

**Lindsay Obermeyer Papers**  
**1989-2010, n.d.**

**Creator:** Lindsay Obermeyer  
**Extent:** 0.5 linear feet  
**Processor:** Stephanie Fong, 2011

**Administration Information**

**Access Restrictions:** None.

**Usage Restrictions:** Lindsay Obermeyer retains copyright for all materials created by her.

**Preferred Citation:** Loyola University Chicago. Women and Leadership Archives. Lindsay Obermeyer Papers. Box #, Folder #.

**Provenance:** All materials were donated to the Women and Leadership Archives by Lindsay Obermeyer on March 21, 2011. WLA2011.33.

**Separations:** Less than .15 linear feet of duplicate material removed.

**Biographical/Administrative History**

Lindsay Obermeyer was born November 6, 1966, in St. Louis, Missouri. As an undergraduate, she studied Art History, Printmaking, and Women's Studies in the UK before transferring to the School of the Art Institute of Chicago (SAIC), where in 1988 she received a BFA in Fiber Arts and Art History. In 1994, she earned an MFA in Fiber Arts from the University of Washington in Seattle. She also obtained a Certificate in Basic Manuscript Editing from University of Chicago's Graham School of General Studies in 2000 and an MAT in Elementary Education from National-Lewis University in 2001.

Lindsay's work has appeared in museums and galleries all over the United States as well as Europe, Latin American, and Asia, and has been collected by the Swedish Arts Council, Museum of Fine Arts, Boston, Barnes-Jewish Hospital Foundation, Jewish Health Foundation, University of Illinois Extension, and Geneva Lutheran Church in Switzerland. Her pieces and designs have also been featured in numerous publications on fiber arts, beadwork, and historical fashion. Throughout her professional career, Lindsay has taught art courses and workshops to people of all ages in schools, universities, and community art centers. In 2004, she began the acclaimed community-based Red Thread Project. She has also lectured on costume and fiber arts at universities across the country and internationally, owned her own retail businesses, curated exhibitions, written articles on art education, researched the visual arts for the City of Chicago, worked on costumes for productions at Pacific Northwest Ballet Company, and consulted on the craft industry to *Chicago Tribune*, *Forbes*, and *Time*.

Much of Lindsay's artwork explores how we perceive our bodies and has been greatly influenced by her battle with cancer. Other major themes in Lindsay's work include the environment, illness and medicine, myth, feminism, and motherhood.

Over the course of her career, Lindsay has been affiliated with many galleries and organizations, including Brixton Art Gallery (London), Artemisia (Chicago), Sybaris Gallery (Royal Oak, MI), Mobilia (Cambridge, MA), Lyons Weir Gallery (Chicago), Illinois Reading Council, Chicago

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Artists' Coalition, National Association of Independent Artists, American Craft Council, Craft and Hobby Association, and Chicago Craft Mafia.

**Scope and Content**

The papers of Lindsay Obermeyer span the years 1989 to 2010, including undated material. The collection has been divided into two series and consists of biographical materials, personal and professional correspondence, other professional documents, materials from exhibitions, news articles, notebooks, art publications, and audio-visual materials. The collection is arranged alphabetically and the records within folders arranged chronologically where applicable.

**Series 1: General material, 1989-2010, n.d., Box 1**

Includes artist statements, resumes and resume drafts, personal and professional correspondence, exhibit cards, news articles, notebooks, and publications featuring Lindsay's work. This series also includes a conference brochure, miscellaneous materials relating to Lindsay's education, undated installation instructions, a collaborative exhibition proposal with Karen Searle, a course syllabus, and miscellaneous items.

**Series 2: Audiovisual material, 1993-2002, n.d., Box 1**

Contains a photograph of a piece called "Death Mask", a sketch, and slides of work by Lindsay Obermeyer as well as BJ Adams and Karen Searle.

**Subjects:**

Art Education  
Artemisia Gallery  
Feminism and Art  
Textile artists

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<u>Box</u>	<u>Folder</u>	<u>Title</u>	<u>Dates</u>
<b>Series 1: General material, 1989-2010, n.d.</b>			
1	1	Biographical: Artist statements	1990-1998, n.d.
	2	Biographical: Resumes	n.d.
	3	Biographical: Resume drafts	n.d.
	4	Correspondence: Personal	1995-1996, 2000-2001, n.d.
	5	Correspondence: Professional	1989
	6	Correspondence: Professional	1993, 1995
	7	Correspondence: Professional	2000
	8	Correspondence: Professional	2002-2004
	9	Correspondence: Professional - BJ Adams	1994
	10	Education: Miscellaneous materials	2003-2004
	11	Exhibitions: Cards - Lindsay Obermeyer	1992, 2005-2010, n.d.
	12	Exhibitions: Cards - Various	1990-2004, n.d.
	13	Exhibitions: Installation instructions	n.d.
	14	Exhibitions: Close Ties conference	1999
	15	Exhibitions: Proposal with Karen Searle	2000-2002, n.d.
	16	Miscellaneous	1994-2009, n.d.
	17	News articles	1997-2004, n.d.
	18	Notebook and contents	1989
	19	Notebook and contents	1993
	20	Publications: <i>American Craft</i>	1990-1991
	21	Publications: "Cool Globes" guidebook	2007
	22	Publications: <i>Fiberarts</i>	1995
	23	Publications: "Knitting and Contemporary Art"	2002
	24	Publications: <i>Twist and Shout</i>	2006
	25	Syllabus: The Beaded Landscape	2004

**Series 2: Audio-visual material, 1993-2002, n.d.**

	26	Photo: "Death Mask"	1993
	27	Sketch: "My Mother"	n.d.
	28	Slides: BJ Adams's work	1994, n.d.
	29	Slides: Karen Searle's work	1999, n.d.
	30	Slides: Proposal with Karen Searle	2001-2002, n.d.