

panel

Craft at the Limits: Artist Panel

Saturday, June 2, 2007
8:00 p.m.

Harold M. Williams Auditorium, The Getty Center

While **Sheila Hicks** radically transformed the use of fiber in art, and **John Mason** and **Peter Shire** pioneered new forms of ceramic sculpture, none of these artists are limited by their chosen medium. Looking for inspiration in sources as varied as abstract expressionism, minimalism, feminism, architecture, and postmodern design, each of these artists has destabilized any stable definition of craft by looking to practices and ideas outside the traditional craft movement. The panel discussion focuses on how the participants have engaged with varied meanings of the term *craft* in shaping their work and careers over the past several decades.

Sheila Hicks is an internationally recognized textile and installation artist. Her weavings are personal narratives that reveal her inventive approach to design, materiality, and scale. Hicks employs a remarkably broad range of materials, such as cotton, wool, linen, silk, goat hair, alpaca, paper, leather, stainless steel, and found objects, that enable her to interconnect art, design, architecture, and decoration. She now divides her time between New York and Paris.

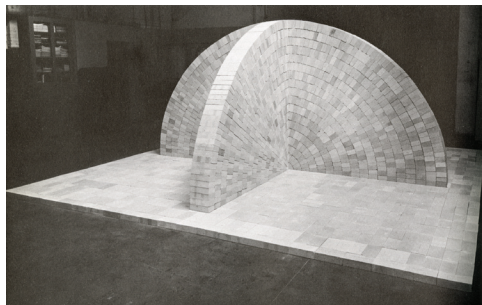
Peter Shire, a potter and metal sculptor, has successfully maintained a balance between craft, fine art, and industrial design. His continual refinement of the teapot has had enormous influence on both craft forms and product design. Shire's work extends into furniture, fashion, and architecture. His public art commissions of large-scale sculptures and tile murals connect him to the city of Los Angeles, where he was born and continues to work.

John Mason is known for his large-scale ceramic sculptures and indoor and outdoor installation works. He was an active participant in the aesthetic revolution that reshaped the field of American ceramics, transforming tradition-bound studio potters into avant-garde clay sculptors. He is recognized for his investigation of mathematical concepts relating to rotation, symmetry, and modules to achieve constant formal innovations. He lives and works in downtown Los Angeles.

This panel is part of the conference *Craft at the Limits*, taking place at the Maloof Foundation and the Getty Center from May 31 to June 2.

Admission to this event is free. To attend, please make a reservation by visiting www.getty.edu or calling (310) 440-7300. Note, late arrivals cannot be guaranteed seating. Parking is \$8.00 per car.

The Getty Research Institute is a program of the J. Paul Getty Trust. Other programs of the Trust include the J. Paul Getty Museum, the Getty Conservation Institute, and the Getty Foundation.



John Mason, *Pasadena*, 1974. Collection of the Norton Simon Museum, Pasadena. Courtesy Frank Lloyd Gallery



Sheila Hicks, *L'épouse préférée occupe ses nuits*, 1972. Courtesy Sheila Hicks



Peter Shire, *Surprise Pot 1 and 2*, 2004. Courtesy Frank Lloyd Gallery

panel

