Woven Histories

Textiles and Modern Abstraction

The intersection of abstract art and textile has challenged dominant art historical narratives throughout the 20th century and beyond. A century ago, a radical form of abstract art – driven by avant-garde women artists and grounded in textile materials and technologies – emerged in Europe, fundamentally reshaping the story of modern art.

The exhibition begins with these artists. Between World Wars I and II, their cross-disciplinary practices blurred lines, bridging the applied and fine arts, manual and machine production, tradition and innovation. Inspired by utopian social visions of the 1920s, their work in textile fabrication and design played a key role in shaping the modernist era. When a second world war loomed, some fled Europe, their legacies taking root in the Americas and beyond. Subsequent generations of abstract artists and textile makers continue to probe and critique those earlier, materials-based practices.

In the 1960s and '70s, Black, feminist, and gay liberation movements and a vibrant counterculture erupted. These subcultures challenged the status quo, using dress as a means of self-fashioning and resistance to normative values. As globalization and the digital revolution transform everyday life, many artists today interrogate the outsourcing of mass-produced cloth and clothing to low-wage workers around the world. Others draw upon Indigenous and vernacular cultures, past and present. Their works, including performative costumes, decor, and woven hangings, build community and center marginalized histories.

The exhibition is organized by the National Gallery of Art, Washington, in collaboration with the Los Angeles County Museum of Art, the National Gallery of Canada, Ottawa, and The Museum of Modern Art, New York.

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Interwar Years: Utopian Social Visions

In the aftermath of World War I, the 1917 Russian Revolution, and the 1918 – 1920 flu pandemic, artists across Europe sought to realize utopian social visions through their work.

Trailblazing women artists, including Paris-based Sonia Delaunay, expanded the geometric abstraction that characterized their fine art practices to textile designs. In Berlin and Zurich, respectively, Hannah Höch and Sophie Taeuber-Arp created artworks informed by skill sets they acquired as professional craftswomen. Members of Dadaist circles – experimental artist collectives that emerged in European cities and in New York during World War I – they were galvanized by the movement's anarchic and subversive spirit.

In Moscow, Liubov Popova and Varvara Stepanova created abstract fabric designs for mass-produced furnishings and apparel. In Germany, Anni Albers and Gunta Stölzl led the

weaving workshop at the Bauhaus, a radical school uniting applied art, fine art, and functional design under the umbrella of architecture. Subsuming painting to functionalist ends, this group of transnational textile designers rejected long-held, hierarchical distinctions. They contested the marginalization of textile as minor, "women's work," or domestic labor, and envisioned their art practices as instrumental in effecting social change.





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Post–World War II: Line Involvements

With the rise of the Nazi Party to power and the closure of the Bauhaus school in 1933, artists fled Germany, seeding the school's holistic philosophy, materials-based instruction, and design ethos worldwide. In the Americas, Anni Albers stewarded

the legacy of the Bauhaus weaving workshop at Black Mountain College in North Carolina. Combining teaching and writing with a handloom practice, Albers's wide-ranging exploration of weaving's properties, techniques, and potential social role would dominate textile discourse for the remainder of the 20th century.

The next generation of weavers, including Sheila Hicks and Olga de Amaral, shared Albers's commitment to formal experimentation and handlooming, as well as her reverence for the open weaves of pre-Columbian textiles. Approaching filament and thread much as other artists deploy line, they reinterpreted

a common fiber art form: the wall hanging.

In the 1960s, artists committed to process-driven modes of making, such as Eva Hesse and Gego, adopted everyday materials – notably, string, cord, wire, and rope – as they upended the norms of sculptural form.





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Grids, Nets, and Knots

In modernist art theory, the grid is painting's preeminent formal device, abstraction its primary language. Once ubiquitous in abstract painting, the grid was under fire by the 1970s. Painters like Alan Shields, Harmony Hammond, and Valerie Jaudon considered it reductive and closed off – a dead end. Seeking an art form grounded in the everyday, they turned for inspiration to woven textiles, in which the grid is not simply a device but an integral part of the fabric's making and meaning.

For others like Ed Rossbach and Yayoi Kusama, knotted nets or webs echoing vernacular cultures and the natural world offered an alternative to the grid – organic as opposed to the regularities of geometry.

In the 1990s, the rise of digital technologies revitalized abstraction on multiple fronts. The Jacquard loom, a machine used to weave intricately patterned fabric, proved foundational to the modern computer – its punch cards an 18th-century form of data processing. Today, electronic hardware and algorithmic data inspire ravishing, textile-based artworks, demonstrated here in examples by Marilou Schultz and Analia Saban.





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Basketry Cultures

Basketry is an ancient textile art – a pre-loom technology foundational to cultures throughout human history. Basketry's relationship to modernist art histories, however, was peripheral until the 1960s, when influential American weaver, writer, and teacher Ed Rossbach began to champion the art form.

Enormously varied, basketry's lineages and techniques have long been venerated in certain cultures – for example in Japan, where bamboo arts are essential to the tea ceremony. Toward the end of the 20th century, however, a younger generation that included Nagakura Ken'ichi and Tanabe Yōta experimented with new forms and interlacing techniques. Their works were soon embraced by both traditional connoisseurs and contemporary art collectors.

Sharing this same deep regard for artisanal skills and vernacular traditions, artists Ruth Asawa and Martin Puryear transformed modernist sculpture by adopting handicraft techniques: knotting, netting, and looping. Yvonne Koolmatrie, Jeffrey Gibson, and other contemporary artists draw on a range of Indigenous interlace practices to probe questions of identity and cultural legacy.

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"Life Wear" and Self-Fashioning

In recent decades, clothing has assumed greater importance as a social signifier. Transformative liberation, countercultural, and punk movements of the late 1960s and '70s played a great role in this evolution, highlighting attire as self-representation. As the

market share of manufactured textiles shifted from household use (carpets, upholstery, and wall coverings) to cloth for apparel, factory production of knitted fabric outpaced woven – a first since the Industrial Revolution. Simultaneously, cotton's dominance was challenged by the rise of synthetic textiles: acrylics, nylons, and polyesters. Fast Fashion, sped-up clothing production and marketing cycles involving great waste, has become the norm.

This section focuses on four women artists: Rosemarie Trockel, Andrea Zittel, Paulina Ołowska, and Ellen Lesperance. Their feminist-inspired practices fuse dress, textile, and artmaking to explore the politics of "life wear" – clothing as a means of fashioning both a self and a worldview. For inspiration, they looked outside of their academic training to the marginalized, cross-disciplinary practices of women artists of the interwar years: Anni Albers, Sonia Delaunay, Sophie Taeuber-Arp, Liubov Popova, and others. Sassy and sly, aspirational and pragmatic, their garments express a shared disaffection with normative values.





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Labor

Today, the design of cloth and clothing must be considered within the context of its production. Low-wage economies and exploitative labor practices fuel a trillion-dollar textile industry premised on racial, ethnic, and gendered wealth disparities. Unregulated textile production is a major contributor to environmental degradation on a worldwide scale. As sectors of

the globalized fashion world seek more responsible production

and distribution models, artists working across a range of mediums (particularly time-based artworks) call out the textile industry's heedless quest for profit – and consumer complicity.

In *Mildred Benjamin, 17 years old*... (2016), Lisa Oppenheim underscores the physical toll of early 20th-century American labor practices by appropriating a photograph taken by the pioneering social reformer Lewis Hine. In *American by Birth* (2008), Sascha Reichstein addresses the outsourced manufacture of "knockoffs" of lederhosen destined for the German tourist market, sewn in Sri Lankan sweatshops. Senga Nengudi troubles the discourse dividing labor issues into formulaic binaries: local versus global production, free versus alienated work, tradition versus innovation. Showcasing the rarefied manufacture of passementerie – decorative trims and interlaced cords used to embellish furnishings – *The Threader* (2007) highlights the practiced, economic, precise choreography of a long-term employee, Ameer Baig, as he braids luxurious ropes of silk.





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Community and the Politics of Identity

Several artworks here and in the adjacent lobby amplify issues of self-fashioning explored earlier in the exhibition. Rather than signifying personal and subcultural identity, the visceral ceremonial costumes displayed here address questions of collective belonging

within the public arena. Conceived as performative, garments made by GRIZ, Ann Hamilton, and Jeffrey Gibson are intended for both ritual and display. They celebrate the resilience of precarious, often contested, and underrepresented communities.

Today, as issues surrounding race, ethnicity, religion, gender, and sovereignty shape national and geopolitical debates, textiles may articulate forms of kinship. Birthed during the social upheavals of the late 1960s, Harmony Hammond's *Floorpieces* (1973) employ traditional rug-making techniques, enhanced by bright acrylic, to challenge painting's purported preeminence among art forms. In her installation *Hinges* (2023), Ulrike Müller builds on Hammond's trailblazing queering of masculinist markings of abstraction.

In their tapestries and wall hangings, Diedrick Brackens, Igshaan Adams, and Teresa Lanceta variously mine genealogies of African American quilting, kente cloth, Islamic rug-making, and Berber (Amazigh) weaving. As these works attest, textiles may serve as touchstones of collective identity for individuals threatened with dislocation, displacement, or loss of roots.





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Rosemarie Trockel Germany, b. 1952

Untitled, 1993 silk screen on plexiglass

Private collection

Rosemarie Trockel Germany, b. 1952

Untitled, 1986 wool

Rubell Museum

Rosemarie Trockel Germany, b. 1952

Untitled, 1986 wool

Rubell Museum

Jeffrey Gibson

Mississippi Band of Choctaw Indians/Cherokee Nation, b. 1972

THE FUTURE IS PRESENT, 2019

digital print, silk screen, collage, gloss varnish, and custom color frame

Courtesy of the artist and Sikkema Jenkins & Co., New York

Harmony Hammond United States, b. 1944

Floorpieces II, **III**, and **VI**, 1973 acrylic on fabric

Courtesy of the artist and Alexander Gray Associates, New York

Josef Albers

Germany, 1888 – 1976, also active United States

Goldrosa, c. 1926 sandblasted flashed glass with black paint

The Josef and Anni Albers Foundation

Sophie Taeuber-Arp Switzerland, 1889–1943, also active France

Cushion Panel, 1916 (facsimile 2021) wool on cotton canvas; cross-stitch embroidery

Museum für Gestaltung Zürich (Museum of Design Zurich)/Decorative Arts Collection/Zurich University of the Arts

Sophie Taeuber-Arp

Switzerland, 1889-1943, also active France

Untitled (Reticule), c. 1918

glass and metal beads, thread, cord, and fabric; threaded, loop technique

Private collection, estate of Elsa Frey-Rutishauser, on permanent loan to Aargauer Kunsthaus, Aarau

Sophie Taeuber-Arp

Switzerland, 1889-1943, also active France

Composition, c. 1918 graphite and body colors on paper

Kunst Museum Winterthur, Donated by Marguerite Arp-Hagenbach, 1977

Gunta Stölzl

Germany, 1897–1983, also active Switzerland

Design for a Wall Hanging, Bauhaus Weimar (Entwurf für einen Wandbehang, Bauhaus Weimar), c. 1923–1927 gouache, watercolor, black ink, and pencil on paper

Getty Research Institute, Los Angeles

Anni Albers Germany, 1899–1994, also active United States

CLOCKWISE FROM TOP LEFT **Drapery Material**, 1927 wool, cotton, and rayon

Wall-Covering Material, 1929 raffia, cellophane, and linen

Drapery Material, 1923–1926

woven cotton

The Museum of Modern Art, New York, Gift of the designer, 1951

Upholstery Material, c. 1929 cotton and rayon

The Museum of Modern Art, New York, Gift of Josef Albers, 1970

Paul Klee

Switzerland, 1879-1940, also active Germany

Static-Dynamic Gradation, 1923

oil and gouache on paper bordered with gouache, watercolor, and ink, mounted on cardboard

Lent by The Metropolitan Museum of Art, New York, The Berggruen Klee Collection, 1987 (1987.455.12)

Anni Albers

Germany, 1899 – 1994, also active United States

Wall Hanging, 1925 (rewoven in 2021 by Katharina Jebsen) silk, cotton, and acetate

Musée d'Art Moderne de Paris

Anni Albers

Germany, 1899 – 1994, also active United States

Design for a 1926 Unexecuted Wall Hanging, n.d. gouache and pencil on reprographic paper

The Josef and Anni Albers Foundation

Gunta Stölzl

Germany, 1897-1983, also active Switzerland

Drapery Material, 1926 cotton and mercerized cotton

Upholstery Fabric for Tubular Steel Chairs,

1928 wool, cotton, and metal thread

Suit Material, 1925

wool, silk, and cotton

The Museum of Modern Art, New York, Phyllis B. Lambert Fund, 1958

Vasily Kandinsky

Russia, 1866 – 1944, active Soviet Union, Germany, and France

Semicircle, 1927 watercolor and india ink on paper

Los Angeles County Museum of Art, Estate of David E. Bright

Hannah Höch Germany, 1889–1978

Kinderkleid mit geblümter Passe Kinderkleidentwurf für den Ullstein-Verlag, 1916 – 1926 pencil and watercolor on paper

Berlinische Galerie – Museum for Modern Art, Photography and Architecture

Liubov Popova Russia, 1889–1924

Design for a Geometric Pattern (Likely for Textile), 1923–1924 watercolor, gouache, and pen and ink over a graphite underdrawing

Lent by The Metropolitan Museum of Art, New York, Gift of Jacqueline Loewe Fowler, 2020 (2021.16.54)

Liubov Popova

Russia, 1889–1924

Production Clothing for Actor no. 7 (**Prozodezhda aktera no. 7**), 1922, dated 1921 gouache, cut-and-pasted colored paper, ink, and pencil on paper

The Museum of Modern Art, New York, The Merrill C. Berman Collection. Acquired through the generosity of Alice and Tom Tisch, Jo Carole and Ronald S. Lauder, Sue and Edgar Wachenheim III, David Booth, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, Jack Shear, the Patricia Bonfield Endowed Acquisition Fund for the Design Collection, Daniel and Jane Och, The Orentreich Family Foundation, Emily Rauh Pulitzer, The Modern Women's Fund; and by exchange: Gift of Jean Dubuffet in honor of Mr. and Mrs. Ralph Colin, The Judith Rothschild Foundation Contemporary Drawings Collection, and the Richard S. Zeisler Bequest, 2018

Sonia Delaunay Ukraine, 1885–1979, active France

Tissu simultané no. 46, 1924 silk; printed on plain weave

Cooper Hewitt, Smithsonian Design Museum, Museum purchase through gift of Friedman Benda, Elaine Lustig Cohen, Ruth Kaufmann, Patricia Orlofsky and from General Acquisitions Endowment Fund

Sonia Delaunay Ukraine, 1885–1979, active France

Groupe de femmes, 1921 watercolor and gouache on paper

Centre Pompidou, Paris. State acquisition assigned to the Musée national d'art moderne/Centre de création industrielle, November 2, 1966

Sonia Delaunay

Ukraine, 1885–1979, active France

Electric Prisms, 1913

oil on canvas

Davis Museum at Wellesley College, Wellesley, MA, Gift of Mr. Theodore Racoosin

Hannah Höch Germany, 1889–1978

Stramingittercollage, 1921 collage, ink, and gouache on paper

Private collection; courtesy Galerie 1900 – 2000, Paris

Hannah Höch Germany, 1889–1978

Collage II (On Filet Ground) (Collage II [Auf Filetgrund]), c. 1925

cut-and-pasted printed and painted paper on printed paper

The Museum of Modern Art, New York, Gift of the artist and of Rose Fried, 1963

Olga de Amaral

Colombia, b. 1932, also active United States

Cintas entrelazadas, c. 1969

wool and cotton

Courtesy of the artist

Lenore Tawney United States, 1907–2007

Vespers, 1961 linen

Lenore G. Tawney Foundation

Lillian Elliott United States, 1930–1994

Titanium White, 1968 card-woven silk and linen

Collection Cranbrook Art Museum, Bloomfield Hills, Michigan, Gift of S. C. Johnson & Son, Inc.

Sheila Hicks

United States, b. 1934, also active Mexico and France

Casamiento, 1964

handspun wool

Collection Grimmerschors | The Netherlands

Anni Albers

Germany, 1899 – 1994, also active United States

With Verticals, 1946 red cotton and linen

The Josef and Anni Albers Foundation

Anni Albers

Germany, 1899 – 1994, also active United States

Epitaph, 1968 cotton, jute, and Lurex

The Josef and Anni Albers Foundation

Sheila Hicks

United States, b. 1934, also active Mexico and France

Quipu blanco, c. 1965 – 1966 wool

Sheila Hicks

Sheila Hicks

United States, b. 1934, also active Mexico and France

Peluca verde, 1960–1961 wool

Sheila Hicks

Eva Hesse

Germany, 1936 – 1970, active United States

Ennead, 1966 acrylic, papier-mâché, plastic, plywood, and string

Institute of Contemporary Art Boston, Gift of Barbara Lee, The Barbara Lee Collection of Art by Women

Ed Rossbach United States, 1914–2002

Damask Waterfall, 1977

cotton welting cord, commercial fabric, and plastic; satin damask weave, wrapped

LongHouse Reserve

Harmony Hammond United States, b. 1944

Grey Grid, 1974 oil and Dorland's wax on canvas

Courtesy of the artist and Alexander Gray Associates, New York

Harmony Hammond United States, b. 1944

Pink Weave, 1974 oil and Dorland's wax on canvas

Private collection, New York; courtesy Needleman Fine Art Services, LLC

Alan Shields United States, 1944–2005

Shape-Up, 1976 – 1977 acrylic, thread, and beads on canvas belting (double-sided)

The Drawing Room Gallery, East Hampton, NY

François Rouan France, b. 1943

Prenestina II, from the **Portes** series, 1972 acrylic on woven canvas

Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle, Gift of the artist 1975

Ed Rossbach United States, 1914 – 2002

Tapestry, 1964

raffia; plain weave with discontinuous warps and wefts interlocked

The Museum of Modern Art, New York, Greta Daniel Design Fund, 1965

Agnes Martin Canada, 1912 – 2004, active United States

Garden, 1964 synthetic polymer and colored pencil on linen

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Holenia Purchase Fund and Joseph H. Hirshhorn Purchase Fund, 2001

Olga de Amaral

Colombia, b. 1932, also active United States

Transparencia azul, 1971

horsehair and linen

Collection of Pitt and Barbara Hyde

Marilou Schultz Navajo/Diné, b. 1954

Untitled (Unknown Chip), 2008 wool

Collection Nerman Museum of Contemporary Art, Johnson County Community College, Overland Park, Kansas

Ed Rossbach United States, 1914–2002

Constructed Color Wall Hanging, 1965 synthetic raffia; braided

The Museum of Modern Art, New York, Emery Fund, 1968

Yayoi Kusama Japan, b. 1929

No. C.A.9, 1960 oil on canvas

Los Angeles County Museum of Art, Purchased with funds provided by the Modern and Contemporary Art Council, Robert and Mary Looker, Robert H. Halff, The Hillcrest Foundation, the Audrey and Sydney Irmas Charitable Foundation, Blake Byrne, Helen N. Lewis and Marvin B. Meyer, Barry and Julie Smooke, Bob Crewe, Sharleen Cooper Cohen, and Robert W. Conn

Marisa Merz Italy, 1926–2019

Untitled, n.d.

acrylic, charcoal, and copper wire on paper, mounted on wood

Glenstone Museum, Potomac, Maryland

Marisa Merz Italy, 1926–2019

Untitled, 1970 nylon and steel

Courtesy of Fondazione Merz and Gladstone Gallery

Regina Pilawuk Wilson Ngan'gikurrungurr, b. 1948

Syaw (Fishnet), 2011 synthetic polymer paint on canvas

Collection of Debra and Dennis Scholl, Miami Beach, Florida

Ruth Asawa United States, 1926–2013

Untitled (BMC.58, Meander - Curved Lines),

c. 1948 ink on paper

Private collection

Ruth Asawa United States, 1926–2013

Untitled (BMC.76, BMC Laundry Stamp),

c. 1948 – 1949 ink on paper

Private collection

Shan Goshorn Eastern Band of Cherokee, 1957–2018

Color of Conflicting Values, 2013

Arches watercolor paper printed with archival inks, acrylic paint, and gold foil

Collection of Edward J. Guarino

Yvonne Koolmatrie Ngarrindjeri, b. 1944

Eel Trap, 2003 native spiny sedge grass

Seattle Art Museum, Gift of Margaret Levi and Robert Kaplan

Yvonne Koolmatrie Ngarrindjeri, b. 1944

Burial Basket, 2017 woven sedge rushes

Collection Bérengère Primat, courtesy Fondation Opale, Switzerland

Martin Puryear United States, b. 1941

Greed's Trophy, 1984 steel rod, wire, wood, rattan, and leather

The Museum of Modern Art, New York, David Rockefeller Fund, 1984

My Dear Colleagues, 1986 plastic and wool

Stadtische Galerie Karlsruhe, Garnatz Collection

Untitled, 1987 silk screen on cotton

University of California, Berkeley Art Museum and Pacific Film Archive; Given in memory of Marguerite K. Johnston by her friends and the University Art Museum Council

Lisa (1 of 6), 1993 black-and-white photograph

Private collection

Yvonne, 1997 video, black-and-white and color, sound; 14 minutes

Sammlung Goetz, München

A Ship So Big, a Bridge Cringes, 2004 woodcut on paper

woodcut on paper

Courtesy of the artist and Gladstone Gallery

Andrea Zittel United States, b. 1965

Study for Billboard: AZ Holding Scarf in A-Z Fiber Form, 2006 gouache on paper

Collection of Joan and Stuart Levin

Andrea Zittel United States, b. 1965

Single Strand Shapes: Forward Motion with 90 and 180 Degree Rotations, 2009 crocheted black and ivory wool on plywood

Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York Andrea Zittel United States, b. 1965

FROM LEFT TO RIGHT **Patrick, Lani and Lucas under cover**, 2012 gouache on paper

Cover in window at guest cabin at A-Z West,

2012 gouache on paper

A-Z Cover Series 2 (Rust and Gold Geometric), 2012

wool

Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Andrea Zittel

United States, b. 1965

FAR LEFT Lani in blue A-Z Personal Panel Dress (Front and Back), 2012

gouache on paper

LEFT

A-Z Personal Panels (Blue and Black Dress), 2012 linen

Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Paulina Ołowska

Poland, b. 1976

FAR LEFT Pattern Painting – Cutout Slightly Folk Design (07), 2007 acrylic and lacquer on canvas

Courtesy of the artist and Pace Gallery

Pattern Object – Jacket, 2007 acrylic and lacquer on canvas, and metal

Collection of Sam & Shanit Schwartz

Ellen Lesperance

United States, b. 1971

Cardigan Worn by One Woman of the Boeing Five, Tried for Entering the Boeing Nuclear Missile Plant on September 27th, 1983, Sentenced to Fifteen Days in the King County Jail for Defending Life on Earth, 2011 gouache and graphite on tea-stained paper and wool sweater handknitted by the artist

Brooklyn Museum, Purchase gift of Jill and Jay Bernstein

Ellen Lesperance United States, b. 1971

Pink Mountaintops, 2020 gouache and graphite on tea-stained paper

Courtesy Tom and Alice Tisch, New York

Rosemarie Trockel

Germany, b. 1952

Monster, 1986 wool

Courtesy Sprüth Magers

Rosemarie Trockel

Germany, b. 1952

Untitled, 1987 pencil on gridded paper

Private collection

Liz Collins United States, b. 1968

Vein Bustier, 1999 cotton, wool, rayon, and cellophane

Lent by Museum of Art, Rhode Island School of Design, Providence, Gift of Irene Lawrence and Barnaby Evans

Liz Collins United States, b. 1968

Heartbeat, 2019 silk and linen textile, Jacquard woven and cut

Lent by Museum of Art, Rhode Island School of Design, Providence

Zoe Leonard United States, b. 1961

Habitation Is a Habit, 2012/2019 5 inkjet prints from iPhone photographs

Courtesy of the artist; Galerie Gisela Capitain, Cologne; and Hauser & Wirth, New York

Lisa Oppenheim United States, b. 1975

Mildred Benjamin, 17 years old. Right dorsal curvature. Scoliosis. Right shoulder higher than left. Shows incorrect position required to perform this kind of work., 2016 dye sublimation print on aluminum

Courtesy of the artist and Tanya Bonakdar Gallery, New York/Los Angeles

Ed Rossbach United States, 1914–2002

Tagging-Tape Lace, 1970 polyethylene bobbin lace

Museum of Fine Arts, Boston, The Daphne Farago Collection

Lisa Oppenheim United States, b. 1975

Textile Fragment with Interlace Pattern, 700 – 400 BC, 2016 (Red Version I), 2016 Jacquard woven textile in linen and cotton in wood frame; edition 1 of 1 with 1 AP

Courtesy of the artist and Tanya Bonakdar Gallery, New York/Los Angeles

Gego Germany, 1912–1994, active Venezuela

Untitled, 1968 ink on paper

Fundación Gego Collection at the Museum of Fine Arts, Houston, TR: 804-2003

Teresa Lanceta Spain, b. 1951

Adiós al rombo, rosas blancas, 2015

wool and cotton

Teresa Lanceta

Igshaan Adams South Africa, b. 1982

Ayatul Kursi 1 – The Throne Verse (verse 255 from the chapter of The Cow – The Holy Quran), 2015 woven nylon washing line, string-beaded necklaces, and string

Speyer Family Collection, New York

Diedrick Brackens United States, b. 1989

spilled with nowhere to flow, 2015

nylon, acrylic, chenille, and cotton yarn

Collection of Beth Rudin DeWoody

Ulrike Müller

Austria, b. 1971, active United States

Hinges, 2023

painted wall, woolen rug, and enamel paintings; handwoven in the workshop of Jerónimo and Josefina Hernández Ruiz, Teotitlán del Valle, Oaxaca

Courtesy of the artist and Bridget Donahue, NYC

Sascha Reichstein Switzerland, b. 1971, active Austria

American by Birth, 2008 video, color, sound; approximately 5 minutes

Courtesy of the artist

Senga Nengudi United States, b. 1943

The Threader, 2007 digital video, color, sound; 5:23 minutes

Courtesy of the artist; Thomas Erben Gallery, New York; and Sprüth Magers

Liz Collins

United States, b. 1968

LEFT TO RIGHT White Grid Seed Knit, 1998

rayon, polyester, and wool; handloomed knit with inlaid wool (knit weaving), felted

Red Striped Arches, 1998

silk and wool; handloomed knit with inlaid wool (knit weaving), felted

Courtesy of the artist and Candice Madey, New York

Gego

Germany, 1912-1994, active Venezuela

LEFT TO RIGHT **Untitled**, 1968 ink on paper

Tejedura 91/10, 1991 paper and mat board

Fundación Gego Collection at the Museum of Fine Arts, Houston, TR: 273-2009, TR: 214-2005

Anni Albers

Germany, 1899 – 1994, also active United States

LEFT TO RIGHT Drawing for a Knot, 1947

pencil on vellum

Knot Drawing, n.d. ink and pencil on paper

The Josef and Anni Albers Foundation

Ann Hamilton

United States, b. 1956

(side by side.coats), 2018/2023 woolen coats and raw fleece; needle-felted

Courtesy of the artist

Self-described as an American midwesterner, Ann Hamilton initially conceived (side by side.coats) for a performance in Guimarães, a former textile manufacturing hub in northern Portugal. First, Hamilton sourced fleeces from a local farmer who breeds heritage sheep as part of a sustainability initiative. Then, with some difficulty given the city's hardscrabble economy, she amassed worn woolen coats from local secondhand shops. Needle-felting the natural, unwashed fleeces – which still hold the shape and smell of sheep – into the garments' tailored armatures, Hamilton underscored enduring interdependencies: between human and animal, manufactured and organic, nurture and sacrifice.

Gunta Stölzl

Germany, 1897-1983, also active Switzerland

Weaving, c. 1928

wool

The Museum of Modern Art, New York, Gift of Ted Chung and Committee on Architecture and Design Funds, 2017

Gunta Stölzl, like fellow Bauhaus weaver Anni Albers, considered pattern and design integral components of woven cloth and disdained printed fabrics as mere surface embellishment. As Stölzl explored the interlace structure basic to weaving, she prioritized texture and materiality over vibrant color. Whether drawn on paper or handloomed as swatches, her designs encompass a rich repertoire of checks, stripes, and plaids. Intended for industrially fabricated yardage and for wall hangings, as seen in *Weaving*, her geometric vocabulary aligns closely with constructivism, abstraction's primary visual language in interwar Europe. Hannah Höch

Germany, 1889–1978

Tailor's Flower, 1920 (probably 1924 – 1925) collage of paper and photomechanical reproduction; mounted on paper in artist's frame

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Gift of Louise Rosenfield Noun in Honor of James T. Demetrion, 1996

An avant-garde artist, Hannah Höch was also a working designer – publishing patterns for apparel and interior furnishings in women's magazines. The so-called "pattern-collages" that she created in the mid-1920s reflect Höch's day job.

Framed by a zipper and snaps, *Tailor's Flower* is composed of fragments of the paper patterns often used by women to sew their own clothes. Its title – *Schneiderblume* (cutting flower) in German – alludes both to the modest cornflower at the center of the artwork and to Höch as a "cutter" or "tailor," and thus to her dual roles as a collagist and a designer.

FROM LEFT Sonia Delaunay

Ukraine, 1885-1979, active France

Tapis et tissus (Paris: Moreau, 1929) cover and 3 plates, from portfolio volume of 49 plates

Museum of Fine Arts, Boston, William Morris Hunt Memorial Library

Alexander Rodchenko

Russia, 1891–1956

Liubov Popova Russia, 1889–1924

Textile design, from cover of **LEF: Journal of the Left Front of the Arts**, no. 2 (1924)

journal; letterpress-printed

The Museum of Modern Art, New York, Gift of The Judith Rothschild Foundation, 2001

Varvara Stepanova

Russia, 1894 – 1958

Alexander Rodchenko

Russia, 1891-1956

Textile designs for printed fabric by Stepanova (left and bottom right) and Rodchenko (top right),

from **LEF: Journal of the Left Front of the Arts**, no. 2 (1924) journal; letterpress-printed

National Gallery of Art Library, David K.E. Bruce Fund

Varvara Stepanova

Russia, 1894 – 1958

Designs for sportswear, from **LEF: Journal** of the Left Front of the Arts, no. 2 (1923)

journal; letterpress-printed

National Gallery of Art Library, David K.E. Bruce Fund

For the historical avant-gardes of Paris and Moscow, mass media was an important mode of transmission for their ideas and work.

In 1929 Paris-based painter, couturier, textile designer, and cosmopolitan influencer Sonia Delaunay produced *Tapis et tissus*. An ambitious print portfolio, it includes designs for rugs, furnishing materials, and textiles by artists from eight European countries.

Moscow-based vanguardists Liubov Popova, Varvara Stepanova, and Alexander Rodchenko contributed to several issues of *LEF: Journal of the Left Front of the Arts*. Its second issue (1924), dedicated to the recently deceased Popova, features a cover by Rodchenko incorporating her design work, and spreads with additional designs for printed fabric by all three Soviet artists. Hannah Höch

Germany, 1889–1978

Die Dame 52, no. 8 (1925) (cover, facsimile)

RIGHT

Design for lace doily (top), from **Die Dame** 52, no. 4 (1924) (facsimile)

Hannah Höch supported herself for a decade (c. 1916 – 1926) by designing patterns for apparel and domestic furnishings for popular women's magazines, above all *Die Dame*. These designs proved significant for her art practice, particularly her "pattern-collages" of the 1920s.

Reproductions not to scale

Alexander Rodchenko

Russia, 1891–1956

Varvara Stepanova, 1924, printed 1997 gelatin silver print mounted on archival paper

Courtesy Howard Schickler

In this lively and affectionate portrait, Alexander Rodchenko pictures his partner, Varvara Stepanova. A seamstress and painter, she wears a simple cotton dress of her own design from fabric that she had also designed and sewed. The vibrant, optical repeat pattern of the cloth embodies the Soviet avant-garde's ideals for the new Communist state. Shorn of decorative flourishes, stylish and functional, her dress design facilitates ease of movement and accommodates a range of body types. In short, it offers a model for the mass-produced leisure wear that she designed to be marketed to the new Soviet woman.

Carole Frances Lung – Institute 4 Labor Generosity Workers & Uniforms

United States, b. 1966

Frau Fiber vs. the Circular Knitting Machine,

2015 digital video, black-and-white, sound; 4 hours, 32 minutes

ILGWU – Carole Frances Lung: Archivist Video, 2015

In Frau Fiber vs. the Circular Knitting Machine, Carole Frances Lung lampoons a romanticized view of handcrafting as anti-capitalist and selfempowering, championed by the Craftivist movement around 2007. This video – recorded in real time – features the artist as their alter ego, Frau Fiber, laboriously hand-knitting a sock. In motion just behind Frau Fiber is a high-tech, computer-automated knitting machine. Over the course of the video's 4 hours and 32 minutes, Frau Fiber completes a single tube sock while her mechanical rival produces 99 pairs. Lenore Tawney United States, 1907–2007

Untitled, 1964 india ink on graph paper

Lenore G. Tawney Foundation

In 1964 Lenore Tawney embarked on a series of works on graph paper that conflate line and thread, drawing and weaving. Their point of departure was the Jacquard loom. Though Tawney never sought to master this textile technology, the sight of the apparatus "with its hundreds of warp threads trembling in motion" enthralled her. Tawney considered these numinous drawings "meditations" imbued with mystical meaning.

Agnes Martin

Canada, 1912 – 2004, active United States

Untitled, 1960

oil on canvas

Lent by Museum of Art, Rhode Island School of Design, Providence, Gift of the Bayard and Harriet K. Ewing Collection

In the early 1960s, painter Agnes Martin and textile artist Lenore Tawney moved into adjacent lofts on Coenties Slip in lower Manhattan. There, a burgeoning friendship between the two mutually informed their evolving art practices. This exchange is evidenced in Untitled, in which Martin's field of closely packed lines resembles weavings. The thin, vertical forms, alternately dark and light, hover on a monochrome ground framed by a taut graphic interlace that serves as a border to the central component. Created at a formative moment in Martin's career, this modest work presages Tawney's masterly Vespers (1961), with its innovative use of open-warp weaves that she exhibited suspended in space.

Rosemarie Trockel

Germany, b. 1952

Passion, 2013

acrylic wool on canvas, paint; framed in plexiglass

Collection of Hoyoung Lee, Seoul

In creating Passion, Rosemarie Trockel honors an artist she has admired for many years: American painter Agnes Martin. Passion is part of a series of yarn works the German artist began around 2011. For each, Trockel stretched strands of wool across a modestly scaled canvas support. In referencing Martin's iconic paintings – square canvases with delicate grids and lines hovering over monochrome surfaces - Trockel entered into an intergenerational dialogue with the older artist and, by extension, her intimate friend Lenore Tawney and their peers similarly exploring line and thread. Once defined as parallel tracks, the relations between painting and textile may be better described as feedback loops.

Anni Albers

Germany, 1899 – 1994, also active United States

Tikal, 1958 cotton; plain weave, leno weave

Museum of Arts and Design, New York; gift of the Johnson Wax Company, through the American Craft Council, 1979

In the late 1940s, Anni Albers began to handloom "pictorial weavings" – woven textiles intended to be appreciated as artworks and not used primarily as decor. Framed and modest in scale, they were to be exhibited in galleries and museums alongside paintings by her peers, Paul Klee foremost among them. As Albers dispensed with the draftsmanly precision of her Bauhaus training, she responded intuitively and spontaneously to the sensuous qualities of her materials. *Tikal*, among her most ravishing works, invites up-close scrutiny of its subtle, inventive, dimensional design. Ed Rossbach United States, 1914–2002

Reconstituted Commercial Textile, 1960 bleached, commercially printed plain weave cotton; encased in polyethylene tubing, and rewoven in a plain weave

Museum of Fine Arts, Boston, The Daphne Farago Collection

In Reconstituted Commercial Textile, we see Ed Rossbach's bravura melding of historical precedent and contemporary materials. Like Anni Albers, Rossbach was committed to handlooming autonomous, painting-adjacent artworks. But he also experimented with a range of low-grade materials – from raffia to PVC. In this wall hanging, Rossbach tore partially faded, cheap cloth into strips; inserted them into plastic sleeves; then rewove them into a diptych, or two-part panel. Composed of a striped pattern on the left and a checkerboard on the right, his composition foreshadows the preoccupations of 1970s abstract artists, such as Alan Shields and François Rouan, with the woven canvas support - the literal foundation of modernist painting.

Jack Whitten United States, 1939–2018

Ascension I, 1979

acrylic on canvas

Glenstone Museum, Potomac, Maryland

The diagonal interlace that structures Ascension I references vernacular basketry, examples of which Jack Whitten regularly collected when spending his summers in Greece. In fact, its highly illusionistic, dimensional surfaces were made by combing succulent acrylic paint with a customized hand tool. Throughout a career of over 50 years, Whitten frequently created grid-based compositions – a through line to many other styles of abstract art, some based on mosaics, others from the digital realm. Valerie Jaudon United States, b. 1945

Jackson, 1976 metallic pigment in polymer emulsion and pencil on canvas

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Gift of Joseph H. Hirshhorn, 1977

Composed of orthogonal, diagonal, and circular grids – forms shared by Celtic interlace, basketry, and Islamic ornament – Jackson boldly pushes back against the description "decorative," routinely used to dismiss the work of women artists, including Valerie Jaudon. Jaudon was a founding member of the Pattern and Decoration movement, which attracted critical acclaim in the early 1970s as second-wave feminism took hold in the United States. She grounded her work in everyday life, referencing abstract patterns found in historical textiles and the applied arts, including graphic design. Through her work, Jaudon challenged narrow definitions of modernist abstraction.

Analia Saban Argentina, b. 1980, active United States

Copper Tapestry (Riva 128 Graphics Card, Nvidia, 1997), 2020

woven copper wire and linen thread

Kristen Boggs Jaeger and Jeffrey Jaeger

In 2015 Analia Saban first encountered the sumptuous tapestries produced during the reign of the French Sun King, Louis XIV (r. 1643–1715). Fabricated from silk, gold, and other precious materials, those textiles are today revered as a pinnacle of Western art. Reorienting her studio practice, Saban customized a computerautomated Jacquard loom and began weaving with metallic and linen yarns. In place of biblical, mythological, and historical subjects, she turned to circuit boards. Based on one of the first chips to combine 2D and 3D graphics, Saban's Copper Tapestry alludes to computing's origins in the Jacquard loom, which was fundamental to the mass production of richly figured and brocaded fabrics as well as the earliest computer hardware. Jack Whitten United States, 1939–2018

E Stamp II (The Black Butterfly: For Bobby Short), 2007 oil and Dorland's wax on canvas

Private collection, Boston, MA

In E Stamp II (The Black Butterfly: For Bobby Short), Jack Whitten pays homage to pianist and cabaret singer Bobby Short. For this scintillating work, Whitten invokes an E-stamp in a grid of small paint squares – some iridescent, others sparkling, others matte black. Similar in form to a QR code, E-stamps were electronic codes that ensured secure, encrypted purchasing of items such as postage stamps. With its atomized surface, Whitten's abstract painting encodes its subject's identity while embodying, metaphorically, Bobby Short's renowned style: his dexterity on the keyboard.

Marilou Schultz

Navajo/Diné, b. 1954

Replica of a Chip, 1994

wool

American Indian Science and Engineering Society

In 1994 the Intel Corporation commissioned Marilou Schultz, a Native American weaver, to make a blanket featuring their Pentium microprocessor. She was to use the traditional techniques that she learned as a child growing up on the Navajo/Diné reservation. As part of a publicity campaign, the Silicon Valley based company proposed - not for the first time – affinities between Native American aesthetics and advanced technologies. More specifically, Intel aligned the expertise of skilled textile makers with the dexterity of the Indigenous female workforce hired to assemble circuit boards in a factory newly constructed on Navajo/Diné land.

Neri Oxman

Israel, b. 1976, active United States

Mediated Matter Group

Aguahoja II, 2018

left: apple pectin, vegetable glycerin, chitosan, cellulose, and acetic acid right: apple pectin, vegetable glycerin, beet, turmeric, charcoal, cellulose, chitosan, and acetic acid

Neri Oxman

While teaching at the Massachusetts Institute of Technology (MIT), Neri Oxman collaborated with the Mediated Matter Group to explore fabrication systems that straddle art, architecture, and design. *Aguahoja II* models Oxman's vision of generative, materials-based architectural design. A multipartite, cutting-edge project, it was inspired by biology: states, behaviors, materials, and processes foundational to living organisms. Each element's structure was created using an automated, water-based fabrication platform that builds planes out of natural substances. The leaflike forms evolve organically and unpredictably over time.

Rosemarie Trockel

Germany, b. 1952

Balaklava, 1986

5 machine-knitted wool balaclavas, Styrofoam mannequin heads

Hamburger Kunsthalle, acquired 1993

In the mid-1980s, Rosemarie Trockel produced artworks that resemble functional clothing. Among that small group of machine-knitted garments, *Balaklava* gained a certain notoriety. Long associated with sports enthusiasts, this headwear had been adopted by terrorist groups in the 1970s, who prized its capacity for disguise. Subsequently, Trockel favored more benign markers of community over significations of social disaffection. *Yvonne* (1997), a video work, features the artist's friends wearing her striking garments that serve as expressions of personal identity and countercultural solidarity.

Paulina Ołowska

Poland, b. 1976

Cake (Torcik), 2010

oil on canvas

Private collection

During Poland's Communist era (1945 – 1989), modernist abstraction was deemed ideologically unacceptable by the state. And yet this censored visual vocabulary circulated in secret, for example through samizdat (or banned) publications. In 2010 Paulina Ołowska happened upon such proscribed material, in the form of vintage postcards in which chic "models" sport sweaters whose designs feature the forbidden modernism. The postcards may have prompted Polish craftswomen to knit their own bold variants, defying the lackluster, state-sanctioned dress codes of the time. Decades later, they spurred Ołowska to produce a series of paintings, including Cake (Torcik), that celebrates those subversive fashion statements.

Lisa Oppenheim United States, b. 1975

Leisure Work III, 2013 gelatin silver print (photogram)

Courtesy of the artist and The Approach, London

In *Leisure Work III*, Lisa Oppenheim explores labor issues particular to the production of vintage lace. Once a highly prized luxury item, lace was traditionally made either by aristocratic women – for whom it was a refined accomplishment, and a pursuit to occupy leisure hours – or by nuns and domestic craftswomen, who were paid poorly for their piecework. When lace became mass-produced in the mid-19th century, it lost quality, value, and prestige. The market that then emerged for handcrafted vintage lace often combined rare fragments into synthetic composites, such as the one seen here. **Polly Apfelbaum** United States, b. 1955

Grey Scale I and II, 2015

marker on silk rayon velvet

Courtesy of the artist and Frith Street Gallery, London

Long before factory-based loom production in the mid-19th century, notational systems (grid-based diagrams that record the specifics of a woven process) were essential tools in standardizing and sharing textile patterns. In the 1920s, textile historian and activist Mary Meigs Atwater galvanized the revival of handweaving in the United States when she published compilations of forgotten historical American weaves. Atwater's handbooks proved invaluable to amateur craftswomen, who wove by hand to supplement their income or as a form of creative leisure. In Grey Scale I and II, Polly Apfelbaum pays homage to that rich heritage. Nodding to the class and craft histories underpinning Atwater's models, Apfelbaum follows domestic custom and exhibits her works casually, draped on hooks.

Liz Collins United States, b. 1968

The Walking Wounded, 2011 digitally printed silk with knit cotton and rayon

Lent by Museum of Art, Rhode Island School of Design, Providence

Visible mending is at the heart of Liz Collins's social practice project, *The Walking Wounded*. As her handmade banner states, the artist offered to repair visitors' clothing by affixing fabric wounds over the imperfections – their scars and tears – or by introducing new incisions that she would then restore. Collins's work aligns with *boro*, a revered Japanese tradition wherein worn textiles are pieced and stitched together – part of a cycle of salvaging, recuperation, and sustainable care. Although Collins associates her mending practice with trauma and healing, she does not disavow the aesthetic refinement that is an integral part of the finest *boro*.

Laura Huertas Millán

Colombia, b. 1983, active France

La Libertad, 2017

video, color, sound, Spanish with English and French subtitles; 29 minutes

Courtesy of the artist

La Libertad is based on discussions of freedom between filmmaker Laura Huertas Millán and members of the Navarro family – Indigenous Zapotec weavers from Oaxaca, Mexico. Huertas Millán's experimental film teases out the multidimensional role that weaving plays in the Navarros' daily lives: threads vibrate on backstrap looms; skilled hands manipulate strands of fiber and braid hair. La Libertad thereby complicates issues around labor and textile production that are too often reduced to oppositional binaries – traditional versus technological, local versus global – and weighs the desire for autonomy against commitments to sustainability.

Teresa Lanceta

Spain, b. 1951

Cojín I – IV and original **cojín** (n.d.), 1999 wool and cotton

Courtesy of the artist

For decades, Teresa Lanceta – a native of Barcelona – lived in the Atlas Mountains of North Africa. There, she worked with Berber (Amazigh) women, part of a community of minority ethnic groups indigenous to the region. She later amplified that firsthand experience by researching their weaving practices, long influential on Spanish culture.

Cojín I – IV parses the rhombus, a core motif in the Berber design lexicon, in a quartet of vibrant hangings that Lanceta installs in dialogue with the original prototype. Some 15 years later, when drawing her inquiry to a close, Lanceta centered the rhombus in a monumental textile, *Adiós al rombo, rosas blancas* (Goodbye to the rhombus, white roses; 2015). Woven in a looser, less refined style, this work adopts the mellow register of an aged and faded tapestry.

Igshaan Adams

South Africa, b. 1982

Vroeglig by die Voordeur, 2020

cotton twine, wood, plastic, and stone beads, wire, turmeric, tea, and fabric dye

Collection of Beth Rudin DeWoody

For Igshaan Adams, who identifies as queer and Muslim, textiles function as material, psychic markers of identity. In *Vroeglig by die Voordeur*, Adams invokes the great Islamic tradition of ornamental rug-making through the prism of its contemporary, mass-market offshoots.

The template for his sumptuous weaving was a fragment of cheap linoleum that Adams sourced in Bonteheuwel, a "Coloured" township where he grew up in apartheid South Africa. In a reparative gesture, Adams "mended" the patterned flooring that had been slowly abraded by years of daily wear by interlacing beads into the damaged areas of the original design. These embellishments mime the ways in which we often fill in – and perhaps embroider – the gaps in our memories.

Jeffrey Gibson

Mississippi Band of Choctaw Indians/Cherokee Nation, b. 1972

The Anthropophagic Effect, Garment No. 4,

2019 canvas, satin, cotton, brass grommets, nylon thread, artificial sinew, split reed, glass and plastic beads, and nylon ribbon

National Gallery of Art, Washington, Lehrman Fund and Millennium Fund

To create this ceremonial garment, Jeffrey Gibson assembled what he calls a "patchwork" of materials, techniques, and imagery: woven river cane and beadwork drawn from his Choctaw and Cherokee heritages; photographs of police officers at the Dakota Access Pipeline protests; and items associated with powwow regalia, such as jingles. Gibson's work takes its title from "Manifesto Antropófago" (1928), a political essay by Brazilian theorist Oswald de Andrade, which argues that Indigenous peoples can best survive by imbibing their colonizers' cultures and radically transforming them to support their own communities. **Gego** Germany, 1912 – 1994, active Venezuela

Square Reticulárea 71/11, 1971 stainless steel, copper, lead, and plastic

The Museum of Modern Art, New York, Gift of Patricia Phelps de Cisneros through the Latin American and Caribbean Fund in honor of Alexis Lowry, 2016

In 1969 Gego (Gertrud Goldschmidt) coined the term *reticuláreas* for works she fabricated by knotting lengths of wire into pliable, planar structures, reminiscent of nets and weavings. Rejecting the designation of sculpture, in *Square Reticulárea* 71/11 she courted affiliations with cloth, as it drapes in loose folds. Gego's *reticuláreas* reimagine her earlier graphite drawings on paper as large-scale, spatialized lattices. Line, here, assumes a material dimension.

This work is part of the exhibition *Woven Histories*: *Textiles and Modern Abstraction*, which continues a floor below.

Sonia Delaunay

Ukraine, 1885 – 1979, active France

FAR LEFT

Summer Dress, c. 1926 printed silk

LEFT

Dress, c. 1926 printed and pleated silk

Private collection, Germany

Ruth Asawa United States, 1926–2013

Untitled (S.310, Hanging Five-Lobed Continuous Form Within a Form with Spheres in the Second, Third, and Bottom Lobes), c. 1954 steel, galvanized steel, and brass wire

Private collection

Ruth Asawa United States, 1926–2013

Untitled (S.089, Hanging Asymmetrical Twelve Interlocking Bubbles), 1957 galvanized steel, brass, and iron wire

Private collection

Kay Sekimachi United States, b. 1926

LEFT

Ikat Box, 1989 linen, acrylic paint, and wood

RIGHT

Takarabako VII, 1999 linen, acrylic paint, and boning

Forrest L. Merrill Collection

Ed Rossbach

United States, 1914 - 2002

Raffia Lace Basket, 1973 raffia

The Museum of Modern Art, New York, NEA Architecture and Design Fund and Purchase, 1986

Ed Rossbach

United States, 1914 - 2002

Lettuce Basket, 1982 rice paper, newspaper, and lacquer; plaited

Los Angeles County Museum of Art, Gift of Dr. Milton and Martha Dalitzky

Ed Rossbach

United States, 1914 - 2002

Red Hunk, 1985 ash splints, rice paper, and lacquer; woven, painted, lacquered

Museum of Arts and Design, New York; purchased by the American Craft Council, 1987

Dorothy Gill Barnes United States, 1927–2020

Pine Bark Pair, 1998 pine and reed

Columbus Museum of Art, Gift of Deborah Anderson

Lillian Elliott

United States, 1930 - 1994

Palm Figure, 1993 palm bark and linen

Collection Cranbrook Art Museum, Bloomfield Hills, Michigan, Gift of an anonymous donor

Lillian Elliott

United States, 1930 - 1994

Swirl, 1983 reeds

Los Angeles County Museum of Art, Gift of Dr. Milton and Martha Dalitzky

Shan Goshorn Eastern Band of Cherokee, 1957–2018

LEFT Unrestrainable, 2014

RIGHT **Toxic Web**, 2013 Arches watercolor paper splints printed with archival inks and acrylic paint

Collection of Edward J. Guarino

Kay Sekimachi United States, b. 1926

Nagare III, 1968 woven nylon monofilament

Museum of Arts and Design, New York; gift of the Johnson Wax Company, through the American Craft Council, 1977

Andrea Zittel United States, b. 1965

'White Felted Dress #3' from A-Z Fiber Form Uniforms, 2002 hand-felted wool

Los Angeles County Museum of Art, Purchased with funds provided by David and Susan Gersh

Andrea Zittel United States, b. 1965

A-Z Fiber Form: Green and White Dress, 2002 wool, two 3-inch skirt pins, and dress form

Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Liz Collins and Gary Graham (GRIZ)Liz CollinsGary GrahamUnited States, b. 1968United States, b. 1969

Pride Dress, from the **Seven Deadly Sins** series, 2003 cotton, synthetic fiber, and wool; plain weave, machine knit-grafted

Lent by Museum of Art, Rhode Island School of Design, Providence, Gift of Liz Collins and Gary Graham

Lillian Elliott

United States, 1930-1994

Mummy Bundle, 1986

bamboo chair caning materials, rattan, acrylic paint, linen thread; binding, tying, plaiting

Collection Cranbrook Art Museum, Bloomfield Hills, Michigan, gift of the artist

Yvonne Koolmatrie Ngarrindjeri, b. 1944

Burial Basket, 2017 woven sedge rushes

Collection Bérengère Primat, courtesy Fondation Opale, Switzerland

Paulina Ołowska

Poland, b. 1976

Pleciuga, 2014 wicker and wool; macramé, wickerwork

Courtesy of the artist and Pace Gallery

Gego Germany, 1912 – 1994, active Venezuela

Square Reticulárea 71/11, 1971 stainless steel, copper, lead, and plastic

The Museum of Modern Art, New York, Gift of Patricia Phelps de Cisneros through the Latin American and Caribbean Fund in honor of Alexis Lowry, 2016

Gego

Germany, 1912 – 1994, active Venezuela

Square Reticulárea 71/11, 1971

stainless steel, copper, lead, and plastic

The Museum of Modern Art, New York, Gift of Patricia Phelps de Cisneros through the Latin American and Caribbean Fund in honor of Alexis Lowry, 2016 In 1969 Gego (Gertrud Goldschmidt) coined the term reticuláreas for works she fabricated by knotting lengths of wire into pliable, planar structures, reminiscent of nets and weavings. Rejecting the designation of sculpture, in Square Reticulárea 71/11 she courted affiliations with cloth, as it drapes in loose folds. Gego's reticuláreas reimagine her earlier graphite drawings on paper as large-scale, spatialized lattices. Line, here, assumes a material dimension.

This work is part of the exhibition *Woven Histories*: *Textiles and Modern Abstraction*, which continues a floor below.

Lillian Elliott United States, 1930 – 1994

Wind Form, 1989 tapa bark cloth, acrylic paint, and waxed linen thread

Smithsonian American Art Museum, Museum purchase through the Renwick Acquisitions Fund

In Wind Form, Lillian Elliott works with a material made since ancient times: tapa, a bark-based cloth produced throughout the Pacific Islands in a laborious process that involves soaking and pounding the resistant material. By means of both its form and large scale, Wind Form declares itself an independent artwork – a sculpture – in contrast to Elliott's other works on view nearby, including Swirl (1983) and Leaf Basket (1984). At first glance, their interlaced forms may seem spontaneously improvised: in fact they draw on precedents dating back thousands of years to the origins of human material culture.

Jeffrey Gibson Mississippi Band of Choctaw Indians/Cherokee Nation, b. 1972

Courtesy of the artist and Sikkema Jenkins & Co., New York **The Past as Future Artifact (Mask 2)**, 2020 birch bark, pine resin, beeswax, porcupine quills, river reed, synthetic sinew, turquoise, red hematite, green malachite, and blue hematite

The Anthropophagic Effect, Helmet no. 2, 2019 split reed, brass bells, cotton thread, acrylic medium, and artificial sinew

The Anthropophagic Effect, Helmet no. 1, 2019 split reed, brass bells, metal jingles, cotton thread, acrylic medium, and artificial sinew

Nagakura Ken'ichi

Japan, 1952 – 2018

Bamboo Cluster (Muratake), 2001

bamboo (madake); selected techniques including irregular plaiting

Asian Art Museum of San Francisco, Lloyd Cotsen Japanese Bamboo Basket Collection LEFT TO RIGHT **Tanabe Yōta** Japan, 1944 – 2008

Cultivation, 2000

bamboo (madake); selected techniques including twining, square plaited base

Asian Art Museum of San Francisco, Lloyd Cotsen Japanese Bamboo Basket Collection

Nagakura Ken'ichi

Japan, 1952 – 2018

Air Cell (Ho), 1998

bamboo (madake) and bamboo root; twining, mat plaiting, irregular plaiting

Hundred (Hyaku), 2000

bamboo (madake); irregular plaiting, twining

Asian Art Museum of San Francisco, Lloyd Cotsen Japanese Bamboo Basket Collection

LEFT TO RIGHT

Ed Rossbach

United States, 1914 - 2002

Rag Basket, 1973

obliquely plaited commercial fabric and corrugated paper, with applied silk-screened cotton plain weave

Iridescent Cubic Basket, 1990

folded plastic sheeting

Museum of Fine Arts, Boston, The Daphne Farago Collection

Lillian Elliott

United States, 1930 – 1994

Pat Hickman

United States, b. 1941

Leaf Basket, 1984

coconut palm sheath, hog casings, acrylic paint, and colored pencil

Smithsonian American Art Museum, Gift of Theodore Cohen in memory of his mother and her sisters: Rose Melmon Cohen, Blanche Melmon, Mary Melmon Greenberg and Fanny Melmon Liberman

LEFT TO RIGHT

Ed Rossbach

United States, 1914-2002

Christmas Basket, 1968

synthetic ribbon and plastic found objects; macramé

Smithsonian American Art Museum, Gift of Diane and Sandy Besser, Santa Fe, New Mexico

Ed Rossbach

United States, 1914 - 2002

Purple Box, 1985

plaited ash splints tied with twine, with applied commercial fabric and newspaper

Cairn, 1973 obliquely plaited silk-screened cotton plain weave and paper

Museum of Fine Arts, Boston, The Daphne Farago Collection

Katherine Westphal

United States, 1919-2018

Martha, 1975

polyester tubing; crocheted

Ortlinde, 1974

crocheted foil

Museum of Fine Arts, Boston, The Daphne Farago Collection