

2008

# Alice Spencer - Fabricating Time: Paintings and Collected Textiles

University of New England Art Gallery  
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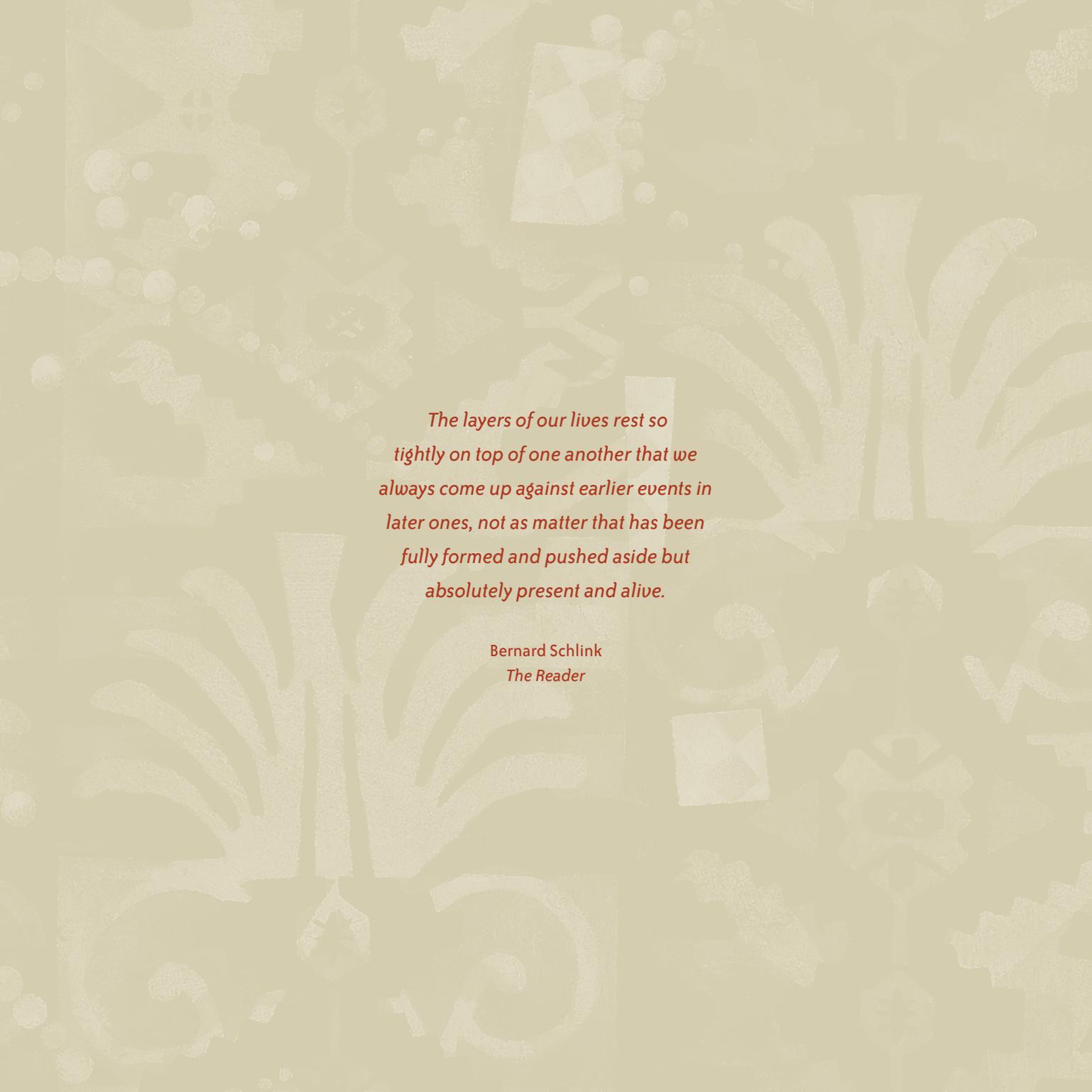


ALICE SPENCER  
**fabricating time**  
paintings & collected textiles





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**fabricating time**  
paintings & collected textiles



*The layers of our lives rest so tightly on top of one another that we always come up against earlier events in later ones, not as matter that has been fully formed and pushed aside but absolutely present and alive.*

Bernard Schlink  
*The Reader*

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NOVEMBER 13, 2008 – JANUARY 11, 2009

university of new england gallery of art

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FRONT COVER AND BACK COVER IMAGE:  
Robe #2 (detail)

INSIDE FLAP IMAGE:  
Storage Bag (detail), Uzbekistan, plain weave, wool

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## introduction

**P**reparing to carry a group of works from my home in Maine to New York for an exhibition at the United Nations in honor of International Women’s Day in 2001, I lined up the six or seven works along the living room wall and studied them with my 10-year old daughter at my side.

“That’s the best!” she exclaimed. She pointed to an abstract painting by Alice Spencer that was filled with symbols and harmony. The work was layered and dense, made with such concentration and textural complexity that it was hard to take your eyes away. I agreed with my daughter.

Although I had known Alice Spencer for a number of years, this was the moment when I began to pay close attention to her work. Already her art was clearly drawn from influences that went way beyond the coast of Maine. Not only did it seem wise to include her in a global exhibition at the UN, but I vowed to study what she was doing because it was original and strong.

This exhibition is the product of Alice Spencer’s artistic endeavors over a four-year period. Without being literally faithful to one particular set of patterns or symbols from one specific kind of weaving in a single place, her paintings echo and take off from the designs in the woven materials of people in many different cultures around our world. Just as some of the patterns from far flung locales seem connected to each other, so in Alice Spencer’s works we can see these same patterns evoked in a different light and medium as if new territory is being explored by going beyond old pathways.



It is a pleasure to honor the work of this artist which is inspired by weavers' creations in clothing and cloth both traditional and contemporary. I am indebted to her first for her role as an adviser to the University of New England Gallery as it struggled back to life and health in the past decade; centrally for her original contributions to the world of fine art; and, finally, for her creativity in devising educational programs in connection with this exhibition that celebrate the role of textiles and diverse cultures in our global age.

Anne B. Zill

Director

University of New England Gallery of Art

Woman's Shawl (detail)

Peru

Complementary-warp weave, wool



## material culture as visual inspiration: threads of continuity

**F**or Alice Spencer the act of collecting textiles is visual and personal. The urge to collect has taken her on extended trips to Mongolia, Uzbekistan, Guatemala, Indonesia, China, and other countries with strong textile traditions. She has acquired pieces from the societies where they were made and used, often from the actual maker or owner. For Spencer, studying and collecting textiles has been a rewarding way to understand the cultures of the countries she has visited. Her eclectic collection built over the past 30 years numbers more than 70 pieces. For the last 6 years this textile collection has been the visual reference which inspires and informs her work. The appropriation of textile imagery from other societies has been documented in the work of other artists as well, most recently in an exhibition and book on the paintings of Henri Matisse, accompanied by specific textiles from his collection. Matisse referred to his textile collection as his “working library.”

*Alice Spencer: Fabricating Time* continues Spencer’s use of ornamentation, repetition and rhythm as a means of exploring time and the layering of memories. Patterns found on textiles are the source for Spencer’s nuanced, multilayered surfaces. The textiles serve as visual memories of the countries she has visited and the cultures she has discovered. The weaving of warp and weft, or the embroidering of repeating patterns, provide the formal structure which she perceives as a way of mapping time. Her paintings are improvisational compositions, incorporating patterns chosen for their strong graphic nature, including



Skirt  
Miao People,  
China  
Stitched, pleated  
and resist dyed,  
cotton



changing scale and intricacy. The juxtaposition of patterns, whether side-by-side, overlapping or occupying the foreground or background, gives each painting a rhythmic quality. Each painting expresses the fragmentary nature of contemporary life and alludes to our knowledge of, and access to, vanishing cultures.

Spencer's painting technique involves a complex and time consuming process developed over several years. A layer of gesso mixed with fine sand is first applied to a heavy paper, imparting a rough textured surface. The sand gives the paintings dimension and a tactile quality reminiscent of cloth. Stencils are made of patterns and individual motifs appropriated from her collection along with other contemporary images and logos. They are Xeroxed and then cut and laminated to Mylar. These repeating elements are the basis of the paintings' imagery. Repeating motifs in strong complementary colors recede or move forward on the highly textured paper. The sand and gesso surfaces capture and hold the floating patterns, anchoring them to the picture plane. Clothing shapes: Chinese robes, Guatemalan blouses or Uzbek storage bags create compositional boundaries which enclose the ornamental patterns and imply the human spirit held within. Their strong graphic qualities are divided and subdivided into an infinite number of geometric segments filled with floral and abstract motifs. In some of the paintings the formal boundaries have been blurred or dissolved allowing these shapes to be "woven" into the surrounding environment, metaphorically releasing or freeing the human spirit within.



Tent Panel  
Kazakhstan  
Embroidered and  
quilted, cotton

The exhibition was conceived of as a dialogue between the paintings and the source of their inspiration—the handwoven, embroidered, resist dyed and pieced textiles. Conversely, the textiles were chosen for their visual appeal and dynamic presence, rather than for their literal connections to specific paintings. One can see them as the wellspring for most of Spencer’s work, yet appreciate them as unique works of art. Whether produced by known artists or anonymous practitioners, our understanding of textiles as works of art allows us to view them as valid points of reference for artists.

Spencer’s collection includes several embroidered tent hangings from Mongolia’s Kazakh minority. Their original use was to decorate the stark interiors of the yurts or *gers* of nomadic tribesmen. These hangings, imposing in their size, are embroidered with floral roundels, scrolls and geometric motifs which

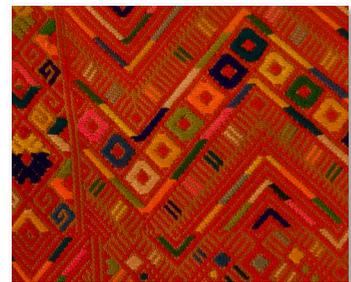


Woman's Blouse (*Huipil*)  
San Antonio Nejapa,  
Guatemala  
Woven, weft brocading,  
cotton  
(detail on right)

are repeated in horizontal and vertical rows across the fabric. A similar format can be found in several of Spencer's paintings.

The *huipil* is the traditional blouse worn by Guatemalan women. *Huipils* differ from village to village in their individual patterns and colors, whether woven or embroidered. One such blouse from the town of Nabaj is handwoven with horizontal rows of tightly packed birds, animals and figures in primary colors while the brown cotton blouse from San Antonio de Nejapa employs geometric and zigzag motifs across the front and shoulders. Spencer's paintings include similar patterns.

In Indonesia Spencer acquired several *hingji* or mantles from the island of Sumba. The ikat process of making such fabrics is the responsibility of the women of Sumba and the resulting fabrics are considered powerful symbols for maintaining the balance and harmony between the spirits and humankind. The cotton mantles or hip wrappers are worn in pairs by men and are decorated with animals, trees, and human skulls in red-brown, blue and natural cotton. The individual images are organized in rows on a solid background. Their graphic presence is similar to Spencer's use of motifs suspended in space.





Man's Mantle or Hip Cloth (*Hinggi*)  
Sumba, Indonesia  
Warp ikat, cotton

A third fabric also from Indonesia is a breast wrapper or *kemben* from Java. A fine example of *batik* or resist dye, the narrow rectangular cloth is organized around an elongated diamond center. Repeating diagonal bands form the background pattern and are overlaid with intricately worked flowers and birds echoing several of Spencer's paintings with their multiple layers of repeating motifs.

According to Spencer the pursuit of textiles has provided a unique point of access into other cultures and a continuing link with those worlds. The textiles are woven by the caring hands of people with strong textile traditions who take pride in their work. Their stories, embedded in the threads, are heard by the artist and retold through her paintings.

Lynn Felsher  
Curator of Textiles  
The Museum at The Fashion Institute  
of Technology



Breast Wrapper (*Kemben*) Java, Indonesia Wax resist (*batik*), cotton

## artist statement

**T**extiles are one of the oldest forms of material culture. From the time the most rudimentary cloth was woven, textiles have served to convey important ideas about human history, social values and personal identity. This essential utilitarian form, also an art form in its own right, is a central reference in my paintings.

I am interested in the function and dynamics of patterning: how patterns capture and order the power and beauty of the natural world; how they evolve as they gather, compile and transmit the evidence of passing time.

My paintings are composed using textile forms that touch, shelter and enhance the human body. Each painting is built in layers like an archeological dig in reverse. By layering these images, my paintings become maps or palimpsests of human experience unfolding in time.

The paintings are made with hand-made and “found” stencils. I use patterns from traditional ornamentation and contemporary design as well as fashion logos and digital graphics. I use materials of daily life like shaped greeting cards, packaging cardboard and paper doilies. A few stencils are ready-made from craft stores.

A note about the textiles: Most of them were found in the villages and workshops where they were made. Most of them were not expensive. They were chosen because they were made by hand and embodied the authentic weaving and embroidery traditions still alive around the world.



*Pattern encrypts  
the lessons and  
values that give us  
a map of the  
cosmos inscribed  
in the deepest  
structure of  
existence.*

*Karen Armstrong  
Buddha*

Wall Hanging  
Lokay Tribe  
Uzbekistan  
Embroidered, cotton







## paintings & collected textiles

With a few exceptions the paintings on the following pages were not directly inspired by the textiles shown with them.



Woman's Wrapped Dress (*Kira*)  
Bhutan  
Woven, weft brocading,  
cotton and silk



Robe #6 70 x 60 Acrylic on gesso & sand on board



Tent Panel (detail)  
Kazakhstan  
Embroidered and  
quilted, cotton

Baby Carrier  
40 x 50  
Acrylic on gesso &  
sand on board





Purse  
China  
Embroidered, silk



Robe #4  
40 x 50  
Acrylic on gesso &  
sand on board



Woman's Robe Uzbekistan 19th century 5-color ikat, silk warp and cotton weft (*adras*)



Robe #2  
26 x 41  
Acrylic on gesso &  
sand on board



Man's Mantle or Hip Cloth (*Hinggi*)  
Sumba, Indonesia  
Warp ikat, cotton

Robe #3  
26 x 41  
Acrylic on gesso &  
sand on board





Mirror Cover Uzbekistan Embroidered, cotton and silk

Robe #1  
26 x 41  
Acrylic on gesso &  
sand on board





Breast Wrapper (*Kemben*)  
Java, Indonesia  
Wax resist (*batik*), cotton

*There is no such thing  
as a meaningless form.  
A square is never just  
a square. Even the most  
abstract configuration  
expresses emotionally  
charged relations  
that reflect fundamental  
patterns and forces.*

Charlotte Doyle  
paraphrasing Rudolf Arnheim  
in *Pioneers of Process*  
Sarah Lawrence College Bulletin,  
Fall, 2007





Sarong 51 x 30 Acrylic on gesso & sand on board



Floor Covering Bayan Olgii, Mongolia, Northwest Kazakh Muslim Ethnic Group Felted and stitched, wool



Blanket 50 x 40 Acrylic on gesso & sand on board



Woman's Shawl Bolivia Woven, wool



Shawl 50 x 40 Acrylic on gesso & sand on board



Panels from Shaman's Robe Ecuador Embroidered, cotton, wool and silver embossed paper



Altar scarf  
40 x 50  
Acrylic on gesso &  
sand on board



Sari  
Orissa, India  
Ikat, cotton

Carpet #1  
30 x 54  
Acrylic on gesso &  
sand on board





Entryway Curtain  
Japan  
Tie dye (*shibori*), cotton



Shirt #1 30 x 22 Acrylic on gesso & sand on board



Baby's Head Cover Miao People, China Embroidered, silk and cotton



Shirt #2 30 x 22 Acrylic on gesso & sand on board



Woman's Undergarment China Embroidered, silk



Robe #6 30 x 22 Acrylic on gesso & sand on board



Woman's Blouse (*huipil*)  
(front)  
Guatemala  
Cotton



Woman's Blouse (*huipil*)  
(back)  
Guatemala  
Cotton



Robe #5 30 x 22 Acrylic on gesso & sand on board



Carrying Cloth (*pojagi*) Korea Patchwork, ramie



Saddle blanket #2 30 x 22 Acrylic on gesso & sand on board



Man's Mantle or Hip Cloth  
(*Hinggi*)  
Sumba, Indonesia  
Warp ikat, cotton



Saddle blanket #1 30 x 22 Acrylic on gesso & sand on board

## biography

### SELECTED ONE PERSON EXHIBITIONS

2008–2009

*Alice Spencer: Fabricating Time*, University of New England Gallery, Portland, ME,  
Atrium Art Gallery, University of Southern Maine, Lewiston, ME

2007 *Piece Work*, George Marshall Store Gallery, York, ME

2003 Aucocisco Galleries, Portland, ME

2002 Trustman Gallery, Simmons College, Boston, MA

2001 Aucocisco Galleries, Portland, ME

Jewett Hall Gallery, University of Maine, Augusta, ME

1998 Watson Gallery, Wheaton College, Norton, MA

1997 June Fitzpatrick Gallery, Portland, ME

1988–1997

Judith Leighton Gallery, Blue Hill, ME

1995 *Perspectives: A Sense of Place*, Portland Museum of Art, Portland, ME  
Sunnan Gallery, New York, NY

Between the Muse Gallery, Rockland, ME

*The Torso Series*, UMF Art Gallery, University of Maine at Farmington,  
Farmington, ME

1992 Gallery on the Green, Lexington, MA (also 1989)

1977–1991

Barridoff Galleries, Portland, ME

1987 Nesto Gallery, Milton Academy, Milton, MA

1974 Maine Coast Artists Gallery, Rockport, ME

### SELECTED GROUP EXHIBITIONS

2006 *The Maine Print Project*, Center for Maine Contemporary Art, Rockport, ME  
*Impressions of Nature*, L.C. Bates Museum, Hinckley, ME

*Contemporary Maine Monotypes*, Chocolate Church Arts Center, Bath, ME

2005 *Transcribing Time*, Maine Center for Contemporary Art, Rockport, ME

*The Art of the Print*, George Marshall Store Gallery, York, ME





- Tenth Anniversary Exhibition*, George Marshall Store Gallery, York, ME
- 2004 *New Work*, Clark Gallery, Lincoln, MA  
*National Circle of Excellence Exhibit*, River Tree Center for the Arts, Kennebunk, ME  
*Haystack School of Crafts Faculty Exhibition*, Blue Heron Gallery, Deer Isle, ME
- 2003 *Peregrine Press Printmakers*, Aucocisco Galleries, Portland, ME  
*New Acquisitions*, Portland Museum of Art, Portland ME  
*Prints from the Collection of Bruce Brown*, Colby College Museum of Art, Waterville, ME  
*North American Printmaking Biennial*, Boston, MA  
*Art in Embassies Program*, United States Embassy, Sarajevo, Bosnia-Herzegovina
- 2002 *Maine Women's Studies Exhibition*, Colby College, Waterville, ME
- 2001 *Art in Embassies Program Exhibition*, Santiago, Chile
- 2000 *Unbridled Eclecticism: Works from the Collection of Woody Dana*, University of New England Art Gallery, Westbrook College Campus, Portland, ME
- 1999 *The Torso Series, Art as Medicine/Medicine as Art*, New England College of Osteopathic Medicine, Biddeford, ME  
*Four Maine Artists*, George Marshall Store Gallery, York, ME  
*Inner Landscape*, Montserrat College of Art, Beverly, MA  
*New Acquisitions*, Portland Museum of Art, Portland, ME
- 1998 *Portland Museum of Art Biennial*, Portland, ME  
*Seasons of Change: Maine Women Artists and Nature*, Payson Gallery, Portland, ME  
*Between the Muse Gallery*, Rockland, ME  
*Milton Creates – Milton Collects* (curated by J. Carter Brown, Director Emeritus, National Gallery of Art), Milton Academy, Milton, MA  
*10th Anniversary Exhibit*, Round Top Center for Fine Arts, Damariscotta, ME
- 1997 *Salon Show*, curated by Rose Marie Frick, Robert Clements Gallery, Portland, ME  
*Percent for Art: Maine's Public Art Legacy*, Blaine House, Augusta, ME
- 1996 *Torn Asunder: Collage in 20th Century Art*, Portland Museum of Art, Portland, ME  
*Haystack School of Crafts Faculty Exhibition*, Blue Heron Gallery, Deer Isle, ME
- 1995 *Perspectives: A Sense of Place*, Portland Museum of Art, Portland, ME  
*Mainescapes: Women Artists 1900–1995*, Ogunquit Museum of Art, Ogunquit, ME  
*Monomania*, Clark Gallery, Lincoln, MA

Festival Flag (detail) Miao People, China Wax resist, cotton

- 1994 *Landscape Passages: 3 Painterly, Personal Explorations of Landscape*, Lamont Gallery,  
Phillips Exeter Academy, Exeter, NH  
*Self Portraits*, Icon Gallery, Brunswick, ME
- 1993 Inaugural Exhibit, The Painting Center, New York, NY
- 1992–1993  
*On the Edge: 40 Years of Maine Painting*, curated by Theodore Wolff,  
Maine Coast Artists Gallery, Rockport, ME; Portland Museum of Art, Portland, ME
- 1992 *Lighting the Landscape: Artists' Use of Light*, Portland Museum of Art Outreach  
Exhibition, Ellsworth, ME  
*Kaleidoscope: Southern Maine Contemporary Artists*, York Institute Museum,  
Saco, ME
- 1988 *Images of Maine: The Maine Savings Bank Collection*, Portland Museum of Art,  
Portland, ME; Brockton Art Museum, Brockton, MA  
All-Maine Biennial Exhibition: Works on Paper, Art Gallery, University of Southern  
Maine, Gorham, ME
- 1987 *Paperworks: Work from the Permanent Collection*, Portland Museum of Art,  
Portland, ME  
A Gallery Invitational, Farnsworth Museum, Rockland, ME
- 1984 *Works on Paper*, Gallery on the Green, Lexington, MA
- 1981 *Maine Women Artists*, Maine Coast Artists, Rockport, ME
- 1980 *Contemporary New England Drawings*, Boston Athenaeum Gallery,  
Boston Athenaeum, Boston, MA
- 1979 *Maine Biennial*, Bowdoin College, Brunswick, ME

## **PUBLICATIONS AND MEDIA**

- Maine Public Broadcasting*, Maine Museum Trail: Portland Museum of Art, August, 2004  
*The Portland Phoenix*, 'Pigeon's Progress', Chris Thompson, June 20, 2003  
*Art in Embassies Program*, 'Maine Light', Art in Embassies Program Exhibition,  
Bosnia-Herzegovina, Washington D.C., September, 2002  
*The Times Record*, May 17, 2001, 'Art Than Can Be Read Like Archeology,' Shannon Murphy,  
Brunswick, ME  
*Maine Sunday Telegram*, August 26, 2001, 'Hand Pulled Prints,' Philip Isaacson

*Time Warner Cable and The Muskie School*, “Maine Matters,” Panel for Women’s History Month, hosted by Libby Mitchell

*Museum of Fine Arts*, 1999, *Maine Light: Art in the American Embassy*, Santiago, Chile: catalog, Margaret Burchenal, Curator of Painting, Boston, MA

*Maine Times*, November 19, 1998, ‘Metaphysics Made Manifest,’ Edgar Allen Beem

*WCSH Television*, “Behind the Scenes, Behind the Art”

*Downeast Magazine*, November, 1998, ‘The Art Behind the Art,’ Edgar Allen Beem

*Sun Journal*, November 20, 1998, ‘The Art Biennial,’ Pat Davidson Reef, Lewiston, ME

*Art New England*, August/Sept. 1998, ‘Maine Coast Artists Peregrine Press,’ Shirley Jacks

*Milton Academy*, May, 1998, ‘Milton Creates, Milton Collects,’ Milton, MA

*Maine Sunday Telegram*, March 23, 1997, ‘Beneath One’s Layers,’ Ken Greenleaf

*Art New England*, August/September 1995, ‘A Sense of Place,’ Karen Kitchen

*Maine Sunday Telegram*, June 1995, ‘State of the Art Prints,’ Philip Isaacson

*Maine Sunday Telegram*, April 30, 1995, ‘A Strong Sense of Place,’ Philip Isaacson

*Casco Bay Weekly*, April 12, 1995, ‘Making a Place for Themselves,’ Karen Kitchen

*Maine Times*, February 9, 1995, ‘At UMF, Personal Journey is a Matter of Course,’ Haines Sprunt Tate

*Maine Times*, January 13, 1994, ‘The Art of Getting the Inside Out,’ Pam Chodash

*Art New England*, August 1994, ‘Selected Prints from the Peregrine Press,’ Barbara Sullivan

*Old Port Guide*, April 1994, ‘Peregrine Press: Portland Artists’ Cooperative,’ Shirley Jacks

*Downeast Magazine*, December 1993, ‘Local Color,’ Sarah Goodyear

*Maine Sunday Telegram*, June 1992, ‘Artists Are All Women, But Color Key to Show,’ Donna Gold

*Casco Bay Weekly*, October 8, 1991, ‘Secret Places,’ Margot McWilliams

## COMMISSIONS AND RESIDENCIES

- 2004 Artist-in Residence, Pouch Cove, Newfoundland, Canada
- 1998 Artist-in-Residence, Pictured Rocks National Lake Shore, Munising, MI
- 1993 Banner, Maine Festival, Brunswick, ME
- 1992 Illustrations, Portland Public Library, Annual Report, Portland, ME
- 1987 One Percent for Art public art commission, Maine Arts Commission, Surry Elementary School, Surry, ME

## EDUCATION

- 1966 San Francisco Art Institute, San Francisco, CA
- 1966 B.A., Sarah Lawrence College, Bronxville, NY

## LECTURES

- 2008 Bold Vision: Leadership in Changing Times, Osher Life Long Learning Institute at the University of Maine
- 2005 The Future of Art in Portland, Maine Historical Society, Portland, ME
- 2004 Maine Neighborhoods: Building Strong Communities, public art panelist
- 2002 “Art Walk: Public Art in Portland”, Channel 4, writer and host
- “Public Art and Placemaking in Portland and Other Cities”, Greater Portland Landmarks Lecture Series, Portland, ME
- 2000 “Revealing the Process and Power of Public Art”, Panel Discussion, Institute of Contemporary Art, Maine College of Art, Portland, ME

## PUBLIC COLLECTIONS

- Portland Museum of Art, Portland, ME
- Art Museum, Colby College, Waterville, ME
- Ogunquit Museum of Art, Ogunquit, ME
- Bates College, Lewiston, ME
- Boston Athenaeum, Boston, MA

## SELECTED CORPORATE COLLECTIONS

- United Technologies, Hartford, CT
- Thomas H. Lee Venture Capital, Boston, MA
- Unum Corporation, Portland, ME
- Fleet Bank, Portland, ME
- Great Bay Corporation
- Liberty Group, Portland, ME
- Housing Resources Corporation, Portland, ME





## textile checklist for the exhibition

Panel  
China, Guiangxi Province,  
Miao people  
Embroidered, silk on cotton

Tent Panel  
Kazakhstan  
Embroidered and quilted,  
cotton

Storage Bag  
Uzbekistan  
Flat weave (*kilim*), wool

Storage Bag  
Uzbekistan  
Plain weave, wool

Festival Banners  
China, Miao People  
Wax resist dyed, cotton

Wall Hanging (*Suzani*)  
Uzbekistan  
Embroidered, silk on cotton

Man's Mantle or Hip  
Cloth (*Hinggi*)  
Sumba, Indonesia  
Warp ikat, cotton

Woman's Wrapped  
Dress (*Kira*)  
Bhutan  
Woven, weft brocading,  
cotton and silk

Four Ceremonial Panels  
Ecuador  
Embroidered, cotton, wool  
and silver embossed paper

Breast Wrapper (*Kemben*)  
Java, Indonesia  
Resist dyed (*batik*), cotton

Woman's Blouse (*Huipil*)  
Nebaj, Guatemala  
Woven, weft brocading,  
cotton

Woman's Blouse (*Huipil*)  
San Antonio Nejapa, Guatemala  
Woven, weft brocading,  
cotton

Carrying Cloths (*Pojagi*)  
Korea  
Patchwork, ramie

Woman's Robe  
Uzbekistan  
19th century  
5-color ikat, silk warp and  
cotton weft (*adras*)

Wrapper (*Tafè*)  
Mali, Bamana People  
Discharge dyed (*bògòlan*),  
cotton

Tent Panel  
Kazakhstan  
Embroidered, cotton

Floor Covering  
Bayan Olgii, Mongolia,  
Northwest Kazakh Muslim  
Ethnic Group  
Felted and stitched, wool

Baby Carrier  
China, Miao People  
Wax resist dyed, cotton

Man's Mantle  
or Hip Cloth (*Hinggi*)  
Sumba, Indonesia  
Warp ikat, cotton

Skirt  
China, Miao People  
Stitched, pleated and resist  
dyed, cotton

Headdress  
China, Miao People  
Silver

Woman's Robe (detail) Uzbekistan 19th century 5-color ikat, silk warp and cotton weft, (*adras*)

*I would like to thank Lynn Felsher,  
exhibition consultant, and Anne Zill for  
their help in shaping the ideas and  
design for this exhibition,  
and Harrah Lord for the catalog.  
I am also indebted to my husband Dick who for  
many years has been my partner in textile  
collecting and the members of  
“Huipils Anonymous” where it all got started.*

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possible in part by the generous support  
of the Maine Arts Commission,  
the Maine Humanities Council and  
SARAJO.COM, antique textiles and artifacts.*

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*Alice Spencer is represented by the Aucocisco Gallery  
613 Congress Street, Portland, Maine 04101  
[www.aucocisco.com](http://www.aucocisco.com)  
Visit the artist’s website at  
[www.alicespencer.net](http://www.alicespencer.net)*





university of new england gallery of art

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