
EXTREME FIBERS

TEXTILE ICONS AND THE NEW EDGE

Exhibition Catalogue

This catalogue has been produced by the Muskegon Museum of Art to accompany the exhibition *Extreme Fibers: Textile Icons and the New Edge*.

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Muskegon Museum of Art

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Muskegon, Michigan 49440

www.muskegonartmuseum.org

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Dennos Museum Center

1701 E. Front St.

Traverse City, Michigan 49686

www.dennosmuseum.org



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EXTREME FIBERS: AN OVERVIEW

By Art Martin

Project Director and Associate Curator/Collections Manager, Muskegon Museum of Art

Extreme Fibers: Textile Icons and the New Edge is the second collaboration between the Muskegon Museum of Art and guest curator Geary Jones. In our first show, *Innovators and Legends* (2012-2015), the focus was on teachers and mentors, revealing how each new generation expanded upon the innovations they inherited. This time, Geary envisioned a grander approach: to invite a group of “major” artists from around the world and then enhance that core show with a jury-selected body of work. The result, *Extreme Fibers*, features 133 artworks by 77 artists representing 25 States from the U.S., as well as Australia, Canada, France, Germany, Hungary, Japan, Norway, Peru, Poland, Taiwan, The Netherlands, and the United Kingdom.

Geary’s goal was to combine traditionally based artworks, pieces that relied on new media and methods, and those that incorporated skills and technology from other genres—printmaking, ceramics, sculpture, digital, etc.—to demonstrate how the field of fiber art has expanded. He also sought to mix “young and old, people at the top of their game and the field that continue to push boundaries, and young artists that strive to push beyond what has come before.” Recognizing that for “every 30 to 70 artists picked there are another 7,000 that are as equally talented,” he proposed an open, international call for entries. The final number of submissions was 631 artworks from 339 artists.

Two jurors, Namita Gupta Wiggers and Ferne Jacobs, tackled the month-long task of evaluating the entries. Ferne Jacobs best summarized the jurying: “I wanted to show the liveliness of current work being produced. The work can be beautiful, provocative, simple, complex, but I didn’t want it to be ‘nice.’ I believe that our



emotional lives should be engaged with the work we see.” To reflect the scope and quality of the entries, the jurors accepted 77 works by 50 artists.

The final collection of art is stunning, in both material and conceptual terms. As a source of inspiration, and a snapshot of ongoing innovation in the fiber arts field, *Extreme Fibers* far exceeds our initial vision.

Guest Curator Geary Jones is a fiber artist and painter. His work has been shown in exhibitions around the U.S. and internationally. He has received numerous jury prizes and is the recipient of the Pollack-Krasner Grant, a National Endowment for the Arts/Arts Midwest Regional Fellowship Award, and a Ford Foundation Grant.

As part of the juried call for entries, Ferne Jacobs and Namita Gupta Wiggers selected Michael Bill Smith to receive the California Fibers Beyond the Boundaries Award for *Cardinal Sean Brady*. The Beyond the Boundaries Award is sponsored by California Fibers and is given annually to a fiber artist for artistic innovation in subject matter, materials and/or technique in a national or international fiber exhibition.

THE GAMBLE

By Geary Jones
Guest Curator



Extreme Fibers: Textile Icons and the New Edge came about as something of a leap of faith on the part of Judith Hayner (the Executive Director of the Muskegon Museum of Art), and Art Martin (the Associate Curator of said museum, and my partner in crime for the touring exhibition, *Innovators and Legends: Generations in Textiles and Fiber*, which I put together for them in 2011-12). I selected about 30 artists that were not only at the top, or very near, of their field, but who had demonstrated, through process, materials, and a certain disregard for established boundaries, a willingness to break the rules. Showing with these international masters would be the “lure” to artists to submit to a juried portion of the show, and thus capture as wide a spectrum of artworks as we could, from all over the world.

For me, the hard part was divorcing myself from input into the jurors’ selections. Originally, I chose two of the invited artists for jurors (Gyöngy Laky and Ferne Jacobs) and was looking for a curator as a third panelist. I had mentioned it to Namita Gupta Wiggers (an established crafts curator from Portland, Oregon), and she was intrigued enough by the concept to offer

her services. Of course, nothing ever goes quite as smoothly as one might like. Gyöngy got two large commissions, and had to pull out, but Ferne and Namita were able to collaborate and select a fantastic group of objects.

I was hoping that the show would attract a number of prominent artists (that would normally not be entering competitions), as well as younger artists, and we would



give them a year to enter—allowing time to make new artwork. While there was certainly anxiety as the deadline to enter closed in (the majority of entries coming only in the final two days), ultimately the submitting artists proved quite remarkable, and many were internationally known in their own right.

I would very much like to thank Judith, Art, and the rest of Muskegon’s incredible staff for this opportunity to present this experimental exhibition in what I believe to be a truly outstanding overview of the state of contemporary fibers— thanks in no small part to our wonderful jurors. Enjoy!

THEMES & EXTREMES

By Art Martin

The central aim of *Extreme Fibers: Textile Icons and the New Edge* was to capture, as broadly as possible, an overview of the current field of fine art fibers and textiles, of its conceptual, material, and technical state. The exhibition does so through the art itself, drawing from an international field and seeking artists from all stages of their careers. "Extreme" in this context is multi-faceted, addressing issues of craft and material, tradition, and thematic content. At the foundation



are works by artists seminal in the field, pioneers whose past and ongoing contributions shaped the movement and the work of following generations. The accompanying art, selected by jurors for its creativity, innovation, or challenging use of media and technique, introduces work by both established and early career artists. The end result is a show that challenges the viewer in its diversity of technical and conceptual content, revealing how broad a field of art textiles and fibers has come to encompass. Conversely, shared aesthetic and formal themes belie that diversity, providing a remarkable quality of unity and dialogue.

While the invitational portion of the exhibition allowed for tighter curatorial control, the juried portion introduced an element of randomness: Over half of the show was chosen from a body of art over which we and jurors Ferne Jacobs and Namita Gupta Wiggers had no control in initially shaping. What arises from this endeavor is a surprising number of connections between artists, not only in theme and material, but in existing personal relationships. Invited and juried,

this is a community of artists that know each other and each other's work, and their lives have repeatedly intersected through their art and careers.

The question of material is a key component, the "extreme" element the incorporation of new or unusual materials, stretching the idea of what is perceived as fiber and allowing the artist to introduce themes and concepts directly related to the material itself. *Desires*, by Xia Gao, is a ladder form suspended from the ceiling. At a distance, the sculpture appears to be woven. On inspection, the work is strands of red and white hot glue, intertwined into semi-rigid rectangular tubes. The structural flimsiness of the hardened glue directly contrasts the function of the ladder it forms, cautioning perhaps on the precariousness of the climb to social and economic success. Sandra Jane Heard's *Freedom Fortress* and *Rust-Belt Muse* are built with a basic over-and-under weave pattern, but her material is vintage



metal measuring tapes, their numbers, markings, and pull-tabs clearly visible within the structure. The nature and utility of the tape becomes inseparable from the content of the work, and the weaving becomes the vehicle to explore the material from which it is made. Pat Hickman's pioneering career is marked by her use of hog gut castings in works such as *Light Passage* and *Down River Ravages*, a materiality repeated in the intestines of Amber O'Harrow's *Intestine Necklace II*. Hickman's gut is inherently visceral, and when shaped on molds

of decaying metal, becomes both historic record and artifact. The gut is then bound into forms most closely resembling the pieced and layered patterns of quilting. Film and audio tape, metal sheeting, nails, plaster, elastic, wiring, and plastic also appear, both singularly and between artworks and artists, highlighting an ongoing experimentation with raw material.

Tapestry, both traditionally hand-woven and Jacquard, has a substantial presence in the exhibition. The divide between the two is not addressed here, in favor of acknowledging the wide range of conceptual and pictorial inspiration and exploration. Representational imagery and language appear frequently. Here, “extreme” is an embrace of the contemporary, an incorporation of new technologies not only in imagery and computerization, but in the broader scientific and cultural worlds. The familiarity of cloth, the comfort of touch inherent in weaving, is used to great effect in translating photography, painting, and other sources of visual data. In *Connectome* and *Intensity Tera Data*, Lia Cook reveals the results of her collaborations with neuroscientists: mapping activity in the brain brought on by emotional responses to the woven image of faces. The faces themselves are derived from photography and video, and in the final woven tapestry, physical connections of cotton and rayon stand in for those in the brain, and the threads become brushstrokes and pixels. Photography also serves as the source image for the Jacquard weavings of Karen LeBlanc. In *Clothesline* and *Green Boat*, the artist manipulates commonplace and historical images in Photoshop before translating them into cloth. Sherri Smith’s *Mercury* continues an ongoing series based on astronomical imaging. In *Mercury*, the data is provided by the Messenger satellite in orbit around Mercury; the imaging data arrives in spooling strands and the colors are derived from the false color images that convey what materials are present on the planet’s surface. The result is a striking blend of art and science. Arturo Alonzo Sandoval creates textures and patterns referenced from weather satellite data in *Big Weave* and *Confluence: Landscape No. 7*. Again, the digital becomes the physical. Kristina Aas creates a tromp l’oeil Jacquard tapestry that depicts the photographic image of a suspended fabric; Kate Anderson revisits iconic pop imagery,

wrapping it around the familiar form of a teapot; and David Johnson seeks to express universal symbols in hand-woven tapestries marked by intense color and geometric patterns reminiscent of early 8-bit digital animations.

Clothing and costuming are referenced throughout. In differing degrees, participating artists are pushing the expressive boundaries of the most familiar of textiles. Wolfgang Horn and Barbara Esser use the ubiquitous plastic tag pins that hold labels and paper tabs on retail garments to transform a man’s suit in *Red Pins*. Scattered across the suit like quills or hair, the toss-away plastic pins become essential to the costume, making the suit whimsical and playful. Tom Lundberg’s embroidered depictions of everyday images, experiences, and memories take the form of patches and cuffs in *Shirt Fragment*, *Cuff with Lucky Charm*, and *Dormant Season*, objects made to adorn and move with the body. Dress, fashion, branding, and logos inspire the art of Kevin Kissell’s humorous embroidery, and Michèle Fandel Bonner’s *Hide* takes branding and logos to the extreme—the entire work is comprised





of a patchwork of clothing labels. Yoshiko Iwamoto Wada addresses the clothing industry in her work *Polyester Dreams*, a piece from her “PockeTee” series. Wada blends the ancient Japanese *shibori* technique with modern technologies, heat setting polyester to create sculptural forms and combining those with monofilaments and LED lighting. The series was inspired by a venture in creating a new type of *shibori* derived garment that was ultimately overwhelmed by low-quality knockoffs and cheap, outsourced labor. Two pieces from Susan Hensel’s *Deconstructing Power* series display deconstructed men’s suits, dismantling a symbol of masculine power. Teenage figures in Pamela DeTuncq’s *Flock* wear the uniform of adolescent conformity—jeans and a hoodie—armor in a transitional period of physical and emotional upheaval. Gathered in a loose group, the young men and women (cast from actual teens) dress identically yet engage only through their phones. The allusion to the herd is heightened by the material of their clothing – hand spun and woven and felted wool.

Expanding beyond the boundary of the discrete object, but still maintaining direct reference to the body and costume, video and performance play critical roles in the works of artists April Dauscha and Lauren Kalman. Dauscha’s *Tools for Tongue Veiling* provides a lace garment, housed in a discrete, private box, to be pulled onto the tongue, as demonstrated in the video *Custody of the Tongue*. This act is entrancing, intimate and ritualistic, yet also off putting, as saliva accumulates in the veil and ultimately drips away. Lauren Kalman makes the body, and the sexualization of the abnormal, a spectacle in *Spectacular*. Thick, puffy white legs—referenced from 19th century and contemporary medical images of physical abnormalities—hang suspended by garter belts from a corset. When worn, genitals, buttocks, and breasts are left bare, exposing and sexualizing the wearer. In the accompanying video, the figure wears a black hood in addition to the lingerie, hiding her features, granting anonymity but also removing the individual, reducing the self to body alone. In donning the garment, the wearer is transformed, and the viewer confronted with the dilemma of the depiction of illness and its

accompanying stigmas. Should it be seen as sexual, and can that impression, reinforced by the lingerie, be suppressed? Should it be?

Body and costume appear too in works addressing self, gender, politics, race, and sexual identity. Thomas Cronenberg presents three portraits from a series of four. The hand-woven tapestries depict the artist, his features obscured in the darkness, as different fragments of his own identity. As with other artists in the exhibition, Cronenberg begins with carefully staged photographs. The photo is then translated through weaving, achieving a depth of texture and color that printing cannot. *Tommy USA*, *Tommy gay*, and *Tommy (me)* are all labels, the superficial qualities by which individuals are grouped and judged. It is only in closer understanding and deeper relationships that the true individual is revealed. The complexity of the tapestry, and the close examination it invites, is the metaphor for discovery of others. Maggy Rozycki Hiltner's *Camp: The Perils and Merits of Touch*, examines the transition of adolescence, when sexual awareness is in conflict with sexual ignorance and emotional immaturity. Memory and comfort resonate in the gentle colors, embroidered flowers, and vintage imagery. Tiny narratives, each a metaphor or allegory for the tentative joys and discomfort of physical touch, play out across the piece. Figures in blackface dominate the picture plane in Margaret Scott's hand felted *Zwarte Piet* pieces. As a Black woman, feminist, British artist, and activist, Scott explores issues of race and Black identity in Europe. The *Zwarte Piet* series included a short film, photographic prints, and two felted pieces [shown in this exhibition], and were drawn from the Dutch tradition of *Zwarte Piet*, a black slave/servant that accompanies St. Nicolas at Christmas. The incorporation of blackface, recognized today as inherently offensive, challenges the core racism of the tradition. Michael Bill Smith assembles *Cardinal Sean Brady* and *The Cardinals* not from a woven textile, but from vinyl, stainless steel hardware, and rivets. The brightly patterned, glossy material calls to mind pop imagery and mass advertising. The fringe and vinyl also have a sexual component, referencing, for example, the iconic, slick black costuming of sadomasochism. Cardinal Sean Brady was Archbishop of Armagh in Ireland, and was alleged to have covered up repeated abuse of children at the hands of clergy. The playfulness and

sexual undertones of the pieces, when viewed in the context of their titles, become dark, revealing hidden, dangerous perversions and hypocrisies.

The basketry featured in the exhibition speaks to the lasting appeal and ongoing innovation of the tradition. Artists Dawn Walden and Chizu Sekiguchi use all natural materials, but their basket forms only reference function, their shapes and open spaces offer no utility. In the case of Sekiguchi's piece, *Sea Basket*, the form is purely sculptural, more anemone or fungus than basket. Jan Hopkins maintains the use of natural objects, but experiments with shape and the use of non-traditional materials. Sturgeon skin, fruit peels, flower petals, bark, and kelp form the sculptural structures of her baskets, and function is again surrendered to form, especially in the case of her piece *Unbreakable (Frida Kahlo, Women Icon Series)*.

Finally, there are works that challenge and defy craft traditions, while still revealing and celebrating the hand of the master crafter. Nancy Crow's career has been marked by experimentation and abstraction, and her latest pieces, made from mono-printed and artist dyed fabrics, fully embrace drawing as a primary means of expression. The undulating lines of her mono-prints flow and weave across the picture plane, creating illusions of density and space. In an art form that requires careful, repetitive work, the spontaneous, playful marks are a wonder. But Crow is also a master crafter, and in defiance of their complexity, the outer edges of every line and whorl are meticulously quilted. When viewed from behind, the mastery of the quilting is revealed in a microcosm of line and expression. Drawing and tradition also inform Gerhardt Knodel's *It Had to Be You* series. The series began with a Chinese tapestry faded and damaged by time and neglect. Patches of the fabric were mounted to paper, and Knodel began to draw from the fragment, resulting in fantastical, organic forms resembling plant and animal hybrids. The drawings were then translated into large scale fiber works layered with tiny, scale-like pieces. Hi-resolution close-ups, revealed through windows in the support fabric, stand in for the original tapestry. In a clever nod to the origin of the series, all of the new fabrics used are produced in China. Máximo Laura explores traditional Peruvian symbols and stories in his fantastical, brilliantly colored tapestries, *Danza Real de los Peces*, *Ritual de la Flor de Cantua y Llama I*,

and *Aliento Sagrado del Jaguar*. In these contemporary works, he blends design and symbolic influences from a host of cultural sources and craft traditions, resulting in a new visual language that celebrates his Peruvian identity and heritage, while simultaneously giving voice to the past.

Extreme Fibers: Textile Icons and the New Edge is ultimately a celebration of creativity and craft, an expression of the ongoing discoveries in textile and fiber. The commonalities that appear across the show clearly express the myriad connections present in the international fibers community, of shared and exchanged ideas, but more importantly are an uninterrupted expression of the very human questions that have inspired artists in all media throughout the history of art and human civilization.



**EXHIBITING
ARTISTS ▶**

KRISTINA AAS

Utvik, Norway

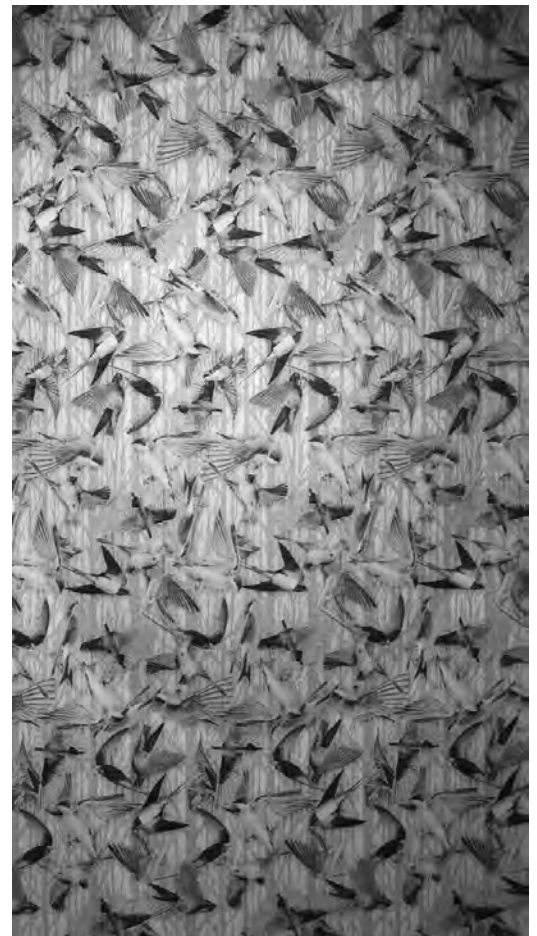
The main aspect that I question with my work is how we experience and perceive our physical surroundings. We take our senses for granted and believe they can describe the world as it is. Therein, I believe, lies a big restriction. There is this special moment: I think I see one thing, but it appears to be something else. The confusion that emerges from this moment makes me humble and insecure.

The Jacquard loom allows me to explore these issues. I have to balance: to find ways to break up the repetition while challenging pattern. Technically, I make use of opposites: chaos and rhythm, pattern and fracture. While I work I get a revelation that the whitest spaces cannot be comprised of only white threads and the blackest must have the white underneath to support the construction. In the nearly photographic depiction the textile vanishes, but only from a distance. The fabric and image become a metaphor of living today, where one exists in a kind of picture: the crossing of ones and zeroes in a digital world web.



Top:
Draperly
Digital jacquard weave, 2013
object: 111 x 61 x 2 inches

Right:
Swallows (and detail)
Digital jacquard weave, 2013
object: 113 x 61 x 2



LUIS ACOSTA

Utrecht, The Netherlands

As a designer I am particularly interested in form. Once I've found a form, I enlarge or repeat it. Then I concentrate on using the possibilities of that form as a basis for the development of a design.

It's important to work with both shapes and colour. The first gives dimension to the design while the second provides warmth. One way of doing this is to 'play' with a shape and several layers of different coloured materials, which sometimes gives rise to an intriguing hybridization, conjuring up the impression of something plaited.

Ruff, *Bracelet*, and *Verona* were created by repeating a simple basic shape. *Quipus* modifies the repeated form with a knot. Sometimes I use the same shape in different pieces of jewelry by making a simple adjustment to create a new design. In these works, I used stitched material consisting of several layers of different coloured papers.



From top:

Verona

Six stitched layers of paper, 2012
object: 4 x 4 x 2 inches

Quipus

Paper and thread, 2013
object: 19.625 x 19.625 inches

Ruff

Six stitched layers of paper, 2012
object: 14 x 14 x 3 inches

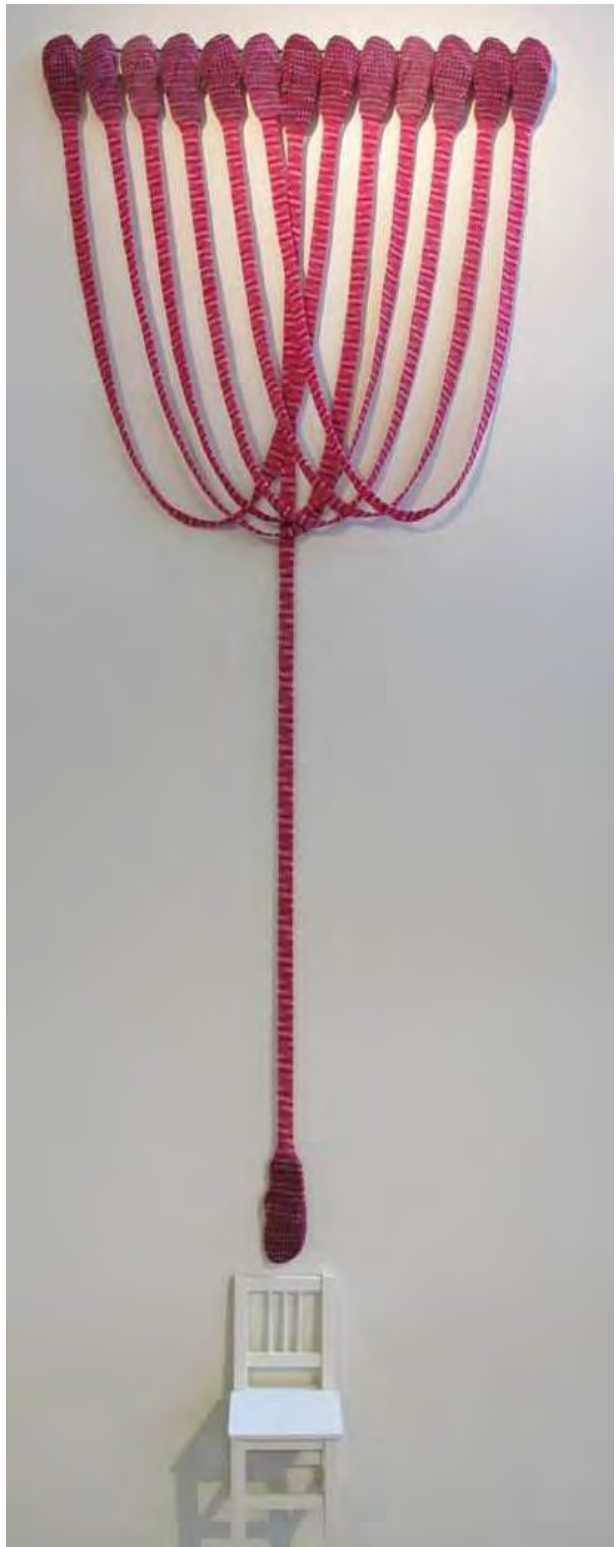
Bracelet

Six stitched layers of paper, 2014
object: 8 x 8 x 2 inches

BRETT ALEXANDER

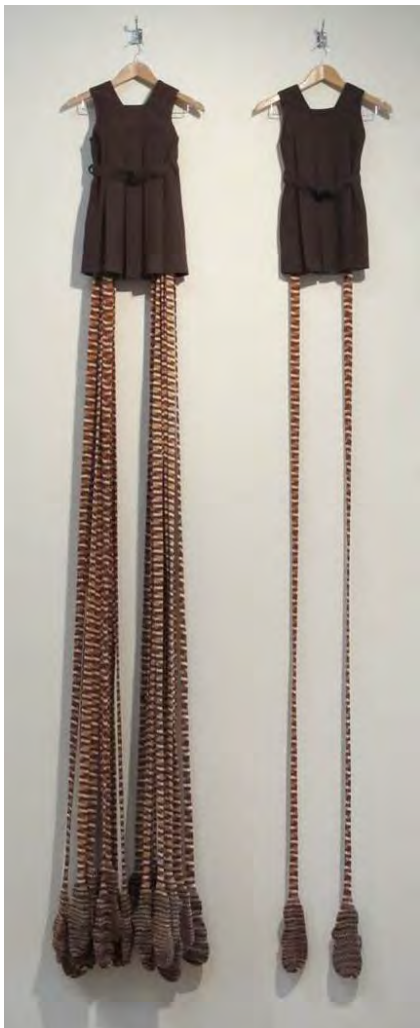
Callaghan, New South Wales, Australia

Few arts and crafts mediums, practices or pedagogies are as gendered as textiles. This was reinforced during my own undergraduate textile education with the release of Rozsika Parker's *"The Subversive Stitch: Embroidery and the Making of the Feminine"* (1984), and its subsequent use as a seminal text in textiles arts education in Australia. Parker's book is still cited in supporting the intrinsic relationship between women and embroidery. In the mid 1980s, the invisibility of men—and the lack of representations of masculinity in textiles practices—paralleled the marginalisation (and relative invisibility) of homosexuals in the wider community. This shared marginalisation provided conceptual leverage for me to develop a series of creative artefacts investigating the relationship between textiles, crafts, masculinity, and male (homo) sexuality. I have continued to explore these issues through my practice-based textiles research.



Above:
Negative Self Chatter (Rhizome v. 1)
Spool knitted cotton, flip flops, children's chair, 2014
object: 118 x 70 inches

Left:
Natural~un~natural
Spool knitted cotton, machine embroidery, readymade objects, 2014
object: 118 x 59 inches



KATE ANDERSON

St. Louis, MO

Teapots are familiar and comfortable symbols; I create them as containers to hold iconic images. While I've most often quoted from painters of the pop era, of late I've been looking at wonderful vintage imagery from the mid century. The repetitive process of tying knots pays homage while reinterpreting the experience of how we are meant to perceive a snapshot of American history.

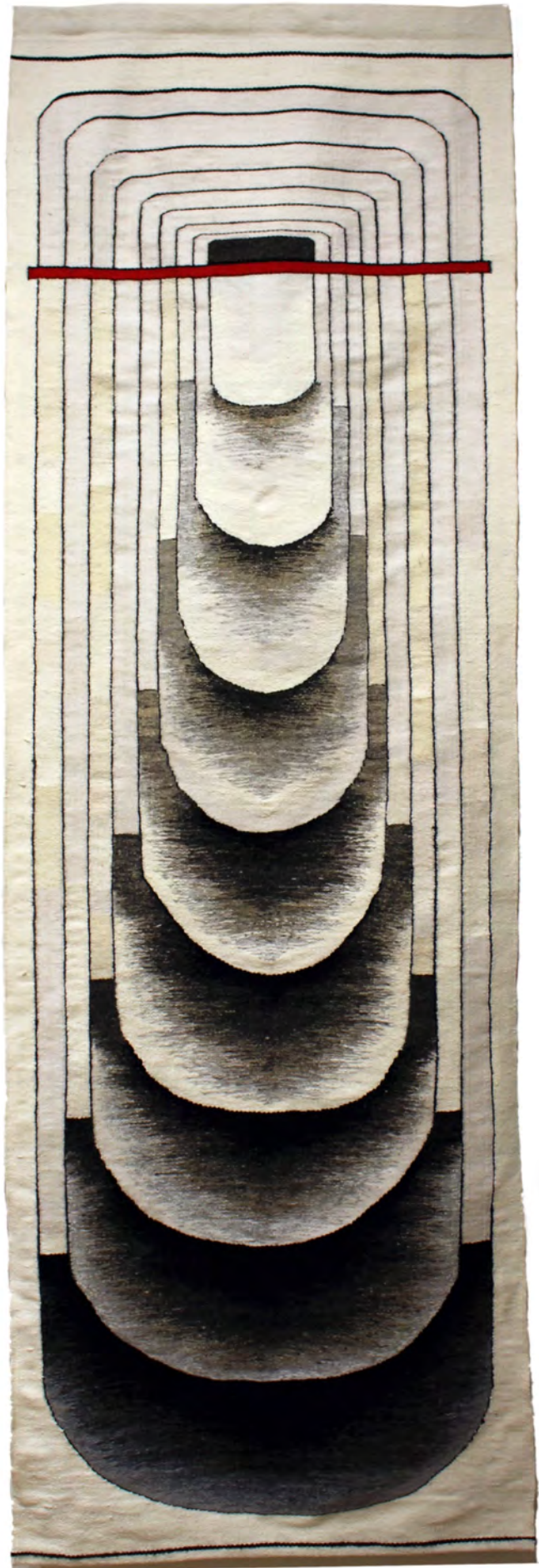


MARILYN/Warhol's Chanel

Knotted waxed threads, stainless steel, 2015
object: 11 x 9.5 x 2 inches

EWA BARTOSZ-MAZUS

Zakopane, Poland



Katharsis

Cotton, acrylic, wool, 2014
object: 88.5" x 28"

MICHÈLE FANDEL BONNER

Marblehead, MA

Hide is one in a series of works using clothing labels to address issues of identity, time, waste, and consumerism.

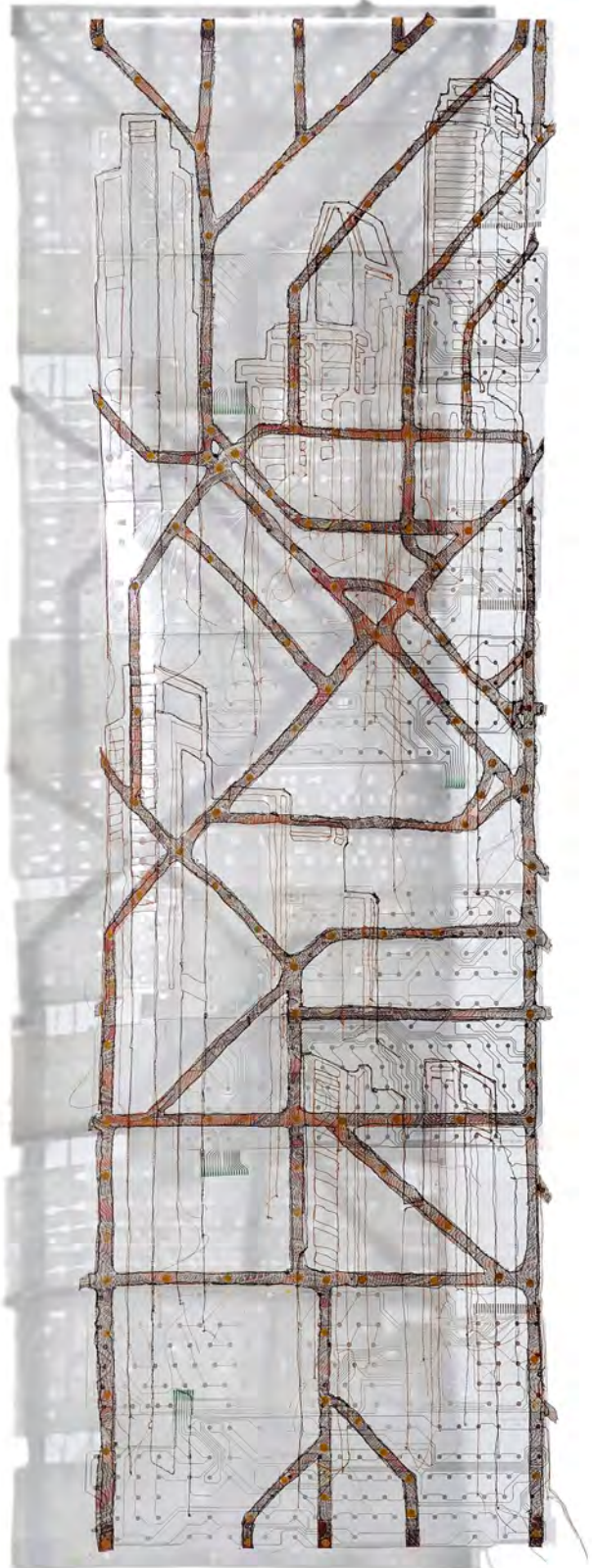


Hide
Clothing labels, linen, and cotton, 2013
object: 66 x 53.5 x 1 inches

ESZTER BORNEMISZA

Budapest, Hungary

Eszter Bornemisza is a Hungarian mixed media artist living in the city of Budapest, an ongoing inspiration for her work. Her starting points are ideas that reflect on our relations to traces and settlements of past and modern cultures—the layers of existence found in the Earth under the soles of our feet and embedded in our minds. Using maps of the city of Budapest, Bornemisza contrasts contemporary road, metro, and train layouts with ancient maps. The juxtaposition of these labyrinth, or grid-like, urban textures offer a rich ground for associations on the alterations of the city. Whether the rapid changes over the last few decades have been organic or if the changes have helped make the city more livable, are still burning questions. Heavily textured fabrics and various kinds of papers and films stitched into Bornemisza's artwork are used to enhance these concerns.



Left:
New Page
X-ray films, threads, 2014
object: 78" x 35" x 4"

Right:
Connections
Keyboard IC prints, organza, thread, 2014
object: 64" x 19"



DAWN WILLIAMS BOYD

Atlanta, GA

I paint with fabric. Meticulous drawing, precise machine stitches, voluptuous hand embroidery, and beading are merged with the “womanly” art of fabric manipulation, through cutting, patching, surface enhancement, and quilting. My work changes bits and pieces of fabric—many gleaned from worn, discarded, and hand-me-down sources—into modern visual storytelling. It stimulates and educates audiences as disparate as the hundreds of pieces of cloth used to create it.

My ‘cloth paintings’ reflect my continuing interests in American history, women’s identity and sexuality, religion, and politics. My work is figurative, representative, large scale, and vibrantly colored. The larger pieces take over 500 hours to complete. Part of my fascination in painting with cloth is the story of the making of the artwork itself, the transformation of the materials by new skills recently learned.



Above:

Ladies' Night: Waitress

Assorted fabrics, cotton floss, beads,
sequins, cowrie shell, 2013
object: 70 x 45 inches

Right:

Ladies' Night: Hurry Up and Get Your Red Dress On

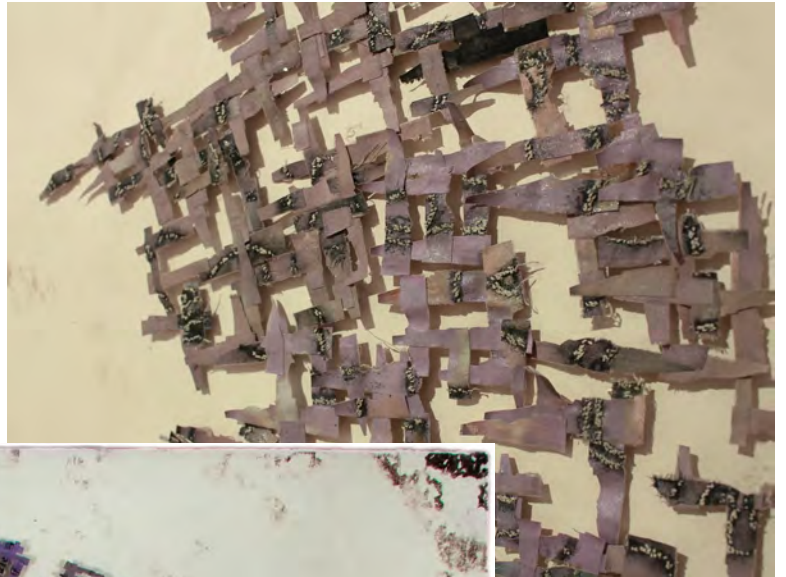
Assorted fabrics and laces, cotton flosses
2014
object: 70 x 51 inches



RACHEL BRUMER

Seattle, WA

The conceptual underpinnings of this piece refer to the process mirroring the construction/destruction and construction/abandonment of buildings in communities around the world. I use torn fabric as the building materials; the tearing of one's clothing is a powerful expression of grief in the Jewish tradition.

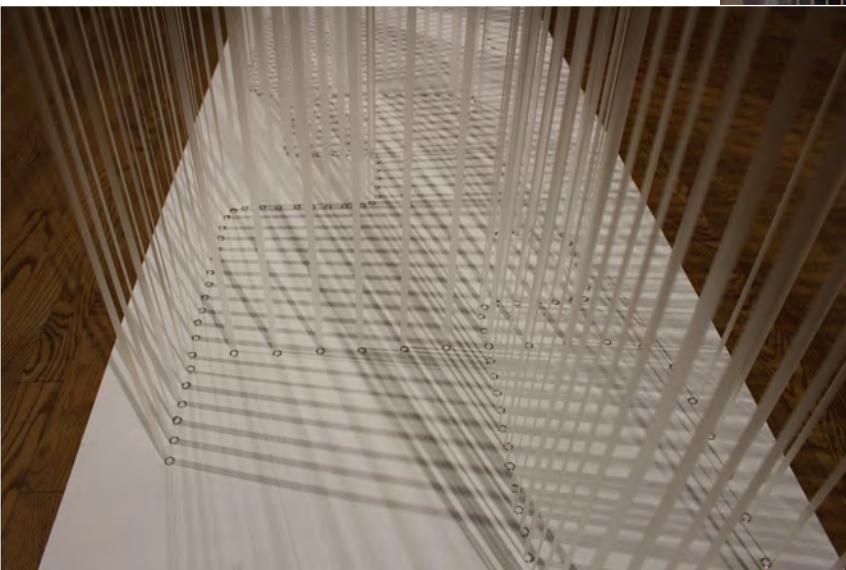
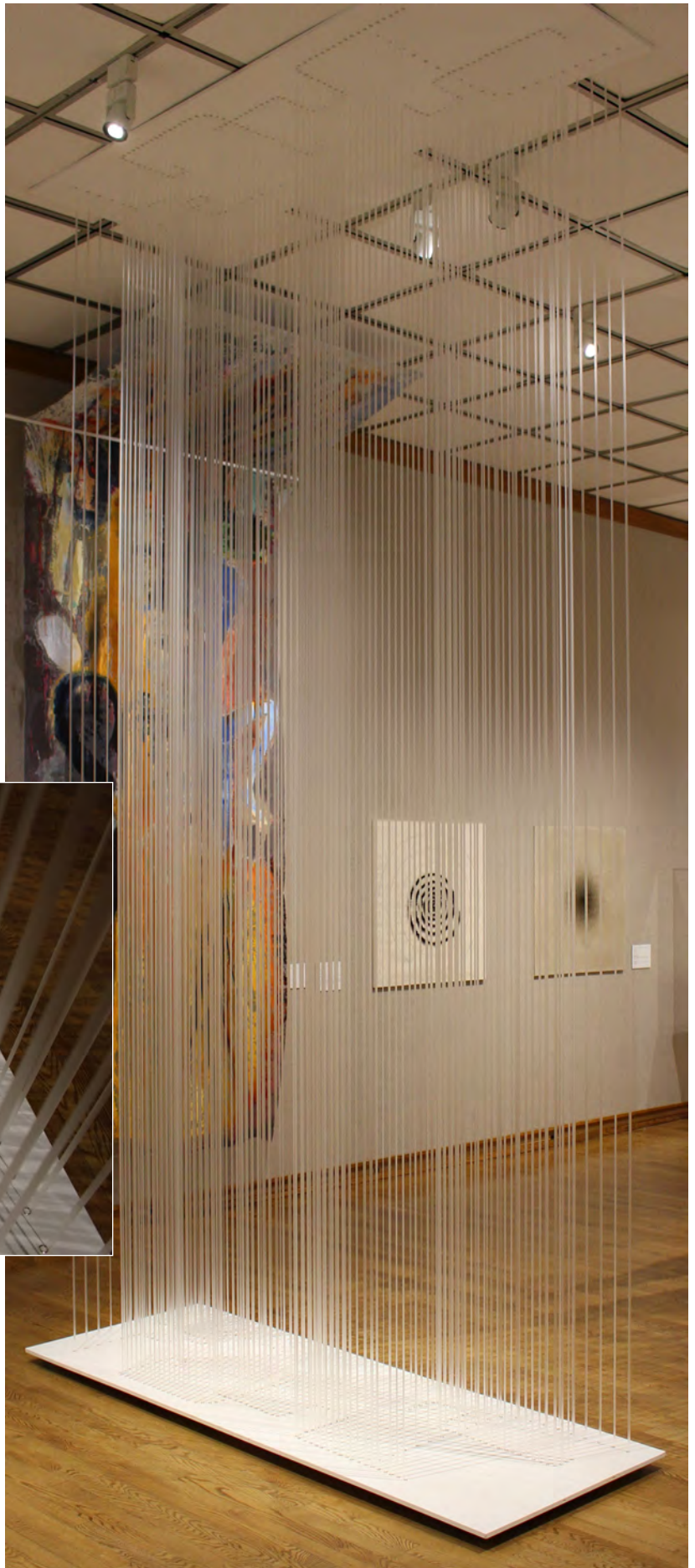


*Partial Floor Plan of a
World War II
(and detail)
Fiber on board, 2013
object: 82 x 67 x 3
inches*

MARCELYN BENNETT CARPENTER

Bloomfield Hills, MI

My work explores the phenomena of structures and spaces that infuse the body with information through a complexity of sensations. The large-scale interactive elastic installations and mixed media sculptures play with the often overlooked forces we interact with daily. These forces that are physical, psychological, intellectual, and natural impact our lives in profound and often habituated ways. Our interpretation of them gives life its philosophy and movement. I emphasize the materiality of my work, often employing elastic as a linear element that calls to be touched. The hands want to know the work just as much as the eyes and are welcomed to do so. A physical contact with the work deepens the understanding and aesthetic experience because multiple senses are taking in and responding to the structures in hand.



Nowhere Particular

(and detail)

Elastic, 2015

object: 162 x 30 x 84 inches

LI CHAI

Toronto, Ontario, Canada

These soft sculptures of organic form are constructed to imitate an imaginary mass and explore the theme of pain/soreness both physically and psycho-emotionally. *Soreness I* and *Soreness II* are coupled, the two pieces suggesting the concept of Yin and Yang.



Above:
Soreness I
Sergers thread, fishing line,
acu needles, wire, 2014
object: 10" x 14" x 10"



Left:
Soreness II
Sergers thread, fishing line,
acu needles, wire, 2014
object: 11" x 12" x 10"

ASMA CHAUDHARY

Annandale, VA

My artworks explore the duality of a domesticated homemaker by physically recreating the home environment. I make every effort to use discarded materials and repurpose them into basic necessities for survival such as shelter, warmth, luminance, sustenance, mobility, and intellectual growth. Some of my installations include breaking down grocery carts and welding them into chairs, sewing workman's gloves together to create couture-like dresses and cushions, and reformatting sleeping bags to play on the idea of innocence and crisis. I pay homage to handicrafts made by village artisans in India and Pakistan through the use of vibrant colors and intricate techniques.



Damaka (Urdu for "Explosion")
Repurposed sleeping bag, thread,
and cotton filling, 2013
object: 48 x 36 inches

KYOUNG AE CHO

Milwaukee, WI

I am engaged in a conversation with nature. Each work produced is the result of an intimate dialogue between materials and I. The conversation may begin as I gather recycled organic matter and collect man-made objects of little value, or it may commence with a sudden discovery: of the beauty and sympathy in a weeded-out tree and a pile of fallen hairs, or of the beauty and fragility in mica sand near the riverbank and fallen leave, for example.

The collaboration proceeds through the slow, meditative accumulation of small gestures: stitches, burn marks, pin pricks. Each meditative, repetitive gesture is part of the experience of merging the natural and the man-made, the physical and the spiritual. I consider this process as ceremonial transitions from one stage of being to another. Through preparing the materials, I am attentive to the ways they reveal, through shape, pattern, color, texture, and scale, nature's language of process and change. Patience and the passage of time enable me to discern my role in their evolution or completion. For me, a successful collaboration not only extends the natural processes inherent in the materials, prolonging their existence and meaning through a kind of rebirth, it also leaves me enriched.

Top:

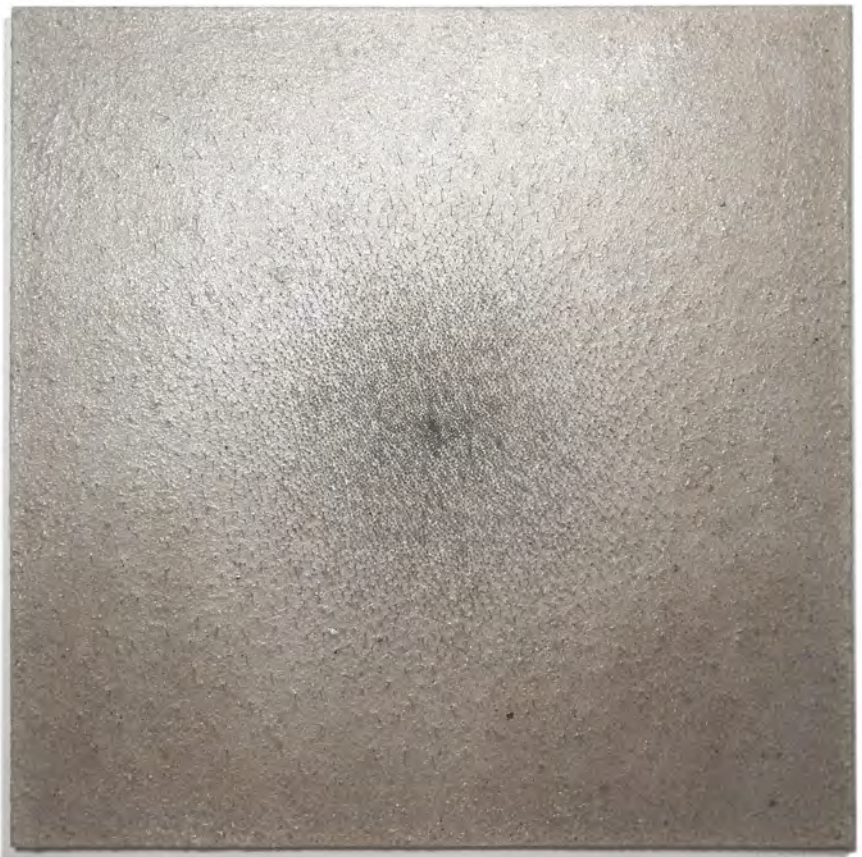
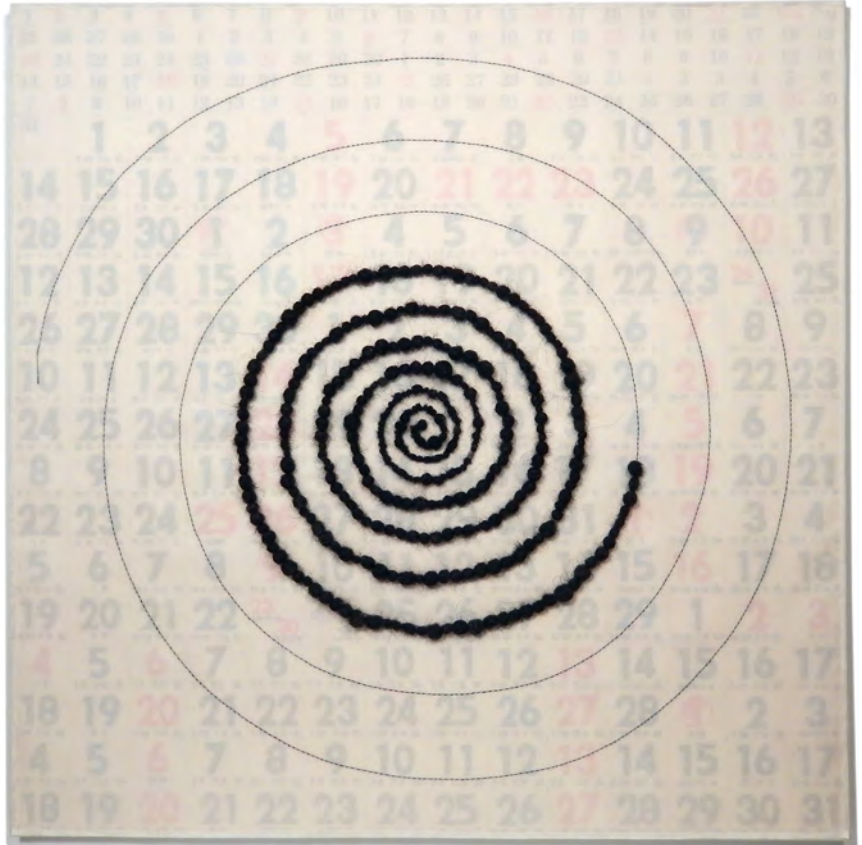
052010-032011

Hair (collected from May 2010–March 2011), silk organza, muslin, thread, calendar
hand felted, hand stitched, collaged, 2014
object: 36 x 36 inches

Left:

Resonance II

Mica (collected in Penland, NC, 2000), pins, acrylic polymer on canvas, 2014
object: 36 x 36 inches



ANNA CHUPA

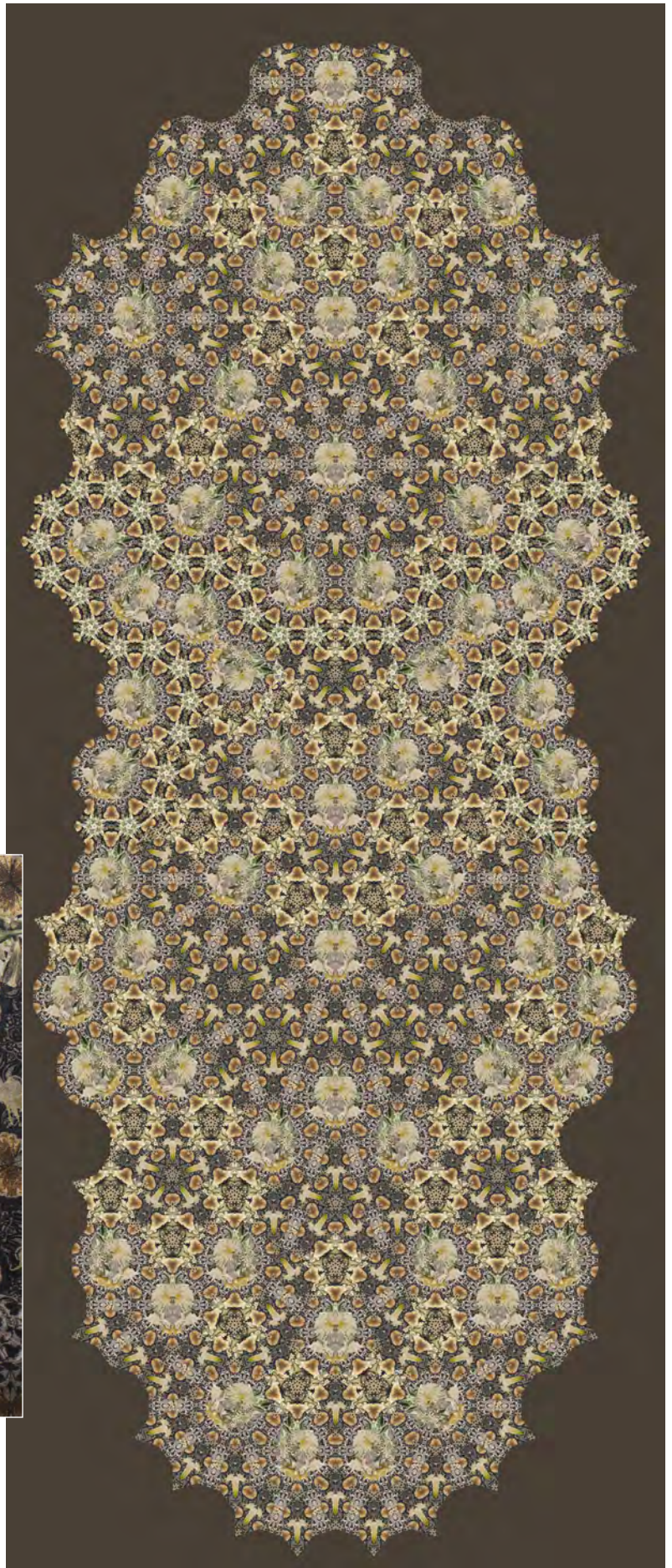
Allentown, PA

My tiling designs are inspired by Islamic architecture from southern Spain. I extract photographs of plant details, mostly floral, from their backgrounds, montage them into still life compositions, and embed them into tiles called *girih*. The word *girih* literally translates to “knot” in Arabic, and was first used by Peter J. Lu to describe a set of five tiles: a regular decagon, a regular pentagon, a concave hexagon (bowtie), an elongated hexagon, and a rhombus decorated with zigzagging lines called strapwork. Whereas the strapwork was originally used as an invisible guide for setting and cutting tiles, my designs reveal the strapwork, defining fivefold symmetries as the patterns unfold.

At close viewing distances, the floral forms are visible and distinct, but these dissolve into the broader context of geometric pattern at more typical viewing distances, consistent with the aesthetic of dematerialization in Mudejar architecture.



Stone and Zinnia (and detail)
Acid dye on Habotai silk, 2013
object: 88 x 37 inches

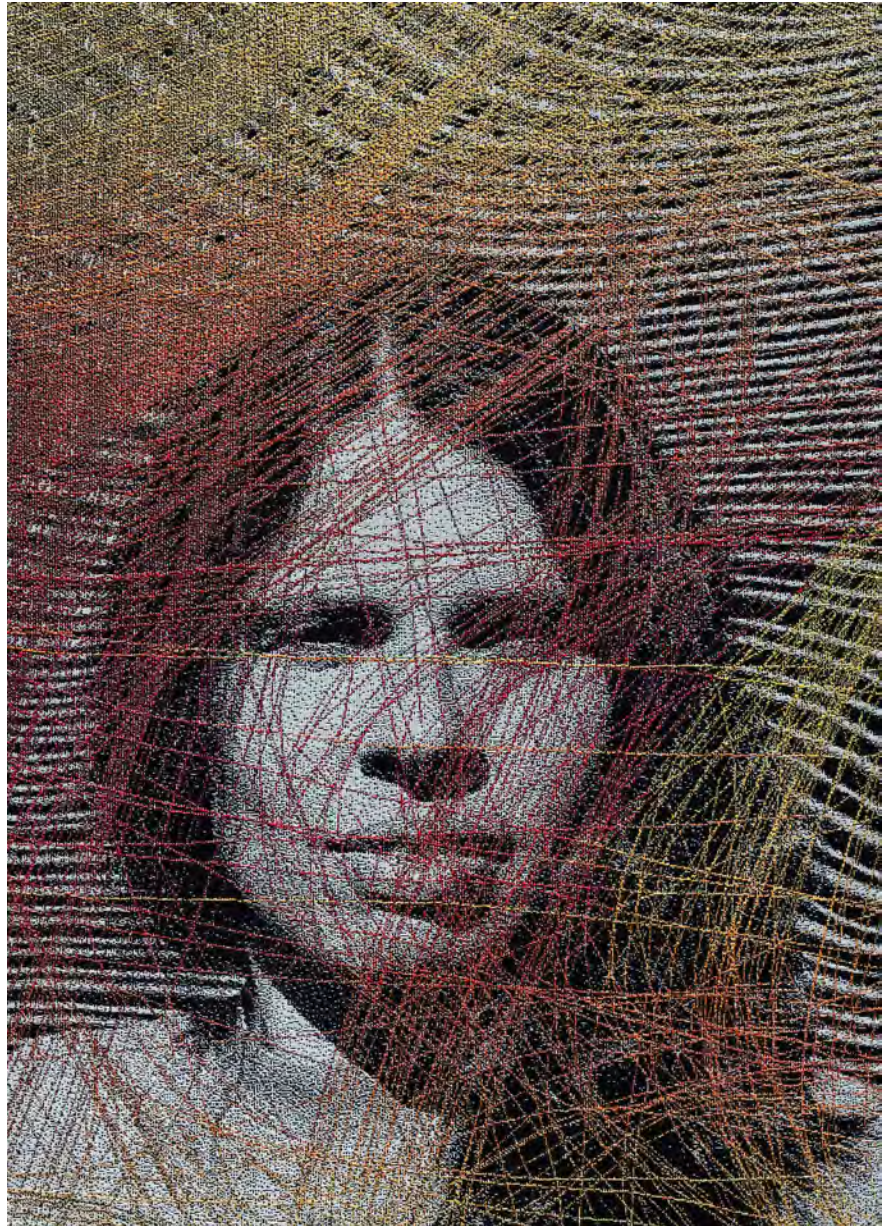


LIA COOK

Berkeley, CA



Above:
Intensity Tera Data
Cotton, rayon woven, 2014
object: 52 x 34 inches



Right:
Connectome
Cotton, rayon woven, 2013
object: 75 x 51 inches

THOMAS CRONENBERG

Berlin, Germany

The "TOMMY series" considers the issue of where self-image and perceived public image converge and diverge. The tapestries explore various aspects of my self-image and public persona. Three of the four panels in the series are shown here: "TOMMY USA", "TOMMY gay" and "TOMMY (me)". The fourth panel is "TOMMY deutsch" (German). On first sight, the tapestries seem identical, but they differ subtly in the pose of the TOMMY figure, the shade of red, and in their execution.

The inspiration is the multi-cultural nature of my life. Born in the United States of German parents, I returned to Germany in 1982 and have lived in Europe ever since, with the exception of extended U.S. stays for study and work in 1985 and 1996. I find that people often see one aspect and not the diversity of a person; the label, not the individual. Tommy is at once a self-portrait and a sort of stand-in, an archetype. Thus I am not totally visible in the self-portraits. In three of them, I am representing a group or a label: German, American, gay. One of the images, "TOMMY (me)" is more personal and vulnerable.

At first glance, the tapestries look very similar. Only upon further study do the differences become apparent, just as the individual comes to life behind the public mask or persona when people get to know each other better. The TOMMY tapestries deal with the differences in how we perceive ourselves and how others perceive us - and with the change in perception that goes on when people get to know each other.

In weaving this series, I was especially interested in bringing the red to life by use of tapestry-specific blending techniques and color blending using a range of related colors including orange and hot pink to make for vibrancy. The TOMMYs have a tapestry-specific depth and intensity of color not achievable in a duo tone red/black printing process. Similarly, the black is a complex blend of differing shades and textures of wool yarn.



TOMMY USA
Linen and wool tapestry, 2001-2003
Object: 47 x 39 inches

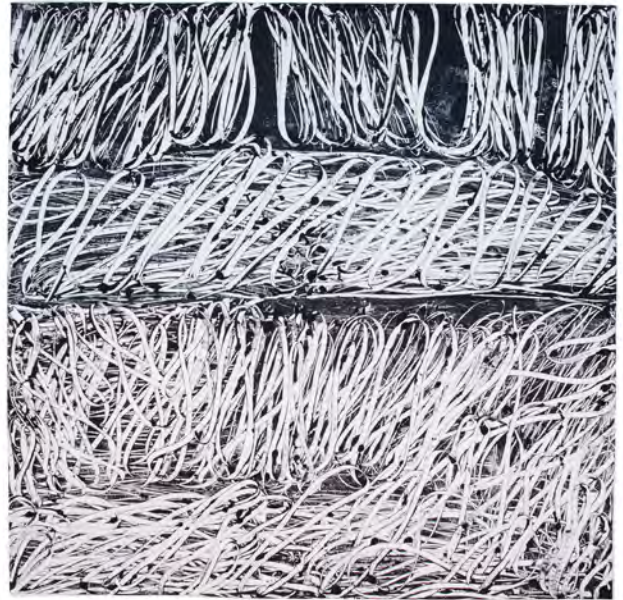
TOMMY gay
Linen and wool tapestry, 2001-2003
Object: 47 x 39 inches

TOMMY (me)
Linen and wool tapestry, 2001-2003
Object: 47 x 39 inches

NANCY CROW

Baltimore, OH

Today, as everything changes frantically with spit-fire rapidity, ANXIETIES layer on top of ANXIETIES and loom over me, choking me. My brain feels over-connected, frazzled, under constant attack for non-stop attention from everywhere. I crave being alone, in solitude, so I can daydream, think, feel deeply without interruption, stay focused, stay disciplined, and capitalize on discoveries.



Silence: Seeking Solitude #5
Machine pieced by Nancy Crow, 100% cotton
2015 © Nancy Crow
object: 93 x 95.5 inches



Over-Connected but Finding a Little Space: Seeking Solitude #3
Mono-printed by Nancy Crow, 100% cotton, 2015 © Nancy Crow
object: 82 x 80 inches



Over-Connected & Frazzled: Seeking Solitude #2
Mono-printed and dyed by Nancy Crow, 100% cotton
2015 © Nancy Crow
object: 80 x 40 inches



Over-Connected & Frazzled: Seeking Solitude #2
Mono-printed and dyed by Nancy Crow, 100% cotton
2015 © Nancy Crow
object: 80 x 40 inches

APRIL DAUSCHA

Chicago, IL

I use the body to investigate concepts of morality, mourning, and mortification. I look towards costume history, traditional Catholic rituals, and themes in 19th century literature to feed my obsession with transformation, reconciliation, and communication through dress. My making focuses on feminine objects and materials. Lace, veils, undergarments, and hair adornment speak not only of womanhood, but also of the duality of human nature. Lace speaks of purity and sexuality. It reveals and conceals, it is humble, yet gluttonous in its ornamental overindulgence; lace is the ultimate dichotomy. I use it as a potent symbol to represent the duality of body and soul, right and wrong, good and evil. Historically, neglected, disheveled, and unbound hair was a sign of mourning and penance, a physical representation of one's sin and sorrow. In my work, hair comes to represent an uncomfortable binding of one's self to one's alter ego, while helping to serve as an act of penance and mortification.



Tools for Tongue Veiling

Handmade lace veil, muslin finger towel, wood, velvet, and mirror, 2013
object: 36 x 40 x 12 inches

Custody of the Tongue (Veiling)

Video, 2013





PAMELA DETUNCQ

Hailey, ID

Flock depicts a group of contemporary teens engaged in their communication method of choice – texting. Cast from actual teens, the figures are clothed in hand-sewn woolen hoodies and needle-felted jeans. This contemporary “uniform” of adolescence points to the safety of conformity at a time of personal upheaval and social awkwardness. How electronic media impacts the behavior and mindset of this group at such a developmental juncture is the focus of this work.

Shining a spotlight on a contemporary issue through a concept requiring an ancient craft skill gets to the heart of this project’s dual nature. Employing wool collected from Idaho sheep ranchers to imply conformity and herd mentality is a labor intensive and time consuming process. Creating trendy jeans from a pile of wool and a barbed needle is the antithesis of technology and the coming together of two worlds.

Flock
Sheep wool (raw and needle felted), hydrocol, cell phones
2011
object: 72 x 60 x 60 inches

ANDREA DONNELLY

Richmond, VA

In seventh grade I learned about Gregor Mendel and his pea plants. The lesson introduced us to the science of genetics, but I took away a more romantic vision of Mendel. Surrounded by dirt-smudged notebooks and delicate seedlings he performed his intricate and mysterious work, asking "What if?" Then waiting. Waiting for the living plant to reveal its answer, slowly, with the first peek of green above the surface, then more.

I thought of Mendel as I worked on this exploratory series of weavings, my evidence of the labors of a weaver examining the mechanics of her craft in minute detail. These works are called "Cross Pollinations" because they each contain warp and weft threads from two separate painted weavings that have been taken apart and crossed with each other to create something entirely new. Bent close over the loom and full of curiosity and wonder, I watched these pieces come to life as I wove them, as though they were my own seedlings emerging slowly from the ground...



Top:
Purple Trio. Cross PT2.1-2
Handwoven rayon,
textile pigment, 2014
object: 5.625 x 8.625
inches

Bottom:
Narrow Lines. Cross NL3.3-3
Handwoven rayon,
textile pigment, 2014
object: 5.625 x 8.625
inches

XIA GAO

Okemos, MI

Desires

One's life might be full of desires for success, a sentiment especially pronounced in a rapidly transforming society like China, where dramatic changes stimulate an individual's wish to climb the socioeconomic ladder. Melted, red-colored hot glue threads, as the symbol of eagerness and desires, are intertwined into lace-like surfaces/structures and configured into a ladder shape. The contrast created by the juxtaposition of unreliableness and a ladder's intended use opens up questions and invites viewers' personal interpretation. The play of light through the laced structure also leads to interesting shadow effects.

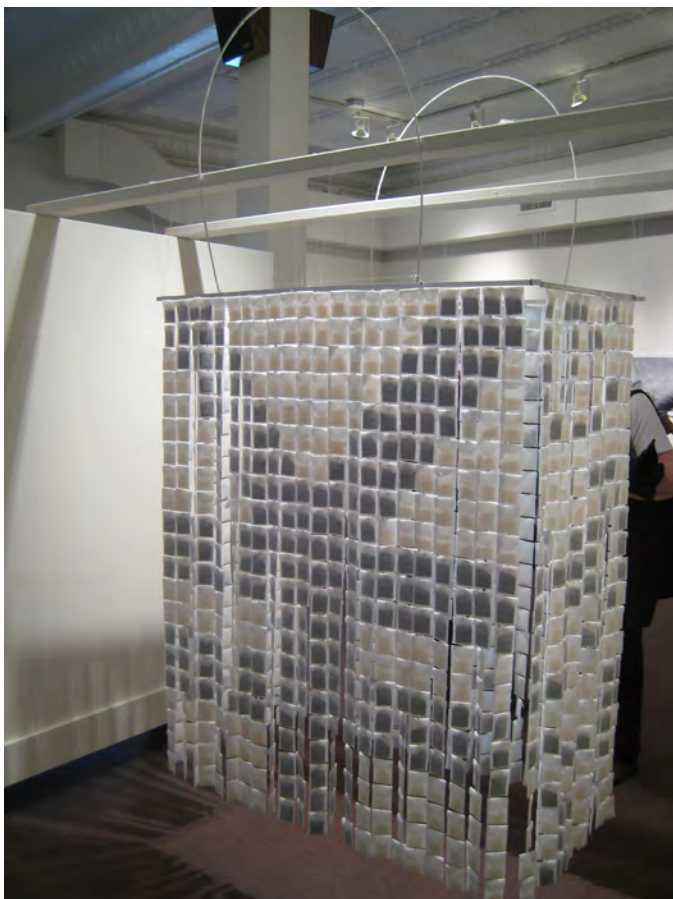
Consumable

Consumable expresses the striking emergence and growth of consumerism in China. Rice and tea form global brand logos to express this occurrence when cultural traditions face globalization and conspicuous consumption.



Above:
Desires
Hot glue, modeling, 2013
object: 86 x 20 x 32 inches

Left:
Consumable
Lutratur, tea bag, rice, metal, glass, fiber, thread, staples,
2010
object: 78 x 48 x 28 inches

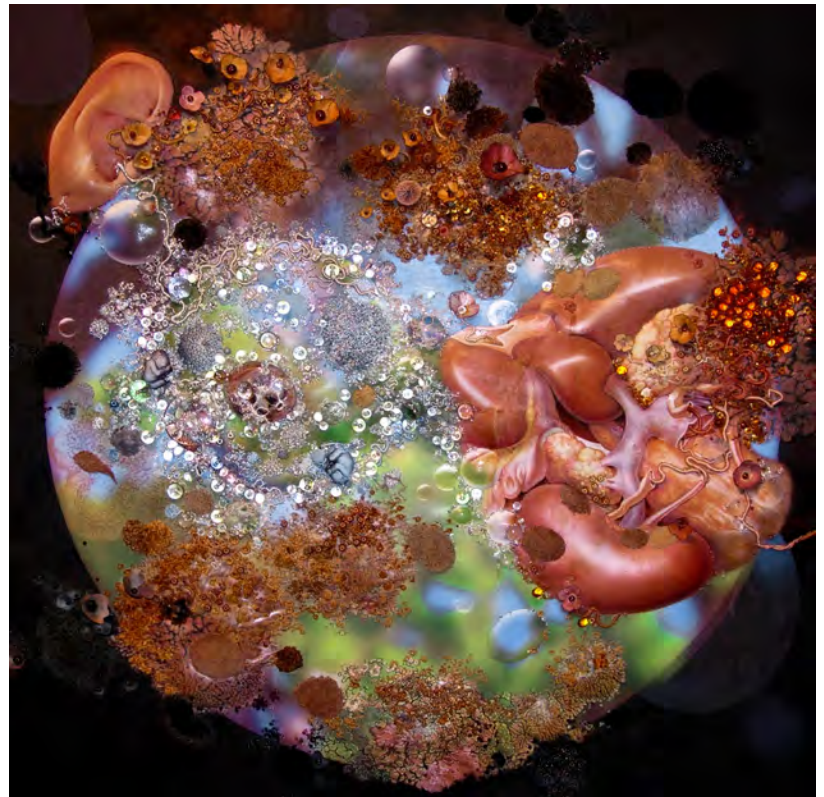


AMY GROSS

Delray Beach, FL

Sewing and embellishing are physical acts of transformation, the alteration of one material by another. My embroidered and beaded canvases are my attempt to merge the natural world with my own inner life, to fasten them together. They mimic the visible and the invisible, the observed and imagined, suggesting what can be seen in our discernable scale, but also what cannot: the microscopic alterations of time and the first suggestions of disintegration. I've always been attracted and frightened by the poignancy of things that are on the edge of spoiling, or straining to support the excess of their blooms. The elements cluster, tangle, cling, and climb. The backgrounds, glimpses of sky or a distant landscape, are obscured, much in the way your awareness of the physical world is dependent on the complications of your interior thoughts.

Nothing that was once alive is used in my work; everything is made from craft store yarns, threads, beads, and paper. All my canvases and objects are still and silent fictions frozen in the midst of imagined transformations. The attempt to control the changes made by time is a purely human conceit. I know that my making these pieces will not stop the clock, but I still need to hold things still, assert my will. In a time when I am acutely aware of the limits and contradictions of my presence here, my urge to pause feels paramount.



Top:

Preoccupation

Embroidery, transfers, beading, trapunto, paper on canvas, 2006
object: 32.5 x 32.5 x 4 inches

Bottom:

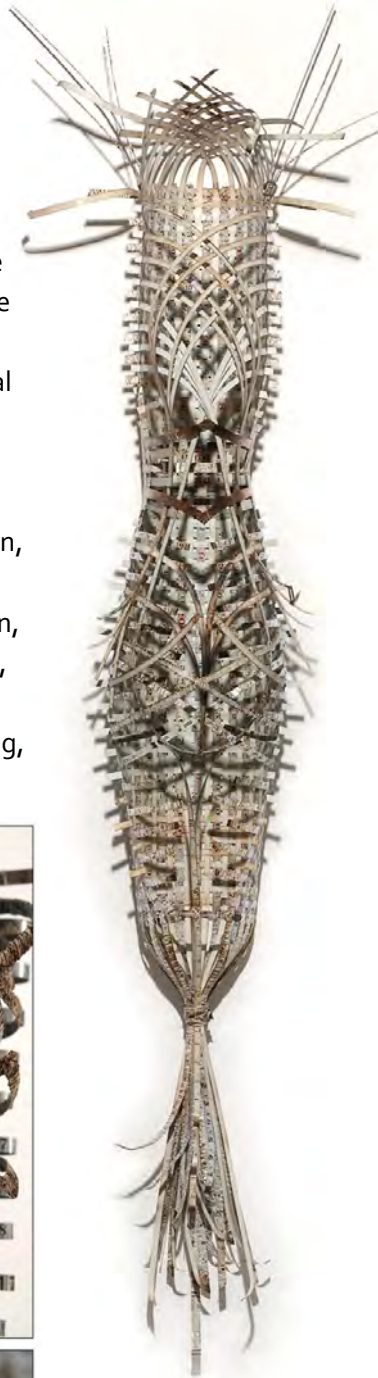
Some of What I Choose to Hear

Embroidery, applique, transfers, beading, trapunto on canvas, 2007
object: 33 x 33 x 4 inches

SANDRA JANE HEARD

Perrysburg, OH

I merge traditional craft and textile techniques with experimentation. Through the action of wrapping chosen objects in thread, metaphor and symbolism are embedded into multi-dimensional sculptures. This act of binding is both a preserving and protective mechanism and a restraining and predatory force. The thread is also intended to convey the connectedness of all existence. Influence is extracted from the natural and man-made worlds. Tape measures are utilized to express the human impact in regards to territory, power, and exploitation. The work examines a vast array of dualities such as: preservation and destruction, male and female, science and religion, strength and vulnerability, and capture and freedom. In conjunction, it hopes to express the fragility of our human lifespan, and to transmit our need to foster diversity in the construct of our human community, our power sharing, and a mindful cohabitation with nature.



Above:
Freedom Fortress
Hand woven vintage steel tape measures, silk, linen, 2014
object: 72 x 17 x 12 inches

Left:
Rust-Belt Muse
Hand woven vintage steel tape measures, silk, linen, 2014
object: 74 x 13 x 12 inches

SUSAN HENSEL

Minneapolis, MN

One of the many things that women share world wide is wage disparity with men. In the US, the average gender wage gap is 23%. When considering the wages of CEOs of Fortune 500 companies, the gap narrows to 17%, but the number of women holding the position also reduces. Women are roughly 51% of the population in the US, but hold 4.2% of the top positions in Fortune 500 companies. What is it, then, that represents this overwhelming male power? Perhaps it is the suit.

Deconstructing Power is a series of stitched assemblages that consider the artificiality of the power suit, designed to enhance male images of power. Developed out of European styles of the aristocracy, the power suit, once established, changed little and now is the near ubiquitous symbol of power for the urban male. The deconstructed suits are stitched onto floral/feminine upholstery fabrics with their artifice prominent. Once splayed open, they become simply the stuff of which they are.



Top:
Deconstructing Power #3
Textiles, 2013
object: 37 x 45 x 1 inches

Bottom:
Deconstructing Power #4
Textiles, 2013
object: 52 x 57 x 1 inches

PAT HICKMAN

Haverstraw, NY



Above:
Down River Ravages
Animal fiber – mahogany dyed, rust, copper
wire, staples, pastel stick, 2011
object: 100 x 68 inches



Right:
Light Passage
Gut (hog casings), 1995
object: 99 x 40 x 2 inches

MAGGY ROZYCKI HILTNER

Red Lodge, MT

Summer camp is meant to create an interaction between young people and nature. So often memories tend to focus more on fascinations and interactions with other campers than with the flora and fauna. Wanting to be noticed or hoping to be invisible, aching to touch or be touched, the pursuit of some fleeting moment of coolness in the presence of others. Campers were flooded with an overpowering awareness of sexuality at odds with a limited and faulty knowledge of sexual acts and an emotional immaturity sure to punish.

This piece is a hand-stitched world of memories and allegories. References to archetypal stories with visceral elements and contemporary relevance are imbedded in an exaggerated natural world. A viewer sees this world, and it looks right back at them. The characters, including over-sized kittens, Boy Scouts, floating putti, and even a stitched image of the artist herself return the gaze as if to ask, "What about you?"

This piece includes a boy cradled in the arms of older scouts in a first-aid carry enjoying the attention and contact while other boys lift their shirts and offer their tender bellies, Prometheus-like, to an incoming flock of supernatural birds. A girl is surrounded by the flames of rapture (or something equally hot), her head bowed, while another solemnly prays, and a third girl doubts the candor of the whole scene. Floating putti set the scene for the onset of secular love, while below a swimming lesson provides a sanctioned opportunity for gentle touch.



Camp: The Perils and Merits of Touch

(and details)

Hand-stitched cotton and found textiles

2012

object: 96 x 48 inches



JAN HOPKINS

Everett, WA

Sturgeon Moon

Intrigued by the beautiful texture and patterns on the prehistoric sturgeon fish, I knew I had to take these materials that fishermen toss away and preserve the fish's natural beauty.

Spirits

The concept for *Spirits* was inspired by reading about the historic use of drinking vessels. In this case, a vessel that holds spirits. I used lunaria seed pod centers and weathered hydrangea petals gathered at the end of their life cycle to symbolically depict the spirits.

Unbreakable (Frida Kahlo, Women Icon Series)

This sculpture is inspired by the life of Frida Kahlo and her painting *Broken Column*, a self-portrait of the artist in a body brace, her body pierced by nails and broken spine exposed. Rather than copying Kahlo's painting verbatim, I used sewing techniques to etch into the grapefruit skin all of the parts that were broken after Kahlo's 1925 bus accident—pierced abdomen, crushed foot, broken spinal column and collar bone, and fractured leg, ribs, and pelvis. There is a broken column in the interior of my piece, imitating the one in her painting. A choker on the neck with a broken heart made of pomegranate peel is inscribed with "Cristina" overlapped with "Diego," alluding to the betrayal of an affair Diego Rivera had with her sister. I divided the piece in half, making a border of flowers reminiscent of the Mexican embroidered dresses Frida favored. A "Day of the Dead" mask, made of weathered hydrangea petals and leaves, joins a bouquet of Calla lilies on her head, flowers that Diego often used in his paintings. The mask represents her strong ties to her Mexican heritage and her determined and unbreakable spirit. Kahlo's quote, "I am not sick, I am broken, but I am happy to be alive as long as I can paint," is sewn on the body brace.

From top:

Sturgeon Moon

Sturgeon skin, bull kelp, yellow cedar bark, lunaria seed pods and waxed linen, 2014, object: 13 x 16 x 7 inches

Courtesy of the Kovalik Collection

Spirits

Weathered hydrangea petals, lunaria seed pod centers, yellow cedar bark, ostrich shell beads, waxed linen thread and skeleton bone beads, 2014, object: 10.5 x 16 x 16 inches





Unbreakable (Frida Kahlo, Women Icon Series)
 Grapefruit peel, melon peel, weathered hydrangea
 petals, cedar bark and waxed linen, 2015
 object: 19 x 17 x 8 inches
 Courtesy of Sue Nevler

WOLFGANG HORN AND BARBARA ESSER

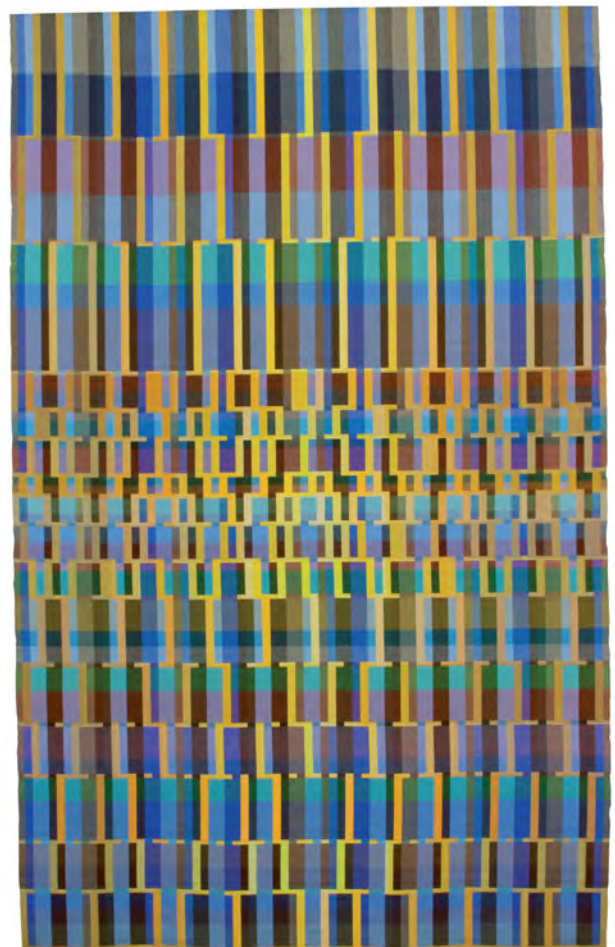
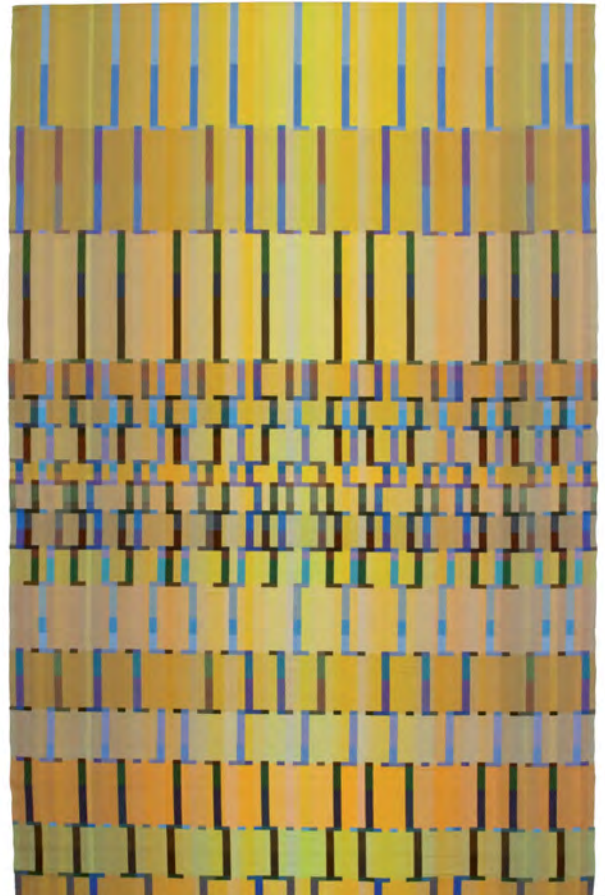
Duesseldorf, Germany



Above:
Red Pins
Tag pins, man's suit, 2008
object: 75 x 23.5 x 23.5 inches

Top, right:
Net (back side)
Double faced mercerized cotton, 2007
object: 95 x 57.5 inches

Right:
Net (front side)
Double faced mercerized cotton, 2007 object: 95 x 57.5 inches



ARAN ILLINGWORTH

St. Neots, Cambridgeshire, United Kingdom

My work focuses on portraiture and depiction of the human figure in textiles, using appliqué panels, with the portraits created in layered, stitched fabric with recycled fabrics used for the clothing and backgrounds. After preparing an image — usually with digitally manipulated photographs — appliqué work and hand embroidery follow. The colorful fabrics which I use are collected from a variety of sources, resulting in an eye-catching combination of vintage, recycled, and new cotton to give the feel of the subject.



Top:
I'm a Big Girl Now
Textile, 2011
object: 26 x 26 x 1 inches

Right:
Madonna and Child
Textile, 2010
object: 41 x 39 x 1 inches



FERNE JACOBS

Los Angeles, CA

Right:

The Round

Coiled waxed linen thread, 2007-2008

object: 21 x 16 x 13 inches

Below:

Medusa's Collar

Coiled waxed linen thread, 2009-2010

object: 18 x 14 x 19 inches



SONYA YONG JAMES

Atlanta, GA

I construct forms based on universal archetypes of immortality and regeneration to represent a desire for wholeness and the sacred. *Red Cell No. 1* and similar pieces are based on clusters of fungi—often comprised of hundreds of small round forms—I find when foraging. I am inspired by both the fungal form and its repetition. My fascination with fungi also stems from the idea of life cycles, a theme that has been ever present in my work. Fungi relies on mostly decayed organic matter to live, thus continuing the idea of the cycle of birth, life, and death.

The creation of these works centers on the creative act as personal obsession and is the beginning of an exploration of the idea of repetition during the process of making resulting in ritual experiences. A prescribed order of assembling, manipulating, and presenting the materials borders on ceremony and the physical becomes spiritualized. Through this ritual process I hope to manifest the magical to the physical.

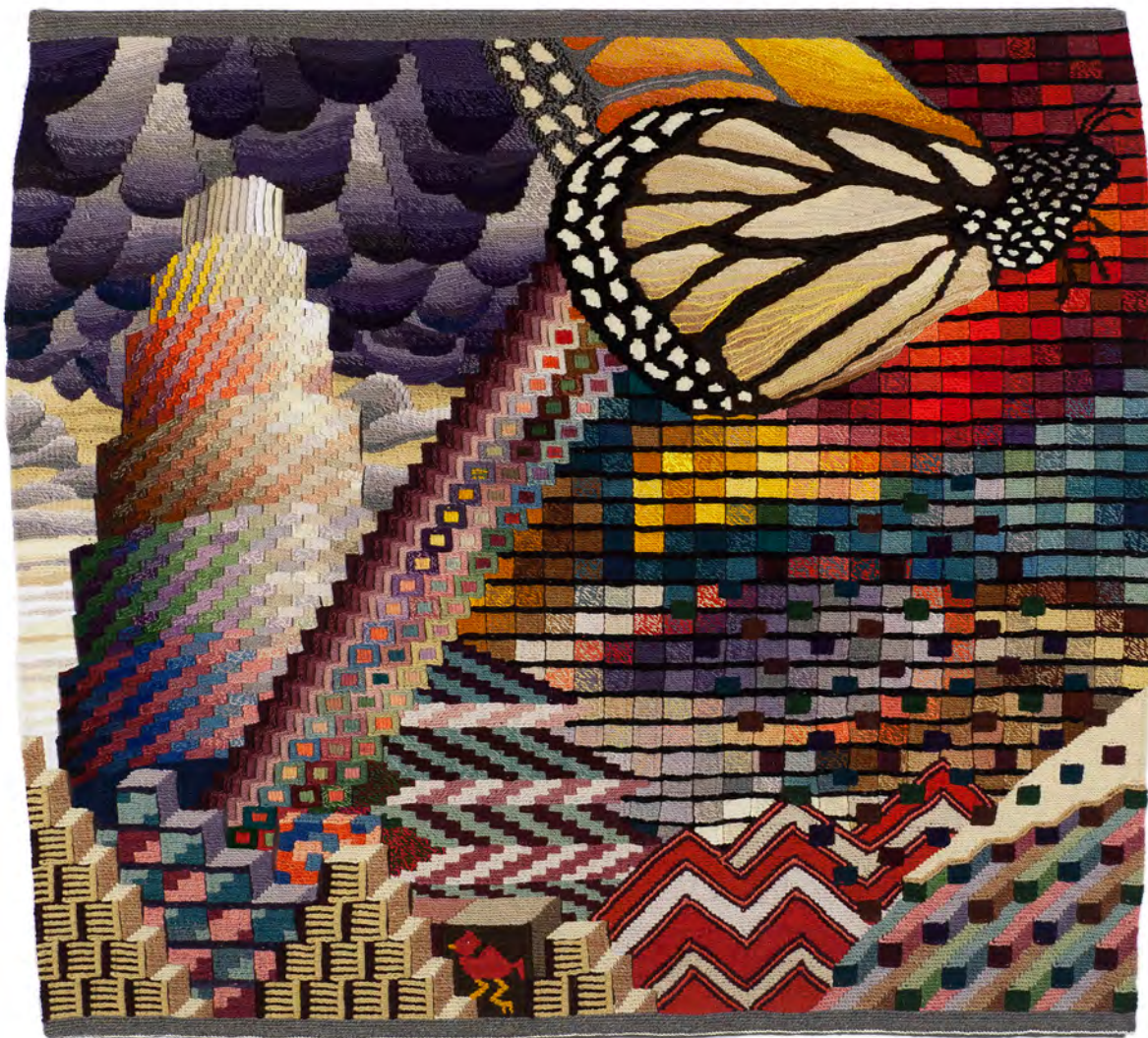
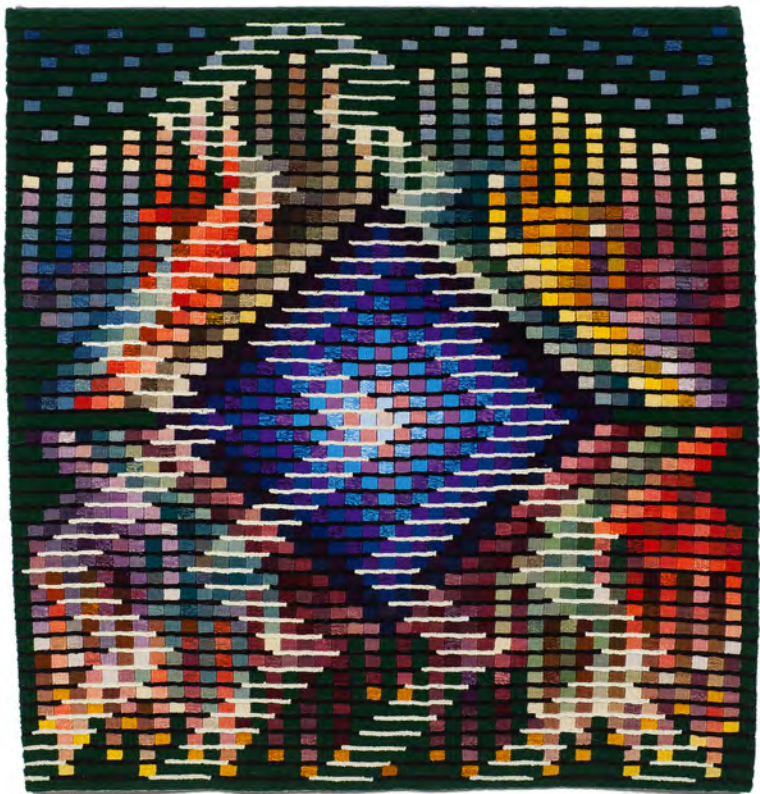


Red Cell No. 1 (detail, left)
Dyed silk organza, wool felt, thread, 2014
object: 70 x 24 x 12 inches

DAVID JOHNSON

Thornton, CO

Transformation and *Prayer Rug* both speak to spiritual, social, and environmental concerns on a global basis. I believe that visual art can transcend language and become more universal as a form of communication through symbolic imagery. My tapestries project messages that I hope all people can read.



Top:
Prayer Rug
Wool, 2014
object: 45 x 47 inches

Left:
Transformation
Wool, 2014
object: 48 x 48 inches

LAUREN KALMAN

Detroit, MI

Spectacular combines image making and garment construction techniques with a critical investigation into the depiction of illness, stigmas of illness, and sexualizing of the abnormal in both contemporary and nineteenth century visual culture. The materials are chosen because of their connection to the accumulation of wealth, privilege, and style. For example, the fabric objects reference lingerie. These material references are in direct contrast to the form of the objects. The wearable objects are derived from contemporary and nineteenth century medical images and portraits of side show "Freaks." The moving image plays an integral role in our observation of both illness and fashion. Videos present the objects in situ.



Spectacular

Textile, HD Video, 2012

object: 48 x 24 x 24 inches

KEVIN KISSELL

Fort Collins, CO

I am currently working on a series of small embroidered pieces where I explore the symbolic interaction theory of adornment and semiotics. This theory is focused on social processes related to how meanings are constructed in everyday life and the implication of personal appearance through dress symbols, logos, brands, and semiotics. This happens when two people move toward a shared understanding of the wearer's identity through a process of interpretation, using not only appearance cues but also communication as a guide. There have been numerous written studies regarding symbolic interaction theory. My work however, aims to provide a visual interpretation of the complex entanglement of fashion theory, gender issues, and the tongue-in-cheek wit of the artist.



Above:

This Chanel Laser Beam Should do the Trick
Cotton and rayon threads on digitally printed
linen, 2013

object: 12" x 12" x 2"

Below:

Johnny Dashes Through the Winter Blizzard
in his Proenza Schouler Parka and Louboutin
Moon Boots to Catch the Shows at Bryant
Park

Rayon and silk threads on digitally printed
needlework cloth, 2012

object: 12 x 12 x 2 inches

GERHARDT KNODEL

Bloomfield Hills, MI

The past is never dead in the hands of an artist. Skillful works of the past embody essential qualities to be rediscovered, reconsidered, and revitalized. Even small fragments from a 19th century Chinese silk tapestry can be fuel for invention and discovery, then reinterpreted in common mass-produced textiles made today in China. Photographic enlargements of the original fragments contribute an important element of "time" to the project.



Left:
It Had to be You: Legacia
Cotton, polyester, silk and fiberglass fabrics, mounted photograph, in white shadow box of wood and gator board, 2015
object: 66 x 48 x 5 inches



Right:
It Had to be You: Inevitabilia
Cotton, polyester, silk and fiberglass fabrics, mounted photographs, in white shadow box of wood and gator board, 2015
object: 66 x 48 x 5 inches

Top:
Destiny
Mixed media, 2015

GYÖNGY LAKY

San Francisco, CA

A core theme often lacing through the studio work I produce is opposition to militarism and war. I was born in a war – Budapest, 1944. I studied at University of California, Berkeley (1967-71), becoming an adult during the Viet Nam era anti-war demonstrations and, now, we (US) are immersed in another two wars and various quasi wars.

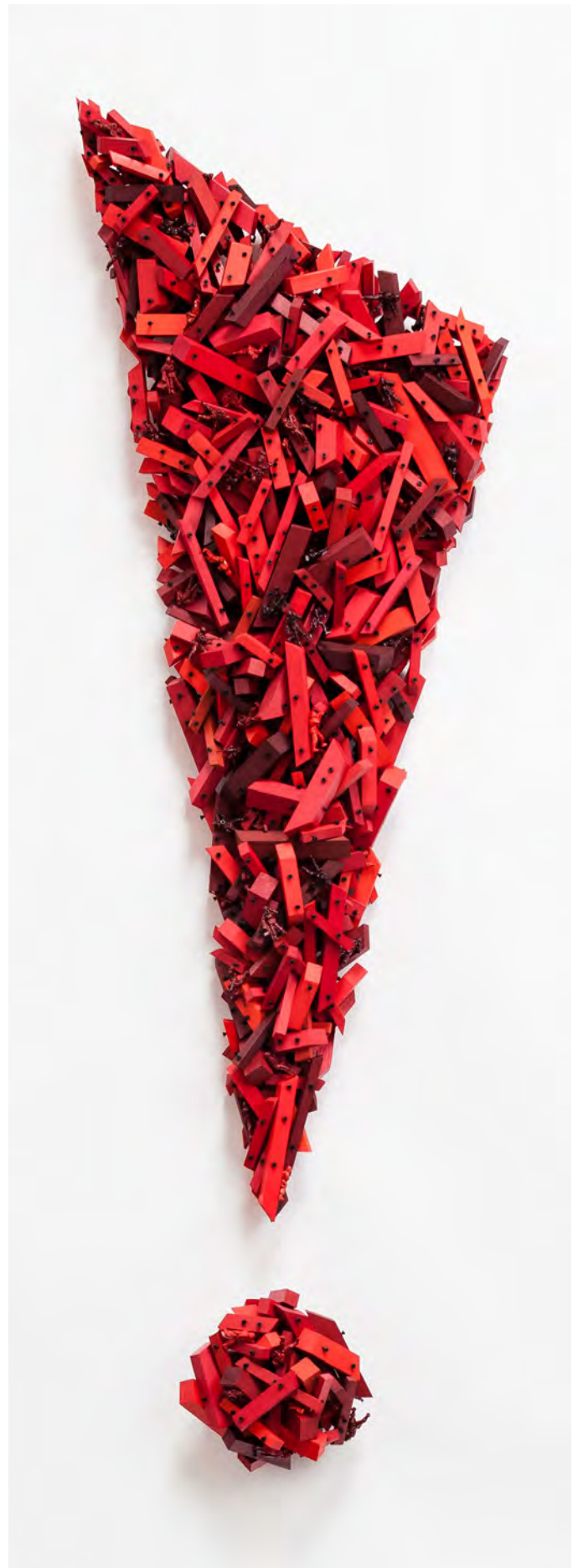
William Pfaff aptly described our current state of war. “Choosing to invade two Islamic states, Afghanistan and Iraq, neither of which was responsible for the attacks of Sept. 11, 2001, inflated the crisis, in the eyes of millions of Muslims, into a clash between the United States and Islamic society.”

I do not want to see future generations in the same wartime cradle I slept in as a child. I am forever an optimist. I believe that education can lead to a better and more peaceful life for all of us and for our planet. I believe that alternatives to waging war are possible, but it takes hard work and a willingness to reach out to people who may hold extremely different views from our own.

In 2005, as the tragic wars churned on and we poured our treasury into the militarism it required, I made a charcoal dollar sign and a charcoal cent sign—each with tiny soldiers in them. In 2011, as the wars continued, I constructed a bloody red question mark in the shape of a devil again with tiny plastic G. I. Joes. The work in this exhibition is more emphatic and to the point since it appears that we are unable to stop the “war without end” that has maimed and killed so many and still has a strangle hold on the US and our economy.

Ex Claim?

Commercial wood, acrylic paint, G.I. Joes, bullets for building (trim screws), 2014
object: 64 x 21 x 7 inches



MÁXIMO LAURA

Lima, Peru



From the top:

Ritual de la Flor de Cantua y Llama I (Ritual of the Cantuta Flower and Llama I)

Tapestry weaving, 2005
object: 48 x 96 inches

Aliento Sagrado del Jaguar (Sacred Breath of the Jaguar)

Tapestry weaving, 2004
object: 41 x 98.5 inches

Danza Real de los Peces (Royal Fish Dance)

Tapestry weaving, 2005
object: 48 x 94.5 inches



KAREN LEBLANC

Fredericton, New Brunswick, Canada

I grew up in a small town in New Brunswick, Canada. My father, a peace activist and RCAF veteran of WWII, fostered a love of peace, nature, texture, life, and living. I attended the NB Craft School in the 1970's. As a single mother and mature student, I returned to university, completing a Bachelor of Arts (Honors Sociology) in 1990 and a Masters of Education (Adult Education) in 1999. As a weaver for 40 years, my fiber art has evolved through my love of textiles, textures, fiber, cultural activities, and various artistic disciplines. Fiber art can be weaving on looms and also designing for Jacquard. I begin with a concept and/or image, evolving through contemplation, travel, discussions, playful juxtaposition of images and completing woven designs. My work illustrates how ordinary life, old pictures, historical images and places become exceptional and exciting art forms. Working through images and photographs, I use Photoshop, and Pointcarre to design and create fiber art.



Above:
Green Boat
Jacquard weaving, 2011
object: 33 x 39.5 inches



Left:
Clothesline
Jacquard weaving, 2011
object: 41.5 x 40 inches

YU LIEN LEE

Kaohsiung City, Taiwan

All the bamboo painting is done by darts, which allows the designer to sew the imagined picture directly on the work. It is a new way for me to work and it allows me to freely express my ideas and inner thoughts and emotions.



Sew Landscape of Bamboo
Textile, 2013
object: 51 x 30 x 1 inches

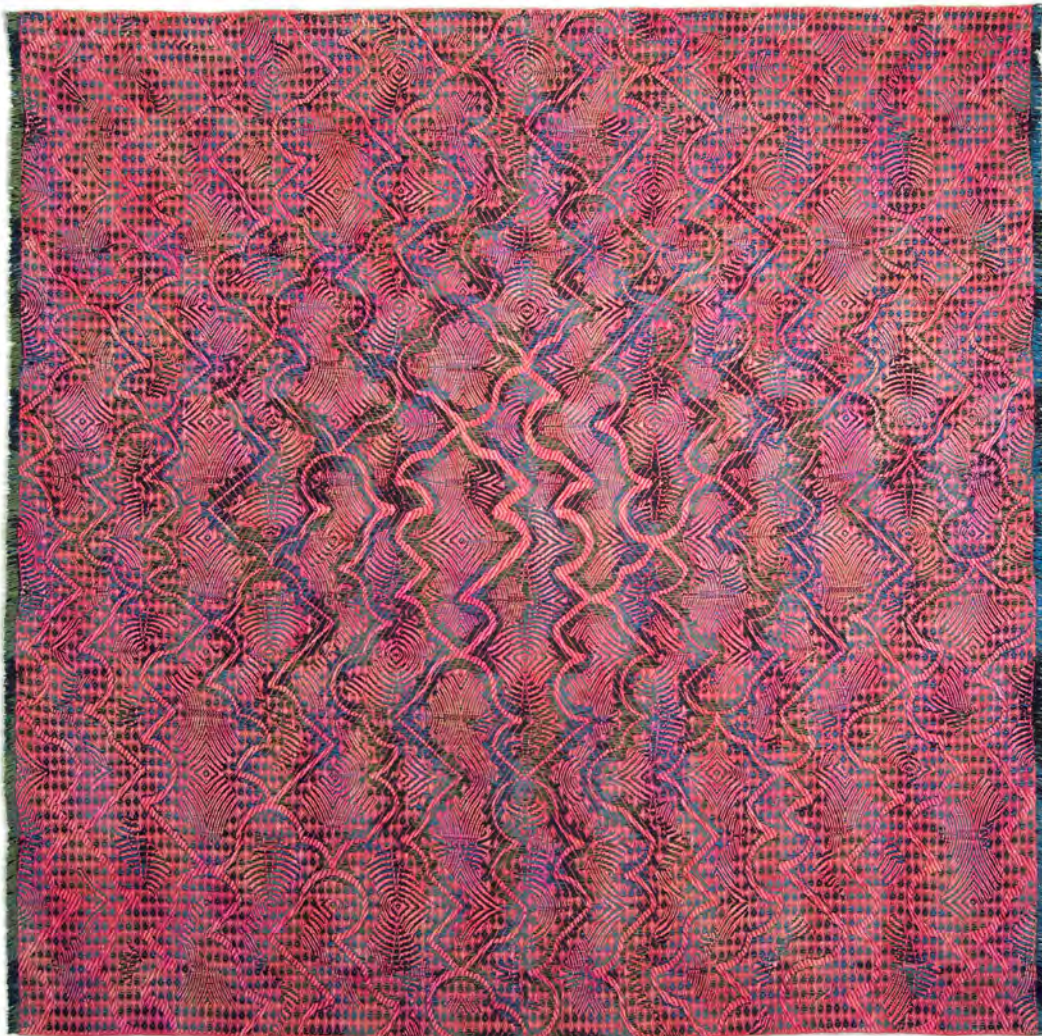
JANICE LESSMAN-MOSS

Kent, OH

In my work, I explore relationships within abstract systems designed on the computer and woven on the digital loom. Some of these networks are mathematically precise, digitally composed from a template of geometric shapes, realized through the mechanical manipulation of threads on the loom. These structurally defined patterns are complemented by a more organic rhythmic order inspired by my interest in the Random Walk; a concept based in mathematical theory reflecting models of growth in nature, patterns of behavior, and correspondingly, my own daily act of walking. Achieved through the selective application of color and sequential shifting

of resist dyed weft threads inserted during the weaving process, a path evolves through concentrated engagement with the act of making.

In my compositions, the circle within the square provides a basic template for mapping an accumulation of motifs of different scale and clarity, graphically and physically. This dense field of patterns is intended to reflect the essence of competing dynamics in our own world; of circular and linear time, of the finite and infinite; a complex connection rooted in an underlying order.



Silk, linen, digital Jacquard, hand woven-TC2 loom, painted warp, shifted weft ikat, 2014
object: 57 x 57 inches

GABRIELLE LLOVET

Superior, CO

When sifting through memories an indigo vat is a good friend to have. The indigo makes its full imprint on the cloth after the physical contact is over; it is then that the dye oxidizes, developing from garish green to deep blue. Much like the behavior of indigo, it is only after our experiences have imprinted our lives that our minds begin to process them. I dye materials connected with my family traditions (such as corn husks) to explore how we fabricate our history and memories. Each husk retains the singular imprint of the indigo and the assembled surfaces become a landscape of memories.



Abuela

Mixed media, 2013

object: 36 x 96 x 1 inches

TOM LUNDBERG

Fort Collins, CO

My embroidered pictures often take the form of swatches, badges, and cuffs—shapes that follow the movement of people. These small textiles hold fragments of memory and glimpses of everyday life.



Top to bottom:

Dormant Season

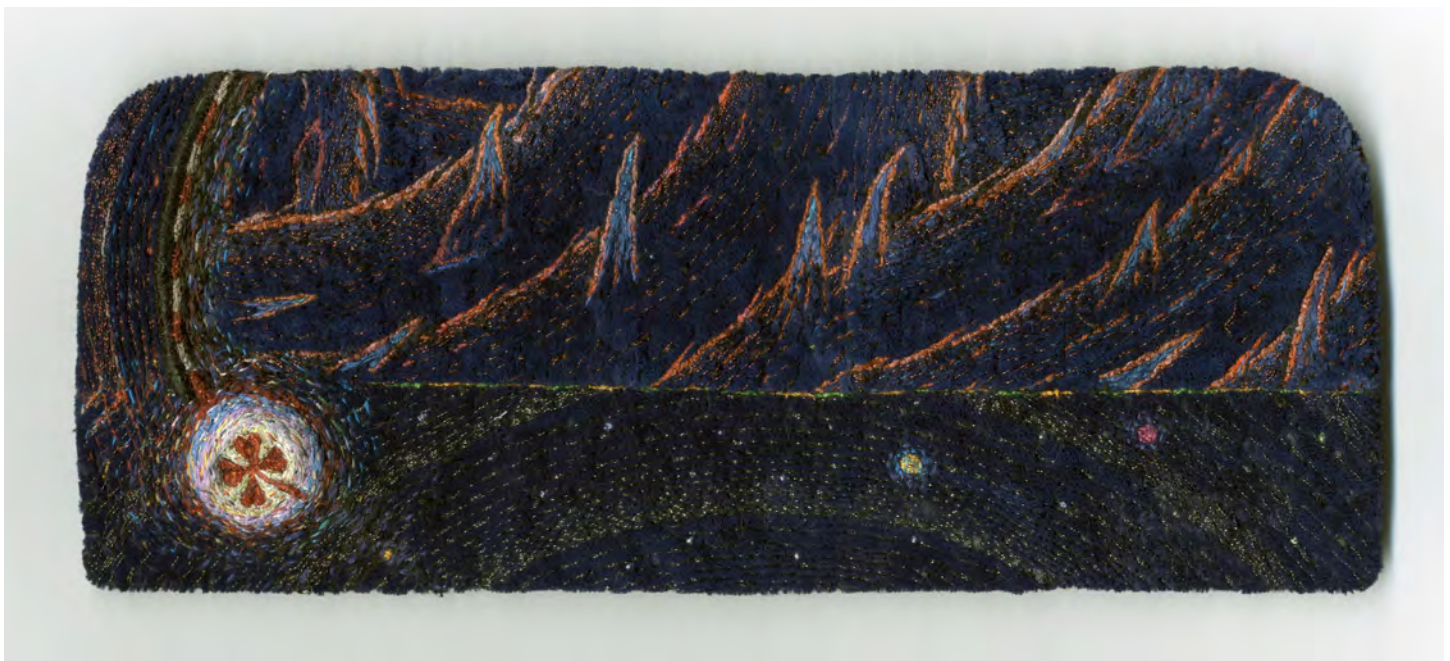
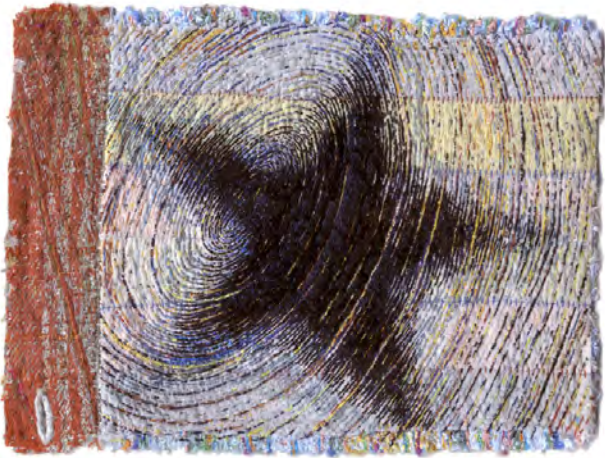
Cotton, silk, rayon, and metallic threads on cotton, 2009
object: 4 x 4.25 inches

Shirt Fragment

Cotton, silk, and polyester threads on cotton and linen, 2012
object: 6.25 x 8 inches

Cuff with Lucky Charm

Cotton, metallic, and silk threads on rayon velvet, 2011
object: 4 x 10 inches



C. PAZIA MANNELLA

Philadelphia, PA

I am fascinated by the roles textiles play in human experience, unique among cultures, ideological classes, and racial identities. Currently, the collision of floral Tudor English textile patterns and the electric rainbow of hues used by 1970s rock artists inspire me. I research concert and publicity images of David Bowie and the GTO (Girls Together Outrageously) and Tudor English embroidery and garment designs. Intense rainbow and neon colors vibrate in my work. The floral symbols visible on fan badges and royal coats of arms convey cultural ideals of power, wealth, and will. My intention is to illuminate the allegiance and pride in the symbolic representation of specific cultural identities.



Force

Hand and digital embroidery on raw silk in wooden frame, 2014
object: 40 x 24 x 3 inches

NICOLE MARKOFF

San Francisco, CA

Two years ago, I began a practice on the road, without a studio, that has informed the process in which I am currently embedded. In travelling through territories of the American West, and consulting their natural histories, I began to sense fractures in my geologic and industrial relationships with these closed, albeit evolving systems. Recognizing my own migrating self as a system, I began to suture these inquiries into each other through a practice of draping, folding, cutting, and re-stitching with light. In this way, I was able to work familiarly with textiles, and expand them into a new practice. The resulting works- produced with analog equipment, simple digital printing, and minimal intervention—are also composites, fractures, and dreamlike sequences that intend, like a meditation, a deep place where sensory consciousness of sight, smell, and the body placement are suspended. This is the experience that I wish to invite in amidst the transience of memory and a time of the displaced self, fodder for notions of non duality.

This series of recorded performances & experiences is titled *Sic Transit Gloria Mundi*, which translates to “All the Glory of the World Passes.”



From the top:

Pruitt, NM on Joshua Tree

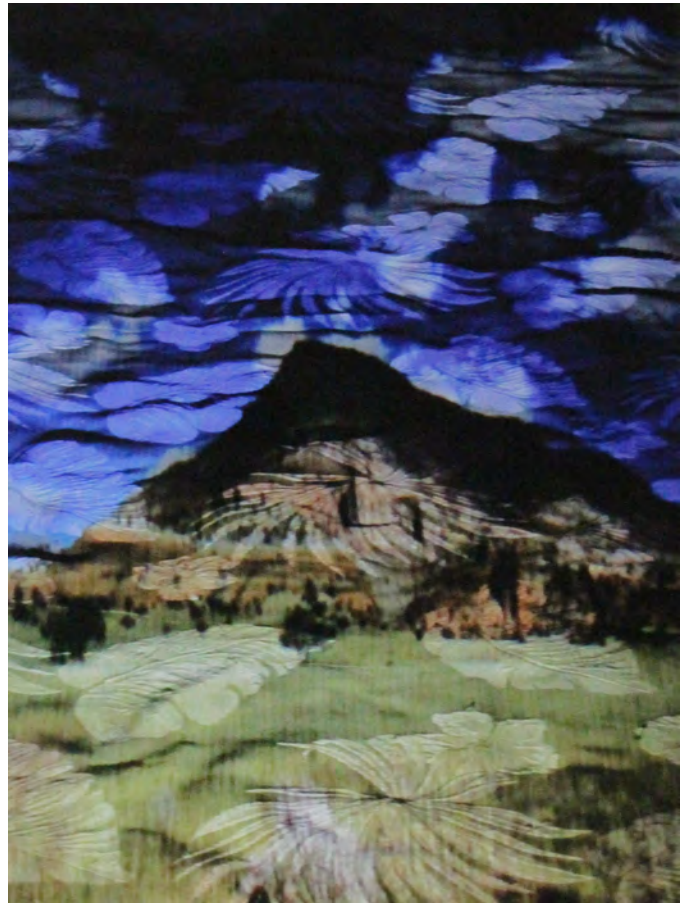
Digital photograph of projection, 2013
image: 18.625 x 14 inches

Sic Transit Gloria Mundi

Video, 2013

Texas Cemetery in Joshua Tree

Digital photograph of projection, 2013
frame: 24.25 x 19.25 inches



R. MERTENS

Harrisonburg, VA

Lying at an intersection of pedagogy, technology, and post-minimal Fiber Art history, the performance installations I create explore ideas of failure, fidelity, language, transmission, and progress. I construct scenarios or vignettes incorporating found electronics such as old radios, VHS tapes, and televisions tangled with traditional fiber techniques such as crochet, weaving and macramé. In my new series, "Nothing from Something," the work is influenced by minimal and post-minimal art from the 60s-70s and Minimal Music Visualization. Artists such as Eva Hesse, Sol LeWitt, Robert Morris, Sheila Hicks, and Magdalena Abakanowicz aesthetically collaborate with minimal music and light composers, Alvin Lucier, Steve Reich, Robert Irwin, Felix Gonzales-Torres, and John Cage. These works emphasize the role of process in fiber arts and minimal music and address ideas of (mis)communication, spirituality, interconnections, repetition, post-structuralist aesthetics, and art history.

Set It Up and Load it and Walk Away

Fibers, new media, 2014
object: 84 x 48 x 48 inches



LIBBY MIJANOVICH

Asheville, NC



Passages

Pieced vintage clothing, metallic thread, 2011

object: 23 x 53 x 1.5 inches

ABBIE MILLER

Jackson, WY

My zipper sculptures are an interface between pattern making, surface, and form. I use line in two prominent fashions: as textural design and engineered form. My work begins with a stitch and becomes three-dimensional. Transforming flat patterns into real space, my lines are organic, moving in asymmetrical overdrive to create hyperbolic objects that retain the linear history of surface stitching. Upon close inspection one prominent line can be distilled. This pure line, a continuous zipper up to 450 feet long, asserts form and literally creates the shape of the sculpture, transmuting intricately stitched fields into contained space.

I am interested in vinyl, not only for its materiality and sculptural qualities, but also the way this textile signifies a culture of wealth and excess. While I find inspiration in the inherent qualities of vinyl, I also recognize that it is a petroleum product made from oil and considered to be highly utilitarian and innately lowbrow.



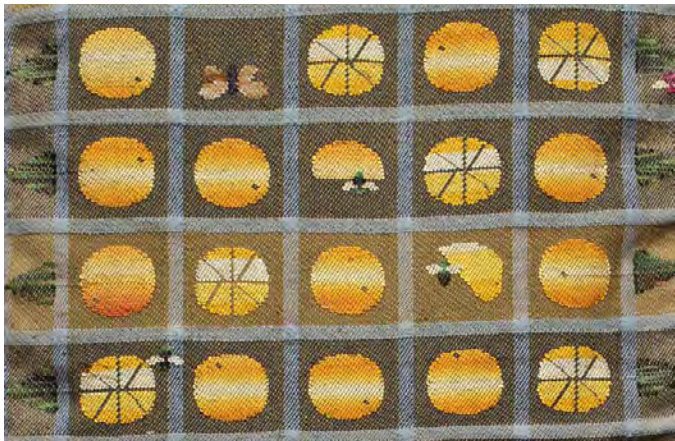
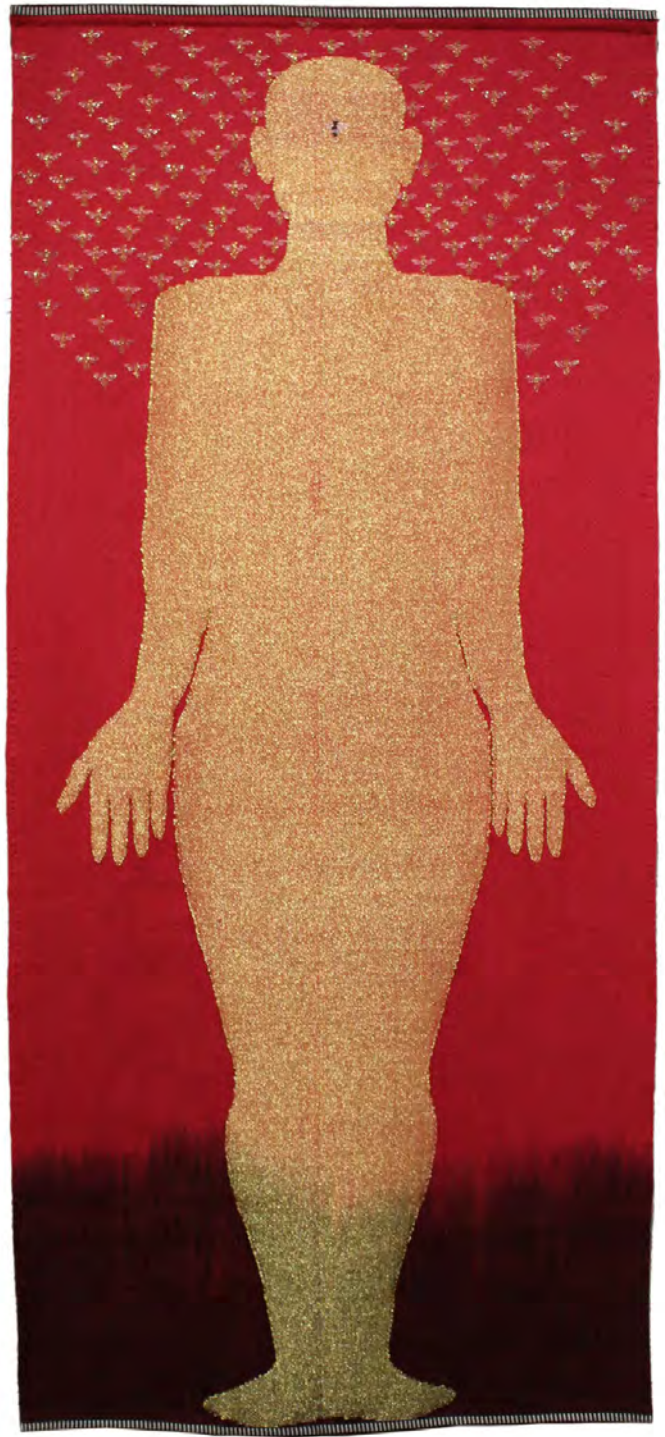
Working Tide

Vinyl, thread, wood, zipper, 2014

object: 85 x 47 x 43 inches

LAURA FOSTER NICHOLSON

New Harmony, IN



From top, clockwise:

Stone Curtain
Wool with cotton, 2001
object: 102 x 56 inches

In My Mind's Eye I am Fine
Wool with metallic, 2011
object: 65 x 29 inches

Oranges (Table Runner) (detail)
Wool with cotton, 1999
object: 120 x 17 inches

INGE NORGAARD

Port Townsend, WA

On a trip to Vietnam, I was inspired by very large nets hanging over a river to dry. The nets were ephemeral—beautiful, translucent shapes hanging above the water. These delicate images did not lend themselves to whole tapestries, as I felt it would take away from the wonderful lightness of the nets, so I instead worked from a series of my photos, incorporating them into a system of grids.

I begin with large photocopies of my photographs and break them down into the squares of a grid. The different grids are then reassembled and I decide which of the grids to weave. What I love about this process of using grids is that I get several images of a whole that I can't change. The cropped image becomes an abstraction from the original whole, taking the control away from me and leaving me with the task of making each tapestry able to stand alone, without depending on the initial image.

Top:

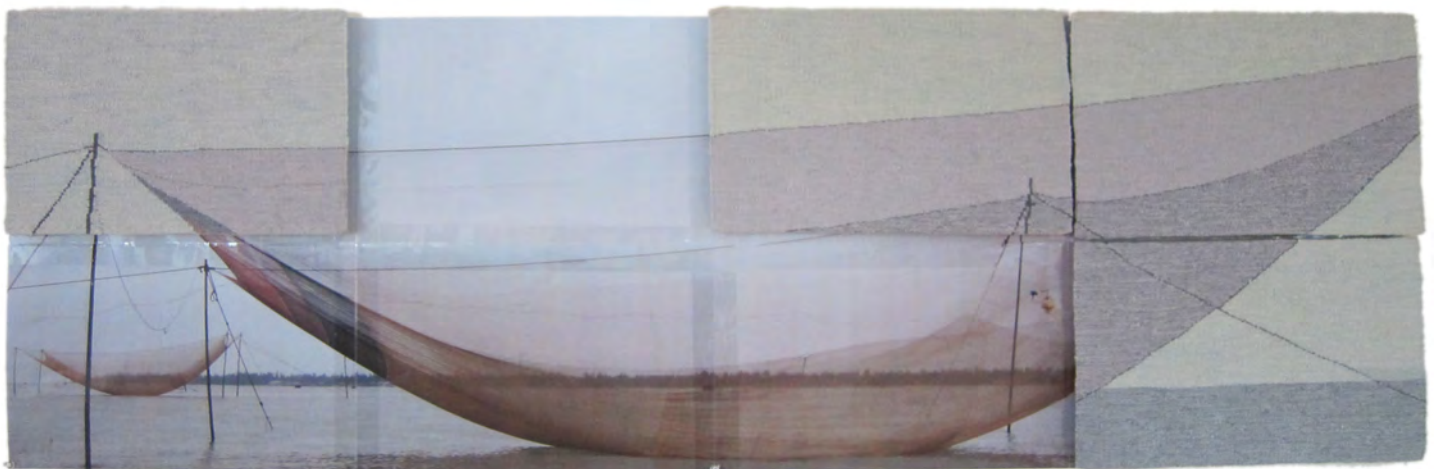
Net 2

Tapestry, photocopy, archival tape, 2013
object: 40 x 60 x 1 inches

Bottom:

Net 4

Tapestry, photocopy, archival tape, 2014
object: 20 x 60 x 1



ELLEN NOVEMBER

Rancho Palos Verdes, CA

I love maps in many ways: they are works of graphic design in their own right, there are many variations of maps, from hand drawn to nautical, topographical to street maps, and of course, Google maps online, Mapquest, etc. This series of work was inspired by the Thomas Guide, with each quilt being an interpretation of a specific map page. My current project is directed at the coastal areas of Southern California. I started in my own neighborhood of the Palos Verdes Peninsula.

I begin the piece with a visit to the location to take photos, both of the details of objects found and of the broader landscape. I use my photos and the map itself as inspiration for the piece. I also research the history of the area and try to pinpoint what is unique about the area historically as well as currently. I tie in the uniqueness of the area and incorporate new and upcycled fabrics.



Top:
Point Dume, Malibu
Fabric, thread, 2014
object: 22 x 28 inches

Bottom:
Getty Villa
Fabric, thread, 2014
object: 23.25 x 29 x 0.25 inches

AMBER O'HARROW

Wellman, IA

Nature is perfection of design in structure, form, function, material, and color, and is the source of all aspects of my work. I make art to express my absorbing visual relationship with the natural world and to create a link for those who may have lost touch with this world in the fast pace of modern society. By distilling the essence of the forms and movement of natural objects, I present their elemental beauty in an unexpected visual matrix through my methods, materials, and personal expression. I push for unusual solutions, crossing many disciplines of art to bring together techniques and materials that express my individual response to Nature. The unusual combination of materials and techniques puts the natural world in a new setting that allows for a fresh appreciation of its beauty and complexities. By challenging preconceived expectations with surprising and contrasting combinations, the viewer is encouraged to notice aspects of Nature that they might otherwise overlook.



Intestine Necklace II (and detail)
Braided wool and nylon, pig intestines
2014
object: 35 x 21 x 18 inches



PATRICIA RESSEGUIE

Camano Island, WA

My artwork maps my life-journey through the landscape. A person creates a life from thousands of decisions. We repeat, change, fumble, and grow—creating texture and color in our lives. Moss grows this way. One sprig generates the next until it grows into a sweeping presence, magnificent in complexity, color, and texture.

This accumulation is how *At Mile Markers 7 and 14* was made. The curly fibers are created by sewing lines of satin stitch in silk and water-soluble thread on a water-soluble fabric. When rinsed, the satin stitch decomposes leaving tightly curled silk. *At Mile Markers 7 and 14* recalls hikes in the Alaskan rain forests. Branches fall from trees creating small tepees. Deep mosses grow over these structures, leaving mysterious, dark, internal spaces.



At Mile Markers 7 and 14 (and detail)
Silk thread over armature (7.5 miles
of thread to each piece), 2008
object: 9 x 24 x 18 inches

SARA ROCKINGER

Lafayette, CO

I am interested in exploring the relationship between current social issues, injustices, and daily life. My *Hairline Trigger* series of hair embroidery on vintage handkerchiefs explores gun violence, raising a son in today's world, and the toll these issues take on mothers. As my son has grown up, I have taken photos of his toy guns. I use these to create black and white images from which I sew a line drawing using my own hair. This tedious process provides time to contemplate my parenting, goals, values, and strategies for helping my son to grow up safely, stay out of trouble, and become a fine man.

This work layers many issues affecting daily life such as gun control, loss, the history of mothers raising sons who go to war, boys who are enamored with weaponry, schools which are faced with proactively protecting students, and mothers who battle the influences of a society that normalizes violence. This work rides the edge between tradition and consequences of desensitization.



Top:
Hairline Trigger II: P is for Play
Hair embroidery on vintage linens, 2015
object: 12 x 12 inches

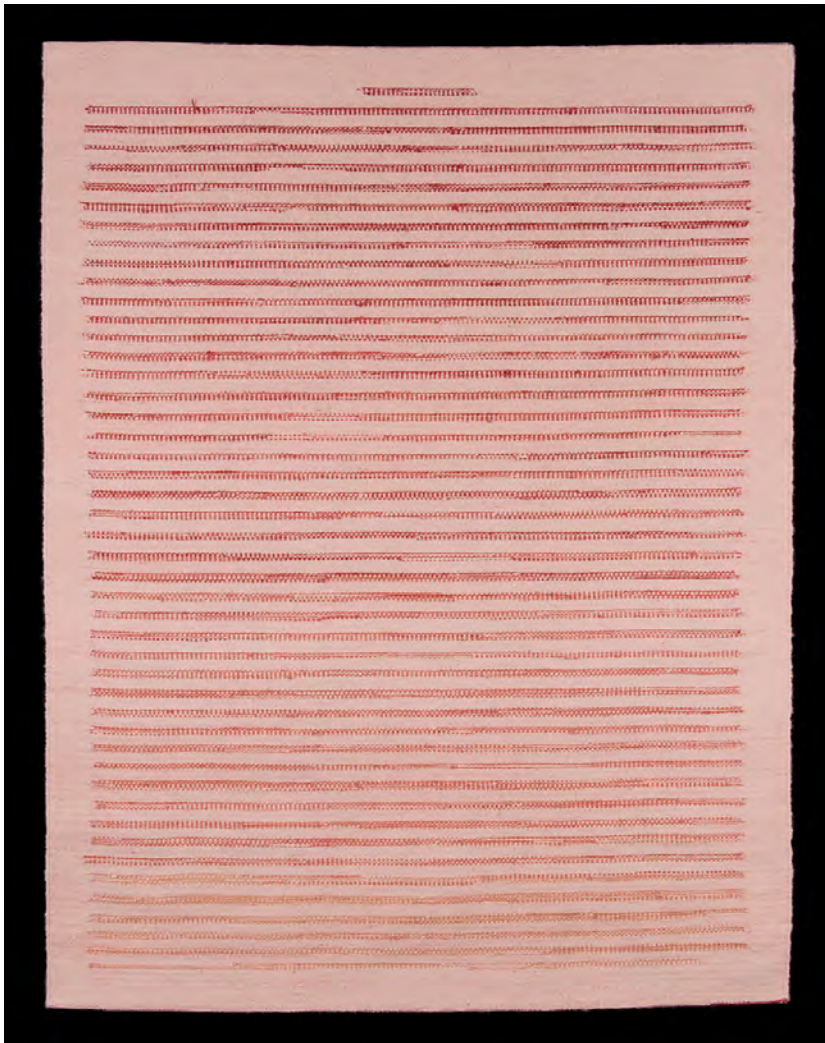
Right:
Hairline Trigger I
Hair drawings on vintage linens, 2014
object: 7 x 7 inches

MICHAEL ROHDE

Westlake Village, CA

My work is handwoven tapestry. The works often reference other textiles, but in abstraction, honoring the inherent grid structure of loom produced cloth. Recent pieces of work over the last several years have addressed the impact of human and natural causes on the homes and lives of people. These include houses that disappear into the sands of war, are filled with rising flood waters, or simply vanish as the natural consequence of time.

Yet, without the foreknowledge of what is behind the creation of these images, the works stand as objects of quiet beauty, begun with white yarns of wool, silk, linen and other fibers, I add my own dyes to achieve a range of colors and contrast not available in commercially dyed materials. Like a painter, I mix my own colors to create something new.



Top:
Spring/Ginza
Tapestry: Wool, linen, dyes, 2001
object: 57 x 48 inches

Right:
Tibetan Prayers
Tapestry: Navajo wool, Tibetan wool, madder dye
2006
object: 49.5 x 38.5 inches

KATHRYN ROUSSO

Ketchikan, AK

Using traditional materials and techniques of Northwest Coast basketry and Guatemalan net bags I weave contemporary baskets influenced by my sense of place. From coastal southeast Alaska to the highlands of Colombia, my work is informed by personal travels, artisan connections, and the physical geography of many regions.

Right:

Red and Yellow

Cedar roots, reed, woven abaca, red and yellow cedar bark
2010

object: 17 x 21 x 16 inches



Below:

All Worlds Intertwined

Red and yellow cedar bark, woven abaca 2013

object: 10 x 16 x 12 inches



KRYSTYNA SADEJ

Navan, Ontario, Canada

Inspired by the cosmos and experimenting with recycled materials (plastic foil, video tape, synthetic yarn), I create work that focuses on form, texture, and light. I hope to bring attention to the need to protect the environment and increase self-consciousness regarding our responsibility for environmental waste.



Time, Space, Gravity
3D woven tapestry: plastic foil,
video tape, synthetic yarn
object: 77 x 56 x 56 inches

KRISTIN SAETERDAL

Oslo, Norway

I make works in tapestry with motifs inspired by sci-fi scenography and computer games. I am searching to express archetypical human situations and states of mind. My works are commenting on different aspects of society today. For example: Is Technology our new religion? Can it save humanity from an environmental catastrophe?

The explosion can be interpreted as a result of war or terrorism. It could also be an expression of the cyclic process of demolition as a necessity for the creation of something new. Explosions are bursts of energy, and a proof that matter and energy are the same.



Kaboom 2

Tapestry, 2009

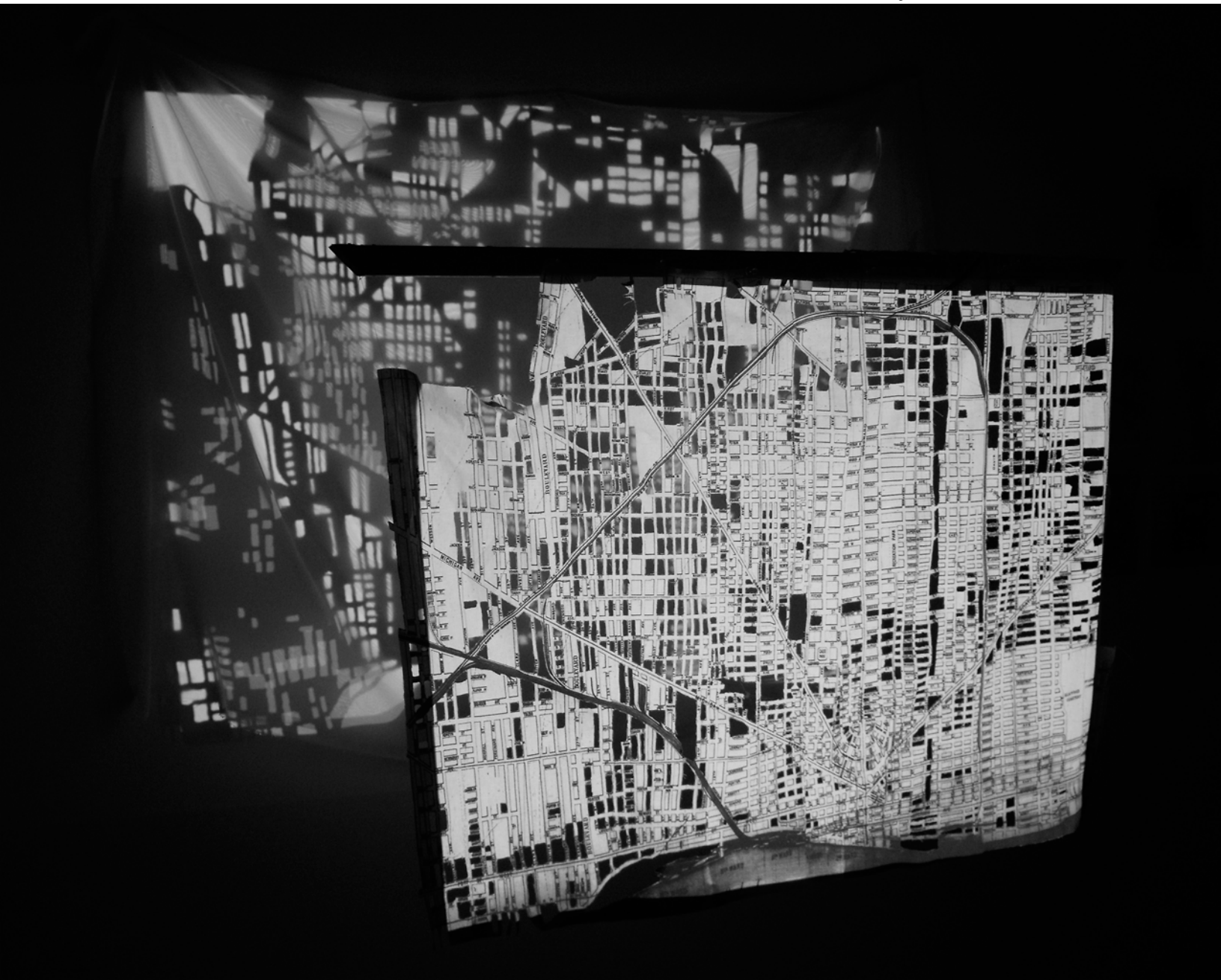
object: 47 x 55 x 1 inches

WHITNEY SAGE

Blacklick, OH

As a native of the suburban Detroit area, the city's rich cultural heritage and relevance to the conception of the "American way of life" are things that I've found both essential to my identity and influential to my work. It's a place with parallels to larger American struggles; big industry and suburban flight failing Detroit whilst leaving behind heavily photographed architectural skeletons and empty plots of land. Throughout my career I have continually depicted Detroit as subject matter, not only as a crusade for a place I love, but also as an opportunity for dialog about tough histories and to take a critical look at the lenses through which we view ourselves and others. In my works I seek to honor the pride that Detroiters share, despite the city's decline into something of a media darling as the poster child of decline. The work seeks to appeal to many through universal notions of home, loss, hope, and the protective impulse that we share for the people and places we love.

Projected Absence
Etched fabric, chiffon, and
projected light, 2010
object: 24 x 40 x 48 inches



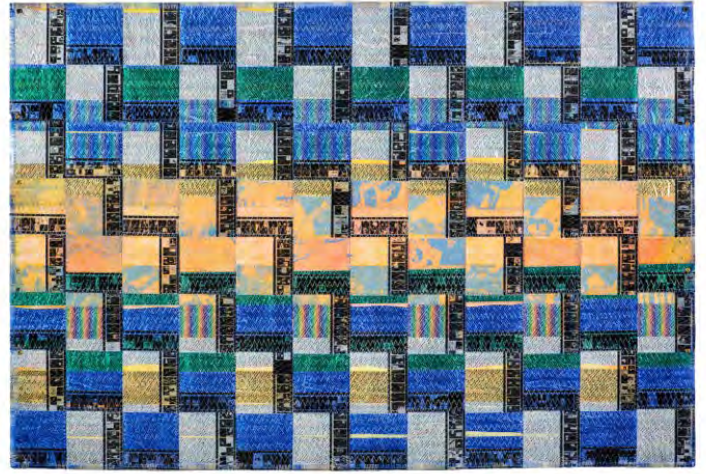
ARTURO ALONZO SANDOVAL

Lexington, KY

Forces of nature exist on our planet every second, activating wind, sound, water, and organic growth. These natural forces have been documented through time-lapse film and weather satellite technology surrounding the planet. The television series NOVA recorded satellite images of various phenomenological patterns in nature where repetitious images of the jet stream, ice melts, and land shifts were visually captured.

My interest in ideas related to natural phenomena began in 1975 with my first major interlaced floor sculpture, titled *Wind Pond*, that was created from a complex interlacing of discarded battery cable to replicate wind movement and shifting water patterns of reflected light.

Previous titled bodies of art such as *Sky Image*, *Pond Reflections*, and *Sky Grids* have been an underlying source of ideas in my studio practice. This new series, titled *Confluence*, is an expansion of those themes and is inspired by the new weather satellite technologies. In 2011, responding to a competitive artist call, my idea of using interlaced complex patterns resurfaced. My first idea depicted water reflections interlaced with architectural brick colors creating pattern and reflected light movement. Other *Confluence* themes like *Cloud Patterns*, *River Reflections*, and currently *Big Weaves* and *Landscapes* are incorporating actual dimension through interlacing relief elements and the illusion of interlacing using modular formats.



Top:

Confluence: Landscape No. 7

Machine stitched, interlaced; materials: multi-colored Mylar, multi-colored threads, 35mm microfilm, rag paper, spray paint, silk-screened on vinyl, eyelet's, aluminum flashing backed, 2014

object: 32 x 48 inches

Bottom:

Big Weave No. 3

Machine stitched; materials: multi-colored Mylar, multi-colored threads, rag paper, spray paint, silk-screened vinyl, eyelet's, aluminum flashing backed, 2014

object: 77 x 77 x 8 inches

ABIGAIL SCHEER

Hickory, NC

The natural world reminds us that we are small in comparison. It humbles us. The landscapes of nature are too complex and vast for us to ever understand or imagine. Man is transient; it is the earth that endures. My work centers on the impenetrable power of the sky, its relationship to the structured land, and the transitional aptitude of water. I am describing the pathway between land, air, and river that leads humans beyond the physical and into the spiritual through bold, deep breaths. I believe that an intimate dialogue must exist between the parts and the whole. My work begins with a foundation of structural analysis and a deep consideration for material. Traditional textile fiber and metallic substances dominate my work, which seeks to integrate nature, human perspective, and structural aptitude.



Top:
The River
Jacquard: Cotton, polyester, reflective
tape, 2012
object: 54 x 54 x 0.5 inches

Right:
Substructure
Jacquard: Wool, cotton, polyester,
2012
object: 54 x 54 x 0.5 inches

MARGARET SCOTT

St. Andre De Roquepertuis, Gard, France

As a visual artist, my work is created from the particularity of who I am: a Black woman, a feminist, a daughter, a mother, an activist, and a British textile artist. A departure from hand crafted textiles to wear, my large-scale works draw out the aesthetic and symbolic potential of the laborious process of felting. The hand-felted re-interpretations of photographic images often explore the politics of representation and the tensions and contradictions of a Black British or Black European identity. The catalyst for my latest work is the phenomenon of 'Zwarte Piet'—the black slave/servant who traditionally accompanies Saint Nicolas at Christmas in Holland. The earlier pieces, including a short film, photographic prints, and a set of felted portraits, are direct critiques of this quaint (and offensive) Dutch ritual.



Zwarte Piet Felt Portrait /2
Hand felted silk chiffon and Merino wool, 2013
object: 24 x 39 inches



I See You Zwarte Piet
Hand felted silk chiffon and Merino wool, 2014
object: 50 x 79 inches

CHIZU SEKIGUCHI

Shizuoka, Japan

This piece, *Sea Basket*, is woven using basket making techniques. My primary material, in both this piece and others, is the Windmill palm. I am drawn to the shape, color, touch, and smell of the palm. The act of weaving brings me joy, and the pieces represent the many thanks I have towards Nature. We must treat Nature well.

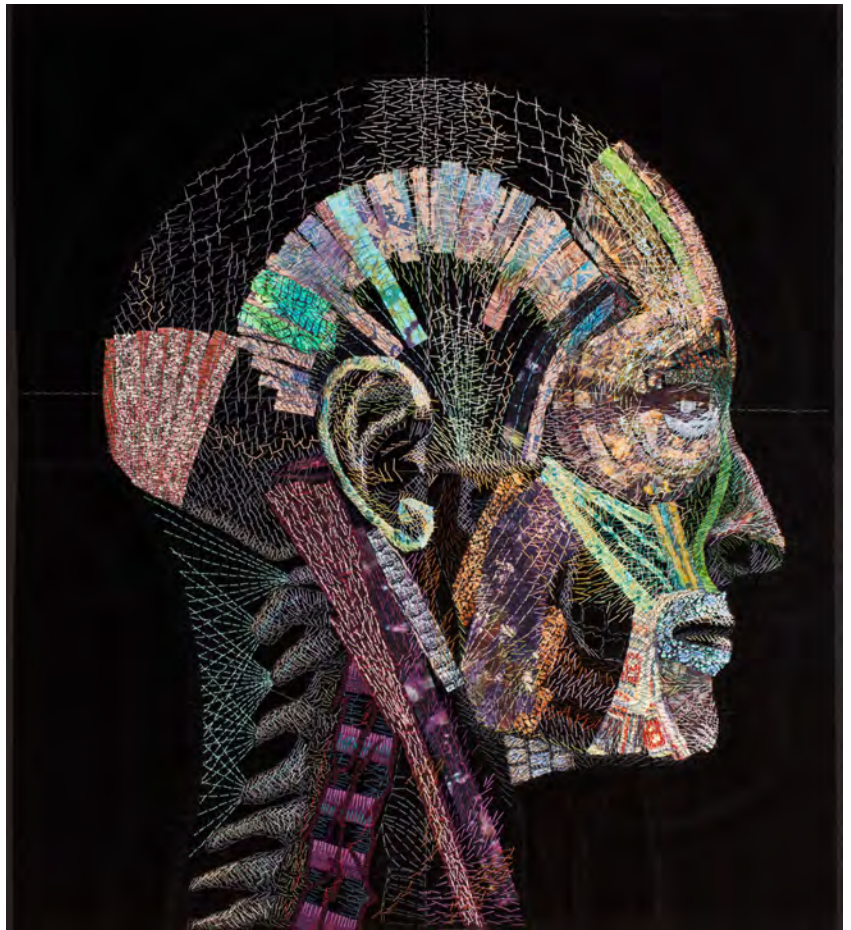


Sea Basket and detail
Windmill palm, 2015
object: 23.5 x 16 x 14 inches

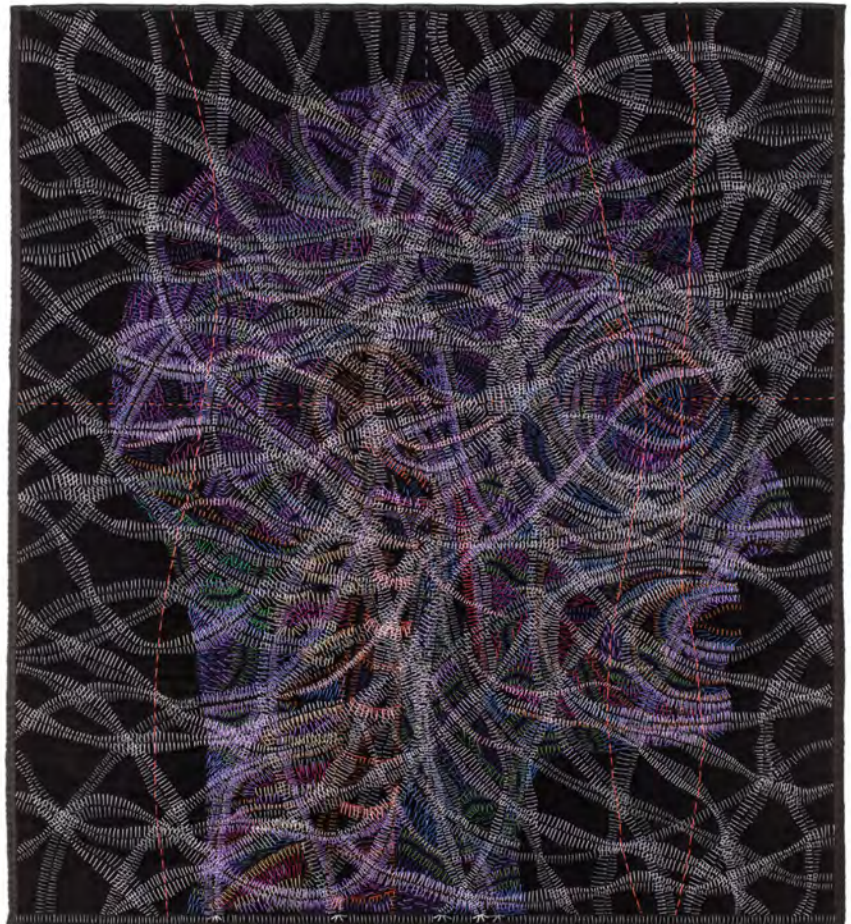
DIANE SIEBELS

Charlottesville, VA

My work explores interiority— making structures from imagination, thought, and emotion. This interior world is generated by the entanglements of daily life. Through the physical act of stitching and manipulating cloth, interiority is made visible.



Top:
Head 2
Textile, 2012
object: 48 x 45 inches



Right:
Head 9
Textile, 2014
object: 48 x 45 inches

KARYL SISSON

Beverly Hills, CA

For years I have rummaged through garages, junk stores, and flea market stalls, salvaging cloth, buttons, and other sewing notions. I like the idea and practice of recycling and am drawn to undervalued and overlooked materials. These common, manufactured objects, reminiscent of my childhood, are the building blocks of my sculptures, while simple, interlocking techniques found in basketry and needlework are usually the method of construction. The artwork, like the process that creates it, is laden with patterning and repetition. Often the size of the sculpture is dictated by the amount of material I have collected and by what I can manage by hand. I enjoy working with my hands and find that the tactile and suggestive nature of the forms evoke physical and psychological connections that are meaningful to me.



Left:
Flight III
Deconstructed vintage zippers and thread, 2013
object: 5 x 32 x 32 inches

Right:
Growth
Vintage zipper tape and thread, 2014
object: 7 x 17 x 17 inches

MICHAEL SMITH

Ogden Dunes, IN

My art practice is an open, playful exploration of materials and forms that engage my subjects, both public and private. Play and intuition encourage the uncanny emergence of multiple interpretations; the effect being sensual, sometimes sexual and humorous, while evoking issues of identity and politics.



Cardinal Sean Brady
Sparkling vinyl, acrylic, metal bolts, upholstery tacks, 2014
object: 48 x 36 x 8 inches

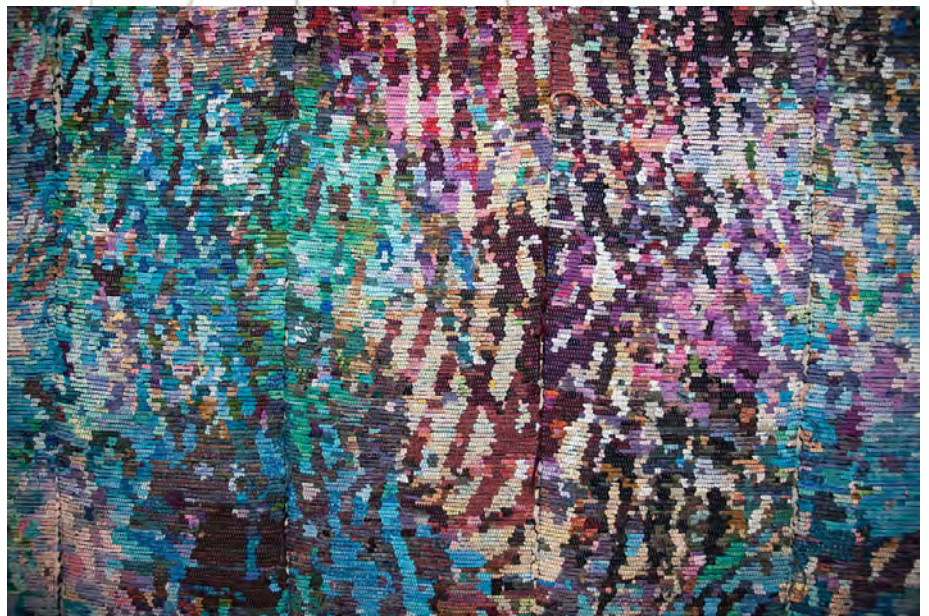


The Cardinals
Sparkling vinyl, acrylic, metal bolts, upholstery tacks, 2014
object: 66 x 28 x 9 inches

SHERRI SMITH

Ann Arbor, MI

Mercury is part of my big series exploring astronomy. It is a composite image sent back by our Mercury orbiting space craft *Messenger*. *Messenger* goes around Mercury making images like string winding around a ball. When the images get back to Earth, they are combined. In my piece you can easily see some of the traces of this. This is a false color image to determine what materials are present on the surface of the planet. Mercury is actually grey, much like our moon.



Mercury (detail, right)
Strip woven with cotton yarn and cloth, 2015
object: 60 x 120 inches

MAGDA SOBON

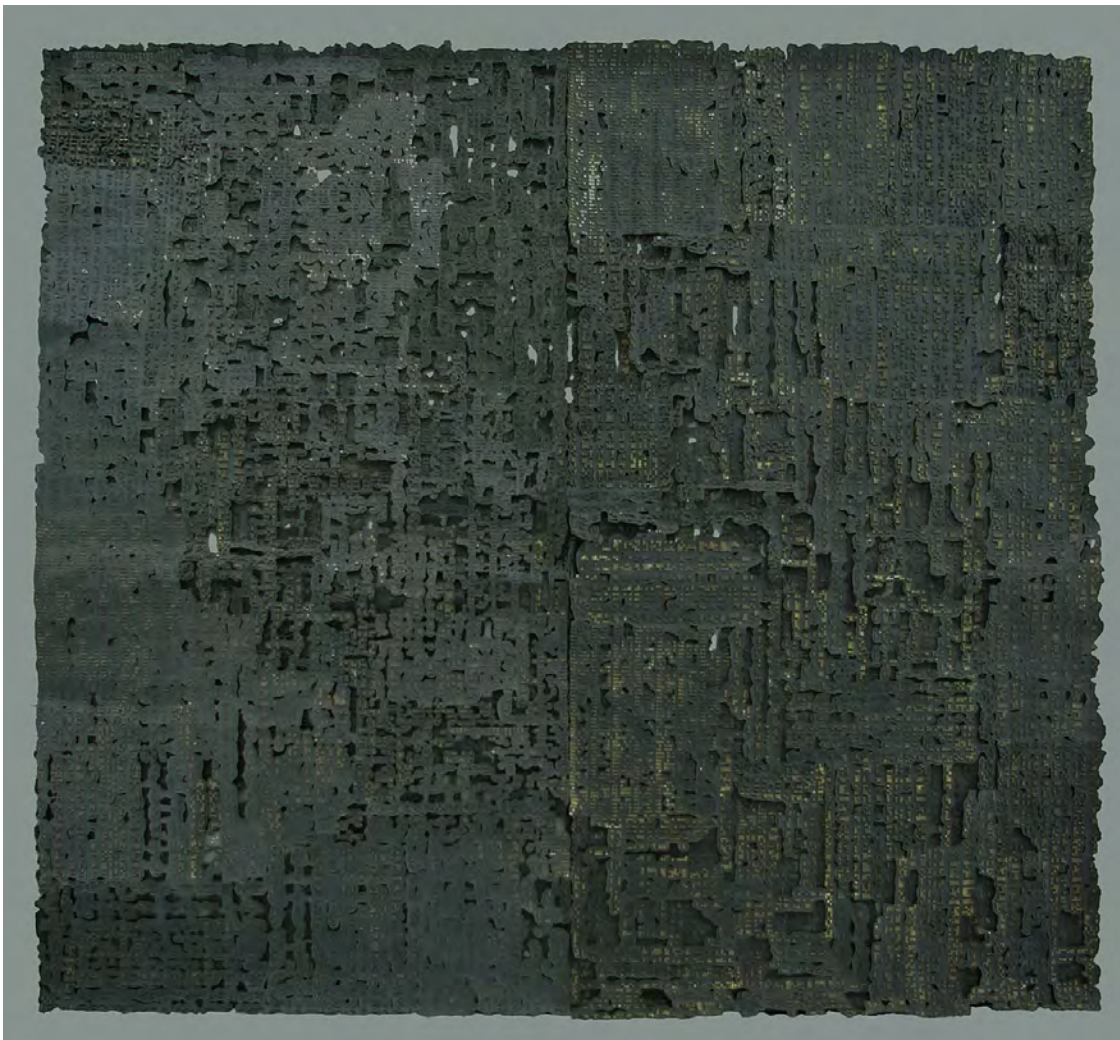
Lodz, Poland

The arrangement of elements on a plane reflect a particular text sent via e-mail, by means of a computer. One touch of the keyboard—one letter—is an 8-bit code. What is information? It is an abstract, immaterial creation. Let us take a word, for example. It is a sequence of combined sounds which have been given a particular meaning. Writing is also a set of signs, lines which we can read. Thus, information is contained in symbols—we associate information with appropriate symbols such as words, writing, gestures, and signs.

What we need to convey information is a symbol—an information medium. In the language of computers, a bit is such a symbol. A bit can assume two forms which we represent as 0 and 1 digits, but one bit is not enough to encode and then understand information effectively. This is why bits are grouped to form codes with a definite number of bits per symbol.

There are certain established units, standard bit groups which can be easily accumulated in the computer memory, on data storage media or can be sent on the web. A byte is such a standardisation. It is equated with a sign or letter, because an 8-bit code is often used to represent signs.

What then is text? It is information which had to be encoded to reach me in a form of comprehensible words which carry emotions. Words intended only for me. This is why I once again change a letter written in characters into a binary system, and I record the binary system in graphic signs: 1 is a dot, 0 is a space. Stripped of emotions they are only a system of signs, an arrangement on a surface of a sheet of paper. I search for other visual means to express emotions.



Love Letter
Handmade paper, 2014
object: 78 x 40 inches

BROOKS HARRIS STEVENS

Ann Arbor, MI

Working as an inter-disciplinary artist, I escape into the creation of art that is deeply rooted in the history of textiles. I seek to express my personal experiences and relationship with cloth using various materials and techniques that are associated within my human experience. These cultivated experiences help to inform every choice of material, each stitch, cut, and fold. Just as I am drawn to the touch of materials and their inherent qualities, I equally rely on personal experiences that ultimately unify concept with technique.

Over the past several years my work has shifted to focus on various cultural observations of rituals. I have come to observe that these adaptive rituals are as old as the creation of textiles, leaving a rich history to find inspiration. In creating my work, the repetitious act of making and re-making objects is not an end but rather a place of discovery and understanding.

Little Lies

Three silk organza dresses
hand embroidered with 100%
cotton thread and beads, 2010
object: 72 x 72 x 8 inches



IXCHEL SUÁREZ

Oakville, Ontario, Canada

Scars from Nature

Scars from Nature is a strong tapestry for me. It came in a time when fracture, pain, separation, disillusion, truth, new beginnings...all these emotions trying to be settled, and yet, through tapestry... a slow motion, repetitive progression of over layering of strings and threads, they all have to flow smooth to become what it had to be.

A shield...a coat...a protection from the outer world... my life, my sorrow, my freedom...The climax of it all in an abrupt yellow! Life again...

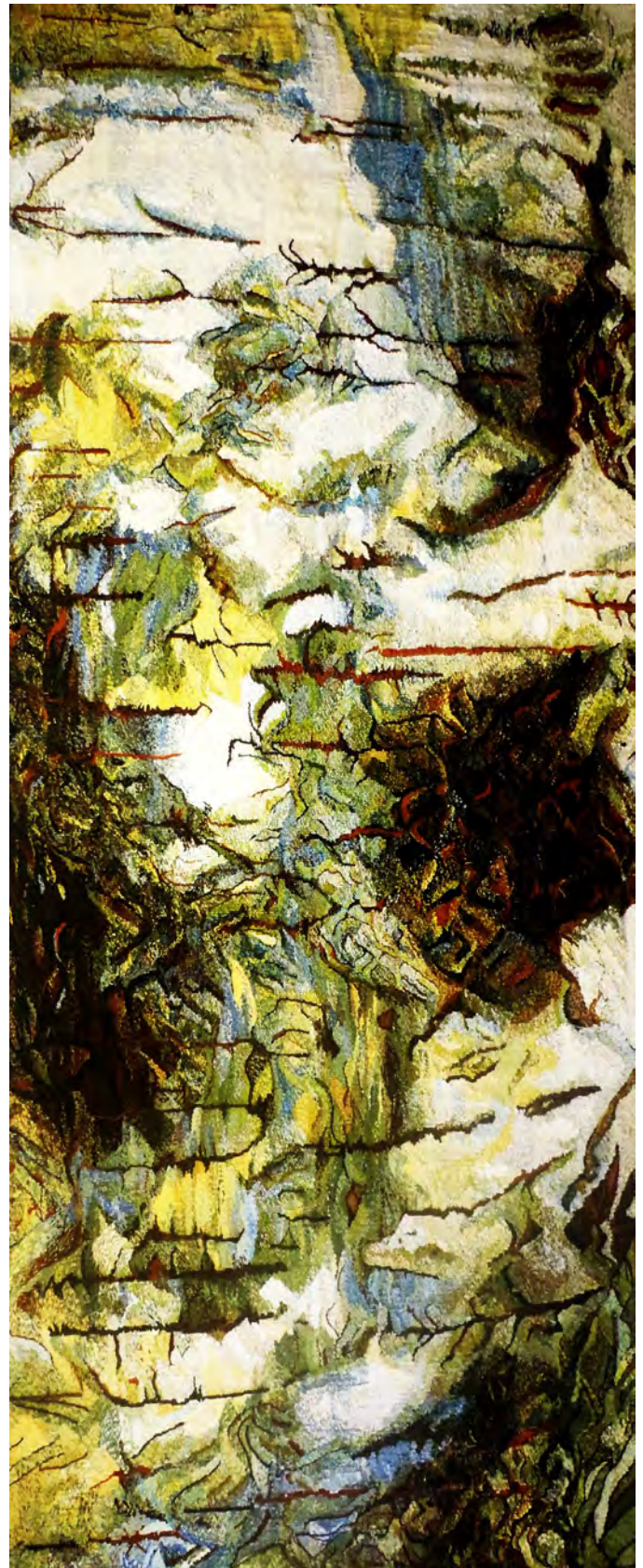
Maple Bark

Maple Bark deals with many intricate changes of contrast in texture and colour. Regardless of how dark the tapestries sometimes may be, there is always a bright contrast behind to balance life. The tapestry flows in a transition of colour, predominantly cold hues into warmer ones. In a crescendo way, all flows into the same skin in which we are all covered. The same skin that protects us...that protects the Maples...our bark...
THE BARK

Memories of a Birch Tree

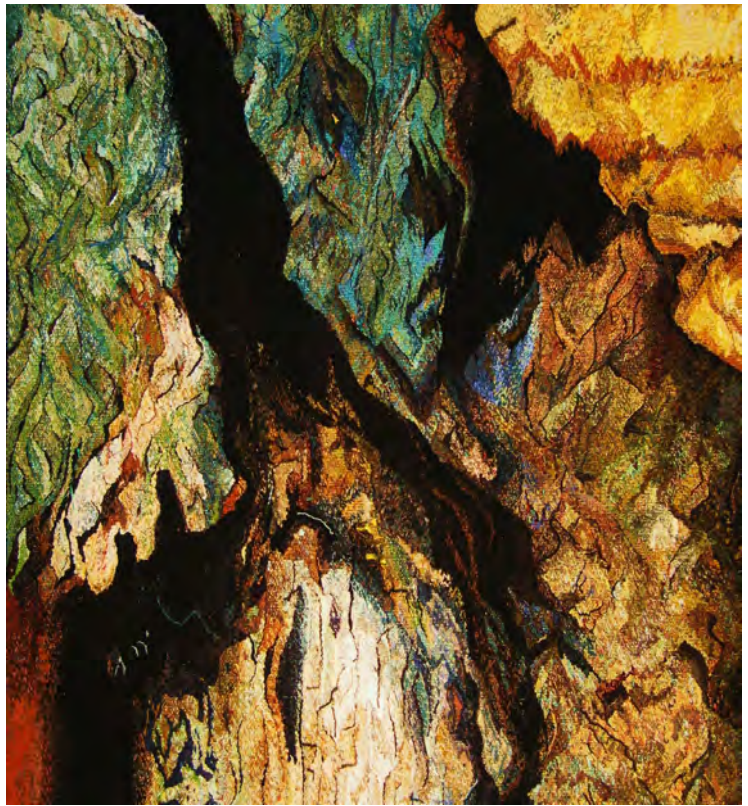
Memories of a Birch Tree is a tapestry that explores the passage of time. It reflects upon all the transitions, difficulties, and moments at ease we all go through. Time...scars...explosions of textures at times, bringing us a diverse motion of feelings that connect the overall structure of the tree...from the subtlety of a calm blue into the darkness.

All
flows,
all
is woven
in life.



Memories of a Birch Tree
Tapestry haute lisse - cotton, Linen, silk, wool, metallic threads, bamboo fibre, coca-cola fibre, 2013
object: 157.5 x 67 inches

IXCHEL SUÁREZ, continued



Top:
Scars from Nature
Tapestry haute lisse - cotton, Linen, silk, wool,
bamboo fibre, synthetic, ribbon and metallic
threads, 2013
object: 79 x 67 inches

Right:
Maple Bark
Tapestry haute lisse - cotton, linen, silk, wool,
metallic threads, bamboo fibre, synthetic, 2013
object: 79 x 67 inches



BETTY VERA

North Adams, MA

My work presents the tangible world without attempting to edit out “intrusive” visual information. The weavings tell visual stories that are both specific and abstract. *Rapport* is part of a series documenting the concrete floors of the textile mill where they were woven. Unintentional designs emerged from the floors’ seams, stains, scuff marks, and pools of reflected light. When I began photographing them as source material for my weavings, sometimes people’s feet were “in the way”—until I realized that the feet were the story.



Rapport
Cotton, Jacquard tapestry, 2012
object: 30.5 x 47 inches

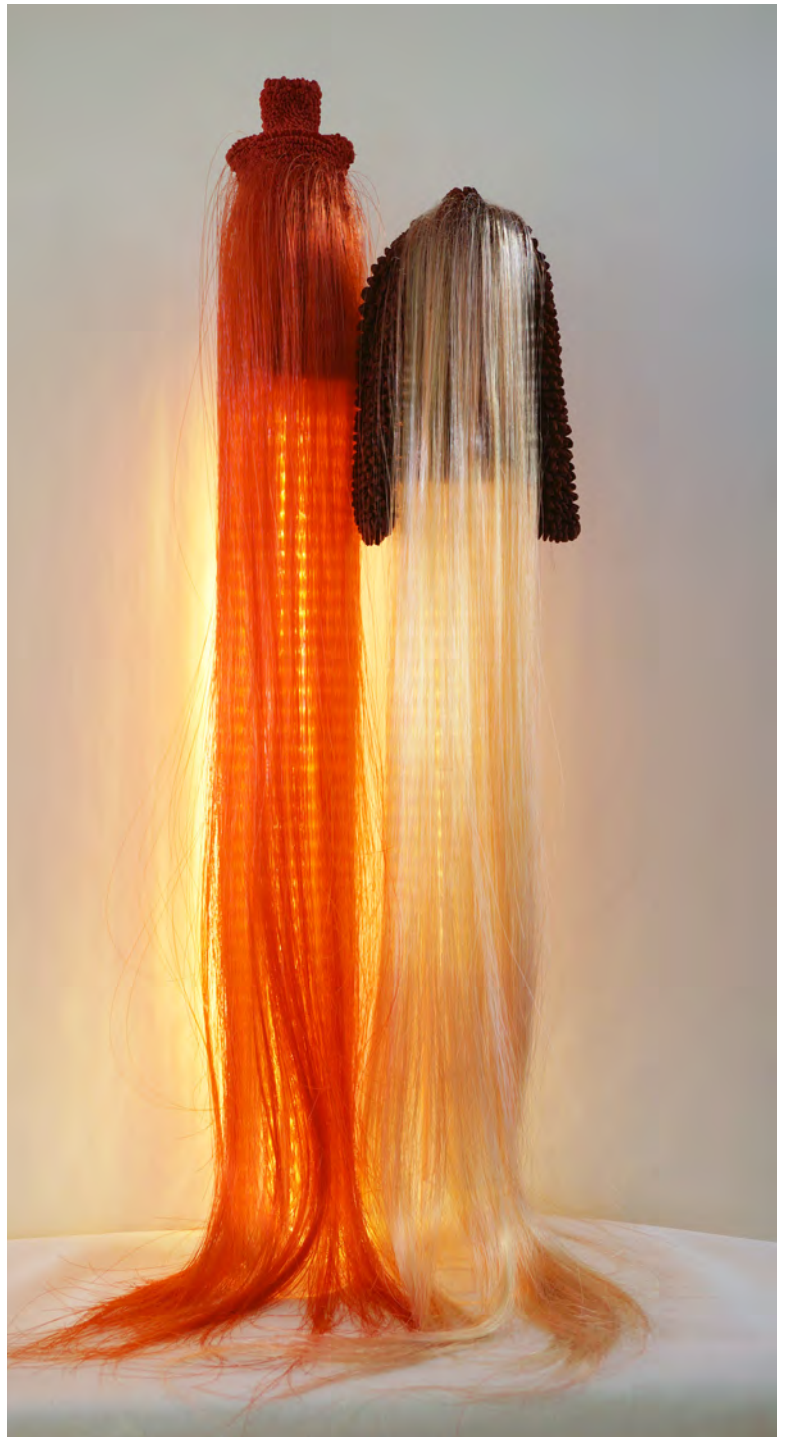
YOSHIKO IWAMOTO WADA

Berkeley, CA

Polyester Dreams came out of a series of works I call "PockeTee Dream," to which I have been returning from time to time in the past few decades. The series arose from my fascination with a 400-year-old Japanese folk shibori tradition and my ongoing efforts since the late 1980s to merge its technique with modern technology. We started by using *miura* shibori (looped binding) to produce a 3-D texture on high quality polyester. Heat-setting the hand-knotted, textured cloth produces a highly elastic surface. The resulting expandable, one-size garments hug the wearer's body and reveal its movements.

Production of "PockeTee" garments is a collaborative venture that began with careful preparation by shibori merchants in Arimatsu, including obtaining patents for the product designs in Japan, USA, Europe, and China. The initial image we used to promote the product was of a technician pulling a tiny piece of crinkled cloth out of a lab coat pocket and stretching it out to become a full garment. The entire fashion collection was conceived by an American branding designer and developed by a top Japanese pattern maker. This "Dream" project was well received by many retailers in the USA and had a promising beginning. Unfortunately, a few years after the sensational launch of its products, the market was flooded by cheap imitations produced by huge American fashion manufacturers working with eager Chinese suppliers.

We were devastated by the economic disaster. The harsh realization of what makes products, markets, and businesses hit me like a bad dream. I had to come to terms with the sad truth that innovation, good design, style, and hard work are not always enough to succeed. Creating *Polyester Dreams* was a cathartic act that helped me transform the negative experience into something positive. I envisioned the PockeTee garments as human-like beings trying to survive on their own.



Polyester Dreams
Hand tied knots on polyester and heat set, with monofilament yarns tied over the figure, 2009-2012
object: 42 x 7 inches

DAWN WALDEN

Vulcan, MI



Right:
Restless 2
Cedar roots, 2015
object: 22 x 14 x 14 inches

Below:
Restless 1
Cedar bark, roots, 2015
object: 17 x 29 x 29 inches



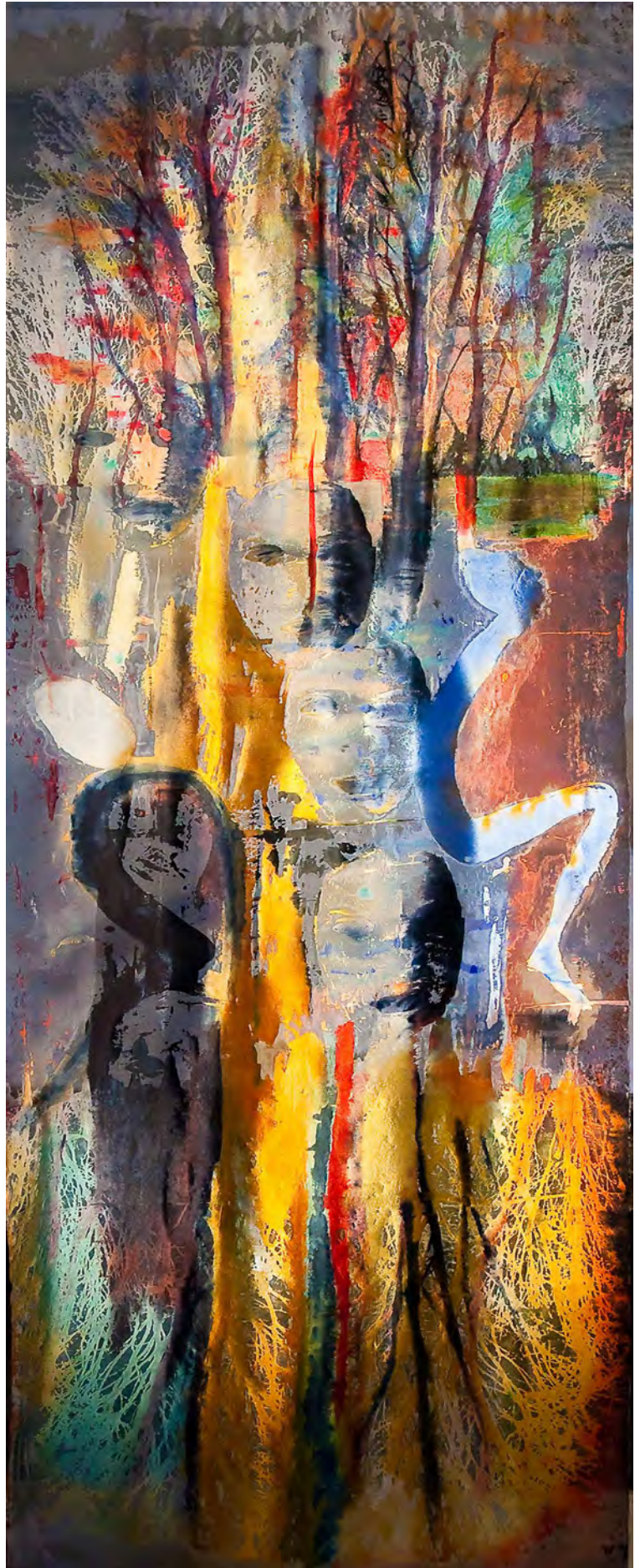
CAROLE WALLER

Bath, United Kingdom

I make paintings which attempt to intervene with their surroundings. I work on unprimed cloth, making pieces which can be installed unframed and freehanging or framed and secure from touch, sometimes using glass to encapsulate transparent imagery. I make large scale painted and screen printed works in which the context and environment are as important as the images themselves. The work is concerned with our presence, our absence, and our stored memory and experience of life and community.

Imagery is sometimes figurative, sometimes abstract, and of human scale. I draw inspiration from site—specific imagery to forge close links to context, and the exploration of transparency and reflection are central to my thinking—manipulating colourful imagery to define and create spaces which are contemplative, life affirming and intriguing.

I also make painted clothing in which the wearer brings the energy of the work to life in movement. The idea of the clothes is that they have a lifespan and will eventually disappear—and that they function as painting and garment equally well. They are not complete until they are worn.



Here
Silk, viscose, 2015
object: 138 x 55 inches

RENA WOOD

St. Louis, MO

My work gives physical form to the ephemeral sense of memory. The time I spend working is marked by each stitch, each knot, and each repetitive act of my hands. I construct and deconstruct my materials to show a suspension between formation and falling apart, the acts of remembering and forgetting, and to represent time passing and time stopped. I use materials that hold the memories of past makers and pay homage by reconstructing their handwork and combining it with my own. My aesthetic decisions are influenced by changes in the world around me. I explore the visual aspects of how memories might appear in our brain and the changes that occur as memories are lost. The unspecified topographies I create leave a sense of mystery about the space formed by the materials.



Right:

Runner

Hand embroidery on vintage table linen, 2014

object: 19 x 69 x 1 inches

Above:

Bridge

Hand embroidery on vintage table linen, 2014

object: 48 x 49 x 1 inches



KUMI YAMASHITA

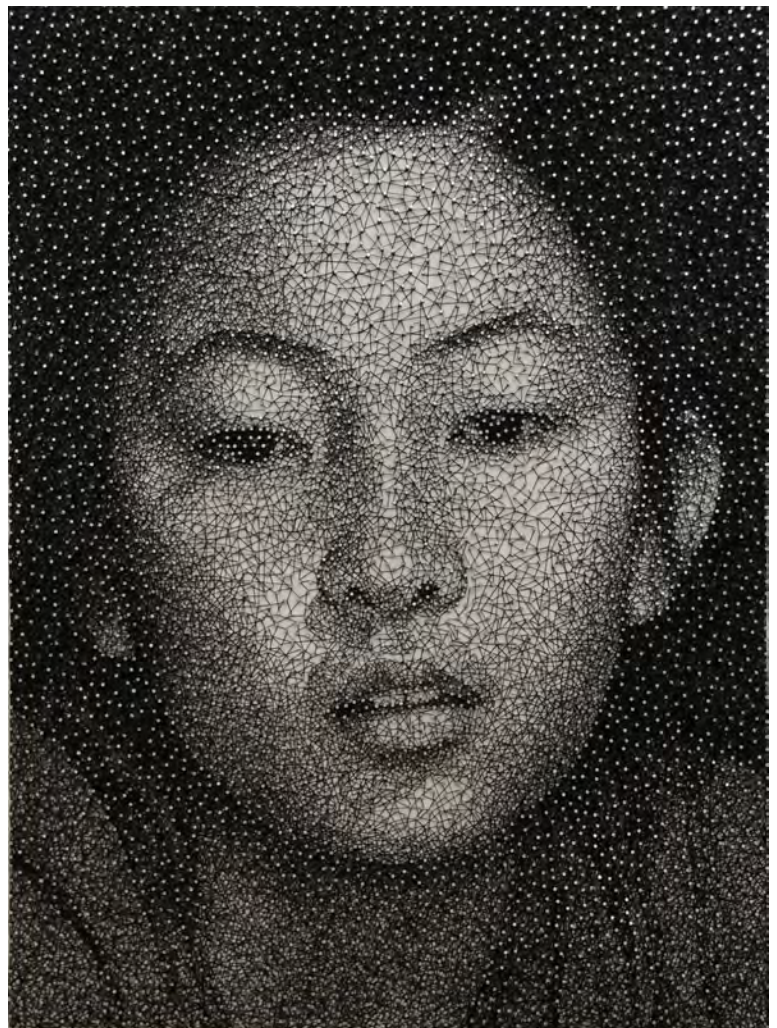
Jersey City, NJ

Much of my artwork consists of plain everyday objects such as building blocks, alphabets, paper, numbers, thread, fabric, etc. As a result of the processes I employ, these ordinary objects are hopefully transformed into something out of the ordinary. When familiar things are transformed into something that cannot be defined by convention, they reveal to us other dimensions of life.



Top:
Warp and Weft (Mother)
Denim with threads removed, 2013
object: 15 x 12.5 inches

Right:
Constellation - Mana
Wood panel, galvanized brads, single black
sewing thread, 2011
object: 12 x 16 x 1 inches



MARZENA ZIEJKA

Chicago, IL

Do words and old documents have a soul? They may. I believe words can and do have a soul. If they can dip into the transcendental or 'unified source', if you will, and return from that ethereal place with something that moves us in a positive and even aspirational way – that speaks of a soul – because they move us beyond words and into the universal.

In this work I interpreted a historical document and realized it as a contemporary meditative piece; turning letters into symbols woven mark-by-mark carrying the message beyond the literal. The viewer experiences the striking and reverential qualities which carry a gravitas beyond mere words themselves and now even beyond the document itself.



Declaration of Independence
Hand woven tapestry, 2010
object: 46 x 39 inches

BHAKTI ZIEK

Randolph, VT

Rain is part of my *Continuum* series that I began in 2009. I have woven sky and water and clouds and rain, in attempts to understand place and where I fit in the world. When I was designing *Rain*, I found some charts of yearly rain accumulation for Vermont and New Mexico, both places I have called home. I placed these charts one on top of the other and plotted points on them as positions for my woven letters. By the time I was done, information that had meaning became meaningless. I think this is a very good metaphor for our times—where it seems people feel at liberty to bend and twist facts any way that is convenient for their own beliefs.

All my works are weavings that deal with the language of weave. By braiding my warp threads before they went on the loom, and dyeing them in natural indigo, I was able to get marks that feel like rain. By using various satin weave structures, I could bring emphasis to the warp or the weft in different areas of the cloth. People read the image of the puddle and rain drops because they understand photography but the language of weave is not readily read by most viewers. I hope my work encourages them to look closer, with new appreciation of the magic of interlaced woven threads.



Rain
Silk, cotton, rayon, metallic yarn, indigo dye
braided resist-dyed warp, 2013
object: 64.5 x 81 inches



EXHIBITION CHECKLIST ▶

Object dimensions are listed as inches,
unless otherwise specified.

Kristina Aas

Utvik, Norway

Drapery

Digital jacquard weave, 2013

object: 111 x 61 x 2

Swallows

Digital jacquard weave, 2013

object: 113 x 61 x 2

Luis Acosta

Utrecht, The Netherlands

Bracelet

Six stitched layers of paper, 2014

object: 8 x 8 x 2

Ruff

Six stitched layers of paper, 2012

object: 14 x 14 x 3

Verona

Six stitched layers of paper, 2012

object: 4 x 4 x 2

Quipus

Paper and thread, 2013

object: 19 5/8 x 19 5/8

Brett Alexander

Callaghan, New South Wales,

Australia

Negative Self Chatter (Rhizome v. 1)

Spool knitted cotton, flip flops,

children's chair, 2014

object: 118 x 70

Natural~un~natural

Spool knitted cotton, machine

embroidery, readymade objects, 2014

object: 118 x 59

Kate Anderson

St. Louis, MO

MARILYN/Warhol's Chanel

Knotted waxed threads, stainless

steel, 2015

object: 11 x 9.5 x 2

Ewa Bartosz-Mazur

Zakopane, Poland

Katharsis

Cotton, acrylic, wool, 2014

object: 88.5 x 28

Marcelyn Bennett Carpenter

Bloomfield Hills, MI

Nowhere Particular

Elastic, 2015

object: 162 x 30 x 84

Michèle Fandel Bonner

Marblehead, MA

Hide

Clothing labels, linen, and cotton,

2013

object: 66 x 53.5 x 1

Eszter Bornemisza

Budapest, Hungary

New Page

X-ray films, threads, 2014

object: 78 x 35 x 4

Connections

Keyboard IC prints, organza, thread,

2014

object: 64 x 19

Rachel Brumer

Seattle, WA

Partial Floor Plan of a World War II

Fiber on board, 2013

object: 82 x 67 x 3

Li Chai

Toronto, Ontario, Canada

Soreness I

Serger thread, fishing line, acu

needles, wire, 2014

object: 10 x 14 x 10

Soreness II

Serger thread, fishing line, acu

needles, wire, 2014

object: 11 x 12 x 10

Asma Chaudhary

Annandale, VA

Damaka (Urdu for Explosion)

Repurposed sleeping bag, thread, and

cotton filling, 2013

object: 48 x 36

Kyong Ae Cho

Milwaukee, WI

052010-032011

Hair (collected from May

2010~March2011), silk organza,

muslin, thread, calendar

hand felted, hand stitched, collaged,

2014

object: 36 x 36

Resonance II

Mica (collected in Penland, NC, 2000),

pins, acrylic polymer on canvas, 2014

object: 36 x 36

Anna Chupa

Allentown, PA

Stone and Zinnia

Acid dye on Habotai silk, 2013

object: 88 x 37

Lia Cook

Berkeley, CA

Intensity Tera Data

Cotton, rayon woven, 2014

object: 52 x 34

Connectome

Cotton, rayon woven, 2013

object: 75 x 51

Thomas Cronenberg

Berlin, Germany

TOMMY gay

Linen and wool tapestry, 2001-2003

Object: 47 x 39

TOMMY (me)

Linen and wool tapestry, 2001-2003

Object: 47 x 39

TOMMY USA

Linen and wool tapestry, 2001-2003

Object: 47 x 39

Nancy Crow

Baltimore, OH

Silence: Seeking Solitude #5

Machine pieced by Nancy Crow, 100%

cotton, 2015

object: 93 x 95.5

Over-Connected & Frazzled: Seeking

Solitude #2

Mono-printed and dyed by Nancy

Crow, 100% cotton, 2015

object: 80 x 40

Calming Down: Seeking Solitude #4

Mono-printed by Nancy Crow, 100%

cotton, 2015

object: 83.5 x 39.25

Over-Connected but Finding a Little

Space: Seeking Solitude #3

Mono-printed by Nancy Crow, 100%

cotton, 2015

object: 82 x 80

April Dauscha

Chicago, IL

Custody of the Tongue (Veiling)

Video, 2013

Tools for Tongue Veiling

Handmade lace veil, muslin finger

towel, wood, velvet, and mirror, 2013

object: 36 x 40 x 12

Pamela DeTuncq

Hailey, ID

Flock

Sheep wool (raw and needle felted), hydrocal, cell phones, 2011
object: 72 x 60 x 60

Andrea Donnelly

Richmond, VA

Purple Trio. Cross PT2.1-2

Handwoven rayon, textile pigment, 2014

object: 5.625 x 8.625

Narrow Lines. Cross NL3.3-3

Handwoven rayon, textile pigment, 2014

object: 5.625 x 8.625

Xia Gao

Okemos, MI

Desires

Hot glue, modeling, 2013

object: 86 x 20 x 32

Consumable

Lutradur, tea bag, rice, metal, glass, fiber, thread, staples, 2010

object: 78 x 48 x 28

Amy Gross

Delray Beach, FL

Some of What I Choose to Hear

Embroidery, applique, transfers, beading, trapunto on canvas, 2007

object: 33 x 33 x 4

Preoccupation

Embroidery, transfers, beading, trapunto, paper on canvas, 2006

object: 32.5 x 32.5 x 4

Sandra Jane Heard

Perrysburg, OH

Freedom Fortress

Hand woven vintage steel tape measures, silk, linen, 2014

object: 72 x 17 x 12

Rust-Belt Muse

Hand woven vintage steel tape measures, silk, linen, 2014

object: 74 x 13 x 12

Susan Hensel

Minneapolis, MN

Deconstructing Power #3

Textiles, 2013

object: 37 x 45 x 1

Deconstructing Power #4

Textiles, 2013

object: 52 x 57 x 1

Patricia Hickman

Haverstraw, NY

Down River Ravages

Animal fiber – mahogany dyed, rust, copper wire, staples, pastel stick, 2011

object: 100 x 68

Light Passage

Gut (hog casings), 1995

object: 99 x 40 x 2

Maggy Rozycki Hiltner

Red Lodge, MT

Camp: The Perils and Merits of Touch

Hand-stitched cotton and found textiles, 2012

object: 96 x 48

Jan Hopkins

Everett, WA

Spirits

Weathered hydrangea petals, lunaria seed pod centers, yellow cedar bark, ostrich shell beads, waxed linen thread and skeleton bone beads, 2014

object: 10.5 x 16 x 16

Unbreakable (Frida Kahlo, Women Icon Series)

Grapefruit peel, melon peel, weathered hydrangea petals, cedar bark and waxed linen, 2015

object: 19 x 17 x 8

Courtesy of Sue Nevler

Sturgeon Moon

Sturgeon skin, bull kelp, yellow cedar bark, lunaria seed pods and waxed linen, 2014

object: 13 x 16 x 7

Courtesy of the Kovalik Collection

Wolfgang Horn and Barbara Esser

Duesseldorf, Germany

Red Pins

Tag pins, man's suit, 2008

object: 75 x 23.5 x 23.5

Net

Double faced mercerized cotton, 2007

object: 95 x 57.5

Aran Illingworth

St. Neots, Cambridshire, United Kingdom

I'm a Big Girl Now

Textile, 2011

object: 26 x 26 x 1

Madonna and Child

Textile, 2010

object: 41 x 39 x 1

Ferne Jacobs

Los Angeles, CA

The Round

Coiled waxed linen thread, 2007-2008

object: 21 x 16 x 13

Medusa's Collar

Coiled waxed linen thread, 2009-2010

object: 18 x 14 x 19

Sonya Yong James

Atlanta, GA

Red Cell No. 1

Dyed silk organza, wool felt, thread, 2014

object: 70 x 24 x 12

David Johnson

Thornton, CO

Transformation

Wool, 2014

object: 48 x 48

Prayer Rug

Wool, 2014

object: 45 x 47

Lauren Kalman

Detroit, MI

Spectacular

Textile, HD Video, 2012

object: 48 x 24 x 24

Kevin Kissell

Fort Collins, CO

This Chanel Laser Beam Should do the Trick

Cotton and rayon threads on digitally printed linen, 2013

object: 12 x 12 x 2

Johnny Dashes Through the Winter

Blizzard in his Proenza Schouler Parka and Louboutin Moon Boots to Catch the Shows at Bryant Park

Rayon and silk threads on digitally printed needlework cloth, 2012

object: 12 x 12 x 2

Gerhardt Knodel

Bloomfield Hills, MI

It Had to be You: Legacia

Cotton, polyester, silk and fiberglass fabrics, mounted photograph, in white shadow box of wood and gator board, 2015

object: 66 x 48 x 5

It Had to be You: Inevitabilia

Cotton, polyester, silk and fiberglass fabrics, mounted photographs, in white shadow box of wood and gator board, 2015

object: 66 x 48 x 5

Destiny

Mixed media, 2015

Gyöngy Laky

San Francisco, CA

Ex Claim?

Commercial wood, acrylic paint, G.I. Joes, bullets for building (trim screws), 2014

object: 64 x 21 x 7

Máximo Laura

Lima, Peru

Aliento Sagrado del Jaguar (Sacred Breath of the Jaguar)

Tapestry weaving, 2004

object: 41 x 98.5

Danza Real de los Peces (Royal Fish Dance)

Tapestry weaving, 2005

object: 48 x 94.5

Ritual de la Flor de Cantua y Llama I (Ritual of the Cantuta Flower and Llama I)

Tapestry weaving, 2005

object: 48 x 96

Karen LeBlanc

Fredericton, New Brunswick, Canada

Green Boat

Jacquard weaving, 2011

object: 33 x 39.5

Clothesline

Jacquard weaving, 2011

object: 41.5 x 40

Yu-Lien Lee

Kaohsiung City, Taiwan

Sew Landscape of Bamboo

Textile, 2013

object: 51 x 30 x 1

Janice Lessman-Moss

Kent, OH

#435 Dusk Walk

Silk, linen, digital Jacquard, hand woven-TC2 loom, painted warp, shifted weft ikat, 2014

object: 57 x 57

Gabrielle Llovet

Superior, CO

Abuela

Mixed media, 2013

object: 36 x 96 x 1

Tom Lundberg

Fort Collins, CO

Dormant Season

Cotton, silk, rayon, and metallic threads on cotton, 2009

object: 4 x 4.25

Cuff with Lucky Charm

Cotton, metallic, and silk threads on rayon velvet, 2011

object: 4 x 10

Shirt Fragment

Cotton, silk, and polyester threads on cotton and linen, 2012

object: 6.25 x 8

C. Pazia Mannella

Philadelphia, PA

Force

Hand and digital embroidery on raw silk in wooden frame, 2014

object: 40 x 24 x 3

Nicole Markoff

San Francisco, CA 94110

Pruitt, NM on Joshua Tree

Digital photograph of projection, 2013

image: 18.625 x 14

Texas Cemetery in Joshua Tree

Digital photograph of projection, 2013

frame: 24.25 x 19.25

Sic Transit Gloria Mundi

Video, 2013

R Mertens

Harrisonburg, VA

Set It Up and Load it and Walk Away

Fibers, new media, 2014

object: 84 x 48 x 48

Libby Mijanovich

Asheville, NC

Passages

Pieced vintage clothing, metallic thread, 2011

object: 23 x 53 x 1.5

Abbie Miller

Jackson, WY

Working Tide

Vinyl, thread, wood, zipper, 2014

object: 85 x 47 x 43

Laura Foster Nicholson

New Harmony, IN

Stone Curtain

Wool with cotton, 2001

object: 102 x 56

Oranges (Table Runner)

Wool with cotton, 1999

object: 120 x 17

In My Mind's Eye I am Fine

Wool with metallic, 2011

object: 65 x 29

Inge Norgaard

Port Townsend, WA

Net 4

Tapestry, photocopy, archival tape, 2014

object: 20 x 60 x 1

Net 2

Tapestry, photocopy, archival tape, 2013

object: 40 x 60 x 1

Ellen November

Rancho Palos Verdes, CA
Getty Villa
Fabric, thread, 2014
object: 23.25 x 29 x 0.25
Point Dume, Malibu
Fabric, thread, 2014
object: 22 x 28

Amber O'Harrow

Wellman, IA
Intestine Necklace II
Braided wool and nylon, pig
intestines, 2014
object: 35 x 21 x 18

Patricia Resseguie

Camano Island, WA 98282
At Mile Markers 7 and 14
Silk thread over armature (7.5 miles
of thread to each piece), 2008
object: 9 x 24 x 18

Sara Rockinger

Lafayette, CO
Hairline Trigger II: P is for Play
Hair embroidery on vintage linens,
2015
object: 12 x 12
Hairline Trigger I
Hair drawings on vintage linens, 2014
object: 7 x 7

Michael Rohde

Westlake Village, CA
Spring/Ginza
Tapestry: Wool, linen, dyes, 2001
object: 57 x 48
Tibetan Prayers
Tapestry: Navajo wool, Tibetan wool,
madder dye, 2006
object: 49.5 x 38.5

Kathryn Rousso

Ketchikan, AK
All Worlds Intertwined
Red and yellow cedar bark, woven
abaca, 2013
object: 10 x 16 x 12
Red and Yellow
Cedar roots, reed, woven abaca, red
and yellow cedar bark, 2010
object: 17 x 21 x 16

Krystyna Sadej

Navan, Ontario, Canada
Time, Space, Gravity
3D woven tapestry - plastic foil, video
tape, synthetic yarn,
object: 77 x 56 x 56

Kristin Saeterdal

Oslo, Norway
Kaboom 2
Tapestry, 2009
object: 47 x 55 x 1

Whitney Sage

Blacklick, OH
Projected Absence
Etched fabric, chiffon, and projected
light, 2010
object: 24 x 40 x 48

Arturo Alonzo Sandoval

Lexington, KY
Big Weave No. 3
Machine stitched; materials: multi-
colored Mylar, multi-colored threads,
rag paper, spray paint, silk-screened
vinyl, eyelet's, aluminum flashing
backed, 2014
object: 77 x 77 x 8
Confluence: Landscape No. 7
Machine stitched, interlaced;
materials: multi-colored Mylar, multi-
colored threads, 35mm microfilm,
rag paper, spray paint, silk-screened
on vinyl, eyelet's, aluminum flashing
backed, 2014
object: 32 x 48

Abigail Scheer

Hickory, NC
The River
Jacquard: Cotton, polyester, reflective
tape, 2012
object: 54 x 54 x 0.5
Substructure
Jacquard: Wool, cotton, polyester,
2012
object: 54 x 54 x 0.5

Maggie Scott

St. Andre De Roquepertuis, Gard,
France
I See You Zwarte Piet
Hand felted silk chiffon and Merino
wool, 2014
object: 50 x 79

Zwarte Piet Felt Portrait /2
Hand felted silk chiffon and Merino
wool, 2013
object: 24 x 39

Chizu Sekiguchi

Shizuoka, Japan
Sea Basket
Windmill palm, 2015
object: 23.5 x 16 x 14

Diane Siebels

Charlottesville, VA
Head 9
Textile, 2014
object: 48 x 45
Head 2
Textile, 2012
object: 48 x 45

Karyl Sisson

Beverly Hills, CA
Growth
Vintage zipper tape and thread, 2014
object: 7 x 17 x 17
Flight III
Deconstructed vintage zippers and
thread, 2013
object: 5 x 32 x 32

Michael Bill Smith

Ogden Dunes, IN
The Cardinals
Sparkling vinyl, acrylic, metal bolts,
upholstery tacks, 2014
object: 66 x 28 x 9
Cardinal Sean Brady
Sparkling vinyl, acrylic, metal bolts,
upholstery tacks, 2014
object: 48 x 36 x 8

Sherri Smith

Ann Arbor, MI
Mercury
Strip woven with cotton yarn and
cloth, 2015
object: 60 x 120

Magda Sobon

Lodz, Poland
Love Letter
Handmade paper, 2014
object: 78 x 40

Brooks Harris Stevens

Ann Arbor, MI

Little Lies

Three silk organza dresses hand embroidered with 100% cotton thread and beads, 2010
object: 72 x 72 x 8

Ixchel Suárez

Oakville, Ontario, Canada

Memories of a Birch Tree

Tapestry haute lisse - cotton, Linen, silk, wool, metallic threads, bamboo fibre, coca-cola fibre, 2013
object: 157.5 x 67

Scars from Nature

Tapestry haute lisse - cotton, Linen, silk, wool, bamboo fibre, synthetic, ribbon and metallic threads, 2013
object: 79 x 67

Maple Bark

Tapestry haute lisse - cotton, linen, silk, wool, metallic threads, bamboo fibre, synthetic, 2013
object: 79 x 67

Betty Vera

North Adams, MA

Rapport

Cotton, Jacquard tapestry, 2012
object: 30.5 x 47

Yoshiko Wada

Berkeley, CA

Polyester Dreams

Hand tied knots on polyester and heat set, with monofilament yarns tied over the figure, 2009-2012
object: 42 x 7

Dawn Walden

Vulcan, MI

Restless 2

Cedar roots, 2015
object: 22 x 14 x 14

Restless 1

Cedar bark, roots, 2015
object: 17 x 29 x 29

Carole Waller

Bath, United Kingdom

Here

Silk viscose, 2015
object: 138 x 55

Dawn Williams Boyd

Atlanta, GA

Ladies' Night: Hurry Up and Get Your Red Dress On

Assorted fabrics and laces, cotton flosses, 2014
object: 70 x 51

Ladies' Night: Waitress

Assorted fabrics, cotton floss, beads, sequins, cowrie shell, 2013
object: 70 x 45

Rena Wood

St. Louis, MO

Runner

Hand embroidery on vintage table linen, 2014
object: 19 x 69 x 1

Bridge

Hand embroidery on vintage table linen, 2014
object: 48 x 49 x 1

Kumi Yamashita

Jersery City, NJ

Constellation - Mana

Wood panel, galvanized brads, single black sewing thread, 2011
object: 12 x 16 x 1

Warp and Weft (Mother)

Denim with threads removed, 2013
object: 15 x 12.5

Marzena Ziejka

Chicago, IL

Declaration of Independence

Hand woven tapestry, 2010
object: 46 x 39

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Rain

Silk, cotton, rayon, metallic yarn, indigo dye
braided resist-dyed warp, 2013
object: 64.5 x 81

Artists at the *Extreme Fibers*
opening reception, August 20, 2015

