

Fiber Art Now

VOL. 15 | ISSUE 2 | SPRING 2026 | ANA MARÍA HERNÁNDEZ, EVENING JEWELS (detail)

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

RIGHT: Paweł Robuta,
Octopus Bag (detail);
2025; deadstock calf
leather, deadstock
polyester thread; stitched.
See more on page 10.

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Fiber Art Now fosters support and opportunities for artists and professionals worldwide in the fields of fiber art, textiles, mixed media, and fine craft.

We connect and inspire the community by publishing *Fiber Art Now* magazine, a quarterly print and digital publication.

We actively seek artists who are exploring innovative directions in their fields.

RECENTLY, I MARKED MY
FOURTH YEAR AS PUBLISHER
OF *FIBER ART NOW*.

Milestones like this invite reflection—and equally, they invite growth. This issue feels expansive. From artists who blur painting and weaving, to makers who transform discarded materials into objects of desire, to work that slows perception in an age of speed. The throughline is clear: Fiber is more than a category; it is a language.

That belief inspired *VIVID Fiber*, the exhibition featured in this issue. We created it, in part, to broaden the tent—to welcome bold color, fresh voices, unexpected processes, and artists from across the expanding landscape of fiber art. In our shared language, *VIVID Fiber* asks: How brightly can fiber speak? You'll be amazed by the many ways this call was answered.

Four years in, our commitment remains the same—to champion experimentation, elevate excellence, and continue expanding the field.

Thank you for being part of it.



A handwritten signature in black ink, reading "Michael McCormick".

Michael McCormick, *Publisher*





JVPICURES

HERE: Jen P. Harris, **Sympathetic Magic** (detail); 2023; digitally woven cotton, canvas, acrylic media, hand-woven cotton yarn, hardware, painted wood frame; painted, woven; 31.75 x 41.75 x 1.75 in. See more on page 18.

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ON THE COVER: Ana María Hernando, **Evening Jewels**; 2022; tulle, metal lattice, wood, felt; 17 x 15 x 5.5 in. Photo credit: Wes Magyan

RIGHT: Sato Sugamoto, **Double Dreams, Inversion** (detail); 2019, string; 47.25 x 177.25 x 71 in.





HERE: Kristen Lesperance,
Limerence (detail).
See more on page 56.

DAVID SEAVER PHOTOGRAPHY

A close-up photograph of a curved surface, possibly a vase or a piece of pottery, featuring a pattern of horizontal stripes. The stripes are a vibrant orange color, separated by thin, dark black lines. The surface has a glossy finish, reflecting light and creating a bright highlight in the upper left quadrant. The background is a dark, solid color, which makes the orange and black stripes stand out prominently.

VIVID
FIBER



CONGRATULATIONS

to the following artists whose artwork was juried into *VIVID Fiber*!

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JURORS

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

HERE: Jacky Puzey,
Couture Nature (detail).
See her work on page 60.







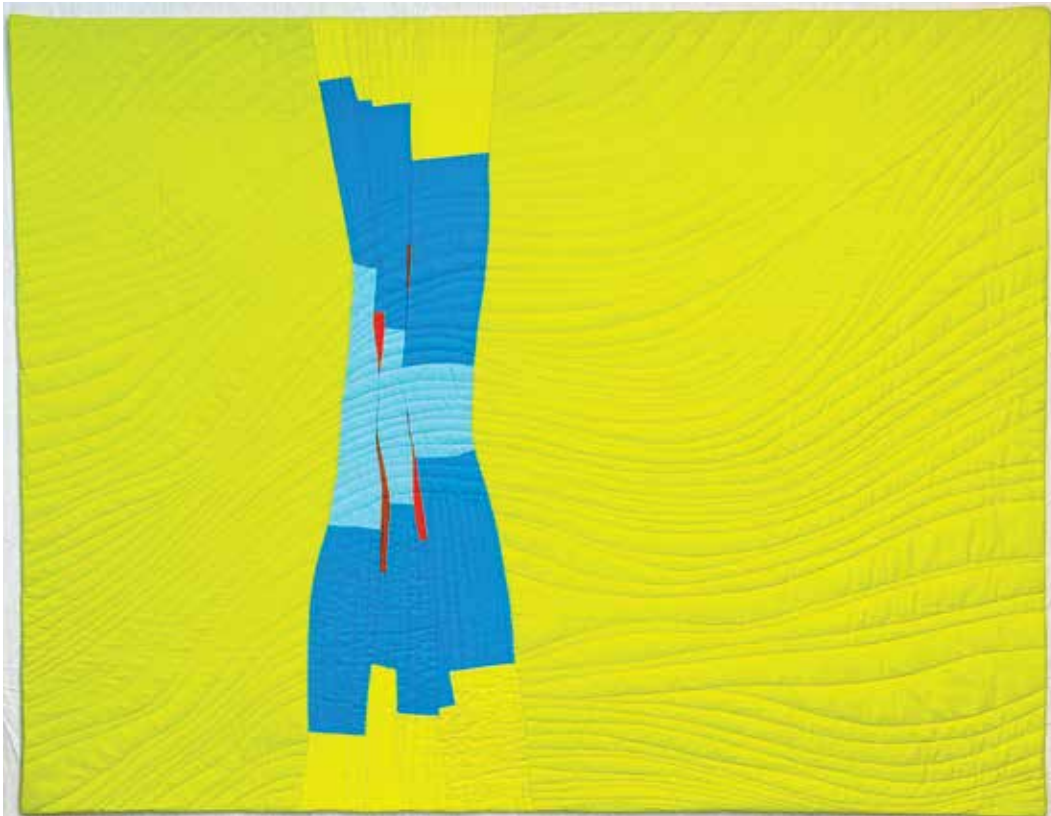
Inferno

Ryan Aragon
Colorado Springs, Colorado

2024; wool; needle felted;
9 x 11 x .25 in.

My work focuses on the intersection between art and life, utilizing materials, subjects, and concepts drawn directly from the living world around me. These creations bring light to the complex interactions between people, places, and the rest of life, in an effort to encourage mutually beneficial relations between us all.

aragonstudios.com



Unintended Consequences

Lisa Barnes
Alpine, Wyoming

2025; commercially dyed cotton fabric, wool batting, poly-cotton thread; cut and sewn using improvisational piecing techniques, quilted on a domestic sewing machine; 54 x 42 x .5 in.

What happens when unintended consequences are revealed? This modern art quilt explores the idea of objects pulling away to reveal what is underneath. Tiny slivers of red and orange reflect an emotional charge of what is underneath the surface. Red seeps to the surface revealing what we attempt to conceal. The blue is stillness, uniformity, and the status quo. Narrow red spaces hint at what is to come after the unintended consequences give way. Quilt lines represent the motion of outside forces creating the pressure to reveal what is underneath. Yellow evokes bright daylight sensing that there is nowhere to hide.



Fall Leaves

Christi Bonds
Paducah, Kentucky

2025; cotton fabric and thread,
fabric paint, Inktense pencils; painted,
printed, appliquéd, overpainted with
water-soluble fabric paint and Inktense
pencils, stitched; 34 x 34 x .25 in.

Fall leaves are portrayed in their final glorious burst of colors, just before they fade into the browns and greys of winter, the season of introspection. As a physician, I like to ask a client which color they are drawn to. Every color has a therapeutic aspect, and one's natural affinity to a specific color tells much about physical and emotional health. For instance, green is the physical balancer while magenta balances the emotions. Red lights the fires of creativity, and blue imparts an aura of serenity. Yellow and orange are both energizing and creative with yellow focusing on the intellect.

@cymaticthreads



**Fruits of Defiance:
Eyes, Liver, Shoulder**

Mona Bozorgi
Tallahassee, Florida

2024; various images printed on silk fabric and dismantled; threads removed from the weft, images are layered and framed; 80 x 25 x 3 in.

Fruits of Defiance is part of my Threads of Freedom series. It questions traditional representations of women in Iran. I printed their images on silk and dismantled the fabric by removing individual threads by hand. The images were layered to create new compositions and to reveal and connect the stories in each photograph. Throughout history, fabric was utilized to simultaneously conceal, beautify, and objectify women's bodies. In Iran, women's bodies and hair have been veiled with fabric for centuries. Here, fabric becomes a surface that reveals women's bodies, and the threads of the fabric reweave their shared stories.

monaboizorgi.com | [@monboizorgi](https://www.instagram.com/monboizorgi)



LOCATION: HYDE PARK ART CENTER PHOTO: TOM VAN ENDE

LOCATION: HYDE PARK ART CENTER PHOTO: TOM VAN ENDE



Maybe Never

Heather Brammeier
Peoria, Illinois

2021; pine frames, paint, insulation foam, cotton fabric, light; cotton fabric is adhered to insulation using paint, cotton fabric is stretched over pine to create transparent panels; installation dimensions variable

Maybe Never refers to the tension between aspiration and despair. There is no guarantee that everything will be alright. Eyes that are lifted to the light can activate the imagination to traverse where the body cannot go.

heatherbrammeier.com
[@hjmbrammeier](https://www.instagram.com/hjmbrammeier)



Kaleidoscope of Colors

Grace Cormier
Barefoot Bay, Florida

2025; dupioni silk, wool,
glass beads, cotton canvas,
cotton thread, wooden frame;
hand stitched, embellished
with glass beads, stretched;
36 x 24 x 1 in.

The vibrant hues of raw dupioni silk formed a perfect canvas for the creation of this kaleidoscope. Enhanced by the addition of shimmering glass beads, it embodied elegance and refinement. Straight lines, circles, squares, and triangles were carefully integrated into this composition. Colors were balanced, and finally each piece was hand stitched into cotton canvas. The beauty of raw dupioni silk is intense and mesmerizing. I wanted to create a joyful and uplifting composition by using bright colors and the shimmer of glass beads. It makes me happy!

artisticdesignart.com



Autumn's Abundance

Deborah Csongradi
Edmonton, Canada

2025; cotton fabric, cotton thread, iron-on adhesive; fused raw-edge appliqué, thread painting; 29.5 x 21.5 x .25 in.

This quilt is inspired by the vibrant colors and textures of autumn. The bold greens, golds, and deep blues found in fall gourds evoke a sense of warmth, abundance, and seasonal joy. Their unexpected shapes and lively contrasts remind me how autumn always surprises—offering comfort, renewal, and a moment to pause. Working in fiber lets me translate these feelings into a tactile experience, where layered fabrics and stitched contours echo the organic surfaces of the harvest. Through this piece, I aimed to capture the fleeting beauty of fall and the emotional richness it brings as the world shifts toward rest.

deborahcsongradi.com



Clutter Conundrum

Sam Dienst
Detroit, Michigan

2024; yarn, beads, paint,
felt; weaving, beading,
painting, embroidery,
appliqué; 56 x 57 x .25 in.

Clutter Conundrum's
subject matter is collage
of banal household items
intersecting into a vibrant
abstract composition
of color and texture.

samdienst.com
[@sam.dienst](https://www.instagram.com/sam.dienst)



Sharp Curves Ahead

Erica Dincalci
Sebastopol, California

2025; acrylic yarn, cotton yarn, canvas, acrylic paint, aluminum, nuts and bolts, glass beads; hand-woven Jacquard weaving; 24 x 25 x 1 in.

In an undoing and questioning of hierarchy, my versatile material usage cultivates tension and interrogates the binaries of high/low brow, expensive/cheap, hard/soft, loose/tight, vibrant/dull, common/rare. Through the plurality of materials like slow beading, fast metal fabrication, detailed weaving, and broad painting, I strive to collapse boundaries and queer binaries.

ericadincalci.com
[@ericadincalciart](https://www.instagram.com/ericadincalciart)



Zones d'ambiguïté

Francesca Fiaschi
Montreal, Canada

2025; acrylic, Japanese paper, hand-drawn composition, extra-fine Merino wool, cashmere, silk yarns, cotton canvas backing, 16 calibrated tones designed for both normal and protanopic vision; preliminary chromatic analysis (paper), hand-guided tufting, prototyping to test pile behavior, shaving and compaction, final assembly of the paper and textile sections on canvas support; 71 x 67 x 1 in.

Zones d'ambiguïté was born from the encounter between two surfaces: the lightness of paper and the physicality of fiber. The work combines an acrylic drawing with a textile structure. Here, color is not ornament but substance, shifting character as it moves from pigment to fiber. At the core of the project lies perception. Through variations, the fibers transform the chromatic effect. This work developed through extensive studies that revealed how a minimal shift in color can drastically alter what the viewer believes they recognize, making perceptual distance visible and inviting recognition of the multiple ways reality can be seen and inhabited.

fifiillustra.com | [@fifitextilart](https://www.instagram.com/fifitextilart)



BETH DEVILLER

BETH DEVILLER



Our Son

Casey Galloway
San Antonio, Texas

2023; dye, cotton yarn;
hand painted, ice-dyed,
handwoven; 33 x 61 x 2 in.

Becoming a parent for the first time comes with a lot of intense emotion and change. The euphoria of creating a family with a partner is something indescribable and deeply moving. I was dwelling on this feeling and listening to my husband's guitar playing as I designed this piece.

caseygalloway.com
[@casey_galloway_metz_](https://www.instagram.com/casey_galloway_metz_)

NORA Q. GARNETT



NORA Q. GARNETT



Syncopated No. 1

Judith Quinn Garnett
Portland, Oregon

2020; cotton canvas, gesso, acrylic paint, polyester and cotton thread, commercial cotton fabric backing; painted, stenciled, stitched, dyed backing; 52 x 35.5 in.

Art and life gain energy when the unexpected happens. Syncopated No. 1 started with a fundamental beat. And, while music wasn't my original intent, it emerged as I worked—beginning with a triangular rhythm laid down in my initial layers of paint. The work was set aside until much later when I added big fluid movements with more paint. A final unexpected musicality came about with stitching that brings together the pattern and the fluidity with energetic lines. Pattern, paint, and stitch—the joy in syncopation.

blackdogdesignPDX.com
[@judithquinnarnett](https://www.instagram.com/judithquinnarnett)



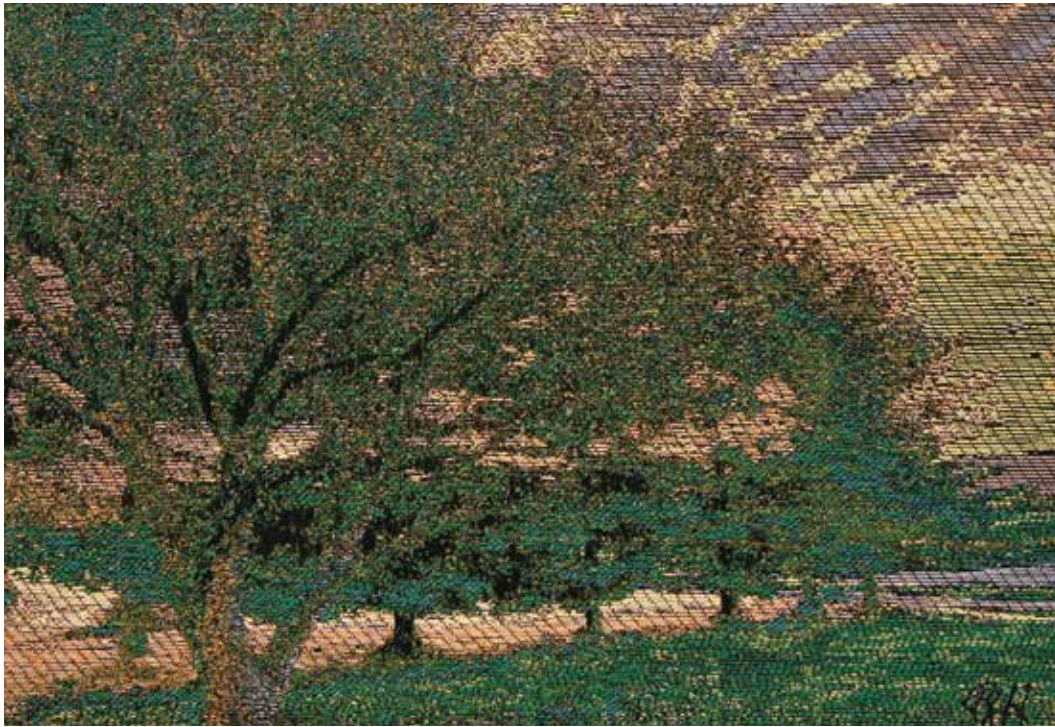
Whispers of Blue

Muffy Clark Gill
Naples, Florida

2024; wax, dye, silk, fabric markers, gallery wrapped canvas; batik, rozome, silk painting, 40 x 30 x 1.5 in.

My work explores the vibrant interplay of culture and technique, drawing from experiences in diverse locales like Morocco. Utilizing Japanese rozome and batik methods, I create pieces that embody the stories and textures of the places I visit. Each artwork serves as a portal, inviting viewers to engage with the rich narratives woven into everyday life. I aim to evoke emotional connections through color and form, transforming spaces and sparking conversations. My artistic journey celebrates cultural fusion, where each creation reflects a moment in time, encouraging a deeper appreciation for the world around us.

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



Mourning Sun

Robin Haller
Olmsted Township, Ohio

2024; 10/2 pearl cotton,
rayon, wool, metallic thread;
designed using Photoshop,
handwoven on TC2 loom;
30 x 40 x 2 in.

This is one in a series of works about materiality as loss and grief. This work is a reflection on the death of my mother in September 2022. The original photo was taken the morning that my mom died. The dichotomy of materials represents both the tangible/physical and the psychological aspects associated with the experience of loss. There is loss of history, tradition, everyday routines, and the loss of everything that did not get to continue. The exploration of abstract photographic imagery through color and woven structure symbolizes the distorting effects of grief.

robinhallerart.com
[@robinhaller](https://www.instagram.com/robinhaller)



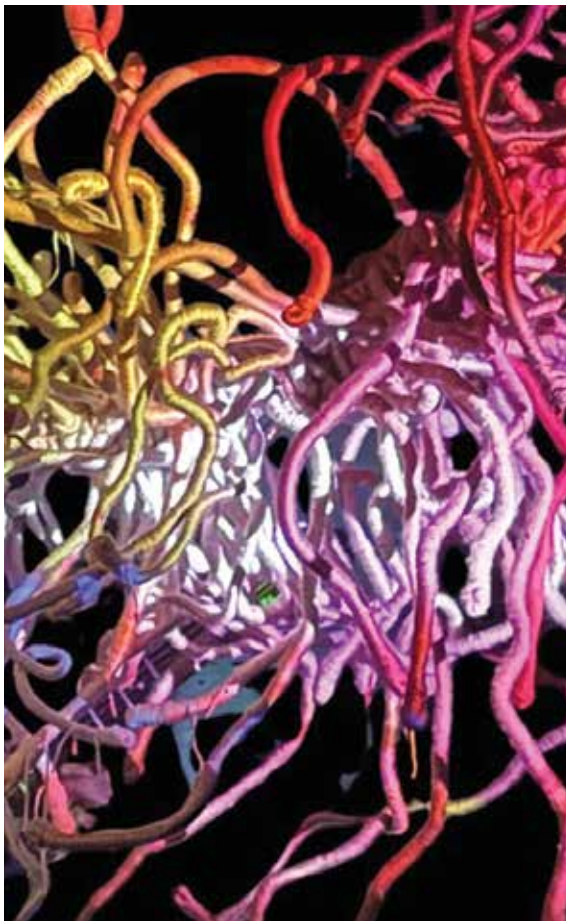
Lidded Basket

Les Harmon
Durham, North Carolina

2025; hand-dyed rattan,
beeswax, damar resin,
bamboo; weaving;
6 x 9.5 x 9.5 in.

*Lidded Basket is one
of a series of baskets
inspired by the colors
and textures of the
birds and plants in
my summer garden.*

@lesharmon2



Somatic Memory

Sara Jot Jaskiewicz
Warsaw, Poland

2025; cotton threads, synthetic fibers, metal wire frame, sponge; wire wrapped in sponge and yarn, elements joined and formed into coils, tangled; 59 x 15.75 x 15.75 in.

This work explores the neuroaesthetic qualities of fiber forms—vibrations, impulses, and the architecture of nerve pathways. Composed of tightly wrapped textile strands intertwined like neural networks in motion, the sculpture becomes a vivid, pulsating organism shaped by color and shifting illumination. Light acts as an active agent, revealing the inner tension, emotional charge, and somatic memory embedded in the structure. The piece reflects sensory intensity: memory as a flash, emotion as an electrical signal, connection as a physical thread. These images document the work as presented in an immersive installation Backhaus Projects in Berlin, where light was integral to the experience.

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



The Space She Left

Scott Jones
Kokomo, Indiana

2025; cotton fabric, cotton canvas, 70-weight Pellon and various interfacing materials, paracord; digitally developed collage, hand-drawn elements, silkscreen produced from the image, hand printed, layered, sewn; 12 x 16 x 5 in.

The Space She Left draws on the vivid intensity of memory. The astronaut figure is my mother, reimagined through digital manipulation and screen printing. I lost her young, yet she introduced me to the bold visual language of mid-century commercial art during our shopping trips downtown, where window displays, lunch counter lunches, and magazine stands shaped my mid-mod functional pop-art design aesthetic. I printed her in blue, her favorite color, and paired the image with my retro, textile design. This piece becomes both a tribute and a reflection on how memory, design, and loss continue to guide my voice in fiber.

@scottjones_urthyfiberart



Bathed in Light

Mihira Karra
Vienna, Virginia

2025; cotton fabric,
stretched canvas,
polymer medium as
adhesive, watercolor
painting for reference;
free-hand pencil sketch,
cut, glued fabric collage;
36 x 36 x .75 in.



Bathed in Light speaks to my interest in my own heritage as a woman born and raised in India. I tend to focus on developing country women and children a lot due to my work in international development. This piece pays homage to women in my family who would sit with flowers in their hair early morning right after bathing. I deliberately kept the background geometric and abstract to emphasize the figure.

*mihirakarra.com
@mihirakarra_art*



3RD
PRIZE



They Tell Me to Calm Down

Anne Kobus
Cocoa Beach, Florida

2023; commercial cotton, monopoly thread, wool/rayon batting, cotton batik backing; improvisational piecing, machine quilting; 39 x 36 x .25 in.

The internal chaos of those grappling with generalized anxiety disorder is often misunderstood. Anxiety is not a choice, and managing it often requires professional support, coping strategies, and time. This piece is a testament to the frustration born from the dismissive exhortation to "just calm down" and a plea to replace judgment with compassion and empathy.

annekobus.com



To Weep No More

Louise Krasiewicz
Belmar, New Jersey

2020; inkjet prints of comic book panels on cotton, cotton fabric, glass beads, organza, lace, velvet, cotton, polyester ribbons, plastic teardrops, metal frame, cotton thread, cotton batting; hand embroidery, machine embroidery, needle felting, collage, 3D embellishments; 39 x 39 in.

As a child I loved comic books: superhero and horror stories, Disney and Classics Illustrated. Years later I found romance comics and was struck by how often women in these stories cried for all sorts of reasons. In this, my first large quilt, I collected the weeping women together to assure them that the time of crying is past! The visual style of these comic panels still influences my fiber works.

@lucykraz



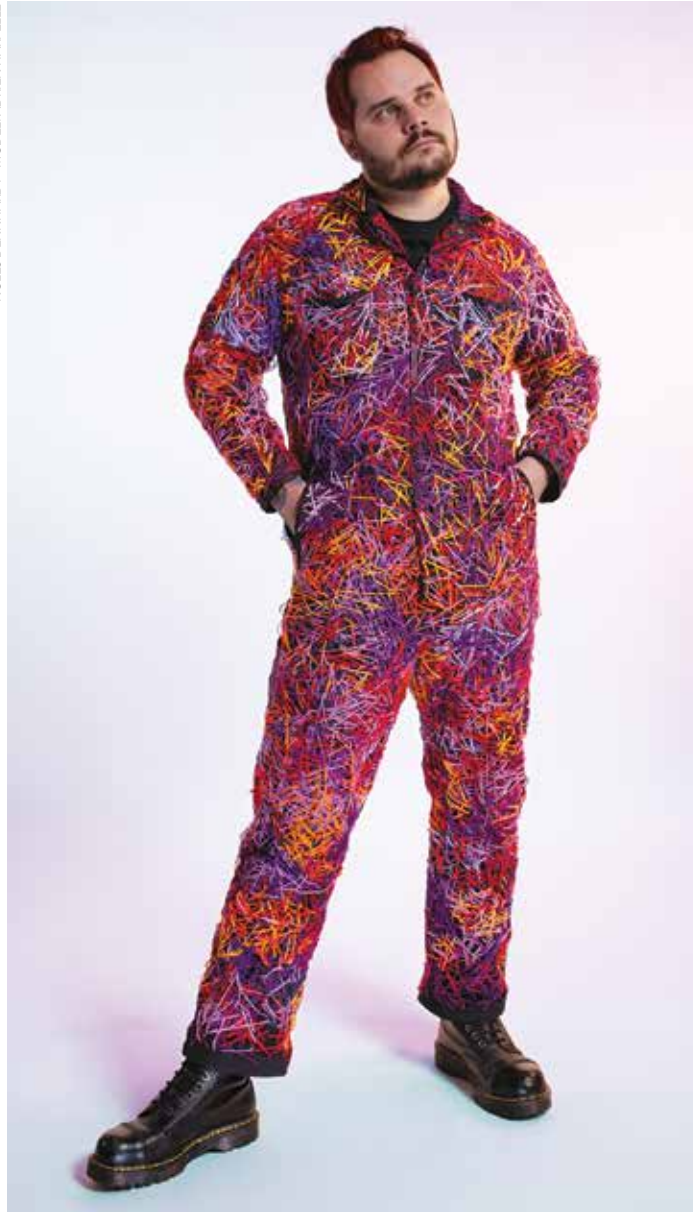
Inferno

Bonnie Kuhr
Petaluma, California

2020; repurposed
telephone wire, steel
wire armature; knotless
netting; 9 x 3.5 x 8 in.

*This shoe sculpture
represents the
unforgettable events
of wildfires. This new
phenomenon and
its frequency have
devastated landscapes
and caused loss of
lives and communities
with widespread
effects due to
climate changes.*

artrocksme.com
@bebekuhr



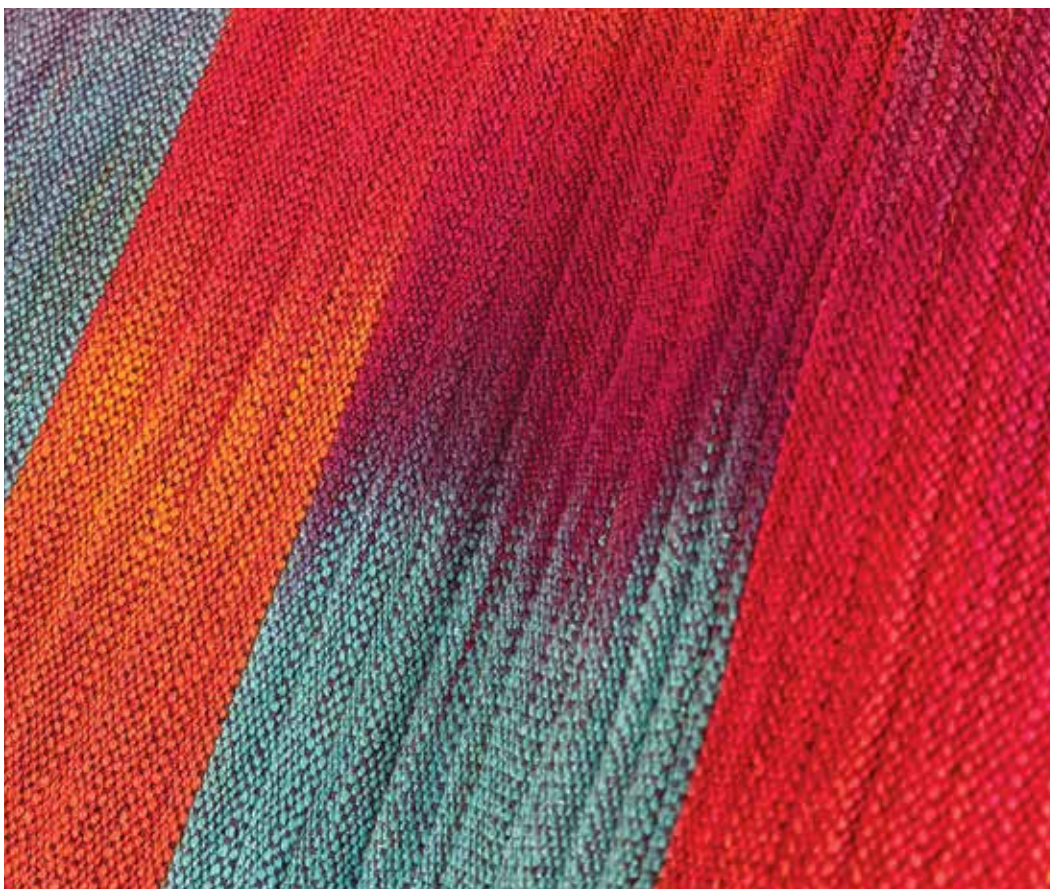
Radiance

Alyssa Kusik
Thunder Bay, Canada

2024; acrylic, approximately 8000+ feet of embroidery thread, jumpsuit; hand painted, threaded; 59 x 24 in.

I use the method of action painting but have adjusted the technique to embroidery thread. The technique allows me to create expressive gestural abstraction through action threading. The approach of needlework communicates a visual representation of anxiety. The depths and dimensions of emotions as they change and develop over time and reflect a life in fluctuation and an adaptation to new challenges. Each thread builds upon the other like rapid thoughts culminating to overwhelm the senses. The creation of my work is cathartic and repetitive which requires patience and self-reflection.

salsafishart.ca | [@salsafish.art](https://www.instagram.com/salsafish.art)



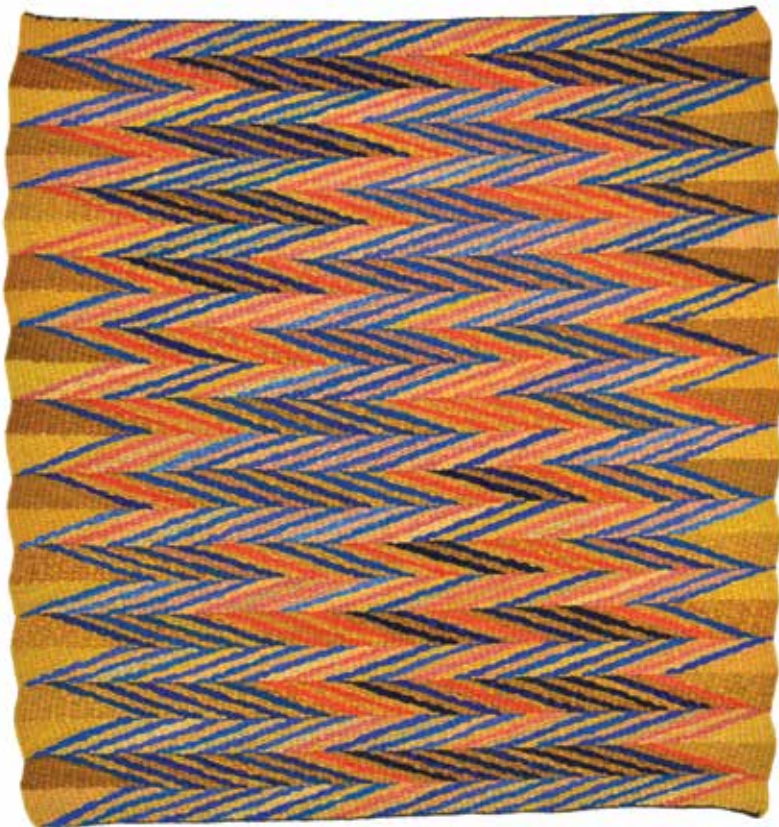
Reflections

Sara Lamb
Grass Valley, California

2024; 100% cotton
fabric top, cotton
backing and batting;
handweaving, dyeing,
piecing, quilting;
89 x 69 x 1 in.

*Reflections is a quilt
made of handwoven
fabric using hand-
painted yarns. It
reflects the brilliant
lights of the city on
the waters of the bay—
shifting colors, blending
colors, the vibrant
colors of city life.*

saralamb.com
[@lambspin3432](https://www.instagram.com/lambspin3432)



Copper Colored Mountain

Sally Larrick
Decatur, Georgia

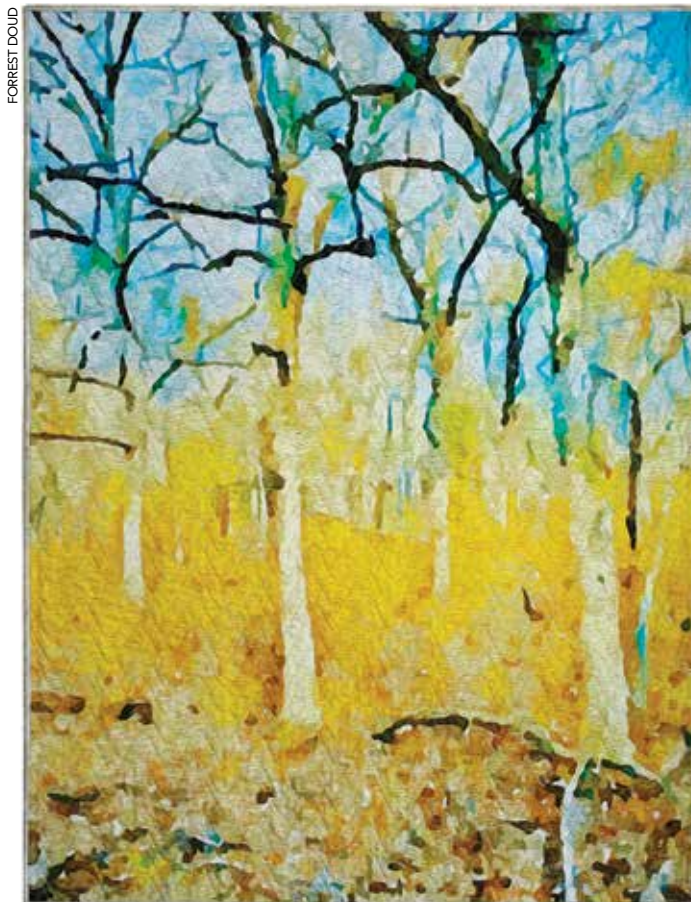
2025; 100% wool hand-dyed yarn; handwoven tapestry; 37.5 x 35 in.

Copper Colored Mountain expresses the presence of the sacred within the everyday world. Using wedge-weave tapestry and hand-dyed blue, gold, orange, and pink yarns, I create an illusion of depth, guiding viewers through a rich, mysterious, visual journey.

sallylarrickweaving.com



FORREST DOUD



FORREST DOUD

Silent Sanctuary var. 2

Mary-Ellen Latino
Avila Beach, California

2025; photos, scans of artist-dyed cloth, organic cotton poplin, thread; digitally developed photos and scans, commercially printed, machine stitched; 46 x 35 in.

Shortly after my sister passed, I took a walk into the forest and found a sanctuary where grief and nature intersected to provide healing. As I walked beneath the sheltering branches, radiant memories of her escalated and I experienced an awakening within myself. In the arms of Mother Nature, I found unexpected comfort and a sense of quiet exuberance. It became clear to me that Patricia's spirit will always be powerfully present in the beauty and vividness of the natural world. "For a time, I rest in the grace of the world and am free." — Wendell Berry

@melsrun2000



Pink/Yellow/Fins

Helen Leaf
Sutton in Ashfield,
United Kingdom

2025; cotton; ply splitting;
6 x 5 x 5 in.

Not subtle at all . . . A perfectly tapered cone in yellows is disrupted but complemented by perfect spiraling fins of hot pink. Exciting but satisfying. All is well. This piece is made by ply-splitting, acknowledging the traditions from the deserts of Rajasthan but applied to a contemporary form. The edges of the fins have a rope-like edge, a structure sometimes seen on the edges of traditional camel belts.

*helenleafdesigns.com
[@helenleafdesigns](https://www.instagram.com/helenleafdesigns)*



HONORABLE
MENTION



DAVID SEEVER PHOTOGRAPHY

DAVID SEEVER PHOTOGRAPHY



Limerence

Kristen Lesperance
Charlotte, Vermont

2025; reed armature,
mixed-media skin; basket
weaving; 30 x 24 in.

Limerence builds on an ongoing exploration of sculptural basketry, evolving into woven armatures that support a skin of plaster and mixed media. These forms are extensions of my Body Baskets Series, which examines the interplay of horizontal and vertical axes, generating a figurative presence through expansion and contraction. The grid serves as a scaffold from which curves and organic gestures emerge. This dynamic becomes a metaphor for human experience: The reed begins wet and pliable and hardens as it dries. This transformation reflects how our bodies and identities are shaped—actively and passively, consciously and unconsciously—by repetition and ritual.

kristenlesperance.com



Deep Idling

Dustin Loveland
Troy, New York

2025; dye-sublimated polyester satin fabric, paper, adhesive; dye sublimation, laser cutting, collage; 36.25 x 29.25 in.

I build systems through digital imaging, textiles, and printmaking only to disrupt them with a touch of chaos, letting uncertainty and human intervention steer the process. I developed an animation workflow that generates a range of color gradients at any scale, and I use them as modular building blocks for my maximalist compositions. In Deep Idling, these gradients assemble on satin fabric in a twill weave pattern, creating a piece I read as a weaving masquerading as a print—or maybe vice versa.

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



Sandalee

Cameron Anne Mason
Shoreline, Washington

2024; cotton, silk, rayon/silk velvet fabrics, wool yarn, interfacing, cotton and polyester threads; ice gravity dye, arashi shibori, low-water immersion dyeing, machine embellishment, hand and machine stitched; 29 x 8 x 4 in.

The primary fabrics for this piece were dyed using ice to activate the dye and gravity to pull the color through the fabric creating ombre washes. Ice changes from solid to liquid, leaving a document of its transformation on the fabric. Witnessing this process, I think of the melting of ice on a global scale caused by our warming planet. Glaciers, these huge and ancient forces, which took millennia to carve out the geography of our region, are disappearing within our lifetimes. This sculpture is named for a glacier in Washington state, a memorial to its disappearing.

cameronannemason.com
[@cameron_anne_mason](https://www.instagram.com/cameron_anne_mason)



Billposter Landscape

Lynda McDonald
Portaferry, United Kingdom

2022; colored fabric, inks;
overpainting, torn, shredded, hand
and machine stitched; 20 x 23 x .5 in.

My embroidery uses both hand and machine techniques; my creative process is just a matter of following the thread. I am inspired by the Japanese concept of wabi-sabi, roughly translated as the ability to see beauty in decay. This draws me to the tattered layers of billposters, the myriad colors in a rusting object and all things fragmented. It was created by slashing and shredding fabrics, some dyed and painted. This was then overstitched with machine and hand embroidery to create texture. I had no plan. A landscape appeared.

@lyndamcdonaldart



1ST
PRIZE



Couture Nature

Jacky Puzey
Bristol, United Kingdom

2024; gold to cream handwoven silk, embroidery threads (viscose, wool, cotton, metallic, matte poly), silk organza, dupioni and chiffon, cording (cotton/polyester), conservation grade wadding, board and stretcher; laser cut, custom dyed (cording), stitch-mounted by textile conservator, embroidery, digital embroidery, hand beading, hand appliqué, ombre dyeing, silk painting, drawing; 70 x 39 x 1 in.

Couture Nature interweaves textile, nature, and history. It mixes couture beading and hand-dyed silks with creative embroidery art to evoke my vivid memories of Spain: Velazquez in the Prado, Moorish architecture, gardens, and the silk textile history of Seville and Andalusia; subtropical plants and butterflies, and the baroque church ornamentation. The palette of deep blues and muted golds, overrun with silhouettes of leaves and golden flowers, recalls tiled gardens shaded from brilliant sunlight. Beading was inspired by Spanish couturier Balenciaga, whose use of embroidery reflects the opulence of Spanish court painting and patterns of nature embellished into his distinctive garments.

jackypuzey.com | [@jackypuzey](https://www.instagram.com/jackypuzey)



Connective Tissue

Libby Raab
Portola Valley, California

2025; cold-press fine art paper, paper raffia, original photographs; woven, coiled, deliberate "unweaving" in select areas; 27 x 13 in.

This paper weave explores the architecture of repair. Wrapped raffia coils are both anchor and bridge creating a connection between separate woven entities while maintaining their individual integrity.

libbyraabart.com
@libbyraabart



A Walk in the Park

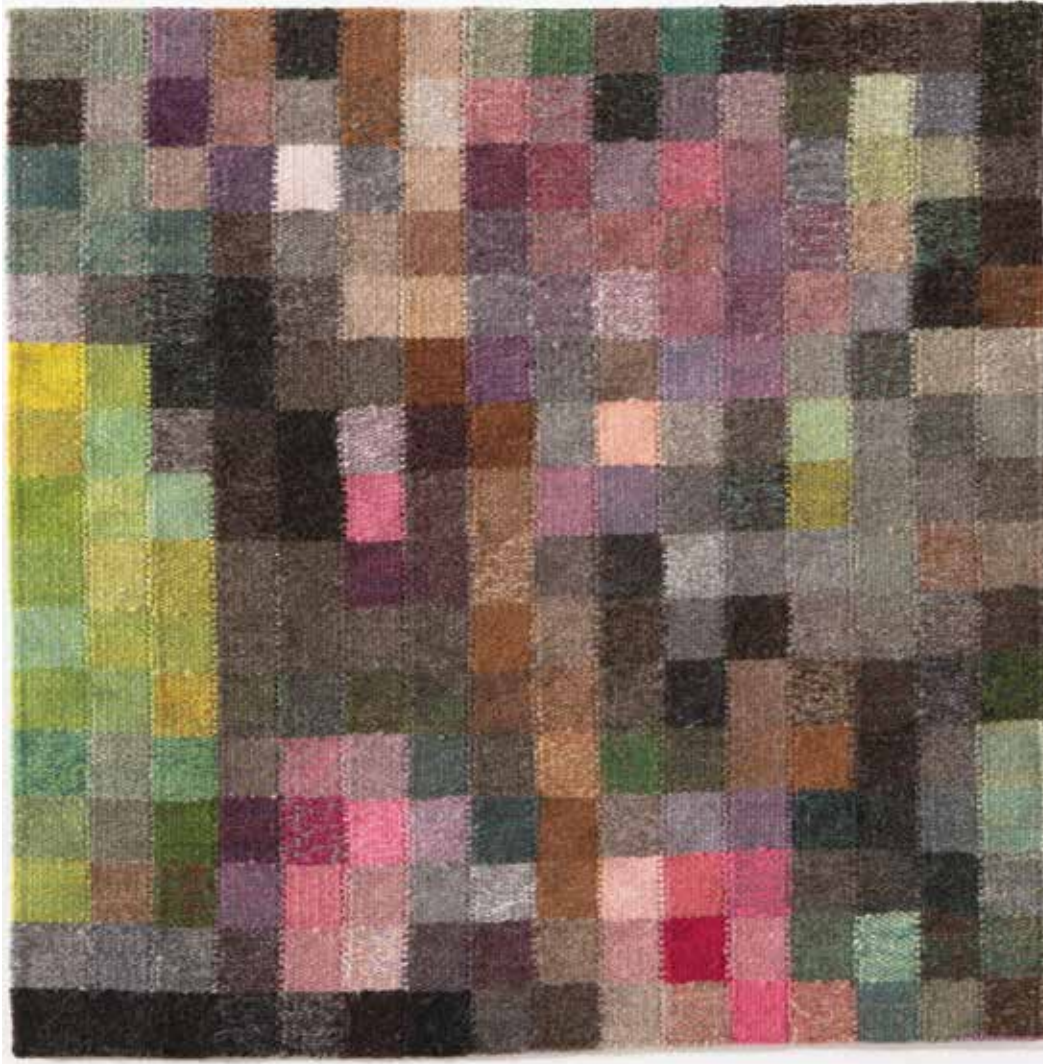
Nanilee Robarge
San Francisco, California

2025; wool, silk, cotton on
cotton warp; tapestry
weaving with soumak stitching;
12 x 12 x .125 in.

A Walk in the Park was first created as a collage on paper, recording impressions of daily walks in Golden Gate Park. As I worked with the different pictorial elements, the abstraction that began to occur spoke to me while also capturing the feeling of place. I enjoyed weaving this one and working with different warp setts, sometimes doubling them up to create a different texture and sense of depth.

nanilee2.com | [@nanilee2](https://www.instagram.com/nanilee2)

W. SCOTT MILES



W. SCOTT MILES



Lupine

Michael Rohde
Thousand Oaks, California

2025; wool, alpaca, camel,
natural dyes; handwoven
tapestry; 23.5 x 23.5 x .5 in.

*Lupine started with my
close-up photo of lupine
blooms in the Santa
Monica Mountains of
California. The woven
image presents the viewer
with an impression of the
colors and arrangements
of shapes, rather than
photorealism.*

*michaelrohde.com
@michaelfrohde*



Leaf Stack #52

Lisa Flowers Ross
Boise, Idaho

2024; hand-dyed fabrics,
batting, thread; machine
pieced and quilted;
60 x 46 in.

*This artwork is one in
a series of pieces where
I start with a simple
leaf shape to explore
abstract forms, lines,
and translucency. In
Leaf Stack #52, I was
also exploring the subtle
change in color within
the line segments.*

lisaflowersross.net
[@lisaflowersross](https://www.instagram.com/lisaflowersross)

TODD WELVAERT



TODD WELVAERT



Ricochet

Rowen
Schusheim-Anderson
Davenport, Iowa

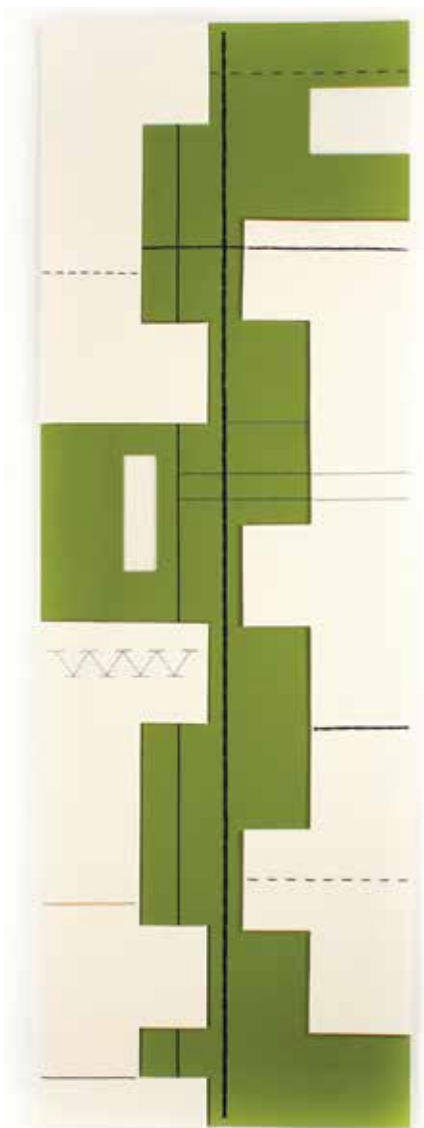
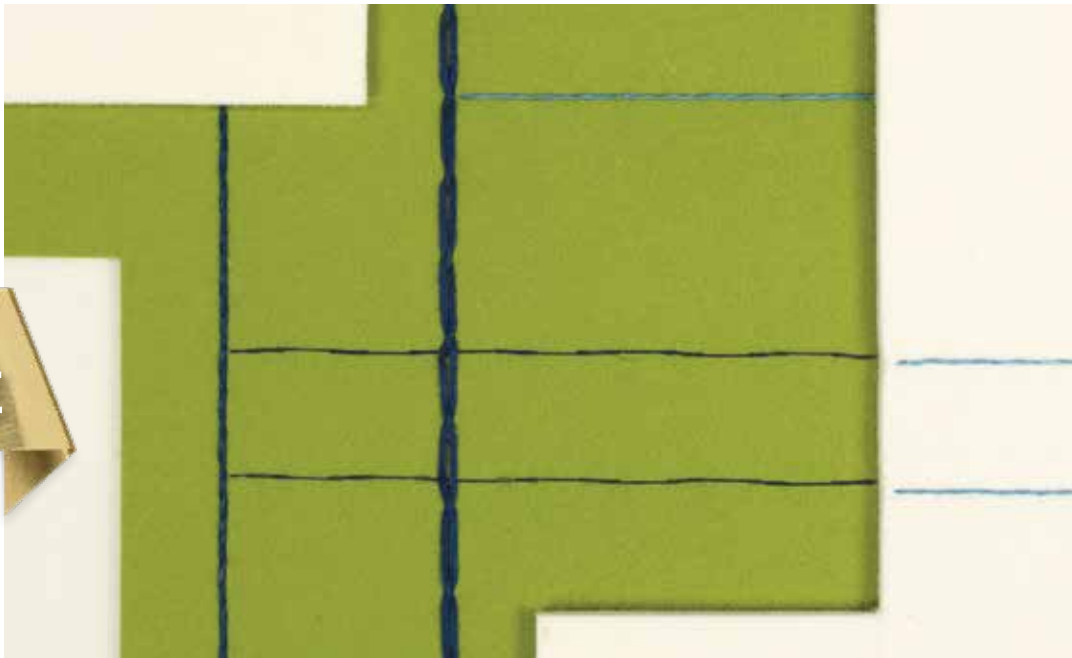
2022; wool, rayon,
linen, silk; woven
tapestry, wrapping;
46 x 63 x .5 in.

Ricochet was created on a four-harness floor loom using traditional tapestry methods. It is inspired by the joyful color usage found in Latin America and Latin American art expression. Color and line are the two most integral components of this work.

tapestryart.com



2ND
PRIZE



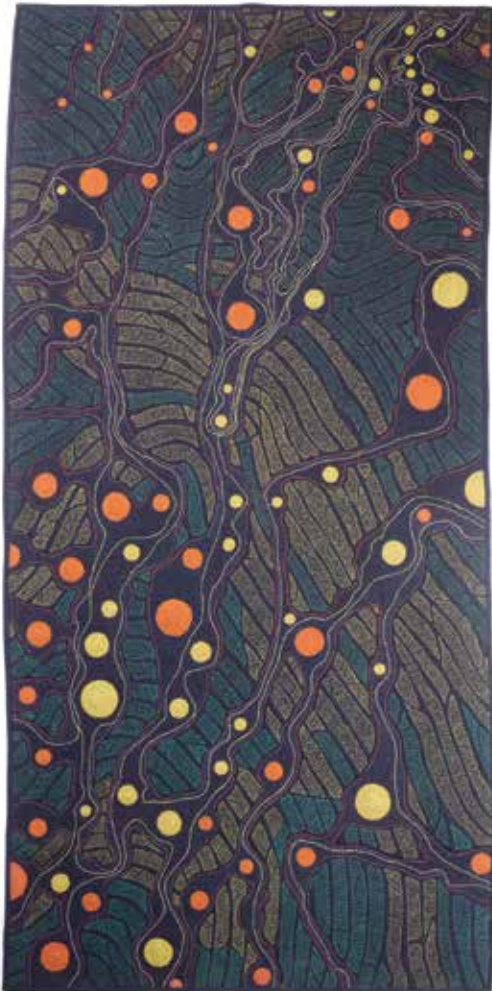
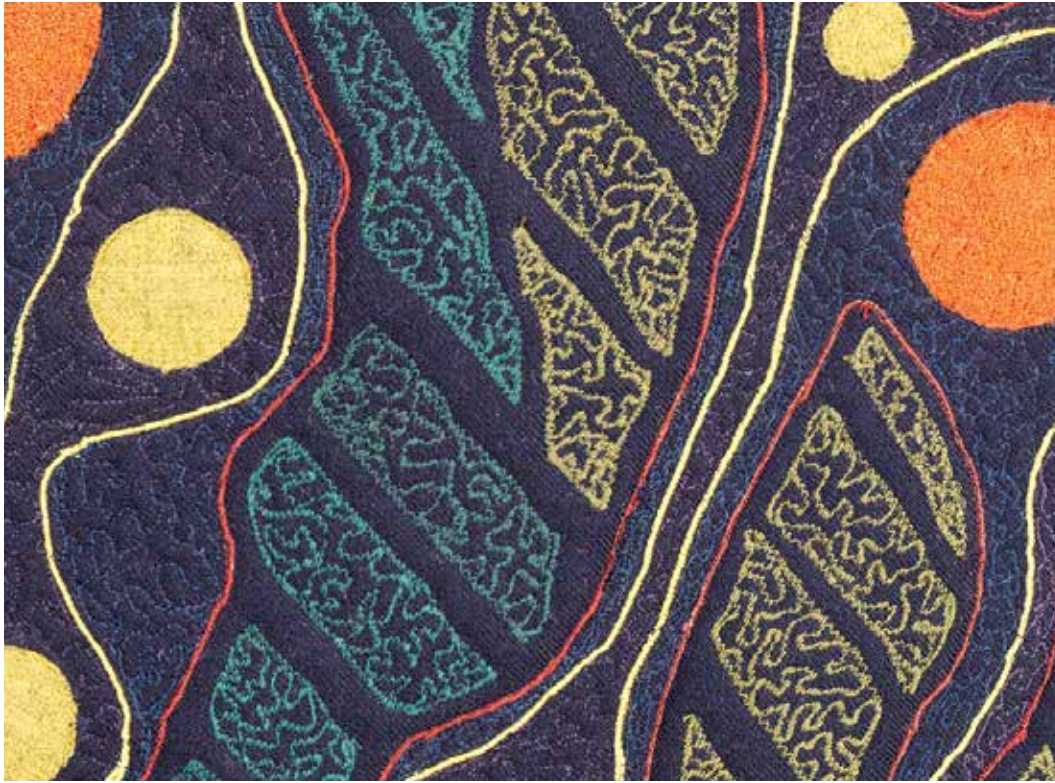
Modernist Footprint

Yvette Kaiser Smith
Chicago, Illinois

2025; acrylic felt, designer wool felt, industrial wool felt, a variety of sashiko threads, grommets; appliqué, embroidery; 66 x 22 x 1 in.

My recent works drift through multiple artforms in varying degrees. They combine languages of sculpture, embroidery, and weaving. They may allude to painting, drawing, or tapestry. During international residencies, dialogues with material, formalism, and math expand with influence of specific histories and cultures. Modernist Footprint responds to the building that houses PROSTOR residency in Split, Croatia. Locally called Kineski Zid, the Chinese Wall. Part of a larger housing estate. The residency provided a ton of resources about the buildings and architect Frank Gotovac. White shapes are literally the building's footprint. The architect's focus on green space and passages influenced choices.

yvettekaisersmith.com | [@yvettekaisersmith](https://www.instagram.com/yvettekaisersmith)



Everything Flows No. 4

Greg Somerville
Castlemaine, Australia

2025; wool fabric, cotton thread; appliqué,
embroidery, quilting; 60.25 x 29.5 x .75 in.

My interests in physics, ecological theory, Buddhist ideology and years of observation, have all contributed to an aesthetic investigation dwelling upon underlying energies, patterns, and relationships inherent in this world—the patterns of water drops on leaves, the way water flows over a bush track. The inspiration is endless.

gregsomerville.com.au



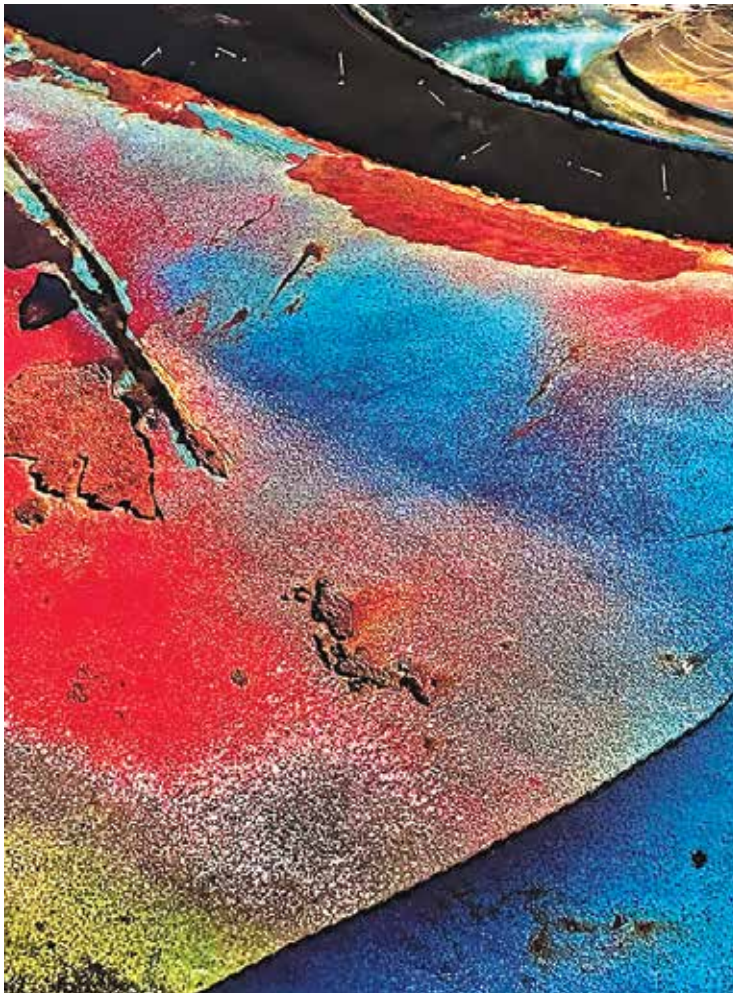
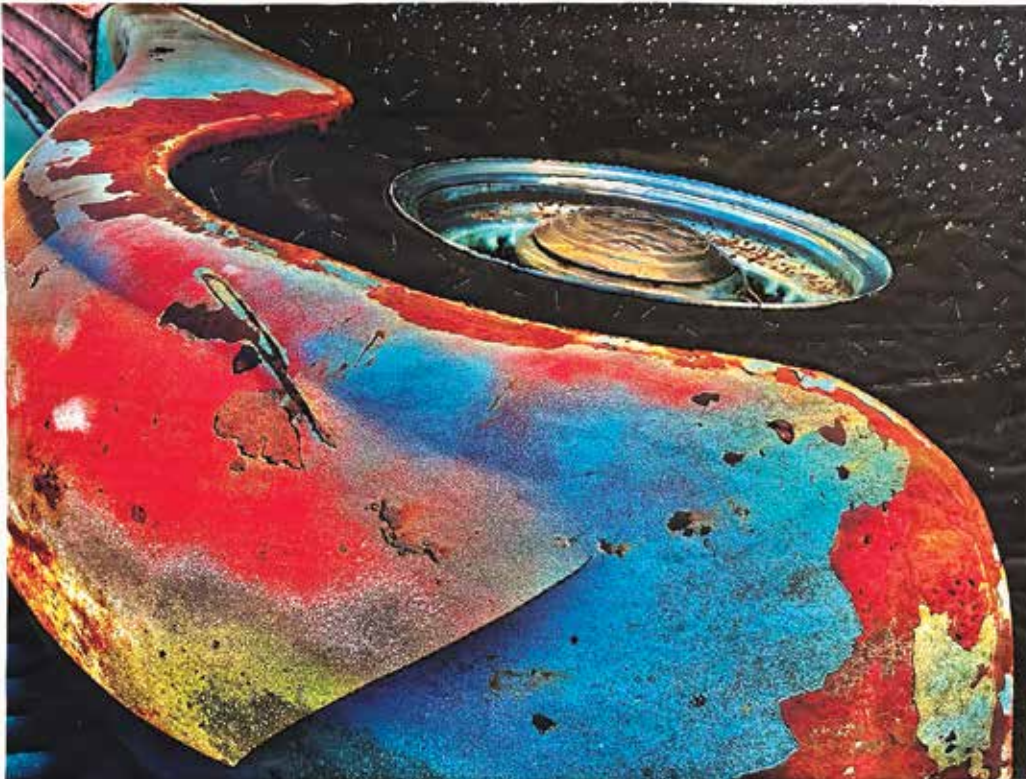
The Snake Pit

Marijke van Welzen
Vlaardingen, Netherlands

2025; cotton, silk,
synthetics, fabric paint;
textile collage, machine
embroidery, stitching,
quilting; 60 x 40 x 40 in.

Don't be deceived by the blossoming orchids. The snake pit is a place where beauty and danger coexist. The snake pit represents the chaotic spaces where hidden fears and struggles reside, yet within this darkness, blooms of transformation emerge. Confronting the dangers within leads to growth, as new possibilities blossom from the very depths of turmoil and fear.

art2wear.info



WHEEE!!

Deborah Weir

Rolling Hills Estates,
California

2024; photograph,
cotton sateen,
embroidery floss;
paper collage,
photography,
Photoshop, printing
onto fabric, hand
stitching; 35 x 26 x .5 in.

*It's getting to be a thing.
Every time I go to Big
Sur, California, I spot
another rusty truck and
before you know it, I
have photographed it
from every conceivable
angle. After tweaking,
printing, and hand
stitching these gorgeous
old vehicles, they have
their moment as art.*

deborahweir.net
fiberfly.blogspot.com

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