



**ARTIST STATEMENTS**

# BRIGITTE AMARGER

*Seine-Port, France*

My work fashions a reflection on nature and humanity and explores the themes of light and memory through textile, medical imagery, laser cutting and engraving. Sensitive to ecological issues I make reflections on the second life of materials and problems related to overconsumption, fast fashion and eco-responsibility.

These works were made from tests of discarded fabric samples and x-rays. The fabric and its scraps, which were intended for waste, have been transformed by the cuts, associations and sewing. It is like a dermatological surgical act by creating new skin fabrics. The discarded x-rays were engraved with the figurative flower patterns on the front fabric and with the underneath fibers of its back. It is like a memorized imprint in the skin which forms the body with it. The bundles of fibers evoke both the genomes that make up the human and a tattooed skin from within.

The process of researching this textile anatomy and the act of creation that arises from it, are for me, ethical as much as aesthetic acts.

# CASSIE ARNOLD

*Denton, Texas*

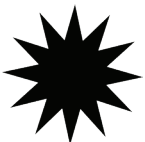
My work explores the unspoken and taboo topics connected to life as a woman. By using traditional fiber techniques, like hand knitting, my hope is to challenge and change the cultural narrative which attempts to define femininity. My own experiences are reflected in each piece so that all people feel welcome to engage in an open and unashamed dialogue. Stitch by stitch, the goal is to push back against the stereotypes surrounding females, their bodies, their work, their capabilities, and their lives.

We tend to only dwell on things that we're worried about but the word dwelling can also be used to describe a home. My child and I both are diagnosed with an anxiety disorder. We use grounding techniques that explore all of our senses in order to prevent anxiety attacks from occurring. Soft cozy forms, calming blue lights, ocean sounds, and lavender scents are things that center us. Whether you need a place to rest your body or your mind, I hope the viewer feels welcomed to interact with Safe Dwelling.

# GRACIE BAER

*Iowa City, Iowa*

I explore living organisms which relate to a personal exploration of worth, permanence, and perceived biological roles. Through performance for the camera with still and moving images plus sculpture I show a curiosity about my role in society relating to non-humans. Explicitly focusing on gender and a need to protect myself, I make bodily forms to dissect or discard parts of my own being to seek protection or care. A relationship with biological factors in my practice is essential to fully work in symbiosis. It allows me to draw connections and better understand habitats, histories, and evolutionary adaptations that relate to my lived experiences. I make tender and considerate bonds through material relationships and objecthood as I consider the parallels between domination over nature to female bodies and the ephemerality of being, to the decomposition of organic and bodily temporality.



**THIRD PLACE AWARD**

# DEBBIE BARRETT-JONES

*Shawnee, Kansas*

“Sanctuaries” is a word that can be described as a place of refuge. For me, they are found outside in nature, community, and at my loom. As a weaver, I am able to be a part of and bear witness to transformation and find connections between myself, history, society, family, and nature. Deconstructing is an act of looking back at the past, not just my own pain, trauma, and loss, but others as well. As I am pulling threads, I find myself acknowledging specific memories and feelings, then letting go as I find the gift of resilience which has been passed down to me from my ancestors, who worked with their hands making textiles to help them survive the difficult years. I have tried to honor these women in my life by creating work based on my memory of the family farm—which was a refuge and safe place in my grandmother’s mind throughout her adult life. Thread by thread, beat by beat of the loom, pulling one thread at a time, with each process, I find acceptance, healing, courage, and hope.



**SECOND PLACE AWARD**

# MOIRA BATEMAN

*Minneapolis, Minnesota*

I explore cloth's ability to hold memory by leaving silk to soak in the waterways and wet-lands throughout Minnesota. Sediments dye and deteriorate the silk to imbue the cloth with the places themselves. I create cut and layered works, often threadbare with remnants of mud and wrinkles, joined with wax to preserve and transform the silk into skin-like, large-scale, cloth assemblages and deconstructions. Iron rich mud combined with natural leaf and bark tannins create contrasting light and dark hues. Through abstract shapes, holes, layering and hand stitching I have sought to represent the forms of diatoms, lake and wet-land microorganisms, the forms of the land layered with time, the waterways, decay and regeneration. The finished works inhabit space like living beings, making visible the wonder and power of these wild places while also revealing a fragility as thin as paper, full of holes, seeking to render visible ways our Earth continues to be damaged by destructive human actions.

# MARIE BERGSTEDT

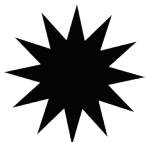
*San Francisco, California*

My artwork is sparked by my own or general cultural concerns. From there, I tell the stories of people who have experienced the issues or who have factual records of their connection to the issue. In the case of "Coated in COVID" I am addressing a concern and experience for the entire world, with a wrap to keep us warm and safe until the threat subsides. Hand crochet and embroidery flow through much of the garment with interpretations of COVID cells. A diagram of a genetic molecular strand of COVID and a high-definition microscopic image are also included. One underarm displays a list of COVID variants and the other underarm, the titles of vaccine research attempts and failures. The back of the jacket reminds us of the four years COVID has been active, with a syringe signaling general availability of vaccines beginning in 2021. All the same, COVID continues to fall down all over the world. We need to stay in our wrap for now.

# TALIA CONNELLY

*Somerville, Massachusetts*

When I was five months old, I was adopted into the USA from China. Though my parents made efforts to expose me to Chinese culture, I felt little connection or interest. My identity was rooted in my family's W.A.S.P community, and the thought of another set of parents in China rarely crossed my mind, registering as an abstract idea rather than a tangible fact. However, in 2011 I came across a book written by a Chinese radio host from the 1980's who privately interviewed mothers who had been forced to surrender their daughters. Their stories opened a doorway into Chinese history, laws, and long-held beliefs I had never contemplated before. I have since returned to China, and use my textile practice to bring visibility to lesser known narratives and identities by exploring topics centered on political migration and gender. Working within the boundaries of textile repetition forces me to adhere to certain rules about composition, but also encourages me to find clever ways to subvert it.



**FIRST PLACE AWARD**



# **NANCY CRASCO**

***Brighton, Massachusetts***

A BFA graduate of the Rhode Island School of Design, Nancy Crasco earned a Master's degree at Lesley University in Cambridge, MA and has been working in fiber since 1968, actively exhibiting her work nationally and internationally since 1975. Her work is often based on the intricacies of nature, using imagery attained through the use of various printing processes, including linoleum, gelatin plate, and a photocopier, in combination with stitching and embroidery. Nancy has extensive teaching experience in both public and private education, and offers workshops in both fiber and printmaking, and lectures about her work to various groups interested in fiber art processes. She is a member of the Cambridge Art Association, Studio Art Quilters Association and the Surface Design Association.

# PAULA DAMM

*Cleveland Heights, Ohio*

During my 2022 artist in residency at Cleveland Ohio's Morgan Conservatory, my goal was to take the harvest of the kozo garden and make a garment. For the project "From Garden to Garment " I scraped bark, beat pulp, and made paper which I then spun into thread, dyed and sewed into a child's dress. After the successful residency was over, I had a story dream that the dress would adorn a girl on her first day of school. I followed the dream guide and also made knitted socks, sculpted shoes and a backpack. When the Uvalde school shooting occurred, there was dream talk that students should wear bullet proof vests to school. With sadness I understood that the dream's district was mandating a change in dress code, requiring students to wear a "safety first" bullet proof vest while in school. Hers is only paper, I scream. It is a false sense of security. She is not safe.

Studio support for this project provided by the Morgan Art of Papermaking Conservatory and Educational Foundation.

# RIMA DAY

## *Thompsons Station, Tennessee*

I make stitches on fabric, imagining that the needle for me is like a writer's pen. Rather than expressing my thoughts in words, I express myself with thread. The number of threads increases as I stitch, forming structures that resemble root systems, or blood vessels. What these shapes have in common is that they split into thinner appendages to both absorb and distribute nourishment. I often wonder if love is like this.

Since I have been sewing for many years, thread to me has always been the element which connects the individual parts. Thread symbolizes connections. Even if the thread is not used to put separate parts physically together, it helps me connect myself to nature's fragility and resilience. I often use red thread because red is the color of blood, which represents vitality, love, and life. It also symbolizes human connection in the Japanese culture that I was raised in. Perhaps, the hanging threads in my work are my attempt to establish a connection with the world.

# DEBRA DISMAN

*Los Angeles, California*

Springing from the form of the book, my work traverses tapestry, installation and sculpture to push the familiar into forms that arrest, baffle and bewilder, while simultaneously offering space, solace and contemplation. I employ the materiality of cloth, paper and cord to engage the senses and invite altered ways of experiencing the world and how we inhabit it, both soothing and confounding the eye with uneven visual repetition. Through this means of stabilizing and destabilizing, I hope to jog the mind's eye to instigate fundamental questions about perception, and encourage exploration and examination of what we think we know, and are. Devoted to material labor, I glue, wrap, stitch, knot, and tie, as well as paint, draw and write; intuitively developing, complicating and disrupting the surface to add levels of meaning, complexity and tactility. Often, the meaning emerges during or after this process, as if it had been there all along and simply surfaced during the act of making.

# MOLLY ELKIND

## *Santa Fe, New Mexico*

My work is inspired and informed by the beautiful, ruined, tragic land of New Mexico. During the pandemic I began hiking nearly every day, learning a love of the landscape and its plants and animals. Despite the horrors unfolding in the human world, I could feel joy and exhilaration on the trails. Over two years of work, SkyGrass became focused on the two main elements that I found most safeguarded me: the huge sky and the backlit grasses.

In 2022, the state suffered two wildfires, both worsened by climate change. I learned that I live in what firefighters call the “wildland-urban interface,” (WUI), a danger zone vulnerable to wildfires. My WUI series examines how the wild and the human are interwoven, using materials such as plastic survey the marking whiskers, dried grasses, and ashes. The landscape is both fragile and durable, and we play an outsized role in determining how it endures. The safekeeping must be mutual.

# JEAN ANN FAUSSER

*Tulsa, Oklahoma*

The inspiration for most of my work is my concern for our environment. In my most recent works I have concentrated specifically on water issues. As we are reminded daily the imbalance of water on the planet is increasingly imperiled. The rivers are drying up leading to less and less potable water. On the other end of the water situation we have shrinking glaciers leading to ocean rises and other serious effects. I use a variety of craft materials and processes to suggest or reflect these occurrences. Often, I use hands as armatures conveying my sense of our culpability in helping to perpetuate these forces. The earth and what is happening in our environment is in our hands. My hope is that my work calls attention to these crucial dangers yet has perceived beauty because indeed the earth is a beautiful place and it is in danger.

# **JORDAN GEIGER**

*University City, Missouri*

Art is a temple for the worship of the world's soul in all its infinite aspects. Art is a process of revelation. Art is a process of connection.

I merge my art practice with my spiritual practice, drawing inspiration from traditions of Christian Mysticism, Tibetan Buddhism, Zen, and folk art, as well as my experiences as a hospice volunteer. My works often begin in meditative drawings and paintings, or in the synthesis of disparate spiritual concepts, and they often pass through traditional textile techniques such as quilting and draping on their way to exist in the form of contemplative installations. Patterns merge and overlap, drawn in ink or stitched on fabric. Geometry and improvisation interact in pieced textiles and loosely-applied paintings. Contemplative installations greet the viewer with simplicity and evocation. I seek connection, communication, and to transmit care.

# SARAH HASKELL

*York, Maine*

Exploring the parallels between the impermanence of my organic textile materials and our human bodies, I treat my hand woven linens to rust dyeing, weathering, bleach and compost dyeing. These transformative and dye processes allow me to be a witness in the process of metamorphosis and to challenge my attachment to what I once deemed as precious. After the handwoven linen has been weathered and dyed, I embellish it with hand stitching to add details to the imagery and story.

Within the repetitive methods inherent to textiles, I find a quiet space of engagement - a place to illustrate universal stories of love, loss and longing, the heartache of the ephemeral, the tender beauty of the natural world and the astonishing gift of being human.



# CHIE HITCHNER

## *Montgomery, Alabama*

Safekeeping can be achieved when each individual is aware of their own autonomy and can express themselves based on that autonomy.

My work is my own life's journey in relationship with fiber, plant materials and design to give expression to my artistic vision through the line by line weaving of cloth. I work with natural fibers, primarily silk, which I dye using materials found in the environment (primarily botanicals which are mainly sourced from my own neighborhood), and then weave by hand to achieve a design vision, using a simple floor loom and a wide variety of weaving and dyeing techniques.

Safekeeping comes from achieving mastery in the artistic process. I must use techniques that I fully grasp and can again replicate at any point in the future. For this reason, I do not rely on the computer in the design or weaving process. If I were to do so, it would no longer truly be my work.

Safekeeping is a matter of setting boundaries and working within those boundaries to express artistic vision.

# CAROLYN HOPKINS

*Lyle, Washington*

Carolyn's practice focuses on her concurrently vulnerable and dependent relationships to the surrounding landscape through which she creates video, photography, drawing, fiber based work, and sculpture. These pieces operate as gestures of simultaneous surrender and defiance.

Hopkins' work is often made from the viewpoint of the end in order to re-examine our current political and ecological landscapes, as well as the rise of solastalgia.

# JESS JONES

## *Avondale Estates, Georgia*

Quilts often reveal the circumstances of their makers. While quilts can display access to technology, materials, and leisure time, they also can expose extreme resourcefulness and need.

These original quilts, hand sewn by anonymous makers, and discarded to thrift stores, inspire me to consider those with whom I share the city landscape. I layer these original pieces with geographic data, creating a digitally derived stitched drawing of the topography of a specific location.

Textiles have topography and they naturally lend themselves to work involving landscape. The socioeconomic landscape in Atlanta is changing dramatically and sections of the city shift to include some people and exclude others. Through spoiling these original quilts I preserve them, and my work is a way of feeling connected in a city that does more to separate than connect us.

# SHARMISTHA KAR

*Montreal, Canada*

Kar's exquisitely complex work uses traditional and contemporary embroidery adaptations to explore mapping, migration, and identity. Her desire to include the touch of local people in her projects is addressed by fabric from thrift stores. Her personal travel experiences and global migration influences her artistic research. The tent therefore became a key image for her. Kar used the geometric form of a parallelogram to represent the roof of the tent on fabric, paper, and tarpaulins.

Displaying the recto and verso of the embroidered surface on the same side raises the questions of how one understands duality or binary opposition of any kind. The embroidery process assisted her in visualizing the idea of a cartographic map of her experience. Bunka, a traditional Japanese embroidery technique, reminds her of the transient, incomplete, fragile nature of all experiences.

# QIQING LIN

*New York, New York*

I tell stories about feminism, immigration, language, accessibility, and politics through materials and weaving. I experiment with unconventional weaving materials such as paper. I dive into its rich history, and revive traditional weaving with paper yarn with a contemporary twist. By recycling newspapers and books, and by hand-spinning and natural-dyeing, I create rich textures, subtle colors, and intriguing compositions.

My experience growing up and working as a journalist in China had a profound impact on my practice. Switching my medium from text to textiles, weaving has become my new language. Through painting with threads, I look into the complexities of family, mother-daughter relationship, class divides and political depression.

My work takes the form of figurative tapestries, sculptural installation, writings, and social practice. The closeness to the material and laboring the body is essential: I spin my own yarn, mix my own colors and weave on a hand loom.

# SABERAH MALIK

*Warwick, Rhode Island*

Appropriating lines, patterns, forms and rhythms of flora and fauna around my suburban dwelling, I echo and mimic shapes and textures through cloth manipulation. I incorporate natural fragilities within dense hard materials with nuanced delicacy of transparent fabrics and reflective surfaces. My work explores the luminous through a personal and social lens. I illuminate the heartbreak and helplessness of the victimized by engaging with principles of being, identity, change, space and time, causality and possibility. Crafting inherently delicate yet sturdy sculptures, through meditative rhythms of a slow process, I access memories of self and place; for example, through symbolic use of bottle forms as containers, or images of stones as witnesses of evolution and markers of borders and boundaries. From microscopic plankton to giant trees, my content is intrinsically connected to the hierarchy of living things that form our food chain, where any loss defeats our custodial purpose on earth.

# C. PAZIA MANNELLA

*Columbia, Missouri*

My creative research in weaving features architecture with symbolic flowers, laurels, and cornucopia's symbolic motifs that culturally represent wealth, prestige, and power. I weave in a banner scale that relates to human scale in architecture. The woven banners interface and obstruct. Weave structures are designed to visually constitute a digital image that I manipulate and repeat. I scratch the soft and patterned surface of cloth, the digital image, and architecture. I'm also marking with bleach, marker, and water and oil-based paint, materials often used to clean and preserve or destroy and vandalize the surface of architecture. I hand weave on a Thread Controller 2 (TC2) digital Jacquard loom. The loom operates, in many ways, the same way all looms have operated since ancient times. The warp is tensioned through the loom and the weft is passed back and forth, by hand, using a shuttle. The loom uses the binary system principle to all woven structure and digital images.

# LINDA MARCUS

*Fox Point, Wisconsin*

Fiber is my partner.

Sometimes I work in concert with it, and other times I weave, sew, knot, or encase it into submission.

I constantly experiment with fiber and other materials to tell subverted stories of time, domesticity, identity, and memory.

Trace, detritus, journey, and memory are at the heart of this body of work as it embodies an examination of time, through layering and encasement.

By working in this way, I am attempting to create discussion and garner attention for a material and skill set associated with what has been traditionally dismissed as “women’s work”.

For me, this process of working with fiber and other materials is laborious. But the manipulation of it creates a meditative mode for me: one that imbues in me the work created.

It is a simultaneous act of validation and of devotion.



# ANETTE MILLINGTON

*Beacon, New York*

My art practice is centered on patterns, using symmetry and ornamentation to imbue objects with protective power as it transforms fear and contends with mystery. Bilateral symmetry mimics life. Two and three dimensional mirror repeats are place-markers and guardians. Radial symmetry is an analogy for infinity. Kaleidoscopic prints act as way-finders through the unknown. I link mathematical systems to metaphor-making which connects logic and spirit. I create multiple layers, drawing and painting by hand, designing textiles and quilting and sewing 3-dimensional forms. The Synthetic Flight series is based in biomimicry and aposematism in nature when brightly colored markings are used by prey to hold off the predator. The markings are opulent signals, warning of noxious taste or poison. I am compelled by the seemingly contradictory dynamic of attention-seeking to defense. I began this series after becoming a mother, the small pieces relate to domestic life while larger pieces connect to place and land.

# KALLIOPI MONOYIOS

*Denver, Colorado*

Many of us have bought into the idea that material wealth is not only personally fulfilling, it keeps the economy healthy through job creation and continual growth. In doing so, we've traded local specialties for mass-manufactured items, and we've lost skills and eroded community in the process. Economists will argue that the overall standard of living worldwide has increased under this system, but I am concerned about its long-term sustainability. Faced with limited resources in a petri dish, bacteria will multiply until they crash and burn. Are we the same? Will we outstrip the bounty of this Earth?

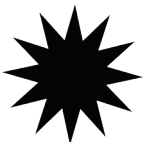
It's these questions that I bring to the fore through my art. I take discarded and overlooked materials, honoring them by restoring their dignity and beauty with time-intensive yet similarly undervalued techniques (embroidery, quilting, weaving). Showing people their legacy in this way — the utility in what they discard — is my most powerful tool to inspire self-reflection and change.

# MICHELE HEATHER POLLOCK

*Columbus, Indiana*

I developed Scleroderma, a chronic illness that restricts my life & art. I'm finding new ways of making & exploring emotions around loss, creating a safe space for grief.

Catharsis: I eco-dyed paper left over from hand binding blank books, which I can no longer do. Almost daily, I journaled in signature, purging emotions. I bound them individually to the rusted metal. The piece grew slowly over a year – converting grief & loss into art. What does it mean to work on something for a long period of time? Time itself becomes a raw material & the final piece is an artifact of the making.



**AWARD OF EXCELLENCE**

# LEISA RICH

*Gananoque, Canada*

We have messed up.

Since 1987 it has been a personal goal to safeguard animals and the land through what I put in my mouth. A social and personal reckoning is reshaping the challenges of environmental destruction, health, and animal rights. For those who will not stop eating animals, the science of the future is NOW, with lab-grown meat – that IS exactly the animal, without the field and farm – from stem cells grown in bioreactors, meaning that people can have their cake and eat it, too.

“M(eat) You Tomorrow” traces the past and morphs it into the future. Using the historic techniques of quilting, sewing, dyeing along with current technologies of 3D printing and laser cutting, I visualize a new reality in which animals are no longer kept in factory farm cages.

Endangered Cargo features a human heart, nestled in a precious satin and velvet egg, being gently rescued and transported to safety, by a swallow. Nature has the capacity to heal us and, if treated right, to also save us.

# MICHAEL SYLVAN ROBINSON

*Brooklyn, New York*

As a contemporary fiber artist, my work begins with textiles selected for elaborate patterns, reassembled into textile collages overworked with labor-intensive machine and hand-stitching and beadwork. The sculptural garments and wearable art pieces from my #urbanfey series are created as interventions of healing and activism amidst the challenging times in which we are living right now. Each garment is constructed from a textile collage layered with imagery that is Queer, and of the wild, but also inspired by the urban settings of my home landscape; hand-stenciled poetic text fragments printed on the clothes name intentions, offer reminders of the fragility of our world, and provoke a call to healing, to action, to remembrance. My work includes two-dimensional works, sculptural pieces and installation in which the question of scale is heightened by an intricate surface detail that draws the audience/viewer inwards from a larger conceptual structure.

# LINDI ROE

*Panora, Iowa*

“Endless sorrow has fallen upon my heart.” Olympia Brown

I found this quote while searching for relief from staggering responsibilities to support and protect my family.

As caretaker for my mother and sister, financial and spiritual guide for my three children as they deal with both personal health issues and mental health issues of their children. I need to be a cheerful and empathic listener as they all need a sounding board.

Creating this bag—to hold my sorrows during the day allows me to tend to those I love. I am an active member in several important community organizations providing assistance and guidance in accomplishing their goals. I use the bag in a ritualistic way, as my heritage is to never cry or admit to lack of strength. Each night I open the bag, pull out one sorrow and mourn what could/ should have been. This is the anchor that allows me to function for my family and community.

# MINNA ROTHMAN

## *Brookline, Massachusetts*

The wind knows no borders. It blows over geographical boundaries, political divisions, and cultural differences without prejudice. The wind knows no national origin or allegiance; it moves freely and without limitation, stirring up powerful storms, gentle breezes, and everything in between. Wind does not discriminate and does not favor one land over another. In this way, the wind is a symbol of unity and freedom, reminding us that all people are connected, regardless of borders. But people are also like the grains of a sand dune, each one diverse but important, united and within reach. We flow together in our humanity, united in our differences, a powerful unity.

# THEDA SANDIFORD

*Jersey City, New Jersey*

I often have the experience of people touching my hair without asking first, which makes me feel like a merchandise on display and I cannot begin to tell you how many times I've been complimented for being "articulate." Which presumes that black people are not usually capable of competent intellectual conversation. The weight of these daily interactions underpins very real consequences... stress, anger, frustration, self-doubt and ultimately feelings of powerlessness and invisibility.

Using racial injustice as a starting point, I juxtapose upcycled materials, transformed by their collective memory to become "social fabric" weaving together contemporary issues and personal narratives as I use free form weaving, coiling, knotting, and jewelry making techniques. I have deployed zip ties, neckties, ribbon, yarn and rope to encourage dialog about implicit bias and stereotypes. I hope to make the invisible, visible as a path towards a more inclusive culture.



# MARY SAWABINI

*Shelburne, Vermont*

Textiles in history and practice have always been my favorite forms of interest and expression having come down through my Finnish and Sami ancestors. Currently, knitting nonfunctional things in wire is an extension of all the traditional things I've knit in wool, cotton, linen, etc. over the decades. My family had to think outside the box with fiber while at the same time using their historical, practical and aesthetic resources over the 7000 years of their existence in an unforgiving Arctic climate. I'd like to think that what I make is my own combination of thinking outside the box honoring my own historical, practical and aesthetic resources.

# CHARLOTTE SCHMID- MAYBACH

*Los Angeles, California*

With this body of work I'm deepening my investigation into altered landscapes. I combine photography with thread, found objects, maps, iridescent paint, buttons, lace. I sew over and into my photographs until the threads integrate with the photographic images to create a new object: photographic tapestry.

I begin by making archival pigment prints on kozo paper. Then I use free motion embroidery to draw/sew with metallic and mixed thread on the prints. Sewing allows me to get my hands into the photograph, and thread changes the photographs into something dimensional and textural. Thread is a transformational element in my work, and the finished pieces feel like fabric.

The threads also blur the line between what's real in the photograph and what's beyond the picture or imagined. The metallic threads in the forest pieces evoke fairy tales and the history of the forest with no humans present.

# FAY STANFORD

*Narberth, Pennsylvania*

During archeological digs under the city of London, woolen caps worn by medieval workmen have been retrieved after safely sleeping in the rubble. These caps remain miraculously preserved from the ravages of time. I know this after reading a book by Claire Wilcox, who is a textile conservator at the V & A Museum in London.

So I thought I might experiment in the same vein. I've buried linen, cotton, and silk in my garden. Weeks later I exhumed beautiful rags. Then I buried my woodcut prints made on various natural fibers. I'm left with a record of what remains. I see what became food for worms. The remains provided material for transformed imagery. Last year I paid for the privilege of burial in a green cemetery--nothing but a shroud for safekeeping. My hope is that in this transformation, I will be safely kept in the memories of those I've loved.

# JO STEALEY

*Columbia, Missouri*

This love of nature and everyday utilitarian objects such as aprons, are my muses, while the objects and plants found in nature have become the materials for my work. Leaves, twigs and rocks, along with fabric, and handmade paper are the grammar of my work. Leaves gathered from the forest floor in autumn are processed into archival “paper”. Leaves protect the forest floor and become nutrients to regenerate the earth each year. The tension between materials that nourish the earth and viewed as fugitive yet are skin-like, strong and enduring is purposely incorporated for the meaning they provide. The use of these materials captures the ephemeral nature of a given moment - to make the temporal long lasting, memorable and extraordinary.

# KIRSTEN TAYLOR

*Lawrence, Kansas*

I am a multimedia artist engaged in research about our connections to nature as humans. I question the assumptions of Western hierarchies that place nature in subservience to humans. I focus on the interconnectedness of life on earth and study the ways our lives entangle with others, human and more-than-human. I engage in embodied, place-focused learning and often use materials that are harvested, foraged, or locally sourced. For example, I source and process local clays for my ceramic work, and native or invasive plants for papermaking and dye work. My various projects focus on topics, such as habitat restoration, mapping and creating trails, loss of ecological knowledge, developing connection to place and human constructs of wilderness. Currently based in the tallgrass prairie ecoregion I focus on the continuing human impact on the prairie and work to develop awareness of prairie as a diverse and valuable ecosystem.

# FLEUR THESMAR

*Belmont, Massachusetts*

Fleur Thesmar (b. 1972; Paris, France) began an art career in her youth and returned after a burnout when she was a successful lobbyist in France. After moving to the US in 2015, she was enthralled by Californian landscapes. In creating her work, the shapes of the natural world are her primary inspiration: translating them into compelling works of oil and watercolor, as well as digital collage, and textile.

Thesmar's work is a synthesis of environmentally-aware artmaking, after she became allergic to preservatives contained in most commercial paints. Thesmar's artwork is an invitation to the viewer. She focuses her work on offering a range of aesthetic emotions to viewers. She invites contemplation of the environment, as well as a space for discovery and imagination.

In order to translate such aspirations, Thesmar liberates the eye from a single point of perspective and experiments with geometry that allows the translation of perspective, space, and illusions of volume.

# SUE WEIL

*San Rafael, California*

Weaving provides the perfect balance of structure and freedom in my creative practice. My designs are intentionally spare, often abstract, and minimalist in style and composition. Small design details are embedded in the work, allowing the observant viewer to discover them on closer examination.

Shelter in Place is part of my “Finding Voice” series. This collection addresses topics as diverse as climate change, racial violence, and political polarization. Marking Days: Q1 2022, is part of my “Meditations and Celebrations” series. These works explore the joys of color-play, reflect on time’s passage, or may celebrate our resilience in the face of hardship. Embedded in many of my works are themes relating to the need to create an equitable world for our children.

Weaving attracts me for its simplicity: two opposing sets of threads twining together to create a whole. Working at the loom provides me the opportunity to sit in the stillness of my thoughts, allowing my hands to think

# WENDY WEISS

*Lincoln, Nebraska*

Textiles, patterns, and power relationships direct my studio work. Primarily a weaver and natural dyer, I use plants I cultivate and collect locally to create my palette. I integrate my ongoing research on historic weave structure designs and natural dye techniques into a contemporary practice. The parallel goals of exploring and preserving traditional technique and creating a new idiom in ikat textiles inform the work.



# EMILY YURKEVICZ

## *Bloomington, Indiana*

Amassing, repeating, translating.

Memory, uncertainty, impermanence.

Build a monument to untrustworthy memories, reiterate them again,

build it up and pull it apart;

look for clues,

build it again.

Through the construction of an alternate environment, I use accumulation and recontextualization of quotidian objects to reorient the viewer toward a heightened sense of interiority; a focus on what is wholly personal, deeply felt, and rarely seen. I uplift a simple match or other domestic object, part of a daily ritual, into a monument. The now memorialized object then resists deterioration and ultimately, use, through this transformation. My work is informed by material histories, reverberations of minimalism, and a lifelong familiarity with absence. I assert that while personal artifacts cannot replace embodied experience or a lapse in memorial recall, their responsive nature fosters increased consciousness of the liminality of the seemingly permanent.