

YARN ROPE STRING

Congratulations to the artists whose artwork was chosen for Yarn/Rope/String by juror Michael F. Rohde. Selections will be eligible for the onsite exhibition at the New Bedford Art Museum/Art Works!, in New Bedford, Massachusetts, December 8, 2022 through June 26, 2023.

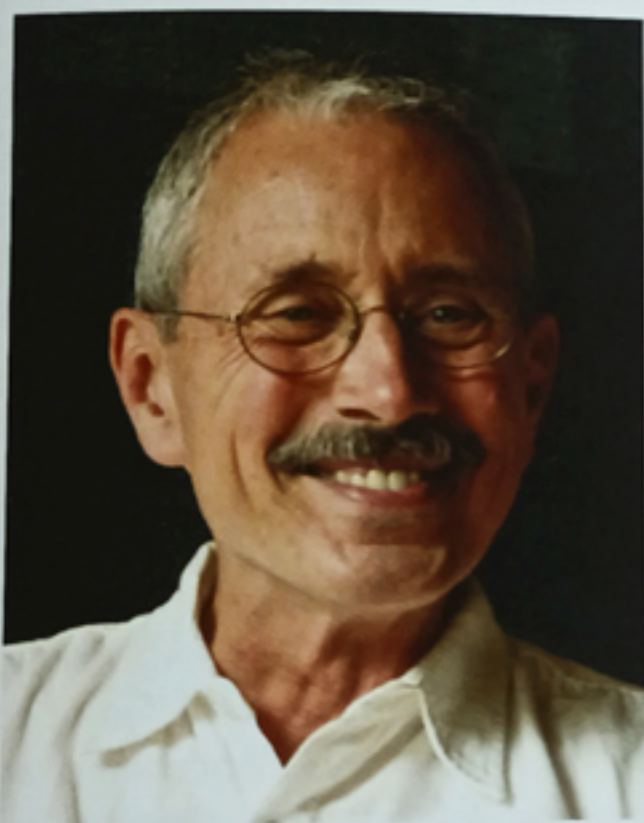
ARTISTS

Mary Babcock
Caroline Bagenal
Robin Bernstein
George-Ann Bowers
Anita Bracalente
Deborah Corsini
Erika Diamond
Debra Disman
Jerold Ehrlich
Kimberly English
Marjorie Fedyszyn

Alex Friedman
Sarah Haskell
Sinéad Hornak
Katherine Hunt
Kristen Kaas
Stephany Latham
Kandy Lopez
Melissa Lusk
& McCrystle Wood
Virginia Mahoney
Ruth Manning

Christine Miller
Suzanne Paquette
Christy Puetz
Tommye Scanlin
Dawn Standera
Laura Strand
Meredith Strauss
Yulie Urano
Betty Vera
Saaraliisa Ylitalo
Mary Zicafoose

JUROR



ROD CARROLL

MICHAEL F. ROHDE

has been weaving since 1973. His formal training in drawing, color, and design was at the Alfred Glassel School of the Houston Museum of Fine Arts. His work is in the permanent collections of the George Washington University Museum, The Textile Museum in Washington, DC; the Mingei Museum in San Diego, California; the San Jose Museum of Quilts & Textiles in San Jose, California; the Ventura County Museum of Art in Ventura, California; the Racine Art Museum in Racine, Wisconsin; and The Art Institute of Chicago in Chicago, Illinois.

It is always a special privilege to be given the chance to see a large body of work, but a challenge to select only a few. Some of the things I looked for and found include excellence in craftsmanship, new ways of expressing ideas with fiber, and occasionally work that addressed what happens outside of the studios yet impacts us all. Not all works embodied all criteria. This led to a selection that was diverse and hopefully with some things that are new to each of us.

OPPOSITE PAGE:

Hold Me Like A Mother: Red

Sarah Haskell
York, Maine

2022; Maine beach stones, naturally dyed linen thread; hand crocheted; 20 x 18 x 2 in.

As weeks of uncertainty rolled into months living with political unrest, Covid, and climate insecurity, I found myself in need of an anchor to ground my unsteady nerves. At first, I took small natural objects such as a mushroom, a pinecone, or a shell and crocheted a little nest or cozy to hold it safe. I began to do the same for stones I gathered from Maine's shoreline.

I bound these stones in soft coverings, held securely as a mother might swaddle her baby. I photographed them in different groupings, suggestive of partners, families, tribes, or collectives. I have also arranged them in random piles, spirals, and straight lines. Whether solo or in clusters, these stone cozies have the gravitas I need to settle my unease.

sarahhaskell.com | [@sdhaskell](https://twitter.com/sdhaskell)



Profusion

Debra Disman

Los Angeles, California

2018; bookboard, mulberry paper, watercolor paper, hemp cord, raw canvas, awl; sewing, stitching, threading, knotting, tying, folding, gluing, hole-punching; 8.75 x 24.5 x 7.75 in.

I work in forms inspired by the book and in multidimensional media of my own devising. Although loosely tethered to the book as structure, the work is moving progressively into other conceptual realms where devotion to material labor and a passion for the haptic qualities of fiber, thread, cord, and cloth become powerful motivators and themes. Fascinated by the parallels between books and buildings, I see each constructing public and private spaces where stories are 'read' on many levels, often revealing more than their creators ever intended. Related to the body and the corporality it creates and inhabits, I seek through my work to offer places of contemplation, solace, and bafflement, while instigating exploration, investigation, and examination of what we think we know, and are.

debradisman.com | @artifactorystudio