

DIMENSION OF FIBER

March 4-29, 1971
CCAC Gallery
5382 Broadway
Oakland
California

Posterized

DIMENSIONS OF FIBER is an assembly of textile constructions by nine artists who share some of the same concerns as their contemporaries working in sculpture. There have been recent developments of a new consciousness of content in the art of weaving that extend the aesthetic evaluation of textiles.

My enthusiasm with the potential of these new directions in the textile arts evolved directly from my investigations of this area as a graduate student at California College of Arts & Crafts. The works in the exhibition are examples of these new involvements. The weavers represented in this exhibition are innovators in the modern tradition of the woven form.

The articulation of the woven form and the exploitation of its content have merged to initiate a sculptural presence. This presence introduces us to the object and makes possible our knowledge of it. Nothing is hidden. The entirety of the work is exposed presenting its possible dichotomies of inside/outside, surface/interior, hanging/resting. This provokes simultaneous experiences of elements ordinarily perceived separately.

The tradition of textiles has been bound to surface which has dictated the form and we have become accustomed to evaluate in terms of a seductive surface. The textiles in DIMENSION OF FIBER employ ancient processes of weaving and knotting. However, the use of woven and non-woven techniques, on and off the loom achieve a new synthesis of form and concept. The gestalt of each piece makes the process subservient to the completed image.

The contemporary concern with size is evidenced by pieces encompassing broader expanses of space. The displacement of a large segment of space by this volumetric mass confronts the viewer and demands attention to its equivocal meaning. The work elicits an exaggerated physical response. The recent rise of interest in forms distributed over wall, ceiling or floor surfaces is evocative of an especially intimate relation of sculpture to the primary components of the environment. There is a definite attempt to extend the middle ground between the familiar sculptural object and the all-encompassing environmental space. The importance of space is heightened as the interval between parts become a prime element of structure. This unoccupied space is endowed with structural properties and defined by the configuration of the object.

The configuration of the form is dependent upon the choice of fibers and limited by the physical properties of the fibers. The distribution of the weight and the points from which the piece is supported directly effects the manner in which it responds to gravity. Gravity, therefore, becomes the common denominator between the form and the space it occupies.

As the size of the work increases, the spectator's responsibilities are increased proportionately. With the ability to experience the work from all angles and to sense himself within its physical orbit, the observer assumes the role of participant. He is forced to dismiss the dogmatic image of weaving in order to conceive the concrete reality of the textile object.

Barbara J. Kasten, Director
of the Exhibition.

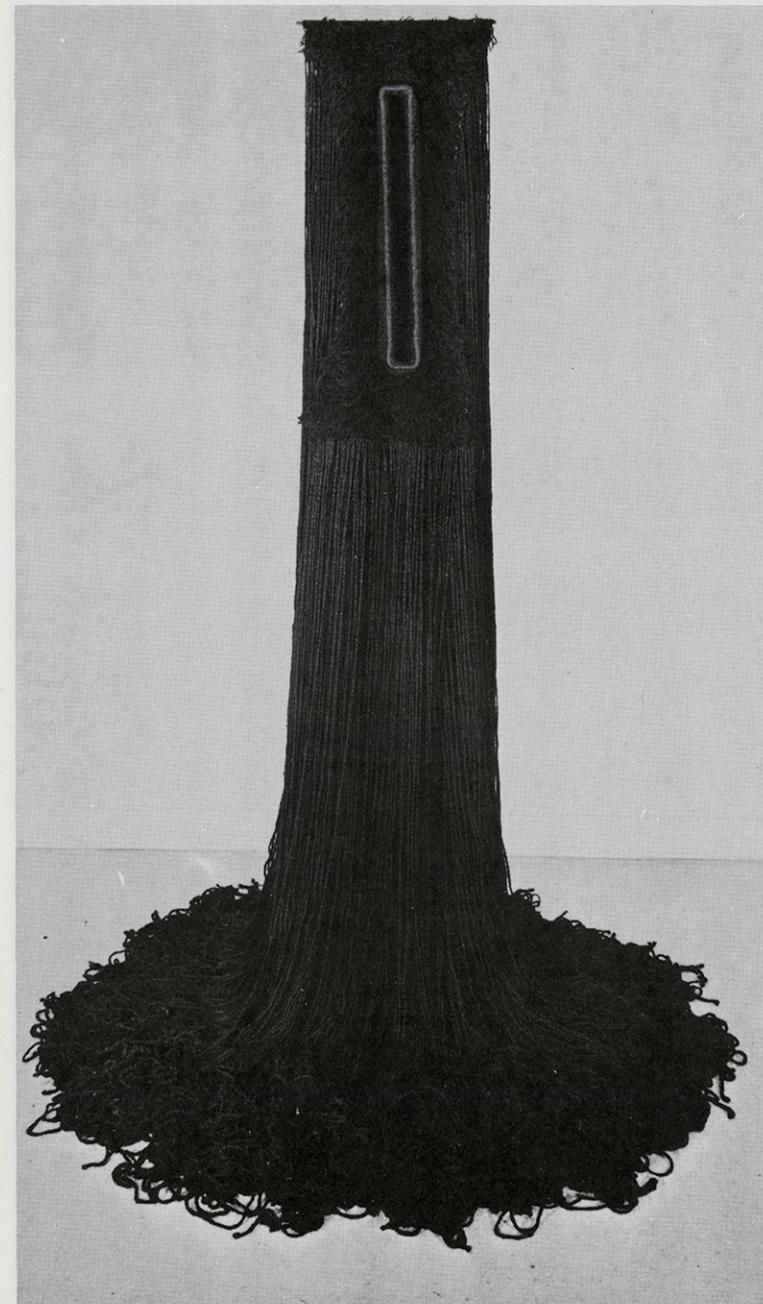


Photo: BLACK TUESDAY, 8 ft. high
Courtesy of Artist

CLAIRE ZEISLER

Born, Cincinnati, Ohio.
Studied, Columbia University,
Institute of Design, Chicago.
Lives in Chicago.

SELECTED PUBLIC COLLECTIONS

Art Institute of Chicago
First National Bank of Chicago
First National Bank, Brussels
Stedelijk Museum, Amsterdam
Kunstgewerbemuseum, Zurich, Switzerland
Dreyfus Corporation, New York
Museum of Contemporary Crafts, New York

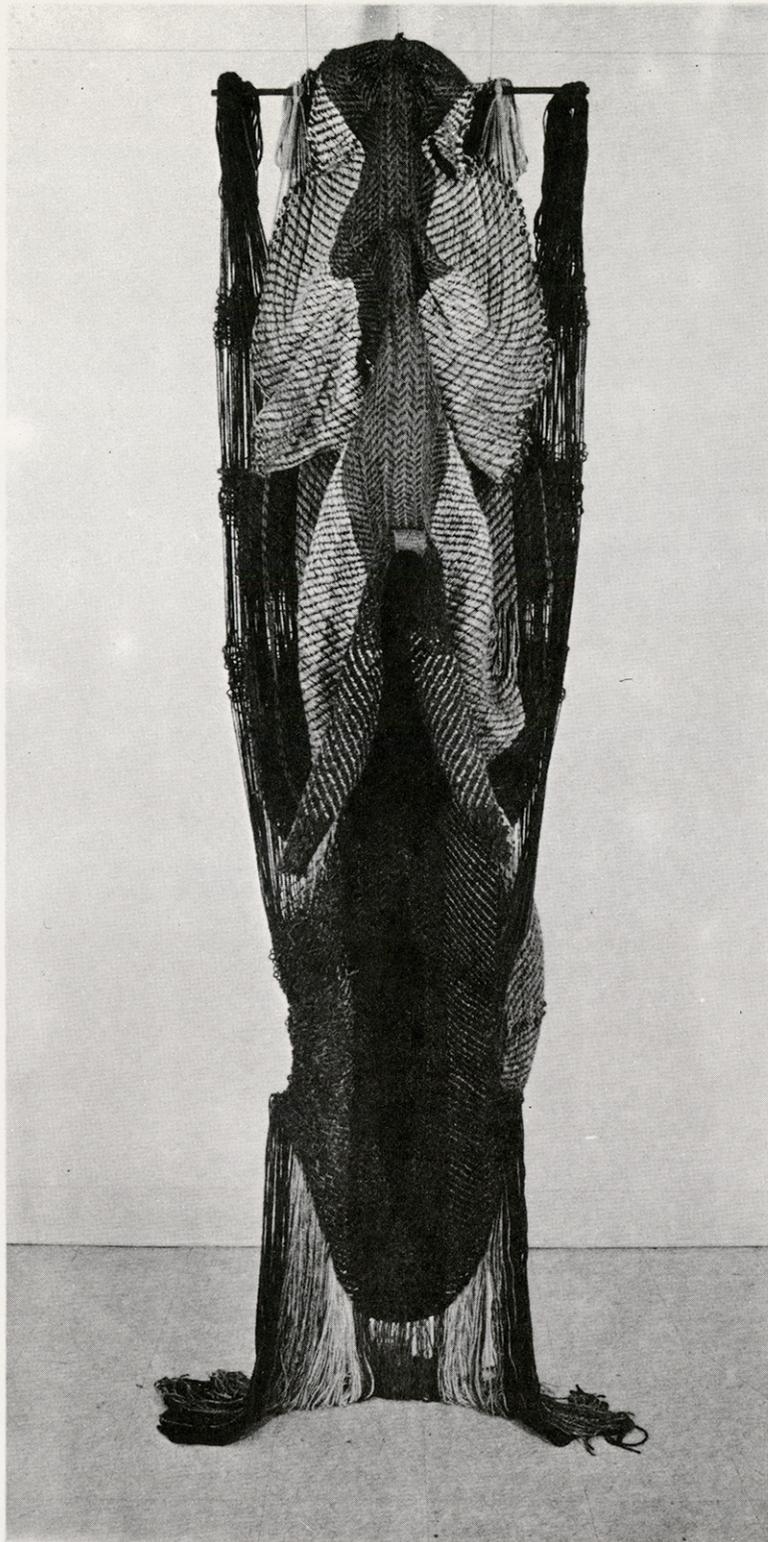


Photo: "Carcass", 1970, 120"x54"
Courtesy of Artist

BARBARA KASTEN

Born, 1936, Chicago.
Studied, University of Arizona, BFA, 1959;
California College of Arts & Crafts, MFA, 1970.
Currently teaching, UCLA.

GROUP EXHIBITIONS

- 1969 Reflections Gallery, Oakland
- 1970 "California Photographers 1970", Davis
- 1970 National Decorative Arts Invitational, Wichita
- 1970 "Media '70", Walnut Creek
- 1970 Concord 7th Art Annual, Concord
- 1970 "Southwest '70", Los Angeles
- 1971 "Photography Invitational 1971", Little Rock
- 1971 San Francisco Art Institute Centennial Exhibition, California Palace of The Legion of Honor, San Francisco.
- 1971 "The Fetish", Edward Sherbeyn Gallery, Chicago.
- 1971 "Object Makers 1971", Utah Museum of Fine Arts University of Utah, Salt Lake



Photo: NAGARE VII, 1970, 80"x9"x9" Courtesy of Artist
TORI KAGO, 1969, 41"x12"x12"
Collection of Mr. and Mrs. Clyde Carrell
KATSURA, 1970, 43"x13"x13" Courtesy of Artist

KAY SEKIMACHI

Born, 1926, San Francisco.
Studied, California College of Arts & Crafts, Oakland.
Haystack Mountain School of Crafts, Maine.
Designed for, Jack Lenor Larsen, Inc., Joyne Company, Importers.
Teaches, Berkeley and San Francisco.
Lives in Berkeley.

ONE MAN EXHIBITIONS

- 1962 Oakland Art Museum
- 1965 College of the Holy Names, Oakland.
- 1965 Richmond Art Center, Richmond
- 1968 Galeria del Sol, Santa Barbara
- 1970 Lee Nordness Galleries, New York

SELECTED GROUP EXHIBITIONS

- 1961 "Fabrics International, Philadelphia Museum College of Art
- 1962 Victoria and Albert Museum, London
- 1969 "Objects USA", traveling.
- 1969 "Fibers/Fabrics", Kohler Art Center, Sheboygan
- 1969 "Wall Hangings", Museum of Modern Art, New York
- 1969 "Fiber Structure '69", Fine Arts Gallery, University of Wisconsin

PUBLIC COLLECTIONS

- Oakland Art Museum
- St. Paul Art Center
- San Francisco State College
- Illinois State University
- The Johnson Wax Collection
- Dreyfus Corporation, New York
- Metromedia, Los Angeles

SPECIAL PROJECTS AND AWARDS

- 1963 Japan Air Lines, San Francisco; Room Dividers
- 1953 Designer-Craftsmen, USA
- 1953 Brooklyn Museum
- 1953 St. Paul Gallery, Minnesota
- 1960 Richmond Art Center
- 1962 Oakland Art Museum

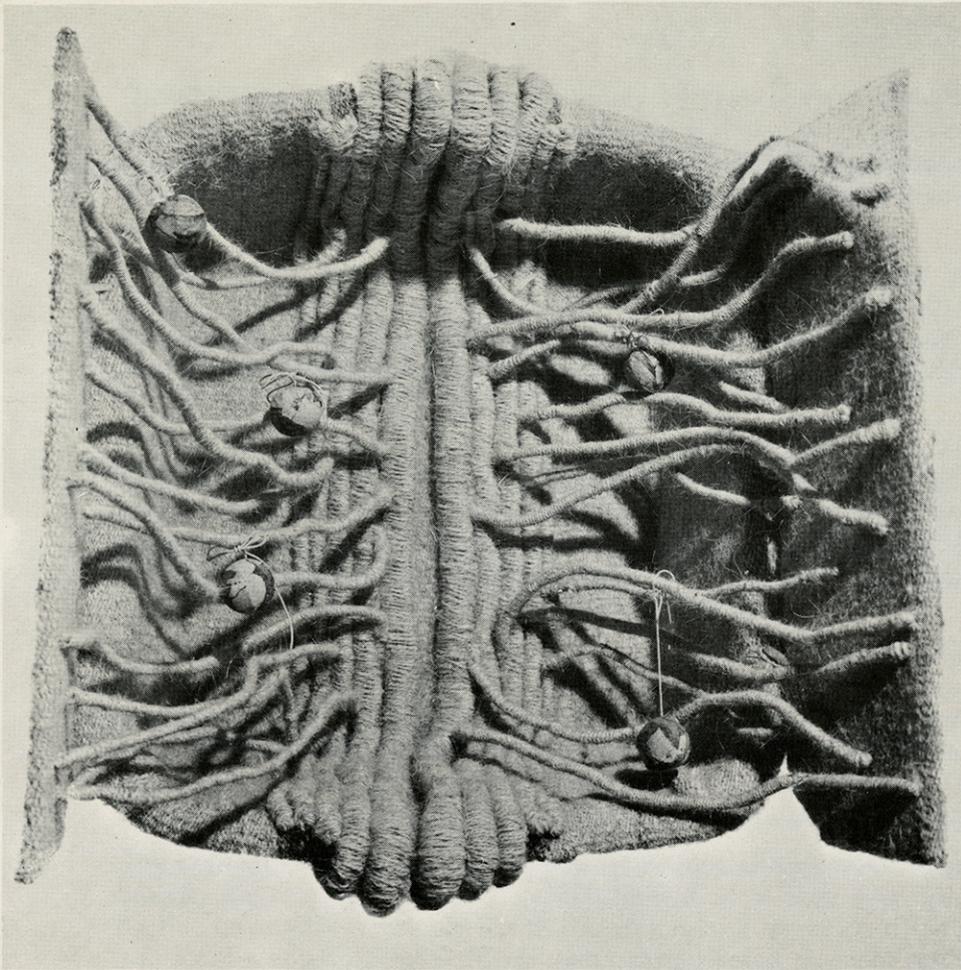


Photo: SPIELOBJEKT, 45x45x15 cm.
 Courtesy of Artist
 Composition, Table piece
 Courtesy of Artist

PETER & RITZI JACOBI

Peter, born 1935, Ploiesti, Romania
 Studied, Fine Arts School, Bucharest
 Ritzi, born 1941, Bucharest
 Studied, Fine Arts School, Bucharest
 Married, 1966. Live in Frankfurt, Germany, 1970

EXHIBITIONS

- 1962 Bucharest
- 1965 Bucharest
- 1967 Bucharest
- 1968 Bucharest
- 1969 Richard Demarco Gallery, The Art City
 Gallery, Museum Aberdeen, Bauzentrum
 Hamburg
- 1970 Art Museum Regensburg,
 Gallery Palette Wuppertal

SELECTED GROUP EXHIBITIONS

- 1967 Biennale Middelheim, Parc Antwerp
- 1968 International Exhibition of Sculpture,
 Legano-Milan, Galleria Enzo Pagani
- 1968 "Interfauna", Dusseldorf
- 1968 The 40th Triennale Milano

- 1969 Biennale Internationale de la Tapisserie,
 Lausanne
- 1970 International Exhibition of Modern
 Tapestries, Maison de la Culture, Grenoble.
- 1970 Biennale Venezia
- 1970 International Exhibition, Royal Academy,
 Edinburgh, Scotland
- 1971 Power Gallery of Contemporary Arts, Sydney.
- 1971 Ernst Osthaus Museum, Germany
- 1971 Witten Museum, Germany
- 1971 Biennale Internationale de la Tapisserie,
 Lausanne

PUBLIC COLLECTIONS

- National Gallery, Bucharest, Romania
- Museum of 20th Century, Vienna, Austria
- Museum Bochum, Germany
- Museum fur Kunst und Gewerbe, Hamburg, Germany
- Collection Centre Internationale de la Tapisserie
 Ancienne et Modern, Lausanne, Switzerland
- Museo di Arte Moderna, Rome, Italy
- Power Gallery of Contemporary Arts,
 Sydney, Australia
- City Administration, Frankfurt
 Main, Germany
- Museum Regensburg, Germany

ACKNOWLEDGEMENTS

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Barbara J. Kasten

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