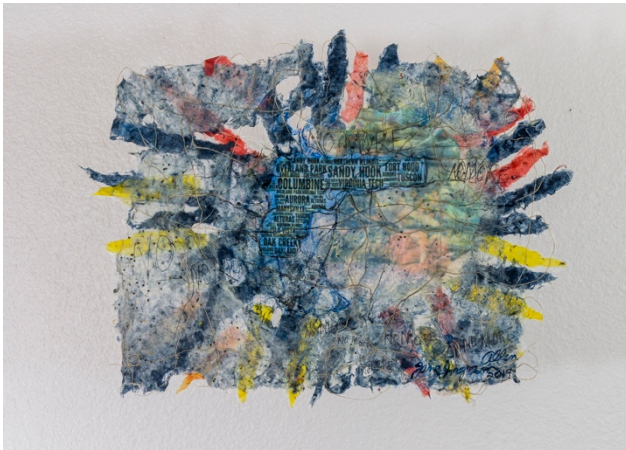


Jane Ingram Allen



Title: *No More Guns*

2019

Mixed media with artist made handmade paper
7 pieces, each 12" x 15"

Retail Value: \$3,000



Title: *Daily Scrolls*

2021

Mixed media with artist made handmade paper
14" x 14" x 14"

Retail Value: \$2000

Artist Statement

Daily Scrolls was done during the first days of the pandemic quarantine, and I made one handmade paper scroll each day with different techniques and fibers and sometimes drew or painted on it with pictures and words reflecting my thoughts for the day. It was my way of sharing thoughts and connecting in the time of isolation.

No More Guns was begun in response to all the mass shooting in the US, particularly the school shootings. Each work is two-sided, and each one is about some different aspect of gun violence.

Biography

Jane Ingram Allen is an installation artist who does art projects around the world using hand papermaking with natural materials and collaborative processes to raise public awareness about environmental issues. Jane has received numerous awards for artist-in-residencies and community public art projects in the USA, the Philippines, Japan, Nepal, Brazil, China, Tanzania, Taiwan, Turkey and Indonesia. She was a Fulbright Scholar artist-in-residence in Taiwan in 2004 and 2005 and a Fulbright Specialist in Turkey in 2015. She received Puffin Foundation Grants in 2003, 2007, 2011 to support her art installations in New York and MA. She has also received grants from the Chenven Foundation, City of Sacramento, City of Santa Rosa, and other organizations around the world to support her work. For her artworks Jane begins by making handmade paper from local plant waste and uses materials and techniques that contribute to sustainable living and improve the environment. Jane is a former college art instructor and currently writes about art for SCULPTURE and other art magazines as well as doing independent curating. Since 2012 she has been based in Santa Rosa, CA, and continues her work in the US and internationally.

Lynn Beldner



Title: *Off Kilter*

2020

Fabric, thread, paper, ink

11" x 24"

Retail Value: \$1,600

Artist Statement

Off Kilter was an exploration of deconstructing a garment that seemed ordinary. After I began cutting it apart, I could see what was underneath. And the “underneath” was quite extraordinary. The interior was more beautiful to me than the exterior. The substrate provided a surface to “draw” on. Sewing with a needle and thread is the same as using a pen for me. It’s another form of mark making.

My work is considered diaristic and immediate, utilizing domestic processes in order to respond to the world around me. I incorporate sewing and drawing often combining fabric, paper, and delicate objects to respond to an event or something that has just happened. All manner of things are unsettled or unstable in this world.

Biography

Lynn Beldner’s studio was in Oakland, CA until 2017. Her sketchbooks/journals from the past 36 years were acquired by the Schlesinger Library on the History of Women in America, Radcliffe Institute, Harvard University. Through the years her art practice has expanded to cover many different mediums. She is the recipient of the James Phelan Award, Bemis Art Residency, Public Glass Residency, and Paulson Bott Residency. Her work is in the collection of Harvard, Crocker Art Museum, Oakland Museum, DeYoung Museum, Berkeley Art Museum, and the Oakland Museum of California, as well as many other private collections.

lynnbeldner.com | [instagram.com/lynn.beldner](https://www.instagram.com/lynn.beldner) | [facebook.com/lynn.beldner](https://www.facebook.com/lynn.beldner)

Brandy Bennett



Title: *Big Cats*

2022

Cotton weave on cotton weave, antique buttons

22" x 44"

Retail Value: \$320

Artist Statement

Colorful chaos. The pink panther represents the feeling of surrendering to the unknown, while remaining content with the present. Felix the cat represents the pure joy felt during this time. Bright and inspired. Made with upholstery material, antique quilt blocks, fabric scraps, vintage buttons/trims and yo-yos(the little "bonnets")

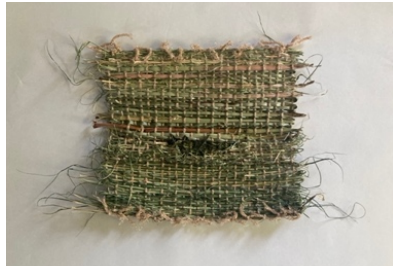
Biography

I've been collecting (hoarding) vintage since I could get myself to a thrift store or estate sale and had my own money to spend. I've always had a passion for sewing and always dreamt of doing it full time. Most of my sourcing would be for vintage fabric or sewing materials...for the "one day". The past few years I've always had sewing to fall back on, whether it be alterations and repairs, commission work or light upholstery... THANKFUL!

NOW IS THE TIME. I pulled an antique tattered quilt from my collection hoping to be inspired. I didn't want to get rid of it, but virtually useless in its current state. I needed a hat, so I made one. I love how it looked and others did too! So here I am 3 months later, using the stuff I thought was useless and giving new life to old things.

brandygbenn@me.com | noflightback.bigcartel.com | Instagram @noflightbackvintage

Melanie Bown



Title: *RoundUp 1*

2022

Gold yarn, Bermuda grass, dallis grass, invasive morning glory, clear enamel

8" x 7"

Retail Value: \$150



Title: *RoundUp 2*

2022

Gold yarn, Bermuda grass, dallis grass, invasive morning glory, clear enamel

8" x 7"

Retail Value: \$150

Artist Statement

These pieces were woven from Bermuda grass, Dallis grass, and invasive morning glory, all taken from my yard. It is a way to reframe something seen as abhorrent to something of value, a resource. It turns the chore, "pulling weeds," into "culling art materials." For example, when I find an especially long piece of Bermuda grass, it is an uncommon treasure instead of evidence of a never-ending battle to remove weeds. The art was woven on a wooden loom with the warp consisting of golden yarn and the weft being made with the fresh greenery. Once the form was completed, they were sealed with a clear gloss enamel.

Biography

Melanie originally trained as a printmaker, also focusing on drawing, painting, ceramics, and sculpture. She currently works in many fiber mediums (crochet, weaving, sewing, and soft sculpture). She was a teacher of sewing, folk art, crafts, drawing, painting, ceramics, stained glass, and woodwork at Short Center North, an arts program for adults with developmental disabilities. Additionally, she taught drawing, photography, advanced art, and AP art studio at St. Francis HS and ceramics at Luther Burbank HS. Along with the focus on her own work, she teaches workshops locally. She continually pushes boundaries with her skills and art.

www.melaniebown.net

June Daskalakis



Title: *Sisters (diptych)*
2021
Fiber Arts
22" x 9"
Retail Value: \$400



Title: *Subliminal Messages*
2020
Fiber Arts
18" x 5"
Retail Value: NFS

Artist Statement

During the Pandemic, I found solace in the rhythm of needlepoint and a sense of freedom offered by a blank canvas. By embracing Surrealist Automatism - a method of art making in which the artist suppresses conscious control over the process – I allow my subconscious to have great sway. Using yarn and subconscious energy, I create needlepoint ‘doodles’ on blank canvas.

In my version of surrealist automatism, a needle with a single line of thread guides my work. Released from the restraints of patterns, I let the work evolve at will. When one thread ends, I select the next at random, to pick up the previous thread’s conversation ... subconsciously traveling around the canvas until there is nowhere left to go.

Inspiration for my current series, *Subliminal Messages*, comes from the metaphor ‘message in a bottle’. Wrapped within a cylinder, I imagine these messages may drift, sink to the bottom of the sea, or perhaps find a way to someone else for their enlightenment.

Biography

June Daskalakis is a mixed media / fiber artist who was born and raised in NYC now living in Davis, California. Working with a variety of mediums she blends nostalgia, fantasy, and surrealism to create visual narratives. Central to her aesthetic is paying homage to memories and the connections formed through storytelling. Daskalakis is an artist in residence at ARTHOUSE in Sacramento and regularly exhibits her work throughout the U.S. and abroad.

Zen Du



Title: *Biopoiesis*

2022

Wool

Bowl: 6"x13"x6" Vertical sculpture: 15"x5"x5" Suspended sculpture: 10"x20"x10"

Retail Value: Prices available upon request
(for individual works and entire installation)

Artist Statement

Wool, with all its fascinating properties, has always been a wonder fiber for me. The interlocking scales of each wool fiber makes this humble material a perfect building block for environments I aspire to create with small felted objects. These objects can be organized and reorganized into groupings I call *Biopoiesis*, which is a borrowed term from biology describing the natural process of life arising from non-living matter such as simple organic compounds and is the basis of a theory on the origin of life on Earth.

Biography

Zen Du received her MFA from San Francisco Art Institute, San Francisco, CA, her BFA from Appalachian State University, Boone, NC, and her Bachelor of Linguistics from Voronezh State University, Russia. Zen's work emerges from her interest in rewriting the narrative of passive cultural consumerism. In her visual creative practice, she utilizes irony to undermine the existing causal processes, and abstraction to strip off iconic elements of consumer culture from its fabricated value by assigning it a new unequivocal beauty. Zen has exhibited her work in Florida, North Carolina, and California. Her work is in public collections in Maine and California and has been featured in Studio Visit Magazine, among other local and web publications.

www.zenduart.com

Gioia Fonda



Title: *Flag of Overcommitment*
2019
Acrylic on canvas
(from the collection of Jill Estroff)
40" x 30"
Retail Value: NFS



Title: *Flag of Overcommitment*
2015
Various fabrics
Retail Value: NFS



Title: *Office Muse: A Portion from Memory*
2022
Acrylic on canvas
30" x 40"
Retail Value: \$2,000

Artist Statement

Unfinished quilt tops resonate with me, not only because of the way they look (*colorful, quirky and full of patterns*), but also for the imaginary backstories I conjure for them. I envision women (*an assumption sure – but women were very likely the makers*), who were expressing themselves in a way they had access to, women having unique and ambitious ideas, and then, for whatever reason, getting off course, and not seeing them through. I imagine women, perhaps feeling overwhelmed by what they took on, realizing they didn't know what they were doing, or just not having the time to get back to it, life's other priorities taking over.

These unfinished quilts, and their anonymous makers, become muses to me. I sense a continuum, and as I paint, I commune, empathize and try to honor these makers, completing their quilts in a new way. I'm relating to the sense of overwhelm, of taking on too much, of sometimes feeling like I don't not know what I'm doing either. With these paintings I draw strength from these makers and attempt to bring their labor, creativity, and resourcefulness into a realm and context where they can finally be appreciated.

The Flag of Overcommitment is akin to a surrender flag, to be waved or raised when one feels stretched too thin, pulled in too many directions, a warning signal to stay back, not ask for one more thing, or perhaps a call to please be patient, extend grace, or offer help.

Biography

Gioia Fonda is an interdisciplinary artist with a background in painting. Although she predominantly works in a colorful non-objective manner, just under the surface, her work is imbued with storytelling and narrative. She maintains a studio at Verge Center for the Arts, and occasionally serves as curator, panelist, jurist, and/or collaborator in her community. She received her BFA at the California College of Arts and Crafts in Oakland and her MFA at the School of Visual Arts in New York. She is a tenured professor of art at Sacramento City College and exhibits her work throughout Northern California.

Roberta Monte James



Title: *Seeker*

2021

Batik and woven cotton, wool batting, redwood frame

57" x 53"

Retail Value: \$1,150

Artist Statement

I am intrigued by the effect each piece of fabric has on the color or texture of the fabric around it, and when I work, I spend a significant portion of time studying my design wall manipulating these variables as the composition evolves. My decisions are guided by the inspiration for each piece while striving for asymmetric balance. The path of the visible thread from the quilting adds another layer of texture or meaning.

My work is often inspired by an aspect of nature or a specific geographical area, and the environmental realities that are affecting California, and the rest of our world. I have lived most of my life in the Napa and Sacramento Valleys; the landscapes of Northern California are deeply rooted in my creative life. I prefer to work abstractly, giving the viewer freedom to connect with each piece in a way that is unique and personal.

Biography

Roberta Monte James is an emerging fiber artist and quilt-maker/designer in Northern California. Her work is improvisational, often informed by her surroundings as she attempts to capture the simplicity and beauty of our landscapes. She works in collage format by piecing fabric and then overlaying her designs with stitching to add meaning, texture or dimension. James is largely self-taught, but has studied with fiber artists Lisa Call, Sheila Frampton Cooper, and Jean Wells. Her most recent show was "Dualities" at the Gualala Arts Center in Gualala, California in April 2022.

8tanium8.com/robertamontejames | robertamontejames.com

Marjan Kluepfel



Title: *Corpseflower*

2017

Artist hand dyed cotton fabric

42" x 25"

Retail Value: NFS

Artist Statement

I love to depict large, showy flowers in my 2D and 3D work. One of the largest flowers in the world is the *Amorphophallus titanum*, also known as the Corpse Flower, because of its stinky odor. Years ago, when working as an extension specialist, I had to drive to a horticulture show with this flowering plant in my car. This was not a pleasant experience. I do love the way the flower looks, so I decided to make a life size Corpse flower out of fabric. Now I can enjoy its beauty without the smell.

My flower is constructed out of hand-dyed and commercial fabrics, heat-moldable batting and polyester stuffing around a metal armature.

Biography

I am an artist who uses fabric and thread as my medium instead of paper and paint....and a sewing machine instead of a brush. The texture, color and prints of fabrics fascinate me and often give me inspiration for a new design. Most of my designs are organic. They are influenced by my love of nature and all its wonders.

I like to work with color and movement in my pieces. The bright colors I use express my positive outlook on life. The texture of the fabrics is an important design element to me and in my work I use many different surface design techniques such as fabric dyeing, painting, printing, pleating and machine quilting and embroidery. My desire has always been to create unique pieces and have lots of fun during the process.

www.marjankluepfel.com

Penelope Lenaerts



Title: *Long Line*

2022

Silk and wool

2" dia. x 1020"

Retail Value: \$300

Artist Statement

In all my work, I find inspiration in material- its texture and color, and how it feels in your hands, as well as the history of its making. My materials have their own story before ever being applied to my artistic practice. For this piece, *Long Line*, I used silk and wool in a very simple construction of a long tube. The soft unprocessed wool acts as a support for the shape of the silk tube. Both materials are delicate and beautiful animal fibers, and yet they contrast very dramatically. I wanted to start a conversation about time and labor, not just my own, but that of other creatures. These materials treated with the history of women's traditional art-making blend into a new story about respect and reciprocity.

Biography

In my artistic practice, I explore connections between human bodies and nature using playful shapes and colors from my childhood memories to inspire wonder in our environment. My dreamy soft shapes transform pop figurative elements to make recognizable and predictable patterns feel new and fresh.

I consider life of my creations, often creating a metaphor for time and the beauty of impermanence. I am interested in traditional women's crafts- sewing, embroidery, weaving- because of the honest techniques and materials they call for. Often bleeding techniques, such as photography, painting, and sculpture, I honor my past and present as an artist. I need to create tangible, palpable artwork inspired by stuffed animals and summertime exploration at the park, along with other nostalgic tactile experiences. Touch is medicinal to humankind- this work is about being alive. My work also celebrates friendship and compassion through intertwined hand forms, and above all, respect and reciprocity for nature.

penelopelenaerts.com

Tanya Lieberman



Title: *Shibori Sampler*

2022

Cotton, indigo

21" x 21"

Retail Value: NFS

Artist Statement

As a Japanese American, the textile art of shibori connects me to the traditions of my past while allowing me to experiment with novel and found objects. This piece involved the use of plexiglass, dental floss, a Slinky, popsicle sticks, an onion bag, hair bands, binder clips, PVC pipes, string, washers, packing tape, and a chopstick.

I was instructed in shibori techniques by an aunt living in Hawaii who taught me by correspondence, mailing me instructions and critiquing the work I sent back to her. She was an elementary school teacher who was known for holding her students to exceptionally high standards, but when it came to shibori she always seemed content to surrender control over the final product. One of the most important lessons she taught me was to enjoy the process of creating, and then to accept, and even embrace, my inability to control the result. My work is dedicated to her.

Biography

Tanya Mariko Lieberman is a Davis-based shibori artist who learned her techniques through correspondence with an aunt living in Hawaii. She enjoys experimenting with novel and found objects and gets a thrill each time she unbinds a piece of dyed cloth. By day she works in public policy at the state Capitol.

www.ikedashibori.com

Barbetta Lockart



Title: *Full Circle*

2016

Mixed fiber (cotton, thread filler, acrylic paint, stone, metal)

42" x 42" x 3"

Retail Value: \$1,200



Title: *Box*

2017

Mixed fiber

4" x 6" x 6"

Retail Value: \$325

Artist Statement

Box is made of sewn window screen, wood and acrylic paint, and came about as an exploration in the studio, utilizing end bits of screen leftover from another project.

Full Circle was created as part of a large installation that dealt with life stages. This piece suggests that everything comes full circle at some point: birth, life, death, rebirth ad infinitum.

Biography

Lockart is a contemporary mixed media artist/interdisciplinary artist originally from Sacramento, California (although she has lived both inside and outside the US). Working in both 2D and 3D, and with fiber as a frequent component, her work often addresses social, human and political issues, although not exclusively. The work is informed by her surroundings, travels, current events, personal interests and imagination, and has been shown throughout the United States and abroad.

While she continues to work on her ongoing bodies of work: Thread Series, Fiber Mosaic Series, London 2011 Series, Connections Series and Mannequin Series, she has renewed her interest in felting, painting, sculpture and collage. She confesses that she is easily distracted in the studio and often goes off on tangents to explore new directions and techniques. To Lockart, these art detours are the absolute best, and keep things lively and evolving in the studio and in her imagination. Additionally, she continues to teach classes at her Sacramento studio, ITSA Studio, as well as off-site.

www.barbetta.lockart.com

Natalie Nelson



Title: *Will you do my hair?*

2016

Plant fiber, barrets, plastic bands, wood, felt

16" diameter x 1.5" depth

Retail Value: \$250



Title: *It's a good thing*

2017

Plaster, paint, wire, curtains, bedsheets,

birch branches, thread

40" x 24" x 16"

Retail Value: NFS

Artist Statement

I do believe that all art is inherently autobiographical. We can't escape our own biography, as much as we might try. Central to my process is sifting through these memories and stories and finding visual clues to capture some of that journey in my mixed media work. Most of my art involves natural fiber such as twigs, grasses, and dried plant matter, that are deconstructed and reconstituted, rather than worked in a more traditional process of sewing or weaving.

It's a Good Thing is named after Martha Stewart, who inspired millions of women to use their creative spirit, in process making her wealthy through the sales of her interior design products. She aimed to teach women how to be upwardly mobile through their selective aesthetic choices. We were encouraged to cook, decorate, and entertain- all while working or raising a family- as if it all were possible to do largely alone. She played on old fashioned ideals of woman's role in the home, but made it look fun and filled with creative projects! This sculpture was made in spring 2022, when I was getting rid of old paint samples from my home. I discovered that I had purchased 10 different greens to find the perfect hue for our office. That search for the perfect item- linens, dishes, furniture, etc.- is in some ways a sisyphian task without end. Thus, the broken chair found in the free pile, was married with a neighbor's cut branches, in the quest to create a piece about the beauty of imperfection. In it, a curtain that I hand-sewed from old bedsheets hangs from a haphazard wire. The lace curtains with hearts were cut and soaked in plaster, and applied to an amorphous structure I built, symbolizing that weight we all feel at times.

Can You Do My Hair? is made from a plant fiber rug that I deconstructed into these 'braids.' The braids resembled the color and texture of my daughters' hair when they were young, as well as my own. Both of my daughters liked to have me braid their hair before school. I marvel at the fact that I was once responsible for every aspect of their care-- keeping them alive was literally my job. Things are easier now as a parent of course, but I still like the ritual of doing their hair like when they were younger.

Carole Pirruccello



Title: *William Land Park*

2019

Fiber/mixed media

32" W x 22 3/4" L

Retail Value: NFS

Artist Statement

This original mixed media work is a "to scale" map of William Land Park, Sacramento, California. Some of the many features of the park shown in the work include sports fields, ponds, amphitheatre, The Sacramento Zoo and hundreds of trees. This piece was inspired by the many enjoyable outings to the park that we have made with our children and grandchildren over the years. Specific larger images that are located across the bottom of the quilt include a flamingo, the zoo icon; the zoo carousel; two animals from the carousel, ladybug and praying mantis; and the stone entry to Fairy Tale Town, which is across the street from the zoo. They were selected based on personal connections that my family has to each of them. Materials used in this piece include hand dyed and commercial fabrics, fusible interfacing, crinoline, acrylic paint, ink, embroidery thread, and sewing thread. Techniques include machine piecing, hand piecing, fusing, hand applique, machine applique, machine quilting, hand embroidery and painting.

Biography

Carole came from a family of textile "makers", including a professional tailor, grandmothers that quilted, tatted, did cutwork, and a mother who was a fine artist in addition to tailoring, millinery and other crafts. In college, Carole majored in Foods and Nutrition and pretty much ignored her creative side.

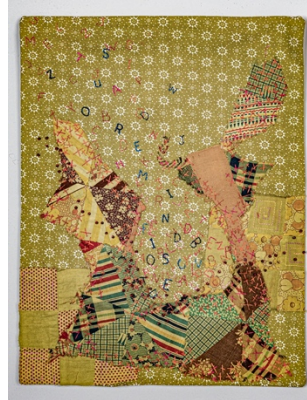
By the 1970's she was ready to learn and refine the quilting craft, albeit full time career and family took most of her time. She took classes through local quilt guilds and shops and retreats. From there she progressed to entering quilt shows, both local and national. Carole has won many awards, several for the use of color. Being in small quilting groups, teaching classes herself and serving on local quilt guild boards are also part of her quilting life. She is an active member of Flying Needles Quilters Guild, River City Quilters Guild and Studio Art Quilt Association, the latter an international organization. Carole's more recent quilts have been more abstract in nature, to give an overall impression rather than be representational or use of a traditional pattern. She also is working with mixed media, including watercolor and acrylic paints, paper and ephemera.

www.facebook.com/carole.pirruccello

Elisa Reutinger



Title: *Shitake Mushroom*
2022
Fiber art
23" x 18 1/2"
Retail Value: \$425



Title: *Avocado*
2022
Fiber art
11 1/2" x 15"
Retail Value: \$275

Artist Statement

"Freely sewing shapes, textures, letters and lines continue to challenge me! With this freedom comes a way to express myself through stitching. With no preplanned pattern to work from, the organic stitching is a form of self-expression. The hand dyed background fabrics (vintage linens and old quilt blocks) provide a monochromatic calmness and modern feel to the piece. My inspiration has been the book *The Intentional Thread* by Susan Brandeis."

Biography

Elisa Reutinger is an artist and educator based in Sacramento. Alongside her painting and fiber art practice, she has worked extensively with seniors - teaching one-on-one and group art classes. She heads up the "Needle Arts" focus group for the SCTA and shows her work in galleries and alternative exhibition spaces. Experimentation in all mediums keep Elisa's work current and show her willingness to push the limits. When not creating, you may see her on the American River bike trail putting a few miles on her gravel bike.

www.elisareut.com

Marguerite Ann Schaffron



Title: *Being with Nature*

2014

Mixed media

21" x 31"

Retail Value: \$250

Artist Statement

I often see people AND creatures in nature during my daily walks and was inspired to incorporate the two into my artwork. I have merged my nature-based photographs, which are taken using mylar reflections, and transparent items of clothing to highlight our relationship with Mother Nature. We exist because of her.

Biography

Marguerite Schaffron received her BA from UC Davis in 2001 and an ADN from Sacramento City College in 1986. She has shown her work at the Asylum Gallery in Sacramento, and in Davis and Woodland. At UCD she was known as the dumpster diver getting her ideas from found objects. Her studio is her home in Davis and she continues create multi- media works using wooden tennis rackets and found objects. She also works in ceramics and mosaics.

www.facebook.com/marguerite.schaffron

Abigail Vargas



Title: *At the Water's Edge*, 2022

Rag rug weaving

14" x 28"

Retail Value: \$560



Title: *U for Unity*, 2021

Art quilt

24" x 24"

Retail Value: \$480

Artist Statement

Abigail Vargas is an emerging textile artist working primarily with quilting techniques and rag weaving. She often uses vintage and repurposed fabrics in her modern stylized nature and science themed work.

At the Water's Edge is a no-crochet rag rug weaving technique using leftover strips from quilting projects. This piece is a study of adding negative space throughout the piece and weaving in an improv style. The weaving was not done in rows but worked back on itself in many places. Abigail let the piece organically evolve without a set design plan.

U for Unity is an improv pieced art quilt made with non-traditional vintage fabrics not usually used for quilting. The quilt is machine pieced and hand quilted using big stitching technique. The U was designed with thread spiders collected from other quilt projects. This piece was created shortly after the January 6th attack on the nation's capital and my wish for unity between both political parties against the threats to our democracy. Purple has traditionally been used by US politicians as a sign of unity.

Biography

Abigail Vargas is a textile artist based in Winters, CA. Abigail is a 5th generation Northern California native with roots in Mendocino and Humboldt Counties. Growing up, her family split their time between the South Bay Area and Mendocino County and eventually lived on a 160-acre ranch in the rural wilds of Mendocino County. She received her BA in Business from University of San Francisco and used these business skills to start her own brand of one-of-kind children's and women's clothing from repurposed fabrics while staying home with her sons.

Now Abigail devotes her time towards artistic endeavors mainly in textiles. Taking her love of vintage textiles, many of her design incorporate repurposing materials into quilts for the hanging on the wall and to use on the sofa. One of Abigail's recurring themes is stylized nature and science compositions using string quilting techniques with vintage materials. She explores memories of family gardens and the wild natural environment from her childhood. Her other interests are designs intertwining graphic art and folk art elements from her husband's Mexican heritage and her American heritage. The saturated colors from folk art designs inspire vibrant and colorful designs.

Susan Broadhurst Werrin



Title: *Tear 6/24/22*
2022
Wool yarns
56"W x 21"H x 2"D
Retail Value: \$400



Title: *Local History*
2019
Handspun newspaper, cotton thread
25"W x 31"H x 2.5"D
Retail Value: \$1,200

Artist Statement

My recent work incorporates manufactured or handmade materials and changes them into new objects by altering the context and forcing a different perspective on the viewer. I employ different forms of media; paint, dye, thread, handwoven and found textile objects and yarn that I spin out of fiber or paper to suit my needs for the project. I create pieces that utilize my life experience with “women’s work” and the so-called “domestic crafts” to make new points of reference in my work.

Tear 6/24/22 was created out of despair on the day that SCOTUS decided to strike down *Roe v. Wade* and thus endangered women’s reproductive rights. A moth-eaten wool sweater, that I had knit long ago and had set aside for repair, was altered by a single phrase embroidered in red. The phrase creates a play on words and meaning depending upon the viewer’s point of reference.

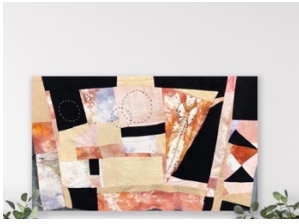
For *Local History*, I knit a garment out of handspun paper yarn that utilized past issues of my town’s local newspaper. The work I had performed as an archivist in the local historical collection of the public library became an inspiration for this piece. By choosing to create an item of clothing out of daily news, the printed information is transformed into memories that are physical in nature, instead of immediately being disposed of as “old news.” The garment becomes something to be enveloped in and comforted by, and to make time stand still.

Biography

Susan is a fiber artist born in California, and currently resides in northern Solano County. She trained in fine art and painting at San Jose State University where she received her BA and MA degrees. Susan has explored various techniques and forms of art making, including painting, textiles, performance art, installations and fiber works that relate to a conceptual theme surrounding “women’s work” and decorative crafts. Susan has shown her work in art galleries and spaces in San Jose and San Francisco and has sold her fiber art by commission.

Rag.works Ins

Roxanne Brodeur Young



Title: *Enivrez-Vous*

2022

Cotton canvas, raw silk, CA buckwheat, avocado pits, procion dye

52" x 36"

Retail Value: \$750

Artist Statement

Inspired from the prose poem by Charles Baudelaire entitled *Enivrez Vous* (Get Drunk) where the author talks about getting drunk on whatever your specialty of choice is...the wind, the birds, wine, poetry....whatever you choose!

My choice is art, working with natural fibers, plants and procion dyes and intuition. Seeing where my intuition takes me in order to piece each tile together is just the right way. Sometimes images come out of the dye work that speaks to me and I outline it in embroidery floss.

Biography

Roxanne Brodeur Young is an abstract artist, clothing and surface designer based in California, USA. Roxanne's passion is working in creative connection to nature and Spirit to encourage development of relationships with the human and non-human world to live a more joyful and richer life. Her hope is that the bold colors and unique designs in her art and patterns will encourage those who wear her fabrics and see her art to inspire the everyday.

Roxanne works closely with plants to develop deeper relationships with them to fully appreciate and utilize their energetic and physical medicine. She portrays her personal lessons and messages in her art through color, images and poetry. She harvests local plants from her private garden and community. She creates clothing and art pieces with natural fibers, plants and procion dyes.

Roxanne lives and works in between San Francisco, CA and the tiny, historic town of Isleton, CA on the Sacramento Delta.

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