

# 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 9<sup>th</sup> through June 30<sup>th</sup>. The second showing will be from July 30<sup>th</sup> through August 8<sup>th</sup> 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



Original designer jacket in four-color double weave.  
Main fabric: wool. Hand-dyed vintage kimono silk trim.  
24 shafts.

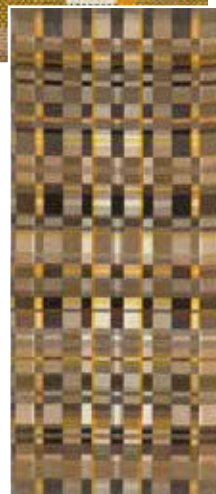


### RUTH BUCHMAN

#### MOONLIGHT SIDEWALK



Runner. This is the second in a series of double-weave explorations of color and its relationship to the weaving grid. Colors move between, within, across blocks, and from face to face.  
Double weave.



### MARY BURNS

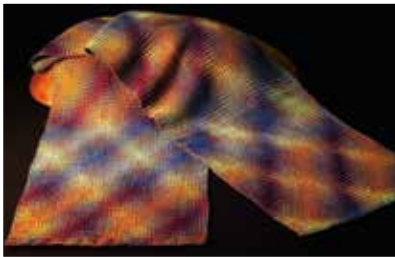
#### FLIGHT



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. Basic design elements – lines, angles, curves – inspire me to create fabric with hand-dyed yarns. In this case 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. Point twill threading with a four-shaft selvedge. Warp: 10/2 Tencel, white. Weft: 8/2 Tencel, dark gray. 32 shafts.

INGE DAM

CAMEL BLANKET



Shawl with four tablet-woven bands. Fascinated by the majesty of camels, I featured them in the two central bands of this shawl, with geometric patterns in the outer bands. Fabric and bands were woven simultaneously. Fabric: fancy twill. Bands: pebble weave and double-faced tablet weaving. Cotton and Tencel. Tablets; 32 shafts.

IVY DEHART

ART DECO RIBBONS





KAREN DONDE

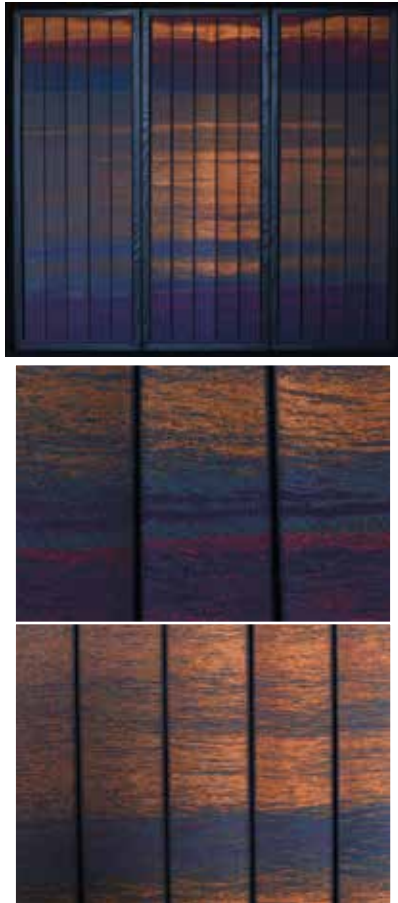
ENTWINED LACE I



Shawl. A delicate chain, linked and entwined, inspired this wedding shawl. Plain weave with original 12-block, five-end huck lace motif in three stripes. Tencel warp, silk-merino weft. Hemmed.

ROBERT ELY

INTERLUDES III



Woven silk triptych. The scene was inspired by the South Devon coast (UK) where I live. Each panel is made of five individual silk ribbons, woven on a narrow-fabric Jacquard needle loom. The four weft colours are common to all 15 ribbons. All of the weft weaves at all times and is incorporated into the ribbon. The majority of structures are twill-based on 8, 16, 32 and 48 ends. Jacquard.

SUZANNE FURNESS

SAND DUNE,  
MUNGO NATIONAL PARK



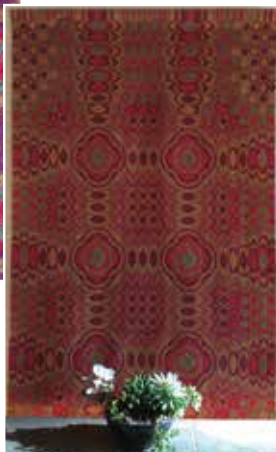
Wall hanging. Mungo National Park is an ancient inland lake system in New South Wales, Australia. It was the burial site 40,000 years ago of Mungo Man and Mungo Lady. It is one of Australia's most important archaeological sites, but it is also a source of great beauty and contrasts. Silk.

BETH DUNCAN

SIMPLE GEOMETRY



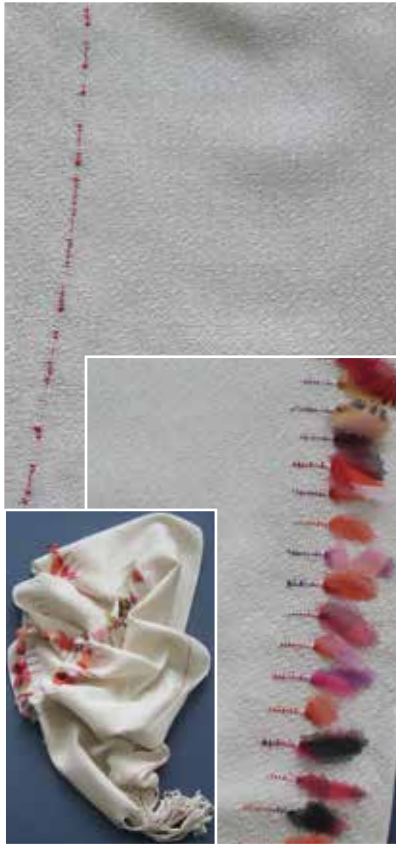
Wall hanging. As they scatter and evolve, these circles show movement and color play. Four-color double weave, echo weave. 8/2 cotton. 32 shafts.





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.

ROBIN HALLER

BEST IN SHOW

3 CAGED BIRDS



Wall hanging. Ikat warp.

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. 32 shafts.



A woven response to the rescue of three young women held captive for years in Cleveland, Ohio. This celebratory piece reflects their survival and resilience and offers a hopeful prayer for healing. The title pays homage to Maya Angelou's poem "The Caged Bird Sings." Jacquard, woven on TC-1.

BONNIE INOUE

CANYON REFLECTIONS



Scarf. My current series use two different designs that overlap, forming color blends and interesting shadows. Interleaved and parallel twill sequences. Silk. 24 shafts.

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. The designs and colors in my weaving reflect the influence of the time I've spent in Ghana, South Africa, Bangladesh, Peru and the southwestern U.S. I enjoy geometric loom-controlled designs and have a special interest in double weave. Four-block double weave. Cotton. 16 shafts.

LESLIE KILLEEN

COMPLEX WEAVERS AWARD

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

SECOND PLACE

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. My use of color and pattern comes from growing up immersed in Midwest popular culture, and specifically from children's cartoons. Their vibrant colors always seemed to represent something larger. Tencel, cotton and various metallic yarns. Jacquard double weave.

SARA NORDLING

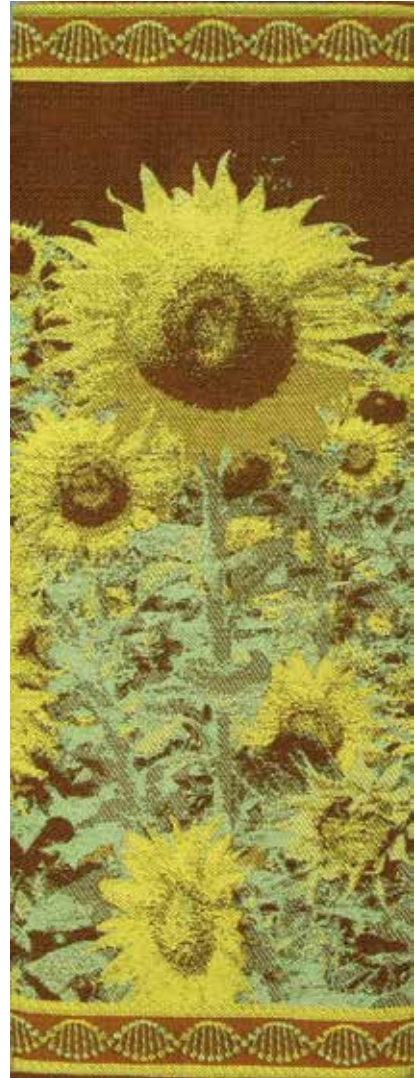
FOR JOSEF AND ANNI – ANGLES 1



Wall hanging. My work emphasizes the weaving process rather than the techniques used. It's the process that gives the works form. This piece 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



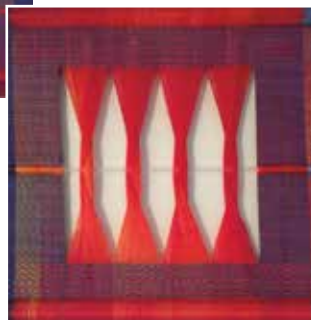
Wall hanging. The original sunflowers were photographed by the artist in Napa Valley, California. Each glorious giant blossom follows the path of the sun every day. Can we take our cues from them to encourage use of alternative energy for the survival of our species on this planet? Cotton. One warp,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

MOLLY MCLAUGHLIN

FAITH



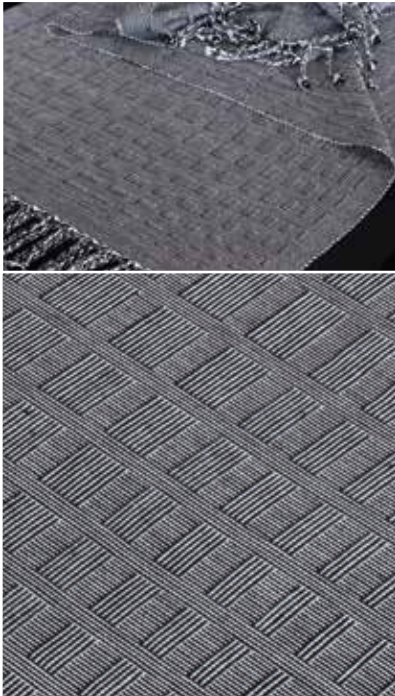
Wall hanging. I strive to bring together color and form to reveal the beauty within. Hand-painted warp and weft. Warp is 120/2 silk. Weft is 160/2 silk. 8 shafts.





DANI ORTMAN

INFINITY



Throw. I'm enchanted by divine proportion and the ways that color and pattern can both please and mystify. Shadow weave. Organic cotton yarn. 4 shafts.

ALICE SCHLEIN

CONCILIATORY REMARKS



Blank journal. I'm interested in the way the content of a book may be suggested in imagery woven specifically for its cover. Fabric woven in lampas structure. Book bound with long stitch; hand-torn pages of acid-free paper. Jacquard.

LYNN SMETKO

FIRST PLACE

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. 40 shafts.

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

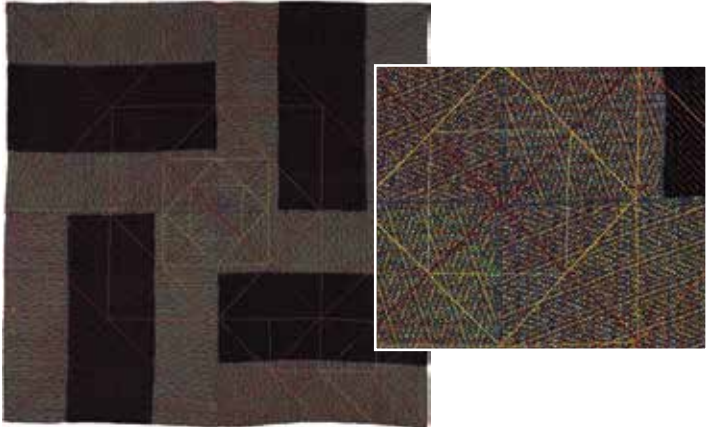
BEACON



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.

BARBARA J. 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.

DIANE TOTTEN

REVERSIBLE VEST



Vest. Woven in crimp cloth.



LESLEY WILLCOCK

THIRD PLACE

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. 32 shafts.

CAROL WOOTEN

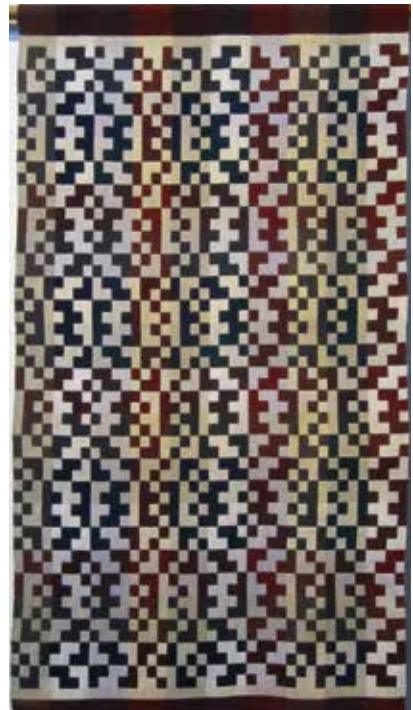
THE SEASONS IN ADVANCING TWILLS



Scarves. Four scarves reflecting the colors and impressions of the seasons. Each scarf was woven during the season it represents, and each was inspired by the view through the window from my loom. Left to right: Winter Tranquility, Spring Lupines, Summer Garden, Autumn Leaves. Woven in hand-painted 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 in a series of 17 woven works based on the mathematical ideas of permutations and combinations. Silk. 16 shafts.

*(Photo in centre by Andrew Moore; Close detail photo by Theo Wright)*



## COMPLEXITY 2016 AWARDS LIST

### THE DIANE FABECK AWARD: BEST OF SHOW

Robin Haller  
*3 Caged Birds*  
Wall hanging in three panels  
with ikat warp  
Jacquard

### FIRST PLACE

Lynn Smetko  
*After Midnight*  
Shawl: silk and merino  
40 shafts

### SECOND PLACE

Janice Lessman-Moss

*433C Local Journey (BlueGreen)*  
Wall hanging: linen, paper core  
Jacquard

### THIRD PLACE

Lesley Willcock  
*Snow Tracks*  
Jacket: lambswool and silk,  
with silk takadai braid trim  
32 shafts

### COMPLEX WEAVERS AWARD

Leslie Killeen  
*Night Reflection*  
Yardage  
8 shafts

## COMPLEXITY JURORS

Complexity 2016 employed a double-blind review process to ensure each piece could be judged clearly and fairly. The jurors for this year's exhibition were:

Deborah Corsini  
Wendy Morris  
Beatrijs Sterk

## COMPLEXITY CHAIR

The Chairperson and organizer for Complexity 2016 was Cathryn Amidei.

## COMPLEXITY 2016 ARTISTS

### Mimi Anderson

Tacoma, Washington, USA

### Ruth Buchman

Somerville, Massachusetts, USA

### Mary Burns

Mercer, Wisconsin, USA

### Su Butler

Woodstock, Illinois, USA

### Tien Chiu

Sunnyvale, California, USA

### Inge Dam

Schomberg, Ontario, Canada

### Ivy DeHart

Eagle, Idaho, USA

### Karen Donde

Mills River, North Carolina, USA

### Beth Duncan

Crystal Lake, Illinois, USA

### Robert Ely

Dartmouth, Devon, UK

### Suzanne Furness

Ilkley, Queensland, Australia

### Brenda Gibson

Balham, London, UK

### Robin Haller

Greenville, North Carolina, USA

### Sandra Hutton

Monument, Colorado, USA

### Bonnie Inouye

Hotchkiss, Colorado, USA

### Deborah Kaplan

Bolton, Massachusetts, USA

### Bonnie Kay

Ann Arbor, Michigan, USA

### Leslie Killeen

Durham, North Carolina, USA

### Karen LeBlanc

Fredericton, New Brunswick,  
Canada

### Janice Lessman-Moss

Kent, Ohio, USA

### Heather Macali

Ferndale, Michigan, USA

### Molly McLaughlin

Hampton, New Hampshire, USA

### Sara Nordling

Fort Wayne, Indiana, USA

### Sheila O'Hara

Lower Lake, California, USA

### Dani Ortman

Sheguianda, Ontario, Canada

### Antoinette Roy

Québec, Québec, Canada

### Alice Schlein

Greenville, South Carolina, USA

### Deborah Silver

Cleveland Heights, Ohio, USA

### Lynn Smetko

Southlake, Texas, USA

### Susie Taylor

San Jose, California, USA

### Diane Totten

Marietta, Georgia, USA

### Erik Van Wert

Chicago, Illinois, USA

### Barbara J. Walker

Salem, Oregon, USA

### Lillian Whipple

Concord, California, USA

### Lesley Willcock

Swineshead, Bedfordshire, UK

### Carol Wooten

Pawtucket, Rhode Island, USA

### Theo Wright

Coventry, West Midlands, UK

## 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](http://www.complex-weavers.org)

