

INFORMATION

The Fabric Workshop and Museum
1214 Arch Street
Philadelphia, PA 19107

Hours

Monday–Friday 10:00 am–6:00 pm
Saturday & Sunday 12:00–5:00 pm

Admission

Free to the Public

Municipal Pier 9

121 North Columbus Boulevard
Philadelphia, PA 19106

Hours

Tuesday–Sunday 12:00–6:00 pm
Columbus Day, October 10
12:00–6:00 pm
Open until 8:00 pm on Thursdays

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(1977–2015)
Marion Boulton Stroud (1939–2015)

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regarding SITE

The Fabric Workshop and Museum (FWM) was founded in 1977 with a visionary purpose: to stimulate experimentation among leading contemporary artists and to share the process of creating works of art with the public. Providing studio facilities, equipment, and expert technicians, FWM originally invited artists to experiment with fabric and later with a wide range of innovative materials and media. From the outset, FWM also served as an education center for Philadelphia's youth who, as printing apprentices, learned technical and vocational skills along with approaches to creative expression.

Today, FWM is recognized as an internationally acclaimed contemporary art museum, distinguished as the only institution in the United States devoted to creating work with textiles and new media in collaboration with artists from diverse artistic back-

grounds—including sculpture, installation, video, painting, ceramics, and architecture. Research, construction, and fabrication occur on-site in studios that are open to the public, providing visitors an opportunity to see artwork from conception to completion. In fact, FWM's permanent collection includes not only complete works of art, but also material research, samples, prototypes, and photography and video of artists making and speaking about their work. FWM seeks to bring this spirit of artistic investigation and discovery to the wider public and to area school children in particular, to ensure and broaden their access to art, and to advance the role of art as a catalyst for innovation and social connection. FWM offers an unparalleled experience to the most significant artists of our time, students, and the general public.

Delaware River Waterfront Corporation (DRWC)—the stewards of Pier 9—is a 501(c)(3) created in January 2009, exclusively for the benefit of the City of Philadelphia and its citizens. The fundamental purpose of DRWC is to design, develop, program, and maintain public amenities such as permanent and seasonal parks, trails, and streetscape improvements to transform the waterfront into a vibrant destination for recreational, cultural, and commercial activities for the residents and visitors of Philadelphia as is consistent with the goals of the Master Plan for the Central Delaware. Daily programming throughout the entire year is changing the way Philadelphians see and converse about the waterfront, and is helping to create spaces and communities that connect residents and visitors to the waterfront.

regarding APPRECIATION

Ann Hamilton has long focused on cloth as object and metaphor. She is an innovator in contemporary art, as was Marion (Kippy) Boulton Stroud, the visionary who founded The Fabric Workshop and Museum (FWM) to encourage artists to experiment with textiles and new media. For almost 40 years, FWM staff have provided curatorial and technical support to realize the imaginings of our artists in residence. Hamilton's *habitus* is her third collaboration with FWM and her first staged in Philadelphia—the last one in 1999 represented the United States at the 48th Venice Biennale. Before Kippy died, she and Hamilton discussed a two-site project that dealt with words and cloth and the poetics of their commonality—ongoing themes for the artist. Their discussions laid the groundwork for *habitus*. It has been a special privilege to collaborate again with Hamilton, a valued friend and colleague whom I was fortunate to work with at the outset of her long and much celebrated career.

Hamilton's installation at FWM and at Municipal Pier 9 could not have taken place without the extraordinary contributions of our funders. I would especially like to acknowledge the support of The Pew Center for Arts & Heritage, and in particular Paula Marincola and Bill Adair: their belief in this project was instrumental to the realization of this work. We are grateful to Ward Mintz and the Coby Foundation for their most generous support of *habitus*. It is also my pleasure to recognize funding from the John S. and James L. Knight Foundation, the Philadelphia Cultural Fund, the National Endowment for the Arts, and Harvey S. Shipley Miller and The Shipley-Miller Foundation.

Many institutions—including The Design Center at Philadelphia University, The Free Library of Philadelphia, The Historical Society of Pennsylvania, The Library Company of Philadelphia, and The Rosenbach Museum and Library—lent works to the FWM installation; thank you for helping make *habitus* a reality. Special recognition goes to the Philadelphia Museum of Art—especially Dilys Blum and Kristina Haugland—and Winterthur Museum, Garden and Library—with gratitude to Linda Eaton and Jeanne Solensky—for their thoughtful guidance during the past two years of site visits. I am grateful to Marcella Martin at Philadelphia University, Caitlin Goodman and Aileen McNamara at the Free Library, and Elizabeth Fuller at the Rosenbach for their encyclopedic knowledge and for their collegial spirit. Thanks go to the Henry Art Gallery at the University of Washington, which supplied much of the exhibition furniture and casework for the historical objects on loan. The Delaware River Waterfront Corporation generously donated the use of Pier 9. Thanks to Tom Corcoran and Joe Forkin and their key staff who helped in multiple ways. Susan Stewart, a frequent collaborator of Hamilton's created the two beautiful poems projected in the installation. I'd also like to recognize Steve Schultz—a longtime FWM colleague and engineer who helped bring Hamilton's ideas to fruition—and Brian Scott for his much-needed expertise in preparing the lighting design at the Pier.

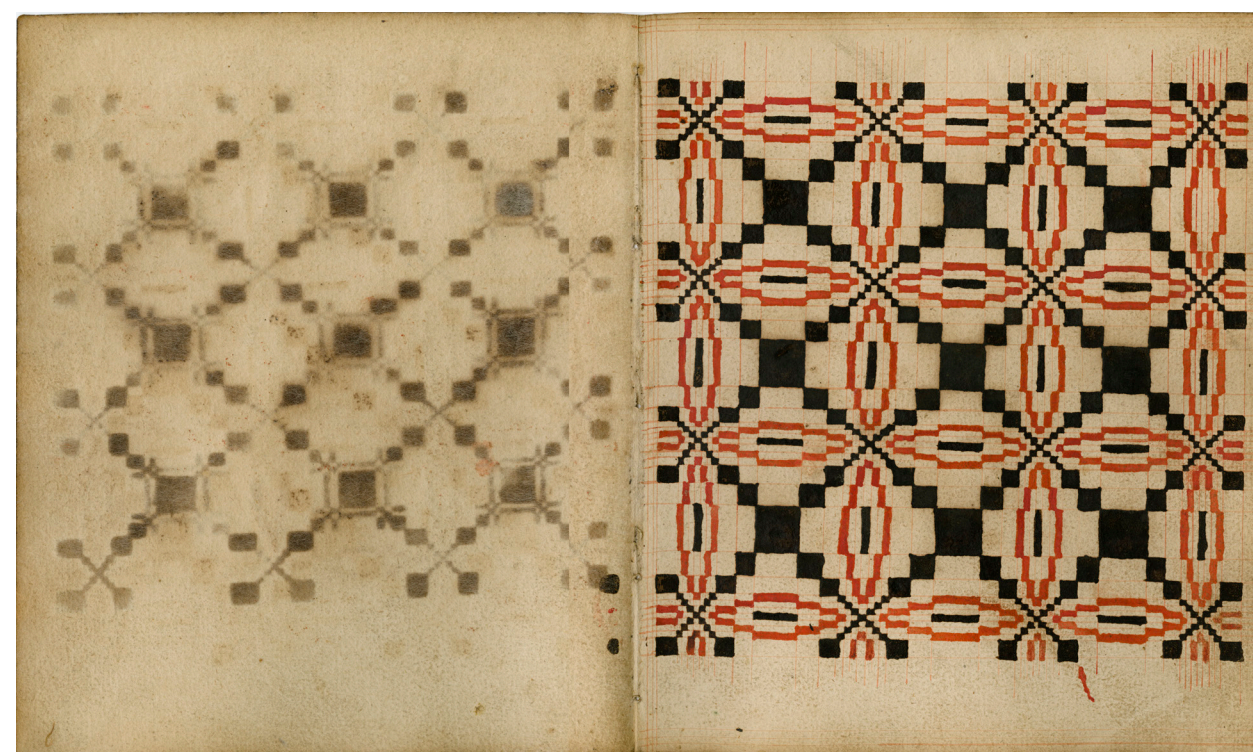
The FWM staff worked diligently over the past two years on *habitus*; I continue to be inspired by their dedication and commitment. Ann Hamilton, in *gratitude*, graciously recognizes their contributions. I add my

own thanks to every member of our staff who played a role in bringing this project to fruition. In particular, I would like to recognize our lead team: Stephanie Greene, who has been a force in this project from its inception; Christina Roberts and Alexander Unkovic, tireless project coordinators; and Nami Yamamoto and Kate Abercrombie who with FWM's studio staff made this installation a reality.

Finally, I give profound thanks to Ann Hamilton, whose dedication to this project was unbounded. *Habitus* will long be remembered for its visual impact and emotional resonance.

Susan Lubowsky Talbott

Interim Executive Director



Anonymous, [Pattern Book] (detail), c. 1770-1830. Manuscript. Courtesy of the Rare Book Department, Free Library of Philadelphia. Borneman Ms. 75, f. 107r.

project CREDITS

Artist: Ann Hamilton

Engineering: Steve Schultz

Lighting Design: Brian Scott

Poems: Susan Stewart

Exhibition & Project Managers: Christina Roberts, Alec Unkovic,

Nami Yamamoto

Philadelphia University

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The Library Company

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Henry Art Gallery at the University of Washington
International Alliance of Theatrical Stage Employees Local 8
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