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Museum of Contemporary Craft maps craft's historic transition from industry to academia through works in the ceramics collection

Product design team Studio Gorm collaborates with the Museum to architect a visual timetable communicating major shifts in craft history

The Academy is Full of Craft

On view July 28, 2009 – January 9, 2010
Museum of Contemporary Craft

PORTLAND, OR—June 15, 2009—In the decades following the second world war, craft curricula proliferated in college and university art departments throughout the United States, as scores of American veterans entered the educational system, enabled by benefits of the G.I. Bill. *The Academy is Full of Craft* reflects the shifts that ensued as ceramics moved out of industry and into the academic art world, cultivating dynamic new generations of makers. This exhibition, on view in Museum of Contemporary Craft's collection gallery July 28, 2009 to January 9, 2010, finds a new way to represent a museum collection, while touching on a rarely addressed facet of craft history.

Focusing on ceramic works from the Museum's collection, *The Academy is Full of Craft* maps out the connections between individuals from several generations of academic ceramics instruction. These ties will be visually linked through works by such critical ceramists as Peter Voulkos, Frances Senska and Ken Ferguson, and regional influencers Ken Shores and Ray Grimm—all of whom taught within higher education. This three-dimensional timetable will be designed by Studio Gorm (John Arndt and Wonhee Jeong), of the product design department at University of Oregon, in collaboration with the Museum.

“One strength of our collection is its ability to reflect the broad movements within contemporary craft history—many of which have made a lasting impact,” said Namita Gupta Wiggers, curator, Museum of Contemporary Craft. “With this exhibition, we are excited to use our collection to add to the scholarship on craft. We will communicate history not merely by creating a timeline with physical objects, but will also add depth and context through their stories of interconnectedness.”

This exhibition will draw in the community through an interactive map housed in The Lab. Visitors who were trained by ceramic artists in the exhibition, or by their students, will be invited to add their name to the family tree of ceramics instruction.

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724 Northwest Davis Street | Portland, Oregon 97209 | 503.223.2654

Museum of Contemporary Craft

The Academy is Full of Craft is designed to be a companion to *Call + Response*, an exhibition running concurrently at the Museum through October 31, featuring art and art history faculty members who currently teach in Oregon institutions. *The Academy* serves as a backdrop to *Call + Response*, providing an understanding of the foundation that paved the way for our present academic system.

Audio interviews from the Smithsonian archives with artists featured in the exhibition will be linked to the Museum's Web site, with archival images from the Museum's holdings. *Unpacking the Collection: Selections From the Museum of Contemporary Craft*, the recent book published about the Museum's collection, serves as an accompanying text.

ABOUT STUDIO GORM

Studio Gorm (John Arndt and Wonhee Jeong) is a design team on faculty at University of Oregon's product design department. Arndt and Jeong met while studying in the Masters of Design program at the Design Academy, Eindhoven, Netherlands. Arndt earned a BFA from New York State College of Ceramics at Alfred University, Alfred, NY and Jeong holds a BFA in sculpture from Kookmin University, Seoul, Korea. Approaching design from different perspectives, the team produces smart, practical objects without pretension. Since starting their studio, they have worked with the architecture office MVRDV, Studio Bertjan Pot, and Droog. After their debut at the Salon Internazionale del Mobile in Milan in 2007 their work has been featured in publications and exhibitions all over the world.

ABOUT MUSEUM OF CONTEMPORARY CRAFT

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

Visit the Museum online at www.MuseumofContemporaryCraft.org.

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These images are available as high resolution JPEG files at our online press center: www.MuseumofContemporaryCraft.org/presscenter



1. Peter Voulkos, *Striped Vase*, c. 1953, earthenware; 13.75 × 11 inches diameter; Gift of Ruth Halvorsen; 1998.93.46 [Fourth Annual Exhibition of Northwest Ceramics, May 1953]. Voulkos was a student of Antonio Prieto and Frances Senska.

2. Ray Grimm, *Lumpy Brown Vase*, 1965; ceramic; 6 × 4.75 inches diameter; Gift of Jere and Ray Grimm; 1998.93.16. Grimm was a teacher of Wally Schwab's, among others, at Portland State University, where he established the ceramics program.

3. Antonio Prieto, *Untitled vase*, c. 1956; ceramic with sgraffito; 12 × 7 inches diameter; Gift of the Margaret Murray Gordon Estate; 2004.10.08.

4. Glen Lukens, *Untitled yellow crackle bowl*, c. 1939; ceramic; 3.5 × 7 inches diameter; Gift of Lydia Herrick Hodge; 1998.50.01. Lukens was a teacher of Victoria Avakian Ross.

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5. Victoria Avakian Ross, *White on White Bowl*, c. 1948; ceramic; 4.75 × 5.75 inches diameter; Gift of the Victoria Avakian Ross Estate; 1998.76.04. Ross taught for over 40 years at the University of Oregon.

6. Wally Schwab, *Yunnan Steamer*, c. 1990; ceramic; 6 × 11.5 inches diameter; Gift of Diane and Roy Marvin; 2001.12.02 A, B

7. Frances Senska, *Ray Bowl*, 1954; ceramic; 2.25 × 10.5 inches diameter; Unknown Gift; 1998.54.01

8. Patti Warashina, *Egg in Grass (Lidded Jar)*, 1969; earthenware; 14.5 × 10 × 10 inches; Gift of Hal Cary; 1998.91.70. Warashina influenced students for decades at the University of Michigan and University of Washington.

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