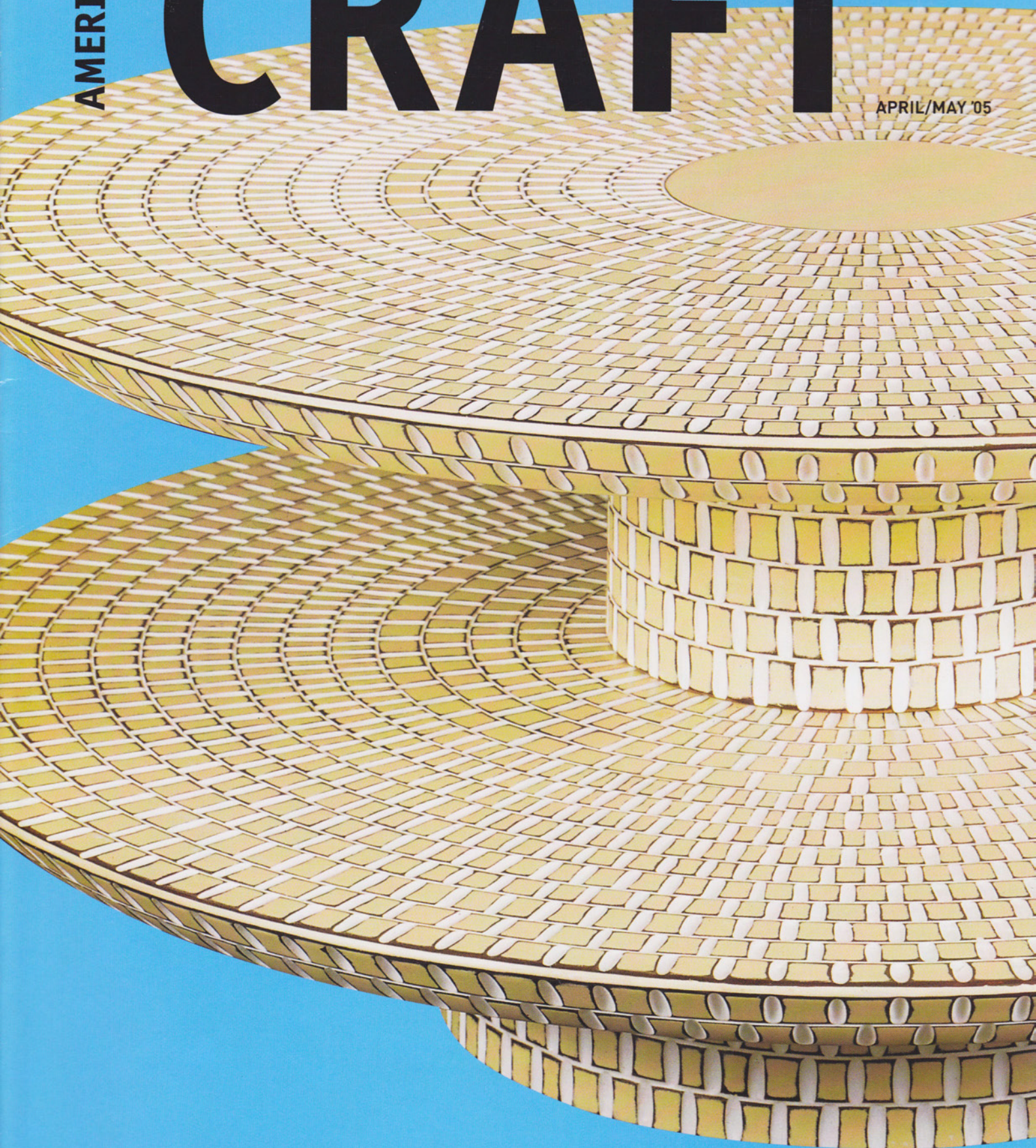


AMERICAN

# CRAFT

APRIL/MAY '05





# AWARDING TALENT

Established in 1994, the Lillian Elliott Award honors the legacy of Elliott and of Joanne Segal Brandford, accomplished and influential fiber artists who died that year. The intent of this international award is to support emerging studio artists creating exceptional work in the fiber field. Pat Hickman, professor of art and head of the fiber program at the University of Hawaii, writes here about the current work of the seven artists who have received the award in the decade since its inception.



**SONYA CLARK (2000)**—*Madison, Wisconsin*  
Beads are Clark's signature material, with her early work focusing on the head as form and inspiration, the site of spiritual significance and adornment in African cultures. Her interest in African textiles, West African amulets, the art of the African Diaspora, and collaborative art led her, in 1999, to create the Beaded Prayers Project, which has grown to include 4,500 participants from 35 countries. Each contributes beaded packets containing prayers, wishes, hopes or dreams. In such a work as *Reach*, hands and roots figure prominently, as Clark maps personal histories and uses beads as mnemonic devices for telling those histories and as an expression of community. *Reach*, 2002, glass seed beads, peyote stitch, 144 by 1 by 1 inches, photo/Tom McInville, Studio M.

**TOMOKO ISHIDA (1998)**—*Miharu, Fukushima Prefecture, Japan*

In *Collective Unconsciousness*, Ishida seeks an emotional response and interaction with the viewer through an exploration of light and shadow, space and air. With a small motion of her hands, Ishida twists strips of paper, *koyori*, transforming used temple gift-wrapping papers, making the ordinary extraordinary. *Koyori*, she says, is how she knows her time, where she is, how she is, who she is. Her simple gesture, accumulated, becomes an installation. The grace, simplicity and breathtaking beauty of her work are immediate. *Collective Unconsciousness*, 10½ by 22¾ by 1 feet.

**FRANCES DORSEY (1995)**—*Portuguese Cove, Nova Scotia, Canada*

While loving the raw color, speed and improvisational spontaneity of print and dye, Dorsey remains fascinated by the order and logic of weave structure. After a trip to Peru, she figured out the ingenious pre-Columbian tie-dye scaffold process and came to juxtapose her scaffolding alongside space-age Jacquard. In *Rice Paddies*, Dorsey, who grew up in Saigon, layered 28 components of cloth—linen, cotton, rayon, silk—dyed, discharged and pigment-printed with images of rice plants. Across the rice paddy, shadowy soldiers stand in water. The Iraq war has prompted her to resurrect such reminders of her childhood with nostalgia and mourning. *Rice Paddies*, 2004, stitched cloth layers, 11 by 31 feet, photo/Steve Farmer.