



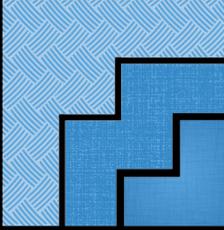
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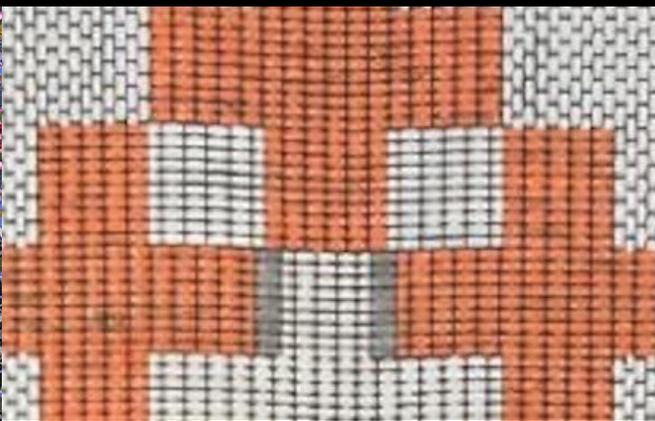
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YEISER ART CENTER PRESENTS

An International Juried Exhibition

 *Fantastic*
FIBERS **2016**



April 9 - June 4



Yeiser Art Center

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, but 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.

The mission of the Yeiser Art Center is to further the development and appreciation of the visual arts within our local community and throughout the region by providing educational opportunities and activities that help nurture the creative spirit in all of us.



Fantastic FIBERS

Fantastic Fibers began in 1987 as a wearable art show but has evolved over the years to include a compelling mix of traditional and non-traditional pieces. This internationally recognized juried fiber art exhibition features an exciting variety of works created using natural or synthetic fibers in an array of processes including quilting, weaving, embroidery, basketry and more. One of Yeiser Art Center's most engaging and innovative annual exhibitions, Fantastic Fibers is an inspirational "must see" for artists and art enthusiasts alike.

The Fantastic Fibers 2016 exhibition is an American Quilter's Society (AQS) sanctioned event and selected works will be seen by thousands of viewers. Paducah becomes the destination for quilters and quilt enthusiasts each April as more than 30,000 visitors from across the globe attend AQS QuiltWeek.



Danielle Kelly

Fantastic Fibers 2016, Juror

Danielle Kelly is an artist and writer based in Las Vegas, Nevada. Kelly's project-based practice ranges from installation to performance and has been featured in solo and group exhibitions in Los Angeles, Seattle, Las Vegas, San Francisco, and Portland, OR. Kelly's writing has appeared in a variety of publications regionally including Las Vegas Weekly and Desert Companion. Most recently the Executive Director and Curator of the Neon Museum, Kelly currently serves as Executive Director of Surface Design Association.

Juror's Statement:

I always trust that art will be a mirror for the times; it reveals what is happening in the world, helps to interpret those events or ideas, and articulates in a way words cannot all that is meaningful in the right now. Using this belief as a guiding principle in jurying Fantastic Fibers 2016, I looked for emerging themes or ideas. The scope and quality of work submitted was truly breathtaking, and it did not disappoint. What emerged were extraordinary reflections on the politics of current social, economic and gender movements; the need for humor in the face of chaos; and the timeless ability of sheer beauty and exceptional craftsmanship to offer solace in times of turbulence or change.

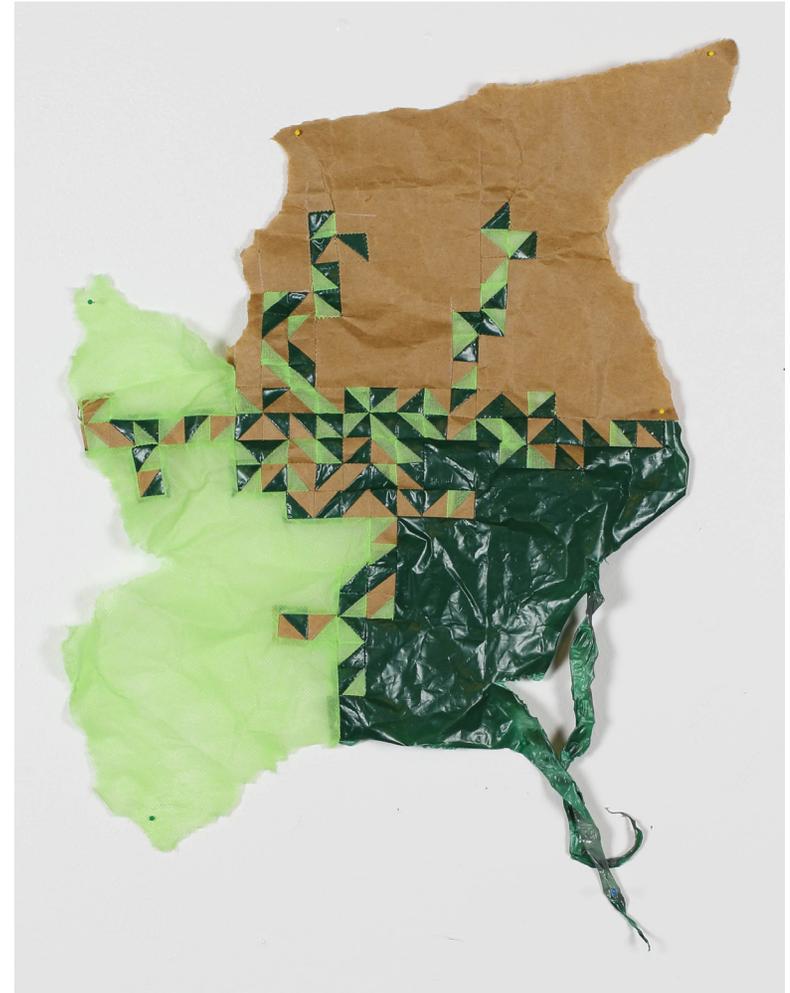


Diane Bronstein

Modern Room

vintage photograph with embroidery floss | 2016

Diane Bronstein is intrigued by the forces of nature against civilization. Her work is based on interpreting what deterioration might occur in a man-made space. Rather than photograph actual deteriorating spaces, Diane uses vintage photos and embroiders leaves, vines, water, trees and other natural elements onto the photograph.



Scott Andresen

Untitled (Green, Green, Brown)

quilted found materials | 2013

Scott Anderson's work begins with the discarded material of a consumer society. Primarily cast-off remnants and one-use items that, when their purpose is fulfilled, are never given a second life. The ephemeral gutter as source material. This is balanced by the modes he employs for recombination. The processes of the handcrafted are applied to these materials in the form of quilting.

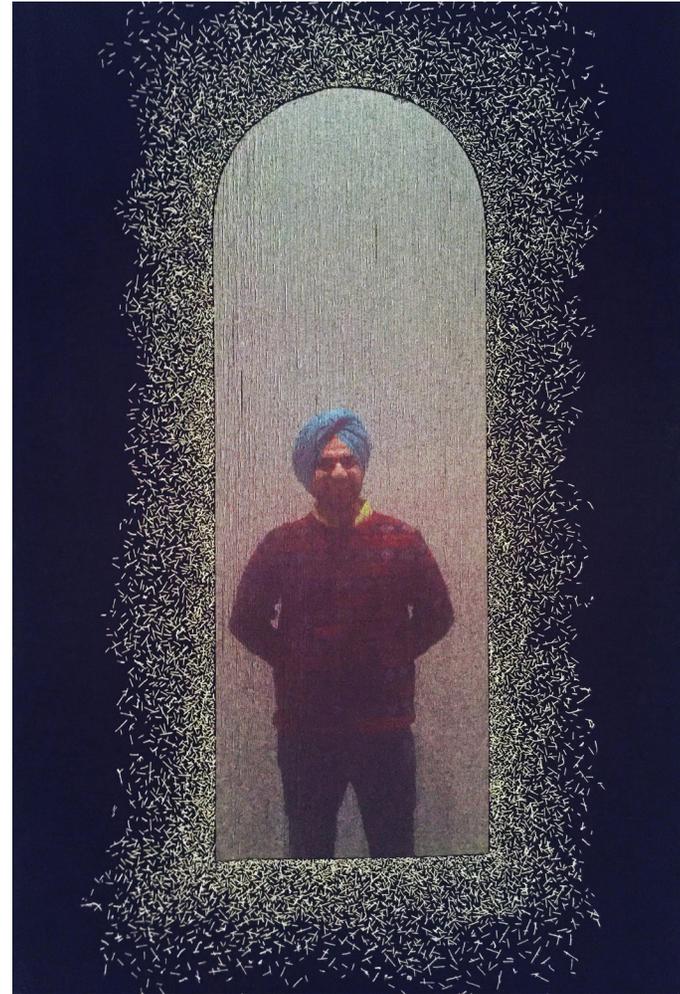


Deborah Silver

Keep Your Innocence Weaving

wool, cotton | 2013

Deborah Silver's art explores personal and cultural connections by uniting images of tribal masks and totems with contemporary portraits. Her works consider how individuals in the modern world are affected by their easy access to diverse cultures. Reinterpreting them through their own experience is unavoidable. The juxtaposition of past and present is a metaphor for her art as well as her views on weaving.



Xia Gao

To Own Buddha

xuan canvas, lacemaking, stitching | 2015

When Xia Gao relocated into a Western culture, the geographic migration brought the artist new insight into the cultural milieu of her native East. Xia's work tells stories, personal experiences, and her renewed connection to her cultural tradition and Eastern origin. The transformations in her own life and in Chinese culture are new inspirations for her creative expression.



Jenny Williams

CAFE

fiber, thread

2015

Creating something recognizable and beautiful from miles and miles and layer upon layer of nothing but thread is a challenge Jenny Williams finds both exciting and fulfilling. She is drawn into the complexity of age and texture and then trying to replicate it through manipulating thread. This fascination is what drives her from the camera to the sewing machine.



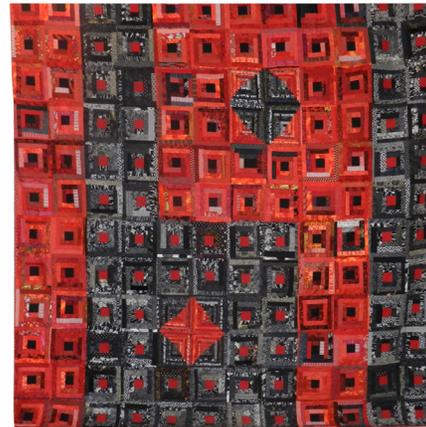
Ania Gilmore

High on Life

Korean mulberry paper, thread

2015

Joomchi is the traditional Korean technique of felting Mulberry fibers (Hanji). It enables Ania Gilmore to alter the properties of the fibers from smooth and leather-like to strong, textured paper. Ania is interested in creating pieces that can be changed or adjusted in the process while the basic fiber content remains present. Since nothing in life is permanent, the idea of deliberately working with the impermanence of paper seems natural.



LaShawnda Crowe Storm

RedRum Summer 1919

fabric and quilters dream black cotton, poly batting

2014

LaShawnda Crowe Storm is a mixed media artist, activist, community builder and occasionally an urban farmer. Whether she is making artwork or sowing seeds, Crowe Storm uses her creative power as a vehicle for dialogue, social change and healing. At the core of Crowe Storm's creative practice is a desire to create a community in which the process of making art creates a space and place for difficult conversations.



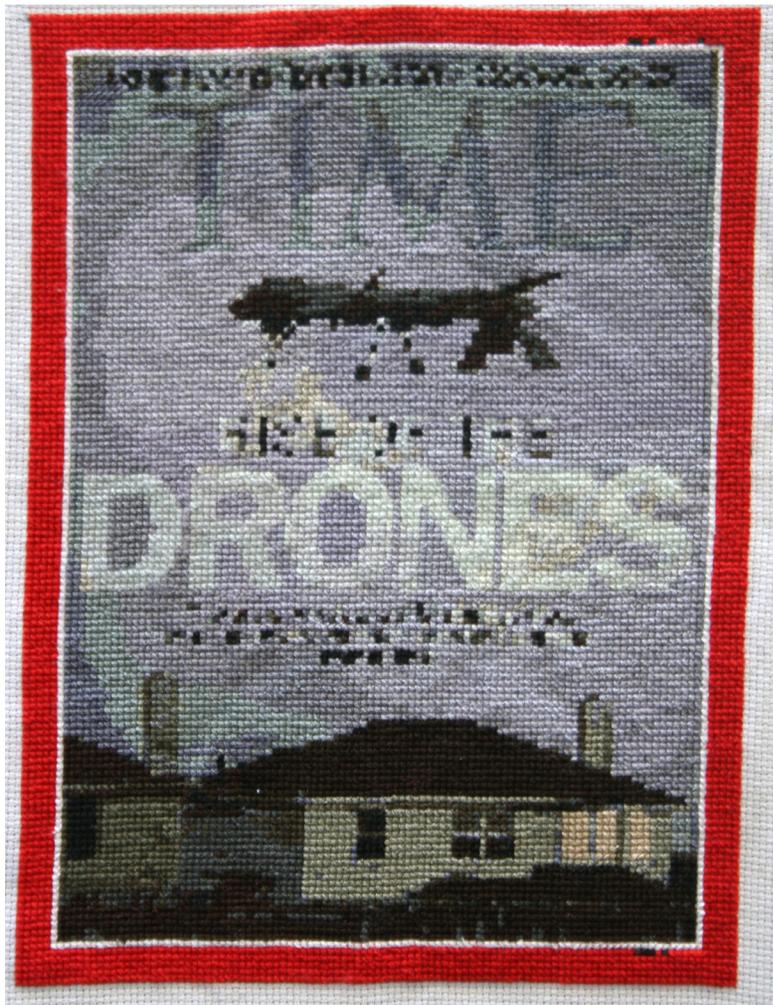
Bob Mosier

Different Perspective II

thread painting

2013

As an artist working in sculpture for many years, Bob Mosier is aware of how light can subtly fall across the surface of a plane. The gradation of value, or the intensity of color, creates an awareness of three-dimensional space that is perceived as depth. Using free motion thread painting, the artist has been able to make this change across one square inch.



Jennifer Drinkwater

February 11, 2013 – Part 1

embroidery floss on cotton | 2014

The stitch replaces the pixel, and in doing so, interrupts the seamless imagery to reveal each cover as an elaborate construction. The act itself soothes the melodrama of each cover, just as breaking down the image with thousands of stitches mediates the severity of the charade. The hours spent stitching each cover coincides with the hours each spends on the newsstand.



Ashley Rougeaux-Burnes

Anisoptera

textile; dress 100% silk dupioni, skirt 100% silk organza | 2015

Ashley Rougeaux-Burnes produces garments that marry science, technology, fiber arts and design, by investigating methods that nature (i.e., plant life, animals, etc.) has developed to overcome challenges and to adapt to the environment. Her art analyzes the influences that science and nature have on clothing aesthetics and how this positively affects the life of the wearer.



Gerrie Congdon

XXOO

hand dyed silk, machine quilted | 2013

Gerrie Congdon's creative style tends to be improvisational. The artist favors mixing and matching, adding and subtracting, as she fills the space. Her goal was a piece that exuded exuberance and celebration.



Eideres Aparicio

Entre el Cielo y la Tierra

knit, naturally dyed wool | 2015

This piece is the result of a personal reflection on the material world and the spiritual world. Eideres was inspired by the cycle of life and death. In those cycles are coexisting plants, stones, fish, birds, humans, all constituting a network structure. The artist worked with plants, wood, soil and insects to dye wool and impregnate not only color, but also the essence of these beings.



Heather Macali

Jolly Jack

tencel, cotton, various metallic yarns

2015

As a contemporary fiber artist, Heather Macali's work is focused on memories tied to the innocence of childhood and the purity of the creative spirit throughout this period of her life. The feeling of discovery and exploration in her adolescence fueled the visual, auditory, and heartfelt memories imprinted on her soul. Heather is driven by the ongoing reflection and interpretation of these time/location-specific memories.



Carol Waugh

2014

hand-dyed cotton, applique, piecing

2015

Carol Waugh decided to create a series of pieces that use words and phrases to create "conversations" with the viewer. She chose significant years in her life and researched what was happening in those years. Every piece contains some things that some people will not understand. But this was her point. The artist wanted people to read these pieces and ask "What does that mean?"



Beth Stewart-Ozark

The Charleston Mourning Quilt

textile, quilting

2015

The Charleston Mourning Quilt came to Ruth Stewart-Ozark the day after the June 17, 2015, massacre at the Mother Emanuel AME Church and the almost unexpected non-violent response of the citizens of Charleston to the deaths of 9 of their own. Three survivors remained after the confessed killer left the church. The artist wants to express the multiple layers of feelings that these South Carolinian people experienced that morning.



Colleen Kole

Time Fragments #6

100 % cotton hand-dyed fabrics, machine pieced and machine quilted

2015

A specific event may be recalled with clarity and precision while other time fragments may consist of blurred boundaries with fictional details overlying the facts. What causes a memory to be so significant that it is recalled with exquisite precision? Observing the fickle and fragile nature of memory over the years of treating patients has fueled Colleen Kole's artistic development of mark-making using lines.



Astrid Hilger Bennett

Landscape Series: May

mixed media, hand-dyed,
printed fabrics

2016

In Astrid Hilger Bennet's work, what appears to be abstract is actually the compilation of life experiences. We don't expect music to narrate stories. The artist approaches her work as a musician and painter rather than a storyteller. Music, visual mark-making, the natural world and the emotive effect of color all figure into her studio process.



Kandy Lopez

Human Fiber

yarn on canvas

2015

Curious to understand her fascination with and attraction to certain individuals who live and work in urban, often economically disadvantaged environments, Kandy Lopez's work explores and celebrates the strength, power, confidence and swag of these individuals. Her images develop a personal and compelling visual vocabulary that investigates race, the human defense mechanism, visibility through fashion, and gentrification.



Roz Ritter

Self Portrait (1962-1977)

hand embroidery

2013

Roz Ritter is a fiber artist, piecing together personal stories using hand embroidery and digital photo transfer techniques. Roz explores family relationships, transformation and upheaval through an intimate lens, challenging societal expectations and class structures during the 20th Century. By the time the cultural revolution of the "sixties" had firmly taken root, she was the bewildered mother of three sons, asking herself, "Is this all there is?"



Holly Fischer

Flagellata

cast handmade paper from
cotton linter, embroidery

2014

Holly Fischer is inspired by natural forms, systems, and patterns, both micro and macro. In her current series of cast paper sculptures with ornamental embroidery, Holly is exploring microorganisms, cell formation and division, and the elegant structure of DNA spirals. The texture inherent to the cast paper process forms from the expansion and contraction of the media as it wraps around the undulations of the mother mold.



Jenna Richards

Preserved Shelter Stack 1

textile, white earthenware

2013

Jenna Richards' work stems from a desire to immortalize, and make tangible, textile processes. Through exploration she alters the integral elements of knitting: process, material, equipment and function. In removing or changing these elements, she is exploring knitting's place in contemporary society. Using manual and mechanical processes in repetitious ways, allows her to remove those techniques from their original function.



Laurie Ihlenfield

Sediment 1

fabric, thread, wire, dyes

2015

Laurie Ihlenfield's current work explores human commonality from a historical context. The artist translates her drawings into free motion stitching on layers of silks that speak to the ephemeral quality of the subject matter. This piece was created with the idea that humans are all passing through shared spaces within the repetitive pattern of history. Each generation leaves behind visible fragments as testimony to its' participation in history.



Frauke Palmer

Rock Ladder

linen cotton canvas,
batik backing

2015

Frauke Palmer's art lives in the transition zone between nature and artifice. Her ideas are nucleated by sun and shadow in the uneasy balance between negative and positive space. Those energies are with her as she slices and dices her digital images to summon up a new world in the fabric of her own creation, yet one still anchored in its inspiration: the mountains and canyons of the Southwest.



Roxanne Schwartz

Pillow (Insomnia 4)

Commercial cottons; collaged recycled fabrics, threads, yarns on tulle; cotton and trilobal poly threads; mono-poly thread

2015

Roxanne Schwartz's intention is to lead viewers to consider social and personal issues in new ways. Through color, design, composition and line, the artist strives to inspire others to move through the visual toward action. How can beauty change the world? What can we do about climate change and war? How can we live with loss?

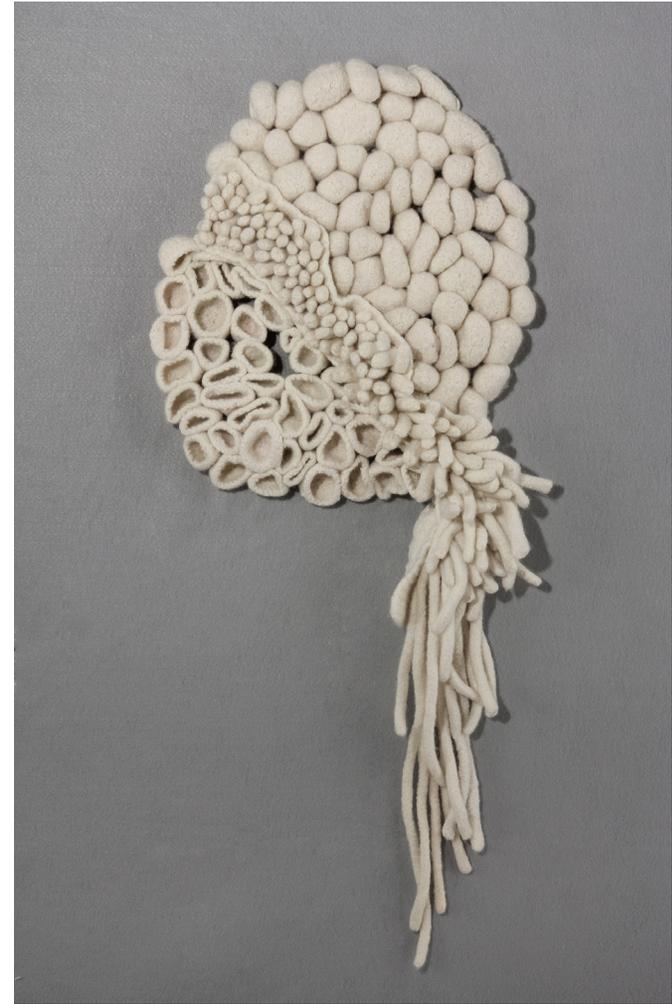


Anna Chupa

Piece Petals Leaves and Eaves: Bellevue

acid dye on silk | 2016

Anna Chupa's tiling designs are inspired by Islamic architecture. From her photographs of flowers and architecture, she extracts details, montages still lives compositions and embeds them into tiles called girih. At close viewing distances, the floral forms are visible and distinct, but these dissolve into the broader context of geometric pattern at more typical viewing distances, consistent with the aesthetic of dematerialization in Islamic architecture.

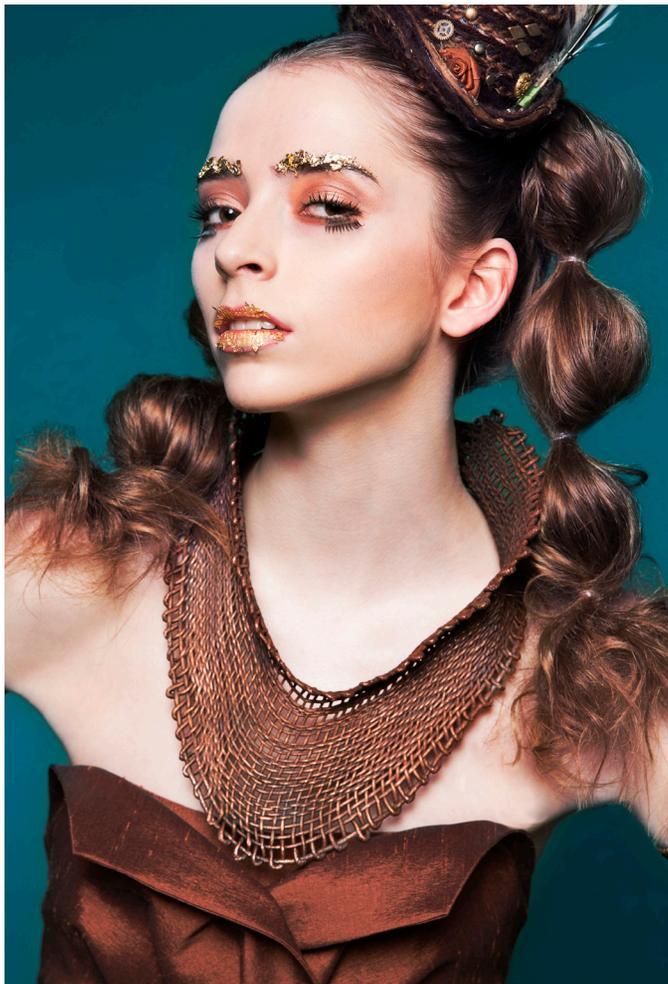


Chris Motley

Breaking Through

hand-knit wool, fulled, sewn | 2014

Chris Motley's art is an exploration of texture, color and form to create works reflecting a mood or societal condition, using the infinite possibilities of hand knitting as his medium. He derives ideas from observations of his surroundings. Free from any notion of patterns but armed with a lifetime of technique, wool can evolve into any shape, with any color, and thus create his own expression.

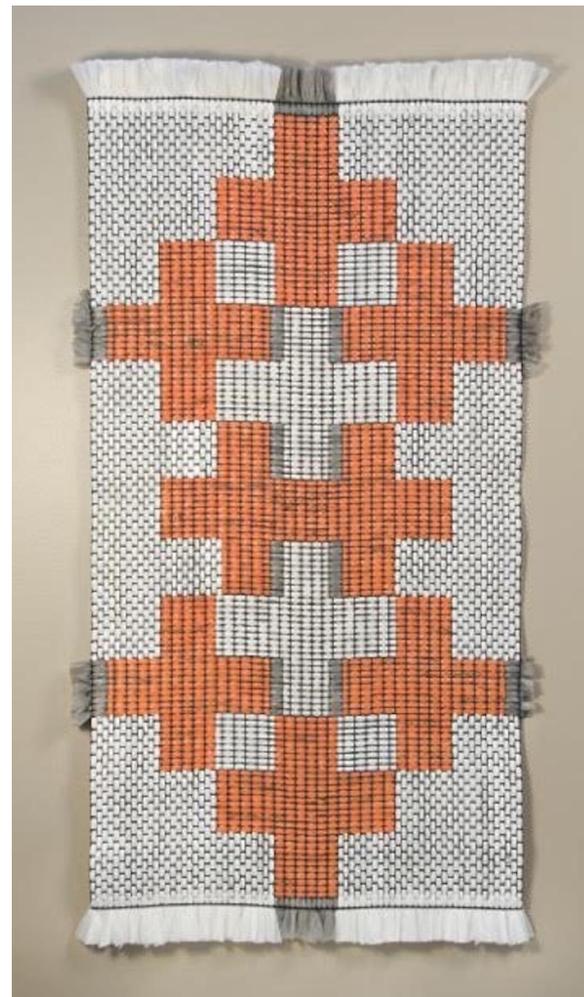


Anna Burger-Martindale

Woven Collar 1

loom-woven and electroformed copper wire | 2014

Anna Burger-Martindale uses traditional textile patterns and techniques that are translated onto metal to create functional silverware and jewelry. This collar was woven flat on a loom using fine copper wire that was electroformed after removal from the loom. For this series, Anna references historical status jewellery and clothing that is often impractical such as foot binding and bronze neck and arm bands.



Carol Sogard

Our Cross

woven plastic bags | 2014

Through creative reuse of this utilitarian, disposable material, this work explores the use of plastic as product rather than simply a by-product of our daily habit of consumption. Carol Sogard is inspired by the traditional craft of weaving, yet with materials that are considered consumer debris - often used once, and very briefly, and then discarded.



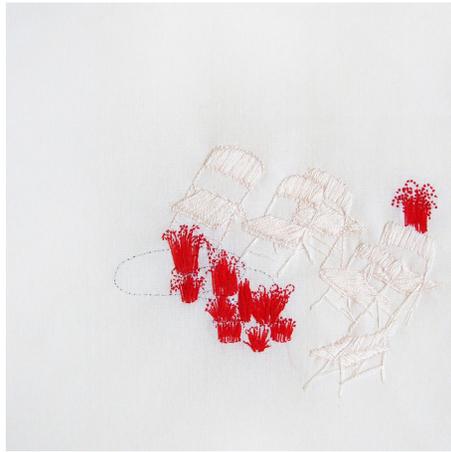
Rita Davis

A Cast of Characters (Females and Felines)

100% wool fiber

2016

When Rita Davis is not painting, she often turns to creating objects from fibers. After experimenting with wool roving, she began her 'art dolls,' which are a combination of fulled wool and needle felted wool roving. The dolls' personalities and attributes, especially their facial expressions and hair, are each individualistic. Rita works intuitively using her imagination and allowing the fibers to guide her from start to finish.



Angie Zielinski

Eyes Up

thread on cotton fabric

2014

Angie Zielinski is captivated by the power of shiny things and loud noises. Mesmerized, she finds herself wondering how explosions can be celebratory in one instance and devastating in another. Angie's work explores the fuzzy role of perception in Americana festivities and events, while considering the fascinating connections between acts of celebration and destruction.



Ashley Smith

Scene Sick (I don't care)

embroidered archival inkjet photograph

2015

In Ashley Smith's *This is how we spend time together these days.*, in which she embroiders into printed photographs to investigate the complexity of intimacy. The work addresses themes of gender, manipulation, power and control, and trust based upon a year of her interpersonal relationships. It is driven by her desire to understand how gender differences affect our ability to engage in relationships.



Bronwyn Elkuss

Angry Lake

hand stitched embroidery, applique, quilting

2015

The historic, narrative and aesthetic possibilities of stitching engaged Bronwyn Elkuss. Her imagery is informed by and portrays a tangled web of influences, personal experiences and global events. Ideas germinate in that potpourri and become visual compositions. Some are abstract, some narrative, and some are fantastic images.



Whitney Dahlberg

Not Forgotten

embroidery

2014

An observer of human behavior and social disparities, Whitney Bingham's narrative work becomes a study in contrasts. She identifies with the emotion behind each work, which makes each one an autobiographical personal piece. Almost to a fault, she strives to make the viewer know exactly how she is feeling. Within the process of the stitch, the piece takes on a meditative and therapeutic solution.



Dominique Arlot

Requiem Provençal III

mulberry bark, guitar strings, orandi, tulle, wire, gesso, dry philodendron leaf

2013

This piece was inspired by the emotions provoked by the view of old graves dug into the rock. The dead leaves were pushed by the wind and made Dominique Arlot contemplate the passing of time.



Brenda Raynard

Rust & Tar

cross-stitch

2016

For sixteen years, Brenda Raynard enjoyed an active and diverse studio practice. She searches for the beauty in the universal truths of decay and death. Brenda is inspired by her own mortality and a need to make her one life meaningful. Her art is grounded, earthy, often plain or even homely. It celebrates the deteriorating, the fleeting, and the unappreciated all around us.



Erika Carter

Surface Tension 5: Breaking the Surface

hand-stitched fiber, silk

2012

The *Surface Tension Series* is inspired by the aging process; how the surface layer protects, holds and then is marked by time. Its beauty is not immediately apparent, but grows like lichen on stone - the evidence of time in the labor of stitches, beauty revealed as process. Long hand-stitched lines may represent the creases in our palm and broken threads become the calligraphic marks of a story.



Nancy Bardach

Darkness Visible

cotton fabrics, hand dyes, batiks, batting, threads | 2014

“Darkness Visible” takes as its title a phrase from Milton’s Paradise Lost. Here, too, the meaning of the piece is carried by its fabric choices. Incorporating hand-dyes, batiks, painted silk, Shibbori and others enhanced the mystery and glimmerings of human darkness that Nancy Bardach hopes to evoke. The light streaks and glowing spots allow hope to enter and remain.



Jean Sredl

Lament

hand quilted and embroidered yarn, silk, wool, nylon | 2016

Lament: an expression of grief over loss of self, a loved one or a state of affairs; ebbing and flowing, coming and going, a moving average of emotions, thoughts and memories. Sometimes an outburst exploding, but often a quiet but hardened internal monologue.



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Tiziana Tateo

River Pearls

cotton, abaca tissue, puff paint, rayon, cotton threads

2009

The inspiration for this work came from the white stones that surround Ticino river, which runs outside my city. They glitter in the sun and sparkle like real pearls.



Jocelyn Chateauvert

Lily Violet

artist made abaca paper, aqueous dispersed pigments

2015

Jocelyn Chateauvert builds worlds from the most common and least known material: paper. The ritual of hand papermaking is ancient, scientific, and rhythmic. She merges this science with engineering to make structures using the paper's inherent strength and capacity to be self-supporting. Air-drying adds the unexpected: the paper shrinks, twists and cockles, forming 3-dimensional shapes of subtle design.



Ani Afshar

Dark Clouds Bright Flowers

woven fine wool

2014

Whether the artist is weaving on her loom or developing Tulle Constructions with a needle and a thread, Ani Afshar is always interested in a visual experience of colors, textures and shapes. Her Tulle Constructions are of the moment. They exist for their beauty. They are as much encapsulations of objects as they are encapsulations of moments from the past and present.



Marie-Elena Ottman

Harvest-Cosecha

Blown glass, natural roots, hog intestine, woven netting with natural fibers

2015

Marie-Elena Ottman's work stems from an interest in botanical forms found in nature, specifically in the tropics. The artist utilizes these forms as a vehicle to touch on various multicultural themes such as language barrier, migration and acculturation. As a Panamanian-American, born and raised in the Republic of Panama, her work is informed through this experience as well as the migration journey.



Connie Stover

Not Ready for Winter

hand painted cotton threads

2014

Connie Stover's art is rooted in the ancient craft of needlepoint but takes its visual cues from contemporary abstract art. Her finished canvases provide an unexpected tactile experience which cannot be duplicated by always executing "perfect" needlepoint stitches - so organic bumps and lumps are most often welcomed. The artist thinks of each finished piece of art as a short story: small in size, but telling a complete narrative.



Susie Taylor

Untitled (Twill Diamond Positive) (Twill Diamond Negative)

linen, weaving, folding

2015

Susie Taylor's work combines origami and weaving together to create a new woven form. This work originates on the loom where discontinuous pleats are engineered, woven and incorporated into the ground-cloth. When the fabric is taken off the loom, the pleats become the folded origami shapes that hover over the surface without using any cutting or sewing; only weaving and folding are used.



Susan Hotchkis

Metamorphosis

voile, paper, thread

2014

Susan Hotchkis is an artist with a passion for texture, surface and space, creating unique printed and stitched abstract pieces. She is drawn to the insignificant and overlooked. The core theme of Susan's work is texture and surface, strongly influenced by the Japanese aesthetic of Wabi-Sabi. The artist is interested in the relationship between the natural elements and the man-made, such as that resulting from erosion and human use.