



AMERICAN TAPESTRY ALLIANCE

TAPESTRYTOPICS

A QUARTERLY REVIEW OF TAPESTRY ART TODAY

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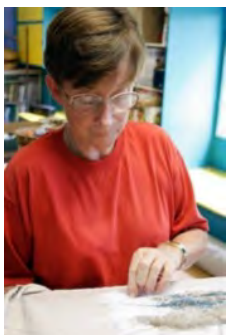
Spring 2013 Vol. 39 No. 1



SOCIAL FABRICS

Theme Editor's Introduction

by Dorothy Clews



When I was first asked to be Theme Editor for this issue, I wanted to reach out to a wider world of tapestry; I wanted to discover what else is happening around the world, on the street, in non-art institutions, in community meeting places, as well as in the studio with weavers exploring social issues. Weavers often express the idea that weaving is a solitary practice, even more so if exhibition work is sent far away with little opportunity to receive viewer response. The writers here have shown that weaving is a social activity and gives an opportunity for tapestry to be a social document, telling both personal and community stories. I was also delighted to receive so many contributions that this issue and the Summer Issue of the newsletter will be devoted to the theme of Social Fabrics.

Threads and string are the basic components of a fabric. They tie, bind, and knot us together. They are a metaphor for how we see close relationships and relationships with others outside our immediate community. The articles here explore some of those threads, finding unexpected correspondences and ties that link tapestry and weavers to the outer world beyond the studio.

Tapestry has turned up in unexpected places: in the garden in Morris's Time Machine Project; in prison with the Jail Rugs of Ghersi; and in the street with Pannepacker's 'shagging' project and murals. Knotted together with the use of recycled, waste material and their somewhat robust weaving looms, in Pannepacker's case, wire fences, these projects escape with joy to the outside world away from the gallery and the studio. They introduce weaving to a different audience, that of the homeless and the incarcerated, those on the margins of society that have found self-expression in weaving, and those visiting a garden.

Bryson's and Gibson's articles explore the various ways that community tapestries can evolve from a need to link university to community, or for a tapestry group to become involved in something larger and more ambitious. Driver is impelled to explore her life and society, initiating a wider discussion about tapestry with a community that is often regarded as being on the fringe of the social fabric, not associated with the more traditional art form of tapestry or cross stitch. Laffer's account of ATA's Textile Society of America Symposium Session reveals the broken threads in the tapestry community. She and the panel ask questions that might just make new threads that could bind us closer to a world outside tapestry.

Underlying all of the articles is the weavers' need to reach more than just the gallery viewer. They reach out to other parts of the community through designing, weaving, telling their stories on Facebook, and in blogs and publishing in the academic world. They have woven these stories into the tapestries that they have created and helped others to create, sharing their enthusiasm and their skills with the wider world.

Dorothy Clews emigrated from the UK and has lived in outback Queensland for the last 34 years, where the fragile landscape and ecology has inspired most of her artwork. Her most recent community art appointment is co-director for CellArtSpace, Cairns, a local artist initiative that has been running for ten years.

Cover Photo: Michelle Driver, "Goth Deathrock Subculture No. 1," 19 in x 26 in, 9.5 epi, 2012. Wool, linen, badges.

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Important Dates

April 15, 2013 Application deadline for [International Student Award Application](#).

April 15, 2013 Application deadline for [Emerge: Membership Grants for New & Emerging Artists](#).

June 13, 2013 [STI3: Outside the Line](#) opens at the Handforth Gallery, Tacoma, WA

June 29, 2013 [STI3: Outside the Line](#). Opening reception. Handforth Gallery, Tacoma, WA

June 30 – July 2, 2013 [Traces, Layers, Narratives & Surfaces](#). ATA's 2013 workshop with Shelley Socolofsky. Pacific Lutheran University, Tacoma, WA.

July 15, 2013 Submissions due for Tapestry Topics, *Working in a Series*. Theme Coordinator: [Debbie Herd](#).

August 3, 2013 [STI3: Outside the Line](#) closes at the Handforth Gallery.

September 27, 2013 [STI 3: Outside the Line](#) opens at the [Troy Hayner Cultural Center](#). Opening reception from 2:00- 4:00 pm.

October 1, 2014 Submissions due for Tapestry Topics, *Type in Tapestry*. Theme Coordinator: [Lindsey Marshall](#).

October 31, 2013 Entries due for [ATB 10](#).

May 2, 2014 [ATB 10](#) opens at the [Visions Art Museum](#), San Diego, CA.

July 20, 2014 [ATB 10](#) closes at the [Visions Art Museum](#), San Diego, CA

September 25, 2014 [ATB 10](#) opens at [Kent State University Museum](#).

January 4, 2015 [ATB 10](#) closes at [Kent State University Museum](#).

Co-Directors' Letter, Spring 2013

This issue of Tapestry Topics examines the social and political aspects of tapestry making, a genre of contemporary tapestry that many of our members see as a way to make their work in tapestry relevant to the world at large. While most of us weave because we enjoy the process or the beauty of the end product, some are motivated and called to create work that influences and challenges the opinions and thought process of others. Both approaches have their merits, and ATA would like to stimulate thought and discussion about all the ways and reasons for making tapestry. Our Theme Editor for this topic, Dorothy Clews, quickly found that it was a rich field, and encountered so much material, that the topic will span this issue and the next. As always, we are eager to read the rich trove of commentary and thoughts that Dorothy has pulled together.

By now, the tapestries of ATB 9 have been sent back home to all the artists, and the works for Small Tapestry International 3 have been selected. These two exhibitions, along with the Unjuried Small Format exhibition are our window to the world outside our circle, and are in many ways our primary public exposure. Lectures, workshops, awards, our website, and mentoring opportunities are also an important and sizable part of our mission and programming. All of this happens because of the work of thousands of volunteer hours, and all of these activities and programs that we depend on need to be financed.

Our membership dues, both at the basic and advanced levels, make much of this possible, but every year, we also count on additional generosity from you through our annual appeal, launched each year on Valentine's Day. We, like all non-profits, including your public radio and TV stations, must ask for support from our members in order to stay relevant and alive.

This year, we have chosen a theme that we hope will make it easy for everyone to participate. \$10 x 630: Everyone Gives, Everyone Wins. Our wildest hope is that everyone would be able to contribute a minimum of \$10, and perhaps some of you generous members can exceed that minimum. Please consider helping us again, or for the first time this year. "<http://americantapestryalliance.org/scholarship-campaign-valentines-day-appeal-2012-donation-form/>" Give today. Simply said, every dollar you give strengthens this organization.

Your co-chairs,

Mary & Michael



Goth Deathrock Art Project

by Michelle Driver

I'll start this article by saying I was surprised to be asked to write it. I mean, I'm a tapestry student. My technique is still 'dodgy,' and sometimes I have no idea what I am doing! But I have been working with themes, which is what this issue is all about, and I am extremely passionate about tapestry and what I can eventually achieve.

I have been obsessed with Goth and Deathrock music since I was about 15 years old and discovered Siouxsie And The Banshee's album "Juju" and Christian Death's "Only Theatre Of Pain." In the late 1990s I listened avidly to the "Blood And Black Dahlias" Goth radio show, and built my music collection.

Now, at the age of 38, nothing much has changed, except that my Goth and Deathrock music collection is rather huge, and I am co-hosting that same radio show (since renamed "Shadowplay"). The music still inspires me and influences many parts of my life.

In art school, you are always told to create work that resonates with you and is from the heart. When I started learning woven tapestry via correspondence through South West Institute of TAFE in Warrnambool, the idea of having your own "visual language" was very strong. At that time I had no idea what sort of work I was going to create. I already had a very strong visual language with the cross-stitch kits I had been designing for years, but I wanted my tapestry to be different.

In my third year of study, I started playing around with imagery from the Goth and Deathrock subcultures. One of my assignments was to design a large tapestry, so I took one of these images, used a computer programme to pixelate the image and wove a sampler.



"Anita & James," late 1990s.
Photo: Katalin Lowry

Being a "Goth" is not about looking a certain way. It's a music-driven subculture. Saying that, many Goths have a similar style because they are influenced by similar things. like the Punk subculture (from which Goth originated). We enjoy DIY fashion, ripped up fishnets, and sticking badges and patches on our clothes. In my opinion, the Goth aesthetic is strikingly beautiful.

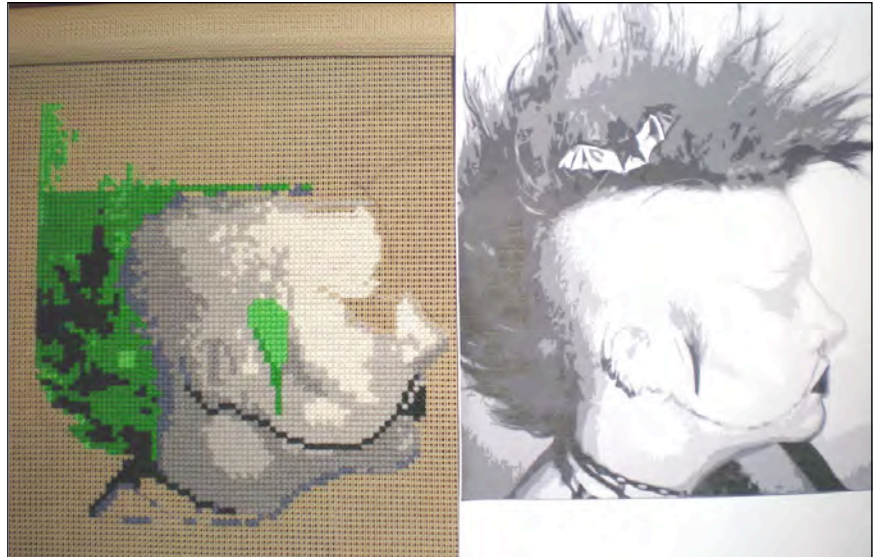
While working with the imagery for my sampler, I realised that some of the elements would be well known within the subculture. The portrait itself is based on a photo from the 1980s. I also incorporated the "Siouxsie eye" (iconic imagery based on Siouxsie Sioux's eye make-up) and badges from well-known bands.

I had wondered about copyright, and whether appropriated images would incur the wrath of the original artist. Solution: I decided to ask the Goth and Deathrock subcultures to provide me with their own photos. I was inspired by the photo from the late 1990s of my partner Anita with our friend James. It is a casual photo, but it has such amazing energy, and represents a lot of what the Adelaide Goth scene was like back then.

I asked friends on Facebook if they would “donate” images to my project, which I called the Goth Deathrock Tapestry Project. I received a combination of old photos of people when they were younger and new photos of the scene as it is today. They are from all over the world and have in common that same dynamic energy. I’m hoping that as I create more pieces, I will receive more images so my “library” will grow and grow. I am currently working on a cross stitch of Natalie. I may add some woven tapestry to the piece, trying to combine both mediums in each work.



“Natalie,” 2012. Photo: Natalie Woolaston



Michelle Driver, “Goth Deathrock Subculture 2 – Natalie” (work in progress).

Many artists work on themes their whole creative lives. Think of the various phases Picasso went through and Degas’ ballerinas. As well, contemporary tapestry artists such as Erin M. Riley and Mardi Nowak use social media and popular culture as the basis for their work. Since the Goth and Deathrock subcultures are still going strong after 30 years, this is a theme that will be inspiring me for many years to come.

My lecturer asked me if I would consider doing a self-portrait someday ... we’ll see, shall we?



Michelle Driver is a textile artist and Goth/Deathrock radio DJ from Adelaide, South Australia.
<http://gothdeathrockart.blogspot.com>

Jail Rugs

Luciano Gheresi and Liliana Crespi (Translator)

"Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit"
William Shakespeare, Julius Caesar, Act 1, Scene 3

In 2010 I was fortunate to be allowed into the penitentiary of Terni, a town in the region of Umbria in Italy, as a free lance teacher for a short weaving class using hand looms. Simple vertical frame looms were built in the workshop of the penitentiary. These are the simplest type of tribal loom, in which the woven surface slides toward the back of the loom when the tension is released, and the work progresses from bottom to top.

After some difficulties, I successfully got permission to introduce into the penitentiary the beaters, the little knives used to cut the pile and other suspicious tools. We were going to weave rugs using the classical pile weave technique but instead of using wool, which requires a long time to execute, we would use rags. Rag rugs are faster to weave, and the creative process is more gratifying than the detailed work of the professional weaver. Since the convicts did not have any rags, I had to dig into my supply of "fancy" rags, consisting of leftover fabric samples from famous Italian fashion designers like Armani, among other names. These had been given to me free of charge, already cut in strips.

Following the traditional method, the students warped the looms and made the heddles. Later, they learned how to do plain weave for the weft ground and knots for the pile technique. I did not impose a certain design but I gave them some suggestions on basic composition, such as color matching, contrast and the introduction of the diamond pattern.

The explicit goal of the class was focused more toward art than toward labor: weave freely without a planned design. That does not mean improvise randomly but allow the textile elements to blend into the fixed grid of warps. Also, a planned design would prevent the free spirit of the individual to emerge: his "faculty of weaving:" a faculty which is inborn and part



Luciano Gheresi and the class at Terni



Obama's rug

of a human being; faculty related not only to arts and crafts but also to social and affective relationships; faculty to weave a thought; faculty to create a vital context interlacing freedom and necessity. Therefore, the goal of the class was the development of the personality, which corresponds to the cultural functions textiles have always had in traditional societies, in addition to their explicit practical functions. I completely agree with Gandhi when he says that a loom in the family is good for cultural health, and probably today, it is better than a computer. But unlike Gandhi, I suggest weaving rag rugs because they are more gratifying than weaving fabric. Weaving fabric implies the use of bigger and more complex looms, while rag rugs can be easily woven with recycled old clothes - no need to look for precious or expensive threads. Last but not least, the raw material suggests concrete designs and purifies the mind from abstract projects.

The design of rag rugs is clearly influenced by the raw material: it is like experimenting in the kitchen with what is left in the refrigerator. The ingredients, rags in this case, interact with our recipes and our individual options. Even Michelangelo, when he sculpted "David," had to adapt his project to a defective piece of marble. Michelangelo claimed that the shape of each statue was already in the stone; the sculptor removes only the superfluous. Pierre Restany claims that his "Nouveaux Realistes" are like the Wild in the Amazon. From the jungle to the garbage dump, artists like Klein, Tinguely, Spoerri, and Christo collect and assemble readymade objects rather than raw materials.

But there is a difference between the work of a rag rug weaver and any other artist's work, either contemporary or wild. Rugs can tell, step by step, the genesis of their creation. The viewer can read the sequence of knots; their texture develops with time, creating new types of design. These rugs evolve. They tell the story of their own life in balance between chance and necessity.

Of course at the penitentiary our goal was to produce salable items, such as carpets or tapestries. Pile rag rugs today are valuable objects of contemporary art. For example, the "Boucheruite" rugs from Morocco are well known, so why not consider the Jail Rugs from Italy? Which, by the way, will be woven with brand new haute couture rags.

I proposed my project as a freelance teacher directly to the director of the penitentiary, a brilliant, open minded person. He could grant me only 32 hours, and since the hours spent to enter and exit the institution were included, the total number of classes was reduced to 20. At the end of the course, we wanted to establish a more permanent activity with the convicts. Unfortunately the project had a short life, only the first 20 hours. My "accomplice," the director, retired before the end of the course. And

the institution went back in the hell of the Italian jails system where convicts do not perform any activity and are locked up for 22 hours a day. Three people are sometimes squeezed into a cell designed and built to fit one person. On average each convict has 28 square feet available worse than a pig farm where each pig is entitled to 64 square feet.

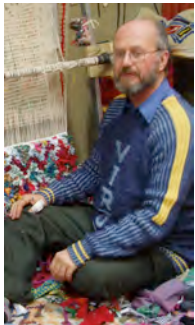
Luckily, I was able to take the already made rugs outside the penitentiary in order to show these experiments at art and weaving exhibitions. Our Facebook Group "Jail Rugs" reached almost 700 members. I also carried the rugs on my bicycle, like a flag to a protest for amnesty and human rights in the prison. The former director attended the event, too, and was finally able to see the rugs.

In conclusion, the four students worked with passion, pleasure, and extreme attention. Each one of them demonstrated remarkable talent in the choices of color and composition. The small size of the works is due to the limited time available. They are technically imperfect, like any beginner's work, but aesthetically enjoyable. Each piece contains a story, and I would like to mention the one by Obama, the young man from Sudan with a very respectable nickname. His right arm was affected by polio, so he made the knots backwards, with his left hand. The other students experimented with all the colors but Obama developed a rhythm of mirrored symmetry limited to three colors: red, black and white. Then suddenly at the top, as a last touch, he added light blue: probably the sky, the color of his freedom.



Rug weaving at Terni

A Clip on the work in jail is available at: <http://youtu.be/zDhCQxOFEAw>



Luciano Ghersi, a freelance weaver, was introduced to contemporary art by Bruno Munari in 1981. Ghersi exhibited his works in Europe, Africa, and Asia where he taught workshops on creative weaving, and conducted public demonstrations involving the audience in the process of weaving, making big installations with recycled fibers. He is professor of African Kente and Tribal Loom at the Fondazione Lisio in Florence. He is also Research Assistant at the Blakhud Museum in Ghana. In addition to books and magazines, he publishes extensively online on. "<http://www.hypertextile.net/>"



Liliana Crespi was born and raised in Italy. In 1984 she took an opportunity that brought her to travel around the world and since then she has always been on the move. She lived in Germany, Mexico, the USA, and Switzerland, where she currently resides. Liliana's love for fibers evolved during her travels as she kept exploring textile techniques. Her work includes tapestries, woven sculptures, and fiber installations.

Tapestry and Community: Weaving Together - Saint Francis Xavier University Students and Core Members of L'Arche Antigonish, Nova Scotia, Canada

by Murray Gibson

Antigonish is a small town located in northeast Nova Scotia. It is home to Saint Francis Xavier University (StFX), one of Canada's respected under-graduate universities. Antigonish is also home to an extremely active L'Arche community. L'Arche is an international organization of communities in which intellectually disabled people share their lives with those who assist them in their daily living. The "folks" (a term used with both fondness and respect) partake in many aspects of community life in Antigonish.

I teach two 3-credit tapestry courses in the Art Department of StFX. Each year many hundreds of students take studio courses as electives to fulfill credit requirements for their degree. StFX currently does not offer a Major in Art or Art History. I believe that art is not simply a 3-credit elective course. I also believe that art does not function within the four walls of a classroom; rather art fulfills its primary role as communicator when exhibited in the public realm. I want my students to understand the roles that art plays in society; art not only communicates, it can also create community.

StFX is a leading proponent of service learning. Service learning is an effective pedagogy that links community groups with university courses. The community group expresses particular needs, then partners with students taking the course. The term's work will ultimately benefit the community group. Student learning is enhanced because classwork is not isolated in the classroom; rather it is contextualized by the students' experience with the community group.

It was a happy coincidence that I was seeking a new approach to teaching at the same time L'Arche was seeking a way by which the folks could work with artists in the community. I have applied a service-learning model to my studio class three times in the past four years. I will discuss the creation of two community tapestry projects.



L'Arche members and StFX students gather to choose animals for Noah's Ark.

My students and the folks first wove together during the 2008-09 academic year. They produced a collection of twenty-four small animal tapestries that hang together to create a Noah's Ark. "L'Arche" is the French term for Noah's Ark, and the ark represents the philosophy of L'Arche - to create communities of faith, commitment, vision, and respect.

We used photographs so that the folks could let their partner know what animal they wanted to see on the ark. Often typical verbal-aural communication was not possible within the partnerships. Similarly, balls of coloured wool allowed the folks to indicate choice. The students used the selected animals and colours for their tapestry design. In two tapestries the L'Arche partner's own art was incorporated into the student's design.



Noah's Ark - The collection of tapestries that make up Noah's Ark.

This simple choice of animals and colours, however, would not fully achieve my learning goals for the course. I developed a second weaving project in which the partners worked together, and that allowed my students and the folks to understand how making art can create community. L'Arche came to the university to weave with their partners for the first hour of each three-hour class. The folks were not capable of tapestry weaving, but they became very adept at weaving with tabletop looms. The coloured handles on each harness provided an effective visual means of teaching the process of weaving. The partners wove sets of fringed coasters using a tabby weave



Joel, Lisa, and Katie weave coasters together.

structure. The time the partners spent at the loom presented the opportunity to learn that working together can be both a new way to communicate and a new way to create community.

My students were required to keep journals. Their entries first described the day's activity. From this starting point the students reflected on their experience, analyzed their reactions, and wrote about their developing appreciation of the roles art plays in society. Their journal became the source material for an essay exploring these concepts.

I taught the fundamentals of tapestry during the remaining class time, and, later in the term, the students applied this knowledge to their animal tapestries. The Noah's Ark tapestries now hang in the administrative center of L'Arche Antigonish where they are enjoyed by the folks, their families, and visitors alike.

The following year my new students and the folks worked on a similar project. This time the theme was the "Peaceable Kingdom," a subject of many artworks inspired by verses in the Book of Isaiah describing animals – natural predators and their prey – existing together harmoniously. The "Peaceable Kingdom," similar to "Noah's Ark," reflects the philosophy of L'Arche.

Animal and plant combinations were selected in a similar fashion, from photographs and the colours from balls of wool. This year the studio weaving produced sets of bookmarks woven in warp-faced cotton strips. This was a development from the previous year's coasters, so the folks were able to improve their weaving skills: many were able to teach the students how the looms operated based on their prior experience. There was an unexpected benefit from both projects: all the folks were extremely proud to take a university course, something not usually considered in their lives.

The new tapestries were joined together with strips of velvet and corduroy to create two quilt-like hangings. The idea of a quilt, as a metaphor of collaboration and community, enhanced the theme of the "Peaceable Kingdom." Also, this domestic presentation works well because the quilts hang in the living room of two L'Arche homes.

Service learning is an effective method for teaching my studio course. My students better appreciate the role art plays in society and its ability to create community. The students are extremely committed to the community artwork and work diligently to weave tapestries they are proud to give to their partners. The end-of-term essays further demonstrate students' learning.

L'Arche Antigonish has also come to understand how art can define and build community. They have developed a new day programme that encourages all forms of creativity including music, drama, dance, and the visual arts: painting, photography, mosaic, and weaving.

More about these projects, and others, can be viewed on my website: <http://people.stfx.ca/mgibson/>, or enter "Murray Gibson Tapestry" in your search engine and navigate the "teaching" link near the top of the home page.



Murray Gibson is proud to be a member of our international community of tapestry weavers. He is excited to discover how public art projects create their own sense of community.

Weaving in a Museum Garden; May - December 2012

by Anne Louise Morris

In July 2011 I graduated from West Dean College / The University of Sussex with a Master's Degree in Fine Art, having specialised in Tapestry, with a particular emphasis on weaving tapestries to be displayed in counter-intuitive spaces - outdoors, with no protection from either the elements or human interaction. I moved house at the same time, to become a permanent resident in West Sussex, a county full of prehistoric remains and close to the sea - my two great loves!

I was fortunate to be offered studio space at Time Machine, a quirky museum and education centre, full of eclectic objects, owned by Paul the Polymath. I set up my scaffolding loom in order to complete a largish tapestry that I had begun in vacation time, and then wove the first in a series of 'Identity' tapestries. I was also spending time helping with the running of the museum and teaching some of the workshops taking place there. In January 2012 we were granted funding to develop the garden to make it fully accessible for a full spectrum of needs and abilities. Paul built a scaffolding "room" which will become a creeper-covered cave in time. I was commissioned to make a pair of tapestries for either side of the entrance, spaces about three feet wide and six feet high. I decided to set myself some design parameters (challenges?):

- To weave intuitively, without a cartoon or too much forward planning
- To use donated materials as far as possible (in keeping with the Reduce-Reuse-Recycle ethos of Time Machine)
- To incorporate ideas given by visitors
- To use as many textures as possible, so that the finished tapestry would be very tactile

The first tapestry was to be "Fantasy Flowers." I warped the first frame at a very wide sett and made fat weft bundles from mixed green and brown Harris tweed singles given by a lady in memory of her husband, a cloth weaver. She also kindly donated many dyes and dyeing equipment, including a Burco boiler, which increased my options and yarn choices tremendously. Some of the other donated yarns were less promising, but I stuck to the plan and used them in the order they arrived, selecting textures accordingly. As you can see from the photographs, I used some very chunky acrylic yarns, which I would normally have shied away from (and still will, to be honest!), but it was an opportunity to expand my range of techniques, including wrapping, which I had used extensively in a previous large work, "Lament" (see my blog <http://halfunderstood.blogspot.com> for images). I also began to use Soumak knotting and Ghiordes knots extensively within the design in order to make the best use of the yarns and materials available.

The weather was sometimes inclement. More than once, I had to wear sailing gear to protect myself from the biting winds blowing from the South Downs. For rain and sun protection, I fabricated a tarpaulin shelter tied from the scaffolding to a handy tree. I was supplied with hot soup, strong tea, or cold drinks as appropriate. I do not suppose that I shall be quite



LouLou Morris Scaffolding Cave, 8 ft x 8 ft x 8ft (approx), 2012



LouLou Morris "Fantasy Flowers,"
28 in x 58 in, 1.5 epi, 2012,
Linen warp, Mixed weft



LouLou Morris "Fantasy Flowers" (detail) , 12 in x 12in,
1.5 epi, 2012, Linen warp, Wool Ghiordes Loops,
Woven-in beads

so well looked after again on a residency! I kept to my rules, with the exception of purchasing some elastic bands for the looped elastic band flower on the left of the tapestry. When the large flowers and stems were completed, crochet and felted flowers were added to fill in spaces. The tapestry was completed in mid-August and toasted with champagne. We had many visitors during the time I was working on it. The garden is a popular venue for cream teas, and some people made return trips to watch it developing and to see 'their' yarns become a part of it.

The second tapestry (yet to be completed) is a seascape. The original plan was for a school of fish, a seabed (added on a supplementary warp once the main tapestry is complete) made from holey stones and shells with added treasures, and some floating jellyfish at the top. A conversation with a delightful group of small children led to a diversion. The seabed and jellyfish surfers will be made, but I decided to make a GIANT octopus instead of the fish. I dyed a large quantity of fine natural yarns using Jade and Blue in varying quantities, and made variegated bundles, adding lurex yarns to some of them. I chose to break my initial rules for the octopus body. The use of Ghiordes knots in a pink eyelash yarn for a flower on the first tapestry had made a wonderfully squidgy surface, so I sourced a quantity of red-purple acrylic eyelash and mixed it with red, purple and brown singles in a fifteen strand weft. It was extremely satisfying to weave. The eyes of the octopus are made from headphone surrounds and brass figure of eights from old doors, and other metals wombled* from clocks and computers. The tentacles are seven-foot lengths of French knitting. I had to stop weaving at the beginning of December, as it really was too cold and wet to continue working outdoors; I hope to complete it in the spring.

* Technical Time Machine verb = finding and recycling objects



LouLou Morris "Octopus" (in progress), 28 in x 58 in, 1.5 epi, 2012, linen warp, mixed weft, uncut fringing around plastic former, French knitting



LouLou Morris "Octopus," 28 in x 58 in, 1.5 epi, 2012, linen warp, mixed weft, uncut fringing around plastic former, French knitting

What have I learned?

I enjoy working in public and talking to visitors about tapestry.

Although it is challenging, it can be beneficial to have limited choices. It forced me to be inventive, and to try combinations and materials that I would normally reject. I had become very comfortable in my limited, mainly neutral, palette of natural fibres. Being 'bounced' into lurid acrylics was good for me.

Many people have commented that they have found watching the process "very therapeutic," and have gone on to try weaving themselves.

More images of the two tapestries can be found at <http://halfunderstood.blogspot.com>



Anne Louise Morris: Tapestry weaver, free-range educator and collector of stuff. I live with my dog and my cat (and occasionally my beloved son) between the woods and the sea.

Tapestry Weavers South Community Weaving Project

by Terri Bryson

Tapestry Weavers South's (TWS) community project began with plans for a members' exhibit at the Quinlan Visual Arts Center in Gainesville, GA. Tommye Scanlin and I met with Amanda McClure, Executive Director, to propose two shows. The first show was a solo exhibit of Tommye's work. Tommye's exhibit was to be followed by a TWS show the next year from April 18-June 8, 2013. After the TWS show was approved and under contract with the Quinlan Visual Arts Center, I was asked to chair the project, which would eventually come to be called "Threads of Life." Meanwhile, TWS President, Holly Wilkes and Treasurer, Betty Hilton-Nash, attended an art museum exhibit. This exhibit inspired Holly and Betty to consider the possibility of a community tapestry project in which every member of TWS could participate.

Holly told me about the idea for a community tapestry project she and Betty were considering. Holly had great enthusiasm for the project. She thought each woven tapestry should be small. The small size would help new tapestry weavers, as well as experienced, not feel overwhelmed by being asked to do additional work. Perhaps a small size tapestry would encourage members to join with others to create a larger piece composed of many individual pieces.

The ideal size for each piece was considered. What would this magic size be? It was agreed each piece should be large enough to accommodate a design and small enough that it could be joined with other like size pieces. After some consideration, 4" x 4" was settled on. Holly wanted to know what I thought. Having no idea how the format would work, I volunteered to try a bit of small tapestry and learn for myself. I would need to weave small tapestries and then mount them on some type of material that could be easily used to join one tapestry to another.

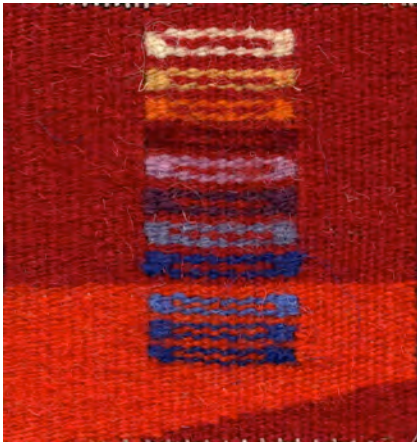


Linda Weghorst "Directions", 4in x 4in
2012, cotton warp, wool, silk wefts, and
glass beads, Ken Bryson: photo



Nancy Dugger "Untitled," 4in x 4in, 2013,
wool. Ken Bryson: photo

I set to work using the 4" x 4" format. My first thought was this was a project that could be completed in a reasonable time. The size prevented attempts to try including every color I liked and every technique I have ever read about and wanted to practice. I quickly (for me as a relatively inexperienced tapestry weaver) completed the first square and began the next. With two complete squares to be mounted, I purchased a few different types of wire and plastic backings that had openings useful for joining pieces together. I laid the completed squares out to see which material I preferred. I settled on quarter inch hardware cloth and joined the pieces with copper wire. Since the Chattahoochee Handweavers Guild Members Show was approaching, I mounted my first two squares in a shadow box and entered them in the show. I had some new work to exhibit, and it was tapestry!



Anne Doherty "Untitled," 4in x 4in,
2013, wool, Ken Bryson: photo



Irene Nacci "Colorful City," 4in x4in
2012, wool. Ken Bryson: photo



Terri Bryson was born in Georgia, USA. She has been interested in fibers all of her life. She is currently serving Tapestry Weavers South as Exhibit Chair for the "Threads of Life" Exhibit at the Quinlan Visual Arts Center in Gainesville, GA. She is also a member of the American Tapestry Alliance and the Chattahoochee Handweavers Guild. She has been weaving tapestry since 2008, studying with Pat Williams and Tommye Scanlin.

I reported to Holly that this was a terrific project that would give us a focal piece for the TWS Exhibit at the Quinlan Visual Arts Center. Our next step was to present the project idea to the board. There were some questions. Would there be a theme? Would there be certain colors that were required? How many pieces could each member contribute to the community piece? Would the members support the project? Why were we doing the project?

The results of the board discussion were positive. Everyone agreed that it would be a wonderful opportunity to include tapestry weavers of all skill levels in the show. The four-inch squares would not require a huge time commitment for any member or purchase of new materials. The squares would make visible the wonderful diversity of TWS. It was important that all members be able to weave a piece that would express their individuality. After some discussion, the board accepted the project. It was also decided that to honor each individual's expression through the small square tapestry, the only requirement for each piece would be the 4" x 4" size. With all of this in mind, the project was presented to the membership through our quarterly newsletter.

The response to the newsletter request for four-inch tapestry squares has been wonderful. We have already received several pieces. Some participants are even weaving more than the one square requested. Members comment that they are using the squares to practice a particular technique. Some pieces include beading. Subject matter ranges from abstract to detailed realistic images. Colors of the rainbow and more are in the pieces. Individuals are finishing their pieces in different ways. Some pieces are titled; some are not. Each piece is a beautiful expression of the individual who wove it. The individual pieces will be assembled by a committee of TWS members to display as one large community piece at the Quinlan Center.

Each piece is being photographed as it arrives. The photograph of each piece will be placed in a notebook along with the artist's name. The notebook will be on display with the finished piece at the Quinlan Center for the Visual Arts. After the "Threads of Life" exhibit at the Quinlan Center closes, the community project will be moved to The Folk Art Center in Asheville, NC for the next Tapestry Weavers South Exhibit, from September 14, 2013 through January 12, 2014.

Yes!

by Kathryn Pannepacker

I write this article with the overall hope to inspire and instigate personal and social change among us, as weavers, to ignite a spark of possibility so that our daily creative actions and efforts as artists and as individuals make a difference in our communities.

First, context. In high school, in the mid 80's, some days I'd dress in 'preppy' clothes, other days in an African Dashiki, and other days in my varsity basketball uniform. It wasn't like I was a weirdo, or confused, or even belligerent. I was just mostly "trying things on" and curious.

In college I took courses in Elementary Education, but then that shifted to English/Creative Writing and classes in ceramics, jewelry, and papermaking. However, it was a one credit weaving class, my senior year before graduation, that wowed me! Fast forward a year, to a moment when I was playing shuffle board and drinking a beer with Jean Pierre Larochette, Master Tapestry Weaver, with whom I ended up apprenticing for three and a half years in Berkeley, CA. His advice to me early on: "Yes, you could go onto graduate school for creative writing; but instead, why not be a weaver, lead an interesting life, and write about it?!" This is what I opted to do, as opportunities presented themselves and yarn continued to show up in my life! Besides my fascination with color and texture, the narrative possibilities of tapestry's technique lured me and tempted me. "Learn the rules, and then break them if you must," that certain someone and his partner, Yael, said. And eventually I did. To this day, I sometimes weave pictorial tapestry with cotton and wool, and yet other times, I weave with more "unusual" materials- cotton swabs, paper matches, and aluminum foil, for example; material as metaphor.

I'm curious, restless, eager, spontaneous, dedicated, grounded, and practical. I try to see that of God in all things, all people. Indeed, I am a people person. However, I love to be alone. Sound contradictory? Perhaps. Sometimes I feel invisible; other times, invincible. We're each doing our "thing" in life. And, what a great life this is, depending on if we are half full or half empty viewers. We're born into a body and have so much to share with one another, if we choose.

What's a day in my life? It varies. However, I like the balance of solo studio work and art-for-all community work. I feed the chickens in the morning (site manager with my sweetheart at an historic property called Grumblethorpe!) and then, depending on the day of the week, season, and economy, I have a bunch of things going on. In general, I go from gig to gig. I made a decision in Aubusson, France years ago only to take on work that would be related to art/textiles/community, and to be a studio artist. Projects over the years have involved both kids and adults of all ages and backgrounds: folks with disabilities, in senior centers, in methadone clinics, in prison, in homeless shelters, etc. People are people to me; I'm not grossed out or impressed easily. As long as I have my solo studio time, I feel balanced with project gigs. And inversely, as long as I'm doing something in the community, I feel energized and inspired in the studio.

So, what's happening? Lately, Friday mornings at one of Philadelphia's homeless winter Cafés, the looms and embroidery hoops are "rockin out." Arts Street Textile Studio: handmade with the homeless continues despite being



K. Pannepacker, Peace Flag series.
"Ignite Our Hearts for Peace/U.S.A./Iraq," 36in x 36in, 2007. Jute, mixed fibers, aluminum foil and papier-mâché.

transient! Have yarn, will travel! With my colleagues, Leslie Sudock and Rachel Gucwa, we believe that this handwork promotes dignity and visibility for those often dismissed. This project was an offshoot from the "Finding Home" textile mural I did with Josh Sarantitis (and many others), via the Mural Arts Program in 2010, bringing people together with and without a home, to help break down the stigma around issues about homelessness.

On another day or two of any given week, I do my Adopt a Fence/Sponsor a Shag project. I'm literally making on-site textile pieces on chain link fencing on abandoned lots throughout Philadelphia. I venture out, find a site, interact with the community, and tie bundles of colorful yarns onto the fence, making an abstracted decorative knotted "prayer rug." Color, pattern, beauty, and quality-of-life transformation should be for ALL communities, yet so many neighborhoods are neglected. Oh, the smiles on people's faces that I document! I really enjoy this studio-to-the-street work. This project relies on partnerships with everyday people (often networking via social media), who are too busy, but who want to support community arts with their any-amount donation in exchange for patron acknowledgment.

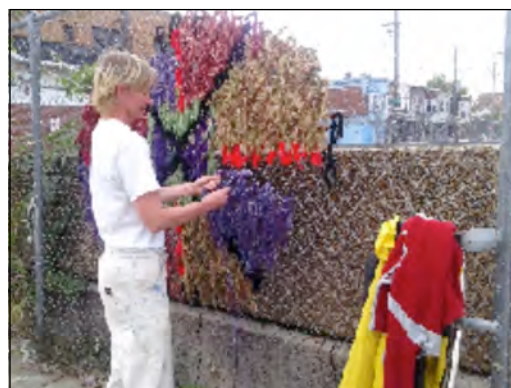
And another gig: Wednesdays, for the last 11 years, I go to a senior home, where for two hours the television has no power, and we make pattern-art and conversation. Working with all my Nana's and Pop Pop's, I am reminded about how fragile and fleeting life is. Indeed, when I walked the streets of Paris as a travel companion in 1998 with an 82-year-old architect, I also learned about patience, and the art of really looking.

There's so much living and loving to do! Foo-ie on thinking we couldn't or shouldn't x, y, or z, or that we don't have enough time. There's really nothing to fear. Let's start a movement. Let's bring back the warm fuzzies and pass them along to strangers. Sure, it's enough to say "please" and "thank you" in our daily lives. However, look around and determine the needs of your community. Be a part of some change you want to see. Put aside 'Do It' or 'Just Do It' (as that can be overwhelming) and, I venture to say, with bobbin placed over your heart! "Yes, Do It, Anyway." Keep being your extraordinary self, you weaver, you!

Kathryn Pannepacker, visual/textile artist, lives in Germantown, PA and is the 2011 recipient of the Leeway Transformation Award. Her lecture at the 2012 SDA/SAQA conference was "Sex, Drugs & Stigma: Reflections on Making Art and Social Change." Follow her projects on Facebook, Twitter, or on her blog/website at: www.kpannepacker.com.



K. Pannepacker and Josh Sarantitis, "Finding Home," detail of woven dyed and painted mural. 2200 sq ft. 2010/11. Mural Arts Program, Philadelphia, bringing together people with and without a home to break down the stigma around issues of homelessness.



K. Pannepacker and W. Moreland, "Shag/Front, Philadelphia," 60in x 60in, 2012. Knotted acrylic fibers on outdoor chain link fencing; One of many in a new outdoor series.



ATA, the Textile Society of America and You

by Christine Laffer

In the fall of 2010, a number of ATA members attended the 12th TSA Symposium in Lincoln, Nebraska. Textiles & Settlement: From Plains Space to Cyber Space covered a broad range of topics. To give just a few examples, among them were “Negotiating the Handmade in a Cyber World” put together by Mary Lane, “Tapestry: Voices from the Past Lead into the Future” organized by Susan Iverson, and “Mapping Textile Landscapes” moderated by Mary Zicafoose. At the same time, over thirty exhibitions took place across the city, generating a certain gallery-crawling frenzy in the few short days we were there. All of us found multiple reasons to move, stimulated by what we saw, heard, and encountered.

When TSA announced the next symposium for the fall of 2012, it generated a cascade of excitement. Textiles & Politics would take place in the nation’s capital, at the heart of political maneuvers. All of us wanted to go. At the same time, we were all exhausted and could not contemplate another round of whirlwind activities in another two years.

The theme really grabbed me, however, since I had run an ATA focus forum on just that topic a year earlier. We had, in a few short months, tried to cover political threads in tapestry from the Bayeux to Los Honores and on through to contemporary work. It was a daunting first attempt to grapple with our history, one that often concealed its politics behind maidens of virtue and heroes displaying their triumphs. Partially because of that program, ATA offered to sponsor an organized session for 2012 and asked if I could submit a proposal.

Struck by the huge number of possible approaches, I was almost at a loss for words. Some of the discussions from the focus forum had not reached any kind of resolution. It was difficult to grasp where we stood in our own time, a time that was not yet packaged as history. How did politics affect us personally? How many of us acknowledged that politics played an important role in our practice? Did political content have to be overt or could it speak more effectively as a nuance of one’s personal expression? More importantly, was our work being seen as political – indeed, was it seen at all? Were we participants in our visual communities and were politics a factor in that or not?

Four people agreed to write papers and speak in D.C. I want to give you some insight into their points of concern because several important discussions took place afterwards. Those discussions should continue and include you, the ATA membership, as we go forward. The papers will be available through downloadable .pdf files both on the ATA website and at the TSA’s publication host, the University of Nebraska Commons. As soon as those links activate, we will send them out to all of you.

Two of the four writers originated from the political focus forum: Linda Rees and Dorothy Clews. With restrictions on travel costs, Dorothy sought a collaborator who could make the trip to D.C. She is fortunate to have a long working relationship with Linda Wallace who agreed to take on the project. As it evolved, the paper, “On the Edge – the artwork of Linda Wallace and Dorothy Clews,” revealed a story in two parts. Wallace relates the successes and failures of collaborative ventures that take place on the edges of known practice, from an international traveling exhibition, “FindingHome@tapestry.au/ca,” to an experimental engagement with tapestry as base material that produces liminal, emergent meaning. The act of burying a tapestry, then exhuming it and making repairs that restore it to a new life: are they personal acts or do they participate in a larger world frame? Does the fertility of a human being become entangled with issues of fertile or sterile land? How do politics enter into these repeated, seasonal and earthly concerns of sustaining life?



Linda Wallace. Implantation Series "Diminishment of Hope: Nongravid 22 July," 20in x 16in x 1.in, 2006. Tapestry, earth burial, cleaning, stitching, abrasion: wool, linen. Photo: Terry Zlot

rough surfaces versus sophisticated imagery that played out in Europe played out in America as well. And the theaters included the halls of academia where tapestry simply could no longer fit.

Consuelo Jiménez Underwood weaves tapestry among other fiber techniques. You would never know this, however, since most of her work that gets covered in articles and essays does not include it. Her medium is fiber and her expression reaches beyond any one technique by speaking through many of them. Clara Román-Odio, professor of Hispanic Literature at Kenyon College, wrote "Colonial Legacies and the Politics of weaving in Consuelo Jiménez Underwood's Fiber Art" in order to link the life of a young migrant worker to her mastery as a mature politically

In her turn, Linda Rees sought to find the source of the tenuous position that tapestry occupies as a field today in "Towards a Proactive Outreach." She narrowed the problem down to "two factors that directly affect the status of the medium: tapestry's place in the current academic climate and the field's response to shifting realities in the digital age." (Rees, p.1)

Without the support of academic institutions and with a new focus on digital means of visual expression, can tapestry sustain its own life through our efforts? By describing the choices that one artist, Muriel Nezhnie Helfman, made during her career, Rees sees paths that were taken and those that were not. Nezhnie's bold imagery and textile sensibilities brought her to the fore just as her health began to fail. And simultaneously, many tapestry artists began turning away from those same tactile and textilized manipulations, reaching instead for a quality and fineness of weave that Rees attributes to French traditions. In other words, the struggle between large,



Dorothy Clews, "For the Season of 2007- 2012" (work in progress), diameters various 15cm to 90cm x 5cm, 2012. Handspun cotton, tapestry coiled and stitched.

aware artist. The language of post-colonial critique applies to the cloth she pins and stitches, the barbed wire she weaves, and the stenciled images roughly imprinted on beautiful textile surfaces. These weavings merge textile languages and politics for us to encounter in the same way that we might encounter clashes along the long border that divides many of our nation's families, including her own. The artwork gains strength from the textile itself as it pulls together threads of divided cultures.



Student views woven piece by Consuelo Jiménez Underwood at her solo show "Undocumented Borderlands" at Fresno State University, September 2011.



Two students view woven flag piece by Consuelo Jiménez Underwood at her show "Undocumented Borderlands" at Fresno State University, September 2011.



Two women view wall installation at Consuelo Jiménez Underwood's exhibition "Undocumented Borderlands" at the Conley Gallery, Fresno State University, September 2011.



September Passages: NYC,
©2001 Stanley Bulbach all rights reserved
a flying carpet

Stanley Bulbach also spoke of two cultures that meet across a huge divide of time and space, from the cradle of civilization in ancient Assyria, Sumer, and Babylon to modern New York City. Using handspun yarns and kilim techniques, his carpets speak in gentle rhythms. As a community advocate, he daily brings difficult questions to different levels of power structures in the political life of New York and finds ways to solve crucial problems. These experiences inform his woven work as well as his writing. He willingly asks difficult questions about the status of hand woven art forms in today's art world, and he asks them of people in different positions of power. Knowing well the standards set for professional research during his doctoral studies, he has pointed out to a wide range of experts the consistent lack of research and examination of artwork done in our field. How can they make determinations of quality and value without looking at any of the work?

Stanley Bulbach "September Passages: NYC," 2001, a flying carpet, approx. 3' x 6', handspun Lincoln wools, vegetal dyes, photo: Stanley Bulbach

The result of these words, spoken passionately by people who feel that woven tapestry is a viable medium with masterful work that unjustly lingers unseen, remains unclear. First, in discussions that happened immediately after our session, it is obvious that we have goals still unmet and urgent questions left unanswered. Can we talk among ourselves openly and share our knowledge effectively? Can we agree to set a course that would be more proactive, as these speakers asked of us and showed was possible? Would you like to see some changes happen in these areas of contention that affect our sustainability? Join the dialogue so that the American Tapestry Alliance continues to be a part of that important process.



Christine Laffer is a tapestry artist who believes in the power of communities while living and weaving in San Jose, California.

TSA Reflections

by Mary Zicafoose, Joan Griffin, Michael Rohde, Deborah Corsini

Mary Zicafoose

The world of cloth makers, appreciators, and analysts circumscribes a relatively small circle. The call to attend the biennial Textile Society of America Conference is a compelling opportunity to deepen one's relationship with all aspects of our field. It is an opportunity to listen and learn first hand from the top textile scholars of the world, an opportunity to work hand to hand with a select group of the most elite and often most obscure global textile makers, and a wonderful week specifically designed for enlarging our circle of friends who share a similar passion for cloth.

The 2012 conference in D.C. was entitled Textiles & Politics. Talks, panels and workshops revolved around this theme, drawing from the wealth of the historical offerings in the many museums in the D.C. area. I attended a one-day seminar on the making of Ikat cloth presented by two master ikat weavers from the most respected Ikat studio in Uzbekistan, Uzbek Velvet Ikat Weaving by Rasul Miraahmedov, and his assistant Aziz Murtazayev. They flew in with their equipment and transformed a hotel conference room into their personal atelier. This was a first class, world-class presentation on a technique straight from the source of the lineage. It doesn't get much more powerful than that.

Joan Griffin

The Textile Society of America's conference was an opportunity to experience different aspects of textiles that you may have never thought about. While artists do attend, the majority of TSA participants are from academia or the museum world. The lectures are more about textiles from the perspective of their history, culture, economic and political influence and not as much the technique.

Connecting with organizations such as TSA is important for ATA in order to expand the knowledge of tapestry to non-makers. Many TSA members do not know about the vibrant and creative world of contemporary tapestry weavers. If they study 15th century tapestry, they may not realize that many of us are continuing the tradition in a contemporary way. This was an opportunity to network and learn from another segment of the textile world.

Michael Rohde

Meetings of the Textile Society of America have always filled a different role than the Convergence conference of Handweavers Guild of America. HGA's conference, with the emphasis on techniques and beginning weavers, can be said to address the Hand, while TSA's meetings go more to the Mind or the Heart.

While TSA does offer some hands-on workshops (a Michel Garcia workshop on cochineal dye was short, but superb), and tours (a visit to D.C. area fiber collectors revealed some wonderful gems), the strength of the conference is in the variety of interests and disciplines. The depth of choices is a reflection of the diversity of the members and attendees. Often incorrectly labeled as a conference only for scholars, the attendees include makers, artists, curators, collectors, and educators.

In addition to the superb session organized by Christine Laffer on tapestry, there were sessions and papers on topics as diverse as Andean textiles, sustainable textile production methods, review of the fiber art of the sixties, West Coast fiber

art, politics of color on cloth (“Dyes as Weapons,” a notable eye-catching title), and political fiber art – Three American-Canadian Artists Respond to War.” The three artists gave concise presentations about their work and how it was conceived and exhibited. A most pertinent question during this session was whether any of them had examples of how their work changed the mind of visitors to their exhibitions. Each was able to cite one or more moving examples, answering the question that they were not talking in an echo chamber.

Experiences like these truly make TSA a conference for the Mind and the Heart.

Deborah Corsini

Textiles & Politics was the third Textile Society of America symposium I have attended. It was thought provoking, stimulating and fun. As a weaver/artist and as the curator of the San José Museum of Quilts & Textiles, I focused on lectures that pertained to my role at the museum and my own interest in contemporary fiber art. Some of the highlights for me included:

My Journey of Knitting Wildlife, Ruth Marshall’s passionate story about knitting the spotted skin patterns of endangered cats and her quest to draw attention to the plight of these beautiful species. Her work demonstrates how art can draw attention to an important and timely subject. <http://www.ruthmarshall.com/>

There were a number of very strong presentations about artists responding to war. I was particularly taken with jacquard weaver Vita Plume’s presentation, The Fallen. Her poignant response to the soldiers (both Canadian and US) that have lost their lives in the wars in Iraq and Afghanistan is composed of over 300 small portraits of the eyes of dead soldiers. It is a deeply unsettling reminder of the true cost of war. <http://vitaplume.com/>

The Final Art Taboo: Identity Politics of Motherhood was Kate Kretz’s inspired presentation about women artists and their profound and provocative work addressing childbearing, motherhood, and the political ramifications of using these themes in their art.

In addition, I attended a site seminar at the Renwick Gallery of the Smithsonian American Art Museum to see 40 under 40: Craft Futures. Curator Nicolas Bell shared his process for selecting the 40 participating artists. The show featured all craft media, including fiber techniques such as Jenny Hart and Melanie Bilenker’s embroidery, Sabrina Gschwandtner’s film based quilts, and an over the top crochet installation, Knitting is for Pus**** by Olek. Although I appreciated the direction of this younger generation, I was disappointed that quilting and weaving were under represented in this exhibit (and tapestry nonexistent!)

An evening reception in the gardens of the Textile Museum provided an opportunity to mingle with fellow curators, artists, colleagues and friends. The Sultan’s Garden – The Blossoming of Ottoman Art was the featured exhibition. Rugs, garments, fragment of velvets, brocades, and pile weaves, the legacy of Ottoman court textiles were stunningly displayed.

I so appreciated attending TSA’s 2012 symposium. I came back with connections to new artists, scholars, ideas for future exhibitions, as well as an informed appreciation for the amazing fiber art that is being created.

Exhibit Review: From San Jose to Nantong: The 7th From Lausanne to Beijing International Fiber Art Exhibition

(Article originally published in Tapestry Weavers West, January 2013 issue.)

by Deborah Corsini

Dressed in hot pink sequined mini dresses, eight beautiful young Chinese women were beating loudly on large drums, welcoming visitors, artists, and guests to the 7th From Lausanne to Beijing International Fiber Art Exhibition held in Nantong, China, November 8–December 15, 2012. Red carpets, many speeches, ribbon cutting, a dragon dance, fireworks, and confetti rounded out the festive opening ceremony of the exhibition. After the ceremony, the hundreds of guests were invited into the four grand exhibition halls, newly renovated buildings of a former spinning mill, and now the home of “1985” Cultural and Creative Industrial Park, to get their first glimpse of the exhibition. It was dazzling.

Because of the close relationship San Jose Museum of Quilts & Textiles had with the Chinese artists from the 2009 exhibition *Changing Landscapes: Contemporary Chinese Fiber Art* and its recent showing at the Dayton Art Institute, 2012, I was invited to represent the museum as a juror, participate in the symposium, and have a piece of my work (unjuried) in the exhibit. This was my second trip to China (the first was in 2010 to the 6th From Lausanne to Beijing International Fiber Art Exhibition in Zhengzhou) to see and to be a part of this important international exhibition. The exhibition was outstanding in every aspect. The four large buildings of the venue were each attractively installed with the artwork, and I was told that a professional lighting designer flew in from Beijing to set the lights. Over 300 pieces filled the galleries, at once impressive and overwhelming. The quality and content of the work was well done and thoughtfully conceived.



Jiang Zhenqing "Snowberg," 200cm x 100cm, Deborah Corsini: photo

All kinds of fiber artwork were represented: tapestries, knitting, sculptural pieces, installations, surface design and quilting, intimate small-scale works to supersized pieces. Embroidered pieces were prominent, especially from the Chinese artists. Many of these pieces are created in specialized workshops, directed by the artist but made by others. This is a custom that is accepted in China and practiced because there is convenient access to embroidery or weaving workshops. For contemporary North American tapestry designer/weavers this practice seems unusual.

As a curator (and tapestry weaver), it was instructive for me to concentrate on a few things: international fiber-art trends and artists, the work and development of the Chinese artists that I knew from Changing Landscapes, and tapestry.

Artists from Europe, Asia, South America, and North America were represented. The Japanese and Korean works in particular stood out because of their simple elegance and sophisticated mastery of design and technique. Japanese artist Asako Ishizaki's flowing lace-like piece was a stunning textile—cascading lengths of delicately woven material, red on one side and white on the other, streamed down from the ceiling and connected at the bottom, but never mixed colors. Chinese artist Deng Lin's calligraphic silk pile textile was a strong graphic image with references to ancient landscape and primitive writing. An amazing and ambitious piece was the gigantic thirteen-foot high by sixteen-foot wide knitted Sweater by Man Yunhui. It was hand knit by the artist using specially created needles and a thick yarn, about the size of a wrist, composed of hundreds of smaller multi-colored threads. These examples are just a glimpse of the hundreds of works that were on display. Familiar North American artists included in the exhibit are Susan Taber Avila, Louise Lemieux Berube, Don Burns, Nancy Kozikowski, Monique Lehman, John Paul Morabito, Joan Schulze, Connie Utterbach, and Carol Westfall to name a few.

Professors Ni Yue Hong and Lin Lecheng had handsome new tapestries. Ni Yue Hong was the co-curator of Changing Landscapes and Lin Lecheng is the artist and professor who originally conceived of the idea of having an international fiber art exhibit in China. Their earlier tapestries included in Changing Landscapes were gifts to the Museum's collection. These newer pieces are timeless interpretations of landscape and use combinations of flat tapestry and cut pile.

There was a wide variety of styles of tapestries by both Chinese and international artists. The gamut ranged from very simple designs to complex, abstract to representational, flat to textural, and traditional to eccentric. "Home," a quiet and beautiful tapestry by Li Dapeng is a delicately rendered piece that has a photographic like quality. Amidst a forest landscape a few solitary figures are discovered and poignantly speak to man's isolation and commune with nature. The detail pictured here shows the subtle and beautiful articulation of the tapestry weaves. This piece won a bronze prize. A



Khatia Dzidzikhvili, "Dark Blue Trees,"
75cm x 75 cm, Georgia, Deborah Corsini: photo



Brigitta Hallberg, "Mouths,"
122 cm x 123 cm, Deborah Corsini: photo

small, quirky tapestry by Georgia weaver Nino Kvrivishvili appealed to me because of its fresh approach to rendering a landscape, telling a story in a vertical cartoon like format, and its eccentric weaving. "Continuous," by Wang Kai, captures the depth and majesty of a range of mountains, a view from above that symbolizes nature's enduring strength and continuum. Fellow juror, Monique Lehman's reflective self-portrait "My Life" is a striking profile of her younger self that captures the yearnings of youth and the unknowing future to come. Congratulations go to Monique for the recent sale of this tapestry to the Chinese government.

I was pleased to meet so many of the artists and especially Nancy Kozikowski, whose work I have been familiar with for many years. Nancy was invited to have a solo exhibit in one of the buildings, and her galleries were filled with her new work of American Indian inspired tapestries. She did a series depicting pottery that was skillfully rendered. Through subtle hachure and color blending she gracefully captured the curves of the bowls and the essence of these ancient designs.

In Nantong, my itinerary included visits to the Blue and White Museum and the Textile Museum. Both are small museums that have a specific focus on the unique indigo and white resist fabrics that are still being made in Nantong and on the textile history of China. Although English translations were minimal, I did see a demonstration of the resist process and an 18,000-year-old bone needle.

In Shanghai, I visited the world-class Shanghai Museum that features amazing collections of bronzes, jade, calligraphy, furniture, and paintings. The top floor had a wonderful display of Chinese minority garments and textiles, including two examples of baby carriers. These were of particular interest to me, as the San Jose Museum will be featuring an exhibition of Chinese baby carriers in May of 2013. Showcased at the Shanghai Museum of Contemporary Art was an unexpected exhibit, Design Colours Life—Contemporary Finnish Design and Marimekko. It was a treat to see the lengths of Marimekko fabrics hanging from the high ceiling in a truly artful display.

Of course, no trip to China would be complete without mentioning all the delicious food from breakfast to banquets. From the soups to the dumplings, the seafood and varieties of tofu, it was a culinary feast! Shanghai, with a population of twenty-three million, is an amazing cosmopolitan city and a fascinating mixture of old and new architecture, history, and adventure. The night skyline of Shanghai looking across the river to the Pudong is a magical view that I will never forget.

Deborah Corsini is a Curator at the San Jose Museum of Quilts & Textiles.

Exhibit Review: American Tapestry Biennial 9 Review

by Tal Landeau

The **American Tapestry Biennial 9** opened on October 19, 2012, at the Dairy Barn Arts Center in Athens, Ohio. Home of Quilt National, the Dairy Barn extends its appreciation of the textile medium and is a fitting host for the premier show of current international tapestry. The expansive gallery space is the perfect showplace for this juried selection of the best in contemporary tapestry today. Juror Lee Talbot selected a total of 41 tapestries woven by artists from 11 different countries.

ATB 9 is an exquisite survey of the inspired content and technical mastery of artist-designed and woven tapestry being produced today. Yards of wall space, floating display boards, and freestanding walls allowed each work a generous amount of breathing room. From intimate smaller works like Joyce Hayes' "Etude 3," Tori Kleinert's "Semblance of the Ancient Ones," or Erica Lynn Diazoni's "Psyche" to large statements such as Mary Kester's "Broken Lintel," Lialia Kuchma's "Crane," Susan Iverson's "Verdant," or Mary Zicafoose's "Blueprint #7," the wide-ranging scale of works combine to create a compelling picture of the expressive potential in hand woven tapestry art today.



Susan Iverson, "Verdant," 4'3" x 7'4" x 6" 2010 wool & linen on linen warp, glass. Joan Griffin: photo

The companion catalog does an admirable job of reproducing the works, but nuances of color and precious details can be lost even with the most advanced photographic reproduction and printing methods. The inherent warmth, weight, and hand in the fabric of tapestry are the most beguiling things about the medium. The ability to view and examine these tapestries up close, in person and expertly displayed is a genuine treat. The hallmarks of the exhibit are thought-provoking subject matter and technical mastery of the craft. The American Tapestry Alliance tagline, "Honoring Tradition; Inspiring Innovation," is much in evidence with this collection of tapestries.

Anchoring the show is Susan Iverson's spectacular "Verdant." I was struck and delighted at the audacious scale and power of the artwork. The show has but a few tapestries with embellishments or additional media as part of the tapestries, so the glass spheres that are cradled in Verdant's tapestry slings are even more significant when put to exciting use here. Actually six reversible tapestry strips, Iverson's juxtaposition of fiber and glass is a potent metaphor for the precariousness of the environment.

With references to European tradition, Ruth Jones creates a visual language all her own in Teitelbaum Award First Place winner, "Sunia." The image of the benevolent spirit overlaid upon a graceful tree threatened in a hostile environment is a commentary on the strength and presence of nature despite the world's interferences.

Teitelbaum Second Place winner, "DisConnect," by Linda Wallace, recalls the fantasy worlds of Jean Lurçat, Jean Picart Le Doux and Lucien Coutaud. The movement and energy Wallace generates in her emblematic narrative reinforces the striving and frustration of her figures. The colors pulse and flow with a dark beauty where light represents hope for the future.

Nature's beauty and fragility is a popular topic in the exhibit. Nancy Jackson's "Lakota Creation Myth II" combines evocative imagery with pleasing proportions. The narrative is illustrated vividly with foot and paw prints, a commanding crow perched upon the turtle, ominous clouds, and a shower of birds. Multiple layering of marks and image tell the story. Birds also shower down in Pat Williams' "Red Winged Black Birds: Memorial to Their Falling from the Sky," their graceful descent in contradiction with their unfortunate fate. Williams' use of eccentric wefts perfectly captures the collective "whoosh" of their plummet. Williams' tapestry and Alex Friedman's "Macondo" are paradoxically bright and beautiful testaments to natural and man-made environmental tragedies. "Macondo's" glowing greens and yellows of seaweed in the foreground with dark voids looming behind pulse with warning.



Linda Wallace, "DisConnect," 32 in x 48 in wool, silk, linen, cotton, rayon, metallic yarns. Joan Griffin: photo.

Portraiture, traditional and non-traditional, makes up about a quarter of the pieces in the show. The captivating, if enigmatic, "Sarah Rebecca" from Barbara Heller allows us to form our own ideas about meaning and memory. The stone structure exists in one time period while the Victorian era lady gazing out from the structure recalls another time. Does her presence augur something positive or negative? Is she an oracle, a symbol or an answer to some truth?

Ann Booth, an **ATB 9** artist who attended the Dairy Barn opening, gives voice to one of her "sheroes" in her moving depiction of "Munirih Khanum." Booth spoke briefly during the opening reception of her determination to honor through weaving this wise and dignified woman. Her portrayal of Khanum is serene and quietly reverent with the greyed color palette and background patterning adding to the restrained mood of the tapestry.

The humor in Archie Brennan's "Partial Portrait-AB-Once Upon a Summer," Becky Stevens' "Home Safe Home," and Joanne Sanburg's "Bebe" add wit, whimsy, and lightness in tone that contrasts nicely with some of the heavier themes represented in the show.

The exhibition also features a number of tapestries that borrow more from abstraction and less from representation. I'm reminded of lying on my back, looking for bunnies in the clouds when I view "Blue Prelludium" by Bozena Pychova. The tapestry writhes with a strangely constrained energy. The swirls and waves of Jan Austin's chaotic fragments in "On the Edge of Chaos" are rhythmically echoed in the cursive of the border. Cursive also appears in Marzena Ziejka's "Declaration of Independence." Upon closer inspection, some of the cursive is strategically placed thick wefts and floats, possibly soumak: such clever and effective shorthand for the real thing.

The atmospheric "Tara" by Michel Rohde glows with a meditative calm and vibrating energy. Rohde makes such effective use of repetition and cadence in form and color. Mystery inhabits the core of Anne Jackson's "The Witchcraft Series: Alchemists." Inscrutable signs, symbols, chemical formulas, and a barcode are the traces that Jackson uses to represent ideas about witchcraft. A lovely detail of Jackson's tapestry is the delicate picot edging that runs around the border of the tapestry.

This Biennial is in its ninth iteration, and it is particularly interesting to note (and extremely difficult to ignore) the many artists in this show who have been represented in previous ATA biennial shows. Nearly half of the 41 artists in the current show had works in the most recent biennial and quite a few more had work in biennials prior to that. While it is wonderful to see such a range of ideas and subject matter from the same artists or development of continuing themes from others over time, it is hard to ignore the fact that there may be other voices in the tapestry world that are not being seen or heard in this forum. Since jurors change from show to show and jurying is done blindly, what explains this?



Ann Booth with "Munirih Khanum," 25 in x 26 in, wool & cotton, Jan Austin, "On the Edge of Chaos", 21.5 in x 24 in, wool, linen, silk, rayon, Joan Griffin: photo.

It is impossible to discuss all of the tapestries that spoke to me in this exhibit. Words can only limit the limitless imagination woven into the tapestry "worlds" of this show. In a social media world where information and images blip on screens for mere moments and then fade away, it is the very anachronism of tapestry as an utterly non-immediate medium that gives it gravity and timelessness. By chronicling the temporary through the longevity of weaving, the weavers of **ATB 9** are staking a claim to that endurance.

ATB 9 continued on to its second venue at the Fort Wayne Museum of Art in Fort Wayne, Indiana, on January 12, 2013.

A companion **ATB 9** exhibition catalog is available at www.americantapestryalliance.org.

A YouTube video of the opening at the Dairy Barn can be found at http://www.youtube.com/watch?v=X7Xm_b4hvp8&feature=youtu.be



Tal Landeau is Awards Committee Chair for ATA. She weaves in Fredericksburg, Virginia.

ATA News

ATA Award Deadlines:

ATA International Student Award

Please send information to this award to anyone you know who might want to apply!

Deadline: April 15, 2013. The ATA International Student Award will be presented annually to a student enrolled in a college fiber program at the undergraduate or graduate level. The award will consist of \$750 and a year's student membership in the American Tapestry Alliance. The winner's work will be featured in the ATA quarterly newsletter, Tapestry Topics. Read more about it and apply, on the ATA website: <http://americantapestryalliance.org/awards/ata-international-student-award/>

Emerge: Membership Grants for New & Emerging Artists

Please send information to this award to anyone you know who might want to apply!

Deadline: April 15, 2013. Thanks to the generosity of an anonymous donor, ATA is now able to subsidize a limited number of memberships for new and emerging, young tapestry artists. Young is defined as no older than 30. Emerging artists are those who are in the early stage of their career, who have garnered some achievements, but not an extensive record of accomplishments. Read more about it and apply, on the ATA website: <http://americantapestryalliance.org/awards/emerge-membership-grants-for-new-emerging-artists/>

ATA Scholarship for Tapestry Study

ATA is pleased to announce that Carolyn Furnish was awarded the inaugural ATA Scholarship for Tapestry Study. Carolyn attended "Weaving It Your Way: An Advanced Tapestry Weaving Workshop," taught by Tommye Scanlin and Pat Williams. The ATA Scholarship for Tapestry Study was made possible by the generosity of donors to the 2012 Annual Appeal.

A Tapestry Gathering by Carolyn Furnish

In September 2012, I applied for the ATA Study Scholarship, choosing the workshop, "Weaving It Your Way," taught by Tommye Scanlin and Pat Williams at the Sutherland Mills in Asheville, North Carolina, October 27 -29. I was so pleased to learn I won the scholarship. "Weaving It Your Way" was everything I expected, and much more.

The workshop took place at Sutherland Handweaving Gallery and Teaching Studio in Asheville, North Carolina, hosted by Barb Butler. It's in a refurbished cotton mill, red brick, high ceilings, and white curtains. I had not visited Asheville before. A friend of mine warned me not to go because she had a spinner friend who went there for a workshop and never returned home, staying in Asheville to live among kindred fiber people. Now I can see why. I was only there four days, but I find myself enjoying the memories of my stay over and over.

I took my first weaving lessons in the early 1970s and was especially drawn to tapestry weaving. I wove until about 1976. I was not able to return to tapestry weaving until 2007, when I retired from my job as an English instructor. About three years ago, I discovered and joined the American Tapestry Alliance and have learned much from studying the Artist Pages. I like to use the 400% zoom feature to see individual threads. I have learned through reading Tapestry Topics and many of the books recommended in the ATA Sources section. I also ordered "Woven Tapestry Techniques," a teaching CD by Archie Brennan and Susan Martin Maffei, which I found to be very helpful. Nevertheless, I wanted to be "in person" with other tapestry weavers. I have not yet discovered other tapestry artists in Northeast Ohio, where I live, and wished to meet and work with ATA weavers in a workshop setting.

The focus of this workshop was sketching, design, creating tapestry cartoons, determining what shapes are possible at different setts, color theory, and discovering our own "take" on tapestry; for example, what subject matter, shapes, and colors each of us are drawn to over and over. Designing and weaving a tapestry is a commitment, very different from a sketch or, in many cases, a painting. It has to be a design the weaver can live with over a relatively long period of time.

We were asked to bring some pictures or clippings of ideas, to develop into a future tapestry. We all brought several, and by the end of the workshop, Tommye and Pat had helped each of us zero in on a design. The final choices of the workshop participants included barred rock chickens, leaves, clouds, and flamingoes. Tapestry artists are often drawn to nature, using shapes and textures that lend themselves well to this medium. My subject -- I was the flamingo person -- came from the front page of the New York Times, a flamingo's head and shoulders, its neck is buried in its shoulder, with one chartreuse eye in the middle of a spectrum of oranges and pinks, set off by a slice of black background.

Tommye has also been working with feathers and experimenting with techniques to best portray them. She warned me this design wouldn't be easily accomplished. She gave each of us a clear Mylar sheet with three sets of



Carolyn Furnish, "Intersection of San Francisco and Thiebaud," 4" x 6", Carolyn Furnish: photo

black lines printed on it, representing three setts, 6, 8, and 10. It's a great tool, giving the weaver the ability to lay the lines over a design to see which epi will work the best, or possibly, not work at all. It's much better to realize a specific shape won't work before getting to the center.

I discovered, through working on my flamingo ideas in the workshop, that it is not so much the shape of the flamingo, but the chartreuse eye, encircled with iridescent lizard-looking skin, along with the pinks and oranges that "got me." It was Tommye who pointed out the iridescence. Somehow, I had never really noticed it, even though the photo has been pinned to my wall while I wove other tapestries this past year.

Tommye suggested I find images of individual flamingo feathers online to print and think about. She also suggested I take my newspaper photo to Kinko's and have it enlarged in various ways, then use L-shaped pieces of paper visually to crop sections of the flamingo. I did that at the Asheville Kinko's on the last day so we would be able to talk about them together. After the green eye had been enlarged to be about three inches in diameter, Pat suggested a list of tapestry artists who have worked with the themes of animal eyes, wings and feathers. I'm now at home, working on a 32" x 38" flamingo inspired tapestry. The design is about that eye and the complex lines that make up sections of various flamingo wings. I haven't found the perfect greens for the eye yet, but Tommye and Pat provided us with great sources for yarn and supplies, so I know I will find it by the time I weave my way to the eye. I also know ahead of time which sett will accommodate the circle of the eye, and warped my loom accordingly.

I didn't expect to get so much one on one time at the workshop. Both Pat and Tommye gave themselves completely to our thoughts and ideas. It was such a luxury to have their full concentration and thoughtful suggestions. And, somehow, they were able to give each workshop member the same time and effort. They work together seamlessly, instinctively knowing who should split off with which workshop participant for one on one time.

Tommye and Pat brought many of their weavings to illustrate different techniques. It was great to see their work "in person." They are both very generous with their knowledge, skill, and time. They also brought their own yarns in a spectrum of colors so we could work with them, as well as some beautiful wood bobbins with brass tips, made by John Moss. I bought several of the bobbins, and they are so smooth and perfect. I should also mention that Tommye's husband sent a huge produce box of Georgia apples. They were a memorable and welcome addition.

The class was made up of five tapestry artists, intermediate to advanced weavers, a wonderful mix of very like-minded women. We ate lunch together each day and found, not surprisingly, we had very much in common. We plan to stay in touch and follow each other's progress. We benefitted from each other's company, laughed a lot, and gained a sense of being connected to the greater tapestry community.

Tommye also told us about her woven calendars that she's been weaving since 2008. As 2012 was coming to a close, I decided weaving a calendar would be my New Year's resolution. So far so good. I limit my time and weave a quick "sketch," about 2 inches square. It's a great way to get the weaving day started. And, from there I move on to my flamingo interpretation. After the workshop I feel like I'm doing collaborative work because of the wonderful input I received in October, both from instructors and participants.

I am so grateful for the ATA members whose donations made this experience possible.

ATA Award for Excellence

ATA's Award for Excellence was given to Tommye McClure Scanlin for her tapestry, "Life Force," exhibited in The Blue Ridge Fiber Show 2012, October 2012 – January 2013, at The North Carolina Arboretum, Asheville, NC. Tommye's obsession with tapestry began in 1988 when she was inspired by the ATA exhibit, *World Tapestry Today*. Scanlin is Professor Emerita, North Georgia College & State University, Dahlonega, Georgia, and she continues to teach short workshops and classes at John C. Campbell Folk School, Arrowmont School of Crafts, and Penland. In 2009, the Georgia Art Education Association presented Scanlin with a Lifetime Achievement Award for "dedication to craft education." She is a Fellow of the Hambidge Center and has been selected for several artist residencies at the Lillian E. Smith Center for Creative Arts.

Scanlin says about her work: "... I love the surface of flat woven tapestry, the intensity of color as interpreted in yarn and the importance of each movement of the weaver's hands to the finished work. My tapestries are based upon ideas and images that are meaningful to me, and I find much of my motivation for tapestry design in the land forms and plant life of the southern Appalachians." "Life Force," is an example of this and is based upon one of her many drawings of an invasive species of plant in the Southeastern United States, kudzu.



Tommye McClure Scanlin, "Life Force," 2010, 24" x 60",
wool and cotton

Small Tapestry International 3: Outside the Line

ATA is pleased to announce that the following artists have had tapestries accepted into STI 3. From 112 entries, juror, Hesse McGraw, Chief Curator, Bemis Center for Contemporary Arts, chose 38 tapestries.

Janet Austin, USA	Birgitta Hallberg, Denmark	Judit Pazmany, Hungary
Cecilia Blomberg, USA	Joyce Hayes, USA	Elisabeth Quick, USA
Ann Booth, USA	Elke Hulse, Brazil	Christine Rivers, Canada
Dorothy Clews, Australia	Taeyoun Kim, South Korea	Michael Rohde, USA
Clare Coyle, Scotland	Kevynne Layne, USA	Antje Schölzel, Germany
Sharon Crary, USA	Margo Macdonald, USA	Merna Strauch, USA
Susan Fitzgerald, France	Borjana Maevszka-Koncz, Hungary	Stella Tang, Canada
Carolyn Furnish, USA	Joyce Marlow, USA	Turid Teague, USA
Kirsten Glasbrook, United Kingdom	Lindsey Marshall, United Kingdom	Cheryl Thornton, Australia
Helen Gold, USA	Lynn Mayne, USA	Kathe Todd-Hooker, USA
Tricia Goldberg, USA	Rebecca Mezzoff, USA	Anton Veenstra, Australia
Donna Graham, USA	Stacy Miller, USA	Friede Voet, Belgium
Michelle Guest, Australia	LouLou Morris, United Kingdom	

Tapestry Topics Themes & Deadlines*Social Fabrics*

Deadline: April 1, 2013

Due to the popularity of this theme, the articles will span two issues of Tapestry Topics.

Working in a Series

Deadline: July 15, 2013

Do you create work in series? Do you have groups of pieces that are united either thematically, stylistically and/or conceptually? What are the advantages and disadvantages to working in a series? How do you keep work that is related developing and fresh? Contact Theme Editor, [Debbie Herd](#)

Type in Tapestry

Deadline: October 1, 2013

There are many historical and contemporary examples of type and lettering in tapestry, for example fifteenth century tapestries such as the "Wild Woman with Unicorn" in which the figures are surrounded by a scroll of gothic lettering. Type and lettering may be included as a logo or signature, a description or caption, or it may be part of the imagery, such as the lettering on a packet of dog biscuits. Type and lettering may be the main subject or simply one of components. It may be added after the weaving or part of the weaving.

Are you interested in type and lettering in tapestry? Do you include it in your work? If so, what form does it take? Some other questions: is it legible/readable (and is it intended to be so)? Is it technically difficult or challenging? Is it woven in or added on or both? Why do you include it? And lots more...Contact Theme Editor, [Lindsey Marshall](#).

Do you have an idea for a theme? Would you like to be a Theme Editor? Contact the Editor:

newsletter@americantapestryalliance.org. Lost a link to a Tapestry Topics? We would be happy to send it to you. [Email us](#).

Nominations for the ATA Board of Directors

by Tal Landeau
Chair, Nominating Committee

On behalf of the nominating committee and ATA's board, I would like to thank everyone who showed interest and applied for the open board position, Membership Chair. Every board member on ATA's all-volunteer board is responsible for a specific area of programming, as well as regular board duties.

After reviewing the qualifications in relation to the duties of the position, a nominee was submitted to the board for approval. I am pleased to announce the nominee for Membership Chair: Pat Dunston.

An enthusiast for creating in different mediums from paint to fabric to glass, Pat has been concentrating exclusively on tapestry weaving for the past ten years. Retired since 2007, she lives in southwest Washington.

ATA membership will vote on the candidate in May. If you do not have email, you will receive a ballot in the mail. If you do have email, you will receive an e-mail with a link to a form that can be filled out online.

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marylane53@mac.com

Copy Editor: Mary Colton

Layout: Kimberly Brandel

Thanks to Katzy Luhring for proofreading the Winter Issue.

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AMERICAN TAPESTRY ALLIANCE

HONORING TRADITION, INSPIRING INNOVATION

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CALL FOR ENTRIES

American Tapestry Biennial 10

Enter using our new online entry form: <http://americantapestryalliance.org/exhibitions/atbiennials/american-tapestry-biennial-10/american-tapestry-biennial-10-online-entry-form/>

Questions? Contact ATB 10 Co-Chairs, Connie Lippert, connie@connielippert.com; or Rebecca Mezoff, rebecca.mezoff@gmail.com

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 tapestry artists around the world. The intention of this show is to include not only artists who work within more traditional definitions of tapestry, but also those artists whose work expands upon the core principles of the medium as it explores new techniques and processes. This is the only ATA show that accepts larger tapestries and so we welcome them.

Eligibility

Eligibility

Entry to ATB 10 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 2010. 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

Submissions

- The juror will select tapestries from digital images; image quality may influence the juror's decision. Only completed tapestries will be juried. Image submissions must be digital.
- **Digital image requirements:** For each entry, submit two digital images: one of the entire tapestry and one detail. The images should be: 300ppi; exactly 2100 pixels on the longest side; uncompressed; saved with maximum image quality; and either a jpeg, or tiff format.
- Please submit an image that shows the tapestry as it will be seen when exhibited. Do not crop the edges, if they will be seen when hung.
- 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 via our online entry form: <http://americantapestryalliance.org/exhibitions/atbiennials/american-tapestry-biennial-10/american-tapestry-biennial-10-online-entry-form/> or on a universal CD.

Conditions

Conditions

- Artists are responsible for shipping and insurance costs to the first venue and for the return shipping and insurance costs from the final venue.
- Work that differs significantly from the submitted image may 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 may be offered for sale at some of the venues. This will be optional for the artists. If the tapestries are offered for sale, a commission will be paid to the venue. This does not affect international entries which retain their duty free status by being Not For Sale. Details will be sent to the accepted artists.**
- Tapestries must remain with the show through the last scheduled venue. Approximate dates that the tapestries will be committed: mid April 2014 - late January 2015. Please note that these dates may change.

Awards

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.

ENTRY FORM

American Tapestry Biennial 10

Use our new online entry form:

Calendar & Fees

Calendar

Entry Deadline: October 31, 2013 **Please note: This is a receipt date for the entry.** If you would like to enter at the last minute, use our online entry form: <http://americantapestryalliance.org/exhibitions/atbiennials/american-tapestry-biennial-10/american-tapestry-biennial-10-online-entry-form/>

Jury Notification: January 30, 2014

Entry Fees

\$35 ATA members \$45 Non- Members \$70 Membership & Entry Fee

Payable by: check (made out to ATA); credit card, International Money Order, or PayPal.

Paypal payments: Use our online entry form (see above) or use the "Send Money" tab on the Paypal website (www.paypal.com) and send your payment to americantapestryalliance@gmail.com with a note saying: ATB 10.

Credit Card payments: Visa _____ Mastercard _____ Amount of charge _____
Card Number _____ Expiration date _____
Signature: _____ 3 digit security code _____

Use our online entry form: <http://americantapestryalliance.org/exhibitions/atbiennials/american-tapestry-biennial-10/american-tapestry-biennial-10-online-entry-form/>

Or mail this entry form to:

ATA c/o Mary Lane
703 Foote Street NW
Olympia, WA 98502
USA

Checklist:

___ CD
___ Entry Fee
___ Entry Form

Entrant Information

Entrant Information (please print)

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

Authorization

I understand that submission of artwork to ATB 10 constitutes my permission for ATA to photograph the work and/or duplicate or reproduce my submitted images 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: _____

Entries

Entries

1. Title _____

Materials _____ Date Completed _____

Dimensions (h x w x d, in inches) _____ Insurance Value (US \$) _____

2. Title _____

Materials _____ Date Completed _____

Dimensions (h x w x d, in inches) _____ Insurance Value (US \$) _____

3. Title _____

Materials _____ Date Completed _____

Dimensions (h x w x d, in inches) _____ Insurance Value (US \$) _____