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CONTACT: Titi Ngwenya (508) 588-6000 x118, tngwenya@fullercraft.org

(Brockton, Mass.) Fuller Craft Museum, New England's home for contemporary craft
Museum Hours: Tuesday – Sunday 10:00 am – 5:00 pm, Thursday 5:00 – 9:00 pm

FULLER CRAFT MUSEUM PRESENTS

Continuum of Innovation: Haystack Clay Selects

February 28, 2015 – August 23, 2015

Reception: Saturday, March 28, 1:00 pm – 4:00 pm, with speaker Wayne Higby

High resolution images available online at:

<http://fullercraft.org/press/continuum-of-innovation-haystack-clay-selects/>

There is a creative magic that surrounds the Haystack Mountain School of Crafts. Since its creation in 1951, this artist retreat lost in the pines of Deer Isle, Maine has been the stage not only for inspirational moments where artists find and restore themselves, but also for a legacy of renowned faculty who have skillfully passed their craft down to generations of makers.

Fuller Craft Museum, along with teacher and ceramicist Wayne Higby, asked nine such faculty (past and present), who are trailblazers in the field of ceramics, to identify artists working today who represent future directions in studio ceramics. The resulting exhibition “Continuum of Innovation: Haystack Clay Selects” draws a bold line through a deeply connected community of ceramic artists, marking an evolution of ceramic practice and a trajectory of innovation.

Nine Haystack Faculty & the artists they suggested:

Cynthia Bringle & Jeannine Marchand
Cristina Cordova & Jacob Foran
Eddie Dominguez & Nathan Craven
Chris Gustin & Barry Bartlett
Steven Heinemann & Linda Sormin
Warren MacKenzie & Guillermo Cuellar
Richard Notkin & Tip Toland
Linda Sikora & Del Harrow
Paula Winokur & Robert Winokur
Wayne Higby also on exhibit

All three exhibitions: *Continuum of Innovation: Haystack Clay Selects*,
Legacy of Fire: Clay Dragon Studio Revisited, and *State of Clay: Pushing Boundaries* are

being organized in conjunction with NCECA 2015 being held in Providence, RI from March 25 – 28, 2015.

Artists in Their Own Words

Cynthia Bringle on Jeannine Marchand

“My knowledge of Jeannine and her work comes from her having been a student of mine at Penland School of Crafts plus she had studio space in my place for a time . I watched her work grow and develop during that time . She is someone who carefully evaluates what she is doing and with care and deliberation goes to the next step .The work speaks to that.”

Cristina Cordova on Jacob Foran

“Why I chose Jacob? Throughout my career I have been lucky to have mentored and taught talented individuals who with their skill and vision, surprise and enlighten my own practice. Amidst them, Jacob is a rare creative energy that through originality, creativity and inquisitiveness, grounded by an extraordinary work ethic, is constantly pushing the creative boundaries of the ceramic medium, upholding an honest vision that continues to evolve fluidly. His iconography is fresh, offering a new take on contemporary representational ceramics, capitalizing on possibilities of image and scale in a way that I find elegant and compelling. I am excited for the future of this young ceramic sculptor and feel excited to share his work.”

Eddie Dominguez on Nathan Craven

“When asked to pick an artist for this exhibition, Nathan Craven, a former RISD artist and Roswell AIR Grant Foundation recipient immediately came to mind. His ceramic work is contemporary, innovative, unusual, and something I have not seen before. His work is very large scale but due to exhibition considerations he has chosen to include a smaller piece in Continuum of Innovation: Haystack Clay Selects.”

Chris Gustin on Barry Bartlett

“When asked to choose an artist for this exhibition whose work I admired, I immediately thought of Barry. His work speaks to me of all the things that I love about clay. It projects a powerful sense of form and scale, a mastery of skill and process, and an engagement with ideas that both engage and provoke. Barry’s work is not about the one-liner, the quick hit that in the moment might have power, but over time leaves one short of depth and meaning. He is interested in a conversation, not dogma, and the work opens itself to multiple levels of engagement that over time reveals itself. His work isn’t ‘pretty’; it’s raw and guttural, using imagery that can provoke, but at the same time touches the humor that context can provide. His use of clay and glaze, and the sheer juiciness of his surfaces, speaks to his love of ceramics and the history that we all come out of. He honors the past, yet his work is uniquely contemporary and of the moment. I’m thrilled that he is represented in this exhibition.”

Steven Heinemann on Linda Sormin

“As far as ceramics go, Linda’s work stands out not only for what it is but what it is not.

Much of the practice until the last decade or so has traded on singular forms that hold a certain calm aloofness from their surroundings (the present writer guilty as charged). But this work is restive, hungry, unfixed, and gives the impression that it may (if left unattended) overthrow the space that houses it. Line and structure, not characteristically associated with ceramics, are principle elements that take the trademarks of someone like

her predecessor Thom Bohnert (one of very few antecedents that come to mind) and bring them to a dramatically new staging. And in fact staging and theatricality are qualities the work embraces, acting within space as it acts upon it. From a distance and at first glance it seems to have much in common with sprawling installation work by several mainstream artists. But Linda Sormin's insistence on making, the sheer exuberance of process and richness of materiality, sets her work apart; ultimately offering an entirely different experience for the viewer and one that substantially rewards a closer view."

Richard Notkin on Tip Toland

"Tip Toland is an artist whose work I have long admired. When we first met, she was a graduate student at Montana State University in Bozeman, and I was a visiting assistant professor. This was in 1980/81, and I was immediately impressed with the conceptual depth of her work and its amazing range, exploring deep human and emotional issues. The work spoke deeply to me about things that really mattered, things that we often hide and are afraid of discussing. I remember working with her on a very intense level, trying not to impose my directions on her deeply personal narratives, but instead trying to encourage her and give her some technical advice. Her concepts and ideas were pure art, but, frankly, her techniques were quite primitive. Much of that has changed over the past three decades. Her technical virtuosity in depicting the figure is now phenomenal and widely recognized, and her art has soared to aesthetic levels I find most astounding.

Like all great artists, Tip struggles mightily with each piece, working and reworking it until she is satisfied, or as nearly so as an artist can get. When I look at art, I want to be amazed by the conceptual depth and technical virtuosity of the work. Quite simply, I am amazed by Tip's work.

Oh, I almost forgot -- full transparency: Tip Toland is not only a former student of mine, but she has also been my sister-in-law for the past 21 years. Truth be told, I know I have learned as much from Tip about art and life (and maybe more) as I may have "taught" her in the three decades we have been colleagues, friends and family. I would have nominated Tip on the basis of her work alone if she were a total stranger, but I am glad that she is not a stranger. All of our lives are enriched for having Tip Toland as an artist in this troubled world."

Linda Sikora on Del Harrow

"Continuum of Innovation is language that thrusts forward; we experience the gesture of moving forward or towards some indeterminate point as one of exploration and excitement. They are good words to place next to each other: continuum and innovation - and if, out of curiosity we pause for a moment to invert these words - we can also read 'innovation of continuum'.

'Innovation of continuum' moves differently in the imagination. The momentum, the exploration, the excitement is connected to sequences, adjacencies and contingencies. The thrust is forward and back, around, in, behind, under... and depending on how these actions are organized, variable and multi-dimensional patterns emerge. The most sustaining patterns might not repeat but they are generative all the same. This is the language and these are the thoughts that bring Del Harrow's work to mind."

Paula Winokur on Robert Winokur

"One of the first artists to choose working with salt glazing in the early 70's, Robert has maintained his interest in its possibilities as a rich painterly surface. For me, the importance of his work as an innovator is that he is capable of moving from one form to

another and back again but still maintaining an interesting dialogue with form and salt glazing. Inspired by children's drawings, he has chosen the "house" as an important element to explore. Using tiny windows, ladders and sometimes figures, he invites the viewer to participate in the works. The piece with which he is represented in this exhibition (Pylons) suggests yet another layer of interest: that is the encroaching of industrialization on the tiny house between the two pillars. How the little house can survive the immensity of its new neighbors is a good question! This question is very subtle, the piece, being beautifully colored in graphic imagery belies the impending dislocation of the tiny house.

Perhaps age bestows the ability to challenge oneself over and over again to re-interpret old ideas giving them a new depth of meaning. While maintaining his interest in salt glazing Robert Winokur's forms and ideas have moved his work in interesting and often beautiful directions."

Current Exhibitions at Fuller Craft

Continuum of Innovation: Haystack Clay Selects

February 27, 2015 – August 23, 2015

The State of Clay: Pushing Boundaries

March 7, 2015 – May 24, 2015

Legacy of Fire: Clay Dragon Studios Revisited

January 31, 2015 – April 26, 2015

Crafting a Collection: Fuller Craft Museum Recent Acquisitions

December 7, 2014 – July 12, 2015

Mark Davis: Icarus Ongoing

Traditions and Innovations: Fuller Craft Museum Collects

Ongoing, rotating selections of the permanent collection

Coming Soon to Fuller Craft

Little Dreams in Glass and Metal: Selections from the Enamel Arts Foundation

August 2, 2015 – November 29, 2015

Toothpick Town: Architectural Toothpick Wonders of Stan Munro

December 19, 2015 – March 27, 2016

About Fuller Craft Museum

Fuller Craft Museum, New England's only museum of contemporary craft, is dedicated to the objects, ideas, and insight that inspire both patrons and artists to explore life through the art of contemporary craft. Fuller Craft Museum is located at 455 Oak St. in Brockton, MA. The Museum is open Tuesday through Sunday, 10:00 am – 5:00 pm, with free admission for all Thursdays from 5:00 – 9:00 pm. Admission is \$8 adults, \$5 seniors and students, free for members and children 12 and under.

For more information on Fuller Craft exhibitions and events please visit www.fullercraft.org (<http://www.fullercraft.org/>) or call 508.588.6000.

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