

Lia Cook



In the 1980's I continued my work with textiles both as subject and object. In the first part of the 80's I looked at the connection between painting, photography and textiles. In most paintings that I experienced textiles were the background or supporting material to the face or body but

not the main subject matter. I wanted to reverse that perception and foreground the textile or the textile object as well as building the woven textile itself.

I wove a patterned dimensional surface using industrial rayon that had a memory. The woven piece was put into water and run through a large etching press to create an unusual flattened reflective surface as a canvas on which to paint with dyes or acrylics. In some work the warp was painted with dyes before it was woven. In other work a linen canvas, or sheets of abaca paper was used as the surface on which to paint. This canvas was cut into strips and woven back into the rayon warp to create a new canvas. This work was very material and process oriented. Pieces like *Two Point Four* had a connection to photography as the photographic image was built of particles and the woven image was also built of particles. By painting the

threads individually or dyeing them beforehand the woven pattern broke down creating a new continuously changing pattern. Movement was important. The reflective surface changed the pattern imagery as the viewer moved in relationship to the woven and painted image. This could be observed very distinctly in the stage and shimmer curtains. Further on the imagery and 3 dimensional objects became specifically domestic textile objects such as drapery, curtains, pockets, tunnels, Crazy Quilts, all retaining the continually changing pattern and surface reflectivity but referring specifically to the textile as subject matter of the artwork.

The tactile, haptic, has always been important part of the work because it is sensuous and it provokes the desire to touch. For everyone the textile is familiar part of everyday life and every day experience. In the later 80's the imagery became more specifically about draped fabric in relation to the body as seen in many early European paintings with the hands touching fabric or fabric wrapped around the body. Many of my works from this 80's period can be found in the museum collections of the Museum of Modern Art, New York, NY, Metropolitan Museum of Art, New York, NY, Smithsonian American Art Museum, Washington, DC,

Museum of Fine Arts, Boston, Massachusetts, Museum of Decorative Art, Copenhagen, Denmark, Galerie Nationale d'Art Textile, Beauvais, France, De Young Museum, Fine Arts Museums, San Francisco, California, and Oakland Museum of California, Oakland, California.

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Two Point Four
1980

Rayon, woven, pressed, painted
43 x 43"