

FORD/FORLANO

Steven Ford BFA, Painting, Tyler School of Art, 1986;
Washington University, St Louis, 1982-84
Apprentice, The Fabric Workshop, 1992

David Forlano BFA, Painting, Tyler School of Art, 1986

Full time studio jewelers since 1988

Awards (partial listing)

Fuller Museum Purchase Craft Show, 2006

Brodin Artistic Expression Award 2005

Gold Award, Smithsonian Craft Show, 2004, 2006

Best of Jewelry, American Craft Exposition, 2003

Best of Show, CraftBoston, 2003, 2004

Merit Award, Smithsonian Craft Show, 2003

Best of Show, Philadelphia Craft Show, 2002

Honorable Mention, Smithsonian Craft Show, 2002

First Prize, Westchester Craft Show, 2000

Award of Excellence, American Crafts Council, 1999, 2001, 2002, 2005, 2008

Exhibitions (partial listing)

- 2009 *Sculpting Color: Works in Polymer Clay*, Fuller Craft Museum, Brockton, MA
Wrought and Crafted: Jewellery and Metalwork 1900-Present, Philadelphia Museum of Art, Philadelphia, PA
Challenging the Chatelaine, Art Alliance, Philadelphia, PA
Jewelry at Large, Craft Alliance, St Louis, MO
- 2008 *Neoteric Matter*, Long Beach Island Foundation, LBI, NJ
- 2007 *Jewelry by Artists: The Daphne Farago Collection*, Museum of Fine Arts, Boston, MA
Organica (solo), Sherrie Gallerie, Columbus, OH
- 2006 *Ford and Forlano*, Mobilia Gallery, Cambridge, MA
- 2005 *Multiple Palettes/Varied Vision*, White Lotus Gallery, Eugene, OR
Magnificent Extravagance, Wustum Museum of Fine Arts, Racine, WI
- 2004 *Ford/Forlano* (solo), Gallery Materia, Scottsdale, AZ
Not for the Faint of Heart, Facere Jewelry Art, Seattle, WA
The Body Adorned, Kentucky Museum of Arts and Design, Louisville, KY
- 2003 *Adornment*, Columbus Museum of Art, Columbus, OH
Colour, International Metalsmith Exhibition Center, Albuquerque, NM
A Fetish For Surface, University Place Art Center, Lincoln, NE
One & Only, Kohler Arts Center, Sheboygan, WI
- 2002 *Found Objects*, Snyderman/Works Gallery, SOFA, Chicago, IL
Seeing Spots, Florida Craftsmen, St Petersburg, FL; Houston Center for Crafts, Houston, TX
Charon Kransen Arts, SOFA, New York, NY
Functional Fine Art, Braunstein/Quay Gallery, San Francisco, CA

- Rocks and Flowers* (solo), The Works Gallery, Philadelphia, PA
2001 *Ford/Forlano* (solo), Obsidian Gallery, Tuscon, AZ
Quinta Essentia, Facere Jewelry Art, Seattle, WA
2000 *Color*, Mobilia Gallery, Cambridge, MA
Surface Ecstatic, Facere Jewelry Art, Seattle, WA

Public Collections

Fuller Craft Museum, Brockton, MA
DesignMUSEO, Helsinki, Finland
Museum of Art & Design, New York, NY
Museum of Fine Arts, Boston, MA
Philadelphia Museum of Art, Philadelphia, PA
Racine Art Museum, Racine, WI

Publications (partial listing)

Masters: Polymer Clay, Lark Books, 2010
Makers: A History of American Studio Crafts, Metcalf & Koplos, 2010
Cover article, Ornament, 2006
Challenging the Chatelaine, Helsinki design Museum 2006
500 Necklaces, Lark Books, 2006
Review of exhibition at Gallery Materia, American Craft, June/July, 2004
Ford + Forlano, Serendipitous Structure, Marjorie Simon, Metalsmith, Winter 2003
Artist's Statement, Ornament, Fall 2001
City Zen Masters, Lapidary Journal, December 1998
Exhibition in Print, Bruce Metcalf, Metalsmith, 1997

Steven Ford and David Forlano

Our artistic collaboration began 22 years ago when we met in Rome during a year abroad program through Tyler School of Art. Immediately we were intrigued by some essential differences in our approach to painting, and these distinctions led to heated debates.

David created large, abstract paintings, focusing on the richness of surface treatment. Steve's work, in contrast, addressed the question, "How can I make a painting as an object, a fully integrated three-dimensional piece?" We liked how our differences challenged our individual thinking. To learn from each other, we started trading half-finished drawings and paintings and working both of our individual ideas into them.

This "swapping" has become an essential element to our collaboration. After years of working side by side, David moved to Santa Fe in 2005. We have tables in our Philadelphia studio with half-finished brooches. Steve sends them to David, who develops them further.

Other threads from our art-school days continue to be important. While David's strength has always been to push color, pattern and surface in new directions, Steve is constantly fascinated by three-dimensional structures and the ways things fit together mechanically. Throughout our collaboration, we have often looked to nature for inspiration. In seed clusters, shell formations and flower buds, for instance, numerous carefully organized parts, seemingly identical, but really unique, are arranged beautifully. These exquisite structures led us into new ways of envisioning necklaces, for example, both three-dimensionally and texturally.

Many of our brooches are like collections of fragments. Not necessarily of literal fragments, like shards of pottery, but more like conceptual fragments, like a piece of music, a chapter from a story, an ingredient from a cuisine or an element of a language. At some point, however, we let the references subside and allow the color, abstract patterns and form to lead us. The work feels complete to us when the balance of elements – abstract and imagistic – comes into focus in some unusual way. At the same time, the viewer is free to gather his/her own impression of these suggested images.