

President's Message

Dear Members

Fall has always been my favorite time of the year. When I was young it was the time when you started back to school, a time to learn again and discover something new. The unforgettable smell of new books and freshly pressed school clothes is a good memory. In a similar way, I'm looking forward to a new year with our Guild, new techniques, workshops, new insights into our work. The smell of wool and silk yarns and newly hand dyed fabrics is even better than the old memories!

Our program this year should be very inspiring. If you get a chance congratulate our program chair Susan Coen for all her efforts and then mark your calendar for September 3rd, the date of our Welcome Back Potluck Gathering at Norma Lipscomb's. I always enjoy Norma's artfully decorated walls and her continuing warm hospitality. To make her really happy make sure you pay your dues and she will gladly reward you with an updated Guild directory.

The response to the *Sleight of Hand* challenge has been fantastic! Mary Towner, Stefanie Moser and committee are now working up plans for a card (tea) party to add to the fun in March. Also it is not too early to start thinking about what can be re.USED for the *re.CYCLE.fiber* member's show in November 2010.

Of course we are all looking forward to the *Fiberart International 2010* opening and Forum next April 16th and 17th. Desha Jaramaz is another dedicated member that deserves endless kudos and the best way to do that is to volunteer on a FI committee! So think about how you would like to get involved and see you in September. (Wasn't that a song?)

Deb Meteney

The Architectural-Scale Mind of Sheila Klein

by Mary Towner

Intrepid vision. Prolific output. Breathtaking scale. Sheila Klein is an artist with endless energy and, well, flat-out courage. An evening with her transforms your eyes and sensibilities.

On June 29, the PCA member guilds were treated to just that. In her words, Sheila Klein has undertaken to "dress the world". Her work has consistently improved public spaces and adorned and transformed bland urban architecture, changing the way we experience our environment. Her oeuvre includes numerous exhibitions, performances and installations in and outside of buildings.

We saw a plethora of images from her PowerPoint presentation and merely scratched the surface of her work. By her admission, we could have continued for hours. But here are some highlights of what we did see: **Sky Within**, Sheila created a grand atmospheric corridor in which programmable LED lights arranged in huge chandelier-like forms are cast onto a long, painted ceiling. It dramatically transforms an otherwise sterile, uninspiring space of a light-rail station in Seattle. Likewise, her **Roosevennavelt: Columnseum** transformed a dreary park-and-ride under a Seattle freeway into a huge environmental sculpture. The challenge was to enhance the space without using much public funding. Sheila met the challenge with large, simple shapes (one per supporting column) painted in bright, clear colors.

Of most interest to fiber artists, perhaps, is **Comfort Zone**, a series of woven and crocheted architectural-scale pieces hung on a hospital building exterior. It uses \$120,000 worth of stainless steel yarn custom-made in Belgium, and took five weavers six months to execute.

A particularly charming performance Sheila staged was a "runway show" of her non-functional clothing modeled by a group of her friends on a road running through her farm property near Seattle.

In **Stand**, Sheila created larger-than-life enclosures of nylon lycra on steel armatures using pants iconography—simple inverted "V"s. Her inspiration came from a previous work, **My Pants, My Dad's Pants**, which—yes—used actual pants. **Floatzone Capsules** are suspended tent forms in which one can sit and swing. In **Thinplace: Threshold**, large-scale movable nylon curtains create an interactive environment and a painting in motion.



Those of us at the critique before Sheila's lecture were invited to experience one of her **Bonnets** installed on the PCA lawn. About eight feet tall, it has room inside for quite a few people, of which we took advantage (see photo left). Being inside it was a surprising experience. It's made of an athletic fabric that breathes because it's riddled with tiny holes, and viewing the outside through this fabric certainly altered one's perception of the world. At the same time, the enclosure noticeably muffled outside noises (even at Fifth and Shady!). Altogether, it created a hushed, sheltered, altered experience, at once delightful and comforting.

Be sure to see Sheila Klein's installation, **Map of Everything**, through August 30 at PCA. You also *must* go to her website, sheilaklein.com, to see the many manifestations of Sheila's vision. Words, as we all know, always fall short.

2009 - 2010

PROGRAMS

Susan Coen, Chair / scoen@zoominternet.net / 724-789-1184

Sue Schneider / sues1514@hotmail.com / 412-242-6751

Please note that dates with ☞ indicate that there will be a critique that afternoon usually 3-5pm at the same location with dinner in the neighborhood (optional). Check your emailed update each month for the latest information.

September 3 Thursday 6 - 9pm

WELCOME BACK POTLUCK: Norma Lipscomb's home

1318 N. Sheridan Ave., Pittsburgh, PA 15206 / 412-362-6562

Start the year off right with a party, great food, friends and talk. Bring a dish of food and tales of your summer exploits to share while catching up with the up-coming activities.

Via Fifth Avenue: Turn onto Highland Ave. and continue through East Liberty, (past Home Depot) continue to the stop sign at Bryant St. Turn RIGHT at GRAFTON St. The first left is Sheridan. You can park on Grafton or Sheridan. From ROUTE 28: Cross Highland Park Bridge, keep right to exit on Butler. Turn LEFT at light and drive up through the zoo, bearing right at the animal-decorated wall. Turn LEFT at first intersection onto Bunker Hill. At the top of hill (Park entrance on left), turn RIGHT onto HIGHLAND Ave. Go three blocks to Grafton St. and turn LEFT. The next left is Sheridan. Park on Grafton or Sheridan.

September 10 ☞ Thursday 7 - 9pm

LECTURE: Vibeke Riisberg, juror, *Fiberart International 2010*

SCC, 2100 Smallman St., Strip District / 412-261-7003

Ms. Riisberg is a textile designer and Associate Professor at the Designskolen Kolding, one of Denmark's two leading design institutions. She received her Ph.D. from the School of Architecture Aarhus, Denmark, studied at the School of Visual Arts in New York and the Art and Crafts School in Copenhagen. Her professional experience includes fiber art, design and consulting for the textile industry in addition to teaching. She has exhibited and lectured internationally and is represented in many publications, including *Techno Textiles 2*, *Fashion, Design, and Sustainability* and *Surface Design Journal*. Currently she is collaborating with textile engineer Joy Boutrup on new decorative solutions to adjust daylight in office spaces.

September 19 Saturday 10am -1pm

WORKSHOP PART 1: Digital Photography of Fiber Art

Pittsburgh Filmmakers, 477 Melwood Ave.,Oakland, 412-681-5449

Workshop topics will include tips/tricks, instruction on lighting and backdrop procedures for digital photography of fiber art. Participants will be encouraged to bring works and their own cameras. Though they can't guarantee all will be selected, the goal is to provide many examples for maximizing digital image quality for both 2D and 3D.

Fee: \$30 / To register, please call Filmmakers

September 24 Thursday 6:30 - 8:30pm

WORKSHOP PART 2: Panel Discussion on Exhibiting

BE Galleries, 3583 Butler Street, Lawrenceville, PA 15201
412-687-2606 or begalleries@mac.com

Joy Borelli, gallery owner/curator, will speak on jurying and selection. Laura Tabakman, artist/teacher, and Martha Wasik, fiber artist/graphic designer—both Guild members—will speak about preparing one's work for jurying and hanging and what is involved in hanging a show.

October 9 ☞ Friday 7 - 9pm

LECTURE: Saihou Omar Njie, Batik Artist

Sixth Presbyterian Church, Forbes & Murray Aves., Squirrel Hill

Mr. Njie was born in Banjul, The Gambia, West Africa and brought up among artists. His mother was a craftswoman who loved and worked miracles with fabric. He helped her in her work discovering the magic of color and patterning on textiles. His favorite times were when his father and he spent time discussing imagery they saw in the cloud formations in the African evening skies.

He came to the USA in 1971 when he was twenty-one years old. He studied Art in Architecture at Hamilton College in Clinton, New York, was a dancer/ percussionist with the African Arts Ensemble of Boston, and photographer for *The New Pittsburgh Courier*. Art is his calling, batik his medium. Doing batik has allowed Mr. Njie to spiritually connect to his roots and beyond, to cultures and people who have practiced it for centuries. He is on the roster of Teaching Artists for The Pennsylvania Council on The Arts and The Pittsburgh Center For The Arts.

WORKSHOP REGISTRATION (PHOTOCOPIES ACCEPTED)

BATIK: SAIHOU OMAR NJIE
Fee: \$50 members, \$65 non-members
Materials: \$35

(SATURDAYS) October 10 & 31, 2009, 9 am - 4 pm
Sixth Presbyterian Church
Forbes & Murray Aves., Squirrel Hill

NAME _____ # OF RESERVATIONS _____
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Please make checks to Fiberarts Guild of Pittsburgh, Inc. and mail to: Amt enclosed \$ _____

SUSAN COEN • 3073 Kensington Court • Renfrew PA 16053 • scoen@zoominternet.net • 724-789-1184

October 10 Saturday 9am - 4pm

BATIK WORKSHOP: Part I, Saihou Omar Njie

Sixth Presbyterian Church, Forbes & Murray Aves., Squirrel Hill
2-DAY FEE: \$50 members, \$65 non-members. Materials: \$35.

Batik is a process in which you apply molten wax as a resist in fabric design. The process will involve layering of wax and dyes. Saihou's imagery is colorful and often abstract with many interpretations. We will pay attention to rhythmic patterning, as in dance and music. Techniques and inspirations for images will be influenced by such rhythms.

October 28 Wednesday 6:30pm

LAST REVIEW: *Sleight of Hand* artwork only, not a general critique.

Tobey Wolken's home, 5817 Elmer St., Shadyside
thwolken@gmail.com / 412-361-4242

October 30 Friday 7 - 9pm

LECTURE AND TOUR: Susan Tsu

Carnegie Mellon University, Costume Department, Purnell Hall, CMU Campus

Ms. Tsu is an award-winning costume designer who has designed for many of this country's major regional theatres—Broadway, off-Broadway and internationally. She has designed for theatre, opera and television, including the award winning hit musical *Godspell* and *The Joy Luck Club*. This was a first-time collaboration between the US and China. She has clothed many luminaries and her designs are represented in numerous books and publications. Awards include The NY Drama Desk, NY Drama Critics, NY Young Film Critics, LA Distinguished Designer Awards and a Kennedy Center Medal of Achievement. Her work was recently shown in a group exhibit at Lincoln Center Library called *Curtain Call: Celebrating A Century of Women Designing for Live Performance*. She headed the costume programs at Boston University and the University of Texas at Austin before coming to CMU, her alma mater.

October 31 Saturday 9am - 4pm

BATIK WORKSHOP: Part 2, Saihou Omar Njie

Sixth Presbyterian Church, Forbes & Murray Aves., Squirrel Hill
See *October 10 workshop for description*.

TBA

FIBER CONVERSATIONS

Laura Tabakman, 137 Alleyne Drive, Pittsburgh 15215
412-784-1057

Last April, Laura was selected to participate at the *5th International Biennial of Textile Art* in Buenos Aires, Argentina where she had the opportunity to attend the opening. There was a conference as well as many fiber shows associated with the biennial, a few of which she was able to visit. She took many pictures and brought some international information back to share. You can see the award winners at wta-online.org/ING/ but come and hear about Laura's experience first hand. (Directions to Laura's house will appear in the next newsletter.)

November 14 Saturday 9am - 4pm

DRY PLAY DATE

PCA, Simmons Hall, Fifth & Shady Ave., Shadyside
Fee: Free for members, \$5 for non-members.

January 21, 2010 Thursday 10am - 2:30pm

POTLUCK FUNDRAISER AND WEARABLE ART PARADE

PCA, Simmons Hall, Fifth & Shady Ave., Shadyside

Invite a friend to get out and chase the winter doldrums away. Clean out your studio and donate your unused items along with a favorite dish to share. Enjoy the food—always delicious—the great company, laugh a lot and restock your studios.

Wearable Art Fashion Show: This year we are adding a new “wrinkle” to this popular event! We all come to this party in our wearable art so this year we will make a show of it. We will have a fashion show of us in our best self-made finery. It can be something made just for the show or an old favorite as long as you made it yourself. There will be a runway, voting, prizes and rockin' good fun! So start your imaginations and surprise us.

February, 2010 TBA

Program to be announced.

March TBA Thursday 7 - 9pm

LECTURE AND TOUR: “Gods, Love and War: Tapestries and Prints from the Collection” Lucy Stewart, Assistant Curator of Education, Carnegie Museum of Art and Dr. Richard Simmons, M.D., Patron and Collector

Carnegie Museum of Art, Decorative Arts Department
4400 Forbes Avenue, Pittsburgh, PA 15213 / 412-622-3131

Features large scale tapestries woven in Europe from the Middle Ages through the 18th century. These engaging pictures in textiles depict the seasons of the year, religious icons, and mythological and allegorical subjects. The exhibition shows the transcendence of motifs and styles all over Europe during the “Golden Age” of tapestry production.

Museum Admission: Adult, \$13; Senior, \$10 (group rates)

March 5, 2010 ☞ Friday 7 - 9pm

LECTURE: Mary Ruth Smith, juror, *Fiberart International 2010*

PCA, Simmons Hall, Fifth & Shady Ave., Shadyside

Ms. Smith is a Professor of Art at Baylor University in Waco, Texas. She holds a Ph.D. in Art Education from Florida State University and a MFA in Fabric Design from the University of Georgia. Ms. Smith's work has appeared in *Fiberarts Design Books*, *Surface Design Journal*, *Embroidery Magazine*, and *Art Crowd*. Recent national and international exhibitions include *The Artist as Quiltmaker XIII*, *Obsessively Stitched Art* by Mary Ruth Smith (solo), *Quilt National 2005 and 2007*, *Visions 2006*, *Small Expressions, From Lausanne to Beijing: 4th International Fiber Art Biennale* (China), *Man+Woman=Creation* (Costa Rica) and *Pojajis From American Friends* (Korea). Ms. Smith teaches workshops and lectures extensively throughout the United States.

April 17, 2010 Saturday 9am - 3pm

Fiberart International 2010 Forum: Rebecca A.T. Stevens, juror

Phipps Garden Center/PCA, Fifth & Shady Ave., Shadyside & Society for Contemporary Craft, 2100 Smallman St., Strip District

Ms. Stevens is the Consulting Curator, Contemporary Textiles at The Textile Museum in Washington, D.C., author of numerous articles on contemporary American textiles and two books: *The Kimono Inspiration: Art and Art-to-Wear in America*, with Yoshiko I. Wada and Ed Rossbach; and *40 Years of Innovation and Exploration in Fiber Art*, with Ann P. Rowe. In addition to The Textile Museum, Ms. Stevens has

CONTINUED ON PAGE 6



Ruth Martsof Cover, at 92, is not only the Guild's oldest member, but has been in the Guild longer than any other current member. She joined in 1965, just five years after the Guild's founding, when it was known as the Embroiderer's Guild. She has contributed to the organization in many ways over the years, including filling the office of president twice. Ruth was juried several times (1966, '69, '71 and '73) into *Stitchery*, the forerunner of *Fiberart International*. A 1939 graduate of Carnegie Technical Institute (currently Carnegie Mellon University), Ruth was one of only two women who majored in Industrial Design.

Ruth works primarily in embroidery and appliqué, sometimes using a layering technique, creating unique abstract designs. Her love of the sea and other natural elements was apparent in much of her earlier work, and she also notes the relevance of her industrial design experience. Ruth was the first winner of the Challenge Cup in 1965 for "Barnacles," which was stitched in white against a red background. Her most recent work depicts the Pittsburgh skyline. Ruth does not plan out her work in advance, but starts with an idea and works intuitively.



RUTH COVER: A Lifetime Of Needlework

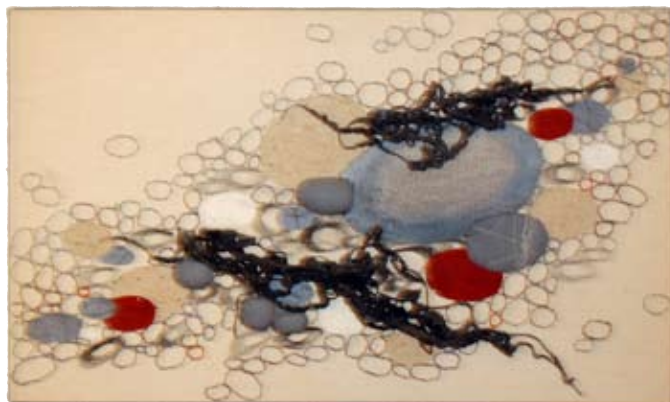
Ruth did not begin stitching as an art form until she was an adult, although she always worked with her hands. She attributes her creative energy, in part, to her dad. An architect by training, he was an artist too, having created a painting that hung over the family fireplace in Ruth's childhood home. Obviously close to her dad, she fondly remembers going to his office after school every day.

Following college, Ruth worked as a draftsman in the architectural firm of her father and uncle. Whereas her father fostered her creative energy, it was Mariska Karasz (1898-1960) who influenced her particular style and technique. A nationally known fashion designer and fiber artist, Karasz did unusual things with a needle and scissors creating innovative works in embroidery and appliqué, Ruth's favorite techniques. Ruth discovered Karasz through one of her many publications released between 1943 and 1959. Recognizing a true innovator of the art form, Ruth was truly inspired by her work and credits Karasz with that inspiration even to this day. Now, 50 years later, the Georgia Museum of Art has also recognized the beauty and innovation of Karasz' art, exhibiting her work in 2007.

The Guild has changed very little since Ruth joined in 1965. It was always an educational group providing speakers and workshops, and Ruth comments that members were always warm and welcoming. Although we no longer jury individuals for membership,

the emphasis on fiber art remains. Changes have been more of a response to outside forces than organizational structural changes. In response to the global recognition of *Stitchery*, the national juried exhibit begun in 1965, its name was changed to *Stitchery International* in 1981, and then to *Fiberart International* in 1989, reflecting the name change in the organization as well as the broader definition of the members' work.

Thank you, Ruth, for all of your contributions to the Guild and to the fiber art world.



BATIK WORKSHOP: Saihou Njie
OCT. 10 & 31 SEE PAGE 2 & 3 FOR DETAILS



For many years I was involved with the art to wear movement, designing and producing sculptural knit hats. I didn't emerge much from my studio to engage in the fiber art world outside my own domain. Then, in 1999 while recovering from a studio fire, I worked in arts administration for five years rather than making art.

When I returned to my studio work in 2004 and reengaged with my own process, I approached my work with new intent. Making it more meaningful was my primary focus. What this meant, exactly, I wasn't sure but I was looking for the opportunity to touch others in ways that mattered.

This approach opened doors to a broader involvement in and awareness of fiber arts that resulted in opportunities to show, write and curate over the past five years. Some of this growing awareness was aided by participating in *Fiberart International 2007* where "Cost of War" (below right) received a surprising amount of attention. Then in 2008 the opportunity to co-curate *Beyond Knitting, Uncharted Stitches* at the San Jose Museum of Quilts and Textiles provided an exciting platform to both talk and write about contemporary fiber art in a museum context. Each of these opportunities has fed the other in important ways, helping me to mature in the ways I think about my work.

Teaching at the recent Surface Design Association conference in Kansas City, Missouri, once again, underscored the vibrant and energized community that supports innovative processes and the artistic merit of what the fiber arts have to offer. I look forward to teaching in Australia and New Zealand this fall and anticipate a new and exciting perspective on knitting.

Contact Adrienne at:
aonels@yahoo.com
www.adriennesloane.com



Adrienne Sloane: Portrait of an Artist



Working with Interns

by Amber Coppings

Last summer, the Guild received an email from Audra Ogden (left), a senior visual arts student at CAPA. She was interested in becoming an intern with a fiber artist. After a successful interview and a couple of trials in my studio, I decided Audra was up to the task.

Audra said she wanted to learn about both the creative and business aspects of being an artist. Over time she learned to sew (and thread!) both of my sergers, to create simple patterns, to make fiber reactive dye baths, to prepare for and present one's artwork at exhibitions, retail shows and more. Recently, she helped me sew parts of my art installation to the walls at the Mattress Factory.

If you are interested in having an intern, contact local colleges and CAPA and give them an intern description. Make sure you list what skills the intern should already have and what they will learn from you. Keep in mind what you feel comfortable delegating and what you need to do yourself to still keep the creations yours. Good luck!

CALL FOR ENTRIES

We compile a list of local, regional and national exhibitions that might be of interest to fiber artists. We would not knowingly list unscrupulous galleries. Please check out each individual gallery and use your own judgment about entering the exhibitions.

8/17/09 *Metaphoric Fibers: Untamed Knitting & Crochet*, Textile Center Minneapolis, MN www.textilecentermn.org

8/21/09 *Fiberart International 2010*, sponsored by the Fiberarts Guild of Pittsburgh, www.fiberartinternational.org

8/21/09 *Quilts=Art=Quilts*, 29th Juried Quilt Exhibit Schweinfurth Memorial Art Center Auburn, NY, www.schweinfurthartcenter.org/exhibits

9/1/09 *14th Annual Regional Juried Exhibition*, Southern Alleghenies Museum of Art at Ligonier Valley sponsored by Southwestern Pa Council for the Arts, www.spcarts.org

9/11/09 *Materials Hard & Soft* 23rd Annual Contemporary Craft Competition & Exhibition, Greater Denton Arts Council Denton, TX, www.dentonarts.com

9/14/09 *ArtQuilt Elements*, Wayne Art Center, Wayne, PA, www.juriedartservices.com

9/17/09 *Craftforms 2009*, Wayne Art Center, Wayne, PA, www.wayneart.org/exhibits

9/29/09 *The Artist as Quiltmaker XIV*, Fava's 14th Biennial Exhibition of Contemporary Quilts Oberlin, OH, www.favagallery.org

10/1/09 *Quilting Natural Florida II*, Florida Museum of Natural History, Gainesville, FL www.flmnh.ufl.edu

10/15/09 *SAQA Frontiers: Art Meets Science*, Festival of Quilts Birmingham, England. Only members of SAQA are eligible to enter. www.saqa.com

10/17/09 *Form Not Function 2010*, Carnegie Center for Art and History New Albany, IN info www.carnegiecenter.org

10/30/09 *Ohio + 5*, The Dairy Barn Art Center, Athens, OH, 7th in a series of biennial juried exhibition of "all media" contemporary artwork, Ohio and 5 bordering states, www.dairybarn.org

11/3/09 *New Quilts from Old Favorites*, The National Quilt Museum Paducah, KY, www.quiltmuseum.org

11/9/09 *Inside Out*, Textile Center Minneapolis, MN, an exhibition of fiber art for the human form, www.textilecentermn.org

1/10/10 *The Rust Tex Collection*, juried international using rust dyed fabric & fibers, premier at Spring International Quilt Festival, Chicago, IL, travel to Birmingham, England, rust-tex.com

2/26/10 *Green: Focus on Fibre 2010 Competition*, sponsored by Focus on Fibre Arts Association Edmonton, Alberta, Canada, www.focusonfibrearts.org

NOT A MEMBER?

Visit www.fiberartspgh.org
Click on "JOIN THE GUILD"



CONNECTIONS

CONNECTIONS is an opportunity for Guild members to announce news about their accomplishments. Space limitations require submission of no more than five items per person. Please self edit, understanding that final decisions are made at the discretion of the editors.

Joanne Strehle Bast had an oil painting accepted into the second annual juried members show at the Towson Arts Collective in Towson, MD. Her felted wall piece won the Handweavers of America Award in the Creative Arts Council biennial at Strathmore Arts Place in Rockville, MD.

Laura Tabakman won Best of Show for her work "Flora" at the Pittsburgh Technology Council's *Art+Tech* exhibition.

Jane Ogren won the Joy Stocksdale Award for Best of Show for her piece "JEFO Bubbles #618" in the membership exhibition at the Surface Design Association conference in Kansas City, Missouri. It will be on exhibit at the Belger Art Center in Kansas City until August 15. Jane also won an Honorable Mention for "JEFO #607" at the *Art+Tech* exhibition.

Rhoda Taylor's "Damnation and Deliverance" is in *Saligia*, the Pittsburgh Society of Artists show at the PCA until August 30. Her "Moons of Saturn" was in the *Hoyt Regional Juried Art Exhibition*, May 5-June 12.

Hope Alcorn's "Fuzzy Caterpillar" (acrylic on industrial wool) is showing at the *Images 2009* exhibit in the Robeson Gallery, HUB-Robeson Center, University Park, PA.

Terri Perpich received a juror's merit award for her watercolor painting in the 2009 Regional at the Hoyt Institute of Fine Art (May-June). She is also opening a second Studio in Ford City where she will continue to teach children and adults and create custom art and calligraphy.

Betty Elias, Joan Iversen Goswell, Passle Helminski, Fumino Hora, Laura Marin, Penny Mateer, Elaine Morris, Shawn Quinlan, Kitty Spangler, and Laura Tabakman all have pieces juried into the AAP's 99th Annual at the Carnegie Museum of Art from August 29th to November 8th.

Thank you.

Thank you to everyone who remembered me after the passing of my husband, the Reverend Clyde Cridlebaugh. Your thoughtfulness is much appreciated. Fran Cridlebaugh

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Adventure.

Color.

Imagery.

Find it all in the Batik workshop by Saihou Omar Njie. He works with superimposed imagery that is both colorful and abstract and has a sense of freshness about it. To *Sonjie*, batik is enjoyable and calming, a little like meditation in which you can lose yourself.

Come, lose yourself in color.

(see pages 2, 3 & 4 for more information)

ADDRESS SERVICE REQUESTED

PLANNING AHEAD Upcoming Guild Exhibitions:

Sleight of
HAND

THE PLAYING CARD PROJECT

MARCH 20, 2010

re.CYCLE.fiber

NOVEMBER 19, 2010

Interplay: June 25 – August 22, 2010

As part of the Associated Artists of Pittsburgh 2010 Centennial Year celebration, AAP will honor its connection with Pittsburgh Filmmakers/Pittsburgh Center for the Arts and its affiliated guild artists with an exhibition entitled *Interplay*. Interplay is defined as mutual action, influence and interaction. Interplay implies a reciprocal action and reaction of opposing forces. Some examples are the interplay between environment and genetics; painting and sculpture; religion and politics; art and science.

The challenge to artists is to consider all of the ways in which people, things or ideas repeatedly act on and react to each other and explore the tension that is created when two disparate elements are brought together visually. The concept of interplay can also embrace the cooperative and creative action and reaction between two artists involved in a collaboration. All 2-D and 3-D media will be accepted including film and video. Work should be created specifically for this exhibition by member artists of AAP, PF/PCA and guilds.

The exhibition will be installed in the second floor galleries of PCA from June 25 through August 22, 2010. This will be an opportunity to showcase the work of local artists and the organizations that support them, while an international audience visits the Fiberart International exhibition on the first floor. AAP will publish an illustrated catalog that will include a description of each organization, its history and its mission. The catalog will be a promotional tool for AAP, PF/PCA and all its affiliated Guilds. Mark your calendars for June 2010 and start thinking about Interplay. More information and a prospectus will be forthcoming as details are confirmed.