

Glenn Adamson//Anni Albers//El Anatsui//Carl Andre//
Aaron Angell//Sarah Archer//Michael Auping//Elissa
Auther//Reyner Banham//Phyllida Barlow//Jean
Baudrillard//Susan S. Bean//Walter Benjamin//John
Berger//Juliet Bingham//Alison Britton//Laurie Britton
Newell//Julia Bryan-Wilson//Garth Clark//Giovanni
Contini//Edmund de Waal//Okwui Enwezor//Mia
Fineman//Lucio Fontana//Karl Fritsch//Martino
Gamper//Alfred Gell//Cathy Gere//Walter Gropius//
Sabrina Gschwandtner//Handspring Puppet
Company//Henry Heerup//Paulo Herkenhoff//bell
hooks//Donald Judd//Richard Kalina//Hollyamber
Kennedy//Joan Key//Roger Kneebone//George Kubler//
Ethan W. Lasser//Le Corbusier//Ulrich Lehmann//
W.R. Lethaby//Claude Lévi-Strauss//Robert Linhart//
Lucy R. Lippard//Lu Shengzhong//Sarat Maharaj//
Enzo Mari//Karl Marx//Victoria Mitchell//Claire
Pajaczowska//John Perreault//Sadie Plant//Alessandro
Poli//Nancy Princenthal//David Pye//Herbert Read//
Jessi Reaves//Rainer Maria Rilke//Bridget Riley//John
Roberts//Barbara Rose//Libby Sellers//Ezra Shales//
Jeanne Siegel//Kenneth E. Silver//Robert Slifkin//Jenni
Sorkin//Ettore Sottsass//Rochelle Steiner//Studio
Formafantasma//George Sturt//Thomas Thwaites//
Francis Upritchard//Zhang Qing

Whitechapel Gallery
London
The MIT Press
Cambridge, Massachusetts

C R A
F T

Co-published by Whitechapel Gallery
and The MIT Press

First published 2018

© 2018 Whitechapel Gallery Ventures Limited
All texts © the authors or the estates of the authors,
unless otherwise stated

All rights reserved. No part of this publication
may be reproduced, stored in a retrieval system
or transmitted in any form or by any means,
electronic, mechanical, photocopying or otherwise,
without the written permission of the publisher

ISBN 978-0-85488-266-3 (Whitechapel Gallery)
ISBN 978-0-262-53583-0 (The MIT Press)

A catalogue record for this book is available from
the British Library

Library of Congress Cataloging-in-Publication Data

Names: Harrod, Tanya, editor.
Title: Craft / edited by Tanya Harrod.
Other titles: Craft (M.I.T. Press)
Description: Cambridge, MA : The MIT Press, 2018. |
Series: Whitechapel :

Documents of contemporary art | Includes
bibliographical references and
index.

Identifiers: LCCN 2018022607 | ISBN
9780262535830 (pbk. : alk. paper)

Subjects: LCSH: Handicraft--Social aspects.

Classification: LCC TT145 .C77 2018 | DDC
745.5--dc23 LC record available at <https://lcn.loc.gov/2018022607>

Whitechapel Gallery 10 9 8 7 6 5 4 3 2 1
The MIT Press 10 9 8 7 6 5 4 3 2 1

Series Editor: Iwona Blazwick
Commissioning Editor: Anthony Iles
Project Editor: Francesca Vinter
Design by SMITH
Allon Kaye, Justine Schuster
Printed and bound in China

Cover: Alexandra Engelfriet, *Marl Hole* (2009). Film
still of site-specific clay project, Ibstock Brick's
Gorsty Quarry, Stoke-on-Trent. Courtesy of the
artist. Photo © Johnny Magee.

Whitechapel Gallery Ventures Limited
77-82 Whitechapel High Street
London E1 7QX
whitechapelgallery.org

Distributed to the book trade (UK and Europe only)
by Thames & Hudson
181a High Holborn
London WC1V 7QX
+44 (0) 20 7845 5000
sales@thameshudson.co.uk

The MIT Press
Cambridge, MA 02142
mitpress.mit.edu

Documents of Contemporary Art

In recent decades artists have progressively expanded the boundaries of art as they have sought to engage with an increasingly pluralistic environment. Teaching, curating and understanding of art and visual culture are likewise no longer grounded in traditional aesthetics but centred on significant ideas, topics and themes ranging from the everyday to the uncanny, the psychoanalytical to the political.

The Documents of Contemporary Art series emerges from this context. Each volume focuses on a specific subject or body of writing that has been of key influence in contemporary art internationally. Edited and introduced by a scholar, artist, critic or curator, each of these source books provides access to a plurality of voices and perspectives defining a significant theme or tendency.

For over a century the Whitechapel Gallery has offered a public platform for art and ideas. In the same spirit, each guest editor represents a distinct yet diverse approach – rather than one institutional position or school of thought – and has conceived each volume to address not only a professional audience but all interested readers.



Series Editor: Iwona Blazwick; Commissioning Editor: Anthony Iles; Project Editor: Francesca Vinter;
Editorial Advisory Board: Roger Conover, Sean Cubitt, Neil Cummings, Sven Spieker, Gilane Tawadros,
Sofia Victorino

Boundaries remain problematic; the inclusion of methods of production associated with 'craft' as a device in 'art' practice may signal more extensive problems with **boundaries** elsewhere.

INTRODUCTION//12

CRAFT AS A FLEXIBLE CATEGORY//22

FOLK VERNACULAR MODERN//72

THROUGH THE MIRROR OF PRODUCTION//98

FRAGILE DISTINCTIONS//142

RESISTANCE AND COUNTER-FABRICATION//190

BIOGRAPHICAL NOTES//230

BIBLIOGRAPHY//233

INDEX//235

ACKNOWLEDGEMENTS//239

CRAFT AS A FLEXIBLE CATEGORY

- Walter Gropius *What is Architecture*, 1919//24
W.R. Lethaby *What I Believe*, 1922//25
George Kubler *The Divisions of the Arts*, 1962//25
Anni Albers *Tactile Sensibility*, 1966//27
David Pye *Is Anything Done by Hand?*, 1968//30
Lucy R. Lippard *Something from Nothing (Toward a Definition of Women's 'Hobby Art')*, 1978//31
Joan Key *Readymade or Handmade?*, 1997//36
Alfred Gell *The Technology of Enchantment and the Enchantment of Technology*, 1992//42
Sarat Maharaj *Textile Art – Who Are You?*, 2001//46
John Roberts *Skill and Deskillling in Art After the Readymade*, 2007//49
Glenn Adamson *Craft as Supplemental*, 2007//55
Ulrich Lehmann *Making is Knowing*, 2012//58
Julia Bryan-Wilson *Eleven (Contradictory) Propositions in Response to the Question: What is Contemporary Craft?*, 2013//64
Roger Kneebone *The Art of Medicine: Materiality and Thread*, 2017//68

FOLK VERNACULAR MODERN

- Rainer Maria Rilke *Letter to Alfred Schaer*, 1924//74
George Sturt *The Wheelwright's Shop*, 1924//75
Le Corbusier *Finished! Replaced by a Tin Can*, 1925//76
Walter Benjamin *The Storyteller*, 1936//77
Henry Heerup *All Art Ought To Be Folkelig*, 1944//79
Victoria Mitchell *Mario Merz's Cones*, 2011//80
Claude Lévi-Strauss *Sheila Hicks*, 1969//82
John Berger *The White Bird*, 1988//83
Richard Kalina *Gee's Bend Modern*, 2003//84
Lu Shengzhong *In Conversation with Laurie Britton Newell*, 2007//92

- Juliet Bingham *Ana Lupas*, 2017//94
Alessandro Poli *Nearing the Moon to Earth*, 2010//95

THROUGH THE MIRROR OF PRODUCTION

- Karl Marx *Division of Labour and Manufacture*, 1854//100
Herbert Read *Art and Industry*, 1934//103
Ettore Sottsass *The Life of the Artisan*, 1946//104
Carl Andre *In Conversation with Jeanne Siegel*, 1970//105
Reyner Banham *Sparks from the Plastic Anvil: the Craftsman in Technology*, 1973//106
Jean Baudrillard *The Artisan*, 1973//111
Robert Linhart *The Assembly Line*, 1978//117
Sadie Plant *Zeros + Ones: Digital Women + the New Technoculture*, 1998//120
Paulo Herkenhoff *Needles*, 2007//125
Robert Slifkin *Mechanic Mythologist: David Smith*, 2008//127
Giovanni Contini *Quarrymen in Tuscany*, 2009//129
Hollyamber Kennedy *Labour Made Visible: Antje Ehmman & Harun Farocki's *Eine Einstellung zur Arbeit**, 2015//131
Ezra Shales *Soil So Good: Neil Brownsword's Reinventions*, 2017//135
- ## **FRAGILE DISTINCTIONS**
- Lucio Fontana *My Ceramics*, 1939//144
Edmund de Waal *Black Mountain College and the Crafts*, 2005//145
Garth Clark *Subversive Majesty: Peter Voulkos' *Rocking Pot**, 1992//146
Alison Britton *Statement*, 1981//149
John Perreault *Fear of Clay*, 1982//151

Donald Judd *On Furniture*, 1986//154
Phyllida Barlow *The Hatred of the Object*, 1995//156
Elissa Auther *Classification and its Consequences:
the Case of Fibre Art*, 2002//160
Cathy Gere *Thoughts in a Vat: Thinking Through Annie
Cattrell*, 2004//165
Mia Fineman *Looks Brilliant on Paper but Who Exactly
is Going to Make It?*, 2006//167
Bridget Riley *Production Notes*, 2007//173
Adrian Kohler and Basil Jones *Handspring Puppet
Company*, 2009//174
El Anatsui *In Conversation with Okwui Enwezor*,
2011//175
Karl Fritsch, Martino Gamper and Francis Upritchard
Manifesto Gesamtkunsth Handwerk, 2011//178
Ulrich Lehmann *Object Lesson*, 2012//180
Rochelle Steiner *Seeing May Be Believing*, 2012//181
Sarah Archer *Maker to Market: Ruth Asawa
Reappraised*, 2015//185
Aaron Angell *The Plant: Notes on Troy Town Art Pottery*,
2016//187
Jessi Reaves *The Story Behind the Artwork*, 2016//189

RESISTANCE AND COUNTER-FABRICATION

Susan S. Bean *Gandhi, Cloth and Self-Government*,
1989//192
Kenneth E. Silver *Pots, Politics, Paradise*, 2000//194
Zhang Qing *The Undesignable*, 2006//197
Barbara Rose, Magdalena Abakanowicz, 1994//198
Enzo Mari, *autoprogettazione?*, or *Make It Yourself?*,
1974//200
Nancy Princenthal *Elaine Reichek's 'Native
Intelligence'*, 1992//203
Claire Pajaczowska *Thread of Attachment*, 2007//206

bell hooks *Aesthetic Inheritances: History Worked
by Hand*, 2007//210
Michael Auping *Martin Puryear: Artisan*, 2008//214
Sabrina Gschwandtner *Knitting is...*, 2008//216
Thomas Thwaites *The Toaster Project*, 2011//218
Ethan W. Lasser *Scaling Up: Theaster Gates, Jr, and
His Toolkit*, 2013//220
Studio Formafantasma & Libby Sellers *The Complexity
of a Legacy*, 2013//225
Jenni Sorkin *Live Form Disseminated*, 2016//228