

## **JOEY KIARKPATRICK AND FLORA MACE**

### **Bio**

Joey Kirkpatrick and Flora C. Mace have worked collaboratively for the past 37 years after meeting at the Pilchuck Glass School in 1979. They have created a diverse body of work that includes both blown glass vessels with applied imagery and sculpture fabricated with wood, glass and other mixed media. The artists, respected for their innovative work, have concluded the series for which they are most know, large-scale blown glass fruit and vegetable forms. They continue work on life size figurative wood and glass sculptures as well as outdoor bronze installations and glass work that includes blown vessels and cast panels with illustrations of the 'first facts' of bird identification realized through applied glass powder drawings. Most recently the artists have been working on the Botanicals, a body of work that preserves real flowers in composite and glass.

Joey (born in Des Moines, Iowa, 1952) and Flora (born in Exeter, New Hampshire, 1949) have exhibited, lectured and taught extensively throughout the world. They taught for 12 years at Pilchuck Glass School in Washington State. Their collaborative work is included in collections and museums around the world including the Corning Museum of Glass, NY; The Detroit Institute of Art Detroit, MI; The Boston Museum of Fine Art, Boston, MA; Hokkaido Museum, Japan; Metropolitan Museum of Art, New York NY; Musee des Arts Decoratifs, Lausanne, Switzerland; Seattle Art Museum, Seattle, WA; Toledo Art Museum, Toledo, OH and The National Museum of American Art, Renwick Gallery, Smithsonian Institution, Washington, D.C.

Kirkpatrick/Mace were elected to the American Craft Fellows in 2005, interviewed for the Smithsonian Archives of American Art in 2006 and given the 2001 Chateau Ste. Michelle Libensky Award by Pilchuck Glass School honoring outstanding contemporary artists working in glass. Kirkpatrick served as a trustee on the board of Pilchuck Glass School for 16 years.

Joey and Flora split their time between a home in Seattle, Washington and a farm on the Olympic Peninsula near the Washington Coast

### **Statement**

A Tree is a Kind of Big Flower

"Joey Kirkpatrick and Flora C. Mace are artists who are compelled to contemplate the natural world, then respond to their observations through their artwork. As sculptors, they are well known for their incorporation of studio glass, either as a sole medium or as components of their freestanding sculpture. For much of their careers, their work has investigated the relationship between human beings and nature. More recently, they have both turned their attention to flowers

and trees, now in two separate but intimately related bodies of work.”

“The thread that binds Mace’s botanical sculptures to Kirkpatrick’s wood studies is two-fold. Each artist devotes herself without equivocation to the preservation of a single, fleeting moment within the natural world. To Kirkpatrick and Mace, a tree IS like a flower, at least in terms of its hierarchical and intrinsic value as an exquisite expression of nature. And, as artists, they are keenly observant, able to see—and assist the rest of us in seeing—the delicacy of a single blossom, the elegance of a bending blade, the universe within a root system.”

Linda Tesner, Director, Ronna and Eric Hoffman Gallery of Contemporary Art, Lewis & Clark College, Portland, Oregon

From the publication: A Tree is a Kind of Big Flower

“The new Botanical sculptures grew out of a desire to capture the essence of a plant by preserving it through portraiture. Each plant is harvested as it shares its bloom, brought into the studio, deconstructed, dried and reassembled. The specimen is then suspended within layers and layers of composites and glass. The finished work has been recreated through the artist’s hand and dependent on the artist’s view of the specimen by observing in life, the plant’s structure. A portrait of a flower.”

– Joey and Flora