



HUNTINGTON ARTS COUNCIL

Exhibition Description:

Uncommon Threads; an exhibition with a focus on Fiber Arts in all its forms. Entries include either fiber-based materials OR unconventional materials used in typical fiber art technique (crochet, weaving, sewing, felting, embroidery, etc).

About the Juror: Patty Eljaiek

As a mixed media artist Patty exhibits nationwide, in galleries from New York to California. Her work reflects her experience as a first generation American immigrant focusing on themes of belonging and identity. She continues to explore traditional fiber arts to create new and evolving work incorporating repurposed materials. Patty is a graduate of the School of Visual Arts with a BFA in Illustration. To view some of her work, please visit: pattyeljaiek.com





Mara Ahmed



Embroidered Dreams
Mixed Media including
Pakistani fabric
27.5" x 23" x 1"
\$2000

Contact:

IG: @mara__ahmed

FB: <https://www.facebook.com/>

Artist Statement:

EMBROIDERED DREAMS is inspired by my grandmother and her love of embroidery. Born in the Punjab region of South Asia, under British colonial rule, she was married at a young age and pushed into domestic life. My Dadi learned quickly and rose to the challenge. She became a spectacular chef, a devoted mother, and excelled at creating beautiful embroidery. Her dreams were thwarted once again when my grandfather died. My Dadi became a young widow and struggled to raise and educate her children in a highly patriarchal family system. Yet she succeeded through sheer determination and hard work. This piece, which includes Pakistani fabric and embroidery, is a tribute to my grandmother and the often quiet but critical work performed by women.

Bio:

Mara Ahmed is a Pakistani American interdisciplinary artist and filmmaker based on Long Island. Her documentaries have been broadcast on PBS and her artwork has been exhibited in New York and California. Most recently, Mara's multimedia installation *The Warp & Weft [Face to Face]*, which is based on an archive of stories she curated in 2020, was exhibited at Rochester Contemporary Art Center and her experimental art video *Le Mot Juste [Part One]* was selected for a juried exhibition organized by Chicago's South Asia Institute in 2021.



Eileen Saarela Bell



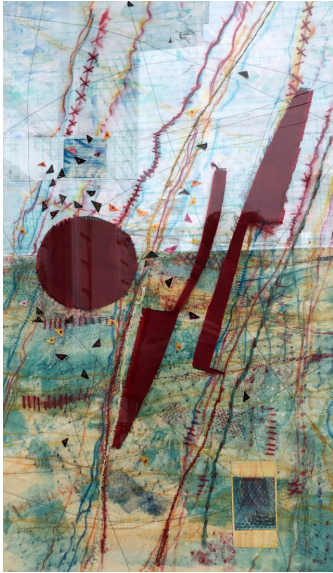
Bee Grateful
Fabric
12" x 15-3/4"
NFS

Artist Statement:

I have been creating since I was a child. Drawing, painting, writing, sewing, crocheting and building miniatures. I focus on what brings me joy at any given moment. While thinking about waste on our planet, I made my latest pieces using scraps of fabric from my home. Although this limits my ability to create the piece I may envision, it does open me up to new design possibilities. While my medium changes from year to year, my color pallet remains the same.



Mary Brodersen



And The Beat Goes On
Hand Painted Fabric Collage
Mixed Media
24" x 41"
\$600

Artist Statement:

Fabric excites me. I like to build with it by making my own patterns and designs with paint or by using fabric that I find interesting to construct collages. The idea of designing creatively and then using sewing skills that I have learned throughout the years to bring it all together makes my process complete. I work both abstractly and representationally and am inspired by what the fabric tells me to do.

Bio:

Mary Brodersen is forever exploring new places, processes and ideas. A storyteller at heart, her works rarely involve just one subject or medium, but rather weave a complex, thought-provoking experience.

Exceptionally well-traveled, Mary visits a foreign country each year. She often ponders what may be the essential symbols of her experience, which she incorporates into her work.



Amanda Burns



Preserving Purity
Acrylic on canvas, Fabric,
Beads, Pins
36"H 24"W 1.5"D
\$1500

Contact:
[@thescifisiren](#)

Artist Statement:

This work examines the conflicts between my precocious puberty and my religious beliefs. My body looked sinful but I couldn't stop it. It was not for my own pleasure, but a temptation, a danger to other men and boys who, if not for me, would have been able to stay righteous. That message in particular is what was so insidious, but I didn't question it at the time, why I should be held responsible for the crimes committed against me. With an earnestness that only a child can accomplish I cut myself off from my own body with all the finesse of an unsupervised child with a pair of safety scissors, out of self-preservation. I am left with the nasty scars of the hasty alterations of that child and her unexamined beliefs, fears and responsibilities.

Bio:

Amanda Burns was born in Southern California, raised in an extremely Christian community. She was taught the typical crafts for her gender, as would make her the best wife and mother. Her ability to create with drawing, painting, writing and sewing gave her escape, control over her future and an ability to transform herself through costume.



Kathy Cunningham



Blue Weave

Fabric, dowels, ribbon

22" X 28"

\$350

Contact:

Kathy Wilkens Lane Cunningham

Bio:

I have been an art educator for over 40 years. I have taught elementary school, high school and many adult workshops and have published many articles in art education magazines. Now that I am retired, I have turned my energy to my own art work. I do woodcuts, linocuts, collagraphs, colored pencil drawings and have found a deep interest in fabrics.

My work is heavily influence by Asian art, as I lived in Taiwan for a year, and visited Japan. I have quite an interest in Shibori dyeing, a technique that produces a "storm" effect by wrapping the fabric around different size tubes or poles and tying the fabric with strings.



Oksana Danziger



Seaweed
Nuno Felting
15" x 25"
\$500



Butterfly
Nuno felting
42" x 25"
\$700

Contact:

Instagram: oksanadanzigerdesign

Artist Statement:

It is a most amazing feeling to be able to create something beautiful with one's hands and the history of decorative arts teaches us that people have always endeavored to make everyday objects beautiful because beauty is not an abstract, beauty and art are vital to our lives and existence. I believe an artist is never too old to learn and the wise artist is always a student of art, maintaining an open mind that continues in a lifetime of learning. As a teacher, myself, I remain a student ready to learn from other artists and from my students. Personally, I get a great deal of my inspiration from nature with its endless and varied sources of shape, color and composition, and the craziest architectures and primitive forms imaginable. I think everything that was ever produced by humans finds its prototype in nature. Thankfully, many artists today are highlighting environmental concerns in their work. I am hopeful that art can help bring awareness so that the public embraces these messages and is moved to act. I firmly believe that at present we need all the help we can muster to address the current ecological needs of our planet. If even a fraction of the viewing public experiences a shift in their awareness by virtue of exposure to my work then my work is justified. Never have we so urgently needed art to boldly promote a consciousness shift and help protect the fragile health of our planet.



Sherry Davis



Planetary Fiber Gas Giant #1
Upcycled upholstery fiber res-
cued from the waste stream
28" x 28" x 28"
\$1,300

Contact:

[instagram.com/davisfiberarts](https://www.instagram.com/davisfiberarts)

Artist Statement:

During COVID I stopped weaving rugs and began producing COVID masks (before they were readily available). At that time, stores weren't open and materials were scarce. The upcycled fabric I had used to weave rugs was made into hundreds of facemasks. As the need for facemasks lessened I was faced with a massive amount of material. One evening as I was preparing fabric strips for weaving I began make a very tight ball. With each wrapping I felt a release - all the stress and isolating during COVID was wound tight within the ball. The wrapping continued and the ball grew into a very substantial solid sphere. The birth of this textile zygote has lead me back to my sculpture roots - a birth of my own.

Bio:

As a native of Ohio, Sherry Davis was fascinated by the detritus of the Rust Belt. Where others saw trash, she saw raw materials which could be used to create art. As a young artist, she sourced waste materials from factories to create woven objects and installations. Now based on the North Fork, Sherry's work continues to use upcycled materials (some of which are sourced from her native midwest) in unexpected and often unpredictable ways. Sherry has studied with numerous fiber artists (including Sheila Hicks, Barbara Eckhardt, Nance O'Banion, Janice Lessman-Moss, and Dorothy Caldwell) and has earned a B.F.A. in textiles from Kent State University and a masters degree from Brooklyn College. Sherry textile spheres are currently in a juried exhibit at the Brooklyn Waterfront Artist Coalition. Her work was also exhibited at East End Arts and the Art League of Long Island's Jeanie Tengelsen Gallery. In addition, her work was featured in Dan's Paper and part of a slideshow in the New York Times.



Barbara Ellmann



ASD #27
Encaustic
and embroidery
thread on kitakata
paper
20.5" x 7"
\$1,200



ASD #54
Encaustic
and embroidery
thread on kitakata
paper
21" x 7"
\$1,200

Contact

Instagram: [barbaraellmann](#),
Facebook: [barbara.ellmann.1](#)

Artist Statement:

I am submitting work from WAX PAPER THREAD, a series of sewn drawings on monoprints informed by my long history working in encaustic (a beeswax-based paint), and my interest in textiles and fabric art.

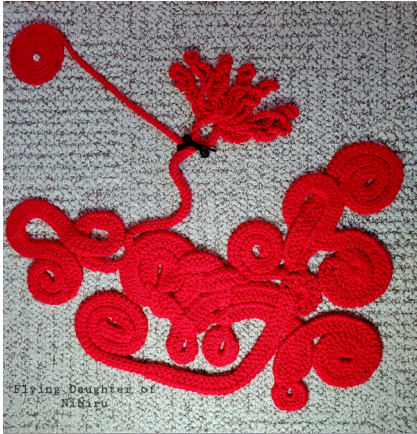
To make these pieces, I encourage encaustic paint to run and mix on a heated palette, then lift the paint directly from the palette with a sheet of paper to create a monoprint. Sewing into the monoprints with embroidery thread is a way to respond to the materiality of the wax-coated paper; examine areas where the paint pooled, merged, and mixed in its fluid state; and highlight moments of opacity and translucency. The contrasting textures of encaustic paint and thread create a rich, layered, tactile topography.

Bio:

I am a Brooklyn-based visual artist who has been working with encaustic paint for over twenty-five years. Textiles have influenced my practice both compositionally and conceptually. I often use samples of fabric as source material - fabric that documents my travels, family history, and immediate surroundings - and I have taken cues from design, pattern, and texture when composing my work.



Alicia Evans



Flying Daughter of Nibiru
Fiber Art on Black Canvas
20" x 20"
\$700

Contact

IG: @aliciafiberarts

YouTube: <https://youtu.be/3LOel-Nz2MEA>

YouTube: <https://youtu.be/7Ju8qO1fnFw>

Bio:

With a commissioned work under her belt, Prof. Alicia Evans is a successful emerging New York artist specializing in fiber arts—crocheted fine artwork organically branded with nature's gifts including wool, bamboo, sea grass, wood beads, sea shells and more. Her work has been exhibited in art shows in New York and Long Island. She has earned a Statement of Accomplishment with Distinction from the Museum of Modern Art (MoMA). She is accredited as a Museum Educator in Art & Inquiry. Prof. Evans is a scholarship recipient of the national SAVVY Award from the University of South Carolina. She has also garnered accreditation from the New York Foundation for the Arts (NYFA) in partnership with the Huntington Arts Council and the New York Council on the Arts. Prof. Evans welcomes sharing about the power of art to heal and transform the human spirit. Her passion lies in incorporating her art to explore the power of trees to engender mindfulness and compassion.



Josefina Fasolino



Coral Corner
Recycled fabric, glass, yarn,
polyfill, pipe
33" x 40" x 27"
NFS

Contact:

Instagram: Wildnoots

Artist Statement:

I researched and sketched razor coral, stove-pipe sponge, bubble coral and other various life underwater to help fabricate my own portable ecosystem. There is a balance between appreciating and disrupting ecosystems that are not our own, so I wanted to create a coral reef that could be viewed and enjoyed by anyone. I am very keen on thrifting and using the materials I have available, so I repurposed old plush, scarves, and garments. I used different folding and pinning techniques to layer the base of my coral, then sewed each coral form and embellished them with glass fragments, yarn, and pearl beads.

Bio:

My name is Josie Fasolino, I'm a rising junior at Alfred University, and I study a variety of mediums including ceramics, sculpture, and drawing. I'm attracted to diverse textures, colors, and shapes and I'm often inspired by flora, old children's books, and the human form.



Debra Fink Bachelder



Fish Tales
Fabrics, threads,
shells, glass, metal
6" x 5" x 2"
NFS

Artist Statement:

I'm a self-described city broad who, in 1996, moved to the Ohio not realizing I'd be starring in a never ending episode of "Green Acres." To be seen or heard and to cope, my voice became my artwork first expressed in paper and book arts, quilting, watercolors, and jewelry. I had long collected lost items and imagined their stories. What did this key open? Was this charm a gift? These totems and whatnots, translate into the marks often lost in my paintings; the colors are reminiscent of a lifetime of escapes to the shore. In 2018, after decades partnering with various organizations in Ohio and New York to develop creative expression programs, I decided to focus on my own work exploring acrylics under the tutelage of Jane Davies. In March 2022 I returned home to LI and began painting my way through another set of life's transitions.

Bio:

Debra is a Gerontologist, Master Instructional Artist, and an alum of The Creative Center's Hospital Artist-In-Residence & Creative Aging Institute programs. Debra develops, facilitates, and evaluates comprehensive, age-appropriate creative expression programs supporting the psychosocial and physiological needs of participants and their families in both community based and in-patient environments. After 25 years in the Midwest, Debra returned to Long Island earlier this year to be near family, friends, water, and arts loving communities.



Veronica Haley



FRIDA

vintage fabrics, perle cotton thread, metallic thread, sewing thread

16" x 12" x .5"

\$80

Contact:

Instagram - visme1

Facebook- Ronnie Trunk Haley

Bio:

My preferred method to create is through needle and thread. Inspiration comes from daily life. The beauty, the broken, all of it. Creating something from common fabric and thread, something tactile, is very satisfying.



Marilyn Hamilton Jackson



The Hill We Climb

Quilt

15 1/2" x 17 1/2"

NFS

Artist Statement:

The 2020 Presidential Inauguration made the world awaken to Amanda Gorman's poetic brilliance. Her poem had us mesmerized, and lit a new path of hope and light where there had only been darkness for 4 years. My quilting guild presented us with a challenge after that to peruse the entire poem, and select a piece or all of it as an impetus to create a work. In my fabric stash was a fabric just too beautiful to cut into strips or pieces, so I chose a section of it that resembled sunshine and light, and created a whole cloth piece, that includes 2 lines from the poem on it. Thank you, Amanda! Using 100% cotton fabric, it is machine applique'd and quilted.

Bio:

Marilyn Hamilton Jackson has had an impressive and extensive career in the dance community that spans several decades as a national and international performer, choreographer and instructor as well as owning her own dance school. Marilyn taught dance and academic subjects at the NYC Board of Education's Harbor School for the Performing Arts in East Harlem for almost thirty years. After retiring she pursued a long-time love of quilting and was drawn to exploring creative movement, to experiment and create designs through fabric, in order to continue her artistic pursuits. For her quilting represents a bond between movement and her cultural identity, characterized by her signature fabric-scraping technique, her use of earth tones, and application of Afrocentric themes and fabric.



Conor Hartman



The Kiss
Acrylic yarn on monks cloth
20"x16"
NFS



White on White
Acrylic yarn on monks cloth
14" x 40"
NFS

Contact:

IG & Tiktok: conorhart.art

Artist Statement:

I've been attracted to fiber because of its association with labor and craft. I'm interested in how the identities of fiber artisans have shaped our ideas surrounding fiber works and how the artform has been pigeonholed. I've used certain aesthetic elements to elicit a subconscious joy response, like bright saturated colors, so if the viewer is put off by the piece because of the subject matter the experience is still partially a positive one. By abstracting the pieces with color and form the images are hidden until further investigation to mimic the experience of queer people who have to remain hidden from a distance.

Bio:

I'm a fiber artist and recent art graduate from American University who's working and living in Huntington. I'm interested in ideas of taste and beauty, how our material surroundings affect how we feel, and how we value labor.



Andrea Larmor



Gold Finch

Silk fabric, embroidery thread,
acrylic paint
9" x 9" x 1.5"
\$495

Artist Statement:

Capturing a moment or creating a narrative that makes the viewer pause and reflect on life is my artistic aspiration. I especially enjoy painting allegorical pieces. The subject matter can deal with the fear to take the leap to something new, the illusion that time is standing still, our impact on the earth, and human interactions. And then there is the beauty of the earth. I do thoroughly enjoy painting flowers, birds and landscapes. Every piece I create is both a challenge for me to express my ideas and to grow my artistic technical skills. Whatever the medium, watercolors, oil paints or experimenting with gold leaf or embroidery, I try new things for the fun, curiosity and enjoyment of being in the moment.

Bio:

In 1982 I was asked to create props for Airport Playhouse. Then in 1983 I was asked to join the staff as the art teacher at St. Peter's by the Sea Episcopal Day School. A position I held for 30 years. So, art became both my vocation and advocacy until my retirement.



Samantha Lopez



Grassels

Installation: welded steel hoop(s), artist grown grass, bamboo-cotton handmade tassels
18"x18"x18"
\$315

Contact:

@fibersflirtyandthriving

Artist Statement:

With a little bit of obscurity and a touch of symbolism I love to approach my fibers practice with the scrutiny of all that is suburban and un-grandiose. As a newbie to the Long Island area I am beginning to recognize the relationships between all of our favorite NYC adjacent suburbs (this being my third residence). I find myself obsessing over the lawn, an American staple and status symbol that originates in wealthy European estates. My mini lawn here lies beneath its friends the tassels, whom you can find among curtains and graduation caps, flaunting their organized threads decorating our lives. As we study and build with fiber, and with these domestic symbols side by side, we are asking for your attention to the visual subtleties that orient our lives thread by thread and blade by blade.

Bio:

I'm a fiber/ sculpture artist fairly new to the Long Island scene! I have a fibers degree from MassArt Boston and a 2019 post-baccalaureate in sculpture from Hartford Art school. I love the way fiber allows you to peer into often ignored minutiae and helps transcend time into more meditative markers. I often utilize repetitive processes in order to access muscle memory and make connections between similar modes in athletics (I'm a runner), in symbols of our daily lives, and... when I'm venturing deeper, these can be used to tease out links between subconscious attention and some of the less pretty things we are capable of socially.



Emily Martin



June

Woven on floor loom with various cotton yarn, recycled scrappy yarn, pieces of indigo dyed cotton, wool roving, spun hemp
48" x 34"
\$1,250

Contact:
martie_art

Artist Statement:

My textile work is a train of thought woven or printed into the surface of cloth. I seek to create collaged sculptural surfaces that mimic the layers and shapes of landscape foliage. My use of multimedia like weaving, screenprinting, and painting, all explore the interactions between overlapping colors, textures and patterns, as well as material manipulation. All of my work invites the viewer into moments of peace that I observe in the world around me and to have their own experience.

Bio:

Emily Martin is an installation artist, weaver, textile designer, and educator currently working out of Long Island, NY. Drawing inspiration from things like rotting wood, moss growing on tree bark, or cracks in the sidewalk, Martin strives to create multimedia work that incorporates mundane, natural textures in a new context by both abstracting its qualities and highlighting the relationship between pattern and color. When Emily is not in her studio, she can be found hiking and enjoying nature while gathering more inspiration.



John Michaels



Intertwined

Craft twine, corrugated cardboard, cardboard tubes

20" x 20" x 3"

\$225

Artist Statement:

When I read that unconventional materials can be used with fiber art techniques, I immediately thought of weaving. Photo paper abstractions and/or corrugated cardboard stripes can be intertwined with one another to make an "unconventional" pattern of colors and textures.

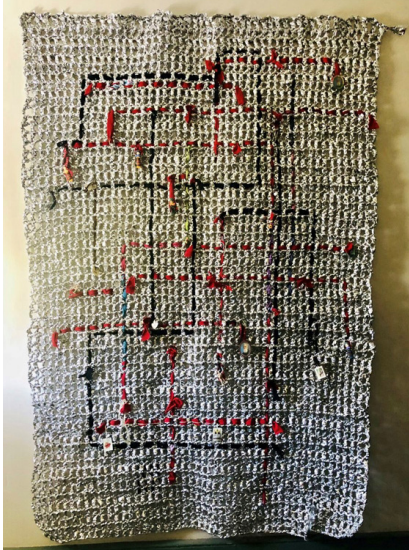
Bio:

John is a retired New York City art teacher. He received his BA in Art in 1968 and his MS in Elementary Education in 1971, both from City College of New York. In May of 1998, he received a Certificate in Photography from Nassau Community College.

During the past several years, his work has been in dozens of juried exhibits. In addition to several solo shows he has been invited to exhibit at Lord & Taylor, Molloy College and the Long Island Museum.



Ann Marie Miller



Separation Anxiety
Mixed media, mylar, fabric,
paper, ephemera
72" x 48" x 1"
\$1,500

Contact:

@anniemiller

Artist Statement:

Separation Anxiety commemorates failed US policy that separated children from families at the border in 2018. Emergency blankets are deconstructed and crocheted into a cage-like hanging that includes religious and cultural ephemera. Beyond the border issue, the hanging suggests the discomfort of separation from family and loved ones. The "Camo" pieces are combinations of mixed media and fiber that offer a sense of camouflage and new vanishing points.

Bio:

Ann Marie Miller is a fiber artist who explores moments in time and space through the manipulation of fiber and mixed media. Artwork is an emotional reaction to time and place. Moments are captured and expressed through manipulation of fiber using a variety of techniques.



Claudia Monnone



Falling Apart At The Seams
Hand painted rayon, clear sewing thread, handmade paper, watercolor, pencil
12" x 10"
NFS

Artist Statement:

"Falling Apart at the Seams" May 2020, the world in lockdown as my family grieves following the Covid related deaths of my father and my aunt. The fraying of the warp threads represents the fragility of life.

Bio:

Claudia Monnone has degrees in textile design and art education from SUNY College at Buffalo, where her areas of concentration included weaving, collage and paper making. Her work springs from a desire to express her emotional responses to life experiences.



Deborah Monteko



Mars in Technicolor
Quilt mixed media
12" x 11"
NFS

Bio:

Deborah Monteko has been a Long Beach quilter and fiber artist for over twenty years. She uses both commercial and hand dyed fabrics to paint the pictures that she imagines.



Luda Pahl



Sattva

Fabric, fibers, jewelry, lace

10.5" x 8.25"

\$150

Contact:

ludart.net

Artist Statement:

The very notion of fabric and threads is essential to my art—as a dress designer and collage artist, and also as an illustrator, I use real threads or their images. I often describe my art with the term “threading together,” even if they are made of metal, plastic, wood, and paper. For this exhibit, I use traditional fabric, mostly silk, fibers, jewelry, shells, etc. In all three pieces I use haute couture technique (fluting). In “Salome,” layers of chiffon express the Biblical Salome’s dance. In “Pisces,” the rolled fabric gives an image of silky seawater. And in “Sattva,” I represent Hinduism’s idea of serenity.

Bio:

Born in Russia and educated in the Republic of Georgia, Luda Pahl is an artist, dress designer, book illustrator, translator and art teacher living in New York. She has been awarded a grant for her collages from the Queens Council on the Arts. Her work has been exhibited in numerous galleries in New York City, and in Monmouth Museum, and her illustrations of prose and poetry.



Eileen Palmer



North Shore

Needle felted wool roving on
canvas

13" x 13"

\$350

Artist Statement:

Stigmata are the appearance of bodily wounds, scars and pain in locations corresponding to the crucifixion wounds, the presence of stigmata is a sign of mystical union with the suffering. Pray for peace, stand for justice, vote for equity, lift your voice, and don't stop until we are heard!

Bio:

Eileen Palmer is a multi-media artist in the broadest sense. Her media include mosaics, collage, print making, painting, metals, clay, jewelry design, glass, and fiber arts. In addition to creating art, Eileen holds a Master's degree in Museum Studies from Harvard University, and is a Museum Curator and Program Developer. Her passions include developing programs for people challenged with disabilities, and collaborating on public works of art with a social impact.



Bernadette Puleo



Harvest Day
Cotton with Embroidery
14" x 11" x .75"
\$200



Working My Way Out of My Blues
Cotton, Tea Bags, Embroidery, Paper, Yarn, Beads
14" x 14" x 1"
\$300

Contact:

@bernadette.puleo

Artist Statement:

All three submissions are expressions of my obsession with the magic of Indigo. It is my inspiration. I grow the indigo bearing plant, *Persicaria Tinctoria*, from seed. I then extract the pigment from the leaves to use as dye. I also take the leaves and pound them on the fabric as you can see in "Koi Pond (Homage to MCEscher's "Three Worlds")". I currently use indigo components in all my fiber art including the dried stems of the plant, embroidered onto cloth as a border for "Harvest Day". In my narrative piece "Working My Way Out of My Blues" I also incorporated painted tea bags reinterpreted from a sketchbook I kept when I was at one of my lowest points in my life. This piece speaks to triumphing over the challenges of that experience. It is a universal message that life's daily struggles need not rule us.

Bio:

As a life long graphic and textile designer, I have committed to spending my retirement years immersed in Indigo. I am hoping to share my love for this plant and pigment through my fiber art.



Cindy Russell



Mom and dad
Raw edge applique,
free motion quilting
20 1/2" x 25" 1/8"
NFS

Contact:
@cindyssewingstash

Artist Statement:

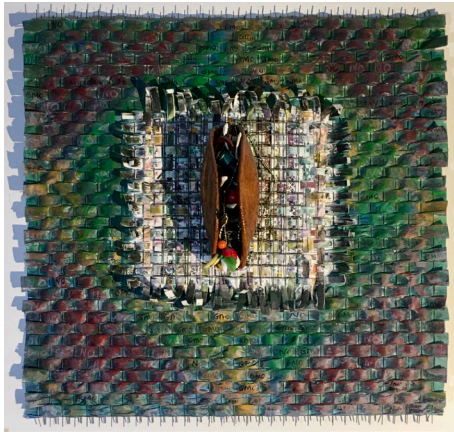
"Mom and dad" raw edge applique and free motion quilting by Cindy Russell. I took a class from the amazing quilting artist Luke Haynes. He taught us how to create a portrait quilt from an existing photo. This was a technique I wanted to learn for many years. I decided to challenge myself and create this quilt of my parents. The original photo has a classic old time feel and is one of my favorite pictures of them.

Bio:

Cindy Russell has been sewing and quilting for over 20 years. What started as a hobby has evolved into a creative and emotional outlet. After the Pulse Nightclub shooting, she joined the quilting community and made quilts for families of the victims. The hope was to wrap them in comfort and support. During the early days of the COVID pandemic, when supplies were short, she made and donated masks to local hospitals. Her quilted jacket was selected and displayed at the Huntington Arts Council wearable art exhibit. Cindy is continuously expanding her craft. Her newest outlet has been portrait quilts and thread painting.



Lauren Singer



My Saints Oh!
Mixed media woven construction
37" x 25" x 60"
\$2,200



Call of the Running Tide
Tulle strips woven and
knotted into plastic matrix;
hand-cut applique from
iron-on patches
65" x 15" x 3"
\$2,200

Artist Statement:

My Saints Oh! This piece expresses the horror, outrage and sadness I feel regarding the implications of producing and consuming genetically modified organisms (GMO's). Despite living in a so-called free and democratic society, it seems that we are actually playing out an Orwellian nightmare--in which we are being pitted against a huge, yet insidious corporate monster that is decimating the very soil we live on, the water we drink, the seeds we sow, the foods we reap and the wombs we seed.

Call of the Running Tide Inspired by a line from John Masefield's poem, "Sea Fever", this piece is a call to action. Our bright blue, life giving waters have become infiltrated by plastics and toxic red tides. Looking at the beautiful ocean, from our privileged vantage point, it is hard to see how ubiquitous and damaging plastics are. But, sadly, they have woven into all of the earth's seas and are part of life's fabric—our DNA. And, visually appealing but less in public awareness, are toxic red tides. These algae blooms are poisoning marine life, birds and humans around the world. Fertilizers, raw sewage runoff and climate change have been linked to their epic growth. We can act to preserve or destroy our waters—our world. It's your call.

Bio:

A college weaving class started my life-long journey in fiber art. The traditional, loom-woven pieces I had initially created using fine threads and patterns, gradually transitioned into off-loom sculpture which incorporated fabric I had woven with ceramic and found objects. My current works comment on contemporary issues as they bring modern, industrial and unconventional materials into play with age-old fiber-based techniques, such as knotting, weaving, sewing. My work has been exhibited in galleries, museums and museum gift shops throughout the greater metropolitan area and I serve on the Board of the Long Island Craft Guild.



Lisa Stancati



Materials: Ink jet photographs on fabric, thread, embroidered dish towel, wood, paper



Detail of embroidered dish towel

Detail of fabric flower background made from photographs that I took and printed on fabric using ink jet printer and sewn together

Detail of sewn photograph and patchwork fabric of my photographs printed on



For Grandpa
Mixed Media
23" x 20" x 2"
\$400

Contact:
arteach0919

Artist Statement:

I was fortunate to grow up with grandparents and great grandparents. They were tremendous influences on my life. Most of the women in my family were seamstresses and my grandfather was a barber who in his free time tended to his garden. Among other things, my grandfather gave me my love and appreciation for nature. His mother and sister were both talented seamstresses. Sewing was something that many Italian women of their generation did in order to support their families. I spent many hours watching my great-grandmother sew as she told me stories. She and the other women in my family gave me this connection to sewing and making things by hand.

Bio:

Lisa Stancati is a photographer artist born in Queens New York. She received a BFA from SUNY College at Purchase with a degree in photography and a MS in Art Education from LIU, Post. She currently teaches in a public high school. Stancati received a Guggenheim Fellowship in Photography in 1994. She is in numerous private and public collections including The Brooklyn Museum and the Museum of Photographic Arts, San Diego. She is inspired by family, students and the world at large.



Devlin Starr



April 19, 1943- Bicycle Day
Bicycle wrapped in yarn
37" x 25" x 60"
\$3,000

Contact:

@artbydevlinstarr
@liquidvials

Bio:

Devlin Starr is an incoming sophomore at the University of Hartford Art School pursuing a Bachelor of Fine Arts. Several years ago he started creating as a means of expression to work through his emotions. In Devlin's work he addresses topics such as the exploration of consciousness, psychedelics, mental health issues, past trauma, and drug addiction. Both conceptually and in physicality, Devlin's work breaks boundaries, in essence creating his own genre of art. This representation can manifest itself in a variety of mediums including installation, sculpture, painting, film, photography, drawing and collage.



Robert Stenzel



Unpacking the Elephant
Quilting, found suitcase
24" x 36" x 4"
\$3,000

Contact:

Instagram:

Counting_Stars_Backwards

Artist Statement:

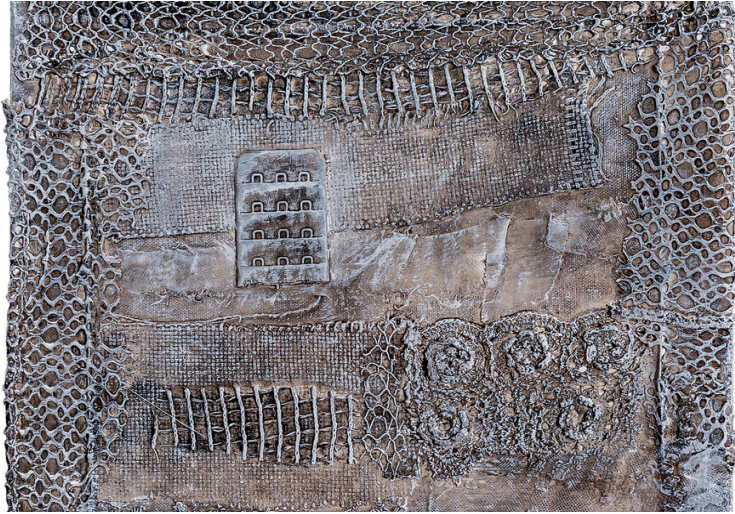
"Unpacking the Elephant in the Room" is a miniature quilt diptych and an introspective into my physical transition during my first two years of testosterone therapy. As my body and presentation changed I grew out of some of my favorite clothing both physically and socially, yet nostalgia would not let me throw these items out. I deconstructed those garments to use as the fabric for these quilts. Sometimes it takes a journey to find ourselves.

Bio:

To be a "Jack of many trades and a master of none.", is not necessarily a drawback as an artist. Robert Stenzel is a mixed media artist and fiber artist currently residing in Lake Ronkonkoma New York. With both an academic background in Fine Arts, and a lifetime of experience learning and working across various trades, he has curated a varied skill set to utilize in his creative process. Inspired by nighty dreamscapes and personal love and loss, he pushes experimental techniques and explores new uses for found materials and traditional crafts. Robert started his art training in New York but ran off to California to join the circus. While pursuing a degree in Studio Arts from Humboldt State he kept himself busy making costumes for local theaters and festivals. Returning to Long Island, much of his work is still created with a sewing machine, creating the scenes he sees in his sleep with fabric and thread. He also enjoys painting and is exploring new avenues of expression through stop motion animation.



Kim Svoboda



Memory Landscape

Fabric collage mounted on stretch canvas,
over-painted with acrylic washes
12" x 12" x 1"
\$500



The Longest Journey

Hand-dyed and painted fabric
6" x 9" x 4"
\$1,000

Artist Statement:

Memory Landscape: What began as an exercise of playing with textures became a story of forgotten or ignored and forgotten communities refusing to be forgotten. Fragments of lace and old clothes mounted on a stretched canvas with acrylic paint washes.

The Longest Journey: Stitched vessel containing three fabric books. The inspiration for this piece is the continuous and constant flow of creativity.

Bio:

I am a mixed media artist who lives and works in New York City. My inspiration is the resiliency, chaos and beauty of life on this earth.



Rebecca Vicente



Mutant Doilies
White Yarn
16" x 13"
\$200

Artist Statement:

Abstracted and absurd, these mutant post-apocalyptic doilies are evolved. No longer the docile or domestic doilies of your grandmother's past. They are mean, they breathe, they decay, they fall in love. They have taken over the world! Whereas a normal doily is orderly and symmetrical, these mutant doilies are chaotic, organic, and free to be deformed. In this world, we can acknowledge that in the same way a mother learns how to crochet from her mother, and her mother, and her mother, so too do the often ignored yet supposed issues of mental health and anxiety trickle down that same line and ultimately cross. This piece reflects on that which we intentionally and unintentionally inherit from our family.

Bio:

Rebecca Vicente, a local Long Island artist, holds a bachelor's degree in Art as Institution and Expression. She makes art to understand; feeling that there is so much to know about this world and so little understood, creation is her way of thought, thinking, and salvation.