April 10th-May 30th, 2020

Amy Usdin, Dismount Left & To The Desert On A Horse

Yeiser Art Center
200 Broadway St. Paducah, KY 42001
ABOUT YAC
The Yeiser Art Center (YAC), a non-profit corporation with 501(c)(3) status, was established in 1957 as the Paducah Art Guild for the purpose of promoting the appreciation of the visual arts and for their creation. It started as a small volunteer organization with founding members Mary Yeiser, Ginny Black and Bob Evans leading the way. Today, YAC has a permanent exhibition space that hosts seven shows annually and a permanent collection of over 300 works. The center offers visual art-based programming including educational classes for both children and adults, public gallery talks and artist lectures. We have grown to employ a full-time executive director as well as three employees. YAC also has a supporting membership program as well as many loyal and terrific volunteers.

As a strong voice for the visual arts in our community, YAC continues to promote the visual arts by presenting dynamic exhibitions and programs. The exhibitions are chosen to showcase a diverse range of art forms, styles and techniques with work ranging from traditional to contemporary. The center provides the regional community the opportunity to view original artworks, provides a forum for artists and serves as an educational resource for schools, colleges and community organizations. Through our exhibitions and programs, YAC also provides art experiences for children while advocating the importance of a good visual arts education in our local schools. We work to help interpret the visual arts to the region by promoting established and emerging, regional and national artists.

YAC strives to be a good community partner. We foster collaborative projects where possible, seeking to secure funds and contribute time and expertise to support other community arts projects. The center serves as a cultural attraction in Paducah’s historic downtown district, which adds to the city’s overall strength and competitiveness as a tourist destination. YAC strives to carry out our original mission and to further continue the development and appreciation of the visual arts by operating as a non-profit visual arts organization that serves adults and children of all ages throughout the region without regard to race, color, religion, ethnic origin, sex or disability.

ABOUT FANTASTIC FIBERS
The show began in 1987 as a wearable art show but has evolved over the years to include a compelling mix of traditional and non-traditional works created from natural or synthetic fibers, and work that addresses the subject or medium of fiber. Fantastic Fibers 2020 will only be on view online due to the uncertainty of unfolding events affecting the world currently.
FANTASTIC FIBERS JUROR

Alaska artist, Amy Meissner, combines traditional handwork, found objects and abandoned textiles to reference the literal, physical and emotional work of women. She has shown internationally, with textile work in the permanent collections of the Anchorage Museum, the Alaska State Museum, the Contemporary Art Bank of Alaska and the Alaska Humanities Forum as well as various private collections. With a background in clothing design, illustration and writing, she holds undergraduate degrees in both art and textiles, an MFA in Creative Writing, and is currently completing an MA in Critical Craft Studies at Warren Wilson College in North Carolina, where she is pursuing research into Craft as Remedy through women’s solitary and participatory textile practice.

On Possibility.

Artists working with fiber or textiles come to this material as an extension of the body, a way to twine the act of making with a way of living and an intention around how to spend time. A lot of time. References abound regarding the familiarity of fiber: how we are enveloped at birth then again at death, the crucial, yet historically marginalized role of cloth in the space of the domestic, the daily human intimacy of its constant touch. As an artist, I operate within similar histories and understandings, sometimes converging, sometimes running parallel, or opposite to my colleagues’ experiences. But as a juror faced with narrowing 270 national and international submissions for the Yeiser Art Center’s annual Fantastic Fibers, I pivoted to a stance of expectation and vision for the future of this artistic practice. This kind of twisting and twining, too, took time.

The pieces selected for exhibition were chosen for their rigor – rigorous use and consideration of materials, rigorous and haptic technique, rigorous intention and development, rigorous questioning of what could be and how. To make an object, then distill the process, the concept, and the driving force behind it is as valid a skill as the act of making, itself. But to devise new language or contribute new vocabulary within a field, exists on yet another intrepid level. It’s my hope that this communication between works within this exhibition allows for “open-ended, cumulative processes of engagement, interruption, and possibility.” 1 What does this work we presently engage in hold for the future? How does it look over the shoulder and nod to the past, or how does it whip away from history to stomp its own path?

I selected work that stirred an emotion I either knew intimately, or one that had been lingering at the margins, something I previously couldn’t put my finger on, but now – through someone else’s vision – I could come to understand. I wanted the opportunity to not think about the work before me, but to think with it, to be simultaneously challenged and oriented by it, considering what it meant to be enveloped by fiber, or whether I was the one urging to envelope, with hands, with arms, with body.

The final decisions I made, were based on these last questions: is this work furthering a conversation around fiber art? Is it pushing against and away from form, materials, and concepts already familiar to me? Does it suck my breath away? Has it lodged in my mind? Has it broken my heart?

It’s with excitement and gratitude that I’m able to share this exhibition with visitors to the Yeiser Art Center. I hope viewers will emerge with their own questions for the present and future of fiber, a new visual vocabulary to consider within the context of the work of the hand, perhaps discovering their own moments of interruption, or possibility.

Amy Meissner
March, 2020
Anchorage, Alaska

Sarah Blanchette
Rochester Hills, MI

“You look like you lost weight! Ladies love hearing that!”
Digital image printed on velvet, corduroy, thread, floss
51”x28.5”x0”
$860

Sarah C. Blanchette is a photo and fiber based artist working out of Detroit, Michigan. Through repetitive acts of hand/machine sewing and physical manipulations of the self portrait, she documents her coming of age in a digital world while embarking on a journey towards growth and autonomy in womanhood. Blanchette holds a BA in Journalism and Studio Art Photography from Oakland University ('15) and an MFA in Photography from Cranbrook Academy of Art ('17). She is currently an Artist in Residence and Studio Coordinator at BULK SPACE in Detroit.

Instagram & Facebook: @sarahblanchettestudio
Website: www.sarahcblanchette.studio

Daphne Board
Holyoke, MA

Holyoke Bicycle Shoe
Woven wool, leather, rubber
4”x4”x8”
$1200

The Holyoke Bicycle Shoe was made as part of the Western Massachusetts Fibershed, a project “committed to developing regional and regenerative fiber systems.” Harkening back to wartime “self-sufficiency” shoes of the 1940s, the shoe uppers are made of Fibershed wool, and on vintage shoe lasts/molds, using locally made or creatively reused discards. The twill fabric was harvested, spun and woven in Massachusetts and Vermont; the rubber accent strips are used bicycle inner tubes; the lining is tanned at Pergamena Leathers in Montgomery, NY; the structural leathers are Hermann Oak Leather in St. Louis, MO; traction rubber on the leather sole is cut from used bicycle tires. The curves of the shoe uppers invoke the motions of gait and bicycle wheels. The repeated pattern of the twill weave is found abstracted on the sole, in the more curvilinear bicycle tread, which will mark soft ground with each step.

Melissa English Campbell
Kent, OH

The Arrogance of Belonging
Fiber and paint
17”x18”x.5”
$1350

Melissa is looking for that edge between tangible and intangible. Motivated by a curiosity about rhythms in relationship, languages and the experience of taking in new information and experiences Melissa is inspired by the question, how do you picture similarity and constant change at the same time? Weaving paintings is a process that allows for that study in contrasts. The woven paintings combine both structure and disruption creating a chance to explore disparate characteristics of movement and rigidity. Inspired by how attention shifts in search of securing pattern, Melissa tries to hold that edge between reverberating visual states.
The Greek and Roman Myths are core subjects in European Art, frequently depicted to show beauty and teach the moral lessons that have guided the culture. I reinterpret the myths looking for the emotion, or seminal image, at the core of the myth. I do not tell the story of the myth; I use my art as a reminder of the story. In the myths the Harpies are the embodiment of spite and the personification of destructive winds. The Harpies, part bird and part human in form, are angry and horrible. They are variously described as merely tormenting people by stealing their food or, more aggressively, carrying evildoers away to be punished. It would fill me with horror if I saw a Harpy or heard the rustle of their wings. I would turn away, remembering only their power and the dread. The Harpies is my visualization of this myth.

I have been fascinated by the idea of cocooning objects, mainly everyday objects, with some form of alternative linear material. With this sculpture I chose to create the object. This piece is a black clay that was fired with soda ash to give the surface the deep hue and slight sheen. The clay is complemented with a synthetic fiber. My process has led me to continually search for the ultimate linear material and I find myself drawn to industrial supplies. The fiber in this piece was found in a secondhand store, so I am not sure what the material was originally intended for. The stitching method I use is close to crochet, however, my process does not involve a hook or using my fingers as a hook.
Doborah Corsini

Field Trip
Hand woven wedge weave and eccentric weave tapestry
63”x34”x0”
$12000

Inspired by golden fields in the late fall of a dry Sonoma, California landscape Field Trip is an imagined wandering through an arid scenery. Like any field trip it alludes to a change of pace from the routine, a chance to get away from the mundane to explore. Gold and brown yarns, some naturally dyed with onion skins and fennel are interspersed with golden threads suggesting the bounty of the fruit, olive and wine harvest. Torn red and gray cotton bandanas are symbolic of the coverings that field workers might use for protection and sweat and are an integral yet subtle element of the design. This piece is woven using both wedge weave and eccentric tapestry weaving techniques. The resulting undulating selvedges add to the motion of the work.

Alicia Decker

Culture Shock
Hand drawn and commercially printed textiles, batting, photo
25”x37”x.25”
$1000

‘Culture Shock’ documents and expresses time spent in and around Gatlinburg, Tennessee through collaged and quilted photographic images taken while there. Alicia’s work aims to understand and implement the power of textiles to explore subverted narratives; hidden and personal messages to either be decoded or simply and therapeutically “released”. Through creative research and practice, Alicia explores how textiles are used semiotically and indirectly as a means of coping with personal and group injustice. Alicia enjoys engaging with her community on projects involving storytelling and creating compelling visual narrative through print, pattern, color, and fiber about events currently shaping our world. Her latest project called “What Does it Mean to be An American?” engages with people across Oregon to answer this question visually through printmaking and patterned quilts with appliqued text.
aliludesign.com
@snaaaxx
Connor Dyer
Champaign, IL

Silver Patch
PVC, sterling silver
5.5”x3.5”x5”
$500

My skills in textiles and in metal work come from two very different sources. I learned sewing and knitting at an early age from my Grandmother. My metals work, on the other hand, I learned in an academic setting through high school and college. Recently I have begun to combine the two practices to create objects that use fiber techniques such as knitting but with materials such as wire. The combination of these two art forms allows me to explore my own history with fiber and metal techniques. My knitted brooch, Silver Patch, represents the patching of the two techniques within my own work. I use silver wire to represent my metalsmith ability and the PVC my nonacademic training in fibers.

Susan Fletcher-Conaway
Zionsville, IL

Origin
Fabric and thread
84”x44”x0”
$1400

Inspired by my own anxiety for the future, I have imagined a textile from that time. It depicts home with the memory of a vivid, life-sustaining color and regretful comparison to alternatives. Origin is made of outgrown, unwanted, or forgotten clothing and home textiles. Hand stitching and machine quilting secure the layers of fabrics. An overlayed pattern of directional line work is drawn with the drape of cut, raw edge, appliquéd knit.
The lives of women, and how we are connected to textiles, is what interests me as an artist. I enjoy the process of working with materials that have passed through other hands, constructing meaning from pieces of cloth. A hussif is a rolled sewing kit. These three hussifs tell stories of women who traveled to the plains and prairies of the Midwest during the time of westward expansion in our country. Leaving the familiar landscapes of home, they found an endless expanse of grassland, isolated and strangely beautiful. Inspired by diary entries written from a sod house on a Nebraska homestead, I have created these visual narratives of women uprooted.

Lately, my thoughts have focused on the degradation that we, as humans, have inflicted upon our planet. What will be left after we have abused and despoiled that which was given us to steward wisely and protect? At this point in time, we are on a road to extinction. Nature will eradicate us – but life will continue, on some microscopic level, in spite of us.
A Tale I Could Unfold reworks a vintage book as a way of mediating embodied experience, and the narrative nature of contemporary life. The texture of the old paper, its dusty pages and text, have been spun into a cascade of falling possibilities. Is this the way personal narratives are twisted; or is this perhaps a textural response to the power of imagination and the power of story? Images can burst from marks upon a page; words flow as the narrative threads hang suspended. Spinning – as a process that converts shorter lengths of fibre into continuous threads or yarn is an apt metaphor for the complexity of story. A Tale I Could Unfold moves beyond understanding narrative as a linear construct, challenging the paginated chapter form of the book. When released from the page, stories flow. In their re-telling, new threads emerge as externalized textures of identity and form.

Tools of the Trade
Salt encrusted scissors and spools of hand spun paper thread
10.5”x16.5”x3.25”
$1600

Created in homage to hand work, sewing equipment such as scissors and spools of hand-spun thread were exposed to a saline solution and slowly, salt crystals began growing across the surfaces of the tools. These crystals reference the sweat labour and salt tears of the seamstress – a meditation on the loss of traditional hand skills. Female makers, who long ago used these tools, were rarely granted the identity of artist; their work rarely afforded importance, despite its social, economic and cultural impact. The Three Fates in Greek mythology embody this work. The spools of hand spun paper thread represent Clotho, the spinner of the thread of life and Atropos, responsible for the cutting of this thread, is represented by the paper wrapped, salt encrusted scissors. This work mourns the loss of traditional makers and their tacit knowledge, remembering the power of women’s work and honouring the importance of our hands.
Laura Hassanen  
Portland, OR

*Soft Restraint*
Cotton rope, wax, nylon, wood
14”x11”x2”
$250

My work explores ideas surrounding my relationship with my own body and the bodies of others as physical containers, forms that are constantly in flux and existing in states of liminality. I’m interested in the way in which our bodies exist within, and cross boundaries, and how we relate to them in these different states. How they can be seen as familiar and simultaneously uncanny. Fabric, rope, thread, wax, and handmade paper are all things I include in my works to evoke a sense of familiarity and intimacy. I often think of these objects as remnants of myself the act of creating them as manifestation of my physical embodiment. With this piece, I am exploring ideas of bodily containment and restriction and thinking about the ways in which our bodies can be restricted and/or controlled within society.

Rowan Haug  
Starkville, MS

*All My Quiet Minutes*
Linen, cotton and polyester fabric, cotton thread
40”x32”x.5”
$850

I have now been a quilter and artist for more of my life than I was not. Learning how to quilt as a freshman in college, I found something that felt so intimate and personal to me. I make artwork for many reasons. Part of my desire as a craftsperson is striving for perfection, but what I most like about my craft is the human inconsistencies and error as well as material limitations that coexists with that drive for perfection. My work also looks at traditional modes of quilt-making and what we traditionally think of as “women’s work”. Women’s work is a labor of love, it marks time in its every stitch. These stitches and seams tether me in time and place.

Passle Helminski  
Erie, PA

*Creature*
Knit
20”x28”x15”
$500

Creature is the essence of my creative process turning my tubular knitting into form that will rotate in the air currents creating shadow art. As it rotates it begins to take on a life of its own.....good creature, make good shadows/ripples in time.
Taeyoun Kim
Seoul, Republic of Korea

*Shelter*
Plastic bags
100cm x 400cm x 3cm
$4500

Kim Taeyoun gathers plastic bags, which are unthinkingly used and thrown out as part of daily life, and transforms them into precious objects. Using cords made from plastic bags, she creates a spiderweb-chandelier that prompts questions about the co-existence of nature and humanity. “I collect plastic bags that do not deserve to be thrown away immediately and then produce yarn or weave fabrics by cutting, extending, and sewing them. There is one thing that I realized while finding it fun to produce more and more yarn and pieces of fabric: that there is nothing that is meant to be insignificant and unimportant from the beginning and that the value of every object can vary depending on how we see, handle, and use it. I wanted to share this experience with others. I collect plastic bags no longer in use and then I make yarn out of them.”

Melissa Lusk with McCrystle Wood
Cincinnati, OH

*There Be Dragons*
Hand, dyed wool and linen
53”x31”x1”
$5000

Medieval cartographers used depictions of mythological creatures to identify areas of uncharted danger. No longer afraid of sailing off the edge of the earth we are still afraid of global warming, nuclear war, and most recently pandemics. Around each corner and behind the layers of *There Be Dragons* you will find soft places full of light as well as dark corners of the unknown.

We are a collaboration of two artist/weavers in the creation of hand-woven wool rugs. McCrystle is a painter/printmaker and Melissa is a weaver. Many threads influence our thinking and work. First and foremost is simply following the news, its influence on politics, social and cultural issues in the society. Our work observes society as a whole; questions about the future of the individual, the society, and the garden earth we share.
Rachel Major  
San Francisco, CA

Still Life  
Fabric  
52”x36”x0”  
$5000

My work aims to explore our complex and often fraught relationship with food. I am specifically interested in the power and mythology of meat and how it represents men as powerful (for example: as hunters, carvers, grillers) and women as weak (for example: as it is expressed in our language - chick, (fat) cow, (old) crow etc.). In this quilt, I am juxtaposing images of dead animals inspired by 17th century Dutch still life paintings with materials and processes that are traditionally female (fabric, sewing, organic shapes). This contradiction of subject with a method and art form that is traditionally seen as women’s work explores gender stereotypes, objectivity, display and beauty as well as power, virility and control.

Sabera Malik  
Warwick, RI

Thousandth Hour of the Next Journey  
Polyester fabrics  
52”x60”x9”  
$7800

I learnt of my Central and South Asian ancestral origins through written words, oral histories, through a deeply felt connection to family trades in textiles and indigo cultivation and through generational resistance to colonialism and oppression. Thus, my art practice inched towards greater inclusion, connectivity, continuum of memories, people, places and occasions. It highlighted the concept of movable sanctuary or shelter, namely yurts as homes, or shamianas (colorful tents), as large gathering spaces for communal ceremonies, circumstances and occasions. Applying my signature process of crafting three-dimensional textile forms, I began making hundreds of components to fashion similar structures. Averaging two hours labor per piece, it literally was at the thousandth hour that I fully understood the direction and depth of memories, enabling me to complete the work as an ode to generosity, as recognition of places of compassion where food was shared in joy, in sorrow and in charity. (An iteration of this work, Be My Guest, uses these panels as tent walls).
C. Pazia Mannella  
*Columbia, MO*

*Stained Glass (Yellow)*  
Handwoven cotton  
36”x40”x0”  
$1500

I work in the medium of weaving, a process that was historically highly valued as a skill and product. This process has lost almost all inherent value because of global textile production. I replicate lavish architecture commissioned by wealthy patrons to convey prestige and power long forgotten among the contemporary social classes in an urban environment. The pass of the weft in weaving is a literal illustration of time. The weavings are images of architectural decorative symbols whose meaning are largely lost through time. The architecture as it stands in situ are silent witnesses existing among the daily passing of lives. The architecture is often personal property presented publicly asserting wealth and power over those who choose to notice. Crafts people have historical lineage to wealthy patrons. The patron’s wealth allows for these commissioned decorations to exist. I return to the process of craft in weaving to reinterpret this imagery.

Emily McBride  
*Minneapolis, MN*

*i never wanted you*  
Paper, ink  
8’x8’x4”  
NFS

Using image and object, I explore themes of permanence and temporality. I am curious about the desire for something tangible and how identity and comfort is produced within objects in one’s possession. Consequently, I find the vulnerability of sharing private collections and images to be a renewing act of letting go. What began as an obsession with a malleable material has since been distilled into a longing, revealing the guilty pleasure I take in sensations of physical touch and the brief pauses these sensations allow. Evoking both strength and fragility through materials and construction, *i never wanted you* conveys a willing vulnerability. Sewn from crumpled printer paper, its patchwork of images comprises aged wallpapered interiors and me, half naked, gazing out. A pool of black ink absorbs into the paper. The structure remains, the images consumed.
Katie Mongoven
Cleveland Heights, OH

Pools of Light and Shadow no.4
embroidery
24”x24”x2.5”
$750

Katie Mongoven (Chinese-American, b. 1995) is a fiber artist best known for her geometric embroidery pieces. Born in Shanggao, China during the One Child Policy, Mongoven grew up in Washington, DC and received her BFA from the University of Michigan’s Penny W. Stamps School of Art & Design. Mongoven’s early work explores repetition, shape, illusions of dimensionality, and color and pulls inspiration from Ellsworth Kelly, Joan Miro, and stained glass windows. Her recently completed series Pools of Light and Shadow converses with the visual patterns created by light and its absence through the traditional craft medium of embroidery. Mongoven’s current series, titled Ethereal Disco, utilizes floss hand-painted by Mongoven at Praxis Fiber Workshop in the Waterloo Arts District and explores the transient nature of repetition and rhythm through color and stitchery. Mongoven’s work has been exhibited nationally since 2015 with residencies at California Institute of the Arts, University of Michigan, and the Vermont Studio Center.

Cynthia Neville
St.Louis, MO

Blizzard of the Lost
Textile
30”x30”x1”
$500

Along with the rest of the world, I watched the coverage of the Twin Towers collapsing on 9/11. Out of all of the terrible scenes I saw that day, one stood out in stark relief. The clouds of dust were peppered with bits of white. I realized that each dot of white was a sheet of 8 ½ x 11” paper – paper we all use every day. This paper had been waiting stacked on conference room tables, loaded into printers and laying on people’s desks. It struck me that these were ordinary people, living ordinary lives, and on that day, they ceased to exist. It could have been me. It brought the tragedy home to my heart and I wept.
I dream and those dreams become art. I have been printmaking and making quilt art for over 25 years, working in embroidery for over 30 years, and exploring images of women since birth. I let memories, good and bad, reconcile with pen and paper; these days, they translate into the texture of fabric, beads, embroidery, paint, and pen. I trust my subconscious ability to reconcile each object within the whole.

Suture - a joining of the edges of a wound with stitching. One’s skin is essentially a living fabric, a leather of sorts. The surgeon and the embroiderer skillfully mend the tears and cuts in their respective fabrics with needle and thread, leaving behind little evidence of their activity. Both surgery and embroidery have histories that are thousands of years old. A brief look at linguistics illustrates their link and intersection. The Greek root for “surgery” is chirurgi, which translates to “handwork.” In contemporary times, this phrase refers to embroidery. The voice speaking in my work is female. The embroiderer has practiced the traditional stitches of darning, but educates herself in the craft of surgery. She studies medical manuals. She records the patterns she sees under the microscope. She has no patience for sentimental hearts and flowers, but finds beauty in the body’s interior landscape.

My investigation into the intersections between the surgical and textile crafts began with my own struggles with cancer. I returned to this work in 2003 after an emergency appendectomy. The surgeon used a vertical mattress stitch to suture my abdomen. As an embroiderer I could not help but admire his needlework skill.
Louise Pappageorge  
Chicago, IL

Pentimento  
Lace, wax, and wire  
11”x12”x12”  
$950

My sculptures are constructed of found laces and crochet along with newly created articles. Working across materials and classifications and moving beyond the traditional uses of lace, crochet and weaving, conventional textiles and textile techniques are re-purposed to create complex dimensional compositions. These forms interact with luminosity, line, shadows and textures. They are structural and strong while resonating with and reflecting their genesis and origins; the soft, pliable, penetrable and organic.

Surface treatments wax, patinas, copper, rust and metal leaf reference age and sculpture fabricated, forged and molded through fire, heat and hammer existing in direct opposition and incongruity to the ethereal and elegant forms constructed from the drawing of thread. These articles, relics of the past are re-animated, becoming the antithesis of their previous existence, that of obliquity and background. It is the feminized craft shifted into the role of object.

Joseph Ovalle  
Collinsville, IL

Lambs To The Cosmic Slaughter  
Silk cren on rust dyed fabric  
140”x40”x4”  
$1000

War is life for people across the globe. Surveillance, weapons and police surround us. Race, Religion and limited access to resources are used as mechanisms to divide. This work is a message for the people with power who believe our democracy can be purchased, you are outnumbered.
Sarah Pramuk  
Highland, IN

*Balaclava Triptych*
Wool yarn  
18.5”x20”x6”  
$4000

Pramuk’s recent Balaclava works represent the unseen women makers in fibrous media who work across the world in textile mills, factories, and even fiber artists studios, in addition to the women makers working at home. However, this project is also about the longstanding tradition of knitting. The patterns that decorate each balaclava originate from Eastern Europe where Pramuk’s family originates. While each balaclava is a wearable, she prefers to display the balaclavas as sculptures, highlighting the absence of a body to comment on how women have historically been overlooked in society for domestic crafts. Pramuk wants to confront the viewer to make them question their assumptions about what constitutes fashion versus sculpture, the value of traditional heritage and crafts, as well as the subjugation of the many anonymous women currently working in the art and design world.

Catherine Reinhart  
Ames, IA

*FED*
Found quilt block, French knots  
16”x16”x23”  
$1,000

*meek/week*
embroidered French knots on found quilt block  
15.5”x15”x2”  
$1,300

I am an interdisciplinary artist who makes fiber art, works on paper, and conducts socially engaged projects with abandoned textiles. These works center on themes of domestic labor, connection, and care. My artistic voice is one of second chances. Through the reuse of found textiles and ritualistic processes, I communicate the transformative power of caregiving. Through my work I represent the economies I have labored in; childcare and care for the elderly. These economies of care run on small, simple, and repetitive acts which provide comfort, ease suffering, and connect us with each other. Similarly, I am drawn to the ritual actions inherent in many textile processes and homemaking activities: stacking, sorting, washing, pilling.

I am interested in radical hospitality and a generous art practice which redeems the overlooked domestic landscape, cares for forgotten textiles, and honors the undervalued labors of motherhood.
Stephanie Robinson
Oakland, CA

*Spirit Rack*
Marble, wool
19”x6”x5”
$2,800

I use humor or the absurd to address uncontrollable aspects of the body, the self, the environment, and oppositional relationships. Materials such as fabric, wood, stone, metal, foam, and plastic allow me the freedom to discover, synthesize and fuse: organic and the geometric, natural and architectural, soft with hard, the handmade and the uniform industrial.

The early years my grandmother and I spent together making forts out of the dining room chairs, blankets, and the old hide-a-bed have had an influence on the way I think about and respond to the world today. Through play, my grandmother inadvertently showed me that environments and objects could function in more than one way - exist as something other than what was intended. Through the manipulation of material, I strive to create environments and objects that reference more than one thing - forms that are indescribable but remain familiar.

Josie Roebuck
Villa Hills, KY

*I remember, do you?*
Mixed media embroidery
24”x18”x0”
$2,000

Josie Love Roebuck is an interdisciplinary artist in Cincinnati, Ohio. Survivors often remember their attackers face, but who remembers the survivors? The subject of rape has captivated me and empowered my voice as an artist. Throughout history, paintings of rape are traditionally done by men. Oftentimes they are painted as a fantasy from a man’s perspective and not painted as an exploration of the emotional destruction that rape does to a woman. In my depictions of the female nude, I explore the haunted and violated life that occurs after a traumatic act, such as unwanted vulnerability, shame, guilt, unwanted touch, disgust, pain, loss of hope and the fear of another attack. In my embroideries, I depict portraits of survivors that are very intimate and force the viewer to stare and wonder what their experience was. I create these intimate portraits as a remembrance for the survivors, who are ready to be seen again.
Kathe Todd-Hooker  
Albany, OR

*Safe Haven*
Tapestry weaving
13.5”x13.5”x1”
$5,000

Tapestry will always be my medium of choice. I am tired of the side issues of the makers of art and craft. I have turned a corner in my life. Instead of wondering about the symbols and relationships in my past, how they fit together, and trying to make sense of them, I am now telling the stories that only I know. And, if I don’t tell them no ones left...

There was a time… This is a tale of a girl who never quite fit and her Safe Haven. Yes, it was a real place. I once had a journal that was destroyed with pages and pages of drawings of my childhood destroyed by someone who is long dead. Safe Haven is a Memento of that past…That I no longer try to explain- the racial, religious and cultural oddities of my past. My tapestries just are AND this is the end results.

Amy Usdin  
Mendota Heights, MN

*Dismount Left*
Fiber
31”x15”x6”
$9,000

*To The Desert On A Horse*
Fiber
46”x20”x6”
$9,000

My work redefines aging fiber artifacts through needle-weaving and knotting. The worn imperfections of these fly nets, once used to protect horses from insects, are integrated into the new and the transformation becomes part of a continued narrative.

I acknowledge the nets’ past lives but absent their true history, I imbue them with my own, informed by the familial moments and unexpected associations that their previous lives evoke. The mingling of old and new become metaphor for holding on and letting go.

Referencing protocol for stepping off a horse, “Dismount Left” weaves personal narrative into an especially ragged net, exploring the liminal space between purposeful life and physical death without instruction for transition. “To the Desert on a Horse,” built on a 1970s net, references the America song of that same decade that became emblematic for escape. For me, the act of weaving within and across the borders of these nets provides meditative refuge.
Nolan Wright  
Carbondale, IL  
*Canyon Country*  
Basketry  
6.5”x22”x19  
$1,800  

I have been captivated by undulating forms, color, and texture all of my life. Tree roots, wood burls, twisting vines, rock faces, bark, tide pools, and the like. Knotting and coiling with fiber has proven to be a very satisfying way for me to explore creating objects with similar characteristics. Pieces develop slowly, organically, like the natural things that inspire me. This piece, “Canyon Country,” is a good example. The tight turns remind me of the canyons I grew up hiking in Arizona, hence the name. Initially, I thought I was finished after completing the coiling, but the topography did not seem complete. Hours of knotting ensued, seeing surprises develop around each bend.

Emily Zarse  
Bloomington, IN  
*Milk and Tears*  
Vintage cotton bed sheets, muslin silk cotton thread  
108”x81”x2”  
$5,000  

Breastfeeding two babies is one of the hardest things I’ve ever done. I thought I’d be a natural, I was wrong. Nights were the worst where lack of sleep combined with physical pain and a multitude of unchecked thoughts. Why is this so hard? Is she ok? Am I ok? Am I producing too much? Is she getting enough? Will this ever get better? I have a distinct memory of the nights where the tears would flow as heavily as the milk, wetting the top of my baby’s newborn head. This quilt tells a little bit of that story, made from vintage bed sheets and indigo dyed organic cotton. Entirely quilted by hand.
Molly Zimmer
Albuquerque, NM

*Red Poppies-Purple Reflections*
Mixed media
105”x81”x2”
$5,000

*Red Poppies—Purple Reflections* is part of a collection of mural-sized assemblages that incorporate various found fabrics into playfully abstracted environments or vibrant floral landscapes; larger than life, these immersive soft sculptures examine the interconnectedness of humans, textiles and nature.

I sew together pieces of felt, canvas, and other found fabrics to emulate the landscape. Informed by my work as a textile restorer, I engage the tactile senses with juxtaposed colors derived from nature such as gradients of skies, earth tones of soil. Detailed and slowly composed, these fabric constructions drape from the wall bringing playfulness and abstraction into the tradition of quilts, rugs, and other textile designs.

My immersive colorful arrangements of fabric shapes reinforce the relationships between clothes and the body and between self and nature. Clothing is a form of expression and of protection—I use fabric to create vibrant and comforting sensations for my love of nature.

Hannah Zimmerman
Cincinnati, OH

*Place*
Fabric, thread, polyester fiberfill
51”x26”x9”
$900

In my work I seek to explore the boundaries of my existence. Working within familiar interiors, I use my studio space as a physical manifestation of my own inner world. The poetic possibilities found in translation propel me to create iterations of objects that mirror my own evolution through time and space. Varied in scale and media, objects often reappear and take on new contexts, each version contributing another phrase to an ongoing visual dialogue. As I work with clothing that, over time, has been cycled out of my wardrobe, I have come to appreciate the softness, vulnerability, and inherent strength of the fabric. Once utilitarian, the material now functions as a removable skin, providing a malleable connection between body and space. Playful in their self-imposed solitude, imbued with memory and expectation, the objects I fabricate rest on the edge of disorder and a desire for control.
Evian Zukas-Oguz
Greenville, PA

*Orb*
Fiber
34”x24”x.75”
$750

For the past couple of years, I have been working on a series of knit "paintings" derived from my photography. I concentrate on macro photography and microscopic photography, finding the beauty in the natural patterns and designs that are present throughout nature. I don't try to replicate the photograph, but try to capture the feeling of the light, shadow, and form of the photograph. I then translate this into a knitting, attempting to capture the feeling of the image using only two colors of yarn. "Orb" is one of my earliest knit pieces from this series.
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KENTUCKY ARTS COUNCIL

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