



HOUSTON CENTER FOR CONTEMPORARY CRAFT

IN RESIDENCE: 13TH EDITION

FALL EXHIBITIONS 2020

#InResidence @CraftHouston

IN RESIDENCE: 13th EDITION

In Residence celebrates the Houston Center for Contemporary Craft's 2019-2020 cycle of resident artists. Since 2001, HCCC has offered residents studios, resources, and engagement with the public. In exchange, residents engage with, and educate the public about, craft practice. This year's residents work clay, metal, and fiber, and experiment widely with materials like grapefruit skins, banner vinyl, and fermented spores. The COVID-19 pandemic tested their ingenuity as they adapted their practices while sheltering in place. Because *In Residence* serves as a unique snapshot of this historic moment, artists were asked to comment on how their featured artworks reflect their experiences as residents. This exhibition represents their determined dedication to their practices, and affirms the vital importance of craft in the world at this time.

— María-Elisa Heg, Curatorial Fellow

#InResidence @craftthouston

IN RESIDENCE: 13th EDITION

In Residence celebra el ciclo de artistas residentes 2019-2020 de Houston Center for Contemporary Craft. Desde 2001, HCCC ha ofrecido a los residentes estudios, recursos y oportunidades por participación pública. A cambio, los residentes se involucran y educan al público sobre la práctica artesanal. Los residentes de este año trabajan con materiales como arcilla, metal y fibra, y experimentan ampliamente con materiales como pieles de toronja, vinilos para pancartas y esporas fermentadas. La pandemia COVID-19 puso a prueba su ingenio mientras adaptaban sus prácticas durante el confinamiento. Debido a que *In Residence* sirve como una vislumbre única de este momento histórico, se les pidió a los artistas que comentaran cómo las obras de arte presentadas reflejan sus experiencias como residentes. Esta exposición representa su decidida dedicación a sus prácticas y afirma la importancia vital de la artesanía en el mundo en este momento.

— María-Elisa Heg, Becaria Curatorial

#InResidence @crafthouston

LAUREN ECKERT

(Philadelphia, Pennsylvania)

lauren-eckert.com

“During my residency, I was inspired by the practices of other residents and the current exhibitions. Tim Gonchoroff’s weavings inspired me to adopt weaving metal into my pieces to reference the style of my illustrations. Additionally, [HCCC’s recent] exhibition, *Drawn to the Work*, finally gave me the artistic courage to heavily invest more time in my illustration practice, resulting in my triptych, *Plane of Mystic and Material Memories*. Overall, the residency helped support me to try new ideas and make work that I would not have arrived at in another environment.”

— Lauren Eckert

Plane of Mystic and Material Memories, 2020

Digital collage on matte paper

Courtesy of the artist

Synthetic Relic 3, 2020

Steel, titanium, 3D-printed rayon

Courtesy of the artist

Lauren Eckert incorporates digital culture and weaving into her illustrations, jewelry, and metalwork. Her detailed triptych, *Plane of Mystic and Material Memories (2020)*, was created in KidPix, a digital imaging program developed in 1989. Eckert has translated her incredible pixelated illustrations into metal in *Synthetic Relic 3 (2020)*, creating the impression of an object that was pulled from a fantastical universe and placed into reality, inviting viewers to imagine what her digital realms would look like in real life.



Detail of *Plane of Mystic and Material Memories*, 2020. Digital collage on matte paper.
Image courtesy of the artist.

TIM GONCHOROFF

(Houston, Texas)

gonchoroff.com

“This vinyl fabric was my material obsession during the residency, and these works are reflective of its versatility. On the one hand, there is the T-shirt made of vinyl strips, woven into a Herringbone pattern, which shows how the residency was able to offer my practice an opportunity to experiment with weaving and garment construction. Then, there are the toilet-paper collages, which were made during the COVID-19 shelter-in-place period in Houston. For this series, I discovered a vinyl-soldering technique in the studio and continued at my dining table.”

— Tim Gonchoroff

Half-Sleeve PVC, 2020

Woven polyvinyl chloride

Courtesy of the artist

Limited Quantities (Red), 2020

Polyvinyl chloride

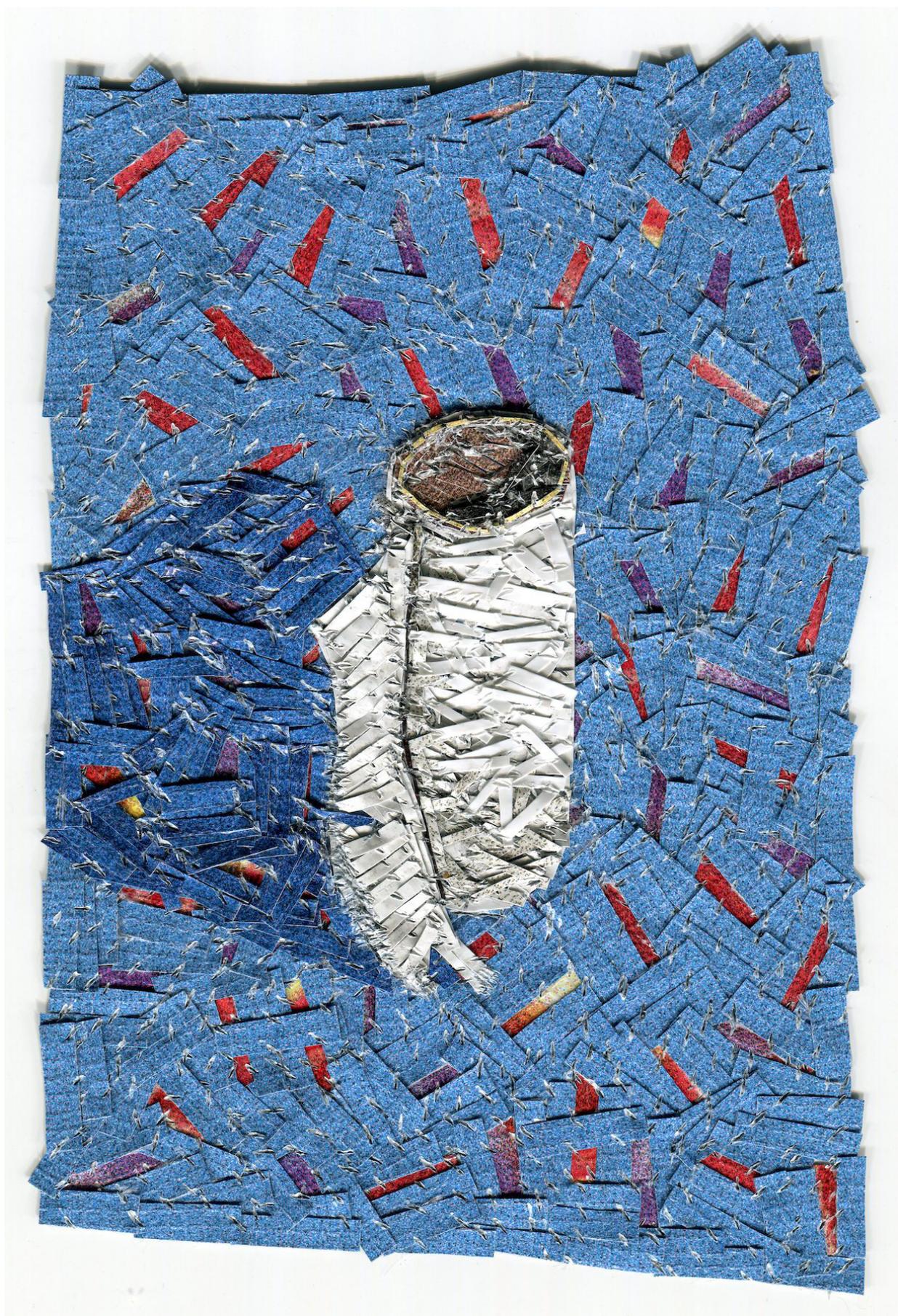
Courtesy of the artist

Limited Quantities (Blue), 2020

Polyvinyl chloride

Courtesy of the artist

These works by Tim Gonchoroff prompt a second look at the possibilities of waste materials, like billboard vinyl, beyond the landfill. *Half-Sleeve PVC* (2020) is a skillfully woven, sporty garment that makes a compelling argument for the sustainable fashion industry’s need to embrace an even wider variety of repurposable materials. *Limited Quantities* (2020) embraces the material’s versatility to humorously encapsulate the experience of making art during one of the strangest times in living memory.



Limited Quantities (Blue), 2020. Polyvinyl chloride.
Photo courtesy of the artist.

NICOLLE LAMERE

(Katy, Texas)

nicollelamere.com

“My time at HCCC has defied all personal expectations in entirely unexpected ways.” I am so fortunate to navigate these unprecedented times, which are truly the first of their kind, with a nurturing support structure with the staff and fellow artist residents. Through this experience, I have pushed the boundaries of my artistic practice and developed the grit and determination to continue.”

— Nicolle LaMere

Liminal Space | Not to Scale #5, #7, #9, 2019

Mechanical pencil on paper

Courtesy of the artist

Untitled Vessel, 2020

Grolleg porcelain cast tumbleweed

Courtesy of the artist

This Is Not A Nest, 2020

Grolleg porcelain cast tumbleweed, mica powder, epoxy

Courtesy of the artist

Nicolle LaMere’s *Liminal Space* (2019) series features *Gongshi*, Daoist objects of contemplation that are known in the West as scholar’s rocks. Shaped by millennia of geologic activity, rocks in Daoist philosophy are considered part of the mountains they resemble. *This Is Not a Nest* (2020) and *Untitled Vessel* (2020) are made by slip casting and firing tumbleweeds. LaMere’s addition of a mica and epoxy “gold” rim to these objects is a satirical comment on the online, DIY craft movement’s commodification of *kintsugi*, a Japanese art form and meditative practice in which broken objects are repaired with gold.



This Is Not A Nest, 2020. Grolleg porcelain cast tumbleweed, mica powder, epoxy.
Photo courtesy of the artist.

NICOLLE LAMERE

(Katy, Texas)

nicollelamere.com

Glomus, 2020

Translucent porcelain, solar lights, epoxy, resin, dynaflex

Courtesy of the artist

The cloudlike form floating in the Craft Garden is *Glomus*: a reference to slow-growing tumors that often appear on the neck or fingertips. Usually non-cancerous, untreated glomera cause significant tissue damage. For many artists, losing the ability to use one's hands due to a glomus would also result in a loss of creative output. Created and installed in the Craft Garden during the summer of 2020, *Glomus* is LaMere's reflection on unrealized creative energies in the wake of the global COVID-19 pandemic.



Installation images of *Glomus*, 2020. Translucent porcelain, solar lights, epoxy, resin, dynaflex
Photo courtesy of the artist.

AUDREY LEGALLEY

(San Antonio, Texas)

audreylegalley.com

“My practice involves an exploration of intergenerational family narrative, trauma, and girlhood through the use of porcelain, furniture, and domestic objects. My time at the Houston Center for Contemporary Craft functioned as a space to open up a conversation with adornment, decoration, and new aspects of interior design such as wallpaper and fabric. Quiet and meditative time in my studio unfolded a dialogue with the nature of women’s work, craft and labor that often becomes an opportunity to reference the generations of domestic craft in my family history, a tool that I use to reference pain, grief, and problematic underpinnings.”

— Audrey LeGalley

Hallway, 2020

Porcelain and 1960’s wallpaper

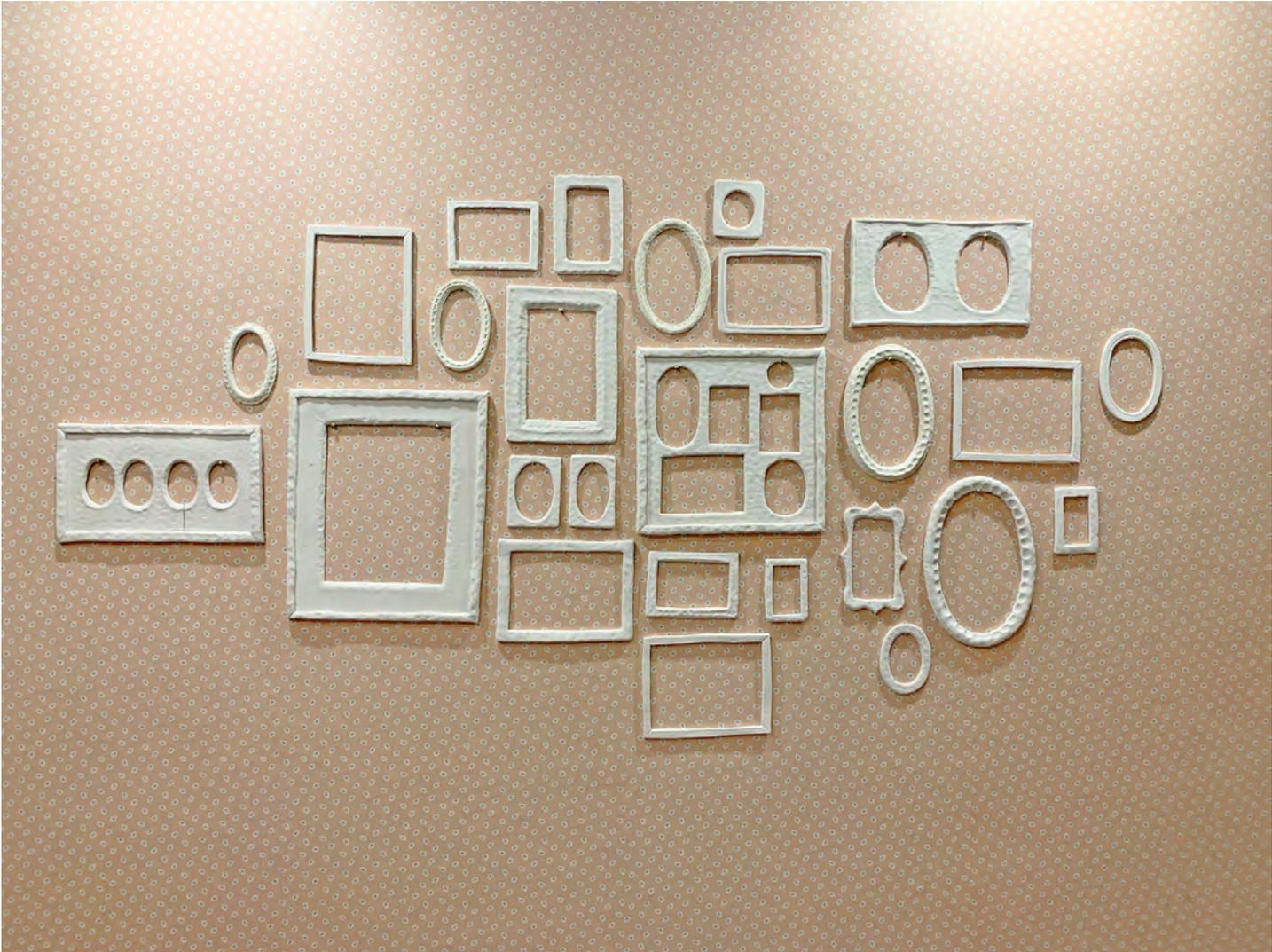
Courtesy of the artist

Untitled Chair, 2020

Found bed linen

Courtesy of the artist

The stark white frames in Audrey LeGalley’s *Family Frames* (2020) are arranged on a warm and inviting wallpaper. Its color and pattern, designed in the ‘60s, is similar to the interiors of 1990s sitcoms of LeGalley’s generation, like *Full House*, suggesting a comforting long-term family presence in the space. But where are the family photos they are meant to hold? The cozy floral pattern of *Untitled Chair* (2020) is similarly tinged with a nostalgic sadness: the empty chair, unable to carry any weight, implies that something--or someone--is absent.



Hallway, 2020. Porcelain and 1960's wallpaper.
Photo courtesy of the artist.

MAXWELL MUSTARDO

(Pittstown, New Jersey)

mustardom.com

“These works reflect the germination of surfaces and forms developed during my time as a resident. Researching metal-saturated glasses led me to [Graphite Toroid (2020)’s] gray glaze, where the metals precipitate to the surface of the glass during cooling and grow disc-like crystals. During my residency, I developed a series of reductive and bodily mug abstractions. In the following months, this vocabulary of form evolved and branched out into two series that examine amphorae and pitcher forms.”

— Maxwell Mustardo

Anthropophora #2, 2020

Terracotta

Courtesy of the artist

Graphite Toroid, 2020

Glazed porcelain

Courtesy of the artist

Pink Pitcher #2, 2020

Stoneware and plastic

Courtesy of the artist

Maxwell Mustardo’s porcelain and stoneware forms are influenced by topology, the mathematical study of how surfaces are mapped. The shape of *Anthropophora #2* (2020) references the two-handled Greek vessel known as an amphora. Mustardo’s version gives the illusion of being inflated from the inside. The softness of the vessel’s form and the roughness of the surface treatment create an intriguing contrast. Similarly, *Pink Pitcher* (2020)’s intense, matte pink surface tricks the eye into thinking the pitcher is flat by absorbing the light and creating the illusion of a two-dimensional surface.



Silver amphora with zoomorphic handles, circa 500 B.C.

Image obtained via wikimedia: gorgonchica.



Pink Pitcher #2, 2020. Stoneware and plastic.
Photo courtesy of the artist.

ABI OGLE

(Blountsville, Alabama)

aogleart.com

“During my time as a resident, three things were repeatedly brought to my attention: 1. The stories of others can change you, 2. Materials matter, and 3. It takes many small parts and conversations to create something cohesive. The work included came about through conversations with others, a deep curiosity for the natural materials that I delighted in through the glorious Craft Garden, and the inspiration that accompanies the many people who make this incredible place possible.”

— Abi Ogle

ReMembered, 2020

Ruby Red Grapefruit membranes and monofilament

Courtesy of the artist

Southern Hospitality Gravy Boat, 2020

Family heirloom and dandelions

Courtesy of the artist

Abi Ogle’s practice is led by her material explorations. *ReMembered* (2020) was inspired by Ruby Red grapefruit, a Texas native first cultivated in the state in 1929. *Southern Hospitality Gravy Boat* (2020) is a family heirloom covered in dandelion seeds gathered from the artist’s family home in Blountsville, Alabama. Acknowledging the complex and difficult history that ties her family to the land of her family’s home, Ogle has taken this gravy boat, a symbol of the past, and given it a new and meaningful life. By coating it with the seeds of the stubbornly resilient dandelion, *Southern Hospitality Gravy Boat* is a quiet meditation on the nature of resistance.



ReMembered, 2020. Ruby Red Grapefruit membranes and monofilament.
Photo courtesy of the artist.

MASAKO ONODERA

(Minneapolis, Minnesota)

masakoonodera.com

“My new sculptural work, *Party* and *Elements*, evolved in my mind innately when I returned to my home studio in Minneapolis after an intense three months of making wearable jewelry in the beautiful studio #4 at HCCC. Accumulations of stimuli from what I saw, heard, smelled, and touched while I was in Houston, along with my interactions with fellow resident artists and people from HCCC’s community were still vibrant in my mind back home in my isolated studio. They pushed me to go one step further away from my comfort zone.”

— Masako Onodera

Elements, 2020

Sterling silver and oxidized silver-plated platter

Courtesy of the artist

Party, 2020

Handmade washi paper, coffee, thread, piano wire, silicon, MDF board, paint

Courtesy of the artist

Masako Onodera works with family heirlooms, such as silver-plated platters, which are often found in resale and antique shops. In the past, these objects were often seen as symbols of success, such as the achievement of homeownership. Like the ones Onodera uses, these objects are often plated, a process of applying a surface coat of precious metal over a non-precious metal like sterling silver. Because of this, over time, the monetary value of plated objects decreases more than pure silver objects. Onodera revisits ideas of value and traditional gender roles associated with these objects by reimagining their function and giving them new purpose.



Party, 2020, Handmade washi paper, coffee, thread, piano wire, silicon, MDF board, paint.
Photo courtesy of the artist.

BRIAN VU

(Dallas/Fort Worth, Texas)

bottegabv.com

“My residency has afforded me time to approach the concepts of my work with more consideration for a wider audience. I was able to challenge myself to make work with different materials and at a different scale that I typically wasn’t used to making. The work I made during this period has accumulated towards a more light-hearted and playful outcome, while maintaining my interests in color theory, intersectionality of making visual work, Formalism, Minimalism, and many others.”

— Brian Vu

MONOTONE_INSTRUCTION_(L_& R_), 2020

Porcelain and wood

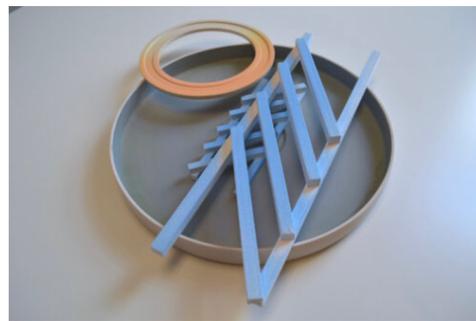
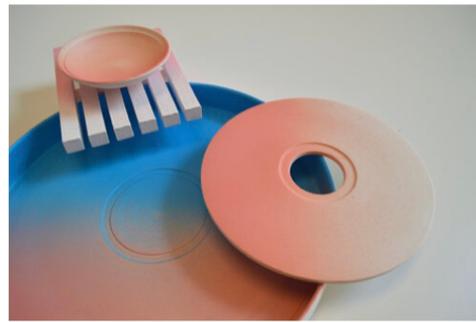
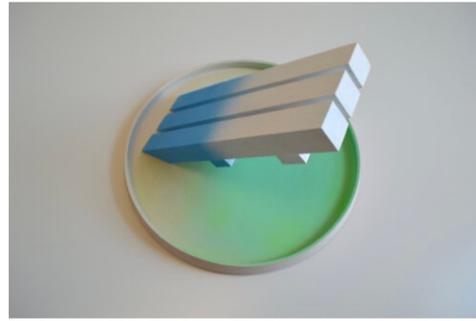
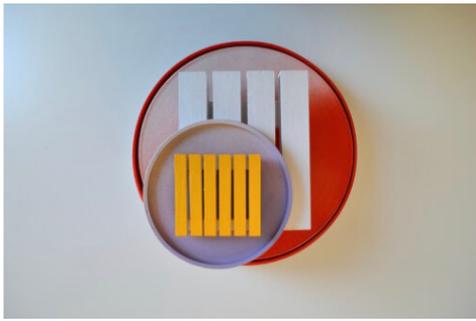
Courtesy of the artist

NICHE_INTONE_(SURFACE I-V), 2020

Porcelain and wood

Courtesy of the artist

This body of work by Brian Vu references domestic objects and spaces, with wooden framing reminiscent of bookshelves and ceramic elements arranged like plates on a table. The color combinations of these arrangements are drawn from Vu’s study of color theory, the theory behind how color is used in art and design. This deliberate use of color is paired with playful, humorous composition choices that play with scale: If you look closely, you can see ladder-like forms and even a miniature picnic table on these plates.



NICHE_INTONE_(SURFACE I-V), 2020. Porcelain and wood.
Photo courtesy of the artist.



HOUSTON CENTER FOR CONTEMPORARY CRAFT

About Houston Center for Contemporary Craft

Houston Center for Contemporary Craft (HCCC) is a nonprofit visual arts center founded to advance education on the process, product, and history of craft. Since opening in 2001, HCCC has served as an important cultural and educational resource for Houston and the Southwest, one of the few venues in the country dedicated exclusively to craft at the highest level. HCCC provides exhibition, studio, and garden spaces to support the work of local and national artists and educators. Visitors learn about craft by viewing innovative exhibitions, engaging with on-site resident artists, and participating in hands-on educational programming.

HCCC is supported by individual donors and members and funded in part by The Brown Foundation; Houston Endowment, Inc.; the City of Houston through the Houston Arts Alliance; Texas Commission on the Arts; the National Endowment for the Arts, the Kinder Foundation; the Morgan Foundation; Windgate Charitable Foundation; and the Wortham Foundation. HCCC is a member of the Houston Museum District and the Midtown Arts District.

For more information, please visit www.crafthouston.org or call 713-529-4848.

Join HCCC on Facebook, Instagram and Twitter @CraftHouston.