

**Contemporary**

**Woven Work:**

**America**

**and Abroad**

**February 24-**

**March 19, 1988**

**KSU**

**School of Art**

**Gallery**

Lewis Knauss

Jane Lackey

Olga de Amaral

Lillian Tyrrell

Margot Rolf

Ásgerdur Búadóttir

Shigeo Kubota

Rena Thompson

Laura Foster Nicholson

Lia Cook

Ewa Latkowska-Zychska

Cynthia Schira



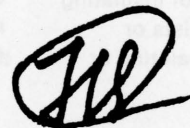
## Foreward

This catalogue and exhibition on "Contemporary Woven Work: America and Abroad" reflect the Gallery's long-term commitment to exhibiting the work of innovative contemporary artists. Moreover, the interest in woven art is appropriate since Ohio, particularly the northeastern part of the state, has traditionally been an important center of fiber art. There is now a renewed interest here and elsewhere in creating works on the loom. Art galleries and programs — such as those at Kent State University — have been a catalyst for increased public appreciation and awareness of woven forms as art. The focus of this exhibit is on the innovative merging of technique with artistic vision. Each participating weaver embraces distinctly different aesthetic sensibilities and technical interests; yet in spite of the differences, they all produce their work on some type of loom.

The exhibition represents the support and collaboration of many individuals and organizations. First of all, I gratefully acknowledge the support of the Ohio Arts Council. Additional assistance was provided by the Cuyahoga Weavers Guild, The College of Fine and Professional Arts, and the Friends of the Gallery. Janice Lessman-Moss served as guest curator, and I am deeply indebted to her for her expertise and enthusiasm. It has, in fact, been a great pleasure working with her. In addition, I would like to thank the Gallery staff — especially Bruce Morrill, our designer — and Melanie Holliday for their hard work and dedication.

Without the lenders there would be no exhibition. Therefore I am grateful for the cooperation of the artists as well as The Miller Brown Gallery-San Francisco and The Allrich Gallery-San Francisco.

Finally, I acknowledge the support of Nancy Smith and Al Moss.



Fred T. Smith, Director  
School of Art Galleries  
Kent State University

**Woven art is rarely organized into an exhibition exclusive of other media because weaving is not often segregated from the general category of Fiber Art. Exhibitions which include such varied processes as netting, feltmaking, papermaking, wrapping, knotting, plaiting, as well as, weaving present the breadth of the Fiber Arts but seldom the depth of any particular aspect of the field. Today however, probably more than at any other time in history there are many serious artists from around this country and the world utilizing weaving as a vehicle for self-expression. It seems like an appropriate time to present an exhibition which focuses on this distinctive and vital medium.**

This current utilization of weaving as an expressive art medium is really in its infancy. Although exquisite weavings were executed by ancient cultures such as the Egyptian Copts or the Peruvian Indians, the pieces were produced as decorative or symbolic embellishments to garments, blankets, or other utilitarian cloths. The technique of tapestry weaving has also been utilized throughout the ages to create large textile paintings. Often the motivation for executing the pieces was a functional one, that of insulating against cold and noise. Artists or designers would create a painting or

composition that would be translated into yarn by a factory of anonymous weavers. Little, if any, concern was given to the way the structure would affect or enhance the image or design. It was not until the late 1920's when Anni Albers began to weave that the structure or pattern of weaving and the fluid fibrous materials characteristic to the medium became an integral part of the final design. Although many of her works had objective references, the textures of the threads, and structure of the weave were the essence of the piece. Sometimes she utilized complex weave structures while at other times the simple structure worked effectively with the more distinctive or dimensional yarns. By the late 1950's and early 1960's Fiber Art, particularly weaving, gained popularity among artists as a valid means of expression. The characteristics of the materials and structural processes of weaving provided the foundation for the development of unique visual relationships. The organic quality of the materials and the yarn's response to gravity were at the center of interest for many of those artists. And the weave construction provided a way of organizing or stabilizing the yarn in contrast to its natural tendencies. The majority of the pieces produced at this time were abstract, expressive, large in

scale, and utilized elementary weaving techniques with fibrous yarns and ropes. These pieces conveyed a strong sense of the object. In the 1970's many other artists joined the ranks of fiber artists. The medium itself expanded to include such newly recognized art processes as feltmaking, papermaking, and netting. Other processes, which were used only infrequently before, became popular as well. They include plaiting, wrapping, coiling, knotting, etc. There was also a new interest in incorporating non-traditional and non-fibrous materials into the fiber structures. In 1973 Cynthia Schira used aluminum tape in a sculptural weaving while Lia Cook used foam rubber in the web of one of her early works. With the acceptance of these new processes and innovative incorporation of materials, the field of Fiber Art took on a new dimension. At this time, many artists rejected complex weaving techniques; some, in fact, left the loom in favor of pure structure, particularly that of the grid. Loom weaving often seemed to be too time consuming and not spontaneous enough for the artist of the late 70's. Many preferred to investigate the grid (as symbol) through a variety of hand construction processes (i.e., wrapping, netting, papermaking etc.) that were more immediate and more responsive to



additive and subtractive alterations. However, because of the pared down quality of the form, the pieces soon appeared redundant. Fiber artists in general began to search for a way of working that would be more personally significant and less generic. Many began to look more seriously at ancient textiles for inspiration. There was, and is, much to be learned about a fiber sensibility and its relationship to patterns, symbols, and images by examining these resources from the distant past. The possibility of utilizing these examples to convey contemporary thoughts began to be realized. Weavers such as Rena Thompson and Laura Foster Nicholson have brought new images and personal significance to ancient techniques of pick-up double weave and twill tapestry respectively.

The artists featured in this exhibition utilize the loom as a tool to facilitate their creativity mechanically in the manipulation of materials or in the pursuit of patterns. For some weavers, such as Ewa Latkowska-Zychska who uses an elementary plain weave structure in the creation of her landscape tapestries, the loom need only be a simple upright (high warp) loom with, or without, harnesses. Cynthia Schira, on the other hand, takes advantage of computer

technology with the execution of her complex triple weave compositions created on a 32 harness floor loom. For contemporary weavers there seems to be no prejudice regarding simplicity or sophistication of the weave. There is freedom of selection, especially with complex patterns becoming easier to realize as the accessibility of computer aided looms increases.

The artists selected for inclusion in this show have exhibited a commitment to the vocabulary of weaving and a reverence for the medium throughout their young or established careers. Some artists, such as Olga de Amaral and Lewis Knaus, choose weaving as an art medium because they are interested in its inherent qualities, which include the repetition or systematic structuring of fluid linear elements. Others such as Aðgerdur Búadóttir and Margot Rolf are attracted to the resultant manipulable plane into which images or diverse materials may be structurally integrated; while the rhythm of the pattern of the woven structure provides the visual and physical foundation for the images in the work of Lia Cook and Laura Foster Nicholson. The specific weaving techniques are selected on the basis of the artist's intent and reflect the individuality of the artist's aesthetic. By isolating the medium and

limiting this exhibition to works that were executed on some type of loom the viewer will have a clearer understanding of the spectrum of works being woven today and the realm of diverse structures that are possible within the broad field of weaving.

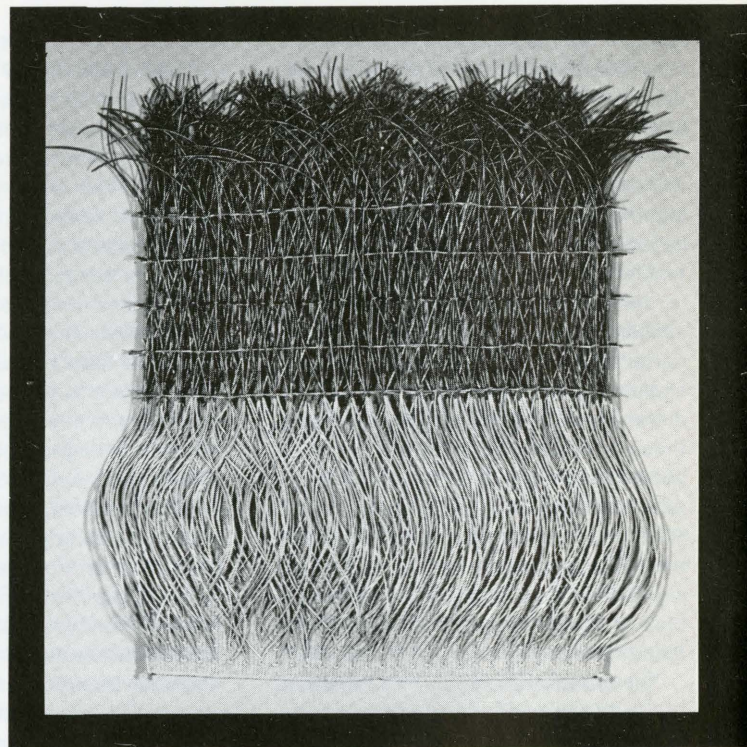
*JANICE LESSMAN-MOSS*

Janice Lessman-Moss  
Assistant Professor, School of Art, K.S.U.

Lewis Knauss

Jane Lackey

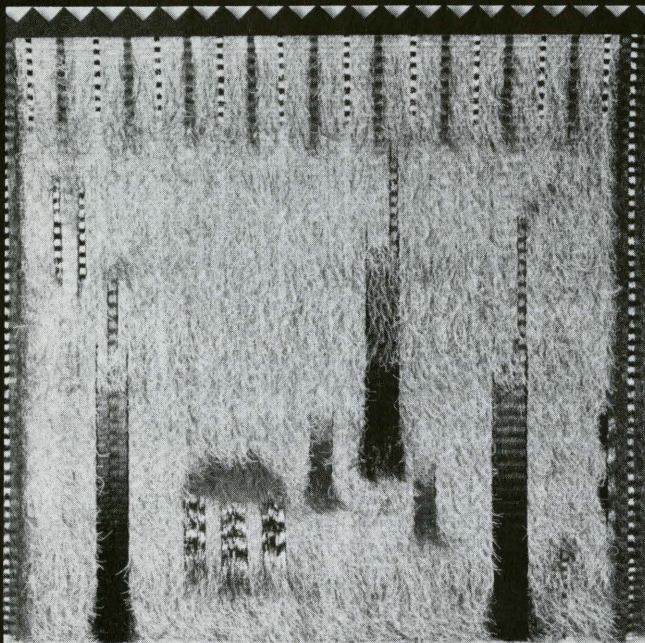
Olga de Amaral



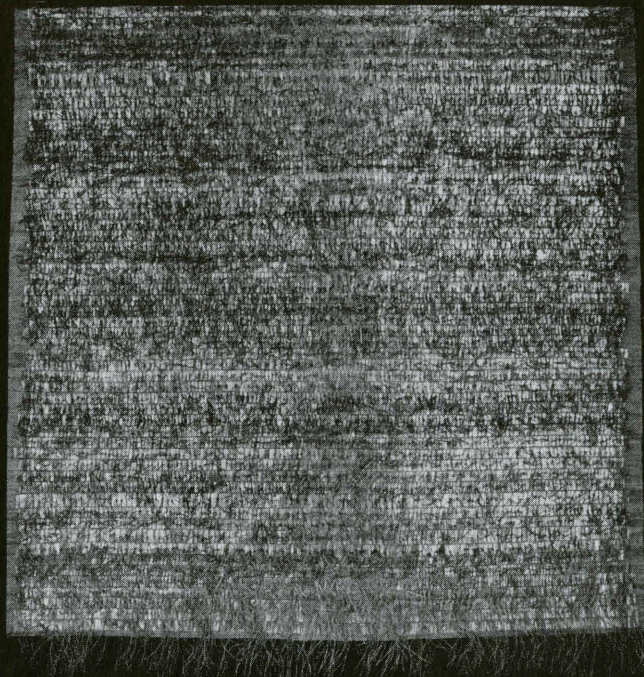
"Mardi Gras Harlequin" 1986  
Woven, knotted, hemp, linen, paint  
36"x40"x5"

"Adirondack Rococo" 1986  
Fiber & paint, 72"x36"x6"  
(Not pictured)





"Celebration in a Pink Portico" 1982  
Linen, rayon, wool, wire, wood paint



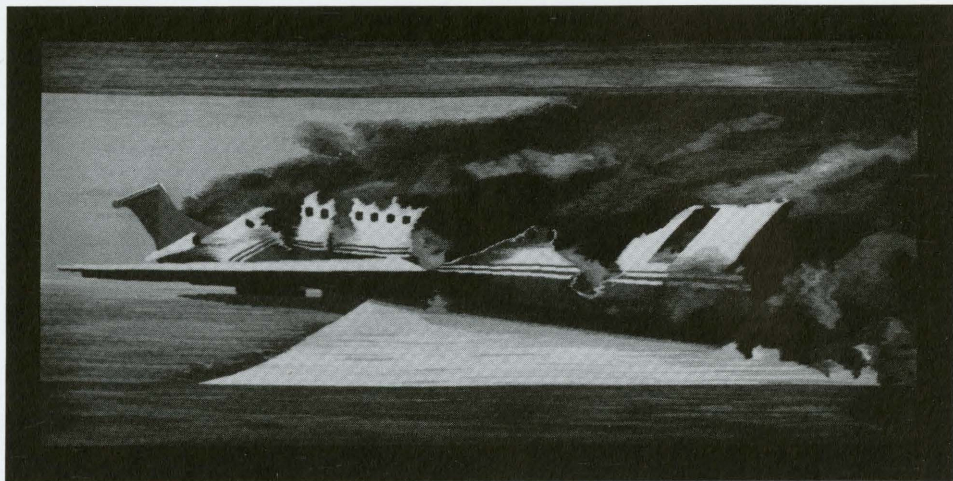
"Alquimia Verde LX" 1987  
Linen/gold leaf, 62"x59½"  
Photo: Jaques Gael Cressaty



Lilian Tyrrell

Margot Rolf

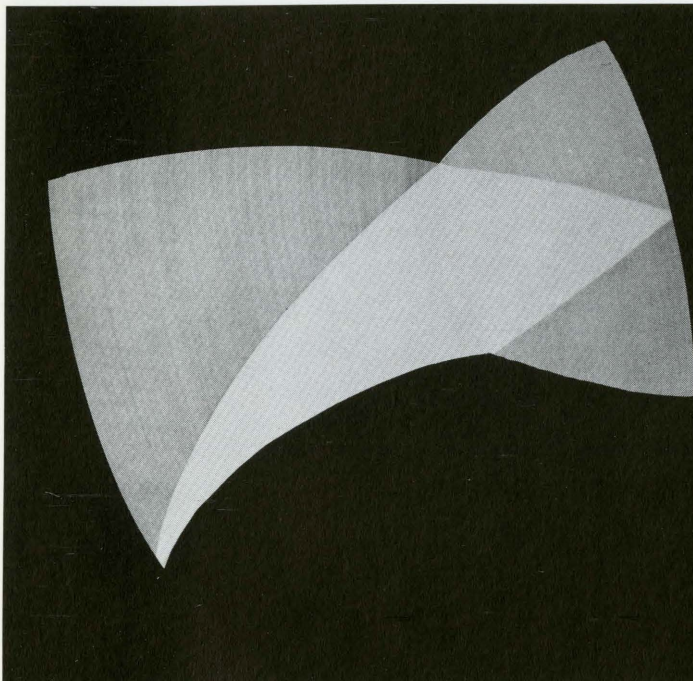
Ásgerdur Búadóttir



"Sabotaged Aeroplane" 1987

Wool and linen 60"x120"

Photo: Jorden Davis

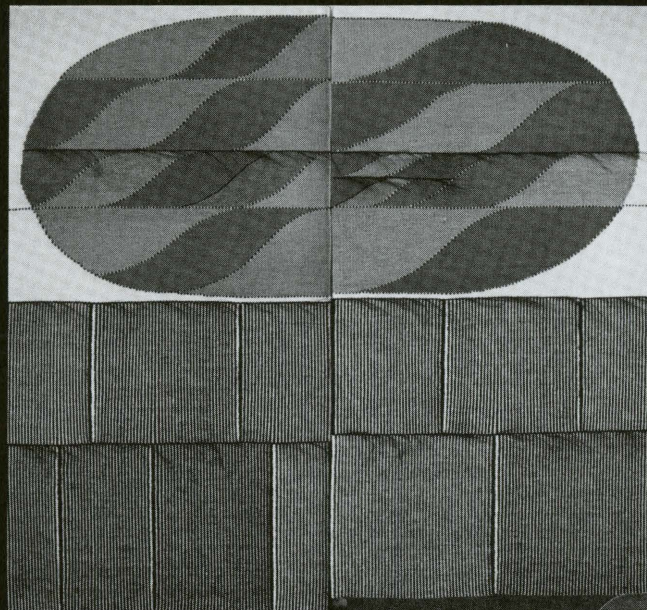


"Message" 1987

Twill/wool/cotton/elastomer/nonwoven

150x225cm

Photo: Huib Swets



"Aurora" 1984

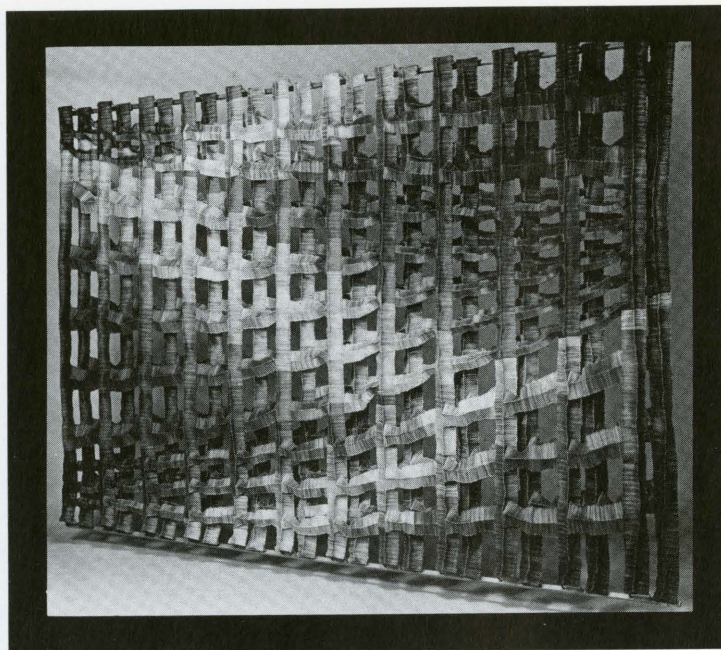
Wool and Horsehair, 2x185x100cm



Shigeo Kubota

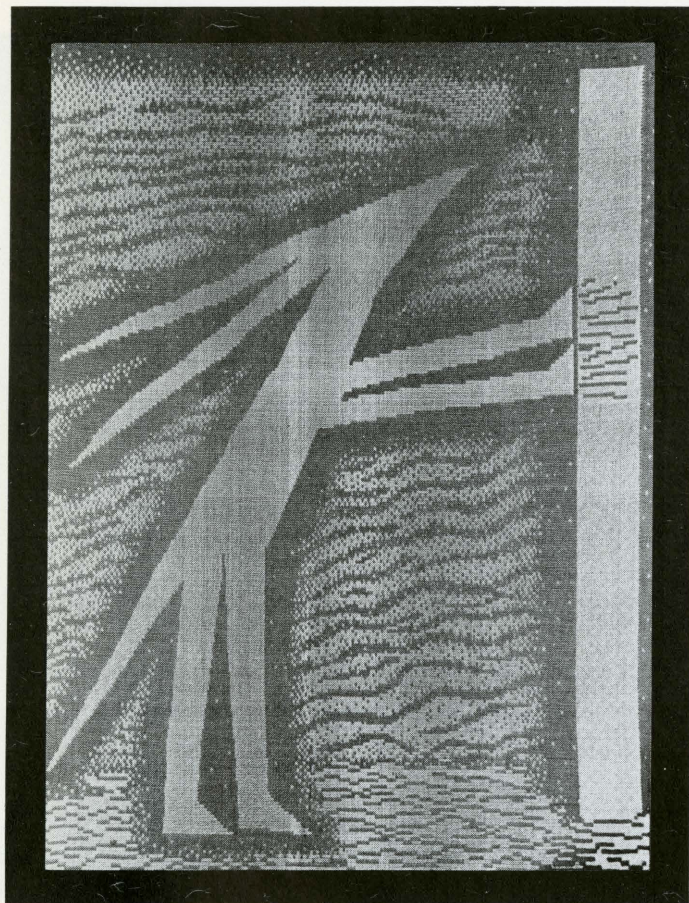
Rena Thompson

Laura Foster Nicholson

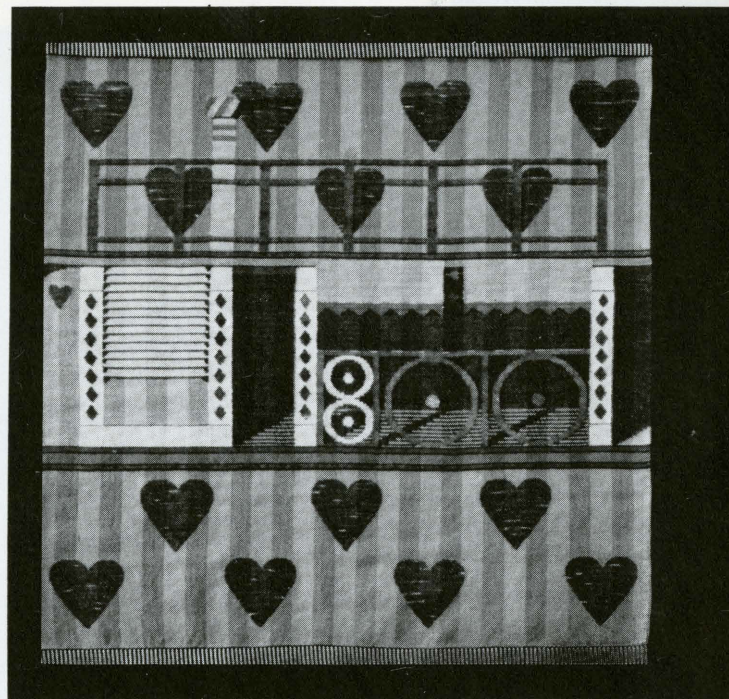


"Echo of Ocean VII" 1987  
195 (H)x300(W)x20(D)cm





"Touch" 1987  
Wool weaving, 70"x53"



"The Orange Show: 800" 1986

Wool with silk, 30"x29"

"The Orange Show: Oasis" 1986

Wool with silk, 32"x29"

(Not pictured)

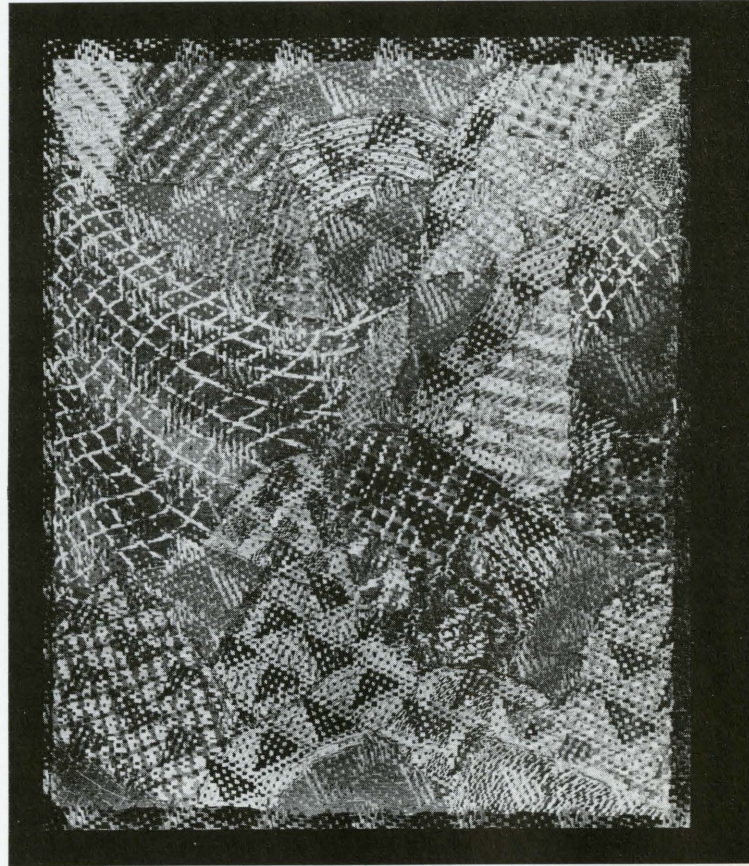


Lia Cook

Lia Cook

Ewa Latkowska-Zychska

Cynthia Schira



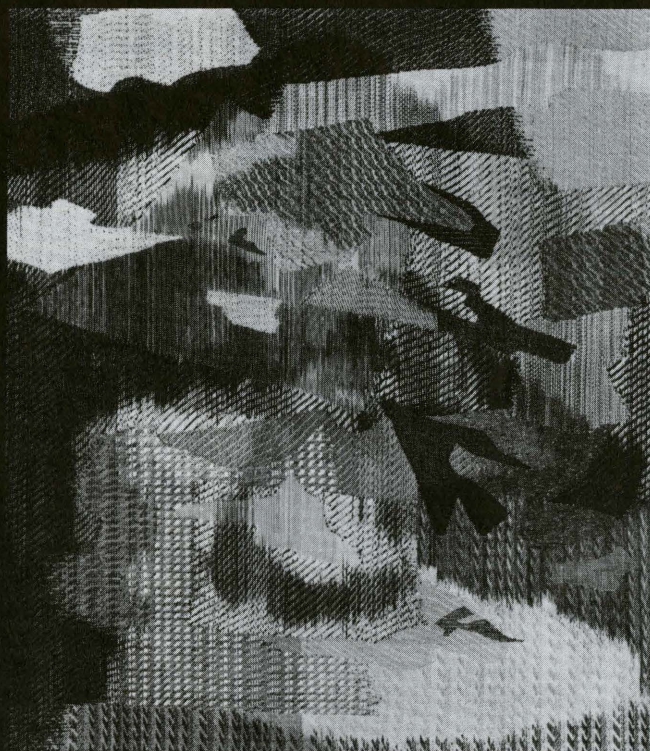
"Crazy Quilt III" 1987





"Two" 1986/87

Mixed technique, wool 225x240cm



"Westport Winter" 1987

Cotton Rayon, Mixed Fibers,  
64½"x74"

Courtesy of Miller/Brown Gallery



## Olgia De Amaral

**Born:** 1932 Bogota, Colombia  
**Current Residence:** Bogota, Colombia  
**Studio Artist**

### Awards:

1973-74 Guggenheim Fellowship

### Selected Exhibitions:

- 1987 American Craft Museum, New York, "Interlacing: The Elemental Fabric"
- 1986 42nd Venice Biennale, Venice, Italy, (Solo Show)
- 1983 Musee Des Ecoles Des Beaux Arts, Paris, France
- 1981 The San Francisco Museum of Modern Art, California
- 1977 8th International Biennial of Tapestry, Lausanne, Switzerland

### Selected Collections:

Metropolitan Museum of Art, New York, N.Y.  
 Museo De Arte Moderno, Bogota, Colombia  
 Musee Cantonal Des Beaux Arts, Lausanne, Switzerland  
 Cleveland Museum of Art, Ohio

## Ásgerdur Búadóttir

**Born:** 1920, Borgarnes, Iceland  
**Current Residence:** Reykjavik, Iceland  
**Studio Artist**

### Awards:

- 1983 City of Reykjavik, Artist Stipend
- 1982 Artist of the Year, Dagbladio & Visir
- 1976 Art Critic's Selection, Reykjavik

### Selected Exhibitions:

- 1988 Scandinavian Craft Today, American Craft Museum, New York
- 1987 Scandinavian Craft Today, Tokyo-Kyoto, Japan
- 1983 Nikolai, Copenhagen, Denmark
- 1982 Modern Nordic Art, Stockholm, Sweden
- 1974 W.C.C. Exhibition, Toronto, Canada

### Selected Collections:

The National Art Gallery of Iceland  
 The University Art Collection, Reykjavik  
 The Rohsska Museum, Gottenburg, Sweden

## Lia Cook

**Born:** 1942, Ventura, California  
**Current Residence:** Berkeley, California  
**Professor of Art, California College of Arts and Crafts**

### Awards:

- 1986 National Endowment for the Arts, Fellowship
- 1977 National Endowment for the Arts, Fellowship
- 1974 National Endowment for the Arts, Fellowship

### Selected Exhibitions:

- 1987 American Craft Museum, New York "Recent Acquisitions from the Permanent Collection"
- 1983 Galerie Nationale De La Tapisserie Et D'Art Textile, Beauvais, France (Solo Show)
- 1981 The Textile Museum, Washington, D.C.
- 1980 British Craft Centre, London England: (Miniature Exhibition)
- 1977 The National Museum of Modern Art, Kyoto and Tokyo, Japan "Fiberworks: Japan and the Americas"

### Selected Collections:

Milwaukee Art Museum, Wisconsin  
 Oakland Museum, California  
 Spencer Museum of Art, Lawrence, Kansas  
 Metropolitan Museum, New York

## Lewis Knauss

**Born:** 1947 Macungie, Pennsylvania  
**Current Residence:** Philadelphia, PA.  
**Teaches, Moore College of Art**

### Awards:

- 1984 Pennsylvania Council on the Arts Fellowship
- 1981 Pennsylvania Council of the Arts Fellowship
- 1977 National Endowment for the Arts Craftsman's Fellowship

### Selected Exhibitions:

- 1986 Contemporary Crafts: A Concept in Flux, Society for Art in Craft, Pittsburgh, PA.
- 1984 Miller/Brown Gallery, San Francisco, California (Solo Show)
- 1982 Crafts of the Eighties, Newark Museum, Newark, N.J.
- 1981 Old Traditions/New Directions, Textile Museum, Washington, D.C.
- 1977 Fiberworks, Cleveland Museum of Art, Cleveland, Ohio

### Selected Collections:

E.F. Hutton Corp., New York City  
 Citicorp, New York City  
 Hyatt Hotels, San Antonio, Texas

## Shigeo Kubota

**Born:** 1947 Kyoto, Japan  
**Current Residence:** Kyoto, Japan  
**Assistant Professor in Art, Seian Women's College of Kyoto**

### Awards:

- 1985 The New Figure Prize from Kyoto Municipality. "Kyoten: The Supreme Prize"
- 1984 Japanese Government Oversea Program in Art Fellowship for Research on Fiber Art in U.S.A.
- 1980 Shinkogeiten: Kyoto Governor's Prize

### Selected Exhibitions:

- 1987 13th International Biennial of Tapestry, Lausanne, Switzerland
- 1985 Shinkogeiten, Tokyu, Tokyo, Kyoto Municipal Museum of Art
- 1984 Modern Textilkunst Aus Japan, Museum Bellerive: Zurich
- 1982 Michoacan International Exhibition of Miniature Textile Japan/Mexico
- 1980 Fiber As Art, Metropolitan Museum of Manila, Philippines

### Selected Collections:

Jyuraku Textile Museum, Kyoto  
 Instituto Michoacanode Culture, Mexico  
 Kyoto Trade Fair Center, Kyoto

## Jane Lackey

**Born:** 1948  
**Current Residence:** Kansas City, Missouri  
**Associate Professor, Chairman, Fiber Dept. Kansas City Art Institute**

### Awards:

- 1985 National Endowment for the Arts,

### Individual Fellowship Grant

### Selected Exhibitions:

- 1986 "Craft Today: the Poetry of the Physical", American Craft Museum, New York
- 1986 "Fiber R/evolution", Milwaukee Art Museum, Wisconsin
- 1984 "Fiber Crosscurrents", John Michael Kohler Arts Center, Sheboygan, Wisconsin
- 1983 The Elements Gallery, New York, New York (Solo Show)
- 1982 "Three Weavers", Fiberworks, Center for the Textile Arts, Berkeley, California

### Selected Collections:

Chubb Insurance Group, Warren, New Jersey  
 Robert L. Pfannebecker, Philadelphia, Pennsylvania  
 King Fahad Summer Home, Yan Bu, Saudi Arabia

## Laura Foster Nicholson

**Born:** 1954, Waukegan, Illinois  
**Current Residence:** Philadelphia, PA.  
**Studio Artist**

### Awards & Honors:

- 1986 National Endowment for the Arts Individual Artist Fellowship
- 1985 Venice Biennale of Architecture, "Leona Di Pietra" Prize

### Selected Exhibitions:

- 1987 Van Straaten Gallery, Chicago (Solo Show)
- Textile as Language: The Woven Image, Philadelphia College of Arts
- Fiber R/evolution; Brockton Art Museum, Brockton, Massachusetts
- 1986 Hadler Rodriguez Gallery, New York (Solo Show)
- 1985 Venice Biennale, Third International Exhibition of Architecture, Venice, Italy

### Selected Collections:

Chicago Board of Trade, Chicago  
 AT&T Corporation, Lisle, Illinois  
 Ernst & Whinney, St. Louis, Missouri

## Margot Rolf

**Born:** 1940, Amsterdam, The Netherlands  
**Current Residence:** Amsterdam  
**Teaches: Gerrit Rietveld Academie**

### Awards:

- 1985 Produktiebudget Gemeente Amsterdam
- 1984 Produktiebudget Gemeente Amsterdam
- 1975 Grant from the Dutch Ministry of Welfare, Health and Cultural Affairs for Travel Study in the U.S.A.

### Selected Exhibitions:

- 1983 "Margot Rolf: Veranderingen met Vier Kleuren in een Reeks Doeken" Stedelijk Museum, Amsterdam
- 1981 "4th Textile Triennial" Lodz, Poland "The Art Fabric: Mainstream" San Francisco Museum of Art, California
- 1980 "4th International Exhibition of Miniature Textiles, British Crafts Center, London, England
- 1977 "8th International Biennial of Tapestry", Lausanne, Switzerland

### Selected Collections:

Dienst Verspreide Rijkscollecties, The Hague  
 Gemeentemuseum, Arnhem  
 Municipal Museum Van Reekum, Apeldoorn

## Cynthia Schira

**Born:** 1934

Current Residence: Lawrence, Kansas  
Professor of Design, University of Kansas

### Awards:

- 1983 National Endowment for the Arts,  
Craftsman's Fellowship  
1974 National Endowment for the Arts,  
Craftsman's Fellowship

### Selected Exhibitions:

- 1987 Renwick Gallery, National Museum of  
American Art, Smithsonian Institution,  
Washington, D.C. (Solo Show)  
1986 "Craft Today: The Poetry of the  
Physical", American Craft Museum, New  
York Fiber R/evolution, Milwaukee Art  
Museum, Wisconsin  
1981 "The Art Fabric: Mainstream", San  
Francisco Museum of Art, California  
1977 "8th International Biennale of Tapestry,  
Lausanne, Switzerland

### Selected Collections:

Metropolitan Museum of Art, New York  
Renwick Gallery, Smithsonian Institution,  
Washington, D.C.  
Museum Bellerive, Zurich, Switzerland  
Cooper-Hewitt Museum, Smithsonian Institution,  
New York

## Rena Thompson

**Born:** 1950

Current Residence: Chalfont, Pennsylvania  
Studio Artist

### Awards:

- 1987 National Endowment For the Arts —  
Visual Arts Fellowship  
1980 National Endowment For the Arts —  
Visual Arts Fellowship

### Selected Exhibitions:

- 1987 Marion Locks Gallery, Philadelphia,  
Pennsylvania (Solo Show)  
1985 "Fibers East/West", Fiberworks,  
Berkeley, California  
"Visual Reservoir", Monterey Peninsula  
Museum of Art, Monterey, California  
1984 Modern Master Tapestries Gallery, New  
York, New York (Solo Show)  
"Fiber Structure National III", Downey  
Museum of Art, Downey, California

### Selected Collections:

Chase Manhattan Bank, New York, New York  
Provident Mutual Life Insurance Co., Philadelphia, PA.  
Central Trust Bank of Jefferson City,  
Jefferson City, Montana

## Lilian Tyrrell

**Born:** 1944 London, England

Current Residence: Ravenna, Ohio  
Studio Artist

### Awards:

- 1986 Ohio Arts Council Fellowship  
1983 Ohio Arts Council Fellowship

### Selected Exhibitions:

- 1988 "World Tapestry Today", Melbourne,  
Australia  
"World Tapestry Today", Heidelberg,  
Germany  
1985 Hiram College, Hiram, Ohio (Solo Show)  
1984 Akron Art Museum, Akron, Ohio (Solo  
Show)

1981 The May Show, Cleveland Museum of  
Art, Cleveland, Ohio

### Selected Collections:

Ohio Bell, Cleveland, Ohio  
Huntington National Bank, Cleveland, Ohio  
Goodyear Tire & Rubber Company, Akron, Ohio

## Ewa Latkowska-Zychska

**Born:** 1950

Current Residence: Warszawa, Poland  
Teacher, Higher School of Fine Arts, Lodz

### Awards:

Awarded the medal at the second All-Polish  
Exhibition of Artistic Fabrics in Lodz, 1981

### Selected Exhibitions:

- 1987 Polish Tapestry — Allersmaborg Ezinge,  
Holland  
1984 Polish Contemporary Tapestry "Artistic  
Individualities", Madrid and the  
Gulbenkian Foundation, Lisbon  
1982 4th International Biennial of Miniature  
Textiles, Szombathely, Hungary  
1978 3rd International Triennale of Tapestry,  
Lodz, Poland  
1977 8th International Biennial of Tapestry,  
Lausanne, Switzerland

### Selected Collections:

The Central Museum of Textiles, Lodz, Poland  
Savaria Museum, Hungary  
Centre of Art and Culture, Brussels, Belgium

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