

— FURNITURE IN CONTEMPORARY ART —

INTERIOR EFFECTS

FITCHBURG ART MUSEUM

September 23, 2018–January 13, 2019

AIS



Life Styled Home

Leah K. Woods, **Denuded** (detail), 2010

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ACKNOWLEDGEMENTS

Interior Effects: Furniture in Contemporary Art is the second exhibition in a series of shows designed to recognize the industrial heritage of North Central Massachusetts. Research for the exhibition began with a visit to Tracie Pouliot's Chair City Community Workshop in downtown Gardner. Tracie's project is personal, as the artist grew up in Gardner and, like most in her community, had ties to the furniture company Nichols & Stone. Her oral histories were instrumental in rooting the exhibition's narrative in the intersections of personal narratives, cultural values, and social constructs. I thank Tracie for contributing books to the Fitchburg Art Museum for the past three Regional Exhibitions of Art & Craft, for participating in **Interior Effects**, for suggesting and helping to plan a panel discussion on deindustrialization, and even going so far as to lend us her dining room set. I'd also like to thank Denis Boucher and Dale Lucier for sharing their thoughts on de-industrialization and furniture in a public forum.

Sarah Malakoff, **Untitled Interior (canoe table)**, from **Second Nature** series, 2002 (above); Judy Kensley McKie, **Dog Bites Tail Table/Bench** (edition of 8), 2010 (below)



Other institutions like the Gardner Museum, which is devoted to the history of furniture manufacturing in Gardner also served as an early source of inspiration for learning about the region's history. A warm thanks to Museum Coordinator Marion Knoll for welcoming our staff on visits and for lending historical furniture to FAM's Learning Lounge.

Studio furniture is another important touchstone in the exhibition. And I would like to thank Meredith Hyatt Moses, and Meg White at Gallery NAGA for loading me up with books to begin my research and lending a fabulous selection of furniture from Judy Kensley McKie and Yuri Kobayashi. I'm grateful to the Fuller Craft Museum and Mr. and Mrs. Lampson for lending furniture for this exhibition as well.

As always, I am sincerely grateful to all of the exhibiting artists. I am excited to share the work of such talented artists with the Fitchburg Art Museum's audience. A special thanks to Katarina Burin, Sandra Erbacher, Samantha Fields, and Liz Shepherd for producing compelling new works for **Interior Effects**.

FAM often seeks the advice and assistance of outside experts. James Manning at Emerson College offered excellent technical advice, which I sincerely

appreciate. Erica Foley, FAM's marketing intern, did a fabulous job designing the logo for the exhibition. This thoughtful and striking catalogue has been made possible by FAM's ongoing collaboration with Professor Robert Carr and his talented students at Fitchburg State University. This marks the eleventh semester of this rewarding partnership. Thank you catalogue students in the Document Design class: Kayla Bertucci, Jake Dedian, Erica Foley, Ariele Lee, Chris Lerew, Christelle Maitre, James Shobbrook, and Kelina Smith. Each student's individual contributions and collective work has been essential to the development of a design that innovatively documents the tone and content of **Interior Effects**.

Finally, the Fitchburg Art Museum has a hardworking team that brings energy, creativity, and resourcefulness to the installation of, marketing, and development of education materials and activities for each exhibition. Thanks to FAM's Director Nick Capasso for insisting on the union of studio furniture, sculpture, installation, and 2-D works of furniture in the exhibition. It was a good challenge that encouraged me to find some unanticipated through lines. FAM's Director of Education Laura Howick and her Education Fellow Barbara Callahan continue to develop new activities and displays that playfully capture the main

concepts of the shows, and I'm appreciative of the ongoing dialogue between our departments. The Learning Lounge would not be possible without the generous support of the Clementi Family Charitable Trust, for which we are thankful.

Matt Oates and Charlie Cruz remain ever patient, and I cannot thank them enough for their time, skills, and positive attitudes. Steve Backholm is always willing to jump in on tech support and all else. Terrana Curatorial Fellow Candice Bancheri's contributions to the exhibition didactics and catalogue texts, as well as her assistance with all of the logistics that accompany the exhibition deserve my most sincere thanks. I'm honored to have her on the team. Her position would not be possible without the generous support of Dr. Anthony Terrana. Such sponsorship is essential to the educational mission of FAM. Finally, no one would know to come to FAM's exhibitions if it weren't for the continued efforts of Marketing Manager Kledia Spiro.

Lisa Crossman, PhD
Curator
Fitchburg Art Museum



DIRECTOR'S FORWORD

In an effort to make our program of exhibitions of New England contemporary art directly relevant to our community, the Fitchburg Art Museum is creating a series of group shows that tie directly to the industrial heritage of North Central Massachusetts. In 2016, **Plastic Imagination** was the first of these, and celebrated the long history of plastics manufacturing in this region. Our current exhibition, **Interior Effects: Furniture in Contemporary Art**, connects the work of living artists to the illustrious history of furniture making centered in Gardner, Massachusetts—known as the “Chair City.” In 2020, FAM will present a show centered on innovative artistic uses of paper, to reflect a dominant industry in Fitchburg’s past.

Many thanks to FAM Curator Lisa Crossman for creating an intellectually engaging and elegantly designed exhibition. Thanks also to Professor Rob Carr’s Fall 2018 Document Design class at Fitchburg State University for designing this compelling catalogue. Special thanks go to the many community-minded companies in the furniture industry who provided funding and materials for this unique project. We were also privileged to collaborate with the Gardner Museum in Gardner, Massachusetts. Their Museum Coordinator, Marion Knoll, was immensely generous to FAM by loaning us historical materials and opening her archives to our Curatorial and Education departments.

Nick Capasso
Director
Fitchburg Art Museum

NOTE FROM THE CURATOR



Furniture and art have long been bedfellows, yet exhibitions tend to separate that which is functional from that which is not. **Interior Effects** instead explores the metaphorical aspect of furniture, weaving together art produced about industrially manufactured furniture, studio furniture, and art that takes furniture as subject or material. This exhibition considers interiors as cerebral and physical, examining artistic reflections on how furniture shapes the interiors in which we live and work and how cultural beliefs and values shape design.

Interior Effects: Furniture in Contemporary Art

Art evolved from three main touchstones: the history of the furniture manufacturing industry in Gardner, the legacy of studio furniture in New England, and furniture as a prevalent subject and material in contemporary art. The ten artists represented in this exhibition span generations. Works produced since the 1980s are included. Yet a significant proportion of the art was completed just in time for the show. While visually distinct, together the exhibited artworks coalesce, sometimes playfully, around several intersecting threads of inquiry: the body, design traditions, institutional ethos, and personal and societal narratives. The metaphorical potential of furniture is ample, and the following reflection



will examine just some examples of the ways that furniture is used symbolically in this exhibition.

The impetus for this exhibition is the area's industrial past, and research for **Interior Effects** began with Gardner, Massachusetts, which by the 1840s, had assumed the title of Chair City. Massachusetts has a long history of furniture making that dates back to the seventeenth century. Gardner, as a hub of furniture manufacturing from the mid-nineteenth through the mid-twentieth century, is an important part of it. Tracie Pouliot's oral histories of former employees of the furniture manufacturing company Nichols & Stone, which are lovingly and collaboratively printed using letterpress, were an important starting point for understanding this legacy. While at first glance they're more documentation than poetry, the books offer reflection on the impact that deindustrialization has had on communities and a baseline understanding for the ways that even industrially produced furniture can be read symbolically.

Pouliot's **Chair City Oral History Book Series** illuminates the community that was forged on factory floors and the economic and psychological loss felt by the shutting of the furniture company Nichols & Stone in 2008, which outlasted many local businesses that closed in the 1970s and 1980s. The company had been a fixture in Gardner since the turn of the century and

boasted many employees who had worked there for decades.

The stories describe a pride in making well-crafted 'heirloom' furniture and a sentimental attachment to Nichols & Stone goods in particular. In one oral history, Dale Lucier, a former sander of thirty-three years, states: "I miss the furniture. And the smell, it was like a long lost friend." These oral histories express a value in more than the interpersonal connections created and the paycheck received from Nichols & Stone. They capture an appreciation of the values that the furnishings represent—tradition, family, craftsmanship, community. The books in turn convey these principles, both the method used to produce them (letterpress printing in a community workshop) and materials. These beliefs are reinforced through their display on Pouliot's own Nichols & Stone dining room set, made available to FAM's visitors throughout the run of the exhibition.

Studio furniture developed in response to the mass production of furniture spurred by industrialization, and carries its own inherent set of values. These values could seem antithetical to mass produced furniture, but actually now align in some respects with the craftsmanship-centered production boasted by companies like Nichols & Stone. Studio furniture revived ideas of the Arts and Crafts Movement (c. 1880–1920) and drew inspiration from such models as Scandinavian and Shaker design.

It has been defined by the standards it has expressed: individuality, the handmade, craftsmanship. Studio furniture, like other forms of studio craft, evolved after the Second World War, and increasingly began to be defined by experimentation and dialogue with contemporary art, especially as the pluralism of the 1970s opened itself to dialogue between "art" and "craft."

The studio furniture represented in **Interior Effects** includes work by Judy Kensley McKie, an important furnituremaker who has been working in New England since the 1970s, Yuri Kobayashi who trained with Wendy Maruyama (another important furnituremaker who began her practice in the 1970s) and now teaches at the Rhode Island School of Design, and Leah Woods who studied at the Rochester Institute of Technology and now teaches in New Hampshire. The furniture of each uniquely reflects more than the initial values that studio furniture implied. The functional objects explore beyond the well made or the design traditions established by historical precedents, to consider how furniture can represent an abstract idea or play off of its inherent anthropomorphic tendencies to animate an object. For example, McKie's **Glass Top Table with Dogs II** (1984) enlivens the static form of a table by replacing standard legs with a pair of seated dogs, heads raised with bones in their mouths. The glass top rests on the bones and the tips of their gracefully elongated tails that mimic the form of their



Judy Kensley McKie, **Glass Top Table with Dogs #11**, 1984



Samantha Fields, *The Venus of Ramsdale* (detail), 2018

bodies. The dogs' matching forms are reminiscent of such precursors as African or pre-Columbian statuary. The table is functional, but the design goes beyond functionality in its emotional appeal, historical gesture, and sleek look.

In contemporary art, furniture has countless implications. Katarina Burin's installation **Hosken Inc., 1948–1951** narrates a story about Fran Hosken (born in Austria, 1920–2006) through photos, letters pulled from the archives of Harvard University's Loeb Library, furniture replicated by Burin, and actual furniture designed by Hosken. The installation is informative, and honors the functional mid-century modern design work of Fran Hosken. But it is more than this. It is metaphorical in its exploration of the hurdles historically faced by women architects, designers, and artists to be taken as seriously as men. The presence of Hosken's portraits alongside her furniture reinforce an association between the maker and the object created, giving us pause to speculate on how our perception of the objects might change in relation to the gender of its maker. Furniture legs, separated from their bodies, are propped against walls, and stand precariously upright on a stretch of vinyl carpet. These connect to Philip Johnson's letter to Hosken asking about her (chair) legs. They help to narrate the story, but also reinforce

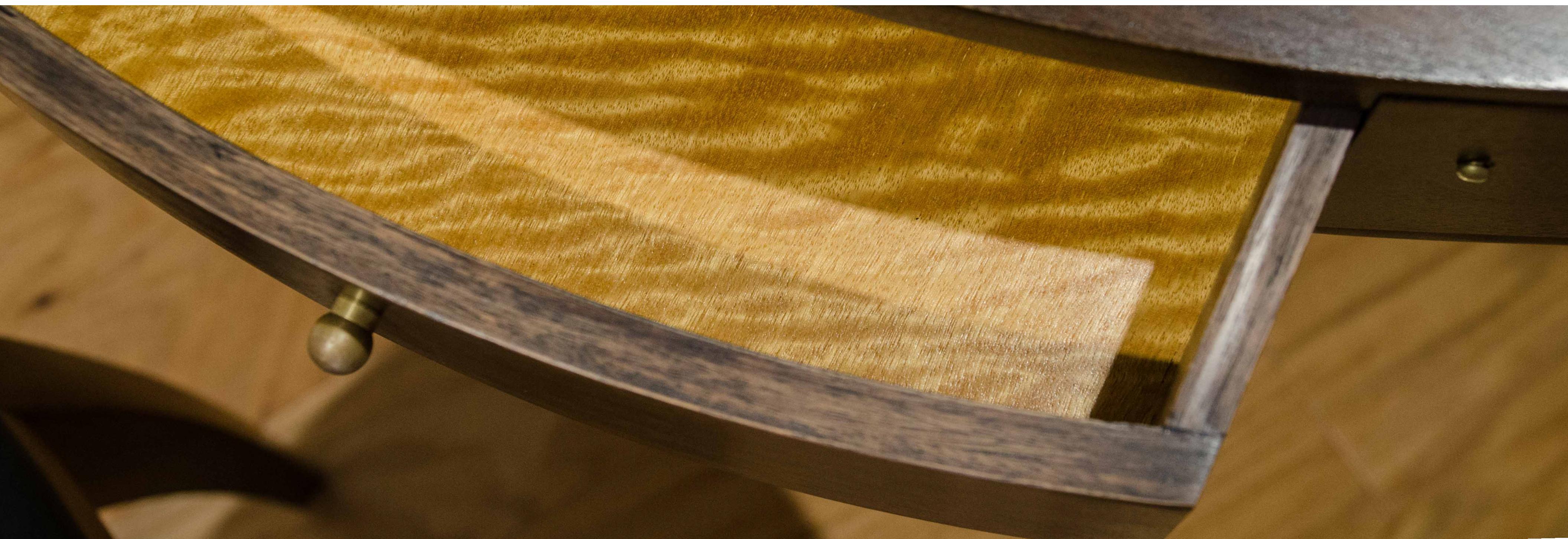
the symbolic readings of obstacles that we can take from this smart arrangement that embodies and pays homage to Hosken.

Samantha Fields wittily integrates furniture legs, as a symbol of the female body, into two new sculptures. Her animated forms challenge, humor, and perhaps even repulse the viewer. **Venus of Ramsdale** is a towering plume of found bedspreads and purchased tulle, crocheted bits and tassels that rest on top of a jumble of cast porcelain legs standing within a blue kiddy pool placed on a bubble-gum pink pedestal. A mirror is placed in the pool, which catches one's eye and begs us to gaze at the **Venus** from an uncomfortable angle. To look up the skirt of this humanized artwork is to feel, as a student remarked to me, "perverted." To feel joyful, bemused, uneasy, and perverted all at once aptly connects to the namesake of the sculpture, which carries a reference to the "Venus" (Roman goddess of love and beauty and her depictions in art; or, even more abstractly the number of nude ladies historically found in art, including Gustave Courbet's **The Origin of the World**, 1866) and "Ramsdale" (a reference to Vladimir Nabokov's **Lolita**). Fields's furniture legs and the bodies that they decoratively connect to suggest the female figure and ask us to wonder about how this form is understood in relation to domesticity.

Fields doesn't give us an answer, but opens up a box of conflicting associations for the viewer to sort through while puzzling about cultural understandings of domestic space, women's bodies, and materials.

Interior Effects is more about puzzling than assertion. It is a tribute to the powerful ways that furniture represents both sweeping cultural ideas and individual eccentricity. It is about continued struggles between the ways that furniture is used for or could represent conformity and ways that people rebel to write their own narratives. **Interior Effects** invites us to think between the past and the present, to consider how we pay tribute to what and whom. Furniture is a psychologically charged metaphor, if not only because we measure it against ourselves.

Lisa Crossman, PhD
Curator
Fitchburg Art Museum



NOTE FROM THE CURATORIAL FELLOW

FURNISHED: Investigating the Intersection of Ideology, Design, and Historical Narrative in the Functional Object

The verb "to furnish" implies not only the object one typically furnishes a space with, but denotes a necessary function associated with these objects in relation to their context and design. It is this emphasis on functionality and purpose, inherent in design, which renders the functional object capable of reflecting, challenging, and even perpetuating ideological structures and historicized narratives. The functional object and its undeniable presence in our everyday life prompt a consideration of how these objects affect us, how they shape us, and how they provide a mirror to our social life.

Interior Effects: Furniture in Contemporary Art represents various generations of living artists commenting and engaging with the metaphorical potential of furniture. Ranging from studio furniture artists to contemporary artists taking furniture and its design as their subject matter to explore larger societal constructs, **Interior Effects** rejects the



Katarina Burin, **Hosken Inc.**, ca. 1948–1951 (detail), 2014–2018



Celeste Roberge, **Miniature Stacks**, 2004–2013

distinction between design and social life. The ten artists represented in this exhibition provide a variety of conceptual frameworks for the exploration of furniture—in its many forms, functions, and contexts—as a deeply personal, but also innately social object.

One such form is the chair. Made common in the sixteenth century, the chair was uniquely constructed, designed, and eventually mass-produced for the comfort and use of the individual. With its arms, legs, and back, the chair imitates a seated person providing a functional support structure upon which one is elevated comfortably. Represented in

various materials, Celeste Roberge's series of "stacks" make use of this relationship between meaning and form as expressed both in the symbol of the chair and via the visual representation of layering. Roberge's "stacks" are homages to canonical artists like Donald Judd, Meret Oppenheim, and Joseph Beuys. Utilizing materials relevant to each artist's work and practice, her sculptures explore notions of legacy and status as they relate to the established authority of art history.

The chair's ability to function symbolically—and diversely—according to its intended purpose is most evident in its relationship to the throne. The

throne, a less modest and more politically conceived iteration of the chair, signifies the aggrandizement of the individual accorded by power or status. While it is unclear whether the chairs atop Roberge's "stacks" are conceptualized by the artist as thrones, the varied chairs symbolically honor the status and legacy achieved by the artists by virtue of the materials their work has come to be known for. By situating the symbolic image of the chair atop vertically layered stacks, Roberge elevates the status of the artist using an archeological vocabulary to visualize the accumulation or build-up of history. This visualization represents the acquired history through which one's

legacy is substantiated. Roberge's stacks ask the questions: how and by whom is an individual's legacy, or narrative, constructed? More specifically, how does one participate in that construction via the objects we interact with, make, and use?

Katarina Burin takes this examination of legacy and narrative one step further. In her most recent installation, **Hosken Inc., ca. 1948–1951**, Burin reconstructs the muted narrative of Franziska P. Hosken, a furniture designer turned social activist who was among the first women to graduate from Harvard University's Graduate School of Design. During her time at Harvard, Hosken studied under the likes of Marcel Breuer and Walter Gropius, widely regarded as two of the leading figures of modern design and architecture. Burin revisits aspects of Hosken Inc.—the short-lived furniture design company that Hosken founded with her husband. With an emphasis on affordability and flexible design, Hosken sought to design modern furniture that fit the changing needs of her generation—anticipating the very same ideals that would come to define the success of contemporary furniture companies like IKEA. The installation incorporates both reproductions made by Burin and actual

Hosken designs found on eBay, as well as various written correspondences that allude to the obstacles Hosken faced as a female designer despite her educational background and connections.

Through an arrangement of objects and archival documents, Burin's approach and reframing of the material engages the viewer in a critical investigation of the circumstances surrounding Hosken's short-lived career as a designer. Here, the artist takes on the role of exhibition designer, historian, and archivist offering the viewer an alternative narrative. The overall arrangement of the installation mirrors Hosken's designs, intentionally emulating the clean functional aesthetics of the "form-follows-function" ideology characteristic of modern architecture and industrial design of the twentieth century. This ideology and symbolic conception of form was made prominent through the success and acknowledgment of mostly male architects and designers of the Bauhaus sensibility—who sought to bridge the gap between art and industry, design and functionality. Burin's installation reconstructs, reframes, and perhaps even "redesigns" Hosken's diminished narrative contextualizing her story in the present. Burin situates

an undeniable relationship between historical narrative and design.

What social forces help articulate certain design vernacular? Conversely, to what extent does this vernacular help articulate current, past, and future social structures and ideologies? The investigation of ideology and design is perhaps most evident in the work of German-born multimedia artist, Sandra Erbacher. Her interest in the furnishings and design of institutional spaces like the corporate office expand the exhibition's scope beyond domestic furnishings. In her video **Garden of the Past, Garden of the Future**,

Erbacher investigates expressions of corporate bureaucracy in design and its aesthetic parallels with fascistic ideals of obedience, conformity, efficiency, and formalized hierarchy.

The artist's new video involves a choreographed sequence of slides containing varied images of standardized modern office furniture and classical architecture. The video's psychological and social resonance is amplified by an immersive soundscape that evokes a sense of mechanical efficiency and depersonalization, characteristic of automated methods

of mass production. Erbacher's use of images referencing neoclassical architecture and art, like Jacques-Louis David's **Oath of the Horatii** (1784), emphasize an ingrained ideological structure prevalent within products of modern design. David's painting presents a mixture of passion and rationality both in the compositional devices employed and in the subject matter depicted. Erbacher's use of such references seems to provoke a comparison between the functionality of design as a method of organization and rationalization, and our human engagement with it, inherently emotional and personalized. Erbacher's video and other 2-D artworks depict this tension, incorporating mundane scenes of

the corporate office and other institutional spaces designed to enforce systems of hierarchy and control. Erbacher's exploration of office furniture reveals ways in which design encourages and even enforces ideological trends.

This exhibition investigates and reveals furniture's unusual capacity for metaphorical engagement. Designed to function within our infinitely varied spaces of leisure, work, and play, interior furnishings are both contextualized by and designed in accordance with the existing social, historical, and cultural forces which continue to dictate 'form' in the broadest sense of the word. This capacity for

Sandra Erbacher, **Garden of the Past, Garden of the Future**, 2018



metaphorical engagement and subsequent persuasion of form expands our traditional understanding of the functional object, as it proposes a closer consideration of how we interact with such objects and the role they play in reflecting, preserving, and challenging the pervasive narratives and ideologies we construct.

Candice Bancheri
Terrana Curatorial Fellow
Fitchburg Art Museum



Katarina Burin, **Hosken Inc., ca. 1948–1951**, 2014–2018

KATARINA BURIN

Katarina Burin's installation **Hosken, Inc., ca. 1948–1951**, focuses on Fran Hosken's (1920–2006) legacy as one of Harvard University's Graduate School of Design's first female graduates and her work as a furniture designer. As a fellow at Harvard's Radcliffe Institute for Advanced Study (2017–2018), Burin conducted extensive research that is presented to the viewer through reproductions of Hosken's designs, actual Hosken furniture, and archival materials. Burin pays homage to Hosken's unacknowledged history and narrative, exploring ideas of legacy and documentation.

Katarina Burin, **Hosken Inc. 1948–1951**,
detail of ashtray and digital reprint of archival photograph of Fran Hosken, 2014–2018





Katarina Burin, **Hosken Inc., ca. 1948–1951**, detail of archival photographic silver gelatin reprint, 2014–2018



Katarina Burin, **Hosken Inc., ca. 1948–1951**, detail of Stacking Stools No. 675 designed by Fran Hosken, 2014–2018

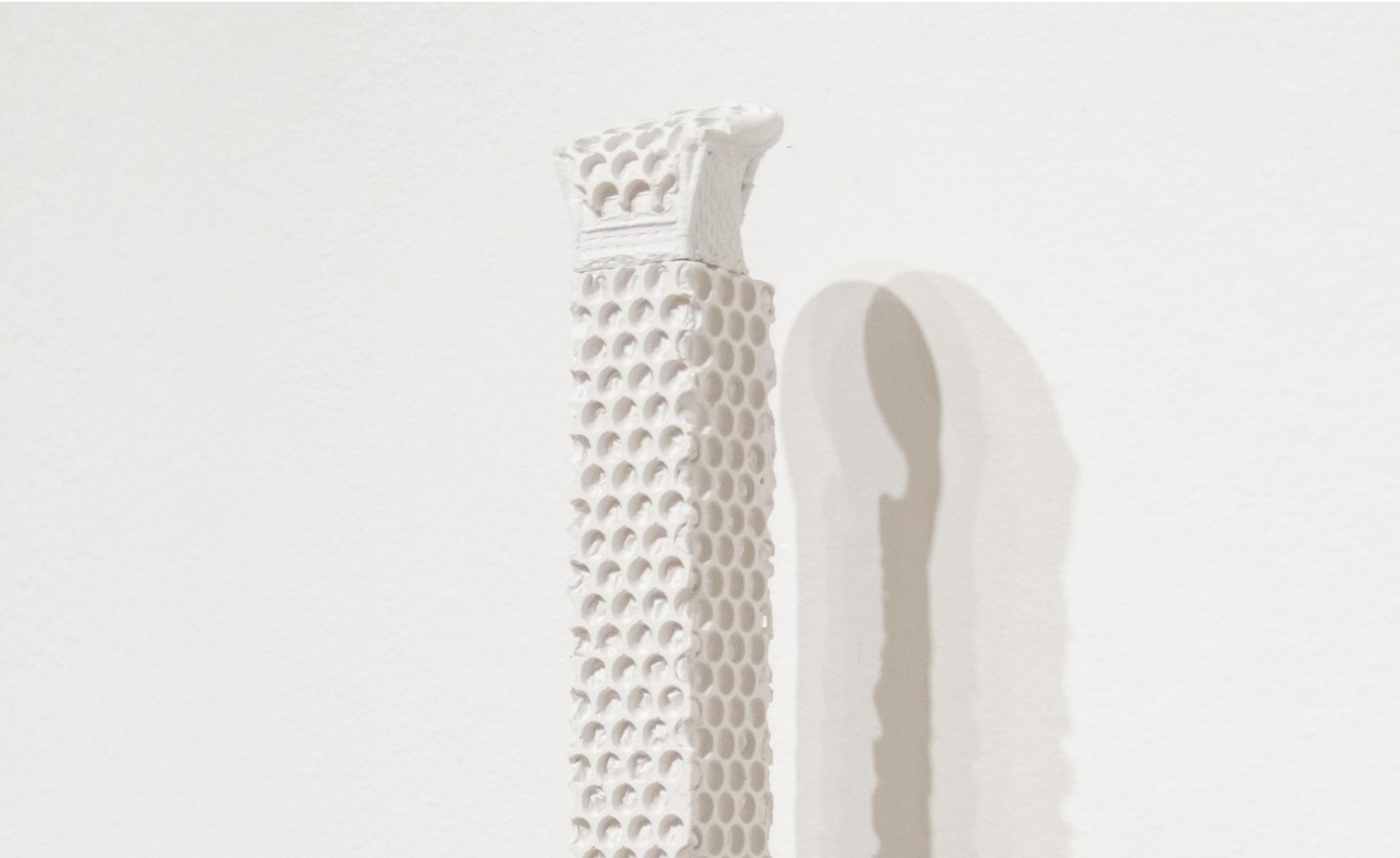
"My own work as an artist has long dwelt on marginal figures, fascinated by contexts as well as the afterlives of ideas and objects."

- Katarina Burin



CELESTE ROBERGE

Celeste Roberge integrates furniture into her sculptures as a symbol of the cultural artifacts that we use to define and explore history. Many of her **Miniature Stacks** reference historically significant artists like Meret Oppenheim and Donald Judd. For instance, Oppenheim's mahogany armchair is layered with fur that recalls her **Surrealist Object** (1936)—a found teacup, saucer, and spoon covered in Chinese gazelle fur. Each marks an important moment in art history, ranging from Surrealism (Oppenheim) to Minimalism (Judd) to the self-taught artist Emery Blagdon.



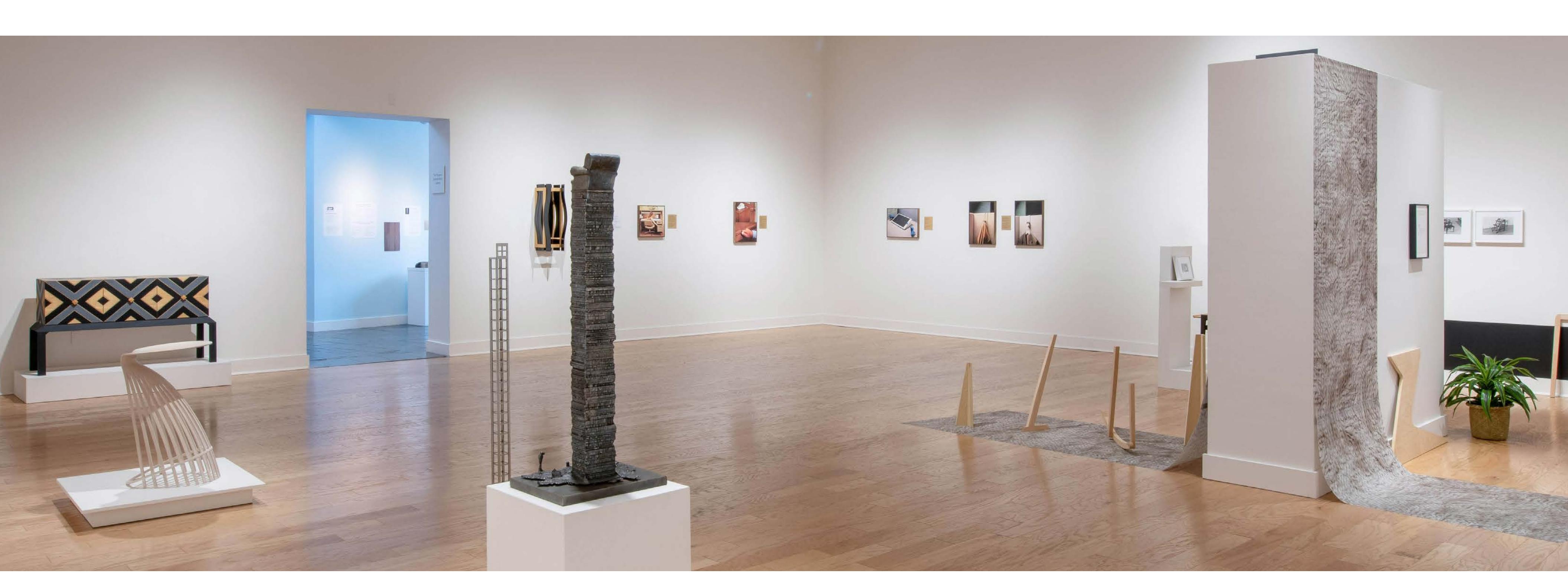
Celeste Roberge, **Bubble Chair for Kusama**, 2005



Celeste Roberge, **Stainless Steel Stack for Judd**, 2004 (front);
Stack for Emery Blagdon, 2013 (middle); **Fur Covered Chair for Meret Oppenheim #2**, 2007 (back)



Celeste Roberge, **Shadow Table/Shadow Chair** (detail), 2003/2004



SANDRA ERBACHER

Sandra Erbacher's multimedia work investigates expressions of corporate bureaucracy in design and its correlation with repressive ideals of obedience, conformism, efficiency, and formalized hierarchy. Her ongoing exploration of office furniture reveals ways in which design embraces ideology and exposes existing social structures.





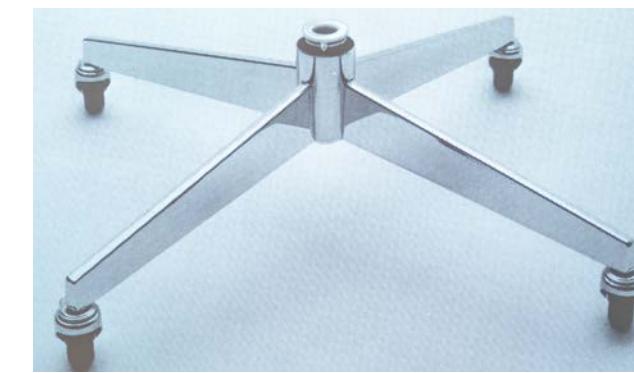
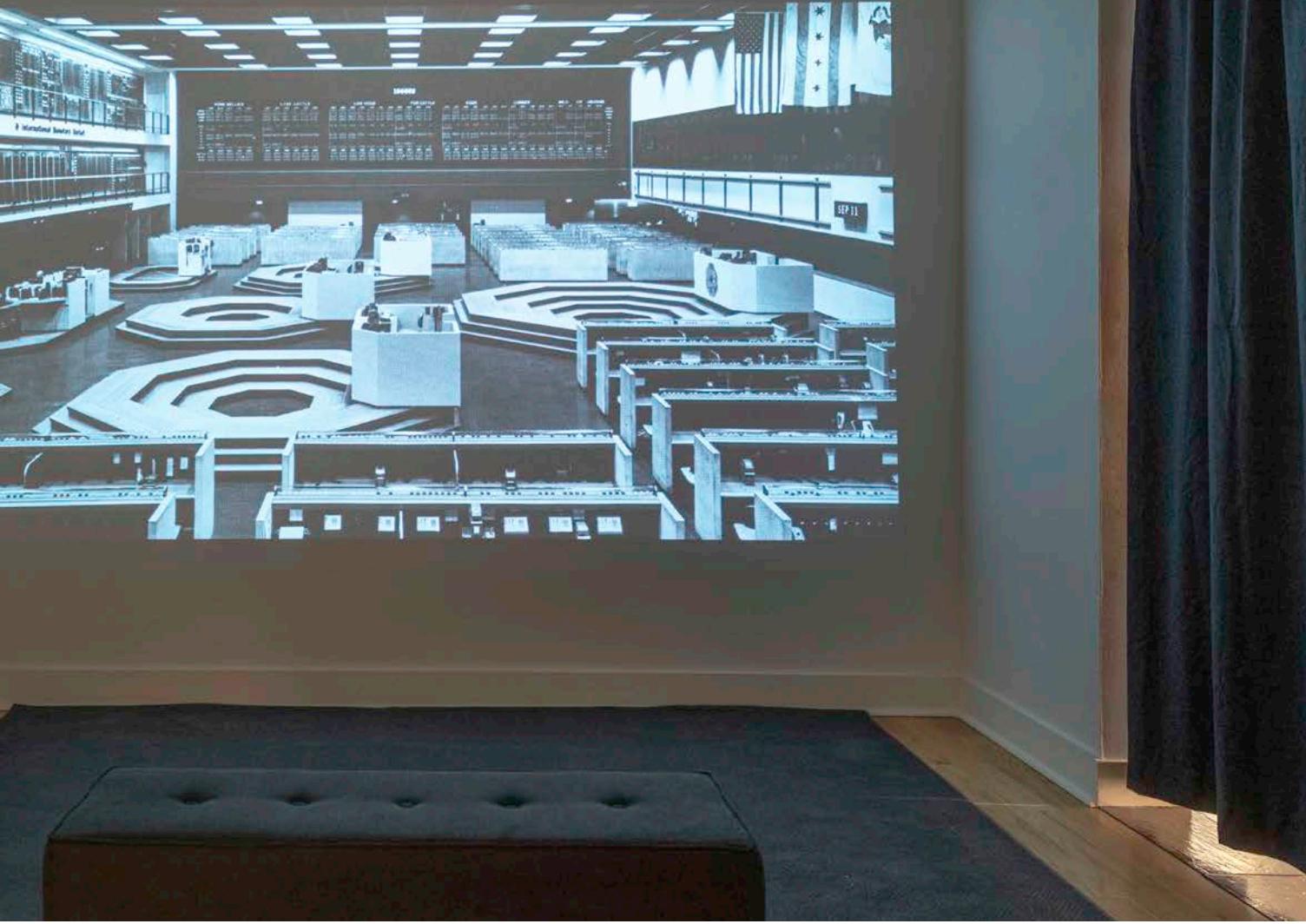
Sandra Erbacher, **The Appointment**, 2018

She didn't grow younger,
but she did stand still as time passed.
Apathy makes you neglect your
appearance, but she wasn't like that.
Her dishevelment was more on the
inside: either she had found pride in her
loneliness, or else she was so cut adrift
that she was no longer herself.
Neither happy or sad - merely beyond
all changes of facial expression.

There was more life in a glass of water.
When she took notes,
she became the blank sheet of paper,
when she picked up the phone,
she became the receiver,
and she became like a chair
when she sat down.

Garden of the Past, Garden of the Future deploys a thoughtfully choreographed sequence of slides that juxtaposes images of standardized modern office furniture and neoclassical art and architecture, among others that showcase systematic control. Informed by Edwin Black's book, **IBM and the Holocaust**, Erbacher's video examines

the American multinational corporation IBM's historically obscured involvement with the Nazi Regime and this example's broader implications. The immersive soundscape re-contextualizes and unites images with, as Erbacher states, "shared formal characteristics," which are prevalent in systems of hierarchy and control.



Sandra Erbacher, **Garden of the Past, Garden of the Future**, 2018





YURI KOBAYASHI

Yuri Kobayashi's furniture adapts traditional Japanese woodworking techniques to create elegant, conceptual sculpture and functional furniture. Kobayashi is an avid observer of the world around her, gravitating to the repetition of forms found in nature and architecture. As a non-native English speaker, Kobayashi began to think of the formal qualities of her work as a means to communicate abstract ideas through design.



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"[I strive] to depict facets of human nature that we all possess and share, in particular growth and emotional entities that accompany us throughout our life."

- Yuri Kobayashi



Yuri Kobayashi, **Reverie I and II**, 2016

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LIZ SHEPHERD

Liz Shepherd's exploration of 1970s Heywood-Wakefield catalogues inspired her new installation **Hers & His: 2018**. Shepherd was struck by the gendered language used by the company, which produced furniture in Gardner, Massachusetts from 1897 to 1979. For example, one passage reads: "A snug corner, a deep welcoming chair, a rack of books, an apple—and the rich warmth

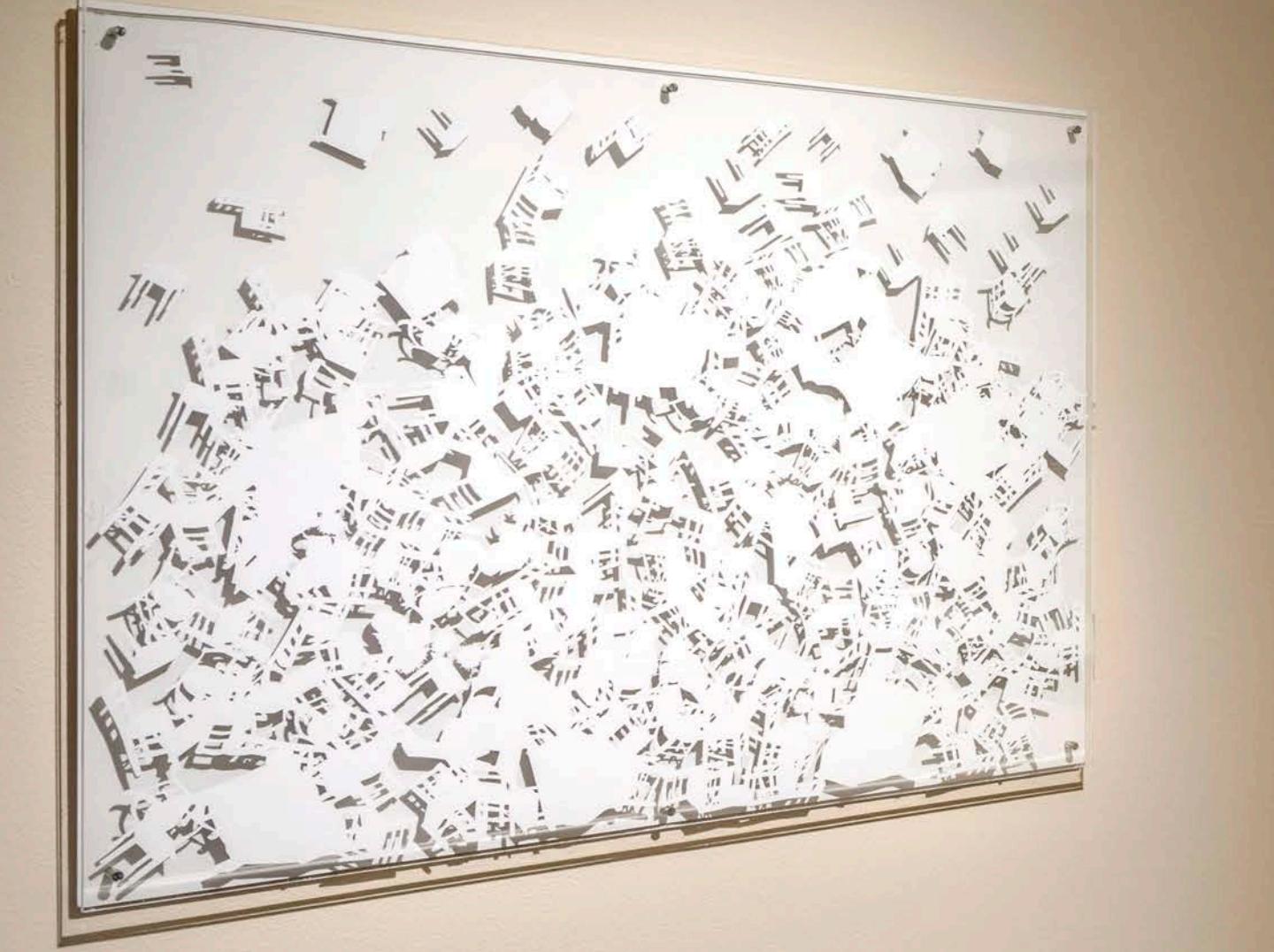
of hand-finished wood make this a man's haven. And when he's not taking his ease, the lady of the manor can nip in for a nap." Shepherd based her wall-mounted, silkscreened plywood couches, chairs, and ottomans on the company's iconic New England designs, considering the way colors, patterns, and furniture have been advertised as male or female based on cultural norms.

"I appropriate and alter domestic objects,
mostly furniture, as metaphors for family
illness and dysfunction."

-Liz Shepherd



Liz Shepherd, **Untitled (blue)**, 2005



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Liz Shepherd, **Van Gogh's Furniture**, 2007



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Liz Shepherd, **Chairs**, 2006

SARAH MALAKOFF

Sarah Malakoff's photographs of domestic settings, although devoid of human subjects, function as intimate portraits ripe with narrative and personal nuance. Her interest is in the psychological aspects of these spaces.



Sarah Malakoff, **Untitled Interior (telescopes)**,
from **Second Nature** series, 2011



Sarah Malakoff, **Anne and Betsy**, from **Interior Portraits** series, 2014

Malakoff's domestic scenes are defined by carefully curated lighting and saturated color, achieved through long exposure. According to the artist, "in my images, architecture and furnishings appear as uncanny nature." Furniture proposes emotional or symbolic associations through the artist's framing of these objects in relation to each interior's supporting architecture and decor.



Sarah Malakoff, **Untitled Interior (world)**, from **Second Nature** series, 2010

JUDY KENSLEY MCKIE

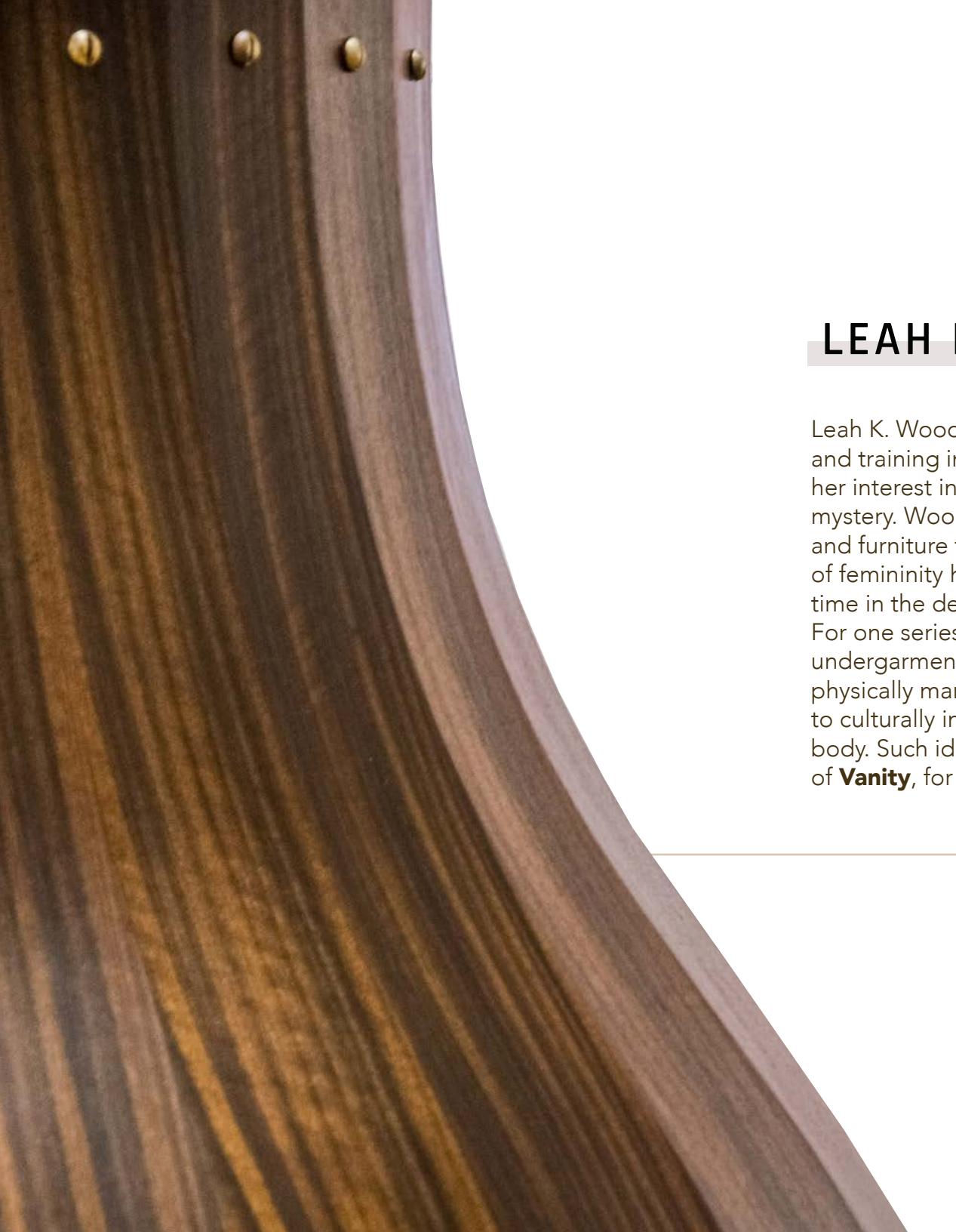
Judy Kensley McKie's designs conform to function, while achieving an emotional impact. McKie has stated: "You can't do anything you want, but I have always felt strongly about wanting to make things that are completely functional *and* interesting visually." Rather than adhering to the reductive geometric aesthetics of Minimalist design that defined the era in

which she began crafting furniture, she began to create sleek, stylized animals in the form of furniture or pieces with lively geometric patterns. McKie found inspiration in Pre-Columbian, ancient African, Greek, and Native American representations of animals, and from these developed her own visual language for furniture.



Judy Kensley McKie, **Dog Bites Tail Table/Bench** (edition of 8), 2010





LEAH K. WOODS

Leah K. Woods's furniture reflects her talent and training in woodworking, as well as her interest in expressing surprise and mystery. Woods's work now spans sculpture and furniture that engages with how ideas of femininity have been expressed over time in the design of women's fashion. For one series of work, she investigated undergarments, like corsets, as objects that physically manipulate the body to conform to culturally imposed ideals of the female body. Such ideas are reflected in the design of **Vanity**, for example.



Leah K. Woods, **Vanity**, 2008



Leah K. Woods, **Clothe Cabinet** (detail), 2006

Another piece, **Clothe Cabinet** was inspired by a dress that actress Hilary Swank wore to the Oscars in 2005. Such explorations add emotional and psychological charge to her furniture.





SAMANTHA FIELDS



Samantha Fields's uses a multitude of material, ranging from store bought tulle and yarn to the recent addition of sleek furniture legs cast in porcelain and coated in vitreous china. The artist has stated that she engages with a range of familiar traditions like sewing, crocheting, and beading and materials in order to build from people's pre-existing associations with such things. Her work challenges cultural and historical associations with these types of handiwork as they relate to the domestic sphere and the history of female labor. Fields's playful and confrontational artworks use the furniture leg as a stand-in for the female body situated in the domestic realm.



Samantha Fields, *The Venus of Ramsdale* (detail), 2018



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Samantha Fields, **Origin** (detail), 2018

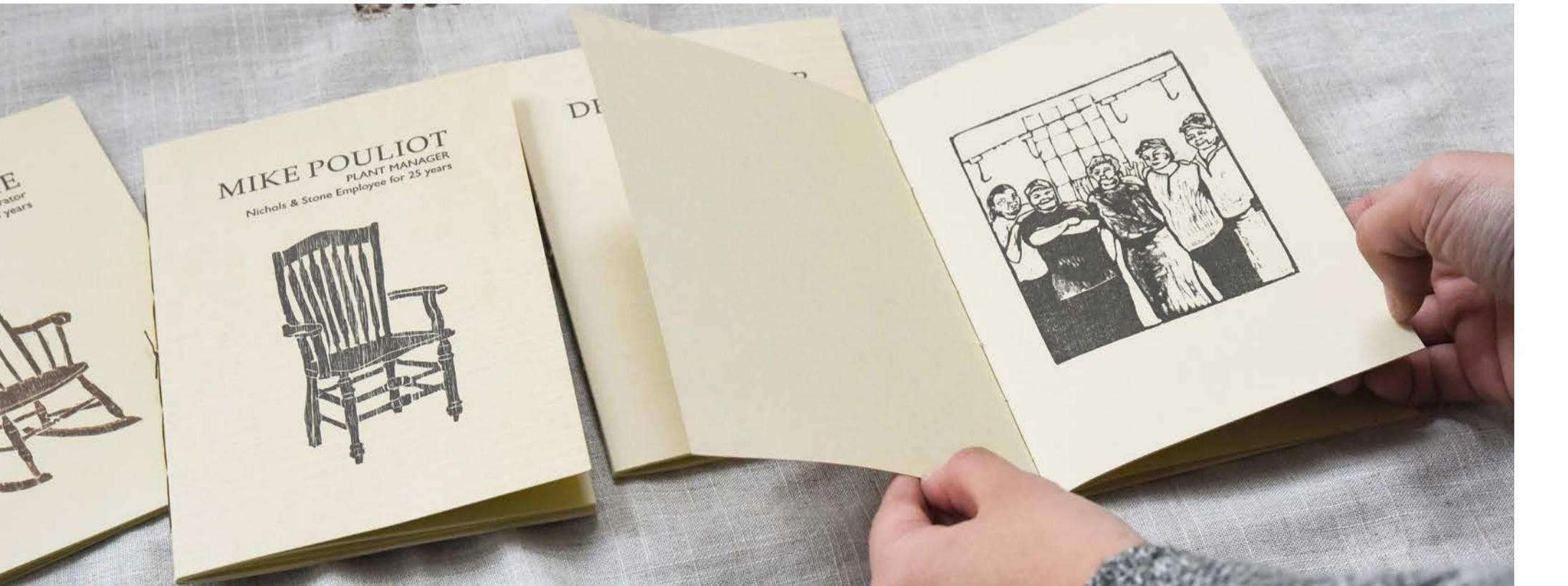


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TRACIE POULIOT

"I care about the intersection of art and people. I make art to tell a story, make someone smile, deepen a connection or to mark important events. I embrace sentimental value and I strive for my art to be accessible to everyone. I value working alongside others to produce something together."



Tracie Pouliot and her collaborators pay tribute to Gardner's history of furniture manufacturing through the **Chair City Oral History Book Project**. Laced with personal anecdote, these documented narratives reveal a dedication and collective pride in the craft of furniture production, as well as a

commitment to the community from which those shared values emerged. Pouliot is a self-described community artist. Through **Chair City**, she engages the public via ongoing events, workshops, and an active storefront in Gardner, Massachusetts.



Tracie Pouliot and Collaborators at the Chair City Community Workshop, **Chair City Oral History Book Series**, 2015–2018

EXHIBITION CHECKLIST

KATARINA BURIN

Hosken Inc., ca. 1948–1951



Katarina Burin
Hosken Inc., ca. 1948–1951
2014–2018
mixed media installation comprised of: replica of Hosken Stacking Tray Tables (2014), reproductions of Hosken furniture leg designs (2018), digital reprints of archival photographs of Fran Hosken (2018), archival photographic silver gelatin reprints (2014–2018), Stacking Stools No. 675 designed by Fran Hosken (1948–1951), Fran Hosken's letters and correspondence (1950–1952).
Courtesy of the artist and Ratio 3 Gallery. Archival materials courtesy of the Harvard Graduate School of Design's Frances Loeb Library. Special thanks to Ines Zalduendo.

SANDRA ERBACHER



Sandra Erbacher
Garden of the Past, Garden of the Future
2008
video
Courtesy of the artist



Sandra Erbacher
The Accountant
2018
di-bond mounted print in walnut frame, brushed and engraved aluminum plaque
22" x 17" each; 7" x 5 ½"
Courtesy of the artist



Sandra Erbacher
The Call
2018
di-bonded mounted print in walnut frame, brushed and engraved aluminum plaque
22" x 17"; 7" x 5 ½"
Courtesy of the artist

SANDRA ERBACHER



Sandra Erbacher
The Secretary
2018
di-bonded mounted print in
walnut frame,
brushed and engraved
aluminum plaque
17" x 22"; 7" x 5 1/2"
Courtesy of the artist



Sandra Erbacher
The Appointment
2018
di-bonded mounted print in
walnut frame,
brushed and engraved
aluminum plaque
16" x 16"; 7" x 5 1/2"
Courtesy of the artist

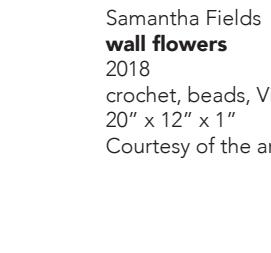
SAMANTHA FIELDS



Samantha Fields
The Venus of Ramsdale
2018
fabric, beads, sequins, crochet,
pool, vitreous china, fishing
poles, mirror
Approximately 84" (with
pedestal) x 30" in diameter
Courtesy of the artist



Samantha Fields
Origin
2018
fabric, yarn, beads, fringe,
Vitreous China, fingernail polish
60" x 36" x 12"
Courtesy of the artist

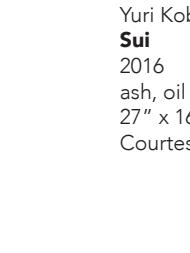


Samantha Fields
wall flowers
2018
crochet, beads, Vitreous China
20" x 12" x 1"
Courtesy of the artist

YURI KOBAYASHI



Yuri Kobayashi
Reverie I and II
2016
white oak, oil
(left) 37" x 6 1/2" x 5"
(right) 37" x 7 1/2" x 5"
Courtesy of Gallery NAGA



Yuri Kobayashi
Sui
2016
ash, oil
27" x 16" x 16"
Courtesy of Gallery NAGA



Sarah Malakoff
**Untitled Interior (red
lanterns)**,
from **Second Nature** series
2009
digital C print
22" x 27"
Courtesy of the artist
and Howard Yezerski Gallery



Sarah Malakoff
Untitled Interior (telescopes),
from **Second Nature** series
2011
digital C print
22" x 27"
Courtesy of the artist
and Howard Yezerski Gallery



Sarah Malakoff
Untitled Interior (world),
from **Second Nature** series
2010
digital C print
22" x 27"
Courtesy of the artist
and Howard Yezerski Gallery

SARAH MALAKOFF

(continued)



Sarah Malakoff
Untitled Interior (sofa and tree),
from **Second Nature** series
2010
digital C print
23" x 23"
Courtesy of the artist
and Howard Yezerski Gallery



Sarah Malakoff
Untitled Interior (blizzard),
from **Second Nature** series
2005
digital C print
30" x 40"
Courtesy of the artist
and Howard Yezerski Gallery



Sarah Malakoff
Untitled Interior
(canoe table), from **Second**
Nature series
2002
digital C print
20" x 30"
Courtesy of the artist
and Howard Yezerski Gallery



Sarah Malakoff
Anne and Betsy,
from **Interior Portraits** series
2014
digital C print
22" x 27"
Courtesy of the artist
and Howard Yezerski Gallery

JUDY KENSLEY MCKIE

Judy Kensley McKie
Dog Bites Tail Table/Bench
(edition of 8)
2010
cast bronze
18" x 42" x 18"
Courtesy of Gallery NAGA



Judy Kensley McKie
File Cabinet with Squares
2013
carved basswood, milk paint
30" x 52" x 17"
Courtesy of Gallery NAGA



Judy Kensley McKie
Glass Top Table
with Dogs #11
1984
walnut, ash, glass
34" x 60" x 18"
Courtesy of the Fuller Craft
Museum, Brockton, MA

TRACIE POULIOT

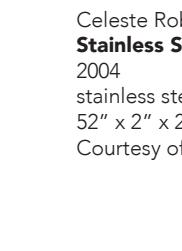
Tracie Pouliot and Collaborators at
the Chair City Community Workshop
Chair City Oral History Book
Series: Dale Lucier, 2015; Ann
Ouellette, 2016; Mike Pouliot,
2016; Guy Savoie, 2016; Denis
Boucher, 2017; Kathy Casavant,
2017; Barbara Surocki, 2018
bookarts and printmaking
5 1/4" x 7 1/2" x 1/4"
Courtesy of the artist



CELESTE ROBERGE



Celeste Roberge
Fur Covered Chair for Meret Oppenheim #2
2007
fur, plywood, mahogany
14" x 2 1/4" x 2"
Courtesy of the artist



Celeste Roberge
Stainless Steel Stack for Judd
2004
stainless steel
52" x 2" x 2 1/4"
Courtesy of the artist



Celeste Roberge
Wax Chair for Beuys #2
2007
wood, beeswax
20" x 1 3/4" x 2"
Courtesy of the artist



Celeste Roberge
Stack for Emery Blagdon
2013
cast iron, carbon steel
27 1/4" x 8 1/4" x 9 3/4"
Created in Arts/Industry, a
residency program of the John
Michael Kohler Arts Center that
takes place at Kohler Co.
Courtesy of the artist



Celeste Roberge
Bubble Chair for Kusama
2005
plaster, resin
25" x 2" x 2"
Courtesy of the artist



Celeste Roberge
Shadow Table/Shadow Chair
2003/2004
wood, black slate
Table: 4 1/2" x 3 1/2" x 9 3/4"
Chair: 3" x 3" x 2"
Courtesy of the artist

LIZ SHEPHERD



Liz Shepherd
Van Gogh's Furniture
2007
hand-cut paper
26 1/2" x 35 1/2" x 3/4"
Courtesy of the artist



Liz Shepherd
Dressers
2006
intaglio
30" x 40 1/2"
Courtesy of the artist



Liz Shepherd
Untitled (blue)
2005
found objects and wood
size variable, approximately
40" x 36" x 30"



Liz Shepherd
Chairs
2006
intaglio
27 1/2" x 32 1/2"
Courtesy of the artist



Liz Shepherd
Hers & His: 2018
silkscreen on plywood
dimensions variable: 14' x 19'
Courtesy of the artist

LEAH K. WOODS



Leah K. Woods
Vanity
2008
dyed walnut wood, Australian
walnut veneer, Afromosia
veneer, brass hardware, leather
seat
52" x 53" x 53"
Courtesy of the artist



Leah K. Woods
Denuded
2010
maple wood, dyed walnut
wood, brass hardware
31" x 15" x 15"
Courtesy of the artist



Leah K. Woods
Clothe Cabinet
2006
cherry wood, maple wood,
fabric
63" x 10" x 9"
Courtesy of the artist

This catalogue accompanies the exhibition
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