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Fibers of Brooklyn: A Woman's Work

MAGAZINE

Fall 2011 - REVIEWED

“Paradoxes abounded on ten panels of fabric: scrawled handwriting was executed in painstaking embroidery; the scale of private scribbles was magnified; the major problems of our age—labor, systems, languages—were transmitted through a domestic medium.”



Current Issue
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Occupy Wall Street



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Classifieds

College Art Association
North Carolina Arts Association
NYFA
Art Info

Galleries / Museums



Exhibitions & Events

- Valerie Margolis, OK Harris Works of Art, NYC, Oct. 29
- Phillip Stearns, Subliminal Machines, Rabbitholestudio, NYC, Nov. 3
- Seven, Nicole Klagsbrun Project, NYC, Nov. 3
- Martin Kalanda, Chashama 217 Art Space, NYC, Nov. 5
- Suzanne McClelland: Left, Sue Scott Gallery, NYC, Nov. 4
- Identity, Artists Space, NYC, Oct. 29
- Full Fathom Five, Jenkins Johnson Gallery, NYC, Nov. 3
- Leslie Hewitt, Blue Skies, Warm Sunlight, D'Amelio Terras, NYC, Oct. 29
- Asia Unspecific
- Tommy Hartung: On Stellar Rays

Sponsors Links

- 2011 Governors Island Art Fair
- Art Asia Fair
- Art Elysses
- Art Fair Zurich
- Art Fairs International
- Art Forum Berlin
- Art Market Budapest October 27-30
- Art Now Fair
- Art Space Beijing
- Art Toronto
- Arts in Bushwick
- Asia Triennial Manchester 2011
- Broadway Gallery NYC
- Contemporary Istanbul November 24-27
- Docks Art Fair 2011
- Fine Art Asia
- Frieze Art Fair
- HanseArt, Bremen Germany November 11-13
- Momenta Art
- Nada Art Fair, Miami Dec 1-4
- NY Arts Beijing Collection
- Pink Art Fair Seoul
- Scope Miami Dec 1-4
- SH Contemporary
- Texas Contemporary Art Fair October 20-23
- The Habitat Brooklyn

Web Catalogue Preview

- YaYa Chou
- Aase-Hilde Brekke
- Adrienne Yorinks
- Al Wildey



MoMA



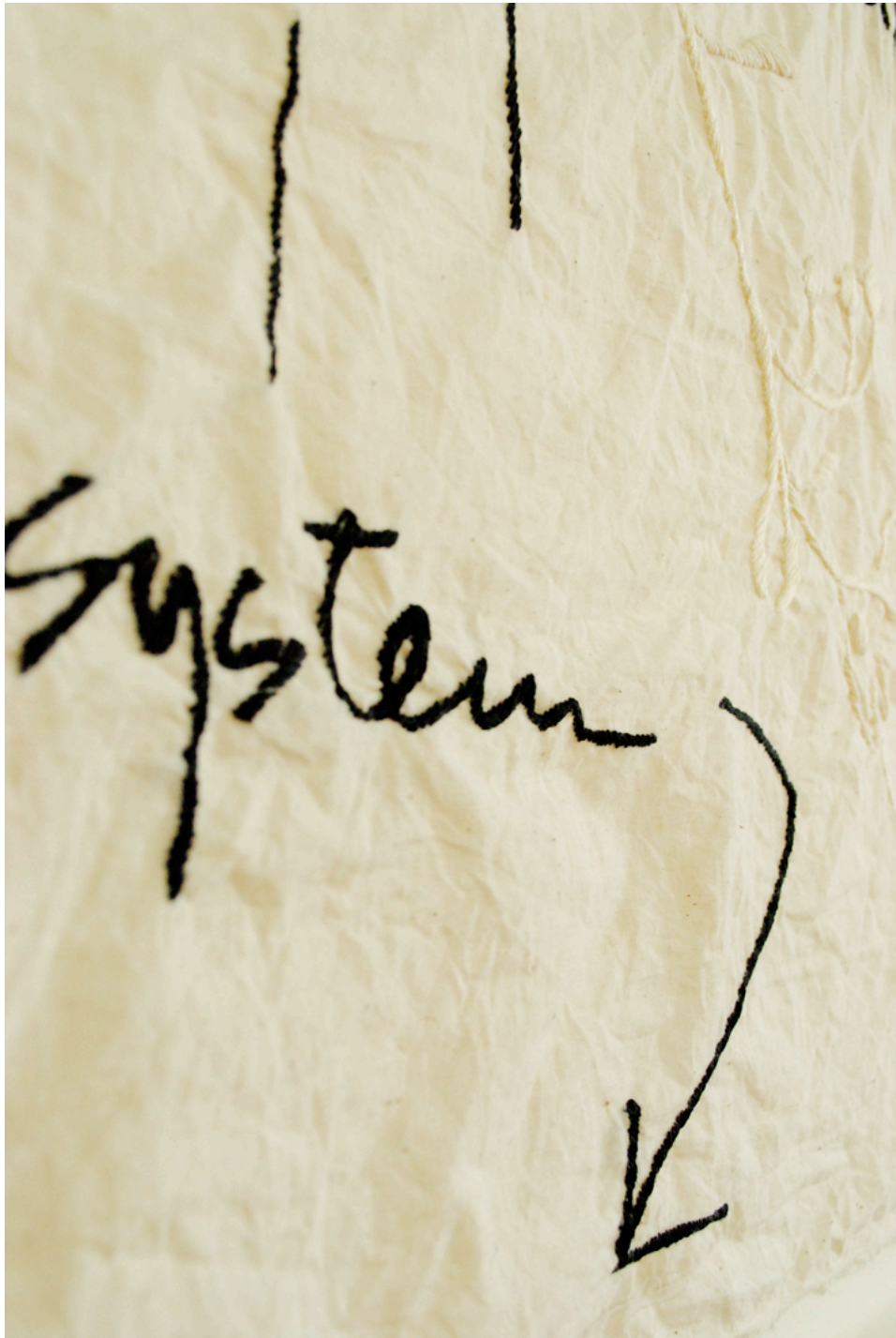
A Note from our Readers



Julia Ramsey, Engaged: Tied Up, 2011. Silk yarn, rayon ribbon, silk woven fabric, organic cotton knit fabric, synthetic tulle, 8 x 10 1/3 ft. Courtesy of the artist.

Fibers of Brooklyn: A Woman's Work
Kate Meng Brassel

The Textile Arts Center in Carroll Gardens did not bill the inaugural "Artists in Residence" exhibition as a feminist project. But here, women's labor of the millennia, work produced in and for the sphere of the home, to cover themselves, to envelop others, was assembled under the heading "art" rather than the diminutive "craft." Pieces by the Center's six resident textile artists asked the viewer to think hard about process and meaning. What is the impact of women's work? What is the compounded meaning of techniques developed by millions of unmemorialized hands?



Lill Mori, LAROR: What is the meaning of my No? (Detail), 2011. Hand embroidery on muslin, dimensions variable. Courtesy of the artist.

- Alessandro Sansoni
- Alexander Dimitrov
- Alexandra Spyros
- Alicia H. Torres
- Ana Bikic
- Ana Negro
- Angela Hague
- Ann Drosendahl
- Ann Gores
- Anna Blincoe
- BAHRAM
- Benaia Ennio
- Benjamin Boland
- Bronwyn Towle
- Buried Motifs: The Work of Kristina Garon
- Catch a Fire: Kristina Sretkova's New Paintings
- Catherine de Saugy
- Cecilia del Toro
- Chansoo Hwang
- Charles Swenson
- Charlotte Wensley
- Cherie Bender
- Chris Mayse
- Christine Drummond
- Claire Fearon
- Claire Phipps
- Claire Szalay Phipps
- Corinne Whitaker
- Cristina Rodriguez
- Danièle M. Marin
- David Kastner
- Debra van Tuinen
- Delma Godoy
- Dilek Ozmen
- Donna Butnik
- Eduardo Chirino Said
- Eileen Berger
- Elenor Cicily Backstrom
- Elisha Ben Yitzhak
- Elisha Ben Yitzhak
- Elizabeth Colomba
- Elizabeth Uyehara
- Emilia Garcia
- Flavia D'Ascoli
- Francisco Garcia Burgos
- François Geffray

on mag, LADON. What is the meaning of my life? (Detail), 2011. Hand embroidery on mesh, dimensions variable. Courtesy of the artist. Whitney Crutchfield, Path, 2011. Plywood and ink, 72 x 74 in. Courtesy of the artist.





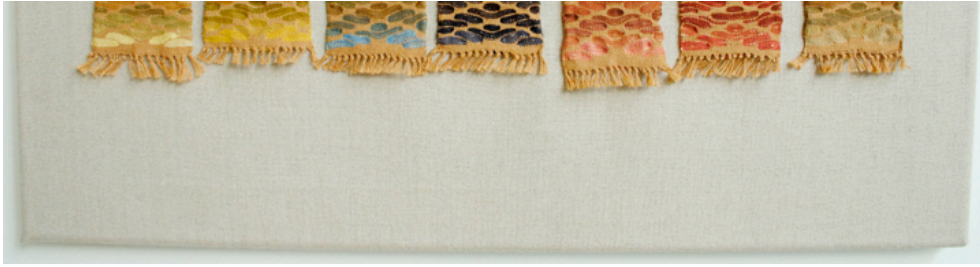
Denise Maroney, Visibly Veiled, 2011. Silk organza and silk chiffon with cotton thread embroidery, mobile 5 x 5 x 5 ft. Installation view at Textile Arts Center, Brooklyn. Photo credit: Rhea Karam. Courtesy of the artist.

Three artists tackled socio-economic issues through fiber media. In LABOR: What is the meaning of my no?, Jill Magi presented fragmented thoughts on economics and labor, black streaks over traditional motifs almost invisible in white-on-white embroidery. Paradoxes abounded on ten panels of fabric: scrawled handwriting was executed in painstaking embroidery; the scale of private scribbles was magnified; the major problems of our age-labor, systems, languages-were transmitted through a domestic medium. Denise Maroney's Visibly Veiled, a suspension of sheer, colorful burkas, reinterpreted one of the most potent and divisive symbols of today. Her work can be seen in the "Voices" section of this issue. Tali Weinberg presented her Notes on Cures for Depression, an installation of plants, grass, writings, tea, and weavings that was as much a thesis as a collection of textiles. Weinberg seamlessly incorporated the histories and futures of economics and textile crafts into a (terrifyingly) smart yet inviting installation.



Astrid Lewis Reedy, Monochromatic Series (No. 3, 2 & 1), 2011. Left to Right: Cotton, muslin, felted wool, assorted sheer fabric scraps, 35 x 45 in. Cotton and recycled linen, 32 x 46 in. Recycled linen, 38 in. x 45 in. Courtesy of the artist.





Tali Weinberg, *Notes on Cures for Depression*, 2011. Installation view, dimensions variable. Courtesy of the artist.



Tali Weinberg, *Notes on Cures for Depression*, 2011. Installation view, dimensions variable. Courtesy of the artist.

Three other artists focused on the formal potential and virtuosity of the fiber medium itself. Julia Ramsey's *Engaged* was a set of two breathtaking fantasies of knitting and tulle—"dress-scapes," as she calls them—one suspended in mid-air and the other emerging from a wall. Whitney Crutchfield's *Path*, a set of vivid prints in conjunction with hand-carved wooden printing-blocks, was delightful without pretension, exhibiting joy and play in the process of producing textiles for people. Astrid Lewis Reedy's *Monochromatic*, a series of panels pieced together was improvisational in execution. But urban scenes emerge out of the backlit greys and whites: fire escapes, alleys, buildings on buildings. Created as fabrics for home use, Reedy's evocative pieces are a metaphor for the exhibition itself: the subconscious reflection of society in the intimate interiors shaped by working women's hands.

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