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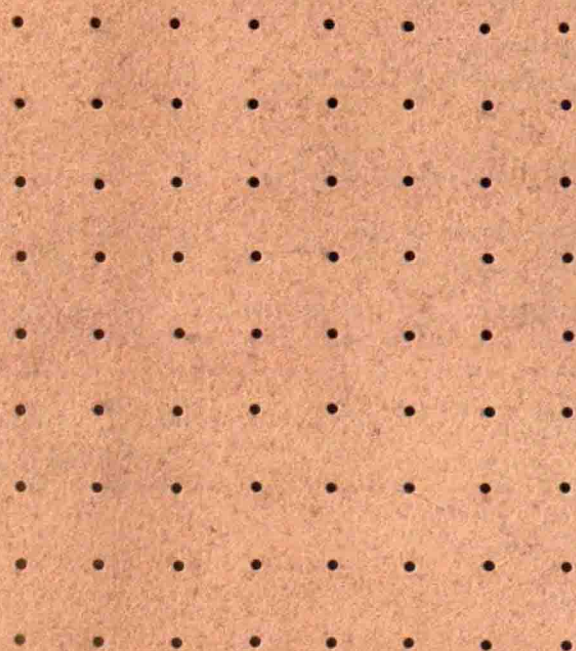
# THE MODERNIST TEXTILE

EUROPE  
AND AMERICA  
1890-1940

VIRGINIA GARDNER TROY



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THE  
MODERNIST  
TEXTILE

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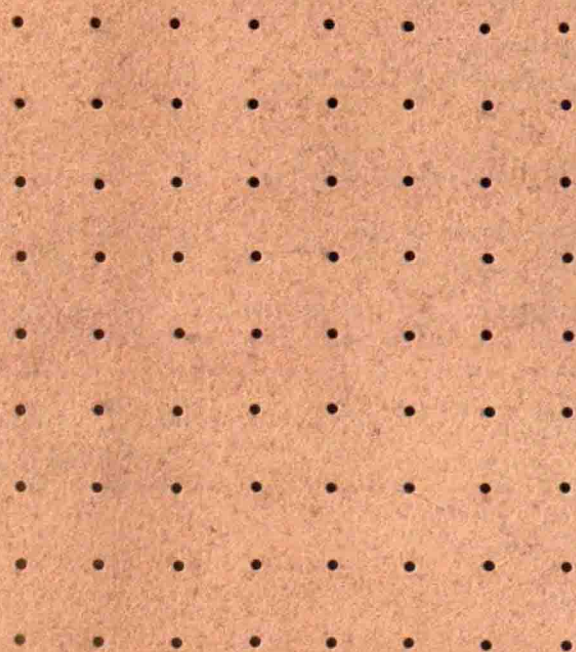
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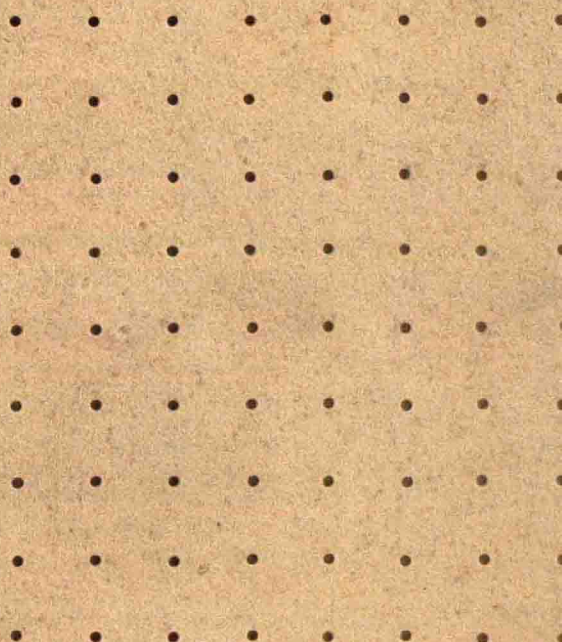
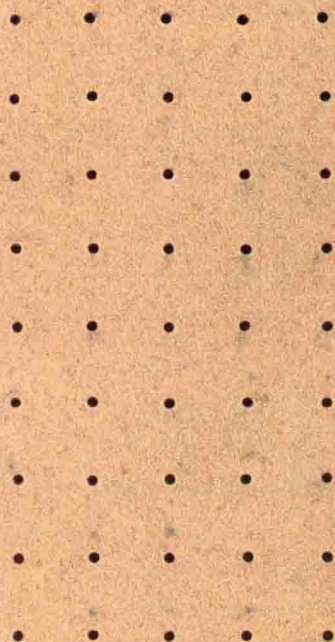


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Finally I express my heartfelt gratitude to my family.



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- 48 Giacomo Balla, study for a fabric motif, 1913. Watercolour on paper, 13 x 19 cm (5<sup>1</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>2</sub> in.). Casa Balla, Rome No.409, La Collezione Biagiotti Cigna.
- 49 Fortuno Depero, *Procession di Grande Bambola* (Procession of the Large Doll), 1920. Wool appliqué on canvas, 330 x 230 cm (130 x 90<sup>1</sup>/<sub>2</sub> in.). Museo di Arte Moderna e Contemporanea di Trento e Rovereto.
- 50 Page from *Peruvian Art: A Help for Students of Design* by Charles W. Mead, American Museum of Natural History, 1917, plate III, and reproduced again in December 1929, no.46, plate III, 17.15 x 24.77 cm (6<sup>3</sup>/<sub>4</sub> x 9<sup>3</sup>/<sub>4</sub> in.). Private Collection.
- 51 Ilonka Karasz, textile design, n.d. Gouache or casein over graphite on wove paper, 15.24 x 14.81 cm (6 x 5<sup>7</sup>/<sub>8</sub> in.). Collection of the Portas family. Photograph courtesy Georgia Museum of Art. Photo: Michael McKelvy.

### Chapter Three

- 52 Maria Likarz-Strauss, *Uruguay*, 1925. Block-printed silk crêpe, 93.98 x 106.68 cm (37 x 42 in.). Los Angeles County Museum of Art, purchased with funds provided by the Georges and Germaine Fusenot Charity Foundation, M.2000.14.2.
- 53 Anonymous, roller-printed cotton, manufactured by F. Steiner & Co England, 1920s. Roller-printed cotton, 77 x 76 cm (30<sup>2</sup>/<sub>3</sub> x 30 in.). Victoria & Albert Museum, CIRC.668-1966.
- 54 Leon Bakst, *Design #12*, c.1923–4. Gouache on paper, 66 x 51.5 cm (26 x 20<sup>1</sup>/<sub>2</sub> in.). Collection of the Maryland Institute College of Art, on extended loan to the Baltimore Museum of Art, R.15061.10.
- 55 France, shawl, 1920s. Silk, satin lamé damassé, 161.3 x 161.3 cm (63<sup>1</sup>/<sub>2</sub> x 63<sup>1</sup>/<sub>2</sub> in.). Museum of Fine Arts, Boston, John Wheelock Elliot and John Morse Elliot Fund, 1986.758. Photograph © Museum of Fine Arts, Boston.
- 56 Mary Crovatt Hambidge, detail from a hand-woven dress with Dynamic Symmetry motif at yoke and hem, 1920s. Commercially-spun silk, plain weave with laid-in pattern, 9.22 x 9.22 cm (3<sup>7</sup>/<sub>8</sub> x 3<sup>7</sup>/<sub>8</sub> in.). Atlanta History Center, purchase from The Hambidge Center, 1998.233.M798. Photograph courtesy The Atlanta History Center, 2005.
- 57 André Durenceau, page from book *Inspirations*, 1928, plate 8. Published by H. C. Perleberg, Woodstock, New York, printed by Birnbaum-Jackson Co, Philadelphia. 44.4 x 36.8 cm (17<sup>1</sup>/<sub>2</sub> x 14<sup>1</sup>/<sub>2</sub> in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, 83.2.2103. Photo: Silvia Ros.
- 58 Swatch from fabric sample book, Broughton Co, 1928. Roller-printed cotton, approximately 2.5 x 5 cm (1 x 2 in.). Courtesy Musée de l'Impression sur Etoffes, Mulhouse.
- 59 Gregory Brown, fabric, 1922, for William Foxton manufacturers. Linen, 112 x 94 cm (44 x 37 in.). Victoria & Albert Museum, T 325-19334.
- 60 Photograph of model draped in fabrics by Sonia Delaunay, c.1925. Bibliothèque Nationale, Paris. Courtesy © L&M Services B.V., Amsterdam 20050208.
- 61 Liubov Popova and Varvara Stepanova, textile designs reproduced in *L'art International d'aujourd'hui 15: Tapis et tissus*, 1929, by Sonia Delaunay, plate 48; 1 and 3 Stepanova; 2 Popova. Published by Charles Moreau, Paris. Pochoir print, 33.6 x 25.5 cm (13<sup>3</sup>/<sub>4</sub> x 10 in.). The

- Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, XC1991.46. Photo: Silvia Ros. Courtesy © L&M Services B.V., Amsterdam 20050208.
- 62 Vilmos Huszár, printed linen for Metz & Co, 1922. Printed linen, actual size. Private Collection, Berlin.
- 63 Bart van der Leek, rug, 'Estate' design c.1918, reissued in 1989 by Tapis et Tissus, France. Wool, 211 x 106 cm (83 x 41 $\frac{3}{4}$  in.). Textile Museum Tilburg, The Netherlands, No.6597. Photo: Textile Museum Tilburg, The Netherlands; © 2006 Artists Rights Society (ARS), New York/Beeldrecht, Amsterdam.
- 64 Maurice Pillard Verneuil, plate 19 from *Kaleidoscope: ornements abstraits: quatre-vingt-sept motifs en vingt planches*, composés par Ad. et M.P.-Verneuil; *pochoirs* de Jean Sauté, published by Albert Lévy, c.1925. *Pochoir* print, 46 x 36 cm (18 $\frac{7}{8}$  x 14 $\frac{3}{4}$  in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, XB1994.2. Photo: Silvia Ros.
- 65 Maurice Pillard Verneuil and Alphonse Mucha, page 19 from *Combinaisons ornementales se multipliant à l'infini à l'aide du miroir*, 1901, published by Librairie Centrale des Beaux Arts, Paris. *Pochoir* print, 22.9 x 26.1 cm (9 x 10 $\frac{3}{4}$  in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, TD1989.22.1. Photo: Silvia Ros.
- 66 Herta and Paul Amirian, design for textile, 1920–29. Ink on graph paper, 8.3 x 8.3 cm (3 $\frac{1}{4}$  x 3 $\frac{3}{4}$  in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, TD1992.167.16. Photo: Silvia Ros.
- 67 Herta and Paul Amirian (designer), Brunilde Saporì (stitcher), wall hanging, c.1924. Wool stitching on woven wool, 231.1 x 126.4 cm (91 x 49 $\frac{3}{4}$  in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, TD1992.131.1. Photo: Silvia Ros.
- 68 Jaap Gidding (designer), Tuschinski Theatre foyer, completed 1921. Photograph © Jan van der Woning 2005.
- 69 Raoul Dufy, *Le Cortège d'Orphée* (The Procession of Orpheus), 1927, plate 60013, *Tissus modernes: nuances solides*, c.1927, published by Bianchini Férier, Lyons. Fabric samples, 33.0 x 27.9 cm (13 x 11 in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, XB1990.334. Photo: Silvia Ros. © 2006 Artists Rights Society (ARS), New York/ADAGP, Paris.
- 70 Eugène Alain Ségué, plate 14 from *Floréal: dessins & couleurs nouveaux* (Floral: New Designs and Colours), published by A. Calvas, Paris, 1920s. *Pochoir* print, 54.6 x 38.7 cm (21 $\frac{1}{2}$  x 15 $\frac{3}{4}$  in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, 87.1583.2.1. Photo: Silvia Ros.
- 71 E.H. Raskin, plate 11 from *Fantaisies Oceanographiques*, Paris: F. Dumas, c.1926. *Pochoir* print, 39.1 x 29 cm (15 $\frac{3}{8}$  x 11 $\frac{2}{5}$  in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, XB1989.241. Photo: Silvia Ros.
- 72 Artur Lakatos, folk-inspired bird design for textile, 1920–29. Gouache on paper, 34.2 x 49.5 cm (13 $\frac{1}{2}$  x 19 $\frac{1}{2}$  in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, TD 1994.198.7. Photo: Silvia Ros.
- 73 Attributed to Marguerite Pangon, panel, France, Paris, 1920s. Silk velvet, wax-resist dyed (batik), 88.26 x 190.5 cm (34 $\frac{3}{4}$  x 75 in.). Museum of Fine Arts, Boston, Arthur Mason Knapp Fund, 1998.411. Photograph © Museum of Fine Arts, Boston.
- 74 Marian Buck Stoll, embroidered picture, 1926. Linen plain weave embroidered with wool, 59.7 x 49.5 cm (23 $\frac{1}{2}$  x 19 $\frac{1}{2}$  in.). Museum of Fine Arts Boston, gift of Gillian C. Creelman, 2003.331. Photograph © Museum of Fine Arts, Boston.
- 75 Marguerite Zorach, panel from bedcover, 1925–28. Linen and wool, embroidered 232 x 182 cm (91 $\frac{1}{3}$  x 71 $\frac{2}{3}$  in.). Museum of Fine Arts, Boston, Fran B. Bemis Fund, 1992.352. Photograph © Museum of Fine Arts, Boston.
- 76 Edward Steichen, *Moth Balls and Sugar Cubes*, 1927, manufactured by Stehli Silks Corporation, New York. Printed silk crêpe de Chine, 20.5 x 19 cm (100 x 37 in.). Victoria & Albert Museum, T.87P-1930.
- 77 Ruth Reeves, *Manhattan*, 1930, produced for W. & J. Sloane for the Americana series. Printed cotton voile, 254 x 94 cm (100 x 37 in.). Victoria & Albert Museum, T.57-1932.

## Chapter Four

- 78 Margarete Bittkow-Köhler, wall hanging, c.1920. Linen, 258 x 104.2 cm (101 $\frac{1}{2}$  x 41 in.). Busch-Reisinger Museum, Harvard University Art Museums, BR66.33, gift of Margarete Koehler Estate.
- 79 Page 498 from Max Schmidt, *Kunst und Kultur von Peru*, Berlin: Propyläen Verlag, 1929. Woven textile with cornstalks, birds and crabs; from Pachacamac, Berlin Museum für Völkerkunde, Gretzer Collection, 1907.
- 80 Marcel Breuer (chair), Gunta Stölzl (textile), *Afrikanischer Stuhl* (African Chair), 1921. Oak and cherry wood, gold paint with water-soluble colours in blue and red tones; textile parts from hemp, wool, cotton and silk, on hemp warp, 179.4 x 65 x 67.1 cm (70 $\frac{2}{3}$  x 25 $\frac{2}{3}$  x 26 $\frac{2}{3}$  in.). Bauhaus-Archiv Berlin, Inv.Nr.2004/33. Photo: Hartwig Klappert.
- 81 Gunta Stölzl, covering/wall hanging, 1922–23. Tapestry; cotton, wool and linen fibres, 256 x 188 cm (100 $\frac{3}{4}$  x 74 in.).



- Courtesy of the Busch-Reisinger Museum, Harvard University Art Museums, Association Fund, BR49.669. Photo: Michael Nedzweski. © 2004 President and Fellows of Harvard College; © 2006 Artists Rights Society (ARS), New York/Beeldrecht, Amsterdam.
- 82 Paul Klee, *Monument im Fruchtländ* (Monument in the Fertile Country), 1929. Watercolour and pencil on paper on cardboard, 45.7 x 30.8 cm (18 x 12 $\frac{1}{8}$  in.). Zentrum Paul Klee, Bern; © 2006 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.
- 83 Marguerite Willers, page 13 from Bauhaus notebook, c.1927. Graphite on paper, 16.51 x 21.59 cm (6 $\frac{1}{2}$  x 8 $\frac{1}{2}$  in.). Centre Canadien d'Architecture, DR1985.0400.001-018.
- 84 Anni Albers, wall hanging, 1926. Woven silk, three-ply (triple) weave, 178.8 x 117.8 cm (70 $\frac{3}{4}$  x 46 $\frac{3}{4}$  in.). Courtesy of the Busch-Reisinger Museum, Harvard University Art Museums, Association Fund, BR48.132. Photo: Katya Kallsen; © 2006 The Josef and Anni Albers Foundation/Artists Rights Society (ARS), New York.
- 85 Anni Albers, textile sample, c.1928. Woven jute and cellophane, broken twill weave, 15.5 x 11 cm (6 $\frac{1}{8}$  x 4 $\frac{1}{3}$  in.). Courtesy of the Busch-Reisinger Museum, Harvard University Art Museums, Gift of Anni Albers, BR48.33. Photo: Katya Kallsen. © 2004 President and Fellows of Harvard College; © 2006 The Josef and Anni Albers Foundation/Artists Rights Society (ARS), New York.
- 86 Bauhaus Weaving Workshop, textile samples for tubular furniture upholstery, after 1927. Woven twill weave; cotton and wax-covered cotton, various sizes. Courtesy of the Busch-Reisinger Museum, Harvard University Art Museums, Association Fund. Photo: Allan Macintyre. © 2004 President and Fellows of Harvard College.
- 87 Page 394 from *Berliner Illustrierte Zeitung*, No.11, 1933. 15.24 x 11.43 cm (6 x 4 $\frac{1}{2}$  in.). Private Collection.
- 88 Otti Berger, Christmas card, 1937. Typewriting on silk weave, 17.3 x 13 cm (6 $\frac{7}{8}$  x 5 $\frac{1}{8}$  in.). Courtesy of the Busch-Reisinger Museum, Harvard University Art Museums, gift of Lydia Dörner in memory of Dr Alexander Dörner, BR58.166. Photo: Michael Nedzweski. © 2004 President and Fellows of Harvard College.
- 89 Ludwig Mies van der Rohe and Lilly Reich, photograph of the 'Café Sampt und Seide' ('Velvet and Silk Café'), for *Die Mode der Dame* (Women's Fashion) *Exhibition*, Berlin, 1927. Gift of the architect. © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York; © 2006 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.
- 90 Alen Müller-Hellwig, *Baum* (Tree), c.1930. Woven wool, jute fringe, 158 x 130 cm (6 $\frac{2}{5}$  x 51 $\frac{1}{5}$  in.). Courtesy of the Busch-Reisinger Museum, Harvard University Art Museums, anonymous gift, BR31.95. Photo: Katya Kallsen. © 2004 President and Fellows of Harvard College.
- 91 Marion Dorn, rug, Wilton Royal Carpet Factory Ltd (manufacturer), c.1934. Hand-knotted wool, 200 cm x 122 cm (78 $\frac{3}{4}$  x 48 in.). Victoria & Albert Museum, 480–1974.
- 92 Eileen Gray, felt mat, designed c.1928. Wool felt, 223.52 x 135 cm (88 x 53 $\frac{1}{8}$  in.). Gift of Prunella Clough, The Museum of Modern Art, New York, New York, USA. Photo Credit: Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York, ART302063.
- 93 Otto Lange, lace, illustrated in Herbert Read, *Art and Industry* (1934), 1947, page 130. 12.7 x 8.89 cm (5 x 3 $\frac{1}{2}$  in.).
- 94 Ethel Mairet, photograph showing a selection of woven work by Ethel Mairet, 1930s. Crafts Study Centre at The Surrey Institute of Art & Design, University College, 2002.21.2. Photo: David Westwood.
- 95 Eliel Saarinen and Loja Saarinen, photograph of Saarinen living-room, Saarinen House, Cranbrook, 1928–30. Photograph courtesy of Cranbrook Archives, CEC3982.
- 96 Eliel Saarinen (designer), Studio Loja Saarinen (weaver), *Cranbrook Map Tapestry*, 1935. Linen warp; linen silk and wool weft; plain weave with discontinuous wefts, 262.9 x 313.7 cm (103 $\frac{1}{2}$  x 123 $\frac{1}{2}$  in.). Collection of Cranbrook Art Museum, Bloomfield Hills, Michigan. Gift of George Gough Booth and Ellen Scripps Booth through the Cranbrook Foundation (CAM 1935.7). Photograph courtesy of Cranbrook Art Museum. Photo: R.H. Hensleigh and Tim Thayer.
- 97 Anni Albers, *Monte Albán*, 1936–37. Woven silk, linen, wool, 146 x 112 cm (370 $\frac{7}{8}$  x 284 $\frac{1}{2}$  in.). Courtesy of the Busch-Reisinger Museum, Harvard University Art Museums, gift of Mr and Mrs Richard G. Leahy, BR81.5. Photo: Michael Nedzweski. © 2004 President and Fellows of Harvard College; © 2006 The Josef and Anni Albers Foundation/Artists Rights Society (ARS), New York.
- 98 Dorothy Liebes, wall hanging, 1936. Cotton, silk, rayon; hand-woven tapestry, with floating weft, 264.2 x 81.3 cm (104 x 32 in.). Museum of Arts and Design, New York, 1973.2.2. Gift of Dorothy Liebes Design, 1973; donated to the American Craft Museum by the American Craft Council, 1990.
- 99 Maria Kipp, textile length for drapery, c.1940. Linen, chenille, Lurex, rayon, 289.56 x 132.08 cm (114 $\frac{1}{2}$  x 52 in.). Los Angeles County Museum of Art, Costume Council Fund, AC1999.19.1.

## Chapter Five

- 100 Bandana, n.d. Transfer lithography on cotton, 56.5 x 55.9 cm (22 $\frac{1}{4}$  x 22 in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, TD1995.30.1. Photo: Silvia Ros.
- 101 Barbara Warren, wall hanging, 1935–42, produced for the WPA Milwaukee Handcrafts Project. Linoleum print on cotton, 128 x 81.9 cm (50 $\frac{3}{8}$  x 32 $\frac{1}{2}$  in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, XX1990.2964. Photo: Silvia Ros.
- 102 Walter Dorwin Teague, *Buttresses of the Transportation Building, Century of Progress Exposition, Chicago*, 1933, manufactured by Beau Monde Silk for Marshall Field. Printed silk, 36.8 x 46.7 cm (14 $\frac{1}{2}$  x 18 $\frac{3}{8}$  in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, 86.14.1. Photo: Silvia Ros.
- 103 Ruth Reeves, tablecloth, c.1935. Screen-printed linen, 89 x 90 cm (35 x 35 in.). Cooper-Hewitt Museum. Museum purchase from General Acquisitions Endowment and Friends of Textiles through gifts of Eleanor and Sarah Hewitt and Robert C. Greenwald, and through the estate of Florence Choate, 1995-103-1. Photo: Matt Flynn.
- 104 Fannie B. Shaw, *The Fannie B. Shaw Prosperity Quilt, Prosperity is Just Around the Corner*, 1930–32. Cotton; appliqué, embroidery, quilting, 218.44 x 182.88 cm (86 x 72 in.). Dallas Museum of Art, anonymous gift, 1998.209.
- 105 Ruth Clement Bond (designer), Rose Phillips Thomas (maker), *Tennessee Valley Authority Appliqué Quilt Design of a Black Fist*, 1934. Cotton and yarn; pieced, sewn, and stitched, 32.7 x 27.3 cm (12 $\frac{7}{8}$  x 10 $\frac{3}{4}$  in.). Museum of Arts and Design, New York, 1994.17.1. Gift of Mrs Rose Marie Thomas, 1994.
- 106 Unknown maker, Kirtland, New Mexico, rug, 'Proud to be an American', c.1920–40. Wool tapestry weave, 178.4 x 137.8 cm (70 x 54 in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, XX1989.384. Photo: Silvia Ros.
- 107 Russell Lee, *Spanish-American woman weaving rag rug at WPA project (Works Progress Administration), Costilla, New Mexico*, 1939. Photograph. Farm Security Administration – Office of War Information Photograph Collection, Library of Congress Prints & Photographs Division, Washington, DC, fsa 8b22912.
- 108 Pendleton Woollen Mills, blanket, Green Center Point pattern, c.1920s–30s. Wool, approximately 203 x 162.6 cm (80 x 64 in.). Collection Dale Chihuly. Photo: Teresa N. Rishel.
- 109 Berry College Weavers, 'Whig Rose' pattern sample (detail). Wool, double-weave, 15.24 x 20.32 cm (6 x 8 in.). Collection Berry College.
- 110 V. Maslov, *New Life in the Countryside*, cotton textile, manufactured by the Zinoviev factory, 1926. Printed cotton, 62.5 x 59.5 cm (24 $\frac{3}{5}$  x 23 $\frac{3}{5}$  in.). Russian State Museum, St Petersburg, Russia. Photo credit: Scala/Art Resource, New York.
- 111 Artist unknown, Italy, silk scarf, late 1930s. 73 x 73 cm (28 $\frac{3}{4}$  x 28 $\frac{3}{4}$  in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, XX1990.3372. Photo: Silvia Ros.
- 112 'Rebel Arts' division of Union Arts Service, New York, *Stop Lynching Shame of America*, 1939. Ink on cotton, 90.8 x 57.8 cm (35 $\frac{3}{4}$  x 22 $\frac{3}{4}$  in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, 87.1028.14.1. Photo: Silvia Ros.
- 113 Eve Peri, wall hanging, c.1938–41. Linen, corduroy, wool and yarn; sewn, stitched and pieced, 68.6 x 54 cm (27 x 21 $\frac{1}{4}$  in.). Museum of Arts and Design, New York, 1992.71.7. Gift of Dr Georgiana M. Peacher, 1992.
- 114 Harrell Studios, design for textile, c.1930–39. Gouache and graphite on paper, 54.6 x 67 cm (21 $\frac{1}{2}$  x 26 $\frac{3}{8}$  in.). The Wolfsonian-Florida International University, Miami Beach, Florida, The Mitchell Wolfson Jr Collection, 84.5.49.10. Photo: Silvia Ros.
- 115 Elsa Schiaparelli (designer) (produced by Drucker-Wolf Co), *Une Main à Baiser* (A Hand to Kiss) dress fabric, 1936. Printed silk crêpe, 46.36 x 47.63 cm (18 $\frac{3}{4}$  x 18 $\frac{3}{4}$  in.). Allentown Art Museum, 1978.026.354, gift of Kate Fowler Merle-Smith, 1978.
- 116 Jean Lurçat, needlepoint screen, 1928. Wool, linen, cotton, three panels, each: 195.5 x 73.6 cm (77 x 29 in.). Virginia Museum of Fine Arts, Richmond. Gift of the Estate of Mrs T. Catesby Jones, 68.10.3. Photo: Katherine Wetzel; © 2006 Artists Rights Society (ARS), New York/ADAGP, Paris.
- 117 Le Corbusier, *Marie Cuttoli*, 1936. Tapestry, wool and silk, 147 x 175 cm (58 x 69 in.). Fondation Le Corbusier. © 2006 Artists Rights Society (ARS), New York/ADAGP, Paris/FLC.



## INTRODUCTION

The story of modern textiles is inextricably linked to the story of modern art and modern life. The social, political and economic transformations that prompted modernist experimentation also fuelled a sea change in the way textiles were made, used and perceived. Indeed, by looking more closely at these often-neglected objects of art and utility, we can trace not only the larger cultural influences but also the important artistic movements that took shape during the modernist period. Modernist textiles are in fact fascinating social and aesthetic documents that reflect the conditions of their creation and embody the spirit of their age.

During the extraordinary decades from 1890 to 1940, textiles moved to the centre of modernist theoretical dialogues and debates, as they began to embody the ways in which art, craft and architecture could be fused in decorative and architectural programmes. The revolutionary new notion of the 'total work of art' (*Gesamtkunstwerk*), which placed textiles on an equal footing with other arts, began to permeate modernist practices and impact all facets of textile design, theory, production, marketing and consumption. Textiles were suddenly visible in every aspect of modern life – the home, the factory, the art showroom – and each had its own economic and artistic implications.

The nineteenth century represents an era when traditional notions of artistic expression collided with the realities of mass-production during the height of the industrial revolution, leading to a rapidly widening chasm between those arts removed from the chains of industry, such as easel painting and

sculpture, and those aligned with or impacted by it, such as printmaking and metalwork, with textiles occupying a middle ground. This tension actually began in the Renaissance, when the demand for intricate, one-of-a-kind textiles, such as pictorial tapestries, engendered highly specialised, labour-intensive and time-consuming means of production. Production was so specialised that the product was not typically designed and produced by the same person. This division of labour intensified during the nineteenth century, as the technological innovations of the industrial revolution and the increasing emphasis on machine-made products meant textiles began not only to be mass produced but also mass consumed, which exacerbated the conflicts between art, craft and mass-production. During the second half of the nineteenth century, applied arts reformer William Morris and his followers in England actively sought to reconcile design and production and to revive the medieval handicraft tradition by promoting handcrafted objects for daily use. He believed that the act of handcrafting was an integral part of the artistic process and experience, and the value of the object increased through practical use and joy in labour.<sup>1</sup> Morris understood that textiles represented the materials and processes most directly tied to the industrial revolution, now that all of the processes once exclusively controlled by hand – spinning, dyeing, weaving – had become mechanised; thus textiles became central to his vision of bridging the gap between art and craft, or 'intellectual art' and 'decorative art'.<sup>2</sup> Under Morris' reform movement, textiles began to be perceived and produced