craft horizons

MARCH/APRIL 1969 $2.00

craft horizons

March/April 1969 Vol. XXIX No. 2

The Cover: Detail of "The Principal Wife" by Sheila Hicks, composed of ten elements of linen, silk, wool, and synthetic fibers, spliced and grafted, each element 189" long. For full view see page 32. Exhibited in "Wall Hangings" at New York's Museum of Modern Art, CRAFT HORIZONS coverage of the show is entitled "The Fabric of Construction" (page 30). With the article "The New Weaving" (page 22), a report on the Stedelijk Museum's parallel show in Amsterdam, Holland, we get a double-barrelled account of the new emphasis being accorded contemporary weaving.

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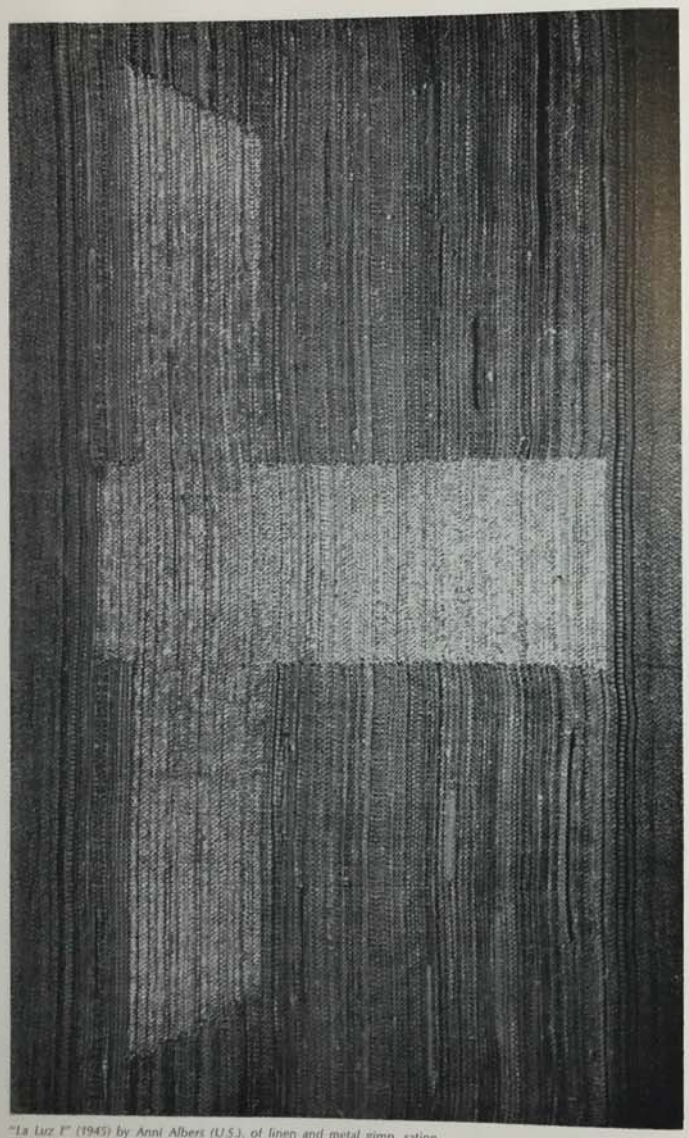


"La Luz I" (1945) by Anni Albers (U.S.), of linen and metal gimp, satine weave with discontinuous brocade, 18¾" x 31¼"; The Museum of Modern Art.

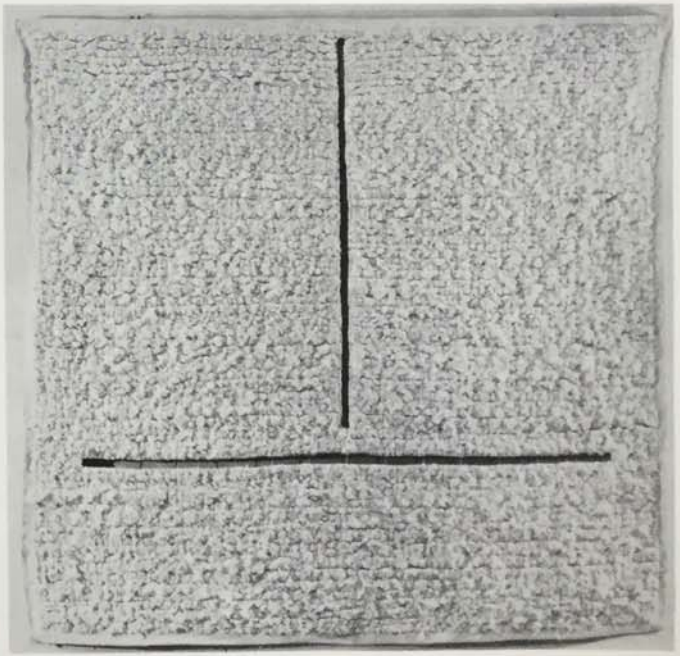
The Fabric of Construction

2/At Museum of Modern Art, New York by Louise Bourgeois

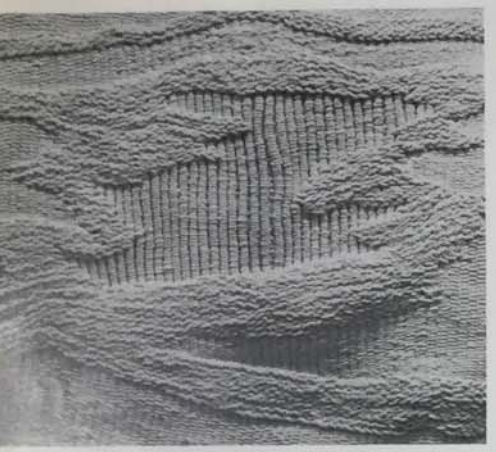
The first exhibition of contemporary weaving at The Museum of Modern Art, New York (February 25-May 4), contains forty experimental pieces by four men and twenty-five women from eight countries. Called "Wall Hangings," it was codirected by Mildred Constantine, consultant to the Department of Architecture and Design, and designer Jack Lenor Larsen, and installed by Arthur Drexler, director of the Department. According to the catalog, written by the exhibitions' directors, developments during the last ten years "have caused us to revise our concepts of this craft and to view the work within the context of twentieth-century art." The editors of CRAFT HORIZONS asked internationally-known sculptor Louise Bourgeois, whose background in weaving gives her special interest in the show, to comment on the work in a taped interview at her New York home. Here follows the edited transcript:

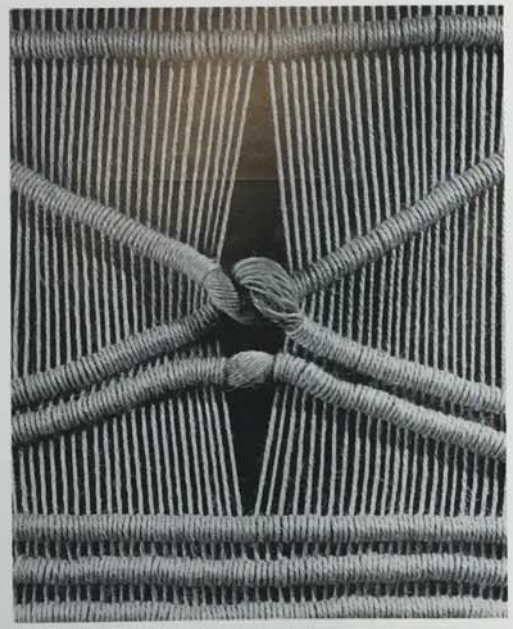
These are all nonfunctional weavings, many of them constructed off the loom by knotting, wrapping, braiding, and a variety of other techniques. They have been called woven forms or objects because although they must use traditional methods or materials, they are not made for traditional purposes. Would you consider them art? In other words, in the use of fibers to build volumes, or what Anni Albers has called "pliable planes," do you feel in these works any reaching toward the space of sculpture?

It is just that kind of sculptural space I want to find. Since I have a background in weaving, and have become a sculptor, it means that I have found the medium of weaving incompatible with the art of the sculptor. The emptiness and the fullness which is essential to the space and volume of sculpture is not present because there is a background which is never really pierced, except, with some of the pieces, by vertical slits. However, these slits are not holes. Slits are warps separated and pulled apart. As an example,



"Composition With A Slit" by Marguerite Carau (France), cotton tapestry, 63" x 64"; The Stedelijk Museum.





Detail of "Swan" by Françoise Grossen (Switzerland), macramé of sisal rope, 82" x 46"; The Museum of Modern Art. Left above: Detail of "Experience No. 9" by Wilhelmina Fruytier (The Netherlands), cotton cord tapestry with raised areas, 94⅛" x 80" x 10½"; The Museum of Modern Art. Left below: "The Principal Wife" by Sheila Hicks (U.S.), of linen, silk, wool, and synthetics, wrapped, spliced, and grafted of ten elements, each 189" long; The Stedelijk Museum. Opposite page: Detail of "Construction with Newspaper and Plastic" by Ed Rossbach (U.S.), of polyethylene film and twine, and newsprint, interwoven, 30" x 40"; The Museum of Modern Art.

I would like to have seen Magdalena Abakanowicz's weaving with real openings, with a window in it, for these windows are necessary to bring in three-dimensionality which is a prerequisite of sculpture.

But I like all these pieces. They are interesting as objects. For instance, yesterday I saw some stump work, scenes of eighteenth-century England that were delightful. But they existed as curiosa or objets d'art rather than falling into the category of fine arts. A painting or a sculpture makes great demand on the onlooker at the same time that it is independent of him. These weavings, delightful as they are, seem more engaging and less demanding. If they must be classified, they would fall somewhere between fine and applied art.

When I originally heard the show's title, "Wall Hangings," I had three associations, one being the United States Post Office where they have dozens of open mailbags hanging on the wall waiting for the mail, beautiful in their simplicity and practicality. Another image was of the hanging, movable walls of the voting booth. A third image had to do not with a hanging object but with a rising one. That is, the veil of steam that comes up from the street from the pipes of Consolidated Edison, a cloud of a kind of smoke swirling in front of you, like a soft ghost.

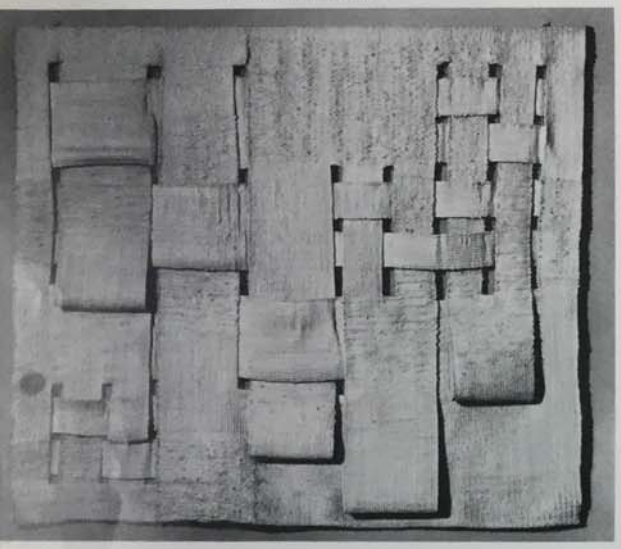
Among the most sculptural pieces in the show is the three-dimensional transparent hanging by Kay Sekimachi (U.S.) where the thing was contorted and folded and really manipulated. The crochet by Ewa Jaroszynska (Poland) is really my favorite piece. It relates to relief with regular undercuts and raised surfaces held to the background. Yet it is almost freestanding and nearly autonomous from the wall. This is true also of Walter Nottingham's (U.S.) crochet work. The crochet method can lead to great expanses of imagination, whereas the loom is a very rigid tool. In the loom work, and I will here mention Magdalena Abakanowicz, the woven background is made first and then the artist has picked at the surface and has added things here and there. Weaving itself remains unimaginative.

The pieces by Susan Weitzman are built on two distinct parallel vertical planes. They are unique. The variations in yarn thickness have been achieved by careful hand spinning and measuring the yarns in a warp on a frame. This idea could be enlarged upon and made richer.

In the beginning tapestries were indispensable, they were actually movable walls, or partitions in the great halls of castles and manor houses, or the walls of tents. They were a flexible architecture. This is the kind of hanging that I was used to. I was brought up in Aubusson, my mother having been born and brought up there. Aubusson is in a part of France—a very poor country—where there is nothing but granite, as in Brittany, which is famous for its lace: the same combination of stone and needlework in both. The women wove and the men cut stone in the quarries.

I, myself, have very strong associations with tapestries. As

Below: "The Mirror" by Herman Scholten (The Netherlands), of wool and hemp, tapestry of woven bands, interlaced and drawn up to form loops, 89" x 100¾"; The Museum of Modern Art. Right: "Interlace" by Kay Sekimachi (U.S.), of nylon monofilament, quadruple and tubular weave, 76" x 14¼" x 13½"; The Museum of Modern Art.

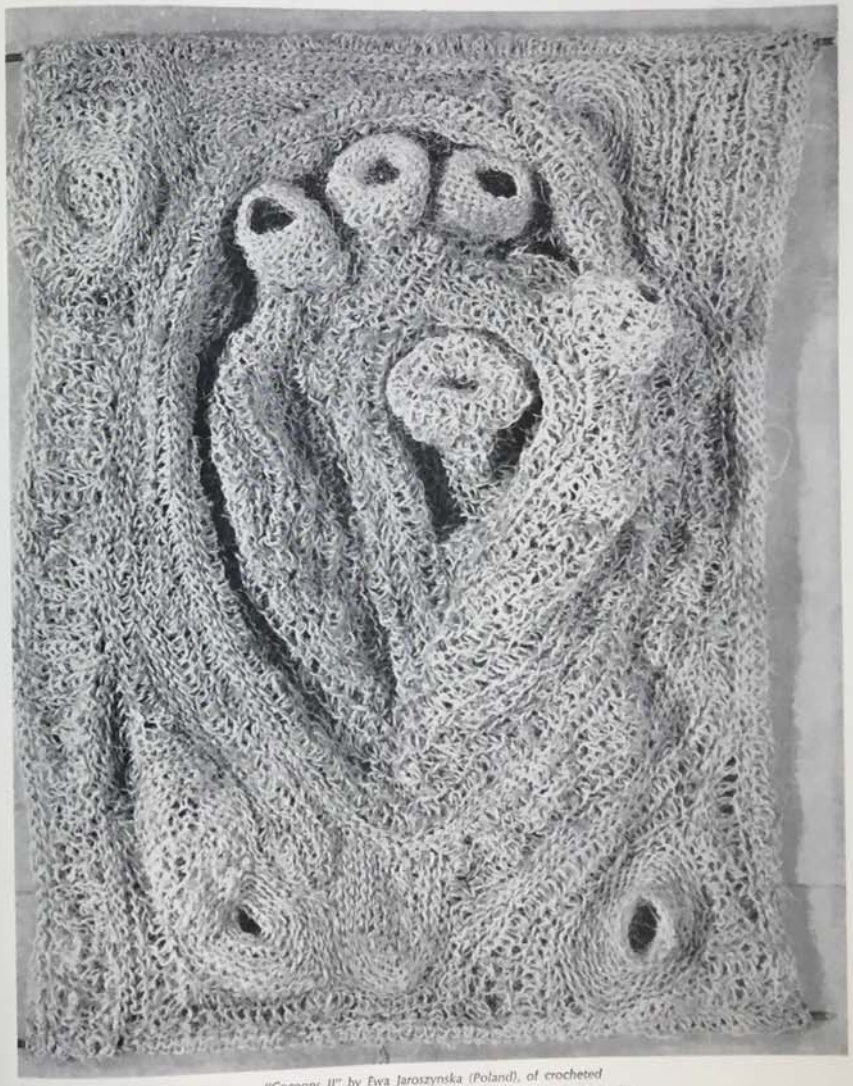


children, we used them to hide in. This is one reason I expect them to be so three-dimensional—why I feel they must be of such a height and weight and size that you can wrap yourself in them. Gobelin tapestries, out of fashion and discarded, were saved because in the colder climate of Aubusson, they were used to wrap animals in—protection for a cow giving birth, and as blankets for the horses.

My personal association with tapestry is for this reason, highly sculptural in terms of the three dimensionality.

A tent is very important in my vocabulary—a form of textile sculpture to be entered—a form of collapsible architecture. In Africa, I remember the caravan blacks who wear clothes like tents and fold them around themselves, even sleep under them.

To return, however, to the exhibition, I feel that though it showed very fine weaving, it could have been a little wilder. It is in effect a very sedate show, the only daring aspect being the title and the first-rate installation. I could think, for instance, of all kinds of turned shapes—cubes or any three-dimensional forms that could have been used. The pieces in the show rarely liberate themselves from decoration and only begin to explore the possibilities of textiles. They can be woven into any shape and then made rigid by spraying. They can be stretched over armatures, draped, and pulled. All this is still open to exploration by the many fine artists who have shown their work in this exhibition. ■



"Cocoons II" by Ewa Jaroszynska (Poland), of crocheted sisal and hemp, 29½" x 24⅝" x 4⅞"; The Museum of Modern Art.

THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.

23 June 1969

Mrs. Sheila Hicks
57 Rue de Seine
Paris VI, France

Dear Sheila:

By this time you will have received the works which are described on the enclosed loan form and which have been returned to you. I do hope these have been received in good condition and would be grateful if you would sign and return the attached receipt for our records.

The exhibition has reverted now to its original form as a travelling exhibition and will be shown in the following institutions until the end of the year: July 1 - August 17, State University of New York, Albany, New York; September 1 - 22, Allentown Art Museum, Allentown, Pennsylvania; October 13 - November 3, St. Cloud State College, St. Cloud, Minnesota; November 24 - December 15, Cedar Rapids Art Center, Cedar Rapids, Iowa.

We are most grateful to you for lending us this work and are happy to tell you that the exhibition was received with enthusiasm.

Sincerely,

Mildred Constantine
Special Assistant to the Director
Consultant, Department of Architecture
and Design

Elizabeth Shaw

Mildred Constantine

March 20, 1969

In accorda ... uld pay for the color ... piece for the Crafts ... her for this purpose. P ... in dollars at the add ...

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Consu

cc: Dorothy Dudley

Mildred Constantine

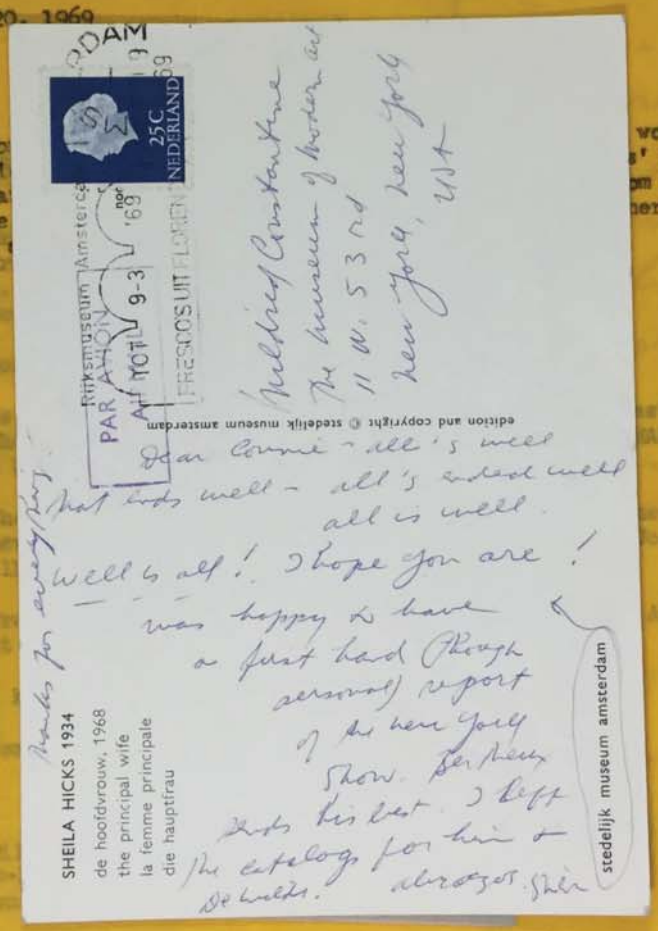
Elizabeth Shaw

Mildred Constantine

March 20, 1969

In acco... would pay for
the col... s' piece for
the Cra... m her for this
purpose... her in dollars
at the ...

cc: Dorothy Dudley
Mildred Constantine



Elizabeth Shaw

Mildred Constantine

March 20, 1969

In accordance with ... ent would pay for
the color transpar ... icks' piece for
the Crafts Horizo ... from her for this
purpose. Please ... to her in dollars
at the address no ...

Treasury De...
U. S. Custo...
New York, N...

Dear Mr. Lo...

As an addend... last
Thursday and ... HANGINGS,
I believe th...

Sheila Hicks ... Fine Arts,
having major... Joseph
Albers and R...

Francoise Gr... Arts
at the UCLA ...

I hope this ...

Very truly y...

Mildred Constantine
Co-Director of the Exhibition
Consultant to the Department

cc: Dorothy Dudley
Mildred Constantine

Memorandum

To Emily

From : Mildred Constantine

Date

Re

For files

Elizabeth Shaw

Mildred Constantine

March 20, 1969

In accordance with my understanding that your department would pay for the color transparencies which were taken of Shelia Hicks' piece for the Crafts Horizons cover. I am attaching a statement from her for this purpose. Please note that compensation is to be sent to her in dollars at the address noted.

Treasury Department
U. S. Customs Service
New York, New York 10004

Dear Mr. Lechar:

As an addenda to the information which I gave you last Thursday and which is included in the catalog THE HANGINGS, I believe the following will be of interest to you.

Sheila Hicks is a graduate of the Yale School of Fine Arts, having majored in painting and having studied with Joseph Albers and Rico Lebrun.

Francoise Grossen is completing her masters in Fine Arts at the UCLA in Los Angeles.

I hope this information is of some use.

Very truly yours,

Mildred Constantine
Co-Director of the Exhibition
Consultant to the Department

cc: Dorothy Dudley
Mildred Constantine

Lacher, Samuel

March 4, 1969

Mr. Samuel Lacher
Treasury Department
U. S. Customs Service
New York, New York 10004

Dear Mr. Lacher:

As an addenda to the information which I gave you last Thursday and which is included in the catalog WALL HANGINGS, I believe the following will be of interest to you.

Sheila Hicks is a graduate of the Yale School of Fine Arts, having majored in painting and having studied with Joseph Albers and Rico Lebrun.

Francoise Grossen is completing her masters in Fine Arts at the UCLA in Los Angeles.

I hope this information is of some use.

Very truly yours,

Mildred Constantine
Co-Director of the Exhibition
Consultant to the Department

cc: Dorothy Dudley
Mildred Constantine

ATELIER DES GRANDS AUGUSTINS

The Museum of Modern Art
11 West 53 Street, New York 19, N.Y.

280
INFORMATION COPY

I have authorized release

to Stuart Edelson

on Feb. 6, 1969, of th

Museum number	Artist or maker	Des
430.64	Sheila Hicks	Whi
271.58	Franklin Colvin	Tap

Remarks: Tobe cleaned by Andrew N
Street, New York, New York. Afte
will be returned to the museum fo
exhibition.

The Department of Architecture and
If the material is not collected within the d
voided and the department informed at once

(date signed) Registrar

Memorandum

To

From Architecture and Design

Date

Re

Emily -
File -
Sheila Hicks.

Sheila Hicks 1968!

December 5

are
to get
serve
been
person (photographer)
This is
said them
not satisfied
ite artworks
rough (5) shows
for your show,
of you chose.
k. The other 2
work for Amsterdam
Show. Soon
I will have
more and
send them
along.

Title
"Volkswagon in Place Concorde".

Alexzos

ATELIER DES GRANDS AUGUSTINS

The Museum of Modern Art
11 West 53 Street, New York 19, N.Y.

280
INFORMATION COPY

I have authorized release

to Stuart Edelson

on Feb. 6, 1969, of the material itemized below:

Museum number	Artist or maker	Description
430.64	Sheila Hicks	White Letters Tapestry
271.58	Franklin Colvin	Tapestry, 1965

Remarks: To be cleaned by Andrew Newman, Cleaners, 153 East 52 Street, New York, New York. After cleaning the tapestries will be returned to the museum for the wall hanging exhibition.

The Department of Architecture and Design is hereby notified. If the material is not collected within the date(s) shown, this release will be voided and the department informed at once.

(date signed) Registrar

December 5

you are
trying to get
will serve
it has been
right person (photographer)
This is
we did them
was not satisfied
quite anxious
(1) through (5) shows
It is for your show,
of you chose.
k. The other 2
work for Amsterdam
Show. Soon
I will have
more and
send them
along.

Title
"Volkswagen in Place Concorde".

Alexzos

ATELIER DES GRANDS AUGUSTINS
30, Rue Dauphine - PARIS VIe
Téléphone : 033.25.24

December 5

Dear Lorenzo,

Here are the photos that I know you are wondering about. I've been trying to get them well done so that they will serve for ~~the~~ catalog purposes and it has been very difficult to locate the right person (photographer) and get an excellent job – This is the second group! (The first (some we did them I was not satisfied with).

I hope you like them. I'm quite anxious to hear your reaction. #(1) Through (5) shows my Volkswagon Evolving tapestry idea. It is for your show, done in the brown linen thread you chose. I wonder what Arthur will think. The other 2 photos show work for Amsterdam show. Soon I will have more and send them along.

I can get it up the way we decide together is best. There are infinite possibilities

title
"Volkswagon in Place Concorde".

Alexander

Tapestry by the kilo!
Make it yourself and
change it later!

Feel the emotional space and need of the
participating viewer (architect etc.).

It's been a real revelation to me to break through
with this idea working
frantically to get ready for
your show & the Holland one.

Sheila Hicks 1968

ATELIER DES GRANDS AUGUSTINS
30, Rue Dauphine - PARIS VIe
Téléphone : 033.25.24

PHOTOS

7 Black and white
+ 7 Color 4x5"

Volkswagon series 1-5

1. "Volkswagon in Place Concorde"
40" x 80" linen and silk

2. "Volkswagon in Place Concorde"
40" x 80" linen + silk

3. ~~Same title~~ "Volkswagon in Place Concorde, We"
50" x 35"
54" x 30" linen + silk

4. ~~Same~~ "Volkswagon in Place Concorde, He and She
50" x 35"
54" x 30" linen + silk

5. "Volkswagon in Place Concorde, He"
50" x 35" linen + silk

---

6. "Bronsteropsis"
44" x 90" linen and wool

7. "The Principal Wife"
150" x 60" wool, silk, linen

Thread

****

In the idea more than an image of the tragic conjuring up the sweat shops, unendurable hours of labor, unfathomable exploitation, in short the monstrous....

A very old craft [illegible] the transition from the skins of wild beasts into the civilized modes...

****

SHEILA HICKS (ZAÑARTU)

Née en 1934 à Hastings, Nebraska.

Etudes : 1953-59, Yale University : avec Josef Albers et Rico Lebrun.

M.F.A. thèse « Pre-Incaic Textiles ». Bourse Fulbright.

Recherches au Venezuela, Pérou, Bolivie, Ecuador, Argentine, Chili

1959 Réside à Guerrero, Mexique

Enseigne à l'Universidad de Mexico avec Matias Goeritz

1964 Bourse Fribourg, Paris

Installation en France

1966 Travaille en Inde (Calicut, Kerala, Malabar)

1967 Fonde l'Atelier des Grands-Augustins

Expositions individuelles :

1958 Santiago, Chili, Musée des Beaux-Arts

1962 Mexique, Galerie Souza

1963 Chicago, The Art Institute

1964 Zurich, Kunstgewerbemuseum, « Gewebte Formen »

Corsham, Angleterre, Bath Academy

1963-65 Knoll Associates Inc., Chicago, Stuttgart, Hamburg, Berlin, Nuremberg, Wuppertal, Düsseldorf, Londres, Bâle, Helsinki (Artek), Stockholm (N.K. Inredning), Hermann Miller Inc., Frankfort (Interior)

1966 Oldenburg, Allemagne, Landesmuseum

Stuttgart, Musée des Arts Décoratifs

Zurich, Objet Galerie

1968 Prague, Jindrichuv Hradec (Juin).

Expositions de groupes :

1962 New York, Museum of Modern Art, « New Acquisitions »

1963 New York, Museum of Contemporary Crafts, « Woven Forms »

Caracas, Musée des Beaux-Arts, « Formas Tejidas »

1965 Milan, Triennale.

1967 New York, Museum of Modern Art, « New Acquisitions - Design »

Lausanne, Musée des Arts Décoratifs, « La Tapisserie »

Lausanne, IIIe Biennale Internationale de la Tapisserie

1968 New York, Museum of Modern Art, « Wall Hangings »

Prague, Jindrichuv Hradec, « International Tapisserie Contemporaine » (août)

Thread

****

In the idea more than an image of the tragic conjuring up the sweat shops, unendurable hours of labor, unfathomable exploitation, in short the monstrous....

A very old craft signifying the transition from the skins of wild beasts into the civilized modes...

****

Thraed Therede Thread
Spun silk, flax, cotton
Wefan: woof web warp
Machines having taken the place of pitiless labor...

Why not celebrate them?
An environment of plenty
Why not?

We celebrate them: they, with the method,
have begun to frighten us...

Eald thraed Ald threde
You once yielded your secrdts
Maidens Maids Spinsters
the loving, those sick with love

became a barbarous partner
Infamies not easily forgotten!
We do not forget... FORGOTTEN.

Sisoures Scissors
How long a history between words!

~~Thrxex~~ Thread, architectonic, tactile
so it is said
to help us
to remember
new forms and old feelings
new feelings and old forms

1 2 69

BRIA

BRIAN W. BERGLUND

Brian W. Berglund

In Amsterdam (Jan. 17 - March 2) I will show four works:

1. BANISTERIOPSIS, yellow linen, 100 centimeters high
   150 " wide
   80 " deep
   (volume to be displayed standing on platform)
2. CASCADE- REVELATIONS AND PLATITUDES
   white linen and cotton
   (hung on wall) 265 ct. x 320
3. THE EVOLVING TAPESTRY, blue linen, silk
   80 ct. x 60x30
   (volume displayed on platform)
4. THE PRINCIPAL WIFE, wool, silk, linen, synthetic
   350 ct. x 200 (diameter)
   (hung from ceiling or over hanging pole)

In New York (Feb. 24-?)

1. ? awaiting your confirmation-
   I imagine the white wool PRAYER RUG
2. ? possibilities- THE WHITE LETTER (on permanent display in MMA)

   Greta Daniel's miniature (MMA collection)
   small white Hieroglyph or blue "

   new work- VOLKSWAGON IN PLACE CONCORDE
   (THE EVOLVING TAPESTRY He, She)
   linen, sod brown color with red silk
   0 ct. x 150 x 30
   placed on platform

Re

Date

From

To

Sheila Hicks P.O. #27925

January 15, 1969

This is to remind you to send a check for $236.06 to Sheila Hicks c/o account number 372-469-2 at Wilmette State Bank, Wilmette, Ill. The purchase order number is 27925, issued January 9th.

Thanks.

The Museum of Modern Art

To Natalie Leher

From Emily Fuller

Date January 15, 1969

Re Sheila Hicks P.O. #27925

This is to remind you to send a check for $236.06 to Sheila Hicks c/o account number 372-469-2 at Wilmette State Bank, Wilmette, Ill. The purchase order number is 27925, issued January 9th.
Thanks.

also
Concept
with

Love,

Mildred Constantine
Co-Director of the Exhibition
Consultant to the Department

MC:erf
enc.

January 9, 1969

Mrs. Sheila HicksZZanartu
57 fue de Seine
Paris VI, France

Dear Sheila:

I am so happy that you have agreed to lend us your weaving "Evolving Tapestry". Please fill out and return as soon as possible the enclosed form since we urgently require this information forther catalogue. The white copy should be kept for your files and the green returned to us.

also principal wife

Love,

Mildred Constantine
Co-Director of the Exhibition
Consultant to the Department

MC:erf
enc.

+

MODERNART NYK

+

WUCNY MSG 21+

MODERNART NYK

NYK 12-12-68

FR SHEILA HICKS ZANARTU

57 RUE DE SEINE

PARIS VI FRANCE

WE WANT NUMBER 4 BROWN AND RED TWO PEICES

CAN YOU BRING WITH YOU AS FREIGHT WE WILL REIMBURSE

CONSTANTINE

MODERNART

+

WUCNY MSG 21+

MODERNART NYK

3:10

,NYK 12-4-68

LT SHEILA HICKS ZANARTU

57 RUE DE SEINE

PARIS VI

HAVE YOU SENT WEAVING AND PHOTOGRAPH PLEASE ADVISE

CONSTANTINE

MODERNART

+

WUINY 68+

MODERNART NYK

V

WUINY 60+

MODERNART NYK

NYK

,6

,NYK 12-4-68

LT SHEILA HICKS ZANARTU

57 RUE DE SEINE

PARIS VI

HAVE YOU SENT WEAVING AND PHOTOGRAPH PLEASE ADVISE

CONSTANTINE

MODERNART

+

WUINY 60+

MODERNART NYK

V

photos you requested - are en route

Sept. 20

Dear Bonnie

I just received a letter from the Stedelijk Museum confirming that the dates for the show are : from January 10 to February 23, 1969.

As far as I know, these are the people invited to the show :
Madame Magdalena Abakanowicz; Monsieur Ryszard Wojciech Sadley; Madame Jagoda Buic; Madame Elsi Giauque; Madame Marguerite Ischi-Caron; Monsieur Bohdan Mrazek; Monsieur Jindrich Vohanka; Madame Marie-Thérèse Codina; Madame Claire Zeislir.

As far as I know, each person will be showing 3 works.

Dr. Dagmar Tucna of the Prague Museum (who organized the symposium on modern tapestry art Sept. 21st in Prague which was interrupted) is staying here this week with me. I asked her about the weavers and together we agreed that ↓ are their best ones.

I'm making a big panel for Air France's new plane 747. (silk)

It's good to be back from Chile. You ask about Lima = that's a rather long story. I drank too much Peruvian Pisco and proceeded to "lecture" the 700 americans and 100 foreigners there on their stupid missionary attitude in saving the crafts of the

world with total disregard for the actual future and times we presently occupy.

Architecture today needs more than objects – tapestries, etc. which are made ~~with~~ like FETISHES of sticks + stones and beads + bones.

The demands are different!

Voli,

I kept the speakers platform inviting all those present in the audience (+ to in neighboring restaurants) who were interested in exchanging thoughts about modern design and modern object making.

That's when K. Hettes (of Prague) and thirty others joined me and we formed a small but strong group apart

You should have been there!

and dealt with more interesting topics (than saving the Eskimos and Kachinas and teaching them to make ashtrays + aprons.)

always speaks

Kepes came and I sewed a hole in his pants in the crotch - ~~familiar~~ first meeting - no?

10/30/68

DELAY

SHEILA HICKS ZANARTU
57 RUE DE SEINE
PARIS VI, FRANCE

LEAVING FOR RIO NOVEMBER 2 HAVE YOU CONTACTED CHILE
LETTER FOLLOWS.

CONSTANTINE
MODERNART

October 30, 1968

Mrs. Sheila Hicks Zanartu
57 Rue de Seine
Paris VI, France

Sheila dear:

You will have had my cable before this, but gratefully refer to the clipping I promised you and please be sure to send us a sketch of the "Green Volkswagen" as soon as possible.

What happened to you?

Love,

Mildred Constantine
Consultant to the Department
Architecture and Design

P.S. Do write to me air mail as [illegible] your return [illegible] to Rio.

Charge: 600-625-060

October 30, 1968

Mrs. Sheila Hicks Zanartu
57 Rue de Seine
Paris VI, France

Sheila dear:

You will have had my cable before this, but meanwhile here is the clipping I promised you and please be sure to send me a photo of the "Woven Volkswagen" as soon as possible.

What happened to you?

Love,

Mildred Constantine
Consultant to the Department
Architecture and Design

P.S. Do write to me air mail at the Hotel Leme Palace Rio de Janeiro.

Quiet Sunday

Dearest Connie,

I'm coming to New York Monday Oct. 15th (T.W.A. arriving 3 P.M.) and will call you from the airport hoping to manage somehow to get together that late afternoon or evening because I fly on to Chicago the following day. Also, I've written your friend Mr. Chas Slatkin (whom I don't yet know) this travel info asking if it is possible to meet him and iron out the details of making a show in N.Y., as we previously discussed, when your big "Wall-H." one is running.

Voila!

¿ Are you going to be in Mexico, Yugoslavia or Thailand that day? That is the QUESTION in my mind.

Mathias wrote about the scandals + problems of the Caminos of Friendship. - all very Mexican and violent and earth shaking. ¿ no?

Enrique is waiting for me to show up in St. Louis as soon as possible and I'm getting anxious to get there too. Romance on the Mississippi is something we haven't tried yet.

I have some new work under way which I think is moving — N — A — Y — ahead.

Can't you come - see it? I go back to Paris Oct. 29th (before the night of the dead) and Todos los Santos. always love Sheila

Dear Connie -

The large free standing sculpture piece has this kind of character → see attached photos

I will have one ready in yellow linen,
" in white linen
" sod brownish-green linen

each is about the size of small Volkswagon standing on end to end. and should go on a platform probably built up 6" or 8" from the floor level.

Always
Frank

Dear Connie,

Here is a copy of a letter I wrote to the museum's card department as I would like to find the possibility of making some cards with the embroidery girls here. What do you think? We could do this so easily and it would give them work, which is badly needed in France this winter.

ATELIER DES GRANDS AUGUSTINS

30 Rue Dauphine

PARIS VIe Odéon 25-24

October 4, 1968

Manager
Book, Documents and card sales shop
The Museum of Modern Art
New York, N.Y.

reference: Christmas and general card sales

In view of the pending WALL HANGINGS exhibition scheduled at the museum in a few months and your program for preparing and selling exclusively designed cards by the artists exhibiting there, I have the following information and offer to make.

My tapestry studio here in Paris is able to produce christmas a series of greeting cards for your sales promotion. I have a large group of embroidery and hand-workers and I would enjoy executing a limited edition of cards similar to that Mrs. Constantine exhibited in her exhibition "Greetings" for your shop. I have three models to offer: a. stitched by hand into card, b. torn and woven paper, c. many layers of tissue paper bound together by a hand stitch in center.

The cost for producing these cards can be controlled and is dependent of size and quality of paper(envelope, desired.

Could you please send me your reactions and inform me whom I should show the proto-types of the cards to?

Thank you very much.

~~Sincerely~~

Sheila Hicks

The wonderful Walrus gentleman from Prague, Karel Kelle, spent the day here in the atelier today and telling entertaining stories while we worked trying to finish a tapestry for the Air France new JUMBO JET (Boeing 747).

I have to deliver it before I can take off for New York - next Monday.

September 9, 1968

Mrs. Sheila Hicks Zanartu
57 Rue de Seine
Paris VI, France

Dearest Sheila:

By the time you get this letter hopefully you will have hadra message from the Brenners. What I desperately need from you is a photograph of your big self supporting piece, as well as its size. I really don't care if itis a good photograph of not, just so long as it gives me some idea of what it looks like.

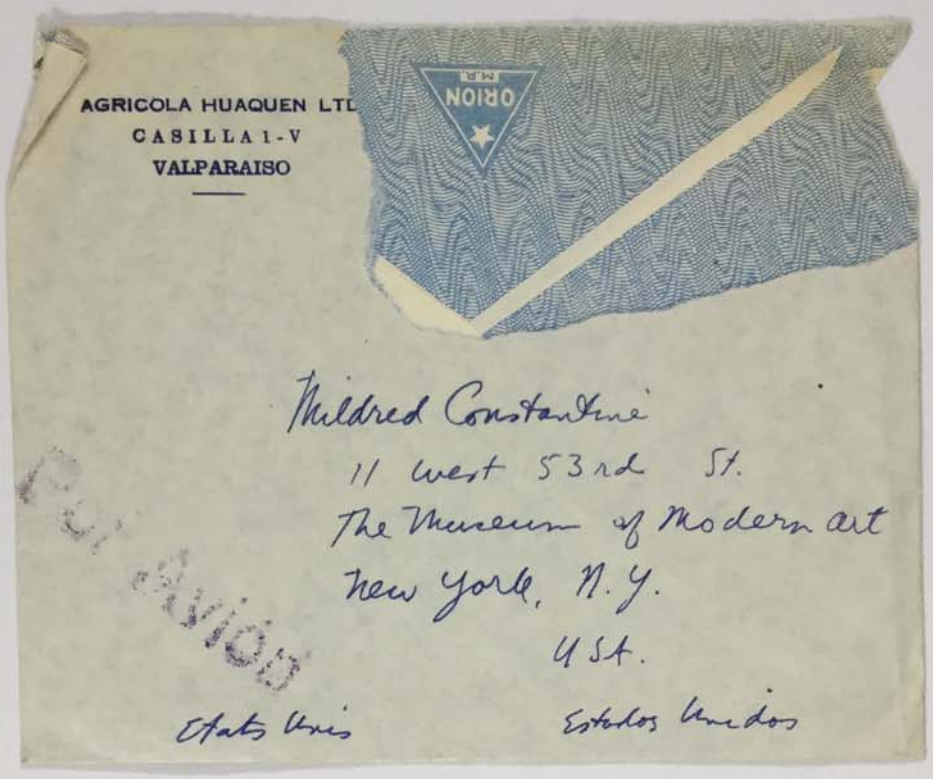
I was hoping to have the Wilczek project go through, but with the Czech situation it was decided not to ask favors from the Pols. You can understand this with the circumstances. What are the exact dates of the November Amsterdam show? It begins to look like I will fly over to make final selections for the New York show there since Jagoda and Magda will each be represented quite thoroughly. Please do let me know I count on you to be both accurate and quick in response to my urgent appeal.

I do look forward to being with you for a long talk so that you can incompass the Crafts Conference, your stay in the States, and several other things for example: 1. Who is the best weaver in Czechoslovakia, we do not have anyone from that country. 2. Is it true that Jensen's wholesale division is failing financially? 3. Matias and Louis are fighting.

Hasta pronto,

Mildred Constantine
Consultant to the Department
Architecture and Design

MC:erf



August 23, 1967
Hacienda
Hauquen

Dear Connie,

July 19
Your letter was forwarded to me here. Sorry not to have answered your questions sooner. I thought that when I mailed you the photo from the Prague show I put my Chile address in the package - and dates I'd be absent from Paris. Anyway - here for the record.

I'm flying back to Paris Sept. 6. and will remain there a month or so catching up then go over to St. Louis, Mo. (Enrique is going to teach at Washington University) Via N.Y. sometime early Oct. for 2 weeks. only. → and again at Christmas.

-2-

This is going to be a big work year for us both unless I decide.
When do you want me to
ship the big self-supporting
fiber thread object so that
it arrives in time to be
properly photographed? It
should be ready in late October.
Do you want Wilczek to do
it in the Studio in Paris perhaps
before sending it and remounting
it? Either way, I'll do my best
to accomodate your preference.
I'm going to have 4 or 5 things
ready in Paris because at least be-
cause 3 will go to the November

Amsterdam Show.

What a mess in Prague! I am so upset by that news. I wonder how they are going to stand this set back.

I wrote Mr. Charles Slatkin answering his inquiries. I thank you for helping me with that. I think we will manage to coincide there a show during your big museum show in February hopefully.

The local air mail paper is more appropiate for bath room use.

I've got this Hacienda Hatagueu project running and 15 men are learning to work with thread in the village. We go up to 30 cowboys-turned-weavers next week before I take off. "HASOS" they are accostomed to ~~herding~~ Hausos here-and Shearing Sheep (14,000 head here). There is a severe draught this year and the Lambs have died (2000, this past month) –

This is a different life than Rue de Seine.

The children have benefited most from the experience.

Enrique has taught print-making at the Bellas Artes in Santiago (3 hours from the Hacienda) during the week and come down here to the coast for the week-ends.

Gis taught the workshop to work with alpaca and linen exclusively. So as to employ regional resources which are exceptionally good. Very beautiful. The Indian children in southern Peru.

Hopefully, Gis return next July and go on.

-6-

The Crafts Conference takes place next week in Peru.

Why tell you? You are capable of just appearing there in-between "Pisco Sours".

I'll fly up (invited by Madame Webb to speak on perform probably in some manner which I haven't yet determined) Wednesday 28th and return to Chile Saturday 31st. Just 3 or 4 days, cutting short but there is never enough in time.

Hoping you and Ralph have had a Bueno summer to your gusto.

Querida, abrazos (Chilenos) this time,

Sherle

Something you haven't yet added to your immediate repertoire

La visión de un intelectual

HACE 20 años que Enrique Zañartu vive en París, donde su taller queda en la Rue de Seine, Barrio Latino y epicentro de los disturbios estudiantiles. Sin embargo, su costilla rota no se debe a ese accidente geográfico. Cuenta que todos los artistas y escritores estaban con el movimiento. El no fue la excepción y ante una carga de la policía cayó al suelo, donde una bota de *flic* le rompió la costilla.

Expone junto con sus hermanos Nemesio (ERCILLA N.º 1.727) y Jaime Antúnez (escultor) en el Instituto Cultural de Las Condes. Desde hace 25 años está fuera, primero cinco en USA y luego en Francia. A pesar de su largo contacto con el medio francés, sigue sintiéndose latinoamericano y piensa que la topografía de sus obras también lo refleja. Figura en antologías y, a pesar de no haber expuesto en París desde el año 1962, vive perfectamente de su trabajo como artista.

Está en Francia porque siente que allí las cosas pasan de primera mano y existe una gran inquietud, con un estímulo constante. Hay lenguajes nuevos y siempre humanistas, más una armonía entre lo que se crea y el ambiente.

—Todo es cambiante. El blanco puede ser negro mañana y seguir siendo verdad. Los valores evolucionan. La crisis es producto de que no se renuevan con la suficiente rapidez y vienen generaciones que no se encuentran. Hoy en día ya no existen el el bien y el mal.

Una visión.— Para él, un artista es el hombre que tiene una visión que siempre se está a punto de alcanzar, pero nunca se alcanza plenamente. Si esto se acepta como realidad, no resulta angustiante. "No estudio pintura; será pretensión, pero nunca creí que fuera necesario."

—Hay muchísimos pintores en Europa y lo fundamental es dar lo último de uno. Refinar lo que se quiere decir. Mi intención es tratar de aclarar. Hay espacios nuevos. Siempre me he de "mettre en question" (cuestionarme). Yo y todo lo que hago. No es porque dude, sino que empiezo siempre por el principio, sin dar nada por hecho. Lo que uno vislumbra cambia constantemente y hay que reajustarlo de nuevo. Cada línea me la discuto.

—Antes eran personajes creados a escala para el paisaje. Luego quedaban incorporados en él. En los últimos cuadros ya domina el cuerpo mismo. Son sugerencias humanas dentro de un paisaje neutro. Me interesa hacer la realidad como yo la comprendo: en cada persona hay muchas y diferentes. Dejo todo abierto, pues si lo digo, ya no existe; se murió.

Toda su vida ha sido una aventura consciente. Paso por paso, sin saltarse etapas, abierto a las experiencias nuevas y desconocidas. Le gustaría ser piloto, tomar LSD.

—Tengo que creer para dar el paso. Busco constantemente el enfrentamiento. Mis cuadros son gente. Figuras humanas que realmente no podría decir cuántas son o lo que hacen, pero no son producto del azar. Hago muchos bocetos. Dar el máximo de la realidad del hombre desde lo que es piel hasta lo último que conoce con sus múltiples facetas. Lo que pasa está en la categoría de posibilidades.

ENRIQUE ZAÑARTU E HIJO
"Sin dar nada por hecho".

Sus colores carne, café, huesos, grises, vinos sugieren esa calidad humana.

Poetas y huesos.— Los poetas y escritores le interesan mucho:

—Se pueden exprimir, tienen contenido, dicen las cosas. Cuando la poesía es buena es un mundo. Corresponde a los mundos con los cuales se navega. Con los escritores se clarifican las ideas, pero no he escrito nunca: me es muy difícil. Siempre hay una sola palabra para expresar un montón de ideas. Es frustrante...

Cuenta que en París lleva una vida de provinciano, sale poco y ve sólo a la gente que le interesa. Es amigo de Alejo Carpentier, Claude Simon, Cortázar, Asturias y otros. Ha ilustrado libros de Octavio Paz, Michel Deguy y muchos poetas franceses con grabados.

Hace 15 años inauguró en Francia una sucursal del Taller de Grabado de Hayter, de Nueva York. Durante mucho tiempo hizo clases allí, en Alemania, en Cuba. Durante su estada en Santiago dicta cursos en Bellas Artes de la "U". Luego irá por nueve meses a USA. Su obra está repartida por todo el mundo.

París y Santiago.— Tiene en París un atelier enorme con repisas y cajones llenos de piedras y huesos (aquí encargó uno de ballena); además colecciona pedazos de madera, raíces. A veces llega con los bolsillos llenos; tiene sus datos y va a ciertas canteras, donde encuentra lo que busca. Lee filosofía y ensayos; las novelas no le interesan por ser "muy sociales". Le interesa mucho la música oriental y al viajar a la India, acompañando a su esposa Sheila (artista y diseñadora en telar) se trajo muchísimos discos.

Piensa que es muy importante que existan personas como el Che Guevara: "Gente que se hace matar por algo en que cree hasta la médula y que se juega entera por una causa".

No se queda en Chile porque no podría seguir pintando tanto. Aquí la lucha es más de índole profesional que artística: "Buscan más situación, puestos".

—Les pegan pelos a los vecinos, pero sin hacerlo mejor. Hay un juego político y mal comprendido. Hay mucho diletantismo. El aporte aquí no es la pintura misma, sino un aspecto más gremial. Faltan seriedad y ética. En Europa se puede elegir la gente que uno quiere ver. Se puede ser independiente y no serlo, si uno tiene ganas. Aquí no. ■

Investigación de ACHAP

La guerra de las encuestas

LAS ENCUESTAS son como las elecciones: nadie sale derrotado y todos buscan sus interpretaciones. A los que no encuentran ninguna explicación favorable, todavía les queda un recurso: declarar que las cifras son "chuecas" y que los porcentajes "fueron para atrás", como un pingo de poca categoría.

La preeminencia de las encuestas es una característica de la TV comercial: donde manda avisador, no manda marinero. El fenómeno invadió nuestra radiotelefonía y su marea envuelve a la TV. ANDA (Asociación de Avisadores de Chile) ya efectuó dos estudios y ahora ACHAP (Asociación Chilena de Agencias de Publicidad) aporta la suya.

Método.— Entre el 18 de abril y el 22 de mayo ACHAP realizó su encuesta de TV. Pero la investigación tuvo algunas novedades y estrenó en Chile un flamante sistema para medir el alcance de canales y programas: el método de "diario". A 1.038 hogares se les entregó una especie de "hoja de ruta" para anotar, cada 15 minutos, su sintonía favorita. Diariamente el entrevistador retiraba la hoja del día anterior y verificaba qué programa aparecía en pantalla. Así, la visita servía también de registro coincidental para comprobar el uso del "diario". (Setenta entrevistas promedio, cada media hora.)

Las familias recibieron entrenamiento previo y su selección representó niveles sociales, económicos, geográficos y de edad. Contrariamente a algunos pronósticos agoreros, la colaboración del público fue entusiasta.

A los pocos días, el encuestador ya era conocido de cada familia y el problema no era llegar, sino irse: les ofrecían bebidas, té o los convidaban a almorzar. Algunos entrevistadores llegaron a ingerir veinte o más gaseosas en un día, y en próximas encuestas ACHAP deberá incluir un curso de capacitación gastronómica.

Hay diferencias apreciables entre el estudio de ACHAP y el de ANDA, pese a que comprendieron fechas muy cercanas. Botones de muestra: "La Caldera del Diablo" sube de 26 a 44 por ciento, y el Padre Hasbún baja de 88 a 47 por ciento. Renato García, presidente de ACHAP, explicó que en el futuro se aunarán esfuerzos: "Existen contactos con ANDA para fusionar ambas encuestas. Seguramente, la próxima la haremos en común".

La encuesta de ANDA (ERCILLA 1.726) se constituyó para muchos en manzana de la discordia: público, avisadores, directivos y realizadores de TV lanzaron acerados dardos contra sus resultados y consecuencias. Alberto Vega, responsable máximo del estudio de ACHAP, defiende su trabajo: "Las encuestas son instrumentos de medición y, como tales, son neutras. Quienes las utilizan son los responsables de sus efectos".

Los expertos creen que los rankings son negativos: no basta saber en qué lugar remató un programa. Es necesario analizar sus determinantes (edad de los televidentes, sexo, condición socio-económica) en relación al producto que se quiere colocar. A un auspiciador le puede convenir más un espacio que no aparezca en las primeras posiciones.

Pero el público hace primar un espíritu deportivo y se interesa por saber en qué lugar está su espacio preferido.

Discutido porcentaje.— ACHAP calcula 167 mil televisores para Santiago, de los cuales permanecen encendidos sólo 55.611 como promedio (un 33,3 por ciento). De ellos, un 78,6 por ciento prefieren Canal 13 y un 21,4 por ciento se cargan a Canal 9. (Estas cifras indican una clara recuperación del Canal de la "U".) El horario de mayor audiencia es de 22 a 22.15 horas, con un 60,2 por ciento de aparatos encendidos. De ese total, un 60,9 por ciento corresponde a "Martini al Instante" (César Antonio Santis). Su rival, el noticiario "El Continental" (Pepe Abad), cuenta con un 32,7 por ciento promedio de preferencias. El peor horario: de 13.30 a 13.45, con apenas un 0,4 por ciento de televisores sintonizados.

• Espacios vivos: "Juani en Sociedad", 90 por ciento; "Aquí Vive el Pollo", 87,4 por ciento; "Gente Joven", 85,6 por ciento; "Los Jóvenes Tienen la Palabra", 85,5 por ciento; "Sábados Gigantes", 80 por ciento; "Sábados Alegres", 78 por ciento; "El Show de Los Bric-à-Brac", 75 por ciento; "Las Cosas y Otras Yerbas", 73,4 por ciento.

• Seriales: "Los Vengadores", 97,2 por ciento; "Los Invasores", 97 por ciento; "El FBI en Acción", 95 por ciento; "Misión Imposible", 90,6 por ciento; "Bonanza", 85 por ciento; "El Agente de CIPOL", 78,9 por ciento; "El Gran Chaparral", 72,3 por ciento.

• Programas de comentarios: "Polémica", 78,7 por ciento; "La Entrevista Impertinente" (Eugenio Lira), 55,6 por ciento; "Entre Amigos" (Adolfo Jankelevich), 52,7 por ciento; Padre Hasbún, 47,6 por ciento; Hernández Parker, 41,5 por ciento; "A Ocho Columnas", 33 por ciento.

LA CALDERA DEL DIABLO
Recupera posiciones en encuesta de ACHAP.

La nota curiosa: el 9 de mayo, entre 22.15 y 23 horas, hubo Red Nacional de TV. La cadena oficial salió airosa: mantuvo un 42,5 por ciento de televidentes, contra 46,1 por ciento que era la audiencia promedio del horario anterior.

Los porcentajes son relativos: algunas seriales compiten con programas muy populares ("La Caldera del Diablo" le disputa sintonía al Padre Hasbún y a Jota Eme), y otras tienen rivales más débiles. El desnivel se traduce en los resultados.

Lo más saliente: las notorias diferencias entre la encuesta de ACHAP (18 de abril al 22 mayo) y la de ANDA (2 de marzo al 16 de abril). Resultados distintos para programas y televidentes similares. Los detractores moverán la cabeza: algo hay de raro en las encuestas. ■

ATELIER DES GRANDS AUGUSTINS

30 Rue Dauphine

PARIS VI Odéon 25-24

July 19, 1968

Mrs. Sheila Hicks Zanartu
57 Rue de Seine
Paris VI, France

Dear Sheila:

You didn't send your address in Chile so I am sending this off to both house and studio in the hopes that someone will forward it. Bravo for the Czechoslovakians for purchasing the large linen cascade. I hope ours really turns out to be a waterfall which as yourdescribed it will be self-supporting. By the way when will it be finished, it is very important for us to have this photographed and perferably photographed by the one person - a young man from Poland whose work is spectacular, Lech Wilczek since we feel a catalogue where we devote at least one full page to a large reproduction as well as a detail. With the photographic unity of one man's vision it would be a spectacular thing to have. I presume from your letter that after July you will be going back to Paris.

I had a hectic short visit to Mexico to open an exhibition and give a lecture. Matias and Ricardo took me through the new hotel. It was breath taking.

Love,

Mildred Constantine
Consultant to the Department of
Architecture and Design

MC:erf

Sheila Hicks's tassel-covered walls and Hans Wegner's furniture appear in "lair" setting in Georg Jensen's new showroom. Wall covering is $350 a square yard. Oak chair, shown with suède upholstery, is $390 plus fabric. Oak chaise longue is $378.

ATELIER DES GRANDS AUGUSTINS
30 Rue Dauphine
PARIS VIe Odéon 25-24

Dear Connie

Thank you for showing me the design center in the museum. Just been thinking about it and want to go back.

We are off to Chile for Tuesday. attached is my address. There is a good chance Enrique will be teaching in the U.S.A. next winter so we'll be in the states quite frequently.

Here's a photo of the large solid brass cascade 380 pounds the Prague museum bought last month during the show. It gives you some idea

The New York Times Studio (by Gene Maggio)

Sheila Hicks's tassel-covered walls and Hans Wegner's furniture appear in "lair" setting in Georg Jensen's new showroom. Wall covering is $350 a square yard. Oak chair, shown with suède upholstery, is $390 plus fabric. Oak chaise longue is $378.

of what I was trying to describe for your Wall Hanging Show. – only better naturally

bigger

Have a good summer –

always. ← bigger than usual

tomorrow

Neil

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March 28

Dear Connie,

I'm sorry I haven't written but I thought you might like to see some photographs of the work that's going on here. I've finished two of the three Georg Jensen panels and will finish the third in a few weeks.

Thank you for your March 15th letter telling about the wall hanging show. I haven't received the catalogue you mentioned yet, but it'll probably catch up one of these days.

Enrique and I are having dinner tonight with Walter Bareiss and his wife, so he'll probably be bringing us N.Y. news. I've never heard anything from your friend at the Charles Slatkin gallery. Our new atelier is working out beautifully and my only traveling since Dec. has been back and forth the two blocks between the Rue de Seine atelier and the Rue Dauphine - which we keep calling the Atelier des Grands Augustins. I pass by the café La Palette on Rue JacquesCallot and now that spring and the sun are out, why don't we have breakfast together the first week of April and the second week of May, too? I'm doing a show in Paris the 16th of May until the 14th of June, and in Prague at the JINDRICHUV HRADEC (how do you like my Tchec) June 20th to July 25th.

Would you be willing to send 50 words (or however many come to you) that I could publish in French and in Tchec for the catalogues of these shows? I know your desk is piled high, but I would really love to be backed up by

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Sheila Hicks's tassel-covered walls and Hans Wegner's furniture appear in "lair" setting in Georg Jensen's new showroom. Wall covering is $350 a square yard. Oak chair, shown with suède upholstery, is $390 plus fabric. Oak chaise longue is $378.

International With a Nordic Accent

you because I'm going into enemy territory here in France with these Aubusson COMMITTEES scowling and flinching at the audacity of my nerving in on their territory with woven FORMS. In Prague, in August, there's going to be a "Colloque International sur la Tapisserie contemporaine" and 15 international artists are invited to participate. This is going to be touchy also because my atelier is representing France. I'm going down to Chile with Enrique and the children in July and up to Lima to speak at the World Crafts Council conference. That's why I'm doing the Prague show earlier and leaving my statement behind for them (fast get-away).

We've got a guest room here for you in the atelier with a big bath tub.

Abrazos
Grandotos
Sheila

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Sheila Hicks's tassel-covered walls and Hans Wegner's furniture appear in "lair" setting in Georg Jensen's new showroom. Wall covering is $350 a square yard. Oak chair, shown with suède upholstery, is $390 plus fabric. Oak chaise longue is $378.

International, With a Nordic Accent

By RITA REIF

GEORG JENSEN'S new, so - called international collection of furniture and lighting, is in fact, as Scandinavian as it ever was.

During a preview this week of the concern's new wholesale showroom at 979 Third Avenue (58th Street) it was obvious, however, that Scandinavian design is undergoing great changes.

Where once Nordic furniture was characterized by the handmade look, today it bears the indelible stamp of the machine. Simple silhouettes in oiled teak, rosewood and walnut have been upstaged by chunkier or freer forms in such lighter woods as oak, beech and birch. Metals and plastics, unthinkable in Scandinavian furniture a decade ago, are very much in evidence.

"It is not honest to do a thing that looks handmade but is made by machine," Hans J. Wegner said in explaining why Nordic furniture now looked as if it emanated from the production line.

Mr. Wegner, considered the dean of Danish furniture designers, has worked in as many styles and materials in furniture as Picasso has in art.

An International Look

"The best designs in Scandinavia today have an international look," interjected Anders Pehrson, a lighting designer and manufacturer from Ahus, Sweden. A proof of Mr. Pehrson's argument is his own hanging lamp, a metal-shaded fixture similar to one introduced recently in Milan and another shown here by a British designer.

Most of the new 12,000-square-foot showroom is devoted to Scandinavian-made designs by such other notables as Borge Mogensen, Poul Kjaerholm, Tage Poulsen and Yrjo Kukkapuro.

Non-Scandinavians represented in the collection include Gino Sarfatti of Italy, Neal Small of the United States, Isamu Kenmochi of Japan and Sheila Hicks, an American textile designer now working in France.

"The designs we intend to show from all parts of the world will be devoid of gimmicks," said Jorgen Jenk, the 44-year-old Dane who joined Jensen's in 1965 and became president in December 1966.

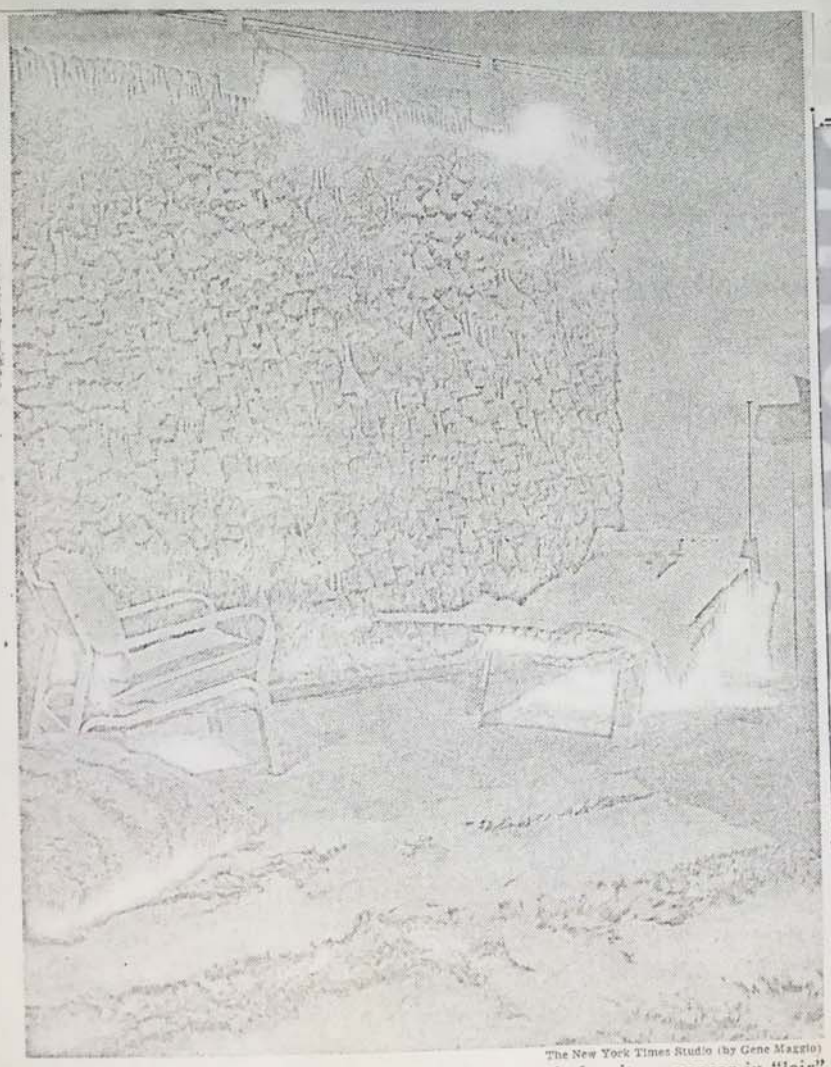
"We will show experimental designs from time to time," he said. "But the accent will be on classics, on furniture from manufacturers prepared to meet our needs and with experience in producing quality."

Mr. Jenk placed as strong an emphasis on the backgrounds for the furnishings as he did on what would be shown. He charged Warren Platner, who designed the interiors of the Ford Foundation, with the responsibility for the settings in the $600,000 showroom. Mr. Platner delivered a showroom lighted with bare bulbs studding the ceiling, walls of white brick or acrylic plastic, dividers of translucent fabric and fur-covered floors.

Woven Walls

Possibly the most spectacular elements in the showroom design are the woven walls created by Mr. Platner with Sheila Hicks. Miss Hicks covered two walls of a room called the "lair" with more than 7,000 hanks of linen yarn sewn to a seamless linen background. The effect is like seeing layer on layer of different-sized ponytails pinned to the walls. Another wall of thick mohair weave not only looks decorative but also absorbs sound. The third room has silk walls.

The showroom may be visited by the public, but purchases must be made through architects or decorators.



The New York Times Studio (by Gene Maggio)

Sheila Hicks's tassel-covered walls and Hans Wegner's furniture appear in "lair" setting in Georg Jensen's new showroom. Wall covering is $350 a square yard. Oak chair, shown with suède upholstery, is $390 plus fabric. Oak chaise longue is $378.

LE CENTRE CULTUREL AMÉRICAIN VOUS PRIE D'ASSISTER A L'INAUGURATION DE L'EXPOSITION "FORMES TISSÉES, FORMES ARCHITECTURALES", LE 16 MAI 1968 DE 18 A 20 HEURES, 3, RUE DU DRAGON, PARIS 6e EXPOSITION DU 17 MAI AU 15 JUIN 1968.

Associate Curator of Design
Department of Architecture & Design

MC:erf
enc.

File Bios

sheila hicks warren platner

Associate Curator of Design
Department of Architecture & Design

MC:erf
enc.

April 2, 1968

Mrs. Sheila Hicks Zanartu
57 Rue de Seine
Paris VI, France

Dear Sheila:

What a relief to hear from you, I was really beginning to be worried. This brief note is only to send you a few copies of the circulating exhibition catalogue.

Now we have fixed the dates of February 24 through April 13, 1969 for the Museum showing and I want a "magnifico" from you for it. We will of course also have a large handsome catalogue.

More about our visits soon, but of course, I will send you some words for your catalogue.

Abrazos,

Mildred Constantine
Associate Curator of Design
Department of Architecture & Design

MC:erf
enc.

March 15, 1968

Mrs. Sheila Hicks Zanartu
57 Rue de Seine
Paris VI, France

Dearest Sheila:

I kept worrying about not having heard from you although Walter Bareiss and Art Brenner tell me about the new studio etc.

The Wall Hanging show has actually left on the United States tour and under separate cover within a week or so I will send you copies of the catalogue. You will see that we have reproduced the large prayer rug. Because of the necessity of holding down the size of the exhibition while it is on tour we included only this one piece. However for the New York showing which will be held from February 24 to April 13, 1969, we will show other works from our collection as well as, I hope, the new piece you were describing to me.

Where will you be the first week in April? Where will you be the second week of May?

Abrazos,

Mildred Constantine
Associated

MC:erf

Wall Hangings
(cc: dec gen)

Hicks

Wall Hangings
(cc: des. gen)

Hicks

[illegible] Naples [illegible] New York. He is also [illegible] to New Haven and is part of the Harrison office there.

Venice was perfectly fabulous. On the day when we had lunch at Barragan's house, your [illegible] have been [illegible] since we all talked about you.

Wall Hangings
(cc: des.gen)

Hicks

November 14, 1966

Mrs. Sheila Hicks
Samaritan
rue de Seine, 57
Paris VI, France

Dear Sheila:-

Upon my return from three glorious weeks in Mexico, I found your letter of October 24.

In my absence, Mr. Kramer was in touch with our office. He also was in touch with Wilder and offered him the red hieroglyph for $150. Since it is already on the beautiful wall of the beautiful room which Wilder has designed, naturally I am going to take advantage of this offer and settle the matter. I couldn't be happier, as you can well imagine, and I am going to write him to this effect as soon as I hear from you that you are in agreement with this.

I am most excited by the fragments which you have sent as well as with the photographs which I will be showing to Jack Larsen some time this week. Do not fret... the wall hangings exhibit is not for this year but rather for the end of next year and Jack will be spending a good deal of time on it. I am sure that by that time you will have several new ideas. Jack himself will be in Holland in March when his exhibit opens at the Stadeljk Museum in Amsterdam. I am sure at that time he will also probably go to Paris and see you unless, of course, you do come to the States before that time.

In that connection, I have had a long conversation with Mr. Warren Plattner who was the architect for the Groundfloor Restaurant and who also, of course, got smitten with the prayer rug which is there. He asked whether I felt you would be willing to collaborate on an enormous weaving and after I described to him some of your new work, he is most anxious to be in touch with you. I have given him your address since I have told him that it is best to deal directly with you in these matters. I will naturally show him the fragments and photographs as well as all our holdings as soon as he comes to New York. He is also teaching at New Haven and is part of the Saarinen office there.

Mexico was perfectly fabulous. On the day when we had lunch at Barragan's house, your ears must have been burning since we all talked about you.

Mathias will be arriving here just exactly one week from today. It's too bad that we cannot all be together to catch up on many, many things. Cha Cha unfortunately will not be coming. She has not been well and needs rest and peace more than she needs the turmoil of New York and trying to keep up with Mathias.

Warm abrazos for you and Enrique and the children. My greetings to the Phillipartz when you see them.

9 Oct. 24, 1966

Dear Connie,

Probably we will cross letters over the Atlantic simultaneously again. Our telepathic action will soon be acute enough that we won't write at all.

Kröner of Arterior called me last Saturday saying he was going to the USA for a week and expected to settle the floating inventory we have in Chicago and your office. As I am not working with him now (he wants to make designs himself - He thinks I was a good teacher (?)) I imagine he wants to finalize some of the moves of the wall hangings. I told him I would be VERY VERY contentissima if he managed to leave the red "Hieroglyph" in the context of Wilder's newly built house for your house and the white "Quipu" perhaps with Juanito Bird. I would like to give them, Regalarlos. They are not my property, however, and I don't know if my plea with Kröner take effect, but if so, they should be settled into your headquarters at cost or less or zero by now. Do let me know, please, how it works out.

and Sam

I thought about making a U.S. trip next month but some rather exciting new developments are

on the Rue de Seine doorsteps: design project with a Frenchman and Scandinavian architects. France is always the most difficult place to work and this collaboration must be settled before Christmas.

Most of the exhibition was sold in Stockholm and the India manufacturing group are constructing a second factory to accomodate export orders to Europe and have given me 5 year contract with annual trips to India involved. (for which I design) Exhibitions are taking place in Zurich (organized by Erika Billeter of Kunstgewerbe museum), London & Paris in next 3 months. This keeps me close to my desk and work corner in the atelier and I am breathing wool, cotton & synthetic fibers in one nostril and out the other. Everyone complains that the lint is floating into his room and sticking on his paintings. He has a show November 26th Munich, Galerie Bucholz. Regards, cariños from him.

Tapestries and yardage

We begin silk in May. (Tapestries and textile OBJECTS)

Can you catch me up on Larsen's progress for Wall Hanging Show? I would like to see it (whether or not Jim represented.... he has never contacted me) and my geographical fumbling will probably place me in India just the same month the you have the exhibition. Hopefully not.....

Here are a couple of photographs from the Stockholm show of last month - at N.K. Ingredhing (architect organizer - Elias Svedberg). Hulten, who made the SHE thing at his museum (with Tinguely and Niki St. Phalle) last Summer helped me quite a lot - the climate or ambience for wool sculpture was ~~[illegible]~~ wide open & receptive. All I needed was Matias ~~making~~ here making his candid manifestos about taking textiles off the floor and off the wall and off the ceiling and off this earth - out in front of the building.

Give me news of you, por favorcito. Boreiss is coming for a drink tonight and we will ask him if he saw you yesterday in N.Y., like we always do. I long to have a long talk with you.

abrazos Sheila

Hicks

ATELIER DES GRANDS AUGUSTINS
47, Quai des Grands Augustins
Paris 6e

Monday, June 26, 1967

Dear Connie,

I am leaving here Friday morning on the S.S.France and docking in New York July 5th then continuing on to Winnetka, Lake Michigan and depositing Itaka; Cristobal and French teacher (from Itaka's school) before flying back over to your side L I B E R A T E D, F R E E for the summer. I'll visit the Ford basement and take a last look at the site of the tapestry space where our silk, old-gold colored cow plop cakes (which have multiplied to close to 960 as of last Saturday according to Tronquoy) will be installed in September. Then they will be referred to formally as modulations (your title) or medallions (Platner's) but we, on this left bank of the Seine and Atlantic may continue to remember them by different names.

We have made many more echantillons since you left. I'll be bringing them along on the boat and try and find a storage space in New York until we can establish a date and place where they can be shown, ensemble, in New York.

I went to Lausanne. You may be wondering. Sorry I have not written a report about the Tapestry Biennale yet. I collected alot of information, made alot of acquaintances, notes, photographs but never felt sufficiently excited nor interested to pass any of it along. The whole affair was disappointing. The "locals" became interested in the new departures from the old, established tapestry techniques but the actual pieces exhibited were of mediocre sensationalistic concept and pretentious proportions.

to say the least!

The exhibition committee called for large statements measuring 5 or 6 square meters. The artists complied. The museum in which they were presented was enormous==== y asi pues= at first glance the show looked IMPORTANT, much the same way a Lurçat exhibit would. pesado

Now I must crawl out of my own skin and tell you about the things which might tickle a less aficinado fiber manipulator and bungler than myself. I think the audience, at large, was entertained by pieces which had brave, big, ODD shapes; those which departed from the usual rectangular format. Observers were also intrigued by the use of gruff, primitive materials like sisal, jute, horse hair, cow tails, cotton rope. Two pieces came off, in my opinion. One was by Jagoda Buic (Yugoslavian) and the other by Magda Abakanowicz (Polish). Another partially successful one was by Bohdan Mrazek (Checoslovakian).

If you could manage to transfer those three items to your show in New York after this one finishs I think they would be assets. The wall hanging made by Herman Scholten (Dutch) was of a perfection (composition, profound inventive concept, successful execution) unusual in the assembly. Marguerite Ischi-Caron (Swiss) showed a curios monochrome which would have an audience in N.Y. Mariette Vermette Rousseau (Canadian) displayed a highly sophistocated weaving based on color usage in the post Albers and Rothko sense which I thought was novel in weaving ideas and well done. In the non-pictorial catagory of weaving a particularly attractive abstract texture composition was shown by Joseph Jarema(Polish but residing in France).

+ 4

I will comment more at length when I see you in New York, naturally but these few notations are merely meant to let you know that I did go and look hard at the Lausanne show. Most of the time I ate and "hung around" with a few of those artists just mentioned because I sought them out after liking their work and viceversa (vice versa, conveniently). The jury member Monsieur Francois Mathey, conservateur of Musée des Arts Décoratifs, Paris, inquired about you when we had lunch together one day there. He was surprised to find that you had an interest in tapestry as he had obviously been talking to your friend about the graphics and design sombreros you wore here: It has not yet come to pass that weaving knocks on the DESIGN door in France as it is so strictly embedded in the Gobelin filecase. He was quite astounded, agreeably, by the premise I put forth in the 2nd tapestry exhibit hung in the 2nd museum of Lausanne: that of the sewn modulations. I might add that this architectural, design approach upset many people. The director of the Lausanne School of Beaux Arts was so rash as to announce publicly that our Quai des Grands Augustins point of view put forth the only new IDEA in the two shows. That depressed the great tapestry weavers but not nearly so much as the new, wild expressionist wall hanging makers who, today, are feeling that they are breaking through (something we felt when we did the N.Y. Cont. Crafts Museum show 4 years ago).

Generally the craftsmanship on this side is finer than that in the U.S. Weavers or wall hanging makers in Europe work along more severe standards. They are less frivolous. When they try to break with tradition, though, it often looks very forced and contrived. There were no occultish, witchy, ecletic primitive arts on the scene. .. Thank God. There were no fade fakes of second-hand pop, either. But---MESS.... there were dozens of carefully worked thread messes stitched and tacked together trying to look MODERNISTICALLY FREE.

Today I am putting catalogs and photos in to the mail. You'll have them before I reach your office the 13 or 14th of July.

Hasta prontito,

Gloria

packing suitcases, buying bathing suits and crating the stitchery.

And you.... queréis ??
donde ?? como ??

abrazos gordos

Sheila

Hicks

April 13, 1967

Mrs. Sheila Hicks Zanartu
57, rue de Seine
Paris VI, France

Dear Sheila:

I forgot to ask you whom I could contact in London who is a good weaver and who could help put me in touch with other weavers.

We have a list of people to whom we have already written about the show. Do you know any of those listed and who would be the best person for me to contact?

Please write soon.

Love,

Mildred Constantine
Associate Curator of Design

MC:pr
enc.

Hide

May 22, 1967

Mrs. Sheila Hicks Zanartu
57 rue de Seine
Paris VI, France

Sheila my love:

This is a quicky simply to say that in accordance with the attached letter our men should be picking up your two echantillons for our Collections Committee meeting.

Meanwhile, I had a meeting with Jack. We didn't mention Ewald. We talked a little about Lausanne and I told him that you would sort of scout for us. So here is some of the dope that you require on the exhibition:

1) The show will start first as a circulating exhibition with approximately 35-45 works. We should have final selections through photographs or slides no later than September 1st and can collect the material directly from Lausanne upon the closing of the exhibition there.

2) The first showing will be in January 1968. It will travel for approximately one year to be shown late in 1969 here in the Museum where it will be augmented by other material too large or too fragile to travel.

3) The traveling show will have a printed checklist. The New York show will be accompanied by a real catalog together with illustrations, hopefully some in color.

I hope this information is enough because it really is all that I can give you. Please do collect photographs, etc., when you go to the opening in June and remember we will be happy to pay for these photos, etc.

I will write you soon again in greater detail. Meanwhile you will have seen Mr. Bareiss and I hope will have shown him the atelier and the wonderful things magically created there.

Abrazos,

Mildred Constantine
Associate Curator of Design
Department of Architecture & Design

MC:pr
enc.

TOP

Wall Hangings
Sheila Hicks
Prayer rug

TOP

From J.J. Beljon - Erotiek Copyright 1967 Amsterdam

SHEILA HICKS -

NOTATIONS OF A WOULD-BE WEAVER

Where one thread becomes attached to another
or where one linear element transverses a second
When fibers overlap and twist actively binding
together
or passing over and under each other
And when a simple knot or loop manages to
hold a network of threads interlaced, meshed,
fused
I observe and marvel
how a textile is made.
A continuous thread traveling up and down
in-between,
around a tautly-stretched harp of threads
becomes a pliable plane
a fabric, a cloth,
a weaving, a tapestry
a message
of hierographs written with wool
Netting, knitting, twining, wrapping may result
in a wig
a bundle, a band
a ball, a braid, a hammock,
Using these as implements
there remains but to speak.

ATELIER DES GRANDS AUGUSTINS

30 Rue Dauphine
PARIS VI• Odéon 25-24

Santini Brothers
1405 Jerome Ave.
Bronx, N.Y. 10452

Paris, June 25, 1968

Re: Packages 4001-414 Sheila Hicks Zanartu
57 rue de Seine, Paris 6e
stored July 1967.

Gentlemen:

Would you kindly release these packages and deliver them to Mr. Charles E. Slatkin of the Slatkin Galleries (exact address and telephone number - kindly confirm with Mrs. Mildred Constantine, Museum of Modern Art, New York, Tel. 2453200) the soonest possible.

Advise me confirmation of this and bill me accordingly.

Thank you in advance.

Sheila Hicks Zanartu

Dear Connie,

Here's the follow up of our words about Prof. I met a Tchek "intellectual" in a cafe in Prague who was with you in Russia. He asked to be remembered to you. I spoke to Mucha by telephone only. unfortunately - he

continued (?) to be sick he said but is
getting better. all went well in Prague.
Dr. Trucna helped alot and bought an

ATELIER DES GRANDS AUGUSTINS
30 Rue Dauphine
PARIS VIe Odéon 25-24

enormous linen cascade panel 4/80 pounds
for her museum here. The money is deposited
in Prague (can't remove it) so please
count on going back with me there
this winter and drinking up a bit of it!

Always
Sheila