

Know Your Artist, Know Your Art

Carbondale Arts believes in the power of art and we know you do, too. There is a deep connection that happens when you purchase a piece of art, and getting to know the artist makes that connection even deeper. Carbondale Arts hosts over 10 art exhibitions every year. Find some art you love and dive in.

We have launched a “Know Your Artist, Know Your Art” campaign, as Carbondale Arts works to build relationships between artists and patrons. Inspired by the Community Supported Agriculture (CSA) model of Investing in local food, this Community Supported Art movement promotes the investment of local artists making a living in and around the newly established Carbondale Creative District, where Carbondale Arts makes its home.

April 2 - 29, 2021

Contemporary Fiber Art: Crossing Thresholds

curated by Jill Scher

Sponsored by Kat and Pete Rich

At the Carbondale Arts R2 Gallery
in The Launchpad (76 S 4th Street)
carbondalearts.com | 970-963-1680
Open weekdays 10am - 5pm



WENDY KOWYNIA, Steamboat, Colorado

Biography

Wendy Kowynia lives and works in a small semi-heated studio just steps from her backdoor in Steamboat Springs Colorado. Her work pushes beyond the traditional boundaries of weaving. Her pieces evolve slowly, one thread at a time, at a pace just as slow as the snowflakes that fall all winter. What she likes best is to sit quietly at the loom, engaged in the slow meditative rhythm of weaving.

Artist Statement

Sedimentary rocks can be read like a book. Layers are typically deposited vertically over time, like the layers in a cake. Sediment is transported by water, ice (glaciers), and wind. The noun sediment comes from the Latin word sedere, meaning “to settle,” or “to sit.”

The works in the Sedere Series explore these qualities in woven form. Layers of thread are deposited via the loom vertically over time. Woven forms grow by a slow process of accretion similar to the accretion of small sedimentary particles over time.

To sit at the loom is to settle and sit into the body and spirit.

Materials: Japanese pine paper thread and viscose coated silk are inherently stiff and strong. They create a textile that can bend and fold like paper. Sedimentary pigments of walnut, sumi (soot), and iron oxide evoke the colors of the sedimentary rocks of Utah.

Forms: This textile that bends and folds like paper is folded into origami-inspired forms: Calyx (sepals of a flower forming a whorl that encloses the petals and forms a protective layer around a flower in bud), Alar (wing).

[Learn more about Wendy's work at wendykowynia.com.](http://wendykowynia.com)

ANDREA LOVE, Port Townsend, WA

Biography

Andrea Love is an independent stop motion director, animator and fiber artist residing in Port Townsend, Washington. She is self-taught, works from her home studio, and has a decade of experience making commercials, short films, and small personal projects exploring the relationship between fiber and film. Her work has garnered millions of views across social media platforms, and has been screened at film festivals including the Tribeca Film Festival and LA Shorts Fest. Her most recent short film Tulip, a nine-minute adaptation of Thumbelina, is premiering this Spring at the New York International Children's Film Festival.

Artist Statement

There is something undeniably therapeutic about needle felting. The repetitive poking and subtle sounds of fibers tangling together create a surprisingly meditative craft. I first began incorporating needle felting into my animation practice as a method for making stop motion puppets. Soon I realized that the properties of wool- light, malleable, and sticky- could work well in other aspects of animation. What followed was a multi-year ongoing exploration into everyday activities and natural environments reimagined with wool. I call it “feltmation”, a cousin of the better known “claymation”, an aesthetic that walks a fine line between nostalgia and novelty. The movement is captured one frame at a time, as the fibers are poked and gently positioned into place between each photo. 12 frames strung together make one second of animation. It's a true labor of love, and one that I hope touches people both on an emotional and a tactile level.

[Learn more about Andrea's work at andreaanimates.com.](http://andreaanimates.com)

SALLEY MAVOR, Falmouth, Massachusetts

Biography

Award winning fiber artist Salley Mavor (b. 1955) has spent 4 decades developing her signature style and working methods, carving out her own niche within the children's book world and the fiber art community. Her three-dimensional embroidered tableaus have been used as children's book illustrations, social commentary and stop-motion animation. Salley grew up in the seaside village of Woods Hole, Massachusetts in a family who connected with their community through art, music and dance. In this open and supportive environment, Salley found that there were always art supplies close at hand and that time was available for creative pursuits.

Drawing with crayons was never enough for Salley. She remembers feeling that her pictures were not finished until something real was glued, stapled or sewn to it. At a young age, she held an open minded view of what constitutes art, writing in a 1964 school essay at age 9, "Art is everything... records, clocks, blackboards, people, snowflakes and everything. That is why I like art."

As an illustration major at the Rhode Island School of Design in the 1970's, Salley left traditional mediums behind, preferring to communicate her ideas with sculptural needlework. Salley has illustrated 11 picture books using her distinctive blend of materials and hand-stitching techniques, including Pocketful of Posies, which won the 2011 Boston Globe-Horn Book Award and the 2011 Golden Kite Award. Her popular how-to book, Felt Wee Folk is in its 2nd edition, inspiring creativity in all ages. The picture book, My Bed: Enchanting Ways to Fall Asleep around the World is her most recent publication. She lives and works in her home studio in Falmouth, Massachusetts.

Artist Statement

A needle is my tool, thread is my medium and stitches are my marks. I create 3-dimensional hand-stitched artwork with fabric, found objects and a unique combination of embroidery techniques I've developed over time. My pieces are presented as tableaus in bas-relief, much like miniature shallow stage sets, with scenery, props and characters assembled in shadow-box frames. I am interested in universal, playful narratives that address social and cultural narratives. My aim is to transcend the fiber medium by and of itself and make art that is valued for its message and emotional resonance as well as its workmanship.

[Learn more about Salley's work at weefolkstudio.com.](http://weefolkstudio.com)

LIZ SARGENT, Savannah, Georgia

Biography

Liz Sargent is an artist working in Savannah, GA. She earned an MFA in Fiber at Cranbrook Academy of Art in 2002. Recent exhibitions include Entanglements at Laney Contemporary Fine Art in Savannah, GA curated by Melissa Messina and Lisa Jaye Young, Slipstream at the Gallery at Sasaki, an award-winning international design firm in Boston, and The Fugitive Strand at Youkobo Art Space in Tokyo, Japan where she completed an artist residency. Collaborative projects include DesCours, an invitational contemporary architecture and art event showcasing installations throughout the city of New Orleans, presented by the American Institute of Architects. Other exhibits of note include Hothouse: Expanding the Field of Fiber at Cranbrook, 1970-2007 at the Cranbrook Art Museum, Fray at the Textile Museum of Canada, and FiberArt International, a biennial exhibition of contemporary fiber art shown at the Museum of Arts and Design in New York. Her work was exhibited as part

of Metropolis Magazine's editor's picks, traveling to the International Furniture Fair in New York and Neocon World's Trade Fair in Chicago, and has been featured in FiberArts, Azure, and Selvedge. She currently teaches at Savannah College of Art and Design in Savannah, Georgia.

Artist Statement

In my work line is the practice. Whether mark or fiber, the inert strand is propelled by external forces, natural or manufactured. The line twists and multiplies. Expanding out, lines define space and escape; moving rapidly the relentless line contracts and compresses into web-like forms. A multiplicity of threads implies mass production, but as lines converge and accumulate excessively, they may be discarded, disintegrating through entropy.

Through exposing the altered line, the imprint of violent and mundane actions is revealed, as lines under tension unravel and disentangle. A leveling occurs: witnessing past and present, object and landscape merge, assuming stability as lines form into nets, mapping, capturing, and multiplying. And yet the fugitive strand, slips through and extends into invisible currents, moving backwards and forward, spiraling and impelling potential.

Threadlike masses ascend and descend from this implied horizon line, while webs of varying movement layer over one another. An imperceptible order emerges. My process tangles and twists, unravels and knots, snarls and entraps— drifts, loops and drops. Contrasting action-spaces engender both deliberate and random actions and thoughts. The edges dissolve between land, water, atmosphere, and human activity.

JILL SCHER, Carbondale, Colorado (Curator)

Biography

Jill holds a BFA from the Rhode Island School of Design. Her primary practice is as a fiber artist using felting and embellishment as her main medium. She has worked as a production hand-weaver, a textile designer for a fabric mill, and as a handwork instructor at the Waldorf School on the Roaring Fork. Currently Jill is a fulltime studio artist with a focus on sculptural work, installations, and one of a kind art to wear. Her studio is located at the Third Street Center in Carbondale, where incidentally, she was chosen to design and create the installation to honor capital campaign donors. Her work can be found in the Marshall University Graduate School permanent collection, Telluride Gallery of Fine Art, the Third Street Center in Carbondale, Co., as well as private collections nationwide.

Artist Statement

I particularly enjoy making vessels. The form is ancient and functional but also carries a “pregnant” potential within it. For this body of work I wanted to explore the technical and physical challenges of creating large vessels. When layering wet wool onto a form you are working against gravity and the more wool you use the greater the challenge. The actual felting also takes longer as there is a greater surface and mass to agitate. This collection is the result of my experiments so far.

[Learn more about Jill's work at jillscherart.com.](http://jillscherart.com)

JAN SCHUBERT, Carbondale, Colorado

Biography

Jan Schubert is an educator, puppeteer, author, fiber artist, and candle maker. She holds a BA in Early Childhood Education from The Union Institute and University, a Teachers Certificate from Rudolf Steiner College and is a graduate of The Juniper School of Story and Puppetry Arts.

www.beehappycandles.net

Artist Statement

These are illustrations for a children's story I wrote entitled "The Bells Are Ringing." The story is set up at St. Benedict's Monastery in Old Snowmass and centers around the animals that live in the surrounding mountains and their relationship to the daily rhythm of the bells.

Two years ago, while serving a Centering Prayer retreat up at the monastery, this story came to me. I have been trying to squeeze in time to make the illustrations and this show offered me the needed impetus to start them. The illustrations are done using both wet and dry (needle) felting. I've used a combination of fibers, largely wool but with a bit of silk thrown in as well.

I hope that they offer joy to the beholder.

Acknowledgements

Both this and the "Stone Souls" exhibition are generously sponsored by Kat and Pete Rich who are super awesome supporters of the arts and are constantly inspired by the power of creativity here in our community.

Special thanks to Savanna LaBauve for gallery preparation, Staci Dickerson and Jill Scher for gallery layout, and Lindsay Jones, Savanna LaBauve, Kirk Robinson, and David Thickman for gallery installation assistance.

R2 Gallery Committee Members

Staff: Brian Colley, Staci Dickerson, Amy Kimberly

Board Liaisons: Nicholas DiFrank, Leah Swan

Non-staff: Kristi Close, Lindsay Jones (Chair), Savanna LaBauve, Vanessa Porras, Kirk Robinson, Laura Stover, David Thickman, and Matt Vickers

These committee members work with the Gallery Manager to choose exhibitions each year. Interested in learning more? Email brian@carbondalearts.com.

