

OUT *of the* Funk!

Fiberarts Guild of Pittsburgh Membership Exhibition

Fiberarts Guild of Pittsburgh
Membership Exhibition • May 7 – 23, 2021



Irma Freeman Center for Imagination
Jeanette McCabe and Coleen Rush, Co-Chairs

JUROR'S STATEMENT

Bruce Hoffman

Director, Gravers Lane Gallery

Philadelphia, Pennsylvania

We've navigated more than a year of distractions, obstacles and social distancing. Everyday tasks, usually handled in minutes, now seem to take hours. For me, not having access to the Arts, museums, artist friends and colleagues has affected my mental and physical being. I was so pleased to have been asked to participate in selecting the Fiberarts Guild of Pittsburgh's membership show. It was one of the first signs of new life for me. I thoroughly enjoyed spending time with all the artists' work. I spent many hours reviewing the submissions, cross-referencing the titles, materials and techniques, making sure each piece had some connection to the exhibition's theme. I considered that "Out of the Funk" could be more than coming out of a depressed state. I tried to be both inclusive and mindful of limited gallery space, and I apologize to those who were not chosen. The fact that you took time this past year to keep producing work is a great award and reward in itself. I focused on each piece, at the same time understanding that a guild's purpose is also to expand the fiberarts, bringing representation to full-time and part-time artists who have had the added distractions and constraints of this past year. So I hope everyone enjoys the pieces chosen. It was an honor to have been trusted with your work. As I realize, there's nothing harder than putting your work out for criticism, so I applaud all of you. Please remember that one person's opinion is just that, an opinion. Keep working and supporting Studio Fiber and Textile Art, artists, publications and institutions that champion Fiber Arts.

OUT
of the
Funk!





CASSIE ARNOLD

Child's Social Distance Sweater

72" x 14" x 2"

hand-knit fine highland wool; handknitting

My current body of work explores the unspoken and taboo topics connected to life as a woman. Whether it be inspired by miscarriage, breastfeeding or the transformative female form, my art encourages all people to engage in an open and unashamed dialogue. By using traditional fiber techniques like knitting, my hope is to change the cultural narrative of "women's work." Stitch by stitch, my goal is to challenge the stereotypes surrounding females, their bodies, their work, their capabilities, and their lives.

MARLENE FENOGLIETTO

Communication

36" x 36"

cotton fabric; pictorial quilting

COMMUNICATION – the transfer of information from one person to another. Traditional face to face communication is slowly being supplanted by electronic communication that is faster and easier but much less personal. Both of our subjects here, oblivious to each other, nevertheless reach out to connect... to whom??





MARY L. ALEXANDER

Sun's Gonna Shine in
My Back Door Someday

28" x 25" x 3"

silk, cotton quilt fragment; shibori-shaped,
dyed, and heat-set silk, hand-applied to a
shibori-dyed and pieced quilt fragment

The title of this quilt is a line from the classic blues song *Trouble in Mind*, and it was made in a fit of optimism during the past plague year. It is part of my *Metamorphosis* series. Using older patchwork quilts as a foundation, and adding newly-made elements, I reshape, reuse, and remake. The works in this series are about growth and transformation.

KAREN KRIEGER

We the People: Will it Hold Water?

10" x 6" x 6"

US Constitution (ACLU pocket version), paste paper, chiyogami paper, archival backing paper, embroidery floss and gold thread; pieced, pierced and hand-stitched, hollow-formed water pitcher, 2.8 ounces

MEMBERSHIP
EXHIBITION
CO-CHAIRS AWARD



We the People: Will it Hold Water? is a stitched, hollow-form vessel using the US Constitution to highlight white privilege within the context of constitutional promise. The most recent example of privilege occurred on January 6, 2021 when the Capitol was attacked by home-grown white terrorists who received a drastically different police response than participants in the 2020 BLM protests. To save our democracy, we must acknowledge that two systems of justice exist; "white" skin provides a layer of protection not given to Black and Brown people. "We the People" must mean all the people.



HOPE GELFAND ALCORN

Only for a Moment... Fireworks

24" x 24.5" x 1"

acrylic on industrial wool; liquid acrylics, negative transfer process, self-cut stencils, layered multiple colors on industrial wool felt

I endeavor to weave "joyful noise" throughout my works. Focusing down to the root of all art, I use color and movement in abstract formations to shape, inspire, and excite the mind. I try to capture the raucous sound of color in the wild and let it swirl and fly and shout, barely contained by the edges of the canvas. "White Noise" lulls us into calmness and rest; "Joyful Noise" is the sound of stimulation and awakening. I use liquid acrylics and a negative transfer process to layer multiple colors on industrial wool, blending dynamic imagery with the colors of the paints and the textures of the materials to create rich vibrant designs.

CHERYL HOPPER

Evolution of Joy

58" x 66" x 4"

yarns in various colors, textures, weights and composition;
cotton, alpaca, silk, wool, and acrylic. beads, laces, threads;
freeform crochet, beading embroidery

This piece was completed during the Pandemic, I appreciated I had something to focus on each day. We were all challenged with mood swings when bombarded with constant depressing news. Knowing that joy flutters between sadness, melancholy, happiness, and loneliness, I sought to have these emotions represented by the various colors in the piece. As feelings that were so jumbled, I wanted to be joyful. So, I utilized deep dramatic colors and complex stitches to create a bright colorful piece that feels like it is ready to burst with joy.



LAURA TABAKMAN

Out in the World Again

3" x 24"

steel wire, polymer clay and embroidery floss; digital photography altered and printed on polymer clay, embroidered and bookbinding with embroidery floss.



During a year in quarantine, dreaming of being out in the world again. A found doll traveled with me in our former reality. Photographing her was an exercise in seeing the world to which I now wish to return.

I embrace the challenge of combining traditional techniques like embroidery and bookbinding with contemporary ones like digital photography, digital manipulation and printing on non-traditional materials (polymer clay).

JEANETTE McCABE

New Beginning

20" x 16"

cotton floss, cotton and linen fabric; hand stitched

This past year forced me into stillness by eliminating all events and activities outside the home. Although the restrictions were outside of my control and not something I chose...it gave me a much-needed respite... to reflect... contemplate...be present with myself in a way I have never been present before. I was able to discover new and familiar sides of myself, which had been ignored and brushed aside for a long time, trapped in the daily grind of "normal" mindless life. This year has helped me reunite and meet with myself... A big shift occurred... I have found peace.





PETRA FALLAUX

Shimmering Horizon

47" x 47"

100% pima cottons hand-dyed by artist;
machine pieced, quilted

Shimmering Horizon is a pieced meditation on my longing for the North Sea coast where I grew up. It captures the sun on the horizon at dusk and the dimming of light. There is nothing like an evening visit to the beach to witness the setting sun, a visual pleasure like no other.

BEST IN SHOW

SUSAN LAPHAM

Playland #3

82" x 85" x 1"

commercial and hand-dyed cotton; machine
pieced, long-arm quilted

I am an artist whose influences include cartography, statistics, erector sets, and Dr. Seuss. My work is a combination of eclectic architecture, complex machinery, and outlandish arrangements that push the limits of balance, proportion, and symmetry. The resulting constructions are filled with delight and humor. I work improvisationally, machine-piecing small bits of fabric into extempore compositions. I move back and forth between design wall and sewing machine as I ponder, design and engineer each piece.





CHARLOTTE ZALEWSKY

Flowers are Immune

24" x 20"

Shinzen paper, Sumi Ink, gouache on canvas; collage

As the pandemic raged, my thoughts turned to the biological world, and to the irony that a complex organism such as a human being should be defeated by an organism too small to be seen with the naked eye. As I saw old and young fall, devastated by this virus, my collage, *Flowers are Immune*, is a visual celebration of beauty, joy, and hope that I could rest my eyes on during the dark days of the pandemic.

CLAIRE PASSMORE

Out of the Funk

15" x 22" x 22"

non-woven cellulose and synthetic fiber interfacing, Procion MX dye, wool, assorted cotton, synthetic and metallic threads, papier mache post; hand dyed, folded, pierced, stitched and stacked

In 2019 a tiny virus cane into our lives and caused mayhem. Initially it seemed like it was someone else's problem, but quickly we came to realize it was ours too. Dark, deadly and confusing times followed, weighing us down. But, painfully slowly, hope is returning, the darkness seems to be receding and a warm glow is emerging, rising up out of the funk.





JAN MYERS-NEWBURY

Kolkata Flower Market

60.5" x 71.5"

100% cotton, cotton batting, fiber reactive dyes; Arashi shibori dye technique, underpainting, discharge, machine pieced, quilted

For me, 2020 started with a tremendous BANG! I was honored to be part of a textile tour of India sponsored by the Maiwa Foundation (Vancouver, BC) and fortunate to return to my home before the international lockdown commenced. *Kolkata Flower Market* is a response to the dazzling colors of India, particularly of the clothing worn by the women—and the flowers!—and the general assault to the senses. The quilt was constructed of hundreds of “leftover” shibori fabrics dyed for previous projects. It was my way of honoring the tradition of reusing textiles, and adding brightness to a bleak outlook.

RAE GOLD

We the People

10" x 15" x 3"

Merino wool mulberry paper; wet felted with mulberry paper laminated to the wool

This past was trying for many people including me. When George Floyd was murdered by the police it was the last straw. I had to do something and this sculpture is one of two I made. This was to be the uplifting one representing all the colors of humanity, the nine chambers signifying the multiple number nine to 18 meaning Chai "Life." The sides were left with curves representing people. The physical experience of felting this sculpture was very cathartic.





BARB KUBALA

Gastown Clock

41" x 12" x 1"

muslin, thread, acrylic paint; machine thread painting

This steam operated clock is on a street corner in Vancouver, British Columbia in a quaint little shopping area known as Gastown. (Steam clock/Gas town? I don't know!) It is an estimated 25-feet high, it whistles a tune every half an hour, and a crowd gathers because it is quite intriguing. I have always been very interested in buildings and architectural forms, so I chose it as a subject.

I colored an enlarged photograph with Inktense Pencils, then filled it all in with stitching, some by hand but mostly by machine. Finally, I went back in to add shading and highlights with oil crayons. Then I enlist my very helpful husband to build a custom sized frame on to which I stretch the piece

SUE RENO

Dew Point

57" x 55"

artist-painted and commercial silk and cotton fabric; wet process cyanotype and solar dye prints, patchwork, stitching

Dew point is a meteorological term denoting the atmospheric temperature, varying according to pressure and humidity, below which water droplets begin to condense, and dew can form. I made these wet process/solar dye prints of tall blue lettuce and Japanese knotweed in high summer, when the dew point was indicative of the oppressive heat and humidity. The lettuce is a native wildflower, and the knotweed is a noxious invasive plant. I liked the contrast between their differing leaf forms.



THE THREE DOUDENS AWARD

Best Botanically Inspired Work

NANCY QUICK LANGER

Branching, Rooting

22.5" x 46.5" x 1"

Perle cotton and stranded cotton threads on linen; Hand embroidery



Begun in January 2020, and envisioned as one branching tree, this piece evolved with the pandemic year. There was more time for stitching, time for a second canvas that turns the tree upside down, roots instead of branches. A combination of closely worked embroidery stitches in perle and stranded cotton threads creates a textured bark effect. While the hand-drawn design is based on photographs of neighborhood trees, the choice of color focuses on movement between hue families and reflects the inner landscape.

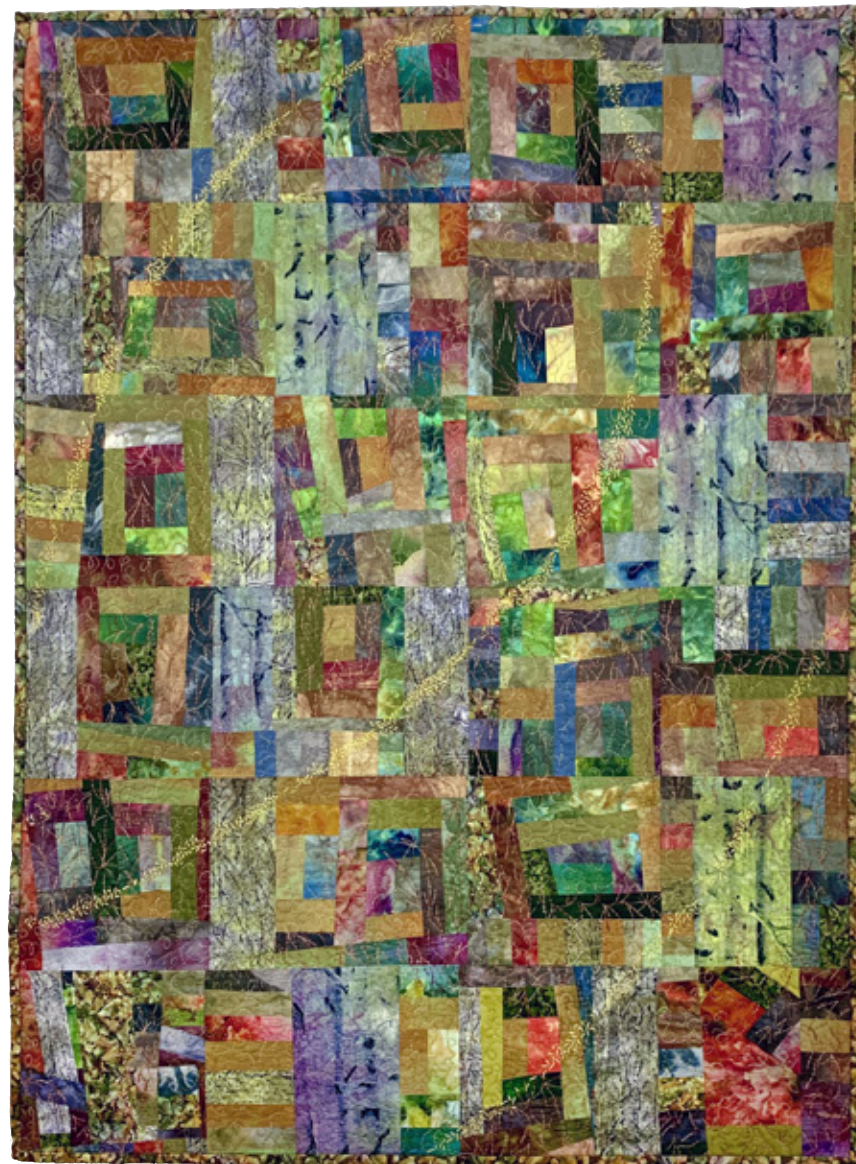
SARAH ENTSMINGER

Forest Floor

36" x 26"

hand-dyed and over-dyed cotton fabrics, cotton embroidery floss, variety of quilting threads; machine piecing, machine quilting, hand embroidery

Walking outdoors has been my way of coping with the difficulties of the past year. Often those walks are along wooded trails, in parks or gardens, or anywhere I might find quiet and a wonderful view. Walking with intention, feeling a breeze on my face, listening to birds, hearing squirrels hurry among the fallen leaves, and seeing dappled sunshine along the trail, has served as a way to calm and nourish my soul. "Forest Floor" illustrates many of the sights and sounds encountered on my walks.





SUSAN SWARTHOUT

The Light Shines Through

11.75" x 9.5" x 1"

linen, cotton fabric, embroidery floss; fabric collage, embroidery, mixed-media

In the coldest of times, in the darkest of times, in the most barren, sometimes we still find beauty.

It's been a hard year. And lonely. I have spent a lot of time practicing different fiber techniques.

In my current practice of working with fiber collage and embroidery, I found myself fascinated by the intricate designs formed by bare tree branches. I found them beautiful so in this piece I tried to show that even in the bleakest times, beauty is still with us and the light shines through.

PETRA FALLAUX

Dancing Pantapoda

43" x 37"

mono-printed 100% pima cotton, thickened dyes;
machine pieced, quilted

Dancing Pantapoda grew out of two separate whole cloth mono-prints I made that were carefully layered with a background of blue marks added on a second separate whole cloth plate to surround the black figures. Gestures and marks make dark oceanic dancing sea spiders appear and joyfully jump out of the sea: oh, to be free again... out of this funk.





JOANNE BAST

Komodo Dragon II

18" x 14" x .5"

appliquéd, stitched and quilted fabrics including cottons, cotton blends and organzas, crystal eye; fabric appliquéd, freeform machine stitching and quilting.

I generally do wall art and sculptural forms of stitched beadwork, hand felted wool, freeform "thread painting" and/or appliquéd fabrics with hand and machine stitchery and/or hand embroidered beadwork as well as off loom bead-woven art forms and jewelry.

I spent time in Indonesia and visited the preserve on Komodo Island. The dragons are impressively scary creatures, essentially land sharks, and awe inspiring to be around. The quilt is based on my personal photograph.

MALGORZATA MOSIEK

Angel #2

20" x 11" x 8"

Merino wool, cotton and silk; wet felted wool, embedded/nuno felted pieces of cotton and silk, mixed fibers, stitching

In the mountains in the south of Poland, where I grew up until I was a young adult, there are communities of people that still make hand crafts in traditional ways that have been passed down for generations. I have chosen felting as my medium because it provides unlimited possibilities when it comes to usage of colors, created textures and forms. Felting gives us a connection with the primordial, paleolithic past. But it also allows experimentation with modern forms, combining wool with other materials like silk or cotton fabrics.

My most recent work is modular, composed of separately felted pieces that can be combined together into increasing in complexity forms and rearranged in numerous ways. These forms express complexity and constant change of environment we live in affected by global events.





PATTY KENNEDY-ZAFRED

American Portraits: Deep Roots

56" x 56"

original vintage feed sacks, textile inks, image transfer,
cotton batting, cotton threads; hand silkscreened, image
transfer, machine pieced, quilted

The agricultural landscape of rural America has changed dramatically since 1900, when half of the population lived and worked on farms. Every week, faced with economic hardship, long hours, and corporate competition, hundreds of farmers leave their land for other opportunities. The independent family farm is an essential part of our diverse American fabric, representing strength, tenacity, patience, and perseverance. Inspired by 1930s U.S. Farm Security Administration photographs, this is a tribute to the American farmer—men, women, tenant farmers and migrant workers, all contributing to providing food for a nation.

Original images courtesy Library of Congress.

JANE OGREN

Mixed Media 233

11" x 14"

digital photograph, silk, variegated threads, paper, sheer fabric; original photographs printed on silk, attached to canvas, sheer overlays, embroidery

I have been working with fiberart for many years. Several times I have combined my love of fiber with my original photography. I have had fun exploring the digital processes, and manipulating my photos using a wide variety of photo editing tools. I have printed these images on silk, overlaid them with sheers and finally stitched over the grove of trees with creative stitches to add texture. I hope this will inspire others to discover new ways of working with fiberart techniques.





KATHRYN SCIMONE STANKO

Oxidixed Rings

12" x 6" x .25"

silver wire, oxidized; handwoven, hand knitted, oxidized

I draw inspiration for my art from nature and the seasons. From that inspiration, I use traditional fiber arts techniques to create non-traditional works of wearable art.

I see my work as a metamorphosis of metal and lace, and I named it MetaLace. To me, it represents order out of chaos, and beauty out of brokenness; unorganized, twisted metal is sculpted into works of order, shape, beauty and purpose.

Using wire manufactured from recycled metals, I create art that can be enjoyed in a picture frame or shadow box, as well as being worn.

MICHELLE BROWNE

Diptych from My Octopuses' Garden Series

60" x 20" x 3.5"

vintage quilts, hand screened fabric, acrylic paint, edging, gossamer, cotton embroidery floss, wool roving, batting; various printmaking techniques, painting, machine and hand stitching

My Octopus Teacher is an inspiring film and surprisingly turned out to be a much-needed distraction at a time when the pandemic blues had overwhelmed me. I was drowning in mask making and fear, washing groceries with vinegar, putting on latex gloves to get the mail, afraid of my own family. The film took me down a rabbit hole, as they say, diverting my attention from my own anxieties to these mysterious creatures and their environment. Octopuses are very intelligent and adaptable creatures, capable of memory, and making connections to curious and patient humans. Their world is both beautiful and filled with danger. My deep dive into the bottom of the ocean, though temporary, was a needed respite to help me move on and use my artwork as a way of self-healing.



JANE OGREN

JEFO 648

12" x 12" each block

hand-dyed fabric, purchased dupioni silk, variegated threads; appliqued,
sewn with variegated threads



Sometimes when I work with fiber I think it is just some kind of giant experimentation on my part. I like to do so many different kinds of artwork with fiber. For these pieces I used many of my scraps. I love working with silk and many of the scraps are my hand-dyes paired with dupioni silk. I have sewn over them with various threads and have fringed the edges of many to create textures. I enjoy the evolution of my artwork. I constantly look forward to new experiments and my artwork evolving in new directions.

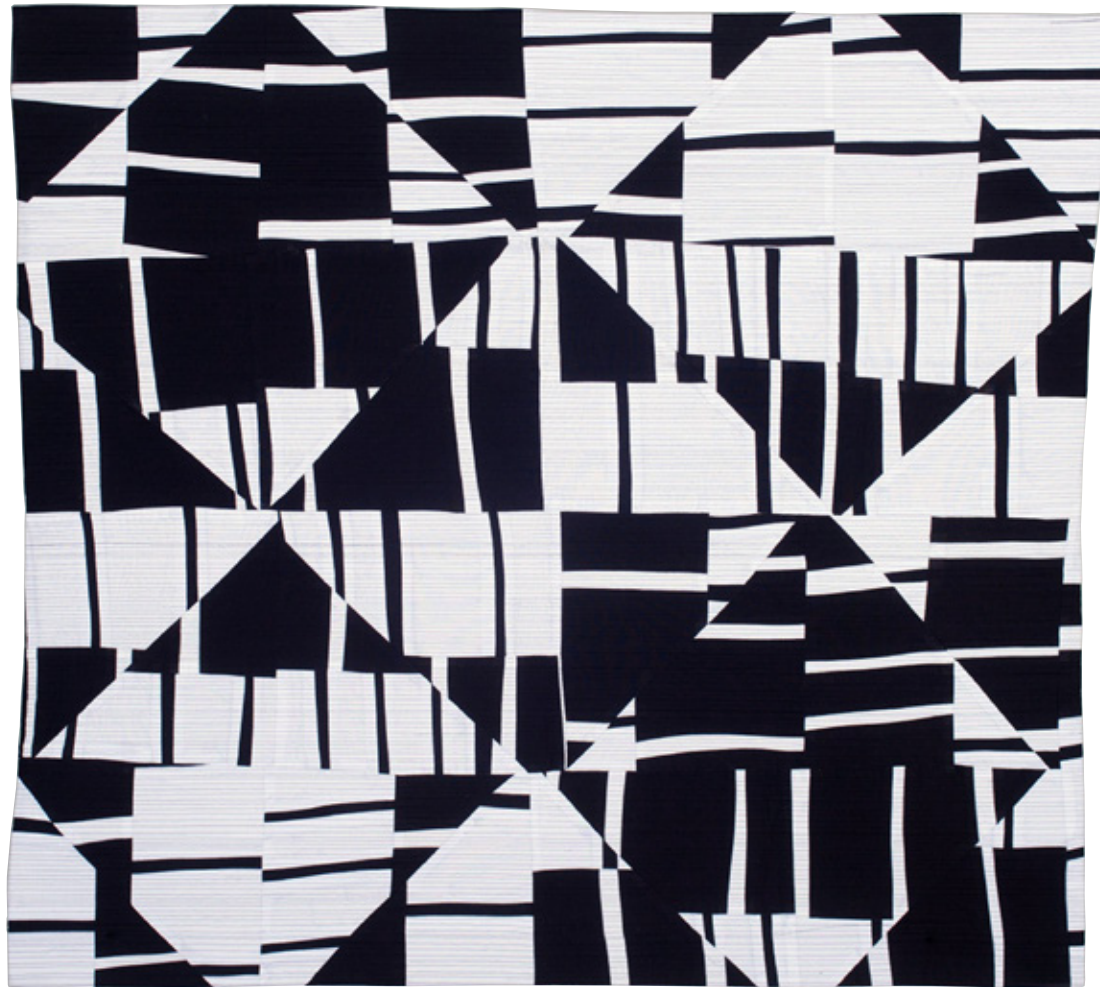
MARGARET BLACK

Line Study 35

29" x 32"

100% cotton, thread, wool batting; freeform cutting and piecing, machine quilting

I am an abstract, improvisational textile artist. The rhythm and repetition of cutting and piecing bold, graphic fabrics create my vocabulary. My designs speak energy and invite you to explore, discover and embrace a path to escape the somewhat mundane, tedious routine of everyday events. My finished work is densely quilted, flattening the composition into a dynamic fabric painting.





LINDA SYVERSON GUILD

Playing a Game: Balancing Act

48" x 12" x 2"

purchased hand dyed cottons, Kona white, cotton batt, commercial cotton backing, cotton thread; machine pieced with set in corners, linear machine quilting

Solitaire is a game that lends itself to the isolation that COVID provided.

The need to restrict movement resulted in the need to create a space where I had control.

The rules in play were incorporate Fibonacci numbers: 1, 1, 2, 3, 5, 8, 13 into a 12" width.

The bright colors of nature must balance the shades of gray in my thoughts.

It must balance no matter which side is up.

Life is a balancing act.

CAROLYN CARSON

'Til the River Runs Dry

45" x 23.5"

wool and silk weft hand spun by the artist; cotton warp;
hand spun weft; woven on 8 harness floor loom

During this past year, I have found that the natural world, especially rivers and oceans, along with the bright colors of nature in general, informs my recent woven works in abstract ways. Being in the presence of water has always provided me with a sense of peace where I have found solace in a chaotic world. In addition, the processes utilized in my art, from washing raw fleece to spinning wool combined with silk and then weaving the fibers into a cohesive whole have been invaluable in maintaining a state of calm.





SANDRA TRIMBLE

Amazing Grace

36" x 25" x 1"

hand-dyed cotton warp, hand dyed rayon weft; weave structure based on written music for the hymn *Amazing Grace*

This work is inspired by written music. I became intrigued by how the music staff looks much like a weaving draft. I have a great love of music, harmonies, the interlacing of sound, and during the lock down I was working on weaving designs and decided to "transpose" a piece of music. What I eventually designed is *Amazing Grace*. The warp pattern, the gold and red, is based on the melody and the weft, royal purple, is the harmony. As a whole this piece is melody and harmony interwoven.

MARY TOWNER

Village

26.5" x 35"

repurposed bedsheets, fabrics, thread, paper,
collected objects; painting, stitching, stamping,
collage

What's intriguing about this piece is that I started it BEFORE the pandemic, so its form and meaning have evolved with the past year. In the beginning I planned to arrange the houses in a grid, not touching each other. Then, the houses came together to acquire a new, stronger meaning. Each home has a distinct individual personality, while grouped together they form a community with a new united strength. Did the pandemic teach us this awareness?





TERESA SHIELDS

My Joy

8" x 16" x 10"

wool, magnets, Sycamore wood block;
individually wet-felted hollow-forms with
encased magnets

When my daughter, Mia, went away to college she decided she wanted to stop being known as Mia and go by her middle name Joy. It was hard for me to make the switch. She is coming to terms with who she really is and defining herself on her terms. I was reluctant at first to make the change but I decided it was best to listen and support and simply appreciate the joy she brings to my life. This piece is for her, my Joy.

PAMELA BICE

Color Nova

32" x 32"

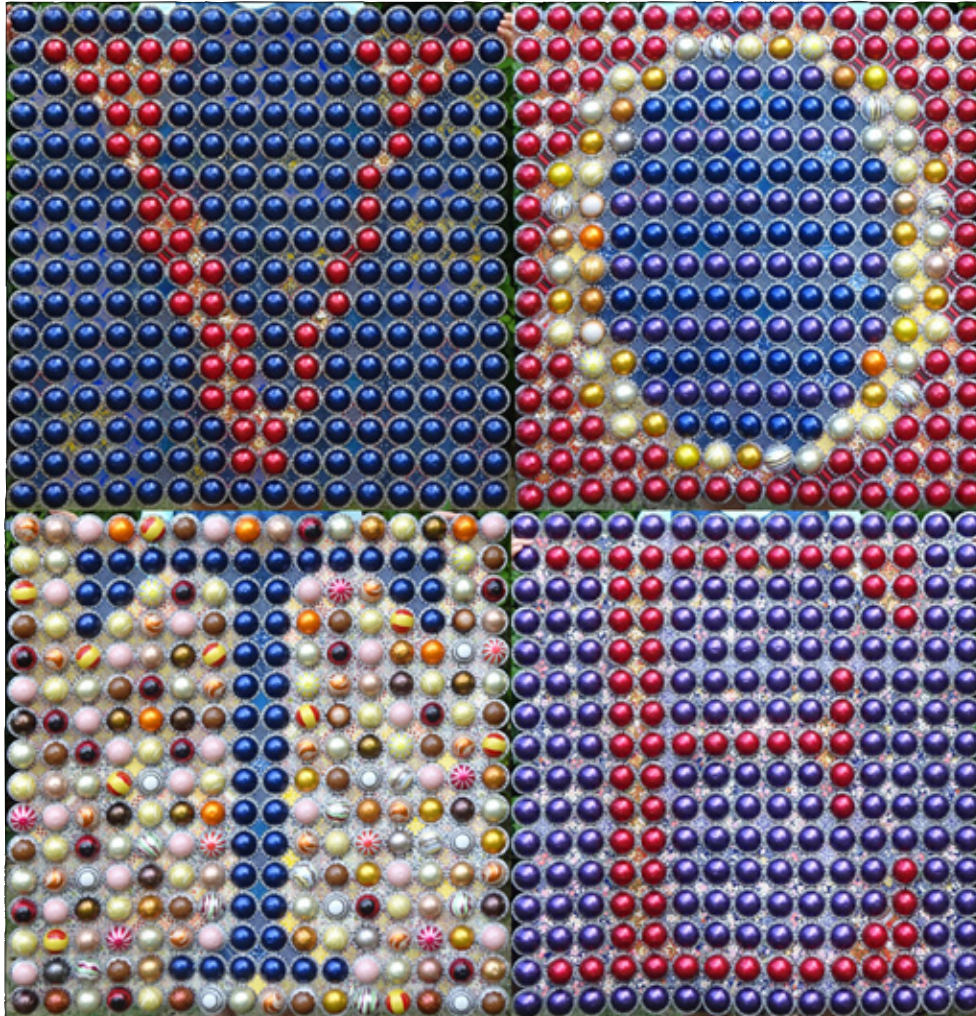
100% cotton fabric and batting; fusible applique

Fabric and fiber have always called to me. My hands crave to touch every fabric and yarn and wool roving I see.

At the age of 12, I started sewing, making most of my clothes in high school, and all of my formal dance dresses.

In 2014, I started quilting. At first, I made traditional quilts, but wanted more creativity and individual design. I never liked following someone else's rules. I have spent most of the pandemic exploring different techniques, watching videos and playing with design, color and composition, and slowly my true voice is emerging.





KAREN KRIEGER

Wake up and VOTE

72" x 72" x 1"

recycled Nespresso coffee pods, fiber connectors, embroidery floss; coffee pods hand-stitched with embroidery floss

Wake Up and VOTE was created to encourage everyone to use their voice, and exercise their fundamental right to participate in our democracy. Voting should be as routine as our daily cup of coffee. And just as our decision to drink coffee has environmental repercussions, so does our choice to vote or not vote. Voter turnout in 2020 had a historical impact on the election results. In 2021 both our planet and our voting rights are under attack — it's time to make some noise before we lose both.

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The mission of the Fiberarts Guild of Pittsburgh is to promote appreciation of fiber art. Formerly the Embroiderer's Guild, the FGP is a member-supported organization. The FGP provides a support community for artists and others interested in the medium. The FGP produces juried and non-juried exhibitions of members' work so that established and emerging artists may exhibit side by side.

The Fiberarts Guild of Pittsburgh sponsors **Fiberart International**, the prestigious triennial exhibition of innovative fiber art from around the world to Pittsburgh.

Fiberarts Guild of Pittsburgh
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MEMBERSHIP EXHIBITION 2021

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