

Andrew Kreps  
Gallery

22 Cortlandt Alley,  
New York, NY 10013

Tue–Sat, 10 am–6 pm  
andrewkreps.com

Tel. (212)741-8849  
Fax. (212)741-8163

# Kay Sekimachi

## A Personal Archive

394 Broadway  
September 5 – November 1, 2025

Andrew Kreps Gallery is pleased to announce an exhibition of works by the Berkeley-based artist Kay Sekimachi (b. 1926, San Francisco). Including rare, early works from Sekimachi's personal archive, the exhibition is the first of the artist's work in New York.

A pioneer of weaving, both on and off the loom, Sekimachi developed a singular body of work over the course of seven decades. Often referred to as a “weaver’s weaver,” Sekimachi’s work synthesizes traditional craft, with innovative techniques and her own Japanese heritage. Working in series and often employing a singular material or fiber, Sekimachi pushed the individual characteristics of textile and its sculptural dimensions. In the 1960s, Sekimachi began a series of sculptures employing nylon monofilament, then a newly introduced material from DuPont Chemical. Built from flat interlocking shapes, the resulting tubular forms enacted an interplay of movement, transparency, and light, often referencing natural phenomena as referenced in the works’ titles. In the 1970s, Sekimachi would explore off-loom weaving techniques, as demonstrated in the series *Variations on a Camel’s Girth*, before producing intricate woven books and boxes. While incorporating other forms into her practice, such as delicate bowls made from paper and leaves, she remained fascinated by the challenges of the loom, continuing to weave.

A second-generation Japanese American, Sekimachi was born in San Francisco, spending her early youth in nearby Berkeley. During the Second World War, Sekimachi and her family were among the thousands of persons of Japanese descent who were forcibly incarcerated, first at Tanforan detention center in San Bruno, and later, at Topaz Relocation Center in Utah. Sekimachi received her first formal artistic education at Tanforan, documenting her experience in watercolors and sketches. Upon her family’s return to Berkeley, Sekimachi attended the California College of Arts where she first discovered weaving, later purchasing her own loom. In 1956, Sekimachi received a scholarship to Haystack Mountain School of Crafts in Liberty, Maine, where she met the influential textile designer Jack Lenor Larsen (1927–2020), who would later commission Sekimachi to design textiles for commercial use. Sekimachi’s work was included in the landmark exhibition *Objects: USA at the Smithsonian America Art Museum*, Washington D.C., 1969, alongside Anni Albers, Sheila Hicks, Doyle Lane, Leonore Tawney, Peter Voulkos, and others. In 1971, Sekimachi married the

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celebrated American woodturner Bob Stocksdale. The couple frequently collaborated, with Stocksdale often creating custom tools for her weavings.

Kay Sekimachi lives and works in Berkeley. Her work has been exhibited widely, often drawing comparisons to her friend and contemporary, Ruth Asawa. In 2024, a comprehensive survey of her work titled *Kay Sekimachi: Weaving Traditions* was presented at the SFO Museum. In 2021, BAMPFA, Berkeley presented *Kay Sekimachi: Geometries*, and in 2016, the exhibition *Kay Sekimachi: Student, Teacher, Artist*, was presented at the de Young Museum, San Francisco. Her work is held in the permanent collections of Smithsonian American Art Museum, Washington D.C., The Metropolitan Museum of Art, New York, de Young Museum, San Francisco, SFMoMA, San Francisco, LACMA, Los Angeles, Musée Des Arts Décoratifs, Paris, National Museum of Modern Art, Kyoto National Museum of Scotland, Edinburgh, Museum of Fine Arts, Boston, Massachusetts, Minneapolis Institute of Art, Minnesota; Oakland Museum, California, Toledo Museum of Art, Ohio, Detroit Art Institute, and the Museum of Fine Arts, Houston, Texas, among others.

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394 BROADWAY



KAY SEKIMACHI  
*Haleakala-3*, 1999

Linen, heat transfer print on  
warp, overprinting and double  
weave, buckrum and stitch  
witchery  
5 3/8 x 3 5/8 x 31 inches (13.7  
x 9.2 x 78.7 cm.)  
(KAS25-009)



KAY SEKIMACHI  
*Sample #2*, c. 1950

Double weave linen and  
mohair  
14 1/8 x 15 1/8 x 2 1/2 inches  
(35.9 x 38.4 x 6.3 cm.)  
(KAS25-015)



KAY SEKIMACHI  
*Room Divider Sample #2*, c.  
1950

Variations of interlacing jute  
and cotton  
18 3/4 x 12 1/8 x 2 1/2 inches  
(47.6 x 30.8 x 6.3 cm.)  
(KAS25-018)



KAY SEKIMACHI  
*Sample #4*, c. 1950

Double weave linen and rayon  
14 3/8 x 16 7/8 x 2 1/2 inches  
(36.5 x 42.9 x 6.3 cm.)  
(KAS25-016)



KAY SEKIMACHI  
*Room Divider Sample #1*, c.  
1950

Variations of Interlacing jute  
and cotton  
25 1/8 x 21 x 2 1/2 inches  
(63.8 x 53.3 x 6.3 cm.)  
(KAS25-017)



KAY SEKIMACHI  
*Sample #3*, c. 1950

Brooks bouquet weave linen,  
jute, and monofilament  
23 x 0 x 2 1/2 inches (58.4 x  
6.3 cm.)  
(KAS25-019)



KAY SEKIMACHI  
*Untitled Book*, 1999

Linen, heat transfer print on  
warp, overprinting and double  
weave, buckrum and stitch  
witchery  
3 5/8 x 5 3/8 x 31 inches (9.2  
x 13.7 x 78.7 cm.)  
(KAS25-010)



KAY SEKIMACHI  
*Large Green Monofilament*  
(*Study for Los Angeles*  
*Bonaventure Hotel*  
*Commission*), 1972

Green monofilament  
102 x 24 x 15 inches (259.1 x  
61 x 38.1 cm.)  
(KAS25-021)

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KAY SEKIMACHI  
*Variations on a Camel's Girth*  
#3, 1976

Natural cotton, brown cotton  
braid; split-ply twining (dowel  
turned by Bob Stocksdale)  
18 x 8 inches (45.7 x 20.3 cm.)  
(KAS25-003)



KAY SEKIMACHI  
*Variations on a Camel's Girth*  
#4, 1976

Natural cotton, brown cotton  
braid; split-ply twining (dowel  
turned by Bob Stocksdale)  
25 x 12 x 2 inches (63.5 x 30.5  
x 5.1 cm.)  
(KAS25-001)



KAY SEKIMACHI  
*Variations on a Camel's Girth*  
#2, 1976

Natural cotton, brown cotton  
braid; split-ply twining (dowel  
turned by Bob Stocksdale)  
18 x 8 inches (45.7 x 20.3 cm.)  
(KAS25-002)



KAY SEKIMACHI  
*Paper Bowl*, 1989

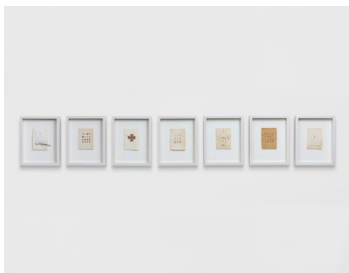
Japanese handmade gold and  
brown papers with brown  
fibers and brown linen thread  
5 x 7 3/4 x 7 3/4 inches (12.7  
x 19.7 x 19.7 cm.)  
(KAS25-014)

## OFFICE



KAY SEKIMACHI  
*Sun and Reflection*, 2006

Polyester, transfer dye, plain  
weave  
40 x 3 1/4 inches (101.6 x 8.3  
cm.)  
(KAS25-005)



KAY SEKIMACHI  
*Hawaiian Beach Sketches*  
*December 91, 1991*

Chlamys cookie, hoof shell,  
False Limpet, bon, twig, stone,  
thread, paper  
15 1/8 x 12 1/8 x 2 1/2 inches  
(38.4 x 30.8 x 6.3 cm.) each  
(KAS25-008)

# Kay Sekimachi

Born 1926, San Francisco, CA  
Currently lives and works in Berkeley, CA

## EDUCATION

1956	Haystack Mountain School of Crafts, Liberty, Maine
1954-1955	California College of Arts And Crafts, Oakland, California
1946-1949	California College of Arts And Crafts, Oakland, California

## SELECTED AWARDS AND HONOR

2011	Luminary Award, Fuller Craft Museum, Brockton, Massachusetts
2007	Master of the Medium Award, James Renwick Allianc
2004	Textile Legend, Textile Society of America
2002	Gold Medal, American Crafts Council
1997	Women's Caucus for Art
1985	Fellow, American Craft Council
1974	National Endowment for the Arts fellowship

## SELECTED SOLO AND TWO PERSON EHBITIONS

2018	<i>Kay Sekimachi Master Weaver: Innovations in Forms and Materials Council of 100 Distinguished Women Artist 2018</i> , Fresno Art Museum, Fresno, CA (catalog)
2017	<i>Kay Sekimachi: Simple Complexity</i> , Craft & Folk Art Museum, Los Angeles, CA (catalog)
2016	<i>Kay Sekimachi: Student, Teacher, Artist</i> , de Young Museum <i>Bob Stocksdale &amp; Kay Sekimachi: From the Collection of Forrest L. Merrill</i> , Fresno Art Museum, Fresno, CA <i>Kay Sekimachi: Student, Teacher, Artist</i> , Walker Textile Education Gallery, de Young Museum, San Francisco, CA
2015	Travel venue: Bellevue Arts Museum, WA

- 2014 *In the Realm of Nature; Kay Sekimachi & Bob Stocksdale*, Mingei International Museum, San Diego, CA (catalog)
- 2011 *Kay's Treasures*, Jane Sauer Gallery, Santa Fe, NM  
Fuller Craft Museum, Brockton, MA
- 2009 *Kay Sekimachi: Fiber Artist*, Sonoma County Museum of Art, Sonoma, CA  
*Puako: Kay Sekimachi & Kiff Slemmons*, Velvet da Vinci Gallery, San Francisco, CA
- 2008 *Loom & Lathe: The Art of Kay Sekimachi and Bob Stocksdale*, Berkeley Art Center, Berkeley, CA (catalog); Travel venues: Sam & Alfreda Maloof Foundation for Arts & Crafts, Alta Loma, CA
- 2007 *Makimono: Woven Scrolls and Wall Hangings*, Jane Sauer Thirteen Moons Gallery, Santa Fe, NM
- 2005 *Lines Converging: Marion Hildebrandt & Kay Sekimachi*, Art Works Downtown, San Rafael, CA  
*Homecoming Kay Sekimachi & Bob Stocksdale*, ACCI Gallery, Berkeley, CA
- 2004 *Lewis Knauss & Kay Sekimachi*, Thirteen Moons Gallery, Santa Fe, NM  
*Of Sea, Sand, Shells*, Arts Pacifica, Kawaihae, HI, 2004
- 2002 *Kay Sekimachi: Fiberworks*, Craft & Folk Art Museum, Los Angeles, CA, 2002
- 2001 *Intimate Eye: Paper & Fiber Forms of Kay Sekimachi*, Mingei Museum of International World Folk Art, San Diego, CA  
*Kay Sekimachi – An Intimate Eye*, Mingei International Museum
- 2000 *Intimate Views: The Books of Kay Sekimachi*, San Francisco Craft & Folk Art Museum, San Francisco, CA (catalog)  
*The Woven Form: Carole Beadle & Kay Sekimachi*, Cabrillo College Gallery, Aptos, CA
- 1999 *Books, Boxes & Bowls: Kay Sekimachi & Bob Stocksdale*, Brown/Grotta Gallery, Wilton, CN (catalog)
- 1995 Tampa Museum of Art, Tampa, FL  
Renwick Gallery of The National Museum of American Art, Smithsonian Institution, Washington, DC  
American Crafts Museum, New York, NY  
Museum of Art, Rhode Island School of Design, Providence, RI
- 1994 *Bowls, Kay Sekimachi & Bob Stocksdale*, Volcano Art Center Gallery, Hawaii National Park, HI; Travel Venues: The Arkansas Arts Center Decorative Art Museum, Little Rock, AR  
The Forum for Contemporary Art, St. Louis, MO
- 1993 *Marriage in Form: Kay Sekimachi & Bob Stocksdale*, Palo Alto Cultural Center, Palo Alto, CA (catalog)
- 1991 *Forms of Grace*, Kay Sekimachi & Bob Stocksdale, Beelke Gallery, Purdue University, Lafayette, IN  
*Intersections: Kay Sekimachi & Emily Du Bois*, Union Gallery, Purdue University, Lafayette, IN

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- 1985 *Side By Side: Kay Sekimachi & Bob Stocksdale*,  
Contemporary Fine Arts, Tokyo, Japan
- 1982 *Parallel Views: Kay Sekimachi & Nancy Selvin*,  
California Crafts Museum, Palo Alto, CA

#### SELECTED GROUP EXHIBITIONS

- 2024 *Discourse: art across generations and continents*,  
Brown/Grotta Gallery, Wilton, CN  
*Toshiko Takaezu Moons, Closed Forms*, Teabowls,  
Jeffrey Spahn Gallery
- 2023 *Acclaim! Work by Award-Winning International*  
Artists, Brown/Grotta Gallery, Wilton, CN
- 2021 *Japandi: shared aesthetics and influences*, Brown/  
Grotta Gallery, Wilton, CN
- 2020 *Fan Favorites*, Brown/Grotta Gallery, Wilton, CN  
*OBJECTS: REDUX*, Form & Concept Gallery, Santa  
Fe, NM
- 2019 *Artists from the Grotta Collection*, exhibition and  
book launch, Brown/Grotta Gallery, Wilton, CN  
*Travel venue: Cranbrook Art Museum*, Bloomfield  
Hills, MI (catalog)  
*California Studio Crafts: from Forrest L. Merrill*  
*Collection*, San Francisco International Airport  
Museum, San Francisco, CA  
*60 Years of ACCI Gallery: A Retrospective*, ACCI  
Gallery, Berkeley, CA 2019  
*We Were Always Here: Japanese-American Post-*  
*War Pioneers of Art*, Heather James Fine Art, San  
Francisco, CA (catalog)  
*California Visionaries: Seminal Studio Craft Featuring*  
*Works From the Forrest L. Merrill Collection*, Craft in  
America Center, Los Angeles, CA
- 2017 *Executive Order 9066*, American History Museum,  
Washington, DC  
*Still Crazy After All These Years, 30 Years in Art*,  
Brown/Grotta Gallery, Wilton, CT (catalog)  
*A Line Can Go Anywhere*, James Cohan Gallery, New  
York, NY  
*Found In Translation: Design in California and*  
*Mexico, 1915 – 1985*, Los Angeles Museum of  
Contemporary Art, Los Angeles, CA
- 2016 *Then & Now*, Benefit Sale for Executive Order 9066,  
J'sei, Emeryville, CA
- 2015 *Fiber: Sculpture 1960 - Present*, The Institute of  
Contemporary Art Boston, Boston, Massachusetts

- Des Moines Art Center, Des Moines, Iowa (catalog)  
*Crafting a Continuum: Rethinking Contemporary Craft*, Nora Eccles Museum of Art, Utah State University, Logan, UT  
Houston Center for Contemporary Craft, Houston, TX  
*In The Realm of Nature: Bob Stocksdale & Kay Sekimachi*, Bellevue Arts Museum, Bellevue, WA  
108 Contemporary, Tulsa, OK
- 2014 *What Would Mrs. Webb Do? A Founder's Vision*, Museum of Art and Design, New York City, NY  
*Turn, Weave, Fire and Fold: Vessels from the Forest L. Merrill Collection*; San Francisco International Airport Museum, San Francisco, CA (catalog)  
*Crafting a Continuum: Rethinking Contemporary Craft*, Bellevue Arts Museum, Bellevue, WA  
Boise Art Museum, Boise, ID  
*In the Realm of Nature: Bob Stocksdale and Kay Sekimachi*, Mingei International Museum
- 2014 Colorado State University, Fort Collins, CO  
Figge Art Museum, Davenport, IA
- 2013 *Decorum - Carpets/Tapestries*, Musee D'Art Moderne of Paris, Paris, France - traveled to Shanghai, China (catalog)  
*Crafting a Continuum: Rethinking Contemporary Craft*; Arizona State University, Tempe, AZ (catalog)  
Ft. Wayne Museum of Art, Ft. Wayne, IN  
*Innovators and Legends: Generations in Textiles and Fiber*, Muskegon Museum of Art, Muskegon, MI (catalog)  
University of Kentucky, Lexington, KY  
Schweinfurth Memorial Art Center, Auburn, NY
- 2012 *Retro/Prospective: 25+ Years of Textiles and Sculpture*, Brown/Grotta Arts, Grosse Pointe Shores, MI (catalog)  
*Sourcing the Museum*, The Textile Museum, Washington, D.C.  
*A Culture Within – the Japanese American Experience through Art*, Petaluma Arts Center, Petaluma, CA  
*Do Not Destroy, Trees Art and Jewish Thought: An Exhibition and the Dorothy Saxe Invitational*, Contemporary Jewish Museum, San Francisco, CA (catalog)
- 2011 *Basketmakers*, Wayne Art Center, Wayne, PA  
*California Design, 1930 – 1965: Living in a Modern Way*, Los Angeles County Museum of Art, Los Angeles, CA; Travel venues: Tokyo, Japan; New Zealand; Peabody Museum, Salem, MA (catalog)



- The House that Sam Built: Sam Maloof and Art in the Pomona Valley*, Huntington Library, Art Collections and Botanical Gardens, San Marino, CA (catalog)  
*Green From the Get Go: International Contemporary Crafting Modernism: Mid-Century American Art and Design*, Janine Falino, Museum of Art & Design, New York, NY (catalog)  
*The Golden State of Crafts*, Los Angeles Craft & Folk Art Museum, Los Angeles, CA  
*Juried and Invitational Exhibition: All Things Considered VI*, National Basketry Organization & Fuller Craft Museum, Brockton, MA (catalog)  
*Gold: Gold Medal Recipients Exhibition*, American Craft Council/SOFA Chicago, curator Michael Monroe, Chicago, IL
- 2010 *The Nature of Entanglements*, Palo Alto Art Center, Palo Alto, CA  
*Gifted Hands*, Bay Area Craftsmen, Phoebe Hearst Gallery, St Mary's College, Moraga, CA
- 2009 *Life of Making: Jim Melchert, June Schwarcz and Kay Sekimachi*, Sonoma Valley Museum of Art, Sonoma, CA  
*Asian American Modern Art: Shifting Currents, 1900-1970*, The Fine Arts Museums of San Francisco, de Young, San Francisco, CA (catalog)
- 2006 *Baskets: Beyond Structure*, Jane Sauer, Thirteen Moons Gallery, Sante Fe, NM  
*The First Illusion: The Transitional Object*, Palo Alto Art Center, Palo Alto, CA, 2006  
*The Presence of Absence: Exploring the Void in Contemporary Wood Sculpture*, SOFA, Chicago, IL  
*Material Difference, Soft Sculpture and Wall Works*, Chicago Cultural Center, Chicago, IL (catalog)
- 2007 *Artists of Invention: A Century of CCA*, Oakland Museum of California, Oakland, CA (catalog)  
*Saturn Returns: Back to the Future of Fiber Art*, Museum of Quilts & Textile, San Jose, CA, 2007  
*Craft in America: Expanding Traditions*, Arkansas Art Center, Little Rock, AR, 2007 Traveled to 6 venues across the United States, 2007 -2009  
*Pulp Function*, Fuller Craft Museum, Brockton, MA  
*Timeless Vessels*, The Society of Arts & Crafts, Boston, MA
- 2005 *Scents of Purpose: Artists Interpret the Spice Box*, The Contemporary Jewish Museum, San Francisco, CA, 2005 (catalog)  
*Art of the Book, Treasures from the Bay Area*, Contemporary Fine Arts Gallery, San Anselmo, CA

- 2004      Beyond Tradition: New Ply-split Fiber Sculpture,  
Contemporary Crafts Museum, Portland, OR  
(catalog)  
*California Design 2004*, Baulines Craft Guild, San  
Francisco, CA  
*Asian Fusion*, Thirteen Moons Gallery, Santa Fe, NM  
*Constructions & Compositions*, Virginia Brier Gallery,  
San Francisco, CA  
*Celebrating Nature, Craft Traditions/Contemporary  
Expressions*, Craft & Folk Art Museum, Los Angeles,  
CA (catalog)  
*Baskets As Art*, Flinn Gallery, Greenwich, CT  
*Clay, Paper, Wood, Metal*, Helen Day Art Center,  
Stowe, VT
- 2002      *American Craft Council 2002 Awards Exhibition*,  
Contemporary Crafts Gallery, Portland, OR  
*The Red Thread*, Milwaukee Art Museum, Milwaukee,  
WI  
*Small Works in Fiber*, Long House Reserve Ltd., East  
Hampton, NY; Travel venues: SOFA CHICAGO,  
Chicago, IL; Issey Miyake MDS Gallery, Tokyo, Japan  
*Baskets Now: USA*, Arkansas Arts Center, Little Rock,  
AK  
*Baulines Crafts Guild, 30th Anniversary Exhibition*,  
Falkirk Cultural Center, San Rafael, CA
- 2001      *Expanding the Girth*, Bampton, Oxfordshire, &  
Nehru Centre, London, UK (catalog)  
*Japan: Under the Influence*, Brown/Grotta Arts,  
Wilton, CT  
*Leading the Way: Asian-American Artists of the Older  
Generation*, Barrington Center for the Arts, Gordon  
College, Wenham, MA (catalog)  
*Made in California*; Los Angeles County Museum of  
Art, Los Angeles, CA
- 2000      *The Inaugural Gift: The Founders Circle Collection*,  
The Mint Museum of Craft & Design, Charlotte, NC  
(catalog)  
*The 7th International Shoe Box Sculpture Exhibition*,  
University of Hawaii Art Gallery, Honolulu, HI  
(catalog)
- 1999      The Art of Craft: Contemporary Works from the  
Saxe Collection, Fine Arts Museums, San Francisco,  
CA (catalog)  
*Far Out: Bay Area Design, 1967 – 1973*, San  
Francisco Museum of Modern Art, San Francisco, CA  
*Making Change; 100 Artists Interpret the Tzedakah  
Box*, The Jewish Museum, San Francisco, CA  
(catalog)

- 1998 *Material Witness: Masters of California Crafts*, Crocker Art Museum, Sacramento, CA (catalog)  
*Views Inside & Outside of Hawaii*, Studio 7 Gallery, Honolulu, HI  
*Held & Let Go*, California College of Arts & Crafts, Oakland, CA  
*Modus Operandi: A Survey of Contemporary Fiber*, Snyderman Gallery, Philadelphia, PA  
*Fabricated from Flax*, Contemporary Crafts Gallery, Portland, OR  
*Art After Incarceration*, Pro Arts, Oakland, CA  
*Tea Bowl: Imperfect Harmony*, Greater Lafayette Museum of Art, Lafayette, IN (catalog)  
*Perfection in Form*, Sam Maloof, Kay Sekimachi & Bob Stocksdale, Del Mano Gallery, Los Angeles, CA
- 1997 *The 10th Wave*, Brown/Grotta Gallery, Wilton, CN  
*The Fabric of Life: 150 Years of Northern California Fiber Art History*, San Francisco State University Art Department Gallery, San Francisco, CA  
*New Baskets: Expanding the Concept*, Craft Alliance, St. Louis, MO
- 1996 *CCAC: Past, Present & Future*, California College of Arts and Crafts, Oakland, CA  
*Basketry: Structuring Space, Empty & Enclosed*, Bingham Gallery, Department of Art, University of Missouri, Columbia, MI  
*Four Decades of Discovery: 40th Anniversary of American Craft Museum*, New York, NY  
*Generations: The Lineage of Influence on Bay Area Art*, Richmond Art Center, Richmond, CA (catalog)
- 1995 *Fiber: Five Decades from the Permanent Collection*, American Crafts Museum, New York, NY  
*With New Eyes: Toward an Asian American Art History in the West*, Department of Art, San Francisco State University, San Francisco, CA
- 1994 *The Continuing Tradition of Basketry*, San Francisco International Airport Museum, San Francisco, CA  
*Contemporary Craft & The Saxe Collection* Newark Harbor Art Museum, Newport Beach, CA (catalog)
- 1993 *Contemporary Craft & The Saxe Collection*, The Toledo Museum of Art, Toledo, Ohio  
*Small Works in Fiber*, The Mildred Constantine Collection, The Cleveland Museum of Art, Cleveland, OH (catalog)
- 1992 *Intimate & Intense, Small Fiber Structures*, The Minneapolis Institute of Arts, Minneapolis, MN (catalog)  
*In Our Hands: An International Competition*, Nagoya,

- 1990 Japan  
*Meeting Ground: Contemporary Textile Forms*, The Forum, St. Louis, MO  
*Strength & Diversity: Japanese-American Women 1985-1990*, Oakland Museum, Oakland, CA
- 1989 *The Tactile Vessel, New Basket Forms*, Erie Art Museum, Erie, PA (catalog)
- 1987 *The Eloquent Object*, Philbrook Art Center, Tulsa, OK; US tour 1987-1989; Japan tour, 1989-1990; (catalog)  
*Japanese American Craft Invitational*, Morikami Museum, Delray Beach, FL (catalog)
- 1986 *Craft Today, USA*, American Crafts Museum, New York, NY, 1986 (Europe tour, 1989-1993) (catalog)  
*Fiber R/Evolution*, Milwaukee Art Museum, Milwaukee, WI (catalog)
- 1983 Biennale internationale de la tapisserie, Lausanne, Switzerland  
*Basketry: Tradition in New Form*, Institute of Contemporary Art, Boston, MA, 1982
- 1981 *The Art Fabric: Mainstream*, San Francisco Museum of Modern Art, San Francisco, CA; US tour, 1981-83 (catalog)  
*Old Traditions/New Directions*, The Textile Museum, Washington, DC (catalog)  
*4th Triennale, Lodz 1981*, The Central Museum of Textiles, Lodz, Poland (catalog)
- 1980 *International Exhibition of Miniature Textiles*, British Crafts Center, London, England (catalog)
- 1978 *International Exhibition of Miniature Textiles*, British Crafts Center, London, England (catalog)
- 1975 Biennale internationale de la tapisserie, Lausanne, Switzerland
- 1974 *International Exhibition of Miniature Textiles*, British Crafts Center, London, England (catalog)
- 1977 *Fiber as Art: Americans & Japan*, National Museum of Modern Art, Kyoto and Tokyo, Japan (catalog)
- 1976 *International Exhibition of Miniature Textiles*, British Crafts Center, London, England (catalog)
- 1974 *International Exhibition of Miniature Textiles*, British Crafts Center, London, England (catalog)
- 1973 *6th Biennale Internationale De La Tapisserie*, Lausanne, Switzerland (catalog)
- 1972 *Woven Structures*, Camden Art Center, London, England (catalog)
- 1971 *Deliberate Entanglements*, University of California at Los Angeles, CA (catalog)
- 1969 *Wall Hangings*, MOMA
- 1968 *Wall Hangings*, Museum of Modern Art, New York,

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- 1962 NY (catalog)  
*Modern American Hall Hangings*, Victoria & Albert Museum,  
London, England
- 1950 *In the Vanguard: Haystack Mountain School of Crafts*, 1950-  
1969, Portland Museum of Art, Portland, MA  
*OBJECTS REDUX: How 50 Years Made Craft Contemporary*,  
Houston Center for Contemporary Craft, Houston, TX

## TEACHING

- 1964-1972 Instructor, Berkeley Adult School, Berkeley, California  
1965-1986 Faculty, Adult Division, San Francisco Community College,  
San Francisco, California

## GUEST INSTRUCTOR

- 1996 Coupeville Arts Center, Coupeville, Washington  
1987 Arrowmont School of Arts & Crafts, Gatlinberg, Tennessee  
Mendocino Art Center, Apprenticeship Program, Mendocino,  
California
- 1985 University of Washington, Seattle, Washington  
1973-1983 Haystack Mountain School of Crafts, Deer Isle, Maine  
1975 University of California at Los Angeles, California  
1976 Seattle Pacific College, Seattle, Washington  
Anderson Valley Ranch, Snowmass, Colorado
- 1975 San Jose State University, San Jose, California  
California College of Arts And Crafts, Oakland, California
- 1964 Mendocino Art Center, Mendocino, California  
1959-1962 California College of Arts And Crafts, Oakland, California  
1956 California College of Arts And Crafts, Oakland, California

## AFFILIATIONS

American Crafts Council  
Honorary Member, Baulines Crafts Guild

## SELECTED BOOKS AND ARTICLES (see shows for published catalogs)

John Michael Kohler Arts Center, *Lenore Tawney: Mirror of the  
Universe*, 2019  
VanDerwerker, Alana, *Haystack at Liberty: From Insight to*

*Mountain to Island*, 2019

Riedel, Mija, *Kay Sekimachi Master Weaver: Innovations in Forms and Materials* Council of 100 Distinguished Women Artist 2018, Fresno Art Museum, Fresno, CA 2018

Price, Perry, *Obsession*, Mohawk Paper, Maker-Quarterly Issue #15 Materials, 2018

Williamson, Leslie, *Interior Portraits: At Home with Cultural Pioneers and Creative Mavericks*, Rizzoli, New York, NY, 2018.

Setterberg, Fred, *Sam Maloof: 36 Views of a Master Wood Worker*, Heyday, 2016

*The Trades*, Kay Sekimachi. Sam and Alfreda Maloof

Foundation for Arts & Crafts, *The Wooden Latch*, Fall 2014

Jack Lenor Larsen, *Learning From Longhouse*, Pointed Leaf Press, 2016.

Ollman, Leah, *Overdue Respect for this Fiber Artist*, Los Angeles Times, 2016.

The Desert Sun, Palm Springs, CA, *Textured Showcase*, Kay Sekimachi, Arts & Culture, December 18, 2016

The Rafu Shimpo, Los Angeles Japanese Daily News, *Kay Sekimachi Exhibition Opens Sunday at LA's Craft & Folk Art Museum*, September 22, 2016

Schou, Solvej, *Exhibit Showcases Kay Sekimachi's Woven Fiber Art*, Los Angeles AP, December 2016

Shapiro, Barbara, *Kay Sekimachi: Student, Teacher, Artist, at The De Young Museum*, Surface Design Journal, Spring, 2017

D'Alesandro, Jill, *Kay Sekimachi: Student, Teacher, Artist, Fine Arts Summer 2016*, Fine Arts Museums of San Francisco, CA.

Lange, Alexandra, *The Forgotten History of Japanese-American Designers' World War II Internment*, Curbed Magazine, 2016  
*National Japanese American Historical Society*, San Francisco, CA, 2017 Calendar

Fred Setterberg: *Sam Maloof – 36 Views of a Master Woodworker*, Heyday Publishing, 2016

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## LECTURES ABOUT KAY SEKIMACHI

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Fax. (212)741-8163

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## SELECTED COLLECTIONS

American Crafts Museum, New York, New York  
Allentown Art Museum of the Leigh Valley, Allentown,  
Pennsylvania  
Arizona State University, Tempe, Arizona  
Detroit Art Institute, Detroit, Michigan  
Erie Art Museum, Erie, Pennsylvania  
Fine Arts Museums, Houston, Texas  
Fonds des Arts Plastiques de la ville de Lausanne, Switzerland  
Long House Reserve, East Hampton, Long Island, New York  
Los Angeles County Museum of Art, Los Angeles, California  
Mingei International Museum of Folk Art, Balboa Park, San  
Diego, California  
Musée Des Arts Decoratifs, Paris, France  
National Museum of Modern Art, Kyoto, Japan  
National Museum of Scotland, Edinburgh, Scotland  
Oakland Museum, Oakland, California  
Racine Art Museum, Racine, Wisconsin  
Renwick Gallery of The National Museum of American Art,  
Smithsonian Institution, Washington, DC  
The Arkansas Arts Center, Decorative Art Museum, Little  
Rock, Arkansas  
The De Young Museum, San Francisco, California  
The Jewish Museum, New York  
The Minneapolis Institute of Art, Minneapolis, Minnesota  
The Mint Museum of Craft & Design, Charlotte, North  
Carolina  
The Museum of Fine Arts, Boston, MA  
The Metropolitan Museum of Art, New York, New York  
The Contemporary Museum of Art, Honolulu, Hawaii  
Toledo Museum of Art, Toledo, Ohio  
Topaz Museum, Delta, Utah  
UC Berkeley Art Museum, Berkeley, CA