

Press Release

## Implicit Explicit

First West Coast Presentation by Make Hauser & Wirth

27 February – 7 April 2024

Hauser & Wirth Downtown Los Angeles

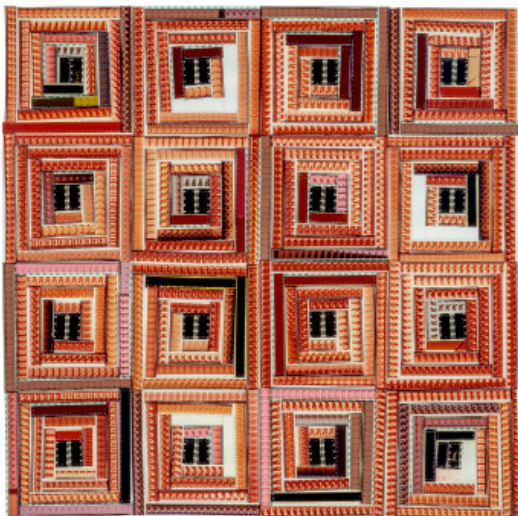


**Los Angeles...**Hauser & Wirth is pleased to mark the sixth anniversary of its UK-based contemporary craft gallery Make Hauser & Wirth with 'Implicit Explicit,' its first Los Angeles presentation, on view at the gallery's Downtown Arts District complex from 27 February through 7 April 2024.

This exhibition will showcase works by four American artists whose practices encourage thoughtful consideration of our perceptions of and assumptions about craft. The participating artists—**Joe Feddersen**, **Keiko Fukazawa**, **Sabrina Gschwandtner** and **Shari Mendelson**—share a predilection for combining materials and imagery in ways that overtly challenge some of the established hierarchies of materials and processes most often associated with the handmade. For example, in 'Untitled (Arts and Crafts Hands at Work)' (2017), Sabrina Gschwandtner physically stitches together archival film footage using traditional quilt patterns. The result is an exquisite—and quite literal—tapestry of Gschwandtner's exploratory approach to filmmaking. In Joe Feddersen's work, the artist intricately weaves contemporary symbols of urban life, such as traffic signs and high voltage towers, into waxed linen baskets or uses them as motifs on his blown glass vessels. This seamless integration of techniques and imagery from both the past and the present adds depth to his work, introducing an unexpected dynamism to traditional practice.

As the title alludes, the territory between implied notions and explicit expressions of craft is rich for investigation. Each of the four artists in 'Implicit Explicit' cleaves to the inherent characteristics of craft by engaging with a traditionally craft-associated technique or material. Equally, each artist uses his or her work to focus upon both the historical application of a craft practice or medium, and the wider context of contemporary artmaking, culture and imagery. The resulting dialogues that exist within and among the works on view will underscore Make Hauser & Wirth's commitment to showcasing the achievements of exceptional makers and activating critical thinking about how craft is defined and how it impacts our world.

'Implicit Explicit' was conceived and curated by Meaghan Roddy, in collaboration with Make Hauser & Wirth.



#### About Make

Make Hauser & Wirth is a dedicated space for contemporary making and the crafted object, committed to showcasing some of the world's best emerging and established artist-makers. Make is a natural extension of the wider Hauser & Wirth gallery ethos, embracing art, craft, gardens, food and architecture. Since launching in 2018 in Somerset, UK, Make has presented work by over eighty artist-makers and provided valuable insights into material-led processes and the rich narratives of their practices. In addition to presentations in London, Zurich and Southampton, NY, Make continues its international program in Los Angeles.

Works exhibited by Make embrace material truth, provenance sustainability and the value of emotional engagement with the handmade. In addition to a varied exhibition program, Make has hosted practical workshops, discussions and studio visits to expand learning and engagement with makers and global craft organizations.

#### About the Makers

**Joe Feddersen** is a multi-media artist whose practice engages a variety of craft media and often uses one process to mimic another. His blown glass surface textures imitate the other materials-led processes of basket-weaving and metalsmithing and incorporate contemporary 'urban vernacular' imagery in response to the world around him. His basket-weaving practice marries traditional technique with cleverly deployed contemporary imagery, juxtaposing the past and present as well as Feddersen's Arrow Lakes/Okanagan lineage with contemporary American culture. Works by the artist are included in the permanent collections of Forge Project, Hadley NY, the Renwick Gallery of the Smithsonian American Art Museum, Washington DC, and the Whitney Museum of American Art, New York.

**Keiko Fukazawa** is a ceramic artist whose practice often offers insight into her duo-cultural experience as a Japanese woman living and working in California since the 1980s. The examples of Fukazawa's work included in 'Implicit Explicit' were created in response to a series of ongoing artist residencies in Jingdezhen, China, the so-called 'porcelain capital' of the world. This body of work explores consumerism, industrial production and tradition through the use of ceramic to imitate plastic refuse, with a nod to ancient Chinese porcelain imagery and glazes. Fukazawa's work can be found in the permanent collections of the Los Angeles County Museum of Art, Los Angeles CA, The Racine Art Museum, Racine WI, and the National Museum of History, Taipei, Taiwan.

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A visual artist and filmmaker, **Sabrina Gschwandtner** explores one area of craft—film-making—by way of another—fiber art. Her work often includes archival footage from underrecognized early female filmmakers, which she physically or digitally stitches together using traditional quilt patterns. Work by Gschwandtner is in the permanent collections of the Los Angeles County Museum of Art, Los Angeles CA, the Museum of Fine Arts, Boston MA and the Walker Art Center, Minneapolis MN.

Creating the illusion of ancient glass or ceramic are **Shari Mendelson's** sculptures made from recycled plastic bottles. Mendelson's materials-based process allows the shape of the found material to determine the life of its new incarnation as animal-form or vessel-form sculpture. Mendelson's use of plastic to recall imagery of an archaeological artifact brings sustainability to the forefront of her practice. Mendelson's work is in the permanent collections of the Renwick Gallery of the Smithsonian American Art Museum, Washington DC, The Museum of Fine Arts, Houston TX, and the Carnegie Museum of Art, Pittsburgh PA.

### About Meaghan Roddy

Based in Los Angeles, Meaghan Roddy is an independent curator and design market specialist with over two decades of experience working in modern and contemporary design and decorative arts auctions and helping private collectors and institutions build their collections. A frequent contributor to publications regarding the design and craft markets, Roddy has also been a guest lecturer and panelist for various organizations including The Museum of Fine Arts, Houston, Haystack Mountain School of Crafts and Design Miami. She was an inaugural Curatorial Fellow at the Center for Craft in Asheville, North Carolina, and is the catalog co-author and co-curator of the exhibition 'The Good Making of Good Things: Craft Horizons Magazine 1941 – 1979,' which traveled nationally from 2017 to 2019, as well as the curator of 'Apex,' a multi-generational contemporary fiber art show at Volume Gallery in Chicago in January – February 2024. Roddy presently serves on the Board of Directors at the Center for Craft and is a member of the American Ceramic Circle, and the Design and Decorative Arts Acquisition Committee of the Los Angeles County Museum of Art.

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Gallery hours:  
Tuesday – Sunday, 11 am – 6 pm

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#### Caption and courtesy information:

Keiko Fukazawa  
Chinese Still Life #1  
2013  
Earthenware, glaze, transfer, gold luster.  
Dimensions variable  
© Keiko Fukazawa  
Photo: Susan Einstein

Sabrina Gschwandtner  
Untitled (Arts and Crafts Hands at Work)  
2017  
16 mm polyester film, polyester thread,  
lithography ink, LEDs  
61.6 x 59.4 cm / 24.3 x 23.4 in  
© Sabrina Gschwandtner  
Courtesy the artist and Shoshana Wayne  
Gallery  
Photo: Joshua White

Joe Feddersen  
Highway with HOV Lane  
2023  
Waxed twined linen  
7 x 6 in  
© Joe Feddersen  
Courtesy the artist and studio e