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Press Recap

Surface/Depth: The Decorative After Miriam Schapiro

March 22 – September 9, 2018

THIRD EYE

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Surface/Depth: The Decorative After Miriam Schapiro

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MARCH 2018 WOMEN'S FASHION
WSJ.
THE WALL STREET JOU GAZINE
THE JOY OF
OPRAH

ROCK THE BOAT
A jacket and sweater from Ralph Lauren's capsule collection, available this spring.

HOT LINE

BON VOYAGE

Loosely based around the idea of travel, a new capsule offering from Ralph Lauren uses bright primary colors to complement the label's main blue-and-white-themed spring collection. From pleated skirts to color-blocked sweaters, the pieces often have a sense of romance or nostalgia. A cropped fireman's coat, for example, evokes the golden age of transatlantic sailing with its Deco cruise ship and chic flapper. *For details see Sources, page 181.*

DUE REGARD

New York's Museum of Arts and Design is honoring the legacy of feminist artist Miriam Schapiro (1923–2015) with *Surface/Depth*, a show opening March 22 that re-examines her idiom—a synthesis of painting and decorative collage—and influence. *madmuseum.org.*

FOOD NETWORK

In *Tokyo New Wave*, Andrea Fazzari profiles 31 of her adopted hometown's top chefs. Part cookbook, part restaurant guide, the book gives an inside look at the city's most distinctive personalities and dishes, like Daisuke Tsuji and his saffron risotto with abalone (left). —*Howie Kahn*
$40; tenspeedpress.com.

ACCESSORIES REPORT

DESIGNER FABRIZIO VITI HAS FASHIONED A NEW KIND OF DAISY CHAIN FOR ANCIENT GREEK SANDALS: A COLLECTION OF THE FOOTWEAR BRAND'S SIGNATURE STYLES FEATURING DELICATE BLOSSOMS.

$325–$495; ancientgreeksandals.com.

FACTS & STATS

ZADIE SMITH

The British writer, 42, just released her second collection of essays, *Feel Free* (Penguin Press), on subjects ranging from joy to Jay-Z. Here, a look at her life and work. *—Mark Yarm*

14 **YEARS OLD**
Age at which Smith changed her first name from Sadie to Zadie, for a "stupid reason": "I was in love with a boy whose name began with Z."

250,000 **POUNDS**
Rumored advance for *White Teeth*. "That's not true," she says. "It was lower than that." She will only reveal that she earned out her advance.

1K **WORDS**
Smith's written output on "a very good day.... Everything takes a lot of time," she says.

5 **NOVELS**
Smith's first, *White Teeth* (2000), was published to near-instant acclaim when she was just 24. "I was a bit mortified by the whole thing," she says of her sudden fame.

2 **CHILDREN**
With husband Nick Laird, the Northern Irish poet and novelist, whom she met through the Cambridge University literary scene and married in 2004.

19th **CENTURY**
Her next novel, *The Fraud*, takes place in the 1840s and 1870s; it will be her first set entirely in the past. She hasn't written a word yet because she's immersed in the research stage.

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Wall Street Journal Graphic March 2018

https://graphics.wsj.com/image-grid/wn0318a/5993/due-regard

What's News: March Women's 2018

Goings on in the world of style & culture

Published Feb. 7, 2018

MIRIAM SCHAPIRO, *FLYING CARPET*, 1972, ACRYLIC, FABRIC ON CANVAS, 60 IN. X 50 IN., © MIRIAM SCHAPIRO/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK;

Due Regard

New York's Museum of Arts and Design is honoring the legacy of feminist artist Miriam Schapiro (1923–2015) with *Surface/Depth*, a show opening March 22 that re-examines her idiom—a synthesis of painting and decorative collage—and influence. *madmuseum.org*.

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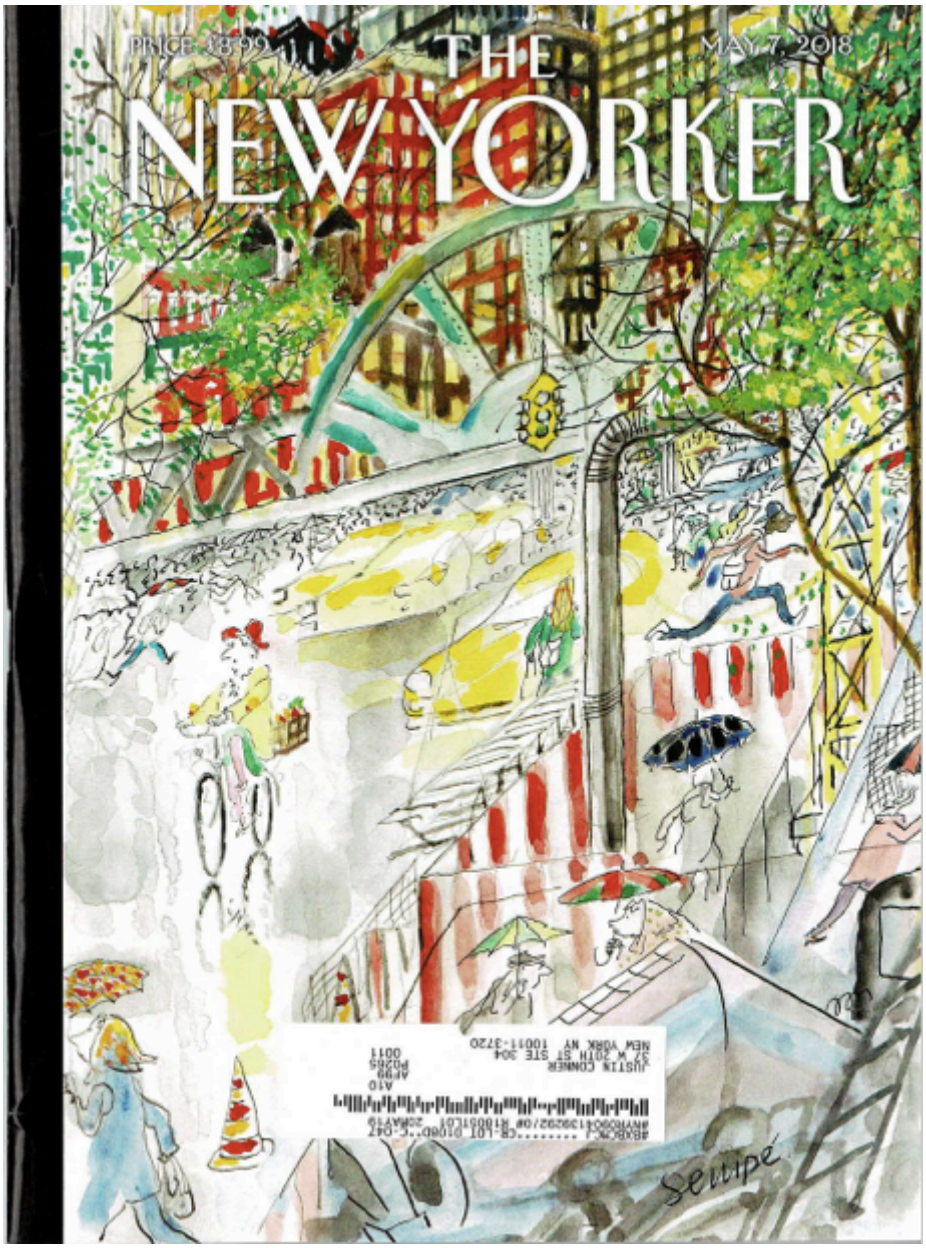

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ART

MUSEUMS AND LIBRARIES

MOMA PS1
"Julia Phillips: Failure Detection"
This young German artist combines glazed ceramic elements with hardware to haunting effect. Sculptural vignettes allude to anatomy with handprints, masklike casts, and mysterious implements whose uses might be surgical, hygienic, or sexual. In "Extruder (#1)," a fragmentary figure, suspended from an armature of metal pipes, is reduced to its orifices and seems to have become one with the plumbing. Beside it, on a platform of concrete tiles, lies a very large, very dangerous-looking metal helix. Phillips's sculptures are singular, but they do have affinities with pioneering works that preceded them. The surreal air and corporeal references of her tableaux recall the oneiric installations of Louise Bourgeois; a quartet of monoprints, made using the crotches of panty hose to create webbed and ragged forms, nod to Senga Nengudi's innovative use of nylons to conjure the predicaments and potentials of the human body. *Through Sept. 3.*

Whitney Museum
"Grant Wood: American Gothic and Other Fables"
This retrospective of the Iowan painter fascinates as a plunge into certain deliriums of the United States in the nineteen-thirties, notably a culture war between cosmopolitan and nativist sensibilities. But any notion that Wood—who died in 1942, of pancreatic cancer, on the day before his fifty-first birthday—is an underrated artist fizzles. "American Gothic" is, by a very wide margin, his most effective picture (although "Dinner for Threshers," from 1934, a long, low, cutaway view of a farmhouse at harvesttime, might be his best). Wood was a strange man who made occasionally impressive, predominantly weird, sometimes god-awful art in thrall to a programmatic sense of mission: to exalt rural America in a manner adapted from Flemish Old Masters. "American Gothic"—starchy couple, triune pitchfork, churchy house, bubbly trees—succeeded, deserving the inevitable term "iconic" for its punch and tickling ambiguity. The work made Wood, at the onset of his maturity as an artist, a national celebrity, and the attendant pressures pretty well wrecked him. Why Wood now? A political factor might seem to be in play. Although the show was planned before the election of Donald Trump, it feels right on time, given the worries of urban liberals about the insurgent conservative truculence in what is often dismissed—with a disdain duly noted by citizens of the respective states—as flyover country. *Through June 10.*

Museum of Arts and Design
"Surface/Depth: The Decorative After Miriam Schapiro"
Schapiro, who died in 2015, at the age of ninety-one, was a second-generation Abstract Expressionist turned first-generation feminist artist. She also became a leading figure in the Pattern and Decoration movement—a more-is-more retort to Minimalism, in the nineteen-seventies—and coined the portmanteau "femmage" to describe her ebullient, intricate, textile-and-paint compositions. By maintaining that domestic craft techniques and materials could also be used in fine art, Schapiro lit the path for countless artists who followed; this exhibition pairs examples from her œuvre with an inspired selection of paintings, assemblages, and sculptures by others, which echo not only Schapiro's formal strategies but also her politics, with tongue-in-cheek deployments of decorative elements. Ruth Root's colorful homage to her feminist-art forebears, made specifically for this occasion, is a shaped canvas with a scalloped edge, very much in the spirit of Schapiro's own fan- and heart-shaped femmages. Sanford Biggers repurposes antique quilts, embellishing their found geometry with sequins and paint to reflect on African-American traditions of abstraction. Sara Rahbar mines her Iranian-American heritage in customized Union Jacks, in which the white-on-blue stars are attended by densely sewn stripes made of decorative trim found in Kurdistan, camouflage-print military waist packs, name patches, and ammo. *Through Sept. 9.*

GALLERIES—CHELSEA

Annette Kelm
The German photographer's cryptic pictures—mostly still-lifes of such subjects as flowers, fabrics, dollar bills, and a miniature easel—feel at once spontaneous and carefully staged, reminiscent of the groundbreaking commercial work of the mid-twentieth-century pioneer of color printing Paul Outerbridge. "Still Life with Spring" is a pun on its title: a multicolored ceramic vase holds a vernal bouquet of peonies accompanied by a coiled metal spring. In the painterly "Holiday Season," rumpled daisy-print fabric provides the backdrop for a purse made from an old pair of bluejeans and leather. Cigarettes peek out of the denim pockets, alongside a spray of dried thistle. In this nonchalant collision of the mass-produced and the handcrafted, Kelm puts a sly twist on the tradition of vanitas. *Through May 12. (Kreps, 535 W. 22nd St. 212-741-8849.)*

Erin Shirreff
Negative space—and outer space, too—is as assertive as physical form in the work of this New York-based artist, which toggles between photographic and sculptural, flat and deep, moving and static. The centerpiece is a wall-filling video, entitled "Son," in which colors shift slowly around a central black circle; it was inspired by the recent solar eclipse, a moment when the sun resembled a void. On other walls, large crescents and slivers of printed aluminum are arranged in deep frames; while adamantly abstract, they could pass for dioramas of phases of the moon. With speckled cyanotypes printed on pictures of sculptures torn out of books, Shirreff seems to suggest that her own spatial investigations are simply part of a continuum—a reminder that even the stillest object is also on the move, thanks to the passage of time. *Through May 15. (Sikkema Jenkins, 530 W. 22nd St. 212-929-2262.)*

Gedi Sibony
This native New Yorker first made his name as a cerebral scavenger-minimalist, rescuing everyday cast-offs—broken venetian blinds, remnants of carpet—and reincarnating them into sculptures. If that poetic work was formalist haiku, his new room-filling rescue, "The King and the Corpse," is an epic: Sibony has transplanted a former White Castle, now scrubbed of all corporate identity, from Brooklyn to Chelsea. The ramshackle white porcelain-enamelled steel shell, with its battlement roof, is held together by screws, bolts, and ad-hoc materials (duct tape, scraps of wood, C-clamps). It's been modified somewhat to fit inside the space, where it just grazes the ceiling and leaves a dry moat of floor around its exterior. The structure's modularity may invite thoughts of Donald Judd's stacks; its reconceptualization of architecture recalls Michael Asher and what jargoneers call "institutional critique." But the institution in Sibony's crosshairs isn't the art-industrial complex for which the term was coined—it's that derelict white fortress, America itself. *Through May 5. (Greene Naftali, 508 W. 26th St. 212-463-7770.)*

GALLERIES—DOWNTOWN

Miyoko Ito
This transporting exhibition will likely be your introduction to Ito's cerebral and beautiful paintings: until her death, in 1983, the Berkeley-born artist remained little known outside her adopted home town of Chicago, where she was both celebrated and an outlier. Her idiosyncratic style is deftly described in an accompanying essay by Jordan Stein as "at once first-person and topographic." Ito's canvases verge on representation—of landscapes, interiors, and machines—while also appearing to be in a state of subtle flux. In the dusky "Gorodiva," from 1968, a winsome hybrid form (perhaps a protozoan absorbing a valise) seems to undulate, an effect achieved with the meticulous application of thinly painted ombré layers. Similarly, the green-gold stack of tubes in an untitled piece from 1971-72, which has some kinship with the work of Ito's fellow-Chicagoan Ray Yoshida, seems to sway as shifting light drapes it in partial shadow. *Through May 6. (Artists Space, 55 Walker St. 212-226-3970.)*

GALLERIES—BROOKLYN

Jan Groover
The photographer, who died in 2012, dedicated her career to the still-life. So the heart of this selection of her early works is surprising: a cache of eight-by-ten pictures of buildings, taken in 1971-72, in Hartford, Connecticut, where she was then teaching painting. Almost defiantly banal, in the vein of Bernd and Hilla Becher, they transform architecture into object. There are other treasures here, too, including a lush platinum-palladium print of bottles and watering cans set against dark velvet. To make one small triptych, in 1974, Groover waited by the side of a highway until she caught a sequence of cars in primary colors. That the shots are all blurry helps the speeding vehicles land a punch line about painting: Barnett Newman famously titled one series of canvases "Who's Afraid of Red, Yellow, and Blue." *Through May 15. (Borden, 91 Water St. 212-431-0166.)*

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The New Yorker THE NEW YORKER May 7, 2018

https://www.newyorker.com/goings-on-about-town/art/surfacedepth-the-decorative-after-miriam-schapiro

ART MUSEUMS AND LIBRARIES

Surface/Depth: The Decorative After Miriam Schapiro

Schapiro, who died in 2015, at the age of ninety-one, was a second-generation Abstract Expressionist turned first-generation feminist artist. She also became a leading figure in the Pattern and Decoration movement—a more-is-more retort to Minimalism, in the nineteen-seventies—and coined the portmanteau "femmage" to describe her ebullient, intricate, textile-and-paint compositions. By maintaining that domestic craft techniques and materials could also be used in fine art, Schapiro lit the path for countless artists who followed; this exhibition pairs examples from her œuvre with an inspired selection of paintings, assemblages, and sculptures by others, which echo not only Schapiro's formal strategies but also her politics, with tongue-in-cheek deployments of decorative elements. Ruth Root's colorful homage to her feminist-art forebears, made specifically for this occasion, is a shaped canvas with a scalloped edge, very much in the spirit of Schapiro's own fan- and heart-shaped femmages. Sanford Biggers repurposes antique quilts, embellishing their found geometry with sequins and paint to reflect on African-American traditions of abstraction. Sara Rahbar mines her Iranian-American heritage in customized Union Jacks, in which the white-on-blue stars are attended by densely sewn stripes made of decorative trim found in Kurdistan, camouflage-print military waist packs, name patches, and ammo.

Through Sept. 9.

Museum of Arts and Design
2 Columbus Circle
Midtown

212-299-7777

Website

museum of arts and design

ART SY

Artsy March 29, 2018

https://www.artsy.net/article/artsy-editorial-miriam-schapiros-feminist-work-transcended-art-craft

How Miriam Schapiro's Feminist Work Transcended the Line between Art and Craft

By Alina Cohen Mar 29, 2018 2:52 pm

Installation view of "Surface/Depth: The Decorative after Miriam Schapiro." Photo by Jenna Bascom. Courtesy of The Museum of Arts and Design.

An exuberant tackiness infuses the femmages, or feminist collages, of the artist Miriam Schapiro, one of the leaders of the Pattern and Decoration Movement. Her canvases are bedazzled with rhinestones and foil stars, busy with flowers and thrifted fabric samples, or shaped like hearts. Some veer close to kitsch, while others evoke a grandmother's living room. They are all, ultimately, unapologetically feminine.

Created predominantly in the 1970s and ’80s, they offer a colorful backlash to the works of the hypermasculine minimalist movement, which peaked in the 1960s. Schapiro’s canvases serve as an antithesis to Donald Judd’s stacks and Carl Andre’s squares from that decade, while developing a language that would influence generations to come.

Now on view at New York’s Museum of Arts and Design (MAD), “Surface/Depth: The Decorative after Miriam Schapiro” celebrates both the artist (who died in 2015) and her aesthetic offspring. Curator Elissa Auther interspersed 29 Schapiro pieces with multimedia works by nine contemporary artists like Sanford Biggers and Ruth Root, some created specifically for the occasion.

> “Schapiro’s objective in embracing the decorative was to catalyze a transformation in the perception of materials, processes, and styles rooted in craft, women’s experience in the home, and everyday forms of making,” Auther said at the exhibition opening.

Installation view of “Surface/Depth: The Decorative after Miriam Schapiro.” Photo by Jenna Bascom. Courtesy of The Museum of Arts and Design.

In the artist's *The Beauty of Summer* (1973–74), multicolored flower patterns flood a background filled with diamond shapes resembling handkerchiefs. Edges blur together, complicating the viewer's understanding of the underlying process and structure. One of the latest Schapiro pieces in the show, *House of Summer's Night* (1980), features a pointed, house-shaped canvas with similarly shaped interior pentagons demarcated by rhinestones and fabric. The home becomes a valid source of creative inspiration: It literally gives shape to the painting.

Schapiro was born in Toronto in 1923, migrating to Brooklyn with her family during the Great Depression. She received a masters degree in fine art from the University of Iowa, where she met the artist Paul Brach (whose own oeuvre spanned geometric abstractions to landscapes). The pair married and moved back to New York, where Schapiro exhibited her work at what were then some of the city's major galleries: André Emmerich, Tanager, and Stable. In 1967, they moved to California when Brach got a teaching appointment at the University of California, San Diego (UCSD). Schapiro's nascent feminist beliefs became central to her practice as she integrated herself into West Coast academic and artistic circles.

Though Schapiro was creating hard-edged abstractions in the late 1960s, they evidenced the concerns that eventually and more elaborately filled her femmages. Schapiro's *Big Ox* and *Side Ox* (both 1968), for example, feature X-shapes with round, gaping holes at their centers. Like her contemporaries Judy Chicago and Hannah Wilke, she used this "central core imagery," or vaginal form, to infuse power into feminine iconography and encourage women to reclaim their bodies and sexuality.

Installation view of "Surface/Depth: The Decorative after Miriam Schapiro." Photo by Jenna Bascom. Courtesy of The Museum of Arts and Design.

Schapiro taught first at UCSD, then at CalArts, where she encountered radical new ideas about art education. In a 1989 interview, she set the scene: students and instructors practicing tai chi at 6 a.m., while elsewhere, a design class made radios to send to developing nations, and West African dancers performed in the hallways. In this open-minded environment, Schapiro introduced what she called the Feminist Art Program, and brought in Chicago to help facilitate it. They transformed an abandoned Victorian mansion near campus into a performance and exhibition space, dubbed Womanhouse. Here Schapiro led consciousness-raising sessions where participants discussed femininity, domesticity, and maternity.

Around this time, Schapiro initiated her femmages, challenging preconceived notions that the decorative need be superficial. She found a supporter in Holly Solomon, a New York gallerist who eventually exhibited the work along with that of Joyce Kozloff, Robert Zakanitch, and other artists interested in similar issues. Their movement became known as Pattern and Decoration, which critic Holland Cotter once called "the last genuine art movement of the 20th century, which was also the first and only art movement of the postmodern era and may well prove to be the last art movement ever."

Schapiro and her cohort, says Auther, politicized their materials and "pointed out the ways in which that hierarchy between art and craft is related to broader social hierarchies of race and gender." Not everyone approved, though, of Schapiro's embrace of the domestic. According to Auther, "shortly after this, in the late '80s early '90s, the rise of conceptual feminist artists like Barbara Kruger was often perceived as more sophisticated in a theoretical way."

Installation view of "Surface/Depth: The Decorative after Miriam Schapiro." Photo by Jenna Bascom. Courtesy of The Museum of Arts and Design.

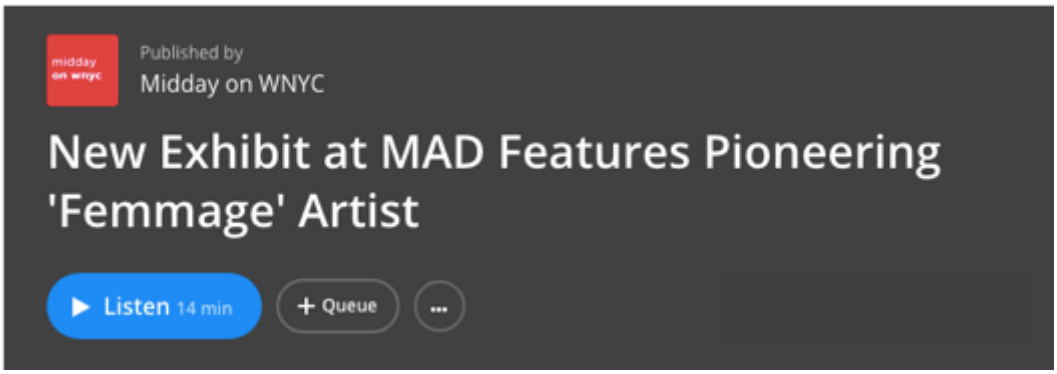
Artist Josh Blackwell, whose work *Neveruses à Table (me and LP)* (2018) is included in the MAD show, met Schapiro in 1998 while he was in graduate school at CalArts. Invited to give a lecture, she instead led a consciousness-raising session. He recalls how Schapiro prompted the students to discuss how they came to feminism. Blackwell told *Artsy* that his grandmothers, who made clothing and served as his role models, helped him understand the importance of placing women "in positions of determining their own fate." For the exhibition, Blackwell mounted his "neveruses" (recovered plastic bags adorned with colored fibers) on the legs of an upturned table. In the spirit of Womanhouse, his pieces come together "to share some kind of communal thing, a meal or an event or a conversation, and hopefully start a broader conversation with the viewer," he said.

Another artist in the exhibition, Ruth Root, incorporated an image of Schapiro and Chicago into a new work, *Untitled* (2018). The shaped canvas (one of Root's hallmarks) features a slanting, scalloped edge and a pink section on top with rows of images referencing her own influences. Images of Patti Smith and works by Eva Hesse and Lee Bontecou appear. Root saw a connection between Womanhouse and the punk rock scene that emerged in the 1970s, though what most struck her about Schapiro's work was its materiality. "I loved all the fabrics and the glitter," she told *Artsy*. "And when they're together, you can't tell what's painted and what's collaged." This ambiguity helps eliminate the hierarchy between art and craft that Schapiro sought to undermine.

In a document titled "Waste Not Want Not," on view in a museum vitrine, Schapiro and her co-author Melissa Meyer write: "Now that we women are beginning to document our culture, redressing our trivialization and adding our information to the recorded male facts and insights, it is necessary to point out the extraordinary works of art by women which despite their beauty are seen as leftovers of history." At MAD, Auther and her team are continuing this effort to ensure that Schapiro's work enjoys its part in an alternate legacy. ●

Alina Cohen

https://www.wnyc.org/story/feminist-exhibition/



Apr 11, 2018

Dr. Elissa Auther, Windgate Research and Collections Curator at the Museum of Arts and Design, discusses the exhibition *Surface/Depth* by pioneering feminist artist Miriam Schapiro. A founding member of the Pattern and Decoration movement, Schapiro passed away at the age of 91 in June 2015. This exhibition explores her signature "femmages," the term she coined to describe her distinctive hybrid of painting and collage inspired by women's domestic arts and crafts and the feminist critique of the hierarchy of art and craft.

Surface/Depth is showing at the Museum of Arts and Design until September 2018.

This segment is guest hosted by Kai Wright.

Post a Comment

ARTnews ARTNEWS April 24, 2018

http://www.artnews.com/2018/04/24/beyond-surface-miriam-schapiros-enduring-legacy-full-view-museum-arts-design/

REVIEWS

Beyond the Surface: Miriam Schapiro's Enduring Legacy Is on Full View at the Museum of Arts and Design

BY *Claire Selvin* POSTED 04/24/18 12:43 PM

Installation view of "Surface/Depth: The Decorative After Miriam Schapiro," 2018, at the Museum of Arts and Design, New York.
JENNA BASCOM/COURTESY MUSEUM OF ARTS AND DESIGN

In a 1989 interview, the artist Miriam Schapiro discussed her admiration for "heroines" like Virginia Woolf, Sylvia Plath, and Frida Kahlo. Noting their rather fraught lives, she said "that doesn't stop you from expressing your point of view in whatever manner you choose to do it." In the 1970s, Schapiro herself chose to make craft works that she termed "femmages" (a portmanteau of "feminine" and "collage"), which staked a claim for women, both in the art world and outside it, by centering the home as a site of resilience and subversion. And she certainly lived by these principles of resistance, deliberately situating her practice against artistic norms of her day.

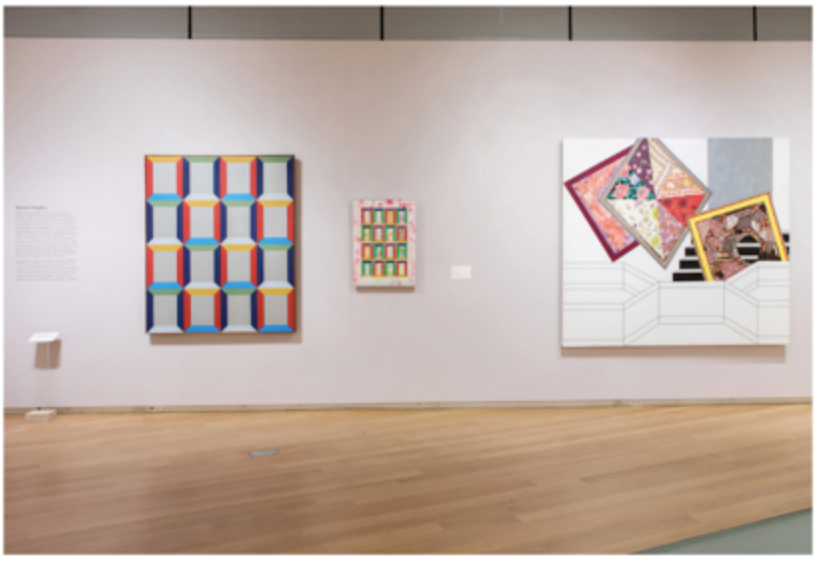
For years, Schapiro's work was relegated to relative obscurity compared with that of many of her male contemporaries. But since her death in 2015, and following a retrospective at the National Academy Museum in New York the year after, her art has been reappraised, and is a key inspiration for a number of artists working today. A new exhibition at the Museum of Arts and Design in New York, "Surface/Depth: The Decorative After Miriam Schapiro," offers an vigorous look at the feminist pioneer's work, placing it alongside pieces by nine contemporary artists and a selection of personal objects from the Schapiro estate.

"Surface/Depth" brings to life a phantasmagorical world in which psychedelic patterns dance on televisions wrapped in vibrantly colored paper and canvases teem with multicolored flowers. Both Schapiro and the artists she influenced demonstrate the many ways craft works—collages, quilts, and even plastic bags—can become useful, critical tools for investigating social and political structures.

One of the main goals of "Surface/Depth" was to place craft—long marginalized by some critics—on the same level as painting, sculpture, and installation, Elissa Auther, the show's curator, told *ARTnews*. Historically, she said, craft's "dismissal" by art historians is "directly related to the ways we think of the female body as a decorative accessory or the body as surface, as cosmetic, as false. And those are all related to the broader dismissal of women as actors in the world."
Auther has long prioritized working with feminist artists. In 2009, she published the book *String, Felt, Thread: The Hierarchy of Art and Craft in American Art*, which called into question many writers' negative attitudes toward the decorative arts, and Schapiro figured prominently in a chapter on feminist art. When Auther returned to Schapiro's work for this exhibition, she wanted to situate it among contemporary pieces by artists "who were deeply engaged with the conversation that she initiated," she said, all the while acknowledging the more varied political and social concerns of those works.

Whereas Schapiro was concerned more broadly with women's experiences in the domestic sphere, the other artists in the show—Sanford Biggers, Josh Blackwell, and Sara Rahbar among them—are grappling with issues related to race, gender, sexuality, the U.S.'s actions in the Middle East, and more.

Schapiro was, herself, a radical, a leader of the Pattern and Decoration Movement of the 1970s and, along with artist Judy Chicago, a founder of Womanhouse, the feminist art space active in 1972 in Los Angeles. Also with Chicago, Schapiro established the first feminist art program, at CalArts. As art historian Jenni Sorkin writes in her 2007 essay "The Feminist Nomad: The All-Women Group Show," all-women exhibitions, collectives, and spaces "were a direct response to the widespread absence of women artists' work from museums and public culture at large."



Installation view of "Surface/Depth: The Decorative After Miriam Schapiro," 2018, at the Museum of Arts and Design, New York.
JENNA BASCOM/COURTESY MUSEUM OF ARTS AND DESIGN

Before becoming a major figure in the feminist art scene, Schapiro worked within the language of Minimalism, and "Surface/Depth" features rare examples of her subdued early style. The exhibition's earliest piece, *Silver Windows* (1967), shows 16 silver rectangles, all of them enclosed within painted frames, arranged in a pattern based on color scheme. The paintings *Again Sixteen Windows* (1973) and *Lady Gengi's Maze* (1972) are similarly cold and precise in their means, though these works have a dash of the vivacity and excess that would soon come to define her practice, presenting bright, disparate patterns in increasingly chaotic arrangements.

The remaining 26 Schapiro works in the show—all "femmages"—are joyfully garish amalgams of colors, materials, subjects, and tones. The checkerboard composition of *Connection* (1978) recalls patchwork quilts, while *Explode* (1972) exudes a sense of chaos and messiness befitting its title. *The Beauty of Summer* (1973–74) brims with countless floral motifs, evoking the warmth of its titular season.

Miriam Schapiro, *The Beauty of Summer*, 1973–74, acrylic, fabric on canvas.
©MIRIAM SCHAPIRO/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/COURTESY ERIC FIRESTONE GALLERY

These works are interspersed with those by the contemporary artists, who offer various updates of Schapiro's signature style. Edie Fake's drawings, part of a series called "Memory Palaces," depict architectural facades and doorways; according to the artist, the works represent his "queer neighborhood" in Chicago. (These places have been invented by Fake, or have been demolished or coopted in the physical world.)

Sara Rahbar's "Flag" series addresses tensions between the U.S. and the Middle East. The artist layered American military paraphernalia and Middle Eastern textiles onto the stars and stripes, calling attention to the army's intervention in the region. With layers and combinations of patterns and materials, these compositions nod to Schapiro's style. Additionally, the imaginative qualities of these pieces—Fake's invention of places that never physically existed, Rahbar's reinterpretation of a nationalistic symbol—recall Schapiro's ability to find political and emotional connections in fabrics, shapes, and found materials.

Sara Rahbar, *Flag #4 Champions*, 2006–13, mixed media.
COURTESY THE ARTIST AND CARBON 12

There's been a turn toward craft in the contemporary art world, and Auther noted that she could have curated "Surface/Depth" three times over. "We're almost at a high point of interest in the decorative," she said, adding that this general resurgence of interest in the decorative arts is, in part, due to the rise of artisanal lifestyle choices involving home decor, food, and drink.

"People are much more comfortable with understanding themselves as creative people [today], even if they don't label themselves as artists or they're not practicing as professional artists," Auther said. "Everyone feels like they have something to offer when it comes to creative practice, which I think was, in [Schapiro's] time, much more limited to the professional artists. That's an amazing kind of cultural phenomenon, that we all think of ourselves as creative people."

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Dujour DUJOUR March 16, 2018

http://dujour.com/culture/miriam-schapiro-at-mad-museum-nyc/

Behind the Exhibit: Miriam Schapiro at MAD

The seminal feminist artist's "femmages" slyly subverted the patriarchy

Written by Samuel Anderson

When one fantasizes about toppling the patriarchy, one's vision might include taking a sledgehammer to outdated male statues or storming the capital with a *Mad Max*-style flamethrower guitar. But as glorious as it may be to imagine claiming hyper-rugged instruments as patriarchy-fighting silver bullets, a new exhibit at the Museum of Art and Design proves that one can advance feminism using little more than their arts and crafts kit. Case in point: Miriam Schapiro, who intentionally utilized techniques like embroidery, quilting, and crochet—art forms historically dismissed at domestic—to launch an ongoing reshuffling of the artistic establishment.

The exhibit, "Surface/Depth: The Decorative After Miriam Schapiro," highlights 28 works by Schapiro, as well as nine contemporary artists whose styles, at one point in time, might have been dismissed as "decorative" if not for the strides of Schapiro and her peers. Starting in the late 60s, Schapiro, along with Judy Chicago, Faith Ringgold and others, began to pivot from traditional art forms to incorporate craft."Schapiro and her contemporaries began to look at craft—this thing defined as a lesser creative practice—to try and understand, how is it dismissed and who is associated with it?" says curator Elissa Auther. "These were values we projected onto different materials and objects, and that reflected larger forms of social injustice in the world." While Chicago—best known for *The Dinner Party*, a monumental, yonic homage to great women in history—focused on ceramics and sculpture, and Ringgold on quilting, Schapiro specialized in multimedia collages she dubbed "femmages"—floral, lacy patchworks with a spoonful of schmaltz.

Miriam Schapiro, The Beauty of Summer, 1973-1974 Acrylic, fabric on canvas, 70 x 50" © Miriam Schapiro/Artists Rights Society (ARS), New York

Miriam Schapiro, Pagoda, 1982 Acrylic and fabric on shaped canvas, 63.5 x 69" © 2017 Estate of Miriam Schapiro / Artists Rights Society (ARS), New York

While the work of Schapiro and Chicago may differ aesthetically, they are in fact two sides of the same feminist coin. The pair met at CalArts, where they co-founded a pioneering graduate program of all women. While short lived, in 1975 the program culminated in an experimental art project called Womanhouse, a seminal work of feminist art to this day. In Womanhouse, Schapiro and company converted a dilapidated Hollywood mansion to house their all-female group show, which both subverted and embraced aspects of domestic life. "It's interesting because feminists of that era [saw] the domestic space can as either a place of oppression or as a place of resilience —restrictive but also catalyzing," says Auther.

While the CalArts program ended soon thereafter, Schapiro continued mixing the radical and the domestic. "The project was instrumental in how she'd talk about femmages. It was a real breakthrough," Auther says. Recently, when the National Museum of Women in the Arts reprised Womanhouse, Schapiro was one of only two artists from the original show to be included.

Schapiro, who passed away in 2015, will be taking up residence once again starting March 22 at MAD. "Surface/Depth: The Decorative After Miriam Schapiro" will be on view until September 9.

Main image: Miriam Schapiro, Gates of Paradise, 1980Acrylic, fabric, glitter on canvas, 60 x 50" © Miriam Schapiro/Artists Rights Society (ARS), New York

ARTnews ARTNEWS March 19, 2018

http://www.artnews.com/2018/03/19/9-art-events-attend-new-york-city-week-14/

9 Art Events to Attend in New York City This Week

BY *The Editors of ARTnews* POSTED 03/19/18 12:21 PM

THURSDAY, MARCH 22

Exhibition: "Surface/Depth: The Decorative After Miriam Schapiro" at Museum of Arts and Design

Miriam Schapiro, who died in 2015, was a leader of the feminist and decorative art movements of the 1970s. With a particular focus on her "femmages" (works that combine painting and collage), "The Decorative After Miriam Schapiro" situates her practice and politics among contemporary artworks made by Sanford Biggers, Edie Fake, Jasmin Sian, and others. A meditation on the decorative that promises a vibrant display of colors, patterns, and shapes, the exhibition celebrates the once-derided crafts that Schapiro strived to legitimize in the art world. Also included are pieces from the artist's estate, including needlework, folk art, and fabric swatches.

Museum of Arts and Design, 2 Columbus Circle, 10 a.m.–9 p.m.

Miriam Schapiro, *Gates of Paradise*, 1980, acrylic, fabric, glitter on canvas.

©MIRIAM SCHAPIRO/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/COURTESY ERIC FIRESTONE GALLERY, NEW YORK

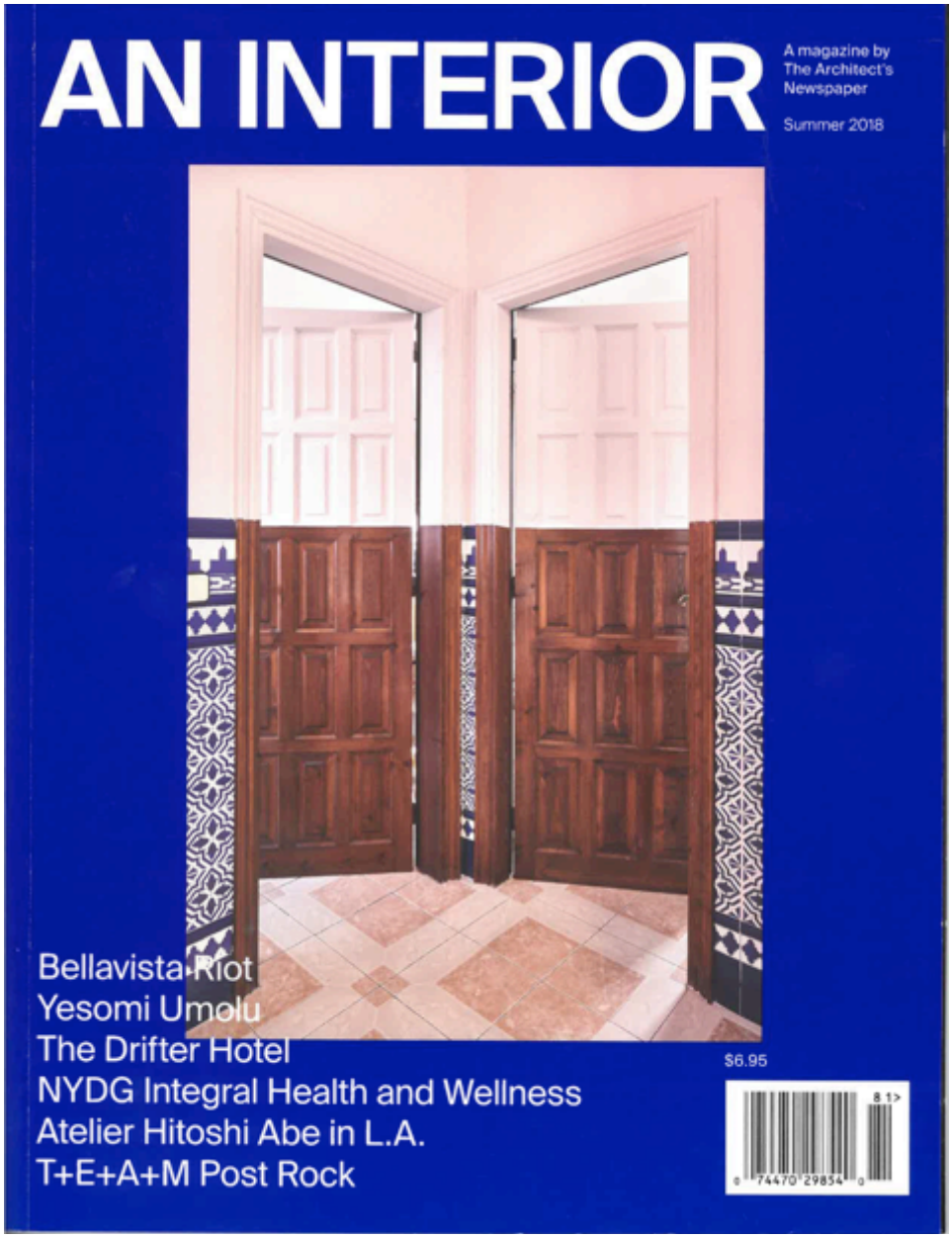
museum of arts and design

BBC March 22, 2018

http://www.bbc.com/culture/event/20180223-surfacedepth

Miriam Shapiro was an elder stateswoman of the feminist art movement, and now the **Museum of Arts and Design** in New York is showing a collection of Schapiro's signature 'femmages', the term she coined to describe her distinctive hybrid of painting and collage, inspired by women's domestic arts and crafts and the feminist critique of the art-and-craft hierarchy. The exhibition also includes work by contemporary designers, artists and craftswomen who have been influenced by her.

p. 8, 86-89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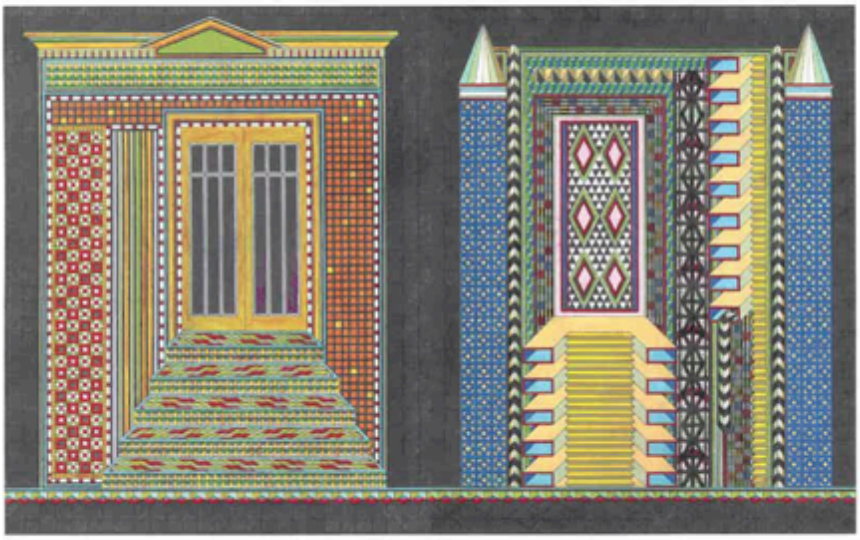
Editors' Note



Edie Fake, *Mark Dara* and *Memory Palaces*, see page 86.

As this issue goes to press, we are at the precipice of another architecture and design season, preparing for the onslaught of events: Milan, NYCxDESIGN, and the Venice Architecture Biennale, not to mention the AIA conference and NeoCon. And while there are many things we are looking forward to seeing, we are more excited about the diverse new voices we will be hearing.

One such voice that will surely prove to be influential in future architectural debates is Yesomi Umolu, the recently appointed artistic director of the 2019 Chicago Biennial, who is also the exhibitions curator at the University of Chicago's Reva and David Logan Center for the Arts, sits on the curatorial advisory board for the U.S. Pavilion at the Venice Biennale, and is a member of the board of trustees for the Graham Foundation. Clearly, she brings a wealth of experience, but describes herself as an outsider. In our exclusive interview with the curator about her approach (page 11), Umolu said: "[I think about] space as an inherently political medium and [explore] the way in which we make spaces. Spaces are not necessary neutral things; there are power dynamics at play—then there are the different sorts of audiences and visitors to those spaces." We look forward to watching her ideas and perspective shape the biennial over the course of the next year.

Another opinion we are excited to feature is that of New York–based architect Lluís Alexandre Casanovas Blanco, who let many voices clamor in a house renovation in Cardedeu, Spain (page 42). Rather than subdue the home's past into one cohesive aesthetic, Casanovas let the disparate materials coexist, visually reflecting the building's lifespan over many different historic, political, and cultural periods.

Meanwhile, over in Ann Arbor, Michigan, architects Thom Moran, Ellie Abrons, Adam Fure, and Meredith Miller of T+E+A+M are looking to the Midwest postindustrial landscape to reconfigure plastiglomerate, "a new geological substance composed of discarded plastic, sedimentary granules, and other debris," into construction materials (page 74). Dystopian trash fantasies aside, it is a smart, pragmatic method to recycling and reusing discarded matter. T+E+A+M is currently holding demonstrations and lectures in their pursuit of a patent and truly advancing conversations about sustainability after years of greenwashed platitudes.

We close the book with the playful imagery and serious intent of Chicago-based illustrator Edie Fake (page 86), who makes vibrant architectural drawings that explore queer and gendered spaces. The conversations about how and why space can be gendered are important ones and we hope to hear more of them in the upcoming architecture shows and design weeks.

We are eager to embark on the official design season and look forward to reporting back and continuing these interesting discussions with our next *AN Interior* in October.

By Olivia Martin and Matt Shaw

Blazing Star and *Killer Dyke*, 2012.

Illustrated Identity

La Mere Vipere and *Club LaRay*, 2012.

Chicago-based illustrator Edie Fake's colorful architectural drawings explore the concept of queer spaces. In his work, identity, gender, and sexuality are metaphorically depicted through architectural elements, both real and imagined. This series is currently on display at the Museum of Arts and Design as part of the *Surface/Depth: The Decorative After Miriam Schapiro* exhibition, on view through September 9.

EDIE FAKE

87

JANE and *The Night Baths*, 2012.

EDIE FAKE 89

museum of arts and design

Departures DEPARTURES February 28, 2018

https://www.departures.com/art-culture/exhibits-shows-things-to-do-march-2018#intro

Culture Calendar: 17 Things to Do in March 2018

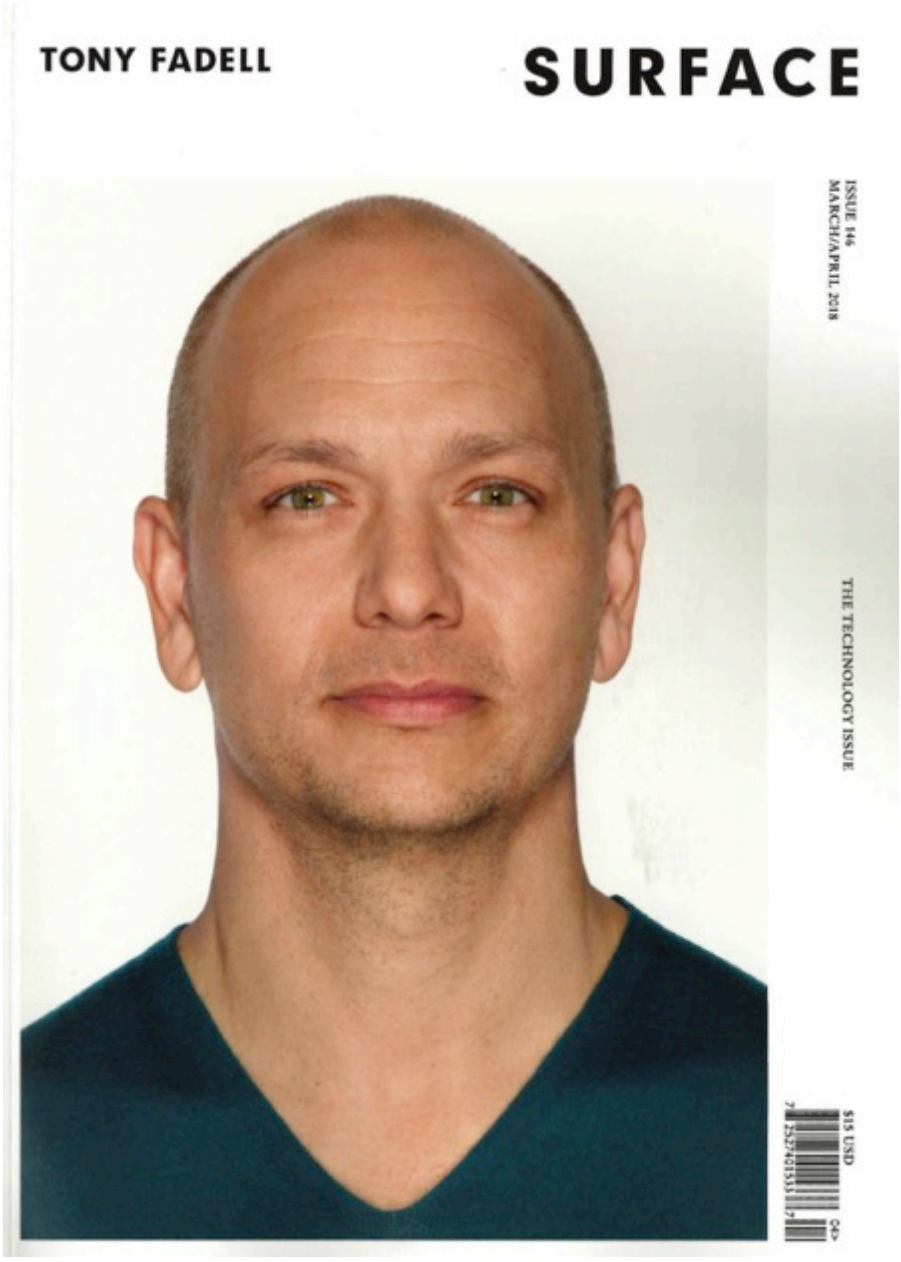
By Rebecca Milzoff on February 28, 2018

Our monthly curated list of cultural goings-on across the globe.

Courtesy Courtesy Eric Firestone Gallery

Nearly three years ago, one of the pioneers of American design, Miriam Schapiro, passed away. A founding member of the Pattern & Decoration movement, she had lived 91 years without ever properly receiving her due as a trailblazer of feminist art. The Museum of Arts and Design sets out to right that in a new exhibit devoted to Schapiro, centered around her so-called "femmages," vividly colored and textured hybrid works of painting and collage inspired by both female domestic arts & crafts and the critique thereof. The show juxtaposes 29 works, as well as a great deal of her personal archival material, with 35 contemporary pieces by the likes of Sanford Biggers, Jodie Mack, Edie Fake, Josh Blackwell, and many others. *2 Columbus Cir.; madmuseum.org.*

p. 191


TONY FADELL
SURFACE
ISSUE 146
MARCH/APRIL 2018
THE TECHNOLOGY ISSUE
$15 USD

"INVISIBLE DIMENSION"

MARCH 24–APRIL 28

MARIKO MORI "INVISIBLE DIMENSION" AT SEAN KELLY GALLERY

New York City

The multimedia artist's deepening interest in the dark matter and energy of the universe—in particular, superstring theory and particle physics—inspired her latest body of work: eight sculptures, each meticulously produced to represent a different dimension of hidden space and realms. *skny.com*

MARCH 25–JULY 1

"CÉZANNE PORTRAITS" AT NATIONAL GALLERY OF ART

Washington, D.C.

Though the French painter produced hundreds of portraits in his lifetime, this genre of his practice is often sidelined in favor of his still lifes and landscapes. This exhibition addresses that gap, assembling about 60 of his portraits to examine his style and process, the range of his sitters, and this human aspect of his art. *nga.gov*

MARCH 25–JAN. 2019

ALLISON JANAE HAMILTON "PITCH" NORTH ADAMS, MASS MOCA

Massachusetts

The mixed-media artist has long mined the Southern landscape to create sculptures, installations, and photographs that illustrate the area's social, environmental, and agricultural histories. These narratives fuel her first solo museum show, which gathers her old and new works, including an installation on the legacy of the turpentine industry, in an engaging experience of place. *massmoca.org*

MARCH 22–SEPT. 2

"SURFACE/DEPTH" AT THE MUSEUM OF ARTS AND DESIGN

New York City

To celebrate the legacy of the decorative craft pioneer, this show exhibits 29 of Miriam Schapiro's "femmages," her signature collage and painting hybrids, alongside her source materials such as fabric swatches and historic needlework. Works by contemporary artists, such as Sanford Biggers, Edie Fake, and Jeffrey Gibson, are included to further underscore her impact and role in upending the hierarchy of arts and crafts. *madmuseum.org*

"SURFACE/DEPTH"

Carlo Urbinati
Founder and President, Foscarini

"I am often in Milan for business, and always for Design Week in April. I like spending time in Brera, the charming artists' quarter where, besides the famous Accademia, there are many art galleries. We chose Brera as the location for our Milan showroom because it is not just a showroom, but also a place dedicated to artistic and cultural installations. Nearby is **Torre di Pisa**, a restaurant serving specialties typical of Tuscany, and one of my favorite places to have lunch. For inspiration, I will pay a visit to the **Triennale** to see the latest exhibition, wander the gardens, and stop in its well-furnished bookshop. Two must-sees: the **Fondazione Achille Castiglioni** (this year marks the centennial celebration of birth of the master of Italian design) and the **Chiesa di Santa Maria presso San Satiro**, a parish church famous for hosting the so-called 'fake Bramante choir,' a masterpiece of Italian Renaissance perspective painting."

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http://www.surfacemag.com/events/miriam-schapiro-surface-depth/

ART

Miriam Schapiro "Surface/Depth"

WHEN ADD TO CALENDAR

March 22, 2018 - September 2, 2018

Museum of Arts and Design, 2 Columbus Circle, New York, NY 10019

212-299-7777

http://madmuseum.org

To celebrate the legacy of the decorative craft pioneer, this show exhibits 29 of Miriam Schapiro's *femmages*, her signature collage and painting hybrids, alongside her source materials such as fabric swatches and historic needlework. Works by contemporary artists, such as Sanford Biggers, Edie Fake, and Jeffrey Gibson, are included to further underscore her impact and role in upending the hierarchy of arts and crafts.

Miriam Schapiro, "Pagoda" (1982).

© 2017 Estate of Miriam Schapiro / Artists Rights Society (ARS), New York. Courtesy the Hallmark Collection.

Wall Street International Wall Street International May 25, 2018

https://wsimag.com/art/38585-surface-slash-depth

Surface/Depth

22 Mar — 9 Sep 2018 at the MAD Museum in New York, United States

25 MAY 2018

Surface/Depth. Courtesy of MAD Museum

In June of 2015, Miriam Schapiro, the pioneering feminist artist and founding member of the Pattern and Decoration movement, passed away at the age of ninety-one. Surprisingly, given her status as the elder stateswoman of the feminist art movement, the tremendous impact of her oeuvre on contemporary art has yet to be fully acknowledged or critically assessed. This exhibition seeks to redress this gap in the history of American art through an exploration of Schapiro's signature femmages, the term she coined to describe her distinctive hybrid of painting and collage inspired by women's domestic arts and crafts and the feminist critique of the hierarchy of art and craft.

In examining the aesthetic and political objectives of Schapiro's femmages, this exhibition highlights the pivotal role her work and leadership played in the expansion of the art world to include historically marginalized forms of craft, decoration, and abstract patterning associated with femininity and women's work. Although she is unheralded as the source, the influence of Schapiro's subjective approach to forms of decoration can be identified today in an remarkably diverse group of artists who continue to find inspiration in her embrace of artistic practices outside the art historical canon. To highlight this legacy, works by a select group of contemporary artists, including Sanford Biggers, Josh Blackwell, Edie Fake, Jeffrey Gibson, Judy Ledgerwood, Jodie Mack, Sara Rahbar, Ruth Root, and Jasmin Sian, will be exhibited alongside Schapiro's signature femmages. This juxtaposition of historic and contemporary work brings into critical focus the tremendous role Schapiro's femmages played in the reframing of craft and decoration, while shining a light on the way artists today, both distinguished and emerging, continue to approach the decorative as a language of abstraction tied to the personal and the political.

museum of arts and design

As a complement to Schapiro's work, this exhibition also includes a selection of the artist's own source material drawn from her estate, such as fabric swatches, embroidery and other historic needlework, and folk art.

Surface/Depth: The Decorative After Miriam Schapiro is curated by Elissa Auther, MAD's Windgate Research and Collections Curator with the support of Assistant Manager of Curatorial Affairs, Angelik Vizcarrondo-Laboy.

Leading support for Surface/Depth: The Decorative After Miriam Schapiro is provided by Michele and Marty Cohen. Additional support is generously provided by The Coby Foundation, Ltd., The Feminist Institute, Eric Firestone Gallery and The Estate of Miriam Schapiro, Sharon Karmazin, Laura and Lewis Kruger, Anthony Meier Fine Arts, and Marjorie Silverman.

Research for this exhibition was supported by a Craft Research Fund grant from the Center for Craft.

http://www.blouinartinfo.com/news/story/2935425/top-art-shows-in-new-york-this-week-miriam-schapiro-to-paolo

Top Art Shows in New York This Week: Miriam Schapiro to Paolo Veronese

BY BLOUIN ARTINFO | MARCH 22, 2018

Orange Crush, 1979 Miriam Schapiro Acrylic, fabric on canvas
(© Miriam Schapiro/Artists Rights Society (ARS), New York Courtesy Orlando Museum of Art)

New exhibitions and art shows open in New York this week, ranging from a selection of sculptures at Luhring Augustine to Miriam Schapiro's work in dialogue with artworks of nine contemporary artists at the Museum of Arts and Design. This week also sees the last days of the exhibition of two important Renaissance paintings by the artist Paolo Veronese that have not left Italy for more than 450 years at the Frick Collection. Blouin Artinfo curates a list of these must-see exhibitions for its readers.

"Surface/Depth: The Decorative After Miriam Schapiro" at Museum of Arts and Design (MAD)

March 22 through September 9, 2018

The concept of decorative has been historically marginalized as ornament, pattern, or craft, decoration and often looked at as mere surface, an attractive object with no underlying depth or meaning. Within the context of the women's art movement in the early 1970s, artist Miriam Schapiro reinvented the decorative through a new type of work that she came to describe as "femmage," which is a combination of feminine and collage. It is a hybrid that was inspired by women's domestic arts and handicrafts. Schapiro's objective is to work with the decorative to transform how we look at materials, processes, and styles that are associated with the medium of craft, women's experience at home, forms of practices like embroidery, crochet, paper crafts, and even decoupage as legitimately artistic. The exhibition features 29 collage paintings by the artist in conversation with 28 works by nine contemporary artists.

Metro NY March 10, 2018

https://www.metro.us/things-to-do/new-york/museum-shows-you-need-to-see-nyc-spring-2018

NEW YORK

The museum shows you need to see in NYC this spring

From a Norman Rockwell retrospective to an augmented reality show in Times Square, here are the Spring 2018 exhibits to get excited about.

By Lakshmi Gandhi Published : March 08, 2018 | Updated : March 27, 2018

Surface/Depth

For nearly a century, Miriam Schapiro was a groundbreaking feminist artist, particularly in the Pattern and Decoration movement. Though she died in 2015 at the age of 91, the curators at the Museum of Arts and Design say her contributions to the contemporary art world have never been properly acknowledged. Surface/Depth aims to change that through its in-depth exploration of Schapiro's work — particularly the creations she called "femmages," a combination of painting, collage and other domestic arts and craft forms that have been traditionally marginalized for being largely the realm of female artisans. Her estate also contributed several pieces, and the show includes works by other progressive contemporary artists as well. *March 22-Sept. 9, 2 Columbus Circle, madmuseum.org*

Newsletter sent on March 23, 2018

BLOUINARTINFO

ARTS & CULTURE

FRIDAY, MARCH 23, 2018

Top Shows Around the Globe

VISUAL ARTS

Top Art Shows in New York This Week: Miriam Schapiro to Paolo Veronese

New exhibitions and art shows open in New York this week, ranging from a selection of sculptures at Luhring Augustine to Miriam Schapiro's work in dialogue with artworks of nine contemporary artists at the Museum of Arts and Design. — *by Blouin Artinfo*

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Art Daily artdaily.org March 22, 2018

http://artdaily.com/news/103352/MAD-presents-paintings-of-Miriam-Schapiro-in-conversation-with-the-works-of-nine-contemporary-artists#.WrvbfJPwaqB

MAD presents paintings of Miriam Schapiro in conversation with the works of nine contemporary artists

Jeffrey Gibson, SPEAK TO ME IN YOUR WAY SO I CAN HEAR YOU, 2015. Driftwood, hardware, wool, canvas, glass beads, artificial sinew, metal jingles, nylon fringe, acrylic, high fire glazed ceramic. 112 x 53 72 1/2 in. Courtesy of Jeffrey Gibson Studio and Roberts Projects, Los Angeles, California. Photo: Pete Mauney.

NEW YORK, NY.- From March 22 to September 9, 2018, the Museum of Arts and Design presents Surface/Depth: The Decorative After Miriam Schapiro, an exhibition that showcases twenty-nine collage paintings by the pioneering feminist artist Miriam Schapiro in conversation with twenty-eight works by nine contemporary artists: Sanford Biggers, Josh Blackwell, Edie Fake, Jeffrey Gibson, Judy Ledgerwood, Jodie Mack, Sara Rahbar, Ruth Root, and Jasmin Sian. Bringing into focus the key, but unheralded, role Schapiro played in the reframing of craft and decoration in the American art world, this juxtaposition of historic and contemporary work highlights ways in which the decorative continues to be utilized as a critical tool in art today.

"As an institution founded to combat the dismissal of craft as a lesser creative practice and that from its beginning supported the careers of women artists, there couldn't be a better time for MAD to highlight Miriam Schapiro," said Elissa Auther, MAD's Windgate Research and Collections Curator. "Many contemporary artists outside of the studio-craft tradition of the 1950s and 1960s now work across the fields of art and craft, openly using techniques and materials traditionally associated with craft in ways unheard of even a decade ago, and Schapiro is an important, but unacknowledged, source for that phenomenon."

Historically marginalized as ornament, pattern, or craft, decoration is often dismissed as mere surface, an attractive object with no underlying depth or meaning. To this day, to dismiss a work of art as "decorative" is to judge it as minor, reveling in surface-level expression over any commitment to intellectual rigor or cultural critique. In the early 1970s, within the context of the women's art movement, Schapiro reappropriated the decorative in a new type of work she would come to call femmage (a combination of feminine and collage), a collage-painting hybrid inspired by women's domestic arts and handicrafts.

Her objective in embracing the decorative was to catalyze a seismic transformation in the perception of materials, processes, and styles rooted in craft, women's experience in the home, and everyday forms of making, recasting practices like embroidery, crochet, paper crafts, and even decoupage as legitimately artistic. For Schapiro, the absence of such work from the cultural record was a reflection of the broader patriarchal devaluation of the woman artist, and she viewed her work as a feminist intervention in the history of art.

In Surface/Depth, Schapiro's twenty-nine works on view are exhibited alongside a range of archival material, including her writings, fabric swatches, costume jewelry, and women's needlework, all of which contextualize her invention of the femmage by illustrating the rich vein of material culture she mined.

Biggers, Blackwell, Fake, Gibson, Ledgerwood, Mack, Rahbar, Root, and Sian expand Schapiro's initial exploration of the decorative as a language of abstraction tied to the personal and the political. Like Schapiro, these artists refuse received opinion of the decorative as artistically trivial and use abstract, decorative elements to address a range of topics and concerns —from gender, racial, and sexual identity to issues of aesthetic hierarchy, migration, community, and loss—exposing the hollowness of the surface/depth divide and the separation of appearance from meaning.

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• Surface/Depth presents Miriam Schapiro's earliest femmages,including Curtains (1972) and Beauty of Summer (1973–1974), as well as later works inspired by Persian miniature painting, such as Gates of Paradise (1980) and Tapestry of Paradise (1980). Also on view are several of the artist's shaped canvases referencing the feminine and domestic realms: Orange Crush (1979) and Mexican Memory (1981) take the shape of a lady's handheld fan, with its connotations of female decorum, while the heart-shaped Baby Block Bouquet (1981), Mardi Gras (1982), and Pagoda (1982) evoke associations with valentine making and scrapbooking, both traditionally considered women's domestic craft forms. Schapiro's monumentally sized hearts are treated with a surface density that, combined with the works' sentimental, folk art, and romantic connotations, elevated decoration to a new height. In Baby Block Bouquet, for example,she combines the heart with the quilt pattern "Baby Blocks," which dates back as far as ancient Greece. The artist drew inspiration from a wide variety of visual and material traditions, as further evidenced by the Asian-inspired patterns in Pagoda and the use of glitter and sequins in the carnival-themed Mardi Gras.

• A site-specific tempera mural by Judy Ledgerwood, Chromatic Patterns for the Museum of Arts and Design is inspired by the history of abstract painting as well as a range of domestic textiles. Reveling in the promiscuity of pattern and the association of the decorative with the female body, sensuality, and immersive experience, Ledgerwood offsets the gallery's architecture and the logic of her underlying gridded composition with an animated floral motif and a seductively intense color palette.

• Ruth Root's inventively shaped paintings are comprised of two separate, interlocking units: a painted lower panel, hung from a buckle-like upper panel made of canvas and covered in a fabric of the artist's own design. In the two untitled works made for Surface/Depth, photographs of feminist artists and cultural icons like Judy Chicago and Patti Smith appear alongside miniature sculptures by Eva Hesse and Lee Bontecou, Schapiro's femmage Mexican Memory, and works by Josef Albers, among others.

• For her ongoing project No Kill Shelter (2013–2018), experimental animator Jodie Mack creates fabric collage animations that function as screen savers for obsolete monitors and computers, which are further preserved in a protective decoupage sheath of floral wrapping paper.Through animations of textile patterns—from paisleys to kente cloth—that highlight the connections between high abstraction and popular design, Mack unleashes the kinetic energy in the everyday materials that surround us.

• The intricate drawings and paper cuts by New York–based Filipino artist Jasmin Sian reflect a range of decorative sources usually found on the ornamented borders of religious imagery. Through a labor-intensive process of drawing, painting in ink and gouache, and cutting minuscule shapes to create nets, filigrees, and floral motifs, she treats secular images—trees from Yosemite, plants from New York City's parks and community gardens, and animals from the Central Park Zoo—with devotion, transforming what is usually understood as a decorative border into the subject of the work of art, and elevating the ornately decorative to the level of the divine.

• American/Iranian artist Sara Rahbar's ongoing "Flag"series comprises assemblages that combine the American flag with a variety of Middle Eastern textiles, livestock tack, equestrian gear, tags, embroidered badges, and camouflage. The collision of decorative surfaces and ethnic patterns with the American flag—itself a patchwork textile—reflects both personal and political issues related to the restless feeling of living between two countries.

• Known for his sculpture and performances that incorporate the use of materials such as clay and found objects, and in particular the beads, ribbons, and metal jingle cones essential to Native American ceremonial garments and dance regalia worn at powwows, Jeffrey Gibson (who is Choctaw and Cherokee) speaks to the power of ornament to transport the wearer from the secular to the spiritual realm, blurring the boundaries between creative practice and everyday forms of activity. In the video Like a Hammer,Gibson wears a heavily embellished garment of his own design in a performance that features trance-like pacing, drumming, and drawing, capturing a state of being poised between the human and the animal.

• Ooo Oui and Dagu exemplify Sanford Biggers' embellishment of found quilts with his own abstract language, including cosmic and celestial imagery, and sequins to highlight the nearly hidden geometry of a Tumbling Blocks pattern constructed in the "crazy quilt" style. Biggers has described his practice of incorporating objects and images—from antique quilts to African sculptures—into his work as vehicles for the discussion of history and race as a "conceptual form of patchwork."

• Tapping into the false dichotomy between surface and depth, and reclaiming the decorative, Edie Fake's series of drawings, "Memory Palaces," commemorates the loss of friends and activists, as well as real or imagined spaces of queer and feminist social life in Chicago, while conflating unrestrained color and kaleidoscopic patterning with queer history. Rather than constituting a faithful documentary of the buildings in his queer "neighborhood," as Fake has described the subject of his series, his decorative, mosaic-like patterns of façades and gateways transport the viewer to an otherworldly realm of utopian community.

• Josh Blackwell's embroidered sculptures bridge feminist and queer art worlds. Inspired by the feminist elevation of women's needlecraft, his work also addresses the construction of homosexuality as a condition of all surface and no depth. His Neveruses, hybrid objects made from recovered plastic bags and colored fibers such as wool yarn, silk thread, and patterned cloth, reference baskets, textiles, and ceramics as well as techniques that are traditionally marginalized under the category of "craft."

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ArtDaily Newsletter artdaily.org March 22, 2018

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MAD presents paintings of Miriam Schapiro in conversation with the works of nine contemporary artists

NEW YORK, NY.- From March 22 to September 9, 2018, the Museum of Arts and Design presents Surface/Depth: The Decorative After Miriam Schapiro, an exhibition that showcases twenty-nine collage paintings by the pioneering feminist artist Miriam Schapiro in conversation with twenty-eight works by nine contemporary artists: Sanford Biggers, Josh Blackwell, Edie Fake, Jeffrey Gibson, Judy Ledgerwood, Jodie Mack, Sara Rahbar, Ruth Root, and Jasmin Sian. Bringing into focus the key, but unheralded, role Schapiro played in the reframing of craft and decoration in the American art world, this juxtaposition of historic and contemporary work highlights ways in which the decorative continues to be utilized as a critical tool in art today. "As an institution founded to combat the dismissal of craft as a lesser creative practice and that from its ... More

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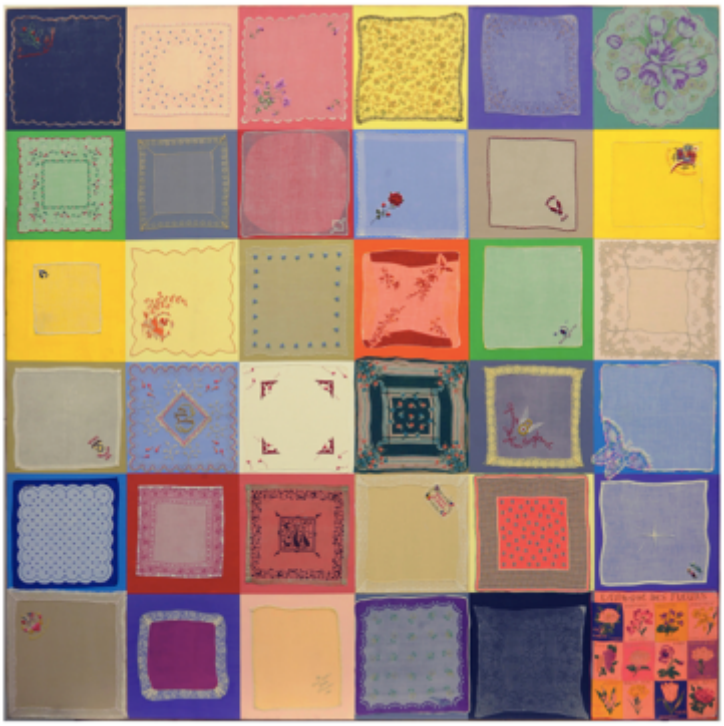
BLAKE GOPNIK on art

BLAKE GOPNIK May 21, 2018

http://blakegopnik.com/post/174122655116



May 21, 2018

THE WEEKLY PIC: Is it possible to make "high" art that raises the status of "low" art – of functional objects like quilts and textiles and such? Or does the high, in its effort to elevate, always end up condescending to the (supposedly) low? When you put a functional object into an art museum, are you doing it a favor or are you saying that it's only worthwhile once it has an art institution's imprimatur? There's a convincing philosophical argument that says that something gets to count as art because the art world decides that's what it is – and if that's right, are we then doing violence to functional non-art by making that decision? After all, once Duchamp's urinal became a sculpture called "Fountain," you couldn't pee in it anymore.

All of those issues are very much in play at the Museum of Arts and Design – always, but especially in the fascinating current show called "Surface/Depth: The Decorative After Miriam Schapiro." Schapiro, and many of the more recent artists who have taken off from her pioneering work in the 1970s and 80s, riff on the "women's work" sewn over the years by humble (and not so humble) craftspeople. But the very act of these artists' appropriation might imply that crafts only gain true worth once they've become art.

Don't get me wrong: I'm crazy about art that takes craftiness as its subject. That often makes it better art, as Schapiro's work proves.

The question I can't answer is, does that make it worse craft?

(My image shows Miriam Schapiro's Connection *(1978), made from found embroidered handkerchiefs and posted courtesy the University of Iowa Museum of Art; © 2018 Estate of Miriam Schapiro / Artists Rights Society (ARS), New York)*

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