Spoon Forms:
Exploring the Intersections of
Art, Craft, and Design within
the Context of the Spoon
by
Wes Airgood

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Lamar Dodd School of Art
The University of Georgia

Approved:

[Signature]
Rob Jackson, Major Professor

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(Introduction)

The course of my graduate research examines the spoon as it pertains to the fields of art, craft, and design. It begins with the history of the object, highlighting its practical and symbolic usage over the span of mankind. Additionally, the investigation looks at the spoon in contemporary culture and explores the object's ability to transcend the boundaries of art, craft, and design. By studying the similarities and differences among the three fields within the context of a single object, the goal of the research is to gain a heightened understanding of the definitions and boundaries of each institution. With a greater understanding of these boundaries, it becomes possible to create hybrid objects that question these limitations, ultimately defying simple categorization.

The spoon represents a common object, ubiquitous in society and present at nearly every meal. Its function is simple, and the object is easily understood and is readily accessible to a broad sampling of people who encounter it daily. Though simple in form, it enjoys a long history of usage, with examples dating to the beginnings of human civilization. Additionally, the spoon has served symbolic and ritualistic functions, many of which are extinct today. Because of its history, strong material associations, and common presence in society, the spoon presents a valid platform from which to discuss the intersections of art, craft, and design.
(History)

The earliest spoons were likely bivalve shells or carved pieces of wood and represented the most expedient method of transferring liquid foods to the mouth. The development of handles evolved out of necessity to facilitate the stirring and scooping of hot liquids and boiled meats or vegetables. Due to the impermanent nature of the materials used, however, few examples exist.

The first examples of metal spoons, primarily bronze, were unearthed in the tombs of Egyptian pharaohs and date to around 2000 BCE. The practice of producing spoons in precious metals was apparently well established by about 1300 BCE when, according to the Book of Exodus, Moses is commanded to make dishes and spoons of pure gold for the Tabernacle. The first recorded spoon maker in history, Bezalel, is commissioned “to devise cunning works, to work in gold, and in silver, and in brass” in the realization of the divine works. Bezalel's spoons, however, were probably to be used in holy ceremonies and not intended for the everyday transference of food from the table to the mouth. Early religious spoons were used to pour sacred oils or carry incense, and examples for this purpose continued to appear as recently as King James I's coronation in 1603 (figure 1). Liturgical spoons still exist today for the act of communion and are made of gold or are gold plated, as any other metal would be unworthy to contact the Body and Blood of Christ.
The symbolic use of the spoon expanded to cover many life events, and became common gifts at christenings, weddings, and even funerals. Customs involving the spoon relied upon its multifaceted symbolism and varied from culture to culture. For instance, the Welsh “made love-spoons, carved… (by) the lover’s hand, which they gave to each other as tokens.” This tradition existed in Scandinavian countries as well, where the presentation of a spoon signified a marriage proposal. Elsewhere, an old English Christmas tradition bade diners to “hold up their spoons and wish health to absent friends.”

The practice of giving spoons at a child’s birth or christening still exists today, though it was a well-established practice by 1605 when Miquel Cervantes wrote “Every man was not born with a silver spoon in his mouth.” In fact, wealthy European families in the mid-fifteenth century would gift entire sets of Apostle spoons to a newborn child. Each spoon would incorporate a cast representation of an apostle with an additional “Christ” spoon. The practice continued for well into the nineteenth century, and several full sets still exist (figure 2). For less affluent families, materials such as pewter or beaten lead were substituted. Referring to this practice, Shakespeare, speaking to the father of his godchild, quipped, “I’faith, I’ll give him a dozen good latten spoons, and thou shalt translate them.”

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2 Morrison, *Book of Spoons*
3 Cervantes, Miguel. *Don Quixote de la Mancha*. Madrid, Real Academia Espanola. 1976
Spoons have historically been given to commemorate deaths, as well. Given in America from around 1700-1900, funerary spoons were gifts given to pallbearers and those close to the deceased\textsuperscript{6}. Simple in design, they were engraved with the name of the deceased, as well as the dates of birth and death (figure 3). On a basic level, they commemorate the life and retain the memory of an individual. Intended for common usage, they acted as a momento mori to the user. At mealtime, the funerary spoon reminded the user that every spoonful and every meal may have been his last, thus the conceptual cycle of the object was completed by its context of everyday usage.

The 1880s in America saw an explosion of spoon forms, resulting from the socioeconomic climate of the time. The upwardly mobile middle class could suddenly afford luxury items because of the booming economic environment, advanced techniques in the mass-production of silverware, and increased availability of raw materials pouring in from rich silver mines in the western United States\textsuperscript{7}. Eager to assert their newfound sophistication, the middle class embraced the staunch social dining customs of the day. Silversmiths of the day, such as Tiffany & Company, Gorham, Reed & Barton, and Towle, were only too willing to feed the perceived needs of the American public. Specialized spoons, from macaroni scoops to Saratoga chip servers, became the rage in America, and dinner parties were an opportunity for hosts to exert their prominence over


\textsuperscript{7} Goldsborough, Jennifer F. "From 'Fiddle' to Fatuous: The Proliferation of Cutlery in Nineteenth-century America." \textit{Feeding Desire: Design and Tools of the Table 1500-2005}. New York. Assouline Publishing. 2006
their guests, presenting diners with a wide array of flatware. Serving both as an
ostentatious display of wealth and as an excessive statement of refinement, the selection
of spoons presented a challenge to high-society guests. Diners, facing a bowl of soup,
would be expected to differentiate between the cream soupspoon, the bouillon spoon, and
the gumbo spoon.

Such extreme dining customs were limited to the North American continent, as Europe
had an established aristocracy that did not require constant assertion of class. Even the
French, long noted for their high sophistication and dining ritual, marveled at the
American phenomenon. Charles Stutzenberger, author of American Historical Spoons,
records a tale from the turn of the twentieth century that illustrates precisely this point:

Prince de Broglie, visiting at the home of Robert Morris in Philadelphia, had to
drink twelve cups of tea poured by Mrs. Morris before he learned that he should
place his spoon across the top of his cup to imply that he wished no more. To
have openly blurted out that he would have no more of the delectable tea would
most assuredly have offended the lady’s sensibilities. This ceremony of the spoon
impressed the Frenchman with the fact that Versailles had nothing on the
Americans when it came to the finer graces of civilization.

Sets of flatware ballooned to contain as many as 146 pieces in a single pattern. This
collection included as many as sixteen individual and nineteen serving spoons. By 1925,

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8 Stutzenberger. American Historical Spoons
the American government, in an effort to restrict the use of silver, placed a limit of fifty-five pieces that could be produced within a single pattern. The Bureau of Standards and the Sterling Silver Manufacturers Association quickly adapted to this restriction\(^9\).

Today, Americans lend little time or attention to flatware and hence the spoons that they use. Stainless steel has provided a cheaper, easier, and more durable alternative to silver, perfectly suited for the values and fast-paced dining customs of the day. Plastic spoons are considered appropriate for all social functions from fast food dining to catered banquets, and have replaced the extensive silver sets of the previous era.

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\(^9\) Goldsborough, Jennifer F. *Feeding Desire*
(Criticism)

The spoon in contemporary culture occupies an interesting position among the fields of art, craft, and design. As an object, the spoon meets many criteria of each field, though it cannot easily be classified as belonging to one field specifically. This relationship is best illustrated between the institutions of art and craft. According to Howard Risatti, art historian and leading craft theorist, the spoon is a tool that requires input from a skilled hand in its application. As such, they fail to meet his definition of a craft object as an entity whose purpose is to contain, cover, or support with no manual input from its user. Risatti argues that though the question of an object’s function is relevant to its classification as a craft object, there is a distinction between “craft objects” and “applied objects.” “Tools carry out tasks and thus belong to that group within applied objects that can be said to ‘work.’”

Cutlery may require a high degree of skill to make, but not all things that are the product of the skilled hand are craft objects. Cutlery, as system dependent, are not ends in themselves, but are instruments used to do something to some other material. And as instruments, they require input of energy to activate them, to make them “work.” From this it seems reasonable to conclude that despite their traditional association with the craft field, cutlery are not strictly craft objects but are more akin to tools intended to be operated at the table.  

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11 Risatti. Theory of Craft
Risatti contends that flatware has long been considered a craft object because of its element of function and the material classification that has traditionally defined the craft field. His approach seeks to define craft based upon a conceptual unity of objects that does not rely on material or technique. Though this approach is upsetting to the conservative ideology of the crafts movement, it represents a more theoretically sound approach than the relatively crude contemporary systems of categorization by material, the lifestyle of the maker, or the question of function versus non-function.

By Risatti's standards, the spoon cannot exist as an example of a pure craft object. Its relationship to true craft is tangential and relies upon its material and means of production. The spoon's relationship to its material, however, is very strong and in many cultures the word for the object and its material are the same. For instance, the word "spoon" comes from the Anglo-Saxon "spon," meaning splinter or chip of wood. This reflects the common Northern European practice of carving wooden spoons. In Mediterranean cultures where bivalve shells are abundant, the Latin word for "spoon" was "cochlear," or shell. This derivation still exists in the French and Italian words for the object, "cuillere" and "cucchiaio," respectively. In North America, the Navaho word "beesh," or horn, reflects the material from which most Native American spoons were wrought. In craft taxonomy reliant upon material, the spoon seems to fit perfectly the defining parameters of the craft object. To Risatti's approach, however, the spoon still remains relegated to the slightly muddier category of "applied object."
Despite Risatti’s recategorization of the object, many contemporary craftsmen, including John Cogswell, Michel Royston, and Boris Bally continue to explore the spoon’s form (figures 4, 5, and 6). For Joost During, the spoon has acted as a bridge between two separate fields: craft and design. During produces handmade, one-of-a-kind, sterling silver spoons which Nambe, a New Mexico-based design house, reproduces in stainless steel (figure 7). Similarly, Italian manufacturer Alessi produces the flatware designs of several Scandinavian, Japanese, and Italian designers. However, the link between craftsman and designer is rarely as direct as During’s.

Writing in 1995, Master Craftsman David Pye defined design as “what, for practical purposes, can be conveyed in words and by drawing.” A designer produces an image which is inherently an abstract representation of an object. The subtle difference between designer and craftsman is in the execution of a physical object. While the craftsman, like the designer, is the sole creative force behind the behind each design, the craftsman must also possess an understanding of the materials involved and the means to physically produce the object. In the end, the craftsman produces a one-of-a-kind work, or series of handmade multiples. The designer, on the other hand, relies upon a skilled workman to interpret and mass-produce a series of objects based on the designer’s representation of an ideal. For During, this representation is not an image, commonly the work of a designer, but rather a completed object. Nevertheless, this prototype remains the abstract representation of a finished production line.

Much discussion today, including Peter Dormer’s *The Meanings of Modern Design*, regards the separation of craft and design by focusing on the “look” or the “feel” of the object\(^\text{13}\). A craft object is often immediately distinguishable from a mass-produced object for its handmade qualities. Dormer claims that this is because “one of the differences that distinguishes the design-led and mass-manufactured object from the craft object, is that the one seeks to disguise the reality of its labour whilst the other seeks to celebrate it\(^\text{14}\).” This, of course, cannot account for silversmiths who file and polish all evidence of hammer marks from a piece or craftsmen who take pride in immaculately finished work. However, it points to general trends of aesthetics adopted by both fields in the production of their work. The work of the craftsman is generally left rough in an attempt to show the presence of the worker’s hand, often referring to traditional modes of working or historical techniques. For instance, the silver drinking cups by Brigid O’Hanrahan reference a long tradition of silver drinking vessels, though she has chosen to leave conspicuously large hammer marks and an unfinished rim as a bold statement of the handmade nature of the piece (figure 8). By contrast, designed and mass-produced objects rely on an innovation of form, unobstructed by the means of their production. The craftsman produces works that are unique because of the processes involved in their creation, and a designer produces unique works despite the mechanical process involved in their creation.

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\(^{14}\) Dormer. *Meanings of Modern Design*. 
Following modernism and post-modernism, the question “What is an art object?” has become increasingly befuddling. In the same text where he attempts to define the craft object, Risatti simply outlines art as any object brought into being with the intent to make a work of art. He claims, “without the intention to make a work of art, an object cannot be art.” This seems to be a pedestrian or idealistically simplified viewpoint, but in an “anything goes” era of art-making, perhaps the simplest explanation is the most accurate. With contemporary performance, video, and installation artists documenting mundane daily events, capturing subtle gestures, or recreating household environments for the scrutiny of the audience, there seems to be little else to define art as such. Older definitions describing art as a “complex form of visual communication” or an object “whose primary function is to produce an aesthetic experience of beauty without regard to what economic or practical use they may be put” no longer adequately cover the breadth of work being produced or enacted in the contemporary art community.

By this parameter, the spoon can easily be viewed as a work of art, provided its author intended it to be so. However, herein lies the fundamental flaw in Risatti’s definition. Can a spoon simply made to function as a spoon be viewed as a work of art? Risatti, casting aside Duchamp’s ready-made artwork, would say “no.” Nevertheless, several artists have presented exhibitions of spoons as artwork.

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15 Risatti. *Theory of Craft*. Interestingly, Risatti does not apply the same approach in his definition of a “craft object.” The question of the craftsman’s intent has no bearing, in Risatti’s mind, on the classification of the object.

16 Dormer. *Meanings of Modern Design*
Artist and jeweler, Herman Junger assembled an exhibition of collected spoons and documented his efforts in his catalogue, *Herbei, Herbei, was Löffel sei...*, and Jasper Morrison’s *A Book of Spoons*, published four years before Junger’s, assembled images of spoons with related anecdotes[^17]. Both attempted to showcase the variety of spoon forms and hinted at the great breadth of variation within a common object. Within their pages, the publications allude to the timeless history of the object, its capacity as a form for self-expression, and the diversity of functions and specialty applications. Most importantly, they present the object as a work of art.

More recently, in 2008, German fashion designer Jurgen Lehl presented an exhibition of 1002 spoons (figure 9). His collection incorporated objects from Southeast Asia, Africa, and Europe, incorporating many examples that were produced specifically for the exhibition. Lehl’s Tokyo exhibition presented the forms mounted close together to cover an entire wall. The resulting effect created a rhythmic and dynamic pattern of bowls and handles created by the variation of one spoon form to the next.

Contemporary British designer Max Lamb recently completed a collection of spoons that more closely meet Risatti’s definition of an art object (figure 10). His work, ranging from elegantly carved branches and crudely cast pewter ingots to roughly forged copper pipe and nails, speaks to an immediacy of process. Each spoon is a unique response to the raw material and upholds his belief that “the beauty of the handmade is that it allows

[^17]: Morrison. *Book of Spoons*
each spoon to hold the identity of the maker. The forms evoke the tactile nature of the materials, and his presentation often includes the raw materials from which the spoons originate, stressing the importance of the material interaction. For instance, viewers readily understand the weight and surface of his cast pewter spoon in relation to the accompanying bar of pewter and gain a better understanding of the natural feel of a carved branch spoon by its comparison to a knotted, bark-covered limb. Lamb draws his inspiration from nature, and his sensitivity to material is seamlessly adapted to the spoon form in a manner that respects the history of the object while incorporating his own unique style. The spoons are meant to be viewed and contemplated, and were created with the intention that they would not be used. In this respect, they meet Risatti’s definition of artwork.

Since the late eighteenth century, however, the question of an object’s ability to function in a practical capacity has immediately categorized it as something other than art.

Immanuel Kant’s Critique of Pure Reason, written in 1781, altered the study of aesthetics to fundamentally exclude the craft field and other functional objects. From this rift, the fields of “fine arts” and “decorative arts” were born. The distinction still stands and is evidenced in the names of museums around the world, reflecting an ongoing mentality that function does not equal art.

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19 Kant, Immanuel. Critique of Pure Reason. London. George Bell and Sons. 1887
Despite the ongoing separation between art and craft, academic craft practitioners have been working towards equality since the creation of the American G.I. Bill following World War II. The increased enrollment at American universities following World War II greatly expanded interest in the crafts at the academic level, and many of the programs were included under the blanket category of the fine arts. From this platform, craftsmen were afforded the opportunity to explore the limits of the craft practice, creating works of art in their specific medium of expertise. After immigrating to America, Finnish-born metalsmith Heikki Seppa began experimenting with the sculptural use of forms in metal, ultimately assigning names to over one hundred shapes in his book, *Form Emphasis for Metalsmiths*\(^\text{20}\). Other craftsmen, such as Fred Woell, began making narrative works in metal and jewelry, adding a conceptual angle to traditional craft making. Thus, the twentieth century studio crafts movement was born within the academic art setting.

However, for most craft academics in the middle of the twentieth century, the exploration and preservation of archaic or outdated modes of making allowed the craft field to bridge the gap between art and craft. In his interview for the Smithsonian Institute, for instance, Brent Kington takes credit for single-handedly rediscovering the art of blacksmithing\(^\text{21}\). While teaching metalsmithing at Southern Illinois University at Carbondale, Kington introduced traditional blacksmithing techniques in the creation of works of art.


Despite craft's attempt to gain respect in the art field, strong distinctions still occur at the academic level of art history and criticism. For instance, the study of decorative arts is rarely incorporated in art history survey courses. Furthermore, craft courses are still viewed in terms of process, material, and function. This paradigm prevents the craft field from being viewed with the same criticality and discussion as the "fine" arts such as painting or sculpture.
Through my research, I have investigated the spoon and its ability, and inability, to transcend the boundaries of art, craft, and design. Though its applied function prevents it from consideration as a craft object, its materiality ties it closely with the traditions of the craft field. Like designer Max Lamb, I have explored the material properties of the object in my work. Several pieces are made of carved wood and reference the Anglo-Saxon derivation of the object, while others are formed from more contemporary materials like stainless steel and acrylic combined with precious materials such as silver and exotic hardwoods. The processes used to create many of the pieces represent traditional woodworking or metalsmithing techniques that require a direct interaction with the material via hand carving or forging. These processes uphold the traditions of craftsmanship and speak to the spoon’s historical status as a handmade object.

*Railroad Tie Spoon* utilizes traditional craft practices in its forged silver and carved wood construction (figure 11). The wood chosen for the handle, however, is a weathered piece of creosote-soaked railroad tie rather than a valuable piece of exotic hardwood. Furthermore, the edges of the silver bowl are left intentionally unfinished, emulating the rough surface of the wood and the worn texture of the railroad spike over which the bowl was formed. The railroad tie handle and rough surface treatment undermine the traditions of the craft field and, like a work of art, embody a sense of place and evoke an emotional response through its association with the rail and the tactile experience of the piece.
Similarly, *Prague Spoon* utilizes materials in a non-traditional approach in an attempt to capture a sense of place (figure 12). The handle is comprised of uncut garnets cast into sterling silver. Though the materials are semi-precious, they are handled in a rough, unfinished manner that subverts their value. The rough, uneven texture is heavy and darkened with a black liver of sulfur patina, further disguising the materials. A traditional “rattail” connection joins the handle to the bowl, and the hammer marks left on the bowl’s reverse allude to the craft field’s history of handmade spoons. However, the bowl is thinly forged relative to the heavy handle, and its form alludes to mass-produced spoon bowls of the twentieth century. As an art object, the spoon evokes the sense of place and history of Prague through its worn stone surface, medieval connection, decorative nine-pointed Czech star, and the incorporation of Bohemian garnets. The surface and weight create a strong tactile interaction with the user, and the aggressively pointed star undermines the typically round, nurturing curves of the object.

In *Fat Man*, by contrast, the wooden handle is bulbous and facilitates a full interaction with the hand (figure 13). The large scale of the handle allows for the appreciation of the wood’s color and grain pattern, as it serves a primary rather than supporting role. Instead of forging the bowl, as would be customary for a spoon, it is fabricated silver sheet formed into a hollow form. The bowl was indented after the hollow form production was complete, resulting in a slightly rounded edge. In other words, the flawlessly fabricated hollow form was then intentionally distorted and indented to create the bowl form. This anti-technique allowed the hollow form to blend more seamlessly into the great volume
of the bloodwood handle and shifts the weight balance of the spoon by reducing the expected amount of material in the bowl. The approach utilizes traditional craft materials in a non-traditional forming process. Its overt materiality and the retention of the object's function root it in the tradition of the craft practice, however, the sculptural nature of the form suggests the characteristics of an art object. The spoon's invocative title and symbolic use of bloodwood add to the conceptual element of the pure art object. Furthermore, as a potential production prototype, the piece has an attempt at formal innovation that is commonly found in industrial design. The impractical fabrication technique, though, undermines standard mass-production principles.

These same production techniques are incorporated in Little Boy and Formed Hollowform Spoon (figures 14 and 15). Produced in the same manner as Fat Man, Little Boy incorporates a hollowformed silver bowl with a carved walnut handle. The bowl, however, is more rounded than that of Fat Man and accentuates the ambiguity of the forming process. Additionally, Little Boy is smaller and proportionally narrower than its bloodwood counterpart, though it raises the same questions of materiality and process.

Formed Hollowform Spoon utilizes, as the name suggests, the same fabrication principles. The spoon was formed from silver sheet into the shape of a standard diner spoon, though the interior of the form remained hollow and the bowl was flat and flush with the handle. After the hollow spoon form was created, the bowl was sunken into the recognizable concave shape, and the handle was hammered and bent to the traditional spoon specifications. The use of a traditional material and a non-traditional process
questions the nature of the craft object while the incorporated shape of the standard diner
spoon suggests the utility and mass-production of the manufacturing process.
Additionally, the piece appears to be stamped from a solid ingot of silver, further
suggesting mechanized production. This false appearance, however, stands in opposition
to the reality of its manufacture and is revealed by the weight of the hollow object.

*Dovetail Spoon* approaches the connection between the silver bowl and wooden handle in
a similarly deceptive manner (figure 16). Using the common dovetail wood joining
technique, the spoon appears to be held together by the tension of the two interlocking
pieces. However, for stability, it is necessary to incorporate a flush rivet through the
silver. The resulting connection references both the dovetail joint for woodworkers, and
the keyed seam, often used by metalsmiths to join copper sheet. The fabrication of the
spoon is an homage to construction in two separate craft media, though an impractical
approach for the spoon connection. Though the techniques and material refer to craft
principles, the spoon’s applied function suffers as a result of the aesthetics. The piece
functions as an object for contemplation and in this light may be viewed as a work of art
about craft process.

Like the work of Joost During, several of the spoons could be used as production
prototypes. This is illustrated by the inclusion of common mass-produced examples
within the collection. The pairing of handmade spoons next to found pieces examine the
processes involved in the creation of each, from design through production. Side by side,
they show the similarities in the intent and design of each pairing while highlighting the
differences in material manipulation. A common diner spoon, stamped from a sheet of stainless steel, illustrates the relative volume and material plasticity of the forged silver *Swallow Spoon* when the two are paired together (figures 17 and 18). Also, as a group of objects, the collection of spoons suggests the diversity of forms found within the slight variation of a common object. While the difference between a teaspoon and a soup spoon is immediately discernable, the ability to recognize the broad variation among teaspoon bowl forms is only apparent when several are examined side by side. In this light, the works are viewed for their aesthetics rather than being appreciated purely for their functionality. This is, essentially, the role of the designer: to recognize and create an innovative new form within the constraint of a common object.

A hybridized object exists within the overlapping definitions of art, craft, and design and seamlessly combines the characteristics of each. It can be defined as belonging to any of the three fields, blending the best traits that each has to offer into an innovative new approach to object making. In this sense, it is a mythical beast: theoretically possible, though difficult to imagine or describe. For staunch supporters of fine art or pure craft, characteristics such as material, function, or process are insurmountable. Furthermore, the mass-production of industrial design stands in direct opposition to the one-of-a-kind production values of contemporary craftsmen. While the attempt to create such an object will ultimately lead to an interesting blending of several common elements among art, craft, and design, total universal hybridization in this approach also illustrates the fields' uncompromising differences. For the academic, the hybrid presents an intellectual conundrum, while for the maker, it represents the pure essence of an object's form.
As the creation of a pure hybrid object remains illusive, several objects are continually examined by artists, craftsmen, and designers alike. This approach ultimately highlights the similarities among the three fields in a way that the hybridization of an object cannot. For example, artists, designers, and craftsmen have reproduced the chair extensively over the past century. For MacArthur Grant recipient, Sam Maloof, it symbolizes the tradition of woodworking, and his rockers embody the craftsmanship and skill that is the hallmark of the craft practice (figure 19). Garrit Rietveld saw the chair’s potential as an object of artistic expression within the De Stijl movement, creating compositionally sound forms (figure 20). Marcel Breuer, along with his Bauhaus contemporaries, embraced the technologies and new materials of the day in the production of innovative new designs, focusing his attention on creating a modern aesthetic for the chair form (figure 21).

Viewed as a collection, the series of chairs represent a point of overlap for three disparate fields within a common format. The approach signifies hybridization not within one singular object, but within one type of object. The chair can be viewed as an object that is capable of transcending the institutions of art, craft, and design, if not necessarily all at once. Examining objects such as the chair or the spoon in this light, the discussion turns from art criticism, technique, and function and instead focuses on the shifting role of the object as it blends art, craft, and design.

If function is an overriding factor in the consideration of a work of art, then a spoon can never be regarded as artwork. However, if the focus rests upon the intent of the artist to
present a work of art to the audience, as Marcel Duchamp repeatedly demonstrated, then any object can be regarded as a work of art. A successful example, however, blends form, function, material, and innovation seamlessly. This blending simultaneously highlights the similarities and differences of art, craft, and design and ultimately fosters a deeper understanding and appreciation of each.
Fig. 1 King James I Coronation Spoon, 1603
Fig. 2 Apostle Spoons, 1592

Fig. 3 Cornelius van der Burch Funerary Spoon, 1684
Fig. 4
Server. Cogswell, John. 1990

Fig. 5
Ladle. Royston, Michel. 2008
Fig. 6
Trussware. Bally, Boris. 1993

Fig. 7
Wishbone Flatware. During, Joost. 2003
Fig. 8
Untitled Cups. O’Hanrahan, Brigid. 2001

Fig. 9
Spoons. Lehl, Jurgen. 2008
Fig. 10
Spoons. Lamb, Max. 2009

Fig. 11
*Railroad Tie Spoon.* Airgood, Wes. 2008
Fig. 12

Prague Spoon. Airgood, Wes. 2008

Fig. 13

Fat Man. Airgood, Wes. 2008
Fig. 14

*Little Boy*. Airgood, Wes. 2008

Fig. 15

*Formed Hollowform Spoon*. Airgood, Wes. 2008
Fig. 16

*Dovetail Spoon.* Airgood, Wes. 2008

Fig. 17

*Diner Spoon.* Next-Day-Gourmet. 2008
Fig 18
*Swallow Spoon*. Airgood, Wes. 2008

Fig. 19
*Rocker*, Maloof, Sam. 2007
Fig. 20

Red and Blue Chair. Rietveld, Gerrit. 1917

Model B3 "Wassily" Chair. Breuer, Marcel. 1925