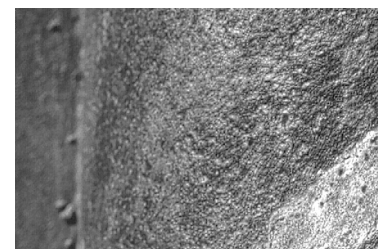
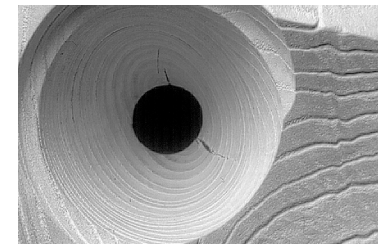
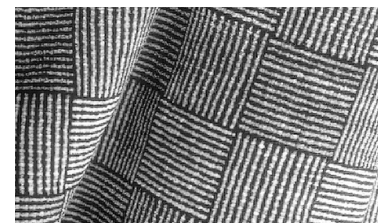
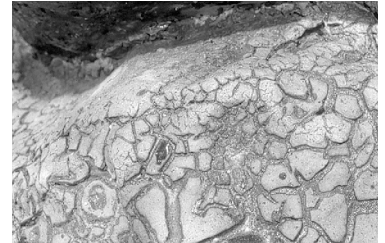


Creating a Craft Research Fund

to Expand Scholarly Research
on American Studio Craft

March 25–27, 2004



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The Center for Craft, Creativity and Design

A regional inter-institutional Center of The University of North Carolina

Hendersonville, North Carolina

INTRODUCTION

This report is the fourth in a series documenting three retreats and a meeting of craft leaders, hosted by The Center for Craft, Creativity and Design, to identify and define initiatives to advance craft in academia and the curatorial world.

Background

2002

The Center for Craft, Creativity and Design began hosting annual retreats in March 2002 with **The North Carolina Summit Retreat on Craft**. In the first retreat, craft leaders—curators, scholars and academicians—identified and prioritized initiatives that would “advance craft in academia and the curatorial worlds.” The highest priority was a college text on the *20th Century History of Studio Craft in America*.

2003

Attendees at the second retreat in March 2003, **North Carolina Retreat on Craft Publications**, developed recommendations for the scope and content of the text. At this meeting the group revisited the number two recommendation for a peer reviewed journal and recommended, in its place, the Craft Research Fund that would advance scholarship without the major institutional infrastructure needed for creating, publishing and distributing a scholarly journal.

In October 2003, the Center for Craft, Creativity and Design hosted a one-day meeting in Chicago on the need to create an **Inventory of Craft in Museum Collections**.

2004

In January 2004, the Center for Craft, Creativity and Design received a \$500,000 matching grant for *20th Century History of Studio Craft in America*, researched and written by authors Janet Koplos and Bruce Metcalf, selected from their response to an RFP for the project. The work began in February 2004 and is projected to be released in January 2008.

The March 2004 retreat, **Creating a Craft Research Fund to Expand Scholarly Research in Studio Craft**, resulted in the guidelines for this three-year pilot grant program.

In May 2004, this project was awarded **funding for a three-year pilot to award \$100,000 a year in grants for scholarly research** as outlined in the retreat.

Full reports on all meetings can be downloaded from the Research area of the Center’s Web site www.craftcreativitydesign.org

Support for the text and the pilot grant program are from an anonymous donor.

CREATING A CRAFT RESEARCH FUND TO EXPAND SCHOLARLY RESEARCH IN STUDIO CRAFT, CRAFT STUDIES, DISCUSSION OF CURRICULUM

A North Carolina Retreat—March 25-28, 2004

Convened by the Center for Craft, Creativity and Design, A Regional Center of The University of North Carolina

Attending

- Andrew Glasgow, Executive Director, The Furniture Society
- Peter Held, Curator of Ceramics, Ceramics Research Center, Arizona State University Art Museum
- Tony Hepburn, Ceramics Department Head, Cranbrook Academy of Art
- Janet Koplos, Senior Editor, *Art in America*; craft text lead author
- Gyongy Laky, Fiber Artist, Design Program Faculty, University of California at Davis
- Stoney Lamar, Wood sculptor, CCCD Nonprofit Board President
- Mark Leach, Deputy Director, Mint Museums
- Lydia Matthews, Chair, Graduate Studies in Visual Criticism and Fine Arts, California College of The Arts
- Jean McLaughlin, Executive Director, Penland School of Crafts
- Bruce Metcalf, Studio jeweler, author, craft text co-author
- Tina Oldknow, Curator of Modern Glass, The Corning Museum of Glass
- Howard Risatti, Chair, Department of Craft/Material Studies, Virginia Commonwealth University
- Karen Tsujimoto, Senior Curator, Oakland Museum of California
- facilitating, Dian Magie, Executive Director, Center for Craft, Creativity and Design

Background

In March 2002, the Center for Craft, Creativity and Design (CCCD) hosted a North Carolina Summit Retreat on Craft, attended by fourteen craft leaders from across the country. The goal of the Retreat was “to identify and prioritize initiatives that would advance craft in academia and the curatorial world.” Kenneth Trapp, Curator-in-Charge, Renwick Gallery, Smithsonian Museum, Bruce Pepich, Director, Racine Art Museum and Martha Drexler Lynn, author and LA County Museum of Art decorative arts curator for ten years were the core organizers of the meeting.

The 2002 Summit Retreat prioritized four initiatives: 1) a survey undergraduate text on the history of studio craft in America; 2) a peer-reviewed scholarly journal with an interdisciplinary approach focusing craft history and criticism; 3) introducing craft into academia through a craft studies program and an endowed chair; and 4) support for the placement of craft within craft museums through a digital inventory of craft in museum collections, support for educational programs and traveling exhibits. (The Proceedings of the North Carolina Summit Retreat on Craft can be downloaded from the Research section of www.craftcreativitydesign.org)

In March 2003, CCCD convened a second national meeting, the **North Carolina Retreat on Craft Publications**, to discuss and develop specific recommendations for research and publications on craft identified as the top two initiatives in the March 2002 Summit Retreat. The group of ten, four returning from 2002, endorsed the history text as critical to advancing the craft field recommending that it be a social and cultural history of crafts in the United States broadly divided chronologically with themes. In reviewing the 2002 recommendation of a scholarly journal, the group was less enthusiastic; recognizing the need for peer-reviewed research in craft but also the significant on-going resources required in staff time and printing expenses. The Nonprofit Sector Research Fund provided an alternative model and structure to advance scholarly research in craft that the attendees felt would have a greater impact. (The report on the North Carolina Retreat on Craft Publications can be downloaded from the Research section of www.craftcreativitydesign.org)

March 2004

Support for Peer Reviewed Research; Creating a Craft Research Fund

Craft leaders, who came together in March 2004, addressed the framework of a Craft Research Fund to advance research and critical writing in craft most of the two-day meeting. The previous year participants recommended a fund that would award \$100,000 a year for five years as capable of making a dramatic impact on scholarship.

The Need

Curators and faculty in the meeting related their educational experiences as students in Art History departments that often refused to recognize research in craft as legitimate study toward a graduate degree. The position of curator of a museum requires a graduate degree in art history in almost all instances. The position of tenured faculty in art history or criticism requires a Ph.D. in virtually all colleges and universities. Yet research and writing in the area of craft history or criticism toward a graduate degree is discouraged or prohibited throughout academia in the United States. The “publish or perish” axiom is alive and well for faculty seeking tenure. Publication or papers that are peer reviewed and/or criticized are the standard recognized for faculty seeking tenure. The entry point to effect change in academia is to encourage serious scholarship and research in craft history and criticism by faculty and graduate students.

The experiences of participants in the retreat are born out in the College Art Association list of Ph.D. dissertations in art history and visual studies from the United States and Canadian institutions, published annually in the June issue of *The Art Bulletin* and on its Web site. In 2002 only 14 of the 212 dissertations could be considered associated with craft, and nine of these were either in “African Art” or “Asian Art” subject areas. Dissertations were listed in one of fourteen subject areas through 2002. Subject areas have been doubled to twenty-eight for the compilation of the 2003 dissertations, adding distinctions relating to country of origin, additional time periods, and new subject areas including:

- Digital media/Animation
- Outsider/Folk Art
- Visual Studies/Critical Theory/Gender Studies
- Decorative Arts/Textiles/Design History

A review of dissertation titles included in 2002 subject headings for the 20th century indicates research involving installation, earthwork and public art that may use metal, wood or fiber. There are no dissertation topics that involve the lives and/or careers of major 20th century artists. Attachment G is a listing of the craft dissertations completed and those in progress in 2002 and the universities granting the degrees.

Initiatives that could affect change in academia

During the first day the attendees tackled the question “What would be the most effective initiatives to support and advance research and critical writing in craft?” The total funding level of \$100,000 a year for five years recommended in the 2003 was used as a parameter for the discussion.

Three components were recommended for the funding: 1) \$5,000-6,000 that would establish craft research as legitimate scholarship at the annual conference of the College Art Association; 2) up to \$20,000 in support for research in craft history and criticism by graduate students; 3) \$75,000 a year for research by scholars, faculty or curators that will result in publication or a public forum.

College Art Association Involvement

Few at the meeting attended the CAA conference because craft was so absent in papers or topics, yet to increase craft in academia this is one of the more important institutions to “infiltrate.” The revision of the subject categories for dissertations indicates CAA has recognized a broader vision of art history and criticism than in past years. Retreat attendees identified the following methods to encourage a higher profile of craft in CAA, totaling \$5,000 to \$6,000 but with the potential of a large impact.

1. Provide \$2,500-\$5,000 a year for five years for an Award and Recognition for excellence in critical writing on craft.

Currently CAA presents the Frank Jewett Mather Award for published art criticism that has appeared in whole or in part in publications during the preceding year. The CAA Alfred H. Barr Jr. Award for museum scholarship is presented to the author or authors of an especially distinguished catalog in the history of art. *There was a discussion of lobbying for an author of craft history and criticism to receive the Mather Award. The group felt the visibility of the award, specifically for craft scholarship, would provide the credibility for this topic of research so disdained in many graduate programs.*

2. CCCD should apply to become an Affiliate of College Art Association

As an affiliate CCCD would be able to organize sessions that focus on craft scholarship. Affiliated societies are groups of art professionals and other organizations whose goals are generally consonant with those of CAA. CAA includes information and articles about affiliated societies in issues of CAA News. During the annual conference, affiliated societies can schedule a business meeting, one special session lasting up to 1.5 hours each during time slots not reserved for CAA program sessions, and can propose one 2.5-hour program session. The National Council on Education for the Ceramic Arts (NCECA) became an affiliate in October 2003.

3. Award a stipend or travel support for CCA presenters of papers on craft

This would provide one or more awards of \$500 each as a stipend for travel for scholars in the field of craft history or criticism who have a craft paper accepted for a session at CCA. *Faculty often have little travel funding at their disposal, and this could encourage scholars to send papers on craft into existing sessions not specifically identified as craft oriented.*

Graduate Student Research

The Craft Research Fund would provide up to \$5,000 (fully or partially funded proposals) to graduate students for research in the area of American craft history or criticism. Total grants awarded each year would be no more than \$20,000. The panel reviewing the applications would evaluate and recommend awards to be approved in March by the national policy board of the Center for Craft, Creativity and Design. *Initially this was identified as “summer research” but summer was removed in favor of the opportunity to complete research at any time. This part of the program over five years would fund a minimum of 25 graduate students working on craft research, a significant increase in the current research. The impact of this will be felt in the future, when these students become curators and/or faculty. It is a seeding program.*

Craft Research Fund Project Grants

The retreat participants turned their attention to issues of Craft Research Fund, first through specifics for guidelines including eligibility and criteria. Discussions on each of these areas helped define the mission and goals, the last area to be approved. The mission was reached in a very short time, illustrating the consensus of the retreat on direction for this program.

Mission

The mission of the Craft Research Fund is to advance scholarship in the field of craft.

Goals

- To support innovative research on artistic and critical issues in craft theory, practice and history
- To explore the inter-relationship among craft, art, design and contemporary culture
- To foster new cross-disciplinary approaches to scholarship in the craft field
- To advance investigation of neglected questions in craft history and criticism

This mission had unanimous approval, and after a discussion of the components of a granting program was approved in record time—under an hour. The following were approved as major components of a granting program that would provide \$75,000 in grants each year for five years.

Eligible applicants:

- **Individual faculty and/or interdisciplinary faculty collaborations**
- **Graduate students**
- **Museum curators** (curators are encouraged to include graduate students in research)
- **Independent scholars and researchers**

As part of the cross-curriculum approach, interdisciplinary collaboration in research was discussed as legitimate and a way of increasing the legitimacy and visibility of craft research. Faculty in the retreat reported that students today want the freedom to use all media as artists and not be defined as a painter, sculptor or potter.

This is in addition to the support for graduate students in the separate category. This support must include a plan for dissemination of research.

Much of the past scholarship and research in craft has been on the part of curators preparing for exhibitions or documenting collections. This continues to be a major area of research. A desire was expressed by those in the meeting to include graduate students in the research, as these students will be future curators and this would be another way to advance craft expertise in the museum field. In the end it was agreed that this would not be a requirement but be encouraged.

In the field there are a number of scholars and independent curators who would want to apply for support that would lead to the publication of research. A Craft Research Grant could provide the support necessary for the time to focus and complete research.

Funding for research that demonstrates the relevance of craft within contemporary culture can increase the number of creative scholars and practitioners interested in pursuing craft studies and research.

- Monographs (individual artists or themes)
- Historical
- Cross-Disciplinary research

Research must involve a relationship to Studio Craft in America.

This was added to be clear that this program would not support research into Chinese ceramics or African metal work, although there might be a project that traced a development of a craft in America traced to roots in another country.

Examples might be:

- New understandings of the relationship between hand-made production and digital technologies
- Narratives addressing work by artists using traditional craft media
- The role of craft production within cultural tourism
- Contributions to the history of the studio craft movement
- Other topics that offer fresh perspectives within the field

“Monographs” refers to a single topic — either an individual artist or theme. There has been much discussion of the need to interview and preserve the memories of leaders of the field. The Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America began in June 2000 and is a five year initiative to record and transcribe 100 oral history interviews of prominent artists working in clay, glass, fiber, metal and wood and to collect their personal papers. (see www.aaa.si.edu). This program would compliment the Smithsonian effort. The panel reviewing applications would need to be aware of the completed and planned interviews of the Smithsonian and if the proposal relates to a craft artist on the Smithsonian roster, the applicant would need to identify how the project relates to the roster.

Historical research might provide insight to periods of craft history in America that have had little research. Bruce Metcalf reported that in working on the 20th Century History of Studio Craft in America, the 1930-1950 time period is such an area.

There was much discussion of the need to encourage craft in relationship to other disciplines and the desire for students today to experience many disciplines. “Insular” was a term used to describe some college craft programs and something to avoid. Rejected by the “fine art” faculty and the elimination of craft in the curriculum of some programs, craft has tended to “circle the wagons.”

Criteria:

- **Work that will advance scholarship and knowledge in the field**
- **Research that will have an impact on the field**
- **Viability of the Plan for dissemination**
- **Feasibility of project**

These criteria will be published in the description of the program, and the panel of readers will score the applications based on this criteria. There was discussion of the need to keep the application process simple. A draft form of the guidelines and application form will be developed by Dian Magie and included with the draft report of the meeting for comment and recommendations by the attendees to the retreat.

Grant amounts would be generally in the range of \$10,000-\$15,000.

As a five-year program, applicants who receive a grant cannot reapply.

No indirect costs could be included in the application.

The group felt a \$15,000 grant would provide a scholar with support to complete a project but wanted to keep the amount open to provide the panel with flexibility. This echoes the recommendations of participants in the 2003 meeting. Faculty members would be encouraged to apply but this funding source would not cover indirect costs associated with administration in most universities, sometimes as high as 50% of an award.

About \$75,000 would remain after funding of grants for graduate research and the CAA programs. This amount could support five or more awards each year, amounting to a minimum of 25 research projects at the end of five years. Considering the dearth of craft scholarship today, it becomes evident that a craft research fund of \$100,000 over five years would mean a spectacular change and make a substantial impact on the field—as recognized by participants in both the 2003 and 2004 retreats.

Applicants must identify the audience for the research and describe the public forum opportunities for research development and dissemination. If the research involves a museum, nonprofit or university public forum a letter of intent from the partner institution must be included with the application.

The goal would be for research to appear in peer-reviewed journals, as papers in national conferences where craft scholarship is scant, as a publication of a museum or institution, or other means that will “advance craft research and scholarship in academia and the curatorial world.”

A peer-reviewed anthology of research at the end of the five years was recommended. The annual National Advisory Board will evaluate this option as the program progresses.

How to Get the Word Out to Applicants

There are now 32 scholars, curators and faculty in craft who have attended one of the three March retreats or the October 2003 meeting in Chicago. In addition many more wrote or emailed concerning the reports. This core group is committed to advancing craft in academia and the curatorial world and would apply themselves, encourage student applications, and/or pass the information on to colleagues. Publications and websites of the *Chronicles of Philanthropy* and the College Art Association as well as the major discipline support organizations would receive the announcement.

Timeline

If funding is identified by the end of June,

- August/September notices released to coincide with the beginning of a semester
- January, second week deadline for applications
- March, review of panel recommendations by National Advisory Board
- April awards announced
- Panel Members Reviewing Applications

Panel members would consist of three individuals: a faculty member and two others, who might be independent scholars, curators or craft artists. Panel members would have two months to evaluate applications based on the published criteria. They would receive an honorarium of \$250 and would be included in the March convening of the National Advisory Board. Only individuals not planning to submit an applications, and without conflicts of interest, would be selected for the panel.

National Advisory Board

The group assembled identified individuals who had not been involved in previous meetings who would be an asset to the effort to “advance craft in academia and the curatorial world.” Attendees would include 25-30% participants from previous meetings for continuity and the remainder new to the retreats, thereby expanding the core. The role of the National Advisory Board would be to approve the recommendations of the panel and then to review the Craft Research Fund process for revision. The National Advisory Board could recommend critical areas of research and scholarship for a specific Request for Proposals if that were deemed important to the field. This would provide an annual opportunity to respond to the needs of the field.

It was suggested that the National Advisory Board develop a five-year strategic plan in national context for CCCD. The CCCD nonprofit and policy board met the first of March 2004 to discuss a five-year strategic plan relating to the mission of CCCD as a regional center of the University of North Carolina. The National Advisory Board would recommend a five-year strategic plan relative to the field nationally.

Future meetings and collaborations

The group suggested CCCD partner with others in the field for meetings to be held in other locations. David McFadden, invited to the October 2003 meeting but unable to attend, had suggested a meeting in New York City co-hosted by the Museum of Arts and Design. Participants in this meeting suggested partnering with California participants for a meeting in California.

As the core group expands, the National Advisory Board might consider a future conference that would include all those who had attended previous retreats sponsored by CCCD, as well as others in the field interested in this area. This might be held as a pre or post conference at a time and location of another national meeting such as CAA or SOFA. The annual National Advisory Board could be held in conjunction with the larger meeting.

Dissemination of Funded Research

The applicant would identify the forum for public dissemination of the research but CCCD could also identify ways to expand the audience.

It was suggested that CCCD research the cost of purchasing a section in an existing publication (College Arts Association Bulletin, Craft Report, Craft Magazine) to feature key findings from research activities supported by the Fund for Craft Research. Publications that would reach a broader audience beyond the craft community were a priority.

Americans for the Arts (www.artsusa.org) was identified as a way of reaching a broader audience. Americans for the Arts was created in 1996 as a result of the merger between the National Assembly of Local Arts Agencies and the American Council for the Arts and is an advocacy organization for the arts that reaches 5,000 organizational and individual members. It has a publications component that sponsors arts industry research. Americans for the Arts has indicated an interest in advocating for the National Endowment for the Arts to recognize craft artists of significance. The annual conference of Americans for the Arts reaches a broader audience and its publications span all areas of the arts.

Another national organization focusing on policy and scholarship is The Center for Arts and Culture, created in 1994 organizing practitioners, scholars and policy makers to develop the intellectual infrastructure of the field of cultural policy and to build a community of interest. A Research Advisory Council of distinguished scholars was created to identify important policy concerns and research needs. The Web site (www.culturalpolicy.org) and commissioned issue papers since 2001 look at cultural policies as they intersect with other public policy issues.

The Internet as a delivery mechanism for research has perhaps the widest opportunity for dissemination. It was also recommended that research receiving funding from the Craft Research Fund be made available through a national research portal on the CCCD Web site linked to all other Web sites, craft organizations, museum and departments.

Addendums:

- A. Biographical sketches of participants
- B. Draft of Craft Research Fund Guidelines and Application
- C. Books recommended by conference attendees
- D. Series of publications by the Haystack Institute
- E. List of attendees to March 2002, 2003, 2004 Retreats and October 2003 meeting
- F. College Art Association subject areas for dissertations
- G. 2002 dissertation titles relating to craft – 15 of 212 dissertations

Discussions and Recommendations for Craft Studies Program

Following the discussion and recommendations for the Craft Research Fund, the group turned their attention to recommended courses for a craft studies program.

Background

A University Craft Studies Program with an endowed chair was the initiative prioritized third during the 2002 North Carolina Summit Retreat on Craft. Compared to Women's Studies or American Studies, the Craft Studies Program was described "as an interdisciplinary studies program leading to a degree or a concentration in existing graduate programs such as Humanities or Liberal Arts. Although this discussion focused on graduate-level degrees because of the future careers of students at this level (curators and university faculty, a Craft Studies program at a liberal arts college at the B.A. level would provide the student population for graduate level programs." (the full 2002 Proceedings is available from the Research Area of www.craftcreativitydesign.org)

UNC Asheville, North Carolina's liberal arts university, has identified a faculty committee to develop a minor (concentration) in craft studies. Three UNC Asheville representatives attended the discussion, William Massey, Vice Chancellor for Alumni & Development; Bill Spellman, Associate Vice Chancellor for Academic Affairs; and Karin Peterson, Sociology faculty chairing the curriculum planning committee.

Recommendations

Students should take at least one studio course. Art History majors remembered they were discouraged from taking any studio courses when working toward their degrees and how helpful it is just in understanding a craft medium.

Team teaching. If the craft artist and a faculty member in another academic area team teach the subject, the class will have more depth.

Some of the opportunities for UNC Asheville, located in a region with so many craft organizations, schools and individual artists.

Place interns with cultural institutions for invaluable real-life experience and application of theory.

A Speakers Forum could invite major speakers with the expense shared with regional organizations, schools and colleges with the same interests. This would especially fit the role of CCCD.

Possible Courses

The cross-disciplinary approach to Craft Studies opens the study of craft to a broader constituency and moves it from the “insular” approach of some of the art schools. This opens the curriculum to courses such as the following identified in this retreat by attendees:

Environmental issues in art and design—The cross-discipline approach and relationship of craft, design and the environment was recommended.

Craft in the economy—Economics from a survey of the economic impact of the craft industry is one approach. In Western North Carolina, community colleges like Haywood Community College are doing an excellent job of teaching craft artists how to run a business, so the experience at the upper division would need to advance this basic foundation, or provide a lower division course for students who do not have the community college business experience. This could also cover the “creative economies” and “The Rise of the Creative Class.” Craft as an economic generator for underdeveloped countries could be included (South Africa, Brazil, ethnic minorities in Australia).

History of Craft—This could be approached from a regional perspective on the heritage of craft in Appalachia, a national perspective from the Arts and Crafts Movement in America through the 20th century, or from a world perspective.

Cultural Anthropology—This course could review the role of craft prehistoric societies, and among native peoples; craft as adornment, as functional, as spiritual.

Cultural Tourism—*Craft Heritage Trails of Western North Carolina* has become a model for the country for creating “cultural corridors,” and in larger cities the same techniques have been applied to create a cultural tourism experience in city ethnic neighborhoods. The function of craft councils in tourism in England, Scotland, Ireland and European countries that offer craft tours of the country.

Sociology—Karin Peterson’s dissertation is on the marginalization of women quilters, Lucy Lippard, an author who looks at diversity, and Lawrence Levine’s *High Brow, Low Brow*, that traces the role of the arts in society as a definer of class, are examples of this intersection.

Craft and New Technologies—How computers and the CAD system are impacting a field that prides itself on “hand-crafted.” This might also include public art examples of the craft artist and engineer working to design major structural projects.

Craft, Art, Design Theories and Practice—A study of the theories that have made craft so difficult to define. What is the psychology, philosophy and theories associated with the field of craft?

This discussion provided a foundation for UNC Asheville to design the first Craft Studies curriculum and minor. The only graduate degree offered at UNC Asheville is the Master of Liberal Arts. Craft Studies could become a concentration in this graduate degree. By disseminating this discussion, it is hoped that other universities consider this interdisciplinary approach to both an

ADDENDUM A

Biographies of Participants

Andrew Glasgow

Executive Director, The Furniture Society, CCCD Nonprofit Board Vice President

Andrew Glasgow is executive director of The Furniture Society and former director of programs and collections for the Southern Highland Craft Guild (1997-2001). He holds a degree in art history from the University of Alabama in Birmingham, where he subsequently was the assistant curator of decorative arts for the Birmingham Museum of Art. He served as the Guild's curator of education and collections from 1988 until 1993, when he became assistant director of Blue Spiral 1, Asheville's premier commercial art space. His writing has appeared in the following publications: *Southern Quarterly*, *Ceramic Art and Perception*, *Art Paper*, *Fiber Arts*, *Glass Art Society Journal*, *Southern Art and Craft: 1900-1940* (Mint Museum of Art catalogue essay). His professional affiliations include: Museum of Early Southern Decorative Arts, North Carolina Pottery Center, NCSU's Gallery of Art and Design, board vice president of the Center for Craft, Creativity and Design, American Craft Council, honorary member of Southern Highland Crafts Guild, Craft Organization Director's Association; trustee of Ogden Museum of Southern Art (New Orleans), North Carolina Museums Council.

Peter Held

Curator of Ceramics, Ceramics Research Center, Arizona State University Art Museum

Peter Held received his B.S. degree in studio art from the State University of New York at Brockport, where he studied ceramics with Bill Stewart. Upon graduation, he moved to Helena, Mont., to become a resident artist at the Archie Bray Foundation for the Ceramic Arts. He later completed a master's degree in museum administration at Oregon State University and interned at the Portland Art Museum. He returned to Helena in 1994 as executive director and curator of the Holter Museum of Art. He helped lead a successful \$2.3 million capital and endowment campaign. Now curator of ceramics at the Ceramic Research Center part of the ASU Art Museum at Arizona State University, he has curated over thirty exhibitions since 1989 including four traveling ceramic shows: *Ashen Beauty: Woodfired Ceramics*, *David Shaner: A Potter's Work, 1963-1993*, *Sisters of the Earth: Native American Ceramics*, and *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*. Held has written numerous articles on contemporary art and crafts, and is the editor of the book *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*.

Tony Hepburn

Ceramics Department Head, Cranbrook Academy of Art

Born in 1942 in Manchester, England, Hepburn became a U.S. citizen in 2000. He was head of the Division of Art and Design at Alfred University from 1976 to 1984 and was a professor there from 1984 to 1992. He joined Cranbrook Academy of Art as head of ceramics in 1992. His work has appeared in exhibitions at more than 150 locations worldwide, including the permanent collections of the Victoria and Albert Museum, British Craft Council; Los Angeles County Museum, Museum of Contemporary Art in Seoul, Korea, International Museum in Florence, Italy, and the European Ceramic Work Centre in Holland.

Janet Koplos

Senior Editor, Art in America, Craft Text lead author

Janet Koplos, a senior editor at *Art in America* magazine and lecturer, critic and consultant, has written nearly 2,000 reviews, articles and essays over the past 25 years. She is the author of *Contemporary Japanese Sculpture* (1991) and has contributed to *Fiberarts*, *Metalsmith*, *American Ceramics*, *American Crafts*, *Surface Design Journal* and other art and general-circulation periodicals. She received a B.A. in journalism from the University of Minnesota and M.A. in art history from Illinois State University. Her first editing job was *Craft Connection*, a publication of the Minnesota Crafts Council. She has written artists' catalog essays in textiles (Jane Sauer, Gaza Bowen, Renie Breskin Adams, Diane Itter), ceramics (Ruth Duckworth, Scott Chamberlin, Judy Moonelis, Bruno LaVerdiere), metals (Albert Paley), furniture (Wendell Castle), and glass (Laura de Santillana, Joel Philip Meyers, David Huchthausen).

Gyongy Laky

Visual Artist, Design Faculty, University of California, Davis

GYONGY LAKY's sculptural forms are exhibited in museums and galleries throughout the United States. She has had one-person exhibitions in California, New York, Spain, Denmark and England. In addition, her work has been exhibited in France, Sweden, Italy, Switzerland, Holland, Hungary, Colombia and the Philippines and will be included in the 11th International Triennial of Tapestry, Poland in May of this year. She is also known for her site-specific installations in the U.S., England, France, Canada and most recently in "Kunst in der Landschaft V" in Austria. Her work is featured in a video, *Ten American Makers* (England), and has been published in *Baseline International Typographics* (England); *Artist Magazine* (Taiwan); *Fiberarts* magazine (North Carolina); *The New York Times*; *Textiel Plus* (Holland) and *American Craft*. Her work is represented in nearly 20 books. A book with text by Janet Koplos on Laky's work was released 2003 (Telos Art Publishers, England). Her works are in the permanent collections of several museums. A recipient of a National Endowment for the Arts Fellowship, she was one of the first textile artists to be commissioned by the federal Art-in-Architecture Program. She completed undergraduate and graduate studies at the University of California, Berkeley, and founded the internationally acclaimed Fiberworks, Center for the Textile Arts there in 1973 and has been on the faculty of the University of California, Davis, since 1978. A member of the board of the American Crafts Council in the early 1990s, she recently worked on a three-member team to develop a comprehensive arts master plan for the U.S. Food and Drug Administration's new 130-acre campus in Maryland. The Smithsonian Institution Archives of American Art is currently forming the Gyongy Laky Research Collection of her personal papers, correspondence, documents and photographs, and her oral history is in production at the Bancroft Library Oral History Project at the University of California. Her more recent sculptures and research emphasize environmental issues and nature using branch debris from agricultural, garden, street, park and woods prunings composed with wire, dowels, nails and screws.

Stoney Lamar

Wood sculptor, CCCD Nonprofit Board President

Stoney Lamar is a wood sculptor whose work is in numerous collections including the High Museum of Art, Museum of Arts and Design (NY), Renwick Gallery of the Smithsonian American Art Museum, Los Angeles County Museum of Craft and Folk Art, Huntsville Museum of Art (AL), Mint Museum of Craft + Design (NC). He is the current board president of the nonprofit Center for Craft, Creativity and Design and has served on the boards of HandMade in America and as president of the Southern Highlands Crafts Guild board. Lamar received his B.S. degree in industrial arts (wood technology from Appalachian State University) and apprenticed with Mark and Melvin Lindquist. He has given guest lectures and served as faculty at Yale University, Arrowmont and the Renwick Gallery.

Mark Leach

Deputy Director, Mint Museums

A native of Pittsfield, Mass., Mark Richard Leach is founding director of the Mint Museum of Craft & Design. He currently holds the post of deputy director of the Mint Museums which includes the Mint Museum of Craft + Design and the Mint Museum of Art. A graduate of the Getty Leadership Institute for Museum Management, he received a B.A. in studio ceramics from the University of Arkansas at Little Rock and graduated magna cum laude from Harvard University with an Ed.M. degree, specializing in 20th-century art and nonprofit administration. Leach has held curatorial posts in Arkansas, Montana, Wisconsin and Ohio. He has taught, lectured and moderated panels on public and environmental art, art criticism and curatorship. He has written for *The Journal of Arts Management, Law, & Society*; the American Association of Museum's Excellence & Equity Newsletter, *New Art Examiner*; *Metalsmith*; *Artvu*; *FIBERARTS* and *American Ceramics*. A trustee of the Art Alliance for Contemporary Glass, he is a former trustee of the American Craft Council, where he was chair of the publishing committee and oversaw *American Craft* magazine. He also served on the Advisory Board of the National Council on Education in the Ceramic Arts (NCECA). Leach has published numerous texts, including *Michael Lucero: Sculpture 1976—1995*, co-published by Hudson Hills Press (New York) and the Mint Museum of Art. In May 2000, Harry N. Abrams Inc. and the Mint Museum of Craft + Design co-published and released *Turning Wood into Art: The Jane and Arthur Mason Collection*, for which he served as curator and editor.

Lydia Matthews

Chair, Graduate Studies in Visual Criticism and Fine Arts, California College of the Arts

Lydia Matthews is an educator, writer, curator and arts activist based in San Francisco. She received a B.A. in Interdisciplinary Studies at Colorado College in Colorado Springs and completed her graduate studies in Art History at the Courtauld Institute of Art in London and the University of California, Berkeley. In her role as associate professor of Art History at the California College of the Arts, she co-founded and chairs CCA's Graduate Studies in Visual Criticism Program, as well as co-chairs the Graduate Fine Arts Program with Matthew Higgs, and CCA's Curator at the Wattis Institute for Contemporary Art. Her graduate and undergraduate courses address issues in contemporary visual culture with an emphasis on feminist and cross-cultural perspectives, as well as the dynamics of globalization and community-based public art practices. In addition to her work at CCA, she has lectured at art schools, universities and cultural organizations locally and internationally. Her publications include *Site to Sight: Mapping Bay Area Visual Culture* (1995), a book collaboratively written and designed with CCA students on the histories of local art exhibition spaces and their curatorial practices. She has published numerous art exhibition catalog essays, as well as critical articles, in *The Drama Review*, New York University; *Camerawork: A Journal of Photographic Arts*, Artweek, *Hi Performance*, *Arcade* and *Visions Art Quarterly*. She also founded the Web site: www.lydiaslist.com, in an effort to bridge the Bay Area art and educational communities, while also consulting for various museums, collectors and not-for-profit artist-run spaces.

Jean McLaughlin

Director, Penland School of Crafts

Jean McLaughlin is director of Penland School of Crafts, an internationally recognized center for craft education located in the Blue Ridge Mountains of North Carolina. Penland School sponsors one- to eight-week workshops in ten craft media, a gallery and information center, a resident artist program, educational outreach to area public schools and visiting artists. Prior to her Penland position, McLaughlin was director of statewide initiatives, public art, and the visual arts at the North Carolina Arts Council for sixteen years. She has a bachelor's degree in studio art from the University of North Carolina at Chapel Hill and a master's degree in liberal studies from North Carolina State University. She also studied textiles at the California College of Arts and Crafts, N.C. State and Penland School. She currently serves on the board of the Craft Emergency Relief Fund, the Mitchell County Community Foundation and the Mitchell County Chamber of Commerce. She is an advocate for the needs of artists and, when possible, writes and serves on panels to promote their work.

Bruce Metcalf

Metal artist, critic, craft text co-author

Bruce Metcalf is a studio jeweler and writer from Philadelphia. He received a B.F.A. from Syracuse University in 1971 and an M.F.A. from Tyler School of Art in 1977. Since then he has taught at Colorado State University, Massachusetts College of Art, Kent State University, and the University of the Arts in Philadelphia. His work has been included in many major national and international jewelry exhibitions in the past 34 years. He has also written about contemporary jewelry and craft issues in *American Craft* and *Metalsmith* magazines, as well as for publications from England, Australia, Japan and Korea.

Tina Oldknow

Curator of Modern Glass, The Corning Museum of Glass

Tina Oldknow is curator of modern glass at the Corning Museum of Glass. She has served on the staffs and as a consultant for several museums, including the J. Paul Getty Museum, Malibu; Southwest Museum, Los Angeles; Los Angeles County Museum of Art; Santa Barbara Museum of Art; Henry Art Gallery of the University of Washington, Seattle; Seattle Art Museum; and Tacoma Art Museum. Oldknow is the author of *Pilchuck: A Glass School* (1996), *Chibuly Persians* (1996), *Richard Marquis Objects* (1997), *Dante Marioni: Blown Glass* (2000), and numerous articles and essays. From 1996 to 2001 she was the editor of the *Glass Art Society Journal*. Oldknow holds a B.A. in art history from the University of California, Los Angeles, and M.A. in art history from the University of Pennsylvania.

Howard Risatti

Chair, Department of Craft/Material Studies, Virginia Commonwealth University

Howard Risatti is a professor of modern and contemporary art and critical theory in the Department of Art History at Virginia Commonwealth University. He is chair of the Department of Craft/Material Studies. Before receiving his Ph.D. in art history from the University of Illinois, he earned B.A. and M.A. degrees in music theory and composition and has completed doctoral work in theory and composition. His writings on art and craft have appeared in various journals including the *Art Journal*, *Artforum*, *New Art Examiner*, *Artscribe*, *Latin American Art*, *The Chronicle of Higher Education*, *The Woman's Art Journal*, *Art Criticism*, *The Studio Potter*, and *Ceramic Art & Perception*. Most recently he wrote on Michael Heizer's *Double Negative* for *Sculpture Magazine* and on "Contemporary American Ceramic Trends" for the Korean publication *Ceramics Monthly*. Last October he was invited to speak on functional crafts at the Cheongju Craft Biennial in Korea, and in November he presented a paper at the Art and New Technologies conference in Chalon, France. He also has written numerous essays for exhibition catalogs. His first book, *New Music Vocabulary*, appeared in 1975 (University of Illinois Press). *Postmodern Perspectives: Issues in Contemporary Art* appeared in 1990 and the 2nd edition in 1998 (Prentice Hall). *The Mountain Lake Workshops: Artists in Locale* (1996, Anderson Gallery & Virginia Tech Foundation) accompanied the exhibition of the same title. His latest book, *Skilled Work: American Craft in the Renwick Gallery* (Smithsonian Institution Press), was co-authored with Kenneth Trapp in 1998.

Karen Tsujimoto

Senior Curator of Art, Oakland Museum of California

Karen Tsujimoto is senior curator of art at the Oakland Museum of California, where she joined the staff in 1991. Given the museum's focus on the art, history and ecology of California, her projects have featured the work of modern and contemporary California artists. Exhibitions she has originated and written accompanying monographs include: *The Art of Peter Voulkos* (1995), *Dorothea Lange: Archive of an Artist* (1995), *Transformation: The Art of Joan Brown* (1998), and *The Art of David Ireland: The Way Things Are* (2003). From 1986 to 1990, Tsujimoto was an independent curator in Northern California, organizing exhibitions for the University of California at Berkeley Art Museum, the Oakland Museum and other institutions. From 1971 to 1985 she was on the staff of the San Francisco Museum of Modern Art, where she organized a wide range of exhibitions and wrote catalogs on painting, sculpture and photography. Highlights include *Images of America: Precisionist Painting and Modern Photography* (1982), *Mark Rothko 1949: A Year in Transition/Selections from The Mark Rothko Foundation* (1983), and a nationally touring retrospective on the work Wayne Thiebaud (1985). Her other activities include membership on the Bay Area Coalition for the Visual Arts (1997-99), Public Art Advisory Committee of the City of Oakland (1996-99), Education Advisory Committee of the California College of Arts and Crafts (1994), Northern California Chapter of ArtTable Inc. (1990-91) and Oakland Public Fund for the Arts (2001-present). She received a B.F.A. from the University of Utah in 1971.

Dian Magie

Coordinator and facilitator

Executive Director, UNC Center for Craft, Creativity and Design

Dian Magie became executive director of the Center for Craft, Creativity and Design, an inter-institutional center of The University of North Carolina, in 2000 after 18 years as executive director of local arts agencies in three communities, the last 12 years in Tucson, Ariz. In guiding a local arts council she has worked with many areas of community arts including arts festivals, public art, grantmaking, arts district development, youth arts programs, exhibitions, folk arts, and cultural economic development. In 1996 she completed the Program for State and Local Leaders, Harvard University Kennedy School of Government. Magie is the research author of the National Endowment for the Arts' Web-based resource "Cultural Funding: Federal Opportunities" (www.arts.gov/federal.html), editor of *Art Works! Prevention Programs for Youth and Communities*, (NEA and HHS, 1997) and *Arts Funding into the 21st Century* (1997 for the President's Committee on the Arts and the Humanities). She coordinated numerous arts conferences and workshops before coming to North Carolina. Since 2000 she has coordinated the series of national convenings hosted by the Center for Craft, Creativity and Design. Reports for all these meetings are available on the Center's Web site www.craftcreativitydesign.org from the Research link. Magie serves on the boards of the Charlotte Arts in Transit, HandMade in America, the Old Mill Cultural Center, and on the National Association of Counties Arts and Culture Commission. She holds a B.A. in humanities and M.A. in American history with an equal number of credit hours in studio crafts.

ADDENDUM B

CRAFT RESEARCH FUND DRAFT

2005 Proposal Guidelines and Application

Purpose:

The Craft Research Fund seeks to advance scholarship in the field of craft by supporting high-quality research undertaken by university faculty, graduate students, museum curators, artists and independent scholars. The Fund supports research that demonstrates the relevance of craft within contemporary culture. Its aim is to increase the number of creative scholars and practitioners interested in pursuing craft studies and research.

Relevant research includes topics:

- that addresses artistic and critical issues in craft theory, practice and history
- that explore the inter-relationship between craft, art, design and contemporary culture
- that foster new cross-disciplinary approaches to scholarship involving craft
- that advance the investigation of neglected questions in craft history and criticism

The Craft Research Fund has two components—**Project Research Grants** and **Graduate Research grants**. Graduate students are limited to one application but may apply in either category.

Project Research Grants

Support is provided for research on American studio craft. Research involving international craft must be in relationship to craft in America. The Fund will make a series of grants for:

- Monographs on individual craft artists or themes
- Historical research
- Cross-disciplinary research involving craft

Examples might be:

- New understanding of the relationship between hand-made production and digital technologies
- Narratives addressing work by artists using traditional craft media
- The role of craft production within cultural tourism
- Contributions to the history of the studio craft movement

Or other topics that offer fresh perspectives within the field

Applicants requesting support for monographs on individual craft artists should refer to www.aaa.si.edu on how the research will compliment or expand the Smithsonian Documentation Project for Craft and Decorative Arts in America.

The goal of the Craft Research Fund Project Grants is for research to appear in peer-reviewed journals, as papers in national conferences where craft scholarship is scant, lectures at conferences or public forums, as publications of a museum or institution, or other means that will “advance craft research and scholarship in academia and the curatorial world.”

2005 Proposal Guidelines and Application

Proposals must identify intended audiences and/or publishing opportunities. These may include stand-alone publications, peer-reviewed journals, papers presented at a scholarly conference, university colloquium or public forum, or a museum catalogue. If the research audience involves a museum, nonprofit or university public forum, a letter of support from the partner institution must be included with the application.

A panel of three readers who are recognized craft scholars, faculty and/or curators, free of a conflict of interest, will evaluate applications based on the following **criteria**:

- Work that will advance scholarship and knowledge in the field
- Research that will have an impact on the craft field
- Plan for dissemination
- Feasibility of Project

DEADLINE: Application must be postmarked no later than January 10, 2005. Notification of awards will be released in April 2005 for projects beginning May 1, 2005

Graduate Research Grants

This grant program provides up to \$5,000 to graduate students for research in the area of American craft history or criticism. The goal of Graduate Research Grants is to provide support to **graduate students working on a thesis or dissertation that involves studio craft in America through history, criticism or in a cross-curriculum context.**

CRAFT RESEARCH FUND

Project Grant Procedure Draft

Eligibility

Proposals are welcome from academic researchers, independent scholars, graduate students and museum curators. This is a proposed three-year program. Individuals who receive a grant from the Craft Research Fund will not be eligible to apply again.

Overhead Policy

General overhead (indirect administrative expenses) will not be paid for university-based projects. No capital equipment purchases are eligible for support.

Proposal Requirements

The Proposal should include, in 10 pages or less, in type no smaller than 12 point

1. A one-page summary of the proposal
2. The main research question to be addressed and statement of the relevance to the advancement of craft in academia or the curatorial world
3. The proposed plan for dissemination of the research, identification of supporting institutions or organizations, and identification of intended audience
4. A time frame and schedule for completing the project
5. A one-page budget with narrative description

Proposals must be accompanied by

1. A self-addressed stamped postcard to acknowledge receipt of proposal
2. Cover sheet with contact information
3. Curriculum vitae of the principal researcher(s)
4. A letter of intent from the supporting institution or organization (if applicable)
5. One brief sample of analytic writing, not to exceed five pages

Please submit two full copies of the proposal.

Grants Process

Proposals are reviewed by staff of the Center for Craft, Creativity and Design for completeness and evaluated by three peer readers. Final decisions are made by the National Advisory Board of the Center for Craft, Creativity and Design.

Grants

Grant awards are generally in the range of \$10,000 to \$15,000.

DEADLINE: Application must be postmarked no later than January 10, 2005. Notification of awards will be released in April 2005 for projects beginning May 1, 2005, to be completed by January 31, 2007.

CRAFT RESEARCH FUND

Graduate Research Grants Draft

APPLICATION PROCEDURE

The goal of Graduate Research Grants are to encourage and assist graduate students in the scholarly research of the history, criticism and/or cross-disciplinary study of studio craft in America to expand the number of future faculty, scholars, critics and museum curators with knowledge of this field.

No capital equipment purchases are eligible for support. Travel expenses may be included if justified by the research.

Eligibility

Proposals are welcome from students enrolled in graduate programs in any accredited colleges or universities. This is a proposed five-year program. Individuals who receive a graduate research grant will not be eligible to apply for a second Graduate Research Grant but may apply at a later date for a Project Research Grant.

Proposals

Graduate research grant proposals must not exceed five pages or type smaller than 12 point. Included in the five pages:

1. A one-page summary of the proposed research
2. The main research question and statement of relevance to studio craft in America
3. Relationship of research to completion of graduate degree
4. A time frame and schedule for completing the project
5. A one-page budget with narrative description

Proposal Attachments

All proposals must include the following attachments:

1. A self-addressed stamped postcard to acknowledge receipt of proposal
2. Application Cover Sheet with contact information
3. Curriculum vitae
4. A letter of support from a faculty advisor

Please submit two full copies of the proposal.

Grants Process

Proposals are reviewed by staff of the Center for Craft, Creativity and Design for completeness and evaluated by three peer readers. Final decisions are made by the National Advisory Board of the Center for Craft, Creativity and Design.

Grants

Grant awards of up to \$5,000 will be awarded, for fully or partially funded proposals

DEADLINE: Proposals must be postmarked no later than January 10, 2005. Notification of awards will be released in April 2005 for projects beginning May 1, 2005, and completed by January 31, 2007.

CRAFT RESEARCH FUND

A program of the Center for Craft, Creativity and Design
A regional center of The University of North Carolina

DEADLINE: All grant applications for 2005 must be postmarked **no later than January 10, 2005.**

Mail to:

Center for Craft, Creativity and Design, P.O. Box 1127, Hendersonville, NC 28793

COVER SHEET

Check category of grant: Research Project Graduate Research

Name _____

Address _____

City, State, Zip _____

Phone _____ / _____ FAX _____ / _____

E-mail address _____

Web site (if applicable) _____

Summary of Research (50 words or less)

For Graduate Research: Faculty advisor contact information

Name/title _____

College/University _____

E-mail address _____

Phone _____ / _____

ADDENDUM C

Books recommended by Conference Attendees

Dave Hickey, *The Invisible Dragon: Four Essays on Beauty*, ISBN: 0963726404

Ellen Dissanayake, *Homo Aestheticus: Where Art Comes from and Why*, ISBN: 0295974796

James Elkins, *The Object Stares Back: On the Nature of Seeing*,
ISBN: 0156004976

Eileen Boris, *Art and Labor: Ruskin, Morris, and the Craftsman Ideal in America*, ISBN: 087722384X

Wendy Kaplan, *Art That Is Life: The Arts and Crafts Movement in America, 1875-1920, Vol. 1*, ISBN: 0821225545

The Wolfsonian, *Journal of Decorative & Propaganda Arts* <http://www.wolfsonian.org/education/publications/index.html>

Henry Glassie, *Material Culture*, ISBN: 0253335744

Henry Petrosky, *The Evolution of Useful Things*, ISBN: 0679740392

Laurel Thatcher Ulrich, *Age of Homespun: Objects and Stories in the Creation of an American Myth*, ISBN: 0679766448

Dr. Frank Wilson, *The Hand: How Its Use Shapes the Brain, Language, and Human Culture*, ISBN: 0679740473

Jane Becker, *Selling Tradition: Appalachia and the Construction of an American Folk, 1930-1940*, ISBN: 0807847151

ADDENDUM D

Series of Publications by Haystack Institute

The **Haystack Institute** was established in 1991 as a forum to examine issues of philosophical and practical importance to the craft world. Each year the institute will convene at Haystack to examine a concern or trend in contemporary craft.

- June 7 1991**
Wayne Higby, *Expectation: Art, Materials and the Photograph*
Jonathan Fairbanks, *Materials and Transformations*
Nancy A. Corwin, *Content in Crafts: Materials in the Service of Larger Ideas*
- July 21 1991**
Craft and Learning, examining the philosophical roots of education in the crafts
Audrey Walker, *Reflections on Twelve Days at Haystack*
William Daley, *Thoughts on Craft and Learning*
Jo-Anna J. Moore, *Reflections on Learning: Haystack Faculty Interviews*
Jo-Anna J. Moore, *The Crafts and Student Learning*
- June 1992**
Janet Koplos, *Considering Crafts Criticism*
Warren Seelig, *Craft and the Impulse to Abstract*
- Aug. 1993**
Gerhardt Knodel, *Crafting Truth with Consequence*
Gerhardt Knodel, Michael Dunas, Sarah Bodine, *Observations on an Education Through Crafts*
- July 1994**
Mary Douglas, *The Craftsman as Yeoman: Myth and Cultural Identity in American Craft*
- 1995 • The Functional Issue • Margaret Mackenzie, *Words and Worth: An Anthropologist Interprets Function & Craft***
Nancy O'Banion, *Paper or Plastic? The Form and the Contents*
- 1996 • Recycle and Reuse • Margo Mensing, *An Attachment to Trash***
- 1997 • Single and Plural (interdisciplinary) • Marianne Boruch, *Single and Plural***
- 1998 • Imagine an Inter-National Craft • Kevin Murray, *Imagine an Inter-national Craft***
- 1999 • Crafts and Education**
Judith M. Burton, *Materials and the Embodiment of Meaning*
Paul Sproll, *Expanding Art Education's Horizons: The Landscape of Design*
Jo-Anna J. Moore, *The Cultural Dimensions of Craft Education*
Gerry Williams, *Education as the Discovery of Self: A Creative Person Developing Visual Insight for the Arts.*
- 2000 • Two Essays**
Ellen Dissanayake, *Two Orphans and a Dog: Art and Transformation*
Ellen Dissanayake, *If "Great" Art is Dead, Who Cares?*
- 2001 • Craft Art and a Deeper Sense of Ecology • Paulus Berensohn, *Whatever We Touch is Touching Us***
- 2002 • An Intricacy of Simple Means • Kim Stafford, *An Intricacy of Simple Means***

ADDENDUM E

List of Attendees March 2002, 2003, 2004 Retreats and October meeting

2002 North Carolina Summit Retreat on Craft • March 2002, Hendersonville, NC

Glenn Adamson, Curator, Chipstone Foundation, Milwaukee Art Museum, Milwaukee, Wis.
Joan Falconer Byrd, author, fine art faculty- clay, Western Carolina University, Cullowhee, NC
Diane Douglas, Director, Center for Liberal Arts, Bellevue Community College, Seattle, Wash.
Mary F. Douglas, Curator of Collections, Southern Highlands Craft Guild, Asheville, N.C.
Robert Ebendorf, Belk Professor in Metal, East Carolina University, Greenville, N.C.
Janet Koplos, Senior Editor, *Art in America*, New York, N.Y.
Martha Drexler Lynn, author/curator, 19th and 20th Century production, studio craft, Carmel, Calif.
Bruce Pepich, Director, Racine Art Museum, Racine, Wis.
James Tanner, fine art faculty- clay, Minnesota State University in Mankato, Minn.
Kenneth Trapp, Curator-in-Charge, Renwick Gallery, Smithsonian Museum, Washington, DC
Consuelo Jimenez Underwood, fine art faculty- fiber, San Jose State University, Calif.

2003 North Carolina Retreat on Craft Publications • March 2003, Hendersonville, N.C.

Glenn Adamson, Curator, Chipstone Foundation, Milwaukee Art Museum, Milwaukee, Wis.
Garth Clark, author and owner of Garth Clark Gallery, New York, N.Y.
Edward S. Cooke Jr., Chair, Yale University Department of the History of Art, New Haven, Conn.
Diane Douglas, Director, Center for Liberal Arts, Bellevue Community College, Seattle, Wash.
Andrew Glasgow, Director, The Furniture Society, Asheville, N.C.
Vicki Halper, Curator, writer, Seattle, Wash
Janet Koplos, Senior Editor, *Art in America*, New York, N.Y.
Martha Drexler Lynn, author/curator, 19th and 20th Century production, studio craft, Carmel, Calif
Jim Melchert, ceramic sculptor, Professor of Art Emeritus, UC Berkeley, Oakland, Calif
Bruce Metcalf, metalsmith, curator, author, Philadelphia, Pa.

2003 Craft in Museum Collections, How to Create Digital Inventory October 2003, Chicago

Glenn Adamson, Curator, Chipstone Foundation, Milwaukee Art Museum, Milwaukee, Wis.
Edmund de Waal, Senior Research Fellow, University of Westminster, London
Andrew Glasgow, Director, The Furniture Society, Asheville, N.C.
Peter Held, Curator of Ceramics, Ceramics Research Center, Arizona State University, Tempe, Ariz.
Christine Hennessey, Chief of Art Information Resources, Smithsonian American Art Museum, D.C.
Stoney Lamar, wood sculptor, Board President, Center for Craft, Creativity and Design
Mark Leach, Deputy Director, The Mint Museums, Charlotte, N.C.
Tina Oldknow, Curator of Modern Glass, The Corning Museum of Glass, Corning, N.Y.
Melissa G. Post, Curator, Mint Museum of Craft + Design, Charlotte, N.C.
Davira Taragin, Director of Exhibitions and Programs, Racine Art Museum, Racine, Wis.

2004 Designing a Craft Research Fund; Components of a Craft Studies Program • March 2004, Hendersonville

Andrew Glasgow, Director, The Furniture Society, Asheville, N.C.
Peter Held, Curator of Ceramics, Ceramics Research Center, Arizona State University, Tempe, Ariz
Tony Hepburn, Ceramics Department Head, Cranbrook Academy of Art, Mich
Janet Koplos, Senior Editor, *Art in America*, New York, N.Y.
Gyongy Laky, fiber artist, Design faculty, University of California at Davis, Calif
Stoney Lamar, wood sculptor, Board President, Center for Craft, Creativity and Design
Mark Leach, Deputy Director, The Mint Museums, Charlotte, N.C.
Lydia Matthews, Chair, Graduate Studies in Visual Criticism and Fine Arts, California College of The Arts
Jean McLaughlin, Executive Director, Penland School of Crafts, N.C.
Bruce Metcalf, metalsmith, curator, author, Philadelphia, Pa.
Tina Oldknow, Curator of Modern Glass, The Corning Museum of Glass, Corning, N.Y.
Howard Risatti, Chair, Department of Craft/Material Studies, Virginia Commonwealth University, Va.

ADDENDUM F

College Art Association Subject Areas for Dissertations 2002 and 2003

(2002 dissertations include the number of dissertations in each subject area)

2002 Subject Areas

1. Egyptian, Ancient Near Eastern, and Classical Art (11)
2. Early Christian, Byzantine and Medieval Art (22)
3. Renaissance Art (25)
4. Baroque and 18th Century European Art (14)
5. 19th and Early 20th Century European Art (27)
6. Photography, Film and Digital Media (16)
7. Native American and Pre-Columbian Art (3)
8. Pre-1945 North American and South American Art (31)
9. Post-1945 World War (35)
10. Asian Art (18)
11. Islamic Art (6)
12. African Art (6)
13. Architectural History (1)
14. Art Criticism and Theory (3)

(Students can select up to two categories.

The total of the above is 219, and CAA reports a total of 212 dissertations)

2003 Subject Areas

1. Egyptian/Ancient Near Eastern
2. Early Christian/Byzantine Art
3. Renaissance/Baroque Art
4. Eighteenth Century Art
5. Nineteenth-Century Art
6. Film/Video
7. Drawing/Prints/Photography/Works on Paper
8. Native American Art
9. Twentieth-Century Art
10. Chinese Art
12. Japanese/Korean Art
13. Latin American/Caribbean Art
14. Greek/Roman Art
15. Oceanic/Australian Art
16. African Art (sub-Saharan)
17. Art of the Middle East/North Africa
18. Art of the United States
19. South/Southeastern Asian Art
20. Pre-Columbian Art
21. Prehistoric Art
22. Contemporary Art
23. Digital Media/Animation
24. Architectural History/Historic Preservation
25. Visual Studies/Critical Theory/Gender Studies
26. Outsider/Folk Art
27. Performance Studies/Installation/Environmental Art
28. Decorative Arts/Textiles/Design Theory

ADDENDUM G

College Art Association listing of 2002 dissertations with a relationship to craft, by subject area

College	Subject Area	PhD candidate	Dissertation title
Minnesota	Asian Art	Deepali Dewan	<i>Crafting Knowledge and Knowledge of Crafts: Art Educationoloniadsim, and the Madras School of Arts in Nineteenth-Century South Asia</i>
University of Michigan	Asian Art	George Kuwayama	<i>Chinese Ceramics in Colonial Latin America</i>
Washington University in St. Louis	Asian Art	Terry Milhaupt	<i>Flowers at the Crossroads: The Four-Hundred-Year Life of a Japanese Textile</i>
UC Santa Barbara	Asian Art	Elizabeth Hornbeck	<i>Visions of Modernity: The Architectural Landscape of the 1925 Exposition of Decorative Arts, Paris</i>
UC Berkeley	Asian Art	Kara Olsen	<i>Through the Looking Glass: Engagements with History and the Decorative Arts in Britain, 1870-1910</i>
Maryland at College Park	African Art	Letty Bonnell	<i>Elephants and Hunters, Diviners and Oracles: Yoruba Carving in Bone and Ivory</i>
Yale	African Art	David Doris Nigeria"	<i>Vigilant Things: The Strange Fates of Ordinary Objects in Southwestern</i>
Emory	African Art	Peri Klemm	<i>Shaping the Future, Wearing the Past: Dress and the Decorated Female Body among the Afrian Qallo Oromo in Eastern Hararghe</i>
Wisconsin-Madison	African Art	Kimberly Anne Miller	<i>The Philani Printing Project: Women's Art and Activism in Crossroads, South Africa"</i>
Rutgers	Pre-1945 N&S America	Patricia Bloom	<i>Dressing up Modernity: Decoration as Strategy in Art Deco Images of Women</i>
CUNY	Pre-1945 N&S America	Deborah Cullen	<i>Robert Blackburn: American Printmaker"</i>
Delaware	Pre-1945 N&S America	Cynthia Fowler	<i>Early American Modernism and Craft Production: The Embroideries of Marguerite Zorach</i>
Princeton	Pre-1945 N&S America	Mark Mitchell	<i>"The Artist-Makers: Professional Art Training in Mid-Nineteenth-Century New York City"</i>
CUNY	Pre-1945 N&S America	Evdokia Savidou-Terrono	<i>"For the 'Boys in Blue': The Art Galleries of the Sanitary Fairs"</i>
Rochester	Post-1945 World	Darby English	<i>"Black Artists, Black Work? Regarding Difference in Three Dimensions"</i>

The Center for Craft, Creativity and Design(CCCD) is a regional center of the University of North Carolina with a strong nonprofit support organization. It is located on the fifty-acre UNC Asheville Kellogg Center in Hendersonville, North Carolina. CCCD convenes national meeting, supports research in the area of craft and design, and curates exhibitions for a small gallery space and public art on the property's one-mile Rudnick Nature Trail. CCCD also manages an adjacent Conference Center, a multimedia rental facility.

Mission

The **mission of the regional UNC center** is to support and advance craft, creativity and design in education and research and, through community collaborations, demonstrate ways craft, creativity and design provide solutions for community issues. The **mission of the nonprofit** is to support the mission of the regional UNC center through funding, programs, and outreach to artists, craft organizations, schools, and the community in the region and nation.

History

Both the regional center and the nonprofit grew out of a 1994-1995 study commissioned by the Educational Committee of HandMade in America, a nonprofit organization serving the makers of the handmade object in Western North Carolina. The study recommended a new organization with a broad vision of craft, creativity and design as interrelated components applied through education, industry and commerce. It also recognized the strength of collaboration between the University of North Carolina system, with emphasis on the three mountain campuses, and the region's nationally recognized craft schools, guilds, museums, and working craftspeople and artists. If the valuing of studio craft was to equal that of "fine art," it had to be so recognized in academia. Where better to begin the transformation than in the region of the country most recognized for its' outstanding craft industry—Western North Carolina? In April 2001 the Center for Craft, Creativity and Design program moved from offices in the Conference Center (opened in 1997) into a new adjacent facility with galleries, an education room and offices. The Policy and Nonprofit boards meet together bi-monthly to guide the mission and goals of the Center for Craft, Creativity and Design. Participants of the annual March meetings will now form a National Policy Board.

Nonprofit Board—2003–2004

Becky Anderson, *Executive Director*
HandMade in America

Scott Blackwell, *Owner*
Immaculate Baking Company

Ken Gaylord, *architect*
Ken Gaylord Architects, AIA

Andrew Glasgow, *Executive Director*
The Furniture Society

Stoney Lamar, *sculptor*
Nonprofit board chair

Stacey Lane, *Director of Student Affairs*
Penland School of Crafts

Ted Lappas, *attorney*

Clark Olsen, *management consultant*

Policy Board—2003–2004

Mary Babcock, *Fiber Artist*
faculty, Appalachian State University

Brenda Coates, *Art Historian*
faculty, Western Carolina University

David Hutto, *Dean of Technology*
Blue Ridge Community College

Matt Liddle, *Art Department Chair*
Western Carolina University

Daniel Millspaugh, *sculptor*
Faculty, UNC Asheville, policy chair

Bill Spellman, *Associate Vice Chancellor*
For Academic Affairs, UNC Asheville

Lisa Stinson, *ceramic artist*
Faculty, Appalachian State University

Dian Magie, *Executive Director*
Hillary Brett, *Gallery Director*

Full reports on all meetings can be downloaded
from the Research area of the Center's website
www.craftcreativitydesign.org

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