

5-1994

Glass and Fibers: Craft or Art?

Sharon Kay Honey

Follow this and additional works at: http://opensiuc.lib.siu.edu/uhp_theses

Recommended Citation

Honey, Sharon Kay, "Glass and Fibers: Craft or Art?" (1994). *Honors Theses*. Paper 30.

This Dissertation/Thesis is brought to you for free and open access by the University Honors Program at OpenSIUC. It has been accepted for inclusion in Honors Theses by an authorized administrator of OpenSIUC. For more information, please contact opensiuc@lib.siu.edu.

**GLASS AND FIBERS:
CRAFT OR ART?**

by

Sharon Honey

for

Professor Gretel Chapman

In partial fulfillment of the SIUC Honors Program

May 1994

ACKNOWLEDGMENT

I wish to acknowledge the valuable assistance and guidance of Professor Gretel Chapman.

I also wish to acknowledge the artists who were most gracious with their time and were willing to assist in this project. Several were busy getting ready for shows and their willingness to share their knowledge and insights were very much appreciated.

TABLE OF CONTENTS

LIST OF ILLUSTRATIONS	iii
LIST OF TABLES	iv
INTRODUCTION	v
CHAPTER I - The arts/Crafts Controversy	1
CHAPTER II - Artist Interviews	9
Evaluation of Interviews.....	9
CHAPTER III - Fibers	11
The Whitney Exhibition of 1971	11
Emergence of the Studio Quilt and Fiber Art.....	16
CHAPTER V - Glass Art.....	18
Emergence of Studio Glass Art.....	19
Evaluations of Glass Art.....	19
CONCLUSION	21
BIBLIOGRAPHY.....	24
APPENDIX I.....	26
Definitions.....	27
APPENDIX II.....	29
Statistics Pertaining to Tables I-II.....	30
Tables.....	31
APPENDIX III.....	34
Artist Interview Questions.....	35
Artists Interviewed.....	36
Judy Addington.....	37
Bill Boyson	38
Marilyn Boyson	39
Kevin Cox.....	40
Cheryl Farabaugh	41
Debra Jones	42
Richard Lawson	43
Joan Lintault	44
Amy Naas	45
Michael Onken.....	46
APPENDIX IV.....	47
Illustrations.....	48

LIST OF ILLUSTRATIONS

Fig. 1	Salt Cellar by Cellini.....	48
Fig. 2	Persus by Cellini.....	49
Fig. 3	Feast of Herod by Donatello.....	50

LIST OF TABLES

Table I	Proportion of Women Graduates and Women Faculty	30
Table II	Proportion of Women as Graduates, as Professional Artists, and as Artists of One-Person Shows.....	30
Table III	Proportion of Women Represented in The Year of American Craft, 1993.....	30
Table IV	Proportion of Women Represented in Glass Periodicals, 1981-1993	32
Table V	Proportion of Women Represented in Fibers Exhibitions, 1979, 1992, 1993.....	32
Table VI	Proportion of Women in Other Crafts Represented in America's Graditional Crafts of 1993	33
Table VII	Art History Books: Artists Mentioned	33

INTRODUCTION

I feel that the labels, such as, "craft," "fine craft," "fine" art, "folk" art, "design," "minor" art, "women's" art, "decorative" art, and "applied" art which we use to refer to various objects are restrictive in that they place the works which are so labeled into a hierarchy. I believe that there is a difference as to the degree of art inherent in each work and that each piece should be judged on its aesthetic merits regardless of the medium used to convey the artist's creative expression or the degree of utility. Nor should it make any difference whether an artist is a man or a woman. A man or a woman's art should be judged by the same criteria without reference to the lifestyle or sex of the artist. An artist should be able to use any medium as a means of aesthetic expression and have it recognized as such.

Art, to one degree or another, permeates our everyday life. However, art as "art" is considered a luxury today. This was not the case during the Renaissance Period and art was something which was desired by all levels of society. Thus, artistic production was of images, decorations and other objects which had some type of function and these items were considered to be beautiful as well as utilitarian (Cole, 1983, 13-36).

When we look at a work of art in the twentieth century, we often assume that it is the product of a single person or mind from start to finish. During the Renaissance, most works were a cooperative effort and made in a workshop. Since Renaissance artistic education was geared toward a unified whole in work produced by a shop, imitation of the Master's style was encouraged. The Renaissance artist's understanding of his/her materials and the skill in using them were extraordinary (Cole, 1983, 31). The "originality" stressed today usually results in the art student imperfectly learning techniques in various fields. Learning by copying another's work is generally frowned upon and students are encouraged to exhibit inspired talent, often without learning the techniques which could later be used to great effect in their work.

The idea of the artist as a being inspired and apart from regular society arose during the early part of the sixteenth century. However, most artists of this time period still did not consider themselves as special. Surviving records indicate that artists held about the same social status as

goldsmiths, shoemakers or tailors. Benvenuto Cellini (1500-71), a goldsmith and sculptor, was one of the few artists of his time who considered himself to be "something more than the successful craftsman...and...(his) belief in his divinely inspired virtuosity" indicates he thought of himself as being in a special category (Cole, 1983, 27).

This new attitude held by artists was the beginning of the development of the first artistic academies. It would also lead to the end of the cooperative workshop and guilds and to a separation of the various "crafts" into the different categories which are generally accepted today (Cole, 1983, 34).

As a limitation factor in this study, two "crafts" were chosen for investigation -- Glass and Fibers. Both of these media developed momentum toward recognition as a "fine" art during the Twentieth Century at approximately the same time period -- 1971-1994. Contemporary glass art received impetus for its momentum due to improvements of technology in the field. These improvements, low heat glass and a portable unit for using low heat glass, eliminated some of the technical difficulties which limited the number of artists working in this medium, particularly women. Glass programs were set up at several universities and these were modeled after the University of Wisconsin program (established in the late 1960s). (A distinction here does not mean that glass art did not exist prior to this time period. Glass has been produced for hundreds of years -- a great deal of which could be considered as good art.)

"Fiber" art, too, has been produced for many years. Fashion is a "fiber" art which began when humans first started covering their bodies -- whether using animal skins, cloth or natural fibers -- in an artistic manner. "Fiber" art includes needlework, fashion and many function and non-functional items. Fibers, as an art form, received more attention after the Whitney Exhibition of 1971. This exhibit featured quilts from America's past, and although the artists of these quilts were known in many instances, their names were not indicated. Artists in other media were attracted to the medium and several chose to use fibers as a means of aesthetic expression. Some artists, as had been done previously, use mixed media which may incorporate paint, fiber, glass,

metals, etc. As a secondary limiting factor in fibers, quilts were chosen as a representative of "fiber" art for the purposes of this study.

In order to determine whether or not glass art and fiber art should be classified as "art" or as "craft," the early definitions of artistic endeavor were considered. This resulted in the conclusion that "Art is Art and that there is only Good Art and Bad Art" not "Fine Art" and "Crafts." The change in definitions and the self-conception of the artist as divinely inspired was studied to determine the beginnings of our present day conception of art. Then interviews were conducted to determine how artists today view themselves and their work.

It was felt that interviews with artists in various areas regarding their conception of "fine" art and "crafts" would indicate that each person feels that he/she is an artist in his/her field. However, it was also felt that these same artists were governed by the terminology and preconceptions which we bring to the field of art and would use the terminology in reference to their own work. This would indicate that each person's perception colors his/her view of the medium in which his/her artistic expression is rendered and that perhaps the artists themselves must begin to change their perceptions of art.

It is concluded that once the preconceptions of the "traditional" (since the mid-18th century) views toward art have been corrected, there will, in all probability, be a greater appreciation of the place which art holds in our lives. As a result, there may also be an increase in artistic expression and acknowledgment.

CHAPTER I

The Arts/Crafts Controversy

Art denotes in its broadest sense the ability to make something which involves creative thought. In general, people accept the traditional determination of whether an object is "fine" art by asking whether or not the object produced serves a utilitarian purpose or a function. If the object does serve a utilitarian purpose or has a function, it is generally considered to be a "craft" not "fine" art; that is, it is felt that the object can be a "craft" or "fine" art but not both. However, the distinction between these two terms is a very fine line which disappears when the "artistry" of the "craft" is apparent.

Any object created by man should be looked at in much the same manner as it was during the period prior to the end of the Renaissance Period -- as "good" art or "bad" art. At that time, no medium was excluded as a vehicle for artistic endeavor as all types of materials were considered as a valid means of aesthetic expression (Cole, 1983, 18-19). Each piece could then be judged as "good" art or "bad" art from the beginning without its being placed in a category which would detract from its inherent value as art.

The visual arts during the 1400's were classified with the "crafts." Historical evidence indicates that the term "artist" was almost never used in a general sense prior to and during most of the Renaissance Period. If the individual was a painter, he/she was called a painter, a sculptor, etc. An artist was not considered as being someone with a distinctive talent and there was no specific title which indicated that he or she was different from any other group of artisans. Works were rarely signed and little biographical information is available on those which were signed (Slatkin, 1985, 4).

Artists performed many tasks which are not done by an individual whom we would consider as a artist today, and most of these tasks would fall into what has traditionally been classified as "crafts" or "decorative" art. They included painting shields, armor, altarpieces, banners, beds, chests, plates and drapery, designing flooring, panels, frescoes, jewelry, glasswork, etc. Some artists worked in a "fine" art area as well as a "craft;" such as, goldsmithing

(Cole, 1983, 16, 22). Cellini (1500-1571) was a goldsmith who produced the *Saltcellar of Francis I* (Fig. 1). This piece is a work of art which is utilitarian ("craft") He also produced a bronze sculpture of *Perseus* (Fig. 2) making Cellini a sculptor ("fine" art) (Cleaver, 1989, 208).

Although primarily a painter, Leonardo da Vinci (1452-1519) also worked with clay and designed various articles. In one instance, noted by Vasari, he painted a shield (Burroughs, 1946, 188-190). This would correspond to a "tole" or "decorative" art in today's world. Michelangelo Buonarroti (1475-1564) did castings in bronze (metals - considered a "craft") (Burroughs, 1946, 263). Yet, Leonardo da Vinci and Michelangelo are considered as great masters in the "fine" arts. These artists did not consider these "craft" media as "lesser" arts -- else they would have scorned to work in these media themselves. Also, no one would call a drawing by Rubens which is a copy of an antique statue anything less than art.

The Florentine chronicler Filippo Villani is said to have made the first explicit statement which claimed a place for artists among the liberal arts (Blunt, 1963, 52). The definition of liberal arts is based on tradition going back to Martianus Capella. It involves the intellectual discipline deemed necessary for a "gentleman's" education -- mathematics (and musical theory), geometry dialectics, grammar, rhetoric and astronomy. "Fine" art was considered as a "handiwork" (lacking a theoretical basis). In his defense of visual art as one of the liberal arts, Leonardo da Vinci's reply to a claim that art was inferior to poetry stated,

"If you call it mechanical because it is, in the first place, manual, and that it is the hand which produces what is to be found in the imagination, you writers also set down manually with the pen what is devised in your mind" (Blunt, 1963, 52).

Blunt indicates that the "...distinction between the liberal and mechanical arts was that the former were practiced by free men, the latter by slaves" (Blunt, 1963, 49). Therefore, in order for art to become a part of the liberal arts definition, the nature of the artist's work had to be redefined so that the artist could then become acknowledged as a "man of ideas" instead of an individual who was highly skilled in the manipulation of the tools of "his" trade - the intellectual claims of the artist as opposed to manual skill. The artist's work had to be judged by a different standard; that is, by its creativeness, not by its standard of craftsmanship (Janson, 1986 393-394).

The artist's outlook also changed. Individuals were expected to possess a knowledge of mathematics, science and perspective along with their artistic skills (Slatkin, 1985, 37). Many were at ease in aristocratic society while others shunned society for a more solitary lifestyle (Janson, 1986 393). The idea of an artist as a special creator apart from society and above the guild-workshop system was born (Cole, 1983 34).

An important example of the up-grading of "fine" art to the liberal arts was a work produced by Donatello (1386-1466) considered to be the greatest sculptor of his time: *The Feast of Herod*, 1475, Fig. 3). [please note that this piece was a relief sculpture of bronze, that is, metalworking -- which is considered a craft today.] This relief sculpture was composed according to the system of linear perspective invented by Filippo Brunelleschi (which was based on science); thus, the use of a scientific method in the work was the basis for placing it within the liberal arts classification (Janson, 1986, 397).

Janson indicates that during the first half of the sixteenth century (1500-1599) the concept of genius in the liberal arts was extended to include the architect, the sculptor and the painter (Janson, 1986, 45) [Lucie-Smith places the time period as the mid-18th (1750) century for the inclusion of these three areas into the liberal arts (Lucie-Smith, 1990, 82)]. The term *Arti di disegno* was attached to these three categories during the mid-sixteenth century. At the same time, the idea of a work of art being justified only by its beauty (luxury product) and distinct from an object of utility, was beginning. (Blunt, 1963, 55). Other artistic areas fell under various categories; such as, "craft" "design", "applied" art, "decorative" art, etc. (See Appendix I for meanings of various terms which are applied to art).

The concept of genius in the liberal arts meant that the "genius" was set apart by the "divine inspiration" guiding his efforts -- the artist was, therefore, a "creator" rather than a "maker" (Janson, 1986 436). Cleaver indicates that the changes in style during this period were made possible only by the concept of the artist as a divine genius (Cleaver, 1989, 199).

Michelangelo (1475-1564), was one of those individuals who fully believed that his work was divinely inspired and he acknowledged "no authority higher than the dictates of his genius"

(Janson, 1986, 451). It was easier for women to be accepted as artists under this new concept of a divinely inspired genius than it was for them to be recognized through the traditional workshop (the creative spirit was imagined as floating in the air; that it could occasionally touch a woman with artistic genius) (Los Angeles, 1976, 23-24).

Blunt indicates that while the ideas of art for art's sake, the genius of the artist and designation of "fine" arts were developing, it was also generally accepted that an "educated layman could give a useful opinion on the arts" (art critics) (Blunt, 1963, 56). (The word which should be stressed here is educated.)

By the seventeenth century the social function of artists had altered. No longer content to be anonymous, artisans were beginning to specialize and express their individualism in their work. Artists wanted to attain the privileged status of a special being: for example, painters wished to have their profession included in the "noble" arts and to enjoy the privileges of that status. This new attitude held by artists was the beginning of the development of the first art academies. The first art academy was established by Vasari in 1563. The new attitude held by artists would also lead to the end of the cooperative workshop and guilds and to a separation of the various "crafts" into the different categories which are generally accepted today (Cole, 1983, 34).

The main difference between the guilds and the academies was that the academies treated the arts as a scientific subject, teaching both theory and practicalities while the guilds emphasized the technical tradition. Legally, the Guilds were justified in attempting to prevent non-member artisans not authorized by them from working within their cities. However, a case involving the Guild of Genoa vs. Giovanni Battista Paggi in 1590 established a legal precedent for the freedom and status of artists. The guild lost the case and Paggi was allowed to practice his profession (Blunt, 1963, 57).

Discussions on art during the Council of Trent led to the establishment of a hierarchy within the art of painting. The large composition with a religious or historical subject held the highest place; next was the portrait, then landscape and finally still-life. During this period, a painting might be conceived by the master while the execution of secondary figures, landscape and

still-life was done by specialists in these areas. It was also believed that intelligent rules could be established for the almost automatic creation of beauty. Gradually, self-expression was subordinated to the rules.

The Académie Royale de Peinture et de Sculpture was founded in 1648 in France (Cogniat, 1964, 29). At this time, women were generally not allowed to become students and, although Slatkin mentions that it was not until the late nineteenth century that comparable training was given to women, she then notes that four women still life painters were admitted to the French Academy during the seventeenth century. She indicates the reason for their admittance was that they were still life painters (Slatkin, 1985, 52). Despite the obstacles for women artists, Slatkin indicates that there were more than two hundred known women artists during the 17th century (Slatkin, 1985, 3, 38).

In the 1740's in France, theoretical writing "codified the modern system of the 'fine' arts in almost its final form, separating the 'mechanical,' 'useful' arts from the 'fine' arts (music, poetry, painting, sculpture, and the dance)." The Revolution in France finally gave institutional expression to the idea of the "fine" arts, and thus, implicit recognition to the autonomy of art, when it merged several of the older academies dating from the seventeenth century into the Académie des Beaux Arts. In 1769, the founding of the Royal Academy in England gave added prestige to the artist (Pelles, 1963, 24-25, 28).

Originality, enthusiasm and emotionality on the part of the artist were expected and the role of the artist's feelings and psyche assumed greater importance in works of art (Pelles, 1963, 57,58).

Despite the elevated status of the artist, the economy forced artists to find new markets, particularly if they chose to oppose the edicts of the academies. Works were sold directly by the artists or through art dealers. With the rise of the profession of journalism, art critics were able to influence the buying public. Art sold through art dealers and galleries served to distance the artist from those who might purchase his/her works. Few artists were able to support themselves unless they had a second occupation and some artists banded together in cooperatives to provide support

for their members. The importance of the individual and free choice became a requisite for the creation of art.

Advanced art during the early part of the century developed because of opposition to governmental regulation of art. Pelles indicates that the doctrine of "l'art pour l'art" was "promulgated in the 1830s in France and the word 'artist' was in use as a synonym for 'creator'" (Pelles, 1963, 21, 19, 32). Silver, however, indicates that the view of "art for art's sake," which endures today, was established by Giorgio Vasari in his *Lives of the Artists* (Silver, 1993, 208).

A preoccupation with the spiritual and ideological functions of art resulted in a depression of technical skills and many artists felt that an emphasis on these skills stifled the aesthetic impulse. This preoccupation, particularly in painting, resulted in a further separation of utilitarian and non-utilitarian artwork (Pelles, 1963, 60,71).

The many styles of art which developed in the 20th Century appear to be a search for the ultimate in artistic expression. Not all of this artwork is "good" art. Just as there has been "good" art and "bad" art in previous centuries, we must acknowledge that the 20th Century is not immune. Also, the concept of art as something unique and to be collected was negated through art that is created and then destroys itself or is short-lived (Cleaver, 1989, 367).

The growing trend toward a lack of real art criticism or no art criticism has contributed to the proliferation of "bad" art which seeks to be avant-garde art and is neither "good" art nor avant-garde art. It may be that the "lack of definite standards seems compatible with the indeterminate goals and means of art." Difficulty in critical analysis of art in the 20th Century could be related to a possible lack of a definable, communicable language to express the content of much of the art produced today (Pelles, 1963, 159). Yet, there are many words in the current language of art (format, composition, dynamics, color and spatial relationships, etc), which can be used as the basis for art criticism -- a method of indicating objective views toward a particular piece of artwork.

The difficulty of expressive language and the lack of a definition of art in today's world should have brought about a breakdown in the "fine" art/"crafts" division, since if there was no

definition of art there would be a greater difficulty in relegating artwork in any particular medium to the status of a "craft." However, while there may not be a clear definition of art such as there was during the 18th Century, there is still a recognized differentiation between the "fine" art fields (painting, sculpture and architecture), and the "crafts."

The "crafts" were and are reaching beyond the "traditional" forms and uses and the separation between a piece which serves a utilitarian function or near-function and strictly non-utilitarian artwork should no longer apply. It may be that utilitarian (functional) artwork is considered in the realm of everyday life and thus is looked upon as being on a lower plane of value; that is, the qualities of originality, spontaneity and naiveté perceived in functional or near-functional artwork are lower than those perceived in non-utilitarian artwork whether or not this is actually true.

Even in a cooperative work the terminology used for the various artisans involved reflect a division between "fine" art and "craft." An artist creating a piece which is to be cast by someone else is generally called a "designer" and the person doing the casting is called a "draftsperson." These terms seem to demote both artisans -- a "designer" is considered as less than an "artist" and the other artisan (who may be an artist in his/her own right) is reduced to a "craftsperson" -- even though the piece itself is a sculpture. Yet historians have no difficulty calling Rodin an artist and sculptor even though it is well-documented that Rodin used "sculptors such as Despiou...," etc. to carve his work in marble (Elsen, 1980, 23).

Although more women were becoming artists during the nineteenth century, Auguste Comte, Founder of the positivist movement in France, indicated in his *Cours de philosophie positive* (1839) that:

...unfit as she is, in comparison, for the requisite continuousness and intensity of mental labour, either from the intrinsic weakness of her reason or from her more lively moral and physical sensibility, which are hostile to scientific abstraction and concentration. This indubitable organic inferiority of feminine genius has been confirmed by decisive experiment, even in the fine arts, and amidst the concurrence of the most favourable circumstances (Broude, 1991, 153).

While Auguste Comte was speaking in regard to impressionism, it indicates a continuation of the theory that women simply did not have the capability to become great artists even when

given every educational and professional opportunity. This theory is still accepted by many people today and such thinking could affect the manner in which a piece of artwork is viewed (readers are urged to consult the many works which provide information and examples of works by women artists in order to determine for themselves the validity of this theory). Comte's theory may also be connected to the determination of which areas should be considered "fine" art and which should be considered as a "craft." This theory would only be valid if it is determined that the majority of those working in any particular "craft" are women. However, there are many "crafts" in which the majority of artists are men, such as woodworking, so this theory cannot be applied to all the arts (or "crafts").

Regardless of the difficulties presented by antiquated theories toward women artists and the division between "fine" art and "crafts," it is the "traditional" definition of art and any changes in that definition from the Renaissance to the present day which is of more concern. Artists, whether male or female bring to their artwork the elements of their lives. These elements may be blatant or they may be subtle -- but their work cannot help but reflect the perceptions and the social and political circumstances in which a piece is created; thus, men being men and women being women, each gender also brings that factor into his or her work. The gender factor, however, should not be an automatic determination as to whether or not a work is "good" or "bad" art. The sex of the artist or the media ("fine" art or "craft" media) does not matter -- whether the work is "good" or "bad" in and of itself, does.

CHAPTER II

ARTIST INTERVIEWS

The artists interviewed usually had one medium which could be considered as their primary means of expression. However, almost all of the artists worked in more than one medium depending on which medium was best suited to the work they were planning. Most of the artists had been able to explore different media to determine which one would work best for them. In some cases, outside influences dictated the medium used; such as, facility limitations, time available, and economic limitations. Few of the artists had reached the point of being able to work full time in art although they felt that this goal was becoming within their reach. Others were in some field of work in art and this, in combination with their personal artwork, allowed them to work full time in art.

Many artists expressed the opinion that their work had improved in quality or control and artistic expression when their current work was compared to that which had been done five or ten years ago. They felt they were now able to express themselves in a more sophisticated manner through their chosen media. Others felt their work was continually evolving.

Only one or two had no formal training in art. Formal training allows the artist to explore other media and to develop the technical skills which would enhance their work. Self-taught artists may or may not feel that formal training is necessary, however, the advantage of having the opportunity to use the facilities of a university or college is an added bonus. Yet, the cost involved in setting up a place to work on metals or ceramics or the space needed tends to point artists toward media which is both economical and can be used without special facilities.

Most of the artists working with "craft" media felt there had been an improvement in the acceptance and attitude of the art world and the general public toward their media -- this was not true in painting and sculpture since these areas already have acceptance. However, it was noted that painting has declined and risen in favor in a cyclic manner in the past and at this time, appeared to be suffering a decline.

There was a tendency for artists themselves to differentiate between media and to divide them into "fine" arts and "crafts" along the traditional lines. Yet all the artists agreed that the use of a particular media should not be the first criteria in placing a work. That is, if an object is of clay, this factor should not automatically lower the work in its artistic value. One artist pointed out that perhaps the title of 'Artisan' fit better since this encompassed both the artist's creativity and his/her technical expertise.

The above conclusions are based on the sample of artists interviewed. These conclusions may or may not hold with a larger sample, however, it is the author's belief that they would. Discussions with other individuals prior to this study also indicated this could be the case.

CHAPTER III

Fibers

"Fiber" art is unique in that fashion (an area of fiber art) began when Homo Sapiens first started to use creative thought in developing body coverings. As in the case of creative endeavor in other areas, there was both "good" and "bad" art in fibers. "Decorative" elements have been used in and on clothing as well as in and on other items produced from fibers, such as, floor and wall coverings. While we acknowledge that there are many areas of fiber art being produced, these areas deserve a more in-depth study than would be possible at this time. For that reason, this portion of the study is limited to the area of quilting.

Quilted items were used for warmth and, with creative thought behind them, provided aesthetic beauty. The best quilt produced in a household (generally by women) was saved as a showpiece (not for every day use), and was well cared for. Quilting was brought to America by European settlers and the quilt has been produced in America off and on since the country was founded. The early quilts were of lengths of a single type of fabric which were decorated with intricate stitching. Piecing was used in Europe, but only as an element. It was in America that the use of pieced blocks for tops was developed, thus opening the way to a number of organized patterns. Patterns were changed according to need and new patterns were developed. A number of these patterns were very successful and a change in color and placement allowed an individual to express his/her creativity (Shaw, 1993, 18). By the time of the Whitney Exhibition of 1971, quilting and other needlework as well as weaving were considered as "Women's work." Except for ancient fabrics (which are called art) and their historical significance, little attention was paid to the aesthetics of "fiber" art by the "real" artists; at least until the 1970s.

The Whitney Exhibition of 1971

The first major exhibition of quilts was held at the Whitney Museum of American Art in New York from July 1 through September 12, 1971. Called "Abstract Design in American Quilts," the exhibit featured 60 antique pieced quilts. The museum indicated that the choice of the quilts which were included in the exhibit was based more on their visual content rather than

"craftsmanship," historical importance, or regional association. Although "Crazy" quilts (random patterned) were included in the exhibit, the majority were of geometric blocks placed together to produce a formal abstract pattern. The catalog (3,000 copies printed), contained color photographs of the entire exhibition and was sold out almost immediately (New York, 1971, 5-10).

Although the Whitney Exhibition of 1971 emphasized visual content, most exhibition authorities still consider documentation of the piece and historical significance, along with the type of materials used and the degree of craftsmanship, to be major factors in determining which quilts are displayed. Because visual content was stressed, the Whitney Exhibit did bring quilters new respect and provided the motivation for new quilters to learn the "craft." It is significant, however, that the museum did not feel it was necessary to indicate the names of the makers of these quilts, even when these names were known (New York, 1971, 82).

The revaluation of the quilts which has led to their exhibition in museums and to lavish illustration quickly disposes of the notion that a so-called utilitarian art form such as the quilt is inherently less aesthetically significant than painting. However, the very fact that this recognition of quilts as art has been achieved by spotlighting the finished object in isolation as a valuable commodity and by dissociating them from the means of their production shows how important the particular place and ways of making are to the definition of art. The role of the maker has had to be reduced and the processes of production either sentimentalized or suppressed entirely because their connections with the traditional notions of 'craft' might get in the way of an interpretation of quilts as art (Parker & Pollock, 1981, 75)

Many quilt authorities and quiltmakers saw the exhibit as a landmark in the history of quilts in that the quilts were viewed as an important part of American Folk Art for the first time. Subsequent museum exhibitions, quilt events and the increased interest in quilts attracted dealers. This served to raise the value of antique quilts (at that time, the author was in a position to purchase quilts at previous prices -- with the rise in prices, this became impossible). Also, at the time of the Whitney Exhibit, young artists were looking for new sources from America's past and there is a relationship between the decorative arts and the evolution of abstract painting. There was an increased interest in women's art as well as a new appreciation of America's craft and design traditions (New York, 1971, 82).

Holstein indicated that the interest created by the exhibit was sufficient to cause its extension for a month longer than originally intended (New York, 1971, 80). He also stated that

there was art criticism of the Whitney exhibit and that the exhibit attracted rave reviews, however, attempts to obtain reviews of the exhibition were unsuccessful.

Along with the exhibition there was a resurgence in efforts to bring "crafts" into the world of "fine" arts (particularly those designated as "women's" art). The Second Wave of Feminist Movement in the 1970's may have contributed to a new interest in crafts as well as the increased interest in women artists, both past and present by focusing media attention on the "domestic" art produced by women (Parker & Pollock, 1981, 2).

The New Feminist Movement began in 1960 and the second wave began in 1970. Some members of the second wave of the New Feminist Movement were concerned with equal rights and opportunities (Parker & Pollock, 1981, 2). The history of art by women was among those areas about which some of the Feminists were concerned. Very little was written in art history during the nineteenth century about women artists and it was hoped that this situation could be corrected. Parker and Pollock indicate that,

"The existence of women artists was fully acknowledged until the nineteenth century, but...has...been virtually denied by modern writers...In most art history surveys of the 20th century, women artists have been ignored" (Parker and Pollock, 1981, 3).

Pliny mentions the names and describes the work of women artists in Greece and Rome; such as, Calypso (whose work was "very well done"), Helena, a famous Egyptian, and Laya, whose portraits were in such demand that she was paid higher prices for her work than were the most celebrated male artists of the day" (Hickok, 1990, 337).

While there are records of women's work in the Middle Ages, works specifically by women have been difficult to identify since the vast majority of artists were anonymous until the "Late Gothic" period.

Janson mentions Artemisia Gentileschi (1593-c. 1653) as the first woman artist to occupy an important position although women artists began to emerge as "distinct artistic personalities around 1550" (Janson, 1986, 501). Slatkin indicates that Sofonisba Anguissola (ca. 1532-1625) is primarily known as the first professional Italian woman painter (Slatkin, 1985, 44). Vasari, in his *Lives of the Artists* listed a few women. Among these were Properzia dé Rossi and Sofonisba

Anguissola and there was indication that Vasari judged art without bias in regard to the sex of the artist (Hickok, 1990, 337).

An indication of the fact that few women were included in history books prior to the late twentieth century is shown in Table IX. In the 1964 edition of Janson's *History of Art*, there were no works by women artists shown nor was a woman artist mentioned in the index. However, in 1986, Janson mentions 18 women artists (96% male and 4% female) -- in 1964 there were 280 male artists mentioned and in 1986 there were 405 (did he feel the need to add 125 male artists to make up for the 18 women?) (Janson, 1964 & 1986). Other books in the small sample except for those specifically devoted to women artists have a ratio of about 92% male to 8% female artists featured. Of the three books devoted to women artists, one mentioned only women artists and the other two had a ratio of about 87% women artists and 13% male artists mentioned. As indicated previously, even though Comte's theory that women do not have the capacity or the talent to become great artists is one which is still accepted by many people, a perusal of books which illustrate works by women artists throughout history clearly reveals that a closer, unbiased look should be taken at women artists.

A determination of the existence of great women artists is difficult due mostly to the lack of information. It is true that the social mores regarding women have played a part in denying most women a creative outlet outside the home until the 20th century. As mentioned previously, even though Comte's theory that women do not have the capacity or the talent to become great artists is one which is still accepted by many people, a perusal of books which illustrate works by women artists throughout history clearly reveals that a closer, unbiased look should be taken at women artists.

The main problem women have in becoming professional artists is the difficulty of combining marriage and a family with their profession. The time and concentration needed to develop their work or continue working is not available to most women with a family.

Brolinson indicates that women artists were included in art history books in 1881 through 1913 (5% or less). However, Brolinson determined that a backlash to the Women's Suffrage

Amendment in 1920 lowered the inclusion of women artists in these books to zero (0) until about the mid-1970's. A time lag in publishing art history books was deemed to account for the lack of change until nearly a decade after the New Feminist Movement occurred. It is possible that the New Feminist Movement of the 1960's and the second wave of this movement in the 1970's did have an effect on this change (Brolinson 10).

This refusal to acknowledge a woman as a serious artist was exemplified in the reattribution of *A Portrait of Charlotte du Val d'Ognes*, which was purchased in 1917 for \$200,000 and bequeathed to the Metropolitan Museum of Art as a work by the neo-classical master Jacques-Louis David (1748-1825). At that time, the painting was praised by international connoisseurs and scholars. In 1948, it was called 'A perfect picture, unforgettable' by André Maurois. The tentative 1951 reattribution of the painting to Constance Charpentier (1767-1849) in Charles Sterling's article in the *Metropolitan Museum of Art Bulletin* changed the manner in which the painting was viewed and the critical language used (Parker & Pollock, 1981, 110). In 1964, James Laver denounced the painting as an 'extremely attractive' period piece with 'certain weaknesses of which a painter of David's calibre would not have been guilty' (Lover, 1964, 19). Parker and Pollock state that Sterling's article indicated his belief that there is a feminine spirit in art which inevitably is inferior to that of the male spirit (Parker & Pollock, 1981, 110).

There appears to be a contradiction in these attitudes toward the painting itself. If the painting was deemed as excellent when it was thought to have been painted by David, then why is it not deemed excellent when it is thought to have been painted by Charpentier? The painting has not changed - only the attribution of the painting to a woman artist. It is still the same painting with the same strengths and weaknesses it had before. Is this a case in point in favor of those who claim art done by women is unfairly judged? Was the painting given a poor critical review in the beginning or was it valued initially simply because it was thought to have been painted by a man?

In a presentation of Navajo rugs exhibited in New York during the early 1970s, the rugs were

...eulogized as neutral, ungendered sources for big bold geometric abstractions by male artists like Frank Stella and Kenneth Noland (Lippard, 1978, 63).

Feminists pointed out that these works were, in fact, women's "crafts" and Lippard asks whether these "strong works" would have been so much admired or regarded as "fine" art had they been presented as an exhibition of "women's" art (Lippard, 1978, 63).

Emergence of the Studio Quilt and Fiber Art

Studio quilts were unknown before the 1970s and it is felt that the interest in quilts by artists working in the traditional "fine" arts media resulted in these artists learning more about the medium. These artists were not, however, trying to return to an historical aesthetic of women's art. Instead, they have chosen fibers as their medium for artistic expression. Since the studio quilt is primarily used as a wall hanging, it is usually smaller than those made specifically as a bed covering although there have been pieces which were much larger. Most traditional quilts are made of older patterns in which a single element or block is repeated, unlike a great many studio quilts, which often do not utilize an overall repetitive pattern (Fig. 4, 5 & 6). Also, studio quilts do not always conform to a square or rectangular plane, but are sometimes irregular in shape. The main differences between studio and traditional quilts are found in size, format, the amount of creativity and innovation, compositions, colors used and the quality of the workmanship (although a large number of "traditional style" quilts do reflect a great deal of originality and creativeness) (James, 1985, 18).

In 1975, the 'Bed and Board' exhibition at the DeCordova Museum in Lincoln, MA, followed in 1976 by 'The New American Quilt' at the Museum of Contemporary Crafts in New York City, the artist-produced quilt was presented in a context which allowed it to be judged on its own merits. Since that time, the biennial 'Quilt National' exhibitions, originating at the Dairy Barn in Athens, Ohio, have introduced new quilt makers and new works by established quilt makers in a juried format that has consistently sought and rewarded visual and technical innovation and experimentation (James, 1985, 18). However, these exhibitions generally have a theme which constrains the quilt artist within a specified boundary of creativeness.

Patterns were and still are to a certain extent the mainstay of quilt design. The name "Studio Quilt" has become synonymous with quilts which are more creative and innovative,

although fiber artists working in the traditional sizes are producing works which could be considered just as creative and innovative. Indeed many of these fiber artists have an art background and consider fibers as an art form (James, 1985, 19).

Some of these artists, like Jan Myers, use hand-dyed fabric to create their art and one of Ms. Myers' pieces was commissioned by the Minneapolis Institute of Arts. Nancy Halpern is another well-known fiber artist whose work is more naturalistic. Others utilize fibers in a 3-dimensional manner with volumetric figures. (James, 1985, 18).

Fibers seem to be gaining momentum, albeit slowly. Corporate purchases of fiber art as an alternative to expensively framed posters have gained legitimacy for fiber artists. Most of these purchases are on a regional level, yet the artists producing the works have gained the respect of curators, decorators, private dealers, and corporate collectors (Martorella, 1990, 83). The more intimate, personally-scaled items are of more interest to collectors and these works are usually three-dimensional.

Unfortunately, one of the main problems associated with the acceptance of fiber art (of which quilts are a part) as "fine" art is the attitude of critics and those who create this art. Both parties persist in seeing fiber art as a "craft" in which there is little creativity with heavy focus on the how-to aspect. Very little, if any, art criticism of fiber art and/or quilts was found. In those criticisms which were available, words used to describe quilts were almost universally "great beauty," "juxtaposition of colors," "dexterity," and references to the reflection of the history of the art or craft. Rarely was there an earnest effort to illustrate and focus on the talent or creative innovation which exists in today's fiber art.

CHAPTER V

Glass Art

Most of the glass produced prior to the 1950s was produced by men. During the 1950s more women entered this field and the rate seems to have stabilized at about 30% over the last 20 years. A count of the artists in a sampling of the books available on contemporary glass was made. All of these concerned specific exhibits. There were other books on glass which were available; however, these concentrated on past glasswork or were exhibit catalogs of one artist shows and were not pertinent to this study.

The contemporary glass art movement began in the 1960s. The materials were difficult to handle and often required a lot of physical strength in their manipulation. Although more men are in this field, there are women artists in glass and more enter it every day, especially with the improvements made in the technology of the materials and handling. In 1985, American glass artist Suzanne Muchnic indicated that she felt there was a tendency to emphasize the technology of glass art rather than the creativeness behind it (Klein, 1989, 18-19). This is the same problem which has been expressed in regards to fiber art.

There appeared to be a increase in female exhibitors between 1960-1969 and 1970-1976. Later figures indicate that the ratio of men to women exhibitors is usually at 71% to 29% in the Glass Art category with a slight decrease for women in 1981. These figures may or may not be consistent with the ratio of men to women graduates in this field. If they are, then it would seem that women have gained much more recognition in the glass art field than in the overall "fine" art categories.

The *Americans in Glass (AIG)* Exhibit of 1981 included 55 men and 22 women artists. In the 1984 *AIG* Exhibit, there were 51 men and 15 women. *Contemporary Glass* covers the Corning Museum of Glass exhibit of 1988. Several artists had more than one piece featured. Insofar as possible, each artist was only counted once. The count was divided into four (4) parts: 1) those works prior to 1959, 2) works from 1960 to 1969, 3) from 1970 to 1979 and 4) 1980 to 1984. In the first category there were 19 men and 7 women presented; in the second, 5 men and 1

woman; in the third, 82 men and 22 women, and 161 men and 67 women in the fourth category. These same time categories were used for the *International Glass* book until 1976. Percentages for these figures can be seen in Table II.

Emergence of Studio Glass Art

Harvey Littleton has been credited with founding the studio glass movement and most of the early successful artists were his students (Wausau, 1984, 4). While Harvey Littleton was setting up a glass program at the University of Wisconsin, Dominick Labino invented a portable unit which could be used with low-heat material. This invention created a climate in which glass became popular and a number of programs which were modeled on the University of Wisconsin program were then started in other areas (Klein, 1989, 18-19). The first significant artist who did not work with Littleton was Joel Philip Myers, who established the glass program at the University of Illinois-Normal in 1971 (Wausau, 1984, 4).

Paul Hollister, in writing his essay on the Studio Glass Movement, set 1976 as the period when art glass came into being. However, others consider the 1979 Corning exhibition as the beginning of this era (Klein 22, 26).

Evaluations of Glass Art

During the course of studio glass development, emphasis on technique appears to have faded. Artists previously using other media turned to glass to express their creativity and with the availability of a portable heat unit for glass, more women entered this field. Placing flat glass in the category of stained glass patterning, in the years since 1978, jurors have almost consistently rejected flat glass entries as not being truly creative. Consultant David R. Huchthausen, writing for the Leigh Yawkey Woodson Art Museum in 1984, indicated that he felt the momentum promised by glass in the early days had slowed. Because some collectors collected glass as glass and not art, many glass artists concentrated on producing works which were marketable -- whether or not the works were creative. Huchthausen stated that only a few glass artists were attempting to reach past the "fine" arts barrier. The difficulty in doing so apparently lies with the lack of control over the medium; that is, when there is a conceptual/emotive integration which is evolved from the

mind and spirit and not the uncontrolled action of the material, the work is considered to be 'fine art' (Wausau, 1981, 7).

David Huchthausen, Helmut Ricke (Juror for Americans in Glass [AIG]) and William Warmus (Juror for AIG) agree that there is little real intellectual or emotional commitment in the works (Leigh Yawkey Woodson Art Museum, 1984, 9-14). Ricke indicates that glass has been evaluated as "an extremely pretty but ultimately non-serious and inappropriate material for serious artwork" (Wausau, 1984, 13). Huchthausen indicates that, as in fibers (particularly weaving, needlework and quilting), emphasis continues to be placed on the material or how-to rather than the concept of the work (Wausau, 1984, 11).

Huchthausen (1984) indicates that there is a "lack of significance on an art historical level," that glass has "made virtually no impact whatsoever on the history of art" and that works reveal "an attitude oblivious of contemporary directions" (Wausau, 1984, 8). Huchthausen quotes Jeff Kelley (review in ARTWEEK, 1983) as stating that serious art should "anticipate culture" and "lead popular opinion" in such a manner as to "define taste." Kelley further indicated that crafts followed in the wake of culture and merely repeated popular values (Wausau, 1984, 9).

Although there have been gains by glass as art, there is still a tendency to view glass as a "craft" and not as art. The fact that glass may not be completely controllable is not a good point against it as an art form since watercolor certainly has the same problem of not being completely controllable, particularly when used wet on wet.

CONCLUSION

Although there has been an increased interest in women's art, many of the attitudes toward women in art still persist. This results in works known to be produced by women being considered to be of lesser quality than works produced by men. An exception to this attitude appears to be in the field of glass. Studies of the number of women to men in various exhibitions indicate that the ratio of approximately 70% men to 30% women has been steady for the last five (5) years (1988-1993). This may be the same ratio of men to women graduates in the field of glass but this fact is not known by the author. There were few books on contemporary fiber art available while there were several on glass art. There was very little art criticism of fibers or glass; however, there was less on fibers. The main sources of information on fiber art were from quilt exhibits and magazines.

Geometric patterns appear to be the mainstay of quilt design, although the name 'Studio Quilt' has become synonymous with quilts which are more creative and innovative. Many fiber artists who produce studio quilts have a formal art background. These artists are producing very creative and innovative studio quilts which bear little resemblance to traditional geometric or primitive narrative quilts. The future should expand for fiber artists and much of their work should be considered as "fine" art.

The main problem facing both glass and fiber artists is the lack of effective art criticism. Emphasis on the technical aspects of how-to rather than the aesthetics of the pieces is an emphasis on the "craft" not the art. Some complaints have been made that younger fiber artists do not take the time to cultivate the workmanship of older artists. However, the majority of the complaints concerned the lack of critical focus on aesthetics. Other critics mention that there is little real intellectual or emotional commitment in glass and that "crafts" tend to follow culture and repeat popular values. One statement made by a critic, which would seem to preclude all media except those which are traditional for "fine art," i.e., that glass was extremely pretty, but was an inappropriate material for serious artwork. I feel that such a view should have no part in the world

of art. There should not be any medium which is "inappropriate" or "non-serious" when it meets the criteria which are mentioned below.

In order to include pieces from the "craft" fields which are creative and innovative, there must be a consensus among art critics and artists which defines the parameters. The following are opinions which I feel to be a good beginning for such a definition:

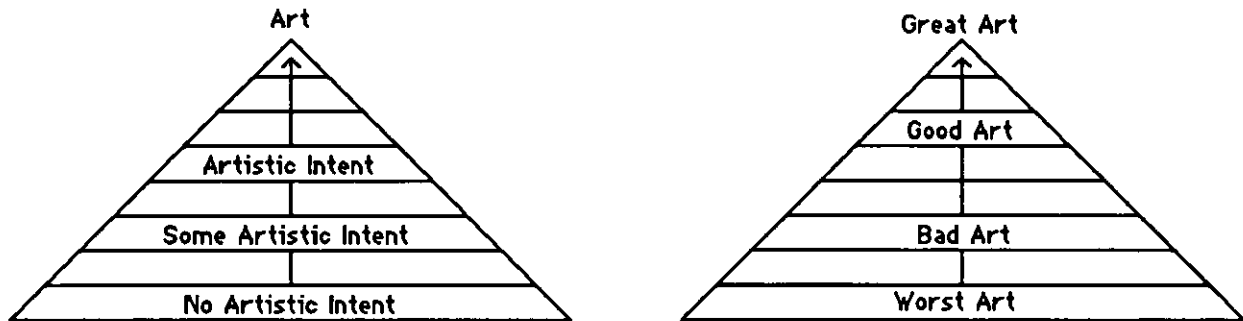
1. Works should contain a conceptual/emotive integration (artistic intent) which is evolved from the mind and spirit.
2. Works which are considered an act of creation rather than an exercise of skill in the making of an object or carrying out a design.
3. Any activity which is primarily meant to be the creation of an aesthetic experience should be considered as art, whether or not the work is made of materials which fall into the traditional "crafts" or "fine arts" designation or whether it is "good" or "bad" art.
4. The definition should **not** encompass those items which simply follow patterns without any innovative or creative extra added by the maker.

I feel that if the works are copies of what has been done before and are simple adaptations of a subject then they may be considered as "craft" or repetitive work. There should be a difference between works which are creative and innovative in a "craft" from those which are a repetition of previous works. We do not call limited edition prints a "craft" and the artist is recognized as an artist not a "craftsperson."

The above-numbered opinions are not the only things which will gain artists in the "craft" field recognition -- artists in the "craft" fields must truly consider themselves as artists and look at their work objectively. Art critics must also consider first the aesthetics of the work rather than concentrating on whether the medium is from a 'craft' field or the how-to of producing the piece. It should not matter whether or not the critic has any experience or knowledge of the techniques involved in the production of the piece. Until this happens, the "fine" arts barrier will not be crossed and all "fine" art works in the media of fiber, glass, etc., will continue to be viewed as "crafts" first.

It is suggested that the pieces produced in a "crafts" medium could be fitted into a pyramid type structure. The base would consist of all works in a particular medium. Above that would rise

increasingly smaller numbers of those works which have more artistic intent and which are increasingly better until a particular point. Those works placing above that point would be "good" art (it is realized that one's view of a particular object is highly subjective).



If the same theory is applied to all media ("fine" and "craft"), then all the works would be art, however, the top portion would be "good" art with the pentacle as "great" art and the bottom portion would be "bad" art with those on the base being the "worst" art.

The second pyramid places all works from all media on the same basis. A correlation can be seen between the two pyramids in that the base of the pyramids can be said to hold those works which may be repetitive rather than being planned as an art object.

Viewing objects in this manner allows us to put aside the "traditional" views of "fine" art and "crafts" and concentrate on artistic intent and the verbalization our perceptions of the object. At the same time, it should make no difference whether an artist is a man or a woman. It is necessary that a man or a woman's art be judged by the same criteria without reference to the lifestyle or sex of the artist. It is to be hoped that we can rise above the "traditional" prejudices toward the sex of an artist and the media he/she chooses for artistic expression and judge such objects fairly and honestly.

BIBLIOGRAPHY

- Atlanta, High Museum of Art. Harvey K. Littleton: A Retrospective Exhibition, 1984.
- Beard, Geoffrey. International Modern Glass. London:Barrie & Jenkins, 1976.
- Blunt, Anthony. Artistic Theory in Italy: 1450-1600. London:Clarendon Press, 1963.
- Brolinson, Jan. Have there Been Any Great Women Artists? Unpublished paper.
- Broude, Norma. Impressionism - A Feminist Reading: The Gendering of Art, Science, and Nature in the Nineteenth Century. NY:Rizzoli International Publications, Inc., 1991.
- Burroughs, Betty, Ed. Vasari's Lives of the Artists. NY:Simon and Schuster, 1946
- Chace, Margaret R. Ed. Year of American Craft. NY:Harry N. Abrams, Inc., 1993.
- Chadwick, Whitney. Women, Art, and Society. GB:Thames and Hudson. 1990.
- Cleaver, Dale G. Art: An Introduction. NY:Harcourt Brace Jovanovich college Publishers, 1989
- Cogniat, Raymond. Seventeenth Century Painting. NY:The Viking Press, 1964.
- Cole, Bruce. The Renaissance Artist at Work: From Pisano to Titian. NY:Harper and Row, 1983.
- Elsen, Albert E. In Rodin's Studio: A Photographic Record of Sculpture in the Making. NY: Phaidon Press, 1980.
- Frantz, Suzanne K. Contemporary Glass: A World Survey from the Corning Museum of Glass. NY:Harry N. Abrams, Inc., 1989.
- Grover, Ray and Lee Grover. Contemporary Art Glass. NY:Crown Publishers, Inc., 1975.
- Guralnik, David B. Ed. Webster's New World Dictionary of the American Language, 2nd College Ed. NY:World Publishing Co, Inc., 1974.
- Hickok, Gloria. The Helicon Nine Reader. A Celebration of Women in the Arts. KS:Helicon Nine Editions, 1990.
- James, Michael. Beyond Tradition: *The Art of the Studio Quilt*. American Craft. Vol 45, (Feb/Mar. 1985.) 18-19
- Janson, H. W. History of Art. NJ:Prentice-Hall, Inc. 1964.
- Janson, H. W. History of Art. NY:Harry N. Abrams, Inc. 1986.
- Jessen, Carol. *Stitches That Do More Than Bind*. Raleigh:Fiberarts. V. 18, Nov/Dec. 1991. 43-47.
- Klein, Dan. Glass: A Contemporary Art. London:William Collins Sons & Co., Ltd., 1989.

- Kuspit, Donald B. *Art and Value: We no Longer Expect Art to Ripen into Immortality.* Art International. Paris:Archive Press, V. 12, Autumn 1990. 43-47.
- Lippard, Lucy. *Making Something From Nothing: Toward a Definition of Women's "Hobby Art."* HERESIES, VT:Capital City Press, 1978.
- Loeb, Judy. Editor. *The Status of Women in Art.* in: Feminist Collage: Educating Women in the Visual Arts. NY:Teachers College Press, 1979. 293-294.
- Los Angeles Los Angeles County Museum of Art, Women Artists: 1550-1950, 1976. Eds. Ann S. Harris & Linda Nochlin. Los Angeles, Los Angeles County Museum of Art: New York: Alfred A. Knopf, 1976.
- Louer, James. *Women Painters*, Saturday Book, Vol. 24, 1964. 19.
- Lucie-Smith, Edward. The Thames and Hudson Dictionary of Art Terms. NY:Thames and Hudson, 1990.
- Martorella, Rosanne. Corporate Art. NJ:Rutgers University Press, 1990. 83.
- McCann, Kathleen. *Trends in Fiber Art.* Fiberarts, Mar/Apr. NC:Nine Press, V. 16 Mar/Apr 1990. 37-40.
- Miller, Bonnie J. Out of the Fire: Contemporary Glass Artists and Their Work. Englewood:Chronicle Books, 1991.
- New York, Whitney Museum of American Art, Abstract Design in American Quilts, 1971. Ed. Johnathan Holstein. Exhibition: 7-1/9-12-71.
- Parker, Rozsika and G. Pollock. Old Mistresses. Women, Art and Ideology. NY:Pantheon Books, 1981
- Pelles, Geraldine. Art, Artists & Society: Origins of a Modern Dilemma. Englewood, CA:Prentice-Hall, Inc., 1963.
- Robinson, Charlotte, Ed. The Artist and The Quilt. NY:Alfred A. Knopf, 1979.
- Shaw, Robert. America's Traditional Crafts. NY:Macmillan Publishing Co., 1993.
- Silver, Larry. Art in History. NY:Abbeville Press, 1993.
- Slatkin, Wendy. Women Artists in History: From Antiquity to the 20th Century. Englewood, CA:Printice-Hall, Inc., 1985.
- Timby, Deborah B., Ed. Visions: The Art of the Quilt. Englewood:C & T Publishing, 1992.
- Walker, Irene. Fine-art Weaving. London:B. T. Batsford, Ltd., 1979.
- Wausau, Leigh Yawkey Woodson Art Museum, Americans in Glass, 1981. Consultant: David Huchthausen. Exhibition: 6-20/8-2-81.
- Wausau, Leigh Yawkey Woodson Art Museum, Americans in Glass, 1984. Exhibition: 5-26/7-8-84.

APPENDIX I
Definition of Terms

Definition of Terms

Aesthetics	the study or theory of beauty and of the psychological responses to it; specif., the branch of philosophy dealing with art, its creative sources, its forms, and its effects (Guralnik, 1974, 22).
Aesthetic	1. of or in relation to aesthetics 2. of beauty 3. sensitive to art and beauty; showing good taste; artistic (Guralnik, 1974, 22).
"Applied" art	those objects which are basically functional but which are also designed to be aesthetically pleasing; such as, furniture, metalwork, clocks, textiles, and typography (Lucie-Smith, 1990, 17).
Art	(Latin <i>artis</i> , gen. of <i>ars</i>) 1. human ability to make things; creativity of man as distinguished from the world of nature 2. Skill; craftsmanship 3. Any specific skill or its application [the art of making] 4. any craft, trade, or profession or its principles 5. creative work or its principles; making or doing of things that display form, beauty, and unusual perception: art includes painting, sculpture, architecture, music, literature, drama, the dance, etc. 6. any branch of creative work, esp. painting, drawing, or work in any other graphic or plastic medium 7. products of creative work; paintings, statues, etc. 8. pictorial and decorative material accompanying the text in a newspaper, magazine, or advertising layout 9. [Archaic] learning adj. 1. of or for works of art or artists 2. produced with an especially artistic technique, or exhibiting such productions. SYN--art , the word of widest application in this group, denotes in its broadest sense merely the ability to make something or to execute a plan; skill implies expertness or great proficiency in doing something; craft implies ingenuity in execution; in another sense, craft is distinguished from art in its application to a lesser skill involving little or no creative thought (Guralnik, 1974, 78).
Artisan	skilled workman or craftsman (Guralnik, 1974, 79)
Artist	1. a person who works in or is skilled in any of the fine arts, esp. in painting, drawing, sculpture, etc. 2. a person who does anything very well, with imagination and a feeling for form, effect, etc.(Guralnik, 1974, 79).
Artistic	1. of art or artists 2. Done skillfully and tastefully; aesthetically satisfying 3. keenly sensitive to aesthetic values (Guralnik, 1974, 79).
Artistry	artistic quality, ability, work, or workmanship (Guralnik, 1974, 79).
"Commercial" art	considered to be art which is not for its own sake, but instead is used to help sell something, particularly in advertising and technical illustration. In many instances the line between "fine" art and "commercial" art is difficult to determine; especially in cases of cover art for books. (Smith, 1990, 54-55).
"Craft"	1. a special skill, art, or dexterity 2. an occupation requiring special skill; esp., any of the manual arts 3. the members of a skilled trade (Guralnik, 1974, 330).

Craftsman	1. a worker in a skilled trade; artisan 2. an artist: sometimes said of one skilled in the mechanics of his art, but lacking artistry (Guralnik, 1974, 329-330).
"Decorative" art	considered to be any of the "applied" arts" which are used in domestic settings or for interior decoration; such as, ceramics, glass, enamel, textiles, furniture, metalwork, etc.) (Smith, 1990, 64).
"Design"	refers to the form or composition of buildings or works of art. When the piece is functional the word refers to its use and the way it functions (Lucie-Smith, 1990, 65). 1. to make preliminary sketches of; sketch a pattern or outline for; plan 2. to plan and carry out, esp. by artistic arrangement or in a skillful way 3. to form in the mind; contrive (Guralnik, 1974, 382)
"Fine" Art	1. any of the art forms that include drawing, painting, sculpture, and ceramics, or, occasionally, architecture, literature, music, dramatic art, or dancing adj. 1. artistic objects, as painting, sculpture, etc. 3. any highly creative or intricate skill (Guralnik, 1974 , 523).
"Folk" art	is considered unsophisticated and may be "fine" or "applied" art which is supposedly rooted in the collective awareness of simple people (Lucie-Smith, 1990, 84). (This is usually considered as "crafts.")
"Graphic" art	is a form of artistic expression where the statement is made, usually on paper, through emphasis on lines, marks or printed letters rather than on color. It includes everything from drawing through print-making (Lucie-Smith, 1990, 93).
Guild	In medieval times, an association of artists, craftsmen or tradesmen, organized along strictly hierarchical lines, so that a member began as an apprentice, became a journeyman, and finally a master. It was only at this stage that he had full liberty to practise his craft or profession independently, though still acting within the limits of guild regulations. At the end of the 19th c. an attempt was made to revive the guild system, though in looser form, as part of the Arts and Crafts Movement (Lucie-Smith, 1990, 96).
"Industrial Design"	The reasoned application of aesthetic and practical criteria to the design of machine-made articles from the mid 19th C. onwards, in the hope of creating a successful marriage between the two (Lucie-Smith, 1990, 103).
"Minor" art	Any visual art other than "fine" art which is not painting, sculpture or architecture (Lucie-Smith, 1990, 121).
Tradition	3. a long-established custom or practice that has the effect of unwritten law; specific., any of the usages of a school of art or literature handed down through the generations and generally observed (Guralnik, 1974, 1507).
Traditional	adj. of, handed down by, or conforming to tradition; conventional (Guralnik, 1974, 1507).

APPENDIX II
Tables

Statistics Pertaining to Tables I-II

Statistics regarding the percentage of women obtaining degrees in art indicate that more women than men obtain degrees in art. Since it is a general consensus that more men are considered as top artists than women, one has to wonder what has happened to all of these women since 1974 (77.8% art history, 60.5% studio art) (Brolinson 11). Women represented about 50% of the pool of professional artists in the mid 1970s. However, prestige galleries devoted only 15% of their one person shows to women artists. *American Master Drawings and Watercolors (1977)*, organized by the American Federation of the Arts and supported by a grant from the National Endowment for the Arts, included works by 177 men and 9 women (95% men and 5% women) (Loeb, 1979, 293-294).

In 1972-73, 40% of the degrees awarded at the Master's degree level were to women; however, in a survey of 164 art departments, women comprised only 22% of the faculty. From 1972-74, women made up 49% of the PhDs granted in art history but held only 22% of the positions in departments granting the doctoral degree and only 14% of the tenured positions. Women made up over 57% of museum staffs as volunteers in 1976; however, the directors were mostly men (Loeb, 1979, 294).

Table I
Proportion of Women Graduates and Women Faculty (Loeb, 1979, 294)

Year	Masters Degree Awarded	Women Faculty in Department	PhDs granted to Women	Faculty in Department
1972-73	40% to women	22%	49%	22% (14% of the tenured positions held by women)

Table II
Proportion of Women as Graduates, as Professional Artists, and as Artists of One-Person Shows (Loeb, 1979, 294)

Subject	% Women Graduates	% Professional Artists	% one person shows
Art History, 1974	77.8	50	15
Art Studio	60.5		

Table III
Crafts
Proportion of Women Represented in The Year of American Craft, 1993

Artists Featured			
Source (Divided into time periods by which the pieces were made)	Year	Percent Men	Percent Women
The Year of American Craft (1993)	1987	50	50
(This book includes all craft areas; artists are not divided by craft area)	1988	29	71
	1989	44	56
	1990	50	50
	1991	50	50

The above information is from one book, *The Year of American Craft*. (1993). The book covered works over a period of several years. Tabulations were divided into the year the works were made and the artist counted within that year.

Table IV
Glass
Proportion of Women Represented in Glass Periodicals, 1981-1993

Book	Year	Percent Men	Percent Women
Contemporary Glass	Prior to 1959	73	27
International Glass	After 1940- Prior to 1959	92	8
Contemporary Glass*	1960-1969	83	17
International Glass**	1960-1969	76	24
Contemporary Glass*	1970-1979	79	21
International Glass**	1970-1976	71	29
Contemporary Art Glass	1975	82	18
Contemporary Glass*	1980-1984	71	29
Americans in Glass 1981	1981	77	23
Americans in Glass 1984	1984	71	29
Out of The Fire	1991	63	37
Glass at Twenty 1993 SIU University Museum	1993	73	27

Seven books are included in this table. Contemporary Glass, International Glass, Americans in Glass 1981, Americans in Glass 1984, Out of the Fire, Contemporary Art Glass, and Glass at Twenty 1993.

Contemporary Glass* and International Glass** covered works over a period of several years. Tabulations were divided into the year the works were made and the artist counted within that year.

Table V
Proportion of Women Represented in Fibers Exhibitions, 1979, 1992, 1993

Source	Year Pub	No. Male	No. Female	% M	% F
Fine Art Weaving (Great Britian)	1979	6	11	35	65
Visions: The Art of the Quilt	1992	6	72	8	92
America's Traditional Crafts (Fibers)	1993	2	19	10	90

Table VI
Proportion of Women in Other Crafts Represented in
America's Traditional Crafts of 1993

Source: America's Traditional Crafts (1993)

Area (Most were antique items)	No. Male	No. Female	Unkown
Native American Work	0	2	19
Weaving	3	13	22
Basket Weaving	3	6	15
Woodworking	47	1	62
Pottery	22	4	19
Miscellaneous	6	0	38

Table VII
Art History Books
Artists Mentioned

Source	Year	Male	Female	% M	% F
History of Art (Janson)	1964	280	0	100	0
Art of the 20th Century (Schug)	1969	173	3	98	2
Women Artists: 1550-1950 (Los Angeles)	1976	0	54	0	100
Women Artists in History (Slatkin)	1985	7	43	14	86
History of Art (Janson)	1986	405	18	96	4
Art: An Introduction (Silver)	1989	281	28	92	8
Women, Art, & Society (Chadwick)	1990	20	153	12	88
Art in History (Cleaver)	1993	173	15	91	9

Appendix III
Artists Interview Questions
Artists Interviewed

Questions for Interviews

1. What is your medium?
2. Why did you choose this particular medium?
3. Are you a full-time artist?
4. How would you compare your current work to your work of, say 5 or 10 years ago?
5. What or whom do you feel has been the greatest influence on your work?
6. Do you feel that attitudes toward your medium have changed during the last ten (10) years?
7. What do you see as the future for art in your medium?
8. Please give your definitions of Artist, Designer, Craftsperson

Artists Interviewed

Judy Addington - Poetry/Drawing

Bill Boyson - Glass

Marilyn Boyson - Fibers/Mixed Media

Kevin Cox - Music/Poetry/Dance/Painting

Cheryl Farabaugh - Watercolor/Paper/Mixed Media

Debra Jones - Painting/Drawing

Richard Lawson - Photography/Painting

Joan Lintault - Fibers

Amy Naas - Fibers/Stained Glass

Michael Onken - Painting

Judy Addington

1. What is your medium?
Poems and the use of photography and drawings
2. Why did you choose this particular medium?
Lifestyle changes - Began to put poems with art
3. Are you a full-time artist?
Yes
4. How would you compare your current work to your work of, say 5 or 10 years ago?
More developed, older works were not as well done.
5. What or whom do you feel has been the greatest influence on your work?
Richard Lawson was a major influence.
6. Do you feel that attitudes toward your medium have changed during the last ten (10) years?
Do not feel I have been working in this medium long enough to tell a difference.
7. What do you see as the future for art in your medium?
Feel that is very good and should increase in popularity.
8. Please give your definitions of Artist, Designer, Craftsperson
I feel these are different ways of expressing an idea.

Bill Boyson

1. What is your medium?
Glass
2. Why did you choose this particular medium?
Was in the right place at the right time. The glass program was just starting and it was a chance to work with a new medium.
3. Are you a full-time artist?
Yes, even though I teach, I feel it should be considered as working with art full time.
4. How would you compare your current work to your work of, say 5 or 10 years ago?
Better quality and control present.
5. What or whom do you feel has been the greatest influence on your work?
No one thing, really.
6. Do you feel that attitudes toward your medium have changed during the last ten (10) years?
Yes, there has been more acceptance of the medium. This is evidenced by the number of shows and the number of galleries which are showcasing glass.
7. What do you see as the future for art in your medium?
I feel it will continue to increase in acceptance.
8. Please give your definitions of Artist, Designer, Craftsperson
An artist is the person who conceives the work. If the artist is unable to work with the medium and asks someone who is conversant with the medium to make the piece to the artist's specifications and design, he/she is still an artist. I would call the person making the piece, then, a craftsperson.

Marilyn Boyson

1. What is your medium?
Fibers/Mixed Media
2. Why did you choose this particular medium?
I worked in commercial art in the fashion industry. I was drawn to masks and started making them.
3. Are you a full-time artist?
Yes.
4. How would you compare your current work to your work of, say 5 or 10 years ago?
I am trying more to work from within rather than planning a work. I want what is within me to show in my work. I have lately been able to work shorter time periods with pieces that are more spontaneous instead of working longer periods with planned work.
5. What or whom do you feel has been the greatest influence on your work?
Primitive arts and the Fibers movement
6. Do you feel that attitudes toward your medium have changed during the last ten (10) years?
Yes, I do. I have seen a great deal of change in the attitudes towards fibers.
7. What do you see as the future for art in your medium?
I believe that interest is and will continue to increase.
8. Please give your definitions of Artist, Designer, Craftsperson
It must come from within to create a work of art, the how-to is the craft of a work.

Kevin Cox

1. What is your medium?
Music/Poetry/Dance/Painting
2. Why did you choose this particular medium?
I really don't care to limit myself to any particular medium. I like a variety.
3. Are you a full-time artist?
Yes.
4. How would you compare your current work to your work of, say 5 or 10 years ago?
I don't feel it has changed all that much.
5. What or whom do you feel has been the greatest influence on your work?
Charley Parker and Picasso.
6. Do you feel that attitudes toward your medium have changed during the last ten (10) years?
Some attitudes have changed towards a few of the media.
7. What do you see as the future for art in your medium?
No answer
8. Please give your definitions of Artist, Designer, Craftsperson

Cheryl Farabaugh

1. What is your medium?
Watercolor/Paper/Mixed Media
2. Why did you choose this particular medium?
I loved the uncontrolled part of watercolor. I tried 3 dimensional objects to break out of a block to gain more freedom.
3. Are you a full-time artist?
No.
4. How would you compare your current work to your work of, say 5 or 10 years ago?
It's changed a lot. It's more expressive now than it used to be.
5. What or whom do you feel has been the greatest influence on your work?
More multi-media pieces and more paper works being shown
6. Do you feel that attitudes toward your medium have changed during the last ten (10) years?
Not really
7. What do you see as the future for art in your medium?
I feel paper is gaining more acceptance
8. Please give your definitions of Artist, Designer, Craftsperson

Debra Jones

1. What is your medium?
Painting and Drawing/Mixed Media
2. Why did you choose this particular medium?
Received my MFA in drawing and printmaking. I don't have room for a large studio and the media are economical.
3. Are you a full-time artist?
Yes
4. How would you compare your current work to your work of, say 5 or 10 years ago?
Not really changed
5. What or whom do you feel has been the greatest influence on your work?
Evolved with different materials - earthscapes - some are in 3-D
6. Do you feel that attitudes toward your medium have changed during the last ten (10) years?
Not really since what I do has been pretty much accepted.
7. What do you see as the future for art in your medium?
I don't see much change.
8. Please give your definitions of Artist, Designer, Craftsperson
I use them interchangeably.

Richard Lawson

1. What is your medium?
Photography/Painting
2. Why did you choose this particular medium?
A friend of mine first got me started working with photography.
3. Are you a full-time artist?
No.
4. How would you compare your current work to your work of, say 5 or 10 years ago?
More metaphor, better quality and more expressive
5. What or whom do you feel has been the greatest influence on your work?
My friend.
6. Do you feel that attitudes toward your medium have changed during the last ten (10) years?
Yes, I feel that there is more acceptance of photography as art now.
7. What do you see as the future for art in your medium?
I feel that it will increase in acceptance.
8. Please give your definitions of Artist, Designer, Craftsperson
Craft would not be considered as art. It would depend on the intent of the craftsperson as to whether something would be art. I would buy for the craft first and art second.

Joan Lintault

1. What is your medium?
Fibers
2. Why did you choose this particular medium?
It seemed to choose me.
3. Are you a full-time artist?
Yes. I am a professional artist.
4. How would you compare your current work to your work of, say 5 or 10 years ago?
I learned processes. My work is more contemporary.
5. What or whom do you feel has been the greatest influence on your work?
Past history - I have a more traditional point of view.
6. Do you feel that attitudes toward your medium have changed during the last ten (10) years?
Some, however, there is no dividing line in New York.
7. What do you see as the future for art in your medium?
Great!
8. Please give your definitions of Artist, Designer, Craftsperson
There is an element of risk in art. The work should have all the elements an artist would use. A craftsperson is one who turns out the same thing day after day.

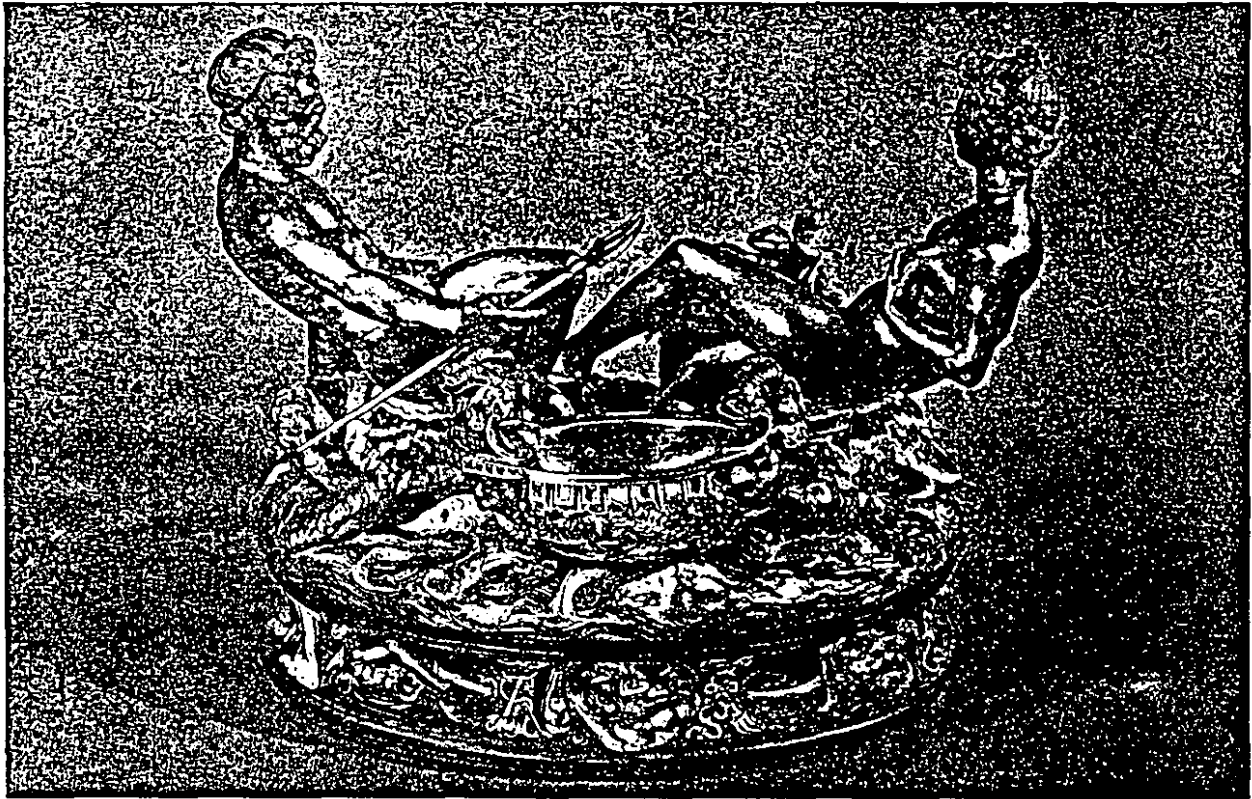
Amy Naas

1. What is your medium?
Fibers/Stained Glass
2. Why did you choose this particular medium?
I tried several media. I chose fibers because of the connection with the past. Also the ease of use.
3. Are you a full-time artist?
I'm part-time right now. I hope to be full-time before long.
4. How would you compare your current work to your work of, say 5 or 10 years ago?
My work now is more fully developed and more sophisticated.
5. What or whom do you feel has been the greatest influence on your work?
Nature.
6. Do you feel that attitudes toward your medium have changed during the last ten (10) years?
Yes. I feel it has gained more acceptance. There are a lot of quilt shows now and these works are really great.
7. What do you see as the future for art in your medium?
Yes, I think it is getting better
8. Please give your definitions of Artist, Designer, Craftsperson
I guess a craftsperson would be more someone who does something well - how to.

Michael Onken

1. What is your medium?
Painting
2. Why did you choose this particular medium?
I have always worked with painting, I like flat surfaces to work on.
3. Are you a full-time artist?
Yes, I work with art all the time and to me, that makes me a full-time artist.
4. How would you compare your current work to your work of, say 5 or 10 years ago?
I don't think it has changed a lot.
5. What or whom do you feel has been the greatest influence on your work?
East Indian pottery and glazes
6. Do you feel that attitudes toward your medium have changed during the last ten (10) years?
I think that painting has ten year cycles. There are periods when the media will have less acceptance and others which it will have more.
7. What do you see as the future for art in your medium?
I feel painting is in one of the low cycles right now, but that it should begin rising soon.
8. Please give your definitions of Artist, Designer, Craftsperson
I don't think you can give a precise definition. I also don't feel you can make a general statement that says all work is art or a craft. It depends on the degree of artistic intent.

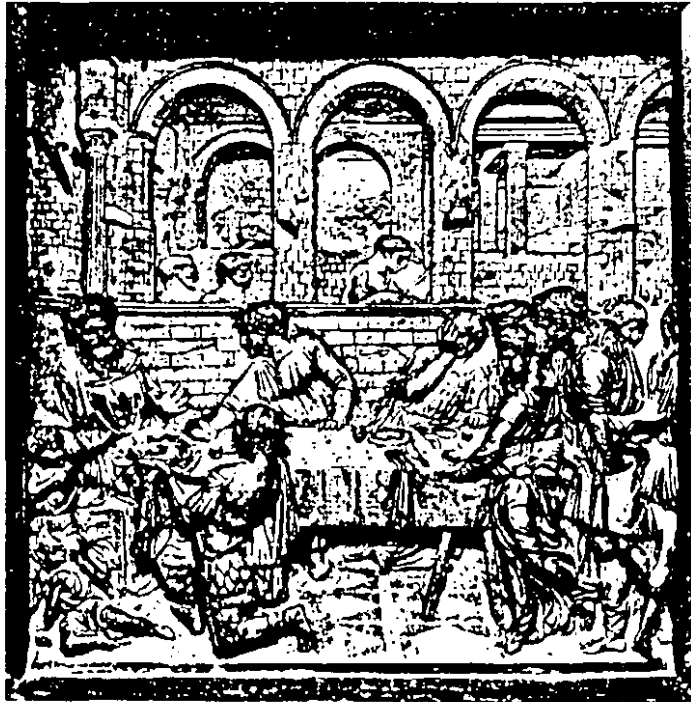
**Appendix IV
Illustrations**



Colorplate 87. BENVENUTO CELLINI. *Saltcellar of Francis I* (see page 472).
1539–43. Gold with enamel, 10¼ × 13¼". Kunsthistorisches Museum, Vienna



14-44 BENVENUTO CELLINI,
Perseus, (1545-54). Bronze, 10'6" high
without base. Loggia dei Lanzi, Florence.



544. DONATELLO. *The Feast of Herod*. c. 1425. Gilt bronze,
23 1/2" square. Baptismal Font, S. Giovanni, Siena