



FOR IMMEDIATE RELEASE

Program Contact
Rachel Messerich
Programs Manager, Legacy + Editorial
rmesserich@craftcouncil.org

Media Contact
Keona Tranby
Director of Marketing and Communications
(612) 206-3121
ktranby@craftcouncil.org

Doug Stone
Media Consultant
651-336-9907
Stone7586@gmail.com

**AMERICAN CRAFT COUNCIL CELEBRATES MORE THAN 50 YEARS OF AWARDS
HONORING DISTINCTION IN THE CRAFT FIELD**

*2022 AWARDS INCLUDE THE COLLEGE OF FELLOWS, GOLD MEDAL FOR CONSUMMATE
CRAFTSMANSHIP, AWARD OF DISTINCTION, AND AILEEN OSBORN WEBB AWARD FOR PHILANTHROPY*

Minneapolis, MN (February 22, 2022)– The American Craft Council (ACC), a national nonprofit dedicated to advancing American craft, today announced the winners of four major awards, marking more than 50 years of awards honoring individuals and organizations for exceptional artistic, scholarly, and philanthropic contributions to the craft field. Awarded since 1970, and biennially since 2010, the ACC Awards include the College of Fellows, the Gold Medal for Consummate Craftsmanship, the Award of Distinction, and the

Aileen Osborn Webb Award for Philanthropy. This year's awards highlight 16 artists, two arts scholars and two advocates in the craft field who are continuing to uplift traditions while advancing the boundaries and impact of contemporary craft. This year's honorees will be celebrated during a virtual ceremony at 4 p.m. Central, Thursday, Sept. 15, with details forthcoming.

"We are thrilled to honor these artists, educators and arts advocates and activists," said Judy Hawkinson, Interim Executive Director of the ACC. "Every day they bring creativity, passion and hard work to their craft. The ACC Awards recognize what they do and how much they contribute to the arts community. We are grateful to the Windgate Foundation for their support of the ACC Awards program."

2022 GOLD MEDALISTS

Jim Bassler (Palm Springs, CA)
Lia Cook (Berkeley, CA)
Richard Marquis (Freeland, WA)
Judy Kensley McKie (Cambridge, MA)
John McQueen (Saratoga Springs, NY)
Patti Warashina (Seattle, WA)

2022 FELLOWS

Teri Greeves (Santa Fe, NM)
Karen Hampton (Lowell, MA)
Nancy Koenigsberg (New York, NY)
Keith Lewis (Thorp, WA)
Kristina Madsen (Southampton, MA)
Mark Pharis (Roberts, WI)
Preston Singletary (Seattle, WA)
Tip Toland (Vaughn, WA)

2022 HONORARY FELLOWS

Carolyn Mazloomi (West Chester, OH)
Howard Risatti (Richmond, VA)
Lowery Stokes Sims (Baltimore, MD)

2022 AWARD OF DISTINCTION

Stoney Lamar (Saluda, NC)

2022 AILEEN OSBORN WEBB AWARD FOR PHILANTHROPY

Charlotte Herrera (Webster, NY)
Patricia Young (North Kensington, MD)

ABOUT THE GOLD MEDAL FOR CONSUMMATE CRAFTSMANSHIP HONOREES

Jim Bassler, of Palm Springs, CA, is a well-known weaver. He has a BA and Master's from UCLA. He participated in the *Small Works in Fiber* traveling exhibition in 2002, taking him to East Hampton, NY, Chicago and Tokyo. He also exhibited in *Off the Wall* in 2019 in Philadelphia and the *Feather Project* in 2016 in the Textile Museum, Oaxaca, Mexico.

Lia Cook, of Berkeley, CA, combines weaving with painting, photography, video and digital technology to explore the sensuality and materiality of the woven image including the embodied memories of touch and cloth. She has a BA Political Science and an MA College Environmental Design from the University of California, Berkeley.

Richard Marquis, of Freeland, WA, is a ceramic and glass artist, who has exhibited at the Caterina Tognon Art Gallery, Venice Italy; Elliott Arts West, Bend, OR; R & Company, New York City; and Schantz Galleries, Stockbridge, MA. He has a BA and MA in Design from the University of California, Berkeley.

Judy Kensley McKie, of Cambridge, MA, is recognized as a premiere figure in the American studio furniture movement. Her furniture in carved and painted wood and in cast bronze, marble, stone, and resin occupies a singular position in the field.

Her work has been featured in major survey exhibitions of the studio furniture field at such venues as the Museum of Arts and Design in New York, the RISD Museum and the Museum of Fine Arts, Boston, all of which hold examples of her work in their collections.

John McQueen, of Saratoga Springs, NY, is a basket maker of sculptural baskets. He explained his evolution this way: "In the seventies I moved to New Mexico for a new perspective. I wanted to explore the desert so different from Florida where I grew up. I was drawn to the Native American reservations. At one of the Pueblo reservations I saw a basket maker weaving a basket large enough for him to sit inside as he worked up the walls. I think it was the scale that drew me. I wanted to replicate his accomplishment; to be able to use material found at hand to make a beautiful object come alive. I was startled by its beauty and simplicity. Now fifty years later I am still startled."

Patti Warashina, of Seattle, WA, a ceramic artist, has art degrees from the University of Washington, where she also taught for 30 years. Her work is included in such public collections as Seattle and Tacoma Art Museums, Smithsonian Renwick Gallery, Museum of Art and Design, Everson Museum of Art, LA County Museum of Art, Kyoto National Museum of Modern Art and Art Gallery of Western Australia. In 2012 and 2013, Warashina had two 50-year retrospective exhibitions at AMOCA, Pomona, CA, and Bellevue Art Museum Bellevue, WA, with a biographical book, *Wit and Wisdom*, about her life's work.

ABOUT THE 2022 FELLOWS

Teri Greeves, Kiowa, of Santa Fe, NM, was born on the Wind River Reservation in Wyoming where her mother ran a trading post. After graduating from UC Santa Cruz, Greeves began her career as a beadwork artist, winning Best of Show at Santa Fe Indian Market in 1999. Greeves' work is included in the collections of the Smithsonian's National Museum of the American Indian, the British Museum, the Heard Museum, the Brooklyn Art Museum and the Museum of Arts and Design and the State of New Mexico among others.

Karen Hampton, of Lowell, MA, is a conceptually based fiber artist, addressing issues of colorism and kinship. She is recognized as a figurative storyteller who weaves together textures and colors of the ancient world with that of an imagined future.

Hampton's artwork is held in the collections of the Ruth and Elmer Wellin Museum of Art, Hamilton College, Clinton, New York, and the Honolulu Museum of Art, Honolulu, Hawaii. In 2008, Hampton received the coveted Eureka Prize from the Fleishhacker Foundation. Hampton is an Assistant Professor at Massachusetts College of Art and Design, Boston.

Nancy Koenigsberg, of New York City, weaves, knits and crochets copper and steel wire into sculpture that can be both evocative and abstract. The grids at the heart of her work reflect the city streets in New York that she knows so well as a "part of her DNA." She has a rich history of study and work in all things textile. Her work is included in collections of Textile Museum, Washington, D.C.; Cleveland Museum of Art; Indianapolis Museum of Art; Museum of Arts & Design, New York; Museum of Fine Arts, Houston; Racine Art Museum; and many private collections.

Keith Lewis, of Thorp, WA, creates jewelry which deals with issues of sexual identity, memory, loss and the notion of jewelry as a transportable polemic. It has been widely published and shown both nationally and internationally and is represented in a number of significant public and private collections, including the Tacoma Art Museum, The Houston Museum of Fine Arts, The Rotasa Foundation (CA), The Boardman Family Collection (CA), The Porter/Price Collection (NC), the Susan Beech Collection (CA), The Museum of Arts and Design, The Smithsonian Institution, The Metropolitan Museum of Art and the Victoria and Albert Museum in London.

Lewis received his BS in Chemistry from Dickinson College, Carlisle, PA, in 1981 and his MFA in Jewelry & Metalsmithing from Kent State University, Kent, OH, in 1993. He has been teaching at Central Washington University since 1994, where he is currently CWU Distinguished Professor.

Kristina Madsen, of Southamptton, MA, trained under British-born furniture maker David Powell from 1975–1979 and she has been building furniture of her design since that time. In 1988, on a homeward journey from an artist-in-residency at the University of Tasmania, she

spent one week in the Fiji Islands, and while there, met woodcarver Makiti Koto. She returned to Fiji on a Fulbright grant in 1991 to study with Makiti for nine months. Through the subsequent use of this freehand intaglio technique, her work has evolved as a study of pattern, carved into the surfaces of the 3-dimensional furniture form. She has received fellowships from the Massachusetts Cultural Council, the New England Foundation for the Arts and the National Endowment for the Arts, and is the 2020–2021 recipient of the Furniture Society Award of Distinction.

Mark Pharis, of Roberts, WI, was introduced to ceramics in 1967 at the University of Minnesota. He set up a pottery studio in 1973 in a rural area outside Houston, MN, where he produced work until 1989. He was a faculty member at the Department of Art at the University of Minnesota and was Department chair and later Associate Dean of the College of Liberal Arts.

Preston Singletary, of Seattle, WA, spent years studying and participating at The Pilchuck Glass School, Stanwood, WA. “Through teaching and collaborating in glass with other Native American, Maori, Hawaiian, and Australian Aboriginal artists, I’ve come to see that glass brings another dimension to indigenous art,” he said. “The artistic perspective of indigenous people reflects a unique vital visual language that has connections to the ancient codes and symbols of the land, and this interaction has informed and inspired my own work.”

He has had exhibits throughout the country including the Traver Gallery, Seattle, WA.; Blue Rain Gallery, Santa Fe, NM; Traver Gallery, Seattle, WA.; Blue Rain Gallery, Santa Fe, NM; Sandra Ainsley Gallery, Toronto, Ontario; Blue Rain Gallery, Santa Fe, NM; and Traver Gallery, Seattle, WA.

Tip Toland, of Vaughn, WA, is a full-time studio artist and a part-time instructor in Seattle. She conducts workshops across the United States, Europe, Australia, Mexico and Taiwan. She received her MFA from Montana State University in 1981.

Her work is in public and private collections, including The Yellowstone Art Museum, The Renwick Gallery of the Smithsonian, Nelson Atkins Museum, The Crocker Museum, St. Petersburg Museum of Art, The Daum Museum, The Metropolitan Museum of Art, Arizona State University Ceramics Research Center, The Eleanor Wilson Museum at Hollins University, Kohler Arts Center, Portland Art Museum, Racine Art Museum, Yingge Ceramics Museum, Zanesville Museum of Art, Fuller Craft Museum, and Icheon Museum of Ceramics.

ABOUT THE 2022 HONORARY FELLOWS

Carolyn Mazloomi, of West Chester, OH, is an artist, author, organizer and curator acknowledged as being among the most influential quilt historians in the United States. Widely exhibited in the United States and internationally, her quilts can be found in numerous important museums and corporate collections. She is Founder of Women of Color Quilters Network, which has been a major force in fostering the fiber art works of African American people. She has curated 27 quilt exhibitions and written 14 books on quilt making.

Howard Risatti, of Richmond, VA, is Emeritus Professor of Contemporary Art History/Critical Theory and former chair, Department of Craft/Material Studies, Virginia Commonwealth University.

His writings have appeared in journals including *New Art Examiner*, *Art Journal*, *Artforum*, *The Chronicle of Higher Education*, *The Studio Potter*, the British journal *Crafts*, *American Craft*, *Ceramic: Art & Perception*, and *Winterthur Portfolio*.

Lowery Stokes Sims, of Baltimore, MD, a specialist in contemporary art, craft and design, has served on the education and curatorial staff of The Metropolitan Museum of Art (1972–99), as executive director and president The Studio Museum in Harlem (2000-2007) and retired as Curator Emerita from the Museum of Art and Design (2007–2015).

ABOUT 2022 AWARD OF DISTINCTION RECIPIENT

Stoney Lamar, of Saluda, NC, is a nationally recognized and exhibited artist whose works in metal and wood are found in museums and collections across the country. He is also nationally recognized for a life of significant contributions to the field of craft, the mentoring of artists and advocacy for groups that advance the role of craft in our society.

He is the former President of the Southern Highlands Handicraft Guild, a founding board member and President of the Center for Craft, and a former Trustee of the American Craft Council.

ABOUT THE 2022 AILEEN OSBORN WEBB AWARD RECIPIENTS FOR PHILANTHROPY

Charlotte Herrera, of Webster, NY, has been an active participant on the Memorial Art Gallery's Board of Managers, the Board of the Arts & Cultural Council of the Rochester region, the Advisory Board of the Alfred Ceramic Art Museum, and is a former board member of the American Craft Council. That work provided Herrera the opportunity to broaden her interest and knowledge of craft art.

Patricia Young, of North Kensington, MD, is a long-time craft advocate and an eclectic collector. She cut her “craft teeth” attending American Craft Council shows in her early 20s. These experiences sparked a lifelong interest in learning about all craft media through hands-on classes, meetings with makers and other collectors and extensive travel to craft studios here and abroad.

She served on the boards of the James Renwick Alliance (2009–2014) and ACC (2013–2019). Since 2018, she has served with Craft Emergency Relief Fund (CERF+).

ABOUT THE ACC AWARDS

The **Gold Medal for Consummate Craftsmanship** is the Council's highest honor. Awarded only to a previously elected fellow, the Gold Medal recognizes outstanding artistry, along with the humanistic and philosophical values exemplified over the span of a career.

To be elected to the **College of Fellows**, an artist must demonstrate leadership in the field, outstanding ability as an artist, and 25 years or more of professional achievement as an American craftsperson. Awardees are selected by the Awards Committee, composed solely of current Fellows; the distinction represents recognition of meaningful contribution to the field by one's peers. It has become appropriately cherished by its recipients, who on joining the ranks of the College are required only to continue its legacy of nomination and recognition of the successive generations of craftspeople.

In addition to artists, individuals who have made their own significant contributions to the craft movement are nominated and elected as **Honorary Fellows**, their designation including all the distinction and recognition of the College. The significance of the College of Fellows to the field cannot be overstated, and the value of material related to the individuals has proportional importance to the preservation and scholarship of American craft.

The **Aileen Osborn Webb Award for Philanthropy** is named after the founder of ACC and honors exceptional contributions supporting the field of craft.

The Award of Distinction recognizes an individual, organization, or institution that has made significant contributions to the field over a minimum of 25 years.

ACC honors Award recipients by creating individual artist files (archives) for them for the ACC Library, housed in Minneapolis. Including images of work, artist statements, exhibition materials, and other ephemera, these files embed the winners' stories in the legacy of American craft.

College of Fellows programming is made possible through generous support from the Windgate Foundation.

More information: go.craftcouncil.org/2022Awards

Press kit: go.craftcouncil.org/2022AwardsPressKit

ABOUT THE AMERICAN CRAFT COUNCIL

The **American Craft Council (ACC)** is a national nonprofit working to keep the craft community connected, inspired, and thriving. Founder Aileen Osborn Webb recognized the significant impact craft has on individuals and communities and established the nonprofit to preserve, cultivate, and celebrate this communal heritage. Eighty years later, the organization's

efforts span the nation. ACC shares stories and amplifies voices through *American Craft* magazine and other online content, creates marketplace events that support artists and connect people to craft, and celebrates craft's legacy through longstanding awards and a unique research library. A range of other programs creates space for dialogue and action—because ACC believes craft can bring us together as people. Learn more at craftcouncil.org.