

Fiber Art Now

VOL. 14 | ISSUE 1 | WINTER 2025 | KENNY NGUYEN, THE FLAMEKEEPER (DETAIL)



IN THIS ISSUE, WE PROUDLY
CELEBRATE OUR 10TH
ANNIVERSARY OF
EXCELLENCE IN FIBERS—

an exhibition that has grown
in scale and impact each year
since its inception in 2015.
This annual call, and the
resulting exhibition, is one
of our most popular among
artists and participating venues
alike, making it a cornerstone
of our creative community.

It's also worth noting that
during my three-year tenure
as publisher, *Fiber Art Now*
has evolved in many ways—
from refreshing editorial
processes to rethinking our
thematic approach to calls
for entry. Yet, *Excellence
In Fibers* has held steady,
embodying our commitment
to celebrating the very best
in fiber art in all its forms.

Excellence In Fibers X
is a milestone worth
celebrating—for our team,
our readers, and fiber artists
everywhere. I invite you to
admire, reflect, and find
inspiration within these
pages as you explore some
of the most exciting fiber
art from around the world.



A handwritten signature in black ink, which reads "Michael McCormick". The signature is fluid and cursive, with a large, stylized initial "M".

Michael McCormick, *Publisher*



HERE: Valeria Maldonado,
The Cave (detail).
See page 71. Photo by
Jason Greenberg.



Join more than 120,000 contemporary fiber artists connecting on our socials!

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ON THE COVER: Kenny Nguyen,
The Flamekeeper (full image here);
2020; hand-cut silk, acrylic paint,
canvas; mounted undulating on
wall; 91 x 73 x 5 in. (approx.)

HERE: Lucy
Bohnsack, **Marian
(with flowers)**
(detail). See page 29.



Curated selections
from *Fiber Art Now's*

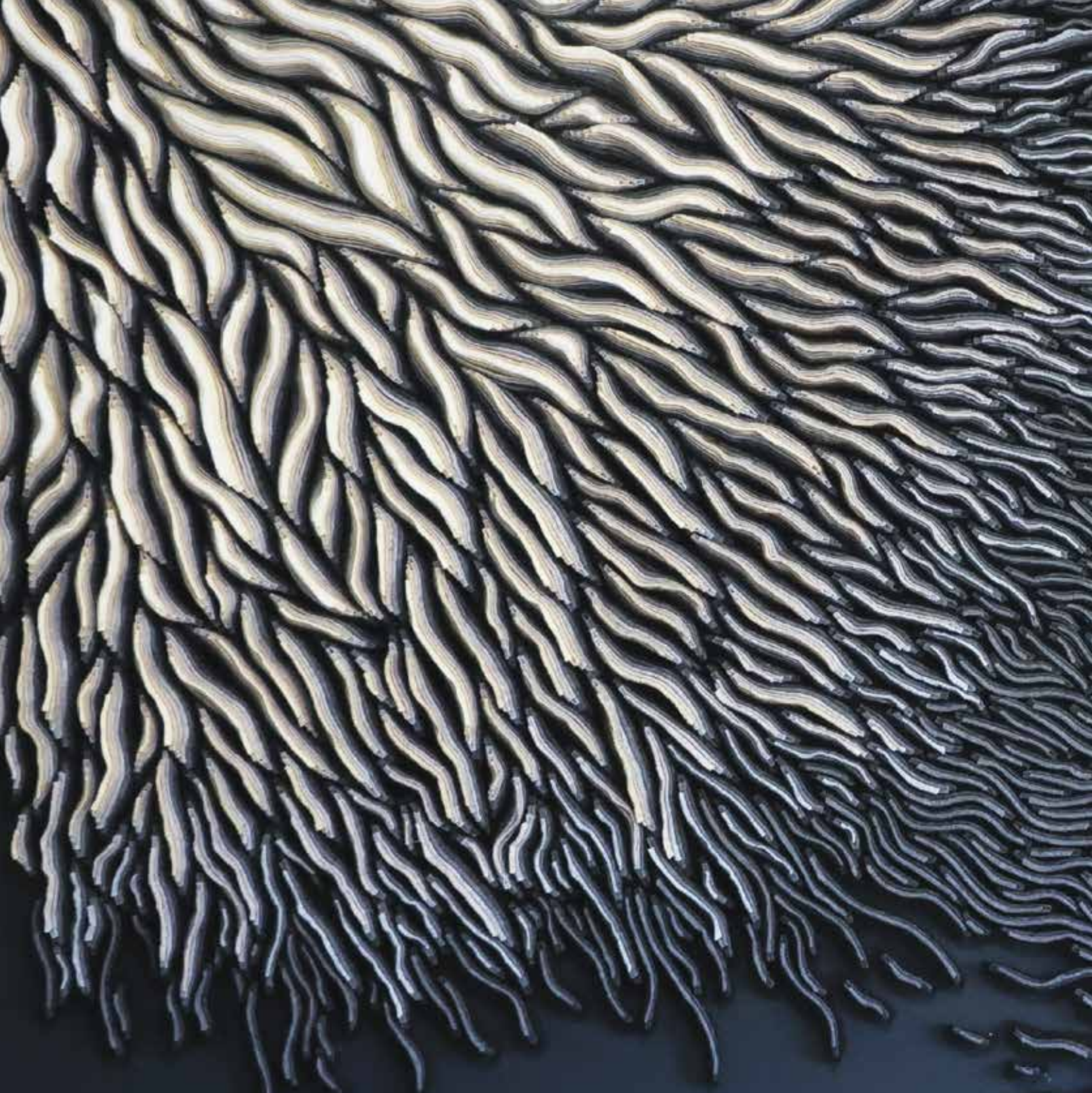
EXCELLENCE IN FIBERS X

January 15 through
February 14, 2026



SCHACK
art center
Everett, Washington

David van Buskirk,
Out on a Limb
(Elves Chasm)
(detail). See page 64.



EXCELLENCE
IN FIBERS X

HERE: Xander Griffith,
Vesta (detail). See page 44.





ARTISTS

CONGRATULATIONS

to the following artists whose artwork was juried into *Excellence In Fibers X*, celebrating the 10-year anniversary of this international print exhibition.

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JURORS

The *Fiber Art Now* creative team juried *Excellence in Fibers X*.

- Lori Butanis
Creative Director
- Barbara Delaney
Editor
- Beth Smith
Managing Editor
+ Exhibitions Director
- Cami Smith
Media Manager
+ Community Engagement



HERE: Saaba Lutzeler, **Ellison & Ayla** (detail). See page 49.





Underpinnings #8 V2

Margery Amdur
Philadelphia, Pennsylvania

2024; assorted fabric; hand painted, digitally printed, folded, cut into strips, machine sewn, constructed; 84 x 38 x 16 in.

Underpinnings #8 V2 is a textile wall construction created from a digital scan of an older work, which was then printed, cut into strips, manipulated, and sewn.

margeryamdur.com
[@amdurmargery](https://www.instagram.com/amdurmargery)



The Exodus

Linda Anderson
Eugene, Oregon

2023; cotton fabric, bamboo batting, textile paints, polyester thread; hand painted, raw-edge appliquéd, free-motion stitched; 45 x 60 x .25 in.

Mankind's capacity for inhumanity toward others is unlimited. Many around the world become collateral damage in the assaults inflicted by those in power. This image is but one of many stories of fleeing for life and safety in Ukraine. Leaving behind life as one knows it for the unknown is forced upon thousands worldwide.

laartquilts.com



AVERIE COLE



AVERIE COLE



Fruit Basket 1

Jesse Aviv
Jersey City, New Jersey

2024; anodized aluminum
jump rings; chainmail;
7.5 x 18 x 16 in.

Baskets have long been a craft of women and a symbol of the womb. My malleable metal basket rethinks the traditionally male craft of chainmail in a feminine basket form. It represents evolving conversations around our expectations of gender and fertility. This piece incorporates seven chainmail weaves that were developed across the world, thousands of years apart. These weaves are interconnected in a process I call ciphering, which provides form and structure to the piece.

free.maison



HONORABLE MENTION

Marian (with flowers)

Lucy Bohnsack
Catskill, New York

2022; wool thread, interfacing,
cotton canvas; hand embroidered;
24 x 20 x 1 in.

Marian (with flowers) is a hand-embroidered portrait on cotton canvas inspired by a photograph I took of my daughter. The portrait was created in a photorealistic style using wool embroidery thread but then stretched in verso, illustrating the building of a life one moment, or stitch, at a time. The work acts as a personal catharsis, acknowledging a tendency toward perfection but in the end rejecting that narrative. Instead, the visual history of the work is displayed, which exists as a timeline, as opposed to the completed image, which only exists as a singular moment in time.

lucybohnsack.art
[@lucybohnsack](https://www.instagram.com/lucybohnsack)



Unseen Pangs

Eszter Bornemisza
Budapest, Hungary

2024; old saw blades, electric cables, newsprint, organza, nylon; clinched, coiled, fused, machine stitched; 67 x 43.25 x 51.25 in.

This artwork visually explores the interplay between a woman's outer elegance and the concealed struggles within. The corselet becomes a symbol of silent battles, tormenting both body and soul, echoing the impact of a harsh address that evokes visceral discomfort. Encouraging contemplation on the intricate layers of human relationships, the visual narrative explores the transformative power that comes with recognizing unintentional insensitivity. Portraying subtle complexities, this piece initiates a dialogue about empathy, communication, and the profound impact of our words on others, understanding the nuanced dynamics woven into the fabric of our connections.

bornemisza.com



Compilation

Diana Burger
Nesselwang, Germany

2022; wool, linen, viscose;
over-twisted cords stuck
together; 34 x 24 x 1.5 in.

I grew up in a small village in the foothills of the Alps, overlooking a nearby mountain with a spruce forest where the trees, with their evergreen crowns, stand in harmonious arrangement and form a dense and even canopy. Perhaps this long-standing view has shaped me to such an extent that I try to create something in my work that has the potential for a similar visual impression. Through the spontaneous assembly of manipulated yarns, more or less detached from conventional textile techniques, I explore how planar structures can grow.





DON CARSON



DON CARSON



After

Carolyn Carson
Upper St. Clair, Pennsylvania

2024; cotton warp, cotton weft; hand woven
on four harness floor loom with use of the Rail Reed;
64 x 144 in.

After
*I can begin to heal
I can stop feeling like I'm walking on eggshells
I won't be chastised for not working hard enough
I won't fear his angry obscenities
I won't be anxious when friends and family are around
I won't be anxious that I will miss
the birth of my granddaughter
I won't worry that he's using again
I will know it wasn't my fault
I will feel my self-worth
I will sleep at night
I will begin to trust
I am strong
I am at peace
BUT THE SCARS REMAIN*

carolyncarsonart.com



REVETTE STUDIO



**Interior Landscape:
Early Spring, Early Morning**

Ann Clarke
Syracuse, New York

2023; wool, cotton, silk,
metallic thread; fully machine
knit; 105 x 91 in.

I am returning to the use of nature and landscape imagery, focusing on trees. I am enchanted by the unremarkable urban trees around my neighborhood, as well as by area woodlands around Syracuse. I care about depicting both season and time of day. I want the work to look and feel specific, not generic pictures of something seen, but something known. While this work inherently takes up landscape and the environment and is therefore an invitation for each individual to contemplate their relationship to nature, it is also about creating spaces to look in, to be introspective.

annclarkeart.com

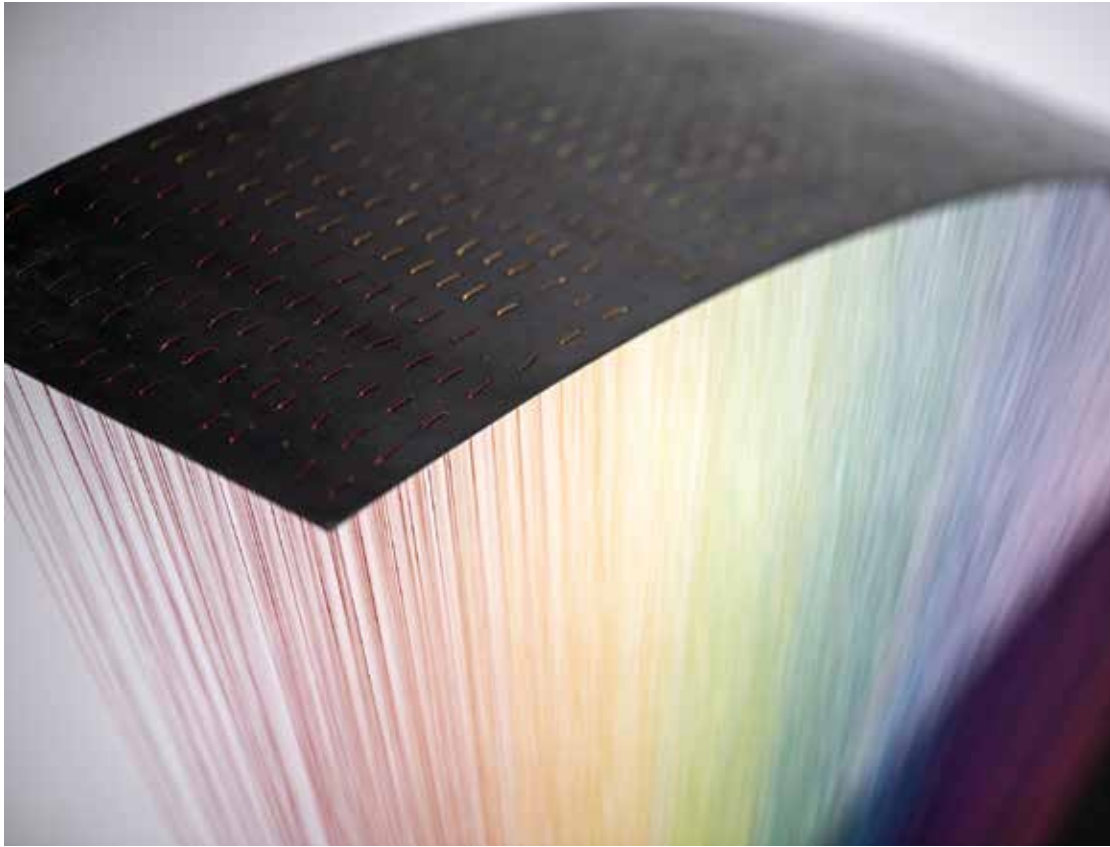


Veterans: Lion
Holly Cole
Triangle, Virginia

2023; old tarp, old sacking, microcell and reticulated foam, glue, fabric paint, thread, resin eyes; draped, flat patterning, raw-edge appliqué, stitched; 48 x 32 x 2 in.

Lions may be the king of the savannah, but they are also a vanishing species. Vanishing species are veterans in the war against encroachment on their territories, hunting for their body parts and the battle against changing climates. This inspired me to re-use a heavily worn canvas tarp and burlap sacking to express both the toughness of their battle and their fragility.

hollyleicole.com



The Strength of Many

Angela Corson
Kingwood, Texas

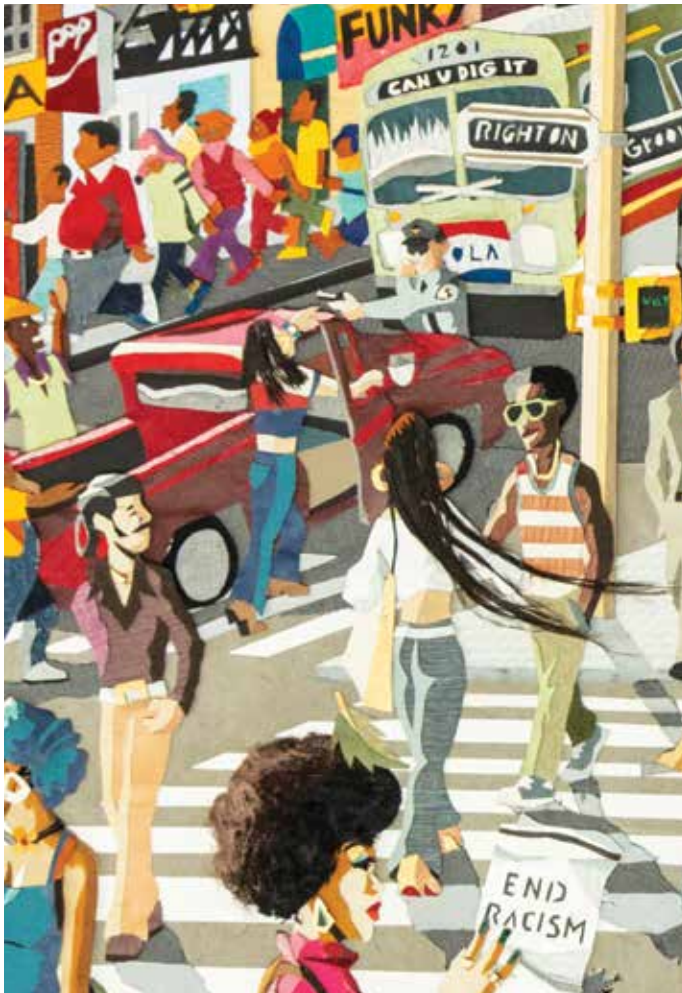
2023; thread, steel, painted wood; cut, drilled, secured; 40 x 12 x 40 in.

I cut the steel sheet with a benchtop metal shear, then drilled approximately 1,200 holes in it with a drill press. After securing the sheet to the wood base with L-brackets, I cut hundreds of different colored threads and used a needle to loop them through adjacent pairs of holes. Finally, I gathered, clamped, and fine-tuned the threads to precise lengths and tensions in order to bend the metal sheet. The power we have when we join forces, regardless of our weaknesses or limitations, knows no limits. Working together, we can achieve monumental changes.

angelacorson.com



CHRIS CASELLA



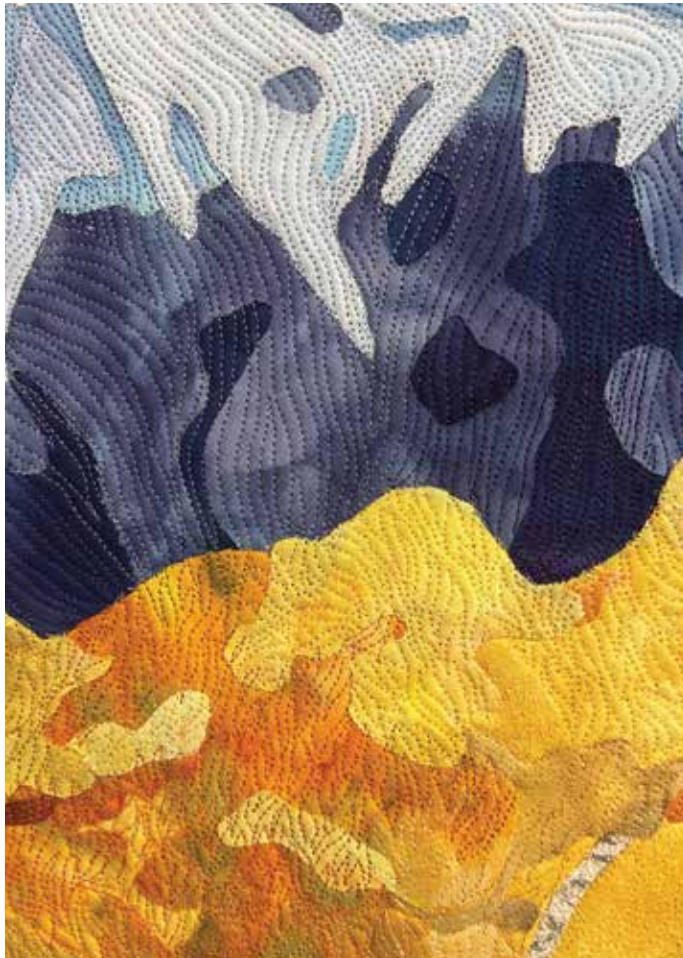
The Seventies Groove

Don Coulter
Dublin, Ohio

2020; leather, suede, hair,
various fabrics and materials;
collage; 36 x 48 x 2 in.

I used a wild combination of mixed media for this vibrant street scene of 1970s Cleveland. Although the composition emphasizes the grooviness of the '70s, it also explores serious contemporary issues. It started as a fun project during the pandemic but took on deeper meaning following the murder of George Floyd. I incorporated elements like "BLM" on a license plate and "8 minutes 46 seconds" on a taxicab to allude to Floyd's murder. This blend of historical and contemporary themes adds a layer of social commentary, making it both a celebration of the past and a reflection on current issues.

doncee.com



Three Sisters

Deborah Csongradi
Edmonton, Canada

2024; hand-dyed cotton; thread painted, raw-edge appliqué, free-motion quilted on a sit-down machine; 32 x 40.75 in.

The Three Sisters are one of the most recognizable peaks in the Canadian Rocky Mountains. Individually, they are referred to as Big Sister (Faith), Middle Sister (Charity), and Little Sister (Hope). This piece was made with my hand-dyed cotton (snow and ice dyed) using hand-cut raw-edge appliqué. I did extensive thread painting, more than 337,000 stitches, through the three separate layers (fabric base, fabric base and batting, fabric base and batting and backing) to provide more dimension. The piece is inspired by a painting by Phillipa Hudson (used with permission).

deborahcsongradi.com



Shout It to the Wind

Joyce Dallal
Inglewood, California

2023; steel, acrylic, muslin, canvas, upcycled fabric; collaged, woven, stretched and tie-wrapped onto sculptural steel structure; 96 x 84 x 132 in.

Shout it to the Wind is a sculpture, a place to hang out, and a miniature amphitheater to be used by the public. The eight-foot-tall structure is covered with a woven collage of rough drafts, rewrites, and sketches—the beginnings of stories, songs, essays, and artworks contributed by many people. It is a monument to the impulse, desire, and effort it takes to express and communicate an idea, even if no one is listening.

joycedallal.com

CHRIS GARDNER



CHRIS GARDNER



Takeaways

Jennifer Davies
Branford, Connecticut

2024; plastic vegetable bags,
thread; layered, hand stitched;
56 x 32 in.

Almost all of my work is made from natural materials and subdued colors. But I was drawn to the dichotomy of such a poisonous material seducing me with its beauty. The unapologetically artificial colors glow and create magical transparencies when overlaid, making me almost forget its dreadful plastic nature.

jenniferdavieshmp.com



Red Twig Figure

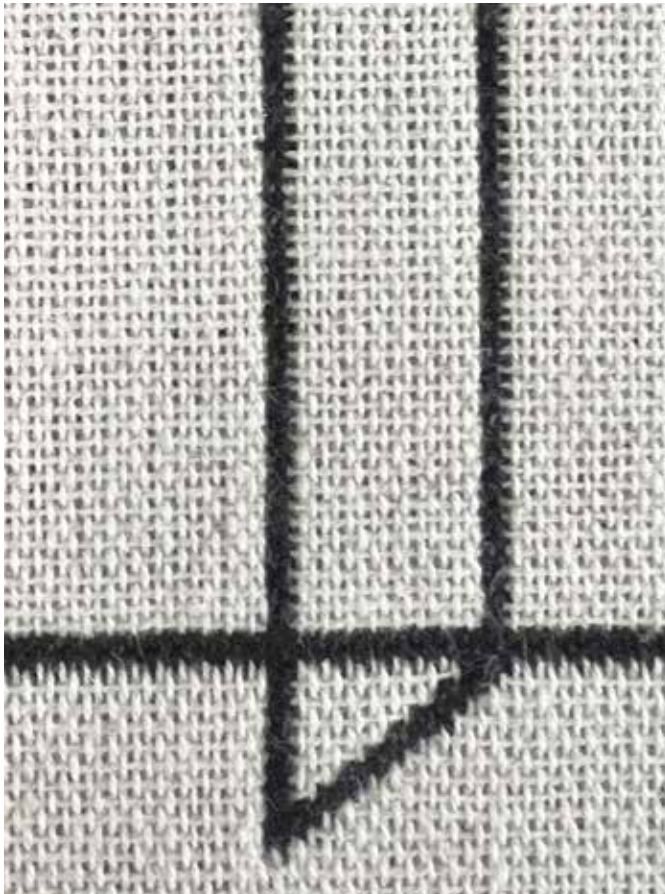
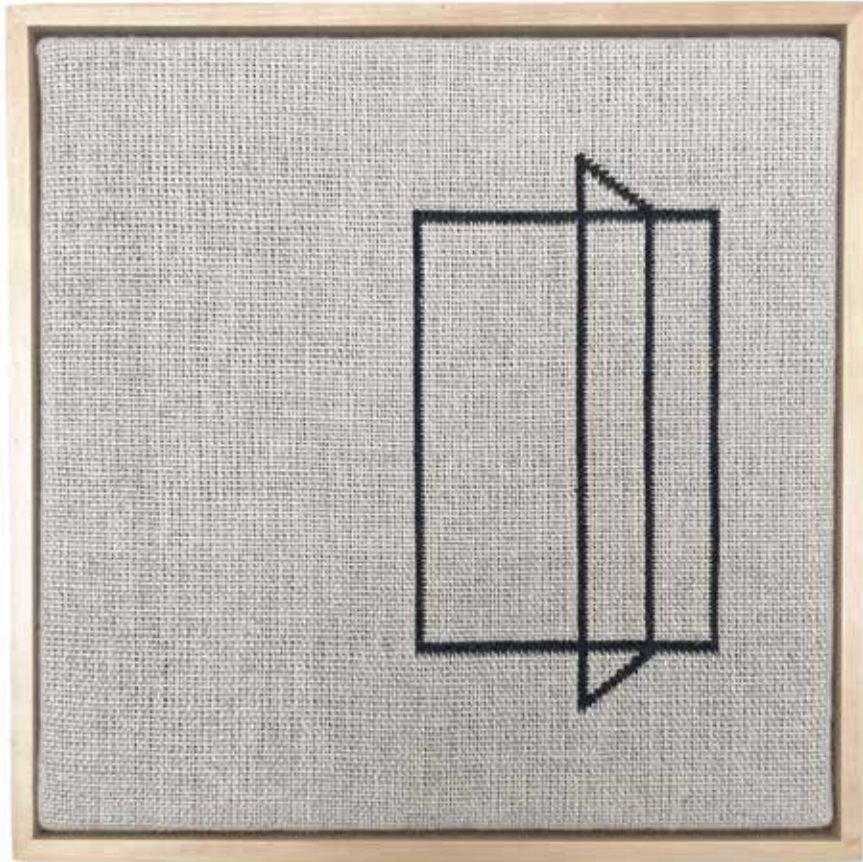
Sarah Ferguson
Portland, Oregon

2024; foraged red twig dogwood sticks, waxed embroidery thread, various beads, acrylic medium, plywood support; monoprinted, painted, ink-washed, folded, layered, collaged and sewn (papers); dried, varnished, glued and sewn (twigs); 10 x 6 x 1 in.

I am a visual artist who finds inspiration in nature's interdependent systems and processes, and also in our stories. In my studio, I experiment making different types of papers for collage—mono-printing then reverse painting on the dried print, making rubbings of beetle-chewed sticks, or drawing with ink on paper. The colors and textures of these papers become the starting point of an idea. I collage the papers, fold, sew, and combine them with other materials that I've gathered and collected. Gradually, an idea emerges and takes form. Red Twig Figure is one of a series of abstract figures.

sarahferguson.art





Perspective No.2

Leslee Fiorella
Santa Rosa, California

2023; linen, cotton; double
weave pickup; 11 x 11 x 1.75 in.

Through weaving, I experiment with geometric dimensionality and reductive linear forms to invoke liminal spaces, the thresholds between two worlds. I utilize contrasting constraints, such as hard edges within soft fibers, stark black against natural tones, and complex weave structure paired with minimal lines to form perceived vacuous spaces to move through. I am interested in these woven thresholds representing the waiting areas between one point in time and the next, and that which holds space for points of transition and transformation within ourselves and our world.

slowandwoven.com



Pedestrians

Robert Forman
Hoboken, New Jersey

2024; cotton, linen, rayon and silk thread of various weights and thicknesses, glue, board, Fabric Guard; glued, yarn painting; 8 x 36 x 2 in.

This picture captures the dynamic flow of people against the backdrop of a static urban environment. The forms were rendered by the direction the yarn was glued as well as by color changes. Yarn lit horizontally is bright while vertically lit yarn is dark. The material and sheen of the yarn determines the intensity of this effect. I was able to mix colors by alternating the yarn. The contrast between the bustling movement of the individual figures and the immobile cityscape highlights the vibrant energy of urban life, illustrating the constant interplay between human activity and the built environment.

robertforman.net



Calypso

Tami Fuller
South Wales, New York

2022; wool, cotton, steel;
woven; 48 x 38 x 1 in.

This woven sculpture was created during a feverish period of studio practice while I was emotionally processing post-COVID. The woven form is suspended within the "rigging" of the mounting structure by a complex series of cantilevering and pinioning. At times, the counterweight acts as anchor; at times it's physically tethering. The weaving is formed from thousands of strands of fine lace-weight bouclé on a cotton warp and Corriedale roving. I named it after the violent goddess of the sea. While starting out calm, it ended up a turbulent piece, but is ultimately fierce and graceful, perfectly poised and delicately balanced.

oneclubirdstudio.com



Vesta

Xander Griffith
Vancouver, Washington

2024; acrylic, wool and rayon
felt, hot glue, canvas; quilling;
50 x 70 x 3 in.

Connections are inevitable. As we morph in response to our surroundings, our adaptability and camouflage enable our assimilation of new ecosystems and the symbiotic relationship we have with them. Though our differences can seem like spires, blocking out our small view and intimidating our world view, once boiled down, our connective tissue is the same. While the lone wolf will get there faster, you get farther when working with a group, a chromatic stampede changing the landscape with every step.

xandergriffith.com



**Daydreams Echo
Through the Mycelium**

Dani Ives
Rogers, Arkansas

2024; wool, linen; needle
felted; 20 x 16 x 1 in.

In this piece, I explore the inter-connectedness of all life forms, focusing particularly on the hidden networks of mycelium, the root-like structures of fungi beneath the earth. Just as mycelium links entire forests, facilitating communication and nutrient sharing among trees and plants, I imagine daydreams as a kind of mental and emotional mycelium, connecting various states of awareness and layers of personal insight, hopes, and desires. I invite viewers to consider their own thoughts and fantasies as part of a larger, unseen network of shared human experience, echoing nature's hidden but essential connections.

daniives.com



Unison

Annetta Kraayeveld
Helena, Montana

2024; cotton watercolor paper,
acrylic paint; painted, cut, woven;
8.5 x 6.5 x 6.5 in.

Unison was created using cotton watercolor paper carefully painted with acrylics and cut into two- and three-millimeter-wide strips, then woven into a sculptural vessel. It is a paper vessel layered with colors and textures that enhance the interplay of light and shadow. Traditional pottery and basketry forms were carefully combined for a contemporary vessel, an unexpected unison.

annettakraayeveld.com



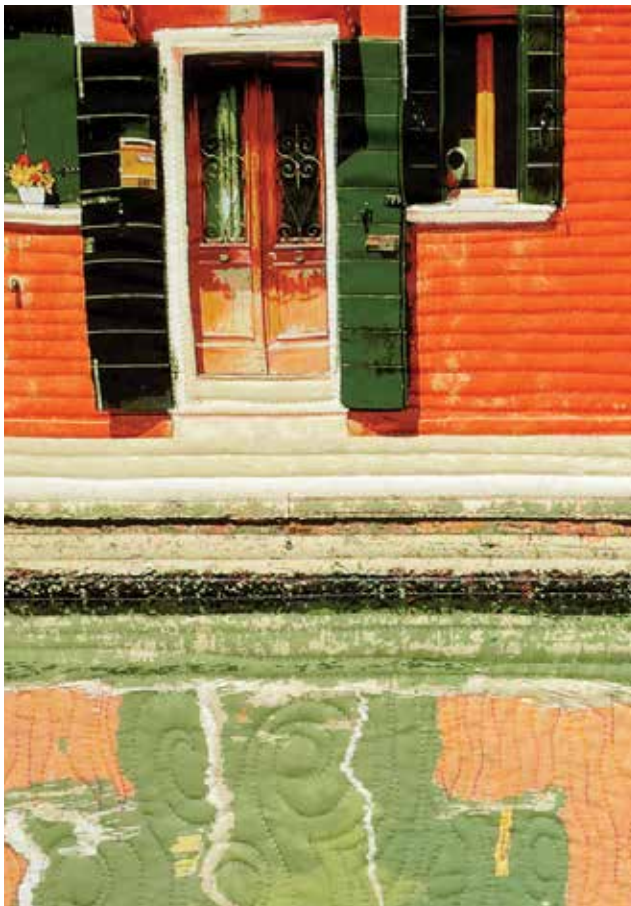
Aguila

Bonnie Kuhr
Novato, California

2022; repurposed color book plates, perforated aluminum, cast aluminum;
reimagined needlepoint; 14 x 36 x 16 in.

This sculpture took flight to honor the Minnesota legislators that have pushed to make the bald eagle the national bird, with approval expected from Congress in fall 2024. Using perforated aluminum and shredded color plates from a book, I selected each shred to make the imagery pixel by pixel. I wove the paper into the metal, leaving both ends free. Repeating this process thousands of times, I transformed needlepoint into a multi-sensory experience for the viewer. I find it very meditative, allowing me to contemplate each step.

artrocksme.com



Deep Reflections

Mary-Ellen Latino

Arroyo Grande, California

2024; cotton broadcloth, digitally developed photo, dyed cloth, batting, thread; scanned, dyed (cloth), printed, machine quilted; 30 x 40 in.

While traveling in Barona, Italy, I was enamored by the houses built along the canals as their mesmerizing specular reflections danced upon the water. Where can such visual cues lead? As the light passes through the surface of the water, the shimmering or glittering effect can symbolize a road to acceptance, enlightenment, or change. "Art is not a reflection of reality; it is the reality of a reflection." Jean-Luc Godard

highinfiberart.com



2ND
PRIZE

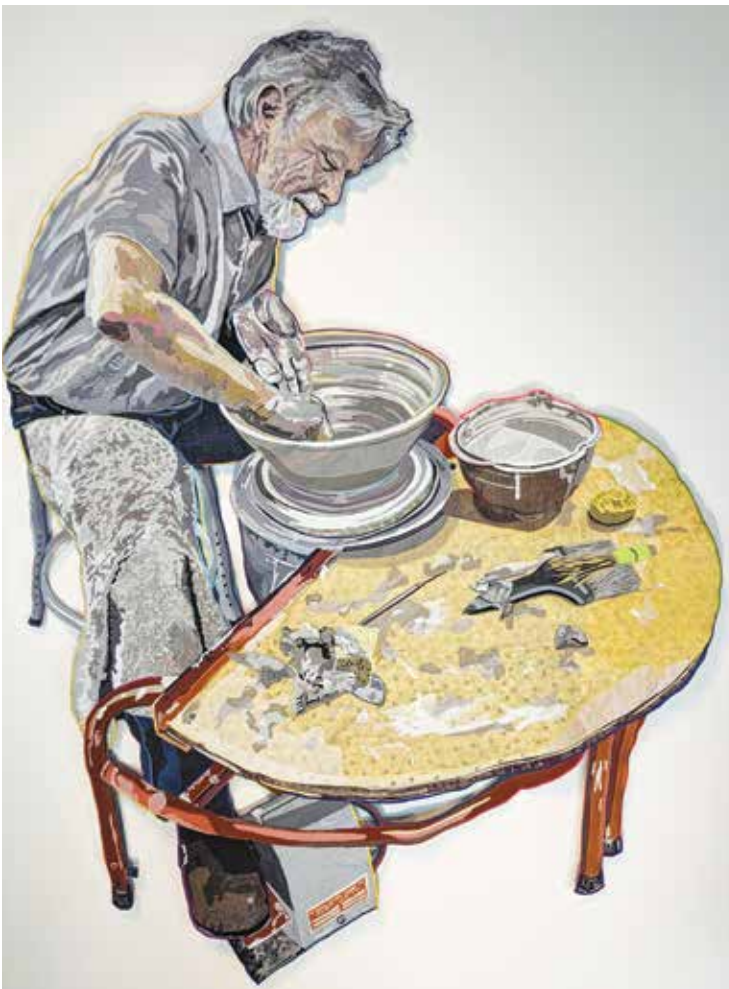


Ellison & Ayla
Saaba Lutzeler
St. Louis, Missouri

2023; cotton thread,
upcycled clothing,
wax on canvas;
hand stitched;
33.5 x 41.5 x 1.75 in.

This 100-percent, hand-stitched portrait of my children visually examines my life's hardest work (raising children) and the oddity of identifying with a race different from my progeny. The slowness of the medium and the brainpower it required to make nuanced color choices parallel the beautiful, arduous, and fiercely rewarding content.

saabastudio.com



Bruce Cochrane

Fuzzy Mall
Dundas, Canada

2024; mostly reclaimed
textiles, thread, felt;
appliquéd, reverse appliquéd,
satin stitched; 87 x 65 x .25 in.

My work in portraiture is interaction driven. Focusing on the person in mid-motion, I capture the raised eyebrows and waving hands that we all communicate with. My intention is to reinterpret fleeting imagery by hand working it, creating an everlasting object from an image that we are accustomed to seeing swiped away by a finger. Ephemeral moments disappear unless made permanent. My goal is to tap into the tradition of quilts and painted portraits as family heirlooms by creating contemporary portraits from these casual photographs—photos that are snapped by cell phones, often live in the cloud, and usually disappear.

quiltedportrait.net



Up the Rabbit Hole #6

Valerie Maser-Flanagan
Carlisle, Massachusetts

2020; hand-dyed cotton fabric, commercial black fabric, cotton thread, batting; freely cut lines and shapes, improvisationally assembled; 50.5 x 49.5 in.

This piece is part of a series focusing on dynamic movement and three-dimensional perspective. In this composition, my intention was to explore vibrant color juxtaposed with flat color. On a personal level, Up the Rabbit Hole is about going deep and bringing forward energy to use for creativity.

valeriemaserflanagan.com



Nisqually

Cameron Anne Mason
Shoreline, Washington

2024; hand-dyed fabrics (cotton, raw silk, rayon/silk velvet), wool yarn, interfacing, thread (rayon, cotton, polyester); ice gravity dyeing, folded shibori ice-dyeing, low-water immersion dyeing, three-dimensional patterning, free-motion embroidered, hand and machine sewn; 30 x 8 x 4.25 in.

The primary fabrics for this work were dyed using ice and gravity. Melting ice activated the dye, and gravity pulled it through the fabrics to create ombre watercolor washes. The ice changed, leaving evidence of its transformation on the fabric. Witnessing this process, it was impossible not to think of global warming. Named after a glacier in Washington State, this artwork is a memorial to it disappearing. Auxiliary fabrics were dyed using folding and binding methods, along with a sword fern monotype. This native plant, a survivor of tough conditions, is now frozen in time on fabric.

cameronannemason.com



Chirality Left

Dorothy McGuinness
Everett, Washington

2024; watercolor paper,
acrylic paint, waxed linen
thread; diagonal twill woven;
7 x 13 x 8 in.

After exploring the woven form, I have mastered the art of diagonal twill from which I create forms and structures not normally found in basketry. My medium for this work is watercolor paper that I paint and cut into narrow strips to achieve the precision I seek. Approaching my work as a puzzle drives me to discover new shapes and weaving innovations. I am intrigued by the potential outcome of new designs. The evolution of my body of work is built on taking risks and avoiding "the known." This is the excitement that keeps me working in a repetitive medium.

dorothymmguinness.com



A Darkness Within

Joh Ricci

Gettysburg, Pennsylvania

2024; nylon thread, cotton/rayon novelty cord, zipper, Japanese paper; hand knotting; 5.5 x 7 x 7 in.

A Darkness Within exemplifies the contrast between exterior and interior, bright and dark. The organic shape and textural surface of subtle colors create a positive reaction in comparison to the dark interior. A device used for joining two parts together is broken and separated—exposing the inside, creating the lack of boundaries, revealing what otherwise should be protected.

johricci.wixsite.com/artist



Noche De Paz 64.030

Michelle Robinson
Los Angeles, California

2024; cotton, linen;
embroidered; 12 x 16 in.

My work is a meditation on the fragility of memory. I trained a Generative Adversarial Network AI using a data set of photographs of neighborhoods I have lived in. The AI invented new images of homes, which I transposed by hand into embroideries, using stitching as an analog equivalent to the pixel. Through repeated acts of tender translation between myself and the AI, between digital generation and analog labor, I am generating a feedback loop that loses and gains information along the way. The glitchiness of my memory is reflected back as I make and remake my childhood home.

michellerobinsonstudio.com



3RD
PRIZE



Harmony

Michaela Romesburg
San Francisco, California

2024; solid cotton woven fabric, quilting thread, cotton batting, interfacing; hand and machine sewing; 53 x 35 x .25 in.

In this piece, I was interested in combining the traditional processes of costume and quilting with a contemporary design idea in order to blur the line of craft and modern design. The structure/layout of this piece resembles a kimono with color and design elements pulled from Art Deco, while maintaining a modern look that is in line with trendy design ideas. Although the piece utilizes traditional quilting techniques, the concept of panels and piecing with mixed patterns pushes the idea into a modern take on past concepts.

@michaela_g_romesburg

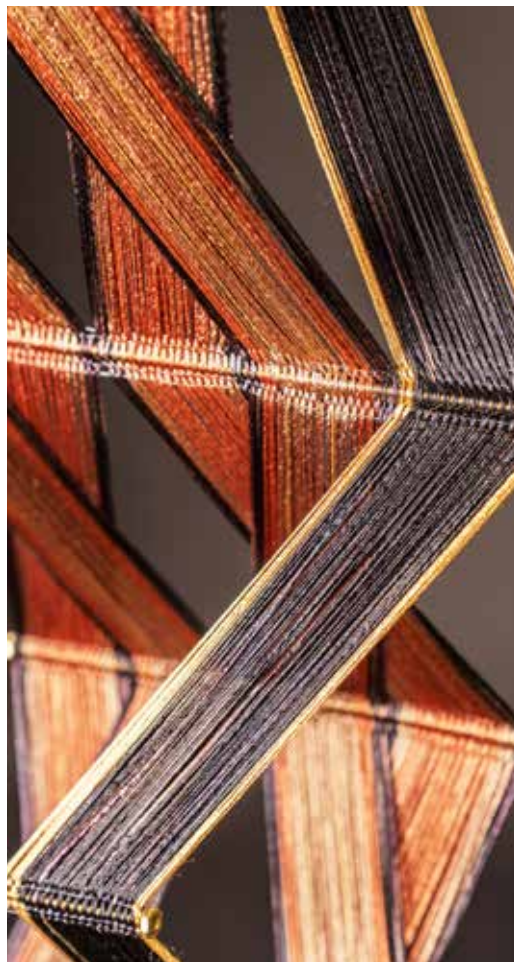


Filling in the Blanks
Gwen Samuels
Los Angeles, California

2023; transparency, wire,
thread; hand stitched;
35 x 42 x 1.5 in.

Filling in the Blanks is part of my Wire Tapestry series. My attention is on the balance of empty and filled spaces. The imagery is from my own reformatted photos that were hand stitched to the wire form, threads hanging freely to interact with light.

gwensamuels.com



Metal 1

Caroline Sawyer
West Chester, Pennsylvania

2024; rayon fibers, threaded brass rods and nuts, acrylic spreader bars, aluminum channel; handwoven on a modified rigid heddle loom; 72 x 16 x 8 in.

The sleek lengths of fiber emulate the electrical paths of a voltage doubler circuit. Inside each path is the imprint of electrons passing through. The pathways are interrupted as though the circuit were ripped from the loom that created it.

floatingwarps.com



Woven Mother and Child

Deidre Scherer
Williamsville, Vermont

2022; matte paper; chine colle, finger weaving;
54 x 24 x .5 in.

Woven Mother and Child contemplates the unbearable position of a child and family surviving either natural or man-made disasters. Starting with two prints on paper using the design from my fabric original, I rip or cut the paper to create warp and weft and reintegrate them as woven forms. This process of destroying and then rebuilding expands my reflections on the opposites of tearing apart and adjoining, dividing and uniting, knowing and unknowing, stasis and movement, and the changing self-perception gained by experience.

dscherer.com



SUSIE HOWELL



SUSIE HOWELL



Blue Palo Verde

Terri Shinn
Snohomish, Washington

2024; hand-dyed fabrics,
threads, interfacing;
machine and hand stitched;
19 x 8 x 8 in.

Trees have turned into a source of never-ending fascination and inspiration. Besides their wonderful textures and diverse colors, I'm drawn to their amazing lines and shapes. This new series of vessels endeavors to explore the textures, colors, and lines in the bark of trees from around the world. I use multiple layers to create my vessels, either machine or hand stitching them, or using a combination of both. As I attempt to emulate their beauty and interpret these forms in stitch, I'm forced to slow down, to take my time, and truly study what nature has so masterfully created.

terrishinn.com



Bow Vessel

Tshen Shue
Portland, Oregon

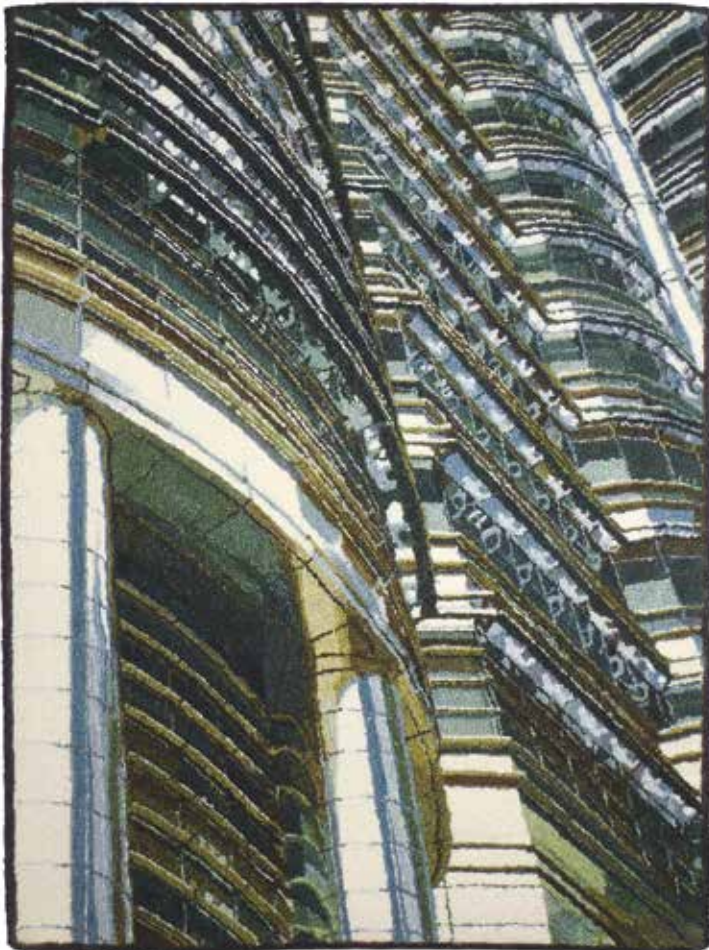
2024; Finn wool, natural fibers; wet felted; 3.25 x 19 x 4 in.

The process of ceramic making has always intrigued me, particularly how firing hardens soft clay, adding structural integrity. In felting, heat, water, and soap bind wool fibers together. The challenge in felting three-dimensional vessels lies in selecting the right wool species and tailoring the process to enhance their structural properties without introducing additional binding agents or materials.

tshenshue.com



1ST
PRIZE



Towering Abstraction

Nancy Thun
Hoboken, New Jersey

2023; hand-dyed wool yarn,
cotton rug warp; pulled
through and wrapped around
the warp; 50 x 38 x .5 in.

This piece was inspired by a photo I took of the Petronas Towers in Kuala Lumpur, Malaysia. They were the tallest buildings in the world until 2004 and remained the tallest buildings in Malaysia until 2019. One of the elements that attracted me to this image—other than the collision of planes and colors, was the human-like structures that hold up the various levels—head, arms, and legs. I found them charming. Is it just me that sees them? I was concerned that these humans might get lost in the hooking process, but to my delight they are still there.

nancythun.com



Ingrid
Chad Turner
Bernex, Switzerland

2024; natural and synthetic yarns, canvas; freeform crocheted, mounted on canvas; 35.5 x 35.5 x 2 in.

Ingrid is a freeform crochet portrait modeled after an AI generated picture of the Swedish actress, Ingrid Bergman. Ingrid was created using freeform crochet techniques. Using multiple single-color layers, each section was sewn to the layers below creating a "topographical-style" image. The portrait symbolically reminds the viewer of the complexity and hidden nature of what lies underneath the surface. Only the artist knows what is underneath the topmost layers, but without those hidden layers, the striking portrait would not have emerged.

crochetportraits.my.canva.site



Out on a Limb (Elves Chasm)

David van Buskirk
Denver, Colorado

2023; wool, cotton, wood;
eccentric tapestry techniques,
soumak weave; 70 x 60 x 15 in.

A rafting trip occasioned my inspiration for this tapestry's unique form and variegated colors. I constructed a primitive loom with a foraged tree limb with offshoot branches protruding on opposite sides. Following the natural thrust of the bough, I set up a warp having two adjacent panels bifurcating from a third central section. This tri-axial structure presented multiple technical challenges that demanded innovative solutions as the weaving unfolded. The patterns evoke the dynamic chromatic undulations characteristic of slot canyons, and the finished tapestry conjures a distinctive presence in three dimensions, embodying the spirit of sublime wonder in the Grand Canyon.

dvbart-design.com

DAVID CONKLIN



DAVID CONKLIN



Love Nest

Deloss Webber
Port Townsend, Washington

2024; steel, rattan, bamboo,
pigment; birds nest weave;
42 x 52 x 42 in.

Birds nest weaves create an opportunity for irregular form and provide for a homogeneous field that both provides aesthetic as well as physical comfort harkening to nature.

delosswebberartist.com