

In this Issue

Exhibits -

Our Public Voice

**Meandering Thoughts
on Exhibition** 4
Jennifer Sargent ✓

Why Do I Exhibit? 6
Terri Stewart ✓

**Destined to Continue
Exhibiting** 6
Lynn Mayne ✓

The Jurying Process 7
Susan Iverson ✓

**Exhibitions:
Fuzzy Practices** 9
Christine Laffer ✓

**Barbara Burns:
Portraits in Tapestry** 11
Maria Kovacs ✓

**Barbara Heller:
The Beauty of Bones** 13
Ruth Jones ✓

**CONNECTIONS:
Small Tapestry
International 2009** 15
Louise Abbott ✓

**"Toolkit of Tapestry
Techniques" Workshop** 17
A. L. Woods ✓

**Alex Friedman:
Volunteer
Extraordinaire** 18
Cheryl Silverblatt ✓

**Linda Rees:
A Fond Farewell** 20
By Ellen Ramsey

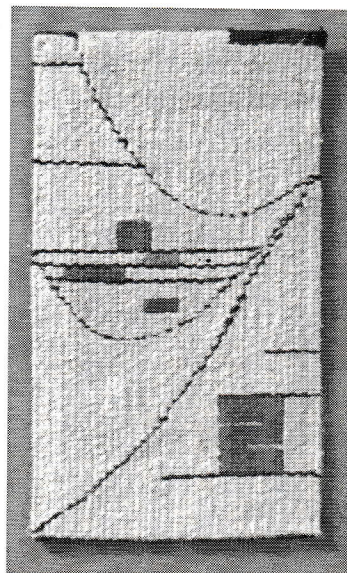
Kudos 20
Merna Strauch

Exhibits - Our Public Voice

By Linda Rees

In most endeavors where specialized skills and talents are required, novices begin facing the public fairly early in their development. They gradually gain confidence through being challenged in a public way with recitals, sport events and visual presentations that they survive with varying success, not necessarily in a straight line. That is the gamble and reward of performance. Putting work in an exhibit serves to inform the creator equally as much as the viewer. So the question is, how do you know when you or your work is ready for an audience or competition?

I think a tapestry is ready to compete in the public eye when you can say that it did what it was meant to do. Yes, there might be aspects you would change, but it is often in the context of inclusion with other artists' work that it is easiest to assess your own. When you know you like the design and it excites you, when you can know that you worked dili-



Nicki Bair, OVER EASY
10" x 8" (See Connections pg 15)

gently to keep your weaving under control, it is ready. This is not the same as measuring it against perfection. It is realizing that you have figured out how to create it within your level of skill and inventiveness.

This issue offers narratives such as Terri Stewart's that describes her first experience entering a juried show and the life of the design she submitted. Lynn Mayne presents a very seasoned approach and makes the simplest of observations: "The juried show can be affirming

continued...

or discouraging, but only by entering can one get the chance to be accepted." Susan Iverson offers a remarkable list of advice about the process of getting artwork in the public eye. Her statement: "Also, your artistic ego should demand that you put your work out into the world and look for validation from the art community" commands our attention.

Both Jennifer Sargent and Christine Laffer put the process of exhibiting art, and specifically tapestry, into a more historical framework and discuss practical dilemmas in the mechanics of gaining recognition. Jennifer laments: "to take full advantage of the opportunities available, I would need at least twice as much time as I have available . . ." Christine discusses the fascinating complications inherent in methods of selecting work.

It is all interesting reading and provides gems, even for longtime exhibitors.

Farewells and Introductions

From Becky Stevens

I would like to say thank you and goodbye to my co director of the past three years, Linda Wallace. Linda and I came on the board in 2006. We did not know each other and neither of us knew many ATA members. Neither of us had volunteered for ATA before. Our common bond was, of course, tapestry and the community that being a member has provided.

Linda has been a dedicated and supportive partner in our efforts to assist the board in management of ATA's projects and service to you our valued members. Linda is an inveterate traveler and has promoted ATA across Canada to the UK and Australia. She is always thinking of ways to raise the group's profile. She saw the need for increased promotion and invited Elaine Duncan to assist her in building a strong PR committee. Linda will remain on the board but I will miss our almost daily contact, some personal but most ATA related. Thank you good friend for your tireless efforts to keep ATA events in the limelight and for all your support!

I am pleased to welcome Mary Zicafoose as the new Co Director of Resources. Mary and I met for the first time last summer at Convergence, however her reputation as an artist and teacher was well known to me.

She exudes enthusiasm for tapestry and ATA, is committed to promotion and networking and has a year's experience as a board member. We are most fortunate to have her represent ATA as she teaches and exhibits with-

in the extended textile community. I look forward to working with Mary and getting to know her better.

Other changes in key volunteers have occurred in recent months. Diane Wolf is now Membership Chair. Thank you Ellen Ramsey for many dedicated years of service. Also, Barbara Heller is the new Chair of the Distance Learning program. Be sure to look at "Contact ATA" for other changes that have occurred over the year.

From Linda Wallace

This is only a partial 'good-bye'. While stepping down from the major job of Co-Director, I will remain on the Board, to chair the Student Award Committee and will continue to work on raising the profile of ATA internationally. I would like to welcome Mary Zicafoose as the new Co-Director and thank her for volunteering for such a demanding position.

Looking back, the Silver Anniversary Celebration, in 2007 was a pivotal moment for ATA. The opportunity for us to meet, to listen to the thoughts and ideas of those who began this organization and who steered it through its first years, and then look forward with unbounded optimism was a phenomenal interaction. The dream of Hal Painter and Jim Brown was to provide connections for individual tapestry artists, often working in isolation, and to create a sense of community. Our ATA community now spreads across the globe. We find similarities with each other, we share information and knowledge, and established artists reach back to help the beginners. Jim's dream of an international ATA is becoming reality.

As Becky has said, neither of us really knew what to expect when we took this job on three years ago. It's been a time of tremendous growth for ATA and I am honoured to have been part of the process.

As my parting thought, in my last Co-director letter I want to remind everyone that this organization and all the wonderful work it does only exists when tapestry weavers take time away from their other roles and do the work of making ATA run. If you have ever considered volunteering and not followed through, I would like to urge you to do so. The benefits and rewards for volunteering cannot be measured. I have made such wonderful friends and the prospect of not sharing a part of every day with Becky truly saddens me. Becky's professionalism

and dedication are astounding and I would like to thank her for being my patient and organized partner for the last three years.

From Mary Zicafoose

Today is July 2nd, my second official day wearing the hat of director of Resources for ATA. The words my husband Kirby used when I told him that I had just volunteered to take on Linda Wallace's co-director position were, "You have got to be kidding—are you crazy?" Bear in mind that those were his very words when I bought my first loom 29 years ago and that decision worked out pretty well, so I trust this one will also.

I have served on the board for one year, mostly spent in awe of the small but mighty group of dedicated volunteers that keep this organization afloat. The American Tapestry Alliance is volunteer driven. There is not a paid staff, an office, or even a copy machine. That means that the hundreds of hours that go into producing something like an issue of *Tapestry Topics* is time someone is not spending in their studio, with their family, or weeding their garden. Volunteers plan and implement everything from international exhibitions to tapestry retreats, creating ongoing opportunities for us all to connect and grow. Tapestry flourishes in their capable and generous hands.

I have been happily residing on the ambiguous edge of the tapestry/art world for many years. With a BFA in photography, and MFA studies in clay, I have spent almost three decades behind a loom. I am involved with complex weft faced ikat applications used in conjunction with tapestry techniques, and am very interested in sustainability issues revolving around global contemporary ikat production. I am a board member of RugMark USA and the Robert Hillestad Textile Gallery and exhibition chairman for the 2010 Textile Society of America Conference. I strongly believe in the relevance of ATA to both the textile and art worlds and am pleased to assume a position of volunteer service in the tapestry field. I look forward to working with you as we collectively dream and weave the fabric of 21st century textiles.

News About the Newsletter

By Linda Rees

Alas, this is my last edition as editor of *Tapestry Topics*. I have enjoyed the process immensely, excited as every article and all the images arrived. I affirm that it is worth trying a challenge that you never considered as a strength, like organizing a newsletter; what you discover about your own capacity to learn as you go is rewarding. Ellen Ramsey has written up a bit for the volunteer column that expresses a few of my thoughts.

I am happy to say that we have found a very capable editor to continue bringing interesting material to the readers: Juliet Barnes of Ferndale, Washington. Oddly enough she and I have crossed paths on the stairs and hallways at the Whatcom Museum of History and Art in Bellingham WA over twenty years ago. My time there was spent as a volunteer, cataloging accessions. It is only in the last year or so that I have realized that the experience of tersely describing objects within a few lines on a file card, whether an old tool or beautiful wood-blocks by Helmi Juvonen, was the beginning of my passion for descriptive writing.

Julie began working at the Whatcom Museum while in college. After a variety of positions and over 10 years there, she accepted a position with Western Washington University to manage the MBA program. Looking to meld her interest in the arts and business, she later began working for the Whatcom Symphony Orchestra in a variety of jobs including administrator and interim executive director. Julie is currently employed at a local community college where she is happily involved in "light clerical" work that does not involve carrying the weight of a non-profit organization on her shoulders during this tight economy. She tells us, "This is a perfect time for me to take on new challenges with arts groups allowing me to have a balance between employment and my enthusiasm for fiber arts." Julie is also on the board of her local weavers guild where she helps in the areas of writing, promotion and graphic design. Also as a bonus, she is still young by comparison to the majority of us!

Julie Barnes will be responsible for the overall production of the newsletter with the content being managed by a "Theme" editor (still to be filled) who will line up topics and guest coordinators.

For **October 1: Tips and Tactics** will be organized by Christopher Allworth. We are depending on you members to submit the clever solutions to tricky problems with looms, cartoons, techniques, studio design or whatever innovation you have tucked up your sleeve. Contact Christopher for more details at all@eastlink.ca.

continued...

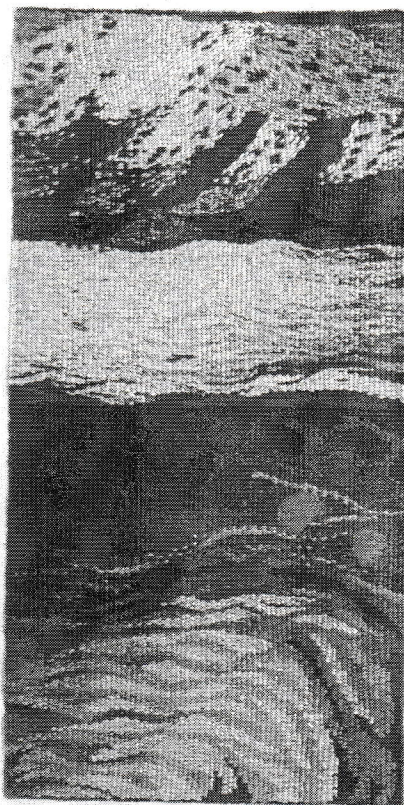
January 15: Proportion will be facilitated by Patricia Williams. Other than the limitations of our loom capacity, how do we tapestry artists determine the size of an image? How do scale and proportion relate to design elements? This is an opportunity for the mathematically oriented designers to come to the fore. Contact Pat at patwilli@gmail.com if you are interested in submitting articles for this.

Meandering Thoughts on Exhibition

By Jennifer Sargent

I realized as I pondered the notion of exhibitions and exhibiting that an interest in the history of my medium and an awareness of myself as part of a continuum is an essential part of my process as an exhibiting artist. This article is a reflection of that belief.

Historically, tapestry did not have to seek to be exhibited; it had an assured place within an indigenous culture. Whether, for example, worn as clothing in Ancient Andean and Coptic societies or used as insulating wall coverings in Gothic Europe, it was seen as a reflection of the wealth and status of the individual. The richness of the fabric and the stories woven within afforded the dual purpose of providing ostentatious display of wealth and externalized representation of the power, learning, purported character and heroic actions (past or future) of the owner. The weavers' skills were recognized as an essential component of the tapestry's quality and value. Yet tapestry making in Europe diminished over time from being an honorific and creative art to the role of interpretive and then imitative art; its aim to copy paintings more and more faithfully reinforced the realignment of the traditional art hierarchy. By 1870, John Ruskin was seeing tapestry as "household picturing," as women's "art work," produced in the home. The status of the medium plummeted even further and, despite attempts by the Arts and Crafts movement practitioners, became an increasingly denigrated and unloved child of the world of Fine Arts where it



Jennifer Sargent, SHIFT AND SHIFT AGAIN, 20" x 10", 2008, Warp: linen, weft: linen, cotton, rayon, silk. photographer: Alan McCoy

was relegated to the scullery of decorative arts and crafts. (*Ann Newdigate Mills: Look At It This Way* Lynne Bell, Mendel Art Gallery, Canada.1988)

In general, the rise of laissez-faire capitalism in the 19th century cemented the demise of the traditional mode of royal, aristocratic or church patronage for artists and in its place developed the modern dealer-academic-critic system - a conflation of aesthetic engineering and financial consulting. This new model of individual enterprise supported substantially by the nouveau-riches of the private sector, requires the artist to release his or her work through the galleries, critics, publications, private collections, museums and mass media. Only then can the work begin to acquire meaning and value. (*Believing is Seeing*, Mary Anne Staniszewski, Penguin Books1995.)

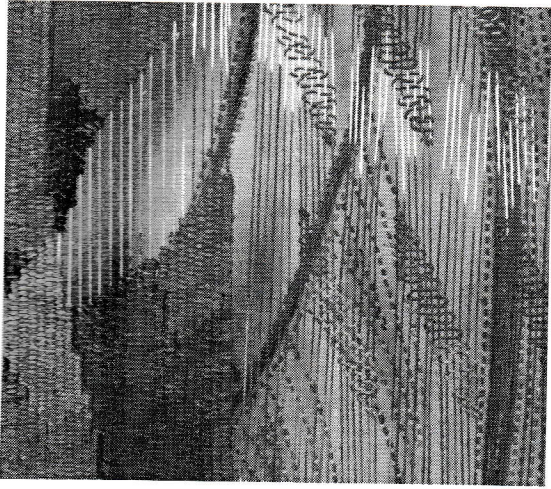
It is interesting to note that, at present, there is a resurgence of interest in "tapestry" by a number of "fine artists." James Rosenquist, Chuck Close, Pae White and William Kentridge have come to my notice recently. All these artists, save Kentridge, are actually working with woven Jacquards. Kentridge, working

with the Stephens Tapestry Studio in South Africa, remains engaged with the transformation of his drawings/collages to tapestry as he continues to modify and alter the enlarged cartoon until the moment weaving actually commences.

(*William Kentridge: Tapestries* edited by Carlos Basualdo, Philadelphia Museum of Art 2008)

These fabric works, however, are regarded in a much different manner than those made by "craft-based" artists. The above listed "fine artists" have as venues The Fabric Workshop and Museum, Pace Wildenstein Galleries, the Hirshhorn Museum and Philadelphia Museum of Art respectively - venues not generally open to "craft artists."

For practicing "craft artists" within the fiber/craft worlds there is, alas, a dearth of opportunities to exhibit tapestries. Additionally, there is the problem of perceived worth (aesthetic gravitas / monetary value) which is determined by the context



Jennifer Sargent, BOUREE, detail, 76" x 12", 2002, two layers: top layer; handwoven linen, rayon, wool; bottom layer; hand embroidery on resist dyed silk/linen fabric.
photographer: Alan McCoy

in which individual craftwork is presented. Lynne Bell writes:

In a craft or decorative art context, for instance, a work's use-potential is generally focused upon and the maker's identity downplayed. . . . When works are moved from a craft to a fine art context, on the other hand, shifts in meaning and (economic) value occur. Hence when tapestries are exhibited in an art gallery, where the norms or value systems of the fine arts prevail, they are invariably hung at well spaced intervals, carefully spotlighted and identified with discrete labels.

Personally, I regard exhibitions as essential. While the private process of creating the art work is fundamental to my soul's wellbeing, I am not an artist who is content to make work just for the studio; I also need to have it go out into the public arena. The prospect of exhibiting however requires that I have sufficient high-quality artwork, enter competitions, make proposals and all the rest of it. I work all the time, I have a full time position at Memphis College of Art and spend most of my "free" time on my own work (or in the garden). Basically, in order to take full advantage of the opportunities available, I would need at least twice as much time as I have available and in addition, both a secretary and studio assistant.

When I was in grad school Carol Eckert (then a visiting artist) mentioned that twelve years was the usual minimum time span necessary before an artist begins to be noticed. I have been a professional artist since 1995 and have begun that process of being noticed. I receive some invitations to exhibit but I wonder if there should be more of them by now? The majority of my opportunities still come from juried exhibitions or from proposals accepted for solo shows. At the moment I am making work for a solo show at a university gallery and a scale plan of that gallery together with my available work is pinned to the studio wall, driving me on. I produce work slowly as it generally entails multiple processes--so this show is beginning to seem like a "retrospective." I have occasionally shown the odd piece of work at various commercial galleries but I am not currently in pursuit of gallery representation. There are few galleries for fiber art, a crowded field of fellow artists and again the degree of support I could give a gallery is limited by the amount of work I produce.

Why is it that I continue to make the type of art that I do? I have been reading *Thinking Through Craft* by Glenn Adamson and near the end of the book he writes:

...the challenge is always to see craft not as a subject for celebration or self-congratulation, nor as a disqualification for serious artistic enterprise, but rather as a problem to be thought through again and again.

In a world of endless choice an artist endeavors to set limits; the paradox is of artistic freedom obtained by paring down, of order drawn from chaos. "Aren't all beautiful things made by renunciation?" asked Degas. I find it is the self-imposed limitations, the questions asked, the medium chosen, the problems left unsolved by the last piece of artwork that leads to the next one. In the fullness of time, I accumulate sufficient artwork to show in an exhibition, which provides an opportunity for feedback and, perhaps, a catalogue from which to study the other exhibiting artists' work, then more questions and the creation of another artwork. And so the world turns.

ATB8 Deadline: November 30, 2009

We are pleased to announce the creation of the Teitelbaum Family Award which will be given for the first time at ATB8. As you may recall ATA was a beneficiary of the Teitelbaum Family Trust last year. Some of that money has been designated for a first place award of \$300.00 and a second place award of \$200.00. Rebecca A. T. Stevens will determine the recipients of these awards. So, if you haven't already begun weaving your ATB8 entry, get going!!



Terri Stewart, *HOT FLASH*, 9" x 10", 2009

Why Do I Exhibit?

By Terri Stewart

Do I enter shows because I have a visual statement I want to share with the world? Do I enter shows because I want to reach out and let people know that tapestry is still the cloth of kings and worth collecting? Do I like to weave and share my images for the fun of it? I say yes to all these reasons. Does entering a show scare me? Not any more, but it used to.

The first show I was encouraged to enter was HGA's "Small Expressions." I was new to tapestry weaving and wove a sun burst with embroidery thread using soumak technique. Although this was one of those projects that looked good on paper but did not translate to the loom very well, I was very proud of this piece. The return envelope that I received with the juror's notes about why it was rejected had me questioning why I wanted to weave. After a month of sulking, I re-read the juror's notes to see what she had to say and what I could learn from it to better myself. This was 1993—how little I knew at the time and I had a lot to learn so I kept that silly little piece as an example of what not to do.

Since that time I no longer worry about being accepted or rejected from a show. I have learned that each juror is different and has a different vision of what the exhibit will ultimately look like. If a piece is rejected, and an explanation is included, then I take stock of what the juror had to say and try to be as objective of my own work as I can be to see what he or she did. If there are no comments, then I shrug it off

and presume the piece likely did not fit into the collection of works for this particular event and not conclude it was for poor design or weaving. Several of my rejected pieces have been accepted into other shows.

I enter various types of shows. Some have catalogs. At times, I enter an exhibit purely to support that show, to keep it going from one year to the next. Others are new to me and I am trying them for the first time to see how it goes. I plan for shows such as the ATB and ATA's Small Format biennials. Here and there a show will have a challenge to it such as the LAND Exhibit in Australia. I enjoy the challenges because they make me get out of my comfort zone to try something new.

Not all of the shows I enter are juried, but I do consider the cost of shipping to and from those events in addition to any entry fees. I usually enter four shows per year but this year I am entering in only two, as of this writing.

By the way, that silly little sun burst piece I kept from all those years ago, was redesigned and accepted into the "Connections" Exhibit. Sometimes if you wait long enough, a good idea pays off with a better weaving.

Destined to Continue Exhibiting

By Lynn Mayne

I have been involved in exhibitions in Michigan and Florida for 30 years and have shipped my work to various places across the country. In this time I have had solo shows, have been in invitational, juried and non juried ones, have transported and installed guild shows, and participated in small group shows where we organized it all, hung everything and took it all down. I am proud to have been included in the last two ATA Biennials and the recent small format ATA Connections.

Involvement in many shows was a pleasure, often because of the interaction with other artists, or curators or jurors. Some exhibits have brought invitations to be in future shows, sales or commissions. A few other ones seemed to be a lot of effort for not much return, but I feel destined to continue exhibiting.

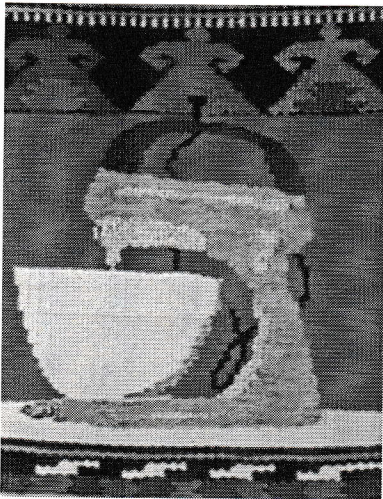
While most of us want to share our tapestries that have taken so much thought and planning, not to

mention our expertise and time, the world is not begging to see our work. This means effort must be expended to find places where tapestry can meet the viewing public. It is easiest to enter local opportunities and those sponsored by organizations to which we belong. Therefore, a local weaving guild show or an exhibition at a nearby art center is where many of us first get the opportunity to display our efforts. An open non juried show can be a welcoming place to begin.

My personal focus when we formed our four (now five) member Tapestry Artists of Sarasota, (T.A.O.S) group, was to combine our tapestries as a group thereby jointly offering more work to offset the low production dilemma of the medium. I remember writing a proposal letter to the Florida Craftsmen Gallery and sending slides from all of us. I think it took two years to have

our show there in 2002 and it felt like a big accomplishment.

My unhappiest exhibition experiences have been in venues I accepted sight unseen, and those where I sent of work without knowing much about the people in charge. While my work has always been returned to me, sometimes I have had to chase it down to get it back in a timely fashion.



Lynn Mayne, GODDESS POWER, 11" x 8.5", an early award winning piece that features a goddess image from turkish kilims repeated at the top.

The juried show can be affirming or discouraging, but only by entering can one get the chance to be accepted. I always remember someone reminding me that a juried show is a "crap shoot" involving risk with a certain amount of luck. We have heard stories of work being rejected from one show and then winning a prize in another. I was told of a party that required guests to present a rejection slip for admission. I must confess that I do not save rejection slips. I just happened to remember the story about the party while writing this article.

I would rather weave or work on a design than photograph my tapestries and fill out entry forms and package the work and ship it off to exhibitions. Still, I try

to keep a folder of upcoming opportunities with deadlines to get entry forms and photos mailed or, these days, emailed. I am fairly selective about those I enter. While entry fees can mount up, they pay the way for the show. The bigger the exhibit, the slimmer the chances for acceptance, it seems to me. The odds would usually be greater. An international show featuring work in several media offers less chance for acceptance than one featuring only tapestry.

Viewing your work displayed among other artwork can help you recognize strengths and weaknesses that can offer ideas to be developed and new directions to be followed. It can be a real joy to walk into a gallery and see your tapestry on display. It is good to meet other artists and weavers in the gallery and to talk with the viewing audience to gain perspective away from the studio.

Entering exhibitions is the way for any artist to achieve exposure, validation, and possible recognition. A tapestry on display is the chief way that others can learn about the medium and value what we do as tapestry artists.

The Jurying Process

By Susan Iverson

I think a lot about the jurying process in the spring when I spend a great deal of time encouraging students to enter the student show at Virginia Commonwealth University. Then I spend as much time consoling them and laying on the exhibition platitudes: "it is just one person's opinion on one day," "what doesn't kill you makes you stronger," "rejection builds character." This year the juror was especially tough and the students were hurt over their own rejections and also incensed at the rejections of others whose work they admired. It made for interesting and passionate conversations, but in the end, everyone lived and everyone had built a bit more character.

I entered my first juried show in 1972 and I was rejected. I entered a juried show earlier this year and I was rejected. In between these two events I have been rejected from and accepted into many exhibitions. Each rejection hurts a bit and each acceptance seems like a pat on the back. Quite a few years ago I stopped entering juried shows for a while because I could barely keep up with the invitations to exhibit. It was a nice reprieve from the stress of waiting for the

continued...

rejection or acceptance letters. But slowly the invitations decreased in number and once again I was applying for some juried shows. The ATB exhibitions actually helped draw me back to the juried show process.

Do we ever get to the point where we are professionally above entering a juried show?? I hope not. It is an interesting, if frustrating, process. The idea of one person or several people looking at work for a short period of time and then selecting the "best" to be seen together in an exhibition is both exciting and horrifying. I have only juried one professional show. For years I turned down opportunities to be a juror. When I did finally accept an invitation to jury I took that opportunity very seriously. I do think that having been rejected myself made me a more compassionate juror—not easier—but at least I did anguish over my decisions!

For many years I taught a seminar class for seniors at VCU—we talked about various professional activities that awaited them after graduation. It included talking to and with them about the different types of exhibitions and how they were structured. Many of the members of ATA are familiar with this information, but for the members new to the exhibition process I thought it might be helpful to share bits of this basic information that pertains to juried exhibitions.

Why might you want to enter a juried show? It becomes a line on your professional resume that gives you credibility when you apply for small group or solo opportunities. It is a good way to present your work when you do not have a body of work ready for that big solo show. Perhaps you want a particular juror to see your work. Many of the people who jury exhibitions also curate them and know a lot of other people who do the same. It can be very good for your future to have an influential person see and select your work. Also, your artistic ego should demand that you put your work out into the world and look for validation from the art community; and depending on the venue for exhibition, it is certainly possible that the work might sell. If it is in a commercial gallery they will be pushing sales, if it is in a nonprofit space sales may be encouraged or not.

How do you find out about these exhibitions? Know your local galleries. Many galleries have an annual or biennial juried exhibition. Check in magazines, newsletters and on line for calls to enter. Communicate with your friends and find out which exhibitions they enter and why. If you find out about an interesting juried exhibition call 10 of your tapestry friends and encourage them to enter. I always tell stu-

dents to share information. It does not improve your chances to get into a juried show by hoarding the information.

How do you determine the quality or importance of an exhibition? What kind of venue is it? Obviously we would all like to have work displayed in museums and high profile galleries. If it is not one of these then you need to do a bit of homework. If the gallery is in a different city you need to get on line and I also recommend using the Gallery Guide from *Art in America*. - Find out if the location is in a gallery district or at least an area with a lot of foot traffic. Have you seen ads for the venue in the magazines you look at? Does the show have a history? Is it the 23rd Annual ...or a show with no history? If the exhibition has a long history you can assume that it has been run in a professional manner. It also means that there will be more information about it on line and in the magazines. Check for reviews of the previous exhibitions. The lack of history does not make the show less valid—it just means that you need to look at the show more carefully.

Who is the juror and what is their reputation in the field? It is always more exciting to get into an exhibition that has a juror who you respect. It is also more painful to have your work not selected by that juror. Never, never try to out guess the juror. This means that you should not make any assumptions about the kind of work a particular juror may be interested in. Never make work to please a juror—I have seen artists do this and it seldom works out well for them.

Are there prizes and awards for the show? I have never entered a show for this reason but I have spoken to many artists who have, and who have done well. However, some times this means entering a show that attracts less professional artists so that your work really stands out. I generally suggest that you always want to show with artists that are as good as you or better. Guilt by association can be a good thing.

Cash awards or the granting of a solo show can be good incentives. I was at an opening recently where the first place award went to the artist who had the only tapestries in an all media show. The look on her face when she was handed the check and told that her solo show would be scheduled for next year was wonderful!

What should you enter into an exhibition? You should enter your very best work. Enter work that you want associated with your name. You should be building a career. Follow the guidelines for the show and if there is a theme, make sure that your work actually fits the criteria. Generally work must have been made within the last two or three years.

How do you live through being rejected? Change the term "rejected" to "not selected." A juror makes decisions based on many things and your work may not fit into his or her vision for that particular show. It does not mean that the juror will never select your work - so do not dismiss an exhibition just because a particular juror has not selected your work in the past. Try to avoid getting discouraged about not being selected for a particular show. Enter that same work in another one. There is an exhibition for every tapestry that you weave. You just need to find the right show for the right tapestry.

When all is said and done, entering juried exhibitions is an important part of most studio practices. Your work will be selected for some shows and not for others. You will learn to look at the process in a more objective manner. You may feel rejected, dejected and even embarrassed when your work is not selected. You will have to get passed this. You should definitely read the juror's statement and try to decipher what the juror was looking for when she or he selected the work. You will then have some insight into the making of a juried exhibition and more respect for the juror's decisions. Sometimes you may still think the juror was just plain wrong but when your work is selected you will think the juror was brilliant.

Exhibitions: Fuzzy Practices

By Christine Laffer

This article attempts to track down some of the ways that tapestry exhibition organizers have chosen to select works for their shows and outlines a rough path to today's practices. The American Tapestry Biennial and other large international fiber shows such as the Lodz Triennale and the International Fiber Art Biennale in Beijing formed in response to precedents set by the International Tapestry Biennale in Lausanne, Switzerland between 1962 and 1995. Further, many regional shows also use these methods which they modify to suit their local resources. The large biennials are a starting point even though they are not the only reference for art selection practices as discussed later.

Opening in 1962, the International Tapestry Biennale in Lausanne, Switzerland, had unique characteristics determined by its founders. Jean Lurçat, a tapestry designer and visionary who led the renaissance of contemporary tapestry in France and Europe, Georges-André Chevallaz the mayor of Lausanne, Pierre Pauli, gallery owner and collector, among others, founded the Centre International de la Tapisserie

Ancienne et Moderne (CITAM) in Lausanne, Switzerland for the purpose of promoting tapestry and assuring its future. Lurçat's dream was to establish a biennial exhibition and a school, library and archive for tapestry information. The city of Lausanne supported these goals and set aside resources such as staff, budget and space at their Musée cantonal des Beaux-Arts.

The first two Biennales (1962 and 1965) closely followed Lurçat's ideal of an exhibition that would display the best of new works in tapestry and shape the future of the medium. CITAM operated by appointing several committees to govern the exhibition and choose artwork. Initially the Honorary Committee, made up of Swiss officials and various ambassadors and ministers of culture from other countries, sent invitations to artists from around the world based on the recommendations of its members. This selection process is not commonly used today, even though its mechanism resembles an invitational. It relied upon a network of connoisseurs that tied into museums, institutions of higher education and artist unions.

Spurred by innovative works from eastern Europe presented during the 2nd Biennale, exemplified by the works of Magdalena Abakanowicz and Jagoda Buic, CITAM opened up the 3rd to any artist who could submit a dossier of work to the jury committee. Each year the regulations for entry changed slightly to accommodate the rapid artistic evolution that occurred during those years. The jury committee was appointed as a static entity expected to make selections for several Biennales with few changes. It included eight or nine art world professionals including René Berger, Director of the Musée Cantonal des Beaux-Arts in Lausanne, Jean Coural, General Administrator of the Mobilier National and the Manufactures of Gobelins and Beauvais, and Umbro Apollonio, Conservator of Historic Archives of Contemporary Art for the Venice Biennale. The specifics of jury composition can be found in Dianne Taylor's excellent dissertation, *The First through the Tenth Biennales Internationales de la Tapisserie*, Lausanne, Switzerland, published in 1983 and available through UMI Dissertation Publishers. Her work proved invaluable in assembling the details of this article.

A list of jurors who served for the 2nd through the 9th Biennales reveals that the jury committee did not change very much. Seventeen people served and over half of them juried six biennials or more. Under pressure from critics, they decided to add three new jurors for the 9th Biennale and then changed the jury composition even more radically for the 10th. The 9th saw

continued...

the first instance of a staged jury process that involved a first round of anonymous assessment followed by a second round with names attached. This process attempted to address the critics who saw a repetitive quality to the Biennales with the same artists appearing every time. In turn, the jury had to make sure that plagiaristic works were not accepted through the second named viewing. As Taylor states on page 230— "One aspect of the Biennales, however—the selection process began receiving widespread criticism around the time of the ninth exhibition." For the 10th Biennale, a new regulation was added to the entry rules that requested artists who had shown in the two preceding Biennales refrain from entering that year.

Clearly, CITAM and the jury committee took its task seriously for each Biennale. They wrote statements for the catalog explaining the changes that had been made and summarized their results and the climate of the exhibition. No other show had as much prestige or the impact on artistic careers in fiber as did the biennials at Lausanne. Interest in fiber art exploded during the decades marked by the Biennales and died at roughly the same time in the mid-1990s. Controversies that arose there, apparent to any viewer, continue to exist unresolved to this day.

First and foremost, should they have expanded the exhibition to include so many different approaches to creating fiber art as they did? Second, should they have changed the name of the Biennale to better reflect the variety of selected works? Third, was it in the best interests of the exhibition to include such a broad range in quality? Fourth, should the Biennale have divided itself into various parts allowing each portion more coherence? Most of these controversies in turn affected decisions made by subsequent fiber exhibitions. CITAM tried to resolve problems through changes to the jury and entry regulations without answering the underlying key questions. "Tapestry" was a fundamental foundation of the Biennales and the word remained in its name until the penultimate show. However, tapestry as a technique continuously lost ground against experimental developments in the broadest possible view of the field. In other words, the goal of displaying novel developments sacrificed the goal of revealing quality, depth and significant bodies of work.

The issues regarding both artistic technique and quality linked directly to the wording of the entry regulations and to the jury process. Inclusive of most fiber processes except printed fabric, the 8th Biennale received entries from over one thousand artists, a quantity that even the jury found overwhelming to sift

through as noted by René Berger in his preface for the 8th catalog. He wrote:

Faced with such an inflation of applications, once again the Jury realized their own limitations. . . . None of the works shown got a majority vote. This proves, besides the Jury's perplexity, that a developing art cannot count on an assembly of experts to give it royal assent.

Determined not to repeat the errors of the Lausanne Biennale, the American Tapestry Alliance has included a definition of tapestry technique in each ATB prospectus to prevent any confusion about acceptable fiber methods. On the other hand, they still use the same process of an open call for entries with a jury selection and have similarly lowered the size requirement just as CITAM did. This has had mixed results in that the show has succeeded in retaining consistency and a sense of quality at the same time that it has not been able to surmount its status as a broad survey with no ability to present depth or significant bodies of work.

Other biennials have chosen a different selection process. Both the Venice Biennale and Documenta have appointed a director/curator, or team of curators, to determine the participating artists. The difference between a juried and a curated show are varied and complex. A jury is set up to give artworks a score where a high score allows admittance and a low score does not. A juror should not have ties to the artwork under scrutiny and should not be a friend, family member, or teacher of any artist being judged. In practice, jurors, invited by organizers because of their knowledge and expertise and many of whom also teach, find themselves judging their student's work outside of a classroom context. Regional groups often ask experienced members to sit as jurors of their friends' work without having qualms about lacking an arms-length distance.

Curators, however, have evolved out of conservators or caretakers into something along the lines of a conductor. Initially set up as a position within a museum, they would assemble a show from their collection and supplement it with artworks from other museums. As these shows gained attention from artists, critics and museum goers, curators found themselves in demand.

Curators are a primary part of the art world's mechanism for mounting exhibitions. Recognizing this, many artists don the hat and curate exhibitions themselves. This gesture allows artists to exhibit in ways that otherwise remain inaccessible. Although the role of artist/curator remains problematic, these curators are often perceived as advocates who fight to subvert a

closed system. For example, WORKS/San Jose, a non-profit art and performance space which was run mostly by graduate students of San Jose State University, actively encouraged artists to curate shows for their space. An artist/curator who included his or her own work in a themed show was seen as someone who, generally speaking, was intelligent, articulate, thought provoking, and able to follow through from idea to reality while putting their own work on the line.

A possible ranking system for assessing the status of an exhibition would place a curated show at the top, invitational second, juried third, and open/non-juried at the bottom. Perhaps this reflects the amount of work that an organization must support to produce each type of show. A curator puts in a vast amount of time thinking, researching, writing, and supervising a myriad of details to pull together and display specific artworks. A juror, on the other hand, gets paid for two or three days of intense viewing and decision-making. The difference between the two reflects the investment of organizational resources.

However, ranking systems inherently hold a fault in that they are not situationally specific. It is quite possible that an open/non-juried exhibition could seize audience attention and accolades in ways that surpass any other format. This overview is not intended either to affirm or deny the existing hierarchy but to point out a path that has been followed intentionally based on past precedents combined with available means. Each exhibition offers an opportunity to try a new approach, whether in its entry regulations, selection method, presentation or even its accompanying events. Based on this research, selection method proves to have a greater effect on the results of an exhibition than any of the other elements. Regional groups, with their flexibility and community support, have far greater chance to explore alternatives than the large complex organizations that mount a typical biennial.

In fact, Tapestry Weavers West selected their recent members' show (2008) through a process that blurred the boundaries between juried and curated selections. Curated by three members, notably including Deborah Corsini, Curator of the San Jose Museum of Quilts & Textiles, the prospectus otherwise looked like a call to entry for a juried show with an entry fee, submission deadline, and date of notification of results. Where were the differences that made this show "curated" rather than "juried?" Didn't this selection process stay comfortably within a familiar set of practices? The question that would follow is then this: At what point does tapestry step outside its comfort zone and truly grapple with a challenging selection process? It would be an optimistic outcome of these questions to see new thinking about exhibitions take place along these lines. It is the regional groups who will surely lead the way.

Review: Barbara Burns: Portraits in Tapestry

By Maria Kovacs

Barbara Burns exhibited her tapestries at Maine Fiberarts, housed in an old red brick building in the town of Topsham (near Brunswick on Maine's major coastal route 1), from April 7 - June 30, 2009. She gave an artist's talk on May 31. Unfortunately, I was not able to attend the talk but did spend quality time with her work during my visit.

HOMAGE TO ANNE FRANK, Barbaras entry in ATB6, caught my eye. As mentioned numerous times by artists, a printed or web image does not adequately reflect the actual work. The tapestry had such a subtle coloration, especially in the vertical stripes that bisected the faces of Frank and Hitler. The predominant colors of the faces, brown and blue, are divided with stripes that contrast the other face unifying the image. These stripes also divide the composition and add visual interest. In her own words, the tapestry:

... tells the story of Anne Frank by placing Anne in the genocidal context of her time by juxtaposing her against the image of Hitler.

The other large wall in the gallery held three transparencies that certainly reference Barbara's other work as a trustee and director of Pascack Historical Society and Museum's Costume and Textile Department located in Park Ridge, New Jersey. The MIDNIGHT SERENADE, COQUETTE, and ATTITUDE all showcase historical fashion in addition to the attitudes of the full figures expressed by their respective titles. These pieces would have worked better on a white gallery wall and suffered somewhat by being displayed on a wood surface. In addition, the metal hanging bars showing at the top were highlighted by the gallery lights and caused a distracting reflection. These well-composed, garmented full figures serve as fashion models, all but one looking directly at the viewer.

Barbara Burns has an impressive list of teachers, She studies with Archie Brennan and Susan Martin-Maffei as a member of the Wednesday Group. This study, especially with Archie Brennan, is evident in the many figure tapestries hung on either side of a window in the gallery room. The strong line, simplicity, and subtle color use indicates that Barbara certainly paid attention

continued...

to her mentors. The multiple, small figure studies were boldly calligraphic and complimented by the TORSO piece which was in full flesh color gradation and somewhat raised from the surface of the work. Barbara favors the Susan Martin-Maffei method of hanging these works on fabric-covered stretchers. The velvet background fabric highlighted the predominant color line in the work. Personally, I found the colored velvets and thick stretchers a distraction to the fine work.

The usual guest book and artist information was available on the entry table. As an added surprise, there were two slip-on shoes, titled COPTIC LADIES SHOES, done in tapestry. The subtle colors of the faces must greet the wearer. Hopefully Barbara enjoys wearing them as she weaves her tapestries. Following the work around the room on the left wall is BLUE FREIDA II, exhibited in ATB7. This strong portrait is explained in Barbara's artist statement:

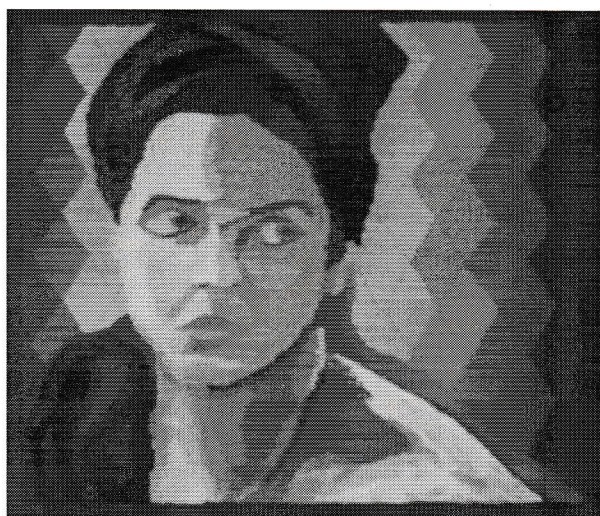
When I am designing a tapestry of a person from history... I spend time reading about them, getting to know what I can. I trust that subconsciously some of what I learn comes through to the tapestry.

One of the GOLDA portraits as well as HOMAGE TO EGON SCHIELE and JOSE share another wall. GOLDA II is indeed golden with a simple silhouette on a black woven ground with unobtrusive mounting. EGON SCHIELE makes effective use of large weft threads. The portrait has bold orange hair against the black mount.

WOMAN IN RED TURBAN is the signature piece that appeared on the promotional post cards. Its unique background of diamond shapes differs from her other work. Not to be missed, a small self-portrait is hung above the door leading into the other rooms. SELF PORTRAIT had orange hair against a blue backing. Her hat and face are quirky and interesting. Looking at this small format work, I am sorry I did not meet the artist herself.

The adjoining space, a small kitchen work area, displayed MIDIEVEL TAPESTRY STUDY. This jeweled piece made the small space one not to be overlooked. The Fiberarts work area had a large transparency and many other smaller tapestries. The lighting was not as good as in the main gallery. The work was integrated into the workspace quite well, although some tables and display boards challenged the viewer to get a good look. Another GOLDA, as well as portraits of HENRY HUDSON and MARGARET SANGER filled the room. Barbara states:

My work is driven by my fascination with the human face and form. I grew up looking at my mother's collection of masks and sculpture. I started out weaving the faces of women who are historically significant and important to me. Now I'm weaving the figure and faces that interest me for their beauty and personal connection.



Barbara Burns, WOMAN WITH RED TURBAN
20" x 23", 2008

Some of these weavings were previously displayed in exhibits of the Wednesday Group at the Women's Resource Center of Sarasota (Florida), Jewish Community Center Gallery and Gallery 207 in New York.

LEIGH was my favorite portrait. The essence of the person was portrayed. The shapes in the hair integrated the shapes in the background. This reminded me of Susan Martin-Maffei's use of object shapes incorporated in the backgrounds of her work. It created a dreamy peace to this strong work.

I offer my kudos to Barbara for her one-person show. Her many works informed the viewer. The multiple small format "studies" helped the viewer investigate Barbara's artistic process as well as being a pleasure to see. I encourage you to explore her work and statements at her internet sites. She has her own site (www.burns-studio.com), a link on the ATA website, and is featured on the Maine Fiberarts website (www.maineiberarts.org).



Barbara Burns, LEIGH
19" x 28" 2009

Review: Barbara Heller: The Beauty of Bones

By Ruth Jones

The work of Barbara Heller was on exhibit at Elliott Louis Gallery in Vancouver in May 2009. This one-woman show was laid out under the intelligent curatorial direction of Ted Lederer. It was, as a whole, a tribute to the artist's career and remarkable productivity with many new and powerful tapestries included.

I was fortunate to view the exhibit on a day when Heller was touring a group of admirers through the gallery. I took the opportunity to ask her a few questions, especially about the inspiration for recent work.

She has been weaving images of dead birds for much of her career. When I first encountered them, I remember being puzzled by the artist's intention and slightly depressed by their appearance. My father is an ornithologist, and I recall as a child having the same feeling around the dead carcasses he would prepare for use as scientific specimens.

This current exhibit was a breakthrough viewing for me. Heller explained that the series began when her cat killed a bird and, distressed, she asked "how do I help its spirit back?" Since then, she employs the bird image as spirit conduit between this world and the next, and between the past and the present. In Heller's self published booklet, *Cover Ups and More Revelations*, Christine Laffer has written eloquently on three previous works in the evolving bird series: the WAR ZONES TRIPTYCH, RWANDA, BOSNIA and SOMALIA, that operate as lament and mediation for politically based human destruction¹. I will focus here on one of three new weavings in the series- HERALD, PATRIOT and SHAMAN. Each of these powerful stand-alone works was accompanied by a poem, written by the artist's husband Michael, which invites the viewer to practice remembrance of death as an aid to awakening consciousness.

At 50" x 32", SHAMAN is a large and powerful image of a seagull skeleton as foreground. The background has a double or coarser warp sett woven of thick handspun wool in variegated blue. It has all the springy bulbous quality of her trademark skeins of hand-dyed wool that she has spun and sold in her studio for 30 years. Interwoven with this are finer threads describing the delicate shapes of bones and of tattered feathers that form the carcass. It hovers as if in mid-air. Though seagulls are primarily scavengers, there is a sense of a bird of prey, due to the accentuated sharp beak and raised talons. This tapestry is to be part of a juried exhibition of the Canadian craft community in South Korea during the summer of 2009.

Birds are some of the best weavers in nature, and birds of prey are the master-carpeters of the bird world, with the largest eagle nests measuring 12 feet across and weighing several tons. I cannot help but make a connection between Heller's compassionate honoring the remains of birds, with an inquiry into the nature of her own mortality. She seems to address the role of craft and art in mitigating the dissolution of the artist's physical existence, each work serving both as memorial and memento mori.

Tapestry is known for its susceptibility to rot and both accidental and intentional fires. Not only we the artists but also our works must eventually succumb to entropy. There are historical accounts of massive sets of weavings in royal collections being melted down during times of war to extract gold and silver thread content. The extrusions paid for the arming of troops. Heller's tapestries of dead birds evoke transformation on many levels- the death of the birds they portray, their transmogrification as weavers, the artist's and our individual deaths and the precarious existence of work made from wool and string. By weaving strands of eternity into the inevitability of physical decay, they invite the viewer towards liberation from ego and fear of dying. I congratulate Heller for her capacity to embody the sacred by communicating death as a visceral/spiritual release.

Another wonderful new series in the exhibit drew on concepts of physical remains as enshrined within artworks. Heller translated her encounter with relics of Christian saints into designs that investigate the transformation of mate-



Barbara Heller, THE SHAMAN, 50" x 32"
wool and linen

continued...

rial culture. Her central motif is the holy arm bone enshrined within a jewel-encrusted effigy of a hand and arm. She named this edition FUTURE RELIQUARIES.

There is an unrehearsed immediacy to the execution of these works as a whole, and I was thrilled that she has approached the topic in a spirit of experimentation and play. I felt the mark of a mature artist pleasing herself foremost. In each tapestry, she placed the hand symbol as focus, woven in rayon and metal foil with regular slits to suggest jewels. A hand represents the sacred source of all craft and the originator of our digital counting system (from fingers to piles of stones to abacus). Through both the weaving and the accounting streams, the hand is alma mater of the World Wide Web, which "is about anything being potentially connected to anything...., bring(ing) the workings of society closer to the workings of our own minds." (Tim Berners-Lee, *Weaving the Web*. London Orion Business 1999)

Maurice Merleau-Ponty was a French philosopher active in the middle decades of the 20th century who believed that all we think is only made possible through our bodily experience, and that touch is the supreme teacher of reality. He heralded the body as our greatest teacher, as offering the formula for our ideas. His aims seem to prepare the path for Heller's exultation of the hand. (Judith Butler: "Merleau-Ponty and the touch of Malebranche" in the *Cambridge Companion to Merleau-Ponty*)

Her looming portrayal of the familial link between craft and computer is delightful, our tapestry medium commenting on itself. Weaving is the binary beginning of a technology that has enlarged our capacity to learn, calculate and communicate, and to store all these advances. While commenting on this series, she pointed to her posted artist statement and said she had rewritten it, since the show opened, to accommodate the fact that most people do not know that our workaday computer originated from the jacquard loom.

Richard Sennett's book *The Craftsman* is a result of meditation on the domain of the hand. Sennett voices concern that the objects of human production are often



Barbara Heller, IKAT ALGORITHM, 37" x 24",- wool, rayon and metallic thread, computer parts

debased by sociologists under the term "Material culture" which:

...at least in the social sciences, slights cloth, circuit boards, or baked fish as objects worthy of themselves, instead treating the shaping of such physical things as mirrors of social norms, economic interests, religious convictions- the thing itself is discounted.

Heller, by weaving her ideas into a visual 'compare- and-contrast' map of the physical patterning of decorated relics, circuit boards and tribal fabrics, grounds the conceptual in the physical and brings honorable mention to the evolving brilliance of the products of the hand.

In Sennett's view, humankind is living simultaneously in two dimensions, one in which we are makers of things, and, absorbed by task, largely amoral. In a second dimension, we harbor the capacity to stop producing and ask "why?", placing our creations in the context of a moral outcome. Sennett discusses the virtue of practicing craft for humanizing the practitioner, who develops traits such as patience and the capacity for flexibility, improvisation, and invention.

In the FUTURE RELIQUARIES series, I see a visual counterpart to Sennett's praise of craft mastery. For example, in the design for IKAT ALGORITHM, a 37" x 24" work, Heller drew inspiration from an ikat in her personal collection and a circuit board she extracted from a discarded computer, part of which she stitched to the finished work. Encoded tie-dyed warp patterns hatch into diagrams of circuit boards in a play of color and outline, the reliquary hand offering resolution of religious, craft, and digital dichotomy in a gesture of blessing. As the title of the series suggests, the past is just your future lived. Heller draws the viewer into the realm of magic, and reminds us that all genius and invention is born of the work of the hand. We can progressively deepen our respect and attention to our body and to what we produce. In her own words she chooses to approach designing and weaving with more joy: "these works are not sad, not deep, not emotional. Happiness is transient- why is it not taken seriously?"

Review: CONNECTIONS: Small Tapestry International 2009

By Louise Abbott

Immersion describes the experience I had when I attended the opening of Connections: Small Tapestry International 2009, in May. In addition to this wonderful tapestry exhibit, The San Jose Museum of Quilts and Textiles in San Jose, California simultaneously hosted an extraordinary group of 29 contemporary art quilts from the private collection of John M. Walsh, who has built one of the country's leading quilt collections by nationally and internationally known artists. The museum's exhibit space was wonderful for both venues—and total immersion.

Connections: Small Tapestry International 2009, is the first in a series of juried small tapestry exhibitions sponsored by the American Tapestry Alliance. Its goal is to explore the boundaries of size, to challenge preconceived ideas of tapestry, and promote the potential of small scale work from a personal as well as universal standpoint. The catalog introduction states:

As wall sized tapestries command a wall, these pieces individually and collectively catch the eye, invite us in, and connect us as we share the unexpected.

Juried by Jane Sauer, of Jane Sauer Gallery in Santa Fe, NM, the 47 tapestries represented the work of 33 tapestry artists from the USA and 6 other countries. Jane stated in the catalog that she:

took into account several factors that are important in small scale work. Does the work feel as though it was conceived and constructed in small scale? Are the materials appropriate for the scale of the work? Is the piece well executed and technically accomplished in this scale? Is the piece well presented? Are all aspects of the piece resolved as a miniature? [she also] found the show to be very exciting to jury. . . [with] several absolutely amazing pieces. . . many pieces demonstrated new inventive ideas in construction, materials used, and concepts, and a number of artists played with the idea of 'connections' and the various meaning of the word.

A number of exhibitors present at the Sunday Gallery opening spoke briefly about their work. It was so interesting to listen to each one discuss their sources for inspiration. Here are comments from exhibiting weavers attending the opening.

Jan Austin stated that for 25 years she has tried to break out of the horizontal and vertical grids. "Chaos is out of the closet and has been part of my life" said Jan. I can certainly relate to that! Her tapestry CHAOTIC

FRAGMENTS PT 2 was adapted from an oil painting she had painted and was woven in black and white. I love the way the chaos explodes into the dark beige woven border.

Kathe Todd-Hooker exhibited two tapestries with similar yet different themes. Both pieces were intricately woven with sewing thread, embroidery floss, and linen craft thread. In AGAIN BETWEEN, Kathe effectively uses soumak to outline jigsaw shapes in the background. It appears 3-D, as if the feathers and flowers are floating. The spider web in the other tapestry, WHAT SPIDERWOMAN COULD HAVE TOLD ICARUS AND IKOTOMI gives the same illusion. Her themes for these tapestries are intended to provoke questions regarding relationships and lost personal information.

Kathe had the pleasure of seeing one of her tapestry students, Pete Rocci, exhibit AN OFFERING TO THE WAY. His use of bold color, hachure, eccentric wefts, and soumak created a design that made a strong statement regarding "Dharma," or the way of Buddhism.

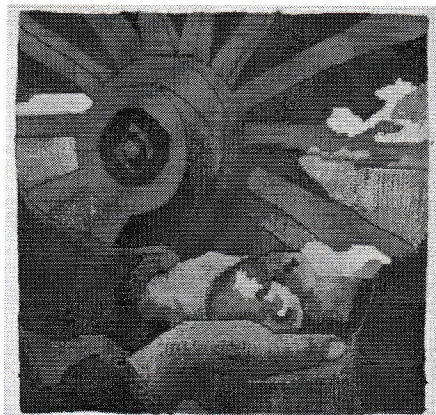
In MEADOW MUSIC 1, SAGAPONAUC, and MEADOW MUSIC 2, SAGAPONAUC Pamela Topham wove two scenes of former potato fields in New Jersey that extended to the ocean. The tapestries seemed to pulsate with colorful wool and silk fibers creating realistic textures for the flowers and grasses in the foreground and, the ocean, horizon and sky in the background. Her extensive use of hachure is very effective and from a distance the landscapes appear 3-D. Pamela said, "the fields are no longer there and have been replaced by a development." How wonderful that the tapestries have captured these lands as they were, and that tapestry and art can archive history.

Inspired by mathematics and celestial navigation, Nicki Bair used the Fibonacci principles to weave a geometric structure in OVER EASY. She hand dyed silk and used a limited pallet with primary colors and black and white.

Tricia Goldberg's MIRROR LAKE is inspired by nature and the spectacular Yosemite National Park. Her tapestry captured water reflections in a winter setting through the excellent use of the luster and dullness from fibers to get the water's reflections. The small format did not diminish the scene, but invited you in for a closer look to see if the water was actually wet.

For the last two years, Jean Pierre Larochette has met with several Canadian and US tapestry weavers

continued...



Pete Rocci, AN OFFERING TO THE WAY, 10" x 10"

to work on a project. Their subject has been "corn." Jean Pierre feels that a "farmer's life is a true miracle." He feels that "whether you work large or small, the intrinsic tapestry 'grain' is about the same

as is the idea and the intention." His RETABLO OF THE FARMER was woven with wool, silk, cotton, and metallic gold and mounted on plexiglass. The top of the tapestry has an irregular shape that mirrors the shape of the basket of ears of corn in the foreground, and draws the eye along the rows of planted corn towards the sunset. I found myself going back to this tapestry repeatedly, to think more about the subject and admire his woven translation. I would say that Jean Pierre and his group of weavers are totally immersed in the subject of corn and its tapestry interpretation. How creative it is to take a subject and explore it thoroughly.

Elaine Duncan visits Jean Pierre every year at his home in El Tuito, Mexico. At his encouragement, Elaine visited Oaxaca and the historic ruins to observe the weaving process of the rug weavers. Her tapestry is the second of three that "symbolizes the life cycle." As a weaver, Elaine is "interested in the spiritual connections between the earth, the universe and the souls of the Mexican people." Elaine's arrangement of passive and vibrant colors with Mexican symbols in RUINS TO TAPETES II is eye catching.

Joyce Hayes is interested in the "conflicts of the world." In her work, she likes to think in layers, considering color first, then using hatching to demonstrate movement and rhythm. CONCILIATION - CHANGE is mounted on a solid dark background that clearly shows lines extending from the tapestry on through the background.

In BINARY CODES: SHAWL, and BINARY CODES: FLOWERS Barbara Heller once again offers thought provoking ideas through her tapestries. Her current work "explores the interface between computers and textiles: both use binary codes to tell stories important to the culture that creates them." Barbara set both tapestries in black box frames and chose a linen

warp and wool, rayon, silk and metallic wefts in vibrant colors for the detailed background.

Unfortunately, it is not possible to highlight every tapestry from the wonderful assortment selected for the exhibit, however there were several more that caught my eye.

GALAXY is the result of teamwork between a painter and three weavers from Portalegre, Portugal: Jorge Martins, Lurdes Branquinho, Ceu Ceia, and Vera Fino. "Tapestry, in which Portugal had no tradition, started in Portalegre in 1946, when two friends decided to produce hand woven tapestry using an original stitch known today as Portalegre's stitch," a soumak technique densely woven on vertical looms. The technique creates a highly decorative textured surface using wool. It is a style of weaving embraced by Jean Lurçat after 1958 and the tradition has continued to this day in a tapestry factory in Portalegre, Portugal. www.mtportalegre.pt)

Sarah Swett wove her magic in ANYWHERE ELSE, and BOTTLE OF RED with two wonderful images in tapestry that she mounted within black boxes. Taking advantage of yarn's color and texture, Sarah's interpretation of women in two life events is very thought provoking. Her use of natural dyed wool wefts creates a subtle pallet enhanced by hachure.

The presentation of LES COULEURS DU MONDE' BLUE, RED, AND YELLOW by Katy De Bock of Belgium is very unique. It displays three separate acrylic installations in red, blue and yellow, each with five acrylic panels engraved with writing and weavings between each panel. They represent the "Connections between all the people all over the world in the circle of life, being born and going to die."



Jean Pierre Larochette, RETABLO OF THE FARMER, 12.5" X 7.75"

THE WHITE CITY BY THE SEA by Ayelet Lindenstrass Larsen "was inspired by Tel Aviv, the White City, a showcase of Bauhaus architecture built on coastal dunes." Some tapestries can take us to places we might never go and, for me, this one did. Woven of cotton and linen in beiges and blues, the woven border and use of hachure create the appropriate setting.

How do you capture the essence of a person, particularly in a small tapestry? Barbara Burns accomplished this in *BLUE FRIDA I*, a tribute to Frida Kahlo. Weaving a segment of Frida's face, Barbara portrayed Frida's distress and her fortitude as a woman who persevered.

Clever would describe both of Lany Eila's tapestries. Using black and white for both, her presentation is unconventional and arresting. *FIRST IMPRESSION* connects three separate images, an eye, a mouth and a hand in a vertical presentation that Lany says "reflects upon the frame-like ways in which people experience and learn about one another." I love her *KNOT* tapestry, which is an "exploration of what can happen when one pulls the hidden strings that hold things together." Its mitered corners, hachure and a woven structure that encircles itself make for an interesting piece of art.

Maximo Laura's *CUIDANDO DEL HOGAR*, *LACTANCIA MATERNA*, and *SUENO DE LIBERTAD PARA UN HIJO* presented three colorful and intricate tapestries that could be illustrations for the world of fantasy. His use of metallics in strategic places and bold colors are a feast for the eye. Maximo's tapestries support his belief that "life gives us infinite, intense and varied experience; consumed in light, color and energy."

Linda Weghorst integrated a variety of Textile-making processes in *FLAMING FIBERS*, including handwoven cloth, marbling and tapestry that developed relationships between the visual qualities of each component. She uses wedge weave and slits in her tapestry that is mounted on handwoven marbled cloth, then mounted again on a beige cloth framed in wood. It is a very colorful piece.

01 MAGMA AND 02 MAGMA by Christina Frey use the finest yarns of silk and linen to preserve a traditional technique in a contemporary way. In both tapestries, you are viewing the heart of active volcanic magma. Both are beautifully matted and framed in black. Christina's use of eccentric weaving and hachure and her strategic use of white, red and black make you feel the heat.

I would encourage purchasing the exhibit catalog from ATA for your enjoyment and

textile library. Small format tapestry challenges the fiber artist to conceptualize ideas normally explored on a larger scale; Materials shrink, weaving techniques are modified, and finishing processes are challenged.

"Connections" is a wonderful beginning to future ATA exhibits. I would encourage

new tapestry weavers to become immersed in this new opportunity to weave small—and grow.



Pamela Topham, *MEADOW MUSIC 1*,
SAGAPONAUC

Review "Toolkit of Tapestry Techniques" Workshop

By A. L. Woods

The ATA sponsored workshop "Toolkit of Tapestry Techniques," May 11 - 13, 2009 was a great experience. Christine Laffer taught the workshop, with Mary Lane, ATA's education committee coordinator, assisting. It was attended by a group of tapestry weavers who were all excited by the opportunity to expand their weaving skills with a highly respected tapestry artist and teacher and to have the class offered in a wonderful venue, the San Jose Museum of Quilt and Textiles.

The ten weaving students came from all over the country. I was one of just three from northern California. Others came from as far away as Vermont and Rhode Island. On Sunday evening before the start of the workshop, we met for a great meal at Il Fornaio, a local Italian restaurant close to the museum and hotel. I noticed that tapestry weavers, like puppies, are just happier in groups. We get to enjoy each other's company and share stories without having to explain our archaic art form or to justify the amount of time we spend doing it. The group, while not behaving exactly like puppies, did have that joyous energy. Many of us shared dinner after class at the downtown restaurants, enjoying local food and wine, and conversation with fellow weavers.

We also got a special treat when we visited Christine's studio on Monday evening. We crowded in and listened to her discuss her weaving processes and answer questions. We also got to view a few of her historic tapestries. Her loom is something to

continued...

see, to say it is larger than my house would be an exaggeration, but only a small one. We even got to help her unwrap her shaped tapestry SIGNS OF A SHIFT that was returning home from an exhibit.

This workshop was really three in one. Each student chose one area: Fundamentals, Color Manipulations or Specializations, which Christine customized for us to eccentric and shaped weaving. She had contacted all of us prior to the class to ask about our weaving style and interests. This exchange allowed Christine to prepare her class, and for us to think about what we really wanted to do. Just like going to a smorgasbord restaurant, it was not easy to choose. A few of the more advanced students dipped into more than one area, but most of us stayed focused for the three days. Each of us had a small loom, either an Archie Brennan copper pipe loom or a Mirrix. Christine brought two racks of tapestry yarns from her collection and dozens of woven examples for us to examine. Christine started with a brief lecture and slide show, and then each of us got our cartoon and settled in to warping or choosing colors.

The classroom in the museum contained part of ATA's "Connections: Small Tapestry International, 2009." The exhibit surrounded us and those who happened to have our work rejected from the exhibit were comforted by the exceptional quality of the pieces that were accepted. There were examples of each of the techniques we were learning right there, up on the walls, waiting to be examined. Tapestry fundamentals were perfectly illustrated in Jean Pierre Larochette's RETABLO OF THE FARMER. My favorite example of color manipulations was Lynn Mayne's DRAGONFLY ON LILY PADS that showed the color variations needed to reproduce the transparent wings of the



Students Weaving at Christine Laffer's "Toolkit of Tapestry Techniques" Workshop

dragonfly. And out in the hallway was Maximo Laura's colorful and intricate work to dazzle anyone walking by. Eccentric weaving was found in many pieces including Sharon M. Crary's POPPY #3.

On Tuesday, our second day of class, the museum was open to visitors. We got to play the role of tapestry docents. We demonstrated tapestry weaving, answered questions, and generally encouraged the visitors to join in the fun.

As in all weaving classes on technique, we were focused on weaving enough to get the most possible out of the class instruction. This, of course, means we were exhausted by the end of three days. Exhausted but happy and eager to get home, to our own looms, and use the skills acquired in the class.

Thank you Christine, Mary, ATA, SJMQ&T and my fellow students.

Alex Friedman: Volunteer Extraordinaire

By Cheryl Silverblatt

I first met Alex Friedman at West Dean College in West Sussex, England. She was there taking a class from Pat Johns, a wonderful British tapestry weaver who taught at West Dean regularly. I was there in the intensive tapestry weaving program and was looking forward to being in England for almost a year. Pat very generously invited me to the slide show she was giving for her class and Alex, recognizing me as a fellow American, was kind, supportive and interested in my views on the program. It was wonderful to meet and chat with such a friendly, warm person and I have followed Alex's work since that time.

Coincidental to Alex's workshop at West Dean in 2002, Micala Sidore visited Alex in London and asked her to be on the board of ATA and, oh yes, please be a co-director as well. Alex had let her ATA membership lapse many years earlier when the founders of the organization bought a venue in North Carolina. It had suddenly seemed less available as a "national" organization. She would need to join in order to be a co-director! Happily for ATA, she agreed. She was an empty-nester at the time and had just recently earned a Masters degree in Heritage Management, a business program specific to the crisis in funding for the British museums and heritage sites. The timing seemed good for becoming involved with ATA, an organization that supported an art form she is strongly committed to.

Working with the newly minted organizational guidelines for ATA, the "Red Book," Alex began her

directorship with the aid of Joan Griffin and Anne McGinn, who had assembled the Red Book. Thanks to the speed and ease of email, her overseas location was not an obstacle. Her first job was to fill in the missing positions of co-director and Tapestry Topics editor. Time was also spent revising the bylaws to make them compliant with the ATA non-profit status. She served as co-director for two 2-year consecutive terms.

Alex was not new to volunteering when she agreed to leap in as co-director. Her work as a docent at the Wadsworth Atheneum in Hartford Connecticut provided excellent experience and gave focus to her later responsibilities as overseer or lead organizer for the last 3 ATB exhibitions. Alex accepted these challenging assignments because she wanted better venues and more exposure for tapestry as fine art.

Alex's education and volunteer experience made her a valued analyst for ATA. These skills and experience were essential for directing, a primarily volunteer organization, to operate effectively. (ATA now has a part-time employee in Mary Lane. For Alex, "Mary Lane fills the part-time position admirably and having been on the board, is very aware of the many issues ATA faces. Hopefully one day we may be able to have a full-time staff to support our volunteer teams.")

For Alex, one of the most important things that made it work was the unifying love of tapestry as well as the desire to see a place for it in the mainstream art world. Of course, hard work and shared dedication, both individually and collectively, make the organization strong. Annual retreats have been implemented, attended by board members and key volunteers, and are a huge benefit for face to face conversation and getting acquainted with all those weavers you have been exchanging emails with all year!

Living in England and co-directing a primarily American organization makes Alex a "Volunteer Extraordinaire" in my book. Her return to the United States has not reduced her volunteer commitment or her belief in a strong and active ATA. When asked her opinion on how ATA can continue the high level of involvement by talented volunteers like herself, she provided a useful and hopeful reply.

First it is immensely rewarding to see the organization grow in stature. It is a wonderful way to connect with many tapestry weavers around the world. I am concerned that the organization is not attracting younger volunteers. This is a systemic issue because of the general economic climate. Perhaps with the downturn more people will discover tapestry and the remarkable reward of volunteering. It is important to recognize the volunteer efforts. Unlike a paid staffer, a volunteer is rewarded by the tangible results of their efforts. Try it! You'll like it.

Tapestry Enchantment

ATA's 2010 Educational Retreat

Notorious for beguiling artists of all mediums, the Land of Enchantment will captivate you as well when you join acclaimed tapestry artists Lynne Curran and James Koehler in Santa Fe, New Mexico for ATA's 2010 Educational Retreat! Immerse yourself in three days of enchanting weaving and summon your creative spirit as you experiment with new tapestry techniques, and delve into explorations of color, texture and design.

The retreat, open to all skill levels, will take place at St. John's College in Santa Fe. It follows Convergence, beginning the evening of Sunday, July 25th and ending Wednesday, July 28, 2010. Both private and shared rooms are available and all meals are included. Enrollment is limited. Registration forms will be available online in December 2009 at <http://www.american-tapestryalliance.org>. Information: Contact Marcy Fraker; magnolia.tapestry@gmail.com or 256-239-9890.

ATA would like to send our condolences to the family and friends of member Helen N. Hill of Landsdowne, PA who died on May 20th, 2009

Raising the Small Format Entry Fee

In an effort to streamline the entry process for the Small Format "Enchanted Pathways" the entry fee was raised from \$25 to \$30. The tapestry weaver is required to send the tapestry at his or her own expense, but the entry fee will now cover the return postage and insurance. This was something that was mentioned by previous chairs of the SF exhibit and it was decided that this added amount would be preferable to the many checks beyond the entry fee to cover the return postage. The return of all the SF art works will be made regardless of distance that the piece must travel.

Linda Rees: A Fond Farewell

By Ellen Ramsey

As far as ATA volunteers go, Linda Rees falls into a very special category. Not many can claim six years of hard work and excellence in one of the most important jobs there is in our organization. As the Editor since 2003, Linda transformed Tapestry Topics from a small but treasured newsletter into a magazine format publication with international reach and extraordinary value to the tapestry community. It has become a hybrid of sorts: part journal in its documentation of working artists and the themes that engage us; part essential ATA communication vehicle. With this issue, Linda now hands over the reins to a new Editor and team of volunteers. It is time to give her a hearty round of applause and a standing ovation. Bravo!

When Linda accepted this job, she really had no idea of the riches it would bring her both professionally and personally. She was inspired to take it on by her own experience with researching the life and work of weaver Muriel Nezhnie. She became acutely aware that written documentation of tapestry artists was a scarce commodity and came to believe that Tapestry Topics served an important purpose, not only for us today but also for scholars and writers in the future.

Linda's work as Editor has broadened our horizons in countless ways. She brought us theme issues on new and interesting topics like the body, non-traditional tapestry, mixed media approaches, chance and improvisation, transitions, dyeing, small format, and more. She has written countless insightful articles about both member and non-member artists over the years, allowing us some treasured glimpses into the artistic process of others and invited non-member writers and scholars to review exhibitions and share fresh perspectives. New books in our field were reviewed and promoted. Tapestry Topics has become an important source of inspiration as well as the connector for our geographically separated community.

What Linda has loved most about her job has been editing the articles and getting to look very closely at the images under discussion. She speaks of a "sense of excitement" associated with bringing together each issue and seeing the results of so many contributors and ATA volunteers coming together to form a satisfying whole at the end.

"I cannot overemphasize how amazing it is to be involved actively in the flux of a growing community. Most of us long time tapestry artists know about isolation from our peers. We can all be thankful for the strides in communication evolving in this computer age that have

allowed us to gain knowledge and stimulation from artists around the world."

Although Linda is retiring as Editor, she plans to contribute the occasional article now and then as time permits. We THANK YOU Linda for your work as Editor these past six years. You have really done an outstanding job.

Kudos

Compiled by Merna Strauch

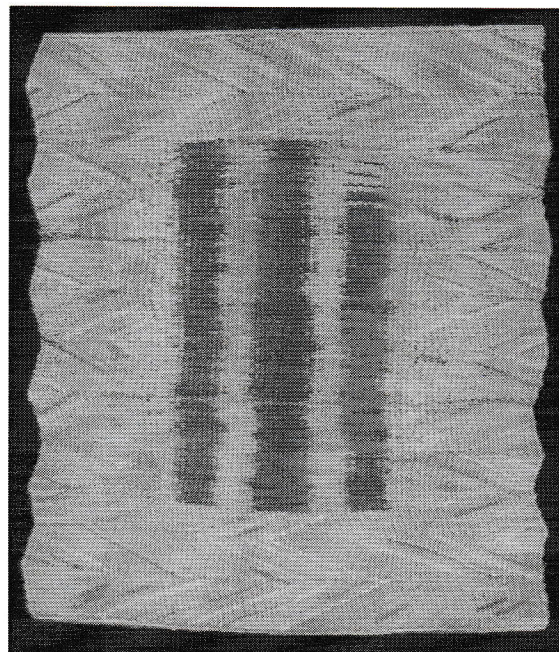
Send items to mstrauch@mac.com

Wlodek Cygan will show his work at the 9th International Mini-Textiles Triennial at the Jean Lurçat/Contemporary Tapestry Museum in Angers, France, 26 June-15 November 2009. Artists have been asked to explore the theme "Water: With or Without?"

James Koehler exhibited at the Chase Gallery in Spokane WA in May & June, and will have work at the Translations Gallery, 1743 Wazee Street Denver CO Sept 18 - Oct 30.

Sylvia Heyden had an exhibit of tapestries sponsored by the Pacific Textile Arts was at the Flockworks Studio, Karsten & Ukiah Streets in Mendocino, CA in July.

continued on page 23.



Merna Strauch, ECHOES, 14" x 12", 2008, wool warp and weft, acid dyes.

“ENCHANTED PATHWAYS” / Small Format Tapestry

CALL FOR ENTRIES

July 17 – July 29, 2010

ALBUQUERQUE, NEW MEXICO

Sponsored by the American Tapestry Alliance



Eligibility

- The exhibit is open to all artists working with small format handwoven tapestry
- Tapestry is defined as handwoven, weft-faced fabric with discontinuous wefts.
- The size of the tapestry may not exceed 10” x 10” x 1” deep (25cm x 25cm x 2.5cm).
- Artists may submit one piece. Group challenges and mentoring projects are encouraged.
- Work must be original, executed by the entrant, of recent completion and not shown in a prior ATA or HGA show.
- The tapestry must be available for the duration of the exhibit.

Presentation of Work

- All tapestries must be received and ready to install (with hanging devices as described on page 3 of this form).
- Works found to be uninstallable and/or not conforming to our definition of tapestry will be returned to artist.

Entry

- A non-refundable participation fee of \$30 (in U.S. funds or drawn on US banks) must accompany the entry form.
- Please make all checks payable to American Tapestry Alliance or send credit card information. Pay Pal may be used by emailing our Treasurer at rosaleeskrenes@tds.net Credit card or Pay Pal is the preferred payment method outside of the United States. ATA accepts on VISA and MASTERCARGE credit cards. Please indicate your payment method on the entry form.
- Entry form and fee must be postmarked by January 15, 2010.
- Tapestries must be received by March 15, 2010.
- Group Challenge members must EACH send a completed form and fee.
- International entries must enclose a SASE (9.5”x 4”) so that customs documents may be mailed to you.

Shipping

- Each artist (or group) is responsible for the cost of shipping and insurance during transit.
- Return shipping and insurance will be paid for from your \$30.00 entry fee (maximum value \$400).
- Sturdy, padded large envelopes are acceptable for single tapestries.
- Group Challenge members should ship their tapestries in one strong reusable container.
- Tapestries will be returned at the end of show.

Liability

- The artist is responsible for liability insurance for artwork during this show.
- All pieces will be secured to display boards with wires to prevent theft, and artwork will be displayed in a public gallery space with guards nearby for security of the building.
- During return shipment, the insurance regulations of UPS, FedEx and USPS will be in effect

Documentation

- Tapestries will be photographed upon receipt and the photographs will be used to compile a catalog of the show.
- All participants will receive a catalog as a part of their entry fee.
- Tapestries received after the March 15, 2010 deadline will not be included in the catalog.

Prospectus may be duplicated



“ENCHANTED PATHWAYS” / Small Format Tapestry

Entry Form

(Please type or print in English)

Last Name

First Name

Middle Initial

Street Address

City

State/ Province

Postal Code

Country

Telephone (country code, area code, number)

email

Title of Tapestry

Insurance Value

Size (height x width x depth in inches or cm.)

Materials Used

ARTISTS AGREEMENT

I understand that the submission of an entry constitutes my permission for ATA to photograph the work for publicity purposes and/or a show catalogue/ CD or an exhibition slide set. I understand that ATA and the gallery venue in Albuquerque will allow the public to photograph the exhibition and that my tapestry will not be for sale.

Artist's signature

Date

Please send completed entry form by January 15, 2010 to:

ENCHANTED PATHWAYS/ Small Format Tapestry
c/o Letitia Roller
27 Estambre Road
Santa Fe, NM 87508
U.S.A.

Questions? Contact Letitia Roller at (505) 466-1165 or email: rollerletitia@gmail.com

Circle the card you are using: VISA MASTERCHARGE

Credit Card Number

Card security code (3 digit # on back)

Expiration Date

Dates:

January 15, 2010

Entry form and participation fee are due.

March 15, 2010

Tapestries are due at the above address.

May 16, 2010

Tapestries not conforming to above stated eligibility and presentation will be returned.

Participation fee is non-refundable.

July 17 – July 29, 2010

ENCHANTED PATHWAYS/Small Format Tapestry at gallery venue in Albuquerque, New Mexico. These are approximate dates at this point.

August 10, 2010

Tapestries and catalogue will be returned to participants.

KUDOS continued from page 20...

TWS (Tapestry Weavers South) will be having a 6-week long exhibit at the Anderson Art Center in Anderson SC, Aug 28-Oct 16, 2009. Included will be a brief talk about tapestry to the Center's Lunch & Learn crowd, a loom with a tapestry in progress on display during the entire exhibit, and possible live demos.

Kathe Todd-Hooker is exhibiting work in "Fiber Celebrated 2009", Center of SW Studies Gallery, Fort Lewis College, Durango, CO; July 27-Sept 20, 2009.

Merna Strauch's Echoes, took first place at Fiber Open, one of four concurrent exhibits comprising Focus On Fiber II, at the Studio Channel Islands Art Center, Camarillo, California, May 16 - July 3. Echoes combines ikat, wedge weave, and traditional tapestry techniques.

Judy Schuster's Five Friends was also selected for the Fiber Open exhibit. Carol Sauvion, Executive Producer of PBS's "Craft in America" was the juror for this national exhibition of fiber art which ranged from traditional to contemporary to innovative.

Michael Rohde was one of the curators for the "Focus on Fiber II" shows, and had a solo exhibit "Houses of Nomads" in an adjoining gallery. These tapestries were inspired by a trip to the grasslands of Eastern Tibet. Michael showed his suite of tapestries, "Small Neighborhoods" at Weaving Southwest, Taos, New Mexico for the month of July.

Myla Collier showed her work in "Surfaces and Form; Explorations in Fiber and Clay" at the San Luis Obispo (California) Art Center in May.

Contact ATA

PO Box 28600 San Jose, CA 95159
www.americantapestryalliance.org

Director of Member Services

Becky Stevens stevensreb@gmail.com

Director of Resources

Mary Zicafoose mzicafoose@cox.net

Treasurer

Rosalee Skrenes rosaleeskrenes@tds.net

Member Chair

Diane Wolf membership@americantapestryalliance.org

Education Committee: Distance Learning

Barbara Heller bheller@telus.net

Ed. Com. Coordinator, Events & Online study groups

Mary Lane marylane53@mac.com

Library Chair, Archives & Slide Registry

Joyce Hayes joyce.hayes@comcast.net

Connections

Kathy Spoering kspoering@bresnen.net

ATB8

Michael Rohde mfrohde@mac.com

Susan Iverson siverson@vcu.org

Small Format Exhibition

Letitia Roller rollerletitia@gmail.com

ATA Awards

Elisabeth Quick ataaward@americantapestryalliance.org

PR Chair

Elaine Duncan elaine@elaineduncan.com

Volunteer Coordinator

Joan Griffin joan@joangriffintapestry.com

Web Editor

Christine Laffer christinelaffer@gmail.com

Webmistress

Jeanne Bates jeanneb@jeannebates.com

Web Exhibits

Sarah Swett swett@moscow.com

Artist Pages

Sarah Warren swtapestry@ne.rr.com

ATA MEMBERSHIP FORM

	1 year	2 years
Individual	\$35	\$65
Studio Circle	\$60	\$110
Curator's Circle	\$125	\$225
Collector's Circle	\$250	\$450
Student*	\$25	\$45

*enclose copy of current student identification card with payment
 ___ Please contact me about volunteer opportunities

Send payment to: ATA Membership
 c/o Diane Wolf
 18611 N. 132nd Ave.
 Sun City West, AZ 85375
 (480) 200-1034

Name _____
 Address _____

 City _____ State _____
 Postal Code _____ Country _____
 Phone _____
 Fax/Alternate phone _____
 Email _____

 Visa/Mastercard number Exp. date

 card holder's signature

PayPal option:
 Use the "Send Money" tab on the PayPal website and send your payment to americantapestryalliance@gmail.com with a description of what it applies to. Make your check, money order or credit card form payable to ATA.

American Tapestry Alliance
PO Box 28600
San Jose, CA 95159-8600

NONPROFIT ORG
US POSTAGE
PAID
SEATTLE, WA
PERMIT NO. 662

CHANGE SERVICE REQUESTED

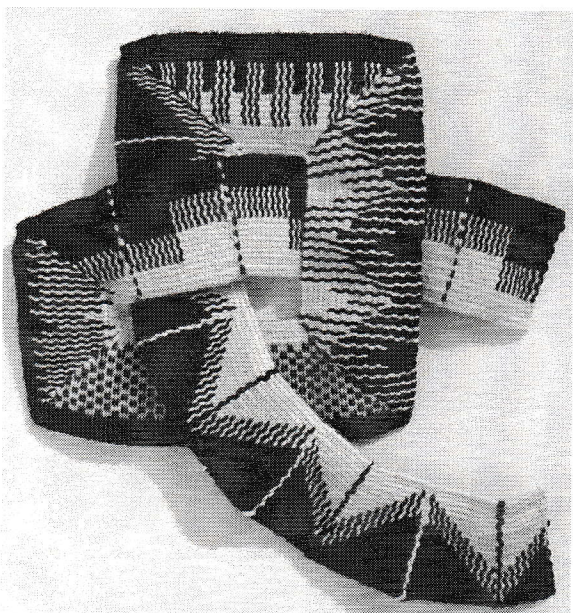
*****ALL FOR ADC 970



LINDA REES
1507 ELKAY DR
EUGENE OR 97404-3070

2*135

Tapestry Topics



Lany Eila, KNOT, 9" x 9", 2008
(See Connections page 15)

visit our website:
www.americantapestryalliance.org

Guidelines for submitting articles to *Tapestry Topics*:

Next Deadline October 1: Tips and Tactics will be organized by Christopher Allworth. We are depending on you members to submit the clever solutions to tricky problems with looms, cartoons, techniques, studio design or whatever innovation you have tucked up your sleeve. Contact Christopher for more details at all@eastlink.ca.

January 15: Proportion will be facilitated by Patricia Williams. patwilli@gmail.com

Send all items to: Juliet Barnes: ATA_julie@msn.com
2485 Heights Drive
Ferndale, WA 98248

All photographs and electronic images should be accompanied by the following information: size, date completed, and photo credits.

Articles should be under 2000 words. Submissions will be edited for clarity and space requirements.

Exhibition reviews: We seek articles that describe the show with insight and critical observations. Describe the overall sense of the exhibit and explain the parts that contribute to this sense.

Newsletter committee: Newsletter committee: Proofreader: Mary Colton, Layout: Elinor Steele, Kudos: Merna Strauch, Distribution: Ellen Ramsey, Online excerpts: Lyn Hart, Web Posting: Kathy Marcel