

## Ford/Forlano

**Steven Ford** (born Lafayette, IN, 1964)  
BFA, Painting, Tyler School of Art, 1986;  
Washington University, St Louis, 1982-84  
Apprentice, The Fabric Workshop, 1992

**David Forlano** (born Charleston, SC, 1964)  
BFA, Painting, Tyler School of Art, 1986  
PA Governor's School for the Arts, 1980

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, Smithsonian Craft Show, 2015  
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  
First Prize, Westchester Craft Show, 2000  
Award of Excellence, American Crafts Council, 1999, 2001, 2002, 2005, 2008, 2013

### **Exhibitions** (partial listing)

2016 A Meeting of the Minds, Facere Gallery, Seattle WA  
No Boundaries, Sherrie Gallerie, Columbus, OH  
2015 Speaking in Color, Patina Gallery, Santa Fe, NM  
2013 Objects of Status, Power & Adornment II, Mobilia, Cambridge, MA  
Precious/Semi-Precious, Lacoste Gallery, Concord, MA  
2012 Open Mind, Sungkok Art Museum, Seoul, Republic of Korea  
2011 Terra Nova: Polymer Art at the Crossroads, Racine Art Museum, Racine, WI  
2010 Different Lines: Drawings by Craft Artists, Fuller Craft Museum, Brockton, MA  
CraftForms 2010, Wayne Art Center, Wayne, PA  
2009 *Sculpting Color: Works in Polymer Clay*, Fuller Craft Museum, Brockton, MA  
*Wrought and Crafted: Jewelry and Metalwork 1900-Present*, Philadelphia Museum of Art, Philadelphia, PA  
*Challenging the Chatelaine*, Art Alliance, Philadelphia, PA  
Forth & Back, jewelry and print/paintings, Velvet da Vinci, San Francisco  
*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

### **Public Collections**

Fuller Craft Museum, Brockton, MA  
DesignMUSEO, Helsinki, Finland  
LA County Museum of Art, Los Angeles, CA  
Mingei International Museum, San Diego, CA  
Museum of Art & Design, New York, NY  
Museum of Fine Arts, Boston, MA  
Newark Art Museum, Newark, NJ  
Philadelphia Museum of Art, Philadelphia, PA  
Racine Art Museum, Racine, WI  
Tacoma Art Musum, Tacoma, WA

### **Publications** (partial listing)

Free to Invent, *American Craft*, Oct/Nov 2013  
*Jewelry by Artists*, MFA Publications, 2010  
*Makers: A History of American Studio Crafts*, UNC Press, 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*, 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 28 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.