

Making and Metaphor:
A Discussion of Meaning in
Contemporary Craft

Edited by Charles A. Hickey

MAKING
AND
METAPHOR
A DISCUSSION
OF MEANING
IN
CONTEMPORARY
CRAFT

Making And Metaphor A Discussion Of Meaning In Contemporary Craft

Gloria A. Hickey



Making And Metaphor A Discussion Of Meaning In Contemporary Craft:

Making and metaphor Gloria A. Hickey, 1994-01-01 This multidisciplinary collection of eighteen essays was presented at the conference of the same name It explores the complex and significant role of contemporary craft in society The authors show how linguistic and feminist studies are tools for understanding craft Historical analysis highlights how education architecture and industrial design have influenced craft products and our perceptions of them Social and cultural anthropology show how craft expresses backgrounds of its makers And ethnology and museum studies reveal the assumptions used in collecting identifying and exhibiting craft Published in English **The Culture of Craft** Peter

Dormer, 1997-06-15 Dormer presents a series of lively clearly argued discussions about the relevance of handicraft in a world whose aesthetics and design are largely determined by technology The question of computer aided design in craft is also addressed **The Persistence of Craft** Paul Greenhalgh, 2003 In The Persistence of Craft contributors discuss the

development of not only six specific crafts glass ceramics jewelry wood textiles and metal but also the trends and movements that have helped shape their developments Includes 180 full color illustrations Contemporary British Ceramics and the

Influence of Sculpture Laura Gray, 2018-01-02 This book investigates how British contemporary artists who work with clay have managed in the space of a single generation to take ceramics from niche interest craft to the pristine territories of the contemporary art gallery This development has been accompanied and perhaps propelled by the kind of critical discussion usually reserved for the higher discipline of sculpture Ceramics is now encountering and colliding with sculpture both formally and intellectually Laura Gray examines what this means for the old hierarchies between art and craft the identity of the potter and the character of a discipline tied to a specific material but wanting to participate in critical discussions that extend far beyond clay **Crafting new traditions** Melanie Egan, Alan C. Elder, Jean Johnson, 2008-01-01 Crafting New

Traditions Canadian Innovators and Influences brings together the work of eleven historians and craftspeople to address the two questions of who has influenced the recent history of Canadian studio craft and who will be considered as the pioneers of Canadian craft in the future Published in English **Common ground** , 1998-01-01 Integration of designing and making are

presented here as the common ground between contemporary craft architecture and the decorative arts This perspective offers a nuanced understanding of craft A photo essay documenting the integration of craft and architecture at the Fuji Pavilion in the Montreal Botanical Garden is also included Published in English **Material History Review** , 2002

Texts and Textiles Diana Mary Eva Thomas, 2017-03-07 This study shows how fiction that makes use of textiles as an essential element utilizes synaesthetic writing and synaesthetic metaphor to create an affective link to and response in the reader These links and responses are examined using affect theory from Silvan Tomkins and Brian Massumi and work on synaesthesia by Richard Cytowic Lawrence Marks and V S Ramachandran among others Synaesthetic writing including synaesthetic metaphors has been explored in poetry since the 1920s and more recently in fiction but these studies have been

general in nature By narrowing the field of investigation to those novels that specifically employ three types of hand crafted textiles quilt making knitting and embroidery the book isolates how these textiles are used in fiction The combination of synaesthesia memory metaphor and particularly synaesthetic metaphor in fiction with textiles in the text of the case studies selected shows how these are used to create affect in readers enhancing their engagement in the story The work is framed within the context of the history of textile production and the use of textiles in fiction internationally but concentrates on Australian authors who have used textiles in their writing The decision to focus on Australian authors was taken in light of the quality and depth of the writing of textile fiction produced in Australia between 1980 and 2005 in the three categories of hand crafted textiles quilt making knitting and embroidery The texts chosen for intensive study are Kate Grenville s *The Idea of Perfection* 1999 quilting Marele Day s *Lambs of God* 1997 knitting and Anne Bartlett s *Knitting* 2005 knitting Jessica Anderson s *Tirra Lirra by the River* 1978 embroidery and Marion Halligan s *Spider Cup* 1990 embroidery **Crafting**

Identity Sandra Alföldy, 2005-07-26 By contrasting American experience with the Canadian context which includes a unique Quebec identity and a Native dimension Sandra Alföldy argues that the development of organizations advanced education for craftspeople and exhibition and promotional opportunities have contributed to the distinct evolution of professional craft in Canada over the past forty years Alföldy focuses on 1964-74 and the debates over distinctions between professional self taught and amateur craftspeople and between one of a kind and traditional craft objects She deals extensively with key people and events including American philanthropist Aileen Osborn Webb and Canadian philanthropist Joan Chalmers the foundation of the World Crafts Council 1964 and the Canadian Crafts Council 1974 the Canadian Fine Crafts exhibition at Expo 67 and the *In Praise of Hands* exhibition of 1974 Drawing upon a wealth of previously unexploited materials this richly documented survey includes descriptions and illustrations of significant works and identifies the challenges that lie ahead for professional crafts in Canada Sloppy Craft Elaine Cheasley Paterson, Susan Surette, 2015-09-24 *Sloppy Craft*

Postdisciplinarity and the Crafts brings together leading international artists and critics to explore the possibilities and limitations of the idea of sloppy craft craft that is messy or unfinished looking in its execution or appearance or both The contributors address sloppiness in contemporary art and craft practices including painting weaving sewing and ceramics consider the importance of traditional concepts of skill and the implications of sloppiness for a new 21st century emphasis on inter and postdisciplinarity as well as for activist performance queer and Aboriginal practices In addition to critical essays the book includes a conversation section in which contemporary artists and practitioners discuss challenges and opportunities of sloppy craft in their practice and teaching and an afterword by Glenn Adamson *In Good Hands* Ellen Mary Easton McLeod, 1999 In 1905 two Montreal women Alice Peck and May Phillips founded the Canadian Handicrafts Guild Inspired by British and American women in the arts and crafts movement and spurred by their thirty year rivalry with Mary Dignam of the Toronto based Women s Art Association of Canada these two created an organization that revived

popular interest in traditional handwork done by women Canadiens Indigenous people and new Canadians Paper - Canadian Centre for Folk Culture Studies ,1972 *Sights of Resistance* Robert James Belton,2001 CD ROM contains Chapters from text Glossary *Dress History of Korea* Kyunghhee Pyun,Minjee Kim,2023-04-20 Bringing together a wealth of primary sources and with contributions from leading experts *Dress History of Korea* presents the most recent approaches to the interpretation of dress and fashion of Korea Through close analysis of visual written and material sources some newly excavated or recently re discovered in global museums the book reveals how dress and adornment evolved from the period of state formation to the modern era Authors with a range of academic and curatorial experience discuss the close relation of dress and adornments to the socio political and cultural history of Korea and place the dress history of Korea within broader contexts in studies of fashion material culture museology and costume design As in other cultures modern Korean fashion owes many of its styles to historic dress and this process of adaptation is explored within high fashion and popular culture contexts in ways that benefit historians curators and designers alike With key materials newly available to global readers *Dress History of Korea* is the indispensable guide to the study of Korean dress and fashion **Art in the Encounter of Nations** Bert Winther-Tamaki,2001-01-01 *Art in the Encounter of Nations* is the first book length study of interactions between the Japanese and American art worlds in the early postwar years It brings to light a rich exchange of opinions and debates regarding the relationship between the art of the two nations The author begins with an examination of the Japanese margins of American Abstract Expressionism Taking a contrapuntal approach he investigates four abstract painters two Japanese artists who moved to the United States Okada Kenzo and Hasegawa Saburo and two European Americans whose work is often associated with Japanese calligraphy Mark Tobey and Franz Kline He then looks at the work of two young scions of the calligraphy and pottery worlds of Japan Morita Shiryo and Yagi Kazuo and argues that their radical innovations in these ancient arts were in part provoked by their sense of a threat posed by Euro American modernity The final chapter is devoted to the career of Japanese American sculptor and designer Isamu Noguchi whose feeling of affiliation was directed to both the U S and Japan in shifting ratios through a series of public and private places each posing unique opportunities for exploring national distinctions Objects and Meaning M. Anna Fariello,Paula Owen,2004 *Objects and Meaning* expands upon a national conversation questioning how various academic disciplines and cultural institutions approach and assign meaning to artist made objects in postmodern North America Although most of the discourse since the mid 20th century revolved around the split between art and craft the contributors to this collection of essays take a broader view examining the historical cultural and theoretical perspectives that defined the parameters of that conversation Their focus is on issues concerning works that appeared to cross over from mainstream art to an amorphous and pluralistic aesthetic milieu that has yet to be defined *Exploring Visual Culture* Matthew Rampley,2005 An introduction to the study of visual culture this book offers a view of visual culture that includes not only images but also other visual media and forms of expression from

architecture to fashion design and the human body The book is organised around three broad themes exploring key ideas and debates that have occurred during the last 20 or so years the meanings of the term visual culture and of the various practices that form its basis conceptual approaches to the contemporary analysis of visual culture the cultural social and historical contexts informing its production distribution and consumption Drawing on a wide range of examples from the last 100 years the book adopts a cross disciplinary perspective it also explores however the limits of visual culture as an interdisciplinary field of study engaging in current debates about the uses and value of the study of visual culture It will therefore be of value both for readers new to the subject and also for those seeking fresh interventions into contemporary discussions within the field Features Accessibly written by a team of experts in the field Illustrated throughout Includes chapters on a wide range of visual forms including architecture and urban design film crafts fashion design fine art and the media **Ethnologies** ,1999

Cultural Commodities in Japanese Rural Revitalization Anthony Rausch,2010-01-11 The fate of local places increasingly rests on their capability to capitalize on their highly specific local cultural resources Cultural Commodities in Japanese Rural Revitalization Tsugaru Nuri Lacquerware and Tsugaru Shamisen examines the dynamics of this reality for the Tsugaru District of the Aomori Prefecture Japan and its two dominant cultural commodities a lacquerware and a musical performance Organized on the basis of policy production and consumption the research points to historical trajectory and a combinative conceptual operational space as the means of identifying cultural and economic potential for a cultural commodity This analytical approach provides both for assessing the local consciousness and identifying informed policy and industry management for the commodity making it possible to realize its potential in local revitalization *RACAR, Revue D'art Canadienne* ,2008

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