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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.83

screen:
white
lattice
w. hollyhocks
peeping through

screen:
me side
NY skyline
other
redwood, bamboo
both sides vertical,
both picture postcard like

of j...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 83

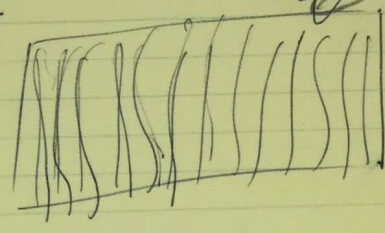
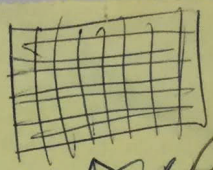
MAKE "PRINT"!

one large image
that I can cut
apart for an
edition of single
frames.

of furniture en tableau ?

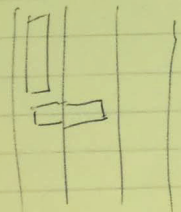
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 83

a fabric for a painting
a curtain wall -

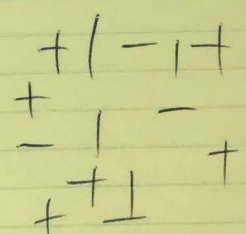


area grid
of window
panes -
(blue sky?)
black
night?)

an abstract design?
red and blue or yellow?



to make
plus-minus
effect



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PHILADELPHIA MUSEUM of ART

P. O. Box 7646
Philadelphia, Pa. 19101

Dept. Rights & Reproduction

Invoice No. _____

Order No. _____

Date 2/2/78

Terms _____

218. 70. 38100
[Scott Brown
86 Thompson St.
N.Y. N.Y.
]

For purchase of one photo of a Persian Rug -----\$5.00

Tax -----\$.30

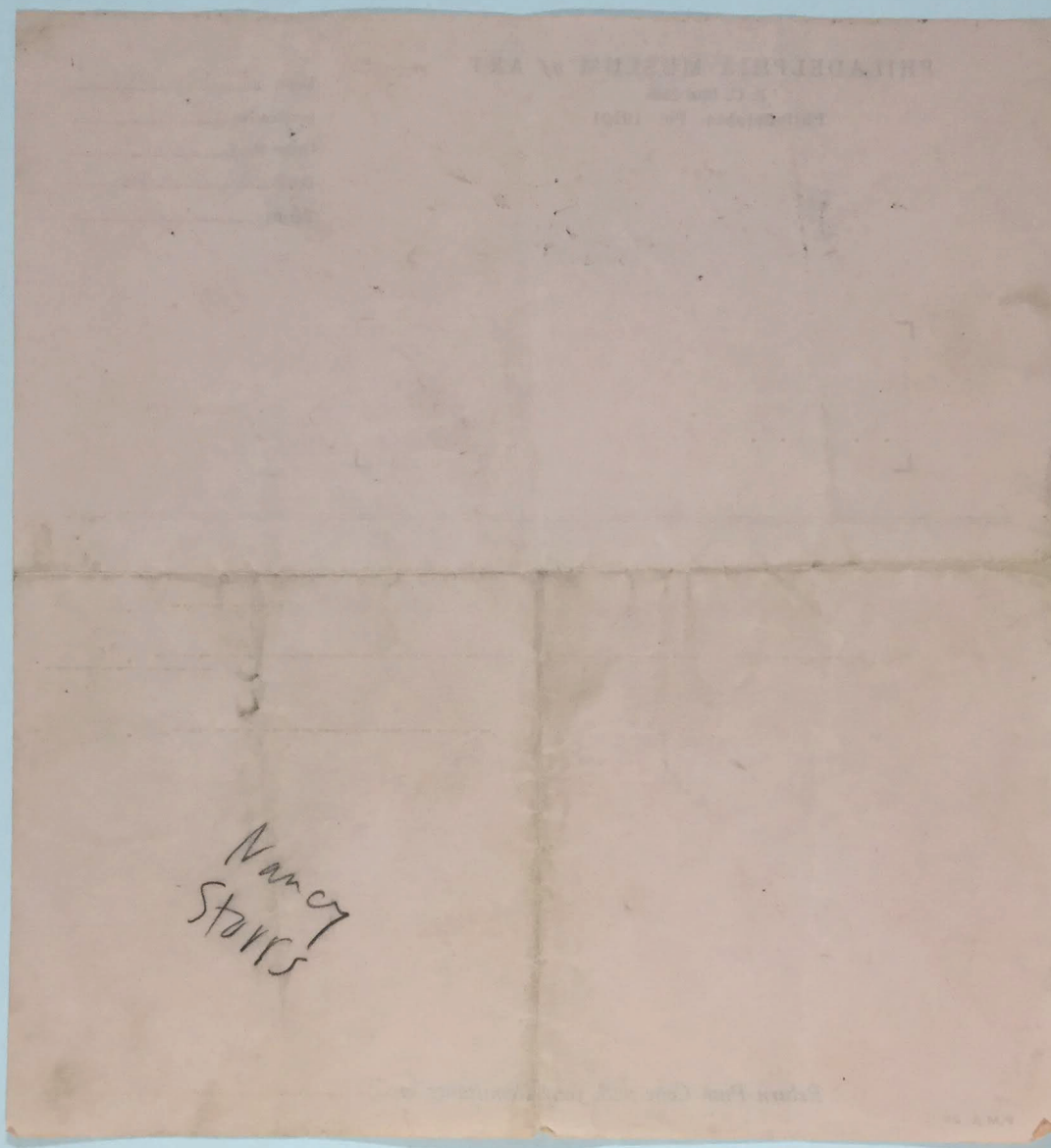
TOTAL -----\$5.30

Paid - 2/2/78

Return Pink Copy with your Remittance to.....

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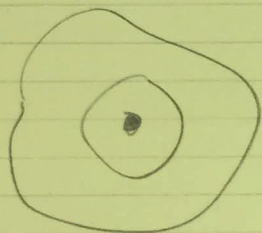
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Fabric:

Dagwood's pajamas

[OR Maggie's evening gown]



yellow
blue
green
red
on
black
round

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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~~World Trade Center~~
[UTC fabric?]

wound, scar, bruise fabric

blood -

mechanic's
oil-stained
T-shirt

pattern
of
silhouettes

falling chairs

Fabric
jugglers -

with many
balls -

some jugglers have
ball in left hand,
some in rt.

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The Fabric
Workshop
1133 Arch Street
Philadelphia, Pa. 19107



Mr. Scott Burton
86 Thompson Street
New York City
New York 10012

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good luck with your show!
I'll be sure to see it!

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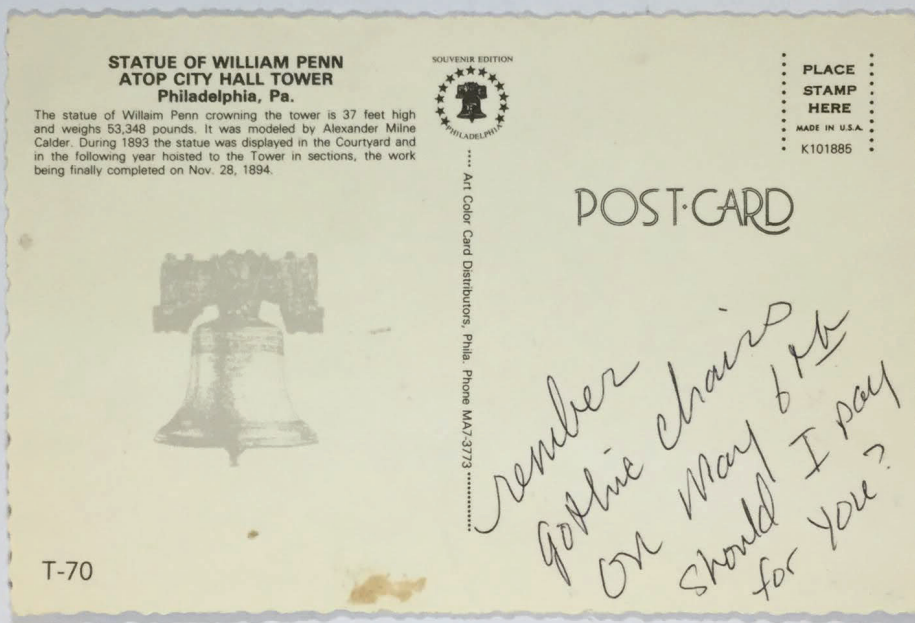
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Statue of William Penn atop City Hall Tower, Phila., Pa.

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The Fabric Workshop

Kippy Stroud
(215) 242-3033

1133 Arch Street
Phila., Pa. 19107

July 10, 1978

Scott Burton
86 Thompson Street
New York, N.Y. 10012

Dear Scott,

The reason for this letter is some upcoming exhibitions in which we would love to include some of your work. Scheduled shows with a catalogue going to press soon are at the William Patterson College, N.Y., where Gregory Batcock teaches and at Marion Locks Gallery in Philadelphia. Other exhibitions are in the works, including a possible major country wide show travelling to well-known institutions and museums.

We would like your permission to include your work(s) _____ in those and future exhibitions and catalogues. In order to make this agreement "formal and legal", please read and sign the enclosed agreement form. Please send them back as soon as possible, as the catalogues are going to print soon.

In case the wording sounds a little frightening to you, please consider the following: Although the Workshop is and must be by law the sole owner of the copyright, the artist retains full aesthetic control over the works and the Workshop needs approval of the artist before making any changes of designs and color.

Thank you so much for the good work you did at the Fabric Workshop!

Greetings!

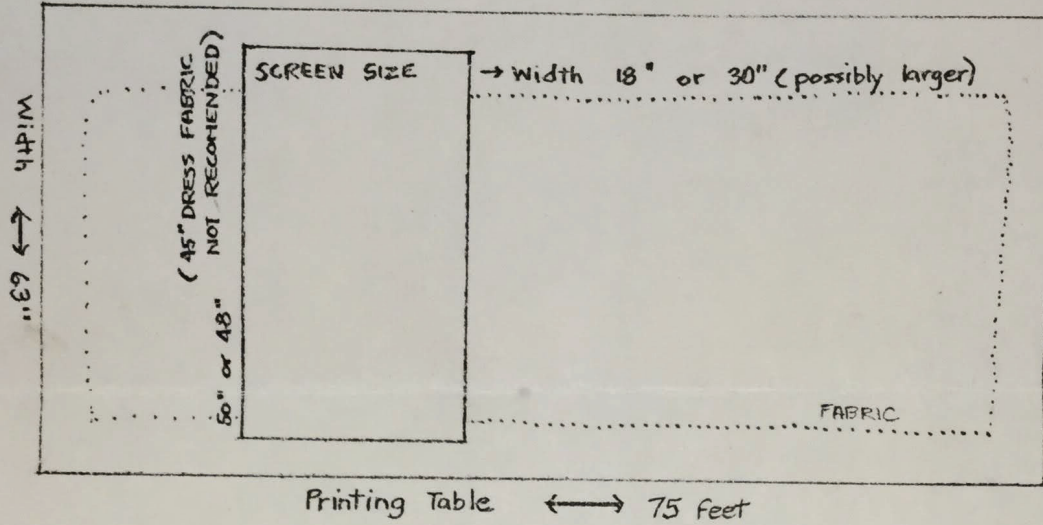
Kippy

Marion B. Stroud

P.S. Please fill in the correct title(s) of your work(s) for catalogue listings.

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Budget

Windowpane	Coveralls	figs
\$3 photowork	\$8 chevron original	\$5 photo
	\$100 photowork	\$8 photowork
	\$ time sewing person @ \$4 hr	\$8 photostats
		\$10 rubber stamp
		\$6 fabric samples

ment with silk
proved samples
here. Our orig-
put into limited
. This has be-
experimental
fabric you may
fabric structures,
of the repeat
epeated. Look
uned to how a re-
such ideas, but
cess, try adapt-
In this case we
design in the
e from 18" to 36"
we have enclosed.
d sketch.

e which is used
s will help you
reason of keep-
est grade cotton
les of cottons
nclosed. It is
, canvas, brushed
abric stores at
lk.

the idea of ex-
ings will encour-
nal Endowment for
week) and we supply
everything you will
ith an apartment,
shop, but there
there is public
so available.

The receiving terminal is across the street from the workshop and is an interesting place to eat lunch as well as buying fresh food for dinner. For non-cooks, Philadelphia abounds with varied restaurants in the Center City area. Chinatown is two blocks away.

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The Fabric Workshop

1133 Arch Street
Philadelphia, Pa. 19107

(215) LO8-0858

We see the Workshop as a special opportunity for artists to experiment with silk screen fabric printing techniques. We hope, of course, to have approved samples on the printing tables at the end of the two week period you spend here. Our original idea was that you would be creating flat fabric which could be put into limited production for use by museums, galleries, designers and individuals. This has become somewhat modified as artists have visited the Workshop. As an experimental program we are open to many possibilities and ideas. Besides flat fabric you may want to think of some special projects, such as limited editions of fabric structures, sculptures or wall hangings. However, in order to get the feeling of the repeat technique we suggest that you try to think of designs that can be repeated. Look at some printed fabrics or wall paper if you need to get your eye tuned to how a repeat works. You may not think your particular work is adaptable to such ideas, but you never can tell until you try it. To get the feeling of the process, try adapting some of your designs or sketches at home before your arrival. In this case we suggest you work to scale, since you may eventually want to use the design in the Workshop. The dimensions of screens are variable: the length can be from 18" to 36" and the width depends on the fabric which is marked on the swatches we have enclosed. Our fabric table is set up to print in a 4 way repeat. See enclosed sketch.

After preparing your ideas on paper and transferring them to acetate which is used for the photo silk screen process our master printer and apprentices will help you experiment with fabrics and colors of your choice. For the obvious reason of keeping the cost down we request that you experiment first on our cheapest grade cotton fabric until you have settled on your final print and colors. Samples of cottons of varying weights and finishes that we stock in the Workshop are enclosed. It is possible to order special materials such as silks, linens, corduroy, canvas, brushed denim (etc.) Again, it might be profitable for you to look around fabric stores at solid color (light colors please) fabrics at least 50% cotton or silk.

This gives you some technical background information. We hope that the idea of experimenting in a new technique, in creative and supportive surroundings will encourage you to join us in the Workshop for a two week visit. The National Endowment for the arts has provided us with funding for modest stipends (\$250.00/week) and we supply materials, equipment, technical assistance and a master printer (everything you will need for the two weeks of work). In addition we will provide you with an apartment, if necessary. It is impossible to park on the street near the Workshop, but there is an adjacent parking lot where the rates are very reasonable and there is public transportation from the apartment to the Workshop. A bicycle is also available.

The Reading Terminal is across the street from the Workshop and is an interesting place to eat lunch as well as buying fresh food for dinner. For non-cooks, Philadelphia abounds with varied restaurants in the Center City area. Chinatown is two blocks away.

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1830 Spruce Street
Philadelphia, Pa. 19103
(215) 735-5960

PHILADELPHIA
ARTS
EXCHANGE

2/8/78

Scott Burton
86 Thompson Street
New York, New York

Dear Scott:

Pat mentioned that you were checking into the Fabric Workshop for a residency. I'm writing to find out if, per chance, you might be interested in documenting what that working experience is all about, especially the process of translating from one medium to another. Only occasionally has the magazine dealt with process and I'd love to see it happen more frequently, so...if the idea engages you, let me know. In the meantime, in between time, hope all goes well with you and that Philly is a copasetic experience.

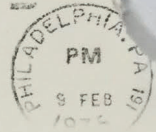
Regards,
Richard
Richard Flood

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	Burton	II.83

46 N. Front, 19106

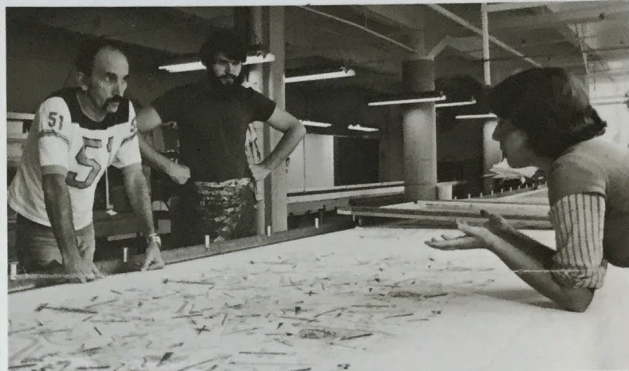
PHILADELPHIA
ARTS
EXCHANGE
1830 Spruce Street
Philadelphia, Pa. 19103



Scott Burton
86 Thompson St.
New York, New York 10012

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The Fabric Workshop



The Fabric Workshop is a non profit experimental Workshop which offers nationally known artists the opportunity to explore the possibilities of fine art printing on fabric. They are aided by our trained technical staff in learning all phases of the silkscreen medium. Fabrics designed by these artists-in-residence are multiple works of art on cloth. The unique fabrics and objects created express the artists' individual visions and represent a continuation of their personal work.

This part of the program is partially funded by the National Endowment for the Arts.

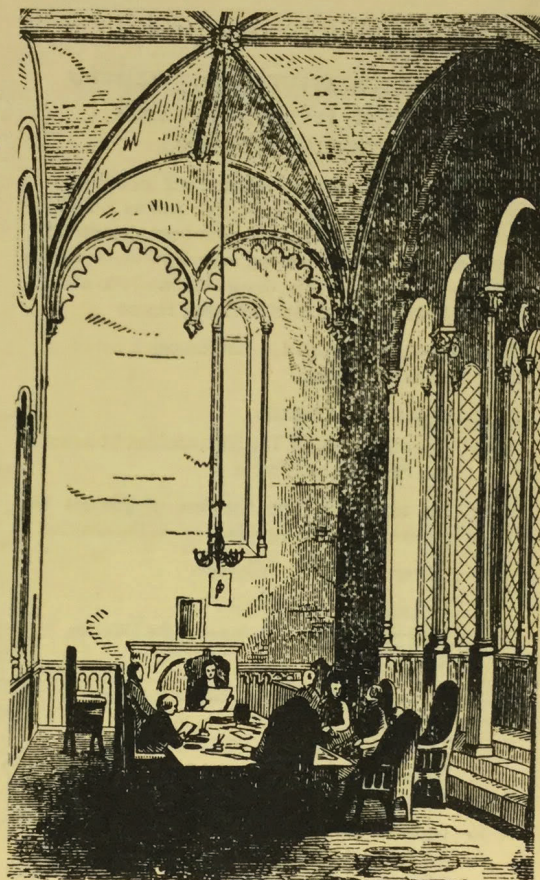
The Fabric Workshop also offers an apprenticeship program for talented young artists who are socially and economically disadvantaged. Under the supervision of our trained master craftsmen, these teenagers create and realize their own designs, which have the freshness and energy of the young artists themselves. This "on the job" training program teaches the apprentices silkscreen printing techniques and various aspects of arts management.

This part of the program is partially funded by the Pennsylvania Council on the Arts.

Inquiries should be addressed to: Kippy Stroud
The Fabric Workshop, Inc.
1133 Arch St.
Philadelphia, Pa. 19107
(215-568-0858)

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DECORATIVE ARTS WORKSHOP

MAY 5-6, 1978

NEW YORK & NEWARK

The Decorative Arts Chapter of the
Society of Architectural Historians

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THE DECORATIVE ARTS CHAPTER SPRING WORKSHOP AND ANNUAL MEETING

The first day of the Spring Workshop will include sessions which focus on the Gothic style and its interpretation in later periods. Special tours have been arranged of two museums with outstanding collections of decorative arts. The second day will be devoted primarily to a visit to The Newark Museum and Ballantine House.

This workshop is supported in part through a gift of Eloise W. Martin, Chicago.

Friday, May 5 The Cloisters

8:45 Assemble, front of The Metropolitan Museum of Art, Fifth Ave. at 82nd St.

9:00 Bus leaves for The Cloisters (Registrants will receive name tags for admission to the sessions)

9:45 Coffee, guest of The Cloisters

Welcome and Introduction
Timothy Husband, Assistant to the Director,
The Cloisters

10:00 *The Use of Gothic Design in Eighteenth Century Furniture*
Phillip D. Zimmerman, Ph.D. candidate,
American and New England Studies Program,
Boston University

10:30 *Gothic Revival Furniture in America*
Katherine S. Howe, Associate Curator, The
Museum of Fine Arts, Houston

11:00 *Modern Gothic: Furniture of the Reform Movement, 1860-1885*
Marilynn Johnson Bordes, Associate Curator,
The Metropolitan Museum of Art

11:30 *Gothic Furniture at The Cloisters*
Bonnie Young, Associate Curator, The Cloisters

12:00 Tour of Collections and Storage
Timothy Husband

Box Lunch, picnic

2:00 Bus leaves for the Hispanic Society

I'll pay if you will go!

\$20

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Fabric Workshop / Experimental Prints



October 10-24, 1978

Ben Shahn Gallery

William Paterson College
300 Pompton Road, Wayne, N. J.

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The Fabric Workshop

1133 Arch Street
Philadelphia, Pa. 19107



Heard Museum Phoenix
Pueblo Art USA 13c

Scott Burton
86 Thompson Street
New York City
New York 10012

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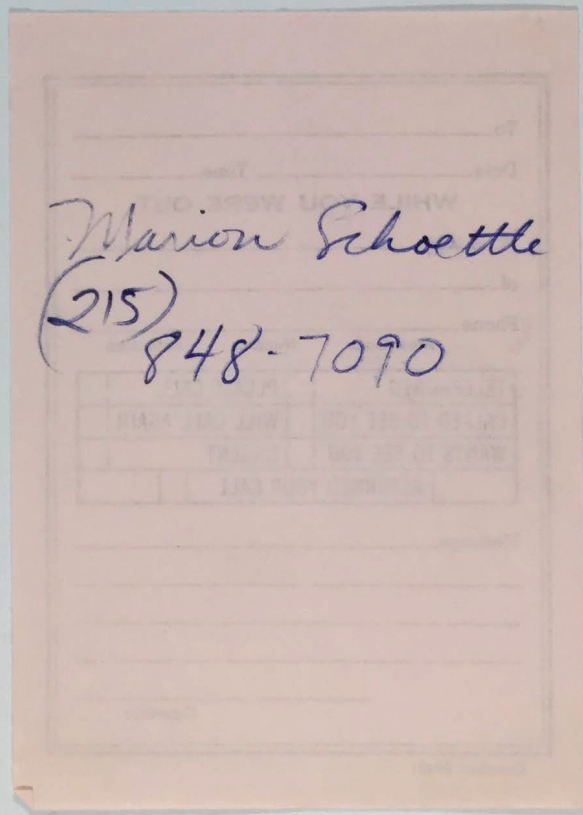
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Kipry Stroud
505 west Chestnut Millave
Philadelphia 19118
Pennsylvania

Remember Dec 14th Help


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Philadelphia to New York				
Train No.	Lv Phila (30th St Sta.)	Ar NYC (Penn Sta.)	Frequency	Effective Nov. 20, 1977
66	12 35 a	2 30 a	Daily	* Amclub Service
250	5 45 a	7 25 a	Mo thru Sa	▲ Metroclub Service
254	6 33 a	8 30 a	Mo thru Fr	▲ Metroclub Service
200	7 00 a	8 47 a	Mo thru Sa	- Sleeping Car Service
168	7 15 a	8 50 a	Daily	▲ Will Not Operate
100	7 45 a	9 02 a	Mo thru Fr	▲ Will Not Operate
202	8 00 a	9 35 a	Mo thru Fr	▲ Will Not Operate
256	8 05 a	9 55 a	Sa, Su, Hcl	▲ Will Not Operate
102	8 45 a ▲	10 00 a	Mo thru Fr	▲ Will Not Operate
204	9 00 a	10 47 a	Daily	▲ Will Not Operate
170	9 20 a *	11 00 a	Daily	▲ Will Not Operate
104	9 45 a ▲	11 01 a	Daily	▲ Will Not Operate
206	10 15 a	11 57 a	Daily	▲ Will Not Operate
106	10 45 a ▲	12 00 n	Daily	▲ Will Not Operate
172	11 20 a *	12 56 p	Daily	▲ Will Not Operate
108	11 45 a	1 02 p	Daily	▲ Will Not Operate
210	12 15 p	1 56 p	Su thru Fr	▲ Will Not Operate
110	12 45 p	2 02 p	Mo thru Sa	▲ Will Not Operate
174	1 20 p *	3 05 p	Daily	▲ Will Not Operate
112	1 42 p	3 01 p	Daily	▲ Will Not Operate
212	2 15 p	3 55 p	Daily	▲ Will Not Operate
114	2 42 p ▲	4 02 p	Daily	▲ Will Not Operate
176	3 20 p *	5 00 p	Daily	▲ Will Not Operate
116	3 42 p ▲	5 02 p	Daily	▲ Will Not Operate
142	4 20 p *	6 05 p	Daily	▲ Will Not Operate
118	4 45 p	6 01 p	Su thru Fr	▲ Will Not Operate
220	5 00 p	6 40 p	Su thru Fr	▲ Will Not Operate
178	5 20 p *	7 00 p	Daily	▲ Will Not Operate
126	5 42 p ▲	7 04 p	Su thru Fr	▲ Will Not Operate
222	6 00 p	7 46 p	Su thru Fr	▲ Will Not Operate
150	6 20 p *	7 59 p	Daily	▲ Will Not Operate
122	6 42 p *	8 04 p	Daily	▲ Will Not Operate
182	7 20 p *	9 05 p	Daily	▲ Will Not Operate
124	7 45 p ▲	9 00 p	Su thru Fr	▲ Will Not Operate
80	8 20 p	9 57 p	Daily	▲ Will Not Operate
128	8 42 p	10 00 p	Fr & Su Only	▲ Will Not Operate
90	9 20 p *	11 05 p	Daily	▲ Will Not Operate
166	10 20 p	12 04 a	Fr & Su Only	▲ Will Not Operate

824-1600 FORM 101 4/20/16

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New York to Philadelphia				Amtrak
Train No.	Lv NYC (Penn. Sta.)	Ar Phila. (30th St. Sta.)	Frequency	Effective Nov. 20, 1977
187	12 01 a	1 55 a	Daily	* Amclub Service
87	4 00 a	5 46 a	Daily	▲ Metroclub Service
101	6 30 a	7 48 a	Mo thru Fr	+ Sleeping Car
237	6 35 a	8 25 a	Mo thru Fr	Service
81	7 00 a	8 46 a	Daily	Service
103	7 30 a	8 45 a	Mo thru Fr	Service
89	8 00 a	9 49 a	Daily	Will Not Operate
105	8 30 a	9 48 a	Daily	Nov. 24, Dec. 26, Jan. 2, Feb. 20
181	9 00 a	10 45 a	Daily	Operate
107	9 30 a	10 44 a	Daily	Nov. 24, Dec. 26, Jan. 2, Feb. 20
141	10 00 a	11 45 a	Daily	Operate
109	10 30 a	11 43 a	Daily	Nov. 24, Dec. 26, Jan. 2, Feb. 20
153	11 00 a	12 40 p	Daily	Operate
111	11 30 a	12 45 p	Mo thru Sa	Will Not Operate
167	12 00 p	1 47 p	Daily	Operate
113	12 30 p	1 45 p	Daily	Dec. 26, Jan. 2, Feb. 20, will not operate
169	1 00 p	2 45 p	Daily	Dec. 25, Jan. 1, Feb. 19
115	1 30 p	2 42 p	Daily	Operate
213	2 00 p	3 48 p	Daily	will not operate
117	2 30 p	3 42 p	Su thru Fr	Dec. 25, Jan. 1, Feb. 19
171	2 45 p	4 25 p	Daily	Operate
119	3 30 p	4 41 p	Daily	Jan. 1, Feb. 19
217	4 00 p	5 45 p	Daily	Operate
121	4 30 p	5 42 p	Su thru Fr	Metroclub Service not oper. Sunday
219	4 32 p	6 13 p	Mo thru Fr	Metroclub Service Su only
221	5 10 p	6 54 p	Su thru Fr	Service
123	5 30 p	6 44 p	Daily	Service
223	5 32 p	7 15 p	Mo thru Fr	Service
225	6 00 p	7 49 p	Daily	Service
125	6 30 p	7 46 p	Su thru Fr	Service
177	7 00 p	8 44 p	Daily	Red-Amfleet Service
227	7 05 p	8 50 p	Daily	Service
127	7 30 p	8 39 p	Fr & Su Only	Blue Metroliner
229	8 00 p	9 37 p	Su thru Fr	Service
179	9 00 p	10 32 p	Daily	Service
163	11 00 p	12 50 a	Daily	Service

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The Fabric Workshop

1133 Arch Street
Philadelphia, Pa. 19107

(215) LO8-0858

April 18, 1978

Mr. Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott:

After we hung up yesterday, I felt that the best thing to do rather than wait so long for your return to Philadelphia would be to send you these two samples for your O.K.

We will then print up 10 yards and start sewing up your jump-suit to your dimensions as soon as possible. This way you will have a suit --one sewn by the Fabric Workshop for the artist (perhaps to send in time to wear to your opening, but no promises.) and some yardage. I do hope you will ok the samples, so that we can print up the needed yardage for the suit during the first week of May or even sooner.

I have enclosed a return envelope for your convenience, but would be glad to hear from you by phone if that is easier. I am quite pleased with the samples and hope you will be too.

Take care and hope to hear from you soon. *(in the affirmative*

L.

Kippy

MBS:DHM
Enclosures

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Marion Schoettle
358 Church Lane
Phila 1944
215 843 4631

Overalls
for Janet
Hanson

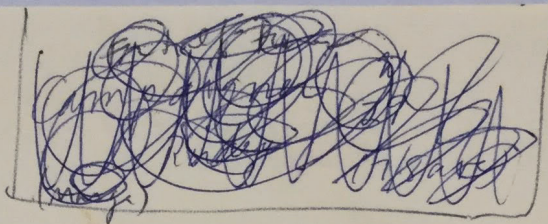
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The Fabric Workshop

1133 Arch Street
Philadelphia, Pa. 19107

(215) LO8-0858



January 19, 1978

Mr. Scott Burton
86 Thompson Street
New York, NY 10012

Dear Scott:

It was so nice to talk to you by phone the other day, however, my new role as Print Workshop Administrator calls for "putting it all in writing." This letter is a formal invitation to visit The Fabric Workshop as a National Endowment Artist during the week of February 6, 1978 thru February 17, 1978. The Workshop will pay you a stipend of \$250/week plus your travel expenses, and will give you a two-bedroom apartment at 326 S. 24th Street, 215-732-3124 (between Spruce and Pine, on Delancey Street). You will have the use of a Master Printer, Apprentice Printer and someone to help you sew your work. We suggest you start printing on cotton to get a sense of the silk screen process. However, I admire your work, the way you work, and above all your thinking process and hope to do nothing to disturb you so please just tell us what you would like to do and we will endeavor to follow through as best as we can. Please remember that this project only started the last week in June and we are learning a great deal too.

I have to go to California on business next week, however, Marjorie Strider (M.S.) is eager to have you come back with her on Monday and in one sense I will be extraordinarily disappointed if I cannot be here when you first come to The Workshop. From my experience with participating artists, the sooner you see the project, the more time you will have to think about what you want to do before you arrive. We will be happy to pay your expenses for this visit and to learn of any ideas that you may have at this time. I urge you to come if you have the time. I will be back on the 30th and could talk to you by phone in New York. Do call Lucy Michaels if you have any questions about printing. She can also tell you about photographic work and other possibilities of silk screening.

Our fabric table is 75 feet long, 64 inches wide, and we print cotton, silk and other fabric in widths ranging from 54"-48"-45"-36". Fine silks come 36", regular silks come 45", regular cotton and linen come 48".

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Mr. Scott Burton
January 19, 1978
Page 2

Do let us know your ide

Sincerely,

Kuppy

Marion B. Stroud
Director

MBS:pa

P.S. I "hope" to meet you
on the 30th if you decide to
come then but understand if
you don't have time to come twice
and want to ^{come with Margorie} do what ever works
best for you!!

P.P.S.

If you get any photo work
done in New York we will be
sure to reimburse you but do
it to "65 line" for our silk
screens! You should talk to Lucy
about that.

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①

Dear Scott,

Greetings from Maine! where I am over this long damp, holiday weekend!

① your fabric will be printed this week - sent to heat set and sent to you in New York as soon as possible!

② the jump suit will be sent to you to "clear up any misunderstandings" all proofs are theoretically the property of the workshop - but as Chuck has suggested should probably be destroyed! However I leave this up to you! I would still like to do a small edition for you if and (price permitting) number when you want to - material etc. →

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(2)

of the suit. we could use the proof suit to show - D. Kolbert or Iolas etc to see if they would like to carry it. You can show it to them or the workshop will. as I learn more about "print workshops" it seems traditional for the artist to approach their dealer. However the workshop ^(with a print) also is willing to do it. The size of the edition would be based on the interest and commitment shown by dealers. + cost of materials. anyway please tell me what you think is right! and where you want to go from here. ^{P.S.} Lucy will be coming to N.Y.C. to help Ned look for fabric - could look for you too - ~~one~~ and then spend time alone with you - if she didn't find ~~it~~ any thing you liked in the first exploration

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(3)

this way we could keep down the time factor for you as much as possible.

(3) On the private matter of the chair your friendship and my admiration for you as a great artist far out-
-strip the need to get the piece rushed through! please please please do not feel you have to finish the piece for that show. if you need more money to finish it please let me know! also where it is and when you can so I can pick it up when it is done.
- but that in due course of time - I am eager to see a foundry and look forward to the experience of going

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④

there to pick it up! How much does it weigh? can the trusty Volvo be trusted to carry it? should it be finished so it won't weather or should it never leave the living-room? Is out of doors out of the question? etc. and so forth.

④

Please please try to come down for the opening on the 12th we will have a bus out of New York around 3:30 Back 10:30 - Party with dinner perhaps my place. It will be for Artists - the "ICA" has a cocktail party 5-7. If you want to bring any "press friends" give me their

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⑤

Names so I can get them put on the bus. list which the ICA is handling! and we are to submit our list to them!

⑤

I would love to find a loft in New York - to stay in when I come up - to keep FW. work in to show people - to have Lucy do preliminary work in etc. Let me know if you hear of - ^{A.} a room to rent in - nice loft. B. cheap place - C. Building to buy (my cousins would be interested in doing that + Renting me space).

OVER → to final page!

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⑥

⑥ Take care of yourself! If there is anything I can do to help please let me know. My respect for you extends way beyond the workshop - you ARE A piece of history a brilliant artist, wonderful person and I want to see you happy!

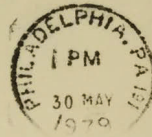
Best

Kippy

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The Fabric
Workshop
1133 Arch Street
Philadelphia, Pa. 19107



Pennsylvania Pottery
Folk Art USA 15c



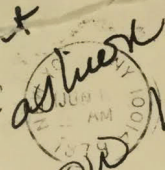
Pennsylvania Pottery
Folk Art USA 15c

Scott Burton
86 Thompson Street
New York City
New York

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P.S.
Museum of Contemporary Art
in Chicago wants to do fastest
show wants to know how
much Burton charges!



VILLAGE
STATION

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August 1, 1979

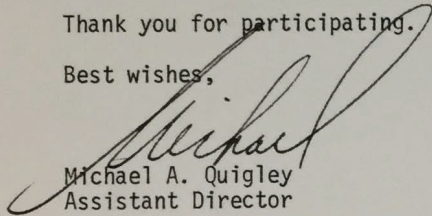
Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott,

Thought you might enjoy receiving the press clippings from MATERIAL PLEASURES/THE FABRIC WORKSHOP AT ICA. All in all the works were thoroughly enjoyed, by a substantial audience, and even more so by all of us at ICA who got to look at them every day.

Thank you for participating.

Best wishes,


Michael A. Quigley
Assistant Director

Hope all is well.

MAQ:cbh
enclosures

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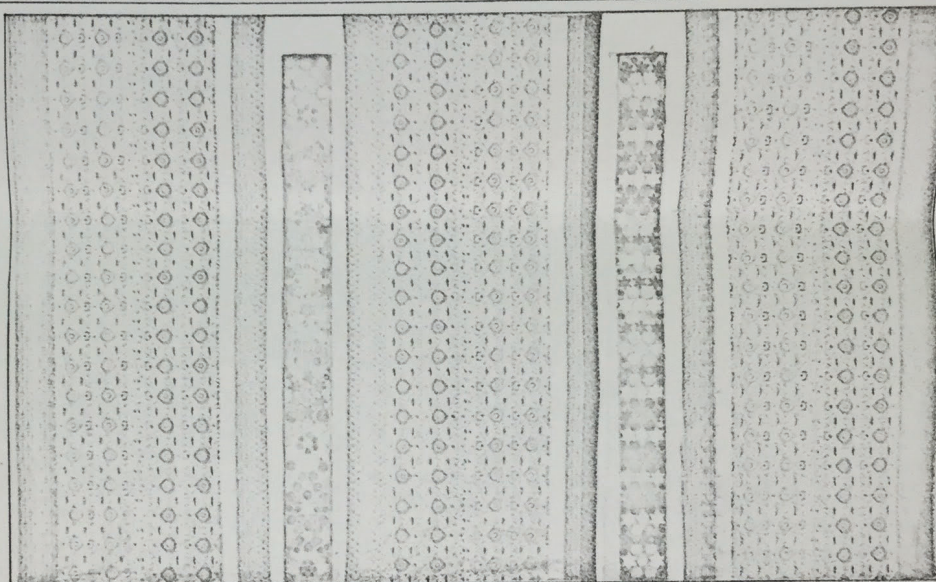
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Art/John Ashbery
**DECORATION
 DAYS**

"...Until I see what the breakthrough in art is going to be, I'll take the current chaos: It may be uneven, but it isn't dull..."

Artist's panels:
 Joyce Kozloff's *Untitled Silks*, 1979, silkscreen on silk, three works, each 108 by 45 inches, shown with two ceramic-and-plywood pilasters.



Two trendier-than-thou exhibitions have just opened out of town: one in Philadelphia, the other in Washington. Together they provide a sort of answer to the vexed and frequently asked question: Where—assuming it is still alive at all—is art heading? The answer: every which way, especially loose.

The disorienting heterodoxy of today's art is sometimes deplored by critics (of course, it makes their work even harder). Writing about the Whitney Biennial in a recent *Art International*, Eric Gibson hazarded, "One feels that this pluralism will persist for a few years, to be followed by a period of rapid consolidation and, shortly thereafter, a major breakthrough which will set the tone for a decade or more... Art cannot endure in its present atomized condition forever." If history does indeed repeat itself, this will be the case, and it is true that strong periods in art have often been characterized by a certain uniformity, by artists who happened to pursue the same goals. Until I see what the breakthrough is going to be like, though, I'll take the current state of chaos: It

may be uneven, but it isn't dull.

The Philadelphia show, at the University of Pennsylvania's Institute of Contemporary Art, is actually two shows: One, *Material Pleasures*, displays textiles created by various artists-in-residence at Philadelphia's Fabric Workshop. The other, *The Decorative Impulse*, takes in work that is closer to traditional painting and sculpture. Both branch out from "pattern painting," a term that no one seems very happy with.

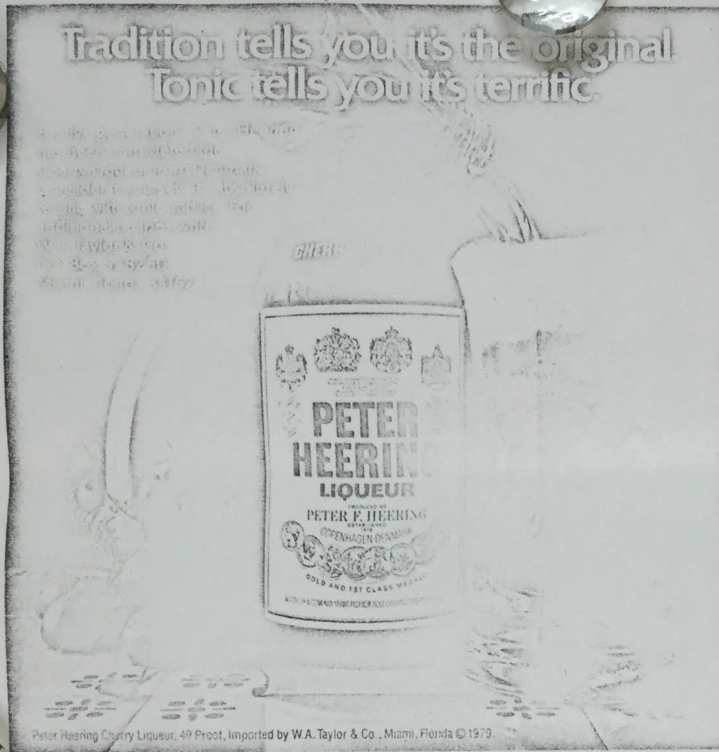
"Material Pleasures" is perhaps the best place to start, since it best illustrates the extent to which artists are mixing up categories in art. Painting, sculpture, crafts, one's environment, one's body and the way it moves, are all being marshaled under the adjective "decorative," which has taken on a new polemical significance. In designing fabrics which may then become costumes or scenic elements for their own "performances," artists such as Jeff Way and Robert Kushner are abolishing genres in a way which can be seen as incestuous or fecund. There is a prevailing note of frivolity, but it's serious, coming as a corrective to the

puritanical excesses of Minimalism, just as Pop Art was a reaction to the seriousness of Abstract Expressionism.

So we have works like Way's green-and-fuchsia, leopard- and zebra-patterned pajamas called *Ubu Punk*; or Scott Burton's "anti-claustrophobic" curtains which have windowpanes printed on them; or Marjorie Strider's *Painter's Pants*, decorated with carefully simulated paint splotches; or Jody Pinto's *Hair Shirt*, made of pigskin silk-screened with "unwanted" hair. But this nonchalance has its serious side. Sam Gilliam's *Philadelphia Soft*—a canvas wall hanging swooning under multiple silk-screened patterns—and Joyce Kozloff's *Untitled Silks*—panels of iridescent silk in a peacock-feather pattern, separated by thin panels of mosaic—are high points and possibly among the first classics of this still fledgling genre.

The other wing of the show, "The Decorative Impulse," includes younger pattern people such as Kushner, Kim MacConnel, and Cynthia Carlson (whose "outrageous" midnight-blue wall studded with gold starfish dominates

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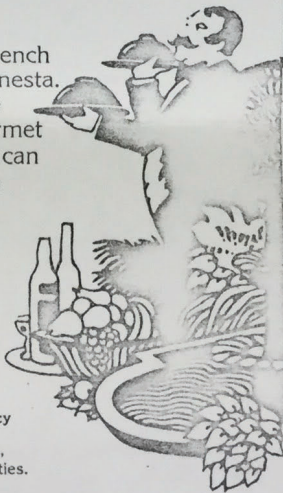
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this part of the gallery). But it also takes a look at older, more established artists whose work has evolved independently and somewhat coincidentally toward a certain decorative mode. These are George Sugarman, Lucas Samaras, Miriam Schapiro (whose ravishing *Phoenix* is pieced together with acrylic, charcoal, and "tissue-thin found fabrics"), and especially Frank Stella, a central figure here because of his exemplary progress from the sensual asceticism of his early work to the ascetic sensualism of his recent *Tropical Birds* series. (Through July 21.)

The Washington show, at the Hirshhorn Museum, was organized by Howard N. Fox and is called *Directions*. Five directions from among many are singled out and labeled: "Brute Sculpture," "Imitations," "Eclectic Surfaces," "Fictions," and "Shrines." Again the tone is a restless, aggressive hedonism, bent on breaking down and bastardizing traditional forms. (One painter from the Philadelphia show, Kim MacConnel, also turns up here.) Some of the artists, such as Robert Hudson and Barbara Rossi, are moving toward whatever lies beyond decoration: Hudson churns up bits of wallpaper pattern, fragments of illustration, and abstract noodling in the interests of a *mélange adultère de tout*. Rossi isolates bits of traditional or invented pattern against smooth surfaces made complex by layers of finely sanded acrylic pigment and transparent layers of Plexiglas; she is perhaps the ultimate hybrid among all these exotic species.

Other entries range in size and spirit from Gargantuan (Lorin Madsen's ton of bricks—a ton and a half, actually—suspended on wires in midair; Donna Dennis's almost half-scale maquettes of a tourist cabin and a subway entrance, like Edward Hopper in three dimensions) to minute (Jud Nelson's series of Popsicles in varying stages of disarray, carved from pristine white Carrara marble; the late Donald Evans's postage stamps of fictitious countries; Dottie Attie's sly narrative illustrated with matchbook-size details from old master paintings). Some, such as Eleanor Antin's video soap opera, *The Adventures of a Nurse*, and the accompanying *Set From the Nurse and the Highjackers*, can hardly be characterized at all: "Must see to appreciate." And in fact, the one unifying trait running through the eclecticism of these shows is the urge to create a totally self-referential work which can be experienced only by experiencing it, and not through a critic's distorting lens. (Through September 3.)

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W.P.D. Sheet Protector M-198 ..

The Bulletin

Friday, June 8, 1979

A 31

Artline

ICA looks at the 'Decorative Impulse'

"The Decorative Impulse," the new exhibition opening Tuesday at the Institute of Contemporary Art, 34th and Walnut sts., addresses the never-before-examined-critically issues of decoration, eclecticism and the new color sensibility.

What all this means is that artist's today use repetition, two-dimensional design in their works to create settings. Some of the artists in the show include Lucas Samara, Frank Stella and George Sugarman. Also at the gallery is "Material Pleasures/the Fabric Workshop," an accompanying exhibit focusing on the experimental work of Philadelphian Marion Stroud's nonprofit workshop at 11th

and Arch sts. Both shows run through July 29.

Meanwhile, the Philadelphia Museum of Art, 26th and the Parkway, opens tomorrow through Aug. 12 with an architectural exhibit. The Sir Edwin Landseer Lutyens (1869-1944), has been called "England's greatest architect since Sir Christopher Wren and the century's most innovative artist working in the classical language of architecture.

The Rittenhouse Square Art Annual continues today and tomorrow and June 14, 15 and 16. The Square, between 18th and 20th sts., Walnut and Locust sts., is filled with artworks by more than 100 area professional artists.

"Tenth Street Days," an exhibit at the Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, chronicles the work of 42 artists who were members of New York City's E. 10th st. cooperative galleries from 1952 to 1962. Some of the exhibitors, such as Phillip Pearlstein, Allan Kaprow, Tom Wesselman and Red Grooms, made it. Others did not. The exhibit opens today and runs through July 8.

The Wallnuts Gallery, 2018 Locust st., will celebrate its 10th anniversary tomorrow night from 7 to 10 P.M. The exhibit on top for this celebration is a gallery group show.

The Old City Arts group has extended its multimedia performance of *No Man's Land* through tomorrow and Sunday. "No Man's Land is a mythical landscape performance directed by Jeff Cain. Performances take place at 8.30 P.M. at the lot at Callowhill st., between 3d and 4th sts. Tickets are \$3.50.

Other events

PHILADELPHIA
American Institute of Architects Gallery, 117 S. 17th st. Drawings by Rita Rosen Buch through June 20.
Bank Leumi, 1511 Walnut st. Paintings by George Cheneche. Through June 30.
Walnuts Gallery, 2018 Locust st. Group show through July 20.
Arch Street Gallery, 219 Arch st. Group show through July 1.
House of Representatives Chamber of Congress, 6th and Chestnut sts. Replica of 18th-Century Axminster carpet on display.
Philadelphia Art Alliance, 251 S. 18th st. Lecture by Ian McHarg, 8 P.M. Wednesday.

SUBURBS
Benjamin Mangel Gallery, 202 Bala ave., Bala Cynwyd. Group exhibition, sculpture, ceramics, screenprints. Through July 15.
Stover Mill Gallery, River road, Rte. 32, Erwinna.

Mixed media acrylics by Nancy Freeman through July 1.
Pearl Fox Gallery, 103 Windsor ave., Melrose Park. Paintings by Fernando Jesus Oliveira, drawings by Murray Bloom and pottery by Robert Parrott through June 30.
Allerbescht Gallery, 680 Mill road, Telford. Watercolor portraits of Maine by Robert E. Moore.
Fine Arts Gallery of Ardmore, 2 E. Lancaster ave., Ardmore. Graphic fantasy through June 23.
Solebury National Band, Main and Bridge sts., New Hope. Works by Floyd J. Torbert through June 30.

NEW JERSEY
Corporate Education Center, Carler road, Hopewell Township. Works of Milton Avery. Through June 29.
Bazaar of International Handicrafts, The Gallery, 21st st. and Central ave., Barnegat Light. Through Sept. 3.

DELAWARE
Carspecken Scott Gallery, 1707 N. Lincoln st., Wilmington. Paintings by Anne Blodgett.

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Almanac

Published Weekly by the University of Pennsylvania
Volume 26, Number 1 June 14, 1979



Alexa Kleinbard's The Sorceress Cape, siltscreen on hammered satin, appears in Material Pleasures, currently on exhibition at The Institute of Contemporary Art.

ICA Features Fabrics, Decorative Impulse

Two shows can be seen at the Institute of Contemporary Art this summer: *Material Pleasures/The Fabric Workshop* and *The Decorative Impulse*. The first exhibit features functional objects made of cloth by 50 artists from the Philadelphia Fabric Workshop. Much of the work reflects what ICA Assistant Director Michael Quigley calls a new attitude toward decoration and the decorative arts. The second show addresses that issue explicitly. In conjunction with the exhibition, ICA will present *Decorative Discoveries* for children, June 23 at 11 a.m. Admission is free.

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Sunday, June 10, 1979 Philadelphia Inquirer 13-F

Two new exhibits opening this week

By Victoria Donohoe
Inquirer Art Critic

A couple of ambitious exhibits of American art open Tuesday, having been dovetailed into a single presentation without much disharmony by the Institute of Contemporary Art of the University of Pennsylvania.

The main event, "The Decorative Impulse," an attractive abstract painting show, outlines a noteworthy change of attitude toward fine and decorative arts over the last few years. Late in our decade, taste has veered sharply away from various styles of abstract art, which had gone a long way to banish both the art object and the traditional enjoyment of its beauty.

Although the Institute of Contemporary Art (ICA) has never been oriented exclusively toward things Philadelphian, objects relating to Philadelphia's cultural and esthetic history are particularly appropriate for a place that specializes in the

Art

new.

Thus, in an interesting departure, the institute is spotlighting a new local institution in a show called "Material Pleasures: The Fabric Workshop at ICA." A frisky offshoot of the "decorative" show, the workshop presentation both complements it and includes several of the same artists.

Because the art featured in this twin-bill exhibit in no way destroys the old ideas of art — in a roundabout way it clamors again for the primacy of traditional easel painting — Frank Stella is trotted out as a hero who can give people who need it a glimpse of the old certainties.

The presence of another star, Lucas Samaras, is a reminder that the artist-designed furnishings move-

ment, which was an outgrowth of the Dada period of the post-World War I era, was booming in this country and abroad as long as a decade ago. This helps us cozy up to the notion that everyday objects we use, clothing included, could become very exciting in the hands of artists.

For those artists who have been drawn to colorful pattern-making, sometimes in the manner of Matisse, and to ornamental decoration directly in the wall, the evidence gathered here tells us that the moment of triumph of this new decorative impulse is in full swing.

I say "moment" advisedly. For the duration of trends that break down traditional barriers between "fine" and "applied" art usually is brief. After a decade in which the energies of avant garde art have been almost strictly of the cerebral and "minimal" varieties, that new approach to beauty is appealing. And the painterly tactics of many young abstractions

these days seem to communicate that they think something of the sort themselves. It is too early to ask for a decent retrospective show of such work, but this capsule-view will suffice in the meantime.

Another thing I like about it is that ICA director Janet Kardon both organized the event and wrote the lengthy "Impulse" catalogue essay — something not done by the same person in institutions of this kind nearly as often as we have a right to expect.

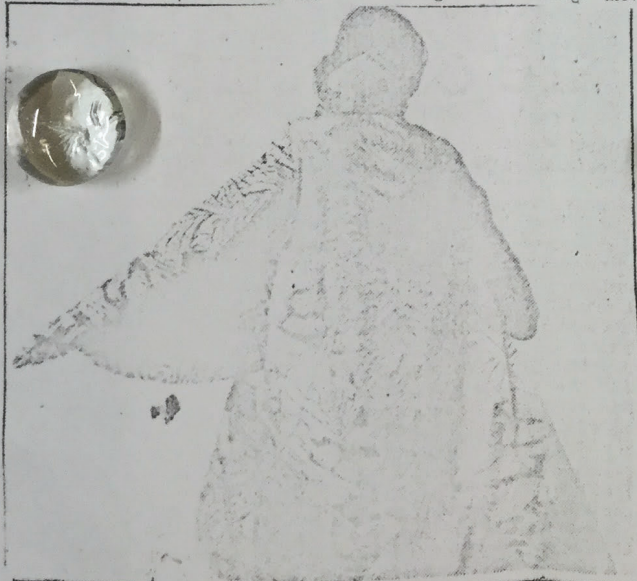
Well-calculated to give you a glow of pride in the traditions of Philadelphia, about 20 pieces representing the Fabric Workshop on Arch Street are getting more careful scrutiny nowadays as more is learned about what went into making them. A nonprofit group with a highly innovative program, Fabric Workshop, formed two years ago, is the brainchild of Marion B. Stroud, who was bolstered by her 10 years' experience with silkscreen printing at "Prints-in-Progress" of the Print Club.

Fabric Workshop aims to attract high-caliber, nationally known artists and local painters, sculptors, craftsmen, printmakers to create hand-silkscreened prints that are then put onto fabrics of the artists' own choosing.

Each invited artist does this during a two-week stint on location, receiving a \$500 honorarium while he or she gets a crash course in the essentials of fabric design from the workshop technicians.

There is an apprentice program that trains disadvantaged youths in the artisanship of printing as well as fabric design. Supporting funds come from government grants, foundations and private gifts.

Here in the Fabric Workshop portion of the show is something altogether new for the Institute of Contemporary Art — exposure to art in a context not unrelated to life. The result is good enough that the "applied art" stimulates curiosity in the audience instead of mere puzzlement. I am glad that the institute was the first to make the lively art of the workshop conspicuously visible to Americans. Now that the channel is open, ideas can flow back and forth. At the moment, refreshing new outlooks at the Fabric Workshop are only struggling for a voice among the voices of far more established attitudes.



This cape uses silkscreening on hammered satin.

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The Bulletin Sunday, June 17, 1979

The new decorative art

Now it's okay to say 'pretty'

By NESSA FORMAN
Bulletin Arts Editor

The art pendulum swings again. This time it's reacting against the art of the last 20 years or so.

Substitute the words "decorative," "pretty," and "pleasant" for "minimal," "conceptual" and "intellectual" and you have the new terminology.

"The Decorative Impulse," the current exhibition at the Institute of Contemporary Art, 34th and Walnut sts., is about this change in artistic taste. It is a small, survey exhibition of what has preoccupied some artists for the last two or three years.

Make no mistake. What is happening on artists' easels also is happening on a broader level of American taste. Some architects are again casting their eyes to decorative elements. Fashion, too, is swinging to prettier designs. Why?

According to ICA Director Janet Kardon, who marks her real debut here with this exhibition, "it seems to be a response to a kind of sensual starvation."

What unites the artists in this exhibition is their concern for dramatic color, a repetition of forms, a borrowing of Eastern (especially Islamic) ideas, a reappraisal of the last works of Henri Matisse.

If Matisse wanted to make art as comfortable as an old armchair, the comfort Ms. Kardon's artists display

is a delight in visual pleasure. In other words, an artist such as Miriam Schapiro (who has on view one scrumptious fabric-painted work, "Phoenix") isn't going through an intellectual crisis every time she puts her brush to work. Her work is pleasant, colorful, visually stimulating. It evokes good old-fashioned eye comfort.

Don't get the wrong idea. There is thought and artistic intellect behind the work, but in a new direction. And don't confuse the word "decorative" in "Decorative Impulse" with an interior decorator's sensibility.

The best way to understand the show is to look hard at Lucas Samaras's "Reconstruction" sewn-fabric paintings. He selects his bits and squares of fabrics carefully, mixing dotted fabrics, reminiscent of the old op-art movement; gridlike fabrics, recalling the old grid paintings; melted color fabrics, referring back to stained paintings; and all-over print fabrics, looking like mini Jackson Pollocks.

He cuts up his references to the past, using them to create in one sewn piece a new statement of contemporary life. Contemporary here means conservative, not avant garde.

That's the main idea: The use of the past as a silent armature as well as the denial of the past for the new order. That ambiguity is what makes some of the art viable.

Of course, each artist is different. They share, perhaps, the delight in

color but make unique statements. Ms. Kardon goes into this in depth in her catalog.

Among the most interesting pieces here belong to Frank Stella, Ms. Schapiro, Kim MacConnel and Cynthia Carlson, who chooses to use the wall as her canvas.

It is to Ms. Kardon's credit that she includes works by two Philadelphians — Ms. Carlson and Barbara Zucker, a teacher at the Philadelphia College of Art — in a survey show that is of more than local interest. In effect, Ms. Kardon is saying these people fit into a national picture. It's better than giving one-person shows of strictly regional interest.

Coupled with "Decorative Impulse" is "Material Pleasures," an exhibition highlighting works by Philadelphian Marion Stroud's experimental Fabric Workshop.

The Fabric Workshop, located on the 1100 block of Arch st., is a non-profit studio where invited artists from across the country create silkscreened works on fabric. Seventeen artists are represented here, including Robert Kushner, MacConnel, Joe Kozloff and Ms. Carlson, who are also represented in "Decorative Impulse."

Ms. Stroud should be pleased that the ICA has given its space to a Philadelphia-initiated project. For the first time, the strengths and weaknesses of the workshop are out in the open.

The workshop efforts show that the repetition of a design on fabric is in no way comparable to an artist's manipulation of fabric on canvas. The former is making a bolt of cloth; the latter is art.

If the Fabric Workshop wants to do more than just zip out artist-designed material, it has to employ creative seamstresses and tailors who can whip up stylish clothing or put the cloth to other uses. A rudimentary kimono just won't do.

The Fabric Workshop has capitalized on the newest trend in art. It is the first such outfit in the country giving artists a chance to design on fab-

ric, just as the the print workshops in the '60s allowed painters to try their hand at printmaking. That is a good start. It's a clever idea. But if the Workshop wants to be more than an "in" success for artists, it has to communicate what it wants to be to the public and how the public can really use (on a commercial basis) what fine artists conceive for mass-produced cloth.

The inclusion of Workshop art in the ICA's formal spaces, can clear the air for Workshop officials, making them aware of the limits as well as limitless possibilities of their two-year-old baby. That is why its inclusion with "Decorative Impulse" is a valuable visual lesson. Perhaps workshop folk can recognize where they have been and where they are going. It isn't too clear here.

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14 Friday, June 29, 1979 Philadelphia Inquirer
 .. S.P.D. Sheet Protector M.158 ..
 .. S.H.W. SHEET PROTECTOR M.151 ..
Fabric for art's sake gives way to practicality

By Victoria Donohoe
Inquirer Art Critic

The success of the two-year-old **Fabric Workshop** at 1133 Arch St. may depend upon how effectively it encourages artists to develop their role in the community rather than on whether its creations are exhibited at the **Institute of Contemporary Art**, where they can now be seen.

To exhibit at the institute can be considered old hat for some of these prominent artists active in "advanced" styles of abstraction, which for so long has seemed both a selfish and an "impractical" art without specific challenges.

Now, suddenly to be asked to "go practical" and design yard goods to be turned into a limited-edition object of their choice — clothing, scarves, curtains, upholstery fabric — is a unique experience for these artists. It could stimulate them to develop their talents further along these lines.

Indeed, should this highly unusual, nonprofit studio succeed with its experimental silk-screen production, some rather prominent American abstract artists just may find themselves lured away from the rarefied work they do. Such a change would be quite welcome.

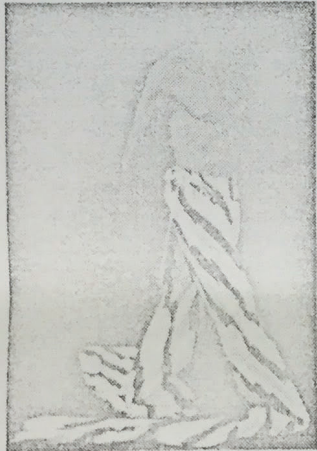
Once painters and artists who work in other media become interested in

Art

trying fabric printing, you cannot be certain what will happen. Far-out artists already have been lured in droves to the **Fabric Workshop** for one-week or two-week residencies. Such artists usually are bent upon extending themselves in order to be creative.

To savor the resulting "material pleasures," consider attending a two-part display at two locations — **Institute of Contemporary Art (ICA)** and **Kippy Stroud's Fabric Workshop**,

University of Pennsylvania's ICA, 34th & Walnut Sts, 243-7108. Tue 10-7:30; Wed, Thu & Fri 10-5; Sat-Sun 12-5. \$300-\$1,500. To 7/21. Free. Fabric Workshop, 1133 Arch St, 568-0858. Mon-Fri 9-5. \$10-\$1,500, including yard goods and scarves. Free.

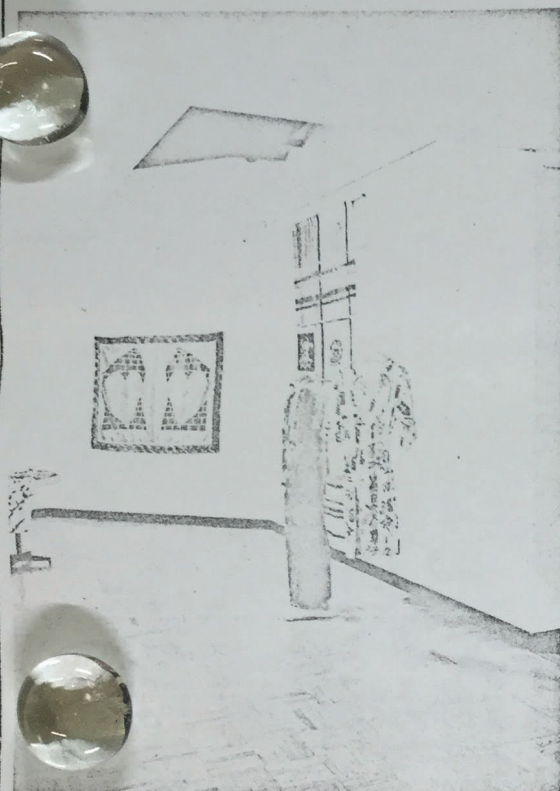


Richard Tuttle
 ... in 'Pants' (1979)

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Considering that few artists in the show have had previous experience in making fabric, their works hold up surprisingly well.



Material Pleasures, from left: Italo Scanga's *Thorn Skirt and Vest*, Alexa Kleinbard's *The Heart in the House*, Kim MacConnel's *Bamboo Curtain*, and Karl Wirsum's *Pajamas and Bathrobe*

Painting by the Yard

Alexandra Anderson

Though 20th-century definitions of high art have sternly upheld a separation between the fine and the decorative arts, artists in fact have often ignored the distinction. Sonia Delaunay concocted brilliantly colored costumes for Tristan Tzara's Dadaist plays in Paris in the 1920s. Picasso, Leger, Matisse and Braque were among the painters who designed sets and costumes for Diaghilev's Ballet Russe. And during the 1930s Stuart Davis made detailed plans for rugs that were produced in limited editions, while painter Henry Varnum Poor—also a fine ceramicist—created a memorable line of bathroom tiles for a major manufacturer.

Nevertheless, an unspoken attitude assisting the applied arts a lesser role than "pure" painting and sculpture persists in the art world. Few contemporary artists

have shown much sustained interest in working in craft mediums, however much they may borrow from them visually. Only the cheerfully democratic eclecticism of "pattern painting" has recently gone a long way towards breaking down the barrier between the fine and applied arts. In the course of annexing motifs from fabrics, wallpaper and needlework, a number of these Decorative artists have become interested in working in these very mediums. It is no accident that Joyce Kosloff now finds herself making ceramic tiles after using similar Islamic ceramic designs as sources for her paintings.

Art into Fabric

In setting up an experimental silk screen studio where artists can collaborate with a trained staff and a group of apprentices, Philadelphia's two-year-old Fabric Workshop has given artists an opportunity to translate their decorative urges directly

into fabric design. The workshop's headquarters is a serene 6000-square-foot loft on Arch Street, in an old and somewhat seedy section of downtown Philadelphia. Intricately colored panels of fabrics produced by different workshop residents currently shade the long windows of the fifth floor space, formerly the offices of Fox Slacks and Trousers. A large fabric airplane made from one of the workshop's patterns hangs from the white ceiling. The feeling is part loft, part light manufacturing, part studio and wholly cheerful as artists in residence and the summer apprentices go about their work.

Kippy Stroud, a native Philadelphian with a background in art history and experience organizing community print workshops, says she launched the Fabric Workshop with Tamarind and Gemini G.E.L.—well-known workshops where artists work with master printers—in mind. "This is a collaboration in the best sense of the word," she said during a recent visit to the workshop. "We teach the basics of printing to the artists who come here and they teach us about their art." More than 40 artists and craftspeople have experimented with executing fabric designs at the workshop since its beginnings in 1977. Artists must now submit a project proposal—"we produce finished projects, not yard goods," says Stroud—before they are invited to the workshop for a residency that can last anywhere from one to four weeks.

Techniques are taught by a trained technical staff that includes master printer Luci Michels, a colorist who advises on dyes, and two permanent production assistants. Apprentices, drawn from art schools, local high schools and community groups, lend a hand on the artists' projects—and get a detailed education in all aspects of silkscreen fabric printing and design as well. Most artists design fabric yardage which is turned into clothing—like Karl Wirsum's crazily patterned pajamas and bathrobe and Judy Shea's beautifully simple "patterns on cloth for patterns for clothes." Designs become scarves, costumes, curtains or environments—like Joyce Kosloff's geometrical-patterned silk hangings and Ned Smyth's fabric-covered columns.

Participating artists may find their original ideas do not adapt well to the medium, but Stroud is hesitant to say no to any innovative brainstorm, since her goal is to "bring artists and printers together and to stretch the limits of fabric design." Work usually ends up costing so much to produce that profits are slim; special fabrics, from Belgian linen to ultrasuede, are often used, and the complicated labors of the seamstresses eat up time and money.

To date, most of the funds in the workshop budget, now nearly \$100,000 annually, have come from private contributions and grants from state and federal arts agencies. It's questionable whether this operation can ever come close to supporting itself commercially from sales proceeds or wholesaling to decorators, even though two local banks have recently placed large orders.

Commercial success, however, is not the primary aim here, though lip service is paid to it and hope runs high that the projects can generate money. What the Fabric Workshop provides, with increasing success, is a unique opportunity for artists to engage their interest and broaden their experience in an area of applied design beyond the limitations of conventional painting and sculpture.

Fabric into Art

The result of a number of Fabric Workshop projects—and the link these projects have to the current decorative sensibility—can now be seen (through July 21) at the Institute of Contemporary Art at the University of Pennsylvania, on Walnut Street in Philadelphia.

The lower ICA gallery holds the "fine art" part of the show: flamboyant paintings by Robert Kushner, an environment complete with painted sofa by Kim MacConnel, two patchwork Lucas Samaras paintings, a wall frosted in deep blue paint punctuated with yellow squiggles by Cynthia Carlson, and one of Frank Stella's painted bird series. (Even the heavies, it is clear, are involved in the eclecticism of kitsch and the patterns of graffiti.)

Upstairs in the "Material Pleasures" show, silkscreened fabrics designed by many of the same artists whose paintings are hung in the gallery below takes the

Robert Kushner: "My greatest hope is to walk into someone's house one day and see my design on their couch."

emerging high-art fascination with pattern, decoration and design into the realm of everyday objects that are hardly removed in feeling from what have been labeled "paintings" downstairs.

In his statement for the catalog of the show (organized by ICA assistant director Michael A. Quigley), Robert Kushner says that working at the Fabric Workshop satisfied his desire to see his design produced *en masse*, and explains that his "greatest hope is to walk into someone's house one day and see my design on their couch." Kim MacConnel, whose pillaging of kitsch has resulted in some of the most vivid works in the show, says he made "a piece of cloth with a repeat that didn't seem to repeat" from motifs of mundane household objects, including a phone and an iron. His *Dragon Tablecloth*, he writes, "was an attempt to print on plastic vinyl... a combination of 18th century bizarre silks and Mexican tablecloths" which he now feels didn't succeed. Scott Burden dreamed up a clever fabric exercise that reproduces a windowpane grid against a dark blue, the color of dusk—"It's meant to be anti-claustrophobic," says the artist—and it is among the few designs that clearly lends itself to mass production. Marjorie Strider's project is a punning pair of paint-splattered painter's pants.

The projects of the Fabric Workshop artists are often relatively simple when compared to the vast body of intricate fabric work done throughout history. The medium is demanding, requiring more commitment than most contemporary Western artists have been willing (at least so far) to give it.

Yet, considering that few of the artists included in the show have had previous experience in designing or making fabric, their works, especially in their strong use of patterning and color, hold up surprisingly well. And the aim of the overall project—bringing these artists into closer contact with the craft of fabric design—is indeed admirable.

Alexandra Anderson, an associate editor of *Portfolio* magazine, frequently writes on arts and crafts.

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Museums on the Metroliner

By Peter Frank

Right now isn't exactly the optimum time to head south; if anything, Philadelphia and Washington, D.C., are hotter and more humid than the Baked Apple. But if you must anyway, there are a few good reasons to go—the museums not the least of these.

Philadelphia isn't the showcase city Washington is (although, Lord knows, there are enough historical sites there to visit). What art museums there are, however, are certainly worth any time and effort invested. The Philadelphia Museum of Art alone offers highs like the Arensberg collection, with its parade of Marcel Duchamp antimasterpieces. (It is advisable to call the museum before going, as personnel shortages have necessitated guard rotations—and the closing of various wings—from time to time.) Also recommended is the Institute of Contemporary Art on the campus of the University of Pennsylvania. Right now two especially striking exhibits grace the small but comfortable I.C.A., exhibition space (34th and Walnut Streets, to July 21). "The Decorative Impulse" examines the current trend, in painting and sculpture, toward extravagant composition, highkeyed color, and freewheeling reference to both historical and purely pictorial factors. Pattern Painting is, of course, the core "movement" in this trend, but as the show demonstrates, the decorative impulse motivates nonpattern artists as well. Thus the asymmetrical but markedly florid work of Lucas Samaras, Frank Stella, Barbara Zucker, Billy Al Bengston, and George Sugarman mingles naturally with the rigorous (yet painterly) patterning of Joyce Kozloff, Robert Zakanitch, Cynthia Carlson, Kim MacConnell, Miriam Schapiro, and Robert Kushner.

None of these names is new to a New Yorker; in fact, as well selected as "The Decorative Impulse" is, most of the artworks themselves do not come as any surprise. The revelations are in—well, actually, the revelation is—the companion show, "Material Pleasures," selected from the production of Philadelphia's own Fabric Workshop since its inception two years ago. The workshop serves both as symptom of and as catalyst for "fine" artists' growing involvement in "decorative" media—in this case, silkscreen on fabric: The workshop has attracted some heavy-duty people to Philly, and some lesser known up-and-comers as well; style makes no difference, as long as the artist is on the workshop's beguiling wavelength. The selection at the I.C.A. reflects the varied nature of the workshop's guest roster: the work of 17 artists—including Marjorie Strider, Italo Scanga, Jody Pinto, Scott Burton, Richard Tuttle, Judith Shea, Sam Gilliam, and Karl Wirsum—ranges from object to costume,

from the expected look to a totally unanticipated variation. It's a just plain wonderful exhibit, and it cries out for a fashion show, an interior decoration display, maybe even a ballet. . . .

Further down the pike—with, perhaps, a stop in Baltimore for the Walters Gallery, the Baltimore Museum, and a heap of steamed crabs for lunch—the hot show in the steamed town of Washington, at least now that Congress is recessed, is "Directions," at the Hirshhorn Museum (a.k.a. "the concrete bagel," 8th Street and Independence Avenue S.W., to September 3). In seeking to chart stylistic vectors of contemporary art through a few exemplary individuals, "Directions" resembles the recent Whitney Biennial in structure and impact. In its physical and phenomenological scope it is less ambitious, the result not of teamwork among several curators, but of a single curator, Howard Fox, who proves himself not only astute and diligent, but markedly original, even revelatory, in his overview (however selective and even inflected by personal taste). Here are some directions in American art you may have missed, Fox seems to suggest. And, if not here at least are a few artists in these directions you may not have known about, or at least never thought of in these conjunctions before: Loren Madsen, George Kuehn, and Wyoming artist John Van Alstine as "Brute Sculptors"; "Imitations" by Jud Nelson, Peter Saari, and Alan Kessler; the "Eclectic Surfaces" of Barbara Rossi, David Schirm, Kim MacConnell, and Robert Hudson; "Fictions" invented by Eleanor Antin, Roland Reiss, Doty Attie, Steve Gianakos, and the late Donald Evans; and "Shrines" erected by Kenneth Price, Donna Dennis, and Thomas Lanigan-Schmidt. A faithful New York gallerygoer will recognize most of these names, but will not have seen very many of them to such good advantage. Of course, said gallerygoer may have in mind his or her preferred candidates for each direction—or even his or her own directions—but the appropriateness of every artist included to every category, and Fox's perspicacity in finding and defining these categories, is beyond reproach.

Van Alstine and Rossi appear in even more shuffled decks over at the National Collection of Fine Arts (8th and G Streets N.W.), the latter in a survey of art from Chicago (to August 12), the former in the First Western States Biennial Exhibition (to September 3). The first show is a chronology of a place; the second maps the geography of a specific present. While "Art from Chicago" traces the stylistic disparities and continuities of art in that town from the early '50s to today, the Biennial, imported from Denver, collects current artwork from everywhere west of the Mississippi, including Alaska and Hawaii. The

direct lineage implied in the Chicago show is emphasized further by the fact that it is an integral collection, amassed by the Koffler Foundation and recently donated to the NCFCA. The raw, exposed-nerve post-surrealism that has been associated with Chicago art since the Monster School and its Hairy Who offspring predominates in this selection, but some other, even counter, tendencies are represented too. It is a fascinating demonstration of the actual variety offered by "regional" art centers. The Biennial encompasses too many such centers to promote this fact; actually, it includes art from several

more or less distinct regions. I was surprised by the lack of prominence California has in its show; the broad southern California art world, and the smaller but still vital Bay Area scene, are proportionately ill-represented. But that does clear the way for a better look at artists from other places. Despite the preponderance of what seem to be oddballs, near-misses, and merely workable knock-downs of inherited styles, there is enough originality, intelligence, curiosity, and craft here to justify the effort of putting together such an expanse and to bode well for future biennials.

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The Philadelphia Inquirer

Saturday, June 16, 1979 9-A

By Maryanne Conheim
Inquirer Staff Writer

When Kippy Stroud goes to work, she also goes to play. Her office, an airy loft at 1133 Arch St., is populated with a whimsical assortment of stuffed ducks, turtles and penguins.

Overhead soar floppy-winged airplanes, and all about her is the organized chaos known as the Fabric Workshop.

"I never want to grow up," said Ms. Stroud, whose eyes are a shade darker than her faded blue jeans. "I was out riding roller skates this morning . . . If you lose the ability to think and feel and see as a child, you lose an innocence which is part of creativity."

For Ms. Stroud, who is in her 30s ("no age, please"), childlike spontaneity is part of the serious business of providing a place where visiting professional artists can experiment with hand-printed fabrics and where young apprentices can learn by helping them.

Her workshop (she is founder and director) produces both limited-edition objects that sell for \$300 and up and small items — like toys and scarves — that sell for as little as \$6. Apprentices get to print their own designs, some of which are for sale.

"We want to create wonderful fabrics here, useful for anyone anywhere, but we also want to help artists produce the most beautiful work they have ever done," said Ms. Stroud. The limited editions already have made a splash here and, even more important, in New York.

If the experiment is a success, profits from the sale of yard goods and other multiple editions eventually will cover the cost of artists' stipends and apprentice salaries.

The workshop is funded by state and federal grants (chiefly the National Endowment for the Arts and the Pennsylvania Council on the Arts) and by private contributions.

But the biggest boost undoubtedly will come from an exhibition of its creations that opened this week at the University of Pennsylvania's Institute of Contemporary Art (ICA).

Artists from all parts of the country, many of whom had never worked in fabric, are represented in the show, which is appropriately called "Material Pleasures."

Ms. Stroud, who would much

Youth and fun and the fabrics of her life

Kippy Stroud says that childlike enthusiasm is important in running her workshop, a haven for artists to experiment with hand-painted creations in cloth.

rather talk about the workshop than herself, says that when she began it two years ago, she had "the feeling of being in the right place at the right time."

"More and more artists are interested in decorative motifs," she said. "Artists today would like to get off canvas and paint the world."

"Also, there is a return to making things by hand, making them right and making them of natural materials. It's all part of the real renaissance of the crafts."

Ms. Stroud would like to see the workshop's fabrics used in dance, theater and large interior spaces.

"After all, Frank Lloyd Wright designed his own fabrics," she said. "And when the Pennsylvania Ballet performed in (artist) Robert Kushner's capes, they really came to life. They were paintings and sculpture, clothing and art!" she said.

Ten years ago, Ms. Stroud was about to go to Costa Rica as a Peace Corps volunteer when she made a last-minute decision to go into public service closer to home.

For the next eight years, she taught art to disadvantaged youths in a Spring Garden Street program called Prints in Progress, working at times with "prisoners and gang kids."

The idea of silk screening fabric came out of that experience, "because it was a way of having the children print something they could sell," Ms. Stroud said. "When people bought their work and used it and loved it, it gave them a real sense of the value of the work."

One of the children from the program, Willie Stokes, is now

designer and printer at the workshop. He called Ms. Stroud when he was laid off from his job as a trash collector with the city and has since become a trusted aide.

Ms. Stroud has proved herself an inveterate teacher — at present, the workshop employs 37 apprentices. Most are paid the minimum wage, though some are volunteers. All are experiencing the thrill of working with famous artists.

Ms. Stroud, a native of Philadelphia, may have a special feeling for young people because it took her a while to find herself.

After attending a preparatory school in Chatham, Va., and the University of Pennsylvania, she went to New York for a year and studied photography.

At Boston University she studied filmmaking. She worked for a while in the sales and rental gallery of the Philadelphia Museum of Art.

She returned to Penn to work on an M.A. degree in art history but never completed it.

"I even took a year out to be a ski instructor," she said. She came into her own as an art teacher and says that she still misses the sound of the happy stampede toward her classroom.

"I really miss the little kids," she said wistfully, looking for a moment like one of them herself.

She loves horses and dogs and shares her center city residence with three Labrador retrievers.

Other interests? "Architecture. And I love to collect. I collect

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rocks, bottle caps, people, experiences . . . What can I say?" She giggled.

Is her name really Kippy? "No, it's Mawon. When I grow up, I'll use it," she said.

Names are important to Ms. Stroud. The Fabric Workshop almost wound up with a trendier one: "Whole Cloth."

"But, going with our roots in the community workshop, we decided to keep it simple. The roots for me are what I learned on Spring Garden Street.

"The kids at Prints in Progress used to come to 'the art room.' They didn't know it was Prints in Progress.

"'Whole Cloth' was too fashionable, too chic. We wanted to be direct and reach as many people as possible — and we have."

The Fabric Workshop is open to the public. "It's not a factory where only the showroom is visible," she said. "We want people to see how it's done."

Before she set up the workshop, Ms. Stroud went to Finland and studied the Marimekko fabric works. She also spent a semester at the Harvard Business School.

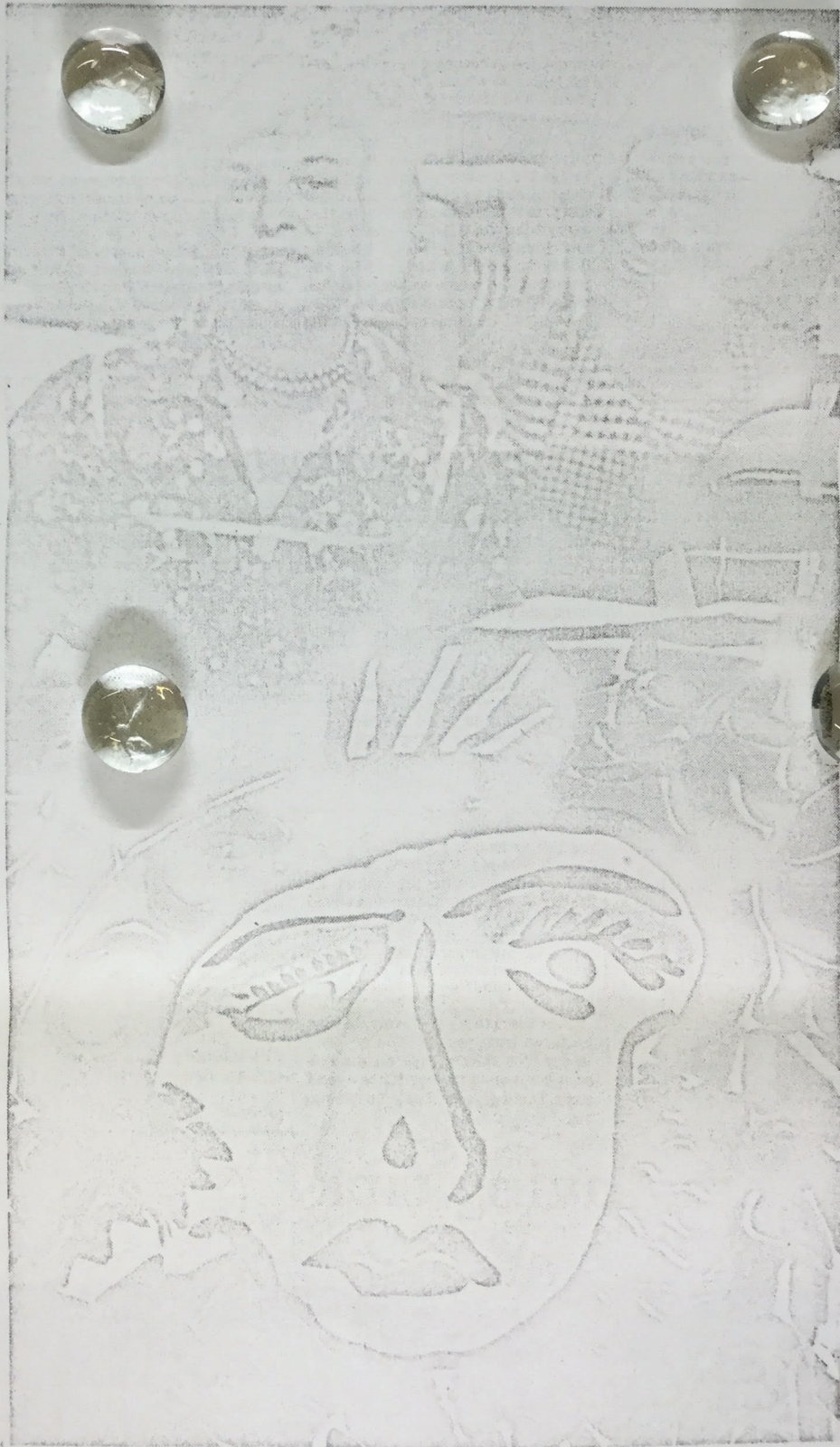
"I learned what it was like to go to business school and sleep five hours a night," she said.

Though Ms. Stroud is pleased that the workshop has attracted such favorable notice, she prefers not to be the center of attention.

"Please see that all the people who put it together get the credit," she says of her co-workers, her advisory board artists and apprentices. "Honestly, it's had a lot of fine tuning."

It has more than that. It has magic.

"I absolutely believe that art is magic," Ms. Stroud said. "That moment when it comes alive . . . that quality is intangible."



Philadelphia Inquirer / ROBERT L. MOONLEY

Kippy Stroud (left) discusses a design with Kathy Holton in the Fabric Workshop

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COURIER-POST, Saturday, July 7, 1979

The Decorative Impulse' follows Picasso's footsteps

Unless you enjoy patches of dancing color, pulsating with boundless energy, don't visit the two exhibitions currently on view at the Institute of Contemporary Art in Philadelphia.

Titled "The Decorative Impulse," the first display features paintings, sculptures, and collages that are daring and flamboyant.

Quite possibly, this is just the direction such great innovators as Picasso and Matisse would be exploring today if they were still alive and kicking.

The walls vibrate with bold splashes of bouncing pigment. Clearly, this show will not appeal to those who want their art tepid, tedious, and timid.

AN OFF-BEAT COMPOSITION titled "Kiss" by Robert Kushner is typical of many other pieces in the show. The surface of a T-shaped canvas is peppered with repeating head and hand forms, all brushed in with a raw-boned, slap-dash vigor. Short, choppy strokes of violet, peach-pink, rust-red, green, blue, and black collide with each other at a violent tempo.

In spite of its ebullient vitality, Kushner's design leaves something to be desired.

Unfortunately, his approach to the acrylic medium lacks richness and depth. Even more important, the overall image feels emotionally contrived and generally superficial. Beyond the agitated swirl of movement, the painting has little else to offer.

BY CONTRAST, several selections in "The Decorative Impulse" exhibition are exceptionally eloquent and memorable.

For example, a West-Coast artist, Billy Al Bengston, is represented by a handsome work made up of five hanging panels, each painted on both sides in subtle hues, and all suspended on strings from an overhead, horizontal bamboo pole, which, in its attachment to the ceiling

A Japanese flavor permeates the form as the panels turn in space, they seem to carry on a

Sensitive Eye

By Burt Wasserman

visual dialogue with each other, almost as though they were costumed actors in some kind of mysteriously silent, ritual play.

THE SHOW also includes many other works with a potent decorative presence — sometimes to an absolutely eccentric degree — by such well-known names from the art community as Frank Stella, Miriam Schapiro, George Sugarman, and Joyce Kozloff.

In an adjoining gallery, the Institute is presenting another unique exhibition. Titled "Material Pleasures," it focuses on the work done at The Fabric Workshop of center-city Philadelphia.

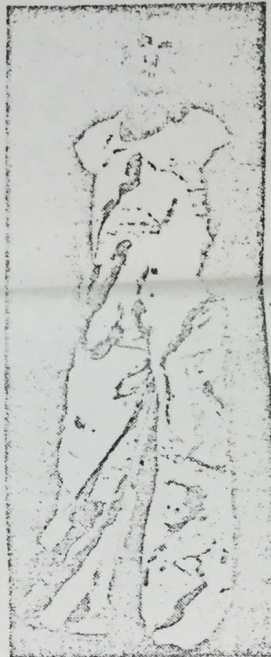
Established in 1977, the Workshop invites recognized creative figures to develop original designs which can be processed on fabric, plastic, or leather by the technique of silkscreen stencil printing and then transformed into unusual garments for people or decorative textiles for interior settings.

REMOVED from the pedestal and the wall, these functional art works reflect the growing desire of many serious artists to bring their language of expression into the everyday world where it may be seen and enjoyed by great numbers of people.

For example, far-out whimsy is the keynote for Marjorie Strider's "Painters' Pants," which are white coveralls smeared with supposedly accidental paint splashes that are actually a playful combination of irregular shapes in bright color.

IN A SOMEWHAT similar vein, Karl Wirsum's pajamas and bathrobe have the wild title "A Bird in the Hand is Worth Two in the Bus."

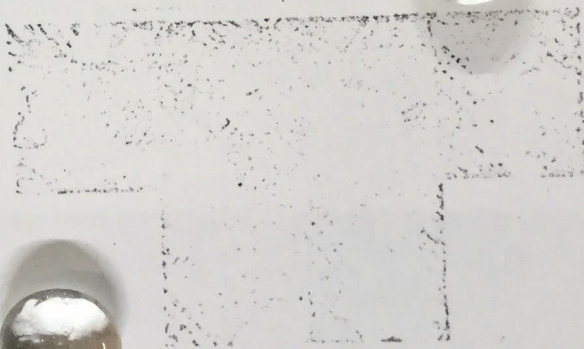
Both shows will run through July 21 at the Institute galleries, located in the Fine Arts building, on the campus of the University of Pennsylvania at the south-



Marjorie Strider's "Painter's Pants."

west corner of 34th and Walnut Sts., Philadelphia.

Visiting hours are 10 a.m. to 7:30 p.m. on Tuesday — 10 a.m. to 5 p.m., Wednesday to Friday — and 12 noon to 5 p.m. on Saturday and Sunday. The galleries are closed on Monday. Admission is always free.



Robert Kushner's "Kiss."

CALENDAR

Recent Oil Paintings by Humbert Howard, Atlantic City Art Center, Garden Pier, Boardwalk and New Jersey Ave., Atlantic City; to July 31.

Seven Photographers: The Delaware Valley, New Jersey State Museum, Cultural Center, West State St., Trenton; to July 29.

Drawings, Weavings, and Rope Baskets by Lynne Grimsey, Camden County Library, Echelon Urban Center, Laurel Rd., Voorhees; to Aug. 31.

What's It to You? (90 works from the permanent collection of the Rutgers University Art Gallery of New Brunswick) Stedman Art Gallery, 4th and Linden Sts., Camden; July 9 to Aug. 11.

Fabric Works and Wall Hangings, Cross-McCleaf Gallery, 1713 Walnut St., Philadelphia; to July 31.

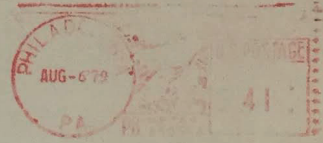
Beauford Delaney in Retrospect - Summer Crafts Show, Art Alliance, 251 S. 13 St., Philadelphia; to August 5.

Five Contemporary Artists, Penna. Academy of Fine Arts, Broad and Cherry Sts., Philadelphia; to August 26.

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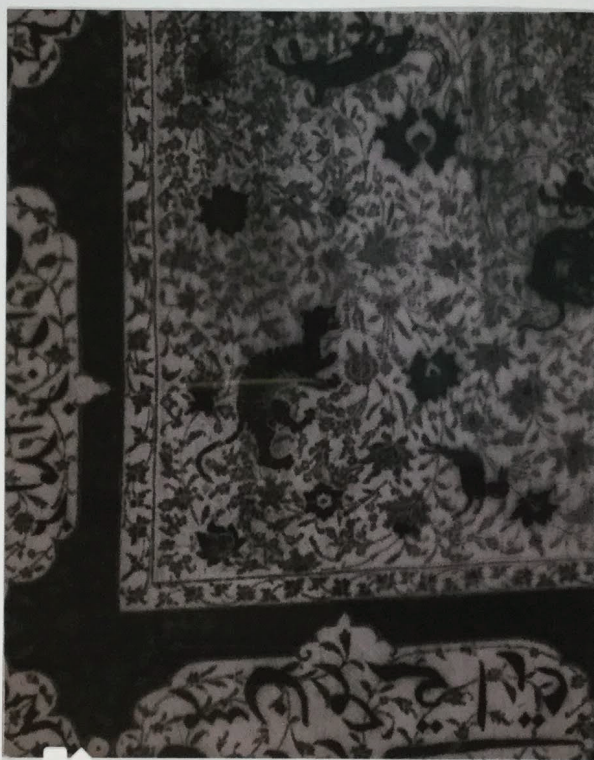


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	Burton	II.83

randomly
ABEX. ~~ABEX~~
painted
Bed sheets -
spatters, drips + pours -
Morris Louis - Wash. Wks Lp -
("No. One"
1978)

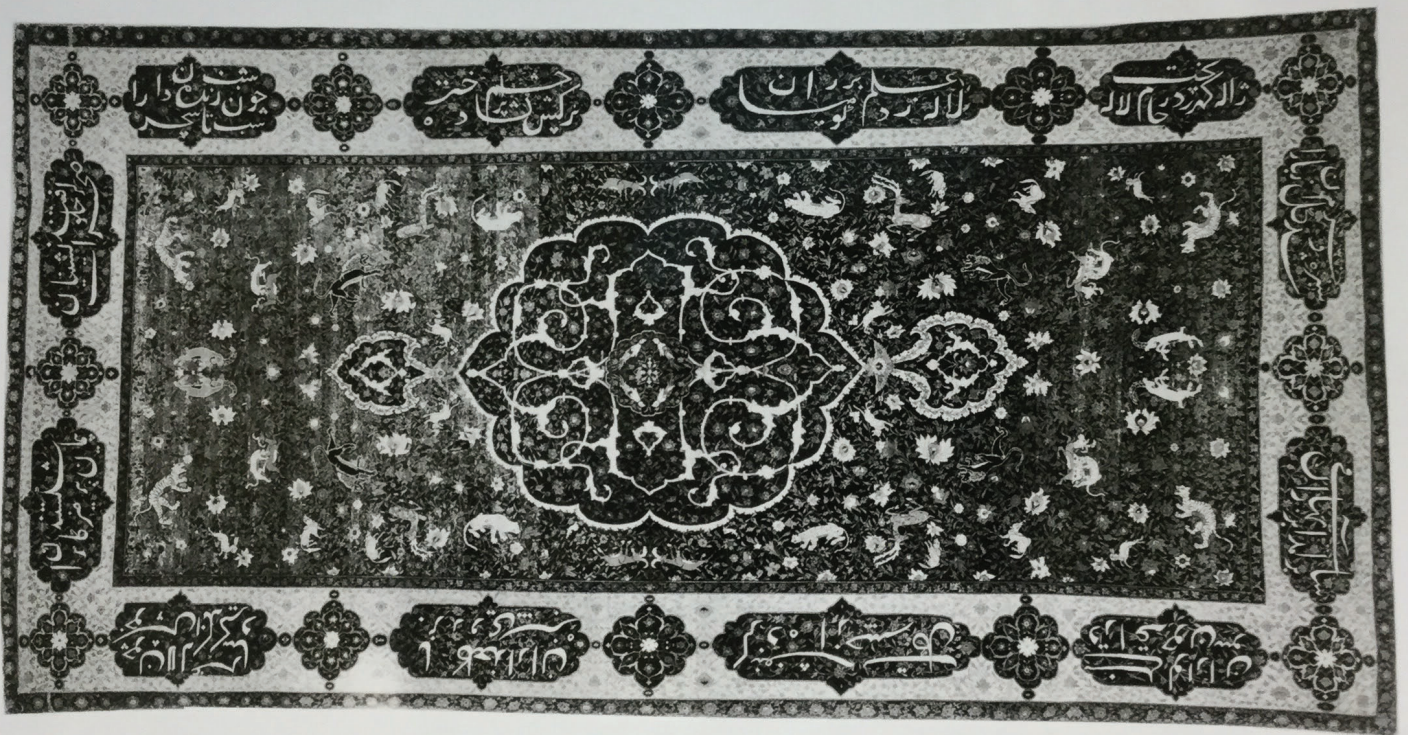
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	Burton	II. 83



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	Burton	II. 83



Lower ^{R+} corner here X

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SUBJECT Animal Ring + Medallion
BY Percis - 2nd half of 16th C

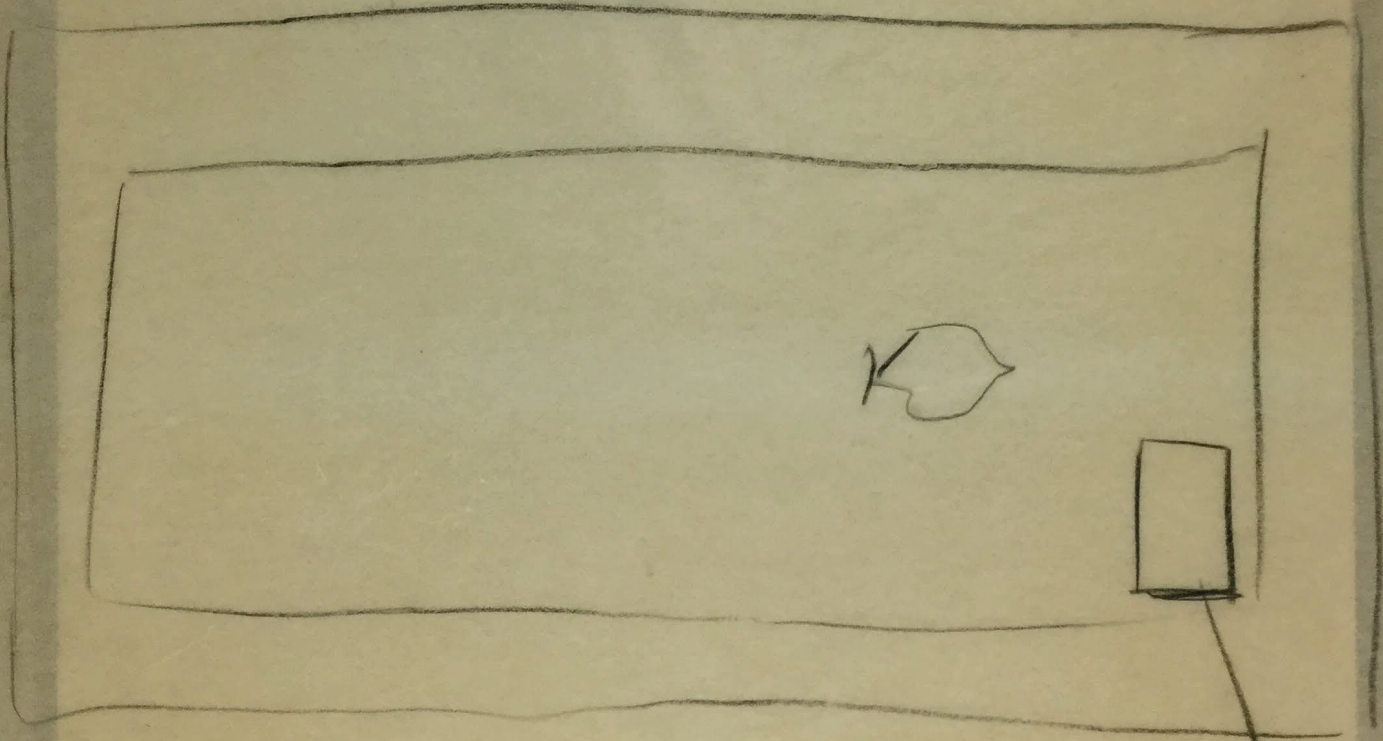
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The following words must accompany any reproduction of this photograph
PHILADELPHIA MUSEUM OF ART :

Request of Mrs John D. McIlhenny in memory
of John D. McIlhenny, Jr.

'43-28-1

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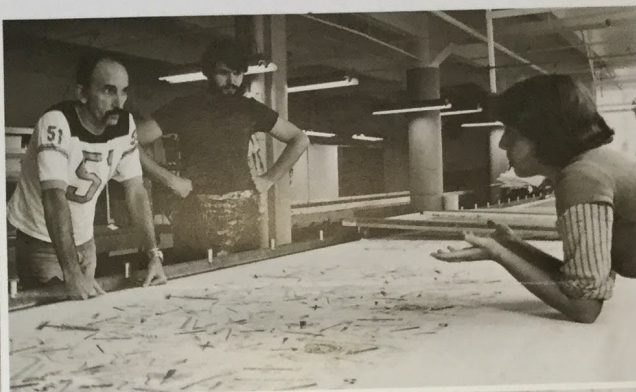
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	Burton	II. 83



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	Burton	II. 83

The Fabric Workshop



The Fabric Workshop is a non profit experimental Workshop which offers nationally known artists the opportunity to explore the possibilities of fine art printing on fabric. They are aided by our trained technical staff in learning all phases of the silkscreen medium. Fabrics designed by these artists-in-residence are multiple works of art on cloth. The unique fabrics and objects created express the artists' individual visions and represent a continuation of their personal work.

This part of the program is partially funded by the National Endowment for the Arts.

The Fabric Workshop also offers an apprenticeship program for talented young artists who are socially and economically disadvantaged. Under the supervision of our trained master craftsmen, these teenagers create and realize their own designs, which have the freshness and energy of the young artists themselves. This "on the job" training program teaches the apprentices silkscreen printing techniques and various aspects of arts management.

This part of the program is partially funded by the Pennsylvania Council on the Arts.

Inquiries should be addressed to: Kippy Stroud
The Fabric Workshop, Inc.
1133 Arch St.
Philadelphia, Pa. 19107
(215-568-0858)