
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.

²⁵⁰ Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimore, MD: Johns Hopkins University Press, 1976), originally published as, *De la Grammatologie* (Paris: Éditions de Minuit, 1967), xiv. Citations to the 1976 edition. Spivak offers an example from Derrida: “...the sign is that ill-named ~~thing~~... which escapes the instituting question of philosophy.” Ibid.

²⁵¹ Before Cederquist began building furniture, woodturner Stephen Hogbin (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.

²⁵⁴ Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser (Ann Arbor, MI: The University of Michigan Press, 1994), originally published as *Simulacres et Simulation* (Paris: Éditions Galilée, 1981) 1-2. Citations to the 1994 edition.

²⁵⁵ Ibid., 12.

²⁵⁶ Ada Louise Huxtable, *The Unreal America: Architecture and Illusion* (New York: The New Press, 1997), 2.

²⁵⁷ Ibid., 9, 15.

²⁵⁸ *John Cederquist: Deceptions* (Los Angeles: Craft and Folk Art Museum, 1983), n.p. Jean Baudrillard thought television, an inherent simulation, was “the ultimate and perfect object for this new era.” Baudrillard, “The Ecstasy of Communication,” trans. John Johnston, in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster, 126-135 (Seattle, WA: Bay Press, 1983), 127.

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).

²⁶⁰ *The Medium is the Illusion* ([Fullerton], [CA]: California State University, Fullerton, 1986); 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), 13; "Shows," John Cederquist, www.johncederquist.com (accessed December 6, 2010).

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.

²⁶² Silas Kopf, "Perspective in Marquetry," *Fine Woodworking*, July 1985, 36.

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.

²⁶⁴ Danto, "Art & Craft," 50.

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.

²⁶⁸ "Method: Drawings and Thick Veneers," John Cederquist curatorial file, Renwick Gallery.

²⁶⁹ Suzanne Ramljak, *Crafting a Legacy: Contemporary American Crafts in the Philadelphia Museum of Art* (Philadelphia, PA: Philadelphia Museum of Art, 2002), 26.

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.

²⁷³ 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.

²⁷⁴ *John Cederquist: Deceptions*, n.p.

²⁷⁵ Rothrock, "John Cederquist: The Reality of Illusion," 27.

²⁷⁶ Therese Grundl, "Trumping Trompe L'Oeil," *American Style*, Winter 2003, 71.

²⁷⁷ Other writings that address these ideas, which I collect and build upon here are: Franklin Parrasch Gallery, *John Cederquist* ([New York]: Franklin Parrasch Gallery, 1991); Franklin Parrasch Gallery, *John Cederquist* ([New York]: Franklin Parrasch Gallery, [1993?]); Franklin Parrasch Gallery, *John Cederquist* ([New York]: Franklin Parrasch Gallery, [1995?]); and Constance Stapleton, "The New Art Furniture," *Sculpture*, July 1990, 35-39. The three catalogs for one-man shows at Franklin Parrasch Gallery accessed in John Cederquist curatorial file, Renwick Gallery.

²⁷⁸ Grundl, "Trumping Trompe L'Oeil," 71.

²⁷⁹ 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.

²⁸⁰ Suzanne Slesin, "Furniture Designers' Rebirth," *New York Times*, January 4, 1990, C3, (accessed ProQuest Historical Newspapers).

²⁸¹ Museum of Fine Arts exhibition map, Museum of Fine Arts, Boston, John Cederquist curatorial file, Renwick Gallery.

²⁸² Oral history with Garry Knox Bennett, AAA; Kenneth Baker, "Show Emphasizes Utility vs. Aesthetics," *San Francisco Chronicle*, March 31, 1991, 35, accessed in John Cederquist curatorial file, Renwick Gallery; Suzanne Slesin, "Furniture Designers' Rebirth," C3; Edward Sozanski, "Is It Furniture or Is It Art?," *Philadelphia Inquirer*, January 14, 1990, I1 (accessed ProQuest); Baker "Show Emphasizes Utility"; Ruhling, "Back to the Past"; John Updike, "Put-Ons and Take-Offs," *Art & Antiques*, February 1990; and Constance Stapleton, "The New Art Furniture," *Sculpture*, July 1990.

Conclusion

²⁸³ Tom Loeser, telephone conversation with the author, September 23, 2010; Oscar Fitzgerald, *Studio Furniture of the Renwick Gallery*, (Washington, DC: Smithsonian American Art Museum/ East Petersburg, PA: Fox Chapel Publishing, 2007), 20; Cooke et al., *Maker's Hand*, 106; and Glenn Adamson, "Studio Furniture: The Last Ten Years," in

Contemporary Studio Case Furniture: The Inside Story (Madison, WI: Elvehjem Museum of Art, 2002), 14-16, www.books.google.com (accessed January 15, 2011).

²⁸⁴ Cooke et al., *Maker's Hand*, 106; and Adamson, "Studio Furniture: The Last Ten Years," 14-15.

²⁸⁵ Edward Zucca, in conversation with the author, November 10, 2010.

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.

²⁸⁹ Edward Zucca in *Masterworks* (New York: Peter Joseph Gallery, 1991).

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Illustrations



Figure 1. Garry Knox Bennet, *Nail Cabinet*, 1979.
Padauk, glass; 72 x 32 x 20 in. Collection of Sylvia and Garry Knox Bennett. Photograph: M. Lee
Fatherree, <http://www.finewoodworking.com/Gallery/GalleryImage.aspx?id=29111> (accessed
March 17, 2010).

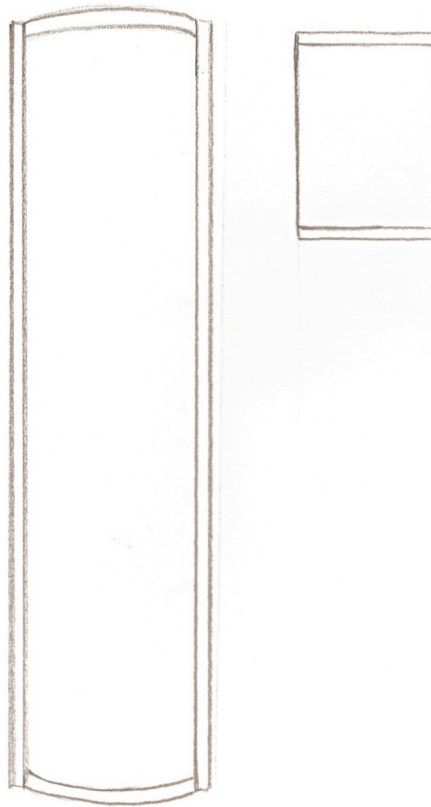


Figure 2. *Nail Cabinet* door frame illustration.

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 3. Trade illustration of a Katana bull-nose router bit.

The *Nail Cabinet* cross-section resembles the cut profile example in the bottom left corner of the illustration. Illustration MLCS Router Bits and Woodworking Products, http://www.mlcswoodworking.com/shopsite_sc/store/html/smarhtml/pages/katana_bits8.htm (accessed August 23, 2010).



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.

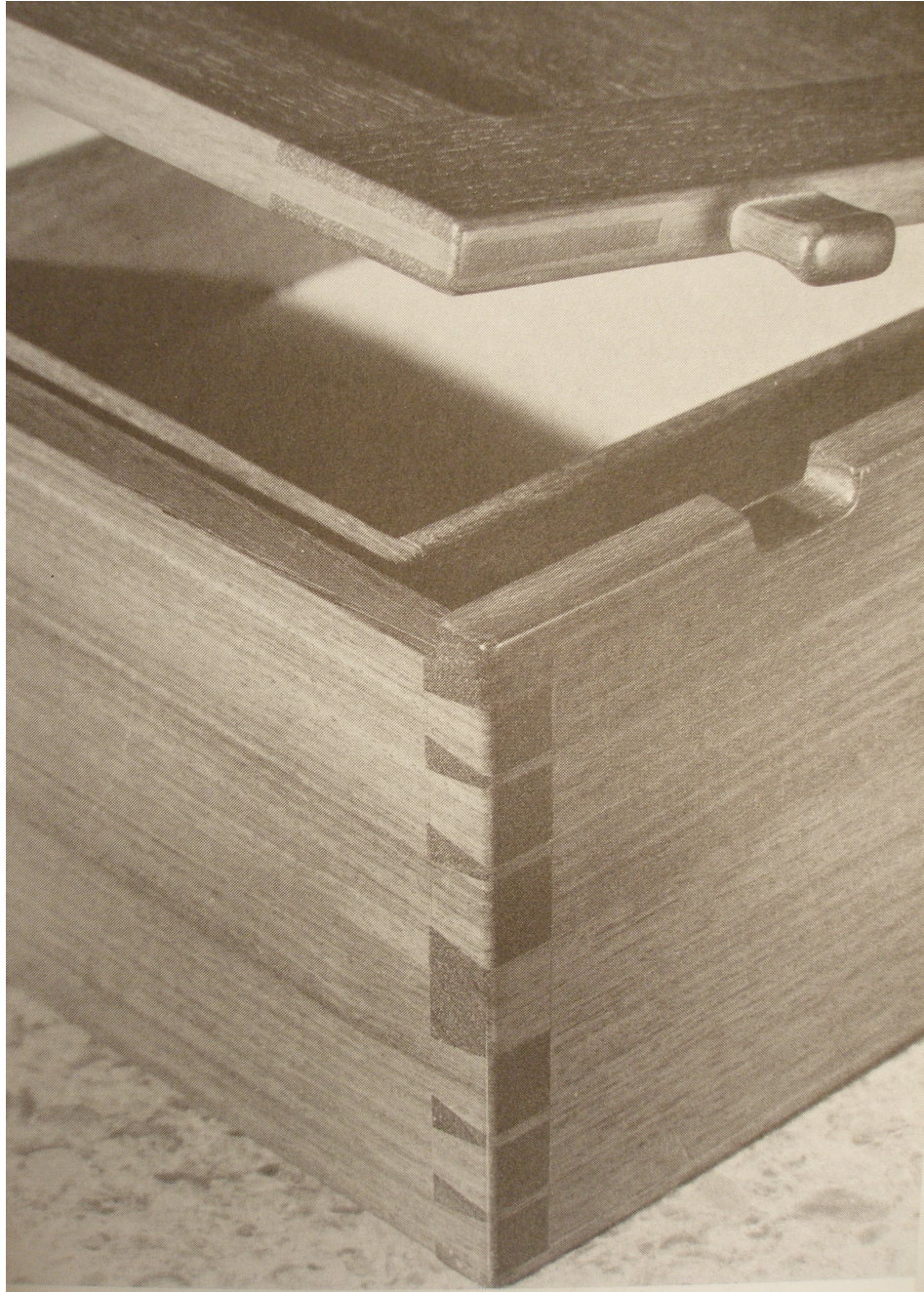


Figure 5. Detail of Figure 4.
Notice the artistically spaced dovetails and highlighted joinery on the frame of the box lid.