



Pins & Needles

January 21-February 20
Curated by Suzan Shutan

HOUSATONIC
MUSEUM OF ART

Pins & Needles, the humble tools long associated with sewing and spinning which continues to be an essential part of women's domestic and industrial labor, are used as a means of creative expression by the 10 women artists presented in the show curated by Suzan Shutan.

Pins and Needles explores a variety of subjects, including memory, mapping, beauty, nature, pleasure, loss, pain, absence and presence, poetry, scripture and spirituality. Artists in the show include Kim Bruce, Janice Caswell, Beth Dary, Valerie Hallier, Tamiko Kawata, Karen Shaw, Belle Shafir, Suzan Shutan, Jill Vasileff, and Erwina Ziomkowska.



Kim Bruce, *Pin Head II*, cast beeswax, straight pins, 4 x 3 x 4"

KIM BRUCE

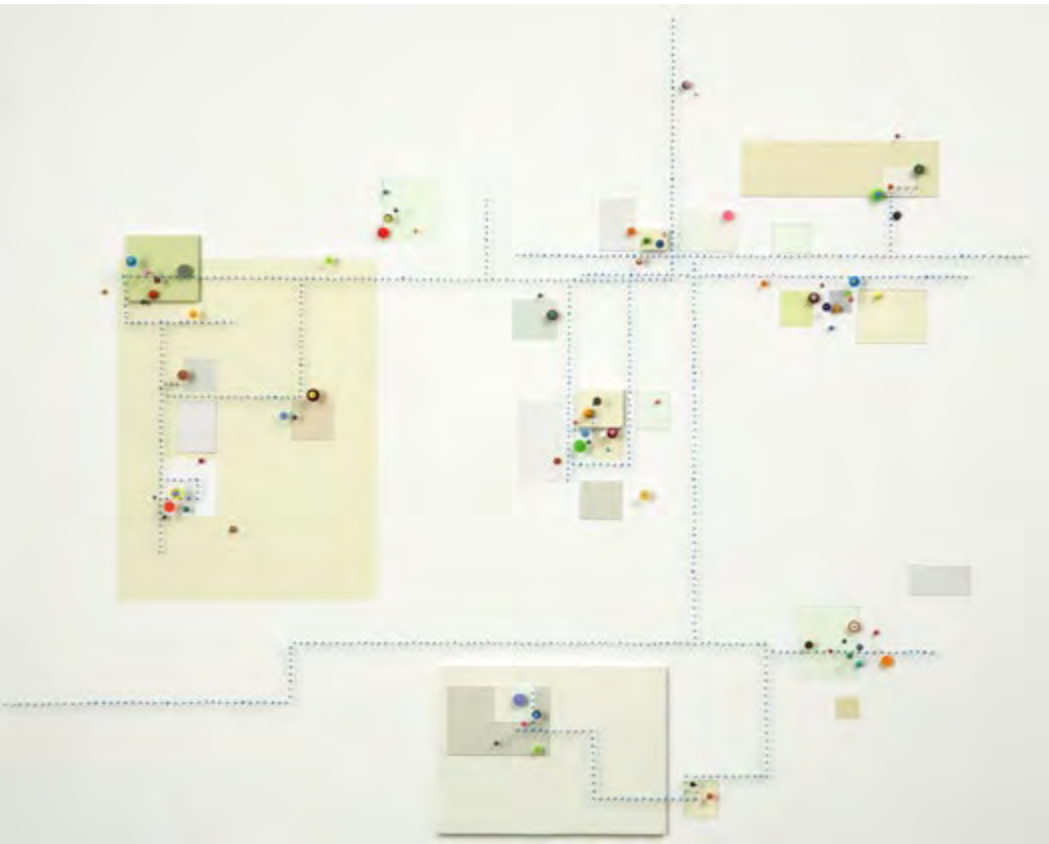
Kim Bruce resides and works in Calgary, Alberta, Canada. People are either totally fascinated or disturbed by her use of pins and needles. Using materials from distinctly different sources, she makes succinct yet subjective statements that reference the dichotomies that exist in our world and within us. Juxtaposing contrasting materials and opposing viewpoints, bittersweet contradictions concerning life's fragility come to light and into visual and ethereal balance. Pins are thought to be feminine objects yet they are hard, straight and sharp but used with soft, flexible and warm fabrics. These opposing forces form the foundation of Bruce's work that unveils natural beauty and creates sculptures that provoke musings about the state of physical, emotional and spiritual well-being.

Bruce established a design firm specializing in store planning and image development while pursuing formal art training through a varied curriculum under many established artists at The Alberta College of Art & Design and The University of Calgary. She currently manages artbiz.ca. She has been published in the *New York Times*, reviewed in *See Magazine*, and *FFWD Magazine*. Exhibitions include the Sculptors Society of Canada, Toronto, the windows at the Epcor Center for the Performing Arts, Calgary, Harcourt House Gallery, Edmonton, Alberta, and the Triangle Gallery, Calgary, Alberta. Her work is in the collection of the Alberta Foundations for the Arts and is privately and publically collected throughout Canada, Australia, and the Netherlands.

JANICE CASWELL

Janice Caswell lives and works in New York City. For many years she has created map-inspired wall drawings and works on paper made primarily of pins and paper. "My drawings and installations represent mental maps, an investigation of the mind's peculiar ways of organizing memories. I attempt to trace the edges of recalled experience, plotting the movement of bodies and consciousness through time and space. This work arises out of a desire to capture experience, an impulse to locate, arrange and secure the past. I use a pared-down, coded language through which points, lines and fields of color define spaces and retell narratives, making memories concrete. But, memory is a flawed system. Gaps arise in the process of recollecting and the mind is constantly reconfiguring and recreating the past." Caswell's work embraces the mind's faulty processes. In drawing her 'maps,' subjective decision making, human error and reevaluation come into play. The result is a representation that is simultaneously deliberate and vague. In attempting to create a system for representing experience, the pieces become dynamic records of memory itself in the act of recreating what would otherwise be lost.

Caswell's work has been shown in the US and elsewhere, including solo shows at Schroeder Romero and Shredder, NY, the Aldrich Contemporary Art Museum, Ridgefield, CT, and the Savannah College of Art and Design, Savannah, GA. Her work has appeared in group exhibitions at The Weatherspoon Museum, Greensboro, NC, The Austin Museum of Art, Austin, TX, ArtPace, San Antonio, TX, Marlborough Chelsea, NY, The Bronx Museum of the Arts, Bronx, NY, Dorsky Gallery, Long Island City, NY, and the Fleming Museum, Burlington, VT.



Janice Caswell, *Visiting Sue*, 2006, foam board, paper, acrylic, pins, enamel, ink on paper, mounted on aluminum-backed archival foam board, 31.5 x 25"

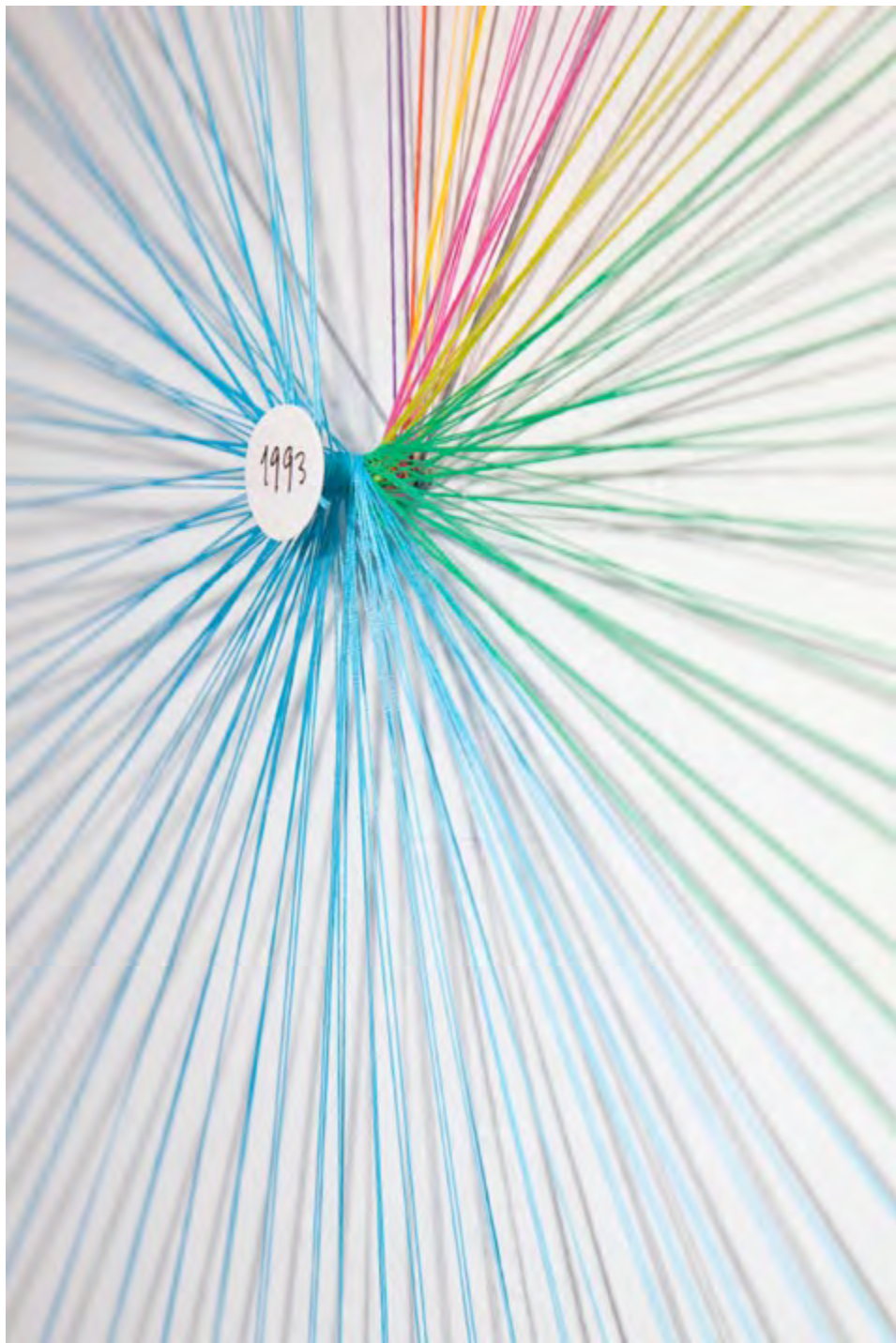
BETH DARY

Originally from Cape Cod, Massachusetts and currently living and working in New York City, Beth Dary is a multi-media artist exploring the natural world in a precarious moment of balance and imbalance through her installations, encaustic works and sculptures. In the aftermath of Hurricane Katrina, Dary, who was living in New Orleans at the time of the storm, began a body of work 'drawing' with florist pins embedded in canvas. Inspired in part by the toxic mold patterns that formed in people's homes, these two-sided pieces with the smooth round black and white pin heads on the 'positive' side and the sharp points of the pins on the 'negative', emphasize the duality and the simultaneous beauty and destructive power of nature. In 2012, Dary began working in welded stainless steel with pins embedded into wax and fabric that are stretched over the steel creating kinetic forms suspended by cable hanging at eye level.

Dary's work has been curated into exhibits at (2012) Miami Project with Muriel Guipin Gallery, NY, Prospect.1.5, New Orleans, LA, the Islip Art Museum, and Art in Odd Places in New York. Her work is in several private and corporate collections including the Whitney National Bank and the New Orleans Museum of Art. She has also participated in several artist residency programs including (2012) MAPSpace, Port Chester, NY, Yaddo, Virginia Center for the Creative Arts, and the Lower Manhattan Cultural Council's Gulf Coast Residency. Battery Park City in Manhattan has commissioned her work, and she has received grants from the Rockefeller Brothers Fund and the Manhattan Community Arts Fund. Dary holds a Bachelor of Fine Arts from Syracuse University and a Masters of Fine Arts from Memphis College of Art.



Beth Dary. *Elements of Ambivalence 3*, 2006/13, florist pins, fabric, wax, 18" diameter



Valerie Hallier, *The Mortals*, 2013, push pins, thread, stickers

VALERIE HALLIER

French multiple-media artist Valérie Hallier's work consists of project-based series and installations. By way of practices and rituals—like taking a picture a day, ranking all the people she knows, cataloging every object she owns or recording every long-distance conversation she's had—each project explores the absurdity and the poetry of exhaustive study. By emulating technology's processes, and exposing her own obsessive ones, Hallier renders systems and patterns that describe a contemporary character that is in turn intimately technological and systematically human.

Hallier came to New York with a Fulbright Scholarship. Her work has been shown internationally including in the US at Medianoche Gallery, NYC, the Brooklyn Council for the Arts, the Dumbo Arts Center, and the CAS Arts Center, NY, ACM Siggraph, FL, and SCAN Arts Symposium, PA. In Europe her work was exhibited at the ESAM, Caen, France, Nadania Idriss Gallery, Berlin, Germany, and ACM Multimedia Arts Program, UK. Most recently, Hallier has finished work on a commission from the Drawing Center, NY.



Tamiko Kawata, *Flower*, 2013, safety pins, 18 x 18 x 4"

TAMIKO KAWATA

Tamiko Kawata was born in Japan and lives and works in New York City at the Elizabeth Foundation Art Studio Center. She experiments with materials from daily life that are small, unpretentious and valueless. Often intuitive reactions to American life, her sculptures and installations are fluid, energetic and frenetic within a quiet stillness that comes out of observing our environment and nature's phenomena such as water, mist, shadows and wind.

Safety pins have been a dominant medium in her work since arriving in USA out of the necessity to shorten all too long American clothing. Through experimentation, Kawata has developed constructing systems using only the inherent structural properties of the pins, using them as thread, clay or to truss.

Kawata received a BFA in sculpture from Tokyo University of Education, Japan. Nationally she has exhibited at the Milwaukee Art Museum, Wisconsin, Museum for Arts & Design, NYC, Islip Art Museum, East Islip, NY, Staller Art Center/SUNY, Stony Brook, NY, Wave Hill, Bronx, NY, and Long House Reserve, East Hampton, NY as well as internationally at UNESCO, Paris, France and in galleries in Tokyo, Japan. She has received many awards and grants including a Pollock/Krasner Grant and two New York Foundation for the Arts Grants as a Gregory Millard Fellow. She has been in residence at Yaddo and was awarded their Louise Bourgeois Residency Award for Sculptors, and at MacDowell Artist' Colony, Millay Colony, and Edward Albee Art Residency.



Belle Shafir, *Samsara installation*, 2012, horsehair and sewing needles

BELLE SHAFIR

Belle Shafir was born in Germany and lives and works in Tel-Aviv, Israel and NYC. While her work is driven by issues of genetics and cloning with its existential and ethical implications, recent works of woven horsehair sewing needles emphasize points of growth while marking a fragile existential space that is corporeal and ethereal, masculine and feminine and refers to craft and production, science and art.

Solo exhibitions include the Museum of Contemporary Art, Herzliya, Israel, the Museum of Art-Ein-Harod, Israel, Ra'anana Municipal Gallery Artists House, Tel-Aviv, Pyramida Gallery, Haifa, Gallery B.I.B, Hannover, Germany, A.I.R Gallery, Brooklyn, NY, Cite Internationale des Arts, Paris, France and Croatian Biennale of Illustration at Klovicevi Dvori Gallery, Zagreb, Croatia. She has been an Artist-in-Residence, a visiting artist and has given workshops in Australia, Italy, India, France, and the US. Her work can be seen in the collections of The Davis Museum, Barcelona, Spain, The Modern Art Museum of Portofino, Italy, and in private collections in Germany, Holland, India, Israel, Thailand, Korea, England, and France.



Karen Shaw , *Gold Ear*, from the Body Language Series, 2004, mixed media , 10 x 10 x 4"

KAREN SHAW

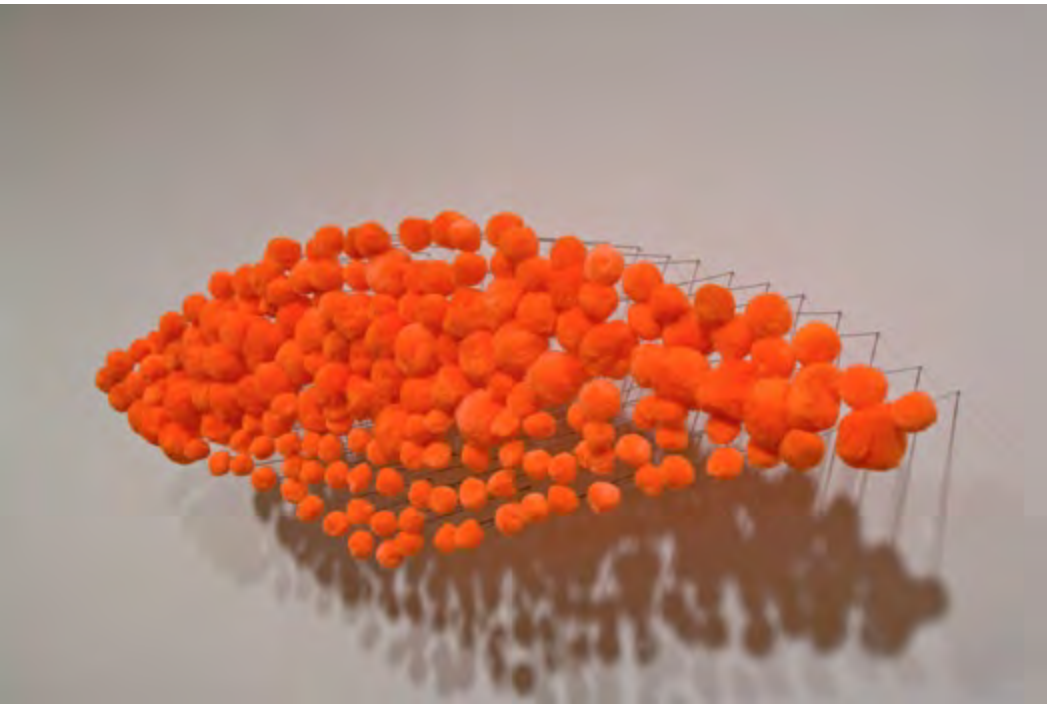
Karen Shaw lives in New York City and works in her studio in upstate New York. Her pin and needle work is exemplified in the series *Body Language*, where East meets West in a conflation of acupuncture as a system on a system with Summantics, a process she created in which a numerical equivalent is designated to each letter of the alphabet according to its position and to a word. Actual numerical points depicted on Chinese acupuncture charts are drawn onto various body parts that skewer words of the same value, on long lithe acupuncture needles that vibrate with elemental poetry. Originating from a cabalistic method of interpretation of scriptures and late twentieth century software systems, her work humorously reverses the process of today's technocrats who reduce human endeavor to statistical data. Shaw makes it into something more enlightening and humane.

Her professional career spans thirty-five years with work shown throughout Europe and the United States as well as Guatemala. May 2011 was her second one-person show at Galerie Lina Davidov, Paris, France. Taller Boricua, NYC currently represents her work, while recent representation included the Pavel Zoubok Gallery and Fredericke Taylor Gallery, NY. Shaw has been awarded an NEA artist fellowship and an individual artist's grant from the New York Foundation for the Arts and has twice received residency grants in the south of France at the Karolyi Foundation. Her work is included in several museum collections among them, the Herbert Johnson Museum, Cornell University, Ithaca, NY and the Israel Museum, Jerusalem, Israel. Shaw has taught drawing and painting at the University of Tennessee, Knoxville, has been a visiting artist twice at Princeton University, NJ, and was the senior curator for 37 years at the Islip Art Museum and Carriage House, East Islip, NY.

SUZAN SHUTAN

New Haven, Connecticut-based artist Suzan Shutan straddles the worlds of two and three dimensions. Her work uses common materials in uncommon ways, incorporating systems that are both fictitious and natural (pheromones, spores, and aviation). Pins act as suspension devices from store bought sizes to hand made lengths whose rigid and flexible forms create alluring shadows and a deepening intimacy. As the colorful structured forms multiply and change in size, they create organic sweeping wall patterns that spatially interact with architecture while physically engaging the public to play with its inherent movement. Despite their buoyancy and beauty, they metaphorically recall aspects of growth and decay, life and death.

Shutan received a BFA from California Institute of the Arts and an MFA from Rutgers University, Mason Gross School of the Arts, NJ. She has been awarded grants from CEC Artslink, Art Matters, Berkshire Taconic Foundation's Artist Resource Trust, CT Commission on Culture & Tourism, and attended artist residencies at Bemis Foundation and Yaddo. National exhibits include The Laguna Art Museum, CA, Aldrich Contemporary Art Museum, CT, New York City's Central Booking Gallery, Exit Art, Alternative Museum, Abrons Art Center, and the NY Public Library. Internationally her work has been on exhibit at The Palace Ujazdowski Contemporary Art Center, Warsaw, Poland, Proyecto Ace, Buenos Aires, Argentina, The University of Freiburg and Berlin, Kunstferin, Germany, and in Canada, Portugal and Sweden. She has been reviewed by the NY Times and High Performance Magazine, is listed in 2010 Art in America with the Islip Art Museum, and collections include the Villa Taverna Foundation, NY, Rhode Island College, and UCLA, CA.



Suzan Shutan. *Pom Poms I/Homage to Ellsworth Kelly*, 2013, steel pins and pom poms, dimensions varied



Jill Vasileff, *Untitled (purplepins)*, wooden frame, clothing (shirt), stuffed animal and pins, 14 x 16"

JILL VASILEFF

Jill Vasileff was born in Detroit, Michigan and currently resides in Stockton, California. Trained as a painter, her studio practice has evolved into an exploration of various media practices that parallel painting. She refers to her series of shaped fabric with pin installations as 'underpinnings', inspired by writings that illuminate the remnants of memory (i.e.: Ann Lauterbach's collection of poems *Before Recollection*, J.D. Salinger's *Raise High the Roof Beams, Carpenter & Seymour, An Introduction*, Julio Cortazar's *Hopscotch & Around The Day in Eighty Worlds* and Elias Canetti's *Fifty Characters*). Her fabric 'paintings' attempt to map the lingering ephemera of experience and a moment finding the residue of memory. The diaphanous nature of fabric allows her to build form and luminosity with color. While the images are trapped and held up by sewing pins punctuating the image celestially, the final installation looks to engage the sensory blueprint of experience.

Vasileff received a BFA (painting) from Parsons School of Design, NY, NY and an MFA (painting) from the Milton Avery School of Art, Bard College, Annandale, NY along with merit scholarships from Parsons & Bard, and an Art on the Move Public Sculpture Residency installed at the Detroit Institute of Arts. Her work has been exhibited nationally including *Sensory Overload* at the Corcoran Gallery of Art, *Flower (Re) Power* at the Housatonic Museum of Art, CT, and the New York Feminist Art Institute, NYC.



ERWINA ZIOMKOWSKA

Erwina Ziolkowska lives and works in Poznan, Poland. She creates women's garments and accessories pinched with hundreds of pins that radically alter their forms, making their surfaces look attractive and luxurious but upon closer look, act as external armor and internal spines. This coded and symbolic work hides a perversion of extreme possibilities and interpretations that drift between victim, pleasure and spirituality.

Ziolkowska received a master's degree in painting from the Academy of Fine Arts in Katowice, Poland. She has exhibited in Poland at the International Cultural Centre, Zderzak Gallery and Open Studio Gallery, Cracow, BWA Contemporary Art Gallery, Katowice and Tarnow, The Contemporary Museum, Wroclaw, and the Pomeranian Dukes' Castle, Szczecin. International exhibits include The Intro Gallery, Telsze, Lithuania, Gallery Akademija, Vilnius, Lithuania, The Zero Gallery, Berlin, Germany, Art fairs in ABB Hall, Zurich, Switzerland, VogeLeKulturZentrum, Pfaffikon, Switzerland, Grassi Museum, Leipzig, Germany, and the Women Made Gallery, Chicago, IL, as well as participated in the project 100 Curators 100 Days, Saatchi Gallery, UK.

Erwina Ziolkowska , *Untitled (shoes)*, 2012, pins and shoes, 8 x 8 x 2.5"

Pins and Needles Checklist

Janice Caswell

The Last Kingdom, 2006

Ink, paper, pins, beads, enamel, mounted on aluminum-backed archival foam board
23 x 29"

Alternate Realities-from Fort Collins, 2006

Ink, paper, pins, beads, enamel on paper, mounted on aluminum-backed archival foam board,
39 x 31"

Karen Shaw

White Torso, from the Body Language Series, 2004

Mixed media, 52 x 18 x 18"

Purple Prose, from the Body Language Series, 2000

Mixed media, 18 x 12 x 10"

Gold Ear, from the Body Language Series, 2004

Mixed media, 10 x 10 x 4"

Beth Dary

Elements of Ambivalence 1, 2013

Glass pins, fabric, wax, 26" diameter

Elements of Ambivalence 2, 2013

Glass pins, fabric, wax, 24" diameter

Elements of Ambivalence 3, 2006/13

Florist pins, fabric, wax, 18" diameter

Valerie Hallier

The Mortals

Pins, threads and stickers, 180 x 142"

Tamiko Kawata

Grove, 2013

Site-specific installation, safety pins

Silent Wave, 2011

Safety pins, 30 x 30 x 1"D

Pueblo, 2007

Safety pins, 18 x 18 x 5"D

Erwina Ziolkowska

Untitled (shoes), 2013

Mixed media, 8.5 x 8.5 x 6"

Untitled (shoes), 2012

Mixed media, 8 x 8 x 2.5"

Untitled (shoes), 2013

Mixed media, 9 x 9.5 x 6"

Untitled (brassiere), 2011

Mixed media, 14 x 11 x 2"

Blindfold for Sleeping, 2012

Mixed media, 7 x 7 x 1"

Untitled (underwear), 2011

Mixed media, 14 x 10 x 2"

Jill Vasileff

Untitled

Stuffed animal & pins, site-specific installation

Untitled (pink with black and white pins)

Wooden frame, clothing (shirt), stuffed animal and pins, 14 x 16"

Untitled (purplepins)

Wooden frame, clothing (shirt), stuffed animal and pins, 14 x 16"

Untitled I (BlueWithPins)

Wooden frame (t-shirt), stuffed animal, thread and pins, 19 x 12"

Karen Shaw

Arcade Box 1, 2012

Mixed media, 12.5 x 16.25"

Arcade Box 2, 2012

Mixed media, 12.5 x 16.25"

Arcade Box 3 (Alfred Jensen), 2012

Mixed media, 12 x 15"

Kim Bruce

Steel Toed, 2012

Cast encaustic, pins, 7.5 x 7 x 2.5"

Nest Egg, 2012

Cast encaustic, notions, pins, 7.5 x 7 x 2.5"

The Wedge, 2012

Cast encaustic and pins, 6 x 6 x 2"

Well Heeled, 2012

Cast encaustic, pins, found silver, 7.5 x 7 x 2.5"

Dress Maker 1, 2009

Cast beeswax, straight pins and gauze, 8 x 8 x 5"

Pin Point, 2009

Cast beeswax, muslin, straight pins
5.5 diameter x 8.5”h

Pin Head I

Cast beeswax, straight pins, 4 x 3 x 4”

Bane of my Existence

Cast beeswax, straight pins, 4 x 3”

Pin Head II

Cast beeswax, straight pins , 4 x 3 x 4”

Tamiko Kawata

Vertical Wave, 2002

Safety pins, 96 x 24 x 8”D

Flower, 2013

Safety pins, 18 x18 x 4”D

Suzan Shutan

Pom Poms I/Homage to Ellsworth Kelly, 2013

Steel pins and pom poms, dimensions varied

Pom Poms II/Homage to Sol LeWitt, omagHo2013

Steel pins and pom poms, dimensions varied

Janice Caswell

Broken Verses, 2006

Ink, paper, pins, beads, enamel on paper, mounted on aluminum-backed archival foam board, 25 x 31.5”

Visiting Sue, 2006

Foam board, paper, acrylic, pins, enamel, ink on paper, mounted on aluminum-backed archival foam board, 31.5 x 25”

Courtesan, 2006

Foam board, paper, acrylic, pins, enamel, ink on paper, mounted on aluminum-backed, archival foam board, 39 x 31”

Karen Shaw

Blue Foot, from the Body Language Series, 2004

Mixed media, 8 x 8 x 40”

Golden Hand, from the Body Language Series, 2001

Mixed media, 6 x 6 x 36”

Henna Hand, 2010

Mixed media , 20 x 16”

Lichtenstein, 2010

Mixed media, 20 x 16”

Entomological/Etymological Specimens=100, 2010

Mixed media, 8 x 8½ x 3”, Collection of S. Visvanath

63 words=63, Entomological/Etymological Collections, 2010

Mixed media, 8 x 8½ x 3”

44 words=44, Entomological/Etymological Collections, 2010

Mixed media, 8 x 8½ x 3”

Beth Dary

Full Circle, 2008/10

Series of wall sculptures

Florist pins, fabric, wax, varied dimensions

Belle Shafir

Samsara Installation, 2013

Horsehair and sewing needles, site-specific installation



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