

## *In Their Own Words*

**Cell phone tour to accompany the exhibition *Fiberart International 2010***

**At the Memorial Art Gallery from April 30-July 3, 2011**

**Dial in to the tour at 585-627-4132**

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### **STOP 1**

#### **Director's Welcome**

**Grant Holcomb, Mary W. and Donald R. Clark Director, Memorial Art Gallery**

I'm Grant Holcomb, director of the Memorial Art Gallery. Welcome to the *Fiberart International 2010* and to this special tour of the exhibition in the artists' own words. This exhibition was organized by the Fiberarts Guild of Pittsburgh. In Rochester, it is underwritten by the Estate of Irving Germanow, the Gallery Council of the Memorial Art Gallery and HSBC Bank. Additional support is provided by Nancy G. Curme, Deanne Molinari, Mann's Jewelers and Frontier Communications. The John Steuart Curry Foundation has underwritten this special audio tour.

Every three years, fiber artists from around the world submit their best recent work to *Fiberart International*, a juried exhibition organized by the Fiberarts Guild of Pittsburgh. We are honored to be one of only three tour stops for this prestigious show, which brings together work rooted in ancient techniques, non-traditional textiles, and art made from unexpected materials.

This year's exhibition celebrates the work of 81 artists. Hear comments and insights by many of the artists by taking a listening tour of the exhibition. Using your cell phone, simply dial the number listed by each participating stop. We hope you will enjoy this unique opportunity to hear the artists' speak about their work "in their own words."

### **STOP 2**

#### **Tour Instructions**

**Patti Giordano, Marketing Manager, Memorial Art Gallery**

Throughout the exhibition you will see several signs that indicate a cell phone audio stop. Call the telephone number listed and enter the stop number to hear the artists talk about the highlighted work. When the stop concludes, you may simply enter the next stop number, or hang up and call the tour number back when you're ready. To interrupt a stop, press # and then the next stop number.

You also have the opportunity to share your thoughts with us about this tour, or your overall experience at the Gallery today. We encourage you to enter \*0 (star 0) at any time during your tour to leave us feedback.

This cell phone tour is free, but *please be aware that your normal plan minutes will apply*. Thank you for visiting the Memorial Art Gallery.

**STOP 3: Stephanie Metz, *Muscle Heifer*, nd**

Hi, this is Stephanie Metz, and this is my piece *Muscle Heifer*. This sculpture is made of needle-felted wool, a technique I describe in my other recording for the piece *Super Suckler*. Both of these pieces are from a body of work I call ‘Overbred Creatures’— examples of domestication taken to ridiculous extremes. Clearly this creature you see is missing a head- an extraneous set of messy senses bred clean out of this convenient futuristic meat producer. No, I’m not a militant vegan trying to convert the world away from consuming animals. I do feel like we humans take for granted all the ways we’ve already manipulated our world to better suit us, and I’m particularly amazed and flabbergasted at how we can physically affect organisms through breeding and genetic engineering. My material of choice, felted wool, feels like the perfect medium for creating these almost-possible animals. I guess I hope their strange, hairy solidity provokes some reflection, laughter, and perhaps just a little alarm.

**STOP 4: Barbara Wisnoski, *Field*, nd**

I’m Barbara Wisnoski and you’re looking at my work entitled *Field*. Like my other work in the show, *Folded Circle*, this piece is a conversation with modernism, if you will. Formally speaking, it has in common with minimalist landscape a horizon line, but its intensely textured and pixilated surface is the opposite of a minimalist approach, which historically strove to eliminate any evidence of the hand. This textile is all about the hand. I created it using a method adapted from traditional quilt-piecing techniques, and here the horizon line emerges naturally from cutting and sewing horizontal strips. So the title *Field* refers both to natural landscape and to the art critical idea of the pictorial field.

**STOP 5: Kathie Webb, *Everyday*, 2009**

*Everyday* is a reflection of what some days are like in my life. The subject matter is personal to me as I am the parent of a child with multiple disabilities. However the weight of life can be metaphorically shared by many. The reality is that I was a carefree child of the sixties with hopes and dreams of being happily married with healthy children.

The use of color in *Everyday* is not exactly reflective of the psychedelic color choices of the sixties, yet it uses a dramatic use of hot pink in contrast to yellow ochre. The color choice is reminiscent of historical red-work, but the color has shifted to include the reality of what was once a child from the “Summer of Love” era. The bright, powerful colors have soured into a life that is difficult to maintain. It should be noted that the piece took over 500 hours to complete. The process of this piece is equally as important as the completion of the work. This piece is the truth about everyday life. As I worked on this, life continued to get in the way. Illnesses, accidents, a wedding and a death all coincided during the process of this work. Each stitch is a tiny piece of a puzzle that never seemed would come to fruition.

The piece is viewed completely from the backside to allow the viewer to step into the role of the image and look out. If one were to look on the other side of the piece the chaos of everyday is ordered and carefully stitched. Everything has the same chaotic mess that is trying to appear orderly. When viewed from the back, the truth of the situation emerges. Ends are left hanging, the ever perfect stitches are frayed and disorderly.

**STOP 6: Ruth Tabancay, *Garden Variations*, 2009**

This is Ruth Tabancay and my art work is *Garden Variations*. I've been working with tea bags for the past ten years but this is only the second time I've used exclusively the round ones. I'm fascinated with the possibilities for geometric design with the traditional quilt pattern, *Grandmother's Flower Garden*. Instead of regular repeat hexagon blocks, I varied the sizes of the flowers and used changes in color and value to create a piece that puts a dynamic spin on the customary concentric circles. It took about a year and a half to accumulate, from friends and my personal use, the almost 1000 tea bags needed for this piece.

**STOP 7: Erin Endicott, *Healing Sutra #3*, 2009**

*To stitch; a thread or line that holds things together* – this is the literal translation of the ancient Sanskrit word “sutra”. The *Healing Sutras* grew out of years of work examining psychological wounds (mainly my own), their origins and how they insinuate themselves into our lives. I'm particularly intrigued by the concept of inherited wounds, specific patterns, behaviors, reactions that we are born with – already seeded into our psyche at birth. So I imagine that this little “seed” attracts negativity (like attracts like), sort of a little pearl slowly growing until we end up with a dense area of negative energy built up in our physical bodies. By bringing these dark areas into the light, by making them visible, I think we can heal these wounds. Some people talk through their issues to bring healing, some write them out to shed light on them, I choose to make them into visible, visceral objects.

**STOP 8: Ray Hau, *Backward*, 2009**

Hi, I'm Ray. Title of my work: *Backward*. I've made a statement here by presenting an anonymous faceless human figure standing alone with the back shell of its torso protruding backward into a void, while softness still remains in between. Nonetheless, the transformation never keeps calm. The color glows and grabs great attention in the whole atmosphere. As C.P. Swing insightfully states, some people may think we are living as two people—one that has to keep up with the times and one that longs to live the simple life? Are we leaving ourselves behind?

**STOP 9: Rebecca Siemering, *American Made*, 2009**

The Lottery is the most democratic way to earn money- everyone has a chance to win or lose, and there is no middle man in between. Just your own luck. *American Made* is part of the "Lottery Project," and is made of cast off, losing scratch tickets found in my neighborhood in Pawtucket, RI. Each ticket is hand-cut and hand-knotted with dental floss, and collectively represent over \$3,000 in gambling losses. I started to make pieces for this project in 2005, and have made four suits, two pairs of boots and small tapestries. I like re-purposing materials that are seen as throw away items, and upcycle them into animistic textile and sculptural pieces that reflect an urge to move above a loss.

If you would like to learn more about the project or send me lottery tickets, please go to my web site, [rebeccasiemering.com](http://rebeccasiemering.com).

**STOP 10: Nanhee Kim, *Layered Fluidity*, 2008**

When I was young, I would frequently visit the beach whenever I wanted to take a break, especially in the early winter mornings because the beaches were empty and quiet. Only the regularity of waves broke the quietness and challenged the emptiness of the tranquil winter beach.

I closed my eyes and listened to the sounds of waves, meditating in the calm surroundings in order to release myself from the confusion and frustration of my daily life. I would also heighten my senses by smelling the cold and wet air, and by calmly throwing the dry sand skyward.

**STOP 11: Pam RuBert, *St. Louis – Wish You Were Hair*, 2008**

Hello, my name is Pam RuBert and my quilt is called *St. Louis – Wish You Were Hair*.

This is part of a series of quilts and drawings in which I morphed the idea of vintage post cards titled “Wish You Were Here” that people used to send from vacations to folks back home into crazy hairstyles that look like famous world landmarks. While this may seem like a weird idea, I believe the true power of art is the ability to take us to new or unexpected places, to stretch our imagination or to tickle our memories.

As I stitch my quilts for hours at a time, the thread travels the surface, adds structure and texture, and is tied to thoughts, memories and dreams.

I was born in St. Louis and have nostalgic memories of visiting the St. Louis Arch and eating at the only floating McDonalds in the world. It was on a river boat under the Arch and I made striped french fries and a purple hamburger as tribute to my “golden arches” meal.

**STOP 12: Magali Rizzo, *Melancholia*, 2008**

Hello I am Magali Rizzo & I would like to present you my work *Melancholia*.

The portrait that you are watching now has been taken from a series based upon the photographic iconography of the Parisian hospital La Salpêtrière, and it shows clinical experiments on hysteria in the nineteenth century.

In this work, the connection between the subject & the medium makes sense. Choosing a medium historically assimilated to submission and “good education,” in order to represent revolting bodies creates a tension.

Re-contextualizing medical photographs questions first, their historic validity and then, the problem of representation of madwomen. It also works like the reconstruction of a memory. I believe that, the timeless act of sewing is a way, symbolically, to make amends and fix things up.

**STOP 13: Julia E. Pfaff, *Contours*, 2009**

The first step in the production of a piece like *Contours* is hand printed dye on cotton fabric. That abstract design was then hand embroidered with running stitches and the whole is machine quilted. One section of that finished piece was then photographed and that photograph was digitally altered and enlarged to be printed with a inkjet printer.

This dye printed fabric is steamed and rinsed before using. I then hand painted with yellow pigment more “stitches” where I felt they were needed. Each of these yellow dots or “stitches” were then embroidered around by hand to clarify and heighten their appearance. The entire piece was then quilted.

**STOP 14: Lori Lupe Pelish, *We Were All There*, 2009**

My name is Lori Lupe Pelish, and I would like to share with you the inspiration for my piece titled *We Were All There*. A visit to Normandy, France is what set it in motion. I was taken by surprise that a place so filled with tourists had this ability and power to create such an atmosphere of reflection and awe. It was quiet and dignified and everyone could feel the importance of the history that had happened there; the type of history that ends up shaping all man. I decided that I wanted to capture this inspirational moment in a work of art.

I wanted to create a sense of cadence, a rhythm that would move you along as you went from panel to panel. The people are meant to represent all man, with their postures reflecting stunned, amazed and thoughtful moods. I kept the horizon line constant throughout each panel to represent a flow of time and then added some form of a plant to symbolize changing seasons and the passing of years.

**STOP 15: Heidi Schlenk, *No*, 2008**

My name is Heidi Schlenk and my piece is entitled *No*. I approach my work from a feminist perspective and am specifically interested in female roles, some self-chosen, many subconsciously affected by familial and social conditioning. In this piece I dissect the meaning of the word “no.” For example, in my quilt “No” I beautify something that has been characterized as a negative: the act of saying “no.” Specifically, I refer to women and “no.” Oftentimes, there are negative connotations with this word.

Children are reprimanded and sometimes controlled with “no,” which can create a distaste for this verbal symbol. Young women are socialized to believe that saying “no” to men and authority figures is not acceptable. This piece recognizes the act of saying “no” as positive. Although the piece speaks to both sexes, it particularly reflects females, celebrating our right to wander through our own processes, make our own decisions, and when the time is right, respond with “No.”

**STOP 16: Leisa Rich, *No Sense Crying Over Spilled Milk: Altering the Course*, 2009**

My name is Leisa Rich. The title of this piece is *No Sense Crying Over Spilled Milk: Altering the Course*.

For a long time I created works that viewers desired to touch. Indeed, the very nature of my past work was that it was tactile. It bothers me that there is still a stigma existing that art is NOT to be touched. In thinking about how I could break down this barrier and involve my viewers further, I began working with re-positional elements...similar to children’s felt or magnetic story and learning boards, but opening up to adults, as well. This is the very first piece I have done that is completely viewer interactive; multiple pieces can be pulled off and placed on by you—the viewer. In this way, you can experience the satisfaction of entering my world and altering it to suit yourself, becoming part of my creation, you can enjoy watching others interact, or you can observe what is there without interacting at all. Having said that, I hope you will be brave and have a go at it!

**STOP 17: Berendina Buist, *Superposition*, 2008**

My name is Berendina Buist. I will speak about *Superposition*.

I was born in Holland and I lived for 30 years below sea level. It's no surprise that water and how it behaves and what it looks like is a returning theme in my work.

This piece is about perception and optical illusion. The image is based on a photograph I took of water falling over a dam. The pattern on the back panel is the inverse of the pattern on the front panel. The intention is that the patterns interact. The midsections of the panels have been lined up very carefully. The black cell lined up with the white cell creates a grey cell that feels like a hole. When the viewer changes the position of the body in relation to the panels, the cell seems to jump around. Our brain tells us that the cell is moving!

I used a Mimaki inkjet printer with acid dye to print the images on the silk fabrics.

**STOP 18: Rowen Schussheim-Anderson, *flutterby*, 2008**

My name is Rowen Schussheim-Anderson and my piece is called *flutterby*. It's comprised of both woven and bead embroidered areas. I'm very interested in contrasts in my work—contrasts of warm and cool colors, and also contrasting textures creating contrasting surfaces. Although I've been weaving since I was a student at Rochester Institute of Technology here in Rochester in the 1970s, I have actually just introduced beads as a design element over the last several years. My work in recent years has been inspired by butterflies and this piece was inspired by observing an enlarged photograph of a butterfly called a "papilio actururs."

**STOP 19: Cindy Hickok, *Steeped in Art*, 2009**

Hello. I'm Cindy Hickok, from Houston, Texas.

I created the teapot called *Steeped in Art*. I used freehand machine embroidery to do this. The teapot reflects my love of the history of paintings, particularly the Impressionists. For this piece I used figures from favorite paintings, took them out of their backgrounds, placed teacups in their hands, and gathered them together for tea. How many can you identify?

The painters are, from the spout and moving right: Toulouse-Lautrec, Botticelli, Gauguin, Cassatt, Grant Wood, Da Vinci, Hopper, Soutine, and Whistler. On the handle are outstretched hands from Michelangelo's *The Creation*, and proceeding on to the other side are Cezanne, Renoir, Pissarro, Van Gogh, Degas, Manet, and Modigliani.

**STOP 20: Stephanie Grubbs, *Small World*, 2009**

*Small World* is made of double half hitch knots in cotton thread, knotted row upon row from bottom to top. The subjects of the small world, bees, grasshoppers, beetles and ants come from my garden in the middle of Oklahoma. They are arranged in seemingly formal rows as if I could control them; but the ants meander from bottom to top and possible enter the small opening. There is also a surprise red lady bug on the bottom. Knotting is a very slow and contemplative process which gives me plenty of time to plan my garden and my small world.

**STOP 21: Jane Herrick, *Constraint*, 2008**

The artwork *Constraint* represents a metaphor for human emotions of restraint and holding back. It's designed to elicit introspection. I feel the concept is very important in my artwork. I like the object to take on a deeper meaning and to communicate something beyond the form. The boxed form is intended to generate tension and restraint as the interior object tries to 'push out' or be 'held captive' by the exterior form.

Creating objects from tactile materials is intriguing to me. I like the way I can manipulate the medium of wooden reed, fiber rush, waxed linen and other fibers to take on a variety of forms and shapes.

Ideas from nature play a role in the making of my pieces. Forms and textures from the deserts, lakes, sky, forests, trees and rocks all have an impact on my work.

Norma Minkowitz and John McQueen have also had an influence on my work. I learned the technique of working on armatures from them. Other prominent artists that have influenced me are Magdalena Abakanowicz, Clyde Connell, and Aaron Kramer.

**STOP 22: Jeanne Raffer Beck, *Seeds of Compassion*, 2008**

I seem to find stories everywhere. As a lifelong writer who started making visual art 20 years ago, the two often overlap.

*Seeds of Compassion* came into being when I began considering how I might visually express the idea of repeating affirmations, prayers or mantras that focus on qualities that I desire to see grow in the world. Could a visual work represent this idea? This piece is about creating seeds by affirming the same thought over and over; in this instance a desire for more compassion. How dearly we need that quality to grow and flourish in our world.

The rows of repeating seed shapes on the white silk surface have been monoprinted using a discarded piece of orange plastic fencing that had blown away from a construction site. The shapes within the fencing suggested rows of planted seeds to me, waiting to germinate, grow and produce more seeds. The dense, rhythmic stitching between the pods suggests a voice quietly, steadily repeating a call for compassion. My voice.

Within some of the pods smaller brightly colored ovals suggest where this quality is already germinating. Many of the seed pods still are dark, however – there is work to be done.

Seeds travel randomly but determinedly, as seeds always do, carried by fortune and the winds of chance. If these seeds of compassion land on receptive soil, more will germinate, grow and flower. They will produce thousands and thousands more seeds in kind, over and over, cycle after cycle, until—here comes the happy ending that I as the author get to choose—compassion flourishes everywhere.

**STOP 23: Anne Wolf, *Hearts for LM*, 2008**

This is Ann Wolf, and I will be talking about my piece entitled, *Hearts for LM*. The series began in the months that followed my second miscarriage. I became preoccupied with my child's heartbeat. I thought: if only we could make a heart that was strong enough, the baby would be all right. I began making hearts out of my old blue jeans, some of them saved since I was a teenager. This fabric that had held the wear of my everyday life for so long began, in my mind, to take on the quality of biological material—more like genes than jeans.

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My son was finally born healthy and strong. On his third day in the world, they discovered he had a Ventricular Septal Defect: a congenital heart defect that manifests as a small hole between the heart's two lower chambers. Although the VSD was only coincidentally related to my past experiences, my son's heart continues large in my awareness—even as he grows into an active, lively and robust little boy. For years, I have been searching for the right words to adequately describe the simultaneous experience of strength and fragility. I haven't found them yet. For me, this is a good reason for making art.

**STOP 24: Dorie Millerson, *Car*, 2008**

Hello, my name is Dorie Millerson and my piece is called *Car*.

*Car* is made with the technique of needle lace. This technique involves creating a drawing on fabric, and then constructing a kind of net with sewing thread and a needle. The net is eventually removed from the fabric and sewn into a 3D form.

*Car* took approximately 55 hours to make. It is part of a series of works on the theme of travel, time and memory. This piece is hanging from a wooden spool to reference the making process and create a playful contrast of scale.

**STOP 25: Ayelet Lindenstrauss Larsen, *Embroidered Scribbles on a Page in My Notebook*, 2009**

I am Ayelet Lindenstrauss Larsen, and my piece is *Embroidered Scribbles on a Page in My Notebook*. When I was in the early grades of elementary school, my friends and I considered decorating the margins of our notebooks a way of showing that we were dedicated students. As I grew up, I kept at it... When I needed to focus, or needed to take a break. I got some good visual ideas while scribbling with pen. And I learned a lot about embroidery by making samplers. Samplers have been used for many purposes, but the most direct and original one is: for trying out patterns. Which is like scribbling with needle and thread.

**STOP 26: Pat Klein, *There is A Bird in the Poplars*, 2009**

This title is based on a poem by William Carlos Williams entitled, "Metric Figure." The poem begins:

"There is a Bird in the poplars!  
It is the sun!  
The leaves are little yellow fish  
swimming in the river.  
The bird skims above them,  
day is on his wings..."

This piece is hand-stitched with cotton floss on linen.

**STOP 27: Tilleke Schwarz, *Playground*, 2008**

Hello, I am Tilleke Schwarz from The Netherlands. Welcome to *Playground*. *Playground* consists of many found text and images. You are invited to make up your own story out of this. So it becomes a play of you and me. And my work becomes your playground. Have fun!

There are a few special quotes in this work. Can you find them? Look (top right) for a few lines about the meaning of art by Susan Hiller (USA). Look in the middle and

find poetry by Alfred Tennyson (UK). My favourite text is: 'I am part of all that I have met'.

*Playground* is completely embroidered by hand. And yes, that takes quite a bit of time! Would you like to know more, visit my website, just Google my first name Tilleke.

**STOP 28: Andrea Graham, *Liberatio Captivus*, 2008**

Hello! This is Andrea Graham from Canada here. Thank you for calling! Presumably, you are now looking at my piece, *Liberatio Captivus*. This piece was created using a wet felting technique. The wool fibres are wrapped entirely around the branch and are felted together in one piece using this wet felting technique. The three dimensionality you see, the exploding "liberating captives" that you see on the surface, are built from the inside out and are all wet felted together in one piece along with the wood. This is done using soap, water and manipulation with my hands in order to mat and tangle those wool fibres to create the felted wool. These pieces, or pieces in this series, have traveled all around the world, have been published in publications in many countries, and won awards. I really enjoy the challenges of working in three dimension in this medium very much and continue to do so in my current work. I really hope that you will have a look at my website, [www.andrea-graham.com](http://www.andrea-graham.com) and, perhaps, be in touch. Enjoy the exhibit. It is a great one and thanks for listening.

**STOP 29: Betty Vera, *Gesture*, 2008**

My name is Betty Vera, and you are looking at my Jacquard weaving entitled *Gesture*. A great deal of my recent work is concerned with subtle aspects of reality that often escape our awareness. In this weaving, the contours of a human hand and a sinuous coil of oxygen tubing are depicted through their shadows, hinting at the fragility of life. Constructed of myriad fine cotton threads and a rayon yarn that I chose for its sheen and luminosity, these soft shadows enable us to see what is otherwise not visible—the air on which we and all other living creatures depend.

**STOP 30: Brigitte Amarger, *Humanoids*, 2009**

My name is Brigitte Amarger and my work is *Humanoids*. This installation shows shapes of human silhouettes made from x-ray scans and magnetic resonance images of bones and organs, which have been cut and gathered by sewing.

Each figure is made up of scans from only one area of the human body that belong to different anonymous persons. Together they recreate a kind of alien, a new mutant species. They are flat and, owing to the thickness of the film and its transparency, passages of light or black dullness, they look like kind of ectoplasms.

Each part holds the memory of a person, a section of his life, interrogation and pain, and shows a non-identifiable presence, both by the anonymity and our incapacity to decipher these images.

None is in its place but all seem to be able to function and, in spite of this ambiguity, a vital energy circulates through the connecting threads, imagination pushing back the limits of possibility.

The different parts are sewn together by transparent nylon or colored threads to suggest incisions, scars and other marks of surgical interventions. The sewing designs and color choices were made to represent pain, blood, nerves, bones or types of organs. It is reminiscent of the similar actions of cutting, gathering and sewing between a surgeon and a textile artist, and proposes a new approach to medical film supports.

**STOP 31: Meredith Re' Grimsley, (*Near*) *Death by a Thousand (self-inflicted) Cuts*, 2009**

*"There is a basin in the mind where words float around a thought and thought on sound and sight. Then there is a depth of thought untouched by words and deeper still a gulf of formless feelings untouched by thought."* from Zora Neale Hurston's *Their Eyes Were Watching God*

Recognizing the parallel presence of joy and pain in my life, I generate work that reflects moments of meditation over spiritual growth, faith, sacrifice and a longing for grace. I reveal a longing which drives me to seek God. Each piece confronts my fears, loss of innocence and intolerances. Examining my coupled questioning and celebration of my spiritual practices, I reach for a deeper psychological connection with the viewer through simultaneously revolting and comforting imagery.

**STOP 32: Kathy Weaver, *Damaged Morphology*, 2009**

Hello. My name is Kathy Weaver and the piece you see here is called *Damaged Morphology*.

A couple of years ago I exhibited my *Cyborg Female* quilts at an international conference for scientists studying artificial intelligence. While there, I saw this video of a robot learning to walk even while damaged and I was amazed at my feelings for it. I found myself rooting for it to make it to the end of that table. And I wasn't the only one. The scientists viewing it with me were groaning when it failed and cheering when it kept going.

Somehow this machine has transcended its mechanical nature. The shifting boundary between humans and machines really fascinates me.

**STOP 33: Barbara Wisnoski, *Folded Circle*, 2009**

I'm Barbara Wisnoski and you're looking at my work entitled *Folded Circle*. This piece uses the formal language of modernism—in this case a circle reminiscent of the shaped canvases and target paintings of the 1960s—and juxtaposes it with the visual and tactile qualities of cloth. So, here we have a shaped canvas that refuses to be a target. Instead, it succumbs to gravity and hangs in drapes and folds, as fabric does. In its failure as a 2-dimensional object it eloquently describes an essential quality of the material from which it is made.

**STOP 34: Wendeanne Ke`aka Stitt. *Niho Manō*, 2009**

My name is Wendeanne Ke`aka Stitt and my quilt is *Niho Manō* which means Shark Teeth in Hawaiian. This quilt is made from Hawaiian *kapa*, a cloth made from the outer bark of the *wauke* or paper mulberry tree. Over 1400 years ago Polynesians packed *wauke* runners in the hulls of their canoes and planted them when they arrived in Hawai`i.

The process of making *kapa* involves stripping the bark from tree, soaking, pounding, fermenting, pounding again, watermarking, softening and finally dying and stamping the finished cloth. *Kapa* was worn as everyday garments, used ceremonially, slept under, swaddled newborns and was a payment for taxes.

All of my *kapa* making tools are made by hand and, because I live on the mainland, most are made from wood from the Santa Cruz Mountains. All of my dyes are derived from flowers, roots, berries, seeds and minerals from Hawai`i and Santa Cruz,

California. The *kapa* cloth used to make Niho Manō was hand dyed with California Black Walnut hulls from a local farmer.

**STOP 35: Elizabeth Whyte Schulze, *Along Came Betty*, 2009**

To best describe this piece I went looking back at my notes in my sketchbook from 2009. I wrote: Winning the 2009 Massachusetts Fellowship in Crafts, was a wonderful confirmation of my work and this piece is a celebration of sorts! Betty is swinging to the famous jazz standard *Along Came Betty* as her hand reaches out enlarging and growing. Spinning rings around her foot refer to the balancing of life, art, family and career. Her other hand catches hold of many hands that are telling their own stories in sign language. The sculpture is made of two separate bowls one caught inside the other. The inner basket is densely coiled and covered with layers of acrylic paint. The outer bowl in contrast reveals the natural color and texture of the pine needle core.

**STOP 36: Alison Mercer, *Broody Girls*, 2009**

During the *Fiberart International* exhibition I share with you the embryonic stages of a work in progress entitled *Broody Girls*. Each girl is hand stitched using Welsh fabrics, imagery and visuals from my everyday world. I live in the beautiful mountains of Snowdonia, Wales, UK and my artwork is laden with familial drawings and cultural observations that embrace my life as a 21st century stitcher.

As an artist, stitching communicates many personal meanings, ancestral, devotional, and a connection to the world around me. I stitch to discover who I am and chronicle the world I see. Each object I create becomes a personal revelation and a taken of memory.

The objects I create may not be the final outcomes that visualise my journey. *Broody Girls* have been used in secret performances that seek to visualise serious subject matter by means of projective identification.

**STOP 37: John Paul Morabito, *Warp Faced Plain Weave*, 2009**

*Warp Faced Plain Weave* is the first of a larger body of work that concerns itself with the actions of hand weaving and systematic burning. I begin at the loom, building cloth line by line. Once woven the work is repeatedly burned along the entirety of its surface. This sacrifice of cloth woven by my own hands is not a violent act. It is rather a quiet meditation. The holes are not burned quickly with ravaging flames. Instead each hole is made individually and slowly to create a contemplation of each moment that has been burnt away.

Inherent to this work is the compulsory behavior of the obsessional. I am particularly interested in how this behavior relates to the death drive and it is this thanatological compulsion that is the impetus of the work. There is a need to make and a need to destroy, neither can be ignored. The hand that makes is the hand that destroys.

**STOP 38: Joetta Maue, *in with you*, 2009**

This is Joetta Maue and my work in the Fiber Arts International is *in with you*. This is an embroidery that began a long standing series of mine that explores the role of intimacy in our life. This work is autobiographical based on images my husband and I in moments of loving. This could be moments of touch, moments of sleep, or just moments of being intimate with another. All of the work is based on photographs that I take and then translate into hand embroidery.

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The aspect of embroidery is essential to the work as the slow meditative labor and process allows me to spend an hour on my husband's nose or a day on my own hand—really building in the love that the work is expressing

The work has developed to be of a much larger scale of life size as well as becoming more 3 dimensional. However this work, *in with you*, was a pivotal piece in my development as an artist.

**STOP 39: Stephanie Metz, *Super Suckler*, 2008**

Hi, this is Stephanie Metz, and this is my sculpture *Super Suckler*. This piece is made of felted wool—it is entirely composed only of wool fibers that have been matted and tangled together using a technique called ‘needle felting.’ As opposed to using hot water, soap, and motion to tangle up the fibers, needle felting uses a simple mechanical approach developed to make sheets of felt. Specialized sharp, barbed needles are plunged into loose, fluffy wool and the barbs catch on the fibers and force them to rub and interlock together. The scales that cover the fibers on a microscopic level grab each other and don’t let go—like how you can dreadlock human hair. I use this technique three-dimensionally, and I can make any shape imaginable by poking fluffy wool into nearly solid shapes, and joining those shapes together. It takes a lot of time and work, but I love the organic, fleshy quality of felted wool, and it works nicely with the altered animal forms I like to make. No, I did not invent this technique, but I think I’m using it in a different way and for different subject matter than your typical needle felter.

**STOP 40: Emily Dvorin, *Sometimes Old Feels New*, nd**

My name is Emily Dvorin. The title of this piece is *Sometimes Old Feels New*. In this piece, I am challenging the original definition of basketry. I am exploring a contemporary interpretation of this traditional craft, utilizing non-traditional materials. I am coiling, using paper rush and lime green, clipped cable ties. I suggest some old traditional pattern work. I combine that with new "urban", common ingredients. This piece is my visual commentary about making old things new again in a new way.

**STOP 41: Emily Dvorin, *Magnificent Obsession*, 2008**

My name is Emily Dvorin. This piece is titled *Magnificent Obsession*. This is a personal piece. Through a process of coiling, constructing and repeating singular elements, I "sculpt" with plastic straws and red cable ties, creating a dense arrangement of common, "urban" materials, interacting with color, shape and texture. My obsession is to create sculptural, trans-ordinary vessels. I have a background in basketry and I like to use re-purposed, "up-cycled" materials and transform them. Here I am commenting, through a visual language, on how there is bold beauty in the ordinary.

**STOP 42: Jennifer Sargent, *The Shaft Sinks Home*, 2009**

This title was taken from Homer’s *Odyssey* at the moment where Odysseus destroys his wife, Penelope’s, would-be suitors. Penelope had been keeping them waiting until she finished weaving her father-in law’s shroud. In thinking about the brevity of life, I use my woven artwork to compile and mark time, to make memory through the accumulation of small and repetitive actions. This diptych moves metaphorically from the filling up of the “cup of life” to its emptying out.... and yet, at the end, the green pattern starts to strengthen again hinting, perhaps, at the possibility of continuity.

**STOP 43: Maria Schade, *Kimono Windy***

My name is Maria Schade and I would like to tell you about *Kimono Windy*.

My parents were artisits who painted and also batiked. I have continued to work with this technique and developed my own style.

I want to create wearable paintings. The sober shape of the kimono can be hung and looked at like a painting and it becomes a changing, moving three dimensional object when worn.

The kimono that you are looking at is part of a group inspired by falling snow. Its color recalls whirling leaves and that is how it came to be called *Windy*.

**STOP 44: Penny Mateer, *Damn Good Whacking #5***

My name is Penny Mateer. My piece is a quilt. The title of the piece is *Damn Good Whacking #5* of the Protest Series. Each quilt in this series is based on a popular protest song from the 1960s or early 70s. *Damn Good Whacking* is a lyric in the Beatles song *Piggys* about corporate greed from the *White Album*.

Much of my work is political social commentary. Here I use pigs in suits a commercial print fabric to represent a business culture, which thrives on greed and left unchecked cause an economic crisis in this country.

The pattern of stars and stripes create energy within the body of the quilt. I appliqué the pigs in a nod to traditional quilting patterns and design. Cars, cash, and pills scattered around the border suggest chaos and a solution to the crisis.

I encourage you to look at the pigs closely.

**STOP 45: Kathy Loomis, *Regatta, 2008***

I'm Kathy Loomis and you're looking at my quilt *Regatta*. It's a happy scene, people out in their little boats on the water, having fun. But the threads holding it all together are so skinny, so delicate. What if there is an earthquake or a big storm, or the power plant blows up?

So much of our life is like that—the bonds that hold it together are so fragile. We'd all better do what we can to keep them from breaking.

**STOP 46: Susan Brandeis, *Lost Language: Sacred Sun, 2009***

Hello. This is Susan Brandeis. Thanks for taking a moment to look more closely at my work *Lost Language: Sacred Sun*.

This piece is part of a series investigating human symbols and the marks we leave behind in the world. The idea grew from my past work in nature and was inspired by my hiking and recording in the southwest at petroglyph sites where ancient Native Americans etched their symbols into rock.

The image for this piece came from a photograph I took at the V-Bar-V petroglyph site just south of Sedona, Arizona. It contains the ancient symbols for the sun and for sacred peyote. I manipulated the photographic image in the computer and digitally printed the result on white linen. I translated my photos of desert rocks and wove those images into the cloth structure of the slender black and tan panel. Much of the time that went into constructing this piece—the hours of machine quilting, hand embroidering, and beading—followed the printing, weaving, and assembly of the panels. I embellished with cross-stitches because the “x” or cross is perhaps the most ancient of all man’s symbols—focusing our attention in the world with precision and simplicity—saying “look here.”

*cont. next page*

After standing close to the work to enjoy the surface texture and details, try backing up to view it from a distance to appreciate its overall composition and bolder effects.

**STOP 47: Liz Alpert Fay, *Food for Thought*, 2009**

Hi, this is Liz Alpert Fay. My piece *Food for Thought* was inspired by the history of feed sacks and how they have long reflected the changing American economy. Using the very old techniques of traditional rug hooking and quilt making I have repurposed many paper and plastic feed sacks to create a piece that expresses both my concern for the environment and also the state of our current food supply.

In recent years quilt making has become a widely popular means of artistic expression, but few Americans are familiar with one of our country's few indigenous art forms: traditional rug hooking.

This technique was used purely for the purpose of making rugs for the floor. It began with the early settlers hooking bits of old clothing into a backing of burlap recycled from barnyard feed sacks.

In using traditional rug hooking in a contemporary way, it is also my intention to gain recognition for this little known art form.

**STOP 48: Jayne Bentley Gaskins, *As You Find it, Leave it*, 2009**

This is Jayne Bentley Gaskins. I created the diptych, *As You Find it, Leave it*.

This work is a combination of photography and thread-painting. In fact, I coined the term "fiberography" to describe my technique. The background is a heavily manipulated digital photograph printed on cotton cloth, and the foreground is thread-painted. This kind of "painting" is done with a regular sewing machine and threads as opposed to the liquid paints other artists might use. The piece is then heavily padded from behind and sculpted with hand stitches to produce a dimensional image.

Please visit my website at [www.jaynegaskins.com](http://www.jaynegaskins.com) to see more of my work.

**STOP 49: Jennifer Davies, *Compelled Rethinking*, 2009**

My name is Jennifer Davies and the title of my piece is *Compelled Rethinking*. Like much of my imagery, this work suggests earth, maps, and water. It is made from slightly processed linen pulp, some of which I have pigmented in buckets. The central earthy shape is one I used repeatedly as a stencil in making monotypes. The resulting layers of oil ink gave me a richly textured paper. I decided to use it in a collage. Although a balancing act that frequently threatens to fall apart, collage is a fast way to "try on" different visual solutions.

I struggled a great deal with the composition. Other artists dropped by to voice their opinions or repin it here and there. Though at times I felt it was finished, I was informed it was not, and as a result, I pushed myself further in trying to make the combinations work in a lively way. Therefore, when it really was finished, I named it *Compelled Rethinking*.

**STOP 50: Ed Bing Lee, *Polar Bear*, nd and *Trophy*, 2008**

Hello, this is Ed Bing Lee and I have two items on display in this exhibition, the *Polar Bear* and the *Trophy*. Both are knotted and each in turn is part of a larger series of similar works.

The *Polar Bear* is one of forty in the Chawan series. A chawan is a bowl used in the tea ceremony. My intent in this series was to return to the basics, to reexamine and to relearn different aspects of the knotting technique.

The *Trophy* is part of the Delectable series. This over-the-top slice of cake commemorates my receiving the Pew award in 2009, thus the "Pew Bear" trophy.

Thank you and enjoy the rest of the show.

**STOP 51: Laurie Carlson, *Galactic Sunburst*, 2009**

My name is Laurie Carlson. I learned to sew and weave when I was a child and have loved working with textiles for over 50 years. I live in Massachusetts. The piece you are looking at, titled *Galactic Sunburst*, was inspired by photographs of outer space that were taken by the Hubble telescope. Space exploration and the quest to understand my place in the universe has been a source of inspiration for most of my art. I grew up during the height of the "Race to Space," and the exciting growth of NASA missions. The piece, *Galactic Sunburst*, uses many textile techniques. First, the base fabric was hand-woven using a broad range of yarn sizes and colors. After being removed from the loom, the fabric was stitched and embroidered, beaded, and then painted in certain areas. I used intuition to determine the composition, color placement, and textures, building the embellished image like a painter. I searched my box of treasures to find trinket pieces that once sewn in place formed small galaxies on the fabric of this fantasy universe. Frequent use of reflection, as in the gold beads, brings the presence of light to the work. It represents my optimism and approach to life as I explore the depth of color and mystery of darkness that surrounds the search for enlightenment. This piece took about five months to create, although the lessons and thoughts a lifetime of wondering and looking up at the night sky. Thank you.

**STOP 52**

**Ann Nyberg**

***Open Heart*, 2008**

Hallo! My name is Ann and my work is *Open Heart*. Technically, from the beginning this piece of art is a fusion between a crayon drawing, transferred and interpreted into wool, linen, silk and cotton. I am using traditional weaving techniques in a mixture, with art and sewing. Nature, dreams and human relations are my true inspirations. Colours, fiber, forms and symbols bring out the energy of an open heart. Enjoy my art. Goodbye!

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