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Teri Greeves, *Khalye-Goo Mah*, 2004.

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Sharing Honors and Burdens: Renwick Invitational 2023

May 26, 2023-March 31, 2024

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Fresh visions from six Native American artists at the premier museum for contemporary craft in the United States.

Joe Feddersen (Arrow Lakes/Okanagan), Lily Hope (Tlingit), Ursula Hudson (Tlingit), Erica Lord (Athabaskan/Iñupiat), Geo Neptune (Passamaquoddy), Maggie Thompson (Fond du Lac Ojibwe)

Renwick Gallery | Pennsylvania Avenue at 17th Street NW | Washington DC | FREE

Image: Lily Hope, *Memorial Beats*, 2021, thigh-spun merino and cedar bark with copper, headphones, and audio files, The Hope Family Trust. Photo by Sydney Akagi

Artwork by Helen Geglio



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wild

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CLAIRE VOON

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SHANNON STRATTON

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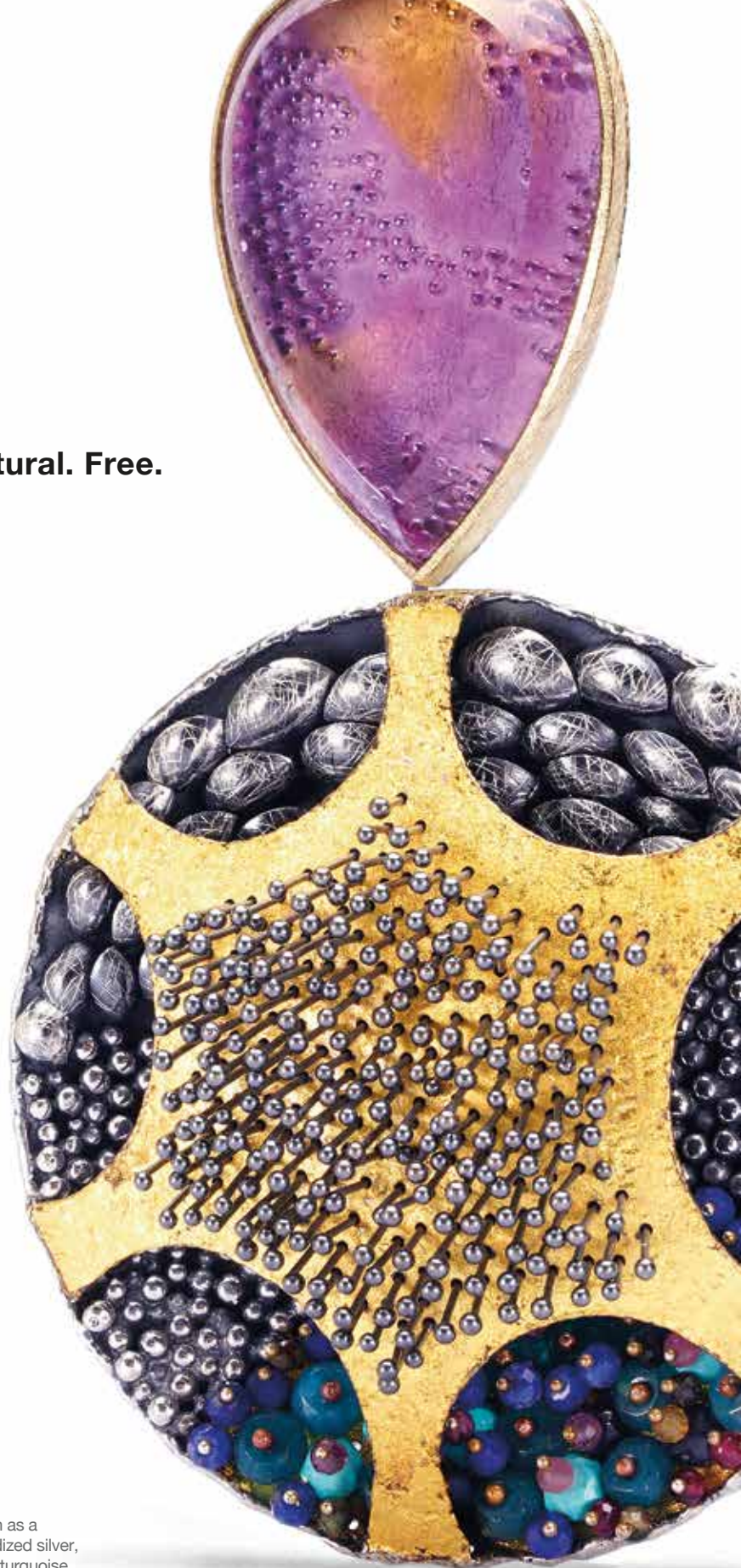
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CAMILLE LEFEVRE

Josh Simpson's extraordinary glass planets have made their way around the world.

ON THE COVER: Marquetry hybrid artist Alison Elizabeth Taylor's *Only Castles Burning...*, 2017. Read Taylor's essay about her work and studio on **page 58**. Photo by Dan Bradica.

THIS PAGE: *Life's Resolve*, which can be worn as a brooch or necklace, by So Young Park, 2021, oxidized silver, 18k yellow gold, amethyst, blue topaz, lapis lazuli, turquoise, 4.4 x 3 x 1 in. Learn more about Park on **page 24**.



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Wild Style. Brie Ruais's clay fragments depict a compression of geological time. | SHIVAUN WATCHORN

TOP LEFT: Jan Huling's *Dudaway*, 2022, 23 x 16 x 10 in., will be shown at Fuller Craft Museum's *Lagomorphs* exhibition. **page 10.** TOP RIGHT: Detroit artist Andy Koupal's glass *Tangerine and Sky Industrial Impression*, 2022, 15 x 2.5 x 2.5 in. (tallest one). **page 68.** LEFT: Brie Ruais with *Closing In On Opening Up, 132 lbs (Nevada Site 3)*, 2020, glazed stoneware, hardware, 89 x 88 x 3 in. **page 96.**



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TOP LEFT: Photo by Phil Huling. TOP RIGHT: Photo by Ryan Thompson. BOTTOM: Photo by Nash Baker.

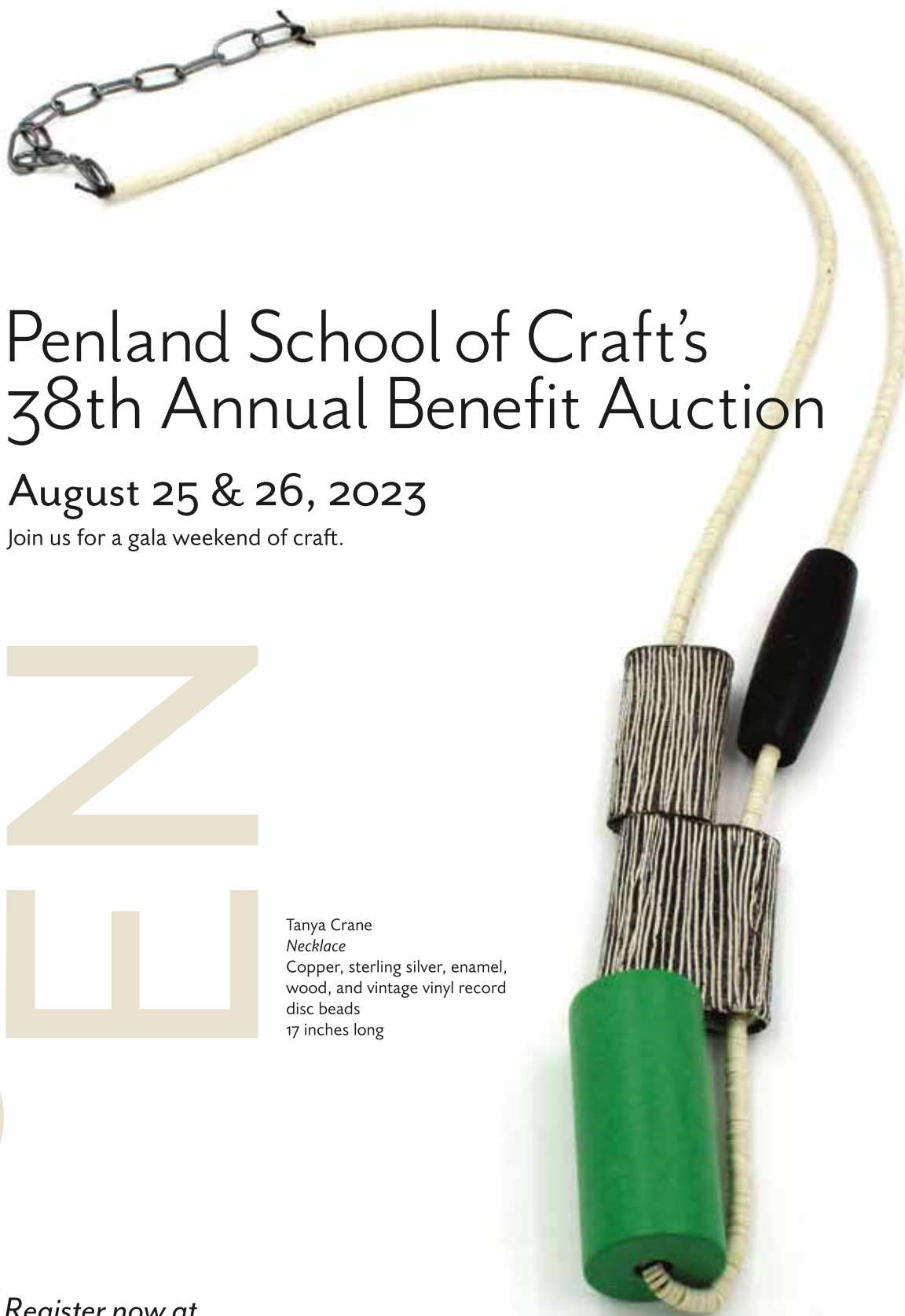
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Jack Craig's *Molded Carpet Blue Chair*, 2022, melted carpet, wood, 32 x 20 x 20 in. Craig, a Detroit-based artist, is highlighted in our new section called The Scene, focused on a single city. **page 68.**

Wild. For me, the magic of craft is found in the way it connects us in our everyday lives to the beauty of nature, and the sense of freedom it brings by allowing us to experience human-scale ingenuity and creativity. In a world that can feel chaotic, it's grounding to remember that with our own hands we can transform fibers from plants and animals, wood from trees, and the earth's clay, sand, metals, and minerals into things we need and objects that bring us joy.

In this issue, you'll find craft inspired by nature. You'll explore outer space with glass artist Josh Simpson, and the sea with sculptural jewelry maker So Young Park. You'll learn about artists who incorporate foraged materials into their work, and makers whose handcrafted adventure gear helps move us outdoors. You'll also discover up-and-coming artists whose love of the land shines through, such as Diné textile artist and sheepherder Tyrrell Tapaha and Florida-based designer Elle Barbeito, who makes fashion and furniture from the skins of invasive Burmese pythons.

Sometimes wildness is expressed through sheer daring and innovation. That's certainly the case with Alison Elizabeth Taylor, who writes about creating hybrid marquetry portraits and landscapes from paper-thin wood in her Brooklyn studio, and Brie Ruais, who makes large-scale, heavy clay sculptures in a burst of rapid movement.

We hope this issue helps you feel connected to the wonder of the wild, grounded in earth's materials, and awed by human creativity.

Karen

KAREN OLSON / Editor in Chief

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Photo courtesy of the artist.



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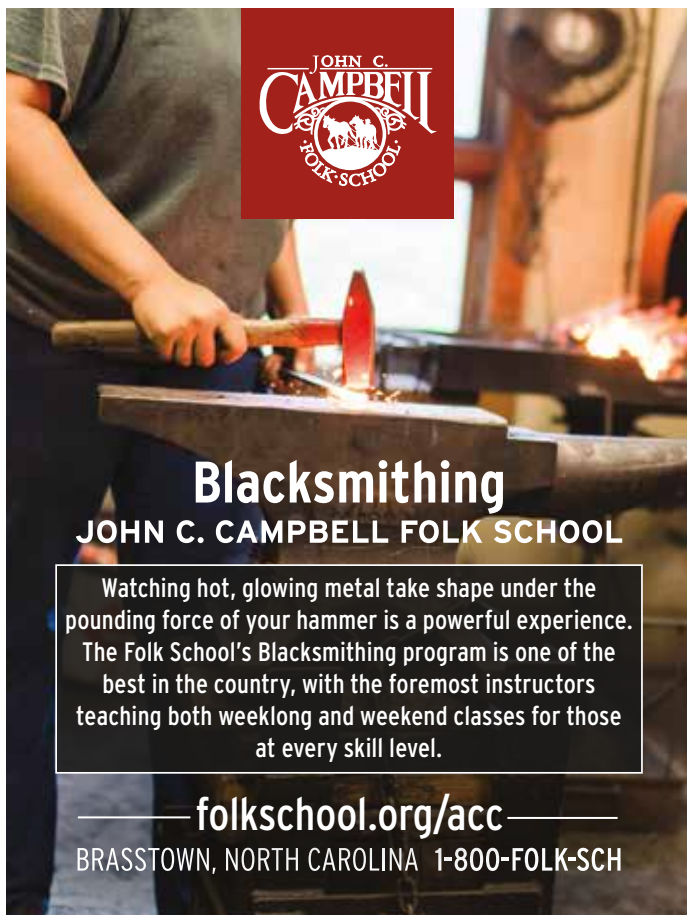
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CONTRIBUTORS

Meet some of the many writers, artists, and photographers who contributed to this issue.



A story **Frank Bures** heard in Nigeria inspired his travel book *The Geography of Madness: Penis Thieves, Voodoo Death, and the Search for the Meaning of the World's Strangest Syndromes*. Bures, who lives in Minneapolis, has written for magazines including *Outside*, *Harper's*, and *Scientific American*. In this issue, he writes about the making of handcrafted adventure gear. **page 42.**

Originally from Vijayawada, India, photo and video documentarian **Shravya Kag** lives in Brooklyn. She photographed several ACC Awards recipients featured in the Fall 2022 issue of *American Craft* and furniture maker Daniel Michalik for the Winter 2023 issue. Here, you'll find Kag's photographs of Alison Elizabeth Taylor and her studio. **page 58.**



When we asked Diné writer, scholar, and curator **Roshii Montañó** to write about Diné textile artist Tyrrell Tapaha, Montañó responded that the two had already met—they'd worked together on an exhibition. She drove from Phoenix to the artist's home in Flagstaff, where they spent several hours talking by a wood-burning stove. **page 36.**

Upon learning this issue's theme, *wild*, **Shannon Stratton** immediately told us about artists using foraged materials. A 2022 recipient of the Lois Moran Award for Craft Writing, Stratton is the executive director of Ox-Bow School of Art and Artists' Residency in Saugatuck, Michigan. Previously, she was chief curator at the Museum of Arts and Design in New York City. **page 30.**



Marquetry hybrid artist **Alison Elizabeth Taylor** took a break between two shows—one at the Addison Gallery of American Art and the other at the James Cohan Gallery—to write about her studio and process for this issue's *In My Studio*. Born in Selma, Alabama, Taylor grew up in Las Vegas and now lives and works in Brooklyn. **page 58.**

Letters from Readers



I enjoy every issue, but I think this was one of the finest. The story of Virgil Ortiz's pottery ("The Ceramist and the Superheroes") was intriguing and such a creative approach. But I have to say that my favorite article was the totally fascinating piece about the history of the birchbark canoe ("Inside the Birchbark Canoe") and the quest to resurrect this vanishing art form. So informative and well researched.

I read this issue from cover to cover. Bravo on a beautifully crafted publication.

—Linda Schuessler, Loudon, Tennessee

The photography in this issue was stunning, starting with the cover and throughout the magazine. Many of the media presented were far outside my comfort zone—boat building, for one!—but the elements of storytelling and human interest made all the articles very engaging.

I look forward to each issue!

—June Gerron, Tulsa, Oklahoma

Spring was the best issue you've ever produced. Lots of heart with very little pretentiousness—more "hearty" with a lot less "arty."

—Allan Schultz, St. Louis Park, Minnesota

There is something about the Spring issue that keeps it returning to the top of my pile. Perhaps it's my connection to vessels. I grew up sailing. I am a part-time metalsmith and I love raising vessels. I have a friend who makes wooden surfboards. He loved the "Making of June" article. Thanks for all of your inspiration.

—Andy Remeis, Boise, Idaho

I'm sure it's not easy for this new path the magazine is on, to include a more widely diverse group of crafters, but it is the right thing to do and your courage is acknowledged. I have never seen so many diverse crafters in a single issue, and it wasn't even Black History Month! I was not a consistent reader as I rarely found myself or my interests represented. This is a most welcomed change.

I especially appreciated the article "Remembering Well." It's difficult to talk about death with one's child. I made a vessel for my cremated remains, which I keep visible in our living space. The idea is to get her used to having it around without it being sad.

—Mary Madison, Colorado Springs, Colorado

Creating a mourning vessel or urn for another person is a true honor. The most moving experience I have had was broaching the subject of making a piece for a gravely ill dear friend (she said yes), only for her to pass the next morning. Hand-building that special ceramic piece allowed me the opportunity to meditate and process her passing in a way I could never have otherwise. I dare say it is one of the most beautiful pieces I have ever created, and I will always treasure the memory of that process.

—Lisa Evans, Brunswick, Maine

I am writing about your article on Suzye Ogawa, "Tiny Treasures," in the Spring issue. This was the best article I have read in a long time. I was very impressed and have a great appreciation

for all of the wonderful detail in her miniature pieces. As an artist, I understand working on her lost wax cast bronzes is not easy.

I was so excited about her tiny treasures, I had to go to her website and contact Suzye. She was gracious enough to send me images of available pieces and the meaning of the symbols she used. I am now anxiously waiting for my two favorite pieces, one of her kimonos and the tall vessel shown on p. 33 of your magazine.

—Toby Klein, Hoover, Alabama

I love the sections on "How I Made It." Process, process, process is so important to many of us. I did especially enjoy this issue. I thought the writing was much clearer and deeper than in others.

—Linda Hirschman, Woodcliff Lake, New Jersey



CORRECTION:

A photo credit in our Spring issue "How I Made It" feature misspelled the last name of photographer Cole Rodger. We regret the error. coleimage.com | @coleimage

Talk to Us

We welcome your letters and comments at letters@craftcouncil.org.

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Craft Happenings

MAY OPENINGS

Sharing Honors and Burdens: Renwick Invitational 2023

Renwick Gallery, Washington, DC
May 26, 2023–March 31, 2024

The 10th Renwick Invitational is a window into the work of Native makers. Lara M. Evans, director of the Research Center for Contemporary Native Arts in Santa Fe, curated this jury-selected gathering of artists—Joe Feddersen, Lily Hope, Ursula Hudson, Erica Lord, Geo Neptune, and Maggie Thompson—whose basketry, fiber, and glass works honor and update ancestral traditions.

Ferne Jacobs: A Personal World

Claremont Lewis Museum of Art
Claremont, California
May 19–September 24, 2023

Drawn from and expanding a 2022 Craft in America exhibition of the lauded fiber artist's work, this retrospective is centered on her three-dimensional sculptural forms created using basketmaking techniques. The show will also include drawings and collages by the artist and works that have inspired her, from Alaskan artist Rosalie Paniyak's dolls to watercolors by Californian Dominic Di Mare.

Sharing the Same Breath

John Michael Kohler Arts Center
Sheboygan, Wisconsin
May 20, 2023–April 21, 2024

Kinship among living things is the keynote of this show of work by nine artists for whom human and interspecies connectivity is a leading concern. Craft-based art makes its appearance in the form of a papier-mâché-and-polystyrene-foam sculpture by Emilie L. Gossiaux, and a big cat that Marie Watt and Cannupa Hanska Luger made from bandanas embroidered by members of the public.

Marie Watt and Cannupa Hanska Luger invited members of the public to embroider bandanas for *Each/Other*, 2021, approx. 12 x 20 x 9 ft., part of *Sharing the Same Breath* at the John Michael Kohler Arts Center.

Photo by Kevin McConnell.

JUNE OPENINGS

Lagomorphs: Rabbits and Hares in Contemporary Craft

Fuller Craft Museum
Brockton, Massachusetts
June 3, 2023–January 28, 2024

In line with the Chinese zodiac, which designates 2023 as a Year of the Rabbit, the Fuller celebrates the animal order Lagomorpha in a multi-artist show that, in the words of the organizers, “showcases the range of characters and attributes that we humans bestow on these marvelous creatures, spotlighting [their] physicality, symbolism, and conceptual possibilities.”



Made from powder-coated nails, Ernesto Ibanez's *Isabella*, 2023, 8 x 9 x 11 in., is part of *Lagomorphs*, a celebration of the Year of the Rabbit at the Fuller Craft Museum.

We Are Here: LGBTQIA+ Voices in the Contemporary Metals Community

Metal Museum, Memphis, Tennessee
June 6–September 10, 2023

Juried by artists matt lambert, Al Murray, and Lawrence Matthews, this exhibition reflects and fosters sexual- and gender-identity diversity in the craft metal community, showing 40 works by 26 metal artists from across the US.



Swedish artist Claes Larsson, shown here with his wood-carved *SCREAMOSAPIEN!!!*, makes his first US appearance in *Leaving Your Mark* at the American Swedish Institute.

Leaving Your Mark: Stories in Wood

American Swedish Institute
Minneapolis, Minnesota
June 14–October 29, 2023

The Institute draws on its collection of wood carvings to present a history of the form as a way makers tell their stories and voice their deepest concerns. A highlight will be the first US appearance of Claes Larsson, aka ClaesKamp, whose punk-inflected work addresses urgent contemporary issues such as social justice and the immigration crisis.

Sonya Clark: We Are Each Other

Cranbrook Art Museum
Bloomfield Hills, Michigan
June 17–September 24, 2023

The Cranbrook in Detroit, Atlanta's High Museum of Art, and the Museum of Arts and Design in New York City worked together to assemble this midcareer survey of a lauded artist who explores issues of race, equity, and economic and social justice by means of everyday fiber materials: hair, flags, and found fabric.

Mark Newport and Jane Lackey

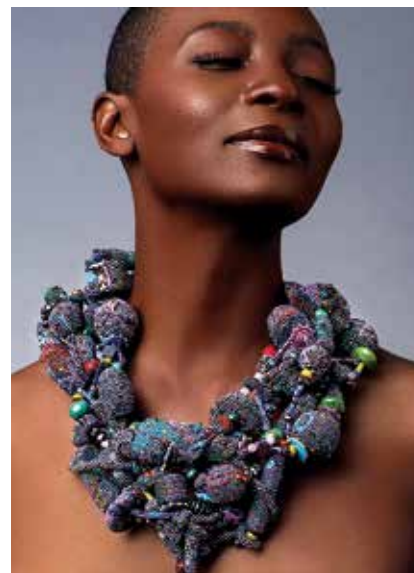
Simone DeSousa Gallery
Detroit, Michigan
June 24–August 12, 2023

Newport, head of the Fiber department at Cranbrook Academy, examines the social and cultural significance of textiles in lively works using knitting, embroidery, and other processes. Lackey, a 2014 ACC Fellow, works in mixed media: sewing, drawing, and painting on fabric, and adding tape, stickers, and labels to create intricate works that evoke architectural diagrams, charts of the nervous system, and maps.

Joyce J. Scott: Messages

Fuller Craft Museum
Brockton, Massachusetts
June 24–November 5, 2023

For more than 30 years, Philadelphia artist Scott—recipient of the 2020 ACC Gold Medal for Consummate Craftsmanship—has been creating figurative sculptures, wall hangings, and jewelry with off-loom, hand-threaded beads and blown glass. Exploring violence, gender, and social and political issues, the works on show reflect her identity as a Black woman and artist and pay homage to the craft traditions handed down in her family.



Included in *Joyce J. Scott: Messages* is the artist's *Smoky Clouds*, 2021, made from glass beads, beaded beads, silver beads, malachite beads, turquoise beads, onyx beads, pearls, mixed natural stones, thread, wire, and peyote stitch, 12.5 x 10 x 2.5 in.

**Raven Halfmoon:
Flags of Our Mothers**

The Aldrich, Ridgefield, Connecticut
June 25, 2023–January 2, 2024

Halfmoon, a member of the Caddo Nation, tells tribal stories of female power through huge ceramic portraits, some weighing 800 pounds. Her deeply meaningful clay and glaze colors include red for the Oklahoma soil and the blood of murdered Indigenous women. The exhibition includes new work and pieces drawn from the past five years.



Weeping Willow Women, 2022, stoneware, glaze, 72 x 70 x 46 in., will be included in Raven Halfmoon's exhibition at The Aldrich.

JULY OPENINGS

**Tiny Treasures:
The Magic of Miniatures**

Museum of Fine Arts
Boston, Massachusetts
July 1, 2023–February 18, 2024

The more than 100 objects on show here are, of course, all smaller than what they represent, but still encompass quite a size range—from a few centimeters to two feet—and a chronological span from the seventh century BCE to the present. Ancient amulets, netsuke, even a tiny Picasso painting all present the uncanny charm of the real rendered minuscule.

**A Dark, A Light, A Bright: The
Designs of Dorothy Liebes**

Cooper Hewitt, New York City
July 7, 2023–February 4, 2024

The “Liebes look” in fabric—bright and lush—influenced everything from interiors to film in the mid-20th century, but Liebes is less well known today than she deserves to be. This show, organizers say, will display “the full scope of her contributions as a designer, collaborator, mentor, public figure, and tireless promoter of American modernism.”

**Tia Keobounpheng:
Revealing Threads**

Minneapolis Institute of Art
Minneapolis, Minnesota
July 22–October 29, 2023

The abstract tapestries in this show were informed by a research trip that Keobounpheng took to Sápmi, the area in northern Scandinavia and western Russia that is the homeland of the Indigenous Sami people. Of Sami and Finnish ancestry herself, the artist uses motifs from traditional Nordic handwork to reflect on identity and the relationship between colonizer (Finland) and colonized (Sami).



These abstract tapestries, part of Tia Keobounpheng's 2021–22 *Threads* series, are made from thread, colored pencil, and pencil on wood, 24 x 18 in. They will be part of her exhibition at the Minneapolis Institute of Art.



Guillermo Bert collaborated with weaver Lorenzo Bautista to create *Acoma Portal #3*, 2014, wood and natural dyes, which features an encoded Acoma barcode.

AUGUST OPENING

Guillermo Bert: The Journey

Nevada Museum of Art, Reno, Nevada
August 26, 2023–February 4, 2024

This exhibition surveys the work of a multimedia artist who, in the words of the organizers, “addresses the ways in which colonization and capitalistic systems contribute to cultural displacement and the loss of Indigenous identities.” Included are his *Encoded Textiles*, which fuse tech and tradition: they carry woven QR codes that lead to web pages with stories about the Indigenous immigrant experience.

More Craft Happenings!

Discover additional exhibitions, shows, and other events in the online version of this article at craftcouncil.org/CraftHappenings.

Photo courtesy of the Nevada Museum of Art.



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Born in Murano, Italy, home to a more than 700-year-old glass tradition, Lino Tagliapietra became a glass-factory apprentice at age 11. He would grow up to become, in the authors' words, "the greatest living glass-blower," using his nearly incredible mastery of multiple techniques to produce sculptural works whose vivid colors and intricate patterning are on full display in this book's 150 large-format color photos.

LINO TAGLIAPIETRA: SCULPTOR IN GLASS

By Glenn Adamson and Henry Adams

Monacelli, 2023

\$60

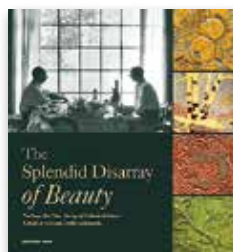




PRAISE SONGS FOR DAVE THE POTTER: ART AND POETRY FOR DAVID DRAKE

Edited and with an introduction by P. Gabrielle Foreman, with artwork by Jonathan Green and poetry by Glenis Redmond
University of Georgia Press, 2023
\$34.95

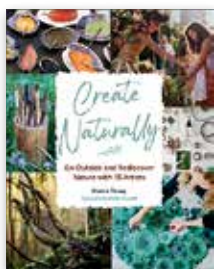
Drake, the enslaved artist who became one of the most celebrated 19th-century American potters, also wrote poems—on his pots and jars. This volume explores how his work inspired subsequent visual artists and poets. Included are full-length examples of Drake's influence on two of his fellow South Carolinians: the *Sir Dave* (1998) series of paintings by Jonathan Green, and a 20-poem cycle, *All My Relation* (2015), by Glenis Redmond.



THE SPLENDID DISARRAY OF BEAUTY: THE BOYS, THE TILES, THE JOY OF CATHEDRAL OAKS—A STUDY IN ARTS AND CRAFTS COMMUNITY

By Richard D. Mohr
RIT Press, 2022
\$75

Despite only running from 1911 to 1914, the Cathedral Oaks art school was important for the Arts and Crafts Movement, producing alumni who would establish many other California arts institutions. This book is also the story of Cathedral Oaks' founders, Frank Ingerson and George Dennison, an unapologetically out gay couple who became celebrated interior designers in Europe and Hollywood. Photos of the school's only surviving works, dazzling art tiles, round out the volume.



CREATE NATURALLY: GO OUTSIDE AND REDISCOVER NATURE WITH 15 ARTISTS

By Marcia Young
Foreword by Kaffe Fassett
Schiffer Publishing, 2022
\$29.99

This lifestyle book encourages readers to reconnect with the natural world, inspired by the work of craft artists who do the same. It's also an art book in which the reader can discover Meredith Woolnough's sculpted embroideries based on corals, Nicole Dextras's exuberantly woody wearable art, and 13 other sources of delight and renewal. A wonderful read for those who want to shape their lives around art and nature.



NAVAJO AND PUEBLO JEWELRY DESIGN: 1870-1945

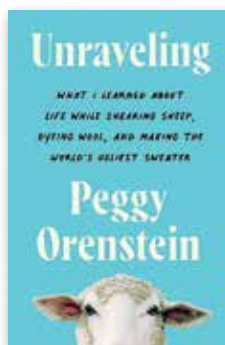
By Paula A. Baxter
Schiffer Publishing, 2022
\$60

"Navajo and Pueblo jewelry makers stand out because of their perseverance and devotion to creating beauty in the face of great disadvantages," writes Baxter. Illustrated with superb photographs of a wide range of works, rich in historical detail and design theory, this book explains how, despite roadblocks to Native progress, makers balanced design traditions, tribal needs, the tastes of non-Native patrons, and modernist art trends to build a thriving craft industry.

MAKE IT AT MARKET

BBC One/BritBox

On this cheerful, noncompetitive reality show, established makers mentor amateurs as they build viable craft businesses. Cath, for example, who makes willow withe animals, gets tips from Staffordshire basketmaker Eddie Glew, and glass artist Belinda learns from Allister Malcolm of the National Glass Museum. The aspirants are all quite skillful, so most of the advice is about marketing—balancing time spent with price points, knowing your market, and navigating craft fairs.



UNRAVELING: WHAT I LEARNED ABOUT LIFE WHILE SHEARING SHEEP, DYEING WOOL, AND MAKING THE WORLD'S UGLIEST SWEATER

By Peggy Orenstein
HarperCollins, 2023
\$22.39

When COVID hit, Orenstein, a writer on adolescent sexuality, saw her speaking engagements canceled. Her mother had died, her father was declining, and her daughter was preparing to leave for college. She decided to create a sweater totally from scratch—which started with wrestling a recalcitrant ewe—hoping that processing the garment would help her process these losses. The result: a lively memoir that knits together a remarkably wide range of human concerns.

Photo courtesy of Monacelli, a Phaidon company.

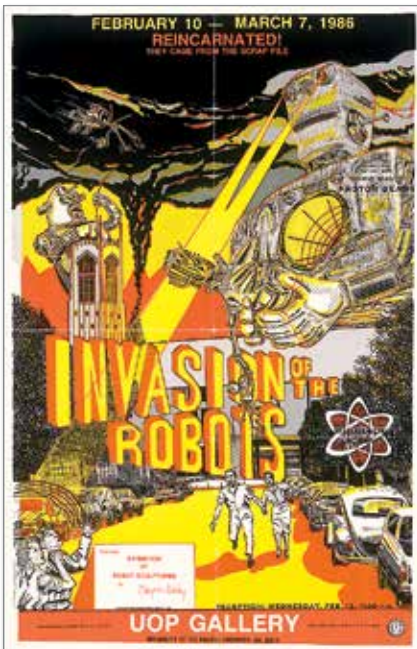
Wild at Heart

BY ACC LIBRARIAN BETH GOODRICH

For this issue, the Crafty Librarian dove into the nearly 4,000 artist files in the ACC Library & Archives and discovered that these two artists in particular spent their careers developing and showing their *wild* sides.

Clayton Bailey (1939–2020)

As a leader in the ceramics arm of the funk art movement, Clayton Bailey created sculptures primarily of ceramic, latex, and metal and infused them with humor and a bit of the grotesque. His work was an amalgam of art, science, entertainment, and invention. As an instructor at what was then known as Whitewater University in Wisconsin, Bailey noted that *beauty* “is an attribute of the familiar and the comfortable. The artist . . . should seek to discover the new and unusual, and should not strive for beauty,” according to the artist’s website. Bailey was continually innovating new techniques for working with material and ways to incorporate elements such as electricity and kinetic movement into his sculptures. He even created an alter ego in the guise of Dr. George Gladstone, an artist/scientist who lectured on discoveries of fossilized remains (usually ceramic) of creatures from the “Pre-Credulous Era.” Gladstone’s collection of artifacts led to the creation of the Wonders of the World Museum, initially located in Bailey’s backyard and later in a storefront space in Port Costa, California.



ABOVE: In a photo for the 1969 *Objects: USA* exhibition, Clayton Bailey (center) holds a polyurethane grub while his family Robin (left), Kurt (right), and Betty (bottom) wear *Chicken Mutant* and *Evil Eye* monster masks near their home in Crockett, California. LEFT: Poster for a 1986 exhibition of Bailey’s robot sculptures at the University of the Pacific Gallery in Stockton, California.

All images courtesy of the American Craft Council Library & Archives.



Marjorie Schick (1941–2017)

Marjorie Schick was a pioneering force in avant-garde jewelry making, pushing body adornment into the realm of sculpture. She emerged as a jewelry artist in the 1960s when her contemporaries in the community of “new jewelers” were rejecting traditional materials and techniques. Although trained in the craft of metalsmithing, Schick was drawn to nontraditional media, from fiber and papier-mâché to the wooden dowels of her iconic dowel stick series. Throughout her body of work, Schick explored the relationship between sculptural form and the human body. While her jewelry work broke free of the constraints of the body into surrounding space, her sculptures were grounded in the human form. Schick used scale, bold color, and unconventional forms to provoke. Soft-spoken and mild-mannered, she took delight in referring to herself as “quietly rebellious.”



CLOCKWISE FROM TOP LEFT: Marjorie Schick's *Back Sculpture with Reeds*, 1988, painted wood and reed, 48 x 26 x 8 in. *Necklace*, 1993, painted papier-mâché, 18.75 x 20.25 x 4.5 in. Portrait of the artist, an avant-garde jewelry maker who rejected traditional materials and techniques.

Find records of the ACC artist files at catalog.craftcouncil.org.

About the ACC Library

The American Craft Council Library & Archives in Minneapolis contains the country's most comprehensive archive of contemporary American craft history, with more than 20,000 print publications, files on nearly 4,000 craft artists, four major archival collections, and a robust digital collection. To explore the ACC Digital Archives, visit digital.craftcouncil.org. Sign up for librarian Beth Goodrich's quarterly newsletter at craftcouncil.org/CraftyLibrarian. For more information about joining the Friends of the ACC Library & Archives, contact Judy Hawkinson, ACC's associate executive director, at jhawkinson@craftcouncil.org or 651-434-3951.



The Sounds of Summer. With the window open on a warm afternoon, you might hear someone practicing piano down the street, chirping birds gathered in a tree, cars honking at an intersection, or children laughing over a game of soccer in the park. Perhaps you'll also hear wind chimes, their soft rhythmic ringing letting you know a refreshing breeze is on the way.

These bright beauties from **Fettle & Fire** of Longmont, Colorado, are handcrafted of stoneware clay and tinted with specialized pigments before firing. Shown here in light yellow, coral, teal, and seafoam, each chime piece is 3 in. across. The chimes make sound when hung together in clusters. / \$60

fettleandfire.com | [@fettleandfire](https://www.instagram.com/fettleandfire)



Available in 16 color combinations, these minimalist stoneware clay wind bells with ceramic clappers produce a rich sound. Co-designed by Bruce Fraser and Malou Leontsinis, both of Sedona, Arizona, the carved sound holes of the approximately 5-by-5-in. bells mimic the f-holes in guitars. / \$48

earthwindbells.com | [@earthwindbells](https://www.instagram.com/earthwindbells)
thecraaft.com | [@thecraaft](https://www.instagram.com/thecraaft)



Pasadena, California-based photographer and ceramist **Ann Elliot Cutting**'s wind chimes are simplicity in motion. Handmade of bare clay, the conical bells ascend in size, forming a chime approximately 12 to 20 in. long from its top bead to its oval ring clapper. For extra joy, cluster two—or five—together. / \$65-\$85

[@aecutting](https://etsy.com/shop/ceramicpix)



Portland, Oregon-based **Richard and Deborah Bloom** hand-gather the materials for their wildly unique wind chimes, including jingle-making shards of obsidian that they find "in the fault zones of the volcanic, high desert regions of Oregon." Their chimes might include antlers, driftwood, num num thorns, or, as in the case of this 18-by-8-in. chime, woven devil's claw pods. / \$275

obsidianwindchimes.com

♦
 Researched by *American Craft*'s Assistant Editor Shivaun Watchorn. Written by Senior Editor Jennifer Vogel.



Each stoneware clay bell on these chimes is cast and then hand-carved with original designs at **Lane Dukart**'s solar-powered studio in the Colorado Rockies.

The chimes, which vary in length from 7 to 48 in., are made of bells in multiple sizes that create a variety of tones. The triple medium chime pictured here catches the wind via a metal sail at its bottom. / \$140

lanedukartstudio.com



ABOVE: Michael and Magdalena Frimkess's glazed stoneware *Popeye/Star Lite Drive In Vase*, 1987, sold for \$65,895 at auction, 19 x 9.75 in. OPPOSITE: Craft collectors who bought works as early as the 1960s and '70s are now selling their collections. Here, buyers attend a Bonhams auction in London.

The Hammer Price

Craft auctions are heating up. Here's what you need to know before raising your paddle.

BY PAOLA SINGER

Last July in Los Angeles, a stoneware vessel depicting Popeye the Sailor Man, made in 1987 by artists Magdalena and Michael Frimkess, sold at a Bonhams auction for \$65,895. Everyone was shocked, especially the auctioneer. "That was several times the estimated range," says Jason Stein, Bonhams's director of Modern Decorative Art and Design. "In the early '90s, when I got my start, it would have sold in the low thousands or even upper hundreds."

The Frimkesses, a couple who began collaborating in the 1960s in California and quickly developed an irreverent style partly inspired by comics, are finding unprecedented fame as international hunger for distinctive handmade ceramics has surged in recent years. Buyers are not only flocking to galleries selling the work of young, up-and-coming ceramists, they are also heading to auctions in a quest to uncover or discover artists of yore. The same can be said for other categories of craft, including glass, fiber, and wood.

Sometimes, to their own surprise, auction houses with long trajectories in furnishings and decorative arts—places such as Freeman's in Philadelphia, Bonhams in Los Angeles and New York City, Hindman in Chicago, and Rago in New Jersey—find they are humming with activity.

"We're seeing the first generation of real craft collectors who were buying as early as the '60s and '70s now downsizing and bringing their collections to the secondary market," says Tim Andreadis, director of Decorative Arts and Design at Freeman's, the oldest auction house in the country. "I would say there's been a definite growth of fifteen to twenty percent year over year."

Despite our penchant for instant gratification and the abyss of mass-produced objects we encounter every moment of every day, American craft is at an apogee. Mastering a craft clearly takes years—it's not the stuff of YouTube tutorials—and with that comes admiration. "Digital technology is in some ways as far from handwork as it's possible to get: fast, frictionless, immaterial," wrote craft expert Glenn Adamson in a 2021 *Smithsonian* magazine article. "Seemingly in response, however, a vogue for crafted goods has arisen."

This resurgence encompasses generations of talented artists who were overlooked or undervalued in decades past. Most people have heard names like George Nakashima and Wendell Castle, considered forefathers of the American craft movement, but there are other masterful makers from the last century who've received less attention, like Phillip Lloyd Powell

“We’re seeing the first generation of real craft collectors who were buying as early as the ’60s and ’70s now downsizing and bringing their collections to the secondary market.” — Tim Andreadis of Freeman’s



and Wharton Esherick. While pieces by Nakashima or Castle have commanded up to six figures in recent auctions, those by Powell or Esherick can be found for low five figures, says David Rago, founder of the Rago Arts and Auction Center.

“The auction market practically didn’t exist before the ’90s,” he says, speaking specifically of craft. “It had its first peak around 2000, then hit a wall after Lehman’s crash, and now it’s back again.”

And yet he and other auctioneers say the secondary market has plenty of room for growth, especially as museums continue to include lesser-known craft artists in their programs. (After their work was featured in the Hammer biennial, *Made in L.A. 2014*, the Frimkesses became media darlings.)

So how does one navigate the broadening world of auctions? First and foremost, it’s worth noting that crafts rarely go up in value, so it’s important to choose something one wants to keep. “Don’t buy what I sell if you’re looking for a financial investment,” says David Rago. “You’re living with

quality materials and with the soul of the artist who made that piece, and what’s better than that?”

Longtime auction-goers echo that sentiment. “I feel like I’m connecting to our ancestors, and to a deeper dimension in life,” says James Wells, a retired health care professional and former Presbyterian minister who, together with his wife, Susan, has spent four decades buying art, decorative objects, and furnishings at auctions. “Someone really sacrificed themselves for this and made a lot of mistakes before they got it right.”

Wells, who lives in New Jersey, likes to personally inspect pieces before buying them, especially glass or pottery, which may have tiny imperfections or cracks. “Once the hammer goes down, that’s it,” he says, which is why he gravitates toward renowned companies such as Rago, Pook & Pook, and Freeman’s. “With a quality auction house, there’s trust involved, and so the premium is worth it.” He’s referring to the fee that auction houses normally add to the hammer price, which can be between 15 and 25 percent, depending on the bid amount. Online aggregators



like LiveAuctioneers or Invaluable charge an additional fee, somewhere between 2 and 5 percent. These are great places to browse for what's available on the market, but keep in mind that not all auction houses sell through all aggregators, and these sites are not responsible for what's being sold. "We don't always use Invaluable, but we do use LiveAuctioneers," says Suzanne Perrault of Rago. "It's not necessarily one-stop shopping; I would advise buyers to set up alerts online when they're looking for something."

While many insiders stressed the importance of seeing a piece in real life before making a purchase, even staunch old-schoolers recognize that online shopping is here to stay. Luckily, there are ways to conduct a thorough vetting from afar. Digital catalogs now show high-definition images of objects from different perspectives, and buyers can request a video tour of an upcoming sale (most auctioneers are willing to do this for mid- to high-priced items). There's also something called a condition report, a detailed document describing the condition of a lot or item. "They're free of charge, and they also allow you to engage with the specialist," says Hudson Berry, director and senior specialist of Hindman's Modern Design department.

When he can't attend an auction in person, Wells prefers to bid over the phone rather than online. "That way you can pause for a second, and the person on the phone will let the auctioneer know 'not so fast,'" he says. Although Wells believes one should always add an "emotional percentage" to a desired object, he also says it's essential to have a maximum in mind and to avoid getting caught up in a bidding war.

Pieces that come from the artist's personal collection (if the artist kept them because they loved them), those made for major patrons (especially if this happened a generation or two ago), and pieces that have been with one family since their creation tend to command higher prices. Yet the matter of provenance is not meaningful to some buyers, or even to some auction houses. "I'm not a big fan of provenance because it often obscures our ability to 'see' a work," says Rago, adding that the "beauty embodied by a piece" should be its sole source of gravitas.

So, in the end, both the making and the procuring of craft are labors of love.

♦
bonhams.com | freemansauction.com | hindmanauctions.com
ragoarts.com | pookandpook.com

Paola Singer is a New York City-based journalist who writes about culture, design, and architecture for the *New York Times*, *Architectural Digest*, and *Condé Nast Traveler*, among other publications.

TOP: At Bonhams: Three 1950s glazed terracotta vases by Stig Lindberg; Morigami Jin's *The Ocean Current*, a madake bamboo and rattan basket; Hayami Arakawa's 2004 poplar and auto laquer *Gruen Stuhl* (*Prickless Cacti Chair*); and a walnut coffee table by T.H. Robsjohn-Gibbins circa 1955. LEFT: In 2021, Hindman sold Judy Kensley McKie's mahogany and mixed media *Butterfly Cabinet*, 1993, for \$22,500, 72 x 34 x 15 in.

TOP: Photo courtesy of Bonhams. BOTTOM: Photo courtesy of Hindman.



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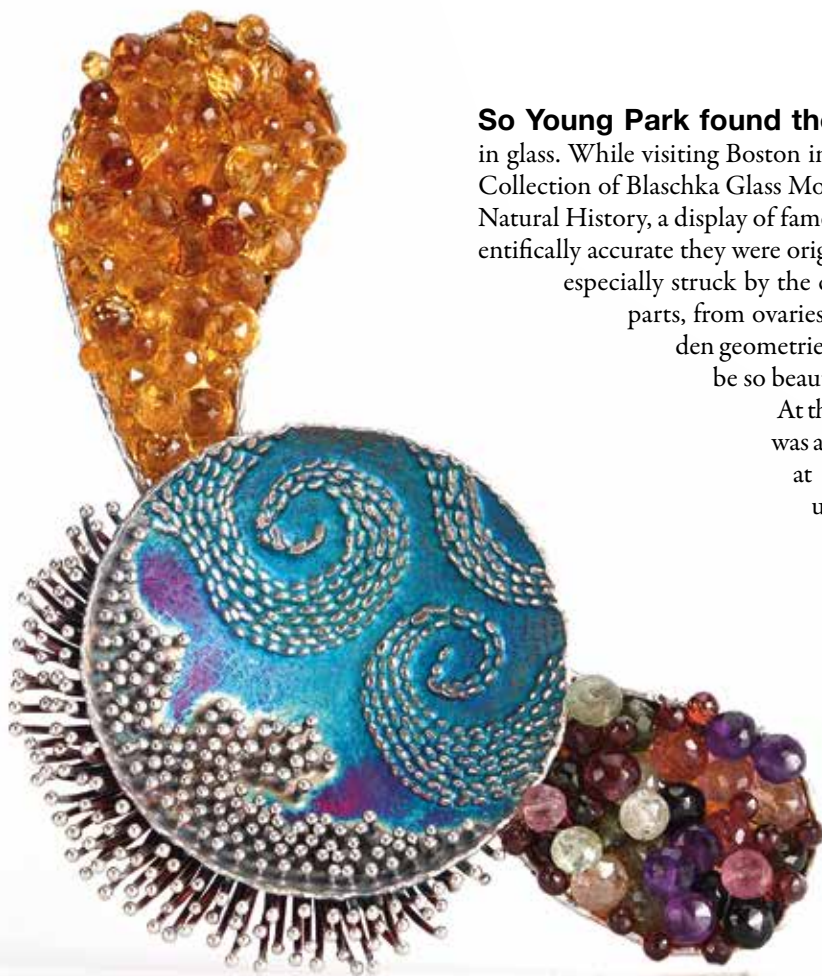


Artist: Ashley Mary
Photo by Sarah White

fantastical microcosms

Metalsmith So Young Park makes jewelry that evokes some of nature's most complex and flamboyant forms.

BY CLAIRE VOON



So Young Park found the creative jolt for her metalsmithing in glass. While visiting Boston in the early 2000s, the artist saw the Ware Collection of Blaschka Glass Models of Plants at the Harvard Museum of Natural History, a display of famed models of cut flowers and leaves so scientifically accurate they were originally studied in botany classes. Park was especially struck by the cross sections and isolated views of plant parts, from ovaries to stamens, that revealed otherwise hidden geometries. “I didn’t think the inside of plants could be so beautiful,” she recalls. “I was kind of shocked.”

At the time, Park, who was born in South Korea, was an MFA student in metal and jewelry design at the Rochester Institute of Technology in upstate New York and had largely been making figurative works out of silver and copper. The Blaschka display compelled her to build more organic shapes and experiment with surface texture. “My forms, concept, everything was totally upside-down, changed, in America,” she says from her studio in Cheonan, one hour from Seoul.

So Young Park’s *Moon Wings*, 2016, was inspired by ocean creatures; oxidized silver and stone beads, 2.4 x 3.4 x 1 in. OPPOSITE: Park says that *Connection*, 2022, depicts connecting spaces; oxidized silver, powder coating, 4 x 3.4 x 2.4 in.

Photos by So Young Park.





CLOCKWISE FROM TOP LEFT: Park in her studio in Cheonan, South Korea. *Oriental Hill* series earrings, oxidized silver, 24k gold leaf, 2 x 1.5 x 0.5 in. *Monologue*, 2018, oxidized silver, 18k and 22k yellow gold, lapis lazuli, turquoise, 3.2 x 3.2 x 1.5 in. Park is inspired by the shapes and colors of ocean life. OPPOSITE: *Thistle II*, 2014, oxidized silver, 24k gold leaf, 3 x 2 x 1 in.; necklace chain is 24 in. long.

BOTTOM LEFT: Photo by iStock.com / andipantz. ALL OTHER IMAGES: Photos by So Young Park.

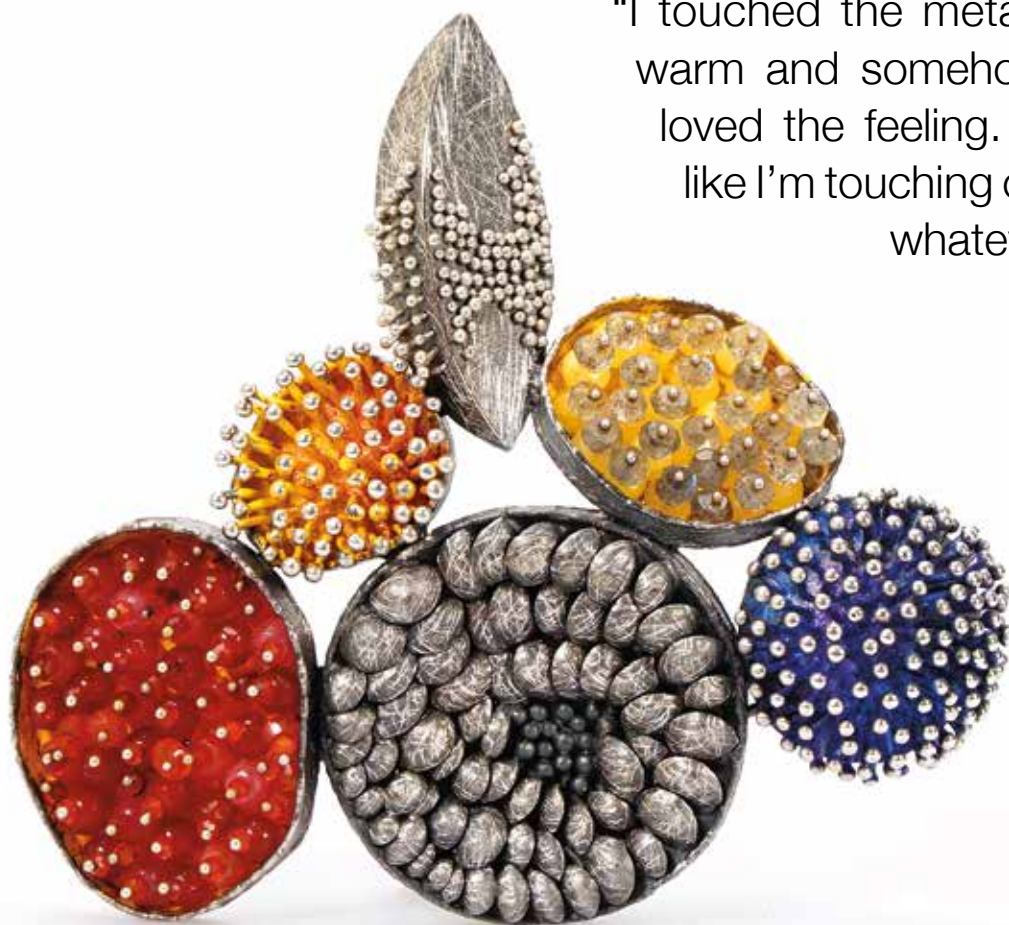


Two decades on, Park is known for jewelry pieces that seem to freeze nature at its most flamboyant. Bedecked with concave disks, moving wires, and tiny balls, necklaces and brooches take on the guise of florets in bloom, sprouting mushrooms, waving corals, or the pearlescent insides of a bivalve. Earrings appear to dangle seed pods and glistening barnacles; cuffs seem to grow fern spores. Some pieces celebrate the natural finish of gold and silver, while others feature vivid powder coatings that give them a Seussian flair. As much as Park's metalworks pay homage to nature's wonders, they are fantastical in their own right. Each is a microcosm of her uninhibited approach to color, texture, and movement, harmonized by laborious soldering and welding.

As Park puts it, her turn to nature at RIT was more of a "bringing backward" than a leap into unfamiliar territory. Born in the port city of Ulsan, in southeastern South Korea, she grew up near the ocean and spent many family vacations by the beach. She recalls building castles from pebbles,

“I touched the metal, and it felt very warm and somehow so soft—I just loved the feeling. Sometimes I feel like I’m touching clay and can make whatever shape I want.”

—So Young Park



Memory Cell, 2022, oxidized silver, carnelian, garnet, labradorite, powder coating, 3.4 x 3.4 x 1 in.

making chunky jewelry out of seashells, and exploring whatever treasures washed ashore. “I would touch all the seashells and sea life, especially starfish with large textures,” she says, “absorbing their patterns, textures, and touch.”

But it wasn’t until adulthood that those memories manifested in her art. After graduating from high school, where Park studied painting, she moved to Seoul for university. She took introductory classes in ceramics, wood, and metal, the last leaving the greatest impression. “I touched the metal, and it felt very warm and somehow so soft—I just loved the feeling,” she says. “Sometimes I feel like I’m touching clay and can make whatever shape I want.” She learned the painstaking processes of hammering and annealing, honing her ability to soften and harden the material to dynamic ends.

Her elaborate technical skill is immediately evident today. To make the tiny curved disks that cover many of her pieces, she punches shapes from silver, then hammers them into thin concave forms. Those little spheres? Each comes from silver wire that she cuts, melts, and shapes.

Every element must be soldered on individually, meaning that a single large brooch, say, may result from a couple of thousand soldering connections, executed over months. “I like the repetitive process,” Park says. “Working with metal is a very honest job. You cannot take a shortcut, and then it shows all the steps, your effort.”

In 2010, four years after launching her studio, Park began developing her now-signature technique: soldering onto her jewelry what she calls “popping wire”—small wire strands that stand upright so they shake slightly, even making sound. The inspiration came from classic pin-art toys that register the shapes of anything (like a hand) pressed into them. Park likes the unexpected kineticism these delicate strands give her metalworks and has strived to create different textures with them. In recent years, the strands have taken on dense, unruly forms, resembling birds’ nests or wolf lichen. Park sees them as nerves—extensions of her long-standing interest in cell division and proliferation. “All the tiny elements in my jewelry can be seen as individual cells and represent the sprouting



ABOVE: *Drizzly Hill*, 2011, oxidized silver, 2 x 3 x 1.5 in.; bracelet features moving wires. BELOW: “This one was just all wild feeling. A bit chaotic but collected,” says Park about *Vacuum to Volume*, 2017, oxidized silver, ruby, garnet, amethyst, carnelian, 4 x 3.4 x 2 in.



of a new life,” she says. “My work expresses life, coexistence, overgrowing death.”

This notion, too, has origins in her past. When Park was in high school and university, several of her friends died, forcing her to wrestle at a young age with questions related to mortality. Years later, in grad school, she heard a radio host say that death happens as new life on earth occurs. “So we live in an infinite cycle of death and life,” Park says. This fixation on a renewed existence is an age-old and universal one. But to Park, the message has a quiet, personal resonance in her art-making—it’s one way for her to “give my friends a new life,” she says. “The wound isn’t perfectly healed, so making art is healing. Every time I make, I feel a rebirth.”

♦

soyoungparkstudio.com | [@soyoungparkstudio](https://www.instagram.com/soyoungparkstudio)

Claire Voon is a Brooklyn-based journalist and critic who has contributed to publications including the *New York Times*, *Artforum*, and the *Brooklyn Rail*.



Balls of foraged pigment and colored leaves in Tilke Elkins's *Ground Bright* Leaves installation. Each pigment is part of the *Ground Bright* subscription.



origin stories

How the foraging and processing of natural materials can expand our thinking, our maps, and our empathy.

BY SHANNON STRATTON

While hiking in the desert earlier this year, I found a perfect little cube of charcoal in the middle of my path. It stood out against the sandy ground, a deep rich black in stark contrast to the golden-brown surrounding it. I picked it up and examined its shape and texture, waffling about whether I should carry it with me in my palm or put it in one of my pockets, potentially crushing it and having charcoal dust settle into the seams.

This piece of charcoal—probably no bigger than a small cube of cheese—took me back for a moment to 10 years earlier, when a friend was making charcoal in a fire pit, demonstrating the process to a group of artists. The results were beautiful: chunks of inky black pigment with surface luster like that of lead pencils. Everyone was awestruck and excited. Despite our prior “understanding” of what charcoal was, making it intentionally from the wood that surrounded us on this site—wood from the hundreds of acres of hardwood forest that embraced the property—was a revelation.

Finding this small piece in my path, as opposed to intentionally seeking it out, made me want to disperse it in place. As my partner and I turned back from our walk, I drew a simple symbol to represent the day on the generous, flat face of one of the boulders that marked the midpoint of our hike. The drawing was exactly the size of the piece of charcoal, in the sense that it was finished when the piece was exhausted down to its last crumb of pigment.

That experience, unexpected as it was—not quite foraging but akin to it—resonated with me as a simple ritual. I experienced a heightened sense of presence throughout this activity and an awareness of the place I was visiting—the geological, atmospheric, emotional, and visual aspects, and the sense of time embedded in all of it. Because of this, the process of making a mark with the materials of the day was a surprisingly earnest one. We left our simple symbol, one we came up with on the spot, to the quick work of the weather. It was left behind less as a remark to others that we were there, and more as a punctuation in time. Stopping to notice and feel a place and our temporary contact with it felt briefly and truly intimate.

Finding and collecting materials from the land in a respectful way is an act of noticing and listening to the world; the presentness and attention in the process inspires a slowing down and forges a deeper relationship to place. As I learn more about artists who forage and process the materials they work with, it is apparent that such acts create both a sense of place-as-being and strong connections to the histories embedded there. To work with materials in this way is to more deeply connect to and think using place—both the wild and human-altered. These artists not only use found or foraged materials, which lots of makers do, but also embrace the histories and stories tied to the materials and include them as part of their process and finished works. And that has impact.

Photo by Tilke Elkins.



FROM TOP: For Ground Bright, Jamaican artist Lucille Junkere shared Ancestor Brown pigment; New Mexico-based Nina Elder provided Overburden and Rock Flour, a mix of pigments that come from a glacier and a mining site in Alaska's Wrangell Mountains; and Australian Aboriginal artist Melissa Ladkin offered a red pigment called Gayuli.

Expanding Maps

Artist Tilke Elkins of Eugene, Oregon, is immersed in thinking through the connections between place and materials. As part of her artistic practice—she creates installations and 2D and 3D works—she forages and grinds pigments, regularly leaving some in place through temporary paintings made on the landscape that bore the pigment. In 2019 she founded Wild Pigment Project, with a mission to “promote ecological balance and regenerative economies through a passion for wild pigments, their places of origin, and their cultural histories.”

Many of the relationships between pigments and histories are not visible at first glance, she says. “What histories are held in the land, both energetically and genetically?” Elkins asked in a recent essay. “Whose feet passed over this soil, whose hands sowed the seeds of these plants’ ancestors, ten, twenty, two thousand years ago? Whose actual bones, whose DNA is held in this ground we scoop up and convert to paint, and why? Though initially invisible, these histories come into focus, through forming relationships with the players involved, through friendships, offerings, conversations, listening, and receiving.”

This complex way of thinking about materials is apparent in one of Wild Pigment Project’s programs, Ground Bright, a monthly subscription service sent through the mail. Each tiny Ground Bright envelope is like an artist’s book, containing a 7-gram package of pigment with information about its origin, including its natural, cultural, and geological history, and the name of the artist who collected and ground it. So far, 36 artists from around the world have contributed 49 pigments. Twenty-two percent of net proceeds go back to organizations—chosen by that month’s pigment artist—that are committed to land and cultural stewardship.

One ochre pigment mailed to Ground Bright subscribers was collected by Lucille Junkere, an artist and textile researcher who specializes in botanical and ochre pigments and embroidery, and whose research focuses on the legacy of colonialism in African Caribbean textile history. She extracted the ochre from the iron oxide-rich soil on the site of a former colonial plantation. The pigment’s name, Ancestor Brown, is a tribute to the enslaved people who worked that land in St. Ann, Jamaica’s largest parish.

Melissa Ladkin is a contemporary Aboriginal artist living in Bundjalung country in northern New South Wales, Australia. With permission of the Bundjalung people, she collected *gudjing* (red pigment) from a seam in a “disused farming dam” on the unceded land of the Bundjalung Nation, whose sacred lands and hunting grounds became someone else’s property in the 1860s, after the 1840s arrival of Europeans. The pigment’s name, *Gayuli*, means “long way” in the Bundjalung language. “When using this gudjing in your practice may I ask that you also pay respect & consider where it has come from: Bundjalung Country,” writes Ladkin in her Ground Bright statement accompanying the pigment. “May you consider the knowledge and wisdom it holds and speaks of.”



In its latest series, the subscription has focused on waste-stream pigments, “pigments made from the materials found on the edges of human activity,” such as reclaimed iron in polluted waterways or charcoal from West Coast forest fires.

During the pandemic, a friend gifted me a subscription to Ground Bright. When pigments arrived in my mailbox, I chose not to use them. The contact each envelope provided with the maker’s thinking, finding, and processing was enough for me. It felt like getting inside not just someone’s head, but their senses. I felt grounded in whatever region this little dispatch of color had originated from. Each of these envelopes mapped out place in a tangible, sensing way.

Transforming Relationships

Other artists and work have also helped me see the relationships between foraging and thinking, between place, stories, and understanding.

British textile artist Alice Fox works to “develop a deep connection with place and material” and live with a small environmental footprint. In West Yorkshire, she manages her own allotment—a small area of land leased from a private landlord or a local government authority—making her art from what grows wild and what she cultivates there. Part of her work is simply processing materials. Then she stitches together, delicately weaves, or “mends” them into textiles. With the dandelions that populate her allotment, for example, she dries the stems and makes cordage that she weaves. “I’m trying to use things that are classed as weeds just as much as I might use the things I plant,” Fox writes in her book *Wild Textiles: Grown, Foraged, Found*. “My garden and allotment are a slightly riotous mix of cultivated plants, sown or planted specifically, and self-seeded plants, which I can choose whether to leave in place or ‘weed’ out. This is an ongoing conversation between gardener and plants.”

ABOVE: British textile artist Alice Fox gathered, dried, braided, and stitched long dandelion stems (*Taraxacum officinale*) for *Dandelion Strip Cloth*, 2021. RIGHT: Long dandelion stems, which Fox also uses for cordage.



Fox gathers and dries various plant fibers in her allotment shed in West Yorkshire, England, storing them for later use.

BELOW: E. Saffronia Downing forages clay in her former backyard in Chicago in 2019. RIGHT: Downing, pictured here during her residential fellowship at the Lunder Institute for American Art in Waterville, Maine, in 2022, uses foraged clay in her ceramic works, including vessels and wall hangings.



Founder of the Toronto Ink Company (and also a contributor to *Ground Bright*), Canadian Jason Logan has an ink-making practice rooted in experimentation and creating with whatever can be found. But unlike found-object sculpture or ad hoc arts, Logan is not assembling the things he finds. Instead he transmutes them. He releases color from these materials, making a new object through what appears to be alchemy. That new object, ink, tells the story of the materials it was made from, about the place those materials came from. Those stories are carried forward into the pictures or words the ink will make. “I think of your work as a map,” says author Michael Ondaatje to Logan in their conversation that concludes Logan’s book *Make Ink: A Forager’s Guide to Natural Inkmaking*.

For Liz McCarthy and E. Saffronia Downing, clay and place are nearly inseparable. Both artists value the intentionality of foraging clay from a site and bringing the histories of that place into the concept of their work.

Downing, an emerging artist based in Maine, centered her 2020 graduate thesis show at the School of the Art Institute of Chicago around her work using clay foraged from Chicago’s historic clay pits, relics of the city’s brickmaking past. Combining waste glaze, foraged clay, and other found materials—also referred to as “discarded” or “detritus” in her materials list—she refers to her use of “wild clay” as a means to map material histories. Recent work, such as her exhibition *Field*

Dug Over at Bad Water Gallery in Knoxville, Tennessee, creates something akin to a topographic map of the relationship between the built environment and its natural foundation, with a tight section of clay slabs, both glazed and unglazed, laid out atop a dirt floor.

Chicago-based McCarthy, who intermittently uses foraged clay in their work, frequently sculpts clay bodies, either identifiable as human figures or shaped in ways that suggest fleshy forms. For years they have produced an ongoing series of whistles, both singular and “built for two,” that bring the living body into connection with the clay one. In their classes, they frequently teach about clay foraging and the development of a reciprocal relationship with the landscape, both of which can be integral to the meaning embedded in an artwork and its process.

Expanding Empathy

The commonality I found across artists foraging materials was a commitment to mindful, compassionate relatedness to land, to place, and to the environment. That kind of relatedness can be not only healing but transformative. My takeaway is that foraging for materials—working and thinking with them thoughtfully and specifically, and considering their origins—is a kind of healing, transformative dialogue with the planet: the land, the human and nonhuman, the wild.

LEFT: Photo courtesy of E. Saffronia Downing. RIGHT: Photo by Ben Wheeler.



“Perhaps counterintuitively,” Anna Lowenhaupt Tsing and her collaborators write in the introduction to *Arts of Living on a Damaged Planet*, “slowing down to listen to the world—empirically and imaginatively at the same time—seems our only hope in a moment of crisis and urgency.” Could this intimate conversation that artists are having with place have the power to bring maker and observer closer to the earth that supports all our lives, including nonhuman ones? As Ursula K. Le Guin writes in the same book: “Science describes accurately from outside; poetry describes accurately from inside. . . . We need the languages of both science and poetry to save us from merely stockpiling endless ‘information’ that fails to inform our ignorance or our responsibility.”

In the work of artists for whom foraging and processing their own materials plays a central role both ethically and conceptually, the inside is not only described but perhaps translated. Thinking *with* materials, not just in terms of what we might be able to make from them but what histories and stories we might release through that relationship, has the potential to push our minds to process the world through the earth’s perspective, to develop a kind of empathy with the larger, interconnected organism that is our planet. At a time when relatedness—to one another, the environment, the wild—is so very critical, the possibilities that listening to



ABOVE: Liz McCarthy working during an ACRE Residency in Steuben, Wisconsin. ABOVE LEFT: The base of McCarthy’s 2022 untitled painting, 4 x 5 ft., is pigmented clay they gathered in Chicago; the shapes applied to its surface are made from Chicago clay fired at various temperatures. LEFT: *Demonstrative Whistle*, 2022, is a multi-holed whistle sculpture made from Chicago clay.

the world in this way might yield, for the maker and for the audience that receives these poetic dispatches, are not only tremendous but, I would argue, crucial.

♦
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With a background in fiber and painting, Shannon Stratton has woven together a multi-hyphenate practice that touches on art making, teaching, curating, writing, and arts administration. She is one of three recipients of the 2022 Lois Moran Award for Craft Writing.



Where you are is so freaking
amazing
As are you



dazzling pictorials

Diné fiber artist and sheepherder Tyrrell Tapaha combines the traditional with the personal.

BY ROSHII MONTAÑO

Tyrrell Tapaha sits in front of a large Navajo loom in their living room, building up a section of woven lightning; the weaving comb packs the wefts in meditative rhythm. A wood-burning stove heats the room as the sixth-generation Diné (Navajo) weaver and fiber artist adds to their latest piece, *Áadęę' Hózhógóó Dooleet: Cerebral Renaissance*, on a cool afternoon in Flagstaff, Arizona.

The weaving, composed of commercial and handspun vegetal-dyed Navajo-Churro fleece, mohair, alpaca, and merino, depicts a fragmented composition of memory and place that pulses through every aspect of the textile. A brilliant white-and-black lightning current is boldly integrated into the multicolored eye-dazzler design that reverberates from a blue-and-green pictorial landscape. A personal vignette is positioned at the center, caught within the lightning. The familiar iMessage text bubbles read, “where you are is so freaking amazing” and “as are you” with the “...” typing-in-progress bubble.

“I’ve been venturing into visual abstraction,” Tapaha says. “In just taking pieces, breaking them apart, and putting them back together in some type of amorphous figure. That’s something that I want to play around with—the planning system in my head is very collage-esque.”

Tapaha, from the Four Corners area, is distinctly connected to the Carrizo Mountains on the Colorado Plateau, near *T’iis Názbąs* (Teec Nos Pos), Arizona. They inherited sheepherding and weaving

Tyrrell Tapaha works on *Áadęę' Hózhógóó Dooleet: Cerebral Renaissance*, a 2023 weaving that features text message bubbles and a “whirling log” pattern, sometimes referred to as a swastika. The whirling log is a Navajo sandpainting motif that’s part of a healing ceremony called Nightway. It represents well-being.

Photo by Roshii Montaña



“I’ve taken a lot of responsibility in reclaiming and giving life to the tools I’ve inherited—both rhetorical and mechanical tools.”

—Tyrrell Tapaha

practices from their great-grandmother, Mary Kady Clah, and other relatives. “It started with helping carding, helping with the spinning, and mechanically becoming familiar with a lot of these tools, and that’s also the breadth that has carried through this generational work for me,” they say. “I’ve taken a lot of responsibility in reclaiming and giving life to the tools I’ve inherited—both rhetorical and mechanical tools.”

In 2022, Tapaha received the prestigious Brandford/Elliott Award for Excellence in Fiber Art. Their work has been covered in publications including the *Navajo Times*, *Hyperallergic*, and the *Baltimore Sun* and is being diligently collected by institutions across the country.

Tapaha obtained knowledge by observing, listening, and feeling at a young age. They describe the landscape of the Carrizo Mountains as an “ecological paradise” in which their ancestors and family members preserve an instinctual methodology of care. Walking the land with relatives such as their *Cheii* (grandfather by clan) Roy Kady, a master weaver and sheepherder, they learned about plants that could be used for dyes and medicinal use. “Something that someone has taken the time to explain, I haven’t forgotten since,” Tapaha says.

Navajo-Churro sheep, historically adapted to the desert environment, have been tended by



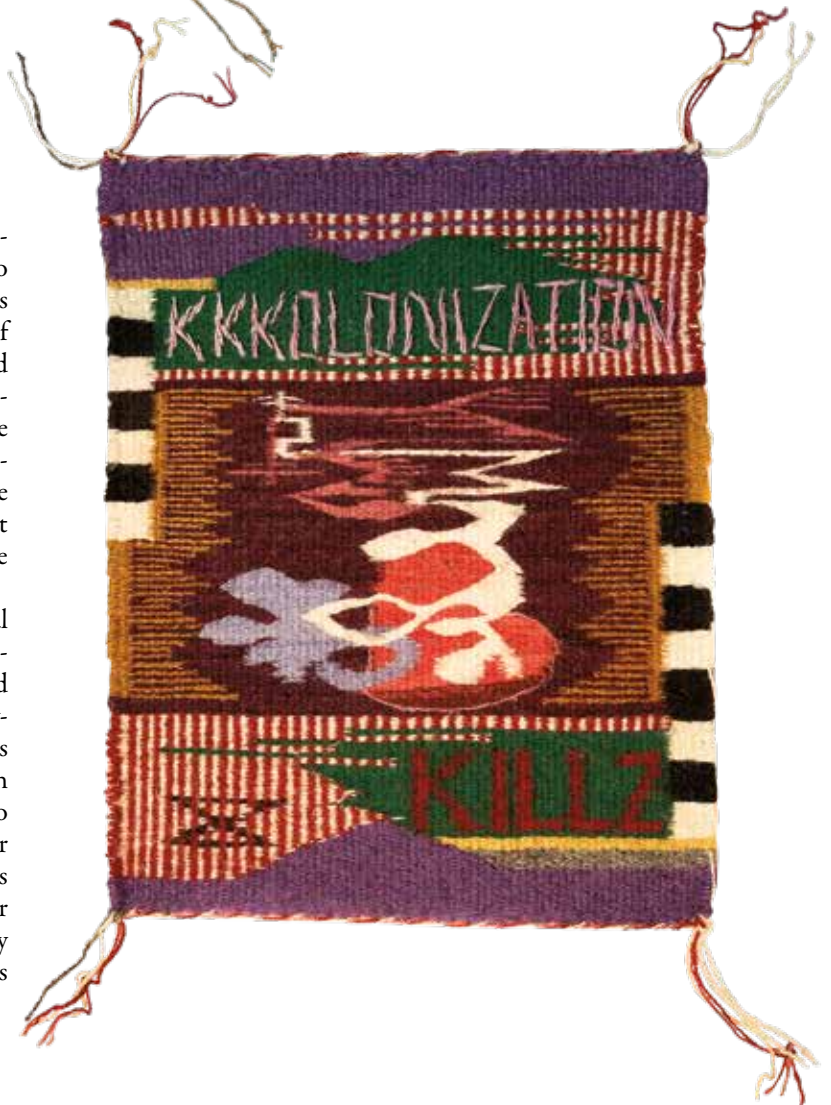
TOP: Photo courtesy of Dawson Peters, BOTTOM: Photo by Roshii Montano.



LEFT: *Confluence of Generations*, 2020, handspun and vegetal-dyed Navajo-Churro, approx. 20 x 19 in. BELOW: *Áshkii Gáamalii: The Boy Who Lives in Two Worlds*, 2021, handspun vegetal-dyed Navajo-Churro, Brown Sheep Company wool, and Navajo-raised alpaca, approx. 15 x 12 in. OPPOSITE TOP: Tyrrell Tapaha with their lamb, Chloe, at the family summer camp in Arizona's Carrizo Mountains. OPPOSITE BOTTOM: Tapaha uses a weaving comb to pack down the weft of the lightning section on *Áadeę' Hózhógoo Dooleel: Cerebral Renaissance*.

generations of Diné families across the Southwest. Tapaha, who likens tending the sheep to being a “nonverbal camp counselor,” explains that pastoralism has sustained the way of life of the Diné people, but it can also be understood as a radical relationship that has endured colonial intervention—an ever-changing practice of survivance that re-centers them on the ecological landscape. In the Navajo language, the saying *Diné be' iiná*—meaning “the way that we live, the way that we are”—is related to the Diné practices of sheepherding and weaving.

Tapaha weaves on a traditional vertical Navajo-style loom that relies on hand manipulation and tools such as a batten to create a shed to move the yarn through the warp, and a weaving comb that packs the weft. They dry plants found in northern Arizona and southern Utah for dyeing mostly handspun Navajo-Churro wool and Navajo Angora mohair. Raw fiber materials such as alpaca as well as bast fibers like cotton, hemp, and flax were the catalyst for Tapaha's most recent artistic challenge. “Roy [Kady] and I did one of the only Navajo textiles



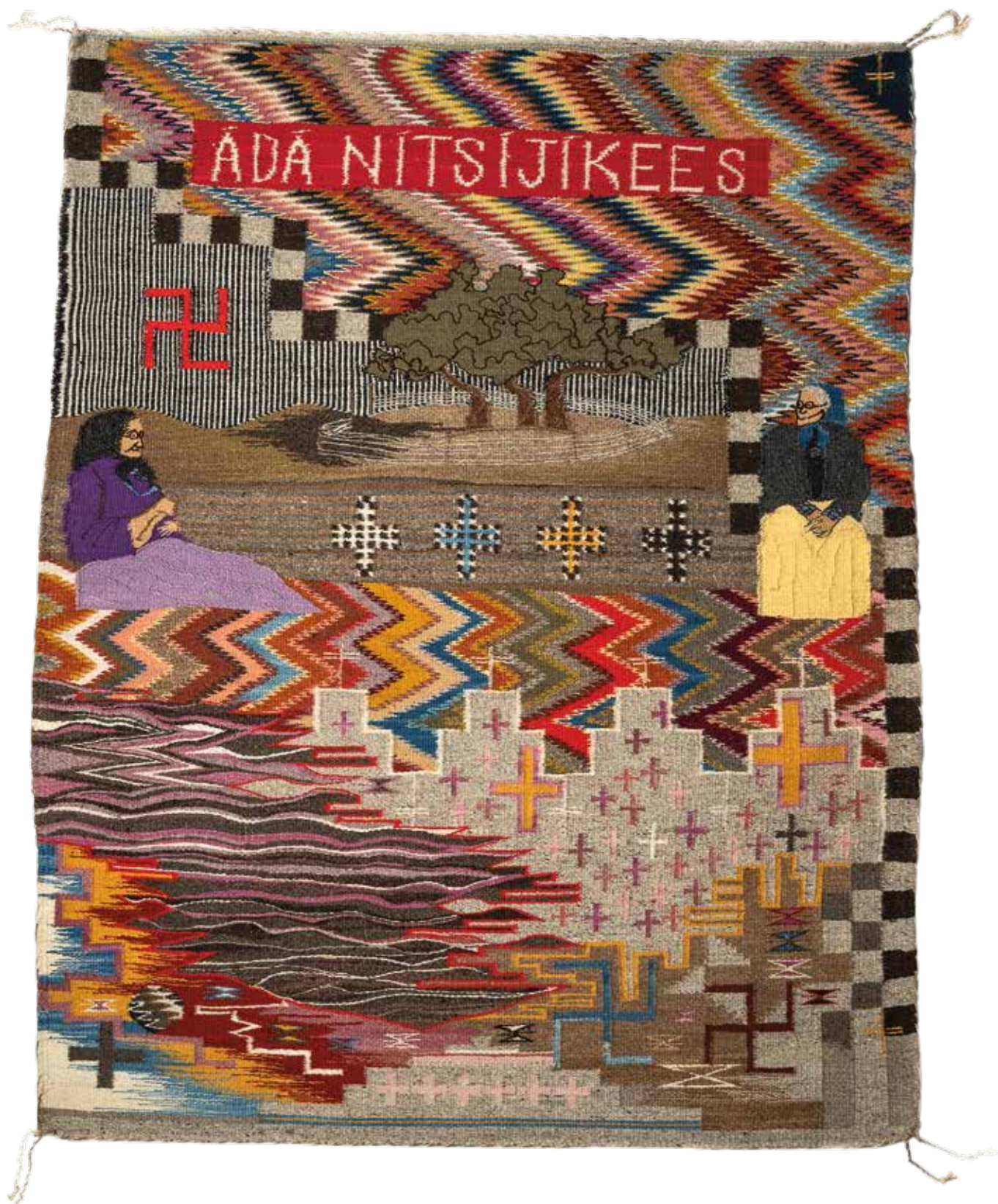


Photo courtesy of Dawson Peters.



ABOVE: Tapaha weaves *Think for Yourself* at their great-grandmother's home in Arizona.
OPPOSITE: *Think for Yourself*, 2022, handspun and commercial vegetal-dyed Navajo-Churro and alpaca, approx. 61 x 42 in.

Photo courtesy of Bill Hatcher.

with Navajo-Churro and hemp,” they say. “That was one of the biggest learning curves.”

While Tapaha is inspired by the visual traditions established before them, they want to contribute their own legacy. Their most recent work has taken inspiration from Brooklyn-based tapestry weaver Erin M. Riley and environmental artist Neil Goss, who integrates long-strand raw, exposed fiber into his backstrap-woven textiles.

Generational knowledge is exhibited through refined technical skill and a reinvigorated design element. “This is the first time that those two lightning designs have ever been put together since my great-grandmother passed,” Tapaha says of the textile-in-progress in their living room.

Along the bottom of the weaving, a horizontal row of goat fleece establishes not only the literal foundation of the textile but the metaphorical foundation of Tapaha’s journey as a weaver and shepherd. The fleece came from the last remaining goat in their great-grandmother’s striped-face flock. “When I first decided that I wanted weaving to be an integral part of my life, [the striped-face goat] was one of the deciding voices in that.”

Tapaha imbues every element of the textile with life, including the life of the sheep and the energy of the plants, and ends with a living work of art. They weave their artistic and aesthetic pastoral philosophy and personal motivations into a complex fabric, but their practice ultimately begins and ends with the desire to maintain a reciprocal relationship between weaving, the land, and the sheep.

The COVID-19 pandemic disrupted spaces where organic and shared knowledge can flourish on the Navajo reservation. Tapaha would like to see “more spaces that hold space,” such as “spin-offs” where Diné cultural innovators, artists, elders, and children can get together. Tapaha and other weavers have benefited from communal exchange—adapting techniques, sharing stories, and sustaining relationships.

“What tools am I bringing forward?” This question, which Tapaha asks frequently, helps distill their motivation as an artist. Tapaha preserves artistic autonomy by integrating the practice of weaving with their active relationship with the land. “It’s my way of homing in and finding some type of harmony,” they say. It’s a complex responsibility that holds weight but also provides an unrestrained space for knowledge that is forever emerging—for the imagination to run wild.

♦

@tyrelltapaha

Roshii Montañño is a Diné scholar and curator based in Phoenix. She is a graduate of Stanford University and an ASU-LACMA master’s fellow in art history.

Adventure Craft

*These dedicated makers
help get us outdoors with
handcrafted gear that connects
us to the natural world.*

BY FRANK BURES



For most of human history, we lived, worked, and played outdoors. But over the past century or so, we've come to spend less time outside and more time in—over 90 percent of our day, by some estimates. A quarter of Americans never leave the house at all during the day.

So it's no wonder that, from time to time, we feel the urge for wilderness, the need to close the gap between our day-to-day world and the natural one, whether that be via our feet taking us there or doing work with our hands.

"In most rural places a hundred years ago," says the celebrated woodturner Michelle Holzapfel, "people knit their own sweaters and made their own cheese. In my experience, and from what I've observed, the intersection of craft and the natural world is pretty omnipresent."



THIS PAGE: Photo courtesy of Chris Sawyer. OPPOSITE: Photo by Bill Lee Imaging.

Sometimes this longing for an older rhythm, for a more hands-on way of life, can change your path through the world. The makers featured here found their way to crafting gear—and the things they make help connect their customers with the wild.

Hiking Boots with a Cult Following

When Adam Lane-Olsen was working in a bank in northern New Hampshire, his days under the fluorescent lights of the financial institution were, as he says, "pretty miserable." Lane-Olsen had grown up skiing and rock climbing in Michigan. He loved the outdoors and longed for a different kind of life. But it was through the bank that he met the grandson of Peter Limmer, who founded Limmer Boots in Bavaria before moving to the US in 1925.

One day Lane-Olsen drove out to meet with Limmer to see if he could sell him some financial products.

"I walked into the shop," Lane-Olsen says, "and I was just like 'Wow, this place is crazy cool!' All the old tools and old smells. I didn't know anything about the company, other than that it made custom hiking boots. I didn't realize people were still doing anything like this."

Lane-Olsen got to talking with Limmer about the company, whose fate was up in the air. Neither of his sons was interested in taking over. Limmer was at an impasse.

"I just thought to myself, 'What an opportunity for somebody,'" Lane-Olsen says. "I mean, at that point he had a backlog of eighteen months' worth of work."

A few days later it occurred to him that maybe the opportunity could be his. He approached Limmer about taking over the company. After some discussion, they agreed on a plan. "Three months later," he says, "I took my suits to Goodwill, walked away from the bank smiling, and never looked back."

Over the next six years, Lane-Olsen worked with Limmer to learn the 100-year-old craft. Limmer's relationships with both his customers and his materials were more immediate than anything Lane-Olsen had experienced before. Most people came into the store—sometimes traveling from overseas—to get their feet measured. Limmer would then make a *last*, a model of their feet, around which he built the shoes using specially chosen pieces of leather.

"Choosing the leather is like reading the grain in a piece of wood," Lane-Olsen says. "When you're selecting

LEFT: Each pair of Limmer boots comes with a set of lasts that match the shape and measurements of an individual's foot. Here, Adam Lane-Olsen makes a custom last. OPPOSITE: A pair of custom Limmer boots at Horsetooth Reservoir, Fort Collins, Colorado.



TOP LEFT: Lane-Olsen trims the leather innersole that has been temporarily tacked to the custom last. MIDDLE: Emmett Moberly-LaChance presses the midsole layer to the upper of the boot. BOTTOM: Lane-Olsen stitches the midsole layer to the upper on a 1953 Landis L curved needle stitcher using highly durable braided polyester thread. TOP RIGHT: Adam Lane-Olsen holds a new pair of custom Limmer boots.



“People all over the country, all over the world, send in photos of just their feet. In the shop, we have photos all over the walls of people who’ve sent these in for generations.” —Adam Lane-Olsen

your boards for a piece of furniture, you’re going to look at the grain. If you’re looking at a piece of hardwood, you want it to be a nice tight grain without knots. In the same way, when we look at a piece of leather we try to find a piece that has an even temper—without scars or stretch marks, which will eventually cause weakness over time. We work around those things to create a consistent fit and break-in for the boot.”

As a result, Limmer boots have long lives. Sometimes a customer brings in their grandfather’s boots for resoling. Other boots come back for repairs after 30 or 40 years. Some people buy multiple pairs so they don’t have to wait while their boots are in the shop. Each pair takes about 30 hours to make, and the current waiting list runs to three years.

“Before I worked here,” says Lane-Olsen, “I didn’t realize Limmer boots had this huge cult following of people who love them. People all over the country, all over the world, send in photos of just their feet. In the shop, we have photos all over the walls of people who’ve sent these in for generations.”

Packs Designed for Movement

This type of strong demand from a passionate customer base is also what surprised Eric Hardee, who hand-sews backcountry packs for Rivendell Mountain Works. Hardee was a National Parks ranger when he came across the Jensen pack, one of the first “soft packs” in the market, designed by the late climber Don Jensen.

“At the time of the design, in the 1960s, it was completely groundbreaking,” Hardee says. “The only other things were frame packs.” The Jensen pack had a deceptively simple design. It was made of two vertical tubes plus a third horizontal one that wrapped around your waist. The vertical tubes were narrow at the bottom, then flared out into a wider storage area above to keep your center of gravity close while you were skiing or climbing, so you could carry a lot more weight than with a rucksack.

Hardee loved the pack so much that when his wore out, he decided to make another one himself—a natural thing to do in his community of self-reliant outdoors folk. “With a lot of the people I knew,” he says, “you just made stuff.”

A few years later, after Rivendell went out of business, Hardee happened to meet the man who’d bought the company and owned the original patterns. By then, Hardee had made several Jensens for himself and friends, so he agreed to make them for a revived Rivendell. Today he works in an off-grid facility in the foothills outside Seattle.

To make a Jensen pack, Hardee lays the nylon Cordura on a glass table, then puts the Masonite patterns on it and “hot cuts” the shapes he needs. This also keeps the edges from raveling. He sews the shoulder straps onto the back piece, and the zippers onto the front, then puts them together, along with the internal baffle system. Lastly, he sews on the bottom tube.

“I was surprised by two things,” says Hardee. “One was that people wanted a handmade pack. And the other was that people really liked the personal email contact with someone who’s doing the work for them. Those two things seemed to count for a lot. That’s the only reason I’ve been able to patch this together—because that market emerged. Maybe it’s a reaction to the mass-produced culture that overwhelms us in so many ways.”

Whatever the reason, it showed there are still people out there who want to narrow the gap between themselves, their tools, and the world around us.

“I think I’ve made about six or seven hundred Jensens,” Hardee says. “And most of them are still out there.”



TOP: A fully packed, long-torso-sized Jensen—the extra rugged version—showing vertical tubes resting on a horizontal tube, which transfers weight to the hips. BOTTOM: Eric Hardee at work in the Rivendell Mountain Works workshop, sewing HipHugger waist packs.



Canoes That Help You Feel the River

Rollin Thurlow has also seen this kind of steady demand for handmade things. Since 1975 he has owned the Northwoods Canoe Company, which makes both wooden and wood-and-canvas canoes.

Thurlow stumbled into the profession. As a young man just out of the Navy, he was looking for something that wasn't the military. So he enrolled in a two-year program to learn how to build wooden boats.

Afterward, the owner of the school was trying to sell his wooden canoe making company in order to focus on the school. Thurlow had always liked canoes, working with his hands, and working with wood. He and a friend bought the company and have been making canoes ever since.

"The different species of woods move in different ways," Thurlow says, "and depending on how you cut the wood, it might expand in one direction and contract in another. So you're always trying to find the combination of woods that are light, flexible, strong, rot resistant, and where the grain is going in the right direction."

The result is not your standard Alumacraft.

"With the average wooden canoe," Thurlow says, "there's a flexibility that you don't get with other canoes. It flexes in the waves as you use the boat. You can feel the boat move in the river. You can feel the river through the bottom of the boat much better than with a plastic boat."



OPPOSITE TOP LEFT: Maine white cedar logs are sawed into boards at the Houghton family mill. White cedar is very light, flexible, and rot resistant, excellent qualities for a wooden canoe. MIDDLE LEFT: The white cedar ribs are steamed for 30 minutes and then removed one at a time and bent over the canoe form. BOTTOM LEFT: The wooden hull is built over a heavy canoe-shaped form. Here, white cedar ribs are bent over the form. Once the hull is planked, it can be lifted off the form. CENTER: The wooden hull is inserted into a canvas envelope, which is then stretched tight over the hull and fastened along the rails of the canoe. The canvas will later be painted to make it waterproof and abrasion resistant. ABOVE RIGHT: Becky Mason and Reid McLaughlin paddle a 17.5-ft. Atkinson Traveler in Quebec, Canada.



Poles That Put a Spring in Your Step

That innate flex of wood grain was what surprised, then captivated, John Hermanson of Bozeman, Montana. In the summer of 2017, he was hiking in the North Cascade Mountains of Washington, one of the steepest mountain ranges in the world. At one point he came to a ridge he had to descend. The ground had been burned, and it was hard for him to keep his footing on the steep, rocky slope. He looked around.

“Underneath the ash,” Hermanson recalls, “I found this stick that had been warped into a perfect C-shape, like a semicircle.”

He picked it up and used it to steady himself as he started making his way down the slope, negotiating loose rocks underfoot. The curved stick had some give in it and helped him speed down the hill. “It was a great way to stay balanced and secure my footing on really insecure ground,” he says. “It was sort of springy, like a shock absorber. I could go straight down.”

When he got back to civilization, meaning the internet, he started looking for something similar in the world of outdoor gear. The closest thing—standard trekking poles—had none of the springiness he was looking for.

For the next year and a half, he thought about that stick and about trying to re-create it. Hermanson was

ABOVE: Limber Bows creator John Hermanson, with faithful companion Lola, tries out a new pair of bows in Montana’s Bridger Mountains. BELOW: Clamps secure a bow to its plywood form during the 20-hour curing process.



Photos by John Hermanson.

“It was sort of springy, like a shock absorber. I could go straight down.” —John Hermanson

an accomplished musician, but working with wood was a different sort of craft. He couldn't decide whether his idea was brilliant or crazy. Finally, he knew he had to try to bring it to fruition.

Could the medieval technology of the longbow help him figure out how to craft a strong but springy walking staff? He started watching YouTube videos of longbow makers. He bought woodworking equipment. He made prototype after prototype after prototype.

Slowly, Hermanson learned the qualities of wood: hardness, compression, strength, elasticity, heaviness, flexibility. And he paid attention to how the staff would meet the ground.

“I looked a lot at the natural world,” he says. “How does a grizzly's foot attach to the ground? And is that better than a goat's?”

Hermanson finally settled on a design that wedded the natural and the human-made. It had seven layers: four of wood, two of fiberglass, and one of carbon fiber.

Last came the name: Limber Bows.

“I really enjoy the whole process,” Hermanson says. “Music is less tangible. You finish a song, and you feel good about that. But it's not something you can stand back and admire.”

In January 2023, Hermanson debuted his handcrafted Limber Bows at the Outdoor Retailer trade show in Salt Lake City. The response was huge, resulting in a long line of companies wanting to get on board. He chose one, and they are now working to make a version of Limber Bows—most likely out of carbon fiber—that can be manufactured while retaining those same qualities Hermanson found in a simple piece of wood that he stumbled on in the wild.

♦
Frank Bures is based in Minneapolis and writes frequently about the outdoors. He is the author of *The Geography of Madness*, editor of *Under Purple Skies: The Minneapolis Anthology*, and producer of *In the Footsteps of Prince: A Self-Guided Audio Tour of Downtown Minneapolis*.



ABOVE: A pair of Limber Bows lean against a Douglas fir in Washington's Olympic National Forest. BELOW: Detailed image of a single bow, including a leather-wrapped handle and curved laminations of fiberglass, carbon fiber, hickory, cherry, padauk, purpleheart, and ash.



The Glass

Josh Simpson has been exploring the science of glass for 50 years—and his extraordinary planets have made their way around the world.

BY CAMILLE LEFEVRE

It all started with a seemingly endless stream of eighth graders who swarmed his studio every Wednesday for the glass-blowing demonstrations he'd agreed to do. "They weren't the least bit interested in me or goblets," Simpson says. But who wasn't astounded by the recent Apollo 8 mission photos of Earth rising behind the moon, like a little blue marble with white swirls? So, he says, "One day I decided to make a planet for them, just a simple clear glass sphere with a little blue world inside, to show the kids some of the mechanics of how glass is made, but also to give them something more to think about."

His first little planets were a big hit. Moreover, Simpson had landed on a potent creative direction, one that would meld interests discovered in childhood with his adult propensity for experimentation with chemistry, materials, and technique. "Over time, the planets became larger and more complex," says Simpson, a master of understatement.

Now, more than 50 years after the artist took his first gather of glass from a furnace he had built in 1971 with a fellow student at Goddard College, he recalls the events of an ordinary childhood that somehow led to his extraordinary present: Sitting on the back porch of his home in South Salem, New York, with his father, gazing at the moon and stars, pointing out constellations. Family trips to the Hayden Planetarium in the American Museum of Natural History, where he marveled at meteorites and a lunar panorama. Watching the fish tank in his bedroom, a self-contained water world between earth and sky. Mountains of sci-fi novels he "consumed" as a kid, he says. Talk of building a telescope, and attempting to grind a lens for one as an early experiment in glasswork.

Simpson's first major success began one day while he was experimenting with melting silver on the surface of amethyst glass and—almost by chance—created a unique new kind of glass, a cerulean blue he called "New Mexico." A client who'd purchased a set of New Mexico goblets told Simpson that "drinking out of them was like drinking from the sky." Simpson marveled at "how something as utilitarian as a wine goblet could conceptually represent so much more."

With the income from selling these hand-blown goblets, in 1976 Simpson purchased the farm outside Shelburne Falls, Massachusetts, that would become his permanent studio. There, walking from his house to the barn almost every night to check on his glass furnaces, he is often inspired by thunderstorms, the night sky, falling meteors, or a rare aurora borealis.

Today, Simpson is revered as a pioneer in the studio-glass movement, having spent the past five decades inventing new color formulas and creating singular glass objects. Pieces in the *Planets* series are as small as marbles or as large as the 107-pound work from the *Megaplanets* series that resides at the Corning Museum of Glass. His platters, bowls, vases, "tektites," "portals," and other sculptural objects integrate his fascination with the astrophysical with ever more complex explorations into intricately layered colors, forms, and patterns.

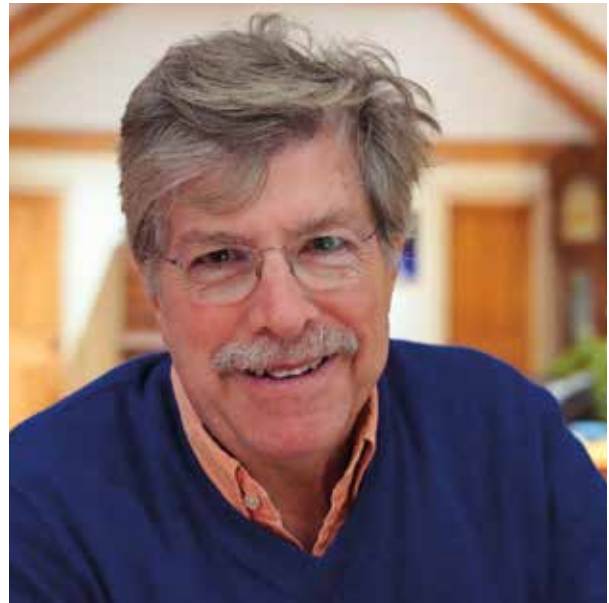
One collector, smitten by Simpson's paperweight-sized planets in a gallery 30 years ago, describes them as impressionistic. "They're endlessly fascinating, a combination of serendipity and randomness and precision all in exquisite balance, and every time you look at them there's something more to see."

Photo by Lewis Legbreaker

Alchemist



Josh Simpson's
Cerulean Megaplanet
1993, 5.25 in. diameter



“It’s in my nature
to experiment.”

—Josh Simpson



TOP LEFT: Simpson’s cerulean blue New Mexico goblets, 1977, 8.75 in. tall. TOP RIGHT: Josh Simpson at his home in western Massachusetts. LEFT: New Mexico vase, 2015, 8 x 7.5 in. ABOVE: iridescent tektite, 1987, 8.5 x 17 x 10.5 in.



The Art and Science of Invention

"It's in my nature to experiment," Simpson says. "I've invented new glass formulas and techniques that I use to make my planets more colorful and complex. Long ago, alone in the studio before I had any idea what I was doing, I worked with chemicals that could have poisoned me. Luckily, I survived! I wish I'd trained to be a glass chemist. At best I'm an alchemist, learning by experimenting with pure sand, minerals, and metallic oxides to make what I hope are new and exciting colors."

While creating one of his planets, Simpson interweaves his interests in the celestial, the natural earthly world, chemistry, and glassblowing techniques. The work is constantly evolving. Like Persian miniatures, the planets are intricately detailed and layered. Simpson begins with "a tiny gather of glass," he explains, "and inside each sphere I often add a secret inner world that most people will never notice, but I know it's there."

He then incorporates self-taught Venetian techniques—*murrine* or *millefiori* (mosaic glass) and *vetro a filigrana* (filigree or glass canes)—within multiple layers of clear or dark silver glass, conjuring a multitude of otherworldly continents, flora, architecture, volcanoes, spaceships, mountain ranges, and satellites within each glass orb. He may also coat layers within the sphere with premade colored bits of glass, bringing texture and shape to the piece.

The artist spends most of his time at the furnace, where he builds each planet layer by layer; some pieces have as many as 20 layers integrating a

ABOVE: Simpson at the glory hole in his studio with assistants Tucker Litchfield and Zak Grace. BELOW: Vase from the *Corona* series, 2020, 4.75 x 4 x 2.5 in.





Renwick
Megaplanet,
2005, 12.5 in.
diameter.

plethora of elements. “All of my decisions are made through form and line and color and shading and depth; I want to lead a viewer’s eye as they explore and are drawn into the depths of each piece,” Simpson explains. “My goal is to pack each piece with as much detail as I can to make it as intriguing as possible, so you can’t let go.”

To generate singular hues and effects, he sometimes changes the temperature and oxygen flow in his furnaces. He might engrave the planets’ surfaces with a high-speed air turbine drill. “I also heat up the planets with different torches, including propane and oxygen acetylene, as those gases burn at different temperatures to make different color effects,” Simpson says. “I use a torch in the same way a painter uses a brush.”

“I consider his work art. Josh looks at it as art and science,” the collector says. “He has invented new colors, retrieved old techniques, rediscovered formulas that were lost.” Over the years, the collector has donated several planets to museums. “I feel strongly that everyone should enjoy Josh’s work,” he says. “His pieces always win what I call ‘the nose-print award’ because viewers leave nose prints on the cases as they press up as far as they can to enjoy all the details in his work.”

Diplomacy and Archaeology

One of Simpson’s megaplanets has served as “a terrific ice-breaker, especially when I have challenging meetings,” says Sarah-Ann Lynch, US ambassador to Guyana. In her Georgetown, Guyana, residence, Lynch has exhibited several of Simpson’s pieces, including New Mexico and corona disks—curved platters a-swirl with Simpson’s experiments in color chemistry. The megaplanet, however, sits on a coffee table in the room where Lynch meets with business leaders and local politicians.

“It’s nice to start off talking about Josh’s planet, as everyone sees something different in its awe-inspiring details,” she says. Lynch first met Simpson 40 years ago at a craft fair, where she purchased an early planet. She’s also held events featuring work by Simpson and local artists. “These are teachable moments for talking about craft and the value of local art and artists,” she says, “after which everyone is inspired and passionate about craft.”

Simpson’s work is held in the collections of the Corning Museum of Glass, the Smithsonian’s Renwick Gallery, the Museum of Fine Arts in Boston, the Museum of Decorative Arts in Prague, and the Glass Museum in Lviv, Ukraine, among many others.

“The spirit of Josh’s planets is encouraging people—whether in the arts or sciences—to consider what else there is to discover.”

—Cady Coleman

Simpson’s planets also live surreptitiously in the wild. Since the 1980s, the artist has been hiding them in places he’s visited throughout the world. He invites others to do the same. Through his Infinity Project, he has provided thousands of marble-sized planets to people around the globe who’ve hidden them in riverbeds, fields, forests, and graveyards; next to castles and nestled in schoolyards; on mountaintops and in ocean depths. Each of these orbs is marked with an infinity symbol. While some may be discovered quickly, others may remain hidden for centuries. Simpson considers each one an anonymous future gift to a complete stranger.

“I hope archaeologists hundreds of years from now will be confused about the meaning and purpose of the little spheres, wondering what they are and how they got there,” Simpson told *Scientific American*. There’s little question, however, how his planets ended up in space.

From the Sea to Space

Polymer chemist Cady Coleman had just defended her dissertation when she phoned a wrong number. The odd fellow who answered spoke in a thick Eastern European accent and demanded she pronounce his long consonant-laden name correctly. Amused and intrigued, she eventually did.

The trickster was Simpson. Coleman had been trying to reach a friend to meet her at a gallery where she planned to buy a planet as she tried to decide whether her next step would be NASA astronaut training. Coleman and Simpson kept talking and eventually met, adventured together, and married. She took his planets with her while living full time underwater during habitat training: “We scuba dived hours a day and may have left a few of those little spheres under the sea,” she says.

She took them to Antarctica on a meteorite-collecting expedition, gave them to her teammates, and decorated their holiday tree with them. The planets also traveled with her on two space shuttle missions and a six-month expedition to the International Space Station (she was the lead robotics and lead science officer). “We have photos of the planets floating in the window of the space station with Earth in the background,” she says with delight. “The spirit of Josh’s glass is encouraging people—whether in the arts or sciences—to consider what else there is to discover.”



FROM TOP: Simpson with his wife, astronaut Cady Coleman, at a 2022 Springfield Museum of Fine Arts exhibition about Simpson’s work. Planets floating in the International Space Station in 2001; Earth is in the distance. A planet at the North Pole.



“Cady’s career has influenced me for years, even before our son was born,” Simpson says, who also has a son from an earlier relationship. The couple long shuttled between the farm and their home in Houston, where Coleman worked at the Johnson Space Center. “While she was working I’d watch films shot by other astronauts and study photographs and satellite images of Earth. Cady’s also a pilot, and she encouraged me to learn how to fly. So I’ve spent a lot of time looking at Earth from the window of my Cessna, a perspective that informs my work, that gives me a sense of depth and an inkling of the overview effect that astronauts talk about.”

Good Chemistry

During the early craft shows in Rhinebeck, New York, Simpson would bring his small mobile furnace on a boat trailer for demonstrations. He’d also spend time with Carol Sedestrom (later Sedestrom Ross), and sometimes discuss craftspeople who were missing due to illness, injury, car breakdown, natural disaster, or housing dilemmas. In 1985, they decided to found the Craft Emergency Relief Fund (now CERF+), with Simpson as the fund’s first president. Since then, CERF+ has provided artists with more than \$3 million in emergency relief grants. Simpson has also served as president of the Glass Art Society, and he has taught, exhibited, and been honored around the globe.

ABOVE LEFT: Simpson warms an interstellar disk in preparation for the final spin of the glass. ABOVE RIGHT: Simpson finishes a small corona interstellar disk with Litchfield and Grace. OPPOSITE TOP: Detail, corona disk, 2019. OPPOSITE BOTTOM: corona hyperspace disk, 2020, 22 in. diameter.

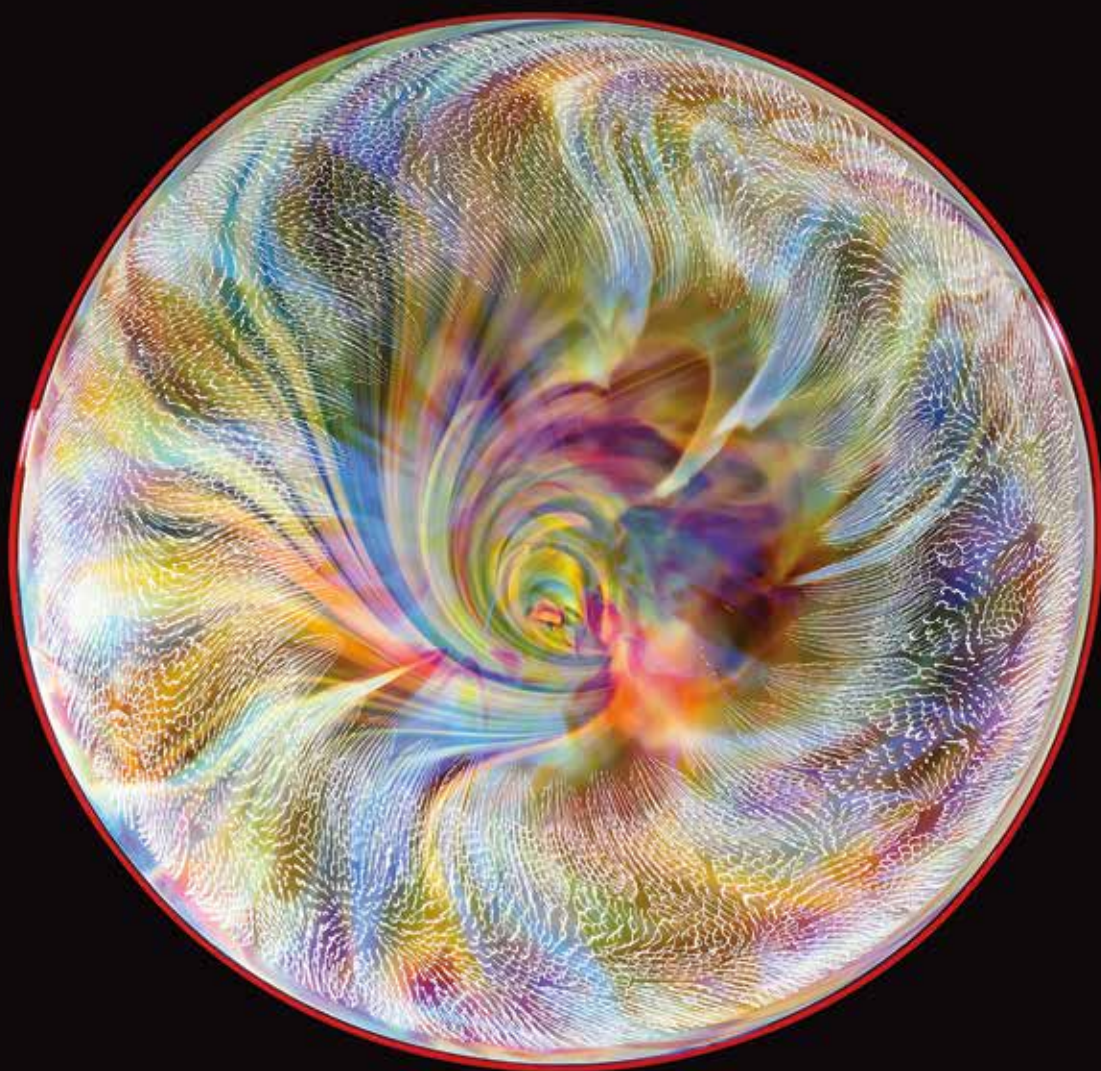
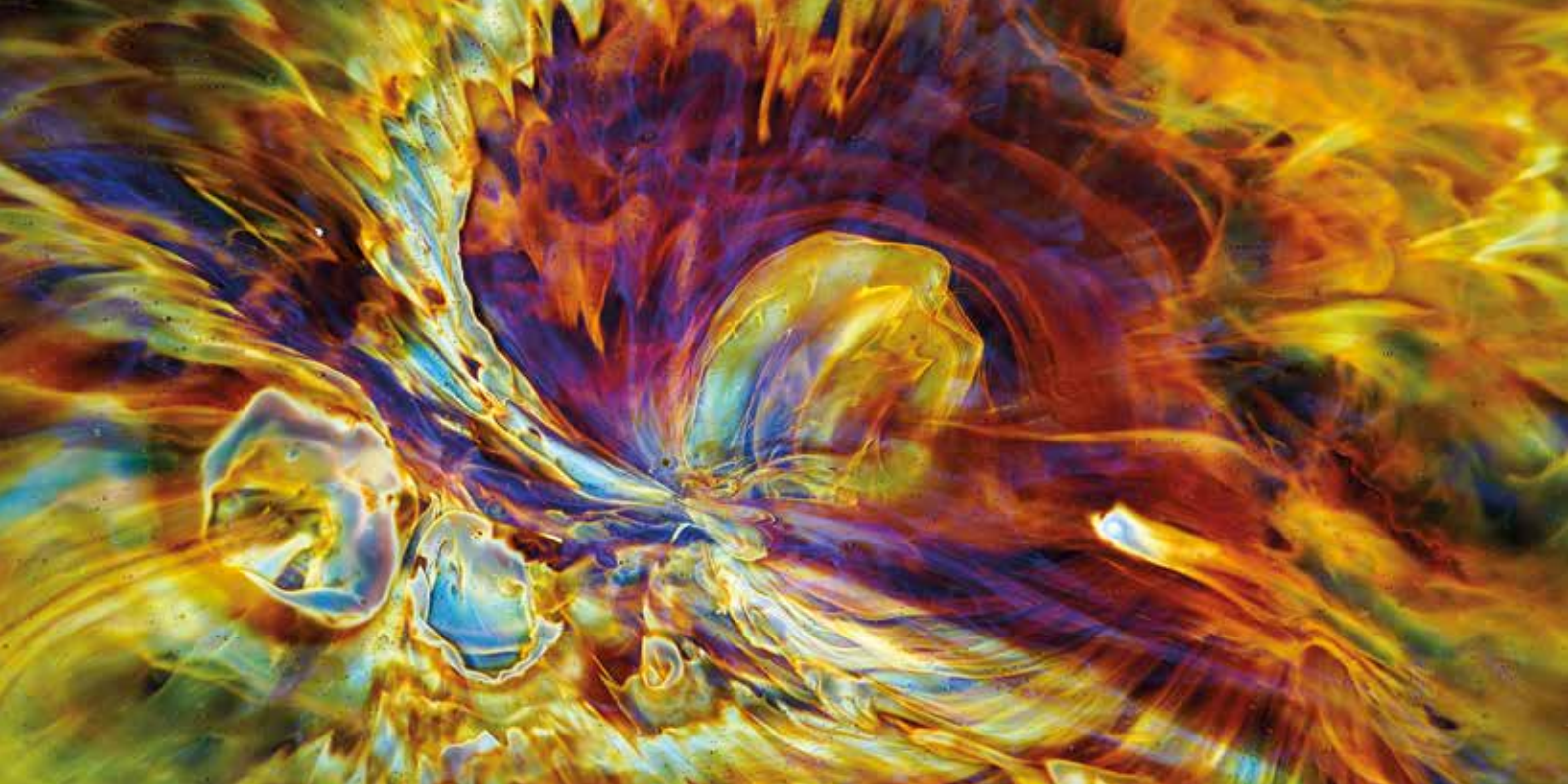
When COVID-19 closed down the world a few years ago, Simpson found himself in the studio, working without any of his assistants. This was reminiscent of 2008, when the economy collapsed, galleries canceled orders, and Simpson was faced with the very real possibility of shutting down his studio. He chose, instead, to invest his savings and return to a project from the 1970s: attempting to reformulate the original chemical composition he’d created for his so-called corona glass. “Thirty years earlier, I was randomly mixing silver, tin oxide, cobalt, and copper in my furnace. The result was the most unbelievable glass that looked like the great Orion Nebula in the Milky Way. But I hadn’t written down that formula and I never was able to make it again! Then, due to the economic slowdown, with more free time and using a more scientific approach, I was able to concentrate on that glass once more.”

The result? A lexicon of formulas that have rendered his corona glass in colors and with depths that evoke deep-space phenomena. He’s also started using one of the formulas for his planets. “He makes magical things,” Coleman says, “through a fascinating mixture of technology, engineering, and art.”

“I wish I had another fifty years to just explore the chemistry of glass,” Simpson says. “It’s so spectacularly complicated and exacting. I don’t ever intend to retire. I’ve been unbelievably lucky during my career and just so blessed that people love the work I create. That’s what keeps me going.”

♦
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Camille LeFevre is an arts journalist based in Saint Paul, Minnesota, and northern Arizona. She has taught at the University of Minnesota and now teaches arts writing at the Institute of American Indian Arts in Santa Fe. She also writes and teaches ekphrastic poetry and creative nonfiction.





In her Brooklyn studio, Alison Elizabeth Taylor examines a work in progress, choosing the next piece of wood veneer to cut based on what she has on the table. RIGHT: Taylor's *Only Castles Burning....*, 2017, marquetry hybrid on panel, 58 x 63 in. A detail of this piece is featured on the magazine's cover.

Painting with Wood

Marquetry hybrid artist Alison Elizabeth Taylor's studio—full of wood veneer pieces, tools, and a prized coffee maker—is where a spark of an idea is refined into physical form.

BY ALISON ELIZABETH TAYLOR



Marquetry hybrid is a synthesis of painting, collage, photography, and wood veneer marquetry on panel. It is a slow and painstaking process. Hours of tedium are gobbled up; days drip away into weeks, months. Often work must be thrown out and attempted again when something doesn't go right due to technical or aesthetic challenges. It is not a great medium for making art fair deadlines or posting on Instagram. It is glacial and demanding, it can't be rushed, and it needs to be seen in person to be fully understood. The final form is heavy but very delicate. Transport is a nail-biter.

Physically, it is a workout, running back and forth in the studio, digging through piles of veneer, trying to find the perfect grain/figure/color for a shape. I stretch over tables for hours, taping pieces together prior to gluing, and trying to envision what woods will look like after they change when sanded and shellacked. When it is all done, the marquetry skins must be put on a substrate. Building and gluing panels for them is precise, heavy work with high stakes.

But when I walk through the studio door, a wave of relief washes over me. My studio is on the second floor of a

LEFT: Photo by Shravya Kag. RIGHT: Photo by Dan Bradica.



TOP LEFT: The exterior of Taylor's Brooklyn studio building.
TOP RIGHT: Taylor's woodshop with sander, circular saw, abrasives, drill, and wood veneer.
LEFT: When Taylor gets to the studio, she makes a cup of coffee; here, she stands in front of the dry mount press she uses to flatten wood. BELOW: A preparatory drawing for a work in progress.



warehouse in Brooklyn and has great light. But it's not just that. It's the comfort of knowing I'm here, in my space, and I can work. I still can't believe I get to be here. I worked jobs I didn't like for decades before beginning to make art full time. It's been a while now, but compared to memories of busing tables off the Vegas strip, pathing out guitars in Photoshop for print catalogs, or welding fences in the hot Arizona sun, chasing around tiny chips of wood with an X-Acto seems like bliss. It is on my own terms in a studio space I can control.

Speaking of control, dealing with temperature and humidity in an old leaky warehouse can be an exercise in planning and patience with the weather. Hours spent flattening and cutting wood can be wiped out by a sudden downpour; hydrophilic pieces of veneer start to curl right up and not fit next to each other any longer because different cuts and species of wood absorb moisture at varying rates. I've gotten better at anticipating the effects of outside conditions and being flexible in working around these types of days. Don't cut on wet days (check the weather forecast)!

The first machine I am concerned with when I enter the studio is, of course, the coffee maker. I am very precious about how I dole out my daily allotment of coffee (I battle with insomnia and the doc says there are lots of rules around when to have it; never after 2 p.m.). I walk 1.5 miles in the mornings after I drop my daughter at the bus stop, but I don't want to waste the caffeine on that walk. I get energy just from being on the street. I have a couple of sips when I wake up, to prevent a caffeine headache, and I make a cup of coffee when I get into the studio. Then I sit down to draw. I love this part. I wish all day could be that moment.

Photos by Shrayya Kag

The studio is a place to bat away anxiety, dread, and depression and to feel hopeful and engaged in one thing I can attempt to control in this world: my work.

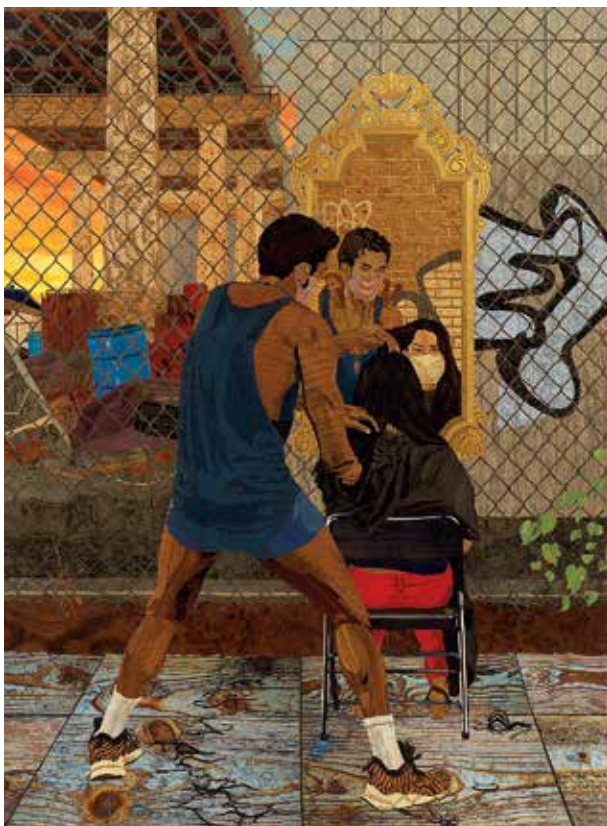


TOP: At a large table, Taylor repositions a piece of wood veneer in front of *Cheryl Before She Left for Maine*, 2020, her portrait of Cheryl Benson. ABOVE: Taylor places a piece of painted wood veneer on a drawing map using an X-Acto blade.

I rent space from the sculptor Ursula von Rydingsvard. Before I moved in here, I used to walk by this building and peer in through the roll gates and see her and her team cutting huge pieces of cedar. I would try to carry that energy with me as I walked to my old studio on the next block. If they could wrestle those huge blocks of cedar, I could handle these puny pieces of veneer. Over the years, I've seen the way she has maintained her studio practice through motherhood, illness, and personal loss. I never lose sight of the fact that as challenging as this way of life is, it is worth it. I can feel and hear the productivity coming from downstairs as a reminder that I'm not alone.

I have been told by a neighbor that this studio was a coffin factory in the last century. My space was meant to be an apartment, so it is divided into rooms. It used to have a stove, but the fire marshal ordered that away. It was fine—I don't cook at the studio and have always been more comfortable with toaster ovens and microwaves when it comes to lunch.

I end up walking around Brooklyn a lot, and the thoughts I have on these walks I bring into the studio. Occasionally, it is an idea from something I saw on the way, or a new technique I want to try. Other times, walking is good for mulling over what I read the night before. I get my ideas when I'm out of the studio, which is located in a



decaying industrial warehouse district full of concrete trucks and stone haulers. Dodging forklifts breaks my internal monologue and forces me to look around. I'm always seeing the bits of color and activity, sometimes from the spice importer or the marble vendor moving slabs. Engaging with the city, reading, seeing the world outside, those are where you can catch a spark. The studio is where you bring that spark of an idea and start to refine it into physical form. I first sketch in graphite, then paint in gouache, before constructing in wood.

Aside from the coffee maker, another piece of irreplaceable equipment is my vacuum press. The glue-up of a marquetry skin occurs after many hours of choosing, cutting, placing, and taping thousands of little pieces of wood veneer together. I glue them to a thin plywood substrate, which I build into a panel in a second glue-up. It's nerve-wracking. The piece is very brittle; the veneer is 1/32 of an inch thin, and when all taped together it's like a giant potato chip that can be 5 feet wide and 8 feet long. There is a lot that can go wrong at this point. I must spread just the right amount of glue on the panel and put the piece in the vacuum press before the glue starts to set up.

After doing something high stakes, I'm tired and usually engage in productive procrastination—cleaning the studio, flattening wood, sorting veneer scraps, priming paper for paint. I would love to have a zero-waste studio. Sometimes this leads to serious procrastination, like attempting to make paint out of ground waste, crumpling bits of wood into compostable crumbs, and reusing things that should probably not be reused.

Another important tool in the studio is my eraser. I love big white erasers, gummy style, and especially the Mono Zero eraser with a 2.3 mm precision tip. I erase as much as I draw; probably one out of every two marks I make never happened. In addition to this crucial tool is the generic #11 knife blade. It allows me to

TOP LEFT: *The Monster's Lover*, 2019, marquetry hybrid, 40 x 30 in. TOP RIGHT: Taylor in front of *Javier and Will in CDMX*, 2022, her portrait of Javier Mendoza and Will Hunter. LEFT: *Anthony Cuts Under the Wburg Bridge, Sunset*, 2021, wood veneer, oil paint, acrylic, shellac, 73 x 53 in.

TOP RIGHT: Photo by Shravya Kag. ALL OTHER IMAGES: Photos by Dan Bradica.



*GSENM: Slot Canyon
No. 1, 2018, marquetry
hybrid, 69 x 59 in.*

cut drawings on all kinds of material, no matter the size. Finally, my Epilog laser cutter is essential. It's only 18 by 12 inches, so I still have to hand-cut larger pieces of wood veneer. But I've used it for almost every artwork I've made in the past 18 years. At this point it's like an old car: it breaks, I open it up and tug on a belt, and it's good to go. It's quite simple technology, and there is no repair service, so they talk you through the part changes over the phone. It's frustrating, but exhilarating once you get going again. Any line I can draw, I can then cut with this tool.

The studio is a place to bat away anxiety, dread, and depression and to feel hopeful and engaged in one thing I can attempt to control in this world: my work. It houses all my tools,

materials, and paints and is often the only witness to all those hours spent in pursuit of a finished piece. Like the air I breathe and the food I consume, it is necessary for my survival.

♦
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Born in Selma, Alabama, Alison Elizabeth Taylor grew up in Las Vegas and now lives and works in Brooklyn. She received a BFA from ArtCenter College of Design in Pasadena, California, and an MFA from Columbia University. The exhibition *Alison Elizabeth Taylor: The Sum of It* is up through July at the Addison Gallery of American Art in Andover, Massachusetts. Her work is also being shown at the James Cohan Gallery in New York from May 19 to June 24.

Second Skins

Elle Barbeito transforms the skins of invasive Burmese pythons into materials for furniture and fashion.

BY KIMBERLY COBURN

The first time Elle Barbeito skinned a Burmese python, she made each move carefully. “Layer by layer, I could see all the connections within it. It was fascinating, and a little gross, but also really beautiful at the same time.”

Today, Barbeito gives these skins a second life through fashion and functional art. The Miami-based designer creates edgy collections of clothes, bags, sheaths, and even furniture from the preserved skins of pythons. The work was sparked because of two significant environmental issues: the proliferation of this invasive species in Florida and excess textiles.

After pursuing a degree in fashion design at the Pratt Institute in New York City, Barbeito felt disillusioned by the waste the industry generates. According to the UN Environment Programme, the equivalent of a garbage truckload of textiles is buried in a landfill or burned every second. “It was getting really exhausting to see how much waste was being produced, to be part of an industry that causes so much damage,” she says.

Unsure of her next steps after graduation and considering a move home to the Miami area, Barbeito had an unusual conversation with her father, Mark Yon, that changed her creative trajectory. “I remember I had called him one day, and he didn’t answer. He returned my call the next day and said, ‘Sorry I missed you. I was in the Everglades last night hunting snakes.’”

The ecological balance within the wetlands of the Everglades is being upended by a creature from the other side of the world. Through a combination of irresponsible exotic pet ownership and the destruction of a python breeding facility during 1992’s Hurricane Andrew that drove countless snakes into the wild, the Burmese python population has been steadily growing in the swamp’s dark waters.

With lengths reaching 20 feet and the largest snakes growing as wide around as telephone poles, the python has no natural predator in the South Florida swamps; it has decimated the mammal population in its coils, nearly



eradicating rabbits, foxes, raccoons, and opossums from the ecosystem. The South Florida Water Management District began the Python Elimination Program in 2017 to mitigate the damage, paying trained agents to cull the snake population.

Few people eat Florida's pythons, due in part to their high mercury levels, so most agents discard the bodies after logging their capture. Barbeito's father sought a better way to honor the pythons' lives by teaching himself to clean and preserve their skins. "He has always been a Gladesman," she explains. "He loves snakes and hates having to kill them, but he also realizes the impact they're having. It felt crazy to him that people were just throwing them away."

Her father's efforts opened a door for Barbeito to pursue design in a way that aligned with her convictions around waste while viscerally connecting her to her sense of place: "I started experimenting and decided to do a collection inspired by my move back to Florida and getting back in touch with my roots."

Though snakeskin visually conveys an air of fierceness, it is a delicate material. After skinning a snake, Barbeito cleans the skin, then cures it in a mixture of glycerin and alcohol for two weeks, which makes its texture rubbery. The skin must then be stretched and nailed down to dry, a process that can take anywhere from a week to a month. "It's fully a matter of working with the weather at that point," Barbeito says.

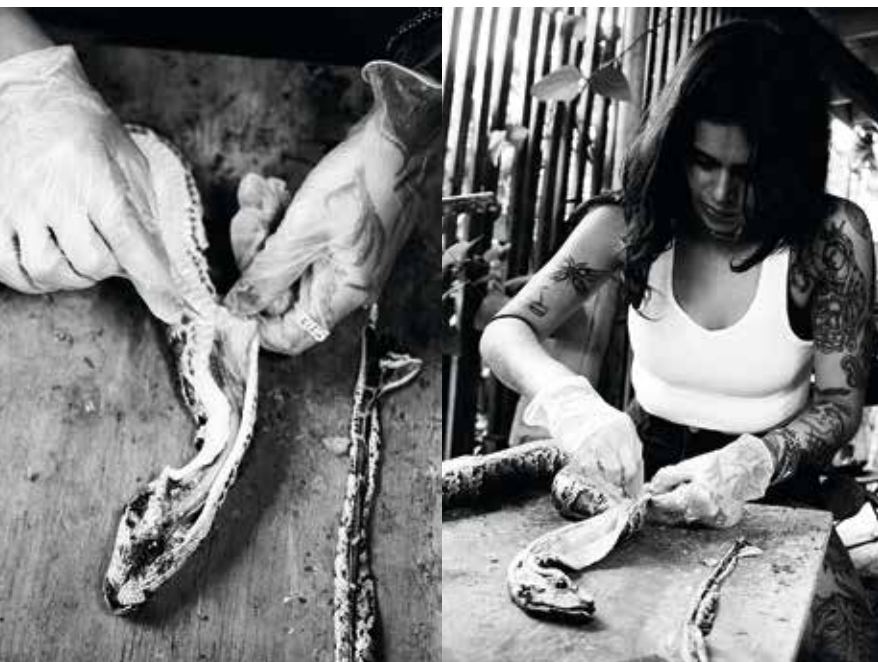
To enhance its structure and durability, she binds the skin to vegetable-tanned leather from cattle. Barbeito quickly discovered that traditional leatherworking tools tear snakeskin, so she developed her own technique: "Every single stitch is measured and drilled one by one. It's a very tedious process." She finishes the work with a whipstitch along the edge in waxed cotton thread to ensure its longevity, a trait of paramount importance to her. "In the times we're living in, we have to be intentional about the things we make. I think people need to consider the lifelines of their work, not just letting it be a moment of expression," she asserts. "Artists need to be problem solvers."



TOP: Elle Barbeito's belts are made from vegetable-tanned leather, Burmese python skin, waxed cotton thread, and vintage buckles. BOTTOM: This Burmese python rocking chair is made with leather, python skin, and a repurposed chair. OPPOSITE: Model wears a deconstructed Ghillie suit and python cross-body skeleton vest with detachable ammo pouch and snake head detail.

RIGHT: Photos by Lauren Bouza. LEFT: Photo by Alec Artidiello.

SOURCE MATERIAL





LEFT: Barbeito's machete sheath and cross-body harness with vegetable-tanned leather, Burmese python skin, waxed cotton thread, metal hardware. BOTTOM: Python skin *MINI JJ BAG*. OPPOSITE, CLOCKWISE FROM TOP LEFT: Two images showing Barbeito removing the skin from a python using only a razor blade. Burmese python ammo pouch with snake head detail, vegetable-tanned leather, python skin, waxed cotton thread. Portrait of artist and designer Barbeito, a Miami native who blends "intention, sustainability, and function within her practice." Low-rider bike decked out with vegetable-tanned leather, Burmese python skin, waxed cotton thread, and metal hardware.



At first glance, Barbeito's work grapples with themes of violence and danger: machete sheaths, cross-body bags inspired by ammunition pouches, harnesses for pets and people glinting with long steel spikes—all covered in the scaly umber ink-blots of python skin. Barbeito has said that her work "takes on the unforgiving, and often brutal, aspects of the natural environment."

She also sees her style as an homage to the figure of the Cuban cowboy, her grandfather in particular. "He's a huge influence in my life and upbringing," she explains. "He was always very fascinated with the American lifestyle—of weapons, guns, cars—coming from Cuba, where those concepts are totally out of reach for its people and reserved for the government."

On closer inspection, her pieces also convey a deep understanding of place; she strives to "immerse the viewer in a community defined by a swamp of survival." A lawn chair with woven python webbing juxtaposes Florida's domestic and wild natures. Another collection inspired by the creation of camouflage explores the environment through intimacy and visual mimicry.

Barbeito's designs reflect the fierceness and fragility of making art in a time and place of ecological upheaval. Despite the slow and necessary eradication of the Burmese python from the Everglades, Barbeito's work memorializes the misplaced giants that haunt the black water.

◆
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Kimberly Coburn is an Atlanta-based writer and maker whose work explores the intersection of craft, the human spirit, and the natural world.

TOP: Photo by Alec Artidiello. BOTTOM: Photo by Lauren Bouza. OPPOSITE CLOCKWISE FROM TOP LEFT: Photos by Sasha Dokova (2 images), Photos by Lauren Bouza (2 images, including portrait), Photo by Alec Artidiello.

Craft in Detroit

Seven local artists share the people and spaces that define this ever-transforming city.

Detroit has risen, fallen, and risen again. Situated along the Detroit River, which connects Lake St. Clair to Lake Erie and creates a section of the US–Canada border, the city is known as the birthplace of Motown Records and Ford Motor Company, the home of Robert Graham’s *Monument to Joe Louis* bronze fist sculpture, and the site of the largest municipal bankruptcy filing in American history. Its population is a fraction of what it was in 1950.

Now, with myriad restoration efforts completed or underway—Ford is developing a “mobility innovation” campus in and around the iconic passenger rail hub Michigan Central Station—and a thriving craft art scene, Detroit appears to have found firm footing. “Ten years ago, the city was about to enter a municipal bankruptcy,” says metalsmith Gabriel Craig, a Detroit native who runs Smith Shop with his creative partner, Amy Weiks. “Today, the city is still culturally vibrant and enjoys incredible art, music, and dining. Some of the raw and rough creative scene has been polished as we have seen waves of development and gentrification. Alas, the days of \$100 houses and \$100-per-month studio rent are gone. The city has made major strides in developing its parks and greenways, particularly along the riverfront.”

“Detroit is the most underrated major city in the country,” Craig says. “We love it here.”

The city’s improvements have come at a cost. As Detroit real estate prices increased, it became tougher for artists to find space in which to work; some artists of long standing were displaced. “It’s very hard to find space in the city of Detroit,” says interdisciplinary artist and lifelong Detroiter Tiff Massey. “There’s so much politics to what’s going on here. There is inflation on pricing, speculation, the cannabis industry—all affecting the spaces that would be potentially desirable for artists.”

Combine gentrification with complex city and county bureaucracies and you have a landscape that can be hard to navigate, says Massey. “We’re trying to adapt. However, this thing changes all the time. It’s definitely not the easiest place.” While a lot of things can turn you off about the city, says Massey, “Detroiters love Detroit. It’s a magical ass place.”

Over several days in early June, Detroit will host the Glass Art Society’s (GAS) annual conference, which will feature speakers, demonstrations, and a mobile hot shop from the



ABOVE: Scott Hocking created *Nike of the Strait*, a site-specific sculpture along the Detroit Riverwalk, using scrap metal buoys and channel markers. OPPOSITE LEFT, TOP TO BOTTOM: Taylor Jenkins, retail manager at the Signal-Return shop. OUTPOST—POST’s mobile retail store and craft workshop—built from a converted ice cream truck. *Crystal and Silver Thorn Vessels* by Andrew Madvin of Axiom Glass. Ceramist and sculptor Ebityenye Baralaye at work. Classmates and friends firing the wood kiln in Ceramics School’s side yard. OPPOSITE RIGHT: Kyle Dubay in the Woodward Throwbacks woodshop.

Corning Museum of Glass. GAS, which is based in Seattle, timed the conference to coincide with the Michigan Glass Project festival, a raucous music, glass, and art event that raises money for arts curricula in Detroit public schools. A documentary about the project, called *Art That Gives Back*, will premier during the combined event, which is expected to draw thousands, including glassblowers from across the country.

“Detroit has a long and proud history as an industrial city and a transformative place,” says GAS’s executive director, Brandi Clark. “And in recent years, it has undergone a rebirth and growth as a hardworking city of creatives, innovators, and change-makers.”

“They have such a large flame-working community there,” Clark adds. “The Michigan Glass Project—we are so impressed with what they do for their local community. We feel so lucky to be working with them. They are one of the main reasons we chose Detroit.”

For *American Craft*’s first installment of The Scene, which looks at the craft landscape in a single city, we asked seven Detroit artists to share their perspectives on the place they call home. They described what’s most inspirational about Detroit, even including its suburbs and enclave cities such as Hamtramck; the best places to get supplies; where craft artists hang out; and the local artists they most admire. Clark provided picks, too, based on her glass-focused scouting trips. The result is a rich, if subjective, portrait of this complex, ever-changing metropolis. —Jennifer Vogel

Note: The following lists of artists and craft-related spaces in Detroit are based on the recommendations of our contributors and are not comprehensive.



LEFT FROM TOP: Photo by Lynne Avadenka. Photo by Wayne Maki. Photo by Andrew Madvin. Photo by Claire Brassil. Photo courtesy of Ceramics School. RIGHT: Photo by Darrel Ellis.

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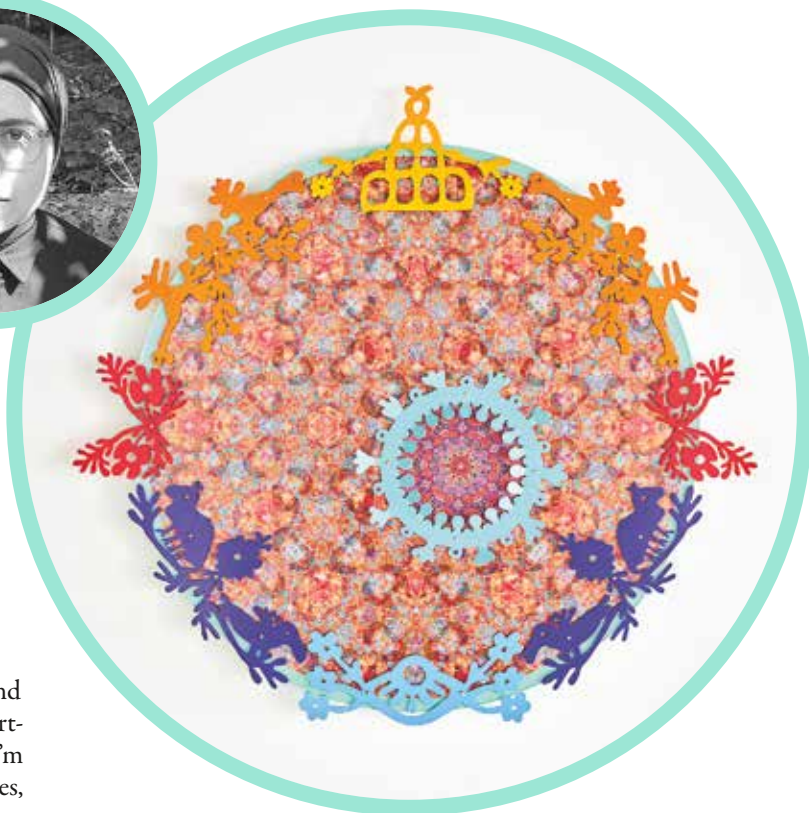


Almajidi has lived in Detroit for more than 20 years, since the age of 5. “The city and the art scene seem to go through constant change, and while there is always some art-related thing happening, we seem to have lost quite a few opportunities and spaces as well,” she says. “It’s important to acknowledge that gentrification has played a significant role in the city’s cultural shift. However, there are many people who are truly invested in the city, and many have continuously worked to foster a supportive space for people to make and share work. I’m constantly seeing new residency spaces, galleries, grant opportunities, and creative events popping up. There’s a lot of innovation among the local artist community, and a lot of people are making really exciting and impactful work.”

ARTISTS ALMAJIDI ADMIRES: “Lately, I’ve been most excited to engage with sculptor and metal fabricator **Caroline del Giudice**; jewelry maker, performance artist, and sculptor **Lauren Kalman**; and furniture maker, functional sculptor, and designer **Aaron Blendowski**. They’re all consistently experimenting with form, taking risks in their practice, and maintaining a high level of craftsmanship in whatever they make. They’re somehow doing all this while also working full-time jobs. And they’re just good people, so that’s a plus.”

carolinedelgiudice.com | @caoline
laurenkalman.com | @laurenkalman
realokdesign.com | @aaronblendowski

TOP: Zahra Almajidi’s *Embellished Memory 1*, 2022, stainless steel, brass, medium density fiberboard, acrylic, photo print, 22 x 22 x 1 in. RIGHT: Aaron Blendowski’s *Button Pub Chair*, 2022, hardwoods, 32 x 28 x 22 in.



CHRIS SCHANCK

Furniture designer

@chrisschanck

Schanck came to Detroit in 2007 to attend Cranbrook Academy of Art. In 2011, he moved to an eastside neighborhood known as Banglatown, which is home to many Bangladeshi immigrants. “When I first moved into the city, there were nearly no commercial galleries supporting the local scene—and the larger cultural institutions seemed willfully ignorant of the creative community in their own backyard,” Schanck says. “Despite this lack of support, the artists themselves endured, innovated, and persisted. This is a community of the most resourceful, committed, and tenacious artists I’ve ever met. If New York is about finding a place in a status-driven art world, in Detroit one will find an enduring belief in community, self-sufficiency, and in art as an end in itself.”



ARTISTS SCHANCK ADMIRES: “Jack Craig is the hardest-working designer I know; his works are on another level, and he’s my most trusted confidant as well. The textile work of **Carole Harris** is beautifully layered and textured, from a master’s hand. **Brian DuBois**, a Detroit native and fellow Cranbrook alum, is best described as a techno craftsman for his love of music and his mastery on the keyboard or the table saw.”

jackcraigstudio.com | @jackcraigstudio
charris-design.com | @caroleharristextiles
duboiscollection.com | @duboiscollection

TOP: Chris Schanck among works including *The Universe is Left-handed* (hand in left foreground and white “totem” at back left), steel, polystyrene, aluminum foil, resin, glass; *Fluorescence* (chandelier), steel, sticks, found objects, polyurea, resin; and *The Eye of the Little God* (mirror on back wall), steel, wood, polystyrene, polyurea, aluminum foil, resin. BOTTOM: Jack Craig with pieces made from melted carpet in the *Molded Carpet* series, including *Vegetable Sheep Molded Carpet Mirror*, carpet, wood, glass, 57 x 96 x 10 in.



LEFT: Kimberly LaVonne with recent works *Still Life* (left), ceramic, 12.25 x 12 x 7.5 in., and *Double Neck Pitcher* (right), ceramic, 21 x 11 x 10 in. BELOW: Bo Shepherd adds the final touches to a new piece in the Woodward Throwbacks woodshop.

KIMBERLY LAVONNE

Ceramist

kimberlylavonnestudio.com | @kimberly_lavonne

LaVonne moved to Detroit in 2020. “There is so much to explore and discover in Detroit,” she says. “The architecture alone stands out, from the Fisher Building to the Guardian Building downtown. I’ve also fallen in love with biking on the riverwalk, which runs from downtown toward Belle Isle and the Dequindre Cut. The amount and variety of work being made all over the city—its hubs of creativity are inviting and inspiring. The support for the arts also seems to be really strong.”

ARTISTS LAVONNE ADMIRES: Visual artist and metalsmith **Zahra Almajidi**; the **Glastonbury Collective**, founded by clay sculptor **Sean VandenBrink** and located in an old stone house; interdisciplinary artist and metalsmith **Tiff Massey**; sculptor **Ebitenyefa Baralaye**; furniture makers **Bo Shepherd** and **Kyle Dubay** of **Woodward Throwbacks**; the metalsmiths at **Smith Shop**; and furniture designer **Chris Schanck**.

@z.alm.a

@theglastonburycollective

tiffmassey.com | @tiff_massey

baralaye.com | @baralaye

throwbackshome.com | @woodwardthrowbacks

smithshop.com | @smithshopdetroit

@chrischanck





ANDRE SANDIFER

Furniture designer,
woodworker

sandiferstudio.com | [@sandifer_studio](https://www.instagram.com/sandifer_studio)



Sandifer grew up in Grand Rapids, Michigan, and moved to Detroit in 2011 with his then creative partner Abir Ali. The two launched the furniture studio Ali Sandifer. That effort was put on hold, and Sandifer recently started his own studio. “Detroit is very big and very small at the same time,” he says. “It’s a sprawling place, but sparse. The resilience of Detroit is very true. It cultivates this kind of determination.”

ARTISTS SANDIFER ADMIRES:

“I really like **Smith Shop**. I love their work. I love the husband and wife team of **Gabriel Craig** and **Amy Weiks**. I love that they employ local people, too. They are true to their craft. I also like **Donut Shop** design,” which is run by **Jake Saphier** and **Ian Klipa**.

smithshop.com | [@smithshopdetroit](https://www.instagram.com/smithshopdetroit)
donutshopdesign.com | [@donut_shop](https://www.instagram.com/donut_shop)

TOP: Andre Sandifer’s *i table*, 2023, solid maple, 18 x 14 x 22 in., is manufactured by Dust & Ashes Productions, Benton Harbor, Michigan. BOTTOM: Smith Shop railing, 2022, fabricated steel, 3 ft. x 35 linear ft.



ANDY KOUPAL

Glass artist

andykoupal.com | @andykoupal

Born in Illinois, Koupal grew up in Metro Detroit. In 2012, after working elsewhere, he returned to the city. During Detroit's hard times, he says, "There were a lot of generalizations being brushed by the media that I think missed the complexities of the city, its history, and its potential, which are important to plenty of individuals in the area experiencing these events differently. Relative to the art scene, it's undeniable that these events put a magnifying glass on the city and coalesced the movement of people, studios, and galleries. Through it all, Detroit continues to be a vibrant, creative community. I feel very fortunate to be part of a close-knit local glass community. People in all mediums are more than willing to help out, answer questions, lend supplies in a pinch, bounce ideas, and overall support each other."

ARTISTS KOUPAL ADMIRES: Interdisciplinary artist and metalsmith **Tiff Massey**; installation artist, photographer, and sculptor **Scott Hocking**; sculptor, glass artist, and furniture maker **John Rizzo**; ceramist **Tom Phardel**; multimedia artist **Tyrrell Winston**; and letterpress artist **Amos Paul Kennedy Jr.**, proprietor of **Kennedy Prints!**

tiffmassey.com | @tiff_massey
scotthocking.com | @scotthockingdetroit
johnrizzoart.com | @johnrizzo
tomphardel.com | @tomphardel
tyrrellwinston.com | @tyrrellwinston
kennedyprints.com | @kennedyprints

TOP RIGHT: Andy Koupal's *Tangerine and Sky Industrial Impression*, 2022, blown and assembled glass, 15 x 2.5 x 2.5 in. (tallest piece). BOTTOM: John Rizzo's *Fragmented Self*, 2022, poplar, paint, mirrors, lacquer, and sparkles, 50 x 28 x 16 in.



CLOCKWISE FROM TOP LEFT: Portrait by Ryan Thompson. Photo by Andy Koupal. Photo by John Rizzo.



TIFF MASSEY

Interdisciplinary artist, metalsmith

tiffmassey.com | @tiff_massey

Massey is a Detroit native. “I am from Detroit-Detroit,” she says. “What’s so interesting is, as Detroiters, we have been getting our ass beat by Detroit. But we are so loyal. We believe in it and know there is no other place like it. It’s really the people. I hear, ‘I went here and met these people and they are so nice.’ That’s how we are. The majority of us came from the South. We are a small country town, but it’s huge. The culture and the vibe—there is no beef here. It’s nothing but love in the arts community all the time.”

ARTISTS MASSEY ADMIRES: “**Graem Whyte** is dope as hell. He makes sculptures. The first time I got introduced to his work, I was like ‘oh yeah.’ He and his wife are in Hamtramck; they started **Popp’s Packing**.

TOP: Tiff Massey wears her *Double Strand* necklace, brass, 13 x 16 x 3.5 in., and various rings she designed and made. BOTTOM: Graem Whyte, *A Vintage Future*, 2020, walnut, plexiglass, brass, plants, cast aluminium, light, 65 x 19 x 13 in.



They have a residency. They bought a couple of cribs. They are physically turning those places around. Also, **Mario Moore**, **Jamea Richmond-Edwards**, and **Ijania Cortez**. **Rashaun Rucker**. My friend **Logan Merry**, he’s a fabricator but he’s dope. **Deep End Studio** is his company. He’s dope and I love him. His spirit is sweet. I have love for a lot of artists. I just can’t do a dissertation on who the hell is dope. There is a lot of sauce in Detroit. It’s something in the water.”

graemwhyte.com | @graemwhyte

poppspacking.org | @poppspacking

mariomoorestudio.com | @mariomooreart

jamearichmondwards.com | @jamearichmondwards

ijania.com | @ijania

rashaunrucker.com | @ruckerarts

deependstudio.com | @deependstudio

TOP: Photo courtesy of the artist. BOTTOM: Photo by Scott Hocking.



GABRIEL CRAIG

Metalsmith

smithshop.com

[@smithshopdetroit](https://twitter.com/smithshopdetroit)

Craig is a fifth-generation Detroit-er. He's lived in the city his whole life except during a brief period in his 20s. "We're a city built for two million people with less than half that population now," Craig says. "We have all the arts and cultural institutions of a city several times our size but without the crowds and exorbitant cost of living."

ARTISTS CRAIG ADMIRES: Hunt & Noyer Furniture, launched by Kyle Huntoon; the furniture design and build studio Donut Shop; Ceramics School, cofounded by Virginia Torrence and Henry Crissman; fashion accessory designer and maker Darrin Brouhard and his Daylight Factory; and bladesmith Niko Nicolaides.

huntandnoyer.com | [@huntandnoyer](https://twitter.com/huntandnoyer)
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nicolaidesknives.com | [@nicolaidesknives](https://twitter.com/nicolaidesknives)



TOP: Smith Shop spatulas, 2022, forged steel, 16 x 3.5 x 1.5 in. BOTTOM LEFT: Darrin Brouhard of Daylight Factory at work. BOTTOM RIGHT: Accessory made by Daylight Factory.

CLOCKWISE FROM TOP LEFT: Portrait by Nate Johnson. Photo courtesy of Smith Shop. Photos courtesy of Darrin Brouhard.



Kim Harty's *Cumulus*, 2017, blown glass, steel, 8 x 12 x 20 ft., permanently installed at the Detroit Foundation Hotel. *Stop Making Sense Plus One*, a multi-artist exhibition curated by Harty, opens in June at the Janice Charach Gallery.



BRANDI CLARK

Executive Director of the Glass Art Society

glassart.org | @glassartsociety

Clark lives and works in Prague, Czechia. GAS chose Detroit for its June conference because of “the strong sense of community, connection, and crossover that is so prevalent in the city. Detroit has a thriving arts scene, with a wide range of artists, musicians, and performers working in a variety of mediums and a host of strong arts and community organizations helping to support them. The stars aligned,” Clark says. “There was no way we couldn’t have our conference there.”

ARTISTS GAS RECOMMENDS: Axiom Glass, featuring the talents of **Andrew and Robert Madvin**; the glassblowing school **Michigan Hot Glass Workshop**; **Epiphany Studios**,

run by **April Wagner**; **Glass Academy**, the studio of **Michelle Plucinsky** and **Chris Nordin**; glass artist **Kim Harty**; **Drew Kups**, cofounder of the **Michigan Glass Project**; **Christian Hedman**; **Jeremy Ross**; and **Adam Thomas**.

axiomglass.com | @axiomglass
michiganhotglass.com | @michiganhotglass
epiphanyglass.com | @epiphanyglass
glassacademy.com | @glassacademy
kimharty.com | @kimharty
@bowlpusher
@313glass
@jrossglass
@adamthomasglass

PLACES AND SPACES

Where to Buy Supplies

"I go to **Acrylic Specialties & Plastics** in Madison Heights when I need acrylic for projects," says Almajidi.

acrylic-plastics.edan.io

"I do woodwork. I use **Armstrong Millworks**. It's a fourth-generation, family-owned business. They are supportive and really nice, and they have a great selection of wood," says Sandifer.

armstrongmillworks.com

"I get most of my metalsmithing and jewelry making supplies from **Armstrong Tool & Supply** in Livonia and **CR Hill Co.** in Berkley," says Almajidi.

armstrongtoolsupply.com
crhill.com

"**Federal Pipe & Supply Co.** is right down the street from our shop on East McNichols for most of our steel and metal needs," says Koupal. Craig adds, "Leon and Debbe Saperstein are the proprietors. It's been a locally owned business" since 1920.

federalpipe.com

"We go to **Hamtramck Hardware** for basic tools and supplies and to **Larry's Welding Supply** for gas and propane," says Koupal.

hamtramckhardware.com
larrysweldingsupply.com

"A big shout-out to my dudes in the warehouse at **Performance Packaging** in Taylor, Michigan, where we get bubble wrap," says Koupal.

performancepkg.biz

"I go to **Rovin Ceramics** in Ann Arbor for supplies and **Dick Blick** in Detroit," says LaVonne.

rovinceramics.com
dickblick.com/stores/michigan/detroit/

Museums

The **Arab American National Museum** in Dearborn is dedicated to recording the Arab American experience through its extensive collections of historical documents, artifacts, and Arab American art.

arabamericanmuseum.org

"Local artist **Olayami Dabls** and his ongoing installation and museum, **Dabls MBAD African Bead Museum**, should be high on the list for any local or visiting craftsman," says Koupal.

mbad.org

The venerable **Detroit Institute of Arts** is located in a century-old Beaux-Arts building covered in white marble; several years of renovations were completed in 2007.

dia.org

The **Henry Ford Museum of American Innovation** in Dearborn features interactive exhibits on agricultural machinery, American furniture, presidential vehicles, Buckminster Fuller's circular aluminum house, and more.

thehenryford.org

The **Museum of Contemporary Art Detroit**, housed in a 22,000-square-foot former auto dealership reimagined by architect **Andrew Zago**, features exhibitions and public events that further social change and understanding.

mocadetroit.org

LEFT: Founder and curator Olayami Dabls at the Dabls MBAD African Bead Museum in Detroit. BELOW: The museum covers nearly a city block.





ABOVE: The Russell Industrial Center, spanning several buildings and millions of square feet, provides artist work space. BOTTOM: The communal studio at Ceramics School in Hamtramck.



Artists' Spaces

"Although potentially unrecognizable to many artists who came up in its community, the **Cass Corridor** has to be mentioned as an immensely important artistic hub," says Koupal. "**Simone DeSousa Gallery** often exhibits longtime Detroit artists and craftspeople who honed their careers there. **Dally in the Alley**, an arts and music festival in the neighborhood," has been taking place for more than four decades.

simonedesousagallery.com
dallyinthealley.com

"**Omnicorp Detroit** is a mixed studio space," says LaVonne. "My boyfriend works out of this studio, which is located in **Eastern Market**. It's a really interesting space, with a mix of metalsmiths, furniture makers, mapmakers, and photographers working alongside each other."

omnicorpdetroit.com

"Although going through changes, the **Russell Industrial Center** still houses hundreds of artists and musicians in a sprawling multimillion-square-foot former auto plant. One of its longtime tenants, **Michigan Hot Glass Workshop**, hosts events that bring the local glass community together," says Koupal. June's **Michigan Glass Project** festival is also scheduled to take place there.

russellindustrialcenter.com
michiganhotglass.com
themichianglassproject.com

The **Scarab Club**, founded in 1907 by a group of artists and patrons, includes a gallery, studios, a walled garden, and community space where groups such as the Fiber Club gather.

scarabclub.org

"**Spot Lite** basically became one of the hottest spaces, period. They curate art exhibitions, music shows—all genres get played there. It's one of those places where I will see quite a bit of art that's outside of a designated gallery," says Massey.

spotlitedetroit.com

Talking Dolls is an experimental studio and community space on Detroit's eastside.

[@talkingdolls](https://www.instagram.com/talkingdolls)

Schools and Workshops

"At **Ceramics School**, which is the studio I work out of, Henry and Virginia have created a really lovely community environment and hold classes in throwing and hand-building. They also have several artists in residence throughout the year," says LaVonne. Schanck adds, "Ceramics School teaches classes to community members and artists and also has a residency program. They are incredibly generous and talented. Their practice is centered on how their lives and work dovetail to make a more familiar community."

ceramicsschool.com

PLACES AND SPACES (continued)

Schools and Workshops (continued)

“The **College for Creative Studies** and **Wayne State University** are directly next to each other and have each fostered countless artists, designers, and musicians in their classrooms and studios,” says Koupal. “The **Woodward Lecture Series** is an unbelievable example of CCS showcasing visiting speakers, all free to the public.”

collegeforcreativestudies.edu
wayne.edu

Cranbrook Academy of Art in Bloomfield Hills, with its classes, programming, and art museum, is a significant part of Detroit’s creative ecosystem.

cranbrook.edu

Pewabic Pottery is a ceramic art and architectural tile studio and school established in 1903. One of the oldest continuously operating potteries in the country, Pewabic played a significant role in Detroit’s Arts and Crafts Movement.

pewabic.org

“I suggest **POST**, which is a shop as well as a space that holds workshops on embroidery, screen printing, tapestry weaving, woodworking, and jewelry,” says LaVonne.

@post.detroit.shop



Galleries, Studios, and Markets

David Klein Gallery, with locations in Detroit and Birmingham, champions local and national craft artists.

dkgallery.com

The nonprofit **Detroit Artists Market**, founded in 1932, showcases local work in its gallery and gift shop.

detroitartistsmarket.org

The **Detroit Urban Craft Fair**, launched almost two decades ago by Carey Gustafson and Bethany Nixon of **Handmade Detroit**, features everything from jewelry to leather goods. It takes place every December.

detroiturbancraftfair.com

“One space where you can sell your goods is **Eastern Market**. It’s one of the oldest markets in the country. On the weekend, you can go and get fresh vegetables. People sell craftwork, too. It’s a pretty big space. It comes alive on the weekend,” says Sandifer.

easternmarket.org

Established in 1971, **Habatat Detroit Fine Art** in Royal Oak is the largest and oldest glass art gallery in the country.

habatat.com

Hatch Art, housed in a former police headquarters in Hamtramck, is a gallery with studios and a shared workspace that hosts events and classes. It also maintains the folk art installation **Hamtramck Disneyland**.

hatchart.org

I.M. Weiss Gallery is on a mission to nurture a new generation of Detroit craft artists and designers.

imweiss.gallery

Library Street Collective presents programming and exhibitions that connect local and international arts communities and support the work of nonprofits.

lscgallery.com

Playground Detroit is a creative agency, art gallery, and event space.

playgrounddetroit.com

“**Popps Packing** has been a pioneer in fostering the community around them. They rehabilitated a foreclosed home into a gallery and residency program,” says Schanck.

poppspacking.org

Signal-Return is a nonprofit print shop that preserves and teaches traditional letterpress techniques, selling prints, posters, cards, and maps.

signalreturnpress.org

Wasserman Projects is an evolving program of art, design, and music that hosts exhibitions and conversations.

wassermanprojects.com



TOP LEFT: Inside Habatat Detroit Fine Art, featuring North Carolina artist Alex Bernstein's *Neo Half-Moon*, 2019, cast and cut glass, 6 x 18 x 2 in. MIDDLE: Vendors at the historic Eastern Market sell craft, produce, and flowers. BOTTOM: Graem Whyte's *Sorry, No Nude Descending*, 2013–20, reclaimed wood, plexiglass, 16 x 6 x 10.7 ft., serves as the residency staircase at Popp's Packing. TOP RIGHT: The Apparatus Room at the Detroit Foundation Hotel. OPPOSITE: POST's shop features marbled wood candleholders, hand-dyed valet trays, and centerpiece trays made of reclaimed wood by Mutual Adoration; ceramics by Abigail Murray; and bath and body products by Whispering Willow.

Coffee, Donuts, Two Cafes, a Bar, and a Hotel

The **Congregation** is a coffee shop in a converted and restored church that features a stainless steel art window made by renowned local sculptors the **Nordin Brothers**.

thecongregationdetroit.com

"The **Detroit Foundation Hotel** has a beautiful bar and restaurant in an old converted firehouse. **Kim Harty**, head of glass at the College for Creative Studies and co-chair of the GAS conference, has a glass installation of 'cumulus bulbs' on the first floor," says Clark.

detroitfoundationhotel.com

"The **Skip** bar, which is an alley full of public art and tables, is a wonderful place to hang out and talk and spend an evening," says Clark.

theskipdetroit.com

Trinosophes is an artist-run cafe inside a former spice-processing warehouse that serves vegetarian fare and hosts exhibitions, readings, concerts, and film screenings. The affiliated Trinosophes Projects runs a record label and publishes a quarterly arts and literary journal.

trinosophes.com

"This place I hang out, **Two Birds**, is a little bar. It's a hole in the wall. They are just selling drinks. They sell soft serve, too. It's in a family-oriented neighborhood. Everybody gets what they want. They do pop-ups. Every day there is a new small business selling food there," says Massey.

twobirdsdetroit.com

"When I'm in a conference city, I feel that I have to try out bars and restaurants. One of my favorites is **Yellow Light Coffee & Donuts**, which is owned by **Niko Dimitrijevic**, a former glassmaker who became a donut maker," says Clark.

yellowlightdetroit.com



Greetings from Baltimore, where I'm continuing my orientation to this city's thriving arts community following our 2023 American Craft Made / Baltimore marketplace in March. This show—our 46th in Baltimore—felt like a celebration. On the faces of the 350+ artists and 8,000+ attendees, I read joy, wonder, appreciation, and gratitude. For me, as the still-new executive director of ACC, it was an energizing and humbling experience.

ACC is in the middle of a strategic planning process in which we are considering, in our 81st year, the impact we seek to have in the world through craft. The world has changed since ACC, a national nonprofit dedicated to craft, pioneered many of our current activities. Our board of trustees and staff must be clear-eyed in facing the demographic, technological, and broader societal context that affects our work. At the same time, we can take inspiration from the facts that Americans of all ages are embracing hand-making of all kinds, and they are seeking community and connection—perhaps now more than ever.

Three vignettes from our most recent Baltimore show illustrate the role ACC has played in creating community and connection through craft and help point the way to a bright future.

I learned that 12 of the artists in this show (often with life partners at their sides) had participated in more than 40 ACC Baltimore shows, 34 had participated in more than 30, and 67 in more than 20. I'm grateful for these artists' individual and collective wisdom and inspired by what they offer to our dynamic community of emerging artists—and



what the emerging artists have to offer in return.

One young artist I met at the show, who was representing a Baltimore-based nonprofit in our local craft partners pavilion, told me she had been attending our shows since she was a child. From a self-described family of modest means, she credited ACC as the organization that first exposed her to the idea of being an artist and the possibility of making a living from making. "ACC changed my life," she said.

A mid-career artist I met at an event we co-hosted during show weekend told me that *American Craft* was her favorite magazine as a teenager. Growing up in the Midwest and California, she'd visit Barnes & Noble to look at the current issues as soon as they came out. She later received a subscription from her parents and maintains it to this day as an ACC member. For her, our magazine provided a uniquely compelling path into the wide and exciting world of making.

ACC has thrived at the nexus of craft and community building for generations. Through thoughtful and courageous work, we will continue to create a future worthy of the many craft artists and advocates who have brought us to the place we are in this dynamic moment.

ANDREA SPECHT / American Craft Council Executive Director



LEFT: Larry Allen (pictured), Holly Anne Mitchell, and Jennifer McBrien received ACC's 2023 American Craft Made / Baltimore Awards of Excellence. Additional awards were given to Jacob Albee, Jorgelina Lopez & Marco Duenas, Sehar Peerzada, and SaraBeth Post by Artful Home, and to Christina Boy by Baltimore's Asé Design Studio. RIGHT: A group of craft artists at the 2023 American Craft Made / Baltimore marketplace who have been exhibiting in ACC's Baltimore shows for more than 40 years, with ACC Executive Director Andrea Specht (center). TOP: Andrea Specht.

TOP: Photo by Devon Cox. BOTTOM LEFT: Photo by Max Franz. BOTTOM RIGHT: Photo by Kasey Payette.

CALL FOR NOMINATIONS

Lois Moran Award for Craft Writing

The longest-serving editor of *American Craft* magazine and a monumental figure in the history of the American Craft Council, Lois Moran was a tireless proponent of the field of American craft. She had a mission to elevate the importance of craft for a broad audience. The ACC is now seeking nominations for the third annual award in her name recognizing the work of writers committed to moving the craft conversation forward.

■ \$3000 in juried awards will be given for one or more articles or essays of up to 5,000 words about American craft. The award will be presented in Fall 2023.

■ Eligible articles and essays need to have been previously published between July 1, 2022, and June 30, 2023. Full-length books, academic papers, and articles published within *American Craft* will not be considered.

Call for nominations/submissions: May 1–June 30

To nominate or submit an article or essay, and for more information, visit: go.craftcouncil.org/LoisMoranNominations



Gifts made in Lois Moran's honor will support this award.
go.craftcouncil.org/LoisMoranGift



Reach our audience of over 80,000 engaged craft enthusiasts and artists.

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- **Craft-oriented:** collectors, professional artists, students, educators, and appreciators

To reserve your space, contact
jsmith@craftcouncil.org



SOCIETY OF INCLUSIVE BLACKSMITHS

OUR MISSION

The Society of Inclusive Blacksmiths (SIBs) is committed to building equity and diversity in the field of blacksmithing. We offer mentorship opportunities, connections to educational and other resources, and special events that empower and support our community while reducing social and economic barriers.

OUR PHILOSOPHY

Increased representation in the field of blacksmithing benefits the craft as a whole, from the hobbyist to the professional.

The voices and creativity of a diverse population expand the craft, creating opportunities for members of underrepresented groups to participate in experiences where they feel welcome and valued.

Lack of representation and active support can prompt a decrease in participation and reinforce various barriers such as harassment and alienation.

By fostering a broad participant base, SIBs cultivates a community that broadens and re-imagines what blacksmithing can be.

LEARN MORE

Want to learn more, donate, or join SIBs?
Visit www.inclusiveblacksmiths.com



inclusiveblacksmiths@gmail.com
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American **Craft** Council



2024 Baltimore Artist Applications Open

Apply June 1 through July 21, 2023

Take this opportunity to connect with new customers and sell your work through the American Craft Council's American Craft Made Baltimore Marketplace.

Learn more about applying to American Craft Made/Baltimore at: craftcouncil.org/ApplyBaltimore2024



Katharine Eksuzian



American **Craft** Council

St. Paul Marketplace
October 13-15, 2023
Saint Paul RiverCentre

Save the dates for our highly anticipated St. Paul marketplace! Take your love for craft to the next level with this immersive and interactive experience.

As a special perk for our ACC members, the marketplace will be open on October 12 for an invite-only preview party where attendees will have first dibs on the unique crafts available.

Learn more at craftcouncil.org/StPaul



american
craft
forums

Don't Miss Our Next Forum Conversation

Tying into the themes of each of our magazine issues, our quarterly American Craft Forums bring our community together to explore new ways of thinking about craft.

Sign up for an upcoming session and view past recordings at craftcouncil.org/Forums



American **Craft** Council

DON'T MISS OUR UPCOMING

ONLINE **POP-UP** marketplace | **AUG 7-20**

Buy artists' work right from our American Craft Made Online Artists Directory, showcasing more than 200 artists. Learn about their favorite pieces, view behind-the-scenes studio tours, and get the inside scoop on the pieces our craft curators can't stop talking about. Sign up to receive online shopping email announcements at directory.craftcouncil.org




American **Craft** Council

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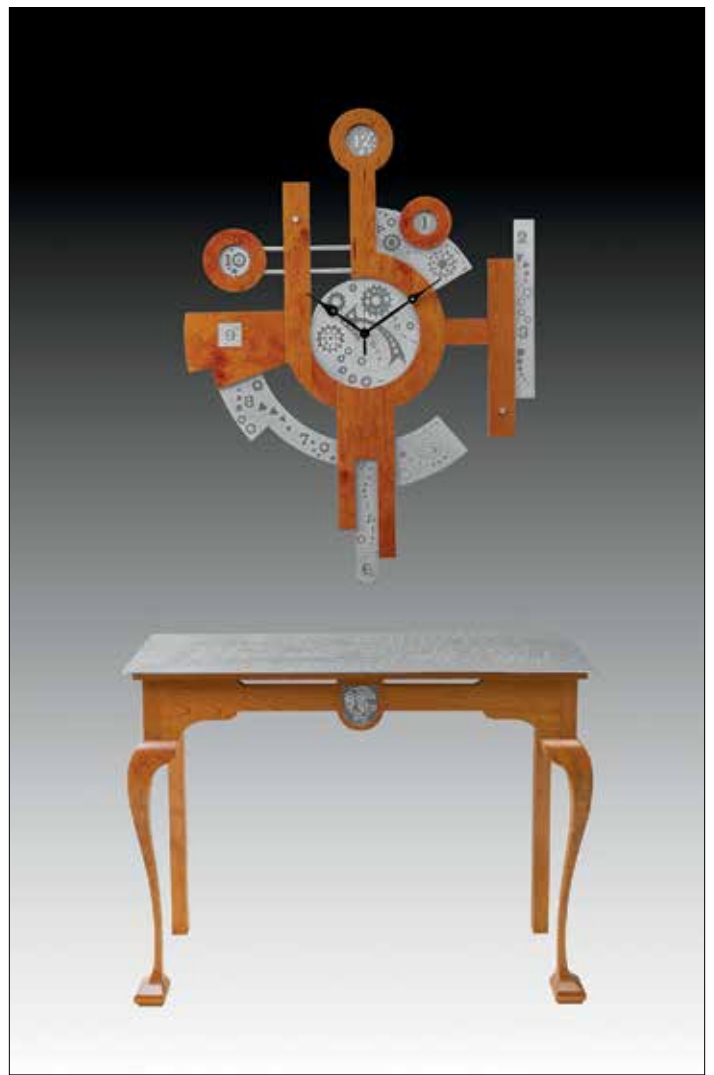


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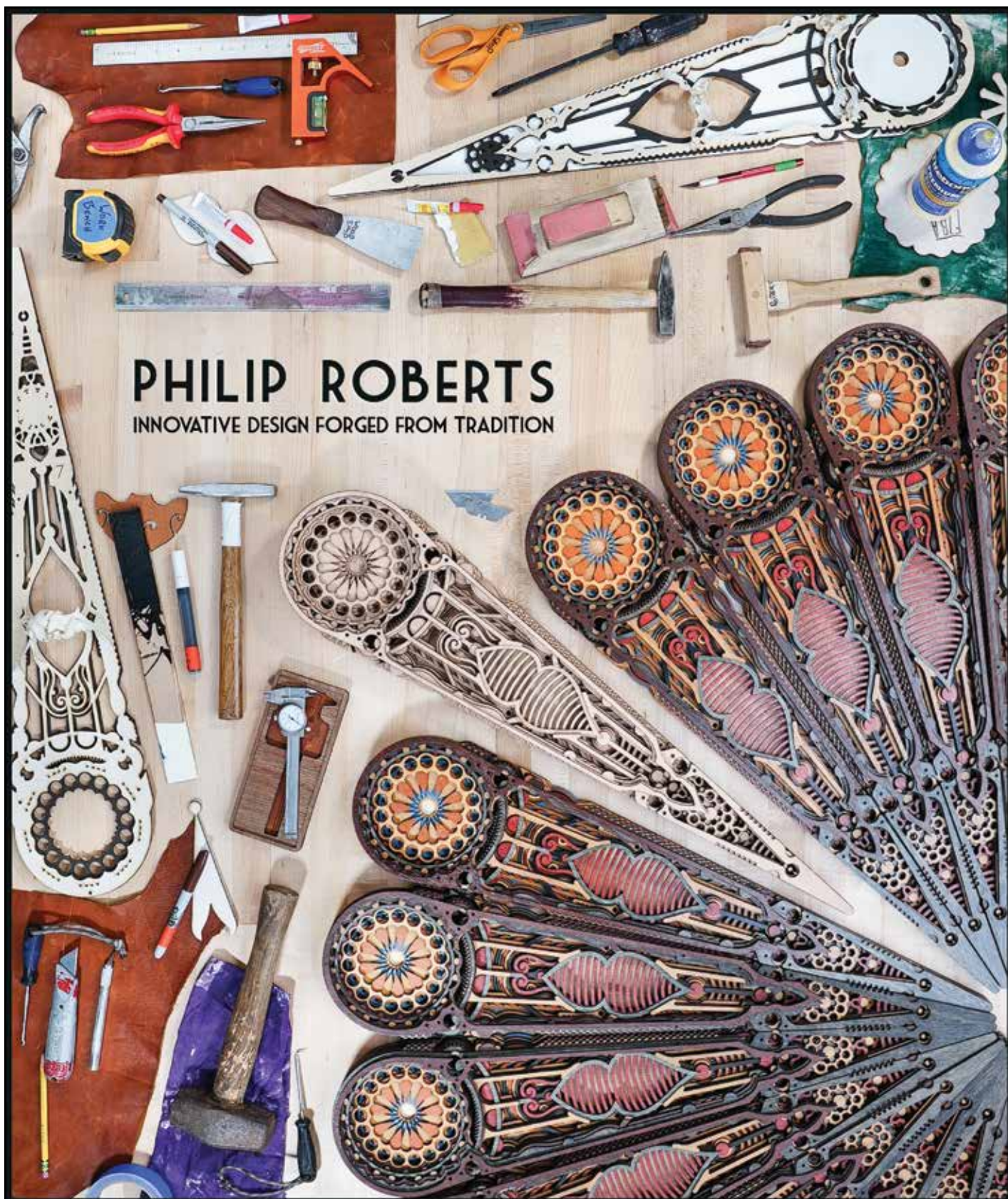
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Photo courtesy of Artful Home.

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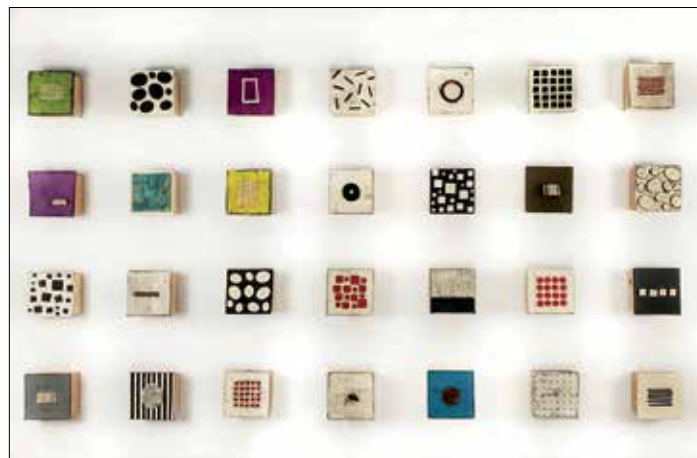
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The American Craft Council is a national nonprofit that has been working to keep craft artists and the community connected, inspired, and thriving since 1941. Made possible by members and donors, American Craft Council programs include *American Craft* magazine and other online content, in-person and online marketplaces that support artists and connect people to craft, awards honoring excellence, a specialized library, forums exploring new ways of thinking about craft, and more.

MISSION

The American Craft Council is a national nonprofit organization that connects and galvanizes diverse craft communities and traditions to advance craft's impact in contemporary American life and to keep craft artists and the community connected, inspired, and thriving.

EQUITY STATEMENT

The American Craft Council is committed to justice, inclusiveness, and equity. Drawing on craft's rich legacy of openness and its deep roots in all cultures, the Council will work to create opportunities for creative people from all walks of life.

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The American Craft Council accepts gifts of stock, donor-advised funds, and more. Make a gift in support of our nonprofit mission at craftcouncil.org/Donate or call Judy Hawkinson at 651-434-3951 for more information. The above list recognizes those who donated \$5,000 or more to ACC between March 28, 2022, and March 27, 2023.



DISCOVER ARTISTS YEAR-ROUND
AT DIRECTORY.CRAFTCOUNCIL.ORG

Browse profiles of more than 250 ACC-endorsed artists in our American Craft Made Online Artists Directory!

Get an introduction to the artists, learn the story of how their work is made, and connect with them directly to support the handmade economy. You'll also be able to buy select artists' work right from the Directory throughout the year during our online pop-up marketplace events.

INVEST IN THE FUTURE OF CRAFT

Did you know there are many ways to ensure a bright future for craft and craft artists?

The American Craft Council accepts retirement assets, as well as planned and estate gifts to our general operating fund or the Friends of the ACC Library & Archives.

All planned gift donors will be welcomed into the Aileen Osborn Webb Legacy Circle with the knowledge that their legacy will live on in the work that our visionary founder started.

A list of individuals who have included ACC in their estate plans can be found in our 2022 Year in Review. Read this report and learn more about supporting ACC through a planned gift at craftcouncil.org/Support.

SHOW YOUR SUPPORT FOR CRAFT DURING ACC GIVING WEEK, MAY 22-26

This annual event is your opportunity to invest in artists' livelihoods and the future of craft. Please consider making a gift or starting a fundraiser of your own to provide needed funds for nonprofit programs that strengthen the craft field.

Visit GO.CRAFTCOUNCIL.ORG/GIVINGWEEK to donate or start a fundraiser for ACC.

DISCOVER MORE ACC NEWS AND SIGN UP FOR OUR EMAIL LIST AT CRAFTCOUNCIL.ORG.



MESA ARTS CENTER
Mesa Contemporary Arts Museum

CALL for ENTRIES



44th Annual Contemporary Crafts (Feb - Apr 2023). Right Image: Zach Gordon (Tucson, AZ), *Flooding*, 2022, Ceramic, 12 x 14 x 14 inches. 44th Annual Contemporary Crafts exhibition Juror's Choice winner.



Craft winner receives solo exhibition the following year.

45th ANNUAL CONTEMPORARY CRAFTS A national juried exhibition of all craft media

Exhibition Dates:
Feb 9 - Apr 21, 2024

Jurors: Yun Gee Park & Scott Duerstock
Yun Gee Park Gallery & Atelier
Tucson, AZ

Submission Deadline:
Fri, Oct 13, 2023*
\$2,000 in juror awards

Project Room
Now accepting
proposals for this
experimental exhibition
space dedicated to
the display of solo and
collaborative work in
all mediums.

Submission Deadline:
Fri, Dec 8, 2023*

Small stipend offered
to proposal winners.

Installation
view of Eliza
Au's exhibition
Sanctuary,
May-Aug 2022.
This exhibition
was a 2020
proposal winner.

\$25 entry fee
for each exhibition

* All entry forms and images must be received
by 5pm (Arizona time) on the deadline date.

For details and submission guidelines, download
the **2023-24 Season Prospectus** at
mesaartscenter.com/index.php/get-involved/careers-volunteers
(click on the "Artist Opportunities" tab)



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Name and address count as words. Example: "A.B. Smith" is three words.
Full payment must accompany order, mailed to *American Craft*,
1224 Marshall Street NE, Suite 200, Minneapolis, MN 55413.
Or contact Joanne Smith at jsmith@craftcouncil.org when placing
classified ads using credit card payment.

Deadline:

June 22, 2023, for the 2023 Fall/September-October-November issue.

ARTIST OPPORTUNITY

Creche Festival Houston's global call for entries of Christmas Nativity
Art of any media. Grand prize \$1,000 plus two additional \$500 prizes
awarded. Information about juried and judged exhibition:

https://artist.callforentry.org/festivals_unique_info.php?ID=11561

Application deadline: October 13, 2023.

american **craft** MARKETPLACE

The American Craft Marketplace showcases artwork, galleries, events, products, and services.
To place a Marketplace ad, please contact **Joanne Smith** | 612-206-3122 | jsmith@craftcouncil.org



Potted Plants
by Jen Violette

Southern Vermont Arts Center Call for Entries

SVAC in Manchester, Vermont, welcomes applications for its Holiday Craft Market from craft artists making original work that shows accomplished artistry, design, and quality craftsmanship.

Market dates:
November 11–12, 2023

Application deadline:
September 23, 2023

Entry fee: \$225

svac.org/holiday-market



Fiber art instructor:
Jessie Mordine Young

Peters Valley School of Craft

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- Exhibition Gallery
- Buy from Artists

Visit petersvalley.org for 2023 workshops.



Piglet by Danny Kemerath

Wayne Art Center— Call for Entries

Craft Forms 2023: 28th International Juried
Exhibition of Contemporary Fine Craft
December 1, 2023 – January 20, 2024
Entry Period: March 13 – September 11
Awards: \$10,000 | Entry Fee: \$45
www.craftforms.org



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american **craft** Upcoming Issues

Fall 2023: Collect

Winter 2023: Light

Spring 2024: Ritual

Interested in advertising?

Learn more at
craftcouncil.org/Advertising
or contact Joanne Smith
at jsmith@craftcouncil.org



Wild Style. Brie Ruais works fast, separating a hunk of clay that weighs as much as she does into slashes and craters, decorating it with handprints and smudges. Then, standing in the middle of it all, she spins herself around, drizzling glaze onto the fragile, creviced clay fragments. Her gestures—the forces of her body—are evident in all that she creates, including *Circling Inward and Outward, 128 lbs* (2020, glazed and pigmented stoneware, rocks, and hardware, 96 x 92 x 3 in.), pictured here. It took about 15 minutes to make. “I’m connecting with the feeling body as opposed to the thinking body,” says Ruais, who lived and worked in New York City for over two decades and is now based in Santa Fe. “I return to the physical body and let it guide my movements.”

Ruais’s work also reflects a preoccupation with the power of the wild, violent forces that formed and continue to shape the earth. After a 2017 residency at the Montello Foundation in rural Nevada, where she lived and worked alone in the remote desert and has since purchased land nearby, she started incorporating raw chemical glazes, powdered copper oxide, soda ash, and an element of chance into her rough surface decoration. The work, Ruais says, represents a small slice of geological time: “We occupy a very tiny moment in this universe and on this planet.” Ruais’s new exhibition, featuring a body of work inspired by the moon, runs May 20 through June 17 at Night Gallery in Los Angeles. —Shivaun Watchorn

♦
brieruais.com | @brie_ruais

Photo by Paul Salvesson, courtesy of Brie Ruais and Night Gallery.

CONTEMPORARY CRAFT



Illumination
by Christine Kosiba
for solo show: *Illumination*
at Signature, May 13.
Hand-sculpted ceramic,
antique skater's lantern.
32 x 14 x 7 in.



Chanterelles Lidded Jar
by Katharine Eksuzian
at The Grand Hand Gallery.
Ceramic.
Approx. 4 x 3 x 3 in.



Chipmunk Mask
by John Gumaelius
at White Bird Gallery.
Reclaimed old-growth
western red cedar,
feathers, paint.
13 x 9 x 3.5 in.



Ellipse Cabinet
by Don Miller
at Gravers Lane Gallery.
Bleached white oak.
29 x 21 x 14 in.

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