Deconstructionist Saw, (1994) a chair in which saw blades seem to run rampant across the “planks” that make up the chair.

249 See the discussion of Derrida’s idea of Deconstruction in Jim Powell, Postmodernism for Beginners (Danbury, CT: For Beginners LLC, 1998), 99-107.


251 Before Cederquist began building furniture, woodturner Stephen Hobin (living in Canada) incorporated ideas of deconstruction into his practice. Physically, he deconstructed turned forms by slicing them to reveal a cross section and he made furniture and other objects that engaged the shapes made possible by the cross section. Hogbin consciously drew on these ideas as he created new possibilities for artistic lathe-work by deconstructing established notions of how things were done. Stephen Hogbin, Woodturning: The Purpose of the Object (New York: Van Nostrand, 1980); Mark Sfirri, "Hogbin Reflecting," Woodwork, February 2008, 18-27; and Stephen Hogbin and John Kelsey, personal conversation with the author, June 17, 2010.

252 Cederquist, not versed in French, asked around for the translation. He stated that he never learned how to pronounce it.

253 Debord, Society of the Spectacle, 16.


255 Ibid., 12.


257 Ibid., 9, 15.


259 Alan Shestack, introduction to The Eye of the Beholder: Fakes, Replicas and Alterations in American Art, edited by Gerald Ward (New Haven, CT: Yale University Art Gallery, 1977), 7. Painters and sculptors also created hyperreal artworks. The
photorealism of Chuck Close or life-like sculptures of Duane Hanson offer an example. For an exhibition examining this trend at the time, see Seven Realists (New Haven: Yale University Art Gallery, 1974).


261 I have seen many visitors to the Smithsonian’s Renwick Gallery, where Ghost Clock has been displayed, glance at the piece and not realize the illusion, seeing it merely as a piece of furniture covered with fabric.


263 The Medium is the Illusion; Arthur Danto also discusses modernist purity as related to illusion in "Art & Craft: Master of Illusion," House & Garden, December 1996.


265 Danto, “Illusion and Comedy,” 14. Perhaps the interest in illusion at this time came from the dearth of illusion and perspective during the period of Modern art.

266 Ibid.

267 He himself uses screws to join his plywood carcasses.


270 Ibid.

271 Eco, Postscript, 67. While I cling to this romantic ideal myself, and crafts indeed offer physical and psychological comfort in a world that feels inauthentic and full of simulacra, we must still recognize that the very idea of crafts today is its own construction, its own simulacrum—at least when they romanticize the handmade creation of functional objects, drawing on a tradition that, however disappointingly, is no longer necessary in a post-industrial society.

272 John Cederquist to Judy Coady, undated, file Cederquist, box 1, Gallery at Workbench Records, AAA.
Quote from Franklin Parrasch Gallery, John Cederquist ([New York]: Franklin Parrasch Gallery, 1991), n.p.; Cooke, NAF; and John Cederquist: Deceptions also address this idea.


By March 1990, the museum had run out of the first 3,000 catalogs printed and began printing another 3,000 “with improved color plates.” Ned Cooke to Garry Knox Bennett, 30 March, 1990, folder Boston Museum of Fine Arts, box 1, Garry Knox Bennett Papers, AAA.


Conclusion


286 See Adamson, “Studio Furniture: The Last Ten Years,” 14-16; and Cooke et al., Maker’s Hand, 106.

287 This and preceding quote, Cooke et al., Maker’s Hand, 106-107.

288 Garry Knox Bennett, “Artist’s Statement,” folder Garry Bennett, box 1, Gallery at Workbench Records, AAA.

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Theory, Criticism and Related Works


Illustrations

Figure 2. *Nail Cabinet* door frame illustration. This line drawing illustrates the way the rounded door (left) of the *Nail Cabinet* (see fig. 1) was framed with vertical stiles encompassing horizontal rails. The illustration on the right indicates how Garry Knox Bennett used only horizontal rails, extending them the full width of the door. Illustration by the author.

Figure 4. James Krenov, Jewelry Box, 1969. Andaman padouk, silver hardware; 11 x 21 x 28 c.m. Source: James Krenov, A Cabinetmaker’s Notebook (New York: Van Nostrand Reinhold, 1976), 48. In the caption to this illustration, Krenov demonstrated his passion for wood: “I found the padouk in 1962 and made the box in 1969—out of the last precious pieces.” The decorative, exacting joinery in this piece also shows Krenov’s approach to joinery, something one should “think [about] in terms of function and decoration—in that order—without being showy about either.” Ibid., 152. The careful virtuosity, however, could certainly appear showy to makers like Garry Knox Bennett.
Figure 5. Detail of Figure 4.
Notice the artistically spaced dovetails and highlighted joinery on the frame of the box lid.