

# Fiber Reaction Artist Statements

## 1. Barbara Bushey

I used ancient shibori and modern photographic techniques to remind us of the preciousness of those majestic bodies of water. The repetitive motions required of the techniques echo the repetitive motions of the great waves hitting the shore. The infinite variety of each unique wave and stitch is absorbed into the constant and enduring whole. Water is life. Hillsdale, MI

### **Prayers for the Great Lakes,**

Silk and cotton, commercial and hand-dyed, hand and machine stitched

Each panel: 29 in H x 19.5 in W, \$2500 (All panels)

## 2. Janice Lessman-Moss

This weaving reflects my continuing interest in the interconnection of abstract systems rooted in the common binary language of the computer and the loom. Networks of patterns, composed digitally on the computer screen are informed by my knowledge of the architecture of the process combined with my own intuitive sense of order and improvisation. Based in the geometry of the circle within the square, a relationship is orchestrated between the stability of the horizontal and vertical axes of the grid and the dynamic fluidity of the curve. The field of motifs that comprise the surface of the weavings reveals a shifting focus and energized complexity – providing a vehicle for poetic interpretation.

Pattern is a natural outcome of the repetitive process of weaving and my work embraces and builds on this decorative history and metaphoric potential. While at the same time it is important that the weavings assert their conceptual and concrete singularity. From an initial matrix of motifs, successive systems are formed to establish unique relationships of transformation, contrasting the mystery of illusionistic space with the richly textured plane. Kent, Ohio

### **#463B, Fertile Path: Gold,**

Silk, linen, digital Jacquard, hand woven TC2 loom, painted warp & weft, shifted weft ikat

37 in H x 28 in W, \$2500



### 3. Marilyn M. Prucka

The 8 mini-quilts of "Wheat Fields and Water" are memory notes of the rural and river landscapes around me. These are notes of man-made order versus nature's order. They are the textures after a wheat harvest, ripples on the river, reflections on brown silt-filled waters, the earthy colors of dusk and morning, layers of windblown composting organic matter and rebirth peeking through. I love collage. Nature's ability to arrange snippets makes envious. But, oh how I love to notice and record through handwork. Monroe, MI

#### **Wheat Fields and Water**

Indigo and black walnut handdyes, discharge, hand and machine quilting, hand embroidery, beading, pinloom squares, yoyos, cotton handdyed and overdyed fabrics and batting, assorted threads

31 in H x 34 in W, \$800

### 4. Jill Ault

I saw a plant through a pane of corrugated glass and was intrigued by the way the glass divided the leaf shapes. For weeks I puzzled about how to represent this intriguing phenomenon in fabric. In this work multiple copies of an image are divided into many small squares -- no two exactly the same. When the squares are sewn together, the design moves piece-by-piece across and down the quilt face. The quilt is made of digitally printed cotton sateen. Ann Arbor, MI

#### **Butterscotch Marsh**

Digitally printed cotton sateen, machine pieced and quilted

46 in H x 37 in W, \$2,300

## 5. Sherri Smith

Combustion is part of my series of work inspired by science. I worked out the design for it from diagrams of combustion, in this case it occurs in a chamber with baffles. Ann Arbor, MI

### **Combustion**

Weaving

7 ft H x 5 ft W, NFS

## 6. Cheryl Dineen Ferrin

I find few other subjects as fascinating as the individual. Personal identity is a central theme in my work. My quilted fabric portrayals draw on the complex interaction between subject and artist to capture the individual's spirit. In the creative process, I strive to integrate prevailing attitudes on beauty, politics and self-image. Through the poignant interplay of gesture, vivid color, pattern, and a touch of voyeurism, I attempt to define the enigmatic in my subjects. I want to represent a perception of truth, the moment that will tell something of the subject, the viewer and the artist.

I place the subjects very close to the foreground, forcing a direct interaction with the viewer. When necessary, I utilize the traditional quilt technique of assembling multiple images of the subject to temper this confrontational sense with a meditative mood.

The non-traditional use of the quilt as a portrait canvas opens another circuit for the interpretation of the individual. I primarily rely on hand-dyed silks and cottons and commercially-dyed cotton fabrics to construct the art works. I love the drape and feel of fabric. The subtle variations in fabric color that are inherent in the hand-dyed process are equally as intriguing to me as a boldly printed commercial design. Each can be used to create the appropriate statement in the portrait. Even the most humble cottons can become incredibly expressive by varying how they're handled in the designs. Mattawan, MI

### **Blackfeet Portrait Project: Leon Rattler**

Hand-dyed and commercial cottons used to create color and form in an art quilt created from the artist's hand-drawn portrait of the subject.

63 in H x 40 in W, \$5000

## 7. Xia Gao

I love observing people's lives, especially those different from my own. I think it is both the geographic distance and cultural difference that elevate my curiosity. When I relocated into a Western culture, the geographic migration brought me new insight into the cultural milieu of my native East. My work tells stories, personal experiences, and my renewed connection to my cultural tradition and Eastern origin. The transformations in my own life and in Chinese culture are new inspirations for my creative expression.

The dialogues between past and present, East and West, nature and culture are recurring themes in my work. The boundaries between these themes might be clear or blurred as they appear in the real world. My memories, reflections, and contemplations are interpreted into visual languages of image, layering, light, and shadow, and material then applied in space.

I attend to the interplay of textile with space and invite audiences to participate in their interaction. Surface images are often loaded with cultural interpretations. They allude to tradition yet dissolve into modernist aesthetic expression. Layering not only refers to the explicit overlapping of material and imagery, but also implies a juxtaposition of times, cultures, and aesthetics.

An evolving hybrid-making process, which blends digital and manual skills and integrates traditional techniques with new innovations, comes naturally to my work; it fits into my transcultural perspective and position.

### **Desires**

One's life might be full of desires for getting successes: desire to be wealthy, attractive, mighty, influential; this is particularly distinctive in a transforming society like China, where fast changes stimulate an individual's strong desires to climb on the socioeconomic status ladder. Melted red-colored hot glue threads, as the symbol of eagerness and desires, are intertwined into the lace-like surface/structure and configured into a ladder shape. The contrast created by the juxtaposition of unstableness with ladder's intended use opens up for questions and invites viewers' interpretation. The laced structure could also play with light for additional shadow effects. Okemos, MI

86 in H x 32 in W x 20 in D, \$6,000

## 8. Brooks Harris Stevens

Working as an inter-disciplinary artist I escape in the creation of work that is deeply rooted in the history of textiles. I seek to express my personal experiences and relationship with cloth using various materials and techniques that are associated within my human experience. These cultivated experiences help to inform every choice of material, each stitch, cut and fold when making work. Just as I am drawn to the touch of materials and their inherent qualities, I equally rely on personal experiences that ultimately unify concept with technique.

Over the past several years my work has shifted to focus on finding value in the often discarded, misused, and overlooked facets of our lives. This focus is expressed through the act of mending on used cloth, landscape and the built environment. The common act of mending is one that has been practiced worldwide since the making of utilitarian objects ultimately connecting us all to the use, understanding and appreciation of how these objects and materials serve significant roles in our lives. Through industrialization and mechanization our world has become disconnected from the importance of materials and making that hold traditions, rituals and communities together. The understanding and love of cloth is one that continually drives my curiosity and artistic interpretation of our world. I find value in not always taking the traditional route regarding my artwork as it is important to discover new ways of creating work that advances the ever-changing boundaries in textiles. Through the repetitive acts of mending worn cloth, landscape and the built environment allow me to find a place of discovery and understanding while making. Ann Arbor, MI

### **Mending Gold: Careful Attention**

Mending of worn textiles with gold thread.

All four panels: 10 in H x 38 W, \$2,000

## 9. Kate Garman

My studio work explores a study of the grid, patterns and repetition. Coming from a design background, these experimental investigations are seen in the form of drawings, sketches, and weavings. Half of my practice, seen here, has been the use of a pre-existing grid structure, snow fencing, as a foundation for basic weaving methods. Through formal considerations of color, repetition and scale, I've created a body of weavings playing with geometric shapes and contrasting colors. The work calls to attention the existence of pattern in our everyday life and how it effects how we see and move within a space.  
Philadelphia, PA

### **Untitled (diagonal)**

Recycled yarn, snow fencing

5 ft H x 5 ft W, \$800

## 10. Sue Hale

This piece, "Send in the Clowns/Don't Bother, They're Here", is a commentary on the sad state of our current political situation.

The conjoined, triad vessel represents the three branches of our government and the wobbling balls on wire symbolize the spineless, thin-skinned legislators running it.

I felt that a vessel format was useful in depicting the deep pockets that sway legislation in this country, allowing special interests and the wealthy to trump rational decision-making. South Haven, MI

### **Send in the Clowns / Don't Bother, They're Here**

Fiber - traditional wet felting with multiple resists

22 in H x 12 in W x 13 in D, NFS

## 11. Deborah Cholewicki

My work is a reflection of my life and my passion for sculptural forms created from natural fibers. I have always been drawn to the beauty of nature - its bold and rich colors, its movement, its mystery, and its power to transform and heal. As cliché as it sounds, creating my "earth art" feeds my soul and allows me to express the many facets of who I am and the life experiences that have shaped me. Each one-of-a-kind piece tells a story.

I love to incorporate unusual "finds" in my work - a funky piece of driftwood or a gnarly, twisted vine. Additionally, I spend a great deal of time selecting hand-dyed and/or hand-spun art yarns that will be combined with other natural materials to create a spectacular sculptural fiber feast! Some of my other favorites include: willow, reed, yucca,, inflorescence, philodendron, and copper. Holt, MI

### **The Dancer**

A Free-Form Sculptural Weaving using a dried cacti, spaced-dyed flat and round reeds, art yarns and mounted in a walnut base.

50 in H x 36 in W x 24 in D, NFS

## 12. Nicolette Rose

These wool vessels include a portion of my work that expresses a desire to explore what was once a life sustaining fiber. Today we can experience the mysteries of creating items in wool for pure enjoyment. Adding decoration such as fur and beads has connected me closer to a past where ancestors were bending over their work while creating long cultural shadows. They are made with "loving intention" in hopes of creating visible evidence of something that is no longer in existence. Marshall, MI

### **Bear**

Hand felted merino/alpaca wool blend with bear fur and embroidery thread

10 in H x 6 in W, \$90