

# arts / INDUSTRY

JOHN MICHAEL KOHLER ARTS CENTER COLLABORATION AND REVELATION





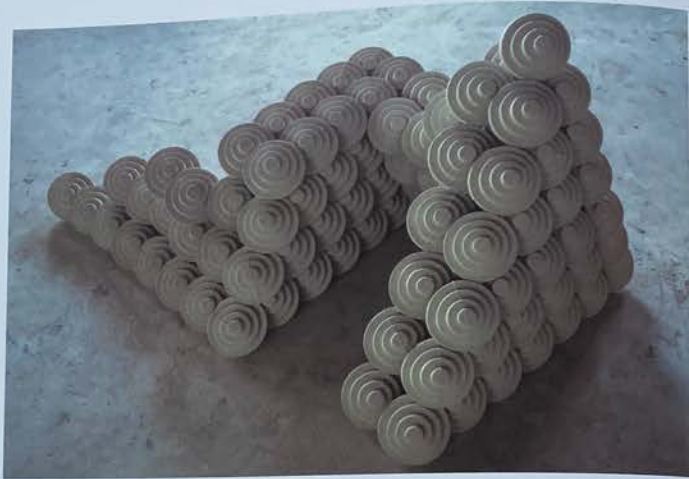
advantage of the resources at the Foundry to "push the scale boundaries" in his work.<sup>12</sup> In the first decade of the twenty-first century, prominent metalsmiths such as Myra Mimitsch-Gray investigated iron casting at Kohler Co., and ceramist Mary Jo Bole took advantage of the Enamel Shop and the expertise of its technicians to diversify her work.

In the early years of the new millennium, two developments have been especially significant for the relevancy of Arts/Industry. The first has been the increasing incorporation of computer-aided technologies into the production of metalwork, ceramics, and virtually every other form of art or craft. Employment of those technologies, particularly as they invoke concepts such as the prototype, has nudged the multiple in ceramic art and metalwork ever nearer to its counterpart in industry. Mia Mulvey, a 2002 Arts/Industry resident, exemplifies that trend in recent works

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**Hoss Haley** / *Glove Ball*, 1999; cast iron and chain; 43 x 43 in. John Michael Kohler Arts Center Collection, gift of the artist. (opposite)

**Myra Mimitsch-Gray** / *Limbs*, 2007; cast iron; 24 x 10 x 9 in. each. Collection of the artist. (above)



like the installation *Morelet's Crocodile*, which, in the pure white precision of its surfaces, clearly reflects the experience she acquired working with molds during her residency. Mulvey's installation was, however, created through a complex process of scanning a crocodile skull, printing the digital information in three dimensions, milling out a foam version of the prototype using CNC technology, taking a mold, and finally casting scores of multiples.

As such digitally dependent practices have become more prevalent in contemporary studio ceramics and metalwork, they have converged logically with another recent trend: the tendency to think of those disciplines not only as spanning the categories of art and craft but also as extending into the field of design. The Arts/Industry program can justly claim credit for helping to bring about that categorical change, since Marek Cecula—who during his 1982 residency at Kohler Co. contemplated the factory qua factory rather than simply as an exceptional extension of the artist's studio—has become one of the world's leaders in expanding the emphasis on design in studio ceramics and promoting the collaboration of ceramic artists and industry. The Australian artist Roderick Bamford, a 1989 Arts/Industry resident, has been another prominent figure in the investigation of the intersection between ceramic art and design.

While much of the advancement in that exploration has occurred in the venerable porcelain factories of Europe, the Arts/Industry program has, almost single-handedly, ensured North American participation in this increasingly important international development. In that respect, forty years after its founding, Arts/Industry can be described not only as an esteemed residency program that has enhanced hundreds of distinguished careers in the past but also as a premier, even indispensable, resource for equipping ceramic artists and metalsmiths to meet the demands of the future.

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**Roderick Bamford** / *Reclined Order*, 1989; slip-cast vitreous china; 8 x 8 x ¼ in. each. John Michael Kohler Arts Center Collection, gift of the artist.



**Mia Mulvey** / *Cervidae* (exterior and interior), 2002; slip-cast vitreous china with glaze; approx. 49 × 80 × 45 in. as installed. John Michael Kohler Arts Center Collection, gift of the artist; Kohler Co. Collection, gift of the artist; and collection of the artist, (left)

Work made by Eric Tillinghast in the Foundry, 2003. (opposite)