



SUZANNE HUBBARD

“Weaving is a language...it speaks with its process...and concern for the whole.”



ARTIST STATEMENT

The desire to understand weaving’s non-verbal perspective creates a unique relationship with the craft and my purpose as an artist. *Explorations and Innovations*, part of the resumé below, charts a non-traditional education—homeschooling my daughter; creating stage sets; digging up my yard and planting the *Living Tapestry Garden*; discovering the path of a universal human; and weaving the tapestries in the *Silent Oratory: A Weaver Speaks* series.

I give brief explanations how each *exploration* evolved a process-based perspective between the years 1994–2016. Many of the experiences occurred simultaneously and developed over the course of this time period.

The trajectory of my work received a push at an early age in a home that encouraged taking risks with new ideas and unconventional careers. Two major influences were my mother, Barbara Marx Hubbard, who developed the perspective *conscious evolution*; and my father, Earl Wade Hubbard, space philosopher.

TRAINING

1971–1973: Nantucket Island, Massachusetts

- Studied Weaving with Swedish master weaver Margureta Grandin-Nettles.
- Wove commissions for Grandin-Nettles as an apprentice.
- Studied with Swedish textile designer Hans Krondahl.

1974–1975: Injon, Sweden

- Intensive nine-month weaving and textile course at Säterglantan School of Weaving and Design.

1976–1977: Öland, Sweden

- 12-month weaving course at Capellagården.

COMMISSIONS

1979–1992: Washington, D.C.

Mr. and Mrs. Todd Petersen, Washington, D.C. Mrs. Louise Elliston, Memphis, Tennessee Mr. and Mrs. Marvin Kay, Washington, D.C. Mr. Carter Cafritz, Washington, D.C. Mr. and Mrs. David Ritz, Potomac, Maryland Mr. Daniel Adams, Corona, New Mexico Mr. and Mrs. Ralph Foxman, Potomac, Maryland Mr. and Mrs. Mandel Ourisman, Chevy Chase, Maryland Mr. and Mrs. Robert Beckman, Potomac, Maryland Mr. Antony Childs, Washington, D.C. Mr. Bernie Seeman, Princeton, New Jersey Mr. and Mrs. Joel Grey, New York, New York The Orsjo Church, Orsjo, Sweden Community Center, Renga, Sweden

SHOWS

1982–1985: Washington, D.C.

- April 1982: *Fine Tableware*, Thaxton and Company, New York, New York.
- March 1984: *Country of Origin, USA: A Decade of Contemporary Rugs*, The National Textile Museum, Washington, D.C.
- January 1985: *Off and On the Wall*, The Esther Saks Gallery, Chicago, Illinois.
- July 1985: *American Crafts/Design "85" Show*, curated by textile designer Jack Lenore Larsen, Showplace Square, San Francisco, California.
- September 1985: *The Houghton Mansion*, The National Symphony Orchestra Decorator's Show House, with design firm Antony Childs.
- December 1985: *Craft Invitational*, The G.H. Dalsheimer Gallery, Baltimore, Maryland.

MUSEUM ACQUISITION

1990s: The Roswell Museum and Art Center, Roswell, New Mexico

- *Anasazi*, donated by Mr. Daniel Adams, Corona, New Mexico.

EXPLORATIONS AND INNOVATIONS

1994–2016: Washington, D.C. and Vashon, Washington

- Wove the 7 tapestries in the series *Silent Oratory: A Weaver Speaks*. I discovered weaving's process-based perspective.
- Homeschooled my daughter for 6½ years. Motherhood is another form of weaving a whole person, which includes a meaningful life.
- Dug up the entire yard of my home in the city of Takoma Park, Maryland, and planted *The Living Tapestry Garden*. Weaving and gardening are non-verbal languages and perspectives that express and relate to the world of interdependent relationships.
- Created theatre sets for highly creative directors Jillian Ray and David Minton with *Lumina Studio Theatre*, Silver Spring, Maryland. I could imagine how to bring the concept of a process-based perspective into form.
- I attended two annual *Universal Human* conferences in Wilsonville, Oregon. I saw a connection between the idea of a universal self and the animating web of life.
- I wrote *The LifeBook: The Developmental Path of a Universal Human*. This outlines weaving the personal self into the fabric of a shared universal self.
- Ideas from *The LifeBook* were further developed in my mother's books: *Emergence: The Shift from Ego to Essence and 52 Codes for Conscious Self Evolution: A Process of Metamorphosis to Realize Our Full Potential Self*.
- I began writing *The Unwritten Book and Your LifeBook Journal: An Organic Personal Conscious Evolution*. Personal integration and weaving principles are the same.
- I published *Silent Oratory: A Weaver Speaks*—the woven process-based message.
- Developed the *Life-Weaving* classes: *Whole-Fabric*, *Whole-Tapestry*, and *Whole-Journey*. Engaged with community to encourage intercommunication as well as personal inner weaving.

EXHIBITS AND LIFE-WEAVING CLASS

2015–2018: Vashon, Washington

- December 2015: *Patterns of Thought*: Bainbridge Island Museum of Art, Bainbridge Island, Washington.
- June 2016 *Dialogues in Fiber*: Island Gallery, Bainbridge Island, Washington.
- December 2016: *Rhythm of Giving and Receiving*: Heron's Nest / Two Wall Gallery, Vashon Island, Washington.
- April 2017: *Life-Weaving Class, Whole-Fabric*: Vashon Center for the Arts, Vashon, Washington.
- January 2018: Juried selection: Collective Visions Gallery, Bremerton, Washington.
- February 2018: Mann foyer gallery, Vashon Center for the Arts, Vashon, Washington.