Maria Elena Buszek has assembled a collection of essays examining various aspects of contemporary practices in the creation and exhibition of work in craft media—clay, glass, fiber, wood, metal—presented as fine art, performance art, and studio craft, as practiced by art-school graduates and do-it-yourselfers (DIY), often with social or political content.

There are sixteen essays, including the editor’s introduction, arranged in four sections: Redefining Craft: New Theory; Craft Show: Ion the Realm of “Fine Arts”; “Craftivism”; and New Functions, New Frontiers. The authors are curators, artists, academics and other “cultural workers”. Most identify themselves with multiple roles. The subjects include: historical considerations of the role of the handwork in the modern—and postmodern—world and art world; the relationship of the materiality of craft and the emphasis of the conceptual in contemporary art; the use of craft media by contemporary artists, who may or may not identify themselves as crafts artists; the rise of DIY and “extreme crafts”; the history and politics of museum and gallery exhibitions; the use of craft media in politicized art from the 1960s to contemporary “craftivism”; and the development of various and competing critical vocabularies. The work and careers of individual projects and artists are featured, including the editor’s interview with Margaret Wertheim, a science writer whose collaborative projects demonstrate sophisticated mathematics with crochet and knitting.

The volume includes many clear and well-chosen photographs and a complete list of illustrations, although some artworks are described, but not illustrated. Each essay includes end notes, and several reference the content of the essays in the same volume. The index is detailed. The intended audience is academic, and the language varies from the highly theoretical and analytical to the conversational and autobiographical.

The volume itself is well-crafted. The paper is heavy and acid free. The paperbound edition has sturdy covers and the signatures are sewn! This book is a welcome complement to recent publications on the history and criticism of craft, such as Glenn Adamson’s *Thinking Through Craft* (2007), his *Craft Reader* (2010), or Howard Risati’s *A Theory of Craft* (2007), individual craft media, e.g., Elissa Author’s *String, Felt, Thread* (2010), all referenced in the current volume. Collections supporting programs in ceramics, glass, wood, metals, or fiber will want to acquire this publication. It would also make a useful, well-priced reader in courses in the history or theory of craft.

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