



# Tapestry Topics

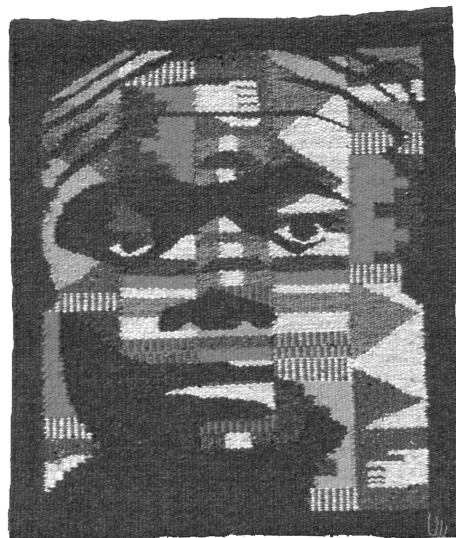
*A Quarterly Review of Tapestry Art Today*

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Linda Weghorst, "Treasured Traditions:  
Kente Weaving," 18" x 15", 1999

## Letter from the Directors

**By Alex Friedman and Christine Laffer**

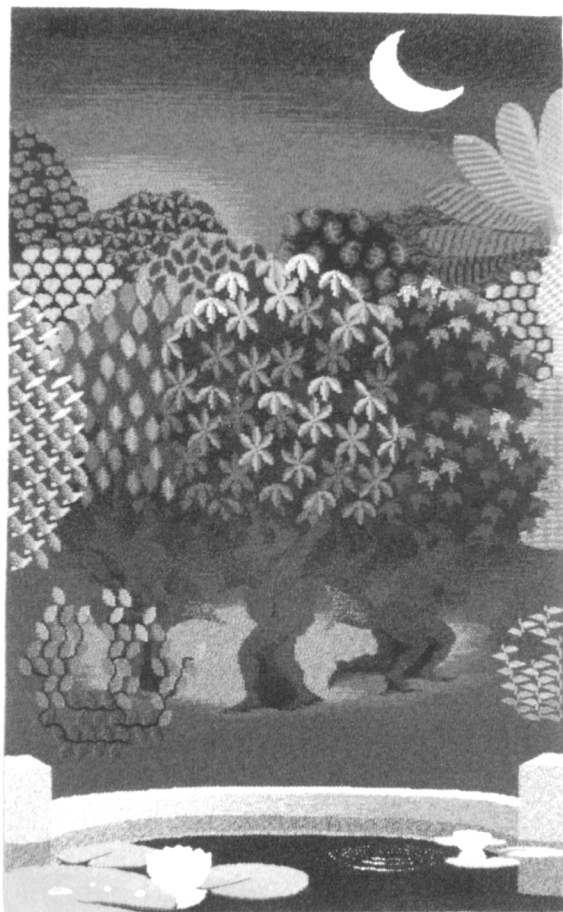
Our hardworking, innovative editor, Linda Rees, has planned themed newsletters from time to time to keep it interesting and thought provoking. This issue focuses on body language and nudes. As there are many aspects of the subject matter to consider, it promises to be an interesting issue to read. Watch for future issues with other themes and feel free to contact her with your ideas. Now that the American Tapestry Alliance website has excerpts from the newsletter, you will be able to see the images in full color.

The member's section of the website also features an article from Jane Kidd with color illustrations based on last year's Biennial exhibit and presented at the ATA/Gloria F. Ross Center for Tapestry Studies symposium in Chicago in March 2003. Don't miss her insightful comments and conclusions. It will be interesting to compare with this year's exhibition.

As you read this, various packages from all over are being unpacked for mounting the fifth American Tapestry Biennial in the Center for Visual Art in Denver. After viewing work on slides and JPEG, it will be wonderful to see the Exhibit in the "wool," so to speak. It is an exciting time and there is so much to look forward to if you are planning to be in Denver.

To reiterate some of the important ATA events in Denver: in addition to the fifth Biennial, there is the unjuried Small Format Frontiers exhibit at the Museum of Outdoor Arts in Englewood, which is being sponsored this

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Peter Harris, "Enchanted Forest," 59" x 36", 1998

year by American Tapestry Alliance. A special Convergence opening will take place on July 2nd, 5:00-9:00 PM.

The American Tapestry Alliance **General Meeting** will be held in the Convention Center on Saturday, July 3rd, at 10:30 AM, preceding the Critical Forum program. Please plan to attend if you are in town. We have important business to address. It will be an opportunity for members to meet the board and a chance to ask your questions or make constructive suggestions.

This will be followed by the **Critical Forum, "Outside the Studio: Presenting Tapestry within a Broader Field,"** a panel discussion on presenting and promoting tapestries. Panelists will be Sharon Marcus, Kate Anderson, and Rebecca Bluestone. The event is open to all members and guests. The exact location will be announced at a later date. If

you are not registered for Convergence, you need to purchase a day pass to enter the Convention Center.

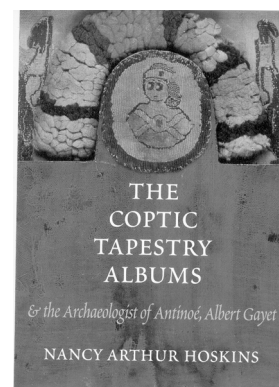
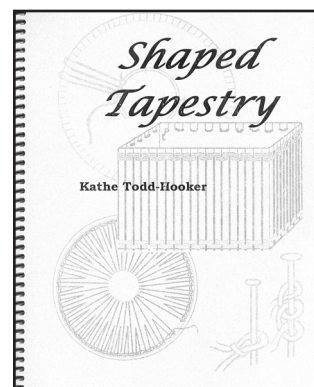
We now have a third venue, in New England, for the ATB5. It will take place in Newport, New Hampshire in the facilities of an old woollen mill known as the Dorr Mill. This is an unconventional venue but a very appropriate site for woven art. It will provide ample space and offer lots of opportunities for educational programs and lectures. Patryc Wiggins, a founder of TWINE and also active in the early days of the San Francisco Tapestry Workshop, arranged this venue through the Guild Institute.

Plans are already underway for ATB6. Peggy Strang has graciously offered to chair the Exhibition Committee. It is a big project and anyone who would like to help with the planning, the catalog, the promotion, and all the other details should feel free to contact her. Peggy, you will remember, did an outstanding job with the ATA/GFR Tapestry Center Symposium in March of 2003.

While at convergence, take a look at the two new books about tapestry. One is *The Coptic Tapestry Albums* by Nancy Arthur Hoskins, published by the University of Washington Press. The other is *Shaped Tapestry* by Kathe Todd Hooker, published by Fine Fiber Press. It is exciting to have a new crop of books focusing on tapestry.

We thank you for your continued interest and support. Happy weaving.

Alex and Christine



left: Kathe Todd Hooker, new book cover  
right: Nancy Arthur Hoskins, new book cover

## ATB5 Juror's Statement:

By Wlodek Cygan

During the past few years there have been several important initiatives attempting to revitalize the community of creators and lovers of tapestry art. "The American Tapestry Biennial 5" is one of them. Another is the young conception of the Hungarian exhibit "Karpit," which will have a second exhibit in 2005. In addition, the European Tapestry Forum, a society of professional European tapestry artist-weavers, has been developing activities for promoting our medium since 2001. These are very valuable initiatives. Let us hope they will bring great results. I would gladly play a part in that collaboration.

But what are my expectations? My hope is that through consecutive tapestry exhibitions with rigorous pre-selecting, and considering the peculiarities of the tapestry medium, it will be possible to elevate this ancient medium of artistic expression to a contemporary setting. In that setting, tapestry would not just be the technique used in building an image, but a specific idea, a group of characteristics that direct the creation of genetically autonomous art. This may also help to see tapestry weavers as a very select group of artists who possess a specific kind of creativity-as well as celebrating knowledge of the technique of weaving.

The marvellous weaving skills of the classical French and Flemish masters are today merely an interesting curiosity, undoubtedly worthy of admiration. A focus on technique may overshadow clarity of meaning. The method by which an art object is created should not become more valuable than its reason for being created.

I was honoured to receive the invitation to participate in jurying ATB5 and felt a great sense of responsibility. It was a good idea to select a jury that represented museum curators, architects, and working artists. As an artist myself, I feel that the weaver/artists expect fairness and truthfulness from me as well as criticism. I trust my remarks and opinions will not be received as unkind, but as constructive criticism.



Cygan with one of his tapestries

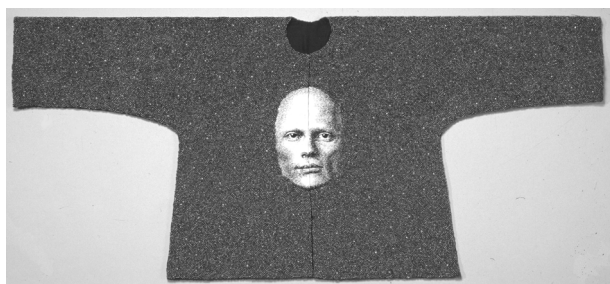
The entries that I viewed represented a great diversity in subject matter. I studied them numerous times. There were some that I will remember for a long time, and others that I have already forgotten. Some artists submitted multiple entries and I would have chosen both (which was against the regulations of the competition) as, in my opinion, they were simply outstanding. When I would have chosen either entry of a given artist, I agreed with the other jurors and chose the entry they favoured.

There were certain themes and styles in the submitted entries, and if I had to summarize, I would say that they were woven postcards, satiric drawings, childhood memories, favourite pets, still lifes, more or less clear political and feminist statements, some copies of abstract paintings, and geometric compositions. I admit that I am slightly disappointed that there was a lack of entries that would demand much longer and challenging descriptions. There was a dearth of works that would be hard to describe. I wish I had even more difficulty and needed to insist on studying them both ways: from a distance and from up-close.

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As a working artist/weaver I often ask myself a question: should this project be woven or should it be left as a painting, a drawing, or as a photograph? If there is a more convincing way than tapestry in which the artist can express his intentions, it should be used. In my opinion, in many of the entries submitted to ATB5, there was a noticeable lack of relationship between the subject and the need for such a time-consuming technique. I tried to pick those entries in which I felt a presence of the specific textile language. Thank you for this valuable experience.



Jon Eric Riis, "Black/White Coat," (1 of 3) 70" x 30", 2003, silk, leather and black and white freshwater pearls. Photos by Bart Kasten.

## ATB5 Juror's Statement:

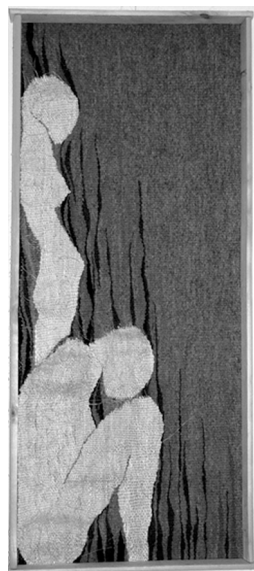
By Alice Zrebic

While judging ATB5, I was struck anew by the versatility of tapestry weaving as a means of artistic expression. Over the millennia, this technique, which at first appears deceptively simple, has shown itself to be a powerful means for the artist or weaver—in the case of ATB5 the same person—to bring forth a particular vision. This year, entrants from the USA, Canada, Mexico, and fifteen European countries explored the technical and expressive potential of tapestry to create a range of work that vividly illustrates the chameleon-like character of the medium.

The entries presented a panorama of subjects and styles, ranging from hyper-realistic to abstract and non-representational work, planar to sculptural. Some images delineated their subject with the clarity of a high definition photograph, enhanced by the textures and shading inherent to textile materials, while others altered a recognizable object or scene, infusing it with poetic or enigmatic overtones. A

different challenge, that of using physical materials to capture an intangible subject (such as the spirit of a place or the evocation of an emotional response or sensory experience) was undertaken by other entrants. A world of artistic and technical references spanning centuries made their presence known: archeological finds, European medieval tapestries, Scandinavian folk weaving, Lurçat-influenced Aubusson tapestries, Native American, and Spanish traditions of the American Southwest among them. Other entries defied such classification.

Submitting such a variety of work to a committee of three independent jurors with different points of view runs the risk of yielding a tepid compromise selection: the strongest work, often being the most controversial, either enthalls or estranges the individual jurors. The knowledgeable organizers have averted this potential pitfall by allowing each juror and his or her preferences to be heard, thus adding to the diversity of the work exhibited. The outcome is a remarkable, although necessarily abridged, synopsis of the many manifestations of contemporary tapestry.



Ewa Bartosz-Mazus, "Beside Each Other," 22" x 6", 2003, sisal warp, wool and sisal warp. Represents the fatigue of being together with another person.

## The Body: Images and Commentary

By Linda Rees

### Part I: Compilation of Responses.

Currently the most-high profile weavers working with nudes are Archie Brennan, Jon Eric Riis, and Sarah Swett. We feature several of their images, but are also fortunate to have a wide variety of other tapestries from many parts of the world.

The responses to the call for tapestries dealing with the body seem to follow two general directions. Many weavers state that figure drawing



appeals to them and has served a source to explore design esthetics. For the other contingent, body imagery is used to convey a personal reference to their own life story.

In an attempt to give each artist's work a place of its own, the readers are taken on a treasure hunt through the newsletter to find the images. The number of items featured dictates that the images be small. It will be worth the effort to find a library or friend's computer to view the color images at our website if you don't have other access to one.

In **Archie Brennan's** life drawing series, outlines and features are abstracted yet highly expressive. They capture individual variation in a distinctively stylized way. The series is quite extensive, an ongoing dialog that is sustaining his inquisitiveness. We are treated to the presentation of original drawings along with the tapestry interpretation in his article on page 13.

**Tricia Goldberg** writes: "Recently I was at an art exhibition with my fourteen-year-old daughter, and she asked, 'Why does so much art show people naked when such a big deal is made about women being seen naked or dressing sexy?' We don't know her exact answer to her daughter, but Goldberg



Tricia Goldberg, "Gesture," 8" x 8", 1989

states "I find the human body interesting, complicated, challenging, and beautiful to draw." Needing a tapestry to submit to the small format "World Weaver's Wall" exhibit in 1989, she explains: "At

the time I was weaving large pieces and I thought it would be easy to do a small piece quickly. I decided to work with drawings from the figure drawing class I was taking. I love playing with the ideas of scale and time. I shrunk my one minute charcoal gesture drawing to fit the size requirement for the show, glued it to a piece of watercolor paper, and painted over it with mostly cool colors. I used this for my cartoon, and sewed it to my little student loom.



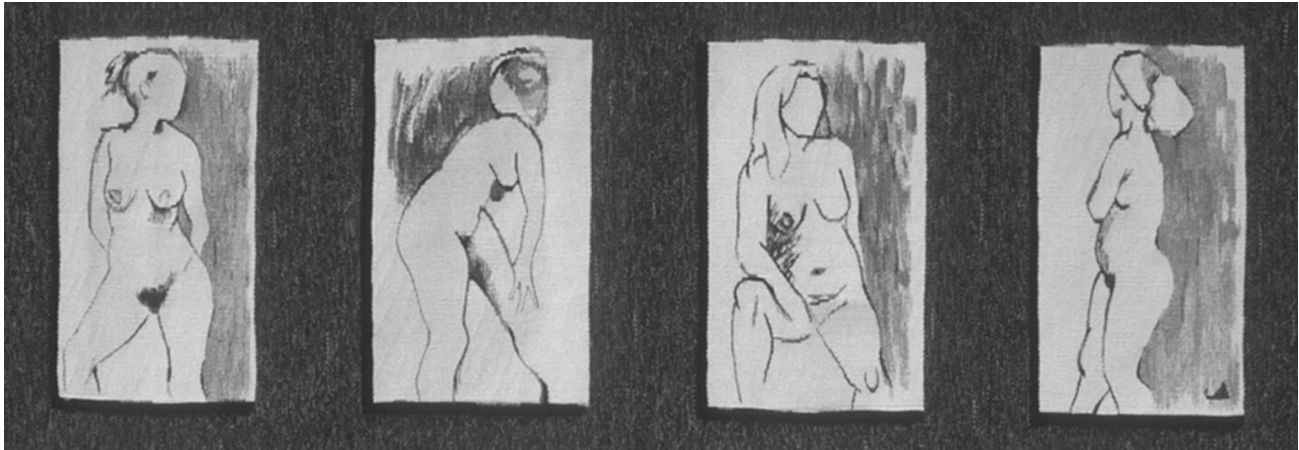
Tricia Goldberg, "Odette," 46" x 46", 1989

Sometime in the designing of "Gesture," or beginning weaving stage, I was overwhelmed by the different demands of a small piece. Each stitch took on great importance, compared with the luxury of space in a big piece; a very humbling experience, and a good lesson to learn.

Since I enjoyed the challenge of the piece and the design still held my interest, I decided to weave it 48" x 48". I wanted to keep the dark lines of the figure, while playing with abstract shapes in the background and within the figure. I reversed the design for the large 'Odette,' back to the way I had seen the model as I drew her. This way I had my original small drawing for a reference.

I loved comparing the feelings I had weaving the same design small, and then big, and I loved taking a one minute drawing, a simple exercise, and turning it into two tapestries."

The tapestry representing **Janet Austin** in the "meet our volunteers" section of ATA's website is also a nude derived from a sketch. When asked



Janet Austin, "Life Drawing Group" 32" x 71 ", 1993

why she selected that image, she stated that it was one of only a few digital images available to send in and was simply the one the layout person selected to use. She also pointed out: "but, really, life drawing is the bedrock of art education, don't you think? " Created a decade ago, it is part of a larger piece "Life Drawing Group." For her, the term "life drawing" does not refer specifically to the practice of drawing from a live model but that she is "drawing from LIFE." It is the motion and energy of sketching that intrigues Austin and the quartet of graceful and gestural line drawings captures that vitality well.

**Marti Fleischer's** choice to used nudes "reverts to my days as a student when I enjoyed life drawing classes and felt the human body was the most challenging form for an artist". She quotes Robert Henri in 'The Art Spirit,' "There is nothing in the world more beautiful or significant of the laws of the universe than the nude human body." Fleischer likes to work in series and "enjoys becoming familiar with the subject by repeatedly weaving the same subject in different settings." (See her images on pages 20 & 21.)

While I hope **Lyn Mayne** has found relief from her allergies, the topic has provided us with clever allusions to great artworks and refreshing moments of humor in a serious world. As Mayne explains: "In planning 'Allergy in Eden,' (See cover page) I asked what would Eve look like if she experienced sneezing in the Garden of Eden? I was looking at Henri Rousseau's primitive plants and foliage and saw his "Snake Charmer" which I loosely adapted

for Eve with a flower petal for a hanky. My Eve is not titillating but humorous, and Eden is not perfect but a bit discordant. And, of course, Eve had to be nude. This is my one and only nude so far."

**Peter Harris** of Ontario, Canada, has also referenced past artwork for his "Enchanted Forest." (See page 2 and look carefully for the figures.) He explains that, while the piece is about "repeated motifs and patterns.... in the guise of foliages, the figures are there to evoke a narrative context for this



Pascale DeConnick, "Reach. We Are All Humans," 9" x 10", 2004, handspun yarn, the hand is a mixture of natural greys, white and black and background colors are a mixture of natural grey with burgundy and rust brown.

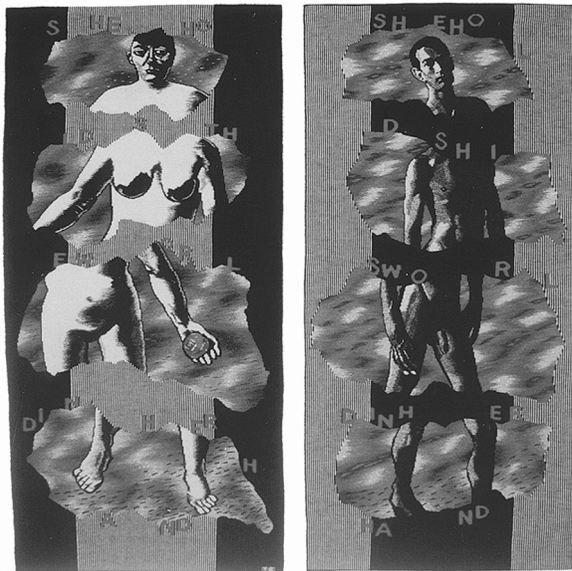
visual jungle. In Indian miniature painting the depiction of foliage often has a repeat pattern, leaf-beside-leaf-beside-leaf, textile quality. Scenes showing Krishna and Radha may be erotically



charged, but are meant to be read as religious allegory. I wanted to celebrate this landscape with a similar intensity."

For many weavers submitting work, the body is used to convey their personal sentiments on a political or subjective issue. In "Reach. We Are All Humans," by **Pascale DeConnick**, who currently lives in Ireland, the hand was designed as part of a triptych. It is woven in natural black, gray, and white wool together, a hand "Reaching across the unknown, across frontiers, towards each other." The first item, "Face it. We Are All Humans." is the outline of an anomalous face, which could be male or female, colored or white. The third image was never woven. Pascale asked for a loom when she was twelve and has been weaving ever since. However, an inhibition that she could not draw kept her from pursuing tapestry until only recently when she "faced" reality and took a drawing class. As she states: "It has been an amazing eye-opener. I can draw and I am hooked on weaving tapestries."

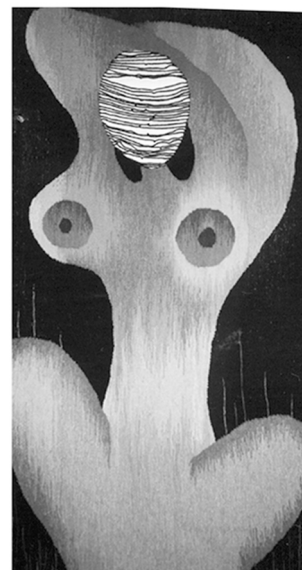
**Marilyn Rea Menzies**, from Christchurch, New Zealand, has created a diptych "She Holds the World in Her Hands" that conveys fractured figures supported by black and white vertical stripes. The script surrounding the male states: "She holds his world in her hands." Marilyn intended the age or relationship of the female to be ambiguous. "Is the woman his mother, his sister, or his wife!!! She



Marilyn Rea Menzies, "She Holds the World in Her Hands," 66" x 33" each,

could be any of these. I believe that the women of this world actually 'hold up' the men in many various ways."

Though not working with nudes, Australian, **Vera Hazelgrove** has used the body to illustrate "Mother Earth." She states: "Sitting on the ground hugging one's knees is a protection seeking posture to express that we need to care for Mother Earth." The text is 4 lines of Sonnet VIII by Shakespeare. (See page 22.)



Ewa Bartosz-Mazus, "Nude," 49" x 23", 1996, wool. Dedicated to her husband.

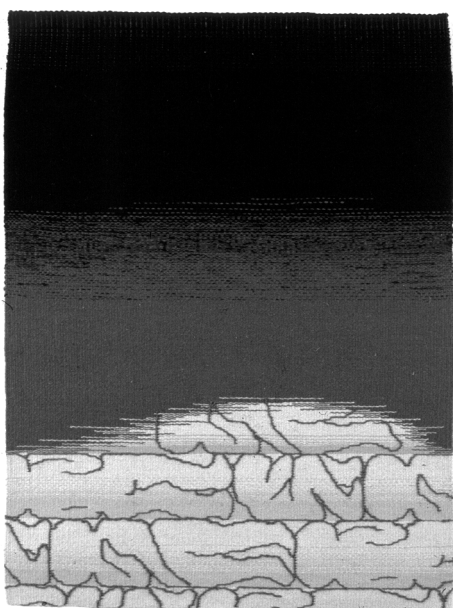
Three images spanning the last eighteen years from Polish weaver, **Ewa Bartosz-Mazus**, are very personal expressions. "Expectation" (See page 19) was created in 1988, "Nude" in 1996, and "Beside Each Other" in 2003 (See page 4). She states, "My tapestries are reflections of my life's episodes—sometimes these reflections are only understandable to myself. I am very attached to my tapestries because they are an inseparable part of me." These innovative depictions of human experience are refreshingly accessible while intriguingly subjective. The viewer might be left guessing about the specifics but her expressive postures communicate and compel us to interpret her story.

## Part II: From my Point of View

Achieving the kind of communication revealed in Bartosz-Mazus' work has been a goal of mine in working with the human form. My first encounter with a contemporary tapestry of a nude was by Canadian artist, Ann Newdigate in the 1986 exhibit "Tapestry: Contemporary Imagery/Ancient Tradition." Three large, colorful females, "Faith, Hope, Felicity" from her series "Drawing Towards a Sense of Place" adorned a wall in the museum where I volunteered. I was able to study their expressiveness for six weeks.

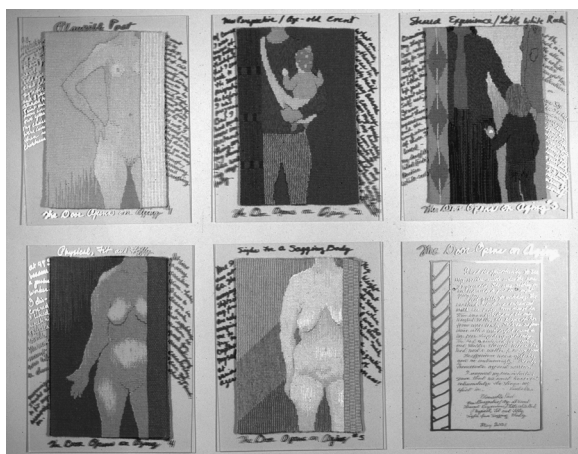
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Linda Rees, "Nights without Dreams/Passage,"  
35" x 27", 1988

It was at a time when my design focus was in transition from geometric to figurative. Despite the fact that drawing came naturally to me, I had no confidence as an "artist." Moving away from abstract graphics was a leap. I started by portraying figures as calligraphy and natural forms such as trees or rock carvings. "Nights without Dreams/Passage" is one of the rare designs that was conceived, committed to paper, and on the loom within 24 hours. It was the first of the soumak line drawing style tapestries I did. Gradually my figures became more realistic and it is now regrettably hard to conjure up the less realistic imagery. I miss the surprise element they provided.



Linda Rees, "The Door Opens on Aging: Plausible Past; New Perspective/Age old Event; Shared Experience/Little White Rock; Physical, Fit and Fifty; and Sighs for a Sagging Body." 17" x 12" each, 2001

I did not make a conscious decision to weave nudes but clothes seemed a distraction to the issues I was trying to express. With the weaving of "Conversation with the Monks," however, I knew that my female figures were nude by intention. It represented my feeling of vulnerability but also a determination to express my observations, despite the discomforts of exposure.

At my fiftieth birthday I decided I wanted a photographic record of what my body looked like for each decade in the future. Finding someone to photograph me was not likely by the time I turned sixty so I decided to weave one. It evolved into the series "The Door Opens on Aging," a fun project to do. As the series progressed, I discovered that I was not able to create a nude image for all of my adult decades. Nudity did not fit for the years when my primary role was as wife and mother. For those years, I turned to specific garments to represent me.



Linda Rees, "Conversation with the Monks,"  
34" x 43", 1992

For the first time in my career, I felt a need to explain my imagery. I mounted the tapestries on Plexiglas with the words around them. The writing is barely legible but its coppery crudeness seems to work well visually. The last segment of the series is an account of seeing my mother nude at the age of eighty-seven. She was so beautiful. Though incredibly shriveled, weighting less than ninety pounds, her form was quintessentially feminine. As others have concurred, there are no more beautiful curves than on the human body.

It is ironic, that during the years I am depicted as dressed, I felt quite comfortable "being" nude. It

was a natural part of backpacking in the expansive wilderness of the mountains or at weekly hot tub parties on a barge in Puget Sound one summer. These experiences resonate for me in many of the nude images woven by **Sarah Swett**. Her imagery is very narrative as is her delightful commentary in "Dishabille and Dubonnet."

Exposing my physical body actually was easier than baring my unknown interior expressions. In retrospect it seems a rehearsal for the kind of creative output I was looking for. Of course, there are other ways to open up our artistic channels. Whatever the means, some degree of discomfort or risk taking is essential.

**Jon Eric Riis** has dared to feature the mundane and the mythical of the human body. He surely must have questioned his art's reception, not only while creating some of the most provocative references to the human form in contemporary art, but with such simple subject matter as a foot clad in a white sock. His impeccable skill at rendering crisp imagery, and his use of exotic materials in combination with photo realistic anatomy, contribute to the impact of contemporary tapestry as art. I would say that he has survived exposure to reap the rewards of personal expression.



Jon Eric Riis, "Icarus #1," 70" x 55", 2002, silk and metallic thread w/ crystal beads, Photo by Bart Kasten.



Sarah Swett, "Indigo Bath" 48" x 24", 2003

## Dishabille And Dubonnet

By Sarah Swett

Nudity is the height of luxury. Well, Skinny-dipping with my grandmother was the height of luxury but, as one can only skinny dip in the nude, it seems to me that the two must be connected.

On hot, muggy, New York summer afternoons my family used to gather at Grandma's pond. The men would collect under the white pines beyond a clump of concealing bushes, the women and children by the dock and "beach." Grandparents, parents, uncles, aunts, and children would shed their clothes and swim together in the clean, refreshing green/brown water.

We exclaimed with delight when we swam over the icy blast of a spring, or with disgust when we misjudged the depth and accidentally touched soft mud with our toes. We paddled by lily blossoms and graceful willow branches sweeping the glassy surface.

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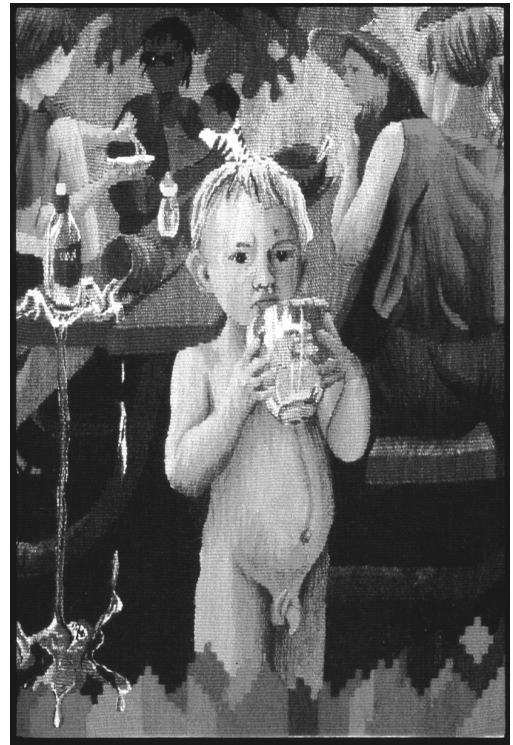
Eventually we would emerge, everyone climbing back to "their" area to rest, drip, chat, and finally to "dress." Grandpa donned a white, ankle length robe, Grandma a skimpy terry cloth "cover-up" not worthy of the name. The rest of us wore shorts and T-shirts.

Once dressed, it was time for Dubonnet and ginger ale, perhaps accompanied by goldfish crackers, in the men's area where there was shade and the best chairs. With his pipe clamped between his teeth, Grandpa presided over the ice, dispensing cubes that clunked hollowly in insulated plastic cups. The water dripped from our hair into bubbling ginger ale and ran in rivulets down our backs so that our shirts and shorts clung clammily to our skin. I would gulp my ginger ale, sneeze at the bubbles, and run to the other side of the bushes to peel off sticky clothes and fling myself back into the water, cracker crumbs and all. Bliss.

Myriad summers by the pond taught me that no clothes was better than clothes and that Grandma was the most beautiful woman in that world. Dubonnet in hand, her slightly embarrassing garment displaying her pubic hair every time she moved, she was the height of chic. I longed to be like her. Beauty clearly had nothing to do with wrinkles or dimples or a five-baby-belly, but rather charm, confidence, grace and an inherent comfort in one's own skin. I looked forward to being 50 and claiming that grace as my own.

Grandma died several years ago and the only ponds by which I now spend time are images that I weave into tapestries. I do, however, have a group of friends, graceful, interesting women who love books and yarn and taking saunas. These beautiful women are clever and generous with their ideas, their food, their wine and their laughter. They remind me of life by the pond with Grandma. Best of all, they glory in spending time without clothing and will model for me at the drop of a hat.

To be with them is to open myself up to a collective and playful creativity that invariably takes a simple idea of mine and turns it into something far more exciting "Don't you just love lying face down in the hot sand after a plunge into an icy river?" one



Sarah Swett, "Luncheon Under the Elms," 60" x 48", 1998

asks. We follow her lead, five beautiful backs, lined up like dunes on this otherwise flat beach, observed by a sixth friend too offended by the invasive nature of sand to participate.

We do spend time together fully dressed, but our flights of fancy are magic. It is easy, in this puritanical culture, to forget the bliss of just being, playing, trusting, delighting in ourselves. I count myself lucky to be able occasionally, to tap into that simple pleasure. Sometimes these moments lead to tapestries, sometimes not, but they always move beyond mere posing to generate energy and delight. As an artist and tapestry weaver, these delicious moments must fuel solitary stretches of drawing and erasing, weaving and thinking and reweaving.

A few years ago the U.S. Postal Service produced some Frida Kahlo stamps that included a quote: "I draw myself because I am often alone and I am the person that I know best." Besides that my art history lessons come from postage stamps, it is worth noting that I, too, am often alone. The process of drawing myself has allowed me to become the person that I know best. It is also good practice.



I have worked on numerous self-portraits, but it is not my face that captures my attention. I continue to draw my shoulders and arms, my butt, hands, feet, calves, even hair. I am endlessly curious about the relationship between these somehow socially separated entities. Collectively, through posture, position, and muscle tension, they create mood or identity.

And the more I draw my butt, the more beautiful it becomes. Really. I look at my backside. At first glance I find dozens of mean things to say to myself about its shape, texture and inability to defy the laws of gravity. It can keep me occupied for quite some time. Eventually, I find that my pencil has begun to trace a few curves onto the paper.



Sarah Swett, "Back to Front,"  
36" x 18" x 8", 2000

Then it seems that "this" curve might be far more interesting if it went in more and "that" one out. I become absorbed by these shapes that are me and yet not me. There is a figure on the paper and it is someone that I know intimately and yet not at all. Who is this person who has such

power in her forearm muscles, determination in her elbow, my mother's hands, and my Grandmother's thighs? She is a story in herself and I want to know what happens in the next chapter.

Happily, drawing is only part of the story of tapestry making. Beyond the world of graphite on paper there is the delicious, enticing process of turning lines into shapes, negative space into positive, and shades of gray into wild, wonderful color.

Color. Yes. It seems to me that, in the weaving of nudes, the choice of skin color presents an opportunity to be either boring or infinitely fascinating. Idaho, where I live, is not the most culturally diverse state in this country. There are not many models of any color other than some variation of pinky peachy whitish yellow. I play and experiment to see what I can do about it.

Weaving myself is particularly freeing as I will not upset someone by making them purple. Personally I like to be blue ("Indigo Bath"), but yellow, green, gold, and blue/black are always enticing. In others examples, I organized my yarn by value and relative warmth, abandoning specific colors. The delight of being an artist is I can follow my whims, see what happens and even sometimes choose to be pinky peachy whitish yellow.

There is much historic precedent for the drawing, painting, and weaving of "the nude." But, recall, this is a woman who gets art history lessons from postage stamps. I can point with delight to Ann Newdigate Mills and her wonderful tapestries "Drawing Toward a Sense of Place: Faith, Hope and Felicity," and Archie Brennan's recent "drawing series" which includes many spectacular nudes, but really I can only speak to what I know and what I am getting to know the best, which is my work.

There is no point in weaving anything unless you are quite attracted to both the subject and the shapes that you are weaving. There are just too many ideas and too little time. For instance, I dislike weaving leaves. As a result, many of my trees look like they belong in heron rookeries in swamps or forests after a fire. I love the undulating hills of the Palouse Prairie where I live—its endless sensual rolling hills covered with grains that look like millions of nudes in myriad colors snoozing over the earth.

These then, are what I weave—myself, my husband, my friends, fabric, water, wine, transparency, light, shadow, and places where I could skinny dip, drink Dubonnet, and serve my son some ginger ale in an insulated plastic cup. I consider it the height of luxury, and myself dammed lucky, to be able to do it.

# Weaving Bodies

By Lany Eila

Considered separately, both the nude figure as a motif in art, and tapestry as a medium of art, have fascinated me for many years. However, trying to join the two has been problematic. One of the main challenges has been to work with and honor the grid structure of weaving while trying to depict something made of curves rather than angles. The other main challenge has been to portray the complexity of color in skin using the simplicity of color in thread.

Historically, many of the most engaging sculptural and painterly depictions of the human body have found strength in the use of lyrical curves punctuated by the small, telling details; the mound of a hip, the tender delicacy of an eyelid. In tapestry, both curves and details can be somewhat clunky unless one uses fine thread (very time consuming) and/or tremendous skill (still working on that). I understand that a number of weavers have split the warp threads in some areas of their tapestries to allow a finer sett and thus more detail; I've tried this but have had trouble with warp coverage at the transitions. Either way, I continue to struggle with balancing a need for the intimacy of small details with a lack of time with which to weave such details.

Another approach to this dilemma is to find ways to depict the human form without relying on smooth curves and small details. For example, Gugger Petter, in a recent show of work at Thirteen Moons Gallery here in Santa Fe, wove effective faces using rolled strips of newspaper as weft.

Despite the lack of detail allowed by the thickness of the fiber medium, each face had a distinct and charming personality. (Worth seeing at [www.thirteenmoonsgallery.com](http://www.thirteenmoonsgallery.com))

Color has been a larger challenge. The number of colors that can be found in human skin is staggering, and it is, in fact, this breadth of color that draws me to it. Not just the tans, pinks, and browns, but the blues, yellows, greens, reds, etc. Each highlight and shadow might be a slightly warmer or cooler color than the next. In other words, it's more than the fact that each person is different from the next. Different parts of the same body vary in color as well as tone. I see a fair amount of skin because one of my other jobs is as a massage therapist. The same

person can show up differently in various lights or even change colors with the seasons. Certainly, living in New Mexico, people tend to be ruddier, and not necessarily from genetics. The high desert, with only thin air, a cloudless sky, and a thin film of sun-screen between the sun and ourselves, causes even those who would normally be pasty white, to gain noticeable color on parts of their bodies.



Lany Eila, "Still Life with Feet and Apple," 29" x 24", 2003

What is the palette of colors with which one could "realistically" weave nudes in tapestry? In the historical and modern tapestries I've had a chance to see, the weavers have tended to pick a handful of tans and/or pinks and model the body that is seen from those. This can offer a satisfying and important sculptural effect, but does not reflect my own experience of the nature of skin. At the same time, individual threads cannot be blended as infinitely as paint or pastels, and the amount of yarn and time I

have limits the number of colors I can dye. Thus I am still trying to figure out exactly what colors and tones are truly necessary and how to most effectively play with the colors that I have.

Related to color, and adding another entire layer of complexity, is the contradiction between the translucence of skin and the opacity of thread. A number of painters have dealt with translucence by using layers of paint or glazes, not a viable option with tapestry. Impressionist painters would at times apply a base color onto an area of canvas then add small dots or dashes of other colors on top. From a distance, the colors visually blend, which can give the effect of translucence. Inspired by this, I have recently been weaving fields of dots over background colors (2 shots base, one shot dot, etc., or any other combination, depending on the desired density and shape of dots).

Although inordinately tedious, this technique appears to have some potential, in terms of both visual depth or translucence and flexibility of color blending in either background or dots. Hatching becomes more complex.

Another consideration is texture; most wool is typically rougher than skin. Silk has a lovely sheen, but is expensive. Nevertheless, I expect that is where I am headed in the long run, at least for the portions of tapestry that depict skin.

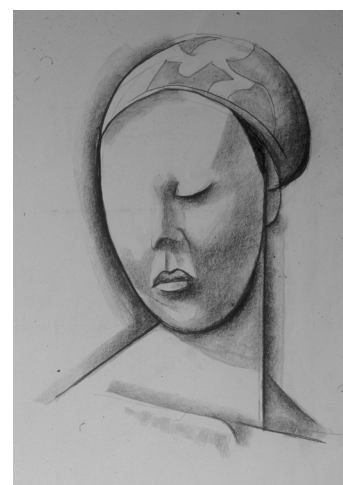
So, with all of these challenges, why bother to try to weave tapestries of nudes in the first place? I believe that for those who are drawn to the depiction of the human body, tapestry is a worthy medium. With the tactile intimacy of tapestry, its pliability, and the way in which the canvas itself has been constructed thread by thread by the weaver's hands, tapestry by its very nature speaks of skin more than any other medium. There is something instinctively tender and immediate about handwoven fabric, perhaps grown of its long, close association with actual human skin, as if one could press into the fabric and feel some invisible pulse. It is to bring that pulse to the surface that I'll keep trying to weave bodies into tapestry.

## Designing for Tapestry

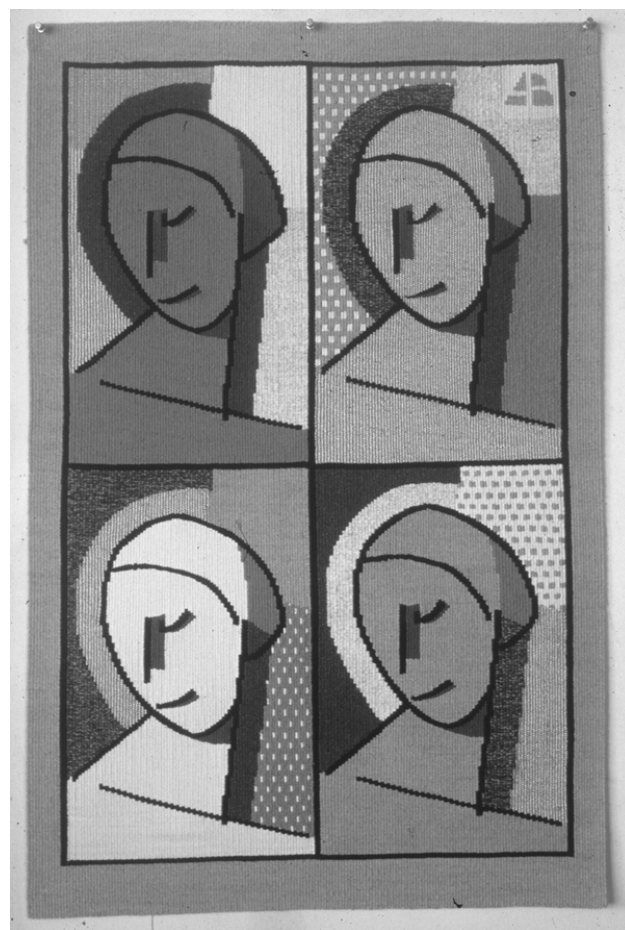
By

**Archie Brennan**

In the 1940s and 1950s I knew a weaver of quite simple but very beautiful rugs woven in tapestry techniques. Because he struggled with the belief that he was known as "just a weaver," he produced a "proper" tapestry about once a year. Simply stated, these artworks were very average. Today however, you will find his once humble rugs displayed as works of art in a number of museums.



Archie Brennan, original drawing  
"Drawing Series LIII." 26" x 18"



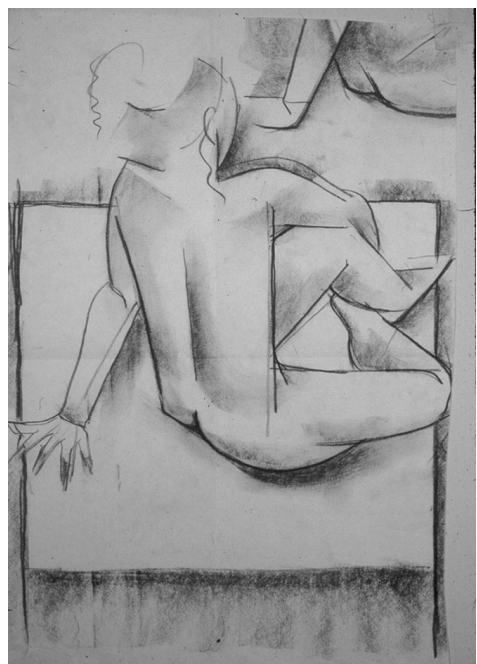
Archie Brennan, "Head x Four - Gold," 37' x 24"



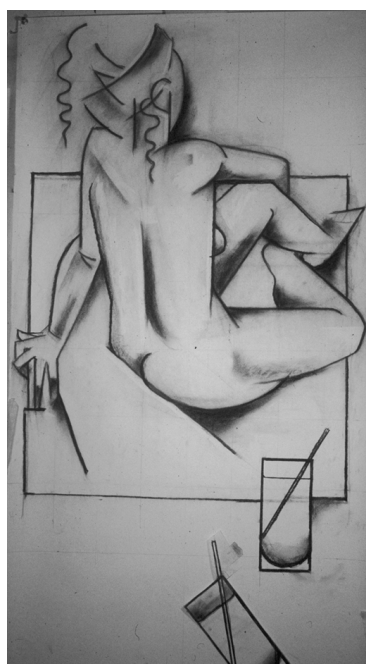
I think he epitomized a frequent problem for many who delight in the act of making tapestry. The (re)emergence of the artist weaver with the designer and weaver as one and the same is now commonplace. We face enormous pressure, from both outside and within our field, to be making

experienced from accepting a role of further exploring and developing existing imagery on and off loom. I get huge delight in savoring the inventiveness of images from these early times when, over many generations, weavers have refined, adjusted, re-tuned, and reconsidered ways to represent simple

elements. The evolving imagery of animals, faces, figures, flowers, or shapes and patterns reach a level of sophistication and refinement far beyond the capabilities of the most talented original and unique artists of our time. Expecting the majority of us to perform as original cutting edge artists can be an enormous waste when there is such a contribution to be made by adapting examples from the history of our chosen medium and quietly exploring a simple form or image through line, grid-form or in separate units, repeating and developing it again and again.



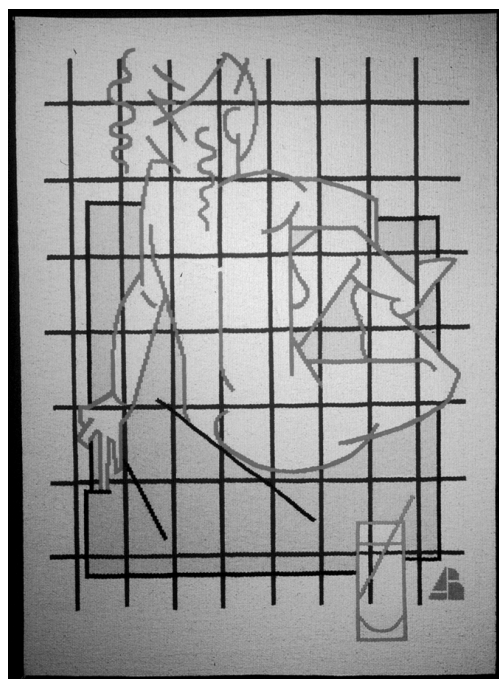
Archie Brennan, 2nd drawing  
"Drawing Series XXIII"



Archie Brennan, 4th drawing  
"Drawing Series XXIII"

tapestry as major works of art. Yet the presumed need to be highly original or cutting edge can generate uncomfortable feelings of inadequacy, even guilt.

My argument is that designing can be a simpler and more successful event by not setting out to amaze our friends and colleagues with our earth-shattering concepts. Looking back to earlier times, Coptic and Pre-Columbian tapestry can offer a clue as to how we can proceed. Many fulfilling returns can be



Archie Brennan, "Red Nude/Blue Grid"  
"40" x 29", 1999, tapestry

I can list here some examples that might further help express this point of view: I do admire, in a detached way, the refined elegant presence of the "Lady and the Unicorn" in the Cluny Museum but I continually delight in examining the direct, raw exuberance of the Egyptian Children's tapestries from Harrania. I respect the incredible skill and virtuosity of a Faberge egg, but I am simply overwhelmed by the endless and seemingly simple qualities inherent in the form of the potter's humble vessel. I am in awe of weavers who can employ simple bands of color to such power and presence by just deciding the next color as the previous band is completed.

It intrigues me that photographic reproduction techniques can have so much in common with tapestry techniques-and such potential for exploration in tapestry, when these mediums were established some 3000 years apart. I indulge endlessly in the reality that my five-minute charcoal sketch can provide me with hours, days, even weeks of further exploration at the loom-with full knowledge that this drawing series is only one of seemingly endless choices.

The work illustrated shows one direction that I adapt to "find" my tapestry design and in this series it is the process of weaving that becomes the real design development. But I am just as ready to take an existing press picture, an image from a coptic strip or, as currently, a detail from a medieval tapestry and dismantle, reconsider, and reconstruct it.

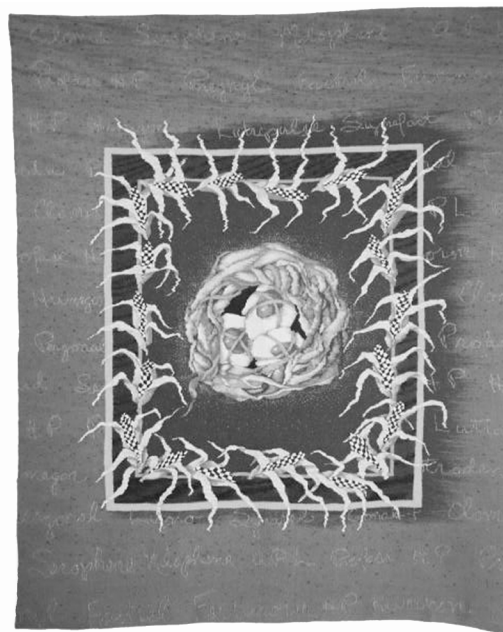
## Thinking Outside the Box

By Linda Wallace

In March, 2004, I was part of a small, international conference entitled, "The 13th Annual Boundaries in Question Conference: Feminists Face the Future: New Perspectives on Biotechnology and Biology." I found the conference, which was sponsored by the Department of Rhetoric, University of California, Berkeley, by "thinking outside the box." While searching the Internet, I typed in "bioethics biotechnology reproduction" and a site popped up that seemed interesting. It turned out to be a call for abstracts for papers to be presented at the Berkeley conference.

I contacted the organizer, Dale Carrico, and told him who I was, what I did and that, although I wasn't interested in presenting a paper, would he be interested in exhibiting artwork relevant to the topic as part of the conference? He was open to the concept and asked me to send him slides of my work, my CV, and artist statements. I really never expected to be accepted and was bowled over when Dale, not only accepted my work, arranged for a secure

gallery space close to the conference rooms, but also requested that I give an artist's talk as part of the conference itself. The two tapestries I felt best fit into the parameters of the conference, "Conundrum" and my newest tapestry, "ONE," were exhibited.



Linda Wallace, "ONE", 50" x 41", 2004

People presenting papers at the conference were from wide-ranging locations across the U.S., Canada, Sweden, Finland, and Australia. I was the only artist who presented work. It gave me the opportunity to speak to a highly intelligent group of people about my ideas and why I saw "art" as a useful medium for expressing what I thought about a subject (female infertility and bioethics in a first world context). I even used the opportunity to explain exactly what tapestry was, how it was created and how I saw the contemporary medium of woven tapestry fitting into a history of narrative illustration. After the talk, and a brief question period, we all went to the actual gallery space so I could address both my ideas and their questions more concretely than I had been able to do with the slides. Then, at the closing reception, several people who had been unable to attend my talk (such as the closing keynote speaker), asked if I would be willing to

accompany them to the gallery space and give a condensed version of my talk for their benefit. I happily did so.

I think we need to be courageous and get our work out to audiences we think "just might be interested." My work is conceptual and I found a group who were deeply involved with similar issues. While I was in awe of their eloquence and the depth of their knowledge, they were excited to see a visual interpretation of ideas they were accustomed to reading about. Even some members of the audience who had expressed initial reservations about what an artist might be able to contribute to the conference voiced their appreciation. To my absolute delight, I didn't have to explain most of the symbolism or the concepts I was trying to convey. They just looked at my work and "got it."

The experience was a lot less intimidating and a lot more rewarding than I imagined. The scholars were interested in both my work and my ideas and the questions they asked were ones that fed right to the heart of why I make the work I do. Only after a good, long discussion of the concepts, imagery, and how my ideology was represented in the pieces, did they move on to wanting to know: how were they made, what equipment and materials had I used, how long did it take to make each one—and how much did I sell them for. Too bad most scholars aren't wealthy.

By participating, I have now formed friendships with people at several universities and have offered to consider doing an "artist-in-residence" session if they think my work would add another dimension to their projects. For anyone who is interested in combining their own work and concepts with those of people with similar interests but using different media to express themselves (words, music, dance), I highly recommend the experience. The people at Berkeley enjoyed seeing a different perspective and I came away full of enthusiasm, creativity, and ideas. My next major tapestry is at the design stage, thanks to crossovers of thoughts and ideas presented during those three days.



Teresa Graham Salt, *When You Get What You Want*"

## **New Directions, Southern Connections: Potters of the Roan & Tapestry Weavers South**

**By Lynn Mayne**

Arrowmont School of Crafts in Gatlinburg, Tennessee was the site for the recent TWS show from September 26 to December 20, 2003. Thirty six tapestries by twenty-one members of the regional southern organization were hung in the Atrium Gallery. I saw the show in October on my yearly trek from Michigan to Florida.

Two portraits, "Grandma Marie: Gifts of Her Hands" and "Sunsets & Sweaters: For Mom & Dad," woven by Linda Weghorst, were very personal interpretations of real people and fiber arts. Teresa Graham Salt wove a precious silk tapestry and seed bead mosaic "When You Get What You Want" featuring a maiden clutching bars at a window. Becky Stevens' "Why Don't You Listen to Me?" contained abstracted human-plant forms with expressive faces. Patricia Williams' "Talking Woman" used a variety of lines, zig-zagged and





Artist, Tommye Scanlin, with "Sunflower and Sky," 60" x 40", 2002

eccentric, to portray hair, facial wrinkles, and sound waves. Susan Iverson's human head and shoulders were colorfully abstracted in "Horizon Dreaming Sacsahuman." I was impressed with how perfectly presented her pulled warp tapestries are.

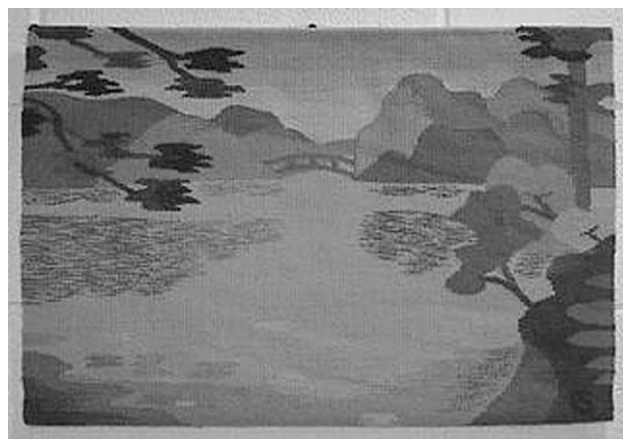
Tommye Scanlin's huge "Sunflower and Sky" was a powerful treatment of a single flower against



Linda Weghorst, "Grandma Marie: Gifts of Her Hands," 20" x 15", 2000

fluffy clouds and blue sky. Flowers were subject matter for Joan Griffin who exhibited "Poppy" and "Sunflowers in the Field." "Greenfield Lake" by Rosemary Smith was a very peaceful landscape with an oriental feeling.

The TWS exhibition was an excellent opportunity for its members to get their tapestries "out there" on public view.



Rosemary Smith, "Greenfield Lake," 16" x 24", 2003

## Fiberarts International 2004

By Peggy Strang

There is no shortage of fiber art in Pittsburgh this spring! The Fiberarts Guild has been busy not only producing the central exhibition, the eighteenth biennial "Fiberarts International 2004," but in coordinating and arranging 28 other fiber-related events in and around Pittsburgh. These include solo and group shows, lectures, workshops, and hands-on public events focusing on the fiber arts.

The centerpiece show, FI2004, features 48 fiber artists from around the world. It is mounted in two venues, the Pittsburgh Center for the Arts (PCA), and the Society for Contemporary Craft (SCC). The two are about a 15-minute ride apart. I attended the show opening and stayed for the Forum the following day. The Forum opened with a presentation by juror Sarah Quinton. The jurors had been charged with selecting an exhibit of "compelling" works.

Quinton used slides of some of the fiber works in shows that she had produced as Curator of the Textile Museum of Canada in Toronto to illustrate the kind of work she finds compelling. It was an informative and enlightening presentation.

After the Keynote Address, the Forum participants viewed the exhibits at the PCA. Over half the participating artists were on hand, standing by their works, eager to explain and answer questions from this knowledgeable audience. After a box lunch, we boarded three school buses and headed for the SCC to see the rest of the exhibit. Again, many of the artists were on hand for conversation and explanation.

The exhibit space at the PCA is much larger than at the SCC, being a converted mansion with many rooms. Although it seemed that about two thirds of the pieces were at the PCA, most of them were wall-mounted. Because of the layout of the SCC, one large room with some central display cases, there was more freestanding sculptural work there.

This show certainly stretched my definition of "fiber art." Probably the most prevalent medium was surface design, often quilted or pieced and stitched in its final presentation. I'm still not sure how the image of Britney Spears' face composed of a mosaic of lacquered artificial nails qualifies as fiber, but it WAS striking. Many pieces were created using so many techniques it is difficult to classify them. This can be a problem when the viewer has difficulty perceiving the work. A case in point is "A Time and a Place That is Ever Changing" by Gina T. Alvarez, created using handmade soap, digital images inlaid in soap, machine stitching, hand felting, and stitching and painting. This consisted of 64 squares of colored soap laid out in square formation on an irregular white quilted felt background. I viewed it several times as I visited the PCA portion of the exhibit, but only in the artist's slide reproduced in the catalog did the image of a woman's face appear to me.

The issue of viewer perspective was indeed a challenge to the mounting team, resolved more successfully in some cases than in others. Viewed from the standard 3 to 6 foot distance of many visitors,

Cathy Bolding's striking jacquard woven images of plants are lost in detail. From a distance of 20 or 30 feet they leap into life. One of her two pieces was installed on a surface so close to an exterior wall of the gallery that it permitted only 5-6 feet of distance, so proper perspective for the piece was impossible.

From my perspective, there was a striking lack of woven pieces-whether tapestry or other techniques. Indeed, there were only 6 loom or frame woven works among the 62 items exhibited: Bolding's 2 jacquard pieces, Kathleen M. Roig's "Winter Reflection" (a broken twill damask woven on a drawloom, using a handpainted warp and shibori discharge), Cornelia Feyll's "Felt Tape Carpet: Five Color Variations," Andrea Brown's "Reliving the Past" (which is essentially an acrylic painting on a canvas handwoven using skeins of yarn knotted together), and Nancy Jackson's "Incarnation Triptych."

Jackson's Triptych was easily the largest piece of the show and had a very prominent position on the left wall of the first gallery upon entering the PCA. I had seen the tapestry at the Vesterheim museum but this installation provided a space that truly did the work justice. If this was the only tapestry in the exhibit, at least it was the first and the last thing viewers saw when visiting the PCA venue.

I wonder if the lack of woven fiber art in this exhibition is due to the concurrence of Convergence? With tapestry artists focusing on ATB5 and other weavers on the ample exhibition opportunities Convergence 2004 offers, there may well have been a dearth of woven entries. But even among the 28 other fiber-related events in the Pittsburgh area during the run of FI2004, there is only one event involving tapestry (a discussion of 16th and 17th century tapestries at the Fricke Museum) and two events on jacquard weaving.

Fiberarts International 2004 continues in Pittsburgh through August 15 and then moves to the Museum of Arts & Design in New York City from September 8, 2004 to January 2, 2005. More information, including a catalog order form, can be found at [www.fiberartinternational.com](http://www.fiberartinternational.com).



Michael Prior, tapestry for the  
Memorial Tapestry Project, 10" x 10", 2003

## Michael Geoffrey Prior (24 March 1934-24 February 2004)

By Janita Loder

Michael passed peacefully away at home after a valiant struggle with oesophageal cancer. He was born in London, England, and educated at Whitgift School, Croydon, and the University of Bristol. After working as a veterinarian in Gloucester, England, he immigrated to Canada (1966) to pursue his dreams of research and further education. He earned an M.Sc. in Immunology (1968) and a Ph.D. in Toxicology (1978) from the University of Saskatchewan, while serving as head of Agriculture Canada's Animal Pathology Laboratory (1966-1980) in Saskatchewan. He helped start Alberta's Environment Research Centre in Vegreville, serving as Head of Toxicology (1980-1993) before being recruited by Alberta Health as a Consultant in Toxicology (1993-1996) in Edmonton. Michael and Muriel retired to the Sunshine Coast of British Columbia in 1996.

Although a scientist through-and-through, with a lively enquiring mind that never stopped exploring and learning, Michael always had a keen interest in education, the arts, social issues, and the environment. He was a musician and a painter, and in the last three years became a tapestry weaver. His live-

ly spirit and quirky sense of humour will be missed, especially by his family.

I met Michael at a tapestry workshop at Convergence 2002 in Vancouver. Right from the beginning of the workshop, I was impressed with his friendliness and the easy manner in which he interacted with the workshop leaders and the participants. His enthusiasm for tapestry was readily noticeable. Although Michael had only been weaving for a short time, he had woven a considerable number of lovely tapestries. Not long after the workshop, he wove this tapestry for the Memorial Tapestry.

## Thank you, Circle Members!

By Ellen Ramsey

The Circle Membership program is off to a great start with 45 members recently upgrading to the new categories. We would like to publicly thank these members for their generosity and support. Many upgraded for two years. Circle membership dues include an additional contribution to ATA that provides a major source of funding for the presentation of ATB5 and the publication of its catalog. We can't thank you enough!

Our new Circle Members are, at **Studio Circle**: Helga Berry, Traudi Bestler, Don Burns, Barbara Carlbon, Karen Crislip, Patricia Dunn, Bette Ferguson, Alex Friedman, Ann Granberg, Joan Griffin, Joyce Hayes, Barbara Heller, Silvia Heyden, Jane Hoffman, Peter Horn,



Polish weaver, Ewa Bartosz-Mazus, "Expectation," 44" x 24" 1988. sisal warp, wool and sisal weft. Woven while pregnant with her son.



Nancy Jackson, Michael Jennrich, Katherine Kent, James Koehler, Amy Kropitz, Christine Laffer, Connie Lippert, Priscilla Lynch, Joan McColgan, Oglia Neuts, Inge Norgaard, Michael Rohde, Letitia Roller, Judy Schuster, Maria Estela Serafini, Jean Smelker-Hugi, Melva Smith-Richman, Elinor Steele, Zoe Ann Stivers, Sarah Swett, Kathe Todd-Hooker, and Beverly Weaver. In addition, the mentoring students: Marti Fleischer, Elke Hulse, and Trish Winn, receive an automatic upgrade to Studio Circle as part of their mentoring fee. At **Curator's Circle**: Jan Austin, Marcia Ellis, Joanne Park-Foley, Katherine Perkins, Ellen Ramsey, Frances Williamson, and Diane Wolf. And, last but certainly not least, at **Collector's Circle**, our angel, Carol Chave.

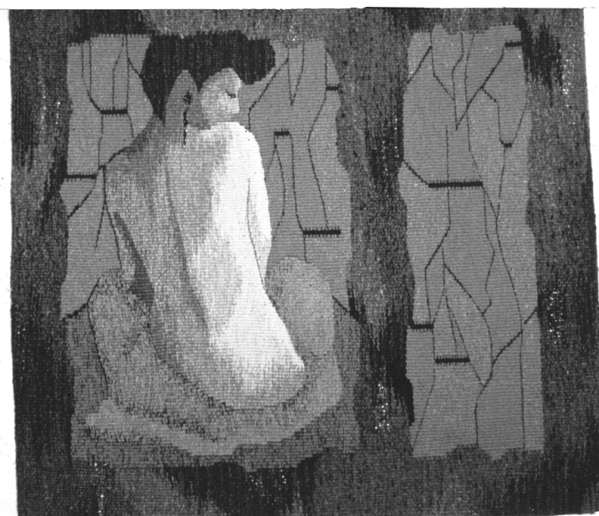
## Wondering About Membership Status?

by Janet Austin

Lately I have had a few e-mails from worried ATA members who were afraid that their membership might have expired without their knowledge. Today I had the sad task of removing 14 names from the mailing list, because their memberships really did expire. So let me settle your worries, if you're the worrying kind, and sound a warning if you are not.

New memberships begin on the first of the month following payment; due for renewal one year later. You always get a full year's membership. (e.g., if it arrives in March it will start on April 1 and be due for renewal on April 1 the following year.) I send e-mail or USPS reminders one month before your renewal date. Ellen Ramsey sends reply forms the first week of the month you are due. I wait until a member is 3 months overdue before deleting them. I send renewal acknowledgments, so if you didn't get one, then you didn't renew.

You can see that we will not let your membership expire without warning. You can save ATA the expense of mailing a reminder by responding right away to the first notice. If, for some reason, you decide NOT to renew, just let me know. (I promise I won't yell at you!) You can check the label on your newsletter, or email me to inquire (nitsuanaj@yahoo.com).



Marti Fleischer, "Untitled Nude," 29" x 30"

## The ATA Award

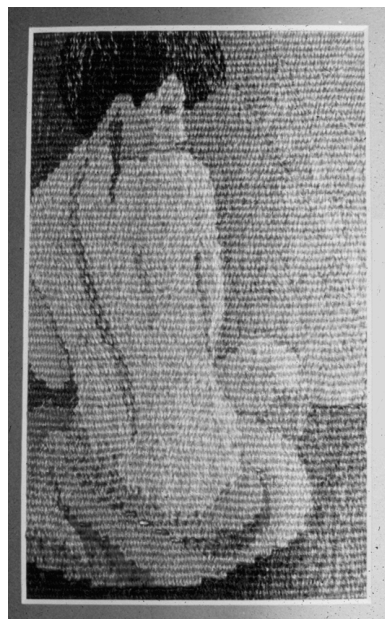
By Beverly Kent

Shortly after the American Tapestry Alliance was founded in the mid 1980s, Nancy Harvey set up an award to recognize the "Best Tapestry" exhibited in regional shows. In 1993, the program was refined and formalized. The intent of the award, as currently defined, is to recognize and encourage excellence in technique, color, and design in keeping with a traditional definition of tapestry: a flat woven weft-faced structure woven with tapestry techniques.

To date, at least thirteen ATA Awards have been given. Marti Fleischer was one who received an early ATA Award (1991) at a fiber exhibit held at North Georgia College in Dahlonega, GA. Talk to Marti even today about the value of the ATA Award to her as a budding tapestry artist, and she will credit her receiving it at that point in her tapestry career as the reason she became a member of American Tapestry Alliance. Marti received a year's membership to ATA (one of the benefits of the award) and became very active with the organization. In fact, she was called upon by ATA co-founder, Jim Brown, to help reorganize and revitalize the organization in the early 1990s. Marti served as president/director of ATA for several years and was instrumental in

making the organization the strong one it is today. She continues to be quite active in tapestry advocacy and leadership, in addition to her ongoing tapestry weaving.

Other ATA Awards exhibit locations and recipients include: 1993-Intermountain Weavers Conference, Care Standley; 1995-Intermountain



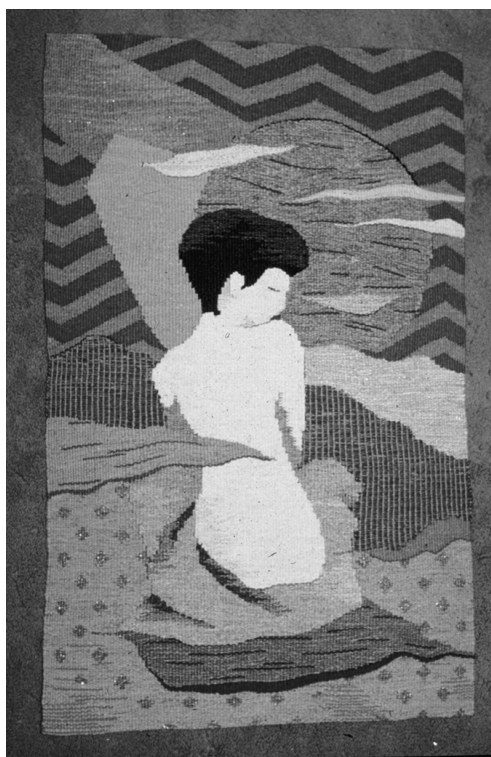
Marti Fleischer, "For Laurel,"  
6" x 3"

Weavers Conference, Ann Schumacher; 1995-Association of Southern CA Handweavers Conference (ASCH), Beverly Muir; 1996-Montana State Weaving Conference, Joanne Hall; 1997-Intermountain Weavers Conference, James Koehler; 1997-ASCH, Nadine Spier; 1997-Chattahoochee Handweavers Guild exhibit, Rickie Wesbrooks; 2001-Intermountain Weavers Conference, Kathy Spoering; 2001-ASCH, Rebecca Smith; 2001-"Lines Into Shapes V" exhibit at Art Center of Estes Park, Karen Crislip; 2002-Tapestry Weavers South exhibit, Oak Ridge, TN, Susan Iverson; 2003-Intermountain Weavers Conference, Karen Benjamin.

A few others have received the award through the past years but the record is not complete. If you were an ATA Award recipient and were not included

in this list, please contact Beverly Kent at the address below so your name can be added for the archives.

The hope is that other tapestry artists will also be inspired and encouraged by the award, as Marti Fleischer was. With the award comes a ribbon, a one-year membership in ATA, an exhibition catalog from a past ATA show, and an announcement of the award presentation in a future Tapestry Topics.

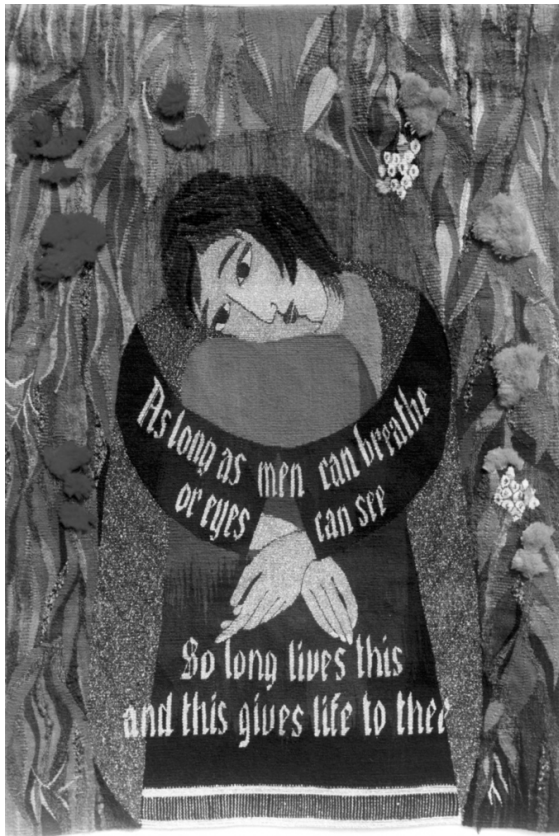


Marti Fleischer, "Is This Where I Was  
Going?" 34" x 22"

The ATA Award is available, upon request, to regional shows in which at least four tapestries are exhibited. These shows can be sponsored by various organizations or groups and usually are juried exhibits, with the juror (or an ATA representative) making the selection for the ATA Award. Occasionally, however, the award has been made at other non-juried exhibits in which tapestry was the focus. ATA would like for the award to become a significant part of more regional exhibitions.

Beverly Kent is the chairperson for the ATA Awards program. If you know of a juried exhibit upcoming in your area, please either inform the exhibit organizer about the ATA Award and give Beverly Kent's address, or send the exhibit announcement to Beverly and she will write to the organizers to inform them about the availability of the award.

Beverly Kent  
16206 Rostrata Hill  
Poway, CA 92064  
phone and fax: 858-485-6104



Vera Hazelgrove, "Contemplation," 28" x 41", 1998, handspun natural and dyed wool and mohair, cotton, viscose, metalised polyester for gold.

## Exhibits to See at Convergence

By Kathy Spoering

The retail, conference, educational, and museum galleries of the greater Denver, Colorado area are going to be filled with fiber this summer. Many of them will be of particular interest to tapestry weavers and enthusiasts. If you are planning to go to Convergence 2004, here are a few of the exhibits you'll not want to miss: (NOTE: All exhibit addresses and directions will be included in a gallery guide at Convergence, and many of the following exhibits will be included on the various tours Convergence will be offering.)

### Totally Tapestry:

*American Tapestry Biennial V:* ATA's juried exhibit. Metropolitan State College of **Denver** Center for Visual Art.

*Small Format Frontiers:* ATA sponsored unjuried small tapestry exhibit. Museum of Outdoor Arts, **Englewood**.

*Woven Journeys:* Invitational tapestry exhibit, featuring bodies of work by Mary Dieterich, Karen Benjamin, James Koehler, Lisa and Irvin Trujillo, Sarah Swett, and Kathy Spoering. Foothills Fine Arts Center, **Golden**.

*Out of Memory:* tapestries by Mary Zicafoose, The Native American Trading Company, 1301 Bannock Street, **Denver** (across from the Denver Art Museum) and Tapestries, Litho's and Works on Paper at Emil Nelson Gallery, 1307 Bannock Street.

**Some Tapestry:** (known tapestry artists are listed)

*Best of the West:* Convergence Teacher's Exhibit, **Denver** Convention Center (See conference schedule - all workshop and seminar leaders are invited to participate.)

*Current Cloth: Colorado Textile Art Invitational:* Invitational exhibit of Colorado artists. Canyon Gallery, Boulder Public Library, **Boulder**. (Kathy Spoering)

*California Fibers:* The Gallery of Contemporary Art, University of Colorado at **Colorado Springs** (Michael Rhode) also in same venue, Rebecca Bluestone Tapestry exhibit.

*Life's a Tapestry:* The Middle Fish Gallery, **Boulder**.

*Fiber with Attitude:* Longmont Museum of Art, **Longmont**. Tapestries by Sarah Swett and Deb Menz.

*Flight Patterns:* Butterfly tapestries and quilts of Charlotte Ziebarth. Auraria Library Gallery, Auraria campus, **Denver**.

*Navajo Chief Blankets:* **Denver** Museum of Natural History.

*Sacred Lands Exhibit of Rio Grande and Navajo Rugs and Basket:* **Colorado Springs** Fine Art Center.



*Six of One.* : fibre exhibit featuring 3 Canadian and 3 American fibreartists: Janet Collins, Karen Crislip, Barbara Heller, Pat Spark, Penny Stewart, and Kathe Todd-Hooker The Assembly Gallery, 768 Santa Fe Drive, **Denver**.

*Art From the Loom:* Juried exhibit, Sangre de Cristo Art Center, **Pueblo**.

*Interlaced, Interwoven:* Exhibit of Colorado Guilds; Shuttles, Spindles, and Skeins yarnshop, **Boulder**.

(NOTE: The following juried exhibits have not yet selected works, but some tapestry inclusion is hoped and assumed)

*Small Expressions 2004:* Juried HGA exhibit of small pieces. Metropolitan State College of **Denver** gallery.

*Mountain Majesty:* Juried HGA exhibit with theme of mountains. **Denver** Convention Center.

*Queen of the Plains* : Juried HGA exhibit with theme of plains. **Denver** Convention Center.

*Spirit of the West:* Juried exhibit with theme of spiritual faith. Jefferson Unitarian Church, **Denver**.

*Rocky Mountain Weaver's Guild exhibit:* **Denver** International Airport.

*Fiber Celebration:* Juried exhibit hosted by Northern Colorado Weavers' Guild. Loveland Museum Gallery, **Loveland**.



Sarah Swett, "The Green Man," detail  
35" x 45", 2003

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## **Tapestry Topics**

### **Guidelines for submitting articles to Tapestry Topics:**

Fall 2004: Deadline for submission: July 15. No theme.

Future Deadlines: October 15 Theme: Shaped Tapestry,  
January 15, April 15.

Send material to: Linda Rees, Newsletter Editor  
Via e-mail to: [LERees@charter.net](mailto:LERees@charter.net)

Photographs and Articles on CD, Zip drive or typed via US  
mail to: 1908A Senate St.  
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Please include photographer credits and caption information with  
all images. Contact editor for further submission guidelines.

Newsletter committee: Proof reader: Anne Clark,  
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Lynn Mayne, Allergy in Eden, 23" X 28", 2003

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