



## OBJECTIVES

The objectives of this two-credit short course are:

- to understand a basic trajectory of the development of the idea of “craft” from the mid nineteenth century to the present
- to familiarize ourselves with some of the ways that historians have grappled with material culture and nontraditional sources
- to consider how working with wood, textiles, and ceramics has interacted with political, social, and economic forces in several moments and contexts
- to cultivate speaking and listening skills and the clear presentation of our ideas through weekly class discussions
- to develop research and writing skills through a craft-related project of your choosing
- to present case studies at the end of the course clearly, thoughtfully, and engagingly

## PRINCIPLES

As we navigate together the weirdnesses of higher education during a global pandemic, please bear in mind the THRIVE principles codified at the College in the spring of 2020. These are:

Talk to improve transparency,  
Health and safety must remain a top priority for our entire campus community,  
Re-imagine and reconsider what is possible and necessary,  
Inclusion requires flexibility,  
Value all experiences of vulnerability,  
Empathy requires all of us to be aware, sensitive, and responsive.

This means that above all, we are working TOGETHER as a community to learn, to push each other, to respect each other, to empathize with each other, and to be humans together. So I am doubling down here on the necessity for us to embrace mutual support and grace as we move through this first half of the semester. Requirement number one, then, is that we all do our best as humans.

## REQUIREMENTS & GRADING

### Class Meetings

As for the nuts and bolts, please arrive on time to our class meetings and be prepared to stay

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 your best to keep up at all times.

### Deadlines

There will be a number of different, small assignments as the course progresses, and I will schedule reasonable and appropriate deadlines for completion for each of these. As with attendance, however, I recognize that there are many things happening in your lives of which this course is but one piece. I am much more interested in you doing your best on an assignment than in you handing it in “on time” per se, as long as we can strike a balance and avoid debilitating procrastination or the triumph of crippling perfectionism. Please try to meet deadlines, communicate with me if you are unable for any reason. We can work together to make arrangements from there.

### Resources

Finally, I want every person in this class to succeed and am deeply committed to creating an environment that helps make that possible. I encourage students with documented disabilities in any form to discuss reasonable accommodations with me. If you have not already done so, please start a conversation about and provide documentation of your disability to Jae Hirschman, Coordinator for Student Disability Resources, at [hirschma@grinnell.edu](mailto:hirschma@grinnell.edu).

### Grading

Your grade for this course will

Week 2 Arts and Crafts and its Discontents

- T Nov 2
- William Morris, "The Revival of Handicraft." *Fortnightly Review* (N 1888) <https://www.marxists.org/archive/morris/works/1888/handcrft.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. 132
- R Nov 4
- Patrick Brantlinger, "A Postindustrial Prelude to Postcolonialism: John Ruskin, William Morris, & Gandhism" in *Critical Inquiry*, no. 3 (Spring 1996): 466-485
- Project scaffolding: interests and ideas

Week 3 Craft Colonialism, Nationbuilding, and Resistance

- T Nov 9
- Susan Bean, (excerpt) "Gandhi and Khadi" in Hemmings, ed. *The Textile Reader* (2012) Originally 1989, pp. 234-246
  - Aarti Kawlra, "Sari and the Narrative of Nation in 20thC India" *Global Textile Encounters* (2014), pp. 212-226 <https://www.jstor.org/stable/j.ctvh1dpz7.26>
- R Nov 11
- Eliana Moya-Raggio, "'Arpilleras': Chilean Culture of Resistance" *Feminist Studies* 10, no. 2 (summer 1984): 227-270 <https://www.jstor.org/stable/3177867>
- Project scaffolding: topics

Week 4 Transnational Bauhaus and the Work of Textiles

- T Nov 16
- Anni Albers, "Constructing Textiles" (1946) in Hemmings, ed., *The Textile Reader* pp. 387-390
  - Anni Albers, "The Fundamental Constructions" from *On Weaving* (1965) in Adamson, ed., *The Craft Reader* (2010), pp. 329
  - Anni Albers, "Tactile Sensibility" (1965), in Tanya Harrod, ed., *Craft: Documents of Contemporary Art* (2018), pp. 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>
  - George Kubler, (excerpts) "The Divisions of the Arts", (1962) and
  - Lucy R. Lippard, (excerpts), "Something From Nothing (Toward a Definition of Women's 'Hobby Art') (1978) in Tanya Harrod, ed., *Craft: Documents of Contemporary Art* (2018), pp. 256 and pp. 336
- R Nov 18
- Alice Walker, "Everyday Use" from *In Love and Trouble* (1967), in Hemmings, ed., *Textile Reader* (2012), pp. 430-441
  - 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 5 Judy Chicago, The Dinner Party, and Womanhouse

T Nov 23 • 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. 20, 283-290

R Nov25 NO CLASS – THANKSGIVING BREAK(0)-3 (1)-2 (3)0 (3)0 (3Tc 0.E)-

### The Digital Turn

- Lucy Johnston, *Digital Handmade: Craftsmanship and the New Industrial Revolution* (2015)
- Malcolm McCullough, *Abstracting Craft: The Practiced Digital Hand* (1997)
- Alla Myzelev, "Creating Digital Materiality: Third Wave Feminism, Public Art, and Yarn Bombing" in *Material Culture* 47:1 (Spring 2015): 758
- [craftandthedigitalturn.com](http://craftandthedigitalturn.com)

Project scaffolding: general presentation structure

### Week 7      Research Presentations

T Dec 7      Group I  
R Dec 9      Group II