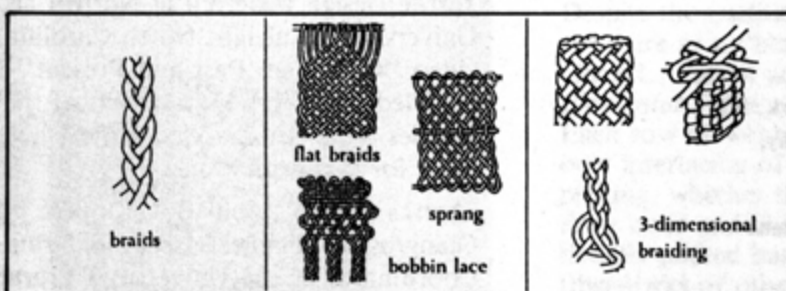
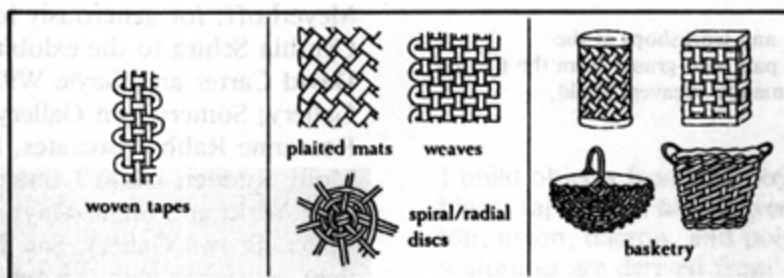
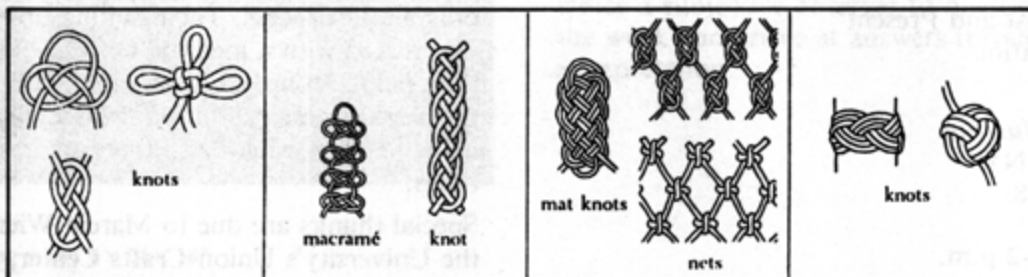


FIBER EXPLORATIONS

New Work in Fiber Art



November 8 - December 19, 1989

**University Art Gallery
Staller Center for the Arts
University at Stony Brook**

FIBER EXPLORATIONS

ARTISTS-IN-RESIDENCE

At University Art Gallery

(516) 632-7240

November 16 12-5 p.m.

SHEILA FOX: "Plaiting"

LIBBY KOWALSKI:

"Geometric Form and Relationships"

November 29 12-12:30 p.m.

"Cad/Cam Past and Present"

video presentation

At Parrish Art Museum

Southampton, NY

(516) 283-2118

December 29 1-2 p.m.

KIYOMI IWATA:

"Knotting"

The Artists-in-Residence lectures and workshops at the University were made possible in part with grants from the Faculty Student Association and the Paumanok Weavers Guild, Riverhead, New York.

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ACKNOWLEDGEMENTS

In a society that generally takes material abundance and technological competence for granted, one-of-a-kind fiberworks have only recently begun to reemerge as a major art form. The artists in this exhibition dramatically demonstrate that weaving can serve aesthetic as well as utilitarian functions. In presenting their own personal visions, these artists create works of fine art without sacrificing the highest degree of craftsmanship. While they fully exploit the inherent potential of their chosen material, their work is not only about process. The resulting objects are works of art created with a medium no less vital and worthy than paint, stone, or wood. Innovative and evocative, the work in this exhibition transcends mere craft and helps redefine what constitutes art in postmodern times.

Special thanks are due to Marcia Wiener, Director of the University's Union Crafts Center, for her invaluable assistance as co-curator of this exhibition.

My gratitude is also extended to Lenel and John Meyerhoff, for generously lending their work by Cynthia Schira to the exhibition. Thanks also to David Carter and Gayle Willson, Gayle Willson Gallery; Somerstown Gallery, Somers, New York; Roseanne Rabb Associates, New York, New York; Molly Rudder, Carlo Lamagna Gallery, New York, New York; and Signe Mayfield and Michael Miller, Miller/Brown Gallery, San Francisco, California, for their assistance with the exhibition.

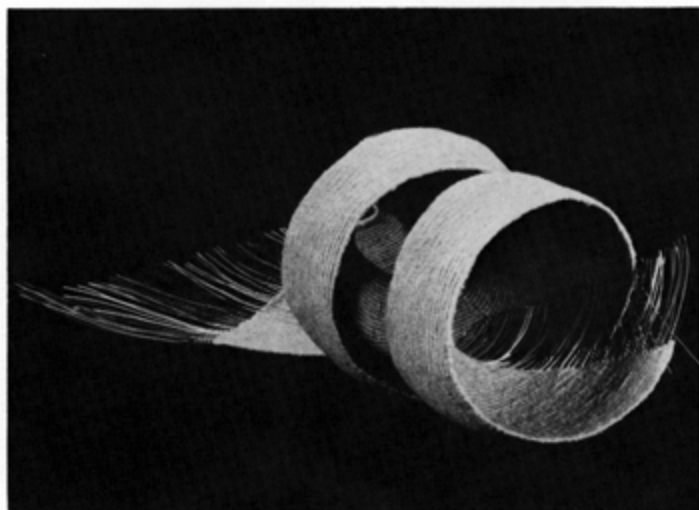
I also want to thank Alan Donaldson, Director of the Textile Design Program at North Carolina State University in Raleigh, North Carolina, for making the video "Cad/Cam Past and Present" (produced by the Media Services Department of the College of Textiles at North Carolina State University) available to us for this exhibition.

Thanks also to Robin Box-Klopfer, Michael Giangrosso, Michael Maszk, and Ann Wiens, Coordinator of the University's Library Gallery, for installation assistance, and to members of the Staller Center for the Arts staff: Gina Felicetti, Judy Fingergut, Zarqa Javed, and Ellen Stankus, Gallery Assistants; Jennifer Penn and Lauren Voparil, Gallery Interns; Patrick Kelly, Technical Director, Liz Stein, Assistant Technical Director and the Technical Crew of the Staller Center, for exhibition lighting; and Mary Balduf, Gallery Secretary.

Most of all, I want to thank the artists in the exhibition, Barbara Kay Casper, Sheila Fox, Kiyomi Iwata, Gerhardt Knodel, Libby Kowalski, Heidi Lichterman, Elaine Reichel, Cynthia Schira, and Bhakti Ziek for sharing their work with the Stony Brook Community.

RHONDA COOPER
Director

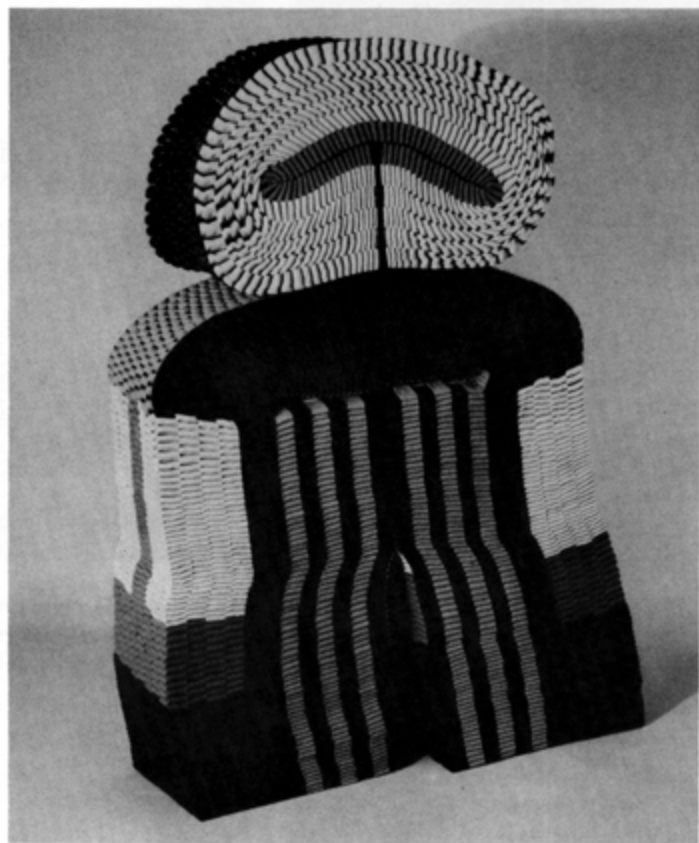
Barbara Kay Casper



Mirabilis, 1988
Linen and telephone wire, 9 × 24 × 18"
Lent by the artist

My work is influenced by patterns of growth and metamorphosis, and with the movement and evolution of nature. That quality in my work which is reminiscent of the sea is an extension of these concerns. The wire skeleton supports a linen body which evolves in stages in the process of concretion, suggesting the presence of a species which is at once vulnerable and self protective. Implicit in the form may be a sense of developmental interruption. My intent is to evoke a sense of wonder. My hope is to entice a subjective observer to question the origins of the work and arrive at answers through personal interpretation.

Sheila Fox



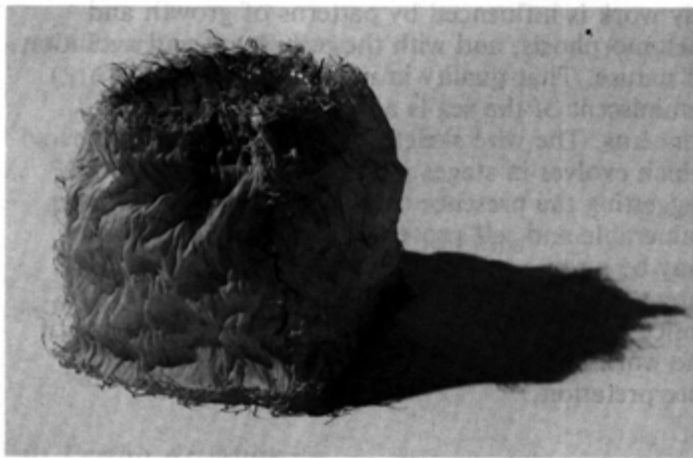
Yoon-Dynoflexagonal Construct #1, 1989
Cotton and polypropylene webbing, 39 × 27 × 8"
Lent by the artist

I build objects from industrially manufactured webbings, tapes, and non-wovens of various fibers like cotton, nylon, dacron, and polypropylene. These soft sculptures are derived from the simple four element square "braid" that I used as a child to make key lanyards at summer camp.

Despite the traditional classification of this type of structure as a "braid" or, more recently, a "fold braid" (Jack L. Larsen and B. Freudenheim, *Interlacing: The Elemental Fabric*, 1986), I perceive my work as plaiting. Each row of webbing is a two sets-of-elements, under-over interlacing of flat bands like other forms of plaiting, whether they are the flat planes of traditional floor mats and chair caning, the shaped planes of traditionally plaited baskets, or the contemporary plaited fiberworks of other artists like Neda Al-Hilali, John McQueen, Sherrie Smith, and Carol Westfall. But unlike these other forms, my objects are infinitely expandable in three dimensions and their interiors are solid, which is why in 1977 I introduced the term "solid plaiting" to describe what was then a new expanded structure and, consequently, a new sculptural form.

These sculptures combine the qualities of rigid architecture with those of the more supple human form. I construct walls, wall fissures, columns, and windows with mathematical precision, using successive layers of brick-like folds. And yet the results are free-standing, self-supporting figures often with a stance, a posture and gesture of their own. The finished objects are elastic. They can be tilted, twisted, and turned to the point of near collapse. Their shapes can be changed with each display. Whether the work is called "organic geometry" or "figurative architecture," the overall idea is a fusion of the systematic and the unpredictable.

Kiyomi Iwata



Sea Creature Box, 1987
Silk organza, painted and gilded, 12 × 12 × 12"
Courtesy Gayle Willson Gallery, Southampton, NY

The marriage of fiber and metal existed ever since history began. One could see the best of these combinations in Japanese armor where the cold metal compliments beautifully dyed silk. While the *Mica Wall One* represents the more public side of myself, silk works such as the *Sea Creature Box* and the *Fungus Box* represent my personal and intimate side. My work is evolving through this fascination.

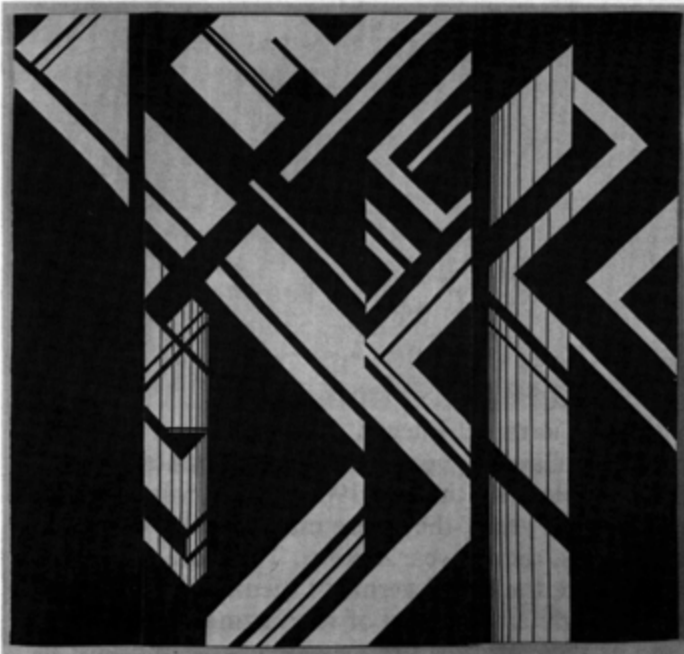
Gerhardt Knodel



Birdwall, 1989 (detail)
Cotton, silk, and synthetic net, 144 × 480 × 96"
Lent by the artist. Made possible with the support of the Michigan Council for the Arts.

Textile designers have tamed birds and every other sort of animal within the structure of patterned cloth where individuality of these images is usually sacrificed to a larger field of rhythm, repeat, and texture. *Birdwall* is inspired by the state of being between that which is structured/ordered/held and that which is free. Its form as a textile involves order and repetition, but the nature of the subject matter is resistant to limitations. The subjects of *Birdwall* can never "return home," and, at the same time, are not free of it.

Libby Kowalski

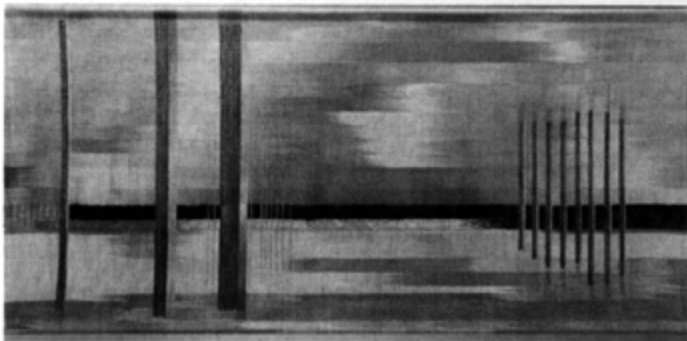


Memory Passage, 1987

Hand-picked double cloth: cotton and linen, 48 × 50½"
Courtesy Gayle Willson Gallery, Southampton, NY

I am mainly concerned with the juxtaposition of contrasting elements. The relationship of opposites such as black and white, vivid and sombre, delicate and bold, volume and flatness are all part of the essence of my images and surfaces. I work with yarns whose diameter approaches that of sewing thread. Tension is created between the cloth which has a delicate hand and the imagery which is bold, highly patterned, and hard edged. Cloth and form work together, intensifying each other's properties by the very nature of their contrasts. In the most recent pieces, additional tension is established when painted surfaces become a part of the work. Geometric relationships and images reminiscent of architectural elements and computer notations move through a highly complex space occupied by fluted columns. At times, I surround the work with borders which define the picture plane.

Heidi Lichterman



Estuary: Horizon #1, 1989

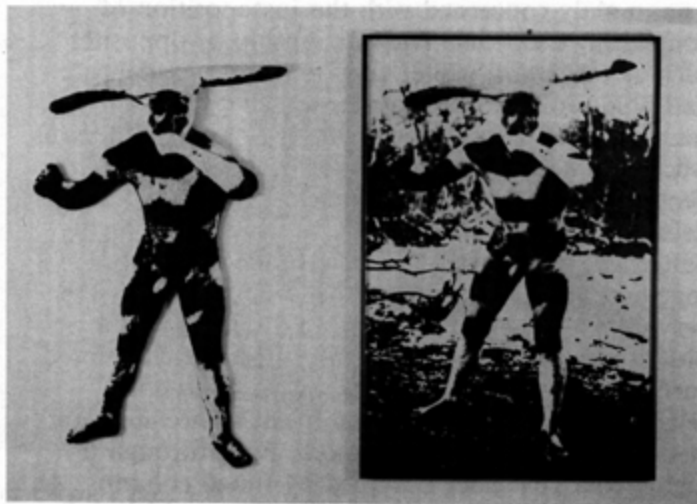
Space-dyed silk with supplementary warp and weft, 44 × 96"
Courtesy Somerstown Gallery, Somers, NY

My work is intuitive. It is full of memories—secret visual thoughts from childhood, or a sense of personal experience of architecture, space, colour, and light. I do not deliberately study a landscape or a piece of literature, but these all touch on personal—and momentary—experience.

The ikat technique, and particularly the way I have developed it, my own colour palette and loom have made boundaries within which the images happen. Within these compositions I define foreground and background by using different qualities of yarn: shiny spun silk next to matte noil silk to create different depths and juxtapositions.

Working for an exhibition allows me the freedom to follow through many of those ideas which have emerged while working on commissioned pieces. The image can evolve without restrictions. However, I usually work to commission, placing a piece in a particular architectural setting as a focal point—often in a modern building. This is demanding, but the greatest satisfaction is achieved when it has been done successfully, so as to please both me and the client.

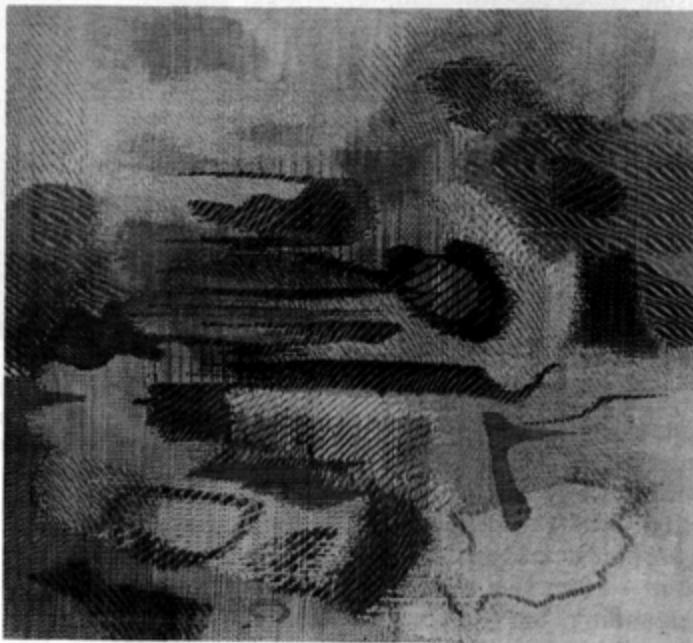
Elaine Reichek



Horned Man, 1986 (not in exhibition)
Mixed media, 66 x 88"
Courtesy Carlo Lamagna Gallery, New York City

I work in opposition to the dominant culture, using elements which refer to other traditions. It's political to choose a form that is craft—not painting, not sculpture, not in the tradition of high white art. Knitting has connotations of the everyday, like photography.

Cynthia Schira



Lake Crossing, 1987
Cotton, rayon, and mixed fibers, 59 x 65"
Lent by Lenel and John Meyerhoff, Baltimore, MD

With my Tierra del Fuego pieces, it's ethnography in a gallery. The Other in an art world space. Most ethnography is done in the pretense of a neutral voice. Going through picture files in the Musée de l'Homme and the Natural History Museum, I saw photos of the Tierra del Fuegians. They were so arresting. I looked at them not as people but as painting. Eureka—pattern, zone, abstract hard edge—they looked like Schlemmer. It was so clear how I—and others—could estheticize them. The men are interesting to project your ideas on—they are non-specific, all wearing masks. The less individualized the Other is, the more you can project onto it.

With the Tierra del Fuegian tribes, there's a history from Magellan on, but no sustained contact with white people until the late 19th century, when in the course of 50 years, they were made extinct. They had no luxuries, didn't wear clothes. The clothes the white people gave them had germs in them, and they died of them. My art is a way of reinvesting them with some of their original life. Maybe it's the moralist in me, but I feel things come back to haunt you.

From an interview by Brooks Adams, published in "Art in America," July, 1989.

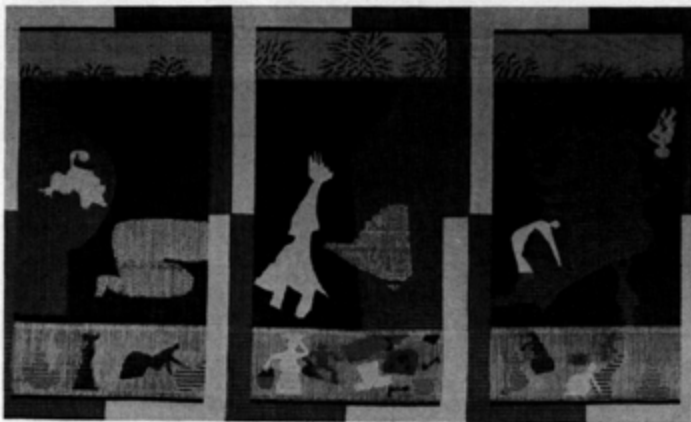
My pieces are referential. Although the reference is to a particular time or place, I wish to have the whole suggestive rather than definitive, and the viewer's response emotional rather than analytical.

The process of weaving, the physical reality of making cloth, echoes connections that are important to me. The commonality and accessibility of fabric with its direct connections to time and place, to history and daily life, symbolize for me things that I value.

For years I used the primary interlacing structure—plain weave. In connection with that I employed supplementary horizontal elements whose function was visual, not structural. These elements were joined with the base cloth, ordered by it, but not integral to it. I could remove them and still have cloth. I am now integrating the structure and the imagery so that they are visually and physically inseparable, so that they are one. I use combinations of traditional weaves within a triple cloth structure to make the visual images as well as the fabric. I continue to want my pieces to quietly entice the viewer into a response.

From an exhibition catalogue entitled *Cynthia Schira: New Work*, organized by Laura M. Giles for the Spencer Museum of Art, University of Kansas, Lawrence, Kansas, 1987.

Bhakti Ziek



Wheel of Life: Washer Woman Revelation, 1988
Cotton, 70 x 118"
Lent by the artist

The "Wheel of Life" series places man in a cosmological perspective. These weavings intersperse narratives about individual experience with universal, symbolic situations. They grow from the specific to the general; from man to myth; from the microcosm to the macrocosm.

Both "Wheel of Life: Washer Woman Revelation" and "Wheel of Life: The Passing on of Knowledge" are cloth that contain narratives about cloth. In the former, in the bottom horizontal band, the title character can be seen at a river washing clothes and interacting with others. In the latter piece, the stealing of the secret of silk from the Chinese by a Western monk is illustrated. Both weavings also contain images that expand the individual viewpoint into the larger perspective of the species. The central horizontal band of "Washer Woman" depicts the stages of life common to all mankind. Starting with a pregnant form (simultaneously giving birth to life and death), it progresses through crawling to the middle years of responsibility (the householder), to old age, the grave, and it comes full circle to rebirth. This same cycle of transformation is implied in "The Passing on of Knowledge" by the image of the silkworm's cocoon superimposed on the Buddhist icon of the Wheel of Life.

Told in both literal and abstract language, the complex layering of images and metaphor presented in these weavings are meant to spark viewers to consider their lives in relationship to the whole earth. They are pleas for sanity and express hope for the future.

PREVIOUS EXHIBITIONS AT THE ART GALLERY

- | | | | |
|------|---|------|---|
| 1975 | FACULTY EXHIBITION | 1983 | CINDY SHERMAN THE FACULTY SHOW |
| 1976 | MICHELLE STUART RECENT DRAWINGS (AN AMERICAN FEDERATION OF ARTS EXHIBITION) SALVATORE ROMANO | 1984 | BERNARD APTEKAR: ART AND POLITICS ERIC STALLER: LIGHT YEARS NORMAN BLUHM: SEVEN FROM THE SEVENTIES EDWARD COUNTEY 1921-1984 CARL ANDRE: SCULPTURE |
| 1977 | MEL PEKARSKY JUDITH BERNSTEIN HERBERT BAYER (AN AMERICAN FEDERATION OF ARTS EXHIBITION) | 1985 | LEWIS HINE IN EUROPE: 1918-1919 FRANCESC TORRES: PATHS OF GLORY HOMAGE TO BOLOTOWSKY: 1935-1981 FREEDOM WITHIN: PAINTINGS BY JUAN SANCHEZ/INSTALLATION BY ALFREDO JAAR ABSTRACT PAINTINGS REDEFINED |
| 1978 | LEON GOLUB JANET FISH ROSEMARY MAYER THE SISTER CHAPEL | 1986 | KLEEGER: METAL SCULPTURE TOBY BUONAGURIO: SELECTED WORKS YANG YEN-PING AND ZENG SHAN-QING EIGHT URGAN PAINTERS: CONTEMPORARY ARTISTS OF THE EAST VILLAGE TV: THROUGH THE LOOKING GLASS WOMEN ARTISTS OF THE SURREALIST MOVEMENT |
| 1979 | SHIRLEY GORELICK ALAN SONFIST HOWARDENA PINDELL ROY LICHTENSTEIN | 1987 | HANS BREDER: ARCHETYPAL DIAGRAMS MICHAEL SINGER: RITUAL SERIES RETELLINGS JUDITH DOLNICK/ROBERT NATKIN MARGARET BOURKE-WHITE: THE HUMANITARIAN VISION MEL ALEXENBERG: COMPUTER ANGELS STEINA AND WOODY VASULKA: THE WEST |
| 1980 | BENNY ANDREWS ALEX KATZ EIGHT FROM NEW YORK ARTISTS FROM QUEENS OTTON PIENE STONY BROOK 11, THE STUDIO FACULTY | 1988 | THE FACULTY SHOW '88 ROBERT WHITE: SELECTED WORKS 1947-1988 LEE KRASNER: PAINTINGS 1956-1984 EDGAR BUONAGURIO: PERMUTATION AND EVOLUTION 1974-1988 JOAN SNYDER COLLECTS JOAN SNYDER |
| 1981 | ALICE NEEL 55 MERCER: 10 SCULPTORS JOHN LITTLE IRA JOEL HABER LEON POLK SMITH | 1989 | THE M.F.A. SHOW '89 ROBERT KUSHNER: SILENT OPERAS HERMAN CHERRY: PAINTINGS 1984-1989 HAITIAN ART: THE GRAHAM COLLECTION |
| 1982 | FOUR SCULPTORS CECIL ABISH JACK YONGERMAN ALAN SHIELDS THE STONY BROOK ALUMNI INVITATIONAL ANN McCOY | | |
| 1983 | THE WAR SHOW CERAMIC DIRECTORS: A CONTEMPORARY OVERVIEW | | |



EXHIBITION CHECKLIST

All dimensions are given in inches, height preceding width, preceding depth. Unless indicated otherwise, all works were lent by the artists.

BARBARA KAY CASPER

1. *Mirabilis*, 1988
Woven: linen and telephone wire, 9 × 24 × 18"
2. *Twin Trisidos*, 1988
Woven: linen and telephone wire, 6 × 11 × 11"
3. *Corculum Cardissa*, 1989
Woven: linen and telephone wire, 15 × 6½ × 9"

SHEILA FOX

1. *Rampart*, 1987
Plaited: cotton webbing, 30 × 31 × 6"
2. *Bilateral Dynoductiles*, 1987/89
Plaited: industrial Dacron felt, 56 × 156 × 18"
3. *Yoon—Dynoflexagonal Construct*, 1989
Plaited: cotton and polypropylene webbing, 39 × 27 × 8"
4. *Haaz—Dynoflexagonal Construct #2*, 1989
Plaited: cotton and polypropylene webbing, 40 × 42 × 8"
5. *Veeg—Dynoflexagonal Construct #3*, 1989
Plaited: cotton and polypropylene webbing, 40 × 44 × 8"

KIYOMI IWATA

1. *Sea Creature Box*, 1987
Silk organza, painted and gilded, 12 × 12 × 12"
Courtesy Gayle Willson Gallery, Southampton, New York
2. *Silver Fungus*, 1987
Silk organza, painted and gilded, 14 × 14 × 14"
Courtesy Gayle Willson Gallery, Southampton, New York
3. *Mica Wall One*, 1988
Plaited: industrial webbing, painted, silver metallic surface, 48 × 54"
Courtesy Gayle Willson Gallery, Southampton, New York

GERHARDT KNODEL

1. *Birdwall*, 1989
Installation: cotton silk, and synthetic net, 144 × 480 × 96"
Made possible with the support of the Michigan Council for the Arts

LIBBY KOWALSKI

1. *Memory Passage*, 1987
Woven, hand-picked double cloth: cotton and linen, 48 × 50½"
Courtesy Gayle Willson Gallery, Southampton, New York
2. *God's Time Portal*, 1988
Acrylic on wood, 84 × 48"
Courtesy Yaw Gallery, Birmingham, Michigan
3. *Atrispac/Altruscapse/Ultraspac*, 1989
Woven, hand-picked double cloth: cotton and linen; acrylic on wood, 60 × 96"
Courtesy Yaw Gallery, Birmingham, Michigan

HEIDI LICHTERMAN

1. *Estuary: Horizon #1*, 1989
Woven: space-dyed silk with supplementary warp and weft, 44 × 96"
Courtesy Somerstown Gallery, Somers, New York
2. *Estuary: Horizon #2*, 1989
Woven: dip-dyed silk with supplementary warp and weft, 46 × 88"
Courtesy Somerstown Gallery, Somers, New York
3. *Interior Space*, 1989
Woven: space-dyed and ikat-dyed silk, triple weave with supplementary weft, 192 × 108"
Courtesy Rosanne Raab Associates, New York, New York

ELAINE REICHEK

1. *Blue Men*, 1986
Mixed media, 63 × 96"
Courtesy Carlo Lamagna Gallery, New York, New York

CYNTHIA SCHIRA

1. *Lake Crossing*, 1987
Woven: cotton, rayon, and mixed fibers, 59 × 65"
Lent by Lenel and John Meyerhoff, Baltimore, Maryland
2. *Westport Winter*, 1987
Woven, triple weave: rayon and cotton, 74 × 64½"
Courtesy Miller/Brown Gallery, San Francisco, California

BHAKTI ZIEK

1. *Wheel of Life: Washer Woman Revelation*, 1988
Woven: cotton, 70 × 118"
2. *Wheel of Life: The Passing On of Knowledge*, 1989
Woven: silk, cotton, rayon, dye, textile pigment, and metallic thread, 44 × 100 × 80"