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An exhibit of woven tapis, nine in number, was presented at
Weatherspoon Gallery of the University of North Carolina at Greens-
boro, from January 20 to February 2, 1974. In keeping with the
ideas stated in the written thesis, the tapis were articles for
personal use.

Color slides representing the works exhibited are on file at
Jackson Library of the University of North Carolina at Greensboro.

Anne Malphrus Bailey

A Thesis Submitted to

The Faculty of the Graduate School of

The University of North Carolina at Greensboro

In Partial Fulfillment

of the Requirements for the Degree

Master of Fine Arts

Greensboro

1974

Approved by

[Handwritten Signature]

APPROVAL PAGE
23

This thesis was by SIGNIFICANT ASPECTS OF WEAVING

" AN EXHIBIT OF WOVEN TAPIS

by

Anne Malphrus Bailey

Thesis Advisor: J. H. T. August
A Thesis Submitted to

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Since from the above data from the island of Oahu, Hawaii, it would seem from the frequency of the representation of the "the textile" in classical Greek painting and sculpture. It is interesting, of any other quality in textiles, has a purely commercial and practical association, but in the past, certain fabrics, certain colors, because of their exceptional qualities, were the property only of royalty, or of the religious officials, in recognition of the spiritual significance of the form and wonderfully soft.

These primitive people was fortunate in understanding that the ritual and the practical are simultaneous aspects of the same act. A single example can be seen in the ceremonial sacrifice practiced by Homer's Greeks. Zeus and Athena, when complicated through the sacrifice of roast cattle, were satisfied by the victim. The liver of the fowl as it cooked. During the sacrifice, the water walked away to the upper air, and below, the fowl was left to the sun to wither. The ritual aspect of the sacrifice is embodied with the practical. The sun grace at table has a similar significance. We do not appreciate the beauty of this situation, because our notions

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CHAPTER 1

A DISCUSSION OF SIGNIFICANT ASPECTS OF WEAVING

Like other arts, weaving originally had great ritual and practical significance in the hieratic structure of early cultures. If we had worn only leather skins all our lives, woolen cloth would seem wonderful to us. The Athenian, clothed in his woolen chlamys, must have found the sheer silks from the island of Cos fabulous, divine. So it would seem from the frequency of the representation of the "coa vestis" in classical vase painting and sculpture. To us fineness, or any other quality in textiles, has a purely commercial and practical connotation, but in the past, certain fabrics, certain colors, because of their exceptional qualities, were the property only of royalty, or of the religious offices, in recognition of the spiritual significance of the fine and wonderfully made.

More primitive people are fortunate in understanding that the ritual and the practical are simultaneous aspects of the same act. A single example can be seen in the ceremonial sacrifice practiced by Homer's Greeks. Zeus and Hera, when supplicated through the sacrifice of roast cattle, were satisfied by the $\chi\upsilon\lambda\omicron\eta$, the savor of the flesh as it cooked. During the sacrifice, the savor wafted away to the upper air, and below, the flesh was left to the men to enjoy. The ritual aspect of the sacrifice is symbiotic with the practical. Our own grace at table has a similar nature, but we no longer appreciate the beauty of this situation, because our notions

of religion have become dry and abstract, removed from the flesh. Whether we credit any deity at all, we do not expect him to require sustenance. We do not expect it because we have ceased to recognize the symbiosis of the ritual and the practical. We observe instead two separate categories, into one or the other of which our actions and thoughts are collected. One of these is grand, and we call it spiritual, ritual, or abstract. The other is rather low, and we call it material, practical, or physical. Into this latter weaving has been pushed as its ritual and spiritual significance has waned.

In the last few centuries, weaving has become the concern primarily of large commercial manufacturing interests. Progress within this industry, in spite of such influences as the English Arts and Crafts Movement, and Bauhaus textile experiments, has focused entirely on the refinement of a few of the practical aspects of woven cloth. At the same time, the quality of the cloth has declined, so that today we may have a garment that looks the same after two years of wear, and never feels like a proper garment at all. Recently the manufacturers have gone to extremes to produce cloth requiring minimum care, and the tactile qualities have become so poor as to be impossibly incompatible with the necessity of contact with the skin. Perhaps people are becoming more insensitive to the nuances of the tactile sense, and manufacturers think nothing of them. There has been only one alternative for weavers who wish to invest their work with more than practical meaning. Under the existing dichotomy, these weavers have been led to create only non-functional, purely aesthetic work, for the decoration of halls, rooms and churches. Today the tapestry-maker

must make only aesthetic judgements, practical function has no meaning for him. We no longer need the tapestry's warmth, and our perception, like the maker's intention, is visual only, somehow disembodied. To create a work with ritual significance, the weaver of tapestries must create a work of ritual abstraction.

In my work I wish to achieve a reunion of the ritual and the practical. There are two important aspects of each tapis I weave, the physical presence, that which is available to the senses of the viewer, and the idea, the underlying net of associations from which the tapis comes. The idea is the universal or ritual aspect, while the visual and tactile expression of the idea is its practical aspect.

SUMMARY

The world I find is one in which rituals are disembodied, and day to day life is empty of spiritual meaning; through my work I try to alter a situation which I consider tragic. By investing each tapis with gravity, with a core of significant associations, as well as physical, visual expression, I try to give form spirit, and spirit, form.

CATALOG

Because the time required to plan and execute each tapis is long, an evolution of form takes place. Therefore, this catalog presents the tapis in the order in which they were woven, with details where they are needed.

1. A Blanket of white wool, woven in a personal variant of the traditional "Rosepath" pattern. 110 cm x 84 cm, with a fringe of 11 cm.
2. A Shawl of green, handspun Irish wool, with mohair at borders. 175 cm x 45 cm, with a fringe of 20 cm.
3. A Runner, with Irish linen for warp, and Icelandic woolen as weft. 167 cm x 46 cm, with fringe of 13 cm.
4. A Runner, of several silk yarns, dyed with cochineal and other traditional dye-stuffs. 66 cm x 23 cm, turned hem.
5. A Scarf, of several silk yarns, as above, but with a lighter weft. 86 cm x 23 cm, with 10 cm fringe.
6. A Scarf of two ply fine worsted, in apricot color. Woven with equal interruptions in warp and weft to create a lattice of space. 131 cm x 36 cm, fringe of 7 cm.
7. A Scarf of apricot worsted, with a fine mohair and wool weft. The warp here is interrupted, the weft continuous. 102 cm x 36 cm, with a fringe of 7 cm.
8. A Shawl of spun silk. The warp is composed of two subtle shades, influenced by the study of the human skin. The fringe is knotted to accommodate the shells, also inspired by the study of the form of the human. 180 cm x 51 cm, with fringe of 16 cm.
9. A Coverlet, crocheted of various yarns in concentric squares. 158 cm square.