



**12<sup>th</sup> Annual Craft Think Tank, October 16-18, 2014**  
**Convened by The Center for Craft, Creativity & Design**  
**Asheville, North Carolina**

**Attending**

- Glenn Adamson, Director, Museum of Arts and Design, New York
- Nora Atkinson, Lloyd Herman Curator of Craft, Renwick Gallery, Smithsonian American Art Museum, Washington D.C.
- Elissa Auther, Adjunct Curator, Museum of Contemporary Art, Denver and Associate Professor of Contemporary Art, University of Colorado, Colorado Springs, Colorado
- Daniel Charny, Co-Founder and Director, From Now On and Professor of Design at Kingston University, London, UK
- Edward Cooke, Charles F. Montgomery Professor of American Decorative Arts, Yale University, Connecticut
- Garth Johnson, Curator of Ceramics, Arizona State University Art Museum, Arizona
- Elizabeth Kozlowski, Curator, Houston Center for Contemporary Craft, Texas
- Stephanie Moore, Executive Director, The Center for Craft, Creativity & Design, North Carolina
- Danny Orendorff, Curator-in-Residence, Charlotte Street Foundation, Missouri
- Jenelle Porter, Mannion Family Senior Curator, Institute of Contemporary Art/Boston, Massachusetts
- Cat Rossi, Senior Lecturer in Design History, Kingston University, London, UK
- Sarah Schleuning, Curator of Decorative Arts and Design, High Museum of Art, Georgia
- T'ai Smith, Assistant Professor in Art History, The University of British Columbia, Canada
- Cindi Strauss, Assistant Director of Programming and Curator for Modern and Contemporary Decorative Arts and Design, Museum of Fine Arts, Houston, Texas
- David Wilson, Artist, California
- Namita Wiggers, Director/Co-Founder of Critical Craft Forum, Adjunct Curator, Museum of Contemporary Craft, and Adjunct Instructor, Oregon College of Art + Craft | Pacific Northwest College of Art, Oregon
- Marilyn Zapf, Assistant Director, The Center for Craft, Creativity & Design, North Carolina
- Emily Zilber, Ronald C. and Anita L. Wornick Curator of Contemporary Decorative Arts, Museum of Fine Arts, Boston, Massachusetts

## **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 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, attended by national and international thought leaders. 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/or 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.

Previous reports from the annual Craft Think Tanks may be downloaded at [www.craftcreativitydesign.org](http://www.craftcreativitydesign.org)



Photo: Steve Mann, 2014

### **12<sup>th</sup> Annual Craft Think Tank: Craft and Curating**

The CCCD convened its 12<sup>th</sup> annual Craft Think Tank on October 16-18, 2014, with seventeen distinguished session leaders and participants, including academics, artists, arts administrators, and curators (Attachment 3). The topic of craft and curating was decided due to a generational shift that was observed and acknowledged to be occurring in the curatorial field. While craft and curating has been explored in previous conference settings, notably the American Craft Council's 2006 National Leadership Conference panel on "New Paradigms in Curating Craft and Design" as well as the more recent American Craft Council pre-conference convening session for Museum Professionals/Curators held in 2009, a dedicated time and space to explore the curatorial field in this moment of flux was top of mind. The conversations focused on questions such as: what are the obstacles and opportunities for exhibiting objects and making in the 21st Century, what does it mean to be a "craft" curator in a post-disciplinary creative landscape, and how can we strengthen the display, documentation, and preservation of objects? Also considered was how matters topics diversity, technology, and interdisciplinary inform the future of curating craft.

Over the course of the retreat, participants presented and led discussions on topics relating to craft and curating. Session topics included:

The Fine Art Problem

Showing Making

Site Specificity/ The Curator as Patron

Diversity

The Catalog and the Critic

Collecting Craft in a Post-Disciplinary Landscape

Selections from these session presentations, discussions, and questions can be found in Attachment 1. A list of the web-based resources participants shared prior to the meeting can be found in Attachment 2. A full schedule of the event can be found in Attachment 4.

### **Moving Forward**

The 2014 Craft Think Tank identified the uncertain future of American Studio Craft collections as one of the foremost issues facing the craft field today. Strong, active, and large cohorts of American studio craft collectors are now looking to create a legacy for their collections. Yet many museums will not be able to take on these important works due to the volume of donation requests combined with the limitations (and cost) of storage space. *What will happen to the vast amount of studio craft collections that do not have a permanent future home?*

Following the Craft Think Tank, an ad hoc working group formed to discuss the impending dilemma including Glenn Adamson, Nora Atkinson, Garth Johnson, Stephanie Moore, Cindi Strauss, Sarah Schleuning, Namita Wiggers, Marilyn Zapf, and Emily Zilber. The working group recommended the creation of a two-pronged approach that would both record, preserve, and honor the collectors and the history of their collections, as well as to connect collectors with museums to ensure the lasting legacy and enjoyment of the American studio craft movement.

In response CCCD is developing and research the feasibility of the Craft Legacy Project, a program designed to preserve the legacy of the American studio craft movement by helping collectors find a lasting home for their studio craft collection through digital documentation and connections to an international audience of museums.

Attachment 1  
**Session Summaries**

The following are selections from session leaders' introductions and a summary of the discussions and questions that followed. Comments and questions generally have been placed within the session in which they came up, but in some cases comments have been condensed and placed where related themes emerged, for the sake of cohesion.

**The Fine Art Problem**

Now that the craft/art nomenclature wars seem to finally be over, there is a new opportunity for craft-based institutions to participate in the contemporary art context. In addition to the conspicuous adoption of ceramics and other 'crafts media' in prominent exhibitions and commercial contexts, new research on art fabrication has opened avenues for both historical and contemporary inquiry. In this session we will assess recent developments in curating the topic of 'art making,' and discuss possibilities for further work in this area. Two recent projects at the Whitney will form an initial basis for the discussion.

Session Leader: Glenn Adamson  
Other CTT Participants: Jenelle Porter

**SUMMARY**

- The definitional debate of art vs. craft is at last comfortably behind us – principally through the widespread adoption of the idea that craft is best defined as an action applied to any worthwhile purpose. This conception of craft as a verb instead of a noun, as an activity rather than a category of thing, informs progressive thinking in the field in scholarship, theory, practice and criticism.
- This opens a new way of thinking about craft in relation to fine art: that we focus on the literal means by which fine art objects are made.
- One aspect of this which has received little attention is the role of specialist fabricators, who are often uncredited, but in fact bear a large responsibility for problem-solving and execution of contemporary art works.
- Another aspect of the 'fine art problem' concerns current art's adoption of classically-defined craft materials, such as fiber and clay, as fashionable media. This phenomenon is relatively recent and has caused consternation among the existing studio craft community, particularly because the artists in question often lack advanced skills. However, it could be argued that such appropriation is important in opening up the status and possibilities of exploration in all media.
- In the panel, we examined these questions particularly in relation to Jenelle Porter's exhibitions *Dirt in Delight* (curated with Ingrid Schaffner at ICA Philadelphia) and *Fiber Sculpture 1960 to the Present* (ICA Boston).

## Showing Making

With making becoming the new black there is a need to understand the opportunities and roles of showing making at craft and design related institutions. The panel was an occasion to consider contemporary curatorial practices, shifts in museological aims and impact on environments. With a scope ranging from reenactment to creative performance; demonstration to participative creative experience, participants were invited to share case studies and debate interests in types and formats. It will also be a chance to reflect on confluences between specialist and public facing environments. A look at three recent case studies of making as part of display environments - Power of Making at V&A museum, Fixperts at 100% Design Trade Show and Maker Library Network at Guild Fair South Africa - served as a point of departure.

Session Leader: Daniel Charny

Other CTT Participants: Elizabeth Kozlowski, David Wilson, Danny Orendorff

## SUMMARY

### 1. The role of showing making

- as interpretation
- as production
- as social platform
- museum as classroom
- common space and time spent together

### 2. The role of the curator

- as patron of documentation
- as catalyst
- as mentor

special note : developing the 'uncuratorial' way in order to create access, support interpretation, bringing the curator to act as installation artist!

### 3. Interpretation design

- collaborative design and curatorial process to bring out the key messages through the experience of aspects such as atmosphere and exhibition design that is an integral part of the offer
- varying levels of interpretation and design of display

### 4. Agendas

- social debate
- fetishisation of process
- craft and labor
- beyond the representational (as opposed to studio art)
- craft in industry - sector focus
- makers role in society
- historical continuum
- What discussion can only happen in craft?

## 5. Tactics

- access to confidence
- confrontation or immersion
- anachronism as method
- content production as discourse
- thematic as ways of broadening communities of practice
- shifts of recent impact - Internets and Tools
- making connections between communities, places and times!

## 6. The use of films

- becoming central
- being explored beyond the how to video, as the work itself recreating a social situation
- for capturing anthropological event
- recreating and referencing as critical design

## Site Specificity/The Curator as Patron

Since the 1970s, whether for galleries or municipal settings, site-specific art has become a relatively common practice among artists. In more recent years such work has been supported by collaborative ventures with curators who increasingly seek out such opportunities. But how does craft fit into this discussion? How might curators and artists working within the domains of craft (or with craft "problems," like functionality), offer alternative approaches to, or histories of, this spatial form?

Session Leader: T'ai Smith

Other CTT Participants: Sarah Schleunig, Elissa Auther, Marilyn Zapf

## SUMMARY

- This session, as indicated by the slash in the title, had two, somewhat distinct, themes. Yet, as became evident in the presentations and discussion, there was quite a bit of crossover between them. The curator's museum / exhibition context was considered as a site of negotiation rife with particular histories and problems to consider as they pertained to the role of craft and the decorative arts within museum collections or industrial sites.
- T'ai Smith began the session by postulating that interior design and the decorative arts might offer a different genealogy for site-specificity and the developments that took place, for example, around Fiber Art in the 1960s through 80s. This led to a discussion of the need for alternative histories that foregrounded the specific histories and functions of craft and ornament. (This seemed to support the discussion of Sarah Schleuning's work with Molly Hatch, as well.) The question of "specificity" was interrogated.
- Marilyn continued the discussion of site-specificity by presenting her rationale for an exhibition-as-factory tour of western North Carolina. Thinking through Miwon Kwon's analysis and critique of site-specificity in "One Place After Another..." Marilyn asked how she might avoid the problem of institutionalizing craft. Ned Cooke questioned whether this might romanticize both industry and ruination. In response, she asked what it would mean to position artists in both "living" and "dead" factories.

- Sarah Schleuning and Elissa Auther discussed the possibilities and potential pitfalls of commissioning work for museum contexts. Sarah relayed how she successfully worked with artist Molly Hatch to craft an installation in porcelain—based on imagery from the Frances and Emory Cocke Collection of English Ceramics—for a prominent space at the High Museum. She detailed how important it was to mentor Hatch in the creation of a modular work that could eventually be deinstalled and placed in smaller sets within the ceramic collection. Elissa presented her ideas for a new exhibition to be held at the MAD, for which filmmakers would work with artists to document the process of creating the commissioned work. She also asked the filmmakers to think about their own process. Here, it was hoped, designers would have the possibility to think more creatively and loosely through their work, but Elissa also expressed some concern that the commissioned objects and films could indeed fail as works. The group briefly considered the idea of failure in craft as a potential avenue to explore.

## Diversity

This session will focus on diversity and need for engagement in curatorial practice. Cindi Strauss and Namita Wiggers will focus on two major issues facing the field today: 1) How can curators better engage today's ethnically diverse and transforming audiences through exhibitions and programming? 2) The curatorial field is overwhelmingly Caucasian; how can the field help develop more ethnic diversity amongst curators? Recent national case studies and reports will be presented as discussion points for how the craft field can take a leadership role in engaging these issues.

Session Leaders: Cindi Strauss and Namita Wiggers

## SUMMARY

Changing demographics are the future, and cities of two different sizes and demographic compositions are addressing this shift: Houston, TX and Portland, OR. The Houston Area Survey revealed community support for the arts; this statistical data is being used to reinforce the connection between this data and the evidence that Houston is now the most ethnically diverse city in the US. (Cindi can confirm this and provide link ). In Portland, evidence that 30% of the population is not of Caucasian origin prompted the Regional Art and Culture Council (<http://racc.org/resources/racc-equity-and-diversity-report-november-2011-0>) to require organizations seeking funding to allocate 30% of their marketing funds and resources, including human such as staff and boards, to reflect this percentage.

The group agreed that pop-up exhibitions and non-connected programs which focus on diversity in singular efforts are not successful. It became clear that the encyclopedic museums are better equipped with staff and collections to diversify within exhibitions and collecting strategies versus smaller and mid-size institutions, as well as non-collecting institutions. This is an area to consider for support. Discussion about how to incorporate diversity at the outset of research and planning revealed mixed views, from agreement that diversity should be considered in all projects from inception on one end of the spectrum, to concerns that the efforts to bring in audiences rest, instead, with marketing departments.



The systemic issues around diversity in the professional sector pointed to academic institutions and the connections between art history programming and content for this group. While Yale's student population is diverse, it was apparent that this is not the case across the board. Suggestions were made to address this issue in academic programs.

The issue of reciprocity of dialogue and opening the conversation was eloquently articulated by Daniel Charny. He supported the presenters position that there is a strong need to open conversations into new communities, and the concept that outreach is one directional in result. To be effective in the future will require dialogue and exchange - and an opening of aspects of the curatorial and collecting processes.

Content shifts was touched on - yet not fully addressed in terms of shifting from the singular, exemplary work to incorporate a broader approach to craft, such as Hmong embroidery, for example, into the craft and decorative arts museum context.

Mellon Foundation Curatorial Fellowships as a model for increasing diversity in curatorial profession. Work with undergraduates early in their college career to get them interested in curatorial work and support that study financially to decrease burdens that would not normally allow for internships. Can the existing Windgate Museum Internships include diversity as a priority for one of their fellowships?

Understanding what diversity means in individual communities and responding to audiences in ways that make sense to different ethnicities (no one-size-fits-all programming). Contemplate both outreach and in-reach for programming. What do these communities want from a museum experience? Data gathering should inform programing rather than museums developing programming blindly and then polling.

Eradicate barriers to entry (financial/emotional/intellectual) to make museum visiting more desirable to communities and families that do not have a tradition of visitorship. Enlist school and children to help bring older generations.

## **The Catalogue and the Critic**

In this session we shifted focus from the exhibited object to its mediation and extension into the world outside the exhibition. We explored how words - from catalogues and captions to reviews and blogs – inform the interpretation of craft objects. We asked a series of questions such as: what roles do the different media and modalities of craft exhibition writing serve; who are the authors of words in and about craft exhibitions; why do they write; who are their audiences? Craft words make an appearance here too; the internet-enabled amateur and collective criticism presents a challenge to the critic's craft, their well-honed skill and professional status. In sum, we explored the problems and possibilities of craft criticism today and asked what these mean for craft curation tomorrow.

Session Leader: Cat Rossi

Other CTT Participants: Ned Cooke, Garth Johnson

## SUMMARY

We discussed criticism and catalogues as two interrelated realms seen as distinct as writing modes but united by their current problematic status.

- Catalogues: the catalogue can serve an important role as a form of documentation. It can operate in an archival mode, collecting together, and proving future access to, primary material. There are issues in terms of the lack of money for publications, be it to fund proper research, an overabundance of flimsy, unnecessary catalogues, and questions over who catalogues are for. In contrast to criticism, catalogues provide a platform for longer, more reflective and researched craft writing.
- Criticism: criticism operates in a different mode to the catalogue: it is of the moment. There was the identification of some qualities of 'good' craft criticism particularly in relation to exhibitions: a sense of the writer's experience of the exhibition; a knowledge of the context in which the work has come into existence; talking to, rather than merely around, the exhibition and its works. Even more than the catalogue, criticism provoked strong discussion of its merits and importance; from the possibilities and problems of online criticism; to a generational disconnect in both writers and readers; the importance of 'risky' writing that challenges academic and other conventions.
- Discussions of both criticism and catalogues shared some things in common: the merits of online/digital catalogues and criticism versus their physical/print existence; the importance of critical essays in general in craft, wherever they reside (the *NY Review of Books* was cited as an interesting, public model for craft writing); the necessity of craft writing to contribute to the field's development; the importance of content (rather than just copy) editors.

## Collecting Craft in a Post-disciplinary Landscape

The ideals which have governed how and why crafted objects are valued have shifted in recent years as artists produce increasingly interdisciplinary work which does not easily adhere to previously set cultural or institutional boundaries between art, craft, design, architecture, and the decorative arts. How can – and should – the interdisciplinary nature of work made today prompt a reinterpretation of what it means to collect craft? How can it shed new light on works already existing in our collections, or to perhaps point out past moments of interdisciplinarity that have been subsumed into the dominant historical narrative? Are there still “craft values” that should govern the collecting and display of craft as its own entity, or is the best way forward through cross-media or other unconventional modes of display? And in turn, what does it mean to be an institution focused on craft versus collecting craft within the context of a larger program? What are the benefits and challenges of such boundaries on collecting, and are there other modes of collecting both contemporary and historical materials that might better serve our field in the present?

Session Leader: Emily Zilber

Other CTT Participants: Nora Atkinson

## SUMMARY:

- In a post-disciplinary landscape, the notion that “extraordinary objects” make up museum collections might need to be approached in a more critical and exploratory fashion.
- It is increasingly more common to display craft objects not only within their own context, but in the context of other types of collections (earlier decorative arts, across media, etc.) in order to highlight thematic and historical conversations that may not reflect a canonical interpretation of that object.
- How we think about what a craft collection looks like or contains is heavily dependent on the type and mission of the individual institution that purports to have an interest in craft. It may serve some museums best to think about their program apart from a collection, especially those institutions that focus heavily on questions about making, process, and interdisciplinary experimentation.
- There will be many private collections of studio craft coming into the public domain, whether the marketplace or the museum, in the coming years and it would be useful to have some sort of structured way to help both collectors and institutions navigate this.

## Attachment 2

### **Resources**

Participants were asked to share web-based resources with one another prior to the meeting. What follows is a list of these resources.

#### **The Fine Art Problem**

- Sarah Archer, "The Meaning of Clay at the Whitney Biennial," *Hyperallergic: Sensitive to Art & its Discontents* (April 24, 2014) <http://hyperallergic.com/122270/the-meaning-of-clay-at-the-whitney-biennial/>
- Michelle Kuo, "One of a Kind," in *Jeff Koons: A Retrospective* (Yale University Press: 2014)

#### **Showing Making**

- Z33 House for Contemporary Art, *Design by Performance* (2010)  
<http://www.z33.be/en/projects/design-performance> and review:  
<http://www.unfold.be/pages/publications/items/frame-magazine-75-design-after-things>
- Carolien Hummels, "Teaching Attitudes, Skills, Approaches, Structure And Tools", in Bas Van Abel (ed), *Open Design Now*, (2011)  
<http://opendesignnow.org/index.php/article/teaching-attitudes-skills-approaches-structure-and-tools-carolien-hummels/>
- Ann Sophie Lehmann, "Showing Making: On Visual Documentation and Creative Practice", *The Journal of Modern Craft*, 5:1 (March 2012), pp 9-24
- Mushon Zer-Aviv, "Learning By Doing", in Bas Van Abel (ed), *Open Design Now* (2011) <http://opendesignnow.org/index.php/article/learning-by-doing-mushon-zer-aviv/>

#### **Site Specificity/The Curator as Patron**

- Miwon Kwon, "One Place After Another: Notes on Site Specificity," *October* 80 (Spring 1997)
- T'ai Smith, "Tapestries in Space: An Alternative History of Site-Specificity" in *Fiber: Sculpture 1960-Present*, ed. Jenelle Porter (New York: Prestel, 2014)
- Nancy Groves and Stuart Jeffries, "Hans Ulrich Obrist: The Art of Curation", *The Guardian* (March 23, 2014)  
<http://www.theguardian.com/artanddesign/2014/mar/23/hans-ulrich-obrist-art-curator>

## Diversity

- Betty Farrell, Maria Medvedeva, Cultural Policy Center, NORC and the Harris School of Public Policy at the University of Chicago, *Demographic Transformation and the Future of Museums* (Washington D.C.: The AAM Press, 2010) <http://www.aam-us.org/docs/center-for-the-future-of-museums/demotransaam2010.pdf>
- Jason Fomberg, “Eye Exam: Too Many Privileged White Curators in U.S. Museums,” *Newcity Art: Reviews, Profiles and News about Art in Chicago* (Jan 6, 2014) <http://art.newcity.com/2014/01/06/eye-exam-too-many-privileged-white-curators-in-u-s-museums/>
- Namita Gupta Wiggers, “What Craft is Missing: Conversation to Continue...” *The Brooklyn Rail: Critical Perspectives on Arts, Politics, and Culture* (April 2, 2014) <http://www.brooklynrail.org/2014/04/criticspage/what-craft-is-missing-conversation-to-continue>
- Eugene Park, “Why I Left Academia: Philosophy’s Homogeneity Needs Rethinking” *Huffington Post* (September 3, 2014) [http://www.huffingtonpost.com/hippo-reads/why-i-left-academia\\_b\\_5735320.html](http://www.huffingtonpost.com/hippo-reads/why-i-left-academia_b_5735320.html)

## The Catalogue and the Critic

- Alison Britton, *The Maker’s Eye* (London: Crafts Council Gallery, 1981)
- Edward Lucie-Smith, “Craft, Criticism and the Birth of the Useless”, *Crafts*, 1977 – reprinted in *Crafts* no. 219, July/August 2009
- Claire Ruud, “Interview: Sina Najafi: On Cabinet magazine, critical writing & ethics’ ... *Might be Good*, No. 146 (April 23 2010) <http://www.fluentcollab.org/mbg/index.php/interview/index/146/73>
- Mimi Zeigler, “Towards a Collective Criticism” Volume No. 36 (July 2013) <http://volumeproject.org/2013/07/toward-a-collective-criticism/>

## Collecting Craft in a Post-disciplinary Landscape

- Ed. Peter Held and Heather Sealy Linberry, *Crafting a Continuum: Rethinking Contemporary Craft* (UNC Press, 2013)
- *Americana* at Perez Art Museum (<http://www.pamm.org/exhibitions/americana>)

## Attachment 3

### **Participant Biographies**

**Glenn Adamson** is the Nanette L Laitman Director of the Museum of Arts and Design (MAD) in New York City. He was, until Autumn 2013, Head of Research at the V&A, where he was active as a curator, historian and theorist. His publications include *Thinking Through Craft* (2007), *The Craft Reader* (2010), *The Invention of Craft* (2013), and *Postmodernism: Style and Subversion 1970 to 1990* (2011). He is also the co-founder and editor of the triannual *Journal of Modern Craft*.

**Nora Atkinson** is the Lloyd Herman Curator of Craft at the Renwick Gallery, Smithsonian American Art Museum. In addition to other duties, she is the curatorial lead for the forthcoming permanent collection catalogue as well as the reinstallation of the contemporary craft permanent collection galleries, scheduled to open in 2016 following a major building renovation. Before accepting her current position in March 2014, Atkinson was a curator at the Bellevue Arts Museum in Bellevue, Washington from 2006 to 2014. A few of her recent exhibitions include *Fragile Fortress: The Art of Dan Webb* (2014), *Making Mends* (2012), *Lisa Gralnick: The Gold Standard* (2010) and *The Book Borrowers: Contemporary Artists Transforming the Book* (2009). Atkinson earned her bachelor's degree (2002) and master's degree (2006) both from the University of Washington, Seattle.

**Elissa Author** is an Associate Professor of Contemporary Art at the University of Colorado, Colorado Springs. Her book *String, Felt, Thread: The Hierarchy of Art and Craft in American Art* (Minnesota, 2010), focuses on the broad utilization of fiber in American art of the 1960s and 70s and the changing hierarchical relationship between art and craft expressed by the medium's new visibility. She is co-editor with Adam Lerner of *West of Center: Art and the Counterculture Experiment in America, 1965-1977* (Minnesota, 2012). In addition, she co-directs *Feminism & Co.: Art, Sex, Politics*, a public program at the Museum of Contemporary Art Denver that focuses on issues of women and gender through creative practice.

**Edward S. Cooke, Jr.**, the Charles F. Montgomery Professor of American Decorative Arts in the Department of the History of Art at Yale University, focuses upon American material culture and decorative arts. His *Making Furniture in Pre-industrial America: The Social Economy of Newtown and Woodbury, Connecticut* and many of his articles explore the artisanal world of colonial and early national America, while some of his work on modern craft has historicized and explicated more recent forms of production. This can be seen in his role as founding co-editor of *The Journal of Modern Craft* as well as his work as co-curator and publication author of five different exhibitions: *New American Furniture*; *Inspiring Reform: Boston's Arts and Crafts Movement*; *Wood Turning in North America Since 1930*; *The Maker's Hand: American Studio Furniture, 1940-1990*; and *Inspired by China: Contemporary Furnituremakers Explore Chinese Traditions*. He is currently working on a book on the self-invention of the Boston in the period 1680 to 1720 as well as a project on village craft in India. He has served as the Chair of the department from 2000 to 2006, and has been Chair of the department again since 2012.

**Professor Daniel Charny** is a creative director and design educator based in London. He is founder of From Now On, a creative projects agency, where clients include the Design Museum, Heatherwick Studio, Cathedral Group and William Grant & Sons. In 2012 Charny co-founded

the international social platform Fixperts and his most recent project is the Maker Library Network with the British Council. He has curated major shows including the widely recognised Power of Making at the V&A, where he is currently Honorary Senior Research Fellow. An internationally recognised expert, Charny contributes to multiple design juries and professional advisory boards. He has been involved in design education for 20 years including as Senior Tutor at the Royal College of Art, and is now Professor of Design at Kingston University.

Studio artist, writer, curator and educator **Garth Johnson** is currently the Curator of Artistic Programs for the Clay Studio in Philadelphia, and will be moving to Tempe, AZ to be the Curator of Ceramics at the Arizona State University Museum in December. He is a self-described craft activist who explores craft's influence and relevance in the 21st century. His weblog, Extreme Craft, is a "Compendium of Art Masquerading as Craft, Craft Masquerading as Art, and Craft Extending its Middle Finger." His first book, 1000 Ideas for Creative Reuse was published by Quarry in November 2009. He has also contributed to the books Handmade Nation, Craftivity, Craft Corps and the Smithsonian American Art Museum's upcoming book Nation Building. Johnson is currently a Director-at-Large on the board of the National Council on Education for the Ceramic Arts (NCECA). He is leading a task force for a publication that will anthologize contributions to the NCECA Journal for their 50th Anniversary in 2016.

**Elizabeth Kozlowski**, Curator at Houston Center for Contemporary Craft, has over 12 years of curatorial and gallery experience, with a specialty in contemporary ceramics. Prior to joining HCCC, Kozlowski served as the Windgate Curatorial Fellow at Arizona State University Art Museum; as an assistant preparator for Crystal Bridges Museum of American Art; and as the gallery director for Florida Craftsmen, Inc., a statewide nonprofit organization representing fine-craft artists. At ASU, she co-curated a national traveling exhibition, *Crafting a Continuum: Rethinking Contemporary Craft*, and, in 2010, she organized two major exhibitions for the National Council on Education for the Ceramic Arts Conference. Kozlowski has a Masters with Honors in museum studies through the School of Human Evolution and Social Change at Arizona State University and a BFA in studio art-ceramics from Florida Atlantic University. She enjoys sewing, throwing on the wheel, and walking her dog, Sidhj, in Houston's lively Montrose neighborhood.

**Stephanie Moore** is the Executive Director of The Center for Craft, Creativity & Design (CCCD). During the last four 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 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 the art of underrepresented cultures from George Washington University.

**Danny Orendorff** is a curator, writer & activist currently working as Curator-in-Residence & Interim Director of Artistic Programs for The Charlotte Street Foundation in Kansas City, MO. Much of Orendorff's work and research revolves around issues of non-normativity, queerness, feminism and DIY/craft-oriented cultural production. Previously the Assistant Director of The

Renegade Craft Fair's nationwide marketplaces of handmade goods, Orendorff has curated exhibitions and composed essays for a range of international contemporary arts venues. He is a contributing writer to *Art in America Online* and *Bad at Sports*, and has taught in the Liberal Arts departments of the Kansas City Art Institute and the University of Missouri, Kansas City. Future projects include an exhibition traveling to The Center for Craft, Creativity & Design in Asheville, NC, and a multimedia collaboration with musician Steven Reker for The Kitchen in New York, NY.

**Jenelle Porter** is the Mannion Family Senior Curator at the Institute of Contemporary Art/Boston. Recent exhibitions include “Fiber: Sculpture 1960-present” “Figuring Color: Kathy Butterly, Felix Gonzalez-Torres, Roy McMakin, Sue Williams,” and one person exhibitions of Charline von Heyl, Mary Reid Kelley, Jeffrey Gibson, Jessica Jackson Hutchins, Dianna Molzan, and Christina Ramberg. Porter has written essays for several catalogues and journals, as well as books on artists Charline von Heyl, Trisha Donnelly, Stephen Prina, and Matthew Ritchie. She is currently at work on a survey of Arlene Shechet.

**Dr Catharine Rossi** is a Senior Lecturer in Design History at Kingston University. Her research specialisms include Italian design and the relationship between design and craft. In 2013 she co-edited *The Italian Avant-Garde: 1968-1976* (Sternberg Press), has contributed to several publications, is the author of *Crafting Design in Italy: From Post-War to Postmodernism* (MUP, forthcoming) and contributes to journals including *The Journal of Modern Craft*, *The Journal of Design History* and magazines *Crafts*, and *Domus*.

**Sarah Schleuning** is curator of decorative arts and design at the High Museum of Art, Atlanta, Georgia. Her previous positions include curator and head of the fellowship program at The Wolfsonian–Florida International University, Miami Beach, Florida and assistant curator at Cranbrook Art Museum, Bloomfield Hills, Michigan. Schleuning has curated several exhibitions including *Dream Cars: Innovative Design, Visionary Ideas*, *Joris Laarman: Design in the Digital Age*, and *Fashioning the Modern French Interior*. Her most recent publications include *Dream Cars: Innovative Design, Visionary Ideas*, *Moderne: Fashioning the French Interior* and *Weapons of Mass Dissemination: The Propaganda of War*. Schleuning holds an M.A. in the history of decorative arts from Parsons School of Design/Cooper-Hewitt, National Design Museum, and a B.A. from Cornell University.

**T'ai Smith** is an assistant professor in the Department of Art History, Visual Art & Theory and a Wall Scholar in the Peter Wall Institute of Advanced Studies at the University of British Columbia. Her first book, *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design* (University of Minnesota Press, November 2014), considers the role of the Bauhaus school's weaving workshop in debates about craft and medium. She is currently developing a new book project, provisionally titled *Textile Media and Philosophy*, on the use of textiles as metaphors within art history, philosophy, and political economy since the 19th-century.

**Cindi Strauss** is Assistant Director, Programming and Curator for Modern and Contemporary Decorative Arts and Design at the Museum of Fine Arts, Houston. As a curator, Cindi is responsible for the acquisition, research, publication, and exhibition of post-1900 decorative arts, design, and craft. Recent exhibitions include *Beyond Craft: Decorative Arts from the Leatrice S. and Melvin B. Eagle Collection* (2014); *Three Decades of West Coast Ceramics* (2013); *Shifting Paradigms in Contemporary Ceramics: The Garth Clark and Mark Del Vecchio Collection*



(2012); *Scandinavian Design* (2012); *Liquid Lines: Exploring the Language of Contemporary Metal* (2011); and *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection* (2008). She has authored or contributed to catalogues and journals on decorative arts and design topics and has been a frequent lecturer at museums nationwide.

**Namita Gupta Wiggers** is a curator, writer, and educator based in Portland, OR. She is the Director and Co-Founder of Critical Craft Forum, a platform dedicated to a dialogue about craft on- and off-line. From 2004-14, she served as the Director and Chief Curator, Museum of Contemporary Craft, Portland, OR, where she curated over 65 exhibitions, hundreds of programs, and supported experimental projects by artists, craftspeople, designers, and writers. Wiggers will curate an exhibition annually for MoCC, and is working on curatorial projects with Michael Strand and NCECA, and the Patricia and Philip Frost Museum of Science. Her writing includes catalogs, essays, reviews, blog and Wikipedia entries addressing craft and its place in contemporary culture. She earned her BA in Art History and English, Rice University, and pursued doctoral studies at The University of Chicago, where she earned her MA in Art History. Wiggers lectures and teaches at colleges and universities throughout the US and abroad, and is currently teaching in the MFA Applied Craft + Design, a collaboration between Oregon College of Art + Craft/Pacific Northwest College of Art.

**David Wilson** is an artist and curator based in Oakland, CA. He creates observational drawings and orchestrates site-specific gatherings that draw a wide net of artists, performers, filmmakers, chefs, and artisans into collaborative relationships. He recently organized the experimental exhibition *The Possible* at the Berkeley Art Museum and Pacific Film Archive, and received the San Francisco Museum of Modern Art's 2012 SECA Art Award. He has exhibited his work with SFMOMA, was included in the 2010 CA Biennial at the Orange County Museum of Art, had a solo Matrix exhibition at BAM/PFA, and has received grants from The Andy Warhol Foundation and The Center for Craft, Creativity, and Design.

**Marilyn Zapf** is the Assistant Director of The Center for Craft, Creativity & Design where she oversees the development and execution of the organization's national programming in addition to curating CCCD's Benchspace Gallery & Workshop. Outside of the office Zapf is an adjunct professor at Warren Wilson College and a founding member of the international experimental history of design collective, Fig. 9. Previously she was the co-founder and Editor-in-Chief of the blog *Unmaking Things: A Design History Studio*. Zapf holds a BA in English and a BFA in Jewelry and Metalworking from The University of Georgia and an MA in History of Design from the Royal College of Art/Victoria and Albert Museum.

**Emily Zilber** is the Museum of Fine Arts, Boston's first Ronald L. and Anita C. Wornick Curator of Contemporary Decorative Arts. Zilber is responsible for the MFA's vibrant program of contemporary decorative arts, including guiding acquisitions and developing a presence for craft and design in the Linde Family Wing for Contemporary Art, temporary exhibitions program, and throughout the museum. Prior to joining the MFA, Zilber was Assistant Curator at Cranbrook Art Museum at Cranbrook Academy of Art in Bloomfield Hills, Michigan. She has edited and written for numerous publications, speaks regularly on topics related to 20th and 21st-century decorative arts, craft, and design, and is a founding member of the Boston-based consortium The Commonwealth of Craft. Zilber holds a BA in art history from The University of Chicago and an MA from the Bard Graduate Center for Decorative Arts, Design History, and Material Culture.

**The Center for Craft, Creativity & Design** is a 501(c)3 nonprofit advancing the understanding of craft in the United States.

## **MISSION**

The mission of the Center for Craft, Creativity & Design is to advance the understanding of craft by encouraging and supporting research, scholarship, and professional development. The CCCD's programs strive to support the best examples of research and practice in the field.

We value and embrace the voice of the next generation. Every year, the CCCD awards \$15,000 Windgate Fellowships to ten graduating seniors with extraordinary skill in craft—one of the largest awards offered nationally to art students. We also place four emerging curators within prominent institutions under the Windgate Museum Internship Program.

Our knowledge-sharing activities strengthen our community and professional networks. As a result of our annual Think Tanks, the CCCD produced *Makers*, the first comprehensive survey of American studio craft, supported the launch of *The Journal of Modern Craft*, and created the Craft Research Fund Program. The CCCD is the only organization functioning as a catalyst for scholarly research in American craft.

## **HISTORY**

The CCCD was founded based on the findings of a 1994-1995 study commissioned by the Educational Committee of HandMade in America that recommended a new organization with a broad vision of craft, creativity, and design as interrelated components applied through education, industry, and commerce.

The study 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 CCCD moved from its original offices in at UNC Asheville's Kellogg Conference Center (opened in 1997) into an adjacent facility with galleries, an education room and offices where it is housed today.

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