

Where Are They Now?

FIBERARTS contacted several artists who first appeared in the magazine's early issues to find out what they have been up to over the last 15 years. Of those we were able to reach, here are some of the early contributors to FIBERARTS who sent in recent artwork and caught us up to date on their personal development.



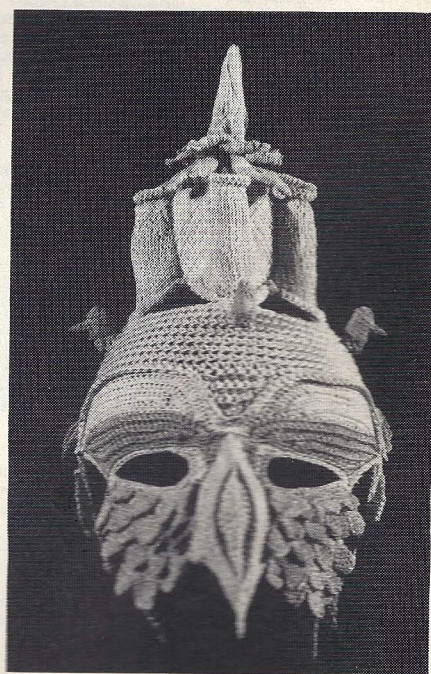
Norma Minkowitz: This artist's work is now simpler in form, more intense in concept.

From 1976 to 1978 I did a very large sculpture in the form of a chair called *The Landscape of My Mind*. My wearables were generally made with fine threads and sculptural forms that were finely crocheted and knitted. One such piece, *Cloak*, had 99 one-inch female figures entwined in the yoke of the piece. Until 1983, I continued to show sculpture and wearables in museum and gallery exhibitions.

My focus now is on sculpture. The new work is simpler in form and more intense in concept. The walls of the sculptures are open, skeletal, and weightless. They are fragile but structured. The interior space is visible through the exterior structure, which is drawn and painted on. My vessels are inaccessible and they refer to containment, shelter, entrapment, and confinement. In many ways they are cages.

In 1986 I won a \$15,000 artist grant from the National Endowment for the Arts, which came at a critical point in my career. It encouraged my new direction

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A Female in My Cap, 1976; crochet; 16 by 8 by 8 inches. Photo: Kobler/Dyer Studios.

My work in the late '60s and early '70s involved wall hangings and sculpture from both fibers and fabrics. I utilized stuffing, stitching, and crocheting techniques, often in combination. My early work was very textured and baroque. Colors ranged from vivid magentas and reds to more muted tones. In 1972 my sculptural forms evolved into small shapes which were stuffed and detailed with crocheted and knitted images. Exploring the possibilities of circular and oval shapes, I often incorporated the female form. I also stopped making wall hangings and concentrated on sculpture and wearable art.

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Minkowitz

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and helped me to focus more intently on my new work. One of my vessels, **Trap**, will be in the permanent collection of the Erie Art Museum in Erie, Pennsylvania. Other works are now in the permanent collections of the Renwick Gallery of the Smithsonian Institution in Washington, D.C. and the Metropolitan Museum of Art in New York City.

Above: Stratun II, 1989; crochet, painting and drawing; 17 by 12 by 12 inches. Photo: Bobby Hansson.

Below: Basket Ball, 1989; crochet and painting; 11½ by 12½ by 12½ inches. Photo: Bobby Hansson.

