

HIS 295 CRAFT HISTORIES

GRINNELL COLLEGE FALL 2021

T/R 1:00-2:20 • T 8/31/21 – T 10/12/21 • HSSC S3311

KELLY MAYNARD

office hours T/R 10-11:00 a.m. and by appt • ARH3244

top L to R:

William Morris chair, 1865 (collection of V&A Museum); Gandhi spinning, 1925 (photographer unknown, Getty images)

bottom L to R:

Judy Chicago, The Dinner Party 1974/1979 (Brooklyn Museum); Ehren Tool, "I just make cups" 2001-present (thedirtycanteen.wlycdhkec3c 0 Tw 2448 0 Td(0)04EMC / P A

OBJECTIVES

The objectives of this two-credit short course are:

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because participation in discussions and discussion boards is such an integral part of the class (see below), your learning will suffer from extended absences from class and boards. Please do
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Week II Arts and Crafts and its Discontents

- T Sept 7
- William Morris, "The Revival of Handicraft." *Fortnightly Review* (Nov 1888) <https://www.marxists.org/archive/morris/works/1888/handcraft.htm>
 - Zoë Thomas, "Introduction: The Arts and Crafts Movement, Work Cultures, and the Politics of Gender" in *Women Art Workers and the Arts and Crafts Movement* (2020), pp. 1-32
- R Sept 9
- Patrick Brantlinger, "A Postindustrial Prelude to Postcolonialism: John Ruskin, William Morris, & Gandhism" in *Critical Inquiry* 22, no. 3 (Spring 1996): 466-485
Project scaffolding: interests and ideas

Week III Craft Colonialism, Nationbuilding, and Resistance

- T Sept 14
- Susan Bean, (excerpt) "Gandhi and *Khadi*, the Fabric of Indian Independence" in Hemmings, ed., *The Textile Reader* (2012, originally 1989), pp. 234-246
 - Aarti Kawlra, "Sari and the Narrative of Nation in 20thC India" in *Global Textile Encounters* (2014), pp. 213-226 <https://www.jstor.org/stable/j.ctvh1dpz7.26>
- R Sept 16
- Eliana Moya-Raggio, "'Arpilleras': Chilean Culture of Resistance" *Feminist Studies* 10, no. 2 (summer 1984): 277-290 <https://www.jstor.org/stable/3177867>
Project scaffolding: topics

Week IV Transnational Bauhaus and the Work of Textiles

- T Sept 21
- Anni Albers, "Constructing Textiles" (1946) in Hemmings, ed., *The Textile Reader*, pp. 387-390
 - Anni Albers, "The Fundament Constructions" from *On Weaving* (1965) in Adamson, ed., *The Craft Reader* (2010), pp. 29-33
 - Anni Albers, "Tactile Sensibility" (1965), in Tanya Harrod, ed., *Craft: Documents of Contemporary Art* (2018), pp. 27-30
 - Oral history interview with Anni Albers on teaching method, 1968 (3:09) <https://www.aaa.si.edu/collections/interviews/oral-history-interview-anni-albers-12134>
- R Sept 23
- Alice Walker, "Everyday Use" from *In Love and Trouble* (1967), in Hemmings, ed., *Textile Reader* (2012), pp. 436-441
 - bell hooks, (excerpts) "Aesthetic Inheritances: History Worked by Hand" in *belonging: a culture of place* (2007), in Harrod, ed., *Craft* (2018), pp. 210-214
Project scaffolding: initial research

Week V Judy Chicago, The Dinner Party, and Womanhouse

- T Sept 28
- Jane Gerhard, "Toward a Cultural History of the *Dinner Party*" and "Epilogue: A Prehistory of Postfeminism" in *The Dinner Party: Judy Chicago and the Power of Popular Feminism, 1970-2007* (2013), pp. 1-20, 283-290

- R Sept 30
- Myriam Schapiro, "Recalling Womanhouse" in *Women's Studies Quarterly* 15, nos. 1/2 (Spring-Summer 1987): 25-30
 - Judy Chicago on Womanhouse, interview at National Museum of Women in the Arts, 2017 (36') <https://www.youtube.com/watch?v=Z9muNnozFGY>

