilina Vega, Liliana Mendez, Jessica Hernandez, Dalia Hernandez, Manuel Hernandez, Aleyda Gallimore, Lucero Suarez and Ada Bella
Space in Between, Nopal, 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