
¹¹¹ Lloyd E. Herman, *Paint on Wood: Decorated American Furniture Since the 17th Century* (Washington, DC: Renwick Gallery of the National Collection of Fine Arts, 1977).

¹¹² Paul Smith in the opening statement, *New Handmade Furniture: American Furniture Makers Working in Hardwood* (New York: American Craft Council, 1979).

¹¹³ Alphonse Mattia, Furnituremaker questionnaire, Oscar P. Fitzgerald Papers, 2003-2004, AAA.

¹¹⁴ Oral history with Wendy Maruyama, AAA.

¹¹⁵ *Fine Woodworking*, "Decoration vs. Desecration"; and Pritam and Eames, "Archives: The First Decade," Pritam & Eames: The Gallery of Original Furniture, <http://www.pritameames.com/archives-1.html> (accessed March 24, 2010).

¹¹⁶ Tom Loeser, telephone interview with the author, September 23, 2010.

¹¹⁷ Ibid.

¹¹⁸ Ibid.; and Clowes, "Romancing the Surface."

¹¹⁹ Oral history with Wendy Maruyama, AAA.

¹²⁰ Roger Holmes, "Color and Wood; Dyeing for a Change," *Fine Woodworking*, July 1983, 70.

¹²¹ Nancy Ruhling, "Back to the Past: New Generation of Furniture Makers Goes a Step Beyond," *Southern Accents*, May 1990, 76.

¹²² John Dunnigan, interview with author, November 11, 2010; quote taken from Cooke, *NAF*, 50 in which Cooke quotes Dunnigan's response on a June 1989 questionnaire.

¹²³ Ibid. for both sources cited in note 124.

¹²⁴ John Dunnigan, interview with author, November 11, 2010.

¹²⁵ "Furnituremaker questionnaire," curatorial file John Dunnigan, Renwick Gallery, Smithsonian Institution. Quote comes from Fitzgerald's written notes on the questionnaire, taken during a telephone interview with Dunnigan, May 2004.

¹²⁶ Judy Coady and Bernice Wollman to *Material Evidence* participants, 11 November 1983, folder Formica-Furn. Spec., folder Formica, box 5, Gallery at Workbench Records, 1980-1988, AAA (hereafter referred to as Gallery at Workbench Records, AAA).

¹²⁷ *Material Evidence: New Color Techniques in Handmade Furniture* (Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1985); and *Material Evidence: Fine Woodworkers Explore ColorCore*, April 11-May 27, 1984, folder Garry Bennett, box 1,

Gallery at Workbench Records, AAA. When Smithsonian Institution Traveling Exhibition Service (S.I.T.E.S.) picked up the show to tour it in 1985, the subtitle changed to *New Color Techniques in Handmade Furniture*.

¹²⁸ Ibid., 21-22.

¹²⁹ The Workbench Gallery also explored new materials in furniture in a 1983 show (March 31-May 8) entitled *Wood and Wood Not: Handmade furniture of man-made materials* including work by Mike Funk, John Marcoux, Wendy Maruyama, Michael Pierschalla, Ronald Puckett, Rick Wrigley and Kathi Yokum. These artists used a variety of materials in combination with wood. Post card, "Handmade furniture of man-made materials," folder Wood and Wood Not, box 5, Gallery at Workbench Records, AAA.

¹³⁰ [Judy] Coady to Color Corps, 22 June, 1984, folder Formica-Furn. Spec., folder Formica, box 5, Gallery at Workbench Records, AAA.

¹³¹ *Material Evidence*, 13.

¹³² Bernice Wollman to All "Material Evidence" Participants, 2 October, 1984, folder Formica-Furn. Spec., folder Formica, box 5, Gallery at Workbench Records, AAA.

¹³³ The Queens Museum, *Material Pleasures: Furniture for a Postmodern Age* (Flushing, NY: The Queens Museum, 1985).

¹³⁴ Robert Janjigian, *High Touch: The New Materialism in Design* (New York: E. P. Dutton, 1987), 2-3. Janjigian noted that this trend has been called "Postmodern industrial posh," but he took issue with using "postmodern" to refer to 1980s style. The word, he says, offers a negative definition, being defined by what it is not. However, he imagines people have adopted the term to cover everything not strictly Modern. Thus, the movement he describes—without any stylistic cohesion—could fit the, to him, unfortunate term. Ibid., 2.

¹³⁵ Bruce Metcalf, "Crafts: Second Class Citizens?," *Metalsmith*, Fall 1980, 19.

¹³⁶ Information based on author's telephone conversation with Bebe and Warren Johnson, October 6, 2010; and Pritam and Eames, "Archives: The First Decade," Pritam & Eames: The Gallery of Original Furniture, <http://www.pritameames.com/archives-1.html> (accessed March 24, 2010).

¹³⁷ Robert Jensen and Patricia Conway, *Ornamentalism: The New Decorativeness in Architecture & Design* (New York: Clarkson N. Potter, Inc., 1982), 2.

¹³⁸ Ibid., 2, 18, 21.

¹³⁹ See Charles Jencks, "Postmodern and Late Modern: The Essential Definitions," *Chicago Review* 35, no. 4 (1987): 31-58; and Edward Rothstein, "Modern and Postmodern, the Bickering Twins," *The New York Times*, October 21, 2000,

<http://www.nytimes.com/2000/10/21/arts/modern-and-postmodern-the-bickering-twins.html> (accessed August 31, 2010).

¹⁴⁰ See Charles Jencks, *The New Paradigm in Architecture: The Language of Post-Modernism* (New Haven, CT: Yale University Press, 2002).

¹⁴¹ Jensen and Conway, *Ornamentalism*, 4.

¹⁴² Metcalf, "Crafts: Second Class Citizens?," 18-19; and Robert Venturi, *Complexity and Contradiction in Architecture*, 2nd ed. (New York: The Museum of Modern Art, 1977), 17, 41.

¹⁴³ *Ibid.*, 43.

Chapter 2

¹⁴⁴ Jencks, *New Paradigm*, 16. This criticism, indeed merely edited for form in the cited version, earlier appeared in Jencks' first edition *LPMA*, 19-20.

¹⁴⁵ Venturi, *Complexity and Contradiction*, 23.

¹⁴⁶ Patricia Dane Rogers, "Handmade Furniture Rich with Allusion," *The Washington Post*, April 25, 1985, H10 (accessed ProQuest Historical Newspapers).

¹⁴⁷ Slideshow part of Mitch Ryerson's personal documentation materials.

¹⁴⁸ Mitch Ryerson, interview with the author, September 26, 2010.

¹⁴⁹ For more discussion about this in architecture, see Jencks, *New Paradigm*, 6, 15, 81; Venturi, *Complexity and Contradiction*; Arthur Drexler, *Transformations in Modern Architecture* (New York: The Museum of Modern Art, 1979), 3; and Heinrich Klotz, *The History of Postmodern Architecture*, trans. Radka Donnell (Cambridge, MA: MIT Press, 1988), originally published as *Modern und Postmoderne: Achitektur der Gegenwart* (Braunschweig: Vieweg, 1984).

¹⁵⁰ American Craftsmen's Council, *Fantasy Furniture* (New York: Museum of Contemporary Crafts, 1966); for a brief biography of Jackson see Cooke et al., *The Maker's Hand*, 125; see also Nancy A. Corwin, "Vital Connections: The Furniture of Daniel Jackson," *American Craft*, June 1990.

¹⁵¹ Lewis Buchner, "Ideas Go Further Than Technique: Two California Shows Highlight a New Direction," *Fine Woodworking*, May/June 1984, 78; Mitch Ryerson, interview with the author, September 26, 2010; Tom Loeser, telephone conversation with the author, September 23, 2010; and Tom Loeser, "Essays: The Inside Story on Studio Furniture," essay from *Contemporary Studio Case Furniture: The Inside Story*, 2001, www.tomloeser.com (accessed March 24, 2010).

¹⁵² *Material Evidence*, 14.

¹⁵³ Barbara Jepson, "Art Furniture," *American Craft*, October 1985, 12.

¹⁵⁴ *Material Evidence*, 14.

¹⁵⁵ Twyla Tharp, *The Creative Habit: Learn It and Use It for Life* (New York: Simon & Schuster Paperbacks, 2006), 163.

¹⁵⁶ Verne Stanford, letter to the editor, *Fine Woodworking*, December 1989, 4.

¹⁵⁷ Sam Maloof gained experience during and after high school as a graphic designer, and had rudimentary cabinetry and joinery training, which he expanded on the job while working for Harold Graham at a workshop. There he helped produce store window displays, furniture and cabinetry—all practical applications for woodworking. Jeremy Adamson, *The Furniture of Sam Maloof* (New York: Smithsonian American Art Museum, 2001), 5-12. Art Carpenter taught himself, starting with a lathe, occasionally gathering advice from experienced woodworkers. Oral history interview with Arthur Espenet Carpenter, 2001 June 20-2001 September 4, AAA. Wharton Esherick had trained as a painter but turned to woodworking on his own as an extension of making woodcuts and sculpture. Cooke et al., *The Maker's Hand*, 22. Nakashima had trained as an architect and applied this knowledge to his furniture forms, but he was shown traditional Japanese furniture-making while in an internment camp in Idaho during WWII. Janet Koplos and Bruce Metcalf, *Makers: A History of American Studio Craft* (Chapel Hill, NC: The University of North Carolina Press, 2010), 248.

¹⁵⁸ Warren Johnson, telephone interview with the author, October 6, 2010.

¹⁵⁹ For shifts in art see Rosalind Krauss, "Sculpture in the Expanded Field," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Seattle, WA: Bay Press, 1983), 31-42. Suzi Gablik in her second chapter of *Has Modernism Failed?* discusses some of the economic rebellion that resulted in some artists turning to unsaleable art, like environmental or performance pieces. Also see Erika Doss, *Twentieth-Century American Art* (Oxford: Oxford University Press, 2002) for an overview of artistic changes during this time.

¹⁶⁰ *Craft Horizons*, the magazine of the American Craft Council at the time, began to host some mild conversation about craft being art in the late 1960s—in the March/April 1969 issue the subtitle to an article on "The New Weaving" asked: "Is it art?" Later in the year, a review of *Young Americans 1969* acknowledged a lessened focus on function and greater interests in "aesthetic values in themselves." Azalea Thorpe, "Young Americans 1969," *Craft Horizons*, July 1969, 9. In *Art that Works: The Decorative Arts of the Eighties, Crafted in America* (Seattle: University of Washington Press, 1990), 17, Lloyd Herman suggested that the "landmark exhibition" *Objects USA* helped display to a broad audience how craft had bridged over into the world of art.

¹⁶¹ Julie Hall, *Tradition and Change: The New American Craftsman* (New York: E. P. Dutton, 1977), 7.

¹⁶² In trying to establish a taxonomy for craft, Howard Risatti determined that one of the clearest approaches to this taxonomy begins with categorizing objects based on their purpose and function. He argued that this allows for a clearer taxonomy than the more traditional genres based on material (wood, glass, fibers, metal, ceramics) or trying to categorize craft by process (turning, blowing, throwing weaving). Howard Risatti, *A Theory of Craft: Function and Aesthetic Expression* (Chapel Hill, NC: University of North Carolina Press, 2007). See esp. chap. 2, "Taxonomy of Craft Based on Applied Function."

¹⁶³ Garth Clark, "Meaning and Memory: The Roots of Postmodern Ceramics, 1960-1980," introduction to *Postmodern Ceramics*, by Mark Del Vecchio (New York: Thames & Hudson, 2001), 11.

¹⁶⁴ Umberto Eco, "Function and Sign: Semiotics in Architecture," trans. Umberto Eco, in *Structures Implicit and Explicit*, ed. James Bryan and Rolf Sauer, 130-153 (Philadelphia: Graduate School of Fine Arts, University of Pennsylvania, 1973), 131. Charles Jencks relies on Eco's thoughts in *New Paradigm* and *LPMA* when he discusses the language of architecture.

¹⁶⁵ *Handcrafted Wood Furniture: Furniture as Sculpture by Five Contemporary Artists* (Cleveland, OH: New Gallery of Contemporary Art, 1981), 4. Joshua Markel in "Exploring the 'New' Furniture," *American Craft*, August 1991, 59, acknowledges that "it would be simplistic" to see the move to art only in terms of "economic concerns."

¹⁶⁶ Edward Lucie-Smith, "Time Capsules," *Art News*, March 1986, 114.

¹⁶⁷ Michael Stone, *Contemporary American Woodworkers* (Layton, UT: Gibbs M. Smith, Inc., 1986), 115.

¹⁶⁸ Davira S. Taragin, Edward S. Cooke, Jr., & Joseph Giovannini, *Furniture by Wendell Castle* (New York: Hudson Hills Press, 1989), 15.

¹⁶⁹ Arthur Espenet Carpenter, "The Rise of Artiture," *Fine Woodworking*, January/February 1983, 98-103.

¹⁷⁰ Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas* (Cambridge, MA: MIT Press, 1972).

¹⁷¹ All quotations and information from Ryerson to follow come from an interview with the author, September 26, 2010 in the artist's studio in Medford, MA, unless otherwise noted.

¹⁷² Jencks, *New Paradigm*, 104.

¹⁷³ Kathran Siegal also expresses similar, if emphatic, concern about cleverness in furniture. In *Tradition in Contemporary Furniture*, ed. Rick Mastelli and John Kelsey (Free Union, VA: The Furniture Society, 2001), 141, she declares that she wants nothing to do with cleverness in her own work. “Cleverness comes from a place just enough below the surface to surprise and amuse us. We get it?...Cleverness is a way to please and to be liked and to avoid sincerity.”

¹⁷⁴ When Oscar Fitzgerald surveyed craft furniture makers in 2003-2004, he found that 25% of makers “saw a social or cultural content in their work” with 11 makers dealing with gender issues, 6 making political statements, and 4 addressing religious content. Oscar Fitzgerald, “The Movers and Shakers & How They Got There,” (lecture, Furniture Society Conference, Savannah, GA, June 23-26, 2004), Oscar P. Fitzgerald Papers, 2003-2004, AAA.

¹⁷⁵ Edward Zucca, interview with the author, November 10, 2010.

¹⁷⁶ Eric Scigliano, “Landscape,” *Craft Horizons with Craft World*, August 1978, 55.

¹⁷⁷ John Updike, “Put-Ons and Take-Offs,” *Art & Antiques*, February 1990, 73.

¹⁷⁸ Cooke, *NAF*, 106-107.

Chapter 3

¹⁷⁹ Umberto Eco, *Postscript to The Name of the Rose* (San Diego: Harcourt Brace Jovanovich, 1984), 67-68. Charles Jencks, in *New Paradigm*, 101, uses part of this selection to further illuminate the idea of double-coding, in which quotation with irony can send two meanings at once. After this selection in *Postscript*, Eco acknowledges that some people do not necessarily comprehend irony, and while there is danger in taking irony seriously, with the double-coding like he describes in his romantic scenario—or like architects used in buildings—people who do not catch the irony can still gain meaning from taking something at face value.

¹⁸⁰ See chap. 1, n. 72.

¹⁸¹ John Kelsey, “Wood ’79,” *Fine Woodworking*, January 1980, 80; Ken Strickland (Associate Professor Emeritus of Art + Design who was involved in planning Wood ’79), e-mail message to the author, June 14, 2010. Strickland recalls that the conference came out of discussions at the annual craft fair in Rhinebeck, New York. In e-mail correspondence with the author, June 4, 2010, Dennis FitzGerald (Woodshop Instructional Support Specialist, SUNY Purchase and assistant in planning and organizing Wood ’79) observed that the ’79 conference, a similar one that occurred the following year, and the Society of American Woodworkers (SAC) that developed from the conference focused on the material, not studio furniture, or woodturning, or reproduction work etc. FitzGerald noted that several attempts to organize woodworkers followed with varying success, including the American Society of Furniture Artists

(ASOFA), The Woodturning Center, The American Association of Woodturners, and The Furniture Society.

¹⁸² Kelsey, “Wood ’79”, 80.

¹⁸³ Photograph, “Jacobean Table with Books and Glasses.” folder Wendell Castle Photographs and Slides, undated, box 9, Fendrick Gallery records, 1952-2001, AAA.

¹⁸⁴ Oral history interview with Wendell Castle, 1981 Aug. 13-1981 Dec. 12, AAA; and Wendell Castle, telephone conversation with the author, September 29, 2010.

¹⁸⁵ Wendell Castle does not consider these pieces postmodern today. In a telephone conversation with the author, September 29, 2010, Castle allowed that he did not see these as postmodern, but that one could, and if one did, then one could consider him to have been slightly ahead of the “onrush of postmodernism.” He saw the pieces as a very definite borrowing from history, something that he sees postmodernism as doing, but his purpose in doing so was specifically to create successful illusions.

¹⁸⁶ Art Carpenter did acknowledge getting ideas from “everywhere.” In an Oral history interview, 2001 June 20-2001 September 4, AAA, Carpenter said that “You can get [design ideas] from looking at old furniture, which I seldom do, because I don’t like it. And I skipped most of the centuries between us and the Egyptians” in terms of what furniture he would look at. However, “I don’t make anything that refers to anything else.”

¹⁸⁷ Cary Hall, “Design Sources: Conventions Stand in for Genius,” *Fine Woodworking*, January 1979, 77-78.

¹⁸⁸ In the catalog for, *The Eye of the Beholder: Fakes, Replicas and Alterations in American Art*, ed. Gerald Ward (New Haven, CT: Yale University Art Gallery, 1977), curator Gerald Ward discussed revivals, replicas and reproductions and their role in American decorative arts. He acknowledged that the tendency toward making reproductions gained momentum and validity when Colonial Williamsburg began its Reproduction Program in 1937. The catalog for the show clearly pointed out, however, that revivals and reproductions must be considered as products of the time period in which they were made, not the period they reference.

¹⁸⁹ Edward Zucca, interview with the author, November 10, 2010 at the artist’s home in Woodstock, CT. As for comparative information about furniture history education in woodworking programs, when Wendell Castle taught at RIT around the same time (1963-1969), he also chose not to teach the history of furniture to his students. In a 1981 oral history interview, he realized that this did a disservice to students and they, like he, would have benefited from a historical education. Oral history interview with Wendell Castle, 1981 Aug. 13-1981 Dec. 12, AAA. Students a decade later at the Program in Artisanry at Boston University did receive education in furniture history. Mitch Ryerson, interview with the author, September 26, 2010.

¹⁹⁰ He made a lamp called the *Interossiter* in 1990 that showed at the Peter Joseph Gallery in December of 1991. Edward Zucca, interview with the author, November 10, 2010. All quotes and specific information about Zucca in this chapter come from this source unless otherwise cited.

¹⁹¹ The owners, Bernard and Sherley Koteen do not use the drawer, but have stored books inside the cabinet. Sherley Koteen, in discussion with the author, October 27, 2010.

¹⁹² In fact, the conscious inauthenticity even engages in one of the concerns of the postmodern world—the question of what is reality, or even truth. Chapter 4 addresses this aspect of postmodern concerns.

¹⁹³ Cooke et al., *The Maker's Hand*, 84.

¹⁹⁴ I use the term “historicism” to simply refer to the trend of incorporating previous styles from history into creative productions. Charles Jencks, in *New Paradigm*, does not define “historicism” except to insure it is “not to be confused with Karl Popper’s use of this term in politics,” 53. He considers Historicism one beginning of postmodernism (as discussed by Reyner Banham and Nikolaus Pevsner, in which buildings returned to historical allusions). Fredric Jameson, in *Postmodernism, or, The Cultural Logic* defined “historicism” as “the random cannibalization of all the styles of the past” in architecture, 18. However, he also saw it as a “secession from a genuine history or dialectic of its styles and of the content of its forms,” 174.

¹⁹⁵ Zucca was not alone in making artistic historical collages. Gregory Ulmer in “The Object of Post-Criticism” in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Seattle, WA: Bay Press, 1983), 84, wrote that “by most accounts, collage is the single most revolutionary formal innovation in artistic representation to occur in our century.” In his essay, Ulmer noted how collage involves bringing objects or images together into a new context, stripped of the old.

¹⁹⁶ Edward Zucca, interview with the author, November 10, 2010.

¹⁹⁷ Jencks, *New Paradigm*, 79.

¹⁹⁸ Roger Holmes, "Color and Wood; Dyeing for a Change," *Fine Woodworking*, July 1983, 70.

¹⁹⁹ Lloyd E. Herman, *Art That Works: The Decorative Arts of the Eighties, Crafted in America* (Seattle, WA: University of Washington Press, 1990), 20.

²⁰⁰ *American Crafts '76: An Aesthetic View* (Chicago, IL: Museum of Contemporary Art, 1976), 11.

²⁰¹ The show was on display in the Gallery at Workbench during April and May 1981.

²⁰² News release, "One-Man Show at Workbench Gallery Features Work by Ed Zucca" 9 April 1981, folder Zucca, box 4, Gallery at Workbench Records, AAA.

²⁰³ Suzanne Slesin, "Home Beat," *New York Times*, April 16, 1981, C3 (accessed ProQuest Historical Newspapers). One important role of the Workbench Gallery was publicizing shows, even though they did not take commissions and were subsidized by Workbench.

²⁰⁴ *Fine Woodworking*, "New Furniture: In Search of a Contemporary Style," September 1981, 96.

²⁰⁵ Michael Stone, "Skill at Play: Edward Zucca," *American Craft*, June/July 1981, 4.

²⁰⁶ Ed Zucca, e-mail message to the author, January 11, 2001.

²⁰⁷ The hieroglyph for water comes as a horizontal zig-zag line; the snake, facing left or right depending on the way the text should be read, has its head slightly raised above its body, then the tail drops down to a point (symbol for the "dj" sound). The horned viper (for the "f" sound) looks similar, but has two pronged horns at the head and the tail remains horizontal with the body. Zucca's plug takes the shape of snake, but the plug prongs could relate to the horned viper hieroglyph. Alan Gardiner, *Egyptian Grammar: Being an Introduction to the Study of Hieroglyphs*, 3rd ed. (Oxford: Griffith Institute, Ashmolean Museum, 1957). By referencing specific hieroglyphs (regardless of whether the forms intended particular meaning in terms of the ancient language itself), Zucca double-codes the artwork to be understood on multiple levels.

²⁰⁸ He laments not copyrighting the idea, because the printing company has since made their own, as have others.

²⁰⁹ Kathi Yokum, in conversation with the author, November 10, 2010, noted that they realized having a television was a key requirement for anyone wishing to solicit baby-sitting services.

²¹⁰ Arthur Espenet Carpenter, "The Rise of Artiture," *Fine Woodworking*, January/February 1983, 103.

²¹¹ *Forms in Metal: 275 Years of Metalsmithing in America* (New York: Finch College Museum of Art and the Museum of Contemporary Crafts of the American Crafts Council, 1975).

²¹² *Precious Metals: The American Tradition in Gold and Silver* (Coral Gables, FL: Lowe Art Museum, 1975).

²¹³ *The Handwrought Object 1776-1976* (Ithaca, NY: Herbert F. Johnson Museum of Art, Cornell University, 1976).

²¹⁴ Lloyd E. Herman, *Paint on Wood: Decorated American Furniture Since the 17th Century* (Washington, DC: Renwick Gallery of the National Collection of Fine Arts, 1977).

²¹⁵ At least from the catalogs for *Precious Metals* and Herman, *Paint on Wood*, it seems that little effort was made to connect or draw relationships between past and present other than shared medium and/or technique.

²¹⁶ Cooke, *NAF*.

²¹⁷ Ned Cooke to Garry Knox Bennett, 10 October 1986, and attached prospectus, p. 3, folder Boston Museum of Fine Arts, box 1, Garry Knox Bennett Papers, AAA.

²¹⁸ Prospectus in *Ibid.*, 2.

²¹⁹ Initially, Cooke had planned to display the new works alongside the historic pieces, but by 1988, the MFA decided to only show three of the historic pieces. Ned Cooke to Garry Knox Bennett, 18 May 1988, *ibid.* In part, Cooke notes this will provide more space, but the decision also responds to “the fear of overshadowing or being overshadowed.” A map to accompany the exhibit shows the placement of all the inspirational pieces—the others on display in the American Decorative Arts Galleries or in the American Period Rooms. In addition, this map points to the placement of 5 seating furniture pieces in the collection made by first-generation makers. *New American Furniture* gallery map, curatorial file John Cederquist, Renwick Gallery, Smithsonian Institution.

²²⁰ Nancy Ruhling, "Back to the Past: New Generation of Furniture Makers Goes a Step Beyond," *Southern Accents*, May 1990, 80.

²²¹ John Dunnigan, interview with the author, November 11, 2010 at his office in Providence, RI.

²²² Michael Malone, then curator at the Renwick Gallery, observed that the historical connection for all objects in the show “does not mean that all furniture makers are using tradition in this manner or are even consciously basing their new designs on old forms. This was like a homework assignment and does not necessarily represent the fact that they all look to the past.” Ruhling, "Back to the Past," 80.

²²³ Updike, "Put-Ons and Take-Offs," 71.

²²⁴ Glenn Gordon, "Current Work," *Fine Woodworking*, January 1988, 83.

²²⁵ Cooke, *NAF*, 84.

²²⁶ Michael Rush, "James Schriber Links to the Past," *American Craft*, October 1996, 69 (accessed ProQuest).

²²⁷ Marilyn Bethany, "Interior Trends 1984," *New York Times*, August 28, 1983, SM44, (accessed ProQuest Historical Newspapers). See also Joseph Giovannini in "Furniture for the Post-Modern Interior," *New York Times*, August 18, 1983, C8, (accessed ProQuest Historical Newspapers), included descriptions of designs by these architects as well as a table by Castle and one by Dakota Jackson who "says that the classicizing influence of post-modern architecture has filtered into his furniture design."

²²⁸ Davira S. Taragin, Edward S. Cooke, Jr., & Joseph Giovannini, *Furniture by Wendell Castle* (New York: Hudson Hills Press, 1989), 71, 74, 106. Charles Jencks, in *New Paradigm*, distinguished between postmodernism and "PoMo," though he never quite defines the latter (although his tone regards it as unfortunate). He noted that the media successes of Charles Moore's Piazza d'Italia, Michael Graves's Portland Public Services Building, and Philip Johnson's AT&T building in New York, "branded PM in some people's minds as Pop Classicism, a stereotyping that reduced the plural movement to a single strand (and then to PoMo)," 97.

²²⁹ Eco, *Postscript*, 67-68.

Chapter 4

²³⁰ Guy Debord, *The Society of the Spectacle*, trans. Donald Nicholson-Smith (New York: Zone Books, 1994), originally published as *La Société du Spectacle* (Paris: Buchet/Chastel, 1967), 12.

²³¹ M. L. d'Otrange Mastai noted that "trompe l'oeil reached its zenith during the troublous time of transition between the Renaissance and the Age of Reason, the seventeenth century" and continued to interest audiences until the Victorian era when "the odium of 'trickery' applied to trompe l'oeil came as the result of a censure not only narrow and ungenerous but completely insensitive to either the artistic merit or the true purpose of illusionism in any form." *Illusion in Art: Trompe L'Oeil A History of Pictorial Illusion* (New York: Abaris Books, 1975), 12.

²³² I here rely on Nancy Princenthal, "John Cederquist: Theater in the Round," in *The Art of John Cederquist: Reality of Illusion* (Oakland, CA: Oakland Museum of California, 1997), 20-27, for her distinction between illusion and deception. The former she notes fits in the realm of polite society, and art would be included in this because illusion is founded on shared language and understanding. Deception is "meant to conceal something from the viewer, whereas illusion generally makes things exceptionally plain," 21.

²³³ Kenneth Baker, "Show Emphasizes Utility vs. Aesthetics," *San Francisco Chronicle*, March 31, 1991, 35, John Cederquist curatorial file, Renwick Gallery, Smithsonian Institution (hereafter cited as Cederquist curatorial file, Renwick Gallery).

²³⁴ Kate Rothrock, "John Cederquist: The Reality of Illusion," *The Museum of California*, Summer 1997, 6, John Cederquist curatorial file, Renwick Gallery.

²³⁵ Arthur C. Danto, "Illusion and Comedy: The Art of John Cederquist," in *The Art of John Cederquist: Reality of Illusion*, 10-19 (Oakland, CA: Oakland Museum of California, 1997), 14.

²³⁶ Cederquist had made illusionistic furniture before *Olive's Chair*. A one-person show in 1983 at the Craft and Folk Art Museum (Los Angeles, CA) included three pieces from 1981, separate of *First Piece*. *John Cederquist: Deceptions* (Los Angeles: Craft and Folk Art Museum, 1983).

²³⁷ Danto, "Illusion and Comedy," 16.

²³⁸ *Material Evidence: New Color Techniques in Handmade Furniture* (Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1985).

²³⁹ Based on illustration and detail in Danto and Princenthal, *The Art of John Cederquist*, 42.

²⁴⁰ To discuss Cederquist's work is to necessitate a certain amount of circular conversation.

²⁴¹ John Updike, "Put-Ons and Take-Offs," *Art & Antiques*, February 1990.

²⁴² Danto, "Illusion and Comedy," 12.

²⁴³ John Cederquist, telephone conversation with the author, December 9, 2010. Subsequent specific information and quotes from Cederquist from this conversation, unless otherwise cited.

²⁴⁴ Danto, "Illusion and Comedy," 13.

²⁴⁵ Cooke, *NAF*, 42; "Method: Drawings and Thick Veneers," John Cederquist curatorial file, Renwick Gallery; personal observation of piece in private collection.

²⁴⁶ John Cederquist, telephone conversation with the author, December 9, 2010; and Cooke, *NAF*, 43.

²⁴⁷ Danto, "Illusion and Comedy," 12.

²⁴⁸ On his website (www.johncederquist.com), one section of work is labeled "Deconstructions." The first pieces include *The Missing Finial* and a similar work that followed called *Ghost Boy* (made for the Renwick Gallery after they were unsuccessful in acquiring the former. For more information, see the John Cederquist curatorial file at the Renwick Gallery). A separate series that he relates to these includes *Revenge of the*