Craft at the limits

This three-day conference presented by the Getty Research Institute and the Maloof Foundation offers a new vantage point to assess the social and artistic place of craft in the postwar period. Rather than insisting on the relationship between two imaginary monoliths—the craft movement and the art world—the conference takes the opposite tack by exploring moments in which craft's status as both concept and practice has constituted its appeal and relevance.

Thursday, May 31, The Maloof Foundation

9:00 a.m.–5:00 p.m.

The discussions at the Maloof Foundation look at first-hand accounts on the subject of craft from artists who came of age in the postwar era. Presentations, hands-on demonstrations, and a screening of *Craft in America* serve to broaden and contextualize the day's event. The participants include **Arline Fisch, Garry Knox Bennett, Sam Maloof, Eudorah Moore, Don Reitz, and Carol Sauvion.**

As space is limited, a separate reservation is required for this day. For reservations, please call (909) 980-0412 or e-mail lynn@malooffoundation.org. Additional information is available at www.malooffoundation.org.

Friday, June 1, Museum Lecture Hall, The Getty Center

10:00 a.m.–5:00 p.m.

Session One: The Country and the City

Borrowing its title from Raymond Williams's 1973 study of the pastoral dynamic, this panel examines the dialectic of urban cool and rural escape that defined Californian identities in the 1950s and 1960s. Craft is often casually associated with styles such as "finish fetish sculpture" by hipsters in Los Angeles, and organic weavings by back-to-the-land hippies in the Bay Area. Yet there has been little serious examination of the way that craft shaped, and was shaped by, this political and social dialectic.

Glenn Adamson, Victoria and Albert Museum, London
Thomas Crow, Getty Research Institute, Los Angeles
Andrew Perchuk, Getty Research Institute, Los Angeles

Session Two: Feminism

Designed to coincide with the Los Angeles Museum of Contemporary Art exhibition *WACK! Art and the Feminist Revolution*, this panel looks anew at the way that feminist artists, historians, and critics took up craft as a subject.

Elissa Auther, University of Colorado, Colorado Springs
Mignon Nixon, Courtauld Institute of Art, London
Jennifer Sorkin, Yale University, New Haven

Saturday, June 2, Museum Lecture Hall, The Getty Center

10:00 a.m.–5:00 p.m.

Session Three: Abject Objects

This panel addresses the social marginalization of craft by examining a range of artists—including Janine Antoni, Tracey Emin, Mike Kelley, and Rosemarie Trockel—who have employed craft as a sign of the "abject." Amateurism, class identity, and craft's presumed reference to the body are all potential discussion topics.

Janet Kraynak, Parsons The New School for Design, New York
Helen Molesworth, Harvard University Art Museums, Cambridge

Session Four: Queering Craft

The feminist appropriation of craft—the "subversive stitch," as one major exhibition called it—was motivated by a relatively stable sense of craft's coding as feminine. This panel looks at art works since the late 1970s that have tried to "queer" this narrative by not only making the direct connection between craft and gay identity, but also by examining other instances in which craft has been used as an empowering tactic for identity positions—whether based on gender, ethnicity, or class.

Gregg Bordowitz, School of the Art Institute of Chicago
Julia Bryan-Wilson, Rhode Island School of Design, Providence
Richard Meyer, University of Pennsylvania, Philadelphia

Saturday, June 2, Harold M. Williams Auditorium, The Getty Center

8:00 p.m.

Artist Panel

Leading artists whose practices have been defined in reference to craft discuss the term and the way it informs their work.

Sheila Hicks
John Mason
Peter Shire

A separate reservation is required for this panel.

RESERVATIONS

Separate reservations are needed for each day of the conference. For Maloof Foundation reservations, please call (909) 980-0412 or e-mail lynn@malooffoundation.org. For Getty Center reservations, please call (310) 440-7300 or visit www.getty.edu.

Images, front:

Rosemarie Trockel, *Ohne Titel*, 1992, mobile

John Mason, *Figure*, 1999

Mike Kelley, Untitled, 1990
Courtesy of Mike Kelley Studio

Harmony Hammond, *Bag IX*, 1971.
Collection Museum of Fine Art, Santa Fe, Gift of Lucy Lippard, Courtesy of the Artist and Dwight Hackett projects, Santa Fe. Photo: Herbert Lotz

Sam Maloof, "Beverly" rocker, 2001

Images, back:

Arline Fisch, *Blue Spiral Flower* (detail), 1990

Wendell Castle, *Bright Rewards* (detail), 1989

Robert Gober, Untitled (detail), 1987
Photo: Stephen White

Peter Voulkos, *Little Big Horn* (detail), 1959
Photo: Schoppleinstudio.com

Don Reitz, *Pull Yourself Together* (detail), 1981

Craig Kauffman, Untitled (detail), 1968

Sheila Hicks, *St. Gobain* (detail), 1978

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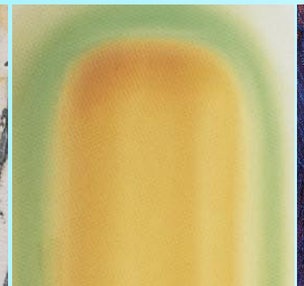
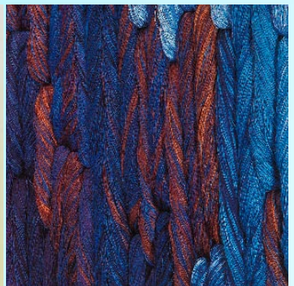

The Getty Research Institute
1200 Getty Center Drive, Suite 1100
Los Angeles, CA 90049-1688