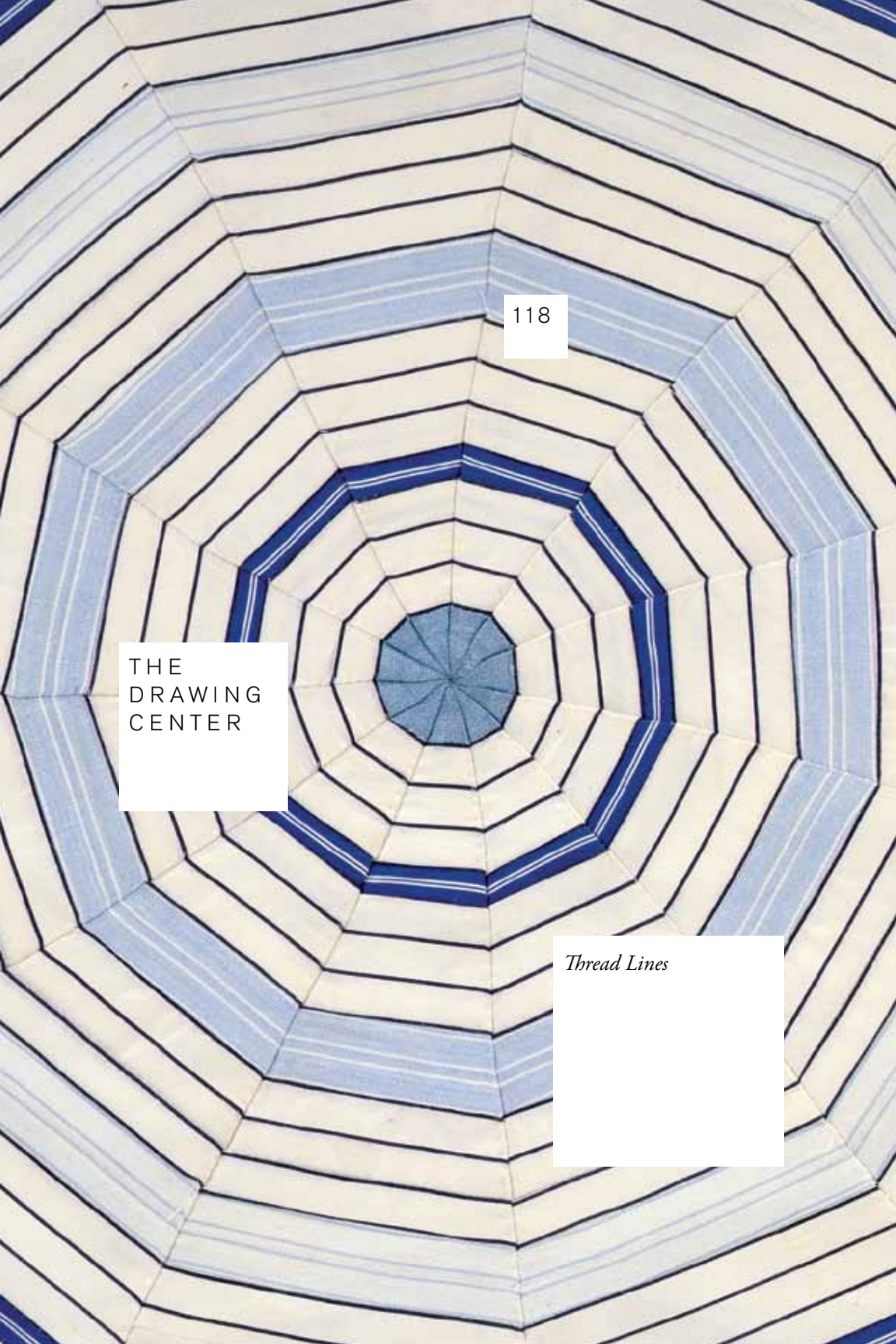

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THE
DRAWING
CENTER

Thread Lines

The Drawing Center
September 19 – December 14, 2014
Main Gallery | The Lab

Thread Lines

Curated by
Joanna Kleinberg Romanow

DRAWING PAPERS 118

Essay *by* Joanna Kleinberg Romanow

Acknowledgments

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—Joanna Kleinberg Romanow

Thread Lines

Joanna Kleinberg Romanow

Spanning the period from the mid-1960s to the present, *Thread Lines* features sixteen artists who engage in such activities as sewing, knitting, and weaving to create works that activate the expressive and conceptual potential of line and illuminate affinities between the mediums of textile and drawing. Paul Klee famously described drawing as "taking a line out for a walk."[1] Most often, we think of that line as one made by pencil or pen and the surface on which it moves as a piece of paper. This is certainly the assumption of the modernist tradition that artists working with textiles confronted in the post-war period and that the 1960s critiques of modernism challenged and overturned. Of particular relevance to *Thread Lines*, the feminist activities of that era emphasized the craft tools and techniques associated with domestic labor and exposed the patriarchal bias underlying their exclusion from the aesthetic sphere. Multi-generational in scope, *Thread Lines* brings together those pioneers who first unraveled the distinction between textile and art with a "new wave" of younger practitioners who inherited and have expanded upon their groundbreaking gestures.

Leading the vanguard was Lenore Tawney. Conversant with modernism and its traditional mediums, Tawney trained in Chicago with Bauhaus luminary, László Moholy-Nagy, Cubist sculptor, Alexander Archipenko, and Abstract Expressionist painter, Emerson Woelffer. But after a stint in 1954 at the Penland School of Crafts in

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1 Paul Klee, *Notebooks. Vol. 1. The Thinking Eye*, ed. Jürg Spiller (London: Lund Humphries, 1961), 105.

North Carolina, spent studying tapestry with Finnish weaver Martta Taipale, Tawney turned her focus to textiles, where it remained throughout her life. Working in a highly experimental manner, she combined several different techniques—plain weave, gauze weave, and open-warp weave (in which large parts of the warp are left unwoven). Tawney deftly lifted line from its conventional two-dimensional support to create large, free-hanging abstractions in dialogue with such artworks as the evanescent, hand-drawn grids of painter Agnes Martin, who, like Tawney, lived and worked in the mid-1950s in Lower Manhattan's Coenties Slip. Take, for example, the red and white lattices in *Union of Water and Fire*, 1974. They compose a grid subject to the laws of gravity and fully manifest in three-dimensional space; light permeating the red warp appears like refractions from a rising sun.

Like Tawney, Sheila Hicks arrived at her chosen medium with a pedagogical grounding in fine art and through an encounter with the craft tradition of a foreign country, in this case, Chile, where the peripatetic artist traveled in 1957 on a Fulbright grant in between earning her BFA and MFA at the Yale School of Art and Architecture. Her first exposure to textiles, however, occurred much earlier and within a domestic context: her mother introduced her to sewing; and her grandmother showed her embroidery and knitting. As a result, Hicks observes, she was always "thread conscious."[2] This awareness is clear in her *minims*, which Hicks has been making for over fifty years, beginning as a student at Yale. (In her own estimation, she has created thousands.) Woven on a portable loom that accompanies the artist on her travels, these small-scale works encompass a wide range of materials—Hicks's so-called "stuff"—which includes wool, linen, silk, hemp, bamboo, quills, feathers, twine, yarn, and thread. But they typically begin with a single woven thread that often doubles as warp and weft, creating the effect of a slackened grid. The ongoing series of irregularly woven works, each no larger than a paperback-book page, serves as a record of Hicks research and thoughts developed over time—a veritable sketchbook filled with marks and jotted ideas.

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2 Susan C. Faxon, "Twined Thoughts," in *Sheila Hicks 50 Years* (New Haven, CT & London: Yale University Press, 2010), 44.

Alan Shields, too, encountered textiles as a child: his mother and sisters taught him to sew as a boy. Shields rose to prominence in the 1970s when the range of acceptable artistic media was being radically expanded and rethought by feminism, post-Minimalism, and other movements of the day. Indeed, Shields's stated goal of "trying to listen to the nature of the materials [he] use[d],"[3] was made not in reference to paint or bronze, but to such things as tie-dyed fabric, embroidery thread, and beads. Patterned vertices dissolve into meandering lines in his series of sewn drawings made in the early 1970s and throughout the late 1980s. The playfully stitched and multihued watercolor geometries of such works as *Not Too Risky*, 1973, and *Colors in Clay*, 1988, conjoin traditional materials of art and craft within a single frame.

If exposure to textiles at an early age informs the art of Hicks and Shields, it is foundational to that of Louise Bourgeois, who famously learned to sew while restoring antique tapestries in her family's workshop. In the years leading up to her death, Bourgeois created a series of stitched fabric drawings that returned to this formative process. A lifelong hoarder of napkins, tablecloths, clothing, and linens, Bourgeois began cutting up these personal artifacts and using them in lieu of paper in works that—like much of the artist's oeuvre—combine abstract geometry with personal symbolism and a strong sense of corporeal presence. Many feature polygonal structures and concentric spirals that are unmistakably weblike. At the outset of her career, Bourgeois employed the spider as a symbol for her mother—a highly skilled weaver. Later in life, she compared her own artistic processes to that of an indefatigable spider, claiming that drawing was "a secretion, like a thread in a spider's web…It is knitting, a spiral, a spider web and other significant organizations of space."[4] In Bourgeois's fabric works, the drawn line quite literally becomes a thread—one charged with memories of childhood and deployed on objects of intimate significance. Textile's connection to craft and the domestic sphere persist but less as a source of aesthetic or ideological debate than a vehicle for personal expression.

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3 Donald Kuspit, "Alan Shields: Greenberg Van Doren Gallery," *Artforum*, Vol. 50, No. 1 (September 2011): 345–55.

4 Francis Morris and Marina Warner, *Louise Bourgeois* (*The Unilever Series*) (London: Tate Publishing, 2000), 62.

In contrast to Bourgeois's equation of authorship and autobiography, Elaine Reichek's presence in her work is indirect, emerging not through acts of self-expression but of appropriation. Reichek, who trained with modernist painter Ad Reinhart, turned to sewing in 1972 under the aegis of feminism. "I was interested," she notes, "in expanding the parameters of what constitutes a work of art. My earliest thread pieces were attempts to add a different material to the language of abstract painting."[5] Since the 1990s, Reichek has created needlework samplers, a feminized craft form whose commingling of word and image offers a riposte to modernism's insistence on pure opticality. Her samplers feature texts from literature and mythology and imagery from the history of art and architecture, along with nineteenth-century embroidery motifs and references to contemporary pop culture. *Desire, Dread, Despair* and *Perhaps My Love*, both from 2012, extend Reichek's multi-year project, begun in 2008, *Ariadne's Thread*—its title a reference to the ball of yarn that a besotted Ariadne gave Theseus (an enemy of her father, King Minos) so that he could overcome the Minotaur and escape from the labyrinth in which it was housed. If Ariadne's thread created a clear line for Theseus to follow, Reichek uses hers to unravel the myth's narrative—fragmenting passages of text, transforming characters names into geometric patterns—forcing viewers to contend with the inevitably partial and uncertain nature of both a story's meaning and its transmission.

Her graphic gesture centered on the written word, Maria Lai similarly employs the stitched line to explore the limits of linguistic transparency in the handmade books *Libro Nero* (The Black Book), 2011, and *Le Parole Prigioniere* (Imprisoned Words), 2009. Consisting of bound canvas pages containing successive rows of embroidery, the very form of these works holds out the promise of intelligibility. Indeed, one might go so far as to suggest that the linear mark itself lies at the heart of written communication. Lai's stitches, though, while resembling handwriting, have no linguistic meaning; the line hovers between implied narrative and pure abstraction. Entangled threads that cascade from the books' pages further emphasize writing's

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5 Elaine Reichek, http://elainereichek.com/Project_Pages/17_EarlySewn/EarlySewnWork.htm.

materiality over its communicative function. Embodying Lai's reservations regarding language's potential to convey meaning, her works invite reading but are strictly self-referential: they testify to their own materiality and the process of their production.

Lastly, among *Thread Lines's* historic innovators one finds Beryl Korot, whose landmark installation *Text and Commentary*, 1976–7, first associated the textile medium with modern information technology. The piece featured five video monitors, each showing Korot weaving an abstract pattern on a loom. The patterns were mirrored in five finished textiles hung on the gallery walls. Pictograms resembling computer bar codes that describe the organization of the video channels and a set of graphite drawings, depicting central portions of the weavings, were also displayed. *Text and Commentary* presents a range of interlaced information systems—both literal and metaphorical threads. Looking at the loom as an original grid structure led Korot to perceive line as a basis for the visual organization of data: "The thing that attracted me to the loom was its sophistication as a programming tool—it programs through the placement of threads, in a numerical order that determines pattern possibilities."[6] This is particularly true of the punch card system of the mechanical Jacquard loom; it guides the thread, creating patterns by automatically raising and lowering the hooks of the loom in a manner akin to the digitization of information in computer technology. Korot's work continues to explore this intersection. The black-and-white diamond configurations in a recent series of inkjet prints, *Weaver's Notation*, 2012, derive from the drawings produced for *Text and Commentary* and further develop the language of textile by engaging digital methods of embroidery. Mechanized stitches pierce the patterned rag paper in a transfer of information, line becoming, in essence, a sequence of pixels.

Like Korot, Reichek and Hicks continue to work in a consistent vein, demonstrating the creative viability and durability of the artistic turn they helped initiate. They, moreover (along with Bourgeois, Lai, Shields, and Tawney, who championed the medium throughout their

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6 Grace Glueck, "Art People, featuring Laurie Anderson and Beryl Korot," *New York Times*, March 18, 1977, 73.

prolific careers), provide a foundational anchor for the group of nine contemporary practitioners also featured in *Thread Lines*. The latter similarly engage in the diverse application of textile as a means of highlighting the conceptual possibilities of line, but no longer carry the burden of asserting its artistic legitimacy. Instead, coming of age in a post-medium and image-saturated era, these younger artists often situate textile within a multi-faceted and socially-oriented practice that emphasizes its connection to handicraft: to materiality, uniqueness, and the physical act of making.

Consider, for example, William J. O'Brien. Although he graduated from the School of the Art Institute of Chicago's Department of Fiber and Materials Studies with a degree in ceramics, his broad practice moves seamlessly among a range of media, from ceramics and textiles to painting and drawing. His work's unifying element is its handcrafted facture: regardless of medium, O'Brien's objects are ones he has personally glazed, incised, or assembled. Strictly process-driven, he eschews a fixed composition or preparatory sketch, instead letting the spirited designs develop as he proceeds. The result in his untitled felt on felt compositions is a dense patterning of squiggly lines and straight stitches that resemble the whittled curvatures of Henri Matisse's cut paper collages. The product of simple but obsessively repeated gestures, O'Brien's works are far from illustrative; however, the abstract, almost psychedelic, explosion of concentric fabric cut outs resemble sunbursts and flora. Displayed in discrete groupings, they read like poetic stanzas, inviting the viewer to decipher what the artist calls their foundational "drawn structure"[7]—a balance between geometric precision and instinctive gesture that moves from exactitude to personal expression.

Establishing a more explicit intergenerational dialogue, Drew Shiflett draws on the legacy of post-war bricolage artists like Alan Shields. Indeed, she specifically credits him with the advancement of handmade assemblages in "marked and stitched fabric."[8]

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7 Naomi Beckwith, "A World Created," in *William J. O'Brien* (Chicago: Museum of Contemporary Art Chicago & New York: ARTBOOK|D.A.P, 2014), 25.

8 Nancy Princethal, *Drew Shiflett: Constructed Drawings* (East Hampton, NY: Guild Hall Museum, 2011), 4.

In Shiflett's self-titled "constructed drawings,"[9] irregularly torn and cut pieces of handmade paper are pasted together and built up layer by layer. (Cheesecloth and paper pulp are sometimes used to bind the overall gridded structure.) Fine lines in sepia tones are then inscribed onto the puckered surfaces with ink, graphite, Conté crayon, and watercolor. The incised lines—long horizontals and short, vertical ticks—are crosshatched in a way that evokes woven fabric, as in *Untitled #66*, 2012. Its repetitious demarcations resemble a tattersall plaid or seersucker print. But in a manner distinct from Shields, in creating her labor-intensive patchworks, Shiflett consciously strives to slow her process down, to take—and appreciate—the time their production requires. A similarly meditative effect is intended for the viewer.

Akin to many of her predecessors, Jessica Rankin acquired her textile skills early on; as a young child, she was taught to embroider by a babysitter, who, in the artist's words, gradually allowed her to "find her own medium."[10] In her art, Rankin reclaims the stitch as an illustrative tool, but her lines don't delineate form through fluid, uninterrupted contours; rather, they pucker the surface to create visual impressions of landscapes and starry skies that are culled from the artist's memory and stitched directly onto fabric without the aid of preliminarily sketches. Rankin begins the process by sewing together multiple pieces of diaphanous organdy into large-scale squares and rectangles. Left un-stretched and pinned a few inches from the wall, they hang like atmospheric mists. These ethereal supports are fitting grounds for Rankin's renditions of natural and celestial worlds. The crossover between "abstract, decorative, and narrative elements,"[11] says Rankin, is what swirls in her mind during the act of creation and finds expression in her finished works, which often gain an extra layer of meaning through their titles. Take *Termagant* (*La fille de Theia*), 2014, in which iridescent threads conjure the image of a lunar orb pulsating in a night sky. Echoing its imagery, the piece's name makes reference to Theia, Greek goddess of shining light, and her daughter Selene, goddess of

9 Ibid.
10 Sarah Kent, "So Many Echoes of Echoes," in *Jessica/Rankin* (London: White Cube, 2007), 12.
11 Ibid., 8.

the moon. But Rankin complicates matters—and invites viewers to critically engage negative stereotypes of feminine power—conflating the luminous deity with the word "termagant," a synonym of an overbearing, ill-tempered shrew.

Feminism plays an even greater role in Ellen Lesperance's engagement with textile. Her gouache and graphite drawings limned on tea-stained paper depict the knitting patterns of sweaters worn by varied female activists the styles of which in some way resonate with the women's beliefs. Take, for example, her depiction of Rachel Corrie. A life-long peace advocate, Corrie was killed at the age of twenty-three in a 2003 protest in the Gaza strip—crushed to death by an Israel Defense Forces armored bulldozer while trying, through non-violent resistance, to prevent the demolition of Palestinian homes. Lesperance turned to an earlier, and more hopeful, moment in Corrie's activism in *A 10–Year–Old Rachel Corrie Pleads to a Gathered Crowd: "We Have Got to Understand That They are Us. We are Them,"* 2012. The work is based on an image of the then-fifth-grade girl clad in a cheerful Fair Isle sweater, bright-eyedly pleading for an end to third-world hunger. Lesperance abstracts the sweater's distinctive snowflake pattern onto a hand-drawn grid, carefully mimicking the actual weight of the fibers and yarn gauge via each blotch of pigment. She completes the process by imprinting her descriptive title at the top of the page, as if engraving an epitaph on a headstone. Line by line, Lesperance's work invokes the sweaters' original sewn manufacture and, by extension, the activists who originally wore them. But the meticulous and repetitive translation through drawing also points to and raises a question regarding Lesperance's own process: can we understand the attentive labor that the artist devotes to the lives and accomplishments of these heroic individuals as itself a form of activist agency?

Robert Otto Epstein also uses drawing to schematically recreate sweater patterns (in this case, from 1980s and 1990s amateur knitting manuals like *Kaffe's Classics*), which he painstakingly plots on gridded paper. The configuration of lines and dots connect to resemble latch hook patterns of woven fabric. The subtlety of Epstein's draftsmanship, revealing infinitesimal shifts in tone and texture through his pencil's varied pressure, further suggests the

finished textile—a kind of "Ur" sweater that evokes the similarly archetypical experience of wearing something cozy and attentively crafted. Typically, Epstein's images recreate only a portion of the garment, as in *Sleeveless Cardigan*, 2014, emphasizing the part-to-whole nature of constructing a textile—a relationship he often underscores by piecing a single drawing together from multiple sheets of paper. While Epstein subverts the utilitarian nature of clothing by creating an object that is strictly formal, his images are not purely abstract. The illusionistic and communicative function of his line conjures associations beyond the aesthetic realm and, in specific, the social aspects of hand knitting: the sweater is made by one person for another to wear; and while it is the product of an individual's labor, that work is traditionally undertaken not in isolation—as in an artist's studio—but in the shared space of home and hearth.

Textile's communal aspect quite literally takes center stage in *To Cross (Walking New York)*, 2014—the latest in a series of collaborative, site-specific performances of labor and endurance that Anne Wilson has been making since 2008. In this instance, Wilson's inspiration was the original, nineteenth-century occupant of the building now home to The Drawing Center: the Positive Motion Loom Company. Recalling the physical structure and operations of the loom itself, two performers, facing each other from opposite ends of the gallery, walk in a slow and deliberate manner around the four, twelve-foot columns at its center. One carries and unfurls a spool of fluorescent-hued thread that is passed to the other mid-way to form a standard weaving cross (the figure-eight knot made at one end of the warp that is used to keep the threads in order while dressing the loom). Establishing a warp is the first step of weaving. Wilson dramatizes this mundane but essential process as a collective activity, embodying her observation that "The human labor to make any textile, either by machine or hand requires a complicated sequence of repeated and time-consuming actions."[12] In the piece's most intricate sections, the choreographed crisscross movements echo the woven line's steady cadence. The durational performance, which will take place over the course of two months, results in the fabrication

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12 Anne Wilson, "Notes on Wind-Up: Walking the Warp," in *Anne Wilson: Wind/Rewind/Weave* (Chicago: WhiteWalls, 2011), 44.

of a six-foot sculpture: a colorful cross composed of innumerable strands of thread. The physically imposing object evokes its creation by making of the viewer a body moving in space, indelibly linking perception to action.

The gallery space is similarly activated in Mónica Bengoa's large-scale, multi-media installation *One Hundred and Sixty Three Shades of Yellow, Green, Orange, Red, Purple, Brown, Grey and Blue (so far)*, 2005–14—an ongoing, site-specific work initiated in 2005 at Artspace in Sydney and reiterated in differing versions, most recently for The Drawing Center. A reflection on the Chilean artist's engagement with color, the piece integrates embroidery, drawing, and found objects, setting them in a complex dialogue with the tradition of still-life painting. Invoking the genre's emphasis on foodstuffs, Bengoa creates a series of embroidered images of fruits and vegetables, based on photographs transferred to fabric. Her nimble stitches move deftly from hue to hue, resulting in the concomitant display of technical virtuosity and quotidian objects that lie at the heart of the still-life genre: purple cabbage, green peppers, and yellow corn that, tantalizingly, appear almost real enough to eat. Emphasizing her use of textile over paint to achieve trompe l'oeil effects, Bengoa frames her images in embroidery hoops that refer to and reiterate their process of production. Each hoop spotlights a portion of the comestible it depicts in vivid color; extending the work's interplay between reality and representation, life and art, Bengoa inscribes the remainder of the composition directly onto the gallery wall in schematic outlines.

Sam Moyer's seemingly homespun textile works have often begun with the acquisition of a cheap, industrially produced rag-rug from Swedish superstore IKEA. Moyer then picks the rug apart in a manner that at once emphasizes and unravels the linearity of its warp-and-weft construction. Even when threads break down in apparent chaos, the underlying grid remains evident. Once satisfied with her plucking, Moyer coats the rug with black encaustic paint, rendering it sturdy yet pliable. Hung on the wall in a box-frame, the rug is deprived of its physical function; nonetheless, it retains a strong corporeal presence that, coupled with the visual complexity of its tangled threads, evoke Lenore Tawney's textile-driven dialogue with the modernist grid. While Moyer's reconstructive labor may be of a different order than

Tawney's experimental weaving, her work strikes a significant chord between the grid's association with mass-production and the physicality and irregularity of the handcraft—an intersection at the point where, in the artist's words, "stuff happens."[13]

If Moyer's use of IKEA rugs puts a global-capital spin on the Duchampian readymade, Korean artist Kimsooja has helped define contemporary art's global turn by exploring what it means to be materially grounded in an increasingly fragmented and virtual world. *Thread Routes*, begun in 2010, is a series of six 16mm films that documents the performative elements of varied forms of indigenous textile construction. The project was inspired by the artist's visit to Bruges, Belgium—a city famous since the early Renaissance for its intricate, hand-made bobbin lace. Each film in *Thread Routes* is set in a different cultural zone, focusing on that area's textile specialty. The first presents a riveting exploration of Peruvian weaving culture set in the highlands around Machu Picchu. Ancient methods of separating out and winding fibers on the simplest of looms—consisting of little more than sticks, straps, and strings—persist to this day. Close-ups of Peruvian craftswomen's dexterous movements and hands, interspersed with long-shots of their native landscape, steer our attention away from the finished textiles toward the "visual poe[try]" of the process.[14] Thread becomes "an extension of the body," drawing together the region's rich history and its peoples.[15] The thread line similarly binds and inspires the sixteen artists gathered in this exhibition, each of whom exercise their own form of agency. As Sheila Hicks observed, "I've listened to the older generation and I've also tried to help younger people find their way. You have to find your place in the chain."[16]

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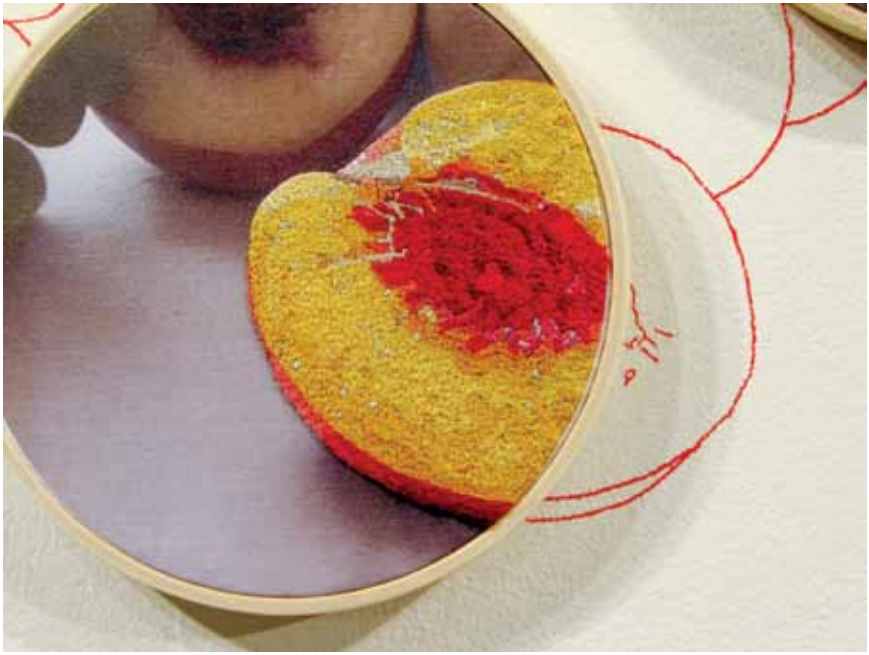
13 Olivia Murphy, "Sam Moyer Studio Visit," *Post New*, February 2013. http://post-new.com/#feature=node/1028

14 Christine Lee, "Deep Breaths with Kimsooja at the 55th Venice Biennale's South Korean Pavilion-Interview," *Art Radar Asia: Contemporary Art Trends and News from Asia and Beyond*, July 12, 2013. http://artradarjournal.com/2013/07/12/deep-breaths-with-kimsooja-at-the-55th-venice-biennales-south-korean-pavilion-interview/

15 Nicolas Bourriaud and Kimsooja, "Interview with Kimsooja," in *Kimsooja: Conditions of Humanity* (Milan: 5 Continents Editions, 2004), 57.

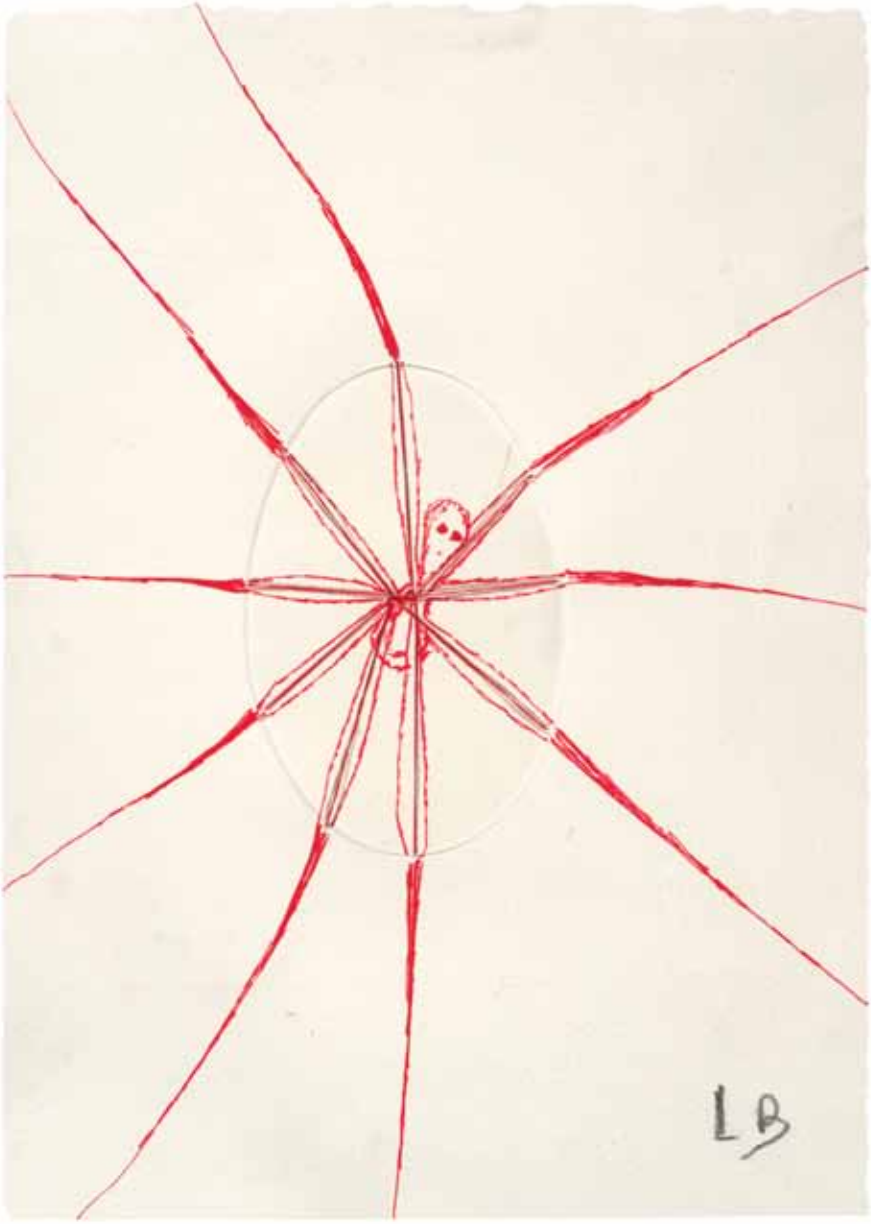
16 Eleanor Munroe, *Originals: American Women Artists* (New York: Simon and Schuster, 1979), 369.

PL. 1
Mónica Bengoa, *One Hundred and Sixty Three Shades of Yellow, Green, Orange, Red, Purple, Brown, Grey and Blue (so far)*, 2005–14

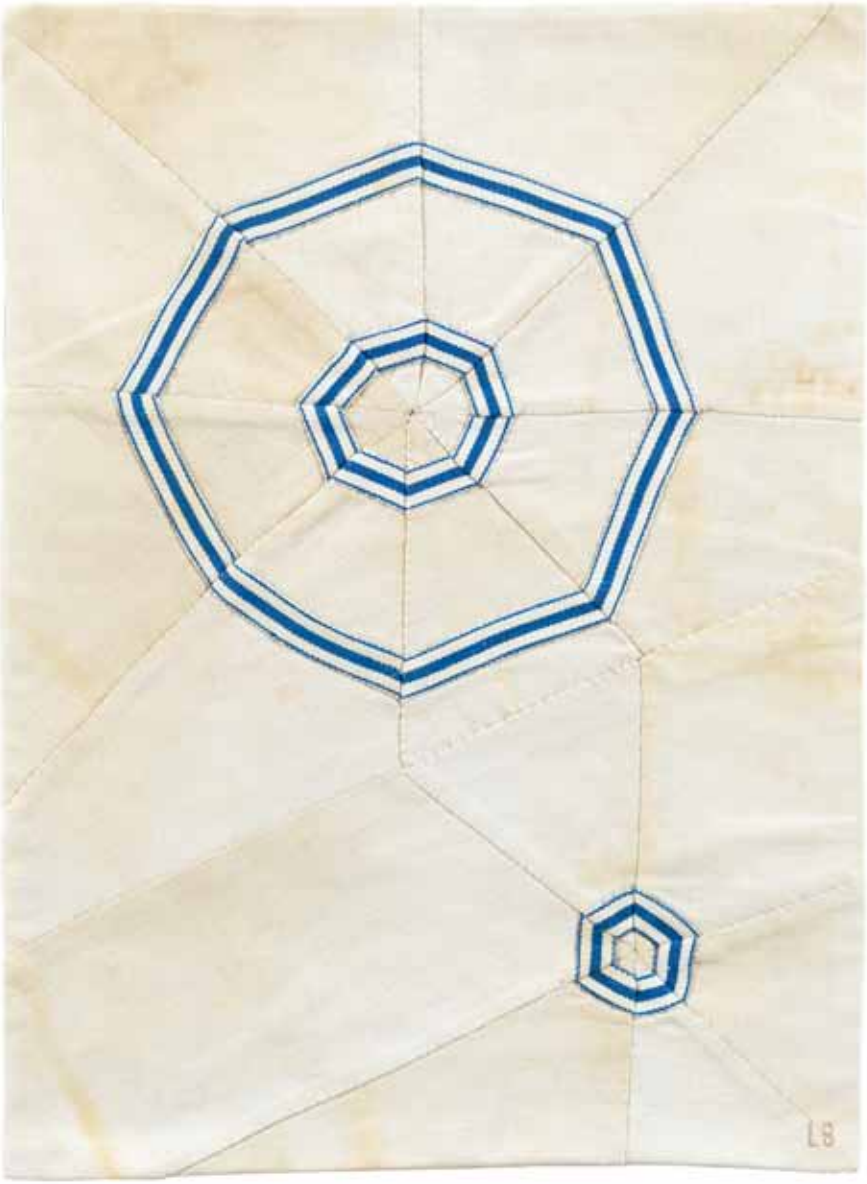


PL. 2
Louise Bourgeois, *Untitled*, 2005

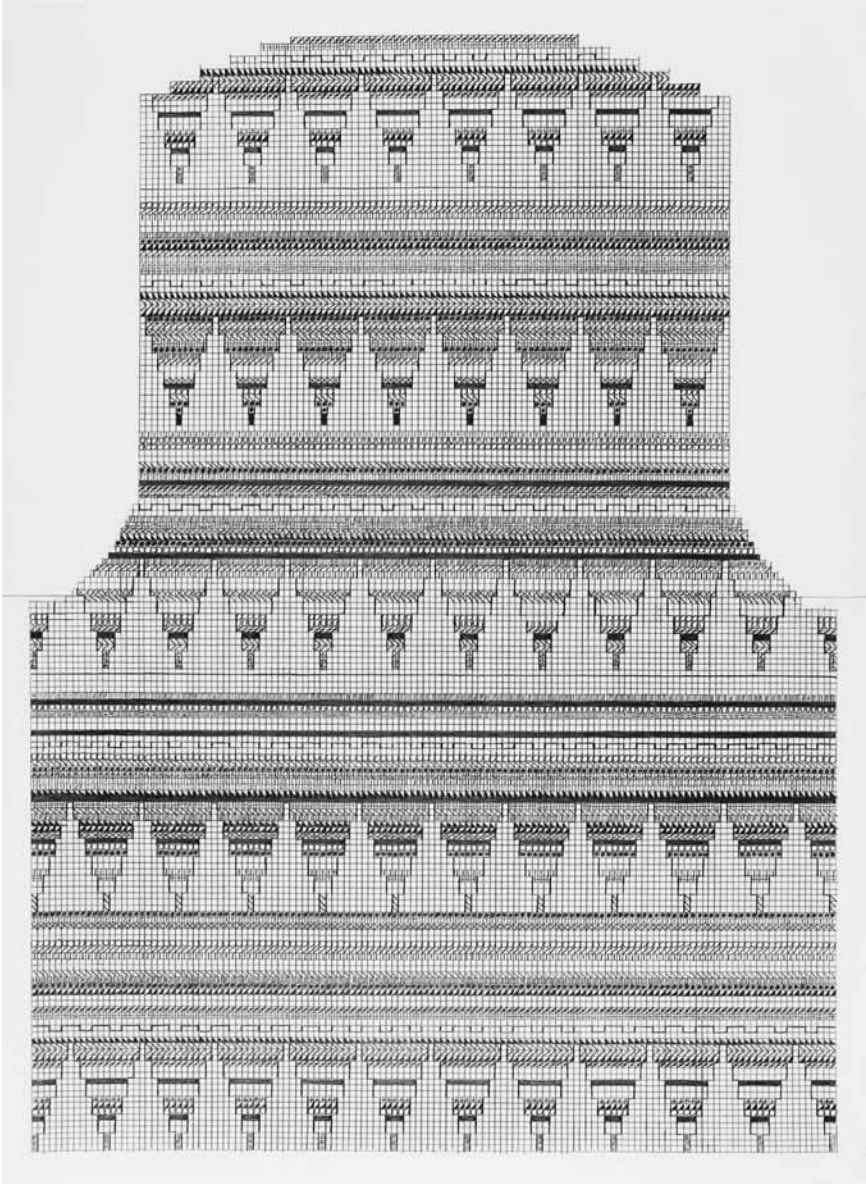
PL. 3
Louise Bourgeois, *Untitled*, 2006



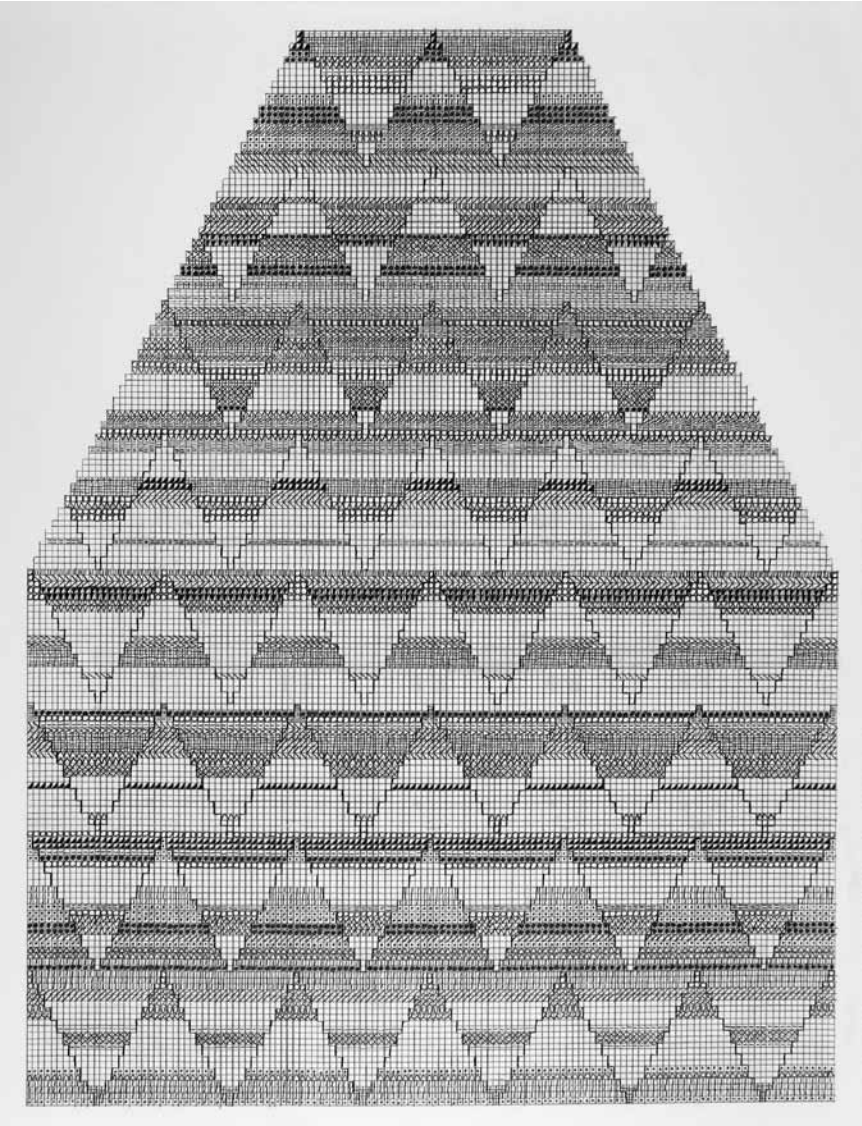
PL. 4
Louise Bourgeois, *Spider,* 2006



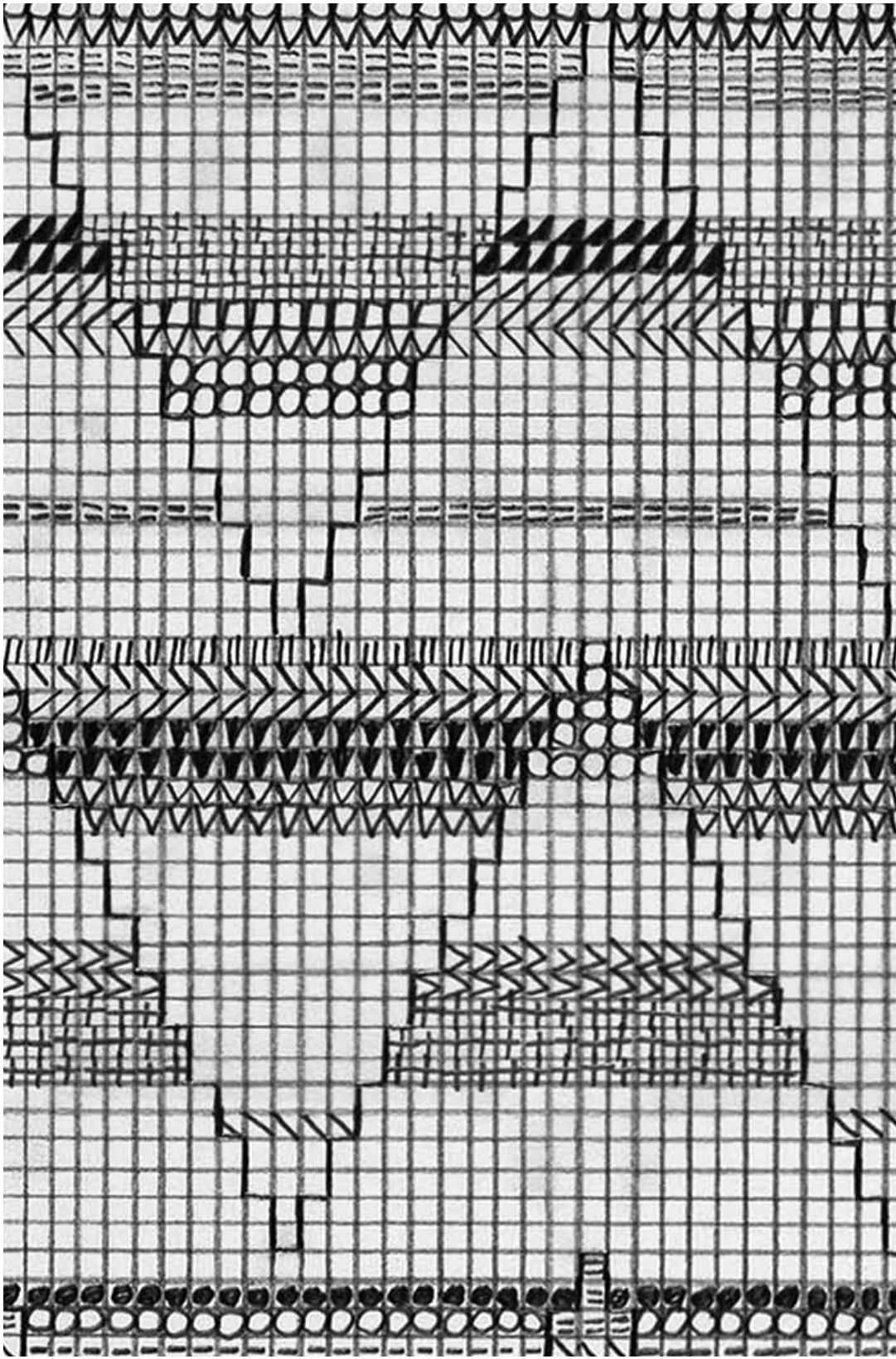
PL. 5
Louise Bourgeois, *Untitled*, 2007

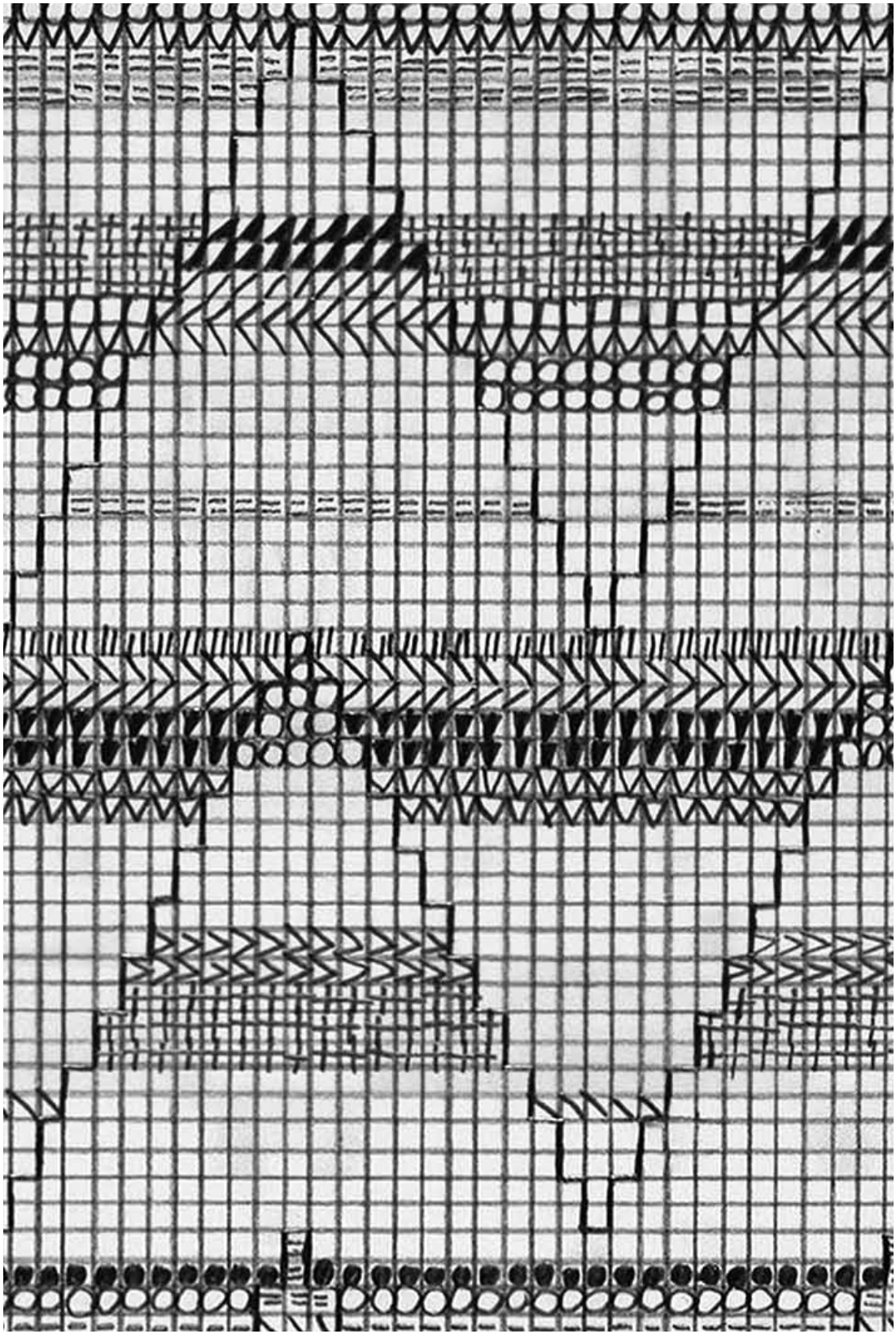


PL. 6
Robert Otto Epstein, *Sleeveless Cardigan,* 2014



PL. 7
Robert Otto Epstein, *Classic Cardigan*, 2014





PL. 8
Sheila Hicks, *Embedded Voyage*, 2008

PL. 9
Sheila Hicks, *Aube*, 2008

PL. 10
Sheila Hicks, *Falcon and Eye (blue, gold)*, 2009

PL. 11
Sheila Hicks, *Transpercer 3 Fois*, 2009

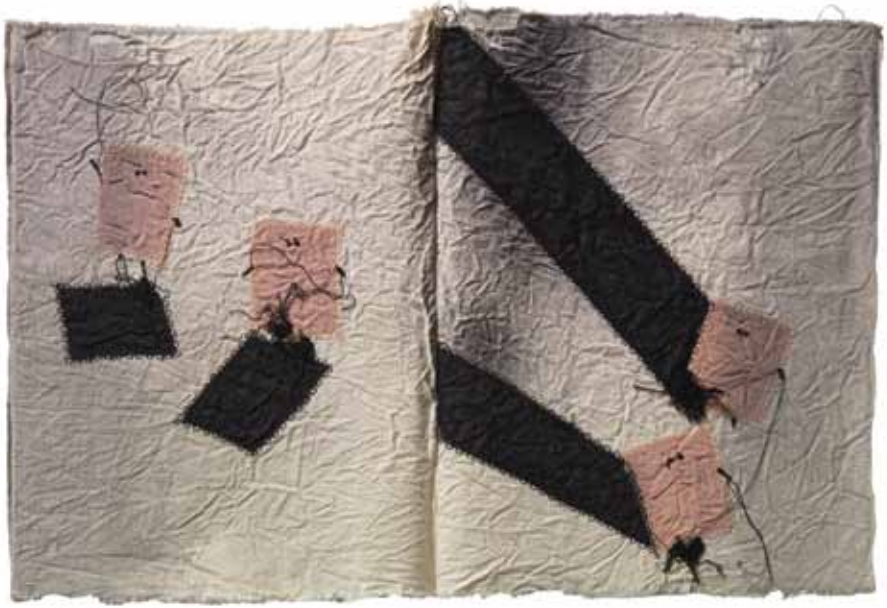
PL. 12
Sheila Hicks, *Antoine le Chasseur,* 2011–12

PL. 13
Sheila Hicks, *Punched Notations*, 2012

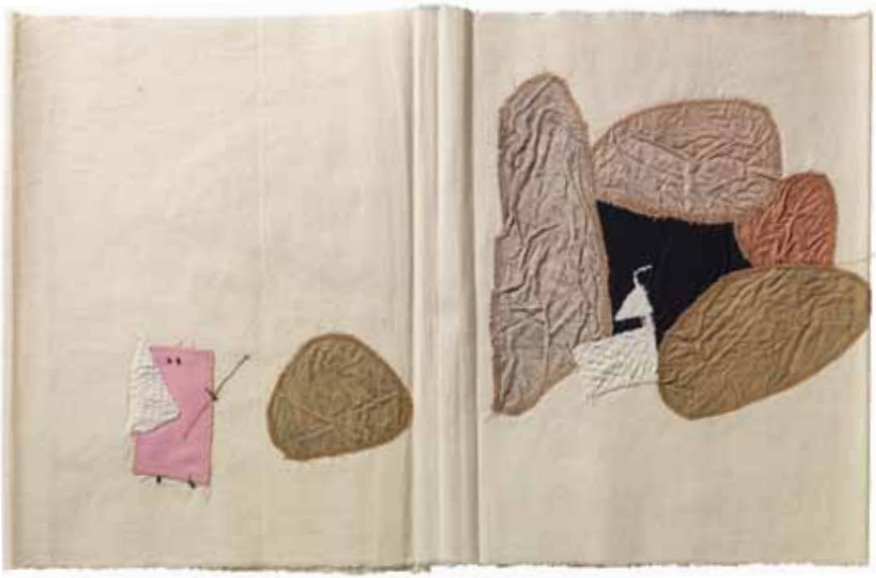
PL. 14
Kimsooja, *Thread Routes - Chapter 1*, 2010

PL. 15
Beryl Korot, *Weaver's Notation-Variation 1*, 2012

PL. 16
Beryl Korot, *Weaver's Notation-Variation 2*, 2012



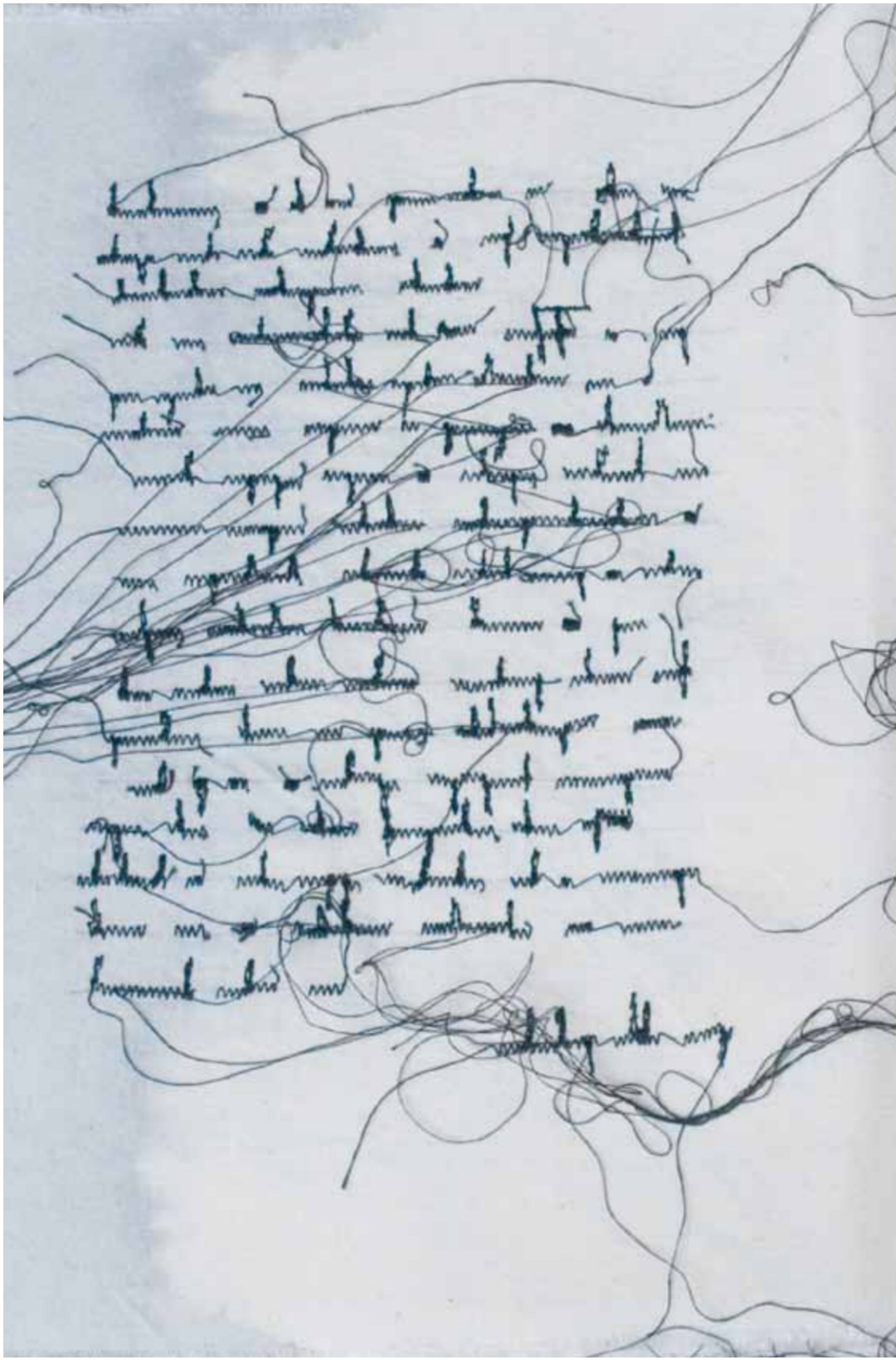
PL. 17
Maria Lai, *Tenendo per mano l'ombra* (Holding Shadows by the Hand), 1987

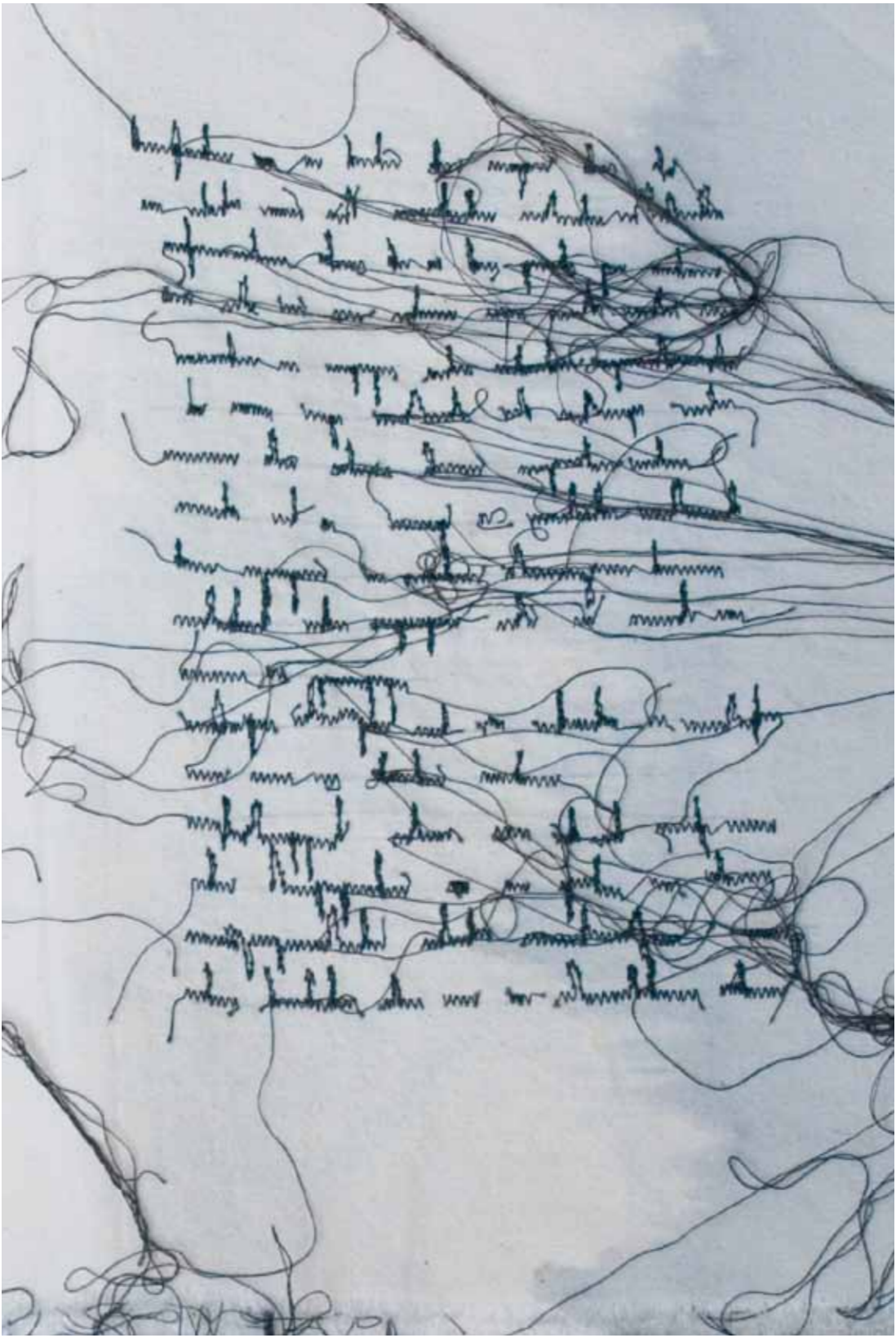


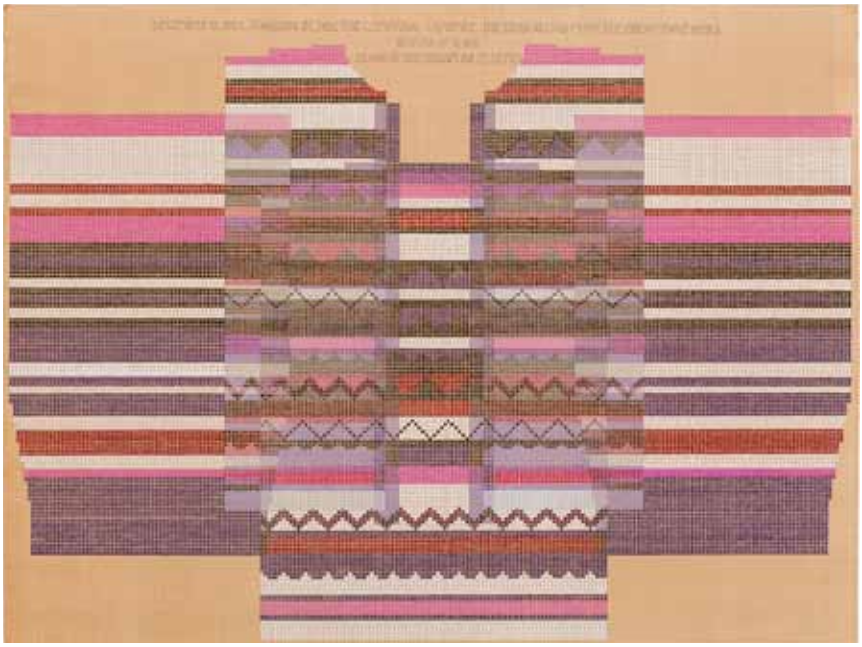
PL. 18
Maria Lai, *La capretta* (The Little Goat), 1991

PL. 19
Maria Lai, *Le parole prigioniere* (Imprisoned Words), 2009

PL. 20
Maria Lai, *Libro nero* (Black Book), 2011



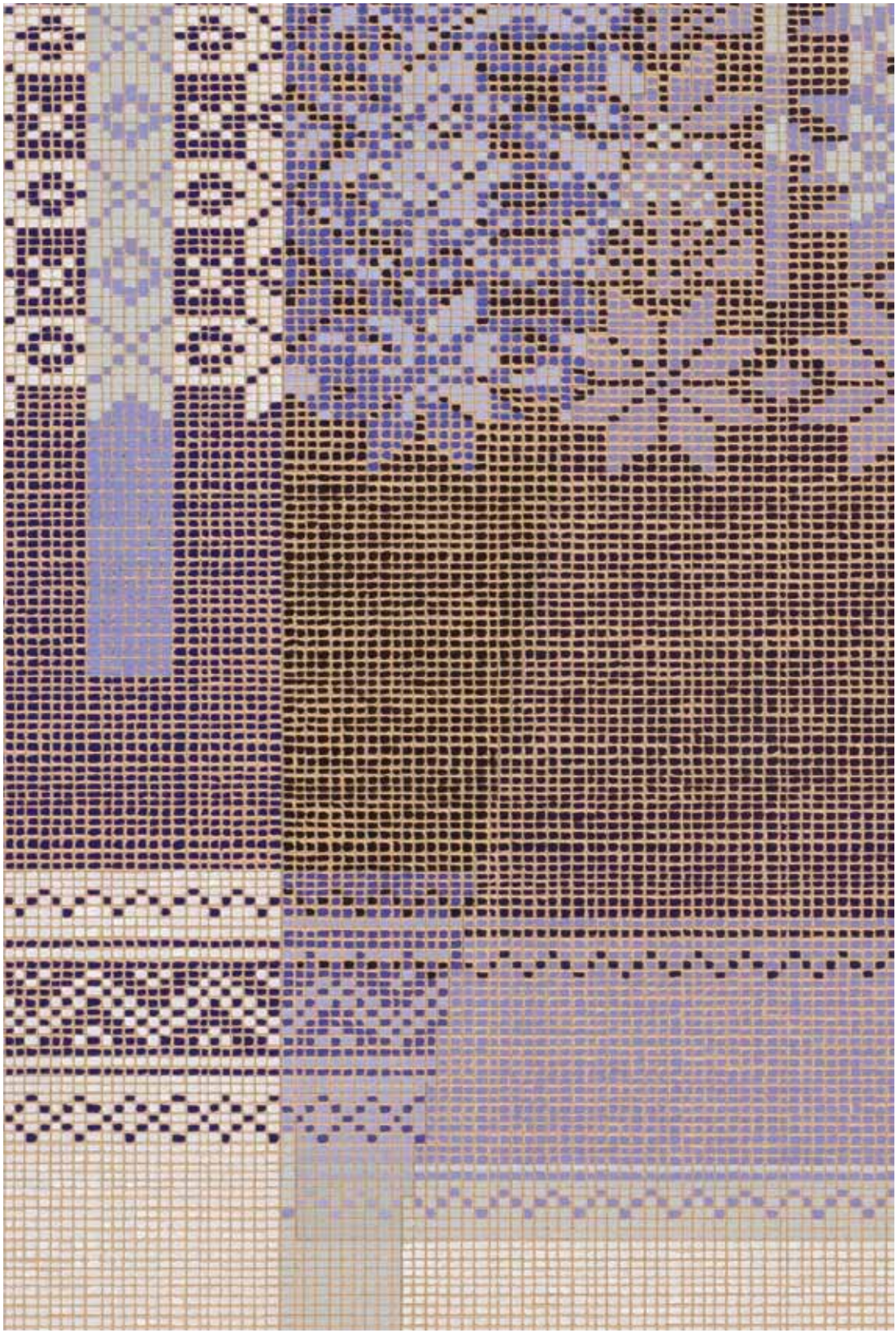


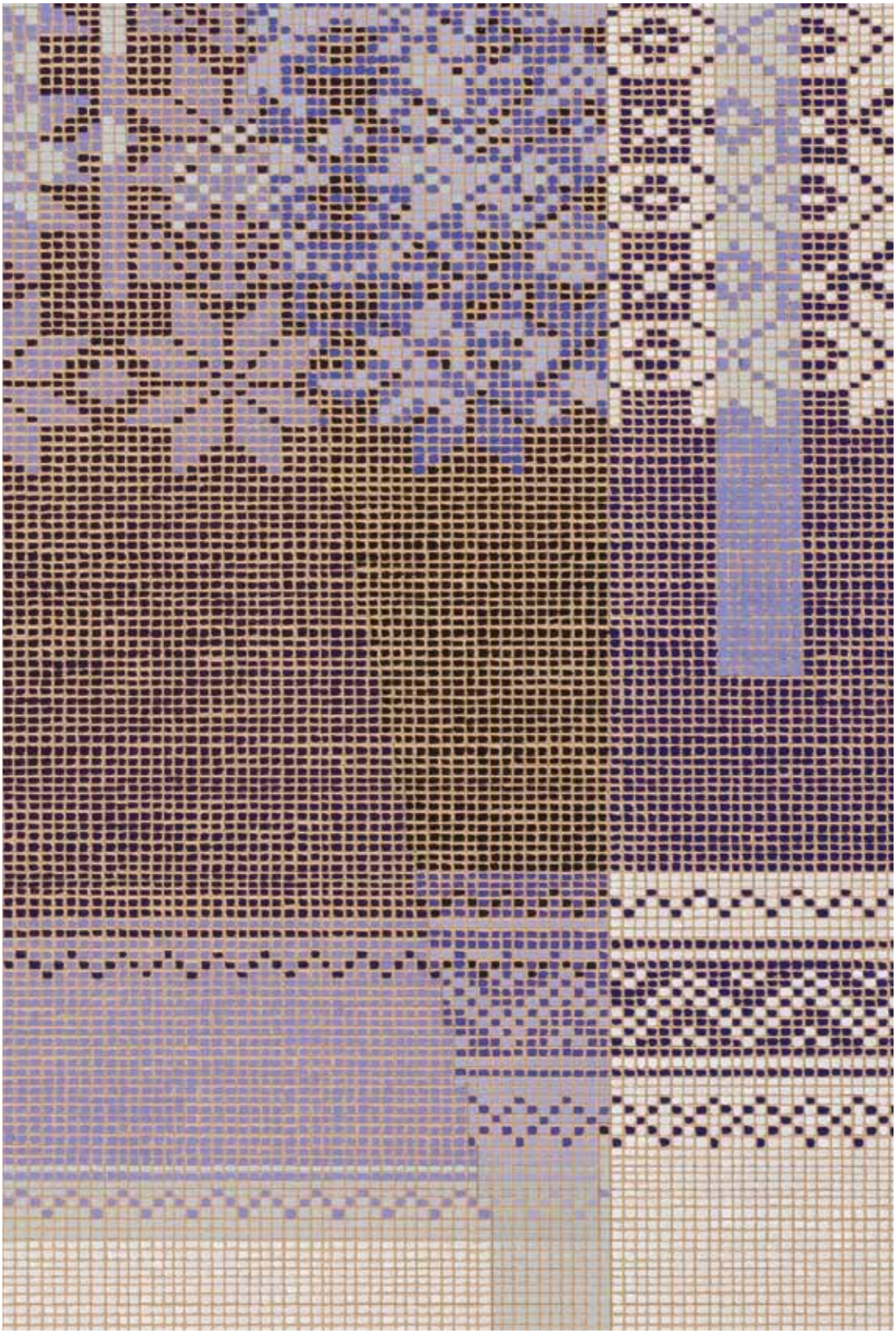


PL. 21

Ellen Lesperance, *December 12, 1983: Standing Beside the Communal Campfire, She Read Aloud from the Front Page News: "Women at War! 25,000 in Greenham Base Demo,"* 2012

PL. 22
Ellen Lesperance, *A 10 – Year – Old Rachel Corrie Pleads to a Gathered Crowd: "We Have Got to Understand That They Are Us. We Are Them,"* 2012



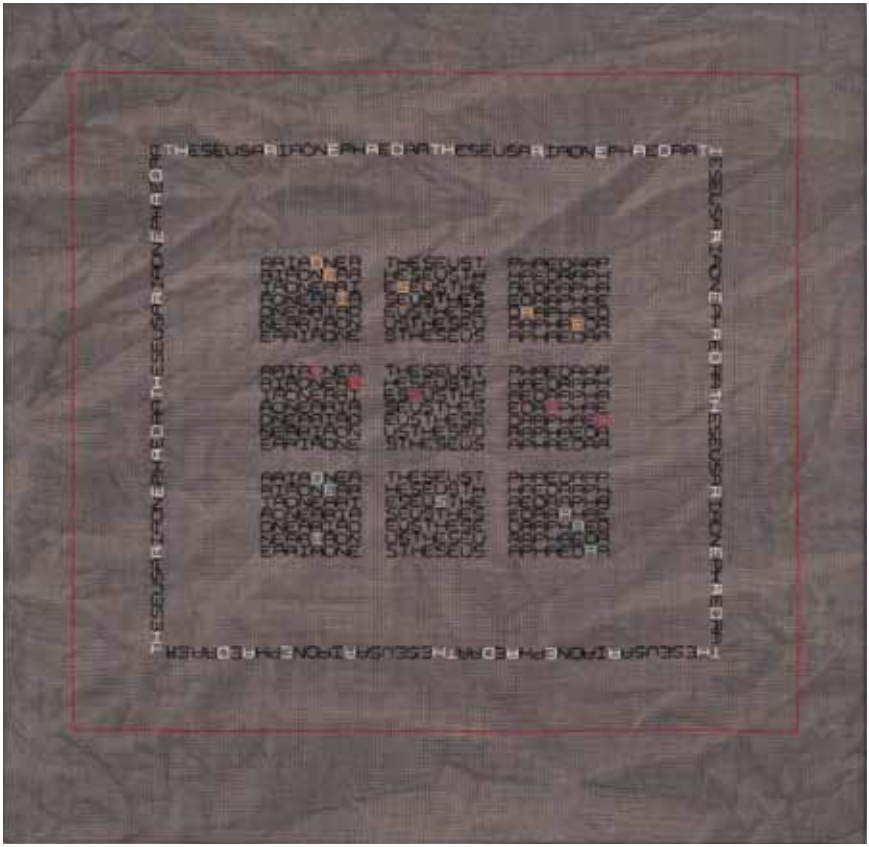


PL. 23
Sam Moyer, *Worry Rug 1*, 2009

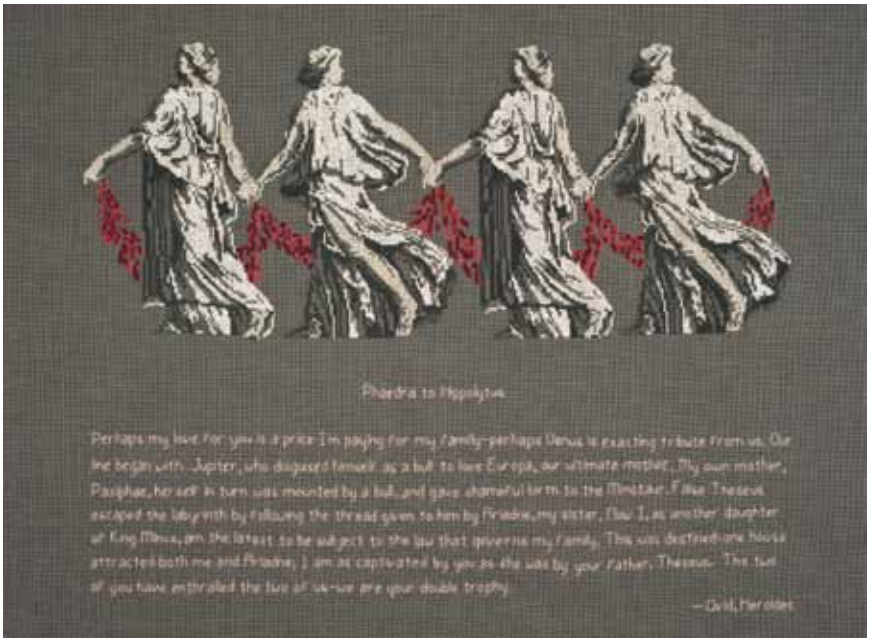
PL. 24
Sam Moyer, *Worry Rug 4*, 2009

PL. 25
William J. O'Brien, *Untitled*, 2013

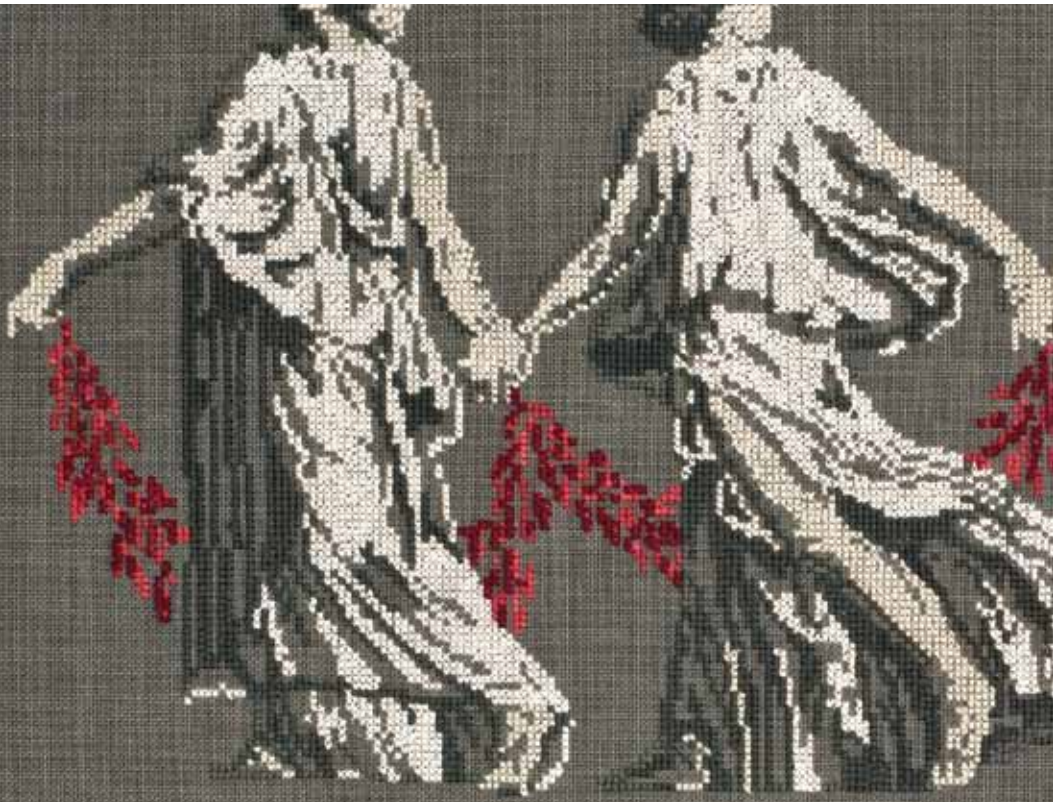
PL. 26
Jessica Rankin, *Termagant (La fille de Theia),* 2014



PL. 27
Elaine Reichek, *Desire, Dread, Despair*, 2012



PL. 28
Elaine Reichek, *Perhaps My Love*, 2012



Phaedra to

Perhaps my love for you is a price I'm paying for my
line began with Jupiter, who disguised himself as a bull
Pasiphae, herself in turn was mounted by a bull, and g
escaped the labyrinth by following the thread given to
of King Minos, am the latest to be subject to the law
attracted both me and Ariadne; I am as captivated b
of you have enthralled the two of us—we are your dou

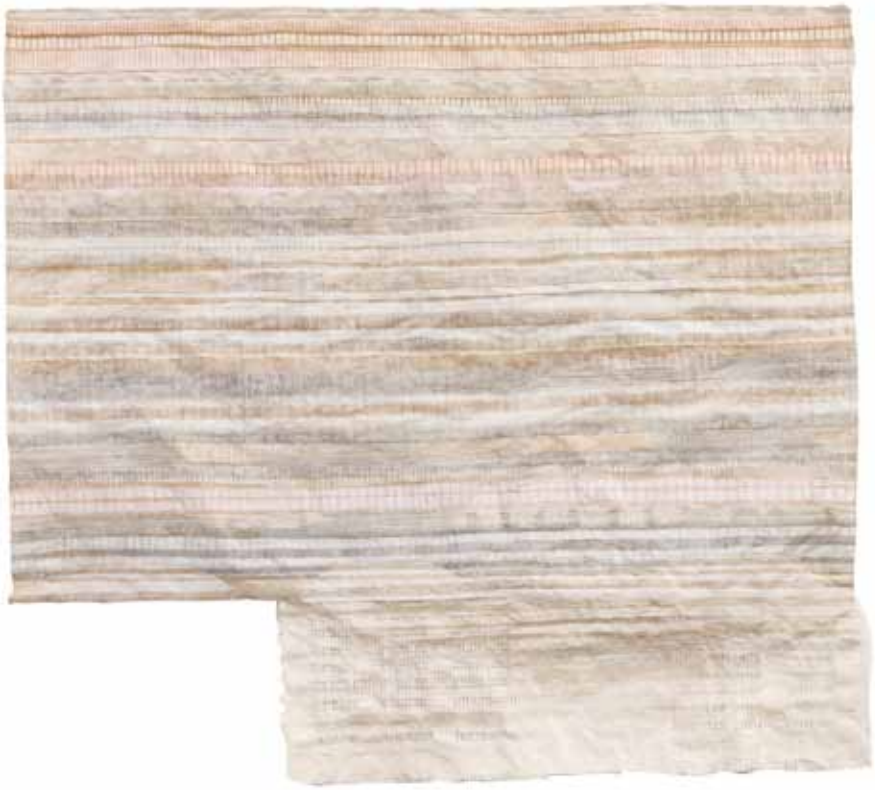
Hippolytus

family—perhaps Venus is exacting tribute from us. Our
to love Europa, our ultimate mother. My own mother,
ave shameful birth to the Minotaur. False Theseus
him by Ariadne, my sister. Now I, as another daughter
that governs my family. This was destined: one house
by you as she was by your father, Theseus. The two
uble trophy.

—Ovid, Heroides

PL. 29
Alan Shields, *Not Too Risky*, 1973

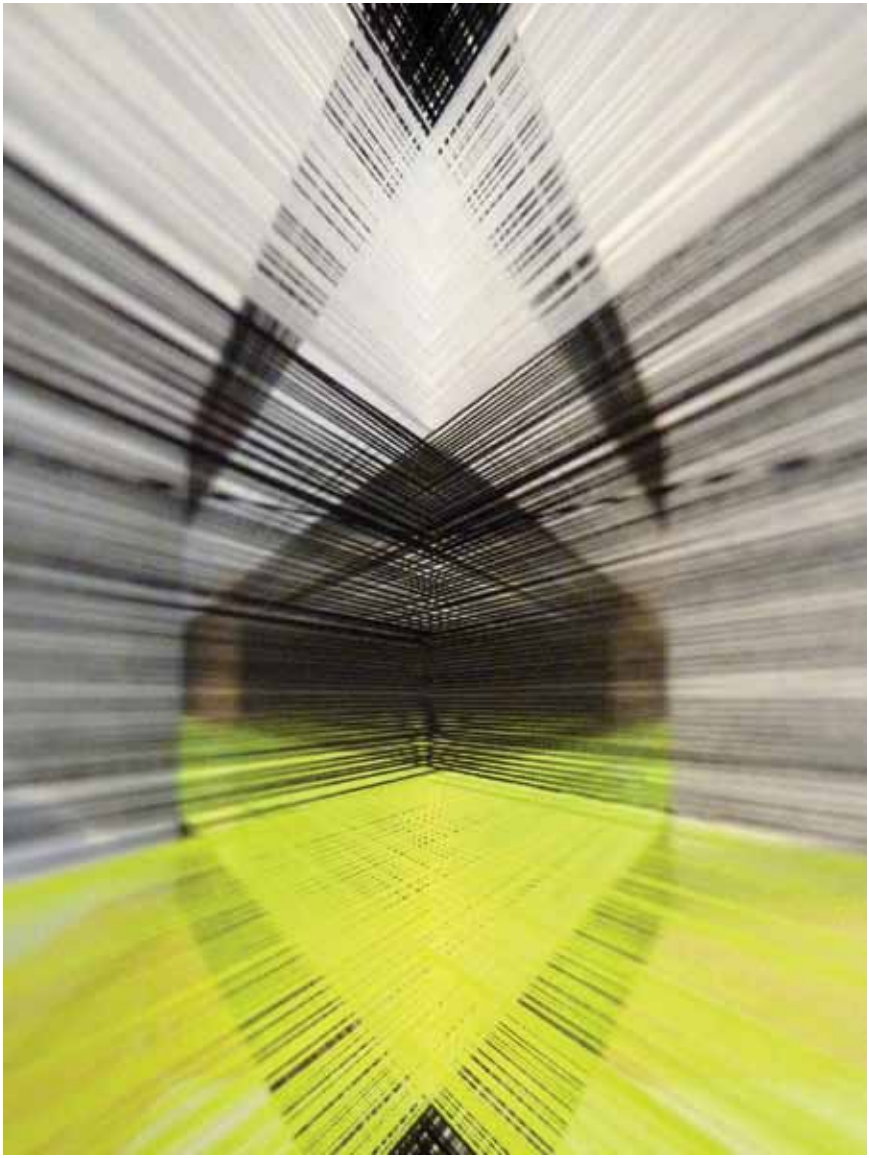
PL. 30
Alan Shields, *Colors in Clay*, 1988



PL. 31
Drew Shiflett, *Untitled #66*, 2012

PL. 32
Lenore Tawney, *Union of Water and Fire,* 1974

PL. 33
Anne Wilson, *To Cross (Walking New York)* [Artist Walking Thread in Practice Session], 2014



PL. 34
Anne Wilson, *To Cross (Walking New York)* [Thread Cross Research], 2014

LIST OF WORKS

PL. 1
Mónica Bengoa
One Hundred and Sixty Three Shades of Yellow, Green, Orange, Red, Purple, Brown, Grey and Blue (so far), 2005–14
Wall drawing and hand-made embroideries on photographic transfer on cotton cloth
Dimensions variable
Courtesy of the artist and Collection of Jorge Bustos
Photo: Installation view, Artspace, Sydney, Australia, 2005

PL. 2
Louise Bourgeois
Untitled, 2005
Fabric
12 1/4 x 15 inches
Courtesy Cheim & Read, New York
Photo: Christopher Burke, © The Easton Foundation/Licensed by VAGA

PL. 3 AND COVER
Louise Bourgeois
Untitled, 2006
Fabric
15 x 22 1/4 inches
Courtesy Cheim & Read, New York
Photo: Christopher Burke, © The Easton Foundation/Licensed by VAGA

PL. 4
Louise Bourgeois
Spider, 2006
Ink and thread in embossed paper
10 1/4 x 7 3/8 inches
Collection The Easton Foundation
Photo by Christopher Burke © The Easton Foundation/Licensed by VAGA

PL. 5
Louise Bourgeois
Untitled, 2007
Fabric
22 1/2 x 16 1/2 inches
Courtesy Cheim & Read, New York
Photo by Christopher Burke © The Easton Foundation/Licensed by VAGA

PL. 6
Robert Otto Epstein
Sleeveless Cardigan, 2014
Graphite on paper
24 1/4 x 17 7/8 inches
Courtesy of the artist

PL. 7
Robert Otto Epstein
Classic Cardigan, 2014
Graphite on paper
23 1/4 x 17 7/8 inches
Courtesy of the artist

PL. 8
Sheila Hicks
Embedded Voyage, 2008
Alpaca and wool
8 1/2 x 5 1/2 inches
Courtesy of the artist and Sikkema Jenkins & Co.

PL. 9
Sheila Hicks
Aube, 2008
Bamboo, wool, cotton, linen and silk
10 1/2 x 7 7/8 inches
Courtesy of the artist and
Sikkema Jenkins & Co.

PL. 10
Sheila Hicks
Falcon and Eye (blue, gold), 2009
Cotton, silk, metallic fibers
9 x 5 1/2 inches
Courtesy of the artist and
Sikkema Jenkins & Co.

PL. 11
Sheila Hicks
Transpercer 3 Fois, 2009
Wool, silk, metallic thread
9 1/4 x 8 1/8 inches
Courtesy of the artist and
Sikkema Jenkins & Co.

PL. 12
Sheila Hicks
Antoine le Chasseur, 2011–12
Linen, cotton, wool, quills
9 7/8 x 8 1/4 inches
Andrea and José Olympio Pereira Collection

PL. 13
Sheila Hicks
Punched Notations, 2012
Paper and synthetic yarn
9 1/2 x 7 1/2 inches
Andrea and José Olympio Pereira Collection

PL. 14
Kimsooja
Thread Routes - Chapter 1, 2010
16mm film transferred to HD format
Duration: 29 minutes, 31 seconds;
5.1 Surround Sound
Courtesy of Kimsooja Studio

PL. 15
Beryl Korot
Weaver's Notation-Variation 1, 2012
Digital embroidery and inkjet on photo rag
21 1/4 x 21 1/4 inches
Edition of 6
Courtesy Bitforms Gallery, New York

PL. 16
Beryl Korot
Weaver's Notation-Variation 2, 2012
Digital embroidery and inkjet on photo rag
21 1/4 x 21 1/4 inches
Edition of 6
Courtesy Bitforms Gallery, New York

PL. 17
Maria Lai
Tenendo per mano l'ombra (Holding Shadows by the Hand), 1987
Embroidery on canvas
10 1/4 x 12 5/8 inches
Collection Pisu

PL. 18
Maria Lai
La capretta (The Little Goat), 1991
Embroidery on canvas
10 5/8 x 14 3/16 inches
Collection Pisu

PL. 19
Maria Lai
Le parole prigioniere (Imprisoned Words), 2009
Embroidery on canvas
9 7/8 x 16 9/16 inches
Collection Pisu

PL. 20
Maria Lai
Libro nero (Black Book), 2011
Embroidery on canvas
9 1/16 x 11 11/16 inches
Collection Pisu

PL. 21
Ellen Lesperance
December 12, 1983: Standing Beside the Communal Campfire, She Read Aloud from the Front Page News: "Women at War! 25,000 in Greenham Base Demo," 2012
Gouache and graphite on tea stained paper
26 x 34 3/4 inches
Courtesy of the artist and
Ambach and Rice, Los Angeles

PL. 22
Ellen Lesperance
A 10 – Year – Old Rachel Corrie Pleads to a Gathered Crowd: "We Have Got to Understand That They Are Us. We Are Them," 2012
Gouache and graphite on tea stained paper
26 x 34 3/4 inches
Courtesy of the artist and
Ambach and Rice, Los Angeles

PL. 23
Sam Moyer
Worry Rug 1, 2009
IKEA rug, encaustic
47 x 28 inches
Courtesy of the artist and Rachel
Uffner Gallery

PL. 24
Sam Moyer
Worry Rug 4, 2009
IKEA rug, encaustic
47 x 28 inches
Courtesy of the artist and Rachel
Uffner Gallery

PL. 25
William J. O'Brien
Untitled, 2013
Felt on felt
Six parts each: 23 7/8 x 19 3/4 inches
Courtesy of the artist and Marianne
Boesky Gallery, New York
© William J. O'Brien

PL. 26
Jessica Rankin
Termagant (La fille de Theia), 2014
Embroidery on organdy
42 x 42 inches
Courtesy of the artist

PL. 27
Elaine Reichek
Desire, Dread, Despair, 2012
Hand embroidery on linen
26 1/4 x 26 3/4 inches
Courtesy of the artist and Zach Feuer, New York, and Shoshana Wayne Gallery, Santa Monica, CA

PL. 28
Elaine Reichek
Perhaps My Love, 2012
Hand embroidery on linen
35 1/4 x 38 inches
Courtesy of the artist and Zach Feuer, New York, and Shoshana Wayne Gallery, Santa Monica, CA

PL. 29
Alan Shields
Not Too Risky, 1973
Watercolor, felt and stitching on handmade paper
20 1/4 x 21 inches
Collection of Christian and Peter Wirtz

PL. 30
Alan Shields
Colors in Clay, 1988
Watercolor, stitching on handmade paper
18 x 18 inches
Courtesy of the Estate and Van Doren Waxter

PL. 31
Drew Shiflett
Untitled #66, 2012
Watercolor, graphite, Conté crayon, handmade paper, and cheesecloth
53 1/4 x 60 x 2 1/2 inches
Courtesy of Lesley Heller Workspace

NOT PICTURED
Lenore Tawney
Union of Water and Fire II, 1964
India ink on graph paper
23 x 18 inches
Collection of Lenore G. Tawney Foundation

PL. 32
Lenore Tawney
Union of Water and Fire, 1974
Linen
38 x 36 inches
Collection of Lenore G. Tawney Foundation

PL. 33
Anne Wilson
To Cross (Walking New York) [Artist Walking Thread in Practice Session], 2014
Site specific performance and sculpture
Courtesy of the artist and Rhona Hoffman Gallery
Photograph by Daniella Algarate

PL. 34
Anne Wilson
To Cross (Walking New York) [Thread Cross Research], 2014
Site specific performance and sculpture
Courtesy of the artist and Rhona Hoffman Gallery
Photograph by Christy Carlson

CONTRIBUTOR

Joanna Kleinberg Romanow is Assistant Curator at The Drawing Center.

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