

75 Gifts *for* 75 Years

Museum of Contemporary Craft
in partnership with Pacific Northwest College of Art

Contributors

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Please visit us on the web at www.MuseumofContemporaryCraft.org for more information about the Museum

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MoCC—The “M” is for Marvel

THOMAS MANLEY • PRESIDENT, PACIFIC NORTHWEST COLLEGE OF ART

75 Gifts for 75 Years is a marvel. It salutes the vision and history of an amazing organization, the Museum of Contemporary Craft (or MoCC, née Oregon Ceramic Studio and later Contemporary Crafts Gallery), which is one of the few places of its kind that has an unbroken and unapologetic track record of exploring craft in all its modalities. It is courageous that MoCC held its home ground when so many other organizations chose to push “craft” to the background.

Nor has the journey been easy. In 1937, MoCC was born during one great recession, and it has had to work hard to weather the winds of the current one. It has done this with an ebullience and style evident in fresh and engaging exhibitions like *Nikki McClure: Cutting Her Own*

Path, 1996–2011; Northwest Modern: Revisiting the Annual Ceramic Exhibitions of 1950–64; Transference; and Laurie Herrick: Weaving Yesterday, Today and Tomorrow. MoCC has reinvigorated us with exhibitions and programs and its own collection with these wonderful new gifts.

As the Museum’s operating partner, Pacific Northwest College of Art (PNCA) couldn’t be more delighted. At PNCA we prepare students for a life of creative practice, a life imprinted with habits and values that derive from treating craft as a subject; a life that is rigorously and authentically handmade. Is it therefore any surprise that we at PNCA embrace a Museum that so openly celebrates the ideas and objects that epitomize these habits and values?



Acknowledgements

It is crucial that we recognize that each of the artists, craftspeople and designers whose work has been gathered here in *75 Gifts for 75 Years* are living proof to students and the public-at-large that a life of creative practice is achievable, culturally relevant, and historically valued.

I would like to give special thanks to the artists, collectors, and gallerists who placed works in the Museum’s care for future generations to engage:

Anonymous, Sally von Barga, Susan C. Beech, Nancy Becker, Kate Bingaman-Burt, Kate Bonansinga and David Taylor, Rose Bond, Katherine Bovee, Gail M. Brown, Sarah Brown, Shir Ly Camin, Ed Cauduro, Garth Clark and Mark Del Vecchio, Susan Cummins, Joe Feddersen and Froelick Gallery, Eric Franklin, Carol and Seymour Haber, Tom Hardy and Mary Constance, Lloyd E. Herman, Jaymee Jacoby, Nancy Kramer, Robin and David Kvitka, Carol Smith-Larson and Wilbur Larson, Faythe Levine, Manuel Izquierdo Revocable Living Trust, Wendy Miller, Dane Nelson, Nicole Nathan, Oregon Potters Association and Babette Harvey, Claire Patoine, Kat Perez, Lisa Platt, Rita J. Robillard, Rotasa Foundation, Jenny and Duncan Rotch, Heidi Schwegler, Emily McNulty-Scripter, Kristin Mitsu Shiga, Ken Shores, Dorothy Saxe, Storm Tharp and PDX Contemporary Art, Laura Cooper and Jeffrey Thomas, Sandra and Bill Thomason, Velvet da Vinci Gallery, Kate Wagle, and Namita and Scott Wiggers.

Thanks to the enthusiasm and dedication of Jeffrey Thomas, Director, Museum of Contemporary Craft, this project serves as a cornerstone for the celebration of the Nation’s oldest museum dedicated to modern and contemporary craft. Namita Gupta Wiggers, Curator, carefully identified potential works that filled important gaps in the collection in the areas of glass, jewelry, wood, and works from recent decades. Her writing here

provides a companion publication to *Unpacking the Collection: Selections from the Museum of Contemporary Craft* (2008), strengthening the Museum’s ability to tell important stories about the development of craft in visual culture over the past 75 years. Kat Perez, Exhibition Coordinator, managed the installation process and catalogue details with her characteristic focus, precision and care. Thanks to Nicole Nathan for assisting with registrarial needs, Tim Stigliano, MFA ‘12, PNCA (Visual Studies) for assisting the exhibition preparation, and interns Caitlin Burkhart, Mariah Carrillo, Drew Stefani, and Damara Bartlett for their contributions to the many steps in the process. The publication owes its exquisite design to the work of Clifton Burt and Briar Levit, assisted greatly by Dan Kvitka’s outstanding photography. John Arndt and Wonhee Jeong Arndt of studio gorm created a carefully crafted timeline in the Museum which provides perspective on the scope and scale of the Museum’s work through the decades. PNCA’s Communications and Public Programs team led by Becca Biggs helped connect audiences to the Museum through publicity, the graphic design and presentation in the exhibition by David Roos, BFA ‘10, PNCA, assisted by James Hill, BFA ‘11, PNCA, Isaac Watson through the Internet and website, and final editing by Lisa Radon and Elie Charpentier. Without the leadership of the PNCA Advancement team led by Vice President Deborah Hopkinson, financial support for the Museum, celebration of the 75th anniversary, and this project in particular would not have been possible. Special thanks to Deniz Conger, Lisa DeGrace, and Melinda Stoops for their efforts to secure community support from individual donors and foundations, and to Alisha Sullivan’s organization of the member’s preview.

75 Gifts for 75 Years, installation view
(Photo: Justin Tunis)

Connecting to Collectors

JEFFREY THOMAS • DIRECTOR, MUSEUM OF CONTEMPORARY CRAFT

This has been a truly remarkable year for Museum of Contemporary Craft in Portland, Oregon. The Museum turns 75 years old in 2012, an impressive legacy for any institution, especially one that began as the dream of a small but devoted group of volunteers.

When Lydia Herrick Hodge and her corps of women volunteers collaboratively founded this institution in 1937, they could only hope that it would still be thriving more than a generation later. With the great support we have received from collectors, funders, foundations, and the broader arts community in this anniversary year, it is clear that the founders' vision of a robust center for the investigation and exploration of craft is flourishing.

Today the Museum continues to explore new ways of engaging audiences, with thoughtful exhibitions and collaborative public programming fueled by MoCC's growing collection and our partnership with Pacific Northwest College of Art. As we enter into the third year of the Museum's dynamic partnership with the College, we see myriad ways that our two organizations support and expand our collective influence through shared creativity, resourcefulness and the powerful impact of collaboration.

This catalog celebrates *75 Gifts for 75 Years*, July 28, 2011 to February 25, 2012, an exhibition that developed from a series of generous gifts and promised gifts from collectors, beginning when Carol and Seymour Haber, long-time supporters of the Museum, offered works from their collection. Some months later, a gift of early Modern design works came from Garth Clark and Mark del Vecchio.

When Ed Cauduro and Dane Nelson offered additional significant gifts, we realized that we were well on the way to a new and exciting project of building the Museum collection and "filling in the gaps."

These lead gifts to the collection were quickly followed by outstanding support from a dynamic group of collectors from the Art Jewelry Forum. But it didn't stop with collectors. Artists and gallery owners also came forward with additional gifts to the Museum's collection, exemplifying our dedication to making the creative work of our region available for the next 75 years and beyond.

This catalog celebrates the generosity of spirit and engagement that are the hallmarks of the Museum's community. In particular, we can look to the examples set by the late Ed Cauduro and Joan Shipley, whose legacies of supporting artists and cultural institutions continue to shine. They are remembered as staunch supporters of both the Museum and PNCA through their dedication, their belief in the power of art and craft, and their long-term vision for the arts community.

I hope you will take a moment to note the dozens of other members of the community who have supported the Museum as part of the 75th Anniversary Circle. Their support, alongside that of Maribeth Collins, The Collins Foundation, Meyer Memorial Trust, M. J. Murdock Trust, and James F. and Marion L. Miller Foundation, in addition to support from WESTAF and The Ford Family Foundation, enables us to celebrate this milestone year with a truly dynamic exhibition season.

In collaboration with PNCA's mission of preparing its students for a life of creative practice, Museum of Contemporary Craft fulfills its own educational mission through exhibitions and programs that showcase the practice of sustained creativity and the work produced by those who embrace the creative life. The partnership between PNCA and the Museum generates a cohesive educational experience that offers both students and the greater Portland community the opportunity to learn about the intersection of art, design, and craft. By introducing new thinkers and makers, processes of design, evolving technologies and materials, and work from both innovators

and those historically recognized, the Museum celebrates the creative collaborations that give contemporary craft and design its energy, currency, and relevance.

This 75th anniversary exhibition year and MoCC's newly enriched collection shows how collaborations—between the Museum and PNCA and between supporters and members of our community—are the truest way of honoring the past and building for the future.



75 Gifts for 75 Years, installation view (Photo: Justin Tunis)

Developing a Spectrum for Craft

NAMITA GUPTA WIGGERS • CURATOR, MUSEUM OF CONTEMPORARY CRAFT

Founded in 1937 as Oregon Ceramic Studio and re-named Contemporary Crafts Gallery in 1964, Museum of Contemporary Craft today collects, preserves, documents, and creates exhibitions from a collection of over 1,000 objects.

Institutional lore tells that the collection began with founder Lydia Herrick Hodge's purchase of a crackle-glazed ceramic bowl by California-based Glen Lukens. Over the next several decades, local patrons made numerous purchases from exhibitions, sponsored awards, and later donated works to the Museum to ensure that the work created in contemporary times would be preserved for future generations.

In the 1980s through the early 2000s, the collection grew more haphazardly. Although the institution was deeply involved in educating the community about the newly established studio glass movement, for example, funds were not available to purchase works from exhibitions, resulting in a collection that provides a scattered perspective and a casual survey about what was being made and exhibited during that time period.

In anticipation of the Museum's move in 2007 from its original location at 3934 SW Corbett Avenue to its present location in Portland's Pearl District, an anonymous donor generously supported the creation of *Unpacking the Collection: Selections from the Museum of Contemporary Craft* (2008), the first publication dedicated

exclusively to documenting the collection and explaining its connection to the American Craft Movement. Since 2004, the collection has grown by nearly 300 gifts, greatly enhancing the Museum's ability to use objects to communicate shifts and changes in contemporary culture.

75 Gifts for 75 Years marks an important milestone in the development of the Museum's collection. Through the generosity of collectors, artists and gallerists from across the country, the Museum has successfully added critical pieces from more recent decades, filling gaps in the areas of contemporary art jewelry and studio glass for example, and making the Museum better equipped to communicate the story of the interrelationships between craft, design and art since 1937.

This exhibition also celebrates the Museum's newest relationship with Pacific Northwest College of Art. This partnership both highlights and facilitates the fact that the acquisition of these gifts, while commemorating the oldest museum dedicated to modern craft in the United States, also provides invaluable first-hand access to future generations of creative thinkers in Portland's community and beyond.

75 Gifts for 75 Years, installation views,
(Photos: Justin Tunis)

