

# Fiber Art Now

Fall, 2011  
Premier Issue

Contemporary Rug Hooking  
Quilting on the Edge: Stitched the Film  
Knot Tying & Sculptural Basketry  
First Person: When a Painter Uses Fabric  
Wrapping Traditions: Korean Textiles Now



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*Chromalicious: Color Liberation* with Alicia D. Keshishian

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# From the Editor

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Welcome to our premier issue. Over the last few months, many of you have helped shape our content and direction with your recommendations and ideas. You all have played an integral part in building this new magazine and community.

The flow of ideas is bound to continue. Upon devouring an interesting magazine article, don't you just want to share your ideas about it? Now you can. Go to [www.fiberartnow.net](http://www.fiberartnow.net) and click on the title of the feature article that caught your interest. Leave your comment, find out other readers' reactions or even talk with the author!

In the *On the Bookshelf* section we've decided to feature titles that offer watershed ideas, design or craftsmanship. These gems should have a place on all of our shelves, or at least be part of our canon. They have been recommended by members of our Advisory Board, curators at our favorite galleries, artists and educators in the field. This is where you can find out what has inspired others. Of course, this is just a start -we have collected many more titles that are waiting for their turn.

We intend to deliver a publication to your door that has a strong penchant for connecting, inspiring and educating, whether you are a maker, collector, enthusiast or arts professional. You will find *Current & Upcoming Exhibitions*, *Calls for Entry*, *Artist Profiles*, *Featured Exhibitions*, news of fiber events around the globe, *Viewpoints* from your peers, *First Person* articles that were penned by the maker and share their creative process, and, to cap it off, *Caught on Camera*, a glimpse into an artist's studio.

If you enjoy reading Fiber Art Now, please share it with your friends, Facebook connections, groups, associations, guilds and others.

We're just getting rolling, and the next issue will include even more articles, ideas, news and resources. Would you like to see something in particular? Now is the time to have your say. [editor@fiberartnow.net](mailto:editor@fiberartnow.net) / 413-222-0720

A handwritten signature in black ink that reads "Marcia Young". The signature is fluid and cursive.

Marcia Young, Editor

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## Our Mission

We connect and inspire the fiber arts & textiles community by featuring the most compelling work, ideas and craftsmanship. Fiber Art Now serves artists, arts professionals, learners and educators.

We are a worldwide community in support of what we love.

## With Gratitude

A special thank you to **Kendra Flynn**, the *FAN* Intern, for her careful research and image editing.

Thank you **Cami Smith**, content writer, for taking on the *FAN* blog.

# Viewpoints

[Do you collect anything? Does your collection influence what you create?]



I love fragrances, wear one every day and have a collection of about 50. I buy a fragrance on each significant trip and wear it for the rest of the trip, forming a strong mental and emotional bond with the scent. Years later, I can wear a fragrance and be transported back to that place, whether that is the Caribbean where we

bought our matching rings or exploring the southern coast of France in springtime. Being embraced by happy thoughts has to be good for creativity, right?

~Randall Cook, Quilter (US)



I collect seeds from my garden, place them in envelopes, and store them in my basement until spring, when I plant them for the coming season. This accomplishes two goals: I save money on seeds and I feel successful (or even smug) for having grown something from a tiny seed

~Meg Black, Paper Pulp Painter (US)



Until I was 15 years old I collected tickets -my life's tickets- in a box under the bed: flights, hotels, restaurants, shows and so on. I wonder if after 30 years this is the reason that I have a 100% paperless office!

~Alex Veronelli, Manager, Aurifil Thread (Italy)



I collect beach glass and the elusive beach pottery. This item was once whole, held in someone's hand and then met its fate: lost -discarded- broken. I think its tumbling and travel in the ocean holds the most influence for my work. It left a path, but where?

Linda Ruel Flynn, Quilt Artist (US)



I collect items of trash that most folks throw out every day, such as bottle caps, drinking straws, plastic bags, pull tabs from milk & juice cartons that could be incorporated into my baskets and lamps. Also anything that could be used as fiber for weaving, knotting or hooking. It's helpful that I usually have materials in stock that I can use when inspiration strikes.

~Brian Jewett, Basket Maker (US)



I used to collect all kinds of fibers such as goat hair, fabric scraps, feathers, old zippers, buttons, accessory pieces and samples from yarn companies. A year ago I started to collect tea bags. All of these things make interesting effects in my weaving.

~Samia ElShi ekh, Weaver (Egypt)



For years I have collected materials from all of my travels: plastics and fabrics from the African bush, sailors' nets from the Atlantic Coasts, floated wood from the Mediterranean coast, netted bags used for vegetables, pieces of trays, old CDs, the list is inexhaustible. I weave them into my tapestries and textile sculptures. They

make sense and are an integral part of my textile language.

~Sylvie Boyer, Weaver (France)



## The art quilt sourcebook

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# Portfolio 18

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[www.saqa.com](http://www.saqa.com)

artwork (clockwise from top left):  
Karen Allen, Pat Pouly, Jill Ault

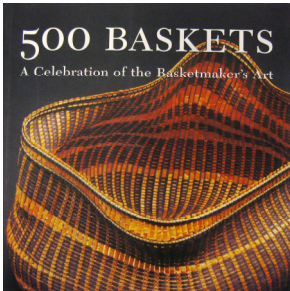
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# On the Bookshelf

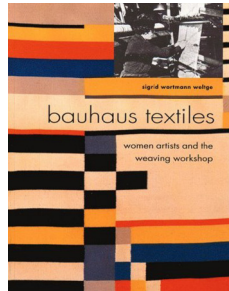
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## Classics from the Canon in Fiber Arts, Textiles & Design

These titles were recommended by our advisory board, arts professionals, artists and educators. Find out what publications have inspired others. Perhaps they'll become part of your canon, too.

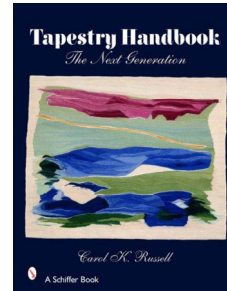


**500 Baskets**  
Lark Books,  
2006

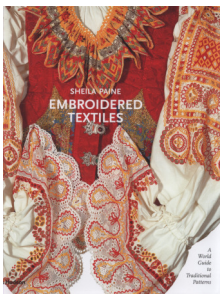


**Bauhaus Textiles:  
Women Artists  
and the Weaving  
Workshop**

Sigrid Wortman  
Weltge Thames &  
Hudson, 1998

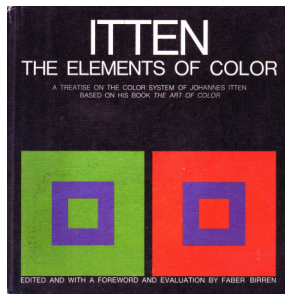


**Tapestry Hand-  
book: the Next  
Generation**  
Carol K. Russell,  
Schiffer, 2007



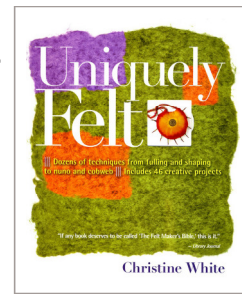
**Embroidered  
Textiles: A  
World Guide to  
Traditional  
Patterns**

Sheila Paine,  
Thames & Hudson,  
2010



**Itten:  
The Elements of  
Color**

Johanes Itten, Spon  
Press, 2nd Edi-  
tion, 1990



**Uniquely Felt**  
Christine  
White, Storey  
Publishing, 2007

What book has influenced or inspired you? Share it with the rest of us on our growing “Classics from the Canon” list at [www.fiberartnow.net](http://www.fiberartnow.net).

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## Featured New Release

India Flint's new book, *Second Skin* (Andre Deutsch, 2011), sits at the crossroads of environmentalism and fiber arts. She puts our over-use of nature's resources into perspective, and shows us how we can use, re-use, dye or over-dye the clothes that we already have and introduces ways to repurpose a variety of fabrics or found items.

A self-proclaimed “botanical alchemist,” Flint inspires dyers (and *any* adventurous fiber artist) to consider materials and processes whose beginnings can be found in the garden, garage, or between the cracks in the sidewalk.

She entreats the us to look more deeply into what we treasure and wear. As a matter of fact, the book itself feels like a treasure. Flint worked closely with designer, Toyoko Sugiwaka, to convey a layered, magical feel, while drawing the reader into the text, where she works through the ‘selecting, acquiring, wearing, caring for, making and repurposing of textiles and clothing.’ Each page features exquisite examples of the results Flint achieves with her dyeing, over-dyeing, stitching and marking techniques as well as fabrics and clothing in context, throughout the world and at various stops along historical timelines.



***“Second Skin crosses all sorts of boundaries as it discusses and celebrates textiles. It would make a great gift both for artists who are actively engaged in the textile medium or those who love the look and feel of cloth and care about the ethics of what they choose to wear.” ~Linda Wallace, Visual & Fiber Artist***

# Fiber Happenings

## innovations

A Biennial Textile Event **2011**

For 17 years, St Louis has become the meeting place of dozens of Fiber artists, gallerists and enthusiasts during the multi-week, multi-venue collaborative event, *Innovations in Textiles*. The fiber arts biennial took place for the 9<sup>th</sup> time this September, with exhibits, bus tours, workshops and lectures focused on the state of contemporary textile art. Initiated by a small group of private galleries, local artists and cultural institutions in 1995 under the titles *Expanding Textile Concepts* and *Fiber Weekend*, the biennial has grown to more than 20 organizations. *Innovations* now functions as a collaborative enterprise, with participating individuals and organizations.

This year, the premier event was a talk on September 17th entitled *Beyond Comfort: New Visions for Contemporary Fiber Arts* by keynote speaker Marci Rae McDade, the editor of the now (sadly) shuttered *Fiberarts Magazine*. McDade spoke to a full auditorium at the Missouri History Museum about the movement she has witnessed in contemporary fiber arts whereupon the weaving and stitching of physical materials has given rise to the idea of textiles as a transactional medium.

McDade displayed contemporary artists such as Robert Fontenot (*Recycle LACMA* series, 2009-ongoing) and the artist team of Ligorano & Reese (*50 Different Minds*, 2009) who utilize textiles as a method of connection where metaphysical acts stand in for warp and weft and metaphors of the fabric of our lives become delineated through forms and techniques often interactive and collective.



Follow the Leader (installation, 2011), Guerra De La Paz.  
Photo courtesy [www.craftalliance.org](http://www.craftalliance.org)

Fiber arts is frequently a community-rich, collaborative engagement. Many of the works and exhibitions in *Innovations 9* highlight the qualities that McDade sees as a trend on the rise. An installation (*Follow the Leader*, 2011) at *Craft Alliance's* Grand Center Gallery by the collaborative creative team Guerra de la Paz is comprised of hundreds of pounds of recycled clothing.

This installation of human castoffs speaks directly to our cultural concerns of individualization while setting the stage for discussions of globalization, and our interconnect-edness on both a physical and suprahuman level.

This synergism is highlighted in the group exhibit *Collaborations: Reaping and Sewing*, at The Jacoby Arts Center, curated by fiber artist Pat Vivod. Many of the *Innovations* exhibits which brought artists' work together are curated by communal organizations (Craft Alliance, Art Saint Louis, the Weavers' Guild of St. Louis, Missouri Fiber Artists, the St. Louis Artist's Guild, and more) which function as both physical and virtual communities where openness, inter-connectedness and support are common and sought after.

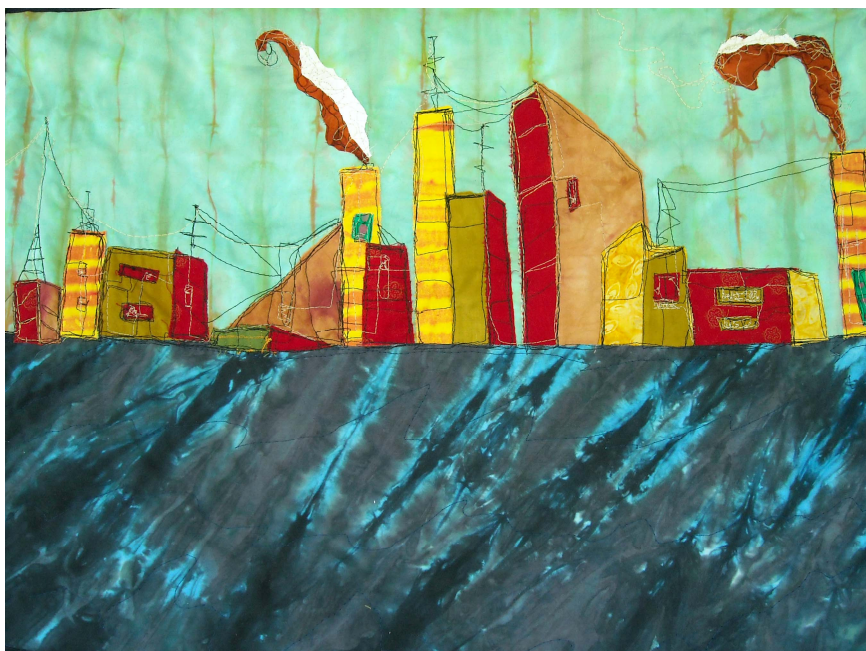
The facets and impact of textile-based art reach far beyond a simplistic notion of a *craft*, flourishing an interdisciplinary artistic approach. The conversation will continue in 2013 in St Louis, when *Innovations in Textiles* observes its 10<sup>th</sup> occasion. Don't miss it.

~Erin Vigneau Domick is a fiber artist who works sculpturally with recycled materials and embroidery.



Lany Bergner speaks about his exhibit *Nature's Matrix* at Duane Reed Gallery in St. Louis. Photo courtesy of Luanne Rimel, Craft Alliance, St. Louis.

# Rising from the Surface by Lorie McCown



ABOVE: **Lorie McCown, Major Industry** hand dyed fabric, hand and machine sewn, quilted and embellished, 27"x20", 2011.

ABOVE LEFT: **Lorie McCown Like a Wave of the Sea** hand dyed and commercial fabrics, hand and machine sewn, quilted and embellished, 45" x 30", 2010.



ABOVE: **Lorie McCown Significant Other** hand dyed fabric and fiber, hand and machine sewn, quilted and embellished, painted with inks, 21"x40", 2011.

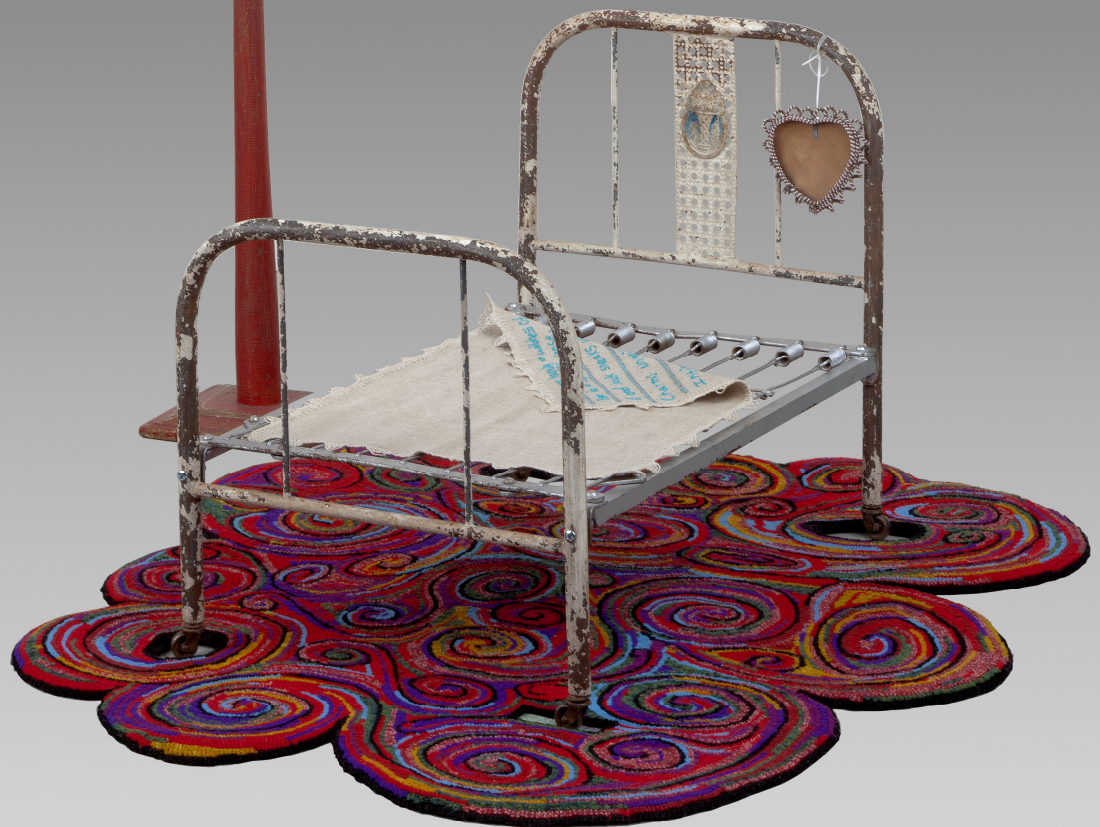
"I am trying to connect with the work of the hand. Whether that is the needle pulling thread, wrapping the sculpture with fiber or paint brush in hand. I never seem to get away from the direct application of the medium. The images and art that attract me are those that show the artist's hand at work."



# Coming of Age

## Contemporary Rug Hooking Gets Its Day

By Marcia Young



## Coming of Age Contemporary Rug Hooking Gets Its Day

Liz Alpert Fay gathers large pieces of colorful wool, passes each one through a wool stripper, and drops the resulting 1/4" strips onto one of the piles that already surround her chair. Sitting in front of her hooking chair, amongst the all of this color, one can imagine Liz perched there for hours as the mounds grow in size and her latest creation starts to take shape.

Rug hooking could be considered the "jazz of the fiber arts world." Jazz was born out of the American experience, and so was modern rug hooking. As far as we know, it originated in Maine during the 1800s. Like most fiber art media, its origins were a practical matter—a way to make the most use of worn out clothing and feed sack burlap.

Much like jazz, contemporary rug hooking has evolved to embrace improvisation and interpretation, interacting with the medium, altering melodies harmonies or rhythm at will. And much like the 'hand' of other crafts, for Liz Alpert Fay, the work itself feeds the artist.

*"I love the process of hooking. It's sort of like a meditation. The hooking itself gives me a way to work out ideas. Still, it's all an experiment for me. That's why I have so many different projects at the same time. Right now I'm working on incorporating sculpture. I often find new materials that I want to work with in new ways."*

*"I know that many people feel you must stay with one thing and get really good at it. I feel like I do whatever it takes to express myself. I started out as a quilter and still I incorporate quilting techniques if I need to. I'm always looking at obscure techniques and how to use them to express my ideas."*

It's clear from the variety of materials: buttons, threads, yarns, fabrics, found flea market items, and collections of ephemera in Liz's Sandy Hook, Connecticut studio, that rug hooking is simply one of the vehicles she uses to explore color and reflect on life.

She also uses items found in nature, such as tree stumps, reeds, vines, dried plant matter and other treasures found in her garden or the woods of her family's cottage in the Adirondacks. Although much of her work as a hooking artist results in rugs for the wall or floor, her ideas are often best conveyed in three-dimensional mixed media art.



**FACING PAGE: Liz Alpert Fay Collector of Words, I Dream in Color** Hand hooked rug, recycled wool on linen, antique linen textile, hand embroidered. Reclaimed metal bed, beaded picture frame, 85"x40"x45.5, 2011. All art credits: Brad Stanton, studio photo credits: Deanna DiMarzio.