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The Burke Prize reinforces the Museum of Arts and Design's commitment to celebrating the next generation of artists working in and advancing the disciplines that shaped the American studio craft movement. Named for Marian and Russell Burke, two passionate collectors of craft and longtime supporters of MAD, the prize is an unrestricted award of \$50,000 given to a professional artist age forty-five or under working in glass, fiber, clay, metal, and/or wood. The winner was selected by a jury of professionals in the fields of art, craft, and design. The prize is accompanied by *Burke Prize 2019*, an exhibition of the winner and fifteen finalists.

Winner

Indira Allegra, Oakland, CA

Finalists

Elizabeth Alexander, Winston-Salem, NC

Bisa Butler, West Orange, NJ

Amber Cowan, Philadelphia, PA

Tanda Francis, Brooklyn, NY

Bojana Ginn, Decatur, GA

Raven Halfmoon, Norman, OK

Salvador Jiménez-Flores, Chicago, IL

Lauren Kalman, Detroit, MI

Helen Lee, Madison, WI

Linda Lopez, Fayetteville, AR

Jaydan Moore, Richmond, VA

Sophia Narrett, Brooklyn, NY

Sara Rahbar, New York, NY

Julie Schenkelberg, Detroit, MI

Sarah Zapata, Brooklyn, NY

Jury

Julia Bryan-Wilson

Doris and Clarence Malo Professor of Modern and Contemporary Art, University of California, Berkeley
Adjunct Curator, Museu de Arte de São Paulo

Valerie Cassel Oliver

Sydney and Frances Lewis Family Curator of Modern and Contemporary Art, Virginia Museum of Fine Arts

Cannupa Hanska Luger

Artist

2018 Burke Prize Winner

The twenty-first century is turning into a transformative era for the advancement of craft in the United States. Global movement is surfacing gifted artists who are expanding and enriching our knowledge of materials and techniques. Technology is integrating with the field in new and surprising ways. The Museum's Burke Prize captures this excitement and elevates the emerging voices expanding the field of craft.

Established in 2018 through the extraordinary generosity of the Museum's longtime supporters Marian and Russell Burke, the Burke Prize fosters the artistic development of the next generation to ensure craft's continuing vital role in contemporary art. The exemplary works produced by the 2019 class of finalists illustrate the powerful shifts that have occurred and are continuing to change the future of the handmade, craft, and technology. We are delighted to share these artists' achievements with the world.

Thank you to the Burkes for their dedicated support of the Burke Prize and for everything they do for the Museum of Arts and Design. Our jurors—Julia Bryan-Wilson, Valerie Cassel Oliver, and Cannupa Hanska Luger—also deserve our gratitude. And finally, congratulations to the curators of *Burke Prize 2019*, MAD Assistant Curator Samantha De Tillio and Assistant Manager of Curatorial Affairs Angelik Vizcarrondo-Laboy, the latter of whom oversees the prize, with thanks to Curatorial Assistant Alida Jekabson, who supported them in organizing the exhibition.

Chris Scoates

Nanette L. Laitman Director

This catalogue marks the second year of the Burke Prize, a \$50,000 unrestricted grant to an artist forty-five or under working primarily in clay, glass, fiber, wood, or metals. As we embarked on the 2019 cycle, evidence of the rich community of makers in craft was abundant. The jurors combed through hundreds of strong submissions to reach the exemplary cohort presented in *Burke Prize 2019*, an exhibition of the fifteen finalists and the winner. The artworks in the exhibition, selected to be indicative of the respective artists' oeuvres, are marked by timely reflection on what it means to be American today. They encompass a wide range of themes, including explorations of the dualities of the immigrant experience, reflections on the past through the lens of material culture, and meditations on whose stories get memorialized.

Craft is inherently performative, as evidenced by the bodily way in which makers manipulate their materials: the intimately tactile process of building the walls of a pot on a wheel, for example, or the dauntingly physical and team-based nature of glassblowing. In recent years, the physicality of craft processes has given rise to performative craft, in which artists foreground the process of making, precipitating connections between the work, the audience, and larger issues of concern. This approach is fundamental to the practices of Indira Allegra and Lauren Kalman, both of whom investigate the relationship of craft to the body. Allegra uses the framework and language of weaving to explore material, political, and emotional tensions. She activates weaving instruments through movement and dance, using her body as the metaphorical thread of the warp, to rewrite the history of women's labor in fiber and shift dynamics of power between the loom and the body. Kalman, too, starts with traditional craft practices, applying metalworking and jewelry making to ideological and political considerations of adornment and the history of Modernism. She critically reframes expectations of the female body through delicately rendered objects that she activates with her own body and documents through photography and film. The works' unorthodox functions subvert notions of beauty and attraction by bringing to light the pain and discomfort endured in pursuit of their attainment.

Linda Lopez and Helen Lee explore the nuances of cultural transition through language and the tensions between the maintenance and assimilation of immigrant cultures. Lopez's candy-colored ceramic sculptures are born of the language she experienced growing up in a multilingual immigrant household, where her Vietnamese mother and Mexican father personified their domestic surroundings through inventive language. Embracing fantasy, Lopez created a visual language that endows objects with a similar sense of animation. Likewise, Lee explores the transformational nature of language as informed by her experiences and cultural background as a second-generation Chinese American. She investigates the inherent and unintentional consequences of bilingualism in the form of mistranslations, misinterpretations, and other communication challenges, as well as the complexities of her own cultural duality.

Cultural heritage, immigrant experience, and identity also figure strongly in the work of Bisa Butler, Tanda Francis, Raven Halfmoon, Salvador Jiménez-Flores, Sarah Zapata, and Sara Rahbar. Butler's kaleidoscopic quilts, constructed from vintage and contemporary textiles, began as a series of portraits of family members. Since then, the project has expanded to include compositions that celebrate visions of black life and give voice to forgotten histories. Francis likewise creates works that focus on black histories: her

monumental sculptures depict subjects of African descent for personal and public spaces. Francis disrupts the traditional monument by questioning whom society chooses to commemorate and reinforcing the importance of black female figures—an especially relevant pursuit in a time when many Americans are debating the role and subject matter of public sculptures.

Halfmoon creates ceramic sculptures that reflect her identity as a Native American (Caddo Nation) woman living in the United States, and explore the dichotomy between Native self-identity and the constructed perceptions of indigenous culture. Through the emblazoning of audacious statements such as "STILL HERE" on her work, she challenges the widespread assumption that indigenous culture is a thing of the past. Jiménez-Flores' multidisciplinary work focuses on themes of migration, stereotypes, cultural appropriation, and the complexities of Mexican-American cultural identity. His practice prioritizes the depiction of Latinx people to ensure their representation in art for future generations. Zapata uses labor-intensive textile processes to investigate her queer Latinx identity. She combines American rug-making with traditional Andean weaving techniques interspersed with commonplace objects, such as hairweave and mannequin parts, to explore female eroticism. Rahbar left her homeland of Iran during the period of upheaval that followed the Iranian Revolution and the start of the Iran–Iraq War, and her work seeks to convey the sharply contrasted feelings of separation and belonging inherent in her diasporic experience. The artist's personal experience frames a larger exploration into nationalism, violence, and the complexity of the human condition.

Amber Cowan, Jaydan Moore, Julie Schenkelberg, Elizabeth Alexander, and Sophia Narrett repurpose or reimagine domestic objects and decorative arts to reflect on American culture. Cowan transforms broken and discarded American decorative glass tableware into vignettes that explore mythological and personal narratives. She alters the glass by melting down the raw cullet (broken pieces of glass) and further transforms it—using a torch, bonsai shears, and presses—into a multitude of botanical tendrils, flowers, leaves, and beads, which she then assembles into her striking compositions. Moore's practice centers on themes of memory and transformation. He deconstructs found silver-plated tableware from the 1940s to the 1970s and reassembles it into sculptures and wall hangings. The altered heirlooms commemorate the life of the vintage tableware, demonstrating how sentimental and monetary values change as objects are passed down generationally. Similarly, Schenkelberg employs discarded materials scavenged from scrapyards and abandoned domestic and factory buildings throughout the Midwest that speak to the area's bygone industrial history and subsequent economic hardship. She assembles these materials alongside casts of personal items to investigate the nature of objects as receptacles of familial and collective memory.

Alexander uses painstaking processes to deconstruct domestic materials such as wallpaper, with which she creates sculptures, installations, and multimedia artworks. She employs pattern and ornamentation to explore the intersection of traditional gender roles and social class through a feminist lens. Narrett makes embroidered wall hangings that emphasize her training as a painter, setting erotic encounters alongside images sourced from popular culture and the Internet. This juxtaposition imbues her work with an unexpected, fantastical quality that conveys the complexity of contemporary intimate relationships.

Bojana Ginn's practice straddles the worlds of mathematics, science, and art and is particularly concerned with the ethics of transhumanism (the use of science and technology to accelerate human evolution). Her multimedia light installations investigate questions of humanity and nature in an increasingly digitally engineered world, a germane inquiry in the age of growing artificial intelligence.

Each of the artists featured in *Burke Prize 2019* has an impressive body of work, and when considered together, an exciting picture of contemporary craft in the US emerges. We hope that the connecting threads outlined here will unfold organically for visitors, prompting a consideration of the role of craft in the United States today and the potential it holds for the future.

Samantha De Tillio
Assistant Curator

Angelik Vizcarrondo-Laboy
Assistant Manager of Curatorial Affairs

2019 Winner

Indira Allegra

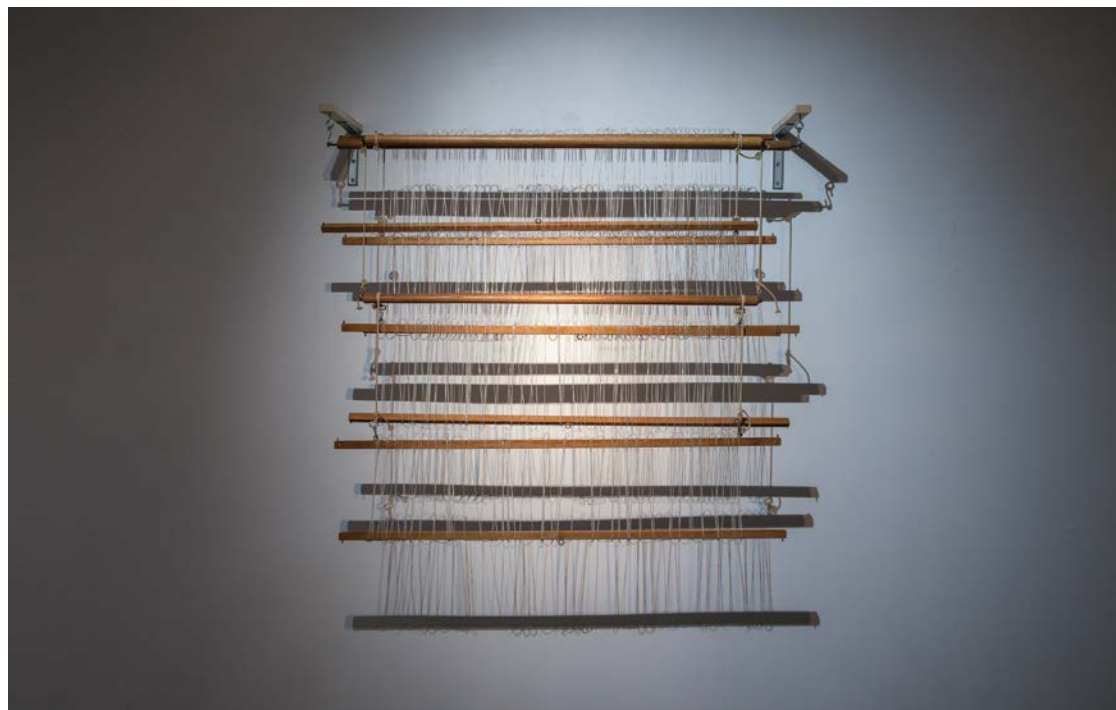


United States, born 1980;
lives in Oakland, California

Indira Allegra makes sculptures, performances, texts, and installations that investigate memorial practices and the unseen forces of generational trauma. She uses the ideology and methodology of weaving to explore the repetitive intersections of forces held under tension, be they material, social, or emotional. Allegra holds a Bachelor of Fine Arts, with high distinction, from California College of the Arts, where she studied visual studies, writing, and textile. She also earned an Associate of Applied Science in Sign Language Interpretation from Portland Community College and studied biology at Yale University. She has received the Artadia Award (2018), Tosa Studio Award (2018), Mike Kelley Foundation for the Arts Artist Project Grant (2018), MAP Fund Grant (2018), and Windgate Craft Fellowship (2016), among other accolades.

Lineage IV (from "BODYWARP"), 2017.
Wood and steel, 3 1/2 x 4 1/4 x 36 in.
[8.9 x 10.8 x 91.4 cm]





Top *Casting III* (from "BODYWARP"), 2017.
Video, TRT 00:00:50. Videography by
Lindsay Tunkl

Bottom *Lineage VI* (from "BODYWARP"), 2017.
Wood, steel, hemp, and polyester,
36 × 36 × 6 in. (91.4 × 91.4 × 15.2 cm)

Making, doing, creating, handworking, transforming: craft implies motion. This year's Burke Prize awardee, Indira Allegra, emphasizes how traditional textile techniques such as weaving are not just activities but also actions, through the creation of performances that engage the entire body. Works such as her "BODYWARP" series focus on weaving as an operation of tension—at once literal (think of the warp held taut) and metaphoric—as the artist inserts her own physical form into looms, exploring the lyrical and political possibilities of black queer female presencing. Allegra embodies the future of craft celebrated by the Burke Prize through tactile investigations of the past that continue to be searingly relevant, activating cloth as a holder of memory to provide cogent and timely critiques of anti-black racism, sexism, and homophobia. Her work is often site-specific, as she seeks to excavate and make visible histories contained in places and architectures.

Utilizing fiber as well as video, poetry, wood, and metal in her performative cross-disciplinary practice, she is at the forefront of artists integrating new media technologies into their craft-based works. For instance, in her digital weaving installation *Blackout*, she interleaved statements made by families of African Americans killed by police (including Tamir Rice, Eric Garner, and Yvette Smith) with patterns of serge twill, the fabric used for police uniforms. By weaving the texts into the textile in a dynamic animation, Allegra depicts these expressions of grief and anger flickering in and out of visibility in a constant struggle to be acknowledged. And with *Open Casket*—another artwork about racialized trauma and loss—she explores the potency of crepe, the material used to line caskets, in a large-scale installation that incorporates testimony by women mourning loved ones lost to police violence.

Born in Detroit, Michigan, and now based in Oakland, California, she holds a degree from California College of the Arts and has exhibited widely, including at the Museum of the African Diaspora and Yerba Buena Center for the Arts. Her handwoven pieces shuttle between the representational and the abstract; she approaches the construction of weavings as she does the creation of a piece of writing, with a focus on the layering of meaning through materials. In *Woven Account*, for example, she incorporates newspaper accounts of hate crimes against lesbian, gay, bisexual, transgender, and two-spirit people in a wall-based textile whose unraveling texture communicates a sense of agitation. Across her wide-ranging oeuvre, Allegra marries a careful attention to formal details with a commitment to the social dimensions of fabric. She epitomizes a dynamic, forward-looking orientation to craft that learns from the past in order to speak to the future.

Julia Bryan-Wilson

Doris and Clarence Malo Professor of Modern and Contemporary Art,
University of California, Berkeley
Adjunct Curator, Museu de Arte de São Paulo

One of the joys of engaging with contemporary art practice is witnessing the unfolding of history as it happens. I have always enjoyed being both a participant in that unfolding and an observer of its effects on the field. Given my interest in the world of artists whose work celebrates malleability in art, I was grateful for the invitation to review the healthy pool of submissions for this year's Burke Prize at the Museum of Arts and Design.

One of the sections of the application asked for the artists' thoughts on the future of craft. I was elated at the number of artists who understand their practice within the context of a tradition, but who also see themselves as part of a generation that continues to push the boundaries of craft. Among the applicants were artists formally trained in traditional craft practices, as well as those formally trained in painting, sculpture, and other genres who came to craft as a space of engagement by way of a teacher, fellow artist, or icon in the field. Other applicants have sought to collapse the false binary between fine art and craft by breaking free of the strictures of visual art genres and disciplines such as dance and music, upending conventions and opening the door wide for new language and forms to emerge.

Reviewing such a wide range of submissions, covering the full spectrum of practices from fiber to wood turning, metalsmithing, and glassblowing, provided a platform for earnest dialogue not only among the panel, but also among the works under consideration. Many artists understand their practice in the context of our larger social landscape and utilize their artistic voices toward a critical discourse. Those artists speak to issues of immigration, the backlash being experienced by the LGBTQ community, gun violence, and violence against women and people of color. Their inventive, critically engaged approaches to creating strong and compelling work imbued me with optimism, and provoked meaningful and generous exchange. And while my fellow jurors and I deliberated the merits of a number of artists, we were unanimous on this year's recipient, Indira Allegra.

I had not known of Allegra's work prior to reviewing her submission, but was immediately struck by the clear resonance of her practice. Working primarily in fiber, she has incorporated sculpture to create installations in which she also performs. Through poetry, movement, and performative works, she has pushed fiber into the realm of "environments" that are both staged and enacted upon, to speak against violence dealt upon black bodies as well as the ongoing trauma that violence produces. Speaking on the San Francisco radio station KQED, Allegra said,

I'm embodying all sort of marginalized identities, so how can I use that tension on the loom? Instead of putting thread on the loom, what if I put my body on the loom? What kind of fabric results?

The outcome of her investigation is a provocative practice that makes a bold statement about the future of craft and its ability to engage the public. I am proud to participate in extending the lineage of the Burke Prize with the selection of Indira Allegra as the 2019 recipient. I commend the Museum of Arts and Design and its staff for the development of this award, and Marian and Russell Burke for their patronage.

Valerie Cassel Oliver

Sydney and Frances Lewis Family Curator of Modern and Contemporary Art, Virginia Museum of Fine Arts

James Baldwin once stated, "The purpose of art is to lay bare the questions which have been hidden by the answers." Indira Allegra's practice is the embodiment of this aphorism. Through thoughtfulness and care, Allegra develops work that sustains the balance between gut-wrenching trauma and the grace of the human condition. Her work spans many genres, but what comes through most significantly to me is the endurance it both requires and represents. This is why it was my pleasure, along with my fellow jurors, to select Allegra as this year's recipient of the Burke Prize.

Allegra has the critical presence of mind to link weaving customs and social change. The binary aspect of stacking information in our digital era is an extension of very old weaving practices; tension as a primary force is embedded in both. Allegra engages the twenty-four-hour news cycle and the quick-scrolling social media feed with patience, illuminating the maintenance necessary to prevent our ancestors from becoming lost in the present. In doing so, she guides us far into the future while allowing us to be accountable to the knowledge of our elders. We make mistakes, and we must be aware of them in order to correct and adapt, to sustain. Understanding that craft is an ongoing intergenerational learning process, changing as materials and approaches evolve, Allegra becomes the edge of that process. In fact, her work celebrates process, bolstering it as a supreme aspect of craft. The process is missing in American culture. Society is stripped of the knowledge of production, and Allegra's work helps to restore that knowledge, to make us remember.

The act of making as a performance and invocation creates a space that blurs the illusory line between studio and exhibition. This, in my opinion, is the future of craft: the establishment of a boundless practice that recognizes there is no separation between artist and art, no edge that defines theory and practice—everything is, and that is all. Innovation and adaptation to a changing world blend beautifully in work that utilizes digital media and textile traditions simultaneously. Every aspect of material is consciously considered and effectively applied. Data transforms into code, which transforms into warp and weft, which in turn rematerializes as textile, treated with clarity, respect, and understanding. The weaver becomes society, and our attention or lack thereof becomes the content and context of the weave. It is humbling to witness Allegra's endurance and grace as a performer, weaving in the viewer, gently forcing us to be more than voyeurs, to participate and to be accountable. Her work is both social and civic, and beautiful to see.

Indira Allegra, I thank you for your devotion to your craft. I thank you for your sacrifice and agency as you remove the veil of indecency. I acknowledge the validity of your work within the Museum of Arts and Design, and its power as a beacon for the future of craft.

Cannupa Hanska Luger

Artist

2018 Burke Prize Winner

Julia Bryan-Wilson is the Doris and Clarence Malo Professor of Modern and Contemporary Art at the University of California, Berkeley. She is the author of the books *Art Workers: Radical Practice in the Vietnam War Era* (2009); *Art in the Making: Artists and Their Materials from the Studio to Crowdsourcing* (with Glenn Adamson, 2016); and *Fray: Art and Textile Politics* (2017), which won the Frank Jewett Mather Award, the Association for the Study of the Arts of the Present Book Prize, and the Robert Motherwell Book Award. With Andrea Andersson, she curated the exhibition *Cecilia Vicuña: About to Happen* (2017), and she was recently appointed Adjunct Curator at the Museu de Arte de São Paulo.

Valerie Cassel Oliver is the Sydney and Frances Lewis Family Curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts. Previously, she served as Senior Curator at the Contemporary Arts Museum Houston, Director of the Visiting Artist Program at the School of the Art Institute of Chicago, and a Program Specialist at the National Endowment for the Arts. In 2000 she was one of six curators selected to organize the Whitney Biennial. Recent exhibitions include *Howardena Pindell: What Remains to Be Seen* (2018) and *Cosmologies from the Tree of Life: Art from the African American South* (2019).

Cannupa Hanska Luger is a New Mexico-based multidisciplinary artist of Mandan, Hidatsa, Arikara, Lakota, Austrian, and Norwegian descent. He is the 2018 Burke Prize recipient. Through monumental installations that incorporate ceramics, video, sound, fiber, steel, and cut paper, he interweaves performance and political action to communicate stories about twenty-first-century indigeneity. Using social collaboration and in response to timely and site-specific issues, Luger produces projects that often present a call to action, such as *Every One* (2018) and *Mirror Shield Project* (2016), provoking diverse audiences to engage with indigenous peoples and values outside the lens of colonial social structuring. He lectures and participates in residencies around the globe, and his work is collected internationally.

Finalists



Elizabeth Alexander



United States, born 1982;
lives in Winston-Salem, North Carolina

Elizabeth Alexander is an interdisciplinary artist who makes sculptures and installations from deconstructed domestic materials. Through a labor-intensive process of separating decorative print from found objects or casting replicas of household items in paper, she unearths elements of human behavior and hidden emotional lives that exist within the walls of our homes. Alexander earned a Master of Fine Arts in Sculpture from Cranbrook Academy of Art and a Bachelor of Fine Arts in Sculpture, with distinction, from the Massachusetts College of Art and Design. She is an Associate Professor at the University of North Carolina School of the Arts, and has received awards including the Lowell Cultural Council Grant (2014), the Mass Cultural Council Artist Fellowship (2011), and a Vermont Studio Center residency and fellowship (2005).



Let Him Speak First (positives), 2019. Extracted wallpaper print, cast paper, adhesive, wood, paper, and board, 96 × 150 × 70 in. (243.8 × 381 × 177.8 cm)

Bisa Butler



United States, born 1973;
lives in West Orange, New Jersey

Bisa Butler creates technicolor quilted portraits using fabrics that range from vintage lace and satin to hand-painted African textiles. Her compositions are dynamic celebrations of black life and serve to give voice to forgotten histories. Butler earned a Master of Arts from Montclair State University and a Bachelor of Fine Arts, cum laude, from Howard University. She has shown nationally and internationally at institutions including the California African American Museum, the Windgate Center of Art + Design, the University of Hong Kong, and Robben Island Museum, in Cape Town, South Africa.



Les Sapeurs, 2018. Cotton, silk, and wool, 55 × 76 × 5 in. (139.7 × 193 × 12.7 cm)

Amber Cowan



United States, born 1981;
lives in Philadelphia, Pennsylvania

Amber Cowan makes fantastical monochrome assemblages using reworked pressed glassware produced by some of the best-known, yet now defunct, American glass factories. Her Baroque-influenced wall sculptures present character-based narratives set in intricate, theatrical landscapes, while paying homage to the history of glass manufacturing in the United States. Cowan earned a Master of Fine Arts in Ceramics and Glass from the Tyler School of Art at Temple University, where she is a faculty member in the glass department. She has also taught at Pilchuck Glass School, Penland School of Craft, and the Abate Zanetti School of Glass, in Murano, Italy. She received the 2014 Rakow Commission from the Corning Museum of Glass.



Dance of the Pacific Coast Highway at Sunset, 2019.
Flameworked American pressed glass, 34 × 46 × 12 ½ in.
(86.4 × 116.8 × 31.8 cm)

Tanda Francis



United States, born 1977;
lives in Brooklyn, New York

Tanda Francis creates monumental heads and masks inspired by African art traditions for public and personal spaces. She draws upon ancient customs and rituals as a significant means of understanding and addressing our contemporary condition. Her works explore a narrative of universal origin that crosses cultural barriers. Francis' monumental, site-specific public artworks include *Everyone Breaks* (2015–16), Riverside Park, New York; *And We Breathe* (collaborative, 2015–16), Van Cortlandt Park, New York; and *Take Me with You* (2017–18), Socrates Sculpture Park, New York.



Paula, 2016. Concrete, 20 x 10 x 20 in.
(50.8 x 25.4 x 50.8 cm)

Bojana Ginn



Serbia, born 1974;
lives in Decatur, Georgia

Bojana Ginn creates multimedia light installations that draw on science, technology, and spirituality to investigate questions of humanity and nature in an increasingly digitally engineered world. Ginn earned a Doctor of Medicine from the School of Medicine at the University of Belgrade, Serbia, and a Master of Fine Arts in Sculpture from the Savannah College of Art and Design. She received the Ellsworth Kelly Award (2018) and was a finalist for the World Technology Award in the Arts (2015). She has completed residencies at the Georgia Institute of Technology (2017) and Atlanta Contemporary Art Center (2013–15), among others. Her work was included in the Venice Architecture Biennale 2016.



Praising Softness / Pink Gluons on the Small of the Back, 2017/19. Sheep wool, LED lights, paper, and hardware, 7 × 204 × 180 in. (17.8 × 518.2 × 457.2 cm)

Raven Halfmoon



United States, born 1991;
lives in Norman, Oklahoma

Raven Halfmoon builds large-scale ceramic sculptures that reflect on her personal experience as a Native American (Caddo Nation) woman living in the twenty-first-century United States. Her work explores themes of cultural appropriation, colonial history, and philosophies of the “other.” Halfmoon earned a dual Bachelor of Arts in Ceramics and Painting and in Anthropology from the University of Arkansas. She has received the American Craft Council Emerging Voices Award (2019) and completed long-term residencies at the Archie Bray Foundation for the Ceramic Arts (2019) and the Red Lodge Clay Center (2017, 2016). Her work has been shown throughout the United States and in Australia.



STILL HERE, 2019. Glazed stoneware, 16 × 22 × 38 in. (40.6 × 55.9 × 96.5 cm)

Salvador Jiménez-Flores



Mexico, born 1985;
lives in Chicago, Illinois

Salvador Jiménez-Flores is an interdisciplinary artist whose work explores themes of colonization, migration, cultural stereotypes, philosophies of the “other,” and Futurism through a Latinx lens. Jiménez-Flores earned a Master of Fine Arts in Drawing from Kendall College of Art and Design and a Bachelor of Science in Graphic Design and Digital Media from Robert Morris University, and he studied at Studio Arts College International in Florence. He has received the Joan Mitchell Foundation Painters and Sculptors Grant (2017), the New England Foundation for the Arts Creative City grant (2017), and residencies at the John Michael Kohler Arts/Industry Program (2019), the Office for the Arts at Harvard (2015–17), and the City of Boston (2017). Jiménez-Flores is an Assistant Professor of Ceramics at the School of the Art Institute of Chicago.



Nopales híbridos: An Imaginary World of a Rascuache-Futurism, 2017.
Terra cotta, porcelain, underglazes, gold luster, and terra cotta slip,
96 × 96 × 96 in. (243.8 × 243.8 × 243.8 cm)

Lauren Kalman



United States, born 1980;
lives in Detroit, Michigan

Lauren Kalman investigates politics of the female body, spaces, and objects through her adornment-based work, which is rooted in jewelry practices. Kalman earned a Master of Fine Arts from the Ohio State University and a Bachelor of Fine Arts in 3D Art and Metals from the Massachusetts College of Art and Design. She has received the Ruth and Harold Chenven Foundation Grant (2017) and the Puffin Foundation Grant (2017), among others. Her work has been exhibited at the Museum of Arts and Design, the Smithsonian American Art Museum’s Renwick Gallery, the Museum of Contemporary Craft, Contemporary Arts Museum Houston, the Museum of Fine Arts, Boston, the Beijing World Art Museum, and Musée d’Art Moderne de la Ville de Paris.



Flourish (1), 2019. Inkjet print, 28 × 20 in. (71.1 × 50.8 cm)

Helen Lee



United States, born 1978;
lives in Madison, Wisconsin

Helen Lee is an artist, designer, educator, and glassblower who examines the morphological nature of language through a material-specific practice. Lee earned a Master of Fine Arts in Glass from Rhode Island School of Design and a Bachelor of Science in Art and Design with a concentration in Architecture from the Massachusetts Institute of Technology. She received the Gold Award in the Bullseye Glass exhibition *Emerge 2016*, the Edna Wiechers Arts in Wisconsin Award (2014), and the inaugural Irvin Borowsky International Prize in Glass Art (2013). She has taught at RISD, California College of the Arts, the Toyama City Institute of Glass Art, Pilchuck Glass School, Haystack Mountain School of Crafts, the Chrysler Museum of Art Glass Studio, and MIT Glass Lab. She is an Associate Professor and Head of Glass in the Art Department at the University of Wisconsin–Madison.



I/I, 2018. Glass, steel, and motors, 30 3/4 × 40 3/4 × 12 in. (78.1 × 103.5 × 30.5 cm), each

Linda Lopez



United States, born 1981;
lives in Fayetteville, Arkansas

Linda Lopez is a first-generation American ceramist of Vietnamese and Mexican descent. Her abstract works explore the poetic potential of the quotidian by imagining and articulating a vast emotional range embedded in the mundane objects that surround us. Lopez earned a Master of Fine Arts from the University of Colorado Boulder and a Bachelor of Fine Arts from California State University, Chico. She has been an artist-in-residence at the Glass Pavilion at the Toledo Museum of Art (2017), Greenwich House Pottery (2017), C.R.E.T.A. Rome (2016), the Archie Bray Foundation for the Ceramic Arts (2013), and the Clay Studio (2010–12). She has exhibited in Italy, New Zealand, and England as well as in the United States, at venues including the Craft and Folk Art Museum (now Craft Contemporary), Crystal Bridges Museum of American Art, and Long Beach Museum of Art.



Jade Dust Furry with Gold Rocks, 2018. Glazed ceramic, 21 1/2 × 10 1/2 × 6 1/4 in. (54.6 × 26.7 × 15.9 cm)

Jaydan Moore



United States, born 1986;
lives in Richmond, Virginia

Jaydan Moore investigates material culture through his deconstructed and reassembled sculptures and wall hangings made from found silver-plated tableware. He explores the ability of cultural heirlooms to hold personal and collective memory as they move through the world, how meaning changes as the object is passed down generationally, and how this process adds perceived value, both sentimental and monetary. Moore earned a dual Master of Fine Arts/Master of Arts from the University of Wisconsin–Madison and a Bachelor of Fine Arts in Jewelry/Metal Arts, with high distinction, from California College of the Arts. He is a recipient of the American Craft Council Emerging Voices Award (2015) and the Fountainhead Fellowship at Virginia Commonwealth University (2013), and has completed residencies at the John Michael Kohler Arts/Industry Program (2018), Penland School of Craft (2014–17), and the Houston Center for Contemporary Craft (2012).



Platter/Chatter, 2018. Silver-plated platters, 55 × 63 × 2 in. (139.7 × 160 × 5.1 cm)

Sophia Narrett



United States, born 1987;
lives in Brooklyn, New York

Sophia Narrett explores fantasy, desire, and love through painterly embroideries that interweave images from popular culture and the Internet. Through humorous and fantastical tableaux, her erotic scenes illustrate the nuances of love relationships, the power dynamics so often embedded within them, and the potential for toxicity. Narrett earned a Master of Fine Arts in Painting from Rhode Island School of Design and a Bachelor of Arts in Visual Arts from Brown University, and studied at the Skowhegan School of Painting and Sculpture. She is a recipient of the Pollock-Krasner Foundation Grant (2018) and residencies at the Museum of Arts and Design (2016–17), Lux Art Institute (2016), and Vermont Studio Center (2011), among others. Her work has been shown at Paul Kasmin Gallery, PPOW, the Museum of Arts and Design, the Museum of Sex, Jack Barrett, and BRIC in New York; the Museum Rijswijk, Netherlands; and Kunstforeningen GL STRAND, Copenhagen, Denmark.



Wishes, 2019. Embroidery thread, fabric, aluminum, and acrylic, 72 × 38 in. (182.9 × 96.5 cm)



Sara Rahbar



Iran, born 1976;
lives in New York, New York

Sara Rahbar's autobiographical mixed-media work ranges from photography to sculpture and installation. The artist seeks to convey her personal experiences as a refugee of the Iranian Revolution and Iran-Iraq War into considerations of the human condition on a global scale, exploring issues such as the absurdity of organized religion, deceptive political regulations, and cruelty toward humans and animals. Rahbar studied within an interdisciplinary program at the Fashion Institute of Technology, as well as at Central Saint Martins College of Art and Design in London. She has exhibited internationally at venues that include the Queensland Museum, Sharjah Art Foundation, the Venice Biennale, the Centre Pompidou, and Mannheimer Kunstverein.



Flag #54 America, 2017. Vintage United States flag and vintage found objects, 74 1/8 x 37 1/8 in. (188.3 x 94.3 cm)

Julie Schenkelberg



United States, born 1974;
lives in Detroit, Michigan

Julie Schenkelberg creates large-scale installations and sculptures using discarded domestic and industrial materials. Her works transform notions of domesticity, explore objects as receptacles of familial memory, and engage with the American Rust Belt's legacy of abandonment and decay. Schenkelberg earned a Master of Fine Arts from the School of Visual Arts and has received numerous accolades, including grants from the National Endowment for the Arts (2017, 2016, 2015, 2014), the Efroymsen Contemporary Arts Fellowship (2016), and a Harpo Foundation grant (2015). She has been awarded residencies at Red Bull Arts Detroit, the Bemis Center for Contemporary Arts, Art Omi, and Projekstom Normanns, in Norway.



Homage to Finding, 2017. Burnt wood from Detroit homes, wax, and silver leaf, 30 x 51 x 7 in. (76.2 x 129.5 x 17.8 cm)

Sarah Zapata



United States, born 1988;
lives in Brooklyn, New York

Sarah Zapata explores gender through labor-intensive processes such as handweaving, rope coiling, latch hooking, and sewing, challenging the history of craft as “women’s work.” Made using indigenous Peruvian techniques, Zapata’s vibrant and textured sculptures and installations also deal with the artist’s complex identity as a queer, first-generation American of Latinx descent raised as an evangelical Christian in Texas. Zapata earned a Bachelor of Fine Arts in Fibers from the University of North Texas and received a Windgate Fellowship from the Vermont Studio Center (2018). She has been awarded residencies at the Massachusetts Museum of Contemporary Art (2017), the Wagon Station Encampment at A-Z West (2016), and the Museum of Arts and Design (2016).



A little domestic waste I, 2017. Natural and synthetic fiber, handwoven fabric, steel, cement, and coiled rope, 41 × 24 × 17 in. (104.1 × 61 × 43.2cm)

Exhibition







MICHELE AND MARTIN KOREN GALLERY



Elizabeth Alexander
Let Him Speak First (positives), 2019
 Extracted wallpaper print, cast paper, adhesive,
 wood, paper, and board
 96 × 150 × 70 in. (243.8 × 381 × 177.8 cm)
 Courtesy the artist



Indira Allegra
Lineage III (from "BODYWARP"), 2017
 Wood and steel
 30 × 48 × 6 in. (76.2 × 121.9 × 15.2 cm)
 Courtesy the artist



Indira Allegra
Lineage VI (from "BODYWARP"), 2017
 Wood, steel, hemp, and polyester
 36 × 36 × 6 in. (91.4 × 91.4 × 15.2 cm)
 Courtesy the artist



Indira Allegra
Lineage IV (from "BODYWARP"), 2017
 Wood and steel
 3 1/2 × 4 1/4 × 36 in. (8.9 × 10.8 × 91.4 cm)
 Courtesy the artist



Indira Allegra
Casting III (from "BODYWARP"), 2017
 Video, TRT 00:00:50
 Videography by Lindsay Tunkl
 Courtesy the artist



Indira Allegra
Casting IV (from "BODYWARP"), 2017
 Video, TRT 00:00:44
 Videography by Lindsay Tunkl
 Courtesy the artist



Bisa Butler
Les Sapeurs, 2018
 Cotton, silk, and wool
 55 × 76 × 5 in. (139.7 × 193 × 12.7 cm)
 Courtesy the artist and Claire Oliver Gallery,
 New York



Amber Cowan
Dance of the Pacific Coast Highway at Sunset, 2019
 Frameworked American pressed glass
 34 × 46 × 12 1/2 in. (86.4 × 116.8 × 31.8 cm)
 Courtesy the artist and Heller Gallery, New York



Amber Cowan
Snail Passing Through the Garden of Inanna, 2019
 Frameworked American pressed glass
 22 × 19 1/2 × 10 1/2 in. (55.9 × 49.5 × 26.7 cm)
 Courtesy Mark McDonald



Tanda Francis
Allar Ego, 2018
 Concrete
 8 1/2 × 13 1/2 × 8 1/2 in. (21.6 × 34.3 × 21.6 cm)
 Courtesy the artist



Tanda Francis
Paula, 2016
 Concrete
 20 × 10 × 20 in. (50.8 × 25.4 × 50.8 cm)
 Courtesy the artist



Bojana Ginn
Praising Softness / Pink Gluons on the Small of the Back, 2017/19
 Sheep wool, LED lights, paper, and hardware
 7 × 204 × 180 in. (17.8 × 518.2 × 457.2 cm)
 Courtesy the artist



Raven Halfmoon
STILL HERE, 2019
 Glazed stoneware
 16 × 22 × 38 in. (40.6 × 55.9 × 96.5 cm)
 Courtesy the artist



Lauren Kalman
Flourish (2), 2019
 Gold-plated copper
 4 × 5 × 3 in. (10.2 × 12.7 × 7.6 cm)
 Courtesy the artist



Salvador Jiménez-Flores
Nopales híbridos: An Imaginary World of a Rascache-Futurism, 2017
 Terra cotta, porcelain, underglazes, gold luster, and terra cotta slip
 96 × 96 × 96 in. (243.8 × 243.8 × 243.8 cm)
 Courtesy the artist
 *Only the central stacks were included in the exhibition



Helen Lee
1/f, 2018
 Glass, steel, and motors
 30 ¾ × 40 ¾ × 12 in. (78.1 × 103.5 × 30.5 cm), each
 Courtesy the artist
 *Four tables were included in the exhibition



Salvador Jiménez-Flores
La resistencia de los nopales híbridos, 2016
 Terra cotta, porcelain, underglazes, gold luster, and terra cotta slip
 96 × 96 × 96 in. (243.8 × 243.8 × 243.8 cm)
 Courtesy the artist
 *Only the central stacks were included in the exhibition



Linda Lopez
Asphalt Dust Furry with Gold Rocks, 2017
 Glazed ceramic
 17 × 17 × 17 in. (43.2 × 43.2 × 43.2 cm)
 Courtesy John Harris



Lauren Kalman
Flourish (1), 2019
 Gold-plated copper and bronze
 12 × 10 × 10 in. (30.5 × 25.4 × 25.4 cm)
 Courtesy the artist



Linda Lopez
Jade Dust Furry with Gold Rocks, 2018
 Glazed ceramic
 21 ½ × 10 ½ × 6 ¼ in. (54.6 × 26.7 × 15.9 cm)
 Courtesy Robert and Susan Grey



Lauren Kalman
Flourish (1), 2019
 Inkjet print
 28 × 20 in. (71.1 × 50.8 cm)
 Courtesy the artist



Linda Lopez
Pink Furry, 2018
 Glazed ceramic
 18 ¼ × 10 ¾ × 5 ½ in. (46.4 × 27.3 × 14 cm)
 Courtesy Stefanie and Evan Reed, Miami



Lauren Kalman
Flourish (2), 2019
 Inkjet print
 20 × 16 in. (50.8 × 40.6 cm)
 Courtesy the artist



Jaydan Moore
Platter/Chatter, 2018
 Silver-plated platters
 55 × 63 × 2 in. (139.7 × 160 × 5.1 cm)
 Courtesy Anđe Maricich



Sophia Narrett
Wishes, 2019
 Embroidery thread, fabric, aluminum, and acrylic
 72 × 38 in. (182.9 × 96.5 cm)
 Courtesy Private Collection, New York



Sara Rahbar
Flag #54 America, 2017
 Vintage United States flag and vintage found objects
 74 ⅞ × 37 ⅛ in. (188.3 × 94.3 cm)
 Courtesy the artist and Carbon 12, Dubai



Sara Rahbar
Liberation for all (206 Bones), 2017
 Mixed media
 66 ⅞ × 22 ⅞ × 29 ⅞ in. (168 × 56.2 × 74 cm)
 Courtesy the artist and Carbon 12, Dubai



Julie Schenkelberg
Homage to Finding, 2017
 Burnt wood from Detroit homes, wax, and silver leaf
 30 × 51 × 7 in. (76.2 × 129.5 × 17.8 cm)
 Courtesy the artist



Sarah Zapata
A little domestic waste I, 2017
 Natural and synthetic fiber, handwoven fabric, steel, cement, and coiled rope
 41 × 24 × 17 in. (104.1 × 61 × 43.2 cm)
 Courtesy the artist and Deli Gallery, New York



Sarah Zapata
A little domestic waste VII, 2017
 Natural and synthetic fiber, handwoven fabric, steel, cement, and coiled rope
 40 × 23 × 21 in. (101.6 × 58.4 × 53.3 cm)
 Courtesy the artist and Deli Gallery, New York

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Samantha De Tillio Assistant Curator
Angelik Vizcarrondo-Laboy Assistant Manager of Curatorial Affairs

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