A conceptual image featuring a lens and a needle. The lens is tilted, and a needle is positioned to pass through its center. The background is a solid blue color with several circular lens flare effects in shades of purple, pink, and white. The text 'LENSES & FILTERS' is written in a white, sans-serif font, arched across the top half of the image. The ampersand is replaced by a yellow, stylized symbol. The text 'A VIEW THROUGH THE NEEDLE'S EYE' is written in a yellow, sans-serif font at the bottom.

LENSES & FILTERS

A VIEW THROUGH THE NEEDLE'S EYE

LENSES & FILTERS

FIBERARTS GUILD OF PITTSBURGH MEMBERSHIP EXHIBITION

Pittsburgh Center for the Arts | May 11 to July 22, 2012

JUROR'S STATEMENT: SUSAN BRANDEIS

A WORK OF ART HOLDS THE KEY to the artist's worldview, the perspective that drives the inner motivation to create, and shapes the resulting work. Thus artists, often *unconsciously*, reveal their innermost thoughts and concerns. The theme of this exhibition, **Lenses and Filters**, challenges artists to dig deeply and to openly offer clues to their inner thoughts and life perspectives, to intentionally expose their yearnings and beliefs. These are weighty and difficult matters to confront and express *consciously*.

During the review, I had only a set of digital images to discover these deeply felt and closely held secrets. And like all jurors, I was equipped only with my own experiences, vision, and expertise to guide me in confronting and deciphering the works that were submitted. (There is no such creature as a completely "objective" or personally disengaged juror.) My choices consistently reflected both my own definition of excellence and the theme of the exhibition. But, even in the best photographic reproductions, textiles are stripped of their finest qualities: the material sense, the surface textures, and the three-dimensionality of the object. I was reduced to peering, prodding, zooming in, zooming out, examining details, reading descriptions—trying to penetrate the photographic barrier (a "filter") to see (with my own "lens") the reality and essence of each work. I did not have the benefit of the artists' words to make a connection between the works and the exhibition's theme. Thus, I relied on the strength of each artist's "visual vocabulary" to provide me with the keys to meaning and the window through which to see each story.

By turns, I was mesmerized, puzzled, delighted, and challenged. I journeyed through both the pleasure of discovery and the pain of exclusion. In the end, I was heartened by the genuine enthusiasm for making textiles, coupled with the brave willingness to submit them to judgment.

I chose works that, to my eye, display mastery of materials; fine craftsmanship appropriate to the aesthetic; careful attention to detail; a sense of adventure; an awareness of or engagement with the wider world; sincerity, heart, and intelligence. I struck a balance between objects that exemplify the best textile traditions and those that explore new ideas, directions, and possibilities. All are well made, carry the evidence of the maker's hand, and, most importantly, touched that place in myself from which my own work springs.

As you enter the exhibition, allow yourself to slow down and to spend time looking and questioning in front of each work, as I did in the jury process. Take advantage of each artist's skill in combining shapes, symbols, materials, and using compositional devices to present ideas for your interpretation. Find the "lenses" through which these artists see the world, and discover how each individual "filters" personal experiences to share them with us.

In these works you will discover optimists and pessimists, romantics and realists, dramatists and humorists—each perspective offering intriguing and rewarding visual experiences. The subjects emerge through the filter of the artist's eye—from close and far, up and down, front and side view—retrieving memories and impressions of feelings and places, leaving both certainties and doubts in their wake. Reflections, adventures, nightmares, and fantasies, drawn from personal experiences or manufactured from metaphorical musings, unfold from diverse points of view and in contrasting styles. Some works challenge us to consider human misery, social injustice, political conflict, and dread, while others surprise us with grace and humor. Throughout, cloth is the carrier of associations, meanings, and emotions. While textile traditions provide the foundation for the works, they are transformed through contemporary interpretations, crazy angles, new technology, and personal imagery.

Through my family upbringing, my formal training, and more than three decades of studio practice and university teaching, I have learned that making a work of art is a search for balance: social, psychological, and emotional. Just as important, the creative act is a quest to connect with kindred spirits—others who see the world in the same way—or perhaps more powerfully, to persuade others to confront life from our perspective. As you view **Lenses and Filters**, remain open to the sudden "burst" of connection, of standing in someone else's shoes to see life afresh.

Susan Brandeis is Distinguished Professor of Art and Design at North Carolina State University. She holds an MS from Indiana University and an MFA from the University of Kansas. Her artwork has been pictured in leading publications in the field and has been exhibited throughout the United States and in Canada, Great Britain, Japan, Colombia, the Netherlands, the Philippines, at the Textile Museum in Washington, DC and in the 14th Biennial of Tapestry in Lausanne, Switzerland. She is represented in numerous private and public collections, including the Renwick Gallery of the Smithsonian. She has received three artist's fellowships from the North Carolina Arts Council.



PATRICIA KENNEDY-ZAFRED

Interwoven | 2012

hand-dyed fabric, applique, silk-screen, painted,
machine pieced and quilted | 39"x 71.75"

BEST IN SHOW





ROCHEL SCHIFFRIN

Beauty Beneath | 2012

intricate paper cutting | 30" x 15"

DOUDEN AWARD FOR BEST BOTANICAL INSPIRATION





LORRIE FAITH CRANOR

Lying on the Floor of the Pittsburgh Children's Museum Looking at the Ceiling

| 2011 | machine pieced, appliquéd and quilted cotton fabrics | 23"x 23.5"x 25"

THE KOR AWARD FOR BEST INTERPRETATION OF THE THEME





MICHELLE BROWNE

Friezes | 2012

paper plate litho printed on fabric, rusted, dyed, constructed | 45"x 45"x 11"





CAROLYN CARSON

Contentment | 2011

machine quilted, handspun yarn,
hand painted

77" x 33"

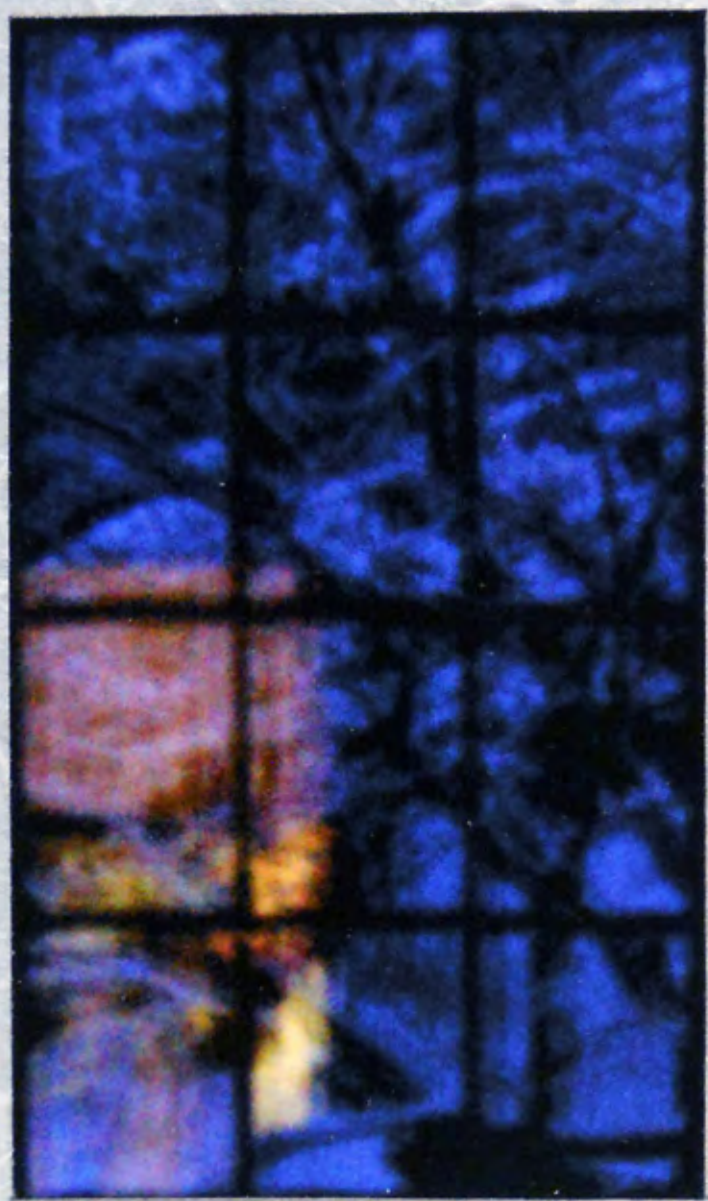




JOAN IVERSEN GOSWELL

Winter Evening | 2012

handmade washi, twigs, digital photos; sewn and pasted | 16"x 18"





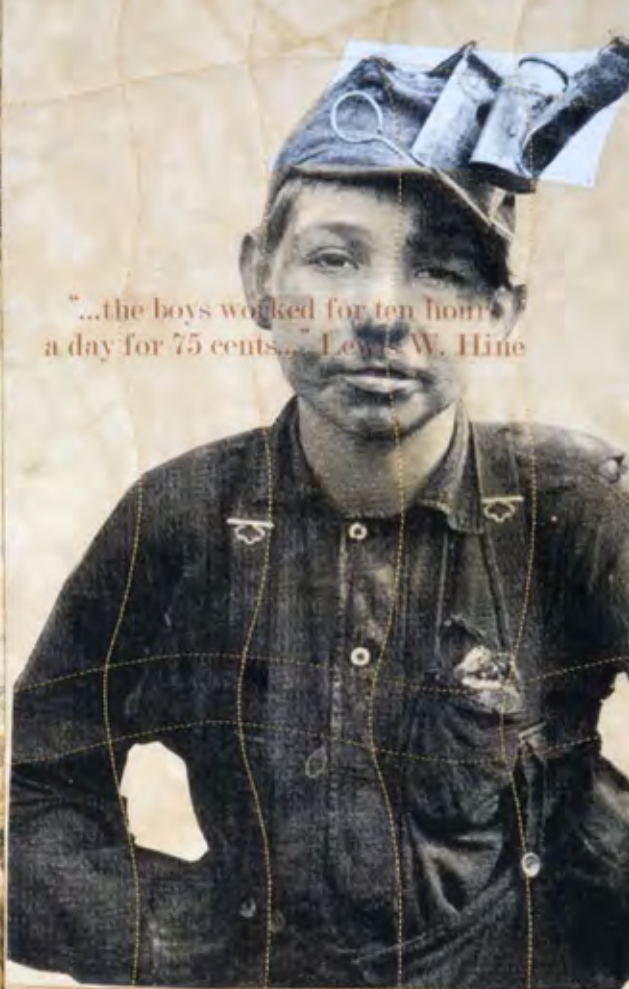
PATRICIA KENNEDY-ZAFRED

Dawn to Dusk: The Boys of the Mines | 2011

hand-dyed fabric, silk-screened, appliquéd, machine pieced and quilted | 44"x 39"x .25"



to work at 7 A.M. and stay
 overnight until 5:30 P.M. six
 work." told to Lewis W. Hine



"...the boys worked for ten hours
 a day for 75 cents." Lewis W. Hine



Breaker boys in #9 Breaker
 Hughestown Borough, Pa. Cont. Co.
 Pittston, Pennsylvania 191





PENNY MATEER

You Better Think Think About... #9 Protest Series | 2012

appliquéd, embellished commercial fabric, beads, sequins and brads | 56"x 72"x 1"

I PLEDGE ALLEGIANCE

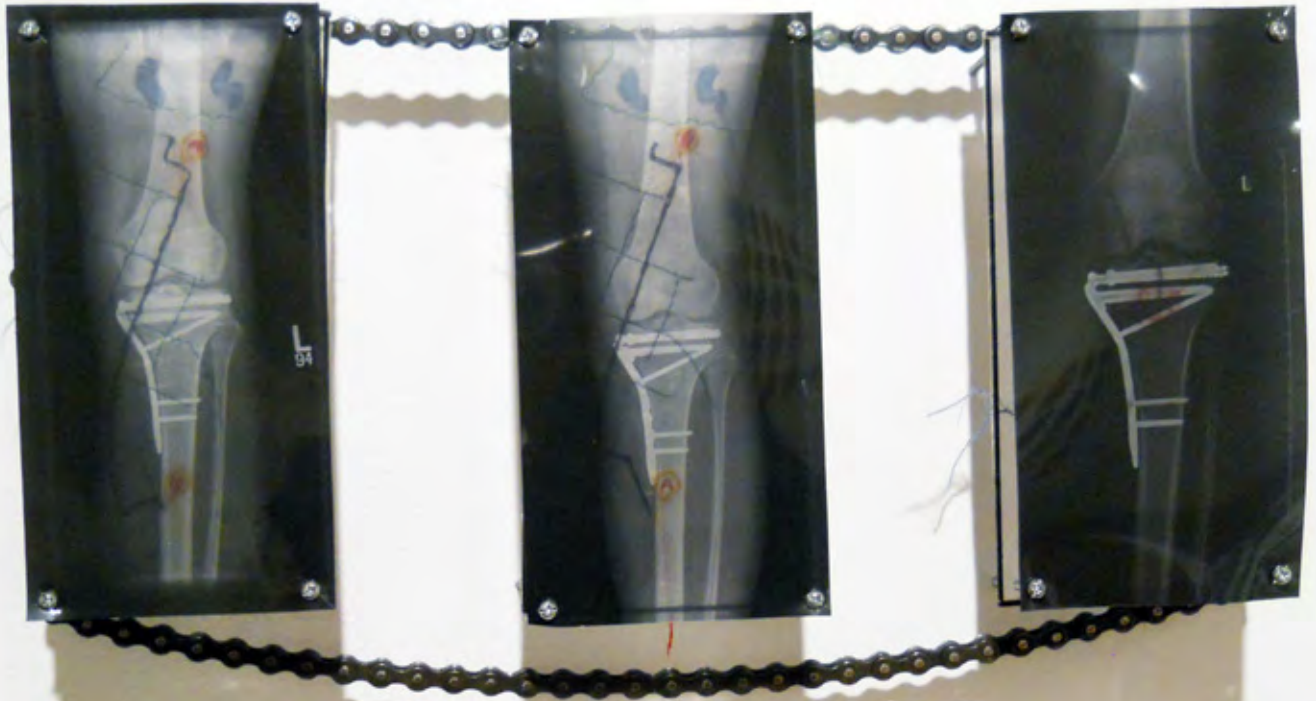
to the stars and stripes of the United States of America

and to the Republic for which it stands,
one Nation under God,
indivisible,
with liberty and justice for all

A collage of various US state names in different fonts and colors, including red, black, and blue, arranged in a collage-like fashion. The names include Texas, Missouri, Georgia, Florida, Michigan, New Mexico, Arizona, North Dakota, South Carolina, Mississippi, Oklahoma, Tennessee, South Dakota, North Carolina, and New York. The names are arranged in a collage-like fashion, with some overlapping and others standing alone. The colors used are primarily red, black, and blue.

emocr
Texas
Tennessee
Virginia
New Jersey

Democrat



STEFANIE MOSER

Fall Risk | 2012

x-ray, thread, protective sheet foam, hardware with hand stitching | 9"x 17.5"x 2.5"



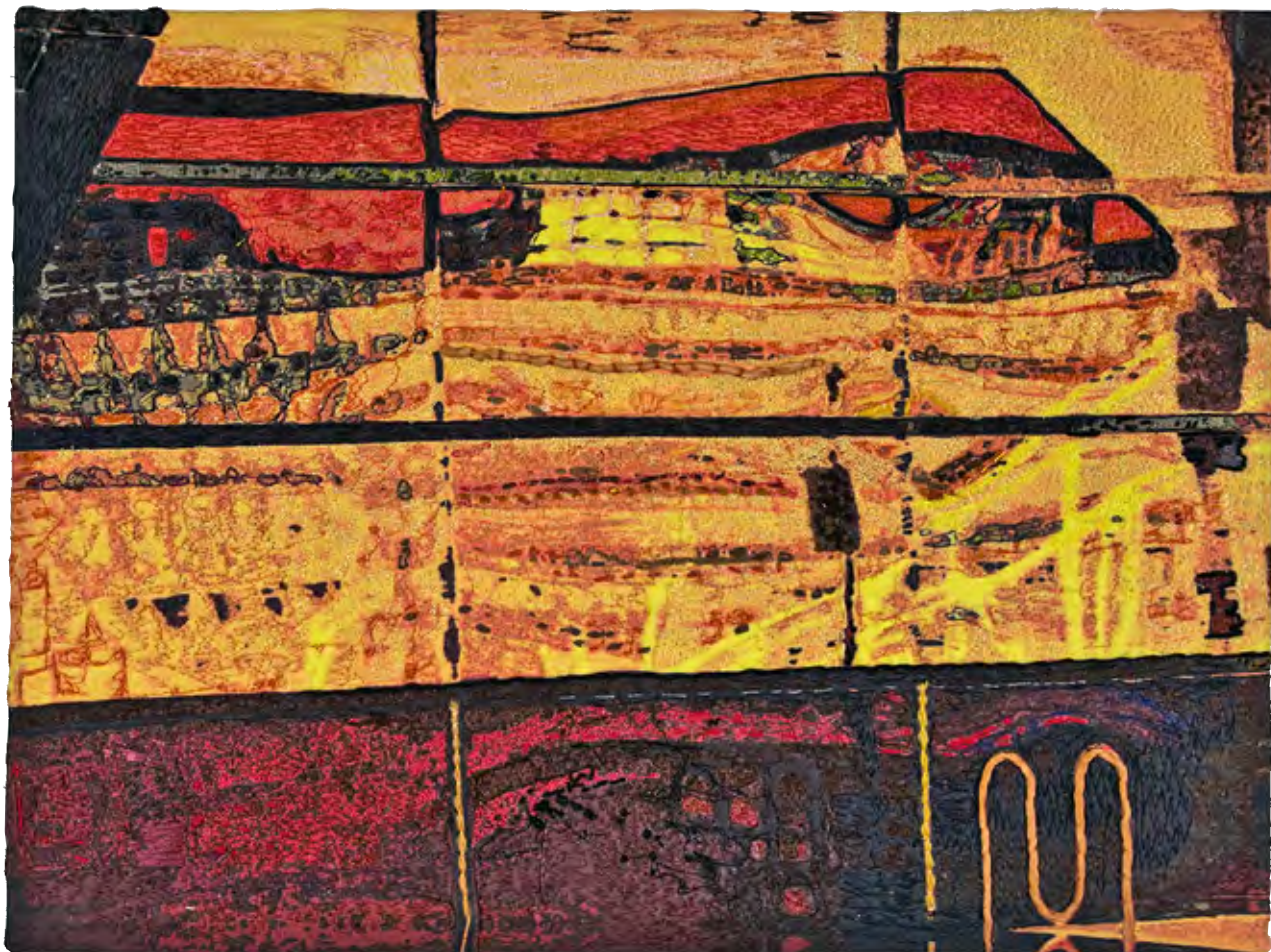


JANE OGREN

Reflecting Mirrors | 2012

glass mirrors with hand-dyed fabric | 29"x 36"x 2"





MARTHA RESSLER

Upon Further Reflection | 2012

photo by Jay Ressler printed on fabric, free motion stitching, hand embroidery, beading

12"x 16"x 1.5"





JOHANNA ROSZNER

Killing Machine | 2011

machine applique, machine quilted | 50.5"x 80"





BRENT RUKA

Sweet Dreams | 2012

quilting and mixed media; inkjet transfer, fused, pieced, quilted | 16"x 25"x 8"

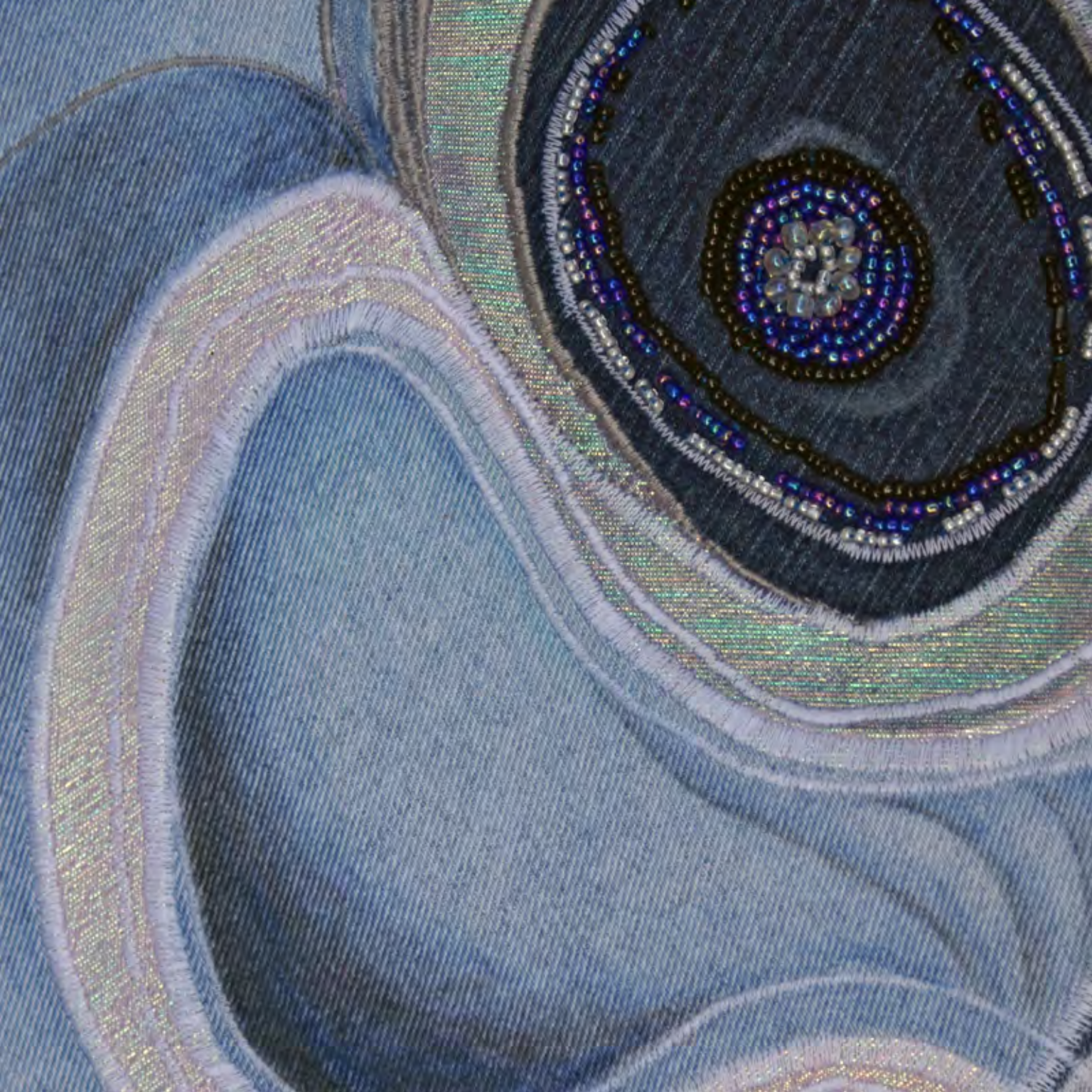




SUE SCHNEIDER

Ice Flow, #3 | 2012

fabric collage; applique, beading, embroidery | 26"x 20"x 1"



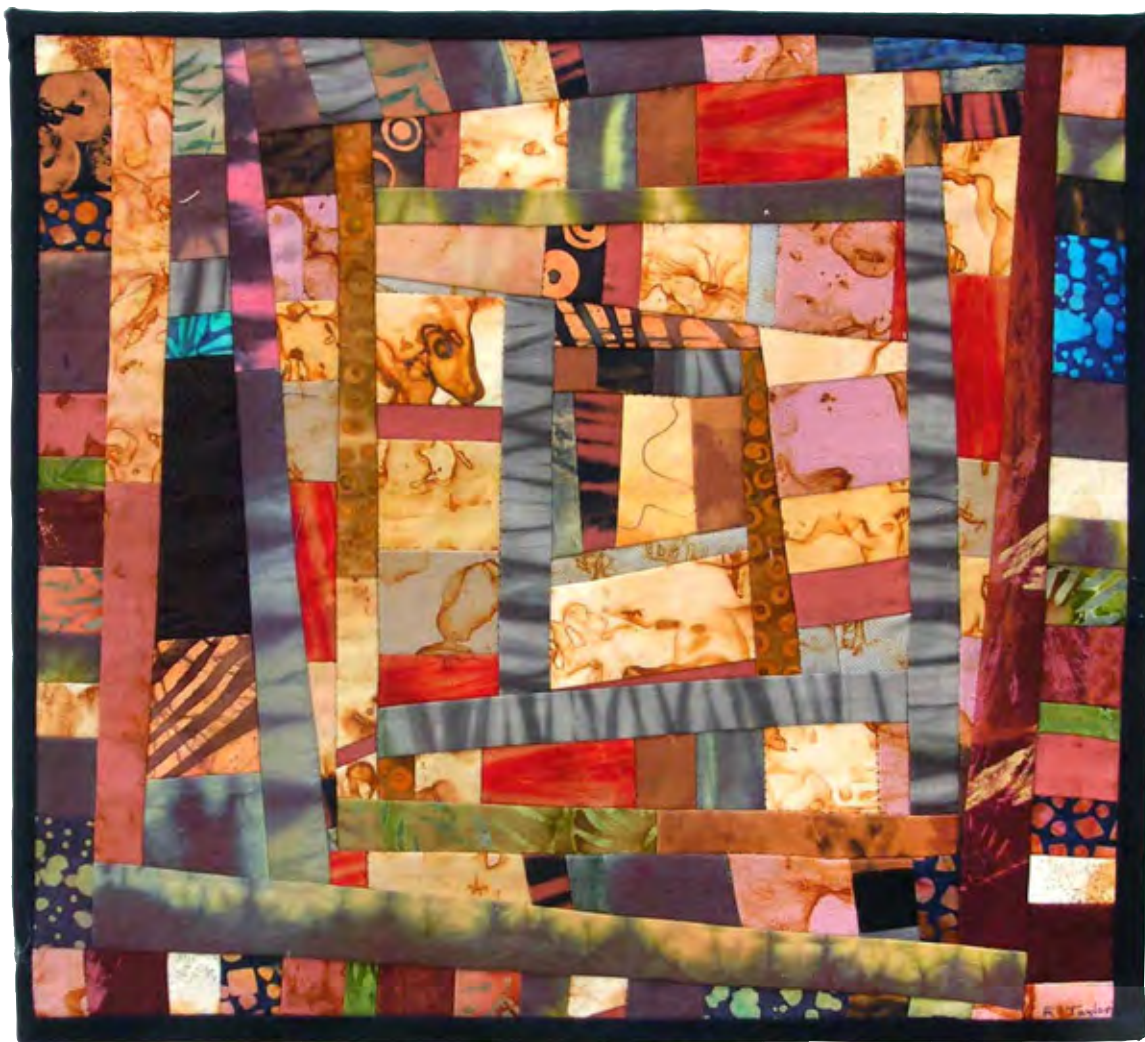


LAURA TABAKMAN

In the Pond | 2011

altered photographs digitally printed on silk and cotton, with polymer clay elements | 5.5"x 74"x 67"





RHODA TAYLOR

Reminders III | 2010

hand-dyed, rusted, and commercial fabric pieced and mounted on fiber board | 12.5"x 13.5"





JEAN THOMAS

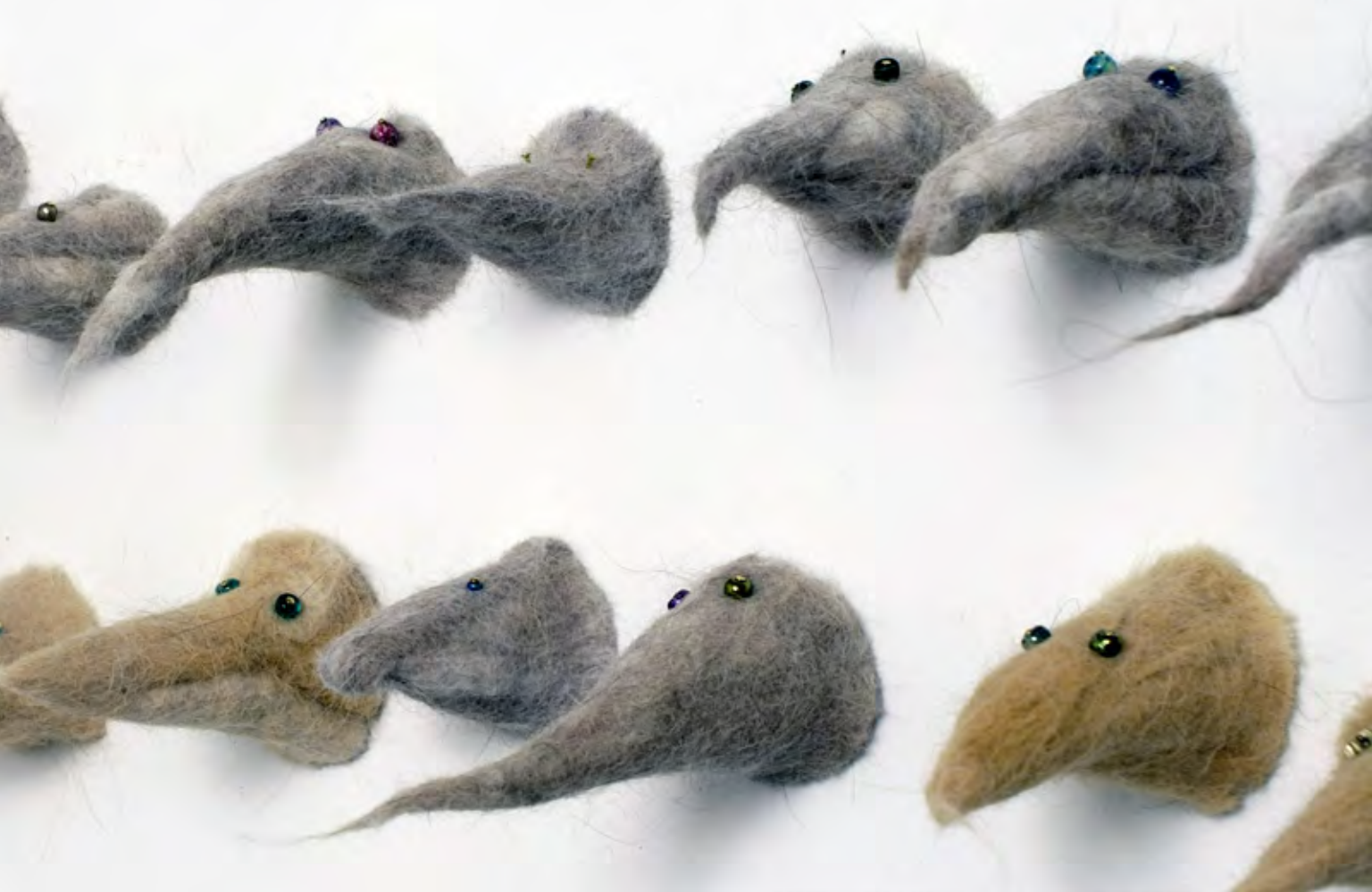
Malignancy | 2012

photo transfer on fabric, hand-painted, pieced and stitched | 21.5"x 26"





MARY TOWNER
Pleased to Meet You | 2012
cat fur, beads, pins; needle and wet felting
5"x 93"x 4"





SANDRA TRIMBLE

The Kiss | 2012

dyed felt, photo transfer, stitching | 13"x 16"





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