

Complexity

The 2016 Exhibition

Complexity is the biennial, international, juried exhibition showing works by Complex Weavers. It is unique in providing an opportunity for the public to see a juried collection of contemporary woven textiles displayed in an art gallery.

By hanging the exhibition in gallery spaces normally occupied by other artworks, fine weaving is placed in the same context as painting, sculpture and other forms of visual artistic expression. Raising public awareness of weaving as an art form is one of the educational goals of the exhibition.

Cathryn Amidei, the Chairperson for *Complexity 2016*, worked with venues and volunteers for two years to bring the exhibition to

life. The jurors for the 2016 exhibition were Deborah Corsini, Wendy Morris and Beatrijs Sterk. As in previous years, juror scores were averaged to provide a more balanced evaluation of submissions. A double-blind review approach was used to help eliminate bias.

New for this year's exhibition, all entries were submitted to the jury using an online procedure.

Thirty-seven pieces were selected for final inclusion in the exhibition. A wide range of fiber techniques are represented in the selected works: weaving on two- to forty-shaft looms, Jacquard weaving, tablet weaving, ply-split braiding and kumihimo among them. In addition, the design and technical

skills apparent in the works clearly show the expertise of the artists.

Complexity 2016 will be on exhibit in two venues, providing viewing opportunities for the public and for attendees of both Complex Weavers Seminars and the Handweaver's Guild of America's *Convergence*.

The first showing will be in the Kavanagh Galley of the Fine Line Creative Arts Center in St Charles, Illinois, from June 9th through June 30th. The second showing will be from July 30th through August 8th at The Riverwest Artists Association in Milwaukee, Wisconsin.

Whether you can visit the exhibition in person or not, enjoy this brief catalog of *Complexity 2016*.

MIMI ANDERSON

JACKET



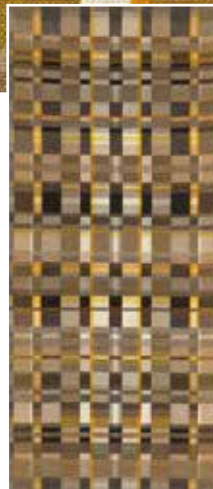
Four-color double weave.
Wool.
Hand-dyed vintage kimono silk trim.

RUTH BUCHMAN

MOONLIGHT SIDEWALK



Runner.
Double weave.



MARY BURNS

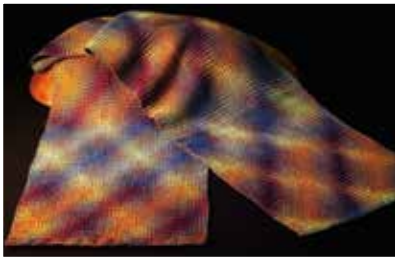
FLIGHT



Wall hanging. Dawn breaks, an owl flies back to its roost. I drew the design for the forest, striving for a leaded-glass effect with tree shapes, disconnected patterning and areas of light and dark. Woven in shaded satins. Jacquard.

SU BUTLER

GLOW



Scarf. Original four-color tied weave method. I wanted to design something that 'glowed.' Using my four-color tied weave technique and specific color placement concepts gleaned from studying four-color double weave, I believe I was successful. Original design. Hand-dyed Tencel and silk yarns.

TIEN CHIU

GOODBYE MA (V.1)



Wall hanging. My mother passed away in October 2015. Her spirit was far too sparky and energetic to become a pale white angel. Here, a fiery phoenix rises from her cremation urn. Double weave with four wefts, eight-end satin and 4/4 twill. This piece employs a total of 63 weave structures. Beaded and embroidered. 10/2 cotton. Jacquard.

Yardage. The Art Deco style of the 1920s and '30s inspired this design, with decorative bands that move from a geometric background into a complex and ornamental motif. Blended twill. Warp: 10/2 Tencel, white. Weft: 8/2 Tencel, dark gray. 32 shafts.

INGE DAM

CAMEL BLANKET



Shawl with four tablet-woven bands. Fabric and bands were woven simultaneously on the loom. Fabric woven in fancy twill. Bands woven in pebble weave and double-faced tablet weaving. Cotton and Tencel. Tablets; 32 shafts.

IVY DEHART

ART DECO RIBBONS



KAREN DONDE

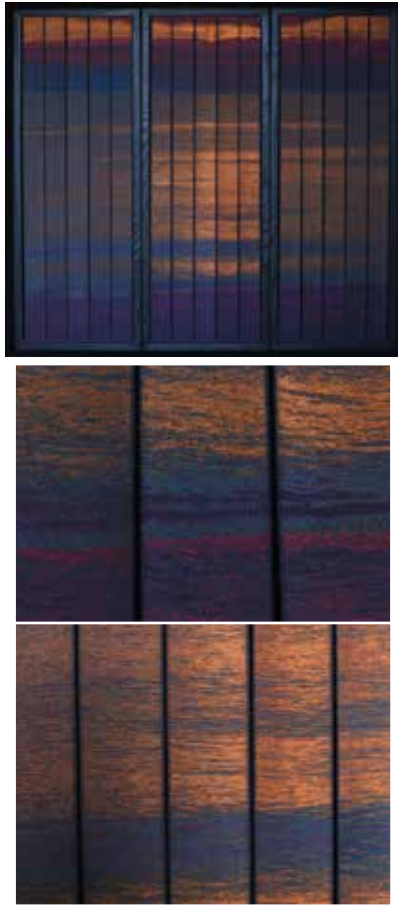
ENTWINED LACE I



Shawl. Plain weave with original huck lace motif in three stripes. Tencel warp, silk-merino weft. Hemmed.

ROBERT ELY

INTERLUDES III



Woven silk triptych. Each panel is made of five Jacquard-woven silk ribbons.

SUZANNE FURNESS

SAND DUNE,
MUNGO NATIONAL PARK



Wall hanging. Mungo National Park is an ancient inland lake system in New South Wales, Australia. It was the burial site 40,000 years ago of Mungo Man and Mungo Lady. It is one of our most important archaeological sites, but it is also a source of great beauty and contrasts. Silk.

BETH DUNCAN

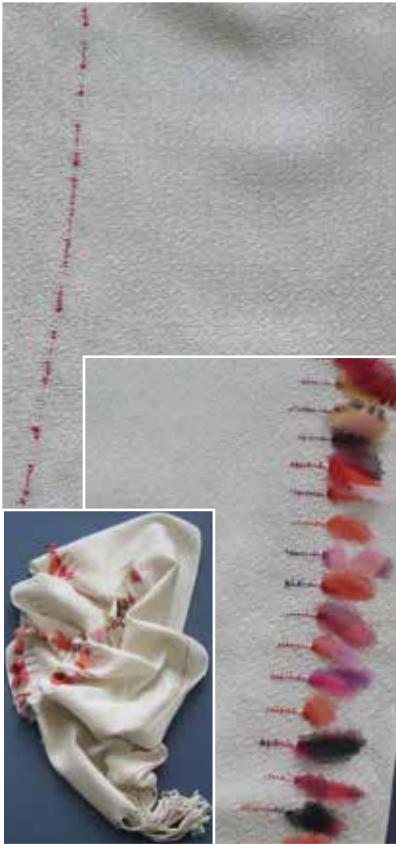
SIMPLE GEOMETRY



Wall hanging. As they scatter and evolve, these circles show movement and color play. Four-color double weave, echo weave. 8/2 cotton. 32 shafts.

BRENDA GIBSON

WASTE NOTHING



Wrap. Inspired by the theme of recycling, including inlay of fabric scraps and incorporating the words, 'Waste nothing,' in Morse code. Original plaited twill interleaved with plain weave. Silk.

SANDRA HUTTON

SWIRLS & TIES



Blouse. Warp and tabby weft are 35/2 tussah silk; pattern weft is 15/2 muga silk. Tied weave, with ties on 12 shafts and pattern on 20 shafts. Ties for blouse closure are in ply-split braiding.

BONNIE INOUE

CANYON REFLECTIONS



Scarf. Handwoven, using interleaved and parallel twill sequences. Silk.

ROBIN HALLER

3 CAGED BIRDS



Wall hanging. Ikat warp.

DEBORAH KAPLAN

CMYK SCARF

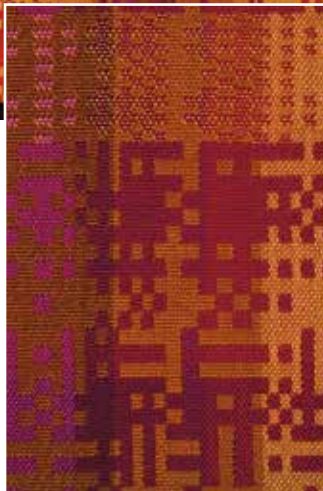


Scarf. Used Open Top™ reed for variable open sett. Plain weave. Warp: hand-dyed 28/1 and 16/1 linen. Weft: stainless steel/raw silk blend and 28/1 linen. Open areas shifted by hand after removal from loom.



BONNIE KAY

TIC TAC TOES THE LINE



Wall hanging. Four-block double weave. Cotton. 16 shafts.

LESLIE KILLEEN

NIGHT REFLECTION



Yardage. Threaded in straight draw with reversal. Treadled in twill and networked areas. Color-and-weave designed with drafting software, woven on computer-aided loom. 8 shafts. (Photo by Mary Kircher)

JANICE LESSMAN-MOSS

433C LOCAL JOURNEY (BLUEGREEN)



Wall hanging. Painted warp, shifted ikat weft. Linen, paper core. Digital Jacquard woven on the TC2 loom.

KAREN LEBLANC

BEIDERWAND GREEN/BLUE SHAWL



Shawl. Variegated cotton warp, green alpaca/silk weft. The warp's variegations show stunning colors with the green weft. Twisted fringe. Beiderwand. 8 shafts.

HEATHER MACALI

LOLLY LITA



Wall hanging. Tencel, cotton and various metallic yarns. Jacquard double weave.

SARA NORDLING

FOR JOSEF AND ANNI – ANGLES 1



Wall hanging. This is one in a series created in honor of Josef and Anni Albers. It incorporates both color play and weaving. Hand-dyed and commercial yarns, cotton. Double weave.

SHEILA O'HARA

SUNPOWER



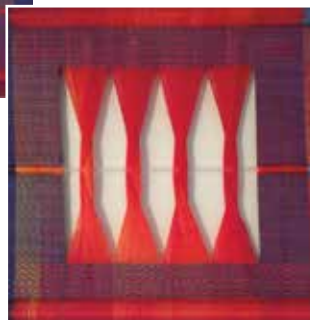
Wall hanging. The original sunflowers were photographed by the artist in Napa Valley, California. Each glorious giant blossom follows the path of the sun every day. Can we take our cues from them to encourage use of alternative energy for the survival of our species on this planet? Cotton. One warp, three wefts. Jacquard.

MOLLY MCLAUGHLIN

FAITH

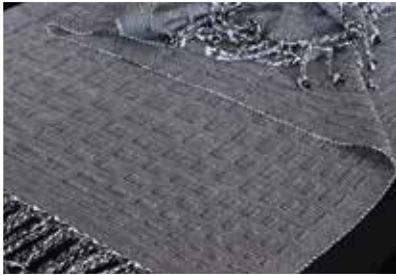


Wall hanging. Hand-painted warp and weft. Warp is 120/2 silk. Weft is 160/2 silk. 8 shafts.



DANI ORTMAN

INFINITY



Throw. Shadow weave. Organic cotton yarn. 4 shafts.

ALICE SCHLEIN

CONCILIATORY REMARKS



Blank journal. Fabric woven in lampas structure. Book bound with long stitch; hand-torn pages of acid-free paper. Jacquard.

LYNN SMETKO

AFTER MIDNIGHT



Shawl. Warp: 30/2 silk. Weft: 2/48 merino. Lustrous silk contrasting with matte merino in broken twill structure creates pattern. Designed in PhotoShop. Double weave selvages, hemstitched, cropped fringe. The shawl, with its celebratory patterning and luxurious fabric, begs to be worn for a night on the town.

DEBORAH SILVER

RAY QUARTERED



Wall hanging. Split-shed variation of tied beiderwand. 4 shafts.

ANTOINETTE ROY

CUSHION



Cushion. Woven in summer and winter, and satin. Warp and weft use a variety of silks. Embroidery hand-stitched in rayon and silk, ornamented with glass beads. 24 shafts.

SUSIE TAYLOR

BEACON



Wall hanging. Linen. Weaving and origami techniques incorporated together without cutting or sewing.

ERIK VAN WERT

DR BATEMAN'S FRACTALS



Wall hanging. Japanese 'simple pairs' yosegi nikuzushi pattern of Dr Bateman's multiple tabby and a plaited twill. Embroidered.

DIANE TOTTEN

REVERSIBLE VEST



Vest. Woven in crimp cloth.

BARBARA WALKER

SPOKES



Lantern vessel. Amalgamation of ply-splitting and kumihimo. Ply-splitting: plain oblique twining (POT), POT-holes, single course oblique twining (SCOT). Kumihimo: eight-element square braid.

LILLIAN WHIPPLE

ROSE CHRYSANTHEMUM



Handwoven taqueté in silk and gold thread.

LESLEY WILLCOCK

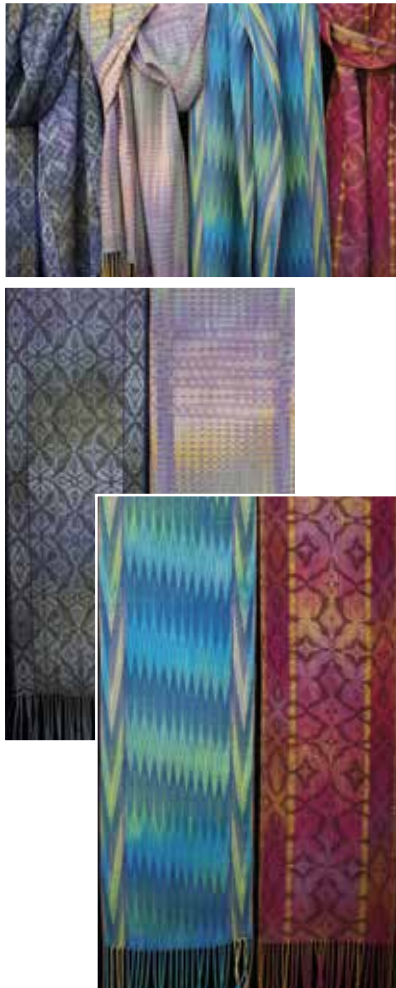
SNOW TRACKS



Jacket. Inspired by icy car tyre tracks in soft snow. Four-color double weave, with mix of plain weave and 3/1, 1/3 and 2/2 twills in both layers. Warp: alternate ends of 17/2nm lambswool and 20/2nm silk. Weft: as warp. Trim: takadai braid in silk.

CAROL WOOTEN

THE SEASONS IN ADVANCING TWILLS



Scarves. Four scarves reflecting the colors and impressions of the seasons. Left to right: Winter Tranquility, Spring Lupines, Summer Garden, Autumn Leaves. Woven in bamboo and silk.

THEO WRIGHT

PERMUTATIONS N2



Wall hanging. Silk double cloth in four blocks using four light and four dark yarn colours in both warp and weft. This is one of a series of 17 works based on the mathematical ideas of permutations and combinations. Silk. 16 shafts.

(Photo at top by Andrew Moore; Detail photo by Theo Wright)

VENUES FOR COMPLEXITY 2016

Kavanagh Gallery
 Fine Line Creative Arts Center
 37W570 Bolcum Road, St. Charles, IL 60175
 June 9–June 30, 2016
 Opening Reception: Friday, June 17, 2016

Riverwest Artists Association
 926 E Center Street, Milwaukee, WI 53212
 July 30–August 8, 2016
 Opening Reception: Friday, August 5, 2016
www.complex-weavers.org