**Polly Barton**

To greet the day, I weave.

I weave to find my gesture.

I weave to regain solitude.

I weave to discover the texture of the day.

I weave to build shimmering color in layers of dyed threads.

I weave to find the thread of understanding.

I weave because it connects me to the world of weavers.

I weave pulled along the threads of history and tradition.

I weave to break tradition.

I weave happily when I have a dye pot simmering on the stove.

I weave to keep my brain nimble.

I weave for joy and inspiration.

I weave in sadness.

I weave to feel calm.

I weave listening to the birds sing.

 -March 2024

**Bio**

Polly Barton is a nationally recognized artist who has been working in fiber for forty years. She is known for working with traditional methods of binding and dyeing bundles of fiber to weave contemporary *ikat* imagery. Her studio practice has shifted over the last fifteen years to incorporating a wide range of materials including pigment, soy milk, pastel, metallic threads, stitching, papyrus, and metal leaf.

“Fingering the thread whether in winding, weaving, tying, dyeing, or stitching, always leads to the next idea,” she says. Recent work includes weaving spun linen paper (*shifu,* in Japanese) to create her own canvas.

As a young artist, Barton points to her formative job as the personal assistant to Helen Frankenthaler, from whom she observed the inner drive and resilience necessary for an artist. Working with Frankenthaler was an introduction to the challenges and rewards of the New York art world.

In 1981, she moved to Kameoka, Japan and lived in the religious heart of the Oomoto Foundation to study with master weaver, Tomohiko Inoue. She practiced tea ceremony, calligraphy, and Noh drama with Oomoto’s master teachers.

Barton continues to weave in her New Mexico studio and shows her work on both coasts.

Numerous collections hold her work, including the Art Institute of Chicago, the Boston Museum of Fine Arts, The Seattle Art Museum, the David Paly Ikat Collection, The George Washington University Museum and Textile Museum, and the Longhouse Reserve in New York. *Hali Magazine, FiberArts, Surface Design Journal,* and *American Craft,* among others, have published her work*.* She is a member of the Textile Society of America, the Surface Design Association, the Handweavers Guild of America, the Textile Study Group of New York, and the Espanola Valley Fiber Arts Association.

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