

 Fantastic
FIBERS 2022



CELEBRATING 65 YEARS

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Yeiser Art Center

The Yeiser Art Center (YAC), a non-profit corporation with 501(c)(3) status, was established in 1957 as the Paducah Art Guild for the purpose of promoting the appreciation of the visual arts and for their creation. It started as a small volunteer organization with founding members Mary Yeiser, Ginny Black, and Bob Evans leading the way. Today, YAC has a permanent exhibition space that hosts seven shows annually and a permanent collection of over 300 works. The center offers visual art-based programming including educational classes for both children and adults, public gallery talks and artist lectures. We have grown to employ a full-time executive director as well as three employees. YAC also has a supporting membership program as well as many loyal and terrific volunteers.

As a strong voice for the visual arts in our community, YAC continues to promote the visual arts by presenting dynamic exhibitions and programs. The exhibitions are chosen to showcase a diverse range of art forms, styles and techniques with work ranging from traditional to contemporary. The center provides the regional community the opportunity to view original artworks, provides a forum for artists and serves as an educational resource for schools, colleges, and community organizations. Through our exhibitions and programs, YAC also provides art experiences for children while advocating the importance of a good visual arts education in our local schools. We work to help interpret the visual arts to the region by promoting established and emerging, regional, and national artists.

YAC strives to be a good community partner. We foster collaborative projects where possible, seeking to secure funds and contribute time and expertise to support other community arts projects. The center serves as a cultural attraction in Paducah's historic downtown district, which adds to the city's overall strength and competitiveness as a tourist destination. YAC strives to carry out our original mission and to further continue the development and appreciation of the visual arts by operating as a non-profit visual arts organization that serves adults and children of all ages throughout the region without regard to race, color, religion, ethnic origin, sex, or disability.

Fantastic Fibers

Fantastic Fibers is an international juried exhibition that seeks to showcase a wide range of outstanding works related to the fiber medium.

One of Yeiser Art Center's most engaging, innovative & colorful international exhibits, Fantastic Fibers is an inspirational must-see for fine artists, quilters and textile art enthusiasts across the globe.

Contemporary and innovative works created with fiber as the primary medium or concept are welcome. This exhibition is open to all artists 18 years and over working in the field of fiber art.

The show began in 1987 as a wearable art show but has evolved over the years to include a compelling mix of traditional and non-traditional works created from natural or synthetic fibers, and work that addresses the subject or medium of fiber.

We extend our sincere gratitude to our award sponsors for 2022: National Endowment for the Arts, Kentucky Arts Council, Midtown Market, and Dry Ground Brewing Company who help make this exhibition possible.

We received a total of 421 entries this year from thirty-six U.S. states along with seven other countries. Fifty-two pieces were juried into the International Exhibition. Congratulations to this year's award winners and to everyone selected to be included in the exhibition!



JUROR

Matt Collinsworth

JUROR BIO

Matt Collinsworth is the CEO of the National Quilt Museum. He has also served as the Director of the National Music Museum and Director of the Kentucky Folk Art Center. Matt has curated and co-curated dozens of exhibitions during his 19 year career in the museum field. He received his MFA degree from Ohio State and resides in Lower Town with his family.

JUROR STATEMENT

The threads that bind this world together above the darkness have frayed again. Disease, war, environmental decline, anxiety, and anger have chewed like rats at the corners, yet the knots and seams hold still. We sway at the edge of an unknowable future -- our hands and hearts making good works, our eyes fixed hopefully on the gauzy light.

The extraordinary works of fiber art included in this exhibition are well-wrought and exceptionally expressive. They exemplify the trials of our age. These pieces were made by artists of remarkably different backgrounds and experiences from this country and other continents. In these works, the viewer will find representations of the artists' struggles (to exist, to be understood, to be affirmed) and, if they look carefully, reflections of their own concerns and hopes.

For all of that, these works collectively tend toward hope through invention, color and texture. Millenia ago we traded animal skins for textiles that we made ourselves. Those objects provided comfort, protection and decoration. Sometimes they ascribed status or indicated ceremony. But, more often than not, they were articles of care or affection, like swaddling for an infant or a shroud for a deceased loved one. The artists in this exhibition have given us such gifts. While we cannot wrap ourselves in them, they are now ours to enjoy and to ponder. You should carry these artists' visions with you long after you have taken your leave.



Itala Aguilera Mexico City, Mexico

The Housewife

2019

merino wool, ceramic with high temperature glazes, recycled ribbon, polyester mesh, cotton lace gloves

CENTRO Collection

I am a textile artist and designer from Mexico City. My work seeks to explore the emotional connection we have to objects, and to reflect upon the way our mental processes shape the way we see the world around us. Through the alteration of symbols and the exploration of materials, I use underwear to reflect upon sexuality and intimacy. I also engage in slow, ritualistic practices such as ceramics and knitting to analyze and portray unconscious processes such as trauma, compulsions, fears and desires.

I have been fascinated by dreams since I was a child. I perceive them as a window to glimpse at the mostly unexplored universe inside our heads, and art is a possible way of understanding them. Throughout my life I have kept dream journals, analyzed my dreams with different methods, had many attempts at lucid dreaming. I recently produced a series of wearable textile and ceramic pieces (*Ayúdame a descansar*) based on the psychoanalytic interpretation of one of my dreams. While working on this project, I introduced ceramics to my practice and since then my work has become strongly focused on my personal connection with the materials.

Clay is a material that has been used in religious rituals by indigenous communities in Mexico for thousands of years, long before the arrival of European colonizers. Besides its history as a sacred material, I feel a personal bond to clay due to its slow, intimate elaboration process. The physical contact with the clay and time spent in the making of a ceramic piece generates an emotional connection to it. I also relate knitting and crocheting to ritualistic practices because they involve the repetition of stitches, like the words of a prayer, and require a level of prolonged concentration that can produce a meditative state of mind.



Agusta Agustsson Melrose, MA

Fjörd

2020

hand-painted with acrylic paint on cotton, machine appliquéd and quilted

My work straddles the space between chance and intention. I print my fabric on a gelatin plate using plants I find on my walks or packaging repurposed from the grocery store. I layer the images responding to whatever is already on my fabric. When the printing is done I lay out my fabrics on the floor and ideas begin to percolate. Climate change and pollution have been dominating my thoughts whether it is melting sea ice or seas filled with plastic. I don't think in terms of narrative or illustration, but rather through the emotional impact of shape, color and texture. I hope people react to my quilts on a visceral level.



Béatrice Beraud Paris, France

Deux Frères (Two Brothers)

2020

hand embroidery, cotton, printed photo

I'm a French textile artist living in Paris. I work embroidery on fabric, photography, paper, clothes and canvas. A lot of my inspiration comes from my relation with my son. Everyday life, global events also resonate in my creation. I discover embroidery 6 years ago.

Embroidering brings me serenity, it's a space that helps me channel my emotions. I like to embroider surrounded by my family but also alone. I can embroider for a whole weekend and sometimes I have trouble not embroidering, I miss it. I like to do, throw and come back to an embroidery that I don't like enough. Embroidery is a way to denounce actions or highlight messages. I just need a thread and a needle.

Deux Frères (Two Brothers) is an old photograph (1942) during the second war. It's where I live in Paris. It's the father and the uncle of a friend of mine. I embroidered one more smaller photo for the birthday of his father (82 years old). And I embroidered this one.



Béatrice Beraud Paris, France

Hope (Maori)

2020

hand embroidery, cotton

Hope (Maori) is about the indigenous people. I made a series of embroideries about the disappearance and the abuse of indigenous people.



Kim Berry-Rogers McHenry, IL

A Bleached Coral Reef

2022

silk, cashmere, angora, merino wool, mohair, linen and cotton threads; vintage linens, antique lace, tatting and velvet; beads, crystals, freshwater pearls, topaz, agate, antique buttons, ancient coin, shells, coral and other gifts from the sea

I am always inspired by the sea. It pulls us in with its mystery and magic. It calms us and brings peace to our souls. We send it garbage and it gives us back food.

The circular design of this piece indicates life, the infinite, the eternal. It represents a bleached coral reef, dead and dying due to climate change, water quality, overfishing, coastal development, plastics and neglect by humans.

We must protect our oceans so that future generations can also enjoy their gifts.



Margaret Black Boswell, PA

Curb Appeal 27

2020

100% cotton fabric, MX dyes, thread, wool batting

I am an improvisational textile artist. The rhythm and repetition of piecing fabric, cutting those pieces to create new configurations and rejoining them—without ruler or measurement—create vibrant, abstract structures. Bold color and value choices further propel the musicality of the compositions. The works are densely quilted, resulting in dynamic fabric paintings.



Sarah C. Blanchette Lake Orion, MI

You must be so embarrassed.

2020

digital selfie of the artist printed on crushed velour, thread, felt

As a pre-teen, I formed my IRL (In Real Life) identity alongside my online persona. For a while, these two girls grew parallel to one another. When the IRL girl started changing physically and becoming unhappy with her body, the online persona could hold on to the youthful body and image that she started with. It was then that the fragmented woman started to form.

The work that I create is a repeated exercise of trying to bring these two women together to establish new common ground. Thus far, that task has been immense. I expect that these women will someday collide again, but for now, the closest they get to each other is within the work.

The works that I create always begin from an archive. Whether that is a quick 5-minute photoshoot with myself and my iPhone or a trip to my family film archive, I always start within a series of images and work to exhaust it entirely before moving on. Having the power to control which imagery is implemented in the work is the nearest feeling that I can find to managing my image. In the digital world of the internet, we sacrifice all aspects of control. I have the most power in my world.

When conceptualizing a new piece, I often start with a shape or 'vibe' that is rooted in something familiar, such as a quilt pattern, a deer antler, or a piece of furniture. I then pull as much imagery as I can out of my archives. The parameter for materials revolves strictly around 'skin-like' fabric. Right now, that includes velvet, silk, and oilcloth. The piece's shape and size depends on the visual weight it requires as response to a harmful experience that I have had. That always starts as one perception and then transforms as the piece is created.

The techniques used are often rooted in quilting. This specifically references the act of quilting - sewing layers together and creating repetitive shapes. The broader history of quilting involves women working collectively on projects. My practice is intentionally a solo effort intended for meditation.

A reoccurring theme in my work is the 'glitch.' If a glitch occurs, it stays. Standing behind the glitch, no matter how it appears, puts power behind the error. These glitches feel warm to my errored body and validate aspects of my dysmorphia.



Gray Caskey Portland, OR

Days Between

2021

reclaimed landscaping fabric, ink, fasteners, wood

Currently my artistic practice is fueled by my obsession with construction sites (sometimes even in my own house) and salvage yards. I'm most inspired when digging through piles of discarded construction materials, looking for interesting shapes and textures that can be transformed into art objects while staying true to my fiber background.

Using a variety of methods including layering, stitching, weaving, paper-making, folding and interlacing, I aim to manipulate the core materials in such a way that they are no longer recognizable as their original form. I'm often working with repetition and connection and am always trying to refine and elevate the materials at hand.

Days Between facilitates an internal dialog about the passing of time, isolation, connection and flow. The piece is composed of interlocking pods that are hand-cut from discarded landscaping fabric, folded into three-dimensional hexagons, edged with ink and fastened together.



Michelle Chan Overland Park, KS

Compromise(D)

2021

cotton, polyester, satin

I am a visual artist that addresses what it means to be "American" through the lens of being Chinese American. While growing up, I have felt like a perpetual foreigner to both the United States and to my heritage; with the expectation of representing one or the other. My practice is the process of negotiating those sides of my identity and using mixed media fiber processes in order to achieve that. From these experiences or observations, I distill them down to a variety of recognizable consumer objects such as inflatables, flags or cultural costumes with a twist. The pieces are a hybrid of American and Chinese culture and often make reference to camp or parody. The light heartedness of these works is to simplify the serious subject matter down to something that is easier to digest. Through this framework I create a space for viewers to contemplate the inequalities of Chinese and American relations.



Emilie Chaumet Saint Pancrasse, France

Mutationem Nauta & Insectum

2020

hand embroidery, velour, cotton and metallic threads

Mutationem Nauta and Mutationem Insectum are two series of animals (marine and insects) that would have been transformed, modified over time. It is then a question of evolution, of a relationship to time and to our environment. The spectator is invited to wonder about the causes and consequences of these transformations-mutations: is it a question of a disruption of nature? of an advanced mutation? No clue... neither positive nor negative is given. Are these scenarios proposed as utopias? a dream? a contemporary mythology? These animals are presented in the center, as if pinned on embroidery drums. Multiplied and juxtaposed, they form a whole which is not without reminding the cabinets of curiosity. Like a fictitious collection, it could be assimilated to a so-called "biological" collection. The animals gathered here share the same aspect: they come from the same environment, the marine world or the terrestrial world. This set plays with a duality between the "frozen" technique of embroidery, like a capture of time, and the immediacy of a nature in perpetual evolution-mutation. However something seems to escape, to dissolve, to slip, to disperse.... As if everything was still possible, like a fictitious witness of the passing of time, this sensorial, even emotional collection allows us to keep in mind the interactions that exist between man and the environment.

Whether by the thread or the golden background, the color underlines the preciousness of this nature and also highlights an invisible world that seeks to alert, to make itself visible, like a sign. The colored and blurred background acts at the same time as a reflection of a blurred marine world? soiled? Are utopias always tangible?



Shin-hee Chin McPherson, KS

Trees in Late Autumn

2020

perle cotton, wool, cotton, recycled wool

My work is inspired by The Coming of Wisdom with Time – Poem by William Butler Yeats.

"Though leaves are many, the root is one;
Through all the lying days of my youth
I swayed my leaves and flowers in the sun;
Now I may wither into the truth."

I have worked on this piece since last fall. I used a heavy old wool blanket for a quilt top several years ago. I worked on my quilt for almost 2 years and it is part of the fabric of my life.



Debra Disman Los Angeles, CA

Excavation of the Interior

2021

wood, mulberry paper, water color paper, canvas, muslin, hemp cord, linen thread

I work in the form of the book, in forms evoked by the book, and in multidimensional media of my own devising. Although much of the work remains tethered to loose definitions of the book as structure, it is moving progressively into other sculptural and conceptual realms where devotion to material labor and a passion for the haptic become powerful motivators and themes.

When working, I try to sidestep my conscious, critical mind and allow flow state to take over, remaining aware and receptive to the visceral, conceptual and concrete directions the work is taking. Achieving and remaining in this sense of flow where potential is infinite is mission critical to my working process. It is this state of openness and unlimited possibility that allows new levels of connection and meaning to emerge, and purpose, knowledge and direction to be clarified.

Having worked in the realm of the built environment for many years, I am fascinated by the parallels between books and buildings in terms of architecture, meaning and utility. Each constructs public and private spaces where stories are “read” on many levels, often revealing more than their authors and makers ever intended. Related to the body and the corporeal space it creates and inhabits, my work seeks to offer places of contemplation, solace and bafflement, while instigating exploration, investigation and examination of what we think we know, and are.



Caryl Bryer Fallert-Gentry Port Townsend, WA

Zigzags & Circles #7

2022

quilt: original design, digital painting, digital printing, machine quilting; fabric: 100% cotton; batting: 50% cotton/50% bamboo; thread: acrylic & polyester

For as long as I can remember, I have expressed myself through artwork. My formal training was primarily in design, drawing, and studio painting. After experimenting with many other art forms, I discovered that fabric, used as a fine-art medium, best expressed my personal vision. Since 1976, I have been a quilt maker, i.e., my work is constructed from layers of fabric stitched together with batting or other filler between the layers. I love the tactile qualities of cloth, and the unlimited color range made possible by hand dyeing, painting, and printing.

The focus of my work is on the qualities of color, line, and texture, which engage the spirit and emotions of the viewer, evoking a sense of mystery, excitement, or joy. Illusions of movement, depth, and luminosity are common to most of my work. Both my geometric color studies and my more organic, curved seam abstracts are inspired by visual impressions collected in my travels, in my everyday life, and in my imagination. Although some of my quilts include recognizable images, my work is most often about seeing, experiencing, and imagining, rather than pictorial representation of any specific object or species. My intention is to focus on positive energy and depict that in my work. I intend for my quilts to be seen and enjoyed by others. It is my hope that they will lift the spirits and delight the eyes of those who see them.

My quilts begin with 100% cotton fabric. The fabrics are dyed, or painted by me, are from the collections of fabric that I have designed for Benartex, or are fabrics I have designed on the computer and had digitally printed. This creates my palette of colors and visual textures. Most of my designs start with small pencil sketches on paper. These are scanned into the computer (Corel Draw) and refined until I have a clear idea of what the shapes will be. I use a transparency, an overhead projector, and pencil to enlarge the design on freezer paper. The freezer paper pattern is cut up to make templates for cutting the fabric.

I consider the quilting stitches to be the finishing touches on the work of art, not just a way to hold the layers together. Most of my quilting is “free-motion”, i.e. the feed dogs on the sewing machine are lowered and I use my hands to move the quilt sandwich under the needle. I call this drawing with thread.



Victoria Findlay Wolfe East Hampton, NY

A Year of Moments

2018

cotton fiber, digital printing

A Year of Moments is the second in my “College Throwback” series of quilts that combine photography, and traditional patchwork. I am trained as a painter and was told in college that quilts did not have a place in art school. This idea always seemed outdated to me, so I wanted to explore that pivotal time in my life where I stopped quilting to focus only on my painting and photography & fine arts. I make quilts the same way I paint. I design on the design wall which is my canvas, and I move color around like paint, until I have the story I want to tell. This piece examines all the ways I have changed over the 18 years of raising my daughter through graduation. From acknowledging how far I’ve come, to what my life expectations have been met, to thinking about what the future holds. It’s been an exciting time in life, and I hopefully will be able to add another 30 years to my quilting and creative process. Manipulating fiber and color has been a part of my life since I was a young child, and has been my career as an Artist, Designer, Author of four books, and Teacher. There is room at the table for all forms of creativity.



Madison Hendry Olmsted Falls, OH

Birth Blanket

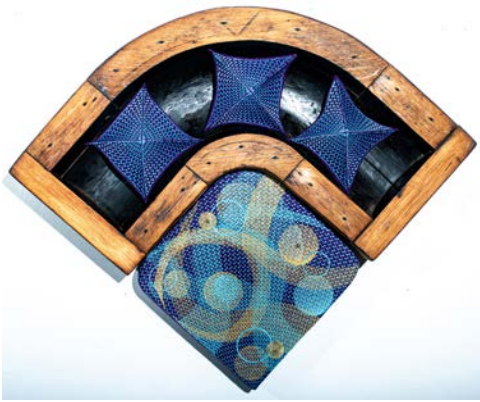
2020

reconstructed hospital blanket, handmade wood loom

Birth Blanket is constructed from a mass produced blanket that was stocked in the hospital birth room when the artist went into preterm labor with her second child. The artist utilized the blanket during the birth of her son. As he was birthed, and the days following, the artist kept the blanket with her at all times to help process her lived experience. Later, bringing it home, folding it neatly and storing it on a shelf.

As time went on, she found herself revisiting the blanket; touching and feeling it with her hands. She was ready to acknowledge her pain and grief from her son’s birth and began her healing process. She took the hospital blanket from her shelf and began to unravel the woven material. It took many months to deconstruct and as she did, she thought about her birth and the struggles her and her son had gone through. Once completely unraveled, there were two different piles of threads which made up the hospital blanket. The final task was to reconstruct the blanket with these two different threads on a handmade wooden loom she built to represent the size of her tiny baby at birth; envisioning a perfect 14”x14” square blanket. Not being a master weaver, she did the best she could with the materials and skills she had to create her own Birth Blanket.

“How we envision birth and the reality of birth are two very different things. Each birth is unique and beautiful in its own way; birth is not perfect and can never be mass produced.” -Madison Hendry



Susan Hensel Minneapolis, MN

Firmament

2022

digital embroidery in polyester threads on polyester felt, antique foundry mould, paint, varnish, mixed media

I design images in the computer using specialized software. It is a form of drawing in stitches that combines aspects of both Adobe Photoshop and Adobe Illustrator. I transfer the design to the embroidery machine, assign the colors and stitch. The stitch-out creates a "module." From the "module(s)" I proceed to create the final piece, using whatever other materials are necessary to complete the idea.

I work in this field because of the revolutionary (mind-blowing) color possibilities. Each thread provides multiple tones of a single color because of the unique triangular structure of the thread. When the thread-color choices are made in relation to other threads and the background color of the fabric, colorwork unlike anything I have ever worked with is available.

Using a minimal number of colors and basic techniques I create sparkling, changeable chromas. I exploit the physics of light as it interacts with the structure of the triangular embroidery thread. The light scatters in multiple directions off the sides of the triangular thread, creating different tones and saturations of the base color. I also exploit the science of optics, relying, like the French painter Seurat, on our brain's ability to optically mix spots of color in close physical proximity with one another. Further relying on the principles of color as taught by Joseph Albers and Johannes Itten et al, I exploit the vibratory effects of complementary colors and close saturation split complements. All of this creates a real-time, changeable optical environment activated by the viewer's movement from side to side as they view the artwork.

Historically, flatness is a key characteristic of most embroidery. My work breaks ground by engaging with sculptural space. I use thread and fiber techniques to shift light and perception through structures in the real world. Relying on my extensive knowledge of materials, I create small to large-scale hard-edge sculpture from soft fabrics that paradoxically keep their crisp form with minimal armatures.

I create a compelling viewer experience: one of puzzling beauty, playfulness and sometimes awe. The work invites people to slow down, engage in a place of wonder, enter a more contemplative state, giving themselves time to fall in love with this world and each other again.



Janet Jaffke Alsace, France

Cancel Culture

2021

reclaimed burlap and jute

My work is inspired by memory, experiences, my understanding of the human condition and my buddhist practice.

I work primarily in burlap, also known as hessian. It's a natural material that speaks to my love of nature and texture. It's strong, durable and I associate it with my life growing up in a hard-working blue collar family. It's a material rich with manipulative properties.

I use reclaimed coffee bags that originate from all over the world - each piece having distinct physical characteristics. The diverse colors, weaves, and weight are unique to the origin of the material, and represents the beauty of diversity in the world.

I use these inherent qualities and associations of burlap to explore the resilience of the human spirit. I believe that no matter how torn or unraveled life becomes, there are ways to patch the pieces back together.

I want the viewer to consider that in spite of our diverse humanity, we all share moments of struggle and suffering. It is through these challenges that one can see the beauty of the torn and imperfect. It's an opportunity to patch and repair, and to learn our true strength.



Toni Kersey Springfield, PA

Call and Response/Dakar
2021

hand-dyed and Ankara print fabric, machine pieced, machine quilted

Using hand dyed, painted, commercial fabrics my quilts are explorations of my personal, spiritual and cultural identity. I use strip and scrap piecing as the basic design motif, to make a statement on the African American woman's ability to transcend humble circumstances and create beauty from limited resources. Additionally, I freehand cut the textiles in order that the quilts maintain the quality of coming from the hand. Thereby, paying homage to the hardworking everyday women who work, nurture and sustain their families against all odds. Improvisation guides my inspiration through textiles and mixed media. I call this approach "spirit dancing". By visually referencing percussive rhythms, which is a thread that runs throughout the African diaspora, I am alluding to a shared cultural experience.

My work is concentrated on developing a creative language with abstraction that translates visual rhythm and movement into controlled chaos. My goal is to create pieces that explore color, pattern, repetition and design using various techniques such as dying, drawing, beading, embroidery and printing.



Jill Kerttula Charlottesville, VA

Sidewalk 3
2019

original photography, custom fabric, commercial fabric, yarn thread

Jill Kerttula's fiber art is the culmination of her years of professional art experience, combined with her avocations of sewing and photography. Kerttula was a professional graphic designer and art director; she taught college-level art and design classes; as an art major, she specialized in printmaking; and she spent several years on the art fair circuit selling wearable art.

In 2014, she retired from commercial design work and moved to Virginia. It was then she started using larger-scale digital images printed on fabric and working full-time as a fine artist. Her work has received many awards in international and national shows. In 2015, Kerttula spent a month as the Artist-in-Residence at the Great Smoky Mountains National Park. In 2018, she was one of two international artists chosen to present a solo show as a 'Rising Star' at the International Quilt Festival in Houston, Texas. She also had a solo show at the Rocky Mountain Museum of Quilts in 2018. In 2019, and again for 2021, she was juried into the prestigious international 'Quilt National' biennial show.

In 2021 She won the Janome Award for "Innovation in Artistry" at the Houston International Quilt Show and the International Quilt Museum's "Award of Excellence" at the Quilt National biennial show.

Her fiber-based works include a range of subjects that Kerttula has explored photographically; including DC and Charlottesville urban life. They also explore her love of texture and use both conventional and unconventional quilting materials.

Through her work she strives to bridge the craftsmanship and traditions of fiber art "women's work" with the strong concept and composition required in the fine arts of painting and photography, thus helping to expand the boundaries of both areas.



Erin King St. Louis, MO

Tenor and Performance of Tenor
2019

piano keyboard and tapestry, programmable music box

I am a multidisciplinary artist working primarily in fiber-based processes. I am drawn to fiber art processes because of the universal tenet within fibers - the basis for the Aristotelian concepts of holism, synergy, and gestalt - of smaller elements working together to create something stronger, and the whole being greater than the sum of its parts. I am drawn to the historical tradition of reuse and repurposing materials within fiber-based traditions, and appreciate being as involved in the process of gathering and processing my art materials as I am in the process of creating the work itself. These motivating elements form a philosophical framework for my studio practice.

In all aspects of my work, I am driven by social responsibility of the individual, and demonstrating the strength and interconnectedness of community. I use the binary systems, processes, technologies, and languages of Western music notation and weaving to present the limitations and biases of human perception, experience, and what society considers truth. Through the levels of translation between various digital and analog technologies, I bring to the foreground how far a thing is removed from its original state with each level of translation, highlighting the fallibility of technologies as well as the beauty that arises from imperfection. Borrowing from Wagner's concept of the gesamtkunstwerk - the total work of art, or universal artwork - I consider each element within the work to be of equal importance and not merely a supplement to the visual.



Nancy Kozikowski Albuquerque, NM

Strings
2018

weaving: hand-dyed, handspun wool

"I'm exploring new territory, but the new territory is ancient."

After 60 years of making paintings & tapestries I feel that the designs which have evolved express a life of their own. Working within and against the limitations of the canvas and moving from oil to acrylic paint, these designs had begun to express power. I have tried to release the pattern from the surface of the painting and create a fluid, gentle, shallow and spontaneous space. I want to release the image from the medium into the imagination of the viewer.

My artistic predisposition came genetically through the traditions of my great grandmother, grandmother, and mother all of whom were artists.

I am a contemporary artist exploring subconscious language. Painting and weaving are my media because they are culturally universal and ancient. My real love is to explore subconscious communication and patterns moving through space and time.



Hattie Lee Peoria, IL

Double Vestige

2020

ribbon, bias tape, lace on wooden stretcher bars

Histories on many spectrums—ancestral, artistic, material, personal, and cultural—fuel my practice.

My studio is a flux of mediums and objects in constant conversation with each other: nothing is off-limits to being repurposed and reimagined. My maternal grandmother's frugal values, stemming from a depression era childhood, are reflected in my practice by including repurposed and recycled personal and family items, as well as thrifted and found fibers.

As a member of the Cherokee Nation, this process is a personal narrative of the Native American Diaspora. Indigenous peoples had to be inventive and purposeful with elements and resources as ancestors were removed from native homelands to new environments. This is not only instilled in my mind from native ancestry, but also from a rural Kansas upbringing.

As a product of Cherokee, Scottish, Swiss-German, and other diaspora, I am, in the very makeup of my DNA, a collage of cultures, values, histories, and personal aesthetics. I react by collaging materials from my ancestors, contemporary community, and personal life experiences. Graphic design, fine art, and fiber are all woven into my ancestral tapestry the same way I weave in and out of mediums in my studio. Sometimes, literally weaving materials.

I illustrate personal narratives by inventing compositions, translating them through the lens of abstracted patterns I've built out of my cultural research of Cherokee and other native arts. These personal illustrations are a hybrid of being culturally grounded, while also being far from native upbringing; a life influenced by various sources to the point of abstraction. My weaving patterns and techniques are not perfect craftsmanship, they are intentionally a visual representation of traditions learned in a partial vacuum; personal trial and error.

I desire my art to open conversations and be a starting point to discussing tribes, Native Americans past and present, and the many nuances of being descended from Native cultures in a world growing increasingly diverse in numerous ways with every generation. For myself, this also includes my time in Southeast Asia and friendships I've made globally.

Cultivating and presenting a joy of cultural differences, influences, and histories allows hope to exist for where we might go in regards to tribes, countries, and personal communities in the future.



Sung Ji Lee Burlington, MA

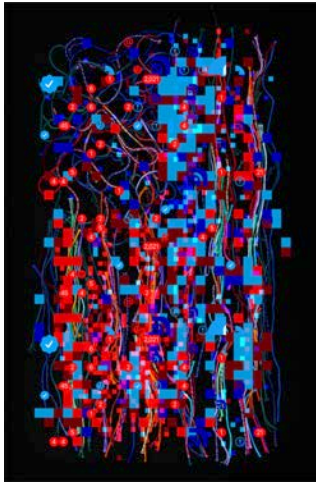
Hide and Seek

2021

thread, organza, wire

As a child, my two sisters and I played a game in which one of us hid dolls or toys in secret places and the others found them. If toys were too well hidden, we found them days afterward or completely lost them. Similarly, I feel my memories are hidden somewhere. Even though it seems that I have completely lost them, they are hidden and left unattended away from my conscious mind as if my dolls were left in the bench after the game was over. I try to detect the debris of them which still remains in my mind. This bittersweet endeavor led me to retrieve my precious past moments through my art work.

Hide and Seek reflects the poignancy I feel when looking back to my past. My childhood home, favorite books, and toys no longer exist. There are only vague images in my head, illusions. I elicit my hidden memories by sketching and connecting their traces with black thread. Thread entangled eventually became an imaginary space or an object which is tangible and visible.



Ryan Lewis Kalamazoo, MI

They the People

2022

single channel digital stop motion video

Symbols are often born with intended messages or ideals, but their most enduring associations accumulate over time. Symbols are not content, but are instead vessels in which content is stored. As the celebrated American identity designer Paul Rand stated: “It is only by association... that a logo [symbol] takes on any real meaning. It derives its meaning and usefulness from the quality of that which it symbolizes.” Meanings come and go. They amass in rich, messy, complicated, diverse, beautiful layers. Accumulated meanings can be contradictory and problematic. Symbols inevitably come to represent lived realities rather than lofty ideals.

They the People invites reconsideration of a familiar national symbol. Stop-motion animated fibers form a fragile, loosely-connected fabric that precariously hovers between order and chaos. This delicate vision is contrasted with hard-edged, high-contrast digital forms. These digital materials are constructed from the text of social media messages that have been translated into alternative symbol systems. These symbols converge into fields of jarring texture that obscure and interrupt our vision. We are reminded that symbols are what we make them—they can represent our ideals and successes, but also our collective failures, insensitivities, overconfidence, and divisions.



Viviana Lombrozo San Diego, CA

Hints

2019

fiber art; cotton and silk fabrics, dyed by the artist, organza fabric and cotton cord dyed by the artist, commercial fabric, batting, thread; machine pieced, quilted, and couched

Viviana Lombrozo strongly believes that art is a vehicle that helps us expand our knowledge of the world, our fellow humans and ourselves. She is interested in the connection between language, time, history, identity and memory. Each project becomes a journey of discovery.

Born in Mexico City, Viviana studied art at “La Esmeralda, Instituto Nacional de Bellas Artes.” She also holds a degree in Visual Arts from UCSD. She has done graduate studies in painting, sculpture, textiles and mixed media. Winner of several prestigious awards, her work has been shown in numerous solo and group exhibitions and is represented in public and private collections.



Elaine Longtemps Brooklyn, NY

FLINT
2017

painted, twisted rope, rusty pipe, inkjet printing and paint on cotton fabric

On April 25, 2014, a disastrous decision was made by city officials to save money by switching the city of Flint's water supply from the Detroit River to the polluted Flint River. They assured the public that the water was safe. Immediately, residents noticed a difference. The color was off; there was a putrid odor like rotting fish or gasoline. Residents began losing hair, breaking out in rashes, developing respiratory infections, coughing up phlegm that tasted like cleaning fluid. Children were diagnosed with anemia, yet officials insisted that the water was fine. The warnings were ignored. What was actually happening in Flint? The Flint River has corrosive levels of chloride. As it passed through the aging lead city pipes, it absorbed lead into the water. By September 2015, the number of children with lead in their blood had doubled since the switch to Flint River water. By the time the EPA stepped in, the number of children under six who had been exposed to lead numbered almost 8,000. The effects of lead in the body are massive and devastating. The central portion of my project, the twisted rope, is painted lead color and has a rusty pipe going through it. The rope is FLINT; it is LEAD: it is also a BRAIN. The red and yellow painted on the rope is the color that shows up in an MRI of a lead-damaged brain. Going into the pipe from one side, I have dirty, bluish-greenish strips of digitally printed cotton which symbolize the polluted Flint River. Coming out of the other side of the pipe, I have strips of cotton fabric in the colors of the water as people described it, rusty, pale orange and sick yellow. The story of Flint is digitally printed on the fabric.



Niraja Lorenz Eugene, OR

Spiral 4 - Unfolding
2020

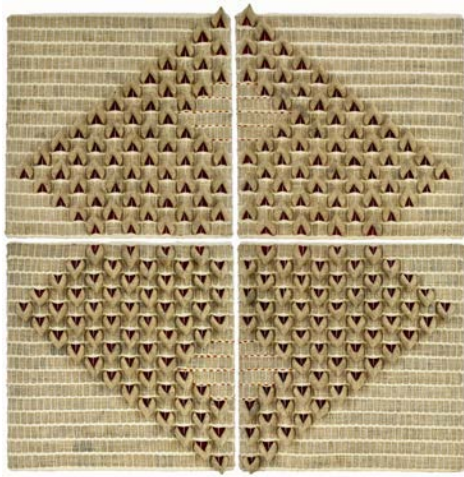
hand-dyed cotton fabric

Spiraling in, expanding out—the Center, the Eye, the Universe. Black holes absorb; birth expels. “Spiral 4 – Unfolding” was intuitively designed and pieced. It was allowed to unfold and refold during construction, beginning with the dark eye-like circle which quickly evolved into a spiral. Incorporating large areas of solid colors was a challenge for me as I tend to break everything down into sections of finely pieced fabrics with small details containing subtle color and value changes.

I am a visual artist deeply influenced by chaos in all of its forms, both human-made and environmental. My medium is quilting, specifically piecing. I work with shibori-dyed fabric and solid-colored commercial and hand-dyed cotton. I cut freehand shapes and lines and sew them together in varied combinations creating textures and forms which are then combined into large compositions. Once the top of a quilt is complete, I add an additional layer of multicolored stitched lines.

Working on the detailed intricate arrangements of small pieces of fabric and the complex process of sewing them together keeps me sane. It is a meditation: a time of focused attention while I sew together my creative vision of the universe.

On a personal level, my father's work in Chaos Theory has influenced me to see the world as fluid and unfolding, unpredictable yet not random. I find that with a slight twist of a constructed unit, unexpected configurations appear. Like The Butterfly Effect, there is sensitive dependence to initial conditions.



Cynthia Martinez Hudson, OH

Mountain Reflection

2022

handwoven tapestry of jute and wool on cotton warp

My artwork is a reflection of many interests and events that have affected and shaped my perception of the world. Whether incorporating varied materials into my weavings, or taking fibers to new three-dimensional levels, I like to push the boundaries of methods and materials to expand self-expression through my art. I look at the depth and texture of fiber as offering new and unique opportunities for breaking the plane of conventional art, lending additional dimension to traditional artistic techniques. Utilizing various types of fibers to create tactile reflections of natural phenomena, I create a three-dimensional array of fluid shapes, shifting textures, and captivating colors to convey my contemporary interpretations of nature and the world around us.



Dorothy McGuinness Everett, WA

Variation on a Theme 2

2022

watercolor paper, acrylic paint, waxed linen thread

After exploring the woven form, I have mastered the art of diagonal twill and mad weave, with which I create forms and structures not normally found in the basketry world. My medium for this unique work is watercolor paper, which I paint and cut into very narrow uniform strips to achieve the precision I seek.

Approaching my work as a puzzle drives me to discover new shapes and weaving innovations. I often think, "How will it work out if I try this, or how can I get this shape or pattern combination? What if I use these colors in this combination in this order? What if..."

I am intrigued by the potential outcome of any new design. The evolution of my body of work is built on taking risks, and avoiding the "known". The risks offer challenges, which often lead to new directions. This is the excitement that keeps me working in a repetitive medium: it is an on-going meditation on improvisation, a continual experiment through which my work can progress and develop.



Tea Okropiridze Manassas, VA

Full Moon

2020

silk fusion - silk fiber

Tea Okropiridze was born in Tbilisi, Georgia. She received her degree in fiber Arts from the State Institute of Culture (2002) and in Sculpture from Tbilisi Nikoladze Arts College (1994) Tbilisi, Georgia. In 2002, she moved to USA and continues her career as an artist and educator.

She has participated in numerous national and international exhibitions. Some exhibitions include: (2021) International Biennial PAPER FIBER ART "Change"; Fiber Artist, Tea Okropiridze's Solo Exhibition, USA; London Art Biennale UK; "Scythia" The 10th International Biennial Exhibition of Mini Textile Art, Ukraine; From Lausanne to Beijing-11th International Fiber Art Biennale; (2020) 5th international Triennial of Textile Art "TexpoART", Romania; "Artists at work" – Smithsonian Museum, Washington DC USA; (2021, 2019, 2015) Kate Derum Award for Small Tapestries - Australia; (2017) 6th International Triennial of Tapestry "Novi Sad 2017" Serbia. International (2016) From Lausanne to Beijing-9th International Fiber Art Biennale - China to name a few.

She is second place winner of "No Boundaries" exhibition (2021), she also received Honorable Mention at Fiber III exhibition (2020); Award of Excellence from Lausanne to Beijing 9th International Fiber Art Biennale (2016); The Shayna Heisman Simkin Best in Show Award (2013) and was the Finalist of 2021, 2019 and 2015 Kate Derum Award for Small Tapestries- Melbourne, Australia and finalist of Corporate Connections 2021 and 2020 - Maryland Federation of Art, USA.

Tea teaches Tapestry and Art at The Smithsonian museum, Washington DC; The Art league School, Alexandria, VA; and US Art Center, Chantilly, VA.



Louise Pappageorge Three Oaks, MI

CRONE

2021

crochet, metal leaf, bronze paint

My sculptures are constructed of found laces and crochet along with newly created articles. Working across materials and classifications and moving beyond the traditional uses of lace, crochet and weaving, conventional textiles and textile techniques are re-purposed to create complex dimensional compositions. These forms interact with luminosity, line, shadows and textures. They are structural and strong while resonating with and reflecting their genesis and origins; the soft, pliable, penetrable and organic.

Surface treatments wax, patinas, copper, rust and metal leaf reference age and sculpture fabricated, forged and molded through fire, heat and hammer existing in direct opposition and incongruity to the ethereal and elegant forms constructed from the drawing of thread. These articles, relics of the past are re-animated, becoming the antithesis of their previous existence, . that of obliquity and background. It is the feminized craft shifted into the role of object. They are emblematic and allegorical honoring the women, mothers, grandmothers, daughters and wives who created them.



CLaire Renaut Seattle, WA

Geometric Assemblage, Patchwork #3
2021
spun newspaper, cardboard

The Geometric Assemblage Series is comprised of deceptively simple forms wrapped in spun newspaper. Quilt #8 is one of multiple pieces that were designed as a conversation with the quilters of Gee's Bend, Alabama. Their quilts, made of overworn fabric strips and shreds of discarded cloths, revealed the beauty in cast offs. Newspaper, my preferred medium, is a similarly expendable material—critical today, forgotten tomorrow. Patchwork #3 is made with "The Courier International".



Rhiannon Robinson Hexham, Northumberland, England

Volcano
2021

machine embroidery over cyanotype print on woven cotton fabric

Rhiannon Robinson graduated with a BA and MA in Graphic Design from the Central School of Art and Design, London, in the mid 1980s. She spent many years both as a graphic design practitioner and as a lecturer at a number of universities around the UK. Her love of typography, and its ability to visualise meaning, was embedded very early on and is still the guiding force of her creative work. As the design industry has become increasingly reliant on the use of digital media, she found her interest in an analogue approach re-kindled – the quality of materials, craft skills and techniques, and the kind of creative work that these stimulate. She draws upon her experience with digital technology, but her focus now is as a maker, manipulating materials to translate her ideas into textile media.

Rhiannon's work as a textile artist explores the fusion of typography and textiles, digital technology and the analogue. Inspired by the written word, and fascinated by colour, pattern and structure, she uses a combination of machine and hand embroidery with accessible print techniques such as cyanotype and rust dyeing, to explore how language and typography can be translated into textile media. Landscape, geological features, patterns in nature and issues in science are often sources of inspiration for her work, alongside all things typographic.

'Volcano' uses text taken from the book *A Land* by Jacquetta Hawkes. First published in 1951, this very personal and elegiac piece of writing charted 4 billion years of Earth history, through geology, archaeology and cosmology, becoming a bestseller and one of the defining British non-fiction books of the post-war decade. Sixty years on and it is still a classic in the literature of nature and landscape.



Karla Rydrych Minneapolis, MN

Reliquary; with these hands
2020
nightgown, embroidery floss

My work explores the female voice and body, the power of memory and the intimacy of handiwork. I begin with clothing of my own or sourced from thrift stores as the base to each piece. I follow the story each garment tells me, stitching into the fabric by hand, names and histories. There is an intimacy to each piece, as “I” get integrated into the work: sweat from my hands, a pricked finger and a spot of blood, a strand of hair that gets tangled into a piece of embroidery floss—all are literally worked in. The process is slow and meditative. In part, my art is a reaction to the perfection of the mass-produced factory goods that we throw away every day. I want each piece to embrace life—its complexity, its frailty and its inherent messiness and ultimate decay. Ghosts and stories, ancestors and dreams, joys and sorrows are all woven into the fabric. A sentence or word might emerge and then disappear into the jumbled mass, like a memory or a dream.

Reliquary took over 20 months to complete. I used my own nightgown as the base, reimagining it as a relic from the Industrial Revolution. The layers of text tell the history of women working in the garment trade—referencing historical facts, the conditions that seamstresses worked under and the toll it took on their bodies. I started this piece in 2019, and completed it as the pandemic unfolded.

Oddly, when I began the piece, I anchored it in my mind in 1918—a year when a different pandemic was raging.



Lauren L. Salazar Davidson, NC

Creep
2021
handwoven yarn, pine frame, nails, paint



Lauren L. Salazar Davidson, NC

Flag Density
2021
handwoven yarn, pine frame, paint

Weaving, Painting, Sculpture, Abstraction, Domesticity, Feminism—rather than existing in a linear order of importance, in my work they continually and cyclically inform one another. I make handwoven textiles, which act as canvas and muse for what I install sculpturally on frames. Traditional cloths are manipulated, deconstructed, and reapproached, forcing them to be seen as contemporary abstractions. The pieces are full of contrasting themes, delicate and tense, gestural and intricate. The over and the underlooked exist symbiotically with the coveted, in my mind, life and work.



Rebecca Smith San Diego, CA

After Lenore

2021

transparent tapestry weave/linen, wool, various other fibers

I keep a quote pinned up in my studio: To make art, develop an infallible technique, then place yourself at the mercy of inspiration." I don't remember the source, but the statement has served as both a guide and a confirmation for how I have developed as an artist.

I had no art experience or aspirations as a child and young adult. The day I learned to operate a loom, in my mid-30s, was a day that changed my life. It opened my eyes to the possibilities of being creative. I knew intuitively that those possibilities went well beyond the boundaries of what I learned in the workshops and books that formed my "art education." Through years of practice, I eventually discovered my unique voice and have applied my talents to stretching the bounds of tradition, creating forms that exist only in my imagination before I bring them to life. All the while using a loom, a tool so important to my work that it is almost sacred.



Jim S. Smoote II Chicago, IL

Target 1

2021

acrylic on cotton, appliquéd with assorted hand appliquéd fabrics, hand quilted

Jim S. Smoote II, born Dec. 4, 1950, in Grenada, Mississippi. I moved to Chicago, Illinois in 1956. Educated in the Chicago Public School System. I earned a BFA and MFA from the School of the Art Institute of Chicago with dual degrees in textile design and art education. I taught high school and elementary art in the Chicago Public School System for 35 years (now retired). During that time, I produced mixed-media textiles that have been exhibited internationally (North America, South America, Europe, Africa, and Asia). Generally my work explores humor, contemporary urban images, pop cultural references, can be political, or provocative, all through the use of traditional techniques (patchwork, appliqué, quilting) with non-traditional (drawing, painting, digital printing) techniques and materials.



Karen Sunday Spencer Portland, OR

All Shook Up

2022

Procion MX dyes printed on cotton, cotton batting, machine stitching

No matter what format or style my art takes, the pivot point of my visual explorations is sameness and difference. I like assembling a collection of visual elements that are markedly different from each other, to see what happens. I want to be surprised by the juxtapositions of my visual cast of characters and then see how I can relate them to one another more formally. The artwork included in my current series, Printworks, contain mostly simple shapes that are distorted in some way – rounded triangles, irregular squares or circles, partial flowers – in high contrast colors moving across the picture plane. Each was created with the same process – described below – where the meaning of each piece emerged as its visual elements came together.

My process begins with a stack of self-designed silk screens, stencils and rubbing plates, pots of thickened dye and yards of white fabric. I spend days printing to where I've built up a significant variety of useful printed fabric to be used in future compositions. By the time I'm finished, I have often uncovered likely candidates for the next visual exploration. I put these fabrics on the design wall along with others, making sure to maintain a balance between harmonic and discordant elements. I cut shapes and lines freehand, arranging - and rearranging – on the wall, looking for that spark of connection between the visual elements. I continue working until a dynamic composition is established. The cut pieces get sewn together, often including skinny lines to further relate the pieces as a whole.



Vicki Sue Stone Portland, OR

Sarah

2012

traditional rug-hooking with wool fiber strips and acrylic paint

I am 72 and have been an artist most of my life, working with both fiber and painting simultaneously. I did rug hooking for 30 years before switching to weaving 3 years ago. It was always a battle - which was my priority, painting or fiber? Ultimately it resolved that, due to recently developed hand tremors, I could no longer paint. So fiber won out. Fiber is very approachable, and to me, welcomes playfulness. It's like when I was a kid rolling around in my blankets.



Tiziana Tateo **Vigevano, Italy**

Red Obsession

2020

strips of red and black fabrics, painted vintage cotton

No color captures our attention more than red. It raises powerful emotions like love, passion, sexuality, but also anger, stress, danger, and determination.

When we feel lively and bursting with energy, when we are in a red mood as I am today, we become easy prey to our passions.

In my work the explosion of red, combined with variegated improvisational screen-printed fabrics and stitched threads, is the outward manifestation of the vortex of our emotions that, we know, come and go like clouds and colors.

And as Picasso says” When I haven’t any blue, I use red!”



Karin Täuber **Blacksburg, VA**

Unity in Diversity

2021

eco-printed and rust-dyed fabrics by artist, 100% wool batting

The concept of unity in diversity is effective in solving various social problems. If dissimilar individuals or groups respect the will, aspirations, and needs of each other, the mutual esteem among them increases as a consequence. The idea and related phrase dates back to ancient times in both Western and Eastern Old World cultures and is based on the understanding that differences enrich human interactions.



Olivia Thompson **Lee’s Summit, MO**

Hand-Dyed, Hand-Woven Overshot

2021

cotton, wool

I am a current junior double-majoring in Fiber Arts and Art History at the Kansas City Art Institute. This piece was woven during an exploration of overshot weaving my sophomore year. In this study, I wanted to play with shifting colors and gradients through traditional textiles rendered in non-traditional scale, materials, and color palettes.



Angela Tong Yardley, PA

Fiberscape
2019
wool, cotton

My fiber artwork is a magical transformation of fibers through different textile techniques. I never know what the final piece will look like until the end. That's the joy that I find in creating each new piece. I love exploring color, varied textures and forms. My challenge is to manipulate the fibers to do what I want them to do. I strive to push each technique to the limit.



Amy Usdin Mendota Heights, MN

Strand 03
2021
silk and plant fibers on vintage fishing net

I weave abstract landscapes onto worn fishing nets similar to those made and mended for thousands of years. Initially inspired by generational trips to the headwaters of the Mississippi, the weavings of the Strand series conflate memories along other shores and on land once buried under ancient seas. The word “strand” holds double meaning: the literal shore but also the thread that comprises each piece and holds it together—a metaphor for the themes that weave our past to our present.



Betty Vera North Adams, MA

Caustic
2021
Jacquard tapestry, cotton

My work embraces the truth that—despite illusions to the contrary—we are seldom in control of what happens. As a visual artist, I am intrigued by everything around me—not just serene natural spaces. When I remain open to discovery, there is unexpected beauty in a stained textile mill floor, the curves of a dropped thread, graffiti on a wall, a pool of light on a surface, or the shadows cast on a city pavement. I use my cell phone to quickly capture whatever grabs my attention. Back in the studio, however, much of my work process is slow and meditative. Anchored in painting, my artistic practice incorporates my photography, handmade and Jacquard-woven textile structures, hand painting, and hand stitching.



Sharon L. Vitt Blacklick, OH

Don't be a Square

2020

hand-dyed & commercial cotton and silk fabrics, appliquéd, pieced and fused; long-arm computerized quilting

I have been creating fiber art for several years. With each new creation, I challenge myself to use new and different materials and design ideas. It is this challenge that excites me and inspires my creations. I love using new techniques and ideas while watching my pieces take different forms and directions. To me, creating fiber art is pure therapy for my heart and soul.



Jessica Walton Baltimore, MD

Coiled Mask 3

2021

thread, rope

My most recent body of work is a series of sculptural heads and masks made using a basketry technique called coiling. The process of making these works, like many traditional fiber techniques, is repetitive and labor intensive. I enjoy the meditative process of wrapping, building up forms thread by thread in an intuitive way.

These works are inspired by mask making traditions from around the world. Masks conceal and reveal identity. They allow their wearers freedom to hide and space to explore new versions of themselves. They are theatrical, playful, multi-colored, and often grotesque. These works explore multiple identities, veiling and revealing hybrid beings.



Nikka Wolfenbarger Garden City, MI

hard to let go

2021

cotton embroidery floss on linen, Jacquard fabric paint

hard to let go began as a method of coping with grief during my estranged father's lung cancer treatment.

It was completed after his subsequent death in November of 2020.

The objects depicted reflect feelings of abandonment, self-protection, and a reluctance to part with hollow sentimentality.

My fiber practice creates a space for vulnerability and introspection about my growth as an autistic, queer, non-binary person.

Hand embroidery is a meditative process that allows me to embrace my autistic tendency and desire for repetition and hyperfocus.

By creating luxurious, hyper-detailed textures and saturated color combinations I hope to engage my audience with worn, abandoned objects and quiet, painful moments.



Yaleika Oberbronn, France

The tree of life

2021

tarlatan, cotton thread, cornstarch glue

“Humans must become aware of their duality in their relationship with nature and the living. We benefit from its generosity and many humans live in harmony with it. But we can also see its fragility in the face of the actions of those who wish to take advantage of it or do not take care of it.

In *The tree of life* sculpture, a human figure is appearing inside all the tree leaves. Like many beliefs around the world, such as the Pachamama or Gaïa, it acts as a reminder that the humans are an integral part of nature and that we can't neither live without it nor outside of this central structure. It reminds us of our strong connection with nature and the need to take care of it.

It is imperative to realize it, if we want to give a chance to our species and all living forms on planet earth.”

Yaleika is a self-taught French artist based in Alsace France who uses textile as her main medium for the creation of her works. The tarlatan is used in many of her works to react as a bandages for all the troubles that our civilization is facing.



Evian Zukas-Oguz Greenville, PA

Genesis

2021

fiber

Inspired by nature, I work intuitively creating both wearable and non-wearable pieces of fiber art. I look for the beauty in the patterns of nature and transform them into knit artwork. I do this through the use of my own photography, including macro photography and microscopic photography, and transform the images into knit variations of the original photographs. Most pieces are knit using only two colors of yarn, with the stitches creating the shading and definition.

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