

APRIL 18 - MAY 30, 1999



ANNET COUWENBERG



JOAN LIVINGSTONE

# EMBODIMENT

CHRISTINE LOFASO

MARK NEWPORT



THE ARKANSAS ARTS CENTER DECORATIVE ARTS MUSEUM

The underlying concept between our work is that each artist deals with using either abstract or realistic form as a metaphor for some aspect of the body, be it the external trappings of societal pressures, the essentialization of the female figure through garments, or the stuff inside that refers to organs and corporeality. — conversation with Joan Livingstone

Twenty-six years ago Mildred Constantine and Jack Lenor Larson wrote *Beyond Craft: The Art Fabric*, followed in 1985 by *The Art Fabric: Mainstream*. These were extraordinary surveys of objects and activities during a very fertile period in the fiber field from the 1970s through the mid-1980s. The work ranged from *Running Fence* by Christo to *Cycle Alterations* by Magdalena Abakanowicz, to wonderful works by Claire Zeisler, Shiela Hicks, Ritzi Jacobi, and a host of other talented national and international artists. These works are seen infrequently in the United States and

feather ruffles denotingrogenous zones. Her more recent work is spare and economical. They are shield-like forms that remind us of the Victorian era. Symmetrical frames covered in delicate flocking surround and protect “trophies” that include face and feathers with a patchwork pattern for a ground. The gallery appears lean and sparse, where each work is revealed as a distinctive object.

In contrast to Couwenberg’s work, Joan Livingstone’s *INGESTIONS*, 1997-1999 is an environment where all works are a part of a whole. The work begins with dark brooding interchangeable forms that rest on or are suspended near or over a crisp industrial table. These rough, bulbous and columnar parts were formed by pouring resin into suspended

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maternity skirt embellished with “H” words – hysteria, history, hearsay – is attached to a preserve jar containing clear fluid and a quotation reminding: “those who forget to think of themselves will be forgotten.” Another work, *Trousseau*, consists of nearly one hundred towels (handmade paper formed from family clothing) suspended over exaggerated lengths of towel racks. Her newer furniture work is upholstered with computer generated Jacquard-woven images scanned from books on beauty culture. The viewer is invited to imagine reclining on an upholstered wicker chaise lounge, entitled *Ennuï*, atop illustrations of women engaged in beauty routines. Lofaso’s work uses irony and humor to address the more serious issue of the relationship of the individual to society.

Mark Newport’s forms are discrete pedestal pieces that deal with a singular theme throughout and are metaphors for male and female organs. His knotted

# E M B O D I M E N T

CHRISTINE LOFASO

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almost certainly have never been presented to an Arkansas audience before. That realization became the premise for this exhibition – to present work that extends this history by exploring contemporary figurative sculpture in fiber.

The Arkansas Arts Center’s curatorial staff selected four artists with diverse, yet compatible, points of view. Their shared areas of commonality include working out of a fiber tradition, having a love of sculptural form, and making reference to the body. All are currently working and teaching in the United States.

Annet Couwenberg’s work approaches the figure in several ways. Her earlier work is concerned with ideas of enclosure, containment, restraint and the reconfiguration of the female figure. Torsos of copper mesh are structured, engineered, bound and defined by elegant pleated and boned “corsets” and with areas of

felted and sewn shapes. The liquid material responded to weight and density by oozing through the lower pores of the vessel before congealing into a solid mass.

Other works suggest bodily systems of ingestion and evacuation. The work ends in a different vein with a collection of colorful, smooth, glossy – almost mechanical – funnel-shaped forms arranged on the wall. The whole suggests an evolutionary process that moves from brute corporeal parts, coarse work and casual abandonment to slick, slim, refined, smooth, synthetic work arrayed in a rational collective wall system.

Like Couwenberg’s work, Christine Lofaso’s installation deals with gender issues. A diaphanous

works of gut or linen appear to be wizened uterine or bladder forms. These frequently are joined with phallic-like forms of polished wood. The works do not suggest the prime of life; rather, they appear to be symbols for spent and dysfunctional relationships.

The end of the century introduces new ideas, materials and techniques and a revived interest in the figure. These new forms hint at associations with the figure past and present and at the fragmented figure as a metaphor for all levels of thoughts, feelings and attitudes regarding the body, bodily functions, gender and sociological actions. As with many artists of the 1990s working in a multitude of diverse disciplines, the four artists in *Embodiment* present sculpture that is multilayered and reflective of a complex contemporary society.

Alan Du Bois, Curator of Decorative Arts

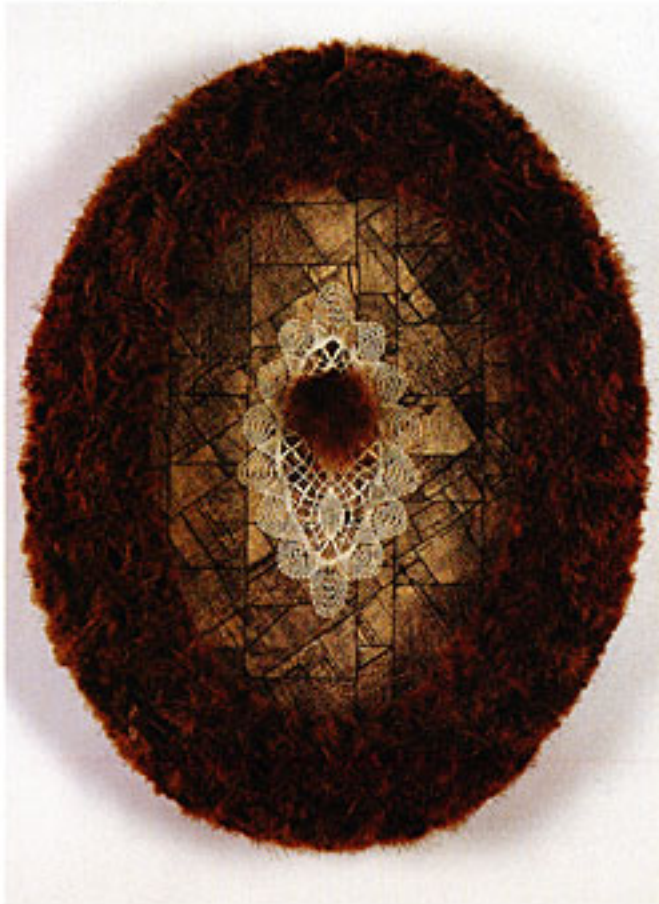
## ANNET COUWENBERG

Dutch, Born 1950

The anticipation to begin anew, to construct what I do not know or have not seen is the foundation of my work. Within a desire to use the studio environment as a means of personal introspection, I find myself drawn into issues concerning balance, protection and constraint, simultaneously exploring how these principals of sculpture can parallel the needs of the self. The physical beginnings of this process are deeply connected to the labor intensive way in which I manipulate materials such as wire, silk, and reed and expand during the evolution of work as I observe how those materials articulate their own particular presence.

Like the clothing patterns I manipulate in a symbolic and figurative manner, this system of working enables me to mediate between the intellectual and the physical, between the brain and the hand. However, unlike those patterns, where the lack of deviation is so important, I approach them as a point of departure, something to re-interpret, to be read as notes on a process rather than the process itself. This, combined with the solitude of repetitive labor, allows me to wander away from the demands of the world outside my studio into a world of detail and beauty.

▼ Couwenberg, "Family Air #4"



▲ Couwenberg, "Family Air #5"

## JOAN LIVINGSTONE

American, Born 1948

*"Is our media world one of a cyberspace that renders bodies immaterial, or one in which bodies, not transcended at all, are marked, often violently, according to racial, sexual and social differences? Clearly it is both at once, and this new intensity of disconnection is postmodern."*

— Hal Foster, "The Return of the Real"

▼ Livingstone, "Seep"





▲ Livingstone, "At Dipson"

The physical, somatic, messy body, and its functions — of breath, ingestion, and elimination — are of primary interest to me. The body as a machine, robot or automaton, frequently gendered in ways which supported a traditional patriarchal world view was well explored by the last turn-of-the-century artists. How do we now reside differently and/or similarly in our bodies at the end of the twentieth century? I am interested in relationships between issues of identity and hybridity — how we

▼ Lofaso, "Stacked"



know and understand ourselves potentially as whole beings while existing in an increasingly confrontational and fragmented global society. What are, if any, the sexual and psychological correspondences between new post-industrial technologies, their inherent cultural systems and bodily functions? In particular, how do we reconcile — or embody — the intensity of contradiction and juxtaposition that we encounter on a daily basis? I know the body, through my body, to be difficult, problematic, disjointed, wounded, at once intimate and estranged, uncooperative, yet seeking a condition of integrity. This process of seeking, in both intellectual and physical ways, is at the core of my work.

In the installation, *INGESTIONS*, 1997-99, relationships are examined between the internal tension and the external shape of a body. Groups of objects materially develop their forms based on the introduction of fluid substances (epoxy resin or rubber) into cast and sewn cavities or sacs of felt and cloth. These harden in time to push against their exterior skins thus developing forms that are distorted, stretched and saturated. Indeed, many of the forms ooze their internal substances through their exterior boundaries. Edges are transgressed; bodies are insistently filled, emptied and refilled.

## CHRISTINE LOFASO

*American, Born 1950*

My work focuses on the domestic and explores issues of identity and gender as defined by culture.

For several years I have been interested in the cultural meaning of cloth. In an artist's residency I worked with a computerized Jacquard loom which enabled me to produce complex cloth yardage in a short amount of time. Trading the craft quality of

▼ Lofaso, "Enna"



handweaving for the speed and complexity of industrial methods was empowering and triggered ideas which led to a series of upholstered furniture.

Through the use of constructed and reclaimed furniture, I have sought to provide an intimate, personal, domestic context for my fabric. I am interested in the cloth becoming physically aged as a result of use — sitting in a chair, propping one's

▼ Newport, "Augment"



▼ Newport, "Appendage"



feet on an ottoman, lounging on a chaise — while its content is disclosed initially through body contact/sensory experience. My intention is one of subtle subversion — to provoke inquiry by exploring the use of decorative cloth which also conveys a social message.

How does one mediate between the self and societal forces? How can one reconcile cultural constructs of gender and identity with a markedly different internal life? I am interested in this edge and how one "walks the line" within a complex cultural framework.

## MARK NEWPORT

American, Born 1964

*"The first thing that strikes the careless observer is that women are unlike men. They are 'the opposite sex' (though why 'opposite' I do not know; what is the 'neighboring sex?'). But the fundamental thing is that women are more like men than anything else in the world."*

— Dorothy L. Sayers

"The Human-NotQuite-Human"

Why the opposite? Using an abstract sculptural language I explore this question. The forms of the human body; organs, muscles, and appendages are the basis of my sculptures. These forms refer to the essential and dichotomous qualities associated with male and female — projection and containment. Whether they are embodied in one material — linen or gut — or composed of two materials, my goal is to hint at a duality. This duality suggests my understanding of the world around me; one of complements and balance instead of polarities.

## E X H I B I T I O N C H E C K L I S T

### ANNET COUWENBERG

COURTESY OF THE ARTIST

- **BIASED POINT**, 1996  
pleated silk, copper screen, red, wire  
36" x 19" x 13"
- **UNTITLED #1**, 1996  
pleated silk, copper screen, wire, wood, teal, feathers  
33" x 24" x 16"
- **UNTITLED #4**, 1996  
pleated silk, copper screen, red, wire, wood, feathers  
30" x 21" x 12"
- **SUPERIOR PINK**, 1996  
pleated silk, copper screen, red, wire  
28" x 22" x 10"
- **FAMILY AIR #1**, 1998  
serenole patchwork, lace, feathers, flock, convex glass  
27" x 21" x 2"
- **FAMILY AIR #5**, 1998  
wood, flock, serenole patchwork, lace, feathers, convex glass  
36" x 24" x 2"

### JOAN LIVINGSTONE

COURTESY OF THE ARTIST

- **INJECTIONS**, 1997-99  
felt, sacking cloth, thread, rubber, pigment, metal  
78" x 16" x 6"
- **SEEPED**, 1997-98  
felt, suture thread, stain, epoxy resin, pigment, steel, lacquer, rope  
80" x 104" x 38" (dimensions variable)
- **FRUIT**, 1998  
latex rubber hose, epoxy resin, pigment, metal, glass  
16" x 86" x 72" (dimensions variable)
- **40 CANDLES**, 1998  
felt, billiard cloth, wicking thread, epoxy resin, rubber, dye, pigment, metal  
100" x 185" x 11" (dimensions variable)

### CHRISTINE LOFASO

COURTESY OF THE ARTIST

- **HYSTRIA**, 1992  
interfacing, computer generated text, thread,  
glass ball jar, water  
34" x 75" x 6" (dimensions variable)
- **TROUSERS**, 1994  
rag paper made from and embedded with family clothing and  
domestic cloth, stained  
108" x 63" x 6"
- **BOLLEIGH DAVIS**, 1995  
vintage wooden chair frame upholstered with pink Jacquard  
fabric, "Lady with Beauty Hairs"  
43" x 30" x 21"
- **ENNA**, 1998  
vintage chair frame upholstered with Jacquard fabric,  
"Beauty Culture"  
38" x 22" x 58"
- **STRODD**, 1998  
beach plywood, latex paint, cellophane, Jacquard fabric,  
"Beauty Hairs"  
60" x 20" x 15"

### MARK NEWPORT

COURTESY OF THE ARTIST

- **APPENDAGE**, 2001  
knotted wood linen  
10" x 32" x 8"
- **HYPER**, 1992  
wood, latex, wax, knotted wood linen  
8" x 16" x 6"
- **CONJUNT**, 1993  
knotted hog gut, wood  
8" x 27" x 10"
- **AUGMENT**, 1994  
knotted hog gut, wood  
9.5" x 30" x 6.5"
- **RISE**, 1994  
knotted hog gut, wood  
14" x 25" x 13"
- **STANDARD**, 1992  
knotted wood linen  
12" x 30" x 6"

## ANNET COUWENBERG

Baltimore, MD

## STUDIO ARTIST

Chairperson, Fiber Department, Maryland Institute, College of Art, Baltimore, MD

## EDUCATION

- 1986 M.F.A., Cranbrook Academy of Art, Bloomfield Hills, MI
- 1983 M.F.A., Textile Arts, Syracuse University, NY
- 1974 B.F.A., Textile Arts and Education, School for Textiles, "De Winstroom," Rotterdam, The Netherlands

## SOLD EXHIBITIONS

- 1999 *Wearing Down: Thin, Reconfigurations by Annet Couwenberg*, Department of Art Gallery, University of Delaware, Newark, DE
- 1996 *Under Construction: The Work of Annet Couwenberg*, City Gallery, Atlanta, GA
- 1994 *Public Apparel/Private Structures*, Gormley Gallery, College of Notre Dame, Baltimore, MD
- 1988 *Spiegeltent*, Nederlands Textielmuseum, Tilburg, The Netherlands
- 1983 *Annet Couwenberg: Recent Works*, Art Sens Gallery, Syracuse, NY

## SELECTED GROUP EXHIBITIONS

- 1999 *A Permeable Edge: Reference B.L.V./G./p./S./h./Y.*, Emerson Gallery, McLean, VA
- Hidden Realities, Secret Visions*, Pascal Center for Performing Arts Gallery, Anne Arundel Community College, Annapolis, MD
- 1996 *Sabbatical Exhibitions*, Meyershall Gallery, The Maryland Institute, College of Art, Baltimore
- 1995 *Material Poetry*, Katherine Nash Gallery, Minneapolis, MN
- Annet Couwenberg and David Page: Recent Works*, Maryland Art Place, Baltimore
- 1994 *Maryland Institute: Then and Now*, organized by Barry Nemert and Anita Shapolsky Gallery, New York, NY
- 1992 *Natural Forces/Human Observations*, Kemper Gallery, Kansas City Art Institute, MO
- 1991 *De Winstroom in Beeld*, Textielmuseum, Tilburg, The Netherlands
- 1990 *Design in Sculptural Fiber*, Craft Alliance Gallery, St. Louis, MO

## AWARDS

- 1997 Maryland State Arts Council Individual Artist Award
- Faculty Enrichment Grant, Maryland Institute, College of Art, Baltimore
- 1995 Teaching Excellence Award, Maryland Institute, College of Art, Baltimore
- 1989 Ohio Arts Council Individual Artist Fellowship
- 1988 Faculty Incentive Lilly Grant
- Murphy Foundation Summer Grant

## COLLECTIONS

Nederlands Textielmuseum, Tilburg, The Netherlands

## SELECTED BIBLIOGRAPHY

- Blume-Leonard, Pamela, "Wrestling with a Route to Freedom," *The Atlanta Constitution*, (28 April 1996).
- Chayot, Shery, "Fiber Artists," *Syracuse Herald American*, (30 November 1997).
- Conin, Nicholas, *Under Construction: The Work of Annet Couwenberg*, Atlanta, GA, City Gallery, 1996.
- Dorsey, John, "Narratives Provide a Compelling Theme at MFA" *The Baltimore Sun*, (5 April 1994).
- Easton, William, "Shifting Perceptions," *Fiber Arts*, (Summer 1995).
- Galano, Mike, "Review Sabbatical Show," *City Paper*, (29 August 1996).
- Hilman, Krosen A., "Permeable Edge: Reference body/figure and Artist," *Highlight: Surface Design Journal*, (Spring 1998).
- Howell, George, "A Permeable Edge: Reference body/figure," *Sculpture*, (Jan. 1998).
- harris, Susan, *Wearing Down: Thin, Reconfigurations by Annet Couwenberg*, Newark: University of Delaware, 1999.
- Kayes, Donald D., "Annet Couwenberg Under Construction," *Fiber Arts*, (Sept./Oct. 1996).
- "Metal Fetique," *The Atlanta Times*, (6 November 1997).
- Seelig, Warren, "Clothing Material and Metaphor for Artmaking," *NE: Visual Object*, (6, 1997).
- Wilson, Anne, "A Plea for Broader Dialogue," *Fiber Arts*, (1994).

## JOAN LIVINGSTONE

Chicago, IL

## STUDIO ARTIST

Professor, The School of the Art Institute of Chicago, IL

## EDUCATION

- 1976 M.F.A., Cranbrook Academy of Art, Bloomfield Hills, MI
- 1972 B.A., Portland State University, OR

## SOLD EXHIBITIONS

- 1998 *Limits of Capacity*, Dennis Museum Center, Traverse City, MI
- 1997 *revo/STANCES*, The Sylvia Gallery, Royal Oak, MI
- Joan Livingstone: Sculptures, Prints and Collages, 1990-1997*, Jack Olson Gallery, NO Art Museum, Northern Illinois University, DeKalb
- 1995 *Joan Livingstone: Recent Sculptures*, Laura Rouse Gallery, Portland, OR
- Joan Livingstone, Roy Boyd Gallery, Chicago, IL

## SELECTED GROUP EXHIBITIONS

- 1998 *Faculty Sabbatical Show*, Betty Pomer Gallery, School of the Art Institute of Chicago, IL
- Assemblage*, Center Galleries, Center for Creative Studies, Detroit, MI
- 1995 *National Objects Invitational*, The Arkansas Arts Center, Little Rock, AR
- 1994 *Fabricated Nature*, Boise Art Museum, ID

- 1993 *State of the Art*, Lowland Museum & Gallery, CO
- A Sequence of Forms: Sculpture of Illinois Artists*, Chicago Cultural Center, IL
- 1992 *International Contemporary Fiber Art, NOW*, Sanja Museum of Contemporary Art, South Korea
- Five and For Betwixt*, Packard Art Museum, IL
- 1991 *New Ends*, Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, NY
- 1990 *The Chicago Show*, The Chicago Cultural Center, IL
- Crossroads*, The Gallery of Contemporary Art, University of Colorado at Colorado Springs, CO
- 1985 *Sculpture Textile*, 17th Biennale Internationale de la Tapisserie, Musée Cantonal des Beaux-Arts, Palais de Rumine, Lausanne, Switzerland

## AWARDS

- 1998 Virginia A. Groot Foundation, Illinois, Individual Artist Fellowship
- 1992 National Endowment for the Arts, Individual Artist Fellowship
- 1990 The George A. and Eliza Gardner Howard Foundation Artist Fellowship, Brown University, RI
- 1985 The Louis Comfort Tiffany Foundation Artist Fellowship
- Illinois Arts Council Artist Fellowship
- 1988 National Endowment for the Arts, Individual Artist Fellowship
- Illinois Arts Council Artist Fellowship
- 1975 National Endowment for the Arts, Individual Artist Fellowship

## COLLECTIONS

- Boise Art Museum, ID
- Dennis Institute of Arts, MI
- Dennis Museum Center, Traverse City, MI
- Metropolitan Museum of Art, New York, NY
- Museum of Contemporary Art, Chicago, IL

## SELECTED BIBLIOGRAPHY

- Adrian, Dennis, "Joan Livingstone," *American Craft Magazine*, (June/July 1993).
- Craig Gerry, "Reviews: Joan Livingstone," *Sculpture*, 17.7 (Sept. 1998)
- Craig Gerry, "Reviews: wood/SANDL," *Fiberarts Magazine*, 25.1 (Summer, 1998).
- Fernandes, Joyce, *Joan Livingstone*, DeKalb, IL: Northern Illinois University Art Museum, 1997.
- Golden, Devin, "Arise!" *The New Art Examiner*, (September, 1989)
- Henthorn, Sandy, *Fabricated Nature*, Boise, ID: Boise Art Museum, 1994.
- Hixon, Kathryn, "Chicago in Review: Joan Livingstone," *Arts Magazine*, (February, 1991).
- Larsen, Jack and Mildred Constantine, editors, *The Art Fabric: Mainstream*, New York: Van Nostrand Reinhold, 1981.
- Shemata (Mensing), Margo, "Contemporary Sculpture: A Question of Elegance," *Fiberarts Magazine*, 18.1 (1991).
- Shemata (Mensing), Margo, "International Contemporary Fiber Art, NOW," Sanja, South Korea: Sanja Museum of Contemporary Art, 1991.
- Shimura, Jacqueline, *Limits of Capacity*, Traverse City, MI: Dennis Museum Center of Northwestern Michigan College, 1998.
- Spector, Buzz, "Chicago: Joan Livingstone," *Art Issues*, #15, (1990)

## CHRISTINE LOFASO

Chicago, IL

## STUDIO ARTIST

Assistant Professor, School of Art, Northern Illinois University, DeKalb

## EDUCATION

- 1992 M.F.A., School of the Art Institute of Chicago, IL
- 1973 B.A., Fine Art, State University of New York at Plattsburgh

## SOLD EXHIBITIONS

- 1998 *New Work*, Interlachen Center for the Arts, MI
- 1996 *Darius*, Binational Cultural Center, San Jose, Costa Rica
- 1994 *Passage*, Contemporary Art Workshop, Chicago, IL
- 1985 *New Work*, Gallery 401, Providence, RI
- 1980 *Women Work*, Chautauque Arts Council, NY

## SELECTED GROUP EXHIBITIONS

- 1998 *Addressing the Century: 100 Years of Art and Fashion*, Hayward Gallery, London and Kunsthaus, Wolfsburg, Germany
- Dress [3]*, Charles A. Watson Museum of Fine Arts, Racine, WI
- The Sculptural Narrative*, Suburban Fine Arts Center, Highland Park, IL
- 1997 *Art on the Edge of Fashion*, Arizona State University Art Museum, Tempe
- Sixth International Shobko Sculpture Exhibition*, University of Hawaii Art Gallery, Honolulu
- 1996 *Worship*, N.A.M.E. Gallery, Chicago, IL
- Bridging Worlds: Visiting Artists*, Jacquart Project, Paley Design Center of the Philadelphia College of Textiles and Science, PA
- 1995 *A-Drive*, Winnipeg Art Gallery, Winnipeg, Manitoba, Canada
- Conceptual Textiles: Material Meanings*, John Michael Kohler Arts Center, Sheboygan, WI
- 1994 *Seven Chicago Sculptors*, Inis Gallery, University of Notre Dame, IN
- 1993 *The Ring Trade*, Inis Art Center, New York, NY
- Discursive Dress*, J.M. Kohler Arts Center, Sheboygan, WI

## AWARDS

- 1999 Illinois State Arts Council, Individual Artist Fellowship

- 1995 National Endowment for the Arts, United States/Japan Fellowship
- International Arts Programming Network (IAPN)
- 1994 National Endowment for the Arts, Individual Artist Fellowship
- 1993 New England Foundation for the Arts, Regional Visual Arts Fellowship/ National Endowment for the Arts
- Rhode Island State Council on the Arts, Individual Artist Fellowship
- 1992 Edward L. Ryerson Fellowship, School of the Art Institute of Chicago
- Antonio Crino Foundation, Antonio Crino Fellowship, Providence, RI (1990-92)

## SELECTED BIBLIOGRAPHY

- Addressing the Century: 100 Years of Art and Fashion*, London: Hayward Gallery, 1998.
- Ericksen, Karl, *New Art Examiner*, (Feb. 1997)
- Feris, Alison, *Conceptual Textiles: Material Meanings*, Sheboygan, WI: John Michael Kohler Arts Center, 1998.
- Feris, Alison, "The Art of Christine Lofaso," *Fiber Arts*, 22.3 (Nov./Dec. 1995).
- Feris, Alison, *Discursive Dress*, Sheboygan, WI: John Michael Kohler Arts Center, 1994.
- Lineberry, Heather, *Art on the Edge of Fashion*, Tempe: Arizona State University Art Museum, 1997.
- Lofaso, Christine, "Jacquard Project," *TextileForum: Journal of the European Textile Network*, 4.94.34-35 (Dec. 1994).
- Martin, Richard, "Clothing: The Feeling Body," *Surface Design Journal*, 10.2 (1994).
- Mensing, Margo, *Bridging Worlds: Visiting Artists*, Jacquart Project, Philadelphia: Paley Design Center, Philadelphia College of Textiles and Science, 1995.
- Mensing, Margo, *Darius*, San Jose, Costa Rica: Binational Cultural Center, 1996.
- Sixth International Shobko Sculpture Exhibition*, Honolulu: University of Hawaii Art Gallery, 1997.

## MARK NEWPORT

Bellingham, WA

## STUDIO ARTIST

Assistant Professor, College of Fine and Performing Art, Western Washington University, Bellingham

## EDUCATION

- 1991 M.F.A., School of the Art Institute of Chicago, IL
- 1986 B.F.A., Kansas City Art Institute, MO

## SOLD EXHIBITIONS

- 1998 *Mark Newport*, Lyons-Wier Gallery, Chicago, IL
- 1997 *Doing Good Works*, Western Gallery, Western Washington University Art Gallery, Bellingham
- Earthly Years*, The Lorry Lady Gallery, Seattle, WA
- 1996 *Acts of Devices*, Lyons-Wier and Gensberg Gallery, Chicago, IL
- Mark Newport - Sculptures*, Lamar Dodd Art Center, LaGrange College, GA
- Action Figures - New Work by Mark Newport*, The Whim's Place, Kansas City, MO

## SELECTED GROUP EXHIBITIONS

- 1998 *Sculpture, Objects and Functional Art Exposition*, Lyons-Wier Gallery, New York, NY
- Muse of the Millennium: Emerging Trends in Fiber*, Nordic Heritage Museum, Seattle, WA
- 1997 *Celebrity: Figures of Worship, Fame, Fortune, Heroism and Infamy*, Greg Kucera Gallery at Bunkershot, Seattle, WA
- Art, Fair, Seattle*, Washington State Convention Center, Seattle
- 1996 *National Summer Faculty Invitational*, Arrowmont School of Arts and Crafts, Gettysburg, TN
- 1995 *Twentieth Anniversary Exhibition*, The Contemporary Gallery of the Museum for Textiles, Toronto, Ontario, Canada
- 1994 *Jerry Bleem, Mark Newport and Carrie Seed*, The Sylvia Gallery, Royal Oak, MI
- Knots and Nets: Universal Connections*, Elipse Arts Center, Arlington, VA
- 1993 *Artspeak: Works in Abstract*, Hinsdale Center for the Arts, IL
- 1992 *Third Annual Baskette Invitational*, The Subaru Gallery, Royal Oak, MI

## AWARDS

- 1998 Mini-Grant, Bureau for Faculty Research, Western Washington University, Bellingham
- 1997 Grant-in-Aid, Bureau for Faculty Research, Western Washington University, Bellingham
- 1994 Faculty Development Grant, Kansas City Art Institute, MO
- 1993 Finalist Award, Illinois Arts Council Fellowship Awards
- 1991 Jurys of Excellence, "Baskette From All Directions," Arrowmont School of Arts and Crafts, Gettysburg, TN

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- Mark, Mary and Daria Doyle Resenberg, *Material Inquiry*, St. Paul, MN: Macalester College, 1992.
- Herman, Lloyd, *Muse of the Millennium: Emerging Trends in Fiber*, Seattle: Nordic Heritage Museum, 1998.
- Hohenstein, Steve, "On View Chicago: Fiber Art," *The New Art Examiner*, (May 1994).
- Kungas, Matthew, "Fiber Art Show: Beauty in the Weave," *The Seattle Times*, (29 March 1998).
- "Mark Newport/Knots and Nets: Spiritual Connections," *Appendix*, *American Craft*, (Dec. 1992/Jan. 1993).
- Mira, Marsha, "Contemporary Baskette Weave Most Unusual Spell," *Detroit Free Press*, (18 May 1992).
- "New Work: Mark Newport, Men in Action #11," *Fiber Arts*, (Nov./Dec. 1995).
- Mensing, Margo, "Teaching Beyond the Weave," *Fiber Arts*, (Summer 1992).
- Talley, Charles, "Review: Material Inquiry," *Surface Design Journal*, (Fall 1992).
- Wineman, Marsha and Sarah Gansler (interview), "Twentieth Anniversary Invitational Exhibition," *Surface Design Journal*, (Winter 1998).