

Unveiled

The word "Unveiled" is rendered in a large, bold, sans-serif font. The letters are white with a blue-to-white gradient. A thick blue arc curves over the top of the word, and a thick grey arc curves under the word. The background is dark grey.

Fiberarts Guild of Pittsburgh Membership Show PITTSBURGH CENTER FOR THE ARTS

APRIL 8 - MAY 22, 2011

All art starts with an inspiration.

The artist may travel so far (and so privately) from the source of that inspiration, that the viewer never sees the spark which triggers the work. With this in mind, we present to you the inspiration for each piece that offers insight into how the creative process works. The trigger may have been an object, sound, image, video, color, form, texture, or text. By sharing the trigger, we hope that the viewer understands the artist's journey more clearly and initiates a dialogue about the process from inspiration to art.

Pittsburgh Center for the Arts • 6300 Fifth Avenue • Pittsburgh, PA 15232

ARTURO ALONZO SANDOVAL

It was a pleasure to return to Pittsburgh as the juror for the 2011 Fiberarts Guild of Pittsburgh member's exhibition *Unveiled*. In addition, I was delighted to view artworks that displayed innovation, tradition, art-to-wear, personal expression, and good design.

For my first viewing I looked over the entire assembly of submissions noting that the lighting had to be changed so each submission could be viewed at its best advantage. During that time I looked over and listened to the many inspirations that guided each artist in the conceptualizing of their artwork. It is interesting how some artists chose for their inspiration a piece of music while others were very literal with a visual replication for their art. However, each inspiration unveiled an important role and partnered very well determining the final outcome for the ideas created. My second viewing required the staff to elevate the artworks so I could see them properly because of their large scale. Each work was scrutinized for the usual art selection rubric, i.e., personal vision, balance, color



relationships, scale, surface treatment, workmanship, and presentation. Once my first selections were made, the staff moved all of those artworks to another space. Then I reviewed the submissions not selected once more just in case I had overlooked something. In fact, there were some pieces that got overlooked and I added them to the selections. Digital selections were then viewed and I was thoroughly disappointed not to view those works in person. Saturday allowed me to provide a critique to the Fiberarts Guild members of the submissions not selected. Generally, the improper presentation of an artwork kept it out of the show, as well as unsuitable workmanship, improper finishing details, and inadequate design and perspective elements.

In conclusion, my impression is that the Fiberarts Guild of Pittsburgh has a strong membership that is striving to evolve itself toward a more professional organization. This was noticed by the strength of concepts employed by a majority of the entries for this year's exhibition, and especially of those accepted.

ARTURO ALONZO SANDOVAL is an alumni endowed professor of art at the University of Kentucky. He has exhibited extensively and has work in a wide variety of collections, including the Museum of Modern Art, The Renwick Gallery, and the National Vietnam Veteran's Museum in Chicago.

Unxelled



POORVI DAS



RHYTHM

Pleating, folding, heat press

15" x 14"

21.5" x 15.25"



ACTUAL SIZE

POORVI DAS



POINSETTIA

Embroidery, cotton, metallic thread,
metal, bezel/frame

1" x 1"



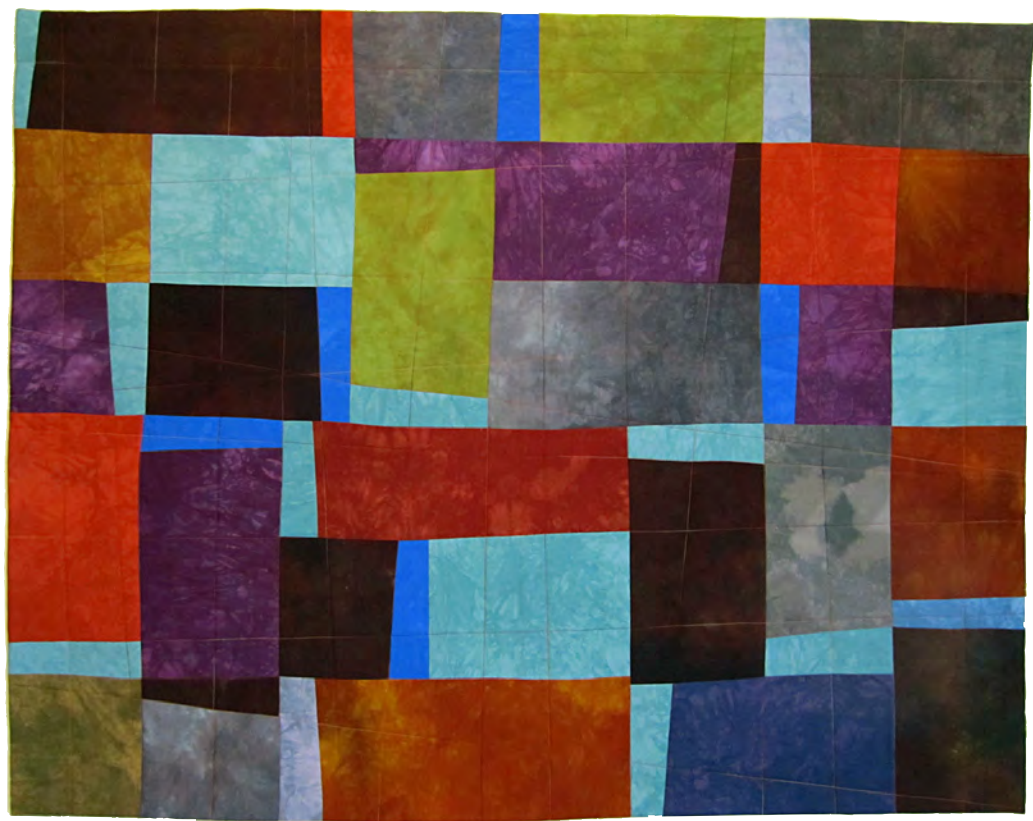
BETTY ELIAS



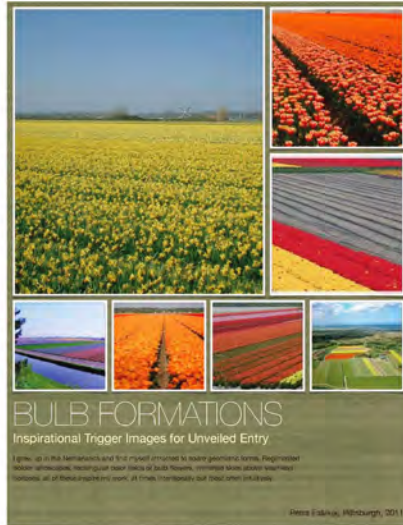
BODY & SOUL

Photograph on fabric strips

16" x 28"



PETRA FALLAUX



FORMATIONS #3 (BULB)

Cotton fabrics, hand dyed, freely cut,
machine pieced and quilted

42.5" x 54"

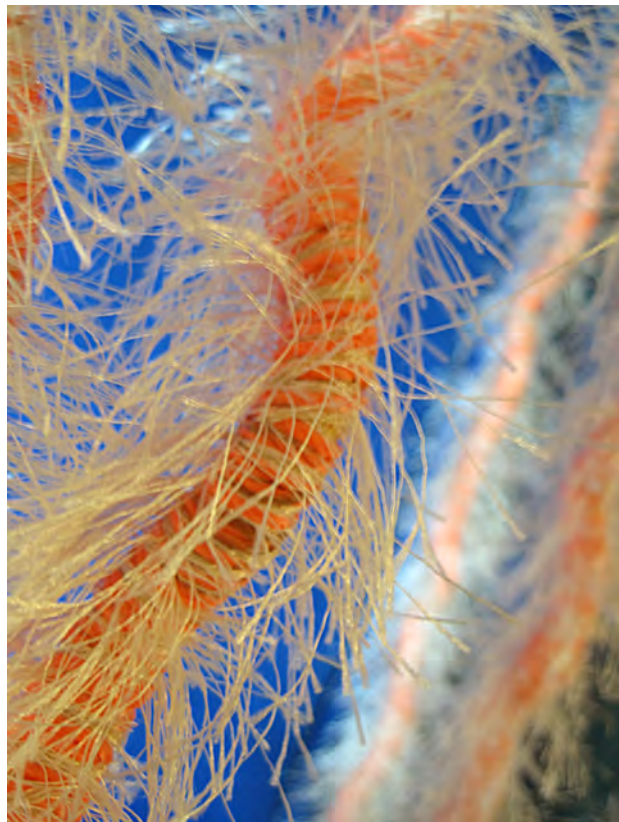


FRANCES FREDERICK

The ancient Greek philosopher Heraclitus developed a principle of ordered change he called 'logos'. What is ordered is a process of constant change; the process is eternal. Fire is his symbol for this process: "There is an exchange for all things for fire, and fire for all things, even as goods for gold, and gold for goods." What appears fixed is also fluid. The only permanency is change.

LOGOS

Cotton fabric, machine pieced and quilted
44" x 47"



ROBERTA GESSNER HODGE

Salamander protected from trade

Safeguard rejected for corals despite warning of populations declining at 'alarming rate'

THE WASHINGTON POST

Delegates at a global wildlife conservation conference voted Sunday to protect a coveted salamander but voted down a more sweeping proposal that would have regulated the trade of red and pink corals worldwide. The latest round of voting at the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) underscored nations' unwillingness to forgo immediate economic gains from exploiting natural resources, even when these activities are putting plants and animals under intense pressure.

The 175 nations gathered in Doha, Qatar, unanimously voted to ban the international trade of Kaiser's spotted newt, a black and brown Iranian salamander often sought as a pet. According to the World Wildlife Fund, about 1,000 of the animals are left, and about 200 are traded each year. A Web site operated out of Ukraine serves as the main vehicle for the transactions; the measure makes it the first species threatened by electronic commerce to receive environmental protection. But delegates declined to adopt



Red and pink corals, such as this *corallium rubrum* found in waters off northwestern Italy, failed to receive protection from commercial trade.

Mediterranean and are used in the production of high-end jewelry in European countries such as Italy and Croatia, as well as cheaper decorations and souvenirs in Taiwan and China.

Environmentalists and scientists argue that corals, which are living animals and seriously threatened by rising carbon dioxide emissions that are warming the ocean and making it more acidic, cannot afford the added pressure of a commercial harvest. Nearly 30 percent of the world's tropical coral species have disappeared since 1980, mainly because of warming, and

Some jewelers and home decor companies, such as Tiffany and Temple St. Clair, have voluntarily stopped selling corals for environmental reasons.

Last week, delegates at CITES denied protections for the polar bear and Atlantic bluefin tuna, ocean advocates are becoming so disillusioned with the Doha conservation conference they've started calling it "No-ha."

In a separate compromise on tigers, delegates unanimously adopted a measure yesterday calling for increased regional cooperation among nations in which

PINK CORAL FEEDING

Wrapping, fibers, woods, plaster, plastic

84" x 6.75" x 15.25"



PATRICIA KENNEDY-ZAFRED



THE PINK SUIT

Acetate, hand dyed fabrics, metallic and rayon threads; machine pieced and quilted

21.5" x 29.5"



PENNY MATEER



<http://www.facebook.com/video/video.php?v=1269609510006>

CELEBRATION SERIES #1: LISTEN TO SLY — ISN'T IT ABOUT EVERYBODY?

Commercial cotton fabric, beads,
sequins, found objects; machine
applique and quilted

Sound Design by Norman Beck

26" x 23.5"



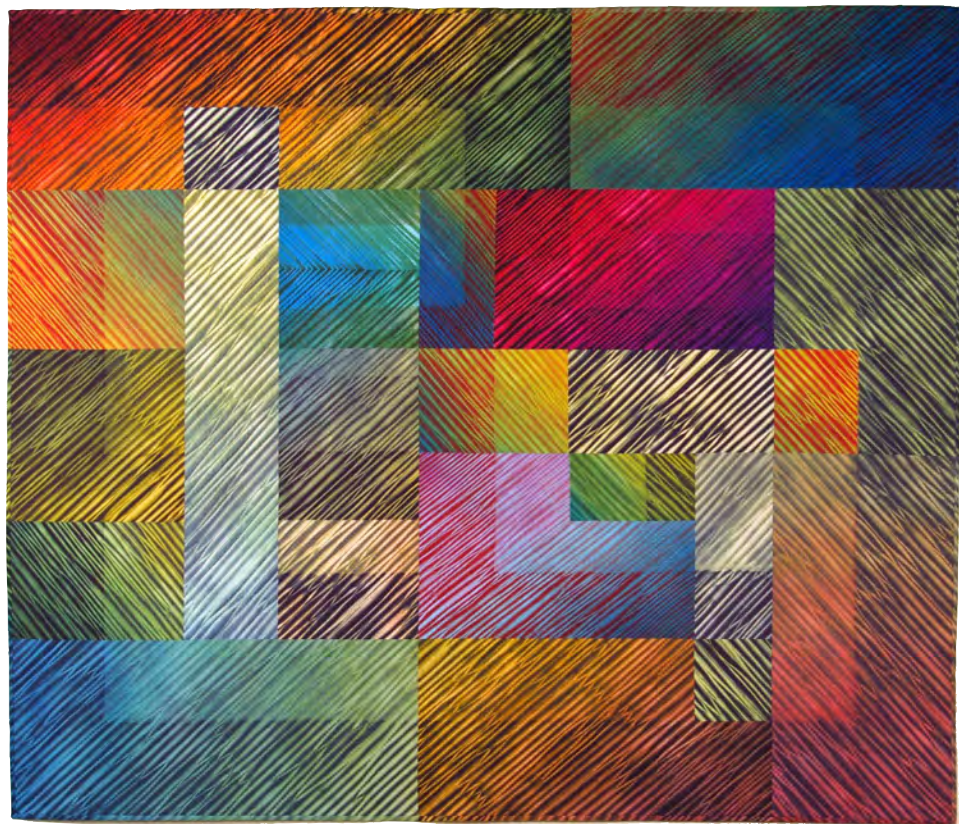
KAY MILLER



NO-RAINBOW: IN MEMORY OF MADISON AND CHILD VICTIMS OF ABUSE

Vintage embroidery with borders by artist,
cottons, applique, hand and machine
quilted

36" x 56"



JAN MYERS-NEWBURY

BEST OF SHOW AWARD



CARNIVAL

Arashi shibori dyed cottons; machine
pieced, machine quilted

57" x 68"



JANE OGREN



Inspiration



Husband

The portrait is of my husband, but the trigger/inspiration for the technique was from a Canadian artist who was in an exhibit at the Surface Design Association Conference 2009 in Kansas City. I combined an acrylic painting of my husband with the coiling technique

Jane Ogren

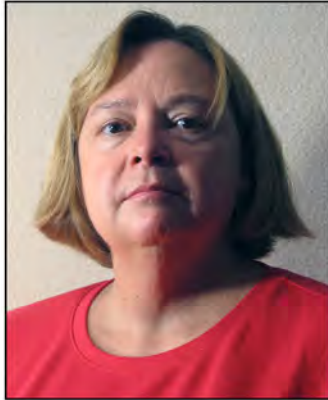
SPIRITS ON CLOTH #521

Wrapped fiber coils attached to acrylic painted canvas

29" x 27"



JANE OGREN



The inspiration for my artwork was a photograph I had taken of a friend from Rochester, NY. I have always wanted to do a value study using black, white and shades of grey and this was my opportunity. I used red dupioni as the background and four shades of floss to embroider the face.

Jane Ogren

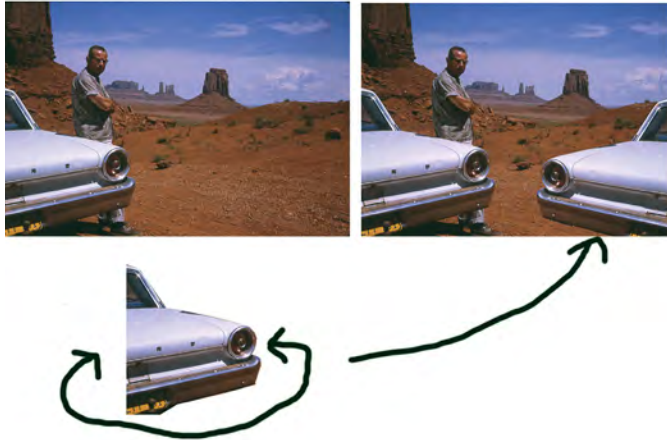
SPIRITS ON CLOTH #523

Value study done on red silk dupioni with black, white and shades of grey floss

12" x 9"



SHAWN QUINLAN



VISITING GRAMPS MEMORIES

Fabric scraps; appliqued and
machine quilted

49" x 54"



MARTHA RESSLER



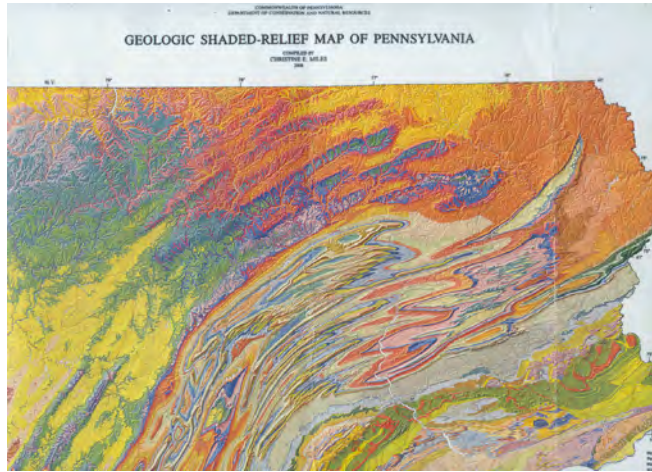
IN MEMORY OF CHRISTINA: 2011 TUSCON

Photo transfer, stenciling, hand embroidery,
hand and machine quilting

15" x 11" x .5"



MARTHA RESSLER



WESTERN PA, OH WHAT A RELIEF

Fused fabric pieces, yarn, embellishments
(including historical engravings, beads,
buttons, glass jewels) Angelina fibers, hand
embroidery and machine quilting

50" x 61" x 1"



SUSAN E. REX

Refracted Light

My Inspiration

This photo in an old Shuttle Spindle & Dyepot Magazine (Fall 1983) made me think of the colors in the collection of cotton fabrics I have hand dyed. The secondary shapes created by the color changes and straight and diagonal lines are a challenge that I enjoy.

Chromatic Fantasy IV: Minor Keys, by Alberta Parkinson. Embroidery weave in cotton, 55" x 25½"; shown at the Midwest Weavers Conference. ►



REFRACTED LIGHT

Hand-dyed cotton, pieced; machine quilting

60" x 23"



JOHANNA ROSZNER

KOR AWARD FOR MOST COMPELLING INSPIRATION



IRAQ. WAR

Commercial material, cotton, fused,
symbolic materials, pieced; machine
quilted, appliqued

81.5" x 73"

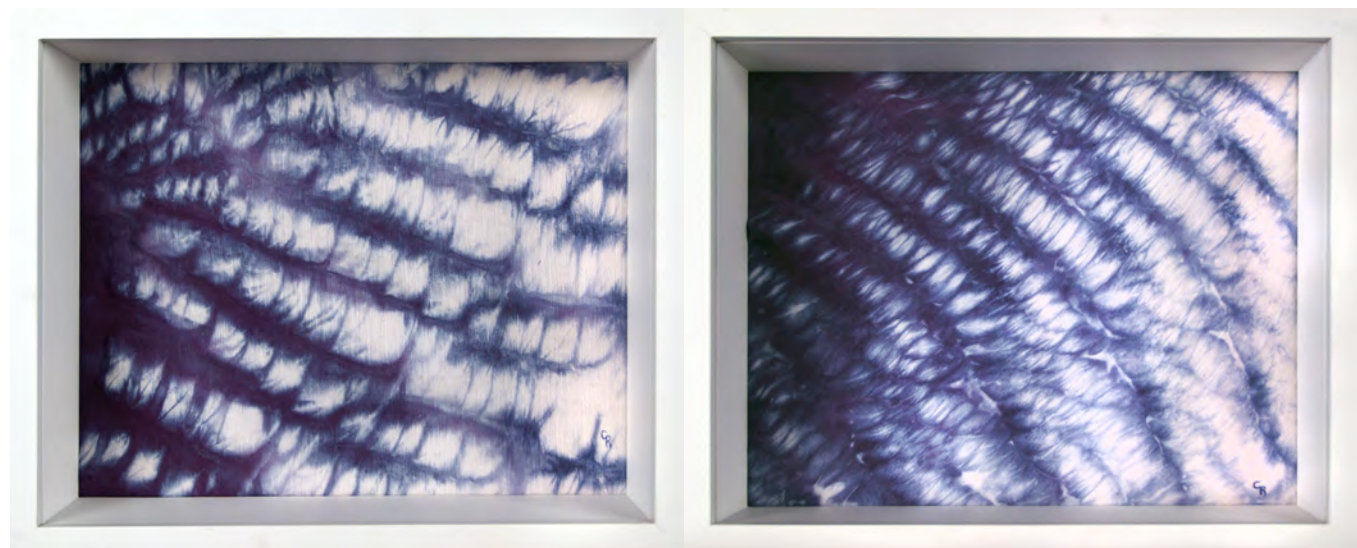


BRENT RUKA



UNVEILED

Commercial cotton fabric; fused
23" x 23"



COLEEN RUSH

what you say
what you don't say
what you do
what you don't do
causes a ripple effect



RIPPLE & RIPPLE II

Silk shibori

8" x 10" x 3" each



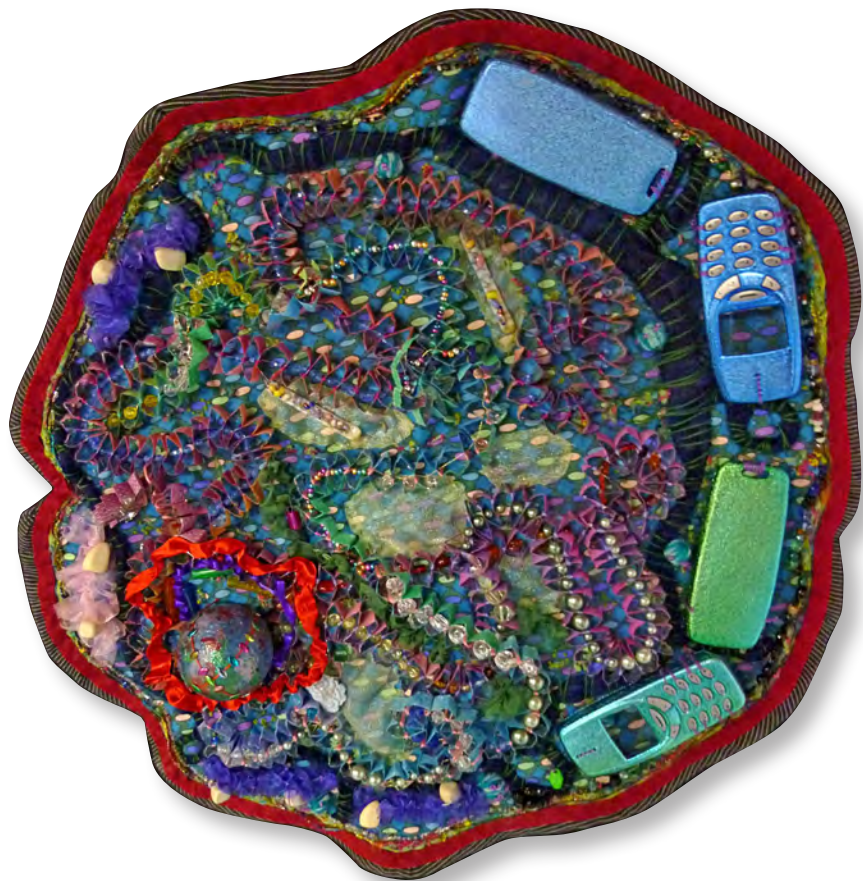
WANDA SPANGLER-WARREN



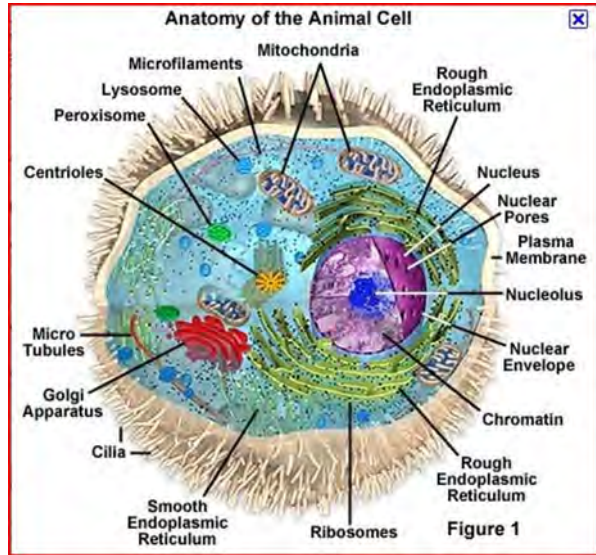
TRILLIUM IN WILLOW

Mixed media; woods, paper, thread

40" x 20" x 12"



WANDA SPANGLER-WARREN



AT THE CELLULAR LEVEL

Mixed media; fabric, beads, found objects

26" x 26" x 4"



KATHRYN STANKO

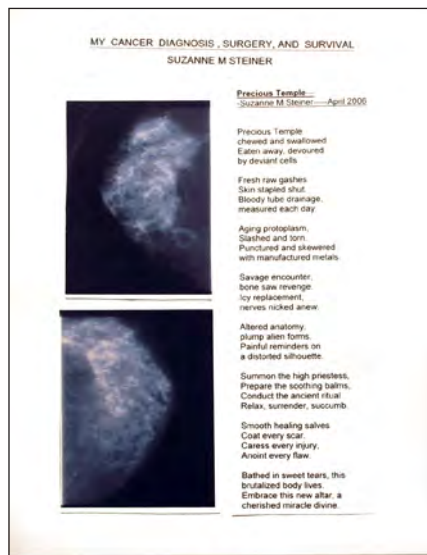


WATERFALL

Sterling silver manufactured from
recycled metal, glass, pearls; woven
10" x 8" x 4"



SUZANNE M. STEINER



THE BUTCHER'S HAND

Velvet silk, photo transfer; quilted

15" x 15" x .5"



SUZANNE M. STEINER



TRULY GEORGIA'S LAND

Velvet silk, photo transfer; quilted

15" x 15" x .5"



LAURA TABAKMAN

DOUDEN AWARD FOR BEST BOTANICAL WORK



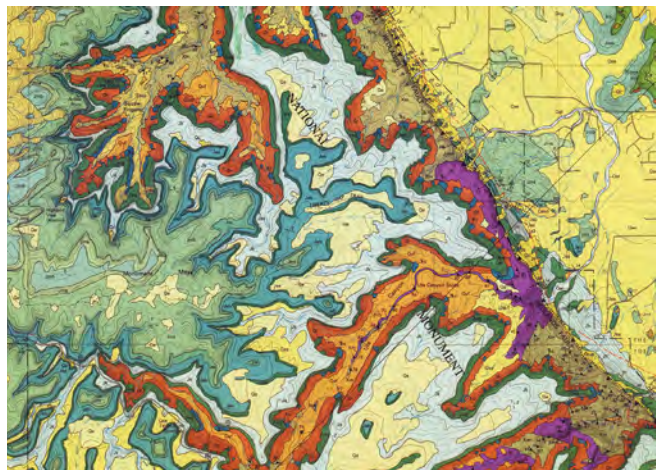
MILKWEED

Polymer clay, rayon thread, silk and wire

12" x 11" x 3"



JEAN THOMAS



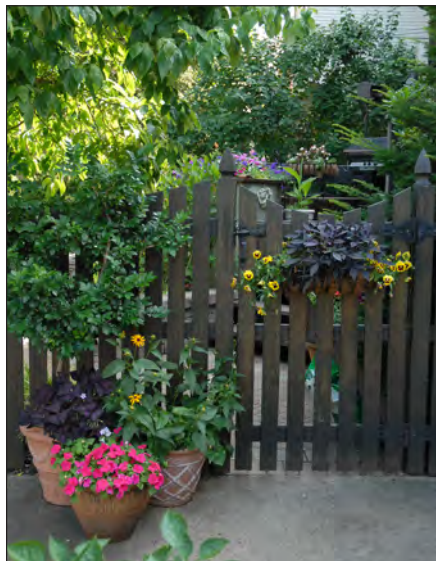
EARTH WORKING

Hand painted silk, thread, muslin, batting;
pieced, embroidered and stitched

33" x 27" x 1"



CHARLOTTE TOAL



GARDENSCAPE

Cyanotypes on cottons, shibori, hand embroidery, photo transfer, applique

16.5" x 21"



FANNIE WHITE



CELEBRATING ID, EGO, SUPER EGO

Raw edge applique, ink, paint,
pieced and quilted

45" x 49"



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A Member Guild of the
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Pittsburgh, PA 15232

www.fiberartspgh.org

