1 **Chapter 14 : The Crafts as Fine Art**
Art Appreciation

2 **Crafts and Fine Art**
- Traditionally "craft" media (such as ceramics, glass, fiber, metal, and wood) were distinguished or separated from the fine arts because they are made into functional objects such as dishes, utensils, even clothing.

3 **Distinguishing "Craft" from Art**
- Craft refers to expert handiwork, or work done by hand.

4 **Distinguishing "Craft" from Art**
- The distinction basically is this: if a work is primarily made to be used, it is *craft*, but if it is primarily used to be seen, it is *art*.

5 **Ornamental Ware vs. Useful Ware**
- This distinction between craft and fine art can be traced back to the industrial revolution.
- May 1, 1759, an Englishman, Josiah Wedgwood opened his own pottery manufacturing plant.

6 **Ornamental Ware**
- Ornamental Ware is very decorative & artistic

7 **Useful Ware**
- Useful Ware has been described as earthenware for the table and consequently "cheap"

8 **3 Methods of Ceramics**
- Ceramics are objects that are formed out of clay and hardened by firing in a kiln
- Most are created by one of three methods- *slab construction, coiling, or throwing.*

9 **Ceramics: Slab Construction**
- Koetsu's *Tea Bowl Named Amagumo* is an example of slab construction.
- Clay is rolled flat then shaped by hand

10 **Coiling**
- Maria Martinez's black jar is an example of coiling, in which clay is rolled out into long rope-like strands that are coiled on top of each other then smoothed.

11 **Coiling**
- This pot is a specific example of a technique developed by Maria and her husband Julian in 1919.
- The red clay pot is smothered in a dung-fueled bonfire during firing and then painted with black on black designs.

12 **Pottery Wheel Throwing**
- The potter's wheel is a flat disk attached to a flywheel below it, which is kicked by the potter or driven by electricity to make the disk turn.

13 **Pottery Wheel Throwing**
- Clay is placed on the center of the wheel and as the slab turns, the potter shapes it by pinching the clay between fingers and thumb- pulling upward and widening the clay into the desired shape

14 **Types of Ceramics: Earthenware**
- #1: Earthenware is made of porous clay and fired at low temperatures- it must be glazed if it is to hold liquids.

15 **Types of Ceramics: Stoneware**
- #2: Stoneware is impermeable to water because it is fired at high temperatures and is commonly used for dinnerware today.

16 **Types of Ceramics: Porcelain**
- #3:Porcelain is fired at the highest temperatures & is a smooth-textured clay that

becomes virtually translucent & extremely glossy.

17 **Ceramics and Contemporary Art**
- In the hands of contemporary artists, such as Betty Woodman, the boundary between art and craft seems to virtually disappear.

18 **From "Women's Work" to Fine Art**
- For many years, especially in the United States, crafts were strongly associated with women's work- decorative design of a more of less domestic bent.
- In the mid-1970s, the Holly Solomon Gallery in New York City's SoHo neighborhood became the focus of a Pattern and Decoration movement that sought to elevate the so-called "minor arts" of crafts to the level of "high art".

19 **Judy Chicago, *The Dinner Party*, 1979**
- This work contributed significantly to the resuscitation of the so-called "women's work" in the art world.

20 **Glass Wares**
- Since ancient times, glassware was made either by forming the hot liquid glass, made principally of silica, or sand, on a core or by casting it in a mold.
- The invention of glass blowing techniques late in the 1st century BCE was so revolutionary that in the Roman world, glassmaking became a major industry.

21 **Early Glass Techniques**
- This glass bowl was probably made near Rome in the second half of the 1st century CE, before glass blowing took hold.

22 **Glassware Today**
- Today, the Pilchuck Glass School in Washington State is one of the leading centers of glassblowing in the world- surpassed only by the traditional glassblowing industry in Venice, Italy.

23 **Dale Chihuly's *Rotunda Chandelier***
- Dale Chihuly, one of Pilchuck's cofounders, has been key in changing the media from it's utilitarian purpose into more sculptural works of fine art.

24 **Fred Wilson's *Drip Drop Plop***

25 **Fiber**
- In the Middle Ages, tapestry hangings such as *The Unicorn in Captivity*, were hung on stone walls of mansions and castles to soften and warm the stone.
- Fiber is an extraordinarily textural medium, and as a result, has become favored as a sculptural medium as well

26 **Origins of Fiber Arts…**
- All fiber arts trace their origins back to weaving, a technique for constructing fabrics by means of interlacing horizontal and vertical threads.

27 **Embroidery**
- In embroidery, the second traditional fiber art, the design is made by needlework.
- From the early 18th century on, the town of Chamba was one of the centers of the art of embroidery in India.

28 **Anni Albers, Wall Hanging, 1926**
- One of the most important textile designers of the 20th century was Anni Albers.
- The artists regarded her geometric play as rooted in nature.
- She was fascinated in the way a simple basic pattern could generate, in nature, infinite variety.

29 **Jessie T. Pettway, *Bars and String-Pieced Columns*, 1950s**
- In 2003, the Museum of Fine Arts, Houston, organized an exhibit of quilts made by the women from the isolated community of Gee's Bend, Alabama.
- It surprised the American art world by revealing an indigenous grassroots approach to

textile design.

30 **Faith Ringgold, *Tar Beach*, 1988**

- In the early 1970s, Faith Ringgold began to paint on soft fabrics and frame her images with decorative quilted borders made by her mother.

31 **Mike Kelley, *More Love Hours Than Can Ever Be Repaid and The Wages of Sin*, 1987**

- In the late 1980s, Mike Kelley began to assemble afghans and crocheted dolls form the bins of thrift stores and arrange them into sometimes shocking scenarios designed to challenge their apparent innocence.

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33 **Magdalena Abakanowicz, *Backs in Landscape*, 1978-81**

- In the hands of Magdalena Abakanowicz, fiber became a tool of serious artistic expression, freed of any associations with utilitarian crafts.

34 **Yinka Shonibare, *Victorian Couple*, 1999**

- In the mid 1990s, Yinka Shonibare began making works out of the colorful printed fabrics that were worn throughout West Africa.

35 **Metal**

- Perhaps the most durable of all craft media is metal, and as a result, it has been employed for centuries to make vessels for food and drink, tools for agriculture and building, and weapons for war.

36 **Metal**

- Over the years, metals, especially gold and silver, have been most lavishly used in the creation of jewelry.
- This Persian griffin bracelet was discovered in 1877 as part of the Oxus Treasure, named after the river in Soviet Central Asia where it was found.

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- The griffin, half eagle, half lion, symbolized vigilance and courage and was believed by the Persians to guard the gold of India

38 **Benvenuto Cellini, *Saliera (saltcellar), Neptune (sea) and Tellus (earth),* 1540-43**

- This saltcellar was designed for Francis I of France in 1539.
- Made of gold and enamel, it is actually a functional salt and pepper shaker.

39 **Susan Ewing, *Inner Circle Teapot*, 1991**

- A more contemporary example of fine metalworking is Susan Ewing's *Inner Circle Teapot*.

40 **Wood: Heiltsuk's *Bent-Corner Chest***

- Artisans have favored wood throughout history because of its carving ease and availability.
- Wood can also be very fragile and few wood artifacts survive from ancient cultures.

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- Wood is a favorite material for making furniture and in the expert hands of accomplished artisans, can be transformed into a work of art.

42 **Wood: Gaudi's *Oak Armchair for the Casa Calvet***

- This chair for the Casa Calvet, is described as both animal and vegetable- that is- the legs and arms project out as if it were stalking prey- and the whole of it takes the shape of a giant mushroom