

# A FINE THREAD

*Anne Lindberg's impossible colour*

Anne Lindberg first travelled to Washington, DC, after completing a BFA in printmaking and fibres at Miami University in 1985. Uncertain of the next steps in her career, Lindberg approached The Textile Museum, which then stood in the Kalorama neighbourhood on the northwest side of the District. With no internship positions available, the museum instead pointed a young and eager Lindberg to the Smithsonian National Museum of Natural History, where she secured an internship studying West African strip-woven textiles in the newly accessioned Venice and Alistair Lamb Collection. She analyzed and photographed these objects daily, documenting their provenance, weave structure, pattern, and Z or S spun threads. Working amongst these intricate textiles confirmed to Lindberg that she wanted to create, prompting her to pursue an MFA in the Fiber Department at the Cranbrook Academy of Art.

This origin story perhaps makes Lindberg's work at The George Washington University Museum and The Textile Museum so significant today. The artist returns to the city that played a pivotal role in her career, ripe with the conceptual underpinnings of light, rhythm, and colour she first observed in those West African cloths decades ago. In her newest installation, *what color is divine light?*

Lindberg has hand-strung over 4000 cotton tating threads wall-to-wall on the museum's third floor, creating a three-dimensional, immersive installation. Through the deliberate use of light, colour, and space, Lindberg's work seeks to confront the limits of human perception. Central to *what color is divine light?* is the neuroscientific concept of impossible colour. Generally, impossible colours are defined as hues that the

industry.



Photo by Cara Taylor/the George Washington University.