

What inspires the construction of contemporary fiber work? What drives the creation of art using fiber techniques and materials? How are artists informed and inspired by this medium? Why fiber now? The Fiberarts Guild of Pittsburgh's 2014 member's exhibition attempts to answer these questions. The exhibit features current works by artists utilizing fiber and fiber techniques who, through unique interpretation, construct their own answers. With a variety of mediums and applications the resulting display is a vast array of visual forms. These pieces of contemporary fiber art, when presented together, not only answer questions, they begin a new conversation.

N O V E M B E R 21, 2014 – F E B R U A R Y 1, 2015

PITTSBURGH CENTER FOR THE ARTS • 6300 FIFTH AVENUE • PITTSBURGH, PA 15232

JUROR'S STATEMENT

Firstly, I would like to thank The Fiberarts Guild of Pittsburgh for their invitation to jury the 2014 members exhibition, *Construct*. It proved to be challenging, in that difficult choices had to be undertaken but also a delight, in having the opportunity to view the guilds work.

My goal as the juror was to select a provocative and intriguing breath of work, and in doing so form a cohesive and stimulating experience; and one, that would impart to the viewer, the diversity and creativity of the fiber art field. Included are works that focus on the exquisite and meticulous traditional approaches to fiber, as well as works that push the boundaries of technique and materials, taking fiber into the realm of experimental expression. The works selected range in scale, from the diminutive to the monumental, and in configuration, from the representational to the abstract.

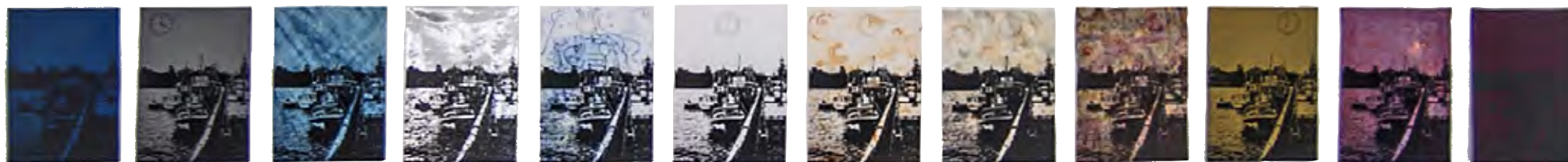
I set about studying the many works, investigating them in terms of materials, technique, and subject matter, all under the umbrella of the theme, *Construct*, and the questions it put forth. During this examination, works began to unfold and reveal interconnected sub-themes in relation to community and nature. This merging of community and nature through these works can be witnessed in the subject choices of the artists, and in how certain works grouped or compiled like parts, forms, and colors. This concept of community and nature was also evident in works that ordered imagery in a sequential and repetitive manner.

To heighten the visual impact of the exhibition I made deliberate choices to select works of both conflicting and complimentary characteristics. For example, some works are pulsating with vibrant, fun, jazzy hues, while others, are ethereal, quiet, and light as air. There are pieces constructed in a manner that seem to offer the viewer a homely and common place to rest the eyes, and others that explore societal upheaval, and unsettling, restless states of being. The massing of materials is celebrated in many works, while others are concerned with deconstruction, and the removal of matter. Pieces reference the organic and the man-made, the natural and unnatural world, presenting a push and pull of opposite forces to engage the viewer.

The tactile nature of fiber art is present, in that many pieces attract touch, with their cottony softness. Then in contrast, others repel interaction, with the harsh entanglement of wiry parts. There are works that are dense, organic, and gorged with fiber and color, and then there are those, which are fragile, and graceful with monochromatic restraint.

It is through this juxtaposition and representation of these conflicting and multifarious answers, to the thematic questions posed, that we gain insight in to the vast, discipline of fiber art. Finally, I hope that through experiencing this exhibition, the audience is inspired to ponder the importance of diversity, in the construct of our human community, and the need for its' mindful, cohabitation with nature.

Sandra Jane Heard





LAURA TABAKMAN

Taxi Nautico

various fabrics, silk paint, rust / 15 x 160"

JEAN THOMAS

A Walk in The Woods

vintage cotton fabric strips, hand dyed cotton,
thread, pellon, artist board / 11 x 40 x 2"

SYLVIA LEO

Tree Suckers

cotton, fleece batting / 38 x 11.25"







WANDA M. SPANGLER-WARREN

Amorphous Willow

paper, wood/twig, hemp, jute / 5 x 8 x 4"

MARY TOWNER

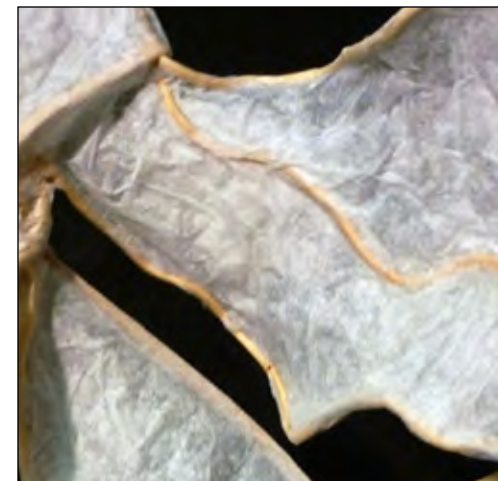
A Thousand Bats

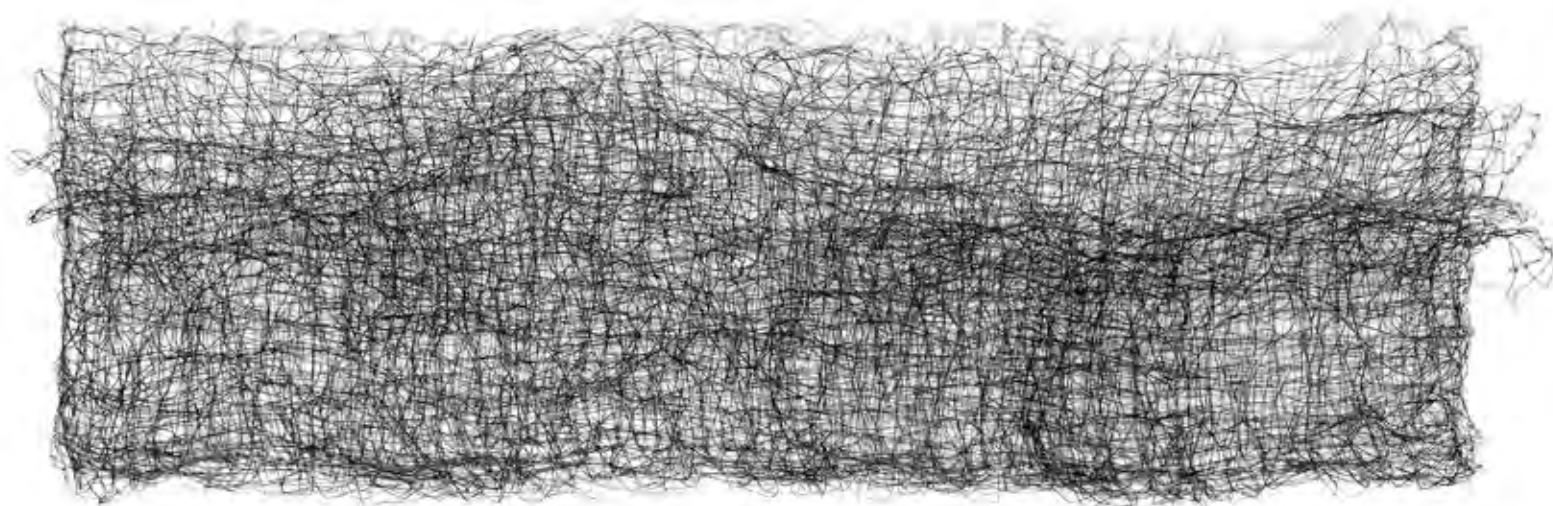
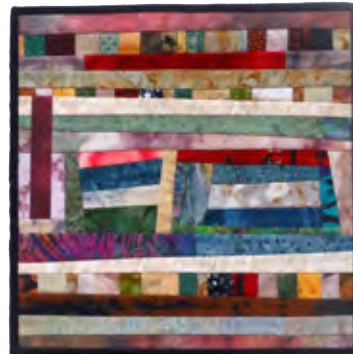
cat fur, recycled bed sheets, thread / 79 x 87 x 1.5"

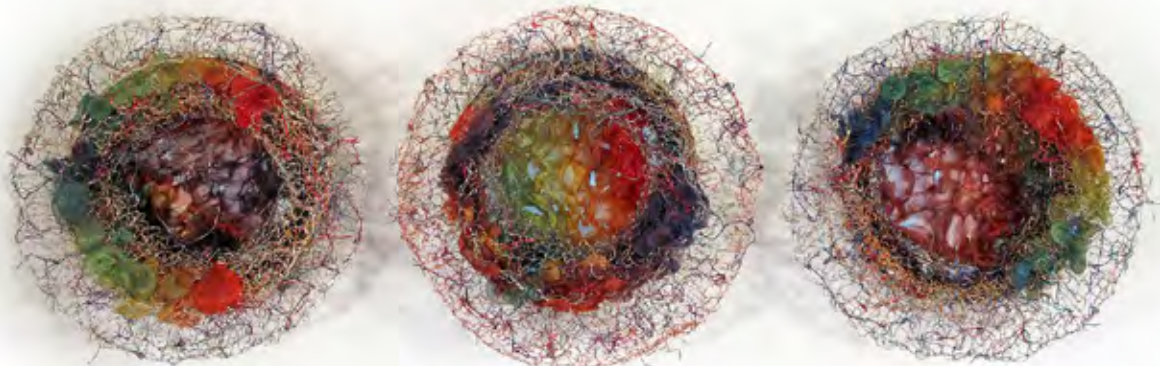
CYNTHIA MARTINEZ

Fractured Earth I

cotton, cotton blend, rayon, wool / 20.5 x 26.25 x 1.75"







RHODA TAYLOR

Variations

hand dyed and commercial fabric / 68 x 12"

NANCY KOENIGSBERG

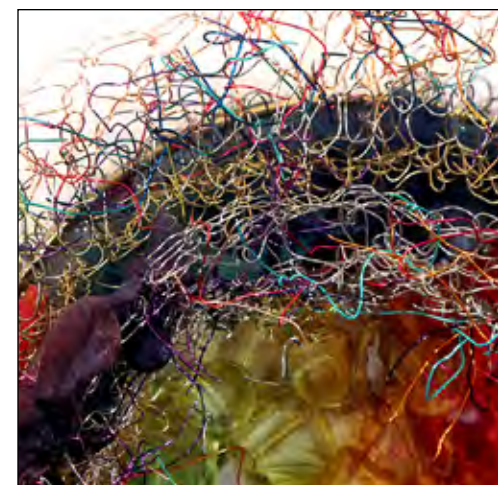
Woods at Night

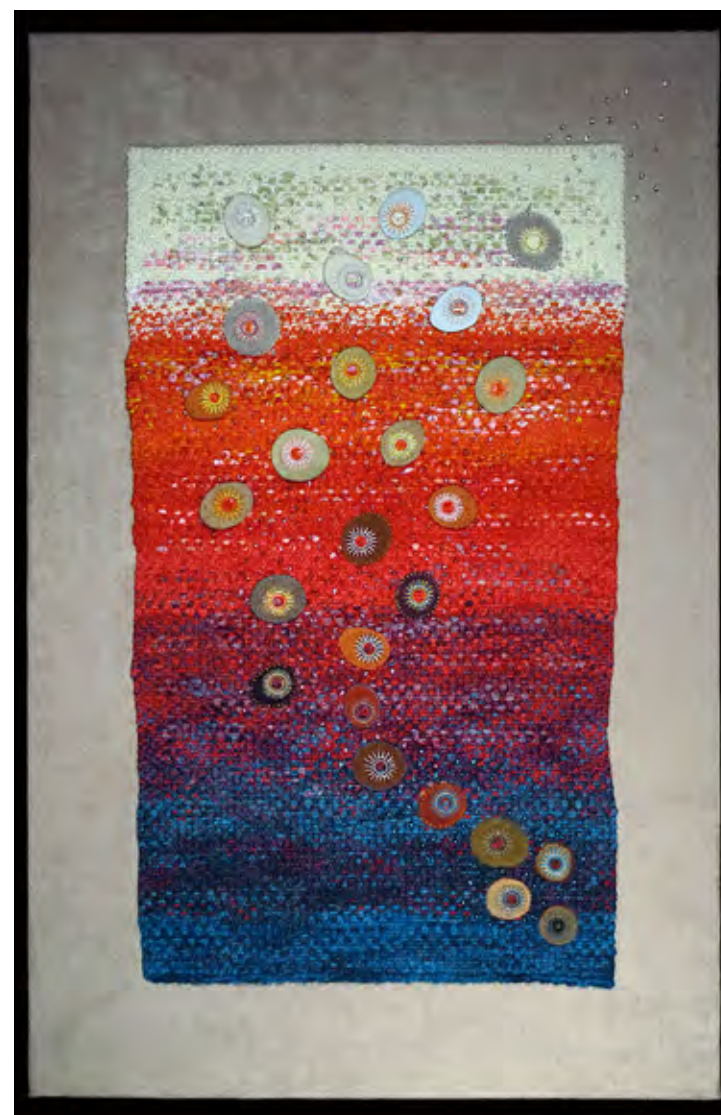
coated copper wire / 17 x 46 x 9"

JANE OGREN

Jefo 640

fabric, 24g wire, artist dye / 12 x 36 x 5"







SHARON WALL

Birdman

cotton and polyester fabrics, fiber reactive dyes and dye paste, cotton thread / 60 x 41"

JAYNE S. WYNTERS

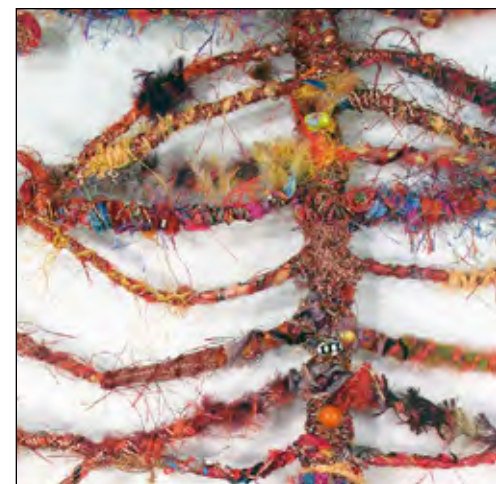
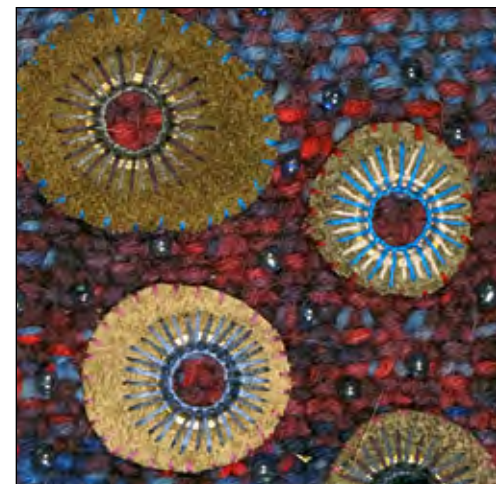
Release

hand dyed wool yarn, dyed silk fabric strips, suede ovals with metal grommets, embroidery floss, beads, suede cloth fabric / 34 x 22 x 1"

JANE OGREN

Mixed Media 228

wire, yarn, thread, silk, metal mesh, beads / 42 x 24 x 5"







CAROLYN CARSON

Life Forces

cotton batik whole cloth, wool hand-spun by the artist, oil paint / 67.5 x 30"

CAROLYN CARSON

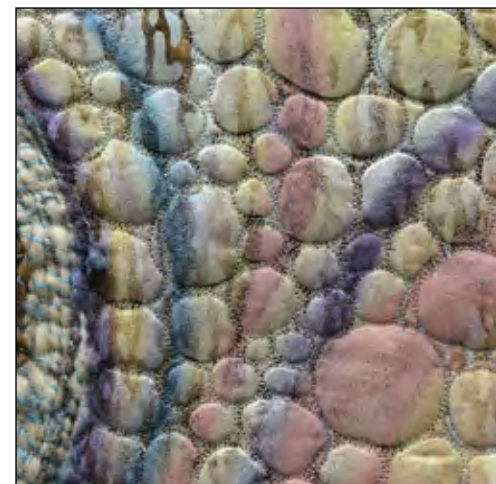
Free Fall

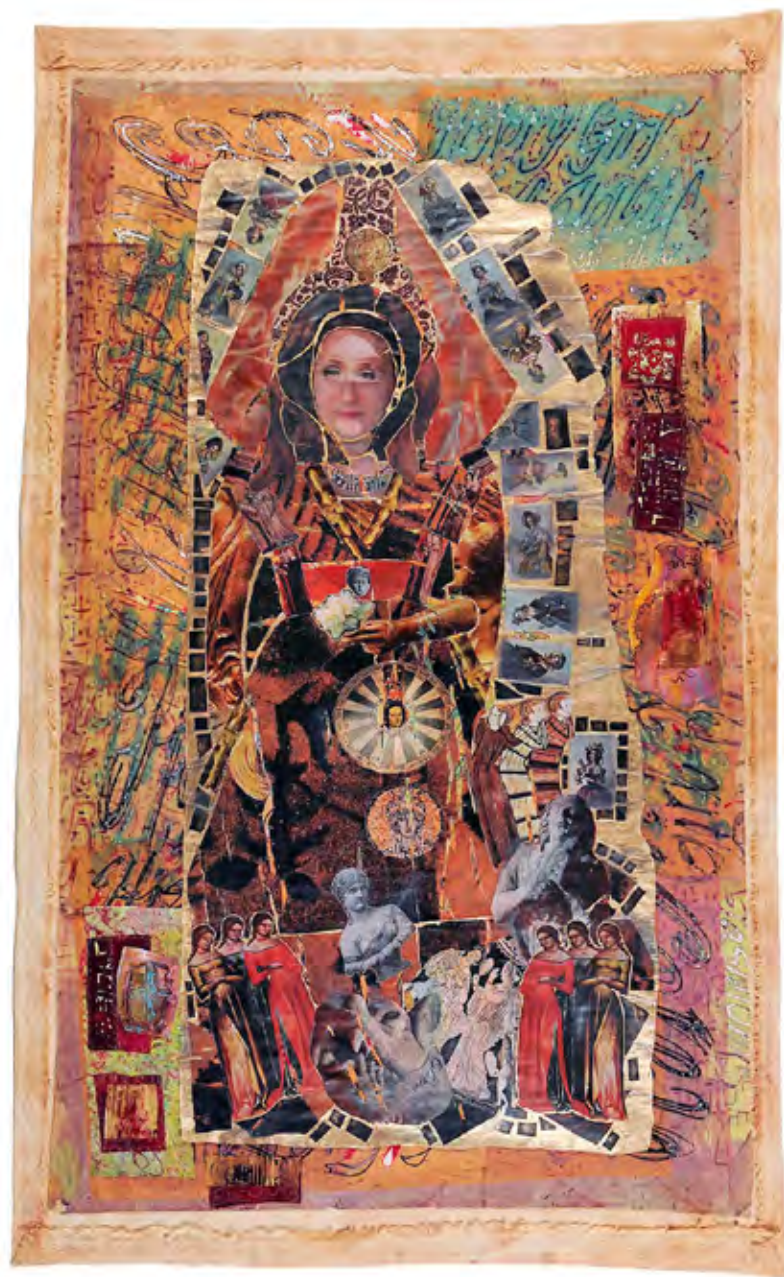
cotton batik whole cloth, wool hand-spun by the artist, oil paint / 79 x 43"

PATRICIA KENNEDY-ZAFRED

A Dying Breed

vintage feed and grain sacks, textile inks, image transfer, hand dyed cotton backing, cotton batting, threads. Original images courtesy of Library of Congress / 44 x 44 x .25"







SHARON WALL

History Girl Codex

fabric, dye, acrylic paint, cotton thread, photocopies, metallic foil / 62 x 38"

SHARON WALL

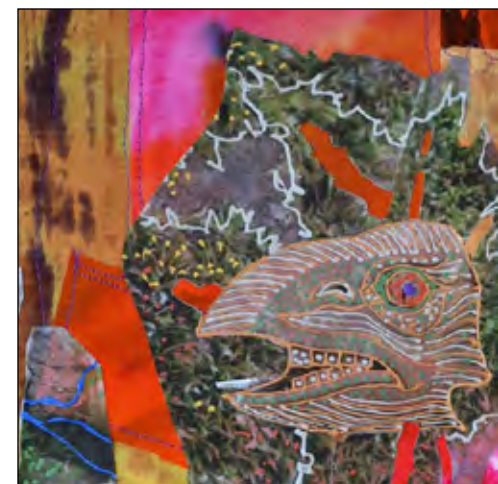
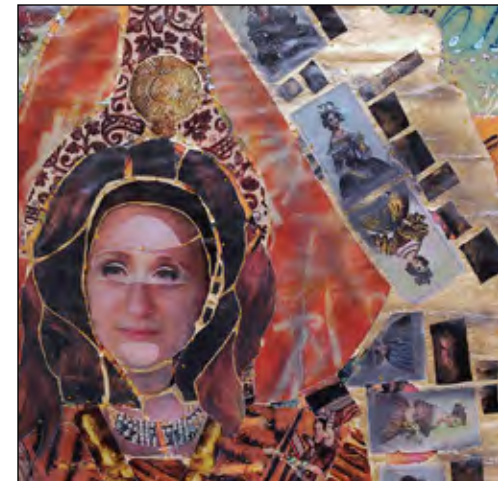
Gargoyles Gone Wild

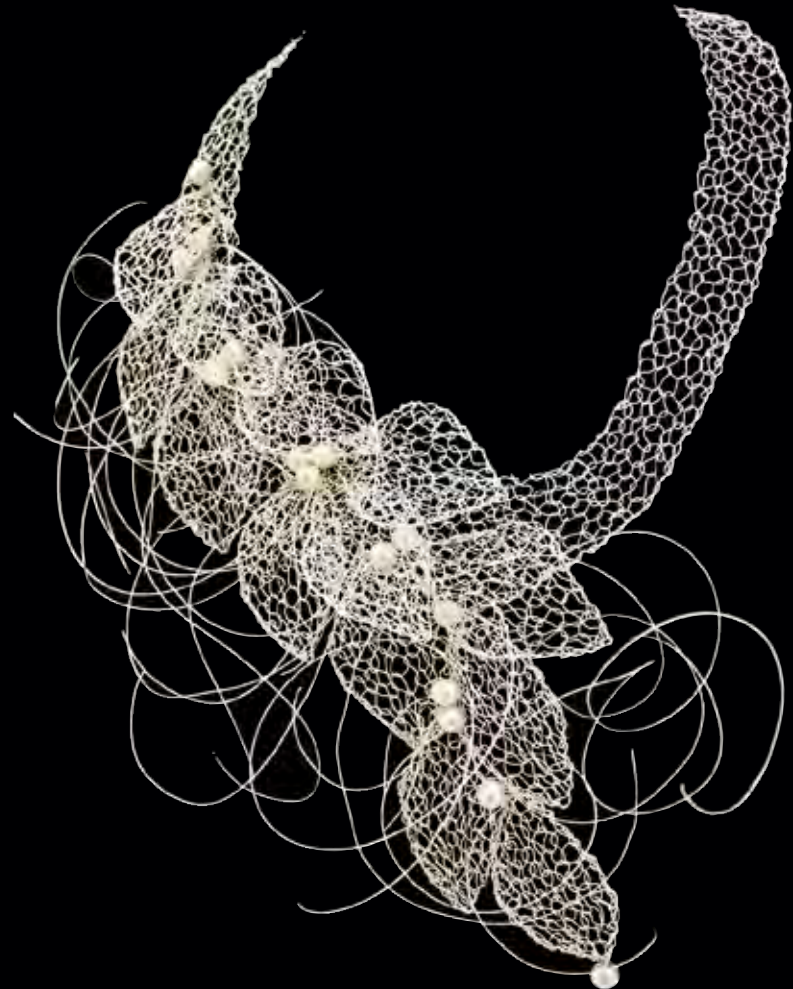
fabric, dye, acrylic paints, photocopies, glue, thread / 55 x 43"

EVAN ZAJDEL

Copper Contours

muslin, embroidery floss, cord, thread, beads, cotton batting, polyester crepe / 14 x 21 x 1"







CAROL BETH YOFFEE

Grand Canyon Falls

seed beads, gemstones / 11.5 x 7.5 x 4"

KATHRYN SCIMONE STANKO

Leaves of Sterling with Pearls

sterling silver wire manufactured from recycled material, freshwater pearls / 18 x 9 x .25"

PATRICIA KENNEDY-ZAFRED

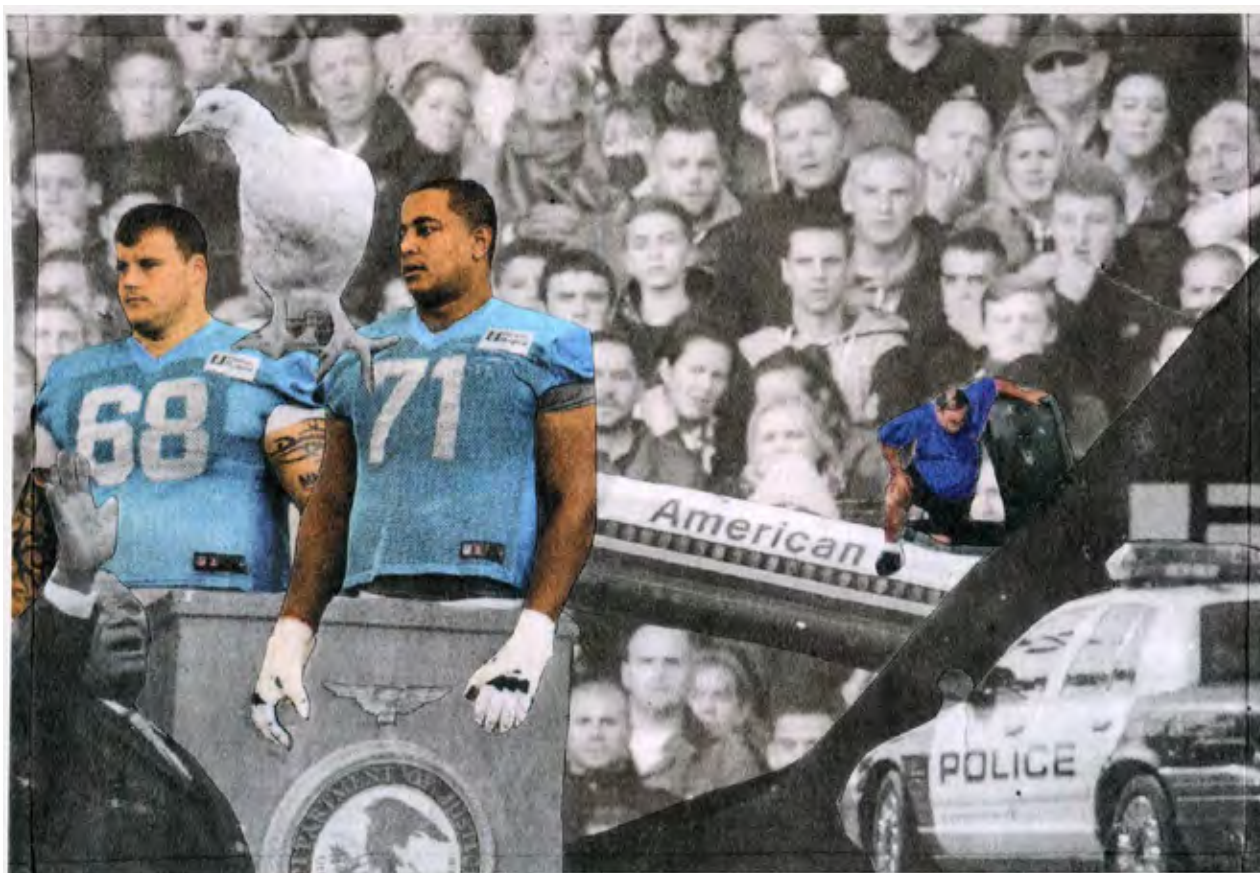
Hidden: The Girls of the Mills

hand dyed cotton, procion dyes, textile inks, image transfer, cotton batting, fusible web, thread.

Original images by Lewis W. Hine courtesy Library of Congress / 45.5 x 77 x .25"







PENNY MATEER

"Never Wear Your Stress On Your Sleeve" NY Times 3/7/2014

fleece, canvas, commercial cotton fabric / 36 x 49 x .5"

STEPHEN TORNERO

Kimono

linen warp and weft, ikat dyed fibers / 60 x 20 x 1"

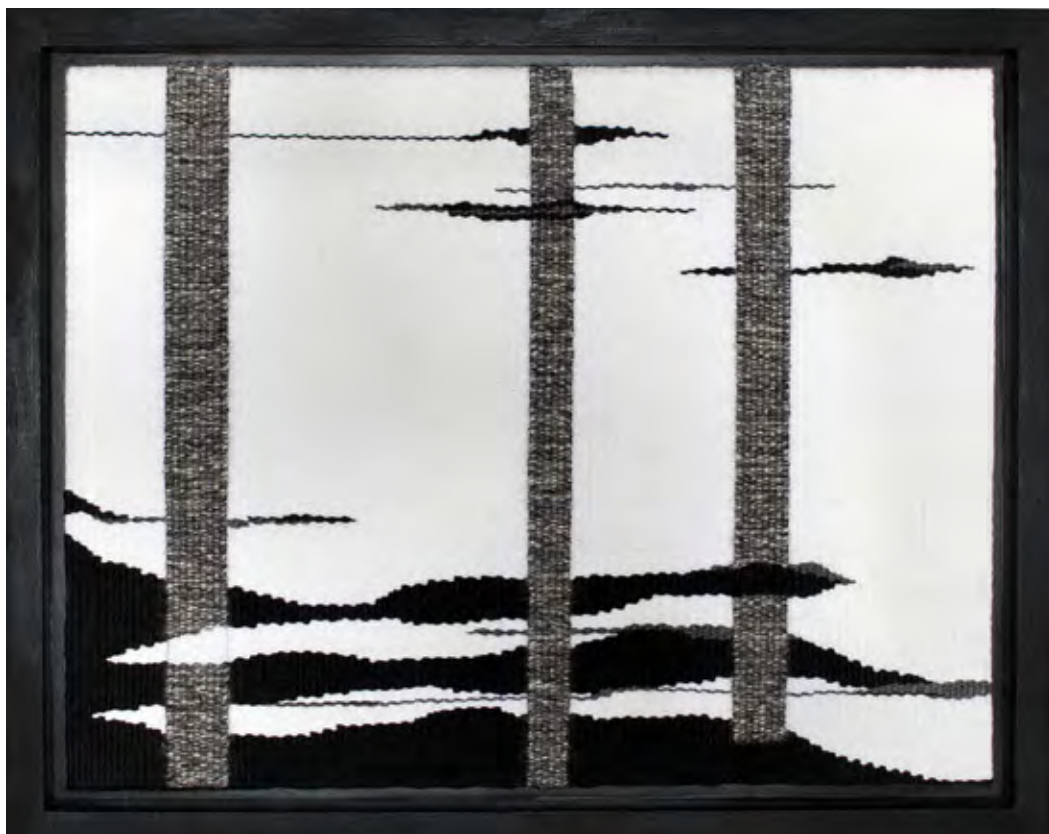
PENNY MATEER

"Pills That Aren't What They Seem" NY Times 11/3/2013

fleece, canvas, commercial cotton fabric / 36 x 49 x .5"







NANCY KOENIGSBERG

Denver #10

coated copper wire / 13 x 13 x 1"

LAURA TABAKMAN

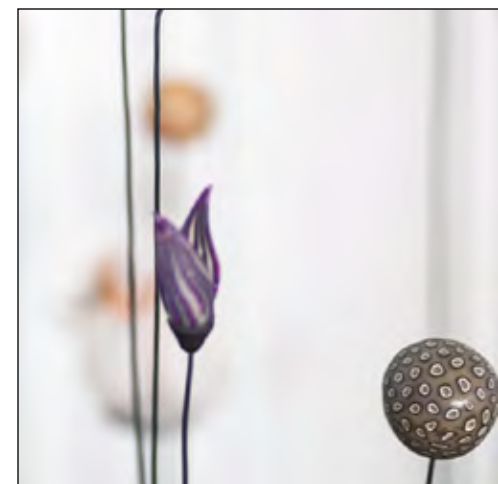
On the Trail

polymer clay, thread, silk, steel wire, wood / size variable

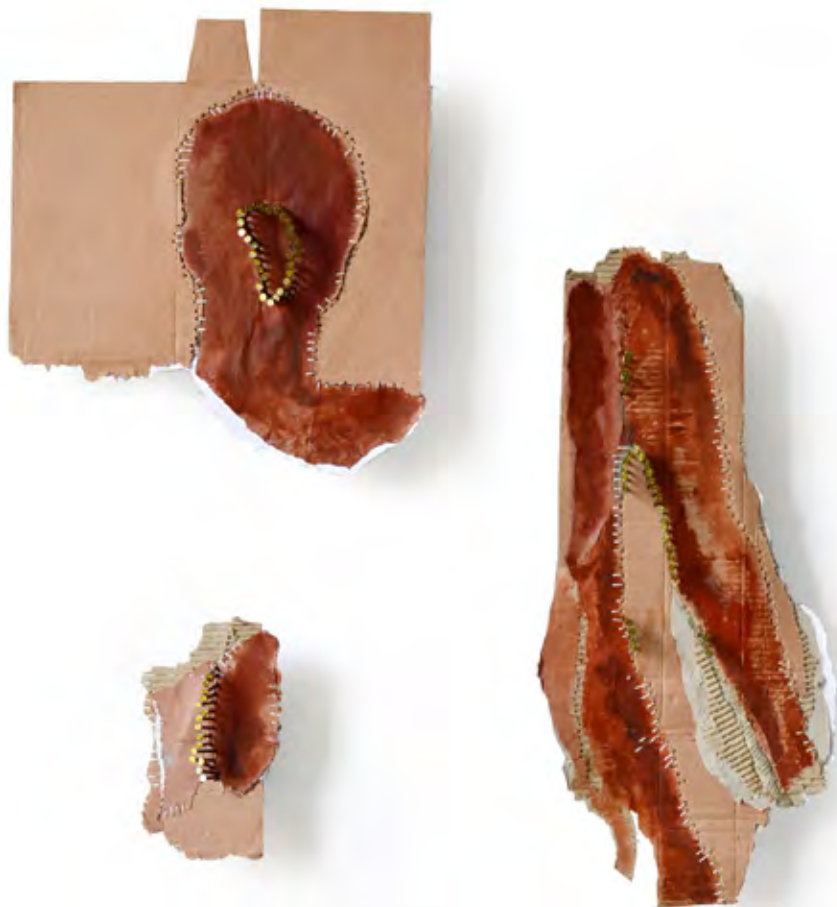
CYNTHIA MARTINEZ

Fractured Earth II

cotton, rayon-cotton blend / 16.25 x 20.25 x 1.75"







JULIA BETTS

Detritus

ground self-images, paper / 5 x 4 x 1"

SYLVIA LEO

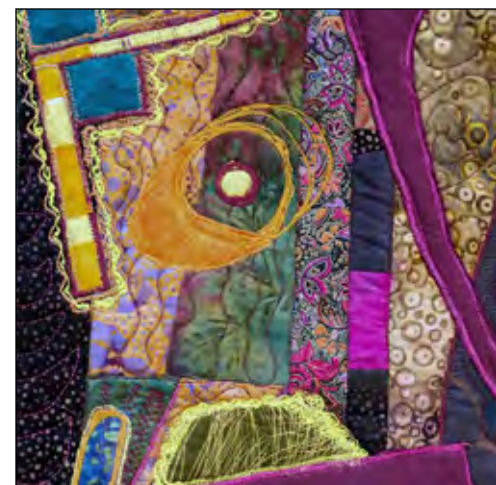
Elephant Disappearing

cotton / 32 x 40.5"

DAFNA REHAVIA HANAUER

De Constructed

cardboard, fiber, nails, paper / 44 x 45"





HENRY HALLETT

**Needlework #6 "Our Lady with
Angel Wings"**

20/2 cotton on 12 gauge cotton canvas /
18.25 x 16.25 x 1"

HENRY HALLETT

**Needlework #5 "The Marriage of
Heaven and Hell"**

20/2 cotton on 12 gauge cotton canvas /
18.25 x 15.25 x 1"

CHRIS MOTLEY

Letting Go

wool, thread, monofilament, thread /
60 x 18 x 4"







BRENT RUKA

Kitty Kitty

cotton fabric, foam core / 23.5 x 31.5 x .25"

BRENT RUKA

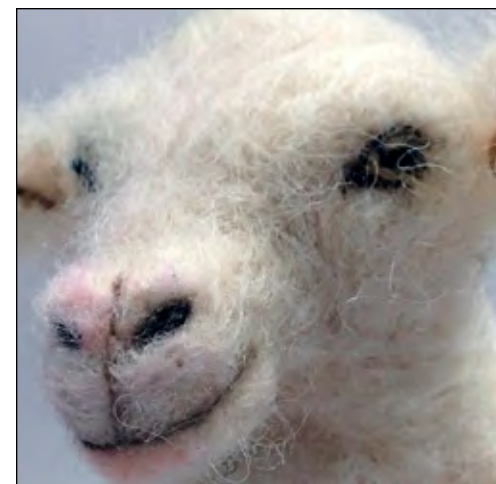
The Four Seasons: Spring

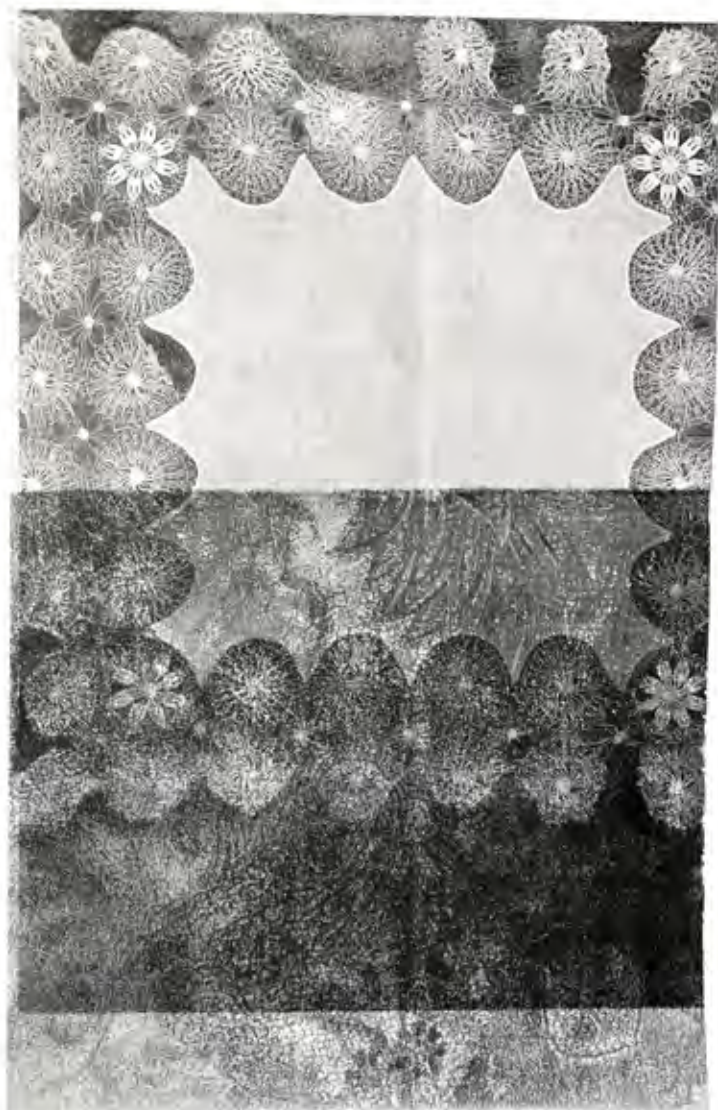
cotton fabric, cotton batting / 49 x 58"

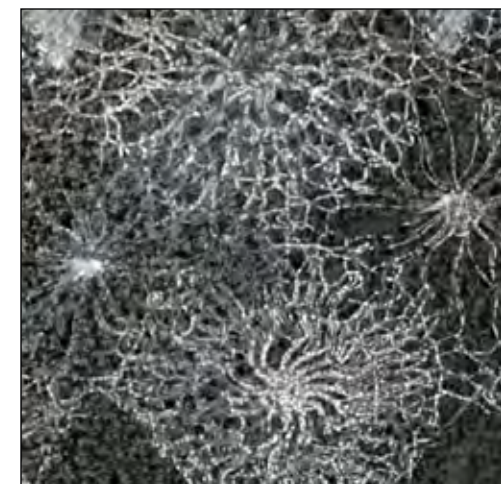
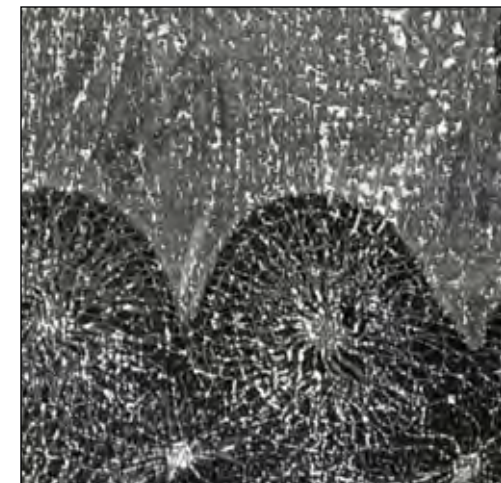
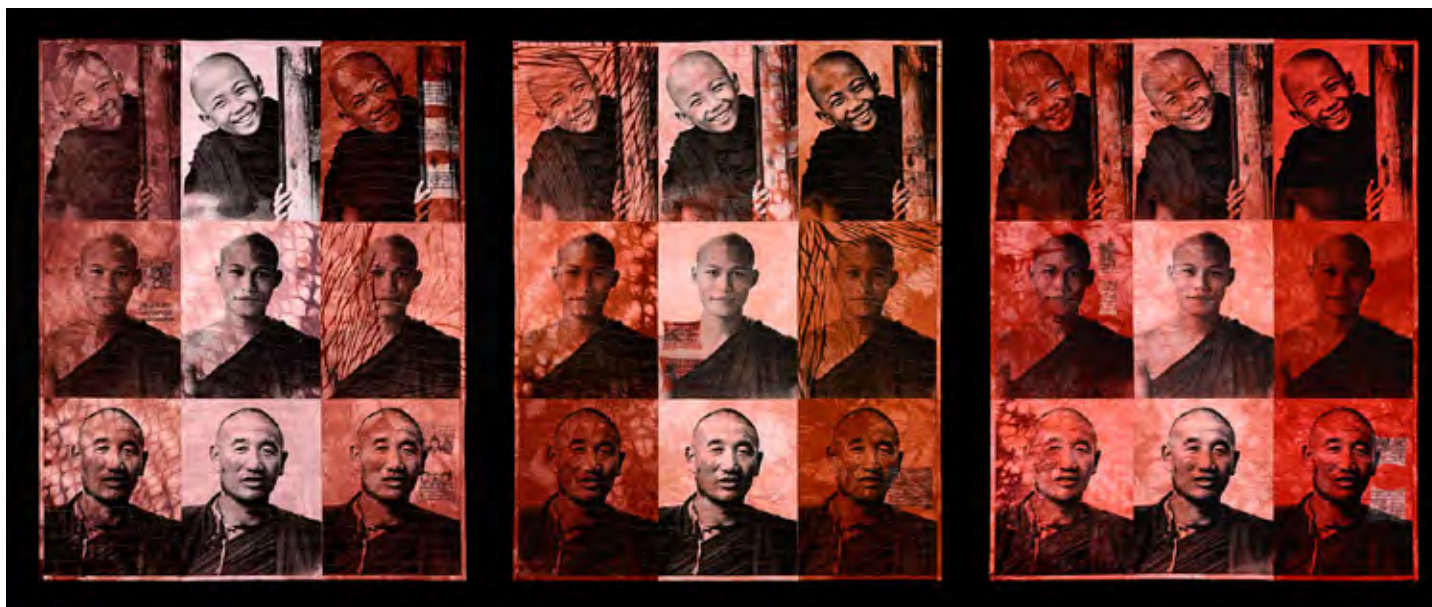
TRICIA MILFORD

Lamb and Ewe

wool fibers, wire / 5 x 7 x 7"







CAMILLA BRENT PEARCE

Victorian Paisley Redux

rag paper, multiple pass photo copy, vintage lace handkerchief, graphite / 16.8 x 11"

CAMILLA BRENT PEARCE

Victoria Shadow Redux

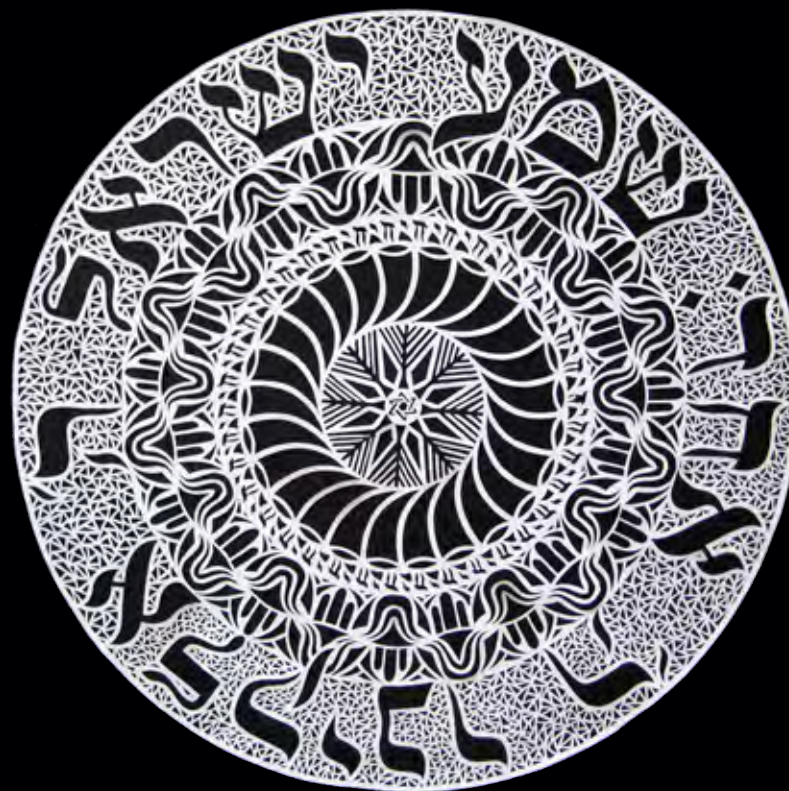
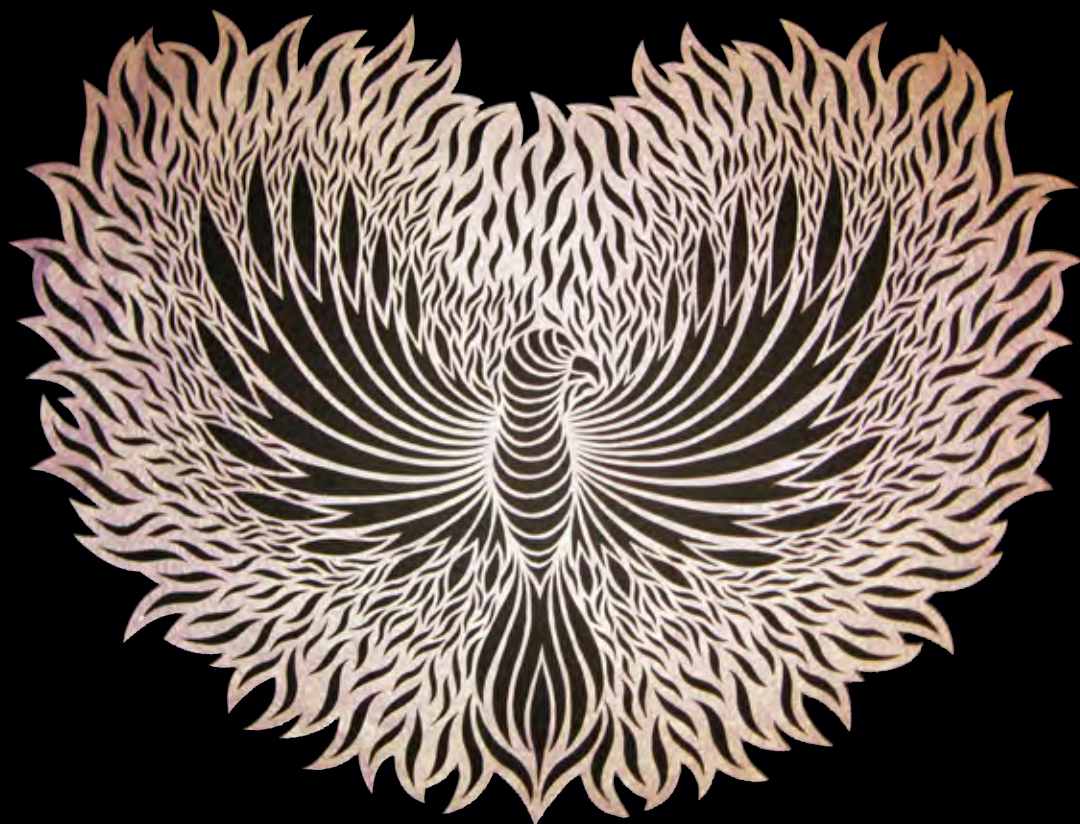
rag paper, multiple pass photo copy, vintage lace handkerchief, graphite / 16.8 x 11.25"

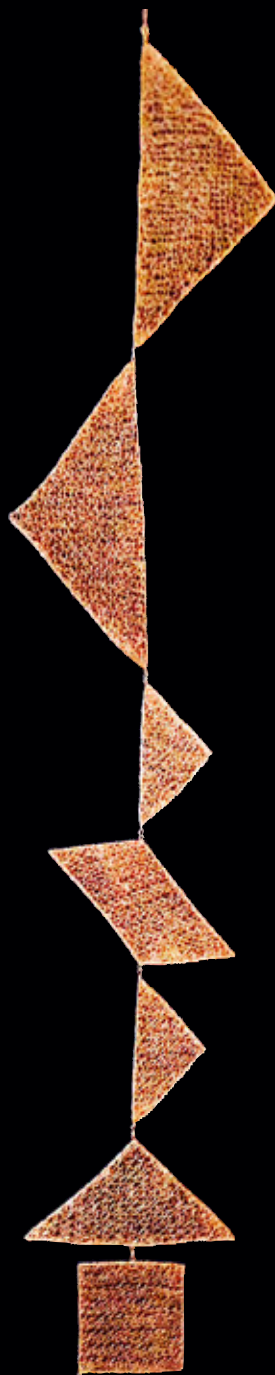
PATRICIA KENNEDY-ZAFRED

Sunset Across Burma

hand dyed cotton, procion dyes, textile inks, image transfer, cotton batting, fusible web, thread. Original images by Lewis W. Hine courtesy Library of Congress / 42 x 104 x .25"



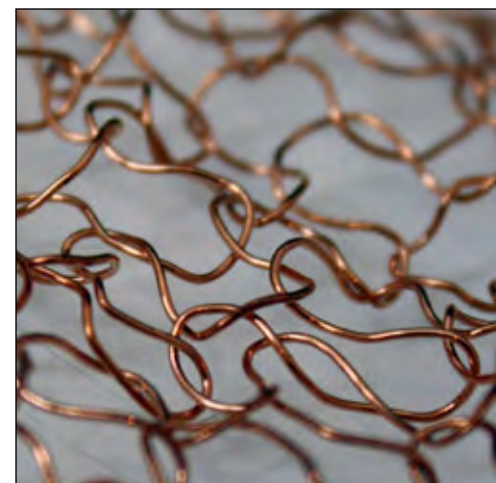


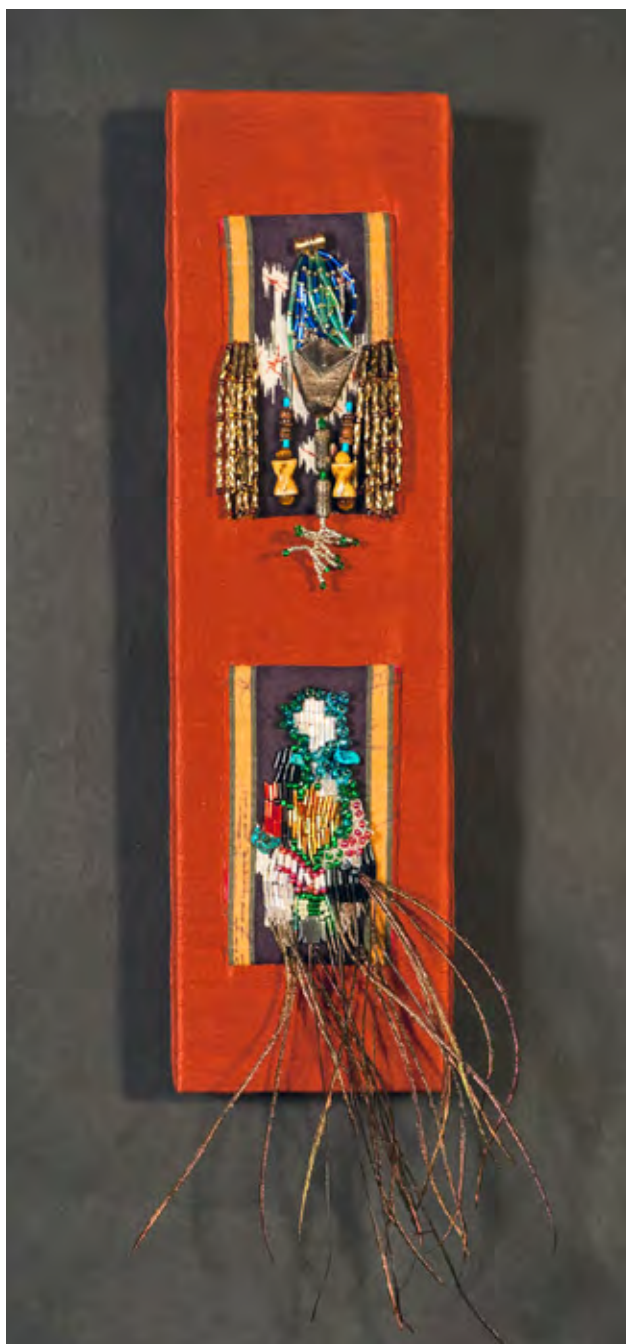


ROCHEL SCHIFFFRIN
Phoenix Rising
 hand cut paper / 24 x 30.5"

ROCHEL SCHIFFFRIN
Shema Mandala
 hand cut paper / 23 x 23"

KATHRYN SCIMONE STANKO
Tangram Mobile
 copper wire manufactured from recycled materials
 / 83 x 15 x .25"







DELLI SPEERS

Wallace Black Elk Speaks

cotton fabric, beads, feathers, carved stone / 15 x 4.25 x 2"

ALEX FRIEDMAN

Wave RE/Action

wool, cotton, novelty yarn, Djellaba beads / 51 x 36 x 3"

CHRIS MOTLEY

In and Around

wool yarn, armature wire, thread / 20 x 28 x 22"







CAITLIN PECK

En la Memoria y la Gratuidad

cotton, thread, sewing hoop / 12" diameter

CAITLIN PECK

En Reverencia

cotton, thread, sewing hoop / 8" diameter

CAITLIN PECK

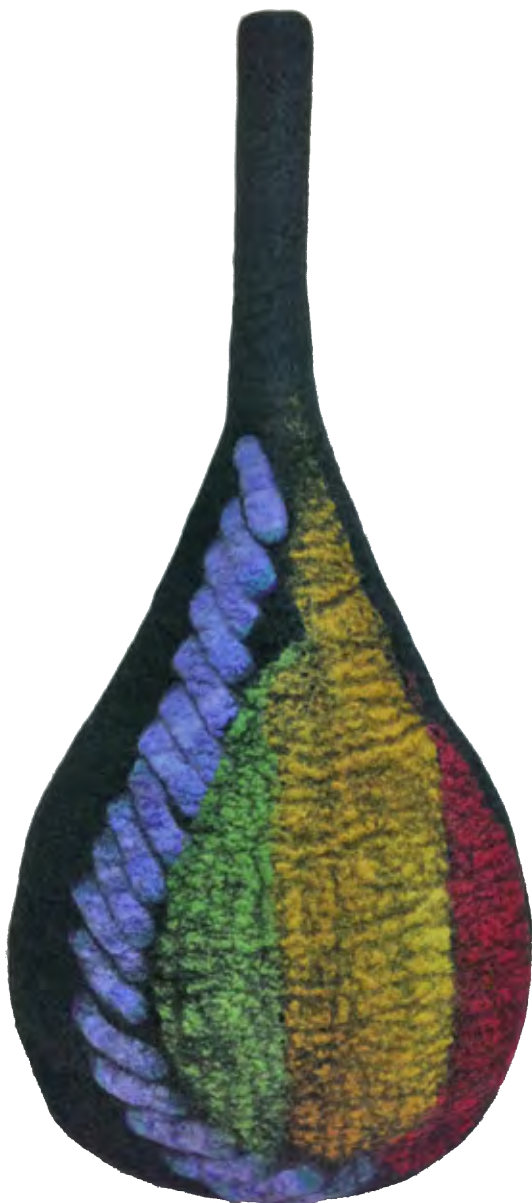
May Your Passage be Kind

(Espero que to Viaje es Amable)

cotton, thread, sewing hoop / 8" diameter







NICOLE PENONCELLO

**Monument to Time Passed /
New Maps of Nebraska**

fabric mostly recycled from a Goodwill
store in Nebraska, acrylic paint, thread /
28.5 x 34.5"

NICOLE PENONCELLO

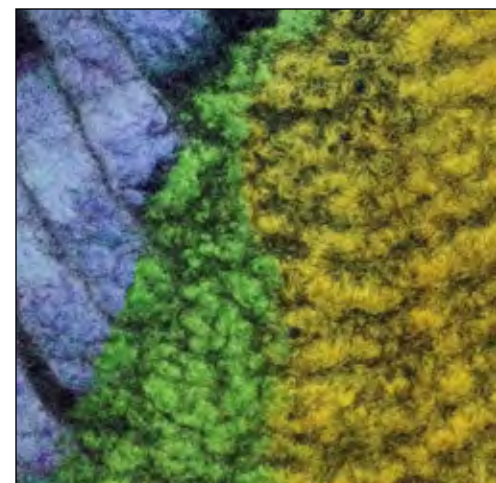
**Platte River Revision /
New Maps of Nebraska**

fabric mostly recycled from a Goodwill
store in Nebraska, acrylic paint, thread /
38.5 x 35"

RAE GOLD

Lino Vessel

finn and merino wool / 20.5 x 11 x 2"







HONG HONG

Day - Rain I

kozo fibers, fabric dyes / 132 x 96"

DAFNA REHAVIA HANAUER

In-Visible

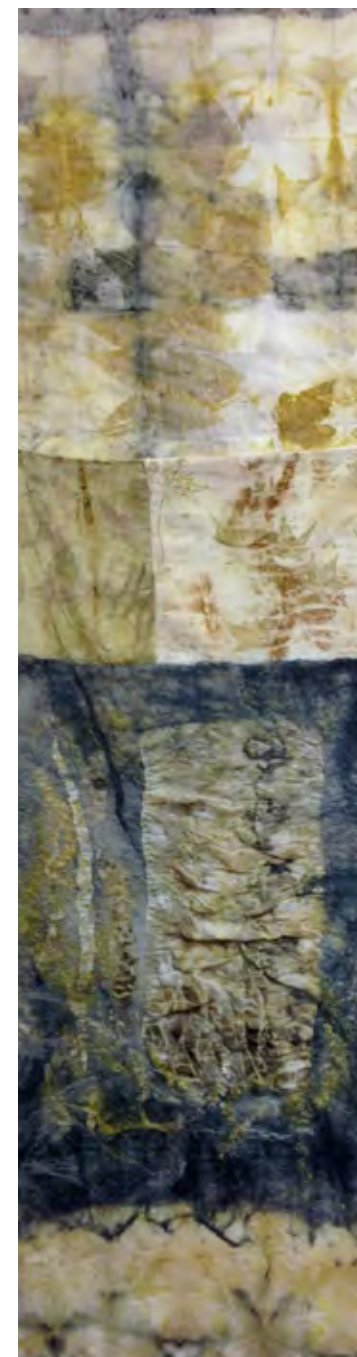
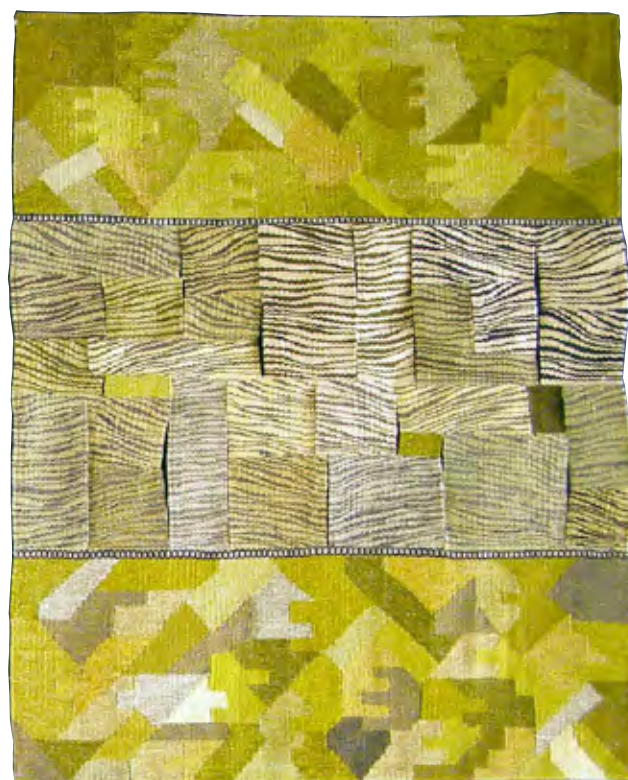
fabric, photo transfer of Malala and artist's work with Hebrew & Arabic about women from the Quran and Bible / 65 x 40"

COLLEEN TOUTANT MERRILL

Sewing Circles

manipulated and re-constructed found quilts, cotton thread / 9 x 29 x 29"







ALEX FRIEDMAN

Terra: Wheat & Grass

wool, cotton warp, modified tapestry / 35 x 60 x 2"

PEGGY LYNN COX

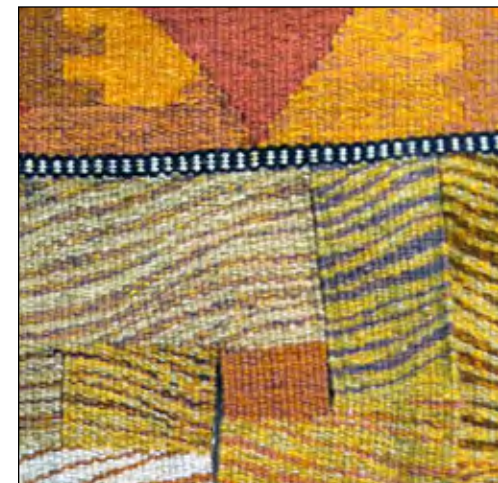
Econuno

silk, wool, cotton, natural dye / 38 x 11"

ELLEN NOVEMBER

Kabul

recycled shirts, fabric, thread, paint / 31.5 x 54 x .5"







MAYOTA HILL

Peace Rocket Blast-Off

fiber, rag rug, lace, buttons, fringe, ribbon,
beads, rope, plastic bracelets / 40 x 30"

LAUREN SIMS

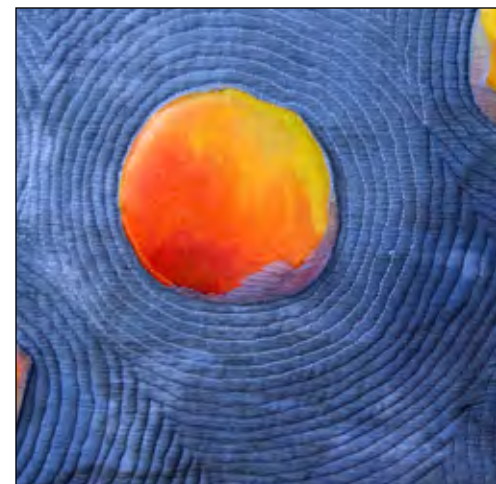
**My sink was full of peaches when
I heard about the shooting in Aurora**

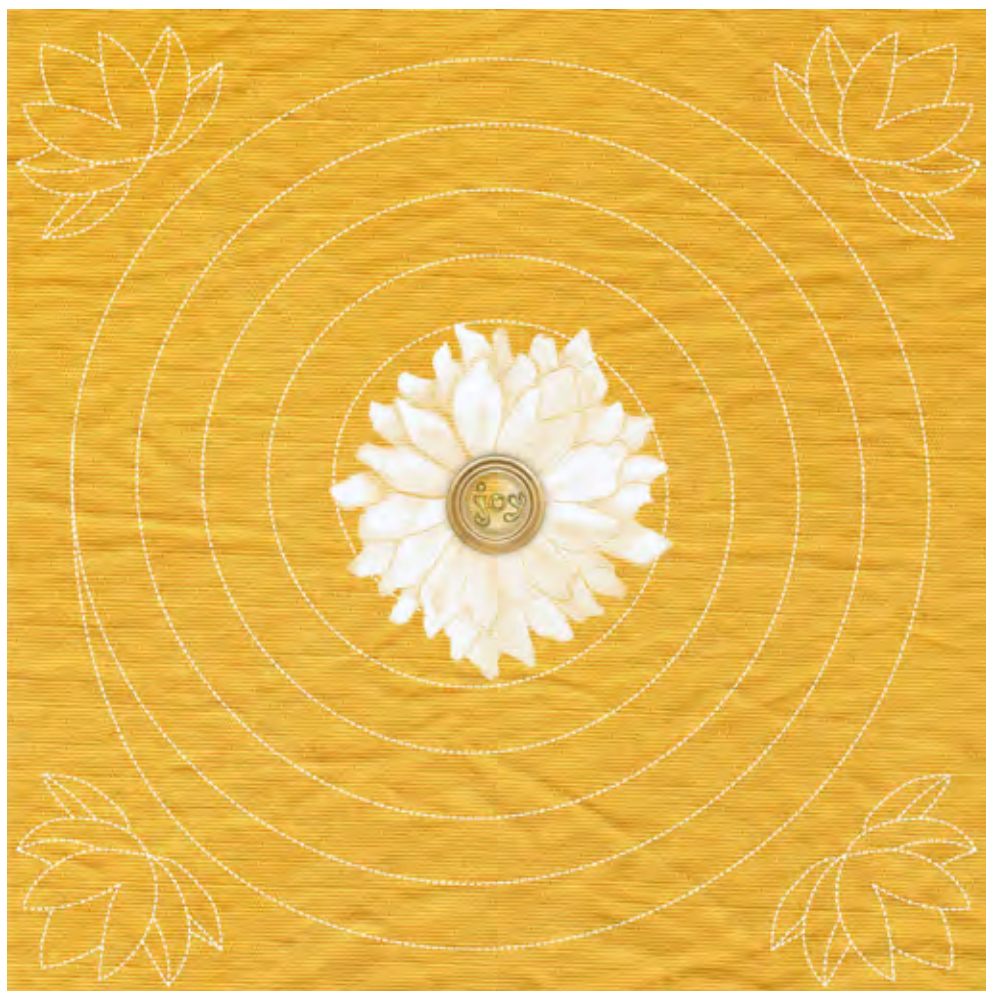
silk chiffon, dye, cotton, oil paint, canvas,
thread, cotton batting / 40.5 x 53 x 25"

COLLEEN TOUTANT MERRILL

**Deconstructed Mustered Up Quilts
from Kentucky**

manipulated found quilts, silk, cotton thread
/ 36 x 25 x .5"





The feeling of joy is one of exquisite beauty and life-affirming empowerment. Experiencing joy is essential to living as a vibrant, healthy being and realizing one's full spiritual and creative potential. "Radiant Joy" was envisioned within reflections on this feeling and its ability to facilitate creative manifestation within one's life.



AMY LYNNE HOY
with
HOWARD BURNS
LAURA M. DEFAZIO
ERIC EDWARDS
TRICIA MILFORD

Radiant Joy

silk, canvas, cotton twine, embroidery floss, paper, wood, glass, metal, paint, colored pencils, scissors, pins, candle, singing bowl
/ 72 x 72 x 72 (variable interactive installation)

ARTIST'S STATEMENTS

Julia Betts

page 20

In "Detritus," shredded self-images of my body accumulate into layers of dust; thereby, the colors of "Detritus" only stem from the photographs themselves. Through grinding images of myself with a grater, I contemplate the daily loss and growth of the body.

Carolyn Carson

page 10

Quilts, incorporating yarn that I have spun from wool, are my medium of choice because they exemplify women's work historically. "Free Fall," utilizing imagery that suggests human gametes, is meant to reflect the aspects of women's lives globally over which they often have no control. In "Life Forces," the imagery, which suggests human gametes, is also meant to denote the power of women, as they are the keepers of the life force.

Peggy Lynn Cox

page 38

"Econuno" is a textile collage that reflects both my fascination with plants and the complexity of nature. I'm a landscape painter by training, but over the course of a few years, found myself deeply inspired by fiber, threads, natural dyes. The collaged surfaces seem to best convey the multiplicities of nature and our relationship to it.

Alex Friedman

pages 30, 38

My tapestries often exploit the constructional aspects of the warp and weft. By leaving slits and working with eccentric weft, the surface tension moves into another dimension. Tapestry to me is as much about the process and construction as the final image.

Rae Gold

page 35

Felting three dimensional sculptures is the most exciting medium. I have always been drawn to the tactile nature of fiber and felting is my new material of choice. This vessel is a shape from a glass sculptor named Lino Tagliapietra. Since I can't afford him I hoped to do justice in the form of felt.

Henry Hallett

page 22

I am exploring the way an image can be built within a woven matrix, the unique way colors can be blended with yarn, the way a two dimensional surface can reflect the multi-layered nature of physical and spiritual reality, and the magical way words are built from letters.

Dafna Rehavia Hanauer

pages 21, 36

DE CONSTRUCTED: The use of cardboard as a warm, layered, bodily material allows me to artistically explore the situation of the physical and psychological vulnerability resulting from natural or societal situations. Artistic processes of gluing, attaching and sewing are attempts at healing a surface that is temporary, peeling, torn and wounded.

IN VISIBLE: The work deals with presence and absence, recognition and erasure of women. My attempt is to bring women's oppression into visibility through a collection of prints on transparent, loose, pure, soft fabrics. The images include Malala Yousafzai, religious symbols, description of rape and punishment of the raped woman, a quote from Genesis and women's protests against honor killings.

Mayota Hill

page 40

Creating Art is as vital to me as air, food, and water. My work is an extension of me, making a personal statement, based on perceptions of what I see, feel, hear, taste, and smell. Therefore, what one sees, when viewing my work, is a visual interpretation that represents what I experience in my inner world.

Hong Hong

page 36

Inspired by the autonomy of material and process, my works are relics of investigations into the nature of different substances. Through repetitive making, materials acquire the ability to transcend their dormant, everyday state of existence, exposing the splendor within the ordinary and the sublime that is forever part of the mundane.

Amy Lynne Hoy

page 42

with Tricia Milford, Laura DeFazio, Howard Burns, Eric Edwards

The feeling of joy is one of exquisite beauty and life-affirming empowerment. To experience joy is essential to living as a vibrant, healthy being and realizing one's full spiritual and creative potential. "Radiant Joy" was envisioned within intense reflections on this feeling and its ability to facilitate creative manifestation within one's life.

The work is an interactive installation designed to provide visitors a calm, meditative space in which they too may reflect on the feeling of joy in their lives and to share it with others. Guests are encouraged to do so through creating paper petals on which they may write or draw something that brings them joy. The petals will then be attached to the work's focal piece, a wall-hanging depicting the Sahasrara lotus. Representing eternal bliss and one's connection to the divine, this flower forms a fitting expression of the installation's theme.

The meaning of the title "Radiant Joy" is threefold. The piece is designed to be physically radiant due to its color palette of whites and gold, colors traditionally associated with the Sahasrara. It is also "radiant" to reflect the light-infused feeling of joy itself. Most importantly, the title refers to the radiating rows of flower petals that form the participatory centerpiece of the work. It is hoped that "Radiant Joy" encourages guests to realize the invaluable gift that feeling joy provides to each of us and that we increase our joy through sharing it.

Patricia Kennedy-Zafred

pages 11, 15, 27

A DYING BREED: In 1900, half of the U.S. population lived and worked on farms. Today, that number rests at just two percent, and more than one-third of today's farmers are over the age of 65. This piece is a tribute to the American farmer. (Original images courtesy Library of Congress)

HIDDEN: THE GIRLS OF THE MILLS: The early 1900's photographs of Lewis Hine, documenting the conditions of child labor, have inspired a series of pieces, including this quilt. Through color and pattern, this piece attempts to capture the little girls who worked in the shadowy factories of the cotton mills. (Original images courtesy Library of Congress)

SUNSET ACROSS BURMA: Although my work is image driven, color drove this piece. As varied reds were pulled from dye buckets, images of Buddhist monks came to mind, in shades of red and scarlet. Using three distinct generations speaks to the past, the present, and the future of a chosen life. (Original images courtesy Dietmar Temps)

ARTIST'S STATEMENTS

Nancy Koenigsberg

pages 6, 18

My work is concerned with the definition of space. The medium I have chosen, narrow gauge wire, is ideally suited to the exploration of this concept. Various gauges of copper and steel wires lend themselves to the creation of delicate lattice works or heavier, nearly opaque surfaces.

Sylvia Leo

pages 3, 20

Cynthia Martinez

pages 6, 19

In the Fractured Earth series I've utilized subtle hues and bold contrasting colors to create environmental statements meant to increase awareness of the use of hydraulic fracturing. Seen as black and white by some, in varying shades by others, the controversy surrounding this issue continues.

Penny Mateer

pages 16, 17

I am very concerned about the gradual shift from handheld newspapers to the digital delivery of the news and how that diminishes the impact of photojournalism. Unlike reading the news on a computer screen the act of holding a newspaper forces the reader to see an image even if just a glance. These collages originate from one daily edition; the title for each is a headline from that day that references the visual theme. I enlarge the collage to accentuate the visual impact of how I assemble the incredible images of photojournalists and in so doing create a different interpretation one that is difficult to ignore.

Collen Toutant Merrill

pages 37, 41

A quilt can convey a unique cultural identity as well as a sense of community. A particular pattern title or fabric becomes a reflection of time and place. Outsourcing of domestic textiles and the popularity of commercial quilting has changed the identity of this ancient pastime. Through re-configuring quilts my artwork examines the social, political and geographical associations of quilt making.

Tricia Milford

page 25

Through my creations, I explore the ways in which texture, color and objects can comprise a language to express and evoke emotion. I use this language to engage the audience in a dialogue about life and joy, about change, and about the importance of the sacred in our lives.

Chris Motley

pages 23, 31

I use knitting, a life long avocation, with fulling, to explore color, form and three-dimension. Free from any preconceived notion of knitted garments or patterns, but armed with a lifetime of technique, I can build a piece to translate mood, emotion or situation with fiber.

Ellen November

page 39

Art quilting is a convergence of me as an artist and quilter. With maps as my inspiration, I interpret lines, shapes, colors with new and upcycled materials creating a richer, historical vision of a specific location. 'Kabul' combines a current map of this war torn city with its ancient fortress.

Jane Ogren

pages 7, 9

My artwork is expressive, sometimes stylized, sometimes abstract, but almost always media driven. I have a high regard for craftsmanship and a passion for color and texture. I enjoy observing the evolution of my artwork. Remembering where I have been and then looking forward to exploring new ideas keeps my work ever evolving.

Camilla Brent Pearce

page 26

My primary body of work is about time and process. Time is referenced in the materials used –salvaged antique fabric, recycled clothes, and my chosen working methods of hand-stitching and rust-dyeing. The works submitted for *Construct* are part of a new series of "Redux" – created through multiple passes using a commercial photo copier on rag paper as a form of collage or printmaking. Source materials include commercially printed fabric, found papers and my own fiber works which bring rust-dyeing and stitching into the mix. "Victorian Paisley Redux" also uses photo silkscreened images of my fiber pieces as an additional element. Once the photocopy process is completed I work back into the image using graphite and colored pencils to highlight and pull out additional details.

Caitlin Peck

pages 32, 33

Embroidery is a means to match my upbringing, sewing at the age of eight with my mother and grandmother, to particular symbols of my personal history and senses of homecoming. Precision in the nature of embroidery elevates specific images to a position of preciousness and memorialization that weave narratives of my history.

Nicole Penoncello

page 34

Inspired by our human urge to chart our surroundings, I make work that combines satellite imagery and topographic maps of places with tracings of tiny details discovered while walking through and experiencing places firsthand. My quilted wall hangings combine many processes including hand painting, piecing, and hand and machine stitching.

Brent Ruka

page 24

KITTY, KITTY: This piece was inspired by a photo of Kitty Spangler at a knit-in. She is working on a crocheted panel, one of many made to yarn bomb the Andy Warhol Bridge in August of 2013. I doubled her image so I could name the piece, "Kitty, Kitty."

THE FOUR SEASONS: SPRING: First I created a quilt of an autumn version of our house with pumpkins everywhere. Then came a winter version with my husband and me shoveling snow. This third quilt shows us among the daffodils doing spring-time planting. All three quilts have been appliquéd by hand - a long, slow process, but one that's quiet and peaceful.

Rochel Schiffrin

page 28

Paper cutting not only reflects the intricate nature with which I enjoy operating, but it also enables me to express deeply rooted ideas and concepts. It is an intuitive and natural reaction for my love of detail, care and intricacy. "Phoenix Rising," which is cut out of an iridescent textured paper, depicts a phoenix in flight, which symbolizes rebirth or renewal. "Shema Mandala," depicts various Judaic symbols such as Menorahs, Hamsas, and Shofars. These symbols are encompassed within a circular design, which is my representation of a Mandala- a spiritual or ritual symbol signifying the universe.

Kathryn Scimone Stanko

pages 14, 29

TANGRAM MOBILE: The mobiles created by Alexander Calder are intriguing and he also designed jewelry. As a designer of jewelry, I was inspired to create a mobile. I hand knitted tangrams, seven Chinese puzzle pieces that form a square and innumerable other objects. These mobile pieces may also be re-arranged.

ARTIST'S STATEMENTS

LEAVES AND PEARLS: Challenging the boundaries of what is considered wearable art, this work of hand knitted sculptural adornment is also designed as a decorative piece.

Lauren Sims

page 40

My sink was full of peaches when I heard about the shooting in Aurora. The fragile, ripe peaches crowded against the metal sides of the sink suddenly looked like bodies fighting to escape too slowly, sloshing through thick water, immobile and vulnerable. Was their vulnerability the reason they were targeted? The grief and the peaches fused together in that moment; this quilt is the grieving process.

Wanda Spangler-Warren

page 5

I find creative inspiration everywhere, especially in the pruned branches from her curly willow. Structured with additions of reed and layers of paper, the pieces become amorphous forms of delicacy and grace. My body of work is diverse, with sculptural works of wood, reed, paper, silk, and light.

Delli Speers

page 30

I attended many lectures given by Lakota elder Wallace Black Elk when living in Los Angeles in the '90s. This piece was the first in a series honoring Native American shamans who have influenced me.

Laura Tabakman

pages 2, 18

ON THE TRAIL: Walking on a trail, grounded by nature, feeling the breeze, life is bubbling all around.

TAXI NAUTICO: A day in a life / A year in a life / Time stands still...

Rhoda Taylor

page 6

For my fabric art I hand dye, rust print, and discharge fabrics, and combine those with commercial fabrics. I enjoy making "scrappy" pieces so made a 12 inch square piece. I liked it so well that I made another, then a second, and third, and finally a fourth and fifth.

Jean Thomas

page 2

Walking in the woods in an important part of my life, just as art is. On such a walk multiple views are encountered. This work is intended to create for the viewer a similar experience.

Stephen Tornero

page 16

Kimonos created by Japanese artist Itchiku Kubota which contain seasonal landscapes dyed in on silk inspired this work. I try to capture the same feeling of the kimonos using an Ikat binding technique and a braided warp with linen yarn. The subtly shifting colors in this piece mimic the floating shapes that Kubota created in his kimono works, but woven on an eight harness loom.

Mary Towner

page 5

I was reading a climate change article about the harshness of this past winter. Farther on was the statement, "Meanwhile in Australia, a thousand bats fell out of the trees, dead from heatstroke." I was deeply moved and knew I must do this piece.

Sharon Wall

pages 8, 12

The theme connecting my artworks is a post-modern hybrid of found relics in non-traditional techniques with multi-cultural references. I work in various surface design techniques, including: photocopy transfer onto fabric; dyeing, painting and printing fabrics; deconstructed silkscreen; and free-motion stitching.

Jayne S. Wynters

page 8

My work respects and honors the traditional needlecrafts I learned as a child fifty years ago. I love color and combine it with new approaches to those skills passed down to me through the women in my family.

Carol Beth Yoffee

page 14

The rushing water, falling between the rocks of hues of coral and rust, is cool and clear. The Grand Canyon comes into view as the stream quickens its pace and crashes to the bottom, hitting the rocks, and rolling over to create calm bubbles of foam.

Evan Zajdel

page 13

I drew on the repetitive linearity of topographical maps, fingerprints, and slides of muscle tissue to explore the possibilities of a narrow gradient of copper-colored threads, while repurposing the traditional embroidery sampler as a quilt.



fiberarts guild of pittsburgh, inc.

P.O. Box 5478 • Pittsburgh, PA 15206

A Member Guild of the Pittsburgh Center for the Arts

www.fiberartspgh.org