



13th Annual CRAFT THINK TANK
Asheville, North Carolina

Convened by The Center for Craft, Creativity & Design and Warren Wilson College

Attending

- **Elissa Auther**, Windgate Research and Collections Curator, Museum of Arts and Design, the Bard Graduate Center in Manhattan, and The Center for Craft, Creativity & Design
- **Julie Levin Caro**, Professor of Art History, Warren Wilson College
- **James Darr**, Professor of Art, Warren Wilson College
- **Anne Dunning** (Facilitator), Principal Consultant, ARTS Action Research
- **Paula Garrett**, Vice President for Academic Affairs and Dean of the College, Warren Wilson College
- **Anna Helgeson**, Grants & Programs Coordinator, The Center for Craft, Creativity & Design
- **Leah Leitson**, Professor of Art, Warren Wilson College
- **Jay Miller**, Professor of Philosophy, Warren Wilson College
- **Sequoia Miller**, Historian, Curator, and Studio Potter
- **Mira Mohsini**, Cultural Anthropologist, Department of Sociology, Anthropology and Criminology, Eastern Michigan University
- **Stephanie Moore**, Executive Director, The Center for Craft, Creativity & Design
- **Lara Nguyen**, Professor of Art, Warren Wilson College
- **Kirsty Robertson**, Associate Professor of Contemporary Art and Museum Studies, Western University, Canada
- **Stacey Sloboda**, Associate Professor of Art History, Southern Illinois University
- **Sarah Teasley**, Head of Programme, History of Design, Royal College of Art
- **Namita Wiggers**, Independent Curator, Writer, and Educator; Director and Co-Founder, Critical Craft Forum
- **Catherine Whalen**, Associate Professor, Bard Graduate Center
- **Marilyn Zapf**, Assistant Director and Curator, The Center for Craft, Creativity & Design

Background

The Center for Craft, Creativity & Design (CCCD) advances the understanding of craft by encouraging and supporting research, critical dialogue, and professional development in the United States. The CCCD was founded in 1996 based on the findings of a 1994-1995 study commissioned by the Educational Committee of HandMade in America. Today the CCCD serves a national audience of craftspeople, students, academics, curators, and independent scholars, furthering the CCCD's mission through thoughtful programs, including the administration of grants, display of exhibitions, and organization of an annual Craft Think Tank.

The CCCD began hosting a three-day Craft Think Tank in 2002; these events are attended by national and international thought leaders on craft. The goal of these meetings is to identify and prioritize initiatives that will advance the understanding of craft. These discussions have informed programs offered by the CCCD and have nurtured relationships across the various disciplines where craft is learned, researched, and shared with the public. Craft Think Tanks have also inspired initiatives such as *Makers: A History of American Studio Craft* (the first comprehensive survey of studio craft in the United States), the *Journal of Modern Craft*, and the Craft Research Fund Program. Annual Craft Think Tank reports may be downloaded from www.craftcreativitydesign.org

13th Craft Think Tank: Supporting the Future of Craft in Academia

CCCD, in partnership with Warren Wilson College, convened a special-topic Craft Think Tank June 19-21, 2016, in Asheville, North Carolina. This intimate gathering presented a unique opportunity to bring together a select group of national and international experts across disciplines to assess the state of craft in academia. The first day, the group met to consider, adopt, or reject new strategies to further the study (and thereby the practice) of craft. On the second day, the group focused on an intensive planning initiative to better understand opportunities, develop models, and assess the feasibility of launching a pioneering master's-level program concentrating on the study of craft at Warren Wilson College. A detailed agenda is included in Attachment 2, and topline notes from these proceedings are available in Attachment 3.

The group was facilitated by Anne Dunning, principal consultant for ARTS Action Research. Participants were asked to complete a pre-meeting survey on the state of craft in academia (Attachment 1). This survey informed and guided the conversations during the in-person time together.

During the first day, contributors discussed the state of the field, including the opportunities and challenges facing craft in academia. They developed a list of potential initiatives and prioritized the following:

- Scholarly conference
- NEH course/workshop on teaching craft studies
- Strategically diversifying the field
- Supporting universities to develop a craft studies minor using existing resources

In the afternoon, small groups met to develop these initiatives, discussing potential outcomes, implementation, content, and next steps.

The second day centered on developing a master's-level program in critical and historical craft studies. The group discussed and made recommendations concerning the content, format, approach, audience, and resources needed to create a relevant and successful program.

This Craft Think Tank was supported, in part, by a grant from the John & Robyn Horn Foundation.

Moving Forward

After the meeting, participants completed a follow-up survey so that further recommendations could be captured, feedback on next steps gathered, and future Think Tank topics identified. CCCD committed to compiling Think Tank notes and recommendations into a final report. The participants agreed to reconnect in six months to provide updates on progress on next steps for the MA program, indigenizing craft, scholarly conferences, and an NEH course.

The State of Craft in Academia

Participants were invited to participate in a pre-Craft Think Tank survey. The following summarizes the group's answers to the questionnaire. This document was used to start the conversation on Day 1 and referred to throughout the convening.

What is working/effective/positive about the current state of craft in academia in the United States?

- The number of established and emerging scholars pursuing topics in craft history and practice has increased, including an upswing in graduate students pursuing craft-related research at the dissertation level.
- Vibrant student engagement, the sheer enthusiasm and passion of so many of the students, is evident.
- The 'material turn' in the humanities has meant greater attention to materiality.
 - The Making and Knowing Project (<http://www.makingandknowing.org/>)
- Interdisciplinary—craft is being taught via multiple approaches (e.g., anthropology, social history, design history, material culture studies). Craft studies seem to be integrating into a range of existing disciplines, such as art history, anthropology, and cultural studies. This works well in the sense that mainstream participants in these academic disciplines are no longer totally surprised to see or meet someone working on craft in their midst.
- Several recent publications by U.S.-based academics critically assess craft as an object of study in itself. Published by top presses, and receiving excellent coverage and numerous reviews, such publications have had a ripple effect, encouraging further scholarship, curatorial opportunities, and so forth.
 - *Critical Craft: Technology, Globalization and Capitalism*, edited by Clare Wilkinson-Weber and Alicia Ory DeNicola
 - *Fast, Easy, and in Cash: Artisan Hardship and Hope in the Global Economy*, by Jason Antrosio and Rudolf Josef Colloredo-Mansfeld
- Combining the academic traditions of the humanities and social sciences with "learning by doing" pedagogy (i.e., actually learning to make) seems to be gaining traction within academia.
 - MIT has a course on the history of books that includes a "craft" component wherein students learn about the techniques of bookbinding and build a printing press.
- Graduates with a craft focus are securing tenure-track jobs.
- Exhibitions, journals, and conferences that do not focus principally on craft are beginning to more regularly include objects and discussions that can be considered part of the field of craft.
- Crossover between media-specific groups is strengthening discourse— e.g., *Art Jewelry Forum*, NCECA, SNAG.
- While some programs are closing, others are opening up:
 - In Canada, a new craft MA at ACAD has had good uptake.
- New hybrid programs have appeared.
 - MFA Applied Craft and Design, jointly run by OCAC/PNCA
 - MFA in Craft at OCAC
- Craft has a certain cachet. Outside academia, "craft is cool." "Craft," "handmade," "artisanal," and so forth connote quality and excellence.

- We continue to draw on the historical reference and relevance of traditional craft and materials while we build and create new traditions as technologies grow and change.
 - renewed excitement around historic craft media (fiber, clay, metals, in particular)
 - interest in craft-based artists and histories by younger artists and art historians who are not operating in silos–fluid borders

What is working/effective/positive about the current state of craft in academia globally?

- A focus on global history and more experimental research practices (combining multiple approaches and methodologies) both seem stronger abroad; the move is away from a pure art-historical reading of objects.
- Much more information about global craft histories and traditions is being made available through digitization programs.
 - The British Library has made a major push to make accessibility a priority for their vast collection.
- There is a willingness to think somewhat broadly about how craft can impact wider realms of making and thinking about visual culture.
- Certain texts (Richard Sennett comes to mind) have been taken up far outside the bounds of what might constitute traditional craft scholarship. Scholarship on DIY, maker culture, and tinkering has often turned to craft scholarship for theoretical models.
- Hybrid models encourage rigorous scholarship while also preparing students and faculty for an academic world and wider cultural sphere that are very different from how things were even a decade ago.
- A sense of experimentation and collaboration exists across disciplines well outside craft, for example, medical education, computer science, and history. There is a renewed sense of what craft can be. Craft has always been part of change, created out of it but also “crafting” it.
 - the research practice of someone like Patricia Ribault, now at Humboldt University in Berlin
 - the craft side of textiles programs like Textile Futures at Central St Martin's or Textiles at the RCA in London
- There is an interest in programs that retain a strong regional identity and a connection with local industry–past, present, and future–and that encourage students to see traditional craft as experimental, and to claim it as their own.
 - Tohoku University of Art and Design in Japan, for example
- There is a strong interest in writing and critical thinking in Norway, the United Kingdom, and Canada.
- We see interest in developing clear voices in Chile, Mexico, and India.
- There is the German concept of craft AS art – there is no word for “craft.” Instead, the term used is “angewandete Kunst,” or “applied art.”
- A stronger and more visible academic presence is seen for material culture studies broadly and craft specifically.
 - the Institute of Making at King's College, London
 - the RCA/V&A graduate program
 - The various material culture groups that UCL and the University of Cambridge provide
- University and museum partnerships, funded through their governmental AHRC systems, encourage interinstitutional collaboration.

What are the current challenges/issues/needs in craft research and scholarship?

- The term “craft” remains a challenge in that it has so many definitions and connotations. There is ambiguity about what falls under the rubric of “craft research and scholarship.” The study of “craft” is set substantively apart from the study of “art.” There are serious and extensive debates about the relation between art and craft, between the artworld and the craftworld, which the craft scene needs to take seriously, particularly in relation to current research and scholarship.
- Self-identified craft scholars must make their work legible to practitioners of established disciplines, such as art history, history, and anthropology, as well as those in fields such as material culture studies, design history, history of technology, and folklore.
- The lack of a platform for various disciplines investigating craft to share research with one another is a challenge.
- A distinct historiography and set of theories and methodologies must begin to develop around craft. We should develop new approaches/discourse/dialogue/perspectives/methodologies specific to craft.
- Research and scholarship are lacking in relation to craft production and its role in informal economies and global supply networks, its relationship to local economies, and its various gendered, class, and race dimensions.
- The uptake of craft scholarship remains gendered. This is true in academic writing and in curation.
- The academic market remains dire. What are we training students for, and how can we accommodate their needs and wants alongside market realities?
- We need the means, beyond traditional books, journals, and exhibition catalogues, to promote craft research and scholarship.
- Promoting craft research within existing disciplines like art history, anthropology, material culture studies, and cultural history helps to advance the field, but we also need places/venues where we connect with each other.
- Funding for universities and for students is needed, and support for arts education, including craft education, in schools is diminishing.
- We need compelling advocates for craft research and scholarship.
- We should rethink the relationship between scholarship and industry, and have frank conversations with students about what they will do in the future, and how they will secure that activity.
- Even in visual art and design programs there seems to be little recognition of craft scholarship.
- The field needs diversification to better reflect the breadth of the world—within and outside of the United States.
- Museum research tends to be collection focused or project driven—and much remains hidden or out of view from the public. How can this research move out of institutional branding?
- We should address the massive loss of knowledge due to refugee status, economic development that shifts to technology away from smaller industries, and health crises such as AIDS, and violence.
 - South Africa—generations continue to be lost to AIDS before craftspeople reach maturity and can adequately pass on skills (constant relearning vs. transmission between generations).
 - loss of skills and histories in Tasmania, and Syria.
- We need better integration of makers' knowledge and historical/theoretical knowledge. For the most part, craft historians/theorists and craft makers continue to sit on opposite sides of the same line.

- Although the field is growing as young scholars reach the dissertation phase, it still feels fragile, and there's a lot of pressure on a small group of people to keep it alive for what I hope will be a large cohort of new scholars entering the field in the next 5 to 10 years.
- Investment in curriculum development and faculty, and in equipping facilities with current technology, is crucial, as is a willingness to integrate new technologies and concepts into the current definition of "craft."
- More initiatives/funding, scholars, and accredited undergrad and grad academic programs in this field are needed.
- Connections/integration between art-historical scholarship and craft history scholarship are required.

What are the opportunities for craft research and scholarship now and in the coming years?

- Engaging with research and scholarship in fields not identified as craft specific, and drawing out connections and creating interrelationships, to mutual benefit, would be valuable.
- We should create a better understanding of production, past and present, for example, materials, supply chains, design modeling, craft techniques, imbrication of hand and machine production, sustainability, local and global contexts.
- Exploring various DIY cultures provides fascinating opportunities for craft research.
- Regional craft histories in the United States should be mapped.
- We should examine how various internationalist and activist movements that emerged in the United States (i.e., Pan-Africanism, anti-colonialism/anti-war, and feminism) adopted and influenced craft and discourses of making.
- Social media will continue to play an increasingly important role in the coming years.
 - The Critical Craft forum on social media and at CAA has provided an excellent venue for sharing research and ideas.
- We need to foreground "craft" as an intellectually and creatively dynamic term, that is, transform its associations from an ambiguous realm to one that can enfold diverse and experimental approaches—to position craft as intellectually nimble and flexible.
- We should position craft-related study as a field without canonical objects and methodological hierarchies, and therefore as one that enriches itself through diversity and horizontality.
- Craft is a field that touches many people/scholars/makers, without having to permanently claim a set of participants. Having many people identify with craft some of the time can be more productive than having a few people identify with it all of the time.
- Interdisciplinary research is needed that takes craft into unexpected areas, for example, more collaboration with biotech, coding, or civil engineering (STEM vs STEAM). I hope to see a more truly interdisciplinary approach to craft, in which the humanities (art history, anthropology, philosophy) and studio art make more meaningful links that could develop an entirely new process of research.
- "Amateur" craftspeople in communities are potential collaborators for research projects, especially ageing, ethnic minority, and marginalized residents.
- We should rethink what craft can be—the importance of hand-making in a screen age, craft in Silicon Valley (beyond the definitions of "coding as craft").
- We need to engage people's interest in the objects that surround them and how they are made and by whom.
- We should pursue forms of e-publishing that take advantage of hard-to-access archives, out-of-print books, and video and audio content.

- The Walker Art Center's online catalogs and object capsules are a good model.
- Craft makers are exploring new techniques and intersections for craft:
 - Gavin Munro is growing bamboo chairs.
 - Andrey Rudenko is building a house with a 3D printer that extrudes concrete.
 - Fine Cell Work teaches people in prison how to needlecraft.
 - Maria Molten & New Craft Artists in Action repair abandoned basketball hoops with handcrafted nets, drawing attention to overlooked spaces while critiquing the commercialization of athletics in American culture.
 - Aaron Macintosh crafts identity and community by quilting representations of kudzu and celebrating its resilience under "unwanted" circumstances, drawing parallels to the LGTB community.
 - Margaret Wertheim and Christine Wertheim of the Institute for Figuring instruct the public about the intersection of mathematics, marine biology, handicraft, and community art practice, and also respond to the environmental crisis of global warming and the escalating problem of oceanic plastic trash by involving people/communities at the core of Crochet Reef project.
- We should explore the social/political significance of craft.

What have been the most critical and formative changes in craft and academia in the past 15 years?

- The Center for Craft, Creativity and Design! Truly. The organization has built the field in the United States through its many initiatives, among them think tanks, a publications program, a journal, grants, fellowships, internships, and exhibitions.
- The material turn in the humanities
- Student interest
- *The Journal of Modern Craft*
- James Renwick Senior Fellowship in American Craft, American Craft Council Emerging Scholar Award
- Craft Research Fund
- Publications
 - *Makers, The Craft Reader*
- Windgate Research and Collections Curator
- While the study of craft must be developed in collaboration with the humanities and social sciences, there have been calls to reimagine craft as its own object and method of study.
- In the 1980s, feminist craft studies
 - Parker and Pollock and Lippard were profoundly important in establishing a field of critical craft studies, and they should be recognized as such.
- Changes in the museum field have had a big impact on scholars, students, and audiences. These changes include the integration of craft-based media into general-interest art museums, as well as the growth of craft-specific exhibition venues (this continues to evolve). Related to this is the increase in the number of contemporary artists using craft-based media, which has led to increased visibility, more literature, and new ways of looking at and thinking about craft media both in the present and in historical contexts.
 - Important exhibitions at contemporary art museums, such as *Dirt on Delight* or the Sheila Hicks retrospective

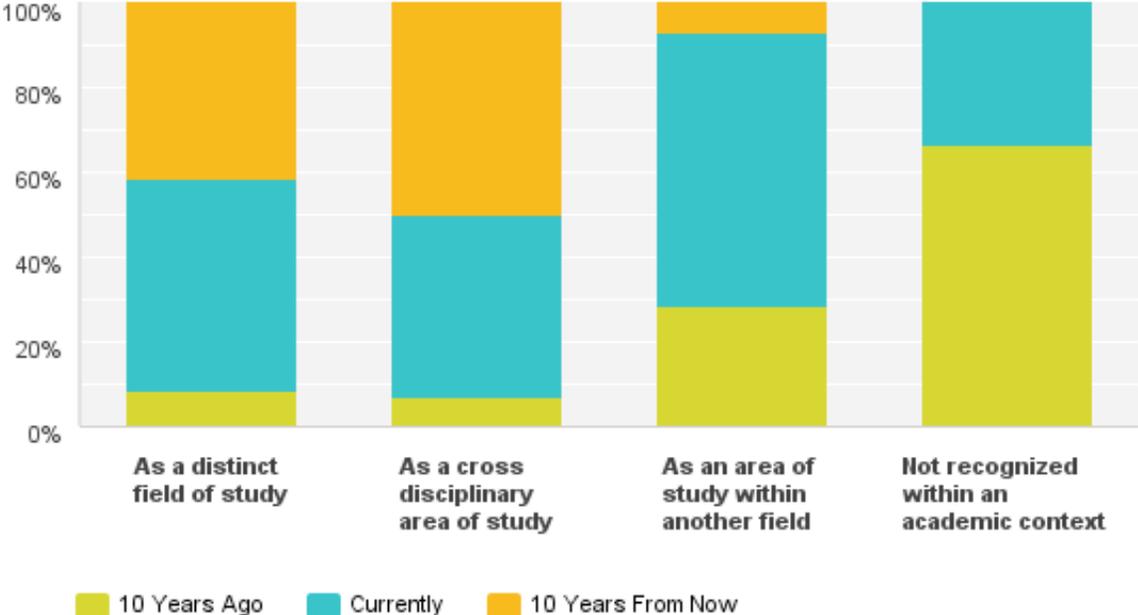
- An increase in exhibitions of craft-related artwork in university and college galleries—leading clearly to more exhibitions in independent and larger institutions
- Digitization: Access to collections, archives, articles, and so forth has transformed craft-based research in the same way it has for many other fields.
- The broad move toward interdisciplinarity in academia has also opened greater opportunities for the study of craft, which often does not fit easily into a single category. We need greater recognition that craft needs to be extricated from the disciplinary boundaries of art and art history.
- The growth of art, design, and craft programs in China
- The 2008 financial crisis
- The emergence of a critical discourse around modern craft, including *The Journal of Modern Craft*.
- Self-conscious, relevant making in the field and a hunger for more diversity within the field
- An increase in craft-related papers in a broad range of panels—far beyond the craft-specific sessions. Greater number of good, clear writers and thinkers producing and publishing work
- Windgate Foundation and sometimes the NEA
- The rise of material culture studies, thing theory, feminist theory, and a broader cultural interest in the history and processes of making
- A younger generation that has embraced craft as part of a creative and activist lifestyle
- In the digital age, craft may be more important now than ever, especially to the generation of instant gratification. Craft is about work, endurance, learning, refining, practice, repetition, improvement, critique, following a recipe until you know it well enough to add your own twist.
- Etsy

What is the importance of craft history and theory to the broader craft field and related fields?

- A historical perspective establishes a basis for understanding how the term “craft” has been constructed, by whom, and for what purpose, which enables critical interpretation.
- Craft history can also encompass topics and objects of study that are not labeled “craft” specifically, leading scholarly exchange outside the craft sphere.
- I wonder about the possibility of a useful, applicable craft theory, given the term's historical specificity and the lack of shared definitions. I'm very skeptical of ahistorical or trans-historical theories of craft.
- Awareness of the history and global context of craft will push contemporary makers to further their practice.
- "Legitimizes" craft—which has been a long-standing concern among the maker community. It increases the value of craft by articulating and educating about the object's meaning and relevance.
- Re-focuses the conversation within the History of Design from consumption to production. Studying the way things are made reveals a different set of social, political, and cultural narratives about labor, trade, materiality, and so on.
- Through the lens of craft and craft history we can better understand many social relations and connections—between community and the individual, local and global, tradition and modernity (whatever these mean at particular historical moments), production and reproduction, and civil society and the state, and between marginalized and dominant forms of culture, politics, and aesthetics.

- The Subversive Stitch! The unabashed (though also essentializing) feminism of texts from the 1970s and 1980s is essential reading.
- Craft history provides a nuanced understanding of handwork as it affects numerous fields that are often understood solely through Marxism or capitalism.
- Craft history is not simply a matter of recuperating under-recognized makers and stories; rather, it encompasses the possibility of revealing unforeseen relationships across disciplines, practices, objects, and so forth.
- Craft history and theory should be understood as practice-based methods in their own right, to enrich making and discourse around it.
- Opportunities are needed to make art history and theory more relevant to a broader group of students—they will become more historically informed and critically aware of their practice.
- It creates a discourse or field where there was none. This discourse creates markets and supports institutional missions.
- Craft can empower, enable, and embody our humanity and leave a legacy without electricity.
- Craft as service learning, social practice, activism, and community outreach has the power to go beyond differences. Craft can spread compassion and move us toward empathy by bringing us together in real time, in real space, while real things are made. We need inventors, problem solvers, and creative thinkers and doers to right the wrongs of the industrial age. Craft engages the mind and body, provides functional or nonfunctional goals, and begs for an aesthetic. How do we make our mark, how is it relevant, how is it new, how is it derivative, how is it smarter or more of the same, and why or why not?

How do you think craft history and theory have been, and currently are, positioned within academia? How would you like to see craft history and theory positioned within academia?



AGENDA
Monday, June 20, 2016
Supporting the Future of Craft in Academia

- 9:00AM The State of Craft in Academia
- Review, discuss, and add perspective to context document
 - Establish shared understanding of current state of the field
 - Consider the desired position of craft in academia
 - Is a functional definition/set of functional definitions for craft needed? Does one already exist?
 - Do we aspire to establish craft history as a distinct field of study or to integrate it across multiple disciplines?
 - How do we address diversity and inclusion?
 - Discuss CCCD's role in the field—both locally and nationally
- 10:30AM The Future of Craft in Academia
- Identify opportunities/challenges that need sector-wide response
 - Develop a “possibilities list” of initiatives to enhance the future of craft
 - What strategies are needed to attract attention to/funding for/interest in craft in academia?
 - Share CCCD's ideas:
 - A National Conference on the History of Craft
 - A Craft Research Consortium/Craft Research Institute
 - Prioritize 3-4 ideas for development/discussion in the afternoon
- 12:00PM LUNCH, Foothills Local Meats
- 1:00PM Overview of Existing Programs and Tour of CCCD
- 2:00PM Development of Initiatives to Enhance the Future of Craft
- How great is the need for the initiatives? What is the expected impact?
 - What can we learn from similar initiatives/approaches in other fields?
 - Who would partner in resourcing and building the initiatives?
 - What steps would need to be taken to develop the initiatives?
- 4:00PM Presentation and Development of Next Steps for Initiatives
- Groups share their initiatives
 - Discuss next steps for each initiative
 - Who is interested in continuing the conversation?
 - Who else might be engaged who is not in attendance?

Tuesday, June 21, 2016
History-of-Craft Program

- 10:00AM Context of Craft-History Education
- What currently exists in terms of craft-history education?
 - Who is engaged in craft-history education, both here and abroad?
 - What are the gaps or needs?
- 11:00AM Vision for a History-of-Craft Program at Warren Wilson College
- What purpose would it serve?
 - What is the expected impact for the field?
 - How do we see it fitting in to the broader field/relating to other programs?
 - Who would the program serve, and to what end?
- 12:00PM LUNCH–peer discussion–sharing teaching and research methodologies
- 1:30PM Shaping and Planning a History-of-Craft Program
- Brief presentations on existing program examples
 - WWC MFA Program
 - Summer Seminar and Institute Program models
 - What format/structure would the program take?
 - What would be the scope of content/curriculum?
 - What learning outcomes would we hope to achieve?
 - How could experience-based learning be integrated?
 - How would we attract students to the program?
 - Who would we need to work with to achieve an effective program?
- 4:00PM Integration of Ideas/Plans
- With CCCD and WWC already working together in various ways, what other areas of collaboration might be possible/desirable?
 - How can we share and get broader input around these initiatives?
 - What are the next steps to ensure continued momentum?

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NOTES

PART I: THE STATE OF CRAFT IN AMERICA

CURRENT STATE OF THE FIELD (see also survey summary in Attachment 1)

- Craft has gained recognition in a broader context; other people and sectors are paying attention to craft—design, art, anthropology.
- The state of the field has been influenced by changes in other fields and outside of craft-history practitioners' control, such as:
 - Contemporary art engagement with craft technique and materials
 - DIY culture
- There is a growing understanding of and reflection on regional specificity/context. The tendency, however, is to think about craft within the United States and/or the global north—need to link our understanding globally and create more international integration. Look to Kevin Murray and Garland publication.
- Craft history/study continues to come with the expectation of knowing all periods and practices—need to create greater temporal and spatial specificity.
- Some of the challenges for the field lie in existing Institutional frame/habits—need to look at how to work with or change current structure, particularly academic.
- Increasing connection between makers and historians, particularly with researchers making direct connections with contemporary makers/artists. Also look to the Columbia University Making & Knowing Project by Pamela Smith.
- Students are interested in creatively engaging—less responsive to art historical texts and more responsive to Tim Ingold and Richard Sennett. Interest in history as a form of creative practice (what are the tools of the craft historian?).
- Makers' interest in historical practice and materials leading to archivally based craft making.
- The hierarchy of value between forms is taught; as craft collaborates with other disciplines, making the work legible to those in other fields and embracing a more outward-looking, interdisciplinary approach, it is becoming possible to break down existing hierarchies.

THE DESIRED FUTURE OF CRAFT

- Entering an age of inclusivity—craft included in multiple disciplines and integration of:
 - Work study and experiential learning
 - Public humanities
 - Experience with makers, researchers, and archives
 - Need for more craft and craft research patrons
- More proactive admissions (especially graduate program admissions) into craft studies
- Making an opportunity of the “crisis” of program closures to create interdisciplinary programs and forge a new path for craft studies, change the structures that may restrict the growth of the field:
 - Should we let go of the survey course?
 - Embrace experiential learning:
 - persuasive with deans/students who are interested in creative exploration
 - add service learning components

- take advantage of the lower “barrier” to entry of craft practice
 - making and knowing
 - Consider how research and writing can be part of a creative practice– writing is a critical component of scholarship, and creative writing is moving out of English departments.
- Create greater flexibility in the paths scholars can take– open students’ minds to possibilities?
- Take advantage of developments like 3D printing and build around the resources they bring?
- Align teaching and learning around Critical Craft?
- What is the best strategy–should we push for the development of craft as a discipline or embrace a strategy of integrating craft across disciplines?
 - Create more options; we are not creating “the one.” Embrace both strategies.
 - Teach the tools of the historian using craft to center writing, research.
 - Craft is not a single discipline, it is a field with many different disciplines.
 - In some ways, the ambiguity is positive– craft can be *both/and*.
 - Stake a place for craft history within the study of multiple fields/disciplines–importance of craft’s connection to production, labor, economy.
 - Look to women’s studies/ethnic studies:
 - embrace being a field that crosses disciplines
 - center on craft like women’s studies is centered on women
 - consider the term *Craft Studies* vs. *Craft History/Theory*
- Address globalization in craft curriculum and research:
 - Indigenize and/ or decolonize curriculum–craft could lead in addressing both content and approach to teaching to create a more inclusive approach to scholarship.
 - Address the language of loss and recovery/salvage paradigm:
 - sets up indigenous/migrant/settler perspectives
 - recognizes that this is just now and there is much more to the history
- Integrate craft into K-12 curriculum.
- There may be a gap between what we want and what we can do.

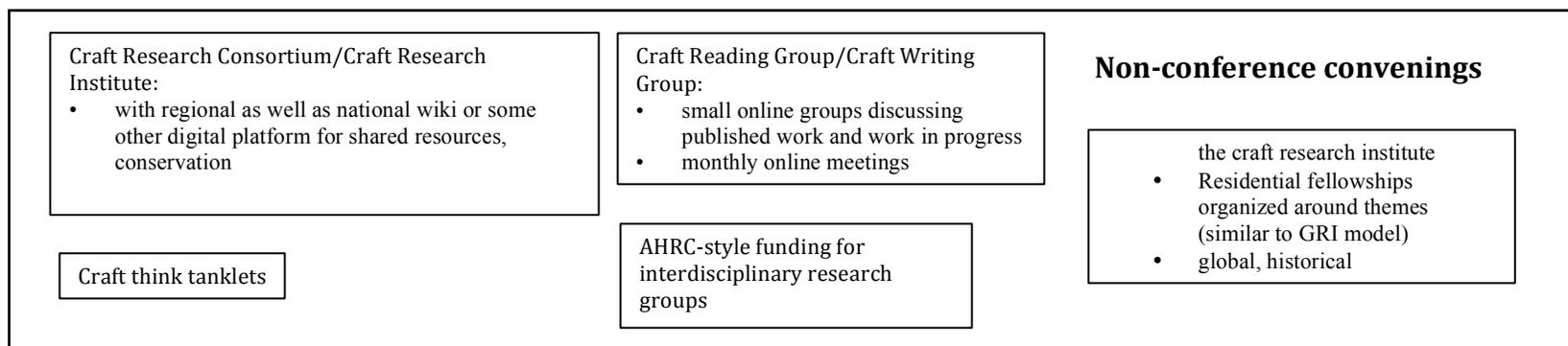
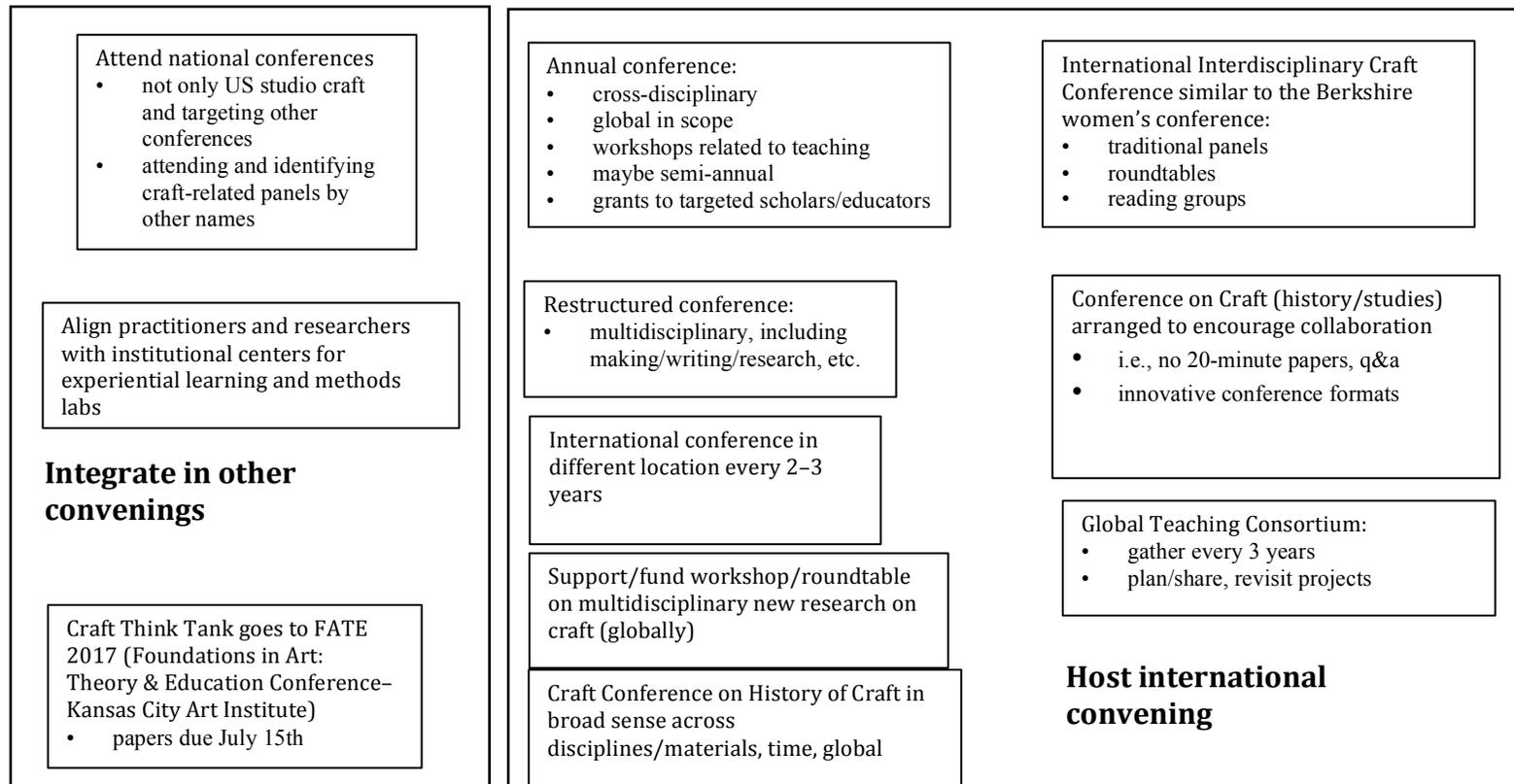
INTERVENTIONS

Think Tank participants identified a number of possible collective interventions that could help to move the field from the current position to the desired future(s) identified. We grouped and prioritized interventions and developed four priority interventions through smaller working groups. The four initiatives that were prioritized include:

- Scholarly conference
- NEH course/workshop on teaching craft studies
- Strategically diversifying the field
- Supporting universities to develop a craft studies minor using existing resources

INTERVENTIONS

PART I: CONVENING



INTERVENTIONS

PART II: INCENTIVES & PROGRAM SUPPORT

Fund a museum-based fellowship/postdoc

Initiative for craft studies programs and for developing scholars/teachers/curators for those programs—model of Mellon funding positions; i.e., academic curator

Scholarship for graduate students studying craft in PhD program in Art History, Anthropology, History etc

Teaching/research fellowships or residencies in craft studies

Funding for individuals

Help universities establish a craft studies minor using existing resources:

- CCCD offers consultants (i.e., people in this room) who can help universities pull together existing resources (people, courses, library holdings, studio facilities, etc.) into a craft studies minor
- Small fund to help universities with the practicalities of creating a craft studies minor— i.e., funding to pay a staff member or someone external to compile a curriculum, do an audit of existing resources, purchase books, etc.

Incentivizing change through grants:

- program development
- curriculum development
- visiting scholars
- CCCD emerging curators program is a good model

Build on existing resources

Funding for programs

Incentivize experimental craft course at academic institution:

- university commits to self-fund in 3 years
- course development

Degree-granting programs specifically on craft theory/craft history

Better/easier access to collections, cross-institutional partnerships between academic and museum worlds

CCCD organizes mentors or champions for linking university with local craft element

Museum acquisition funds linked to scholarship possibilities

Connecting to resources

Create “learning-abroad” learning – ‘abroad courses at home

- local global studies and craft/art/design
- regional awareness of craft practices

Bringing courses in creativity, making into general education curriculum:

- developing questions, ways of seeing around making, craft, design, etc.

Develop a lab model for craft studies with experimentation in mind (Black Mountain/IIT redux +)

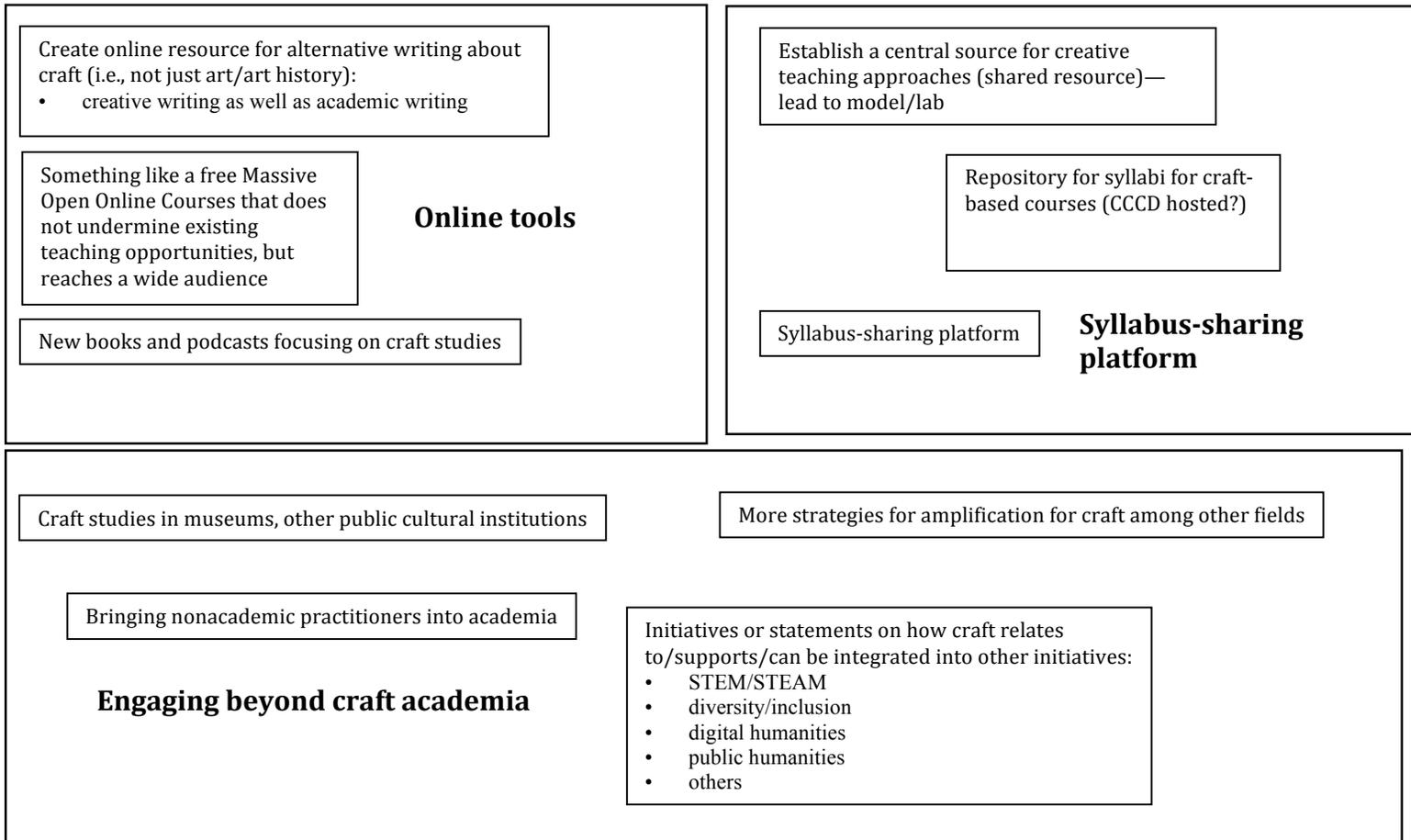
Curriculum development— models for hands-on projects

New program models

CCCD identifies and supports champions for co-op programs (extended work learning elements) to help interested universities and colleges implement this option for students in craft areas as well as existing ones (sciences, engineering, business)

INTERVENTIONS

PART III: ONLINE INITIATIVES & ENGAGING BEYOND CRAFT



INTERVENTIONS

PART IV: TRAINING PROGRAM IN TEACHING CRAFT STUDIES

<p>NEH Summer course/symposia</p> <p>NEH summer course on teaching craft studies</p>	<p>Sponsoring symposia sessions for scholars who do not regularly work on craft</p>	<p>NEH-style workshops for faculty across disciplines to develop courses in the field of craft/craft material studies</p>
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INTERVENTIONS

PART V: DIVERSITY

<p>Develop a manifesto: indigenizing craft studies</p>	<p>Diversify and decolonize craft practice</p>	<p>Diversify field</p> <ul style="list-style-type: none">• Spelman approach
<p>Think about strategies for indigenizing/decolonizing/tangling /globalizing craft curriculum and pedagogy:</p> <ul style="list-style-type: none">• how to share these ideas—online? Syllabus?• i.e., Ferguson Syllabus	<p>College craft practice/history curriculum for K-12</p> <ul style="list-style-type: none">• the focus initiative for 5-year-olds	

WORKING GROUPS

- I. Developing an international conference—Elissa Auther, Stacey Slaboda, Kirsty Robertson
 - Outcomes:
 - Sharing new scholarship
 - Filling a gap—currently no conference exists that an interdisciplinary group can attend to talk about craft
 - Implementation:
 - Create an atmosphere beyond panels, reading papers—museums are not interested in academic conference; need engagement opportunities like film, performances, tours, professional development, discussion/reading groups
 - Keynote sessions followed by break-out discussion groups that would draw on the keynote to help digest
 - Pecha-kutcha format instead of Power Point
 - Identify partners: MAD + Bard
 - Avoid other conference dates
 - Work with interdisciplinary organizing committee
 - Participants: Focus on people who research craft. Would be most successful if it was self-consciously interdisciplinary.
 - Content:
 - Not housed in a particular interdisciplinary language.
 - Centered on themes—ones with multidisciplinary appeal (i.e., borders)
 - Next Steps:
 - Convene international/interdisciplinary organizing committee (Elissa, Catherine, Stacey, Mira, Kevin Murray?)

- II. NEH course/workshop on teaching craft studies—Namita Wiggers, Sequoia Miller, Catherine Whalen
 - Outcomes:
 - Teachers bring content back to colleges, integrate in wide range of disciplines
 - NEH is high profile; a program like this could create visibility for craft
 - Implementation:
 - Pilot with CCCD/partners application
 - Identify future partners for expansion –deliver for 2 years at CCCD and then move geographically; could partner with craft school consortium?
 - Identify host institution, get letters of commitment
 - Online note-taking; readings and syllabi made available
 - Participants: faculty, curators—cross-disciplinary
 - Content:
 - Historic and contemporary (Dec Arts)
 - Craft history taught through making-programs—give real tools and pedagogical information
 - Next Steps:
 - Convene strategy committee (Marilyn, Anna, Sequoia, Namita, Catherine, Mira) to discuss NEH application process and shape application
 - CCCD (or other identified host) to submit NEH application in spring 2017 for 2018 program

- III. Strategically diversifying the field—Anna Helgeson, Julie Caro, Mira Mohsini
- Outcomes:
 - Recognition of the inherent diversity of craft
 - Craft field enriched through diverse participation
 - Greater access to craft
 - Implementation:
 - Needs to be worked into all program initiatives
 - Develop resources
 - checklist for diversifying your program/craft initiative—online diversity resource
 - podcasts sharing perspectives on diversity
 - fellowship to diversify graduate programs
 - “the binder full of people of color in the art world” on Facebook
 - case studies—Spellman, Gardner Museum pipeline program
 - Consider economic diversity and access
 - Train high school students to introduce younger students to craft
 - Next Steps:
 - Research team (Anna, Lara, Namita, Julie) to look at Spelman approach and what could be shared to be applied elsewhere
 - CCCD to model inclusive practices in how applications are reviewed and how initiatives are communicated
 - Plan a Think Tanklet on this topic
- IV. Supporting universities to develop a craft studies minor using existing resources—Lara Ngyuen, Marilyn Zapf, Sarah Teasley
- Outcomes:
 - Identifying and supporting craft champions
 - Increasing public profile and visibility of craft
 - Linking scholars across disciplines
 - Creating and owning the emerging discipline of craft studies
 - Implementation:
 - Identify champions—someone with the status to talk to deans and ask, Would you be interested in having us look at your curriculum?
 - Approach funders to support this initiative—Silicon Valley?
 - Position as low-commitment from universities to increase their educational offerings
 - Demonstrate quantifiable results to share with other institutions
 - Content:
 - Typically, minors have one gateway course (to take upper-level engineering courses takes a lot of preparation, but craft is more accessible)
 - Innovation and creativity integrated into applied art classes
 - Next Steps:
 - Identify potential pilot institution (elite university, liberal arts college—Georgia Tech?) and explore what is feasible; share results with other institutions

PART II: HISTORY OF CRAFT MASTERS PROGRAM
MAP OF CURRENT PROGRAMS AND RESOURCES

NORTH AMERICAN ACADEMIC COURSES & PROGRAMS

Oregon College of Art & Craft - History Class - Portland, Oregon
University of Massachusetts Amherst - History of Craft - Amherst, Massachusetts
Virginia Commonwealth University (VCU) - Richmond, Virginia
Appalachian State University - History of Craft Course - Boone, North Carolina
Warren Wilson College (WWC) - Craft History Course - Asheville, North Carolina
University of North Carolina at Asheville (UNCA) - Asheville, North Carolina
Berea College - Berea, Kentucky
University of California Santa Barbara - Santa Barbara, California
University of California Berkley - Berkley, California
Maryland Institute College of Art (MICA) - Baltimore, Maryland
School of the Art Institute of Chicago (SAIC) - Chicago, Illinois
Tyler School of Art, University of Pennsylvania - History Class - Philadelphia, Pennsylvania
Institute of American Indian Arts (IAIA) - Santa Fe, New Mexico
George Mason University (GMU) /Smithsonian - Fairfax, VA
California College of the Arts (CCA) - Oakland, California
MFA Applied Craft & Design History Class (PDX)
Cooper Hewitt - MA Program - New York, New York
George Washington University (GWU) - MA Material Culture, American Studies Department - Washington, DC
Yale University - History of Art PhD/American Decorative Arts - New Haven, Connecticut
Embedded in MFA programs - e.g., Rhode Island School of Design (RISD), many studio MFA programs
University of North Carolina Chapel Hill - American Studies Folklore Program - Chapel Hill, North Carolina
Indiana University - Folklore & Ethnomusicology - Bloomington, Indiana
Bard Graduate Center (BGC)/Smithsonian - MA & PhD Programs, decorative arts, craft history - New York, New York
University of Delaware/Winterthur Museum - The Winterthur Program in American Material Culture MA - Newark, Delaware
University of Washington - Clare Wilkinson-Webber working in anthropology around embroidery, film sets, India - Vancouver, Washington
Southern Illinois University (SIU) - Carbondale, Illinois
Boston University - Material Culture Program, American & New England Studies - Boston, Massachusetts
University of Wisconsin - Madison/Chipstone - Material Culture Program - Madison, Wisconsin
State University of New York (SUNY) Oneonta/Cooperstown - Material Culture Program - Oneonta, New York
Penn State University Harrisburg - Middletown, Pennsylvania
Colonial Williamsburg - Informal training in historical craft practice - Williamsburg, Virginia
Alberta College of Art & Design (ACAD) - MA Program - Calgary, Canada
Concordia University - (Art History) Supervision-only MA - Montreal, Canada
Concordia University - PhD supervision only (must speak French) - Montreal, Canada

University of Quebec at Montreal (UQAM) - MA/PhD supervision (must speak French) - Montreal, Canada
Concordia - MFA Studio Arts, Fibers, Material Practice
Western - PhD Program - London, Canada (supervision only)
University of British Columbia (UBC) - PhD supervision - Vancouver, Canada
Ontario College of Art & Design (OCAD) - MFA Program - Toronto, Canada
Nova Scotia College of Art & Design (NSCAD) - MA Art History (sort of) - Halifax, Canada

EUROPEAN ACADEMIC COURSES & PROGRAMS

The University of Manchester - Visual Anthropology - Manchester, UK
School of Oriental and African Studies (SOAS) - London, UK
Manchester Metropolitan University - Manchester, UK
Institute of Making, University College London (UCL) - London, UK
University College London (UCL) - Anthropology - London, UK
National College of Arts & Design - Dublin, Ireland
Kingston University - London, UK
University of Brighton - Brighton, UK
Royal College of Art - MA/PhD in History of Design - London, UK
University of Warwick - Coventry, UK
University of Oslo - Anthropology & Craft - Oslo, Norway
Victoria & Albert Research Institute (VARI) - London, UK
University of Copenhagen - Design - Copenhagen, Denmark
Attingham Summer School - England, UK
Crafts Study Centre - Farnham, UK

OTHER INTERNATIONAL ACADEMIC COURSES & PROGRAMS

National Institute of Design - Ahmedabad, India
Barefoot College - India
Ambedkar University - Delhi, India
Kyushu University - ceramics - Fukuoka, Japan
Osaka City University - Economics, History - Osaka, Japan
Taipei
Hong Kong
University of Tokyo - Economic History Department - Tokyo, Japan
Kyoto Institute of Technology - Kyoto, Japan
Osaka University - Osaka, Japan
Sookmyung Women's University - Seoul, South Korea
Sahndong University of Art & Design - Jinan, China
Tsinghua University - Beijing, China
Massey University - North Palmerston, New Zealand
Swinburne University of Technology - Melbourne, Australia

JOURNALS

Journal of Material Culture

Journal of Modern Craft

Journal of Design History

West 86th: A Journal of Decorative Arts, Design History, and Material Culture

UK Journal

Winterthur Portfolio

ONLINE

American Craft Council Online Archive

The Nannette I. Laitman Documentation Project for Craft and Decorative Arts in America, Archives of American Art, Smithsonian Institution

Makers website

Critical Craft Forum

Bard Oral History Archive

Craft in America

Quilt Alliance

Art Jewelry Forum

American Folklife Center

Craft Revival Trust - India

RECOMMENDATIONS FOR WWC MA IN CRAFT PROGRAM

- Content
 - Develop public presentation skills
 - Teach research methodologies—unlearning old practice
 - Regional history—rebuild ties between craft and culture; Appalachian history is integrated in this area
 - Critical and curatorial skills
 - Methods in craft research, such as oral history and ethnography, provide practical experience in research within local community

- Format
 - 2-year low-residency MA; include work and service component
 - Consider time commitment required of working professionals/students in full-time programs, but try to maximize the impact of working in WWC environment—2 to 4 weeks in residence?
 - Concurrent with creative writing MFA and/or NEH Summer Program. More research needed.
 - Certificate program/training
 - Minor in craft studies for WWC students
 - Shape as an “institute,” research fellows convening
 - Students work on a curatorial project rather than a dissertation
 - Creating community is important
 - Find ways to keep participants connected between intensives

- Approach
 - Build from an NEH summer program
 - Use local resources for research projects and experiential learning—making experiences, curating experiences, public engagement experiences
 - Use craft as a lens to engage with content and skills
 - Connect to curatorial fellowships at CCCD
 - Consider whether framing it as craft will limit engagement

- Constituents
 - Mid-career academics
 - Graduate students in art history
 - Artists/makers
 - Training teachers—for community college, MAA program specialty
 - International students
 - Contemporary curators
 - WWC undergrads

- Resources
 - Look into funding from Mellon Foundation
 - Consider the realities of economics for students and economic privilege—try to balance financial commitment from students with other funding resources

NEXT STEPS

- Distribute notes from the Think Tank to:
 - Participants
 - Invitees
 - Past Craft Think Tank participants
 - Colleagues recommended by participants

- Complete a follow-up survey to:
 - Get recommendations for distribution from participants
 - Get feedback on next steps
 - Identify potential Think Tank topics

- Provide a six-month update (December 2016), highlighting progress on action items, including:
 - WWC and CCCD report on next steps on MA program
 - Indigenizing Craft Working group report
 - International Conference Planning Committee report
 - NEH Course/Workshop Strategy Committee report

PARTICIPANT BIOS

Elissa Auther is the Windgate Research and Collections Curator at the Museum of Arts and Design, the Bard Graduate Center in Manhattan, and The Center for Craft, Creativity & Design. As a curator at the Museum of Arts and Design, she recently launched an initiative to reactivate the museum's permanent collection with a series of creative exhibitions that connect the history of craft to contemporary artistic practice today. At the BGC, she teaches graduate seminars in contemporary art and the history of craft.

Julie Levin Caro is a professor of art history at Warren Wilson College. Her current research interests include representations of Black Christianity in African American art and the transnational artistic identities forged within the studio spaces of the Hudson River School painter Thomas Cole and the German émigré modernist and contributor to the Harlem Renaissance Winold Reiss. Dr. Caro is also active as a curator. Her recent projects include *Gee's Bend: From Quilts to Prints* (2014--2015), co-curated with Marilyn Zapf for Warren Wilson's Holden Art Gallery and the CCCD's Benchspace Gallery, and for 2018, *The Artist Puts Himself on Canvas: Jacob and Gwendolyn Lawrence at Black Mountain College, Summer 1946*, and Jacob Lawrence's "Workers, Builders and Craftsmen," a selection of the artist's prints and his personal collection of handcrafted tools, both for the Black Mountain College Museum and Arts Center in Asheville.

Anne Dunning (facilitator) is a principal consultant at ARTS Action Research (www.artsaction.com). Prior to joining AAR she was administrative director of the Danny Grossman Dance Company in Toronto. In Canada, she was founding chair of the Canadian Dance Assembly, was whip of The Creative Trust endowment campaign, and served for twelve years on the George Cedric Metcalf Foundation's Strategic Initiatives Advisory Committee. She has been a trustee and chair of the board of Dance/USA and a member of Dance/NYC's advisory committee and is currently chair of the board of freeDimensional, a nonprofit organization that supports culture in the service of free expression, justice, and equality. She has taught for Humber College's arts administration program and been a guest speaker at the University of Toronto and NYU. Before becoming involved in the arts, Anne studied biology at McGill University in Montreal, where she received a BSc in ecology, evolution, and behavior. She lives in Boston and New York with her husband, Gary, who is the president and executive director of Celebrity Series of Boston.

Anna Helgeson is an artist, curator, and writer working as the grants and office coordinator for The Center for Craft, Creativity & Design. Prior to 2014 Helgeson worked as the director of education and visual art for the Sharon Lynn Wilson Center for the Arts, and adjunct professor of photography for the University of Wisconsin, Milwaukee, and the Milwaukee School of Art and Design. Helgeson's practice and research considers questions around heteronormativity, whiteness, labor, and performance. She has exhibited throughout the United States, including at Work Gallery (Detroit, MI), the Milwaukee Art Museum, Lucky Star Gallery (Milwaukee, WI), UW Milwaukee Union Gallery, and Rose Street Gallery (Burlington, VT). She currently sits on the board of the Asheville Community Darkroom and helped instigate Photo + Craft, a three-day symposium investigating the intersections of photography and craft. She presented at the Queer Studies Conference hosted by UNC, Asheville, and is featured on the website companion to *Reframing Photography; Theory and Practice* (Routledge Press). Helgeson received her BA from Ripon College and MFA from the University of Wisconsin, Milwaukee.

Sequoia Miller is a historian, curator, and studio potter. He is currently a doctoral candidate at Yale University in the History of Art. He recently curated *The Ceramic Presence in Modern Art* at the Yale University Art Gallery and authored the accompanying catalogue. Miller has an MA in decorative arts, design history, and material culture from the Bard Graduate Center in New York City, as well as a BA from Brandeis University. Before returning to graduate school, Miller was a widely recognized studio potter, teaching and exhibiting in galleries and museums nationally.

Mira Mohsini is a cultural anthropologist and currently teaches in the Department of Sociology, Anthropology and Criminology at Eastern Michigan University. Her research focuses on Muslim artisans in India who are skilled in the metallic embroidery work known as “zardozi.” She has published on topics including the intersection of craft, religion, and nationalism; the impact of globalization and neoliberal policies on informal work; and the life-course trajectories of craftspeople in India.

Lara Nguyen is an artist and teaches at Warren Wilson College in Asheville, NC. Nguyen holds a BFA from Columbus College of Art and Design and an MFA from Southern Illinois University at Carbondale. While attending SIUC she was awarded the Joint Women’s Studies and Women’s Professional Advancement Grant. Upon graduation Nguyen was hired as an assistant professor and foundation coordinator at California State University, Long Beach. In 2006, she began teaching at the Henry Radford Hope School of Fine Arts at Indiana University, Bloomington. Nguyen has exhibited nationally and internationally, most recently at the Orange County Center for Contemporary Art in Santa Ana, California, Salisbury University in Maryland, and The Center for Craft Creativity & Design for INTERLUDE/AVL, which was co-produced by MAP and Black Mountain College Museum + Art Center.

Kirsty Robertson is an associate professor of contemporary art and museum studies at Western University, Canada (London, Ontario). Her research focuses on activism, visual culture, and changing economies. She has published widely on these topics and is currently finishing a book, *Tear Gas Epiphanies: New Economies of Protest, Vision, and Culture in Canada*. Since 2008, she has been very interested in textiles, the textile industry, and textile-based arts. She has written on textiles and technology and on craftivism and is currently looking closely at petrotextiles (that is, textiles that are made from oil and that disintegrate into plastic microfilaments). Finally, she has an ongoing interest in critical museum studies and is starting a large-scale project focused on small-scale collections that work against traditional museum formats.

Stacey Sloboda is an associate professor of art history at Southern Illinois University. Her book *Chinoiserie: Commerce and Critical Ornament in Eighteenth-Century Britain* was published by Manchester University Press in 2014. Her research focuses on eighteenth-century art, design, and material culture in Britain, with a particular interest in cross-cultural exchange and global networks. She is currently working on two edited collections of essays: *Eighteenth-Century Art Worlds: Global and Local Geographies of Art* and *A Cultural History of the Interior in the Enlightenment*. She is also researching painters, sculptors, printmakers, cabinetmakers, and carvers who worked in a single street in London in the 18th century, for a book titled *St. Martin’s Lane: Art, Craft, and Design in Eighteenth-Century London*.

Sarah Teasley (PhD, University of Tokyo) is head of programme for history of design at the Royal College of Art in London. Her research brings a historical perspective to still-current issues in design, society, and technology, with a particular interest in regional manufacturing, industrial policy, and technologies for communicating ideas about design and making. Her publications include *Global*

Design History (Routledge, 2011). She taught previously at the University of Massachusetts Dartmouth and Northwestern University, and is an active advocate for public-facing, community-engaged history.

Catherine Whalen is an associate professor at the Bard Graduate Center in New York City, where she specializes in American material culture studies. Her teaching and research focus on U.S. craft and design history, the history and theory of collecting, cultural nationalism, gender and material culture, and vernacular photography. She is the author of *Material Politics: Francis P. Garvan, American Antiques, and the Alchemy of Collecting in the Interwar United States*, forthcoming from the University of Massachusetts Press. Whalen is the founding director of the Bard Graduate Center Craft, Art and Design Oral History Project, an online archive of interviews with contemporary craftspeople, artists, and designers conducted by the Center's graduate students. With the support of a Craft Research Fund Grant from the Center for Craft, Creativity and Design, she is currently co-editing *Paul Hollister: Collected Writings on Studio Glass*, which brings together important published work by this noted critic and historian along with contributions by eminent glass artists.

Namita Wiggers is a curator, writer, and educator based in Portland, Oregon. Wiggers is the director and co-founder of Critical Craft Forum, a platform for dialogue and exchange. From 2004 to 2014, Wiggers served as curator (2004–2012) and chief curator|director (2012–2014) of the Museum of Contemporary Craft (now the Center for Art & Culture, Pacific Northwest College of Art). She is an adjunct instructor in two programs: the MFA Applied Craft + Design program (jointly run by Oregon College of Art and Craft and PNCA) and at Portland State University. Wiggers considers how craft and design function as simultaneously distinct and intersecting practices, and how the exhibition operates as a site and space for cultural inquiry. She is the reviews editor for the *Journal of Modern Craft* and on the editorial board of *Garland*, and serves on the boards of the American Craft Council and The Center for Craft, Creativity & Design. She is the editor of a forthcoming book, *Companion on Contemporary Craft* (Wiley Blackwell).

Marilyn Zapf is the assistant director at The Center for Craft, Creativity & Design (CCCD) and curator of CCCD's Benchspace Gallery & Workshop in Asheville, North Carolina, where she has curated a number of nationally traveling exhibitions, including *Made in WNC* (2015) and *Gee's Bend: From Quilts to Prints* (co-curated with Julie Caro in 2014). Zapf teaches courses on the history of craft at Warren Wilson College and publishes articles and reviews in international publications, including *Art Jewelry Forum* and *Crafts Magazine* (UK). She is a founding member of the international experimental history of design collective Fig. 9, holds an MA in history of design from the Royal College of Art and Victoria and Albert Museum in London, England, and a BA (English literature) and BFA (jewelry and metalworking) from the University of Georgia. Her areas of research include craft, postmodernism, and de/industrialization.

PARTICIPANT BIOS-TUESDAY

An expanded group of Warren Wilson College Faculty will be joining the Craft Think Tank on Tuesday to discuss the History-of-Craft Program, including the following:

James Darr received his bachelor's of fine arts in sculpture from Herron School of Art in Indianapolis, Indiana, and his master's of fine arts in sculpture from the University of Delaware in Newark, Delaware. During the past 13 years, Darr has spent his time teaching 3D design and sculpture courses as well as maintaining an active work schedule as a metal fabricator. He is currently the material arts instructor at Warren Wilson College. His work ranges from larger public commissions to smaller gallery works, most of which revolve around ritualistic daily happenings resulting in monotony.

Paula Garrett is in her tenth year as Vice President for Academic Affairs and Dean of the College at Warren Wilson, after a fifteen-year tenure at Millsaps College in Jackson, MS, as Associate Professor of English and American Studies and as Writing Program Director. She publishes in the field of 19th Century American Studies, Contemporary American Politics, and Current Civil Rights, particularly LGBTQIA rights. She lives in Swannanoa with her partner, Donna Read, and their son, Read.

Leah Leitson, an internationally recognized studio potter and professor at Warren Wilson College in Asheville, North Carolina, received an MFA in ceramics from Louisiana State University, Baton Rouge, and a BFA from New York State College of Ceramics, Alfred, New York. Additionally, Leitson completed ceramic residencies at the Archie Bray Foundation in Helena, Montana, and at the Banff Center for the Arts in Alberta, Canada. She is an active member in many professional organizations, including [NCECA](#), Piedmont Craftsmen, Inc., and Southern Highlands Craft Guild. She leads ceramic workshops throughout the United States for Penland School of Crafts, Taos Clay, Shakerag, Odyssey Center for the Ceramic Arts, John C. Campbell Folk School, and Arrowmont School of Arts & Crafts, in addition to teaching ceramics in Italy and Israel. Leitson's work has been exhibited nationally and abroad and is featured in several museum and private collections. Leitson is on the faculty of Warren Wilson College in Asheville, a position she has held since 2004.

Jay Miller teaches philosophy at Warren Wilson College in Asheville, North Carolina. He has a background in studio arts and holds a PhD in philosophy from the University of Notre Dame. His research focuses on the intersection of political philosophy, aesthetic theory, and philosophy of art. He has received several research grants, including the Fulbright Scholarship and a DAAD German research scholarship. Currently, Miller also serves as vice-chair of the Public Art and Cultural Commission in Asheville.

Stephanie Moore is the Executive Director of The Center for Craft, Creativity & Design. During the last five years she engaged the board and staff in critical discussions that paved the way for CCCD's relocation to downtown Asheville, as well as strengthened operations and programs. Prior to joining the CCCD, Moore was the Director of Visual Arts for VSA, an affiliate of The John F. Kennedy Center for the Performing Arts for 18 years. While in this post she was responsible for curating over 40 exhibitions including *Revealing Culture*, a groundbreaking exhibition held at the Smithsonian Institution's International Gallery and designed by Michael Graves & Associates. Moore earned a BA in art history and studio art from James Madison University and an MA in museum studies/nonprofit management and visual culture from George Washington University.

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ABOUT THE CENTER FOR CRAFT, CREATIVITY & DESIGN (CCCD)

Founded in 1996, The Center for Craft, Creativity & Design is a national 501c3 nonprofit organization dedicated to advancing the field of craft by fostering new ideas, funding craft scholarship, and backing the next generation of makers, curators, and critics. CCCD has developed a strong national reputation as a significant resource for artists, museums, academic researchers, university students, and arts organizations. Each year, CCCD administers more than a quarter-million dollars in grants to those working in the craft field. www.craftcreativitydesign.org