



# ***Lost and Proud***

**Liz Collins  
Katie Ford  
Anne Lindberg  
Laurel Sparks**

Introduction by  
**Alyson Baker**

Essay by  
**Candice Madey**

Contributions by  
**Jennie Goldstein**  
**Karen Patterson**  
**Shannon Stratton**

Curated by  
**Candice Madey**

Presented by  
**River Valley Arts Collective**

Cover image: Lenore Tawney, *Seaweed* (detail), 1961; linen, silk, and wool; 120 x 32 in. Collection of the Lenore G. Tawney Foundation, New York. Photo: Rich Maciejewski, courtesy of John Michael Kohler Arts Center.

# Introduction

This document has been created to accompany the exhibition *Lost and Proud* and to replace a gathering scheduled for May 2, 2020. A celebration of Lenore Tawney's prescient work and innovative approach to her material that was to serve as a catalyst for conversation and learning, the assembly has been redesigned in response to the current health crisis, and its content has taken on new meaning and import. The writers, curators and artists who were planning to meet with our community that day have collaborated on this publication to help us recognize the contributions of an influential figure, and the ways in which her legacy is being interpreted and articulated today.

We founded River Valley Arts Collective in January 2019 after more than a year spent researching the cultural landscape of the Hudson Valley and meeting with artists, colleagues, stakeholders and community leaders in this remarkable part of New York State. We were inspired by the creative practitioners who are reimagining and revitalizing the storied history of an area that is now home to one of the country's largest populations of artists. RVAC was conceived in response to what we learned from the

artists of this region, and designed to nurture and promote a multi-generational community that includes renowned voices and emerging talents.

In our second year of operation, facing unanticipated challenges, we are finding new ways to activate our mission, cultivate and galvanize our community, and inspire a vision for the future. As we navigate the months and years ahead, we are grateful for the support, friendship and guidance provided by the Athena Foundation, Atlas Studios, Mark Dion, Kristen Dodge, The Al Held Foundation, John B. Koegel, Esq., Valerie Lazalier at the John Michael Kohler Arts Center, The O'Grady Foundation, Clay Rockefeller, Richard Salomon Family Foundation, The Lenore G. Tawney Foundation, Luke Ives Pontifell and The Thornwillow Institute, and everyone who has so generously shared their thoughts, perspectives and experiences.

**Alyson Baker**  
May 1, 2020



## Path of the Heart

*“To be an artist, you must be brave. You can’t let yourself be scared by a blank sheet of drawing paper or a white canvas. But what you put on that paper or canvas must come from your deepest self... To discover this place is our aim and our goal. Your attitude of openness towards this place in yourself can be like the thick layer of leaves on the forest floor, in that it is always there, no matter what goes on above... Our instinct drives us downward to the source; there we have visionary experiences made visible. This can be what motivates you to keep on what I call the Path of the Heart. This Path and the seed of your own work are within each of you.”*

*- Lenore Tawney<sup>1</sup>*

*Lost and Proud* is the title of a seminal work by pioneering fiber artist Lenore Tawney (1907-2007), and was the inspiration for this publication and an eponymously-titled exhibition, presented by River Valley Arts Collective from May 23 to June 21, 2020 in Newburgh, New York. Artists Liz Collins, Katie Ford, Anne Lindberg and Laurel Sparks each present work that incorporates techniques traditionally employed in weaving and fiber art, through inventive processes that generate painting, drawing and photography. Like their predecessor Lenore Tawney and other artists who have experimented with craft's precepts, these artists share an ethos of chance, variance, dissolution and mutability, concepts that challenge the structural logic of weaving.

Tawney's work *Lost and Proud* was created in 1957—the year that Tawney relocated her studio from Chicago to New York's Coenties Slip—and represents a period of important experimentation. Tawney questioned the technical conventions of weaving that she had been taught at the Penland School of Crafts in the early 1950s, inventing a process she named “open warp.” This technique is evident in her work of the late 1950s, within which the vertical lines of the warp remain visible, and the thread of the weft—which would normally follow a rigid horizontal path—adopts free-form linear patterns. Tawney's

open warp tapestries purport a strong relationship to drawing, visible in two distinct versions of *Lost and Proud's* composition. In the tapestry, a bird's form is primarily illustrated with erratic-weft threads; meanwhile, the same form can also be found in a drawing journal from the same period, faithfully replicated in ink on paper.

Here, we explore various approaches to process and gesture through the lens of Tawney's legacy of proficient materiality and innovation in the work of Collins, Ford, Lindberg and Sparks. As in Tawney's open warp tapestries, these artists rarely adhere to rigid expressions of the grid, embracing instead more fluid and improvisational compositions. The exhibition also considers the relationship between line and thread, with works on paper that relate to the qualities of textile. The title *Lost and Proud* suggests a confident and experimental mode of working, typified by each of these artist's inquisitive and open-minded approach to their practice.

Tawney embraced a similarly open approach to her life and her work. She practiced meditation and investigated the religious traditions of India and Zen Buddhism. She was inspired by heightened states of consciousness and an attentiveness to natural phenomena. These quests were influential on her approach to making. “You first have to be in touch with yourself

inside very deeply in order to do something,” she noted. “To discover this place is our aim.” The artist’s studio also played a critical role in her evolution, creating a sacred environment for stillness and contemplation.

*“I want to be under the leaf,  
to be quiet until I find my true self.”*  
- Lenore Tawney<sup>2</sup>

Tawney’s emphasis on stillness, inwardness and the present moment is even more pertinent now, in the spring of 2020, when much of the world finds themselves sheltered in place due to an unprecedented global pandemic. Artists’ work and lives are more entwined than ever, necessitating kitchen table “studios” and modestly-scaled domestic formats. Focusing on life’s essentials is no longer a choice, but a means for survival, and our intrinsic relationship to nature, clear air and fresh water is deeply felt as the hustle of traffic and industry nearly ceases. Artists—especially the truth-seekers among them—have often prodded us in a contemplative direction, pressing the hurried and hectic among us to consider a more intuitive mode of working, creating and being.

Since most people will not be able to experience this

exhibition in person, we are redirecting our dialogue to a conversation about making art that is at the core of River Valley Arts Collective’s mission—from artists’ object to artists’ intention, from product to process, from objective to subjective experience. We hope that the underlying spirit of experimentation, open-mindedness, devotion and splendor that binds these works together can offer a glimmer of optimism during this time, or perchance the motivation to discover Tawney’s “Path of the Heart.”

**Candice Madey**

Image: Lenore Tawney, *Lost and Proud* (detail), 1957; linen, silk, and wool; 43 x 51 1/2 in. Collection of the Lenore G. Tawney Foundation, New York. Photo: Rich Maciejewski, courtesy of John Michael Kohler Arts Center.

<sup>1</sup> Lenore Tawney, “Commencement Remarks,” Maryland Institute College of Art commencement exercises, Baltimore, May 18, 1992, transcript, Lenore G. Tawney Foundation, New York (hereafter “LGTF”).

<sup>2</sup> Letter from Lenore Tawney to Marna Johnson, November 24, 1959, LGFT.

## Open Things



*“The great goddesses are weavers... And because ‘reality’ is wrought by the Great Weavers, all such activities as painting, weaving, and knotting belong to the fate-governing activity of the woman.”*

*- Lenore Tawney<sup>3</sup>*

In a 1971 interview, Lenore Tawney reflected on her “woven forms,” her term for the sculptural objects she had started crafting a decade before. The work was controversial, she explained, “because I did those open things... and a lot of people get scared when they see open things.”<sup>4</sup> What were audiences (specifically, critics and collectors) scared of? Perhaps some feared that these “open things” would irreparably disrupt the expected rules of traditional weaving. Maybe others were aggravated by the possibility that something soft, something handmade, could also have something to say about how objects function in space—and therefore throw a wrench into Minimalism’s rapidly codifying discourse. Or, as Tawney speculated, maybe some felt personally affronted by a sculpture that looked as if it might fall apart before the viewer’s eyes.

The anxiety’s source may be one or all of these, or something else entirely. But no matter what, it is clear that Tawney’s “open things” are affecting. That is what we want. We want to be prompted to feel, to sense the quickening of thoughts or even of pulse. And seeing Tawney’s woven forms installed in a gallery is a visceral thrill. This is due in part to the balance she achieved—the balance between technical prowess and subtle visual effect, between solidity and transparency. But how these fiber sculptures live in space is also essential to their effect.

Instead of being centered on the wall, the optimal placement for a standing viewer’s line of sight, they are often installed quite low, so much so that the linen strands nearly graze the floor. This shift downward creates connection: one can imagine taking hold of a supple line, one that extends from the wall, to the floor, to the loom, and to Tawney’s hands.

These “open things” did alter the possibilities for and of weaving’s properties. They did call into question the presumed essentialness of the grid, the Modernist tenet then at the forefront of many of her peer’s minds. They did—and do—seem precarious. And that is perhaps what makes them so unexpectedly powerful. They hold the wall, the floor—and even us—with their tender strength.

**Jennie Goldstein**

Curator, Whitney Museum of American Art

Image: Lenore Tawney in her Chicago studio, 1957. © Aaron Siskind. Courtesy Lenore G. Tawney Foundation.

<sup>3</sup> Journal, undated entry [c.1967-69]. Quoted from Erich Neumann, *The Great Mother: An Analysis of the Archetypes* (1955; repr. New York: Pantheon, 1963), 227.

<sup>4</sup> Oral history interview with Paul Cummings, 1971 June 23, Archives of American Art, Smithsonian Institution, Washington, DC.





# Leaving

*“I sometimes think of my work as my breath.”*

- Lenore Tawney<sup>5</sup>

I have spent the *confinement* of 2020 as a resident at my job. This is both part of my job and also an aftereffect of the confinement. My job is as director of a summer art school and residency; I would have lived here sometimes, regardless of the conditions that have kept me here. But due to the stay-at-home orders in Illinois and Michigan, I have been “sheltered in place” here since mid-March. I am lucky because this home is alongside a lagoon and a forest preserve. It’s a mile from the Lake Michigan shore. When I’m not working, I unglue myself from the screen and walk. I am aware that the “screen” has warped me into the belief that I am more present if I am visible and reachable there. On email, on Zoom, on social media. I am growing wary of this fake presence. I find myself fantasizing about new careers where screens are not a measure of our engagement or efficiency or impact. I find myself more deeply conscious of my introversion. That the more space I can have around my thoughts, the better. I need two to three hours of walking. I need to be in my body. I need to touch things and hold them in my hands. I feel like I have always sought out refusals of productivity and useful sociality, and also denied myself too long.

Yesterday I walked along a stony beach, looking for and selecting stones for their egg-ness, and occasionally their

flatness. I kept some and not others. The last time I had walked a stony Lake Michigan beach was just before I had moved to New York. I had gathered only flat stones then, in inky black and creamy white. They lived stacked on the radiator in my office for years. Little monuments. I have gathered along my walks a piece of birch whose bark looks like watercolor, a chunk of wood struck by lightning into a brilliant teal blue, and a twig that has grown into an elegant twist that reminds me of love. This looking, and selecting, and holding, and venerating of the natural world a snapshot of a moment in my life when (despite still working) things felt slowed into a long stare. I sit by the lagoon every morning and night and see someone’s eyes I love, the same indigo blue, that I cannot see in real life. In real life. Which is what?

What about Lenore Tawney, you might ask? I think about her whenever my eyes take in the forest slowly and my hands close around an object and feel its shape. I think of her collection of things, mostly found, from the natural world—but also her fragments of text. For this moment I feel as though I can see through her eyes and imagine her body in the world. I can appreciate how she, just a little older than me, left one life behind to live fully and wholly in another. I wonder what constitutes leaving behind. Is it always an abrupt departure, or

can we slowly ebb away until we are fully, completely somewhere new? And those objects our bodies are drawn to, that we gather around us—can we use them as a compass? Is there a deep-down wayfinding we can do, through that which beckons and draws us in? Tugging at our guts in familiar unfamiliar ways and saying: *come with me?*

**Shannon Stratton**

Executive Director, Ox-Bow School of Art

Image: *In Poetry and Silence: The Work and Studio of Lenore Tawney* installation view at the John Michael Kohler Arts Center, 2019. Photo courtesy of John Michael Kohler Arts Center.

<sup>5</sup> Excerpted text from a short poem in an undated brochure (c. 1978) *For Cloud Series IV* for the Santa Rosa Federal Building, LGTF.



## Eternal Time

*“You have to forget time entirely—  
and live in eternal time.”*  
- Lenore Tawney<sup>6</sup>

The more one looks at Lenore Tawney's works—and they all invite deep looking—the more one becomes at peace with unknowns. Experiencing Tawney's work is akin to meditation, reading a good book, or staring at the ocean. The more you look, the more you see, and the more your mind starts to wander to life's bigger questions. It's a slowing of time, and a deepening of experience. And there are not enough available words to explain that feeling.

Technically, *Lost and Proud* forefronts Tawney's extraordinary talent and expertise, as she seemed to have manipulated every possible element of the weaving to provide a sense of depth. Taken together, the alternating of threads of various thicknesses, an unevenly exposed warp, and an open weave all are astounding feats of draft.

More poetically however, it's the contrasting of light and dark colors, the deep glow of rich purple, and the shadow effect of *Lost and Proud* that stop us in our tracks. Lost and Proud. Light and Dark. Doing and undone. Wading the waters.

Experiencing Tawney's works commands a different pace. Their inherent sense of devotion is palpable, and they seem to invite us to slow down, to dig in.

Throughout her life, Tawney made postcards with paper fragments, bones, feathers, shells and other natural materials. Tawney believed that each of these impossibly delicate works

was not complete until it was sent to someone. Thinking metaphorically, I think of *Lost and Proud* as a fragile transmission, a dispatch from an artist who asks us to consider how tenuous it all is, and the importance of finding moments of reverence.

**Karen Patterson**

Curator, Fabric Workshop and Museum

Image: Lenore Tawney, *untitled (Lekythos)* (detail), 1962; linen, silk, gold, and feathers; 46 1/2 x 29 1/4 in. Collection of the Lenore G. Tawney Foundation, New York. Photo: Rich Maciejewski, courtesy of John Michael Kohler Arts Center.

<sup>6</sup> Quoted in Jean d'Autilia, *Lenore Tawney: A Personal World* (Brookfield, CT: Brookfield Craft Center, 1978) n.p.

***Lost and Proud***



**Liz Collins**

*“There must be freedom of design or spirit. The ways of attaining this are various or personal. Each must find himself then express himself in his own way. Often one is helped by the other media—architecture, sculpture, painting, music, poetry. A broad knowledge of aesthetics may be of great help in finding ourselves. Above all you must please yourself completely.”*

*- Lenore Tawney<sup>7</sup>*





Although Liz Collins is fully proficient in traditional techniques of weaving and has experience as a textile and fashion designer, she often subverts expectations of beautiful and stable design in her textile and installation-based work—literally cutting into custom-made and existing fabrics and rearranging the threads to create painterly, gestural compositions.

Unlike traditional fabric design, in which patterns are created through an additive process, Collins often uses a subtractive process, akin to sculpting from marble or wood. She begins with elaborate fabrics of her own design that are produced by bespoke purveyors to high fashion, and then deftly detaches sections of warp from weft, exposing the intricacy of the weave and bold swaths of color. The works originate with the structural intelligence of engineering; they further relate to architecture, as the works readily shift orientation, or mimic rugs, wallpaper, and curtains in certain installations.

Though fiber is Collins' primary medium, the subject matter is that of tension and release—a dichotomy similar to concepts of security and freedom in broader architectural, political and social structures. Collins' process of slowly cutting, unbinding, revealing and rearranging subtly nods to the destabilization that takes place when small but organized acts aim to undercut rigid systems.



Images: (1) Detail view, woven textile produced on a mechanized dobby loom at RISD, 1990; cotton, wool, rayon. (2) Studio view, Collins' knit textile archive; experimental fabrics and pieces produced from 1998-2005 using angora, cashmere, cowhide, cotton, elastic, rayon, silk, suede. (3) Liz Collins & Oloop, Installation view, *Inside Outside*, 2018; cotton jersey, spandex cord, steel barriers, handwoven, dimensions vary; Galerie DLUL, Ljubljana. Photo courtesy of Oloop. (4) *Heartbeat*, 2019; jacquard woven and cut silk and linen textile; 60 x 60 in. (152.4 x 152.4 cm). Courtesy of the artist and Luis De Jesus Los Angeles.

<sup>7</sup> American Craftsmen's Council, *Asilomar: First Annual Conference of American Craftsmen, proceedings* (Minneapolis: American Craftsmen's Council, 1957), 89.

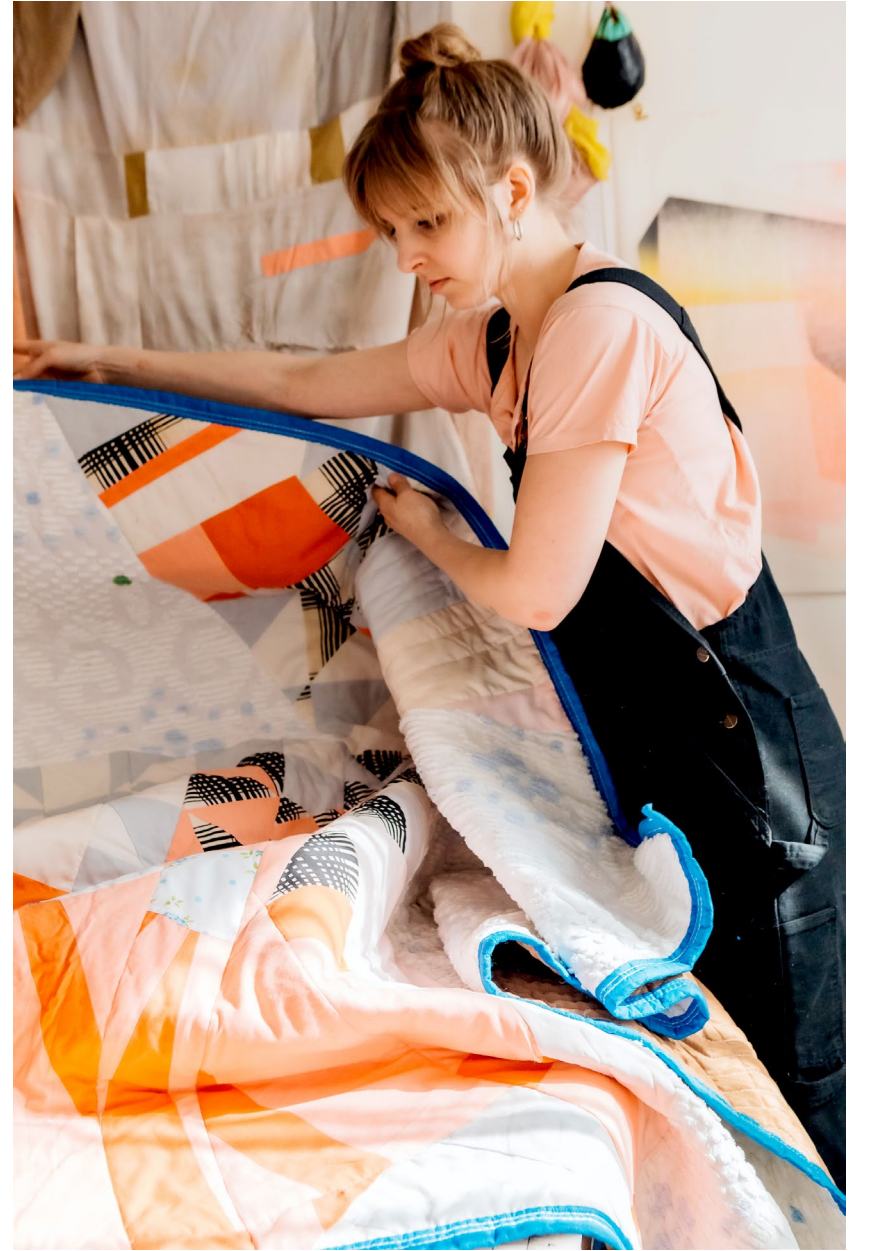




**Katie Ford**

*“You first have to be in touch with yourself inside  
very deeply in order to do something. And then  
you have all this material.”*

- Lenore Tawney<sup>8</sup>



The sundry of objects in Katie Ford's studio—paper, fabrics, tulle, papier-mâché, watercolors, brushes, wire, irons, dye vats, quilting tools, a sewing machine—offers a glimpse of a practice that is rich in texture and possibility. Ford's work often references place, landscape, or the domestic sphere, moving between architecture and nature with a perceptive use of color and form.

In a series that started in 2017 titled *Preparedness Blankets*, Ford quilts found, dyed and sun-bleached fabrics in kaleidoscopic patterns over the surfaces of common moving blankets. Although blankets generally share a protective function, Ford illustrates the contextual discrepancy between two functionally-similar objects. A quilt suggests permanence, heritage and home, whereas a moving blanket suggests transience and cedes no clue to origin. One is hand-made to warm the human body, the other is the mass-produced for inanimate (yet valued) objects. These complex layers address the essential human need for intimacy and security within one's environment.

Ford often dyes secondhand fabrics—a material laden with human touch—with plant dyes, forging the intimate connection between personal history and the natural world. *Preparedness* implies a present state that awaits an anxious future—acknowledging the urgent predicament of our damaged





natural environment and related issues of displacement—while *Blankets* speaks to the innate longing to inhabit a place that offers comfort.

Images: (1-4) Studio view. Photo: Autumn Jordan. (5) *Preparedness Blanket (Refraction)*, 2020; fabric, USA-made moving blanket; 72 x 80 in. (182.9 x 203 cm). Courtesy of the artist. (6) *Preparedness Blanket (Innermost)*, 2016; fabric, USA-made moving blanket; 72 x 80 in. (182.9 x 203 cm). Courtesy of the artist.

<sup>8</sup> Oral history interview with Paul Cummings, 1971 June 23, Archives of American Art, Smithsonian Institution, Washington, DC.

# Anne Lindberg

*“Fine filaments like spider web spinnerel  
Picture hanging in ctr as in space  
Add fine silver tread here & there  
Glint of rain  
Spark of early morning.”  
- Lenore Tawney<sup>9</sup>*





Anne Lindberg is best known for large-scale drawings and immersive installations, most often employing colored pencil or fiber in cumulative processes that explore light and space. The work encourages a sensual perception that moves beyond optical play, also creating a heightened awareness of surrounding architectural, physical and temporal space.

In a unique series of eight works dating from 2008, all titled *insomnia*, Lindberg expands this practice of optical play to evoke a psychological space. Black and white photographs of a rumpled bed sheets are overlaid with a pencil drawing on semi-transparent vellum. Lindberg's hand is present in the aggregation of drawn lines, however, here gestures are freeform and fluid—mimicking baroque folds of fabric that are visible through the veil of vellum. Reminiscent of the Surrealists' use of automatic drawing as a means to express the subconscious, Lindberg intimates a dreamlike state of sleep, or perhaps, an index of non-linear time.

To create the *insomnia* drawings, Lindberg photographed her bed each morning upon waking over the course of an entire year—a practice that speaks to the artist's interest in time, causality and sequence. While this circumstantial practice conveys a monumentality that is constant in all of Lindberg's work, the representation of private landscape makes a more

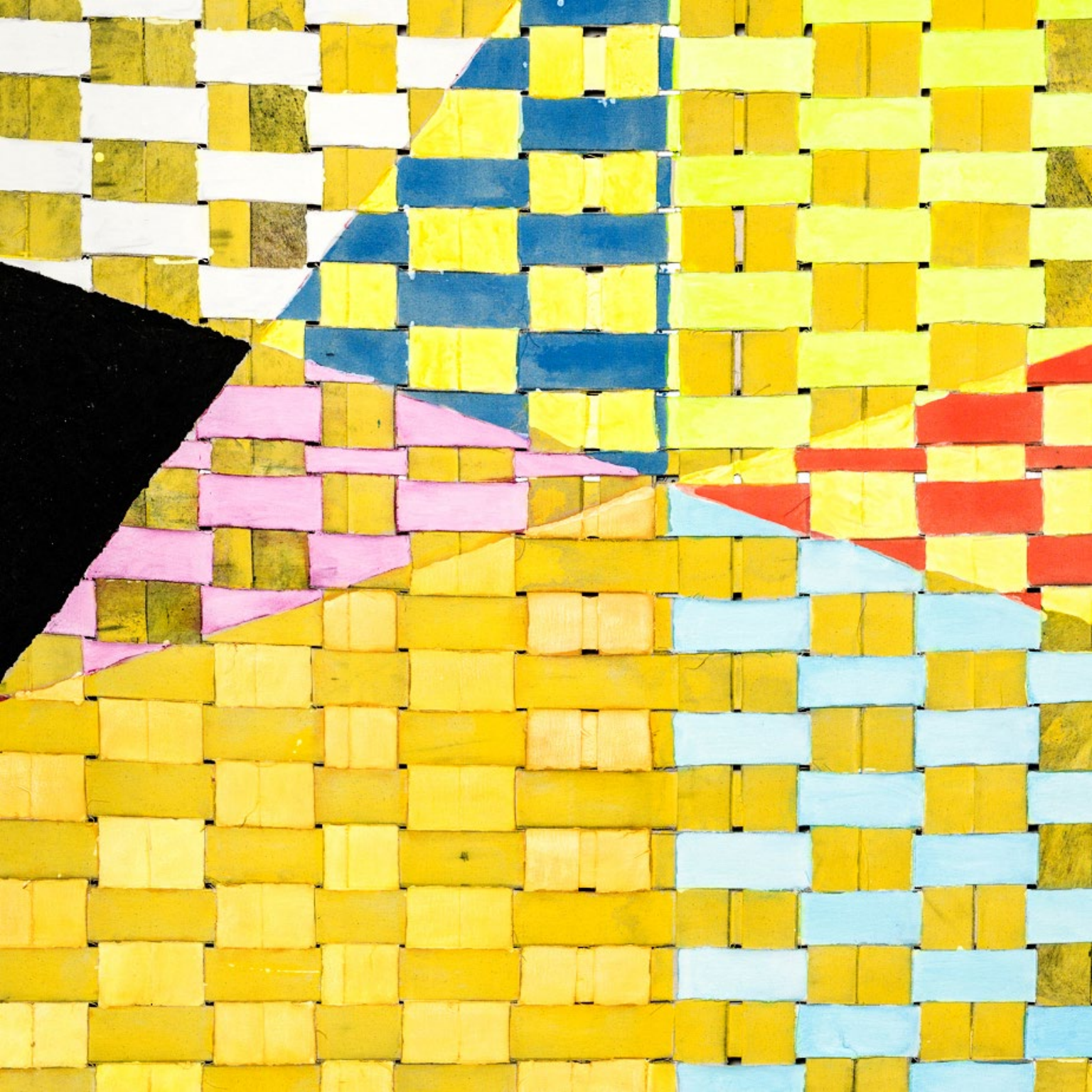


poetic, vulnerable and intimate proposition.

Images: (1) Installation view of *andante green*, 2012; Nevada Museum of Art, Reno, NV. Photo: Derek Porter. (2) Studio view. Photo: Derek Porter. (3) *insomnia 22* (detail), 2008; colored pencil on vellum adhered to archival pigmented print; 28 x 34 in. (71.1 x 86.4 cm). Courtesy of the artist. (4) *insomnia 21*, 2008; colored pencil on vellum adhered to archival pigmented print; 28 x 34 in. (71.1 x 86.4 cm). Courtesy of the artist.

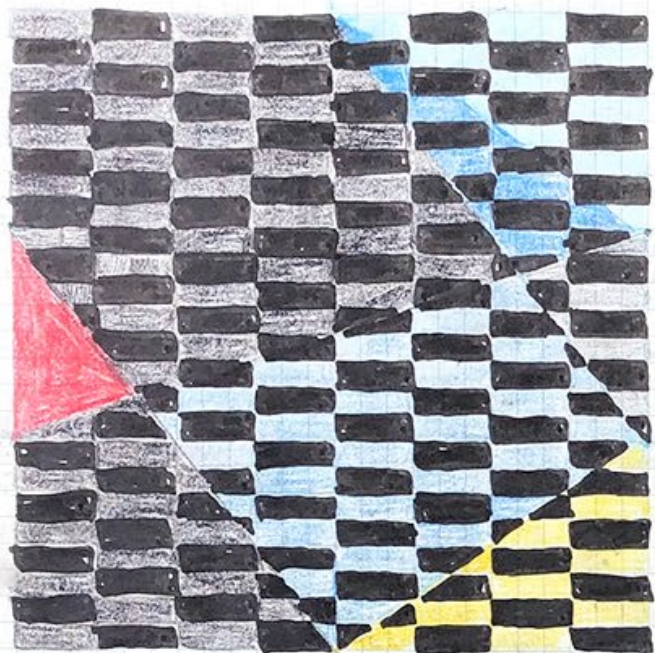
<sup>9</sup> Lenore Tawney journal (30.1), entry dated May 19, 1957, LGTF.





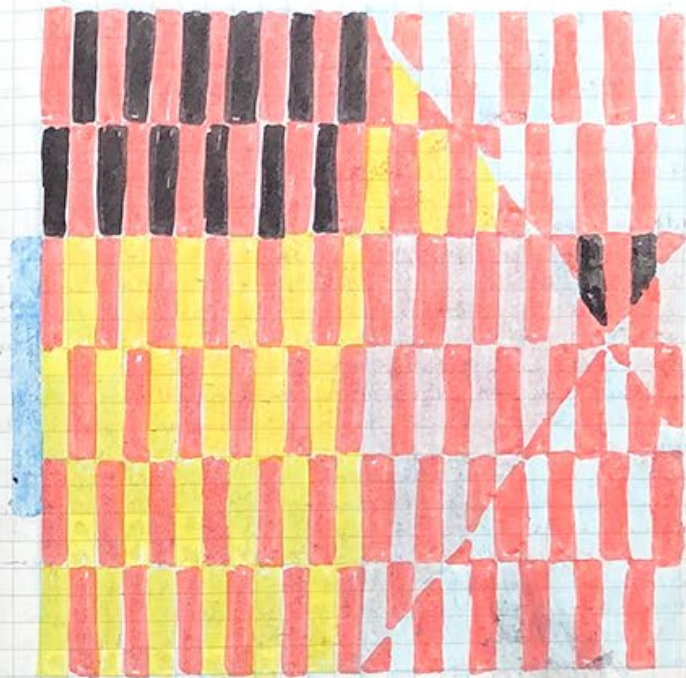
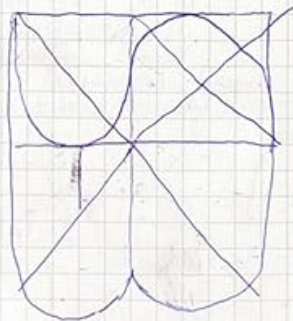
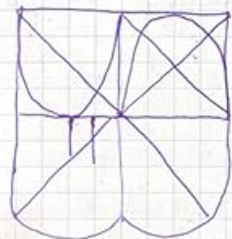
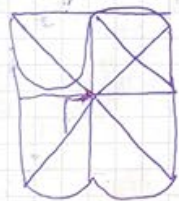
**Laurel Sparks**

*“I could see color soaring  
like gothic arches in the sky.”*  
- Lenore Tawney<sup>10</sup>



to go to the first line and then to the second line

to go to the first line and then to the second line



To Do:

- Images to Lauren
- Evaluation to Pratt
- Website update to Paul
- Plants to Clare
- meds + insales

Met Opera - Dialogues of the Carmelites  
queer mystic.

May 8th Umblet.

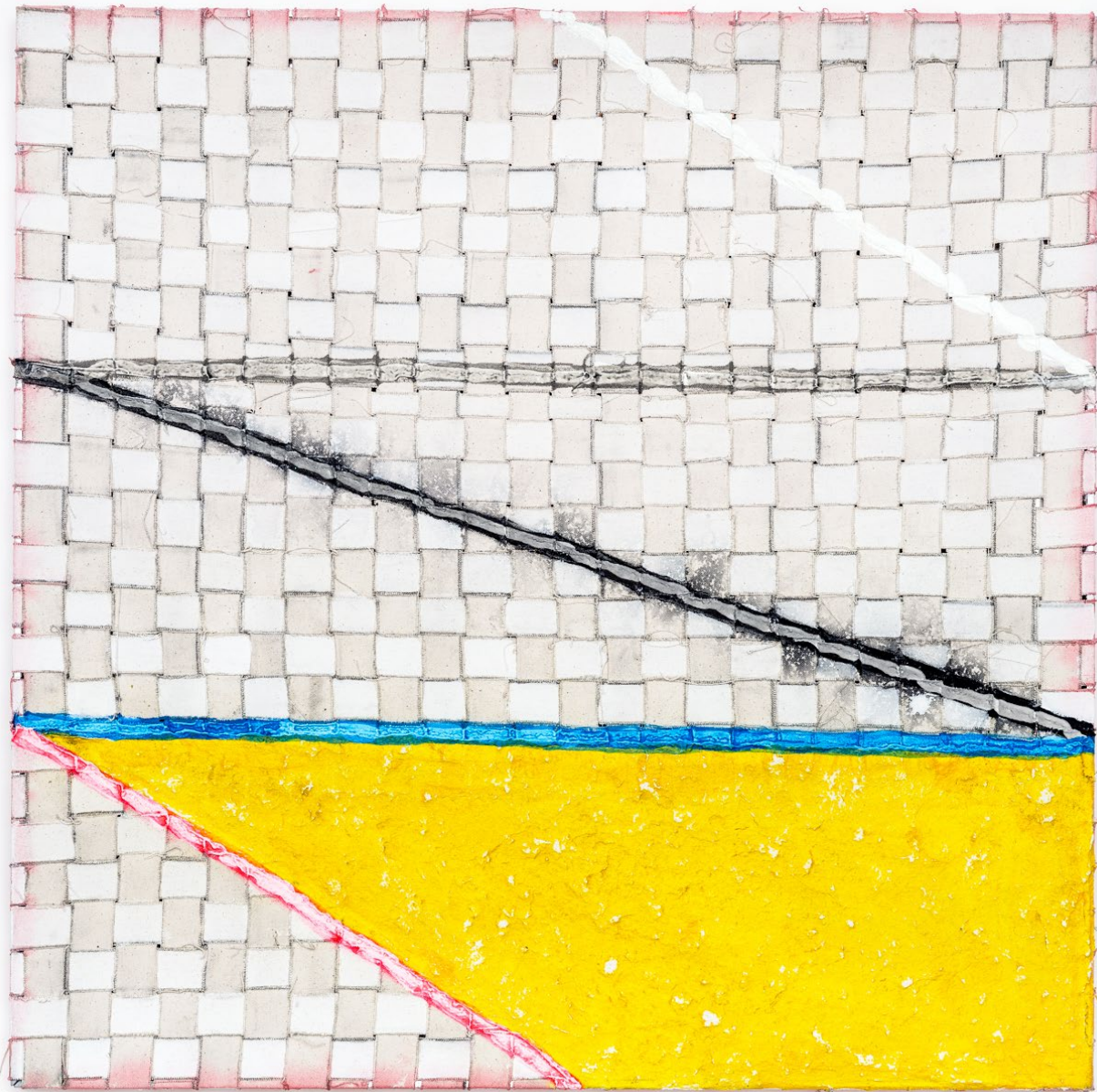
Laurel Sparks is primarily a painter; however, in her most recent work, she borrows from poetry, weaving, music as well as painting traditions—sharing affinities with the abstract occultism of Hilma af Klint, Mondrian’s Neoplasticism, or midcentury Modernists such as Alfred Jensen or Alan Shields.

Her geometry shares a spirit with the ancient—invoking the algorithms of complex Islamic tile patterns, ancient Incan “khipu” (a method for recording data in which strings were knotted in complex color combinations), or the innumerable weaving traditions that transcend the specifics of period and culture.

In Sparks’ most recent *Sestina* paintings, the supports are woven from strips of canvas. *Sestina* poetry was originally performed by troubadours of 12th-century France, and adheres to intricate end-word sequences in six stanzas and an envoi. The lexical repetition of the *sestina* is transcoded by Sparks into gridded charts, weaving patterns, and blocks of painted color, creating a sort of weaving card of her own invention.

The mystical power of numbers, the infinite potential of the irrational, and numerical systems that pattern language are set in motion in Sparks’ studio, generating open-ended parameters akin to a score. Like the troubadour, Sparks’ *Sestinas* perform a rhythmic, metaphysical and intellectual poetry.





Images: (1) *02 Quad II* (detail), 2019; water-based paint, paper pulp on woven canvas strips; 48 x 48 in. (121.9 x 121.9 cm). Courtesy of the artist and Kate Werble Gallery. (2) *Notebook*, 2020. (3) Studio view, MacDowell Colony, 2019. (4) *01 White Path*, 2019; water-based paint, paper pulp, glitter on woven canvas strips; 24 x 24 in. (60.9 x 60.9 cm). Courtesy of the artist and Kate Werble Gallery.

<sup>10</sup> Quoted in Margo Hoff, "Lenore Tawney: The Warp Is Her Canvas," *Craft Horizons* 17, no. 6 (November/December 1957), 16.

# Checklist

**Liz Collins**  
[lizcollins.com](http://lizcollins.com)

**Katie Ford**  
[katie-ford.com](http://katie-ford.com)

**Anne Lindberg**  
[annelindberg.com](http://annelindberg.com)

**Laurel Sparks**  
[laurelsparks.com](http://laurelsparks.com)



**Liz Collins**

*Heartbeat*, 2019

Jacquard woven and cut silk and linen textile

60 x 60 in. (152.4 x 152.4 cm)

Courtesy of the artist and Luis De Jesus Los Angeles

*Royal Embrace*, 2019

Acrylic on canvas, PVC, yarns

30 x 78 x 2 in. (76.2 by 198.1 x 5.1 cm)

Courtesy of the artist and Luis De Jesus Los Angeles

**Katie Ford**

*Preparedness Blanket (Innermost)*, 2016

Fabric, USA-made moving blanket

72 x 80 in. (182.9 x 203 cm)

Courtesy of the artist

*Preparedness Blanket (Refraction)*, 2020

Fabric, USA-made moving blanket

72 x 80 in. (182.9 x 203 cm)

Courtesy of the artist

**Anne Lindberg**

*insomnia 10*, 2008

Colored pencil on vellum adhered to archival pigmented print

28 x 34 in. (71.1 x 86.4 cm)

Courtesy of the artist

*insomnia 21*, 2008

Colored pencil on vellum adhered to archival pigmented print

28 x 34 in. (71.1 x 86.4 cm)

Courtesy of the artist

*insomnia 22*, 2008

Colored pencil on vellum adhered to archival pigmented print

28 x 34 in. (71.1 x 86.4 cm)

Courtesy of the artist

**Laurel Sparks**

*02 Quad II*, 2019

Water-based paint, paper pulp on woven canvas strips

48 x 48 in. (121.9 x 121.9 cm)

Courtesy of the artist and Kate Werble Gallery

*03 Quad III*, 2019

Water-based paint on woven canvas strips

48 x 48 in. (121.9 x 121.9 cm)

Courtesy of the artist and Kate Werble Gallery

*01 White Path*, 2019

Water-based paint, paper pulp, glitter on woven canvas strips

24 x 24 in. (60.9 x 60.9 cm)

Courtesy of the artist and Kate Werble Gallery

## About

River Valley Arts Collective is a nexus for artists and artisans of the Hudson Valley to connect with each other and their broader community through a productive exchange that is generative and transformative. By fostering the cultural landscape of our region, and making space for experimentation, skill sharing and peer-to-peer learning, RVAC celebrates the value of creative production.

## Colophon

*Lost and Proud* was commissioned in conjunction with the exhibition *Lost and Proud*, curated by Candice Madey, and presented by River Valley Arts Collective and The Thornwillow Institute from May 23 to June 21, 2020 in Newburgh, New York.

This digital publication is a collaboration between the artists, the writers who were invited to respond to fiber artist Lenore Tawney's legacy, and River Valley Arts Collective. River Valley Arts Collective is a nexus for artists and artisans of the Hudson Valley founded by Alyson Baker in 2019.

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Shannon Stratton

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Typesets: Viksjø RVAC and Work Sans

*Lost and Proud*

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