


2020, 2021,
2022, 2023

Fiber Arts Videos

With links

The videos have been chosen by members of the Philadelphia and New York Guilds of Handweavers. During covid, the videos were shown via zoom. Pre-covid they were shown at the guild house on a screen. Each month, we chose a single fiber artist or multiple fiber artists to group together. Our videos are programmed to last from 25 minutes to 1 hour leaving time for lively discussion. The videos are grouped by month and year to leave the theme for each month in place. The list can be a resource to build your own program. We cover all fiber art disciplines such as weaving, spinning, knitting, dyeing, printing on fabric... The video library will grow and be updated on a regular basis. Be prepared for inspiration, amazement and exposure to new fiber techniques. Enjoy!



For questions, suggestions for videos, and/or
information, contact:
pghwzoom@gmail.com

Movies at the Guild 2020/2021/2022 List
Philadelphia/New York Guild of Handweavers
Ktohara65@gmail.com

- **May 2020**
 - Silvia Heyden**
 - A weaverly Path: The Tapestry Life of Silvia Heyden” 1:02:30**
 - The Groove Productions Rent \$1.99 Buy \$4.99
 - This film was purchased and shown at the Guild House. Permission was not given for zoom.
 - <https://stream.thegrooveproductions.com/products/a-weaverly-path>

- **June 2020**
 - **Sheila Hicks**
 - #1
 - Sheila Hicks: You Tube – Campo Albierto (Open Field) - 3:30**
 - <https://youtu.be/i3h3nK4SXUM> Sheila
 - #2
 - Sheila Hicks: You Tube - Hanging by a Thread - 4:45**
 - <https://vimeo.com/193924473>
 - #3
 - Sheila Hicks: Sheila Hicks Films.com – Opening the Archives - 16:00**
 - <https://vimeo.com/107166538>
 - #4
 - Sheila Hicks: You Tube - Weaving as a Metaphor - 4:26**
 - <https://youtu.be/u-wwbMxZFcs>
 - #5
 - Sheila Hicks: You Tube - Sheila Hicks at Sikkema Jenkins & Co. NYC - 7:40**
 - <https://youtu.be/RbuXjmBjCvA>
 - #6
 - Sheila Hicks: You Tube – Sheila Hicks: Pillar of Inquiry - 4:33**
 - <https://youtu.be/C9PfcC1r52Y>

- **July 2020**
 - **Globalonessone Project – Art of weaving**
 - <https://www.globalonenessproject.org/library/films/art-weaving> - 11:10
 - **Lenore Tawney**
 - <https://youtu.be/Dxv6ZXvp6LM> - 14:12

- **August 2020**
 - **Basho to Spun Steel** <https://vimeo.com/133757053> - 53:35

- **September 2020**
 - **Textile Magicians** <https://vimeo.com/139602030> - 56:46

- **October 2020**

- **Archie Brennan**
- Intro - Tell me about Archie 2:30
 - <https://youtu.be/KtAErVHyb7o>
- Archie Brennan 22:30
 - https://youtu.be/_gaw19WUeBw
- Archie Brennan – Weaving Illusions Part 2 19:00
 - <https://youtu.be/z24lOmNxsy4>
- Archie Brennan - Weaving Illusions Part 3 16:00
 - <https://youtu.be/itCRHPE8zLg>

- **November 2020**

- "The Shepherdess of the Glaciers" 4:30
 - <https://youtu.be/a0oZi8zrJS4>
- "Perfectly Twisted" 10:00
 - <https://vimeo.com/242493931>
- Navajo Weaver Clara Sherman Carding and Spinning 10:00
 - https://youtu.be/D_p7OIghMVw
- 75 year old, DR. Sita Bimbrahw, teaching Charka Spinning
 - <https://youtu.be/zKRQbXYkVoA>
- Yuki-tsumugi, silk fabric production technique 9:00
 - <https://youtu.be/s4T-x0ObDqE>

- **January 2021**

- Blue Alchemy- the story of indigo 01:20
 - <https://freelibrary.kanopy.com/video/blue-alchemy-stories-indigo>
 - <https://vimeo.com/>

- **February 2021**

- Men's and Women's Weaving In Africa: Burkina Faso, Ghana, Nigeria 38:00 (2011)
 - <https://www.youtube.com/watch?v=CQfZeQXQX48>
 - The Dy(e)ing Art of African Textiles trailer 6:52 The Dy(e)ing Art of African Textiles follows the work of textile producers in Ghana's indigenous communities, most notably the weavers of kpetoe Agotime and Bonwire weaving villages, to find out how the ancient traditional craft is being used to drive economic change. (2010)

February 2021 (continued)

- **The Dyeing Art of African Textiles trailer 6:52 (2010)**
 - <https://vimeo.com/9110603>
 - The Dy(e)ing Art of African Textiles follows the work of textile producers in Ghana's indigenous communities, most notably the weavers of kpetoe Agotime and Bonwire weaving villages, to find out how the ancient traditional craft is being used to drive economic change. (2010)
- **Made in Africa: Ethiopian weaver modernises ancient craft 6:08 (Aug 2020)**
 - <https://www.youtube.com/watch?v=NTVGpy12qNg>
 - Hand-weaving in Ethiopia dates back centuries. But as Ethiopia modernises, younger generations, are choosing not to pursue this trade, Ermias Tilahun (Er-mee-us Tila-hoon) is a traditional weaver who is trying **to keep this ancient craft alive.**

The Rhythm of a South African Weaving Mill | Mungo 2:39

- <https://vimeo.com/280541676>
 - Julian Culverhouse visited the Mungo Mill. Here is a look at the daily rhythm of a one of a kind textile mill in Plettenberg Bay, South Africa. (May 2018) Mill built in 2018

March 2021

- **Quilting for the Culture, Bisa Butler – 5:51**
 - You tube
 - https://www.youtube.com/watch?v=_P3_61nh3xo
- **Portraiture Quilts, Brooklyn Made - 5:26**
 - You Tube
 - <https://www.youtube.com/watch?v=INo8jwfCpIY>
- **Bisa Butler Portraits/ Exhibition Series - 5:00**
 - You tube
 - https://www.youtube.com/watch?v=n_4gD1K3mZA
- **Bisa Butler Signature Style video - 1:15**
 - You Tube
 - https://www.youtube.com/watch?v=n_4gD1K3mZA
- **Print by Print Group Interviews Bisa Butler - 5:51**
 - You Tube
 - https://youtu.be/zFYOKOgmu_U
- **Bisa Butler Images**
 - Yahoo Search

April 2021

- We are highlighting the following rock stars of the fiber world at our April movies: Michel Olszewski, Randy Darwall, Janice Lessman-Moss and Lea Cook.
 -
- Randy Darwall including Brian Murphy - You Tube (2014)
 - Crafts in America, Threads Episode
 - <https://youtu.be/h1dGcN4f5-c> 11:15
- Michael Olszewski - You Tube (2013)
 - Michael Olszewski Fiber Artist/Painter
 - <https://www.youtube.com/watch?v=gXEdjDFv1M> 5:40
- Janice Lessman-Moss - You Tube (2017)
 - Kent State, Continuing Threads With Janice Lessman-Moss
 - https://youtu.be/fMqQe_j_TQs 3:21
- Lera Cook - You Tube (2014)
 - Crafts in America, Fiber Artist Lea Cook, Crossroads Episode
 - <https://youtu.be/f-qZwNI4JiU> 17:53

May 2021

- Vera Nakonechny St. Michael's Fashion Show presented by the Philadelphia Guild of Handweavers
 - You tube
 - <https://www.youtube.com/watch?v=HlBeCeehww0>

June 2021

- **Craft in America: VISIONARIES episode**
- VISIONARIES documents the ways in which artists and influencers inspire new generations to envision the limitless possibilities of craft. Featuring textile designer and founder of Long House Reserve **Jack Lenor Larsen**, curator **Helen Molesworth** and **Black Mountain College**, weaver **Kay Sekimachi**, collector **Forrest L. Merrill**, and book artist **Felicia Rice**. PBS premiere December 21, 2018.
 - You Tube
 - <https://www.youtube.com/watch?v=avZSuqQoMIs>

July 2021

- **Bauhaus: Art as Life - Gunta Stölzl: A Daughter's Perspective**
- Gunta Stölzl, an innovative and influential weaver, is known mainly for her work at the Bauhaus. She was born in Munich, Bavaria, in 1887. In 1917 Stölzl's art studies were interrupted by World War I; she worked as a volunteer nurse for the Red Cross, behind the front lines, until the end of the war in 1918. Upon her return home she re-immersed herself in her art studies.

She began as a student at the Bauhaus in 1919 and was named the only female Bauhaus Master in 1927 by which time she had made the Weaving Workshop the most profitable workshop at the Bauhaus.

For political reasons, Stölzl resigned from the Bauhaus in 1931 and moved to Switzerland, where she founded a hand-weaving workshop in Zürich which she ran in one form or another until 1967. At that time Stölzl disbanded the workshop, resumed tapestry weaving and pursued her own work until her death in 1983.

In the video, Monika Stadler recalls her mother Gunta Stölzl's art and life.

- You Tube
- <https://youtu.be/7HWDWr1RKe8> 1:05:30

August 2021 (This movie is offered free on Mary Zicafoose's website)

Mary Zicafoose: Midway Film Release. 26:02

The long-awaited documentary film about Mary's life and career has been released. Director Jeffrey Hahn combines the testimony of Mary's peers and friends, with the narrative of her artist's journey, to recount a colorful exploration of the virtuoso, teacher, and woman that is Mary Zicafoose.

If you are unable to attend, you may view the film at the following link:

- <http://maryzicafoose.com/>

September 2021

Lost Textiles of Ryukyu 48:59

Follow Nuno designer Reiko Sudo as she searches for the secrets of the lost craft of "ton-byan". The Ryukyu Kingdom (15C-19C) flourished in present-day Okinawa through international trade and developed a unique culture known for its beautifully dyed and woven textiles. While craftspeople made painstaking efforts to revive some of these traditions after they were lost in World War II, one particularly exquisite type of fabric called "ton-byan" remains a mystery. Join Japan's leading textile designer Sudo Reiko as she travels around Okinawa, searching for the secrets of this lost craft.

Link: <https://www3.nhk.or.jp/nhkworld/en/ondemand/video/3004681/>

October 2021

India Flint, self-described “botanical alchemist, forest wanderer & tumbleweed, stargazer & stitcher, string twiner, working traveler, dreamer, writer and the original discoverer of the eucalyptus eco-print,” India Flint’s body of work is sure to inspire the wanderer in all of us.

- **Eucalyptographia** **1:50**
 - Vimeo
 - <https://vimeo.com/448768>

- **Meet the Artist (No:31) India Flint** **10:03**
 - You tube
 - <https://www.youtube.com/watch?v=ghHjgJTTtO8>

- **India Flint & Arts + Cultural Travel New Mexico 2017** **3:16**
 - You Tube
 - <https://youtu.be/T5XQN8RPFSA>

- **India Flint talks about her exhibition at The Festival of Quilts** **2:02**
 - You Tube
 - <https://www.youtube.com/watch?v=E5yYmReJH0g>

- **Wearing the Land - India Flint** **4:43**
 - Vimeo
 - <https://vimeo.com/290407677>

November 2021

Scotland - Dovecot Studio

- **Alison Watt and Dovecot Studios, Butterfly** **7:00**

Inspired by the tragic story of Cio-Cio San, the central character to Puccini’s opera Madame Butterfly, Dovecot Studios collaborated with Scottish artist Alison Watt to create this exceptional tapestry.

 - You Tube
 - <https://www.youtube.com/watch?v=uCEF3WzU6kg>

- **Chris Ofili and Dovecot Studios, The Caged Bird's Song** **6:50**

The imagery and design created by Ofili reflects that artists’ ongoing interest in classical mythology and contemporary ‘demigods’, together with the stories, magic and color of the Trinidadian landscape he inhabits.

 - You tube
 - <https://www.youtube.com/watch?v=WUXA5zvSWDQ>

Scotland – Dovecot Studios – continued

- **Magne Furuholmen and Dovecot Studios, Glass Onion 4:40**
Named after a 1968 Beatles song, Glass Onion is a tapestry created by artist and musician Magne Furuholmen and Dovecot Studios.
 - You tube
 - <https://www.youtube.com/watch?v=AFMR9eUr9XI>

USA

- **2012 American Craft Council Fellow: Lewis Knauss 5:30**
American Craft Council Fellow Lewis Knauss talks about his work in fiber and textiles. “The act of making has always been very important,” Lewis Knauss observes, “Sitting quietly, working, tying knots endlessly, working on objects on my own. I feel those objects really record every minute of my life.”
 - You Tube
 - <https://www.youtube.com/watch?v=8I2jH2gQQtl>

The video will be followed by a slide presentation of the weavings of Lewis Knauss found on Google.

December 2021

Art is a universal language. These films are in French and you do not need a translator.

French Sculptor. Marinette Cueco has developed a sculptural practice with natural materials, whether vegetal or mineral, since the 1970s. Far from an aesthetic of conquering wild spaces, her body of work falls within a culture in which the relationship to nature is like a mutual collaboration. M. Cueco refuses to buy her materials, preferring rather to methodically gather them from long walks in the garden. Her works are thus dependent on the seasons, on the depletion and the abundance of plants. Enjoy these videos.

- **DOMAINE DE CHAUMONT SUR LOIRE CENTRE D'ARTS ET DE 2020 MARINETTE CUECO 2:19**
Link: <https://www.youtube.com/watch?v=CzP8QfbCifo>
- **Entretien avec Marinette CUECO TISSAGE TRESSAGE 2019 12:08**
Link: <https://www.youtube.com/watch?v=p5QZ5Izv0JE>
- **Marinette Cueco : Conversation avec Evelyne Artaud 17:22**
Link: <https://www.youtube.com/watch?v=lxdo1xa4l1M&t=95s>
- **Arts plastique : les œuvres de Marinette Cueco 2:36**
Link: <https://www.youtube.com/watch?v=DcgAnx1NiK8>
- **DOMAINE DE CHAUMONT SUR LOIRE CENTRE D'ARTS ET DE NATURE 2020 MARINETTE CUECO 2:44**
Link: <https://www.youtube.com/watch?v=1txjv1B-OdQ>
- **Jardin silencieux » de Marinette CUECO à Salagon (04) 26 avril 2021 8:37**
Link: <https://www.youtube.com/watch?v=aR4nRZODM28>
- **Plaisirs partagés. "Marinette Cueco" par Véronic Piazza 54:47**
Link: <https://www.youtube.com/watch?v=EOvfPCLtwQk>

January 2022

Short Movies: A Celebration of Age - 15 Fiber Artists 86 years +

1. Ed Bing Lee, 88 (1933 -)

a) 2007 Pew Fellow Member of the PGHW

b) Ed Bing Lee (b. 1933) has been perfecting his knotting artistry for over 40 years. He started as a commercial fabric designer in New York and Philadelphia and then became an instructor, teaching at Moore College of Art and Design, The University of the Arts, and the Art Institute of Philadelphia. Working with colored thread and thousands upon thousands of knots, Lee transforms a simple material and a common technique into a unique form of contemporary fiber art. Lee will tell you that his attraction to the work of George Seurat and the technical aspects of pointillism—the placement of individual and differing dots of hues, values, and intensity to create a field of color and imagery—became the fountainhead for his knotting process.

c) Ed Bing Lee – Pew Center for Arts and Heritage 5:00

Link: <https://vimeo.com/12239498>

2. Sheila Hicks, 87 (1934 -)

a) Sheila Hicks was born in Hastings, Nebraska and received her BFA and MFA degrees from Yale University where she studied with Bauhaus instructor Joseph Albers. She received a Fulbright scholarship in 1957-58 to paint in Chile. While in South America she developed her interest in working with fibers. After founding workshops in Mexico, Chile, and South Africa, and working in Morocco and India, she now divides her time between her Paris studio and New York. “Textile is a universal language. In all of the cultures of the world, textile is a crucial and essential component,” Hicks has said. ² Captivated by structure, form, and color, she has looked to weaving cultures across the globe to shape her work at varying scales, from small hand-woven works to wall hangings to monumental corporate commissions.

b) Pillars of Inquiry 4:33

Link: <https://www.youtube.com/watch?v=C9PfcC1r52Y>

3. Ethel Stein, 100 (1917 – 2018)

a. Working largely out of the artistic limelight at her home in Croton-on-Hudson, N.Y., Ms. Stein resurrected historical weaving techniques and merged them with 20th-century Bauhaus design sensibilities. “The result was something new and profound,” Daniel Walker, former chairman of the department of textiles at the Art Institute of Chicago, said by email, “seemingly simple patterns based on geometry and shading, whose apparent simplicity had been made possible only because of the technical complexity of the weaving. Stein’s artistic legacy is thus a unique one.”

b) Ethel Stein, Master Weaver – Chicago Art Institute 2:32

Link: <https://vimeo.com/101333309>

4. Silvia Heyden, 88 (1927 – 2015)

a) As I look back over my eighty years of sketching, seventy-five years of playing the violin and sixty years of weaving tapestries, I clearly see the confluence of strings in my work that has made musical themes of rhythm, motifs, movement, repetition and variation the key to my compositions. When I play my violin, I see the visual interpretation on the loom of musical pieces; when I am weaving, I listen to the inner rhythm of the forms and colors as my tapestry evolves. Born in Basel, Switzerland, in 1927, Silvia Heyden began her artistic career drawing and playing the violin at an early age. Her childhood dream to build violins was thwarted because girls at that time were not accepted as apprentices for violin-makers, so instead she practiced her violin all the more passionately. She studied textiles at the School of Arts in Zurich, directed by Johannes Itten in the Bauhaus tradition, under Elsi Giauque from 1948-1953. Silvia had her first major exhibit at the Duke University Museum of Art in 1972, followed by numerous other exhibits in the US, Switzerland and Germany.

b) Silvia Heyden – A Weaverly Path (trailer) 3:17

Link: <https://youtu.be/eYOOsmUBvyk>

Entire Film – One hour and 5 minutes available for rental or purchase

Link: <https://stream.thegrooveproductions.com/products/a-weaverly-path>

5. Marinette Cueco, 87 (1934 -)

a. Marinette Cueco was born in 1934 in Argentat in France. She lives and works between Paris and Corrèze. She has been practicing weaving and tapestry since 1960, and since 1978 she has been weaving and braiding herbs. Marinette Cueco scrutinizes nature to better shape it, to transform it: she ties, braids, bounds, intertwines and scallops. By combining texture, rhythm and color, she makes nature the place and the material for her interventions.

b. DOMAINE DE CHAUMONT SUR LOIRE CENTRE D'ARTS ET DE 2020 MARINETTE CUECO 2:19 (French language)

Link: <https://www.youtube.com/watch?v=CzP8QfbCifo>

For later viewing

Entretien avec Marinette CUECO TISSAGE TRESSAGE 2019 12:08

Link: <https://www.youtube.com/watch?v=p5QZ5Izv0JE>

6. Peter Collingwood, 86 (1922 – 2008)

a. Peter Collingwood was the pre-eminent British artist weaver of the past 50 years. His technical and aesthetic innovations have been appreciated around the world, most notably in his Macrogauze wall-hangings, in which his traditional skill and visual abstraction work in perfect harmony. Collingwood was a master craftsman and the author of several works on weaving, His work as a teacher, and his generous spirit had a profound and lasting impact on generations of students.

Collingwood wrote five highly influential books of which the first, Techniques of Rug Weaving (1968), is probably the best known. His personal favorite – and the one that gives

(Peter Collingwood - continued)

the most insight into his inquiring mind – is *The Maker's Hand* (1988), in which he analyses, with diagrams and photographs, 100 woven structures from around the world.

One of the few to earn a living as a full-time weaver, his innovations were not only aesthetically pleasing, but his efficient production methods were essential to his economic success. He was awarded the OBE in 1974.

b. Peter Collingwood, Weaver (intro) 2:31

Link: <https://youtu.be/1h7w8Ns68is>

7. Jack Lenore Larson, 93 (1927-2020)

a. Jack Lenor Larsen was an American textile designer, author, collector and promoter of traditional and contemporary craftsmanship. He was a trailblazer in American postwar modernism and was one of the world's leading textile designers and producers, specializing in high-end fabrics for use in interiors. According to Larsen, the greatest loss to the textile industry during the Industrial Revolution was handspun yarns, with their individual characteristics. During his career, Larsen located sources for handspun yarn and used them in fabrics designed to emphasize their unique qualities. He studied with weavers in India, China, Thailand, Peru, Ireland, Switzerland, and Italy to learn local techniques that he incorporated in his textiles. Larsen and his firm are credited with designing and producing the first stretch upholstery, printed velvets, and fabrics for jet aircraft. He also developed silk fabrics that were sun-resistant and aluminum-coated polyester fabrics that prevented heat loss.

b. A conversation with legendary textile designer, Jack Lenor Larsen 4:29

Link: <https://youtu.be/lziNP4zVhiw>

8. Alfie Date, 110 (1905 - -2016)

a. Alfred "Alfie" Date, put his amazingly sharp mind and nimble hands to good use. The 109-year-old likes to spend his free time knitting little sweaters for injured penguins from his room at a retirement home in New South Wales. His creations were donated to Victoria's Phillip Island Penguin Foundation to help little penguins affected by an oil spill. Little penguins are a rare species only found in Australia and New Zealand, with just 32,000 living on Phillip Island. Oil from the spill caused the penguins' feathers to stick together, allowing cold water to reach their skin. Sweaters from generous knitters like Alfie helped the birds stay warm while they waited to be cleaned up. The garments also prevented the penguins from picking at their feathers and accidentally consuming the toxic oil. Thanks to Alfie and thousands of other knitters from around the world, Victoria's Phillip Island Penguin Foundation was overwhelmed with cozy jumpers, which allowed the foundation to fully rehabilitate many of the birds.

b. Australia's Oldest Man Famous For His Penguin Sweaters Passes Away 1:06

Link: <https://youtu.be/jPSSdCmp0iM>

9. Kay Sekimachi, 95 (1926 - present)

a. While most people saw textiles as functional materials for utilitarian objects, Kay Sekimachi explored the potential to create sculptural, three-dimensional forms out of fibers and fabric. living in an incarceration camp for Japanese citizens following the bombing of Pearl Harbor. Later in life, when Sekimachi attended California College of Arts and Crafts, a friend introduced her to the weaving room. Fascinated by the sight of the loomers at work, Sekimachi immediately decided to spend all her savings on a loom. She would soon push the limits of what weaving could produce, creating sculptural forms out of textiles and ultimately resurrecting the medium as a form of art. Sekimachi's incredible ingenuity behind the loom earned her the respected title of the "weaver's weaver."

b. Card Weaving with Kay Sekimachi 2:04

Link: https://youtu.be/JQva2_h0Wbl

10. Lenore Tawney, 100 (1907-2007)

a. In 1954 Lenore Tawney abandoned sculpture for weaving and in the process, transformed the ancient craft of the weaver into a new vocation—fiber art. Following an intensely personal and experimental path, in the late 1950s Tawney created gauzy tapestries in which areas of plain weave were juxtaposed with laid in designs and large, transparent sections of loose, nonfunctional concept of weaving, her improvisational pieces appeared like free flowing drawings made of colorful yarns floating in space. Lenore Tawney had long been attracted to mystical religious philosophies from both the East and West, and has imbued all her work with a deeply felt spiritual content. Through her weavings and other art forms, she wished to encourage an attitude of communion and contemplation. Extensive global travels exposed her to a multitude of ancient cultures and religious traditions—especially those of India. Yet, she accepted the Zen concept that all things are connected. and indeed, in its entirety. Her art can be seen as an ongoing spiritual quest to express that intangible truth.

b. Lenore Tawney 🖼️ Artworks 2:10

Link: <https://youtu.be/RkaBb6ZV04E>

11. Anni Albers, 95 (1899 – 1994)

a. Throughout her career Anni Albers advanced weaving as a modernist medium across the disciplines of art, design and architecture. She also rooted her practice within the ancient and sophisticated textile traditions that she studied from around the world. For example, the Alberses made regular visits to Latin America and became avid collectors of pre-Columbian art and communicative role within ancient Peruvian culture where there were no other forms of written language. She continued to explore textile-related concerns in her printmaking practice, investigating the use of pattern, line, knotting and texture. As a writer she published articles on weaving throughout her career.

b. Exhibition Review: Anni Albers at Tate Modern 2:52

Link: https://youtu.be/3TT_C-cGBYO

12. Archie Brennan, 88 (1931 – 2019)

- a. Archie Brennan began weaving at the age of 16 and didn't stop for 70 years. The first major retrospective of his work, 'Tapestry Goes Pop', could not have found a better home than Edinburgh's Dovecot Studios. Established in 1912 after recruiting weavers from William Morris's workshops at Merton Abbey, the Dovecot was where Brennan served his seven-year apprenticeship and where, after further study at the Edinburgh College of Art, he returned as director from 1962 to 1978.

On its website, the American Tapestry Alliance quotes Brennan:

"Quite simply, the practice of woven tapestry has been an obsessive passion my entire adult life," he said. "It is my creative language, and I love, hate, delight and struggle with it each day, all day. In a unique manner, it is a vehicle to convey concept, comments, harmony, discord, rhythm, growth and form. Simply put, it is what I do. That tapestry today is widely regarded as a minor art form leaves me unconcerned. This is someone else's problem."

- b. **Help tell the story of weaver & pop artist Archie Brennan in the first major exhibition of his work 2:52**

Link: <https://youtu.be/FyfhC3mERng>

13. Virginia Davis, 92 (1929 – Present) No direct online presence – Off the grid

- a. I am dedicated to erasing the art/craft hierarchy in the present day art world, using appropriate tools high and/or low tech to realize my images. Imagination and creative relation to material and process are the defining elements in the use of digital or non-digital technology in shaping the outcome the artist desires.

Davis's cloth is about seeing not touching. In her interplay of dye and paint she examines how color is placed on cloth and on canvas...Using thread as a magnifying glass she writes her own history of artists' materials...She does not require the loom to do anything extraordinary. She weaves cloth and saturates it with color, superimposing the history of painting on the history of textiles. Virginia Davis has achieved a feat that is rarely accomplished, she uses the loom as a conceptual tool... Margo Mensing, Fiberarts, Sept/Oct, 1995

b) Online references.

b. Textile Study Group of New York

<https://www.tsgny.org/virginia-davis-profile>

American Tapestry Alliance

https://americantapestryalliance.org/exhibitions/tex_ata/transformed-traditions-in-ikat-ii/virginia-davis/

14. Faith Ringgold, 91 (1930 – Present)

a. Faith Ringgold took the traditional craft of quilt making (which has its roots in the slave culture of the south - pre-civil war era) and re-interpreted its function to tell stories of her life and those of others in the black community. One of her most famous story quilts is Tar Beach, which depicts a family gathered on their rooftop on a hot summer night.

Ringgold's quilts are a perfect marriage between art and activism. Faith both confronted and subverted racist prejudice by depicting stories of ethnic tensions and race riots in her quilts, but also highlighting strong, positive role models for African American kids. She, herself, is a strong, successful, heroic African American woman, who has always taken that role seriously, and has been a leader for positive change among both fellow artists and her students (she taught art from 1987 to 2002 at UC San Diego).

b. Artist Faith Ringgold talks about the process of creating the Tar Beach story quilt 3:48

Link: <https://youtu.be/794M-mcOJY4>

Faith Ringgold | Artist | Quiltuduko | USA 1:14

Link: <https://youtu.be/3GScLX0Mv7k>

15. Anna Zilboorg, 88 (1933 – present)

a. Every knitter takes a different approach, and the revolutionary guide by Anna Zilboorg, *Knitting for Anarchists*, fosters experimentation and self-expression. Author Anna Zilboorg defies the notion of a one-size-fits-all teaching method, assuring readers that the techniques most comfortable and intuitive for individual knitters are always correct. Her explorations of the construction of knitted fabrics are founded upon the understanding that there are many different ways to produce the same satisfying result. In the introduction to her book, *Knitting for Anarchists*, Anna Zilboorg, states, "The great desire of anarchism is for all people to live in peace, following their own stars. We may not be able to accomplish this in the world at large, reality being as it is, but we may well attain that in the world of knitting. We do not need to be ruled by fashion in deciding what to make. We do not need to be cowed by professional decrees of the right and wrong way to do things. We do not need to be fearful of trying our ideas, of making mistakes and thereby learning, of creating something new and wonderful, or just pleasing our own selves and nobody else. "

b. Interview with Anna Zilboorg, knitting instructor of Knit Free-Sole Socks workshop 2:42

Link: <https://youtu.be/2Y9ZUbaZPFY>

Knit Free-Sole Socks: Handknit Socks to Last a Lifetime with Anna Zilboorg Video Download - Interweave \$10.98

<https://www.interweave.com/product/knit-free-sole-socks-handknit-socks-to-last-a-lifetime-with-anna-zilboorg-video-download-2/>

February 2022

○ Kay Sekimachi

The following are excerpts from an article by Mirka Knaster, *Kay Sekimachi: Geometries*. August 8, 2021.

<https://mirkaart.com/exploringtheheartofit/2021/8/5/kay-sekimachi-geometries>

Although nearing 95, Kay Sekimachi is still happily weaving. A petite, white-haired woman with a ready smile and a twinkle in her eyes, she is a rock star in the fiber art world. Considered the “weaver’s weaver,” she has influenced innumerable fiber artists and craftpersons and has had her work displayed internationally and collected by museums.

In the 1960s, the invention of nylon monofilament led Kay on another exploration. As far as she knew, no one else had woven with it. A gift from a friend whose mother worked for the manufacturer enabled her to weave interlocking layers on the loom. However, such weaving was neither simple nor easy. Because monofilament is slippery, the process was slow and laborious: it took her an hour of weaving to produce one inch. The “white” clear monofilament was standard. In order to make it black, she used ordinary Rit dye. Once she removed them from the loom, Kay shaped them into volumetric, translucent forms.

Kay is an artist who keeps trying something new. As she has said, “I just love the motion of weaving. There’s so much you can do—double weaving can lead to triple weaving; triple weaving can lead to quadruple weaving. I have a lot of expertise and still a lot to learn.”

Masters of Modern Design: Kay Sekimachi | Artbound | Season 10 | Episode 1

Link: https://youtu.be/vDoPSk_GOR8 8:03

In the Studio: Kay Sekimachi | Institute of Contemporary Art/Boston

Link: <https://www.youtube.com/watch?v=wrXV6NUZEYU> 1:47

Fiber artist Kay Sekimachi, VISIONARIES episode

<https://www.youtube.com/watch?v=88x-hSjiiP8> 11:38

Kay Sekimachi on Peter Collingwood & Cynthia Schira

Link: <https://www.youtube.com/watch?v=5JbzzxyWXP8> 1:09

Virtual Tour - Kay Sekimachi: Geometries

Link: <https://www.youtube.com/watch?v=VCnQKg6LO1k> 7:58

March 2022○ **Olga de Amaral**

Olga de Amaral (born 1932) is a Colombian textile and visual artist known for her large-scale abstract artworks. She transforms two-dimensional textiles into sculptural installations that seamlessly blend art, craft, and design. Her works are called 'off stretcher' allowing for 360 degree viewing of the weaving process. The themes of architecture, mathematics, landscape, and socio-cultural dichotomies of Columbia are woven into her work with each strand of fiber. Prepare to be inspired by this amazing fiber artist.

1. Olga de Amaral: To Weave a Rock Cranbrook Art Museum
<https://vimeo.com/581327613> **7:37**

2. Olga de Amaral: The Elements - Lisson Gallery NYC
<https://vimeo.com/644566805> **3:42**

3. Olga – Sun Gold – Christies
<https://youtu.be/Gahlh7S2itg> **2:49**

3a. Olga de Amaral Galería La Cometa (gold leaf)
<https://vimeo.com/528512259> **:59**

4. Olga de Almaral's Shimmering Textiles on View in London
<https://youtu.be/4dmfooR4JQQ> **3:50**

5. Olga de Amaral at Latin American Masters 2012 (curator)
<https://youtu.be/aNt7-w8QjMg> **7:50**

6. Olga de Amaral - Alquimia Plata, 1990
<https://vimeo.com/513773665> **1:01**
(slow down to .75 in setting)

February 2022 – Special Videos - Sustainability○ **Gigi Mathews, New York Guild of Hand Weavers****Sustainability: The future of Fibers**

The textile industry is the second most pollution industry on the planet. Let's look at the earth friendly textiles that will be appearing in the near future, and how we can incorporate sustainable practices into our fiber arts.

Contact information: verygentlyoga@gmail.com

You Tube

- <https://youtu.be/aoSSEeJ9P9c> **48:05**

- **Philadelphia Guild of Handweavers (PGHW) Sustainability Challenge Show & Tell December 2021**
Contact information: pghwzoom@gmail.com

You Tube

<https://www.youtube.com/watch?v=VDxo1cfaQxA>

April 2022

- **Cynthia Schira** was born in 1934 in Pittsfield, Massachusetts. Her textiles have been inspired the landscape of Kansas plains, as well as her training and experience in textile centers in France, China, India, and Japan, and her study of ancient Peruvian textiles. She was an early adopter of computer weaving programs and the [Jacquard](#) loom and has folded brilliant hues, patterns, and emotions into her work over the years. Yet it isn't uncommon to also see geometry, equations, and codes within her later woven abstractions, reflections of her form's mathematical roots. It's this rare blend of right-brain/left-brain consideration that sets her work apart. It also has guided Schira, a 2000 American Craft Council Gold Medalist, through the increasingly technological world of jacquard weaving.
- **Etymon' by Cynthia Schira 3:04**
- In this episode, artist Cynthia Schira talks about the inspiration for her large-scale weaving 'Etymon', created for the exhibition "An Errant Line" at the Spencer Museum of Art in 2013. Schira used images of artwork in the Spencer's collection as her source material and employed the use of a Jacquard loom to create the 30-foot-long weaving.
- <https://www.youtube.com/watch?v=Xboh1zScAXE>
- **Cynthia Schira at The Oriole Mill 1:30 slow speed to .75**
- Cynthia Schira weaving preliminary tests for an upcoming exhibition with Ann Hamilton at The Spencer Museum in Lawrence, Kansas
- <https://youtu.be/hldh3g7doF8>
- **KAUNAS BIENNIAL TEXTILE'11: CYNTHIA Schira 0:50 slow speed to .75**
- Cynthia Schira (USA) artwork was presented at the National Museum of M.K. Čiurlionis in Kaunas / Lithuania. 22 09 2011 - 04 12 2011. Video: Arvydas Liorančas.
- https://www.youtube.com/watch?v=l8_0d9BmzCE
- **Janice Lessman-Moss**
- I am an artist when I contemplate and explore my place in the world – my connectedness and my humanity – through the practice of creating visual objects. The binary language of weaving and digital design provide the platform to discover and reveal new forms of beauty and meaning through the relationships of shapes, lines, colors and materials. The constructions I make are intended to mark a poetic place

along our shared continuum. Using weaving to exercise the metaphors inherent in the process, I acknowledge the timeless and universal interest in creating patterns and seeking order. Moreover, the haptic familiarity of cloth and the decorative overtones evident in each weaving invite viewers to consider the expressive implications created by the topography of dynamic networks.

- Janice Lessman-Moss January 2020
- **Janice Lessman-Moss - You Tube (2017) 3:21**
- **Kent State, Continuing Threads with Janice Lessman-Moss**
- https://www.youtube.com/watch?v=fMqQe_j_TQs
- reference Video (not shown at movie night)
Dancing with the Distance: A Conversation with artist Janice Lessman-Moss and Curator, Sara Hume 48:00
- Join curator Sara Hume and artist **Janice Lessman-Moss** for this conversation as they reflect on **Lessman-Moss's** career as an artist and professor, the inspiration behind her work and the exhibition **Dancing with the Distance**, on view at the Kent State University Museum.
- <https://www.youtube.com/watch?v=dp36GEZy7N4>

May 2022

- **Stanley Bulbach**
- **SoHo Salon Featuring Stanley Bulbach (2019) 38:00**
- <https://www.youtube.com/watch?v=BFefeztvFp0>
- Bulbach's fiber art embodies the arts, technologies, and traditions of the ancient civilizations upon which the modern East and West are founded. He works with rare wools from special flocks of Lincoln sheep, spins his own yarn, and uses natural wool shades and ancient vegetal dyes to replicate the unique ancient palette in his flatwoven (tapestry or kilim-style) carpets: prayer carpets, carpet beds, and flying carpets.

June 2022

- **Mi-Kyoung Lee**
- Movie links:
- Lausanne to Beijing International Fiber Art Biennale.
- <https://youtu.be/21HwR4mtpTc>
- **Costumes and Sets for International Opera Theater**
- <https://www.youtube.com/watch?v=rteufEgdjLw>
- Mi-Kyoung Lee (born 1970 in Geoje City, South Korea) is an associate professor of Crafts and the head of Fibers at the University of the Arts, Philadelphia, Pennsylvania. She earned her BFA in Fibers from Dong-A University in Busan, Korea, and her MFA in Book Arts/Printmaking from the University of the Arts, as well as MFA in Fibers from Cranbrook Academy of Art. She has collaborated with the International Opera Theater as artistic director, costume designer, and set designer.
- In 2021, Mi-Kyoung won the Gold Award at The 11th From Lausanne to Beijing International Fiber Art Biennale. Over 300 works of fiber art by artists from five continents are featured in this Biennale. Over 1,000 submissions by artists from 56 countries were sent to the organizing committee. One Gold Award, four Silver Awards, 11 Bronze Awards, and 79 Excellence Awards were presented in recognition of fiber artists who created outstanding works in this pandemic-stricken time. The Biennale widely featured works that spoke of artists' social responsibility in a time of disease. For the theme Symbiosis and Coexistence, artists reflected on how to transform crisis into action. Korean - American artist Mi-Kyoung Lee's Gold Award-winning artwork, Symbiosis, explores the consistency and complexity of nature's imagery.
- Lee's sculptures look organic in form but are made using common, manufactured materials such as twist-ties, zip-ties, pipe-cleaners, and plastic flowers. Her art symbolically explores the relationship between the man-made and the synthetic, humankind and the environment, and between social constructs and natural order.
- Lee's repetitive processes echo age-old fibers techniques, such as knitting and weaving, and rhythmic life-forces, like the movement of the tides and changes in seasons. Her complex combination of forms and materials references nature and artificiality, the healing and the toxic, popular culture and the natural world.
- "I allow my intellect and body to follow the rhythmic processes of repetition, understanding the relationships between tool and material, the material and process, and image and content."
- Mi-Kyoung Lee grew up in a small South Korean village by the sea. She lived humbly, sleeping on the floor in her grandmother's home with no electricity. Along the winding paths under tall pine trees on the way to the temple to pray, Mi-Kyoung learned patience and a great love for nature. "My work is influenced by nature but I think that humankind is also interesting—how people act and interact and how they respond to nature."

July 2022

Igshaan Adams

You are invited to join us to experience the weavings of Igshaan Adams. He currently has an exhibit at The Art Institute of Chicago. A lively discussion follows the movies and slide show of Adam's work.

In his tapestries and textile installations, Igshaan Adams engages with the gaps—the information that is seemingly absent, overlooked, or rendered invisible in the spaces we inhabit individually and collectively. Through the beads, shells, glass, rope, wire, and found objects he uses to compose his weavings, Adams highlights the material aspects of lived spaces along with the personal stories held within them.

Adams' art speaks of origin, religion and sexuality and it connects the proximate, the distant and the seemingly contradictory. Woven tapestries, filigree sculptures and expansive structures bridge opposites. They spin threads, hold and weave together ideas. His art is abstract, poetic and at the same time grounded in lived experience. It absorbs visitors yet leaves space and calm for reflection. The exhibition Kicking Dust is reminiscent of a garden or a park crisscrossed by visible and invisible paths, wishes and memories. Adams asks of viewers, "If your life left an imprint, like the body makes along desire lines, what shape would you hope to leave?"

How I work - Igshaan Adams SBYA18 - 2018 3:22

<https://www.youtube.com/watch?v=t5fFn5Fzx9A>

Private View : Igshaan Adams 2021 5:32

https://youtu.be/9nuNs4YQX_Y

Igshaan Adams: Kicking Dust, a curator's introduction 2021 2:09

<https://www.youtube.com/watch?v=QN1aSH9a0K0>
[Igshaan Adams: Kicking Dust, a curator's introduction](#)

Igshaan Adams on his Kicking Dust exhibition at Hayward Gallery 2:04

<https://www.youtube.com/watch?v=T5y61P5dn8k>
[Igshaan Adams: Kicking Dust, a curator's introduction.com/watch?v=T5y61P5dn8k](#) 2021

Artist Igshaan Adams joins Hendrik Folkerts, curator of international contemporary art at the Moderna Museet, for a conversation on Adams's exhibition DesireLines. 1:04:24

<https://www.artic.edu/videos/96/artist-talk-igshaan-adams-april-2-2022>

August 2022

Ethel Stein

This month we are highlighting a very special fiber artist, Ethel Stein (1917-2018). She worked largely out of the artistic limelight at her home in Croton-on-Hudson, NY. Jack Lenore Larson commented, "Ethel Stein did not shun an audience; rather, she sidestepped the pervasive marketing focus of others."¹ Stein trained as a woodworker, painter and sculptor. She became interested in textiles in the 1970s. She began her investigation of the techniques of weaving by studying historic textiles in the collections of the Metropolitan Museum of Art and Cooper Hewitt. She resurrected historical weaving techniques and merged them with 20th-century Bauhaus design sensibilities. Stein's great contribution to weaving was her unique combination of refined traditional weaving techniques, possible only on a drawloom and used by few contemporary weavers, with modernist sensibilities influenced by Josef Albers, who trained in the German Bauhaus with its emphasis on simplicity, order, functionality, and modesty.

Videos will be followed by a slide show and lively discussion.

This is the only video on file and was made in 2014 in honor of Stein's exhibition at The Art Institute of Chicago. This powerful and inspirational video is only 2 minutes and 33 seconds long.

Master weaver, Ethel Stein

<https://vimeo.com/97457445>

Weaving Basics: Weaving on a Drawloom

<https://www.youtube.com/watch?v=B1p4dBQKprA>

September 2022

This month we are highlighting Dutch fiber artist Claudy Jongstra. She is known worldwide for her monumental artworks and architectural installations, whose organic surfaces and nuanced tones reflect her masterful innovations in the ancient technique of making wool felt. Using wool from heritage sheep she raises in the Northern Netherlands, Jongstra creates visceral landscapes of texture and color. Jongstra's works, often installed in large public spaces, are included in many international museums as well as private and corporate collections. One of her works is installed at the University of Pennsylvania Van Pelt-Dietrich Library Center, 3420 Walnut St. Call 215-898-7555 for visiting hours. Please join us for this exciting and inspirational movie night.

- **Claudy Jongstra - Fields of Transformation** **1:39** **Speed .75**
 - <https://claudyjongstra.com/films/fields-of-transformation/190>
 -
- **Claudy Jongstra - The Gift of Color** **2:14**
 - <https://vimeo.com/498337249>
- **Claudy Jongstra on art and sustainability** **3:05**
 - https://www.youtube.com/watch?v=LrKv_fY5Ys&list=RDCMUC-T9CjFxdm-mQt-5gM4404w
- **Dutch Profiles: Claudy Jongstra** **5:08**
 - <https://www.youtube.com/watch?v=Z8b3YDs5qnc>
- **Claudy Jongstra Film - Triodos Bank Nederlands** **2:55**
 - <https://claudyjongstra.com/films>
- **Link to slideshow**
 - <https://docs.google.com/presentation/d/1gjc5ni99arPk9oYSm3qPzdEsPNxTRAM9IDE17yXPAMQ/edit#slide=id.p>

October 2022

Adela Akers (b. 1933, Santiago de Compostela, Spain): After studying pharmacy at the University of Havana and working for a time as a biochemist, Akers became interested in tapestries in the late 1950s and studied weaving at the School of the Art Institute of Chicago and at the Cranbrook Academy of Art. She later became weaver-in-residence at Penland School of Crafts and taught at Temple University's Tyler School of Art for more than twenty years. Travelling throughout North and South America and Europe over a lifetime, has strongly influenced the direction and evolution of her work. Exposed to textiles of pre-Columbian Peruvian weavers, and other early Indian weaving techniques, her tapestries began to incorporate more subtle design elements, and take on greater scale. These styles of textile became an intrinsic part of the structure of her pieces, because of their dependence on math and geometry.

KQED Spark: Adela Akers 8:00

- <https://www.youtube.com/watch?v=CTU2id7TbXk>

Slide Presentation

- <https://docs.google.com/presentation/d/1usRtUPZEF5OHE9wEDHuVVN-0S6bEzPnZW42R40333Us/edit?usp=sharing>

November 2022

Please join us for an inspiring movie and slideshow night with Polly Barton, a weaver and master of the Ikat warp and weft technique. Our night always includes a lively and informative discussion.

Polly Barton is a nationally recognized artist who has been working in fiber for forty years. Trained in Japan, she is known for working with traditional methods of binding and dyeing bundles of fiber to weave contemporary imagery. Her studio practice has shifted over the last fifteen years to incorporating a wide range of materials including pigment, soy milk, pastel, metallic threads, stitching, papyrus, and metal leaf.

“Fingering the thread whether in winding, weaving, tying, dyeing, stitching, always leads to the next idea. I weave with Japanese tsumugi silk, following the traditional ways I was taught in Japan in 1980. Because of the narrow width of the kimono loom, the larger pieces were woven in panels and then pieced together. I have also used ikat in a tapestry format more in keeping with influences of living for 20 years in the Southwest and its dynamic weaving tradition.

Slide Presentation with video included in slides

- https://docs.google.com/presentation/d/1azbvONA-mM0ty2xaq3WIUg1_X6lpA7tjVHKbuaYsesA/edit?usp=sharing

December 2022

“Intimate and intuitive, Sandra Brownlee’s works are tactile records of an inner journey that holds universal meanings for all of us. For over 40 years, she has been ‘drawing’ and ‘writing’ her thoughts and ideas using stitches, simple materials and tools in a limited palette of black and white. Her medium is decidedly low-tech; her creative process a ritual. She finds focus in the act of weaving – grounded by touch and guided by improvisation. The result is stream-of-conscious weavings: rows of stitching, layers of textures, progressively building up to become exquisite textiles and notebook works that offer us a powerful connection to the artist.”

This citation was written in 2014, when Sandra Brownlee received the Saidye Bronfman Award, which recognizes the exceptional work of individuals who have made significant contributions to the development of fine crafts in Canada.

Born in New Brunswick, Canada, Brownlee earned a BFA from the Nova Scotia College of Art and Design. She went on to receive an MFA from Cranbrook, and then spent substantial time in Philadelphia, including faculty positions at the University of the Arts, Philadelphia College of Textiles and Science, and Tyler School of Art.

Sandra Brownlee, 2014 Canada Council laureate – a film by Tim Wilson

<https://www.youtube.com/watch?v=XnlfLJB3j80> 3:22

Nova Scotia Talent Trust

<https://nstalenttrust.blogspot.com/2018/11/sandra-brownlee-75th-anniversary-video.html> 2:01

Tactile Notebooks 11:45

<https://www.youtube.com/watch?v=0P42F9gl47>

Slides

- https://docs.google.com/presentation/d/1N8R52-iY7HgUy7itt_kc4PrYsLAWuMrPnHocl8FmqMI/edit?usp=sharing

January 2023 - No Movie

February 2023

Ann Sutton

Come and join us for a new video of Ann Sutton in her eighties.

If you want to meet one of the most creative and switched on women in her Eighties, go and visit Ann Sutton. Ann's artistic energy, innovative spirit, wit and experience shine through in every conversation and every artwork. A celebrated textile designer having pushed the boundaries of her profession for decades, Ann had the courage to start afresh. Ann's "kinetic" drawings and installations burst with energy and movement. They are an artist's late period flourishing; mature, calm and full of life. (*Patrick Heide Contemporary Art, 2014*)

For individual viewing

My Bones are Woven, September 2022

<https://vimeo.com/ondemand/mybonesarewoven?autoplay=1>

1 hour 13 minutes. Rental fee is \$6.49 for 30 days.

Slides: Ann Sutton

https://docs.google.com/presentation/d/1kWBGzOjL8vBtUKeF5osJJ9y4eNhGqJXQRiHJUJuc_v0/edit?usp=sharing

March 2023

Nick Cave (b. 1959, Fulton, MO; lives and works in Chicago, IL) is an artist, educator and foremost a messenger, working between the visual and performing arts through a wide range of mediums including sculpture, installation, video, sound and performance. Cave is well known for his Soundsuits, sculptural forms based on the scale of his body, initially created in direct response to the police beating of Rodney King in 1991. Soundsuits camouflage the body, masking and creating a second skin that conceals race, gender and class, forcing the viewer to look without judgment. They serve as a visual embodiment of social justice that represents both brutality and empowerment.

Throughout his practice, Cave has created spaces of memorial through combining found historical objects with contemporary dialogues on gun violence and death, underscoring the anxiety of severe trauma brought on by catastrophic loss. The figure remains central as Cave casts his own body in bronze, an extension of the performative work so critical to his oeuvre. Cave reminds us, however, that while there may be despair, there remains space for hope and renewal. From dismembered body parts stem delicate metal flowers, affirming the potential of new growth. Cave encourages a profound and compassionate analysis of violence and its effects as the path towards an ultimate metamorphosis. While Cave's works are rooted in our current societal moment, when progress on issues of global warming, racism and gun violence (both at the hands of citizens and law enforcement) seem maddeningly stalled, he asks how we may reposition ourselves to recognize the issues, come together on a global scale, instigate change, and ultimately, heal. *Jack Shainman Gallery biography* Nick Cave currently has an exhibit at the Guggenheim Museum, NYC., 2/21/23.

Thick Skin - Nick Cave 2:48

<https://art21.org/watch/extended-play/nick-cave-thick-skin-short/>
[Nick Cave: Thick Skin \(SHORT\) | Art21](https://art21.org/watch/extended-play/nick-cave-thick-skin-short/)

Meet the artists | Nick Cave 5:12

<https://www.youtube.com/watch?v=hsjnrlcGkls>

Nick Cave Forevermore - Guggenheim Museum (2023) 8:34

<https://www.guggenheim.org/video/nick-cave-forothermore>

Nick Cave: Until → Walkthrough with the artist (2020) 10:06

https://www.youtube.com/watch?v=GrOnXvNH_UQ

Go behind-the-scenes of the 'HEARD' performance with Nick Cave (2016) 13:16

<https://www.youtube.com/watch?app=desktop&v=dLITjfflCSY>

Augment (2019) 3:27

<https://www.nowandthere.org/augment2019>

[Augment by Nick Cave — Augment by Nick Cave — NOW AND THERE NOW AND THERE](https://www.nowandthere.org/augment2019)

Slides:

<https://docs.google.com/presentation/d/1zkLCV9rmn2J4QtPoL0H8sTQxJ-Jx3-fpuJeOASop14NickCaveY/edit?usp=sharing>

April 2023

Talented American tapestry artist with decades of experience Sarah C Swett creates delightful fiber worlds. She was born in Brooklyn NY, moved to Idaho at eighteen and has devoted the subsequent decades to telling long, slow stories with yarn.

Her work is varied and it always expresses her wonder at the world around her. If you've followed her blog, read her books, or taken any classes from her, you know she can make you laugh and inspire you to expand your creativity. Her work travels the world in books, magazines, exhibitions and the great invisible web. *Maria Davou, 12/17/21*

Sarah Swett about her work states:

"The perfect yarn is a column of air surrounded by fiber."

"The best ideas show up when I'm doing something else."

"The ideal project takes over my life and requires a season or two to complete. Or a year. Or three."

"The design worth pursuing is not a design at all, but life made manifest in color, texture, image. It is a second captured in cloth, an unfolding story, a small miracle.

This work infiltrates my dreams, builds my biceps, thrills me to the bone and drives me to tears. When I was seven I turned scraps of yarn into a magic carpet. I am still at it."

Sarah Swett movies and links

Weaving an Artist's Life 2:19

<https://www.youtube.com/watch?v=Xu10QswH5f8&t=4s>

Fringeless Four Selvedge Warping Trailer 3:33

https://www.youtube.com/watch?v=Yk48Ya_Sz1c

Link to Slideshow:

<https://docs.google.com/presentation/d/1y3nuTVYOUKFrZG6Vs-s8urBDma6tDFH-fdWgFUass6A/edit?usp=sharing>