

below, clockwise:

Ceca Georgieva, OUTSIDE THE BOX
burdock burrs, 12" x 15" x 15", 2009

Marion Hildebrandt, SPICE BUSH
calycanthus branches, 24.75" x 19" x 12", 2007

Marion Hildebrandt, FOREST REMEMBERED
papertwine, waxed linen twine, CA hazelnut, spice bush branches, wood rounds
10.5" x 8.25" x 8.25", 2002

Kiyomi Iwata, KIBISO I
woven kibuso dyed, painted and stiffened
17" x 10" x 8", 2009

Kiyomi Iwata, INDIGO BOX
dyed and fabricated, silk organza, stiffened with wire stitching
7" x 7" x 7", 2007

Christine Joy, LILY
red osier, beeswax, damar resin, 43" x 28" x 16"

Virginia Kaiser, DARK STRANGER
pine needles, xanthorrhoea, stitched with linen
15" x 6" x 6", 2011

Virginia Kaiser, EMU
pine needles, Emu feathers, stitched with linen
14" x 5" x 5", 2011

Markku Kosonen, WILLOW WAVE BASKET
pussy willow, 20.5" x 36" x 36", 1994

Dorothy Gill Barnes, FOLDED BASS WOOD BARK
folded bass wood bark, 23.5" x 24" x 20", 2011

Mary Merkel-Hess, IN THE GARDEN
gampi, paper board, 44" x 44" x 4", 2008

Green from the Get Go: International Contemporary Basketmakers features more than 40 works by 28 artists from Australia, Canada, Europe, Japan, Scandinavia and the US, featuring innovators in the genre of 20th-century art basketry as well as emerging talent.

The artists in *Green from the Get Go* take inspiration from nature and the history of basketry. Since time immemorial artists and craftspeople have been highly attuned to the beauty and resources of the natural world, whether depicting a pristine landscape, untouched by man, or harvesting plants and minerals for pigments and brushes. Sustainability is a natural part of their design and craft process. Works by these artists reveal a heightened sensitivity to the physicality of materials, one that honors the stewardship of nature by their choice and use of materials. Several artists directly or indirectly advocate for the replenishing and repurposing of our natural resources. Artist Dorothy Gill Barnes captures this eco-friendly position well when she explains, "my intent is to construct a vessel or related object using materials respectfully harvested from nature."

Some of these sculptural baskets are made from both flora and fauna, from bamboo, pine, sea grass, and willow to emu feathers and bayberry thorns. The tactile nature of these fibrous works stimulates all of our senses—sight, smell, touch and even sound. Each maker brings his or her own conceptual approach and expression to the design and fabrication process. Some works are small enough to nestle in the hand or rest table-top, as well as closely linked

to traditional basket forms, while other works are monumental or hang on the wall, their forms breaking away from the traditional vessel or container form. *Green from the Get Go* stretches our imagination in terms of what materials, forms and techniques constitute a basket and how art bespeaks the interconnected relationship of man and nature.

All photos by Tom Grotta, except that of Crossing Over, photo by Richard Nicol

clockwise:

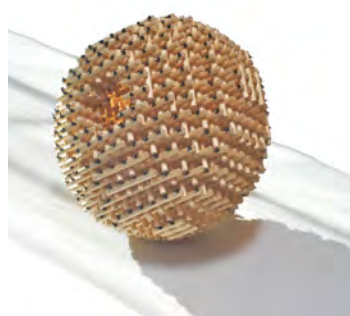
Dawn MacNutt, TIMELESS FIGURE, *bronze*, 51" x 21", 2004

Jiro Yonezawa, RED HEAT HAZE, *bamboo and thread*, 100" x 13.5", 2004

Dale Behennah, SMALL WILLOW BOWL, *white willow, silver-plated pins*, 9" x 9" x 9", 2007

Jane Milosch is with the Office of the Under Secretary for History, Art and Culture, Smithsonian Institution. She is the former curator of the Renwick Gallery, Smithsonian American Art Museum. Milosch began her museum career in 1990 at the Detroit Institute of the Arts in the Department of 20th-century Art.

browngrotta arts and its co-curators, Rhonda Brown and Tom Grotta have represented museum-quality contemporary artworks from the US and abroad for 24 years through photography, publications, exhibitions, digital placement and online at browngrotta.com and arttextstyle.com.



www.browngrotta.com



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Green from the Get Go: International Contemporary Basketmakers

Dec 2, 2011-Jan 21, 2012

curated by Jane Milosch
browngrotta arts

presented by Wayne Art Center



Ceca Georgieva (BG)



Marion Hildebrandt (US)



Kiyomi Iwata (JP/US)



Christine Joy (US)



Virginia Kaiser (AU)



Markku Kosonen (FI)



Dorothy Gill Barnes (US)



Mary Merkel-Hess (US)



cover, top to bottom:
Jiro Yonezawa, BRIDGE SERIES, SHIN (#78)
bamboo, cedar root, cane, urushi lacquer
 10.5" x 37", 2007

Kay Sekimachi, LEAF BOWL
skeleton of big leaf maple, 8" x 5" x 5", 2011

below, clockwise:
Dona Anderson, CROSSING OVER
bamboo kendo (martial art sticks), patterned paper, thread, 15" x 94" x 30", 2008

Jane Balsgaard, TWISTED WATERANIMAL
willow and paper, 17.75" x 59" x 11.75", 2002

Jane Balsgaard, BARKBÅDEN
peeled willow and paper morbæbark, 17" x 29" x 14", 2008-2009

Dorothy Gill Barnes, FOLDED BARK, APPLE BRANCHES
heavy oak bark, apple branches, copper wire
 36" x 60" x 6", 1995

Dail Behennah, TWENTY-FIVE SQUARES
willow silver-plated pins, 37.5" x 37.5" x 3", 2007

Nancy Moore Bess, PEBBLES IN A STREAM
cane, bamboo, waxed cotton, linen and acrylic
 7" x 43" x 8", 2005-6

Birgit Birckjær, BARBERRY BASKET SERIES
 4" x 3.5" x 3.25"; 4.25" x 4.25" x 4.25"
 4.75" x 6.5" x 6.25"; 5.5" x 4" x 4"
 4" x 6" x 6"; 6" x 5" x 5", 2011

Gyöngy Laky, SHIFTING CURRENTS
mulberry, deck screws, paint, 16" x 27" x 27.25", 2011

John McQueen, BODY LANGUAGE
sticks and strings 29" x 11" x 11", 2011

below, clockwise:
Jan Buckman, GUARDIAN II
waxed linen, hawthorne branches
 27" x 7.5" x 7", 2002

Chris Drury, BASKET FOR THE CROWS
crow feathers, willow, hazel
 118" x 12" x 1.5", 1986

Lizzie Farey, MARAG
willow, wax, galloway pebble
 16.5" x 11.5" x 11.5", 2006

Lizzie Farey, WILLOW FORM
willow, 52.5" x 16" x 11", 2001

Mary Merkel-Hess, LONG BASKET
bark paper, reed, wood
 8" x 9" x 24", 1993

Mary Merkel-Hess, TALL REED (2)
reed, paper, 28" x 15" x 9", 1998

Norma Minkowitz, PILLOW
fiber, wood, paint
 9" x 17.75" x 13.75", 2011

Valerie Pragnell, EUCALYPTUS BARK POD
 IN WOOD FRAME I
eucalyptus bark, clay, bees wax in a wood frame
 19" x 15.5" x 16", 2001

Naoko Serino, KAMOSU
jute, 6.75" x 6.75" x 6.75", 2009

Klaus Titze, TURNING TORSO
willow, burnt fiber, cement, 29" x 13.5" x 13.5", 2011

Jiro Yonezawa, HARVEST 1
bamboo, steel, urushi lacquer, 23" x 21", 2005

below, clockwise:
Gyöngy Laky, ALTERATIONS
apple, grapevine, nails, wire, 58" x 68" x 3" 2008

Dawn MacNutt, TIMELESS FORM II
willow, seagrass, 72.5" x 32" x 21", 2007

Dawn MacNutt, TIMELESS FORM I
willow, seagrass, 50" x 22" x 22", 2007

John McQueen, MAN'S NATURE
white pine bark on wood panel
 48" x 36" x 2", 2011

Ed Rossbach, BIG TWIG
mixed media, 14" x 10" x 12", 1984

Hisako Sekijima, STRUCTURAL DISCUSSION IV & V
cedar, plaited and woven, 17.5" x 17.5", 1997

Hisako Sekijima, STRUCTURAL VOLUME IV
walnut, akedia, 19" x 12" x 8", 2009

Kay Sekimachi, LEAF BOWL
skeleton of big leaf maple, 8" x 5" x 5", 2011

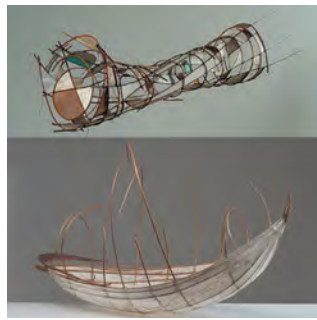
Kay Sekimachi, FB908
natural unspun flax, gel medium, matte medium
 6.5" x 5.5" x 5.5", 2008

Masako Yoshida, KUU #410
walnut, maple, 31" x 17" x 4.5", 2005

Valerie Pragnell, WILLOW BARK CONTAINER I
willow bark, red earth, rhododendron, handmade paper
 16" x 32" x 18", 1999



Dona Anderson (US)



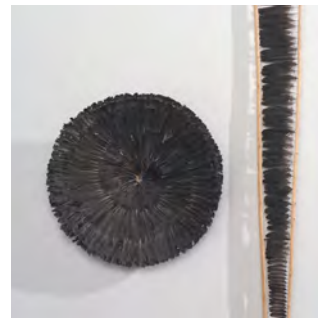
Jane Balsgaard (DK)



Dorothy Gill Barnes (US)



Jan Buckman (US)



Chris Drury (UK)



Lizzie Farey (UK)



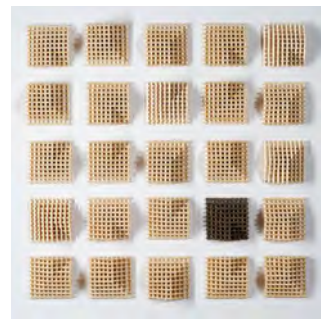
Gyöngy Laky (US)



Dawn MacNutt (CA)



John McQueen (US)



Dail Behennah (UK)



Nancy Moore Bess (US)



Birgit Birckjær (DK)



Mary Merkel-Hess (US)



Norma Minkowitz (US)



Valerie Pragnell (UK)



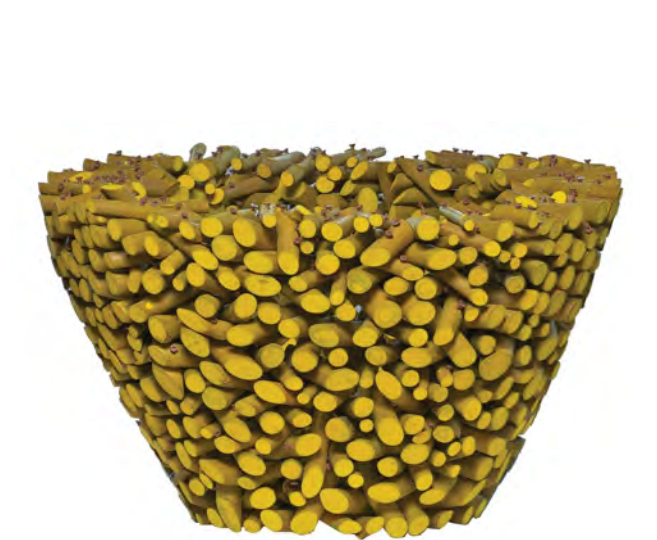
Ed Rossbach (US)



Hisako Sekijima (JP)



Kay Sekimachi (US)



Gyöngy Laky (US)



John McQueen (US)



Naoko Serino (JP)



Klaus Titze (DE/DK)



Jiro Yonezawa (JP)



Masako Yoshida (JP)



Valerie Pragnell (UK)