



Fiber Art Now

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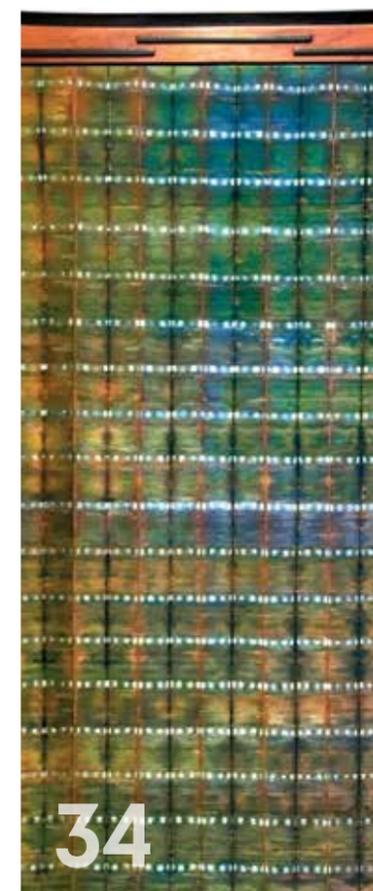


- 4** LETTERS FROM OUR TEAM
- 5** OUR MISSION
- 6** SUBMISSIONS PROMO
- FIBER HAPPENING
- 8** SHARING CULTURES
- NOTES FROM THE ROAD
- 10** MEETING ARTISTS IN THE NETHERLANDS
- ARTIST PROFILE
- 12** HELEN WILDE
OVO BLOOM EMBROIDERY EXPLORER
BY JAMIE CHALMERS
- FIBER DIALOGUE
- 40** DONG KYU KIM
FROM CONSUMERISM TO CONCEPT
BY SUZAN LAZEAR, COCHENILLE DESIGN STUDIO
- GRANTS & AWARDS
- 44** JOAN CONTRAMAN
OPERATING EXPENSES GRANT
- KATHERINE BENNETT
PUBLIC INSTALLATION GRANT
- HINDA MANDELL
SPECIAL PROJECTS GRANT
- HAWES CLOSE-KNIT-FRIENDS
YARN BOMBING GRANT
FROM DARN GOOD YARN
- MAKING IT HERE
- 48** LONDON KAYE
CREATING STREET ART WITH CROCHET
- 52** CONFERENCES, EXHIBITIONS,
TOURS & TRAVEL & CALLS FOR ENTRY
COMPILED BY CATE PRATO



ON THE COVER: Libby Williamson, **Burn Cycles**; 2019; silk, cotton, burlap, cheesecloth, zipper, measuring tape, sheers, tulle, felt, upholstery fabric, hemp rope, embroidery threads, repurposed scarves, yarn; free motion machine stitching, appliqué, hand painting and dyeing, hand stitching; 100 x 40 in.

THIS PAGE: Helen Wilde, **Bawa**, (detail); 2019; organza, embroidery silk, hand dyed yarn, bamboo cotton yarn, porcelain mix ceramic; stumpwork, French knots, bullion and running stitches; 21 x 21 x 2 in. See full image on page 13.



16 THE TAPESTRIES OF JON ERIC RIIS
AN UNFOLDING PATH
BY PATRICIA MALARCHER

Jon Eric Riis's simple over-under gestures of construction have shown in museums and galleries throughout the world. His lustrous materials and meticulous execution of patterns and imagery produce sumptuous surfaces that combine provocation and visual splendor. Over several years, Riis has created a series of continuing tapestries punctuated with exploratory departures. He is currently using silk and metallic threads with Swarovski crystal beads for embellishment.

22 PHILADELPHIA STORIES
THREE ARTISTS INFLUENCED BY THE CITY
BY BRUCE HOFFMAN

Philadelphia is a city of heated sports fans, the cheese steak, and the Rocky statue proudly standing on the front grounds of one of the world's finest art museums. It also has a long history with commercial textile production due to the mills that lined the rivers in the early 19th century. Artists Adela Akers, Yvonne Bobrowicz, and Nancy Koenigsberg each have strong connections to Philadelphia.

28 NETHERLANDS FELT ARTISTS
BY TRUDI VAN DYKE

New methods and subject matter exploration are the driving forces behind the traction that felt is receiving in the fine craft world. We visited the Netherlands to explore the work of felt artists Ellen Bakker, Zsófia Marx, and Saar Snoek, each of whom have insights and inspirations to share. These three artists have mastered innovative techniques for transforming this ancient fiber into contemporary works of art.

34 CALIFORNIA FIBERS 50 YEARS STRONG
BY JANET MENDELSON

At a time when some deem membership organizations of any nature passé, California Fibers is going strong. The acclaimed contemporary artists in this group are too busy creating and exhibiting to give much thought to celebrating its 50th year. Their goal is to exhibit and promote their work. Members' practices involve weaving, basketry, sculpture, quilting, embroidery, felting, surface design, knitting, crochet, wearables, and mixed media.



CELEBRATING THE FABRIC OF SOCIAL LIFE



TOP: Dan Olfe, *Color Square #6*; 2019; digitally printed whole cloth polyester top, polyester batting, cotton canvas back; machine quilted; 59 x 58 in.

ABOVE: Nancy Lemke, *Seaside 1*; 2018; commercial fabrics, acrylic paint, crocheted doily, beads; painting, hand and machine appliqué, machine quilting; 22 x 43 x in.

RIGHT: Charlotte Bird, *Southland Odyssey*; 2019; commercial and hand dyed cotton, eco felt, Lutradur, Krafttex paper hinges; 24 quilted accordion book panels mounted on plexiglass; 18 x 102 x 22 in.

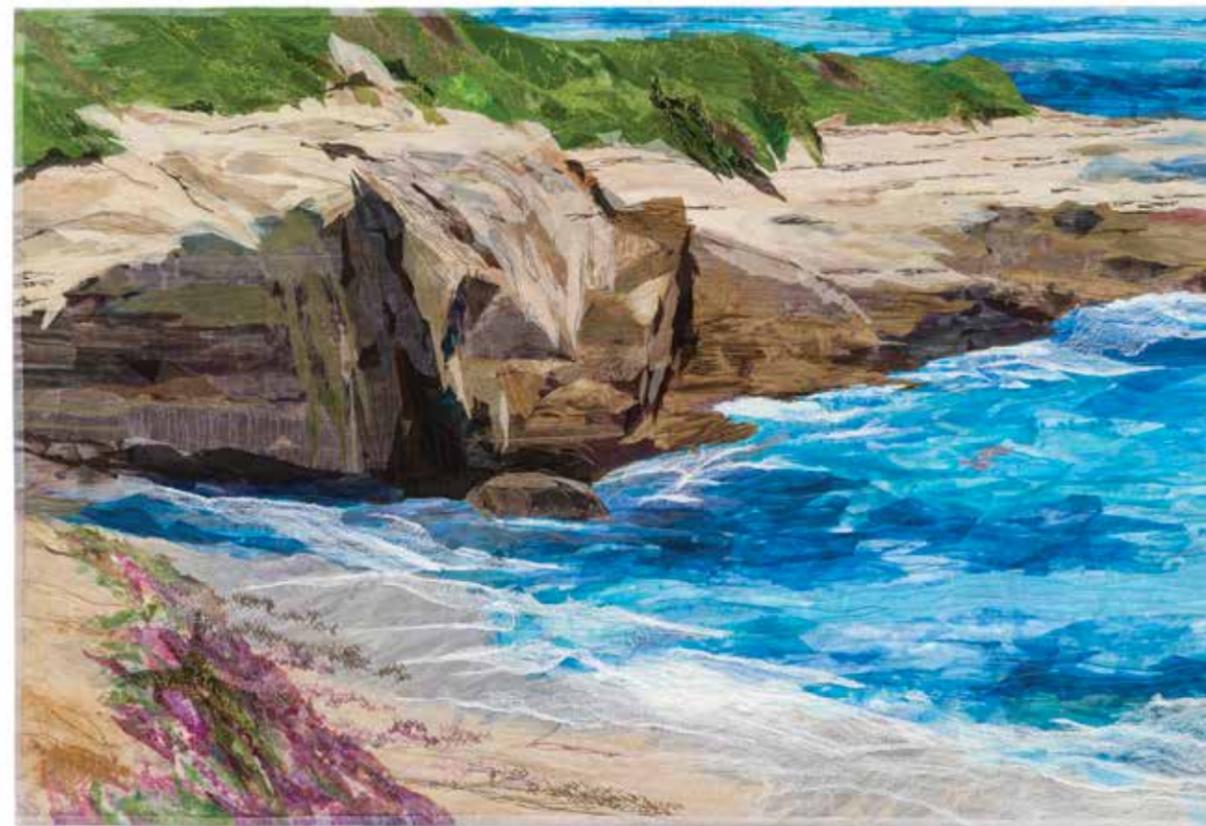
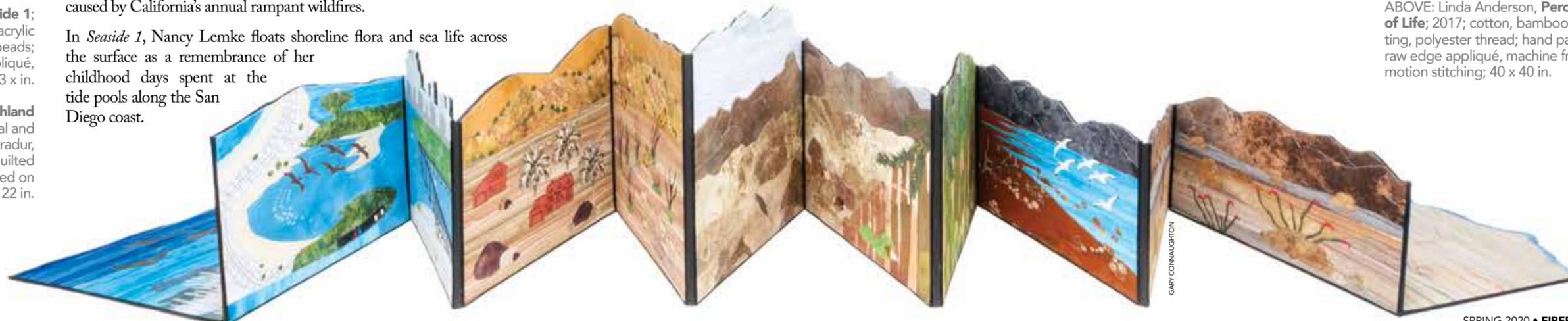
Southern California Contemporary Quilts opens August 1st at Oceanside Museum of Art, in Oceanside, California, with 36 artists for this invitational exhibition curated by Beth Smith. These artists have captured a myriad of images in cloth and stitch to convey their experiences about living and working in Southern California. Many were inspired by the scenery of the region—from the mountains to the oceans, from urban lifescapes to rural farmland to the stark desert.

Contemporary quilt artists are incorporating the latest modern technology with time-honored quilting techniques for art on the wall, free-standing sculptures, or ceiling-mounted hanging forms. Their work is not restricted by traditional quilt patterns.

In *Southland Odyssey*, Charlotte Bird created an accordion-style book with quilted pages depicting Southern California locales—each page mounted on plexiglass anchoring the form of the 102-inch-long book.

Libby Williamson's *Burn Cycles* is a tall, 100-inch structure with layers of stiffened fabric in bold colors and curved shapes that remind the viewer of the devastation caused by California's annual rampant wildfires.

In *Seaside 1*, Nancy Lemke floats shoreline flora and sea life across the surface as a remembrance of her childhood days spent at the tide pools along the San Diego coast.



Another California shoreline is captured in silk organza and raw-edge appliqué with Kathy Piper's *Pacific Interface*.

Artists who quilt are drawn to this art form because they love the touch of fabric. They love choosing the colors and motifs available in both modern and vintage textiles, sourcing their imagination to blend their ideas with the materials.

There is an increasing trend to integrate digitally manipulated imagery and photography with hand-painted and hand-dyed fabric, evident in Linda Anderson's *Perceptions of Life*. She paints images printed on fabric from her own photographs which she then quilts.

Dan Olfe designs his geometric patterns in Photoshop and has the design printed onto whole cloth before he quilts the final work, as in *Color Square #6*. It is one of the ground-breaking techniques that brings new definition to the ever-evolving concept of transforming cloth into art.

The exhibition runs through October 25th. oma-online.org/exhibitions-oma



TOP: Kathy Piper, *Pacific Interface*; 2019; cottons, silk and silk organza, Inktense pencils on the binding; raw edge appliqué; 20 x 29.5 in.

ABOVE: Linda Anderson, *Perceptions of Life*; 2017; cotton, bamboo batting, polyester thread; hand painted, raw edge appliqué, machine free motion stitching; 40 x 40 in.