



April 1st-May 29th, 2021

ABOUT YAC

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

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

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

ABOUT FANTASTIC FIBERS

The show began in 1987 as a wearable art show but has evolved over the years to include a compelling mix of traditional and non-traditional works created from natural or synthetic fibers, and work that addresses the subject or medium of fiber. Fantastic Fibers 2020 will only be on view through Issu due to the uncertainty of unfolding events affecting the world currently.



JUROR
Sandra Johnson

JUROR BIO

"My quilt journey started over 30 years ago and I continue to be inspired by the myriad of fabrics and techniques learned over time. I am a passionate teacher who encourages students to create unique fabric creations, whether the end product is a quilt or garment. Creating what is important to the maker is a joyful experience that I try to pass on in my workshops. Wherever you are in your design process my goal is to inspire your creative "genius" and improve your techniques.

Hand sewing with my grandmother started it all. From the beginning, the process of transforming fabric into art struck me as magical. Sewing was the foundation that led me into quilting. What started as a hobby turned my passion into an artistic reality.

I love to hand stitch using the traditional Japanese Sashiko and Boro embroidery styles and incorporating them as a decorative feature into my designs. The concrete, repetitive nature of this work frees my imagination provides many opportunities for happy accidents and grace to influence the finished product.

My core materials for quilting are thread and fabric, however, I often employ recycled denim, yarns, dyed fabrics and stamps to transform the ordinary into the extraordinary. I hold a B.S. in Clothing, Textiles and Design from Arizona State University, Tempe, AZ.

Recently, I discovered modern quilting: simple, crayoned patchworks that resonate deeply with my fiber work. Inspired and invigorated by a renewed sense of continuity, and awed by the mystery of how creation occurs, my process allows me to explore visions to enable my creative work to evolve and grow."



Linda Anderson La Mesa, CA

The March for Love

2021

Cotton, polyester brocade, bamboo batting, polyester thread, Jacquard Textile paints

NFS

At the Selma march of 1965, a little-known historical detail was the white carnation leis that were sent from a Hawaiian clergyman as a gesture of solidarity. This is a contemporary recreation of that “March for Love”, as John Lewis called the moment. All hand painted raw edge applique, machine free motion stitched, cottons, polyester brocade, bamboo batting, Jacquard Textile paints.

Storytelling is my fabric of life. After years of teaching art and working as a psychotherapist, in 2008, after seeing my first art quilt, I found my calling. Inspired by my world travels, I consider myself a teller of stories expressed through my work as a fine artist. Using media that integrates my two creative loves -- painting and sewing -- I narrate with paint, fabric and thread to create “chapters” of stitched, textured, visually impactful fine art quilts. The “thread” that connects my work is the universality of the human experience I observe in the world around me that quietly connects our humanity: love, grief, family, community, solitude, joy, sorrow, pride, aspirations, and repose but to name a few.



Aodan Chicago, IL

Only the Deceased Don't Change Their Colors

2020

Embroidery on fabric

\$450

I strive to explore, redefine and externalize femininity and “femaleness”. With highly detailed and intricate techniques, I endeavor to show the complicated tableaux with aggressiveness, gentleness, fragility, softness, toughness, struggles, emotions and pain within femininity and female gender in delicate and cryptic looks as I dig into the

neglected, unorthodox, forgotten and hidden parts in “Yin” out of love, desire and fear.

I stay loyal to the creed that art should be an organic combination abundant with personal metaphors and symbols; art is about experience rather than conversation. If there is a story with an open ending, there should be art totally open to interpretations and feelings.



Cassie Arnold Denton, TX

Stereotype Sweater (Women's Edition)

2020

Hand knit ultimate merino wool, superbaby alpaca, mulberry silk

NFS

My current body of work explores the unspoken and taboo topics connected to life as a woman. Whether it be inspired by miscarriage, breastfeeding or the transformative female form, my art encourages all people to engage in an open and unashamed dialogue. By using traditional fiber techniques like knitting, my hope is to change the cultural narrative of “women’s work.” Stitch by stitch, my goal is to challenge the stereotypes surrounding females, their bodies, their work, their capabilities, and their

lives.



Lorie Auguste Lancaster, CA

Autumn Tree

2020

Polyester thread - free motion machine embroidery

\$295

The subjects of my pieces vary depending on my mood. My love of nature, ballet and the ocean, these are my more "serious" moods. Doodles and free-flowing abstracts are my playful moods.

The process is the same, regardless.

An embroidery hoop loaded with water soluble fabric, a sewing machine, thread and my fingers- these are my tools. By moving my hoop around, the needle and thread "paint" my subject. When finished, I wash away the fabric and am left with only the thread. I mount the piece with pins and spacers to show depth and shadow, which is part of the finished piece. As the light source changes, so does the piece.



Becca Barolli Hayward, CA

100 Braids

2019

21-gauge annealed steel wire

\$800

I make abstract sculptures by using fiber-based processes to examine obsession and control. This piece is made of steel wire instead of conventional fibers, subverting textiles as a medium and pushing the range of expectations associated with hard and soft. This is done to assert the overlooked potential for strength in what is often considered women's work and vulnerability in what is commonly associated with masculinity and industrialization. I further explore obsession and dysfunctional behavior by constructing objects that use repetition and are in some way arbitrarily constrained, in this case with a limit of 100 pieces made from 5' long braids. A desire for control is highlighted by the tight, inflexible pieces made with the restriction of a single material. Simultaneously, there is an inherent acceptance of disorder in the

lack of precision or adherence to traditional materials in craft. This dichotomy between total control and inevitable chaos is negotiated throughout the work.



Catherine Beard Springfield, OR

The Storyteller

2021

Quilt hand dyed, commercial cottons, wool batting

\$1,650

This is the storyteller who in the Pacific Northwest tradition passes knowledge through story relying on art forms including song, dance, carvings. The elders are the carriers of this lore. Animals become important figures in these stories. If you look closely, perhaps you can pick out animals in this piece.



Victoria Carley Toronto, Ontario, CA

The Sirens

2019

Mixed fabrics and embroidery floss

\$4,000

I work directly from the inspiration of the Greek Myths and my selection of fabrics to retell the stories. I make no preliminary drawings, the compositions develop organically from the title, the fabric, and my sewing process.

The Sirens, described most notably in *The Odyssey*, were winged women who, through the beauty of their voices, lured sailors to shipwreck on the rocky shore of their island. While the Sirens are often portrayed as beautiful that is irrelevant,

it was their song that drew sailors to their fate.

My images contain the key elements described in the myth but my work allows the viewer to consider *The Sirens* either as an illustration of the myth or as an abstract colour field composition.



Loralyn Cecil Lexington, KY

Blooming in the Wind

2021

Fabric, embroidery floss, watercolor

\$800

I am very inspired by Gwendolyn Brooks's directive, "Conduct your blooming in the noise and the whip of the whirlwind." I created this fiber art piece to illustrate this.

I personally have worked to be creative and fulfilled during a whirlwind of demanding and challenging conditions. I have a son who is profoundly autistic, nonverbal, and destructive to himself and his environment. I have made time almost every single day caring for him to also care for myself by working on my painting and sewing projects. I enjoy exploring ideas and learning through my work. What's more, I think the process

of painting and creating with textiles has contributed to my overall wellness and stability.

I decided to illustrate the quote on a bowl as the roundness of a bowl suits the idea of a whirlwind. In the girl's hands are garlands of flowers that bloom larger as they extend from her. The girl is modeled after my daughter and the dog is modeled after our dachshund, Winnie.



Cael Chappell Albuquerque, NM

Balance Interrupted

2020

Waxed linen thread, counterweight

\$685

My basket making grows from my love of basketry. Seventeen years before weaving my first basket, I founded Baskets of Africa, a fair trade company committed to economic empowerment for basket weavers from over 15 countries. Traveling across Africa to meet weavers, I discovered that basketry is as diverse as it is universal. After years of commitment to the art of basketry, I wove my first basket in 2017. I am inspired by global weaving traditions to create

my unique baskets.

This basket was the first thing I wove during the pandemic quarantine of 2020. It represents the life balance that was interrupted by this event. It feels like the basket is going to fall over, but it doesn't, it persists to stand, as we did through the quarantine period and beyond.

All at once, the form of the bulk of the basket is very consistent, while the pattern is asymmetric to cause some unease. At the rim, I wove another basket using open twining to represent the human spirit laid bare and exposed by the pandemic.



Rachel Ivy Clarke Syracuse, NY

These Colors Should Run

2021

Textiles

NFS

My work is motivated by the juxtaposition of hard data and soft textiles, using fabrics and colors to visualize information in a tangible, visceral way. This quilt represents the (lack of) gender and racial diversity in the US Senate during the 116th Congress (2019-2021). Every blue triangle in the star field represents a female senator; the red stripes represent the proportion of non-white senators. Going forward, this clearly needs to change to ensure fairer and more just representation.



Ann Clarke Syracuse, NY

Love and Loathe

2020

Fulled knit wool

\$10,000

This work is about time,
aging and empathy;
and,
it is also about how it is made.

My current work can be seen as being about the life *around* books,
or the life of books themselves.

Notes and sketches that become books - as found in archives;
notes taken from books - study notes;
as well as meaningful artifacts left in books –
most often having been used as a bookmark.

I also source broader ideas of books,
as found in reference materials,

like handwritten lists, date books, timetables and old newspapers.

I work exclusively in textiles,
which embody the history of the home,
and domestic space.

Specifically I am making rugs,
quite simply that on which we stand,
~ they also define a space one can be in.

These constructs provide frameworks,
around which each piece is built.

For eight years,
I lived at an intersection where my present life
Met with caring for my aging old mother,
where all roads wind back through the past.
The pieces incorporate images and text in layers,
that sometimes overlap each other.
This work reflects how I processed my mother's disease –
it's hard and complicated.

Betty remained physically robust,
but her mind was ravaged by dementia.
For her, shifting shards of her life stuck and unstuck,
folded and reformed resulting in reconstructed narratives
that both affirmed and challenged my understandings.
The depth of the work coming from the dark parts.
Revealing how deeply entrenched fear and loathing can be,
aspects of these qualities lived beyond,
her ability to know,
if her children were even alive.

The luxury of personal battles with her having ended,
hearing a century of experiences
randomly revealed and concealed and revealed,
As her mind collapsed,
I was awakened, by how deeply my heritage is on the wrong side of history,
And indicted by my own privilege.

I am finding my way in the work itself, and
often feel that I am dragging my heart forward.



Jacque Davis Freeburg, IL

Dorothy Dreams in Color

2021

Digital mixed textile

\$800

The year 2020 felt like a long demanding waking dream.

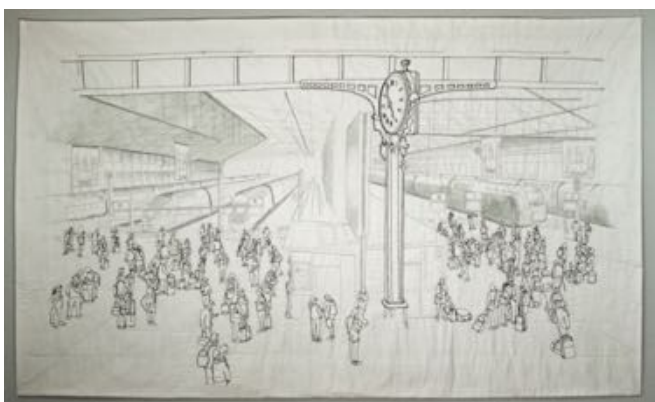
I didn't sleep well and as a result experienced the strangest dreams of storms, floods, fires. In my dreams I was falling, flying; people from my past showed up to watch. Erotic dreams. I was dreaming monotonous, repetitive dreams, acting in plays and directing movies. I dreamt about Dorothy and the wicked witch.

This art piece is an exploration of the dream world in the nights of the year 2020. I slept poorly and dreamt in color.

Definition of Waking Dream

Noun

An experience you have while awake that feels like dreaming. Dorothy Dreams in Color



Donna Deaver Coeur d'Alene, ID

Connections—Gare de Lyon, Paris

2021

Cotton fabric, polyester thread, textile paint, cotton batting
\$3,600

Arriving at Gare de Lyon in 2019, heading for the south of France, I was fascinated by this busy train terminal and all the activity within. From a distance and a high vantage point, it appeared to be a constantly changing tapestry of humanity, woven together by common purpose and the awareness of

time.

details that might go unnoticed, and to cement my memories in a way that taking a photograph alone does not achieve. 'Connections' is a textile translation of one of these sketches – using thread for drawing and minimal paint to provide depth—and is part of my Textile Sketchbook series.



Debra Disman Santa Monica, CA

"Profusion"

2018

Mixed media, book board, mulberry paper, paint, hemp cord, canvas, watercolor paper

\$700

I currently work in the form of the book, in forms inspired by the book, and in new sculptural media of my own devising. Although the work remains tethered to loose definitions of the book as structure, it is moving progressively into other sculptural and conceptual realms where devotion to

material labor and a passion for the haptic become powerful motivators and themes.

In the process of working, I try to sidestep my conscious, critical mind and allow flow state to take over, remaining aware and receptive to the visceral, conceptual and concrete directions the work is taking. Achieving and remaining in this sense of flow where potential is infinite is mission critical to my working process. It is this state of openness and unlimited possibility that allows new levels of connection and meaning to emerge, and purpose, knowledge and direction to be clarified.

Having worked in the realm of the built environment for many years, I am fascinated by the parallels between books and buildings in terms of architecture, meaning and utility. Each constructs public and private spaces where stories are "read" on many levels, often revealing more than their authors and makers ever intended. Related to the body as place and the corporeal space it creates and inhabits, my work seeks to offer contemplation, solace and bafflement, while instigating exploration, investigation and examination of what we think we know, and are.



Kevin Dotson Smithville, TN

Pressure Plates: Repoussé

2019

Steel, canvas, paint

\$2,850

Kevin Dotson is a blacksmith metal artist from South Florida who received his BFA from the School of Art and Art History at the University of Florida and his MFA in blacksmithing from Southern Illinois University Carbondale in 2020. Kevin's current body of work, titled Pressure Plates, consists of forged steel elements combined with textiles. Pressure Plates represent the parameters of social situations that influence people to conform to these standards. The textiles in between the plates represent the human identity and behaviors that are being forced to change in order to be accepted

into these particular social situations. These Pressure Plates are capturing and forcing the textile within, becoming immobile. The steel plates force a path representing a social situation for the textile to fill and hold. Kevin has exhibited his work nationally and internationally including a solo exhibition at Nya Magasinet gallery, Dals Långed, Sweden. Kevin is currently the blacksmith Artist-in-Residence at Appalachian Center for Craft in Smithville, Tennessee.



Susan Doyle San Geronimo, CA

Cake in the Time of Corona and Its Consequences
2020

Fabric, stitching, hand dyed, photo transfer, trapunto
NFS

Inspiration for my artwork comes from current events and my experience of the world around me. I use a variety of techniques to express my concerns for political, global, feminist and personal issues. My love of fiber and stitching is evident in my work. During the time of the corona pandemic, I have looked to materials that I have access to in my studio and find some of my work has become more personal and relates to everyday feelings and activities during this crisis.



Cake in the Time of Corona and Its Consequences

During the pandemic month of April, 2020, I dealt with being sequestered by baking a cake every week and eating it as documented in the piece. My weight gain is also documented below the calendar. As a consequence, during the month of May I ate only salads and my weight loss is documented.



Emily Dvorin Kentfield, CA

Rememberable

2020

Mixed media, lampshade, neck ties, gloves, shirt collars, cable ties
\$1,100

Through sculptural basketry, I explore and illustrate the concept that even unexpected objects that we take for granted can become works of art.

My work focuses on transforming common materials into innovative, urban vessels that reflect abstract ideas, including societal excess and throwaway consumerism.



Stephanie Echeveste Brooklyn, NY

This Land Is Not Your Land

2020

Naturally dyed wool, cotton

\$400

I create work that questions cultural identity, consumerism, and time-based labor in relation to my experience as a third-generation Chicana. I am interested in texture, layers, craft legacy, and everyday objects. "This Land is Not Your Land" is part of my Toto with Moon series that explores the erasure of indigenous cultures as a result of colonization and capitalism, including the assimilation of my Chicana family, both in central Mexico and more recently in Los Angeles, California, and Phoenix, Arizona. Drawing inspiration from Huichol art and mythology, Zapotec weaving, my own memories, family research, and literature, I create imagery that helps me reclaim and understand my mestizo heritage.



Kim Eichler-Messmer Kansas City, KS

Tower

2019

Naturally dyed cotton, linen, and silk, gold lame dyed with cochineal, madder, indigo, iron

\$6,800

I create quilts that explore structure and pattern in the natural world through the use of hand dyed and screen-printed textiles and complex, often improvisational, piecing. The emotional impact of a landscape, the variability of weather patterns, and the abbreviated timeline of the earth visible in geology and landforms all speak to me on a spiritual level. I am equally inspired by the biological and chemical systems that make up living organisms, mathematical and planned systems such as

central pivot irrigation, and the logistics of cities and roadways. I use color, geometry, and repetition to explore and represent these ideas. Though I embrace the functional history of quilting, I choose to forgo their functional nature and display my quilts on the wall.

My quilts are constructed of natural materials such as wool, silk, cotton, and linen almost exclusively and I use dyes and pigments made from plants and insects. I grow or forage many of my own dyes, such as black walnuts, Osage orange, madder, marigolds, and weld. Inherently tactile, slow, and labor intensive, quilting provides an opportunity for quiet reflection. Like quilting, the process of dyeing or printing fabric using natural dyes is slow and methodical. From growing, harvesting, and preserving the plant materials, to creating the dye baths and carefully dyeing the fiber, each step creates an opportunity for reflection and gratitude. Though I strive for a level of control in the process, nature is fundamentally uncontrollable, and I enjoy the variation and surprise that comes through in the work. These variations can feel magical, and I often allow them to guide my work. It can feel frivolous and impractical to use such time consuming and anachronistic practices, but I am more and more aware of the importance of slowing down, of using our hands, and reconnecting with the past as a way to honestly and authentically create a future.



Evee Erb Durham, NC

Presence In Absence

2018

Oil on handwoven textile, naturally dyed and recycled fibers

\$750

The study of the figure is a concomitant reminder of human connection and mortality. In the studio I find myself constantly aware of the connections between memory, body, and media. Through its marriage of materials, my interdisciplinary work explores the impact of anxiety and trauma on identity and gender expression. Presentations of the human form are created in examination of the dissonance between the psyche and external patriarchal culture. The pliable connections between the physical and the psychological are illustrated by the intimacy between the figure and its surroundings. The resulting explorations of mind, body, and healing evoke personal narratives in psychologically charged environments, questioning the impact

of gender and identity on our perception of subjective reality.



Susan Finer Durham, NC

Pieces of Twilight

2019

Fabric, paper, acrylic paint, thread

\$1,500

Twilight is an in-between time: between doing and dreaming, known and unknown. In *Pieces of Twilight*, I play with contrasts of light and dark, circles of suns and moons, windows gone black, constellations in reverse. Layers of time are broken apart and stitched together.



Diana Fox Parker, CO

Divide

2021

Cotton fabric, cotton thread

\$495

Through the exploration of cloth as my medium of choice, line, abstraction, and use of color are the primary components repeated through the work. My approach is improvisational and I am most often stimulated by spirituality, nature, and world events. The beginning of a composition can vary from a vague idea to a detailed sketch with a selected color pallet. Rarely does a finished piece completely resemble the initial idea, as I respond to the work as the composition develops. The creative process is the exciting part pushing me to present a unique worldview.



Morgan Rose Free Columbus, OH

Toyota Love Songs

2020

Acrylic yarn, acrylic paint, magic sculpt on panel, rabbits foot
\$1,250

My mixed media works oscillate between assemblage of preexisting objects and a thoroughly handmade aesthetic. I am constantly pursuing curiosities and fascinations with new materials, yet my unshakable affinity for the tactility of fiber allows textiles and embroidery to enter my work more often than not. Broadly, my conceptual interests lie in human engagement with the outside world, often grappling with ideas around our current climate crisis, engagement with public spaces (both natural and human made), and how

the digital age has affected these relationships. Through a desire to continuously review and confront our world in all its beauty and imperfections, my new and ongoing series of wall works explore tensions between idyllic landscapes and the real lived experience one has. These portals serve up a false optimism, offering idealized but inaccessible versions of place compromised by contemporary anxieties that creep in. Functioning as a transitional point between one place and another, each piece operates as an entrance and an exit simultaneously.



Wendy Fuselier Scott, LA

Stronger Together

2019

New and pre-loved natural fiber fabrics, cotton yarn
\$1,680

Stronger Together. We may be discarded, misshapen, torn, different, imperfect, and held together by threads, but still we are better together.

Stronger Together is composed of a combination of new and pre-loved cottons, silks, and linen fabrics. It is completely hand pieced and quilted using pearl cotton and a Japanese Boro style stitch.



George Art Gianakopoulos Ester, AK

Community Spread

2020

Used blue jeans, cotton, linen, pocket liners

\$600

Being creative is extremely important to me. It's my passion, my life's work and how I contribute to my community. I like to make art that inspires others without having a specific or direct message. The images, subject matters and narratives in my art (family, music, pottery, agriculture and love) are based on my tastes and my experiences. They reflect my point of view of the world as a stay-at-home father of two and a part-time farmer. I have also struggled with the written language and academics due to dyslexia (a learning disability). My hope is that my work makes people feel something that inspires them to create their own point of view.

For many years I made cubist, geometric paintings with oil and acrylic on stretched canvas. I have recently begun to focus on creating art quilts out of used clothing. I have begun to combine painting and quilting by experimenting with needle felting wool into raw canvas and sewing and quilting raw canvas before applying paint. I have also been collaborating with blacksmiths in my community to design decorative iron rods to hang my quilts and paintings.

I also play music on a regular basis. I play the string bass and perform traditional American music and original music composed by other singer songwriters with whom I play. I participate in up to 50 performances a year with dozens of different groups and feel lucky to have forged strong relationships with many Alaskan musicians.



Katherine Gibson Cincinnati, OH

Away From Prying Eyes

2020

Acrylic, canvas, thread, brass

\$3,000

In the forest near my home there are structures made from fallen tree branches. Styled after lean-tos, the crude constructions change nightly as teens congregate and rearrange branches. Every year they get knocked down, potentially to discourage partying or the possibility of a fire, yet every spring the structures return, not in spite of their lack of an organizational framework but because of their loose, spontaneous design. They can never be pinpointed and thereby never erased. They pop up like dandelions, resilient, unrelenting, alive. Each simple fort represents varying iterations of its existence, each branch has been put in place multiple times: One can imagine seeing all the versions of the

forts existing in the same time, the same place. I love these forts and the artifacts strewn around them. They feel like a portal to other dimensions, a way to travel through time, or to stop it.

My textile *Away From Prying Eyes*, is a recreation of these forts and the untamed land they are built upon. I painted canvas in swaths the colors of the woods in winter, cut them up, and sewed them into a large rectangle that mirrors a fort or temporary structure. I kept the back uncovered, allowing the construction to be seen, dangling threads resembling a root system. There, under my covering and in the absence of media, teens can construct their identities and conceptions of the world. The only trace of the outside world is the imprint of my love and care. Hidden out of view, the teen is offered a temporary reprieve from the world.



Anne Kristina Goransson Arlington, MA

In the Drone of Melancholy, an Undeniable Positive
2020

Linen, sewing thread, silk cocoon harvested by artist
\$1,200

I found myself unable to be creative this past spring and summer; Every day seemed the same as the one before and life definitely had a melancholy overtone. One day I saw a neighbor collecting Mulberry leaves and I wondered why (hoping it was because she was keeping silkworms). She was indeed and had too many silkworms to handle. I got incredibly excited when she offered to give me some

worms to care for. It was just what I needed: to care for something small and see something beautiful happen before my eyes. It changed how I looked out on the world. I slowly saw positive things happening despite the pandemic, despite the nut-job in the White House, and despite humanity destroying the earth. I witnessed what felt like a majority of the US population stand up and be part of the Black Lives Matter movement, I saw people getting creative in their homes to stave off boredom, I saw my immediate family play board games together for the first time, and I found the thrill of keeping silkworms and watching their life cycle. Through this thought process came ideas of how to create a visual for this phenomenon of positive things coming through, even in this malaise. The stitching is representing the feelings of being stuck in this “pause” and the silk cocoon is the positives coming through, forcing its way into being.



Maree Grosser Louisville, KY

To Remember You (Rosemary)
2020

Fiber/tulle, rosemary, thread
NFS

This work investigates loss and mourning through exploring the temporality and fragility of the memories we have with those no longer on earth. My experience is used as a framework for my audience to reflect on their personal encounters with loss. I create a space of contemplation and mourning for what we lose every day. The audience is invited to consider and talk about their experiences of death and how time changes them providing an outlet to explore the social norm of avoiding such subjects.

The cloak is a visual representation of the relationship I have with my mother currently. As the memory of her fades, what was protective has become as delicate as the tulle I have used for the cloak. In Victorian society flowers and herbs were used symbolically to convey things society deemed controversial to express. Rosemary in particular has a symbolic and historical meaning of remembrance. By hand cutting and knotting sprigs of rosemary to the cloak, I am reflecting on the memories I still have of my mother. The labor and constant maintenance required to repair the cloak as it is worn, is symbolic of the effort in holding on. This cyclical ritual of wearing and mending is futile, but I continue. The video is used to share this personal ritual and is shown on a small scale to display intimacy and the difficulty of the act.



Melissa Maddonni Haims Philadelphia, PA

Cascade

2021

Cotton blend yarn crocheted, sewn and glued to skim canvas and fabric
\$9,995

This piece of work was created over the last 3 years and consists of hundreds of small crocheted bubbles stuffed with the shredded fabric of humanity. The serene progression of color in this ombré fiber wall hanging represents the transition from wakefulness to slumber.

Melissa Maddonni Haims is a sculptor based in Philadelphia. Using a range of textiles and fibers, she creates knit graffiti, soft sculpture, and large-scale installations. The majority of her work is produced using recycled, reclaimed and rescued materials.

Additionally, she sews unconventional quilts using vintage fabrics and subversive text.



Sue Hale South Haven, MI

La Hielera/The Icebox

2019

Fiber, traditional wet felting with embellishments
\$500

This piece is a commentary on the humanitarian crisis at our southern border. The Monarch butterfly is the universal symbol of migration and the butterflies used here represent the thousands of hopeful souls trekking north, risking their lives to find passage through hostile terrain in order to reach the safety of the United States border. Sadly, these people are incarcerated upon arrival, stripped of their dignity and person-hood. "La Hielera" translates to "the icebox" and this felted cage is

symbolic of the frigid holding cells where detainees are kept for days without proper care. Thirty-five butterflies are trapped in this box, each one representing 300 of the 10,500 children who have been separated from their families. Sadly, the number has increased since this piece was completed.



Esther Hall Sacramento, CA

Thank You, Come Again Soon

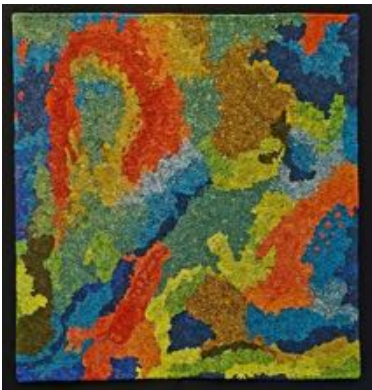
2021

Acrylic, fiber, wood

\$1,120

I am a Filipino American multidisciplinary artist with a primary focus on fiber and textile art based in the Northern California area. My work interlocks my Filipino background and Southern heritage through native Filipino weaving techniques and the use of traditional American craft such as embroidery, quilting, and crocheting. I am constantly using my practice to illustrate my biracial cultural identity, as well as topics within the sociopolitical climate including human rights, mental health, and environmental conservation. My fiber and textile work is

predominantly done with secondhand and upcycled materials with a means of moving towards a self-sustainable practice. This work was first woven on a frame loom and with that finished material I then embroidered each piece. Each embroidered piece was then hand sewn together and finished with a crochet edge. Every stitch made represents our place here as human beings and the core intrinsic value that everyone deserves.



Barbara Oliver Hartman Flower Mound, TX

Reclamation: Debris

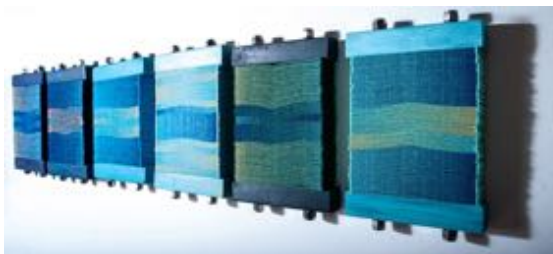
2021

Quilt/fiber, all cotton fabric, batting, and backing

NFS

For many years much of my work has been using what was left from previous projects to make new work. The materials in this piece comes from leftovers that could easily go to the land fill and it makes me happy when they become useful again. Our world, land and oceans, have become cluttered with debris and even small steps can be taken

to use what has been discarded.



Susan Hensel Minneapolis, MN

Chromatic Book Blocks

2021

Digital embroidery on polyester felt, wood, paint, wax, hardware
\$2,000

I am a multidisciplinary artist, with a 50+ year career, who combines a mixed media practice with embroidery across digital and manual platforms. I make sculpture and wall art using the colors and techniques of commercial embroidery, designed in the computer and stitched out on the computer-aided embroidery machine with the aim to create an experience for the viewer that overwhelms with color, transcends the quotidian and encourages one, for even a few seconds, to step outside the narrative of the ego into a place of pure sensation.

Digital machine embroidery is not a substitute for, nor a speedier version of, nor an imitator of handwork. It is a mindset and a media choice in and of itself.

As an artist I find its beauty and structure is qualitatively unique. It deals in optical color perception but provides a lenticular opportunity due to the tri-lobal structure of the thread and its ability to bend light. To quote Jane McKeating, "Color drips off the needle every bit as richly as from a brush."

Digital embroidery lends itself to hard edge geometry as well as biomorphic form. The combination of high tech with "women's work" provides a delicious contrast of hard/soft, nostalgic/current, objective/non-objective. It also lends itself to modular repetition and re-combinations. Themes can be played out quickly in the computer and then stitched and sampled oh so slowly on the machine; combined with and without mixed media in a wide-ranging exploration of forms in space.

In this chaotic time, digital textiles seem like a way to begin to bring order to the world. Order is, however, always unstable, a glimmer of a hope, cut off by random acts of chance or intent. It is no different in digital embroidery. In the computer, all things seem orderly, put together, and logical, as though the human propensity for chaos did not exist. In production, chance operates: human error, flawed thread, broken needles, run out bobbins, high humidity, low humidity, fabric popping out of hoops and the panicked phone call from a friend. Repair savvy, canny attention and a spirit of wabi sabi is essential.



Carol Irving Escanaba, MI

B&W Obsession

2018

Fiber/handwoven: wool and linen
\$1,500

I am a Fiber Artist, weaving large rugs and wall hangings. Initially, the yarn speaks to me. I lean in and listen. My current designs, are drawn from symmetrical and geometric shapes, using bold colors or just dark and light yarns to express my vision. B&W is a series I have been working on for many years, it keeps calling to me to explore new ground and new creations. There is also another message hidden deep down, interwoven among the fibers. As a feminist and artist, my design exploration in the B&W Series, speaks to my inner most feelings of thoughts, speech, and control. How women control their thoughts

and speech to convey a minimal message to get along in the everyday.

The process of weaving can be very meditative and grounding. Weaving, using the interlacement of yarns, gives me an outlet to express myself that I haven't been able to find elsewhere. My work is about ornament and texture, skilled labor, timeless beauty, and the inner spirit made visible.



Hyunsoo Kim Fort Lee, NJ

Sustainable Leather III

2020

Mixed media (textile)

\$26,000

This ongoing “Sustainable Leather” research reveals critical issues of environmental pollution, animal rights, and human welfare behind the leather tannery production, which requires immediate public attention. My focus of research is on reduction of water waste and chemical use in textile production minimizing environmental impact, and coming up with innovative production methods utilizing digital technology and fiber science, suggesting energy efficient, ethical and sustainable production.



Taeyoun Kim Seoul, Republic of Korea

Plastic Bag

2020

Plastic bags

\$600

I work with plastic bags that are thrown away. I try to change the perception of the audience by reincarnating cheap goods into precious ones. It gives new use and value to objects that have lost their usefulness. I want to convey that "there is nothing in the world that is useless."



Eunhee Lee Seoul, Republic of Korea

Myself

2019

Cotton, paintstiks

NFS

Through this piece, I got the opportunity to be thought about “my identity” and “What defines me? “. However, No clear conclusion has been reached. But I was able to look at me objectively. I think there are various forms in me. There are elements such as woman, mother, daughter, artist, wife, and so on. If one of these is subtracted, it is like a part of me disappears. All of these are the elements that make up myself.

“To define me” cannot be concluded with only one element. These various elements come together and make them define the present “Myself”.

In this piece, I wanted to show that these elements come together to form “my identity”. And I used my shadow silhouette to express these thoughts.



Viviana Lombrozo San Diego, CA

Unspoken Thoughts

2019

Fiber art

\$3,500

“Unspoken Thoughts” is part of a series of Art Quilts in which I explore text and calligraphy both as a form of mark-making and as a tool for communication. My aim is not legibility but rather depicting symbols that approach universality and connection. I am fascinated by the fact that the words “text” and “textile” derive from the Latin root “texere,” which means to weave or construct. By combining both, I am creating a new narrative.



Niraja Lorenz Eugene, OR

Green Catastrophe

2018

Hand-dyed and commercial solid colored cotton fabric, machine pierced, long arm quilted

\$5,900

I am a visual artist deeply influenced by chaos in all her forms, including the natural and human-made. I work with shibori-dyed fabric and solid-colored hand-dyed and commercial cotton. I dye fabric. I cut freehand shapes and lines and then sew them together in varied combinations creating textures and forms. Units are then combined into large compositions. Once the top of a quilt is complete, I add an

additional layer of multicolored stitched lines.

While my work is generally not driven by a story or concept, forms emerge. Stepping back, I see my creations from many dimensions, many perspectives: a magnification of microscopic particles, the vastness of space, a cross-section through the Earth’s crust, an aerial view, or all of these in one piece. They appear as undersea forests, celestial forms, and earthly gardens. They also tell stories of political discord, environmental destruction, and human potential.

“Green Catastrophe” can be seen from many dimensions: microscopic to the immensity of space. It is pieced entirely of solid-colored cotton fabric. I began designing this quilt by placing units that I had constructed (hexagons, circles, squares) on my wall, unsure of the background. And then, a great American upheaval occurred in November, 2016. In total confusion, I tore everything off the wall, unable to work, to think. Months later I began anew. Explosion and chaos emerged, depicting a ball of destruction rolling fast, pulling energy in its wake, scattering harmony, and forever altering my world. Dense red stitching atop the green ground created another layer of discord. Now, years later, the debris is being cleaned up. But this piece will always evoke for me, the angst I then felt, and that I know others are now feeling. Catastrophes can lead to compassion and understanding and hopefully, unity.



Veronica Lund Woodinville, WA

Bamboo Forest Kimono

2019

Hand dyed wool and silk fibers, wet felted, hand stitched

\$4,200

I have embraced the ancient technique of wet felting to create canvases of wool and silk. My goal is to transform the fibers into pigmented brushstrokes on a painting. In order to capture a body in motion or the subtle nuances of a human face, I have endeavored to bridge the chasm between brush and fiber.

Fibers are constantly alternating between art and artifact, between the utilitarian and the decorative. They have been the material for shelter, warmth, and purposeful beauty. I wanted to use fibers to explore deeper relationships between

humanity, nature and technology. To achieve this, I use a zero residue art modality to further emphasize the connections between art and subject matter.

As a Hispanic woman, my work is inspired by the brilliantly colored textiles of Latin America reinterpreted through the lens of my classical art education. My subjects are always intertwined with their surroundings and born of the nature around them.

For the textile of this kimono, I wanted to dispense with the concept of background by using natural forms as the architecture of the warp and weft. This structural approach allows light to filter through angled bamboo canes and leaves. The resulting angles are interrupted by sun-graded and weathered bamboo trellises. Camellias and chrysanthemums grace the sunny areas of this Bamboo Forest Kimono.



Anna McKeown Nashville, TN

Please Like It

2020

Embroidery, beads, and sequins on mixed fabric quilt

\$1,250

My work explores my identity and mental health journey through artistic mediums traditionally associated with femininity and domestic craft. I utilize hand-embroidery techniques I learned from my grandmother in childhood to add text in my work that conveys personal feelings about myself and my life experiences. Often working as a double interpretation, these words reflect my complex feelings about myself and my relationships. By utilizing what are otherwise joyful combinations of

color, print and texture, I create hand-stitched textile works permeated with a covert and often humorous commentary of self-identity and understanding.

Artwork Description: I'd like to pretend that I don't care if others like my work but it is, in fact, incredibly important to me. Please enjoy this wonky, squished, and wobbly quilt that begs you to appreciate it for what it is.

This improvised mixed fabric quilt was created in response to my struggle with my self-esteem and emotional health.



Kathy Menzie Topeka, KS

Time Tested

2020

Fiber

\$450

As I travel the back roads of Kansas, I see many old houses, barns, silos. Each of these is a testament to the hard work required to manage the space and resources of the land. The Time Tested barn has stood for more than 100 years, and in spite of its weathered appearance, it still provides a shelter for horses, chickens, and cows. The barn on the farm is not just a physical place,

but also an emotional space, holding the hopes and dreams of those who farm the land and provide the food that sustains life for all of us.



Lena Meszaros Orsay, France

Taormina

2019

Cotton and polyester fabric, plastic, organza, haute couture lace, acrylic pouring, photo transfer, cutting with soldering iron, free motion quilting
NFS

I am a Hungarian and Russian origin fiber artist, living in France.

I discovered quilting when arriving in France in the nineties. As I did not speak the language and I needed to communicate, I passed the traditional motifs and I

started immediately with personal and figurative quilts.

I especially love to tell stories with my creations. When I have an idea, I completely immerse myself in it. When younger, I worked in a theater as a playwright, and kept a liking for staging. My quilts are time suspended, an instant when everything stops, but you can always imagine what was happening before, and what will come after. There's an intensity to that precise moment, a delicate one, and sometimes dramatic. Visually, my artworks are also intense, a baroque luxury of details, an abundance of colours and emotions.

Currently, I like to experiment new techniques, how to integrate acrylic pouring, wood, metal, paper, cardboard in textile compositions.

My quilts are exhibited worldwide (European Patchwork Meeting - France, The Festival of Quilts – Birmingham, UK, Verona Tessile, Italy, Vision Gallery Chandler, AZ, Whistler House Museum, Lowell, MA, Page-Walker Arts & History Center, Cary, NC, Houston, TX, at EQA and SAQA online and travelling exhibitions, at the Dubai Quilt Show amongst others.



Tanis Meyers Lenexa, KS

The Thaw

2021

Canvas, acrylic paint, driftwood, rope, cording, yarn, wooding rings, resin
\$265

I am a fibers/mixed media artist who uses vividly colored yarn, custom painted canvases, wire frames, and interesting free form shapes to create 2D and 3D pieces of art. My goal when creating and naming pieces is to bring positive thoughts and memories to mind of shared feelings, common events, or subjects in life that make the viewer feel happier, included, loved, balanced, and/or peaceful.

"The Thaw" created with coiling, driftwood, and handmade resin "ice" on wooden rings. Created in February of 2021 during the big subzero cold streak. Knowing the sun would eventually come out, and the thaw would begin.

NOTE: Many of the yarns I use have been collected from various sources over the last 25+ years or have been gathered and given to me by thoughtful friends, family, and strangers. Having that large variety of colors and textures to select from when starting a new piece is very inspiring, fun, and magical. I could not have created such an extensive palette of available yarns on my own.



Katharine Miele Athens, GA

The Artist's Workspace

2020

Embroidery on canvas
\$2,400

Miele illustrates stories conveyed to her by found objects in a process she equates with portraiture. Furniture is the best narrator, as it holds the most residue of past lives and previous owners. The patterns of wear on its surfaces,

developed by overuse, offer a history to be interpreted. A chair, for example, is a vessel. It is a container for its previous owner's experience and displays the signs of wear from continual, ritualistic usage and tells a story that never ends, a narrative without conclusion or resolution. Miele attempts to understand the previous human owner anthropologically through the objects left behind (their choices, ergonomics, lifestyle, style preferences, etc.). Embroidery is the best way to monumentalize this object because it allows the artist to pour hours into its creation. Instead of illustrating these objects in pristine, fresh-out-of-the package state, their wear and use are conveyed and are analogous to the care taken to create each stitch in the portraits.



Janet Moore St. Louis, MO

The Land Between the Rivers

2020

Handwoven tapestry, wool weft on cotton warp

\$3,500

In early 2019, I left California for a new home in Missouri, a place and landscape I knew and loved, having grown up there. Flyovers gave me a bird's eye view of a fair and gently rolling landscape. Two major river systems join in my new home, and the land between them is green, moist,

fertile, filled with wildlife, birds, color. I had a dream not long after arriving. Five animals marched into my bedroom, led by a very large turtle. The turtle looked at me and said, "Hi!" I felt I had surely been welcomed.

Walks through my new neighborhood in the fall yielded beautiful debris, and birdwatching in our new home was inspiring. Drives along the river and explorations of the veins in leaves led me to thoughts about the large and the small elements of Nature. The rivers are the veins of the land, carrying water out to the sea; which helps to create the air we breathe; the veins in the leaves carry water to the leaf's cells and in turn help with our oxygenation. This venous structure is mirrored in our own bodies. Yet another way we are all related.



Deborah Moore Harris Helotes, TX

I Can't Breathe

2020

Commercial pattern, cotton, polyester and tulle fabrics, polyester and rayon thread, various element embellishments

\$1,500

This piece represents the pollution of today. Our toxic air and water. The sun shining indicates despite it all, the Sun will still come through for now. The buildings, ranging light to dark in color, are indications of the filtration within the building itself.



Jo-Ann Morgan Surfside Beach, SC

Lady Corona Comforter Series: Memorial for Breonna Taylor

2020

Stitched fabric quilt with appliqué

NFS

March 2020, as the corona virus began, I bought my first sewing machine. I was drawn to the idea of quilted comforters, much needed in the moment, and hoped to use the traditional quilting medium to make strong, provocative statements. The resulting series features a figure I call "Nuestra Dama de la Corona" (Lady Corona). She is a comforting presence, flanked by 19 roses (re: COVID-19), and wears gloves, face mask, and a small crown.

"Lady Corona Comforter Series: Memorial for Breonna Taylor" was done during the Black Lives Matter demonstrations, country-wide and international, following the police killing of George Floyd. I was especially moved by the story of Breonna Taylor of Louisville, Kentucky who had been asleep in her bed when police broke in and shot her. This figure is at once Lady Corona and Breonna Taylor. An appliqué personalizes Taylor with a flight of birds like those of a tattoo on her shoulder with the words "Sometimes you've gotta fall before you can fly."



Tea Okropiridze Manassas, VA

Composition

2020

Silk fusion, silk fiber, silk cocoons

\$1500

My art is a creative act to express my feelings and emotions, using fiber medium such as Silk Fusion. By creating my work, I intend to show the audience what I have seen and found interesting and beautiful in my life. I create a two-dimensional composition, rich with color and the texture of fiber by combining three dimensional forms around me and transforming them into an abstract image.

I mostly try to use natural resources such as silk. However, I do not limit myself with only using natural material, and sometimes I add different fabric scraps and yarn to give the composition the desired look and aesthetic.

While working on silk fusion I rarely follow any design. For the inspiration, to get me started, sometimes I use some image or color scheme, or some structure I saw and liked, but rest is spontaneous. I particularly enjoy the actual process of silk fusion since I personally view it as a challenge of painting with silk fiber and at the same time it gives me instant satisfaction.



Erik Jon Olson Plymouth, MN

The Monetization of Relation

2020

Quilted plastic waste

\$2,800

Using quilted plastic waste as his medium, Erik creates works that deal with the effects of consumerism, mass consumption and unfettered capitalism. By layering environmental issues with social justice messaging, his art emphasizes our alienation from the environment and each other, our willingness to waste, and our subsequent need for healing. By minimizing his carbon footprint in the creation of pieces and transcending the medium without denying what it is, Erik creates art that embodies Marshall McLuhan's concept that "the medium is the message."

Using the binary computer code of ones and zeros, "The Monetization of Relation" is an abstract representation of sacrificing individual and unique human relationships in order to sell product. The colors in each circle blend with and effect the colors of adjacent circles to the point of appearing monochromatic. When we lose the uniqueness of our relationships by using them as just another way to promote consumption, society begins to crumble.



Miriam Omura Birmingham, AL

If I had a voice I would sing

2020

Handwoven tencel, fiber reactive dyes

\$550

The weaving process inherently holds a linear and mathematical grid. Dye work is free-flowing, and it does not maintain a grid. My method of weaving an image, both time-consuming and reflective, produces the particular effect of a ghost print. It involves weaving, unweaving, and reweaving fully dye-painted cloth. This causes the woven grid to shift, and the image to pixilate, while retaining familiarity. The result is a translation that acts as an interpretation of an event. As

an immigrant, I have found my place through understanding culture and place. This began with my past work, which dealt with personal identity through memory and family history connected to England and Sri Lanka. In recent years, that focus has shifted to exploring broader overlapping concerns that intersect with identity and social issues. My current imagery attempts to understand and ask questions about who and what makes up society around us.



Paulina Otero Nava Kansas City, MO

Birth

2020

Tufted wool yarn, felt, fabric, thread

\$1,400

Paulina Otero is a Mexican Fiber artist who focuses on making wearables and wall hangings that are abstract representations of her experiences in her home country, Mexico. She references home by using colors, forms and textures inspired by architecture, nature and traditional textiles. Paulina has a major interest in combining industrial and domestic materials such as yarn, felt, wood, and plexiglass to inspire a desire to touch. By combining all of these elements she expresses her feelings of nostalgia towards a particular time and place during her childhood. Paulina has exhibited her work in places like the St. Louis Art Guild,

Belger Craneyard, The Steeple of Light Gallery and the Appalachian Center for Craft Gallery. In addition to her art practice, she has also developed a jewelry brand that has been sold in local venues such as The Kemper Museum, Dear Society and Parlor. Paulina Otero is currently based out of Kansas City Missouri and she's a studio member at the Cherry Pit Colle



Mary Pal Toronto, Ontario, CA

Willie

2018

Cheesecloth, acrylic paint, cotton canvas, Pigma micron pen, monofilament and polyester threads, felt backing

\$2,000

Adapted from a reference photo by Allen Matheson, this cheesecloth portrait celebrates the artistry of musician Willie Nelson, the enduring legacy of his lyrics and subtly references his crusade to legalize cannabis.



Frauke Palmer Columbus, OH

Headwaters

2020

Personal photographs, cotton fabric, cotton batting, rayon thread, pearl, cotton embroidery thread

\$1,100

My art lives in the transition zone between nature and artifice. My ideas are nucleated by sun and shadow on sandstone and juniper in the uneasy balance between negative and positive space. Those energies are with me as I slice and dice my digital images to bring design to raw nature, to summon up a new world in the fabric of my own creation yet

one still anchored in its inspiration, the mountains and canyons of the Southwest. There is where I seek new coordinates of line and color that are at once true to nature's essence but free of its literal boundaries. Think of the manifold richness, the raw materials of wind and water erosion operating on the sediments of ancient seas that produce over the eons the multiplicity of form that characterize a Southwest scene, bathed in the gentle light of dawn, the harsh light of midday, the glow of sunset. They are my tropes, the wellspring of my idiom, recorded initially in digital medium. My approach is organic; often it grows from a collection of hundreds of photographs randomly glowing on my computer screen, their hues and shapes in heated conversation. The energy of this beginning as well as the initial indeterminacy drive and delight me. Can I subdue the crazy cacophony, tame the diversity, and find a meaningful thematic to the discord of my raw material? It is a puzzle, a game that can end as easily in defeat as victory. From experience I know I must be patient; I must not force a design solution that saps the energy dwelling in the delicate interface between reductive planning and uninhibited expression. First I let the montage go its own way – up to a point. Then I clamp down. Gently but firmly. Let up too soon and there is turbulence; push too hard and one is adrift in uninteresting waters. I often seek to replicate in the small the same structures I see in the large to promote a self-similar, fractal sense of order – or is it chaos? There is a tension here. Without dark energy, the cosmologists tells us, the fabric of the universe collapses under its own gravity; without gravity, the universe springs apart unendingly. In my design the dark energy is the primal appeal of unfettered color and line. Gravity brings all back to earth. (Have I stretched the analogy? But how else does an artist describe the subtle forces that drive her?) If my project succeeds, the assembled images, of the large and the small, are in active dialog with each other. They tell a story that that I hope is richer and deeper than any single image. My project is thus to reach out with color and shape and scale to the inner experience of enjoying a day's trek through the magnificence of the American Southwest. Have I succeeded? Somewhere between the gloom of self-doubt and uninhibited jubilation is a sweet spot not unlike the zone between turbulence and tranquility, between chaos and traditional boundaries, between positive and negative space. There is where I strive to be.



Lesley Patterson-Marx Nashville, TN

Fabrics and Dress Sewing Meditation Box (with Finding Center book)

2020

Found book, embroidery, buttons, mica, dollhouse nails, pins, fabric, found objects, archival inkjet print, collage, relief, print, book board

\$2,200

Through the use of symbolic imagery in this artists' book and box collection, the viewer is invited to consider the act of sewing as a means for mindful reflection and self-discovery. Inherent in the act of sewing is the power to heal the spirit and protect the body with the intention of one's own

creations. A button opens to reveal a series of embroidered mandalas. A spool unfurls and transforms into a collection of fabric butterflies, their common names identified on the back. Button motifs, printed on fabric, can be turned over to show sewing vocabulary words that empower, such as Strength and Repair. The Finding Center book opens in an accordion fold, with imagery that shares a non-linear narrative of seeking emotional balance and repair through mending and making.



Hayley Perry Swansea, MA

My Maker Tree
2019
Wool on linen
NFS

My rugs create a sense of place via their careful geometric designs and color placements. Although they could be considered landscapes, the surface patterns and luxurious textures appeal to the viewer's senses and encourage the viewer to "feel" the surreal space before them.

This work specifically aims to highlight the qualities of rug hooking. I choose a wide cut of wool fabric to emphasize the beads of color and texture. I want the viewer to feel the plush fabric while simultaneously being transported to this dreamlike place that I have created for them. The use of stencils, tracing, and icons are important rug making traditions I utilize in my own work in order to pay homage to the process.

The process of making rugs involves many hours of hand dyeing and processing wool fibers into strings that I then weave up through a foundation fabric loop by loop. This meditative weaving requires many hours of repetitive movement and, through that process, I am able to contemplate upon these places I create.



Julia Rapinoe Seattle, WA

Passing Through
2020
Tapestry, wool, silk, cotton
\$4,800

My fascination with pattern and repetitive shapes in the landscape informs how I design and weave my tapestries. I have a particular

interest in the patterns I see in the ocean, lakes and rivers of the Pacific Northwest, where I call home. *PASSING THROUGH* is a glimpse of a moment in time when a species has gathered together for social reasons to navigate an uncertain world, something we can all relate to currently.



Dorothy Raymond Loveland, CO

Dark and Stormy Sea
2018
Embroidery on hand-painted cotton over felt
\$575

There's magic in the play of light on waves. In a storm, the colors interact blurring the distinction between water and sky. Responding to the color scheme of my hand-painted fabric, I started stitching intuitively, playing with light and dark colors of thread in different weights to give a sense of movement and depth. One of a series of abstract embroideries on hand-painted cloth. Embroidery on hand-painted cotton, backed with felt. 12" x 17."



Patience Renzulli Paducah, KY

Welcome to America

2021

Needle felted wool on wire armature, chicken wire

\$350

I saw an Associated Press photo by Rodrigo Abd of migrant children resting on the road during their horrendous travel from the accidental place where they were born, to the promise of a better life of freedom and security in the United States. And then I thought that what actually awaited these poor kids was far beyond their

worst nightmares. They would be separated, caged, and left.

The child in the piece is hand needle felted wool on a wire armature. The cage is distressed prefelt wool and chicken wire.



Lynne Rigby Redmond, WA

ÜBERLEBENSGROß

2019

Twenty yards of deconstructed Dupioni silk, cotton fabric, tulle, fabric paint, embroidery floss, machine pieced, hand embroidered, quilted

\$15,000

ÜBERLEBENSGROß, German for larger than life, is my response to the 2017 women's march on Washington. Using the character, Rapunzel, from the classic Brothers Grimm fairytale as a metaphor for all women and her braid for

strength and compassion. Made from 20 yards of Dupioni silk, warp threads carefully removed to leave behind the stronger weft threads, the braid is like a lifeline, thrown out to help those in need.



Justine Riley Mayfield, KY

Stitch Us Back Together

2021

Run-of-the-mill facial coverings, thread, time

NFS

It started there, walking and noticing. Seeing a new kind of litter added to the normal medley of cans, food wrappers, diapers, plastics, cigarette butts, and now masks. As I walk I think about the faces covered.

I began to imagine all these masks sewn together like pages of a book or pieces of a quilt, becoming a kind of poem in objects. A mixing of curiosity and fear, creating tension between handmade care and manufactured disconnect, between stitched attention and disposable privilege, between quilt and face covering.

Into one gathering, until I see no difference between walking and stitching, between curiosity and critical questioning, between art and waste, and finally no difference between us.

But I'm not there yet, I'm only flirting with the idea.



Roz Ritter Richmond, CA

Migrants

2019

Hand embroidery, photo transfer, vintage Jewish prayer shawl (Tallis)
\$3,500

My paternal grandparents, fleeing the pogroms, emigrated between 1884-1888 from Hummenne, a small village in Austria-Hungary.

I hand embroidered, on a vintage Jewish prayer shawl (a Tallis) their journey across Poland and Germany to Rotterdam, where they boarded the ship

Dania to NYC through Ellis Island. In 1955 my family settled in California. *Migrants* reads from right to left like a Hebrew prayer book.

The outlined photo is from my father's Bar Mitzvah, c.1915, and the chicken soup recipe was handed down in my family from my great-grandmother.

Between the blue stripes on each end, I embroidered my family's history with each of our Hebrew names. We were the lucky ones.



Arturo Alonzo Sandoval Lexington, KY

Confined City in the Age of Covid-19 No. 2- New York City

2020

Machine stitched and interlaced; digital image on perforated vinyl, red, blue, rainbow repurposed auto industry Mylar, monofilament threads, repurposed 35 mm microfilm, braiding, Pellon, polymer medium, fabric backed, hanging sleeve and stick
\$8,500

2020 began with creating new art quilts based on my spiritual realm ideas.

However, as the month of March began the required house quarantine because

of the COVID-19 pandemic I found more interest listening to our governor about the daily COVID-19 statistics for Kentucky. Soon, all news agencies were reporting extraordinary COVID-19 statistics for all nations around the world! So, my interest expanded to the whole country and my research focused on the cities (twenty at the time) with the highest COVID-19 infection and death rates. The required quarantine across the country *CONFINED* every individual, families, and businesses in large and small communities. The first cities selected for the *CONFINED CITIES* series are Chicago and New York City. My decision to use them is based on very close relationships with both in personal and professional situations.

Though twenty cities were prominent for their COVID-19 statistics I realized that all municipalities in their vicinity were also affected. Flat maps of each major city and their nearby towns became the ground surface on which large and small colorful COVID-19 virus images were scattered across the map surfaces. The individual city flag image and colors were overlaid on their maps and separates the major city from the surrounding townships. The applique of 35mm repurposed microfilm with its interesting black graphic patterns for vertical and horizontal elements creates a grid of *confinement* over the entire surface. In addition, the grid is loaded with horizontal micro visions of individual apartment-like spaces over the surface of the art quilt's interlaced surface; previously used in art quilts from my *CITYSCAPE* series.



Rebecca Smith San Diego, CA

Transparent Orb

2020

Hand woven transparency, linen, wool, rayon

\$725

"Transparent Orb" is hand woven in a technique known as "transparency". A ground cloth of fine linen is woven simultaneously with inlay threads that form the design. In my designs, I overlap elements to form layering and depth. I also dye both warp and weft prior to weaving so that the ground cloth itself contributes to the imagery of the design. My emphasis on layering and depth gives my work a distinctive look that is a departure from traditional transparency weaving. The intent of this piece is to portray the ephemeral and fragile nature of our world, by depicting how hard it is to see the big picture through all the interference of our daily lives.



Nelly Song Seoul, Republic of Korea

Bubble Cloud of Memories

2021

Netting, nylon thread, vinyl, light bulb

\$685

By my young ages playing with soap bubbles, I was very interested in the sense of sight and touch, seeing the sense of space created by transparent films. 'Cloud series' is a work that reproduces the tactile memories of childhood while finding new textures through thermal work on netting.

The transparency of the netting is a mirror that delicately reflects the texture, and it gives a new perspective by breaking the inner and outer boundaries. With my own thermal work method through the crease technique, I recreated the fluffy flat fabric into a new textured bubble cloud.

Heating, hand-stitching, and three-dimensionalization require continuous repetition. But repetition is a harbinger of newness. In the midst of that intention or not, a new work is born and the story of life unfolds. The intention of the work is to convey the speciality of repetitive daily life with the message that the moment meets the moment and makes life.

It is expected that the various textures unfolded according to the angle of the light will stimulate the eyes of the audience's mind and feel the calm of emotion.



Natalie Spicker Kansas City, MO

Sisters Not Twins
2021
Cotton, polyester
\$670

Working in the craft tradition of quilting, I construct patterns through relational geometries. My work is fueled by self-reflection, wherein I contend with the state of my inner world of thought patterns, memories, and desires and its effect on my outer world. To describe internal and external relationship dynamics, I arrange interlocking shapes and alternating colors as a metaphor for the positionality of physical bodies and psychological burdens. I employ a shape-based vocabulary to create abstracted, narrative works that explore my relationship to self, others, and the world we share.

As I largely use second-hand fabric, my materials traverse time. I am drawn to vintage patterns, such as darling florals and picnic-perfect gingham, that evoke an idealism for another time, as well as materials that point back to their former lives. In mining my personal history with these fabrics, I connect my experience to a larger field of human emotion, relationships, and imagined lives lived. I also work with fabrics that mimic visual qualities, such as the skin-like approximation of vanilla-bean muslin, both as a light-hearted acknowledgment of representation as well as an unnerving reminder that things are not always as they seem.

Often, I imagine my work from a birds' eye view, as if I am observing the physical depictions of my internal state from a distance. At the same time, the recognizable scale of patterned hearts, florals, and ditsies flattens the illusionistic space and transforms the singular stroke within an image into a scrap of fabric. In contrasting these views of vantage and close-up, I draw a parallel to the sticky fixation of falling into thought patterns. This push-and-pull experience mimics the awareness of individuality and collectivity, and encourages me to see myself as a thread within a broader cloth.



Kathy Suprenant Lawrence, KS

Through a Lens IV
2020
Sun-painting with found objects, whole cloth quilt constructed from digital textile prints, cotton cloth, threads, cotton/poly batting
\$600

As a former cell and molecular biologist, I bring a unique perspective to my art quilting. In many cases, my artwork appears magnified and somewhat distorted as if viewed through an imaginary lens. To me, many of these images look like small microscopic structures or something growing on a Petri dish. Alternatively, you may see a collection of distant planets and far away stars as seen through a telescope lens.

The series, *Through a Lens*, began as sun paintings with found objects as stencils. In this painting I used rolling pin guides as templates. Rolling pin guides are those soft rubber rings that help form a piecrust with a defined thickness. I was never going to make a pie so they went into the paint. The sun paintings were photographed and the images were manipulated and combined to create a single digital image that was printed onto a fabric panel, assembled into a quilt sandwich, and heavily hand stitched.



Claire Thompson Lexington, KY

I've been a very bad girl
2021
Yarn, Monk's cloth
NFS

My work focuses on the aesthetic sensibility of camp: how to define it, what it looks like, where it comes from, and how things can be enjoyed or appreciated through the lens of camp. Recently my work has focused on the aesthetics of campy horror, and how the world of horror relates to queer identity. I base my working definition of camp on Mark Booth's 1981 book *Camp*, where Booth defines camp as an action, a way to appreciate something, but also notes that camp is inherently gay, or has inherent ties to gay culture. I also believe that, as is discussed in Laura Westingrad's

2019 book, *Gothic Queer Culture*, gay culture has inherent ties to horror and is gothic at its very core, and vice versa.

This work is one of several that explore archetypal horror characters in cutesy or campy ways; a ghost with pink painted nails peering through the iron bars of what can only be imagined as an aged castle is both goofy (and campy) and vaguely frightening in the way it alludes to reference points of classic horror that deals with everything from fantasy horror to ghost stories to spooky children's cartoons.



Kevin Tracy Davis, CA

Quilt 1
2020
Polypropylene woven mesh, spray paint, wax thread, staples
\$2,500

Affected by the strong graphic style of graffiti art on spray-painted mesh screens, my current work appropriates and up-cycles the synthetic fabric into quilts and tea bowls. These works push beyond the boundaries separating painting and sculpture as well as blur and discourage assignment to historically determined or engendered roles of craft. The hand-sewn fragments represent the voice of individuals that become stronger as a collective.



Blair Treuer Bemidji, MN

Luella

2019

Fabric and thread, mounted to wire

\$9,700

I am a textile artist from rural Minnesota. A storyteller who made an unusual entrance into this craft. My children's participation in a traditional Native American ceremony required me to make blankets as a part of their offering. As these blankets were made as a spiritual

offering, the process was very spiritual for me. Because it was the only way I could contribute as a non-native woman, I poured everything I had into those offerings. I didn't just make patchwork quilts like everyone else. My blankets pictorially depicted the Native American names gifted to my children when they were born. After a decade of creating blankets for private spiritual ceremonies, I transitioned to creating portraits for gallery display in 2018. It's a pivotal time for fiber arts on the fine art stage in general. Gallery shows are a relatively new platform for fiber arts traditionally having been diminished as craft or women's domestic work. I see myself as an innovator reimagining what it means to work with fabric. I want to inspire a new wave of exploratory work in this field, and be one of the catalyst pushing this medium forward into gallery spaces and in arts education. Because I am self-taught, my approach to textile portraiture is unique. The images are often confused with paintings until experienced in person. My approach is captivating. People generally stand as close as possible to examine it because their familiarity with fabric has them wondering how I did that.

As the only white American in my Native American family, my work is about my reflections as an outsider and the emotional rollercoaster I often ride as I stand fixed on the outside of the cultural experiences of my husband and children, but privileged enough to look in. It's not simply about the pieces of Ojibwe culture I've been allowed to see, but instead what it's allowed me to see within myself, and even to recognize what cannot be found there. I'm not afraid to explore new approaches to fabric nor am I afraid to engage in challenging topics with my work. My portraits explore intimate parts of my life and center on the juxtaposition between my white culture and my husband's traditional indigenous culture, and have ranged in topics from drug abuse, social ostracization, body image, femininity and masculinity, sexual abuse and exploitation, aging, transitioning from childhood to manhood and womanhood, with spirituality deeply woven into their narratives. My work is vulnerable, honest and personal, but often makes universal connections. Even when my work is dark, it's filled with hope.

The goldfinch is a constant in my work. It is the language bird in Ojibwe culture. In my work however, I've expanded their representation to include the entire Ojibwe cultural and spiritual "tool box" if you will, which also includes the language. What I've experienced with Ojibwe culture and spirituality is that it is so much deeper than a simple representation of traditional customs, i.e. food, clothing, language or music, it all means layers upon layers more than that. Those things explain how to connect to the earth, to the spirits that dwell here, to each other, and to one's self. Those things are saturated with meaning. The birds represent that depth of knowledge and understanding that my family and other Ojibwe people who follow a traditional path possess about who they are, where they come from, and what their purpose is while they are here.

In this portrait my daughter Luella is almost surrounded by darkness, but she wears an exuberant expression on her face. It's not that she is unaware of the darkness that surrounds her, I think she just doesn't see it as darkness. She's incredibly confident and self-assured. She doesn't internalize the struggles she faces. And she will find the beauty, the joy, the light, where others would be weighed down by the negativity or blinded by fear. It's because she carries the light inside her, and she knows it.



Melinda Smith Vasseur Paducah, KY

Upright Growth Habit

2021

Painted canvas, machine stitch

NFS

I come from a long line of women who like to use up all available scraps of fabric for a useful purpose. We're a thrifty lot. My mother, both grandmothers and I have wasted little thru the years after sewing a dress or other garment. Patchwork quilts became a logical way to create something useful from the bits and pieces of other

projects.

I liked the idea of beginning with my love of quilts for this fiber piece, then handling it in a nontraditional way. I had remnants of canvas from other projects that I hand painted in a blue/green combo. Weaving the background alluded to small, patchwork squares. I created blades of greenery with machine stitches as well as painted green pieces, then added stylized poppies and buds for a final, appliqued pop of color.



Caroline M. Witthohn Villanova, PA

Spotted Lanternfly Trial 2A

2020

Custom designed woven jacquard fabric, polyester, cotton, rayon

NFS

Lycorma delicatula.

"An introduced organism that negatively alters its new environment."

A "planthopper" that destroys various plants, trees and fruit crops here in the state of Pennsylvania.

The lifecycle of egg mass, early nymph, late stage and final adult have all been seen full cycle in my own garden. The adult stage is the one I chose to highlight in my fabric design.

The insect selected two large silver maple trees which have been on our property for over 75 years. Trees important to birds who come and rest in the top branches during migration.

The design in the background is to suggest the thick bark that winds its way like a river up and down the massive tree trunk. Damage to this tree occurs when the "SLF" begins to remove sap from stems and foliage. The result can stress the plant or tree. In addition the insect secretes a film or "dew" that causes mold to form.

The fabric was designed to bring awareness to the insect and curb its spread.



Rena Wood Cookeville, TN

Unknown

2019

Hand embroidery on silk

\$3,400

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. The result of my slow and repetitious hand work connects my process to the biological phenomena occurring all the time, gradually growing, multiplying, or deteriorating. I use stitching to create drawings on the surface of cloth to show a suspension between formation and falling apart, tangling and unravelling, the acts of remembering and forgetting, and to represent time passing and time stopped. I am intrigued by ideas about the visual aspects of

how memories might appear in our brain and the changes that occur as memories are lost.



Nolan L. Wright Carbondale, IL

Shipwreck

2020

Sculptural basketry/coiled pine needles, using natural and painted needles, stitched with waxed linen and Brazilian poly cord, knotted "growths" above and below, bees wax

\$2,000

The biggest inspiration for my work is the juxtaposition of shapes, textures, and colors that catch my eye in the world around me. Trees, twisted by the wind or that have interesting bark or exposed roots, tide pools, tree fungi, seed pods, rock formations, etc. It isn't that I study them, and I don't try to recreate any specific object or scene. It is more that they resonate with something inside me at an emotional level as well as aesthetically, and I see their influence in the materials I choose and what happens as I work on a piece. I generally start with a palate of colors and textures I want to work with, and at least a rough idea of a shape or gesture, but the pieces develop organically from there. That was certainly the case with this one, as I found myself layering shapes and textures that reminded me of the worm castings and barnacles I saw growing on beached wooden fishing boats I saw on the coast of Mexico in my youth.

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