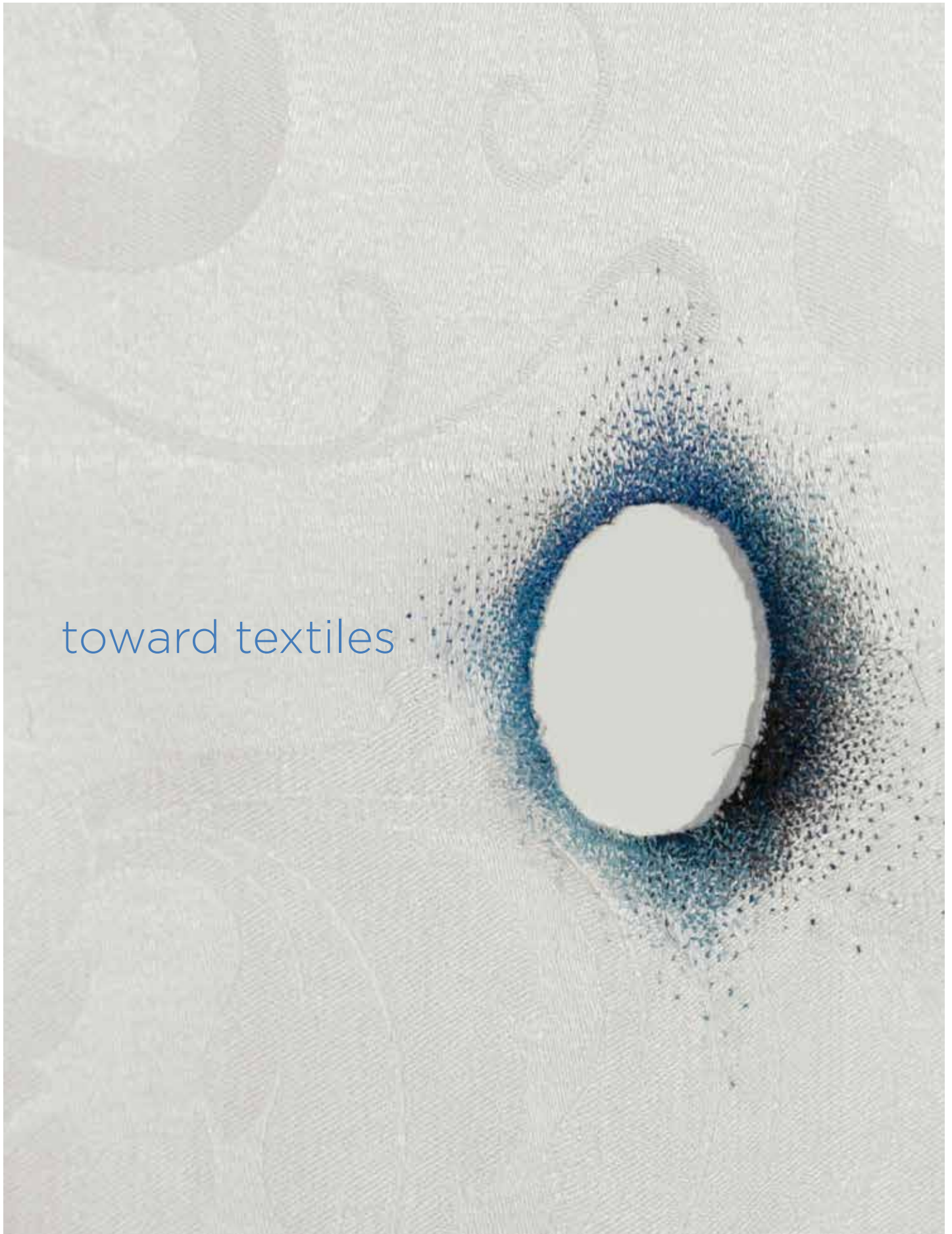


toward textiles



toward textiles

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MATERIAL FIX

Alison Ferris

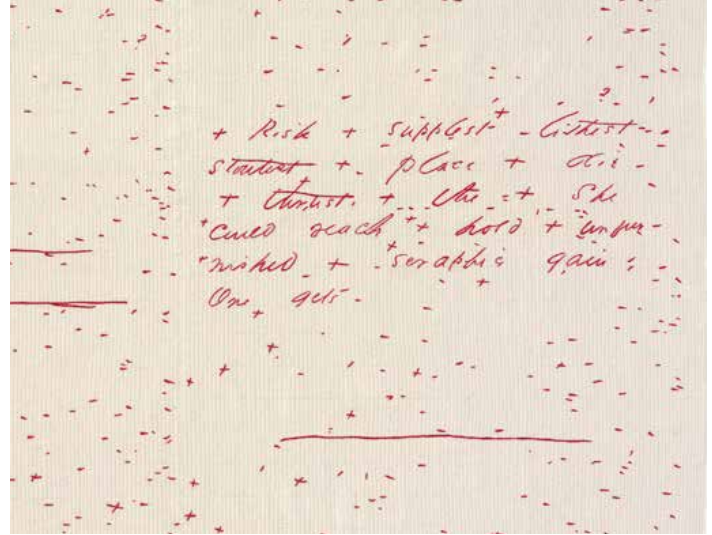
"I worry that the information age is making us very good at symbolization at the expense of bringing us into contact with that which we do not know and for which we have no categories."¹—Laura U. Marks

In recent years, fiber art has eluded characterization as it has infiltrated traditional art practices and expanded into installation and performance. As fiber-based art has grown more mainstream, however, its material-based, multidisciplinary practice risks being compromised, overlooked, or assimilated by the contemporary art world.

Material Fix is a contemplation of fiber's unique material specificity and the ways a range of artists join process with current theoretical and aesthetic concerns. The exhibition examines the manner in which the artists in *Material Fix* insist on the materiality of their work, questioning the detached sense of vision associated with this digital age where appearances are often separate from real-life existence. The exhibition suggests that, in an age dominated by linear, cerebral, and linguistic analysis, it is more important than ever to reinforce awareness of humanity's shared physical experience.

Rubbing one's hand over the upholstery of a favorite armchair, noticing a sweater's softness and warmth when folding it, recognizing the smell of a loved one when hanging up his or her coat—these are moments of everyday life that are frequently experienced but rarely remarked upon. They are, as French novelist, essayist, and filmmaker Georges Perec writes, "the banal, the quotidian, the obvious, the common, the ordinary, the infra-ordinary, the background noise, the habitual,"² and they are, in part, composed of sensual and felt qualities. These are described by some as "affect," feelings that precede cognition and denote the intensity of aliveness. Affects, cultural theorist Raymond Williams writes, "...do not have to await definition, classification, or rationalization before they exert palpable pressures."³ While language is not frequently used to interpret these events, these are moments that remind us we are sensual beings and contribute to the complex layers of meaning that make our lives what they are. They constitute a significant part of the experience of connecting human beings to one another.

Fiber-based works of art can particularly be understood in terms of affect in large part because of their immediately recognizable relationship to ordinary, everyday textiles.



Jen Bervin, *The Dickinson Fascicles: The Composite Marks of Fascicle 28, 2006*; cotton and silk on cotton and muslin; 72 x 96 in. Courtesy of the artist. Photo: Don Tuttle.

For example, Louise Bourgeois's (1911–2010) use of ticking, a dense fabric used to make mattresses and pillows, in *Untitled* (2005), suggests beds. By extension, beds evoke notions of birth, sex, dreams, illness, and death, among other universal experiences. Depending upon one's history, the work can stir happiness, shame, or grief before one even recognizes the memory or narrative related to it. Art historian Jill Bennett explains, "Although words can clearly serve sense memory, vision has a very different relationship to affective experience—especially to experience that cannot be spoken as it is felt. The eye can often function as a mute witness by means of which events register as eidetic memory images imprinted with sensation."⁴

One can argue that all the other artists' works in *Material Fix* function, to some degree, in the same manner. For instance, in *Southern Lights* (2014), Elana Herzog (NY) explores the remnants of everyday life using blankets. Cut and ripped, the fabrics are integrated into the architecture of space so that they seem to grow seamlessly out of the corners of a room's walls. Her work suggests the uncanny presence of memories from the past that can be conjured simply by a piece of fabric. Jesse Harrod (PA) uses scraps of fabric found in thrift stores in *Frosted Pink Lipstick*



Amy Honchell, *Everything Comes to Nothing*, 2015; glissennette, fiber, wood, acrylic, and gold leaf; 23 x 20 x 8 in. Courtesy of the artist.

Smeared All Over His Face (2010-11) and *Late Bloomers* (2013) and integrates the layers of emotional histories that accompany these found fabrics into the meaning of her work. Amy Honchell does the same in her work such as *Everything Comes to Nothing* (2015), where the layers of fabrics—all gifts to the artist—form the geology of her childhood home, rural Pennsylvania. Here, the fabric embodies the psychological and sensual substance of the people who lived on and worked this land.

Such affective meanings in works of art are thought provoking as well as emotive. As such, these works of art can be understood to be what the French philosopher Gilles Deleuze describes as the “encountered sign,” which differs from a recognized object in that it can be felt or sensed. Bennett elaborates on Deleuze’s idea, explaining, “The kind of affect the [encountered] sign incites,



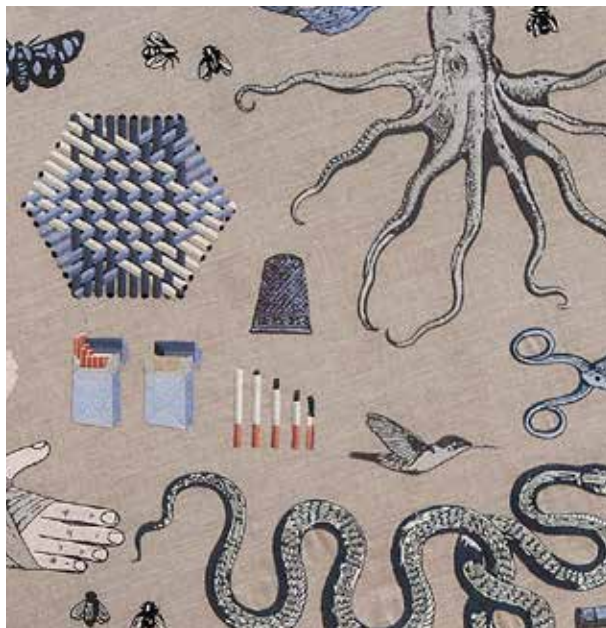
Cat Mazza, *Stitch for Senate* (detail), 2007-9; wool-blend yarn and paper; 12 x 7 x 9 in. Courtesy of the artist.

however, is not opposed to the thinking process in the sense of supplanting critical inquiry with a kind of passive bodily experience; far from foreclosing on thought, it agitates, compelling and fueling inquiry rather than simply placating the subject.”⁵ She continues, “In its capacity to stimulate thought, the encountered sign is—according to Deleuze—superior to the explicit statement, for it is engaging at every level: emotionally, psychologically, sensorially.”⁶ For the works in *Material Fix*, the importance of this concept of the encountered sign is that it combines the affective actions of the work of art with a thinking process without insisting on the primacy of either.

A prime example is Cat Mazza’s (NY) *Stitch for Senate* (2007-9). Mazza and her volunteers knit helmet liners for American combat forces and sent them to senators to persuade them to support the troops by bringing them home from Iraq and Afghanistan. The fact that each helmet liner was hand knit for an individual suggests that the viewer pause long enough to imagine who that person might be—not an anonymous soldier, but a person, with loved ones worrying and waiting for them to come home. Josh Faught (CA) ruminates extensively over the AIDS crisis in *It Takes a Lifetime to Get Exactly Where You Are* (2012). Mourning is monumentalized in this work, and the act of mourning itself is epitomized by the excessively repetitive action of weaving, crocheting, and knitting.



Josh Faught, *It Takes a Lifetime to Get Exactly Where You Are*, 2012; sequin trim, hemp, cedar blocks, cotton, polyester, wool, cochineal dye, straw hat with lace, toilet paper, paper towels, scrapbooking letters, Jacquard woven reproduction of a panel from the AIDS quilt, silk handkerchief, indigo, political pins, disaster blanket, gourd, gold leaf, plaster cat, cedar blocks, and nail polish; 96 x 240 in. Courtesy of Lisa Cooley Gallery, NY. Photo: Cary Whittier.



David R. Harper, *Encyclopedia of the Familiar* (detail), 2015; cowhide, polyurethane, synthetic hair, horsehair, fiber, and mixed media. Courtesy of the artist.

David Harper's (WI) intricate, time-consuming embroidery on animal skins explores humankind's proclivity to find "pleasure in asserting control over what is wild . . . reminding us of what we no longer have and no longer are."⁷ Anne Wilson's (IL) *Dispersions* (2013) are fragments of her family's luxurious damask table linens presented in the different sizes of formal table napkins. The function of the decorative floral fabric is undermined by the holes in the cloth accentuated with countless colorful, miniscule stitches sewed by hand. From a distance the sewn holes might suggest evidence of a gunshot, a burn, or a celestial explosion. Up close, each stitch assertively records a moment in time and represents the notion of "slow time"—an aspect of the international Slow Movement. Wilson is quick to assert, however, that her work is not a reaction in opposition to the speed of newer digital technology but is complimentary to it. Jen Bervin (NY) reproduces, in embroidery, Emily Dickinson's abstract code of dashes, periods, and cross marks that are found in the writer's original fascicles, the homemade books of poetry that Dickinson carefully sewed together. Bervin's series called *The Dickinson Fascicles* (2004–6) reintroduces the mysterious and poignant personal code found in Dickinson's poetry, largely ignored by scholars because it is inexplicable, as well as the sensual physicality of the manuscripts themselves.

The affective actions of a work of art also illustrate that the art object cannot be separated from the viewer:



Susie Ganch, *Pile: Starbucks on Robinson, April–December 2012, 2013*; plastic and mixed media; 120 x 84 x 12 in. Courtesy of Sienna Patti, MA. Photo: David Hunter Hale.

physically, emotionally, and psychologically, the process of experiencing art places the spectator at the center of aesthetic discourse. The power of art to elicit an affective and visceral response can be described as haptic, a term typically limited to the experience of touch. Cultural historian Giuliana Bruno writes, “The aesthetic experience is haptic when it tangibly establishes a close, transient relationship between a work of art and its beholder.”⁸ Haptic, Bruno goes on to explain, refers to much more than just physical touch, “for it comprises the complexity of how we come into contact with things.”⁹ In other words, to be in contact with a work of art is to be moved by it, to be able to sense an inner movement that takes place between the object and the subject. The complexity of this back and forth movement, Bruno states, is the basis of the concept of empathy or *Einfühlung*, a term introduced by German philosopher Robert Vischer that means literally a “feeling into.”¹⁰

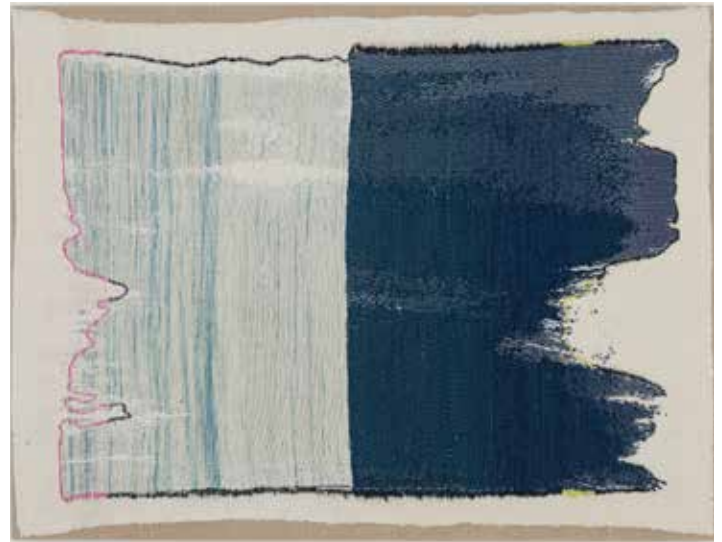
All of the artists’ works in *Material Fix* operate poignantly in their overt physicality, inviting the viewer in by

providing an affective closeness. For instance, Polly Apfelbaum’s (NY) *Bring Back the Funk* (2013) is an engulfing cacophony of colorful, stained velvet covering the floor. Sonya Clark’s (VA) *Aqua Allure* (2005), as its title suggests, lures viewers in using common black plastic pocket combs and blue and copper thread to create a work that is as majestic as a tribal rug. In *Pile: Starbucks on Robinson, April–December 2012* (2013), Susie Ganch (VA) overwhelms one with a tapestry comprised of undulating white plastic coffee cup lids. Alyson Shotz’s (NY) *Interval* (2014), made from spring steel and glass beads, is a fabric-like web that both floats and collapses on itself. Viewers are drawn in by the work’s confounding features—from some aspects appearing invisible and from other positions looking like it has weight and mass. Jim Drain’s (FL) *Drifter* (2008) makes the most of a wide range of textile materials and processes, taking chaos and transforming it into something, in his words, “ephemeral and magical.”



John Paul Morabito, *Plain Weave with Stripes* (detail), 2009; wool; 84 x 45 in. Courtesy of the artist. Photo: Nick Ghiz.

The haptic is integral to ritual, and a number of artists have employed cloth to explore the ways that touch and ritual bind communities together. John Paul Morabito's (IL) expertly handwoven fabrics are systematically burned by the artist, thereby creating a dialog about sacrifice, scarification, ritual, and ceremony in his work including *Plain Weave with Stripes* (2009). Katarina Weslien's (ME) multisensory video installation *Confluence* (2014) is also about ritual, specifically those associated with pilgrimage. Inspired by regular trips to India and Tibet, *Confluence* includes water from holy sites collected in handblown glass bottles and embroidered microscopic images of this same water. The video of people walking, making their annual pilgrimage, rotates around the room at a pace that contributes to an interconnected and meditative experience. Sheila Pepe's (NY) *Second Vatican Wrap* (2013) is an homage to her childhood roots, which



Christy Matson, *Plot #05*, 2014; cotton, wool, tencel, and indigo; 27 x 37 in. Courtesy of the artist.

included attending the Catholic Church and learning how to crochet from her mother. This kind of liturgical costume is also a highly studied and celebrated article of clothing in the history of textiles. Pepe's liturgical cloth is much more humble in terms of material; but what it lacks in fineness, it makes up for in size. Like the Second Vatican Council, Pepe's wrap is expansive, as if embracing all peoples.

While not related to religious rites, there are aspects of the ritual in the works by Dave Cole (RI), Yuni Kim Lang (MI), Piper Shepard (MD), and Christy Matson (CA). In *American Flag (Lead)* (2013), Dave Cole unites viewers around the symbol of the American flag that, in its leaden state, looks like a historical artifact. Here it reminds us that the flag is a tactile symbol of community. Yuni Kim Lang integrates performance into her sculpture *Comfort Hair* (2014), lying on a pedestal wearing the elaborate black wig and eliciting a complicated interplay of sacrifice and display. Piper Shepard creates a ritualistic threshold in *Lacing Space* (2010), in which a work—incorporating a historical lace pattern—functions paradoxically as an architectural element (a screen, curtain, wall, or veil). Christy Matson's abstract weavings, such as *Plot #05* (2014), draw from the work of Anni Albers (1899–1994) and the Bauhaus tradition of combining craft and fine arts. Like Albers, Matson's work owes equally to the principles of modernism and to weaving's origins in rituals related to home and craft culture—they are domestic in size, giving the impression that they could be folded up and easily



Dave Cole, *American Flag (Lead)*, 2013; lead and stainless steel; 42 1/4 x 80 x 3 in. Courtesy of the artist.

transported. Matson's homage to Albers reminds us of the frequently repressed tactile origins of modernism, which is often characterized as urban, experimental, abstract, and, later in the century, monumental.

The artists in *Material Fix* are experts at translating experiences of the world somatically, that is through physical practices rather than primarily linear explication and symbolization. It is from this kind of tacit knowledge, gained through visual elements and touch, that the artists in *Material Fix* draw from and expand upon in their work. They do so not as a means of escape from the politics of everyday life or as a kind of transcendence, but rather because these works make visible how the world touches us, reminding us that perception is embodied (inseparable from the body and its senses) and that human experience is reciprocally lived.

¹ Laura U. Marks, *Touch: Sensuous Theory and Multisensory Media* (Minneapolis: University of Minnesota Press, 2002), xi.

² Georges Perec, "The Infra-Ordinary," *Day-to-Day Data*, accessed July 15, 2014.

www.daytodaydata.com/georgesperec.html

³ Raymond Williams quoted in Kathleen Stewart, *Ordinary Affects* (Durham, NC, and London: Duke University Press, 2007), 3.

⁴ Jill Bennett, *Empathetic Vision: Affect, Trauma, and Contemporary Art* (Stanford, CA: Stanford University Press, 2005), 35.

⁵ *Ibid.*, 36.

⁶ *Ibid.*, 36-37.

⁷ Unpublished artist statement.

⁸ Giuliana Bruno, *Surface: Matters of Aesthetics. Materiality, and Media* (Chicago, IL: University of Chicago Press, 2014), 194.

⁹ *Ibid.*

¹⁰ *Ibid.*, 195.

EBONY G. PATTERSON: DEAD TREEZ

The following is excerpted from an interview with artist Ebony G. Patterson conducted by Karen Patterson.



Ebony G. Patterson, *Swag Swag Krew* (from the *Out and Bad Series*) (installation view, John Michael Kohler Arts Center), 2011–14; cotton, velvet, lace, plastic, and mixed media. Courtesy of the artist and Monique Meloche Gallery, IL.

Ebony G. Patterson (KY, Jamaica) examines Jamaican masculinity through the lens of the nation's prevalent yet controversial dancehall music and culture.

Combining the rhythms of reggae, electronic beats, and rapid-fire DJ lyrics, dancehall music was popularized in Jamaica during the 1970s. Generally viewed as a celebration of the disenfranchised in postcolonial Jamaica, dancehall culture emerged from the youth of Kingston's ghettos. Although dancehall fashion has long employed a camp sensibility rooted in spectacle, the style itself has transitioned from a representation of hardcore masculinity to something far more effeminate.

Patterson focuses on the body to impart the paradoxical relationship between Jamaica's traditional expectations of manhood and the flamboyant aesthetics of its dancehall culture. Rendering images of these highly stylized men into a tableau of mannequins and woven tapestries and embellishing them with items such as artificial flowers, sequins, and found objects, Patterson presents a complex vision of what it means to be male in contemporary Jamaican culture.

THE ARTIST ON THE ARTICULATION OF GENDER IN DRESS AND FASHION

"I have been thinking about gender and thinking about objects as a way to define gender; especially since the millennium, men's fashion has shifted with this idea of metrosexuality. There is a kind of feminized aesthetic being used to describe the 'macho.' In thinking about how one defines gender through clothing, I wondered if we would be able to make these types of determinations if I removed the body altogether and began to include the gesturing and posturing. *Swag Swag Krew* is a three-dimensional imagining of these ideas...In many ways, these works think about the body as a contested site regarding what is and isn't masculine...As I was making this work, skin bleaching and tattooing became more popular at home (Jamaica); the covering of these mannequins, which was initially a layering of patterning, became a meditation of how skin is another dimension of dress.

"The conversations around gender also stem from my own personal experiences. When I was younger, I always wore pants, and because of this, my sexuality was always in question. I am coming from a particularly conservative society where there are these very clear rules or clear expectations about femininity or masculinity. Jamaica is a very matriarchal country that runs on patriarchal rules with expectations about what a woman is or isn't. As I was working on this piece, an article came out in Jamaica stating that women were having a hard time finding jeans because men were buying them up because that was the style. When I saw these conversations happening, I saw people pointing at each other, and it was interesting to me to see how these things ebb and flow. But to me, the conversation around defining sexuality hasn't really changed. There are still rules, and I just don't understand why these kinds of rules need to be in play at all."

THE SHIFT TOWARD TAPESTRIES

“Most of my works addressing masculinity were works on paper, but I had done a photo shoot with boys in a very decorative environment with wallpaper patterning and loved it so much that I wanted to work big. I was asked to participate in the Ghetto Biennale in Haiti and was interested in the intersection of popular culture and voodoo, which is infused into every aspect of everyday life. I opted to work with flags (traditionally designed and embellished to facilitate religious experiences). Ultimately, this project got me away from works on paper and thinking of new surfaces. One day, I was walking through Walmart and saw prints on tapestries, and I asked myself if this would work. I am always using feminine tropes to mesh on the masculine, and from a domestic standpoint, the tapestry seemed to make sense.”

THE USE OF GLITTER AND THE IMPORTANCE OF LIGHT

“Krista Thompson’s [Northwestern University] work was very important to me; she was researching on the use of light in diasporic cultures, and as I began to think about my work more critically, I started to see glitter for what it is; it is light, it is illumination. I was looking a lot at party photos on different websites and thinking a lot about light; in this case, it was photo light and video light and how the photo light becomes this way of giving visibility to people and a chance for the ordinary person to shine.”

THE NEW WORK: DEAD TREEZ

“An image was circulating on social media of a three-year-old child who was murdered in a tenement housing project. Bystanders took pictures and shared them with the intent to raise awareness—that this photo was so disturbing that it would get attention. I think there is something very strange that happens with people who choose to share images like that. We no longer think about the individual—it’s not a person, it’s an image, it’s an object. There is this distance; we now only experience the world through a screen, which separates us from the reality. The catch-22 is that if we didn’t have social media, these people—these invisibles—would not be visible, we would not know about them.

“With this new body of work, I started thinking a lot about visibility and the Internet in terms of the bee-and-flower syndrome. The bee is attracted to the flower because of its coloring, because of its beauty, and it isn’t until he gets in that he discovers if the flower has the nectar that he wants. So you are attracted to the work because of its shininess, because of its prettiness, but it’s not until you get into the work that you start to realize that there’s something more. There is a challenge being made about seeing and looking. The seeing is what happens in social media, but the looking is what I’m asking you to do. The looking requires thought, it requires engagement, it requires awareness, and it requires presence.”



Ebony G. Patterson, *Wilted Rosez* (detail), 2014; cotton, metal, glitter, plastic, glass, and mixed media. Courtesy of the artist and Monique Meloche Gallery, IL.

JOAN LIVINGSTONE: ODDMENT[S]

Karen Patterson

The first use of the word oddment was in 1780 as a reference to leftover lengths of fabric yardage. Over the centuries, the term has evolved to mean anything discarded or unusual, synonymous with fragments, curios, or debris. It is also the name of a secondhand store full of weird and wonderful oddities in Joan Livingstone's Chicago neighborhood.

Livingstone has been amassing overlooked objects and fragments of things since she was a young girl. To her, these collections—ranging from bits of metals to thousands of different brushes—are explorations in “objecthood” and reminders to pay attention to the stimuli in everyday surroundings. Being attentive and observant is at the core of Livingstone's meditative art practice, and this exhibition underscores the active role objects play in life and the attachment one can feel for inert, forgotten “things.”

As Livingstone wanders through her own neighborhood or on trips to locations such as India or Hawaii, she picks up all sorts of enticing things to build a visual record of her journeys. Items such as rocks, cups, or construction debris might have caught her eye, blocked her path, or simply needed “rescuing.” Whether it is the object itself, its surface, or its history, these bits and pieces are consciously chosen for her process of reinvention in the studio.

Certain treatments can render a seemingly dormant object into something more intimate. Livingstone refers to this practice as “reskinning”—that is, the addition of a new surface on an unsuspecting object, which pushes it into the realm of the unexpected. Thoughtful about how different surfaces can trigger emotions and unearth memories, Livingstone first unhinges the object's ties to previous contexts and then instinctively decides on its new identity. Whether it is with felt, paper, paint, or gold leaf, Livingstone ignites the visceral properties of an object's exterior to suggest new possibilities and new narratives. An avid reader of fiction, Livingstone is especially interested in how imagery unfolds somewhere unexpectedly; this element of surprise and wonder is prevalent within her amalgam of reimagined objects.

The twelve photographs hanging in the gallery offer another perspective on observation. Photographed one summer afternoon while on her rooftop deck in Chicago, the images capture an impending storm. The dramatic, swirling cloud formations coupled with the intense



Joan Livingstone: *Oddment[s]* (installation view, John Michael Kohler Arts Center), 2015.

humidity in the air signaled another moment she wanted to capture. She did alter the images significantly, increasing the contrast and sense of turmoil and moving the imagery away from being clearly identifiable as a cloud formation to the possibility it might be water, sand, or lava.

The written inventory of objects on the gallery wall, like her collection of oddments, is a fragmented narrative. Not only does it act as a parallel and poetic companion to the installation, it helps the viewer move with Livingstone across continents, through forests, down streets, and into the studio. Listing the objects, their location, and their new skins raises questions about value and surface. How does our perception change when we learn that a discarded, terracotta chai cup is now covered in gold leaf? What happens to the meaning and the identity of a lost toy rabbit when it is coated in shiny nail lacquer? The object's previous, static identity is now one full of possibility.



Joan Livingstone: *Oddment[s]* (detail), 2015.

It is Livingstone's hope that she is bringing these derelict objects to life, that something mute becomes active again. Every aspect of the installation is mindfully chosen and placed along a narrow table that mimics the width of a walking path.

As an artist, professor, and chair of fiber and materials studies at the School of the Art Institute of Chicago, Livingstone has made it her career to think both about and through materials, investigating techniques and expanding the use of different media. Her work is in the collections of the Museum of Contemporary Art in Chicago and the Metropolitan Museum of Art in New York, among others. Often working in installation, Livingstone focuses on contemporary issues of intimacy, empathy, narrative, and surface qualities.

Livingstone thanks Gary Booreman, Liz Ensz, Frederick James Eschrich, Saiko Kase, Peter Moorman, Andrea Peterson, Nandita Raman, Adam Liam Rose, Emily Schulert, Dan Sullivan, and Alex Zac for their assistance with *Oddment[s]*.

ANN HAMILTON: draw

Alison Ferris



Ann Hamilton, *draw* (film still), 2003; video. Courtesy of Ann Hamilton Studio, OH.

"I love textiles. They are the first house of the body—the body's first extension. I can see now that all the metaphors of cloth as a membrane and skin, cloth as a process, underlay my work into the present"
—Ann Hamilton

In this video, presented from two spinning projectors, Ann Hamilton (OH) follows a red thread traveling over and under a piece of semitransparent, white paper. Shot from above with a handheld, miniature, single-chip surveillance camera, the video follows the thread's tail as the pace of the hand pulling the thread and the speed of the eye following it fall in and out of sync and focus. The sound of the thread drawn through the paper comprises the sole element of the audio track. Through this hybridization of fine art, craft, and technology, Hamilton both elevates and illuminates a fundamental act of making.

The line in *draw* is an embodied line, the moving red thread a sign of life. This is not unlike the function of red

thread or string in many cultural traditions around the globe. There is a longstanding Chinese belief that a red string symbolically joins two people destined to meet and become soul mates. The Ukrainian *rushnyk* is a ritual cloth embroidered with red thread symbolizing life. A red, braided string bracelet, known as a *kalava*, is worn to signify an allegiance to the Hindu faith. These and other symbolic textiles function in a realm that is both private and public. Similarly, the intimate relationship between the sewer and the sewn is offered in a collective, social realm in *draw*.

Hamilton earned a BFA in textile design from the University of Kansas followed by an MFA in sculpture from Yale University. Today, she primarily creates installations, however, in the words of art critic Roberta Smith, Hamilton "is still weaving, but in real time and space, combining objects, language, and action so that they intersect suggestively and often poetically." Hamilton herself says her first hand is a sewing hand and *draw* is, in part, a tribute to its importance.

SANDRA SHEEHY AND ANNA ZEMÁNKOVÁ: BOTANICAL

Karen Patterson



Sandra Sheehy and Anna Zemánková: Botanical (installation view, John Michael Kohler Arts Center), 2015.

Botanical illustration is the art of depicting the form, color, and details of plant species. The illustrator's goal is to render a precise image of the species in isolation from its surroundings without embellishment.

Anna Zemánková (1908–1986) began drawing plants in her fifties, working during the predawn hours at her home in Prague. She initially preferred to execute realistic depictions of flowers. As she came to understand this creative practice as a means to channel the breadth and complexity of daily life, the need for accurate depiction was soon overtaken by the desire to include the ethereal, more spiritual qualities inherent in the plant world. Throughout the 1960s and 1970s, her sunrise ritual evolved into a devotional act, and the imaginings she drew became increasingly poetic. She once commented, "I am growing flowers that are not grown anywhere else."¹ This illustrated inner life, as seen through the lens of the botanical, is at once beautiful and unsettling, real and conjured.

The floral imagery in Zemánková's textile illustrations recall the familiar yet diverge into the realm of imagination, resulting in floral forms that are hauntingly redolent. Many of her images are presented floating in the middle of an otherwise blank page, in a style reminiscent of botanical illustrations, while others are vaguely anthropomorphic with obscure references to insects, marine life, or cellular forms.

As her artistic practice developed, she adopted new techniques, piercing holes in the paper and crimping the paper itself. An interest in three-dimensional qualities was further explored in her textile and bricolage work, as she introduced techniques that incorporated beads, thread, and a variety of fabric.

Although Czechoslovakia's Communist government made it difficult for artists to gain exposure, Zemánková did receive some recognition for her art during her lifetime. Rather than depending on gallery exhibitions, artists



Sandra Sheehy, *Untitled*, 2012; cotton, embroidery floss, beads, and shells; 22 1/2 x 6 1/2 x 6 1/2 in. Courtesy of the artist and Cavin-Morris Gallery, NY. Photo: Jurate Veceraite.

would hold an “open house” to sell their work, and her son helped her organize a private exhibition every two years, beginning in 1964. Early patrons included visiting Austrian collectors, and through her son’s efforts, Jean Dubuffet included her work in the Collection de l’Art Brut. More recently, her drawings were shown in the 2013 Venice Biennale, *The Encyclopedic Palace*.

Sandra Sheehy (United Kingdom) studied illustration at Maidstone College of Art but did not pursue it as a career path. Her art-making profession began in earnest when, in 1988, she started embroidering pictures, felting, and assembling miniature, mixed-media sculptures. Preferring to work in the garden, Sheehy surrounds herself with insect and bird life as a means of inspiration. Not strictly focusing on flowers, Sheehy’s works encompass entire ecosystems. A spider’s tightly wound bundle, the iridescence of dragonfly wings, and the layered threads of butterfly cocoons all collide in her objects comprised of chicken wire, fabric, paper, beads, sequins, and shells.

Both her felted wall pieces and geode-like sculptures recall intricate microcosms and appear as exaggeratedly compressed worlds, at once beautiful and grotesque. Sheehy works on one piece at a time, without a preconceived idea, and abandons herself to her imagination and her stimulating setting. Although her creations are not related to any concrete object, they express her deep love and admiration for the world around her.

Both the works by Sheehy and those by Zemánková convey mystical and metaphorical aspects of the botanical world. Combining these works—created during very different eras—in an exhibition for the first time also



Anna Zemánková, *Untitled* (detail), 1970s; pastel, embroidery floss, and ink on paper; 23 5/8 x 15 3/4 in. Courtesy of the family of Anna Zemánková and Cavin Morris Gallery, NY. Photo: Jurate Veceraite.

reminds us of the intrinsic restorative, introspective aspects that endure in the natural environment.

¹Jo Farb Hernandez, “The Dawn Drawings of Anna Zemánková,” *Raw Vision*, no. 14 (1996): 44.

CAROLE FRANCES LUNG: FACTORY TO FACTORY

Karen Patterson



Carole Frances Lung as Frau Fiber, *Frau Fiber vs. the Industrial Knitting Machine* (detail), 2014; video. Kohler Co. Collection, gift of the artist.

Presenting cast-iron pattern weights, a sewing machine, and a miniature model of Sheboygan's Wigwam factory made during her recent 2014 Arts/Industry residency in the Kohler Co. Foundry along with a recently hand-woven uniform and a knit sock, Carole Frances Lung (CA) offers commentary on textile production and the factory environment.

Lung started her career in the garment industry, where she witnessed questionable business operations and the negative effects of globalization on garment workers worldwide. This experience ignited her current art practice that debunks suspicious production models while emphasizing skills sharing, hands-on craft instruction, and micro-economies.

To do this, Lung often enlists the assistance of her alter ego, Frau Fiber, a former garment worker from East Germany who champions worker rights worldwide. Together, they run an art space in California called the Institute 4 Labor Generosity Workers and Uniforms (ILGWU) that raises awareness around global labor issues and history through participatory projects such as pop-up tailor shops, sewing circles, and instructional workshops and exhibitions.

This exhibition, which includes a video of Frau Fiber challenging a Wigwam factory machine to a knitting duel, focuses on the objects and spaces in the manufacturing of clothing. Lung's work reminds the viewer of the human element in textile production and addresses notions of value, time, and skillfulness.



Carole Frances Lung, *Cut and Sew* (detail), 2014; iron. Courtesy of the artist.

Checklist of Works
Works marked with an asterisk (*)
are illustrated.

MATERIAL FIX

1. Polly Apfelbaum
Bring Back the Funk
2013
Synthetic crushed velvet
Courtesy of the artist and
Clifton Benevento Gallery, NY
2. Jen Bervin
*The Dickinson Fascicles: The
Composite Marks of Fascicle 16*
2004
Cotton and silk thread on cotton and muslin
Courtesy of the artist
3. Jen Bervin *
*The Dickinson Fascicles: The
Composite Marks of Fascicle 19*
2006
Cotton and silk thread on cotton and muslin
Courtesy of the artist
4. Jen Bervin
*The Dickinson Fascicles: The
Composite Marks of Fascicle 28*
2006
Cotton and silk thread on cotton and muslin
Courtesy of the artist
5. Jen Bervin
*The Dickinson Fascicles: The
Composite Marks of Fascicle 40*
2004
Cotton and silk thread on cotton and muslin
Courtesy of the artist
6. Louise Bourgeois (1911–2010)
Untitled
2003
Fabric
Courtesy of Cheim & Read and Hauser &
Wirth, NY
Copyright of the Easton
Foundation/Licensed by VAGA
7. Louise Bourgeois (1911–2010)
Untitled
2005
Fabric and beads
Private collection, NY
Copyright of the Easton
Foundation/Licensed by VAGA
8. Louise Bourgeois (1911–2010)
Hand
2001
Fabric, wood, glass, and steel
Courtesy of Cheim & Read and Hauser &
Wirth, NY
Copyright of the Easton
Foundation/Licensed by VAGA
9. Sonya Clark
Aqua Allure
2005
Plastic, cotton thread, and
holographic paper
Courtesy of the artist
10. Dave Cole *
American Flag (Lead)
2013
Lead and stainless steel
Courtesy of the artist
11. Jim Drain
Drifter
2008
Fiber, steel, and wood
Courtesy of Greene Naftali Gallery, NY
12. Josh Faught *
*It Takes a Lifetime to Get Exactly
Where You Are*
2012
Sequin trim, hemp, cedar blocks, cotton,
polyester, wool, cochineal dye, straw hat with
lace, toilet paper, paper towels, scrapbook-
ing letters, Jacquard woven reproduction
of a panel from the AIDS quilt, silk handker-
chief, indigo, political pins, disaster blanket,
gourd, gold leaf, plaster cat, cedar blocks,
and nail polish.
Courtesy of Lisa Cooley Gallery, NY
13. Susie Ganch *
*Pile: Starbucks on Robinson,
April–December 2012*
2013
Plastic and mixed media
Courtesy of Sienna Gallery, MA
14. David R. Harper *
Encyclopedia of the Familiar
2015
Cowhide, polyurethane, synthetic hair,
horsehair, glass, fiber, and mixed media
Courtesy of the artist
15. Jesse Harrod
Late Bloomers
2013
Synthetic cloth, metal, cement,
and mixed media
Courtesy of the artist
16. Jesse Harrod
*Frosted Pink Lipstick Smeared
All Over His Face*
2010–11
Synthetic cloth, acrylic, fiberboard, and
mixed media
Courtesy of the artist
17. Elana Herzog
Southern Lights
2014
Plywood, paint, wool, and metal
Courtesy of the artist
18. Amy Honchell
*You Become Responsible for What
You Have Tamed*
2014
Glissenette, fiber, wood, acrylic, and glitter
Courtesy of the artist
19. Amy Honchell
Winding Tower
2014
Glissenette, fiber, wood, acrylic, and glitter
Courtesy of the artist
20. Amy Honchell
Breaker, Shaft, Shifting Ground
2015
Glissenette, fiber, wood, plastic, acrylic, and
mixed media
Courtesy of the artist
21. Amy Honchell *
Everything Comes to Nothing
2015
Glissenette, fiber, wood, acrylic,
and gold leaf
Courtesy of the artist
22. Amy Honchell
Swell, 14 Miles Distant
2015
Glissenette, fiber, wood, plastic, glue, acrylic,
and glitter
Courtesy of the artist
23. Yuni Kim Lang
Comfort Hair
2014
Polypropylene rope
Courtesy of the artist
24. Yuni Kim Lang
Comfort Hair (Landscape)
2014
Pigment print
Courtesy of the artist
25. Yuni Kim Lang
Comfort Hair (Group 1)
2014
Pigment print
Courtesy of the artist
26. Yuni Kim Lang
Comfort Hair (Group 2)
2014
Pigment print
Courtesy of the artist
27. Yuni Kim Lang
Comfort Hair (Nest)
2014
Pigment print
Courtesy of the artist
28. Christy Matson
Plot #02
2013
Cotton, linen, wool, and rayon
Courtesy of the artist
29. Christy Matson
*Triangles in Pink, Grey, White, Green,
and Browns*
2012
Cotton and rayon
Courtesy of the artist
30. Christy Matson *
Plot #05
Cotton, wool, rayon, and indigo
Courtesy of the artist

31. Christy Matson *
Landscape #12
2014
Cotton and bamboo
Courtesy of the artist
32. Cat Mazza *
Stitch for Senate
2007–9
Wool-blend yarn and paper
Courtesy of the artist
33. John Paul Morabito
Warp Faced Plain Weave
2009
Cotton and linen paper
Courtesy of the artist
34. John Paul Morabito *
Plain Weave with Stripes
2009
Wool
Courtesy of the artist
35. John Paul Morabito
Alternating Float Weave
2009
Silk
Courtesy of the artist
36. John Paul Morabito
Tonal Warp Stripe
2010
Linen and ramie
Courtesy of the artist
37. John Paul Morabito
Plain and Twill
2011
Silk
Courtesy of the artist
38. Sheila Pepe
Second Vatican Wrap
2013
Synthetic and natural yarn
and metallic thread
Courtesy of the artist
39. Piper Shepard
Lacing Space
2010
Muslin, gesso, graphite, and aluminum
Courtesy of the artist
40. Alyson Shotz
Interval
2014
Stainless steel, aluminum, and glass
Courtesy of Derek Eller Gallery, NY
41. Anne Wilson *
Dispersions (Nos. 2, 8, 24, 15, 25, 11, 16, 17)
2013
Linen, cotton, thread, and hair
Courtesy of Rhona Hoffman Gallery, IL
42. Katarina Weslien
Confluence
2014
Video, silk, wood, glass, water, paper, and
mixed media
Courtesy of the artist
43. Deborah Valoma
Longing
2011
Video
Courtesy of the artist
- EBONY G. PATTERSON: DEAD TREEZ**
1. Ebony G. Patterson
Root and Shrubz
2014
Cotton, lace, plastic, glass, rhinestones,
glitter, sequins, and mixed media
Courtesy of the artist and Monique Meloche
Gallery, IL
2. Ebony G. Patterson
Root and Shrub
2014
Cotton, metal, glitter, plastic, rhinestones,
glass, and mixed media
Courtesy of the artist and Monique Meloche
Gallery, IL
3. Ebony G. Patterson *
Swag Swag Krew
(from the *Out and Bad* series)
2011–14
Cotton, velvet, lace, plastic,
and mixed media
Courtesy of the artist and Monique Meloche
Gallery, IL
4. Ebony G. Patterson
The Passing (Dead Daadi)
2010–13
Cotton, glitter, and metal
Courtesy of Hirshberg Collection, LA
5. Ebony G. Patterson
Where We Found Them
2014
Cotton, plastic, lace, glitter,
and mixed media
Courtesy of the artist and Monique Meloche
Gallery, IL
6. Ebony G. Patterson *
Wilted Rosez
2014
Cotton, metal, glitter, plastic, glass, and
mixed media
Courtesy of the artist and Monique Meloche
Gallery, IL
- JOAN LIVINGSTONE: ODDMENT[S]**
1. Joan Livingstone *
Oddment[s]
i. 2 rocks, Mitsumata paper, glue;
Chicago, 5/2013
ii. 1 rock, Mitsumata paper, glue;
Chicago, 5/2013
iii. 3 rocks, Sekishu paper, glue;
Chicago, 6/2012
iv. 32 chai ceramic cups, 23.75K
Rosenoble gold leaf; Varanasi, 1/2012
v. 4 rocks, Tengucho paper, glue;
Chicago, 5/2013
vi. toy, rock, nail polish; Chicago, 8/2011
vii. metal, silver plate; Chicago, 4/2011
viii. 9 concrete fragments, tile, Mitsumata
paper, bronze; Chicago, 4/2013
2. Joan Livingstone
1305 N. Western Avenue, Chicago
2014
Digital inkjet and acrylic laminate
Courtesy of the artist
3. Joan Livingstone
June 23, 2011, Chicago, #1–12
2012
Digital inkjet and acrylic laminate
Courtesy of the artist
4. Joan Livingstone
passages
2014
Digital indigo on vellum
Courtesy of the artist
- ix. buffers, wool; New York City, 10/2011
x. buffers, wool; New York City, 10/2011
xi. buffer, wool; New York City, 10/2011
xii. buffer, wool; New York City, 10/2011
xiii. 50 felted wool rectangles, silk
embroidered texts; Chicago,
9/2011–11/2014
xiv. 15 concrete and clay fragments, glaze,
.999 pure silver leaf; Kanjirappally,
2/2012
xv. soccer ball; Chicago, 3/2014
xvi. 7 artificial crows, abaca pulp; Chicago,
5/2012
xvii. metal grill, abaca pulp; Chicago,
9/2011
xviii. ball, silk embroidered text; Chicago,
12/2011
xix. thread; Varanasi, 1/2011
xx. thread, 18K gold beads and head pins;
Chicago, 12/2014
xxi. 5 leis, plastic, pressed; Kauai, 3/2012
xxii. metal elbow, acrylic paint; Chicago,
8/2012
xxiii. plastic plant, abaca pulp; Chicago,
4/2012
xxiv. dailies, vol I; newspaper on abaca,
flax, cotton handmade paper, 342
pages; Chicago, 4–8/2011
xxv. dailies, vol II; newspaper on abaca,
flax, cotton handmade paper, 288
pages; Chicago 9–12/2011
xxvi. bronze container for gunpowder;
Chicago, 7/2013
xxvii. 3 rocks, Tengucho paper, glue;
Chicago, 3/2014
xxviii. metal, 2 balls, zinc plate; Chicago,
4/2011
xxix. brush, 23.75K Rosenoble gold leaf;
Kanjirappally, 2/2012
xxx. metal, gold plate; Chicago, 4/2011
xxxi. metal, zinc plate; Chicago, 4 /2011
xxxii. metal, aluminum plate; Chicago,
4/2011
xxxiii. the cup of tea is real, sahyadri organic
tea on Fabriano paper, 180 pages;
Kanjirappally, 2/2011
xxxiv. before/after, newspaper on Fabriano
paper, 92 pages; Kanjirappally, 2/2011
xxxv. 4 concrete fragments, Mitsumata
paper, glue; Chicago, 6/2014

ANN HAMILTON: draw

1. Ann Hamilton *
draw
2003/2014
Video
Courtesy of Ann Hamilton Studio, OH
2. Ann Hamilton
Strangers from Home
1994/2015
Paper
Courtesy of Ann Hamilton Studio, OH

SANDRA SHEEHY AND ANNA ZEMÁNKOVÁ: BOTANICAL

1. Anna Zemánková (1908–1986) *
Untitled
1970s
Pastel, embroidery floss, and ink on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
2. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, embroidery floss, and ink on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
3. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, embroidery floss, and ink on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
4. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, embroidery floss, and ink on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
5. Anna Zemánková (1908–1986)
Untitled
1970s
Acrylic, paper, plastic, and embroidery floss on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
6. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, embroidery floss, and beads on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
7. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, ink, paper, and beads on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
8. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, embroidery floss, and ink on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
9. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, embroidery floss, and ink on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
10. Anna Zemánková (1908–1986)
Untitled
1970s
Crayon, ink, acrylic, paper, and embroidery floss on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
11. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel and embroidery floss on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
12. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, embroidery floss, and ink on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
13. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, embroidery floss, and ink on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
14. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, embroidery floss, ink, and beads on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
15. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, embroidery floss, and ink on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
16. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, embroidery floss, and ink on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
17. Anna Zemánková (1908–1986)
Untitled
1970s
Acrylic, embroidery floss, fiber, and beads on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
18. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, embroidery floss, and ink on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
19. Anna Zemánková (1908–1986)
Untitled
1970s
Acrylic, paper, and embroidery floss on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
20. Anna Zemánková (1908–1986)
Untitled
1970s
Pastel, embroidery floss, beads, ink, and fiber on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
21. Anna Zemánková (1908–1986)
Untitled
1970s
Embroidery floss, fiber, beads, and ink on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
22. Anna Zemánková (1908–1986)
Untitled
1970s
Embroidery floss, fiber, and beads on paper
Courtesy of the family of Anna Zemánková and Cavin-Morris Gallery, NY
23. Sandra Sheehy
Untitled
2007
Cotton, embroidery floss, paper, paint, and glass on canvas
Courtesy of the artist and Cavin-Morris Gallery, NY
24. Sandra Sheehy
Untitled
2004
Cotton, wool, paint, beads, and embroidery floss on canvas
Courtesy of the artist and Cavin-Morris Gallery, NY
25. Sandra Sheehy
Untitled
2004
Cotton, paint, beads, and embroidery floss on canvas
Courtesy of the artist and Cavin-Morris Gallery, NY
26. Sandra Sheehy
Untitled
2007
Cotton, embroidery floss, fabric, and beads
Private collection, Switzerland
27. Sandra Sheehy
Untitled
2012
Cotton, beads, sequins, embroidery floss, paper, shells, and fabric
Courtesy of the artist and Cavin-Morris Gallery, NY

28. Sandra Sheehy
Untitled
2007
Cotton, embroidery floss, plastic, and beads
Courtesy of the artist and Cavin-Morris
Gallery, NY
29. Sandra Sheehy
Untitled
2011
Cotton, embroidery floss, beads, sequins,
and wire
Private collection, Switzerland
30. Sandra Sheehy *
Untitled
2012
Cotton, embroidery floss, beads, and shells
Private collection, Switzerland
31. Sandra Sheehy
Untitled
2014
Cotton, embroidery floss, beads, and leather
Private collection, Switzerland
32. Sandra Sheehy
Untitled
2012
Cotton, embroidery floss, beads, and shells
Courtesy of the artist and Cavin-Morris
Gallery, NY
33. Sandra Sheehy
Untitled
2007
Cotton, fabric, paper, rocks, and beads
Courtesy of the artist and Cavin-Morris
Gallery, NY
34. Sandra Sheehy
Untitled
2008
Cotton, fabric, paper, rocks, and beads
Courtesy of the artist and Cavin-Morris
Gallery, NY
35. Sandra Sheehy
Untitled
2014
Cotton, embroidery floss, and beads
Courtesy of the artist and Cavin-Morris
Gallery, NY
36. Sandra Sheehy
Untitled
2012
Cotton, embroidery floss, beads, and shells
Courtesy of the artist and Cavin-Morris
Gallery, NY
37. Sandra Sheehy
Untitled
2012
Cotton, embroidery floss, beads, and shells
Courtesy of the artist and Cavin-Morris
Gallery, NY
38. Sandra Sheehy
Untitled
2007
Paper, fabric, ink, beads, and cotton on
canvas
Courtesy of the artist and Cavin-Morris
Gallery, NY
39. Sandra Sheehy
Untitled
2012
Cotton, embroidery floss, and shells
Courtesy of the artist and Cavin-Morris
Gallery, NY
40. Sandra Sheehy
Untitled
2012
Cotton, embroidery floss, beads, and shells
Courtesy of the artist and Cavin-Morris
Gallery, NY
41. Sandra Sheehy
Untitled
2012
Cotton, embroidery floss, beads, and shells
Courtesy of the artist and Cavin-Morris
Gallery, NY
42. Sandra Sheehy
Untitled
2012
Cotton, embroidery floss, beads, and shells
Courtesy of the artist and Cavin-Morris
Gallery, NY
43. Sandra Sheehy
Untitled
2007
Cotton, embroidery floss, fiber, beads, and
ink on canvas
Private collection, Switzerland
44. Sandra Sheehy
Untitled
2006
Cotton, wool, paper, ink, and beads
Private collection, Switzerland
45. Sandra Sheehy
Untitled
2007
Cotton, embroidery floss, fiber, and beads
Courtesy of the artist and Cavin-Morris
Gallery, NY
46. Sandra Sheehy
Untitled
2007
Cotton, embroidery floss, fiber, beads, shells,
and ink
Private collection, Switzerland
47. Sandra Sheehy
Untitled
2008
Cotton, embroidery floss, fiber, and beads
Private collection, Switzerland
48. Sandra Sheehy
Untitled
2012
Cotton, embroidery floss, beads, and shells
Courtesy of the artist and Cavin-Morris
Gallery, NY