

The background of the entire page is a dense, abstract composition of numerous thin, tangled lines. These lines are rendered in various shades of brown, tan, and black, creating a complex, web-like texture. The lines are scattered across the white background, with some forming larger, more defined shapes while others are just loose, overlapping strands. The overall effect is one of organic, chaotic movement.

# A Very Long Engagement

JOZEF BAJUS  
DOUG GUILDFORD  
PAT HICKMAN  
DORIE MILLERSON  
SHERRI SMITH  
MARTHA STANLEY

CURATED BY FRANCES DORSEY

DALHOUSIE ART GALLERY



*A Very Long Engagement*, Curated by Frances Dorsey  
Dalhousie Art Gallery, 18 January to 3 March 2013

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front and back cover (detail): Pat Hickman, *Mnemonics*, 2009



## Contents

5	<i>A Very Long Engagement</i> Frances Dorsey
12	Works in the exhibition
14	Colour plates
32	Biographies



## A Very Long Engagement

Frances Dorsey

The exhibition *A Very Long Engagement* emerges from several questions and a visit to an inspiring exhibition. The questions are: What is embodied in a ball of string? How does sustained time influence making? And, what gets you into the studio every day?

Humans have had a very long engagement with string, with the earliest evidence indirect but compelling. During the Gravettian Period (26,000 – 20,000 BC) bone needles begin to turn up, as well as beads of hard materials with increasingly small holes, evidence of the use of very fine threads of some sort, most likely spun from fibres from animals or plants. A carved bone figure of a Paleolithic figure (*Venus of Lespugue*, ca. 20,000 BC) displays a skirt made of twined strings, with carving detailed enough to reveal that it looks exactly like twisted string with frayed ends. Most amazingly, from a cave in Lascaux comes an actual piece of extremely sophisticated string: a small length made from three strands of two-ply twisted plant fibres fossilized through being encased in mud for 17,000 years<sup>1</sup>. Nearby were small grooves cut or worn into contours of the rock walls of some of the painted caves that would fit something like a string guideline. It is possible that string may have extended along the walls of caves, so that people could move from one area to another by following the line.

It is this small piece of string that is most seductive—before making string early humans would have had to notice that cellulosic plant fibres could be teased free of their lignin casings, perhaps found after the winter had done the work, and twisted together to make a strand that had some strength. If several such strands were then plied together, the strand became string, with still more utility. Finally, if the twisted strands are plied together with the twisting directions reversed, then those strands will not unwrap from one another. The miracle of this small piece of string, which has persisted through the centuries, speaks eloquently of our early capacity to think, imagine, and create. We must have been fooling around with string-like processes for thousands of years before that, to have arrived at such simple elegance.

That string has existed for so many thousands of years is food for thought. Hunter/gatherers would have needed light, portable containers to carry their few possessions: string, nets, baskets. An intriguing proposition following on this is posed by anthropologist Mary Frame, who observes “The structuring processes used to order chaotic, loose fiber into utensils and shelter may have provided a tangible model for understanding and reflecting observed structures and phenomena in the natural world.”<sup>2</sup>

Mathematician A. T. Vandermonde observed, in 1771, in *Remarques sur des problèmes de situation*, that basket-making is a discipline most concerned with position—the position of elements in space, as they interact around one another in a systematic and predictable way. The act of interlacing strands is a way of working that relies on predicting future locations of elements in three-dimensional space, as in topology, the mathematical study of position. César Paternosto develops the idea further to suggest that the patterns emerging from this natural arrangement of elements are essentially the abstracted motifs of stylized animals, lightning zigzags, the spiral rotation of the night sky, and so on. These motifs were used to express ideas, before writing was invented—on clay, cloth, stone, wood, and metal—throughout the world. Paternosto proposes that the human ability to think in abstraction had its roots in this material exploration<sup>3</sup>.

This kind of physical understanding and conceptual linkage is at the root of abstract thought, because it allows the maker, during the construction process, to imagine multiple possibilities and project the future. In a sense, the thought and subsequent understanding embodied in the ball of string is an essential part of what makes humans human.

Leaping to the twenty-first century, the exhibition *Life of Making*, at the Sonoma Valley Museum of Art (2010), presented the work of three acclaimed artists: Jim Melchert, June Schwartz and Kay Sekimachi. The work exhibited was fresh, strong, and had a quality of inevitability. The artists, in their late seventh, eighth and ninth decades of life, each spoke with delight and anticipation about seeing what would happen in the studio every day. For each, the membrane between the art of making and the art of living was so permeable as to be absent. For the gallery visitor it was a profound reminder that creative work extends to life's limits; age can bring consummate skill and brilliance of intent fully realized, not just diminishment.

The grace of long making is like that of two partners who have been jiving (or tangoing) together for many years. The complex and formal set of interactive moves have been worked out over long experience and the dancers ad lib with fluency and speed; ever new, variable and playful, the sum is greater than the parts. Likewise, the dance between material, hand, and mind, practiced over many decades, regenerates itself, and the investment of time, attention, and honed expertise contributes an ineffable quality to the work.

In the way that a process can map itself onto a group and shape it (the invention of string and human thought), so sustained making might similarly map itself onto individual makers and shape them, as in the three artists noted above whose daily existences have become inextricably melded into a life of creation and exploration. The decades invested in pursuing their chosen disciplines must surely have shaped the ways they each approach problems and questions, and informed the caliber of their responses. The refining process emerging from millennia of skilled making by humans around the planet might also, if valued, shape the way we ask questions today and seek answers.

What then, about the relationship between work and time for other contemporary artists who have been engaged in a train of thought or practice for many decades? Or those who have been

deeply engaged for a shorter time but with an ancient, rigorous and notably time consuming process? How does time write on the work? The worker? Does the craftsmanship gained from long practice add inherent value or content to whatever is made? Does the haptic shape the way we think? As fruit ripens it gains sugar, colour, flavour, vitamins, and desirability. As processes (and artists) ripen we often dismiss them as “no longer relevant”, preferring instead the astringent dryness of the merely new. Yet perhaps it is only with ripeness that we can begin to understand all that is contained in that ripening process.

Visual products that contain a quality of tactility are often dismissed as merely physical, without intellectual charge. In the same way, we often carry uninvestigated assumptions about how age may affect creative production, perhaps assuming that creators similarly lose physical or intellectual dexterity over time, or perhaps just lose interest. The proposition that the work, and subsequent pleasures of tactile engagement, just gets better and better is as inspiring as it is provocative to consider.

The six artists included in *A Very Long Engagement* have been working with string, using slow and accumulative processes, some for a long lifetime. Several have moved from skill through mastery to a kind of haptic thought. Several began to work with a specific technique or material to achieve a specific end, and found that the voices of the process or material became the impelling ideas. For each, the physical act of making, refined over a lifetime, is as integral to the work as the work is to their lives.

Pat Hickman has been working with hog gut sausage casings for many decades. The daughter of a butcher, her choice of gut reflects a circuitous route back to a kind of basecamp, through several degrees, years of living in places as disparate as New York, Honolulu, and Istanbul, and a realization that Alaskan native people had used gut to make waterproof garments from ancient times. Bringing such accumulated vantage points to the exploration of this particular material has resulted in a rich and ever-shifting body of work. Whether the gut appears as a membrane, in *Ripples*, or whether the filament quality of length results in netting or almost hieroglyphic information, as in *Mnemonics*, the conversation between artist and material probes, pushes, and asserts.

Hickman studied music, English language and literature, and finally textiles, and her work reveals a rhythm and cadence of sentences and phrases from this background. Using long tubes of translucent gut as both structure and surface, the work evokes memory, loss, and emptiness. The process is additive, drawing on meanings derived from the very materials used as well as the forms they assume. The visceral qualities of the gut are palpable yet oddly narrative—gut as empty container as well as signifier. Another element in the current work is what is sometimes referred to as “river teeth”: the wooden branch insertions into a tree trunk that are the last parts of a tree to decay. When trees fall into a river they slowly decay, nourishing the life in the river. The places where the branches were formed, however, are made of tougher stuff and tenaciously remain, recalling the tree, or the immovable moments in our lives. By wrapping gut around these forms, Hickman is producing a very unusual kind of sausage—the casing no longer does its original job of holding soft minced ingredients together long enough to be cooked and consumed. Instead, it

is protecting something much tougher than itself, and perhaps allowing it to seep out over time, in the same ways that other nourishment makes its way through us to sustain our lives.

In Hickman's work, one gets the sense of what is absent and beyond language; in the way described by John Updike, "we would-be novelists have a reach as shallow as our skins. We walk through volumes of the unexpressed and like snails leave behind a faint thread excreted out of ourselves. From the dew of the few flakes that melt on our faces we cannot reconstruct the snowstorm."<sup>4</sup> Similarly Hickman alludes to, but does not touch, the emotional ground zero of what has gone.

The work of Sherri Smith engages beauty through structure and mathematics. Her early loom-controlled explorations of waffle weave resulted in remarkable and ephemeral architectural forms. Then came a several-decades long exploration of braids, plaiting, flat bands, and optical illusion. A long series of low relief wall hangings plaited triaxially from three sets of flat webbing strips were dyed so precisely that as the viewer walked past each piece the visible colour and larger pattern would shift and dissolve as different planes became visible.

This work is at first glance cerebral, clinically impersonal, an exposition of whatever numeric system is under the microscope at the moment. However, much of it is breathtakingly beautiful, and possesses an emotional warmth that takes the viewer by surprise. In each case the structure itself seems to be the subject matter. Smith subsequently returned to the loom to weave a series of strip weavings based on the musical notation of gamelan music. The strips were tacked together at points so that the surface was active rather than flat, with the structure evident, paraphrasing the sound it derived from.

The new pieces included here are also woven in strips on the loom and then tacked together in a deceptively simple weave structure, and illuminate radiophotographs of planets. Smith comments: "NASA is generating such fine images for me all the time" that she has no need to look elsewhere. Further, she observes that the weavings were done "in the tradition of painters who painted the West before many Europeans went there."<sup>5</sup> The weaving process is in fact so difficult that it was too complicated to weave in wide form, necessitating narrower strips. While each strip has a plain weave internal structure there is also an inlay of coloured cloth like a very elegant rag rug that carries the imagery. There is an amusing irony in using interlacing, arguably humans' first "making" process, to display planetary data available only now through the magic of modern science and technology.

Rug maker Martha Stanley attempted to recreate a millennium-old Anasazi sandal as a way of understanding how, and with what meaning, the sandals were made. The sandals were not woven, but rather constructed of up to nine kinds of off-loom, woven twinings that resulted in particular kinds of patterns, in relief, on the soles. At least in their ceremonial role, the soles of each pair might have been knotted differently so that each sole for each pair was unique. Because the pattern was in relief the mark of an individual passing by could be recorded in the ground where they walked—legible to those who could "read" them. More importantly, the elegance of

the structure reveals the ancient weavers' wonderful appreciation of both the functional as well as aesthetic results possible from the complex manipulations of material and technique.

Stanley abandoned the limiting structure of the loom after re-constructing the sandal knotting process, as it presents her with the possibility of building rug structures in relief from all sides, working outward from any point. The direction and tension of knots determine the texture or raised pattern of the rug surface, in a sense the structure drives the colour and pattern of the rug. This raised texture reflects light actively as it imprints back on the soles of those who walk over the rug—so in a funny way the rug walks on the pedestrian.

Stanley is perhaps no longer primarily engaged in rug making but rather in discovering what she can do with the knotting process. Her questions have become quite focused; one has the sense that the rug itself is an inconsequential byproduct of an obsessed investigation of the structure proposed by the sandals. This is the esoteric quest of a very long engagement, as only someone who has used up conventional rug structures might be lured to this other, extraordinarily labourious way of making. Stanley describes being humbled and thrilled by the mastery and sophistication revealed by the choices of structure made by the ancient weavers. This reach back into time to revive and redeploy sandal structures echoes to the call of the little coil of plied string from Lascaux.

Printmaker Doug Guildford began to crochet around the time that his feminist friends began to learn how to repair car engines. Marine life, tidal flotsam, the junk washed up from a flailing fishing industry of his native Nova Scotia, are literal and figurative sources for his nets and sculptural forms. The continuous, crocheted construction of these organic objects, which will never be finished, has become an obsessive part of Guildford's work; the making itself seems as, or more, important than whatever emerges from the end of the (crochet) hook. The repetition of gestures, the accumulation of effects, is the content of the work.

The *Working Drawings* are equally enigmatic, with images or motifs (often echoing the crochet interlacings) emerging and then being covered over, the way the tide goes in and out, dredging up one form or mark only to wash it out or carry it back into the deep. The detritus gathered on the floor of the gallery offers itself as a choice collection of treasure brought by the water, while at the same time revealing a high water mark for junk left by retreating tides.

The crocheted nets and ropes harvest the bounty of the tide as well as provide shape to Guildford's time. Though presented here in the pristine gallery, they would be as comfortable at the edges of the water or in any other natural surroundings. The act of crochet reads as a kind of wordless conversation with a syntax, definitions, a rhythm, and acquires meaning through Guildford's attention.

Jozef Bajus trained in traditional textile practices in his native Slovakia, and over decades of working has developed an assemblage process that leans heavily on textile structures and is characterized as an accumulation of small units—a hallmark of most textile processes. The predominant medium here is paper, in part because of its fibrous, percussive qualities and relationship to cloth,

but also because of the physical possibilities inherent in paper itself. Other materials are also used; these intrinsically valueless components build and combine into multileveled (both physically and conceptually) compositions that clarify the particular idea he is considering.

Earlier work utilized small pieces of torn paper reassembled by chance selection and stapled back into whole sheets—repaired but in disruption. The tender mediation between the ripped up pages of drawings and the mending back together by such careful actions is both texturally rich and also abject.

Bajus' subject matter revolves around chance, disruption, the application of orderly and predictable systems to something that is, either literally or metaphorically, uncontrollable.

The array of pattern, shape, and scale, layered and juxtaposed against one another, forms some kind of language that appears to carry compelling information. Cut and folded paper, tarpaper, junk mail, all gain meaning through the care and attention that has been deployed in the gathering together of the units. There is tension between the random bits and orderly arrangements they have been coaxed into.

In several of the pieces included here, *Black Cheerios*, and *Focus - Nuclear Clean Up*, digital images were printed, sliced up, and meticulously reassembled. In the series *Prayers for Jacqueline*, imagery was sliced into narrow strips and then rewoven loosely and irregularly, as if Bajus were attempting to bind the fissure, fix the irreparable, and identify signs of rationality in the face of the dice toss that we all face at each moment in our lives.

At first appearance it seems contradictory to include the work of Dorie Millerson within an exhibition premise that purports to exemplify the intrinsic worth of long making, after all she has just barely embarked upon her professional career. However, another constant for all the artists in *A Very Long Engagement* is the importance of the rendering to the ideas that animate the works. In each case, without the expertise built from long years of practice, the work could not have been thought of or have come into being. And, Millerson's work is built upon a mature understanding developed from long careful attention to stitching and sewing as well as other interlaced structures.

For the last decade Millerson has been working with needle lace and thread, in a technique that draws from both a venerable lace tradition and personal invention. It is precisely the thread's ability to form attachments, link memory, people, places, and events that has pulled her in this direction. Lace is most commonly associated with embellishment, a decorative finish to a sumptuous garment or household drape. Lace is valuable and rare because it takes so long to actually make it, requires skill gleaned only through long practice and patience, and is seen as an essentially useless luxury, worn only by those who do not need to work. Millerson's obstinate insistence that needle lace has relevance in the twenty-first century is both absurd and moving.

Here, lace is a conduit, connecting the past to the future, literally sewing people's lives together, linking land bodies, as in *Bridge*, offering a way over. These string constructions are tiny yet

they project huge shadows. One is reminded of hand shadow animals, or the way that burning torches once lit the irregular walls of caves, evoking creatures and spirits in the imaginations of early humans.

The works in *A Very Long Engagement* form a kind of network of linked ideas, processes, physical properties, and material qualities. The references move forward and backward in time, contain and give a shape to time, consume and record time, while remaining embodied in static objects. Gathering up strands, binding them together somehow, making conceptual or physical sense of them, seems tedious but is also unfettering. For each of the artists, decisions made long ago about process and material have led to a remarkable level of mastery and have shaped the way they meet and question the world, informing the work as surely as the work has informed their thought.

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## ENDNOTES

1 Barber, page 43.

2 Frame, page 57.

3 Paternosto, page 160.

4 Updike, page 228.

5 Smith, conversation 2012.

## WORKS IN THE EXHIBITION

*Dimensions are in centimeters, height precedes width precedes depth. Collection of the artist unless otherwise indicated.*

### JOZEF BAJUS

*Kosovo Series, #1 – #5* 1998 - 1999  
paper, cotton threads, binders  
installation dimensions vary

*Black Cheerios* 2005  
digital images on paper  
12.7 x 33.0 x 10.2

*Focus: Nuclear Cleanup in Tonawanda* 2006  
paper, cans, cables, and ties  
11.4 x 7.6 x 7.6

*Junk Mail* 2006  
paper, plastic, and wire  
installation dimensions vary

*Scream (We are on the Same Boat)* 2007  
multiple paper layers of singular image  
30.5 x 22.8 x 30.5

*Hurricane Ike* 2008  
roofing paper  
55.9 x 94.0 x 25.4  
collection of Burchfield Penney Art Center,  
Buffalo, New York

*Prayers for Jacqueline, #1, #2, #3* 2011  
kozo paper  
installation dimensions vary  
collection of Burchfield Penney Art Center,  
Buffalo, New York

### DOUG GUILDFORD

*Rope* 2005 - present  
crocheted poly twine and found objects  
length: 1524.0, installation dimensions vary

*Net* 2002 - present  
crocheted stainless steel and glass  
610.0 x 152.4 diameter

*Heirloom* 2008 - present  
crocheted raw silk  
182.9 x 182.9 x 91.4

*Working Drawings* 2004 - present  
mixed media on wood panels  
66.0 x 50.8 each

*Salvage* 2000 - present  
found objects  
installation dimensions vary

### PAT HICKMAN

*Ordinance* 1998  
bronze  
40.6 x 27.9 x 27.9

*Gone* 1998  
bronze  
27.9 x 40.6 x 40.6  
collection of Madelia Ring

*Concentration* 2005  
wire, knotted netting  
30.5 x 20.3 x 17.8

*Ripples* 2006  
geckos, gut (sausage casings), waxed linen  
63.5 x 50.8 x 5.1

*Mnemonics* 2009  
mahogany-dyed gut (sausage casings), pins  
installation dimensions vary

*Waterline* 2012  
nascent river teeth, gut (sausage casings), pins  
installation dimensions vary

### DORIE MILLERSON

*holding* 2002  
needle lace  
25.4 x 25.4 x 0.4

*attachments II* 2005  
needle lace  
8.9 x 12.7 x 0.4

*Bridge* 2006  
needle lace  
7.0 x 39.4 x 2.5

*House* 2007  
needle lace  
3.8 x 3.8 x 1.9

*Car* 2008  
needle lace  
2.54 x 1.9 x 6.4

*Tie with Ribbons* 2009-10  
needle lace  
13.3 x 77.5 x 2.0

*Airplane* 2011  
needle lace  
3.8 x 13.3 x 12.7

### SHERRI SMITH

*North Polar Region* 2004  
plain weave, weft replacement technique  
warp: cotton; weft: torn cotton cloth, hand dyed cotton  
182.9 x 182.9

*Europa* 2006  
plain weave, weft replacement technique  
warp: cotton; weft: torn cotton cloth, hand dyed cotton  
243.8 x 121.9

*Far Side Middle Latitudes (rotate 90 degrees)* 2006  
plain weave, weft replacement technique  
warp: cotton; weft: torn cotton cloth, hand dyed cotton  
137.2 x 213.4

*Amirani* 2007  
plain weave, weft replacement technique  
warp: cotton; weft: torn cotton cloth, hand dyed cotton  
243.8 x 121.9

*Titan* 2008  
plain weave, weft replacement technique  
warp: cotton; weft: torn cotton cloth, hand dyed cotton  
182.9 x 213.4

*Percival Lowell's Mars* 2009  
plain weave, weft replacement technique  
warp: cotton; weft: torn cotton cloth, hand dyed cotton

*Major Moons of an Outer Planet* 2010  
plain weave, weft replacement technique  
warp: cotton; weft: torn cotton cloth, hand dyed cotton  
182.9 x 182.9

### MARTHA STANLEY

*#1* 2008  
twining and knotted twining  
warp: camel hair, hand dyed camel hair and wool  
weft: hand dyed wool  
152.4 x 61.0

*#2* 2009  
twining and knotted twining  
warp: camel hair, hand dyed camel hair and wool  
weft: hand dyed wool  
152.4 x 91.4

*#3* 2010  
twining and knotted twining  
warp: camel hair, hand dyed camel hair and wool  
weft: hand dyed wool  
152.4 x 91.4

*#4* 2010  
twining and knotted twining  
warp: camel hair, hand dyed camel hair and wool;  
weft: hand dyed wool  
152.4 x 91.4

*#5* 2011  
twining and knotted twining  
warp: camel hair, hand dyed camel hair and wool  
weft: hand dyed wool  
152.4 x 61.0

*#6* 2012  
twining and knotted twining  
warp: camel hair, hand dyed camel hair and wool  
weft: hand dyed wool  
153.0 x 91.4

*Sandals in the Anasazi technique* 1995, 2012-13  
warp: undyed hemp  
weft: cotton carpet warp



top and bottom (detail): Jozef Bajus, *Hurricane Ike*, 2008



top and bottom (detail): Jozef Bajus, *Prayers for Jacqueline*, #1, #2, #3, 2011

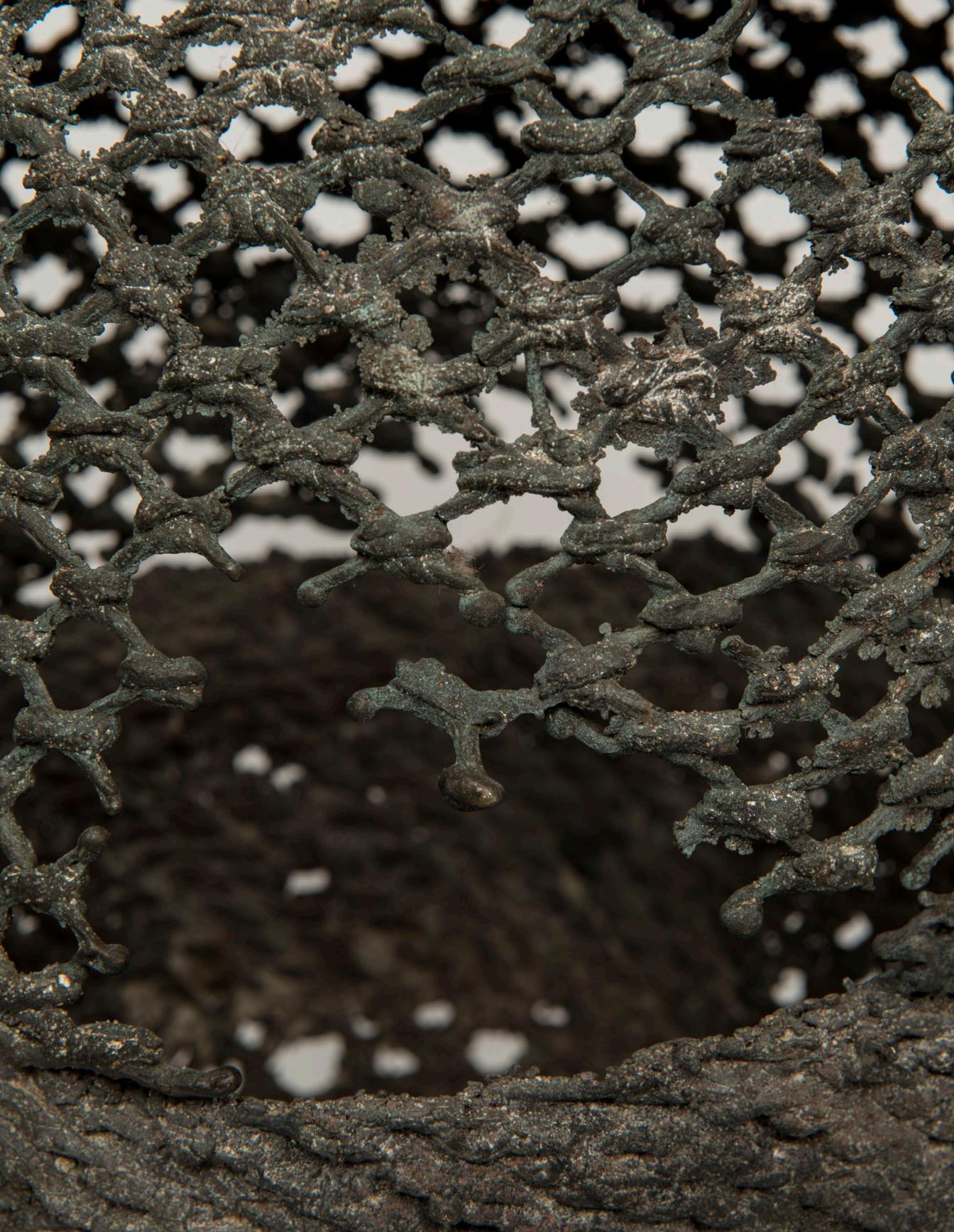


top, table: Jozef Bajus, *Kosovo Series*, #1 – #5, 1998 - 1999  
top, wall: Doug Guildford, *Working Drawings*, 2004 - present  
top, floor: Doug Guildford, *Heirloom*, 2008 - present  
bottom (detail): Jozef Bajus, *Kosovo Series*, #1 – #5  
opposite (detail): Doug Guildford, *Rope*, 2005 - present





opposite and top (detail): Doug Guildford, *Net*, 2002 - present



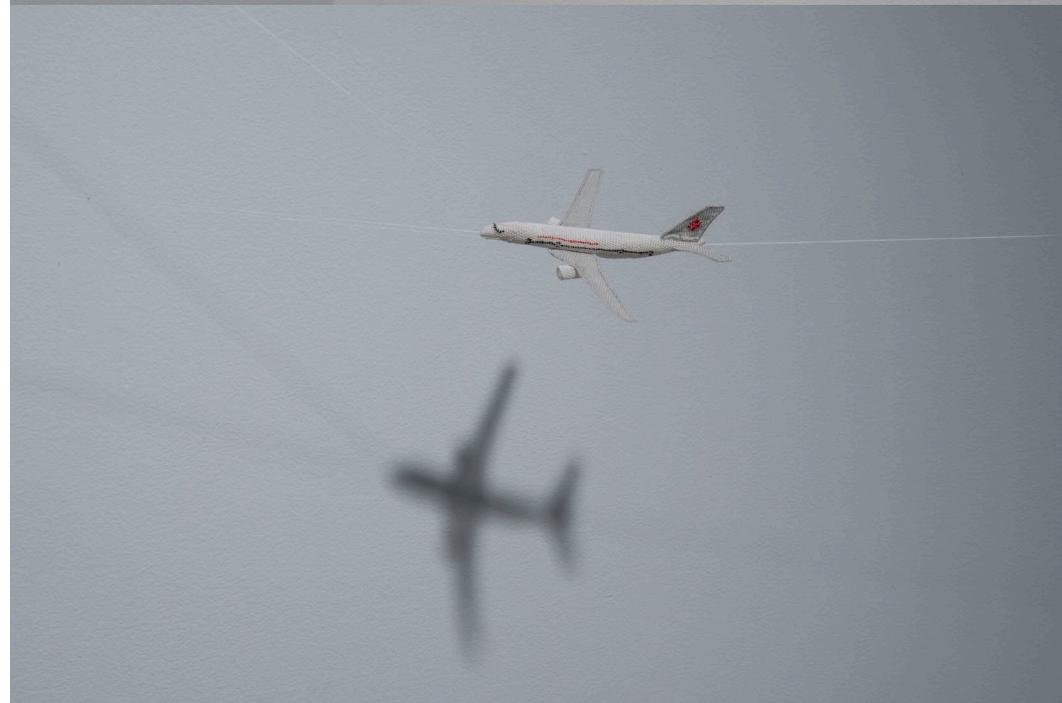
top, left to right: Pat Hickman, *Ordnance*, 1998; *Gone*, 1998; *Concentration*, 2005  
opposite (detail): Pat Hickman, *Ordnance*



top and bottom (detail): Pat Hickman, *Waterline*, 2012



top and bottom (detail): Dorie Millerson, *attachments II*, 2005



opposite: Dorie Millerson, *Car*, 2008; top: *Tie with Ribbons*, 2009-10; bottom: *Airplane*, 2011



top: Sherri Smith, installation view at the Dalhousie Art Gallery, 2013  
opposite: Sherri Smith, *Major Moons of an Outer Planet*, 2010



Sherri Smith, *North Polar Region*, 2004



top: Martha Stanley, *#4*, 2010; bottom: *Sandals in the Anasazi technique* 1995, 2012-13



Textual information or label on the left wall.

Textual information or label on the wall behind the diamond-shaped textile.

Textual information or label on the wall behind the vertical rectangular textile.

Textual information or label on the wall behind the large square textile.

Textual information or label on the right wall.

Martha Stanley, installation view at the Dalhousie Art Gallery, 2013

## BIOGRAPHIES

JOZEF BAJUS is Associate Professor of Design and Coordinator of Fiber/Design Program at Buffalo State College, Buffalo, New York. In 1985 he received his MFA from the Academy of Fine Arts and Design in Bratislava (Slovakia). He is an award-winning fiber and mixed media artist, and received the 2008 Esprit de Corps Award (in category of 'Artist') from the Burchfield – Penney Art Center in Buffalo. Bajus also received the President's Award for Excellence in Research, Scholarship, and Creativity 2008 from Buffalo State College.

Bajus' work has been exhibited worldwide, including Slovakia, Poland, Hungary, Japan, Korea, USA, and Canada. His recent one-person show *The Combing Wave – Recent Works* was on display in 2008 at the Albright-Knox Art Gallery – Collectors Gallery in Buffalo. *Curved Circle*, a one-person show, was mounted in 2006 at Buffalo Art Studio and in the Museum & Art Gallery of Koloman Sokol in Liptovsky Mikulas, Slovakia in Summer of 2006.

Bajus taught fiber workshops at the American Craft Museum, NYC in 2001, Penland School of Art and Craft in 2005, Arrowmont School of Arts and Crafts in 2007 and 2010, Haystack Mountain School of Crafts in 2000 and 2008, and Split Rock in 2009.

Bajus' artworks are in numerous collections including the Moravian Art & Craft Museum in Brno, Czech Republic, Slovak National Gallery in Bratislava, Slovakia, Racine Art Museum in Wisconsin, Gregg Museum of Art & Design in Raleigh, North Carolina, and Burchfield Penney Art Center, Buffalo. Bajus' artworks are also included in private collections in Europe, USA, and Canada.

DOUG GUILDFORD was born at the edge of a tidal river in Shelburne County, Nova Scotia, in 1948. He grew up in the city of Halifax and lived in Vancouver, British Columbia, throughout the 1970s. Since 1980 his prime residence has been in Toronto, Ontario.

However, for 25 years he has split his time between his two studios, one in downtown Toronto, and the other on the South Shore of Nova Scotia, where he also shares a house with his partner Don Hannah who writes fiction and for the theatre.

Guildford earned a BA in Political Science from Dalhousie University (1969) but, as an artist, he is largely self-taught. He has, however benefited from the accumulated

knowledge and the generosity of many artist friends and colleagues over the years. In 2013, Guildford was in residence as the inaugural Hexagon Fellow at Open Studio Print Media Centre in Toronto. In 1999 he won The Great Canadian Print Making Competition. He has been awarded numerous grants from, for example, The Pollock-Krasner Foundation, Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council. He has participated in residencies at The Atlantic Center for the Arts in Florida, St. Michael's Print Shop in St. John's, Newfoundland, the Visual Arts Centre of Clarington, Ontario, and at NSCAD University in Halifax. Over the years his work has been exhibited in many galleries across Canada, including Saint Mary's University Art Gallery (Halifax, NS), The Tom Thomson Art Gallery (Owen Sound, ON), Burnaby Art Gallery (BC), The Textile Museum of Canada (Toronto, ON), and The Art Gallery of Nova Scotia.

PAT HICKMAN is Professor Emeritus of the Art Department, University of Hawaii, where she taught for sixteen years. Her studio is now at the Garnerville Arts and Industrial Center, New York, and she lives nearby on the Lower Hudson River. Hickman's work is in major collections, including the Renwick Gallery, Smithsonian Institution, the Oakland Museum, the Philadelphia Museum of Art, the Honolulu Academy of Arts, and the Hawaii State Art Museum, among others. In Hawaii, Hickman's commission, *Nets of Makali'i—Nets of the Pleiades*, stands as monumental entrance gates for the Maui Arts and Cultural Center.

Hickman twice received NEA Individual Artist's Grants. In 2005, she was elected a Fellow of the American Craft Council, and she served as President of the Textile Society of America (2008-2010). Hickman curated two travelling exhibits: *Innerskins/Outerskins: Gut and Fishskin* (1987) and *Baskets: Redefining Volume and Meaning* (1993).

DORIE MILLERSON earned an MFA in textiles from NSCAD University and is an honours graduate in fibre from the Ontario College of Art & Design. Her award-winning artwork is regularly exhibited nationally and internationally. Recent exhibitions in which her work was featured include: *8th International Fiber Biennial* at the Synderman-Works Galleries in Philadelphia, *connections*, a solo show at the \*new\* gallery in Toronto, and *Fiberart International 2010* at the

Society of Contemporary Craft, Pittsburgh. Articles about her work have appeared in *Fiberarts* and *Surface Design Journal* and her writing about craft practice has been published in *Studio*, *Surfacing Journal*, *MAGazine* and the book *Crafting New Traditions: Innovators and Influences*. She is currently an Assistant Professor in the Material Art & Design Program at OCAD University.

The work of SHERRI SMITH has been prominent since 1969 when the field of fibers emerged with the exhibition *Wall Hangings* at the Museum of Modern Art in New York City, which included one of her works. Since then her work has been in many important exhibitions including the 5th, 6th, 7th, and 8th *Biennales of Tapestry* in Lausanne, Switzerland, *3rd Tapestry Triennale* in Lodz, Poland, *Fiberworks*, Cleveland Museum of Art, *Old Traditions – New Directions*, Textile Museum, Washington D.C., *The Art Fabric – Mainstream*, San Francisco Museum of Art and nine other major museums, *Fiber R/Evolution*, Milwaukee Museum of Art and other venues, *The Poetry of the Physical*, Contemporary Crafts Museum, N.Y.C., *13th International Minitextile Biennale*, Szombathy, Hungary, *4th Biennial of Fiber*, Cheer, Italy, and *4th Biennial of Fibers*, Textilmuseum, St Gallen, Switzerland. She has mounted many solo exhibitions and has been part of innumerable invitational exhibitions in the United States and abroad. Smith's work has been featured in many of the seminal books about the field of textile art.

Smith is the Catherine Heller Professor of Art at the School of Art and Design at the University of Michigan where she has taught fibers since 1974 when she started the program. Her previous position was at Colorado State University where she taught for three years. Before that she worked in New York City as a textile designer for Dorothy Liebes and for Boris Kroll Fabrics where she designed jacquard woven fabrics for interiors. She holds a BA from Stanford University and an MFA from Cranbrook Academy of Art.

MARTHA STANLEY is a distinguished and award winning rug maker who has re-invented a thousand-year-old knotting system based on Anasazi sandals that she then uses to make modern rugs. Exhibiting since 1972, Stanley has also been an active teacher over the decades, participating in numerous workshops and residencies throughout the American

mid and southwest. In 2012 she received the Handweavers Guild of America Award, a conference First Place Award at the Conference of North California Handweavers, and the Interweave Press Award. Stanley continues to live and work in Watsonville, California, a town south of San Francisco.

FRANCES DORSEY is an Associate Professor within the Craft Division of NSCAD University where she has been teaching since 1993. She holds a BA (hon) from the University of Pennsylvania, a diploma from the Ontario College of Art and Design, and an MFA from the University of Michigan. Her work has shown nationally and internationally and is in both public and private collections.

