

CONTENTS

Introduction	2
1 The Development of American Quiltmaking: A Survey	10
1.1 Origins, Terminology, Definitions	10
1.1.2 Quilt Construction	11
1.2 History	12
1.2.1 Quiltmaking Before 1800	12
1.2.2 The Tradition Evolves: The 19 th Century	14
1.2.3 20 th Century Developments	22
1.2.4 Contemporary Quiltmaking	25
2 Theorizing the Quilt: Contemporary Approaches	30
2.1 Quilts at Exhibitions: Personal Observations	30
2.2 Quilt Scholarship: Historical Developments and Problems	34
2.3 The Feminist Approach to Quiltmaking	45
2.3.1 The Quilt as Women's Art: A Critical Assessment	54
2.3.2 Art Quilts and Quilt Art: Feminist Interpretations	58
2.3.2.1 Tradition versus Innovation: Susan Bernick's Quilt Cultures	60
2.3.2.2 Radka Donnell: Poetics versus Politics	67
2.3.3 Concluding Remarks	72
3 A Productive Encounter: Feminism and Pragmatism	77
3.1 Feminism and Women's Art	77
3.1.1 Feminist Criticism at Work: Judy Chicago's <i>The Dinner Party</i>	82
3.1.2 Feminist Aesthetics	86
3.2 The Pragmatist Challenge: John Dewey's <i>Art as Experience</i>	94
3.2.1 Experience and the Aesthetic	95
3.2.2 The Art Object and Its Meaning	98
3.2.3 Art Criticism	99
3.2.4 Art, Community, and Communication	101
3.2.5 Art and Power	103
3.2.6 Conclusion	105
3.3 Feminism and Pragmatism	107
3.3.1 Experiencing Women: Feminism, Pragmatism, and Subjective Identity	107
3.3.2 Rethinking Feminist Theory: A Pragmatist Revision	115
4 The Art of Quiltmaking: An Experiential Approach	121
4.1 A Quilt Poetics	127
4.2 Penny Sisto, Quiltmaker	152
4.2.1 Life as Artmaking	154
4.2.2 Reconceptualizing the Quilt	160
4.2.3 Quilts in Communal Contexts	170
Conclusion	182
Photography Credits	196
Works Cited	197