



Smithsonian Craft Show

Smithsonian Craft Show 2010 Jurors



Mr. David Brooks

David Brooks and his wife Paula are the owners of Appalachian Spring – galleries that celebrate the wonder of American craft. Founded in 1968 in the Georgetown section of Washington, DC, Appalachian Spring has always been dedicated to the best works of America’s craftspeople, both decorative and functional. Today, with five stores in the Washington, DC metropolitan area and Richmond, VA, their galleries present a major showcase for contemporary American craft.

Mr. Brooks has been involved in the presentation of American craft in a number of venues including The Third Spring, a gallery of changing expositions of major American craftspeople, and management of the craft sales at the Smithsonian’s American Folklife Festival in the early 1970’s. He has served on a number of Boards of Directors, including the Board of American Craft Enterprises of the American Craft Council during the formation of the ACC Baltimore Craft Show, as juror of numerous national and regional craft shows, and as consultant to craft organizations and marketing programs. Most recently he has served as a Founding Member and Chairman of the Board of the Craft Retailer’s Association of America (CRAFT).

Appalachian Spring has twice been voted number one craft gallery in the United States by *Niche Magazine* and was the first gallery to be named by *Niche* as a member of the National Gallery of Honor. In addition, Appalachian Spring has received a national award from the National Retail Federation and American Express for outstanding customer service, and has been recognized for design in “Stores of the Year.”

Dr. Diana N’Diaye

Diana Baird N’Diaye, Ph.D, is a cultural anthropologist and curator in the Center for Folklife and Cultural Heritage at the Smithsonian Institution. Prior to coming to the Smithsonian, she was curator-in-chief at the MUSE in New York City and a Program Officer at New York State Council on the Arts. She has also served on the faculty of Georgetown University. As a studio fiber artist and jewelry designer, Dr. N’Diaye’s work is held in the permanent collections of Michigan State University and the collections of several private patrons.



For over 20 years Dr. N’Diaye has traveled extensively, researching and curating programs and exhibitions on craft and expressive culture in the United States and abroad for the Smithsonian Folklife Festival and various international venues. Major exhibitions have included the crafts of Senegal (1990), Maroon Communities (1992), Bermuda (2001), Haiti (2005), and the fashion/crafts components of the Silk Road Program (2002), the Mali Program (2003), and the Oman Program (2005).

Dr. N’Diaye has written and lectured extensively on cross-cultural craft aesthetics, and served as an expert advisor to UNESCO, the National Endowment for the Arts, the Ford Foundation, and several state and regional arts councils. Her field research focuses on traditional and contemporary crafts and connections between African and African Diaspora expressive culture. Her current research project is “The Will to Adorn: African American Dress and the Aesthetics of Identity.”



Mr. Stoney Lamar

Born in Alexandria, LA, Stoney Lamar received his Bachelor of Science degree in industrial arts (wood technology) from Appalachian State University in 1979. A friend's borrowed lathe led him away from his original goal of designing and building furniture, to sculptural woodturning. He apprenticed with Mark and Melvin Lindquist and his experience there freed him from many self-imposed restrictions and limitations of traditional lathe approaches.

Stoney has received a variety of awards for his unique work, which has been featured in many publications and videos and can be seen in such collections as the Ogden Museum of Southern Art (New Orleans), the American Craft Museum (NY), the Renwick Gallery, the Smithsonian Institution, the Victoria & Albert Museum (London), the Mint Museum of Craft & Design (NC) and others.

Artist's Statement: I am interested in the possibilities of an emotional response to work using a geometric reorganization of line that represents both the object/idea and my understanding of them. The original development of multiple axis techniques became a way of sculpting asymmetrical forms on the lathe that led to an exploration of the power of a single line to represent gesture, attitude and emotion. These compositions dealt both with figurative and architectural concerns that were influenced by process and material. The addition of steel as a skeletal element to the wood forms has enhanced the narrative opportunities in the objects through the natural tensions produced between the two materials. The sandblasted and painted surfaces on the wood has become perhaps the final major addition to my sculptural palate moving the focus further away from material and emphasizing the form.