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# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

HICKS, Sheila

The Evolving Tapestry. 1968.

Linen and silk, wrapped and stitched,

two elements

32 x 30 x 22"

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Exhibition:

WALL HANGINGS

The Museum of Modern Art, New York

Feb. 25 - May 4, 1969

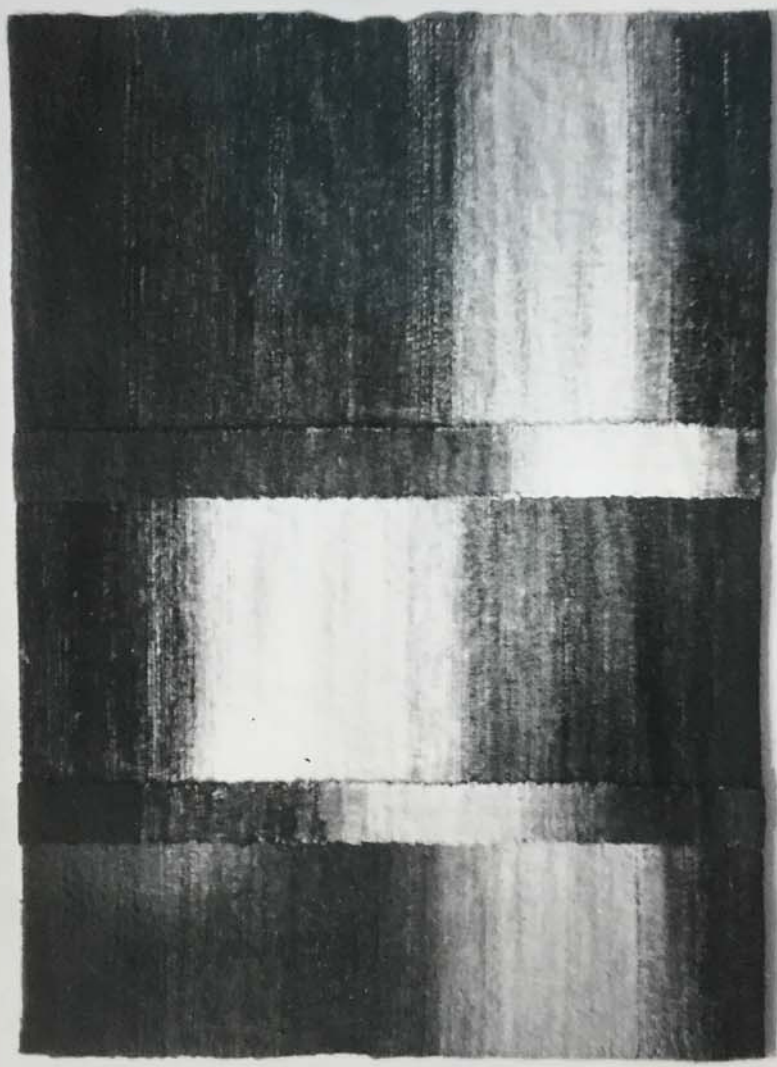
14

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ROUSSEAU-VERMETTE, Mariette

Sparks of Glowing Embers (Eclats de Braise).  
1966.

Wool; tapestry, brushed after weaving  
9'4½" x 6'8 3/4"

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*Suppl.*



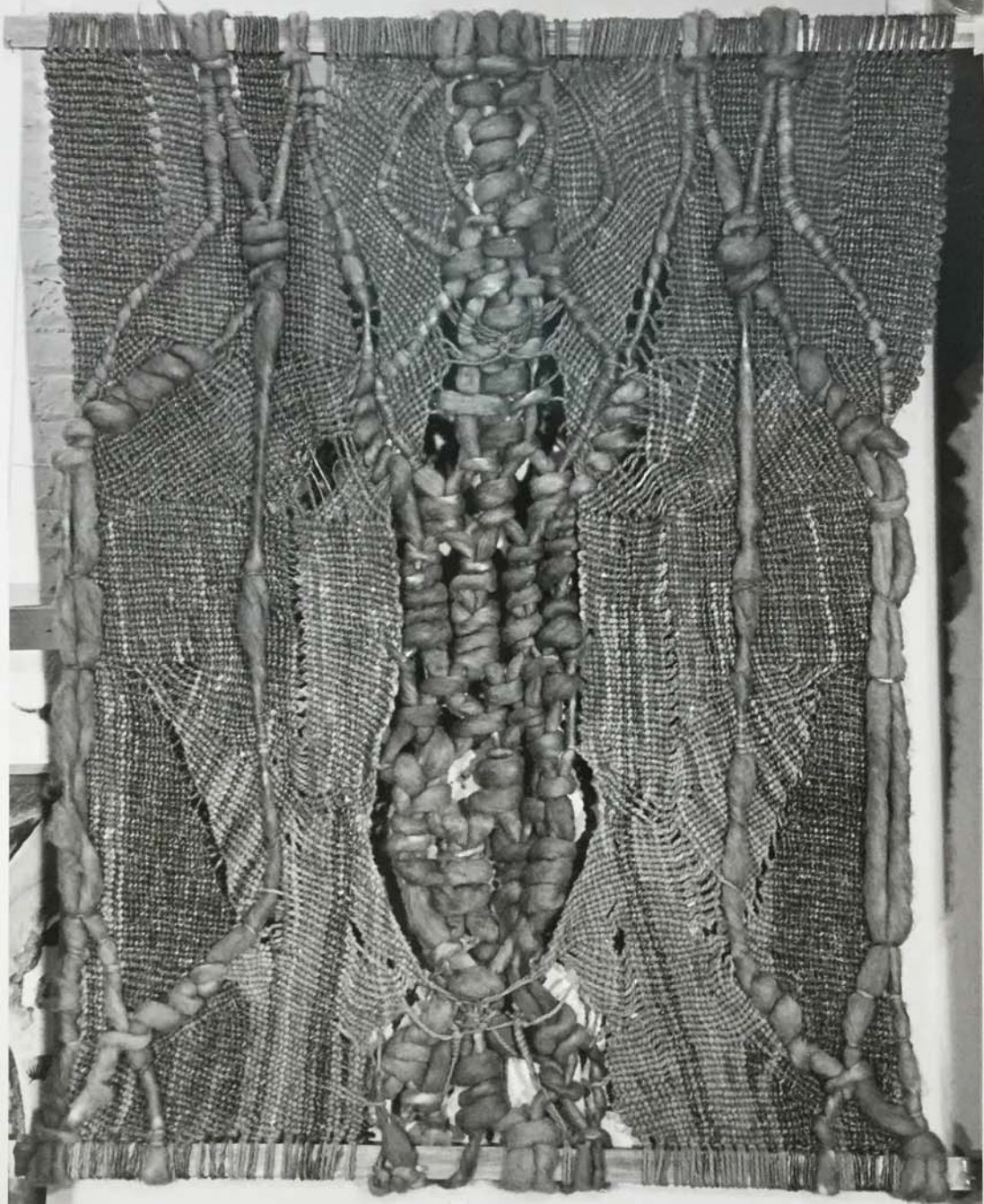
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GROSSEN, Françoise

Arbre de Vie. May 1967.  
Sisal and wool; macrame,  
63 x 55"

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# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

ABAKANOWICZ, Magdalena

Abakan 27. 1967.

Sisal; tapestry with supplementary techniques  
57 3/8 x 71 3/4 x 5 3/4"

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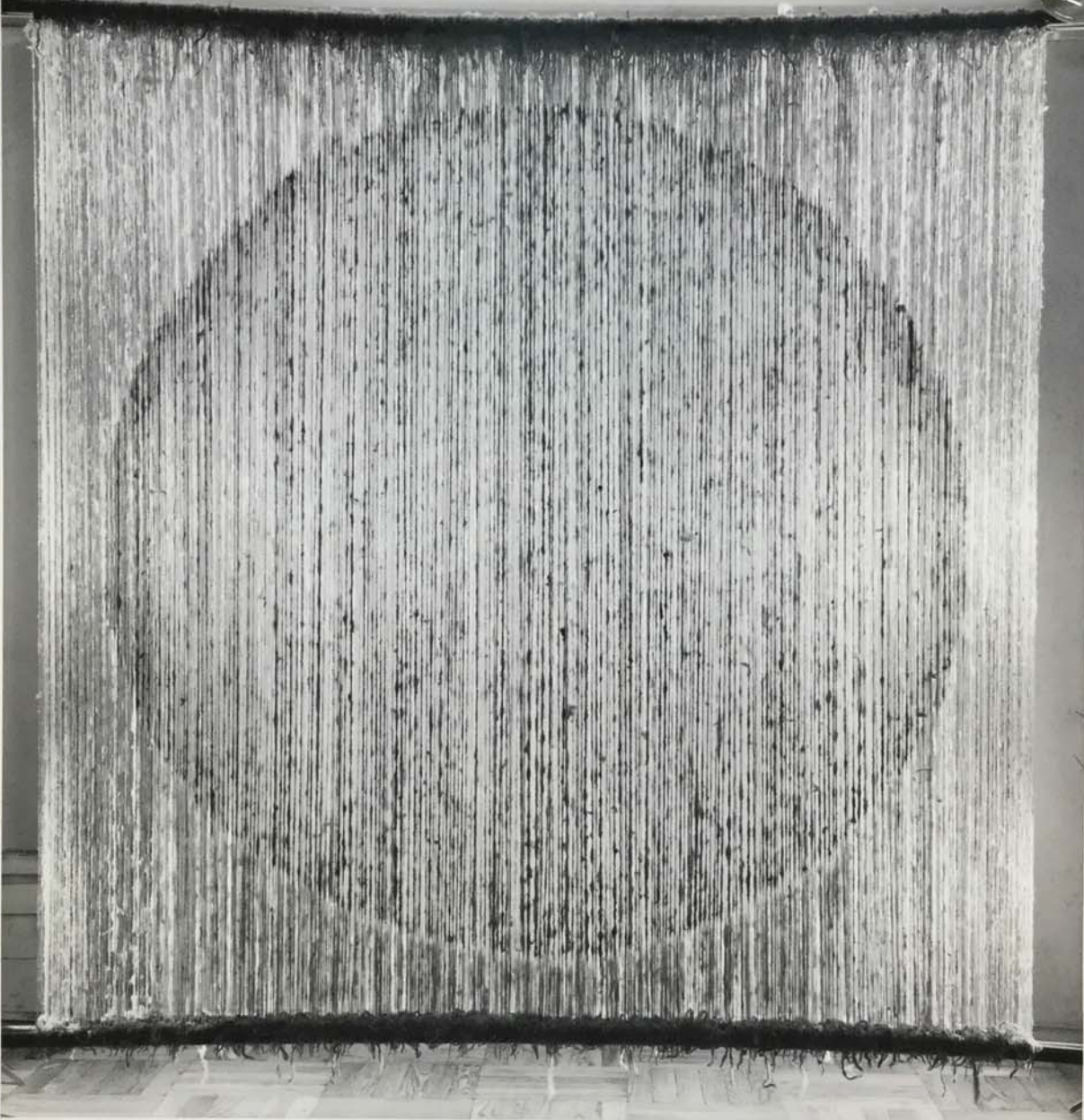
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*Magdalena  
1153*

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**The Museum of Modern Art**

11 West 53 Street  
New York, N.Y. 10019

Susan Weitzman.

Homage to Lenore Tawney. 1968

Hand-spun wool, 2 layers of exposed warp with  
differential of twist, 7' x 7'. Lent by the  
artist

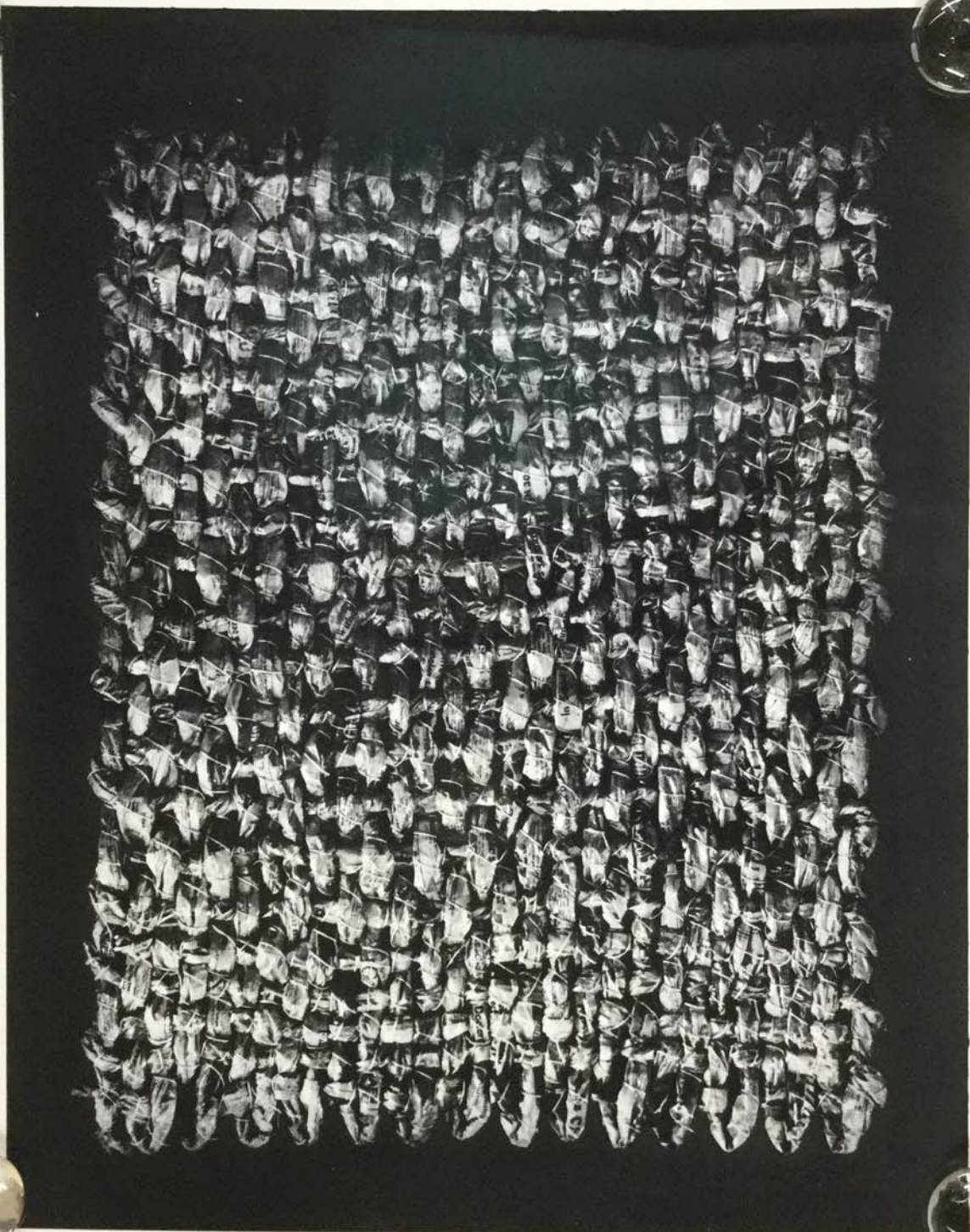
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FERDINAND BOESCH  
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NEW YORK

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ROSSBACH, Ed

Construction with Newspaper and Plastic.  
1968.

Polyethylene film, polyethylene twine,  
and newsprint; interweaving  
30 x 40"

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## The Museum of Modern Art

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HICKS, Sheila

The Principal Wife. 1968.  
Linen, silk, wool and synthetics.  
15<sup>1</sup>/<sub>2</sub> x 9"

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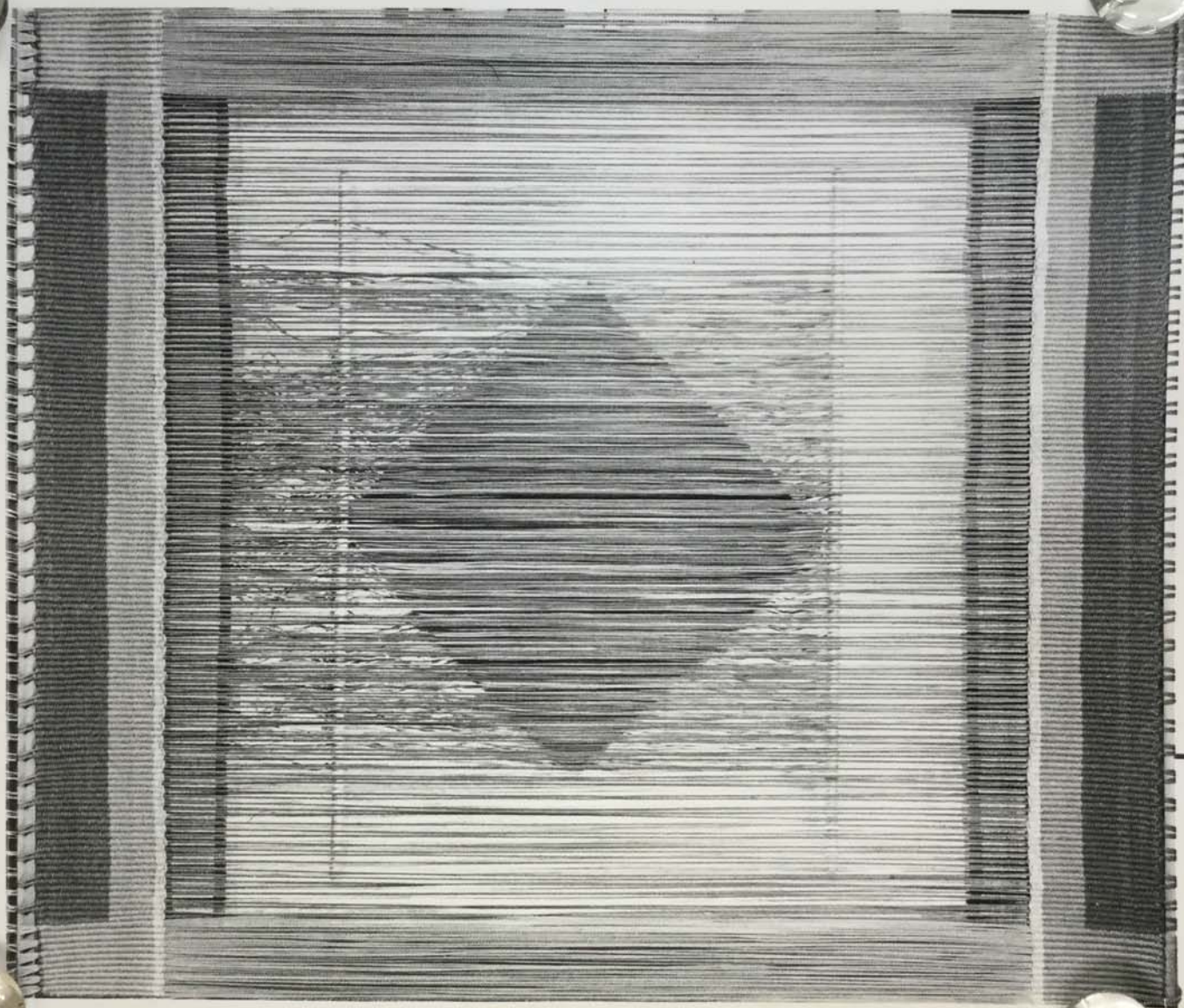
JAGODA  
Buic  
L'Age classe  
wool, hemp, sisal  
blacks & browns.

8'  $8\frac{3}{4}$ " x 6' 5"

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GIAUQUE, Elsi

Move and Look. 1967.

Wool and nylon; three layers of exposed warp  
with brocade liner, 7'7/8" x 6'8" x 10 1/2"

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SADLEY, Wojciech

Sleepless Night. 1966. Wool and linen;  
tapestry with knotted pile  
9'10 1/8" x 6'6 3/4"

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## The Museum of Modern Art

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HICKS, Sheila

The Principal Wife. 1968.  
Linen, silk, wool and synthetics.  
15<sup>8</sup> 9"

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M. Aba Karony  
"ABAKAN 27"

FOTOREPORTER  
Ekiyaka Fujikawa  
Version of January 92 m. 4  
Fremu entralis, centralis

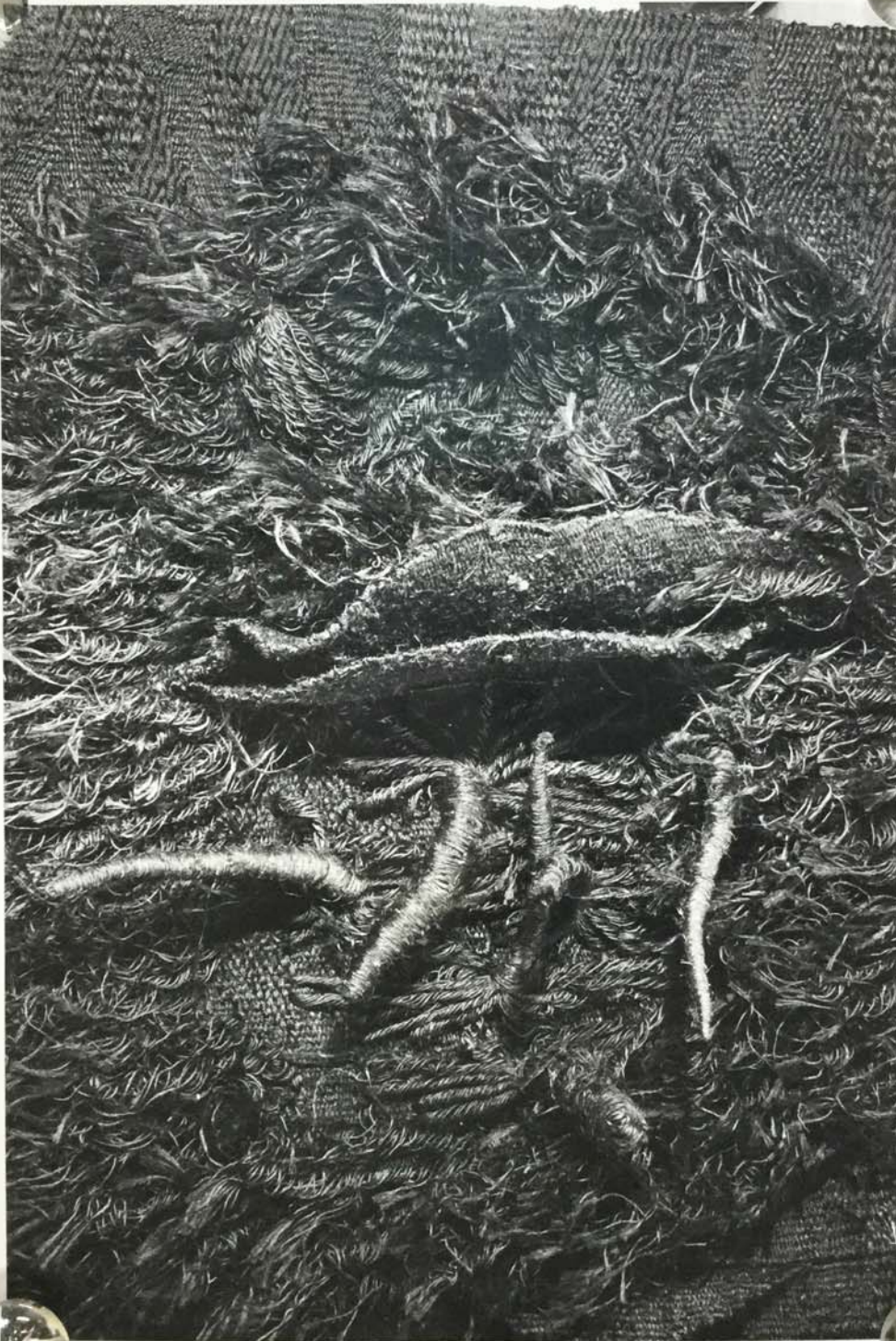
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## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

Exhibition: WALL HANGINGS (CE 66-25)

68.177 Magdalena Abakanowicz ABAKAN 27 es  
1967 Sisal tapestry with supplementary technique

Lent by the artist

Mathews 1153

57  $\frac{3}{8}$  x 71  $\frac{3}{4}$  x 5  $\frac{3}{4}$

211

Mathews  
1153

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Mogdalena Dobrakauowa  
"ABAKAN 27"

FOTOREPORTER  
Elżbieta Tejchman  
Warszawa, ul. Żelazna 92 m. 4  
Prace artystyczne zorientowane

7" →

1 neg / pos

88

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Abakan 27

Exhibition; WALL HANGINGS C/B 66-25

Abakanowicz, ABAKAN 27. 1967. sisal  
tapestry with supplementary techniques  
57 3/8 x 71 3/4 x 5 2/3

Lent by the artist

Mathews 1153

MATHEWS 1153

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ABAKANOWICZ

ABAKAN 27

$57\frac{3}{8} \times 71\frac{3}{4} \times 5\frac{3}{4}$

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ABAKANOWICZ

ABAKAN 27

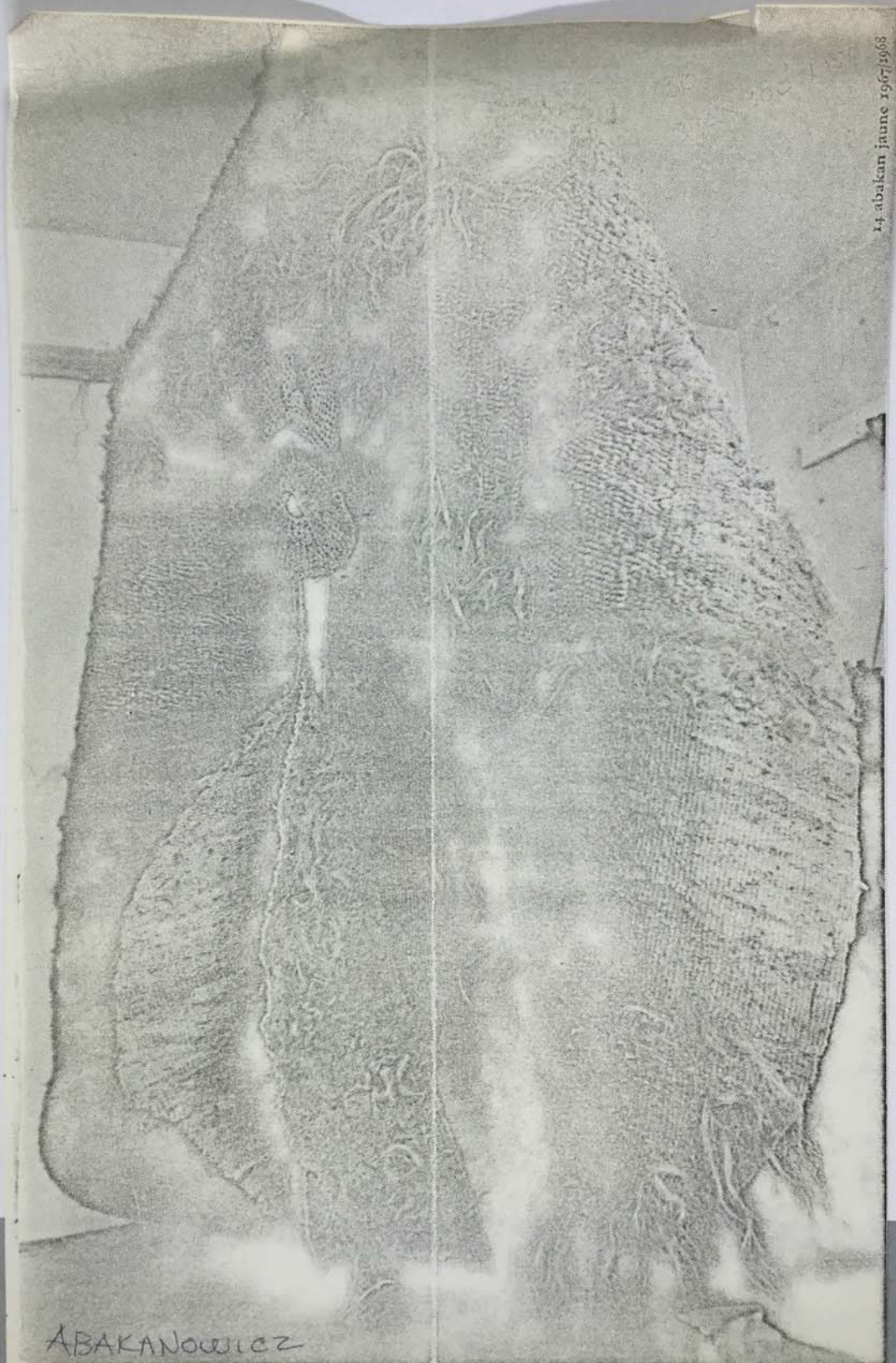
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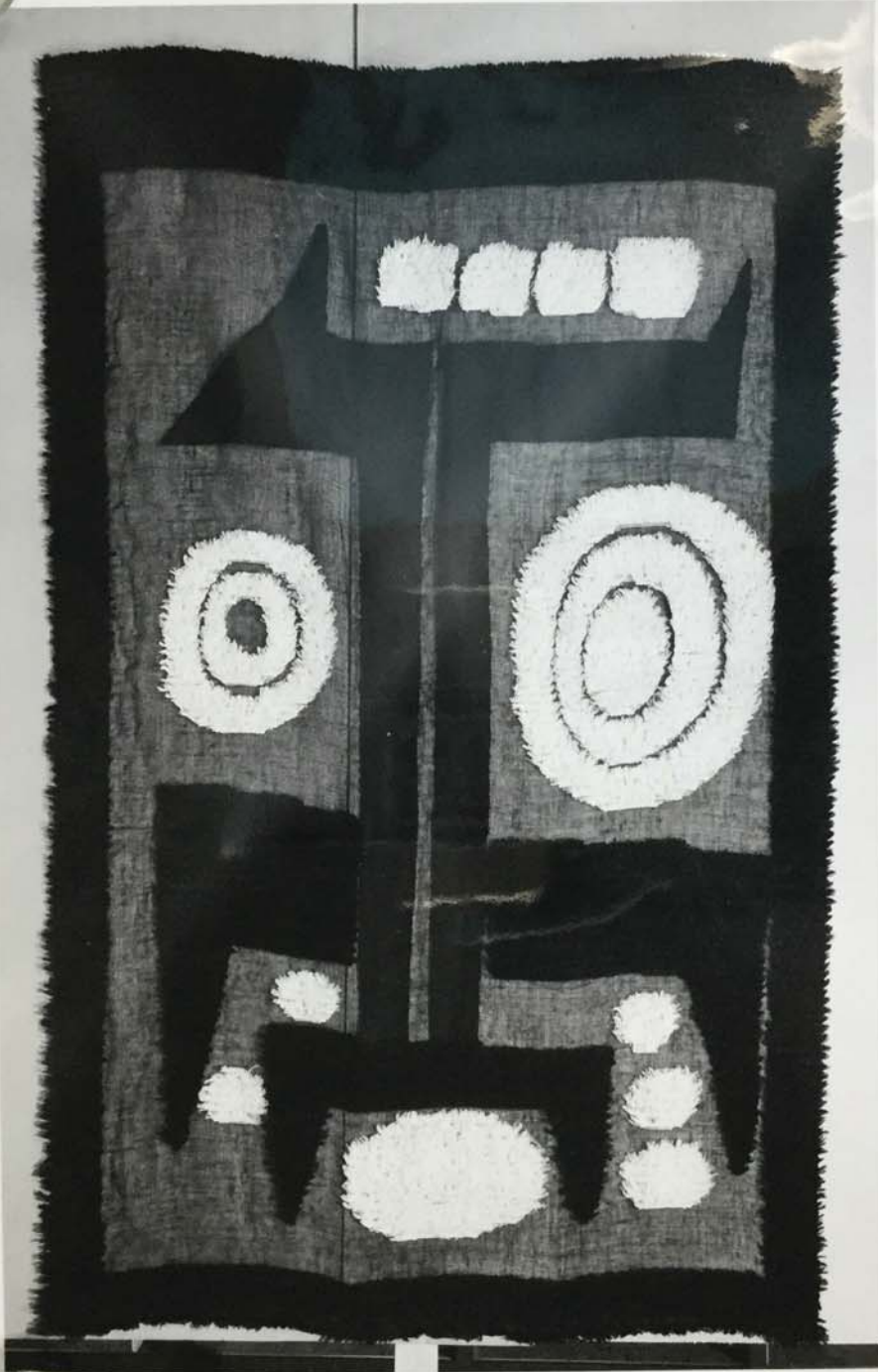
L4 abakan jaune 1967/1968

ABAKANOWICZ

ABAKAN JAUNE 10 ft 4 inches High.  
10 feet wide  
5 feet deep.

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Exhibition: WALL HANGINGS C/E 66-25

Renvall. KNOSBOS. 1967. wool and linen  
double cloth.  $87\frac{1}{2}$  x  $53\frac{5}{8}$

Lent by the artist

Photo:

*Knossos.*

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Exhibition: WALL HANGINGS (CE 66-25)

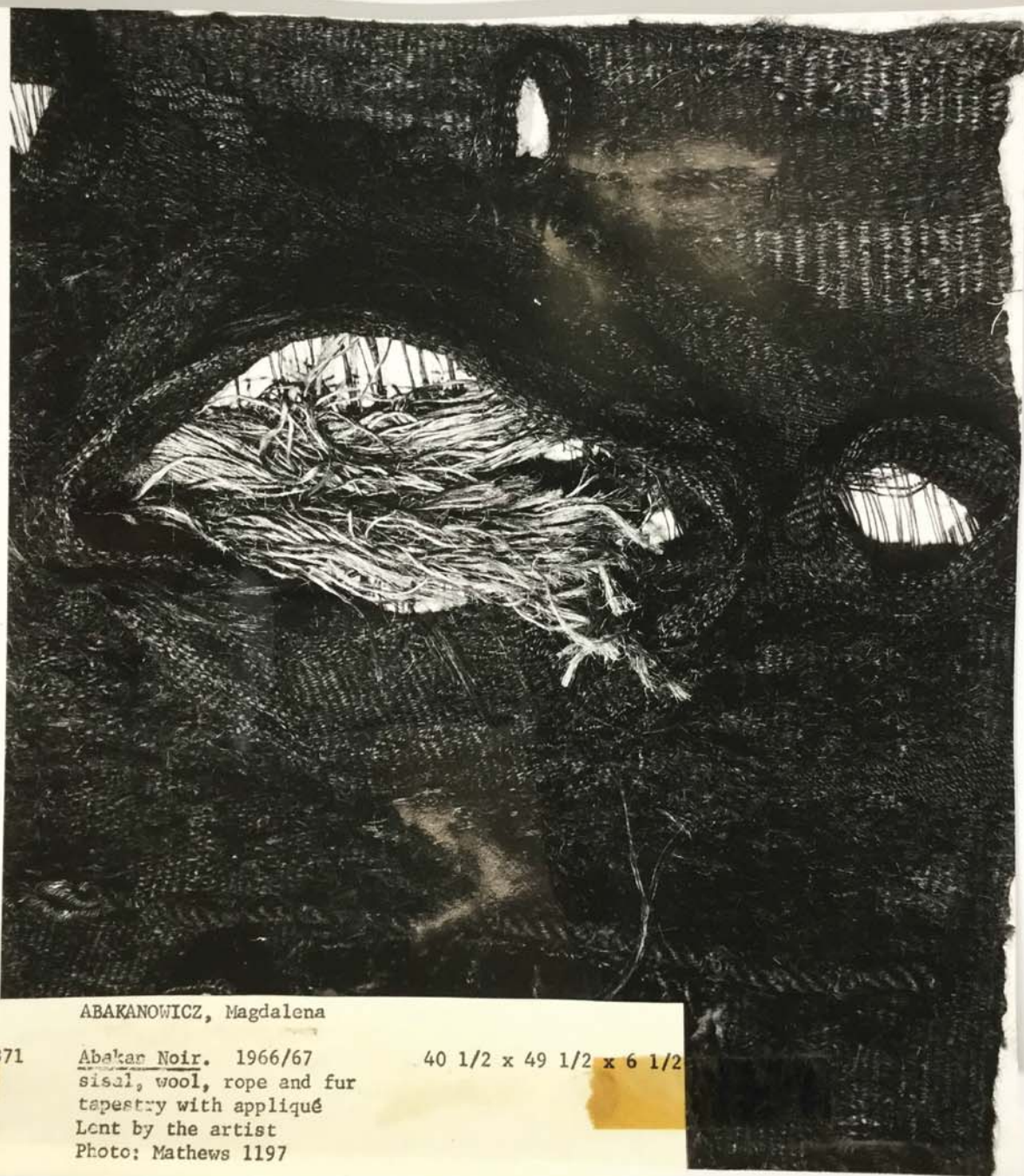
68.146 Eeva Renwall KNOSSOS  
1967 wool and linen double cloth

lent by the Artist

87 1/2 x 53 5/8

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ABAKANOWICZ, Magdalena

67.1371

Abakar Noir. 1966/67  
sisal, wool, rope and fur  
tapestry with appliqué

40 1/2 x 49 1/2 x 6 1/2

Lent by the artist  
Photo: Mathews 1197

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Exhibition: WALL HANGINGS C/E 66-25

Abakanowicz, ABAKAN NOIR. 1966-67 sisal,  
wool, rope and fur tapestry with applique.  
40 $\frac{1}{2}$  x 49 $\frac{1}{2}$  x 6 $\frac{1}{2}$

Lent by the artist

Mathews 1197

MATHEWS 1197

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6611  
Mathews

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Exhibition: WALL HANGINGS (CE 66-25)

67.1371 Magdalena Abakanowicz Abakan Noir  
1966-67 Sisal, wool, rope and fur tapestry with  
applique.

Lent by the Artist

Mathews 1197

40½ x 49½ x 6½

6611  
1197

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246.65 ANNI ALBERS

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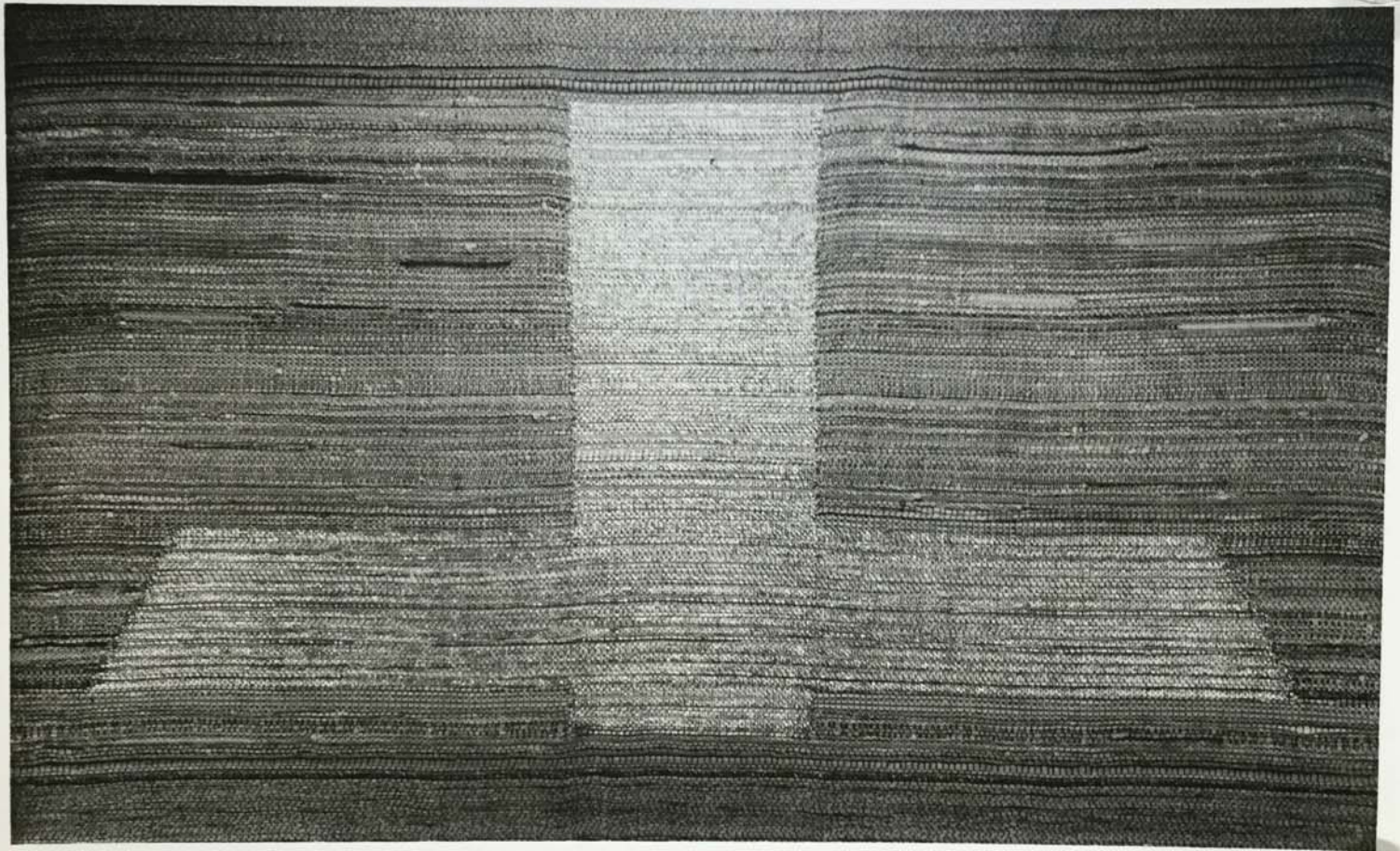
246.65 Anni Albers. Wall Hanging III. 1927  
couble weave, silk, black and white  
48 x 58

The Museum of Modern Art, New York, Department  
of Architecture and Design. Gift in memory of  
Greta Daniel

Photo: Mathews 1077

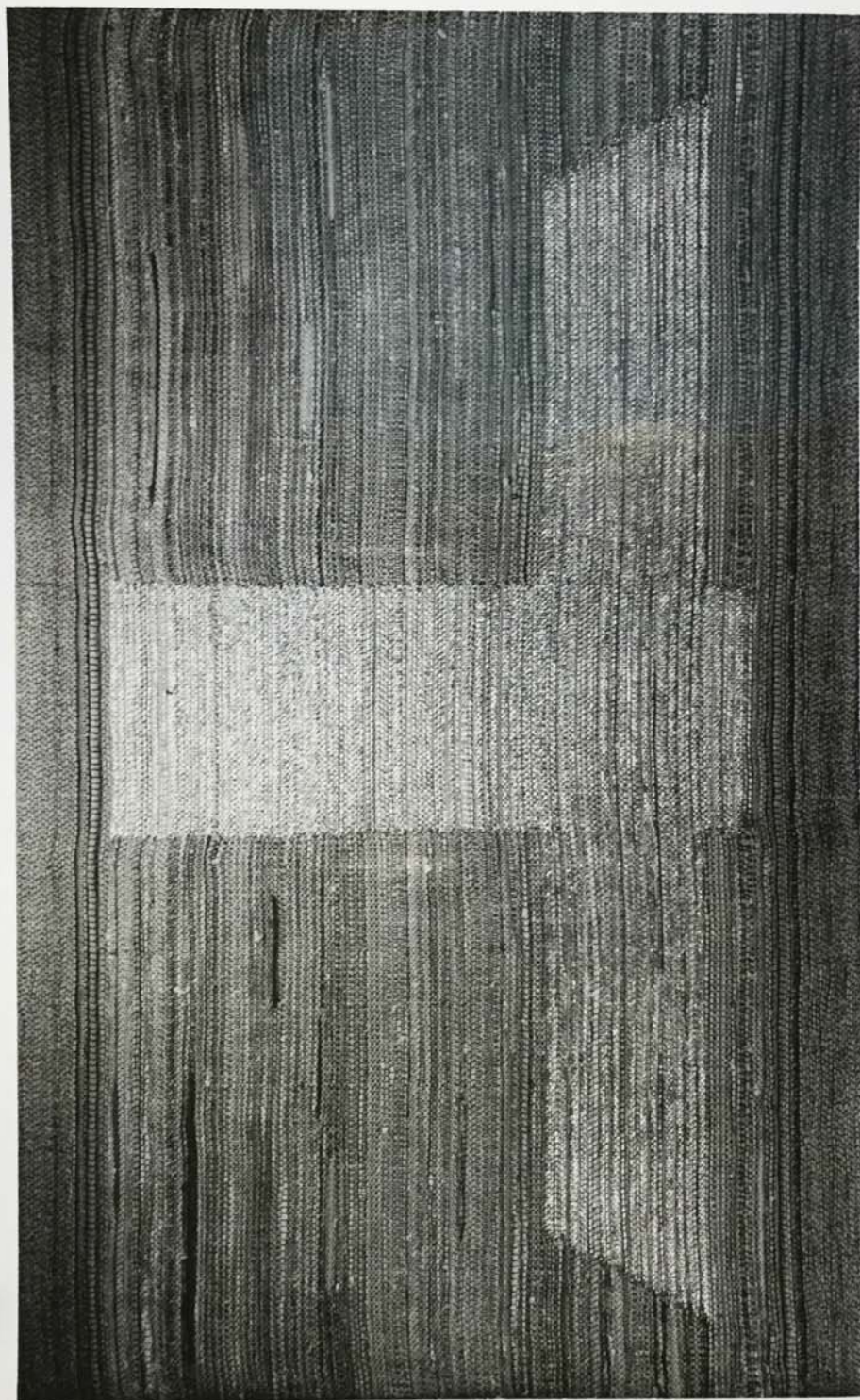
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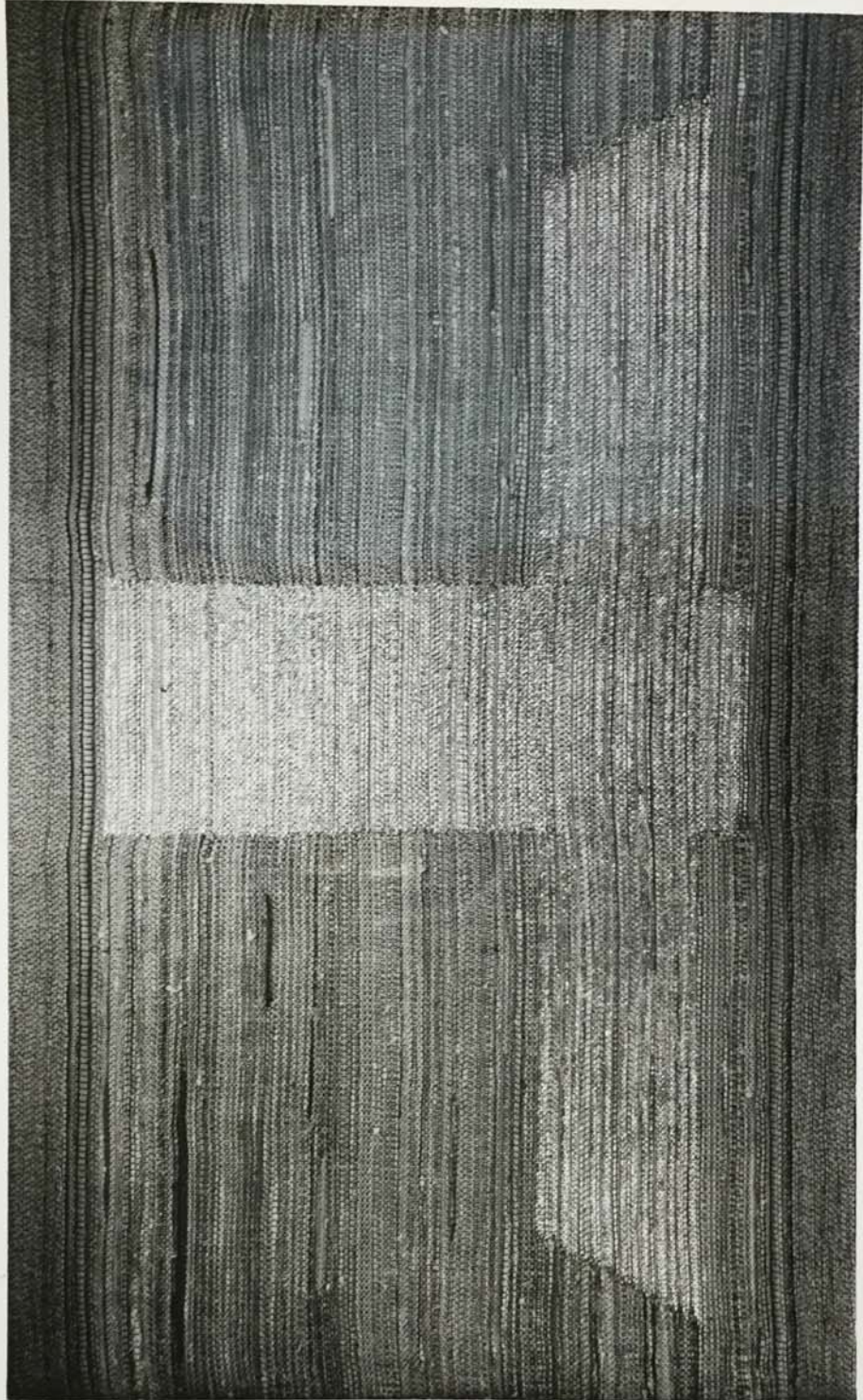
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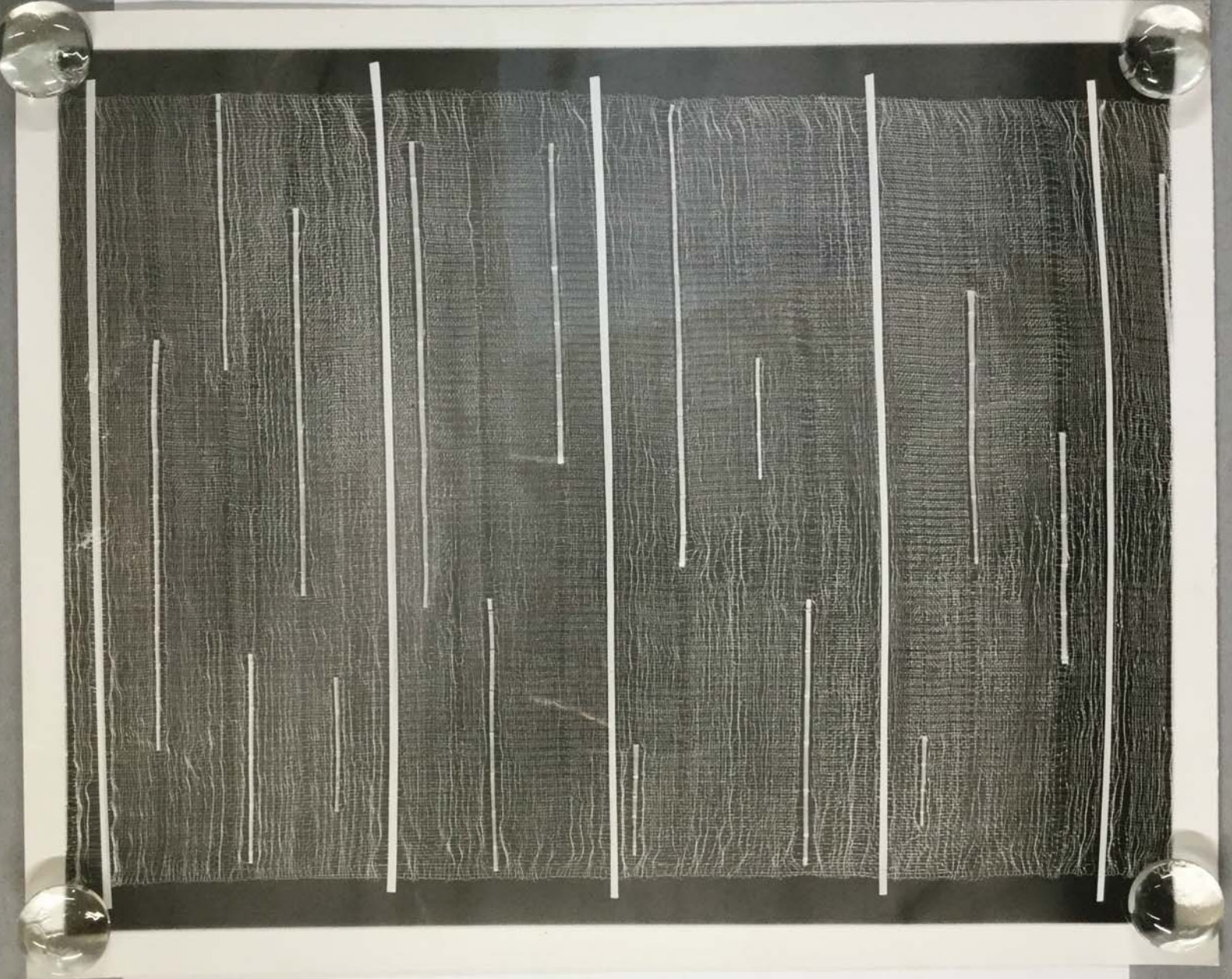
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~~PRINT TO COME~~  
110 X 34 GOODWIN  
GALLERY

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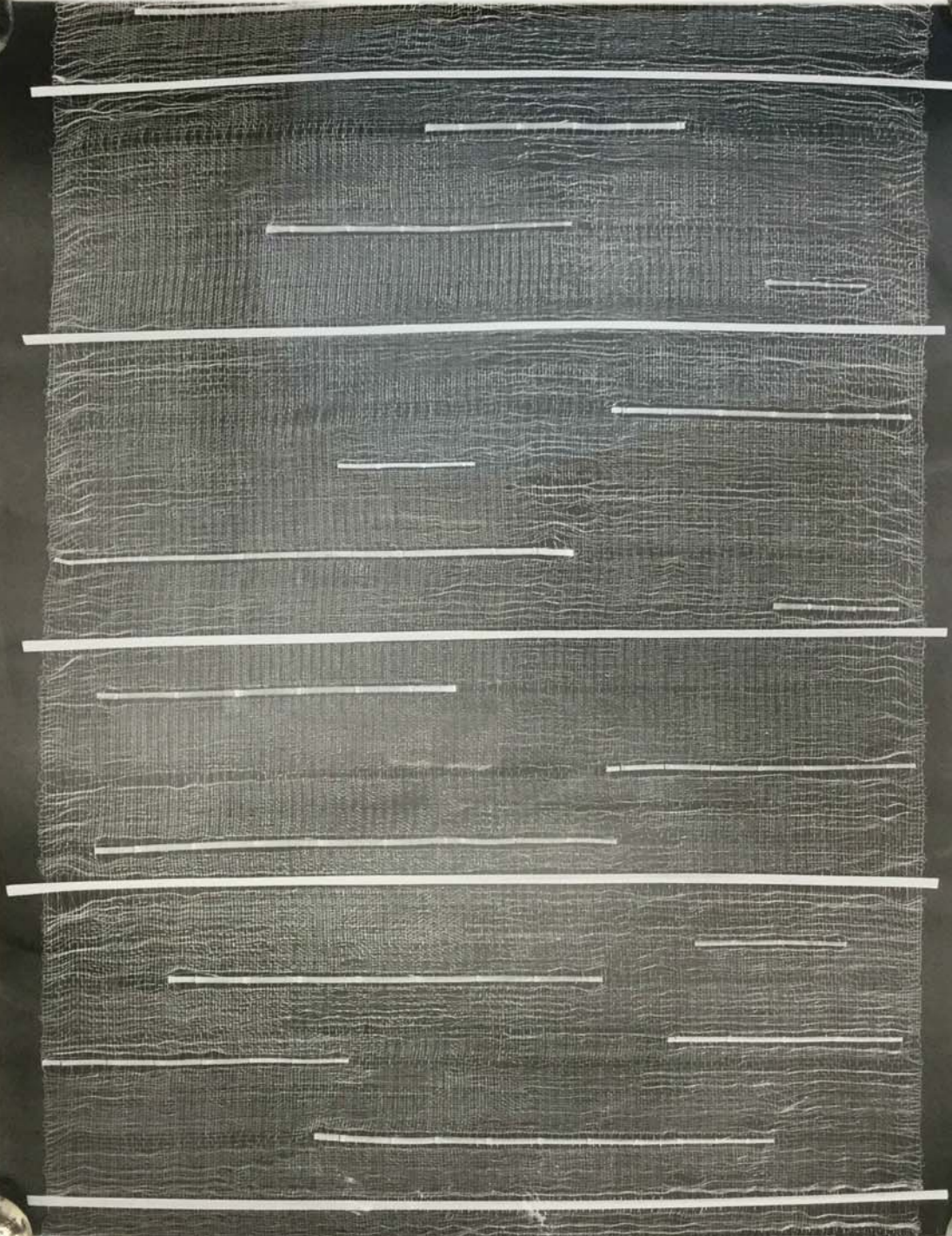
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Barrows 3240-45

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BECHERER

TAPES TRY. 1956



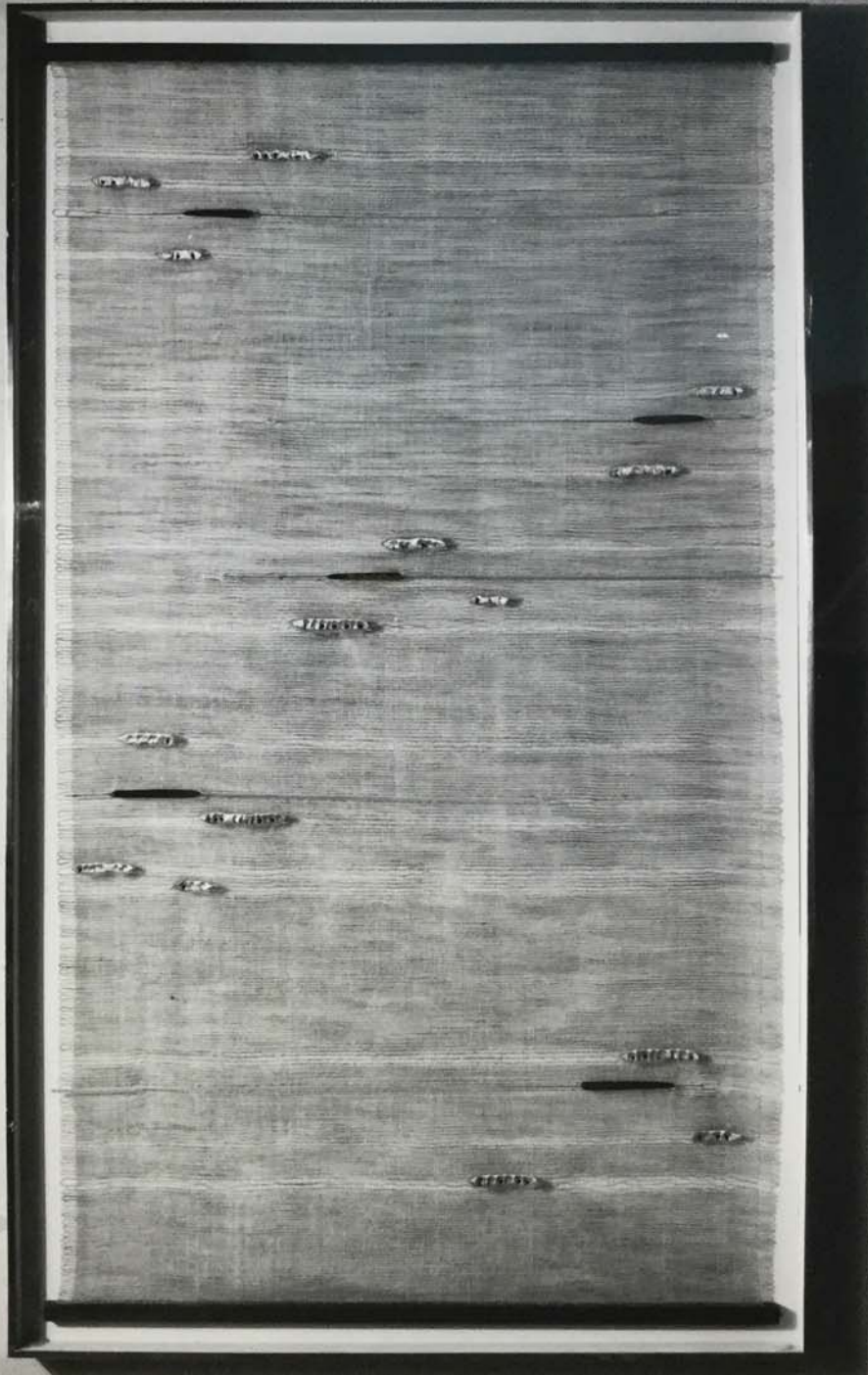
Barron 3240-45

Detail

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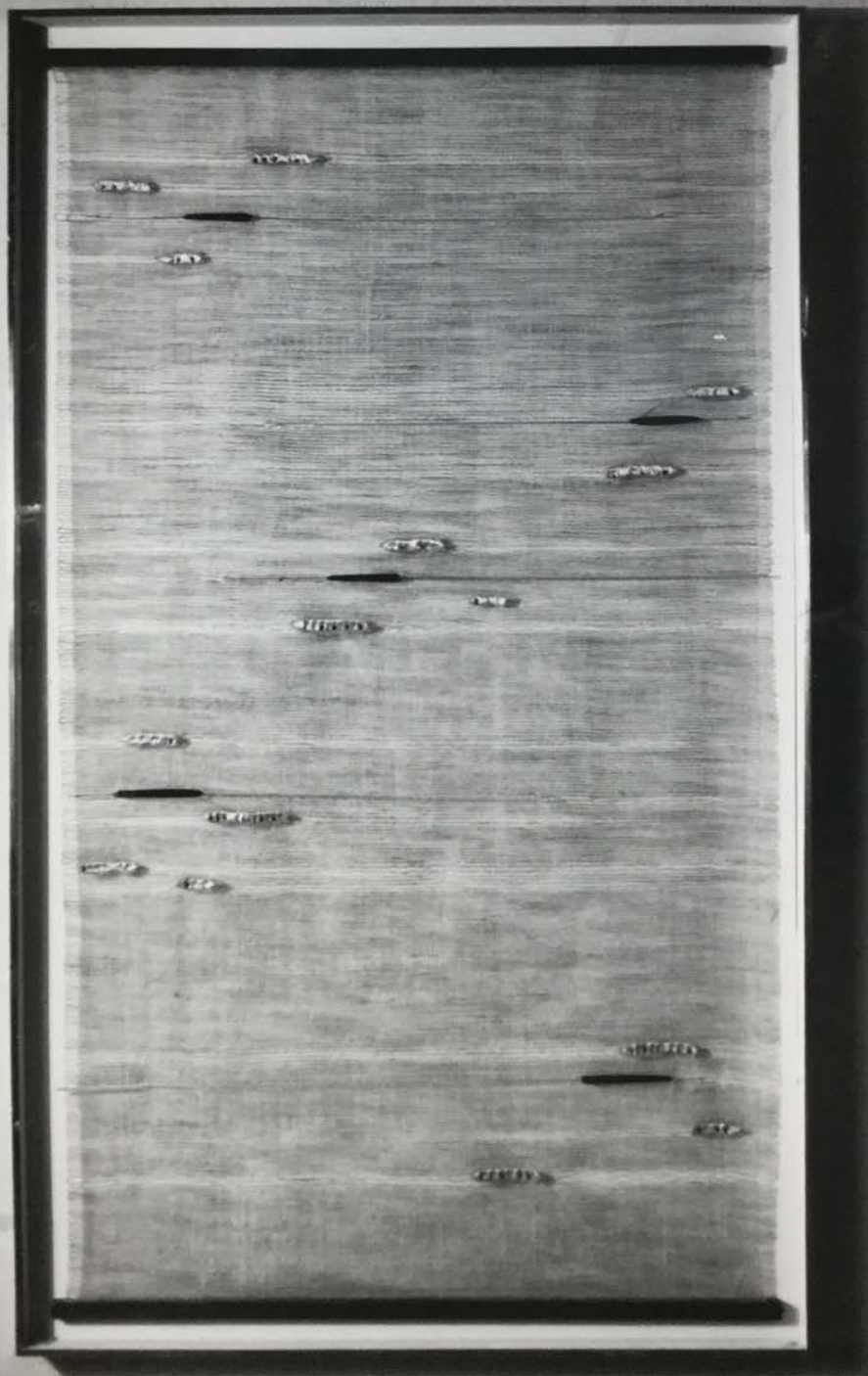
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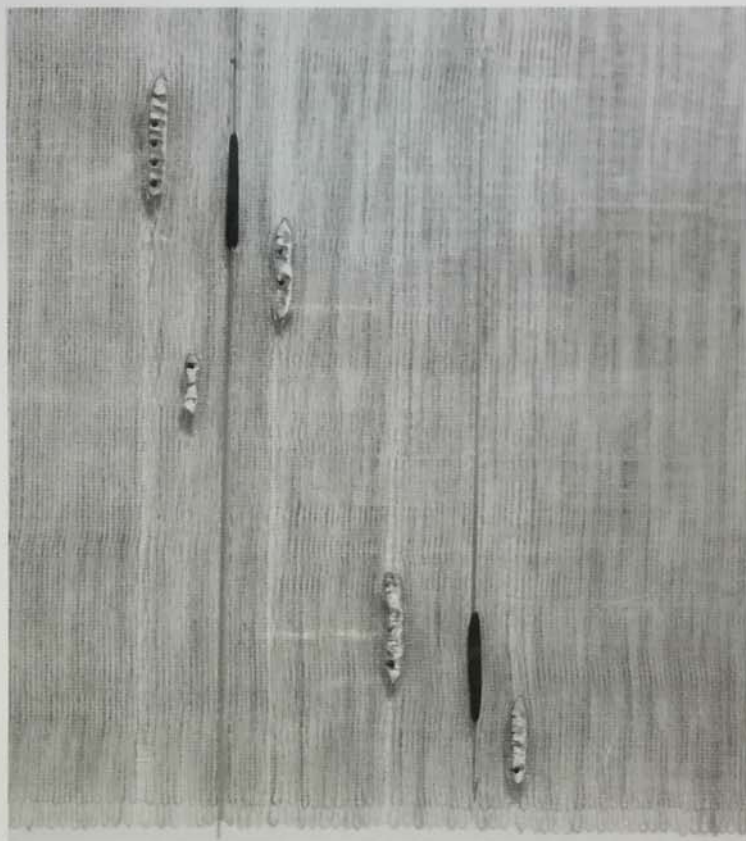
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6511  
1157  
Mathews

1157

113?

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

Exhibition: WALL HANGINGS (CE 66-25)

68.132 Dolores D. Bittleman BLACK OPAL  
Summer 1967 Silk satin weave

Lent by Artist

Mathews 1157

38 1/8 x 31 1/2

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22.68- 68/32

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Bittleman, Dolores  
Black Opal

Exhibition: WALL HANGINGS C/E 66-25

Bittleman. Black Opal. Summer 1967. silk  
satin weave.  $38 \frac{1}{8} \times 32 \frac{1}{2}$

Lent by the artist

Mathews 1157

MATHS 1157

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*Buic*

*[Handwritten scribble]*

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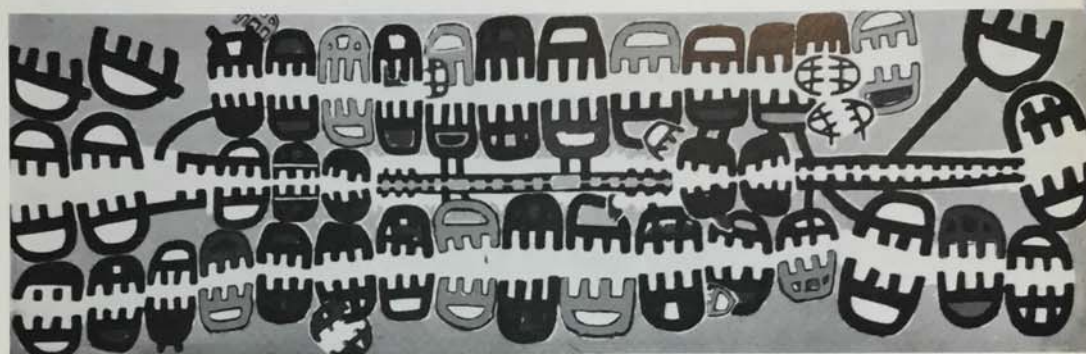


Buic Jagoda, Yougoslavie  
« L'Ange chassé »  
1967  
250 × 250  
Haute lisse  
Tissage: par l'artiste

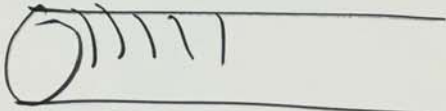
Jagoda Buic exécute plusieurs esquisses de petit format et réalise sa tapisserie sur la base de ces dessins. Pour certaines tapisseries, l'artiste fait un carton chiffré et peint grandeur nature.

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Capogrossi Giuseppe, Italie  
« Composition »  
1967  
60 x 195  
Basse lisse  
Tissage: Atelier Eroli, Rome  
Propriétaire: Galleria Del Naviglio, Milan

  
METAL  
JEILO ✓

Capogrossi peint le carton grandeur nature, puis  
le remet à l'atelier de tissage.

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BUIC, JAGODA

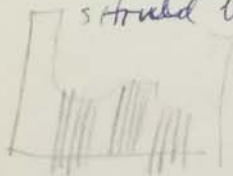
104 <sup>3</sup>/<sub>4</sub> x 77

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should be turned over.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Exhibition: WA L HANGINGS C/E 66-25  
Buic. L'ANGE CHASSE. 1966. wool, hemp,  
and sisal, shaped tapestry weave. 10 3/4  
x 77.

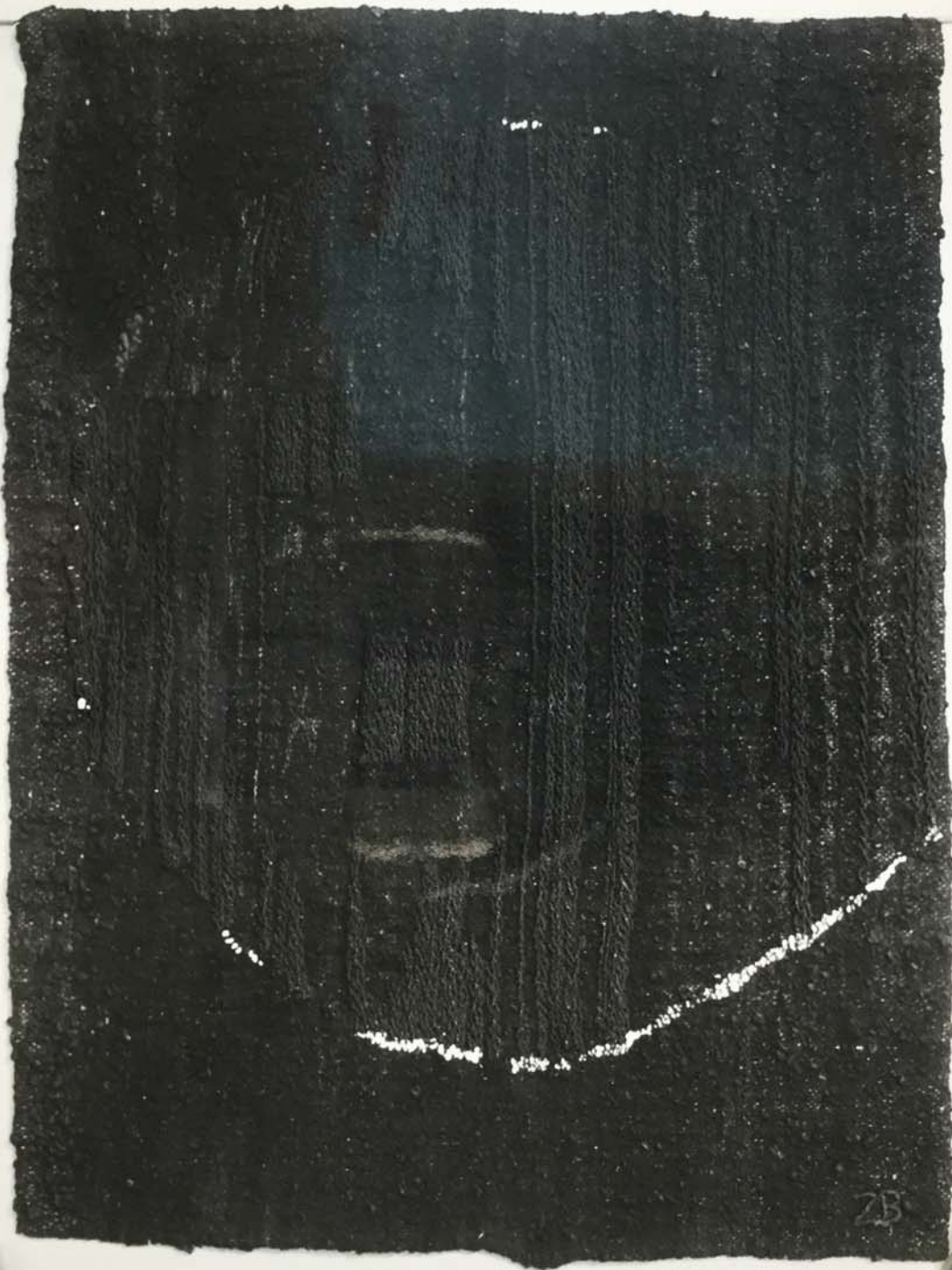
Lent by the artist through the courtesy of  
the Adria Art Gallery, New York

Mathews 1165

MATHEWS 1165

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2B

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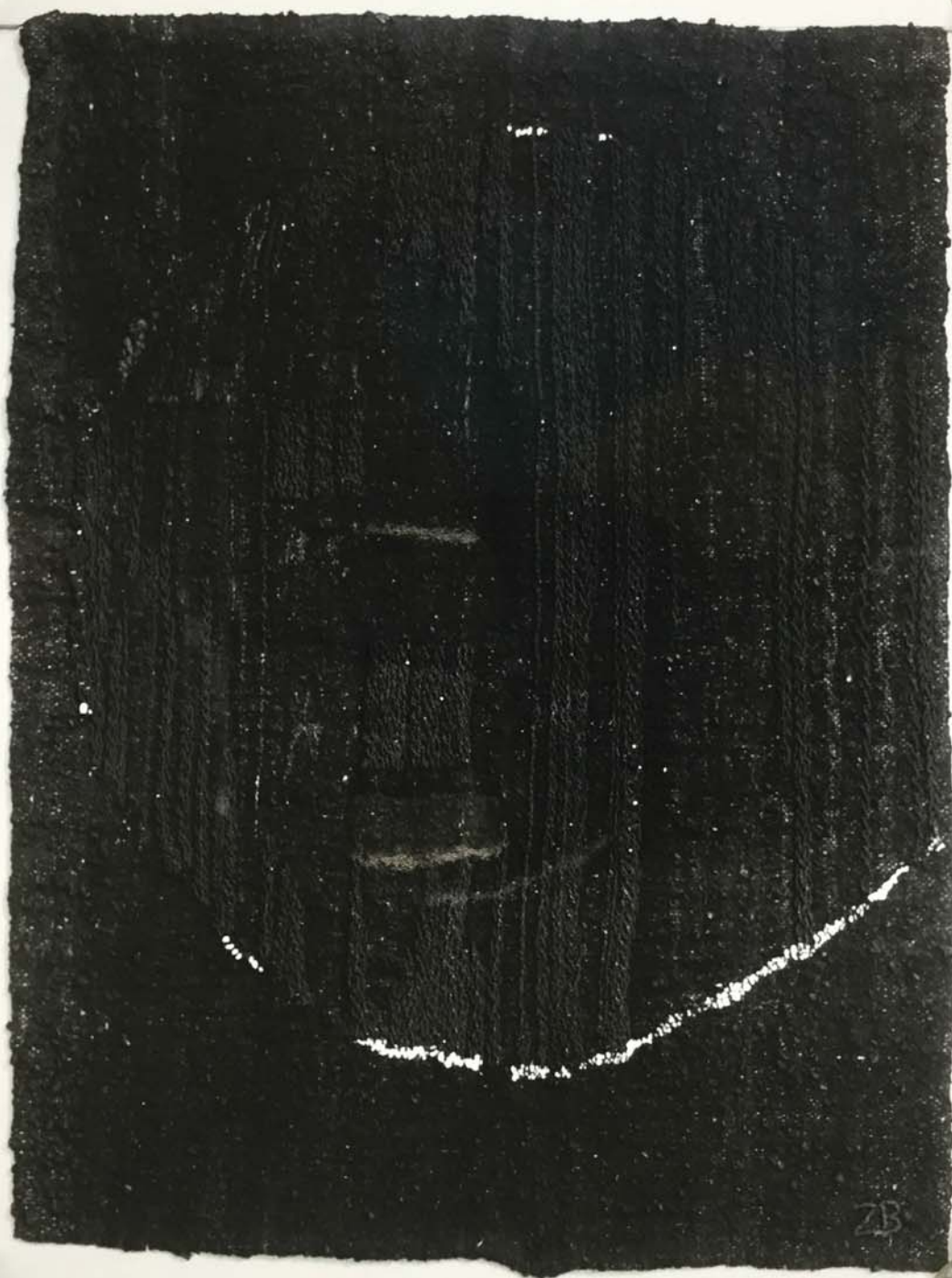
BOTYLOWICZ

13

01

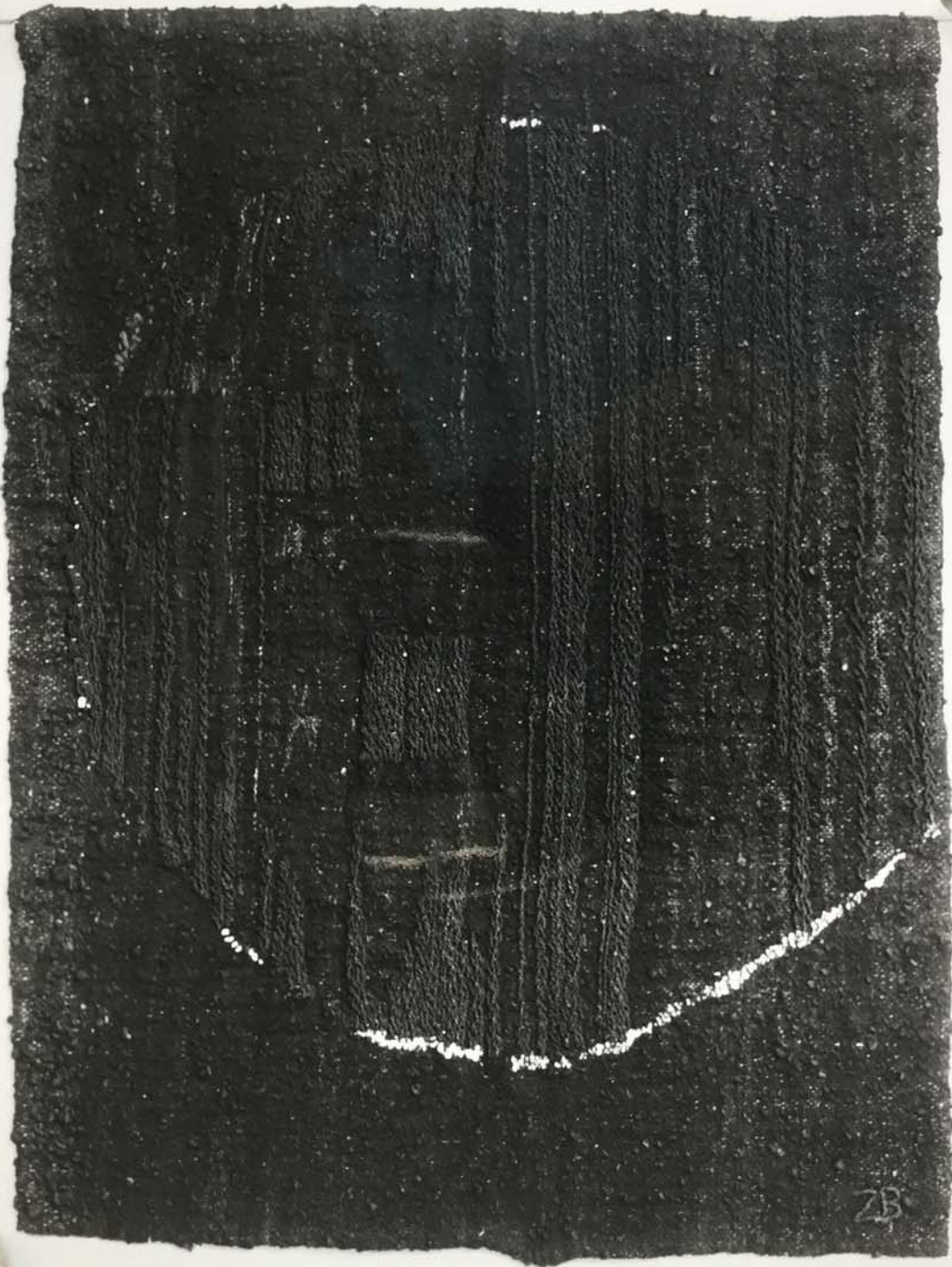
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1172

**The Museum of Modern Art**

11 West 53 Street, New York, N.Y. 10019

Exhibition: WALL HANGINGS (CE 66-25)

Zofia Butrymowicz 68.134 BLACK SUN  
1967 wool, linen, and cotton tapes.

Lent by the Artist

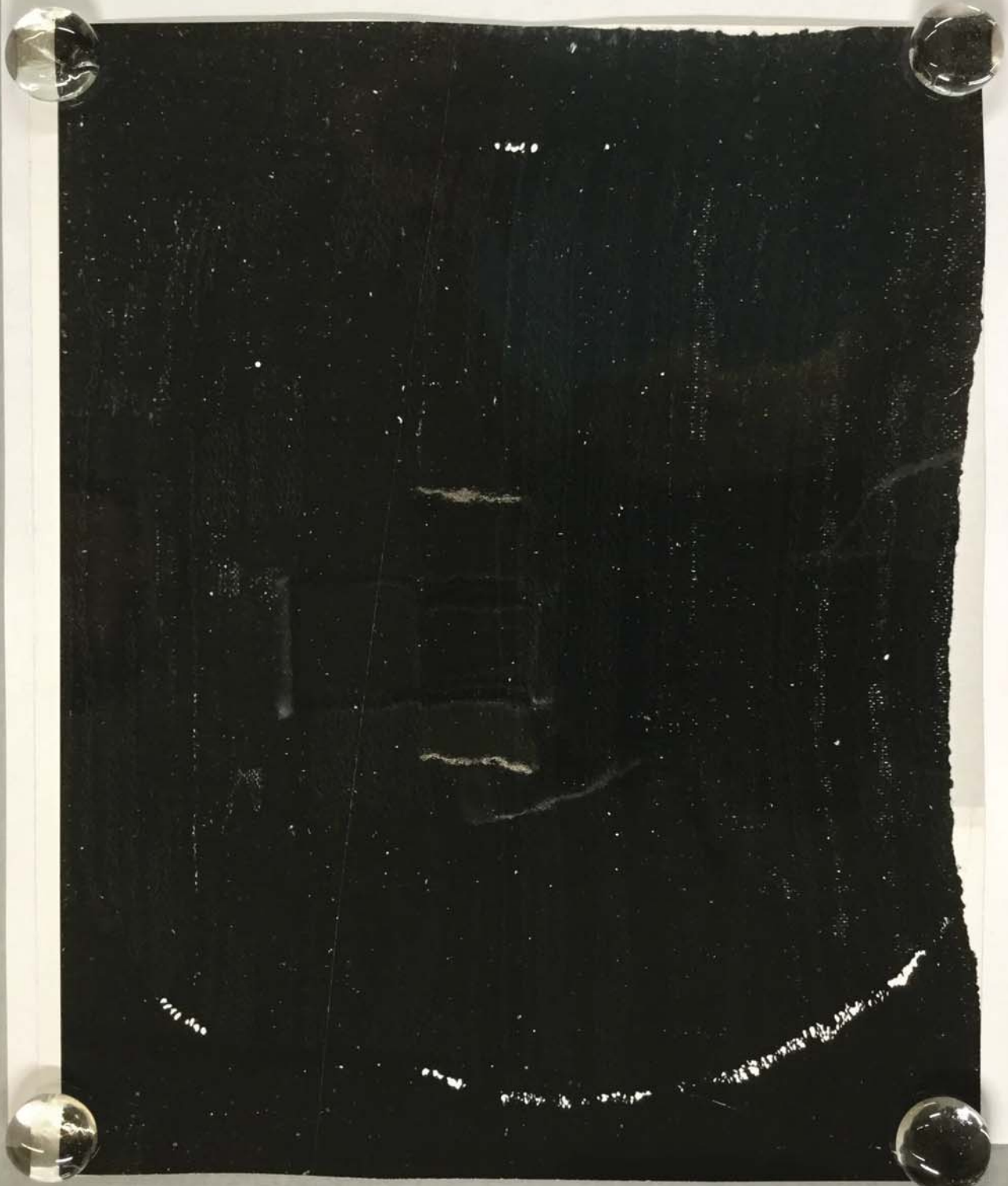
Mathews 1172

72  $\frac{7}{8}$  x 55  $\frac{3}{4}$

Mathews  
1172

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Exhibition: WALL HANGINGS C/E 66-25

Butrymowicz. BLACK SUN. 1967. wool,  
linen and cotton tapestry. 72 7/8 x 55 3/4

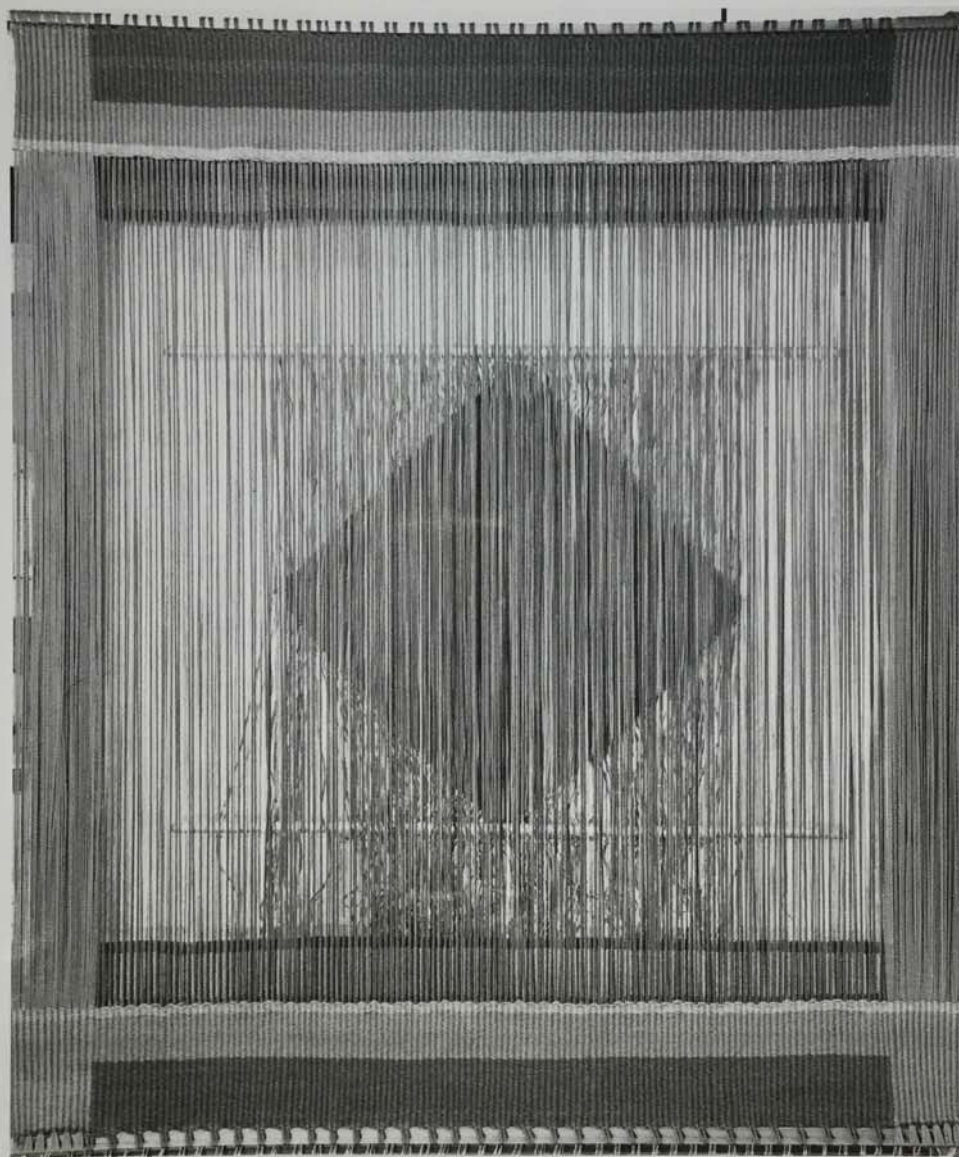
Lent by the artist

Mathews 1172

MATHEWS 1172

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Esté, George  
more & look

68.154

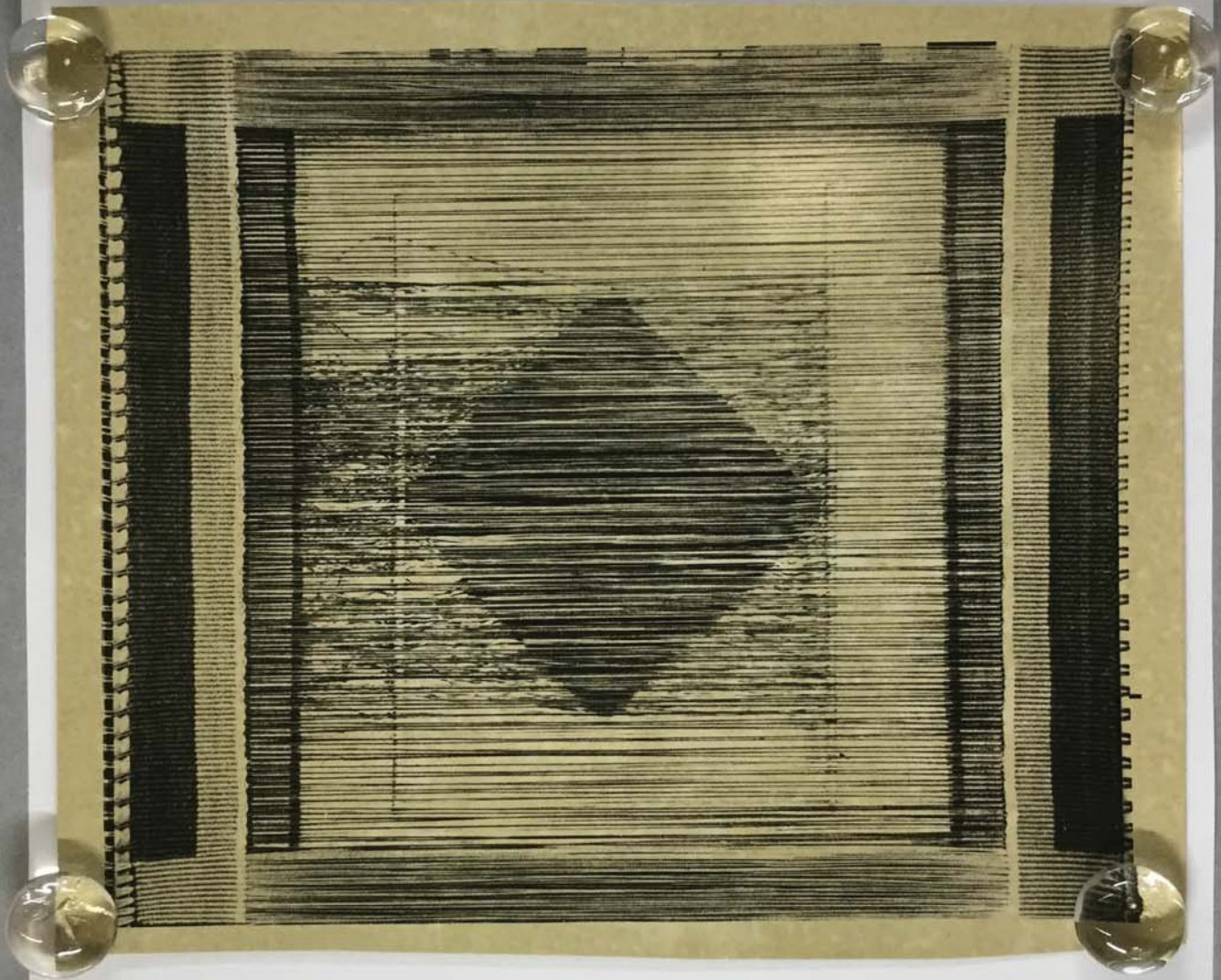
84 7/8 x 10 x 10 1/2

13

18

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## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

Exhibition: (CE 66025) WALL HANGINGS

68.154 Elsi Clauque MOVE AND LOOK  
1967 Wool and nylon, three layers of exposed  
warp with brocade liner

Lent by the Artist

Photostat

84  $\frac{7}{8}$  x 80 x 10  $\frac{1}{2}$

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COLVIN

83 x 22 <sup>3</sup>/<sub>4</sub>

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Mathews 2498

Mathews

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Q. 1051. THE FIFTH IS THE  
TRAVELING AND BIKING. SURVIVAL, BEHOLD, WIFE. INTER-ADVIS



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*Mathews 11 / 5*

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24-3015-100-1000 IS FOR  
KNOWING AND KNOWING-  
FURTHER, KNOWN WITH



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Mathews 1175

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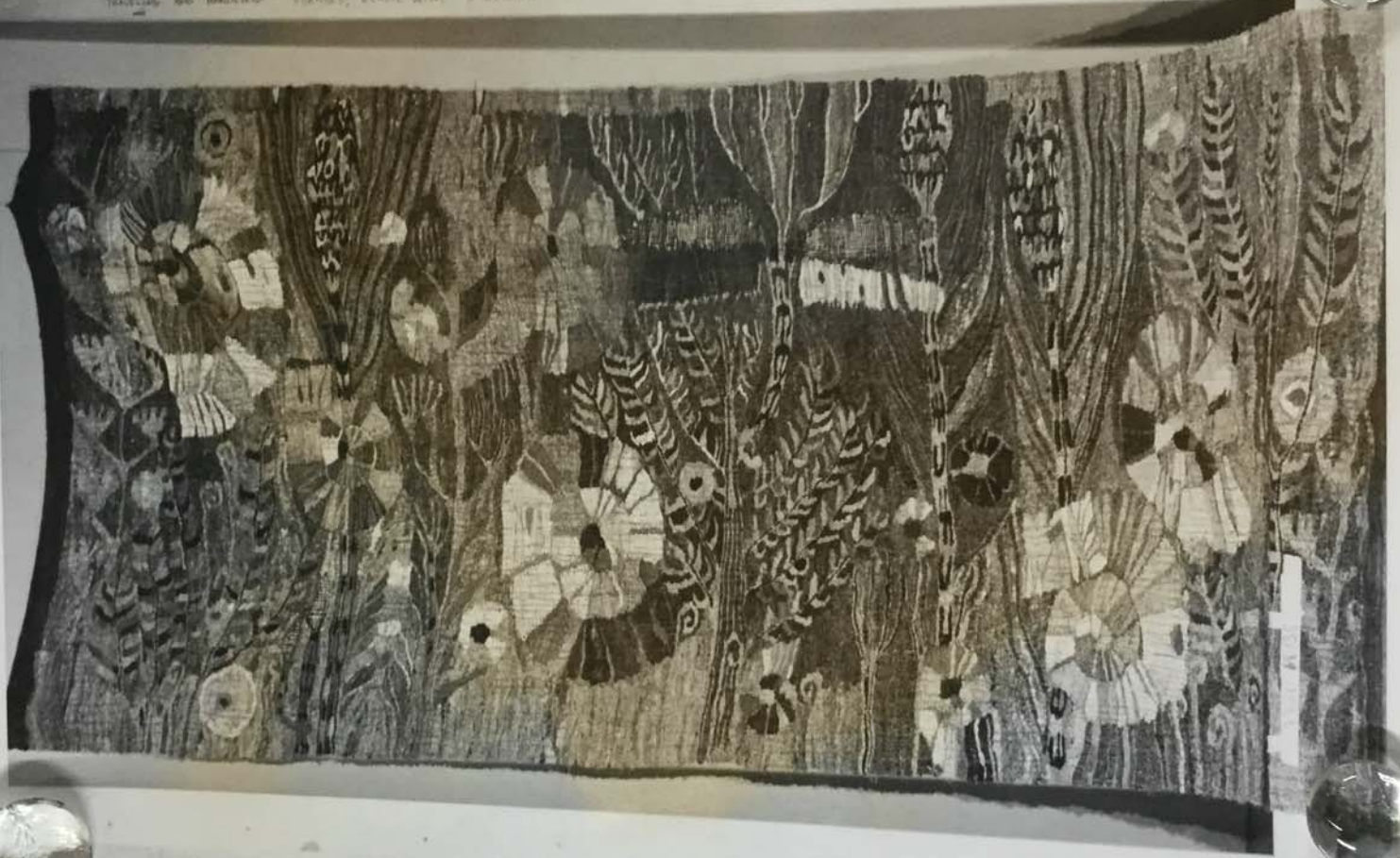
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*Mathews 1175*

*1175*

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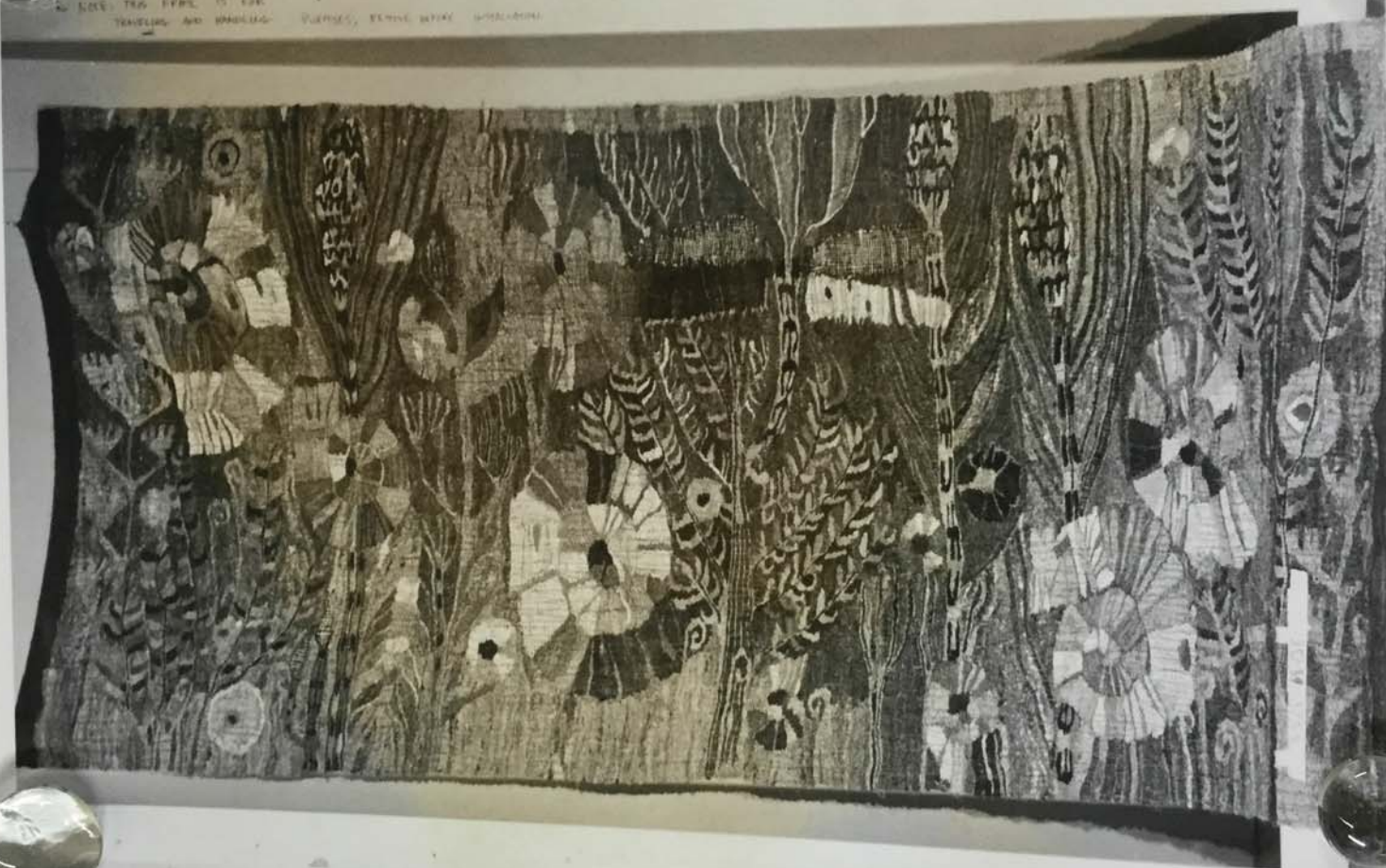
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*Mathews*

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5611  
1175  
AMMONITES

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

Exhibition: WALL HANGINGS (CE 66-25)

68.138 Barbara Faldowska AMMONITES  
1967 wool and sisal tapes.

Lent by the Artist

Mathews 1175

50  $\frac{5}{8}$  x 105  $\frac{1}{2}$

5611  
1175

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Falkowska Barbara  
Ammonites

Exhibition: WALL HANGINGS C/66-25

Falkowska, AMMONITES. 1967. wool and  
sisal tapestry. 50 5/8 x 105 1/2

Lent by the artist

Mathews 1175

Mathews 1175

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Custom  
Freytag.  
03 + 1/1/66

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Exhibition: WALL HANGINGS C/E 66-25

Fruytier. EXPERIENCE #9. September-  
October 1967. cotton cord tapestry with  
raised areas. 94 1/8 x 80 x 10 1/2

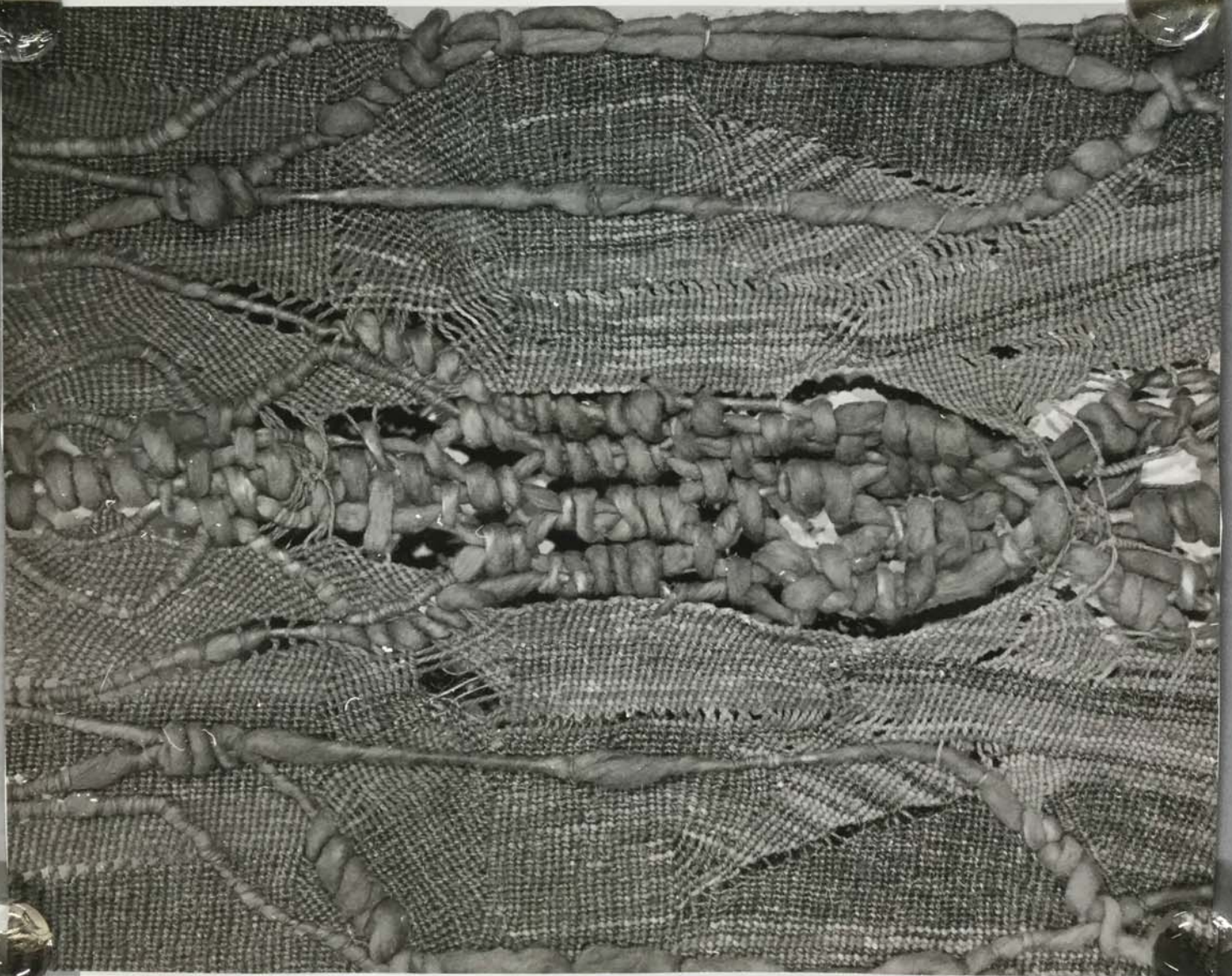
Lent by the artist

Mathews 1171

MATHEWS 171

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*Grossen*

Exhibition: WALL HANGINGS C/E 66-25  
Grossen. ARBRE DE VIE. May 1967. sisal  
and wool, macrame. 63 x 55  
Lent by the artist  
Mathews 1164

*MATHews 1164*

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GROSSEN

82 x 38 (WIDEST POINT)

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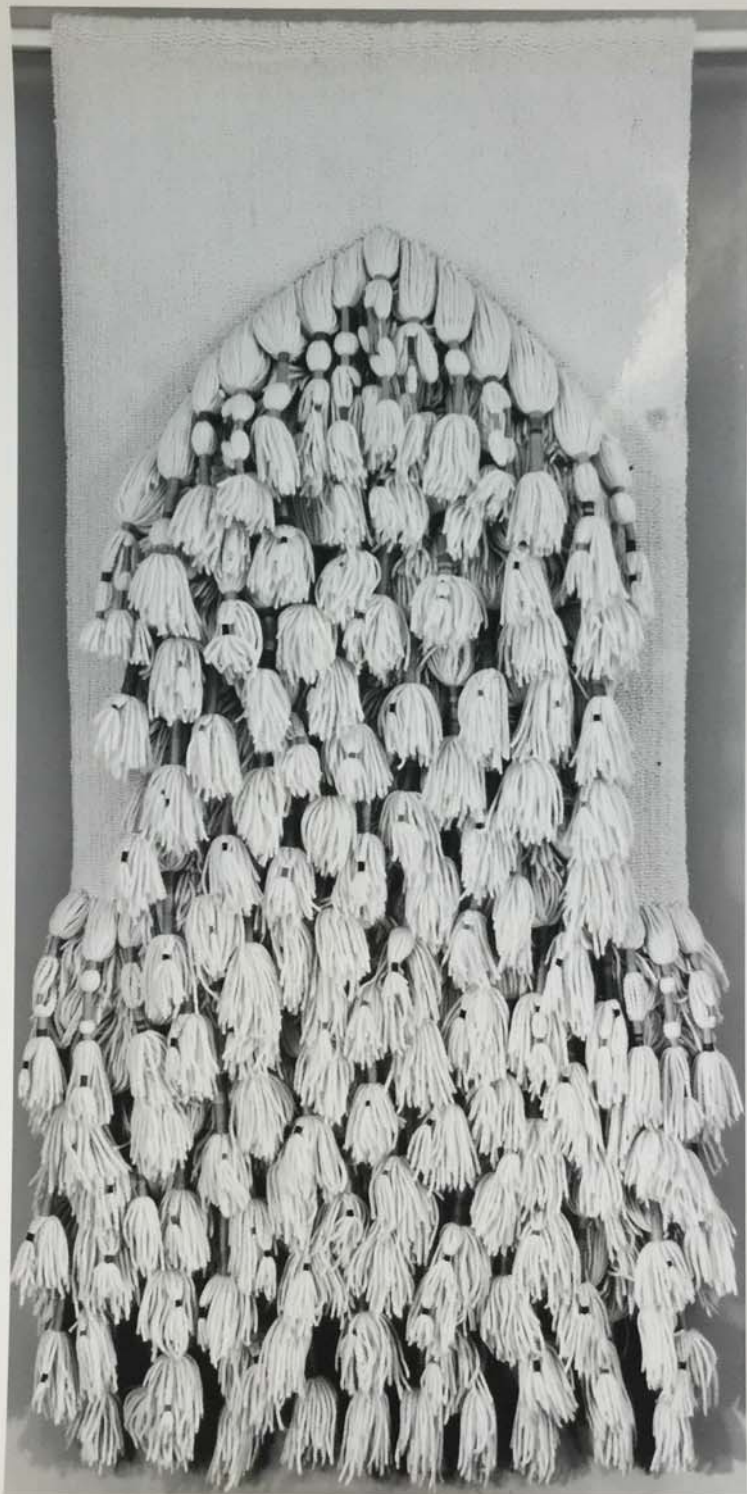
MATT. 2410

F. GROSSEN

82 + 38

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weaving: "Ravens" (1965)  
by Sheila Hicks

RP 1570

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HICKS

38 x 46 1/4

white letters

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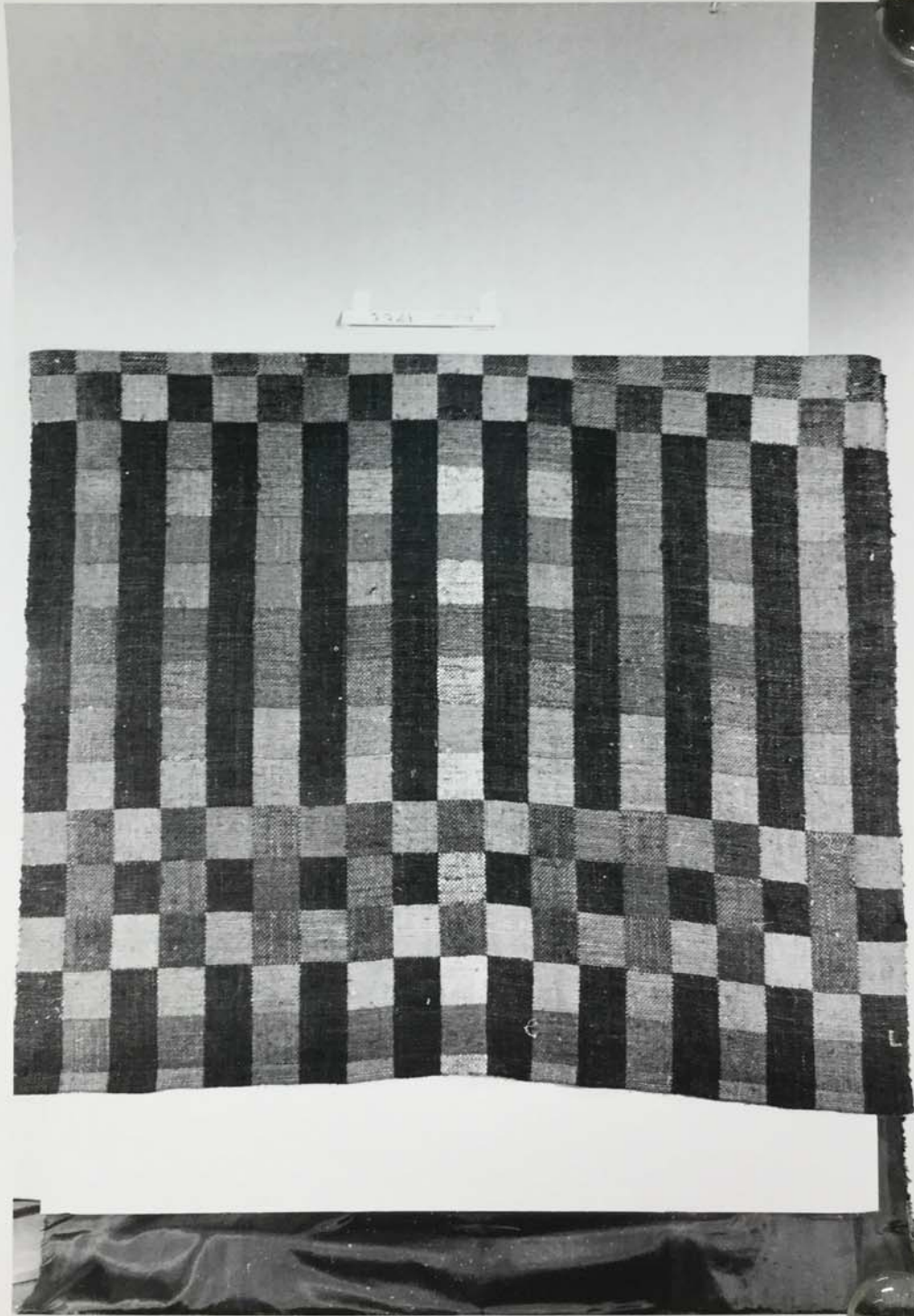
Sheila HICKS

MATT. 2423

Tapestry "White Letter"

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1160

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

Exhibition: WALL HANGINGS (CE 66-25)

67.1383 Toshiko Horiuchi YE HI  
1966 double cloth wool, silk and synthetic ~~fine~~  
fibers

lent by the artist

Mathews 1160

103 1/2 x 34

Mathews  
1160

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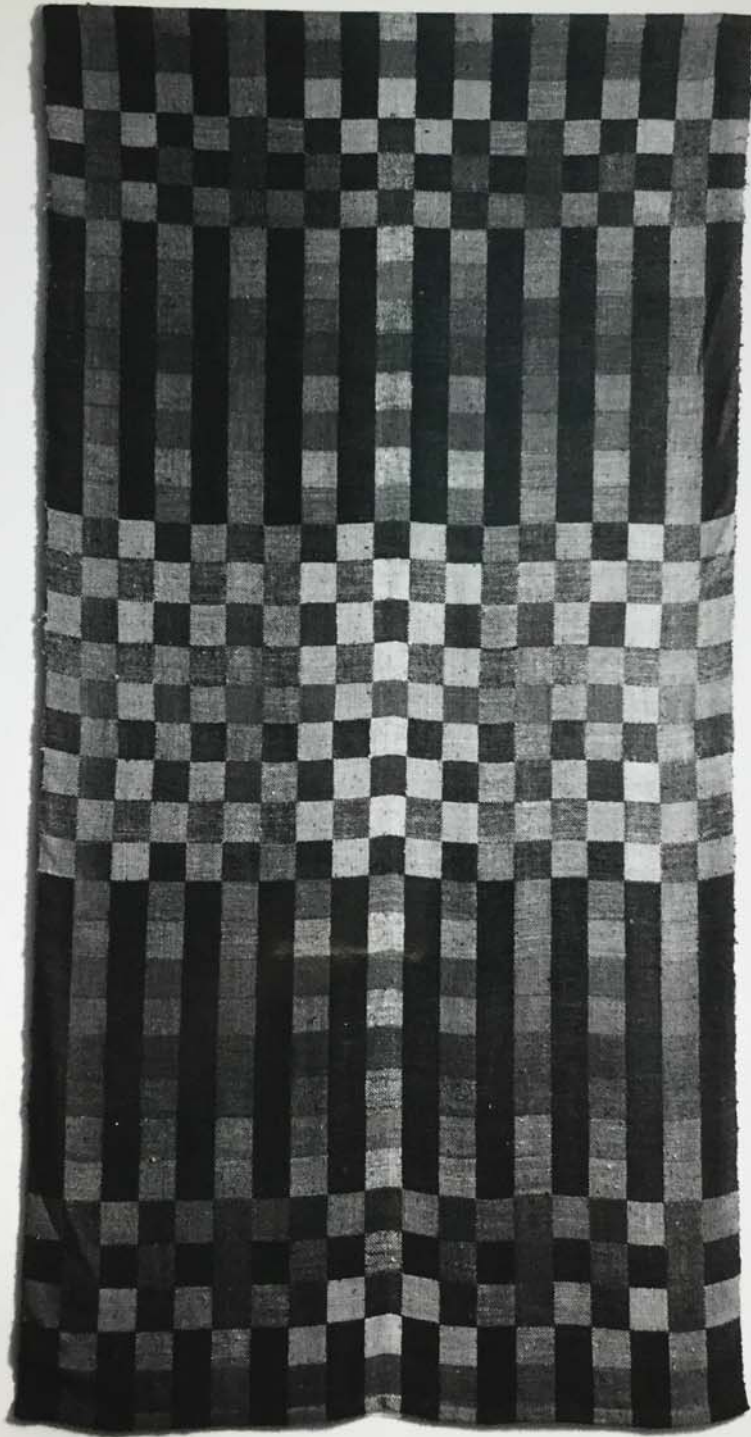
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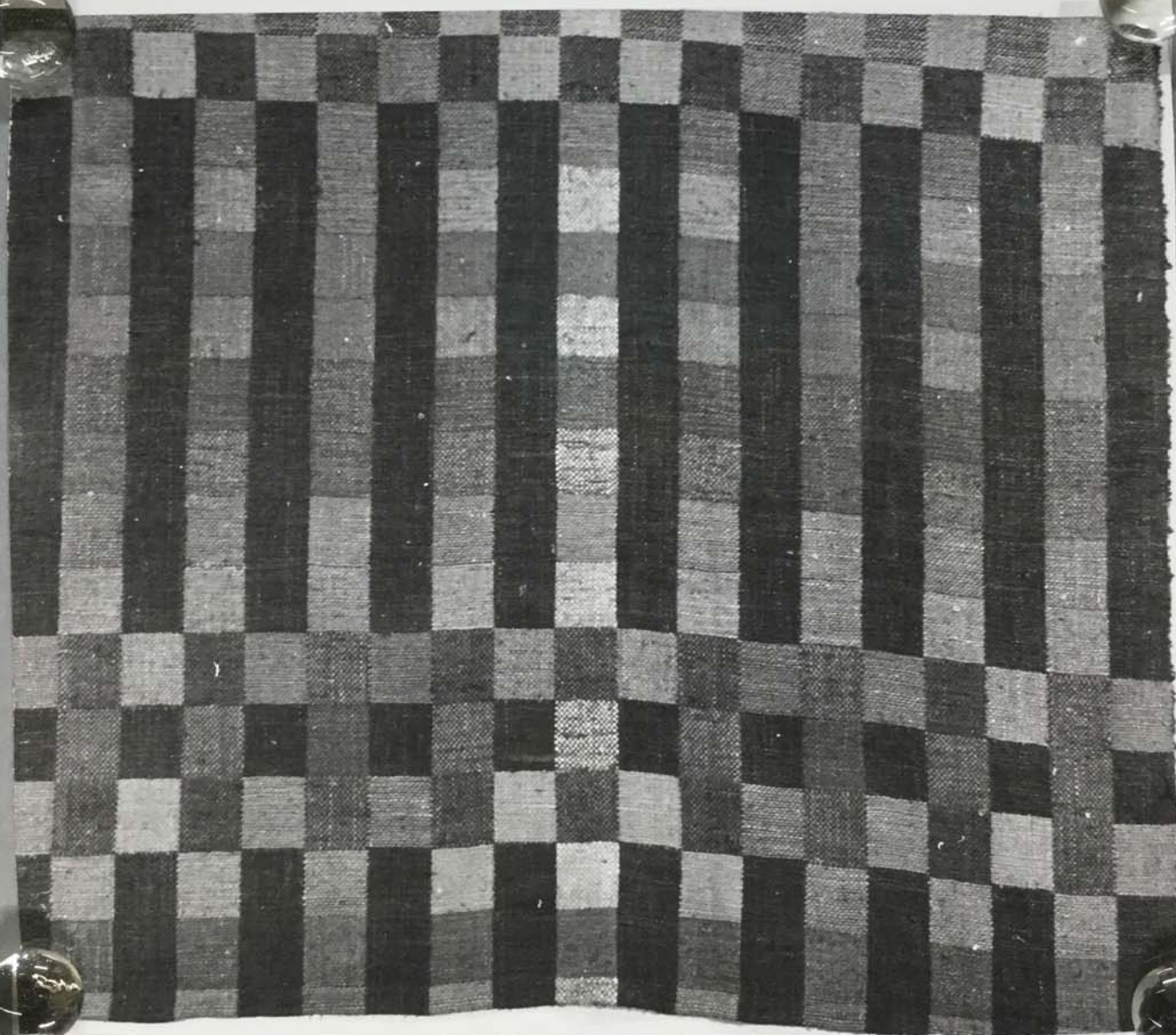
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Exhibition: WALL HANGINGS C/E 66/25

Horiuchi. YU HI. 1966. double cloth wool,  
silk and synthetic fibers. 103½ x 54

Lent by the artist

Mathews 1160

*Horiuchi*

*MATHIEWS 1160*

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**The Museum of Modern Art**

11 West 53 Street, New York, N.Y. 10019

HICKS, Sheila

The Evolving Tapestry. 1968.  
Linen and silk, wrapped and stiched,  
two elements  
32 x 30 x 22"

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Exhibition:

WALL HANGINGS  
The Museum of Modern Art, New York  
Feb. 25 - May 4, 1969

MMA 8920

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3

ATELIER DES  
30 RUE  
DAUPHINE  
PARIS 6<sup>e</sup>  
TEL:  
0332524  
GRANDS AUGUSTINS

Sheila Hicks  
1968

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(3)

ATELIER DES  
30 RUE  
DAUPHINE  
PARIS 6<sup>e</sup>  
TEL:  
0332524  
GRANDS  
AUGUSTINS

Sheila Hicks  
1968

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"Volks Wagon Series — (3)

50" x 35"

54" x 30"

Jenent + Silk  
(Brown + red)

ATELIER DES  
30 RUE  
DAUPHINE  
PARIS 6<sup>e</sup>  
TEL:  
0332524  
GRANDS  
AUGUSTINS

Shelia Hicks  
1968

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STUDIO  
30 RUE  
DAUPHINE  
PARIS 6<sup>e</sup>  
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0332524  
GRANDS AUGUSTINS

Sheila Hicks  
1968

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(4)

28

33

ATELIER DES  
30 RUE  
DAUPHINE  
PARIS 6<sup>e</sup>  
TEL:  
033-2524  
GRANDS  
AUGUSTINS

Sheila Hicks  
1968

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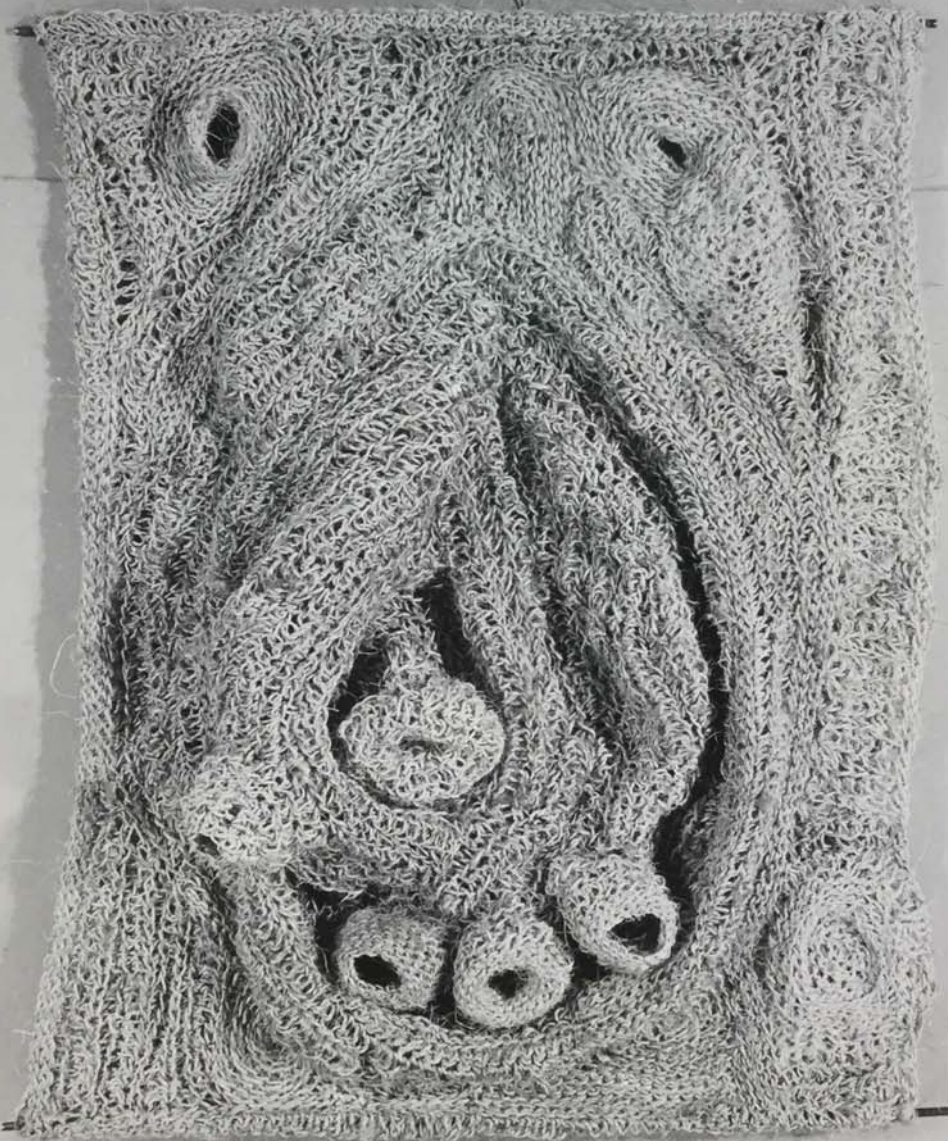


JAROSZYNSKA  
COOON 1  
27<sup>5</sup>/<sub>8</sub> x 19<sup>3</sup>/<sub>4</sub>

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22.68- 68.141



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4611  
MoMA

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

Exhibition: WALL HANGINGS (CE 66-25)

68.141 Eva Jaroszynska COCOONS  
1967 Crochet sisal and hemp

Mathews 1174

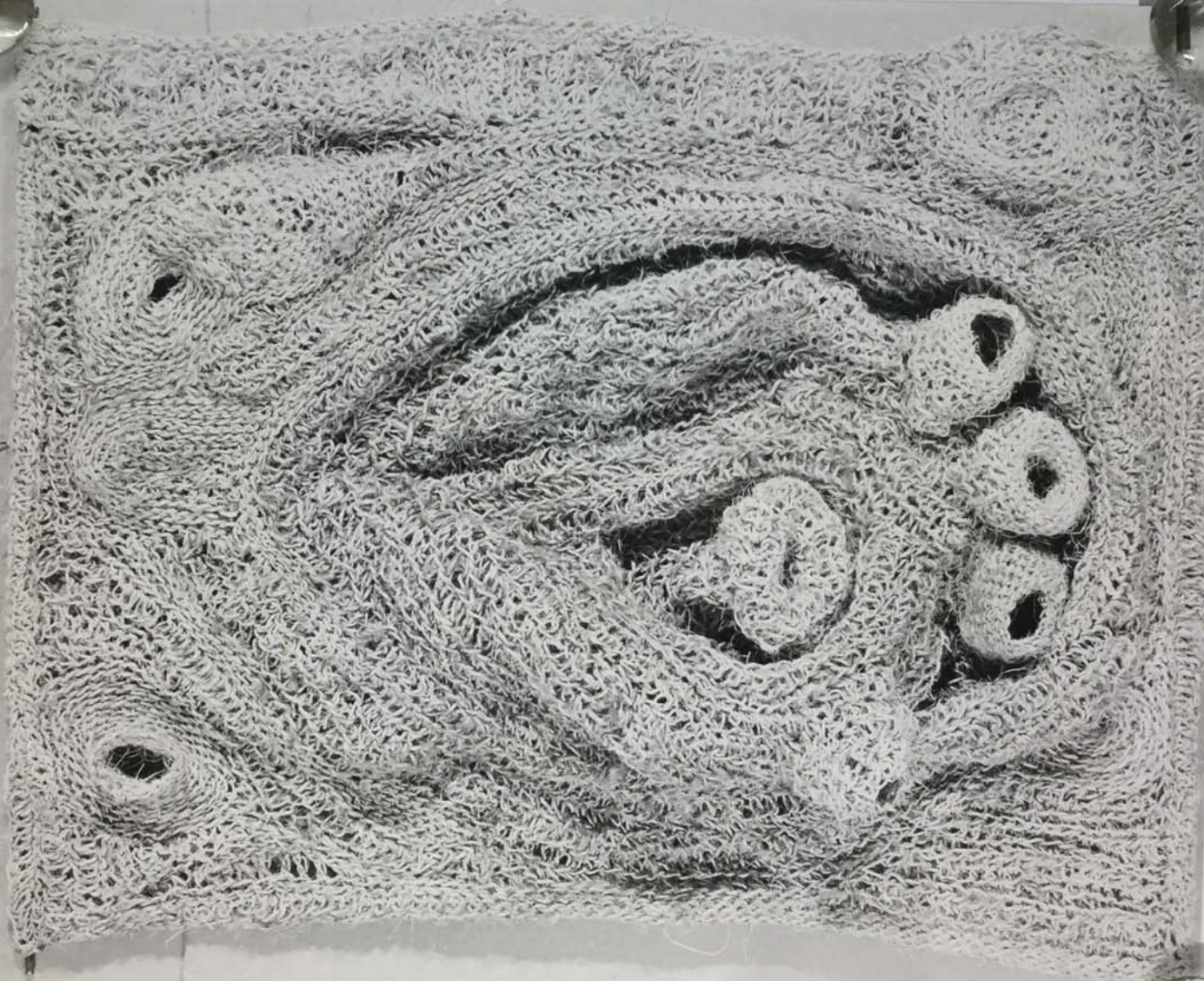
29 1/2 x 24 5/8 x 4 7/8 IRREG.

4611

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22.68-68.141



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Jaroszynska, Eva

Cocoons.

Exhibition: WALL HANGINGS C/E 66-25

Jaroszynska. COCOONS . 1967. crochet  
sisal, and hemp.  $29\frac{1}{2} \times 24 \frac{5}{8} \times 4 \frac{7}{8}$   
irreg.

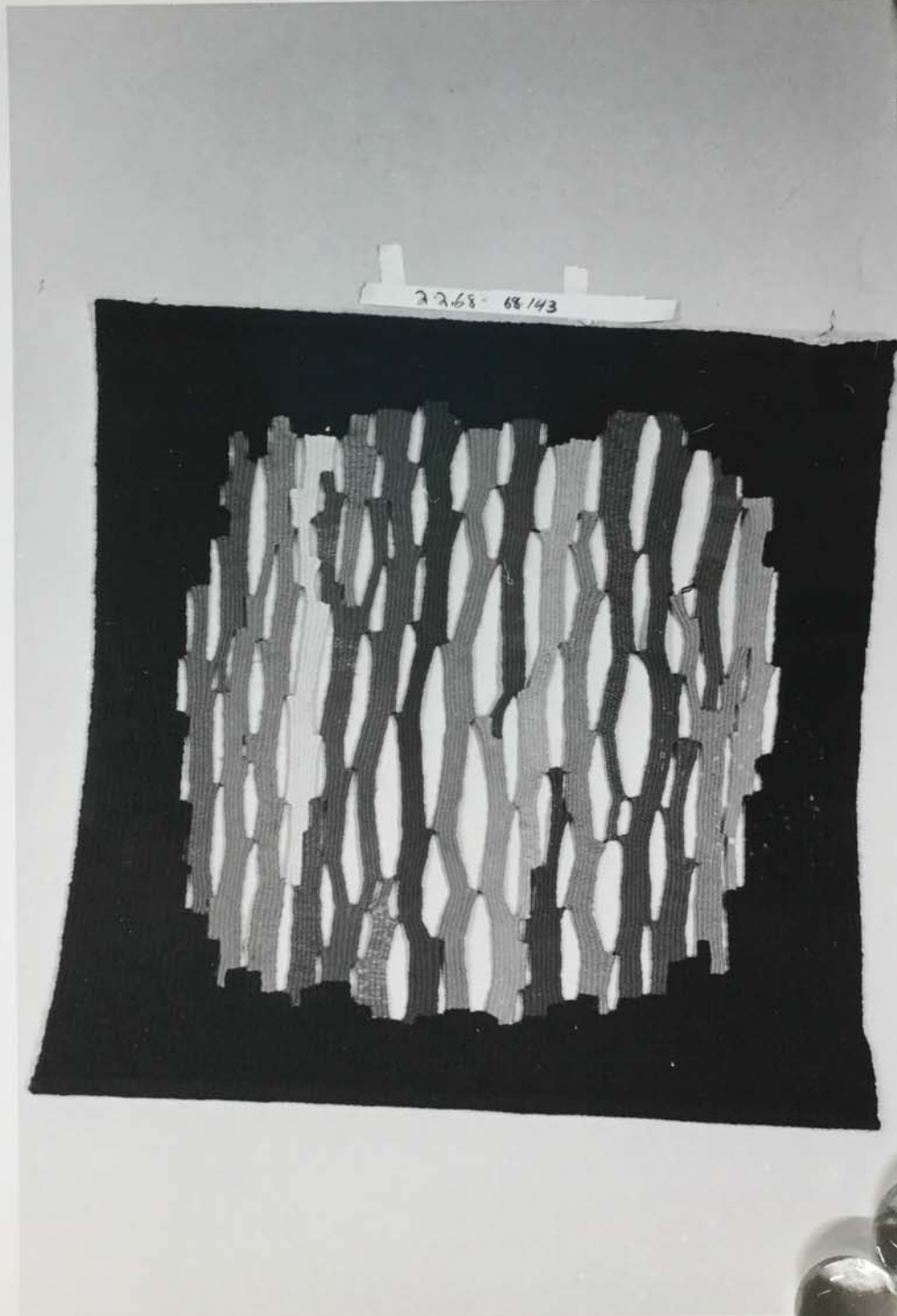
Lent by the artist

Mathews 1174

MATHEWS 1174

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8911  
Mathews

1158

**The Museum of Modern Art**

11 West 53 Street, New York, N.Y. 10019

Exhibition: WALL HANGINGS (CE 66-25)

68.143 Annemarie Klingler GROWING OUT OF BLACK  
1967 slit tapes. wool on cotton warp

lent by the Artist

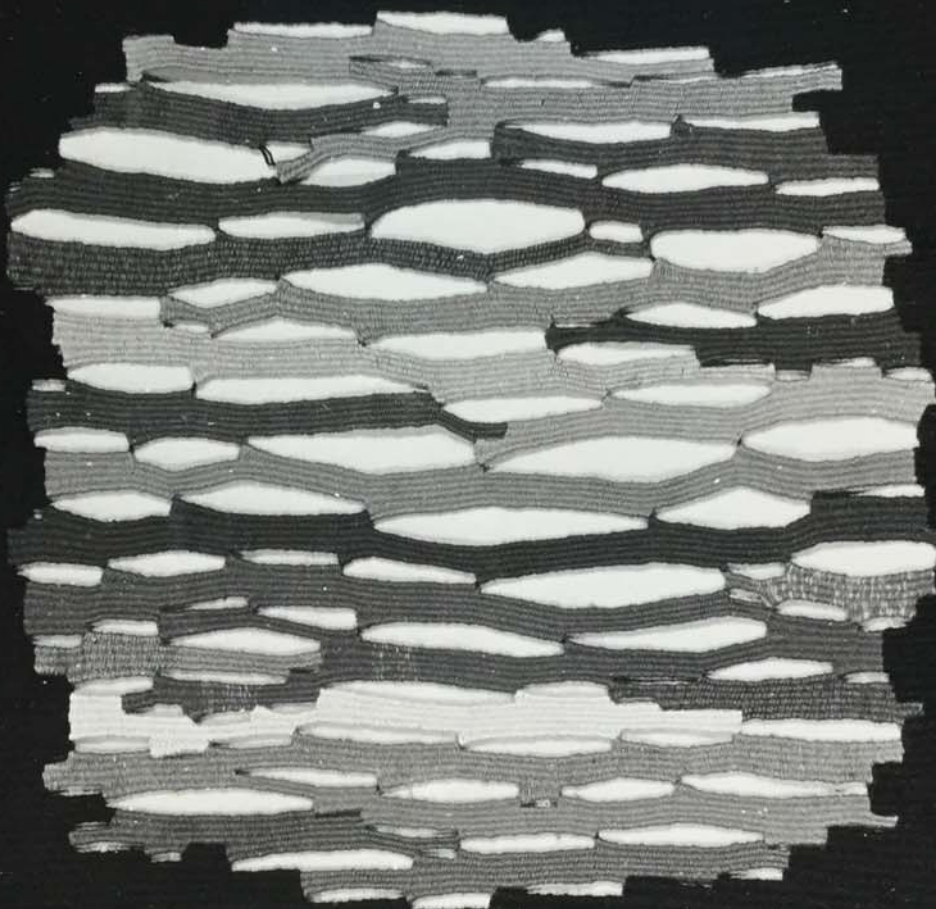
Mathews 1158

32 x 32

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2268-68143



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Klingler, Annemarie  
Growing out of Black

detail

26

Exhibition: WALL HANGINGS C/E 66-8

Klingler. GROWING OUT OF BLACK. 1967.  
slit tapestry, wool on cotton warp.  
32 x 32.

Lent by the artist

Mathews 1158

MATHEWS 1158

28

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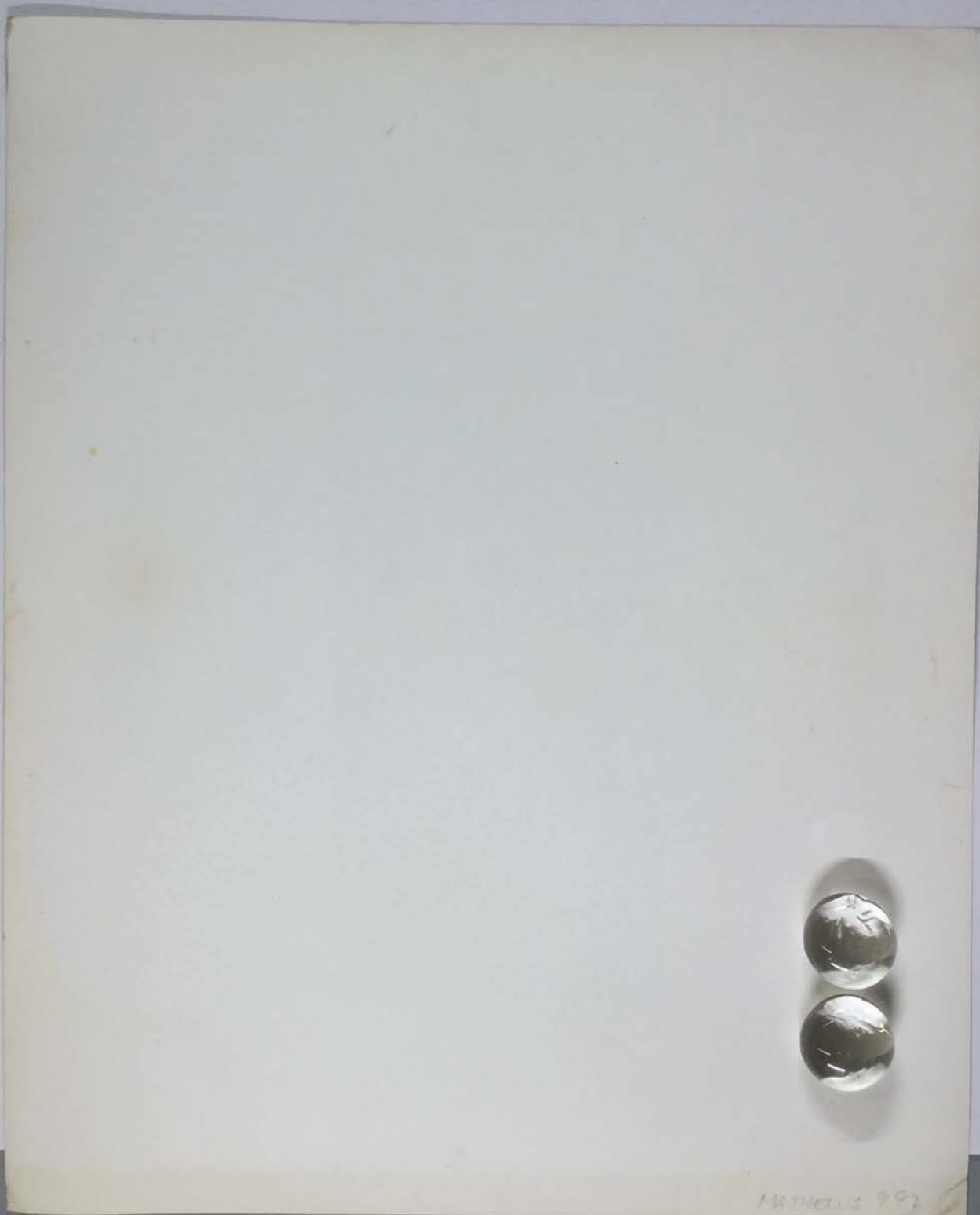
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## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

NOTTINGHAM, Walter G.

Celibacy. 1966-67

Wool; crochet

7' 2 3/4" x 2'10" x 9 3/4"

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Exhibition:

WALL HANGINGS

The Museum of Modern Art, New York

Feb. 25 - May 4, 1969

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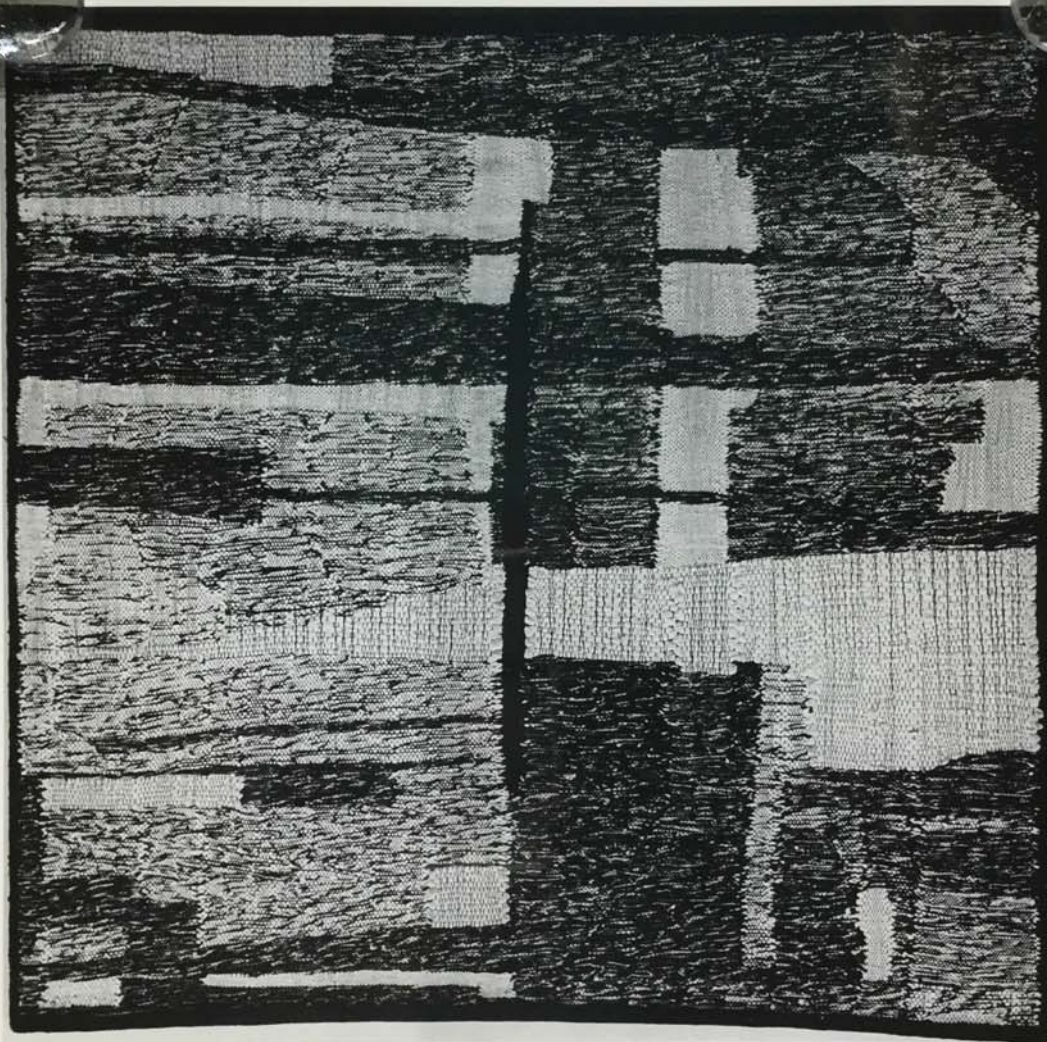
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JOLANTA OWIDZKA - WARSAW - POLAND  
"BLACK AND WHITE" • 1965 • HIGH WARP • FLAX, WOOL, COTTON CLOTH •  
250 x 250 cm

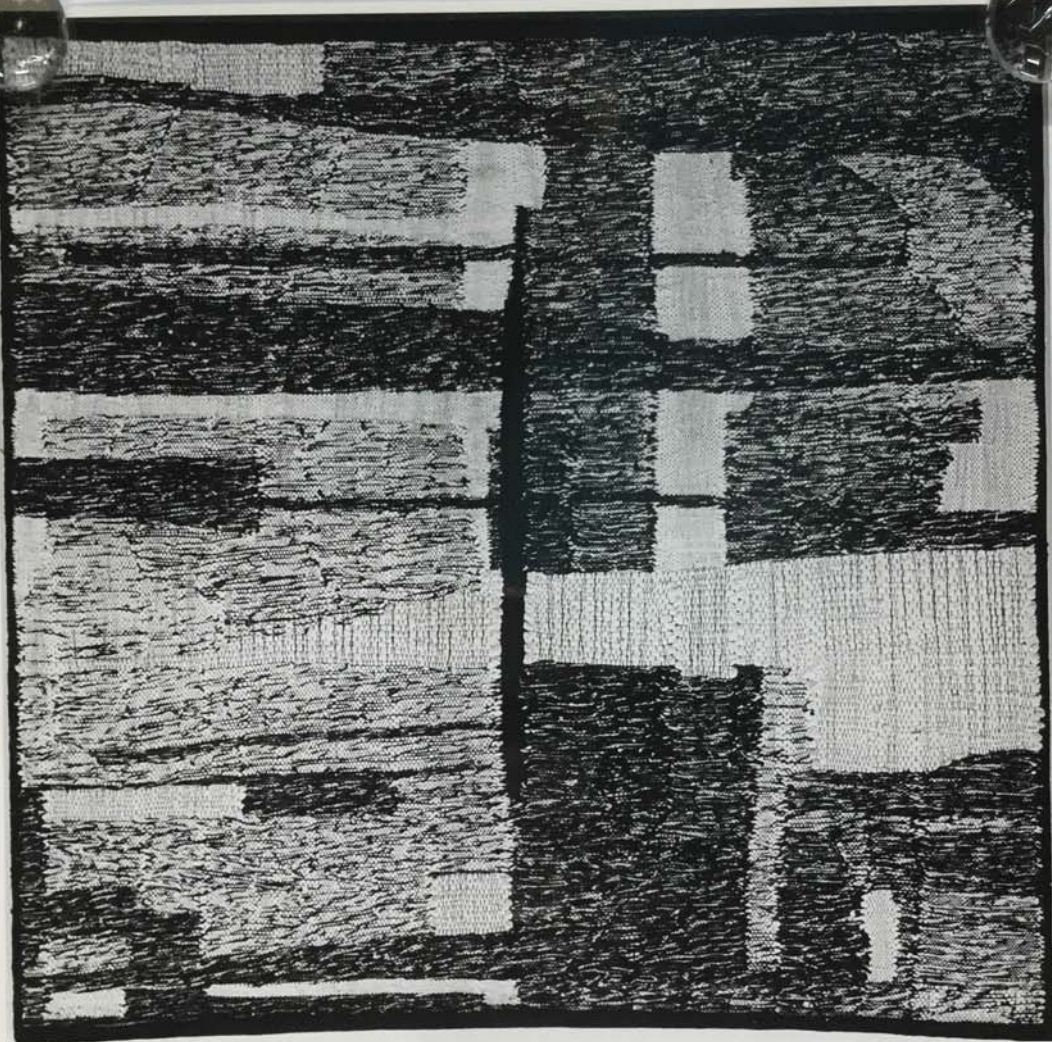
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Tel.

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JOLANTA OWIDZKA - WARSAW - POLAND  
"BLACK AND WHITE" • 1965 • HIGH WARP, FLAX, WOOL, COTTON CLOTH •  
250 x 250 cm

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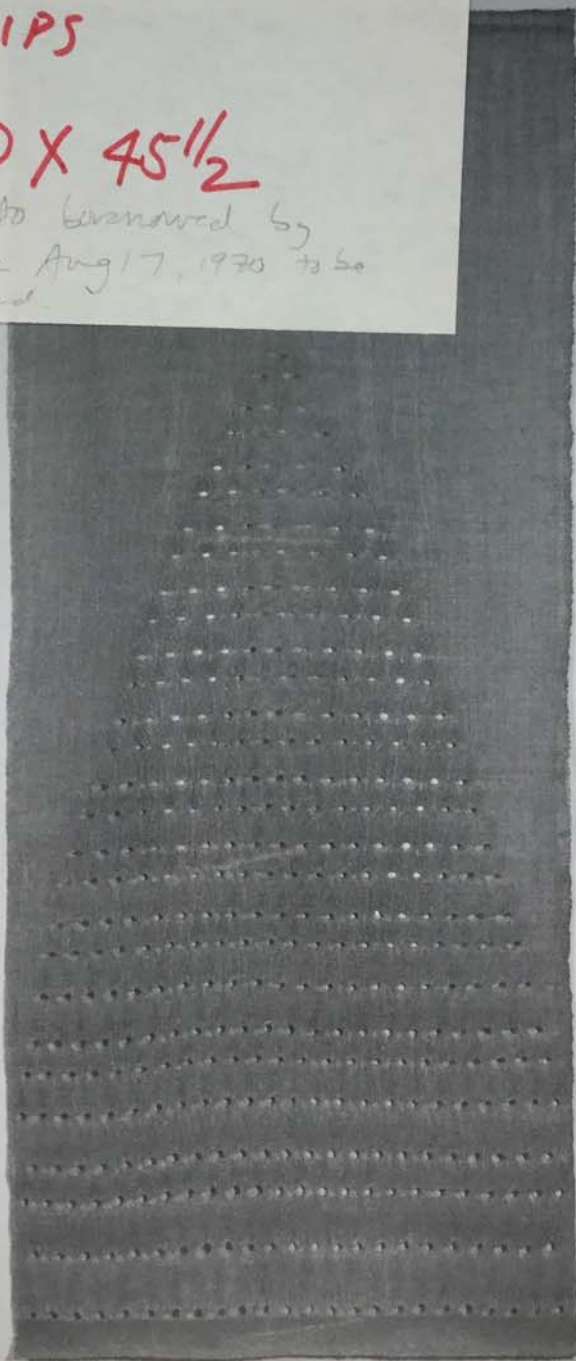
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PHILLIPS

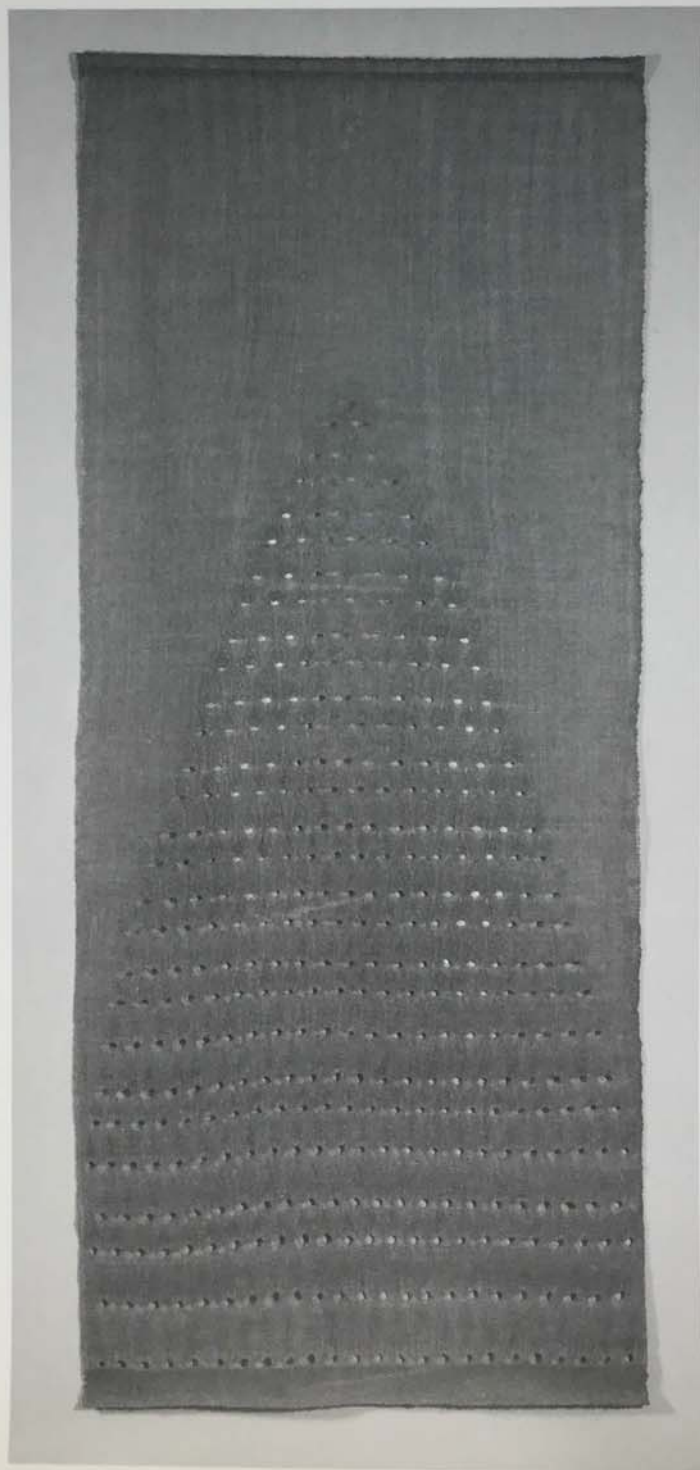
⊕ 110 X 45 1/2

same photo borrowed by  
Z. Fuller Aug 17, 1970 to be  
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Exhibition: WALL HANGINGS C/E 66-25

Phillips. POPCORN. 1967. linen and cotton  
knit. 35 x 26 3/4

Lent by the artist

Mathews 1177

MS 1177

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995

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DEPARTMENT OF ARCHITECTURE  
AND DESIGN

Exhibition: WALL HANGINGS (CE 66-25)

68.147 Ed Rossbach, CONSTRUCTED COLOR  
1966 synthetic raffia braiding

lent by the Artist

Mathews 995

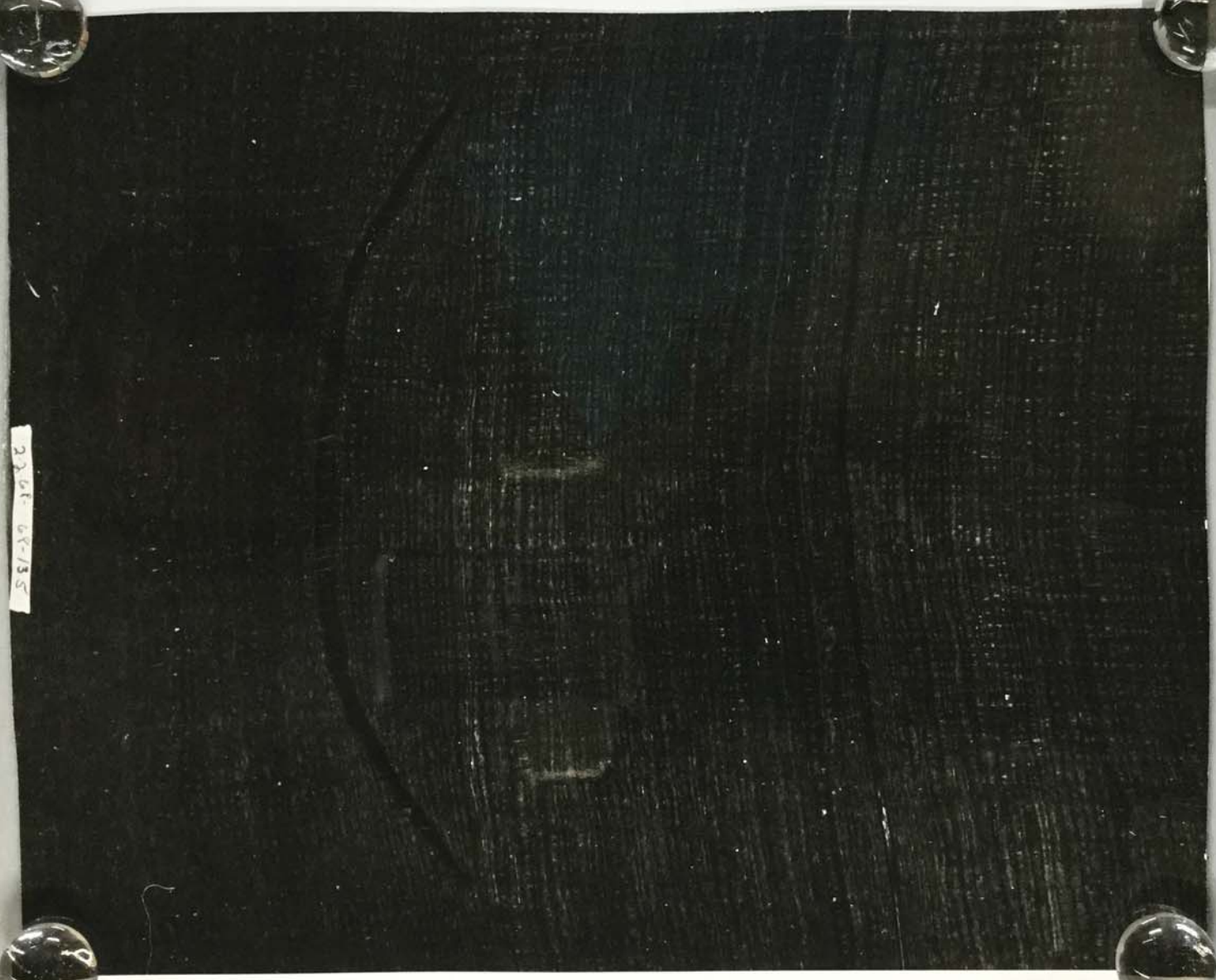
71 x 57

Mathews 995

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2308 68-135



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Exhibition: WALL HANGINGS C/E 66-25  
Carau. OUVERT-FERME. 1967. slit tapestry,  
sisal with zipper. 67 x 122 $\frac{1}{2}$   
Lent by Carau-Ischi, Castagniers, France  
Mathews 1166

MATHEWS 1166

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9911  
Mathews

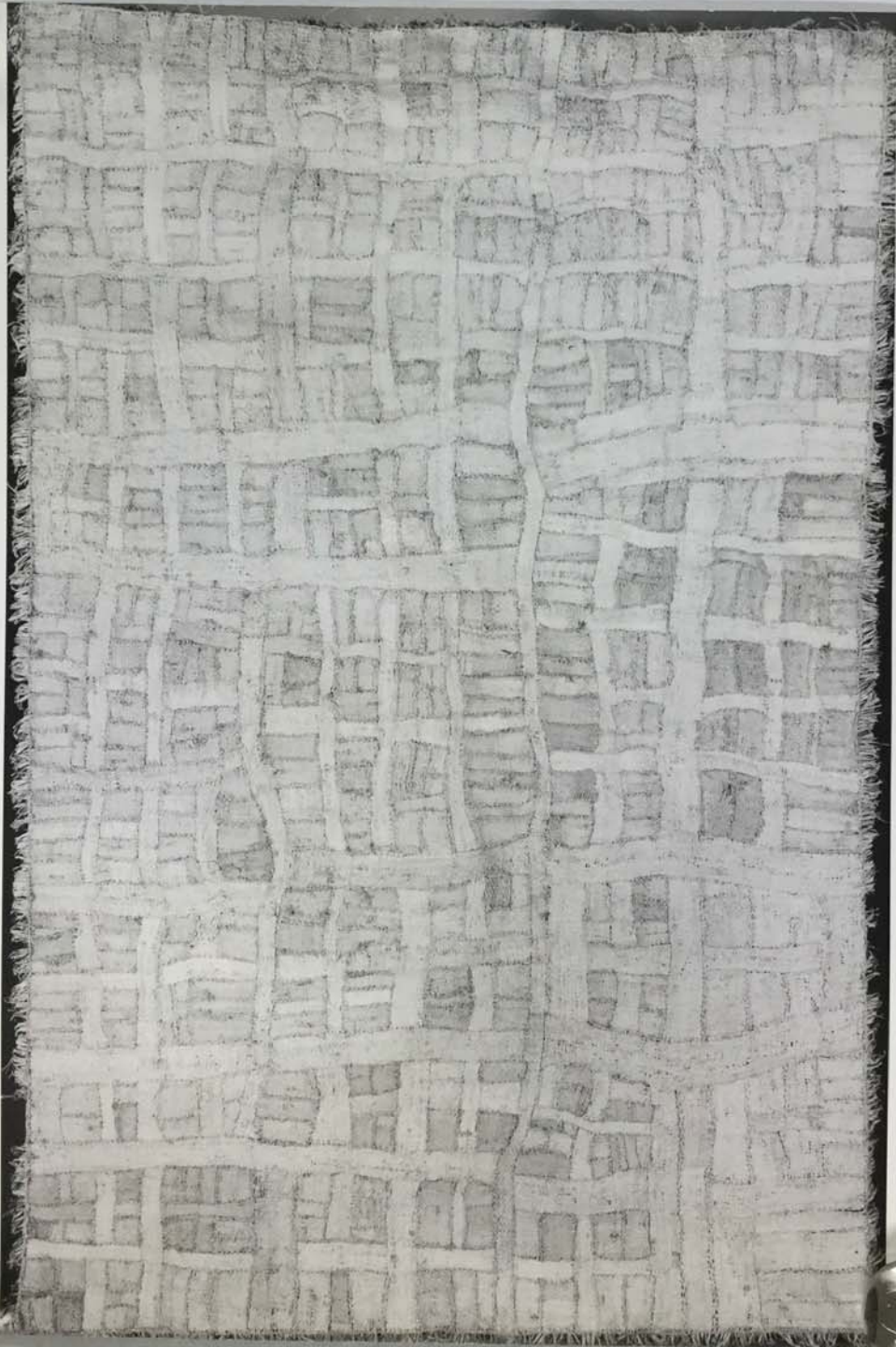
Mathews  
1/66

**The Museum of Modern Art**  
11 West 53 Street, New York, N.Y. 10019  
Exhibition: WALL HANGINGS (CE 66-25)  
68.135 S. Carau OUVERT-FERME  
1967 Slit tapes., sisal with zipper  
Lent by Carau-Ischi, Castagniers, France  
Mathews 1166  
67 x 122 1/2

9911

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30

THE MUSEUM OF MODERN ART  
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11 West 53rd Street  
New York, N.Y. 10019

Exhibition: WALL HANGINGS C/E 66-25

249.65 Ed ROSSBACH. Tapestry. 1964.  
Double raffia weaving. 45 x 71

The Museum of Modern Art, New York, Department  
of Architecture and Design, Greta Daniel  
Design Fund.

Photo: R. P 1806

R. P. 1806

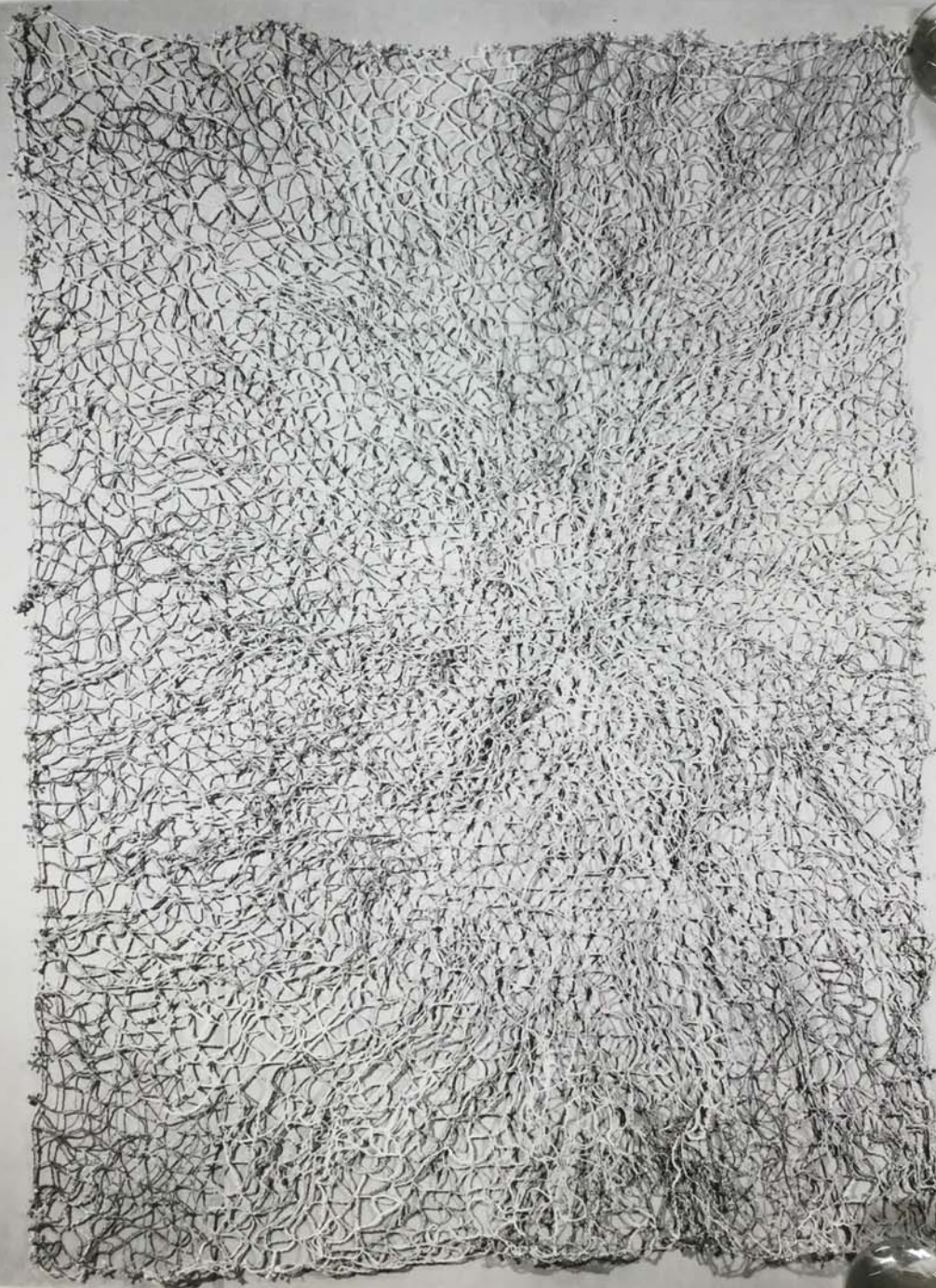
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ROSSBACH, Ed  
249.65 Tapestry. 1964 45 x 71  
double raffia tapestry  
The Museum of Modern Art,  
New York, Department of  
Architecture and Design,  
Greta Daniel Design Fund  
Photo: Petersen 1806

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THE MUSEUM OF MODERN ART  
Department of circulating Exhibitions  
11 West 53rd Street, New York, N.Y. 10019

Exhibition: WALL HANGINGS (CE 66-25)

Ed Rossbach. CONSTRUCTED COLOR  
1966. Braided synthetic raffie

Mr. Ed Rossbach, Berkeley, California

Photo: Mathews 995

24

31

MATHEWS 995

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ROSSBACH  
(DETAIL BENEATH)  
FULL PRINT

100 x 92

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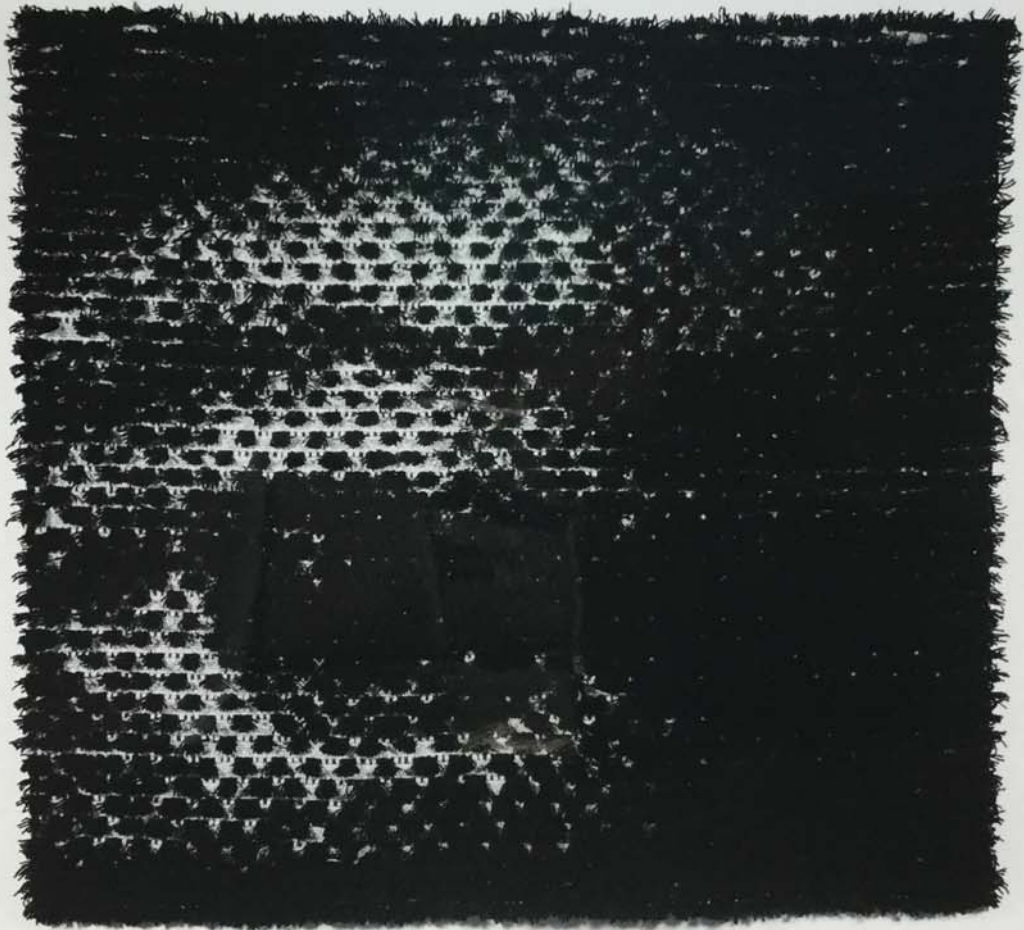
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Matthews  
2424(B)

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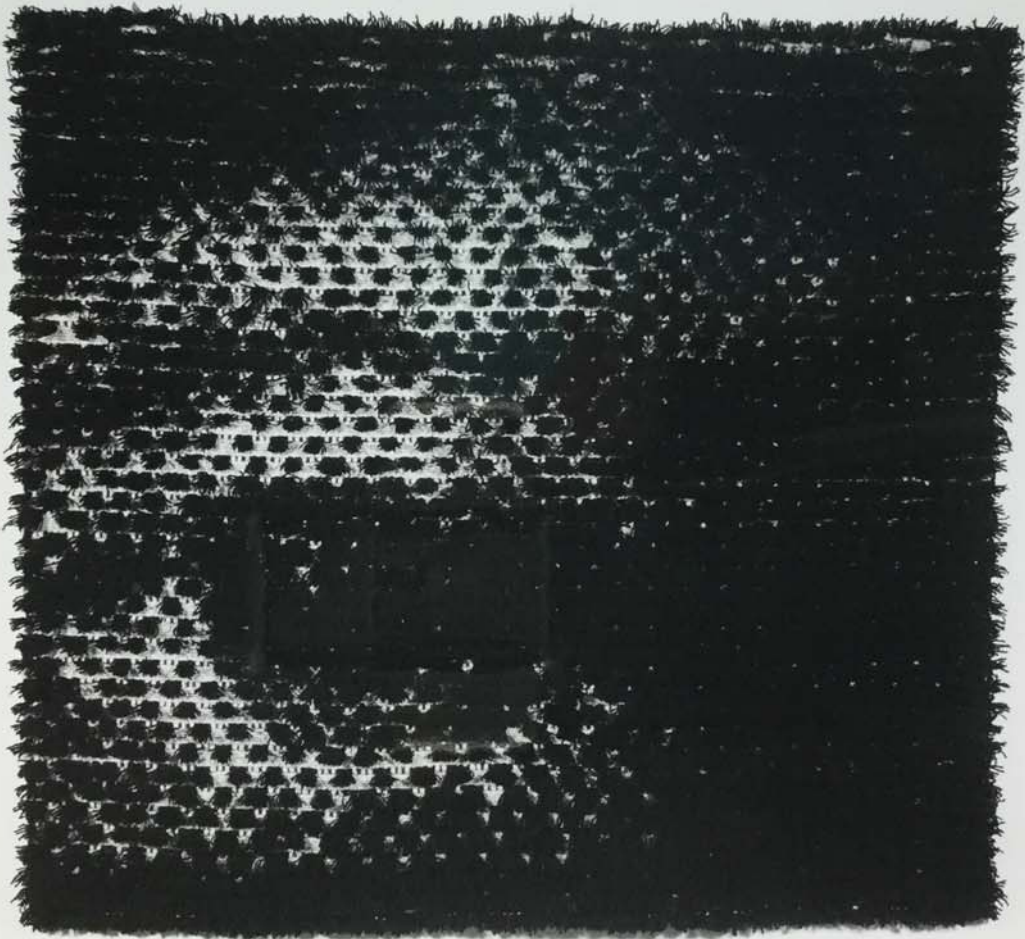
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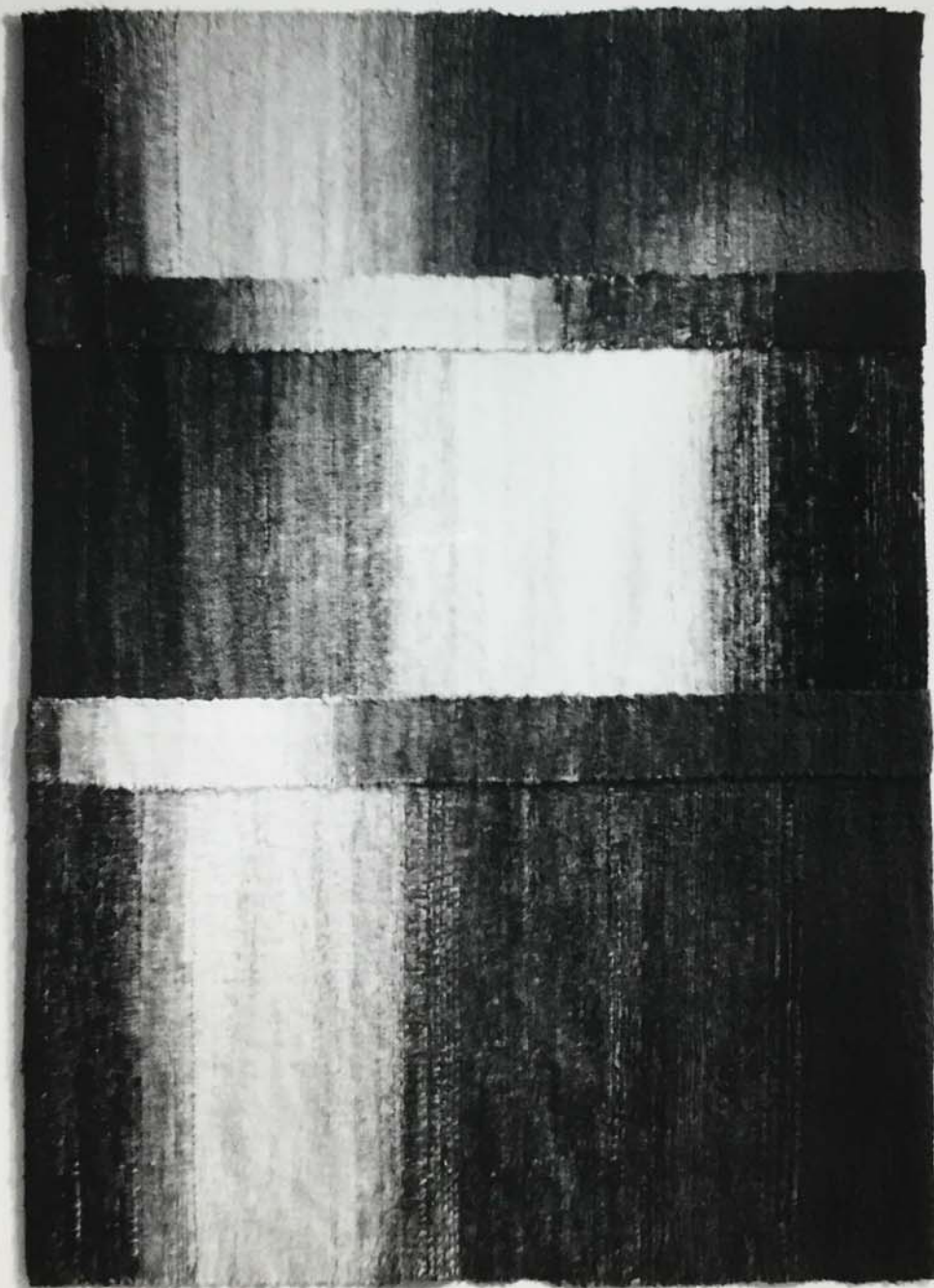
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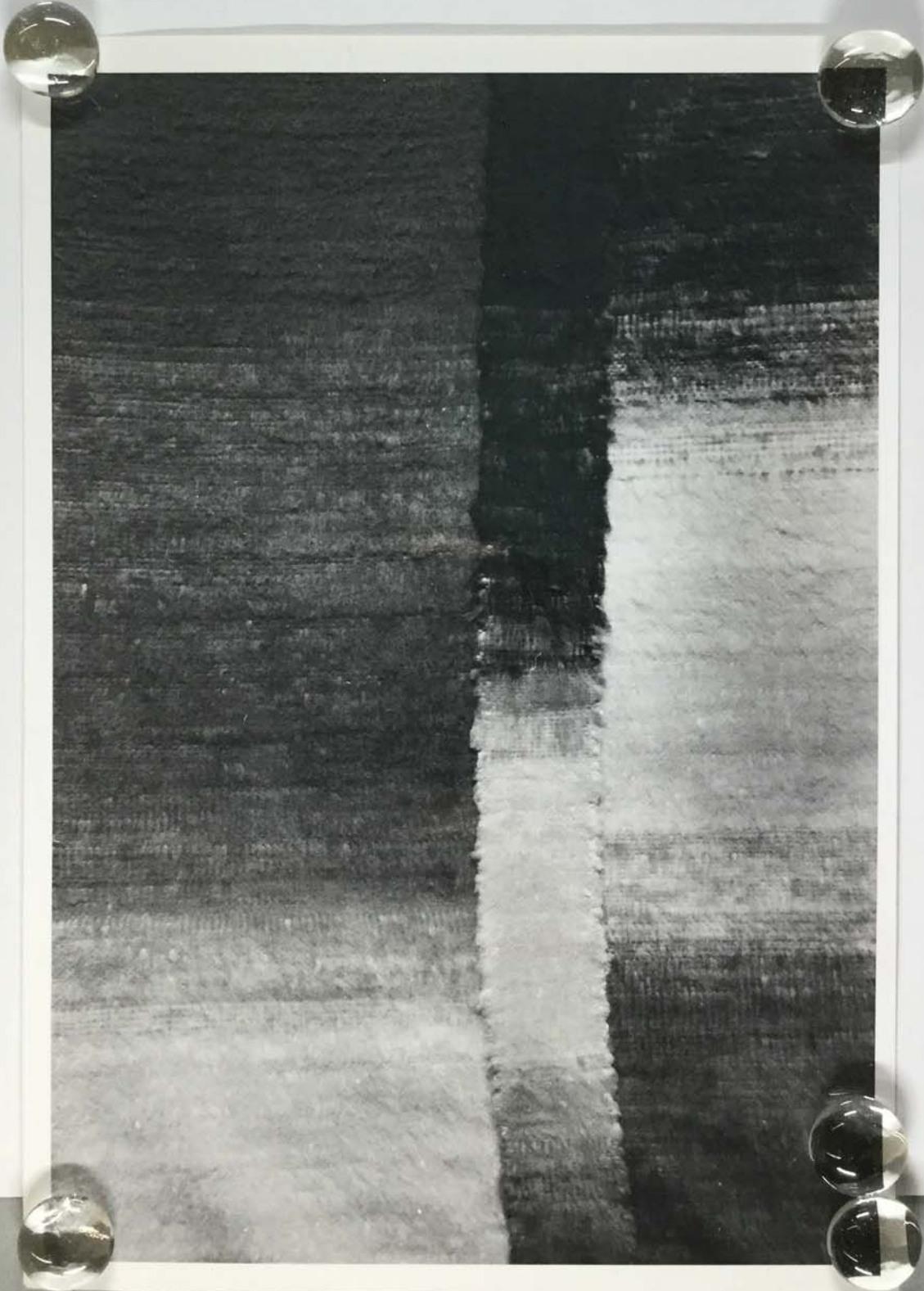
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*Mariette*

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Exhibition: WALL HANGINGS (CE 66-25)

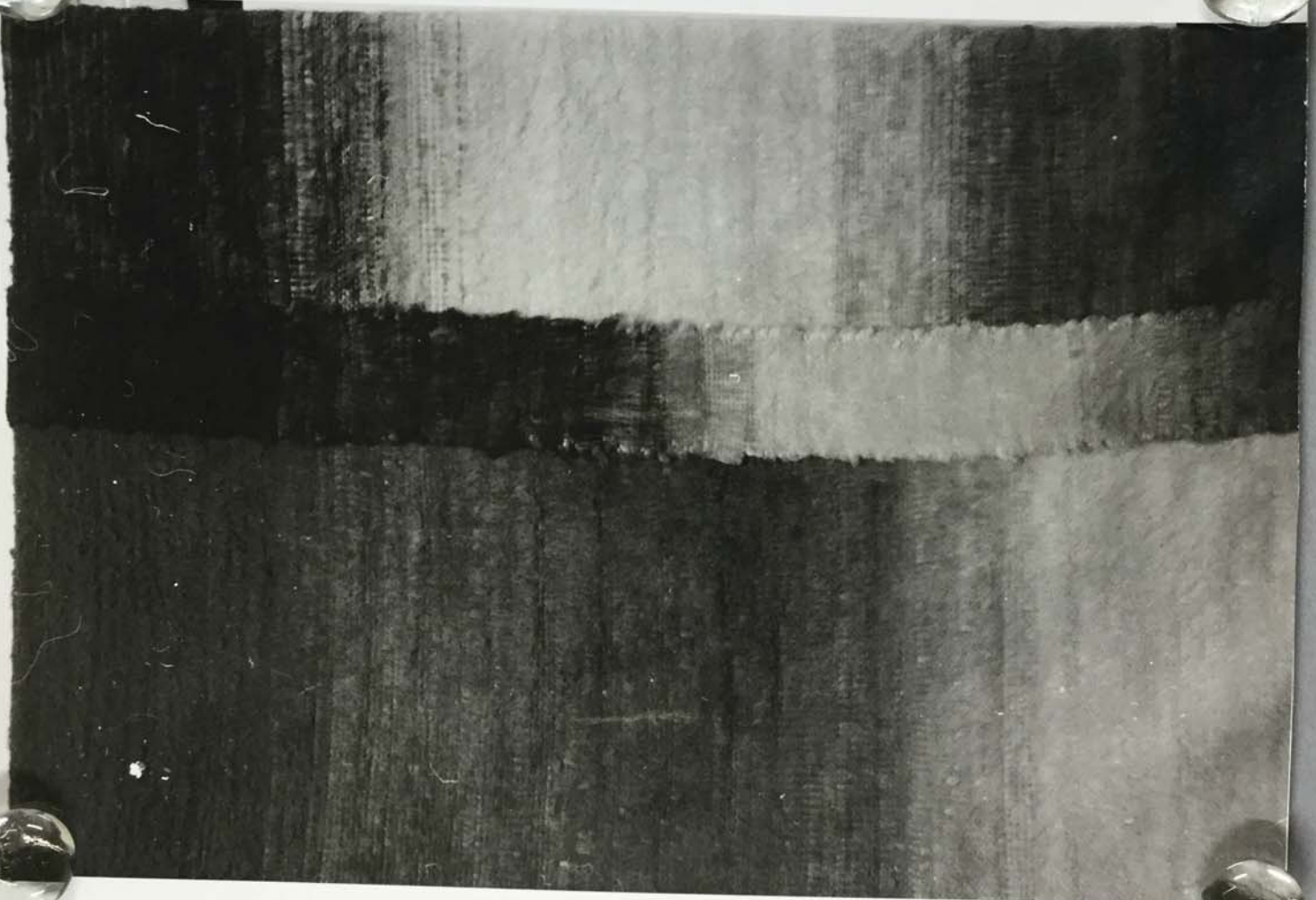
68.148 Mariette Rousseau-Vermette  
ECLATS DE BRAISE  
1966 wool tapes. brushed after weaving

Lent by the Artist

Mathews 1163  
112 1/2 x 80 3/4

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Rousseau - Vermette, ~~1966~~

Eclats de Braise

Reduce

detail

Exhibition: WALL HANGINGS C/E 66-25

Rousseau-Vermette. ECLATS DE BRAISE . 1966.  
wool tapestry, brushed after weaving  
112 1/2 x 80 3/4

Lent by the artist

Photo: Mathews 1163

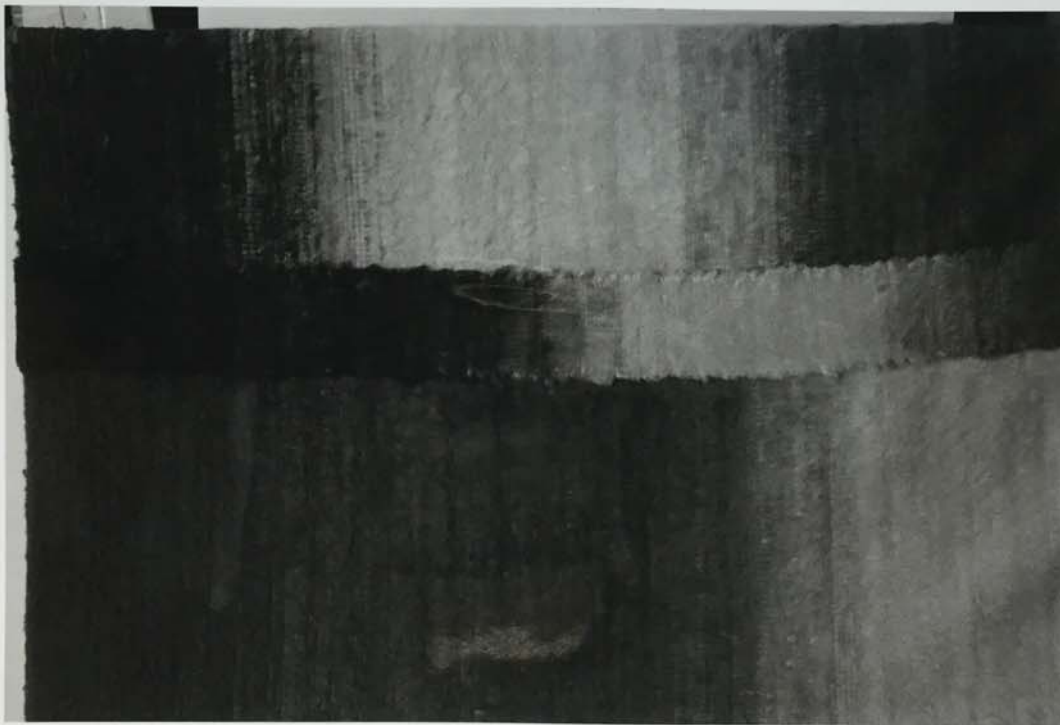
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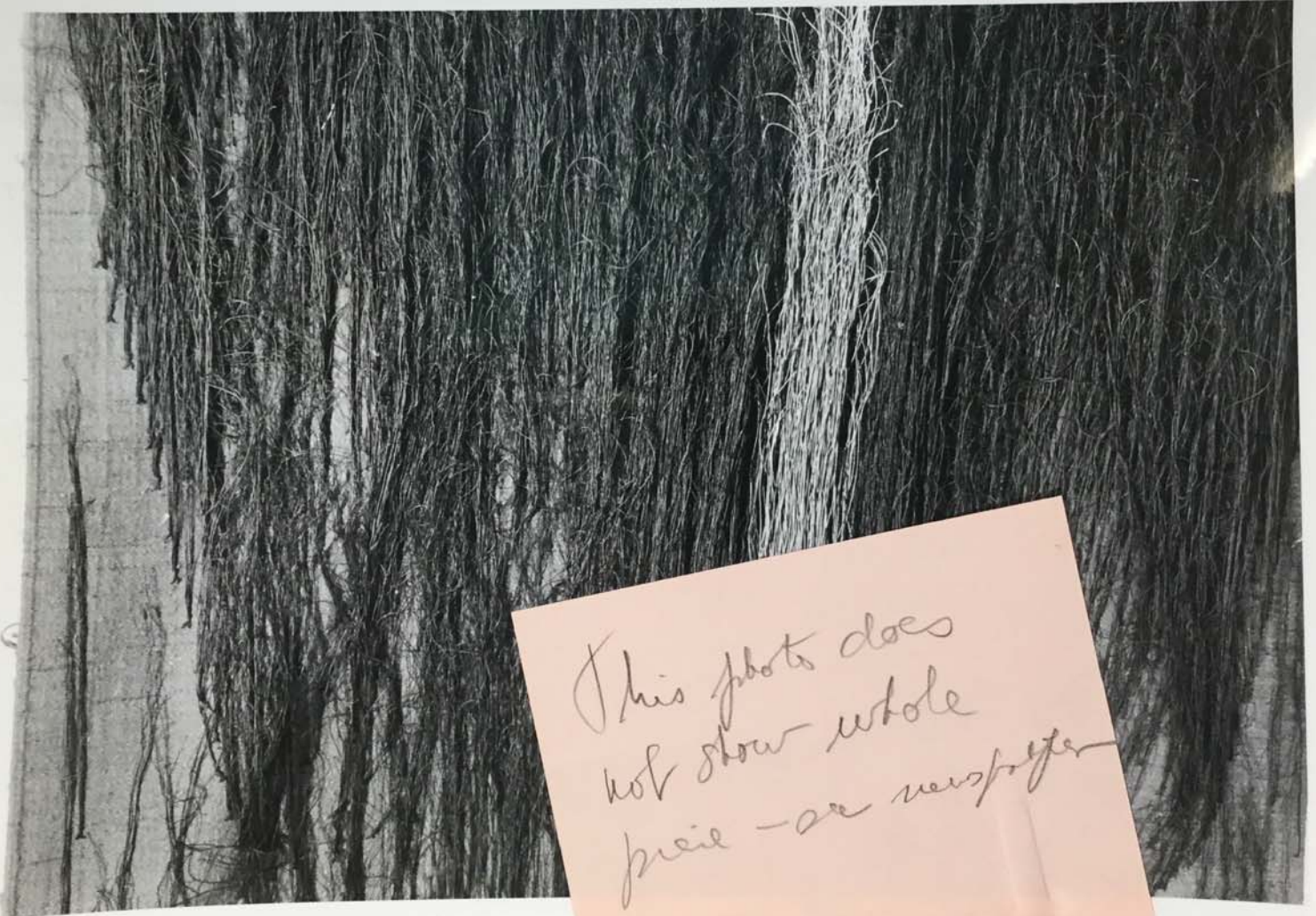
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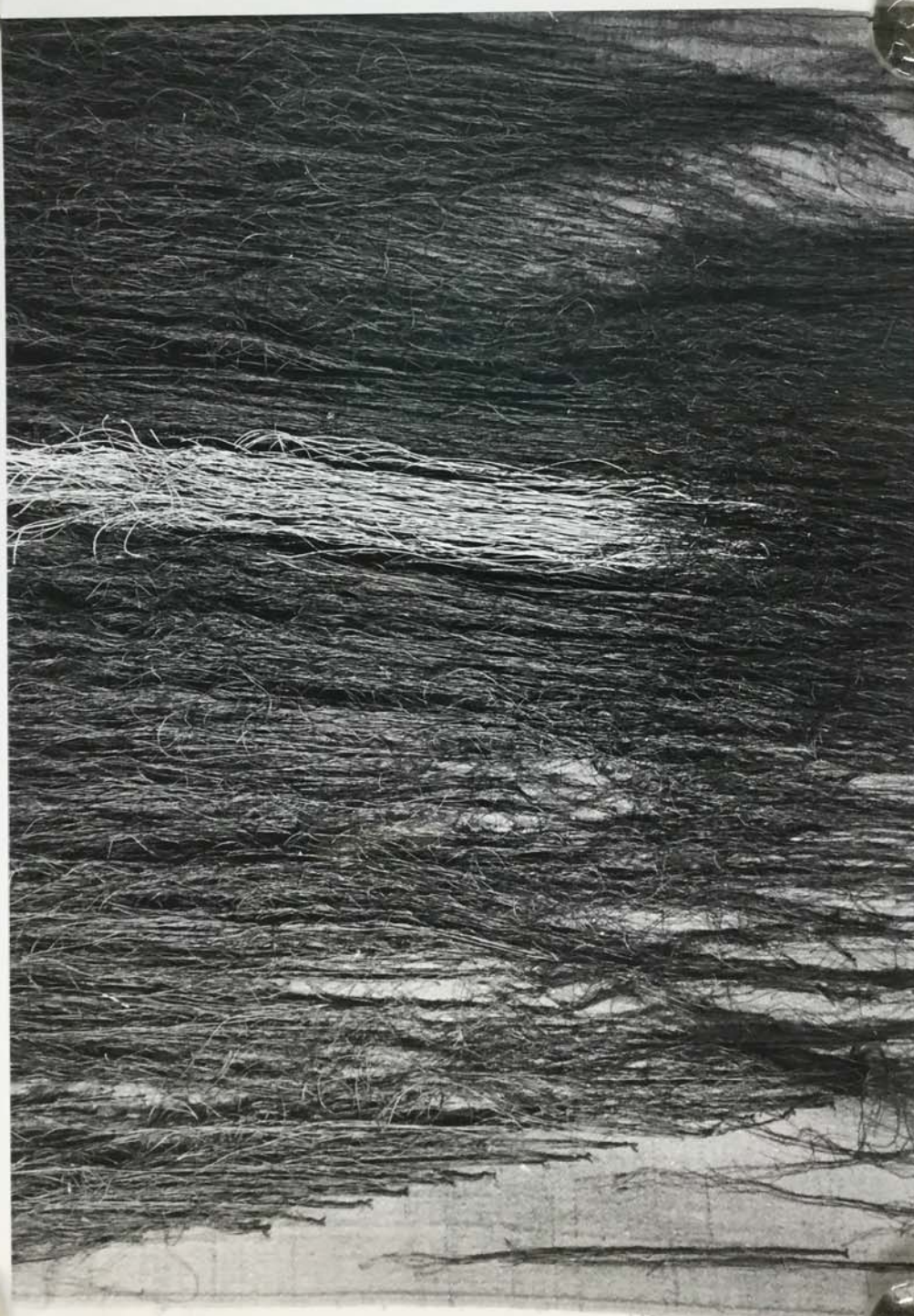
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7911  
1162  
Mathews

1162

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11 WEST 53 STREET NEW YORK 19, N.Y.

**DEPARTMENT OF ARCHITECTURE  
AND DESIGN**

Exhibition: WALL HANGINGS (CE 66-25)

68.149 Wojeech Sadley LA NUIT BLANCHE  
1966 wool and linen tapes. with knotted  
pile.

Lent by the Artist

Mathews 1162

118  $\frac{1}{8}$  x 78  $\frac{3}{4}$

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Sadley, Wojasch  
La Nuit Blanche

Exhibition: WALL HANGINGS C/E 66-25

Sadley. LA NUIT BLANCHE. 1966. wool and  
linen tapestry with knotted pile. 113 1/8  
x 78 3/4

Lent by the artist

Mathews 1162

MATHEWS 1162

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SADLEY, Wojeech

68.149

La Nuit Blanche. 1965  
wool and linen tapestry with  
knotted pile  
Lent by the artist  
Photo: Mathews 1162

118 1/8 x 78 3/4

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SCHIELE, MOIK

"Rectangles"

96 x 78 1/4

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96 x 78 1/4

Moik Schiele

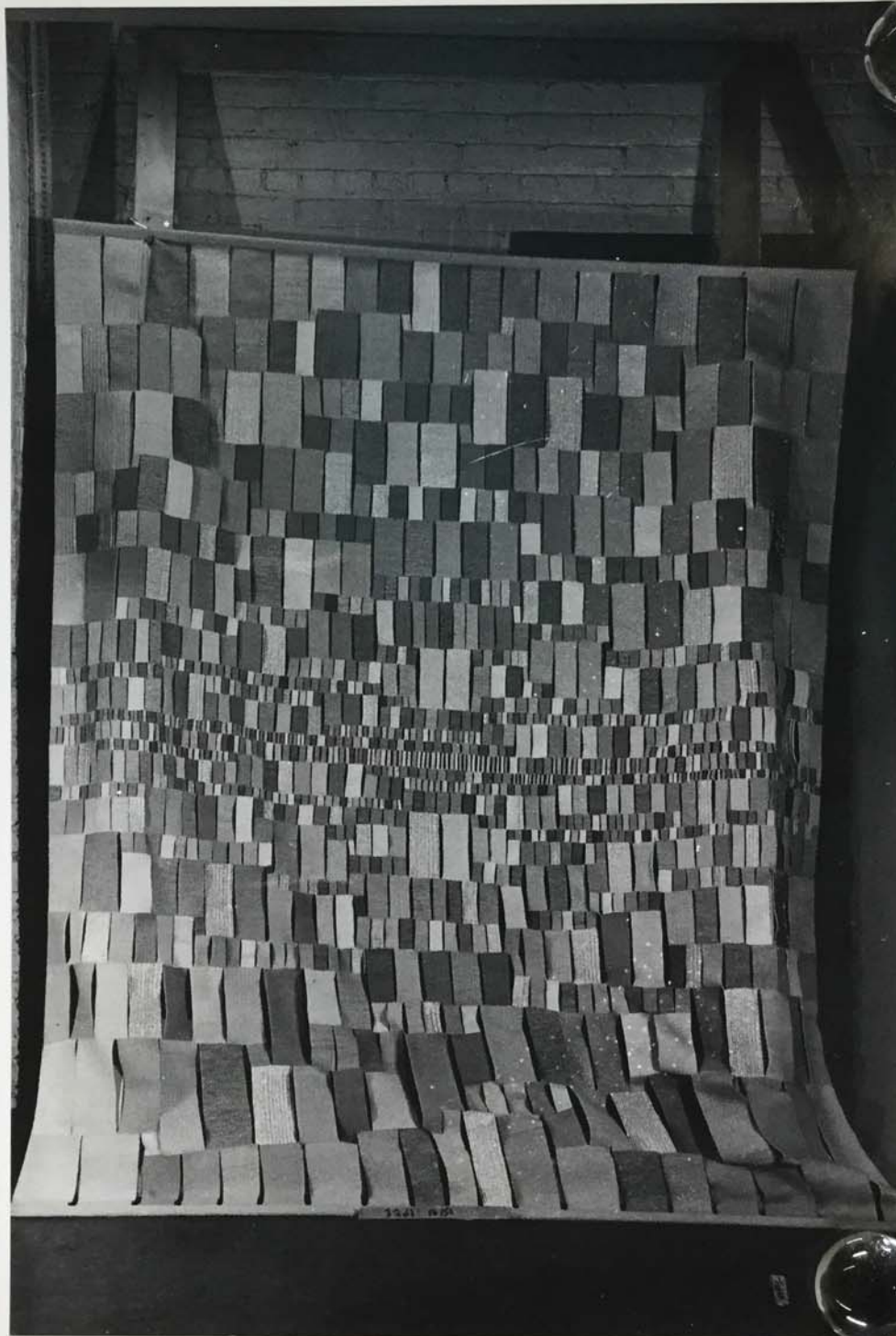
MOIK SCHIELE

"Rectangles" 1967

Cotton  
wool  
nylon

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**DEPARTMENT OF ARCHITECTURE  
AND DESIGN**

Exhibition: WALL HANGINGS (CE66-25)

68.150 Moik Schiele RECTANGLES  
1967 slit tapes. cotton, wool and nylon

Lent by the Artist

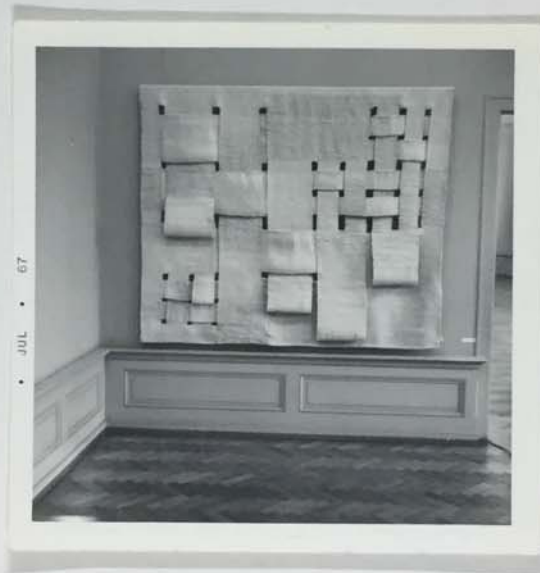
Mathews 1159

96 x 78 1/4

Mathews  
1159

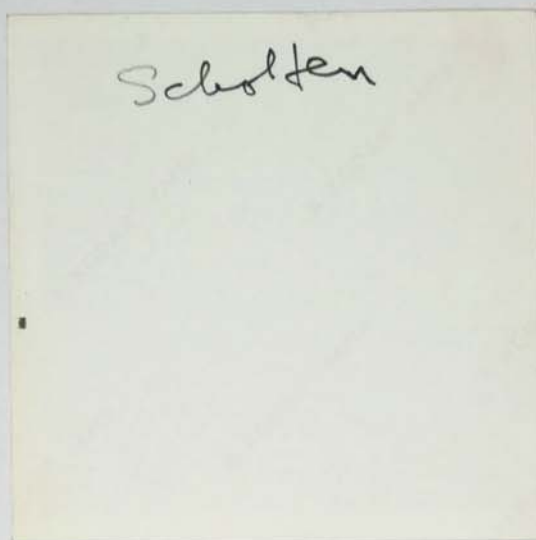
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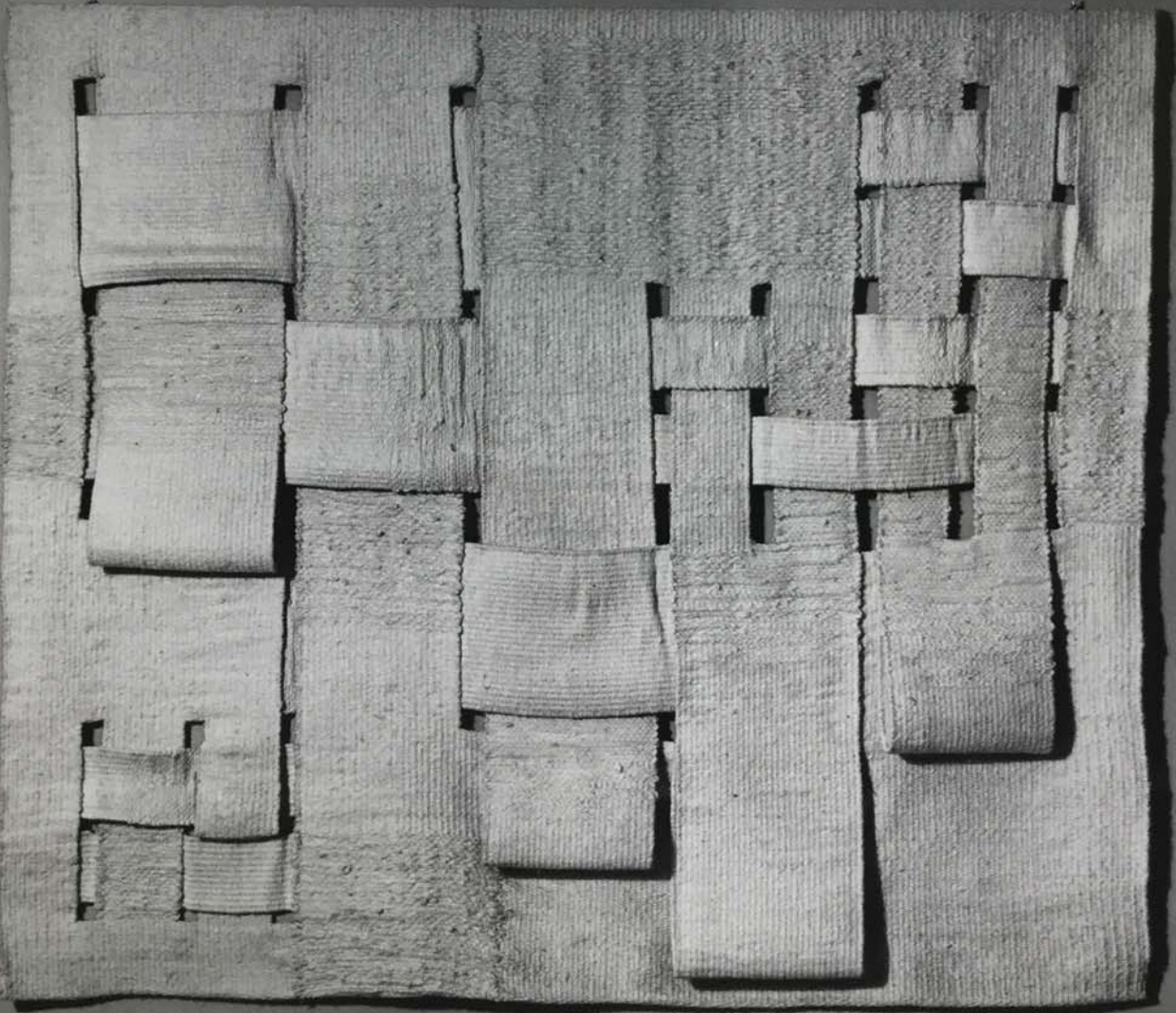
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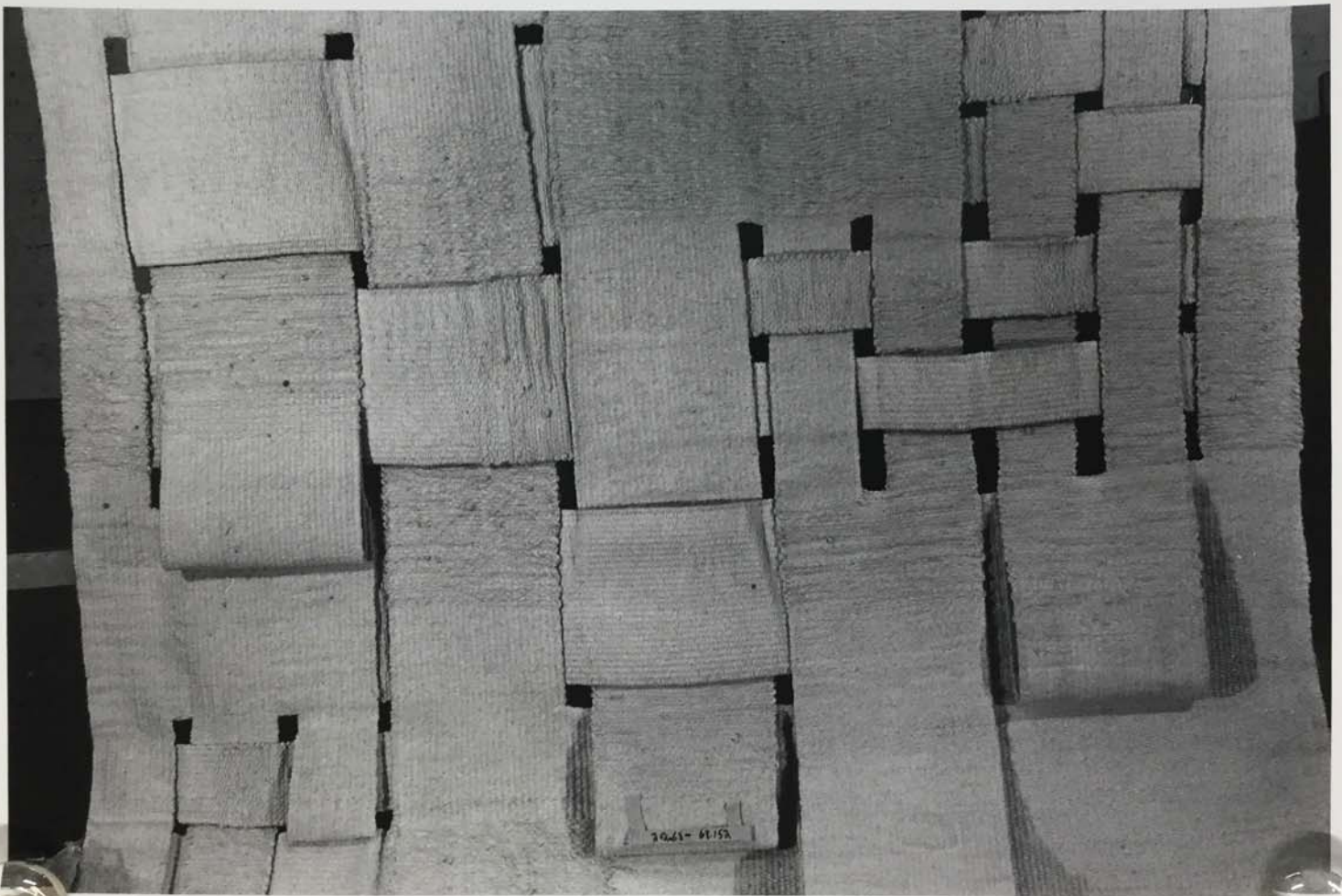
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1911  
Mathews

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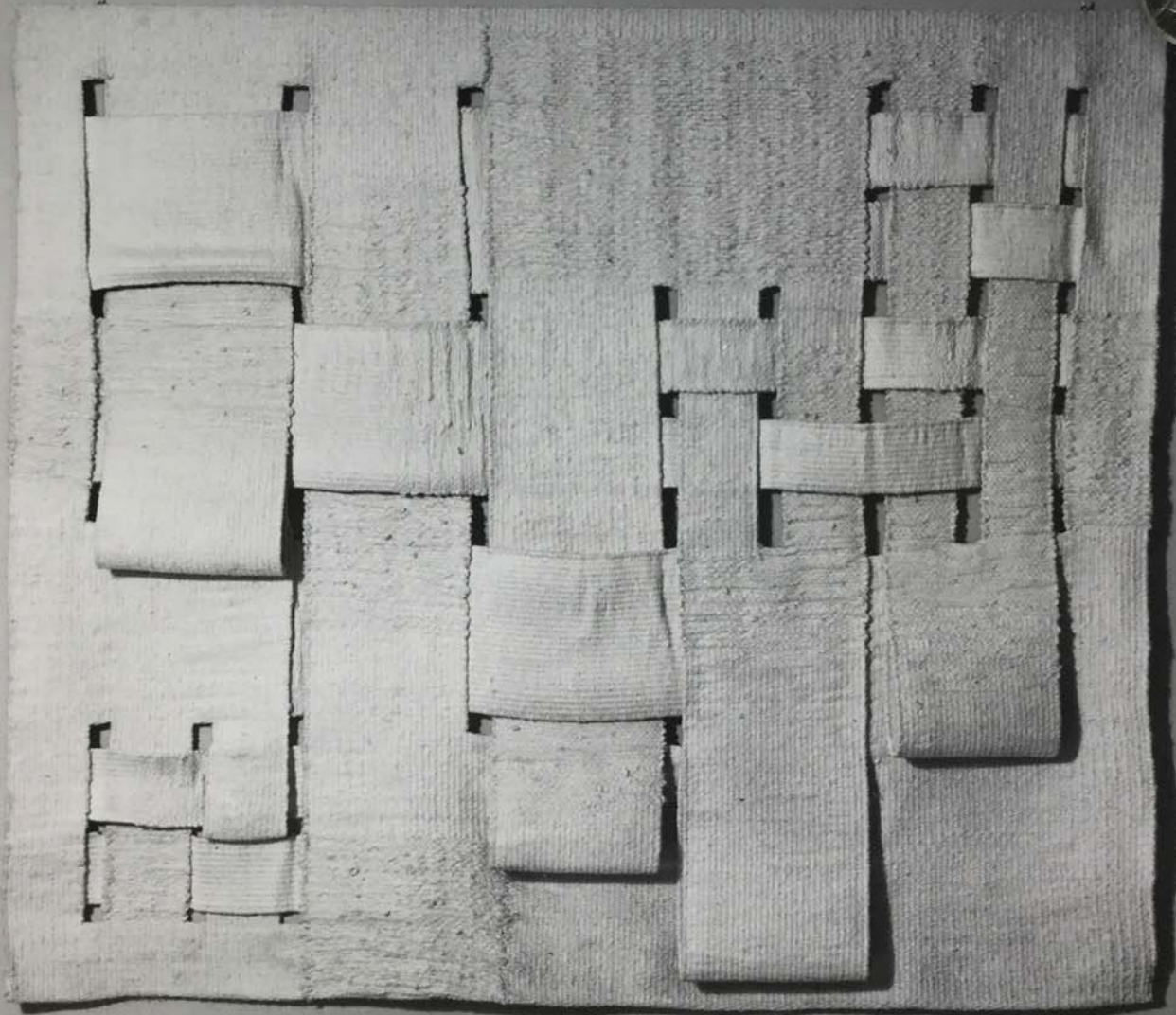
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Exhibition: WALL HANGINGS (CE 66-25)  
68.152 Herman Scholten LE MIROIR  
1966 wool and hemp tapes. reconstructed  
after weaving  
Lent by the Dutch State Collection the  
Hague  
Mathews 1167 89 x 100  $\frac{3}{4}$

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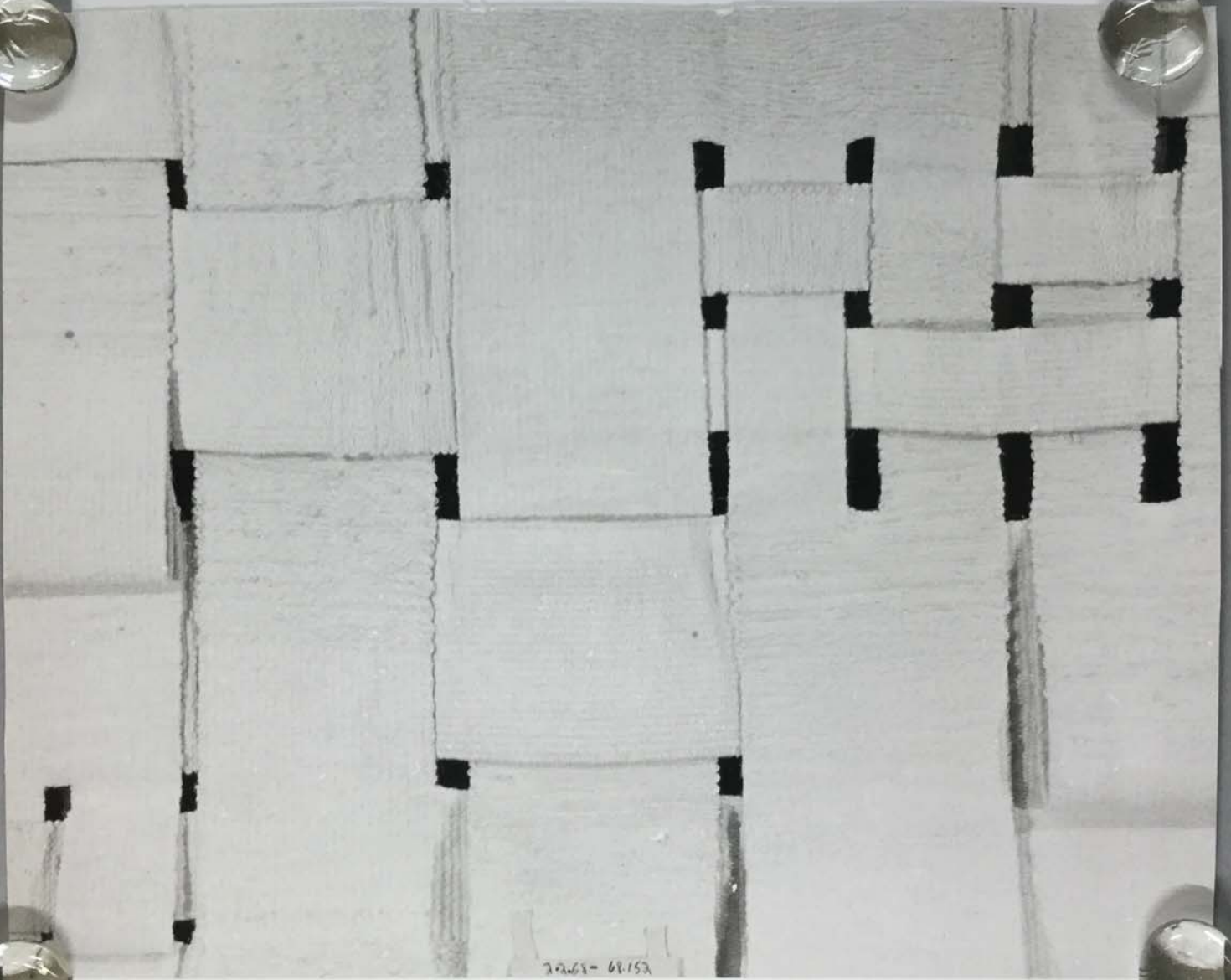
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70.63-68/57

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Exhibition: WALL HANGINGS C/E 66-25

Scholten. LE MIROIR. 1966. wool and  
hemp tapestry, reconstructed after  
weaving. 82x 100 3/4

The Dutch State Collection, The Hague

Mathews 1167

MATHEWS 1167

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THE MUSEUM OF MODERN ART  
Department of Circulating Exhibitions  
11 West 53rd Street, New York, N.Y. 10019

Exhibition: WALL HANGINGS (CE 66-25)

67.1387 Kay Sekimachi. INTERLACE  
August 1967. Three dimensional monofilament  
of quadruple and tubular weave

Miss Kay Sekimachi, Berkeley, California

Photo: Mathews 994

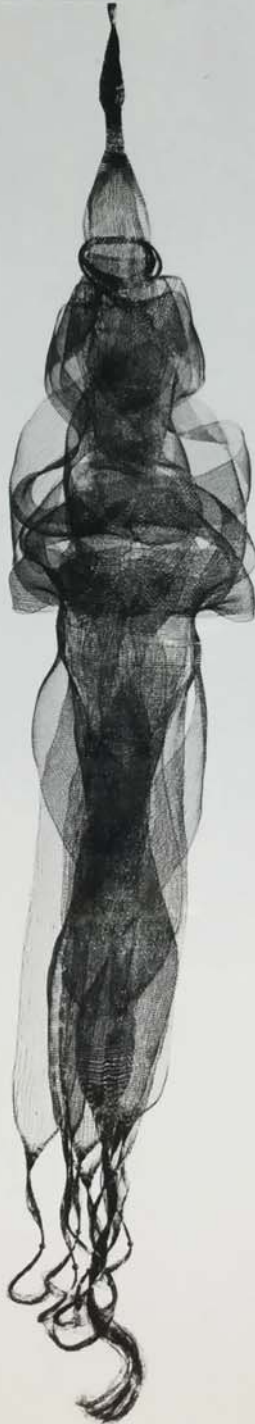
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~~38~~

MATHEWS 994

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THE MUSEUM OF MODERN ART  
Department of Circulating Exhibitions  
1 West 53rd Street, New York, N.Y. 10019

Exhibition: WALL HANGINGS (CE 66-25)  
67.

#.1387 Kay Sekimachi. INTERLACE  
August 1967. Three dimensional monofilament  
of quadruple and tubular weave

Artist: Kay Sekimachi, New-York-City Berkeley,  
California

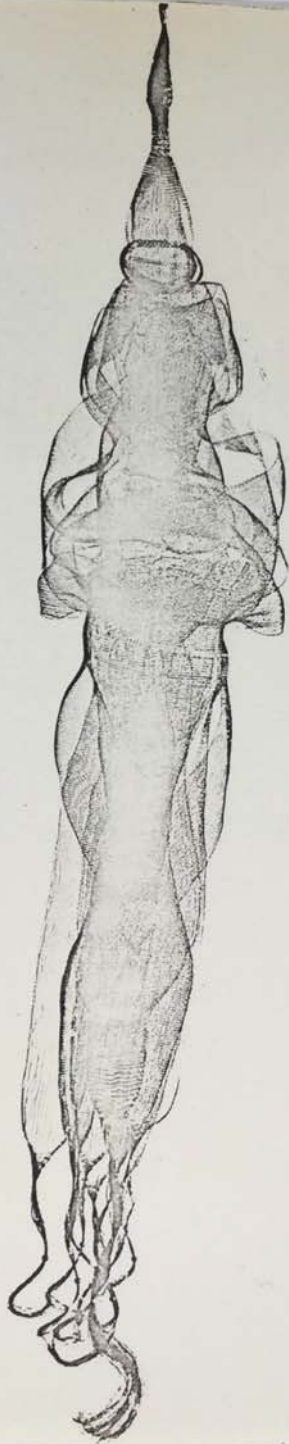
Photo: Mathews 994

76 x 14 1/4 x 13 1/2

MATHEWS 994

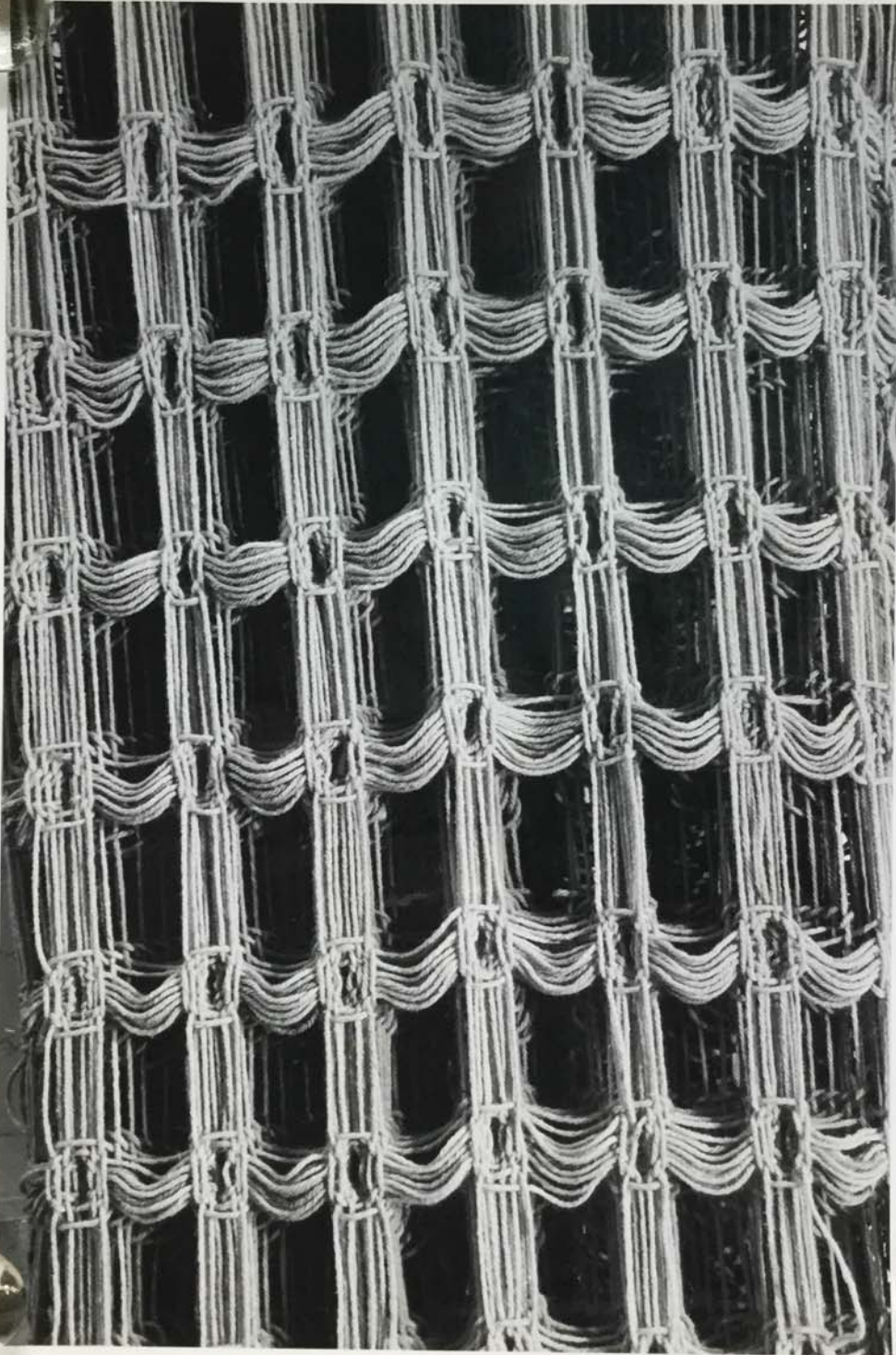
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11 WEST 53 STREET NEW YORK 19, N.Y.  
**DEPARTMENT OF ARCHITECTURE  
AND DESIGN**

Exhibition: WALL HANGINGS (CE 66-25)

67.1388 Sherri Smith VOLCANO #10  
1967 wool dimensional weave

Lent by the Artist

Mathews 1169

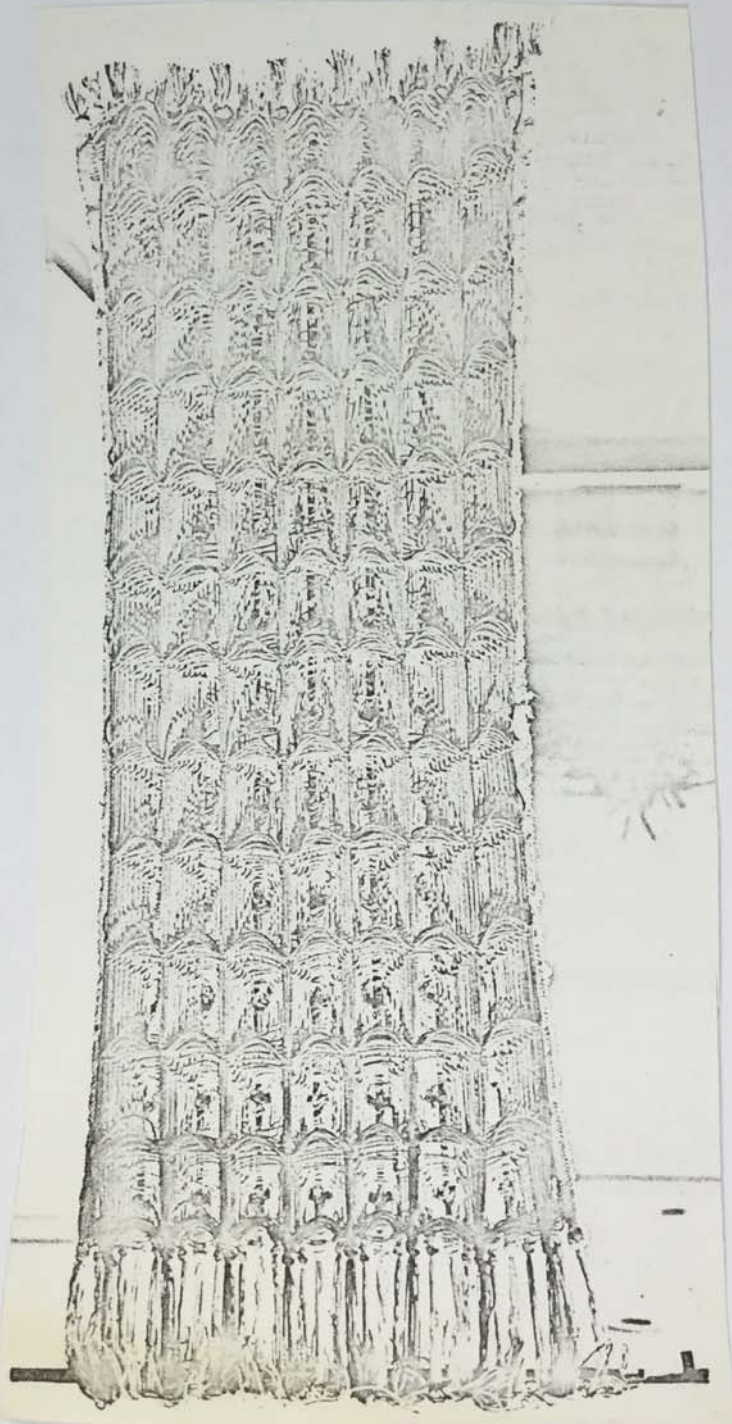
78 x 40  $\frac{1}{8}$  x 4  $\frac{1}{4}$

*E 2512*

*Mathews  
1169*

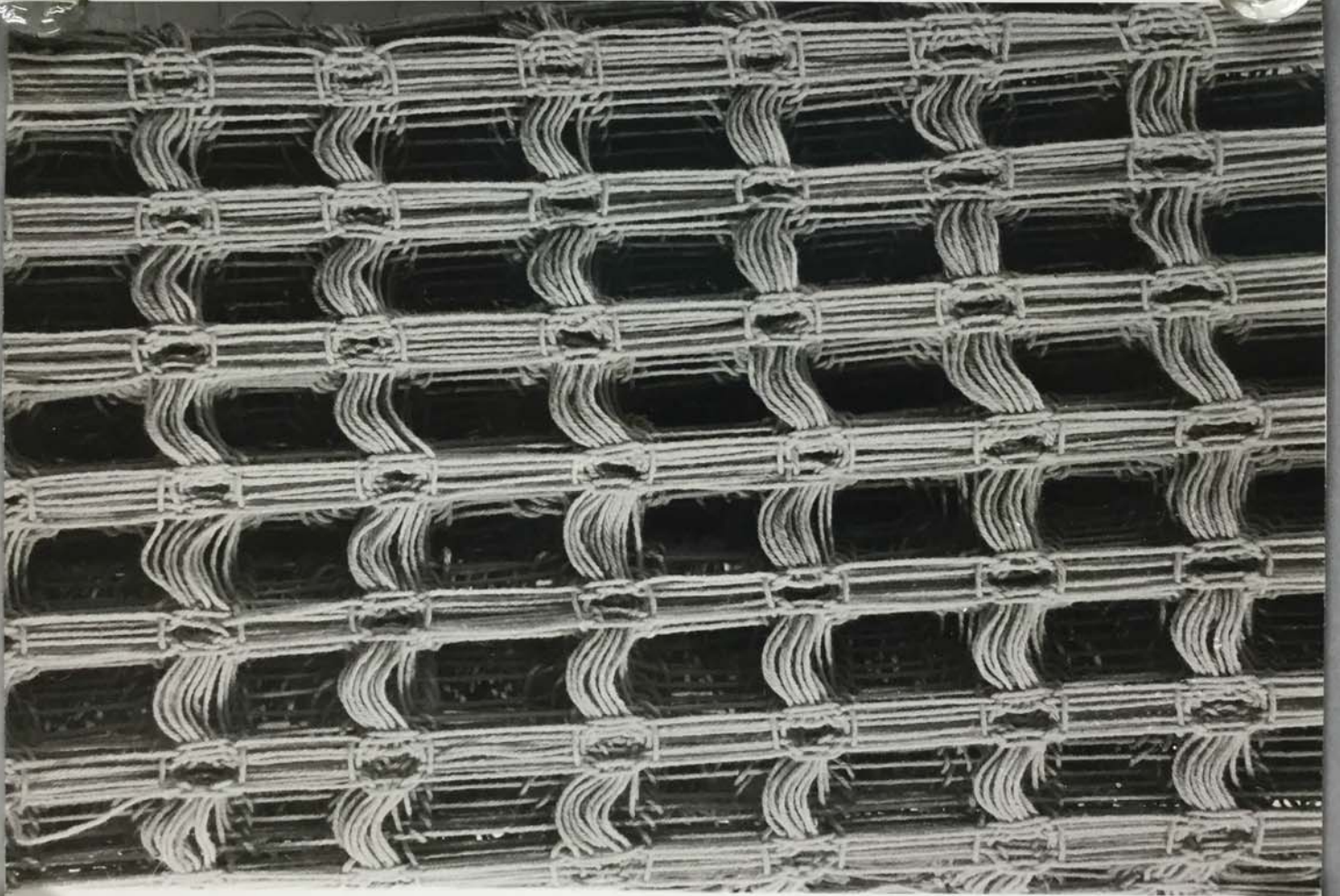
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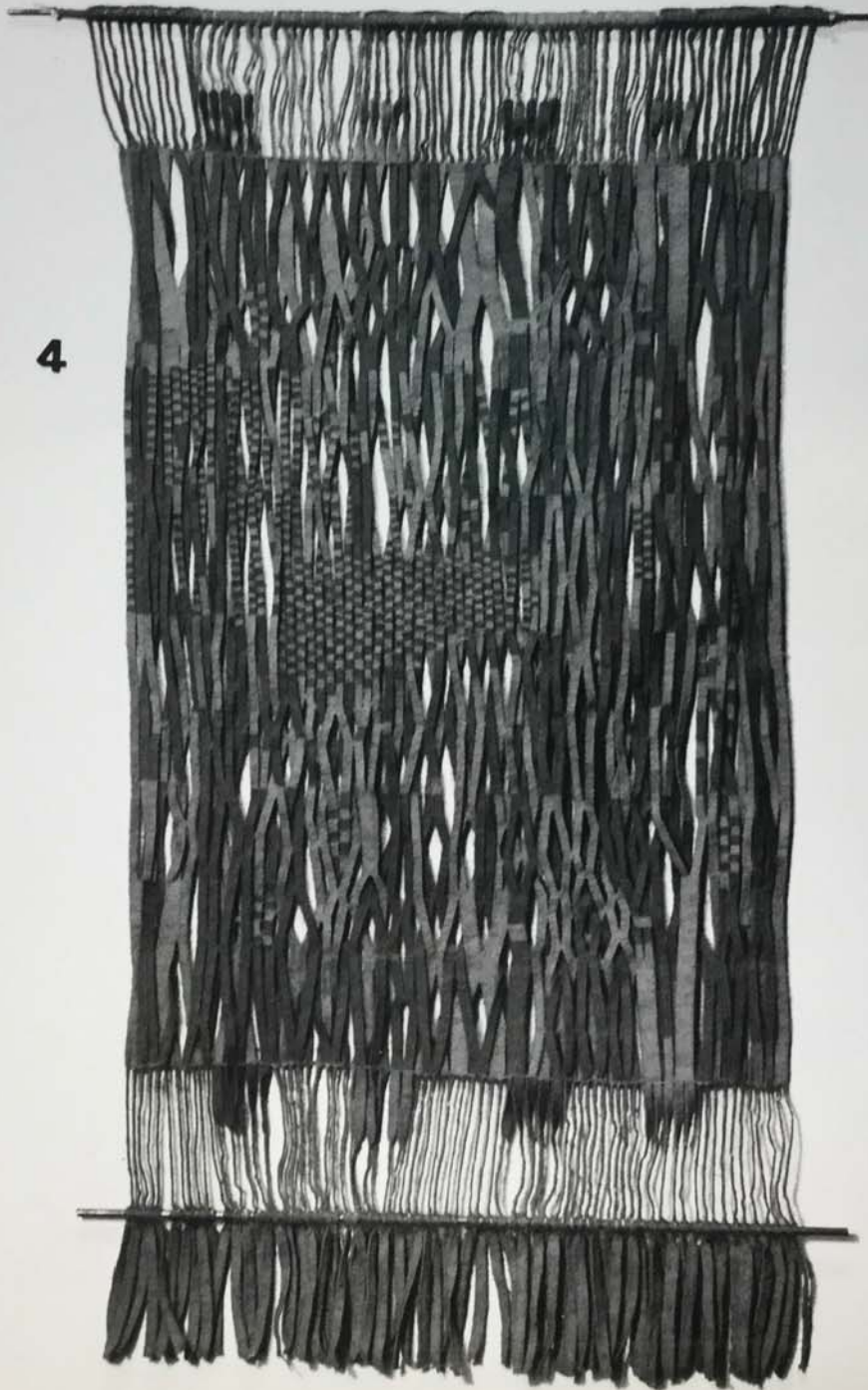
Exhibition: WALL HANGINGS C/E 66-25  
Smith. VOLCANO #10. 1967. wool  
dimensional weave. 78 x 40 1/8 x 4 1/4  
Lent by the artist  
Mathews 1169

MATHEWS 1169

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DEPARTMENT OF ARCHITECTURE  
AND DESIGN

Exhibition: WALL HANGINGS C/E 66-25

Amaral, Olga de, Orange Weaving 1966  
double woven slit tapestry ~~39 3/4 x 25 7/8~~  
39 3/4 x 25 7/8

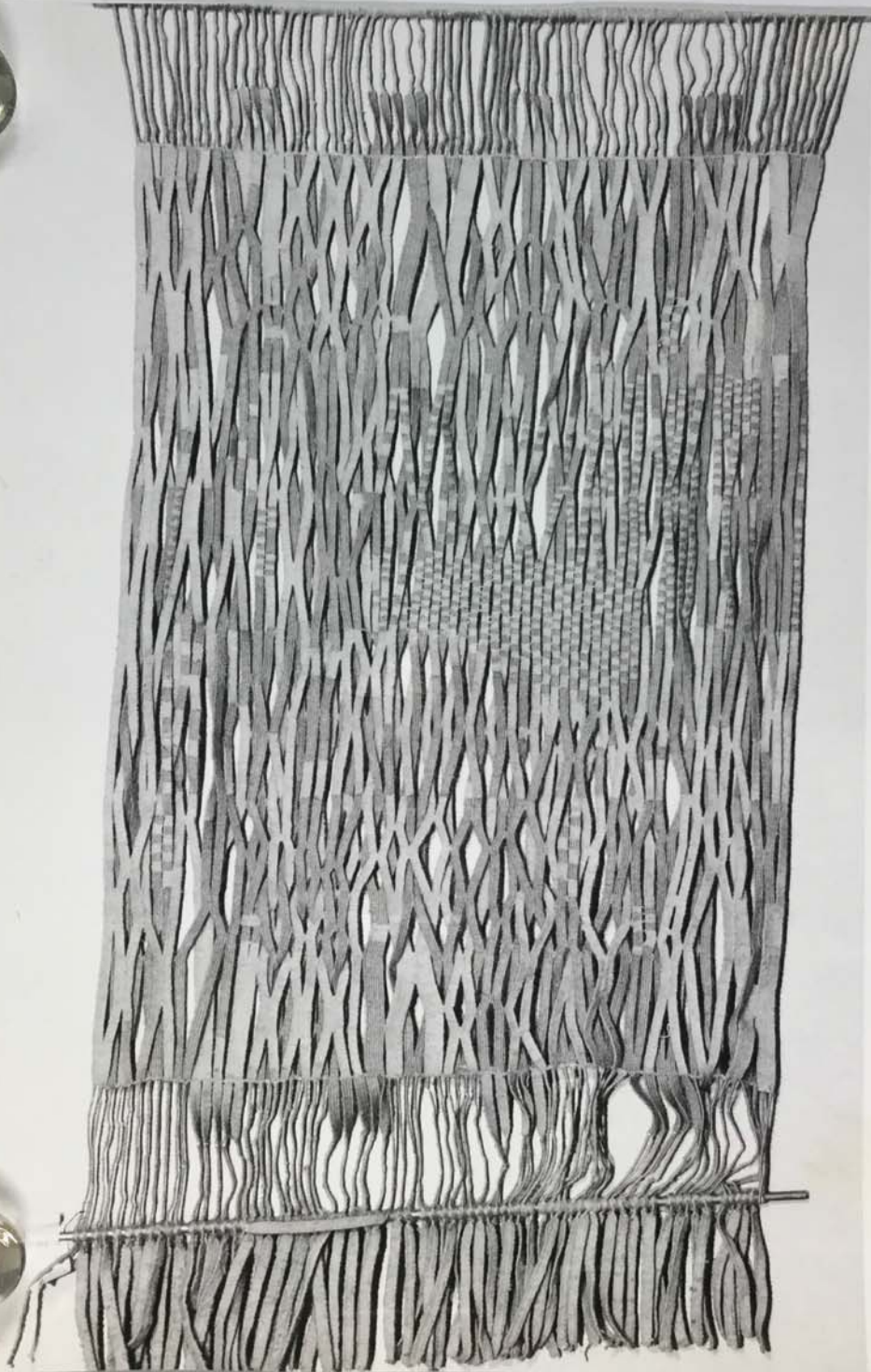
Collection of Mr. Jack L. Larsen, N.Y.  
Mathews 1178

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Exhibition: WALL HANGINGS C/E 66-25

Amaral (de), Orange Weaving. 1966. double  
woven slit tapestry, wool. 39 3/4 x 25 7/8

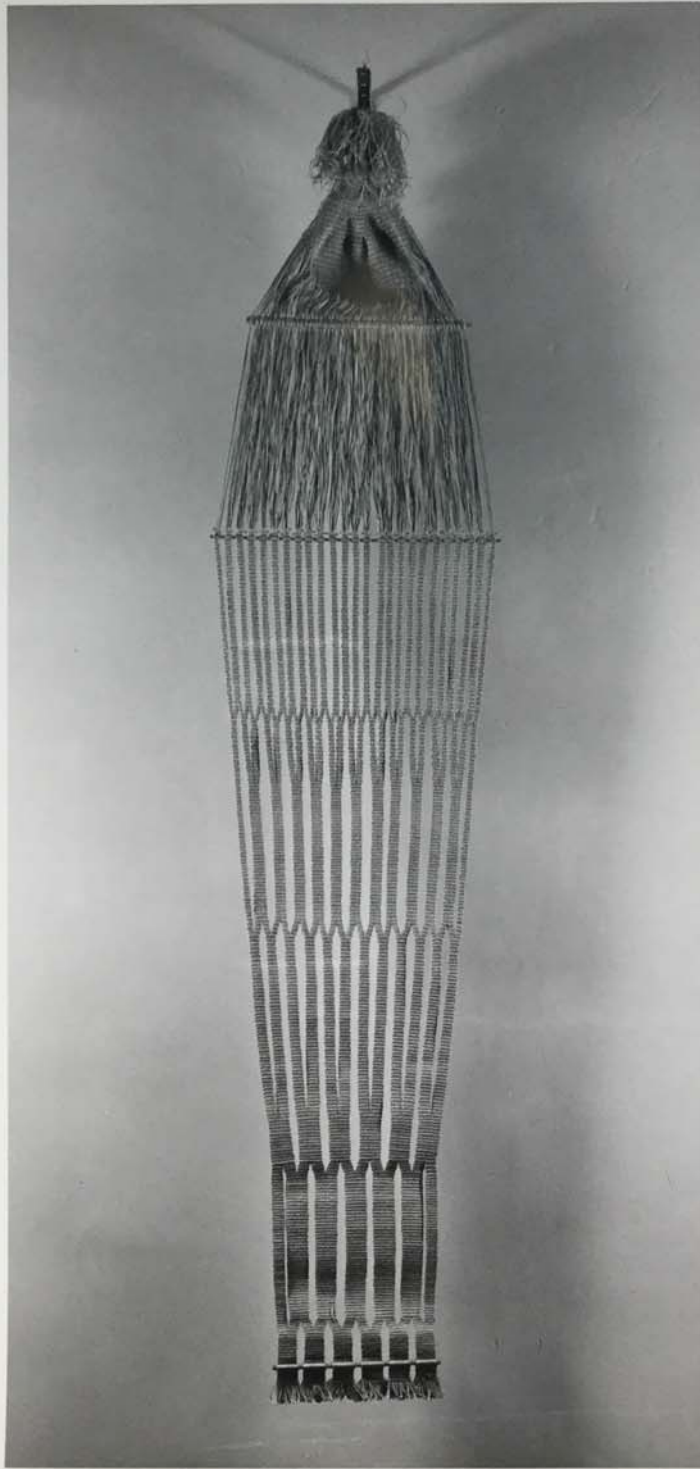
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**DEPARTMENT OF ARCHITECTURE  
AND DESIGN**

Exhibition: WALL HANGINGS (CE 66-25)

68.155 Lenore Tawney LITTLE EGYPT  
1965 Linen and pina shaped weaving with  
knotted warp and fringe

Lent by Mrs. Marion Willard Johnson, N.Y.

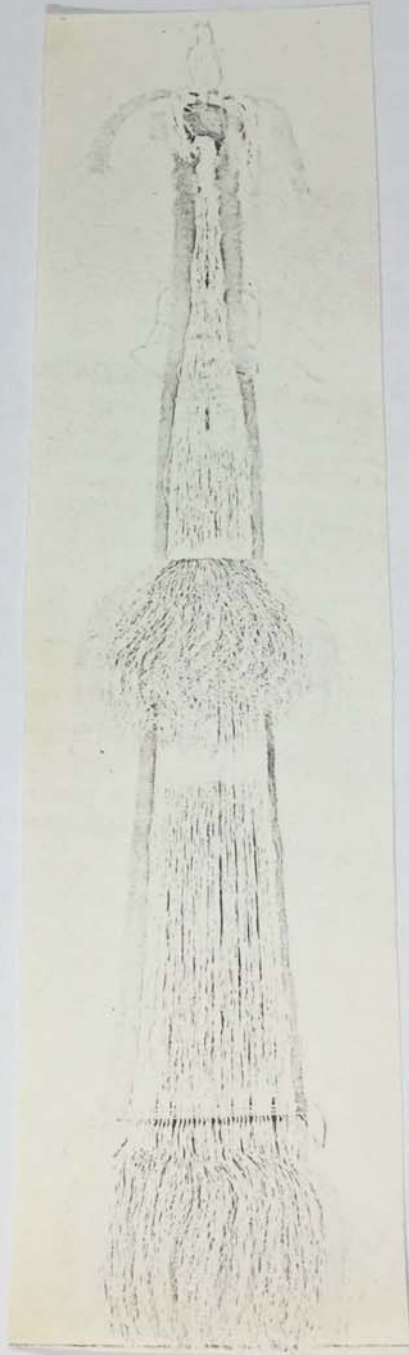
Mathews 1155

45 $\frac{1}{4}$  x 8 $\frac{1}{4}$

Mathews  
1155

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THE MUSEUM OF MODERN ART  
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Exhibition: WALL HANGINGS (CE 66-25)

67.1369 Susan Weitzman. TAPESTRY FOR  
FRANCES LYNN 1967. Hand spun wool

Miss Susan Weitzman, New York City

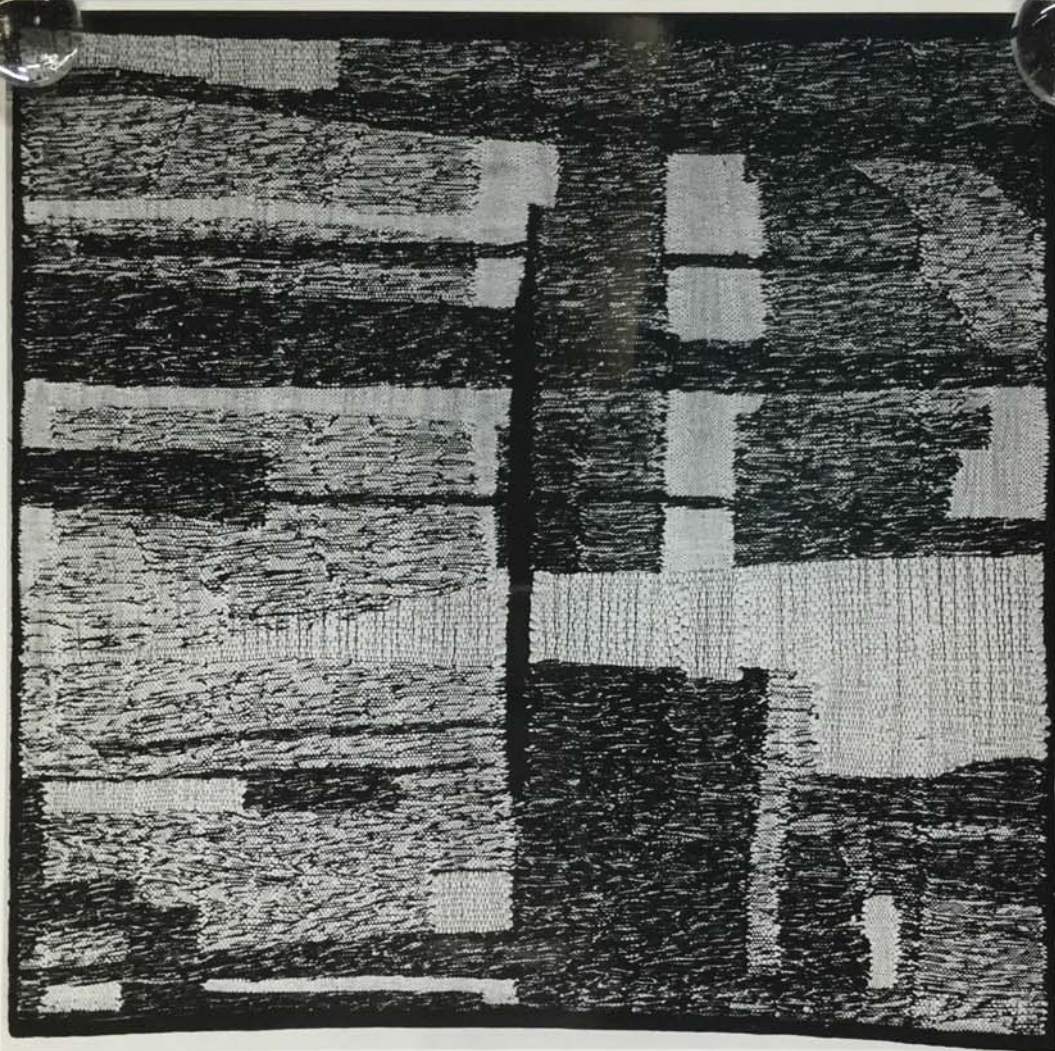
Photo: Mathews 993

32<sup>3</sup>/<sub>8</sub> x 22<sup>3</sup>/<sub>8</sub>

MATHEWS 993

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JOLANTA OWIDZKA • WARSAW • POLAND.  
"BLACK AND WHITE" • 1965 • HIGH WARD • FLAX, WOOL, COTTON CLOTH •

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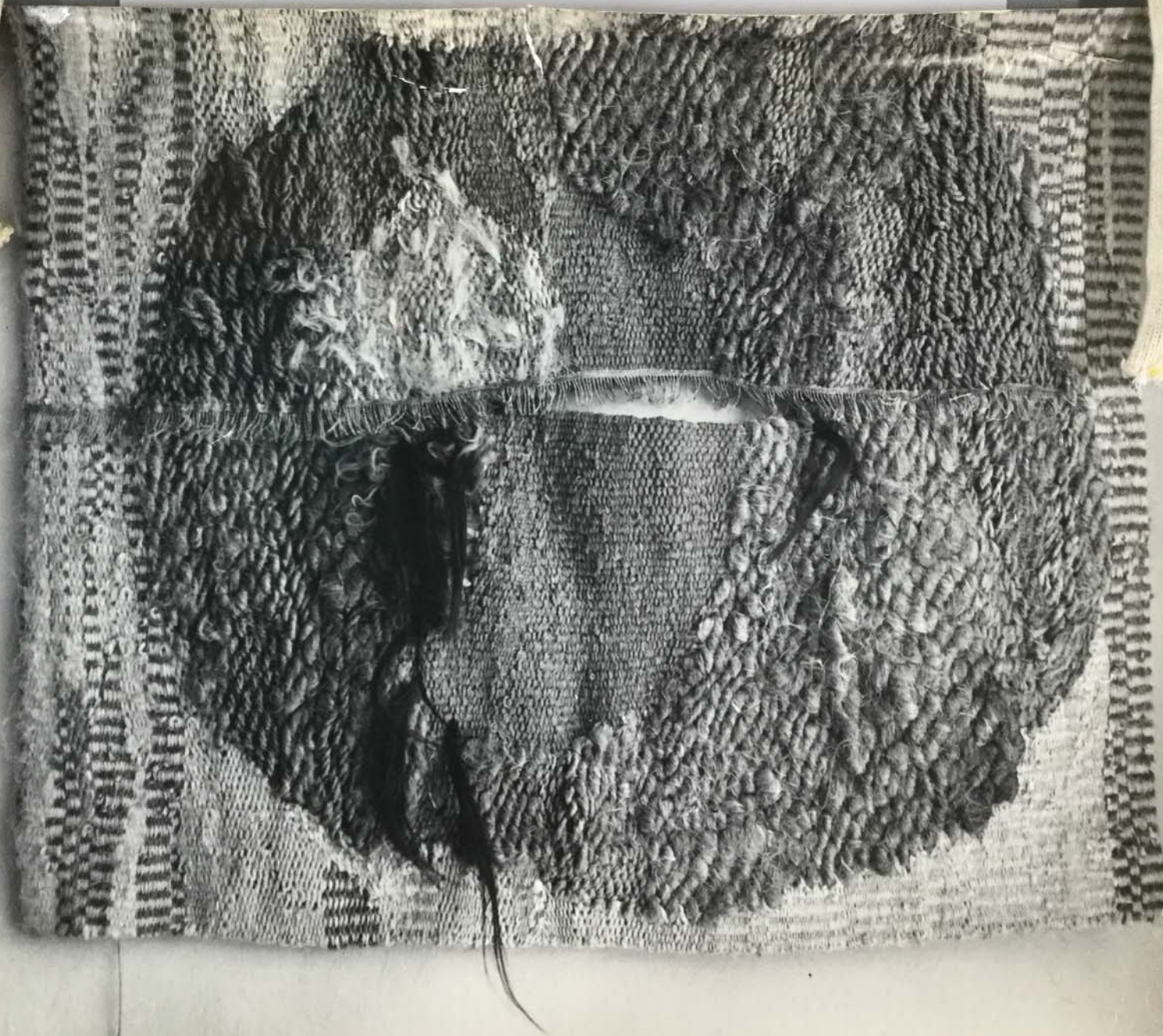
LEONARD SEMPOLIŃSKI  
FOTOGRAFIC  
Czł. Zw. Polskich Art. Fotografików  
Warszawa, ul. Walecznych 27  
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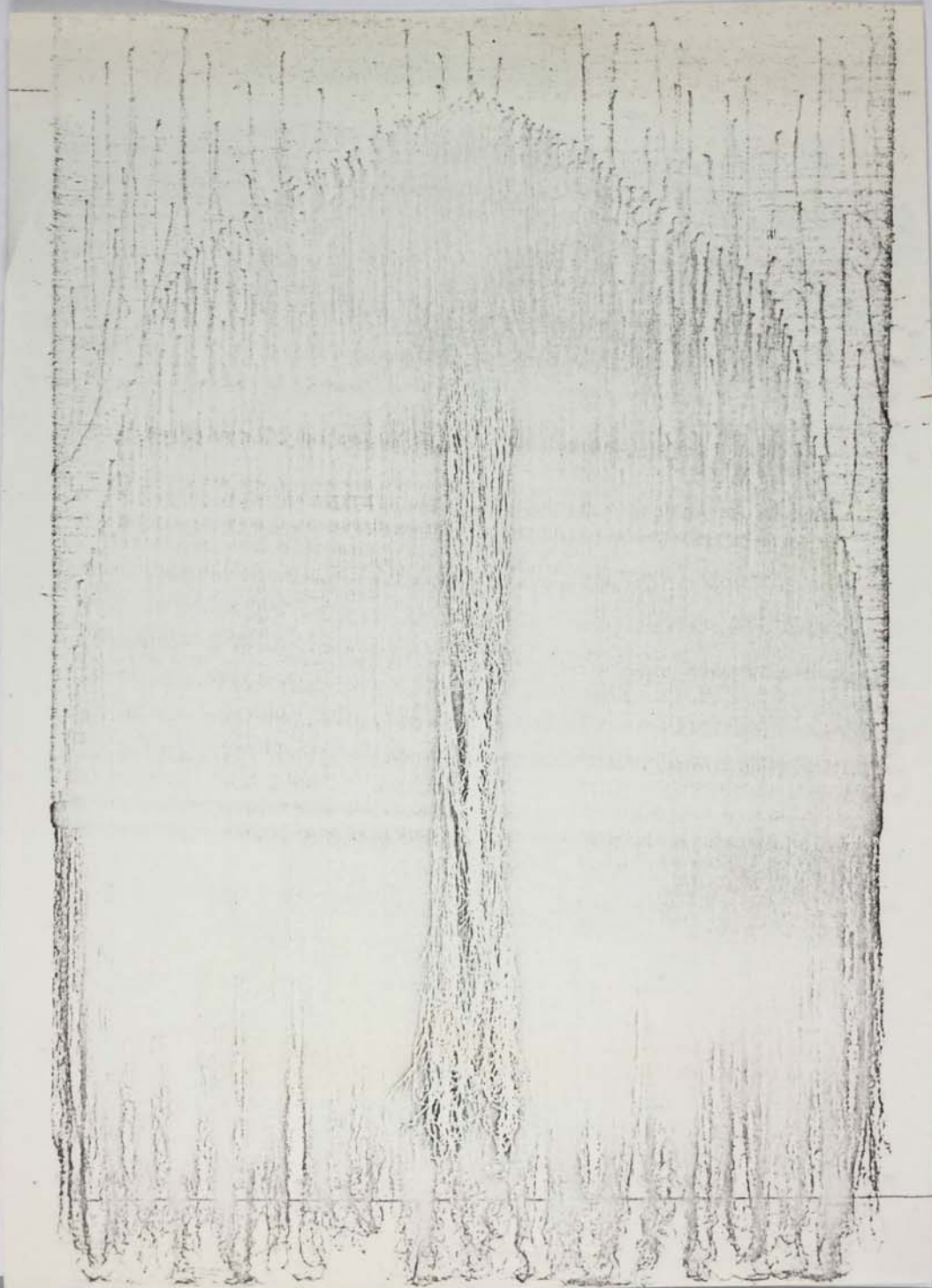
*Fat L. Wilcock*

*99*

SOBELIN  
MAGDALENA ABAKANOWICZ

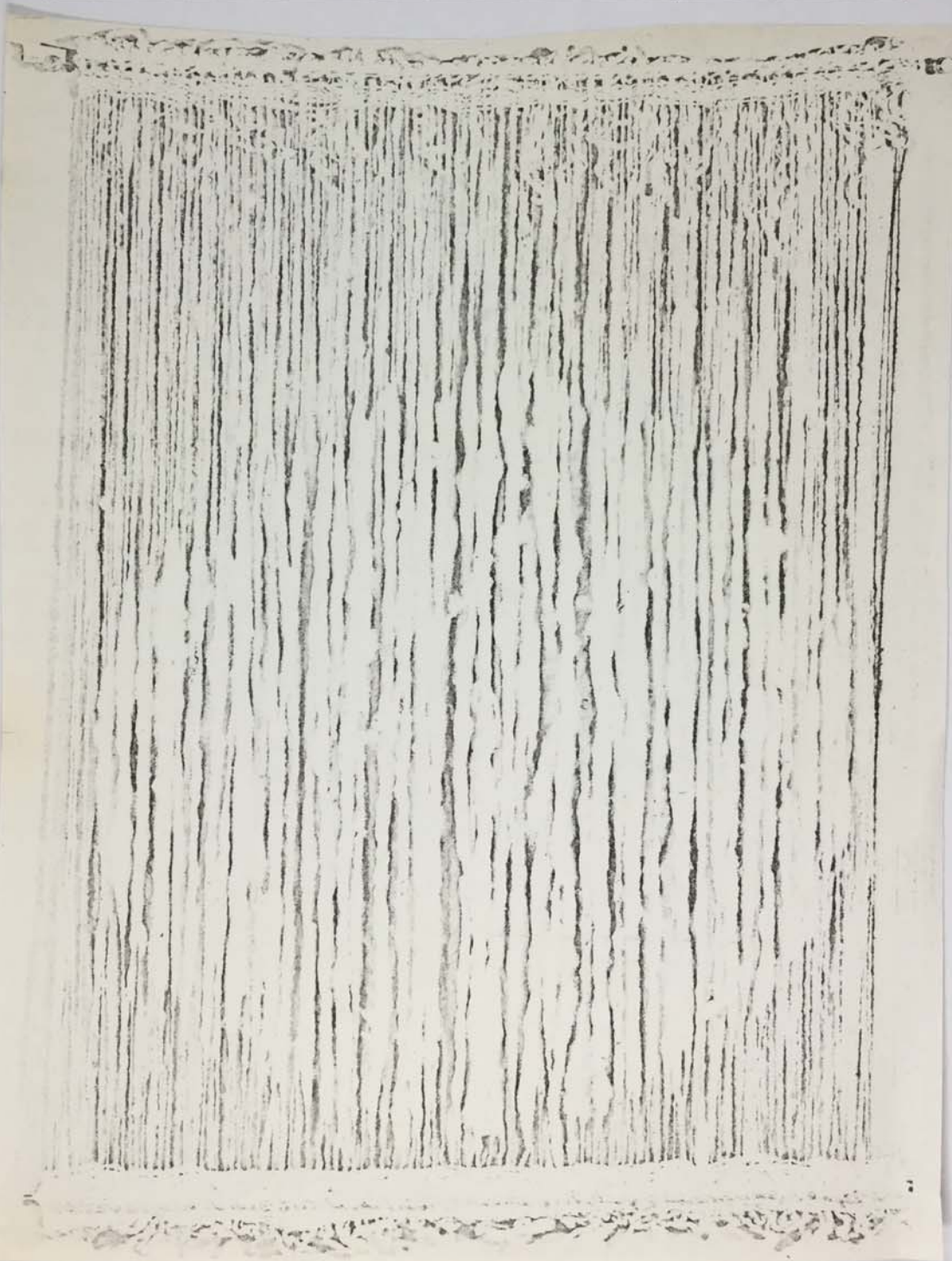
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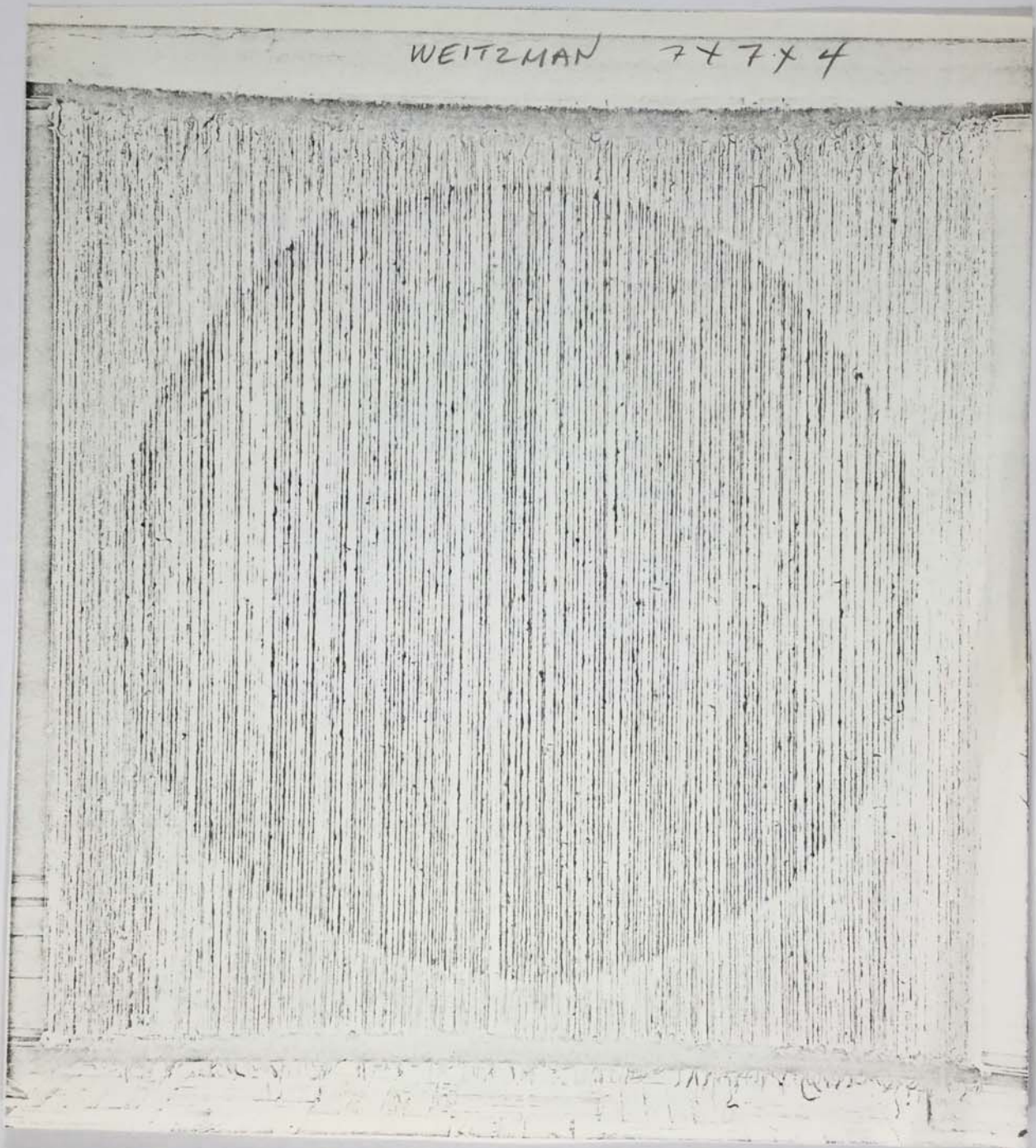
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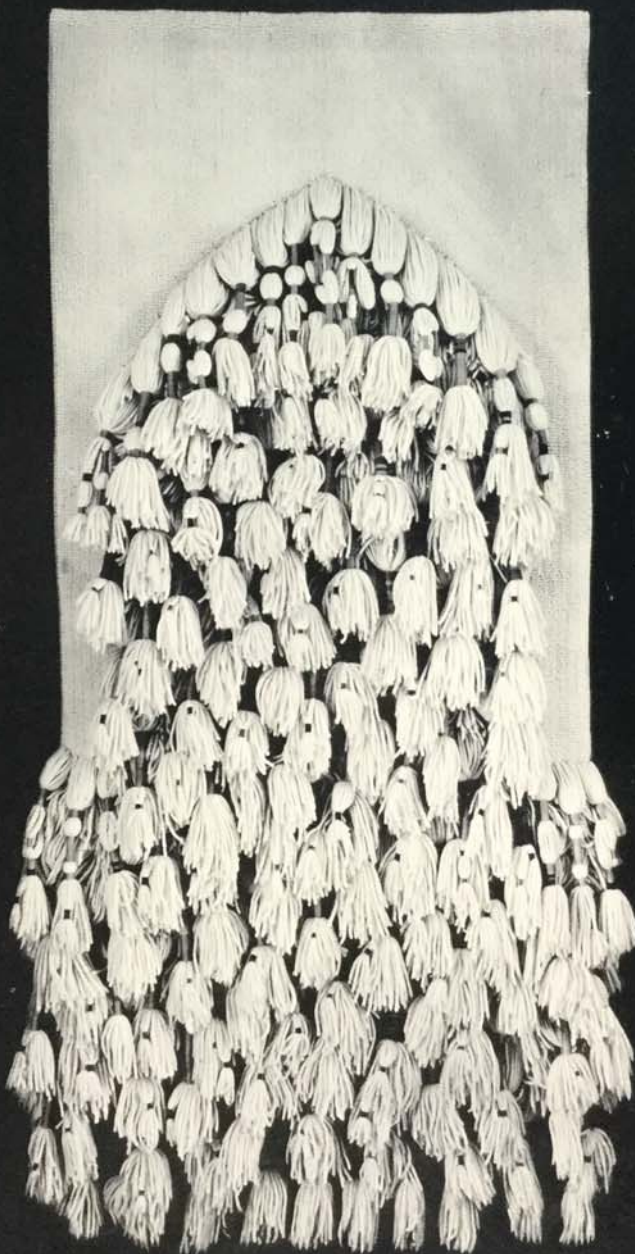
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# Wall Hangings



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# Wall Hangings

by Mildred Constantine  
and Jack Lenor Larsen

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## Introduction



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Works are lent by the artists, unless otherwise indicated. A partial listing is given for exhibitions and representation in public collections. Dimensions are in inches, height preceding width; depth is given when applicable. Exhibited at The Museum of Modern Art, New York, February 25 to May 4, 1969.

Cover: Sheila Hicks. *Prayer Rug*, 1965. Wool; hooked with electric pistol, with braided and wrapped pile, 12' 6" x 5' 4". The Museum of Modern Art, New York, gift of Dr. Mittelsten Scheid

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In the early phases of almost every culture, basketry, fish traps, and even shelters often shared a common technology with fabric. When true spinning and the loom were developed, weaving proved so efficient that it supplanted such other techniques as knotting, knitting, and plaiting. Weaving has dominated fabric production ever since, up to and including the industrial era.

Early in this century weaving was reassessed in terms of textures derived from its construction and the materials used. Weavers at the Austrian Wienerwerkstätte and particularly the German Bauhaus were fortunately not limited by traditional training. This freedom produced work full of individuality, novel in material and texture. The physical qualities of materials were consciously explored, and light-reflecting and sound-absorbing materials were developed in accordance with industrial needs. Improvisations led the way to more formal, pattern-making compositions, and to early wall hangings. Although conceived with the idea of machine esthetic, the works by Gunta Stölzl, designed in 1924, and Anni Albers, designed in 1927, numbers 1 and 53, reveal the inventiveness and discipline of these Bauhaus artists.

Until the 1950s, exploration and experimentation by handweavers kept pace with developments in architecture and furniture design. Custom work was then adapted to power weaving with such success that the role of the weaver changed. He could either continue as a designer for industry, or pursue the exploration of textiles for non-utilitarian purposes, notably hangings.

During the last ten years, developments in weaving have caused us to revise our concepts of this craft and to

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view the work within the context of twentieth-century art. The weavers from eight countries represented in this catalogue are not part of the fabric industry, but of the world of art. They have extended the formal possibilities of fabric, frequently using complex and unusual techniques.

Only about one half of the works included have been based on conventional weaves, often with tapestry interlocking. These and other ancient techniques, more and more often free of the loom, have been reworked into modern idioms. Of particular interest to weavers have been the virtuoso techniques of pre-Columbian Peru, as can be seen in the shaped linen weaving *Little Egypt* by Lenore Tawney, number 30, the wrapped and braided pile in the *Prayer Rug* by Sheila Hicks, cover, and also in the plain weave *Detroit* by Ed Rossbach, number 22. This last work exploits synthetic materials through scale, and the four-sided selvage finish also used by the Peruvians.

*Celibacy*, the wool hanging by Walter G. Nottingham, and *Cocoons I and II*, in sisal and hemp, by Ewa Jaroszynska, illustrate complex uses of the simple technique of crochet. In employing this single-element technique, only one tool is utilized, thereby allowing the individual artist maximum freedom of expression. The techniques of crochet, knitting, and braiding, normally provide pliability; but the materials used here in the *Cocoons* are stiff rather than pliant. This reinforces the method of construction, defying gravity and providing body and substance to the design, numbers 15 and 16. Where pliable wool is used, as in the example by Nottingham, number 24, three elements interact to respond

to gravity as an intrinsic part of the composition.

Thickness and depth of weave have been explored by two weavers: Wilhelmina Fruytier constructs cotton cord to create interest by massing, and Françoise Grossen controls a difficult material, sisal rope with macramé warp-wrapping technique, numbers 20 and 17. Material alone has been exploited by Susan Weitzman to make a poetic composition in which spun and unspun fleece creates form and tactile quality. She has exploited a principle of spinning which has lain dormant for thousands of years. Her two layers of fragile subtly colored wool give luminous depth to an essentially simple composition, number 37. Variations of texture have been the interest of Zofia Butrymowicz in *Black Sun*, in which black wool, linen, and cotton threads are combined and relieved only by a sliver of white to produce a compelling image, number 52.

Sculptural effects are achieved in three-dimensional works of two kinds: those which lie flat against the wall and those which hang from the ceiling and are meant to be seen from all sides. In both categories, the work of Magdalena Abakanowicz is particularly impressive. In each of her two pieces form depends on the material used, *Abakan 27* and *Yellow Abakan* each having only one material, sisal. The articulation of forms, monumental scale, and the coarse materials all serve to produce works of commanding presence, numbers 11 and 12. By contrast, Kay Sekimachi's free-hanging three-dimensional *Interlace*, made from multiple layers of a black monofilament, is sculptural and at the same time suffused with varying degrees of light. The wiry, springy nylon, a

hyper-industrial material, is woven into a work at once complex and mysterious. Sekimachi is allowing her material to participate in determining the form, number 3. Transparency has been employed in other ways as well. The tapestry slits in Moik Schiele's *Rectangles*, in which dull and shiny uneven white rectangular areas (cotton, wool, and nylon) are tenuously connected, aid in producing a kinetic effect, number 28. On the other hand, Ed Rossbach's *Constructed Color*, braided filigree of synthetic raffia, number 21, and Thelma Becherer's open composition in velon, number 4, reveal almost illusionistic qualities of depth, the latter being a poetic fusion of natural and synthetic materials. Those works which utilize transparency as a design element are almost always composed within a neutral color range—black, white, beige, or natural. Where color is used, as for example in Sherri Smith's *Volcano no. 10* the latent dimension of a simple waffle weave has been exploded in scale, released from necessity to "hold together" as a cloth. The gradation of color reinforces the three-dimensional effect, number 35.

The modern weaver is unlike the modern tapestry designer who uses a painter's palette of strong colors. The weaver generally uses single or muted colors; his interest lies in the potential of construction, for example see numbers 2, 25, and 37. Of particular interest is Sheila Hicks's *Evolving Tapestry* comprising over three thousand similar elements, which she describes as "pony tails." These modular units are made up of thread—a linear element—but rather than being intermeshed to produce a plane they are massed to create a volume, number 9.

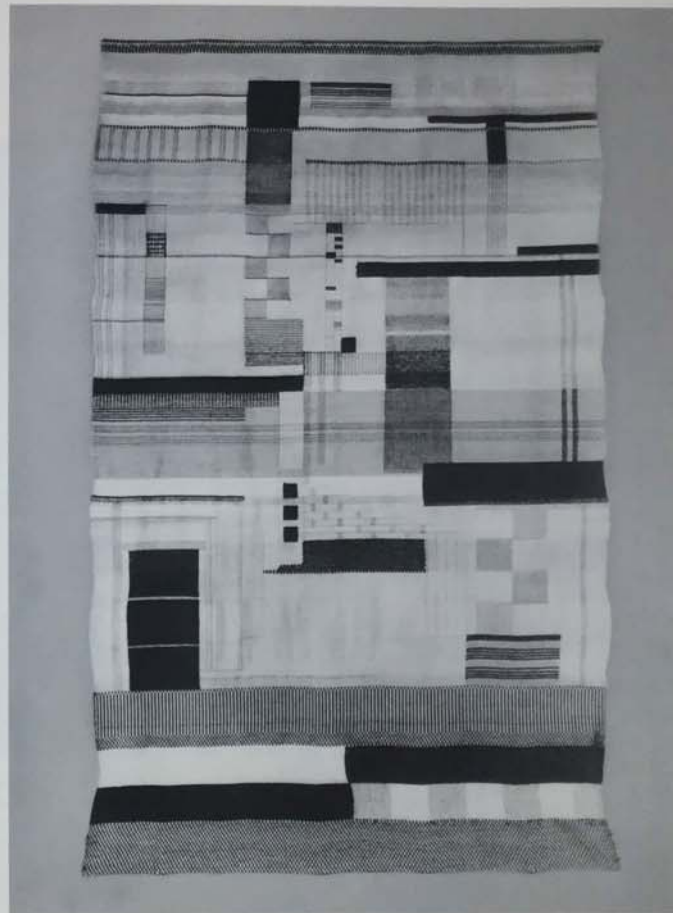
The European work, having grown out of a virile folk art and tapestry tradition, tends to be weighty, finished, and permanent. Bas-relief, used to produce shadows, is a recent innovation. Much time is invested in each piece by craftsmen supported both by an established market and by government stipends. This official support is particularly strong in the East European countries where weaving is considered an art of the people, and has no complications inherent in its understanding or acceptance as does the work of the modern painter or sculptor. The American pieces are more exploratory, tending to be stated more as "sketches" and less often as monumental hangings. Many of the wall hangings in this exhibition utilize new and relatively unexplored materials, but the modern weavers—unlike the modern painters and sculptors—shun technological involvement. They experiment with form, they respond to twentieth-century sculptural and graphic influences, but they are largely indifferent to certain recent developments which might supplement hand tools with machine techniques. This has not yet limited their inventiveness; indeed the works they offer here are products of surprising ingenuity. They reflect the new spirit of the weaver's art.

M. C. and J. L. L.

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**Gunta Stözl** (Sharon-Stözl, Stadler-Stözl). German,  
born 1897

Studied at Bauhaus, Weimar, under George Muche;  
directed weaving section in Dessau. Exhibited through-  
out Europe, from Bauhaus Ausstellung, Weimar, 1925, to  
"50 Jahre Bauhaus," Württembergischer Kunstverein,  
Stuttgart, 1968. Represented in collections of Busch-  
Reisinger Museum, Cambridge, Mass.; Die Neue Samm-  
lung, Munich; Museen für Kunst und Kulturgeschichte  
der Hansestadt Lübeck; Museum des Kunsthandwerks  
(Grasse-Museum), Leipzig; Germanisches National-  
museum, Nuremberg; Gewerbemuseum, Basel; Bauhaus-  
Archiv, Darmstadt.

1 *Tapestry*. 1924. Wool, silk, cotton, and metal thread,  
71 x 44. The Museum of Modern Art, New York, Phyllis  
B. Lambert Fund

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Evelyn Anselvicius American, born 1925  
Studied at Black Mountain College, North Carolina;  
Institute of Design, Chicago. Designer for Cohama Knoll,  
1950s. Has worked in Mexico, India, Bolivia, 1960s.  
Presently working in Mexico.

2 *Third Eye*. 1960. Linen and wool; reb weave with  
knotted pile, 38¼ × 42. Lent by Mabel Curtis, St. Louis

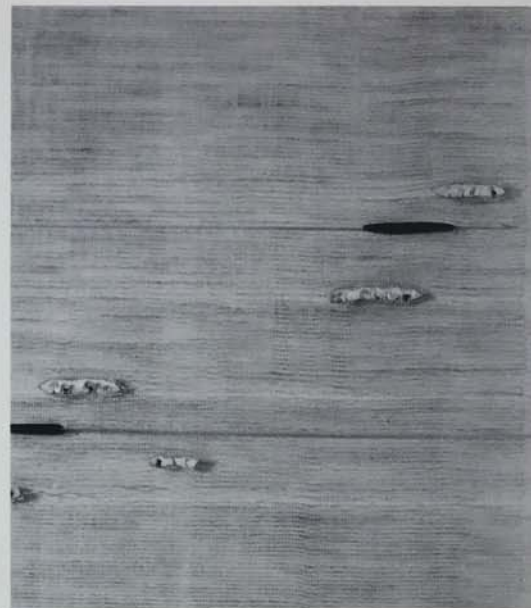
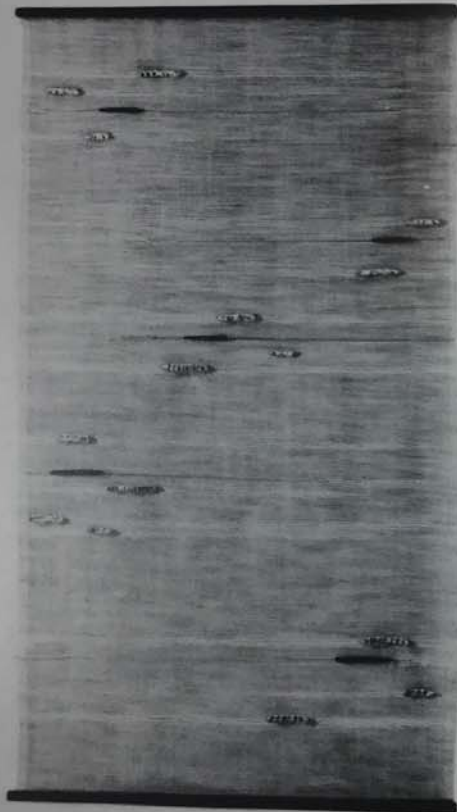


Kay Sekimachi American, born 1926  
Studied at California College of Arts and Crafts, Oakland;  
Haystack Mountain School of Crafts, Deer Isle, Maine.  
Teaches at Adult Schools, Berkeley, San Francisco.  
Exhibited at school, Philadelphia Museum of Art, 1961;  
Victoria & Albert Museum, London, 1962. Awards from  
Brooklyn Museum, New York, 1955; St. Paul Gallery,  
Minnesota, 1955; Richmond Art Center, California,  
1960; Oakland Art Museum, California, 1962. Represented  
in collections of St. Paul Art Center; Oakland Art  
Museum; San Francisco State College.

3 *Interlace*. August 1967. Nylon monofilament;  
quadruple and tubular weave, 6' 4" × 1' 2¼" × 1' 1¼"



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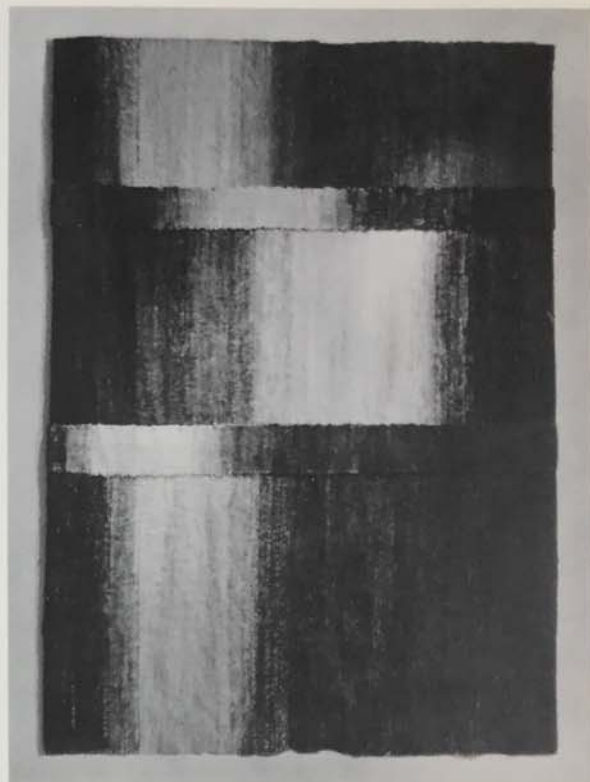


**Thelma Becherer** American, born 1916  
 Studied at Manchester College, Indiana; Temple University, Philadelphia; University of Maine, Orono; school, Philadelphia Museum of Art; Penland School of Crafts, North Carolina. Taught at Putney School, Vermont; High Mowing School, Wilton, New Hampshire. Exhibited at Victoria & Albert Museum, London, 1962; The Museum of Modern Art, New York, 1965; Suffolk Museum, Stonybrook, New York, 1964. Represented in collection of The Museum of Modern Art, New York.

4 Untitled. 1961. Velon, cattails, and seed pods; plain weave, 54½ × 51½

4a Detail of 4

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**Wojciech Sadley** Polish, born 1952  
 Studied at Akademia Sztuk Pięknych (Fine Arts Academy), Warsaw. Exhibited at Biennale Internationale de la Tapisserie, Lausanne, 1962, 1965, 1967; Bienal, São Paulo, 1966; Festival des arts plastiques de la Côte d'Azur, Antibes, 1966; Gallery 9, London, 1966; Konsthall, Lund, 1967.

5 *Sleepless Night*. 1966. Wool and linen; tapestry with knotted pile, 9' 10 $\frac{1}{4}$ " x 6' 6 $\frac{3}{4}$ "

**Mariette Rousseau-Vermette** Canadian, born 1926  
 Studied at Ecole des Beaux-Arts, Quebec; Oakland College of Arts and Crafts, California; with Dorothy Liebes. Exhibited at Biennale Internationale de la Tapisserie, Lausanne, 1962, 1965, 1967; New Design Gallery, Vancouver, 1964; Université de Sherbrooke, Quebec, 1965. Represented in collections of National Gallery of Canada, Ottawa; Museum of Contemporary Art, Montreal; Vancouver Art Gallery.

6 *Sparks of Glowing Embers (Eclats de Braise)*. 1966. Wool; tapestry, brushed after weaving, 9' 4 $\frac{1}{2}$ " x 6' 8 $\frac{1}{4}$ "

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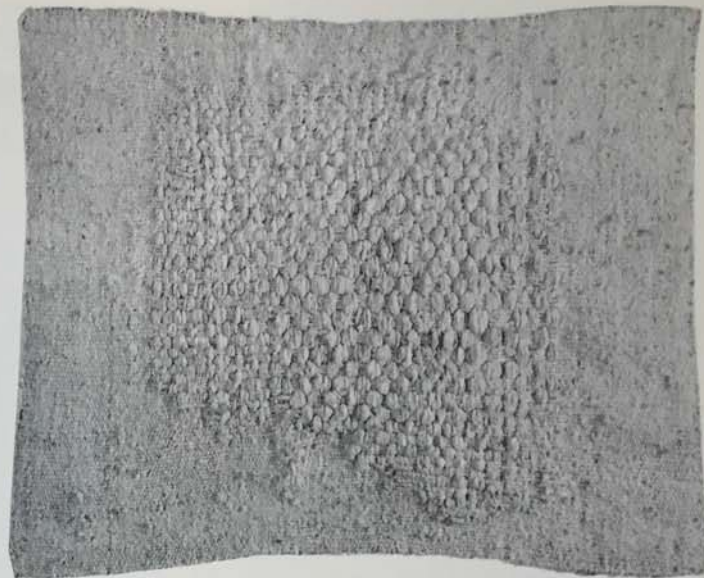
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**Dolores Dembus Bittleman** American, born 1951  
Studied at Columbia University, New York; University of Calcutta; with Anni Albers. Fulbright grant for study in Paris, 1953-54. Exhibited at Silvermine College of Art, New Canaan, Conn., 1967; Schenectady Museum, New York, 1967; Bennington College, 1968. Represented in collection of Yale University School of Art and Architecture, New Haven, Conn.

7 *Entrance II*. 1964. Wool; plain weave, 6' 4" x 6'. The Museum of Modern Art, New York, Philip Johnson Fund



**Sheila Hicks** American, born 1954  
Studied at Yale University, New Haven, Conn; Fulbright grant for research on Pre-Incaic cultures. Taught at University of Mexico. Directs l'Atelier des Grands Augustins, Paris. Exhibited at Museum of Contemporary Crafts, New York, 1965; The Museum of Modern Art, New York, 1962, 1967; in Mexico, South America, and Europe, including La Triennale di Milano, 1964; Biennale Internationale de la Tapisserie, Lausanne, 1967. Represented in collections of Columbia Broadcasting System, Inc., New York; Kunstgewerbemuseum, Zurich; The Art Institute of Chicago; Národní Muzeum (National Museum), Prague.

8 *White Letter*. 1962. Wool; plain weave, four-side selvage finish, 58 x 47½. The Museum of Modern Art, New York, gift of Knoll Associates

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9 *The Evolving Tapestry*. 1968. Linen and silk; wrapped and stitched, two elements, left, *He*, 52 × 30 × 22; right, *She*, 34½ × 19½ × 14

10 *The Principal Wife*. 1968. Linen, silk, wool, and synthetics; wrapped, spliced, and grafted, 10 elements, each 15' 9"



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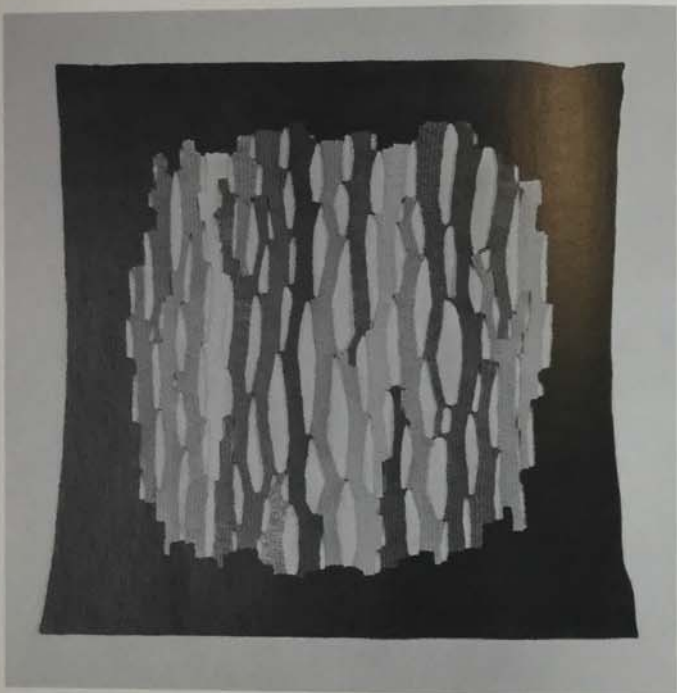
Magdalena Abakanowicz Polish, born 1930  
 Studied at Akademia Sztuk Pieknyck (Fine Arts  
 Academy), Warsaw, where she has been teaching since  
 1965. Exhibited at Biennale Internationale de Tapis-  
 serie, Lausanne, 1962, 1965, 1967. Awarded gold medal,  
 Bienal, São Paulo, 1966, as well as Polish government  
 prizes. Represented in collections of Muzeum Narodowe  
 (National Museum), Warsaw; Kunsthalle, Mannheim;  
 Museu de Arte Moderna do São Paulo; Kunstindustri-  
 museet, Oslo.

11 *Abakan 27*. 1967. Sisal; tapestry with supplementary  
 techniques, 57 $\frac{1}{4}$  × 71 $\frac{3}{4}$  × 5 $\frac{3}{4}$

12 *Yellow Abakan*. 1967-68. Sisal; tapestry, 10' 4" ×  
 10' × 5'

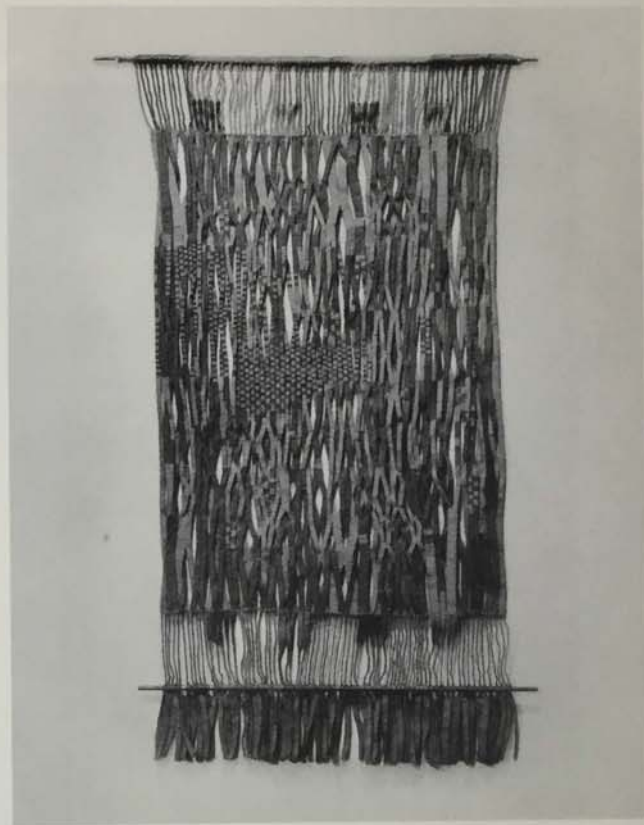


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**Annemarie Klingler** Swiss, born 1919  
Originally studied medicine. Studied weaving with Vera  
Denner, Gunta Stölzl. Exhibited at Galerie Objet, Zurich,  
1966; Kunsthau, Zurich, 1967.

13 *Growing out of Black*, 1967. Wool on cotton warp;  
slit tapestry, 32 x 32



**Olga de Amaral** Colombian, born 1932  
Studied at Colegio Mayor de Cundinamarca, Bogotá;  
Cranbrook Academy of Art, Bloomfield Hills, Michigan.  
Head of weaving department, Universidad de Los Andes,  
Bogotá. Exhibited at Sociedad de Arquitectos, Bogotá,  
1957; Galeria "El Callejon," Bogotá, 1961; Galeria TAB,  
Bogotá, 1966; Museo de Bellas Artes, Caracas, 1966;  
Biennale Internationale de la Tapisserie, Lausanne, 1967.

14 *Orange Weaving*, 1966. Wool; double-woven slit  
tapestry, 39 $\frac{3}{4}$  x 25 $\frac{3}{4}$ . Lent by Jack Lenor Larsen, New  
York

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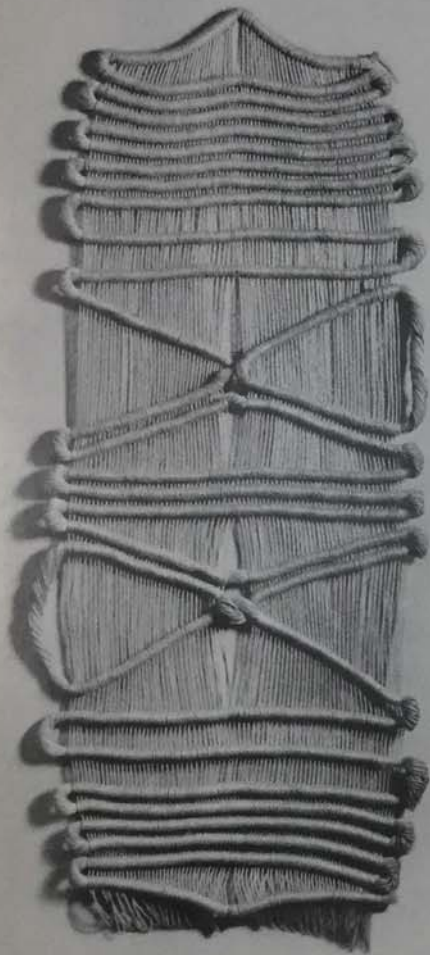
Ewa Jaroszynska Polish, born 1936  
Studied at Katolicki Uniwersytet Lubelski (Catholic  
University, Lublin); Państwowa Wyższa Szkoła Sztuk  
Plastycznych w Łodzi (Łódź School of Fine Arts).  
Exhibited at Zamek Group Gallery, Lublin, 1958;  
Writers Club, Warsaw, 1958.

15 *Cocoons I*. 1967. Sisal and hemp; crochet,  $27\frac{1}{2} \times 19\frac{3}{4}$   
 $\times 11\frac{1}{4}$  irreg.



16 *Cocoons II*. 1967. Sisal and hemp; crochet,  
 $29\frac{1}{2} \times 24\frac{1}{4} \times 4\frac{3}{4}$  irreg.

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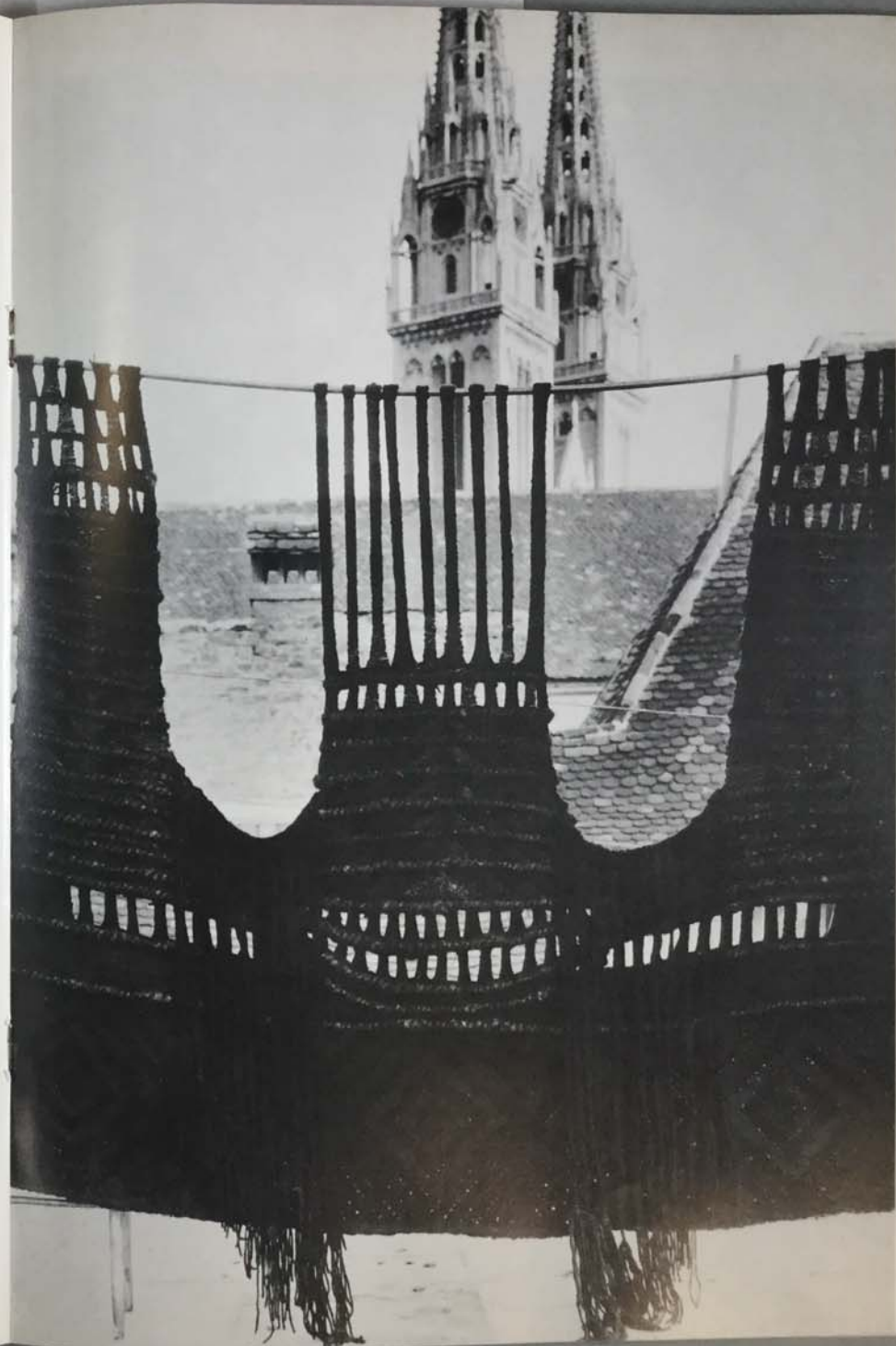
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**Françoise Grossen** Swiss, born 1945  
Studied at Gewerbeschule, Kunstgewerbliche Abteilung, Basel; University of California, Los Angeles. Awarded Swiss government fellowship, National Competition for Applied Arts, 1967. Exhibited at Jack Lenor Larsen, Inc., 1968.

17 *Siean*. 1967. Sisal rope, macramé knot, 6' 10" x 5' 10"

**Jagoda Buic** Yugoslavian, born 1930  
Studied at Akademija Likovnik Umjetnosti (Academy of Applied Arts), Zagreb; Rome; Vienna. Exhibited at Biennale Internationale de la Tapisserie, Lausanne, 1965, 1967; Expo 67, Montreal; exhibition of Yugoslavian tapestries, London, 1967. Awarded silver medal, La Triennale di Milano, 1954; prize of the city of Zagreb, 1957, 1962; first prize for textile design at the international exhibition for design, Belgrade, 1961; first prize for Yugoslavian wall hangings, Sombor, 1965.

18 *Angel Hunt (l'Ange chasse)*. 1966. Wool, hemp, and sisal; shaped tapestry weave, 8' 8 1/4" x 6' 5". Lent by the artist, courtesy Adria Art Gallery, New York



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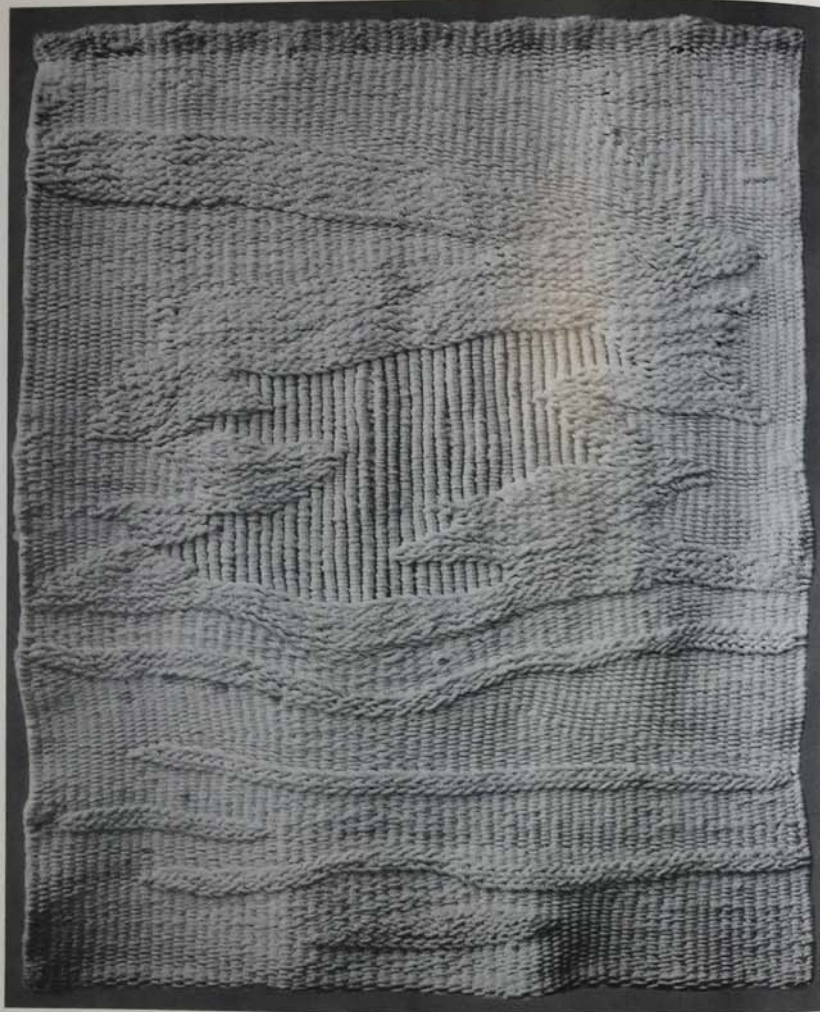


Barbara Falkowska Polish, born 1931  
Studied at Akademia Sztuk Pięknych (Fine Arts  
Academy), Warsaw. Exhibited in China, USA, Europe,  
including Biennale Internationale de la Tapisserie,  
Lausanne, 1965.

19 *Ammonites*. 1967. Wool and sisal; tapestry,  
4' 2 $\frac{1}{4}$ " x 8' 9 $\frac{1}{2}$ "

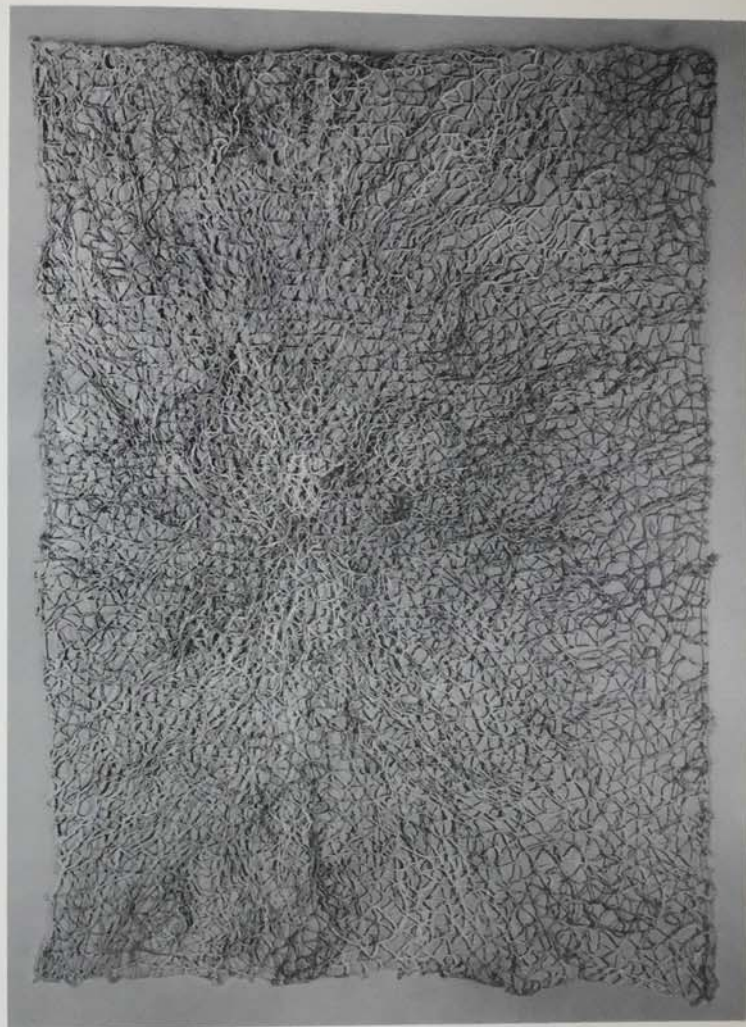
19a Detail of *Ammonites*

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**Wilhelmina Fruytier** Dutch, born 1915  
Self-taught. Artistic director of knitting factory de Ploeg, Bergeyk. Exhibited at Exposition universelle et internationale, Brussels, 1968; Stedelijk Museum, Schiedam, 1964; Biennale Internationale de la Tapisserie, Lausanne, 1965, 1967.

20 *Experience no. 9*. September-October 1967. Cotton cord; tapestry with raised areas, 7' 10 $\frac{1}{4}$ " x 6' 8" x 10 $\frac{1}{2}$ "



**Ed Rossbach** American, born 1914  
Studied at University of Washington, Seattle; Columbia University, New York; Cranbrook Academy of Art, Bloomfield Hills, Michigan. Teaches at University of California, Berkeley. Exhibited at Museum West, San Francisco, 1965; Museum of Contemporary Crafts, New York, 1968; University Art Collections, Arizona State University, Tempe, 1968.

21 *Constructed Color*. 1966. Synthetic raffia; braiding, 5' 11" x 4' 9". The Museum of Modern Art, New York

The Museum of Modern Art Archives, NY

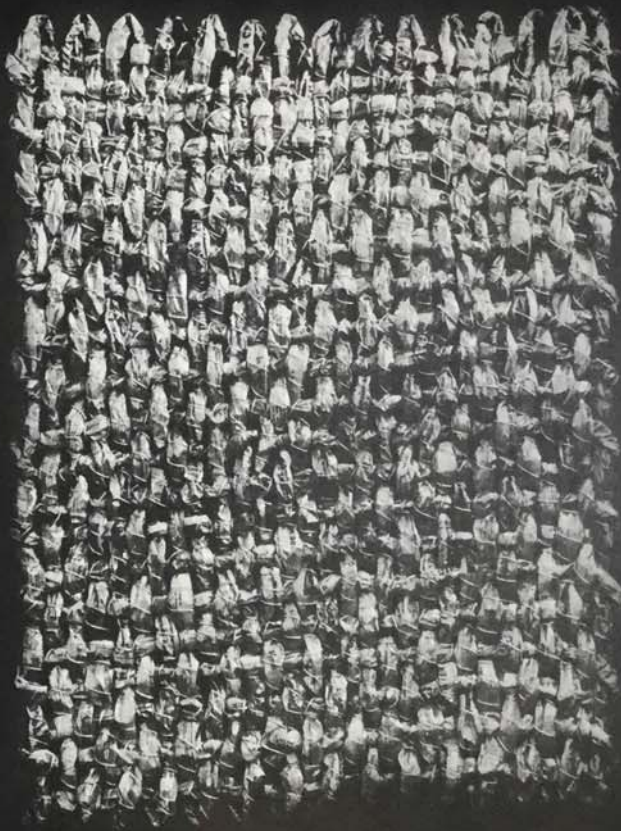
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22 *Detroit*. 1968. Polyethylene tubing, polyethylene twine, rayon, and cotton; interweaving, 8' 4" x 7' 8"

23 *Construction with Newspaper and Plastic*. 1968. Polyethylene film, polyethylene twine, and newsprint; interweaving, 30 x 40



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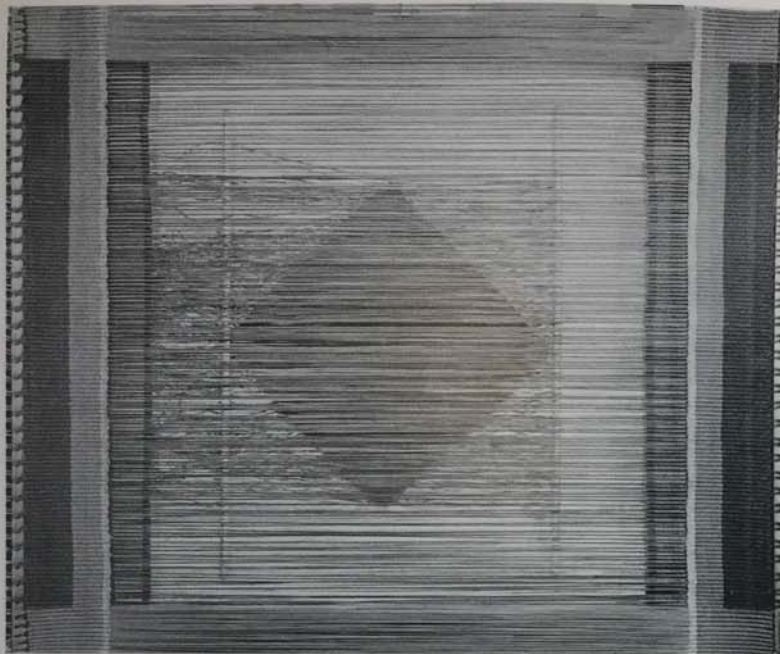
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**Walter G. Nottingham** American, born 1950  
 Studied at St. Cloud State College, Minn.; Cranbrook  
 Academy of Art, Bloomfield Hills, Michigan; Haystack  
 School of Crafts, Deer Isle, Maine. Teaches at Wisconsin  
 State University, River Falls. Exhibited at Craftsmen  
 USA, Milwaukee, 1966. Awarded State of Wisconsin  
 Study Grant, 1965; Wisconsin Designer-Craftsmen  
 awards, 1965, 1967; Fall River National Award, Mass.,  
 1967.

24 *Celibacy*. 1966-67. Wool; crochet, 7' 2¼" × 2' 10" ×  
 9¾"

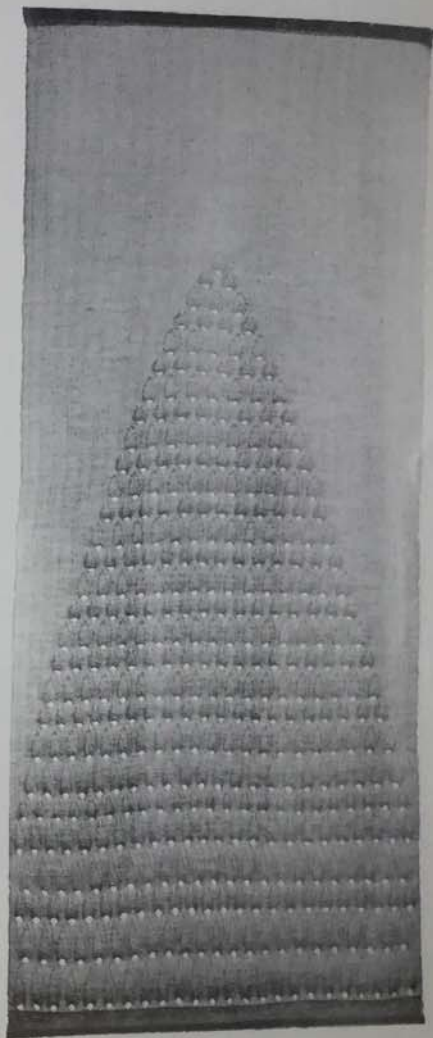
24a Detail of *Celibacy*

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**Elsi Giauque** Swiss, born 1900  
Studied at Kunstgewerbeschule, Zurich, with Sophie Täuber-Arp, where she now teaches. Exhibited extensively in Switzerland and Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925; Exposition Universelle et Internationale, Brussels, 1958; Biennale Internationale de la Tapisserie, Lausanne, 1965, 1967. Represented in collections of theaters, schools, churches, and Kunstgewerbemuseum, Zurich.

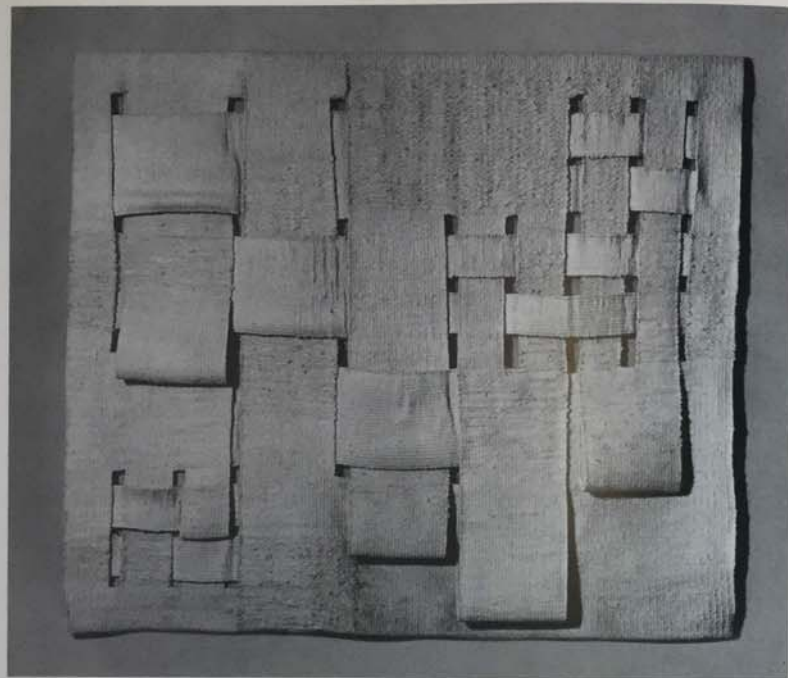
25 *Move and Look*. 1967. Wool and nylon; three layers of exposed warp with brocade liner, 7'  $\frac{3}{4}$ " x 6' 8" x 10  $\frac{1}{2}$ "



**Mary Walker Phillips** American, born 1925  
Studied at Fresno State College; Mills College, Oakland; Rudolph Schaefer School of Design, San Francisco, Calif.; Cranbrook Academy of Art, Bloomfield Hills, Michigan. Taught at Fresno State College; Cranbrook Academy of Art; Haystack Mountain School of Crafts, Deer Isle, Maine; Penland School of Crafts, North Carolina. Exhibited at M. H. de Young Memorial Museum, San Francisco, 1955, 1957; Museum of Contemporary Crafts, New York, 1963, 1964, 1966, 1967; La Triennale di Milano, 1964. Represented in collections of Cranbrook Academy of Art Galleries; Museum of Contemporary Crafts; St. Paul Gallery, St. Paul, Minn.

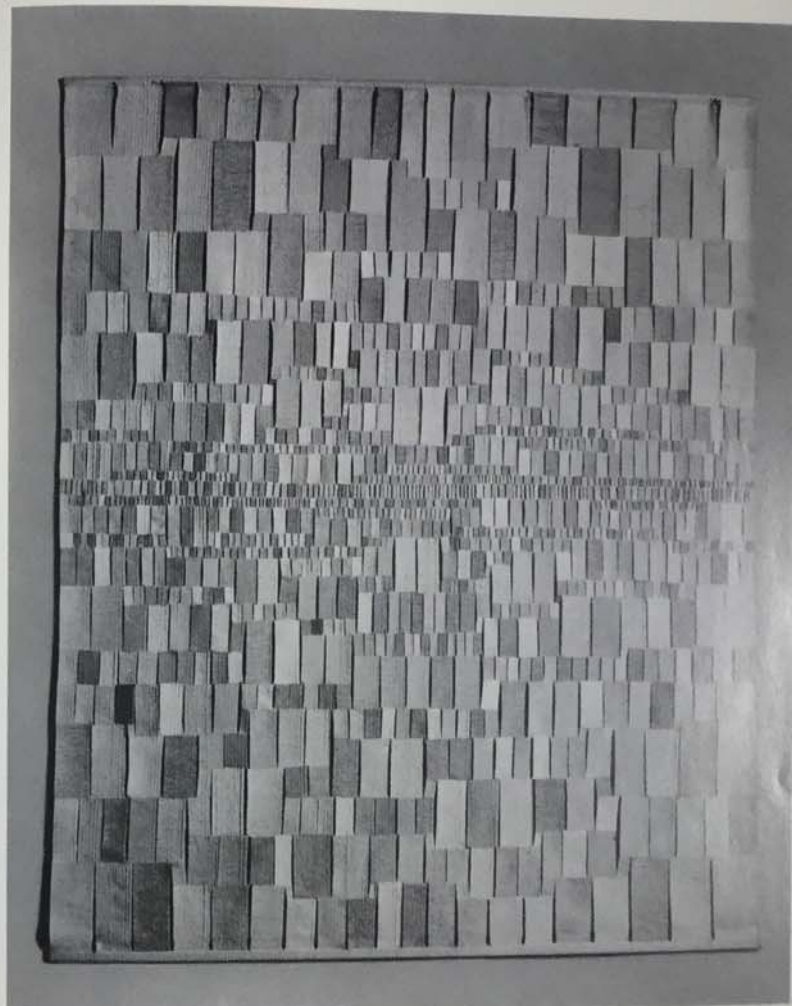
26 *Near East*. 1964. Linen; knit, 9' 2" x 5' 9  $\frac{1}{2}$ ". The Museum of Modern Art, New York

The Museum of Modern Art Archives, NY

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**Herman Scholten** Dutch, born 1932  
Studied at Rijksakademie van Beeldende Kunsten, Amsterdam. Teaches Akademie voor Industriële Vormgeving, Eindhoven; Koninklijke Akademie voor Kunst en Vormgeving, s'Hertogenbosch. Exhibited at Stedelijk, Amsterdam, 1959, 1963, 1964, 1966, 1967; Biennale Internationale de la Tapisserie, Lausanne, 1965, 1967.

27 *The Mirror*. 1966. Wool and hemp; tapestry, reconstructed after weaving, 7' 5" x 8' 4 1/4". Lent by the Dutch State Collection, The Hague



**Moik Schiele** Swiss, born 1938  
Studied at Kunstgewerbeschule, Zurich, with Elsi Giauque. Exhibited at Kunstmuseum, St. Gallen, 1959; Landesgewerbeamt Baden-Württemberg, Stuttgart, 1963; Landesmuseum, Oldenburg, 1964. Represented in collections of Landesmuseum, Oldenburg; Kunstgewerbemuseum, Zurich.

28 *Rectangles*. 1967. Cotton, wool, and nylon; slit tapestry, 8' x 6' 6 1/4"

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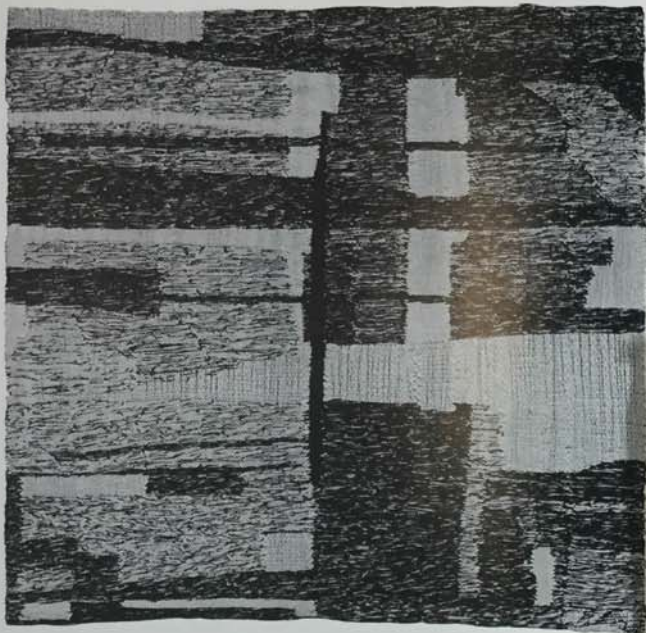
Lenore Tawney American, born 1925  
 Studied at University of Illinois, Champaign-Urbana;  
 Institute of Design, Chicago; with Marta Taipale, Fin-  
 land. Exhibited at Kunstgewerbemuseum, Zurich, 1964.  
 Represented in collections of Kunstgewerbemuseum,  
 Zurich; Museum of Contemporary Crafts, New York;  
 Cooper Union Museum, New York.

29 *Little River*. 1968. Linen; slit tapestry, 9 $\frac{1}{4}$  x 21.  
 The Museum of Modern Art, New York

30 *Little Egypt*. 1965. Linen and piña; shaped weaving  
 with knotted warp and fringe, 45 $\frac{1}{4}$  x 8 $\frac{3}{4}$ . Lent by Mrs.  
 Marian Willard Johnson, New York

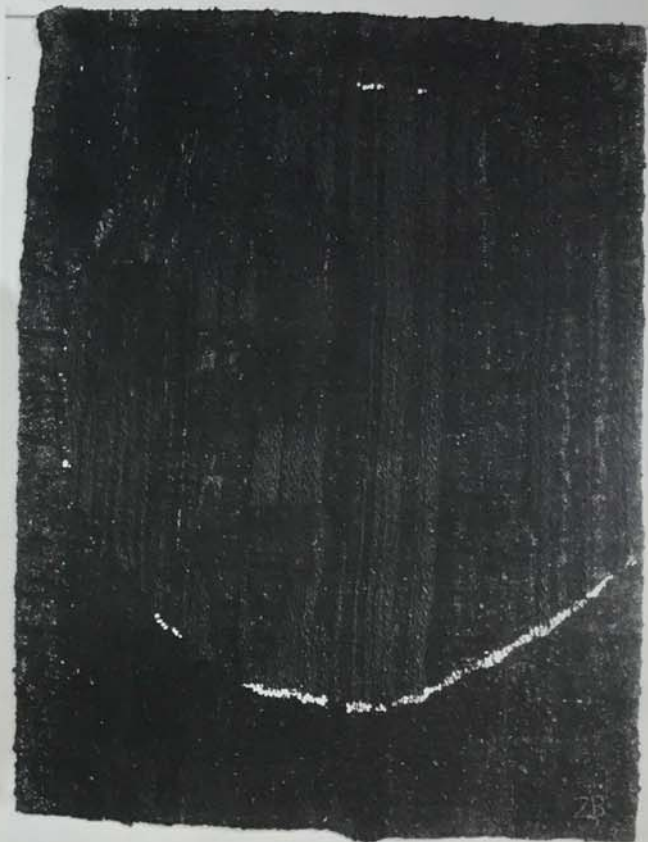


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**Jolanta Owidzka** Polish, born 1927  
Studied at Akademia Sztuk Pięknych (Fine Arts Academy), Warsaw. Exhibited at Biennale Internationale de la Tapisserie, Lausanne, 1962, 1965; Bienal, São Paulo, 1965. Awarded silver medal at La Triennale di Milano, 1960. Represented in collections of Muzea Narodowe (National Museums), Warsaw, Poznan; Muzeum Historii Włókiennictwa (Museum for History of Textile Industry), Łódź.

31 *Black and White*. 1965. Flax, wool, and cotton; tapestry, 7' 10¼" × 7' 10¼"



**Zofia Butrymowicz** Polish, born 1904  
Studied at Akademia Sztuk Pięknych (Fine Arts Academy), Warsaw. Exhibited in South America, Europe, including Biennale Internationale de la Tapisserie, Lausanne, 1967. Awarded 1967 grand prize of the Polish government.

32 *Black Sun*. 1967. Wool, linen, and cotton; tapestry, 72¾" × 55¾"

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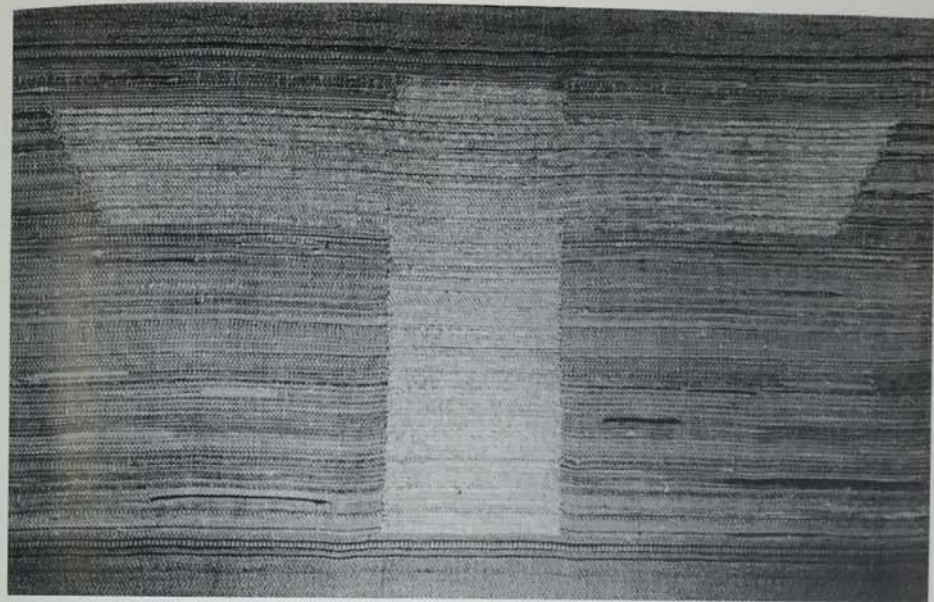
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Anni Albers Born Germany

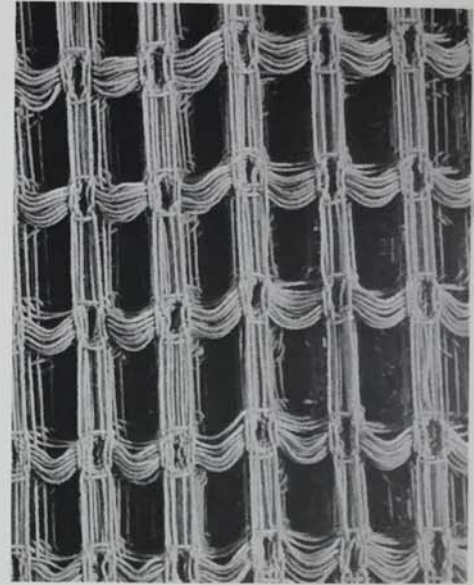
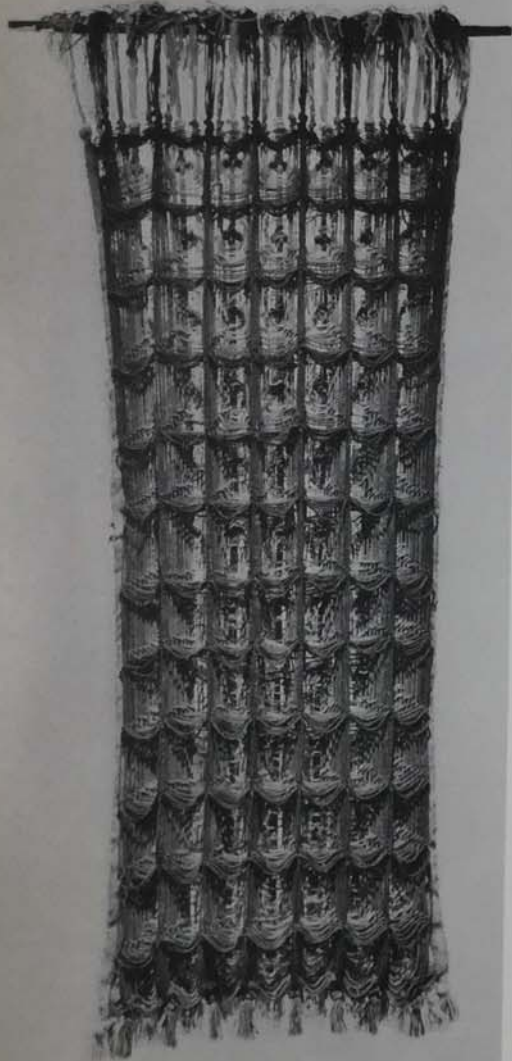
Studied at Bauhaus in Weimar, later worked in Dessau.  
Taught at Black Mountain College, North Carolina.  
Lecturer and author of *Anni Albers: On Weaving*.  
Exhibited throughout Europe and USA, including The  
Museum of Modern Art, New York, 1949. Represented in  
collections of Busch-Reisinger Museum, Cambridge,  
Mass.; Cranbrook Academy of Art Galleries, Bloomfield  
Hills, Michigan; Cooper Union Museum, New York;  
Brooklyn Museum, New York; Currier Gallery of Art,  
Manchester, New Hampshire.

33 *Wall Hanging III*. 1965 (designed in 1927). Silk;  
double weave, 58 x 48. The Museum of Modern Art, New  
York, gift in memory of Greta Daniel

34 *La Luz I*. 1945. Linen and metal gimp; satine  
weave with discontinuous brocade, 18 $\frac{3}{4}$  x 31 $\frac{1}{4}$ . Lent by  
Richard Lippold, Locust Valley, New York



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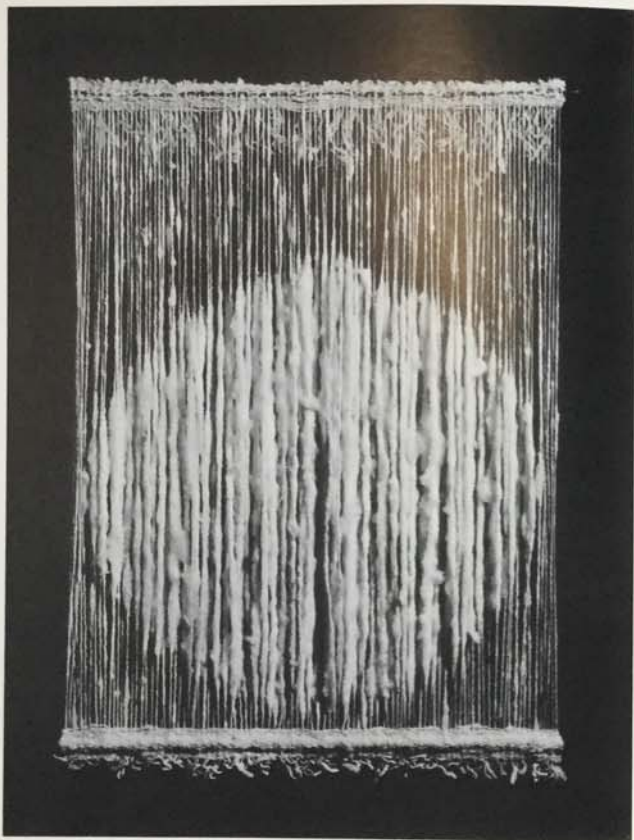


Sherri Smith American, born 1945  
Studied at Stanford University, Palo Alto, California;  
Cranbrook Academy of Art, Bloomfield Hills, Michigan.  
At present a textile designer with Boris Kroll Fabrics,  
New York.

35 *Volcano no. 10*. 1967. Wool; dimensional weave,  
6'6" x 3'4 1/4" x 4 1/4"

35a Detail of *Volcano no. 10*

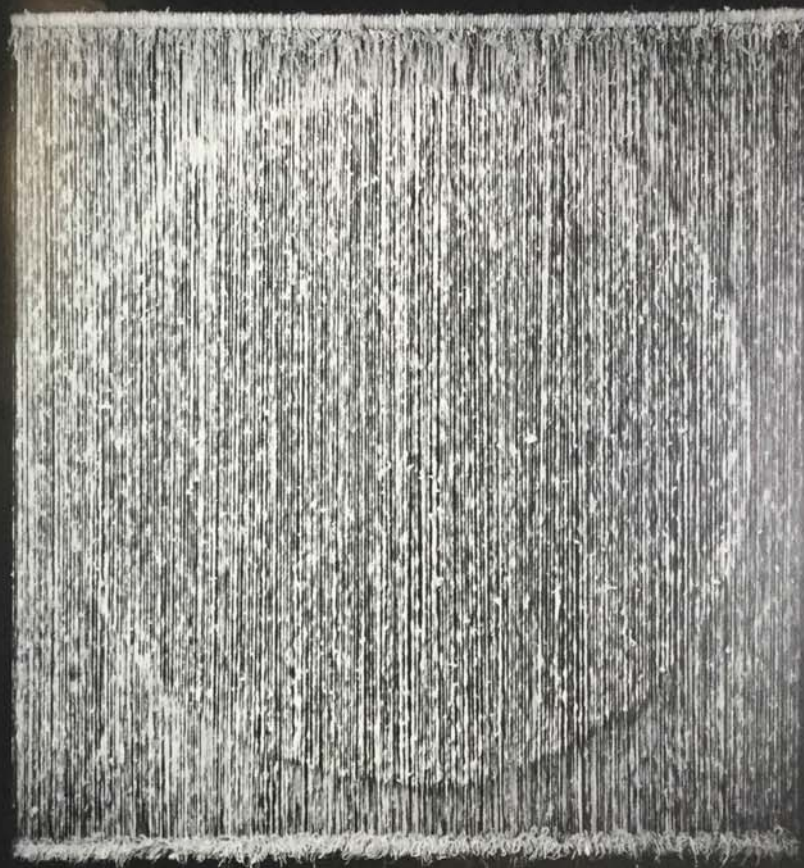
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Susan Weitzman American, born 1935  
Studied at Smith College, Northampton, Mass.; New York University, New York; Fashion Institute of Technology, New York; with Alice Adams. Exhibited at Manhattanville College, Purchase, New York, 1965; Greenhouse Gallery, Little Rock, Arkansas, 1966; Museum of Contemporary Crafts, New York, 1966; Media Gallery, Orange, California, 1966. Represented in the collection of J. Walter Thompson Co., New York.

36 *Tapestry for Frances Lynn*. 1967. Hand-spun wool; exposed warp with differential of twist,  $5\frac{3}{4} \times 2\frac{3}{4}$ . The Museum of Modern Art, New York

37 *Homage to Lenore Tauney*. 1968. Hand-spun wool; two layers of exposed warp with differential of twist,  $7' \times 7'$



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