

# CRAFTING



# IDENTITY



SANDRA ALFOLDY



The Development of  
Professional Fine Craft  
in Canada



# Crafting Identity The Development Of Professional Fine Craft In Canada

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## **Crafting Identity The Development Of Professional Fine Craft In Canada:**

*Crafting Identity* Sandra Alföldy, 2005 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 Pub desc **Craft and Heritage** Susan Surette, Elaine Cheasley Paterson, 2021-10-21 This collection of 19 original essays argues for a critical and sustained engagement between the fields of craft and heritage The book's interdisciplinary and international array of authors consider how heritage and craft institutions policies practices and audiences encounter the constraints and opportunities of production recognition and exhibition Case studies spanning 125 years raise and address questions concerning authenticity and commodification innovation and improvisation diasporas and decolonization global economies and national and professional identities Authors also analyse mechanisms through which craft mobilises and has been harnessed by heritage processes and designations Examples range from an Irish village at the 1893 Chicago World's Fair and the role of chronopolitics in contemporary Vietnamese pottery to the invisibility of crochet within Swedish heritagisation processes and the application of game theory in a ceramics museum With section one considering citizenship and identity section two sustainability and section three dynamic craft in cultural institutions Craft and Heritage interrogates how craft objects makers and processes intersect with current heritage concerns and practices 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 *Crafting New Traditions* Alan C. Elder, Jean Johnson, Melanie Egan, 2008 Published in collaboration with Harbourfront Centre American Furniture

2008 Luke Beckerdite, 2008 An annual publication forging a link between social history American studies and the decorative arts

**Choosing Craft** Vicki Halper, Diane Douglas, 2009 Choosing Craft explores the history and practice of American craft through the words of influential artists whose lives work and ideas have shaped the field Editors Vicki Halper and Diane Douglas construct an anecdotal narrative that examines the post World War II development of modern craft which came of age alongside modernist painting and sculpture and was greatly influenced by them as well as by traditional and industrial practices The anthology is organized according to four activities that ground a professional life in craft inspiration training economics and philosophy Halper and Douglas mined a wide variety of sources for their material including artists published writings letters journal entries exhibition statements lecture notes and oral histories The detailed record they amassed reveals craft's dynamic relationships with painting sculpture design industry folk and ethnic traditions hobby craft and political and social movements Collectively these reflections form a social history of craft Choosing Craft ultimately offers artists writings and recollections as vital and vivid data that deserve widespread study as a primary resource for those interested in the American art form

**The Visual Arts in Canada** Brian Foss, Sandra Paikowsky, Anne Whitelaw, 2010 This book charts the developments in Canadian art from the late nineteenth century to the present with new essays by the country's leading art historians A comprehensive overview this volume embraces painting sculpture photography design video and conceptual and cross disciplinary art as well as studies of art institutions and historiography Each chapter explores the richness and diversity of Canadian art topics range from impressionist painting to the multimedia work of First Nations artists and from the Group of Seven to contemporary video production Newly commissioned carefully edited and with 185 full colour illustrations The Visual Arts in Canada will appeal to general readers and students alike An extensive index as well as an appendix that list galleries and artist run centres across the country make this the definitive resource for Canadian art from the past century Throughout the twenty chapters readers will recognize favourite artists and encounter new ones all of whom play an integral role in the country's visual history

**Summary of Briefs and Hearings** Federal Cultural Policy Review Committee (Canada), 1982

*The New York Times Magazine*, 2001

**The Arctic Coastal Zone Management Newsletter**, 1977

Reference Encyclopedia of the American Indian Barry T. Klein, 2000

Artbibliographies Modern, 1999

Metalsmith, 1984

Design & Applied Arts Index, 1989

**The International Design Yearbook** Robert A. M. Stern, 1991

**Whitaker's Books in Print**, 1998

**Subject Guide to Books in Print**, 1997

*An Intricate Web(b)* Sandra Alföldy, 2001 This thesis explores the impact of American craftspeople organizers and ideologies on the development of professional craft in Canada during the period 1964 to 1974 Research which has identified this as a key decade in the development of infrastructures also reveals a strong reliance on American craft ideals during this period In particular the philanthropy of Aileen Osborn Webb and the American Craft Council is discussed as it provided Canadian administrators with models upon which they based specific aspects of their organizations Although the American Craft Council and the World

Crafts Council formed in 1964 provided guidance for Canada they were unable to assist in navigating the growing tensions between Francophone and Anglophone craftspeople and the emerging self identity of First Nations craftspeople It is my hypothesis that rather than negotiating through these difficulties on the national level Canadian organizers attempted to neutralize them by simply not engaging with the issues This awkwardness resulted in the 1974 formation of a national craft organization the Canadian Crafts Council already undermined by growing dissention By undertaking studies of specific exhibitions and conferences during this period I have highlighted the key personalities ideologies and organizations and their contributions to professional craft in Canada Through this process three areas of debate emerge First the recurrence of American experts to validate Canadian craft and the consistent admiration of Aileen Osborn Webb by all levels of administrators and craftspeople indicates the omnipresence of American ideals that Canadian craftspeople both embraced and resisted Second the differing perceptions of the professional focus of Quebec craft organizations and the nationalistic emphasis on the preservation of craft techniques and traditions presented an insurmountable obstacle to the formation of a unified Canadian craft organization Third unlike the American Craft Council which operated independently from the federal Indian Arts and Crafts Board the Canadian Guild of Crafts maintained contact but had limited involvement with First Nations craftspeople Instead they continued in the caretaking role they had developed during the early part of the twentieth century as the Canadian Handicrafts Guild

**Canadian Fine Craft Niche Market Study** ,2005      **The Allied Arts** Sandra Alföldy,2012-03-28 During periods of close collaboration championed by figures like John Ruskin and William Morris architecture and craft were referred to as the allied arts By the mid twentieth century however it was more common for the two disciplines to be considered distinct professional fields with architecture having little to do with studio craft The Allied Arts investigates the history of the complex relationship between craft and architecture by examining the intersection of these two areas in Canadian public buildings Sandra Alföldy explains the challenges facing the development of the field of public craft and documents the largely ignored public craft commissions of the post war era in Canada The book highlights the global concerns of material scale form ornament and identity shared by architects and craftspeople It also examines the ways in which the allied arts are mediated by institutions and the fragility of craft commissions once considered an integral part of the built environment Considering a wide range of craftspeople materials and forms from the ceramics of Jack Sures and Jordi Bonnet to the textile work of Mariette Rousseau Vermette and Carole Sabiston Alföldy celebrates the successes of architectural craftsmanship The first work of its kind The Allied Arts develops ideas about the complex relationship between architecture and craft that reach well beyond national boundaries

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