

NEW DIRECTIONS IN Fiber Art

2019 New Jersey Arts Annual - Crafts
February 9 – June 16, 2019



MAM

New Directions in Fiber Art is a project of the New Jersey State Council on the Arts and the Montclair Art Museum.



Director's Foreword

THE MONTCLAIR ART MUSEUM is delighted to present *New Directions in Fiber Art*, the 2019 New Jersey Arts Annual: Crafts. Since 1984, the New Jersey State Council on the Arts has cosponsored this unique series of exhibitions highlighting the work of artists living or working in New Jersey. One exhibition takes place each year in either fine arts or crafts, in alternating sequence at major New Jersey museums and galleries.

We are truly honored to partner on this series with the New Jersey State Council on the Arts, created in 1966 as a division of the NJ Department of State. The Council was established to encourage and foster public interest in the arts; enlarge public and private resources devoted to the arts; promote freedom of expression in the arts; and to facilitate the inclusion of art in every public building in New Jersey. The Council receives direct appropriations from the State of New Jersey through a dedicated, renewable Hotel/Motel Occupancy fee, as well as competitive grants from the National Endowment for the Arts. To learn more about the council, please visit: www.artsCouncil.nj.gov.

The Montclair Art Museum has exhibited and acquired contemporary art since the beginning of its more than 100-year history. We are committed to presenting the most innovative and engaging recent art. *New Directions in Fiber Art* showcases forty-one New Jersey-based artists who have been actively contributing to an international renaissance in

fiber arts with powerful, cultural associations transcending simple and assumed distinctions between art and craft. It has been thrilling to get to know the work of so many cutting-edge artists in our own backyard.

Many people have helped make *New Directions in Fiber Art* possible. I would like to extend my warmest thanks to the New Jersey State Council on the Arts, particularly Elizabeth A. Mattson, Council Chair, Allison Tratner, Executive Director, Michelle Baxter-Schaffer, Program Officer, Danielle Bursk, Director of Artists' Services, and Council Member and long-time MAM supporter and friend, Sharon Burton Turner, for their extraordinary and ongoing support. I would also like to thank MAM's wonderful staff, especially Gail Stavitsky, Chief Curator, Alison Van Denend, Curatorial Assistant, Osanna Urbay, Registrar, Kim Kruse, Assistant Registrar, Bruce Rainier, Preparator, Beth Hart, Director of Development, Michele Shea, Assistant Director, Corporate, Foundation, and Government Relations, Daniel Mueller, Chief of Building Operations and Security, and Dennis Dawson, Freelance Preparator, and all our other colleagues who worked so hard on this and all our exhibitions. A special thank you is due to Carol K. Russell and Judy Wukitsch, who partnered with Gail and Alison to jury the exhibition.

Finally, I would like to thank all the artists, whose great work we are so proud to exhibit.

— Lora S. Urbanelli

STATEMENT FROM THE

Secretary of State

As the 34th Secretary of State, I have the honor and privilege of congratulating the artists represented in this year's *New Jersey Arts Annual* exhibition and applaud the sponsoring organizations whose collaboration contributed to the success of this outstanding event.

Whether these artistic creations provoke emotion, conjure memories, or entice you to learn more about techniques or about the artist, this exemplary exhibition in fine art engages our senses and plants seeds of creative treasures to come.

At the New Jersey Department of State and the New Jersey State Council on the Arts, we connect people with the arts in rich and varied ways. Celebrating artistic excellence is part and parcel to broadening the depth and breadth of our cultural, historical, social, and creative understanding. I thank the Montclair Art Museum for partnering with us, embracing this exhibit, and being such a gracious host for the arts.

Through the determined efforts of the New Jersey State Council on the Arts, its museum co-sponsors, and the creative hand of outstanding artists like those celebrated today, we will enjoy many more years of enrichment in the *New Jersey Arts Annual* series.

— The Honorable Tahesha Way,
Secretary of State

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STATEMENT FROM THE

New Jersey State Council on the Arts

On behalf of the New Jersey State Council on the Arts, we congratulate the artists represented in the 2019 *New Jersey Arts Annual* exhibition in fiber art. Together with our partners at the Montclair Art Museum, we celebrate works by some of New Jersey's finest artists. The State Arts Council is proud to support the many exceptional artists who call New Jersey home. The *Arts Annual* exhibition series is just one way we work to elevate New Jersey's artistic community while also ensuring that the people of this state and region can benefit from the powerful and beautiful work of New Jersey artists. In addition to exhibitions and showcases, the Council provides direct opportunities to artists through fellowships and grants, professional development, and networking and training programs. The Council also facilitates the Public Arts Inclusion Program, through which – for the past 40 years – hundreds of works of art have been and continue to be commissioned for buildings and public spaces across the state. The *Arts Annual* exhibition series is carried out each year in collaboration with a major New Jersey museum or gallery. Special thanks this year to the Montclair Art Museum board and staff for their commitment to this exhibition, especially Museum Director Lora S. Urbanelli, Chief Curator Gail Stavitsky, Curatorial Assistant Alison Van Denend, and Assistant Director of Corporate, Foundation, & Government Relations Michele Shea. Congratulations to the artists featured in this year's *Arts Annual*. Now more than ever we rely on the work of artists and art itself to spark dialogue, build bridges, and illuminate the true beauty all around us.

— Elizabeth Mattson, *Chair*
— Allison Tratner, *Executive Director*
— Danielle Bursk, *Director of Artist Services*

Juror's Statement

As a juror for the 2019 NJ Crafts Annual: *New Directions in Fiber Art*, I have enjoyed the opportunity to showcase contemporary artworks in this widely appreciated medium. We are honoring New Jersey's distinguished designers and makers of tapestries, embroideries, beadworks, vessels, and sculptures. Each example captures an artist's concept imagined in harmony with characteristic structures, visual markings or rhythms of venerable handwork traditions. Through layers of cultural, historic or symbolic references, fiber has the unique capacity to bear the true feelings of a singular vision, inspiration or memory. Embedded within the intimacy of familiar fibers may be an artist's memories, observations, narrations, critiques or personal perceptions. Centuries of art history underpin the making, viewing and collecting of fiber art. International participation, museum and gallery interest as well as inspiring publications expand its voice throughout an eager world audience.

Having studied these curious and widely accepted practices, fiber artists have sought to apply and refine typical marks of the medium in conjunction with their personal styles and insights. Fibers offer a wealth of responsive, colorful and seductive materials as well as elegantly handcrafted tools for constructing them. Artists conceive visually in either two or 3-dimensions to be displayed on a wall or as free-standing sculptures. A range of sensuous fiber methods--all with distinct properties and colorful histories--suggest further ideas and thoughts. With proper care, they can inspire for many years. Today we greatly admire those artists who first

developed, recorded and shared reflections of their times through essential fiber materials and methods.

Given tangible form, these artist's passions, concerns or points of view will survive and thrive as did those of their forbears. Successive generations of artists will likely find new stories in fibers. Their future is secure as this most tactile of all arts has evolved into a visible extension of imagination. Artists, teachers, curators and writers invigorate interest throughout our far-flung fiber art community by sharing news widely, possibly electronically. As well, this popular movement and its worldwide appreciation have long since blurred any rigid distinction between *major* or *minor* arts. Provoked by deeply personal observations, today's artists discover meanings far beyond traditional fiber applications as they diligently and skillfully contribute to an art history only they could have imagined.

Museum visitors will recognize fibers in the form of cloth, thread, yarn, paper, tree skin or wire along with beads and a range of expressive materials from handwork skills of past generations. Appropriated as well are more recent inventions such as Kevlar. All manner of human experience informs the fabric of our lives. As fiber art requires structural precision and involves 3-D management of curious tools and materials, its making often feels like "performance" art. New Jersey fiber artists have choreographed herewith their personal reflections imagined in an array of distinctive techniques seeking always to explore and expand a venerable and much-loved art practice. Their visions reach far beyond their own skies.

— Carol K. Russell

Juror's Statement

I was not only honored, but so delighted to participate in selecting the artists for *New Directions in Fiber Art*. While fiber has been downsized in so many of our fine art educational institutions, the medium has shown tremendous growth with many artists working in it as well as pushing some of the traditional limits. It is exciting to have an entire exhibition devoted to this genre and to know that fiber arts, in all its manifestations, is thriving in New Jersey. While our overall selection includes both beautifully constructed, more traditional pieces, there are also a few that may cause the viewer to question why they were included. For me, that is a positive sign for a successful exhibition that encourages thought and dialogue, whatever the outcome.

As we sat to review the over 600 images submitted, I approached the task as what *had* to be included rather than what didn't make the cut. While there were so, so many that were impressive and strong in terms of technique and creativity, there were also certain works that just made us go "wow" and enticed us to look deeper and scrutinize further. They were the obvious "must haves."

I personally also sought out the unexpected: works that showed great significance yet went outside the norms in terms of technique, context, or content. This again came down to seducing the viewer to delve into the work for a richer engagement. In a traditional piece, this could be in terms of color or form; in a more experimental piece, it may refer to subject matter or materials. In all cases, skill, process and idea, were central to the selection.

Including Faith Ringgold in a New Jersey fiber exhibition

was an absolute must for me. Ms. Ringgold has broken so many barriers in the fine art world. Foremost, she was seminal in bringing the 'craft' of quilting into the fine arts realm. In addition, as an African-American and as a woman, she tore open the traditional bucket list of who gets exhibited. And, she lives in New Jersey! And is still producing art at 88 years old! I am grateful for her graciousness in presenting a piece from her recent Ancestry series combining quilting and her original medium, painting.

In seeking work that reveals the unexpected, Woolpunk's intersection of a large digital banner and fiber presents how her Jersey City landscape is compromised for economic gain over quality of life. With the heavy use of appliqué fabrics, coupled with embroidery onto an image of train carts, she further pushes traditional techniques into the contemporary in terms of content and medium. Jan Huling's stunning all-beaded wedding gown is the essence of "fiber" in both expressive and physical delivery. This piece honors, reflects, and re-imagines multiple aspects of "fiber art" with a new and meaningful voice and perspective.

I thank all the wonderful artists who applied to *New Directions*. You have made this process challenging and engaging, while collectively pushing fiber arts to the highest standards. I thank the Montclair Art Museum for being bold in formulating this singular focus for the New Jersey Arts Annual. I thank Carol Russell for her expertise and feedback during the selection process. It has been a true joy to contribute to this fine New Jersey Arts Annual exhibition.

— Judy Wukitsch

Artists' Statements

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Judy Beck

As a fiber artist and hoarder, I have a stash of leftover wool, lace, all manner of antique beads, buttons and found objects...not enough of any one thing to create a necklace, a traditional sweater, afghan, or even a pair of socks.

Of course, these bits and pieces could be tossed out, or then again they could be repurposed and used in the creation of new works of fiber art. I love the art of Nick Cave. His works are filled with multiple bits of this and that. His sculptures particularly served as my inspiration and solved the question of what to do with those bits and pieces.

The technique used in the creation of my work is scrumbling, free-form knitting and crocheting without a pattern. The process is all about creativity and problem solving: dealing with opportunities and dead ends.

I started creating small pieces of patchwork, by knitting and crocheting in various colors, shapes, and fibers. Ultimately, the shape and form of the work emerged from the fiber's energy and characteristics. One stitch leads to the next randomly with no specific pattern. Colors are combined with little regard to the color wheel. Fibers, textures, and beads are combined to give dimension to the work or to solve a specific problem.

"Experiment" started out as a scarf. It was just too pedestrian. I continued crocheting. It took on a life of its own, hard to control. There were opportunities and dead ends. I continued to add fiber and beads until it became the piece you see today. That is scrumbling.

Judy Beck (b. 1940) MONTCLAIR
Experiment, 2016
 Fiber, beads
 30 x 24 in.
 Courtesy of Judy and Bernie Beck



Pamela E. Becker (b. 1943) FLEMINGTON
Dawn, 2017
Fiber basketry
24 ½ x 18 x 18 in.
Collection of the artist

Pamela E. Becker

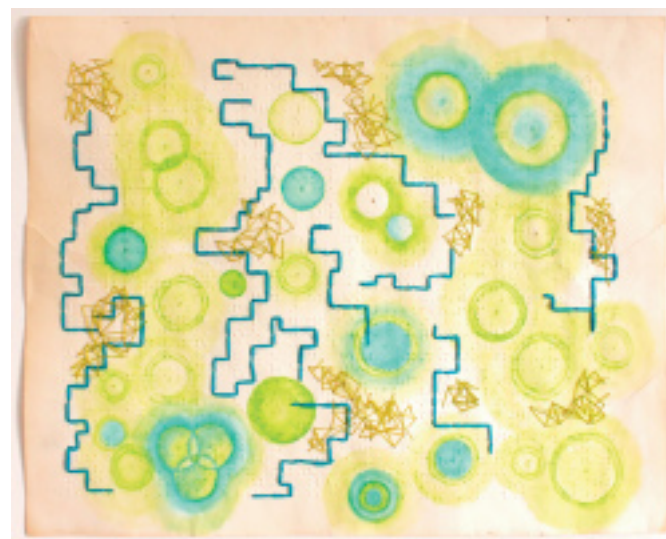
This ongoing series of container-like forms reflects my continued exploration of pattern and color. The forms are classic and simple. The patterning acts as a contrast to the simplicity of the form. My interest in pattern and how it affects and determines much of our lives is reflected in these forms.

Stitch by stitch, row after row, the form slowly emerges. Each piece a record of the extraordinary amount of time involved in its creation. Here thoughts and experiences are reduced to elemental shapes and combined to produce an image. There is an interplay which occurs when pattern and color react and interact with each other that make form and pattern inseparable. The pattern is not only on the surface. It is the surface, an integral part of the form.

Jeanne Brasile

My current body of work consists of stitched Braille newspapers. I use the structure of Braille writing, variants of a 6 dot schema in the form of a rectangle – known as a cell – as the basic building block for each composition. I sew into the dots with cotton thread over a ground of watercolor, graphite, paints, and pigments.

The artwork references abstracted imagery of natural systems such as cloud formations, eddies, tornadoes, ocean currents, and similar phenomena. The shapes are simultaneously evocative of smaller life forms such as viruses, corals, cellular structures and fiddleheads. Working as an artist and curator, I find this dual role gives me a unique perspective that shapes and informs both practices.



Jeanne Brasile (b. 1967) LITTLE FALLS
It Comes and It Goes, 2018
Braille newspaper, watercolor, thread
11 x 14 in.
Collection of the artist



Caroline Burton (b. 1957) JERSEY CITY
(re)construct, 2017
 Pigments, acrylic canvas, thread
 60 x 64 x 2 in.
 Collection of the artist

Caroline Burton

When I was twenty years old my mother left my father. My world, one where my parents would forever be a coupled support system, was shattered. From that moment I have been trying to stitch the fragments back together, to embrace the discord, to make my life whole. The differences between my parents would become my impetus for art making. My father, an engineer and professor has moved through life with a strict set of rules. This resulted in my use of grid as a structure for art making to create order and protect me from becoming crazy (to myself). My mother, a creative feminist in a conservative Midwestern town where to be those things was almost criminal, gave me permission to make experimental, imperfect art. It's the convergence of these opposing influences that inform my work.

My studio practice is process driven and draws on minimalism, my Finnish heritage, architectural forms, textiles, and the effects of accidents (personally and through art-making). Materials include paint, canvas, thread, hydrocal, and bronze. I don't have a preconceived vision of my final product; the meaning emerges over time. In my current method, I work on a few pieces at a time on the floor with canvas and pigments, building forms and allowing the personal to merge with the formal.



Monica S. Camin

As an Argentine-born, New Jersey and Texas-based artist, I experienced my upbringing in Latin America as a first generation Argentine. Through my work, I examine my roots as the daughter of German-Jews who escaped the worst years of the Holocaust and found refuge in Argentina. The questions I explore in much of my work straddle the experiences of being brought up as the daughter of immigrants in Latin America and the experiences of personal immigration and identity in my adulthood as I emigrated to Israel and then the United States.

In a process of exploring my ancestry, my own individual existence and the effects of a life lived, I use my work to ask questions and find answers. However, like most inquiries about history, identity and accountability, one response often disrupts another. And much like the aftermath of conflict and the unknown consequences of our own actions, I am left with perpetually settling dust.

Monica S. Camin (b. 1949) FAIR HAVEN
Overcoat, 2016
 Mixed media with embroidery and
 silkscreen on fabric
 51 x 34 in.
 Collection of the artist

Within my artwork, I express my experience of cultural hybridity. My paintings, sculptures, embroidery, and fabric works record an attempt to reconnect to roots torn from their origins; they explore the space where the deeply personal overlaps with the

Nancy Cohen

For a very long time, waterways have figured heavily in my work. There is something almost human to me in their balance of fragility and strength, the way they persevere through adversity—much of it inflicted by us. After a long period of focusing on sculpture and installations, using hand-made paper as one of many materials, several years ago I began to make large-scale, tapestry-like paper drawings exploring these themes. These began as a component for an installation based on a contaminated site on the Hackensack River in the Meadowlands of Secaucus, N.J., and evolved into a primary focus. Imagery derives from memories of particular landscapes, primarily waterways in industrialized New Jersey (but at times farther afield), and more personal observations of not dissimilar struggles of human aging. The drawings are constructed sculpturally. I begin by making pigmented papers and then assemble them, still wet, in a quilt-like fashion; later I draw on these constructed surfaces with various densities of paper pulp. The wet pulp on the dried sheets causes a buckling on the surface that appears very much like stitching. The finished works speak to the physicality of the body and simultaneously evoke an intimate sense of touch, in a way akin to being in nature experiencing both vastness and quiet moments of focus.

collective experience; they emerge from the emotional labor of processing how to transform inherited trauma into productive participation. My story illuminates how deeply intertwined our personal histories are with that of world history despite the seemingly impersonal geopolitical landscape.

I have been exhibiting my work across the globe since the late 70s, with solo exhibitions spanning New York City, New Jersey, Florida, and Buenos Aires, and residencies in Oregon in 2017, Buenos Aires in 2015 and San Miguel de Allende, MX in 2000. In 2011, I completed and published a full-color 125-page bilingual memoir titled *Mi niñez fue tan pintoresca/My childhood was so colorful*. In 2016, I curated my first museum exhibition *Neo-Latino: Critical Mass* at the Monmouth Museum, NJ. I am one of the Founding Board Members of c3:initiative, an arts organization based in Portland, OR dedicated to critical inquiry.



Nancy Cohen (b. 1959) JERSEY CITY
World's Apart, 2018
 Handmade paper
 98 x 72 in.
 Courtesy of the artist
 Photo credit: Edward Fausty



Joan Diamond (b. 1950) MAPLEWOOD
Dancing, 2017
 Clay, fiber, thread
 22 x 15 in.
 Collection of the artist

Joan Diamond

As an artist, my objectives include clarifying my perceptions, being stretched, and having fun. Lately, I have been exploring joining “odd fellow” combinations: clay and thread (such as my stitched mono-prints); time-honored warp and weft woven cloth with contemporary materials which have no warp/weft structure such as vinyl, plastics, and spunbond fabrics; and, turning 2D fabrics into 3D shapes.

The clay mono-print is a process roughly paralleling that of traditional printmaking. The “plate” for this process is made from clay, the “inks” are colored clays which are impressed onto the plate until a satisfactory designed is achieved, and the “press” is hand power, using the back of a spoon to burnish the industrial fabric product which has been laid onto the clay plate and which will transfer the pattern made in clay onto the fabric. The print is then pulled, dried, and treated.

I had begun stitching experimentally onto things found around studio and house, my embossed prints included. Immediately I loved the way thread, white on white embossed image on heavyweight paper, and clay print seemed to marry. Stitching with monofilament, silk, and cotton threads adds dimension, meaning, and reflection of light to the matt surfaces of both clay and embossed print.



Robert Forman (b. 1953)
 HOBOKEN
Muse, 2016
 Yarn painting
 45 x 18 in.
 Collection of the artist

Robert Forman

I began making yarn paintings in 1969 while still in High School. I had been fooling around with paint in my parent’s basement when one day I incorporated my mother’s embroidery thread into a collage.

In college at The Cooper Union I first kept my yarn painting to myself. My professors preferred my drawings to my paintings. My painting professor, Jack Whitten, asked what we did during vacation. I volunteered that I’d spent the vacation working on a project but it wasn’t exactly painting. After visiting my studio Jack told me to stick to yarn and he would consider them paintings.

In 1992 I traveled to Mexico as a Fulbright Fellow to meet and talk shop with fellow yarn painters among the Huichol, an indigenous people working in a similar medium.

I have received Artist Fellowships from the National Endowment for the Arts, The Adolph and Esther Gottlieb Foundation, The New Jersey State Council on the Arts and the Ludwig Vogelstein Foundation.



Geri Hahn (b. 1945) MOUNTAIN LAKES
Music in Curved Entrances, 2016
 Fabric
 35 ½ x 35 ½ in.
 Collection of the artist

Yarn Painting/Technical Information

I attach colored yarn to ClayBoard™ using Elmer's Wood Glue™. Yarns vary in material and thickness.

My materials include cotton, linen, silk, and rayon. The diameter ranges from sewing thread to eighth-inch cord.

Forms are rendered by the direction the yarn is glued as well as color changes. Yarn lit horizontally is bright while the vertically lit yarn is dark.

The material and sheen of the yarn determines the intensity of this effect.

I am able to mix colors by alternating yarn. I can also mix a number of images using this technique.

The finished picture is sealed with Fabric Guard™. The final step is the frame, which I mill and build in my wood shop.

Geri Hahn

Every noise or musical sound I hear has a color, shape, texture, and exists in my mental landscape. This is the inspiration for my art. I see sound emanating from everything 24/7: the refrigerator, the car engine, or the minimalist electronic music I prefer. As a "synesthete," I live in a liminal space between sound and vision.

This collection of work is music and sound-inspired hand-sewn and embroidered fabric art, made in silk and linen with elements of shiny metallic floss and thread. The tactility, structure, and sheen of the fabric and thread form an integral part of how I engage with the creative process. The touch of rough and smooth textures, the brightness of silks, the matte finish of linens, and the sparkle of metallic threads all reflect my synesthesia while satisfying my other senses as I work.

My hope is that my work allows the viewer to share the energy and joy I experience as I listen to music or sound. When exhibited, QR codes are provided with the work so that smartphone users can hear the sound or musical inspirations as the artwork is viewed.

Brightly colored shapes have inspired me since I began drawing in abstract forms after my first encounter as a ten-year-old with the art of Alexander Calder. Over time, I taught myself techniques for working with fabric and thread, and in the last few years, I have merged my drawings with my passions for textiles, abstraction, and, most significantly, music. My recent art created in fabric is the result of this process of translation and transformation.

Victoria Hanks

The sculptures were inspired by the French outsider artist Michel Nedjar who creates dolls out of rough found materials, dips them in paint, dirt, etc. and may work on them from time to time over the years letting them get old and disheveled. I've always loved the dolls made by Hans Bellmer as well. These "dolls" I have created are mainly out of old underwear and bras sewn together and stuffed to the breaking point, gessoed and painted. I use found objects that are personal and lived in that they carry mysteries that observers will never know, yet their exterior belies no trace of what pleasure, trauma, pain, etc. that they have witnessed.



Victoria Hanks (b. 1958) GLEN RIDGE
Heart from the *Hanx Series - the Pink Ladies of Hankifer*, 2018
Found cloth materials, stuffing, thread, gesso, and acrylic paint
22 x 17 x 8 in.
Collection of the artist



Victoria Hanks (b. 1958) GLEN RIDGE
Bow Tie from the *Hanx Series - the Pink Ladies of Hankifer*, 2018
Found cloth materials, stuffing, thread, gesso, and acrylic paint
22 x 17 x 8 in.
Collection of the artist



Linda Brooks Hirschman

Working in a series, I can examine a life issue that has deep meaning to me. Since early 2016, my series "Tree Skins" (13 skins so far) has compelled me to consider the aging of trees, and thus, my own aging process. Strips of peeled bark hang from steel nails like animal hides. By creating fiber works of trees struck by fire, disease, invasive plants, unpredictable weather and human intervention, I acknowledge the unexpected, random, frightening aspects of later years. I also recognize and portray trees that are maturing and thriving through time with patience and resilience.

Each series presents new challenges and usually takes a few years to complete. Problem-solving is key, so I constantly push myself to experiment, improvise, and invent creative solutions.

Linda Brooks Hirschman (b. 1942) WOODCLIFF LAKE
Tree Skins - Wounded, Strangled, Burnt, 2016
Fiber
52 x 42 x 5 in.
Collection of the artist

Alisha McCurdy Holzman

I am a coal miner's daughter, granddaughter and great-granddaughter. The stories, hardships and triumphs that these coal miners and their families have experienced are the driving influences of my work. Craft media and techniques have been used within my work as empathetic gestures to those that the work is about. My choice of materials and media is a way of showing respect to lives and the Appalachian region that the artwork is made for. The stitching, weaving, and sewing are skills that are familiar to Appalachia. The locus of the artwork is to tell the stories of a region that has sacrificed so much to fuel the rest of the United States. While I approach this body of work from a local perspective I am aware of the broader political, social, environmental and global implications of the artwork.

Within the United States, the coal industry is not as integral to the economy as it once was. Consequently, unless one has grown up in a coal region, the industry remains largely unfamiliar. Dirt, grass, and coal have become central materials within my sculpture and installations to give reference a physical site outside of the gallery setting. Used congruously with the earthly materials are effigies of small yellow canaries that were once taken into the mines, when their songs waned and they eventually died, miners knew to flee the mine and the unsafe buildup of toxic gasses. These yellow canaries are representative of the individual miner's sacrifices that are often lost in the vastness of the mining industry.

My greatest artistic joy is to transform fleece, a flat, matte fiber, into an organic, dimensional, multi-textured sculpture.

As I cut, mold, shape and stretch the handmade fabric, a sculpture begins, followed by machine and hand sewing. To assemble and embellish my fiber creations, I incorporate diverse materials such as wood, wire, metal, clay, and found natural objects. As a self-taught artist, I am proud of the creative solutions I have generated, which I openly share with my students.

Felt making and stitching are both slow, rhythmic, repetitive actions. Building solid armatures and working with power tools uses a contrasting set of skills and mindset. Varying these activities, by working on several sculptures at the same time, gives me a vital, balanced studio life.



Alisha McCurdy Holzman (b. 1984) FAIR LAWN
*Mineral and Industry Maps of New Jersey,
Abandoned Mines*, 2018
Thread drawing
36 x 30 in.
Collection of the artist



Alisha McCurdy Holzman (b. 1984) FAIR LAWN
*Mineral and Industry Maps of New Jersey,
Borrows and Quarries*, 2018
Thread drawing
36 x 30 in.
Collection of the artist



Jan Huling (b. 1953) JERSEY CITY
The Gown: Affinity, 2017
 Mixed media
 62 x 59 x 81 in.
 Collection of the artist

Jan Huling

Having worked for many years as a commercial artist, designing everything from textiles & dinnerware to ribbon & Christmas ornaments, in 2008 I gave it all up to dedicate myself to adorning objects with glass seed beads. My goal is to transform mundane forms into spectacular, meaningful, hypnotic works of art. Each piece is a meditation of color and form, pattern and texture that is allowed to grow organically with no plans or sketches. With each new row of beads, I can more clearly see the personality of the piece emerging and it tells me what color needs to follow, what line needs to intersect. I listen.



Helen R. Kaar (b. 1946) MADISON
Eternity is in Love with the Productions of Time, 2016
 Quilted cotton and wool
 73 x 49 in.
 Collection of the artist

Helen R. Kaar

Around 1980, while waiting for my then husband to pick up an order in a bookstore, I found a big piece of myself while browsing through a quilt book. It introduced me to hand quilting. This was woman's work and struck me with the freedom and potential that comes from being unimportant, even anonymous. While many a dry and dusty painting of the well schooled and once prominent languishes forgotten in museum storage, because they fell outside the artistic canon, these fresh, unfettered images spoke with timeless immediacy. And that's how I hope at its best my work comes across — not old, not new, outside of fashion. Barred from the academy and its fixed ideas of creation, with stitches and scissors,

Dong Kyu Kim

I am one of the 65,000 professional workers who migrated to the United States in 2007, with an H1B visa, in hope to seek a better opportunity. H1B is a visa program which grants a foreigner with an advanced degree to work in a specialty occupation in the United States for a temporary period. Upon acquiring an H1B visa, the authorized status is held for a maximum of six years, and it can only be issued in increments of up to three years. With a knowledge that an application for a green card was permitted during this time, I made attempts to acquire work permit/green card on four separate occasions since 2012 but was denied each time.

The aftermath of the financial crisis in 2007-2008 was the start of an economic crisis, and from 2009, massive layoffs took place. It was told that one of the subjected employees who needed a sponsorship from the company to apply for a green card, had to go to the head of HR and go on his knees for an annulment. His wife was an illegal resident and the only way to acquire her a legal residency was to secure a green card and a US citizenship for himself. Also, another employee who was in the midst of a green card process had to go the HR and beg for a reversal of the layoff decision.



Dong Kyu Kim (b. 1975) FORT LEE
American Stitches #4, 2018
Paper receipts and thread
37 x 19 in.
Collection of the artist

It was difficult to accept the possibility of going back to Korea upon denial of my 4th work permit attempt. At that time, I repeatedly questioned myself of why I was refusing to go back to my motherland and why I was seeking ways to stay here in the United States, with my family left behind. I wanted to find the answer to this uneasiness.

My artworks consist of receipts from past 10 years of life here in the US with weft and warp of endless hand stitching. Unless it is a special circumstance, sewing is widely considered as an area for women in both Western and Eastern culture. The main inspiration of my work, JoGakBo (Korean traditional patchwork wrapping cloth), was also a household accessory created by women who had been restricted in their social activities in the strict Confucian society of the Chosun Dynasty called 'GyuBang(Boudoir) Crafts' in Korea. So my artworks retain hand stitching, which remain in the field of women, as a man. My physical body is in the Korean Community, yet my admiration is in the White American Culture, but in reality, I design clothes for African-American consumers.

So the one who remains as a stranger at the border of all these complications will recall all past memories, thus, it would be self-reliance to affirm all of those memories, and to prove myself my own existence.

women invented, mastered, and passed on this early form of collage. And for the most part, it was handwork, work that celebrated the intelligence and joy of the truly digital. It takes a lot of time, sometimes years. You can't produce nearly as much, yet the subtlety of the result and the way it connects with that deep tradition feels worth it.

One of William Blake's Proverbs of Hell, "Eternity is in love with the productions of time," inspired and titles this submission. In it, I wanted it to bring together my love of literature, painting, and design, and to blur the distinction between words and images. I like to think of the quilt stitches themselves as a drawing, and if you follow the quilt line from its

start at the top left of the plain muslin, you will find yourself following a single path that threads through several images until it terminates in the flourish of the colored fabric below. I also like a piece to hold interest through a range of vantage points whether across a room or inches away. Although this quilt has no block, it does emerge from a grid, which you might think of as its underlying principle or law. However, no two pieces are the same shape; and on examination, you will see many images creeping over, out of, and obscuring the lines. As much as we need boundaries, we need trespass, too. Boundaries give us a safe place from which to make meaningful transgressions — that's how living things grow.

Megan Klim



Megan Klim (b. 1960) JERSEY CITY
Veiled #5, 2017
 Gauze, encaustic, rust, wire
 12 x 12 x 7 in.
 Collection of the artist

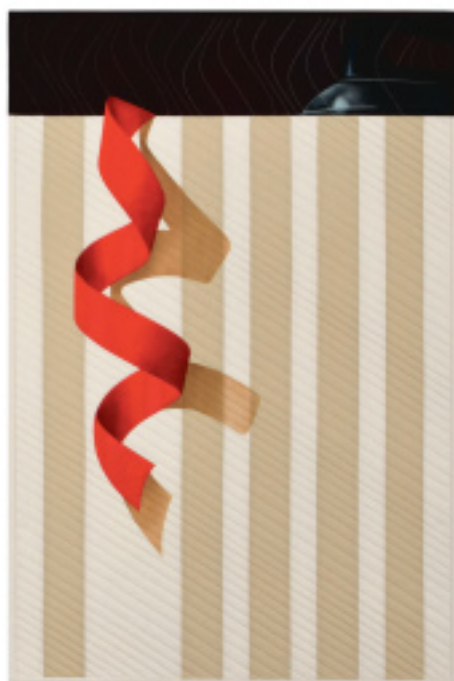
My mixed media work juxtaposes several materials on one picture plane to create an interaction and conversation between them while also highlighting the inherent qualities of the specific materials. I have always been attracted to fiber, specifically gauze because of its natural beauty and its grid-like structure. There is a fragility and strength in gauze- to which I am drawn.

A physical presence is apparent in my pieces from textured encaustic surfaces, to grid-like structures made of thread, wire or cloth.

Themes usually reference the idea of an internal/external as well as structure vs. gesture. Through my use of pattern or repetition, I reflect upon human individuality while also offering a tactile visual experience. It is my goal that through the tangible an ethereal space is created and felt; instead of just seen.



Megan Klim (b. 1960) JERSEY CITY
Veiled #6, 2017
 Gauze, encaustic, rust, wire
 12 x 12 x 7 in.
 Collection of the artist



Liz Kuny

The strongest influence on my work has been my love of all art that combines a graphic use of color with a designer's attention to line and edge. Using fabric as a medium was a natural choice for me because it lends itself beautifully to achieve these effects. I find inspiration for my work everywhere and the subjects of my work can range from the abstract to the realistic.

In this piece, I wanted to see how convincingly I could portray the illusion of three-dimensional space in a quilt. The work became far more interesting when I saw a story emerge—the curling stripe became the misfit, the rebel, the troublemaker; the iron, the pressure to conform.

Liz Kuny (b. 1952) MORRISTOWN
Troublemaker, 2017
 Fabric
 29 x 19 in.
 Collection of the artist

Daryl Lancaster

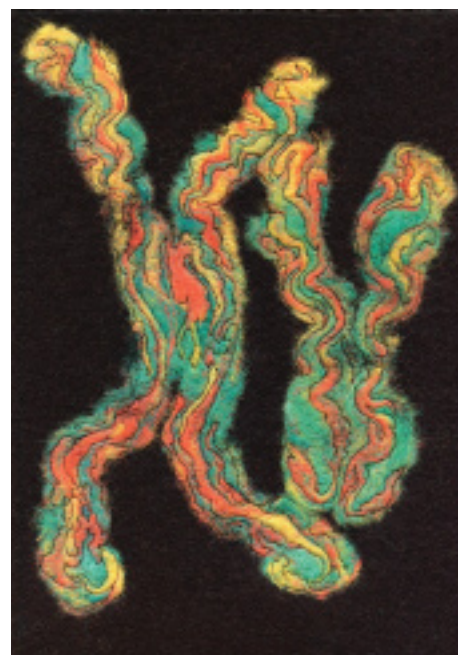
A handweaver by trade, the rigidity of the grid of a handwoven fabric for me yields less spontaneity and freedom of expression than other forms of interlacement.

The disordered grid of felting, subjecting hand-dyed wool to heat, agitation and moisture challenge the way we think about interlacement. A metaphor for the chaotic and unpredictable daily onslaught of media and politics and divisiveness that consumes us, felting represents chaos controlled. Beating wool into dense layers of color, careful slicing of the layered surface, mirrored images are formed that serve as a reminder that we are what we see.

Shapes are needle felted, pierced and forced through a wool backing, made to flatten out and form ideas and visual images that represent a communication that a handwoven grid can't quite accomplish. Political themes, scientific explorations, cultural implications are easily identified. The chromosome series explores the ideas of genetics, what we pass on to generations that come after. The Greek physician Hippocrates first attempted to explain the transmission of hereditary traits from generation to generation in a process called Pangenesis around 400 BCE.

The added layer of stitching helps to define space and detail and gives support and permanence to the wool. And yet, dimension is still possible, as the wool is processed and shaped.

Process is important, especially in a fiber medium. Process allows the exploration of thought and communication of ideas. The layering of processes, wet felting, needle felting, and stitching all join together in a mutual expression of common goals.



Daryl Lancaster (b. 1955) LINCOLN PARK
44 + XY, part of the *Chromosome Series*, 2015
Felting
14 x 11 in.
Collection of the artist



Judy Langille (b. 1950)
KENDALL PARK
Ancient Marks 1, 2015
Fiber
44 x 33 in.
Collection of the artist

Judy Langille

I have always been drawn to fabric and have used it as my palette for design. My work explores a variety of surface design techniques to create my compositions.

The "Composite" series is based on my experimentation with shibori. These pieces are wrapped with hand knotted string. The knotting and wrapping processes have proven to be a very meditative to me. In continuing to work and meditate, I have created a variety of inventive stitches and knotting to add another element and dimension to the work.

In the "Ancient Marks" series, I am interested in ancient manuscripts and writings that are part of the historical memories of my ancestors. These "writings" in my work represent memories, both forgotten and recollected. The marks are sometimes screen-printed, and other times created with the use of shibori. Stitching in the fabric creates a texture, which implies that there is great detail in every life or story, held closest by those who lived it.

"Entangled in the Blues" was created from a color palette, which reflects my sadness, as I care for an aging mother. High contrast dark blue pods hang down in the forefront of the composition. Lighter colors and textures appear as shadows receding into the background, reminiscent of fading memories. It feels as though you could enter this deep, entanglement of vines, and never come out. The viewer may wonder - Are the dark pods' tears or elongated vessels encasing melancholy thoughts.

Shannon Linder

My simple goal is to brighten up the world a little bit – I want to draw out a smile or a chuckle from my audience. The whimsical and outrageous aspects of life have always been my favorite, and I try to stay connected to my inner child by creating clever and lighthearted pieces.

Through my work, I physically manifest an enriched reality that I wish I could see outside of my mind. I think, what would have delighted me at five? What would have made me smile at seventeen? What will make me laugh at sixty? And then I combine them all to create a universally enchanting body of work.

The inspiration for this quilt came from one of my college roommates who would always come home from class, exasperated, and exclaim, “I have grievances to air!” She would then let out all of her complaints about her day. I thought, what if I could actually air my grievances? I took it upon myself to make this figure of speech literal, by way of stitching together all of my grievances so that I could shake them out into the wind, therefore airing them.

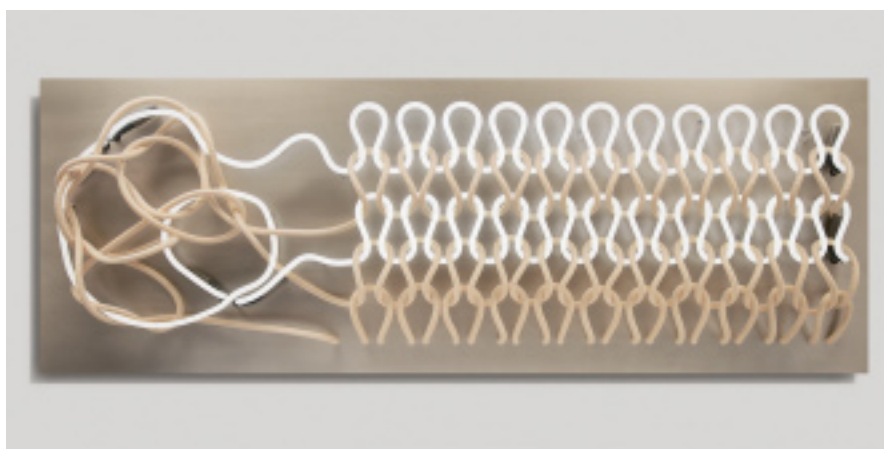
Maybe it is the illness of my age, but I fall prey to the rush of instant gratification. I knew I needed to teach myself patience, and the process of creating this piece was the perfect opportunity. Over the three years that it took to construct, I learned a lot about myself as I sewed. I thought back to my first college class on American textiles in the 1800s and it stirred in me the motivation to sit and quilt patiently for so many hours at a time. I found comfort in the process of constructing the tiny pieces it



Shannon Linder (b. 1995) WEST ORANGE
Grievance Quilt, 2018
 Fabric, felt, pom poms
 82 x 76 in.
 Collection of the artist

took to create what I knew would be a whole.

In the end, the Grievance Quilt became a labor of love that I am so proud of. It is lumpy and imperfect, but absolutely endearing – just as I find life to be. And now, I can sleep well knowing that my grievances are aired.



Kevan Lunney (b. 1959)
 EAST BRUNSWICK
Repair, 2017
 Aluminum, glass, neon light,
 industrial wool felt, knitted
 construction
 24 x 64 x 7 in.
 Collection of the artist

So Yoon Lym

I created these felt “paintings” with the idea that they would be viewed as topographical maps. In crafting the Tuareg Blue series, I was able to explore the medium of felting, which is a Craftform that has direct links to my ancestral roots, as “Felting” originates in ancient Mongolia and the region that is modern-day Korea. Felting is the oldest form of textiles. Layers of history and many stories are told in the changing map of the ancient world. And connective roads were built through the ‘Silk Roads’, where cultural interactions between the East and the West became possible beginning in the Han Dynasty in 11 BCE.

With the title of my ‘Tuareg Blue’ series, I reference the Tuareg People who live in the deserts of Africa with the foundational background color that is the symbolic color of the scarves that the Berber Men wear as veils which have come to be known as “Tuareg blue” in color. The patterns that are created atop the Tuareg blue felt is achieved through stretching and embedding the silk fibers into the felt through the ancient process of “felting.” In felting, I was able to explore the world of maps and imagined spaces and boundaries.



So Yoon Lym (b. 1967)
NORTH HALEDON
Tuareg Blue V, 2016
Wool, silk
22 x 30 in.
Collection of the artist

Kevan Lunney

Repair is about the journey to wholeness, from chaos to connection. Two different materials create a fabric of strength and integrity.

A simple knitted construction is a series of interlocking loops, which depend on one another for strength and integrity. If one loop fails, the structure is weakened. When a yarn breaks a hole forms. In order to begin to repair the hole, only a single strand is required to stretch across the gap to

connect with the other broken end.

These weaknesses or detachments in our bodies are repaired by blood flow and the creation of new tissue, and in our families, communities and the larger world, breaks are repaired with communication, compassion, and patience; perhaps only a single word.

In this work, light repairs the lost connection. From chaos to repair and connection, this is the process of healing.



Susan Martin Maffei (b. 1947) MATAWAN
Pandora Box – Japanese Beetle, 2018
 Tapestry, book arts, collage
 24 ½ x 34 ½ x 20 in.
 Collection of the artist

Susan Martin Maffei

Pandora Box Series

The human footprint has changed our natural world and affected animals large and small. Invasive species, disease, climate change, and disappearing environments endanger the balance of nature at alarming rates and to consequences yet unknown. There is beauty to be found in all things living and attention to its role in nature's balance is crucial. This series attempts an awareness of both beauty and destruction.

This second box in the series is the Japanese Beetle (*Popillia Japonica*). It is a serious pest that damages several hundred species of plants. First discovered in a nursery in Riverton, New Jersey in 1916 and believed to have arrived in a shipment of iris bulbs, they are now found in 30 of the 48 states.

These attractive beetles eat the flesh of the leaf but leave the veins, resulting in quite beautiful but quite damaged lacelike leaves.



Patricia Malarcher (b. 1930) ENGLEWOOD
Quartet, 2015
 Fabric, encaustic
 23 ½ x 48 in.
 Collection of the artist

Patricia Malarcher

I am interested in investigating voices of different fibrous materials, especially materials that have no limits set by precedent or tradition. A common denominator in whatever I do is the process of sewing, either by hand or machine. I work concurrently with a few ongoing series. One consists of small mixed-media collages in which fabric and thread are the constants in combination with varying samplings from contemporary culture— e.g., printed paper, plastic, laminated substances, or found materials. *Pages* was inspired by the rich surfaces of illuminated manuscripts on exhibit at the Metropolitan Art Museum; each 8-inch unit includes one or more miniature drawings of potential page layouts.

In a second series, each piece of fabric is “stitch-shaped” by hand to create a dimensional surface; the resulting texture might be suggestive of enigmatic text or the pattern of a woven textile. The stitched cloth is then dipped in clear encaustic medium to achieve a stiffened, translucent, skin-like fabric. While the design remains intact, the wax affects the overall shape in unpredictable ways. This ultimate surrender of control is a risk that becomes part of the artwork.



Caroline McAuliffe (b. 1983)
JERSEY CITY
lðunn, 2018
Crocheted scavenged rope with fringe
12 x 13 x 20 in.
Collection of the artist
Photo credit: George Potanovic, Jr.

Caroline McAuliffe

My current series, *S/HE/R, My Norse Fylgja*, deals with woven and crocheted wearables from a familial folkloric narrative. As the story goes, we are descendants of Vikings, a commanding clan that were equally fragile. I am exploring the concept of the fylgja, a Norse spirit that accompanies a person and connects them to their fate. I imagine my spirit to be a colorfully-loud, dancing fool: powerful and free. There is an exchange- one of the dualities of dominance and submission, fragility and power. Yet, the exchange also weighs on the concept of intimacy. Power from a woman. Power from the unknown as a headpiece that masks the face. Power from a whip, from ways of its movement. *S/HE/R* lives in its contradictions; nonetheless, it is also comfortable in a state of play. I want to dress up in costume and be something else, a different version of myself. I want to be hidden and completely present. I want to be vulnerable and protected. I want to be a jester with authority and invite others to do the same.



Caroline McAuliffe (b. 1983) JERSEY CITY
Frigg, 2017
Crocheted cord and silver fringe
13 x 15 x 20 in.
Collection of the artist
Photo credit: George Potanovic, Jr.

Anne Q. McKeown

On Papermaking: "I love to paint, to tell stories. I also enjoy the tactile quality that goes along with thinking with my hands, so over many years, papermaking has allowed me to fulfill both these creative needs. That is to say, I use hand-made paper as the substrate in my painting practice. As an artist, I like to experiment; pushing the perception of what "paper" really is, to an extreme. For example, I may make paper that has the look (and feel) of woven fabric or may even choose to use it as a sculptural medium. But in whatever form it takes, paper's strength and delicacy seems to me to express a commonality of the resilience and fragility of life."

Anne Q McKeown's interest lies in existential musings and explorations of her ongoing life experience. She is and always has been an observer, a seeker of knowledge. She thinks about activities she observes, and writings she intakes to try to understand how events fit together. As with Paul Gauguin, she wonders, Where Do We Come From? What Are We? Where Are We Going? She translates these questions into manipulated form that addresses her observations.

Strong intuition guides her in making her work. The manifestation of her thinking incorporates understanding of method, material, and the critical message of her explanations. She allows the work to take her where it will. Thoughts, scenes in memory, deeply felt experience guide her decision making to communicate an inner world of human emotion, conviction, and spiritual recognition.

Her stories are accessible, they ask the viewer to recognize associations, to link together images. The artist asks the viewer to spend time sensing meaning, feeling its veracity.



Anne Q. McKeown (b. 1950) SECAUCUS
Rendering Touch, Rent Asunder, 2016
Fiber, paint
57 x 36 in.
Courtesy of the artist



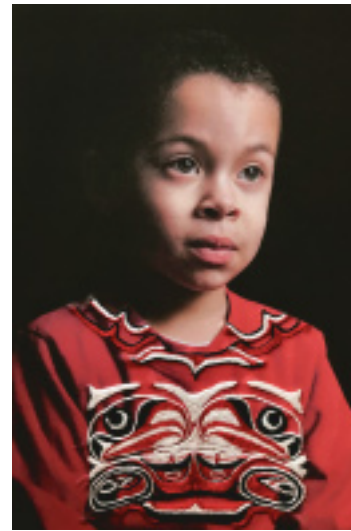
Deborah Guzmán Meyer (b. 1977)
MONTCLAIR
I.M., 2018
Digital photograph printed on
cotton, hand embroidery
18 x 12 in.
Collection of the artist



Deborah Guzmán Meyer (b. 1977)
MONTCLAIR
L.E., 2018
Digital photograph printed on
cotton, hand embroidery
18 x 12 in.
Collection of the artist



Deborah Guzmán Meyer (b. 1977)
MONTCLAIR
L.H., 2018
Digital photograph printed on
cotton, hand embroidery
18 x 12 in.
Collection of the artist



Deborah Guzmán Meyer (b. 1977)
MONTCLAIR
M., 2014
Digital photograph printed on
cotton, hand embroidery
18 x 12 in.
Collection of the artist

Deborah Guzmán Meyer

The number of mixed-race persons is growing in the United States. In the latest U.S. Census, 9 million people reported being more than one race. In metropolitan areas such as New York, encountering someone of a mixed-race background is commonplace.

This body of work documents the physical appearance of these new Americans but also examines our innate reactions, as humans, to encountering these individuals. The children that appear in these photographs are all biracial. They were photographed at a tender age, between 2 and 10, at a time where they themselves have not begun the process of coding or identifying themselves more with one race than another. It is also a time where their features are still mutable, pre-adolescent, where their bodies have not yet gone through the transformation of puberty.

The photographs are printed on fabric, then embroidered by hand, with the symbols and markers of ancient peoples. This process signals the uniqueness of these individuals by creating a one-of-a-kind artifact, not a reproducible item, and combining it with the symbols of ancient times, giving a tactile reminder of the span of time humans have inhabited this planet. The subjects' racial heritage is not divulged, giving the viewer an opportunity to engage with the pieces without checking any boxes. More often than not, when people encounter mixed-race children, there is a tendency to lay claim to their heritage. As viewers, we see part of ourselves reflected in these children, therefore we claim them as one of us.

This work's final preoccupation is with the psychological space that exists when the viewer engages with these images and reflects on what makes us similar, as we continue to explore the different combinations of our humanity.

Susan Spencer Reckford

To cut through the rhetoric surrounding recent school shootings, I picked up my knitting needles and made a child's "bullet-proof" vest out of Kevlar. What are we to do when our politicians won't protect us? Will vests like this become an essential back-to-school item for all American children?

Susan Spencer Reckford
(b. 1963) SHORT HILLS
Back-to-School, 2018
Kevlar
13 x 14 in.
Collection of the artist



Faith Ringgold

I became an artist in the tumultuous 1960s. By the early 1970s, I had developed both vision and voice as a black woman artist in America.

I went to West Africa in the 1970s and returned home inspired to write my memoir. *We Flew Over the Bridge: The Memoirs of Faith Ringgold* was published in 1995 it took me fifteen years to get it published. During that time I wrote and painted story quilts and began to create masked performances to tell my story. I had

been working in collaboration with my mother, Mme Willi Posey a dressmaker and fashion designer. We made our first quilt in 1980.

Tar Beach was my first children's book based on the quilt with the same name. 1990 found me in France painting the French Collection and writing the story of Willia Marie Simone, a self-styled African American woman artist who went to Paris to be an artist in 1920 during the Harlem Renaissance. The American Collection came next and the story quilts and children's books continued to document my artistic production.

In 1992 my husband, Birdie, and I moved from Harlem to Jones Road in Englewood, New Jersey to build a studio. However, our white neighbors (unsuccessfully) sought to deny us the freedom to build a life there. Freedom, you know, is not free—it took me six years to realize my dream of a beautiful studio surrounded by a beautiful garden. Inspiring images of my ancestors on the Underground Railroad now appeared in my new landscape paintings of Coming to Jones Road Under a Blood Red Sky. Icons of black men and women making the music the whole world loves, the music we brought to America along with the pain of slavery was now a new inspiration. "Mama Can Sing" and "Papa Can Blow" are the ever reassuring realities of black life I depend on during difficult times.

In 2007, I completed a series of 8 serigraphs for publication of Martin Luther King's Letter from Birmingham City Jail. The 1960s, the majestic words of freedom and peaceful solutions to The Struggle in America are all quite unimaginable without the presence of Martin Luther King Jr. A tribute I feel honored to create.

Faith Ringgold (b. 1930) ENGLEWOOD
Ancestors Part II, 2017
Acrylic on canvas with pieced border
59 x 63 in.
Collection of the artist





Ben Salmon (b. 1981) SOUTH ORANGE
Together Apart #1, 2017
Wool
14 x 14 in.
Collection of the artist



Ben Salmon (b. 1981) SOUTH ORANGE
Finished Not Complete #2, 2017
Wool
14 x 14 in.
Collection of the artist

Ben Salmon

Expanding the imagination of what can be achieved with wool, I combine innovative techniques and style with age-old practices. Working with a medium traditionally used in figural and representational folk art for centuries, I am excited to bring needle felting into the world of contemporary abstract art. This sense of dichotomy is a common theme running through my work. The hard lines of the stretched canvas meet the naturally soft lines of the fiber. Raw wool meets



Lisa Sanders (b. 1955) NEWARK
Curious Form 1, 2018
Wool felt, wool roving, cotton thread
14 x 22 x 17 ½ in.
Collection of the artist



Lisa Sanders (b. 1955) NEWARK
Curious Form 4, 2018
Wool felt, wool roving, cotton thread
16 x 23 x 20 in.
Collection of the artist

Lisa Sanders

Textiles resonate with viewers on many levels: personal experience and memories and emotions experienced while wearing and using them, identity and cultural allegiance associated with them and aesthetic appreciation of designs and textures. They can remind us of comfort (a soft and warm blanket) or stress (how will I be judged for this clothing I am wearing) for example. These references are often subtle and subconscious.

My latest work has been focused on making wall hang-

refined, combed and dyed wool. Strong lines meet gentle curves, staid neutrals meet vibrant colors. The languages of texture, color, and movement are at the heart of what I do. This medium lends itself to abstract two-dimensional art in a more robust, textual, alive way than most other mediums. With effects reminiscent of stained glass, acrylics and clay, the range of what can be achieved with wool is practically endless. There is a push and pull in the conflict of what I create that is both compelling and satisfying. In the world of felting, am proud to be leading this charge into new territories.

A variety of techniques explore different themes:

A mix of stark outline and color-saturated space keeps an eye on the past and one on the future yet reminds us that there is beauty in the present, perfection in the natural imperfection of the now. A combination of balance, outline, and color renders the composition complete while leaving much to the imagination.

Alone, each thin strand of needle felted wool would barely register on the canvas but together, they showcase vivid movement and fluidity, along with the beauty of the intersecting lines that make up our lives, demonstrating the power of a group working together in a common direction.

Celebrate both the collective shape of the design as a whole along with all the individual unique parts that make it up. Filled with more small-form shapes than you can count, this technique is rich with detail.

Playing with the intersection of where two-dimensionality meets three-dimensionality, these monochromatic pieces literally come off the page, challenging the eye with the unexpected.

Currently, on my studio desk, I am working on high-contrast pieces incorporating different materials into my felted wool pieces, such as copper mesh, porcupine quills and even taxi-dermy butterflies.

"Textile is a universal language...there's a level of familiarity that immediately breaks down any prejudice"
-Sheila Hicks

ings and curious shapes (sculptures) out of wool felt. The sculptures evolve as I work, adding and taking away pieces until they come together in a way that feels right. I stuff them with wool roving (loose wool) and I stitch around the surface of the forms in a contrasting thread to help the forms further express their being. Stitching marks are visible, both on the felt body and on the embracing stitching at the surface. They are the traces of experience that the piece has endured, much like how we show traces of the experiences we have endured, as everything that happens to us leaves traces on our characters and our bodies. This work was partly inspired by *Sashiko*, a Japanese tradition of using a running stitch repeated in several directions, or in a pattern, to repair worn clothing. It is closely allied with the Japanese idea of *wabi-sabi*; the belief that beauty can be imperfect and reflect transience and imperfection. *Wabi-sabi* characteristics include asymmetry, roughness, simplicity, austerity, modesty, and intimacy, all of which are also reflected in these works. *Sashiko* repaired clothing reflects the idea that the traces of wear

(history) on the object can be beautiful and need not be hidden. My work is about this idea of reflecting the traces experiences leave on our being, showing them as very visible marks, not to be ignored or hidden away. Thus, each sculpture is a character, with its own history of creation and personality. And this is beautiful.

I find it interesting that the resultant sculptures seem to have a life of their own and express movement. The slow process of building them up piece by piece through hand stitching infuses the forms with my intensity and energy.

I like working with a pure wool felt textile. It reminds me of fine handmade paper. There is a similar dry texture and body to each. The stitching I do also reminds me of cross-hatching marks often employed in Fine Art drawing to define shapes in space and the reflection of light on objects. In the same way I use the contrast stitching marks to better define the forms and lead the viewers gaze around the piece.

I hope that the viewer may intuit all these subtle connections when they encounter my works.

Diane Savona

My series, *Wool Coat Prints*, was inspired by the earliest recorded communications: the handprints of Neanderthal women. They recorded conversations between earth and stone. Through months of experimentation, I have found a technique to allow conversations between garments.

These conversations chronicle prehistoric carved goddess figures, ancient animal cave paintings, Australian X-ray paintings, and the bog bodies of Northern Europe. Images of goddess figures with accompanying animals have been long been preserved in women's sewing. I transform these goddess images into dress mannequins and convert the animals into sewing machines with iron legs. The metal bones of these sewing machines are seen as X-ray images on the shadows of their human operators. In some pieces, the operators and their machines morph together.

Anthropologist Elizabeth Barber demonstrates the relationship between the string skirt of the Paleolithic Lespugue Venus, the Bronze Age bog body at Egtved and Macedonian folk clothing. She shows the history held by the cloth. I demonstrate the relationship between Japanese Boro and the patches of Bronze Age Bernuthsfeld Man by using the shape of the two Weerdinge bog bodies. I show the universality of textile history.

My technique is based on what is generally identified as the problem of color transfer: dye that bleeds from one garment to another. By wrapping different colors of wet wool clothing sections tightly together and boiling them, I learned to control the color transfer. I photoshopped and printed images

on freezer paper, cut the images out, and ironed them to the wool as resists. After boiling, both the light wool AND the dark wool had images transferred onto them. Old threads also bleed color. I sewed dark lines around the resists, and under patches of colored wool. The sewn lines transferred so much color that the marks are darker than the remaining stitches. When I remove the thread, all that can be seen is the residual evidence of where the stitching had occurred.

This art is intrinsically bound to these materials from which it is created. When you carve stone, you release the sculpture inside. When I boil wool, I am giving voice to the textile history held in the cloth.



Diane Savona (b. 1949) PASSAIC
Boro & Bernie, the Weerdinge Men, 2018
Wool
44 x 29 in.
Collection of the artist



Pamela Scheinman

Flights between Newark and Mexico City mark my life's pendulum. Invariably I arise predawn for UA1063 and return midday on UA1066, clinging to a window seat for evidence of this passage inscribed in the landscape. The aerial view never fails to rivet my attention, with its linear geometry and the stark divide between cultivated fields and organic outcrops on approach to the megapolopolis. Impelled like a migratory bird, a seeker, a homing pigeon, a non-native

species, I breach boundaries and land in this precarious 21st-century moment.

Corn is the substance from which man was created in Mexico's origin myth. The

Pamela Scheinman (b. 1945) HIGHLAND PARK
AXAYÁCATL (Universe Observer), 2018
Henequen and cotton twine, acrylic yarn, kraft paper, tar
38 x 35 in.
Collection of the artist
Photo credit: Pablo Aguinaco



Wonju Seo (b. 1964) ENGLEWOOD CLIFFS
Through My Window, 2017
 Korean silk, thread
 90 x 55 in.
 Collection of the artist

Wonju Seo

My contemporary *Pojagi*, “*Through My Window*” is a geometric abstraction textile art, and it visualizes memory of breathtakingly beautiful sea landscape. I was so impressed by the scenery of peaceful never-ending blue ocean with waves in a continuous rhythm and I simplified sort of my inspiration using my visual language. The artwork is composed of three layers of patchwork as a group using various colors of Korean organza called *No-bang*, which shows all lines with double stitches by hand sewing. The exterior shape of my work symbolizes a “Window” which I used to stare out to observe the outside world as a child. The “Window” represents not only the boundary of comfort and safe zone but also the freedom to explore the unknown world that so many Korean women who grew up in a traditional Confucian culture like me have often wondered about.

My work is influenced by my beautiful Korean heritage, *Pojagi* especially *Jo-gak-bo*, which is Korean patchwork cloth that was used for wrapping, storing and carrying everyday objects in Korea between 14th Century and 19th Century. I revisited the pure geometry constructed in antique *Pojagi* forms with traditional colors and reinterpreted it through my artistic view with contemporary concerns.

semi-arid patchwork is evidence of the struggle of centuries to carve livelihood and meaning from the land, as well as the unbridled contemporary encroachment on nature, with its consequent deforestation, urban sprawl, and water shortage. The agricultural cycle becomes a metaphor for cosmic order, the circular motion of the universe.

Similarly, after decades of exhibiting photographs, I found myself grounded in the studio, drawing on techniques learned in graduate school, where I first used photos as a design source. Like Sheila Hicks, I carry a small portable loom. Mine is improvised from mat board, like examples anthropologist Irmgard Weitlaner Johnson needle wove with string to analyze pre-

Hispanic cloth fragments found in caves and cenotes (deep wells). Like Anni Albers I work with sets of lines and elements to construct an abstract composition. Travels and research in Mexico formed the vision of all three inspiring women.

Here patterning and texture evoke the intense physical presence of earth, seen at a skewed angle and height. The materials include native henequen (agave fiber), cotton dipped in tar (chapopote) used in traditional fireworks displays, as well as dyes made from local walnut hulls and pomegranate skins. My process is an exercise in translation, an attempt to express a well-spring of perceptions that use the language of fiber.

Glendora Simonson

I come from a long line of dressmakers. My mother made clothing. My grandmother made clothing. My great-grandmother made clothing. I was also expected to sew functional items such as bed linen and window curtains. Like any girl of southern heritage, I was also expected to learn to cook and clean. I have mastered sewing and cooking.

My approach to sewing is very much like my approach to cooking. I almost never follow a pattern or recipe verbatim. Sometimes I wished I had. I prefer to assemble the ingredients, think about pleasing combinations, and playfully experiment. Not only do these guiding principles yield unexpected results, but one creative endeavor leads me happily to other playful experiments.

Some of these experimentations involved color. I have many favorite colors: gold, magenta, orange, cobalt, violet, emerald, yellow, lime, sap, turquoise, ebony, charcoal, dove, cream, burgundy, corn-flower, and fuchsia. Because I have many favorite colors, unexpected color combinations appear in my work.

Beyond color, I'm also intrigued by the texture and pattern of fabrics, yarns, buttons, and threads. On a bad day, a quick trip to the fabric shop is enough to restore my equilibrium. Simply touching textiles and imagining the possibility of creating something functional or whimsical brightens my mood. Sometimes the fabric shop is in my studio. Hmmm... no purchases necessary.

In addition to transforming textiles, I enjoy circle-of-life transitions most of all. A canopy of flowering trees in the spring, gardens in full bloom during summer, brilliant foliage in autumn, snow and ice glistening on bare or evergreen branches in winter. Intoxicating!

When the fabric speaks to me, I try to listen. I don't always but I do try. Time constraints or other priorities interfere with this reflective process. When a piece turns out well, it has movement and balance, tension as well as tranquility. Color progression, patterns, and organic shapes make my heart go-a-flutter.

While I enjoy using needle and thread, my favorite tool is the sewing machine. There's something about the shape and



Glendora Simonson (b. 1957) EAST ORANGE
Traveling Shoes, 2018
 Fabric
 29 x 25 in.
 Collection of the artist

its capacity to produce stitches at lightning speed that intrigues me. My mother taught me to sew on an old Kenmore machine around age 7 or 8. We started sewing straight seams, just practicing keeping the fabric together and the seam allowance even. Doll clothes followed, then my own. Interest in drawing and painting coupled with sewing led me to quilting. A most rewarding combination.

Overall, the focus of my artwork is to embrace traditional textile crafts, but also to immerse myself in vital female energy. I think working with fabric, thread, and yarn is a very female-centered activity. I am equally inspired by an African-American ancestry that informs my work, impacts my artistic sensibilities, and indulges a desire to create exciting contemporary works, which, nonetheless, employ traditional skills. This journey continues.

Armando Sosa

Artist Armando Sosa's hand-woven, brilliantly colored tapestries and other textiles present themes and images of Guatemala, where he grew up. In them, he employs symbols and images derived from dreams and memories of traditional icons and figures, both religious and secular – some dating back to his native Mayan or pre-Columbian heritage, others to actual memories of a Central American childhood. Additional visual influences incorporated into his designs include African textiles, European Jacquard patterns, and Renaissance tapestry details.

Armando Sosa was born in rural Salcája, in the Guatemalan Highlands, in 1953. His father was a weaver, and, as a young boy, he was given the task of guarding newly dyed threads drying on the grass of the riverbank. His task was to protect the threads from being trampled by cows! At the age of eight, he began spinning and dyeing thread. At fifteen, he was apprenticed to an uncle and began weaving shawls and other items of clothing on a simple 4-harness loom. At sixteen, he moved to Guatemala City where he worked with a compound-harness loom.

From 1970 to 1980, Armando traveled regularly to various locations in Latin America and the western United States exhibiting his work and giving demonstrations of traditional Guatemalan weaving techniques.

In 1993 Armando moved to Princeton, New Jersey where he met several local artists. With their inspiration and encouragement, he began to weave again, building a total of 4 large and complex looms from memory.

Armando Sosa's textiles are currently woven on two wooden looms, which he hand-built himself. The larger of the looms is six by six by eight feet in size and has forty-nine harnesses and 1,360 threads across. Most of the tapestries created on this loom measure 36 inches wide and on average 6 feet long.



Armando Sosa (b. 1953)
HOPEWELL
San Pablo, 2018
Silk and cotton tapestry
46 x 26 in.
Collection of the artist

Elena Stokes

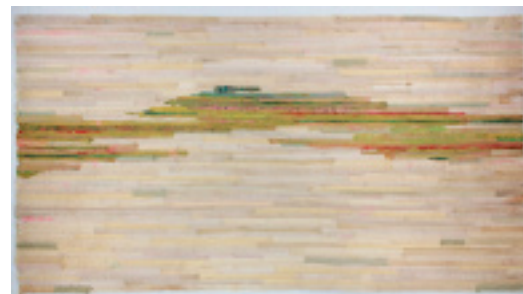
Infinity VI is an abstract reference to landscape, exploring the sense of space. Minimal in design, an endless horizon line flies solo across an empty field, stretching beyond the edge and continuing into infinity. This never-ending horizon line represents the constant process of evolution and transformation of all things in the universe.

The structure of my work is founded on the basic elements of a quilt – three layers consisting of a complex surface, an interior batting, and a fabric backing – all held together with stitch. This historical female art form of domestic and decorative expression has transformed into a contemporary art form of relevant and dynamic visual expression.

The quilt maker's historical practice of reusing old clothing ties in with my reuse of discarded silk saris from India, saris imbued with their own history and carry the stories of the women who wore them. These silks have had their own transformative journey – created by silkworms, spun and woven into fabrics, worn by women until no longer serviceable, discarded then salvaged and somehow ending up in my studio halfway around the world.

The beautiful silk sari remnants, torn and tattered, vary greatly in color, weave and weight, each bringing a variety of sheen, pattern and texture to my surface designs. My process is slow – cutting and layering each piece of silk, pinning and re-pinning until they are fused and stitched into place. Quilting lines are long and horizontal, edges are left frayed and unfinished to support the sense of endlessness. The distressed quality of my layered and stitched textile collages adds to the visual and metaphorical language of the work which embraces the beauty of the imperfect and precious fragility of the impermanent.

By blending textiles and textures with the transformational, I arrive at a visually layered destination of color, line, and space.



Elena Stokes (b. 1958) CLINTON
Infinity VI, 2015
Quilted sari silk
46 x 84 in.
Collection of the artist

Amanda Thackray and Diana Palermo

CRISPR 2 is an installation work by Amanda Thackray and Diana Palermo. The artists collaborated on a systematic process of creating large-scale weavings inspired by the contemporary genome editing process CRISPR.

CRISPR technology was first found in nature in specific bacteria that house small snippets of DNA sequences of viruses that have attacked the bacteria. These bacteria use the saved DNA sequences to guard against attacks from similar viruses. The term CRISPR is an abbreviation of Clustered Regularly Interspaced Short Palindromic Repeats.

This phrase is considered throughout the process of these installations. By constructing, deconstructing, and reconstructing their paper and fiber network, their collaborative process evinces themes of methodical repetition, structural editing, and materiality. This installation also lies in conversation with the disparate elements of their respective studio practice. The breakdown of each paper and fiber strip leads to the dematerialization of form, followed by its slow mending and rebinding. This blurs the line between paper and fiber processes, erasing intention of each original drawing and recoding the imagery.

Amanda Thackray Artist Statement

I use textile fibers as a reference to depict elements of the interior human body. Through drawing, prints, and sculptures, I create handcrafted nets that portray hidden viscera, bones exploding with the memories of their vibrations, and muscles wrapped on spools for use as specimens. The “gore” exhibited in my work is ambiguous and uses muted, sinewy colors. White prevails as binding connective tissues. Bubblegum pinks stand in for forbidden interior soft-

ness. Often abstracted and teased apart, I create fantastical landscapes that depict a low-fi sci-fi world of shifting internal

bodily bondage. Dehumanizing the human form allows the potential to reconstruct its narrative through a set of feminist, material-centric ideals. My work guesses at the smallest of these reorganizations. It examines the recontextualization of microscopic fibers of tissues. These investigations invoke a materialism of the body through familiar, yet unexpected substance.

Diana Palermo Artist Statement

Obsession and repetition are the driving forces behind my studio practice. They steer me through an analysis of the psychosexual aspects of a queer experience. This concept makes me consider the true meaning of the erotic as a powerful force behind gender and sexual identity. The dichotomy between my queer identity and my repressive Catholic upbringing dictates the form of my work. The inner anxiety relative to this experience emerges through densely patterned imagery.

I merge photography, printmaking, and fiber processes using abstraction and formalism as a guiding framework. Through inventive material exploration, I devise prints, collages, and installations that are ritualistic in creation and composition. My work starts with abstract layouts that are then filled with my photographs. I cut and place these

photographs in a quiltlike system that brings a clear minimalist quality to a complex set of images. Each piece is both masculine (rigid and orderly), and feminine (emotional and intuitive) in technique and thought. This mental androgyny helps to build strength in a gender and sexual identity that society often sees as morally abject.



Amanda Thackray (b. 1982) and Diana Palermo (b. 1987)
NEWARK
CRISPR 2, 2018
Sumi ink and watercolor on woven paper, yarn
7 X 360 in.
Collection of the artists

Katie Truk

We take water for granted. It is vital for life. Monetary greed looks for the immediate outcome instead of the long-term repercussions.

Agriculture, though needed to feed the almost 7 billion people walking this planet, consumes large amounts of water for irrigation without thought of the runoff damage from pesticides and animal waste.

Industry consumes water as a solvent, discharging pollutants into waterways.

Pharmaceutical dependency consumed by humans affects aquatic life.

Lack of humanity, bypassing infrastructural repairs for the safety of potable water like in Flint, or access to safe drinking water from poor sanitation in many countries around the globe.

We need to act today for tomorrow. There is no substitution for water.



Katie Truk (b. 1973)
HAMILTON SQUARE
Run-Off, 2018
Wire and pantyhose
44 x 24 x 6 in.
Collection of the artist

Ellen Weisbord (b. 1952) SOUTH ORANGE
Inner Flow, 2018
Deconstructed Harris Tweed wool, hand-spun wool, silk, linen, grapevine wood
17 x 48 x 12 in.
Collection of the artist

Ellen Weisbord

My fiber and mixed media art represent an interpretation of the world around me, as well as an expression of my interior life. My woven, felted, and coiled works reflect a love of nature, a life-long joy of working with fibers, and a sense of connection to ancient techniques so deeply intertwined in the growth of human civilization.

INNER FLOW was conceived following my receipt of nine pieces of grapevine wood that were among the materials left by a sculptor friend who had recently died. I see this sculptural work as a collaboration with him, and I have incorporated themes relating to the flow of energy that bridges everything in life and death. The vibrant colors of the weaving embedded in the core of the dead wood, reflect the elements of earth, air, fire, and water, with a fifth element I see as *magic*. A red line representing the flow of blood or life force appears in each panel, moving visually from one to the next. It moves like a river through different environments, but the flow and message of the work change according to the variable arrangement of the individual pieces. Rather than dictate the order for the exhibition, I pass on the collaborative process to the curator, who chooses how pieces are grouped, stacked, turned around, or placed on their backs.

Although these pieces are woven in a traditional knotted pile rug technique, the unconventional materials combine wool deconstructed from Harris Tweed fabric, handspun wool, and silk. The textures of the repurposed and handspun fibers are intended to contribute to the unique spirit and liveliness of the weavings.





Woolpunk (b. 1971) JERSEY CITY
Blue Carts & Barbed Wired, 2018
 Digital image on vinyl banner with
 needlework
 48 x 72 in.
 Collection of the artist

Woolpunk

Blue Carts & Barbed Wired is a digital photograph printed on a vinyl banner with a variety of appliqued textiles and colorful needlework. Woolpunk's photographic image represents urban sprawl, questions land use, and illustrates the commodification of Jersey City which is now at the zenith of its gentrification. Abandoned and dilapidated lots are being

purchased by the highest bidder directly under billboard's stating "Jersey City Make It Yours." Woolpunk utilizes the vinyl banner as cross stitch fabric. She quilts and embroiders colors, patterns, and textiles to beautify the neglected landscape, a place she has called home since the mid-nineties.



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