

EDGE
EDGE

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february 21 – march 15, 2014

presented by the fiberarts guild of pittsburgh, inc.

borelli-edwards galleries

3583 Butler Street • Pittsburgh, PA 15201

JUROR'S STATEMENT

First, I want to say that I am humbled and honored to jury this amazing group of artists' works. The Fiberarts Guild of Pittsburgh is occupied by incredibly talented people. The process has been an absolute joy. I am reminded why I love being a fiber artist myself: the free expression of ideas through the hand and the unique community we create.

I feel a deep connection with the theme *Edge to Edge*. The prospectus says "the title evokes an edgy feel, an in-vogue term that can mean anything from experimental to provocative to revealing a dark side. It also brings to mind the importance of edges to an artistic composition. It might bring to mind the edges of one's perceptions—the fleeting images off to the side." The theme reflects the spirit of our time. With so much upheaval in the world and immediacy designed into our lives, we are all seeking something sustainable and genuine. The search leads to amazing revelations: beauty; pain; the weird; the unexpected; the unnerving; the ephemeral; the spiritual; humor and magic.

Additionally, traditional beauty is redefined: aesthetics are challenged by materials, practice and presentation while at the same time the artists never abandon good craftsmanship. Many of the artists in *Edge to Edge* embrace obsessive detail, whether in what they make or how they make it, and the time evinced by the resulting artwork. Whichever form the work takes, each piece within *Edge to Edge* illuminates an authentic expression of the term. As a group, the show discusses some of the most important aspects of human nature: experimentation, participation, engagement and contemplation.

Meredith Re' Grimsley, 2014

CO-CHAIRS STATEMENTS

I love being behind the scenes! The best part of co-chairing this exhibit was seeing the entries (all of the entries) and musing to myself about what the outcome might be. Then, there are the juror's choices. And, awards! There are awards, too! We are a talented and interesting lot and I'm proud to be a part of Fiberarts Guild of Pittsburgh.

Kitty Spangler

There are images that are sticking with me. The bold impact of Shawn Quinlan's *Bystander Effect*, the meditative delicacy of Camilla Brent Pearce's *Victorian Rustbelt Escher*, and the playfulness of Angela Pasquale's *Greenhand*. This was my first time as co-chair, and I'm so thankful for Kitty's exacting eye for details, and the support of all Guild members. I believe the opening of this show and the events with Meredith Re' Grimsley opening weekend will make us all richer in artistic spirit.

Martha Ressler

THE

E X H I B I T

hope gelfand alcorn

Bioluminescence

Acrylic on industrial wool, dimensional fabric paint. Negative transfer process, self-cut stencils.

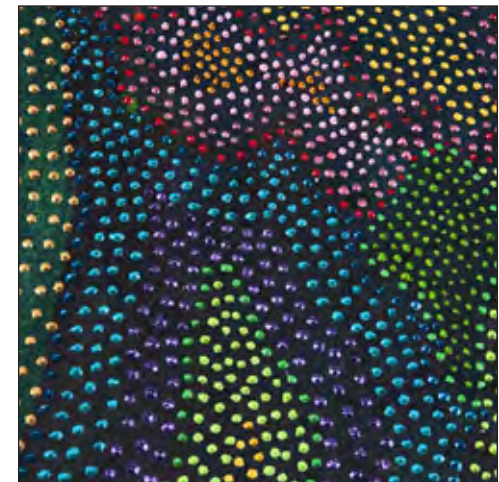
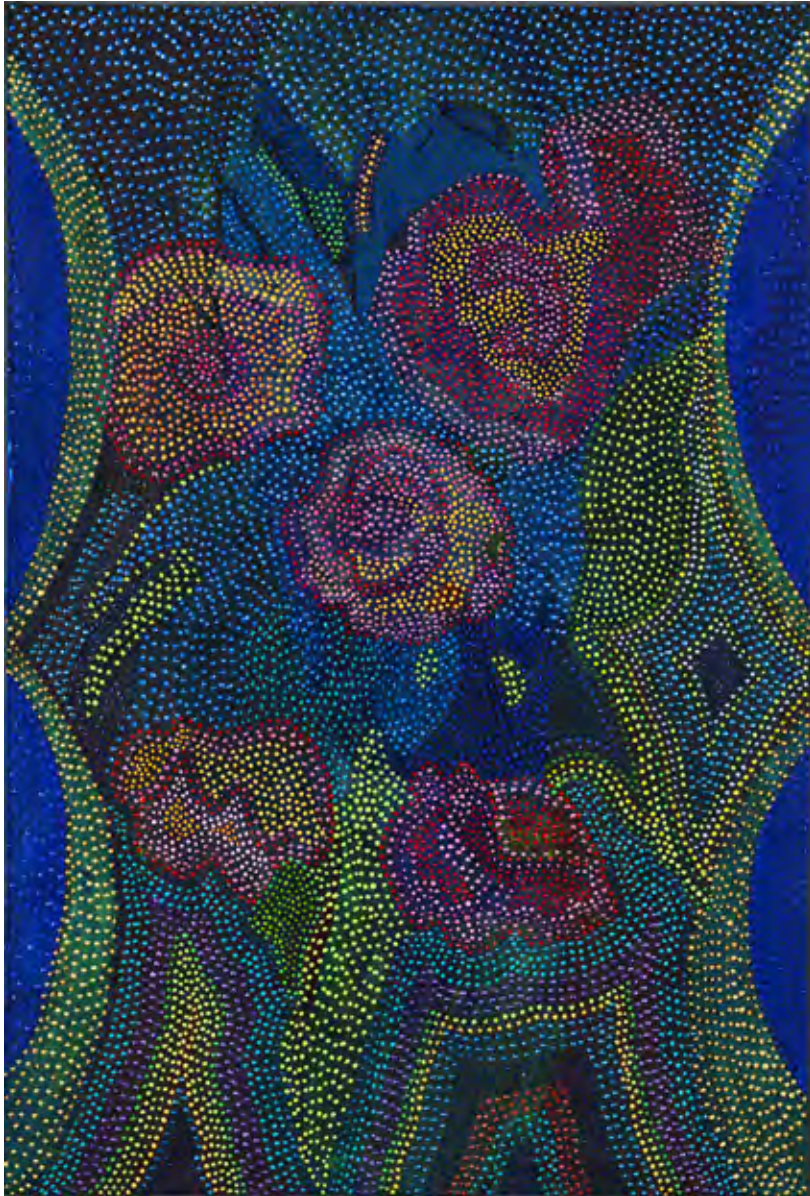
37 x 25"

To add more, or to stop working...

That is the question that so often plagues artists when looking at a dissatisfying painting. Should

I stop since I am no longer able to objectively look at the offending piece, or should I continue slathering on paint and hope that this next layer doesn't make it worse? With *Bioluminescence*,

I found myself stuck with a too dark painting in need of repair and took the plunge to keep going. Using textured paint to slowly dot the surface, I ended up finding a shining spark in a painting I now love.

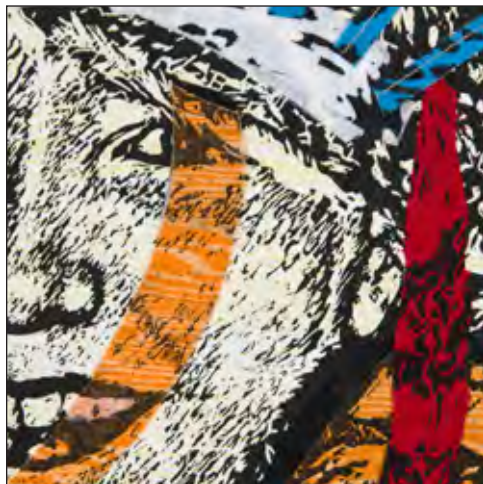


michelle browne

Dakota Lakota

Handprinted fabric and interfacing. Collage.
39 x 28"

Lakota Dakota lives in the Alaska of my imagination. She could be Sarah Palin's niece, living much of her life outdoors, dressing up and play-acting as only the young are free to do if we allow them. She is part of an ongoing collaboration of girl's stories. The series is inspired by stock photographs of girls available on the internet for commercial advertising. Once the original digital image is downloaded it is then transformed using the arduous hand process of block printing. The printed block print is then enlarged and screen printed on various materials. The next step is to vigorously cut and assemble the materials. Then finally fuse it all together, allowing the girls to assume new personas and mysterious lives.



carolyn carson

Grey Dawn

Cotton batik, wool handspun by the artist, oil
paint. Machine quilted, painted.
42 x 34"

Quilts are my medium of choice because they exemplify women's work historically. I also incorporate yarn that I have spun from wool and other fibers, also exemplary of women's traditional work. I believe that utilizing traditional techniques in a contemporary way helps to draw attention to the lives of women. On a more personal level, it gives me a sense of continuity with other women—historically and globally. I often incorporate abstract female imagery, and in this case all that is seen is the flowing hair of a woman unseen, and yet present, like the sun on a grey morning.



poorvi das

Wildflowers Along the Highway is inspired by the sudden outburst of flowers I see on road trips. Random and yet perfectly composed, gorgeous colors popping out amongst the green offer a delightful visual break to a monotonous drive. My eyes can never have enough of such beauty; my soul quietly absorbs it in.

In this piece, color has been explored intuitively enquiring into the precious memory my soul sweetly keeps. The tiny scale of the embroidery invites you to slow down and take a closer look so you can enjoy the details.



Wildflowers Along the Highway

Cotton fabric, cotton and silk thread. Embroidery.

4.75 x 6.25 x 0.75" (framed)

1.6 x 2.6" (artwork only)



katy dement

Paper Quilt #2

Handmade paper, beeswax, small toy. Cast
handmade paper and encaustic.

31 x 33 x 3"

This collection is inspired by the quilters of Gees Bend and my great grandmother who made quilts out of our old clothes. I remember her always appearing in the garden in an apron heavy with magic. This series of richly-textured images is cast into large sheets of handmade paper made from locally gathered plants (I do enjoy beating an invasive species to a pulp) and recycled ephemera that is stitched, etched, painted, sewn and coated with raw bees wax. These works replicate well-worn and well-loved quilts. Look closely and you will find surprises!



katy dement

Bird Girl

Hand made paper, plants, beads, threads.
Wet-on-wet collage in handmade paper.
26 x 18"

Bird Girl was created in my unique method of "wet-on-wet collage" utilizing the natural "cellulosic" adhesives found in plant materials some hand and machine stitching. The paper itself was created from locally gathered fibers, coffee chafe, cannas, iris, and embellished with vintage hat flowers and ephemera. These natural influences are reflected in my work.



betty elias

Fertility

Hand dyed fabric. Original design: hand cut,
hand dyed fabric.
34 x 27"

Fertility represents the family tree. The movement of the art depicts a family growing from one generation to another, but always moving, searching for growth. I did not start out to create this shape but as I worked on this piece it took it's own shape it looked like a walking life form. When I began to enhance the work, the symbol for *Fertility* took shape in the fabric and in my hands. It was an art piece that created its self.



rae gold

Body

Wool and wire. Wet felting.
18 x 15 x 8"

This sculpture is a body shape. She's spikey because we can be and feel anything we wish and some days we just feel "spikey." This is wet felting which I find is a very exciting medium to be working in. It can be very expressive.



amanda gross

Trauma Container 1

Wool, linen, acrylic, cotton, hemp, raffia, wire.

Hand woven sculpture.

6 x 7 x 7"

Trauma Container 1 & 2: These sculptures grew out of an emotional need to hold and honor the horrific stories of others, without internalizing the trauma that goes with them. We create and re-create internal containers for understanding pain every day. These external forms serve as an intention.



amanda gross

Trauma Container 2

Wool, raffia, wire. Hand woven sculpture.

3 x 3 x 3"



< || >



This Land is White Land

Adhesive bandages, fabric, thread. Hand embroidery, machine quilted.

24.5 x 30.25 x 25"



amanda gross

I am interested in the way layers of our cultural and historical past are hidden by the dominant white European-centric narrative. We deal with our complicated and violent past by putting on “flesh”-colored band-aids, uplifting stories of Brave Pioneers, Cowboys and Indians, American Exceptionalism. So often an artist/activist’s response is to give voice to stories unheard. This is a trap. As a white American of European descent, I have no right, nor ability to “give voice” to anyone, especially those who have been oppressed from a culture and history from which I’ve directly benefited. Instead, I am interested in re-telling the oppressor’s story. To point out the ugly bits and take collective responsibility.

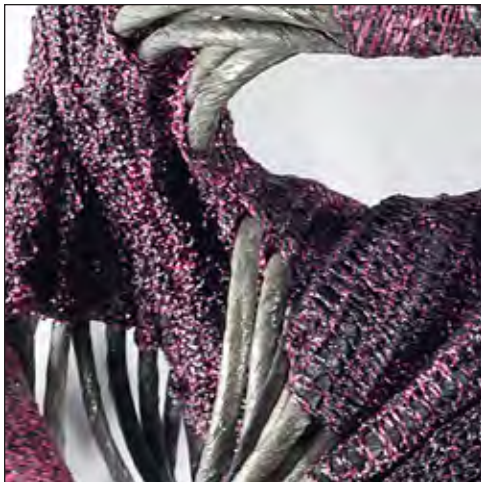


passle helminski

Creature

Yarn, rushing. Tubular knit.
20 x 28 x 15"

Everyone tells me they see an animal in my art.
So I thought I would make one that looked like
an underwater animal. Behold *Creature*.



Tesoro Escondido

Hand dyed Kona cotton, Procion MX dyes, foil, cotton batting, cotton and metallic threads, textile ink. Hand silk screened images on hand dyed fabric, fusing, foiling, machine pieced and quilted.

30.5 x 40.5"

PHOTO BY LARRY BERMAN



patricia kennedy-zafred

My work is primarily image driven, with the intent to tell a story, trigger a memory, or create a thoughtful moment. This piece, based on images from vintage post cards, is one in a series of works portraying women from all over the world, with strikingly varied concepts of beauty. The female images are Chaco Indians from Argentina, and like so many exotic post cards from the early 1900s, portray confident women, painted, adorned and tattooed in their own unique tribal styles. Their faces, decorated from "Edge to Edge," were particularly compelling and inspired the piece.



barbara kubala

Granite Neckpiece

Nylon cord, polymer clay. Micro knotting, sculpture.

Stand: 15 x 12 x 8"

The granite look of these handmade polymer clay beads and commercial beads were used to accent the large central medallion. Series of micro half-hitch knots imitate three-dimensional weaving and create depth and a sense of movement accented by sprays of fiber.





barbara kubala

Primordial Textures

Yarn, roving, assorted yardage. Crochet, weaving, felting, machine embroidery.

50 x 24 x 4"

The artist's preliminary sketches were an exercise in contrasting textures using several processes while endeavoring to not be defined by the rigidity of a frame. As worked progressed, the contrasting value tones of the piece became reminiscent of colorless elemental life forms from a "primordial soup." Containing hairy parts (yarn), skin-like mesh (gauze), soupy, bland, unstructured parts (needle felting), and knobby protuberances (weaving), coalescing into a higher life form, the work took on a life of *Primordial Textures*.



cynthia martinez

In my piece, *Withered Journey*, I was inspired by the early winter seasonal transformation outside my studio window as I witnessed its journey towards rebirth in the spring. As a visual art form my weaving breaks out from the two-dimensional plane utilizing various fibers to create tactile reflections of the textures found in nature. I believe that with each weaving I design and create these techniques breathe life into my work.



Withered Journey

Wool, cotton, linen, silk, linen/wool fibers. Hand woven weaving mounted in custom made frame.

32 x 42 x 1.75"



penny mateer

“Ensconsed in Luxury as Terror Pays a Visit”

NY Times 10/29/2013

Newspaper, fleece, commercial cotton fabric, canvas.

Hand cut collage, digital print, machine quilted.

47.25 x 33 x .5"

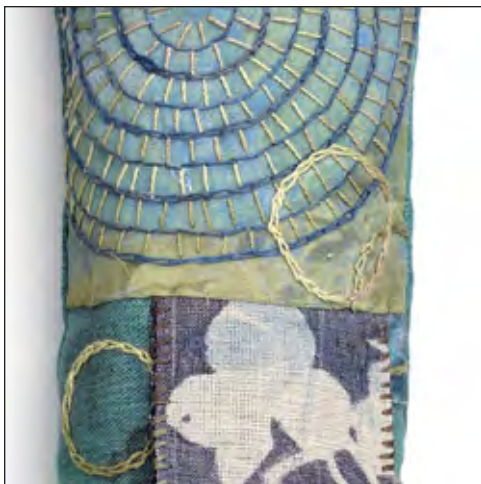
The gradual shift from handheld newspapers to the digital delivery of news diminishes the impact of photojournalism. Thinking about the way photographs inform our introduction to specific events I began to make a daily collage using only photographs or advertising and choosing a headline as a title.



sharon mccartney

I am a constantly collecting natural objects—shells, twigs, stones, feathers. I treasure these windfalls when I am lucky to find them. Incorporating these forms into my work reaffirms truths that begin with the self, but are at once universal. By combining them with my own imagery and surfaces, I use them to reflect the natural patterns and details that are my source of sanctuary and personal rhythm.

My fiber sculptures are inspired by the traditions of amulet and talisman making. I am interested in ways that ritual and iconography have long created ties between with the natural world and personal definition. I invite the viewer to see these pieces both as artifacts and as structures that communicate experiences of vulnerability, transformation, and survival.



Windfalls

Cotton, silk, linen, thread, stones, ostrich shell beads.

Embroidery, rusting, monoprint.

12.5 x 22 x 2"



Hoof

Concrete, hair, nylon flocking and acrylics.

Casting, flocking.

18 x 7 x 5"

staci offutt

I have been thinking about the in-between.

Creating something with push and pull.

Finding the middle ground between
changing and preserving, flesh and stone,
discard and relic, real and symbolic.

Modeled after a lifeless carousel horse but
treated with taxidermy-like care, *Hoof* is
a lopped off limb of something dead that
was never alive.



jane ogren

Sculpted Identity #314

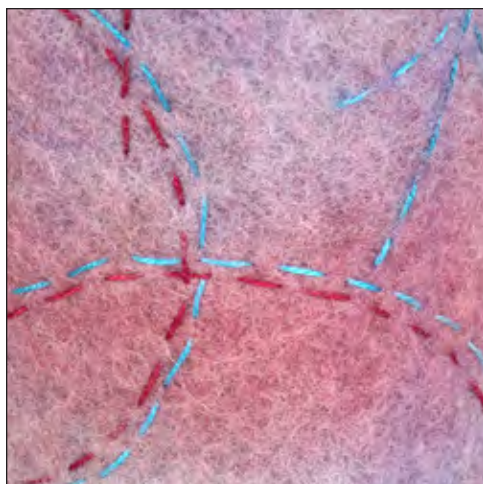
Hand-dyed wool felt, embroidery floss and polyester fabric.

Embroidered and hand-dyed felt sculpted around a base,
embellished with hand-dyed and shaped polyester.

36 x 12 x 11" (each) overall 36 x 24 x 11"

No one should be judged by their gender.

My artwork is intended to emphasize
the diversity among humans. The pair of
sculptures are made from hand-dyed wool
and hand-dyed and shaped polyester. I have
embroidered symbols on the abstracted
figures. I enjoy the evolution of my artwork as
I problem solve through the entire process.
Remembering where I have been artistically
and then looking forward to exploring new
ideas keeps my artwork ever evolving.

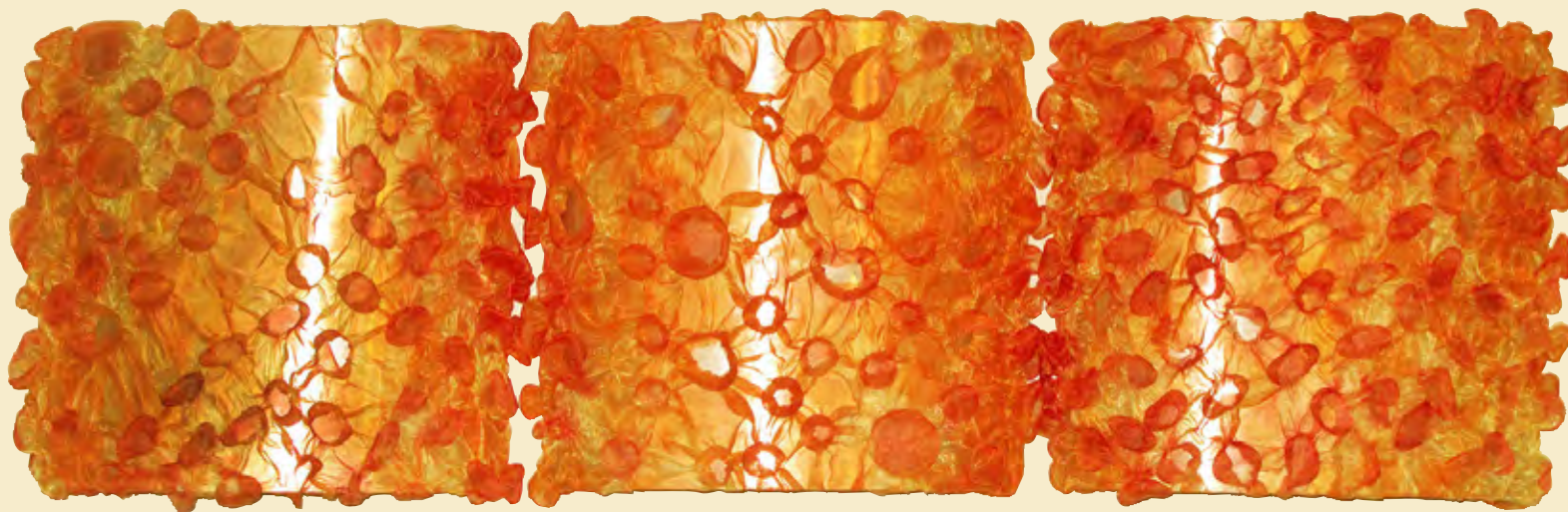


Jefo #639

Hand-dyed polyester fabric, heat set to make shapes (knobs) and dyes permanent. Fiber then stretched over curved aluminum.

10 x 10 x 3.5" (each) overall 10 x 34 x 3.5"

jane ogren



Currently, I have been working with polyester fabric, which is a thermoplastic material. The molecular structure of polyester breaks down and becomes fluid at a certain temperature, making it possible to reshape the fabric. I use a variety of manipulative techniques to create shapes in the fabric and then heat-set and pressure-set the polyester. My application of various techniques gives two-dimensional fabric a three-dimensional form and becomes productive ground for innovation...and I am having fun exploring all the possibilities.



angela pasquale

Hornets

Linen fabric, wire, embroidery floss, fishing line.
A variety of hand stitches layer upon layer.
16 x 13 x 10"

One day, I noticed something on the glass outside of my kitchen window. I tried to wash it off and to my surprise it was a hornet nest of all things! Through the glass, I could safely view the daily development. It was interesting to see how they formed wood bark into pulp and applied it in curved lines with the precision of an engineer. It kept me amused for six months. I decided to document their designs by taking a video of every stage, which made it possible for me to craft this replica.



Greenhand

Wire, embroidery floss, wood.

Hand stitched, layer upon layer, using a variety of stitches.

17 x 16 x 6"



angela pasquale

When I gathered herbs and flowers in my garden, not only my thumb, but my entire hand turned a light shade of green. I have always been inspired by nature, but when a butterfly landed on my hand, I just knew I had to create this piece. Some people may think the white flower on the left is a daisy, but really it is an Edelweiss flower which sits atop a small music box that plays that very melody. I could not help but also include an array of colorful insects and a mushroom to complete my menagerie.



camilla brent pearce

Grand Avenue Rustbelt Flower Garden

Vintage kimono silk, victorian lace. Rust and transfer dyed, handstitched, drawing.

14.75 x 14.375"

My work is about time and process, referenced not only in the salvaged/recycled materials used, but in my chosen working methods of hand-stitching and rust-dyeing. The stitching has evolved from simple running stitch used in traditional quilting to a means of creating an overall surface texture and color field. While this could be done with a sewing machine, I feel strongly that the hand should be evident in the work. In *Grand Avenue Rustbelt Flower Garden* I also have started incorporating drawing onto the stitched pieces.



camilla brent pearce

Victorian Rustbelt Escher

Flocked nylon handkerchief, cotton batik, silk
and cotton sewing thread, Micron pen.

Rust-dyed, handstitched.

12.375 x 12.25"



I enjoy the interplay of layers – using patterned fabrics with an overlay of a transparent material. I fell in love with the graphic quality of the batik first, and the funky 50's flocked handkerchief seemed like a logical companion. I have a fondness for vintage ladies handkerchiefs, made to be both beautiful and functional, but not on a grand scale. I smile, in this day of disposable everything, as it reminds me of my very proper and very beloved great aunts Sara and Mabel who might have used and appreciated the handkerchief, if not the batik.



shawn quinlan

The bystander effect is a social psychological phenomenon that refers to cases in which individuals do not offer any means of help to a victim when other people are present. The probability of help is inversely related to the number of bystanders. In other words, the greater the number of bystanders, the less likely it is that any one of them will help. Several variables help to explain why the bystander effect occurs. These variables include: ambiguity, cohesiveness and diffusion of responsibility.



Bystander Effect

Commercial and hand painted cotton fabrics.

Appliquéd and quilted.

30 x 36"



martha resseller

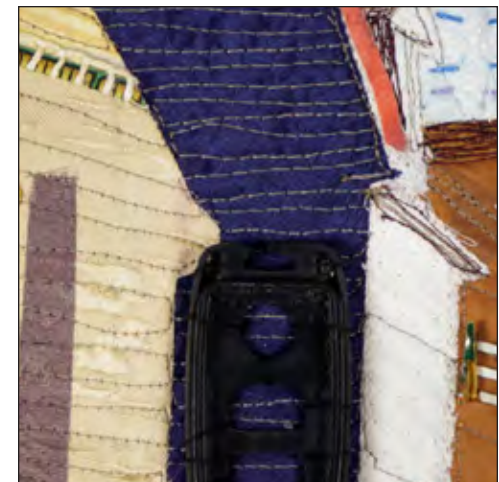
Edge of Morning

Fabrics, found objects, thread. Raw edge
appliqué, stitching.

12 x 12 x 1.5"

My current portfolio, *Fabric, Found Objects and 10,000 Steps a Day*, reflects my habit of walking 10,000 steps a day and taking note of my surroundings. I take photos of the fleeting gems of shape, shadow and texture in my aging industrial neighborhood.

I collect found objects—the detritus of the everyday life of working people—and include them as well. The *Edge of Morning* resulted from a walk where I specifically thought about interesting edges. It is “about” the line of the roofs against the sky as they march down the street.

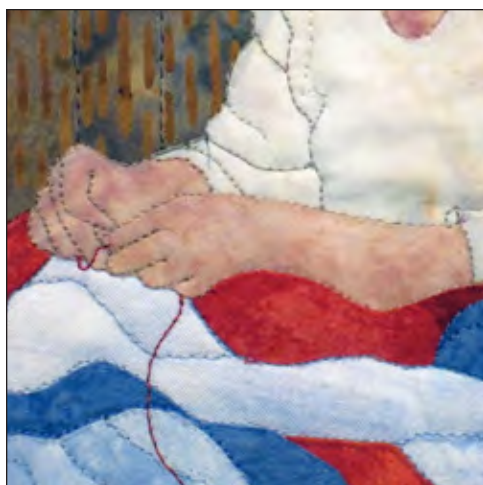


brent ruka

At one of the knit-ins taking place around Pittsburgh, I took photographs and combined several of them to make this quilt showing three of the over 1,800 people involved in the community-wide project, Knit the Bridge. In August of 2013, more than 600 panels covered the Andy Warhol Bridge—a very ambitious yarn bombing.

Knit-in

Cotton. Fused appliqué, machine quilted and embroidered.
19.75 x 23.5 x .25"



rochel schiffrin

Ombré

Paper. Intricately cut paper.

40.25 x 28.5"

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.

When I cut paper, it is an intuitive and natural reaction for my love of detail, care and intricacy.

As a creative technique, paper cutting is not only cathartic to me, but it also allows me to experiment with different techniques and ideas. In this piece *Ombré*, I wanted to explore the concept of gradation using paper cutting instead of color. My vision of ombré in paper cutting was to make the shapes and sizes flow from smaller to larger and in doing so this created an optical effect that caused the color or shading to do the same.



lauren sims

This piece was born from a love of story-telling and a history of anxiety. The dark wood (of the first line of Dantes' Inferno) is the wakeup call we get when a reckoning is due in life. Waking up to the dark wood forces us to choose between struggling to change our immediate present for uncertain rewards, or maintaining the bleak comforts of familiarity. The piece started life as a quick sketch, and I wanted the finished piece to keep a jittery, sketchy feel. The border is raw, and the hand-embroidered background vibrates like maggots breeding from the background silk.



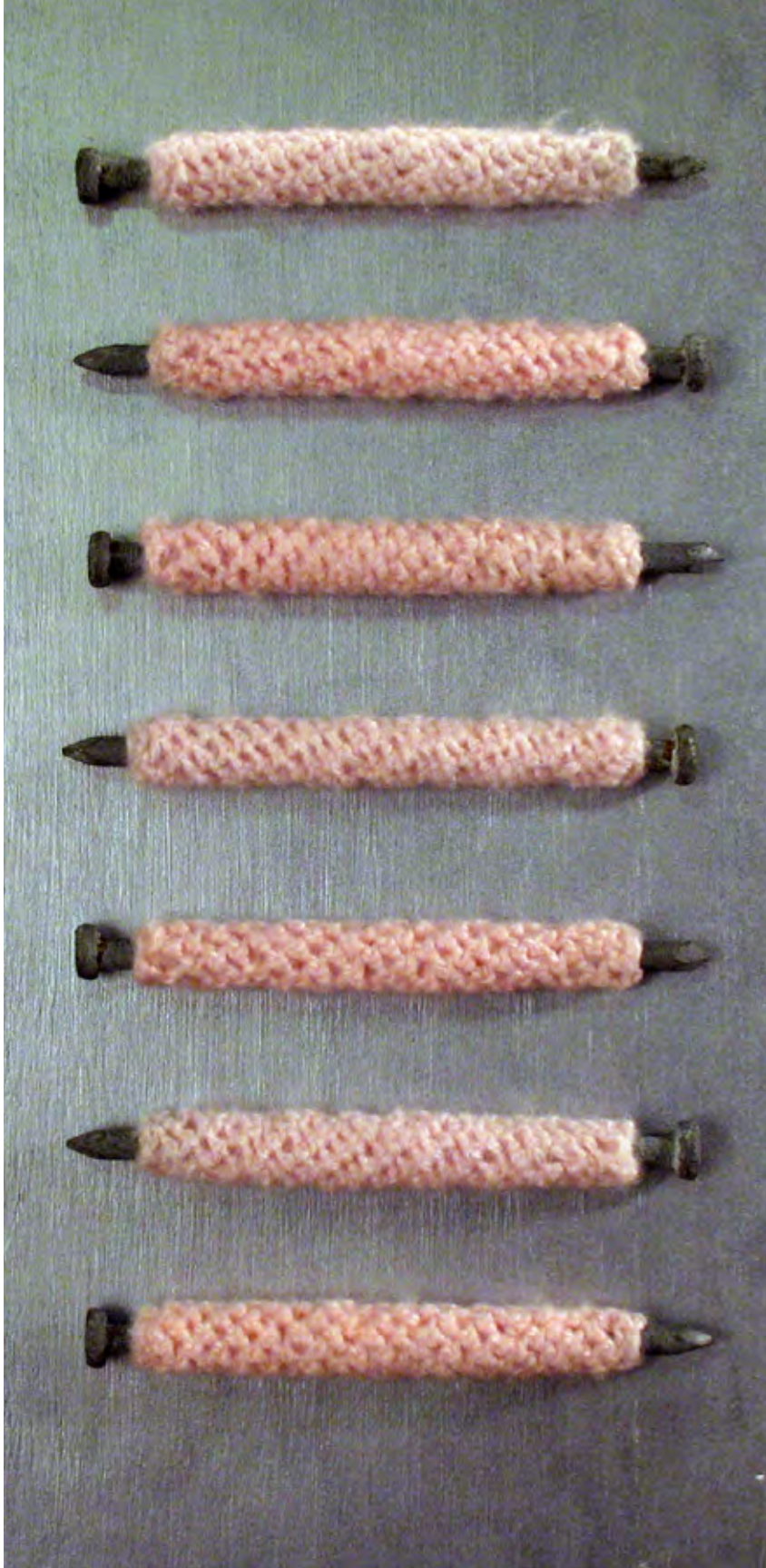
Off the Straight Path

Silk thread, felt, various fabrics, ink, wood, gilt.

Hand embroidery, appliqué, machine sewing.

29 x 34.75"





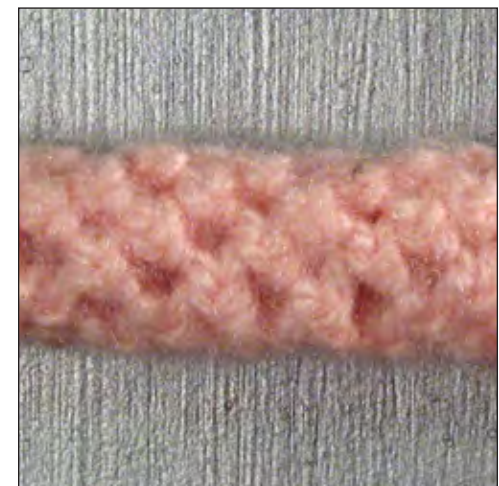
kitty spangler

Rebuilding Process I

Acrylic yarn, metal spikes, wood, paint.
Crochet on spikes, wired onto painted wood.
21.5 x 10 x 1"

In my basement I found a 50-gallon drum filled to the brim with emptied boxes of assorted nails, screws, fasteners, small paint cans, and PVC pipe elbows. These were obviously tossed in there to piss me off. My ex was moving out, rather angry and figured he'd show me. Well, I am recovering and making use of those random building materials.

Soft, pink handwork
covered spikes soften chaos
ordered column now



kitty spangler

Shredded journal pages were woven to hide context but then I wrote, sewed and scribbled onto the surface, anyway. I like having the last word. (I also balk at art which demands I read for meaning.) The sloppily and tightly wrapped spike could be me, my ex, or every other disappointment I've had. It might indicate some sort of control as if I've bound my prey, or maybe I'm the one in pain and emotionally locked up. Perhaps, and let's hope, it's an optimistic look at part of the rebuilding process.



Rebuilding Process II

Paper, ink, paint, thread, wood, metal spike. Journal pages, woven, glued, sewn, attached to painted wooden background with wrapped metal spike.

9.5 x 9 x 1"



delli speers

Metatron

Fabric, antique lace, beads, ribbon.

Quilting, embroidery, beading

14 x 11.5 x 2.5"

I'm attracted to the metaphysical, specifically the angelic realm in abstract. A weaver in the distant past, I have only recently returned to the creative scene. Enthused by a Fiberarts Guild workshop, it initiated the inspiration for this piece—allowing me an opportunity to explore materials and techniques not familiar to me.



kathryn scimone stanko

I call my creations of woven jewelry and sculptural adornment MetaLace, the metamorphosis of unorganized, twisted metal, formed into works of order, shape, beauty and purpose. The title is a play on words to suggest not only the washing instructions for fine undergarments, but also the perception that public display of such subject matter may be considered indelicate by the viewer.



Wash in Delicate

Brass wire with fluorite and pearl detail. Hand-knitted brass wire with embellishments added.

12 x 9 x 2"



mary towner

Redemption

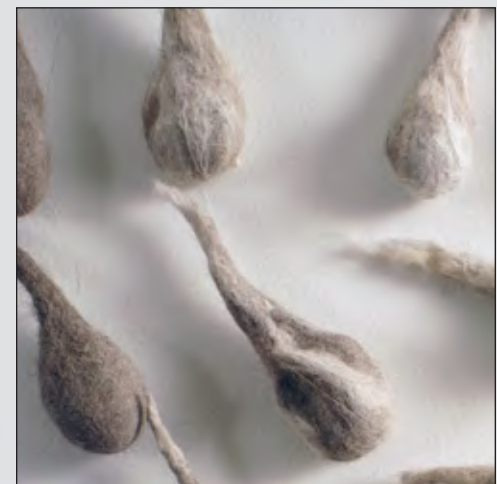
Cat fur. Felting.

51 x 32 x 1"

Currently I'm interested in the magic of many small pieces, each having its own unique character while accumulating into one large work that's greater than the sum of its parts.

As an animal lover, I have access to a lot of cat fur and discovered much of it felts as well or better than wool. As I played with forming the fur, a mouse-suggestive form evolved. (Mice from cat fur—irony, revenge, or both?)

Redemption is the latest arrangement of these creatures, loaded with frenetic energy.



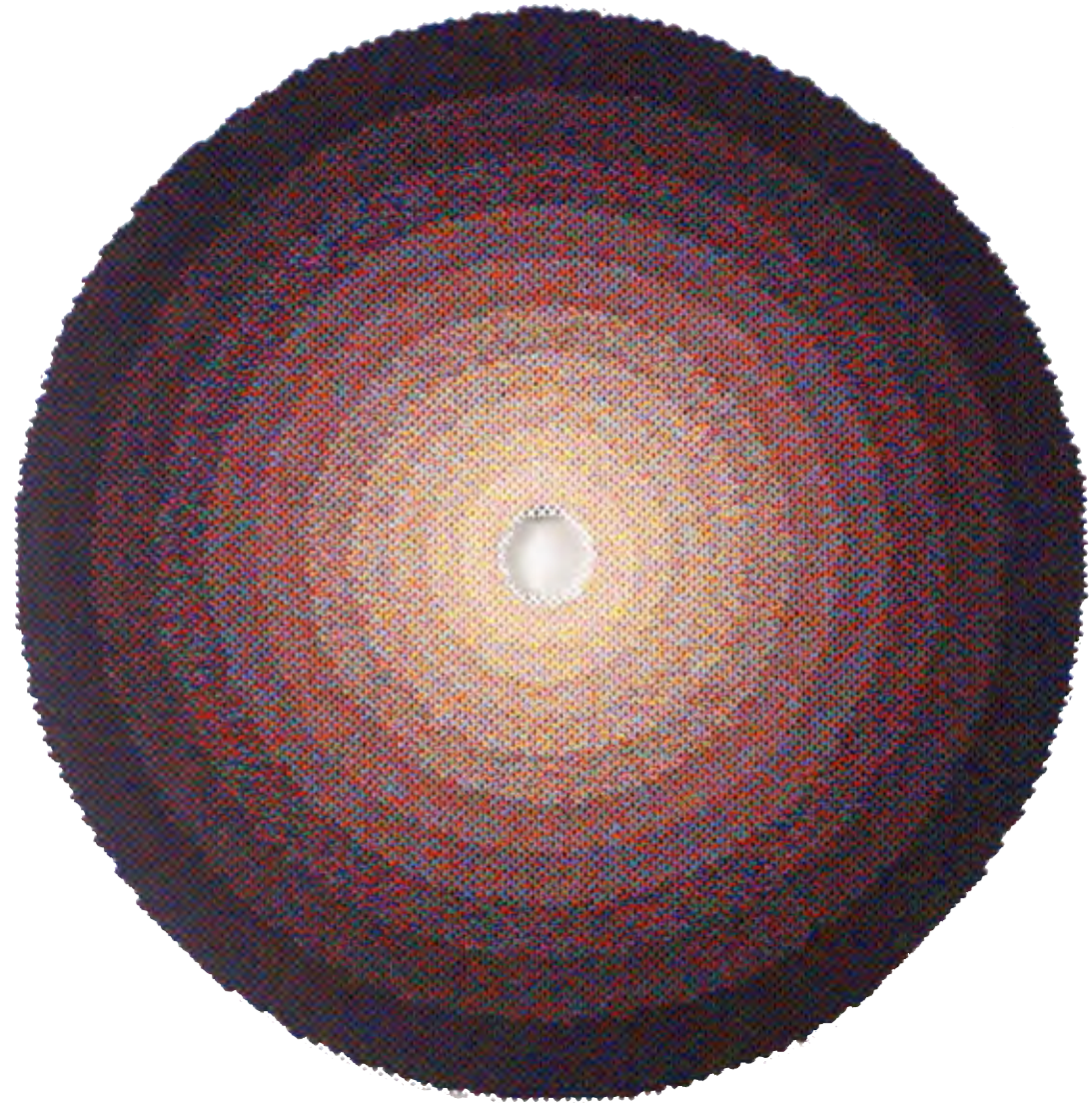
mary townner

My O My

Embroidery thread. Needlepoint.

12 x 12 x .5"

I'm intrigued with building hue and value gradations by mixing many thread colors together, then exploring what movement and emotive effects can be achieved with them. Each stitch in *My O My* contains 10 strands of 5 hues: yellow, red, green, blue and purple; gradually changing from pastel versions in the center to deep, dark ones at the edge.



michelle urbanek

In the Depths

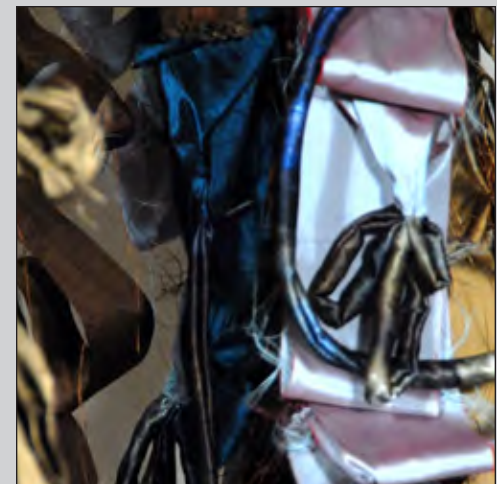
Dupioni silk, digitally printed silk, lotus pods.

Hand and machine sewn.

50 x 44 x 4"

The dreadful thoughts of my mind inspired this installation. I used dupioni and digitally printed silks to create a murky "swamp" – my own version of the rabbit hole. I must wade through the depths and shrug off the vines (heavy with contemplation) that fall onto my shoulders. The other side, the brighter side, represents reconciliation with my demons.

But in the thick of it – in the depths of the unknown – is where the healing occurs.



michelle urbanek

The Ugly Side of the Truth

Underwear, hand dyed yarn, thread, roving. Hand dyed yarn, hand embroidered, and hand felted. 17 x 12 x 9"

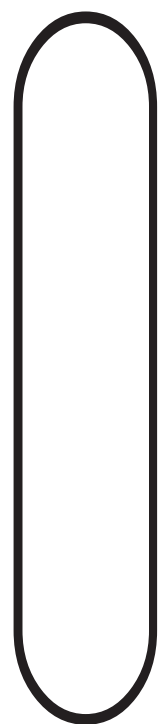
The truth is my desire to be "beautiful" according to American culture, that unattainable, unnatural version of a woman. "Beauty" is superficial, is thin, is lacy and powerful, highly sexual. Wanted. Desired. Incorrigible. The ugly side of that is what I did to attain it: purge, starvation, over exercise and overindulge in self-mutilation. I was driven by my need to be seen by others. My validation came by way of others. I was a shell. This pair of underwear is a symbol of that shell. The ugliness is oozing out and the maggots are healing the ugly side of my truth.



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for
for