

American Craft Museum

Selections from the Permanent Collection

FIBER:
FIVE DECADES

A museum's abiding commitment to collect, conserve, and exhibit its collection is its legacy to the future. The American Craft Museum's permanent collection is a splendid distillation of the finest contemporary craft in America. Significant objects in all the craft disciplines—clay, fiber, glass, metal, plastic, and wood—by the most important artists from World War II to the present document every aspect of the American studio craft movement. Our Collections Committee, chaired by Simona Chazen, has made an extraordinary commitment of time, vision, and actual objects to our collection. We are also indebted to Jack Lenor Larsen and Mildred Constantine, to Camille Cook and the Friends of Fiber Art International, and to Ruth Kaufman for the special interest they have taken in this area of our collection.

Since 1990, more than 600 objects, including 133 works in fiber, have been acquired as a result of the enactment of a master plan for the collection, aided by a beneficial change in the tax law that allows a donor to deduct the current market value of an object. Recent additions include furniture, jewelry, weavings and quilts, wearable art, vessels, and tableware, as well as abstract works. We are now able to present single-media exhibitions drawn from our collections. Each exhibition is augmented by relevant lectures as well as panel discussions on collecting. This exhibition, "Fiber: Five Decades from the Permanent Collection of the American Craft Museum," has been selected by April Kingsley, Curator, with the assistance of Scott VanderHamm, Collections Manager

As Director, it is a particularly rewarding experience to display these splendid gifts to the collection from our supporters all across the country.

JANET KARDON
Director

FIBER: FIVE DECADES FROM THE PERMANENT COLLECTION

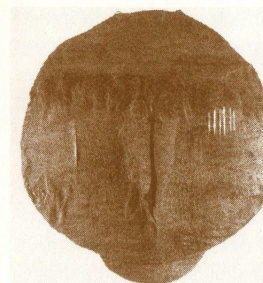
March 16 – June 25, 1995

This exhibition has been funded, in part, by Camille and Alex Cook and the members of the American Craft Museum. The American Craft Museum is an affiliate of the American Craft Council.

Cover: Evelyn Svec Ward, *Euphorbia*, 1975. (detail)

APRIL KINGSLEY

UNRAVELING THE WEAVE



MAGDELENA ABAKANOWICZ,
ABAKAN VIOLET, c. 1969

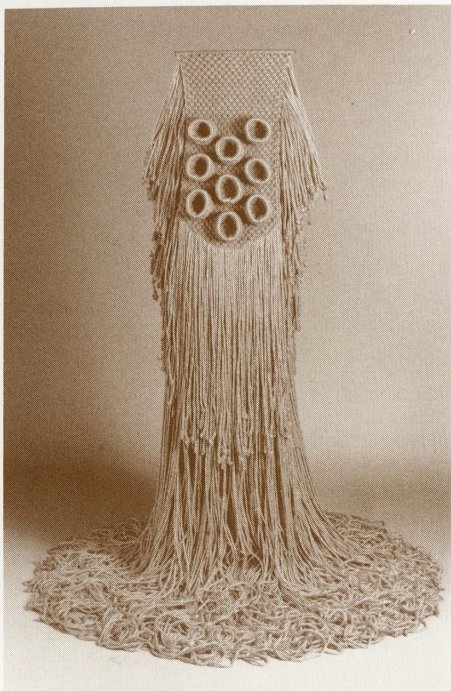
In Homer's ancient Greece, faithful Penelope undid during the night what she wove by day as a ruse to prolong the time for her beloved husband Odysseus to return to her arms. Penelope's legacy has come down through the centuries to us, associating weaving with faith and love, and with deception, with long time instead of short, with an obsessive repetitiveness that carries meditative, even therapeutic overtones, and, perhaps most importantly, with a story. However implicit and un verbalized, a story is always woven into the threads. All these associations and more are present in the Fiber Art Movement of this half century, waiting to be discovered. The artists make those asso-

ciations and the viewer senses them, but only rarely have they been voiced aloud. It is time to look into the weave for its meaning.

"Fiber: Five Decades from the Permanent Collection of the American Craft Museum" offers a special opportunity to do so. It is a survey of those museum holdings that illustrate the trajectory taken in fiberwork between the mid 1950s and the present. Although much else of quality was happening, the main thrust of the Studio Fiber Movement during this period was to break loose from the confinement of the loom, to grow in size and scale, to move off the wall into three-dimensional physicality, and then, after a climacteric around the three-quarter century mark, to reverse direction in a search for the verities and essences of the medium.¹

"Fiber: Five Decades" is concerned with fibrous materials – cotton, wool, silk, linen, and burlap; sisal, hemp, and jute; goat or horsehair; nylon, rayon, acetate, acrylic or metallic threads; and Lurex, polyurethane tubing, monofilament or metal wire, alone or in combination – that have been woven, plaited, knotted, netted, crocheted, or otherwise interlaced in tension. A given work may be comprised of one element or many, in one or numerous layers, oriented in one direction or more, with silkscreen-printed, dyed, painted, gilded, or otherwise embellished warps or surfaces. Abstraction and pictorialization are to be found, as are minimal- and maximalization, and freestanding, wall, and ceiling hung pieces of both modest and gigantic dimensions.

Like the parallel studio movements in glass and ceramics during the same post-1950 time period, the Fiber Art Movement was characterized by heroic handling and promoted with liberation rhetoric. The enormous size of the pieces and the difficulties of fabrication were always stressed. The freedoms artists took with the medium were touted in terms familiar to the artworld in the postwar, victory-minded zeitgeist. Though there was truth in it, much of the verbiage sounds overblown and artificial today. At the time the connections to cold war propaganda probably went unnoticed. The rhetoric copied that of the Abstract Expressionist movement in painting, with which developments in fiber were constantly being compared. Pollock's visualization of process was seen in the visible warps and wefts; freewheeling paint



CLAIRE ZEISLER, *RED WEDNESDAY*, 1967

application was likened to loom-free construction in space with the resultant fiber objects meant to be viewed from all sides; expressive paint handling was paralleled to the spontaneous, accident strewn surface left when you shaped as you wove; and dangling weft threads were even compared to the Abstract Expressionist's drips. But this way of viewing the various craft media in terms of fine art criteria and conditions was common to the post-war studio craft movement as a whole, which was obsessed with developing the non-utile aspects of each medium as it broke with tradition, and reveled in the heroics of doing so.

Amerocentric critics and indebted artists place the originating point for the Fiber Art Movement in the American artist Lenore Tawney's studio, despite the internationalism which has been the movement's hallmark all along. The background against which Tawney's innovations are seen is the geometric patterning in the structured weavings of Anni Albers, Marianne Strengell, Gunta Stozl, and Dorothy Liebes, and the traditional American weaves promoted by Mary Atwater. No matter how different their purposes and superficial appearance, these weavings of the thirties and forties shared a loom-determined rectilinearity. The fact is that Tawney was the primary inspiration within these shores, and the *Bound Man* she wove in 1957 was one of the first American hangings to incorporate open areas of unwoven warp. The levels of transparency created an illusion of three-dimensionality for the figure represented: a man drawn in black and brown threads in a posture of abject enslavement. Whether Tawney was reacting consciously to the voting rights violations and the atrocities in the south at this time when the first major civil rights bill since Reconstruction was finally passed by Congress, the work remains content laden and, as such, is a model for the current generation. At the time, however, its formal and technical breakthroughs were uppermost in its appreciation. Tawney's "Woven Forms," of which the museum's slightly later *Black Woven Form (Fountain)* of 1966 is typical, had been hailed by the critics as a new art form when gathered together with other loom-free weavings in the 1963 exhibition of that same name at the museum. Tawney's spiritualized approach to the medium – she is frequently photographed enmeshed in her fibers in a dreamy state, picking at them with the delicate and thoughtful touch of a harpist plucking her strings, or contemplating them in a bare room – set a meditative tone for weaving in the sixties which was perfectly in tune with the laid-back, hippy, flower-culture temper of the times. Theodore Hallman's *Meditation*

application was likened to loom-free construction in space with the resultant fiber objects meant to be viewed from all sides; expressive paint handling was paralleled to the spontaneous, accident strewn surface left when you shaped as you wove; and dangling weft threads were even compared to the Abstract Expressionist's drips. But this way of viewing the various craft media in terms of fine art criteria and conditions was common to the post-war studio craft movement as a whole, which was obsessed with developing the non-utile aspects of each medium as it broke with tradition, and reveled in the heroics of doing so.

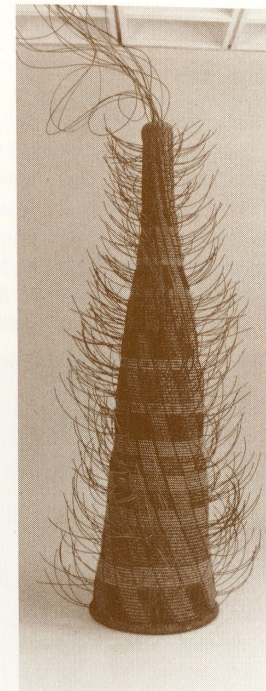
Amerocentric critics and indebted artists place the originating point for the Fiber Art Movement in the American artist Lenore Tawney's studio, despite the internationalism which has been the move-

Environment of 1969 is the ultimate expression of this mind set, meant as it was to be sat in, lotus position, back to Islamic archway entrance, the viewer facing a circular white "void" on the rear wall. We are probably too cynical in this post-Watergate-Grenada Invasion-Gulf War-end of the millennium decade to see a place for this kind of innocence in our world today.

Sheila Hicks' fifteen foot high *Prayer Rug* from the early 1960s is as richly august and stately as the Islamic architecture on which it was based. Instead of being the object on which one kneels to pray to Allah, it is a stand-in for a religious icon. Hicks pioneered the advanced weaver's search for roots in non-Western cultures with her youthful explorations of Andean, then Mexican, then North African and Near Eastern life and art. She lived in Mexico for five years around 1960 as the wife of a beekeeper and she subsequently lived the life of the villagers in many other countries.

Hicks was one of the leaders of the move off the loom with warp-wrapping (used in *Principal Wife*), single element construction, and electric pistol tufting (used in the *Prayer Rug*), and she has been at the forefront of the use of milled and pre-structured cloth for creating fiber constructions in the 1970s. She has been one of the few, highly successful fiber artists executing enormous public commissions around the world, and has wisely included a maintenance program with each piece. Seen at first as an antidote for the cold utilitarian architecture we are forced to endure in urban America, wall hangings of fiber, a material which implies human connectedness and warmth, were viewed as the perfect answer to a perennial problem. However, light, humidity, and temperature changes wrought havoc with their fragile organic materials, and architects soon turned away from their use. Many commissioned pieces not wrecked by environmental factors were removed for other reasons, and few are in situ today.

Many of the other principal progenitors of the Fiber Art Movement became increasingly oriented to the sculptural, some even eschewing all reference to fiber in the end. They moved fiber from craft into the fine art world and were not willing to come home again, whether or not they were particularly successful in the new context. Lenore Tawney, who has not woven in many years, devotes herself to her semi-Surrealist collages and assemblages. Alice Adams, who was an important fiber critic as well as a vital contributor to the fiber movement as a weaver in the 1950s and 1960s, has moved completely into architecturally referent sculpture and is doing well with public commissions. Magdalena Abakanowicz has truly become a sculptor, as her latest exhibition of enormous mixed media structures at P.S.1 in Queens testified. Ritz and Peter Jacobi dissolved their partnership and both became more sculptural in their work. Ritz's recent pieces encompass wall and floor in three-



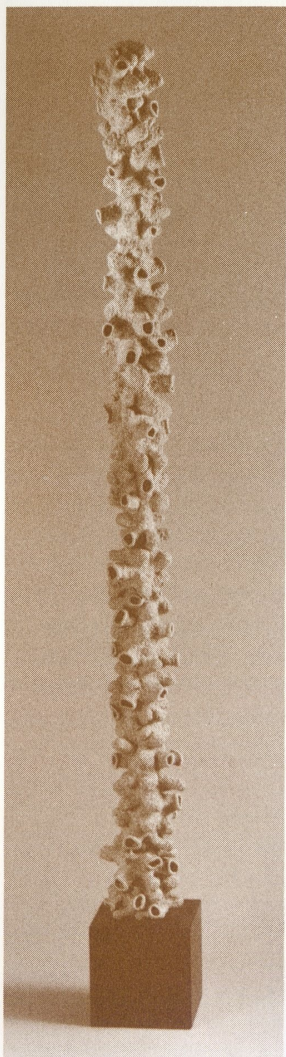
DOUGLAS FUCHS, *QUIET CONE*, 1984

dimensionalizations of Abstract Expressionist painting imagery that nevertheless retains fiber referents. She has maintained the monocromicity that characterized her work with Peter, such as the 1969 *Relief Tree* in the museum's collection.

Monotone color, colossal size, raw, crude expression that bordered on brutality, intuitive searching in the construction process, which often entailed single elements and the use of "own" and off-loom techniques, characterized the fiber art of the 1960s. The museum's holdings are particularly strong in this period and its extension into the seventies. In addition to the above mentioned works, there are classic freestanding or hanging pieces by Claire Zeisler, Kay Sekimachi, Ed Rossbach, Jagoda Buic, Magdalena Abakanowicz, Olga de Amaral and Françoise Grossen – almost all of the major figures of the movement at that time. The abrasively rough,

hairy surfaces, the gargantuan proportions and sheer weight, the intrusive physicality, even violence, of the work was shocking when it was first seen. Today it can seem overbearing and its meanings heavyhanded, but that should make it all the more accessible in a content-driven period. Although the work was rarely discussed except in terms of its formal and technical innovations at the time, those seem less interesting today than the associations the works call up in the mind through those forms.

Jagoda Buic's *Fallen Angel*, c. 1965, for example, was discussed in terms of its slit tapestry "fenestrations" and "castle keep" quality, but when the piece is seen against the gothic spires of a cathedral, as the artist once had it photographed, the relationship to religious imagery comes out and one remembers Milton's glorious descriptions of the dark angels tumbling from heaven and darkening the firmament in their dramatic fall from grace. Françoise Grossen's *Shield* seems more like a gigantic insect from which one desperately needs protection than the shield to hide behind. Its Rorschach-like symmetry has sinister overtones which are clearer in other works, such as the more obviously titled *Locust* of 1969. Her enormous 1974 *Symbiosis III* continues an involvement with references to nature. Similarly, Kay Sekimachi's *Kumoyuki* seems to be one transparent, organic form floating or twirling within another, the way the body and tentacles of a jellyfish swirl inside a transparent "umbrella." Medusa, the scientific name for jellyfish might have been a more appropriate title. Olga de Amaral's work is deeply imbued with the myths of her country, Colombia. One of Gabriel Garcia Marquez's characters ate ashes; de Amaral wove them into her "walls." She also wove walls of interwoven weavings, such as the museum's large *Lattice Woven Wall #66*, 1970, and she wove walls of gold,



EVELYN SVEC WARD,
EUPHORBIA, 1975

fied since the conquistadors came to these shores in search of it five centuries ago.

Claire Zeisler's *Red Wednesday* clearly makes reference to African ritual masks, but many of her other 1960s works, such as *Winter White* in the museum's collection, took the configuration of female genitalia. Such imagery was practically ubiquitous in the 1960s and then the 1970s, when it fed right into the women's movement's hunger for positive expressions of femaleness. In no one's work was the vagina made more explicit than in that of Magdalena Abakanowicz, particularly her "Abakan" series as is obvious in the museum's *Abakan Violet*, c. 1969. Interestingly, she had the series photographed out of doors on sand dunes. Silhouetted in that way, without the body's appendages of movement and thought that ordinarily indicate life, the round form essentialized femaleness, just as the rounded backs of her seated figures later signified a generic humanness.

In the later 1970s and the 1980s a reaction set in against the huge scale and the bombast of the previous decade which could almost be described as an implosion, so intense was the medium's internalization and exploration of what weaving could do and be when it wasn't just big. The optical sensuality and delicacy of an earlier work like Trude Guermonprez's 1965 *Banner*, took on a new resonance. The late Diane Iltter's work, which will be the subject of a major retrospective at the museum in the summer of 1995, was a perfect union of intense color and complex form in extremely small formats. Glen Kaufman's *Golden Tree / Kamigyo-ku I*, 1986, is similar in its intensified intricacy with its 138 silk threads per warp inch and miniature size – 8 x 6 1/2". Ikat techniques, localized dyeing, painting, metallic leafing, and silkscreening on the warp were used to achieve ever more rich and complex visual vibrancy. The modest tenacity of Warren Seelig, the profundity of James Bassler's rethinking of Native American techniques such as wedge weaving, the textural elegance of Mariette Rousseau-Vermette, the poetic *Japonisme* of Glen Kaufman, the subtle intensity of Evelyn Svec Ward's and Douglas Fuchs' totemic forms – all these found appreciative audiences for their calming voices during the last twenty years.

Ferne Jacobs' use of unusual organic materials like porcupine quills, Daniel Graffin's use of leather, Zeisler's of suede, and Ed Rossbach's use of petroleum products, paper, twigs, and just about anything natural or unnatural, have all had a tremendous impact on young weavers searching for new forms in which to express their environmental and social concerns. Dawn MacNutt and Norma Minkowitz create stiffened fiberworks in figural forms; Jane Sauer weaves in words as does Ted Hallman in recent works like the museum's *Spiral*, 1992. Some artists use whole trees and living grasses in their work while others, like Arturo Sandoval, Patricia Malarcher, Peggy Ostercamp, and Joyce Crain revel in the machinemade look of film, Mylar, and industrial fibers. John Garrett weaves bones, hypo-



EVELYN SVEC WARD, EUPHORBIA, 1975
(DETAIL)

machinemade look of film, Mylar, and industrial fibers. John Garrett weaves bones, hypodermic needles, and toy soldiers into wire armatures to make political statements, while Lou Cabeen uses traditional stitchery, Kate Boyan employs Native American beadworking, and Joyce Scott the beading techniques long practiced in Africa to make their statements.

Artists like Cynthia Schira, Sheila O'Hara, Janice Lessman-Moss, Helena Hernmarck, Judith Poxon Fawkes, and Lia Cook, among others, began to make paintings out of woven fiber, going back to the wall hung tapestry and through it into the painter's illusionistic space and the fabric's internal structure. Schira treats each thread as an independent entity, breaking the repeat system, part-to-whole relationship traditional to weaving. Some, like Schira, Virginia Davis, Bhakti Ziek, and Pat Kinsella, use computer driven looms to aid them in multiplying the dimensional, textural, and coloristic complexities of their weaves. Thus technologies developed to increase the speed and consistency of production (as was the loom in the first place), are subverted by artists naturally inclined toward the feel of, and the long time it takes to make, the handcrafted work. "Arduous Happiness," the title of a recent fiberart exhibition, perfectly expresses the joy weavers and other craftspeople feel in the working process. James Bassler recently told me that when he found out that each of us supposedly spends approximately six months of our lifespan waiting for streetlights to change, he decided to drive less and weave more. And, one young fiber artist, Laura Baird, literally took her cue from Penelope when she repeatedly stitched and tore out the stitches of her needlepoint *Jonestown Carpet* for the ten years between 1981 and 1991 to give herself time to come to terms with that terrible event. It seems that no matter how sophisticated a craft and its technology becomes, the human touch is never lost.



CYNTHIA SCHIRA, *NEAR ELEUTHERA*, 1986

This article has been slightly modified since its appearance in the March/April 1995 issue of *Fiberarts*.

NOTE

1. Although quilts and baskets played an important role in the movement, particularly during the second half of this period, they have not been included in the exhibition partly for lack of space, but also because they come out of and continually refer to their own, separate traditions. Some of my mentors for this project heartily disagree with this decision, however. I am indebted to Mildred Constantine, Jack Larsen, Ruth Kaufman, Camille Cook, Ellen Wells, and Patricia Malarcher all of whom were wonderfully generous to me with advice and counsel about fiber. I am also grateful to artists Marianne Strengell, Virginia Davis, James Bassler, Ted Hallman, Sheila Hicks, Janice Lessman-Moss, Ed Rossbach, Alice Adams, and Warren Seelig who filled me in on much historical and technical information. Carole Kraus, a private craft dealer and art consultant was extremely helpful in the initial stages of organizing the exhibition, and I was also fortunate to have the benefit of Meredith Harper's assistance, for which I am heartily grateful.

CATALOGUE OF THE EXHIBITION

All dimensions are in inches. Height precedes width precedes depth.

Magdalena Abakanowicz b.1930

Abakan Violet, c.1969
Sisal
Shaped tapestry weave
94 x 86 1/2 x 17
Gift of the Dreyfus Corporation, 1974
Donated to the American Craft Museum by the American Craft Council, 1990

Alice Adams b.1930

Resurrection, 1958
Cotton, wool, silk, jute
Tapestry
28 1/2 x 43 1/4
Gift of Kate Gordy

James Bassler b.1933

Wedge Weave V, 1983
Painted silk, silk, linen, lurex, sisal
Wedge weave
65 x 55
Gift of Alfred and Mary Shands

Jagoda Buic b.1930

Fallen Angel, c.1965
Wool, hemp, sisal
Shaped tapestry weave
87 x 105 x 3
Gift of the Dreyfus Corporation, 1989
Donated to the American Craft Museum by the American Craft Council, 1990

Lia Cook b.1942

Crazy Quilt: Royal Remnants III, 1988
Abaca, rayon, acrylics, dyes
Painted, woven, pressed
63 x 54
Gift of the artist

Joyce Crain b.1941

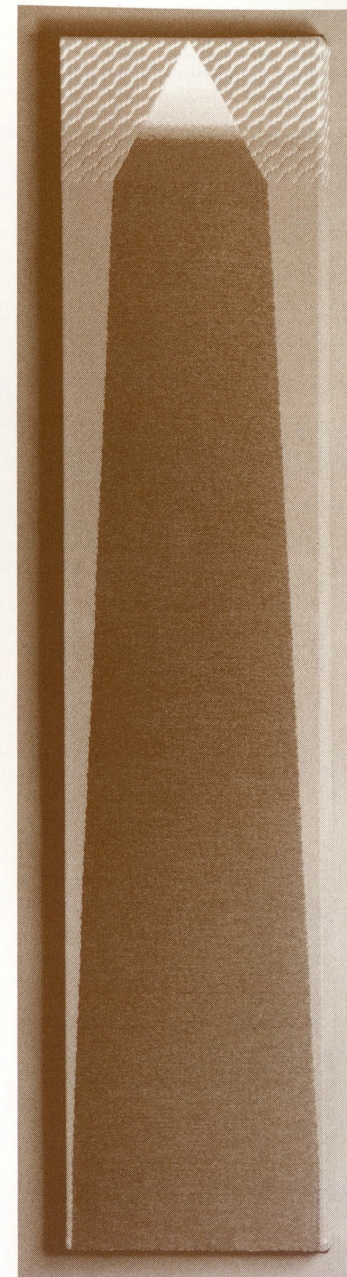
Counterpoint: Manhattan Amnesia, 1990
Iridescent film, metallic braids, plastic netting, acetate gel
Interlacing, collage
36 x 48 x 3
Gift of Carl Philabaum

Olga de Amaral b.1932

Lattice Woven Wall #66, 1970
Hand-spun wool, horsehair
Woven, plaited
119 x 70 x 20
Gift of the Dreyfus Corporation, 1989
Donated to the American Craft Museum by the American Craft Council, 1990

Judith Poxon Fawkes b.1941

Ariadne's Landing, 1991
Linen
Inlay tapestry weave
59 1/4 x 57
Gift of the artist

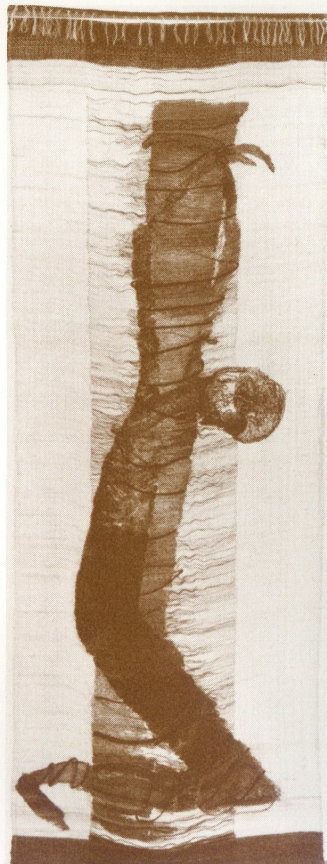


PATRICIA KINSELLA, *OBELISK*, 1992

Douglas Fuchs (1947-1986)
Quiet Cone, 1983
 Seagrass, round and flat reed,
 telephone wire, dyes, paints, glitter
 Double weft lattice twined
 106 x 36 dia.
 Gift of the Elements Gallery, 1985
 Donated to the American Craft Museum by
 the American Craft Council, 1990

Daniel Graffin b.1938
La Longue, 1976
 Cotton, indigo dye
 Tritic stitch resist, wrapped
 97 x 16 x 12
 Gift of Sheila Hicks

Françoise Grossen b.1943
Symbiosis III, 1974
 Natural manila rope
 Braided, knotted
 126 x 36 x 46
 Gift of Beda Zwicker



LENORE TAWNEY, *BOUND MAN*, 1957

Trude Guernonprez (1910 - 1976)
Banner, 1962
 Silk, brass
 Double weave
 81 x 28 x 28
 Purchased with funds from the
 Valerie Henry Memorial Fund, 1967
 Donated to the American Craft Museum by
 the American Craft Council, 1990

Ted Hallman b.1933
Meditation Environment, 1969
 Cotton fringe, acrylic fringe, steel
 Knotted, fringed
 72 x 72 x 72
 Gift of the artist, 1987
 Donated to the American Craft Museum by
 the American Craft Council, 1990

Ted Hallman b.1933
Spiral, 1992
 Cotton, linen on wooden frame
 Resist dyed, interlaced
 40 x 40 x 1
 Gift of the artist in memory of his parents,
 Mildred and Theodore Hallman

Sheila Hicks b.1934
Family Secrets, 1993-95
 Linen, cotton, wool, synthetics
 Wrapped
 9 x 72 x 48
 Gift of Mildred Constantine, Rebecca Clark,
 Itaka Schlubach, Cristobal Zanartu and Melvin Bedrick

Sheila Hicks b.1934
Prayer Rug, c.1963-64
 Cotton, linen, silk, synthetic yarns, wool,
 acetate, on cotton backing
 Wrapped, braided
 177 x 64 x 5
 Gift of Donna and Alan Stillman, 1986
 Donated to the American Craft Museum by
 the American Craft Council, 1990

Ritzi Jacobi b.1941
Peter Jacobi b.1935
Relief, c.1969
 Wool, jute/linen filler
 Weft weave, wrapped
 27 x 93
 Gift of the Dreyfus Corporation, 1989
 Donated to the American Craft Museum by
 the American Craft Council, 1990

Ferne Jacobs b.1942
River: Nature Bridging, 1973
 Rayon, straw, goat hair, porcupine quills
 Knotted
 84 x 17
 Gift of the estate of Warren Hadler and
 Nicholas Rodriguez, 1987
 Donated to the American Craft Museum by
 the American Craft Council, 1990

Glen Kaufman b.1932
Golden Tree / Kamigyo-ku I, 1986
 Silk, silver leaf
 Twill weave
 8 x 6 1/2
 Gift of Page M. and Jeanne Paik Kaufman in
 memory of Mrs. Charlene Page Kaufman

Patricia Kinsella b.1954
Obelisk, 1992
 Cotton
 Woven, satin weave, complementry warp isere, hand
 pick up
 53 1/2 x 11 3/4 x 2
 Gift of the artist

Janice Lessman-Moss b.1954
Rhyme and Reason I, 1990
 Linen, cotton
 Tapestry, double weave
 90 x 70
 Gift of the artist

Dawn MacNutt b.1937
Kindred Spirit, 1984
 Seagrass, copper wire, steel
 Woven, wrapped, welded (armature)
 60 3/4 x 22 x 17 1/2
 Gift of Jack Lenor Larsen

Norma Minkowitz b.1937
Pontoon Bridge I, 1987
 Fiber, acrylics, paint, pencil, shellac
 Crocheted, painted
 8 x 12 1/2 x 12 1/2
 Gift of the artist in memory of her mother,
 Fania Chigrinsky

Ed Rossbach b.1914
Young Hercules, 1967
 Jute, cotton, ittle
 Looped
 41 x 80
 Gift of the artist

Marriette Rousseau-Vermette b.1926
Symbiose, 1980
 Wool
 Tapestry
 789 3/4 x 80 x 2
 Gift of Sandy and Lou Grotta

Jane Sauer b.1937
It's All in the Game, 1990
 Waxed linen, linen
 Knotted
 25 1/2 x 5 1/2 dia.
 Gift of Carolyn B. Sauer

Cynthia Schira b.1934
Near Eleuthera, 1986
 Cotton, rayon, mixed fibers
 Woven, integrated triple cloth with painted warps
 65 x 64 1/2
 Gift of Suzi R. Schiffer and Franklin Parrasch

Warren Seelig b.1946
Vertical Relief #5, 1974
 Cotton, wool, sheet vinyl inclusions
 Double plain weave
 96 x 13 x 3
 Gift of the estate of Warren Hadler and
 Nicholas Rodriguez, 1987
 Donated to the American Craft Museum by
 the American Craft Council, 1990

Kay Sekimachi b.1926
Kumoyuki, c.1968
 Nylon filament
 Quadruple and tublar weave
 64 x 14 x 14
 Gift of the Dreyfus Corporation, 1989
 Donated to the American Craft Museum by
 the American Craft Council, 1990

Lenore Tawney b.1922
Bound Man, 1957
 Wool, silk, linen, goat hair
 Discontinuous weft brocade
 84 x 36
 Museum purchase, 1957
 Donated to the American Craft Museum by
 the American Craft Council, 1990

Lenore Tawney b.1922
Black Woven Form (Fountain), 1966
 Linen, gauze weave
 Expanded gauze weave, knotted
 103 x 5 1/2
 Gift of the artist, 1968
 Donated to the American Craft Museum by
 the American Craft Council, 1990

Evelyn Svec Ward (1921-1989)
Euphorbia, 1975
 Fiber, burlap, cotton, linen threads
 Needle-manipulated
 76 x 8 x 8
 Gift of William Ward

Claire Zeisler (1903-1991)
Red Wednesday, 1967
 Jute, wool
 Macrame (square knotted)
 68 x 40 x 40
 Gift of the Dreyfus Corporation, 1989
 Donated to the American Craft Museum by
 the American Craft Council, 1990

Bhakti Ziek b.1946
Artist's Statement, 1994
 Cotton
 Jacquard woven double cloth
 (Computer generated image)
 90 1/2 x 54
 Gift of Carole Kraus

CREDITS
 Photographer: Eva Heyd Magdalena Abakanowicz, Abakan Violet; Claire Zeisler, Red Wednesday; Douglas Fuchs, Quiet Cone;
 Evelyn Svec Ward, Euphorbia; Patricia Kinsella, Obelisk. Photographer: John Blumb Cynthia Schira, Near Eleuthera
 Photographer: Sheldon Confort Collins Lenore Tawney, Bound Man
 Brochure design: Eileen Boxer Printing: Waldon Press