

POWERS / LOWENFELS GALLERY

53 STANTON STREET, NEW YORK, NY 10002

FOR IMMEDIATE RELEASE:

POWERS & LOWENFELS PRESENT, FIBROUS: TEXTILE ARTS IN AMERICA

New York, NY — Steven S. Powers and Joshua Lowenfels present, Fibrous: Textile Arts in America. Opening reception Thursday, October 23, 6-8 pm and up through December 6.

"A thousand fibers connect you with your fellow-men, and along those fibers, as along sympathetic threads, run your actions as causes, and return to you as effects." —Henry Melvill (1798-1871).

Fibers are woven, hooked, and stitched to create textiles that warm and shelter us, and the fibers of a being are the unseen strings that weave a person's character.

Textile or Fiber Arts have long been highly regarded in American Folk Art, from schoolgirl samplers to Gee's Bend quilts, but by the same token, they were also relegated by the exact definition. It was not until the 1950s-60s that women artists took what was seen as a utilitarian craft into the fine art world. In the 1970s, major institutions exhibited historical textiles to widespread popular and critical success, marking the beginning of the integration of textile arts into the art establishment.

Our current exhibit, Fibrous, which coincides with the exhibit, An Ecology of Quilts at The American Folk Art Museum, showcases a collection of textiles primarily created by anonymous women who transcended utilitarian craft to produce works of art that reflect a personal aesthetic shaped by their culture, socioeconomic status, and individual creativity and taste. The large bed-rug is composed of twenty pounds of remnant wool to create appliqué flowers, and the pair of improvisational striped folk art hooked rugs embodies the spirit of Black Folk Art quilts. An unfinished Black Folk Art rug within a bag of rayon stockings relates to a finished work that may represent the crossroads found in Vodou culture. Pictorial appliqués honor the champion boxer Joe Louis over a bedcover, and a field of hearts, hands, and concentric circles fills a dazzling table mat.

One of two paintings in this exhibit is a work by the exiled Russian Princess Nina Georgievna, featuring a suggestive pink towel juxtaposed with naked bodies. The other painting evokes the sensation of plush carpeting through its color field composition of partially collapsed folds of paint skins, pairing perfectly with a 1940s performer's patchwork suit that sings with squares of colorful silks.

With an array of varied visions, we aim to show the many voices that compose a tapestry of textile arts in America and its makers

The gallery is open Thursday-Sunday 12:00-6:00 pm. To keep up to date on gallery features follow Steven S. Powers (@stevenspowers) and Joshua Lowenfels (@ploysarrtt) on Instagram. The website address is PowersLowenfels.com

LINK for additional install shots: <https://www.powerslowenfels.com/portfolio-collections/my-portfolio/project-title-5-1>

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Intall shot with a Pair of hooked rugs by an African American maker, found in Columbus, OH, circa 1930-40s with a American Folk Art Beekeeper's Mask made from painted canvas, copper and wire.

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Install shot with an important recent discovery of a painting by the exiled Russian Princess, Nina Georgievna (1901 - 1974) together with an African American hooked rug of rayon scraps (possibly a vodou symbol of the crossroads).

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Install shot of a rare 19thC wool appliqued bed-rug originating from Coastal Maine together with an embroidered, "Cosmic Disc," by an unknown artist from the 1960s, an unusual relief painting composed of hundreds of paint skins mounted on canvas and a pair of mid-century anatomically correct female dolls with clothing made from curtains.

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Install shot of the previous together with a mid 20thC performer's three piece suit and hat made entirely of patchwork silks, and an African American made Folk Art chenille bed cover featuring the "Champ," Joe Louis from the 1940s.

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Install shot with an abstract hooked rug (possibly African American) and with important recent discovery of a painting by the exiled Russian Princess, Nina Georgievna (1901 - 1974) together with an African American hooked rug of rayon scraps (possibly a vodou symbol of the crossroads).