

## ATA's Fall 2011 Online Forums

Registration deadline for all groups is August 22<sup>nd</sup>. Send questions or registrations to: Linda Rees [lerees@lindarees.com](mailto:lerees@lindarees.com)

**Business of Weaving:** 10 week forum starts September 12. Facilitated by Doris Florig [www.2dfiberarts.com](http://www.2dfiberarts.com)

Doris Florig, weaver/fiber artist invites you to join a discussion group that will explore ways of turning our weaving habit into a profitable business. Week #1, we will introduce ourselves, share information about our background experiences, frustrations and thoughts for promoting a positive future for the fiber art business. The weekly discussions will focus on the financial challenges and identifying the elements needed for a market development. She would like to hear from you before the registration date so she can develop a reading list and a discussion group that will meet the needs of the individual participants.

1. Introduction of Participant and discuss expectations of this study group
2. Improving Your Professional Image
3. Working with a Commercial Gallery
4. Understanding the Art Market
5. Promoting the Art of Tapestry Weaving
6. Exploring Market Development
7. Planning for the Future Development of Our Field

Books: that may interest participants in the BUSINESS OF WEAVING study group. I don't expect anyone to run out and buy all these books. Even if they just read one, before we start, we can share opinions and information.

- The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art, Don Thompson; Palgrave Macmillan, New York, NY: 2008. This book is essential to beginning to understand the role of finance in "art research".
- Art of the Steal, Christopher Mason; G.P. Putnam's Sons, New York, NY: 2004. This book the account of the multi-billion dollar price fixing scandal and criminal prosecution of the world's principal art auctions houses, whose sales are the final arbiters of what art is valid and important. Mr. Mason was one of the New York Times reporters covering this long case.
- Culture Incorporated: museums, artists, and corporate sponsorships, Mark W. Rectanus; University of Minnesota Press, Minneapolis: 2002. This book is important for understanding the role of corporate advertising in selecting art to promote.
- String Felt Thread: the Hierarchy of Craft and Art in American Craft, Elissa Auther; University of Minnesota Press, Minneapolis: 2010. This book researches research flaws in fiber art of the 1960s and 70s, specifically gender prejudice and prejudice against craft, which are still permitted in art research today.
- The Painted Word, Tom Wolfe; Bantam Books, New York: 1975. This book is an enjoyable look back on the role of the tyrannical, albeit short lived, orthodoxies of the "art experts" in the glory days of modern American (New York) art.

**Political Lines 2011** Fall 2011 through Spring of 2012 Facilitated by Christine Laffer  
[www.christinelaffer.com](http://www.christinelaffer.com)

Initially started in 2009, the Political Lines Forum involved its participants in a study of the connection between tapestry and political issues over time. These issues included a spectrum of different historical eras and the economic and social factors that affected artistic expression, to current topics unique to our times such as environmental problems. This second session planned for Fall 2011 through Spring of 2012 will look at unanswered questions and intriguing tangents that remained open in earlier threads as well as initiating new topics that focus on contemporary tapestry artists dealing with political content.

**Writing: A Means to Seeing More** 10 week forum starting September 12, optimal group size, 9 members. Facilitated by Linda Rees [www.lindarees.com](http://www.lindarees.com)

This forum is geared towards sharpening our perceptual skills through writing about contemporary tapestries. Generally, when we put observations into words, or justify how we feel about any artwork, it clarifies our own aesthetics. Participants will select three pieces to discuss in depth (approximately 300 words each) spaced out during the sessions. Images should be from sources we can all access. We will cover 3 members' writing per week. Everyone else should write 100 word descriptions of these choices to practice being concise. We will have open discussions about the items as we go. Everyone needs to have the facility to work with jpeg imagery.

Topic #1 Select a tapestry for discussion that you wish you had created. This is less about the issue of whether you could have woven the example, but that the image expresses a kind of idea you have been trying to capture visually.

Topic #2 Choose a tapestry that surprises you, is powerful in a way you wouldn't normally think would get your attention. For example, normally you might not like symmetrical designs, but you discover one you can't ignore.

Topic #3 This will be a time to write about one of your own pieces. It will have a directive or theme but I would like to wait and see if we as a group can generate the task. I am hoping that in our interactions we will discover what it is about describing our own work we should feature.

The Logistics:

Expect to write about 300 words about each of your selections. The rest of us will also write our observations about the piece but limit it to 100 words. We can add comments from the 100 word descriptions that seem relevant and not repetitive.

If we have 9 people sign up, we will present three commentaries each week so it will take three weeks to cover the first subject. If our group is smaller, we may select a 4<sup>th</sup> topic, still covering 3/week.

Where to look for tapestries? Old *Tapestry Topics*, ATA catalogs or websites. Many active tapestry weavers have galleries on their website. (I should have all of the images shown in TT from 2003 Fall to 2009 Fall and all the tapestries in several of the ATB exhibits.)

When to announce choices? The sign up deadline is August 22<sup>nd</sup> so select your first piece by August 29<sup>th</sup>. The first day to post will be September 12<sup>th</sup>.

Who goes first? I will draw three names from a hat – or depending on what the selections are, the pieces themselves may suggest a logical order. In either case, expect to know the order by Labor Day, September 5th.