

Nine Threads

April 2012

Guest Curator's Statement

Fiber art. It's a relatively new concept. Cloth? Weaving? Textiles? Yes. Paper. Machines. Metal. Plastic. Depends on what you do with them. The traditional definition of textiles has been expanding ever since Anni Albers used cellophane at the Bauhaus in 1929. And ever since Lenore Tawney helped to create the very genre of fiber art with her monumental off-loom sculptures in the mid-20th century.

We have here a disparate group of local artists. Working alone, they come together to share their work, giving themselves the permission to show nascent forms and seeds of ideas, and to test and attach spoken words to their individual artistic voices. Sharing, supporting, and pushing. A lone painter is included and supported, for the concepts of balance, line, and artistic integrity are not defined by medium.

There are several quilt artists here. They are certainly not traditional quilts with blocks, geometry, women's social chatter and 12 stitches per inch. These are asymmetrical. Some are pieced but with vibrantly hand-dyed fabrics, while others are made guiding a special sewing machine to draw the stitch and create curvilinear drama. They are also whimsical and irreverent and personal and memorial.

Felting is non-woven cloth. One artist uses this centuries old technique to create both abstract and representational images inspired by nature. The other works in a technique less than 30 years old called nuno, resulting in ethereal and three dimensional clothes.

And the baskets. They have moved beyond their traditional role as vessels, and while they certainly pay homage to the great baskets traditions of other cultures, these pieces are self-consciously artistic, functioning fine art, fiber as sculpture.

And finally monumental and diminutive dolls that, though they are not meant to be played, delight and lift spirits and have a voice.

Enjoy.

Deborah Miller, Guest Curator

Nancy Moore Bess



Philip Glass: Statement

Earlier this year I was driving across the Valley and clicked on the radio. I caught the end of Philip Glass's Vessels...I am a BIG Glass fan and keep a box of his CD's in the studio and alternate them with days of Japanese shakuhachi music. Knew I had to make this piece—a Vessel with little pyramid-like vessels to fill it up and spill over the sides. It reminds me of the Chuck Close knock-knock joke. Knock, knock who's there? Knock, knock who's there? Knock, knock who's there?...Philip Glass!

Nina Compagnon



I am a person who is moved almost spiritually by anything with color and texture. As if hypnotized, I find myself drawn to look more closely and to touch all sorts of things from yarn, to fleece, to fabric, and to things in nature such as moss or lichen. I have been this way for much of my adult life, which explains my interest in weaving, quilting, beading and felting. I have been obsessed with felting for about six years, making prolific amounts of yardage, shawls, clothing, and needle felted birds. I never seem to tire of felting for there is mystery in the final results; you never really know how your piece will turn out, for wool has a mind of its own that must be respected. Most of all I like its forgiving nature and that I am constantly being reminded--slow down, be patient.

Nuno felted jacket with Japanese feel \$375
Silk, merino wool, and embellished with yarn and silk fiber - Size 4-8

in the spirit of van gogh \$375
Nuno felted silk jacket embellished with bamboo and silk fiber - Size 8-14

Garden party/wedding dress \$475
Nuno felted silk dress with merino wool, merino locks, hand beading - Size 4-10

Silk shawl		\$285
Nuno felted silk shawl with merino wool, embellished with silk fiber		
Ocean wall hanging/blanket	78" x 70"	\$800
Merino and alpaca wet felted queen size wall hanging/blanket, embellished with merino wool and silk fibers		

Sally Dillon



“When I grow up, I will go to faraway places and come home to live by the sea.”

“That is all very well, but you must also do something to make the world more beautiful.”

Barbara Cooney, Miss Rumphius

I have been working as a fiber artist for 30 years using various materials including silk and wool. I've always been fascinated by the patterns and shapes of the natural world—the outline of a mountain range, the geometry on a turtle's back. When I studied geology and geography, I found beauty in maps, aerial photographs, and hydrological diagrams. It's exciting to discover new designs in nature's infinite array of imagery, and working with fiber is pure pleasure.

Autumn in Amherst	16" x 21"	Hand felted wool	\$820.00
Spring in Maine	16" x 23"	Hand felted wool	\$820.00
Geology—Oolitic Limestone (green)	13" x 13" x 1 1/2"		
		\$320.00	
		Wool hand felted onto wood	
Geology—Tapeats Sandstone (brown)	13" x 13" x 1 1/2"		
		\$320.00	
		Wool hand felted onto wood	

Geology—Pelham Gneiss (white)	13" x 13" x 1 1/2"	\$320.00
	Wool hand felted onto wood	
The Chesapeake Bay	51" x 51"	\$4200.00
	Hand painted silk, hand quilted	
Acadia National Park	60" x 60"	\$4200.00
	Hand painted silk, hand quilted	
Three Landscapes	21" x 47"	\$1200.00
	Hand painted silk, hand quilted	

Rebecca Fricke



My quilt subjects are often based on the natural world and reflect my love of Vermont and the Connecticut River Valley in Western Massachusetts. Recently I've begun working on a series of people quilts. When quilting I view my quilts as giant canvases. The layers of cloth are like large brush strokes and the fine details are in the stitching. For me, the challenge of quilting is not in creating precise corners and straight lines, but in evoking a scene or a person with limited piecing, including whole pieces of clothing and a few well-chosen colors. I'm also experimenting with whole pieces of cloth and continuous line drawings. In one series I'm using recycled sheets and thick batting to capture the essence of a sleeping form. I'm also working on a series of line sketches on muslin which are meant to be humorous, but also statements about how much humans have in common and how our lives depend on each other. I use irregular shapes, applique, edges and stitching to enhance my abstract designs. I piece and applique with a Janome machine and I quilt using a long arm HQ free motion machine.

When Ina Dreams	40" x 51"	\$800
Cotton recycled sheets, thread, and polyester batting		
Blue and Green Silk Studies	30" x 21"	\$210
Diptych without hinge (includes 2" between and 5" difference in hanging)		
Silk fabric, cotton batting and thread		
Mounted on cotton fabric stretched over wooden frame		

Mrs. Patel Waits for the Light on a Rainy Day 34" x 71" \$450
Whole clothes, cotton batting and thread, recycled materials of many kinds
Long-arm and hand quilted

These Are My Golden Years 38" x 74" \$450
Whole clothes, cotton batting and thread, recycled materials of many kinds
Long-arm and hand quilted

BedscapeDesigns.com
bedscapedesigns@gmail.com

Martha May



I have worked with a wide range of materials throughout my life.

At present time I am drawn to whole cloth machine quilting. Most of my ideas come from doodles that I sketch while talking on the phone during business calls. Often times one doodle pattern is repeated hundreds of times throughout a piece. My Longarm Quilting machine is my drawing tool, it enables me to work quickly and freely.

I work out of my home studio in Holyoke, MA.

Mourning Quilt	38" X 53" machine pieced, machine quilted	NFS
Quantum Entanglement	55" X 53" whole cloth machine quilting Linen with assorted threads	\$725.00
Awakening	27" X 54" whole cloth machine quilting Linen with assorted threads	\$900.00

Martha May
Holyoke, MA 01040
yamathram@gmail.com

Mary Miller



I have been making baskets for a number of years and find there are always new shapes and colors to explore. I have long been intrigued by the vessel, having been a potter before taking up basketry. Both mediums use the concept of containment which I find has many avenues for expression. I see my baskets as vessels for ideas about volume and line and forms for the expression of color. They also serve as references to the rich traditions of the past.

My process is to first prepare the materials I will use for my baskets. I select a variety of colors of watercolor paint that I then apply to large sheets of archival cotton watercolor paper. After the paper is thoroughly dry I spray the surface with polyurethane to ensure the surface is waterproof. The paper is then cut into various widths using a pasta making machine for uniform evenness. Then the weaving begins. I usually have in mind the shape of the basket but serendipity sometimes intervenes and a different shape evolves. Similarly, the pattern of the weave is usually planned beforehand. Waxed linen thread is used to secure the rim and I often add beads or buttons for embellishment.

Adela	\$350
Outward Bound	\$500
Harlo	NFS

32A Fort Street, Northampton, MA 01060

Christina Replogle



I try to paint every day; it keeps me happy. I start with color and go from there. I'm interested in marks, cave paintings, secret languages, icons, things unearthed, the beauty and magic of the earth.

This winter I've been thinking a lot of a line from the poem "Youth" by Osip Mandelstam (translated by W.S. Merwin): "...from what we cannot hold the stars are made".

I love the way paintings are better than words sometimes and that is what I am trying to do here.

Untitled	30" x 30"	Oil pastel on rag paper	\$600
Untitled	19" x 19"	Oil pastel on rag paper	\$500
Untitled	15" x 24" (approx)	Oil pastel on rag paper	\$600

155 Warner Street, Belchertown MA • 413-323-5342
replogle@charter.net

Margaret Stancer



During the creation process I like the serendipitous things that can happen and that change the outcome in unexpected ways, especially with color and stitching.

When I hand dye fabric the colors and textures in the cloth change with each step. In the dye bath the colors are most intense. Rinsing, washing and drying lighten them. It is in the last step, ironing, that the intricacies and texture of the dye on the fabric are finally visible. When I use commercial cloth in a quilt one of my favorite techniques is to use many hues and values rather than trying to match them all. It's surprising how well this works.

Quilting, the stitching together of layers, is one of my favorite things to do. It can also be the part of the creation process that makes me most anxious. When I have a piece completed, except for the quilting, I may agonize for days trying to decide on a design for stitching. Once I begin, though, I love the process of drawing on the surface and how the texture it creates completes the work.

Red Maple	NFS
Hand dyed and commercial fabrics, hand and machine stitching, beads	
I Need a New Coat But Blue Won't Do	\$1,000
Hand dyed cotton and silk with linen fabric, machine quilted	
The Colors Made Me Do It, Again	\$500
Commercial fabric, machine quilted	

Journal Quilts

Cinnamon Fern	8" x 10"	\$125
Trunks	8" x 10"	\$125
Trapped	8" x 10"	\$125
Spoons	8" x 10"	\$125
Oak Leaf	8" x 10"	\$125
City	8" x 10"	\$125
Knee Surgery	8" x 10"	NFS

mastancer@comcast.net

Nancy Young



When I was 5, I knit a red snow suit for my teddy bear. Today, years later, I'm still creating with fiber. I have explored many fiber techniques, including dyeing, spinning, and weaving. I have also worked with paper, creating collages and using various printing techniques. And I have made jewelry with Fimo and paper. Representations of the human figure have been a frequent theme in my work.

My current work focuses on surface design and soft sculptures. Along with commercial fabrics, I use my hand-dyed and printed fabrics to create my art dolls. Throughout my explorations with techniques and material, there's been a common thread—my love of color, texture, and whimsy.

Toucan Dance	47" x 26"	Hand dyed and painted silk	\$550
Josephine	34" x 13"	Commercial cotton	\$450
Louella	38" x 26"	Commercial cotton	\$450
Small Doll Wall		Cotton, silk, embroidery	Each \$70

Fairy Godmother

31" Silk, cotton, fleece.

NFS

Sophie

38" Cotton, fleece

\$400

nancy@nancyyoungartspace.com • 413-203-1430