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THREE DIMENSIONAL FIBRE



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AN EXHIBITION ORGANIZED BY THE
GOVETT-BREWSTER ART GALLERY,
NEW PLYMOUTH AND SPONSORED
BY THE QUEEN ELIZABETH II ARTS
COUNCIL OF NEW ZEALAND.

ITINERARY:

Govett-Brewster Art Gallery,
New Plymouth 6 December, 1974 - 14 January, 1975

Waikato Art Museum,
Hamilton 14 January - 2 February, 1975

National Art Gallery,
Wellington Late February

Auckland City Art Gallery 11 - 31 March

Robert McDougall Art Gallery,
Christchurch 28 April - 18 May

Dunedin Public Art Gallery 29 May - 15 June

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ACKNOWLEDGEMENT:

Through the combined efforts of the Govett-Brewster Art Gallery, the Queen Elizabeth II Arts Council and the artists represented, the exhibition "Three Dimensional Fibre" is being offered to the New Zealand public. The exhibition, which has been organized from conception to completion, has taken one year to compile from sources all over the world. It is primarily through the co-operation and enthusiasm of the artists that it has finally come to fruition.

The exhibition is representative of a relatively new art form which has gained recognition only in the last few years. This will be the first opportunity for most New Zealanders to view work of this nature. It is hoped that not only will the exhibition bring pleasure to viewers but inspiration to artists and craftsmen.

My thanks go to the Queen Elizabeth II Arts Council for their sponsorship and to the Govett-Brewster Art Gallery Committee for their backing and to all the participating artists for their help and assistance. My special thanks go to Ms Sheila Hicks for her enthusiastic support of this project.

INTRODUCTION:

One of the major results from the recent history of art is the broken pattern of traditional boundaries. Not only has twentieth century art seen the disposal of the object as image and its reintroduction, but it has seen the barriers between forms disintegrate as well. As the cubists reordered their visual universe they also reordered their methods and materials. The introduction of collage methods opened a whole new world of means to the end of making works of art. This, together with the Dadaist "found object" concept, began the process of freeing the work of art from the narrow confines of labels such as "painting" and "sculpture". Today one is hard put to describe a plastic three dimensional object which hangs on the wall as either of the above labels. It is due to the break down of traditional patterns that it is recognized that the quality of art lies not with materials, methods or labels but with concept and with the success of that concept. If it is successful it is a work of art.

The break with labels and with the importance of material and method classifications has not been the sole property of what has been known as "fine art". This too is an out dated classification. "Fine art" has been known under the labels of painting, sculpture, original prints, drawings, etc. However, numerous other forms have introduced themselves and come forward as valid works of art. Photography has certainly proved itself in this way as have elements of ceramic and glass production. Added to these forms, which have always been thought of as within craft limitations, is fibre art. "Three Dimensional Fibre" concerns itself with this latter form as a fine art; an end in itself having transcended its means.

It is beyond the scope of the present exhibition to delve into the history of fibre or, in fact, the transitions from craft to art — both are well documented in a number of books which are listed in the bibliography. However, a discussion on fibre as art, in the context of the exhibition is called for.

There are two types of fibre use which are of a traditional nature: (1) functional object, and (2) reproductive tapestry. The first concerns itself with the weaving or other forms of joining fibre for objects like floor carpets, rugs, blankets, baskets, clothes and so on. These objects are made primarily for use, i.e. to walk on, lie under, carry things in or to wear. Their design, as produced through traditional cultures, is dictated through traditional forms. Modern functional objects, however, are made with a new sense of design, though the important aspect of the object's usefulness still dictates the primary reason for its production.

The second type of fibre production of a traditional nature is the tapestry similar to those produced at the Aubusson work shops. This type of weaving is closer to a work of art as such. The design is created by the artist, such as **Lurcat** or **Dom Robert**, specifically for reproduction by weavers into a finished, non-utilitarian aesthetic object. The concept is not dissimilar to that of an artist using a master printer to create an edition of lithographs from his design. In this case, the end product has the potential of being a work of art. The production, however, of the carpet is done as a craft by master

craftsmen. Though the works in their most successful aspects, are done specifically for weaving into tapestries, the use of wool remains a medium used to reproduce a design.

In the new uses of fibre, as demonstrated in this exhibition, the traditional concept of fibre as a means to an end is re-evaluated. While some of the artists remain within this framework of fibre as medium others use fibre as the message and carry it one step further: a three dimensional sculptural statement.

All the artists do their own production, with possibly the help of an assistant, and, in some instances, create as they work. The process, whether that of a premeditated structure or an in process creation, has as its end product an aesthetic object, a work of art. In fact the viewer would be most successful if the works were viewed as aesthetic statements first and secondly as fibre production.

The methods and materials used vary widely and a number of the artists use numerous combinations. Such techniques as macramé, braiding, knotting, plaiting, knitting, wrapping, weaving and crochet are all used. Such divergent materials as wool, nylon-monofilament, horse hair, camel hair, linen, rayon, cotton rope, cotton cloth, sisal and jute are used individually or together.

Janet R. Taylor, using wool as a medium and weaving on a loom as a method, creates three dimensional space relationships on a two dimensional wall surface. On the other hand **Kay Sekimachi** using nylon-monofilament as a medium and a tubular and quadruple weave as a method, creates a three dimensional space oriented sculpture. **Walter G. Nottingham** uses both wall and floor in his his two part work "Neskowin". He both weaves and crochets with horse and camel hair. **Olga de Amaral** plaits together prewoven tapes and spiral wrapped rope of horse hair and virgin wool to create a two sided effect in space. Numerous other methods are used to bring about fibre constructions which express both wall and spacial concepts.

The confinement of tradition has been broken through and fibre has come into its own in a very short period of time. This invitational exhibition attempts a cross section of the profound, innovative and expressive work being done by today's fibre artists and covers both established and new talents.

R. H. BALLARD

THE ARTISTS AND THE WORKS

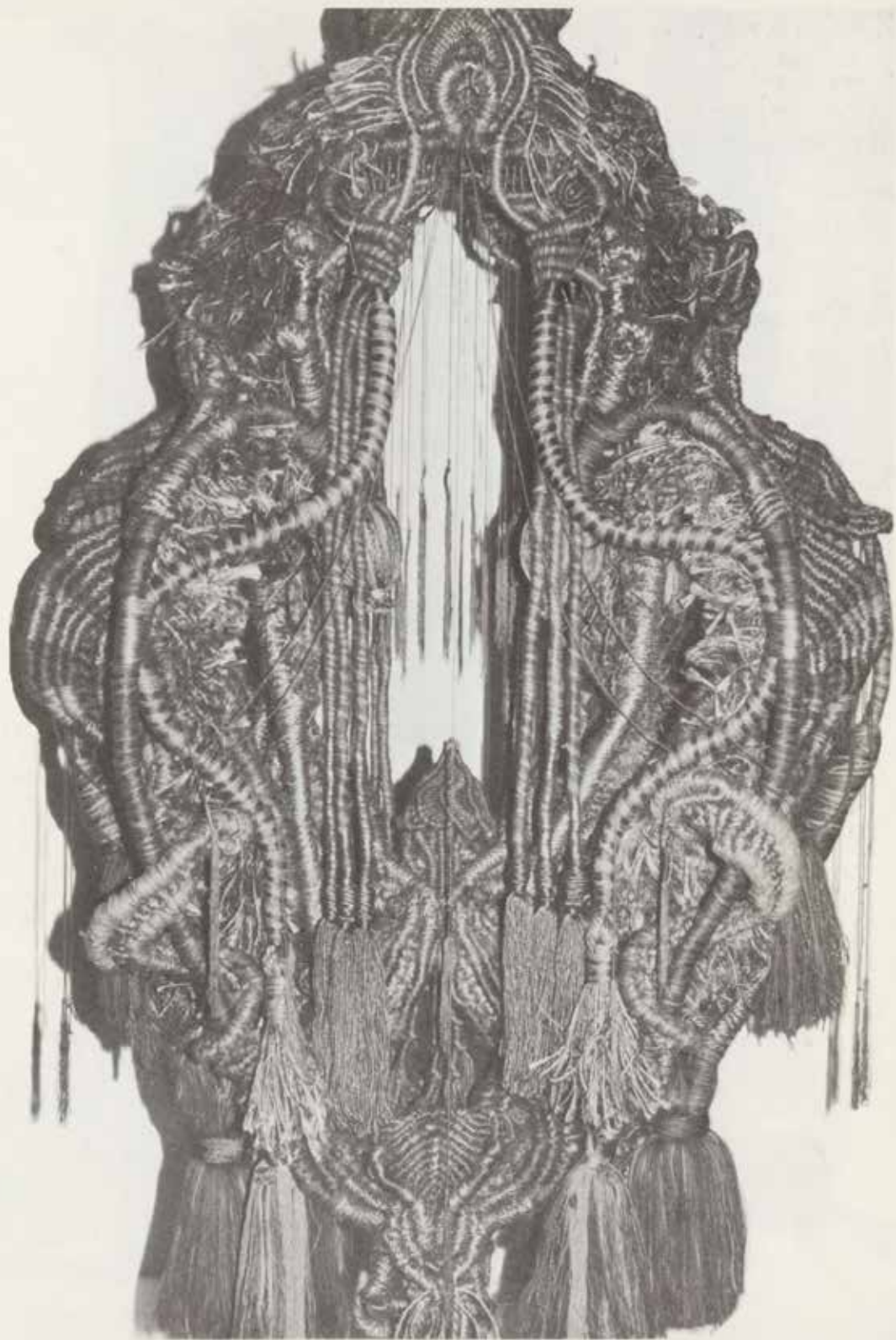
Dimensions are in Centimetres, height before width before depth.
All works are owned by the artists. → denotes illustration.



NEDA AL-HILALI

- 1/ HOWDAH 1973 →
183 x 76 x 38
Wool, cotton, sisal, rayon, jute
Knotting
Exhibited:
Laguna Beach Museum of Art, California, 1973
Kutztown State College, Pennsylvania, 1974

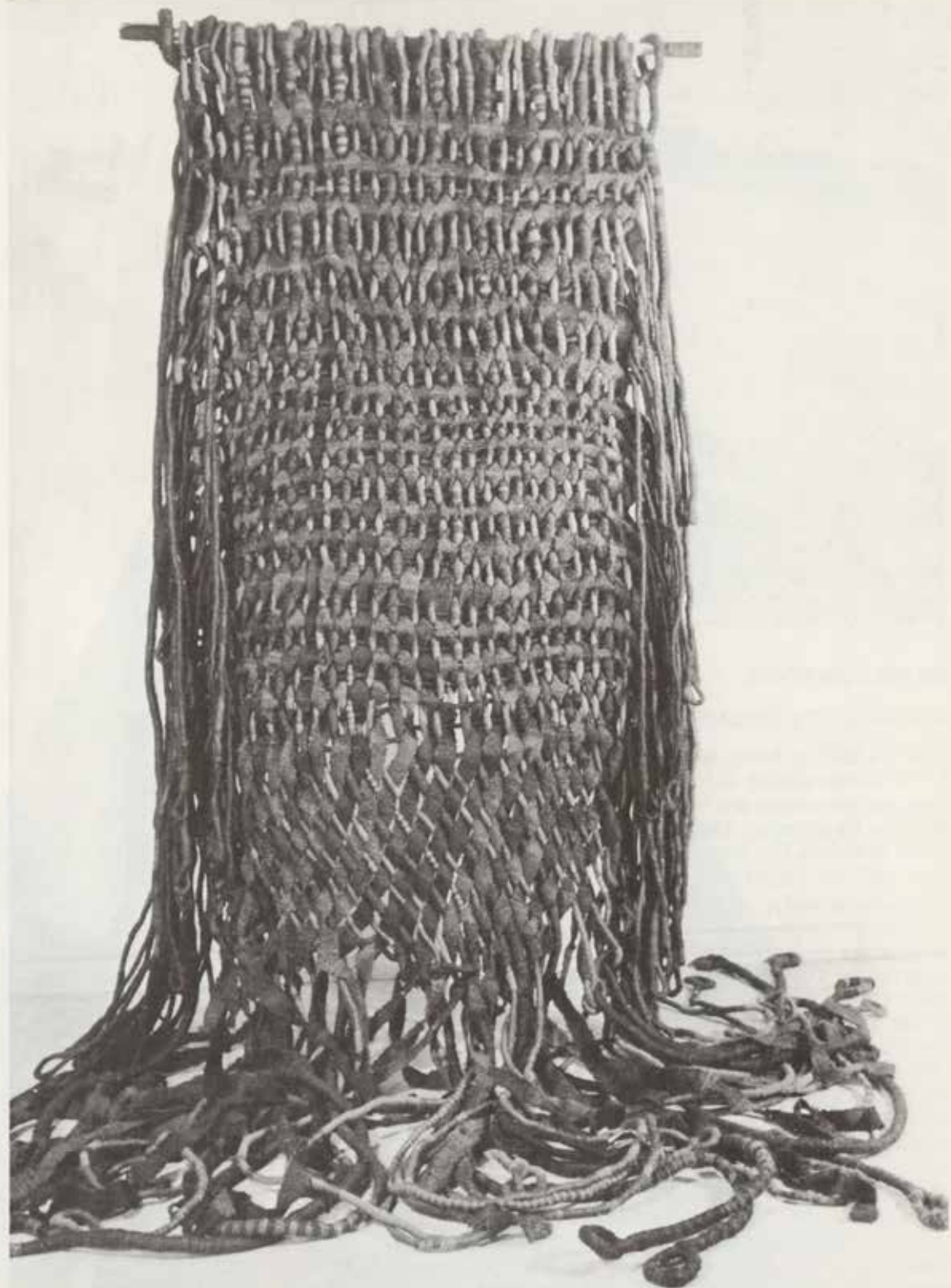
- 2/ TASHKURGAN 1974
305 x 305
Paper
Twill plaiting
Not previously exhibited





OLGA DE AMARAL

- 3/ ESTRUCTURA EN ROJO Y AZUL 1971 →
400 x 160
Horse hair, virgin wool
Weaving, wrapping
Exhibited (selection):
UCLA Art Galleries, Los Angeles, 1971
Galerie La Demeure, Paris, 1973
La Banque National de Paris, 1973
Musée de Art et d'Histoire, Neuchatel, Switzerland, 1973





DANIEL GRAFFIN

ARTIST'S STATEMENT

I do not portray faces, shapes. Rather I seek to imprison forces. I find accomplices in the dwellings of the spiders.

Ask a spider when she is preparing her snare if she can already see the fly coming: I weave because I lack a picture, and this web, which is the weaving, seems to me sufficient snare.

You will, no doubt, ask, why tapestry?

Yes why tapestry, rather than painting or sculpture?

Painting, the picture is too obvious . . . it hides 'the other' — which lies beyond it. They call my work a veil: I do not weave a veil, rather I unweave an opaque veil. The whole movement is reversed — I do not seek to fill space, but rather to empty it in order to create this very lack, this something belonging to space, which is registered in the negative of space.

The picture . . .

Up till a few years back, I wrestled with presentation, which was inseparable from textile support . . . now there is no more such support, because there is no more separation, the pretext is dead, buried, aspirated by texture — it has become the actual text.

The tension . . .

A sail is no use in dead calm weather, it simply exists there: then comes the wind and fills the sail, this has become a wind snare, the needlework of drawsheets (strips of canvas which

4/ SITUATION TRIANGULARE 1973 →

600 x 640 x 50

Wool

Weaving

Exhibited:

Vie Biennale de la Tapisserie, Lausanne, 1973

Musée des Arts Decoratifs, Nantes, France, 1974

make up the sail) are formed to enclose maximum pressures which the wind will exercise at one single point, which is called the velic (woven) point.

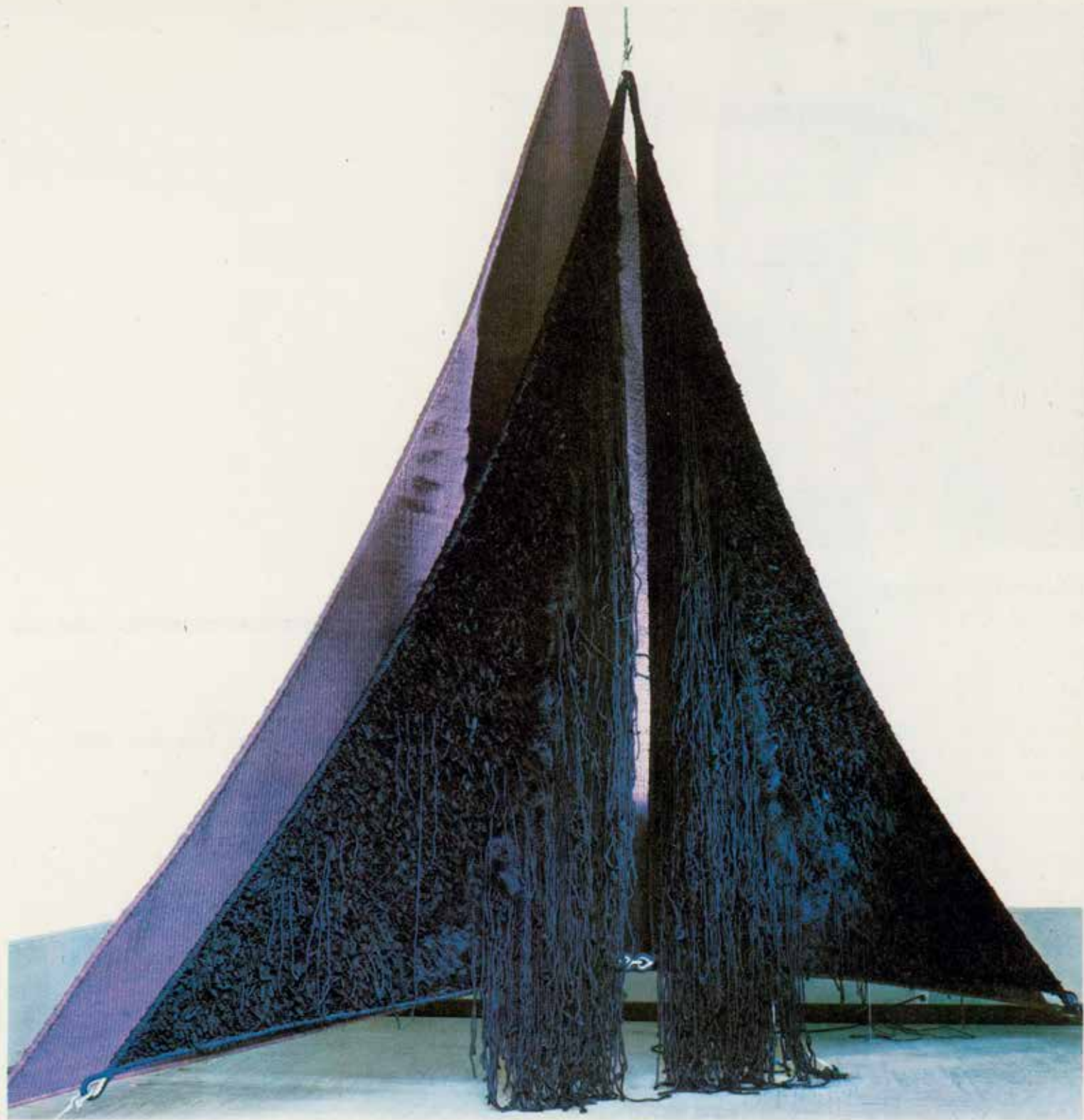
That's how I work, trying to establish an initial triangulation on which will exercise the flexions of the entirety of the forces, which tend to lead the tapestry towards its central point.

The analogy stops there, because, in my world there is no wind, my sails would be those of the underwater sailor, imprisoned, or of an ice barrier, where every colour is ultimately lost.

Indigo . . .

Yet another fascination, obtained by the mineralisation of putrified plant. The colouring processes are mechanical ones, involving the capturing of particles of indigo in the actual fibre . . . still the spider and fly situation . . .

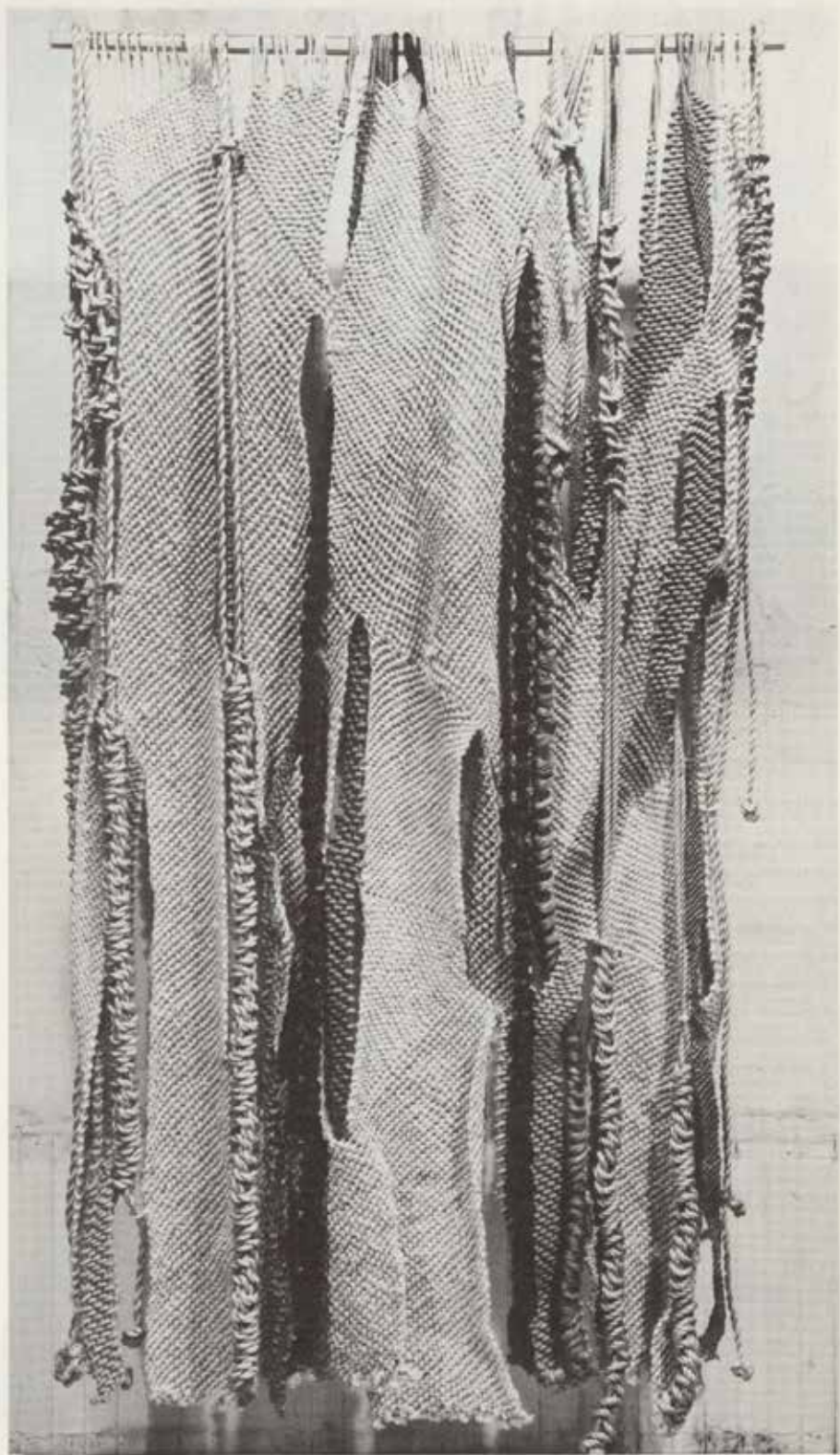
Tapestry is therefore the subversion of the picture, of space and of colour.





FRANCOISE GROSSEN

5/ MULTICOLORED ROPE CONSTRUCTION 1972 →
305 x 152
Fiber
Macramé
Exhibited:
Denver Art Museum, 1972
Ruth Kaufmann Gallery, New York, 1972





SHEILA HICKS

ARTIST'S STATEMENT

Where one thread becomes attached to another or where one linear element transverses a second.

When fibers overlap and twist actively binding together or passing over and under each other.

And when a simple knot or loop manages to hold a network of threads interlaced, meshed, fused I observed and marvel how a textile is made.

A continuous thread travelling up and down in between around a tautly stretched harp of threads becomes a pliable plane, a fabric, a cloth, a weaving, a tapestry, a message of hierographs written with wool.

Netting, knitting, twining, wrapping may result in a wig, a bundle, a band, a ball, a braid, a hammock.

Using these as implements there remains but to speak.

6/ BANYAN 1972

260 x 140

Wool

Wrapping

Exhibited:

American Institute of Architects, Philadelphia, Pennsylvania, 1972

7/ TAPIS PORTE 1971

227 x 173

Wool

Knotted

Exhibited:

UCLA Art Galleries, 1971

American Institute of Architects, 1972

8/ TAPIS PORTE 1971

240 x 170

Wool

Knotted

Exhibited:

UCLA Art Galleries, 1971

American Institute of Architects, 1972

9/ MALABAR HARVEST 1973-74 →

355 x 182

Linen, cotton, nylon, synthetic

Wrapping

Exhibited:

Stedelijk Museum, Amsterdam, 1974

Modern Master Tapestries Inc., New York, 1974





**SWAMI MAHA BHARATI
aka Betsey Bess**

ARTIST'S STATEMENT

From the need for warmth of the body came a vehicle for
warmth of the soul.

- 10/ FERTILITY IV 1972
213 x 182
Looped needle netting
Exhibited (selection):
Philadelphia Civic Center Museum, Pennsylvania, 1973
- 11/ MERGING 1972 →
213 x 213
Looped needle netting
Exhibited (selection):
Philadelphia Civic Center Museum, 1973





WALTER G. NOTTINGHAM

ARTIST'S STATEMENT

Each of my works are an attempt to articulate through fibers, spiritual, emotional and aesthetic impulses. Fiber construction and manipulation, both on and off the loom, is the major form (medium) into and through which I attempt to translate, discover, intensify and respond to the mystical aspects of my life.

The atmosphere or mystic aura is the main concern of my work. Technical means are, for me, always secondary. The form and technique, I feel, must be "one" and developed from the foundation of a search for content — a groping for expressive, symbolic images within the life-cycle of a work. The work makes itself through my hands.

The search for the forms of things unknown — not trying to make the visible seen but the unseen visible, a probing of the mystical content within my life and the medium of the fibers is my involvement as a weaver.

I believe that fibers have within their aura a pent-up energy, an intense life of their own. I am attempting to explore this unreal reality, this often unseen but felt content of fibers. To try and capture and make visible those elusive qualities of the extra-sensory aspects present within the world around and within me.

- 12/ NESKOWIN 1971 →
part one — 274 x 106 x 45
part two — 30 x 91 x 60
Horse hair, camel hair
Crochet, weaving
Exhibited:
UCLA Galleries, Los Angeles, 1971
Arras Gallery, New York, 1973
Museum of Contemporary Art, Chicago, 1973
Minnesota Museum of Art, Saint Paul, 1974
- 13/ GREEN KNIGHT 1970
243 x 76 x 30
Wool, mohair, linen, rayon
Crochet, multiple weave
Exhibited (selection):
Detroit Art Institute, Michigan, 1973
Minnesota Museum of Art, 1974





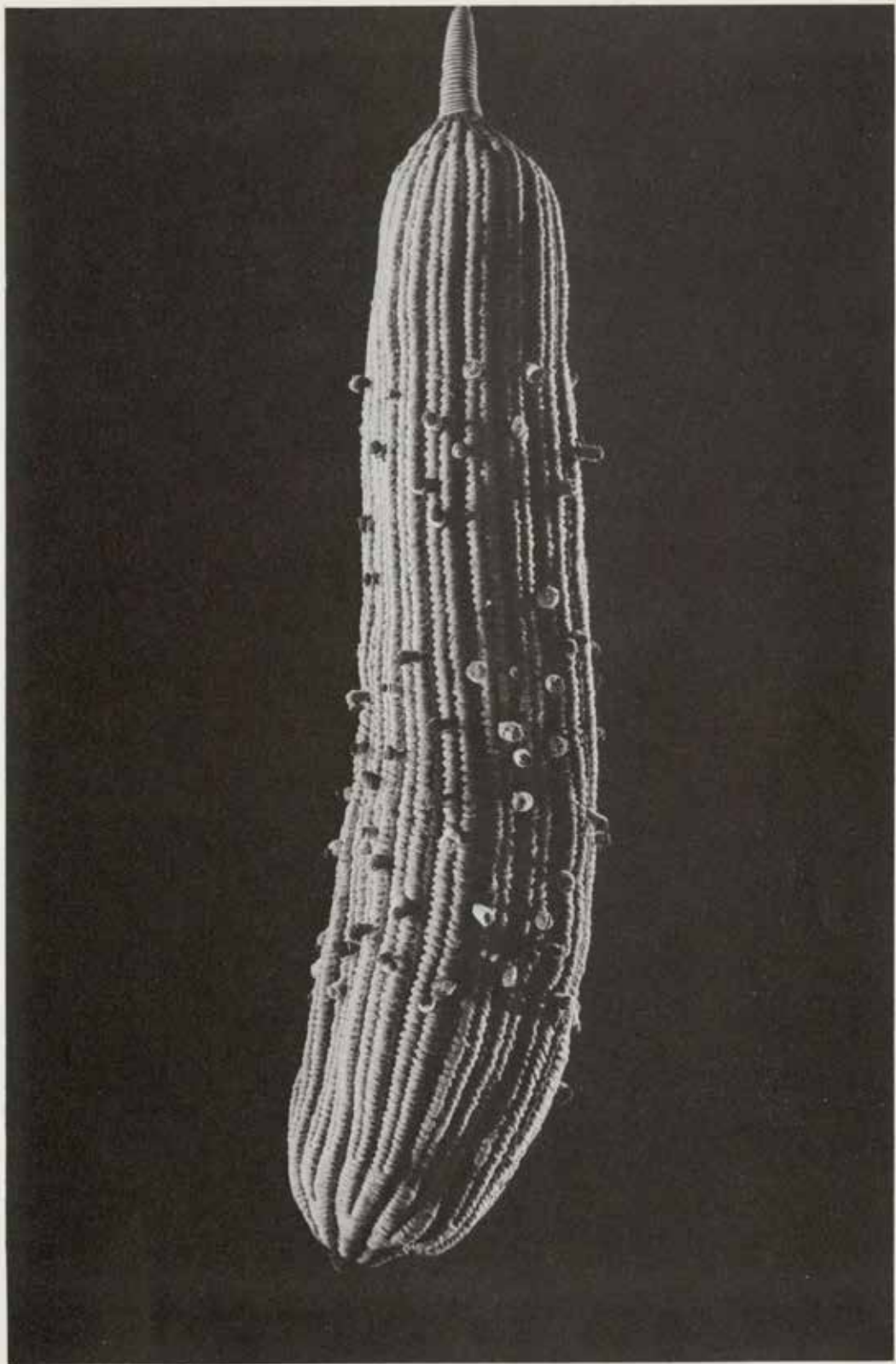
YOICHI ONAGI

ARTIST'S STATEMENT

In Europe the tapestry — even structural ones — have been developed as surface art subordinated to space. However, my tapestry depends on the technique of the straw works which remain in the provinces of Japan and possibly date back more than 3000 years.

I aim to seal and interiorize the external space into the inside of my works, as the Neolithic people have done.

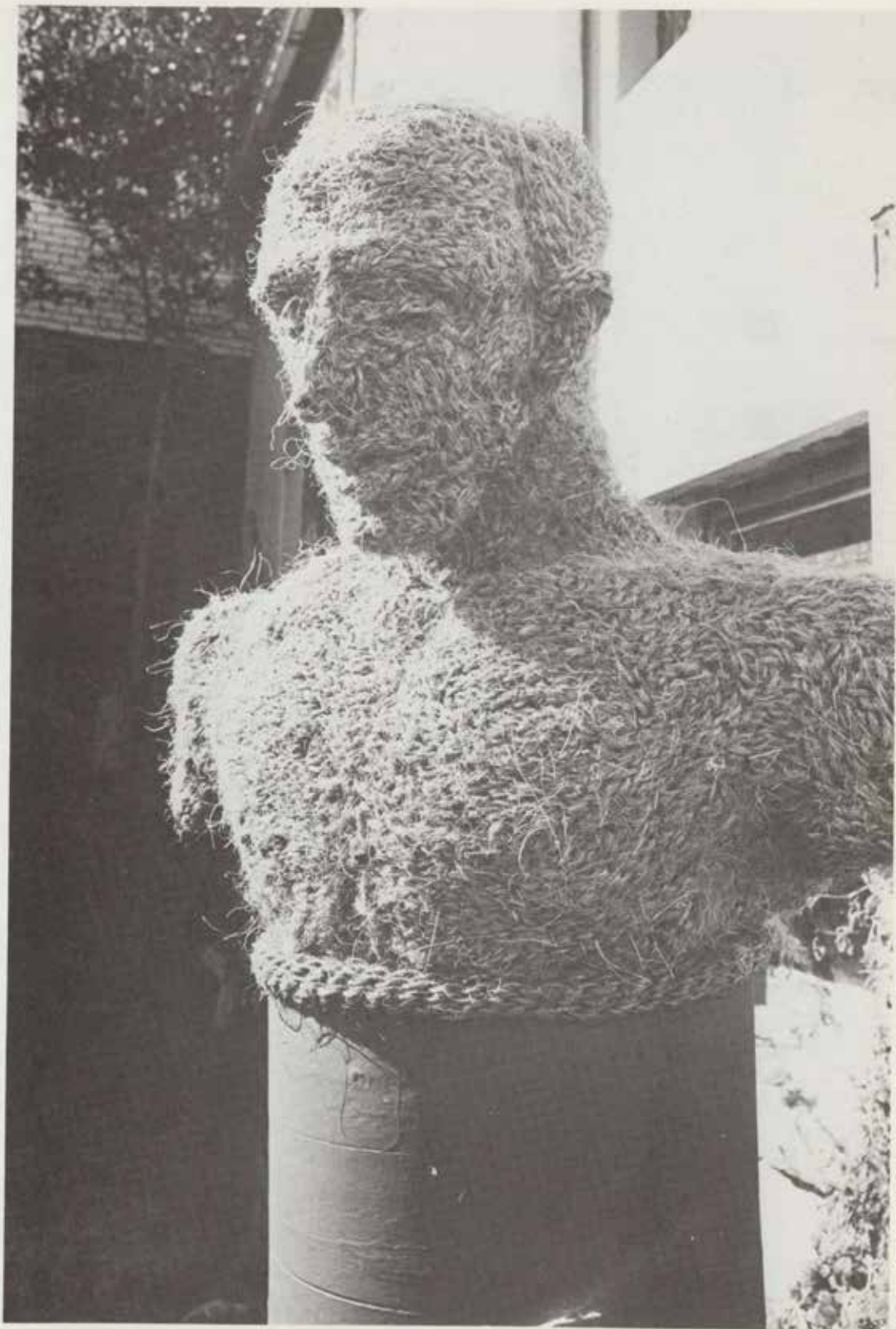
- 14/ A RELIC OF THE HUSBAND 1972 →
210 x 50 x 60
Cotton rope, torn cotton cloth
Exhibited:
The National Museum of Modern Art, Kyoto, 1973
- 15/ FOR MADAME L. 1973
(reproduced on cover)
220 x 60 x 60
Cotton rope, torn cotton cloth
Exhibited:
The National Museum of Modern Art, Kyoto, 1973





EWA PACHUCKA

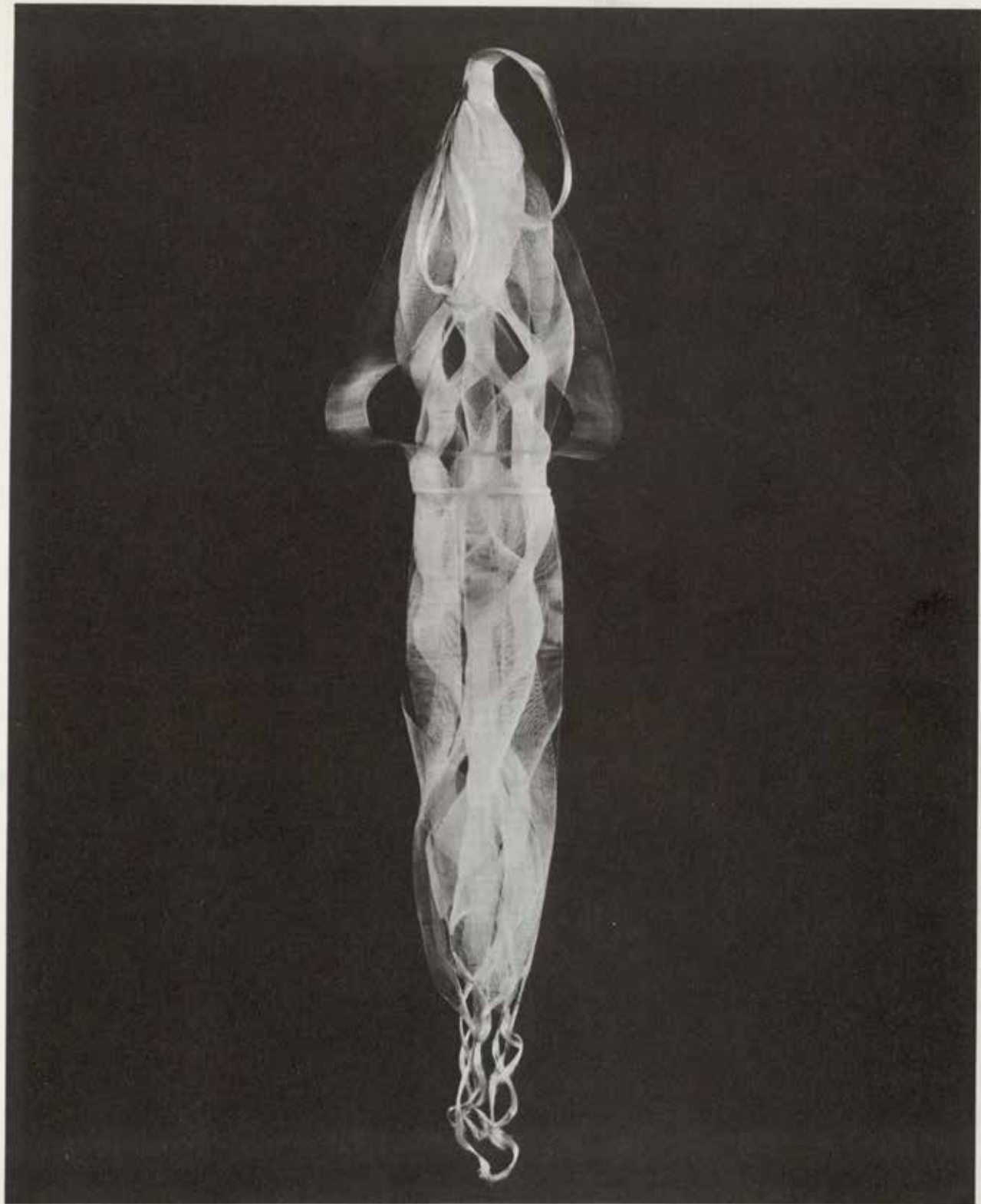
- 16/ BUST OF A GOOD MAN 1974 →
203 x 60 x 45
Manila
Crochet
Not previously exhibited





KAY SEKIMACHI

- 17/ AMIYOSE III 1971 →
165 x 38 x 35
Nylon monofilament
Tubular and quadruple weave
Exhibited:
Halls Exhibition Gallery, Kansas City, Missouri, 1973
Jacques Baruch Gallery, Chicago, 1973-74
- 18/ KEMURI KATACHI 1970
177 x 26 x 24
Nylon monofilament
Multi-layered weave
Exhibited:
Lee Nordness Galleries, New York, 1970
The Octagon Center for the Arts, Ames, Iowa, 1970
Boise Gallery of Art, Boise, Idaho, 1974





BARBARA SHAWCROFT

ARTIST'S STATEMENT

In my work, as in my life, I am intrigued with the notion of 'fit'. I feel, I touch and I experience my 'fit' with the universe within my own independent being and its connective interdependency with my fellow earthly humans.

My woven sculptures are conceptually based upon this notion of 'fit', linking their inter-action within their own separate parts to the world.

They are, in a sense, places of encounter, spaces of connection and links that form a language that expresses my body states, my feelings and my perceptions.

The message, the mood and the form of my communication lies within my woven sculptures. They are the translation of my inner order into being. The translation of my energy into visual perspective.

- 19/ **SCREW 1972-73** →
619 x 91
Polypropylene monofilament rope, sisal rope
Knotless netting (neolithic)
Exhibited:
Vle Biennale de la Tapisserie, Lausanne, 1973





SHERRI SMITH

ARTIST'S STATEMENT

I am primarily interested in investigating loom controlled structures which, woven flat, expand either by unfolding or stretching out to fill three dimensional space. I am concerned that a work's eventual three dimensional form should be programmed into its woven structure, and that the final form should be reached with little or no manipulation of the basic structure.

Most of my work is achieved through the layering of dimensionally woven pieces into composite pieces. A finished work may be composed of twenty or more pieces. Other hangings are formed of cloth woven many layers thick and unfolded to become planes of the final form.

In my work I find the organic forms, which highly ordered, modular and geometric structures can be made to assume, very exciting. I also react strongly to the rather opulent great masses of yarn which often occur in contrast to lacy openness in other parts of the same work.

As most of my work, for me, amounts to testing certain of my hypotheses to see if they will work, and what the results will be visually, I am seldom concerned with the integration of my work into architecture, or with it as environment, unless I am doing a commission. Even then, my approach is problem solving in nature.

I work on multi-harness looms, a 25 shaft dobby and a twenty

20/ **KABUKI 1973**

243 x 243

Wool

Weaving

Exhibited:

Museum of the Southwest, Midland, Texas, 1973

The Craftsmen's Gallery, Scarsdale, New York, 1974

21/ **NEW MOON — OLD MOON 1973 →**

243 x 243

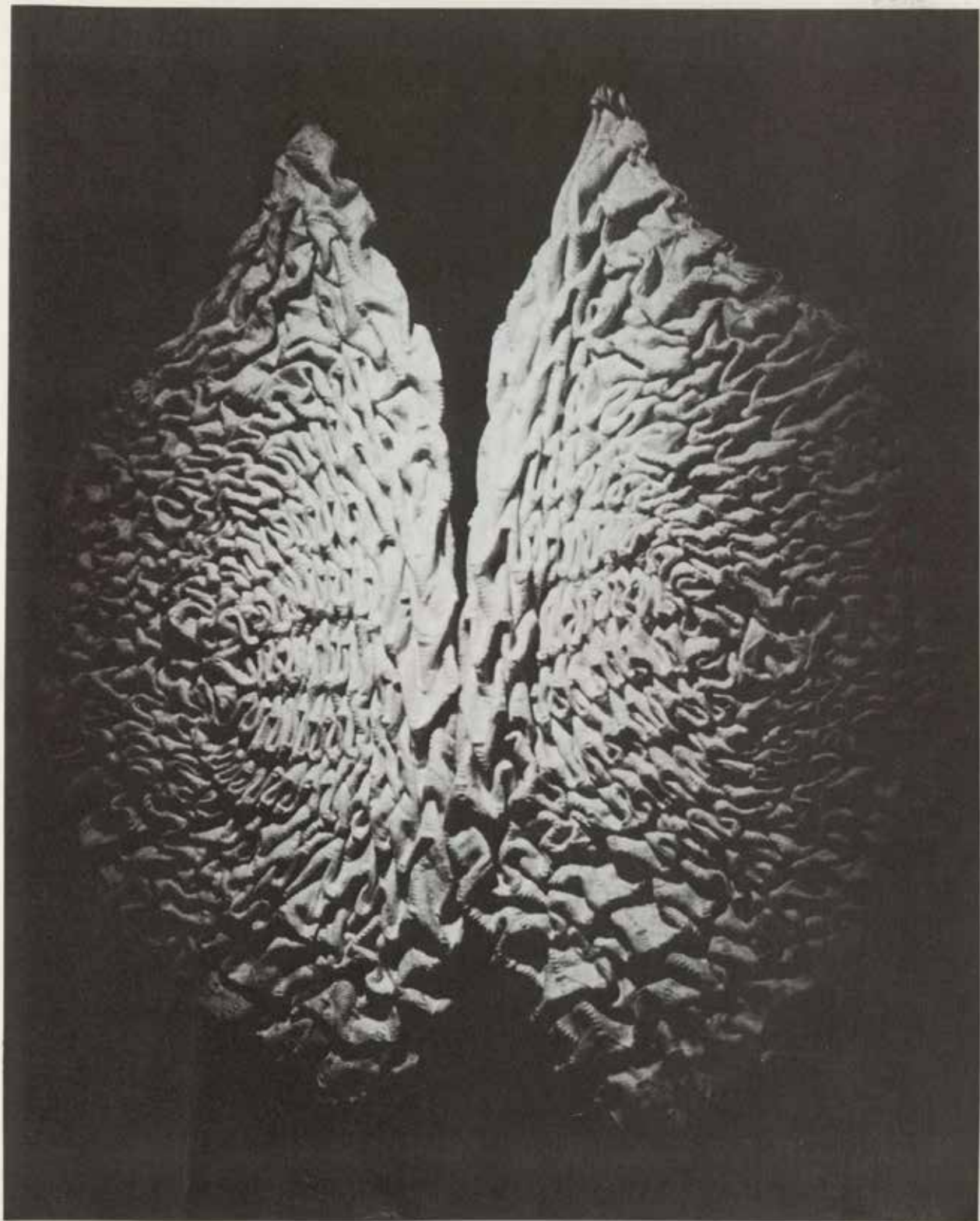
Rayon

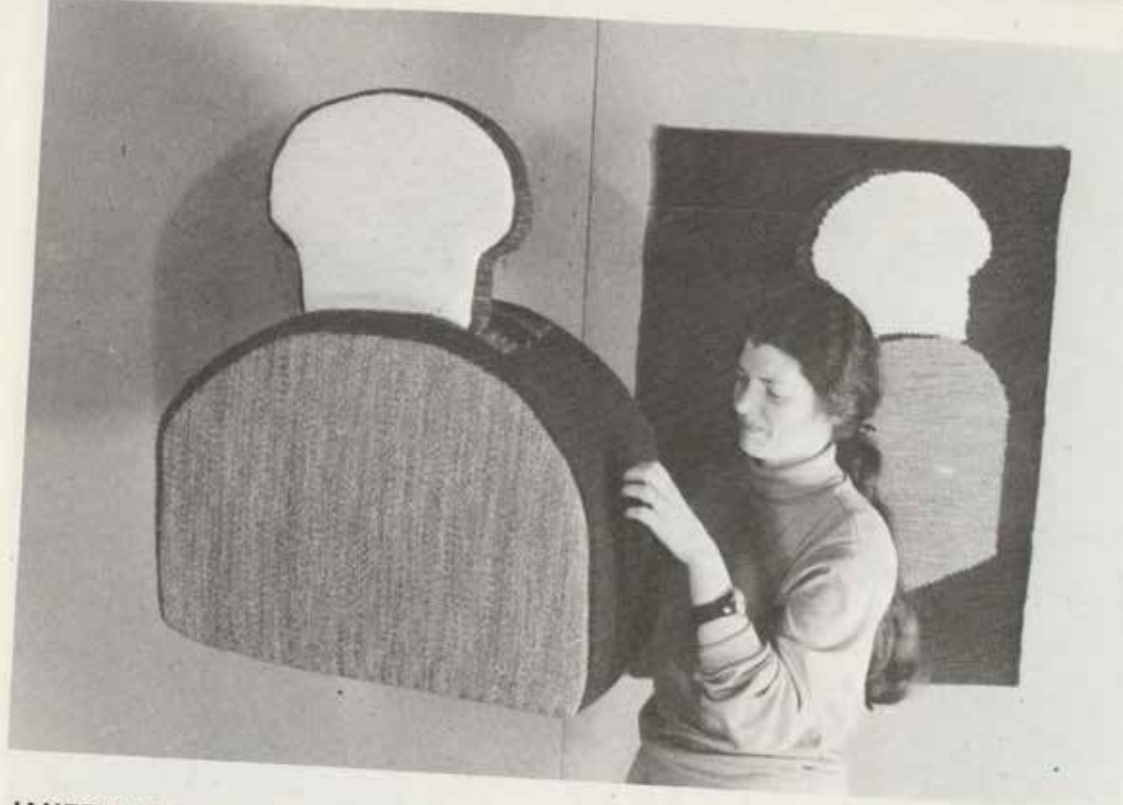
Weaving

Exhibited:

Bruce Gallery, Edinboro State College, Edinboro, Pennsylvania, 1974

shaft treadle loom. In the recent past I have been working with several mohair yarns, as well as with metallic guimpes. I dye my own yard, or segments of finished pieces, both in the interests of economy and to get the gradations I sometimes require. I do a lot of my work using only natural colored yarns.





JANET R. TAYLOR

ARTIST'S STATEMENT

I enjoy working with color! Most of my pieces deal with optical illusions or contradictions of space. Color helps carry the concept to a higher emotional level.

The sequence of an image and space and one's relationship to it have been major motivations for my tapestries. The movement of a viewer through the space is directly related to his perception of the object.

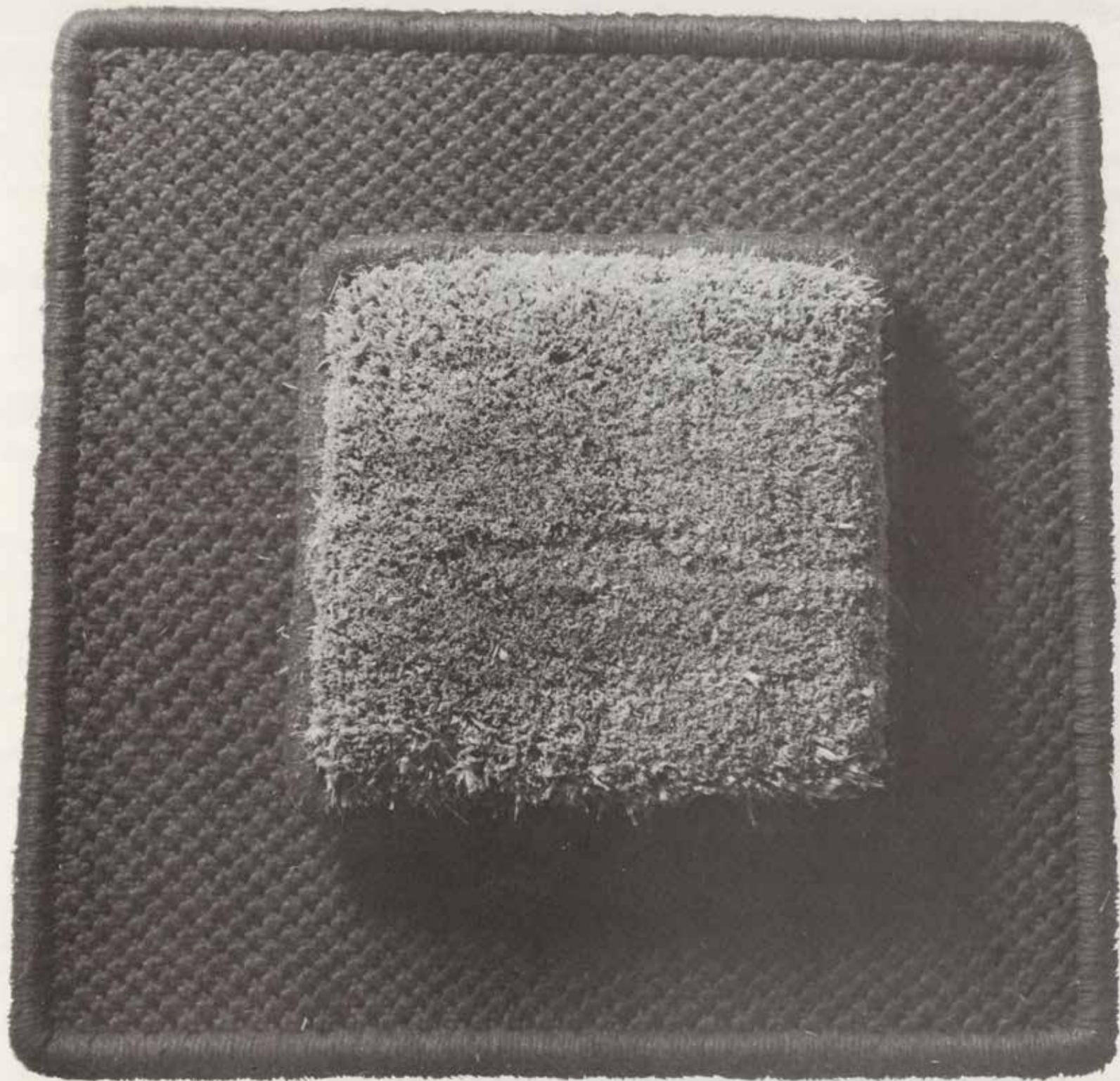
- 22/ ARCHITECTURAL SERIES 1972
5 panels, 81 x 101
Wool
Weaving
Exhibited (selection):
Huntington National Bank, Columbus, Ohio, 1972
- 23/ PYRAMID 1972 →
panel A — 243 x 101
panel B — 335 x 101
Wool
Weaving
Exhibited (selection):
Tyler School of Art, Philadelphia, Pennsylvania, 1973



photo of the artist not available

CLAIRE ZEISLER

24/ **THREE OF A KIND 1973** → (detail)
Three elements 63 x 63
Cotton and natural raffia
Knotting



Neda Al-Hilali*Biography*

- b. Bohemia, Czechoslovakia, 1938
Lives in Venice, California
- 1965 Received BFA degree from the University of California at Los Angeles
- 1968 Received MA degree from the University of California at Los Angeles.
Presently teaches at the California State College at Los Angeles, and UCLA extension.

One-Artist Exhibitions

- 1968 University of California at Los Angeles
- 1969 University of Texas, Arlington

Group Exhibitions (Selected)

- 1968 "California Design X", Pasadena, California
Dallas Museum of Fine Arts, "Southwest Craftsmen 1968"
Contemporary Crafts Gallery, "Knotting Invitational", Portland, Oregon
- 1969 Rice University, "Creative Collaboration", Houston, Texas
Crocker Art Gallery, "California Crafts VI, Pacific Dimensions", Sacramento, California
"Objects, U.S.A.", Washington, D.C.
Fine Arts Gallery of San Diego, "Survey 1969", San Diego, California
- 1971 Los Angeles Valley College, "Woven Sculpture"
"Design XI", Pasadena
Ve Biennale Internationale de la Tapisserie, Lausanne
C.C.A.C. Gallery, "Dimensions of Fiber", Oakland, California
- 1972 U.C.L.A. Art Galleries, "Deliberate Entanglements"
Denver Art Museum, "Fiber Structures", Denver, Colorado
Ruth Kaufmann Gallery, New York
Museum of Contemporary Crafts, "Sculpture in Fiber", New York

Olga De Amaral*Biography*

- b. Bogotá, Colombia
Lives in Bogotá
- 1951-52 Studies in architectural design Colegio Mayor de Cundinamarca
- 1953 Director of Architectural Design
- 1954-55 Studies in Textiles Cran Brook Academy of Arts, Michigan
- 1966-72 Director of Textiles, Universidad de Los Andes, Bogotá
- 1967 Taught, Penland School of Crafts, North Carolina

- 1967, 69 Taught, Haystack Mountain School of Crafts, Maine
- 1968-72 Columbian Representative to the World Crafts Council
- 1970-74 Director for Latin America of the World Crafts Council
- 1972 Taught, San José State College, San José, California
Taught Arts and Crafts, Berkeley, California
Taught The Yarn Depot, San Francisco, California
- 1973-74 Guggenheim Fellowship

One-Artist Exhibitions (Selected)

- 1961 Galeria Callejón Bogotá
- 1966 Museo de Bellas Artes, Caracas, Venezuela
Universidad de Carabobo, Venezuela
- 1967 Jack Lenor Larsen Gallery, New York, N.Y.
Skidmore College, Saratoga Springs, N.Y.
- 1968 Museum West, San Francisco
- 1970 Museum of Contemporary Crafts, N.Y.
- 1972 Museo de Arte Moderno, "Muros Tejidos", Bogotá
- 1973 La Demeure Gallery, "Woven Walls", Paris, France
La Banque Nationale de Paris
Musée de Art et Histoire, Neuchatel, Switzerland
- 1973-74 André Emmerich Gallery, N.Y.
- 1974 Brickell Gallery, Miami, Florida

Group Exhibitions (Selected)

- 1967 Third Biennale Internationale de la Tapisserie
Lausanne, Switzerland
- 1968 California State College, "Intersection of the Line",
Long Beach, California
- 1969 The Museum of Modern Art, "Wall Hangings", N.Y.
- 1970 Gallery Bucholz, Munich, Germany
Ruth Kaufmann Gallery, "Textile Constructions",
N.Y.
- 1971 Ve Biennale Internationale de la Tapisserie,
Lausanne
Zacheta Gallery, Varsovia, Poland
Ruth Kaufmann Gallery, "Textile Constructions",
N.Y.
U.C.L.A. Art Galleries, "Deliberate Entanglements",
Los Angeles, California
The Camden Art Centre, London, England.
- 1972 XXII Salón de Artistas Nacionales, Bogotá
Museum of Contemporary Art, Chicago
- 1973 XXIII Salón de Artistas Nacionales, Bogotá
Biennale Internationale de la Tapisserie, Lausanne
The Detroit Art Institute, Detroit
The Emily Lowe Gallery, "Fiber Work", Hempstead,
N.Y.
- 1973-74 Chapelle de la Villegedieu, France

Collections (Selected)

- Dreyfus Corporation, N.Y.
Museo de Arte Moderna, Bogotá
The Art Institute of Chicago

Regency Hyatt House, Chicago
First National City Bank, Chicago
Colección Colcultura, Bogotá
Colección Banco de la Republica, Bogotá
One Embarcadero Center, San Francisco

Daniel Graffin

Biography

b. Paris, France, 1938
Lives in Paris
Graduated in art and crafts, Paris
Studied with Anjame and A. Lhote
1962 Studied weaving with Wissa Wassef in Cairo
1963 Investigated vegetable dying and the symbolism of colours in Africa
Since 1964 has dedicated himself to weaving

One-Artist Exhibitions

1974 Galerie Suzy Langlois, Paris

Group Exhibitions

1973 Vle Biennale Internationale de la Tapisserie, Lausanne
Museum of Contemporary Crafts, "Portable World", New York

Francoise Grossen

Biography

b. Neuchatel, Switzerland, 1943
Lives in New York
1963-64 Attended the School of Architecture of the Polytechnical University, Lausanne
1967 Graduated in Textile Design from the School of Arts and Crafts, Basel
1969 Received an M.A. degree from The University of California at Los Angeles
1969-70 Worked as textile designer at Larsen Design Studio
1970 Participated in Seminar on Macramé at World Crafts Council meeting in Dublin
1971 Weaving and Macramé instructor at the New School, New York and at the Art School of the Brooklyn Museum

One-Artist Exhibitions

1968 Jack Lenor Larsen Showroom, New York
1969 University of California at Los Angeles
1970 San Diego State College, California

Group Exhibitions (Selected)

1968 Museum of Contemporary Crafts, "Objects Are?", New York
1969 Museum of Contemporary Crafts, "The Door"
Museum of Modern Art, "Wall Hangings", New York
Vle Biennale Internationale de la Tapisserie, Lausanne

1971 C.C.A.C. Gallery, "Dimensions of Fiber", Oakland, California
Ve Biennale Internationale de la Tapisserie, Lausanne
U.C.L.A. Art Galleries, "Deliberate Entanglements"
1972 Cranbrook Academy of Art, "Fabrication 1972", Bloomfield Hills, Michigan
Ruth Kaufmann Gallery, New York
Museum of Contemporary Crafts, "Sculpture in Fiber"
Denver Art Museum, "Fiber Structures"
1973 Vle Biennale Internationale de la Tapisserie, Lausanne

Collections

Jack Larsen, New York
Dreyfus Fund, New York
One Embarcadero Center, San Francisco
Regency Hyatt, San Francisco
O'Hare Regency Hyatt House, Chicago
Bank of San Antonio, Texas

Sheila Hicks

Biography

b. Nebraska, U.S.A., 1934
Lives in Paris
Studied painting with J. Albers and Art History and South American Archeology with G. Kubler
1957 Fulbright Grant for research on pre-lucaic cultures
1961 Fribourg Scholarship to study painting and weaving in France
Taught at University of Mexico
Worked with Luis Barragan, Mexico

One-Artist Exhibitions (Selected)

1958 Museo de Bellas Artes, Santiago, Chile
1963 The Art Institute and Knoll Associates, Chicago
1964 Kunstgewerbemuseum, Stuttgart
Knoll International, Hamburg, Neurenberg, Berlin
Museum of Fine Arts, Oldenburg
1965 Knoll International, Düsseldorf
1966 Artek Gallery, Helsinki
1969 Benson Gallery, Bridgehampton, Long Island, New York
1970 Galerie Suzy Langlois, Paris
1971 Bab Rouah, National Gallery, Rabat
Museum of Fine Arts, Brest
Benson Gallery, Bridgehampton
1972 Kranner Art Museum, Illinois
Dar Salam, Tunis
A.I.A. Gallery, Philadelphia
1973 Galerie Dar Lasram, Tunis
American Cultural Centre, Milan
Château des ducs de Bretagne, Nantes, France
1974 Stedelijk Museum, Amsterdam
Modern Master Tapestries Inc., New York

Group Exhibitions (Selected)

- 1962 Museum of Modern Art, "New Acquisitions", New York
1963 Museum of Contemporary Crafts, "Woven Forms", New York
1967 Museo de Bellas Artes, "Formas Tejidas", Caracas
Museum of Modern Art, "New Acquisitions Design"
Ile Biennale Internationale de la Tapisserie, Lausanne
1969 Museum of Modern Art, "Wall Hangings"
Stedelijk Museum, "Perspectief in Textiel", Amsterdam
Ive Biennale Internationale de la Tapisserie, Lausanne
1971 Ve Biennale de la Tapisserie, Lausanne
Camden Art Centre, Experimental Textiles, London
U.C.L.A. Art Galleries, "Deliberate Entanglements", Los Angeles
C.C.A.C. Gallery, "Dimensions of Fiber", Oakland, California
1972 Grand Palais, "Douze Ars d'Art Contemporain en France", Paris
1973 VIe Biennale Internationale de la Tapisserie, Lausanne

Collections (Selected)

The Museum of Modern Art, New York
The Ford Foundation Headquarters
The Georg Jensen Center for Advanced Design, N.Y.
The Art Institute of Chicago
Cooper-Hewitt Museum, New York
The Museum of Contemporary Crafts, N.Y.
The Museum of Decorative Arts, Prague
The Landes Museum, Oldenburg
The Museum of Fine Arts, Santiago
Yale University Art Gallery, New Haven, Connecticut
Stedelijk Museum, Amsterdam
Kunstgewerbemuseum, Zurich
Kunstgewerbemuseum, Stuttgart
Museum of Decorative Arts, Nantes

Swami Maha Bharati aka Betsey Bess

Biography

- b. La Jolla, California, U.S.A. 1940
Lives in Stroudsburg, Pennsylvania
1957-61 Received B.A. degree from Mills College
1964-66 Peace Corps Volunteer, Arts and Crafts Program, Peru
1968-69 Received M.F.A. degree from University of Washington, Seattle, Washington
1969-70 Associate of University of Washington
1970-71 Received Fulbright Grant to study weaving in Denmark
1971-73 Instructor, Moor College of Art, Philadelphia

- 1973- Swami and Chairman of American Ashram Foklore and Fine Arts, Sivananda Conservatory of Yoga One, Science, Stroudsburg, Pennsylvania

Two-Artist Exhibitions

- 1970 Northwest Crafts Center and Gallery, Seattle, Washington
Galeria del Sol, Santa Barbara, California
1971 Galerie Ganmel Strand, Copenhagen

Group Exhibitions (Selected)

- 1969 Henry Gallery, "Northwest Craftsmen's Exhibit", University of Washington
1970 Katonah Gallery, "Woven Hangings", Katonah, New York
1971 Gallery of Contemporary Crafts, "Opening Exhibition", New York
Western Colorado Center for the Arts, "Objects: 1971", Colorado
1972 Civic Center Museum, "Philadelphia Council of Professional Craftsmen", Philadelphia
1973 Civic Center Museum, "Craftsmen '73", Philadelphia

Collections

Anne Hanberg Collection, Seattle, Washington
Sivananda Conservatory of Yoga One Science

Walter G. Nottingham

Biography

- b. Great Falls Montana, U.S.A., 1930
Lives in River Falls, Wisconsin, U.S.A.
Received the B.S. and M.S. degrees from St. Cloud State College, Minnesota
Studied at Haystack School of Crafts, Deer Isle, Maine
Received the M.F.A. degree from Cranbrook Academy of Art, Bloomfield Hills, Michigan
1962- Associate Prof. University of Wisconsin, River Falls
1964-71 Numerous teaching positions throughout the United States and Canada

One-Artist Exhibitions

- 1970 Larsen Gallery, New York
Numerous exhibitions at various colleges and universities

Group Exhibitions (Selected)

- 1969 Museum of Modern Art, "Wall Hangings", New York
"Objects U.S.A.", Washington, D.C.
1971 U.C.L.A. Art Galleries "Deliberate Entanglements"
Ve Biennale Internationale de la Tapisserie, Lausanne
Zachet Museum, "Contemporary Tapestries of the Ve Biennale", Warsaw
1972 Museum of Contemporary Crafts, "Sculpture in Fiber", New York

- 1973 U.S.I.A. Collection, "Creative America", Tokyo
 Detroit Art Institute, Michigan
 Arras Gallery, "Hard and Soft Fibers", New York
 Museum of Contemporary Art, Chicago, Illinois
 Vancouver Art Museum, Vancouver, B.C. Canada
- 1974 Minnesota Museum of Art, Saint Paul

Yoichi Onagi

Biography

- b. Tokyo, Japan, 1931
 Lives in Kyoto, Japan
- 1954 Studied law at Doshisha University
 1956 Studied Fine Arts at Kyoto Gakugei University
 1964 Produced first weaving on loom

One-Artist Exhibitions

- 1971 Maruzen Gallery, Tokyo and Kyoto
 1973 Iteza Gallery, Kyoto
 Fujié Gallery, Tokyo

Group Exhibitions

- 1973 Vle Biennale Internationale de la Tapisserie,
 Lausanne
 National Museum of Modern Art, "Birds Eye View of
 Contemporary Handicrafts", Kyoto

Ewa Pachucka

Biography

- b. Lublin, Poland, 1936
 Lives in Australia
 Studied sculpture at Catholic University, Lublin
 Studied tapestry at Lodz School of Fine Arts

One-Artist Exhibitions

- 1958 Writers Club, Warsaw
 1970 Grabowski Gallery, London
 Ved Aen Gallery, Arbus, Denmark
- 1972 Rudy Komon Gallery, "Landscapes and Bodies",
 Woollahara, Australia
- 1973 Rudy Komon Gallery, "Imprints in Paint"
 1974 Rudy Komon Gallery

Group Exhibitions

- 1956-57 Group "Zomek", Lublin and Cracow
 1968 Art Festival, Warsaw
 1969 Museum of Modern Art, "Wall Hangings", New York
 Norrkoping Museum, Sweden
- 1970 National Museum, Stockholm
 1973 Mildura Sculpture Triennial, Victoria, Australia
 "Contemporary Australian Painting and Sculpture",
 toured in New Zealand
 Art Gallery of New South Wales, "Recent Australian
 Art", Sydney

Collections:

The National Collection, Canberra, Australia

Kay Sekimachi

Biography

- b. U.S.A., 1926
 Lives in Berkeley, California
 Studied Painting and Design at the California Col-
 lege of Arts and Crafts and later weaving under Trude
 Guernonprez
 Studied weaving at Haystack Mountain School under
 Jack Lenor Larsen
- 1952-72 Received numerous awards throughout the United
 States
- 1958- Numerous teaching appointments including the
 California College of Arts and Crafts, Oakland, Hays-
 tack Mountain School and San Francisco Communi-
 ty College

One-Artist Exhibitions

- 1962 Oakland Art Museum, California
 1965 College of the Holy Names, Oakland
 Richmond Art Center, California
- 1968 Galeria del Sol, Santa Barbara, California
 1970 Lee Nordness Galleries, New York
 1971 Anneberg Gallery, San Francisco
 1973 Contemporary Crafts Gallery, Portland, Oregon

Group Exhibitions (Selected)

- 1960-61 U.S.I.A. Travelling Exhibition, Europe
 1961 Philadelphia Museum, "Fabrics International",
 Pennsylvania
- 1962-63 Victoria and Albert Museum, "Modern American
 Wall Hangings", London
- 1965-67 American Federation of Arts, "Threads of History"
 1968 Museum of Modern Art, "Wall Hangings", New York
 1970 The Octagon Center for the Arts, "Four Craftsmen",
 Ames, Iowa
- 1971 U.C.L.A. Art Galleries, "Deliberate Entanglements"
 1972 Camden Arts Centre, "Woven Structures", London
 1973 IVe Biennale Internationale de la Tapisserie,
 Lausanne
 Halls Exhibition Gallery, "Fibre Art", Kansas City,
 Missouri
- 1973-74 Jacques Baruch Gallery "New Concepts in Tapes-
 try", Chicago, Illinois
- 1974 Boise Gallery of Art, "Fibrations", Boise, Idaho

Collections

Japan Air Lines, San Francisco
 Oakland Art Museum, California
 St. Paul Art Center, Minnesota
 San Francisco State College, California
 San Francisco Art Commission
 San Francisco Art Commission

Illinois State University
Dreyfus Fund Collection, New York
Metromedia, Los Angeles
Smithsonian Institution, Washington, D.C.
The Royal Scottish Museum, Edinburgh, Scotland

Barbara Shawcroft

Biography

- b. England, 1930
Lives in San Anselmo, California
Early education in England and Canada
Eight years of Ballet, Member of the Royal Academy of Dance, London
- 1952-53 Studied photography, London School of Arts and Crafts
- 1957-58 Studied ceramics, Ontario College of Art, Toronto, Canada
- 1960-61 Studied painting, School of Design, North Carolina State College, Raleigh, N.C.
- 1961-62 Weaving apprenticeship, Lili Blumenan, New York
- 1962 Haystack Mountain School of Crafts, Maine
- 1962-65 Weaver for Jack Lenor Larsen Inc., New York
- 1965-66 Studied Architecture, Montana State University, Bozeman, Montana
- 1972-73 M.F.A. Degree, California College of Arts and Crafts, Oakland, California.
- 1969-74 Numerous teaching appointments including the Yarn Depot, San Francisco, Cranbrook Academy of Art, Bloomfield Hills, Michigan, and University of California at Los Angeles.

One-Artist Exhibitions

- 1966 Montana State University, Bozeman
- 1968 Jack Lenor Larsen Gallery, New York
- 1969 Anneberg Gallery, San Francisco
- 1970 College of Marin, Kentfield, California

Group Exhibitions (Selected)

- 1971 Pasadena Museum of Art, California
- 1972 Art Gallery, Ball State University, Muncie, Indiana
Cranbrook Academy of Art
Museum of Contemporary Crafts, New York
- 1973 E. B. Crocker Gallery, Sacramento, California
Anneberg Gallery
Oakland Museum, California
Vle Biennale Internationale de la Tapisserie, Lausanne

Sherry Smith

Biography

- b. Chicago, Illinois, U.S.A., 1943
Lives in Fort Collins, Colorado
- 1965 Received B.A. with honors, Deans' List, from Stanford University

- 1967 Received M.F.A. in Weaving and Textile Design from Cranbrook Academy of Art
- 1967 Textile Designer and hand weaver, Dorothy Liebes, Inc., New York
- 1968-71 Head of woven design department, Boris Kroll Fabrics, New York
- 1972-74 Instructor in Weaving, Art Department, Colorado State University, Fort Collins.
- 1974 Instructor in Weaving, Michigan State University, Ann Arbor

One-Artist Exhibitions

- 1970 One Loose Eye Gallery, Taos, New Mexico
- 1972 Colorado Springs National Bank
- 1973 Museum of the South West, Midland, Texas

Group Exhibitions (Selected)

- 1969 Museum of Modern Art, "Wall Hangings", New York
- 1969-71 Museum of Contemporary Crafts, "Young Americans 1969", New York
- 1971 Ve Biennale Internationale de la Tapisserie, Lausanne
C.I.T.A.M. Tapestry Exhibition, Warsaw
- 1972 Cranbrook Academy of Art, "Fabrications", Bloomfield Hills, Michigan
Denver Art Museum, "Fiber Structures"
- 1972-73 Gallery Association of New York, "Fabrications", Travelling exhibition
- 1973 Vle Biennale Internationale de la Tapisserie, Lausanne
American Craftsmen Gallery, New York
National Crafts Invitational, University of New Mexico, Albuquerque
- 1973-74 Jacques Baruch Gallery, "New Concepts in Tapestries II", Chicago
- 1974 University of Northern Illinois, Dekalb
Craftsman's Gallery, Scarsdale, New York
Bruce Gallery, Edinboro State College, Edinboro, Pennsylvania

Janet Roush Taylor

Biography

- b. Lima, Ohio, U.S.A., 1941
Lives in Kent, Ohio
- 1959-63 Studied weaving at the Cleveland Institute of Art, Cleveland, Ohio, U.S.A.
- 1963-65 Received M.F.A. degree in weaving from the Syracuse University, School of Art, Syracuse, New York
- 1965-67 Designer/weaver for Jack Lenor Larsen, Inc., New York
- 1966 Received Tiffany Grant
- 1969- Assistant Professor and Head of Weaving Department, Kent State University, School of Art, Kent, Ohio

One-Artist Exhibition

- 1973 Tyler School of Art, Philadelphia, Pennsylvania

Group Exhibitions (Selected)

- 1969 Museum of Contemporary Crafts, "Young Americans", New York
1971 Rockford Art Association, "Art in Other Media", Rockford, Illinois
State University of New York, "Master Craftsmen", Binghamton
"Three American Weavers", Rockland, Illinois
1972 Huntington National Bank, Columbus, Ohio
1973 Eastern Michigan University, "Filaments '73"
Vle Biennale Internationale de la Tapisserie, Lausanne
University of New Mexico, "National Crafts Invitational", Albuquerque
University of Wisconsin, "Comment on Contemporary Crafts", Milwaukee

Collections

First Unitarian Church at Rochester, New York

Claire Zeisler

Biography

b. Cincinnati, Ohio, U.S.A. 1903
Lives in Chicago, Illinois
Studied at Columbia University, New York
Studied at Institute of Design, Chicago

One-Artist Exhibitions (selected)

- 1960 Chicago Public Library
1961 Renaissance Society, University of Chicago
1964 Art Institute of Chicago
1968 Richard Feigen Galleries, Chicago and New York
1969 Stedelijk Museum, Amsterdam
1970 Northern Illinois University, DeKalb

Group Exhibitions (selected)

- 1960 Museum of Contemporary Crafts, "Woven Forms", New York
1963 Kunstgewerbemuseum, Zurich
1965 Museum of Contemporary Crafts, "Collectors Show"
1968 Indianapolis Museum, Indiana
1969 Kranert Museum, Urbana, Illinois
Ravina Festival, Highland Park, Illinois
"Objects: U.S.A.", Washington, D.C.
1971 Museum of Contemporary Crafts, "Sculpture in Fiber"
Ruth Kaufmann Gallery, New York
C.C.A.C. Gallery, "Dimensions of Fiber", Oakland, California
Ve Biennale Internationale de la Tapisserie, Lausanne
Denver Art Museum, Colorado
U.C.L.A. Art Galleries, "Deliberate Entanglements", Los Angeles
1973 Vle Biennale Internationale de la Tapisserie, Lausanne

Collections (selected)

First National Bank, Chicago
First National Bank, Brussels
Dreyfus Fund Collection, New York
Wisconsin Art Center, Milwaukee
Art Institute of Chicago
University of Wisconsin, Madison
Museum of Contemporary Crafts, New York
Stedelijk Museum, Amsterdam
Museum Bellerive, Zurich
Kunstgewerbemuseum, Zurich

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Daniel Graffin's statement translated by
Mary Jane Hickey

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- Constantine, Mildred and Larsen, Jack Lenor, *Beyond Craft: The Art Fabric*, New York, Van Nostrand Reinhold Company, 1973.
- Emery, Irene, *The Primary Structures of Fabrics, An Illustrated Classification*, Washington, D.C., The Textile Museum, 1966.
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- Lévi-Strauss, Monique, *Sheila Hicks*, Paris, Pierre Horay, 1973.
- Nordness, Lee, *Objects: U.S.A.*, London, Thames and Hudson, 1970.
- Waller, Irene, *Thread Art Form*, London, Studio Vista, 1973.
- Weibel, Adele Coulin, *Two Thousand Years of Textiles*, New York, 1952.

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- Biennale Internationale de la Tapisserie*, Lausanne, 1962, 1965, 1967, 1969, 1971, 1973.
- de Amaral, Olga - Muros Tejidos Y Armachuras*, Museo de Arte Moderno, Bogotá, 1972.
- Deliberate Entanglements*, UCLA Art Galleries, University of California, Los Angeles, 1971.
- Perspectief in Textiel*, Stedelijk Museum, Amsterdam, 1969.
- Sculpture in Fiber*, Museum of Contemporary Crafts, New York, 1972.
- Sheila Hicks*, Musee des Arts Decoratifs, Nantes, 1974.
- Textiles U.S.A.*, The Museum of Modern Art, New York, 1956.
- Threads of History*, American Federation of Arts, New York, 1966.
- Wall Hangings*, The Museum of Modern Art, New York, 1969.

Periodicals —

- Howard, Richard, "Olga de Amaral", *Craft Horizons*, February 1974.
- Larsen, Jack Lenor, "The Colossal Sixth Tapestry Biennial", *Craft Horizons*, October 1973.
- Larsen, Jack Lenor and Rapoport, Debra, "Two views of the Fifth Tapestry Biennale", *Craft Horizons*, October 1971.
- Leland, Mary Jane, "Entanglements", *Craft Horizons*, February 1972.
- "Loose Weaves", *Time*, June 1, 1970, New York.
- "Rope Art", *Life*, December 1, 1972, New York.
- Rose, Barbara, "Crafts Ain't What They Used to Be", *New York Magazine*, March 6, 1972.
- Rosbach, Ed, "Objects: U.S.A. Revisited", *Craft Horizons*, August 1972.
- Slivka, Rose, "Hard String", *Craft Horizons*, April 1972.
- Werther, Betty, "Sheila Hicks at Rabat", *Craft Horizons*, June 1971.



