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Serpentine Gallery

22 August – 20 September 1998



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Cities on the Move – 2727
Kilometers Bottari Truck 1997
Video Projection
Collection of the artist

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and those Lenders who wish
to remain anonymous.

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Lisa Hoke Anna Hunt Kim Soo-Ja José Leonilson Holly Miller Brigitte Nahon Ernesto Neto Michael Raedecker Elaine Reichek

Loose Threads is a wide-ranging, international group exhibition featuring seventeen artists, many of whom have not previously exhibited their work in this country. It continues the Serpentine Gallery's commitment to bring to the attention of the British public thematic group exhibitions that encompass diverse trends in contemporary art from around the world.

This exhibition focuses on artists who use thread as their primary material. The use of thread is not, in itself, new to art of this century. Since the 1960s Alighiero e Boetti, Lygia Clark, Eva Hesse, Susan Hiller, David Medalla, Miriam Schapiro, Rosemarie Trockel and Cecilia Vicuña have all used this humble material.

As the exhibition's curator, Lisa Corrin, points out in this catalogue, the artists in *Loose Threads* retain the integrity of their chosen medium by converting it from a commonplace material to the primary means of expression for their art. While many contemporary artists – such as Mariko Mori, the subject of our last exhibition – experiment with new technologies to create pioneering multi-media or digitally-based art, the artists in *Loose Threads* have returned to a principally unsophisticated medium. The idea of using thread may appear to be old-fashioned but, ironically, the artists have chosen thread as a radical material. Although it has not previously been highly regarded within the traditional history of art, they believe thread has the capacity to convey a myriad of richly layered social, literary and cultural associations. Indeed, this exhibition theme has been 'loosely' interpreted to take into account a variety of artistic practices ranging from embroidered conceptual samplers to the virtual fabric of the Internet.

The Serpentine Gallery wishes to extend its gratitude

to the participating artists, their representatives and the museums and private collectors who have generously assisted with making this exhibition possible. Many of the artists have come to the gallery to oversee the installation of their work and we especially thank them for their time and effort.

Our colleagues have generously shared ideas or provided background information which has been crucial to the success of *Loose Threads* and this publication. We are particularly grateful to: Monica Amor, Carlos Basualdo, Pennina Barnett, Guy Brett, Lynne Cooke, Suzanne Cotter, Rosa de la Cruz, Karen Diamond, Peter Doig, Kodwo Eshun, Elisabeth Fiore, Institute of International Visual Arts, Mario Kramer, Sarah Lee, Rosa Martinez, Terry Meyer, Jake Miller, Lawrence Miller, Hans-Ulrich Obrist, Linda Pace, Barry Schwabsky, Kitty Scott and Cecilia Vicuña; as well as the staffs of Galerie Brownstone, Corr ard & Cie, Galeria Camargo Vilaça, Cambridge Darkroom Gallery, Cristinerose Gallery, Joseph Helman Gallery, Matt's Gallery, Annina Nosei Gallery, Galerie Schl ter, Galeria Luisa Strina,

the Victoria and Albert Museum and White Cube/Jay Jopling. We thank the Goethe Institute for providing support for Regina Frank's performance.

This complex project would not have been possible without the time and commitment of the Serpentine Gallery staff and, in particular, Lisa Corrin who has worked on every aspect of the organisation of the exhibition. I am deeply appreciative of the care and consideration she has paid in realising, together with Mike Gaughan, Emmanuelle Lepic and Phil Monk, this ambitious endeavour.

Richard Smith at Area has produced a catalogue which truly reflects the theme of *Loose Threads* and I am indebted to him and his team for their invaluable contribution to this publication.

Finally, the Serpentine Gallery gratefully acknowledges Carlos and Rosa de la Cruz, whose enlightened support of new art and the dialogue necessary to nurture it, has helped make this exhibition possible.

Foreword

Julia Peyton-Jones Director

Serpentine Gallery

1. Within the British context, two significant travelling exhibitions relevant to *Loose Threads* are *Embroidery in Women's Lives 1300-1900*, researched and organised by Dr Jennifer Harris of The Whitworth Art Gallery, Manchester (1988) and *Women and Textiles Today* (1988) researched and selected by Pennina Barnett with Nev Bytheway of Cornerhouse, who organised the exhibition. Both projects were presented as *The Subversive Stitch*, for which a catalogue was published jointly by The Whitworth Art Gallery and Cornerhouse (1988). Recent exhibition catalogues on related themes include: *Division of Labor: Women's Work in Contemporary Art*, The Bronx

Museum of Fine Arts, New York (1995); *Conceptual Textiles: Material Meanings*, John Michael Kohler Arts Center, Sheboygan, Wisconsin (1995); *Inside the Visible: an elliptical traverse of 20th-century art in and from the feminine*, ICA Boston (1996); *Labor of Love, The New Museum of Contemporary Art*, New York (1996); *Thread*, Cristineroso Gallery, New York (1997); *Material Immaterial*, The Art Gallery of New South Wales, Sydney (1997); *L'entrelacement & l'enveloppe: pratiques et métaphores textiles*, Ville du Parc – Annemasse, France (1998).

2. Rozsika Parker, *The Subversive Stitch: Embroidery and the Making of the Feminine*, London: The Woman's Press, 1996, p 11.

In 1996, I saw, for the first time, the work of Jochen Flinzer, an artist who has chosen embroidery as his primary medium with both the image and the loose threads displayed. Flinzer's embroidered panels and polyptychs are exhibited as reversible objects rather than two-dimensional images. One side of each piece recalls Pop Art, with images drawn from popular culture – tattoo designs, mass-produced consumer objects, betting coupons or crossword puzzles. The other side suggests Abstract Expressionism with its gestural brushwork and painterly drips. What struck me was that Flinzer was using thread to sew and, simultaneously, to paint and to draw. Flinzer's aesthetic cross-dressing – appropriating women's handiwork – enables him to survey, with subtle humour and conceptual sophistication, the uneasy borders between figuration and abstraction, to raise questions about hierarchies between media and to consider how identity shapes artistic choices. In choosing thread, he has chosen a peripheral material with which to comment on

central issues within contemporary art production.

Flinzer's work made me aware of the proliferation of 'loose threads' in art today. What could be more commonplace than thread, balled up in pockets, stuffed in kitchen drawers, tangled in sewing boxes, spun in seductively coloured spools or looped in silken skeins? With its inherent references to the domestic and the homespun, thread is the absolute antithesis of high-art and hi-tech. Why then might contemporary artists choose such an ordinary material as the vehicle for complex aesthetic ideas? Using thread may seem strangely old-fashioned but, ironically, this is what makes its appearance in the art of today even more radical. Why wouldn't an artist be attracted to something with so many evocative literary, social and cultural associations, with a history so inextricably woven into its very fibre?

In organising *Loose Threads*, I decided to include artists who, drawing upon this particular history, have used thread to collapse boundaries between painting, sculpture and drawing, word and image, computer-generated and

handmade, masculine and feminine, high art and craft.¹ In performances, multi-media and Internet projects, installations and two-dimensional works, these artists, all of whom have given thread a central place within their work, have expanded its possibilities, converting it from a ubiquitous and marginal substance into a tool for critical, aesthetic practice.

The patterns of samplers, quilts and weavings have historically been embedded with a secret language for women to express their subliminal desires. But, as Rozsika Parker has argued in *The Subversive Stitch*, her now classic study of embroidery, stitching has also served a tactical, seditious function:

. . . to lead women to an awareness of the extraordinary constraints of femininity, providing at times a means of negotiating them, and at other times provoking the desire to escape the constraints.²

While only some of the artists in *Loose Threads* actually engage in embroidery, the use of thread within contemporary art nevertheless, functions as

Hanging by a Thread

Lisa Graziose Corrin Curator

Serpentine Gallery



Rory Donaldson
 Trace Map: Cambridge (detail) 1998
 Embroidery on cotton sheet
 Collection of the artist
 Courtesy of Cambridge
 Darkroom Gallery



Elaine Reichek
 Sampler (Kruger/Holzer) 1998
 Embroidery on linen
 Melva Buchsbaum collection,
 New York



David Medalla
A Stich in Time 1992
Gallery House, London
Arts Council collection

3. The following two recent publications provide excellent overviews of the aims and contributions of feminist art practice: *The Power of Feminist Art: The American Movement of the 1970s, History and Impact*, ed Norma Broude and Mary D Garrard, New York: Harry N Abrams, 1994;

Inside the Visible: An Elliptical Traverse of 20th-Century Art, in, of and from the Feminine, ed M Catherine de Zegher, Cambridge, Massachusetts, and London: The MIT Press, 1996.

an aesthetic code for picking away at the seams of art's traditional systems and conventions. It is as though the canvas – the age-old symbol of all we have come to recognise as Art – has been unravelled, its weft and warp the raw matter for re-fabricating the formerly acknowledged limits of artistic activity. Thread, a material that cuts across cultures, classes, gender and historical time, is a pliant material for creating a hybrid and conceptually complex art capable of migrating across the borders of familiar custom.

Feminist artistic practice of the past thirty years has provided the critical foundations for the works of art presented in *Loose Threads*.³ Its objective was an essential transformation of the nature of art, its production, content, distribution, presentation and interpretation. Lygia Clark, Eva Hesse, Cecilia Vicuña, Miriam Schapiro, Judy Chicago, Rosemarie Trockel and Susan Hiller all reserved a special place for thread within their oeuvre, selecting it specifically for its capacity to exploit art's discontinuities, fissures, oppositions, tensions and uncertainties, revealing any

hierarchies or claims to objectivity, universality or stability to be always precariously 'hanging by a thread'.

The works of art in *Loose Threads* would be inconceivable without feminism, but they are also a reminder of the extent to which that practice has been absorbed into the mainstream. Indeed, male artists, picking up the thread of feminist practice, have engaged the material in a similar spirit. Three past examples come readily to mind: David Medalla's *Stich in Time* (initiated in 1968, with succeeding, context-specific, versions) in which the audience was invited to participate in a sewing-dialogue that resulted in an organic pattern of collective memories; Alighiero e Boetti's collaborative, language-based embroideries exploring the convergence of different cultural traditions and knowledge systems; Mike Kelley's use of crocheted blankets and soft toys to address loss and dysfunctionality; and Fred Sandback's spatial 'drawings' – installations with skeins of coloured yarn.

The artists presented in *Loose Threads* have absorbed from these examples a sense of the revolutionary potential

of thread. There is also a tacit assumption that all materials carry the challenge, the burden and the residue of memory, that they are always articulating their own histories. This interdependence between material and discourse is embedded in the etymological origins of the word 'text'.⁴ 'Text' is derived from the Latin *texere* to weave. As the poet and artist Cecilia Vicuña has pointed out in 'The Weaving of Words', this generates a persistent entangling of text and pattern-making that finds resonance across cultures:

. . . teks, to weave, to fabricate, to make wicker or wattle for mud-covered walltext, textile context

spin, to draw out and twist into thread, for *spen*, *pen*, Latin

pendere, to hang, weight, *pensare*, to think

sutra, sacred Buddhist text, thread (Sanskrit)

tantra, sacred text derived from the Vedas: thread

ching, as in *Tao Te Ching* or

I Ching, sacred book: warp *wei*, its commentaries: weft

Quecha, the sacred language derived from *q'eswa*, rope or cord made of straw

watunasimi, interwoven language, the creative language of the riddles and the oracle, (Quechua) . . .⁵

The embroidered sampler with its repeated geometric designs framing a cross-stitched alphabet or a pithy moral platitude such as a proverb, biblical verse or literary quotation, is one embodiment of this tense, co-dependent relationship. *When this you see . . .*, 1996-98, is an installation of twenty-three such samplers by Elaine Reichek.⁶ Reichek's installation is installed in the centre of *Loose Threads*. Like a wheel radiating a number of thematic spokes, the broad sweep of Reichek's interests provides a pivot to the full range of artistic investigations represented in the exhibition.

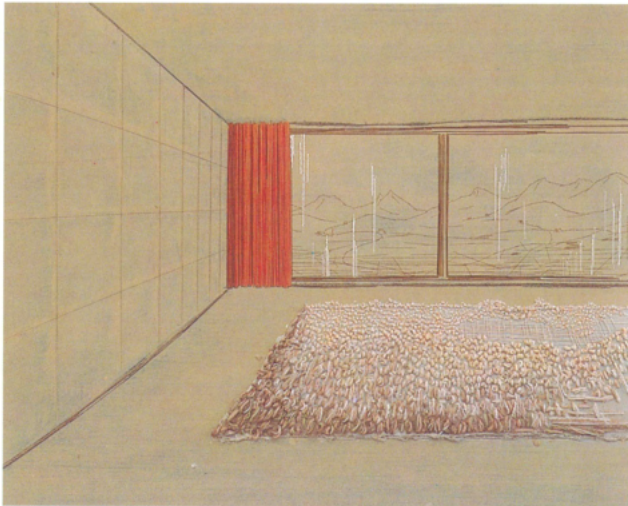
Designed by the artist, Reichek's embroideries draw liberally on models from textile collections such as those held by the Victoria and Albert and Fitzwilliam Museums and paintings by modern 'masters'. They also quote texts from a variety of sources including novels and poems, historic

4. See J Hillis Miller, *Ariadne's Thread: Story Lines*, New Haven and London: Yale University Press, 1992, pp 7-8.

5. 'The Weaving of Words', trans Esther Allen, in Cecilia Vicuña, *quipóem*, in *The Precarious: The Art and Poetry of Cecilia Vicuña*, ed M Catherine de Zegher, Hannover and London: Wesleyan University Press, 1997, p 133.

6. Reichek's installation also includes a video tape compiling scenes from well-known films in which sewing, knitting and weaving are used as devices to define the hidden emotional contours and motives of a female protagonist.

Anna Hunt
Falling Water 1995
Thread on canvas
Private collection,
London



Michael Raedecker
The Practise 1998
Acrylic and thread on linen
Collection of the artist



figures, mythology, literary biographies, artist statements and popular culture. Reichek's non-linear narrative weaves in and out of historical time, seamlessly merging past and present, imitating the un-hierarchical, web-like form of information communicated through the Internet (underscored by her sampler depicting an on-line Macintosh computer monitor). Using non-linear narrative suggests that the intuitive mind of the artist – in this case, the female artist – and the Internet function as parallel processes. Information flows through a network of networks, with multiple matrices, experiences and influences overlapping in unaccountable directions.

The title of Reichek's series is based upon the adage to 'forget-me-not' imprinted on so many historic and contemporary knickknacks and fancy needle-works: 'When this you see, remember me'. It is also a reminder of their commemorative function. When Judy Chicago created *The Dinner Party*, 1979, a series of place settings in the form of vaginas each representing a female historical figure, her aim was also an act of remembrance –

to reclaim and celebrate women's history for the canon. But the commemorative function of Reichek's work is a very different one. She recalls and re-examines the history of metaphors of knitting, sewing and weaving as a symbolic language for reinforcing the deepest held values and social attitudes about femininity and about art.

There is nothing shy about Reichek's visual and textual appropriations. On the contrary, her sly juxtapositions skilfully and persistently invert the trajectory of art history, in particular the question of influence. Throughout Reichek's installation, she repeatedly asks 'what has influenced what?' Indeed, it is the question of influence that she vigorously contests and takes as her theme. Painting, which she identifies as a male-dominated artistic activity, appears in her work irrefutably enmeshed with the history of feminine handiwork.

Ad Reinhardt, a leading figure within the field of American Abstract painting, was Reichek's teacher and his insistence on a rigid, geometric, minimalist style looms large throughout her installation.

The faintly traced grids on linen through which Reichek's needle pokes to make 'excessive' designs of alphabets and numbers, regain their dignity and authority when they hang beside her meticulously stitched, miniature appropriations of paintings by Reinhardt's peers Jasper Johns and Chuck Close. These samplers provide a wholly new perspective on the origin of the grid as Reinhardt's own black squares are swallowed into border patterns created by Reichek in *Sampler (Starting Over)*, 1996. Her diminutive, tongue-in-cheek copy of a Jackson Pollock-like abstract painting by Andy Warhol from his *Yarn Paintings*, 1983 – commissioned from Warhol by an Italian textile manufacturer – similarly queries the origins of abstraction. Where did Pollock's expressive, painted drips/skeins originate? How coincidental is their poetic resonance with unspooled strands of thread? How much has the rhetoric of formalism circumscribed understanding of the incestuous relations between 'high' and 'low' art, between the rarefied world of Art and the domestic realm, particularly in the twentieth century? These

distinctions, at least for artists today, have increasingly ceased to have any significance. In Reichek's work these questions form a gilded embroidery hoop which frames the history of 'high' art. *When this you see ...* provocatively uses thread to rewrite that history. The work also calls into question classic Greenbergian formalism, with its insistence on timelessness, the autonomy of the object and its evacuation of content outside the frame of the work of art. If Reinhardt thought he was deconstructing painting, reducing it to its simplest components, Reichek is also deconstructing the medium, unravelling its self-certainty. As Robert Rauschenberg once erased a drawing by his 'father' Willem De Kooning in *Erased De Kooning*, as Warhol 'sent up' Pollock in the *Yarn Paintings*, so does Reichek, with considerable irony, perpetuate this Oedipal ritual by unweaving the authoritative canvases of a previous generation of 'old masters' to shed the anxiety of influence and slip through the eye of the art historical needle.⁷

The sources of Reichek's contemporaries are also reviewed through her gilded embroidery hoop. In *Sampler*

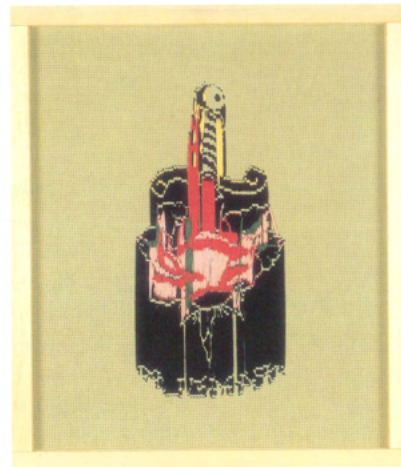
7. This insight is indebted to a conversation with artist on 17 July, 1998.



Ghada Amer
Untitled (Rose) 1998
Acrylic, embroidery and
gel medium on canvas
Emilio Ambasz collection
Courtesy Annina Nosei Gallery



SIDE A



SIDE B

Jochen Flinzer
Debbie Lenz, Artistic Dermagraphics,
Youngstown, OH 1992
Cotton thread and fabric
Museum für Moderne Kunst,
Frankfurt am Main



Miriam Schapiro
Wonderland 1983
 Acrylic and fabric on canvas
 National Museum of American Art
 Smithsonian Institution, Washington D.C.

9. See Jean Fisher in *The Revenants of Time*, Matt's Gallery, London, Mappin Art Gallery, Sheffield, Third Eye Centre, Glasgow, 1990. With thanks to Guy Brett for bringing this important work by Hiller to my attention.

8. *Ibid.*, p 78.

(*Kruger/Holzer*), the little self-righteous truisms of Jenny Holzer and Barbara Kruger are given new meaning when returned to the eighteenth-century drawing room where ladies cross-stitched similar sentiments with the same high-mindedness.

If anything can be said to characterise contemporary practice globally, it is multiplicity, an end to binary thinking that is indebted to past artists who opened up the space of artistic practice by manipulating and cross-pollinating marginalised materials and media. They made it possible for today's artists – male and female – to employ historically gender-identified media such as sewing to un-make and re-make the once hegemonic medium of painting. Miriam Schapiro, for example, 'used to the rigor of modernism, Hans Hofmann's "push and pull" theory of plastic painting', developed *femmage*, a collage-like use of found textiles – quilting, embroidery, tatting, and crochet. Schapiro used these patterned surfaces to mount a multicoloured, multi-media, frontline attack on the purity of formalism.⁸ Burning, cutting, sewing, reducing to

fragments, data and documentation, Susan Hiller has submitted the painted object and the discourse of painting to anthropological investigation. *Her Work in Progress*, 1980, a twist on the tale of Penelope, involved the artist continuously unravelling the threads of a canvas over a two-week period at Matt's Gallery, London. Hiller exhibited her daily 'progress' on the wall as three-dimensional 'thread drawings' – woven and braided weft and warp – and discussed her transformational actions with visitors.⁹ Many of the artists in *Loose Threads* are pursuing this kind of dialogue with painting, seeking to make its borders both more elastic and more inclusive. But, they are just as determined to stretch the expressive capacities of thread as far as they might reach.

Anna Hunt 'paints' with thread copying photographs of icons of twentieth-century architecture by the 'fathers' of modernism such as Frank Lloyd Wright, Mies van de Rohe and Le Corbusier. The painstakingly matched, silken strands are applied in long, gestural strokes, creating precisely modulated, luminous surfaces that soften the sharp edges of

the austere, imposing forms. Hunt's work is double-edged. She defies the unyielding principles of streamlined modernism whilst, at the same time, failing to comply with the rules of handicraft as strictly an art of patternmaking. Hovering between the prescriptive codes of painting and the decorative arts, Hunt's art denies the limits of both.¹⁰

Michael Raedecker uses mixed-media to indulge an aesthetic of despondence. His 'dirty' palette of muddy greys and browns are as flat as Muzak. The pleasure in Raedecker's work does not come from paint, but puncturing painted surfaces with a needle. Their passive-aggressive appearance comes from a peculiar combination of location – the frequent choice of empty suburban interiors – and his violent techniques of basting, knotting, snagging, splaying and yanking thread and yarn through the canvas leaving fibre-dust to settle amongst the stray threads. Like Hunt, Raedecker is equally nimble with a needle and, with loving attention to detail, discovers new frontiers for thread's mimetic potential. In *The Practise*, 1998, for example, he

transforms barely visible white strands into the reflection of slanted light across sliding glass doors through which one views the craggy outline of a distant, mountainous landscape.

Holly Miller uses the canvas as a skin and thread as suture. Soft, flesh-toned surfaces are pierced by delicate filament drawn in even stitches. When light hits the canvas, the threads disappear into the weft and warp, metamorphosing into faint lines and transforming the relief into a two-dimensional object that evokes the grid paintings of Agnes Martin. The perfection of line unexpectedly gives way to the wavering human hand. Miller's exacting, parallel stitching is suddenly broken creating a tense and heightened irresolution that induces an incongruous sense of drama on the surface of restraint.

The hybridity evidenced in the works of Hunt, Raedecker and Miller highlights the unstable territory between painting and 'craft'. In the works of Jochen Flinzer and Ghada Amer, hybridity is a compass for navigating the terrain between abstraction and figuration. Jochen Flinzer's

10. Roszika Parker has commented on the 'intractability of embroidery', its 'resistance to change'. As Hunt's, work demonstrates, changing ideas about femininity and about art have had a great impact on this traditional woman's form. See Parker, *op cit*, p 16.



Susan Hiller
Work in Progress 1980
Matt's Gallery, London

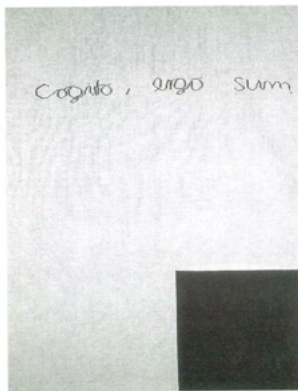
Lisa Hoke
Heirloom 1994-98
Thread, glue and wax
Courtesy of the artist
and Esso Gallery,
New York



Holly Miller
Smooth 1998
Acrylic and thread on canvas
Mr and Mrs Shannon Self
collection, Oklahoma City
Courtesy of Elisabeth Fiore
Contemporary Art, New York



Rosemarie Trockel
Cogito, ergo sum (I think,
therefore I am) 1988
Courtesy Monica Spruth
Gallery, Cologne



embroidered 'paintings' and 'drawings' are exhibited to display the 'finished' and 'unfinished' sides. Reduced to pure thread, the meaning of the represented images on the other side is also inverted. In *53 Wochen Glück* (*53 Weeks of Happiness*), 1994-95, the initials on a hanging silk scroll provide anonymity for the artist's lovers, one per week for one year. While typically exhibited to show the visual exquisiteness of the handwork, Flinzer's work, seen from behind, becomes intensely emotional, as the rise and fall of the threads, like a cardiogram, chart the movements of his heart. In *Arsch und Tasse* (*Arse and Cup*), 1991, a series of embroideries on paper, the artist compulsively repeats the two images until, despite slight variations of curve or contrapposto, they become nearly interchangeable.

In Flinzer's hands, thread is a sign of ubiquity, of how endless duplication of signs and sentiments reduces them to inert forms. In this regard, his work recalls the factory-knit works of Rosemarie Trockel. Beginning in 1985, Trockel produced clothing and textiles using universally recognised

symbols and logos such as the Playboy bunny, the swastika and the woolmark. When juxtaposed incongruously and lifted out of their usual context, the patterns abandon their political or consumerist identities and are transformed into blank designs. Trockel's *Cogito, ergo sum*, 1988, is a cool and terse work that incorporates Descartes' phrase and Kasimir Malevich's infamous black square. In this work, Trockel comments on the tenets of Enlightenment rationalism that, in its evacuation of emotion, left behind all feeling except, in the words of Malevich, 'the feeling of non-objectivity'. By openly revealing the loose threads comprising *53 Weeks of Happiness*, Flinzer also attempts to preserve the meaning of things that have become standardised and automated, even the patterns of human sexuality, with all of their contradictions and emotional entanglements.

Ghada Amer also takes up the issue of standardisation, stitching relentlessly repeated, pornographic images of women on canvas. Although the erratic stitching resembles that of a sewing machine gone amok, Amer actually fabricates each work by hand. The discontinu-

ities of the stitched surface cause the images to vacillate between abstraction and representation, whilst imitating the 'painterly' strokes of Abstract Expressionism. What is most erotic about her work is not the overtly sexual subject matter, but this hyper-frenetic fracture. Textile 'runs', like Jackson Pollock's painted drips, cause figures to disintegrate before our eyes. Sensuality ricochets off the entwined bodies on to the materiality of the thread and gel, a reminder that, in the history of women, stitching has been an outlet for repressed desire. The explosion of materials as a kind of aesthetic orgasm is made explicit in Amer's, *Le Lit (The Bed)*, 1997, in which meanings of the verb, 'to die' are stitched onto a double mattress. In French, the euphemism for orgasm is 'la petite mort', or 'the little death'. It is amusing to consider Amer's flirtation with abstraction, in light of the well-worn description of Pollock's paintings as 'ejaculations'.

Lisa Hoke's *Heirloom*, 1994, is also a playful exploration of Pollock's inheritance as well as that of Yves Klein. Hoke's 'painting' process is, in part, a parody which conflates Hans

Namuth's photograph documenting Pollock intensely circling a canvas on the floor, gesturing and dripping paint directly onto the surface, with Klein's live, painting performances using nude female bodies as his brushes. She unrolls industrial spools of thread onto the floor, spraying them with glue and water. She then lies on the sticky, coloured surfaces herself, rolling her body across them and using her limbs to generate the 'positive' and 'negative' spaces between the forms. When the panels dry, she composes them on the walls and ceilings, leaving wax-encased spools on the ground attached to the threads, like tubes of pure pigment strewn on the studio floor. Hoke's installation is uncategorisable as either sculpture or painting. The piece recalls the investigations of Eva Hesse in whose work, as Rosalind Krauss has stated succinctly, 'the gravitational field of either painting or sculpture is always shifting'.¹¹

Ava Gerber also cites Eva Hesse as a critical figure for her work, in particular Hesse's signature combination of abject materials and absurd forms.¹² While her contemporaries like Carl Andre created systems that

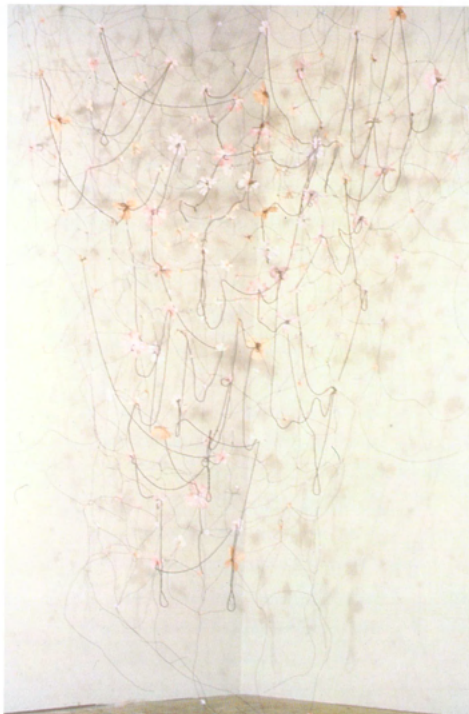


Eva Hesse
Untitled 1969-70
Latex over rope, wire and string
Installed at the Whitechapel
Art Gallery 1979
Whitney Museum of American
Art, New York

11. Rosalind Krauss, 'Eva Hesse', in *Eva Hesse: Sculpture 1936-1970*, London: The Whitechapel Art Gallery, 1979.

12. In a conversation with the author on 7 July, 1998.

Fernanda Gomes
Untitled 1995
Thread, spool and paper
Collection of the artist
Courtesy Galeria
Luisa Strina



Ava Gerber
Ikibana 1996
Wire, yarn, thread
and artificial flowers
Collection of the artist



13. Nahon's titles are intentionally elusive anagrams for the names of persons to whom her works are privately dedicated.



Lygia Clark
Baba Antropofágica
 (Cannibalistic Drizzle) 1973

imposed order, Hesse inverted expectations of aesthetic harmony, seeking contradictions in materials, weight, mass, composition and shape. Gerber seeks out the most destitute and debased materials: dirt balls, soiled fabrics, thread-bare clothing, artificial flowers torn from their plastic stems, bent wire, broken brooms, and yards and yards of thread, string and yarn. Her forms are simultaneously precarious and protective suggesting nests, shelters and ritual objects such as talismans and shrouds. Like Hesse, she controls form with a strained, yet elegant equipoise of endurance and vulnerability. In *Ikibana*, 1996, a kind of sculpted drawing, loops of thread and yarn form coagulated black lines creating a dense net scattered with pink silk flowers. The sureness of its handling, its highly-tuned sensitivity to tension and the directness of its conception, empower the work with a strength enfolded within its slight and wiry frame.

Brigitte Nahon also creates sculpted drawings, suspending delicate, transparent objects from shimmering threads. Working the material between her fingers, she separates the

strands, making knots, kinks, snags and gathers, fluffing texture into the silk to heighten its visibility. To *Icholi Hauperyre*, 1997, she adds plexiglass bubbles, looped between the 'sculpted' reed-green silk fibres.¹³ Installed in the window-light and facing the Serpentine Gallery lawn, the bubbles reflect the catalpa trees and sky upside down, re-suspending the world from a dizzying perspective. It is a kaleidoscoped world that hangs by a thread in Nahon's installation.

In contrast, Fernanda Gomes examines ephemeral traces of our lives reflected in near-invisible and abandoned fragments cradled or connected by thread. Small objects, relics of the passage of time, are bound or hung and presented without sentimentality. Tiny laboratory vials hold a breath of white thread, the fragility of the filaments heightened by their containment. Tautly extended between the torn fragments from a novel, between the poles of 'yes' and 'no', a length of thread expresses the condition of indecision, the tension of being tugged between two extremes. Gomes' presentation of intimate materials that often reference the body

is stark, even harsh. Her calibration of the spaces between objects is measured not numerically but in the vibrations experienced along the fibres of our nervous systems.

In Gomes' work, the barest trace of thread creates an unexpected emotional tension. Ernesto Neto's threads balance the extreme poles of tension and release. Painfully winding and unwinding his face with thread in the photographic series *M.E.D.I.T.*, (*Metamorfose espiritual do inconsciente topológico; spiritual metamorphosis of the topological unconscious*), 1994, he undergoes self-imposed endurance therapy to emerge from his 'cocoon' transformed.¹⁴ *M.E.D.I.T.* directly quotes Lygia Clark's *Cannibalistic Dribble*, 1973, in which a person lying on a table undressed and surrounded by others, was covered entirely in 'patterns' of thread unreel from spools in their mouths.¹⁵ The spittle-coated thread wove the group, together in a collective act of catharsis. Like many of Clark's works, it renegotiates the relationship of the creative process to the body for revitalising and transforming consciousness. It also reinforces the central place of subjective, lived experience

in the artistic process.

Neto's absorption of Clark brings him into dynamic proximity with his materials. In his sculptures, thread drawings and in *M.E.D.I.T.*, he positions himself as both the subject and object. In his room-sized installations, this is implied spatially. In *M.E.D.I.T.*, he offers himself as raw material to be transformed literally into a work of art. The pressure of the thread woven across the folds of skin leaves creases and dents on the surface. In Neto's hands it becomes as incisive as a sculptor's tool which uses thread to slice chunks of clay from the raw form. The variations in the masses of thread and the lines they have left behind also resemble the cross-hatching used in drawing to give dimension to a flat form. The marks upon his face are like wrinkles, adding a temporal dimension to the work. Thus, Neto expands upon Lygia Clark's belief in the potential of materials to catalyse metamorphosis. *M.E.D.I.T.* demonstrates their capacity to perform as multiple media existing in simultaneity as performance, photography, sculpture, drawing and weaving.

Using their own lives as the

14. The comparison to a cocoon is used by Paulo Herkenhoff in his review of the artist's work in *Poliester* 4, no 11, winter 1995, p 61.

15. See the description of Suely Roknik reprinted in *Inside the Visible*, op cit, pp 423-4.

TRACEY EMIN
LOVE POEM

YOU PUT YOUR HAND
ACROSS MY MOUTH STILL
THE NOISE CONTINUES
EVERY PART OF MY BODY IS
SCREAMING IM LOST
ABOUT TO BE SMASHED
INTO A THOUSAND MILLION
PIECES EACH PART FOR
EVER BELONGING TO YOU

ARTIST
STAMP
PRINTED

Tracey Emin
Love Poem 1996
Appliquéd Blanket
Private collection



José Leonilson
Fertilidade, Coerência,
Silêncio (Fertility,
Consistency, Silence) 1991
Embroidery with voile
Isabella Prata collection

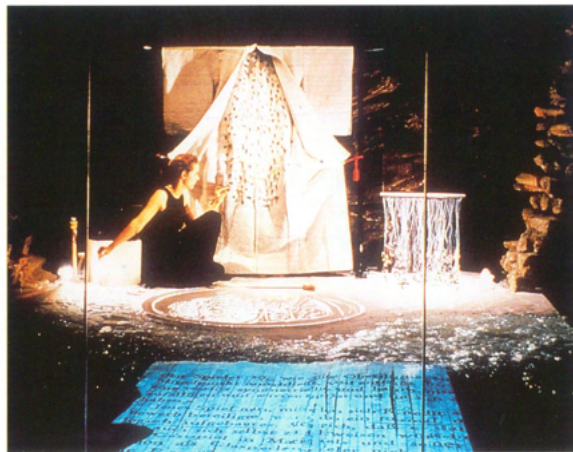




Ernesto Neto
M.E.D.I.T. 1994
Seven Photographs
Stefano Bonfiglio &
Rosa de la Cruz
Bonfiglio collection



Brigitte Nahon
Icholi Hauperyre (detail) 1997
Thread, pins and plexiglass
Collection of the artist
Courtesy Cristinerose
Gallery, New York



Regina Frank
The Glass Bead Game 1996
Mixed media
Collection of the artist

basis of their work, artists have continued to seek out materials and media capable of representing with freshness, suppleness and immediacy the tremors and explosive emotional range of their most secret thoughts and feelings. Stitching has, historically, served as a diary for recording the events that shape the public and private self with care and circumspection. Within contemporary art, embroidery, appliqué, and monogramming are potent visual diaries that chronicle personal and aesthetic rites of passage. The inter-penetration of needle and cloth adds a poignant dimension to these disclosures, the stitch serving as a symbol of painful piercing and healing suture.

In Tracey Emin's hands the needle does more than offer solace from pain. Indeed, her project is more ambitious and more honest. Disillusioned with painting from her student years, Emin has not let the limitations of the medium reduce her aesthetic horizons.¹⁶ Her art feeds off her 'idiosyncratic kind of nature' often taking equally idiosyncratic forms.¹⁷ Some of her most eloquent and inventive works are appliquéd, quilted and

embroidered blankets and bedcovers. Emin threads her needle with explicit confessions, sharpening it as a surgical tool, a weapon, a jettison that clears the way for finding new expressive directions without heed to convention. Emin's voice erupts with every jab of the needle in order to create works that are vibrant, violent and vulnerable to her own limitations and those which have been imposed with authority from any voice but her own.

José Leonilson's diaristic embroideries chart the interior movements of his life. Silent, spare and self-effacing, his delicate stitching on sensual cloth remnants – felt, velvet, voiles, brocades – have the urgent, supplicating texture of poems and prayers. The son of a cloth merchant, Leonilson became a painter, whilst retaining strong memories throughout his life of his mother's sewing room and of the arts and crafts of Northeastern Brazil, where he was born. When he was diagnosed in 1991 as HIV positive and was unable to continue painting and sculpting, he recalled this past and began sewing as an investigation of his sexual ambiguity and as an

16. *Ibid.*, p 27.

17. In a lecture at the Royal College Emin stated that as a student there she realised 'I would really have to turn things over in my mind and be an inventor ... At that time, I didn't have the intellect or the know-how, or even the inspiration or

the strength, to do it. I felt a complete failure – a failure as a painter, a failure as an artist, and a failure as a human being. So I stopped making art.' In Richard Gott, 'Sexual in-tent', *The Guardian Weekend*, 5 April, 1997, p 29.

act of meditation. Leonilson's stitched works combine symbols and simple monogrammed initials, descriptive words or poetic meanderings. They take as their subject the fragility and tenuousness of life, the unravelling of time and the dissolution of the body. They are mournful and solitary, naked in their plea, child-like in their futile hopefulness.

Rory Donaldson takes a topographic view of mortality, producing a schematic rendering of loss. *Trace Map: Cambridge*, 1998, is an excerpt from *Trace*, a larger installation that includes a series of homoerotic embroideries hidden amongst the folds of cotton sheeting shrouding furniture like protective dust-covers. The images, sexual acts 'laid to rest' in the era of AIDS, are revealed at random as a light breeze eddies around the fabric. In the detail exhibited in *Loose Threads*, a continuous spiral of flesh-toned, running stitches forms an embroidered street plan of the town of Cambridge. The stitches also resemble a modular rendering of a viral structure. A needle is left on the 'skin' of the fabric, a cartographic thread through its eye connecting the landscape within the body to a world which

cannot be separated from its contours.

Cecilia Vicuña was one of the first to use thread to elaborate this connection between body and landscape, between self and world. In *Antivero*, 1981, she worked the river like an untraceable loom, winding, knotting and dispersing patterns of human passage – the weft and warp. Vicuña's performances, poetry and installations are nets woven for cultural recovery. They mesh allusions drawn from, for example, children's games, religious rituals, vernacular architecture, domestic labour and craft, a fusion of traditions from disparate sources – from South America to ancient China and modern Europe.

'We are the thread', Vicuña has written, 'to weave is to speak'.¹⁸ Her precarious works restore to weaving its history as an animated 'multimedia' activity that embodies personal and collective memory. As Sadie Plant has stated,

Weaving was already multimedia: singing, chanting, telling stories, dancing and playing games as they work, spinsters, weavers and needleworkers were literally networkers as



Cecilia Vicuña
Antivero 1981
Río Tejido, Chile

¹⁸ *Ibid.*, p 346.



For the highly rational societies of Renaissance
felt the need to create Utopias,
We, of our times, must create Fables

Francis Alys
The Loser/The Winner 1998
Mixed media including
documentation of
Stockholm performance
Collection of the artist



Kim Soo-Ja
Cities on the Move - 2727
Kilometers Bottari Truck 1997
Video Projection
Collection of the artist

19. Sadie Plant, *Zeros + Ones: Digital Women + the New Technoculture*, London: Fourth Estate, 1997, p 65.

20. 'Porous' is the term used by Hans-Ulrich Obrist to describe the surfaces of the artist's bottari sculptures. See, 'Soo-Ja Kim: Wrapping Bodies and Souls', *Flash Art*, January/February, 1997, p 70.

well . . . spinning yarns, fabricating fictions, fashioning fashions . . . : the textures of woven cloth functioned as a means of communication and information storage long before anything was written down.¹⁹

Kim Soo-Ja's bottari – bundles fabricated out of brightly coloured traditional Korean fabrics and fastened by rope – convey the 'porous' nature of thread, its ability to entwine skeins of cultural references and to reconnect them.²⁰ Her lumpen and homely sculptures embody the Korean expression 'to wrap in a bundle' which is a poetic way of expressing parting. Textiles have a special place in Korean culture. Passed down through successive generations, fabric is used to swaddle babies, to celebrate rites of passage such as weddings and, later, as wrappings for the dead. As in Western culture, fabric is also associated intimately with women's daily activities. Overflowing with these myriad associations, the movable bottari are weighty with a palpable emotional presence, particularly when amassed in great, vibrant piles high on the backs of a pick-up

truck weaving its way through city and countryside. The meanings of Kim's travelling bottari are also nomadic. Depending on their journeys, whether in her own country or abroad, they absorb their context. This 'global sewing', or wrapping the world as a form of painting, as Kim has described her practice, emphasises the role of mobility within contemporary society, the migration of meanings across time, space and cultural borders.²¹

Migration of meaning is facilitated through digital communication technologies, such as the Internet. Computers, 'the power looms of the modern industrial revolution', weave immense quantities of data within a global net cast in a vast information ocean.²² Each bead in Regina Frank's *The Glass Bead Game*, 1996, (after the novel by Hermann Hesse), is an idea that has travelled through actual and virtual space. The interactive performance and Internet installation combines bead-collecting, textile-production, sewing and a playful 'spinning of yarns' that occurs live and on-line. The centrepiece is a 'magic mantle' made when Frank spun her favourite texts into textiles,

using an ancient Japanese method of making fabric from paper. Sitting in front of the mantle, now encrusted by glass beads stitched with filament across the surface, Frank invites visitors to participate in her performance, trading thoughts, stories, poems or quotations or e-mailing them to her web-site. Contributions, 'thread sentences,' are added to an ever-expanding 'virtual' mantle on the World Wide Web, their symbolic 'thought beads' affixed by electronic 'threads' – a series of computer keystrokes. Perhaps more than any work in the exhibition Frank's multimedia cloth processes the text-pattern relationship, a reminder that needle and thread are a language machine.

In *The Loser/The Winner*, 1998, Francis Alÿs also uses thread as matter for story-telling. Walking through Stockholm wearing an unravelling, knitted jumper, the stitches were pulled gradually until the entire garment disintegrated, its bright yarn a tangled trail scattered amongst the streets and buildings he passed. During his walk, Alÿs followed the thread of his thoughts rather than any prepared route. Attentive to 'fatal threads' – random,

peripheral events – in his surroundings, the loose threads left behind during his incidental drift were knit into an open-ended modern fable. Paintings, postcards, photographs, a map of his itinerary and a piece of blue yarn, are left to us as souvenirs with which to conjecture, to fantasise about, as encouragement to take a walk. To walk, the artist reminds us, is a critical act for inspecting the strands of daily life, for separating the possible from the pre-determined.

This is the theme of *Loose Threads*: thread as a precarious and peripatetic material, its in-between status an ideal expression of an aesthetic of displacement within contemporary art. For the artists included in this exhibition, indeed for all artists practising today, the most pressing challenge is how to evolve forms that are nomadic rather than static, discontinuous rather than resolved, forms that float in the ambiguous space of 'neither . . . nor'. Thread is a medium that can intentionally confuse inherited patterns of thought and legacies of artmaking.

21. *Ibid.*, p 72.

22. Plant, *op cit.*, p 127.

oidering the truth. **Spinning a web of deceit.** Needling to mock or tease. **A presence that looms large.** A stitch in time. **ing your wheels.** Highly-strung, **strung out**, **cast-off**, **drop a thread**, hanging by a thread. **Thread**, floss, flax, flex, fibre, ent, line, lifeline, **strand**, string, cord, twine, hank, ball, skein, ply, yarn, spool, **spindle**, loom. **Weave**, wind, spin, spin- **spinning wheels**, spindles, **spinsters**, stitch, **baste**, quilt, **embroider**, sample, **patchwork**, sew, **needlework**. Pierce, prick, **puncture**, suture, connect, web, net, network, tissue, texture, text, process, **interweave**, weft, warp, gather, **entwine**, run, twist, **knot**, **unravel**, **loose threads**, **threadbare**. **Severing a tie.** Tying thread around a finger to remember. **Threading** **ray through a labyrinth.** Following the strand of an argument. **Spinning a yarn.** Embroidering the truth. **Spinning a web of** it. Needling to mock or tease. **A presence that looms large.** A stitch in time. **Spinning your wheels.** Highly-strung, **strung** **cast-off**, **drop a thread**, hanging by a thread. **Thread**, floss, flax, flex, fibre, filament, line, lifeline, **strand**, string, cord, **hank**, ball, **skein**, ply, yarn, spool, **spindle**, loom. **Weave**, wind, spin, spin-offs, **spinning wheels**, spindles, **spinsters**, **baste**, quilt, **embroider**, sample, **patchwork**, sew, **needlework**. Pierce, prick, jab, **puncture**, suture, connect, web, net, **ork**, tissue, texture, text, process, **interweave**, weft, warp, gather, **entwine**, snag, run, twist, **knot**, **unravel**, **loose** **ds**, **threadbare**. **Severing a tie.** Tying thread around a finger to remember. **Threading the way through a labyrinth.** **wing the strand of an argument.** **Spinning a yarn.** Embroidering the truth. **Spinning a web of deceit.** Needling to mock or **ing the strand of an argument.** **Spinning your wheels.** Highly-strung, **strung out**, **cast-off**, **drop a thread**, **ing by a thread.** **Thread**, floss, flax, flex, fibre, filament, line, lifeline, **strand**, string, cord, twine, hank, ball, skein, ply, **spool**, **spindle**, loom. **Weave**, wind, spin, spin-offs, **spinning wheels**, spindles, **spinsters**, stitch, **baste**, quilt, **embroider**, **ile**, **patchwork**, sew, **needlework**. Pierce, prick, jab, **puncture**, suture, connect, web, net, network, tissue, texture, text, **ss**, **interweave**, weft, warp, gather, **entwine**, snag, run, twist, **knot**, **unravel**, **loose threads**, **threadbare**. **Severing a tie.** **hread around a finger to remember.** **Threading the way through a labyrinth.** Following the strand of an argument. **ing a yarn.** Embroidering the truth. **Spinning a web of deceit.** Needling to mock or tease. **A presence that looms large.** **ch in time.** **Spinning your wheels.** Highly-strung, **strung out**, **cast-off**, **drop a thread**, hanging by a thread.

Artists' Biographies

Francis Alÿs

Born in Antwerp, Belgium, 1959. Lives in New York and Mexico City. Selected solo exhibitions: *le temps du sommeil*, Contemporary Art Gallery, Vancouver (1998); Jack Tilton Gallery, New York (1997); Museum de Arte Moderno, Mexico (1997); Museum de Arte Contemporáneo de Oaxaca, Mexico (1996); Opus Operandi, Ghent (1995); Salon des Aztecas, Mexico City (1991). Selected group exhibitions: *Antechamber*, Whitechapel Art Gallery, London (1997); 2nd Biennial of Saaremaa, Estonia (1997); *In Site 97*, Tijuana /San Diego (1997); *Now Here*, Louisiana Museum, Humlebaek, Denmark (1996); *Longing and Belonging*, Site Santa Fe, New Mexico (1995); *V Bienal*, La Habana, Cuba (1994).

Ghada Amer

Born in Cairo, 1963. Lives in New York. Studied: School of the Museum of Fine Arts, Boston (1987); BFA, MFA Painting, Beaux Arts, Nice (1986-7); Institut des Hautes Etudes en Art Plastique, Paris (1991). Selected solo exhibitions: Annina Nosei Gallery, New York (1998); Galerie Météo, Paris (1998); Espace Karim Francis, Cairo (1998); Hanes Art Center, University of North Carolina, Chapel Hill (1996); Espace Jules Verne, Brétigny sur Orge, (1994); *Projekt Raum*, Zurich (1992). Selected group exhibitions: *Echlot oder 9 Fragen an die Peripherie*, Museum Fridericianum, Kassel (1998); *Vraiment: féminisme et art*, Le Magasin, Grenoble (1997); *Alternating Currents*, Johannesburg Biennale (1997); *Thread*, Cristinerose Gallery, New York (1997); *The sense of order*, Museum of Modern Art, Ljubljana (1996); *Pittura/Immedia*, Neue Galerie, Graz (1995); *The Armoire Show*, Hôtel Carlton Palace, Paris (1993).

Rory Donaldson

Born Edinburgh, Scotland, 1965. Studied: Grays School of Art, Aberdeen BA Hons 1st (1982-6); University of Ulster, Belfast, MA (1986-7); Whitney Independent Study Program, New York (1997-8). Selected

solo exhibitions: *Skin Slalom*, Cambridge Darkroom Gallery, Cambridge (1998); *Generations of Love (The Beds Project)*, Peacock Gallery, Aberdeen (1997); *Viral Re-evaluation*, Sinken, Bergen (1996); *Loaded*, Orchard Gallery, Derry (1994); *Visibility*, Centre for Contemporary Arts, Glasgow (1992). Selected group exhibitions: Whitney ISP Open Studios, New York (1998); *Phactory & Real Projects*, The Tunnel, New York (1998); *Brenda & Other Stories*, Warsall Museum and Art Gallery/Cornerhouse, Manchester (Nottingham Castle Museum (1996); *Freedom*, Kelvingrove Art Gallery, Glasgow/Ormeau Baths Gallery, Belfast/Southampton City Art Gallery/McManus Galleries, Dundee (1995-6); *Outpost*, Venice Biennale (1995); *In Here*, Transmission Gallery, Glasgow (1992); *Time*, Museum of Modern Art, Oxford (1988).

Tracey Emin

Born London, 1963. Lives and works in London. Studied: Maidstone College of Art, BFA (1986); Royal College of Art (1989). Selected solo exhibitions: *I Need Art Like I Need God*, South London Gallery/Kunstmuseum, Bremen (1997-8); *Performance*, Istanbul Biennial, Pera Palace Hotel, Turkey (1997); *It's not me that's crying, it's my soul*, Galerie Mot & Van den Boogard, Brussels (1996); *Exorcism of the Last Painting I Ever Made*, Galleri Andreas Brandstrom, Stockholm (1996); *Habitat*, London (1996); *Tracey Emin Museum*, 221 Waterloo Road, London SE1 (permanent site, 1995-); *My Major Retrospective*, White Cube/Jay Jopling, London (1994). Selected group exhibitions: *The Human Factor*, Achenbach Kunsthandel, Dusseldorf (1998); *English Rose in Japan*, Ginza Art Museum, Shiseido, Tokyo (1998); *Ca-Ca Poo-Poo*, Kunstverein, Cologne (1997); *Sensation*, Royal Academy of Arts, London (1997); *Package Holiday*, Hydra Workshops, Hydra, Greece (1997); *Such is Life*, video programme, Serpentine Gallery Bookshop, London/Palais des Beaux Arts, Brussels (1997); *Life/Live*, Musée d'Art Moderne de la Ville de Paris/Centro de Exposições do Centro Cultural de Belém (1996); *Brilliant: New Art from London*, Walker Art Center, Minneapolis/Contemporary Arts Museum, Houston (1995); *Minky Manky*, South London Gallery, London/Arnolfini, Bristol (1995); *Karaoke & Football*, Portikus, Frankfurt (1994).

Jochen Flinzer

Born in Bad Harzburg, Germany, 1959. Lives and works in Hamburg. Studied: Stadium an der Hochschule für Bildende Künste, Hamburg (1977-82); Hamburger Arbeitsstipendium für Bildende Künste (1988). Selected solo exhibitions: Institut für Moderne Kunst, Nürnberg (1998); Galerie Schlüter, Hamburg (1998, 1996); *Ernst Barlach Preis* (1996), Ernst Barlach Museum, Wedel (1996); *Kunst und Kommunikation*, Munich (1996); *Galerie Beckers*, Darmstadt, Elisabeth-Schneider Stiftung, Freiburg (1994); *Galerie Tröster & Schlüter*, Frankfurt (1994, 1992, 1990). Selected group exhibitions: *Lifestyle*, Kunsthaus Bregenz (1998); *Szenewechsel*, Museum für Moderne Kunst, Frankfurt (1992, 1994, 1995, 1996, 1997); *Views from Abroad - European Perspectives on American Art 2*, Whitney Museum of American Art, New York (1996); *Wunderbar*, Kunstverein, Hamburg (1996); *Landvermesser*, Kunstverein, Mannheim (1996); *Renta-Preis*, Kunsthalle, Nürnberg (1993).

Regina Frank

Born Messkirch 1965. Lives and works in Berlin. Studied: Haute-Couture Apprenticeship culminating in degrees as professional tailor (1984-6); Departments of Asian and Ancient Oriental Studies, Freie Universität, Berlin (1987-9); Departments of Costume and Set Design, and Departments of Visual Arts (painting, multimedia, performance) (1989-93) Hochschule der Künste, Berlin, MFA (1993). Selected solo exhibitions: *Regina Frank - The Artist is Present*, works from 1992-1998, Kampnagelfabrik, Hamburg (1998). Selected Installation/ Performances: *Monk@Sea* (1998); ARCO and ARCO Electronico, Madrid (1998); *A Visit with the Spirit of Time* (1997); *Blur*, Center for Performing Arts, Tel Aviv Israel (1997)/ *Perception*, Galerie Wolff, Hackesche Höfe, Berlin (1997)/*Vogelfrei*, Outdoor Festival, Darmstadt; *Glass Bead Game* (1996); *Spiral*, Wacoal Art Center, Tokyo (1996)/ *Conversations at the Castle*, Arts Festival of Atlanta (1996); *Searching for Babata: Women on the Verge* (1995-6)/*The Outer Layer*, Center for Contemporary Art, Palmer Gallery, New Jersey (1995); *Natura Viva* (1995-6); *Cherchez la Femme*, Kunsthaus, Hamburg (1995); *Hermes' Mistress* (1994); *Spiral*,

Wacoal Art Center, Tokyo (1996)/*Kulturbrauerei*, Berlin (1996)/*Divisions of Labor*, MOCA, Los Angeles (1995)/Bronx Museum, New York (1995); *Eigen + Art in London* (1994)/*Kunsthalle Berlin* (1994)/*Exit Art/The First World*, New York (1994); *L'Adieu - Pearls Before Gods* (1993); *New Museum for Contemporary Art*, New York (1993).

Ava Gerber

Born Dover, Ohio, 1961. Studied: Columbus College of Art and Design, BFA (1985); Pratt Institute, MFA (1987). Selected solo exhibitions: *Team Gallery*, New York (1997); *Galerie Elizabeth Valleix*, Paris (1996); *Jose Freire Fine Art*, New York (1994); *Arthur Roger Gallery*, New Orleans (1993); *fiction /nonfiction*, New York (1992). Selected group exhibitions: *Alternative Measures*, Castle Gallery, College of New Rochelle, New York (1998); *Humble County*, D'Amelio Terras, New York (1998); *Sculpture-Figure-Woman*, Oberösterreichische Landesgalerie Linz, Austria (1998); *Thread*, Cristinerose Gallery, New York (1997); *Working Out the Kinks*, Künstlerhaus, Berlin (1997); *Autoportrait: The Calligraphy of Power*, *Exit Art/The First World*, New York (1997); *Now Here*, Louisiana Museum of Modern Art, Humleback, Denmark (1996); *Conceptual Textiles*, John Michael Kohler Arts Center, Sheboygan, Wisconsin (1995); *Material Realities*, Takashimaya, New York City (1995); *Fewer*, Wexner Center for Contemporary Art, Columbus, Ohio (1994); *The Seventh Wave*, The John Hansard Gallery, University of Southampton/Milch Gallery, London/The Newport Harbor Art Museum, California (1993); *Msr. B's Curio Shop*, *Thread Waxing Space*, New York (1992); *Western Agenda*, *Artist's Space*, New York (1991); *China*, P.S. 1, Long Island City, New York (1991).

Fernanda Gomes

Born in Rio de Janeiro, 1960. Lives and works in Rio de Janeiro. Selected solo exhibitions: *Chisenhale Gallery*, London (1997); *Galleri Ping Pong*, Malmô (1997); *Galeria Luisa Strina*, São Paulo (1994); *Galeria do Instituto Brasil Estados Unidos*, Rio de Janeiro (1993); *Espaço Cultural Sergio Porto*, Rio de Janeiro (1993); *Projeto Experimental*,

Parque Lage, Rio de Janeiro (1993). Selected group exhibitions: *Material Immaterial*, The Art Gallery of New South Wales, Sydney (1997); *Suspended Instants*, Art in General, New York (1997); *Transparências*, Museu de Arte Moderna, Rio de Janeiro (1996); *The Education of Five Senses*, White Columns, New York (1995); *Selections Brazil*, The Drawing Center, New York (1995); 4th International Biennial Istanbul (1995), XXII Biennial de São Paulo (1994); *Um Olhar Sobre Joseph Beuys*, Museu de Arte de Brasília (1993); *Brasil: Segni D'Arte*, Querini Stampalia, Venice/ Biblioteca Braidense, Milan/Biblioteca Nazionale, Florence/Palazzo Pamphili, Rome (1993).

Lisa Hoke

Born in Virginia, USA, 1952. Lives and works in New York. Studied: Virginia Commonwealth University, Richmond, BFA (1975-8); Florida State University, Tallahassee (1979-80). Selected solo exhibitions: *Esso Gallery*, Project Room, New York (1998); *A/D Gallery*, New York (1995); *Horodner Romley Gallery*, New York (1994); *Galerie Christiane Chassay*, Montreal (1994); *Bernard Toale Gallery*, Boston (1993); *Vaughan and Vaughan Gallery*, Minneapolis (1989); *Rosa Esman Gallery*, New York (1988). Selected group exhibitions: *Making It*, The Work Space, New York (1997); *Blurring the Boundaries: Lydia Dona and Lisa Hoke*, Caren Golden Gallery, New York (1997); *Painting in an Expanded Field*, Usdan Gallery, Bennington College (1996); *Lisa Hoke*, Elena Sisto, Jessica Stockholder, Dru Arstark Gallery, New York (1995); *Conceptual Textiles/Material Meaning*, Kohler Arts Center, Sheboygan, Wisconsin (1995); *In the Lineage of Eva Hesse*, Aldrich Museum, Ridgefield, Connecticut (1994); *Post-Dialectical Index*, Palazzo Costanzi, Trieste; *Studio Lattuada*, Milan (1993); *Reverberations*, Corcoran Gallery of Art, Washington, DC, (1992); *Leonardo Drew*, Lisa Hoke, Brad Kahlhamer, The Thread Waxing Space, New York (1992); *Contingent Realms*, *Four Contemporary Sculptors*, Whitney Museum of American Art, Equitable Center (1990); *Awards in the Visual Arts 9*; *New Orleans Museum of Art*, Southeast Center for Contemporary Art Winston-Salem; *Arthur M Sackler Museum*, Harvard University; *BMW Gallery*, New York (1990).

Anna Hunt

Born Newcastle upon Tyne, UK, 1946. Lives and works in Stourbridge. Studied: Fine Art Department, University of Newcastle upon Tyne (1966-70). Solo exhibitions: *Utopian Landscapes*, *Distant Vistas*, Chameleon Gallery, Newcastle upon Tyne (1985). Selected Group Exhibitions: 9th Oriol Mostyn Open (1997); *What Difference Does it Make?*, Cambridge Darkroom Gallery (1998).

Kim Soo-Ja

Born in Taegu, Korea, 1957. Lives and works in Seoul. Studied: Graduated Painting Department of Honk-ik University and Graduate School, Seoul (1980-4); Ecole National Supérieur des Beaux-Arts, Paris (1984-5); Artist in Residence, P.S. 1, New York (1992-3). Selected solo exhibitions: *Cities on the Move*, global art project with performance, video, public art and publication projects (1997-8); *A Laundry Field/Sewing into Walking*, *Looking into Sewing*, Oakville Galleries, Ontario (1997); *Deductive Object*, Akira Ikeda Gallery, Nagoya (1997); *Sewing into Walking*, Le Magasin, Grenoble (1997); *Sewing into Walking*, Gallery Seomi, Seoul (1994). Selected group exhibitions: *Echelon*, Museum Fridericianum, Kassel (1998); *Medialization*, Edsvik Art and Culture Center, Stockholm (1998); *Cities on the Move*, CAPC, Musée d'Art Contemporain de Bordeaux /Wiener Secession, Vienna (1997-8); *Traditions/Tensions*, Art Gallery of Western Australia, Perth/Vancouver Art Gallery/Gray Art Gallery, Queen's Museum of Art and the Asia Society, New York (1996-8); 14th São Paulo Biennale (1998); *Everyday*, 11th Biennale of Sydney (1998); 5th Istanbul Biennale (1997); *Manifesta 1*, Museum Boymans-Van Beuningen, Rotterdam (1996); *The Stream - Borealis 8*, Arken Museum of Modern Art, Copenhagen (1996); *Do It/Home Version*, Museum in Progress, Vienna (1996); *Home/Salon*, The Clock Tower Gallery, New York (1996); *Divisions of Labor*, Bronx Museum of Art/MOCA, Los Angeles (1995); 1st Kwangju Biennale (1995); *Trade Routes*, The New Museum of Contemporary Art, New York (1994).

José Leonilson Bezerra Dias

Born in Fortaleza, Brazil, 1957. Died 1993. Lived and worked in São Paulo. Studied: Fundação Armando Alvares Penteado,

São Paulo (1977-80). Selected solo exhibitions: *Leonilson: São tantas as verdades/So Many Are the Truths*, Galleria de Arte do SESI, São Paulo (1995-6); *Projeto Leonilson*, Galeria Camargo Vilaça, São Paulo (1994); *Galeria São Paulo*, São Paulo (1991, 1993) *Galeria Luisa Strina*, São Paulo (1983, 1987, 1989, 1994); *Thomas Cohn Arte Contemporânea*, Rio de Janeiro (1983, 1985, 1988, 1991, 1993); *Moving Mountains*, Kunstforum, Munich. Selected group exhibitions: *Projects 53: Oliver Herring/Leonilson*, Museum of Modern Art, New York (1996); *Infância Perversa - Fábula sobre a Memória e o Tempo*, Museu de Arte Moderna, Rio de Janeiro, and Museu de Arte Moderna da Bahia, Salvador (1995); *Art from Brazil in New York*, The Drawing Center, New York (1995); *Cartographies*, Winnipeg Art Gallery, Winnipeg, Manitoba, Canada (1993); *Brasil Século XX*, Fundação Biennial São Paulo (1994); *Brazil: Images of the 80s and 90s*, Art Museum of the Americas, Washington, DC (1994); *Hien*, Leonilson, Ebinger, Pulitzer Gallery, Amsterdam (1992); *Fabio Cardoso /Leonilson/Daniel Senise/Luiz Zerbini*, Museu de Arte de São Paulo Assis Chateaubriand, São Paulo (1989).

Holly Miller

Born in New York, 1958. Raised in Rome. Lives and works in New York. Studied: School of Visual Arts, New York, BFA (1980-84). Selected solo exhibitions: *Gina Flore Salon of Fine Arts*, New York (1996); *ARENA*, New York (1992); *Galleria Studio E*, Rome (1986). Selected group exhibitions: *Current Undercurrent*, Brooklyn Museum of Art, New York (1997-8); *Art on Paper*, Weatherspoon Art Gallery, University of North Carolina, Greensboro (1997); *Pierogi 100 Flatfiles*, Cornerhouse, Manchester (1997); *Suture*, The Rotunda Gallery, Brooklyn (1997); *White Out*, The Workspace, New York (1997); *Modus Operandi*, Leonora Vaga, New York (1994).

Brigitte Nahon

Born in Nice, France, 1960. Studied: University of Provence, Aix-en-Provence, France, BFA (1980), MFA (1984); Paris 1 Panthéon-Sorbonne University, DEA of Fine Arts (1985). Selected solo exhibitions:

Cristinerose Gallery, New York (1998); Espace d'Art Contemporain de la Ville de Paris (1998); Musée Zadkine, Paris (1997); Gallery of the French Institute, Tel Aviv (1997); Gallery of the French Institute, Thessaloniki (1993); Meymac, Contemporary Art Center, Abbaye Saint André (1992); Musée Carnavalet, Paris (1991). Selected group exhibitions: *Suspended Instants*, Sculpture Center, organised by Art in General, (1997); *Thread*, Cristinerose Gallery, New York (1997); *Walk on the Soho ide*, Yohji Yamamoto, New York (1996); *Avant-Garde Walk in Venice*, Venice Biennale (1995); *Pop-up*, Socrates Park, New York (1995); *Wrapped /Unwrapped*, Gallery Elga Wimmer (1995); *Nouvelle Vague*, Museum of Modern and Contemporary Art, Nice (1994); *Lawrence Weiner/Brigitte Nahon*, Gallery Bébert, Rotterdam (1989).

Ernesto Neto

Born Rio de Janeiro, 1964. Lives and works in Rio de Janeiro. Selected solo exhibitions: Museum de Arte Contemporaneo Carrilo Gil, Mexico DF (1998); Tanya Bonakdar, New York (1997, 1998); Fundação Cultural do Distrito Federal Brasília (1997); Galeria Camargo Vilaça, São Paulo (1994, 1997); Christopher Grimes Gallery, Los Angeles (1996, 1997); Galeria Pedro Oliveira, Porto (1997); Espacio 204, Caracas (1996); *Desenhos Espaço Cultural Sergio Porto*, Rio de Janeiro (1993); Museu de Arte Moderna de São Paulo (1992). Selected group exhibitions: XXIV Bienal Internacional de São Paulo (1998); XI Sydney Biennial (1998); *Puntos Cardinales*, Fundacion Museo Alejandro Otero, Caracas (1998); *Material Immaterial*, The Art Gallery of New South Wales, Sydney (1997); *As Outras Modernidades*, Haus der Kulturen der Welt, Berlin (1997); *Transformat*, Wiener Sessession, Vienna (1996); Sayde Bronfman Center, Montreal (1996); *Defining the Nineties: Consensus-making in New York*, Miami and Los Angeles, Museum of Contemporary Art, Miami (1996); 2nd Internationales Projekt für Bildende Kunst 1996; KUNSTBRAU, NEXT Verin für Bildends Kunst, Graz (1996); *Transparencias*, Museu de Arte Moderna, Rio de Janeiro (1996); Kwangju International Biennale, Kwangju, South Korea (1995); *The Five Senses*, White Columns, New York (1995).

Michael Raedecker

Born in Amsterdam, 1963. Lives and works in London. Studied: Gerrit Rietveld Academie, Amsterdam (1985-1990); Rijksacademie van Beeldende Kunsten, Amsterdam (1993-4); Goldsmiths' College, University of London (1996-7). Selected solo exhibitions: *The Approach*, London (1998); Stedelijk Museum Bureau, Amsterdam (1997); Galerie Nouvelles Images, The Hague (1995). Selected group exhibitions: *World of Painting*, Unit, London (1997); *Gracelands Palace*, Galerie Fruchtig, Frankfurt (1997); *9 Schilders*, De Begane Grond, Utrecht (1996); *Collection Océ-van der Grinten*, Bonnefanten Museum, Maastricht (1996); *In de Sloop ... Uit de Sloop*, Stedelijk Museum, Amsterdam (1997); *Sunshine Breakfast*, Galerie Michael Janssen, Cologne (1998); *Gavin Brown's Enterprise*, New York (forthcoming, 1998); *Die Young, Stay Pretty*, ICA, London (forthcoming, 1998).

Elaine Reichek

Born in New York, 1943. Lives and works in New York. Studied: Brooklyn College, BA (1959-63); Yale University, BFA (1963-4). Selected solo exhibitions: *Projects*: Elaine Reichek, Museum of Modern Art, New York (forthcoming); *Guests of the Nation*, University of the Arts, Philadelphia/Van Every Smith Gallery, Davidson College, North Carolina (1996); *Form Security Administration*, Michael Klein Gallery, New York (1995); *A Postcolonial Kinderhood*, The Jewish Museum, New York/San Francisco Museum of Jewish Art; *Wexner Center for Contemporary Art*, Columbus, Ohio (1994); *Model Homes*, Stichting de Appel, Amsterdam (1994); *At Home in America*, Center for Research in Contemporary Art, University of Texas, Arlington (1994); *Home Rule*, Irish Museum of Modern Art, Dublin/Orchard Gallery, Derry (1993); *Sign Language*, Norton Gallery of Art, Palm Beach, Florida (1993); *Tierra del Fuego*, Akron Art Museum, Ohio (1992); *Native Intelligence*, Grey Art Gallery, New York University/Greenville County Museum of Art/Cleveland Center for Contemporary Art/Western Washington State University Gallery (1992). Selected group exhibitions: *Ethno-antics*, Nordika Museet, Stockholm (1998); *Hanging by a Thread*, Hudson River Museum, New York (1997); *Labor of Love*,

New Museum of Contemporary Art, New York (1996); *Too Jewish*, The Jewish Museum, New York/Jewish Museum San Francisco/Armand Hammer Museum, Los Angeles/Jewish Museum, Baltimore (1996); *Division of Labor: Women's Work in Contemporary Art*, Bronx Museum of the Arts, New York (1995); *The Reading Room: Consider the Lilies*, Ruskin School of Art, Oxford (Bookworks, 1994); *The Return of the Cadavre Exquis*, Drawing Center, New York (1993); *Ciphers of Identity*, Fine Arts Gallery, University of Maryland, Baltimore County/ Ronald Feldman Gallery, New York (1993).

Exhibition Checklist

Height precedes width followed, where relevant by depth.

Francis Alÿs

The Loser/The Winner 1998
Mixed media including documentation of Stockholm performance
Dimensions variable
Collection of the artist

Ghada Amer

Untitled 1996
Acrylic, embroidery and gel medium on canvas
172.7 x 169.6cm (68 x 66 $\frac{1}{2}$ "")
Private collection

Le Lit (The Bed) 1997

Embroidery on stuffed fabric
132 x 181cm (52 x 71 $\frac{1}{2}$ "")
Courtesy Brownstone, Corréard & Cie

Untitled (Rose) 1998

Acrylic, embroidery and gel medium on canvas
162.9 x 175.7cm (64 $\frac{1}{2}$ x 69 $\frac{1}{16}$ "")
Emilio Ambasz collection
Courtesy Annina Nosei Gallery

Rory Donaldson

Trace Map: Cambridge 1998
Embroidery on cotton sheet
Dimensions variable
Collection of the artist
Courtesy Cambridge Darkroom Gallery

Tracey Emin

Love Poem 1996
Appliqué Blanquet
243.8 x 243.8cm (96 x 96")
Private collection

Hotel International 1997

Quilt
257 x 240cm (101 $\frac{1}{2}$ x 94 $\frac{1}{2}$ "")
Jedermann Collection, N.A.

Jochen Flinzer

Arsch und Tasse (Arse and Cup) 1991
Ten pairs of embroidery yarn on paper
58.4 x 42.7cm each (23 x 16 $\frac{1}{2}$ "")
Museum für Moderne Kunst,
Frankfurt am Main

Debbie Lenz, Artistic Dermagraphics,
Youngstown, OH 1992

Cotton thread and fabric
60 x 50cm (23 $\frac{3}{4}$ x 19 $\frac{3}{4}$ "")
Museum für Moderne Kunst,
Frankfurt am Main

53 Wochen Glück (53 Weeks of Happiness) 1995

Embroidery thread on silk
430 x 32.5cm (169 x 12 $\frac{1}{2}$ "")
Museum für Moderne Kunst,
Frankfurt am Main

Regina Frank

The Glass Bead Game 1996
Mixed media
Installation
Collection of the artist

Ava Gerber

Ikibana 1996
Wire, yarn, thread and artificial flowers
304.8 x 213.3 x 91.4cm (120 x 84 x 36")
Collection of the artist

Deflower/Standing Veil 1998

Broom stick, bottles, fabric, pins, flowers and thread
165.1 x 184.2 x 62.2cm
(65 x 72 $\frac{1}{2}$ x 24 $\frac{1}{4}$ "")
Collection of the artist

Fernanda Gomes

Untitled 1995
Flasks and string
3.5 x 2.6 x 1.8cm (1 $\frac{3}{8}$ x 1 x 0.68")
Galeria Luisa Strina collection

Untitled 1995

Thread, spool and paper
Dimensions variable
Collection of the artist
Courtesy Galeria Luisa Strina

Lisa Hoke

Heirloom 1994-98
Thread, glue and wax
Dimensions variable
Courtesy of the artist and
Esso Gallery, New York

Anna Hunt

Villa Savoye 1994
Thread on canvas
8.9 x 17.8cm (3 $\frac{1}{2}$ x 7")
Collection of the artist

Falling Water 1995

Thread and canvas
15.2 x 15.2cm (6 x 6")
Private collection, London

Marin County Civic Center 1995

Thread on canvas
10.2 x 22.9cm (4 x 9")
Collection of the artist

Guggenheim, New York 1995

Thread on canvas
17.8 x 12.7cm (7 x 5")
Collection of the artist

Unité d'habitation 1996

Thread on canvas
22.9 x 15.2cm (9 x 6")
Collection of the artist

Taliesin West 1996

Thread on canvas
24 x 13.5cm (7 $\frac{1}{2}$ x 5 $\frac{1}{4}$ "")
Collection of the artist

Farnsworth House 1998

Thread on canvas
14 x 21.6cm (5 $\frac{1}{2}$ x 8 $\frac{1}{2}$ "")
Collection of the artist

Guggenheim, Bilbao 1998

Thread on canvas
17.8 x 33cm (7 x 13")
Collection of the artist

Kim Soo-Ja

Cities on the Move – 2727 Kilometers Bottari Truck 1997
Video Projection
Collection of the artist

José Leonilson

Fertilidade, Coerência, Silêncio (Fertility, Consistency, Silence) 1991
Embroidery with voile
122 x 66cm (48 x 26")
Isabella Prata collection

O que você Desejar, O que você Quiser

eu Estou aqui, pronto para servi-lo (Whatever you wish, whatever you want, I am here, ready to serve you.) 1991

Embroidery with voile
132 x 42.5cm (52 x 16 $\frac{1}{2}$ "")
Marcantonio Vilaça collection

Holly Miller

Amande 1996
Acrylic and thread on canvas
83.8 x 83.8cm (33 x 33")
Courtesy of the artist

Smooth 1998

Acrylic and thread on canvas
81.3 x 81.3cm (32 x 32")
Mr and Mrs Shannon Self collection, Oklahoma City
Courtesy of Elizabeth Fiore
Contemporary Art, New York

- Brigitte Nahon**
Icholi Hauperyre 1997
 Thread, pins and plexiglass
 Dimensions variable.
 Collection of the artist
- Ernesto Neto**
 M.E.D.I.T. 1994
 Seven Photographs
 63.5 x 53.3cm (25 x 21") each
 Stefano Bonfiglio & Rosa de la Cruz Bonfiglio collection
- Untitled 1994
 Paper, paraffin and thread
 50 x 35cm (19 7/8 x 13 7/8")
 Carlos and Rosa de la Cruz collection
- Untitled 1994
 Paper, paraffin and thread
 50 x 35cm (19 7/8 x 13 7/8")
 Carlos and Rosa de la Cruz collection
- Untitled 1994
 Paper, paraffin and thread
 50 x 35cm (19 7/8 x 13 7/8")
 Carlos and Rosa de la Cruz collection
- Untitled 1994
 Paper, paraffin and thread
 50 x 35cm (19 7/8 x 13 7/8")
 Carlos and Rosa de la Cruz collection
- Michael Raedecker**
Watch What Happens 1998
 Acrylic and thread on linen
 81.3 x 106.7cm (32 x 42")
 Private collection, London
- The Practise* 1998
 Acrylic and thread on linen
 66 x 81.3cm (26 x 32")
 Collection of the artist
- Reverb* 1998
 Acrylic and thread on linen
 61 x 81.3cm (24 x 32")
 Jake Miller/The Approach
- Elaine Reichek**
When this you see ... 1996-98
 Installation of 27 embroidered
 samplers and video
- Sampler (Ovid's Weavers)* 1996
 Embroidery on linen
 48.9 x 88.9cm (19 1/4 x 35")
 Melva Buchsbaum collection, New York
- Sampler (Dispositional Hypnoid States)* 1996
 Embroidery on linen
 47.6 x 51.4cm (18 3/4 x 20 1/4")
 Melva Buchsbaum collection, New York
- Sampler (The Ultimate)* 1996
 Embroidery on linen
 54 x 54cm (21 1/4 x 21 1/4")
 Melva Buchsbaum collection, New York
- Sampler (The Scarlet Letter)* 1996
 Embroidery on linen
 67.3 x 30.8cm (26 1/2 x 12 1/4")
 Collection of the artist, New York
- Sampler (Mary Queen of Scots)* 1996
 Embroidery and transfer print on linen
 89.5 x 27.3cm (35 1/4 x 10 3/4")
 Collection of the artist, New York
- Sampler (Vengeance)* 1996
 Embroidery on linen
 48.9 x 85.7cm (19 1/4 x 33 3/4")
 Collection of the artist, New York
- Sampler (The Little Worktables)* 1996
 Embroidery on linen
 48.3 x 48.9cm (19 x 19 1/4")
 Collection of the artist, New York
- Sampler (Starting Over)* 1997
 Embroidery on linen
 22.2 x 171.5cm (8 1/2 x 67 1/2")
 Collection of the artist, New York
- Sampler (Moby Dick)* 1997
 Embroidery and twine on linen
 44.5 x 34.3cm (17 1/2 x 13 3/4")
 Melva Buchsbaum collection, New York
- Sampler (Hercules)* 1997
 Embroidery on linen
 55.9 x 45.1cm (22 x 17 3/4")
 Melva Buchsbaum collection, New York
- Sampler (The Secret Code)* 1997
 Embroidery on linen
 21 x 54.6cm (8 1/4 x 21 1/2")
 Melva Buchsbaum collection, New York
- Sampler (A Spider)* 1997
 Embroidery on linen
 36.8 x 125.1cm (14 1/2 x 49 1/4")
 Melva Buchsbaum collection, New York
- Sampler (The Brontës)* 1997
 5 parts
 Overall dimensions
 56.5 x 216.5cm (22 1/4 x 85 1/4")
 Andrew Solomon collection, New York
- Sampler (The Brontës – She was Sitting)*
 Embroidery and beading on linen
 43.8 x 41.9cm (17 1/4 x 16 1/4")
- Sampler (The Brontës – I took Especial Care)*
 Embroidery and beading on linen
 56.8 x 41.9cm (22 3/4 x 16 1/4")
- Sampler (The Brontës – Emily Jane Brontë)*
 Embroidery on linen
 23.5 x 27.9cm (9 1/4 x 11")
- Sampler (The Brontës – I am pleased)*
 Embroidery and beading on linen
 26.4 x 36.2cm (10 3/8 x 14 1/4")
- Sampler (The Brontës – Of Course)*
 Embroidery and transfer print on linen
 56.5 x 39.4cm (22 1/4 x 15 1/2")
- Sampler (Chuck Close)* 1997
 Embroidery on linen
 27.9 x 21.6cm (11 x 8 1/2")
 Collection of the artist, New York
- Sampler (Andy Warhol)* 1997
 Embroidery on linen
 26 x 78.1cm (10 1/4 x 30 3/4")
 Collection of the artist, New York
- Sampler (Jasper Johns)* 1997
 Embroidery on linen
 32.4 x 27.9cm (12 3/4 x 11")
 Collection of the artist, New York
- Sampler (Anon)* 1998
 Embroidery on linen
 24.1 x 26.7cm (9 1/2 x 10 1/2")
 Collection of the artist, New York
- Sampler (It Was Something)* 1998
 Embroidery on linen
 54 x 70.5cm (21 1/4 x 27 3/4")
 Melva Buchsbaum collection, New York
- Sampler (Tennyson)* 1998
 Embroidery on linen
 46.7 x 114.3cm (18 3/8 x 45")
 Melva Buchsbaum collection, New York
- Sampler (Kruger/Holzer)* 1998
 Embroidery on linen
 77.5 x 55.3cm (30 1/2 x 21 3/4")
 Melva Buchsbaum collection, New York
- Sampler (Doily)* 1998
 Embroidery on linen
 51.4 x 51.4cm (20 1/4 x 20 1/4")
 Collection of the artist, New York
- Sampler (Silhouette)* 1998
 Embroidery on linen
 21.6 x 24.8cm (8 1/2 x 9 3/4")
 Collection of the artist, New York
- Sampler (World Wide Web)* 1998
 Embroidery on linen
 28.6 x 36.2cm (11 1/4 x 14 1/4")
 Collection of the artist, New York
- When This You See ...* 1996-1998
 Video. Collection of the artist, New York

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