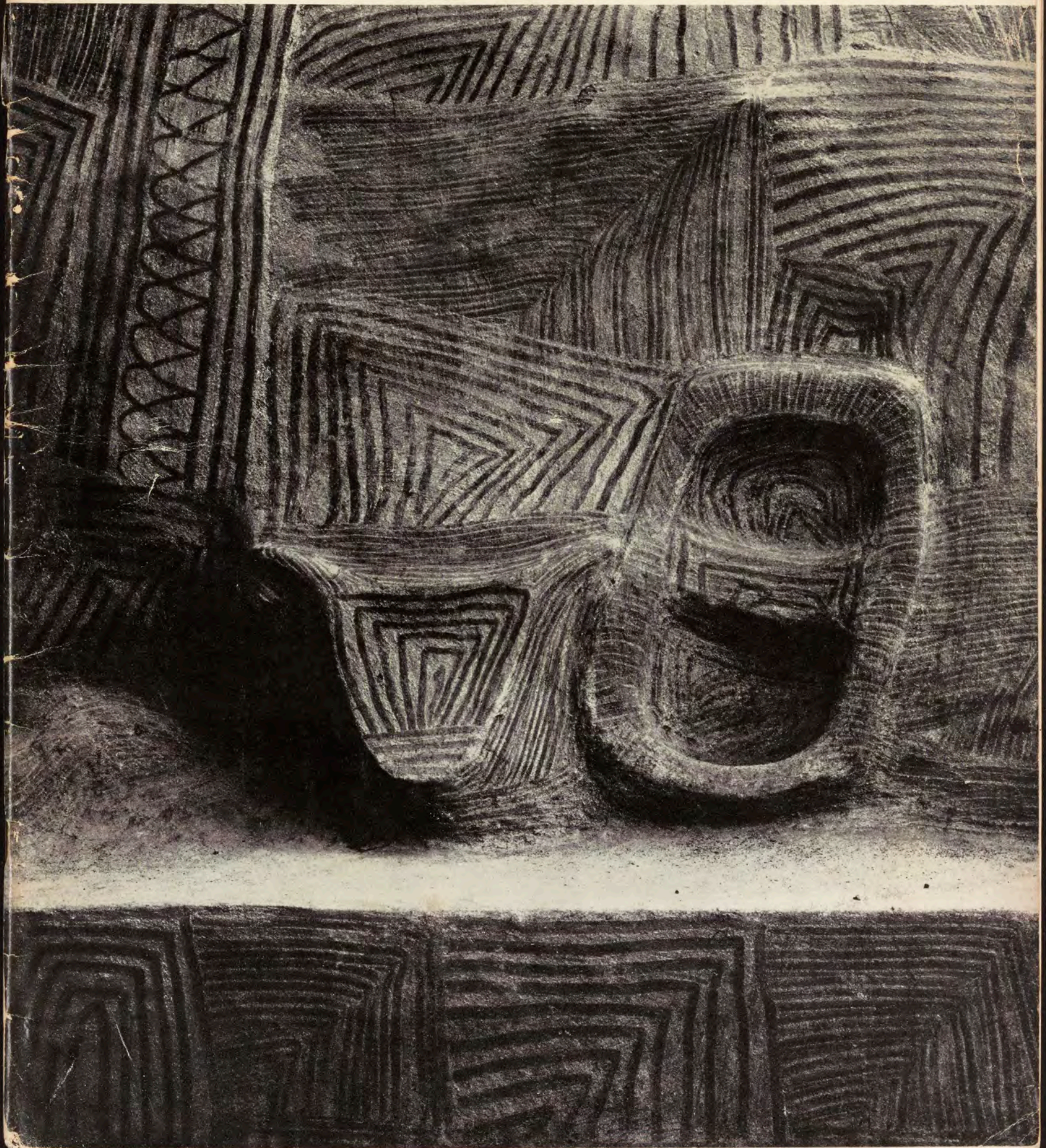


# craft horizons

JULY/AUGUST 1968

\$2.00





# Crafts International

The persistent object that demands to be made whether or not society has any practical (as distinguished from real) use for it, and the action men bring to this—recalling their past, renewing it in the present, investing it with the power of objective presence, whether the object be a pot or a poem—is a reality of concrete value. Expensive, long-lasting, or durable materials are not part of this value. The raku ware of the Zen tea masters draws us into its spiritual orbit to this very day. The object truly made for itself has the power to renew itself in the energies and actions of men.

Craft is the act of attention with which the craftsman brings his body rhythm to the manipulable materials of his choice. The object of craft sustains the reality of human rhythms and being. This is the essential nature of the pure object, its function and art, in its true and—in a world accelerated past the body-beat—most contemporary sense.

Craftsmen everywhere are members of the international creative milieu in which each individual reaches out to declare and extend his reality and to receive and be enriched by the reality of his fellow-craftsmen.

This issue, international in scope, salutes the World Crafts Council and its third biennial meeting at Lima, Peru (August 25-September 5), which more than 700 conferees from 40 countries will attend to exchange ideas and technical information, and to discuss international contrasts and similarities.

This issue focuses on the contrasts—from the abstracted objects being made in the U.S. with the materials and techniques of craft as shown on pages 8-13 (taken from the Museum of Contemporary Crafts' current exhibit "Objects Are . . .?"), to the crafts of use and ritual, on pages 16-22, being produced today in many of the African nations for local consumption as well as for the tourist trade. The color portfolio, on pages 23-26, shows the refinements of style, workmanship, and high invention in Europe, Japan, Israel, and New Guinea, both in the traditional modes and in the craft of the new object. The portfolio, moreover, introduces the work of Herman Scholten of The Netherlands, whose vibrant canvas, on page 23, of woven bands of interlaced color creates a material structure with the weaver's skills, the painter's space and color, and the sculptor's structural depth. Scholten expresses the international spirit of high experimentation happening among weavers today. A combination of ancient archaeological finds set in a neck-piece of modern western silver design, on page 25, by Fini Leitersdorf of Israel articulates the old-new outlook of that country. The juxtaposition, on page 26, of France's Christiane Schulz, with her traditional *trompe l'oeil* tapestry of symbolic, surreal representation and that of Japan's Toichi Motono with his abstract batik—a concise, meticulous statement of design geometrics which, combined with a delicate, painterly sensibility, slams muted, subtle color shock—and, on page 24, between the solid, restrained, and exquisite wheel-thrown stoneware pot made by Finland's Kyllikki Salmenhaara and the open fantasy of the low-fired, coil-built face pot made by an anonymous contemporary New Guinea craftsman—point up the provocative range of possibilities and adventure taking place among the prevailing craftsmen of the modern world.

—ROSE SLIVKA

## The Craft of the Object: U.S.A.

"Objects Are . . .?" The title of the current exhibition at New York's Museum of Contemporary Crafts (June 21-September 8) asks the question, extends the question, and expands upon the question.

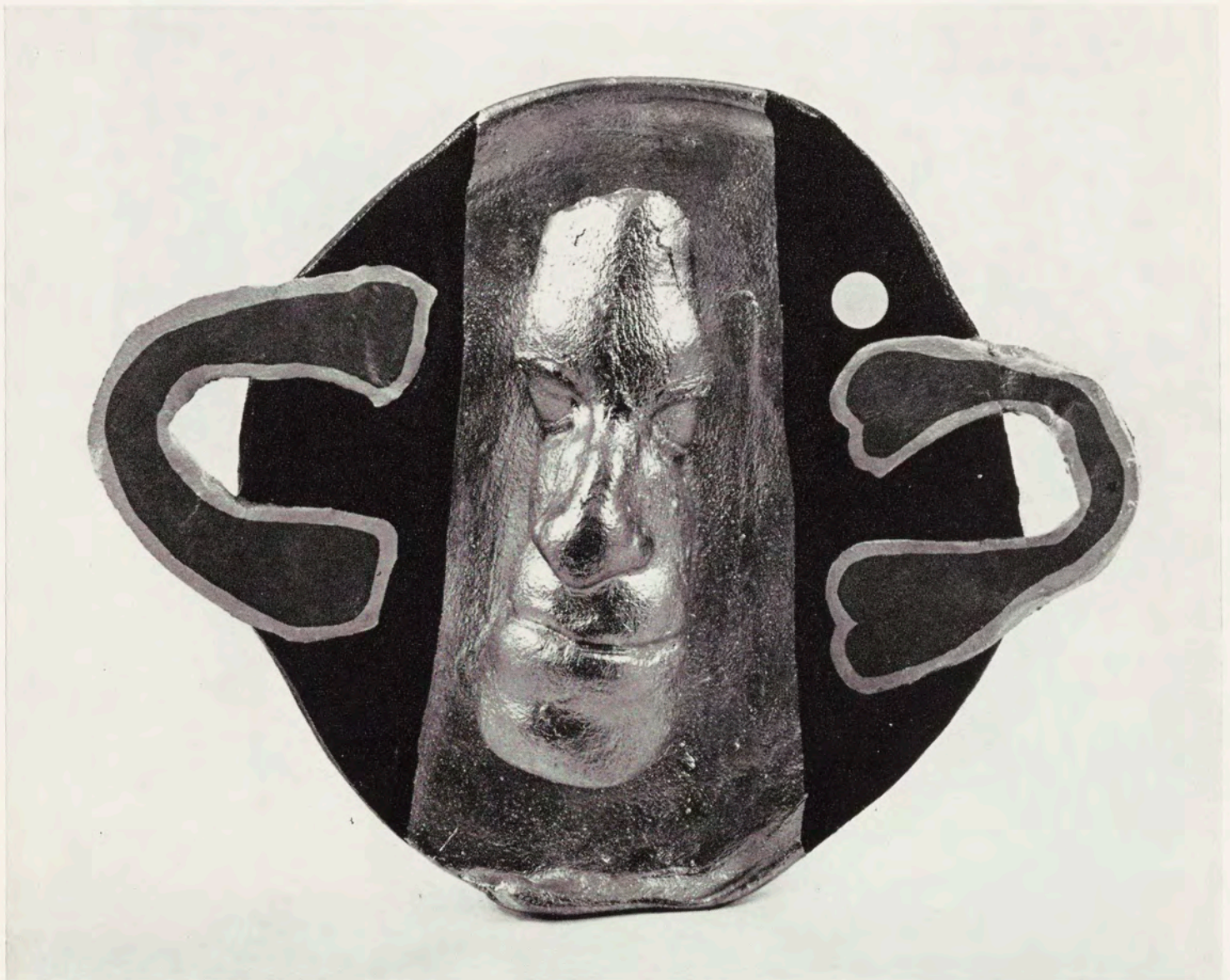
"Objects Are . . .?" is presented as a reexamination of American crafts on the twenty-fifth anniversary of the American Craftsmen's Council. By showing us a cross section of works, some 90 pieces by over 60 craftsmen, which illustrate vividly the manifold directions being taken by contemporary U.S. crafts, the exhibit demands that we subject our ingrained definitions to a thoroughgoing third degree. What are

"crafts"? What are "fine arts"? What is "design"? Indeed, is there any need for these convenient bits and pieces of terminology? Is not, in the end, an object an object?

As noted, the show does not answer the question. What it does is present us with some startling evidence that the traditional artistic categories are undergoing real changes. Is Henry Halem a potter? Yes, he certainly is. But is it just, proper, or even accurate to label him "potter Henry Halem" when his skills so obviously extend into other directions? Is Claire Zeisler a weaver, a sculptor, or both, or neither, or is she a brand-new kind of craftsman? ■

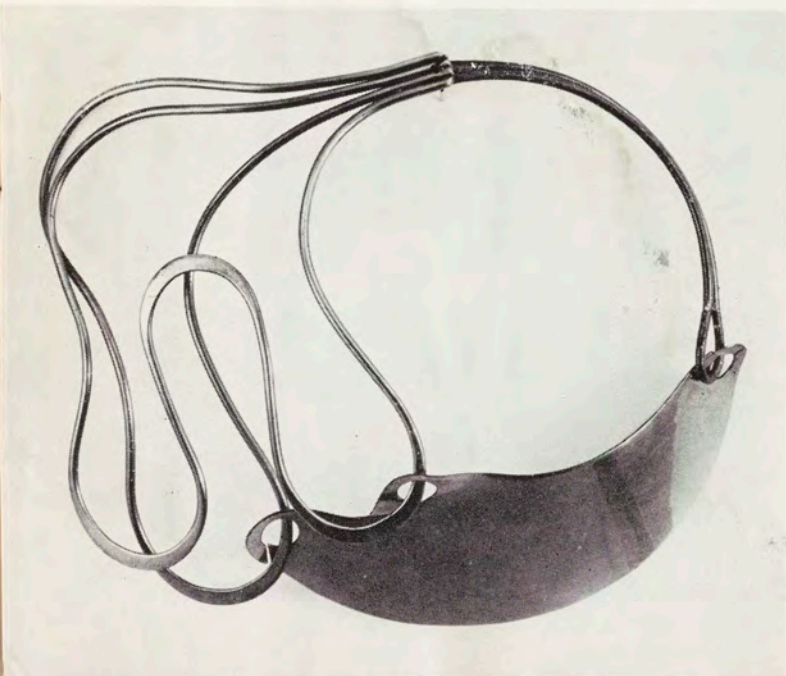
*Freestanding knotted form of hemp, wrapped with multicolored wool yarns, 19½" high, by Claire Zeisler (Illinois).*

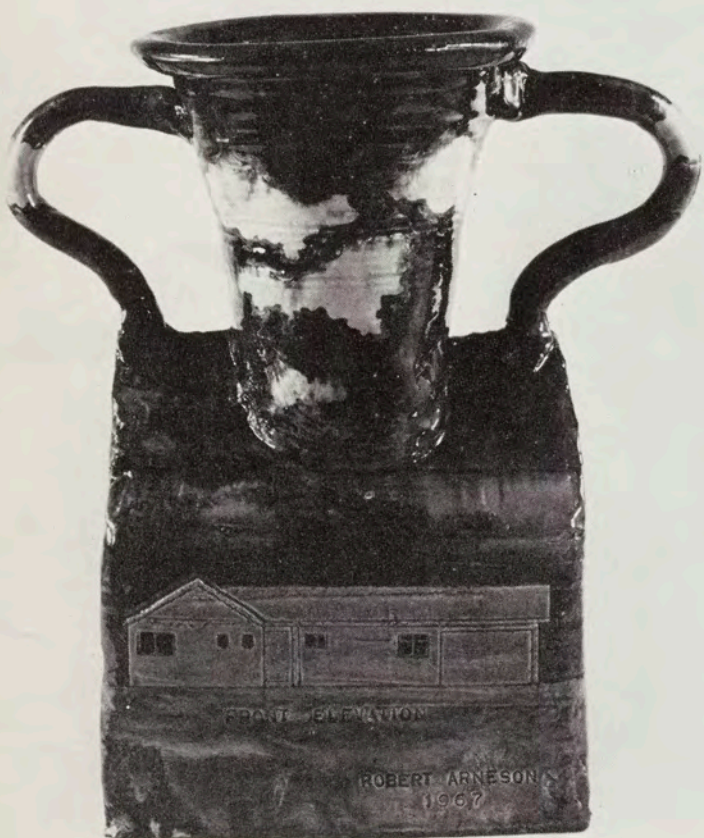
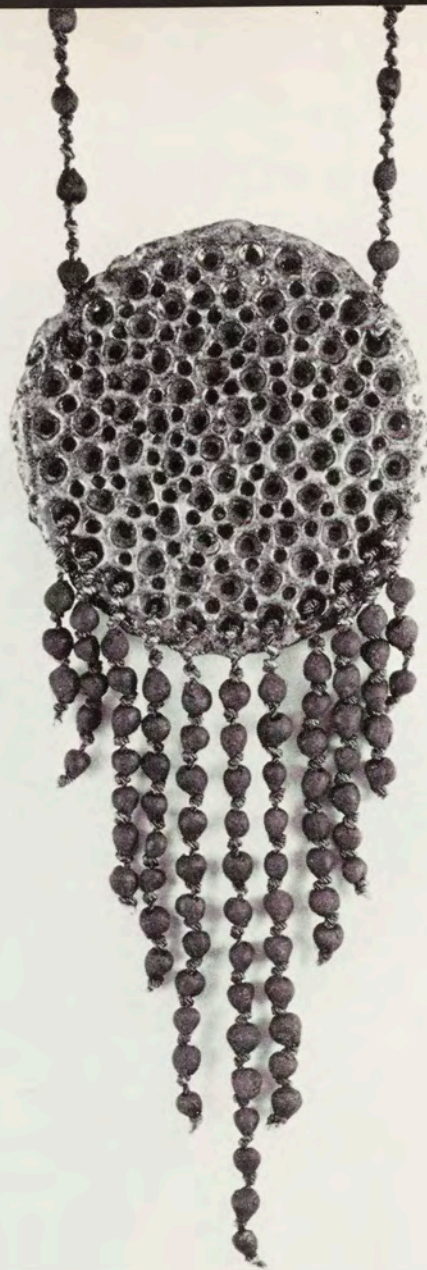




Above: By Henry Halem (Virginia), "Silver Peter,"  
ceramic with life mask of Peter Voulkos,  
painted silver, red, yellow, purple, 13½" in diameter.  
Right: Blown glass wine flask  
by Dale Chihuly (Washington), 25" long,  
purple with silver-painted stopper.

Below: Forged brass neckpiece by Arthur Smith (New York).



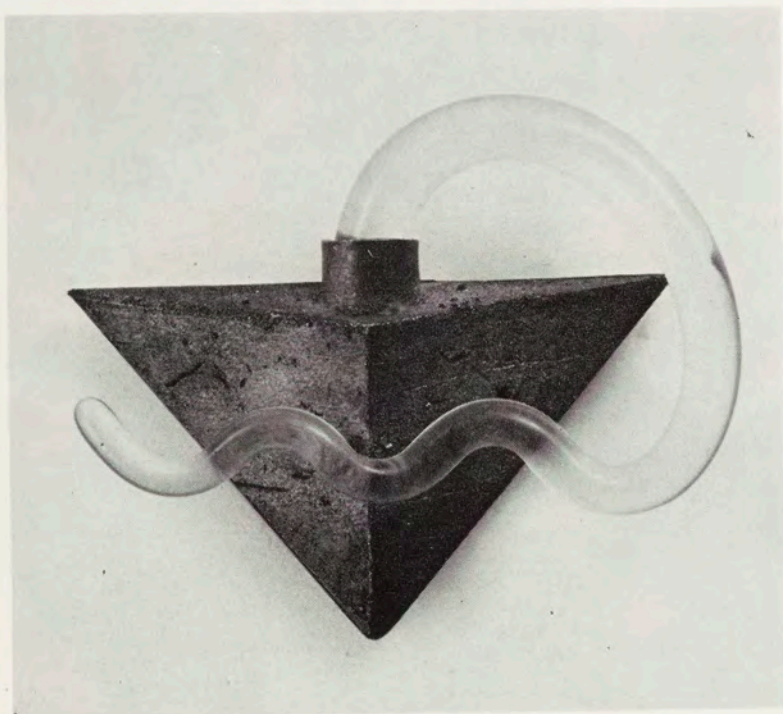


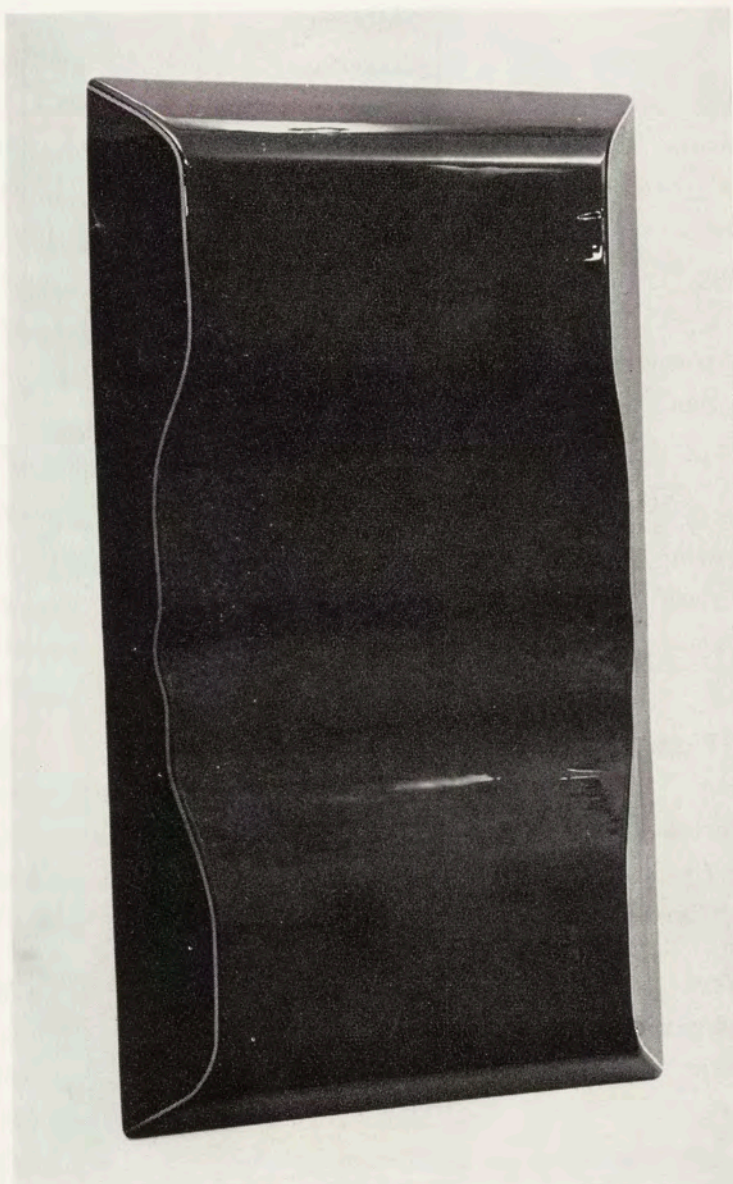
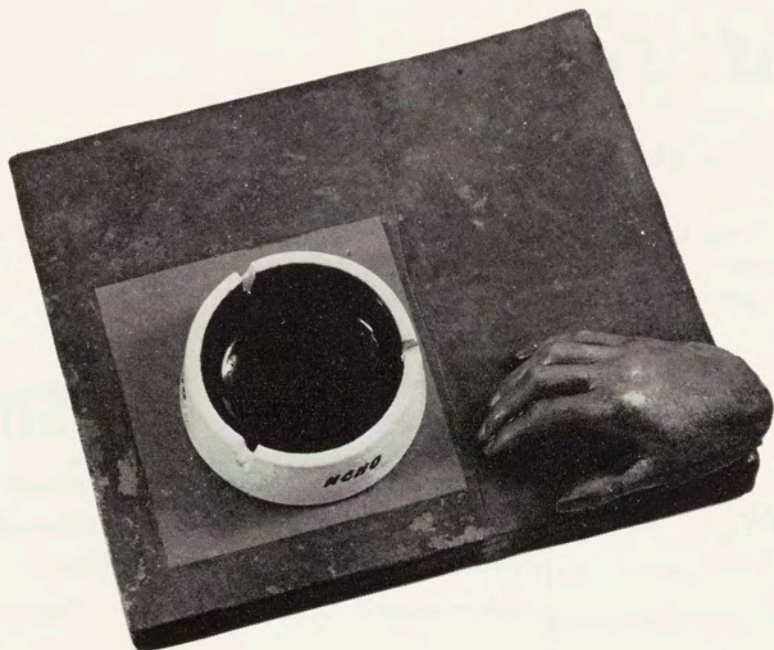


By Richard Devore (Michigan), "Shrine to Gracefulness," two hinged stoneware plates, 13" in diameter, glazed and gilded with elaborate floral decoration in relief, on base of wood and fabric.

Opposite page: (top left) By Tom Simpson (Illinois), "L.B.J.-Light Bulb Johnson," wood, with red, white, and blue acrylics, 75" high;  
(top right) brown and black ceramic pendant, raku technique, 4½" in diameter, by Charles Brown (Florida);  
(bottom left) earthenware "House Vase" by Robert Arneson (California), polychromed in blues, yellow, greens, 24" high;  
(bottom right) pillow by Jean Stamsta (Wisconsin), of orange, blue, and white wool and synthetic fibers, 18" x 25".

Below: (top) Cast copper and plexiglas pin, 2" x 2½" x ½", by Ken Cory (Washington); (bottom) "Baby Needs a New Pair of Shoes," cast silver box by Edward Higgins (Wisconsin), 2½" high. Right: "Time-Sculpture" by Mike Nevelson (Connecticut), with battery-operated clock, pine drawers that open. The first drawer highlights a music box.





Top: "Still Life with Ashtray," earthenware, silver hand, black and white ashtray, 11½" x 13½", by James Melclert (California).  
Above: Vacuum molded red plexiglas wall sculpture, 66½" x 36", by Craig Kauffman (California), on loan from Pace Gallery, New York.  
Left: Raku container by George Timock (Michigan), 15½" high.