



Maximo Laura
"Dos Peces Payaso"

gives me one impression and the actual pieces another. For instance, Joan Baxter has regularly made work with a scrupulous attention to the interaction of details. In "Halaig" the catalog gives the central lighter rectangle the feel of a window, divided by a vertical area of pale white and gray, located in a field of dark. In the actual piece, the rectangle has a ghostly quality, surrounded by mysterious woods which echo some of the shapes in the

continued on page 3...

Catalogs are Great....and Troublesome

by Micala Sidore

What do you think when you look through a catalog? Do you read the essays? Do you find the artists' statements useful? Their bios? (I personally tend not to read the words until later.) What do you do to imagine the pieces?

Because I knew I would be writing about the American Tapestry Alliance Biennial 8 (ATB8), I looked through the catalog carefully beforehand, imagining what pieces would get my attention, and trying to anticipate the difference between the page and the wall. And because I have done this many times before, have many catalogs and books about tapestry, and have seen many exhibitions, I believed I could do a good job of preparing myself. I both understand and presuppose that tapestry has powerful ways of reaching out to the viewer. Most pieces improve when seen in person; the tactile appeals almost subcutaneously. You find yourself ready to touch, primed to enter the world of the woven object. Why not?

As I read the catalog, I tried, for instance, to compensate for what I knew would be differences in color, realizing that no photograph reproduces color just right. In addition, most fiber doesn't shine, and photography likes light. And that is the case here: the catalog

Anna Byrd Mays, "Y", wool, cotton



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Book Reviews ~ String, Felt, Thread and So Warped
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Upcoming Topics

Julie Barnes

Cartoons will be featured in the summer 2011 issue with Doris Florig's coordination (www.2dfiberarts.com). This is already shaping up to be an interesting issue with cartoonier Dirk Holger as one of our first volunteer authors. Contact Doris at 2dmagic@gmail.com to share your interest in contributing – the submission deadline is April 1, 2011.

Following the summer issue on cartoons, we will investigate "Professionalism" this fall with the help of theme coordinator Stanley Bulbach (letters@bulbach.com). See his opinion piece in this issue, and contact Stanley or me if you are interested in sharing your comments.

In the winter issue we will investigate wedge weave with the help of Connie Lippert. Visit www.southernartistry.org/Connie_Lippert to see Connie's work. Please e-mail her (indigo55@bell-south.net) if you are interesting in submitting an article.

Future topics such as **Honoring Tradition, Inspiring Innovation, and Going International** (read Rebecca Mezzoff's article in this issue) are still exciting themes that we are ready to tackle when one of our wonderful members is prepared to start the investigation. Contact me if you are interested.

The *Tapestry Topics* team is looking forward to hearing from you — send your ideas to Julie Barnes (ATA_Julie@msn.com).

IMPORTANT DATES

Through May 1, 2011 American Tapestry Biennial 8; American Textile History Museum; Lowell, MA

March 30 - May 2, 2011 Small Tapestry International 2: Passages; Weaving Southwest; Taos, NM

April 1, 2011 Submissions due for Summer Issue of Tapestry Topics: Cartoons: Let me tell you a story...

April 2, 2011, 5:00-7:00pm Opening of Small Tapestry International 2: Passages; Weaving Southwest; Taos, NM

April 2, 2011 9:00am-4:40pm New Mexico Bus Tour; Contact Becky Stevens, stevensreb@gmail.com

April 3 - 5, 2011 Chimayo Weaving; taught by Lisa Trujillo; Weaving Southwest, Taos, NM

April 10, 2011, 2:00 pm Lecture; American Textile History Museum; Lowell, MA; Anne Jackson: "Anne Jackson: Knotted Tapestries"

April 15, 2011 Deadline; ATA International Student Award

May 1, 2011, 2:00 pm Lecture; American Textile History Museum; Lowell, MA; Micala Sidore: "Bodies of Work"

June 1- July 2, 2011 Small Tapestry International 2: Passages; Handforth Gallery; Tacoma, WA

June 4, 2011, 3:30-5:30pm Opening reception; Small Tapestry International 2: Passages; Handforth Gallery; Tacoma, WA

July 15, 2011 Submissions due for Fall Issue of Tapestry Topics: Professionalism

September 13 - October 30, 2011 Small Tapestry International 2: Passages; Cultural Center at Glen Allen; Glen Allen, VA

September 15, 2011, 7:00-9:00pm Opening of Small Tapestry International 2: Passages

October 1, 2011 Submissions due for Winter Issue of Tapestry Topics: Wedge Weave

October 31, 2011 ATB9; Entry postmark date.
NOTE THAT THIS IS A CHANGE FROM PREVIOUS ATBs.

Catalogs are Great....and Troublesome, continued

center. Rather than a window, the central rectangle and the silver river which bisects it evoke a sub-text, something that slips into your consciousness almost unseen.

Rebecca Mezoff lists the materials of "Emergence" as hand-dyed wool. Until you stand in front of it, you cannot appreciate the way the colors of the ground shift from one tone to another. Again, as in Baxter's, the effect grows. Details become more important, like the spiral which acts like gauze floating just barely on the surface.



Archie Brennan, "...And the Earth Awaits"
cotton, wool, cotolin, blends

Then there are pieces like Anne Brodersen's "House of the Faun". She has included a lot of detail, but the work is non-representational. The photograph seems to show a central section differentiated from the outer parts by a dark frame. The overall effect suggests a narrative. But in the actual piece, the tones feel much closer to each other; the narrative slips away. I found it more difficult to react to the piece as a whole, though I admired Brodersen's effort to make something so visually complex. Archie Brennan always chooses his materials and techniques with care; his lettering inevitably shows a formal elegance. So, I assumed the first and expected the second. The catalog suggests the earth tones in a piece with a simple design; in person, "And the Earth Awaits..." presents its subtleties. Brennan has used seed weave for one section, tweeds for another, bundles of color for another, and so on. In studying the tapestry very carefully the viewer gets a real education on how significantly every part of the weaver's work matters to the whole.

Texture presents another sort of challenge. While a traditional tapestry is without dimension, cloth never truly lies flat.

continued...

Some weavers play with techniques like supplemental warps and/or wefts. They can make the surface shiver with eccentric wefts, with soumak, and/or with unexpected materials. Joanne Sanberg's "Peggy" achieves a lot with its hair curlers and jewelry, as well as from the slits she has used to emphasize ripples of fresh.

But then consider, for instance, Susan Iverson's work. In the past, I have taken workshops with Iverson to learn how she fabricates her three dimensional effects; and so here, I felt I knew what the photograph cannot show. I was wrong. In her four panel piece "The Pond", she centers each brightly colored image in a field of beige. She borders each image with what looks like a pair of half shells; these she has constructed by using eccentric wefts and extended warps. While I have seen these techniques before, the piece still surprised me. Iverson has sized each section 13.5" square. Her two materials, silk and linen, react differently to light. The shell-like details lead the viewer to begin to imagine that hands cup their eyes. As a result, the viewer ends up looking much more carefully, in a more focused way, directed by the structures Iverson has fabricated.

Joanne Foslien's "Truth (Obscured)" plays with texture in a different way. About a third of the way from the top, she leaves a few picks worth of warp unwoven, and this creates a narrow horizontal line that has the feel of a gesture. It works well, in a piece of muted whites and grays, and as counterpoint to a few narrow red lines that run across the tapestry and then stutter.

Maximo Laura's brilliant colors in "Dos Peces Payaso" dazzle on the page and in person. But up close, the viewer gets the reward of what struck me as "fists full of color," giving dimension to the otherwise flat surface.

Ann Naustdal's "Arid Landscape" differs profoundly from its reproduction. The tapestry is divided into three bands. In the exhibit, the viewer can see



Ann Naustdal, "Arid Landscape", linen, coconut fiber, gold leaf. Photo by Kim Muller

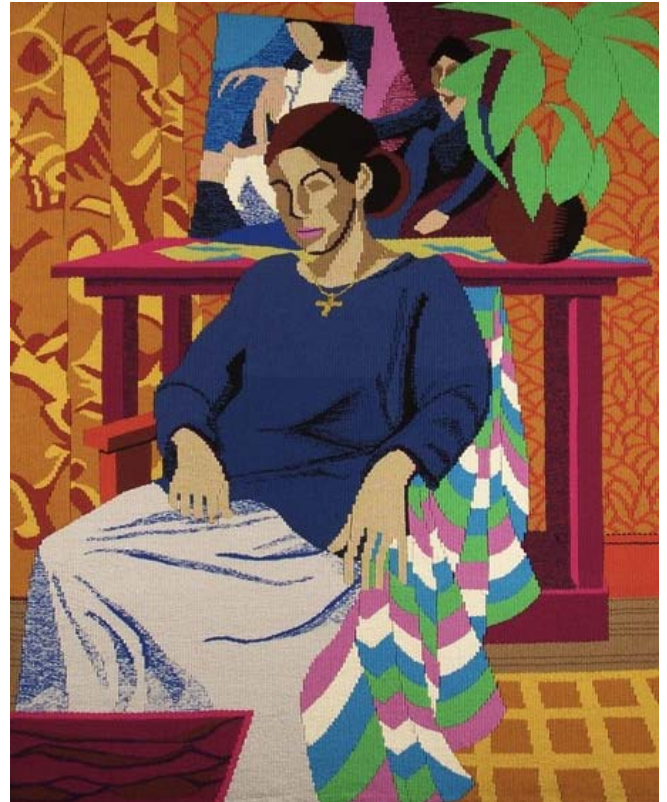
that the top section has a finer set than the rest, and so lies wonderfully flat. The blues, whites, and yellows radiate harmony, with materials she lists as linen (The warp? That top third?) and coconut fiber (The middle third?). Finally, the bottom third, which in the catalog looks like fields of tough grass, becomes instead worm-like objects (wrapped in gold leaf, her third listed material) and they squirm.

I have to express my sympathy to the catalog designers. I can only imagine that trying to do something visual to indicate the differences in sizes would have driven them mad. The actual tapestries range from almost 6 feet square (Mary Kester's powerful "Loughcrew Dolman") to Janet Clark's "Outback & Uluru, Oz", 10 x 8". I would guess that the designers made their lay-out choices by virtue of color, design, and subject matter. Although the catalog includes dimensions, they are all too easy to ignore or forget. An example is where in print Lynn Mayne's "Bird Meets Bird" (31 x 62") faces Pat Williams' "Bugs on Parade" (18 x 38.5"). Despite what I read, I saw them as the same size. In the exhibit, they hang next to each other. Not only is Mayne's almost twice the size of Williams' piece, but they reflect light differently. Their compatibilities overcame my startled reaction to their actual sizes. Both tapestries are genuinely delightful as each displays a whimsical sense of the natural world and they both made me smile. Mayne has limited her details and palette in a smooth surface, but she chooses to include bright colors and frames in black and white with repeated images; Williams' details in a fuzzy field reminded me of hieroglyphs.

One obvious challenge of size in a catalog comes up in Susan Martin Maffei's "Another View – The Pompidou – Near Mme. Touitou". Only in person can you appreciate the endless variations on theme, as each member of the crowds of people wanders around the courtyard, as well as the fun of the objects that Maffei has hung from the bottom of the tapestry.

Yet another question came up for me in thinking about each artist's decision about size in terms of scale. It struck me that Jane Freear-Wyld, for instance, decided beautifully in "Raindrops" where the image of the title makes visual sense: Yes, raindrops look like that. But I had a different reaction to some other pieces. Barbara Heller creates a strikingly impressive nebula in "Shiva Dances"; Julia Mitchell's "Cloud Diptych", Elaine Duncan's "Nature Designed: Acacia Bark" and Dorothea Van De Winkel's "Moving Circle I" and "Moving Circle II" all pleased me deeply. But I wished they were bigger. How do weavers make these decisions? Tapestry is a notoriously time-intensive medium, so how much does the question of "how long will this take?" necessarily dominate the process?

Finally, I have to take a few lines to talk about Inge Norgaard's "Nesting #1" and "Nesting #2". Nothing could have prepared me for my experience. I turned a corner in the gallery and had to sit down; I stared at both for a good quarter hour. The peaceful colors, the graceful swirls and the surfaces in the blue field, which Norgaard has worked with lazy lines to add a quality of the movement of water, soothed and fascinated me. In a fine exhibit like this one, where so many tapestries (and I am sorry not to talk about each one) hold such possible delights, these two pieces stole my heart.



Don Burns, "The Sitting", wool and silk weft, cotton warp



Rebecca Mezoff, "Emergence", hand-dyed wool
Photo by Jamie Hart

ATB8 Catalog Still Available!

The 8.5 x 11" full color catalog of American Tapestry Biennial 8 has a special member's price of \$18.00 (plus s/h). Visit www.americantapestryalliance.org/NandR/Catalogs.html to print out an order form. Or send a SASE to Mary Lane, 703 Foote St NW, Olympia, WA 98502 if you would like an order form mailed to you. The catalog includes images of all the tapestries in ATB8, as well as a juror's statement by Rebecca Stevens, Consulting Curator, Contemporary Textiles, The Textile Museum and a critical essay by Paula Owen, Southwest School of Art & Craft.



Greetings from the Co-Directors



The theme of this issue of *Tapestry Topics* is color, a powerful, if not provocative element that is at the heart of the effectiveness of so many tapestry weavers' work. Color is a topic that is a complete universe unto itself, and we are pleased to have articles on the subject included here. What seems to correspond well with the theme is a serendipitous subtheme created by the number of exhibit reviews in this issue that discuss color – color in the eyes of the beholder. Even if you have spent years working out your unique story with color, we are sure you will be inspired and stimulated just by seeing and reading our talented and generous contributors' approaches.

We've had many wonderful responses to our Valentine's Day Annual Appeal campaign to help us improve our award winning, but ailing, website. A "Heart"felt thank you to all who have donated! Your continued generosity and volunteer support make all the difference in the growth of this organization. If you've had good intentions but just haven't gotten around to it, or perhaps would like to help even more, we are ever grateful for whatever you can contribute.

ATB8 is soon to be history, after a very successful run at the Museum of Textile History in Lowell, MA. Thanks to the generosity of Tapestry Weavers in New England (TWINE), we have been able to schedule several excellent educational events featuring talented tapestry weavers and teachers to entice our membership and the general public to see this fabulous exhibition.

Janet Austin demonstrated tapestry weaving on Feb. 13th and Susan Martin-Maffei presented "Under the Influence; or Is It Just Inspiration?" on March 13th. The programs below continue through May 1st.

April 10, 2011, Anne Jackson, "Anne Jackson: Knotted Tapestries", at 2:00pm

Anne Jackson makes vibrant, complex tapestries exploring contemporary ideas, often in a historical context. Focusing on her current project, 'The Witchcraft Series', her illustrated talk will cover the development of her work and take a wry look at the place of textiles in the art world.

May 1, 2011, Micala Sidore, "Bodies of Work", at 2:00pm

Focusing on the human form in tapestry, Micala Sidore examines the history of tapestry weaving from an Andean culture in 500 BCE to the present. For both newcomers to tapestry and those in-the-know, she suggests an approach to viewing tapestries, understanding what makes them successful, and appreciating the weaver's work.

As ATB8 winds down, it is not too early to be weaving towards ATB9. The deadline for entries is October 31, 2011. Please note that the postmark entry date for ATB has changed from previous iterations of the show. The juror is Lee Talbot, Assistant Curator of Eastern Hemisphere Collections from the Textile Museum in Washington, DC.

Continuing with ATA's strong commitment to showing tapestry to the world at large, *Small Tapestry International 2* opens at the Weaving Southwest Gallery, in Taos, NM on April 2, along with a workshop on Chimayo weaving, taught by Lisa Trujillo of **Centinela Weaving Traditions**. This exhibit will travel on from the southwest and reach a wide and varied national audience, going next to the northwest to the Handforth Gallery at the Tacoma Public Library, and last on to the southeast to the Glen Allen Cultural Center in Virginia.

Finally, continuing ATA's goal of creating opportunities for the next generation of tapestry weavers, the deadline for the ATA International Student Award is fast approaching on April 15, 2011. The ATA was founded with the mission of supporting the development and increasing the awareness of hand woven tapestry. To this end, the ATA International Student Award was created to encourage study in the field. There is no entry fee, and the chosen student winner will be awarded \$250 and a year's student membership in the American Tapestry Alliance. The winner's

work will also be featured in a future edition of this quarterly newsletter and publicized to the international media.

As the days grow longer and winter recedes, our springtime wish is that we may all find the time to expand our talents behind our looms and create.

Have fun!

Michael & Mary

Michael F. Rohde, Co-director of Member Services

Mary Zicafoose, Co-director of Resources

Professionalism

by Stanley Bulbach, PhD

Most fiberists I know would love the opportunity to sell their work for good prices. Unfortunately, they rarely seem to find much opportunity for that.

Why is that? It should not be an unreasonable goal considering fiber's historic position in the market place of art and luxury goods. After all, last year in Chelsea, New York's high-end art district, one of the major galleries was selling contemporary tapestries for about \$1200 a square foot and higher. These tapestries were not even unique art pieces since they were woven in multiples. In fact, this pricing was commanded even though the weavers were completely anonymous, and the artists designing them were relatively unknown.

Most fiberists I know would love the opportunity to have their work examined and included by art writers and curators documenting the contemporary fiber field. Unfortunately, fiberists can't seem to find much opportunity for that.

And why is that? This should not be an impossible dream considering the large number of museums and organizations funded nowadays with generous public and private support to study, record, and present fiber work. Fiber is arguably the largest segment of the craft arts. So why isn't fiber recorded and exhibited as much as ceramics, glass, jewelry, etc? It can't be an issue of relatively poor popularity. What exactly are curators using to determine what merits

their museum's research? When the Metropolitan Museum of Art in New York mounted its exhibition of Renaissance Tapestries, that exhibition drew twice as many visitors as the museum's most optimistic projections (*New York Times*, 5/31/02).

So if tapestry is selling well in the art world's key marketplaces, and if tapestry is exhibiting with surprising success in some of the art world's key art museums, why then are fiberists continuously confronting major economic and academic impediments?

Unfortunately, over the past half decade we have created a field where fiberists have not been encouraged to explore questions like this openly. In fact, our field usually prohibits dialogue raising questions like this. Now that half a century of the contemporary fiber movement has transpired, it is a good time to examine all this more closely.

A Field Where Important Questions Have Not Been Encouraged

Our field has arguably the largest press in the contemporary craft arts. Our field has the largest number of advocacy organizations. Our field has the largest number of conventions and conferences. But go through our periodical indexes and conference programs of the past half century: you will find almost nothing on the difficulties confronting our field and possible ways to overcome them. Why is that? Proposals have been presented for articles and addresses on these issues. But for half a century, they've been pushed to the side.

Instead of transparency and sunlight regarding our field's difficulties, what we find almost exclusively focuses on "how-to-do", history, and biographies. We can certainly be very proud that in the aftermath of global industrialization our arts community has preserved fiber traditions and skills from oblivion. But we can take very little pride indeed in the almost complete silence about the serious problems that deem our field's work to be relatively insignificant.

These issues are extremely important. Most fiberists I know have complained about them informally for their entire lives. It's simply that the contemporary fiber field has been structured not to encourage open, ongoing, thoughtful, constructive discussion about issues crucially important to our field's future.

continued...

Waning Vitality

Our field's declining economic vitality in recent years has terminated or shrunk many of our publications. Many of our college courses and degree programs have been disappearing. Many schools have been putting their fiber equipment and supplies out on the curb. The fiber field is increasingly unable to support suppliers vital to our work. Our fiber organizations are surviving poorly on the donations from fiberists who themselves are less and less able to support organizations sufficiently.

The past thirty years have experienced the greatest boom economies in human history. Vast luxury markets expanded along with breathtaking concentrations of wealth. Other fields have designed and nurtured vibrant gourmet markets. Fashion and art have never been as profitable as in recent decades. But the fiber field has not encouraged an exploration of this. Instead articles on these subjects have been turned down by editors on the grounds that they are not "enjoyable." They shape the fiber field as an enjoyable stress reducing hobby for retired people with ample pensions. Many internet fiber forums will unsubscribe any contributors venturing beyond "how-to-do" and "what's on the loom" discussions, deeming discussion of important issues as "skunks ruining our picnic."

This has all left most of us unaware of how drastically our field has been shrinking during the very best of economic times ever. For example, in 2009 after the current economic storm descended upon us, I asked the Handweavers Guild of America (HGA) what kind of presentations it would consider at Convergence 2010 to explore our field's economic and financial challenges. As a former HGA Board member I believed this was a crucial question. Unfortunately, the HGA Board did not agree. The membership of the Handweavers Guild of America is now only 60% of what it was 22 years ago.

In "Where Were the Young Folks?" (*Fiberarts Magazine*, Nov. 2002, pp. 6-7) publisher Rob Pulleyn characterized that summer's HGA Conference as "a conference of old people". He warned that our field was becoming less attractive and less viable for the younger generation. Indeed, by 2009, the circulation of *Fiberarts Magazine* itself was only 70% of what it was when he wrote that seven years earlier.

Clearly fewer and fewer people can afford to spend much of their time and resources in our field. What is

particularly tragic about this is that the fiber field has always been sitting on a goldmine of very important work that is highly desirable in the marketplace – if our field were ever encouraged to explore reasonable market development and education.

Fortunately, as diminished as fiber's incoming generation has currently become, some of our field's newcomers are openly raising crucial questions never before encouraged in our field. And these new bursts of sunshine and fresh air are precisely why books like Elissa Auther's *String Felt Thread* are so extremely important (*ed. See Bulbach's review of String, Felt, Thread on page 12 of this issue*).

The responses to the questionnaire circulated by the ATA last year indicate that the membership reflects a very wide spectrum of interests in tapestry. Clearly, many ATA members have vital interests in the issues related to the professional aspects of our field. In response, the theme for the Fall edition of ATA's Tapestry Topics will be for articles and comments on professional topics. As coordinator for this theme, I encourage all interested ATA members — hobbyists, amateurs, students, professionals, tapestry lovers — to participate. Please send a couple of brief paragraphs sketching out your proposal to me at letters@bulbach.com or Julie Barnes at ATA_Julie@msn.com.

Circulation/membership statistics referenced above are taken from the U.S. Postal Service Statements of Ownership, Management & Circulation published annually in accordance with the law in Shuttle Spindle & Dyepot.

Stanley Walter Bulbach lives and works in New York City. His undergraduate studies were in engineering and history of religion. His MA and Ph.D. from New York University are in Near Eastern studies. He creates prayer carpets, carpet beds, and flying carpets with contemporary designs from traditional techniques as a modern art for enjoyment on the wall. He is active as a community advocate and organizer in Manhattan. No one else in the field of fiber art has written or lectured more than he has on encouraging constructive dialogue to challenge the standards of current academic research applied in the official recording of our field's achievements.

Thank You from Diane Wolf

I wish to acknowledge all my helpers on the ATA 2011 Directory: Joan Griffin, Writer; Lois Hartwig, Printed Materials Coordinator; Myla Collier, Ads; Kate Kitchen, Instructor's List; Elizabeth Michel, Proof Reader; Nancy Crampton, Coordinator; and Bob, the owner/printer at Printmill. They did a fabulous job. The ATA 2011 Directory was mailed out to the membership on January 13.

ATB8 and the Textile Society of America Symposium

Textile artists, scholars, and curators from around the world gathered in Lincoln, Nebraska last fall for the 2010 Textile Society of America's Symposium. TSA's biennial symposium includes lectures, tours, hands on workshops and textile exhibitions featuring a wide variety of textile techniques. ATA was very fortunate to have ATB8 selected as one of the cornerstone exhibitions at the symposium. The fabulous tapestries included in ATB8 were showcased during the Gallery Crawl, were the focus of a site seminar, and were seen by members of the Friends of Fiberart International's Sunday tour.

Many ATA members registered for the symposium. Linda Wallace shares her experience:

Although I've been a member of TSA for a while, I hadn't attended one of their symposiums. Now that I have, it's on the top of my list of 'things to attend'. I was looking forward to the event, but had no clue how completely FULL the four days would be.

Wednesday, several of us took part in the pre-symposium tour, led by Mary Zicafoose. We traveled to Omaha to visit the Kaneko Center and the Bemis Center for Contemporary Arts, then to the Hot Shop Gallery with a great exhibition of work in different craft media that referenced textiles. We toured the exhibits at the University of Nebraska galleries, including a show of handmade books, a collection of antique kimonos, and an exhibition of carved board, clamp resist dyed textiles. The highlight of the day was the two hours we spent at the home of Robert and Karen Duncan. They graciously allow visitors to tour their home and 35-acre sculpture garden filled with the most amazing art collection! We got back just in time to attend the official opening of the TSA symposium at the International Quilt Study Center, a beautiful building with galleries filled with "the best."

The next three days are a blur. There were talks – plenary sessions each morning, panels in the afternoon. There was something very magical about being at those lectures, wandering in and out and finding passionate engagement with textiles: contemporary art practice, historical study, anthropological connections, conservation and technical data, dyeing and dye practice and innovative, new uses for textiles in architecture. I felt part of a much greater world.

In addition to the lectures, there was a book fair and a vendors' hall. The vendors' hall was a rich mixture of antique/contemporary/ethnic/cross-cultural textiles and individual designers. There was an array of incredible textile shows throughout both Lincoln and Omaha – work that embraced traditional textile techniques, work that explored new digital integration of textile and computer, and work that pushed the textile boundaries.

Lots of hugs. Lots of big smiles. Lots of laughing. Lots of intense talk.

Other ATA members came to Lincoln just to explore the rich and diverse array of exhibitions, and to celebrate the

continued...



Lany Eila, Barbara Heller, and Penney Burton at the Elder Gallery. Tapestries (left to right): "Sans-Papiers" by Ulrikka Mokdad, "Any Time Now: One Family's Soft-book Primer of Anticipated Catastrophes" by Lany Eila, "Shiva Dances" by Barbara Heller, and "Hartland Map Series: Phantom Ranch Crossroads" by Susan Hart Henegar

opening of ATB8 at the Elder Gallery on the Nebraska Wesleyan University campus. Our much appreciated Exhibition Co-Chairs, Susan Iverson and Michael Rohde, introduced the large group assembled for the opening to ATA, to ATB, to our esteemed juror, Rebecca A.T. Stevens, Consulting Curator of Contemporary Textiles at The Textile Museum, and to the many exhibiting artists who were in attendance.

Conversation was lively and many people were introduced acquainted for the first time that evening with the vibrant field of contemporary tapestry.

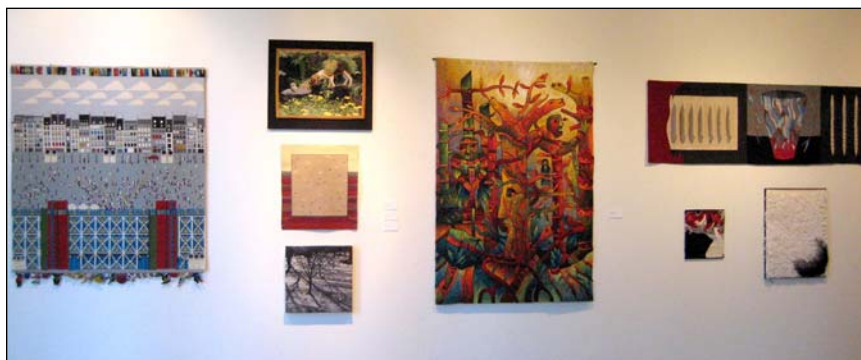
In addition to ATA's presence through ATB8, ATA members Susan Iverson and Mary Lane each organized a session of four speakers. The talks ranged from the relationship between Jacquard weaving and tapestry weaving, to the inspiration behind individual artists' work. The sessions were well attended, and the lively Q&A sessions reflected the thought provoking content.

Outreach is one of the ATA Board of Directors' goals in the current Five Year Plan. Collaborating with other organizations, such as TSA, opens up additional educational and exhibition opportunities for ATA members and introduces hand-woven tapestry to a much broader audience. Our involvement in such prestigious events increases the profile of our members. Co-Director Mary Zicafoose worked hard at creating this opportunity for ATA. In her words, "We landed a great gallery, opportunities to speak and showcase leaders in our field, an admiring conference cheering section, and a new frontier of serious professional textile enthusiasts and colleagues." We are all grateful for the connections Mary initiated.

TSA's 2012 Symposium will take place in Washington, DC. ATA is already discussing possibilities for involvement in this event and we encourage all of you to consider attending. The TSA website is: <http://www.textilesociety.org/>



(left to right) "Emergence" by Rebecca Mezoff, "Freezes, Fissures, Splits" by Lynn Cornelius, "Truth (Obscured)" by Joanna Foslien, "Ancient Text #12: Chain of Command" by Mary Zicafoose, and "Moving Circle I" & "Moving Circle II" by Dorothea Van De Winkel



(left to right) "Another View - The Pompidou - Near Mme. Touitou" by Susan Martin Maffei, "Petie in Trouble" by Urban Jupena, "Airborne", Linda Rees, "January" by Kathy Spoering, "Dos Peces Payaso" by Maximo Laura, "Seven Days at Millfield Pond" by Susan Iverson, "Il Pesce" by Manuela Cocchis, and "Conception II" by Agneta Henerud



(left to right) "Sustainability, 2007" by Michael Rohde, "Hang Up and Draw" by Sarah Swett, "The House of the Faun" by Anne Broderson, and "Arid Landscape" by Ann Naustdal

Small Tapestry International 2: Passages

The American Tapestry Alliance (ATA) is pleased to announce that the following artists will be exhibiting their tapestries in *Small Tapestry International 2: Passages*. From 80 artists and 125 entries, the juror, Kay Lawrence, Director of the South Australian School of Art, chose 47 tapestries from 41 artists to be included in the show. She said:

“In deciding which works would be accepted or excluded, I looked for innovative approaches to the theme in relation to concept or technique...and particularly for entries that made me think more deeply about the term ‘passage’, or delighted me with their skilful or quirky use of the medium.”

Thanks to the generosity of the Teitelbaum Legacy Gift, ATA offers two monetary awards for *Small Tapestry International*. The juror selects pieces that (s)he thinks are outstanding. The First Place Teitelbaum Award Winner is Mary Lane for “Untitled #134.” The Second Place Teitelbaum Award Winner is Joyce Hayes for “Conciliation Fall.”

Small Tapestry International 2: Passages will be hosted by the following venues:

Weaving Southwest, Taos, NM
April 2 - May 2, 2011
Opening reception on April 2, 2011, 5:00-7:00pm

Handforth Gallery, Tacoma, WA
June 1 - July 2, 2011
Opening reception on June 4, 2011, 3:30-5:30pm

The Cultural Center at Glen Allen, Glen Allen, VA
September 15 - October 30, 2011
Opening reception on September 15, 2011, 7:00-9:00pm



Sharon Crary, "Going Through The Motions", 9 x 10", wool, cotton



Cecilia Blomberg, "Between the Birches", 4 x 12"
wool, linen, cotton

***Small Tapestry International 2: Passages* Participating Artists**

Patricia Armour	Lany Eila	Margo Macdonald	Care Standley
Janet Austin	Jane Freear-Wyld	Susan M. Maffei	Merna Strauch
Nicki Bair	Joan Griffin	Izabela Mamak	Margaret Sunday
Cecilia Blomberg	Joyce Hayes	Ruth Manning	Gail Temple
Dorothy Clews	Valerie Kirk	Lynn Mayne	Kathe Todd-Hooker
Mary Colton	Tori Kleinert	Rebecca Mezzoff	Pamela Topham
Deborah Corsini	Mary Lane	Audrey Moore	Linda G. Weghorst
Clare Coyle	Janice Langdon	John Nicholson	Sang Wook Lee
Sharon Crary	Jean P. Larochette	Pam Patrie	
Elaine Duncan	Monique Lehman	Christine Rivers	
Patricia Dunston	Federica Luzzi	Deann Rubin	

String, Felt, Thread: The Hierarchy of Art and Craft in American Art

Elissa Auther, PhD

University of Minnesota Press,
Minneapolis, MN, \$29 paperback,
\$95 hardcover

**Reviewed by
Stanley Bulbach, PhD**

If some of the world's key art markets and museums are selling and exhibiting fiber work successfully, why then do there continue to be significant economic and academic obstacles to secure our field's appropriate positioning in the art world?

Scholarly writing, let alone thoughtful and factual dialog, has not been encouraged during the transition to the 21st century as the contemporary fiber movement has taken shape. Fiberists and fiber enthusiasts have kept quiet on the topic while "how-to" books are produced by the dozens by large publishing houses.

Finally here is a book that begins to shed some revealing sunlight on all this. Dr. Auther is a young Associate Professor of Art at the University of Colorado at Colorado Springs. In her new book, *String, Felt, Thread*, she discusses the first two decades of the contemporary fiber renaissance — the 1960s and 70s - and she openly probes some of the issues perennially alarming fiberists, but not encouraged for open discussion by our fiber field's advocate organizations and press.

The crux of Prof. Auther's book is her focus on women and their "legitimate desires to practice professionally in an art world hostile to their presence," which emphasizes that "works of art and cultural producers do not exist independently of a network of institutions that consecrate, authorize, and legitimate them" – a network permitting the "marginalization of women's art in museums, galleries, the art critical press, art historical scholarship, art history courses, and art criticism."



Imposed Hierarchies in the Arts

Prof. Auther's book begins by highlighting some of the structure of the contemporary art world to provide readers a more accurate foundation of how contemporary art is generally validated by art authorities. Then she focuses on the academic and expert opinion imposed upon our field. And then she converses more generally with three fiber artists about some of this to give it clearer context.

For an introduction on how art is considered in the contemporary art world, she cites a number of scholars. She details how one scholar, Pierre Bourdieu, finds the art world to have "invisible relations of power – hierarchies", as a "contest" that controls

what is recorded, shared, explicated, enjoyed, and marketed. She refers to his "vision of the art world as structured by competition", a "competitive terrain in which participants struggle against one another to maintain or challenge dominant definitions of art".

If this be the case, this is an important wake-up call for fiberists questioning their poor position in the art world. Our field was designed early to maximize consensus, cooperation, and social benefits to promote the field's survival. Conversely it was designed to discourage competitiveness and debate. The fiber field wants acceptance into the "competitive terrain" of the contemporary art world while prohibiting the "challenge [of] dominant definitions of art."

For example, over the past half century our field has been characterized by organization members working busy as bees to put on exhibitions that display their work. Then everybody quietly stands by waiting for art experts to discover the exhibited work. Invariably the art world turns its back on them. Invariably without a further peep, the organizations simply mount another exhibition.

Unfortunately, when discussing Bourdieu's idea about the competitiveness of the art field, Prof. Auther does not say anything about the effects of finances in this competition. Financial influences need to be addressed, especially since recent exhibitions in major art museums have been discovered to use undisclosed "pay-to-play" criteria in their research.

Gender Discrimination in the Hierarchical Structure

After describing how expert art research and expert art opinion has assigned fiber to a low rung in the contemporary art world's hierarchy, Prof. Auther focuses on gender discrimination.

She documents art experts' negative judgments on the work of fiber artists. Then she documents art experts' positive judgments on similar work created by artists who avoid identifying themselves as fiberists. Time and time again, the only real difference in the art is that of the gender of the artist: When men make art with fiber, art experts deem it to be significant and meriting their research. When women make art with fiber, art experts deem it to be insignificant and not worthy of attention.

Prof. Auther doesn't stop here, however. She also documents how during those two decades some women artists working in fiber disassociated themselves as much as possible from the liability of being identified with the medium. She documents how those women artists joined in the public derogation of fiber work and fiber artists, preferring to brand their own work as a form of sculpture just happening to use fiber instead of other media.

Here I think Prof. Auther successfully maps out how complex the gender prejudice in art research is. What is clear and simple in Prof. Auther's book is the damage caused to the fiber field by gender prejudice still acceptable in the contemporary art world's system of pre-judging work by assigning hierarchies.

The Stigma of a Relationship to Craft

Prof. Auther then proceeds to illustrate how fiber's traditional roots in the craft arts also lead to another type of prejudice that is also acceptable in the contemporary art world. The jejune art versus craft debate is mostly an academic creation of the modern era. It too is a form of pre-judging, assigning



Elissa Auther, PhD

a hierarchical value prior to careful knowledgeable examination of the thing itself.

As the art versus craft debate gets older and staler, it demonstrates itself to be little more than a quicksand filled morass. It seems to exist solely to distract people from focusing on more significant questions. The debate is comprised of competing theories each set forth as universal orthodoxies. These theories are supposed to be imposed upon work before examining the work itself, as a pre-judgment, a prejudice. And in light of the stunning art of many of the world's other cultures, the art versus craft debate in the contemporary West becomes parochial.

This debate imposing short-lived theories upon the object is certainly a prime example of what was described in Prof. Auther's book as "competitive terrain in which participants struggle against one another to maintain or challenge dominant definitions of art". In *The Painted Word* Tom Wolfe summed up the contemporary Western obsession with theory succinctly: "In short: frankly, these days, without a theory to go with it, I can't see a painting. . . ."

The prejudice of art over craft is actually much worse than Prof. Auther depicts. Despite the contemporary fiber field's greater size and achievement in the contemporary craft art world, contemporary craft art experts invariably brand fiber as one of the least significant media. So fiber doesn't just suffer a detrimental undisclosed pre-judging from its historic ties to craft. It suffers the grave blatant prejudice of being assigned to one of craft art's lowest castes. And who permits that to occur without challenge?

The American Craft Council (ACC) published a brief book review of *String, Felt, Thread* in their publication, *American Craft* (June-July 2010). Unfortunately, the review said little about the issue of prejudice against craft cited by Prof. Auther. Therefore I reached out to the ACC to propose a "Commentary" piece focusing on *String, Felt, Thread's* analysis of prejudice by association with craft art.

Unfortunately, the ACC said the op-ed piece would not find an "appreciative" audience in the ACC and suggested it would find a "more suitable venue" elsewhere. So, this reveals not one, but two very serious problems. The organization claiming to be craft art's primary advocate in the U.S. deems this issue unsuitable for dialogue with its membership.

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Worse, it executes this judgment while creating misleading public impression that it does advocate proper research practice on behalf of its membership.

The ACC's paid circulation is now only about 70% of what it was 15 years ago. Last year financial difficulties forced the ACC to move its headquarters out of NYC and to replace its longtime professional staff.

Prejudice is Improper Pre-Judging

The last part of Prof. Auther's book is an interesting interview of three fiber artists helpful to understanding the history of our contemporary field. But for me, it is the earlier parts of *String, Felt, Thread* discussed above that are the most valuable aspects of the book. Those parts not only cast light on the problems in our field, they also begin to point in the direction how to improve our field, which is of course a goal of the American Tapestry Alliance.

For decades, opinion based writing on fiber art and craft by art institutions has been improperly conflated with academically reliable research practice. But opinion based writing in the art world has few ethical and technical requirements, whereas professional academic research in all fields of the liberal arts and sciences has stringent ethical and technical requirements enhancing accuracy and protecting against errors. These ethical and technical requirements protect against prejudices and pre-judging that might otherwise not be properly disclosed. These requirements help make research be accountable and more verifiable.

The technical and ethical guidelines in professional academic research include transparency, opportunities to challenge evidence and conclusions, open disclosures of conflicts of interest, unambiguous distinctions between opinions and facts, specific clarification of the evidence examined in the research, details of how evidence was selected, details of how evidence was examined, etc.

Prof. Auther does not mention these crucial methodological requirements. But then, I know of no one writing about the fiber field who has ever referred to these required elements of reliable academic research practice. But clearly, every fiberist striving for consideration in our field should be fully conversant in those requirements.

In academic research practice, prejudgments not disclosed at the beginning of the research are "fatally

defective" to the validity of the research. They are technically, ethically, and professionally intolerable. They are flaws that "stack the deck" with no one permitted to see that happening. At best such research practice with undisclosed pre-judging and prejudice is sloppy, unreliable, and misleading. At worst it is professionally deemed to be an outright fraud.

Prof. Auther has turned a very bright spotlight on prejudice in our field due to gender and genre. Here, now, is the opportunity for the fiber field to initiate an open, constructive dialogue probing how the contemporary art world excludes work based upon undisclosed pre-judgments – prejudices – when characterizing our field and recording it for posterity.

The University of Minnesota Press has advised me that Prof. Auther's book is selling so well that it is already in its second printing. I believe that reflects a real hunger in our field to begin to address and resolve our challenges, if not by my generation, which is older, then by the incoming generations of younger people.

Thanks to Prof. Auther's book, the fiber field finally has a unique opportunity to begin asking questions openly about the hostility shown by art research that pre-judges fiber and about the network of institutions permitting that defective research. We finally have the opportunity to work together in the broad light of day to call for the beginning of more accountable, reliable, transparent, accurate research practice on our field.

Circulation/membership statistics referenced in this review are taken from the U.S. Postal Service Statements of Ownership, Management & Circulation published annually in accordance with the law in Fiberarts Magazine and American Craft Magazine.

Stanley Walter Bulbach lives and works in New York City. His MA and Ph.D. from New York University are from the Dept. of Near Eastern Studies. For more of his writings on advocacy in the fiber field, PDF reprints of his four-part essay published in 2009 by the Ontario Handweavers and Spinners are available on the Library section of his website at www.bulbach.com.

So Warped: Warping a Loom for Weaving Tapestry

by **Kathe Todd-Hooker**
with **Pat Spark**

Reviewed by **Doreen Trudel**

So Warped is an excellent resource for both the new and experienced tapestry weaver. It shortens the learning curve for the beginner and more advanced weavers will find helpful hints. *So Warped* presents concise descriptions of a variety of tapestry looms and how to warp them. It covers various shedding mechanisms, specialty warping such as belt loom and four-selvage weaving, and includes a discussion and chart to aide in choosing your warp and weft.

Photographs and diagrams are clear, helpful, and well captioned. The directions for the various warping methods are detailed, logical, and easy to follow. The chapters on the more complicated processes of warping for four-selvage weaving and warping the floor loom have the best directions I have seen in print.

The chapter on tapestry looms is informative, and I discovered two intriguing looms that are new to me: the Fiber Press Student Loom and the Ashton Student Loom. Even after 33 years of weaving experience, I also found the appendix instructive. Mock Twining which is noted in the section on Preparing the Warp for Weaving will be added to my bag of tapestry tricks. I wish The Warp/Weft Chart and Canons of Warp and Weft Proportion were available when I began to weave as they would have lessened the number of early failures in my tapestry education.

This book is so complete and helpful that I feel silly noting the very minor and singular addition to the Commercial Loom Properties Chart. The LeClerc Traditional Gobelin Loom has both the ratchet and pawl for cloth advance and gross tensioning and a screw tensioning system for increased tension. I suggest this addition because I weave on this loom and find the tensioning system an asset.

So Warped is as thorough and descriptive as Kathe Todd Hooker's previous publications and is a valuable addition to tapestry literature.

Doreen "Dore" Trudel's 33-year weaving career included a stint on the Handweavers Guild of America's Board of Directors, designing dobby and Jacquard woven textile designs for the contract hospitality industry, and working on weaving projects for the film industry and NASA. After moving to Vancouver, British Columbia and Point Roberts, WA the direction of her weaving changed. Studying for a semester at West Dean College in Sussex, England helped to solidify Dore's focus in weaving, and she now works exclusively in tapestry.

Interwoven Traditions: New Mexico and Bauhaus

by **Rebecca Mezzoff**

In early September 2010 I had the privilege of hanging some of my tapestries in a church in the medieval city center of Erfurt, Germany. The construction of Michaeliskirche was completed in 1181 AD, predating by a few hundred years the "ancient" petroglyphs surrounding my northern New Mexico home. Michaeliskirche was indeed old; it was also dusty, chilly, and littered with excavated tombstones. A working bell tower, a Crusade-era receptacle for indulgences, and a fantastic tracker pipe organ in the loft intensified the space. Martin Luther had also preached there. And now I was hanging my tapestries on the walls for a two-month show.

About three years before I found myself marveling at the age and beauty of a small church in Erfurt, I agreed to participate in a project which was the brainchild of my friend and weaving colleague Cornelia Theimer Gardella. She is a German citizen and spends about half of the year living near Abiquiu, NM. Cornelia, our mentor James Koehler, and I began investigation into the principles that emerged from the Bauhaus in the early 20th Century and their influence on art in Europe and America today.

In our work as tapestry artists, all three of us deal intensively with our New Mexican surroundings. We agreed that our creativity is fed by the unique desert landscape and the cultural mix found in the American Southwest. In its textile tradition, the region combines Native American and Hispanic influences and offers ideal conditions for contemporary textile artists through the general acceptance and popularity of textile arts in this

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James Koehler, Rebecca Mezoff, and Cornelia Theimer Gardella in front of "Harmonic Oscillations" by James Koehler.



Michaeliskirche interior with tapestries installed. Photo by Cornelia Theimer Gardella.

part of the US. We wanted to present a project that explored the interweaving of our artistic subject matters in New Mexico with the German design principles taught by the Bauhaus.

Our goal was to complete the project with exhibits of our work in both New Mexico and Germany, which we did. The New Mexico show hung at Open Space Gallery in Albuquerque in July and August in conjunction with the Handweaver's Guild of America's biennial conference, Convergence. I took the tapestries down on a Thursday in late August, wrapped them up, and got on a plane with them to Frankfurt a few days later.

The life of the Bauhaus school (1919-1933) encompassed three different directors, three cities, and a changing swath of ideas and intellectual terrain. The school's commitment to abstraction as a language of modernism, the way it challenged how traditional academics were taught, and its process of creating objects left a legacy that continues to influence art today. James, Cornelia, and I were interested in how the artistic theories of artists such as Paul Klee, Anni and Josef Albers, and Wassily Kandinsky influence our work as contemporary tapestry artists living in New Mexico and Germany.

Throughout the project, the answers to that question varied for each of us. In the three years of our study, we were only able to scratch the surface of ideas and writings generated by these Bauhaus artists. In the end, I realized there were many messages that came out of the Bauhaus, and the focus of the school changed over the 14 years of its existence. I most enjoyed reading Paul Klee's note-

books and thinking about his theories about line and getting to something essential when creating art. I dove into reproductions of his paintings and found myself delighted by their playfulness and ingenuity.

I also was interested in the writings of Anni Albers and her "pictorial weavings" in which she used weaving as a metaphor for text and created tapestries which were meant to be "read" much like a page of text would. I was interested in this idea of creating a perceptual experience for the viewer where they scanned the weaving as if they were reading. Of course the meaning of the woven "text" was up to the individual viewer. One of my pieces in the show, "Inscription," was a direct result of this idea of Albers'.

At Michaeliskirche, it took us a couple days to get the show hung due to constant use of the church for religious and civic events as well as general tourist traffic. We got kicked out for a wedding, a play, and a church service. But slowly we hung 12 pieces, several in multiple panels and mostly created in New Mexico, on the white plastered walls of the 900-year-old church. James Koehler's six-panel *Harmonic Oscillation* piece glowed under the front windows. The color gradations moving within each panel and horizontally through the entire piece were engaging and gorgeous. Cornelia's "Tomorrow I" and "II" were hung near the altar and the effect of light changing against these pieces throughout the day from the windows throughout the church accented the shades of blue-purple, rich browns and yellows, and accents of red marking horizon lines in these pieces. My "Emergence II" tapestry hung on an entrance wall next to a tombstone standing up against the wall. I took it to be a good omen.

Thanks to Cornelia's hard work, there was much publicity of the show in Germany. We were interviewed for German TV and had a 90 second spot on the news the night before the opening. There were multiple newspaper articles about the show, and the large poster for it was posted in the window of the Erfurt Tourist Information office near the famous Merchant's Bridge. The church was filled to capacity at the opening on September 3, 2010. I spent two weeks exploring Erfurt and its deep history, visiting Weimar and the Bauhaus University and Museum, and enjoying the fruits of a long project.

The exhibit in Germany came down at the end of October, and as I write this in late November, my tapestries are on a FedEx truck headed for my driveway. As I wait for my tapestries to come back to me, I am thinking again about the experience of this project and the culminating show in a foreign country. This project and the show abroad pushed my boundaries. I not only learned a great deal about collaboration with other artists and an influential art school from the early 20th century, but I experienced an international art world that is much broader than the one I have thus-far experienced as a largely self-taught tapestry artist in the United States. Suddenly seeing people in Germany who didn't speak English appreciate my work and tell me that with their smiles and gestures (and sometimes translated compliments) reinforced how art is based on some as-yet undefined human language of communication. Perhaps we can understand each other through art even if we can't understand each other's words.

March, 2011: James Koehler passed away suddenly on March 3, 2011 exactly six months after the Bauhaus show was hung in Erfurt. Three months after the opening he was celebrating his new gallery in Santa Fe and he taught up to the day of his death. He was a skilled teacher, a generous and influential mentor, and a good friend. He will be greatly missed.

Color in Tapestry, my view

by **Tori S. Kleinert**

The physical properties inherent to the tapestry surface create a play of light and shadow which can be controlled by the different characteristics of the fibers of wool, silk, cotton, linen, llama, alpaca, etc. Design considerations such as asymmetry, rhythm, movement, positive and negative space relationships, and color contribute to the intended meaning of the work. Also, the use of luminosity, value contrast, and intensity of color enter into the formula and give a clear definition to concepts I interpret in my work; these concepts are a metaphor for my views of humankind and the world around us.



Tori Kleinert, Untitled

Color is one of the best methods of expression for the artist's persona. I believe the twentieth century painters Kandinsky, Klee, and Picasso exemplify this in their works and words. I have looked to their work for inspiration. Wassily Kandinsky wrote profusely of color, its meaning, and its spirituality. Kandinsky tells us that we must not let our works of art be mere decoration and considers color to be a means whereby experience can be expressed. Kandinsky gives us the freedom to use color, line, and form to create a visual drama which can express the conflicts of matter and spirit, of reality and transcendence. Color has emotional impact and like music attempts to achieve harmony and euphony. The tapestry, "Semblance of the Ancient Ones", speaks of the presence of our ancestors. The voices and stories of our parents, grandparents, and forbearers move in our subconscious, speaking loudly through the intense colors and the gradation of the color blocks. Through the use of tints, the ancient ones present ghostly faces.

Picasso said painting is freedom. I believe art is freedom and weaving is freedom and one must not be afraid to take the risk to begin anew. Use color. Look beyond the reality of today. Transcend to a new understanding as color speaks in your tapestries. This is art; this is life.

Visit www.woolpastures.com to learn more about Tori S. Kleinert's animals, wool, and art.

27 Shades of White

by Beverly Walker

The White Worsted was feeling intimidated. And justifiably so, as the other 26 white fibers pranced around with variant costumes of opulence, sheen, boucle, and raw fuzz.

These competitors boasted of their heritage: marvelous mohair from my Kentucky goats, alpaca fiber from my Idaho friend's herd, soft-spun acrylic from a yarn mill in Carolina, shiny silk strands from a shop in France, and warm cotton from the South somewhere. Some were dressed in several values from hospital white to Coffeemate, others in faint tints of mauve, lemon, mint, and smoke. Some were the color of the pollen dusted off daisies. Some stepped afresh from a soft beige tea bath, while others looked as if they had been dipped in diluted whiskey, filtered sunlight, or a day of antique memories.

So the White Worsted joined its companions to create diverse blendings of textures and tints. No brouhaha, here. This whole cast of characters orchestrated a symphony in white. Some fibers offered their razzle dazzle like the piccolos in a John Philip Sousa march; some walked in low tone, like the unnoticed tuba in Bach's "Fugue in G Minor".

The resulting white ground in the tapestry "Vine and Bricks" reveals the harmonious atmosphere surrounding the foliage and projects a 3-dimensional perspective. The White Worsted's intimidation faded, seeing how flat the composition would have looked in only one shade of white!

Beverly Walker is a tapestry weaver and art instructor in SE Ohio.



Beverly Walker, "Vine and Bricks"

Lush Blues...

by Ronda Karliukson

Lush blues you want to swim in. Daring lipstick reds you wouldn't wear. Tropical yellows of butterfly wings. Blue. Red. Yellow. These are the colors from indigo, madder, and coreopsis. They are also the colours I regularly use in my tapestries. And then there is white. Pure natural, raw-from-the-fleece white. It is interesting that while white contains all of the visible rays of the spectrum, we just don't necessarily think of it that way.

Sometimes it is a particular design that inspires my starting point. And at other times it is color. It may be that skein of yarn I love to hold in my hands, and while I finger it my eyes look deep into it and then beyond into the mind's eye, and I feel and think or remember what otherwise I wouldn't notice. Tapestry color is a journey of its own ending only when you say you have arrived at the somewhere destination.

Ronda Karliukson's Purple Door Weaving Studio is located on Savary Island, BC, Canada.



Ronda Karliukson at her loom.

TAPESTRY BLUES

by Yvonne Eade

Tapestry Blues was the subject choice of the AuNZTapestry Group for their tapestry project for 2008-2009. The coordinators, Marie Clews and Yvonne Eade (Australia) and Heather Adlam (New Zealand) are graduates of the Diploma of Art – Tapestry, SWTAFE, Warrnambool, Australia. This group has organized tapestry projects and invited tapestry weavers from Australia and New Zealand (NZ) to participate since 2005.

The main reason for the projects is to stimulate tapestry weaving particularly, but not exclusively, among those who are not professional weavers, and to provide an outlet to show the resulting works. Each year the tapestries have been exhibited at the Creative Fibre Festival in NZ and at various venues in Australia. The participants in these projects may range from beginner to professional level of expertise and the entries are not juried.

The first project in 2006 on the theme of ‘Memories of Childhood’ attracted some twenty artist weavers. The resulting small tapestries (15 x 15 cm) were randomly exchanged between the weavers. For 2007, the weavers were asked to design and weave a tapestry that would fit into a compact disc case. The theme “Music” was very popular with 42 entries which were returned to the weavers. “Inspired by Gardens,” the theme for 2008, attracted 16 Australian and NZ tapestry artists. Each submitted a design (complete, in color) which was randomly allocated to another artist to weave. In addition, each design was woven by its creator. The participants were asked to follow the designer’s colors and design but were free to choose the sett and/or techniques. In the resulting exhibition at the Alliance Francaise Gallery, Canberra, during the Tapestry2008 Symposium, the paired tapestries were displayed as a set alongside the matching design/cartoon.

For 2009, the theme “Tapestry Blues” was chosen to give the 45 participants as much scope as possible in designing and weaving the artworks. These were to be no larger than 20 x 20 cm (8 x 8”). The subject certainly met the simple criteria of using blue in the tapestry and resulted in a great variety of vibrant works. Some tapestries were whimsical such as Viv Davy’s “Reckitt’s Blue” which recalls the days when women added this blue powder/tablet to the rinsing water to make their washing whiter and Pat Michell’s “Sea Saw” where sunglasses reflect the sea and sand. Others were abstract patterns with the emphasis on color and different techniques, such as Toni Potulski’s two very effective optical squares – one light to dark blue and the other dark to light blue. Land, sky, and seascapes were popular while portraits, pictorial and figurative images ranged from abstract to realistic. “Blue Jeans Blue” by Patricia Armour and Lesley Nicholls’ “Ripley Sings the Blues” are examples of the latter, while Debbie Herd’s very realistic “Late Season Chillies (sic.)” glows with striking color contrasts.

Photo of all the “Tapestry Blue” work can be seen on this Yahoo Flickr site (<http://www.flickr.com/photos/41841907@N04/>).



Debbie Herd
"Late Season Chillies"



Viv Davy, "Reckitts Blue"



Pat Michell, "Sea Saw"



Toni Potulski, "Untitled"

Did You Know?

The Exhibition Committee

by Alex Friedman

The Exhibition Committee is one of the most ambitious and busy ATA volunteer groups. While not every member wants to participate in exhibitions, ATA feels that these events are one of the best ways to promote and educate the public about tapestry. We try to have the exhibits travel all over North America, which depends exclusively on venue availability and volunteer support.

There are four exhibition cycles that ATA manages, and each one is a big project unto itself. They are the American Tapestry Biennials (ATBs) currently co-chaired by Michael Rohde and Susan Iverson; the new Small Tapestry International (STI) chaired by Margo Macdonald; the unjuried small format show that is part of the HGA *Convergence*; and the virtual gallery on the ATA website. The first two are both juried and traveling shows, so they have much in common in terms of organization and planning.

To keep the information flow going smoothly Tricia Goldberg is now the Exhibition Committee chair who coordinates with the individual show chairs to be sure the timelines are being met and to help facilitate when issues arise.

The best known ATA shows are the American Tapestry Biennials (ATBs) – about to enter its ninth cycle. The co-chairs split up the jobs or collaborate depending on what works best. The planning takes about two years so that good venues are found, which is critical to the high-profile exposure wanted for the shows. Each venue is scheduled and under contract to be sure expectations are met and timelines are agreed upon.

The chairs work with the board to select a juror(s) for the exhibit. Once the juror is confirmed, the next step is to design the prospectus and promote the call to entry. Over the years, ATA has utilized the talents of its many members who help with graphics, promotion, recordkeeping, catalog design, and much more. Some of these volunteers are Elinor Steele, graphic design; Tricia Goldberg, ATB data recorder, and Regina Vorgang, ATB8 catalog designer. Deann Rubin and Ann Booth are already at work looking for venues for ATB9.

None of this work is done in isolation. There is a lot of conferring with board members and other volunteers who offer their expertise. With each exhibit there are new issues, but the Exhibition Committee has developed timelines and procedures that are updated and refined for each exhibit cycle.

The newest biennial exhibit is the juried **Small Tapestry International** (STI) which is about to have its second show. Each STI has a different theme – the 2011 theme was *Passages*. The STI exhibit schedule alternates each year with ATB.

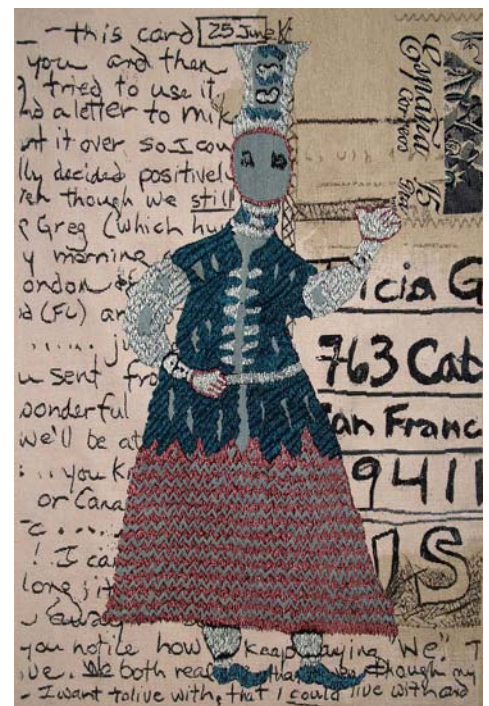
Because STI is a small format exhibit, ATA hopes to encourage more overseas artists who often display novel ideas and creative material use in their tiny tapestries. The committee for STI is Margo MacDonald, chair; Mary Lane; Fran Williamson; Mychelline Fiadhiglas; Traudi Bestler; and Judy Ness.



Bonnie Clark, "Portal" 2010, 12 x 12"



Deann Rubin
"Gesture/Jester" 2010
10 x 10"



Tricia Goldberg, "Postcard for Angela"
2010, 60 x 40"

ATA's popular unjuried small format show is exhibited in conjunction with HGA's *Convergence*. ATA recruits volunteers who reside near the *Convergence* host city who are willing to lead a local team of helpers. Last summer, Letty Roller was the chair for "Enchanted Pathways" in Santa Fe, NM. She had many helpers to mount, label, and install the small works in the gallery as well as doing the whole process in reverse when it was time to take the show down and return all 146 tapestries.

ATA has the exhibit routine down to a near science thanks to the many notes and recommended procedures developed by previous chairs. The first chore is to identify a venue for the show. These are frequently less conventional venues since there is often high demand for exhibition space when *Convergence* is in town. The unjuried show is relatively small in scale and is pre-mounted on boards both for security and for ease of installation. It has been presented in office lobbies and coffee shops, as well as more conventional galleries. In the last few cycles this show has offered a printed catalog. With the ease of digital printing, it is now much easier and cheaper to document this exciting show.



Letitia Roller, "Warm Day Cool Lake"
2010, 22 x 44"

The least well known but often thought provoking show is the virtual gallery on the ATA website. There are usually four virtual shows a year with guest curators. Sarah Swett is the Online Chair who reviews proposals and organizes the exhibitions. The late Dave Johnson provided the technical support, a role that Christine Laffer has now agreed to undertake when the ATA website receives a facelift. (*The website has grown far larger and more complex than was originally designed.*)

Working on the Exhibition Committee is a wonderful way to meet fellow artists and be part of a major ATA project. There are many names I have not had space to include but please be sure you are appreciated. Please contact volunteer coordinator, Joan Griffin (volunteer@americantapestryalliance.org), if you have

an expertise to offer or just want to get involved. I can promise you it is very rewarding.

Late breaking news: Jennifer Sargent and Thomas Cronenberg will co-chair ATB9.

Constructed Inquiries:

Tapestries by Linda Rees and Carolyn Price Dyer

by Pamela Richardson

Linda Rees and Carolyn Price Dyer exhibited work in **Constructed Inquiries: Tapestries** at the La Conner Quilt & Textile Museum from September 29 through December 31, 2010. Located in the historic 1891 Gaches Mansion in La Conner, WA, the museum's mission is to collect, preserve, and exhibit quilts and textiles from local, national, and international artists, with a focus on works from the Northwest.

The museum's public space consists of three floors. The first floor is furnished in Victorian era furnishings, complemented by a display of historic quilts. The second floor galleries are generally employed to display contemporary quilts. The tapestries of Linda Rees and Carolyn Price Dyer were hung in the third floor gallery, an intimate space for wall-mounted work. Two narrow gallery rooms have white walls and gabled ceilings lit by track lighting. My first impression was of how well the two artists' contrasting styles worked in the stairwell leading up to the third floor.

continued...



Rees sharing information about her work at exhibit's opening reception.

Linda Rees weaves controlled geometric and figurative weft-faced wool tapestries which can incorporate loom-controlled flat-woven rug techniques for pattern elements. Some pieces are embellished with eccentric wefts that suggest raised stitching: outlining shapes to define pictorial elements. Carolyn Price Dyer constructs her geometric and nature-inspired abstract designs with spun paper wefts, woven into cotton warps. Price Dyer augments the color of the weft papers with casein paint both prior to or after weaving. At the opening reception both Linda Rees and Carolyn Price Dyer shared insights into their work.

Linda Rees, who began weaving in 1965, said of her working method: "The one consistent feature of my artwork is the persistent use of a limited number of yarns for any one piece, preferably no more than six colors or yarns. The challenge to depict geometric or figurative imagery within the confines of a restricted palette excites me." The work in this show spans roughly 10 years. Since Rees has been a frequent contributor to *Tapestry Topics*, I have focused my observations mainly on works produced in the last two years. (See Kathe Todd-Hooker's review in the Spring 2009 issue of *Tapestry Topics*)



Linda Rees, "Red Silver" and detail, 2008, 68 x 15"

In 2005, Rees moved to Eugene, Oregon and joined with some other weavers to form a study group. The group chooses a theme each year for creative inspiration. In 2008 for the theme "light" she wove "Red Silver," in which a single semi-circle, anchored by a band of pick and pick, is superimposed with curved lines of strips of Target shopping bags. Rees said she couched the supplementary "yarns" in the weaving process. The raised lines suggest light trails of fireworks and end in spidery bursts. The plastic reflects light, contrasting with the matte color of the pink nubby wool, producing a silvery shimmer.

Several pieces in the show have narrow vertical proportions. Rees says she "got thinking about the scroll shape", and found that Chinese and Japanese scrolls have different proportions. In Japanese scrolls the image is lower, "maybe because their custom is to sit on the floor, so the lower image would be more at eye-level." "Winter Display" shows a rectangular panel containing the image of hellebores, against light-streaked ground cover. The gradation of pinks behind the light rectangle is anchored by a narrow horizontal strip of solid dusty pink. I was struck by Rees' keen sense of proportion, how she included two narrow bands of green that enliven and balance the monochromatic field.

Another year the study group chose the theme of researching a topic and using it as inspiration. Rees chose African mud cloth for "River Rumba" in August 2009 with a silhouette of a figure dancing in the center, with layered



Linda Rees "Winter Display" 2009, 46 x 15"



Linda Rees, "River Rumba"
2009, 24 x 31"



Linda Rees, "Down to the
Ground" 2010, 34 x 21"

borders. Serrated edges of the white rectangle and vertical stripes lend a sense of rhythm. The asymmetrical winding shapes suggest both winding rivers and the paths of dancers. Instead of weaving from a cartoon, Rees makes a preliminary free-hand drawing and then reproduces the outlines on graph paper.

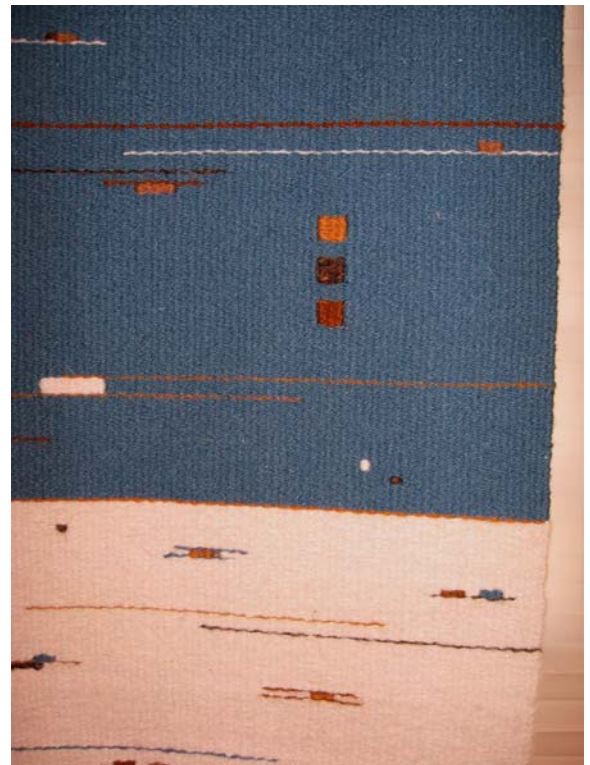
One of my favorite pieces is "Down to the Ground," in which the sole print of a boot occupies the center a reddish tan background (the color of mud in Central Oregon) bordered by vertical rows of white "X's" and a black and white band suggesting African strip weaving at the top. The unexpected use of the boot print imagery and the insight that one of the members of the study group was very particular about mud tracked in on

his floors indicates Rees' sense of humor while paying homage to patterns found in African textile traditions.

Another noteworthy piece, the delicate "Concealed Curiosities," a blue-gray and soft white rug-like tapestry sprinkled with small squares and rectangles of rust and orangey tan, suffered from being placed in a window well. Even though the window was covered with a pella shade, the glare from a halo of light forced the viewer to look at the piece from an angle in order to appreciate the pattern. Narrow discontinuous weft lines attached to rectangles reminded me of whole and half rests in music notation. As a former rug weaver, I appreciated seeing how Rees' technical control of the materials and mastery of design come together to produce a subtly handsome piece.

"Concealed Curiosities" uses the design motif of floating squares, much like "Shimmery Day" of 2003, which hung adjacent to "Out with the Weeds" of 2010. Both use a light yellow yarn as a predominant background hue; however Rees has modeled the bent over figure in a much more

three-dimensional manner in the more recent work. The shading of the ground in "Out with the Weeds" suggests more illusory perspective; the distant mountains with a line of haze in the sky reflect the Cascade foothills of the Oregon landscape. This piece displays an increased confidence in use of simultaneous color interaction, and in depiction of imagery, and in a textural surface – with the addition of bold tufts of grass couched in the lower left foreground and knotted flower buds near the figure. It is interesting to note the contrasting of warp directions in these two works.



Linda Rees, "Concealed Curiosities" (detail)
2009, 38 x 14"

This is the first time I have seen such a large number of Linda Rees' tapestries in one place, although I have known her for 20 years. Her dedication to pushing design and color in each new piece has resulted in a richly varied body of work. "Weaving for me has been a daily activity since I have been 24 or 25. It's wonderful to discover I really like color and learning how it interacts."

[All quotes from notes of Linda Rees' gallery talk or from the exhibition program.]

continued...

Carolyn Price Dyer's work in **Constructed Inquiries: Tapestries** reminded me of how strong the impact of small, unconventionally woven tapestries can be. Her colorful narrative weavings are as joyous and playful as the more sedately-hued geometric works are elegant. Price Dyer's work in this exhibit covers roughly a 10 year period, corresponding to a time in her life when she returned with her husband to Vashon Island, WA from Southern California. "I continue to explore possibilities of weaving with paper, using images of what I see in the landscape, in the sky and in the passage of birds," she explained.

Price Dyer began using paper when she was facing a deadline to complete a number of pieces for an upcoming show, and she had an inspiration to incorporate papers she had brought back from a trip to China. She tears or cuts strips, and then spins the paper by attaching it to a cork on the spindle shaft of a bobbin winder. In more recent pieces, she has augmented found papers with art papers purchased from the Seattle art supply store Daniel Smith.

The *Crows in the Produce Department* series was displayed in the stairwell leading into the third floor galleries. These pieces are reminiscent of children's



Carolyn Price Dyer
"Three Crows in the Produce
Department" 18 x 18"

book illustrations, boldly abstracted and colorful on white grounds. Price Dyer said that she approaches designing by "examining, telling stories and using the simplest forms I can." In "Three Crows in the Produce Department" the implied grid of

the produce orbs is juxtaposed to the angles of the bird's wings and bodies. With their beaks open, the invaders to the order seem to emit raucous caws as they dive for the watermelon in the center.

Price Dyer has chosen a simple and direct presentation method with the majority of her pieces. Weavings have been mounted on bleached muslin over stretcher frames, which work as is, or can be framed, as "Birds on the Beach," sparked by her feathered neighbors as seen from the view from her deck on the Puget Sound.

In "Birds on the Beach," the salt and pepper texture of printed characters on the paper becomes the pebbly surface of the beach off her front deck. The use of yellow cotton warp adds flickering color suggesting glints of sunlight. Stitched dyed linen legs and eyes animate the characters. For her signature symbol, Price Dyer couches a bisected circle of spun paper, in white in this piece. This device repeats the orb shapes that are a design element in many of her pieces.



Carolyn Price Dyer
"Birds on the Beach" 13 x 13"

The *Caucasian Flower Fields* series was inspired by trips to Turkey and Afghanistan. In these pieces geometric shaped flowers float in front of vertical striped grounds. What I found interesting is that some of the tulip shapes resemble the forms of hand beaters that rug weavers of nomadic tribes in the Caucasus Mountains and Hindu Kush might use in constructing knotted rugs.



Carolyn Price Dyer, "Caucasian
Flower Fields - Orange" 12 x 12"

The experience of viewing Carolyn Price Dyer's work would be enhanced in a larger space, so the viewer would be able to stand back and take in multiple pieces in a series at a time. At the La Conner Quilt and Textile Museum, the right side of the gallery room of the third floor seemed to



Carolyn Price Dyer, "Caucasian
Flower Fields - Black" 12 x 12"



Carolyn Price Dyer
"Crow on the Moon"
74 x 15"

be approximately 8' or 9' across, and narrows towards the back, which placed the viewer close to the pieces – adequate, but not ideal. Some of the series were lit unevenly, which caused problems in trying to get clear photographs.

“Crow on the Moon” is the largest piece in this collection, a long narrow rectangle that refers to cyclic phases of the moon. The achromatic palette suggests illumination at night, and repetition of the crow, simply in a light outline within the darkened orb at the bottom balances the focal bird on the full moon and the partial orb at the top. Clearly, Price Dyer is as comfortable designing with non-color as she is using vivid shapes.

“Small Till,” made up of four separate square weavings in a vertical column, shows how the spun paper technique can result in elegant textural geometric studies. In *Merriam Webster's Collegiate Dictionary*, I discovered an alternate meaning of the word “till”: “unstratified glacial drift consisting of clay, sand, gravel and boulders intermingled,” an apt description of West Coast beaches.

A closer look reveals that the paper wefts of the central square appear to have been painted in metallic gold paint prior to weaving, or perhaps the paper was pre-printed in metallic. Strong value contrast along interlocking lines lends diagonal movement, subtly energizing the composition.

On the opposite wall “To Catch the Moon” and “Red-handed” both depict hands reaching towards orbs. Price Dyer’s design sense of graphic, abstracted shapes and proportion of repeated

orb shapes conveys a playful gesture and at the same time a yearning attempt to grasp something that is perhaps always out of reach.

Carolyn Price Dyer impressed me with her skill at creating compositions with an economy of forms, value, color, and texture so that pieces communicate an intention of purpose. Choosing to limit the collection of her work to a few sizes and formats resulted in a strong cohesive showing.

Thanks to the LaConner Quilt and Textile Museum, weaving enthusiasts in the northwest corner of the country and British Columbia have been able to enjoy the visual feast of **Constructed Inquiries: Tapestries of Linda Rees and Carolyn Price Dyer**. Both women have been advocates of fiber artists, educating and promoting excellence in contemporary tapestry weaving in the United States and Canada.

Pamela Richardson currently teaches studio art courses in design, color and mixed-media/collage at Whatcom Community College in Bellingham, WA.



Carolyn Price Dyer, "Small Till"
(detail), 12 x 12"



Carolyn Price Dyer, "Red-handed" 12 x 27"



Price Dyer discusses her work with guests at the opening reception.

Renaissance Tapestries and Tapestry Artists of Sarasota

by Becky Stevens

Threads of Gold, the Renaissance tapestry exhibition from the Kunsthistorisches Museum of Vienna, Austria provided some ATA members a rare opportunity to educate the public. This collection of eight mural-size tapestries recently toured three museums in the southeastern region of the United States. ATA member and *cartonnier*, Dirk Holger combed the museums of Europe in search of a significant collection of tapestries to bring to the US. Working with the International Arts and Artists organization, he was able to secure a set of Brussels woven tapestries from the collection of the former imperial family, the Habsburgs of Vienna. This series of tapestries illustrates the popular legend of the founding of Rome by the twins Romulus and Remus who were said to be raised by a she wolf.

In the spring of 2010, Dirk gave a lively educational lecture on tapestry at the Columbia Museum of Art in South Carolina. Afterward, ATA members Tommye Scanlin and Pat Williams demonstrated tapestry weaving on their portable looms for the museum visitors. At the Norton Museum of Art in West Palm Beach, Florida, the staff introduced educational activities for the visitors' understanding of weaving.

At the Ringling Museum of Art in Sarasota, Florida the Tapestry Weavers of Sarasota (TAOS) made a weekly commitment to educating museum visitors about the process of tapestry weaving during

October, November, and December 2010. Pat Looper, Lynn Mayne, Jack Nicholson, and Terri Stewart brought a variety of portable looms for the Saturday afternoon demonstrations in the Discovery Gallery. I demonstrated on a five foot wide upright loom with a project in progress. This loom remained in the education gallery for the duration of the exhibition and I was able to weave on it and interact with the public three times a week.

TAOS members assisted with the docent training, providing woven samples for didactic panels, and weekly interaction with the visitors. They helped provide information for the most frequently asked questions like, "How long did it take?" "How many weavers did it take to weave the large tapestries?" and "Where did you learn?"

The Ringling Museum draws an international crowd, so in addition to the Cloisters and other US galleries, many visitors had seen the great tapestries of Europe in museums such as the Gobelins, Cluny, Victoria and Albert, Vatican, and Kuntschoirches. It was rewarding to see the smile of enlightenment on many faces as they observed warp and weft, cartoons, and bobbins in action. Most did not have any idea how tapestries are made. They had never seen a tapestry weaver work. Their appreciation for the many steps it takes to produce a tapestry grew as they learned about the process.

The Ringling's education staff was keen to make the connection between the Renaissance tapestries and other paintings and sculptures from the period in the museum's collection. This includes five large Rubens paintings which were commissioned by a Hapsburg family member, Isabella Clara Eugenia, for a set of tapestries to be woven for a Poor Clares convent in Spain. In this series *The Triumph of the Eucharist*, Clara Eugenia is pictured as a nun.

TAOS member Terri Stewart selected part of Clara's face to weave for one of the didactic panels. It is woven in silk and wool yarns with the cartoon behind exposed warps which are marked for the next section to be woven. This sample will remain in the museum's collection to help explain the tapestry weaving process after this exhibition closes.



Becky Stevens weaving "John's House" at Ringling Museum.
Photo by Dick Stevens.

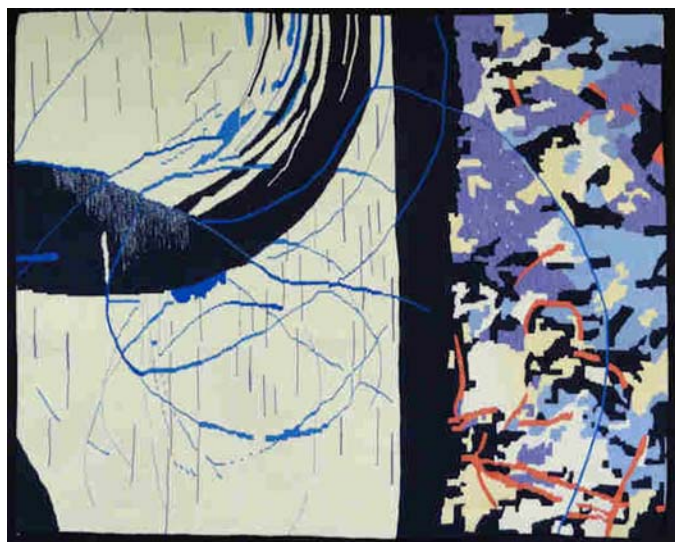
In recognition of our contribution to education, one tapestry by each TAOS member was displayed with an artist's statement. This gave us an opportunity to talk about contemporary applications of tapestry with the visitors and promote our upcoming exhibitions in the area. We introduced ATA as an active networking organization for those interested in tapestry and had an ATB8 catalog and membership brochures available. "Tapestry is alive and well" was our mantra!



Becky Stevens discussing tapestry with museum visitors. Lynn Mayne weaving a hummingbird on an Archie Loom (back, right). Photo by Dick Stevens.

ATA Award Winner — Betty Hilton-Nash

by Merna Strauch



Betty Hilton-Nash, "Strands of Time", wool and cotton warp

Betty Hilton-Nash's tapestry "Strands of Time" won the ATA Award in the 2010 Blue Ridge Fiber Show at the North Carolina Arboretum in Asheville, NC.

Betty lives in Asheville and has been weaving for about 20 years. She began her tapestry career on the West Coast, working for Pam Patrie Studios in Portland, OR. For a year, she worked with Pam and others on three large commissioned pieces that hang in an office building in Los Angeles. A year of working with accomplished tapestry weavers left a lasting impression on her, and she feels it equaled at least 10 years of private studio time. She has since studied further with other teachers.

Using photographs as original source material, Betty's work is mostly abstract in nature. She used to do a fully painted color cartoon, but now uses a maquette as the color source and a line drawing for the cartoon. This gives her freedom to interpret as she weaves. She weaves from the back on an upright Shannock loom.

"Strands of Time" is woven with wool wefts at 8 epi on a cotton warp. It is a re-weaving of an earlier piece that was destroyed. Betty enlarged the design and reinterpreted some of the areas. She worked from a photograph that her husband, Trevor, took in their garden in Oregon. She has been working in small format for a while because of time constraints, but says after finishing this piece that she really wants to work larger again.

Betty shared, "Tapestry is my passion, and I hope to continue to do good work and help educate the public as to what an incredible art form tapestry is." She has served on the boards of Tapestry Weavers West, Tapestry Weavers South, and American Tapestry Alliance.

And, Betty — your West Coast friends still miss you!

Kudos

Compiled by Merna Strauch

please send items to mstrauch@mac.com

A tapestry woven doll by **Louise Halsey** was accepted in the **Figuratively Fiber** exhibit at the Textile Center in Minneapolis, Mar. 11, 2011 - Apr. 16, 2011. "Celosia" (22 x 25") has a tapestry face and dress placed on a framework of sticks that create the body/legs/arms, and rya hair. "Celosia" is one in a series and is an interpretation of dolls made for burial by pre-Columbian cultures in the Andes.



Louise Halsey, "Celosia"
22 x 25"

A sweet kudo to Sarah and **Mike Wallace** who are exhibiting together in England this March to celebrate their 40th wedding anniversary. *Journeys - Through Time and Place* reflects their lives together and is on display Mar. 18 - 23, 2011 at Greenstede Gallery, Chequer Mead, East Grinstead. A large variety of media will be shown including **Mike's** tapestries.



Mike Wallace, "Vegetables in the Old Diary"

Helen Cadogan is sharing the Gallery at the Peninsula Fine Arts Center (PFAC) in Newport News, VA with Goya! Helen is the only tapestry weaver in a side exhibit in the gallery shop during January, showing "Tan Tan, So What If?....," and "A Distant Dawn." Only work for sale is included.

Greg King showed recent and early tapestries at the Bolinas Museum's Coastal Marin Artists Gallery from 11/2 - 1/2/11. "Falling Shapes" 15" x 21", was woven in 2010, dyed with vegetable dyes.

Christine Pradel-Lien was the featured artist at Minneapolis' Textile Center's Holiday Show & Sale in Nov. and Dec., 2010. Among her tapestries exhibited in the Community Gallery was "Il était une fois Arachné".

"The Dolphin" is a recently completed commissioned tapestry by **Marti Fleischer**, Oak Ridge, TN. Her clients wanted to have a tapestry that would highlight their vast collection of wood, pottery, stained glass, marble, and pottery dolphin images. A wall of windows in the home overlooks a beautiful east Tennessee lake. The tapestry is designed to give the impression that the dolphin is ready to

dive through those windows into the lake. "The Dolphin" is 4 x 7', wool with rayon accents on a cotton warp sett at 4 epi.

Elisabeth Quick's "Crane and Loon" was on display at the 6th International Fiber Art Biennale *From Lausanne to Beijing* in Zhengzhou, Henan Province, China, from Oct. 21 - Nov. 6, 2010.

Over 130 works by **Archie Brennan** and **Susan Martin Maffei** were on exhibit last fall at GAGA in Garnerville, NY. **Archie** demonstrated the art of tapestry making and **Susan** launched her hand made limited edition book of her works in scroll format tapestry. Eight of the fourteen works featured in the book were on display. Pat Hickman curated the exhibit.

Jean Pierre Larochette and **Yael Lurie** have two tapestries in the show *A Stitch in Jewish Time: Provocative Textiles* which opened Sept. 7 at Hebrew Union College in New York City.

Jean Pierre Larochette spoke at the Mendocino Art Center in California in Sept. in conjunction with two tapestry exhibits: "Water Songs", eight tapestries designed by **Yael Lurie** and woven by **Jean Pierre Larochette** on the theme of water and "Maiz (corn)," small-format tapestries by **Louise Abbott**, **Gabriel Canales**, **Antoinette Dumper**, **Elaine Duncan**, **Jean Pierre Larochette**, **Yadin Larochette**, **Donna Millen**, **Sonja Miremont**, **Kathleen Nicholls**, **Christine Rivers**, **Victoria Stone**, **Elaine Todd-Stevens**, **Sally Williamson**, and **Jackie Wollenberg**. "Water Songs" and "Maiz" are also on view at the Peter Gray Museum of Art, University of Guadalajara Vallarta Campus (CUC) Jan. 25 - Mar. 5, 2011.

Correction: On page 8 of the Fall 2010 issue of *Tapestry Topics*, "Fiber Art Education: The Missing Half" by Stanley Bulbach, the full corrected information for book number 7 should read --String, Felt, Thread: The Hierarchy of Art and Craft in American Craft, Elissa Auther, University of Minnesota Press, Minneapolis: 2010.--.



Call for Entries

American Tapestry Biennial 9

The American Tapestry Alliance is a not-for-profit, member-supported organization seeking to exhibit the best of contemporary tapestry. Since 1986 ATA has sponsored a biennial, juried exhibition. ATA invites submissions from all tapestry artists for ATB 9. The intention of this show is to include not only artists who work within more traditional definitions of tapestry structure, but also those artists whose work expands upon the core principles of the medium as it explores new techniques and processes.

Eligibility

Entry to ATB 9 is open to all artists who design and weave their own tapestries (defined as "handwoven, weft-faced fabric with discontinuous wefts") either individually or collaboratively (all assistants shall be named). Entries must be one-of-a-kind and have been completed after January 2008. Entries may not have been shown previously in any ATA exhibition, including the Unjuried Small Format show. Artists may submit up to three pieces, but a maximum of one piece per artist will be accepted.

Submissions

- The juror will select tapestries from digital images; image quality may influence the juror's decision. Only completed tapestries will be juried.
- For each entry, send two digital images, one of the entire piece, and one detail. The images should be: 300dpi, exactly 2400 pixels on the longest side; uncompressed; saved with maximum image quality; and either in a jpg, or tiff format.
- Label your image files with your last name and the title of the piece, e.g. Doe, Autumn Sunset and Doe, Autumn Sunset, detail. Submit your images on a universal CD.

Conditions

- Artists are responsible for all shipping and insurance costs to the first venue and for the return shipping and insurance costs from the final venue.
- Entries not accompanied with the completed form, CD and fees cannot be juried.
- Work that differs significantly from the CD submission will be excluded from the exhibition.
- Complete exhibition instructions will be sent to the accepted artists. Accepted works not completely prepared for installation may be returned.
- Tapestries must be available for the duration of the exhibition until July 2013.

Awards

The juror will select two tapestries to be awarded the First and Second Place *Teitelbaum Awards*. These awards are made possible by the Teitelbaum Legacy Gift to ATA. The First Place award winner will receive \$300 and the Second Place award winner will receive \$200.

Juror

Lee Talbot, Associate Curator, Eastern Hemisphere Collections, The Textile Museum



AmericanTapestry Biennial 9 ENTRY FORM

Calendar and Fees

Calendar **Entry Deadline:** October 31, 2011 (Please note that this is a change from previous ATBs)
Jury Notification: January 31, 2012

Entry Fees **\$35 ATA Members; \$45 Non-Members; \$70 Membership and Entry fee**
Payable by check, credit card, International Money Order or PayPal. Make checks payable to: American Tapestry Alliance. To pay with PayPal, use the "Send money" tab on the PayPal website (www.paypal.com) and send your payment to americantapestryalliance@gmail.org, with a note saying ATB9.

Credit Card payment: ___MC ___VISA (check one) Amount of charge _____
Card number _____ Expiration date _____
Signature _____ 3 digit security code _____

MAIL ENTRY TO:

American Tapestry Alliance
c/o Fran Williamson
P.O. Box 11429
Olympia, WA 98508 USA
Questions: Contact Jennifer Sargent, jsargent@mca.edu, or 901.725.0110

Check list

- CD
 - Fee
 - Completed Entry Form
- Please make a copy for your own records.*

Entrant

Entrant Information (please print)

Name _____
Address _____
City _____ State/Province _____
Postal Code _____ Country _____
Telephone _____ Email _____

Authorization

Authorization

I understand that submission of artwork to ATB9 constitutes my permission for ATA to photograph the work and/or duplicate or reproduce my submitted image(s) for publicity and promotional purposes including the internet. I acknowledge that ATA will allow the public to photograph all ATA exhibits. I agree to these terms.

Signature _____ Date _____

Entry 1

1. Title _____
Materials _____ Date Completed _____
Dimensions (h x w x d in inches) _____ Insurance Value USD _____

Entry 2

2. Title _____
Materials _____ Date Completed _____
Dimensions (h x w x d in inches) _____ Insurance Value USD _____

Entry 3

3. Title _____
Materials _____ Date Completed _____
Dimensions (h x w x d in inches) _____ Insurance Value USD _____

In Memory of Dave

by Lialia Kuchma

David Leslie Johnson

born June 7, 1945 in Omaha, Nebraska
died September 8, 2010 in Chicago, Illinois

Dave has left many loved ones: Dale Estes, his partner of 20 years; his mother, his siblings, his extended families, and us, his dear friends.

He was a man of multiple interests, various talents and one always intent to share his life and joys. His artistic work was about urban life and the apparently “commonplace” but yet with uniqueness which transformed these owned observations into three dimensional fiber constructions. His principal medium was tapestry which was frequently driven by his passion for music. When he then was moved to using tapestry in a sculptural way, an amazing shift transpired: a melding of photographic images seamlessly merging with beads or handmade embellishments.

View the crocheted elements (Edge No. 7) as they burst their woven enclosures or the elegant Edge No. 3 where the paper beadwork with fiber filament reminds us of shieldwork of a mythical beast. Then again, imagine Edge No. 2, the sheer richness of the royal blue and black paper beadwork, accented with the cherry-red pit. Visualize that work on any wall. The soft sculptural pieces were like maquettes intended for larger scale works. Their proportions were ripe for enlargement; they held up to detailed scrutiny and to an imagined grand scale. These new works compelled him for many years, and he pursued beauty and an aesthetic found in and around the allegedly “commonplace.” But for David, commonplace was full of mystery of colors, shapes, and music.

There is also David’s professional participation and intense commitment in championing the arts. Here is a man, an artist absorbed by whatever project he engages. Whether serving on boards, producing exhibits, or giving talks and demonstrations, he did so with confidence; he met these challenges with a relish, an enthusiasm, great humor, and a signature singular purpose.

Too many years ago, at the inception of ChicagoTapestry, (Dave, Anne McGinn, and myself), we had that very rare opportunity to develop not only our absorbing shared interest in tapestry but also to realize and nourish that growing kernel of love, respect, and an abiding friendship. For us the residue of these shared memories will only deepen with time – it’s a space we carved together, out of conversation, grand ideas, and laughter. On September 8th.....we were stunned to learn that David had died.

Our last exhibit at WE ARE MAMMOTH on October 15th was jubilant, celebratory, joyful!

Dave is loved!

“Art enables us to find ourselves and lose ourselves at the same time”

Thomas Merton

Visit www.urbanwild.net or ChicagoTapestry.com to see examples of Dave’s described above.

In Memoriam ~

Marianne “Sonni” Sophie Wendt passed away on November 22, 2010. She was born in Menden im Sauerland, Germany, on July 18, 1938. Sonni was an expert in weaving and spinning. Her creations include garments and wearable tapestries. More recently she concentrated on French tapestry techniques. Her work was included in the “*American Tapestry Biennial-I*”, which traveled the nation during 1996-97. Sonni was game for trying anything once, and was greatly appreciated for her impulsive generosity. Visit www.sonni-wendt.info to view a slideshow honoring Sonni.

Taos, New Mexico ~ Spring 2011

Join ATA members in Taos, NM this April

Spend Saturday, April 2nd on a stimulating and fun **bus tour** of fiber studios and galleries. Visit –

- **Metier Gallery**, Dixon, NM
- Lisa and Irvin Trujillo's studio and workshop, **Centinela Traditional Arts**, Chimayo, NM
- The studio of **Karen Martinez**, the director of the Fiber Arts Department at Northern New Mexico College, Chimayo, NM
- **Española Valley Fiber Arts Center (EVFAC)**, Española, NM

Enjoy lunch at the acclaimed **Rancho de Chimayo** and be back in Taos in time for the opening of Small Tapestry International 2: Passages. Email Becky Stevens to sign up (stevensreb@gmail.com).

Attend the **opening of Small Tapestry International 2: Passages** at **Weaving Southwest**, Taos, NM on Saturday, April 2, 2011 from 5 - 7:00pm.

Learn about **Chimayo Weaving** from the award winning artist/weaver, **Lisa Trujillo**. ATA's 2011 Workshop will be hosted at **Weaving Southwest** from April 3rd through April 5th.

More information and a registration form for the workshop are available on the ATA website (www.americantapestryalliance.org/Education/Edu_Workshops.html).

Guidelines for submitting articles to *Tapestry Topics*:

Deadlines ~

April 1, 2011: Cartoons: Let me tell you a story...

July 15, 2011: Professionalism

October 1, 2011: Wedge Weave

January 15, 2012: TBA

Send all items to:

Juliet Barnes at ATA_julie@msn.com or

2485 Heights Drive

Ferndale, WA 98248

Phone: 360-380-9203

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

Articles should be under 1000 words. Submission will be edited for clarity and space requirements.

Exhibitions 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: Asst. Editor/Proofreader:
Mary Colton, Layout: Elinor Steele, Kudos:
Merna Strauch, Web Posting: Christine Laffer

visit our website: www.americantapestryalliance.org

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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

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