

Chapter 1 : The Craft of the Senses

We live in a visually hegemonic society. In our western culture seeing is synonymous with thinking and knowing the truth of the world, therefore vision is privileged as the noblest of the senses (Pallasmaa, , pg).

January 18, Author: Constellation Leave a comment Well, I cannot truly believe that this day has arrived where I can say that I have completed the writing of my dissertation. I have commenced the piecing of my quilt, which is proving to be very enjoyable and will also continue to be a work in progress, which is intentional. This has, however, completely turned around. I have over the past several months thoroughly enjoyed reading and researching and discovering texts which have led me to question, understand and thoroughly enjoy my findings. My confidence has grown and I find that I am believing in myself, my beliefs, my ideas and my process of thinking and how I apply this to my everyday life. This sounds rather deep! Whilst these skills are important to learn and acquire and are required in many careers within the field of design and surface pattern, I have come to realise that this is not the route I wish to take or to necessarily apply to my work. I have discovered that I really enjoy the craft element of textiles and the tactility of textiles. I am a very tactile person and enjoy using my hands. The lectures in constellation have also assisted me greatly in understanding what I enjoy and how I perceive things and why. I do feel this had a lot to do with my confidence and also not making or having time for myself and to read. Since becoming a mum I could count on one hand how many books I have read. Pre children I read all of the time. I love being a mother and my children are my priority and always will be, however, I also forgot and lost a bit of who I was. Coming to CSAD has been a journey not only in gaining and learning new techniques, meeting like minded people but also rediscovering a little of me and gaining new confidence in who I am which I consider makes me a happier person and mother as I am doing the things which I love and have always wanted to do. Constellation and the writing of my dissertation has played a bigger part in this discovery than I ever thought it would. The tools used, the materials, the surroundings, nature and the elements. It was this moment that made me realise not only did I begin to understand yay! Using quilt making as a metaphor. I wanted to discover more about crafts, culture, the senses, the seen and the unseen and how many things connect and link us together. I was finding it difficult to discover books written about textiles and craft in the context that I was beginning to look at and wanted to write about. These books have been a fantastic find and have led me to probe and question further. I do feel that I have only scratched the surface with my dissertation and would very much like to continue researching, questioning and probing further. I never thought that I would ever hear myself say this as I never considered myself to be able to write academically or think this way. The use of our hands and also machinery connect us through our weaving and stitching skills. Thank you again Martyn for introducing me to the book about Wabi Sabi for artists etc. We touched briefly on wabi sabi in the first year of our course and this was my first introduction to this Japanese belief. Nature, the elements, the weather have always been an inspiration to me. My favourite piece of poetry is a piece of Haiku by Basho, which I use as my blog address, which is:

April 15, Author: Constellation , Uncategorized Leave a comment Oh my! Proposal has been submitted. This time last year I promised myself that I would not leave everything until the last moment to write and submit my work. Unfortunately, I broke that promise. I am not happy with the proposal. I am happy with my idea but not with the articulation of the proposal. In my work experience I have worked with lawyers for many years. To be a lawyer is not something I ever wanted. Now being a full time student I am being introduced to academic writing which is a whole new ball game! I have studied a little and worked, part time, within those nine years but it has been with children. With children I play, teach and sing. The past couple of years have been a difficult time in my personal life, for both me and my children. However, returning to education and learning and doing something that, I now realise, I have always wanted to do, is, as friends and family tell me, the making of me. Not only am I learning and applying myself to things I have always wanted to do, I am surrounded by people who truly inspire me. There are a few of my peers who are not entirely happy with the textile course. Working with textiles, for me, is about touch and texture. Whilst wonderful aesthetically pieces of design can be created using technology, I feel that perhaps the meaning and aura surrounding a handmade

artefact, in particular when creating a textile piece using technology is lost. The feeling of touching something handmade can evoke memories and provide a sense of comfort. My mother has hand knitted blankets for me and my children. We quite often of an evening sit and cwtsh cuddle together with our blankets and watch a film. The blankets provide a sense of comfort and protection. Both of my girls sleep with their blankets too. These blankets will remain with us for a very long time and will probably be kept within the family for my possible grandchildren in the future. I have kept blankets and favourite clothes from when my girls were babies with the intention of making a quilt for each of them. Each quilt will be a story and full of memories for my girls. When purchasing a shop bought quilt or blanket which has been machine made and hand produced, it does provide comfort but there is no real meaning or aura surrounding it. This is what I would like to discuss in my dissertation. I never thought that I understood theory. Perhaps afraid of the unknown? As much as I have expressed that I am not happy with my proposal, as I do feel that I have quoted more of what I have read and researched rather than applying my own ideas, I am no longer afraid of theory. I knew about philosophy but who would have thought I would be reading and learning and writing about it?! And I am really, really enjoying learning and discovering and looking at things in a different light. However, I am really enjoying reading, discovering and researching. I am learning more about who I am. Why do I so often accept things without question? I am beginning to question again through this journey of having to write a dissertation and studying textiles. I am questioning why? I have always been a very tactile person and especially being a mother my favourite memory is the first time I held my girls and breastfed them. Seeing them was one thing but to hold them, kiss them and feed them. Sight has no comparison to touch and the feeling of love, awe and wonderment of holding your new born baby against your skin, and to smell their scent is a memory and experience that cannot be surpassed by anything. I realise that this is taking me on further and perhaps digressing as to my initial thought process of what I would like my dissertation to be about but the senses are all linked and connected together and I find the writing about the senses is really interesting. Upon reflection, I would like to continue with my findings. I would like to make a quilt which reflects my time studying at CSAD. I have asked my textile girls if they would be a part of the process. I have asked them, if they would like to be a part of the process, to give me something which represents them. It could be a drawing, a piece of print or stitch and each piece I will sew together and create an artefact full of memories for me. February 3, Author: Feeling very unsure as to what I am going to do. I was considering the business route and also spoke to Sarah about this. However, I have decided to go the artefact and analytical approach. This may change but I need to start with something. November 4, Author: Constellation Leave a comment Catch up time. Apologies Martin for not producing my work sooner. What is being argued against? What is being proposed instead? Sunday past I was sitting with my children completing their homework in preparation for school on Monday. She chose the eyes. We had great fun in discussing the information, especially the bit about having to shut our eyes when we sneeze otherwise our eyeballs will pop out. The girls thought that was amazing and quite scary at the same time! And over there are some fairies! Up above the world so high Like a diamond in the sky Twinkle twinkle little star How I wonder what you are? So Constellation begins! Apologies Martin for my delay. Really enjoying the lectures and I am hoping that by now writing about them and carrying out the tasks I have been assigned, I am hoping, that I will come to understand and apply what is being taught. There is always a story about the object and how does that object exist? I like words, how they sound and their meanings so that I can gage a better understanding of them and use them effectively. My method of thinking and learning crazy as it is but always method in my madness I want a clear understanding of: We exist, as humans in body made of flesh, blood and bones but how else do we exist?

Chapter 2 : December – The Slow Potter

In his essay 'Sensory Basket Weaving' he explores the basket weaving tradition of the Amazonian Desana Indians and explains how 'the different colours, odours, and textures of the reeds, vines, wood fibres, and palm fronds which are used in basketry refer to elements of Tukanoan mythology, sexuality, and ecology'.

Brief Summary of the Project Due to the visual emphasis in Western art history, the proximity senses have long been marginalized from aesthetic discourse. Despite such "official" marginalization, however, these senses have arguably played a significant role in the aesthetics of popular culture: When one examines the aesthetics of non-Western cultures, furthermore, one often finds that smell, taste and touch are considered important media of artistic expression. By investigating the aesthetic elaboration of the proximity senses across cultures and classes, the Concordia Sensoria Research Team CONSERT intends to enlarge conventional visual models of the aesthetic and bring to the fore previously suppressed aspects of aesthetic experience. This investigation will constitute the first comprehensive study of the role of smell, taste and touch in art. Background to the Project In recent years there has been a growing interest in the social construction of the senses in different periods and cultures. The literature on this subject has brought out the multiplicity of ways in which perception serves not only to gather sense data but also as a vehicle for the apprehension of cultural values. The majority of this literature, however, particularly within the field of art history, has focused on the cultural elaboration of the sense of sight to the exclusion of the other senses see Hal Foster, ed. *On Vision and Modernity in the Nineteenth Century*. The potential role of the proximity senses in the production and appreciation of art has been neglected, due in large part to the long-standing dictum in Western culture and philosophy that the "lower" senses cannot be media of aesthetic experience Immanuel Kant, *Anthropology from a Pragmatic Point of View*; Rudolf Arnheim, *Visual Thinking*. While excluded from the aesthetics of "high" culture, smell, taste and touch have remained vitally important to popular culture. A number of studies have explored the vibrant life of the proximity senses in the popular imaginary from the Renaissance to the nineteenth century Mikhail Bakhtin, *Rabelais and his World*; Stallybrass and White, *The Politics and Poetics of Transgression*; A. Corbin, *The Foul and the Fragrant*. In the twentieth century the distinction between high culture aesthetics and popular taste continues to manifest itself in many cases as a distinction between the "higher" and "lower" senses: Defying the visual bias of art history, a number of artists and writers since the nineteenth century have concerned themselves with the possibility of engaging the proximity senses in art. Attempts to put this theory into practice would later be made by the Symbolists, who were interested in creating a "syn-aesthetics" of sensory correspondences. In the early twentieth-century the Futurists took over the Symbolist interest in multisensoriality and invented art forms for the proximity senses e. T. Marinetti, *The Futurist Cookbook*. *Cosmology, Gender and the Aesthetic Imagination*. At the end of the twentieth century, a number of contemporary artists continue to explore and extend the bounds of sense by producing works with tactile and olfactory elements - from heated coils Jana Sterbak to synthetic body odours Clara Ursitti - often with the explicit aim of challenging the hegemony of sight in art see Jennifer Fisher, *Relational Contingencies*. At the same time, incipient attempts have been made to theorize a postmodern aesthetics of the proximity senses. In order to contextualize and counter the ocularcentrism of conventional Western aesthetics, it is helpful to introduce aesthetic models from outside the West for comparative purposes. The aesthetics of non-Western cultures have traditionally been framed within the West in terms of Western categories of visual arts or musicology, with little or no consideration given to the possible aesthetic role of the proximity senses. An instance of this is provided by Navajo sandpaintings which have been incorporated into Western museums and aesthetic discourse as objects for the gaze, while for the Navajo their tactile qualities are fundamental see Howes and Classen, "Sounding Sensory Profiles" in David Howes, ed. *Sensations of touch, taste and smell*, in fact, far from being excluded, are often significant elements within the art and aesthetics of non-Western cultures. Thus, for example, in the indigenous cultures of Latin America, one finds such traditional aesthetic practices as making edible "art" for festivals and weaving scented baskets. Yet when traditional non-Western multisensory works enter the domain of Western aesthetics, they have customarily been reduced to the purely

visual, as mentioned above, or marginalized as "primitive" and "folk". They have also, however, helped to enlarge conventional notions of the cultural and sensorial bounds of art by stimulating interest in alternative modes of aesthetic experience. Cardinal is most famous for his design of the Canadian Museum of Civilization. She has also taught various courses on the senses in art, with particular reference to women and the senses, and the multisensoriality of First Nations art. Constance Classen has examined the cultural construction of the senses in Western and non-Western societies, as well as the interplay of sensory models in situations of cultural contact Classen a, b, , , a, b, Classen, Howes and Synnott For purposes of the present project, she focusses on a particular issue in the history of the senses: Jim Drobnick has written on the multiple uses of olfaction in contemporary art, especially as it relates to discourses of hygiene, realism, memory, political intervention and personal and cultural identity Drobnick , , ; Drobnick and Fisher , As a member of CONCERT he will continue exploring the roles that smell has played in modern art, and contemporary installation, performance and architecture. Jennifer Fisher has written on haptic sensations in aesthetic perception both in museum spaces and in contemporary artwork Fisher , a, b, , Her experience as an editor for Parachute art magazine has provided her with an extensive knowledge of contemporary art and the practices of museum display. Brian Foss has written on British, Canadian and Italian art of the twentieth century, focussing on issues of war, memory industrialization, and modernity Foss a, b, , , forthcoming. By examining how the proximity senses were elaborated in such modern art movements as Futurism for the present project, Foss will add a new dimension to his groundbreaking studies of the dominant themes of twentieth-century art history. Her involvement in the present project builds on her interests in alternative forms of expression to mainstream art, the marginalization of crafts in Western art history, and feminist critiques of the male gaze. David Howes has played a formative role in developing the new field of the "anthropology of the senses" Howes a, c. In his writing he has examined how the senses, and in particular smell, are represented in the myths and rituals of Melanesian and Native American cultures Howes , b, Classen, Howes and Synnott The present project extends his exploration of cross-cultural variations in the construction of the sensorium into the field of aesthetics. The director of the project, Anthony Synnott, has written extensively on the sociology of the body, with particular emphasis on the proximity senses and on popular ideologies of beauty Synnott , a, b, , Classen, Howes and Synnott The present project combines and develops his interests in aesthetics, the proximity senses, and popular culture. Sensory Models of the Andes and the Amazon. Olfactory Symbolism and Cultural Categories," Ethos University of Utah Press The Color of Angels: The Cultural History of Smell, London: Recipes for the Cube: YYZ Books Architecture and Olfaction" in Bernie Miller, ed. Towards a Haptic Aesthetics", Parachute 87, pp. Relational Enactments in Display Culture". Manchester University Press, The Varieties of Sensory Experience. University of Toronto Press. In The Varieties of Sensory Experience, University of Toronto Press, The Body Social, London:

Chapter 3 : Sensory Hierarchy and the Arts – The Slow Potter

Auto Suggestions are available once you type at least 3 letters. Use up arrow (for mozilla firefox browser alt+up arrow) and down arrow (for mozilla firefox browser alt+down arrow) to review and enter to select.

Critical and Primary Sources offers a comprehensive collection of key writings essential to anyone wishing to gain a critical understanding of sensory studies. The four volumes include essays from leading scholars in the humanities, social sciences, arts and design, biology, psychology and the neurosciences. Drawing upon historical and contemporary texts from a wide range of sources, this set is inspired by the sensory turn in the humanities, social sciences and fine arts which has challenged the monopoly that psychology formerly held over the study of senses and sensation. It also builds upon the revolution in psychology and the neurosciences which has led to an increased emphasis on the interaction and integration of the senses, in place of the one-sense-at-a-time approach. Ordered by discipline, the volumes cover geography and anthropology, history and sociology, biology, psychology and neuroscience, and art and design. Each volume is separately introduced and the essays structured into coherent sections on specific themes. Table of contents Volume 1: Geography and Anthropology Introduction: Alternating Sounds, Franz Boas 3. The Senses in Focus, Douglas Pocock 6. Geography of the Senses, Paul Rodaway 7. Topophilia, Yi-Fu Tuan Emplacement The Memory of the Senses – Marks of the Transitory: The Breast of Aphrodite, C. Sensing the Ruin, Tim Edensor Alterity Culture on the Ground: Ordinary Affects, Kathleen Stewart Representation A Multisensory Approach, D. Woman, Fire, Ambition, and Desire: History and Sociology Introduction: Huizinga on Historical Experience, Frank Ankersmit 2. The Senses in History, Martin Jay 5. On the Color of Angels: The Sensory Cosmologies of St. The Performative Icon, Bissera V. Sporting Sensation, John F. Transcending the Limits of the Senses, Fay Zika Synesthesia, Transformation and Synthesis: On Method, Mark M. Sound in the History Museum, Karin Bijsterveld Biology, Psychology and Neuroscience Introduction: The Unity of the Senses, Erich M. Touching Hearing, Steven Connor 5. Perception, Ecology and Music, Eric F. Electromagnetism and the Nth Sense: On Listening to a Dream: The Sensory Dimensions, Alfred Margulies The Menagerie of the Senses, Steven Connor Music and Blindness, Oliver Sacks Mediation An Empire of Sound: Synesthesia on Our Mind, Lawrence E. Marks and Catherine M. Making Sense of the Senses across Species Boundaries: Art and Design Introduction: Glass, Mark Miodownik Sensuality and Shag Carpeting: Tjanpi Desert Weavers, Jennifer Biddle The Mediated Sensorium, Caroline A. Sound Studies without Auditory Culture: The Senses in Literature, Towards a Multisensory Aesthetic: Art and the Senses, From the Romantics to the Futurists, Constance Classen

Chapter 4 : The Book of Touch (Sensory Formations) Constance Classen: Berg Publishers

Sensory basket weaving / David Howes ; Otherwise unobtainable: the applied arts and the politics and poetics of digital technology / Tanya Harrod ; Rethinking dichotomies: crafts and the digital / Love JÃ¶nsson ; Handmade futures: the emerging role of craft knowledge in our digital culture / Mike Press.

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Chapter 5 : Sensing Chicago : Adam Mack :

David Howes has played a formative role in developing the new field of the "anthropology of the senses" (Howes a, c). In his writing he has examined how the senses, and in particular smell, are represented in the myths and rituals of Melanesian and Native American cultures (Howes , b, Classen, Howes and Synnott).

In our western culture seeing is synonymous with thinking and knowing the truth of the world, therefore vision is privileged as the noblest of the senses Pallasmaa, , pg. Touch especially is downgraded as the lowest, dirtiest sense. We can trace this view of senses as far back as Aristotle: We have only to look at everyday sayings to see that vision has become analogous with understanding e. We are discouraged and most of the time prohibited from touching these works of art. At craft fairs visitors are actively encouraged to pick up and physically feel the work on display. Of course this frowning upon of touching art in galleries is often because the artworks have accumulated value over time and are historically significant so must be protected from damage. But what of work that is contemporary? So occupied are we with the idea of the object itself being precious, how we experience the object is overlooked. In other words, touch appears to be something which embarrasses us. Likewise, with this hierarchy of senses comes a hierarchy of materials. It could be argued the more you manually use your hands, the less status the object you make has as a piece of art. As a ceramics student I work with what could be considered as the lowliest of all materials. The consistency of the clay must be felt before you begin to work with it – how plastic or short is it, how wet or dry, fine or grogged and what the texture is like. Ceramics is a field which forces us to challenge our oculacentric way of thinking. However, despite the uniqueness of these multi-sensory objects, Westerners prefer to collect the more visually striking work of other Amazonian tribes. Likewise, in museums it is often only the most visually striking art and artefacts which are on display. Objects that are less exciting to look at are concealed in the storerooms, despite the fact they may have unique auditory or tactile qualities Howes, Because of our oculacentrism we are missing out on a deeper, more embodied experience of our cultural history. On a recent trip to the Centre of Ceramic Art in York we were invited to handle a selection of fragments of work by Gillian Lowndes. They were not part of the collection on display because they were small and not visually as exciting, however by physically feeling the work I discovered a landscape of rich texture which my eyes were unable to perceive. Despite the benefits of social media, the importance of touch in relation to human contact is lost as we increasingly use technology to communicate and socialize. Although the use of technology in the context of art and craft presents wonderful new opportunities, we should not forget the importance of the handmade. As a result, we need to begin to take craft seriously. We live in a society obsessed with immediate gratification, be it fast food, our obsession with consuming and accumulating material wealth which is often disposable. We surround ourselves with plastics, distancing ourselves from the processes of making and the source of the materials themselves. By supporting craftspeople and the handmade over the mass-produced, addressing this visual hegemony and appreciating a more embodied existence we can begin to create a more environmentally aware and sustainable society. Modernity and the Crafts. Nova Scotia College of art and design: Regents of the University of Minnesota. Aesthetics of Human Understanding. University of Chicago Press. Architecture and the senses. John Wiley and Sons. Haptics, Affects and Technologies. Helping contemporary art in its struggle to be understood.

Chapter 6 : Modern Conflict and the Senses: Killer Instincts?

David Howes, Concordia University. This essay is concerned with theorizing the relationship between craft and the senses. Not an easy task, it turns out, for the topics of craft and craftsmanship are not highly regarded in academic circles.

Modernity and the Crafts. Sandra Alfoldy Halifax, Nova Scotia: This book is a companion publication that shares the same name and theme as the conference held in Nova Scotia, Canada in 2004. From the outset, editor Sandra Alfoldy addresses the question: These are intellectually stimulating and thought provoking essays, from many well established and respected critical thinkers. However, two of the essays are reprints of what are now regarded as classics in the Craft literature. Paul Greenhalgh, who has a long association with Nova Scotia, highlights in his preface the interesting position that Craft occupies in contemporary culture and bemoans that despite this we have suffered from a dearth of intellectual and philosophical analysis. This collection of essays certainly contributes to addressing this deficiency. The lack of an underpinning philosophy for Craft is a recurring theme through many of these essays. Whilst Metcalf acknowledges in his preface that some of his comments are now dated it is clear that each fresh reading of this essay yields still greater insights. In his dismissal of the Modernist project, Metcalf elucidates Craft territory for us: His essay on the Fate of Craft starts well with a thorough review of Craft history marking the twists and turns of the movement since Ruskin and Morris. It is frustrating however, that any analysis of Craft and Modernism tends to result in the now tedious debate of the value of the term Craft itself. We are told yet again that the term has become a pejorative, that many would be happy for the word itself to be lost. It is also a timely reminder that this sensory aesthetic system of Craft has never really been fully articulated and is therefore ripe for description and analysis. Notions of the real and what constitutes reality are never far away from the surface in these essays. Craft and the Digital. Harrod highlights how digital practitioners are bringing into existence that which has only previously been imagined and is now possible in the actual realm. This thereby extends the scope of reality. Both essays ultimately suggest a fluid notion of reality that is not necessarily universal. Ultimately however, this lens for approaching Craft is provided by Baudrillard, a French social theorist and philosopher who was interested in social relations and the value of objects. A particularly insightful essay on technology and Craft is found, not within the New Technologies section but rather Crafts and the Political Economy. Morris often spoke out against the machine and yet was known to use machines in his own weaving workshops. Within the context of Craft, this is a very valuable distinction and when applied to the essays within the technology section it provides further answers to many of the questions raised there. The essays in the section on Crafts, the Senses and New Technologies propose and argue very successfully that Craft is clearly a major player in the field of humanising, influencing, and directing new technological developments. One cannot live without the other. In a parallel vein the book raises interesting questions about the relationship between the practice of craft and the Craft Discourse. The major concern in this book is with the Craft Discourse however: And what is the role of Craft discourse? To reflect and analyse contemporary practice, or increasingly to help shape that very practice? Within fine art the position of the discourse is central, where often the work itself actually is the discourse. Perhaps in future books we can hope for a greater balance. This collection of essays draws on a variety of different methods and theories from philosophy and sociology. Lack of methodologies, lack of a language, lack of critical frameworks etc. There is however, an organic and holistic philosophical foundation for contemporary craft that is rarely acknowledged within the Craft discipline itself but readily accepted within other related fields such as Architecture. Maybe one of the best things that we could do is create a Philosophy of Craft position in the academy and perhaps then we might make some headway in the discipline. From these essays it is clear that the new critical approach advocated here involves a shift away from the ocular emphasis of modernity to the more Craft orientated languages of touch; sensory experience and ultimately the creation of meaning. Whether you believe that we are in the last gasps of the period of modernity or that modernity has ended, this volume offers a valuable framework for analysis for both craft practitioners and theorists alike.

Chapter 7 : BEYOND THE AESTHETIC GAZE

Her findings trace and "redress the Canadian anthropologist David Howes, in "Sensory Basket historic invisibility" of the female workforce and the resulting Weaving ," explores the "notion of sensography" in its cur- discrimination experienced within the clothing trade in England rent parlance in the humanities and social.

Alla Myzelev Book Reviews Comptes-rendus de livres Her thoughtful critiques suggest that museums should be doing As the preceding discussion indicates, Pollock and Zemans much more than they are, yet her conclusion does not explicitly have brought together a range of experts who provide insights urge that. They in- giance to Eurocentric installation paradigms, when we compare clude analyses of specific exhibitions, educational programs, in- the new exhibits to those replaced there can be no doubt that stitutional approaches, and historically marginalized voices. The the impacts of globalization on Western museums are no less authors they have included offer a broad mix of the theoretical important for the circular path they have been traveling around and practical, of the historical and the contemporary. But, given her insightful critique of the exhibits them- selves, I felt that Phillips could have argued more strongly for Carol Magee further interventions. Modernity and the Crafts. Halifax, tenth century and contextualizes the essays well within the The Press of the Nova Scotia College of Art and Design, , chosen themes. With this dismissal of non-functional art made ars, craftspeople, and curators, the essays are organized under by craftspeople, the author does not address the fact that many five themes: While ing with issues of modernity. He concludes by asking if, in Brinn examines the significance of craft with reference to mod- the age of Computer Aided Design CAD and Computer ernism, design, and national identity in a divided country. Recrafting Social Practice in craft practice. Howard contextualizes the rise of the Regina clay move- ket, delegation of gender roles, and the ability of artisans to assert ment within the prevailing modernist art ethos exalted by critics autonomy over their working conditions pp. The au- Craft and Utopian Ideals. She describes the funding models pieces for the wealthy British aristocracy. Many which the Arts and Crafts movement was interpreted in Scot- of these ideas could be studied and adapted to assist Canadian land and applied to the revitalization and restoration of major practitioners as a way of partnering small-scale craft with in- urban centres. She discusses the incorporation of Celtic imagery dustry. Giorgio Armani and the Textualities of and others p. Ready-Made Apparel, Guilds, and Women of craft in the contexts of sensography and new technologies. Crafting Design in Ireland cance of basket making and use within the Desana tribe in the from Partition to the Troubles. By examining the edge of furniture making towards his PhD research into a ro- sensorial nature smell, taste, texture, etc. The Applied Arts and the Politics and Poetics have been valuable to include more makers among the authors of Digital Technology. It also would tive impact of the computer on the way we think and create. The have been interesting to see more references to Canadian stud- politics and also the poetics of combining craft knowledge with ies and examples, although many of the findings included here computer-controlled technology are discussed here in a very ar- have relevance for Canadian craft practice and post-secondary ticulate and thoughtful way. Harrod charts the literature on new education. Crafts and the Digital. He cites several fascinating young collectives in Sweden, such as Front, who in its 1 Paul Greenhalgh, ed. Elder, and Jean John- material expertise, hand skills, and craft process can be applied son, eds. Canadian Innovators and Influ- and are even essential in developing innovative cross-disciplin- ences Gatineau, ; Jean Johnson, ed. Press, a British academic in A. Contemporary Craft, Architecture, design policy, cites several cutting-edge examples of projects that and the Decorative Arts Hull, ; and Gloria A. Joan Coutu, Persuasion and Propaganda: Montreal and Kingston, panse in the eighteenth century. At the same time, it also dismantles the popular focus titled book, Persuasion and Propaganda:

Chapter 8 : Instructors & Staff | Piedmont Earthskills

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Not an easy task, it turns out, for the topics of craft and craftsmanship are not highly regarded in academic circles. Indeed, they are often targets of disparagement. It might seem that the hierarchy of the senses is given in nature. Research in the history and anthropology of the senses has shown that the hierarchy of the senses varies from one society to another, and is normally linked to a hierarchy of social values. Classen For example, the top-ranked sense of sight in the West has traditionally been associated with the highly-valued faculty of reason. This association was particularly strong in the Age of Reason also known as the Enlightenment, significantly and remains so to this day. But there is nothing necessary about this ordering. For example, in many peasant societies, which tend to be oral societies, it is hearing and not sight that is the most highly valued faculty. The cultural construction of the senses affects how people perceive the physical world by shaping which senses people trust. It also affects how people relate to each other. Research in the history and anthropology of the senses has shown that high-status social groups will be associated with the higher senses and lower status social groups with the lower senses. This gender division of the senses was linked to a gender division of social spheres. To transgress them was seen as a crime against nature. Classen For example, female writers and artists traditionally found themselves having to continually justify why they practised the visual, masculine activities of writing and painting instead of engaging in more feminine sensory pursuits such as cooking and sewing. Classen, ch. They were seen as betraying their sex when they used their senses in a masculine fashion. The social force of the distinction between the sensory-social spheres of men and women is reflected in the fact that there are many Old Masters in the history of Western art: Titian, Rembrandt, etc. Interestingly, the sexes are more equally represented in the domain of craft. The same could be said of the senses. What all this means is that craft objects do not fit the visual mold of Modernism, and that is why they tend not to be considered art. But this apparent failure, Metcalfe argues, is actually the key to their production and also integral to how we enjoy them. Some of the most pervasive and least examined aspects of craft are its sensuous qualities, especially its appeal to touch. Reductive Modernism [as exemplified above all in the work of New York art critic Clement Greenberg – see Jones] restricted aesthetic experience in the visual arts to sight alone, as if no other pleasures were possible. But craft objects, because they are used in so many ways, engage all the senses but taste. When a pot is held it conveys weight, balance and density. Lifting a heavy, thick-walled pot is very different from holding a thin, light one. The surface texture of clay and glaze is experienced at the same time, and offers a distinct pleasure. Weavers and garment makers are conscious of the feel of different fabrics, from silk to denim. The material controls how the garment feels, how appealing it is, how well it will insulate, and how it will drape and weigh on the body. None of these experiences rely on sight, but all of them have an aesthetic component. Metcalf Craftspeople intuitively make judgments of how sound or touch intersects with the visual but never think much about it. 28, emphasis added. Following Metcalf, we should think more about how craft emerges from the intersection of the senses – that is, we should question the reductive visualism of Modernism and replace it with an expansive sensualism, as it were, particularly if we are to properly theorize craft. I would add that we should think more about the social conditions of craft production, since sensory conditions and social conditions are intimately intertwined. One scholar who has thought deeply about the intersection of social and sensory conditions in craft production is Constance Classen. Classen gives the example of the eighteenth century gentlewoman Mary Delany, who was known for her botanical illustrations though nowhere near as well known then as she is today thanks to Hayden and a slew of other publications, for Delany did not seek the limelight. This is because scissorwork was a particularly feminine practice whereas painting was not. Another fine example of the connection between tactility and alternative feminine aesthetics is A La Ronde in Exmouth, a sixteen-sided, two storey thatched cottage created by Jane Parminter and her cousin Mary. The house appears to have been modelled

after the basilica of San Vitale at Ravenna, which the Parminers visited during the continental tour they went on shortly after coming into an inheritance. Just as striking as the design of A La Ronde is its decoration. For example, there is a gallery on the second floor the walls of which are festooned with mosaics made out of shells, rocks, and porcelain fragments, interspersed with sixteen representations of birds executed in feathers, twigs and lichens, and as many gallery windows. The windows offer a commanding view of the countryside in all directions. But there is more to these windows and the walls in which they are set than meets the eye. This makes it possible not only to look out into the landscape but to enter into an intimate, haptic relationship with it through its aesthetic reconstruction within the house. The visual is given a tactile presence. Cardinal among those values was that a work possess tactile presence, not just visual presence, as we have seen e. It rarely left the home, and when it did it was in the form of gifts to female relatives and friends. In other words, such work was priceless. It transcended market value, unlike masculine craftwork, and unlike the fine art of painting. Such work is not just for viewing, we come to realize: But let us not worry about art. Let us remain focused on craft and the question of what it would take for craft to be valorized properly. Basically, it seems, it would take a complete revalorization of touch and the body relative to vision and the mind, and it would entail attending to the intersection of the senses rather than their isolation. Fortunately, this is no longer the unthinkable proposition it once was. Brain is hand and hand is brain, Wilson argues. At the same time, he makes clear that the hand works in concert with the shoulder, the other hand, and the eye. No part of the body can be isolated. The focus of analysis must be on the intersections. One of the leading figures of this trend is the architect turned anthropologist, Trevor Marchand. Marchand has conducted fieldwork among the mud masons of Mali and minaret builders of Yemen, as well as fine woodwork trainees in Britain. Like Classen, Marchand is sensitive to the intertwining of sensory conditions and social conditions. Marchand gives the example of how a minaret is constructed from the inside out, with nothing more than a string attached to a central pole used to determine the diameter; the bricks are lugged up the ever ascending spiral staircase by the labourers, stacked by the apprentice, and then laid by the masterbuilder. I wish to thank Deborah Valoma for the invitation to speak, and my fellow panelist, Frank Wilson, for his comments on my talk. Notes For a defense of basketweaving see Howes Central to the notion of skilled performance is a reflexive understanding of the relation between visual observation and physical action. Imagery of bodily movement and activity processed by vision thereby serves as input to the motor domains of our cognition where it is parsed into its constituent postures, gestures and actions and each is assigned a motor-based interpretation Marchand Another anthropologist to watch in this connection is Fran Mascia-Lees. Arts and Crafts Movement artisans and collectors alike â€” a movement which was re born in the s it first flourished ca. The Color of Angels: Cosmology, Gender and the Aesthetic Imagination. London and New York: Her Life and Her Flowers. The Sixth Sense Reader. Modernity and the Crafts. University of Chicago Press. Embodied Experience, Technology and Contemporary Art. A Companion to the Anthropology of the Body and Embodiment. Synesthesia in Art and Science.

Chapter 9 : Sandra Alföldy, ed., NeoCraft: Modernity and the Crafts | Alla Myzelev - calendrierdelascience.

Yet Howes uses this very process of basket weaving to describe both our own society's privileging of sight over touch, and the complex social relations, cosmology and pedagogy of the Desana Indians of the Colombian Amazon.