1989  The Craft Enigma  
University of the  
Arts, Philadelphia, Pa.
1987  Fiber...The Next 
Generation Illinois  
State University,  
Normal, Ill.

Publications 1992  McLaughlin, Bonnie:  
Stretching Our Roots at 
the Textile Arts Center  
Reader, Chicago, Sep. 25  
Ullrich, Polly: More Than  
Just a Touch: The Tactile  
Element in Fiber Art  
Fiberarts, Sep/Oct  
Bulka, Michael F.: Susie  
Brandt, Laurel Fredrickson, Gail  
Simpson New Art Examiner, May
1991  Frost, Mark: Susie Brandt and  
Mark Wolp in ACC Show  
The Chronicle, Glens Falls, N.Y.  
Dec. 5 - Dec 11  
McCracken, David: 'Grounded'  
turns oil spill into art and more  
Chicago Tribune, II. August 9  
Zdanovic, Olga: Grounded New  
Art Examiner, October

Education 1987  MFA/ The School of the Art  
Institute of Chicago, II.  
1984  BFA/ Philadelphia College of Art, Pa.

Born 1959  Muscatine, Iowa

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ARTISTS SPACE  
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"The blankets are the result of an additive system whereupon MATERIAL is combined with MATERIAL... using STRUCTURE... This formula is then repeated until the blanket is big enough - usually covering two people."

Susie Brandt, 1993

Hand stitched fabric, and appliqued, shredded, machine stitched and quilted, lace and even selvages constitute Susie Brandt’s primary chosen media. Buttons and beads, Zip-Lock bags and yes, even cigarette butts (smoked) are also transformed by her creative imagination. In a characteristically understated manner Susie Brandt describes her work as “the result of an additive system” and titles the exhibition - her first solo exhibition in New York city - simply: Blankets. Yet, there is nothing simple about the work. It is a brilliantly obsessive and successful marriage of art and craft, of tradition and innovation. It makes dwelling on such issues irrelevant. These blankets are, indeed, blankets. They are functional, or can be, they are warm and in the artist’s words they “usually cover two people.” But, they are also a lot more. Their construction often involves traditional methods and even patterns, and a craftsmanship to rival that of the best artisans, but they eschew conventional ideas of form and content. With a healthy disrespect toward the traditions inherent in the medium, and secure in the knowledge of the craft, Susie Brandt’s blankets serve as contemporary vehicles for her unique sense of humor and irony. They also serve as forums whereby she challenges and questions the very roots and conventions of fiber based work.

Artists Space is pleased to be able to present Susie Brandt’s Blankets for the first time in New York city. Not only are these works original, beautiful and imaginative, but they also help us underscore our commitment to presenting work in a variety of disciplines. It is particularly satisfying to present work that so succinctly bridges the artificial gap that some believe exists between art and craft. I am indebted to Martha Strodel and the Lake George Arts Project for originally bringing Susie Brandt’s work to my attention; to Gary L. Nickard and Ken Buholder for coordinating all aspects of the exhibition; to Carol Sun for brochure design and production and to the rest of Artists Space’s staff for the many ways in which they support these presentations. Lastly, I would like to thank the artist, Susie Brandt, for her marvelous work and for giving Artists Space the opportunity to show it; the lenders to the exhibition for their generous loans, and the legions of “unknown” artists, artisans and crafts people who have, since time immemorial, imbued traditional, everyday objects with a unique, quirky originality which transforms them so they transcend the common - and by doing so, inspire us to see beyond our limitations.

Carlos Gutierrez-Solana, Executive Director

Checklist to the Exhibition

Unless otherwise noted, works are lent by the artist. Dimensions are in inches: height precedes width, precedes depth.

1. Fran’s 1987-88
   Machine stitched shredded fabric and thread. 78" X 60"
   Collection of Fran Yehle, Lakewood, Colorado

2. Blackened Blanket 1984-89
   Machine stitched thread, fabric. 85" X 75"
   Collection of Barbara Hancock and Bruno La Verdiere Hadley, New York

3. Dainty 1991.92
   Machine stitched lace, thread. 81" X 70"

4. Sleep Product 1986-87
   Hand stitched clothing labels, ribbon, batting, fabric, thread. 83" X 73"

5. Bud 1990-91
   (Reversible) Machine stitched fabric, thread, batting. 85" X 75"

6. Big Spread 1987-89
   Machine appliqued fabric, thread, batting. 91" X 111"

7. Best Obtainable 1990-91
   Hand and machine stitched selvages, fabric, thread, batting. 93" X 70"

8. Home 1985
   Buttons on fabric. 30" X 48"
   Collection of Mary Brandt, Glens Falls, New York

9. Sheer Button Sampler 1990
   Transparent and translucent buttons on Zip-Lock bag. 11 3/4" X 10 1/2"

10. 10 Card Collages: Green, Red and Yellow Card; Dark Card; Orange and Gold Card; Dark Glow Card; Bright In and Out Card; Bright and Dark Card; Pink Card; Flower Card; Bright In and Out Card with Line; Grape Card 1991
    6" X 4" (each)

11. Rustic Box 1992
    Cigarette butts on cigar box and PVA glue. 3 1/4" X 9 3/4" X 5 3/4"

12. Adirondack Slice 1992
    Wood and prisma color. 5 1/4" X 4"
    Collection of Richard Carey, Corinth, New York

Selected Biography

Solo Exhibitions


2 Person Exhibitions

1991 Adirondack Community College, Glens Falls, N.Y.
   True to Life, Lake George Arts Project, N.Y.
   (Collaborative installation with Betsy Brandt)
   1989 The Susie and Darrell Show Textile Arts Center, Chicago, Il.

Group Exhibitions

1992 Stretching Our Roots Textile Arts Center, Chicago, Il.
   Abel Joseph Gallery, Chicago, Il.
   Material Inquiry Macalester College, St. Paul, Mn.
   1991 Grounded Betty Rymer Gallery, School of the Art Institute of
   Chicago, Il.
   Consumerism and the Body-North Lakeside Cultural Arts
   Center, Chicago, Il.
   Itch N.A.M.E. Gallery, Chicago, Il.
   1990 Fiber National ’90 Adams Art Gallery, Dunkirk, N.Y.