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# 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.

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# POORVI DAS



#### **R**HYTHM

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

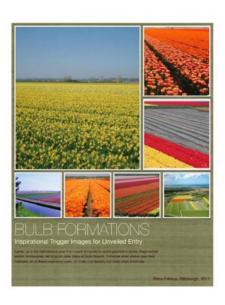


#### BODY & SOUL

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' unwilling ness to forgo immediate economic gains from exploiting natural resources, even when these activities are putting plants and animals under intense pressure.

Doha, Qatar, unanimously voted Kaiser's spotted newt, a black and venirs in Taiwan and China. brown Iranian salamander often environmental protection.

But delegates declined to adopt mainly because of warming, and ation among nations in which



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

the production of high-end jew- companies, such Tiffany and The 175 nations gathered in elry in European countries such Temple St. Clair, have voluntaras Italy and Croatia, as well as ily stopped seiling corals for envito ban the international trade of cheaper decorations and sou-ronmental reasons.

sought as a pet. According to the tists argue that corals, which are bear and Atlantic bluefin tuna World Wildlife Fund, about 1,000 living animals and seriously ocean advocates are becoming so of the animals are left, and about threatened by rising carbon diox-200 are traded each year. A Web ide emissions that are warming servation conference they've site operated out of Ukraine the ocean and making it more serves as the main vehicle for the acidic, cannot afford the added transactions; the measure makes pressure of a commercial harit the first species threatened by vest. Nearly 30 percent of the electronic commerce to receive world's tropical coral species have disappeared since 1980,

Mediterranean and are used in Some jewelers and home decor

Last week, delegates at CITES Environmentalists and scien- denied protections for the polar disillusioned with the Doha constarted calling it "No-ha."

In a separate compromise on tigers, delegates unanimously adopted a measure yesterday calling for increased regional cooper-

#### 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

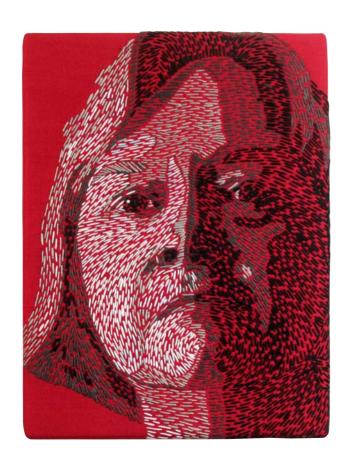
The portrait is of my husband, but the trigger/inspiration for the technique was from a Canadian artist who was in an exhibit at the Surface Design Association Conference 2009 in Kansas City. I combined an acrylic painting of my husband with the coiling technique

Jane Ogren

#### Spirits on Cloth #521

Wrapped fiber coils attached to acrylic painted canvas

29" x 27"



# JANE OGREN

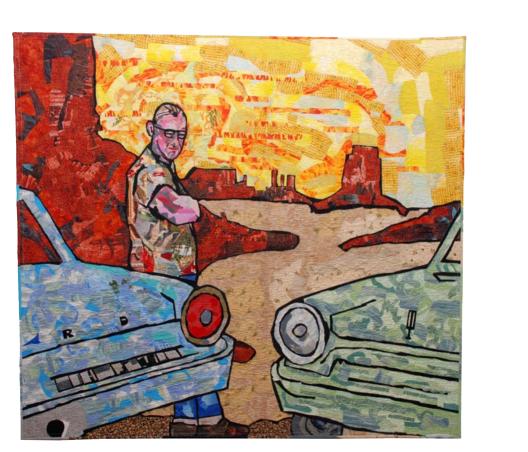


The inspiration for my artwork was a photograph I had taken of a friend from Rochester, NY. I have always wanted to do a value study using black, white and shades of grey and this was my opportunity. I used red dupioni as the background and four shades of floss to embroider the face.

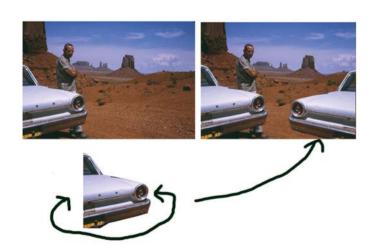
Jane Ogren

#### 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



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#### Born on Sept. 11, Claimed by a New Horror

#### By JOSEPH BERGER

Christina Green was on the student council of her elementary school, so on Saturday her mother's friend thought she might enjoy seeing government in action: the local congresswoman meeting with constituents outside a supermarket near Christina's home.

"I allowed her to go, thinking it would be an innocent thing," said the girl's mother, Roxanna Green, 4%.

It did not turn out that way. A gunman shot Representative Gabrielle Giffords, leaving her in critical condition, and his fusillade killed six people, including Christina, n 9-year-old who loved animals and volunteered at a children's charity.

She was born on Sept. 11, 2001, and she was proud of it, her mother said, because it lent a grace note of hope to that terrible day.

"It was an emotional time for everyone in the family, but Christina's birth was a happy event and made the day bittersweet," her mother said in a telephone interview from their Tucson borne.

Christina, who was born when the family was living in West Grove, Pa., was one of the go "Faces of Hope" representing children from go states who were born on Sept. 11. Their images were printed in a book, with some of the proceeded going to a Sept. 11 charity.

"From the very beginning, she was an amazing child," her mother said. "She was very bright, very mature, off the charts. She was the brightest thing that happened that day."

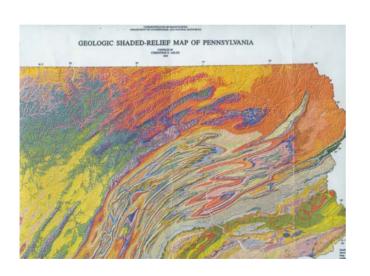
# In Memory of Christina: 2011 Tuscon

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" × 25½"; shown at the Midwest Weavers Conference. ➤



#### REFRACTED LIGHT

Hand-dyed cotton, pieced; machine quilting

60" x 23"

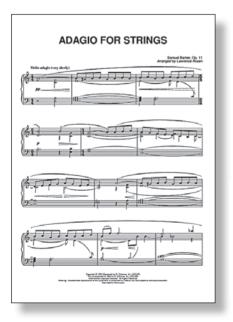






## JOHANNA ROSZNER

#### 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

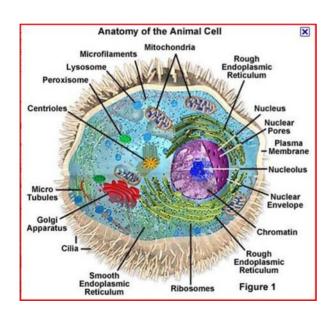


#### Trillium in Willow

Mixed media; woods, paper, thread 40" x 20" x 12"



### WANDA SPANGLER-WARREN



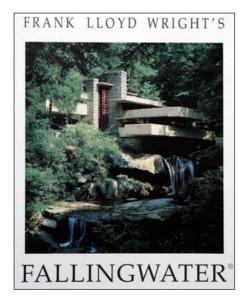
#### AT THE CELLULAR LEVEL

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

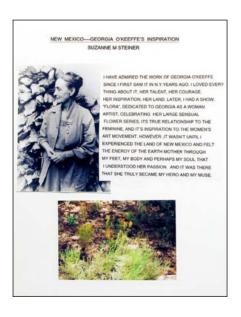


#### THE BUTCHER'S HAND

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

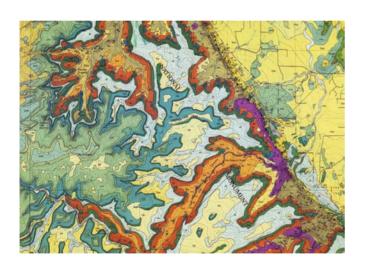


#### Milkweed

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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