

Westfield Weavers Guild 2021 - 2022

May 2022 Meeting: Guild Challenge

Guild Challenge: Collaboration - Connection

This year's guild challenge is called **Collaboration – Connection**



Collaboration – Connection between people and ideas

May 16, 2022

Guild Meeting Agenda

1. Welcome
2. Program: **Guild Challenge Collaboration - Connection**
3. Treasurer's Report May 2022

We have \$3181.23 in the bank.

It's time to send in your membership dues!

Please send your 2022-2023 dues to Gretchen.

4. Old Business
5. New Business
6. Guild Challenge photos
7. WWG Show and Tell

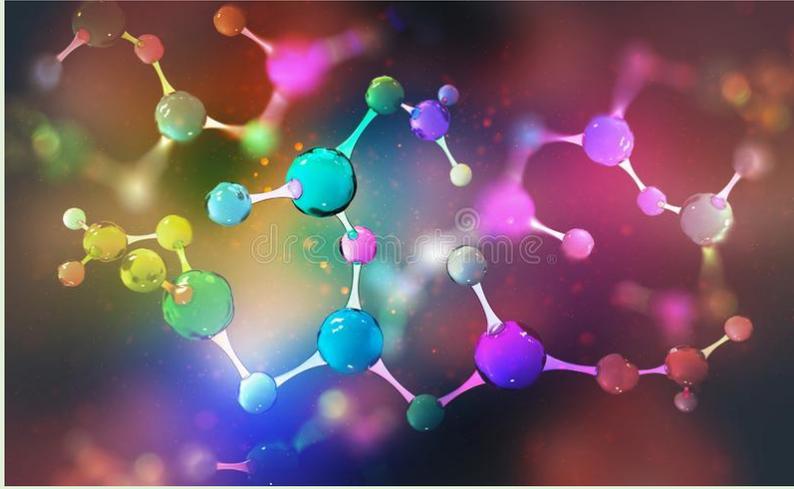
Collaboration Creativity Synthesis

Creative collaboration is the process of:

- working with others to accomplish a shared objective in an innovative way.
- playfully combining ideas and techniques
- being open to new possibilities

It is an interactive process.





Creative Synthesis



Creative synthesis is defined as “the combination of smaller constituent elements forming a more complex whole, as the driving force of modern creation, innovation and intelligence.” Creative synthesis is the mixture of many concepts into a new whole, particularly whenever this varies fundamentally from any of its parts.

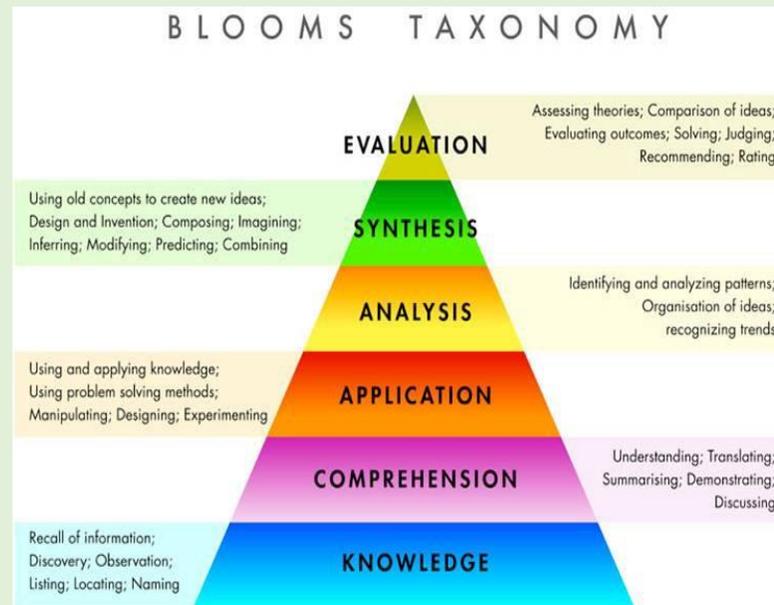
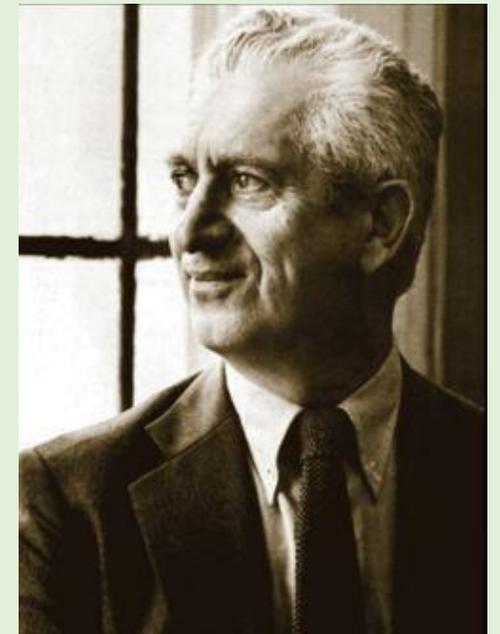
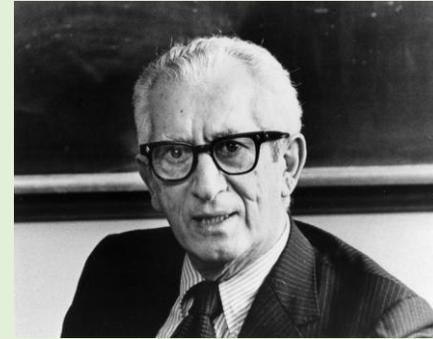
<https://www.psychologytoday.com/us/blog/stronger-the-broken-places/201806/creative-synthesis>

What is Creativity?

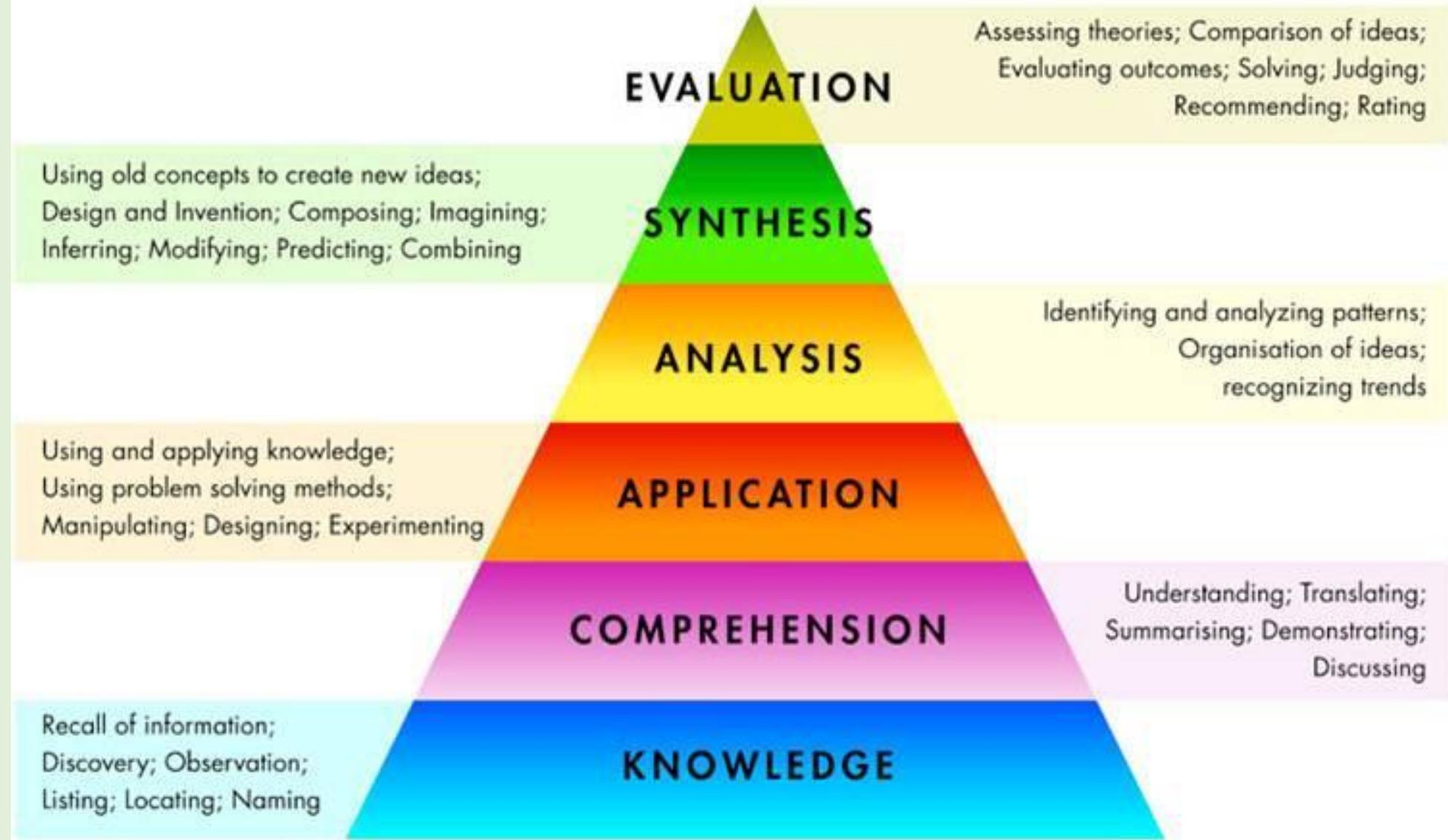
Benjamin Bloom was an educational psychologist.

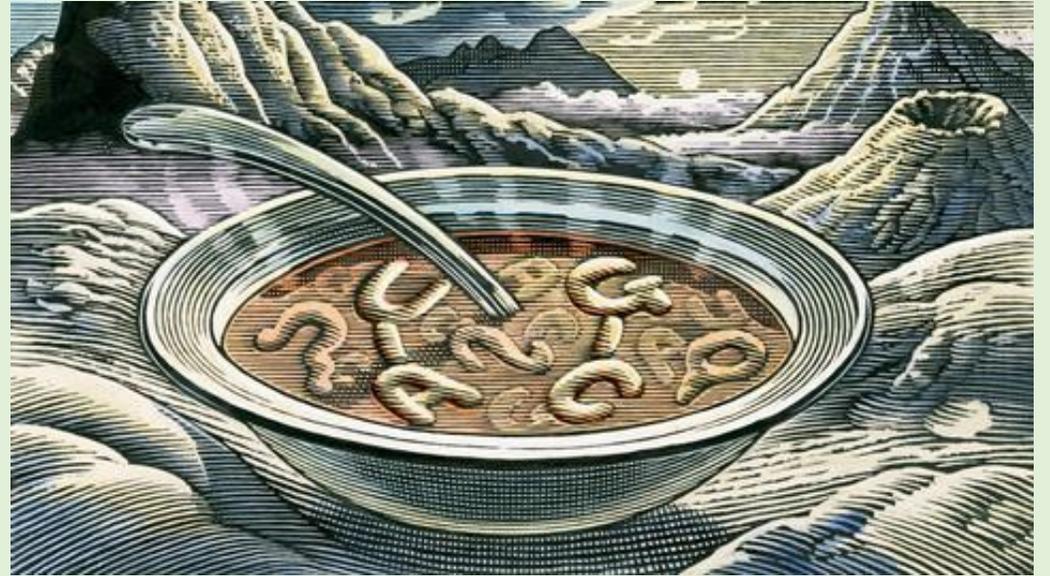
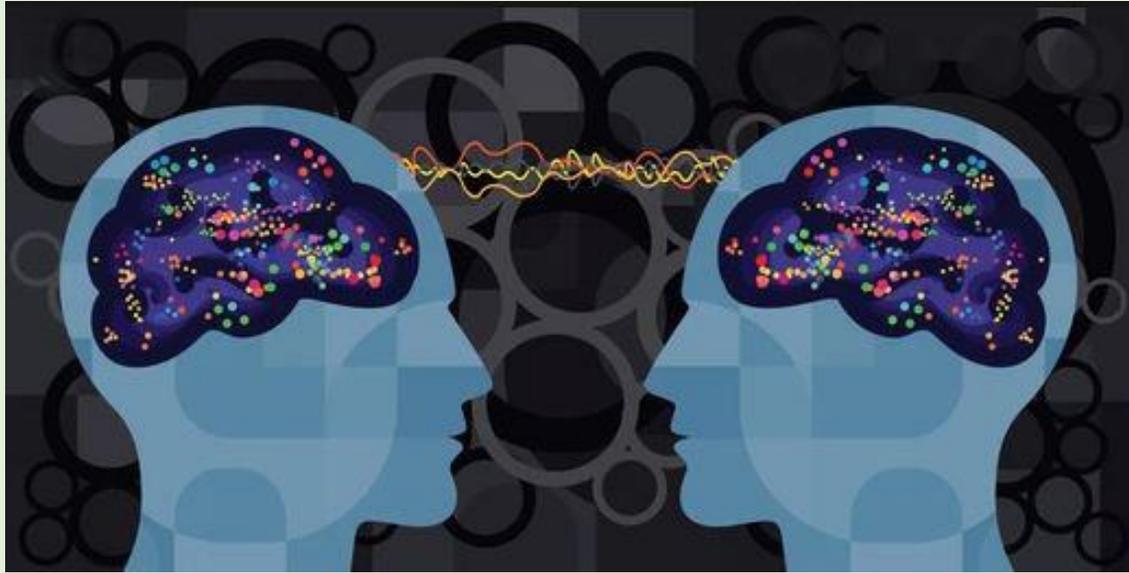
In 1956, he published a framework for understanding the stages of learning, called the *Taxonomy of Educational Objectives*.

It is known as [Bloom's Taxonomy](#).



B L O O M S T A X O N O M Y



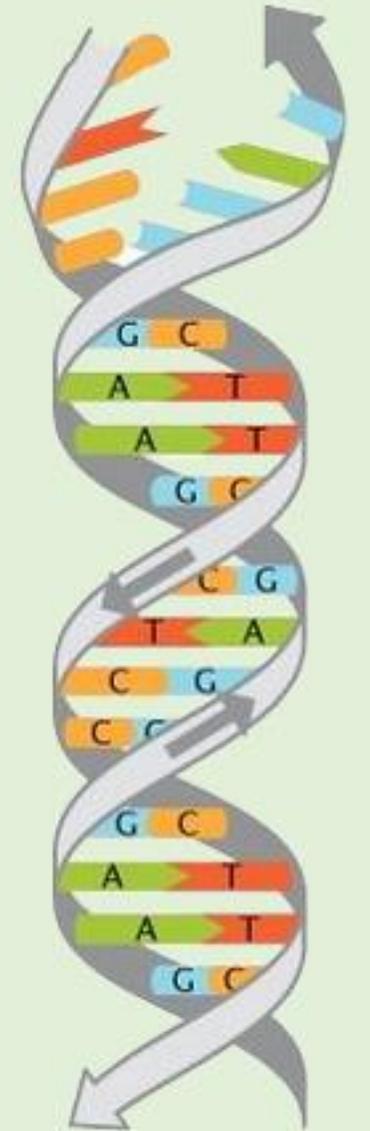


SYNTHESIS

Margaret Mead & Gregory Bateson
Orville & Wilbur Wright
Marie & Pierre Curie



James Watson & Francis Crick

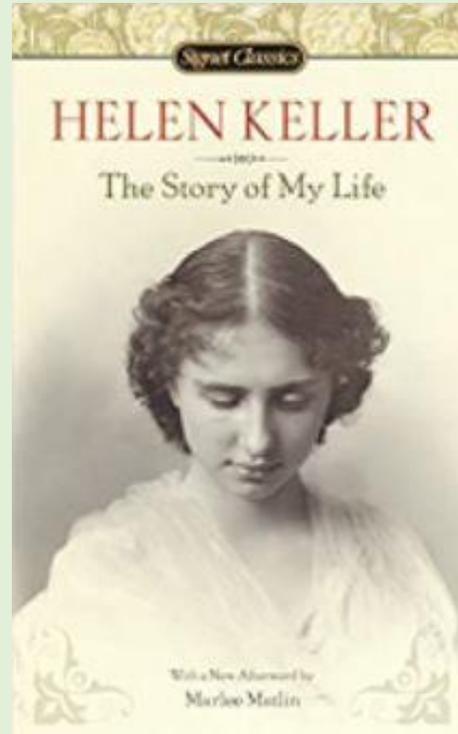


Technology

Steve Jobs & Steve Wozniak



Helen Keller and Anne Sullivan



Early Collaborations In the Art World

Marcel Duchamp and the Dadaists
“Art is too retinal”





Frieda Kahlo & Diego Rivera

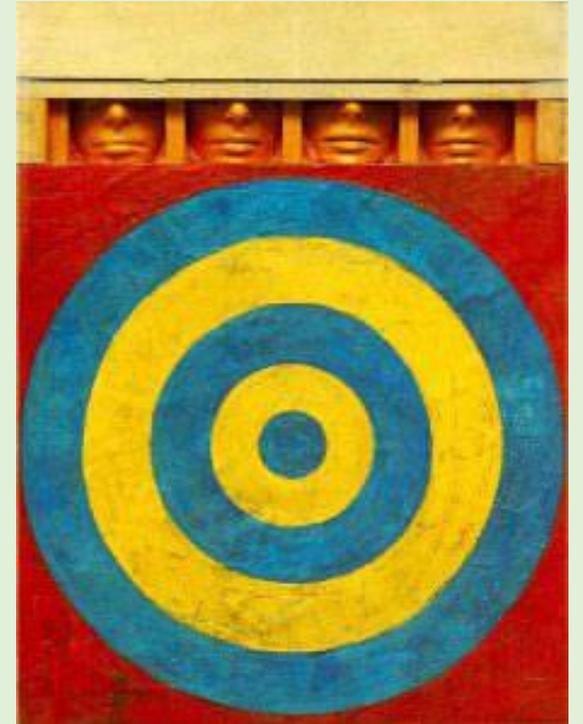


Georgia O'Keeffe & Alfred Stieglitz



Max Ernst & Dorothea Tanning

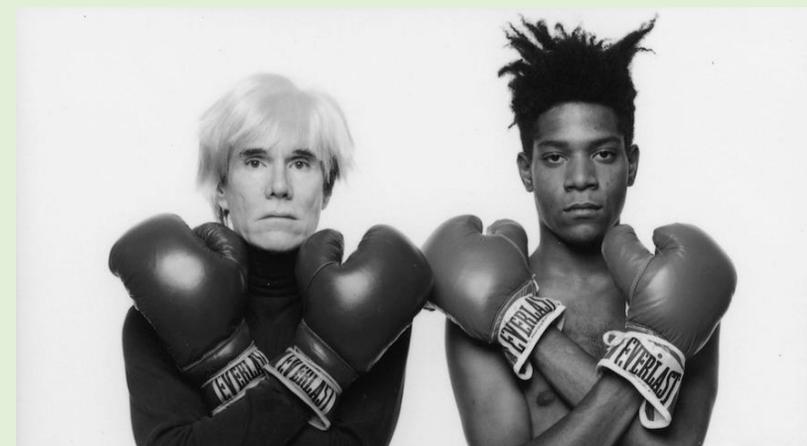
Jasper Johns and Robert Rauschenberg



Andy Warhol and Jean-Michel Basquiat

Collaborating from 1980 to 1986, Warhol painted first, and then Basquiat added colorful imagery.

Warhol made several variations *Olympic Rings* to which Basquiat responded with his neo-expressionist graffiti style.



Chuck Close and Philip Glass



Building on the emphatically repetitive motifs of Close's art-making style, Phillip Glass returned the tribute by composing *Philip Glass: Up Close* as an audio accompaniment to *Chuck Close Prints: Process and Collaboration* when it was exhibited at the Metropolitan Museum

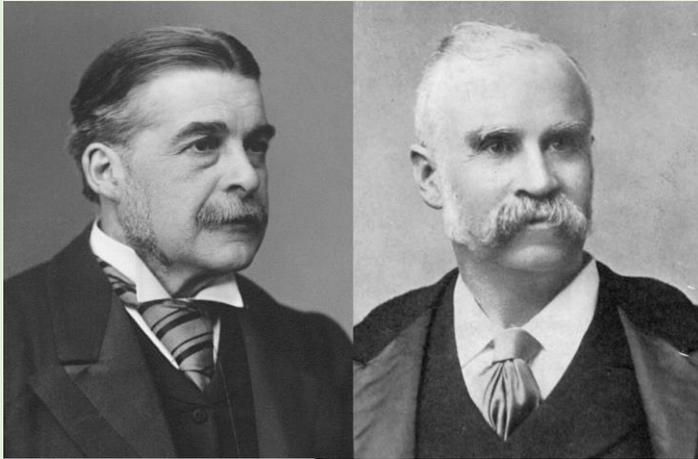
Entertainment



Fred & Ginger
Marx Brothers
Desi & Lucy
Abbot & Costello
Laurel & Hardy



Musical Theater

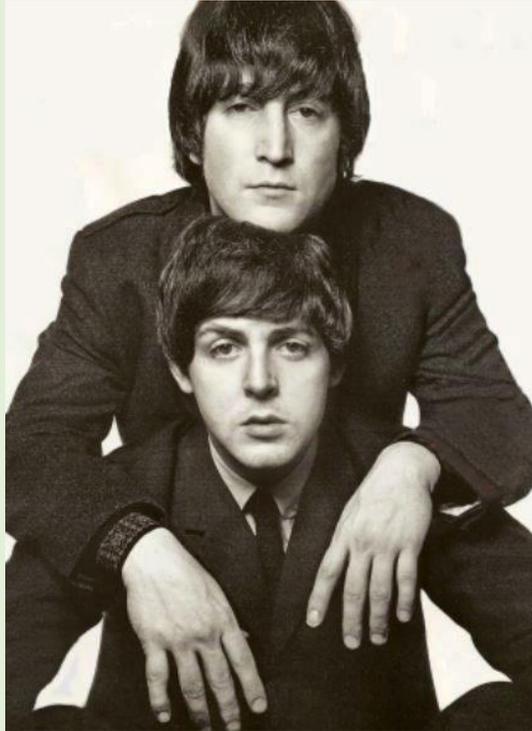


Gilbert & Sullivan
Lerner & Loewe
Sondheim & Bernstein
Rodgers & Hammerstein

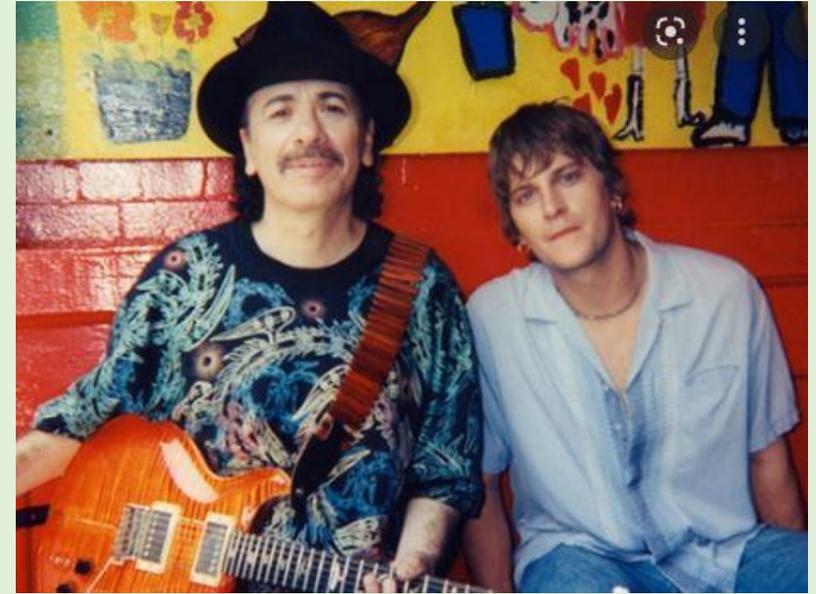


Pop Music

Lennon and McCartney



Paul McCartney & Stevie Wonder
Elton John & Bernie Taupin
Aerosmith & Run-DMC
Carlos Santana & Rob Thomas



Fictional Collaborators

Captain Kirk and Mr. Spock

Sherlock Holmes & Dr. Watson

Luke Skywalker & Obi-Wan Kenobi



Craft Collaborations



Kay Sekimachi

Sekimachi uses the weaving loom and flexible materials (thread, paper, fabric) to create three-dimensional sculptures, inspired by the shapes, forms, and colors of her Japanese heritage

SKELETAL LEAF SCULPTURES BY KAY SEKIMACHI

“Try to make something with the simplest of means” inspired artist Kay Sekimachi to create challenging artworks with limited means.

Leaves, hornet’s nest paper, grass, shells, and linen constitute Sekimachi’s creative material. Her works are made from maple leaf skeletons held together with Kozo paper and coatings of watercolor and Krylon.





Skeletal Leaf Sculptures By Kay Sekimachi

“Try to make something with the simplest of means” inspired artist Kay Sekimachi to create challenging artworks with limited means.

Leaves, hornet’s nest paper, grass, shells, and linen constitute Sekimachi’s creative material. Her works are made from maple leaf skeletons held together with Kozo paper and coatings of watercolor and Krylon.



Kay Sekimachi

Waves 1980



Randall Darwall

“Cloth can be magic”

“Cloth can have that kind of spiritual, emotional, and artistic content; a scarf has the ability to spiritually elevate everyday life.”

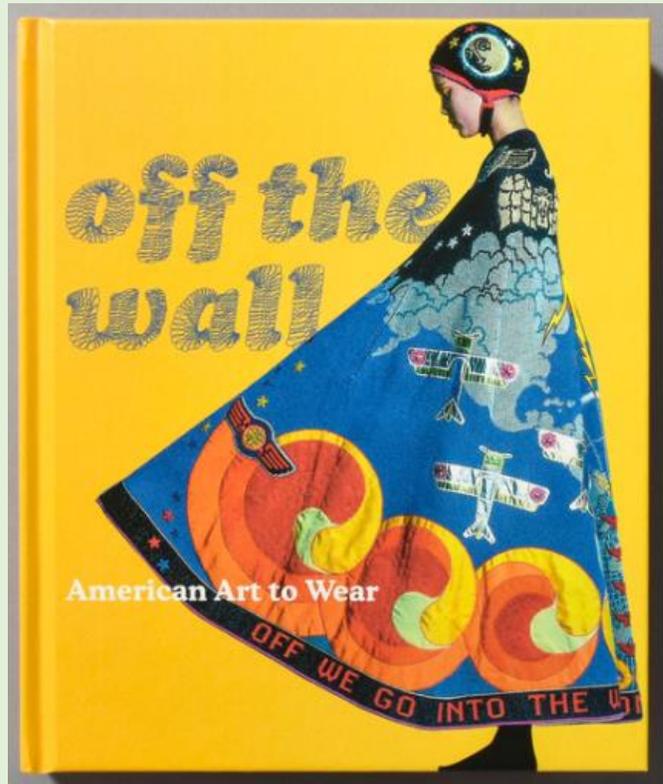
“Why use five colors when 50 will do nicely?”



'OFF THE WALL'

2019-2020 Exhibition

Philadelphia Museum





Linda Mendelson



Lenore Tawney



Cas Holmes & Anne Kelly

Connected Cloth Connecting through recycled, up cycled and found objects



Anne Kelly

Anne collects and sources recycled textiles, paper and ephemera using collage and stitch to create both framed and unframed pieces. Her themes include travel, memory and vintage imagery from a variety of sources, taking inspiration from outsider art, naive and folk art and textiles.



Cas Holmes

Working with textiles and mixed media, she creates textile collages using discarded and found materials.

These are torn, cut, and re-assembled creating translucent layers, which connect drawing, painting and image with cloth and stitch.

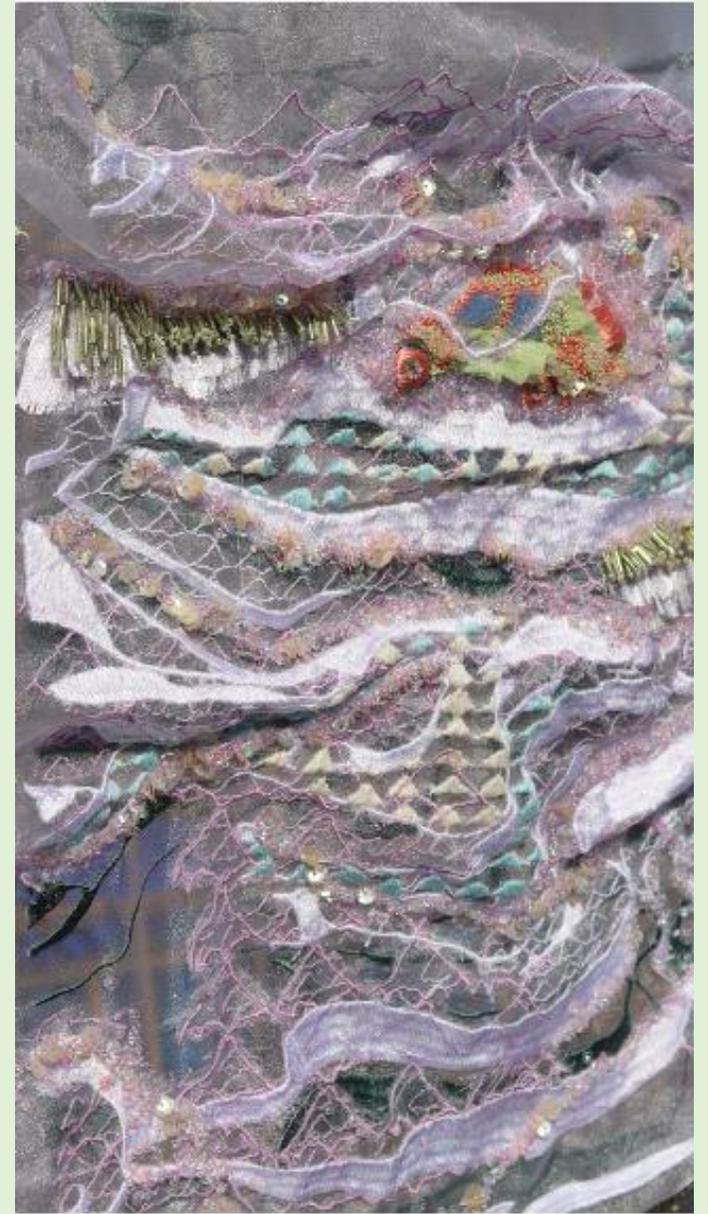


“My work is informed by the ‘hidden’ or often overlooked parts of our landscape, the places where our gardens meet the outside spaces.

Working with ‘stitch sketching’, I seek to capture a moment or thing before it is gone.



BCU Student Work:
Anisha Rai



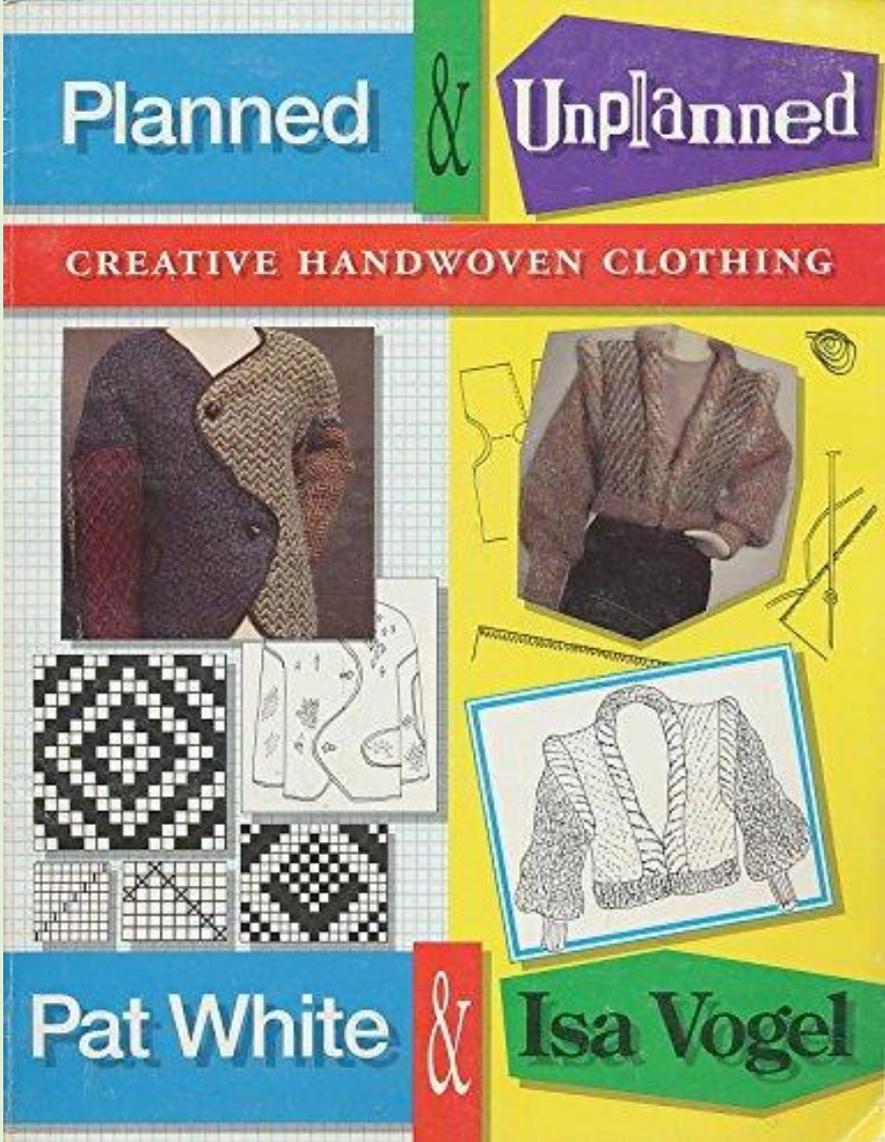
Rosie Gee



Alicia Le Bellegio 'Pin Drop'



Isa Vogel and Pat White



Westfield Weavers Guild Challenge

Guild Challenge: Collaboration - Connection

This year's guild challenge is called **Collaboration – Connection**



Collaboration – Connection between people and ideas

Beryl Koblin

Beryl Koblin and Ethan Cantor
Inspired by Aural Textiles project - Cally Booker

- Electronic music by Ethan Cantor

EP on Spotify: <https://open.spotify.com/album/7Bk10qP0mVot07eIM57IT>



WWW challenge 2022 Beryl

Isa Vogel and Arleen Levine



Isa Vogel and Arleen Levine



Isa Vogel and Arleen Levine



Isa Vogel and Arleen Levine



Jean West and Ellen Hes



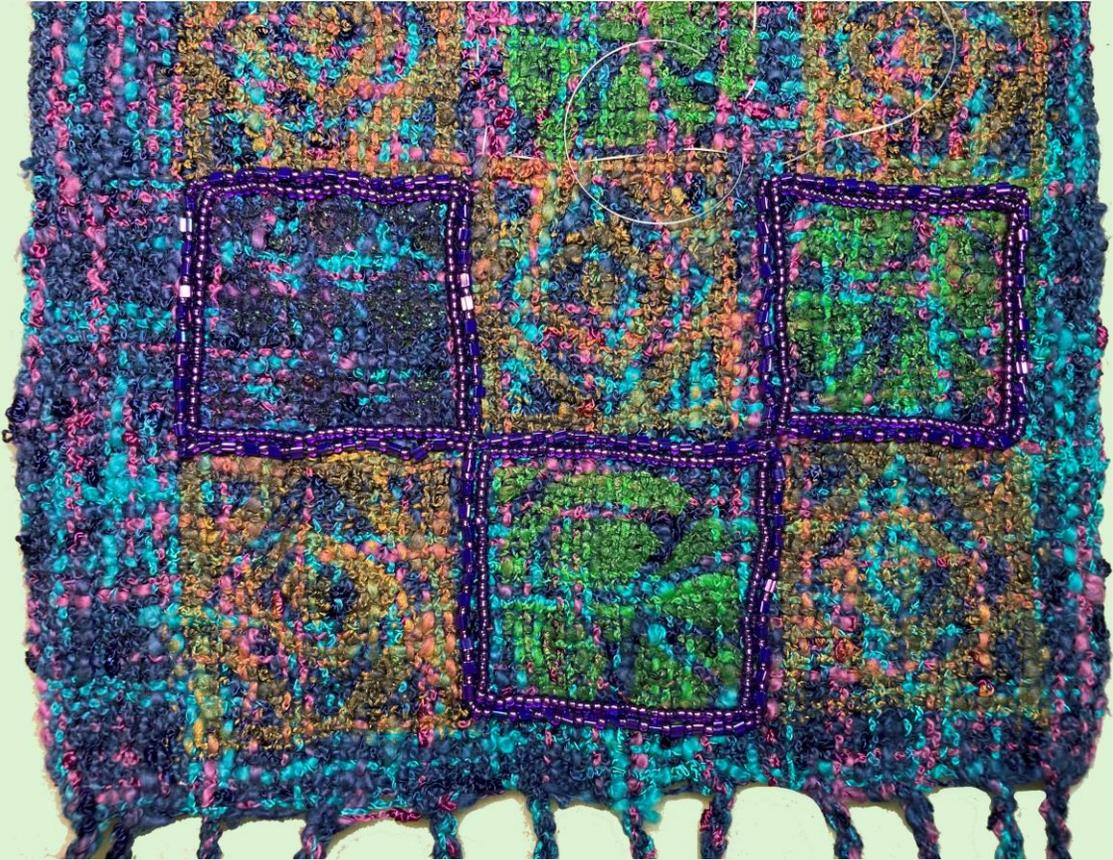
Handwoven scarf was stamped with carved erasers
using Jacquard Textile paints



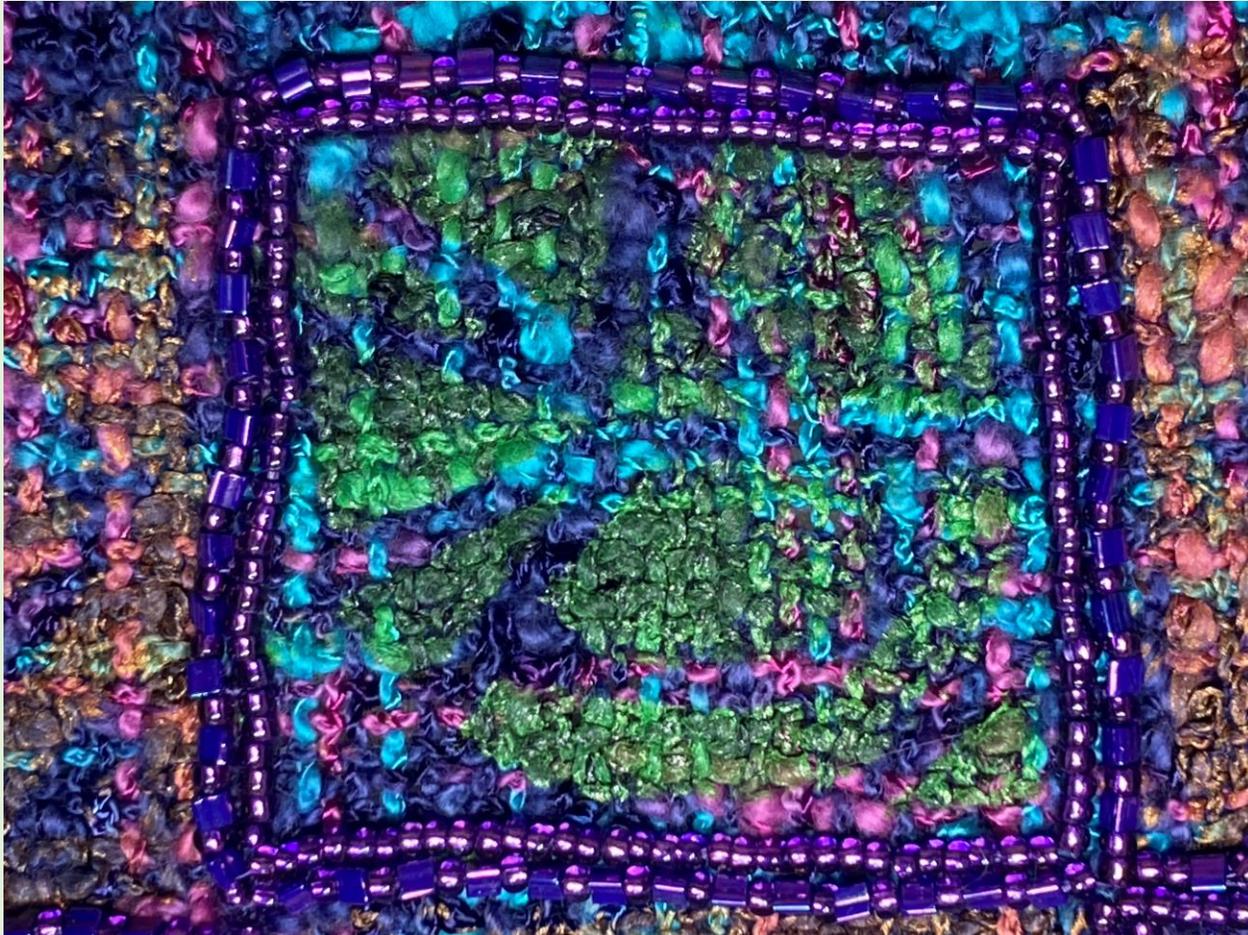
Jean West and Ellen Hess



Jean West and Ellen Hess



Jean West and Ellen Hess





June Brown and
Ellen Weisbord

June Brown
and Ellen Weisbord



June Brown and Ellen Weisbord



June Brown and Ellen Weisbord



Donna Ritter

Gretchen Fancher

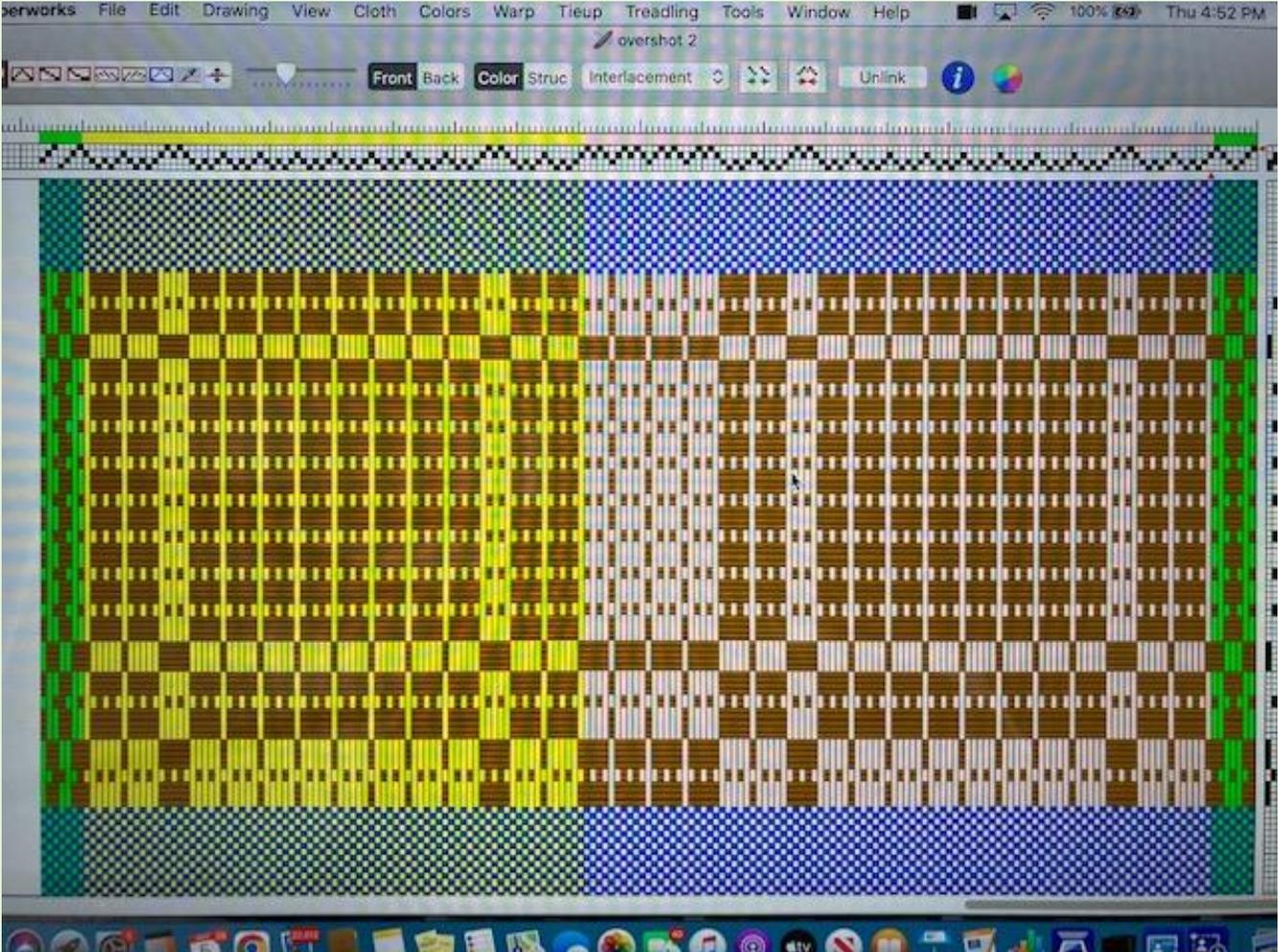
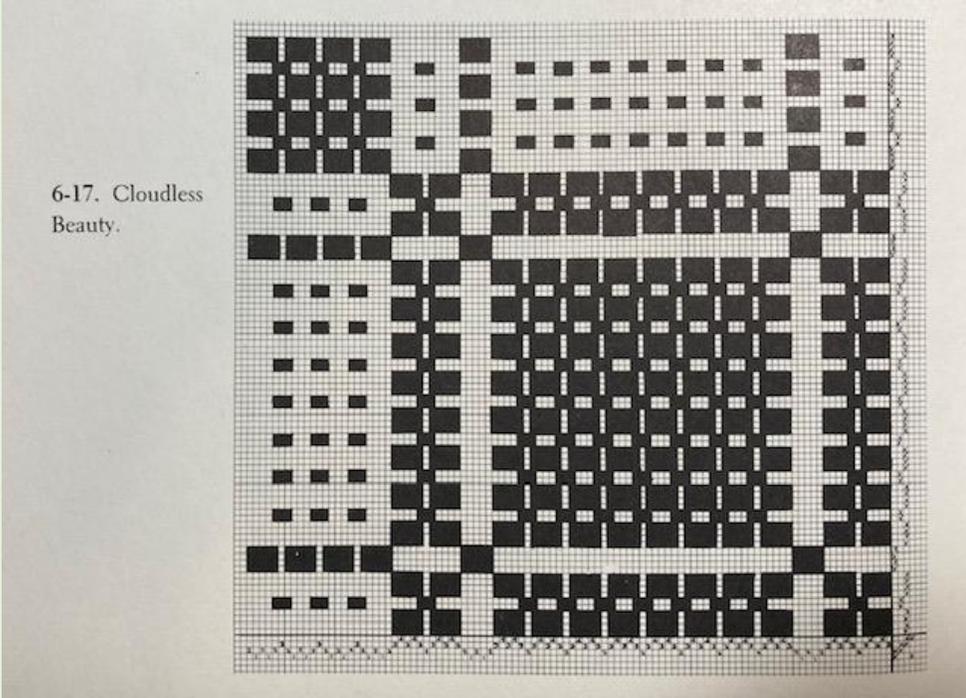
Isa Vogel



Donna Ritter

Gretchen Fancher

Isa Vogel



Donna Ritter

Gretchen Fancher

Isa Vogel



Donna Ritter
and Ellen Hess

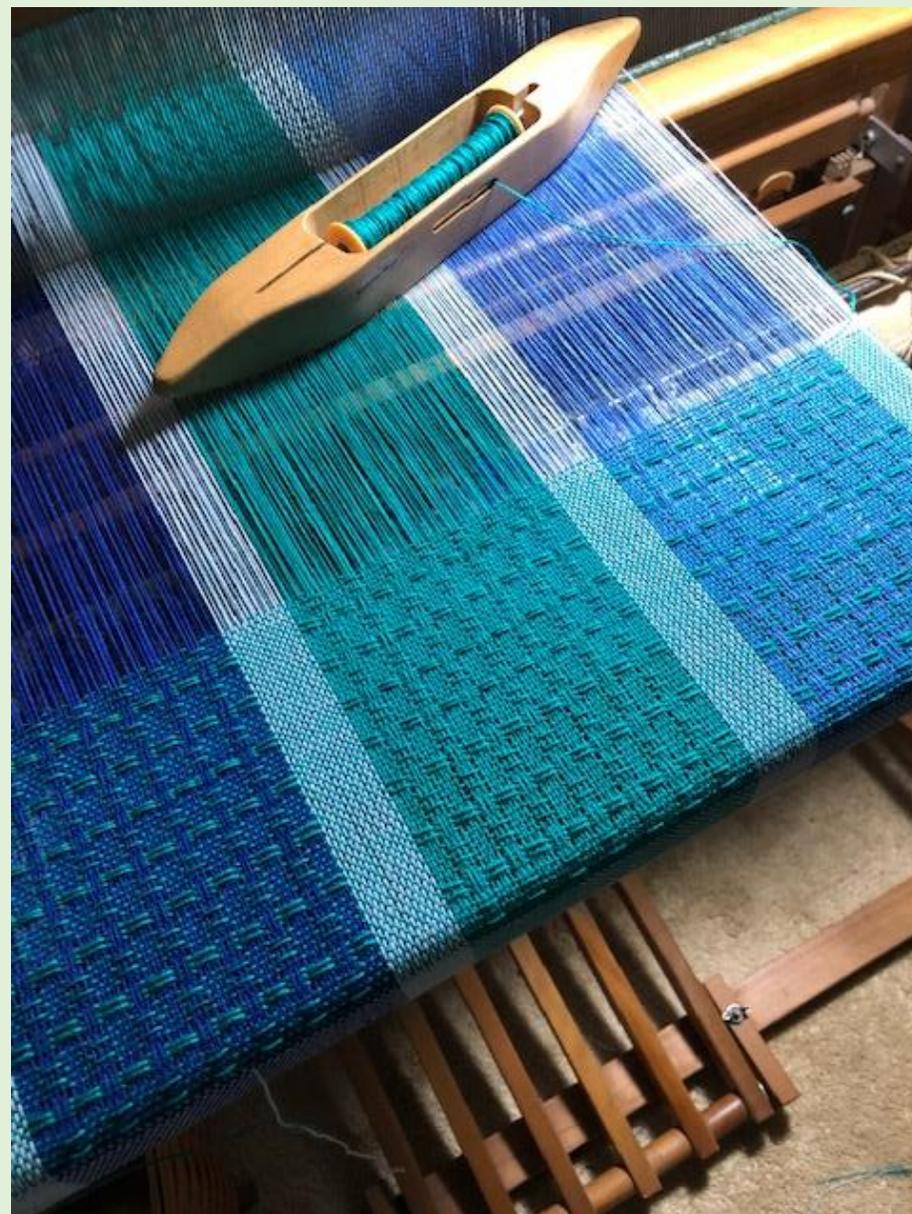
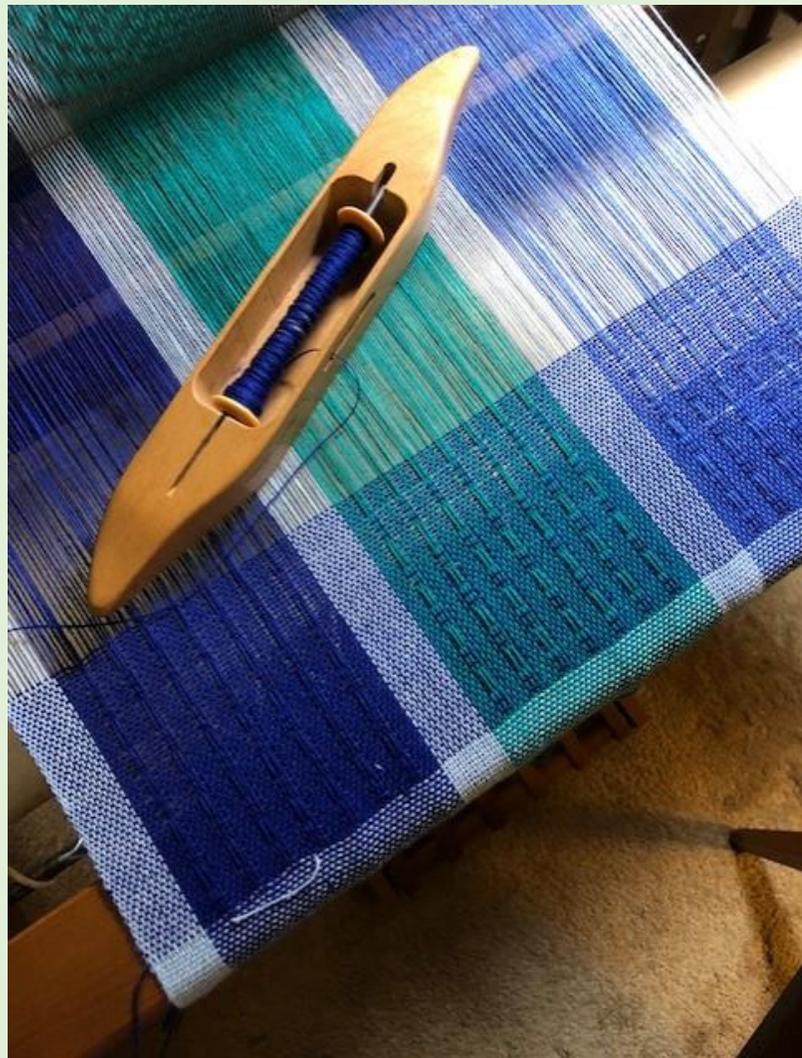


May Show and Tell

Jean West



Kathy Mayer

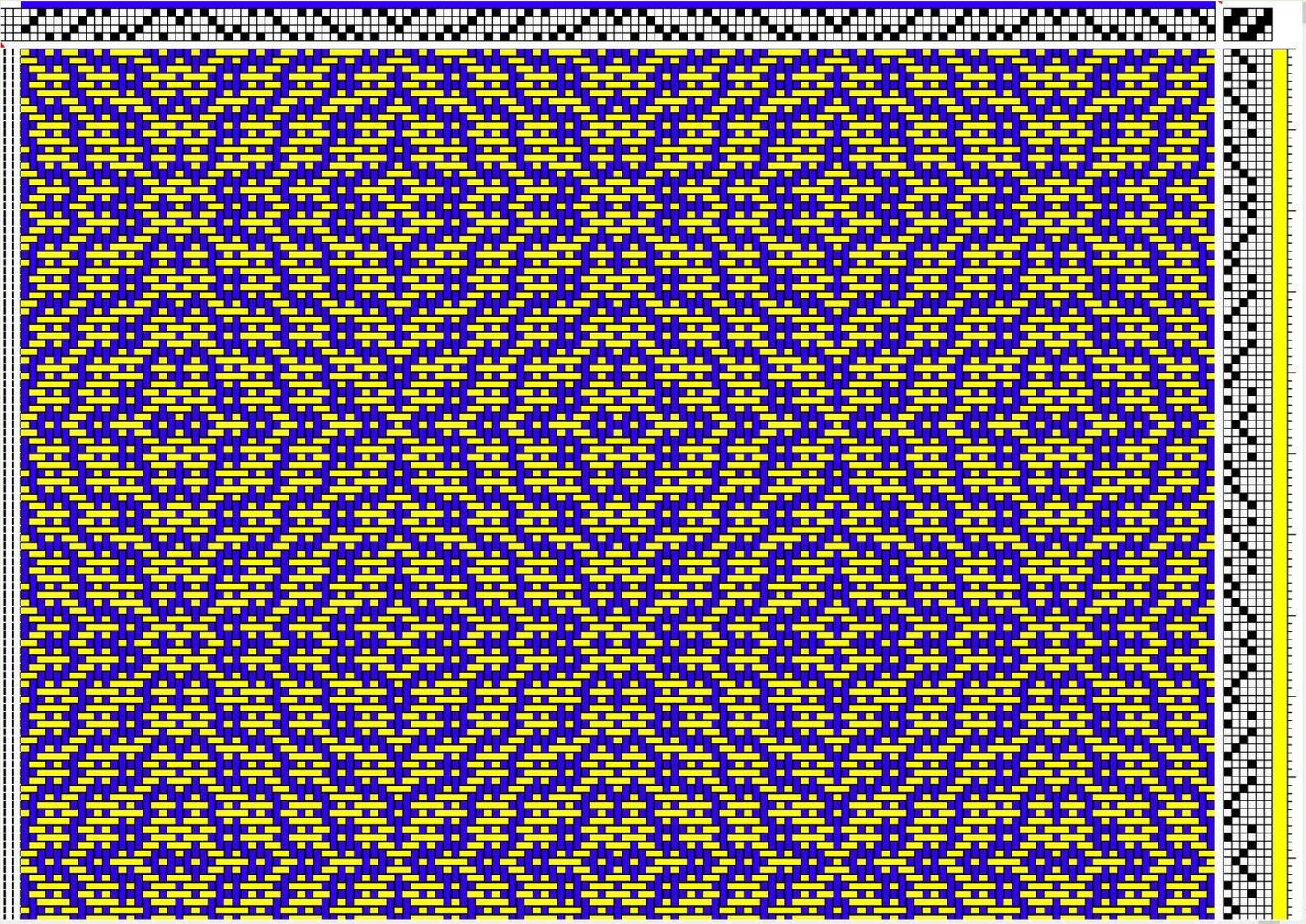




Susan Mayo



Susan Mayo





Ellen Hess



WASHINGTON



Ornament Exchange - Donna and Ellen



June 20 Meeting

The Fascinating Life of Mary Meigs Atwater

Mary Meigs Atwater did not start weaving until she was 40. She was not driven by a passion for making cloth; her interests were more pragmatic. Inspired by handweaving industries in Berea, KY, and others in the South, she saw weaving as a way to help the women of her remote Montana mining community become more productive; as an occupational therapy tool for injured soldiers returning from World War I, and as a means of supporting her family after the death of her husband.

Beyond weaving, she was an artist, designer, world traveler, adventurer, writer, patriot, political activist, wife, mother and avid fisherman.



Karen Donde has long been a fan of Mary's courage, adventurous spirit, keen observations and contributions to modern American handweaving.

She will share some of her favorite stories and quotes from Mary's autobiography and books.