



# GAIL ROTHSCILD

*Portraits of Late Antique Egyptian Textiles*  
Summer 2022 exhibition at the  
Bode Museum, Berlin



I was first introduced to the Bode Museum's collection of Late Antique textiles on 21 March 2019 by Curator Cäcilia (Cilla) Fluck and Textile Conservator Kathrin Mälck. Now, in February 2022, as I reread our lively emails and photographs exchanged, I am grateful that our collaboration has grown into a warm friendship. Here in the US, I have more friends who have given advice; friends who also happen to be experts in Late Antique textiles. I meet with Art Historian Thelma Thomas of New York University every Sunday night—a high point of my week. Another friend, Elizabeth (Betsy) Došpel Williams, Assistant Curator of the Byzantine Collection at Dumbarton Oaks, provided intriguing insights. From the Metropolitan Museum, Textile Conservator Kathrin Colburn and Curator Helen Evans also gave guidance. And, of course, my studio manager, Sam Monaco, who, despite our new long-distance work situation, made it easy for me to focus on painting. In these studio notes, excerpts from correspondence, and conversations, I call my helpers by their first names.



*Rempet*, 2019  
Acrylic on canvas  
79 ½ x 34 inches (202 x 86.5 cm)

*Renpet*: Snip snip, who clipped this lady out of the larger fabric she once was a part of? Did she decorate a curtain, blessing an Egyptian home with her serene—and now crooked—smile? These are things I ponder as I work. I must ask Cilla, as they are questions for an art historian. I look at the image on my paint-spattered iPad of a colorful lady swaddled (or is she shrouded?) in black and white. She seems to be missing feet. I paint the suturing stitches in her mid-section, wondering if they represent part of an earlier conservation effort, or is she an amalgam of two ancient fragments sewn together to please a 19th-century collector? Here in my Brooklyn studio, where a delivery truck has been idling beneath my window for the last hour, I focus on the object itself.

At the museum, Kathrin had described with such obvious affection the thread-by-thread repair of her treasured “Schätzchen.” Squeezing another blob of Dioxazine Purple onto my palette, I imagine that some 19th-century collector fell in love with her classical features, flowers, and fruit, seeing in her a Roman goddess like Flora or Ceres. I paint tiny brushstrokes around the perimeter of the figure, so she seems to swim through infinite space. In the Egyptian pantheon it was *Renpet* who personified fertility, spring, and youth. Taking another snapshot of the half-finished painting, I send it to Cilla and Kathrin in Berlin and confide that I sense them peeking over my shoulder. They reply, it feels like we’re weaving together. April sunlight streams across the canvas stapled to the wall like a specimen. Later the painting will be stretched, but for now *Renpet* can be rolled up and travel with me. Rennie, my Border Terrier, and Petra, my Golden Retriever, dream happy dog-dreams. “Ren,” I yell, “Pet,” time for supper! *Renpet* has become my Schätzchen too.



*Adoration, 2019*  
Acrylic on canvas  
57 x 70 inches (144.75 x 178 cm)

Adoration: The subject represented in this textile may be an Adoration, but what drew me to it was the delicious weirdness of the figures. Since the roundel was scissored from a tunic, any other decorations that might have completed the intended narrative have been lost. As I paint the three strange characters, I invent my own stories. Are they magi? I think the one on the left looks more like a lady from the 1950s, clutching her purse. I search for just the right red as rows of stitches become shadowed hills and valleys. Is it an image of Mother Mary and Baby Jesus? Or is it Mother Isis and Baby Horus? In Egypt of the early first millennium, any or sometimes multiple readings might be possible. What I respond to, however, is the object I see in its current condition.

Thelma and the gang from the Metropolitan Museum come to Brooklyn to see how the work is progressing. I tell them the unraveling wool on the child's face gives him a demonic look. He seems to be snatching at the offered gift saying, "Give me that." Helen peers at the colorful shapes below the child where I have not yet painted individual stitches. "You should stop now!" she announces. They suggest possible narratives for the scene. Later, as I draw the unraveling of the linen edges with a fine brush and liquid sepia paint, I discover just as much dramatic tension in the story of the material's decay as in the colorful characters woven into it.



*Head and Shoulders, 2019*  
Acrylic on canvas  
79 x 45 inches (200.5 x 114.5 cm)

Head & Shoulders: Cilla tells me that the subject is a *clavus*, the bright woolen decorative strip running over the shoulders of a linen tunic. And yet, when I first saw this textile on the table at the Bode Museum, it looked like a wobbly head, neck, and upper torso. It reminded me of a brutish figure by Dubuffet. “Head & Shoulders” is the name of a shampoo brand, and such irreverent imagery seems to deserve the title. A visitor to my studio stands in front of the partially painted canvas and asks if he is seeing an actual tapestry. I find this funny. I think I am painting cartoon representations of stitches. The repeated lozenge shape—each described with a thin loose brush and each slightly different—is a cipher for bundled weft yarn. I paint the action of a strand that seems to jump, dolphin-like, up and over the warp thread to dive back under again. According to Thelma, some of the Late Antique imagery was intended to be silly and irreverent and even bawdy. What is happening in the little vignettes along the length of the body? I can’t help seeing the cartoon character, Bart Simpson. It looks like two figures, one perhaps across the knees of the other. They look to me like spanking scenes. Betsy has written about the “playful eroticism” in Late Antique textiles. I have permission to use my imagination. I have permission to laugh out loud in the studio.





*Leviathan*, 2020  
Acrylic on canvas  
60 x 92 ½ inches (152.5 x 235 cm)

*Leviathan*: Over the many months I spend exploring the topology of each subject with near microscopic intensity, I form an intimate relationship with it. As I study the structure and make creative errors in interpretation along the way, I give them affectionate nicknames. *Leviathan* was one of those. I look at what is in front of me, and what I see is a great open-mouthed whale. The subject textile is a fragment of a child's tunic, something I only learn from Betsy after I have nearly finished the painting. I follow the advice of Leonardo who encouraged artists to play the game of seeing figures and animals in clouds and other amorphous forms.

In today's letter Cilla reminds me that "Textiles are more closely connected to the human being than any other object." This leads me to think of the child who wore this garment. Did she die young and was she buried with it? Perhaps she would like that I have turned her little tunic into a sea monster.



*Vanitas, 2020*  
Acrylic on canvas  
66 x 56 inches (167.75 x 142.25 cm)

*Vanitas*: It's hard to believe that the glowing purples and greens are in such vibrant condition after being buried for over a thousand years. A painting of inanimate objects is usually called a still life. But I experience this lively bit of ancient fabric as quite animate. So, I call my painting a portrait. This particular tapestry fragment offers an unusual subject for me because, instead of representing humans and animals, it shows a bowl of fruit, which is a classic subject for a still life painting.

I unroll *Vanitas* for my friends at the Bode Museum. It is 10 March 2020, and everyone crowds around for a close look at what I've been working on for the last year. Although they've seen plenty of photographs, Cilla and Kathrin are startled by the scale of the actual artwork.

Much of Western portrait painting is devoted to the detailed description of fabrics: rich satins and laces to code status and wealth. The last time I stood in the Velasquez room at the Prado among the stern-faced Spanish royalty, I was struck by how much space is devoted to the bravura depiction of fabric and how little to human flesh.

A vanitas painting is usually a still life intended to remind the viewer of the transiency of human existence. It often shows rotting vegetation to symbolize the inevitability of death. When I zoom in on a corner of this textile, I am amazed to discover what looks like a Hamlet-like skull, seeming to grin back at me from the loosening threads, *Vanitas* indeed.



*Unravellings, 2021*  
Acrylic on canvas  
69 ½ x 62 inches (176.75 x 157.5 cm)

Unravellings: This is my first pandemic painting. After our trip to the Bode Museum in March 2020, Sam and I hurry back to the US amid threats of lockdowns with *Vanitas* wrapped carefully in a ski bag. I had discovered new treasures during this second visit to the Bode Museum and am eager to start painting them. There were two textiles we had examined in the Bode's back room, both in deliciously degraded condition and both appearing to represent people and animals. Peering closely with Kathrin, I was struck by the difference in texture and regularity of the threads between that of the decaying hand-woven textile and the modern machine-woven background. She showed me how she had carefully and nearly invisibly stitched the fragile artifact to its mounting cloth. With a lot of time stretching before me and nowhere to go, it seems like an enticingly complex idea to explore. Can I even find a graphic language to interpret the irregular geometry of the black-and-white machine-woven background?

I arrive back home to a changed world and a very long quarantine ahead. After 35 years, I leave Brooklyn and relocate to the woods of Northwest Connecticut. Weeks become months and I find complexity and solace in this ancient fabric. The sweep of warp threads on the right-side figure appears as a wind-blown skirt. The weaver may not have dressed this shepherd in a bustier, but in its current condition that's what I see. Outside my studio window there is a fox drinking lazily from the pond, so different from my former urban life. I paint the layers of beige linen, imagining them peeling back like a curtain to reveal multiple strata—a sort of geology. At some point I shut down the image on the screen and become lost in an intricate landscape of my own invention.



*Bad Hair Day, 2021*  
Acrylic on canvas  
87 x 40 inches (221 x 101.5 cm)

*Bad Hair Day:* This fragment teases with an elusive heraldic narrative. Let's see: There seem to be a pair of lions facing each other. Or are they dogs? There are two more of them below. They certainly have impressive claws, so I say lion. What *is* the figure on horseback doing? Is he a knight? It looks to me like he is combing his hair with either a sword or a banana. He is holding something like a shield before him. I think it is a magic mirror in which a disembodied hand gives him an emphatic "thumbs down." It seems to be saying that the knight's efforts at grooming are not working very well and "you are having a 'bad hair day,' dude." And then there is the disembodied head behind the horse's rear end. What happened there? Did the knight execute someone for insulting his coiffure? Or is it his squire and the body is hidden behind the cipher of the horse's tail?





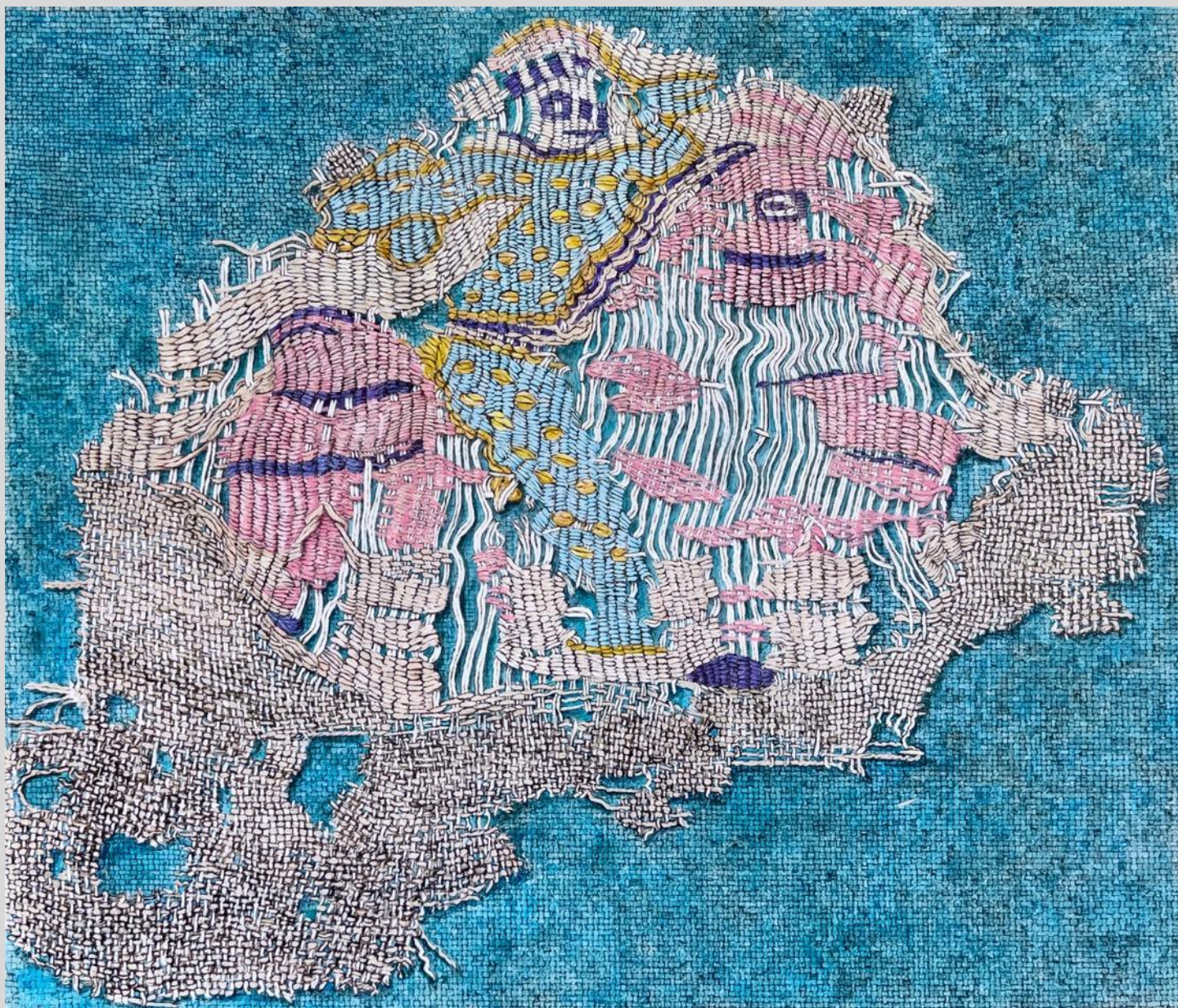
*Shepherd's Pie*, 2021  
Acrylic on canvas  
51 x 66 inches (129.5 x 167.75 cm)

*Shepherd's Pie*: I write to Cilla to ask, "Can you tell me more about the iconography in this piece? Are the two figures shepherds? I originally assumed so, but now looking at the wolf-like (and maybe dead?) animals at top and bottom, I wonder if they are hunters?"

"I like this sort of detective work!!!" she answers. "I still have a little preference for the shepherds, but let me think about it and look for more parallels. I'll attach one from the Brooklyn Museum, which could be the clue to interpret our fragment." I try to think of a more dignified title for this painting, but the brushwork is serious enough. The image is broken up, and the figures in their short green tunics are certainly odd. How much of this distortion was intended, and how much has time created? One Sunday evening over a long-distance glass of wine, Thelma and I joke about the poor fellow on the left and dub him the village idiot. We laugh, imagining that the shepherd on the right is gesturing to the sky in frustration at having to spend yet another day in the company of this simpleton with the squashed face. A "shepherd's pie" is a minced meat dish covered with a layer of mashed potatoes.

I wonder if I can take the juxtaposition of machine-woven fabric and ancient hand-woven fabric even further than I had in *Unravellings* or *Bad Hair Day*? This sets up a real technical challenge since there are *two* layers of contemporary fabric. Corresponding with my helpful friends is a welcome relief to the isolation. "How kind of Thelma to share my Dumbarton Oaks article with you." Kathrin Colburn writes from New York City which, during the pandemic, seems as far away as Berlin. "I am impressed that you picked up on the paired warp threads. Not much escapes your eyes when examining these pieces up close—even all the later interventions. It is great."

Snow is falling, and the hours of sunlight during which my pigments glow are so few. In the evening when I put down my brush, I still see the regular geometry of stitches beneath my closed eyelids.



*Pajama Guy Dreams of the Polish Rider, 2022*

Acrylic on canvas

55 ½ x 62 inches (141 x 157.5 cm)

*Pajama Guy Dreams of the Polish Rider*: Wavy white warp threads exposed over time have left small fluffy islands of pink wool weft. That was my first impression of this fragment. And doesn't the broken-up horse look like one of Boccioni's figures in motion? The rider is wearing a yellow-on-blue polka dot costume that Thelma and I agree look like pajamas. Painting the yellow spots and allowing them to become the lemons they want to be, I have a feeling I've seen this fellow somewhere before. One day it hits me: Rembrandt's *The Polish Rider* that I have admired so often at the Frick Collection in New York is riding in much the same long-stirrup posture. Maybe *Pajama Guy* is a rodeo clown? As I paint the teal of the background mounting fabric, it starts to remind me more and more of pharaonic faience. I follow that instinct and allow the glazes to make the textile look almost like mosaic or glazed ceramic. Now I know what the background of *Bad Hair Day* really needs. This is the ninth and final painting for the exhibition. It is hard to believe that I have been working on this series for three years. The way I see the textiles and the painting language they have demanded of me have evolved over that time. I select different subjects now than I might have in the beginning.

"Dearest Cilla," I write, "This painting is truly the culmination of my study of your collection. I had to repaint and re-think the transition from tapestry to plain weave several times before I understood that the doubled warp threads in the tapestry weave *split* into single threads in the plain weave. Making this must have been an incredible tour-de-force! The result of all that re-working is that the plain-weave section has a particular energy and life. The background buckram is painted with layers of glazes and is really luminous. I can't wait to see how it shines at the Bode! And, finally, make sure that Kathrin sees how I located most of her tiny stitches and celebrated them in the painting! Sam always says I talk too much, and I should just let people use their eyes and see the painting. But you can tell how excited I am!"



Installation view of *Renpet* during the *Textiles From the Nile Valley* conference at Katoen Natie HeadquARTers, Antwerp, Belgium, October 2019



*Renpet* on view at the British Museum for a meeting with Curator Elisabeth O'Connell and Conservator Anna Harrison, October 2019



Rothschild presents her painting *Vanitas* to a group of Senior Curators and Director Julien Chapuis of the Bode-Museum in March 2020, in preparation for a fall 2021 exhibition of ten new paintings inspired by the museum's textile collection



Rothschild's *Vanitas*, 2020, acrylic on canvas, 63 x 55 inches (160 x 139.75 cm) alongside the original object that inspired it: an Egyptian textile depicting a fruit basket ca. 4<sup>th</sup>-5<sup>th</sup> c. C.E., 7 ½ x 6 ½ inches (19.25 x 16.5 cm)



# ROTHSCHILD'S PORTRAITS OF ANCIENT LINEN: REVIEWED

"Rather than superseding its subject, Rothschild's painting urges the viewer to return to the textile with a keener eye and more open mind. Its large scale facilitates an immersive experience, drawing the viewer into the complex architecture of the textile's woven structure ... The comparison enhances appreciation of the early Byzantine fragment as both a resilient survivor of time's ravages and a fragile remnant of intricate beauty."

– Alicia Walker, PhD., Professor, Bryn Mawr College

"Skillfully executed with a strong technique and bold palette underscoring the linearity of the subject, the series stitches together time, art and archive. *Portraits of Ancient Linen* proves that textiles are closely intertwined with our collective history and understanding of the world around us."

– Cynthia Roznoy, PhD., Curator, Mattatuck Museum



Rothschild's *Portraits of Ancient Linen* at the Mattatuck Museum, Waterbury, CT

"By magnifying the scale and taking up multiple perspectives within her composition, Rothschild invites the viewer to take a journey across telling expanses that are simultaneously minute and vast. By such means, she addresses the long life of the artifact, its ever-changing three-dimensional sculptural presence, the dynamic relationships between these aspects of the things, and our visual impressions of it ... Rothschild's paintings seem to stop time like a snapshot to capture a moment in the textiles' ongoing deterioration."

– Thelma K. Thomas, PhD., Professor, New York University

"Like the delicate remnants of an ancient artifact, Rothschild's finely spun threads appear to conjoin and unravel simultaneously ... Rothschild's oeuvre invokes the digital coordinates of warp meeting weft, the matrix of yarn. And yet it also draws our attention to the insubordinate nature of this woven fragment, rebelling after centuries of wear."

– T'ai Smith, PhD., Professor, University of British Columbia

**Gail Rothschild** is a Brooklyn-based artist who collaborates with museums internationally creating paintings that breathe new life into archaeological fragments of textiles. Over the course of a long career, Rothschild has become intimately familiar with the effects of time and decay on art. After graduating from Yale with a BA (cum laude), she embarked on a peripatetic career creating site-specific sculptural installations for colleges and museums. From Jeffrey Lord Amherst and Biological Warfare at the University of Massachusetts to Margaret Bourke White's clandestine steel mill photographs for Cleveland, each one addressed an under-recognized aspect of local history. A few public sculptures such as *Muted Belles* for the University of Memphis were permanent, while her finalist design for a Boston Women's Monument remains un-built. Most of these commissions, however, for institutions such as the Bronx Museum, The Hudson River Museum, The DeCordova Museum, MOMA PS1 and the Socrates Sculpture Park were impermanent, or even destroyed by the artist at the end of installation, simply due to the cost of transporting and storing their elements.



Considering her role in the construction and destruction of her own work, and her interest in the ancient world led Rothschild to the Odyssey and Penelope's cycle of weaving and un-weaving. By utilizing archaic textiles as the subjects of her *Portrait of Ancient Linen* series, Rothschild alludes to her affinity with Penelope's struggle.

In 2018, Rothschild was invited to create five monumental portraits of the Coptic Textiles in the collection of Godwin-Ternbach Museum (New York City). The resulting exhibition and catalog have opened the door to a new and exciting level of collaborative projects, in which the artist works directly with curators and conservators in the secluded storerooms of major museums to interpret the objects, rather than simply pulling source images from online searches as she had done previously. In summer of 2022, Rothschild will exhibit nine monumental paintings that celebrate the collection of the Bode Museum in Berlin, as well as three paintings inspired by the collection of the German Textile Museum in Krefeld. These new bodies of work will all be exhibited alongside the objects they pay homage to, and both exhibitions will feature a catalog. Further projects are in development with the Huaca Malena Museum in Peru and the Israeli Antiquities Authority. Recent presentations at international conferences include *Textiles of the Nile Valley* in Antwerp and *The Color Blue in Ancient Egypt and Sudan* in Copenhagen. Available works can be seen on her website:

[www.gailrothschild.com](http://www.gailrothschild.com)

# GAIL ROTHSCHILD

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## EXHIBITIONS, PUBLIC PROJECTS & COMMISSIONS

- 2022 Bode Museum, (*scheduled*). Berlin, Germany.  
GermanTextile Museum, (*scheduled*). Krefeld, Germany.
- 2020 Centre for Textile Research, *The Colour Blue in Ancient Egypt and Sudan*. Copenhagen, Denmark.
- 2019 Village West Gallery, *Slow Art*. Jersey City, NJ.  
Two Walls Gallery, *Gail Rothschild's Portraits of Ancient Linen*. Falls Village, CT.  
Katoen Natie, *Textiles From the Nile Valley*. Antwerp, Belgium.
- 2018 Village West Gallery, *Ancien Régime: the pre-revolutionary world*. Jersey City, NJ.  
Textile Society of America's 16th Biennial Symposium, *The Social Fabric: Deep Local to Pan Global*.  
Vancouver, BC, Canada.  
Godwin-Ternbach Museum, *From the Desert to the City: The Journey of Late Ancient Textiles*.  
Queens College, Queens, NY.  
L'Atelier Berkshires Gallery, *Viva La Femme*. Great Barrington, MA.  
d'Art Center, *Material: An Exhibition of Original Fiber Artworks from Across the Country*.  
Norfolk, VA.
- 2017 Daughters of Elysium, *Women's Work*. Brooklyn, NY.  
Site:Brooklyn, *Text & Image*. Brooklyn, NY.  
Village West Gallery, *Four Seasons*. Jersey City, NJ.
- 2016 Arc'teryx Soho, *Climberscapes*. New York, NY.  
National Arts Club, *Contemporary Figures: Form Beyond Function*. New York, NY.
- 2015 Anya and Andrew Shiva Gallery at John Jay College of Criminal Justice,  
*The Missing: Rebuilding the Past*. New York, NY.  
National Arts Club, *Portraits of Ancient Linen*. New York, NY.
- 2014 Westport Arts Center, *Perception Illusion MAGIC*. Westport, CT.  
Chace-Randall Gallery, *Curator's Choice*. Andes, NY.  
Bollinger Projects, *Gail Rothschild's Portraits of Ancient Linen*. Brooklyn, NY.
- 2013 Mattatuck Museum, *Weaving and Knitting: The Art of Gail Rothschild and Daina Taimina*.  
Waterbury, CT.  
Westport Arts Center, *Home Sweet Home*. Westport, CT.  
Joy Reed Belt Gallery, Solo show. Oklahoma City, OK.  
Chace-Randall Gallery, Solo show. Andes, NY.  
Pierogi Gallery, *Unhinged*. Brooklyn, NY.  
Westport Arts Center, *SOLOS exhibition*. Westport, CT.
- 2012 Old Stone House, *Fabrications: An Exhibit by Artist Gail Rothschild*. Brooklyn, NY.  
Eckert Fine Art, *Unexpressible Paradoxes*. Millerton, NY.  
Joy Reed Belt Gallery, Solo show. Oklahoma City, OK.  
City Without Walls, *Knot Your Average Knit*. Newark, NJ.
- 2011 ArtHamptons, with Eckert Fine Art. Bridgehampton, NY.
- 2010 Littlefields. Brooklyn, NY.  
Eckert Fine Art. Kent, CT.  
SHO Gallery, *Summer Exhibition*. Brooklyn, NY.
- 2009 PS 122, *Yarn Theory: Knitting, Crochet, Math and Science*. New York, NY.  
Kentler International Drawing Center. New York, NY.  
Hewitt Gallery, *Viridis I*. New York, NY.  
Pierogi Gallery. Brooklyn, NY.  
Oxfam, *Human Countdown*. In collaboration with Christopher Caines. New York, NY.
- 2008 Susan Eley Gallery, *Summer Show*. New York, NY.  
Susan Eley Gallery, *Red Dot Art Fair*. New York, NY.

- 2007 Freddy's Backroom, *Found in Brooklyn*. New York, NY.  
 Kentler International Drawing Center, *Works From the Flat File*. New York, NY.  
 Little Cakes Little Gallery, *Drawings for NYC Animal Care & Control*. New York, NY.  
 Artex, *Global Contemporary*. Kyrgyz Republic, Central Asia.  
 PS1/MOMA, *Emergency Room*. NYC/Berlin/Athens.  
 Stitch Therapy, *A Graphic Investigation of Knitted Plane Topology*. Solo. Brooklyn, NY.
- 2006 Eastern Parkway Associates, *Traymore Courtyard*. Solo. Brooklyn, NY.  
 Prospect Owners, *Oasis*. Solo show. Brooklyn, NY.
- 2004 New York Fringe Festival, *Operation Knockout*. New York, NY.
- 2001 Private Commission, *Design for a Horse Farm*. Solo. Hatfield, NA.
- 2000 Private Commission, *Piano Garden for a Composer*. Solo. Durham, NC.
- 1999 Private Commission, *Gillian's Garden*. Solo. Brooklyn, NY.
- 1998 City of Boston, *Women's Memorial*. One of 5 finalists invited to develop design.  
 Boston, MA.
- 1997 Mead Art Museum, Amherst College. Amherst, MA.
- 1996 Henry Street Settlement. New York, NY.  
 Chesterwood, *Monument*. Cur. Lisa Dennison. Stockbridge, MA.
- 1995 Jamaica Arts Center, Solo show. New York, NY.  
 Operation GreenThumb, *The Nature of New York*. Solo. New York, NY.  
 New Jersey Shakespeare Festival, *Mackintosh Macbeth*. New Jersey.
- 1994 Memphis State University, *Muted Belles*. Solo. Memphis, TN.  
 University of New South Wales, *Medea Material*. Solo. Sydney, Australia.
- 1993-1996 ICA Traveling Exhibition, *Monumental Propaganda*. Curated by Komar & Melamid.
- 1993 Spaces Gallery, *Margaret Bourke-White Photographs the Flats*. Solo. Cleveland, OH.  
 The Painted Bride Art Center, *Earth Woman Room*. Solo. Philadelphia, PA.  
 City of Memphis, *Windows of the Dream*. Solo. Memphis, TN.  
 City Gallery of Contemporary Art, *Hot Spot*. Solo. Raleigh, NC.
- 1992 NICAFA Yokohama, *International Art Fair*. Yokohama, Japan.  
 deCordova Museum, *Woman in the 19<sup>th</sup> Century*. Solo. Lincoln, MA.  
 University of Arkansas, *People From Off*. Solo. Little Rock, AR.  
 University of Akron, *Rubber Union: Akron/Amazon*. Solo. Akron, OH.  
 University of Massachusetts, *Hot Spot*. Solo. Amherst, MA.
- 1991 Rotunda Gallery. Brooklyn, NY.  
 Hillwood Art Museum, *Original Sin*. Brookville, NY.  
 Socrates Sculpture Park, *Ploughshares into Swords*. Solo. New York, NY.
- 1990 Municipal Art Society, *Garbage Out Front*. New York, NY.  
 Bronx Museum of the Arts. Bronx, NY.  
 Artists Space, *Artists Space Underground*. Solo. New York, NY.  
 Out of the Woods. Fairmount Park. *Acid Rain*. Philadelphia, PA.  
 Hudson River Museum, *Souvenirs of Nature*. Solo. Yonkers, NY.
- 1989 Long Island University, *Making Time in Steps*. Brooklyn, NY.  
 Art Awareness, *Shadow of the Last Beast*. Solo. Lexington, NY.  
 Henry Street Settlement, *The Hay People*. Solo. New York, NY.  
 Boston University Gallery, *Terra Firma?* Boston, MA.
- 1988-1990 Bread & Puppet Theater. Glover, VT.
- 1988 Museum of Art, Science & Industry, *Brick Triptych*. Solo. Bridgeport, CT.  
 Bronx Museum, *Burning the Jungle, the Rainforest Burns*. Bronx, NY.  
 Gladly Run, *Four Views: Muskingum Valley*. Summerfield, OH.  
 NYC Dept of General Services: Operation GreenThumb, *Gaia/Mother Earth*. Solo.  
 New York, NY.  
 Clocktower Gallery, *Engaging Objects*. Cur. Tom Finkelparl. New York, NY.
- 1987 Wexner Heritage Village, *Sculpture at Heritage Village*. Columbus, OH.
- 1986 The Albany Institute of History and Art. Albany, NY.  
 New York Capital Area Women's Caucus for Art, *Cycles*. Albany, NY.

## SELECTED REVIEWS, CATALOGUES & MEDIA

Studies in Late Antiquity, *From the Desert to the City: The Journey of Late Ancient Textiles*.  
Essay by Alicia Walker, 2019.

Textile Society of America Blog, *Ancient Textiles at the Godwin-Ternbach Museum*. Essay by Ann Peters, 2018.  
Godwin-Ternbach Museum, *From the Desert to the City: The Journey of Late Ancient Textiles*. (Exhibition catalog).  
Essay by Warren Woodfin, 2018.

New York Textile Month, *New York Textile Month 3*. Essay by T'ai Smith, 2018

Anya & Andrew Shiva Gallery, *The Missing: Rebuilding the Past*. (Exhibition catalog)  
Essay by Erin Thompson, 2015

National Arts Club, *Portraits of Ancient Linen*. Essay by Cynthia Roznoy, 2015

Art in America. International Review, 2009

PS 122. *Yarn Theory: Knitting, Crochet, Math and Science*, (Exhibition catalog) 2009

Interweave Knits. Spring, 2007

Knitting. UK, December, 2006

deCordova Museum. (Exhibition catalog) Essay by Nick Capasso, 1997

Chesterwood Museum. (Exhibition catalog) Essay by Lisa Dennison, 1996

University of Memphis. *Muted Belles*. (Exhibition catalog) 1994

New Art Examiner. 'Hot Spot' at City Gallery of Contemporary Art. 1993

Raleigh News and Observer. *The Art of Biological Warfare*. Chuck Twardy. August 13, 1993

City Gallery of Contemporary Art. *Hot Spot*. (Exhibition catalog) Essay by Eleanor Heartney, 1993

Painted Bride Art Center. *Earth Woman Room*. (Exhibition catalog) Essay by Ed Brown, 1993

Windows of the Dream. (Exhibition catalog) Essay by Leslie Luebbbers, Memphis, TN, 1993

Boston Globe. *Sculpture Finds It's Place in Nature*. Elaine Senay. August 9, 1992

Art Papers. *Gail Rothschild: People From Off*. Mari B. Lee. July / August 1992

Arkansas Democrat-Gazette. *Sculpture at UALR*. Susan Pierce. January 17, 1992

Little Rock Public Radio. Interview with Lloyd Benjamin. January, 1992

deCordova Museum and Sculpture Park (Exhibition catalog), 1992

Staviniger Aftenbled. *Natur og kultur I dialog*. Trond Borgen. Norway, July 23, 1991

Art New England. *Contemporary Sculpture at Chesterwood*. Marty Carlock. November, 1991

WBAI. *Surviving As An Artist*. October, 1991

Art In America. Eleanor Heartney, May 1991

Daily Hampshire Gazette. *Sculpture That Moves Us*. Patricia Wright. 11.14.91

Union News. *Artwork Tailored to Amherst*. Anne-Gerard Flynn. 10.10.91

Amherst Bulletin. "Installing a Different View of Lord Jeff." Bruce Watson. 10.11.91

Daily Hampshire Gazette. *Sculpture Hits the BIG Time*. Patricia Wright. 9.5.91

The Schenectady Gazette. "Chesterwood exhibit..." Peg Churchill Wright. 7.11.91

The Berkshire Record. "Living Sculpture." Honey Sharp Lippman. 8.23.91

Mud. Hirsch Farm Project. (Exhibition catalog) Essay by Mitchell Kane, 1991

The Philadelphia Enquirer. "Sculpture in Fairmount Park." Marie McCullough. July 30, 1990

WNYC-TV. "Artists in the Gardens." November 1990

The New York Times. *Sculpture For Troubled Places*. Michael Bernson. October 15, 1989

Dallas Times Herald. "Connemara Airs Outdoor Sculpture." Ann Jarmusch. March 19, 1989

Dallas Morning News. "Connemara Inspires Sculptors' Works." Janet Kutner. 3.18.89

The Boston Phoenix. "'Terra Firma?' at Boston U. Gallery." David Bonetti. March 16, 1989

Dialogue. *Earthworks...* Gary J. Schwindler. March-April 1989

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## EDUCATION

1981 Yale University. B.A., Cum Laude  
1979 Yale in Norfolk Painting Program