



past
present

& future craft practice

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Figure 1. Ineke Hans, 'Big Baskets', 2006. White coated metal frame, pink cord. Courtesy of Ineke Hans.

city. This mobility between categories and institutions is not unique for Løvaas and Wagle's work; it is also true of a great deal of contemporary craft and this is what inspired me to begin my book, *Craft in Transition* from 2005, with the question, The End of Craft?

Using many examples from contemporary craft I demonstrated that, what is referred to by the term craft has been so open and malleable that the old lines dividing craft, fine art, and design have lost their meaning. More and more, people feel that these traditional categories are too narrow, a fact illustrated in a highly literal manner by Freddie Robins in a knitted banner, where the answer to the text's question, 'Do I Fit In?' must be, 'No', because the text does not fit into the frame. In the country of my birth, Norway, it is particularly the boundary dividing studio craft and fine art that has disintegrated. In the Netherlands, on the other hand, it is the dividing line between craft and design that is being explored. Furniture and objects by Bertjan Pot, Ineke Hans (Figure 1) and Hella Jongerius (Figure 2) abound in references to craft techniques; they often require a great deal of manual work, or they are made as unique objects. They, nonetheless, define themselves as designers. 'Craft is about cherishing the beauty of material', said Ineke Hans to *Crafts Magazine* in 2007, adding, 'I like the specific qualities of materials but I like to use them as an industrial designer.



Figure 2. Hella Jongerius, 'Giant Prince', 2000. Ceramics, embroidery. Museum Het Princessehof, Leeuwarden. Courtesy of Hella Jongerius.