

For your
consideration...

An invitation

to observe.

to witness.

to offer.

to confront.

to create.

to connect.

to share.

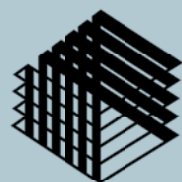
to explore.

to remember.



**Fiberarts
Guild of
Pittsburgh
Membership
Exhibition**

**February 21 – March 21, 2020
Brew House Association Gallery**



fiberarts guild of pittsburgh, inc.
fiberartspgh.org

MERILL COMEAU

Juror's Statement

It was a pleasurable challenge to jury the Fiberarts Guild members exhibition *For Your Consideration...* I referred to the list of verbs in the call for entry description as a guide (observe, witness, offer, confront, create, connect, share, explore, remember) while I made my selections. A richness of life, emotion, and thought rang out visually through color, form, and content. The use of materials and techniques was varied, masterful, and exciting. Looking at the works as a whole collection, two organizing themes jumped out: artists bearing forceful witness to socio-political issues asking the viewer to connect with civic life, and deeply personal narratives asking the viewer to explore what we have in common through our shared experiences. In the hopes of assembling a cohesive and meaningful exhibition, my decisions were influenced by these points of view. Unfortunately, this means that some beautiful and well executed submissions are not included. These omissions in no way reflect on the integrity and value of the artists' work and practice, but instead reflect my subjective judgments of relevance to the theme. I encourage all the artists who applied to keep working, submitting to shows, and offering their voices to the world.

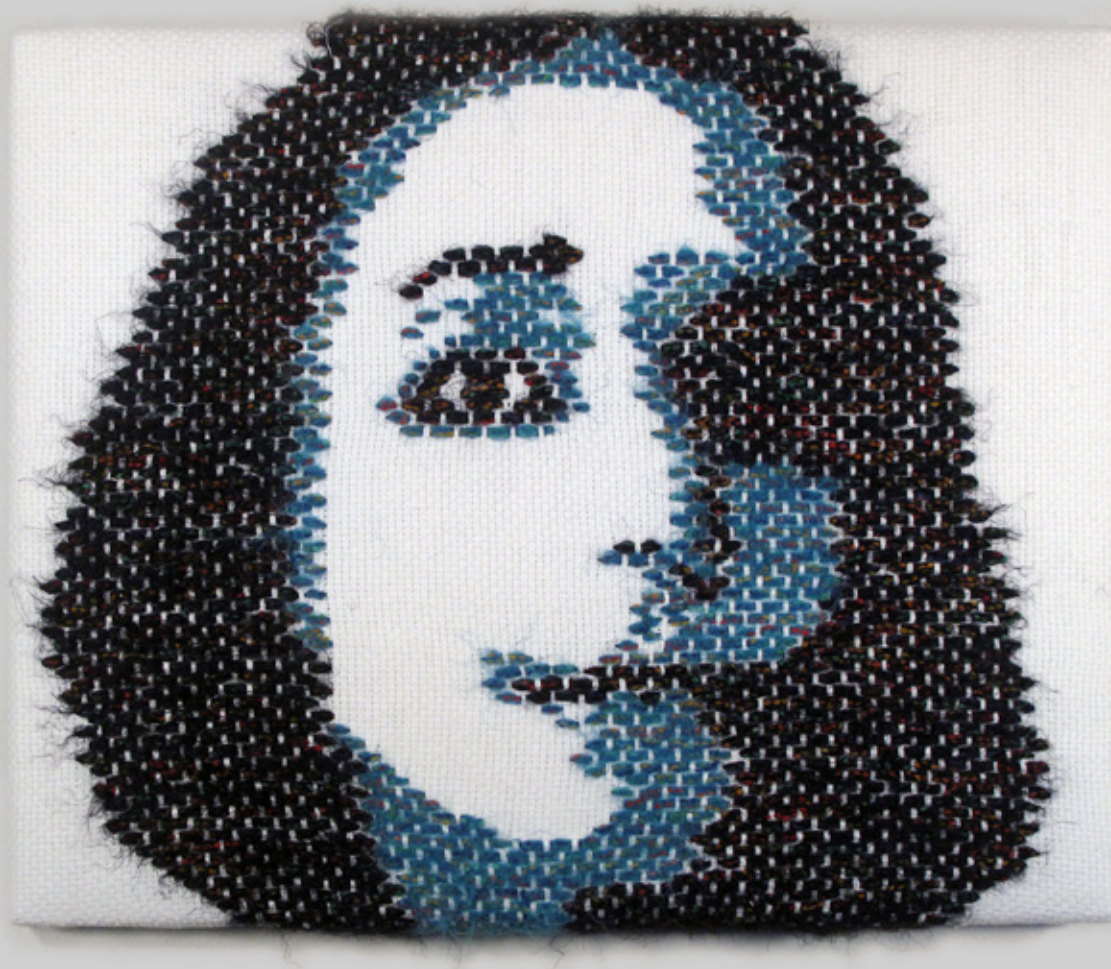
KAREN KRIEGER

Boiling Point

4" x 5" x 5"

Pages from the ACLU pocket U.S. Constitution, chiyogami paper, thread, paste paper, archival backing paper. Stitched paper construction.





JANE OGREN
Spirits on Cloth 524

16" x 20"

Monk's cloth, yarn. Stitched.

CAMILLA BRENT PEARCE

Untitled I/2020

14" x 13.5"

Vintage handkerchief, recycled linen, lace,
commercially printed cotton, photo silkscreen,
acrylic, pen. Hand stitched.





PENNY MATEER

Fight the Power! #15 Protest Series

58" x 77"

Cotton fabric. Hand-cut newspaper collage, digital print, hand embroidered, machine pieced and quilted.

Collaboration with

MARTHA WASIK

PENNY MATEER
#intodaysnews
#socialjustice

38" x 28"

Cloth decal installation. Hand-cut
 newspaper collage, digital print.





COLEEN RUSH

Emerald Forest

44" x 26"

Raw silk. Eco dyeing with leaves, garden materials, ferrous sulphate, and vinegar.



PASSLE HELMINSKI
Fiberglass

20" x 19" x 8"

Glass, beads, wool yarn, painted rushing. Knit.



LAURA TABAKMAN
Collecting

65" x 30" x 18"

Silk organza, found objects. Digitally altered photographs, cyanotype and digitally printed, layered.

LAURA TABAKMAN
Found and Lost in the City

8" x 8" x 8"

Silk and cotton fabrics, embroidery floss. Digitally altered photograph, printed, layered, embroidered, assembled with the *bojagi* technique.

2ND PLACE





SUE RENO

In Dreams I Drifted Away

60" x 45"

Wool, silk, and mylar fibers; silk and cotton fabric; cotton threads. Monoprinting, needle felting, hand embroidery, hand patchwork, couched threads, stitching.

SUE RENO
Rabbit and Maple

71" x 86"

Handpainted and commercial cottons, vintage
embroidery panels. Cyanotypes on cotton from
original photographs, patchwork, stitching.



CAROLYN CARSON

Healing

67" x 85"

Cotton warp, wool and silk weft hand spun by the artist.
Hand spun weft, hand woven on four harness loom.



LISA HAABESTAD

Tree of Life: Remember/Repair/Together

20" x 14"

Recycled silkscreens, monoprints, paste paper and watercolors
made by my mother and me over the years.

3 DOUDENS AWARD –
BEST BOTANICAL





DAFNA REHAVIA

*"The Other is particularly defined
according to the particular manner in
which One chooses to set himself up."*

— *The Second Sex* (1949) by Simone de Beauvoir

43" x 18" each

Original papers from the book *The Nature of the Second Sex* by
Simon de Beauvoir (early addition). Personal prints stitched in.
Layers of wax and clothes hangers.

PETRA FALLAUX
Night Horizon (Holland)

64" x 43"

100% cotton fabrics mono and screen-printed
by artist with Procion MX thickened dyes.
Machine pieced, quilted.





PATTY KENNEDY-ZAFRED

Coal Town: Faces in the Dark

60" x 60"

Cotton fabric, procion dyes, textile inks, vintage coal tags, thread. Hand silk screened images on hand dyed fabric, fused, image transfer, embellished, machine pieced and quilted.

PATTY KENNEDY-ZAFRED

Veiled Windows

15" x 58" x 12"

Cotton fabric, procion dyes, textile inks, vintage coal tags, thread. Hand silk screened images on hand dyed fabric, fused, image transfer, embellished, machine pieced and quilted, hand stitched binding.





CHRISTINE MANGES

*Venus Woman-trap: Spiraling
Expectations with No Pathway Out*

20.5" x 20.5" x .5"

Recycled and fulled wool fabric from deconstructed clothing, cotton splicing cord. Braiding with folded wool strips, lashing with cording.

BARBARA KUBALA

My Own Little Pod Tree

22" x 25" x 4"

Muslin, natural branch, acrylic paint, water
soluble pencils, thread. Monoprint on fabric,
drawing on fabric, machine embroidery.





MICHELLE BROWNE

Phantom Fatima Daisy Dream

70" x 36" x 25"

Commercial and handprinted cotton fabrics, silk organza, felted pompoms, cotton batting, old towels, knitted remnants, PVC pipe. Silkscreen printing, paper plate lithography, quilting, machine and hand stitching.

FOREVER YOUNG AWARD

MICHELLE BROWNE

FloraDora III

44" x 57"

Cotton batting, silk organza, oil based
printing ink, acrylic paint, wool roving,
cotton embroidery floss. Paper plate
lithography, monotype printing, hand
stitching, needle felting.

BEST IN SHOW



NANCY QUICK LANGER

A Year in Stitches (2019)

19.25" 31.25" (framed)

Cotton embroidery floss, linen. Hand embroidered.



HOPE GELFAND ALCORN
Tasty Color Triptych

36" x 66" x .25"

Center panel: acrylic on canvas, cut and woven. Side panels: acrylic on industrial wool with dimensional acrylic paint.





SHERRI ROBERTS
H.E.A.R...H.E.R.E

28" x 39" x 22"

Silk, cotton, mixed fabrics, yarn; plastic, paper, wood, fiberfill. Crochet, applique, hand and machine embroidery, hand and machine sewing.

CECILIA RUSNAK

Fissures

28" x 21.5" x 2"

Photo textile, ink, paint, pencil, thread. Printing,
painting, drawing, hand and machine stitching,
collage on photo textile.





DELLI SPEERS

What Happened?

92" x 28" x 24"

Acrylic yarn, wire. Knit, crochet.

Collaboration with JUDY MANION

SHAWN QUINLAN
MAGA

51" x 43"

Commercial and hand painted fabrics.
Pieced, appliqued, machine quilted.





CHARLOTTE ZALEWSKY

Thai Child in Blue

26" x 20"

Commercial and handmade paper, pencil, Sumi Ink, linen. Mixed paper collage, drawing, mounted on a linen canvas.

RAE GOLD
Checkers

15" x 7" x 7" each

Hand blown glass, metal screening, Merino
wool, thread, glue. Wet felted, sewn.



Hope Gelfand Alcorn

When first reading the prospectus for this show, it caused me to reflect on the techniques that I have developed over the years. I decided to explore the design I envisioned by referencing multiple techniques I had never combined before. Using the nature of the triptych to reflect the same image across multiple materials, I hope the piece encourages the viewer to observe more closely the details and variations in the design and how the materials interact with how the images are explored.

Michelle Browne

Originally line drawings in a sketchbook, then block printed, silk screened, lithographed or mono-typed, these images on fabric mix and merge with vintage and collected fabrics to become dystopian ecologies or the dreams of immigrant girls. More and more, I push myself to experiment in installation, to experiment in three dimensions, to move beyond where my previous boundaries had been. Line is the constant, leading your eye in, around and through the art work. Happy trails.

Carolyn Carson

Much of my work reflects my interest in the lives of women and issues that pertain to them. Fiber is my medium of choice. Its raw nature, and the traditional practices associated with fiber that have generally been rendered by women since ancient times, appeal to me. I start with raw wool which I wash, comb, and spin before weaving. These processes and techniques give me a sense of continuity with other women – historically and globally. My goal with this piece is to convey an image that draws attention to the striking universal nature of emotions.

Petra Fallaux

Night Horizon (Holland) is the third – and darkest – in a series of quilted meditations on my experience of shifting horizons between home and adopted country. While traveling back and forth between Holland and the United States many times in a short time of grief and loss, my identity seemed to transform from solid to liquid state, expressed here in thickened dyes and screened poetry.

Rae Gold

Creators often hope to have their work seen. A juror accepting the art for a show often helps to reaffirm the commitment to continue working on their chosen medium. Next is how the public will see their work – love, hate, or nothing at all. How one considers the art is always in the eyes of that person viewing it. For me, I create because I must. I will make it whether there is a goal to get into a show or not. The feel of the loose fiber, warm soapy water and my hands producing a three-dimensional object is like a magic show.

Lisa Haabestad

The theme for the 2019 Tree of Life commemoration inspired me. I collected leaves from the synagogue site this October to use as templates for a wreath to remember the 11 victims. The collage uses recycled botanically oriented silkscreens, monoprints, paste paper and watercolors made by my mother and me. Art helps repair. The protective screen around the site features artwork from across our country together with young people around the world. It is profoundly moving.

Passle Helminski

Fiberglass creates a connection between fibers and handmade glass in this suspended, rotating form. It asks viewers to explore their definitions of fiber art and fiberglass. Enjoy.

Patty Kennedy-Zafred

Coal Town: My recent work has focused on the hard working men and women from the 1940s and 1950s, who sought, through labor and sacrifice, a piece of the American Dream for themselves and their families. This quilt is a tribute to the men of the coal mines who worked long hours in dangerous conditions, facing daily peril in the darkness underground, to offer a better future for their children. (Images courtesy Library of Congress, National Archives.)

Veiled Windows: My goal is to create thought-provoking narratives in fiber and develop a visual dialogue with the viewer. This piece is one in series of works portraying women from all over the world, with strikingly varied concepts of beauty. The images presented are Japanese geisha, and despite the often negative connotation, true geisha were highly trained in dance, music, and art. The calm expression in their faces was part of their allure, their years of rigorous training designed to create a presence of subtlety, strength and grace.

Karen Krieger

Boiling Point is one of a series of pieces I've constructed using pages from the ACLU Pocket Constitution to push people to consider how our legal system, and by extension our criminal justice system, is applied to black and brown citizens. The catalyst for this specific piece was the shooting, subsequent protests, and acquittal of a Pittsburgh police officer in the killing of Antwon Rose.

Barbara Kubala

My artwork rarely involves much heavy reasoning. The pods interest me because they are organic shapes but not real. My work is mostly with color and texture. The natural branches bring contrast and add depth. Most of all I am exploring the versatility of the art quilt genre.

Nancy Quick Langer

Inspired by the Instagram hashtag #1yearofstitches in 2016, I began my own series of 365-day embroidery projects in 2017. This entry (2019) is third in the series. In January, I divided a linen fabric ground into twelve sections, one for each month, and sketched the basic outline of a tree across the entire design. I embroidered one section per month in a single color palette and posted my daily progress on Instagram. On social media a community of textile artists provided feedback and support all along the way. The details of the design emerged organically as I returned to the project each day. The piece is an embroidered record of my 2019.

Christine Manges

From cast-off garments and repurposed fabric, I seek to make works of beauty that simultaneously convey women's life journeys. The braids of single colors are walkways through time, showing the moments of decision and indecision where a woman pauses, turning... ultimately toward the pathway she thinks best. In this flower-like representation of her choices, I show her initially swirling gleefully in her own beauty and power, but ultimately constrained by her own expectations that entrap her in maintaining career, spousal, motherly, and daughterly roles. Lovingly bound by her own choices, she is nonetheless confined, with no visible exit.

Penny Mateer

On January 22, 2017 (President Trump's inauguration) I launched a series, *In Today's News*. Acting as "photojournalist" I respond to the contents of each daily edition (Monday-Saturday) of *The New York Times* by merging multiple images of one day into a 5" x 7" hand-cut collage with the title of each taken from a headline or highlighted text.

Penny Mateer (Collaboration with Martha Wasik)

Fight the Power #15 Protest Series harkens back to the 1968 Olympics. Fifty-two years later, Colin Kaepernick's silent kneeling gesture carries just as powerful a message as Carlos and Smith's raised fists did then and with similar results: backlash and misunderstanding. Using a variation of the traditional quilt block "courthouse steps," we honor unarmed African-Americans who died at the hands of the police, to exemplify Kaepernick's message and raise awareness.

Jane Ogren

I have always enjoyed doing portraits, usually with a different twist. I like to explore different ways of approaching an idea. This time I used a traditional technique and made a contemporary portrait. I used monk's cloth, a traditional evenweave cloth used in Swedish embroidery and weaving. There are many geometric patterns and motifs used in this age old process, but I used fuzzy yarn and a modern looking face to complete my artwork. As the juror, Merrill Comeau, commented "it looks as if it is pixilated."

Camilla Brent Pearce

We remember – or at least try. Accuracy is not guaranteed – memory is often faulty with much wishful thinking involved. String around finger, the grocery list fallen to the bottom of the purse. A song on the radio, or the scent of a familiar perfume on a total stranger – a fleeting reminder of first dance, first kiss, long departed relatives. *Untitled* is composed of an antique handkerchief gifted by an acquaintance. Hawaiian shirt (mother-chosen, father-tolerated for festive summer afternoons.) Remnants of a silk blouse made for an Edwardian-themed wedding. Something old, something new, something borrowed. Hmmm – no blue – wait, perhaps, just me.

Shawn Quinlan

As a television editor, I routinely confront images associated with news, media, and popular culture, which I appropriate to construct highly political quilted art works. The content, as in many of my quilts, is based on subjects such as hypocrisy, corruption, self-righteousness, and contradiction; and how these characteristics so often hide behind religion, propaganda, and the like.

Dafna Rehavia

I have sewn together the pages of an original early printing of the English version of Simone de Beauvoir's influential book *The Nature of the Second Sex*. The pages were layered with wax with additions of personal prints and text. The parts that were all stitched together created one bigger piece of a script that I hung on a clothes hanger like a garment woman are scripted with. The piece is a reflection on the question posed by de Beauvoir, "What is a woman?" As stated by de Beauvoir, the role of women is constructed like the pages of a book. The piece makes a statement about the way women can be in the world. It presents a feminist statement about the situation of women and an attempt at seeing women's roles in new ways.

Sue Reno

My goal as an artist is the interpretation, in textiles, of natural and environmental scenes I've observed in detail over time. *Rabbit and Maple* is my memento mori for the rabbits that were born under a tree in my front yard. I included vintage textiles as a nod to my foremothers, who filled the pauses in their demanding farming lives with stitching. *In Dreams I Drifted Away* is part of my decades long obsession with the Susquehanna River, my uber-river, and also a wishful, temporary balm to the exigencies of modern cultural and political awareness.

Sherri Roberts

Our close relationships connect us through emotional entanglements. Some we may bury, while others we embrace. The creatures in this installation are navigating this labyrinth, finding their individual ways... responding to cues from the other. I discovered these characters using what I call "three-dimensional crochet doodling" while coping with reactions to a family crisis. Practicing this doodling technique has led me to feel braver about incorporating negative experiences and emotions into my artwork. I also accomplished my year's goal of using only recyclables and on-hand art supplies in my studio. I intentionally avoided buying anything.

Coleen Rush

Emerald Forest invites the viewer to consider the role of forests and woodlands to life on this planet. Forests are vital to a healthy environment. They offset greenhouse gases, protect soil erosion and provide wildlife habitat. A forest is in a constant state of flux and is subject to many disturbances. Invasion of pests, logging, windstorms and fires are factors changing our woodlands. Land redevelopment too is stripping the earth of a rich source of life. Forests are most valuable growing. Consider the alternative.

Cecilia Rusnak

Ancient, peeling walls expose portions of the stories people conferred upon them over the centuries. These palimpsests inspired a series of work, including *Fissures*. But the stories are only partly revealed, leaving paragraphs and punctuations to the viewer's imagination. Here, I followed water marks as if they mapped streams and marshes. Settlements emerged in relation to the water, and pathways connected settlements. A rocky outcrop presented itself, a grove of trees, a reflecting pond. What else materializes?

Delli Speers (Collaboration with Judy Manion)

This work was a process of manipulating an originally pristine piece outdoors through three years of sun, rain, wind, ice, snow, auto exhaust, etc.

Laura Tabakman

Collecting: A doll found in a trash pile, a suitcase, animal remains, garbage left by people... Collecting the meaningful and the insensible debris in my path.

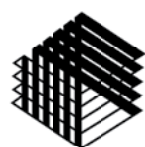
Found and Lost in the City: A found doll, a witness. This doll travels with me; photographing her immersed in different cities (Amsterdam, Buenos Aires, Lisbon) forces me to observe the world from a different point of view. By retelling the messages of the graffiti artists from her point of view, I take account of the connections around the globe. I embrace the challenge of combining traditional techniques (embroidery, bojagi) with contemporary ones (digital photography, digital manipulation and printing).

Charlotte Zalewsky

My daughter and son-in-law are adopting a little girl from Thailand, and I will be her grandmother. Each portrait collage that I create is a prayer, connecting and bonding with her as I wait for the two-year process to be completed. Hours of art work coax out images of our little girl. The process of bonding is a delicate one – a fragile one – like the paper that I am working on. Tearing and gluing of paper gives birth to an image. Each image is somewhat different. I could have sung a song, or written a poem, but I make a collage out of paper and ink to reach out in love to someone I am just beginning to know.

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ABOUT THE JUROR:

MERILL COMEAU is a mixed media artist creating installations, murals, and garments examining narratives of repair and regeneration. Comeau deconstructs, reconstructs, and alters clothing and linens to disrupt, reorder, and build stories exploring common human concerns. She is known for her work exploring women's history, gender identity development, and autobiographical narrative. Comeau has participated in over 70 exhibitions including Fuller Craft Museum, Danforth Art Museum, Southern New Hampshire University, and Fiberart International 2019.

Comeau has completed ten artist residencies including three month-long stays at Weir Farm National Historic Site in Connecticut where she researched the Weir family women's lives to use as art-making inspiration. Comeau's work has been showcased in numerous publications including TextileArtist.org, Fiber Art Now, Mass Cultural Council's ArtsSake blog, and World of Threads Artist Interviews. In addition to her solo studio practice, Comeau has extensive experience as a teaching artist. Committed to the use of visual expression as storytelling, transmitting knowledge, and teaching values, she has facilitated over 30 community art projects.

Since 2012, she has been a teaching artist for the Department of Youth Services, making art with youth at risk involved in the Massachusetts court system and residing in secure treatment centers.

DESIGN BY MARTHA WASIK GRAPHIC ARTS INC
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