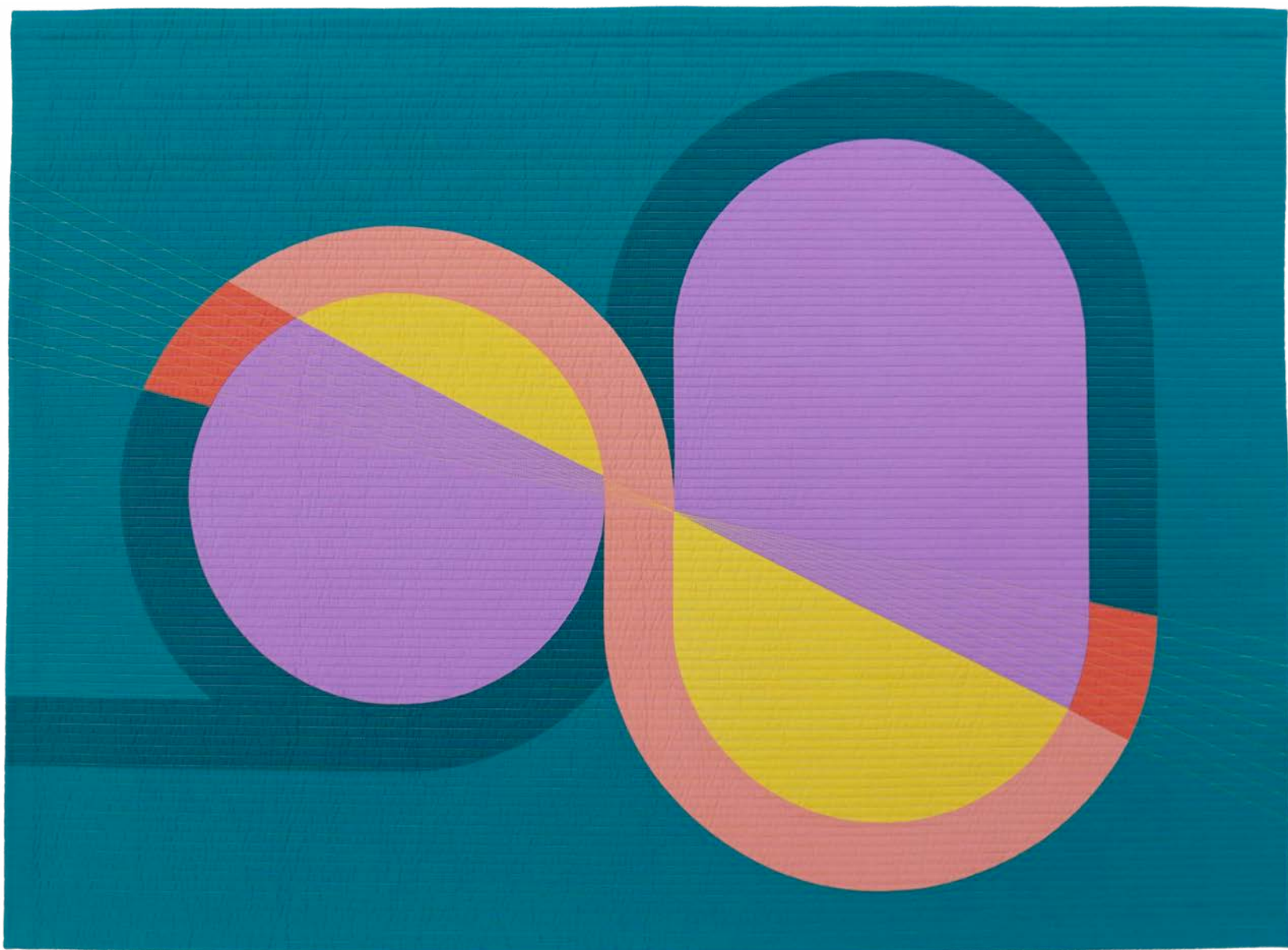


Fantastic
FIBERS 2023

April 8 - June 24



CELEBRATING 66 YEARS

200 Broadway Street, Paducah, KY 42001 | 270-442-2453 | www.theyeiser.org | office@theyeiser.org

Yeiser Art Center

The Yeiser Art Center (YAC), a non-profit corporation with 501(c)(3) status, was established in 1957 as the Paducah Art Guild for the purpose of promoting the appreciation of the visual arts and for their creation. It started as a small volunteer organization with founding members Mary Yeiser, Ginny Black, and Bob Evans leading the way. Today, YAC has a permanent exhibition space that hosts seven shows annually and a permanent collection of over 300 works. The center offers visual art-based programming including educational classes for both children and adults, public gallery talks and artist lectures. We have grown to employ a full-time executive director as well as three employees. YAC also has a supporting membership program as well as many loyal and terrific volunteers.

As a strong voice for the visual arts in our community, YAC continues to promote the visual arts by presenting dynamic exhibitions and programs. The exhibitions are chosen to showcase a diverse range of art forms, styles and techniques with work ranging from traditional to contemporary. The center provides the regional community the opportunity to view original artworks, provides a forum for artists and serves as an educational resource for schools, colleges, and community organizations. Through our exhibitions and programs, YAC also provides art experiences for children while advocating the importance of a good visual arts education in our local schools. We work to help interpret the visual arts to the region by promoting established and emerging, regional, and national artists.

YAC strives to be a good community partner. We foster collaborative projects where possible, seeking to secure funds and contribute time and expertise to support other community arts projects. The center serves as a cultural attraction in Paducah's historic downtown district, which adds to the city's overall strength and competitiveness as a tourist destination. YAC strives to carry out our original mission and to further continue the development and appreciation of the visual arts by operating as a non-profit visual arts organization that serves adults and children of all ages throughout the region without regard to race, color, religion, ethnic origin, sex, or disability.

Fantastic Fibers

Fantastic Fibers is an international juried exhibition that seeks to showcase a wide range of outstanding works related to the fiber medium.

One of Yeiser Art Center's most engaging, innovative & colorful international exhibits, Fantastic Fibers is an inspirational must-see for fine artists, quilters and textile art enthusiasts across the globe.

Contemporary and innovative works created with fiber as the primary medium or concept are welcome. This exhibition is open to all artists 18 years and over working in the field of fiber art.

The show began in 1987 as a wearable art show but has evolved over the years to include a compelling mix of traditional and non-traditional works created from natural or synthetic fibers, and work that addresses the subject or medium of fiber.

We extend our sincere gratitude to our award sponsors for 2023: National Endowment for the Arts, Kentucky Arts Council, Midtown Market, and Dry Ground Brewing Company who help make this exhibition possible.

We received a total of 511 entries this year from thirty-six U.S. states along with eight other countries. Sixty-two pieces were juried into the International Exhibition. Congratulations to this year's award winners and to everyone selected to be included in the exhibition!



JUROR

Rena Wood

JUROR BIO

Fiber artist Rena Wood received her BFA in Fibers from the Kansas City Art Institute and MFA from the Department of Craft/Material Studies at Virginia Commonwealth University. She is an Assistant Professor of Fiber Art at Tennessee Tech University's Appalachian Center for Craft. As a Fiber Arts educator, she has taught workshops on embroidery and fiber processes at art centers and craft schools throughout the country. Previously, she was a Visiting Instructor at Bloomsburg University in Pennsylvania and a Visiting Assistant Professor at Skidmore College in Saratoga Springs, NY. Rena has been an Artist in Residence at the Houston Center for Contemporary Craft in Houston, TX, Arrowmont School of Arts and Crafts in Gatlinburg, TN, and at the Craft Alliance in St. Louis, MO. Her work has been shown nationally in solo and group exhibitions, most recently at the Leedy Voulkos Art Center in Kansas City, MO. Rena is a recipient of the Tennessee Arts Commission's Individual Artist Fellowship in Craft for 2023.

JUROR STATEMENT

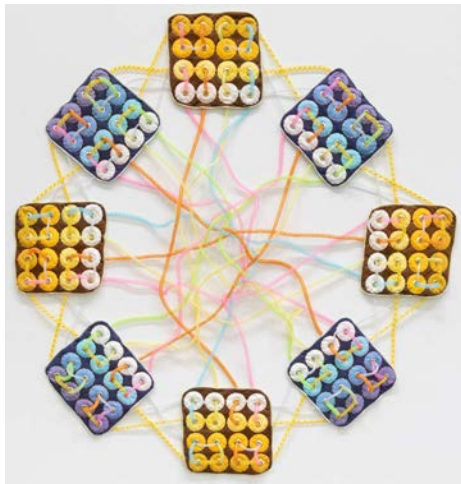
I would like to express my sincere thanks to all the talented artists who submitted their work for Fantastic Fibers. The response was overwhelming, with over 500 entries from all around the world. Selecting the works for the exhibit was a challenging task, but it was a privilege to be able to view such a wide range of incredible talent and creativity.

The works chosen for the exhibition demonstrate the diverse and dynamic nature of Fiber Art, created by artists from Paducah to Sweden to Taiwan. The exhibit features an array of traditional techniques, innovative processes, and experimental materials, all masterfully crafted by artists who bring unique perspectives and vision to their work.

In selecting the works for the exhibit, I aimed to display a variety of styles, fiber techniques, and themes, with an emphasis on exceptional skill and meaningful concepts. Each artwork is a unique example of contemporary Fiber Art, showcasing the artists' dedication to this craft. From intricate embroideries to bold quilts and sculptural forms, every piece tells a compelling story, capturing the essence of the artist's vision and creativity. Themes of the work ranged from personal reflections to political statements, the beauty of nature to environmental concerns, as well as life during a pandemic to struggles for equality.

The exhibition is a testament to the enduring importance of fiber art. It is a celebration of artistic expression and innovation, and it highlights the infinite possibilities of working with fiber. I am honored to have been part of the selection process and look forward to seeing how these talented artists continue to push the boundaries of the medium.

I encourage visitors to take the time to appreciate the works on display, to explore the various styles and approaches, and to gain a deeper appreciation of the beauty and complexity of Fiber Art.



Andrea Alonge **Portland, OR**

An Everlasting Vision of an Ever-Changing View

2022

found vintage fabric, piping, grommets, mesh cord, embroidery floss

My work brings together found and sought textiles, kitsch materials like chain and beads, and domestic materials like shower curtain grommets, party tinsel, and drapery rings. Exploring relationships and self-discovery, surviving in a world of simultaneous crises, and finding moments of joy, the tactility of my textile art in conjunction with the visual aesthetic of glitch present in my work touches on the experience of the physical person in a digital world. My textile works are meditative, laborious, and discursive reflections on the inner reality of the self, the external reality of others and the bridges between them. The work uses connection as a starting place. How do we connect, how can we begin to know another person, and how does it feel when we reach out and someone reaches back? In the age of digital connection, where does tactility find its way? We can touch with our hands, and we can touch with our minds, and that separation of touch is a space of creativity, but also can be a lonely space. I am interested in the tactility of material made with a digital aesthetic, drawing in references to optical illusions, visual glitch, and a mixing of past and present textile culture. Always present in my work is the mark of my hand and the mark of my machine- my imperfect mark reminding the viewer that I am a human working in tandem with technology, just as humans working in tandem with technology create the world.

Andrea Alonge is an artist working with textiles, based in Portland, OR. She was born in Mesa, AZ, receiving her BFA from the School of the Art Institute of Chicago in 2013, and her MFA in Fiber from Cranbrook Academy of Art in 2015. She has shown nationally and internationally, including Fiberart International, Innovation in Fiber and Technology in the US and Beijing Biennial, and has had solo shows at Well Well Projects and Carnation Contemporary in Portland, OR, and at From Typhoon gallery in Seattle, WA. She also recently completed a textile installation for Meta Open Arts in Bellevue, WA. She is currently showing at the Museum of Museums in Seattle, WA, through August of 2023.

*Etoffe de la peau*959#4-no waste

2023

recovered sample of textile, laser cut and engraved x-rays, threads

I am working predominantly with textiles and x-rays, playing with the aesthetic factor of color and transparency, sewing together laser cut and engraved x-rays with the fabric pattern, reconstructing the body anatomy and exploring the relationship between a surgeon and an artist. This diversion of materials, for artistic purposes and memory ends, is essential for me. Sensitive to ecological issues, I find in my artistic practice a symbolic double direction: create artworks by recycling discarded materials.

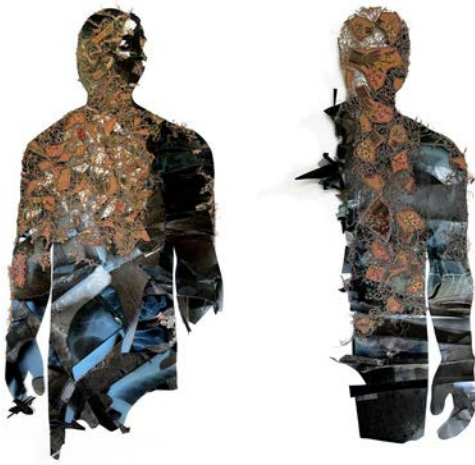
Currently, I question the second life of materials intended for scrap, by changing their initial status of waste. I aim for their rehabilitation and their valorization by an artistic action that transforms them and gives them a new breath. It offers a societal and artistic questioning, on our responsibility and the consequences of our actions, in a society where production has become synonymous with destruction: an eco-responsibility that aims for zero waste.

These two works are part of a series that was made from a recovered piece of fabric and discarded x-rays engraved with the textile patterns of the fabric. Eleven works were created successively from the textile and radiographic scraps of the previous ones. From the first two were born three new bodies and then 6 body parts, until all the raw materials have been exhausted.

Brigitte AMARGER (b. 1954, France) is a Paris-based visual artist, post graduated from Applied Arts High Schools and Arts University of Paris, France (1978). She is a Paris-based artist who creates mural or sculptural achievements, interior and in situ installations that explore themes of nature, light, memory, and human being.

Her practice includes numerical techniques, laser cutting and engraving, photography, painting, textile, mold sculpture, and she works predominantly with the mediums of medical imagery, handmade paper, hot glue, textile, luminescent, and reflective materials. She is best known for large-scale x-rays installations and discarded materials artworks. The diversion of materials, and more particularly of the support of medical imagery for artistic purposes and memory ends, is essential for her. Sensitive to ecological issues, she finds in her artistic practice a double direction, highly symbolic: create artworks by recycling discarded materials until zero waste.

Since 1978, AMARGER work has been exhibited internationally in solo and notable group exhibitions in contemporary art spaces and museums. Artist's work has been included in private and public collections worldwide, featured in various publications and had numerous distinctions.





Cassie Arnold Denton, TX

School Uniform (Bulletproof Dress)

2022

hand-knit Kevlar cord

School Uniform (Bulletproof Dress) is my response to the school shootings crisis that has plagued our nation the past decade. The piece was designed to be satirical, to be a more extreme response to these tragedies. The response from some of our leaders has been to add more military personal, to bulletproof objects and backpacks for kids, and to have single entrances for all schools. I do not want to normalize this type of environment for any child. My hope is that a civil conversation about guns and the safety of our children will occur as people experience this piece.

My work explores the unspoken and taboo topics connected to life as a woman. By using traditional fiber techniques, like hand knitting, my hope is to challenge and change the cultural narrative that attempts to define femininity. My own experiences are reflected in each piece so that all people feel welcome to engage in an open and unashamed dialogue. Stitch by stitch, the goal is to push back against the stereotypes surrounding females, their bodies, their work, their capabilities, and their lives.

Cassie received her BFA in Visual Art Studies from the University of North Texas. She has spent the last decade teaching in both private and public secondary schools and has showcased her work in Fiberart International where she received First Prize, Ashurst Art Prize in London, Mother Art Prize in London, Birth Rites Collection at Kings College, Fantastic Fibers International Exhibition, and numerous other fine art exhibitions around the US and Europe. Cassie's work has also been featured in international publications such as Makers Magazine women's issue, Friend of The Artist, SLEEK Magazine in Berlin, Vogue Russia, Glamour Brazil, and Fiber Art Now Excellence in Fibers Exhibition. Cassie, her husband, and three girls live, work, and play in Denton, TX.



Sarah C. Blanchette Lake Orion, MI

You tell me or show me

2018

digital image printed on silk, thread, cotton fabric, galvanized piping

The undulating, empty sack hung from basement piping is a visual representation of the mental and emotional process I go through when processing the features of my body.

Title Origin: A request demanded of me by a man online.

Sarah C. Blanchette is a photo-based fiber artist working out of the Detroit area. Through repetitive acts of hand/machine sewing and physical manipulations of the self-portrait, she documents her coming of age in a digital world while embarking on a journey towards growth and autonomy in womanhood.

Since establishing her studio practice in 2015, Blanchette has exhibited nationally and online in galleries, museums, zines, blogs, and artist run spaces. Alongside her practice, Blanchette is the Co-Founder of the artist collective, Critical Stuff (premiering soon).

Blanchette holds a BA in Journalism and Studio Art Photography from Oakland University ('15) and an MFA in Photography from Cranbrook Academy of Art ('17). She is a Juried Artist Member of Studio Art Quilt Associates (SAQA) and a member of Embrace Creatives.



Jessie Bloom Hawthorne, NJ

Watercolor Shimmer

2023

handwoven with linen and hand dyed cotton

My current work looks to the natural world as a source of inspiration. I'm drawn to the interactions between atmosphere, landscape, light, and color as the foundation for my woven panels. I'm interested in capturing natural occurrences that feel transitory and impermanent, whether that is a reflection of sunlight on water, the shifting of a shadow, or larger environments that have a surreal atmospheric quality. Much of my artwork is reflective of landscapes that have been abstracted down to their most essential elements of line, form, and color. I often engage with the horizon line to create space in my work. This transient location is the place where earth meets sky or where air meets sea. It is the site of infinite interactions between air, light, earth, and water. There is something about the infinity of an endless seascape, a cloud-laden horizon or a starry sky that feels vast and majestic. These places form the subject matter I engage with in my work.

I often think of my pieces as woven paintings that are built thread by thread. In this blend of fine art and weaving, the surface of the artwork becomes something that is carefully crafted on a structural level. Luminous dimension is created by layering yarns that merge and blend with hand painted fields of color. The tactile surface becomes a plain where colors cross and blend. Intersecting yarns form points of color that vibrate against each other and enhance the intensity of their neighbors, much like pointillism. From a distance the viewer's eye blends individual colors, but up close the yarns give up their detail and offer a different experience of the piece.

Hand weaving is a slow and methodical process. Before any weaving starts, the yarns are wound into groups of the same length. These groups are then hand painted with dye to form the foundation of the vertical color variations in each piece. Yarns are carefully counted and threaded onto the loom forming the warp or vertical yarns. During the weaving process order is built with each interwoven end. The structure of the woven grid organizes and balances hand-painted fields of color formed by gradients painted into the warp and weft. There is a great duality in the process. Order versus chaos, but less like chaos and more like serendipity. Hand dyeing helps to cultivate chance outcomes. Weaving is such a planned craft by nature and hand dyeing helps to bring balance. It allows the process to feel more free and uncontrolled, so that when the final cloth is unrolled from the loom, there is always something new to be discovered.

Jessie Bloom is a textile artist living and working in Hawthorne, NJ. Bloom received her Bachelor of Science in Fiber Science & Apparel Design from Cornell University and has studied Sculptural Fibers at Syracuse University.



Charles Bosco St. Louis, MO

As Long as the Grass

2022

thread embroidered on kozo paper

My work examines the tools that are used to describe and define land. One of these tools is legal language, which is used both to preserve land as a shared inheritance and to substantiate individual rights of use for industry or development. I layer embroidered images of barren landscapes with text describing the degradation of the environment over time, mapping the gap between image and text, between physical land and the American landscape.

I use thread and natural paper to engage both textile craft traditions and forms of written documentation. Thread sits inside paper; it simultaneously damages and repairs the surface, subverting the image's original meaning and allowing new narratives to emerge.

Charlie Bosco (b. 1999) is a St. Louis based artist who primarily works with textile and paper to interpret found images of the American landscape. He received his BFA from Washington University in St. Louis, MO, in 2021.



George-Ann Bowers Berkeley, CA

Fandango

2022

weaving, machine embroidery; cotton, wool, rayon, silk, sewing thread

My work celebrates the intricacies of the natural world. Drawing inspiration from visual evidence of biological and geological processes, I capture fleeting moments in nature's dynamic and continuing cycle of creation, destruction, and change. I am intrigued by the structure of trees and seed pods, find weaving patterns on eroded canyon walls, and thrill to the fine lacework of lichens on rock or bark. I often weave clothing shapes as a framework for nature imagery, emphasizing the relationship between humans and the world we inhabit. In recent work, I explore images of lichens, choosing the outline of a fanciful party dress from within the lichen structure, and interpret its massed fruiting bodies as embellishments over the woven body of the garment. The addition of these elements as well as the shaping of the weaving itself provide texture and dimension, both important features of my work.

Berkeley, CA, artist George-Ann Bowers has worked in fiber for more than 35 years. She exhibits her work regularly in venues throughout the US as well as internationally, having shown work in England, Belgium, China, and Canada. She finds inspiration for her artwork during frequent travels in the outdoors, and has completed artist residencies at Crater Lake National Park, OR; Acadia National Park, ME; Denali National Park, AK; and the Grand Canyon. Bowers' work has appeared in publications such as *Fiberart Now* magazine and the *Surface Design Association Journal*. She is represented in *Schiffer Publishing's Artistry in Fiber: Wall Art*, and *Artistry in Fiber: Sculpture*, by Anne Lee and E. Ashley Rooney; and in *Dimensional Cloth*, by Andra Stanton. Collections include the King County Public Art Collection, WA; the National Park Service; The Kamm Teapot Foundation, NC; Home News Enterprises of Columbus, IN; and private collections.



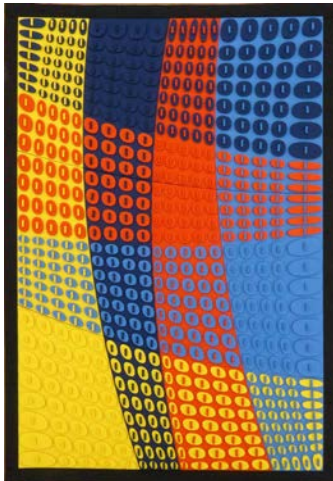
Ana Branco Brooklyn, NY

Rooted

2023

embroidery on fabric, cotton thread, metallic thread

I'm a self-taught artist very curious about shapes, lines, fabrics, and threads. My source of inspiration is the feminine world and the endeavors and struggles of being a woman. I believe that the history of women and textiles is intertwined as a source of affirmation, activism, power, connection, and identity. Stitching on reused fabrics, to transform them, is also a great source of inspiration for my work and takes me to a space of reflection. The complex relationship women have with textiles, garments, their bodies, and the lack of equity in so many aspects of our lives spans across cultures and societies. My artwork explores the realm of feminine narratives, from a personal space to a more wide social sphere, exploring questions like: Are women's bodies sexualized? How do I feel in my own body? How do women feel about pleasure? What does society expect from us? What is imposed to us physically? Must we conform? How many of these issues are ingrained and normalized? Every single stitch counts on this path to overcome the limitations imposed by oppression. Throughout history women have been telling their stories through textiles and I am committed to keep this legacy, a stitch at a time.



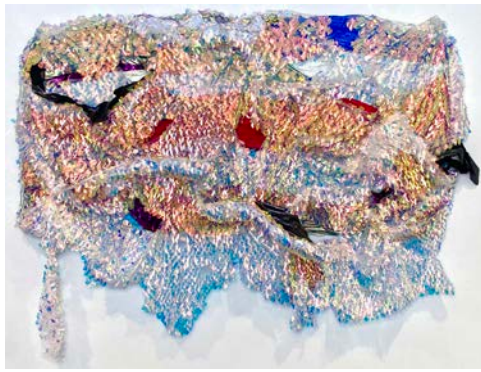
Anca Browne San Diego, CA

Pebbles 6

2022

laser-cut felt assembly

I have always been attracted to mathematics, especially geometry, but I also enjoyed the tinkering involved in programming. After getting a BA in math and an MS in computer science, I worked both as a research computer programmer and a math teacher. Once I got access to a laser cutter, I started making renditions of classical geometric solids. After I retired and bought my own laser cutter, I was inspired by geometric tilings and quilts and switched to making mostly felt wall hangings. Now I am primarily making geometric abstract works.



Wanda Bryant Sherman Oaks, CA

Undercurrents

2022

wood, stiffened fabric, mesh netting

I was born in Iowa; I now live with cats in Los Angeles. As a child, the ethos of midwestern conformity governed my social world. I found my first escape through music. Later, ethnomusicology opened my ears to nonwestern music. While living in LA, first studying at UCLA and later teaching at the California Institute of the Arts, I was exposed to and worked with brilliant avant-garde artists, free thinkers, and exceptional intellects who strove to push the accepted boundaries of art.

Following a long, successful academic career in ethnomusicology, I now work as a visual artist, specializing in sculpture, both freestanding and wall-mounted, with an emphasis on textile manipulation. My works are layered with multiple meanings that are often unclear until the work is complete, structures that seemingly create themselves, and media whose juxtapositions are unusual, pretty, startling, or even whimsical. I often incorporate detritus from LA's streets side by side with expensive fabrics to address issues that are part of my world.

I attempt to create work that adheres to its own internal rules, without reference to what was once thought of as "correct" or "proper" in art. I listen to my inner voice, my "big magic," to pursue my authentic self-expression. With each created piece, and each project, I become more free.



Pat Budge Garden Valley, ID

Passion 1

2022

quilt; cotton scraps/yardage, thread, batting

Passion 1 is 29th in the *Grids* series, which uses small units to build various patterns and reflect my embrace of repetition. The series also reflects a reliance on chance games that I devise to inform decisions about color, color placement and the placement of forms that break up and separate the patterns. Using these games means I can maintain the suspense of what a final work will look like until the very end of the creative process. That is exciting – and is what keeps me in my workroom day in and day out.

The work itself is composed using scrap fabrics from previous work that are integrated with fabric yardage. The finished compositions become visual memoirs, using geometric forms to reflect feelings about a particular subject or theme.



Katie Byers Des Moines, IA

Banana Peel

2022

thread

My art focuses on the exploration of thread as a medium and using thread in innovative and expressive ways. I 'draw' with my sewing machine freehand to create drawings and sculptures in thread. While thread is a common, everyday fiber with ancient roots, I find it to be an incredibly versatile medium with infinite possibilities for modern art applications.

I particularly love the looseness and freedom of the line created by free motion sewing. Many pieces appear to be delicately 'drawn or sketched in air' when sewing on water soluble fabric. Once the fabric is dissolved, the remaining intertwined threads create a lace-like effect which can be molded and shaped while drying. I find it exciting to push the limits of thread and even hand automate some of my thread sculptures simply for the joy of surprise and delight.



Al Canner Boulder, CO

Striped Digits

2022

knotted cords of cotton, nylon, polyester

I began tying knots in the early 1970s when I was in my 20s, completely self-taught and at first focusing on the then-ubiquitous jute plant hangers. During the next several years my work evolved, incorporating increasingly sophisticated design, color, and structure.

On several lucky occasions in those early years of knotting, I came upon hobby shops holding going-out-of-business sales; at very low prices, I was able to fill a trunk with more than 100 spools of cord, offering a nuanced rainbow of colors, materials, gauges, and inspiration. A half-dozen years later, a gallery fire destroyed all my best pieces (although at the time the insurance payment was welcome). My response was a decades-long hiatus.

In my early 50s, while enjoying a two-year break between careers, I rediscovered the trunk in which I had stored my collection of cord. I began knotting again, and until I retired in 2013, averaged one work per year, each piece representing many score of contented hours of "labor." In retirement, I devote much more time to knotting and am now producing five or six works per year.

Most of my works are wall hangings, although a few are designed to sit on flat surfaces. I begin each piece with a fairly well-formed idea of the final product. However, as all knotters know, the work constantly is informed by the individual character of the cord and the dynamism created by combining cords of varying gauges and textures.

Some of my works incorporate found objects, and many are inspired by nature. Color plays a central role in all my pieces, which commonly combine fiber made of cotton, hemp, jute, and rattail. Rather than rely on an infrastructure for support or shape, most of my pieces depend solely on the robust strength of the knots themselves, almost always the humble double half-hitch.

I greatly enjoy the feel of the fiber passing through my hands; the "slap" of the cord on my workboard; the constant challenges that present themselves for conquering or instructing; and the satisfaction of looking critically at my finished work, occasionally feeling proud that a particular square inch or two turned out so well.

Emily Chase Bloomington, IN

Resting Place

2021

ashes of my grandmother's saved correspondence, silk organza, the pattern of a quilt block my grandmother made

My work investigates the tenuousness of memory and makes tangible the invisible and isolating processes of grief and healing. Familiar domestic objects become strange or ghostly, trembling between visible and invisible states, recording the dislocations which occur in the wake of trauma.

In 2017, I experienced a traumatic brain injury which left me struggling with long term chronic effects including both short- and long-term memory loss. Over the following years, as I was slowly recovering, my grandmother's dementia was worsening rapidly. A prolific quilter, she eventually forgot how to sew, and in 2020 she passed away. The wounds of these two losses—the loss of self and the loss of a loved one—mirror and scaffold one another.

My work functions as a way to grasp at the edges of the immeasurable, shifting space of grief, tugging them into embodiment so that I can attempt to understand them. By rendering familiar images and objects disorienting, I reflect the experience of a life made unfamiliar by loss. The comfortable and familiar structures of quilts become burnt-out ghosts, leaking ash and vanishing into smoke. By deconstructing and recontextualizing domestic object I reconstruct my incomplete memories over their unknown histories. As information in these objects is veiled, excised, bleached away, or altered, they are replaced with uncanny facsimiles, echoing the slipperiness and strangeness of loss.

This work makes visible the invisible processes which wound and alter us, creating an opportunity to care for and understand them. By creating points of access to my own experiences with these difficult internalized processes, I remind others with their own invisible wounds that these things which leave no physical mark are deeply real and worthy of care.

Fiber artist Emily Chase investigates the tenuousness of memory, making tangible the invisible and isolating processes of grief, chronic illness, and healing.

Born in Rochester, NY, in 1990, Chase spent her formative years moving from place to place before her family landed in Oklahoma. Chase received her BFA in Painting from the University of Arkansas in 2013; that same year she received the Windgate Fellowship Award. From 2017-2019 she was an artist in residence at the Tulsa Artist Fellowship. She will graduate this Spring with her MFA in Fibers from IU. Her work has been shown in galleries, museums, and art spaces nationwide, including a large-scale installation of paper quilts in the Gilcrease Museum of American Art.





Teh-Hsuan (Momo) Chen Long Island City, NY

Written as Contraband, Read as Politics.

2023

cotton, polyester, acrylic fiber

Teh-Hsuan (Momo) Chen is a Taiwanese textile artist based in New York. She keeps breaking her past oppressions and letting out the political tensions she has experienced as a Z-generation Taiwanese with a Mainlander background. Inspired by the political issues surrounding her homeland, she utilizes textile-making as a gentle medium for starting a conversation about controversial topics. She believes effective communication can reduce the possibility of reckless warfare.

Ann Clarke Syracuse, NY

Captain's Chair

2022

fulled knit wool, cotton, silk with crochet edge



For eight years, I lived at an intersection where my present life met with caring for my aging old mother, where all roads wound back through the past. The pieces incorporate images and text in layers. Betty remained physically robust, but her mind was ravaged by dementia; shifting shards of her life stuck and unstuck, folded, and reformed resulting in reconstructed narratives that affirmed and challenged my understandings. She died December 2020, and the work has continued to evolve around loss, the spaces in life created, and in the case of *Captain's Chair* objects from her home that carried a lot of memories and meaning for her.

Deborah Corsini Pacifica, CA

Heat Wave

2022

handwoven wedge weave tapestry; wool on cotton warp



The direct effects of the climate emergency of our warming planet are being felt around the world. More intense heat, sea-level rise, superstorms, and prolonged heat waves are causing mega droughts, loss of habitats, and global food insecurity. In abstraction and color, this piece captures the intensity and feeling of an oppressive heat wave. Green spikes pushing in from the selvages are symbolic reminders of the loss of our green and verdant earth.

Dynamic line and expressive color are the elements I use to compose my hand-woven abstract tapestries. I weave with an eccentric weaving technique—wedge weave—and design my pieces in the weaving process on the loom.

Deborah Corsini has pursued a lifelong passion for and interest in weaving and textiles. Known for her dynamic wedge weave tapestries, her work is exhibited in national and international venues and her tapestries are included in corporate, private, and US Embassy collections. Her work is sparked by the graphic Navajo aesthetic as well as nature, abstract art, color, and the extraordinary variety of textiles from all cultures.

Deborah has been a textile designer, a weaving instructor, and a curator at the San Jose Museum of Quilts & Textiles. She maintains a studio practice in Pacifica, CA, where she continues to explore wedge weave and collage.



Sandy Curran Newport News, VA

That Can't Be Accurate

2022

dupioni silk, turned edge appliqué, batting, cotton backing

Do you ever pass a mirror in the sunlight, look at your face and say That Can't Be Accurate!! I walk through life thinking I'm still the image on the right and seeing the image on the left always comes as an unpleasant shock. This work is turned edge dupioni silk, machine quilted, wool batting, cotton backing.



Alicia Decker Portland, OR

Home Sweet Home

2022

drapery fabric, digital photograph, quilt hoop, sublimation print

Textiles and clothing serve as a visual connector of time, space, and people; telling stories and building solidarity and community through tactile aesthetics. Through ethnographic research, I explore how textiles have historically been used semiotically, through subverted messaging, and as a means of coping with personal and group injustice.

Through the use of digital and traditional techniques, my work investigates the power of cloth to tell hidden and personal messages to either be decoded or simply and therapeutically “released.”

Home Sweet Home uses the “home-based” craft of patchwork and interior drapery remnants to visually personify the deep disparity in living conditions among residents of Portland, OR, and draws attention to the houselessness crisis that currently exists in the city and along the entire west coast.

Alicia is a textile storyteller and design professional with over 15 years of experience in the fashion industry. Alicia is also Adjunct Assistant Professor of Art Practice at Portland State University.



Debra Disman Los Angeles, CA

Hopes and Fears and...

2020

repurposed textile squares, linen thread

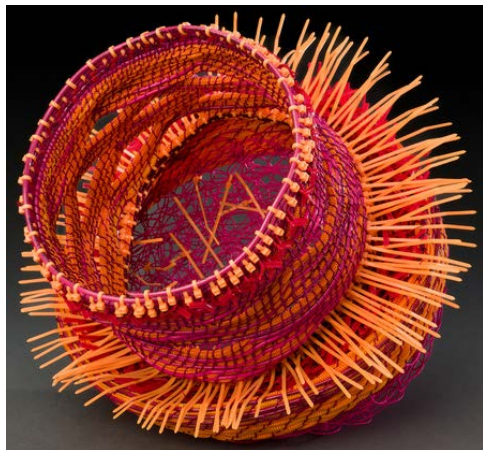
Springing initially from the form of the book, specifically the western codex, my work traverses tapestry, installation, and sculpture to push the familiar into forms that arrest, baffle and bewilder while simultaneously offering repose, solace and contemplation.

I employ the materiality of fiber to engage the senses and invite altered ways of experiencing the world and how we inhabit it, both soothing and confounding the eye with uneven visual repetition. Through this means of stabilizing and destabilizing, I hope to instigate fundamental questions that encourage an exploration and examination of what we think we know and are.

Devoted to material labor, I love nothing more than to be submerged in the material manipulation of making, which inevitably yields some kind of distilled meaning. The evocative, visceral, and profoundly physical quality of materials drives my work, giving its emotional resonance vis a vis how they are used. I am compelled to layer, wrap, stitch, knot, tie, and glue, as well as paint, draw and write, intuitively developing, complicating, and disrupting the surface to add levels of meaning and sensibility.

Often, the meaning becomes clear during or after this process, rather than as a directive beforehand, as if it had been there all along, and simply surfaced during the act of making.

Debra Disman is a Los Angeles-based artist known for her work inspired by the book, which traverses tapestry, installation, and sculpture. As a maker and teaching artist she invites altered ways of viewing the world and how we inhabit it. Her work is widely shown in museums, galleries, universities, and libraries across the US including New Bedford Art Museum; Brand Library and Art Center; Craft Contemporary; Long Beach Museum of Art; University of the Arts in Philadelphia; Cape Cod Museum of Art; and Los Angeles Municipal Art Gallery. Disman was the featured artist for the Big Read in Los Angeles in 2016, recipient of a 2016-17 WORD Artist Grant: The Bruce Geller Memorial Prize, and a 2021-22 Santa Monica Artist Fellowship. She was commissioned by Craft Contemporary to create an interactive book for their 2017 exhibition, "Chapters: Book Arts in Southern California." Disman was a 2018 Studio Resident at the Camera Obscura Art Lab in Santa Monica, and is currently an artist-in-residence at 18th Street Arts Center and the LA Department of Cultural Affairs.



Emily Dvorin Kentfield, CA

Scrumptious

2022

paper-covered wire, woven cordage, wire, fabric, electrical wire, waxed linen, twist ties, cable ties

I call myself a sculptural basketmaker. My work focuses on transforming common materials into innovative, urban vessels that reflect abstract ideas, including societal excess and throwaway consumerism. I manipulate, construct, alter, coil, and weave to develop pieces that marry modern aesthetic with childhood whimsy.

I strive to give the viewer a process of discovery. What at first seem like conventional fibers may turn out to be a subtle arrangement of piano innards, shoulder pads, forks, curlers, spools or my signature material, cable ties. I believe anything can be basket material.

My goal is to change the definition of basketry by exploring contemporary interpretations of a traditional craft using non-traditional ingredients. Thus, as unorthodox mediums are reinterpreted as fibers, I can explore and illustrate the concept that even unexpected objects that we take for granted can become works of art.

I approach my baskets the way I approach my life: with innovation, irreverence, and a dash of humor. Over the years, I've learned to trust in the natural evolution of discovery, trial and error, and the occasional perfect marriage of idea and execution. Some baskets seem to come together effortlessly while others challenge every corner of my aesthetic and engineering skills.

As with everything that matters, there's a reverence and a satisfaction that comes from seeing a creation from start to finish. Like disparate notes that somehow manage to sing, my pieces represent the eternal truth that wonder can be found anywhere and everywhere, as long as you remain open and determined to find it.



Sarah Lykins Entsminger Ashburn, VA

Winter

2022

fiber, hand-dyed & painted fabrics, inks, acrylic paint, variety of threads

I am an artist. I come from a long line of artists and makers, generations of women using a language of imagery to tell the stories of our lives. Art has always been the constant in my life, and solace when needed. My artwork is created using traditional textile techniques, mixed with a wide variety of fine art mediums. My photography reflects the personal lens through which I see the world around me, and provides a sketchbook of ideas for other creative projects.

Working in my studio in northern Virginia, I continually seek to illustrate the healing power of the natural world, while still evoking a sense of wonder and mystery. Creating is visual storytelling, using color, shape, and form, to share my personal experiences. This visual narrative calms the chaos of the outside world and is an open invitation to experience peace, solace, and dreams of treasured places.

Writing, as well as curating exhibits, allows me to mix my passions for artwork, photography, and language together to create a new visual experience. My work is designed to draw others into an appreciation of mixed media art and a critical understanding of the diversity of artistic expression. Lecturing, writing, and encouraging others connects me to the powerful legacy of art, handwork, and making that is my heritage.



Lisa Flowers Ross Boise, ID

Leaf Stack #39

2020

hand-dyed fabrics, thread

In my artwork, I am seeking to find the simple essence of a thought, idea, or object; to notice things that are passed by in our busy lives or to see something in a different way.

Abstraction is a common thread in my work and, in some ways, is my attempt to simplify the world I see around me and to narrow the scope to what I feel is most essential, basic, and necessary. Shapes, lines, and a focus on color are the main components that repeat themselves throughout my body of work.

In my *Leaf Stack* series, I am using the simple shape of a leaf to explore implied overlapping of forms and transparency.



Helen Geglio South Bend, IN

Apron Strings: Moments of Passage

2022

cotton, linen, found quilt, buttons

Apron Strings is a body of artwork that explores the complex relationships we have with our children. This is a stitched meditation on motherhood—marking the countless moments of passage until we set our sons and daughters loose into the world.

Helen Geglio received her BFA in studio art from the University of Michigan and also holds an MS in education from Indiana University. In her work as an artist, she creates hand stitched fiber artworks and has been represented in local, regional, and national exhibits. Most recently her work has been selected for Quilts=Art=Quilts 2022, Artist as Quiltmaker 2022, Quilt National 2021, and Visions: Interpretations 2021.

“The lives of women, and how we are connected to textiles, is what interests me as an artist. I collect worn clothing, domestic linens and sewing scraps, and then I construct meaning from these pieces of cloth. I enjoy the process of working with materials that have passed through other hands, and I look for a story, maybe a snapshot of a moment, to open a visual narrative. The idea of women’s work is a recurring theme in my art, so I use hand stitching and embroidery to hold the pieces together, to bind the layers and gather the textile detritus of the everyday into a new whole. The work I do, and the way of working that I value, is slow and mindful. In the end, I want to create an insightful visual image, one that invites viewers to look closely and make connections to their own stories.”



Robin Cowie Green Hamden, CT

Stripe Construction 6 (Primary Support)

2021

cotton (machine pieced & hand quilted), painted wood bars

Quilts are the arena in which I build relationships. Although mine are intended to be objects of visual attention, I value their correlation with the body and their relationship to utility. My quilts are two-dimensional sculptures, rather than images. They are constructions informed by action, not design: scaffolding, stacking, bridging, branching... I am interested in inadvertent structures – forms which arise due to practical considerations or physical limitations. Inspiration strikes in both natural and constructed environments – branches that bend in unexpected ways aside a stream, stacks of pallets or logs in industrial landscapes. In my *Stripe Construction* series, I work improvisationally, building a quilt that balances repeated forms with offset rhythms and color shifts. This organic growth – like the stripe itself – can go on indefinitely; the final dimensions and shape of each piece are a temporary stasis of an evolving process.



Nora Howell Baltimore, MD

After Party (Postpartum in Real Life)

2020

stoneware, natural fiber

Nora Howell is a fiber and performance-based sculpture artist and art administrator living in Baltimore, MD. In her art, Nora uses a mix of ceramics and soft sculpture to develop a visual language to illuminate and stimulate dialogue around themes of motherhood, racial identity, community, power, and privilege. For 8.5 years Howell was the Program Director of Jubilee Arts, a community-arts program in west Baltimore that uses art as a tool for building community and changing the future. She is a Hamiltonian Fellowship Alumni, 2018 Daily Record 40 under 40 VIP awardee, and Sundheim Prize 2014 semi-finalist.



Nanxi Jiang New York, NY

The City We Might Have Been---Body

2022

bamboo, recycled plastic

This is Nanxi Jiang. I am a New York-based designer/artist/textile maker who graduated from Parsons MFA Textile and Columbus College of Art and design BFA Fashion Design. Breaking the boundary between tradition and modernity has always been my priority.

I advocate that the sustainable value of design, the creative value of individuals, and the value of cultural identity can soothe the psychological anxiety of modern people who have lost their “stable” and “calm” living state in the rapid development of society. The utilitarian frequency of design should be slowed down, and the design ethics of the relationship with others should be defined from the perspective of life practice. Pay attention to the combination of traditional cultural connotation and traditional handicraft technology, combine traditional technology with modern high-tech, start with pattern foundation, and emphasize creativity and materials, craft, and technology.



Claire B. Jones Anacortes, WA

Interlinked 14

2021

cotton canvas, thread

My work combines an exploration of structural sewing with an interest in melding illusions on sculptural forms. I previously spent 30 years as an engineer, a woman determined to excel in a man's world. My art emerges from my desire to converge engineering with the time-honored traditions of stitch. Pushing back against the subtle social norms and gender stereotypes that limit rather than expand the disciplines of sewing and of engineering, I aim to transgress convention. This work demonstrates how engineering can be a pillar on which to invigorate and reinterpret the commonly accepted forms of stitch. In my work, thread is transformed from its standard utilitarian format, so that stitch becomes the star – providing the artwork its strength, its surface, pattern, and color. I invite the viewer to step into my space and nudge them to reframe their view on what they think they know.



Jonathan Josefsson Gothenburg, Sweden

Rug nr 245

2022

tufted rug in wool

Jonathan Josefsson was born in 1978 in Gothenburg, Sweden. He started to paint graffiti in the streets as a youth in the 1990s. After several years of painting regular graffiti, he attended art school and in 2007 he got a master's degree in art. During the studies he was introduced to textile art and started to experiment with several textile techniques.

Today Jonathan's main materials are painting and textiles (mostly tufted rugs). He has had many exhibitions around Sweden and finished more than 45 public commissions for various municipalities and county councils. His paintings are still influenced by graffiti, and he often works with spray paint or airbrush. Abstract patterns are recurring in his paintings, often in different shapes and colors. The colors and the combinations of tones are very important, which is why he often focuses on it. He is still painting lots of walls and murals and often use his artist pseudonym "OLLIO."

Jonathan has gotten a lot of attention for his abstract rugs. They are all unique artworks made by the artist himself with the tufting technique. The rugs have inspiration from the graffiti culture but at the same time stands out as remarkable pieces of art. They work as regular rugs on the floor or could be hung on a wall just like any other artwork.



Patty Kennedy-Zafred Murrysville, PA

Spirits Remembered

2022

hand screen printed images on hand-dyed fabric, fusing, machine pieced and quilted, machine stitched binding techniques, creating a two sided accordion book

In 1830, amid controversy and opposition, President Andrew Jackson signed the Indian Removal Act, forcibly removing thousands of Native Americans to reservations west of the Mississippi River. Their struggles transcend time, and can be connected to hardship, injustice or discrimination experienced today. The stories of Native American women are an essential part of our diverse American fabric, and as a visual reminder of the strength and courage required in the face of adversity, discrimination, and peril to their families. (Original images courtesy Library of Congress)

Utilizing the medium of textiles and printmaking, Patty Kennedy-Zafred creates thought provoking narratives to develop a visual dialogue with the viewer. The interpretation of each piece is conceived through the lens of individual experiences, memories, or perspectives. Her work marries a lifelong fascination with photography, history, and stitch, reflecting faces of pride and dignity, sometimes under challenging circumstances. The stories expressed, whether historical or personal, reflect upon our diverse American fabric, possibly reminding the viewer of someone or a time period they may have forgotten, compelling them to linger, just a moment longer. The pieces often utilize historical imagery, hand dyed fabrics, hand silkscreened images, and vintage materials, to create detail and nuance. Recent three-dimensional work, in the form of quilted, stitched accordion books, adds another viewpoint to the storytelling aspect, and offers installation and presentation alternatives.

Kennedy-Zafred's work has been exhibited in major internationally recognized exhibitions, including CraftForms, Quilt National, Visions, Fiberart International, Artist as Quiltmaker, Fantastic Fibers, Quilts=Art=Quilts, Fiber Options, Art Quilt Elements, New Legacies, National Fiber Directions, and numerous juried and invitational exhibitions. Her work has won top awards at both American Quilt Society competitions and International Quilt Festival, including the prestigious Master Award. Her work has traveled across the US, UK, Europe, China, and Australia, and is part of the permanent collections of the State Museum of Pennsylvania, Harrisburg, PA; The Textile Museum, Washington, DC; San Jose Museum of Textiles, CA; and Senator John Heinz History Center, Pittsburgh, PA; as well as multiple private collections. She was recently honored as a Master Visual Artist in Pittsburgh, as part of the Arts Legacy Project.



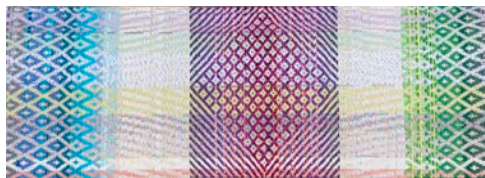
Leigh Lambert Silver Spring, MD

Falling Into Place

2022

mixed media; embroidery floss, plastic bags

I developed a technique wrapping embroidery floss around a core of plastic bags. I use the "color cord" to blur lines between 2-D and 3-D, making sculptural pieces that change depending on the angle and distance of the viewer. Color and shape play off each other creating patterns and depth distortions. The juxtaposed planes take on a fluid quality giving the work a sense of motion. The process of creating intrigues me as much as the outcome. I am continually surprised and delighted by the magical transformation of refuse into form.



Hattie Lee Peoria, IL

Beauty and Blessings of Sacred Yesterdays

2020

bias tape, ribbon, fabric, lace, wooden stretcher bars

My practice is an expression of the Cherokee Diaspora. I weave found and gifted fibers from contemporary cultural surroundings, while quoting traditional Cherokee basketry patterns. *Beauty and Blessings of Sacred Yesterdays* incorporates thrifted and gifted ribbon, lace, and bias tape, as well as various vintage fabrics passed down to me or thrifted which I turned into my own bias tape.

Sometimes, there are seeming errors or skips in a pattern- I leave them as a testimony to being raised outside the Community and elders in the craft. I use bright, non-traditional materials, or design original compositions to illustrate various influences: a variety of cultures, personal narratives, and friends/family who shape me. Using found materials, I honor the resourceful traditions of many ancestors. My weavings represent the joy of culture and heritage; joy of our ever-increasingly diverse world and communities who can learn from, bond, collaborate, and celebrate each other to make the world burst with beautiful cultural texture.

Hsin-Chen Lin Tainan City, Taiwan

A Gorgeous Monologue

2021

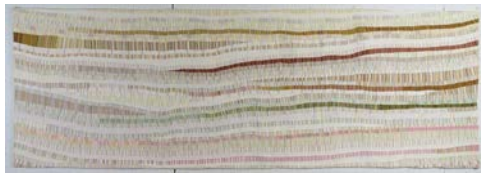
recycled fabrics, hand-dyed fabrics, commercial cotton prints



I hand sewed a flower in my solitary meditation, turning from yellow to white, learning to be alone but not lonely through the restless environment, redefining my inner security, and enjoying the splendid stage of being alone.

Give yourself a chance to have an inner monologue, will it be a magnificent presentation? Will you be free without panic, helplessness, and loneliness? A single artist performing live on a stage is a one-person show. The way to stand confidently on the exclusive stage to interact with audiences like a talk show, and to convey rich content alone is an important experience and a must-learn.

Born and grown up in Taiwan, I am a fiber artist and an independent curator. Art quilts are creations of integration encompassed a culture of life. I put all my effort into expanding my horizons to achieve the goal for design and make every detail well-connected to one another. Needles and threads are like my mentors; they lead me to absorb and mature. My thoughts and feelings are well-expressed in various forms and beyond boundaries through the narrative talents of works. The unlimited inspirations of Nature are my ideas for creation. I love to play with various kinds of fabric prints. Exploring possibilities of combination always brings me new visions.



Niraja Lorenz Eugene, OR

Strata

2022

hand-dyed & commercial cotton fabric

Color inspires me to play, to explore, to create. My passion for intricate piecing, subtle variations in color, and organic textures and forms, results in ever-unfolding visual imagery. *Strata* is composed entirely from strip-pieced fabric made from solid-colored cottons. Using a limited palette of muted colors, I wanted to explore both the simplicity and the complexity that are possible using stripes and lines. At 80" wide, this piece invites the viewer to imagine undulating landscapes, geologic layering of ancient sediments, or perhaps undersea gardens.

The daughter of an artist and a scientist, Niraja Lorenz began weaving as a teenager in Cambridge, Massachusetts. After high school, with a table loom and a footlocker of yarn, she explored the US in her VW van visiting national parks and wilderness areas. Later she studied biology (BA) and psychology (PhD). Quilting became her passion in 1994. After years of creating original pieces, she began studying with world-renowned fiber artist Nancy Crow in 2007. Her work quickly evolved as she discovered that she had a unique visual voice. Lorenz has exhibited extensively throughout North America, as well as in Europe, Australia, and Asia. Recent awards include: Best of Show, 2022 Visions Museum of Textile Art, San Diego, CA; Career Opportunity Grant sponsored by the Oregon Arts Commission & Ford Family Foundation, 2022; Award of Merit, CraftForms 2021; Hallie Ford Fellowship in the Visual Arts 2019, Ford Family Foundation, Roseburg, OR; Silver Award, Fissures 2019, Emerald Art Center, Springfield, OR; Award for Artistic Creativity New Legacies Contemporary Art Quilts 2018, Lincoln Center, Fort Collins, CO; Best of Show Art Quilt Element 2018, Wayne Art Center, Wayne, PA; Best of Show Form Not Function: Quilt Art at the Carnegie, Carnegie Center for Art and History, 2016 & 2017.



Heather Macali Beverly Hills, MI

Cobalt with Coral, Aqua, & Pink

2022

woven waffle weave with dyed wool yarn presented in dual maple frames

My practice is rooted in the Midwest material culture of the 1980s and 1990s. I gather inspiration visually and morally from my childhood memories. Studying the cartoons and objects from this time has informed my practice immensely. The fictional ideologies of *Transformers*, *Rainbow Brite*, *Carebears*, etc. are fascinating to me; the simplest ideas promoting teamwork, respect, and inclusion. In these cartoons each character is associated with a specific color and responsibility. The colors of the characters correlate to a larger idea: an emotion, an altruistic deed, and/or core qualities.

My current work examines the Psychology of Limitations utilizing a single weave structure, Waffle Weave. By altering scale, materials, and color, I create cloth that is inherently dimensional and visually impactful. Each yarn relies on the previous yarn to create the cloth. This work considers color theory, optical blending, architectural components, and inspiration from the genres of Op Art and Pop Art.



Ruth Marchese Brooklyn, NY

Reassembling the Pieces

2020

polyester organza, pieces from plastic splint, beads

I have always been attracted to textiles. Their incredible variety, textures, colors, and patterns allow me to try to express my feelings for a world that I often don't understand, have issues with, or just simply think is heading in the wrong direction. In the last few years, I have used the traditional Korean piecing method of bojagi. The use of transparent fabrics, like organza, the layering and the grid produced by the seams provide depth and make the pieces appear very light even though the subject matter might be dark.

With *Reassembling the Pieces*, I reflect on the emotional rollercoaster 2020 turned out to be. It started with a visit by our son from China, followed by an injured hand from a fall (hence the plastic pieces) and then seamlessly slid into the pandemic which turned all our lives upside down. Ever since I have tried (often not very successfully) to remain positive, and to reassemble the bits and pieces – literally and figuratively of my life.



Lena Meszaros Orsay, France

Heritage

2020

cotton, felt, Lutradur, lace, plastic, cardboard, paper, various threads

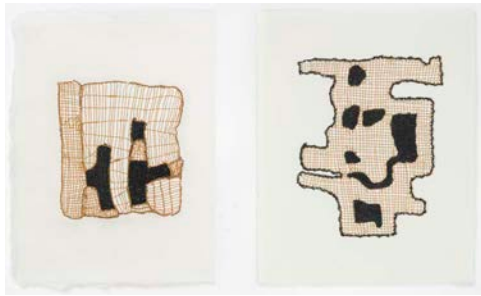
A personal story

My quilt shows a coat moving slowly, one arm holding a suitcase. The coat is covered with small patches representing several generations who repaired it. Tiny bags, boxes, and suitcases dangle from an arm and the back of the coat.

Sharing my vision on family heritage is particularly close to my heart. My ancestors were forced to be always on the move, to flee, to settle in foreign countries, change name and language. Eastern Europe was an incredible melting pot with a painful history between occupations, political instability, where the next generation lost everything that the previous generation was able to accumulate. In this work, the legacy is represented by a large coat, made of odds and ends, a coat that passes through all eras. After having refused for a long time, I decided to carry my heritage coat. On the road, however, I realized that I have to carry a lot of other packages of people who did not have the opportunity and the chance to fulfil their life as they wished and who place all their hope in it: to remember that their life, their knowledge, their experiences were not in vain and do not disappear. This acceptance and awareness also make it possible to understand, open and release certain suitcases. Realization took five months of hand embroidery and assembly.

Why a coat? A coat is the most practical item when you must leave your house, much more than a suitcase. You wear it on yourself. It can protect you from the cold. It can serve as a blanket. In the inside pockets, you can bring some food. You can hide valuable things in the lining: papers, photos, money, or precious stones. These objects are to be sewn inside at the level of the chest, possibly protecting you from bullets when you get shot. A coat like this represents the history and experience of a whole lineage.

Working as a meditation instructor, I try to understand and come to terms with the past, and creation can sublimate the sufferings of existence. Little by little, I can let go of certain 'suitcases' so that it weighs less on the future generation.



Teddy Milder Berkeley, CA

engaged - diptych

2022

machine embroidery embedded in artist made cotton paper

The thread of fiber has consistently wound its way along my artist journey: learning to sew at an early age; weaving as a young woman; stitching digital composited prints into metal quilts; using surface design on paper and fabric; and creating fiber sculpture and making paper in recent years. I currently construct work that integrates textile, paper, sculptural and digital techniques. My curiosity and drive to tackle challenges prods me to employ disparate hard and soft materials. Using their fragility and strength along with stitch, I begin conceptually, but let the materials determine the work's trajectory. The process becomes a way to explore how I experience and struggle with our world's paradoxes, social injustices, shifting boundaries and spaces in between. My current work reflects what I experienced living in the time of Covid with political unrest, fires and floods, inexplicable violence and disequilibrium, while struggling to nurture hope.

Even though I sometimes felt "encaged" during Covid, I discovered there were many ways to "engage": across physical space and the ether; with old and new virtual friends; or, by experimentation with new techniques.

Teddy Milder is a mixed-media artist in Berkeley, California USA. She returned to a full-time art practice 12 years ago after a career as a nurse practitioner & public health policy researcher with degrees from Columbia University, NY and the University of CA, San Francisco.

Art studies include: photography & fine art digital printing at Berkeley City College; fiber sculpture at College of Marin, where she has been an assistant instructor for several years. She attended workshops in mixed media, natural dying, paper making and fiber techniques and did two, one-month artist residences in Oaxaca, MX, in 2016 and 2018. In 2024, she will travel to Urubamba, Peru, for an Arquetopia artist residency. Teddy was on the Board of Directors of Surface Design Association since 2011, including serving on the Executive Committee for 5 years. She exhibits widely in the SF Bay area and national & international venues, including three solo shows. Teddy occasionally conducts workshops on hand papermaking and sculptural paper techniques, digital printing on alternative surfaces, and digital techniques for artists. Her work has been published in exhibition catalogues and the Surface Design Journal in 2014, 2016 and 2019.



Amanda Miller Eugene, OR

Story Time

2020

commercial cottons; machine pieced & quilted

The natural world, particularly the Oregon landscape has provided much of the subject matter for my work. Increasingly I find inspiration in the interior landscape of my emotions and reactions to events in the world around me. The resulting designs combine a life-long passion for the interplay of color, pattern, and texture created by working in fabric. My goal is to translate traditional quilt design into abstract renderings of natural subjects, concepts, or emotions.

I generally start with a mental image of a subject, shape, or concept I am drawn to. Journaling helps me refine the essence of what I want to convey. Then I sketch out a tentative plan and decide on size, color scheme, style.

My work is pieced, either in an intuitive style using my design wall or in a more deliberate process using paper enlargements of a completed sketch. I use both hand-dyed and commercial cottons, silk, upholstery fabric. Pieces are generally machine quilted. I often add hand stitching for emphasis and variety.



Anette Millington Beacon, NY

Nocturne Blanket/ Gold & Grey

2020

custom designed Jacquard, sewing

Anette is an artist, designer, and educator whose practice is centered on pattern. Anette's work includes textile sculptures and embellished wall hangings, as well as collaborative design projects that link craft and technology. Focusing on textile embellishment, she considers relationships between communication and ornamentation. Anette is Associate Director of the MFA Textiles Program and Assistant Professor of Fashion Systems and Materiality at Parsons School of Design. Her work was recently on view at the Center for Craft in Asheville, NC, in the exhibition *Material Reasoning* which highlighted the recipients of the Center's Materials-Based Research Grant recipients. Anette attended the School of Visual Arts for her MFA and received a BFA from the Massachusetts College of Art.



Katie Mongoven Auburn Hills, MI

O+

2021

hand-dyed cotton

In my work, I try to make sense of my life's unorthodox turns by bridging past and present. Cotton appears almost exclusively in my work and is a lead crop of the Jiangxi province in China where I was born, abandoned, and adopted from. I rely heavily on the dye process of thread and fabric to exert control over the colors used and contribute an additional personal touch. Materials-based and process-driven, my embroideries are love letters with updates of my life to the community and blood I left behind in China.

The iridescent quality of the cotton encourages the viewer through optical illusion to move around and engage with the work. Viewing the work from various angles creates dynamic areas highlighted and in shadow. Similarly in recounting a memory or sharing a story, a diverse range of perspectives can be drawn due to a variety of vantage points.

Katie Mongoven is a Chinese-American fiber artist based in metro Detroit, MI. She received her BFA from the University of Michigan and is currently pursuing her MFA at Cranbrook Academy of Art. Mongoven's large-scale embroideries are stitched portraits, stories stabbed into cloth, and offerings of reconciliation. Mongoven has exhibited her innovative embroidery pieces across the US, including University Hospitals in Cleveland, OH, Vermont Studio Center in Johnson, VT, and Woman Made Gallery in Chicago, IL. She has also appeared on Kent State University's public radio WKSU podcast, *Shuffle*. Mongoven has attended residencies at California Institute of the Arts, University of Michigan, and Vermont Studio Center. Her work is held in public collections at Summa Health in Akron, OH, and MetroHealth in Cleveland, OH, and in various private collections throughout the US.



Ninth Street Bee Natick, MA

Tante Louise

2019

quilt; cotton fabrics, batting

Tante Louise, 43" x 64", Design & piecing by Alexis Deise, Amy Kidd, Rebecca Loren, and Susan McKinney; Long Arm Quilting Linda Wolyniec.

The design and construction steps for this quilt were a collaboration between MQG members Amy Kidd, Susan McKinney, Alexis Deise, and Rebecca Loren, with quilting by member Linda Wolyniec. We called our collaboration the "Ninth Street Bee," named for Mary Gabriel's book, which detailed the work of the great women artists of the modern era.

This quilt was inspired by the work of Louise Nevelson (1899-1998), known for her monochromatic sculptures incorporating found and discarded objects. Bee members made blocks using discarded scraps and leftover blocks, and the final assemblage was quilted to emphasize its sculptural quality.



Tea Okropiridze Manassas, VA

Monochrome

2022

tapestry; wool weft on cotton warp

Tea Okropiridze was born in Tbilisi, GA. She received her Fine Art Degree majoring in Fiber Arts, from the State Institute of Culture (2002), Tbilisi, GA, and Degree in Sculpture from Tbilisi Nikoladze Arts College (1994) Tbilisi, GA. In 2002, she moved to USA and continues her career as an artist and educator.

She has participated in numerous national and international exhibitions. Some exhibitions include: (2022) International Textile Art Biennial 2022; Kunststichting Perspektief vzw, Haacht, Belgium; From Lausanne to Beijing 12th International Fiber Art Biennale; Chianciano Art Biennial 2022, Chianciano Art Museum, Italy; Scythia, The 14th international Biennial Contemporary Textile and Fiber Art, Ukraine. Heallreaf 4, international contemporary tapestry exhibition, UK; (2021) "Change" International Biennial Paper Fiber Art; London Art Biennale UK; "Scythia" The 10th International Biennial Exhibition of Mini Textile Art, Ukraine; From Lausanne to Beijing 11th International Fiber Art Biennale; (2020) "TexpoART" 5th international Triennial of Textile Art, Romania; "Artists at work 2019" Smithsonian Museum, Washington, DC, USA; (2017) "Novi Sad 2017" 6th International Triennial of Tapestry, Serbia; (2016) From Lausanne to Beijing 9th International Fiber Art Biennale, China. She is recipient of DC Commission of the Arts and Humanity 2023 Art Bank Program grant, USA (2022); Third Place winner at the "Symphony of the Mountains" Mixed Media Exhibition of Fiber Arts, Handweavers Guild of America, USA (2022); Second place winner of "No Boundaries" exhibition, USA (2021); Honorable Mention at Fiber III exhibition, USA (2020); Award of Excellence from Lausanne to Beijing 9th International Fiber Art Biennale, China (2016); The Shayna Heisman Simkin Best in Show Award, USA (2013) and was the Finalist of 2021, 2019, and 2015 Kate Derum Award for Small Tapestries, Australia.

Tea teaches Tapestry and Art at The Smithsonian Museum Studio Art Program, Washington, DC, The Art league School Alexandria, VA, and US Art Center, Chantilly, VA.



Marty Ornish La Mesa, CA

Love, Honor and Obey

2020

vintage nine-patch abandoned quilt, vintage handmade embroideries & samplers, twill tape, snaps, doll legs, altered lace blouse, indigo dye, various lace and trim, linen sequined yardage, pearl cotton, vintage red lace petticoat

The greater the damage to the patchwork quilt, antique linen or other textile, the greater the challenge to resurrect it. My wearable art creations are birthed from the rescue, repair and repurposing of abandoned, ruined patchwork quilts and textiles whose provenance is unknown. With each design, a new narrative emerges from the shreds of worn-out fabrics. I deconstruct, reconfigure, repair, and reshape these fragments to create a new garment from these salvaged textiles.

Until recent times, a woman was expected to take a marital vow of obedience to their husband based on the dictum of the New Testament, "Wives, submit yourselves unto your own husbands as unto the Lord." (Ephesians 5:22), and the 1549 Book of Common Prayers. As an affirmation of gender equality, a vow of obedience is now often omitted. Despite this, does it remain a challenge to love and honor one's partner, and surrender to love, while remaining true to oneself?



Michele Heather Pollock Columbus, IN

How Grief Moves Through the Heart

2022

eco-dyed paper, hand embroidery, foraged invasive vines, looping

Over the past year or so, while coming to terms with being diagnosed with scleroderma (a rare autoimmune disease that makes it difficult to do many things, including machine stitching), I started hand quilting, burning, and hand embroidering into paper that I eco-dyed using leaves from my forest floor. The small intuitive quilts are like fragile skins, like maps to unknown places, like the shapes of cells and antibodies under the microscope.

I foraged invasive bittersweet vines from my woods, where they wrap around small trees and branches and can be harvested with amazing spiral shapes. When I laid out the vines on my workbench and twined them with raffia where they touched, it created a solid structure with curved shapes and spaces between the vines.

I've been searching for ways to "frame" or present my little quilts, and I cut pieces to fit in some of the spaces between the vines and attached them to the vines using waxed linen thread and a modified bookbinding stitch.

In the remaining spaces, I wanted something more open, less solid, to contrast with the quilts. I looped in those spaces using fine cotton variegated sewing thread that I waxed with beeswax. These "webs" are delicate and messy, yet dimensionally stable. They have holes and ragged spots yet remain structurally sound and have their own strange beauty, like old cobwebs in nature but also like my tangled emotions, my struggle to come to terms with my illness and remain intact.

Michele Heather Pollock combines her love of paper, fabric and stitching to express her fascination with the natural world. She machine quilts paper and fabrics, then adds hand embroidery, beading and sculptural elements to create two- and three-dimensional artworks that explore the often unseen world around us. Recently she has been incorporating foraged natural materials and found objects in her work.

Michele holds a BS in Chemical Engineering from Purdue University and spent a decade doing research at 3M. She holds an MFA in Creative Writing from Hamline University. As a visual artist, she was trained at the Minnesota Center for Book Arts and relies on many traditional techniques from quilting and bookbinding, but she is also constantly inventing new ways of combining paper, fabric, and stitching in her studio.

Michele's work was dominated by handbound books and machine quilting of paper until 2018, when she began to develop symptoms of a rare autoimmune disease called scleroderma. The disease makes it challenging for her to work on the sewing machine for long periods of time, to hand bind books, and to take the long walks she loves to take in her woods. At that point, she began re-exploring the hand embroidery that she used to do as a child.



Wen Redmond Strafford, NH

Enchantment of the Forest

2022

the synthesis of photography and painting makes this image of a snow-covered burning bush full of pattern, light and texture; inkjet printed by artist on digital ready canvas, creatively stitched, cut into segments and re sewn using dyed pearl cotton; edges and top are sealed with UV medium and paint

New England artist, Wen Redmond, explores photography through printing manipulated photographs onto mixed media substrates to create unique photographic textural constructions. Each presentation adds to the pioneering innovations and give my work edge. Every work generates an artistic tension, followed by the excitement of the actual creation of the work. A dialogue is started, and the work becomes real.

My techniques can be further investigated in my book *Digital Fiber Art and Other Mixed Media Masterpieces* and a new book to be released by Schiffer Publishing.



Catherine Reinhart Ames, IA

I Will Need an Eternity of That, My Darling

2022

fiber: hand embroidered text, found polyester quilt top

I am an interdisciplinary artist who makes fiber art, sculpture, and conducts socially engaged projects with abandoned textiles. These works center on the themes of domestic labor, connection, and care. Caregiving girds up our society and is based largely on the undervalued labor of women. Tending to one's family and community is built on consistent, repetitive actions which provide comfort, ease suffering, and connect us with our fellow man.

Mending and stitching by hand parallel these tending actions. By using them, I join the emerging discourse on the unseen contributions of women and mothers to our social fabric and the contemporary art world. Through the reuse of found textiles and ritualistic processes, I communicate the transformative power of caregiving.

As artist and mother, I am both archivist and field hand, creating studies in the accretion of domestic life and cataloging its labors. I disassemble, reconfigure, and alter abandoned textiles into flag works. Strata of fiber in my sculptures reference sedimentary layers and the state of my laundry pile. I map the territory of my home-place with the visual language of topographic maps. With these works, I join the growing ranks of a constellation of artist-mothers giving voice to the maternal and domestic experience.

Recently, my socially engaged projects rely on the communal actions of mending together. With my work, I contribute to relevant and timely discussions reframing the value of care and connection to our neighbors and our possessions. I give voice and hold space for stories of repair, loss, and kinship.



Katie Schutte Platteville, WI

Black Blue Brown I

2021

Xerox transfer print, pastel, ink, and stitched cotton fiber

My artistic practice revolves around combining crochet with fine art processes and techniques. *Black, Blue, and Brown I* is from the *Odds & Ends* series. The *Odds & Ends* series involves utilizing leftovers from my past artistic endeavors to create completed works. Typically, these remainders are items like sample or test pieces that I've held onto for years and they've often helped inform my artistic process and direction. Working with these remnants allows me to revisit junctions in my artistic career and consider new possibilities and outcomes, in addition to giving myself unusual perimeters to work within. The work itself was created by running xerox transfer plates of antique and vintage doilies through a printing press and then working areas of the resulting print with pastel, ink, and thread stitched through and onto the paper of the print. It was then mounted to a base paper with additional stitching.



Suzanna Scott Ruston, LA

Ascendant

2021

aluminum foil, fabric, thread, fabric hardener

So much has been said about the body. There is still more to say. Our body houses us. It contains our inner life. Our thoughts and desires are our own until we voice them to others. It is the visible object we project on the world, and it defines us by gender, race, and age.

Through my work I explore forms in and of the body. I am fascinated by its bulbous shapes, layers of sinew and skin, undulating folds, knobby joints, and the constant hum of discharged thought and bodily secretions. It is both sensual and ghastly. It brings us pleasure and pain. From birth to death, we are captive to the human form we call our body.

I bind, stitch, layer, and sculpt using found objects and a variety of materials including cloth, paper, thread, resin, and wax. Through physical process and the repetitive nature of my work, I thrive and give voice to the body.

American artist Suzanna Scott renders sculptural work from a plethora of materials and objects that examine intersections of existence within the human body. She simultaneously seduces and repulses the viewer using excessive hand stitching, skin-like surfaces, and variations of the color pink. In addressing issues in/of the body, her work draws attention towards many social struggles surrounding equality and bodily autonomy. She often plays a visual sleight-of-hand, giving the viewer a double take, as seen in *Coin Cunts* (2015 to present), where inverted coin purses are stitched up to resemble vulvae. Scott's work has been exhibited across the US from Los Angeles to New York and internationally from Chile to Malta. She lives and works from her home studio in Ruston, LA.



Jim S. Smoote II Chicago, IL

Target 3

2021

acrylic on cotton, machine pieced, hand quilted

Jim S. Smoote II, born Dec. 4, 1950, in Grenada, MS. I moved to Chicago, IL, in 1956 and was educated in the Chicago Public School System. I earned a BFA and MFA from the School of the Art Institute of Chicago with dual degrees in textile design and art education. I taught high school and elementary art in the Chicago Public School System for 35 years (now retired). During that time, I produced mixed media textiles that have been exhibited internationally (North America, South America, Europe, Africa, and Asia). Generally my work explores humor, contemporary urban images, pop culture references, can be political, or provocative, all through the use of traditional techniques (patchwork, appliqué, quilting) with non-traditional (drawing, painting, digital printing) techniques and materials.



Kelly Spell Hixson, TN

Citron Swirl

2021

cotton fabric, cotton thread, polyester batting

This quilt is part of an ongoing series of work I refer to as my *Swirl Series*, which explores movement and energy. The design was inspired by a bas-relief at the Tennessee Valley Authority's Raccoon Mountain Pumped-Storage Plant just outside Chattanooga, TN. The circle, oval, and swirls are a nod to the facility's massive turbines and the water they pump from the Tennessee River.



Kathy Suprenant Lawrence, KS

Reality and Imagination

2023

cotton fabric and threads, cotton/poly batting

I am a retired scientist- no longer teaching, running a research lab or chairing a science department. Now my art studio is my place of thinking and making. It is where I ask open-ended questions, ponder the big picture, and where I learn from failure and celebrate success.



Sandro Tiberi Fabiano, Italy

“FORME”

2022

handmade paper; hemp fibres

My experience with paper began in 1985 when I entered the Cartiere Miliani Fabiano. I resigned in 1999 but I have never abandoned the paper that has become my work and my language as an artist.

My works follow specific themes and I create cycles in which the concepts are manifested with clearly identifiable signs that are repeated on different dimensions and techniques. Working on the material, still shapeless, thus creating the support and not using one already made, I realized how the creative possibilities find a limit imposed only by one's own imagination. In the last period I have experimented with the use of metals on the surfaces of the embossed paper, and I was fascinated by it.

I therefore developed an artistic production, exploiting languages in which light plays a decisive role. My research as an artist and craftsman is combined with the discovery of materials capable of contaminating and enhancing the combination of paper and light. Light and matter burst into everyday life with their immaterial meaning and require expressive spaces, which is why today I dedicate myself to large-scale works.

Today I am attracted to the use of other materials and I feel that my evolution will lead me to other discoveries that transcend paper.

David van Buskirk Denver, CO

Bio Caprice

2022

paper, watercolors, brass wire wool, fishing monofilament



Taking inspiration from woven jute landscape fabric used to prevent erosion, I first twisted strips of hand-made rice paper into cords to create a loosely woven grid infrastructure; then after applying watercolor washes to recycled art paper that I hand-cut into small strips, I wove these in clusters through spaces of the backing mesh's warp and weft to produce irregular patterns and textures, punctuating more subtle, organic hues found across nature's chromatic spectrum with vibrant, saturated highlights. The suspended concave nested panels' three variegated woven surfaces vertically reveal themselves, highlighting the layered material's porosity to light and air in a play of density and permeability. This fibrous "capriccio" represents my whimsical expression of humanity's interdependence with nature.

I have been told that I have a gift for weave. I used this gift to design textiles in NYC for 35 years. I also taught weave design at the Fashion Institute of Technology for 20 of those years.

Upon resettling in Colorado, I rediscovered a love and passion for designing and weaving tapestries and other pieces of fiber art. As both a fiber artist and textile designer I work in collaboration with the loom, be it a complex industrial Jacquard or a weighted warp, a loom developed in the stone age.

The warp and weft create a rigorous grid for me to work with. This grid provides the structure for exploring color, pattern, and texture. This is exacting but often intuitive. There occurs a playful cooperation between the elements of rigor and organic spontaneity in my work. These contradictory elements collaborate to create work of beauty, decoration, and meaning.



Sarah Vaughn Bakersville, NC

Consideration of Time

2023

needle felted wool, stainless steel head pins

In March 2020, I found myself without a studio, a community, and soon, income. Like many, I felt lost but put on a face of composure. Time melted away. A week turned into two, then three, then nothing more than an undefined end on the horizon. I needed a way to mark the days and have a creative outlet for my restless hands. I turned to a box of wool and two tiny felting needles. In my usual practice, I am a caster. The lost wax process is a cathartic exercise, destroying the last part of the process to move on to the next step. I create glass stones that beg to be touched and caressed; they are memories we treasure and moments we mark.

I found the catharsis I long for in the act of dry needle felting the wool buried deep in a closet. I gave myself an unachievable task of condensing the tufts of wool into small hard stones. No matter how long I quietly stabbed the ever-shrinking collection of fibers, the form would still give to the pressure of my squeeze; the surface refused to become smooth. Each day, when I decided I was done, I placed the wool pebble on a shelf next to the previous day's; a growing line of passing time, the accomplishment of something arbitrary that could never be what I wanted.

Consideration of Time results from 210 days of waiting for the world to return to normal. Like most things that were at one point daily ritual, there is a moment when it stops. When I stopped making the stones, the strange new world stopped being strange and new. It was just the world.

Sarah Vaughn grew up in Southern Illinois, discovering glass while pursuing a BFA at Southern Illinois University Carbondale. She has been exploring the material ever since. Upon graduating, her thesis work was honored as the sole winner of the Rickert-Ziebold Trust Award, a prestigious competition for graduating seniors in Art and Design. Her work has been exhibited and collected internationally, receiving numerous accolades, and featured in publications such as *Emerge* 2008 and 2012 and *American Art Collector*. She has been a resident artist at the University of Oregon, The WORKS Museum in Ohio, and was the first MFA Traveling Assistant Resident at the Chrysler Museum Glass Studio. She was invited to participate in the inaugural residency program at Glass Wheel Studios in Norfolk, Virginia, where she created work for two years. After receiving her MFA from Rochester Institute of Technology in 2014, she was awarded a Research and Creativity Grant and invited to exhibit at SOFA Chicago. She has forged several award-winning collaborative practices with fellow artists and friends. In the fall of 2022, Sarah moved to Penland School of Crafts to be an Artist in Resident. She enjoys life in the mountains, where she spends time with her dog while pursuing new veins of her work and fixing broken rocks.



Carol Ventura Baxter, TN

Prevention Trumps Disease: Covid Hijacks Independence but Masks and Vaccines Ransom Freedom

2021

tapestry crochet cotton with glass beads

Colorful Mayan shoulder bags tapestry crocheted with carried threads and tight stitches caught my attention in the 1970's as a Peace Corps volunteer in Guatemala. I've been exploring the design potential of this incredibly versatile medium ever since. My work includes bags, baskets, hats, scarves, pillows, and introspective self-portraits. Recent work is inspired by the "Me Too" movement, the crisis of disinformation, the rejection of science, and the politicization of Covid-19.

Prevention Trumps Disease: Covid Hijacks Independence but Masks and Vaccines Ransom Freedom was tapestry crocheted with four colored threads loaded with one bead color each in a spiral that moved from the center of the bottom outward and upwards towards the rim. Switching the threads back and forth while placing a bead behind each stitch created the contrasting imagery on the inside and outside.

The tutorials and patterns in my *Tapestry Crochet*, *More Tapestry Crochet*, and *Bead & Felted Tapestry Crochet* books and web site provide insight into this type of crochet. My blog at <https://www.tapestrycrochet.com/blog/> features "... the rest of the story," a look at tapestry crochet around the world.



Vickie A. Wheatley Louisville, KY

Anxieties 7: The Absence of Bees

2022

quilt; hand-dyed and commercial cotton

The quilts I create capture the feelings of vibrancy, energy, and anxiety that swirl around and within us as we experience change in our lives. I explore how to elicit these feelings visually through the techniques of strip piecing, slicing, and restructuring to create movement, depth, and meaning. Sometimes I add a layer of the tiny, off-cut fabric fragments as surface embellishment. These bits and pieces in *The Absence of Bees* add a sense of the energy and movement of bees, but also obscure the pattern beneath, which creates a sense of loss.

Poetry attempts to stir a reader's imagination or emotions through the careful choice and arrangement of language for its meaning, sound, and rhythm. My purpose is to stir the viewer's imagination and emotion through the careful choice and arrangement of fabric for its meaning and rhythmic visual impact.



Peggy Wiedemann Huntington Beach, CA

Primary Colors

2022

basketry: pine needles, rag cordage from India, Irish waxed linen, wire, found objects

Peggy graduated from the University of California, Los Angeles with a degree in Fine Arts, and a broad interest in expanding her knowledge, skills, and talent. She experimented in a variety of mediums including oils, pen-and-ink drawing, printmaking, sculpture, and ceramics.

As a fiber artist, Peggy uses a wide variety of materials. She has a strong preference for natural fibers. She also enjoys personally gathering many of these materials, such as pine needles. To these natural materials, she adds metal, beads and “found” objects to form unique pieces.

The play among mind, hands and a host of materials continually stimulates the creative process and leads her work in new directions. She has an extensive exhibition history and Peggy is well represented in museums, galleries, and private collections.



Jessica Wohl Sewanee, TN

The Pink Party

2021

found fabrics, table cloths, bed sheets, pillowcases, pants, shirts, dresses; machine pieced, turned-edge appliqué, hand quilted

In *The Pink Party*, I imagine what the world would feel like if it were run by women. The black curves subtly situate blackness as a source of celebration, dancing in tandem with the vertical pink bars that imply femininity. This relationship suggests a change in how gender and racial relations may exist within a matriarchal system. The title may also call to mind an imaginary political party.

The worn and discarded fabrics here are gathered from across the country. Through touching and holding, I engage in a haptic energy exchange between myself and the former owners. The fabric becomes a palimpsest where my care and energy meshes with those of textiles’ former owners. That collaboration is transformative. As a result, the quilt becomes one harmonious, historical form, like a shared story that connects strangers through space and time.



Eileen Woods Columbus, OH

The Waiting Room

2019

embroidery, fabric

Eileen Woods has for decades explored memory and mortality through her work. She uses multiple media, including fiber, painting, woodburning, collage, and installation. She is most interested in the random nature of death, the moment of transition between life and death and how we humans face that moment.

Woods earned an MFA from the Ohio State University and was awarded a residency at Skowhegan School in Maine. She has taught art at several institutions including The Ohio State University and West Virginia University. Her work is in many collections such as that of the Massillon Museum and The Ohio State University. Her exhibition history includes venues such as the Massillon Museum, the Fitton Center for Creative Arts, and the Mansfield Art Center. She is scheduled to exhibit at the Canton Museum of Art in 2024. She was awarded an Ohio Arts Council Individual Excellence Award for FY 2021.

Woods currently lives in Avon Lake, OH, with her husband Rich, dog Celeste, and four finches.



Alex Younger Richmond, VA

Historic Anti-Protest Banners

2022

acrylic screenprint on 45 handwoven cotton panels in 19th century Prussian industrial weave structures, text from contemporaneous responses to progressive direct action demonstrations 1907-2021

My work begins and ends with language, both linguistic and symbolic. My interdisciplinary, labor-intensive practice is rooted in the political power of words both institutional and populist. Using hand weaving, printmaking, and dye, among other techniques, I apply text as both content and composition, using the inherent properties of my materials and processes to achieve poetics through didacticism. Conceptually driven and materially specific, I merge processes and forms to create unsettling declarative works that call attention to the construction of political meaning. Using the semiotics of form and composed political declarations as source material and visual compositions, I strip the language of its artifice of impartiality. Fracturing meaning through the intervention of material or audience, the pieces highlight the construction and fragility of the narratives we build. Delicate but flexible and moveable, my pieces are multifunctional: monumental installations or intimately haptic objects that also serve as interactive works to explore the tactility and semiotics of authority and protest, considering the items, locations, and actors necessary to create a political action.

Alex Younger is a multidisciplinary artist based in Richmond, Virginia where she currently teaches at Virginia Commonwealth University. She is a Gold Złoty Medal Laureate from the 16th International Tapestry Triennial and a Silver Medal winner from the 13th International Scythia Biennial and has shown internationally and across the US, including Chicago, New York City, Indianapolis, Portugal, Ukraine, and Poland and her work is in the permanent collection of the Centralne Muzeum Włókiennictwa w Łodzi.



Stefanie Zito Pittsburgh, PA

Margin Expansion

2021

natural dye on yarn and linen, found objects

Though I long to enter and embody an expansive view of time, I often grasp at what I perceive as both linear and limited. My efforts tend to stuff and stifle rather than stretch and stack. *Margin Expansion* was created as a reflection on my relationship to the nature of time—the margin itself created by scraps of both time and materials. Kitchen scraps (avocado pits, chopped cabbage, spent turmeric tea bags) were cooked down to create the natural dyes, breathing new life into the leftovers of retired bed linens, old pillow stuffing, and empty cans. Turmeric, as the most prominent color in the work, is inherently less stable in nature and will fade over time. Stitched and stretched together, the materials culminate in a work that is both linear yet dimensional, expansive yet hanging by threads in a precarious sense of presence.

Working as a mixed-media artist rooted in fiber, my artistic inquiries draw inspiration from ecology. My work is process-driven and materials-led, exploring ideas of home and the substance of time. I utilize slow and traditional domestic practices like spinning, stitching, cooking, gardening, and weaving—deconstructing and reimagining both natural and commonly discarded materials. Through my work I am exploring what it means to inhabit space and cultivate growth.

Stefanie Zito is a mixed media artist who draws inspiration from ecology. She is a graduate of the New York Center for Arts and Media Studies and is a Certified Permaculture Designer. She was awarded a 3-month artist residency with Contemporary Craft for early 2023. Her work has been included in Fort Collins Museum of Art, CO; Fiberart International at Contemporary Craft, Pittsburgh, PA; Tenuous Threads, NYC; and International Art Textile Biennale, Australia. Stefanie lives in Pittsburgh, PA, with her husband and two sons.

We extend our sincere gratitude
to our sponsors below who help make
this exhibition possible.

