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Encompassing quilts, ceramics, letterpress books, wallpaper, and textiles, and moving from well-known museums to home workshops and political protests, Extra/Ordinary. is an eclectic introduction to the "craft culture" referenced and celebrated by artists promoting new ways of thinking about the role of craft in contemporary art. Contributors. Elissa Auther, Anthea Black, Betty Bright, Nicole Burisch, Maria Elena Buszek, Jo Dahn, M. Anna Fariello, Betsy Greer, Andrew Jackson, Janis ...

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Contemporary artists such as Ghada Amer and Clare Twomey have gained international reputations for work that transforms ordinary craft media and processes into extraordinary conceptual art, from Amer's monumental stitched paintings to Twomey's large, ceramics-based installations. Despite the amount of attention that curators and gallery owners have paid to these and many other conceptual artists who incorporate craft into their work, few art critics or scholars have

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Extra/Ordinary: Craft and Contemporary Art Maria Elena Buszek, editor Duke University Press, 2011. Critical writing about craft is a booming area of publication. In 2007 Berg published Glenn Adamson's Thinking through Craft and Princeton Architectural Press published By Hand: The Use of Craft in Contemporary Art, edited by Shu Hung and Joseph ...

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Despite the amount of attention that curators and gallery owners have paid to these and many other conceptual artists who

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incorporate craft into their work, few art critics or scholars have explored the historical or conceptual significance of craft in contemporary art. Extra/Ordinary takes up that task. Reflecting on what craft has come to mean in recent decades, artists, critics, curators, and scholars develop theories of craft in relation to art, chronicle how fine-art institutions ...

~~Extra/Ordinary — maria elena buszek~~

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Artists, critics, curators, and scholars develop theories of craft in relation to art, chronicle how fine art institutions understand and exhibit craft media, and offer accounts of activist crafting.

This book analyzes popular cinematic representations of normative masculinity, exploring the idea that its positioning as the 'ordinary' identity is a source of not only ideological and political strength but also considerable anxiety. Rehling offers lucid accounts of contemporary theoretical debates on masculinity, whiteness, gender, race, and sexuality in popular cinema, and detailed readings of films as diverse as Fight Club, Boys Don't Cry, and The Matrix.

Featuring designs by contemporary jewelers including Cynthia Eid, Rachelle Thiewes, and Jeff and Susan Wise, offers five hundred photographs of pieces crafted from such materials as copper, wire, plastic, porcelain, paper, and traditional gold and sterling silver.

Last spring, Pansy chickened out on going to spring break camp, even though she'd promised her best friend, Anna, she'd go. It was just like when they went to get their hair cut for Locks of Love; only one of them walked out with a new hairstyle, and it wasn't Pansy. But Pansy never got the chance to make it up to Anna. While at camp, Anna contracted meningitis and a dangerously high fever, and she hasn't been the same since. Now all Pansy wants is her best friend back—not the silent girl in the wheelchair who has to go to a special school and who can't do all the things Pansy used to chicken out of doing. So when Pansy discovers that Anna is getting a surgery that might cure her, Pansy realizes this is her chance—she'll

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become the friend she always should have been. She'll become the best friend Anna's ever had—even if it means taking risks, trying new things (like those scary roller skates), and running herself ragged in the process. Pansy's chasing extraordinary, hoping she reaches it in time for her friend's triumphant return. But what lies at the end of Pansy's journey might not be exactly what she had expected—or wanted. *Extraordinary* is a heartfelt, occasionally funny, coming-of-age middle grade novel by debut author Miriam Spitzer Franklin. It's sure to appeal to fans of Cynthia Lord's *Rules* and will inspire young friends to cherish the times they spend together. Every day should be lived like it's extraordinary. Sky Pony Press, with our Good Books, Racehorse and Arcade imprints, is proud to publish a broad range of books for young readers—picture books for small children, chapter books, books for middle grade readers, and novels for young adults. Our list includes bestsellers for children who love to play Minecraft; stories told with LEGO bricks; books that teach lessons about tolerance, patience, and the environment, and much more. While not every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

Making your own books is easier than you might think, and Erin Zamrzla shows you how, using Japanese methods to produce a range of delightful projects: from easy-to-fold accordion pamphlets to books using the intricate and distinctive Japanese stab stitch bindings. Traditional bookbinding techniques are applied to creative and contemporary projects that will interest a broad range of beginning crafters, DIYers, and book artists. Zamrzla makes all the techniques accessible and completely nonintimidating by providing clear, step-by-step instructions for even the more complicated stitches. Information on the basics of bookbinding, including book terminology, tools, and techniques are included, and many of the projects encourage the creative use of recycled materials. Each project is featured in a full-color photograph presenting it in a real-life setting. Additional photos and computer-drawn instructional illustrations offer step-by-step details of construction. Projects include: *Unfolding Flower Notes*: An accordion book that opens into a string of flowers. *Tiny Souvenir Book*: An accordion book with envelopes for pages so you can collect memories on the go. *Return-to-Sender Mail Book*: Made using a four-hole stab binding in the hemp-leaf pattern, the pages of this notebook are contained within an envelope cover so you can simply fill the pages, seal the end, and mail it to a friend, who can then add to the pages and send it back to you. *Pillowcase Dream Book*: Made using a Yamato binding—a simple two-hole stab binding—the cover of this book is sewn from a pillowcase. *Tea Bag Tracing Book*: The pages of this book are created from tea bags that are bound in a traditional account-book style.

Fiber artists around the world have embraced crochet as an inventive medium like never before. Expanding on the creative possibilities and using sculpture, immense site-specific installations, performance, and mixed-media objects, they have used crochet techniques to explore feminine craft and heritage, dissect gender codes, and show the primal creative expression represented by crochet. In *The Fine Art of Crochet*, author Gwen Blakley Kinsler looks at the art-crochet movement from 1915 onward to the crochet revolution of the 1960s, profiling twenty of the most innovative practitioners

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working today. Offering insight to those who may not have otherwise thought to go beyond the purely practical aspect of crochet, she features internationally known artists such as Arline Fisch, Leslie Pontz, Carol Hummel, Tracy Krumm, Bonnie Meltzer, and Soonran Youn. Gwen Blakley Kinsler—the founder of the Crochet Guild of America and a fiber-art practitioner in her own right—examines the concepts and diverse works of these artists, in whose hands the magic of crochet creates cutting-edge art for the twenty-first century. Each artist approaches the medium with wonder and the desire to explore its full potential. This study and collection of images presents an exploration of the diverse styles, unusual shapes, and exquisite textures that characterize crocheted art today.

Craftivism is a worldwide movement that operates at the intersection where craft and activism meet; Craftivism the book is full of inspiration for crafters who want to create works that add to the greater good. With interviews and profiles of craftivists who are changing the world with their art, and through examples that range from community embroidery projects, stitching in prisons, revolutionary ceramics, AIDS activism, yarn bombing, and crafts that facilitate personal growth, Craftivism provides imaginative examples of how crafters can be creative and altruistic at the same time. Artists profiled in the book are from the United States, Canada, the United Kingdom, Australia, and Asia, and their crafts include knitting, crocheting, sewing, textiles, pottery, and ceramics. There's the Brooklyn writer who creates large-scale site-specific knitted installations; the British woman who runs sewing and quilting workshops for community building and therapy; the Indonesian book maker and organizer of a DIY craft center; and the Oxford, England, cultural theorist and dress designer. A wonderful sense of optimism and possibility pervades the book: the inspiring notion that being crafty can really make the world a better place. Betsy Greer is a writer, crafter, researcher, and the author of *Knitting for Good!: A Guide to Creating Personal, Social and Political Change Stitch by Stitch*. She also runs the blog craftivism.com and believes that creativity and positive activism can save not only the soul, but also the world.

Showcases the work of the New Mexico American Indian sculptor, and explores the ideals and beliefs that underpin her work.

This inspirational and hopeful collection demonstrates that the arts and humanities are entering a renaissance that stands to change the direction of our communities. Community leaders, artists, educators, scholars, and professionals from many fields show how they are creating responsible transformations through partnership in the arts and humanities. The diverse perspectives that come together in this book teach us how to perceive our lives and our disciplines through a broader context. The contributions exemplify how individuals, groups, and organizations use artistic and humanistic principles to explore new structures and novel ways of interacting to reimagine society. They refresh and reinterpret the ways in which we have traditionally assigned space and value to the arts and humanities.

Contemporary craft, art and design are inseparable from the flows of production and consumption under global capitalism.

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The New Politics of the Handmade features twenty-three voices who critically rethink the handmade in this dramatically shifting economy. The authors examine craft within the conditions of extreme material and economic disparity; a renewed focus on labour and materiality in contemporary art and museums; the political dimensions of craftivism, neoliberalism, and state power; efforts toward urban renewal and sustainability; the use of digital technologies; and craft's connections to race, cultural identity and sovereignty in texts that criss-cross five continents. They claim contemporary craft as a dynamic critical position for understanding the most immediate political and aesthetic issues of our time.

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