

Tools as Art

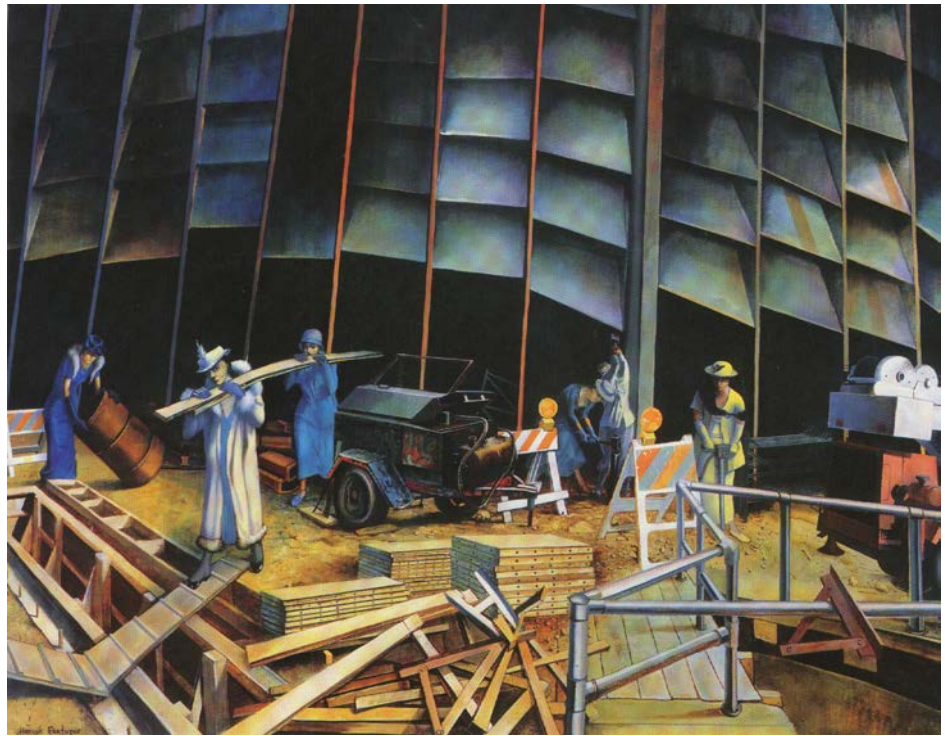
WORK AND PLAY

TRAVELING EXHIBITION SERVICE

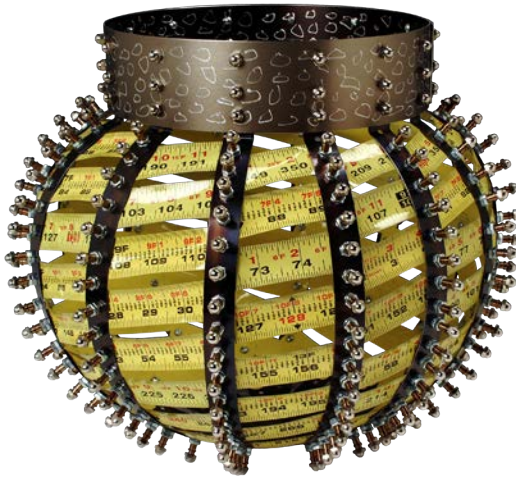
IA&A INTERNATIONAL
ARTS AND ARTISTS



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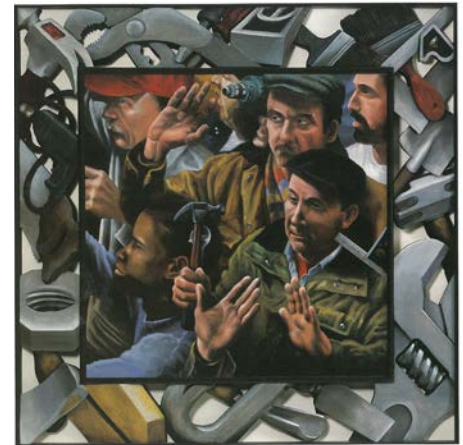
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"It's not just an understanding of the humor and artistry of a particular piece but an appreciation of how the Collection fits the general theme of tools in the workplace, tools in life, and tools as art."

— John Hechinger

Tools transcend: their essential purpose crosses boundaries of all types; their essential forms and functions enduring across eras, geographies, and cultures. The universality and timelessness of tools have won them a special place in the human psyche as both icon and symbol, embedding them firmly in the foundation of human creativity.

In the United States — a nation forged in a crucible of individualism, immigration, ingenuity, and industry — tools have accrued a particular mythos, a set of connotations that are, arguably, fundamentally American. But, while tools may be beloved by a nation as part of its origin story, they remain the collective property of humanity. When tools become art, they are similarly egalitarian, becoming the muse of all and any.

The renowned art collection of the late hardware magnate John Hechinger exemplifies this practical and artistic universality. Over his long career, Hechinger devoted much of his energy, playfulness, and passion to this collection, seeking out works from numerous genres and artists of many backgrounds, all of them bound by a common theme: the democracy of the tool.

In *Work and Play*, curator Sarah Tanguy explores interlocking principles: tools as icons of labor; labor as a component of creativity; creativity as a form of play; and the art of tools as the most incisive expression of their interrelatedness. This exhibition celebrates the virtues inherent in the art of the tool and highlights the astounding breadth of the Hechinger Collection by illuminating this unique, but ubiquitous, idiom.

EXHIBITION SPECIFICATIONS

Number of Works

87 paintings, sculptures, works on paper and photographs

Requirements

Moderate Security;
3,500 - 4,500 square feet

Shipping

IA&A makes all arrangements; exhibitors pay outgoing shipping costs within the contiguous US

Booking Period

12 weeks. Shorter and longer booking periods are available upon request, pricing may vary

Tour

2024 - 2027

Participation Fee

Please inquire

FRONT Jim Dine, *Big Red Wrench in a Landscape*, 1973, Color lithograph, 30 x 22", © Jim Dine / Artists Rights Society (ARS), New York 1 Paul Paiement, *Hybrids E-Isoptera Lightbulbae*, 1982, Egg tempera on panel, 24 x 24" 2 Henryk Fantazos, *Women in Labor*, 1986, Oil on canvas, 40 x 51" 3 Rob Dobson, *Basket #93*, 2001, Carpenter's tape measures, anodized aluminum strip, perforated steel strapping, brass fittings, nuts and bolts; engraved, pieced, and constructed, 15 x 12 1/2 x 12 1/2" 4 James Surls, *Rebuilding*, 1991, Carved and burned magnolia wood, 36 x 29 x 29" 5 Ed McGowin, *Workers Waving Goodbye*, 1991, Oil on canvas, hand-carved frame, 52 x 52"

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