



Small Format Frontiers: Entries due January 15, 2004

Please send completed entry form by January 15, to:
Small Format Frontiers

% Karen Crislip
651 Big Horn Drive
Estes Park, CO 80517-9006

Prospectus may be obtained on the ATA website, or
by sending a SASE to the above address or by e-
mail to kcrislip@bigplanet.com

NOTE: Information about where to send material
was incorrectly printed in the HGA Convergence
bulletin. Do not send anything to the Montana
address. Use the address printed here.

Opportunities, Exhibits and the Year to Come

By Alex Friedman

Well, now the suspense begins. The jurors will soon have the slides for the fifth American Tapestry Alliance Biennial Exhibit (ATB5). Whatever your results may be, we know the jurors have a very hard time choosing the final tapestries. In my limited experience, the first ones are easy to choose the middle ones harder and the final tapestries are the hardest because the jurors all have different opinions. It is a fascinating process to observe and everyone should know your tapestry may have been one of the finalists even if you don't make it. You can always try again next time. Good luck to all who submitted.

We are pleased to report that Monique Lehman and her team have secured a second exhibition space in Minnesota at the Rochester Art Center. "Noted for its commitment to artistic excellence and community education, Rochester Art Center is one of the premier centers for visual arts in the five-state area" and offers many innovative programs. Monique is working to secure a third venue in California.

Our very exciting news is that American Tapestry Alliance has been awarded a grant of \$1500 from Friends of Fiber Art International. The Exhibition Committee applied for this to help underwrite the costs of producing a printed color catalogue for the fifth American Tapestry Alliance Biennial Exhibit next year. Friends of Fiber Art International, based in Illinois, supports museum fiber shows and also encourages "scholarship and critical writing about art constructed in fibrous materials." ATA members have expressed the preference for a hard copy catalogue rather than a CD version so we are very pleased to have received this grant to subsidize the project.

The other exciting news is the freshly upgraded website. Christine Laffer, web editor and Jeanne Bates, webmistress, have been hard at work making the site easier to navigate and adding extra features such a supplemental page to the quarterly newsletter and artist pages.

In order to keep our printing costs down we have opted to have a supplement to the newsletter on the website. This will take advantage of the color possibilities of the medium and allow us to have longer, more thought provoking articles without running up further printing and mailing costs. We plan to post regularly changing illustrated articles available in a printable format.

The first supplemental article will be the presentation given by Tina Kane at the 2003 symposium in Chicago. Most of the other Chicago presenters have also agreed to share their presentations with us. This is an exciting adjunct to the newsletter and we hope it will attract more critical and thought provoking articles in future supplements. We especially welcome the opportunity to offer these articles in color. We would like to invite you to consider writing and illustrating an article. Please contact Linda Rees, our newsletter editor for more information.

Artist Pages on the website will provide an opportunity for members to post three tapestry images on the website. Your page will remain on the website as long as you are a member of ATA. Michael Rohde has kindly offered to administer this program. The artist pages will be available to Circle Members, explained in the article about the new membership program on page ___. More information can also be found on the website.

In reviewing the goals of American Tapestry Alliance it has become clear that we needed to upgrade our membership program to reflect the more professional services we want to provide. Ellen Ramsey, Membership Chair, has developed a four tiered membership program that will offer various ways that you can support our goals and enable ATA to develop. These will come into effect in January but you have an opportunity to renew up to two years at the current rates before then.

This issue reflects the many ways that weavers across North America have attempted to beat the isolation that plagues many tapestry artists by forming regional groups. You can read about their various solutions to provide their membership with technical information and support, opportunities to exhibit, camaraderie and great inspiration.

Happy weaving,
Alex and Christine



Expressive Imagery, Thoughtful Observations

By Linda Rees

A surprising phenomenon has occurred. Every one of the regional tapestry groups who responded with an article had an exhibit of its member's work this summer or fall. I certainly had not expected such luck. Are more tapestry exhibits being mounted

now than in the past? If so, what are the dynamics influencing the trend? Whatever the case, we can celebrate the results with reviews of four here in the newsletter. At least two exhibits occurring in the fall will hopefully be reviewed for the next issue.

It makes sense that it is easier to mount group exhibits than one person shows in a medium that takes so long to produce the work. Most individual artists are hard pressed to weave enough tapestries to mount a complete exhibit of new work sooner than about every five years. Therefore it is a major service that the regional groups can provide the opportunity on a more frequent basis, closer to the time a design has come off the loom.

Having just stated how rare it is to see one person exhibits of tapestries, we are again lucky to have two reviews of individual exhibits by ATA members, Karen Benjamin and Inge Norgaard. Congratulations to both for the hard work that went into creating their beautiful and thought provoking artwork.

A big thanks goes out to our three ATA members who did their "first ever" written reviews and to the many folks who have contributed all the articles here. They have, indeed, presented thoughtful observations and interesting reading.

In an effort to not disrupt the flow of thoughts, I decided to cluster all the majority of Internet addresses in one location, much like end notes. The idea came from the Canadian Tapestry Network Newsletter where a separate page is used for relevant web sites. The newsletter is an evolving process and I welcome any responses to this arrangement.

Tapestry Weavers West

By Jan Moore

I joined TWW in 1991. During the 1990 Convergence in San Jose, there was a tapestry slide event, where anyone could present slides of new work. I was invited to join based on my presentation.

The core members of TWW came from the San Francisco Tapestry Workshop, where they had apprenticed or trained with Jean Pierre Larochette

and Yael Lurie. In a sense TWW was the offspring of the Workshop. It is no accident that many people perceived California to be the locus of tapestry weaving in the country. This heritage from Jean Pierre and his connection with Margery Livingston of San Francisco State University, and the De Young Memorial Museum of San Francisco introduced the practice of Aubusson style tapestry in the United States. I realize this is a big claim but I think that is the root of it.

Tapestry Weavers West began in October 1985 as an affinity group of highly trained and talented artists who wanted to exhibit their individual work, and educate the public about tapestry weaving. We have an 18 year history of group exhibitions, maintain a juried portfolio, and have meetings 5 times per year. We have had members from all over the United States, and many of these members have branched out to found affinity groups for tapestry in their own geographic areas. Examples would be TWINE (Tapestry Weavers In New England) and BC STARS, and TWS. The interconnectedness of the Tapestry family is pretty amazing. I think we ought to weave a family tree!

We have a group resume', listing our exhibitions. They include such places as The Rosicrucian Museum of San Jose', the Bedford Gallery of Walnut Creek, The Community College of Dayton, Ohio. Exhibits were also mounted in several public buildings in San Francisco, including the lobby of the McKesson Corporation Plaza and the Shaklee Building. We are frequent exhibitors at the Mendocino Art Center.

Further notes by Christine Laffer

I want to add the names of the core people that Jan mentions above. Tricia Goldberg, Constance Hunt and Care Standley have grounded the organization since the beginning. In the first year or two, other people arrived: Joyce Hulbert from New York City where she had worked at the Scheuer Tapestry Studio, Deann Rubin from St. Louis where she had trained under Muriel Nezhnie, and Victor Jacoby began traveling down frequently from Eureka, CA. Since those early years, many people have contributed to the longevity of TWW. The list includes Sonja Miremont, Nancy Jackson, Jackie Wollenberg, Betty Hilton-Nash, Jan Moore, Bobbie

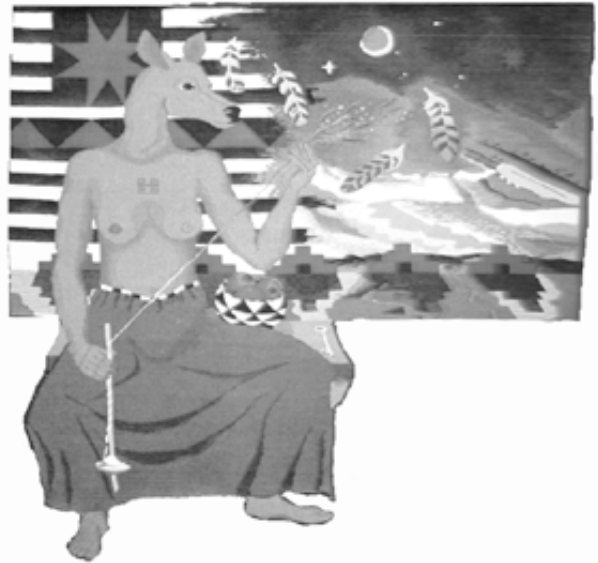
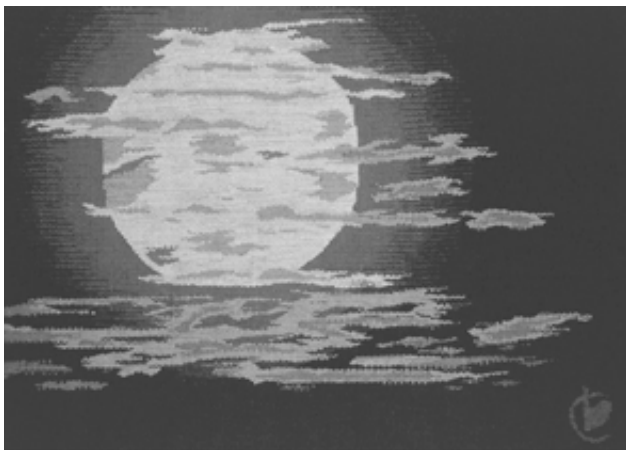
Chamberlain, and Ann Granberg, to name only a few.

The TWW newsletter documents the group's exhibitions as well as many events, such as Muriel Nezhnie's Keynote Address to Tapestry Forum 1990, with a transcript of her talk. We organized lectures by people like Jan Janeiro, Louise Allrich and Charles Talley.

Members educated other members, such as when Elaine Ireland taught us how to put together our first portfolio, or Susan Hart Henegar helped us understand how interior designers looked at presentation materials. The benefits of sharing resources, pooling energy, knowledge and enthusiasm should never be underestimated.

Anyone with an interest in tapestry and \$25 for a year's membership can join TWW. We have a number of members who live outside the Bay Area. Some try to come to at least one meeting a year; others just keep in touch via the newsletter. Still others periodically contribute articles to our newsletter.

Our membership year runs Jan 1 - Dec. 31. Membership fees should be sent to our Treasurer, Deborah Corsini.
620 Loma Vista Terrace
Pacifica, CA 94044.
zcorsini@pacbell.net



TAPESTRY TODAY

Review by Rose Kelly

The love of process and materials shone through in the summertime exhibit, TAPESTRY TODAY at Soundscape. Nineteen accomplished members of Tapestry Weavers West displayed over 60 pieces in the cavernous audio store in downtown Santa Rosa. Materials and size varied widely as did choices for imagery. However, a narrative thread wove throughout the show.

The first tapestry one encountered upon entering the exhibit was "Market Women" by Tricia Goldberg. It is a very ambitious weaving of a Latin American market full of luscious fruit and vegetables animated by women vendors and shoppers. (*Ed. Note. Readers may recall this tapestry from an earlier ATA exhibition catalog "Tapestry Today"*)

Jan Moore's weaving, "The Spinster," depicted a mythic woman/animal spinning yarn on a drop spindle. It exhibited a masterful treatment of the irregular edge, which follows the spinster's leg down to perfectly cutout toes.

Less influenced by Southwest imagery, Moore's "Nebraska Patchwork" and "Inland Interlock" are very evocative of aerial views of farmland, combining beautiful colors and a rich variety of textures. Nature was a reoccurring theme for the

exhibit. Bobbi Chamberlain's "Harvest Moon" was paired with "Emerging", Sonja Miremont's rendering of a starlit night. Both weavings strove to capture the deep blanket of night.

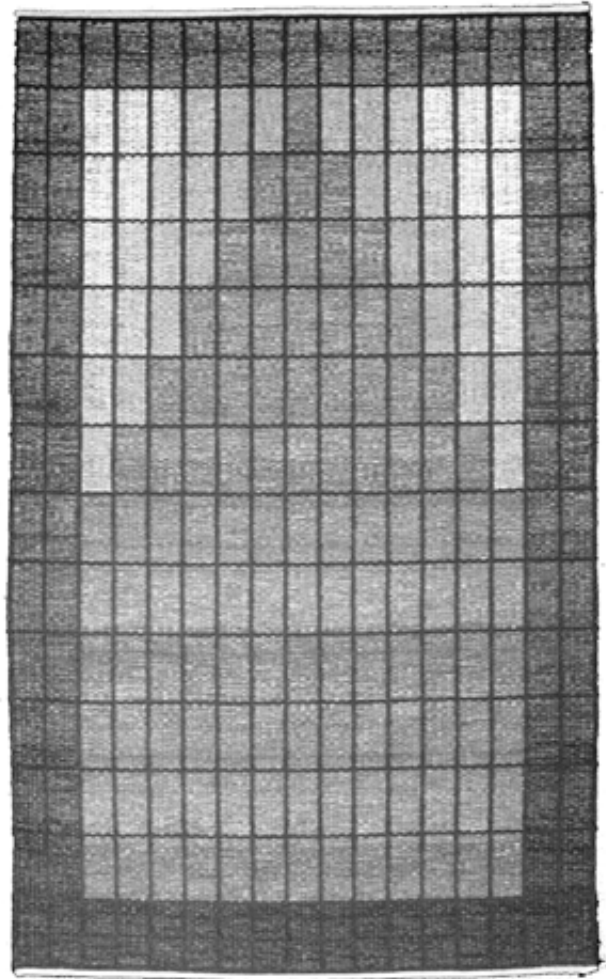
A few artists explored abstract themes. Work by Michael Rohde incorporated grids in strong colors and Betty Hilton-Nash used irregular shape to create tapestries very much like the masculine audio equipment on display. "57 Jazz" by Deborah Corsini resembles the arc of music being emitted from gigantic speakers. Jeff Weiss' 5-inch square "Abstracts" and the even smaller "Philosopher's Dream" drew the viewer in through its scale and tightly woven areas of color. He, too, used irregular edges to heighten the effect.

Deborah Corsini created wonderful, undulating edges through the use of the Navaho wedge weave technique in "Code Talking" (see page ___) and "Shield". Despite Navaho references, these weavings felt fresh and original. Bonnie Bird Liebhold's abstract weavings were very reminiscent of Greek fisherman bags. Despite the titled "Southwest 2" the colors belied the Southwest reference. Marielle Snyder gave a science fiction feel to her subject "Calling Me Home", perhaps referring to shared near death experiences. It showed a welcoming tunnel surrounded by lightening bolts.

"The Red Nude" by Constance Hunt interestingly mimicked a very masculine print over a nearby salesman's desk. Her exploration of a nude nicely abstracted the figure into an undulating line. "Red" and "Black" were unnecessarily mounted with a more detailed drawing on paper of the human form. Carol Llewellyn's tapestry of twins captures their wide-eyed wonder. It is the most successful portrait in the exhibit. In "Soo Ling," Marielle Snyder effectively captures rich Asian garments.

The large "Portrait" by Monique Lehman was a phenomenal likeness with very skin like variation in the details of the face. Rough textures intermingled in the cap and hair of a lovely young woman. It came as no surprise that someone classically trained in Poland wove it.

Interestingly enough, the same artist also wove three other pieces included in the show. The kitschy



"Black and White" depicted a horse's head that has a burlap-like quality created through its rough texture, and palette. (see page ___)"Stained Glass" a large tapestry with open areas and slits as well as "Ultimate Tube" seemed very heavily related to the macramé and weaving styles of the 1970s. In combining irregularly shaped tapestry with leather and wire, Betty Hilton-Nash also resulted in a dated look. My guess is that the dates when the pieces exhibited were woven span quite a time frame. More careful editing of work would have helped this problem.

"Reflections" by Ms. Llewellyn had a very fun, pop look enhanced by lurex threads and a wild randomness of patterns. The Craftsman style "Withered Branch" was a more subdued subject by the same artist. Luckily Care Stanley's equally fun weaving, "Grouper," had a bright palette since it had no lighting. (see page ___) It translated an extremely tight close up of a fish's head into a study in polka dots, from the circles within circles of the

eyes to the blue dots decorating the skin and bubbles floating from the mouth. Surely it was quite a challenge to execute these perfect spheres.

My mother, who accompanied me, laughed out loud at "Day Dreaming" by Ms. Miremont. The tapestry showed just the top of a cat's head, ears perked, scrutinizing a small bird.

Two very large panels of small weavings comprise "The 9/11 Memorial Tapestry Project." Artist from all nations were asked to contribute small weavings by the organizer, Ms. Lehman. She stated: "The hope was that 'the collective whole' will be more effective and powerful in its healing mission than the sum of its parts." I can certainly appreciate the sentiment but I felt that most of the contributions were too literal. It is so difficult to express powerful emotions like sorrow or fear pictorially. Carmen Tejada's contribution, a flat, black cross recessed in a very loopy red ground, was one of the most successful. The cross was encrusted with milagros, charms used in Mexico to petition saints for intercession.

Hanging textiles in such a masculine setting with interconnecting rooms full of stereo equipment was quite a challenge. Much of the work suffered from terrible lighting.

Despite the store's tag line "Soundscape: a Gallery of Unique Audio, Video and Art", the staff was singularly unfriendly. The show would have benefited from a brief curatorial statement and a list or work to enable viewers to locate pieces in the show.

I find it reassuring that artists continue to work in the slow, meditative medium of tapestry. This show gave a good overview of what is happening in tapestry today. I look forward to seeing where these talented artists will take their chosen craft in the future.

What makes TAPS tick?

By Carolyn Price Dyer

Amidst the excitement of the 1990 Fiber Forum symposium in Portland, Oregon the women who would found Tapestry Artists of Puget Sound

(TAPS) were inspired to start building their own future in tapestry. They envisioned exhibits, lectures, retreats and shared travel. The current eleven members (ten women and one man) bring high levels of tapestry skills from Europe (Finland, Sweden and Denmark), Canada and the United States. All have a commitment to the medium developed over decades of creative involvement.

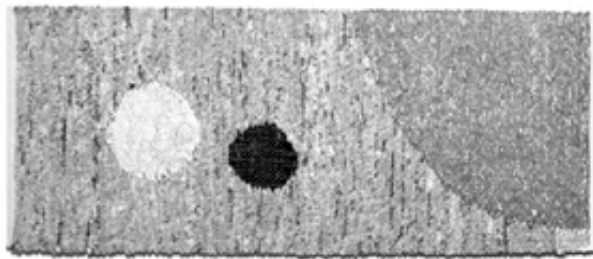
TAPS' most recent exhibit, "Making Passes," at a gallery on Vashon Island, was preceded by shows at the Frye Art Museum, the Nordic Heritage Museum, as well as various galleries and art spaces. TAPS also hosted two regional, juried shows in the great hallways of the Washington State Convention and Trade Center in Seattle. The "every other year" formula for exhibits seems comfortable for the group's energies. Some members are involved in other local and national art organizations, including the American Tapestry Alliance and the Gloria F. Ross Center for Tapestry Studies.

Meetings take place at diverse sites, including galleries, museums and studios. When a day-long home studio program is planned it includes business, a presentation and a gourmet lunch (We cook creatively, of course!). A yearly weekend retreat for planning affords a happy break in routine, as TAPS makes for the countryside for work and play.

The draw of conferences and Convergence programs propels TAPS onto the freeway. Portland and Vancouver B.C. have been exciting destinations for meeting up with larger groups in the tapestry world. Sometimes members fly further for conferences or textile tours and report back.

After thirteen years TAPS remains a cohesive and energetic group with a unique devotion to tapestry and one another. Limited to artists living in the greater Puget Sound region, TAPS eagerly invites tapestry weavers in the area to submit work for membership jurying. Future plans being considered include a regional symposium that would focus on current concerns in the field. E-mail links us all, but so does admiration and energy – "A certain kind of chemistry"- to quote a lively TAPS member.

For information on membership please email or write: Mary Lane
703 Foote Street NW
Olympia, WA 98502



Making Passes

Review by Lynn Heglar

“Making Passes,” an exhibit of tapestries by the Tapestry Artists of Puget Sound, was presented at the Blue Heron Gallery on Vashon Island, Washington during the month of August. Rock Hushka, associate curator at the Tacoma Art Museum juried the show. He selected 19 tapestries by ten TAPS members: Melany Berry, Cecilia Blomberg, Marion Cragg, Carolyn Price Dyer, Bengt Erikson, Joyce Hayes, Mary Lane, Margo Macdonald, Inge Norgaard, Fran Williamson, and Pacific Rim Tapestries.

All the artists are well-established tapestry weavers whose work is beautiful and skillfully done. I knew I would not be disappointed in the work these artists create. The following comments represent a bit of what caught my eye and heart.

“The Labyrinth Tapestry” was a collaboration by Cecelia Blomberg, Mary Lane, & Margo Macdonald under the name of Pacific Rim Tapestries. The fact

that the tapestry was a joint effort made it doubly interesting. Did all three artists weave on it? If so, they did a seamless job. Did one design it, one pick the colors, one do the weaving? Or did all three have a part in each step? It did not look identifiably like the solo work of any of the individuals. The only possible feel of a collaboration I sensed was in the subtle layering of imagery, with the labyrinth at the heart of it, but with other activity going on, on top and below the labyrinth.

My favorite piece was “Red Cliff” by Marion Cragg. She was the only artist in this show who dyed and spun her yarn. The depth and richness of color was striking. A simplified landscape, it had a strong southwest feel reminding me of the red rock country of Arizona.

My viewing companion chose the pieces by Carolyn Price Dyer, “Silver Quarter” and “Golden Quarter” as her favorites. Both are from Dyer’s Cosmos Series. They were woven with paper as weft. The paper created a brightness not found in wool.

All the other tapestries were woven with cotton, wool, and or linen, in various combinations. “Over the Dam,” by Bengt Erikson, used beads and very fuzzy yarn to help create the mood and capture the imagery very effectively. A 3-dimensional piece, “Blue Heron Mask,” by Melany Berry, was quite striking. The shaping was possibly formed by a pulled warp technique. It looked almost like a hat. I have seen similar wooden shapes and designs worn for 'story' dancing by various northwest coastal tribes. Berry’s mask would be at home in a cedar long house.

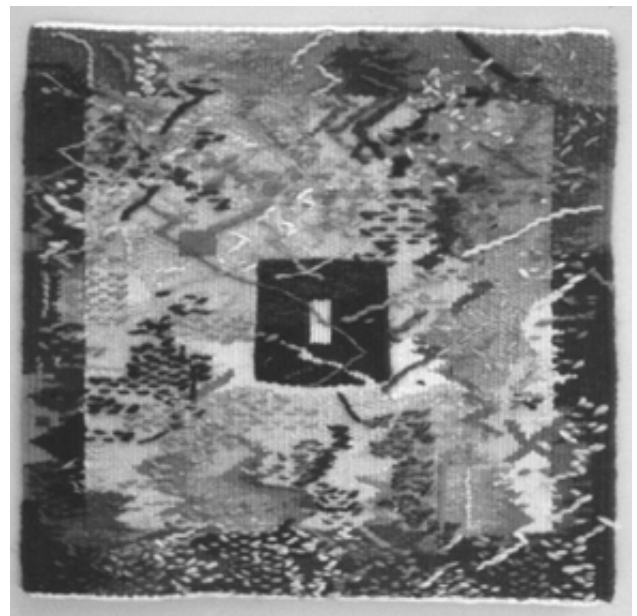
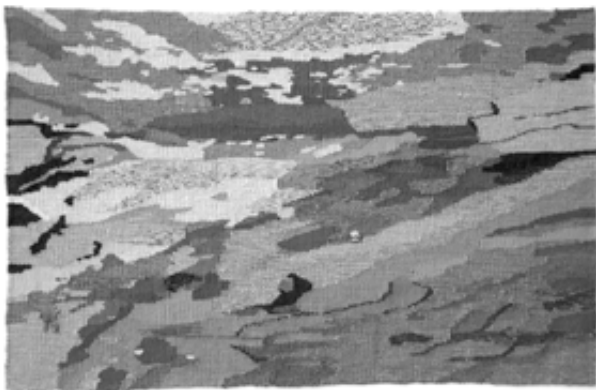
The one tapestry I most wanted to touch was Cecilia Blomberg’s “Behind the Eyelids”. I loved this piece, the colors, its texture that popped out, the design itself. Oh, yes, it was a very accurate detailed image of what might be seen upon closing one’s eyes, after looking at something bright and wonderful for a long time.

Two pieces by Inge Norgaard, “The Song of the Ocean” and “Grasses” were spectacular. In both, Norgaard has woven wind. She has captured its essence, has woven movement, leaving me in amazement wondering how such a feat is accomplished. (Note: the colors of Norgaard’s

“The Song of the Ocean”, featured on the gallery’s announcement were quite distorted. I was appalled at the difference. *Ed. Note: It appears to be a particularly difficult tapestry to reproduce accurately. See the reproduction in the ATB 3 catalog, p.34.)*

The gallery space was not huge, but there was ample room to step back and observe the work from a distance. The lighting was excellent and for the most part, the way the pieces were hung worked well. I would have preferred to have Margo Macdonald’s four “Fragments” hung together instead of separated by the larger piece “The Labyrinth”. The four tapestries were woven in 2001 and 2002 and I would have liked to more easily study any growth that occurred in the series. They are woven in just a few colors, though the combinations differed for each one. To my eye, “Fragments” were geometric abstractions of a landscape, perhaps a cliff, at different times of day or year. I do wonder though if others would get the same sense. In this instance, not having an artist statement allows me to take from the piece what I need.

I had viewed the Blue Heron Gallery’s web site prior to attending. On my computer monitor “Journey Inward,” by Joyce Hayes, confused me. It looked like a box in the center of the piece, with a double checked border. Seeing it in person made all the difference. To my surprise, the “box” was a road. Hayes’ use of metallic thread for the centerline was delightful. It made the picture come alive. This just strengthens the need to see tapestry in person!



The name of the show, “Making Passes”, puzzled me somewhat. As a weaver, I understand the reference, the fact that all the “passes” made the pieces, but I failed to see how that title, considered in its more popular meaning, related to the individual visions of the artists.

The pieces ranged in size from quite small to large enough to take up major wall space. They also ranged in price from \$400.00 to \$18,000.00. Sadly, as of the date I was there, no piece had sold. I spoke with Janice Mallman, Visual Arts Coordinator for the gallery, who said the interest and the number of people coming to view the show was high. She noted some people were surprised at the prices, but having Cecilia Bloomberg demonstrate tapestry weaving on her high warp loom during the opening, and periodically throughout the show, certainly helped people understand. Bloomberg provided a printed description and a touch piece, much to my delight.

I have not mentioned every piece in the show, even though all deserve notice. I wish you readers could have been along with me, sharing with me what captured your eye the most, what pieces were your favorites and why.

The Labyrinth Tapestry: A Collaborative Experiment

By Mary Lane

This article is a response to the questions about “The Labyrinth Tapestry” raised by Lynn Heglar in her review of the exhibition *Making Passes*. “The Labyrinth Tapestry” was the second collaborative venture woven by Cecilia Blomberg, Margo Macdonald and me, Mary Lane. We have known each other for twelve years. Three years ago we began discussing the idea of working together on larger pieces. Our hope was to create an artistic conversation among three weavers from very different backgrounds.

Both tapestries that we have woven were collaborations from start to finish. The idea for “The Labyrinth Tapestry” originated with Margo, who had visited a labyrinth and become interested in their power. The three of us made pilgrimages to several labyrinths in western Washington. We agreed to work from the pattern of the 11-ring labyrinth that is found in Chartres Cathedral.

That summer I entertained myself during a house remodeling by learning Photoshop. I scanned the outline of the labyrinth into the computer and began manipulating. Cecilia and Margo soon jumped in, working over my images. We had several sessions in front of the computer, creating many interesting possibilities, then decided on one to weave.

Before we began weaving we selected a palette of basic colors, which could be altered as the image required. We continued to discuss colors during the weaving so that our approach was uniform. All three of us wove on the tapestry. We tried to always work together, but conflicts sometimes prohibited that.

“The Labyrinth Tapestry” is approximately five feet high by five feet wide. Each of us wove a third of it. We did not weave in each other’s areas, although there was a zone of overlap where our areas met. Because we worked together, we were able to discuss interpretive problems and make decisions as a group. Although, technically, we all come from different training, these differences are not noticeable in the tapestry.

Both of our collaborative projects have been fun and rewarding. Our personal friendships have deepened. We understand each other’s preferences in radio programming thoroughly and our artistic horizons have expanded through the endless banter that accompanied the tapping of bobbins and beaters.



Tapestry Weavers in New England (TWiNE)

by Jan Austin

TWiNE History:

The first meeting of TWiNE was on September 16, 1991, at the Newport (NH) Arts Center, next to the Richards Free Library, which houses the Mill Tapestry Project. Current ATA members who attended are: Lise De Coursin, Alex Friedman, Suzanne Pretty, Tamar Shadur, Micala Sidore, and Patryc Wiggins. Leslie Voiers, Karen Jackson, Margie Auger, and the late Mary Merrill were also there, and were very active in the early days.

The idea for TWiNE came from Patryc Wiggins' experience with Tapestry Weavers West (TWW), of which she was a founding member while living in San Francisco. Once back in New Hampshire, where she is the third generation of her family to work in the local mills, the connection to the community inspired the design for the Mill Tapestry Project.

She is weaving the large tapestry in a studio in the town library. The tapestry has also been the focal point for her involvement in extensive cultural, educational and heritage activities over the twelve years since it was conceived.

As Patryc Wiggins recalls, "I was interested in gathering tapestry artists to share, network, support each other, develop programs; to preserve the culture of tapestry artists and the art of tapestry in the New England region. My particular interest was to foster a community of artists who worked in the tapestry genre as part of my efforts to develop a cultural context for the Mill Tapestry Project." She talked to Leslie Voiers, then Suzanne Pretty and Micala Sidore jumped on board.

Alex Friedman says: "My first contact was a letter from Micala, unknown to me at the time, to come to a meeting in NH. I drove all the way with a lot of excitement that something about tapestry was about to happen." According to Jan Austin, Micala found her in the FIBERARTS Design Book, and called to invite her to the third TWiNE meeting, in April 1992. "I had been weaving tapestries alone for eight years, and it was almost overwhelming to find other tapestry weavers to connect with."

TWiNE Organization:

Some members might think that phrase to be an oxymoron, since TWiNE has little formal structure. For many years Micala Sidore and Alex Friedman were called "Fearless Leaders." Since Micala stepped down from that role, and Alex moved to England, there has been no official leader. Jan Austin, secretary since 1993, notifies members about upcoming events. There has been a newsletter, but only sporadically for the last few years. Most communications are by email, but members who don't have email get updates by regular mail.

From the beginning, TWiNE chose to be inclusive, with membership open to anyone. Educating the public, and supporting each other are the main objectives, and to that end, there have been exhibitions and retreats. The retreats have featured wonderful teachers like Archie Brennan and Susan Martin Maffei, Marcel Marois, Jean-Pierre Larochette and Yael Lurie, and Pat Johns. Because of the loose structure of the group, events take place when a member of the group has an idea, and then does a lot of work to make it happen.

TWiNE meets three times a year, Spring, Fall and Winter, alternating between Wednesdays and Saturdays. Meetings are anywhere in New England where something of interest is happening, but most are in fairly central locations. Although TWiNE has about 45 members, many live far away, some outside New England. Generally there are about 8-15 people at meetings and therefore meetings are often held in a member's studio.

Some memorable meetings from the past are a trips to Helena Hernmarck's studio; the Boston Museum of Fine Arts for a tour of their rare textiles collection, focusing of tapestry pieces, such as Peruvian, Chinese K'Ossu, Coptic, Navajo and more; the Mill Tapestry Project with Patryc Wiggins; and the American Textile History Museum to see *Generations/Transformations*.

To join TWiNE: mail a \$20 check, made out to TWiNE, to Priscilla Alden PO Box 213, E. Boothbay, ME 04544

Small Tapestries TWiNE 2003 Tapestry Weavers in New England

**Review by Michelle
Mancini**

Small Tapestries, TWiNE 2003 was on display at the Emporium Framing Gallery, LLC, 261 Main Street, South Berwick, Maine from September 19 to October 31, 2003.

It was a beautiful fall day here in New England. The leaves were changing and there was a crispness in the air. A perfect day to go see a tapestry exhibit, and that is exactly what I did. Of course, I first





called to invite a friend to join me. Tapestry exhibits, after all, are rare and must be shared. Although this scarcity is changing for the better all the time, it is because these exhibits are so few and far between that I would especially like to thank Suzanne Pretty and her husband Raymond Hamel, owners of the gallery, for making this exhibit possible. I would also like to thank the artists who entered the exhibition.

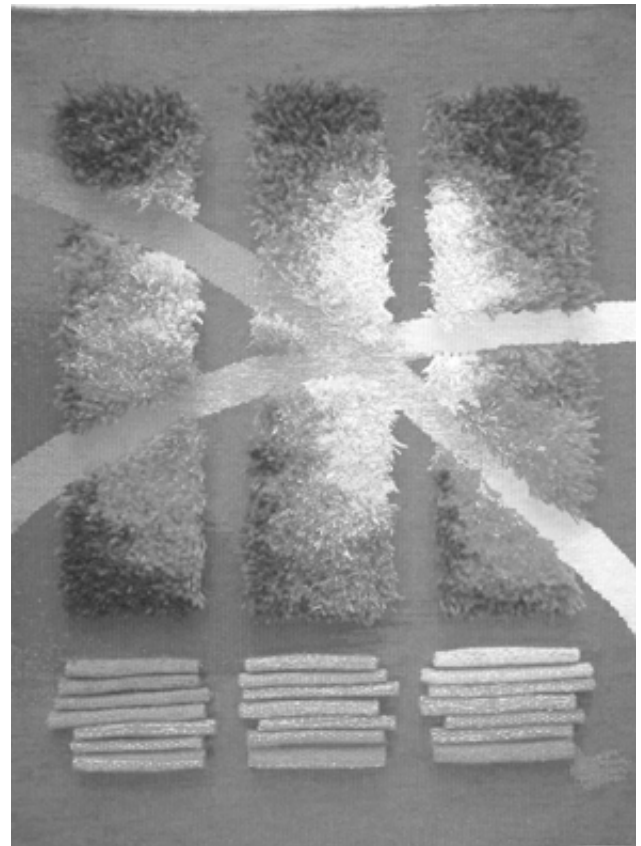
The exhibit, juried by Suzanne Pretty, presents 13 artists with more than 30 tapestries. All artists are members of TWiNE, Tapestry Weavers in New England.

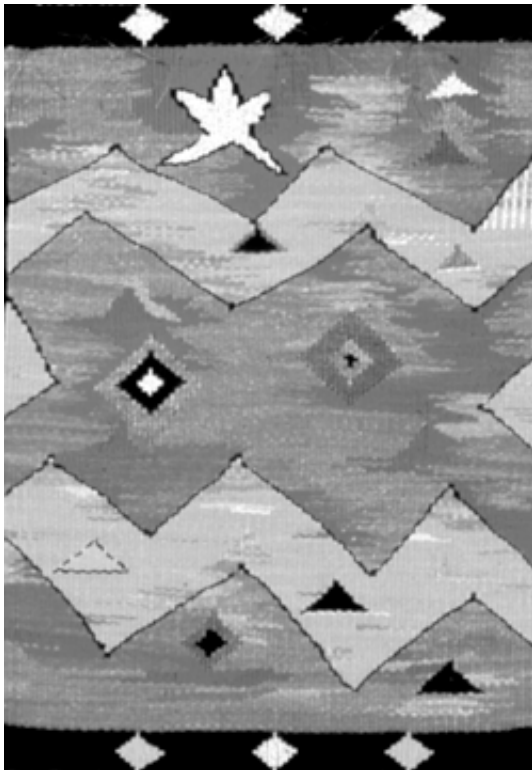
It was a special treat sharing this exhibit with my friend, Jenni, not only for my love of tapestry but because these are my fellow guild members. So you can understand how I felt when we walked into the gallery and I watched Jenni's eyes light up. This was her first experience with tapestries. I explained to her that, due to the size of the gallery, the members decided it best to go with a small format exhibition and that all pieces needed to be no larger than 28" x 30" to be accepted. A choice we both agreed lent itself well to a very intimate show.

The exhibit offers a full spectrum of contrasts, visually and technically. The selections of tapestries range from realistic to abstract, from traditional to contemporary. Suzanne Pretty's "Outside the Box" is an example of contemporary pieces that includes fabrics and/or beads. As her artist's statement explains, "...a brightly colored woven piece embellished with beads. This tapestry deals with

breaking out of the confines of society's rigid compartmentalization." Another good example is *Harvest*, by Alexandra Friedman of London, England, "Her contemporary images reflect a luminous world where the interplay of light and shadow make unusual patterns across the surface of the tapestry." Not only did I find it to be a very textural piece but sculptural as well, with colors of a sunburst reaching out to warm its audience.

Inspired by the Southwest, in "Ancient Flow IV" artist Pricilla May Alden from East Boothbay, ME shares her experiences brought back from Chaco Canyon. Alden states, "I felt the beating and rhythm of distant drums, the flow of energy and knowledge from ancient cultures, and a strong connection to the ancestors and spiritual beliefs of the Native Americans." You can feel Alden's connection with the ancestors strongly in this piece. Through her choice of vibrant colors, such as reds, oranges and pinks, along with her energy, "...a marriage of cultures emerges"





Deann Rubin's tapestry "Faces", become "graphic statements about the human urban experience, internal and external." The Sudbury, MA artist states: "Faces' is a light look of a theme I have dealt with often, the same face surrounded by different backgrounds or different face colors. The idea being that people see and react to differences instead of commonality, discrimination, stereotyping, etc. results." I think the play of color and pattern work exceptionally well in this piece.

Jenni and I were moved into a deep philosophical conversation by this colorful piece. Sharing our experiences, similar to those Rubin discusses. We thought about the exhibit itself, and the different styles of each artist. But it was not only the differences we took home with us, it was the similarities, the interconnecting of commonalities that come so naturally with the ancient art of tapestry.

I would like to acknowledge the remaining artists and their tapestries: "View from Inisheer" by Louise Abbott, Pepperell, MA; "Paul Klee's Mask" by Pricilla May Alden, East Boothbay, ME; "Granny Smith", "Kilim Fragments" and "Fractured Kilim" by Janet Austin, Wakefield, RI; "Home at the End of

the Day" by Dolores Broberg, South Portland, ME; "Pirouettes of Harlequin", "Cranberry Bog" and "Days End Tofino" by Karen Crislip, Estes Park, CO; "Stanley" by Bonnie Eadie, Standish, ME; "Fourth Fifth and Sixth Transpositions" by Eve Pearce, Bennington, VT; "Postcard Series" by Suzanne Pretty, Farmington, NH; "My Main(e) Moose" and "Autumn Moose" by Hester Reik of West Hartford, CT; "Mind Dazzled before Knowledge" and "Geometrizing Concepts" by Maria Estela Serafini, Winchester, MA; and "Passages" by Betsy Wing, Woodstock, VT;

Tapestry Weavers South

By Tommye Scanlin

Tapestry Weavers South (TWS) was "born" at a retreat held near Dahlonega at Forrest Hills Mountain Resort, in north Georgia after the Portland '96 Convergence. Noel Thurner and I were so moved by the "It's About Time" small format exhibit that we wanted to ensure another iteration of the concept would happen at the '98 Atlanta Convergence. We talked it up among other tapestry weavers. Marti [Fleischer] was very instrumental in getting the word out since she was president of ATA during that time. Denise Kraft Roberson, a tapestry weaver whose family owns Forrest Hills, arranged a bargain rate for rooms.

We had about 10-12 people show up for a two-day retreat to talk about the possibility of forming an organization and also to discuss the possibility of spearheading the small format exhibit that evolved into "Encore!" in Atlanta. We also had a members' exhibit at North Georgia College & State University during that Convergence

After the '98 Atlanta Convergence, I backed off of my volunteer efforts for the group. Burn-out with Encore! was the reason, plus I became department head in our fine arts dept. at the university where I was teaching. The organization moved on with workshops planned by Pat Poggi (now deceased) and Joan Griffin in VA.

Currently, TWS members have an exhibit at Arrowmont School of Crafts. Other activities have included more workshops and the members' exhibit last year in Oak Ridge, TN and Spartanburg, SC. A newsletter is published although not on the scale of

the ATA one, of course, and a number of southeastern tapestry weavers have gotten to know one another through involvement in the organization.

I believe quite a bit has been accomplished in the six or seven years TWS has been in existence. I'm not sure if anyone in the organization is keeping a history in any form. It probably would be a good idea.

We have about 40 members at this time. We haven't officially met in a number of years but the workshops we have organized through the years provide a place where members are able to get together. We are having a retreat at Arrowmont during the first weekend of November in conjunction with the exhibit there and we hope to have a real business meeting during the weekend, along with some other activities.

By the way, I met Archie Brennan and Susan Maffei at the TWiNE retreat held at Harrisville in NH a number of years ago...maybe 1994? Also met Micala Sidore, Sue Pretty, Alex Friedman, Martha Matthews, Madeline Darling Tung and other



weavers whose work I'd admired before and/or since. I invited Archie and Susan to come south to

teach at Hambidge Center for a week-long workshop following that retreat weekend and they did the next year. I would never have gotten the connection with them and the other weavers, I don't believe, without the TWiNE connection.

The dues for TWS are \$20.00, payable each June. A newsletter is published four times a year reporting tapestry news from around the nation and especially, exhibitions and tapestry activities of members in the region. The mailing address is Becky Stevens, 8069 Stirling Falls Circle, Sarasota, Florida 34243 941-359-1765 e-mail rstevens5@tampabay.rr.com

Threads of Color and Meaning

Review by Laura Bryant

Color and strongly graphic images flood the senses as one enters the galleries at Florida Craftsmen in St. Petersburg, Florida. The exhibition



“Contemporary Tapestry: Color and Content”, explores the four different personalities and interests of the Tapestry Artists of Sarasota (T.A.O.S.)

members: Pat Looper, Lynn Mayne, Becky Stevens and Terri Stewart. All work in the technique of weft faced tapestry, and make reference to its tradition of story telling and also to modern art concerns. The artwork is presented in an appropriately straightforward manner: floating on a bare wall for larger pieces, and mounted on fabric covered boards for smaller works. The viewer is allowed to absorb each piece without interference, and since the tapestries are highly charged in both color and design, the presentation is welcomed.

Story telling is found most readily in works by Becky Stevens and Lynn Mayne. Woven in a simple brown, rust, cream and aqua palette repeated throughout all three pieces, Stevens' trio "Conversations 1, 2, & 3", is intriguing in its ambiguity. Each panel invites us to supply our own interpretation of the interactions depicted. Stevens says the images arose from her ruminations on snatches of overheard conversations. Retaining the same palette and using a similar design format enhances the interrelationships, drawing us more intimately into the content. These are stories suggested, with the viewer invited to participate in the telling. *(Ed. Note. Readers may be familiar with these images for the ATB IV exhibit)*

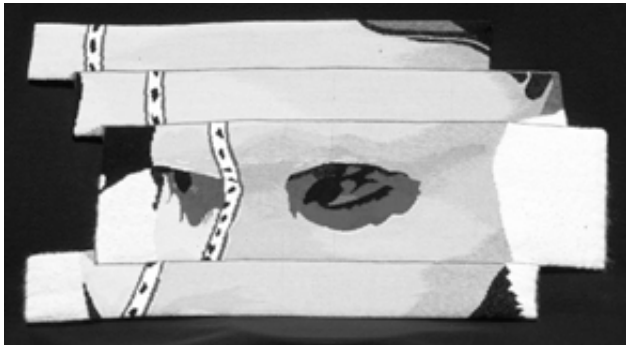
The most personal imagery belongs to Mayne. An allergy sufferer for many years, she attacks the subject with humor, a zest for color and composition, and an attitude that says it won't get the best of her. The most powerful examples are a trio of women modeled after Picasso portraits: "Woman Sneezing", "Allergy Eyes" and "Woman Sneezing II". These abstract faces convey a wealth of emotion and distress, yet at the same time are lively and energized by brilliant, saturated color. "Woman Sneezing", with its daggers of purple

emanating from squeezed-shut eyes, makes me clench with an imagined sneeze myself. Abstract angular lines define the body, and equally abstract curves indicate hair. A brilliant red hat serves to contain the entire composition, keeping it from escaping the confines of the picture plane. Other allergy pieces include images of menacing cats and pitiful human sufferers. With great restraint Mayne introduces a bit of fluffy white yarn to hint at cat fur. Three small studies of horses in tropical colors are playful and fanciful, and prove that allergies aren't all consuming in Mayne's world. A nicely rendered Florida landscape of spoonbills over Sarasota Bay shows the artist's sensitivity to her surroundings and her ability to translate images realistically to threads.

Pat Looper and Becky Stevens lay claim to more abstract territory. Stevens has for years explored the design possibilities inherent in the structure and patterns of butterfly wings. Rather than depictions of butterflies, these are close up fragments of eyes, spots, branches and whorls. Scaling the image size way up provides a structure on which Stevens hangs color. The shapes become her language, and color tells the story. The most successful pieces use color in unexpected ways. Both "Butterfly Tapestry #8" (see page 1) and "Butterfly Tapestry #4B use just enough warm rust and orange against purple and turquoise to make the shapes float off of the surface, creating an ambiguous sense of space. Other pieces seem more predictable in their color use, more pleasing than challenging.

Pat Looper uses the structure of buildings (and through abstraction, rectangles) as the venue for color expression. In some cases, her almost uniformly intense, saturated colors make it difficult to find a focus or a place to rest the eye. This is particularly true in the Dublin Doors series, where colors and shapes compete loudly for attention. The more recognizable buildings in "Casitas del Noche" and "Casitas del Sol" allow us to contemplate the different moods brought about by changes in light. Cool dark houses with roofs lit by moonlight in the

first contrast with sun-drenched walls as defined by a lemon yellow sky in the second tapestry. “Las Palmeras” takes color exploration further with some deft thread blending to achieve subtle shadings. Looper’s four small butterfly and plant studies are less intensely detailed than Stevens’ work. The two abstracted butterfly studies in particular stand nicely as compositions on their own, especially from a distance.



Terri Stewart’s small gem “Star Power” packs a big visual impact, and illustrates the incredible detail that can be garnered by using very fine threads. A brilliant orange starfish floats above a sea of abstract, sinuous weeds. Slightly off kilter, it is modeled with careful shading, Attention has been paid to shapes, lines, definitions and color blending. Mounted on a black fabric ground, the black edges of the tapestry disappear, leaving us with the strong central image.

Stewart’s trio “We Walk, Not Alone” takes us ever closer to a pair of feet partially hidden by flowing flowers. The three tapestries give us a long, medium and close view, focused on the feet. The closer we get, the more abstract the overall piece becomes, and the more detail emerges. The carpet, which is almost uniformly dark in the long view, is revealed in subsequent pieces to be a vegetal abstraction that becomes most defined in the closest view. It is an interesting concept, but lacks the visual punch of other works.

Stewart’s “Deadly Gaze”, the only work in the show that breaks out of a rectangular picture plane, is a good example of the power of color to create space: In a close up, abstracted face, dark red surrounding the eyes causes them to drop back into a deep cave behind the bilious yellow of the face. This effect is so strong, and draws the eye so powerfully

that I found the uneven, staggered edge of the work unnecessary and distracting.

TAOS formed as a study group focused on tapestry. The four members have been meeting since 1997 to discuss technical and design questions in their work, and they have worked on joint commissions. The influence of one on another is apparent, but each has developed their own distinctive voice, as illustrated by the works in this exhibition. . *Ed. Note: From the start the four artists intended to exhibit their work and to promote tapestry. Their vibrant announcement speaks well for this goal.*

TAPIS (TAPestry Weavers from Vancouver ISland) Ten Years of Weaving Together

By Anne Clark

TAPIS, TAPestry Weavers from Vancouver Island, was formed in 1993 by a small group of weavers in Victoria, B.C., Canada. Although we were all members of BCSTARS, we felt geographically isolated from activities in Vancouver. From the beginning, the group shared ideas and worked collaboratively. Our meetings were unstructured and we just let ideas keep flowing. Little did we know how ambitious our goals would become.

We held our first exhibition in 1997 as part of a weaving conference at the University of Victoria. The exhibition was dedicated to Christine Neil, a founding member of TAPIS who had died of breast cancer. Christine had worked on community tapestries in Australia and had a wonderful way of bringing people together. When we learned that it would be necessary for someone to be present at the exhibition at all times, we decided to spend that time weaving on a common tapestry.

Our initial intent was to weave a small piece that could be completed in a short period of time. As ideas for the design began to develop, the scale and vision of the tapestry grew to the point where it became a major community tapestry. We connected with the Victoria Cool Aid Society, a local social agency and worked with their clients to develop the design. Together, we planned a 6-foot by 8-foot “Cool Aid Tapestry” to welcome visitors to the

Society's new Downtown Community Activity Centre.



It was an ambitious undertaking. However, with the leadership of Yolanda Olivotto as project manager, TAPIS weavers and members of the public created a beautiful, action-packed tapestry. The tapestry is filled with images of people socializing and playing a variety of sports in a downtown setting. Christine would have been pleased with the way the tapestry project created connections within the community and helped TAPIS coalesce as a group. (For more details see the publication, *Weaving Between the Lines*, available from Barbara Heller.)

We went on to weave two more community tapestries. One was woven for the Art Gallery of Greater Victoria as part of a fundraiser for Breast Cancer research and the second, for a new health care facility. (Further details on this project are in the December 2000 edition of the *International Tapestry Journal* and *Tapestry Topics*, Winter 2000.)

Having worked hard on three community projects, the group was ready for a different challenge. This time, we decided to work independently, but with a theme and specifications as far as size, warp sett, and materials. These individual pieces would come together to form a tapestry collage. Each member created a 9" x 11" tapestry of a face, foot or shoe and passed that tapestry on to someone else. The recipient would respond with their vision of the other end of the body of such a head or shoe. Twenty tapestries of heads and twenty of feet and shoes form a combined piece called, *Between Vamp and Visage*. Measuring 100" x 47", this array of tapestries presents a puzzle for viewers to search for feet or shoes that match

each head. Similarities of color, style and design provide the clues.

While TAPIS started as a group of five people, our collaborative projects drew weavers together from many communities on Vancouver Island. There are now more than 30 members, including Mieko Konaka from Japan.

Being involved with a tapestry group has many advantages. We have come to know each other better, we share ideas, and we have fun. Together, we have created tapestries that are far more ambitious than any of us would have conceived or executed on our own.

TAPIS is holding its second exhibition this fall. Called *Tapestry Soup*, this show is being held at the Old School House Arts Centre in Qualicum Beach. We hope to have a review of this exhibition for the next newsletter.

For more information about TAPIS, contact
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Victoria, BC V8S 3V8
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Inge Norgaard: Contemporary Fiber

Review by Peggy Strang

PITTSBURGH, PA. 8:15 on a Wednesday morning. Commuters are streaming from the Steel Plaza subway station toward their workplaces in the heart of Pittsburgh's business district. As they pass through the corridor towards Grant St. or to their offices in or around One Mellon Center, the commuters occasionally glance to the right – attracted by the displays behind the windows along their path.

Probably in a less hurried moment than the rush to the workaday world, a commuter stops to look, to linger, to wonder about the display mounted on the walls behind the glass. This is the satellite gallery of the Society for Contemporary Craft, (SCC) of Pittsburgh, and the exhibit on display from June 27 to August 17, 2003 was a selection of tapestries by

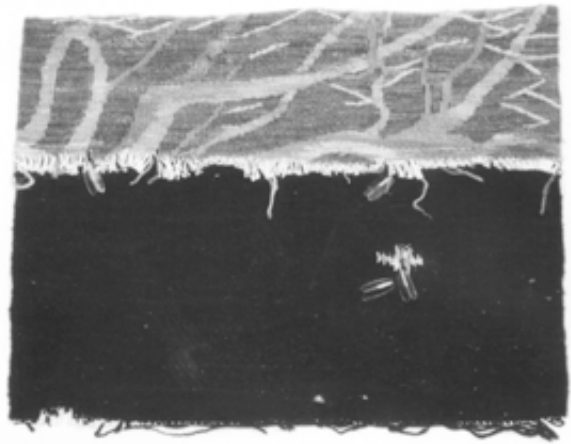
Inge Norgaard of Port Townsend, Washington. The exhibit space has been designated for use by the Society for Contemporary Craft by the Mellon Bank since 1990. The Pittsburgh Port Authority estimates that a million different people pass through this corridor in a year.

The sixteen tapestries in the exhibit are from Norgaard's *Life Interrupted* and *The Red Crosses* series. Many readers will be familiar with #9 of the "Life Interrupted" series because it was in the American Tapestry Biennial IV exhibition. In the series, Norgaard works with moths as a metaphor for disease. As the gallery press release explains moths, "the total enemy of wool and tapestry, are used as a metaphor for the intrusion of cancer. By the time the destruction has become apparent life has to be put on hold and the intrusion has to be dealt with for us to survive."

These ten pieces in this series are unframed, using rough-textured handspun yarns with plenty of vegetable matter showing. Most pieces are in one or two colors primarily using brown, blue, white or red. The only figurative image is of trees in #1. The focus of each piece is the destruction of moths conveyed with folded pieces of plastic. Some pieces show the moths at work, others indicate their presence only by areas of exposed warp and unfinished or unraveling edges. A tapestry may begin in a very craftsman-like manner, only to disintegrate above where the moths intrude. Others are done haphazardly and crudely.

I had seen Norgaard's piece in the ATB IV, where it was one in a whole collection of different pieces from different artists with different themes. In that setting I had no particular reaction. Seeing all ten pieces in series left me with the feeling of despair and tragedy, aware of the chaos that cancer can produce in the life of a victim and loved ones. (The week before I visited the exhibit a dear friend had died of breast cancer.)

The six pieces in the 2002 series, *The Red Crosses*, consist of differing views of red crosses on a black background. They are smaller pieces than many of the ones in *Life Interrupted* and exhibit a graphic continuity despite the



differences in placement of the crosses in each. The series was inspired by a trip the artist took to



Turkey, where the color red is frequently seen in textiles. But I was reminded more of the symbolism of the red cross in American culture, and was struck with the implications of images associated with healing juxtaposed to the pieces dealing with disease.

The pieces were all framed simply on white matting with plain black metal frames. In some the tapestries were finished (i.e., hemmed and presented with no warp showing) and in others they looked as if they had been mounted immediately after coming off the loom. Some frames contain one piece, others up to three pieces with unwoven warp left between them. I found the series more visually appealing, but less thought provoking than its companion series.

The Society for Contemporary Craft sponsors one or two fiber-related shows a year. At their main facility in the vibrant Strip District of Pittsburgh, the concurrent exhibit was *Home/land: Artists, Immigration, and Identity*. The SCC does not make it a point to co-ordinate the displays in the satellite space at One Mellon Center and at the main gallery.

But in this case, given Norgaard's identity as a Danish immigrant, the tie was a strong one.

It was very gratifying to see such a large number of tapestries displayed in so prominent a public space. I would have liked, however, to see the text describing the exhibit repeated at both ends of the display, as the traffic flow is bi-directional. People walking toward the subway knew what they were seeing. People coming the other direction wondered.

Pittsburgh has a treasure indeed in the SCC. I'd encourage any readers whose travels take them there to make it a stop on their itinerary. You'll be glad you did.



Circles and Curves: Karen Benjamin Exhibit.

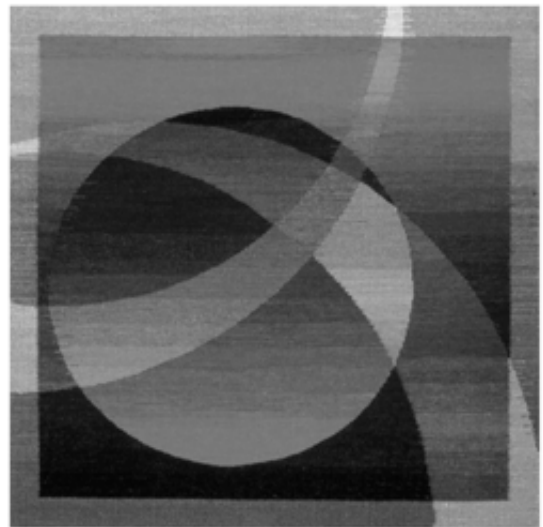
Review by Bhakti Ziek

Karen Benjamin's exhibit, *Circles and Curves*, was on view at Weaving Southwest in Taos, New Mexico from August 15 to September 4, 2003. It was an abstract celebration of the expansive New Mexico landscape, of the subtleties of light and transparencies, and of the exuberant color possible in wool tapestry. The eleven weavings on view captured a vision of the world processed through the mature artist's quiet wisdom, then reflected back to the viewer as a reminder to breathe—to take in the nuances of inner and outer experience. They reward the eyes with the joy of color harmonies that move, blend, and enrich. It was a beautiful exhibit, which

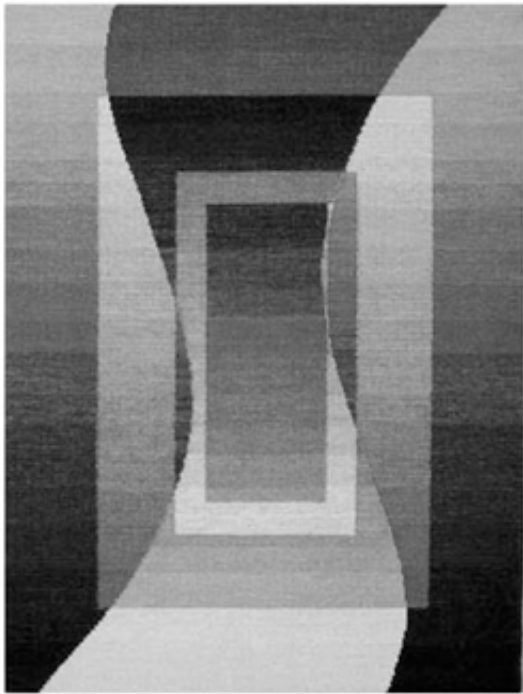
elicited enthusiastic responses by all who came in to see it while I was there.

Benjamin, who is fairly new to weaving, though an artist for many years, dyed and plied her yarns, creating palettes of rich hues. She shades all the tapestries from one color family to another in the background, and then places a form within that field that is shaded in reverse. The walls of the gallery glow with this movement of color. In fact, the color is so tangible that you are convinced it embodies more than the sensation of sight, but taste and sound also. These weavings sing.

The pieces also play with the sense of transparency, as if a ray of light has fallen on the



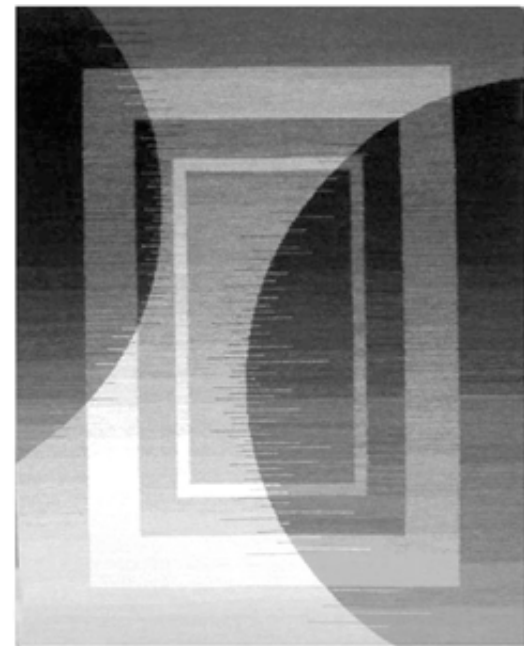
landscape creating a slice of new tones, or that a sheer ribbon of cloth is blowing in the wind, veiling the ground but allowing it to show through. There is a quality of familiar phenomena in these dreamscapes, but nothing is truly pictorial. This is one of the strengths of Benjamin's vision—she creates a space in which the viewer enters without fear, but then realizes they have never quite been there before.



Three of the weavings, “Desert Sphere”, “Checkerboard Moon”, and “Solar Trails”, have huge full circles as focal points. “Checkerboard Moon” seemed like the marriage of a Peruvian poncho with the sun at dusk; “Solar Trails” captures the aftermath of the flight of two angels, airplanes, or beams of light over another sunset. A fourth tapestry, “The Path of Transparency”, on display in the window to entice people to come in and see more, has a circular section on each side. Do they represent two circles moving apart, or moving in unison across the plane of the cloth, or perhaps, though doubtful, two circles about to collide? I say doubtful because none of this work is menacing, even though the scale of the circles is powerful within the confines of their space.

The sense of a doorway cut into a landscape, or windows that frame a view from one locality to another is also present in Benjamin’s work. “Passing Through” and “Scheherazade” both use the same convention, a series of nesting rectangles with a vertical swag of light cutting across them. “Passing Through” has the more intense palette of the two. While I preferred the fluid, softer tones in *Scheherazade*, both create an invitation to pass from one reality to another—again with a sense of grace, not of menace.

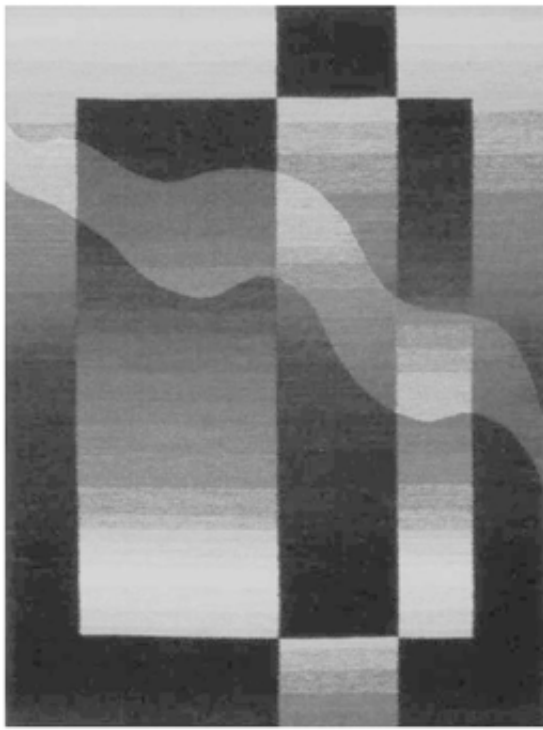
“Song” is a weaving of a different ilk. The dancing figures, reminiscent of shapes found in a Miro painting, are quite solid as if entwining on a stage in front of the shaded backdrop. It lacks the delicate



dialogue between figure and ground that is present in the other weavings. It seems as if this tapestry belongs in another group of Benjamin’s work; perhaps earlier, or even a recent departure. Since none of the works are dated, this remains conjecture.

Weaving Southwest, Rachel Brown’s well-known gallery, shows the work of contemporary tapestry weavers from New Mexico, as well as handwoven rugs, blankets and pillows of Brown’s design. Equipment and yarn are also for sale, as well as work by the other gallery artists, displayed in rooms behind the front gallery space. It was unfortunate however that Brown’s pillows lined the walls beneath Benjamin’s tapestries, and piles of rugs sat on the floor. Though low enough not to intrude on Benjamin’s work when the viewer was up close, they were distracting when one tried to get an overview of Benjamin’s work.

It was interesting to view the work of Karen Benjamin in light of the other artists represented at the gallery, as well as the field of tapestry at-large. Although some of the work, like Benjamin’s, had illusionary imagery, none of the pieces would be characterized as narrative pictorial imagery, in the great tradition of tapestry work. In fact, there was a cool, geometric sensibility there that made Benjamin’s weavings seem absolutely emotional in comparison. It made me return to look once again at her work and to note that they did exude an emotional timber as well as a sensual one. I left with great appreciation for this artist who offered a feast for my eyes of lush materials beautifully



Wlodek Cygan is devoted to the essence of weaving. He graduated from the Strzeminski Academy of Fine Arts and Design in Łódź and now teaches at the Academy of Fine Arts in Gdańsk and at Łódź's Technical University. He is founder and editor of the Polish journal *Text i Textil* and has exhibited in many local, national, and international juried and invited shows. His works are in the collections of the Central Museum of Textiles in Łódź, the Warsaw Bureau of Art Exhibitions, Museum of Textiles in Neumunster (Germany), the collection of the Friends of Fiber Art International (USA), and the collection of Fiber Art Synergy (France).

Unlike most western artists who feel the content of their art is most important, Cygan's tapestries are about the object itself and the act of weaving. He seeks the very essence of textile in his tapestries, building them of the simplest of materials: black wool and natural sisal.

In his own words, Cygan states: "I seek to visualize what is important to me, and what I feel can be expressed in the language of weaving... My work has been for me a continuous attempt at establishing or discovering the already existing meanings in a woven object; investigating their inner orders, tracing their mutual relations, tension values, various degrees of saturation with their own energy and power of appeal"

Thomas Osinski is an architect who is hard to describe. His presence and talent have to be experienced. An associate of architect, Frank Gehry, Osinski has often been asked to execute difficult assignments. His personality inspires confidence as he approaches design tasks with creativity and a new, unique approach.

His last project was a Gehry-designed flower fountain, made of delft porcelain, created as part of the new Disney Concert Hall in downtown Los Angeles. According to the L. A. Times, this is his tribute to Lillian Disney who never really understood Gehry's aesthetic but gave him the money anyway. "A really wonderful artist [Tomas Osinski] made it for us." In creating the stage of the Performing Arts Center at Bard College in New York, he manipulated basic materials in unconventional ways to produce an environment that was functional yet also visually striking. Some of Osinski's creations can be seen at the Museum of Contemporary Art in Los Angeles through January 26, 2004 as part of the exhibit "Frank O. Gehry: Work in Progress".

Osinski constantly experiments with unusual techniques and media. He draws, paints, works on miniature sculptures, and years ago, he wove a large tapestry commission.

Alice Zrebiec received her PhD from the Institute of Fine Arts, New York University. Her dissertation, *American Tapestry Manufactures – 1893-1933*, examined the work of three prominent ateliers and the artistic and cultural milieu in which this work was produced. For sixteen years she was curator of textiles in the department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art, where she was responsible for textiles, tapestries, carpets, ecclesiastical vestments, and fans from the Renaissance to the turn of the century. Her own interests, however, have a wider scope and include ethnographic textiles and contemporary works of art in fiber.

A recipient of numerous grants and fellowships, Dr. Zrebiec has lectured internationally and published widely on diverse aspects of textiles and tapestries. She is currently a curatorial consultant based in Santa Fe, NM and consulting curator of Textile Art for the Denver Art Museum.

Tapestry weavers will be familiar with her essays for exhibition catalogs; “American Tapestry Workshops,” for the From American Looms exhibit in 1985 and the introduction to “Tapestry: The Narrative Voice” in 1989. She is also currently President of the Board for the Gloria F. Ross Center for Tapestry.

International ATA News:

ATA member, Maria Arnal, Ma., and three other Venezuelan women artists were accepted into “Urban Threads”, the IV International Small Format Biennial in Barcelona, Spain. The exhibit began in September.

María Antonieta Arnal is a textile artist who works on a vertical loom with different materials such as sisal, raffia, acrylic fibers, and pieces of cloth. For her selected work, she has used photocopies, scanner, paper weaving and printed cotton fabric. “In my work I represented two maps of the Caracas area, west and east, printed and woven on a piece of cloth divided in two, over them I placed my footprints suggesting my everyday trips through the city, from west to east, from north to south.” The other three artists, though not weavers, used thread or the theme of weaving in their work.

Thanks to Claudia González Báez for translating the article sent by Ms Arnal.

Guidelines for submitting articles to Tapestry Topics:

Spring 2004 No theme Deadline for submissions: January 15, Summer 2004 Body Language/Nudes April 15.

Deadline for Articles: January 15, April 15, July 15, October 15

Send material to: Linda Rees, Newsletter Editor

Via e-mail to: LERees@charter.net

Photographs and Articles on CD, Zip drive or typed via US mail to:

1908A Senate St.
St. Louis, Mo 63118
314-771-3695

Please include photographer credits and caption information with all images.

Contact editor for further submission guidelines.

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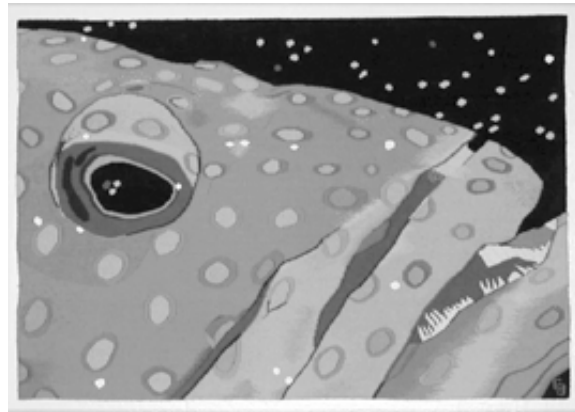
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New Membership Dues Effective January 1, 2004

Individual membership dues will increase to \$35 per year effective January 1. International overseas and U.S. rates will now be the same. It is not too late to renew early for \$30 before the higher rate takes effect. Your renewal date is printed on your mailing label. If you are due to renew in January, February, or even March of 2004, send in your renewal now and save (see reply form on page___).

Circle Membership Categories Provide Support for ATA's Mission of Excellence

exhibitions, ATA publications, educational programs, and the promotion of tapestry to a wider public. In recognition for the valuable role your additional contribution will play in sustaining our organization and allowing us to grow, we offer all Circle Members complimentary participation in our Tapestry Mentoring Program, the opportunity for an Artist's Page at www.americantapestryalliance.org, and special recognition in our Annual Member Directory*

The ATA membership structure as of January 1, 2004 is as follows

Individual	1 yr.	\$35	2 yr.	\$65
Studio Circle*		\$55		\$100
Curator's Circle*		\$125		\$225
Collector's Circle*		\$250		\$450

ATA is a 501 (c)(3) nonprofit organization. Your membership dues and donations are fully tax deductible. For information on how to upgrade to Circle Membership, please contact Ellen Ramsey at 206-440-8903 or email ew.ramsey@comcast.net.

**Artist's Pages will remain online for as long as you are an ATA member, however one must be a circle member to create or update an Artist's Page. Mentoring applicants must be a circle member at the time of application or pay the established mentoring fee of \$30, which will now include an automatic upgrade to Studio Circle. Completion of the mentoring contract proceeds independent of subsequent membership level.*

ATA Can Now Accept Credit Card Payments

If you would like to charge your dues or fees, we can accept either Visa or Mastercard. (Sorry, no Discover or American Express) Please always snail mail your written credit card information to us as our email is not secure. Until all our forms reflect this change, please know that you may write your card number, expiration date, and signature on the back of any reply form to make payment by this method.'

2004 Membership Directory Coming Soon

If you have changes to your address, phone, or email information, please send your corrections to Janet Austin at nitsuanaj@yahoo.com, or 154 Pine Hill Road, Wakefield, RI 02111, by December 31st. The 2004 directory will be produced and mailed in January.

Website Changes

By Christine Laffer

Starting on December 1, 2003, the ATA website at www.americantapestryalliance.org will have a new interface. Keeping the graphic look and much of the content of the 2003 website, we have added buttons for easier navigation throughout the site. We have also added text to many pages with information to help you find what you need.

By the end of March 2004, we hope to have a way for all members to log-in so that more benefits of membership can be available on the web. This process will be simple and straight-forward. It will also allow us to set up secure credit card use for renewing your membership, along with other forms.

One of our new features comes in the form of Artist Pages. Each artist who joins as a Circle Member will be invited to send us materials for your web page with one to three images. As long as you maintain your membership we will keep those pages on-line. You can update your information once a year.

Our goals for the website remain simple. We want members to use the site for the latest updates on information and we want newcomers to feel welcome while we encourage them to learn more about contemporary tapestry.

You will find other new features – I won't give it all away in advance. Point your browsers to our website and send us email with your feedback. We look forward to hearing from you!



New ATA Sponsorship Provided for Member Projects

By Barbara Hiller

Do you have a wonderful idea to promote tapestry but don't know how to make it a reality? Want to host a symposium but don't know how to get the word out? Need the "name" of a good organization to add clout to a grant application for an exciting project?

The Board of ATA is happy to allow members to benefit from our non-profit status for special projects that reflect the general purposes of the organization, as long as the mandate of the project fulfills the mandate of ATA:

"The American Tapestry Alliance is a non-profit educational organization. The purpose of the Alliance shall be to promote an awareness of and appreciation for woven tapestries designed and woven by individual artists; to establish, perpetuate and recognize superior quality tapestries by artists world-wide; to coordinate exhibitions of tapestries to establish a professional networking system for tapestry designers and weavers throughout the world; to encourage use of tapestries by corporate, liturgical and private collectors and to educate the public about the history and techniquess involved in tapestry making."

The guidelines recently adopted by the board of ATA are designed to help you to think through the various facets of your project before you begin implementation. They clearly describe the role of ATA as sponsor and your role and duties as the applicant. If you are interested please contact ATA at PO Box 28600, San Jose, CA 95159-8600, Attention: Sponsorship Program. We hope that we

can all work together to encourage the development and growth of tapestry as a vital art-form in the 21st century.

MEMBERSHIP DUES ARE

Effective January 1, 2004 ATA membership dues will increase to \$35 per year for a uniform worldwide rate.

RENEW EARLY AND SAVE

Attention Members: By renewing now, you can cruise through 2004 at the same rate as your membership? Not a problem! You can benefit too. No matter when you renew, you'll add a full year (or two!) to your existing membership.

OK! Renew my membership now before rates increase:

Name _____

Address _____

Phone _____ Email _____

Credit Card Number (Visa/MC) _____

Card Holders Signature _____

Mail your check (payable to ATA) or your credit card information, to Janet Ramsey, PO Box 28600, San Jose, CA 95159-8600. Offer good for members living in the US, Canada, or Mexico. \$34USD (1 year) or \$65USD (2 years). Expires January 1, 2004. Contact ew.ramsey@comcast.net, or call 408-286-0000.

ATA is a 501(c)(3) nonprofit organization. Your membership is tax deductible.

American Tapestry Alliance
PO Box 28600
San Jose, CO 95159

CHANGE SERVICE REQUESTED

