



LEA SHEVES. 1947- , *Essence of an Ornament* 2006, hand-built stoneware, under glazes. Courtesy of the Artist. Photographed by Leonid Padrul-Kwitosky

## From the Melting Pot into the Fire: Contemporary Ceramics in Israel

*From the Melting Pot into the Fire*, on display at the Mint Museum of Craft + Design through June 7, provides a unique and diverse perspective on the contemporary ceramic tradition in Israel. This exhibition of 38 works by 38 artists, who display a wide range of skills and techniques, showcases some of the most innovative ceramic art in Israel today. Organized by the Ceramic Artists Association of Israel, this presentation of hand-built, wheel thrown and cast pieces is the **only United States venue** for the exhibition and thereby creates a distinctive opportunity for a dialogue between two countries.

The exhibition explores the issues that surround Israel's contemporary artists. Established a mere 60 years ago, Israel is still a young nation and a melting pot of immigrants, yet it is a country steeped in deep historical significance. With this in mind, the pieces selected for

this exhibition explore the issues of immigration, ethnicity and sense of place that are brought forth by this specific cultural atmosphere.

An extremely varied body of work has developed out of a cohesive medium in this exhibition, as each piece displays different technical and philosophical approaches. However, while each piece has its own personal meaning and construction, they all fall under the same theme of exploring a relationship to a very complex country. Marcelle Klein, an Israeli ceramic artist based in Kochav Yair, works in series that constantly challenge the definition of space. Her inspiration is drawn from her environment as well as her South African childhood, reflecting the personal aspects of her work and multicultural complexities of the region. By re-determining traditional

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**The Mint Museum**  
*Docents*

*(From the Melting Pot into the Fire, continued from page 1)*

approaches to shape, volume and form in her abstract and simple pieces, Klein also touches on the broader, more philosophical theme of containment and emptiness reflecting a need to blur the boundaries between inside and out, and between the insider and the outsider. Artist Gali Grinspan explores a connection to Israel in her works through a more concrete approach. In pieces such as *Jerusalem – Har Hamenuhot Cemetery*, a small-scale ceramic reproduction of the actual location, she takes a monument that literally roots itself to the history and tradition of Israel and removes it from its context. Devoid of the meaning which links it to a certain society and place, the monument is left to create a new

association, though one that still connects itself to a deep history—a similar philosophical creation story faced by the citizens of Israel themselves.

As evidenced by the work of artists such as Klein and Grinspan, this collection brings to light the incredible talent that has emerged amidst the complexity of a new and diverse nation built on traditional foundations. These personal yet distinctively cohesive pieces provide an opportunity for insight into a country through its artistic culture.

For in-depth information about this exhibition, please visit the Mint Wiki page at <http://mintwiki.pbwiki.com/>

*Rebecca Stockin, Spring 2009 Intern*

**Israeli ceramic art today illustrates a diversity and intricacy that derives from a multitude of cultural influences characteristic of immigrant societies.**

Yael Novak, artist and co-organizer of the exhibition

*From the Melting Pot into the Fire: Contemporary Ceramics in Israel*

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## The Miniature Worlds of Bruce Metcalf



BRUCE METCALF. *First Theology Lesson* 1998, sterling silver, painted wood, 23k gold leaf, glass eye. Collection of Patricia Le Foll.

*The Miniature Worlds of Bruce Metcalf* is the first major retrospective claiming a unique look at the work of the creative and quirky Bruce Metcalf. Known for his carved wood and cast silver brooches set in miniature architectural stages, this revered art jeweler's universal and political—yet distinctively human and intimate vision—provides an intriguing lesson in contrast. Signe Mayfield of the Palo Alto Art Center originally curated the 70 pieces that make up this exhibition, which is on loan from the collections of the artist, museums and private lenders. The Mint Museum of Craft + Design is the second venue for a tour of this retrospective, which focuses on the connection between the meaning behind Metcalf's work and his interests in architecture, comics and the narrative voice.

Described as “rueful and vulnerable,” pieces such as *Deliverance from a Gilded Cage* (1994) fit nicely into the overarching themes of Metcalf's work. As a curator, critic and essayist of contemporary craft, his artwork parallels the social, moral and political issues raised in his own teachings. His themes range from the human condition to nurturing the juncture of nature and culture, as well as issues of dissent. Following in the tradition of *Gulliver's Travels* and *Through the Looking Glass*, the

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*(The Miniature Worlds of Bruce Metcalf, continued from page 2)*

disproportionately inflated protagonists of his pieces, constructed in the mindset of historical cartoonist culture, dig at these themes in a distant and playful manner. At the same time, they touch us personally though their tiny, child-like nostalgia and their physical closeness, being wearable pieces of art. Metcalf delves even more fully into the realm of wearable jewelry in his more current pieces, such as *Two Doves in a Private Garden* (1999), in which he ditches the elaborate setting and focuses on recreating symbols of affection found in the sentimental jewelry of the 19th century.

Metcalf has claimed that many of his sculptural pieces can be categorized simply as a defense mechanism, specifically against the political turmoil surrounding his childhood in the 1960s. However, despite their initial jovial nature, a closer look invites a deeper, more personal interpretation. As a jeweler, Metcalf reaches beyond the confines of the museum and extends into the realm of the everyday. His work leaves behind the general and actively seeks out the personal, looking for the complicated interpretation behind the playful, miniature stage.

For in-depth information about this exhibition, please visit the Mint Wiki at <http://mintwiki.pbwiki.com/>

*Rebecca Stockin, Spring 2009 Intern*

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## Masterworks from the New Orleans Museum of Art

The Mint Museum of Art will host *Masterworks from the New Orleans Museum of Art* March 14-June 21, 2009. This exhibition was put together as a benefit for the New Orleans Museum of Art's Katrina Recovery Fund. Featuring nearly 90 of the museum's most prized works from the late 17th century through the mid-20th century, this exhibition will showcase the premier collection of European and American art that this institution has collected over the years. The permanent collection features artists such as Paul Cézanne, Joan Miró, Pablo Picasso, and Élisabeth Louise Vigée-Lebrun,

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WILLIAM ADOLPHE BOUGUEREAU. French, 1825-1905, *Whisperings of Love*, 1889, oil on canvas. New Orleans Museum of Art: Gift of Mr. and Mrs. Chapman H. Hyams.

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(*Masterworks from the New Orleans Museum of Art, continued from page 3*)

The story behind the exhibition is a remarkable one. When Hurricane Katrina hit New Orleans on August 29, 2005, the floodwaters devastated the low-lying city. The New Orleans Museum of Art staff took refuge inside the facility to protect its artwork from looters and water damage. Thankfully, the museum's 40,000 works were

largely unharmed by the storm. (However, the building and adjacent garden sustained more than \$6 million in damage.) The fruits of the staff members' safeguarding efforts is conveyed in this magnificent traveling exhibition of art masterpieces.

For in-depth information about this exhibition, please visit the Mint Wiki at <http://mintwiki.pbwiki.com/>

*Ian Ostrowski, Spring 2009 Intern*

## Art Corner: Mint Museum of Art

### *Portrait of a Young Child*

by Daniel Huntington

Children are usually attracted to the "pictures of the little girls" by Daniel Huntington in the Alexander Gallery, but are then taken aback to hear that they are actually little boys. We can look for the gender clues in the painting of the child in the short black jacket and tartan skirt. The outdoor setting rather than an interior one, the whippet hunting dog appropriate for a boy, and the buttons down the front of the blouse are all male indicators. Highland dress was worn by the English royal family in the mid-1850s so this little boy is following the fashion of the time, much as contemporary American children and their parents flocked to J. Crew after seeing Malia and Sasha Obama's Presidential Inauguration outfits.

Daniel Huntington (1816-1906) was immensely popular during his lifetime and virtually ignored after his death. He studied at Hamilton College with portraitist Charles Loring Elliott and later in New York with Samuel F.B. Morse (also the inventor of the telegraph) and Henry Inman. In 1839, he went to study in Rome, where he was influenced by the works of Titian. Huntington was a friend of Thomas Cole, whose portrait he painted. Early Huntington paintings combine romanticism with allegorical art. *His Mercy's Dream*, depicting a scene from *Pilgrim's Progress*, was a favorite painting of the 1840s, with print reproductions of it hanging in thousands of American homes. After 1850 Huntington concentrated on portraits, producing more than a thousand of them. His best portraits combine influences from his early romantic landscapes with an affection for the members of the New York-based Knickerbocker cultural community. He was president of the National Academy of Design from 1862 to 1870 and again from 1877 to



DANIEL HUNTINGTON. American, 1816-1906. *Portrait of a Young Child* circa 1860, oil on canvas. Gift of Mr. and Mrs. Charles Olliff Mikell in memory of Mr. and Mrs. Frederick Noll Thompson. 2001.49.2

1890. Huntington served 33 years as vice president of the Metropolitan Museum of Art, which owns 18 of his paintings and drawings.

*Docent Rosemary Glatzel*

Sources: Dictionary of American Art  
Wendy Greenhouse, Winterthur Portfolio,  
Vol. 31 summer/autumn 1996

## Art Corner: Mint Museum of Craft + Design

### *Inlaid Square Bowl*

by Tom Joyce

At first glance, the square steel bowl with the piece of iron in the center might appear to be just a nice symmetrical tabletop piece. However, this object was forged by blacksmith Tom Joyce, and it has not only a story but a history. Joyce lives in Santa Fe, N.M., where he practices his art and craft of blacksmithing in a forge he built using the mud brick in his own back yard. This is just one clue to his passion for sustainability. Joyce made the *Inlaid Square Bowl* from mild steel and an iron wagon tire that he found near the Old Santa Fe Trail when he was a teenager. According to Joyce, Santa Fe was the northern-most center of blacksmithing activity along the royal Spanish trade route from Mexico City. The iron tires and tools the blacksmiths forged made the western expansion possible. Iron implements from these early times can still be found in the area. The discarded artifacts are reminders not only of the frontier but also of the fact that iron has been replaced by steel. “There is no ‘virgin’ iron left in the world; it has all seen another life.” Joyce says.

Tom Joyce describes the *Inlaid Square Bowl* as “also the result of seeing aerial views of patterned farm land being encroached upon by urban sprawl. When the bowl is used for food, the pattern is concealed. As the food is eaten, the burnished center reemerges fully exposed but only after the food is gone...a simple reminder of the tenuous and fragile balance that brings food to our tables.”

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TOM JOYCE. American, 1956- . *Inlaid Square Bowl* 1998, forged, raised, etched and burnished iron, mild steel. Museum Purchase: Funds provided by Russell and Sally Robinson and Sally Dalton Robinson. 1999.118

Tom Joyce has been a practicing blacksmith for 37 of his 51 years. He left high school in Oklahoma to learn the trade in northern New Mexico. He began by visiting museums and private collections in New Mexico where he could examine Spanish Colonial hardware. Over time he also increased his knowledge by collecting African iron tools. Since receiving a five-year, no strings attached MacArthur Fellowship in 2003, Joyce has been able to expand his interests to include not only hand forged pieces but is also exploring ways to use his expertise to use a large-scale industrial forge to create up-sized iron sculptures for the new Museum of Art and Design in New York City. He mentors young people through an ongoing free blacksmithing program in which students make their own tools as a first step in learning the craft, and has been editing a 125-page interview for the Smithsonian Archives of American Art, in addition to exchanging research and teaching from Africa to Belgium to Estonia. The common thread through all of his work is respect for the tangible pieces of the past and the sustainability of resources.

*Docent Rosemary Glatzel*

Sources: *Metalsmith*, Vol. 29 No. 1; Artist description.

## Training Schedule

### Veteran Docents of The Mint Museum

**Sunday, March 15** – MMA

3:00 PM

*Masterworks from the New Orleans Museum of Art*  
with John Bullard, Director of the New Orleans  
Museum of Art

**Monday, March 16** – MMA

9:30 AM Coffee, 10:00 AM Training

*Masterworks from the New Orleans Museum of Art*  
with John Bullard, Director of the New Orleans  
Museum of Art

**Saturday, March 28** – Visit to Verna Witt's studio  
and demo by Verna, lunch in Waxhaw

Docent Day Out – flier will be emailed and placed in  
lounges

**Monday, March 30** – Visit to Verna Witt's studio  
and demo by Verna, lunch in Waxhaw

Docent Day Out – flier will be emailed and placed  
in lounges

**Monday, April 20** – MMA **All Docents**

9:30 AM Coffee, 10:00 AM Training

Docents Teaching Docents – Research Paper  
Presentations and 2009/2010 board nominations  
announced

**Friday, May 1** – Columbia Museum of Art  
for the *Turner to Cezanne* exhibition

Docent Day Trip – Flier with details will be emailed  
and available in the lounges

**Monday, May 4** – MMA **All Docents**

9:30 AM Coffee, 10:00 AM Training

*VantagePoint VIII – Bob Trotman: Business as Usual*  
with Carla Hanzal, Curator of Contemporary Art  
Annual Business Meeting – new board, tour totals, etc.  
Joint Board Meeting and Annual President's Board  
Luncheon to follow training

**Thursday, May 14** – MMA **All Docents**

7:00 PM

Annual Docent Recognition Party!

**Sunday, June 14** – MMA

3:00 PM

Bob Trotman on *Bob Trotman: Business as Usual*

## Tour Tips:

### *An Active Experience for Adult Visitors*

Make every effort to allow adults to set their own  
agendas, like they're used to doing. Suggest different  
timing options for their tour and offer various types of  
involvement. Help them warm up mentally in the same  
way they would for physical exercise; start with simple  
questions, then build up to more challenging ones. Give  
them plenty of time to think before they respond, and  
show them that you value their comments by referring  
back to them, building on them.

From *New Frontiers in Touring Techniques*  
by Daryl K. Fischer

## Docent Task Force

As The Mint Museum prepares to open the new  
museum on South Tryon Street in late 2010 and plans  
to renovate and reinstall the Mint Museum of Art on  
Randolph Road, the Education Department has put  
together a small Docent Task Force which, over the next  
two to three years, will help us plan the transition for  
Mint docents.

The Docent Task Force consists of 15 docents who will  
serve as a sounding board for issues and timetables, and  
will help Cheryl, Chris and Allison think through the  
complexities of the expansion. The Docent Task Force  
will meet once a quarter and will communicate with  
the Docent Board and the docents-at-large about these  
issues. Many thanks to these generous docents for their  
time and talents!

### *Docent Task Force Members:*

Gwen Bland  
Lesley Leftwich  
Jacqueline Leinbach  
Ross Loeser  
Pat Moorehead  
Cindy Morris  
Sue Phillips  
Renee Reese  
Elissa Ruback  
Joanne Shea  
Jackie Stevenson  
Judith Toman  
David Watkins  
Sidonie Webber  
Verna Witt



# Artist Tidbits

## FREDERIC REMINGTON

(American, 1861-1909)

- Born in Canton, N.Y., as a young boy Remington moved to Ogdensburg, N.Y. There he attended Vermont Episcopal Institute, a church-run military school, where he began drawing.
- Remington, who was related to Indian portrait artist George Catlin and cowboy sculptor Earl W. Bascom, became a painter, illustrator, sculptor and writer focusing on the old American West during the “Golden Age” at the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup>.
- He attended art school at Yale University and also participated on Yale’s football team, but left in 1879 after one year to travel to Montana with money from his inheritance, bent on investing in either a cattle operation or mining interest.
- Unsuccessful with his original plan, Remington ended up in Kansas City to start a hardware business and also became a silent half-owner of a saloon, finding time to sketch saloon inhabitants and other characters.
- In 1885 he moved to Brooklyn and began studies at the Art Students League of New York. Bolstered by his fresh, still rough technique, he landed Western theme illustration jobs with *Collier’s* and *Harper’s Weekly*. In 1886 *Harper’s* sent Remington to Arizona as an artist-correspondent to cover the government’s war against Geronimo.
- In 1887 Remington received a commission to do 83 illustrations for a book by Theodore Roosevelt titled *Ranch Life and the Hunting Trail*. This association with Roosevelt paid off later when the artist became a war correspondent and illustrator during the Spanish-American War in 1898.
- Remington had never thought of making sculpture until 1895, when, with help from his sculptor friend Frederick Ruckstuhl, he constructed his first armature and clay model, *Bronco Buster*, which was later plaster cast, bronzed and sold at Tiffany’s.
- Two years before his premature death at 48, during the financial panic of 1907, a discontented Remington built a bonfire in his yard in New Rochelle, N.Y., and burned dozens of his oil paintings and original illustrations. These artworks would have been worth millions of dollars today.

Check out Frederic Remington’s ink wash on paper, *Buffalo Meat for the Post*, located in the Williamson Gallery at the Mint Museum of Art.

*John Mussman*



FREDERIC SACKRIDER REMINGTON. American, 1861-1909, *Buffalo Meat for the Post* circa 1891-92, ink and ink wash on paper. The Harry and Mary Dalton Collection. 1987.51.3

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## Annual Docent Dues

Please be on the lookout for your annual docent dues notice which will go out in March. Dues are:

**Active Docents – \$10.00**

**Associate Docents – \$20.00**

An Active Docent is required to:

- Have completed the docent training course;
- Attend monthly docent meetings or review the materials covered in order to be knowledgeable about all changing exhibitions and ongoing programs;
- Be available for one tour per week;
- Be a Museum member and maintain standards set by the Museum;
- Serve on at least one committee.

An Associate Docent is a non-touring docent who may vote and participate in general meetings and all social activities.

An Associate Docent is required to:

- Be a Museum member;
- Complete the docent training course;
- Be available for committee assistance, special research and other non-touring functions unless physically unable to do so, or residing too far from Charlotte;
- Have been an active docent for a minimum of three years.

An Associate Docent may rejoin the Active Docents and begin touring by demonstrating her/his knowledge of the collections and her/his touring ability on a case-by-case basis.

*All dues are due by the annual business meeting (Monday, May 4) after which late dues for Active Docents will be \$15.00.*

## Fan Mail

*I want to thank you for all your help and cooperation to make our field trip to Center City a great success. There is always so much to see, and some of these students have never seen downtown Charlotte. But the Mint is always the highlight and your current shows are fabulous. The docents were wonderful with the students: patient, kind, and as always informative. It was a very exciting and educational day for our students from Forestview. We hope to continue bringing our upper level art students to see your museum every spring.*

**Forestview High School**

*Both docents were excellent! This was a perfect end to our year of Art History. We especially enjoyed the information on glass design/making. Thanks.*

**Providence High School**

*Our docent was wonderful! She was on a "2nd grade level" in everything. We had a wonderful time. I plan to return next year.*

**North Belmont Elementary School**

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**The Mint Museum**  
*Experience Art*



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