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Las Cruces, NM with sculptures, *Lascaux Reprise* and *SAP*
Performers Hannah O'Hara, Jackie Shilcutt (left to right)

Previous page

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Shilcutt (left to right)



World's End, 2020
Glazed ceramic, upholstered tartan chair, spray paint
Ceramic vessel (Pot): 24 x 15 x 23 in
Ceramic vessel verso (Hanging Pot): 12 x 12 x 18 in
Chair: 39 x 25 x 23 in
Photo: Evan La Londe



Bright Bellows, 2020
Ceramic, upholstered cream chevron chair
Ceramic: 10 x 21 x 15½ in
Chair: 25 x 28 x 27 in
Photo: Evan La Londe



The Star, 2020
Glazed ceramic, gaffers tape, upholstered
blue paisley chair, wood, wood stain
Ceramic Tool Belt, front: 15 x 33 x 30 in
Ceramic Tool Belt, back: 13 x 8 x 2 in
Pedestal: 24½ x 27 x 26 in
Photo: Evan La Londe

JESSICA JACKSON HUTCHINS

by Wendy Vogel

Some artists shut out the world to make their work. Jessica Jackson Hutchins brings it all in—pleasure and pain, extraordinary feats of strength, the mundane rituals of everyday life. The artist, who has been based in Oregon since 2005, works across sculpture, painting, video, printmaking, and most recently, performance. Today, she is best known for her sculptural assemblages that combine ceramics with found objects, often placing her own pottery atop or embedded within secondhand furniture. Hutchins will turn a used table into a printing press, a cushion into an unlikely pedestal, or used clothing into a sculptural strap. Her method echoes artist Jasper Johns's adage, written in his notebook in 1964: "Take an object / Do something to it / Do something else to it. [Repeat.]"

Hutchins has described a "'by any means necessary' or punk sensibility" in her work.¹ Indeed, she has avoided traditional notions of craftsmanship in favor of a more intuitive approach. As a graduate student at the Art Institute of Chicago, she created totemic objects in papier-mâché in honor of friends and famous figures alike. For the baseball player Darryl Strawberry, she made a foot when his foot was injured; for the former Pink Floyd musician Syd Barrett, who suffered from mental illness that led, in her estimation, to disordered speech, a tongue. Shortly after moving to Oregon, she took an adult-education class in ceramics. Now central to her practice, the medium of ceramics becomes a means to convey functionality, domesticity, and the body. One of her first exhibitions of ceramic work, "Relics from a Lonely Dinner Party" at Derek Eller Gallery in 2006, included small objects that she created for a social-practice dinner-party event. The darkly comic vessels, such as the onyx-glazed *French Bread Pizza Coffin on a Fence* (2005), referenced turbulent periods of her life.

Even when scaling up and leaving neat narratives behind, Hutchins infuses the concept of community into her work. Her breakout moment occurred with her presentation at the 2010 Whitney Biennial. The assemblage *Couch For a Long Time* (2009) featured a found sofa wrapped with newspaper articles about President Obama, with homemade glazed ceramics—stand-ins for a family—arrayed across its cushions.

The artist calls herself as "humble mama Joseph Beuys,"² referring to the late German artist who once declared that "every human being is an artist." Beuys (1921–1986) took on the role of transforming society through his art of social sculpture. Enfolding her daily life into her work, Jackson

Hutchins unites Beuys's transformational aims with a feminist politics. Motherhood, often considered a taboo subject even in progressive contemporary art circles, becomes an integral part of her work. *Children of the Sunshine*, a video from 2010, shows Hutchins's family—herself, her musician husband Stephen Malkmus, and their two young daughters—in a jam session with other friends. Works across mediums include family castoffs and allusions to life with kids and pets.

Spirituality, another consistent theme in Jackson Hutchins's practice, is equally rare in the contemporary art dialogue. The artist has made work about the sacred Sanskrit Ramayana texts, the Anchorite Jillian of Norwich, and titled a mini-survey after Saint Augustine's *Confessions*. "I think there's so much beauty in piety—and in the act of faith that it takes to be an artist," she said of her interest in religion.³ "It's the same experience as a monk's—there's no proof that what you are doing matters, but you believe that it matters." Since 2016, she has made several stunning works in stained glass—a design feature associated with places of worship. She employs a collagist method called fused glass, cutting up and drawing on pieces of pre-pigmented glass that are then melted together. The artist allows imperfections, like bubbling, on the surfaces, which she embellishes with abstractions, figures and social messages.

In the last year, she has ventured into directing performances with wearable ceramic sculptures. These live works connect her interests in transcendent physicality and everyday ritual. Her first full-length performance took place at "Restless Animal Kingdom," a solo exhibition at Marianne Boesky Gallery, in March 2020. Here, Hutchins returned her sculptures to their practical state: as vessels for food. Over two hours, four female dancers improvised an elegant food fight with the gallery space, as cellist Ayu Wang improvised various melodies. The performers flung oatmeal and eggs at the wall, poured coffee on the floor, peeled oranges and mashed lettuce. Their prosaic movements nodded to domestic chores—the rocking of babies, wringing of clothes—but gave way to a triumphant finale, as a performer stood atop a chair and waved a stained flannel shirt above her head. The revolutionary salute, in the middle of a mess, could not have been a more fitting conclusion to Jackson Hutchins's work.

¹ Patricia Maloney, "Interviews: Jessica Jackson Hutchins," Artforum.com, July 22, 2009: <https://www.artforum.com/interviews/jessica-jackson-hutchins-talks-about-her-recent-work-23319>

² Conversation with the author, March 30, 2020.

³ Karen Rosenberg, "Jessica Jackson Hutchins on Becoming an Accidental Painter & Building a New Art Scene in Portland," Artspace, August 6, 2015, https://www.artspace.com/magazine/interviews_features/meet_the_artist/jessica-jackson-hutchins-interview-53030



Untitled (Still Life), 2011
Couch, glazed ceramic, plaster, wood
76 x 57 x 34½ in

Photo: Evan La Londe



Guitar Face, 2019
Monoprint, mixed media (old pastels, acrylic, oil paint, guitar face, collage chair, ceramic) on linen
62 x 45 x 20¼ in



Bison, 2015
Glazed ceramic, cushion
27½ x 27 x 24 in

JESSICA JACKSON HUTCHINS

b. 1971. Lives and works in Portland, Oregon

2018 Hallie Ford Fellow

Jessica Jackson Hutchins makes large-scale glass, ceramics, multi-media installations, assemblage, and paintings. Solo and group exhibitions have included the Lumber Room and Douglas F. Cooley Memorial Art Gallery, Reed College in Portland, Oregon; ICA Boston, Boston, Massachusetts; The Aldrich Contemporary Art Museum, Ridgefield, Connecticut; American Academy of Arts and Letters, New York, New York; Museum of Contemporary Art Chicago, Chicago, Illinois. Her work was also included in the 2010 Whitney Biennial, Whitney Museum of American Art, New York, New York; and the 55th Venice Biennale, Venice, Italy. Her work has been written about in *Frieze.com*, *Artforum*, *Art in America*, *New York Magazine*, *Vulture*, *Artnet News*, *Art Review*, *W Magazine*, the *Boston Globe*, the *New York Times*, the *New Yorker* and *Modern Painters*, among others. Jackson Hutchins received a Bachelor of Arts in Art History from Oberlin College and a Master of Fine Arts from the School of the Art Institute of Chicago.

Hallie Brown was born in 1905, outside of Tulsa, in Indian Territory that would become the state of Oklahoma. She supported herself as she earned a bachelor's degree at East Central University and taught in Oklahoma before her parents moved their family to rural Oregon. In 1935 Hallie married Kenneth W. Ford and together they established Roseburg Lumber Company in the midst of the Great Depression.

Hallie Ford was drawn to art all her life, specifically the accessibility of artmaking. She took classes with the painter Carl Hall at Willamette University in Salem, and painting became a central part of her life. Her philanthropy established and supported key Oregon visual art museums and universities.

After Hallie's death in 2007, The Ford Family Foundation's Board of Directors honored our co-founder by establishing a Visual Arts Program. The first element of this program was the Hallie Ford Fellowships in the Visual Arts, awarded since 2010. Through these unrestricted fellowships, we seek to make significant awards to visual artists who have worked to establish their voice and craft.

Another of our goals is to help support the ecology that builds connections and capacity in the visual arts community of our state. As the Fellows become the focus of exhibitions throughout the world, they bring more attention and support to their Oregon peers. We are certain that Hallie Ford would be pleased to see how both individual artists and the visual arts community in Oregon have flourished since the establishment of this program in her honor.

We could not be more excited each year to bring new Hallie Ford Fellows into this family, and to share their work with you.

Anne C. Kubisch

President, The Ford Family Foundation

The Hallie Ford Fellowships are the flagship element of The Ford Family Foundation Visual Arts Program. The Foundation commits to an ongoing relationship with our Fellows through exhibition support, convenings, and professional development opportunities. In addition, the Visual Arts Program offers grants to visual artists for unanticipated career opportunities; supports artists-in-residence programs in Oregon and nationally; brings curators and arts writers from outside the region to Oregon for studio visits and community dialogue; commissions arts writing and publication; supports exhibitions, catalogues and other forms of documentation for Oregon artists; and awards grants to enhance exhibition spaces.

The Foundation is pleased to partner with the Oregon Arts Commission, University of Oregon, Pacific Northwest College of Art (PNCA), Portland State University, Reed College, Portland Institute for Contemporary Art (PICA), Creative Capital, Native Arts and Cultures Foundation, United States Artists, and the artists and visual arts organizations of our state.

The Ford Family Foundation was established in 1957 by Kenneth W. and Hallie E. Ford. Its mission is "successful citizens and vital rural communities" in Oregon and Siskiyou County, California. The Foundation is located in Roseburg, Oregon, with a Scholarship office in Eugene. For more information about the Foundation and its Visual Arts Program, visit www.tfff.org.



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*World's End, Guitar Face, Bison, Bright
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