

Inez Andruckk

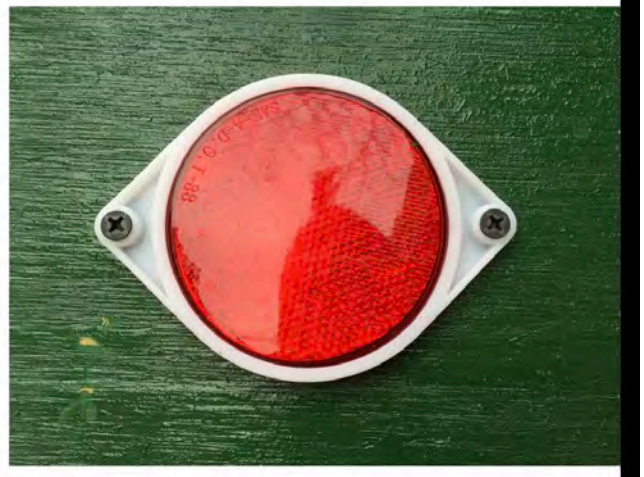
Contact

Statement Recently, I began creating fabric laden sculpture with its emotive qualities and for the memory of grandmother, Tilly Potoak (1906-1977) proud member of the ILGWU and an excellent seamstress who managed to support her family through the depression, keeping her daughters, wealthy customers, and only granddaughter (me) in high style through sewing talents. My memories are saturated with her sharp eye for craftsmanship and color. By sewing fabric, flags, and integrating other objects into my sculpture, and exposing them to nature, I find within myself expressing a similar kinship to the flying of Tibetan prayer flags with the notion of honoring ancestors, the changes of life, death, rebirth with an emphasis on the joy of experiencing the moment. Of mention also, is the loss of my son, Reid. Both he and Tillie were boisterous, exciting, and brave. It is those qualities I celebrate through my art.

Oratory
Wire, fabric, found
objects, paint. Mixed
media
6' x 2.5' x 2.5'



Jan Baracz



EYEBEADS BY WORDS HELD FAST II

Video

Run tiimee 7 minute version

Jill Bell

Statement I am drawn to the inherent humor that exists amid life's hardships. Life is often simultaneously laughable and heart wrenching. For me, the fascination lies in the contrasting emotions that exist together in the same moment. My work deals with the tension, irony and contradiction that result from this conflict.

These figures are placed in predicaments both real and surreal. Initially the viewer may see these situations as comical. On closer inspection, it is apparent that the characters are trapped by their own physical and/or emotional boundaries, and what was once viewed with humor is now seen with empathy. This show of human fragility is what stirs me. I find this vulnerability endearing, beautiful and universal.



Not Going Anywhere
Ceramic and glass beads
9" x 12" x 6"
2017

Anita Bracalente

Statement My textiles are constructed of knitted beads comprising interlocking ordered patterns, which frequently dissolve into nonlinear disorder, randomness and reinvention. The knitted beads are strung (backwards) on to the working thread and then knitted off.

We are habitual creatures living a patterned existence. Our lives are structured by behavioral patterns beneficial, destructive, personal and communal. Pattern recognition is the prerequisite guide of all sentient beings. The universe is an ordered pattern, though we frequently only see chaos.

In material culture patterns are universally recognizable and accessible, transcending language barriers, historical epochs and are recognized cross culturally, admired, shared and reinterpreted.

My ideas derive from an intimate encounter with patterns found in nature and in the material culture of textiles found worldwide, but especially those of the rural Midwest of the United States.



Lost River (Indiana)
Czech seed beads, DMC Perl Cotton # 12 knitted
beads
13.5" x 34.5" x .25"

Ruby Chishti

Statement Sage is the body of work that is coming off my loom. This body of work pushes the confines of tapestry, weaving, My practice draws on the variegated legacies of textiles in South Asia; to trace how the history of the Subcontinent's textiles is tied to politics, culture, identity, and the British Empire.

The process of reassembling the discarded mass-produced fabric of found clothing to produce recycled materials might be slow but it is about my reweaving of memory and time. I explore complex ideas about humanity, gender disparities, and migration centering on women's relationship to architecture.

The fibrous specters allude to the sedimentations of history through the stratigraphy of cloth, akin to geological phenomena of "deep time" documented in layers of rocks deposited over billions of years. experiment with fabrics in abstracted works that explore women's identity, and the Indo-Islamic aesthetic patterns. In response to traditional arts where there is a regular scheme of inscribing flowers, leaves, and animals (mostly stylized), a work, whether a stone mosaic, a textile print, or a weave, followed certain norms. I follow the pattern of the past yet in a certain way, transforming flowers to make room for the women's odies resting inside; only partially visible

An Intangible Sanctuary of Ocean and stars II
102 x 84 x 17 inches
Mens 1940's wool overcoat, scrapes of fabric,
thread, wood, plaster, metal wire, flocking powder,
paint, adhesive
2022



Jodi Colella

Statement My durational handwork and fetishist focus embrace the ideals of labor, process, and community. Materials are interrogated and redefined to embody a self-awareness of what it means to be human.

Recent history has created significant changes to our personal and global landscapes. Like clay with its inherent mutability we change and adapt, bearing witness to our own state of flux to the forces that form us. The cracks and fissures, burst bubbles and slumped forms offer opportunities, emphasizing the precariousness of the material and, by association, of life.

My handwork practice is what identifies me, and the clay I shape holds my fingerprint. Both ingredients combine in the forging of vessels that animate longing - containing what we hold on to, and that which has a hold on us.

Rootlessness
Handbuilt pottery, paper
wire
22" x 8" x 5"
2022



Jaynie Crimmins



Equanimity #3 shredded New Yorker magazines, security envelopes, armature 10" x 12" x 1.5"



Equanimity #4 shredded New Yorker magazines, security envelopes, armature 10" x 10" x 1.5"

Adrienne Cullom

Statement My years of engraving with a burin on copper have produced a life's work of black and white prints. Longing for color I started dying string. The string hangs from a horizontal bar which I then knot into a fiber mask. This allows me to continue a dialogue in color and two dimension.



Mask for Contemplating the Spiritual
in Art Dyed hemp, recycled silk,
beads, buttons
19" x 12" x 2"



Mask for Viewing Outer Space
Dyed hemp, beads, buttons
27" x 16" x 2"

Sandi Daroza

Statement A lifelong artist, Sandi learned to enjoy sewing at a very young age with her beloved mother, whose creative hands were never still. She revels in the rich medium of fabric, from the vast array of bold hues and patterns to the interplay of textures and stitches-even the sound of shears gives her pleasure! Sandi's work is about listening carefully to the fabric and translating its stay into beautiful art. Rogers Lane Studio is where all the magic takes place. Sandi is inspired by the beauty of nature and the numerous encounters with so many strong women. Her affinity to her parents homeland of Mexico is influenced in much of her work and in her colorful fabric palette. Sandi's art is college, stitched and quilted using both commercial & up cycled fabrics.



Mother's Day
Quilt
41.5" x 32.5" x 0"
2019

Natasha Das

Statement Natasha Das's work lies at an intersection of materials and methods, blurring the lines between approach and content.

Born in Assam, and trained in Florence, Natasha Das is a cross-disciplinary artist creating from her studios in Assam and New York City. She works primarily with oil paint and thread, layering the individuality of each material to build a surface upon which the two coexist inextricably.

Das began her career perfecting traditional portraiture, with a keen eye for color, figure, and composition. Increasingly frustrated with the constraints of her own expertise, Das began to unlearn what she was taught, shifting her concentration to the materials themselves.

Das introduced thread into her practice after training under an exclusively male artisanal weaving group in Assam, that is rooted in Aari embroidery. Artistically, Das's greatest intention is to bridge an ongoing conversation between two strictly-gendered mediums ; oil painting and embroidery.



Eri Silk 1
Eri Silk, Thread, Linen stretched on stretcher bars
42" x 38" x 2



Untitled Muga Silk Oil, Thread,
Muga Silk and Linen
34" x 30" x 2"
2022

Sherry Davis

Statement Growing up in Toledo I was fascinated by the detritus of industrial Ohio. What most folks thought of as useless, ugly and dirty; I saw as raw material. At the same time, as a young woman I was introduced to my family's tradition of working with textiles. In my work I combine these two interests -- using cast-off materials to create woven objects and installations. I hope my work helps people think about overconsumption, the waste it creates, and its impact on our planet. The "Planetary Fiber Domes" and "System Collapse Cocoons" are part of my immersive "deep space" series. They are made entirely of waste -- crashing through the walls, ceiling, and floor -- a bombardment of waste through time and space.



Snared Planetary Fiber Gas Giants
Upcycled upholstery selvage and unknown fiber
74" x 48" x 38"

Donise English

Statement

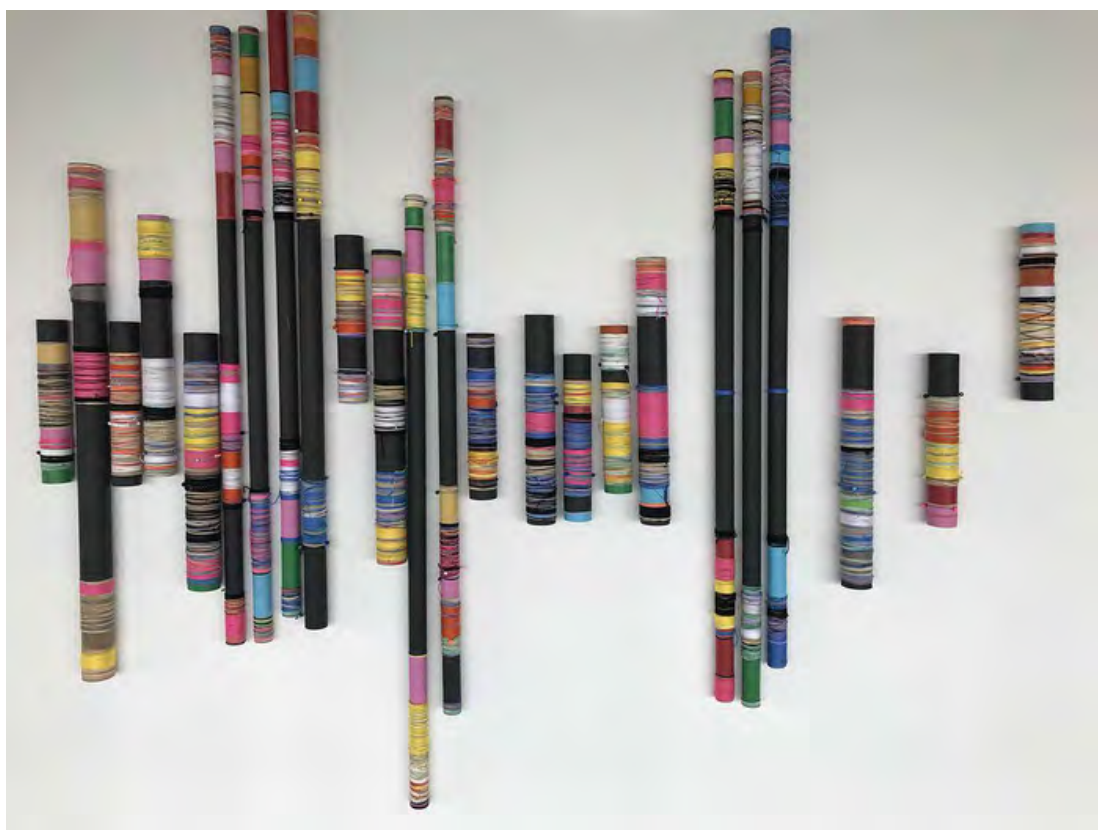
From clothing to tents to all the fabrics in our lives, weaving has iconic powers. Weaving is a familiar, ancient craft and structural system whose repetitive use over time has enabled it to become lodged in our memories and remain familiar to us, even if it employed to create an oddity. Using a modern domestic material like twine, reed, or silk ties to weave an oddity creates an object that is at once from both our memory and our imagination. Unrecognizable waves of warp and weft wash over familiar, known shapes arranged somewhat anatomically - but juxtaposed awkwardly. It seems to be part of us, but remains mysterious...



Plenty of Twine
Twine, beeswax 20"
x 20" x 40"
2019

Philippe Halaburda

Statement I make art about psychogeography mapping. In addition to the psychological effects of the environment on our behavior, my process delves into the complex undercurrents of our intimate and collective interactions. The blurry boundary between perception and experience always inspired me: I am interested in the randomness of crossovers in the senses (synesthesia) through art by imaging abstract visuals - similar to data maps - based on this subconscious and a drifting creative process. With recycling materials, I build imaginary coded and abstract algorithms taking up mental, geographic, and collective data based on our emotions. Exploring forms and lines in my compositions, I imagine disaggregated cartographies that reveal our social tensions and the invisible connections instead of addresses and landmarks. It calls upon an emotional framework as a construct to bring the viewer as a participant in this experience.



Tuubb Bick
cardboard tubes, colored
strings, elastics, acrylic
painting
8' x 25' x 3"

Jill Kerttula

Statement Observation. It is fundamental to being an artist. Find beauty in the mundane, The humor in the neutral. As Mary Oliver says: "Pay attention, Be astonished. Tell about it." Sometimes that includes picking up objects, such as shells or rocks, as I observe!

I have been a professional artist all my life; a graphic designer; a painter; a printmaker; a photographer; and a fiber artist. These mixed media pieces reflect those previous practices. Through my work, I strive to bridge the craftsmanship and traditions of "women's work" - stitching, weaving, dyeing, quilting, beading - with the strong concept and composition found in fine art and design.



Sand, Sea, Sky

Fiber art: ice and rust dyed, stitch, found natural objects

39" x 33" x 1"

Natalya Khorover

Statement The art I make is created for earth's sake and inspired by plastic pollution, overconsumption and the urban environment. I strive to use materials which would be condemned to the landfill and choose to use the unusual techniques of stitching and sewing to bring my artwork to life. Reclaiming and repurposing materials to use in my art has been my practice for years. I use meditative hand stitching and mending of vintage linen, alongside my industrial sewing machine to stitch and collage layers of translucent single use plastics which would otherwise contribute to litter pollution. The transformation I subject them to makes these materials unrecognizable.



Reflections 5
repurposed single-use plastic, fabric,
thread
18" x 18" x .75"

Barbara Korman

Statement Juxtaposing textures has always been a significant part of my work. They have either been implied with paint or constructed, hard or rough to the touch. I think social, political and personal issues of recent times have compelled me to look for "soft".. feathers, fur, and fabric. These works continue to bring together hard and soft as well as fabricated and found.



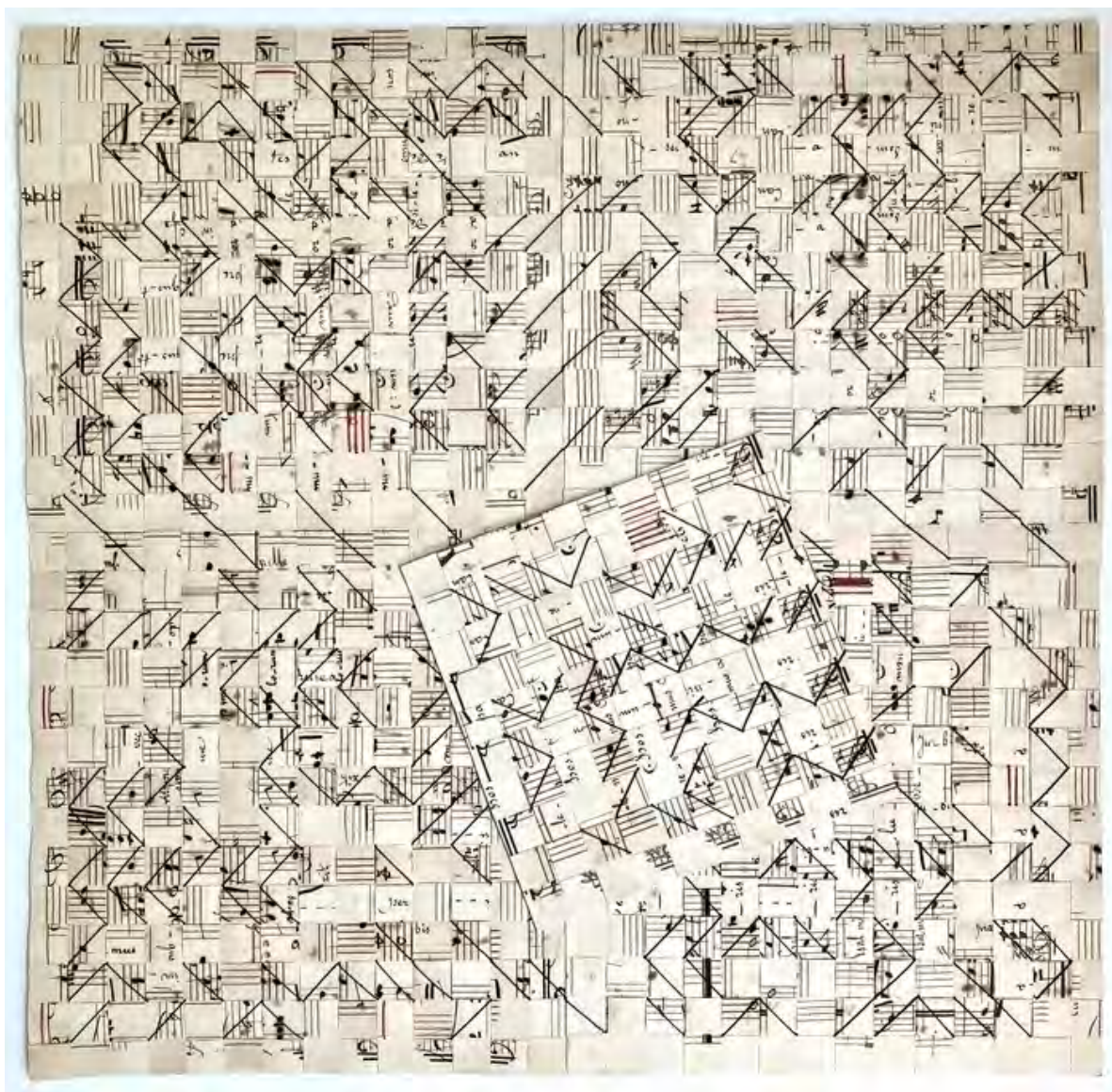
GRAY FUR
Wood, Faux Fur, Feathers,
Vinyl Compound, Seaweed,
Acrylic Paint
15" x 13" x 3.5"

Carole P. Kunststadt

Statement

Interlude Series - an improvisational remix

Hand written music manuscripts from the Nineteenth Century - drawn with oak gall ink on paper - are cut, woven, layered and knotted/sewn. Responding to the existing marks and their graphic patterns, while intuitively recombining them, forms a new text. The deliberate hand drawn notations and staves are divorced from their intended musical equivalent; and when re-assembled present a cacophony of lines, notes and marks. Sewn threads amplify the fragmented notations and lyrics, as a linear and graphic element. I am utilizing both a reductive and additive process, which creates alternative rhythmic patterning and unique musical re-interpretations. The audio, visual, historic and temporal merge in a hybrid form.



Interlude No. 36
thread, paper: 19th
C. music manuscript
14" x 14"
2022

Lori Lawrence

Statement I am currently working with embroidery and paint. They involve the fragi, endangered flora and fauna of our northeastern woods and environments of other areas I have visited.

I hope to bring the wonder, rather than the destruction that is either all around us, or continues to be an oncoming disaster for our planet. These places, and their birds, trees, and flowers are to me, the magic of our world. The life I express appears fleetingly, and I hope each year for its' return.

My work has been connected to this subject for many years, and has taken many forms. I have enjoyed moving back and forth through abstraction, using collage, paint, drawing, and print media. I have at times used embroidery and fabrics, but in the past six years, embroidery has become a passion. Finding dark canvas for the forest floor then lead me to dye some canvas as well. It also absorbs the traces of acrylic paint that I use to suggest the dead leaves, and other un



Alaskan Tongass Forest
Floor
Embroidery, traces of
acrylic paint
20" x 19" x 1"

Nicole Mazza

Statement Nico works with textile and embroidery to create figurative works. She integrates strong pictorial and sculptural resources in a baroque, poetic narrative that raise questions about the construction and deconstruction of the body. She is concerned with the iconography of the body and how it is seen through the lens of socially constructed relationships and fantasies, and how gender is constructed, deconstructed, and reconstructed. Nico stitches together dream-like landscapes and interiors filled with pattern and texture. Images are formed from fantasies, and often juxtapose the delicate practice of needlework with characters who negate socio-political norms of gender and sexual identity. Her figures are often contorted: bodies in positions of discomfort and impossibility. Though they are sometimes nude and sexualized, observed and objectified, they take front and center stage - autonomous and engaging in the extremes of human behavior.



Partida (Ceremony)
embroidery 4
6 cm x 34 cm x .5 cm
2022



Afternoon embroidery
49 cm x 37 cm x .5 cm
2022



In Good Company
embroidery
29 cm x 35 cm x .5 cm
2022

Sharon Pierce McCullough

Statement Experimentation is at the forefront of my mind during the creative process. Working across media, disciplines and approaches, I explore questions of form, technique and material. My practice thrives on the juxtaposition of incongruent colors and materials, often working intuitively with recycled and natural materials. Favored materials include canvas, plaster, cardboard, cement, sticks and found materials.

Interactions with families, friends and acquaintances tell a story. I make work that reflects my experiences with people, races, cultures ... each color juxtaposed to another reflecting those relationships. I am exploring ties that bind one another, particularly through color. These emotions are ideas that I reflect on in my work. I value relationships and cultures, and my work is a reflection of this.



Breaking Barriers

Recycled belts, burlap, thread, metal, wire,
found objects

68" x 14" x 24"

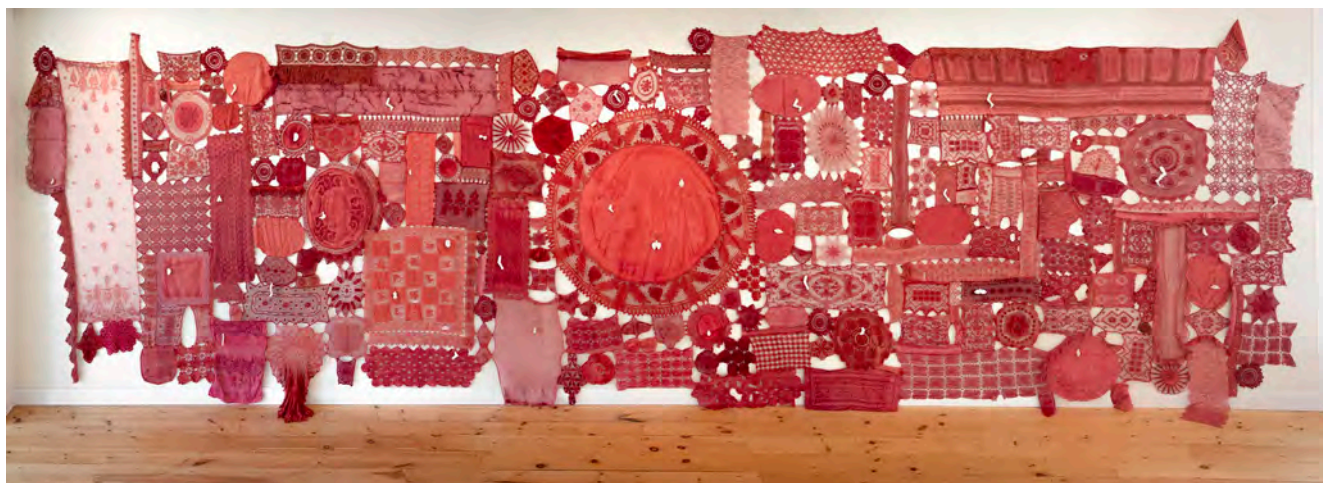
Patricia Miranda

Statement I work with donated, repurposed, lace and linens in site-responsive sculptures and installations. Aggregation of tiny stitches into monumental textiles is an act of mending, remembering, collecting and preserving. Material and scale make visible the hidden economic labor, and labor of care, in the lives of women. Repurposed bio-degradable materials allow for monumental works with a small ecological footprint. I respond to the machismo of large installations through a soft object that is adaptable, collapses into parts, and can grow in scale without a corresponding destructive use of resources. Intimate items with no commodity value, they are tangible acts of love, a labor of private care circulating in the domestic sphere. With exaggerated scale and insistent tenderness, the objects are manifestos of strength and femininity. This seems urgent when women's bodies are in peril of legal and social control by governmental and religious institutions and individuals.



To hear a pin drop you must be still lace hand-dyed with cochineal insect-dyed, thread, paper clay, cast plaster.
Dimensions variable
2022

Lamentation for A Reasoned History
Donated vintage lace hand-dyed with cochineal insect dye
Dimensions variable
2022



Elizabeth Morisette



Antibody Installation

Fabric sculpture

6" x 3" x 7"

2020

Ellie Murphy

Statement I explore the relationship between personal and cultural nostalgia in subject matter, material and method. I make work that straddles the

childhood/adulthood line while questioning fine art/traditional craft border. My art combines references to doll hair, crafts, folk motifs and Americana from my 1970's childhood in Kansas. I see interdependence between the multiplicities of cultures in our world and make sculpture as a way of recognizing and playing with the unintended and humorous connections between them. I am also trying to make a physical picture of the rhythm and repetition at the heart of ordinary life. How do the actions of one individual, one strand, work in relation to the whole, or the whole of society? Do the fibers work together with or in opposition to each other?

I am a sculptor living and working in Queens who grew up in Lindsborg, Kansas, and studied Fine Art at Washington University in St. Louis, Missouri, and Yale University in New Haven, Connecticut.



White Triangle
Macrame and Non-Woven Fiber
25" x 20" x 5"
2022

Sky Blue C
Macrame and Non-Woven Fiber
55" x 17" x 5"
2022

Diana Noh



my window

Archival pigment print on canvas, film, thread, branch
33" x 23.5" x 0"

Erik Jon Olson

Statement Using quilted plastic waste as my medium, I create works that deal with the effects of consumerism, mass consumption and unfettered capitalism. By layering environmental issues with social justice messaging, my art emphasizes our alienation from and harm to the environment and each other, our willingness to waste, and our urgent need for healing.

I use nothing new to make my art. Each piece is constructed of eight to twelve layers of machine quilted, previously used, single-use plastic. The "batting" consists of used pallet wrap and packing material, the thread is overstock and left-over from garment manufacturing and my sewing machines were previously owned. I even save all the scraps from each piece in order to use them in subsequent pieces.

By minimizing my carbon footprint in the creation of pieces and transcending the medium without denying what it is, I create art that embodies Marshall McLuhan's concept that "the medium is the message."



Bird Feeder
quilted plastic waste
35" x 80" x 3"
2016



Enough with the Pipelines
quilted plastic waste
48" x 46" x 4"
2022

Mary Tooley Parker



Loretta Pettway, Children,
Hooked tapestry
40 x 30 x .5 inches
2019

Karla Rydrych

Statement My art explores the space between our individual and collective memories. I work to imbue found objects with stories of hope, connections, love and loss. Each piece is a memento mori celebrating the complexity, joy, frailty, messiness and ultimate decay of a human life.



Reliquary, No.1
Nightgown, embroidery floss.
46" x 54" x 2"
2021

Sophia DeJesus-Sabella

Statement My blue collar upbringing and experience as a queer, intersex woman lead my interest in the confluence of craft, gender, and class. I look to the lineages of processed wood and handwoven cloth as functional materials and cultural anchors for understanding values of productivity, utility, and the American dream. I manipulate colonial overshot drafts, weaving cloth that mimics the knots and curves in wood. The limitations of the loom and qualities of cloth, however, prevent the cloth from fully passing as wood. My interest lies in this failed attempt at camouflage, and the way it proxies my and others' experiences with gender, class, and queerness. Moving through the world in a marginalized body requires strategies of masking and performance; what happens when the illusion fails? By creating hybrids that occupy the space between cloth and wood, material and object, I subvert expectations of authenticity and functionality while celebrating failed attempts at being the 'real thing.'



original hardwoods
handwoven cotton 4
' x 6' x 1 cm
2019

Michael Seri



Men's Night Out Wall
mixed media, mens
ties, line clips, wire
92" x 70" x 12"

Statement After decades of performing as a painter and print maker, I have tuned my attention to a Fiber with Mixed Media practice. It takes a variety of form, which started last year as the ultimate in up-cycling: cutting up older 60"x 60" canvases and creating new stitched canvas collages mounted on 20x20 braced wood panels. Four of these mounted collages inspired new larger scale quilts. My Portfolio includes two of these couplings: GUITAR RIFF and DEEP FREEZE



Afro Improv
Pieced, Appliquéd Textiles. African beads, buttons
58" x 53" x 1"

Ozioma Onuzulike



Ozioma Onuzulike
Achi, Enugu State, Nigeria, 1972
Royal Babariga, 2022
15,875 ceramic palm kernel shell beads; stoneware clay
bodies, recycled glasses and copper wire
124 x 120 x 8 inches

Moffat Tadekawa



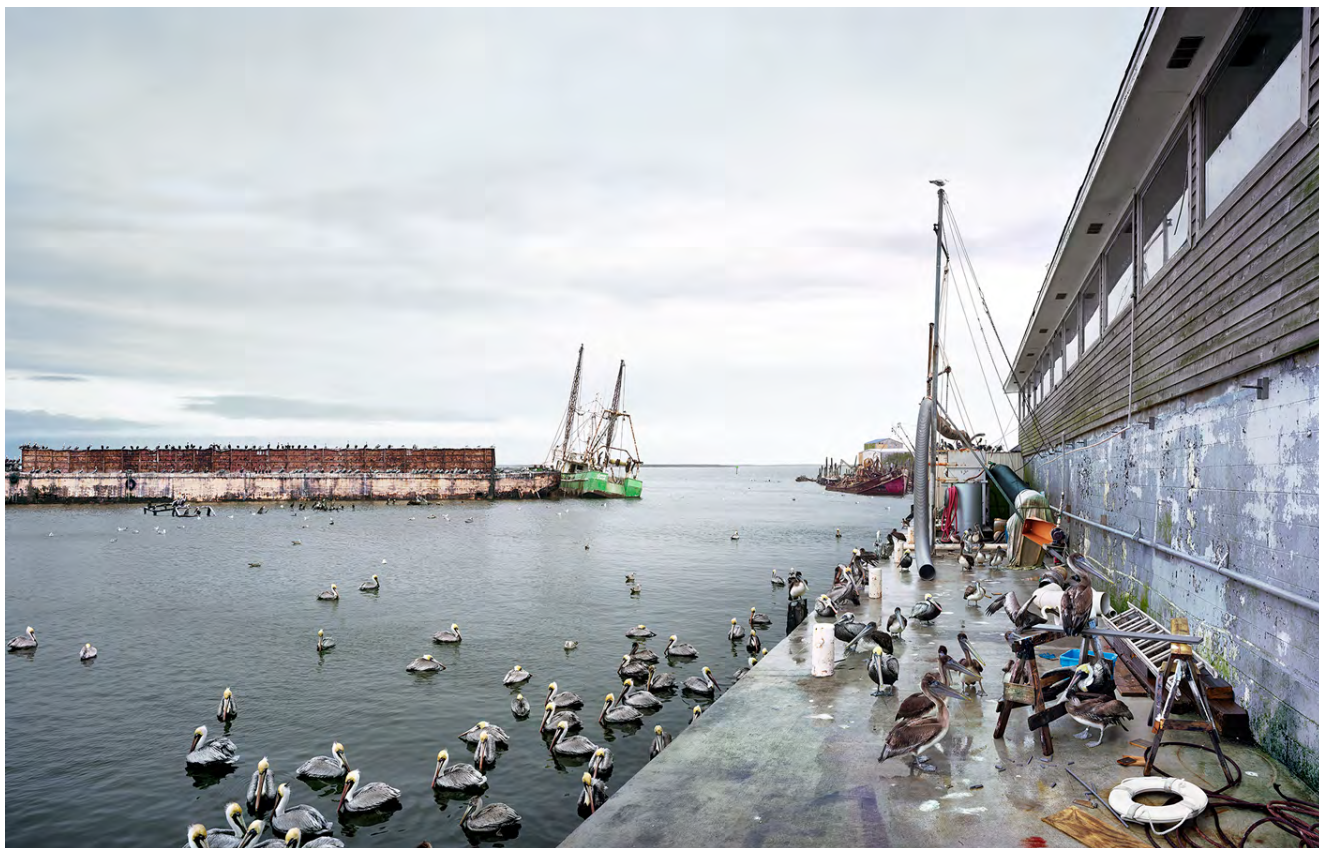
Moffat Takadiwa
Zimbabwe, born 1983
The Chief Justice (3), 2018
Computer keys
98.5 x 39.4 x 7.9 inches

Marie Watt



Skywalker/Skyscraper: Calling Sunrise, 2021
Reclaimed wool blankets, steel I-beam, cedar.
94.75 x 29.75 x 29.75 inches

Thomas Bangstedt



Thomas Bangsted
American, (Denmark-born)

Fisherman's Wharf, 2007-2009
Chromogenic Print

74 x 114.8 inches