

American Craft

Apr/May
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Front Cover: *Table*, 1986, detail, terra-cotta pedestals, steel frame, slate top, 29"x66"x24", and earthenware vessels, 1985-87, by Bennett Bean. Story on page 24. Back Cover: *Orbit*, detail, wall made up of 120 cast-glass blocks, 8'x15', by Dan Dailey, installed 1987 in the Rainbow Room at Rockefeller Center, New York—one project included in "Architectural Art: Affirming the Design Relationship," at the American Craft Museum (May 12-September 4). See page 6. Photograph by Christopher Little.

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SCANDINAVIAN CRAFT TODAY

The Swedish critic Ulf Hård, in his catalog essay for the exhibition "Scandinavian Craft Today," suggests that it is harder now to isolate what is uniquely Scandinavian about Scandinavian crafts than it was in the 1950s and 60s. That "golden age" of design had come about through a felicitous union of handcraft traditions and industry. In subsequent decades Scandinavian design fell behind in international competition, and a younger generation of artist-designers turned their backs on industry, preferring to operate in "small workshops or studios and engage in the highly individualistic production of crafts." And because of the worldwide communications network so greatly expanded in the postwar era, these artists were in touch with international artistic trends that inevitably "watered down" purely native impulses.

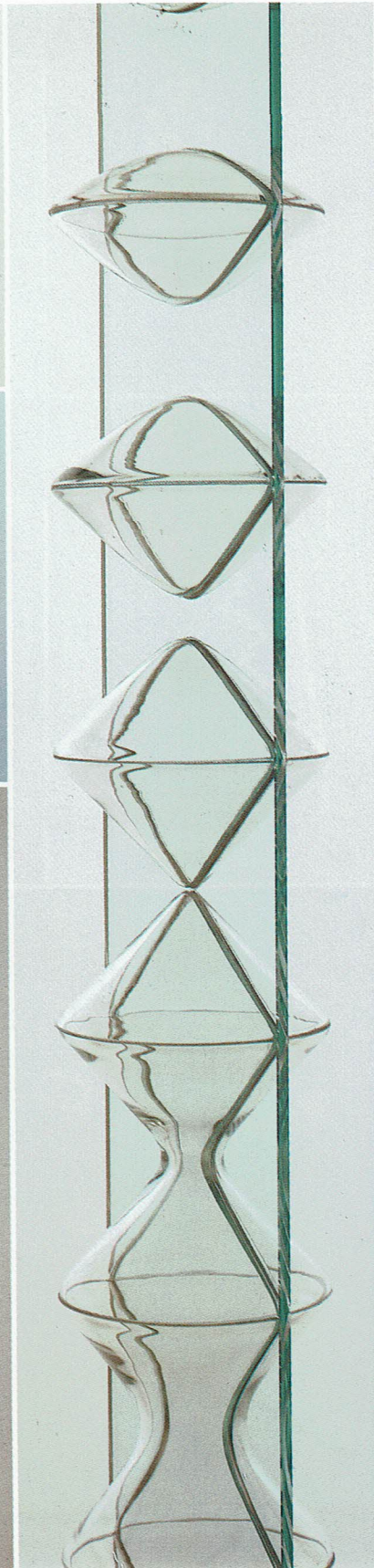
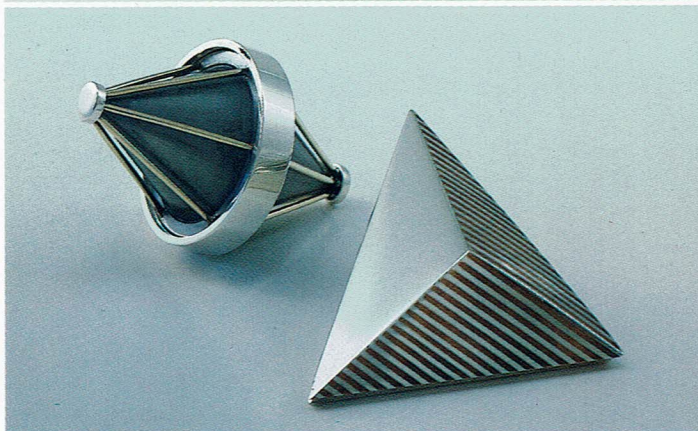
Currently at the American Craft Museum (January 29-April 24), "Scandinavian Craft Today" presents 180 sculptural and functional works by 35 craftsmen in Denmark, Finland, Iceland, Norway and Sweden. The exhibition is marked by an internationalism and stylistic pluralism characteristic of the art of our time. Yet it is possible to identify in the work of these artists an underlying aesthetic or set of traits arising from the circumstances of climate, geography, history, economic and social factors, and strong craft traditions shared by these five

neighboring countries. According to Hård, the Scandinavian artists do "have in common the respect . . . for natural materials and the tradition-steeped skill of working with them. There is probably also a feeling for organic design in contrast to, say, speculative constructivism, as well as a predilection for the intimate rather than the monumental. It is undoubtedly legitimate to call this world of design intuitive rather than cerebral. Most likely it is a result of happy circumstance rather than firm principles, more rooted in the heart than in the mind."

Organized by the Nordic Council of Ministers, the Seibu Museum of Art, Tokyo, and the National Museum of Modern Art, Kyoto, "Scandinavian Craft Today" began its international tour in Japan last fall. After the New York showing, it will travel to the Cleveland Institute of Art, Ohio (July 1-29), and the Fine Arts Museum of the South, Mobile, Alabama (September 18-October 30).

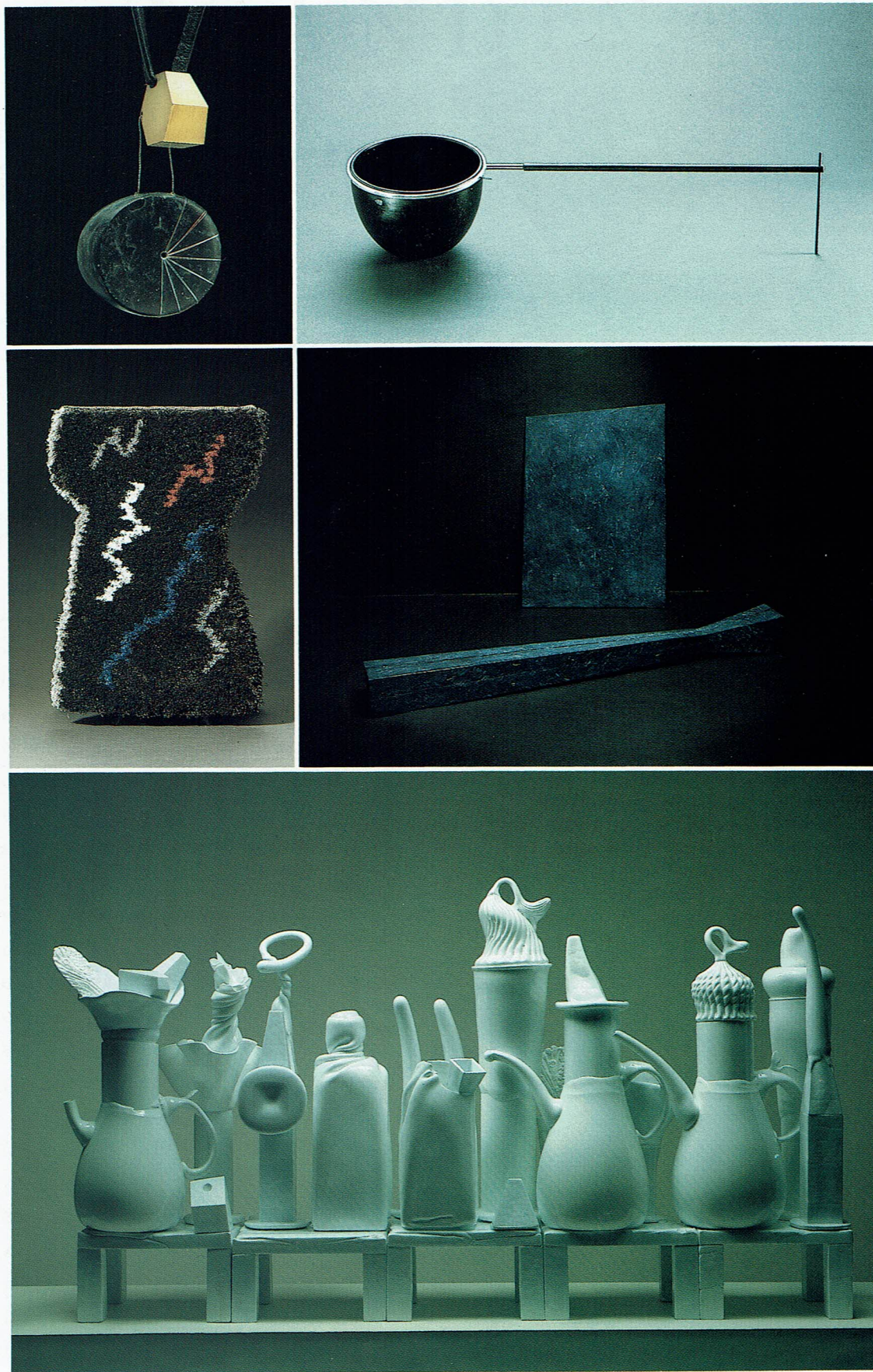
A 129-page catalog in English and Japanese, with essays by Hård, Barbro Kulvik and Jonna Dwinger, 133 color and 41 black-and-white photographs, and a list of Scandinavian craft museums, organizations and cooperatives is available from American Craft Council Publications, 40 West 53rd Street, New York, New York 10019. \$29.95 soft-bound, \$26.96 to ACC members (\$2.50 shipping, New York State residents add sales tax). ■

DENMARK



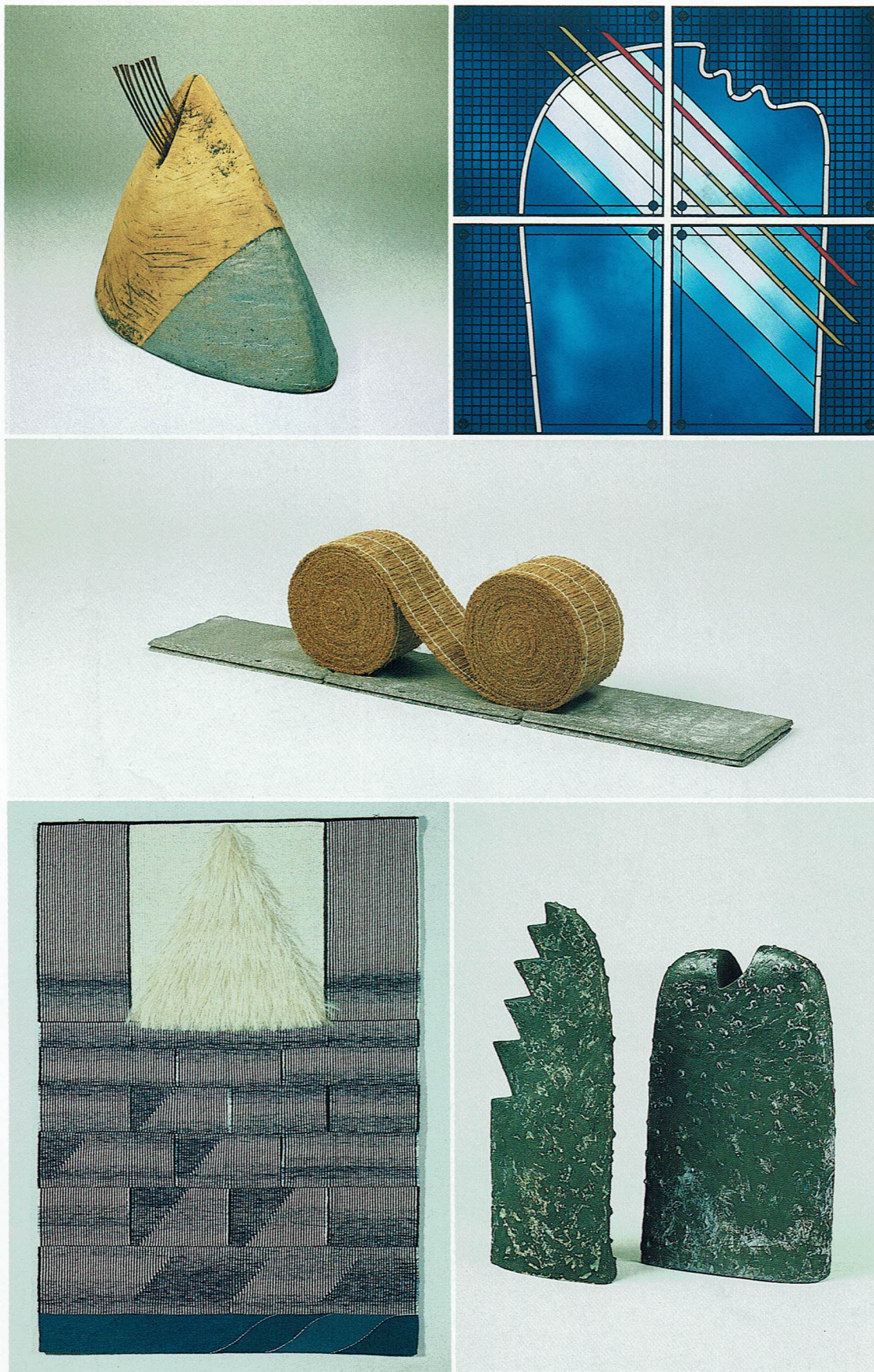
CLOCKWISE FROM TOP LEFT: Bowl, 1987, stoneware, 12"x20", by Ivan Weiss; *Glass Column*, 1987, detail, glass, wood, 86"x7", by Tørben Jørgensen; *Touching Nature* (one of two pieces), 1987, sisal, linen, wool, cotton, 70½"x68¼", by Anne Marie Egemose; *Object V* (left) and *Object III*, both 1987, silver, copper, 3" long, by Claus Bjerring.

FINLAND



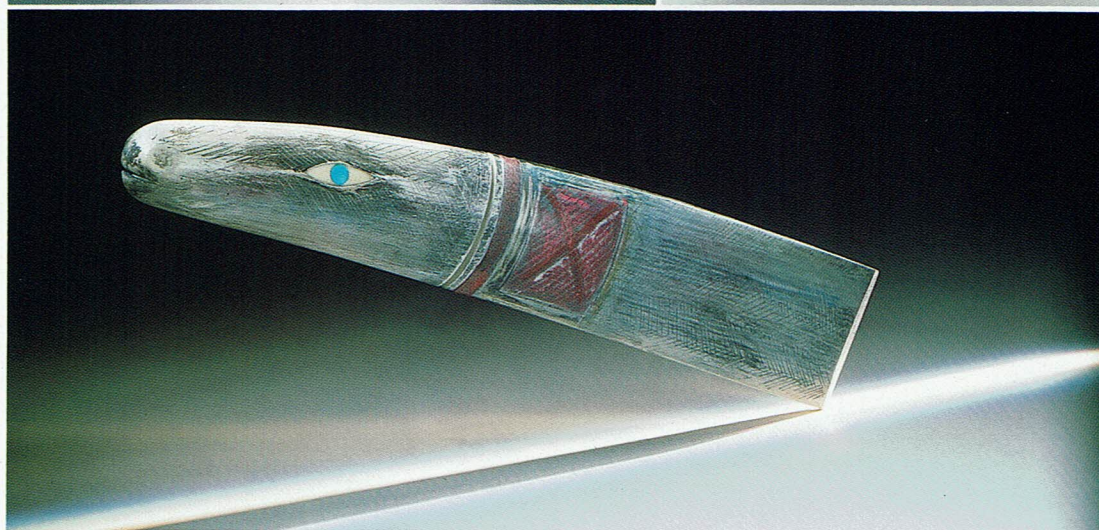
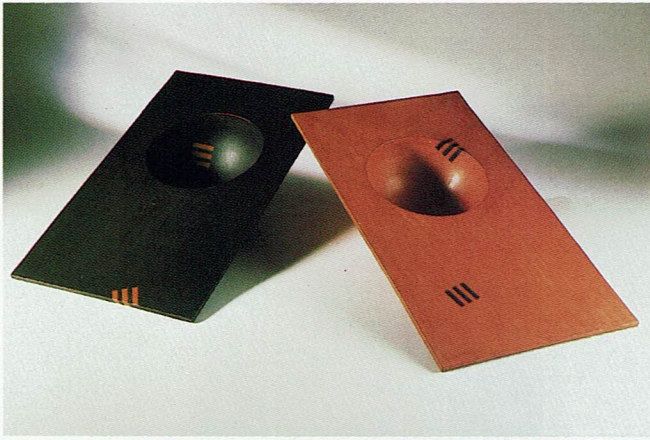
CLOCKWISE FROM TOP LEFT: *Locket IV*, 1983, soapstone, wolfram, brass, $2\frac{3}{4}$ "x1 $\frac{1}{2}$ ", by Olli Tamminen; *Architectonic Construction*, 1986, soapstone, silver, wood, $4\frac{3}{8}$ "x17 $\frac{1}{2}$ ", by Juhani Heikkilä; *Kuulopuu I* (A Piece of Wood for Hearing), 1987, wood, 8"x80"x8"/42"x31", by Juha-Pekka Korhonen; *Troijan Sota* (The Trojan War), 1987, glass, 39"x68 $\frac{1}{4}$ "x11 $\frac{3}{4}$ ", by Oiva Toikka; *Lumi* (Snow), 1986, flax, cotton, 15"x11", by Irma Kukkasjärvi.

ICELAND



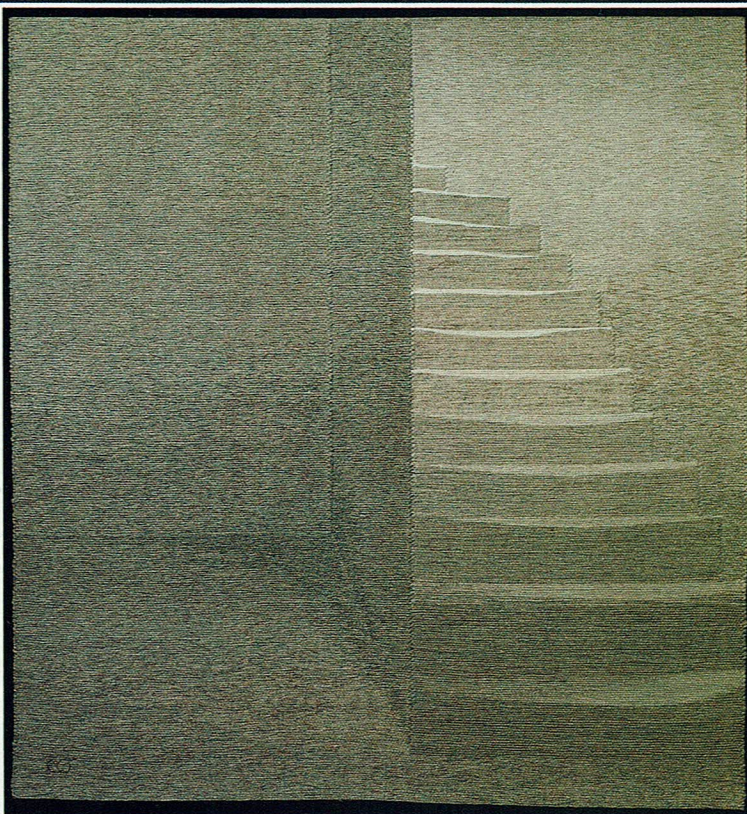
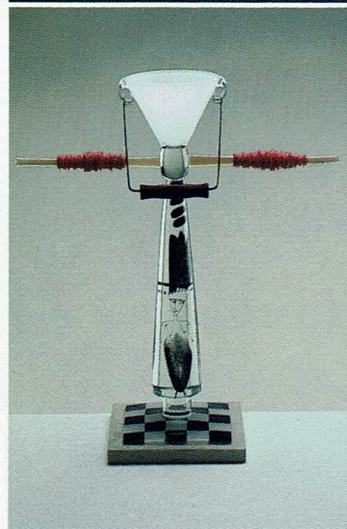
CLOCKWISE FROM TOP LEFT: *Volcanic Eruption*, 1987, stoneware, copper, 20¼"x30"x13", by Jonína Guðnadóttir; *Cyclops III (Blue)*, 1987, glass, lead, 58½"x58½", by Leifur Breiðfjörð; *Untitled II*, 1986, Manila hemp, linen, slate, 10"x49½"x9", by Ragna Róbertsdóttir; *In Memory of a Woman and a Man*, 1983-87, stoneware, 27"x16"x11¼"/31"x12½"x12½", by Guðný Magnúsdóttir; *Reflection*, 1986-87, wool, horsehair, 76"x55", by Asgerður Búadóttir.

NORWAY



CLOCKWISE FROM TOP LEFT: *Object V* (left), 5"x15"x25¼", and *Object VI*, 5½"x15"x27", both 1987, black earthenware, by Fritz W. Harstrup; *Bracelet I*, 1984, mahogany, birch, 1"x4½"x4", by Liv Blåvarp; *Black Spring*, 1987, earthenware, 47¾"x20¼"x8", by Marit Tingleff; *Horse Knife IV*, 1987, painted birch, compound steel, ¾"x10¼"x1½", by Konrad Mehus; *A Breeze through Your Foliage*, 1987, painted wood, aluminum, 46½"x35"x11¾", by Liv Mildrid Gjernes.

SWEDEN



CLOCKWISE FROM TOP: *Mask I*, 1986, 17½"x6¼"x6¼", *Mask II*, 1987, 19"x7"x7", *Mask III*, 1987, 17"x10"x7", all stoneware, by Henrik Allert; *Staircase*, 1987, linen, 60½"x57¼", by Elisabet Hasselberg-Olsson; *Necklace I*, 1987, gold, rock crystal, 9¾" diameter, by Peter de Wit; *Priestess*, 1987, glass, 18½"x15½", by Ann Wolff.