SPECIAL EDITION
WARTIME KNITS AND LACE.
DESIGN INSPIRED BY
"FILM CULTURE- EXPANDED ARTS,"
EDITED BY JONAS MEKAS, 1966.

KnitKnit Seven

KNITKNIT
526 WEST 26TH STREET #1022
NEW YORK, NY 10001
WWW.KNITKNIT.NET
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WARTIME, KNITTING, DOMESTIC, HAPPENINGS, MANIFESTO, URBAN, INTERNATIONAL, STITCHING, SENATE, SPINNING, PROTEST

INTRODUCTION

KnitKnit is a biannual artist's publication dedicated to the intersection of traditional handcraft and contemporary art. KnitKnit is available at bookstores, art galleries, art spaces, clothing stores, and yarn shops throughout the US as well as in Canada, England, Ireland, France, Australia and New Zealand. Through collaboration, KnitKnit produces receptions, film and video screenings, salon style art shows, music performances and other kinds of events.

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The KnitKnit book will be published by Stewart, Tabori and Chang in fall 2007. Visit www.knitknit.net/book

The first 100 editions of KnitKnit 7 come with a machine knitted shield with nailhead design created by Elyse Allen.

A SOFT BENCH IN A HARD LANDSCAPE

TREVOR PITT

I grew up during the 1960s on the Glebe Farm Council Estate in Birmingham, England. Constructed in the 1930s, the housing estate was designed specifically for working class families who were to be re-housed from the overcrowded and unsanitary conditions of Victorian slums that blighted large industrial cities throughout England at the time. In response to the squalid slum conditions that working people had endured for over a century, architects and urban planners embraced the ideas and aesthetics of the Arts and Crafts Movement and during the 1920s and 1930s built estates designed around utopian notions of what suburban housing for working people might be, and as such they were often referred to as 'model villages'.
Although I left the housing estate in the mid-Seventies many of my family still live there, including my Mom, several aunties, cousins and their children. Over the past 30 years I have had reason to visit The Glebe on a regular basis and in consequence have witnessed the changes that have taken place: unemployment, the dismantling of social housing, an erosion of family cohesion, and a retreat to individualized lives of self-interest. An increase in petty crime, vandalism and drug use has clearly affected the way in which people live, relate to one another and share public spaces. Over the same 30 years I also recognize the changes that have taken place within myself: university education, the myriad books I have read, the people I have met, my sexual awakening, buying a house and committing to a career to education and the arts have shaped my sensibilities and the way that I now relate to the place I came from and the people who continue to live there. For the past 15 or so years whenever I visit my Mom my heart sinks and I am overawed with a sense of loss, sadness and above all, helplessness.
In December 2004 two significant incidents happened that concentrated my thoughts and feelings about my life 'then' and 'there' compared to my life 'here' and 'now'. Firstly, at the age of 82 my Auntie was mugged for £10 bingo winnings on the way back from her social club and two days later at the age of 74 my Mom was pushed over by a drunk whilst shopping, broke her hip and spent the Christmas holidays in hospital. As I write she's in hospital

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Courtesy of Trevor Pitt

Courtesy Aliza Shapiro, 2006

KNITTING NATION MANIFESTO

LIZ COLLINS

KNITTING NATION is an exploratory and multi-faceted art project inaugurated in 2005 by Liz Collins that combines performance, site-specific installation, collaboration, and clothing and textile design and manufacturing, using manually-operated knitting machines. The project is a commentary on humans' interactions with machines, global trade, fashion and iconography, in addition to being a celebration of the medium of machine knitting. KNITTING NATION lays bare the process of machine knitting in order

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Courtesy Aliza Shapiro, 2006

BUGS BUNNY & SCRAMBLED EGG; INTERNATIONAL TERRITORY

MANDY MCINTOSH

Past the knotted gun, through the X-ray machine and into not America anymore. The United Nations. International Territory.
An African woman in a batik kaftan seems to glide.
A Vietnamese woman is our guide.
I am suitably thrilled by inside.
At thirteen, my dream job was here, whilst boothed in the language lab at Allen Glen's Secondary school, with headphones on, calling and

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Mandy's Bugs Bunny and Scrambled Eggs, after Fernand Leger. Modelled by Rosie Crerar. Courtesy of Mandy McIntosh.