

The background of the image is an abstract artwork. It features a large, textured orange shape in the upper left corner, resembling a stylized sun or a piece of fabric. Below this, there are several vertical black lines of varying thicknesses. A horizontal black line runs across the middle of the image, intersecting the vertical lines. The overall color palette is dominated by warm tones of orange, yellow, and red, with black lines providing a structural framework. The text is overlaid on this artwork.

FIBER: SCULPTURE

1960–PRESENT

Fiber Sculpture 1960 Present

Rosina Ehmann



Fiber Sculpture 1960 Present:

Fiber Jenelle Porter, Glenn Adamson, T'ai Smith, 2014-08-28 This lavish book documents the developments in the field of fiber related art over the past half century The 1960s saw a revolution in fiber art Where once the focus was on knotting twining and coiling thread into works that were immediately recognizable and therefore connected to utilitarian crafts fiber artists of the later 20th century began to experiment with abstract forms that were closer to sculpture than craft Influenced by postmodernist ideas these works are the product of experimentation with materials and technique while at the same time confronting important cultural issues This book traces that development from the mid twentieth century to the present In the words of Bauhaus weaver Anni Albers the expressive quality of fiber is essentially a language of thread That language is beautifully displayed in full color spreads and individual illustrations in this book Scholarly essays address the feminist movement of the 1970s the expanded use of materials in the 80s and 90s and the more recent employment of fiber as one more material in the creation of freestanding works In addition to a section of full color illustrations this book also includes profiles of all of the genre s most influential artists **Fiber** Jenelle Porter, 2014 "American Women Artists, 1935-1970 "

Helen Langa, 2017-07-05 Numerous American women artists built successful professional careers in the mid twentieth century while confronting challenging cultural transitions shifts in stylistic avant gardism harsh political transformations and changing gender expectations for both women and men These social and political upheavals provoked complex intellectual and aesthetic tensions Critical discourses about style and expressive value were also renegotiated while still privileging masculinist concepts of aesthetic authenticity In these contexts women artists developed their careers by adopting innovative approaches to contemporary subjects techniques and media However while a few women working during these decades have gained significant recognition many others are still consigned to historical obscurity The essays in this volume take varied approaches to revising this historical silence Two focus on evidence of gender biases in several exhibitions and contemporary critical writings the rest discuss individual artists complex relationships to mainstream developments with attention to gender and political biases cultural innovations and the influence of racial ethnic diversity Several also explore new interpretative directions to open alternative possibilities for evaluating women s aesthetic and formal choices Through its complex nuanced approach to issues of gender and female agency this volume offers valuable and exciting new scholarship in twentieth century American art history and feminist studies *The Handbook of Textile Culture* Janis Jefferies, Diana Wood Conroy, Hazel Clark, 2015-11-05 In recent years the study of textiles and culture has become a dynamic field of scholarship reflecting new global material and technological possibilities This is the first handbook of specially commissioned essays to provide a guide to the major strands of critical work around textiles past and present and to draw upon the work of artists and designers as well as researchers in textiles studies The handbook offers an authoritative and wide ranging guide to the topics issues and questions that are central to the study of textiles today it examines how material practices reflect cross

cultural influences it explores textiles relationships to history memory place and social and technological change and considers their influence on fashion and design sustainable production craft architecture curation and contemporary textile art practice This illustrated volume will be essential reading for students and scholars involved in research on textiles and related subjects such as dress costume and fashion feminism and gender art and design and cultural history Cover image Anne Wilson To Cross Walking New York 2014 Site specific performance and sculpture at The Drawing Center NYC Thread cross research Photo Christie Carlson Anne Wilson Studio *Lenore Tawney* Karen Patterson, 2019-09-18 Recent years have seen an enormous surge of interest in fiber arts with works made of thread on display in art museums around the world But this art form only began to transcend its origins as a humble craft in the late nineteenth and early twentieth centuries and it wasn't until the 1950s and 1960s that artists used the fiber arts to build critical practices that challenged the definitions of painting drawing and sculpture One of those artists was Lenore Tawney 1907-2007 Raised and trained in Chicago before she moved to New York Tawney had a storied career She was known for employing an ancient Peruvian gauze weave technique to create a painterly effect that appeared to float in space rather than cling to the wall as well as for being one of the first artists to blend sculptural techniques with weaving practices and in the process pioneered a new direction in fiber art Despite her prominence on the New York art scene however she has only recently begun to receive her due from the greater art world Accompanying a retrospective at the John Michael Kohler Arts Center this catalog features a comprehensive biography of Tawney additional essays on her work and two hundred full color illustrations making it of interest to contemporary artists art historians and the growing audience for fiber art Copublished with the John Michael Kohler Arts Center *Sheila Hicks: Lifelines* Centre Georges Pompidou, 2018 An admirer of pre-Columbian textiles the artist uses large sculptures as well as miniature weaves to create tapestries that bring their color to life *Women Artists in History* Wendy Slatkin, 2001 A chronologically organized overview of female artists through the centuries with 110 illustrations

Sculptors at UC Davis, Past and Present, 1982 **American Craft**, 2002 **Selections from the Collection of George M. Irwin** Margaret M. Sullivan, Krannert Art Museum, 1980 **American Ceramics, 1876 to the Present** Garth Clark, 1987 In *American Ceramics 1876 to the present* the noted ceramics authority Garth Clark gives us the most richly illustrated up to the minute and comprehensive publication on the history and triumph of our most tactile art With a text that elegantly marries cultural history to critical analysis Clark reveals decade by decade how American ceramics emerged from an incipient art pottery movement in the late nineteenth century to its position of international preeminence in the last thirty five years Clark's cogent narrative and aesthetic insights are illuminated by more than one hundred color and 140 black and white reproductions which enable us to see afresh the full range of imagery and forms pottery sculpture events and environments that American artists have created with clay during the past one hundred eleven years We are informed of the diverse achievements of more than two hundred artists from the pioneering potters Mary Louise McLaughlin Maria Longworth

Nichols and later Adelaide Alsop Robineau and the maverick George Ohr to such contemporary figures as Peter Voulkos Robert Arneson Kenneth Price Jim Melchert Betty Woodman Viola Frey Beatrice Wood and Adrian Saxe This encyclopedic work concludes with an extensive chronology of ceramic milestone a list of significant exhibitions and more than 170 biographical essays illustrated with photographs of the artists The bibliography is the most comprehensive ever compiled on American ceramics and includes 1 200 entries indexed by both subject and artist Publisher s description *Surface Design Journal* ,1989 *New Art Examiner* ,2001 The independent voice of the visual arts **Art Now Gallery Guide** ,2000-03

Journal of the Archives of American Art Archives of American Art,1997 **Art in America** Frank Jewett Mather,Frederic Fairchild Sherman,2006-08 **Ed Rossbach** Ed Rossbach,1990 **American Art Directory 2009** National Register Publishing,2008 *Catalog of the Library of the Whitney Museum of American Art, New York, New York* Whitney Museum of American Art. Library,1979 **WHO`S who in American art** R R Bowker Publishing,1989

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