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Schopp, Caroline Lillian

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FREIE UNIVERSITÄT BERLIN

HUMBOLDT-UNIVERSITÄT ZU BERLIN

FEMINIST IN-ACTION – INGRID WIENER'S TAPESTRY COLLABORATIONS

// Figure 1 (left)
VALIE EXPORT, ***Aktionshose: Genitalpanik***, 1969

// Figure 2 (right)
Ingrid Wiener, Dieter Roth, ***Large Tapestry***, 1981–1986

Consider two self-portraits, two performances of self: a black-and-white photograph of VALIE EXPORT, *Aktionshose: Genitalpanik* (Action Pants: Genital Panic, 1969) **(fig. 1)** and *Großer Teppich* (Large Tapestry, 1981–1986) woven by Ingrid Wiener **(fig. 2)**. They present, I would like to suggest, two antithetical yet interlaced feminist gestures. *Aktionshose: Genitalpanik* shows the artist seated confrontationally, essentially, to use contemporary parlance, manspreading. Her styling – buttoned-up bomber jacket, jeans, and voluminously teased hair – cites simultaneously typical images of Western masculinity and the sexualized iconography of the bombshell. The photograph indeed operates as an attack, an in-your-face challenge to assumptions about gender, sexuality, and the body and their representation in popular media, from Hollywood blockbusters to the advertising of everyday consumer goods. Cut out at the crotch, VALIE EXPORT's jeans – her "action pants" – expose her genitals. This textile intervention is meant to generate unease, if not "panic," as the title of the work suggests. Holding a large gun, finger on the trigger, gaze directed out over the barrel, VALIE EXPORT performs a posture of willfulness and action.

The photo belongs to a series made to document what has become one of VALIE EXPORT's most iconic feminist performances, titled *Genitalpanik*, narratives of which have differed significantly since it was supposedly carried out.[1] In an account of *Genitalpanik* from 1970, VALIE EXPORT wrote that the *Aktion* (action) took place in 1968 in a cinema, where she made her way through the rows of movie watchers in her modified cowboy suit, compelling "indirect sexual contact with the public" (1970: 290).[2] A decade later, she radicalized her narrative of the action, claiming that she had been more direct, wielding a machine gun and antagonizing the audience in a cinema showing pornographic films: "actual genitalia was [sic] available, and they could do anything they wanted to it" (1981: 80). More recently, VALIE EXPORT has admitted the performance itself never happened (Widrich 2012: 92). Yet as with her provocative self-staging in *Aktionshose: Genitalpanik*, the kind of confrontational performance for which *Genitalpanik* has come to stand exemplifies what VALIE EXPORT would define in 1980 as "Feminist Actionism," which "seeks to transform the object of male natural history, the material 'woman,' subjugated and enslaved by the male creator, into an independent action and creator, subject of her own history" (1980: 140–141).[3] *Aktionshose: Genitalpanik* can be read as a poster-image not only for the 'performance' *Genitalpanik*, but also for Feminist Actionism. The photograph sets the "independent" assertive female self in the foreground, where she defines her own terms for the encounter and authors "her own history."

Ingrid Wiener's *Großer Teppich* presents another approach to the self-portrait and documents a different kind of feminist performance, one that, however, does not neatly fit the predominant feminist narrative of emancipation and independence.[4] Wiener wove *Großer Teppich* in wool on a high-warp loom over several years, starting in 1981 – just as VALIE EXPORT was conceptualizing Feminist Actionism and mythologizing *Genitalpanik*. While VALIE EXPORT uses photography to make her position explicit, Wiener's tapestry is a protracted performance of withdrawal. At first glance, the tapestry depicts a seated figure, a melancholy middle-aged man in a flat cap gazing back placidly at the viewer. On closer inspection, the figure seems to disintegrate in a discontinuous space cluttered with banal objects, pictures, and patterns. One trouser-leg tangles with color and texture while the other seeps into a formless pattern. In the tapestry's upper left corner, blocky blue and brown forms repeat and cut through the figure's shoulders, decapitating it while traversing the middle of the tapestry. Multiple

1) Mechtild Widrich details the performativity of both the visual and narrative revisions of VALIE EXPORT's *Genitalpanik* and offers an extensive look at the various photographs the artist staged to encapsulate the 'performance' (Widrich 2012).

2) Unless otherwise noted, translations from German into English are my own.

3) VALIE EXPORT's translation (VALIE EXPORT 1989: 71). Mechtild Widrich has also considered the use of *Aktionshose: Genitalpanik* as a reductive metonymy for VALIE EXPORT's diverse corpus of work, not all of which asks us to see the artist as "aggressive feminist performer, disrupting male hegemony in the most public ways possible." (Widrich 2011: 53) Rose-Anne Gush has recently rethought the feminist forms of resistance performed in VALIE EXPORT's work, specifically its engagement with the appearances of Austria's past in the present (Gush 2018; 2019).

4) For an overview of Wiener's projects, including her drawings and tapestry collaborations, see the exhibition catalogues: *Ingrid Wiener: Träume* (2006) and *Man darf auch weben was man nicht sieht* (2007), respectively. A recent "biography" of Wiener tries to claim her life and work for an emancipatory model of feminism (Würfel 2019).

perspectives come into focus, then give way. Figure and ground, foreground and background, intermingle. Everywhere on the tapestry, distance and nearness are juxtaposed. On the lower-right edge of the tapestry, the grating of a heater suggests sought-after warmth. A white bin casts a shadow against the floral patterning of what appears to be a textile or a wall-papered wall, indicating depth through proximity. Above this, a starkly delineated view from elsewhere leads out, window-like, onto a distant landscape beneath a bright blue sky. Most things, however, seem to be partial, haphazard, fragmentary. It is as though both the garments and the extremities of the figure's body belonged to slightly different versions of itself, or to the same self but perceived from different positions in continuously changing ways.

In contrast with the confrontational exhibitionism of the photograph *Aktionshose: Genitalpanik*, the tapestry *Großer Teppich* exhibits the self insofar as it slowly reveals an other. It is a work of collaboration, which began when Dieter Roth, a close friend of Wiener's, suggested that Wiener weave an image of herself as reflected in a mirror placed behind the loom. In the end, however, the 'self' pictured in Wiener's 'self-portrait' is Roth. Wiener's weaving of *Großer Teppich* reflects her multifaceted and erratic correspondence with Roth during a period of five years. Countless letters, photographs, objects, and ideas were exchanged by post between the two, who were rarely in the same country. All of this made its way into the work of weaving *Großer Teppich*. Although the tapestry does not stage the artist herself, we are faced with an archive of Wiener's labor: the work, the working on, and the working through of the collaboration with Roth. What appears to be an image corresponding to the person Dieter Roth is actually a document of their correspondence.

Großer Teppich may not provide the snapshot of the woman artist as feminist actionist, but it does suggest another kind of feminist practice, shifting the terms of "action" away from immediacy, independence, and autonomy to duration, dependency, and relationality. *Großer Teppich* presents a work of what I would like to call "feminist in-action." Feminist in-action articulates feminism "in a different voice," to draw on the title of Carol Gilligan's book of 1982, which inaugurated the field of what today is called feminist ethics of care. Woven in the very years in which feminist ethics of care were theorized, Wiener's tapestry collaborations are also concerned with finding forms for recognizing the necessity of relationships and their maintenance. They are performances of care. "Care," Gilligan suggests, "is grounded in the assumption that

self and other are interdependent, an assumption reflected in a view of action as responsive and, therefore, as arising in relationship rather than the view of action as emanating from within the self" (1987: 471). Wiener's tapestry collaborations practice feminist ethics of care insofar as they elaborate this other "view of action," one that is incompatible with the valorization of autonomy in Western culture.[5] In so doing, they account for a sphere of activity rarely accorded the dignity of action. For care, often written off like weaving as mere 'women's work,' is typically taken for granted, disregarded, or mistaken for mere passivity.

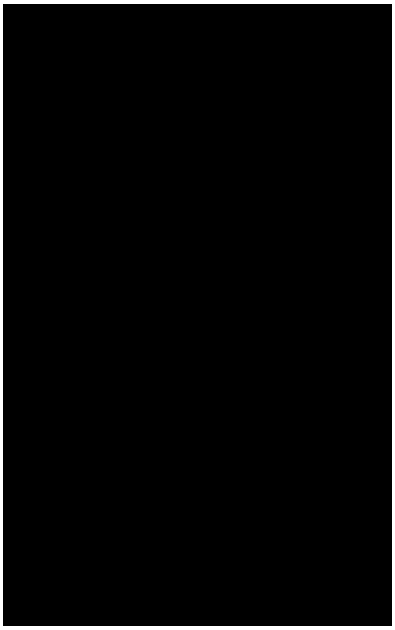
As opposed to the "independent action and creator" driving VALIE EXPORT's Feminist Actionism, Wiener's feminist in-action of care is about interdependence, thus not about activating the individual but rather attending to and maintaining relationships. Her tapestries tacitly reject the privilege of action in order to draw attention to the labor of care, and to the pleasure and joy, as well as the frustration, boredom, and loneliness, to which it can give rise. This doubtless explains why her work as a feminist practice has gone largely unnoticed. While VALIE EXPORT's self-portrait has become an iconic image of the feminist artist – even the textile component of her fabled action is now framed like a relic in the mumok, Vienna **(fig. 3)** – Wiener and her tapestries, or rather Wiener's performance in her tapestries, has proved difficult to see, resistant to art historical methods and institutional collecting practices alike. When the MoMA, New York, sought to acquire *Großer Teppich* after it was exhibited in an international Dieter Roth retrospective, it was unequivocally in order to enhance the Roth holdings, and when it subsequently entered the collection, *Großer Teppich*, along with an array of materials from Wiener's and Roth's correspondence, was accessioned as a work by Roth, without any mention of Wiener (MoMA, NY 2009).[6] Roth, apparent 'subject' of the work, displaces Wiener. Her part in the collaboration – not only as the weaver of the tapestry – is overlooked, or seen as altogether lacking artistic and political value. Wiener's erasure exemplifies the challenge feminist in-action presents not only to art histories of feminist practice, but also to histories of feminism and political practice in which unspectacular affects are disregarded and protracted temporalities are misinterpreted as trivial, without urgency, unworthy of attention.

What I aim to suggest with the juxtaposition of *Aktionshose: Genitalpanik* and *Großer Teppich*, of Feminist Actionism and feminist in-action, is an aporia in the history of feminist artistic practice that resonates well beyond the Austrian context.[7] On the

5)
Gilligan's work on care developed at the intersection of psychology and ethics. More recent work on care in the social sciences, history of science and medicine, political theory, and technology studies includes Abel / Nelson 1990; Sevenhuijsen 1998; Laugier 2015; Puig de la Bellacasa 2017.

6)
For documents detailing the acquisition of *Großer Teppich*, see Museum Collection Files, Dieter Roth, *Large Tapestry*, 1984–86, 1902.2008, Department of Painting and Sculpture, The Museum of Modern Art, New York. Despite the manner in which the work entered the collection, MoMA was in touch with Wiener throughout the acquisition process. Today, *Großer Teppich* is attributed by the museum as a work by both Roth and Wiener.

7)
This juxtaposition maps onto Helen Molesworth's account of the historiographical tendency to oppose feminist practices of the 1970s seen to be informed by poststructuralism and social constructionism with those seen to be driven by essentialism. While Molesworth does not engage feminist ethics of care, she does unpack practices of care and domestic labor in the work of the four artists who serve as her case studies: Judy Chicago, Mary Kelly, Mierle Laderman Ukeles, and Martha Rosler. (Molesworth 2000)



// Figure 3
VALIE EXPORT, *Genitalpanik / Hose*, 1968–1969

one hand, there is an explicit orientation towards artistic action as political activism. From VALIE EXPORT to Pussy Riot, such practices confront viewers by challenging normative assumptions, inverting habitual categories, and playing with the spectacularization and mediatization of popular culture. Such artistic intervention operates by generating powerful affects closely related to political agitation such as panic, excitement, indignation, and rage. On the other hand, there is a less conspicuous current of feminist art, the forms and temporality of which seem to be at odds with political activism. The work of Ingrid Wiener and Mierle Laderman Ukeles, for example, draws attention to an array of practices that belong to the sphere of care.[8] At the center of these practices are affects or "cares" – concern, patience, empathy, melancholy, longing, affection – that are less powerful, and certainly less overtly political, but arguably more pervasive. It is to these that Wiener's work attends and, I would propose, to which her work seeks to turn our attention.

TWO ARTISTS (TWO FEMINISTS) WEAVING GOBELINS If Feminist Actionism and feminist in-action appear to be incompatible, it is nonetheless important to acknowledge that they are historically intertwined. Looking back to the beginning of her tapestry collaborations with Roth, Wiener more recently recalled, "My plan was to make something new out of this old-fashioned art form, with the motto 'anyone can paint.' Dieter Roth seemed to me to be the right artist to help realize this plan. For 'two women weaving Gobelins' in 1974 would have been a hopeless undertaking" (2007: 22). Ironically, the other woman "weaving Gobelins" in 1974 was none other than VALIE EXPORT, Wiener's long-time friend. The jagged horizontal red line woven into the bottom left of *Großer Teppich*, running under Roth's shoe, indicates the early moment in the weaving process at which she left the project. While VALIE EXPORT's work increasingly explored new media, performative, actionist, activist practices, and the use of the body to subvert artistic tradition and cultural stereotypes, Wiener immersed herself intensively in the conventional techniques and form of what she called "weaving Gobelins," transforming an "old-fashioned art form" by exploring its constraints.

Wiener's commitment to weaving Gobelins tapestries – a French tradition of high-warp loom-based weaving – is all the more remarkable when we consider that in the early 1960s, when Wiener began weaving, what came to be called the *fiber art* movement was emerging.[9] Fiber art 'freed' soft textile materials from

8)
Lisa Baraitser has a compelling account of the temporality and cares of "maintenance" in the work of Ukeles (Baraitster 2017: 47–68).

9)
The year 1962 marked not only the 300th anniversary of the founding of the Manufacture des Gobelins in Paris, but also the advent of the Lausanne Tapestry Biennale, which, throughout the ensuing two decades, would become a staging ground for the tensions between tapestry traditions and the innovation of fiber art. On the transition "from tapestry to fiber art" in the Lausanne Biennials, see Cotton / Junet 2017. On the art historical, material, and technical intersections of fiber art with sculptural tendencies see the works and essays collected in the exhibition catalogue *Fiber* (2014).

the hard structures of the loom and wall.[10] Its driving impetus was to overcome the conventions of loom-based weaving by enacting what could be called a feminist-actionist critique. As Irene Waller would put it in an important early anthology:

> It was never a struggle for freedom from the constraints imposed by materials, they were always pliable, but only from the techniques which man had devised to translate the raw materials into a practical object, cloth, and which at one and the same time both inspired and inhibited (1977: 7).

Waller's statement resonates with VALIE EXPORT's Feminist Actionism insofar as each seeks to find ways to emancipate 'material' – 'woman' on the one hand, fiber on the other – from the long history of subjugation that bound it. Loom-based weaving aligned neither with the feminist-actionist nor the fiber-focused approach.[11] It had become such a wide-ranging metaphor for hegemony and oppression that Gilles Deleuze and Felix Guattari used the technique of *tissage* (weaving), and the gridded structure of warp and weft, as a model for visualizing straight, sedentary, striated space, the kind that annexes "the body and exterior space [...] to the immobile house" (1980: 594).[12]

Wiener's tapestry collaborations, however, demonstrate anything but a simple submission to or enforcement of the rules. They tell a different story of the entanglement of feminism and fiber art, as well as of the meaning of producing art as a woman towards the end of the twentieth century. For the conflicts and frustrations to which the tapestry collaborations gave rise, and to which, I will argue, they were dedicated, also provide occasion to reconsider the aporia in feminist artistic practice exhibited in the incongruities – medial, institutional, art historical – between VALIE EXPORT's Feminist Actionism and Ingrid Wiener's feminist in-action.

When VALIE EXPORT moved to Vienna from Linz in 1960, Wiener, the Vienna native, introduced her to her friends and to the Viennese artistic milieu. The two women met at the Höhere Bundeslehr- und Versuchsanstalt für Textilindustrie, where they studied textile design together from 1960 to 1964. While finishing their degrees and shortly after graduating, Wiener and VALIE EXPORT worked together on several tapestries for Friedensreich Hundertwasser. These tapestries look just like Hundertwasser's paintings and when exhibited, they were attributed, in the traditional manner, as works by Hundertwasser with Wiener and VALIE EXPORT credited for the weaving.[13] It is certainly at least

10)
For an early example of the equation of textile arts unbound from the loom with "freedom," see the exhibition *Wall Hangings* (1969). Elissa Auther foregrounds the vocabulary of "liberation" in her reading of the hierarchy of art and craft in the 1960s and 1970s: to "liberate" craft from a position of subjugation to art, the medium, materials, and techniques of weaving had to be liberated from the loom (Auther 2010).

11)
T'ai Smith has shown how, against the backdrop of the struggle between "art" and "craft" in the 1970s, a number of textile artists in fact rethought the architectural and conceptual potential of the loom, producing work that was often seen as citing "modernist" principles (Smith 2011). Wiener's pictorial weavings resist this tendency as well. For a longer historical account of tapestry traditions and their relations to Modernism in the post Second World War period, see Wells 2019.

12)
For this translation, see Deleuze / Guattari 1987: 476.

13)
Wiener and VALIE EXPORT wove three tapestries together based on Hundertwasser paintings: *Verlöschendes Haus* (Extinguishing House, 1965), *Brillen im Hausrock* (Glasses in a Smoking Jacket, 1965), and *Glasbäume im Kupferwald* (Glass Trees in a Copper Forest, 1966). The last was exhibited in the second Salon International de Galeries pilotes in Lausanne in 1966 and reproduced in black and white in the exhibition catalogue, where "Höllinger and Schuppan" are credited with the "Tissage" (*Artistes et decouvreurs de notre temps* 1966: 9). *Verlöschendes Haus* and *Brillen im Hausrock* were exhibited in Vienna in Hundertwasser's big solo-show in 1978 and reproduced in color in the catalogue, where "Ingrid Schuppan and Waltraude [sic] Höllinger" are credited as weavers (*Hundertwasser* 1978: 41, 48). These two tapestries are also included and attributed in this way in Fürst / Schmied 2000: 918–919. *Glasbäume im Kupferwald* is also listed, but not pictured. The current location of none of these tapestries is known, and *Glasbäume im Kupferwald* is presumed lost.

in part to these hierarchies – of painter and weaver, art and craft, man and woman – that Wiener refers in her later remarks on the "hopelessness" of two women weaving Gobelins circa 1974. After finishing a Hundertwasser tapestry together in 1966, Wiener and VALIE EXPORT would both, taking very different paths, abandon this collaborative model.

VALIE EXPORT broke not only with her training in textile design but also more emphatically with her past. She branded herself VALIE EXPORT in 1967 in a feminist act of divestment from her family and married names and a performative critique of prevailing gendered structures of circulation and consumption. Chronologies of VALIE EXPORT's work almost always begin with this act. The tapestries she and Wiener wove for Hundertwasser are understandably excluded from the official corpus of her significant work.[14] As exemplified in *Aktionshose: Genitalpanik*, throughout the late 1960s and into the 1970s VALIE EXPORT came to focus on the mediation of women's bodies in Western image culture. This preoccupation informs not only her photographic and filmic work, but also her well-known performances with Peter Weibel, such as *Tapp- und Tastkino* (Tap and Touch Cinema, 1968), during which the audience could explore her exposed but veiled body with their hands in an immediate, tactile encounter,[15] and *Aus der Mappe der Hundigkeit* (From the Documents of Doggedness, 1968), in which she led a crawling Weibel through the seventh district of Vienna on a leash. Especially in her collaborations with Weibel, VALIE EXPORT highlighted gender binaries, taking up crude oppositions from popular culture in order to just as crudely invert them.

VALIE EXPORT's Feminist Actionism is undergirded by this kind of public exhibitionism, so it is perhaps no surprise that in her manifesto-like essay with that title, the array of techniques and gestures she collects – including poetry, painterly and photographic self-portraiture, experimental dance, and live performance – does not include weaving. Although she noted the idea to attempt "a new Gobelin-technique" through the "alienation of material" – involving a "woven textile-mirror" and "woven civil rights" – (VALIE EXPORT 1970: 290), the artist known as VALIE EXPORT did not weave a tapestry until Wiener invited her to collaborate in 1974. It is, nevertheless, important to recall that VALIE EXPORT's today well-known artistic practice also emerged as a break with weaving, and so stands paradoxically together with Wiener's tapestries in ambivalent relation to fiber art.

Before Waltraud Lehner became VALIE EXPORT, Ingrid Schuppan had privately become Ingrid Wiener. A rare early

14) See, for example, the retrospective exhibition *VALIE EXPORT – Split: Reality* (1997), as well as the chronology on the artist's website. The exception is her early self-authored chronology (VALIE EXPORT 1970). Here, she mentions Wiener several times, a testimony perhaps not only to their friendship, but also to the important role of the tapestry collaboration in VALIE EXPORT's formative years.

15) It is in this sense that VALIE EXPORT's work intersects with fiber art's aims to activate tactile experience, what Anni Albers called "tactile sensibility" (Albers 1965).

autobiographical entry on Wiener refers briefly to her schooling, two years as an office clerk followed by her degree in textile design, and a period from 1958 to 1964 of "intensive preoccupation with experiments of a sexual nature," before concluding with the line, "since 1964 life-partner of Oswald Wiener" (Wiener 1970: 285), as though this had become her on-going occupation. Significantly, this entry was written for the anthology *wien: bildkompendium wiener aktionismus und film* (vienna: image compendium of viennese actionism and film, 1970), which was edited by VALIE EXPORT and Peter Weibel and in which the term "Viennese Actionism" was coined. In her own exhaustive entry – the longest of any single artist included in the book – VALIE EXPORT positions herself as a central player on an "actionist" field otherwise dominated by men.[16)] Wiener, in contrast, dedicates just three short fragmented lines to herself. She does not describe herself as an artist or a feminist – and certainly not as an actionist.

Wiener rarely put herself in the spotlight. She typically appeared on the edges of the Viennese art scene in the 1950s and 1960s. Throughout her adolescence she had a close friendship with the poet and playwright Konrad Bayer and played a seductive "Eve" opposite Bayer's "Dandy" in Ferry Radax's frenetic black and white film *Sonne halt!* (Sun stop!, 1959). Through Bayer, she came to know the writers and musicians affiliated with the Vienna Group, visiting the same locales, and performing in the group's two "literary cabarets" of 1958 and 1959.[17)] It was in this context that she met Oswald Wiener. In 1964, Bayer committed suicide, marking the definitive end of the Vienna Group. Ingrid took on Oswald Wiener's name. Although she does not include it in her autobiographical note, she continued to appear as an ambiguous peripheral figure in different groupings of Viennese artists during the 1960s.[18)] Throughout her career, she would repeatedly inhabit the liminal position of an artist always on the cusp of being seen as just a woman.

In *Three Artists (Three Women)* (1996), a book that explores what it meant to be an artist and a woman in the twentieth-century, Anne Wagner has argued that Georgia O'Keeffe, Lee Krasner, and Eva Hesse were encumbered not only by the refrain that they were just the 'wives' of their ostensibly more important and significant male counterparts, but also by a modernist expectation, namely, that their art reveal their femininity. At the start of the 1970s, the expectations of women artists might be modified as follows: the work of the woman artist should reveal not her femininity but her feminism. And, as a rule, that feminism should be legible as

16) It is also, significantly, in this anthology that VALIE EXPORT references the Hundertwasser tapestries that she wove with Wiener, indicating their consequence for her formulation of Actionism. See footnote 14.

17) See the documents and photographs collected in Weibel 1997.

18) For example, she was the only woman in the groups *Die Zeugen* (the witnesses) in 1966 and *Wir nicht* (not us) in 1968. See Christian Skrein's photographs of *Wir nicht* (Skrein 2001: 51–53, 119). Wiener also regularly appeared, often with VALIE EXPORT, at ZOCK events throughout the late 1960s.

emancipatory Feminist Actionism. From Judy Chicago to Carolee Schneemann, Niki de Saint Phalle to Marina Abramović, women artists gained currency in the 1970s by aligning – and being seen as aligning – their artistic and their feminist-activist pursuits. By means of their artistic activism, they claimed new practices and new forms of sensibility that redefined artistic and political space. The historiography of performance and body art, as well as of textile and fiber art, has largely concerned itself with this tendency.

How does a woman weaving Gobelins tapestries fit in to this history of 'women artists' in the late twentieth century? Can one speak in art history of feminism in a different voice? As Julia Bryan-Wilson reminds us in her recent book, *Fray: Art + Textile Politics*, it was the "activism of feminists that brought textiles more prominently into the conversation" in the 1970s (2017: 13). Bryan-Wilson's book is largely concerned with the coincidence of art and activism, with how the political possibilities of textile arts were explored by "intertwining activist and artistic purposes" (ibid.: 3). Her titular phrase "textile politics," however, provides a dual optic for thinking about the politics of textile art. It means, in the first instance, the *use* of textiles to "advance political agendas" (ibid.: 7), in short, textile activism. But it also means the *textiling* of the political: "to textile politics is to *give texture* to politics, to refuse easy binaries, to acknowledge complications" (ibid., italics original). By textiling the historiography of feminist and queer practices, by giving political weight to the personal, and by attending to "frayed" forms of action that do not understand themselves in simple opposition to passivity, Bryan-Wilson brings into view a more diverse archive of artistic and activist practices, from the long-enduring work and restoration of the AIDS Memorial Quilt to the precarious temporary objects of Cecilia Vicuña. In so doing, she offers a methodology not only for addressing the challenge of writing about an ever-fraying medium, but also for attending to the intricacies of the political, especially, I would emphasize, when it comes to relations and practices that can only with difficulty be defined as activist or become rallying points for activism. Wiener's tapestry collaborations contribute to the textiling of this dimension of political life. Her art of in-action gives rise to an alternative textile politics of care.

CARE

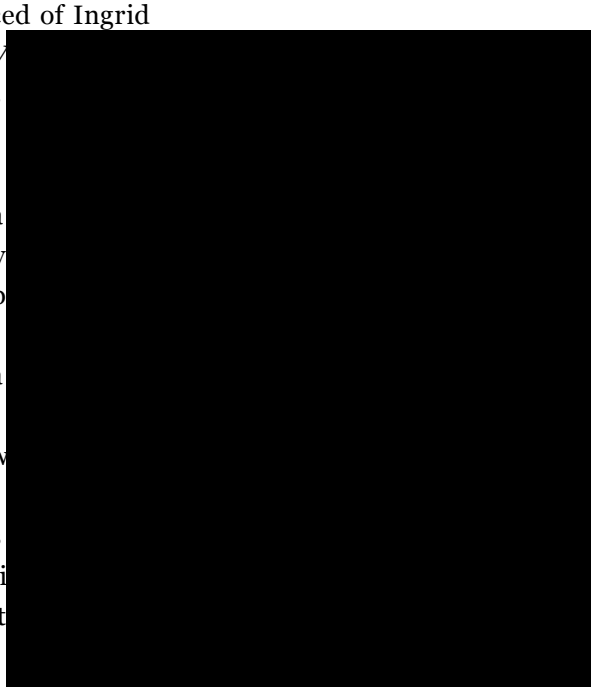
When Wiener embarked on her first major tapestry collaboration, she involved two other artists whose work at the time represented, in different ways, a repudiation of tapestry and all it had come to stand for. In addition to VALIE EXPORT's new

media and feminist-actionist perspective, Wiener sought to tie in to the tapestry collaboration the more equivocal practices of Dieter Roth. A friend of Wiener's since his first visit to Vienna in 1966, Roth regularly joined her and her Austrian friends at Café Exil in West Berlin in the early 1970s. As his big international travelling exhibition *Graphik und Bücher* (Graphics and Books, 1972–1974) made clear, his work could be aptly described as anti-tapestry. [19] In contrast with the long drawn-out and time-consuming process of weaving a singular tapestry, Roth was interested in speed and quantity, producing innumerable drawings, prints, and editions. In his work, processes of visual perception and cognition mirror those of corporeal consumption and excretion. Quickly salvaged foodstuffs often model a form of transient selfhood, vulnerable to time and age, subject to continuing decay. To pick a typical self-portrait to add to those I have already introduced of Ingrid Wiener and VALIE EXPORT, Roth's *P.O.TH.A.A.V* (Portrait of the artist as a *Vogelfutterbüste* [birds bust], 1968) is a vanishing edition of thirty molded c olate busts coated in birdseed and meant, quite liter for the garden **(fig. 4)**. His performance of the self ta place in its material decomposition, a corporeal fray as it were, a slow being-pecked-away-at. His work is ab saving the transient in its transience, not raising it u rescuing it, but just keeping it for a while. Extraordina heterogeneous in his practices, Roth nevertheless have meant to decline the tapestry collaboration w Wiener – and certainly to demonstrate his irreveren when, in reply to her request that he send materials the project, he mailed her after considerable delay a soi linen dinner napkin from a meal he had just eaten at Italian restaurant chain in London called Bertorelli.

Roth's oil-stained napkin, an inexpensive m woven reversible damask fabric,[20] mocks the technically demanding process of hand-weaving that Wiener sought to undertake and at the same time brings tapestry into messy abject contact with the body. On it, he scrawled three stocky cats in red pen, sending no accompanying note or letter. His response was hardly the kind of 'original work' or template on which a tapestry might conventionally have been based. Yet far from dismissing Roth's response, Wiener and VALIE EXPORT co-responded by taking the ambivalence of the napkin as the impetus for weaving what came to be called *Bertorelli 'B'* (1974–1976) **(fig. 5)**, a napkin-cum-Gobelins tapestry. In stark contrast to the Hundertwasser tapestries,

19) The exhibition catalogue for *Graphik und Bücher* is also the twentieth volume of Roth's collected works (Roth 1972).

20) Birgit Schneider looks at the "process of medial transfer" between the napkin and the tapestry, and specifically at the history of mechanically woven damask (Schneider 2011).

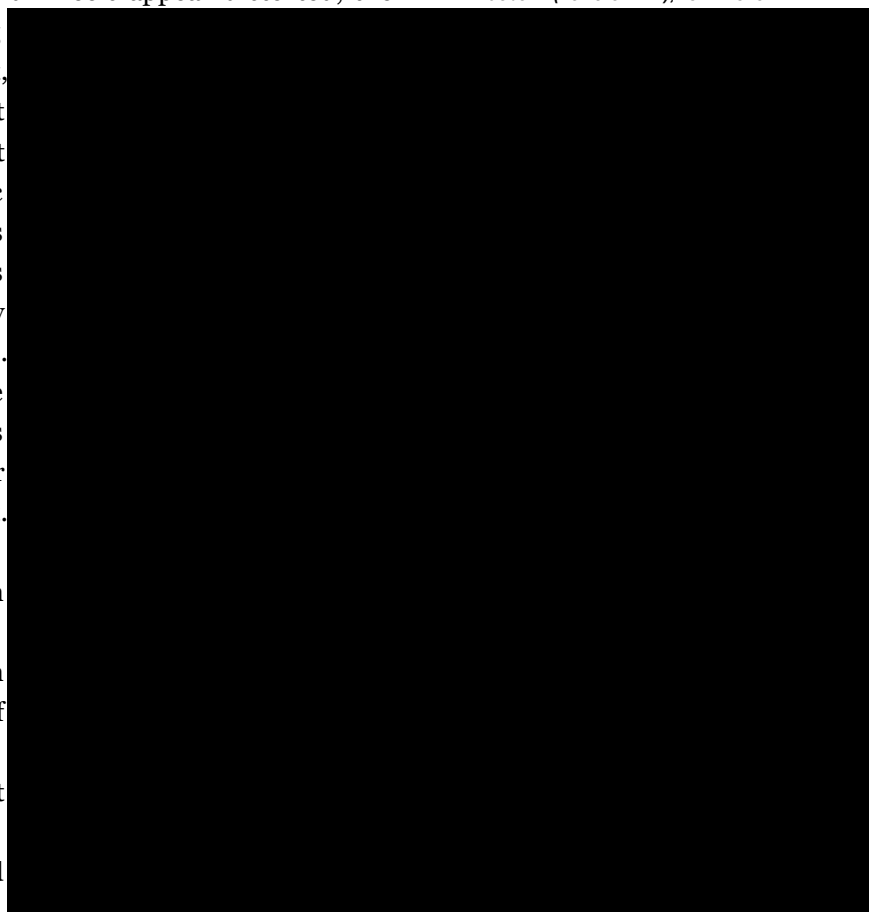


// Figure 4
Dieter Roth, *P.O.TH.A.A.VFB* (Portrait of the Artist as a Vogelfutterbüste), 1968

Bertorelli 'B' does away with traditional systems of correspondence – weaver to artist, tapestry to artistic original. Instead, the tapestry emphasizes the techniques and materials, as well as the labor and time, of weaving by deemphasizing the intentionality and primacy, which, in this unusual instance at least, Roth and his decidedly unauthoritative napkin would have been accorded. As *Bertorelli 'B'* itself attests, Wiener's and VALIE EXPORT's co-respondence with Roth aspired to neither a faithful imitation nor a harmonious marriage of intentions. Instead, Wiener and VALIE EXPORT set about weaving the whole dispositive of the collaboration with Roth and each other, textiling tensions between action and passivity, chance and intentionality, proximity and distance, communication and miscommunication, art and the everyday.

The silly many-whiskered cats from Roth's quick napkin-response are made monumentally ridiculous in the tapestry. Translating marks wiped onto the napkin during Roth's meal with rotten-orange and scat-brown colored yarns, Wiener and VALIE EXPORT explore the paradox of weaving formlessness. Muted shades of beige and pink give shape to the napkin's underlying damask pattern, yet in contrast with its mechanically produced symmetries, the arabesques and wheels appear distorted, their shapes stretched out and fragmented, their color inconsistent, stained, or as though cast at times in shadow. Loose weft threads peek through the fabric of the tapestry and tangle at its edges. A cluster of warp threads on the right side of the tapestry are omitted from the interlace. *Bertorelli 'B'* seems to make immanently visible transitions in the weavers' process and their perception of material and light. Breaks – taken to stand up, alleviate the body, perhaps watch television, or between days weeks, months – appear as such in abrupt shifts in the color of the weft threads and in disturbances to the interweave of weft and warp. By weaving the contingency of their materials and

// Figure 5
Ingrid Wiener, Dieter Roth, VALIE EXPORT, *Gobelin (Bertorelli 'B')*, 1974–1976



their selves, Wiener and VALIE EXPORT introduce the duration and endurance of weaving into the tapestry. The relations of media, production, and of labor are sustained and exhibited, not erased.[21)]

In Wiener's tapestry collaborations, a "view of action as responsive" (Gilligan 1987: 471) is always a view of action as co-responsive, as co-responding between not only agents but also media and materials. Wiener's feminist in-action brings into focus the intertwined relationships and dependencies that are the tacit condition of "action" in the eminent sense and demonstrates the time-consuming affective and material labor that goes into maintaining these relationships in their precarity. Wiener's tapestries materialize and inflect, textile and fray, the concerns of feminist ethics of care. They also illuminate the tendency in the discourse of feminist ethics of care to use weaving metaphors like "network or web" (ibid.: 469) to describe relationships and to draw on the technical and processual vocabulary of weaving to describe the activity of caring. An oft-cited definition of care suggests that "caring be viewed as *a species activity that includes everything that we do to maintain, continue, and repair our 'world' so that we can live in it as well as possible*" (Fisher / Tronto 1990: 40, italics original). This definition continues with a lesser-known passage that relies on several weaving metaphors:

> That world includes our bodies, our selves, and our environment, all of which we seek to interweave in a complex, life-sustaining web. [...] Thus, the caring process is not a gracefully unfolding one, but contains different components that often clash with each other. By identifying these components we should come to understand the rich and knotty texture of our caring experience, why caring can be both so rewarding and so exasperating (ibid.: 40).

A collaboration as co-respondence, *Bertorelli 'B'* presents the clashing yet interwoven components of the world and the cares out of which it emerged. A jagged vertical teal line, thickest at the center of the upper edge of the tapestry, indicates the division of the loom. Wiener's work took place to its left, and VALIE EXPORT's to its right, in an integrated yet non-subordinating form that leaves space for multiple intentions, techniques, and concerns. In the lower-right corner of the tapestry, VALIE EXPORT wove Roth's signature and the year in which the collaboration began, 1974, including her own logo-signature towards the end of the weaving process, on the upper right, as well as the name of the city in which

21)
However, when *Bertorelli 'B'* was acquired in 1981 by the Kunsthaus Zürich, it was attributed solely to Roth. Harald Szeemann marveled in the museum's annual report, referring to Roth, "er hat uns überrascht. Mit einem GOBELIN," and lauded what he referred to as "Dieter Roths *Gobelin*" for expanding Roth's oeuvre (Szeemann 1981: 92). Wiener and VALIE EXPORT are interviewed for Szeemann's entry on *Bertorelli 'B'*, yet not presented as artists. Today, the tapestry is attributed only to Roth and Wiener.

the weaving took place and the year in which the project ended, Berlin 1976. On the upper left, Wiener wove her signature all in lower-case letters. And at the very top of the tapestry, slipped into a stretch of open warp threads just next to the teal diving line, Roth's signature appears again in ink on a scrap of paper, accompanied by the dates of the full duration of the collaboration, reaffirming his contribution to a work into which he may well have initially been duped.

EXTIMACY From *Bertorelli 'B'* to *Großer Teppich*, Wiener's textile politics make visible a feminist practice that refuses to correspond to established understandings of subjectivity, action, and autonomy – of both artist and work. One might be inclined, drawing on the recent work of Bibiana Obler, to call her collaborations with Roth "intimate collaborations" (Obler 2014). In a study of several little-discussed artistic projects from the early twentieth century by artist-couples, Obler locates the "intimacy" of their collaborations in the privacy and protection of their shared domestic lives at home, where, out of view of the press, their students, colleagues, and friends, they pursued some of their most radical experiments. With regard to the collaborations of Wiener and Roth, and initially VALIE EXPORT, I would propose an important difference. Their "intimate collaboration" – which was not a marriage, often drew in other friends, and traversed an array of different spaces – exhibits a formal and social promiscuity that is intimate insofar as it is extimate. For their collaboration "refuses simple binaries," to recall Bryan-Wilson, textiling not only the complex implication of private and public, inside and outside, interior and exterior, but also the binary hierarchy of correspondence as such.

In the extimate collaborations of Wiener and Roth, correspondence as co-respondence discloses a form of care. Lacan uses the term "extimate" to refer to an inextricability of "interior" and "exterior" – of that which is most deeply intimate and familiar with what is foreign and outside the self. Despite any effort to cordon-off or separate the self, the interior will always be disposed and exposed outwards, in relation with and responsive to the other that is its exterior. Extimacy describes this condition of "interior exteriority" (Lacan 1960: 139).[22)] It complicates given notions of agency and autonomy, for it decenters and disorients the self, and exposes the self to its inherent relationality. Extimacy, furthermore, does not provide the space for autonomous action. Precisely for this reason, it is helpful for understanding relations of care, for it articulates the difficult to locate space – the "rich and knotty texture" (Fisher

22) Jacques-Alain Miller has most extensively interpreted Lacan's very brief remarks on extimacy (Miller 2018a; Miller 2018b). Miller suggests, "Extimacy is not the contrary of intimacy. Extimacy says that the intimate is Other—like a foreign body, a parasite" (Miller 1994: 76). The "parasitical" relation of the other to the self could, I would add, also be rethought in terms of care.

/ Tronto 1990: 40) – with which care concerns itself. Care cares about extimate relations. This is why care is so hard to identify, politicize, enact, and represent. Extimacy, I would also like to suggest, articulates the essential need for care as a concern for the most intimate forms of alterity.

It is in this regard that *Großer Teppich* presents an extimate self-portrait. At first, Roth suggested that Wiener and VALIE EXPORT weave an image of themselves as they saw themselves reflected in a mirrored sheet placed behind the warp threads. This extraordinary idea not only displaces the traditional use of a mirror in high-warp weaving to guide the weaver's view of the image taking shape on the smooth face of the tapestry, but also upends traditional approaches to subject matter in tapestry. For Wiener, however, the idea placed "too much emphasis on the weaver and too little on the weaving" (1986: n.p.). Doing away with the mirror, Wiener considered, "why not just weave what one sees anyhow [*sowieso*] behind the warp threads. But not in a painterly and static reproduction, rather in movement" (ibid.). After VALIE EXPORT's early departure from the project, Wiener hoped that Roth would be present, a part of what she saw *sowieso* as she wove alone. Throughout the early 1980s however, Roth was traveling extensively for exhibitions, all the while working on large-scale projects with his children. In 1982, he represented Switzerland at the Venice Biennale, where his installation *Tagebuch* (Diary, 1982) was shown, an intimate portrait of his everyday life. The international recognition and exposure drove him into depression.[23)] He had no intention of taking part in person in the slow process of weaving *Großer Teppich*. Like his napkin, his idea for the reflective sheet had also been a convenient way for him to collaborate *in absentia*, and when Wiener asked him to visit her in West Berlin, he sent instead an enlarged black-and-white photograph of himself, which Wiener taped to the wall behind her loom. This static image was the anti-image of all that she desired.

The collaboration stalled. The few brief encounters in Vienna that had solidified it – "on long and aggressive evenings" (Wiener 1986: n.p.) – were followed by a long, and perhaps aggressive, pause in their correspondence. Writing to him on December 14, 1983, Wiener would express her sense of disappointment and coax Roth to respond:

> I was really sad in general after I had the feeling that you didn't want to talk to me on the phone [...] then I was almost determined to simply cut off the tapestry if I didn't have a

23) For a discussion of Roth's projects in these years, see the exhibition catalogue *Roth Zeit* (2003: 192–231).

> message from you. Was I really so bad that evening (our last) or were you especially over-sensitive. I only wanted to be nice to your friend because she is after all your friend. [...] Anyways I didn't cut it off and am now really happy. [...] I'd like to know how you're doing. [...] And please write to me about what's going on, otherwise I can't really weave (1983: n.p.).

Whether cutting the tapestry off the loom, or cutting off the tapestry collaboration with Roth, Wiener articulates her weaving process as something contingent on their being in touch, subject to feelings of sadness, badness, and over-sensitivity but also, to be sure, moments of happiness and laughter.

VALIE EXPORT, in the meantime, also found herself increasingly in the eye of an approving international public. When she initially embarked on *Großer Teppich*, she was already working on several film projects, including *Syntagma* (1983), which explores the objectification and animation of women's bodies, and *Die Praxis der Liebe* (The Practice of Love, 1985), a thriller about surveillance, urban violence, and heterosexual affairs that was nominated for the Golden Bear at the Berlin Film Festival. As Wiener's collaboration with Roth on *Großer Teppich* was faltering, VALIE EXPORT was curating an exhibition of feminist art in Vienna, *Kunst mit Eigen-Sinn: aktuelle Kunst von Frauen* (Art with Self-Will: Relevant Art by Women, 1985). Wiener was not included. None of the women selected wove or practiced textile arts. If the notion of *Eigen-Sinn*, which can mean strong-minded, uncompromising, and determined (*eigensinnig*) but also independent and self-determining (*Eigen-Sinn*, literally: own-meaning) informed VALIE EXPORT's artistic vision of Feminist Actionism, then Wiener might be seen as the 'weak' figure of compromise and contingency, whose feminism becomes legible not in the assertion of one's sense of one's own self, but as a response to, and care for, the other. And if she was engaged, like VALIE EXPORT in the same years, in a project on the "practice of love," she was less interested in critiquing what is called love in its prevailing heteronormative forms, than in exploring the kind of loving care that could never become the subject of a thriller.

Slowly, with much hesitation and delay, *Großer Teppich* emerged out of Wiener's and Roth's discontented, discoordinated, long-distance correspondence. Its 'bigness' is as much a quality of its scale as it is a reference to the variety and quantity of materials they exchanged and collected throughout the weaving process, all of which they finally photo-copied and published in a limited-edition of three big *Kopiebücher* (copy-books) in 1986.[24] Their letters

24) An inventory of *Großer Teppich* includes the color photographs the artists exchanged as "working-images", Wiener's drawings in felt-tip pen that translate the photographs onto transparent foil which she attached to the loom while weaving, mixed-media gouache works Wiener's friend Thomas Hornemann created of Roth's clothing, watercolors, pen drawings, adhesive blue film, cardboard rolls from yarn, and numerous shoeboxes full of cast off yarn and foil clippings, receipts, polaroids, tea bags, and one of Roth's shoes (MoMA, NY 2008). When asked by MoMA, NY about these materials after the acquisition of *Großer Teppich*, Wiener replied, "We considered as equally important all the various parts of the process which lead to the tapestry (drawings, paintings, photographs, polariods, letters, suitcases, shoes and various waste products). That is why we named it '*Large* Tapestry'" (Wiener 2009: n.p., italics original).

to each other share updates about family, friends, and health, discussions of what Wiener should weave next, and are plastered with polaroids of what each artist saw *sowieso*, the everyday things – wine bottles, textiles, floor boards, shoes, a TV, cups in a kitchen, implements for writing, views through windows – that shaped their lives. Through a period in which each artist suffered from loneliness and depression, the tapestry collaboration maintained something of the world that bound them together, so they could live in it as well as possible.

Roth understood Wiener's weaving process in terms of a playful inversion of a familiar perspectival dispositive. His revised idea for *Großer Teppich* was for Wiener "to look through the vertically bound warp threads on the loom into the flat knot-space and – like before Dürer's [...] coordinate field of threads – to capture the seen together with the seen, with the guy [*das Gesehene samt dem Gesehenen, dem Kerl*], in two-dimensions" (1986: n.p.).[25] Yet *Großer Teppich* presents, as we have seen, anything but the seamless time and space of two-dimensions. Drawing on materials they exchanged in their correspondence, Wiener interwove the *sowieso* of her everyday life with Roth's – including their "clashing" components. The curious brown and blue forms that repeat across the tapestry and cut through Roth's torso are the feet of tables at Café Exil in West Berlin. The geometric-floral pattern on the tapestry's left edge is Roth's carpet in Stuttgart and the distinctive window-view, with the bright-blue sky, is what Roth saw from his kitchen in Iceland. The "flat knot-space" and "coordinate field of threads" that belong to the model of representation (as correspondence) that Roth cites become a knotty field of a different kind of co-respondence altogether, one that exhibits the extimacy of any perspectival paradigm and every subject.

For Wiener, the tapestry collaboration changed her perception: "My way of seeing changed on a number of levels, without becoming rigid. Basically I just had to always keep on weaving [*immer weiter weben*]" (1986: n.p.). Her performance of *immer weiter weben* describes the co-responsiveness and interdependence of all aspects and relationships that lent texture to *Großer Teppich*. The tapestry is thus a self-portrait insofar as it corresponds not to any one subject, time, or space but rather to the contingencies enveloping the environments, responsibilities, and affective dispositions of the artists across five years. To care, in Wiener's feminist practice of in-action, is to *immer weiter weben*. Rather than define "her own history," she textiles a history that is habitually disparaged, forgotten, or discounted – a history of care.

25) I have sought to maintain some of the textual disjunctures of Roth's handwritten text in this translation.

CORRESPONDENCE TAPESTRY Over the course of more than twenty years, Wiener and Roth collaborated on five tapestries: *Bertorelli 'B'* (1974–1976), *Großer Teppich* (1981–1986), *Korrespondenz Teppich* (Correspondence Tapestry, 1987–1993), *Das Schachbrett* (The Chessboard, 1992–1997), and an untitled work left unfinished when Roth died in 1998.[26)] As Wiener finished weaving *Großer Teppich*, she and Oswald were in the process of a major displacement, resettling from West Berlin to Dawson City, in the north-easternmost corner of the Canadian Yukon. Wiener, at this distant frontier of the 'New World,' and Roth, in Basel in the heart of 'Old World' Europe, had never been further apart. Their next two tapestries, *Korrespondenz Teppich* **(fig. 6)** and *Das Schachbrett*, were about keeping in touch. Each was woven over a period of several years on a small portable high-warp loom with which Wiener could travel and sit outdoors, and each was only completed long after the weaving was finished, with the publication of limited-edition *Kopiebücher* that gathered letters, polaroids, packaging and postage, as well as film-stills from their *Videobriefe* (video-letters), diary-like testimonials shot on VHS. Mailed via the post, however, such moving images hardly hastened their exchanges between Canada and Europe.

The continuation of the tapestry collaboration over this great distance makes visible a shift, already underway in *Bertorelli 'B'* and *Großer Teppich*, away from a 'subject' of tapestry, in both senses of the word, and towards the complex field of relations that informed the collaboration. While *Bertorelli 'B'* and *Großer Teppich* still retained the bare structure of an ulterior image even as it frayed – the napkin in the first case, the big photograph of Roth in the second – the later tapestries shift their attention wholly to a correspondence with the artists' co-respondence. This is why they are so difficult to look at. While the title of the fourth tapestry, *Das Schachbrett*, at least indicates a certain set of rules by which one might begin to approach it, *Korrespondenz Teppich* leaves one without an

26) For an overview of these collaborations, the titles of which have shifted slightly over time and in the course of changing institutional affiliations, see the exhibition catalogue *Man darf auch weben was man nicht sieht* (2007).

// Figure 6
Ingrid Wiener, Dieter Roth, *Teppich Nr. 3.* [Korrespondenz Teppich], 1987–1993

obvious guiding thread. There is no central figure and there are no coherent points of view. Nor is there any strict rule about the arrangement of the various panels that compose *Korrespondenz Teppich*, although these are attributed with an "I" and a "D" for Ingrid and Dieter (or *Ich* and *Du*, I and you).

Of the difficulty of getting an overall impression of the work, Wiener herself wrote, "I'm very curious – I can't see the tapestry as a whole because the room is too small. Of course I'm also afraid of it [*natürlich fürchte ich mich auch davor*]" (1989: n.p.). Standing before the finished tapestry, one is drawn into an entanglement of correspondences that appear as haphazard as the arrangement of the panels, exhibiting relations made by the passage of time, by accident, by chance. Near the middle of the tapestry, a latticed window-view, onto a cold snowy winter, shares its upper edge with a panel that includes the word *Teppich* in Roth's unmistakable script, with a little arrow pointing into, or pointing out, the tapestry. To the right, a room, perhaps a kitchen, with cans of consumables, a roll of paper towel, and something like an orange electrical cord threading its way underneath a door. Above, Roth's name twice – signed and printed, cornered and upside down – and above this, a weaving of the process of weaving *Korrespondenz Teppich*: two panels, "I8" and "I9," seen again through the frame of an axillary crutch. The tapestry makes co-respondence its subject, without offering any corresponding subject.

In the text she wrote for the *Kopiebuch* that accompanies *Korrespondenz Teppich*, Wiener describes how the tapestry emerged out of her long-distance correspondence with Roth, as "a kind of image-arc of important scraps of life [*Lebensabfällen*] that, woven together, live their own life again" (1993: n.p.). While the "I" panels seem to continue Wiener's principle of weaving what she saw *sowieso* – presenting views of landscapes and interiors, always partial, incomplete – the "D" panels draw on diverse "flat" materials Roth mailed, and typically do not look like anything at all. *Abfälle* – scraps, refuse, waste, spoilage – in *Korrespondenz Teppich* are never far from *Unfälle*, the accidents, mischances, and mishaps of life. Roth wrote to Wiener in February 1988, "I'm mostly lying in bed with depression and a cold, terrible times" (1988: n.p.). Adding her injury to his illness, in September of that year Wiener broke her leg while out collecting mushrooms. She wrote to Roth: "It appears that an accident [*Unfall*] is contained in every tapestry" (1988: n.p.).

If *Korrespondenz Teppich* is an extimate collaboration, it is because it tends to and takes in such scraps of life – the banal stuff

that often just drops out of the picture. This is the stuff that ties Wiener and Roth together, despite distances in time and space and periods of estrangement. *Korrespondenz Teppich* attends to the affects and cares that exasperate smooth correspondence, weaving the extimate space of their sometimes yearnful, sometimes strained co-respondence. It discloses the preoccupation that they share with saving the transient as the very substance of their relationship. It shows life lived not as an account of actions and accomplishments, but as scraps that can be interwoven to reveal correspondences, the tone and significance of which change over time. To be sure, their corresponding is a melancholy labor that, however, fondly affirms the time passed with and without one another.

// Figure 7
Candid photograph taken by Oswald Wiener, included in a letter from Ingrid Wiener to Dieter Roth, November 2, 1994

In a letter to Roth as they began the last tapestry collaboration they would finish together, Wiener enclosed a photograph from 1974 **(fig. 7)**, when their whole correspondence began around *Bertorelli 'B'*. It shows Roth and Wiener together in West Berlin. They are making toast. Roth has his piece of bread and gazes at Wiener. Wiener has the jam. She looks into the camera. Joking, but also in case it was unclear by 1994 who corresponded how to whom, Wiener labels Roth "DU" (YOU), herself "ICH" (I), asking "do you remember? [...] Exciting times seems to me" (1994: n.p.).

// Abstract
There is a tendency in recent art history to see artistic practice as aligning with political activism, and artists who are women as making feminist art. VALIE EXPORT, the paradigmatic "woman artist" in this regard, encapsulated this position in her formulation of Feminist Actionism. This paper draws out a complementary tendency exhibited in the work of Ingrid Wiener that I call feminist in-action. In contrast with the confrontational practices of many of her contemporaries, Wiener's tapestry collaborations with Dieter Roth present long-drawn-out performances of withdrawal. Her weaving explores a relational and dependent view of both artistic practice and the self. Refusing the feminist-actionist's arsenal of assertive gestures, Wiener picks apart the conventions of high-warp Gobelins tapestry weaving in order to attend to an immanent and intimate, sometimes frayed, sometimes touching, space of correspondence. Wiener's tapestry collaborations with Roth thus articulate an alternative textile politics as a politics of care.

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Fig. 1: VALIE EXPORT, *Aktionshose: Genitalpanik*, 1969, Selbstinszenierung (Self-staging), Photo credit: Peter Hassmann, Atelier VALIE EXPORT, © VALIE EXPORT, Bildrecht Wien, 2020, Courtesy of VALIE EXPORT

Fig. 2: Ingrid Wiener / Dieter Roth, *Large Tapestry*, 1981–1986, woven wool and wood, 220 × 182 cm, The Museum of Modern Art, New York (MoMA), Gift of Franz Wassmer, Acc. no.: 1902.2008, © 2020, digital image, The Museum of Modern Art, New York / SCALA, Florence, © Dieter Roth Estate, Courtesy of Hauser & Wirth, © Ingrid Wiener, Courtesy of Ingrid Wiener

Fig. 3: VALIE EXPORT, *Genitalpanik / Hose*, 1968–1969, "Original Mustang Jeans of the performance 1968," 3 b/w photographs, 160 × 80 cm, Museum moderner Kunst Stiftung Ludwig Wien (mumok), © VALIE EXPORT, Bildrecht Wien, 2020, Courtesy of VALIE EXPORT

Fig. 4: Dieter Roth, *P.O.TH.A.A.VFB* (Portrait of the Artist as a Vogelfutterbüste), 1968
Bust of molded chocolate and birdseed on wooden board; Edition of 30, © Dieter Roth Estate, Courtesy of Hauser & Wirth

Fig. 5: Ingrid Wiener / Dieter Roth / VALIE EXPORT, *Gobelin (Bertorelli 'B')*, 1974–1976, woven wool, 210 × 189 cm, Kunsthaus Zürich, Photo credit: Kunsthaus Zürich, © Dieter Roth Estate, Courtesy Hauser & Wirth, © Ingrid Wiener, Courtesy of Ingrid Wiener

Fig. 6: Ingrid Wiener / Dieter Roth, *Teppich Nr. 3.* [Korrespondenz Teppich], 1987–1993, woven wool, 250 × 240 cm (250 × 255 cm with string), Aargauer Kunsthaus, Aarau, Gift of Franz Wassmer, Photo credit: Jörg Müller, Aargauer Kunsthaus, © Dieter Roth Estate, Courtesy Hauser & Wirth, © Ingrid Wiener, Courtesy of Ingrid Wiener

Fig. 7: Candid photograph taken by Oswald Wiener, included in a letter from Ingrid Wiener to Dieter Roth, November 2, 1994, Courtesy of Ingrid and Oswald Wiener

// About the Author

Caroline Lillian Schopp, PhD, is University Assistant in the Department of Art History at the University of Vienna and recipient of a 2020–21 Getty/ACLS Postdoctoral Fellowship in the History of Art. Recent publications dedicated to rethinking the historiography of performance art include: *On Failing to Perform: Art and Revolution, Vienna 1968*, in: October, 2019; *Out of Storage – On the Art of Franz Erhard Walther*, in: Artforum, 2018, and *Gerhard Rühm's Body Art*, a catalogue essay for the recent retrospective at the Kunstforum in Vienna (2017). She will contribute another essay on Ingrid Wiener's tapestries to the forthcoming anthology on the artist, *Durch die Kette sehen* (2020), edited by Michaela Leutzendorff Pakesch. Schopp's book, *In-Action: The Vienna Group, Viennese Actionism, and the Passivities of Performance Art*, is forthcoming with University of Chicago Press.

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