

# New Works

## GEARY JONES

**W**indshadows is a transitional work done in sumak and eccentrically woven sumak. I have chosen to show the backside of this piece (though both sides are finished) because I like the herringbone effect on this particular piece of tapestry. This piece is about family—a very unusual topic for my work. My work is usually more concerned with man-as-a-parasitic-ravager, eroticism, and violence. I rarely think about parents and offspring. Why I should devote six months to a piece about maternal love is still a mystery to me, but the fact that I have done some of my better weaving in it does give me a good deal of satisfaction. As always, my color is somewhat schizy, some would say psychotic. I love trying to “feel” color as I weave; that is, trying to sense what the color I am holding in my hand will do to the color already present in the piece.

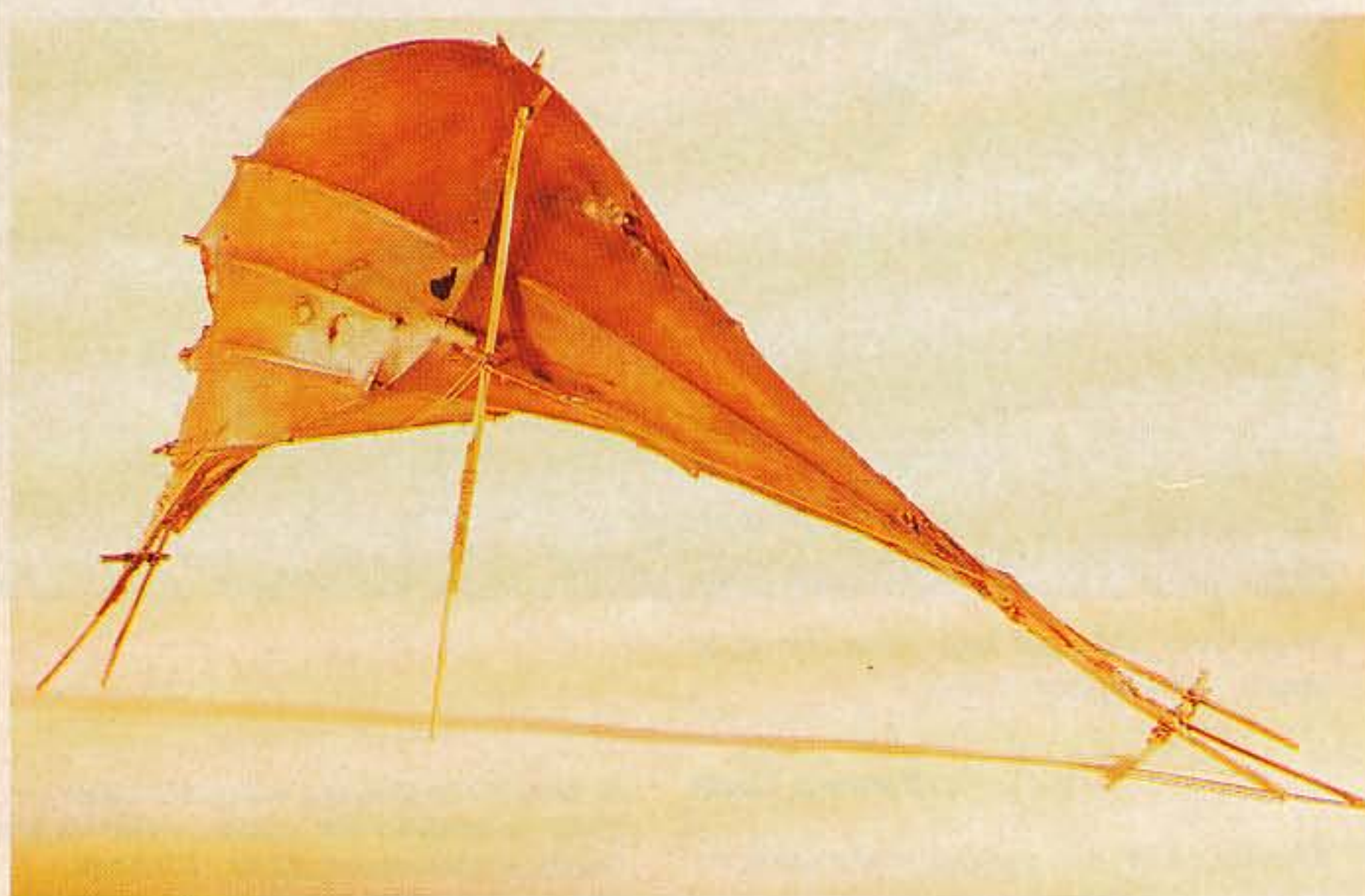
In this piece I have done a bit more drawing than usual. Both faces were outlined when I began weaving. Until last year, I did not draw on my warp nor did I use sketches, drawings, or cartoons. I like to have the utmost freedom in doing my art that I can possibly attain. After all, there is so little real freedom in



a world that is becoming increasingly systematic, polluted, and less and less humane.

*Windshadows, 1989; linen and cotton; Soumak tapestry technique; 16 by 18 inches. Photo: David Browne.*

## DOMINIQUE MOREL



*Fragment #7, 1989; bamboo, waxed sisal, latex and fiberglass; 16 by 34 by 5 inches. Photo: the artist, courtesy Kay Garvey Gallery.*

**M**y work plays on the concordance of matter and shape through tension, to achieve a hybrid shape which simultaneously references the mineral, vegetable and animal kingdoms . . . I build my objects with bamboo stretched and tied with waxed sisal. Over this frame, I extend latex to the limit of its resistance, which makes a defined shape, or “basket,” into which I pour fiberglass resin. I remove the latex after catalysis, and the resin retains this shape. I then apply a patina of brown oil pigment, wax and turpentine to each piece, which gives them their primitive organic sheen.

I do not use tools to build my pieces, only my hands. This is because I see the world with my hands, not my eyes . . . I feel the process is thoracic: out of the open cavities comes a cry, a scream, a reality struggling to be born. It is my experience of the mystical through the material.