

UNTITLED SPACE

UNRAVELED

Confronting The Fabric of Fiber Art

A Group Show Curated by Indira Cesarine

April 17th - May 28th, 2021

THE UNTITLED SPACE

45 Lispenard Street, NYC

ARTIST BIOGRAPHIES

EXHIBITING ARTISTS

Amber Doe, Carol Scavotto, Caroline Wayne, Christy O'Connor, Daniela Puliti, Delaney Conner, Dominique Vitali, Elise Drake, Elizabeth Miller, Hera Haesoo Kim, Indira Cesarine, Jamia Weir, Jeila Gueramian, Jody MacDonald, Julia Brandão, Kathy Sirico, Katie Cercone, Katie Commodore, Katrina Majkut, Katy Itter, Kelly Boehmer, Linda Friedman Schmidt, Lisa Federici, Marianne Fairbanks, Mary Tooley Parker, Melanie Fischer, Melissa Zexter, Mychaelyn Michalec, Mz Icar, Orly Cogan, Robin Kang, Rosemary Meza-DesPlas, Ruta Naujalyte, Sally Hewett, Sarah Blanchette, Sooo-z Mastopietro, Sophie Boggis-Rolfe, Stacy Isenbarger, Stephanie Eche, Victoria Selbach, and Winnie van der Rijn.

Amber Doe

Amber Doe (b.1980, Washington, D.C.) currently lives and works in Tucson, AZ. She holds a BFA from Sarah Lawrence College and is a recipient of the 2021 Abbey Awards Fellowship and a recipient of 2017 and 2016 Lyman Fund Grants. Her work has been included in exhibitions at the Museum of Museums, Seattle; the Amarillo Museum of Art, Amarillo; The Irwin House Gallery, Detroit; The LeRoy Neiman Art Center, New York; Gabriel Rolt Gallery, Amsterdam; La Ira de Dios, Buenos Aires; MCLA Gallery, MA, and a solo performance exhibition at The Thief Hotel, Oslo. Doe uses sculpture and performance to bear witness to the experiences of black women even as American society aims to render them and their lives as invisible and meaningless. She uses materials that reference her desert environment and lived experience as a black woman with Indigenous roots: palm leaves, branches, flowers, hair extensions, and cotton rope all give form to her sculptures, installations, videos, and performances.

Carol Scavotto

Carol Scavotto is a visual and performing artist based in Rhode Island. Her decades-long artistic practice has included sculpture, painting, needlework, fine jewelry design, and performance pieces. Her work is both highly autobiographical and deeply relatable. Scavotto earned a BFA in sculpture from the University of Massachusetts Amherst in 1972 and also completed training in the early 1980's at the Jewelry Institute of Rhode Island. For several years her artistic energy was funneled into building various art-related businesses, including founding The Springfield Arts Center in the mid 1970's in Massachusetts, and Casanna Design in Rhode Island, which featured her own line of jewelry. Her drive to create space for showing her and others' work included opening and running an Art Cafe and establishing an art gallery housed within a high-end furniture store.

The focus of Scavotto's career shifted after a diagnosis and successful treatment of cancer in 2009. She became absorbed in creating work that was more introspective and socially relevant. She intensified her artistic practice and increased her presence in art galleries and art shows, establishing a recognizable voice in her work. Since 2010 Scavotto's work has been exhibited in group shows nationally and internationally. As a solo artist she has participated in several art fairs, including The Fountain Art Fair, Clio Art Fair and Superfine Art Fair (all in New York City). She has also exhibited with galleries showing at The Affordable Art Fair (Amsterdam), CICA Museum (Korea), Asia Contemporary Art Fair (Hong Kong), and Art Busan (Busan, Korea). Scavotto's work has been featured in numerous publications and press releases, including Clio Art Fair, Art511, Recap, Art Uncovered, Boston Voyager, Superfine Art Fair 2018, Studio Magazine, Newport Mercury, Artfuse, and the Fall River Herald.

Caroline Wayne

Caroline Wayne (b. 1984) is a graduate of The School of The Art Institute of Chicago and has a practice based in Brooklyn, New York. In meticulously beaded sculptures, large-scale marker drawings, and creative non-fiction, she explores her own personal narrative as a survivor of childhood sexual abuse using embellishment, rhythm, and levity, to render a dark reality more easily accessible to a broader audience. Wayne is a 2020 Hopper Prize finalist, a 2017/2018 Fellow at A.I.R. Gallery where she has held two solo exhibitions, and her work has been seen in the New York area since 2017 in spaces such as The Salon at The Wing SoHo, Sotheby's Institute, and SPRING/BREAK Art Show. She has been interviewed by Cultbytes, Maake Magazine, Eazel, and covered by various publications including Untitled Magazine, ELLE DECOR, and Artnet. She will be a 2022 spring artist-in-residence at Wassaic Projects, NY.

Christy O'Connor

Christy E. O'Connor commits her practice to the examination of gender, cultural norms, social class, religion, politics, history, and perception. She considers how these societal elements are interconnected, and the role these underlying factors play within our daily lives both contemporarily and throughout history. As an artist, she seeks to drive dialogue on difficult subject matter that challenges the belief systems and preconceived notions that are dominated by a patriarchal lens. She continuously explores materials, processes, and genres in order to express her point of view. Her vision and message often influence her use of materials and execution, from mixed media works or sculptural forms to performative acts and written musings. Her work often employs elements of the surreal, generating raw visceral imagery that often confronts the viewer unapologetically, as she deconstructs the narratives we have been socially conditioned to believe. Her work is often unsettling and subversive, at times cheeky, satirical, and humorous. O'Connor received a BA in Visual Art from Ramapo College of New Jersey, where she studied studio art, photography, and education. She has participated in professional development programs and studio residencies, including Creative Capital at Artworks (Trenton, NJ) and AlterWork Studio (Long Island City, NY). Solo exhibitions and installations include Victim Shame, Body Blame and Tea Time in Turbulence (2020), Dusklit (2016-2018), Treacherous Women (2018), and Vacant Memories, Absent Dreams (2018).

Daniela Puliti

Daniela Puliti studied painting at Montclair State University (BFA, 2011) and The Savannah College of Art and Design (MFA, 2015). Puliti manipulates craft-based materials with an intuitive painter's sensibility. She has participated in short term residencies at The Elizabeth Foundation for the Arts (NYC), Vermont Studio Center, The Wassaic Project and ChaNorth. Puliti is an alumna of the A.I.R. Gallery Fellowship Program in Brooklyn, NY (2017-2018), which granted her first solo exhibition in NYC in February 2018. Her next solo exhibition is slated to take place at Real Art Ways in Hartford, CT (2021).

Activism has become a growing aspect in her work, as she has engaged in a number of performance protests, garnering the attention of Hyperallergic and Artnet News. Daniela Puliti is an advocate for destigmatizing mental health, fat acceptance, and proudly proclaims herself a strident feminist. She leads workshops sharing her knowledge of knitting and crochet, encouraging craft as an emotional survival skill and coping mechanism for anxiety and depression. Daniela Puliti was awarded a 2021 Individual Artist Fellowship from the New Jersey Council on the Arts.

Delaney Conner

Delaney Conner is a New York City based artist born and raised in the mountains of Colorado. She graduated from the University of Notre Dame in 2017 where she majored in Architecture and minored in Art History. Always exploring different creative outlets, Conner discovered punch needle embroidery in 2019 and has been expanding her skill and subject matter in this medium for the past two years. Her utilization of the punch needle technique deviates from her education in architectural watercolor rendering, but one that she equates to "painting with textiles". Conner currently lives and works in New York City, practicing in architecture as well as pursuing her passion for art. Conner's Femme and Visage series aim to highlight the dichotomy between feeling beautiful and becoming sexualized that women often experience when they are perceived through the oeuvre of modern society. By abstracting identifiable features and removing individual characteristics to varying degrees, Conner explores the perception of the female form.

Her mission is to create broadly familiar subjects that reflect femininity as part of the whole rather than the individual.

Dominique Vitali

Dominique Vitali is a multidisciplinary artist specializing in embroidery and stitched intaglio monoprints. While the work might speak to broader narratives, Vitali's art focuses on her journey as a woman, exploring sexuality, religion, and body image. Catholicism, its pageantry, its patriarchy, and the tightrope walk between madness and mysticism have factored heavily into much of her imagery. The stories depicted are deeply personal and, being through the lens of a woman, inherently political. Her narratives explore existence as a female, moving through life under male scrutiny, religious scrutiny, and scrutiny of self. Vitali attended the Art Students League, the New York Academy of Art, and the Rhode Island School of Design. In the early '90s she moved to Rome, Italy, where she studied zinc plate etching with a master printmaker and painter and pursued a career in illustration. She now lives in the New York area where she exhibits both in the US and abroad.

Elise Drake

Elise Drake has shown in solo and group shows in New York, London, Berlin, and Amsterdam. In 2020, Drake received a Certificate of Distinction from Paulina Pobocho, Curator at the Museum of Modern Art (MoMA). In 2016, she was a finalist in the Wearable Art Awards of Holland (WAAH!). Drake completed her Certificate in Digital Fabrication from The Cooper Union in 2017. She graduated with her BFA in Sculpture with a Sustainability and Social Change concentration from the Maryland Institute College of Art (MICA) in 2015. Drake currently creates work in her two studios located in Nashville, TN, and Brooklyn, NY. Drake's work is a laborious and tactile response to the discriminating binaries implicit in the society in which we live. Her focus is on social change, the representation of the real, and what it means to be part of a digital culture that intentionally uses vanity as an obscure panopticon.

Elizabeth Miller

Liz Miller is a BIPOC filmmaker and second-generation international fine artist. Dance/Performance art is a primary part of her social art practice. She performs locally and internationally. Her fine art has been shown throughout the US, as well as in Japan, Indonesia, and England. She has a BA in Art and Design from Towson University and an MFA from Maryland Institute College of Art. Miller's work explores the connection between our roots and contemporary America. Textile, ancestry and contemporary black culture are her inspirations. Her work questions hair and body politics, while addressing such issues as appropriation, classism, gender, ethnicity, anti-blackness, equity, identity, and the commodification of the black body. Currently working as an art teacher in the public school system, she has additionally been a teaching artist for the last sixteen years for many non-profits in Baltimore. She owns two businesses: Mural Art Tours Baltimore and Dinner Conversations. Both of these allow her to have much broader conversations about race with the general public.

Hera Haesoo Kim

Hera Haesoo Kim is an artist living and working in New York. Her practice involves sculpture, installation, drawing, performance and creating VR. Kim's works visualize the intersection between intuitive and cognitive experiences. Kim has exhibited works nationally and internationally. She has had solo shows at LKIF Gallery, Dos Gallery, and JangJin Woo Gallery, all in Seoul, South Korea. Additional exhibitions include The Untitled Art Fair, MC Gallery, Smith Learning Theater, Lankai Art

Gallery, and Cargo Project Gallery. She has received a fellowship from Vermont Studio Center. Her work has been featured in *Cosmopolitan*, *Magazine Chaeg*, *TheSeoulLive*, *Artnews*, and *Artforum*. Kim's writing has been published by The Korea Society of Art & Design International Symposium and *Journal of Basic Design*, and her drawing book 'Flat Map To Rabbit Hole' has been released in South Korea. Other notable collaborations include album artwork for Korean singer Roy Kim and a collaborative performance at ISCP in New York.

Kim graduated from Hong-ik University in 2013 with an MFA in Sculpture and a Ph.D. in Fine Arts. She also achieved her MFA in Fine Arts at the School of Visual Arts in NYC. At the Louise Bourgeois Studio at The Easton Foundation, she works closely with the head of the archive and the curator of the foundation to sequence workflow and process images regarding galleries and museums as needed within her art practice.

Indira Cesarine

Indira Cesarine is a multidisciplinary artist who works with photography, video, painting, printmaking, and sculpture. Born in Sioux City, Iowa, Cesarine discovered her passion for art at a young age and pursued an education from the age of 13 studying abroad in Paris, France, in New York at Parson's School of Design, as well as at Choate Rosemary Hall in Connecticut. Cesarine had her first solo show at the age of sixteen at Paul Mellon Arts Center. She began working as a photographer from the age of seventeen, shooting for top modeling agencies Elite, Ford, and IMG Models while she finished her degree. Upon graduation from Columbia University, where she completed a triple major in Art History, French, and Women's Studies, she continued her career in London where she was awarded photography commissions by *Vogue*, *GQ*, *Harper's Bazaar*, and many other international titles while still in her early twenties. Her work as an artist has been featured internationally at many art galleries, museums, and art fairs, including The Metropolitan Museum of Art, Hudson Valley MOCA, The Watermill Center, Mattatuck Museum, Albany Institute, CICA Museum, Smack Mellon, San Luis Obispo Museum of Art, French Embassy Cultural Center, Art Basel Miami, SCOPE Art Fair, Norwood Arts Club, Cannes Film Festival, and SPRING/BREAK Art Show to name a few.

In 2014, her first public art sculpture, "The Egg of Light," was exhibited at Rockefeller Center as part of the Fabergé Big Egg Hunt. Cesarine's artwork has been auctioned in a number of celebrated fundraising benefits including Sotheby's New York "Take Home A Nude", ARTWALK NY benefiting the Coalition for the Homeless, and Gabrielle's Angel Foundation for Cancer Research, among many others. Her artwork and exhibitions have been featured internationally in numerous publications including *The New York Times*, *American Vogue*, *Vogue Italia*, *Forbes*, *Newsweek*, *W Magazine*, *Harper's Bazaar*, *i-D*, *Dazed*, *New York Magazine*, and *The Huffington Post*. Aside from her work as an artist, she is the founder and editor-in-chief of *The Untitled Magazine*, founder of Art4Equality, an initiative supporting equality in the arts, as well as founder of The Untitled Space art gallery. Cesarine explores her creative vision as an artist vis-à-vis traditional and new mediums and finds strength in examining new ideas in contemporary culture. Empowering feminist themes are often a point of departure for her artwork, which is influenced by autobiographical content, her Latinx heritage, and women's history. She currently lives and works in Tribeca, New York.

Jamia Weir

Jamia Weir is a multidisciplinary artist and elementary art teacher in Los Angeles whose teaching is intertwined with her art practice. She often utilizes recyclable and waste materials both with her students and in her own work in order to promote environmental mindfulness. Weir received an MA of Art Education from the Maryland Institute College of Art in 2014. Her thesis work about Arts Integration and Eco-Art Education was published in 2016 in the national journal *Art Education*, in

an article entitled "The Way the Light Hits a Web," which was consequently quoted in the U.S. Department of Education's quarterly newsletter. She obtained a Fund For Teachers fellowship to attend The International Center For the Arts in Umbria, Italy also in 2016. Weir became an artist-in-residence at the Vermont Studio Center in 2017, returning to the location of her undergraduate work. Pre-pandemic, she was improvising on Los Angeles stages, but since quarantine she has been engaging in "improv quilting," creating textiles and sculptures from intuition to ease the natural emotional responses to the present tense and uncertain times. Weir has accepted a 5-month artist residency at Byrdcliffe Art Colony in Woodstock, New York, where she'll be continuing her body of fiber artworks and reconnecting with nature in a live/work cottage amidst the trees and other artists beginning in May 2021.

Jeila Gueramian

Jeila Gueramian is a multidisciplinary artist best known for her eerily whimsical installations combining repurposed textiles and technology. Gueramian has had large scale installations at Crystal Bridges Museum of American Art AR, Columbus Museum of Art OH, Children's Museum of Art NYC, Spring Break Art Fair 2020 and group shows at Frist Center TN, Mint Museum NC and Telfair Museum GA. Gueramian has given artist lectures at MOMA Teen Program; Crystal Bridges; School of Visual Arts; Ramapo College. Artist Residencies include Wassaic Project, NY; Art Garda, Srimione Italy; Listhus, Olafsfjorur, Iceland. She was awarded Smack Melon's "Hot Picks 2015" and been reviewed in Frieze Magazine, Art Forum, Surface Design Magazine, Vice Creators Project, Art F City. She attended Otis Parsons School of Design and lives and works in Fort Greene, Brooklyn!

Jody MacDonald

Jody MacDonald is an artist whose practice is an ongoing exploration of identity, hierarchies, and stereotypes characterized by dark humor and an obsessive attention to detail. Her fastidiously crafted work has been exhibited in galleries and artist-run centers across Canada and the US, with solo shows at Radiator Arts, Long Island City, NY; Galerie Connexion, Fredericton, NB; Acadia University Gallery, Wolfville, NS; Latitude 53 Contemporary Visual Culture, Edmonton, AB; Campbell River Art Gallery, Campbell River, BC; and Fifth Parallel Gallery, Regina, SK. Her mixed media drawings, paintings, and sculptures are held in numerous private collections throughout New York, Ontario, and British Columbia. MacDonald is a graduate of the Emily Carr University of Art + Design in Vancouver, Canada, and was a recent recipient of an Individual Artist Grant from the Queens Council on the Arts. She is currently based in Long Island City, NY.

Julia Brandão

Born and raised in Brazil, Julia Brandão works primarily with textiles, installation, and performance. Her multidisciplinary practice questions the body in relation to displacement and memory. Creating paintings and sculptural pieces with fabric, foam, and collected materials, Brandão's works investigate the limits and possibilities of the female body in the spaces it inhabits. Reflecting upon the conception of 'home' not only as a physical space but also as an imagined one, a mental place of identity, Brandão's work is a representation of the threshold across and in between borders. Her work has been presented at NARS Foundation (New York); Jane Lombard Gallery (New York); Galleri Silk (Sweden); Galeria Sé (São Paulo); and Galeria Despina (Rio de Janeiro), among others. Brandão currently lives and works in Brooklyn, New York.

Kathy Sirico

Kathy Sirico (b. Philadelphia, 1990) received her MFA from the San Francisco Art Institute in 2017 and her Bachelor of Science from Skidmore College in 2012. Sirico has completed Artist

Residencies at Mass MoCA Assets for Artists in 2020; Vermont Studio Center in 2018; Lucid Art Foundation in 2017; and Recology San Francisco in 2016. Her work has been exhibited internationally, notably in the exhibit "Interior/Exterior" at the Museum of Craft and Design in San Francisco, and most recently in the MuseuTextil exhibition "Contrasting Shapes" in Sao Paolo, Brazil. Sirico is a Brooklyn-based artist working at the intersection of painting, textiles, sculpture, collage, and installation. Her goal is to innovate the field of contemporary abstraction by reimagining aesthetic power as empathetic, feminist, and ecologically conscious.

Katie Cercone

Katie Cercone *Or Nah* is an artist, scribe, priextex and spiritual gangsta hailing from the blessed coast. Cercone has performed or shown work in exhibitions at the Brooklyn Museum, Bronx Museum, Dallas Contemporary, Momenta Art, C24 Gallery, Changjiang Museum China, Dodge Gallery, and Aljira Center for Contemporary Art. She has published critical writing in ART PAPERS, White Hot, Posture, Brooklyn Rail, Hysteria, Bitch Magazine, Utne Reader and N.Paradoxa. As co-leader of the radical, queer, transnational feminist collective Go! Push Pops, Cercone spearheaded a 400-women strong takeover of the Whitney Museum in 2014 known as "The Clitney Perennial," and was awarded the Culture Push Fellowship for Utopian Practice the same year. In 2015 she was a distinguished National Endowment for the Arts Fellow for the U.S.-Japan Exchange Program in Tokyo (JUSFC). Her work has been featured in Dazed, MILK, Interview, Japan Times, Huffington Post, ART 21, Hyperallergic, PAPER, Art Fag City, Washington Post, and Art Net TV among others. Cercone has curated shows for Momenta Art, KARST (UK), Cue Art Foundation, Local Project, and NurtureArt. Cercone is adjunct faculty at the School of Visual Arts where she teaches "GENDER TROUBLE" in the Visual & Critical Studies Department. Katie was awarded the Franklin Furnace Award Fund in 2020.

Katie Commodore

Katie Commodore is an interdisciplinary artist who concentrates on creating intimate portraits of her friends, often focusing on how they express their sexuality. In 2000 Commodore received her BFA in illustration from Maryland Institute College of Art. In 2004 she obtained her MFA in printmaking from Rhode Island School of Design where she is currently an adjunct professor. Commodore has exhibited throughout the United States and Europe, including England, Italy, Germany, and Greece. Her work has been previously featured in a number of group shows presented by The Untitled Space including "(Hotel) XX" at Spring/Break Art Show, "IRL: Investigating Reality" and "Secret Garden". Other notable exhibitions include "FEMME" presented by Spoke Art and Juxtapoz Magazine, SCOPE Art Fair, "StitchFetish 6" at The Hive Gallery, and "Facing the Walls" at The VETs Gallery. Residencies include ChaNorth, Pine Plains, New York; Red Light Design, Amsterdam, Holland; and One Night Residency, London, England. She is currently the Administrative Director of Crux, LCA, a cooperative of Black XR Creatives and Producers that focuses on Black storytelling and creating a foothold in the burgeoning vocabulary of new media of VR and creating Black wealth. Commodore has been featured in a number of publications including The New York Times and Dazed Digital, among others.

Katrina Majkut

Katrina Majkut (My'kut), a visual artist and writer, is dedicated to understanding how social traditions impact civil rights. She uniquely employs observational painting techniques in the embroidery medium of cross-stitch and a new feminist fourth wave strategy she calls Boomerang Intersectionalism to create her artwork. Majkut exhibits nationally in both commercial and college galleries, where she lectures on women's issues, art activism, and textile arts. She was listed as one

of four international artists starting a new chapter in feminist art by Mic Media and listed as a must-see artist by Hyperallergic magazine. In 2022, she will be in the Bronx Museum Biennial and a 2022 Wassau Projects Family Fellow. In 2021, she will have a solo show at Alma College (MI) and be in a group show at Kleinert/James Center for the Arts in Woodstock, NY. In 2020, she curated a show on America's gun consumerism and violence at Dinner Gallery, exhibited at Smack Mellon (NY) and was in the Abortion is Normal exhibit at Eva Presenhuber and Arsenal Gallery (NY). In 2019, she was a Bronx Museum AIM Fellow and in the Feminist Incubator Residency at Project for Empty Space (NJ). She has done an Instagram art takeover for Planned Parenthood, exhibited at Dorsky Gallery, Spring Break, A.I.R. Gallery, and the Mint Museum, and was an artist in residence at MASS MoCA. She has exhibited in over 30 college galleries. Majkut published her first non-fiction book in 2018, "The Adventures and Discoveries of A Feminist Bride", which aims to make weddings more egalitarian. Her art catalogue is in the library at the National Museum of Women in the Arts, D.C.. Majkut earned her BA from Babson College and her MFA from SMFA at Tufts University. She lives and works in New York.

Katy Itter

Katy Itter is a digital/fiber artist currently based in New York. She received her bachelor's degree in arts from the University of Washington where she majored in Interdisciplinary Visual Arts. In 2015, she obtained her MFA in sculpture from SUNY New Paltz where she is currently an adjunct professor. Her artwork blurs the lines between digital and traditional craft mediums with an emphasis on the art of repetition, obsession, and the pursuit of perfection in relation to the way social norms affect our identities. She has exhibited her work in New York as well as Los Angeles and was recently featured in Create Magazine's 2020 Women's edition, among other publications. Itter has been featured in The Untitled Space group shows "IRL: Investigating Reality," "Body Beautiful," and the "Art4Equality" Benefit Group Show and Auction.

Kelly Boehmer

Kelly Boehmer has exhibited and performed her work nationally and internationally, including shows in Baltimore, Dallas, Miami, New York City, New Orleans, Pittsburgh, San Juan, Gimpo-si and Gyeonggi-do, Korea, and Sarajevo, Bosnia and Herzegovina. She received her BFA in Studio Art at the Maryland Institute College of Art and her MFA in Studio Art at the University of South Florida. Boehmer is a Professor of Foundations Studies at Savannah College of Art and Design in Savannah, GA. She is a member of the performance art band, Glitter Chariot. Iconic works from art history, such as the Capitoline She-Wolf, the Laocoon Group, the Arnolfini Portrait, etc., often serve as a starting point for Boehmer's work. An expressive mark-making is formed from her sewing aggressively by hand. After an exhibition, she reuses her materials by cutting up her old sculptures to make new work. This creates a layered history in the materials, similar to pentimenti (the subtle evidence of corrections in a painting, originating from "repentance").

Linda Friedman Schmidt

Linda Friedman Schmidt is a German-born American artist known for her emotional narrative portraits created from discarded clothing. She was born stateless in a displaced persons camp, the first child of Holocaust survivors who discouraged her interest in art. Her artwork depicts a reality informed by social, political, and feminist issues as well as a traumatic family history. Through a process of unmaking and remaking, she explores the potential of art to mend, transform, and heal the self and society. Her earlier artworks continue to endure today as they address inequality, violence against women, and the general sense of unease and vulnerability that has been heightened by the pandemic. Her artwork has been exhibited extensively in the USA in group

shows at venues such as the American Folk Art Museum, Allentown Art Museum, Montclair Art Museum, Morris Museum, and many others. It has been selected for exhibition by prestigious curators such as Judy Chicago, Faith Ringgold, and renowned art critic Donald Kuspit. Her work has been shown internationally in Japan, Portugal, and Argentina, and has been reviewed in *Hyperallergic*. In 2020-2021, her work was shown in five virtual international juried exhibitions, was exhibited at the San Jose Museum of Quilts & Textiles and at Monmouth University, and was published in *Living Artists Magazine*.

Lisa Federici

Lisa Federici holds a Bachelor of Art degree in Studio Art and Photography from Marist College. She received her Master's of Science in Art Education from Long Island University. Before becoming an art teacher, Federici's professional experience included working in the fields of marketing, production design, website design, graphic design, and product photography. When creating two-dimensional work Federici often takes a mixed media approach, combining paint, fiber, alternative printmaking techniques, bookbinding, and sewing. Federici's current body of work has a strong anatomical theme. Federici has been teaching visual art in the Bellmore Merrick Central High School District for over 10 years.

Marianne Fairbanks

Marianne Fairbanks is a visual artist, designer, curator, and Assistant Professor of Design Studies at the University of Wisconsin-Madison. She received her MFA from the School of the Art Institute of Chicago and her BFA from the University of Michigan. Her work has been shown nationally and internationally in venues including The Museum of Art and Design, NY, USA; Copenhagen Contemporary, Copenhagen, Denmark; RAM Gallery, Oslo, Norway; and The Röhsska Museum of Design and Craft, Gothenburg, Sweden. Her work spans the fields of art, design, and social practice, seeking to chart new material and conceptual territories, to innovate solution-based design, and to foster fresh modes of cultural production. Fairbanks approaches weaving, painting, photography, and sculpture with a playfulness of process that destabilizes conventional value systems of hard and soft form-making while digging into more philosophical understandings of material vs immaterial.

Mary Tooley Parker

Mary Tooley Parker is a textile maker using textiles as paint. She was awarded a 2015 Fellowship from the New York Foundation for the Arts. After a career in dance and then in art production at *Vanity Fair* and *GQ* magazines, Tooley Parker left New York City for a more rural environment. She then began pursuing an interest in textiles of different forms, eventually leading her to the Indigenous American folk art of hooking "rugs." Her hooked artwork focuses on realistic interpretations of people and nature whether from memories, dreams, or visual images. Incorporated in her work are new and recycled wool, cotton and silk fabric, fleece, handspun and mill spun yarn, silk fiber, and metallic fibers. She uses natural and synthetic dyes to create colors as needed. Working in the simple medium of rug hooking affords Parker a strong connection not only to the fibers running through her fingertips, but also to the women who used this medium and other fiber mediums to express themselves during difficult times and with limited materials. Recent exhibitions include *ONE YEAR OF RESISTANCE* at The Untitled Space.

Melanie Fischer

Melanie Fischer is an artist who primarily works with textiles. Born and raised in the Philadelphia area, she received degrees from Carleton College in Minnesota, The School of the Art Institute of

Chicago, and Brooklyn College. Fischer has shown across the United States including several venues on the East Coast in galleries and private homes. Her work has also been displayed at Foundation of the Arts on Long Beach Island, NJ; Concepto Gallery in Hudson, NY; Ground Floor Gallery in Brooklyn, NY; on Governor's Island; at the Sara Nightingale Gallery in East Hampton, NY; Gallery 151 in Chelsea, NY; Metaphor Gallery in Brooklyn, NY; and the Islip Art Museum on Long Island, NY. Her solo exhibit in Manhattan's Central Park entitled "Outside In" was described by the long time Parks and Recreation Commission Adrian Benepe as "far and away the best show we have ever had!" That installation then travelled to Grand Rapids, MI. Concurrent with showing her wall hung work as part of UNRAVELED at The Untitled Space, Fischer is showing sculptural work at Gross McCleaf Gallery in Philadelphia. An active member of the vibrant New York artistic community, Fischer creates her work in Lefferts Gardens, Brooklyn, teaches throughout Brooklyn, and curated the most highly visited, praised and sold exhibition at The Foundation of the Arts on Long Beach Island in NJ.

Melissa Zexter

Melissa Zexter was born in Rhode Island and currently lives in Brooklyn, NY. She holds a BFA in Photography from the Rhode Island School of Design and an MFA from New York University. Zexter has exhibited throughout the United States and internationally, including shows at The Triennial Design Museum in Milan, Italy; The Fuller Craft Museum, MA; Muriel Guepin Gallery, NYC; Robert Mann Gallery, NY; and the Bronx Museum of the Arts. Her work has been published and reviewed in numerous publications including AfterImage, ELEPHANT, Juxtapoz, The New York Times, The Boston Herald, The New Yorker, Art New England, BUST, and New York Magazine. Zexter combines embroidery with photography. She sews by hand directly onto photographs she has taken, combining a traditional practical skill, embroidery, with a modern and mass reproducible process, photography. Concerned with the interaction between hand and eye in relation to the photographic image, Zexter's complex works explore memory and personal experience while manipulating the generic qualities of the photographic print.

Mychaelyn Michalec

Mychaelyn Michalec is a fiber artist and painter working in Dayton, OH. She earned a BFA with distinction in Painting and Drawing, a BA in Art History from The Ohio State University, and a MLIS from the University of Southern Mississippi. She has shown her work internationally and has been awarded residencies at The Vermont Studio Center in Johnson, VT; the Sam and Adele Golden Foundation for the Arts Residency in New Berlin, NY; and The Kimmel Harding Nelson Center for the Arts in Nebraska City, NE. Her work has been published in Friend of the Artist, Create! Magazine, and Art Maze. A review of her recent two person show, *Femme Maison* at Houseguest Gallery in Louisville, KY, was featured on NPR's All Things Considered. Michalec's work depicts the mundane matters of domestic life. She situates her work within craft because of its feminist tradition of paying tribute to generations of women's domestic and invisible labor. The process of rug tufting and the subject of domesticity combine issues of feminine-aesthetics, craft, and cultural value.

Mz Icar

Mz. Icar is an anonymous art collective, comprised primarily of Black Women. Their name is raclzM, backward. They create narratives in the form of mixed-media street art and fine art that explore histories and imagine the best-case scenario future from the perspective of women and people of color. They were established in 2018. Their members comprise of an illustrator, photographer, designer, prop stylist, street artist, and collage artist. They started Mz. Icar to create works that celebrate Women, Global Blackness, and Play.

Their work has been exhibited at the Pyramid Hill Museum in Ohio, Culture House DC, Welancora Gallery, The Leroy Neiman Gallery, Westwood Gallery, i-20 Gallery, WNYC Radio's Green Space, Rush Gallery, Andeken Gallery, SXSW, and the Manifest Hope Art Gallery for Obama at the Democratic National Convention. They have done site-specific installation work at Etsy's headquarters and Publicis, and branded art projects for Ms. Lauryn Hill's world tour, Essence Magazine, and Nickelodeon. One of their most recent projects was exhibited in this year's Photoville Exhibition in downtown Brooklyn and another was a large-scale mural for the Cambridge, MA Business Improvement District.

Orly Cogan

Orly Cogan lives and works in New York City. Born in Israel and educated at The Cooper Union for the Advancement of Science and Art in NYC and The Maryland Institute College of Art, Cogan has been exhibiting her work throughout the US and in Europe for over two decades and has been at the forefront of the fiber arts movement with an emphasis on feminism in contemporary art. Cogan's subject matter is frank and provocative, dealing with issues of fertility, sexuality, self-image, isolation, vulnerability, indulgence, and beauty in the mundane, which are designed to challenge social stereotypes embedded within childhood fairytales. Cogan has been included in a number of notable national and international museum and university exhibitions, including The Aldrich Museum of Contemporary Art, CT; The Museum of Arts & Design, NY, which holds her work in its permanent collection; Riverside Museum, Riverside, CA; The Hudson River Museum, NY; The Textile Museum of Toronto, Canada with Judy Chicago; The Brattleboro Museum, VT; San Jose Museum of Quilts & Textiles; Woodson Art Museum, Wausau, WI; Fresno Metropolitan Museum, CA; The Musee International Des Arts Modeste, Sete, France; The Rijswijk Textile Biennial in The Museum Rijswijk; and at The Museum of Decorative Arts and Design, Oslo, among others. Cogan's work is found in various public and private collections and she has also had solo exhibitions at commercial galleries such as Zack Feuer Gallery, Steven Wolf Gallery, Charlie James Gallery, Carl Hammer Gallery and countless group exhibitions, as well as curating several acclaimed group shows in NYC.

Cogan's work has been published in several books and museum catalogues. Her reviews are included in: The New York Times, New American Paintings, the Chicago Sun Times, the Los Angeles Times, The Reader, NY Press, Art Press Magazine, W Magazine, Elle, Fiber Arts, Textile Plus, Surface Design, Art In America, Tema Celeste, Interior Design, Art Press, Art News, Chronogram, Upstate House, Time Out Chicago, Time Out New York, The American Art Collector, and Art Forum, to name a few.

Robin Kang

Robin Kang is an artist, educator, healer, and student of ancient mystical lineages. Her art reinterprets the tradition of weaving within a contemporary technological context. Utilizing a digitally operated Jacquard hand loom, the contemporary version of the first binary operated machine and argued precursor to the invention of the computer, she hand-weaves tapestries that combine mythic symbolism, computer related imagery, and digital mark making. The juxtaposition of textiles with electronics opens conversations of reconciling old traditions with new possibilities, as well as the relationship between textiles, symbols, language, memory and spirituality.

Kang has practiced the art of weaving and dyeing for over 10 years, teaching courses in fiber arts, fabric dyeing, and digital weaving at Tyler School of Art, Parsons, RISD, and P.I. Art Academy. Kang holds an MFA from SAIC and is a recipient of the 2017 NYFA Fellowship in Craft/Sculpture. Kang

has studied ancient textile techniques with Mayan, Quechua, and Scandinavian weavers and has been initiated into the Amazonian Shipibo lineage by Amalia Bardales Franco. Kang highly values the sacred histories of textile arts, seeking to align her creative and spiritual practices. She is a spiritual student of Maestro Manuel Runo (Taino elder, World Director of M.A.I.S.C.), a Ollintlahuimeztli Moondancer, Santo Diame Fardada, Reiki Master, and Sound Healer. She has exhibited her art at the Essl Museum, the Queens Museum, the John Michael Kohler Center, the U.S Embassy in Saudi Arabia, and the Brooklyn Academy of Music.

Rosemary Meza-DesPlas

Rosemary Meza-DesPlas was born and raised in Garland, Texas, a manufacturing-based suburb of Dallas. Her parents' heritage is rooted south of the US border: her mother was born in Allende, which is located in Coahuila, Mexico. Her father, born in Santa Maria, Texas, grew up in Tampico, situated within Tamaulipas, Mexico. The tenacity of her eight aunts in the face of personal tragedies and adversities was an early inspiration; their narratives contributed to her embrace of feminist ideology. The cornerstone of her artwork is the female experience within a patriarchal society. Meza-DesPlas explores the concept of anger as a tool for change by juxtaposing found imagery from social media, art history and mass media. She is interested in how social movements, Women's Marches, and #MeToo harnessed anger in order to forefront an array of gender-based burdens. Meza-DesPlas currently lives in Farmington, New Mexico.

Ruta Naujalyte

Ruta Naujalyte is an Oslo-based professional textile artist specializing in contemporary jewelry and modern arts. She finished her Masters's degree at the Vilnius Art Academy textile department in 2008. Over the years she has experimented with various materials and techniques but always stayed loyal to crochet. Naujalyte mastered the craft by pushing herself to use smaller and smaller hooks and thinner and thinner threads. For Naujalyte, mythical creatures, fictional fairy tales, and inspiring color combinations are important creative elements that convert objects into amulets. Shapes evolve organically; the impression of incompleteness is significant - scattered thread brings liveness. It adds presence - awareness of the here and now. She has no purpose in replicating nature, reproducing hyper realistically; Naujalyte is creating new species, new feelings. Her work has a macabre aspect to it. It emphasizes the fragility of beauty. As an artist, she works in two fields - contemporary textile craft, and visual arts incorporating contemporary textile and film. The context of her work is predominately influenced by feminism and the philosophical critique of capitalism.

Sally Hewett

Sally Hewett graduated from the Kent Institute of Art and Design with a BA(Hons) in Fine Art in 2003. Since graduating, her work has been exhibited in the UK, USA, and Europe, and has been bought for private collections in the UK, USA, Israel, Australia, and Europe, and for public collections in the UK. Her work has also been featured in various books on the art of stitching and in magazines, both digital and printed, including *Magazine des Beaux Art*, *Juxtapoz*, *Vogue Japan*, and *Dazed Digital*, as well as on French TV and radio.

Hewett's grandmother taught her to sew and embroider when she was a child, and she started using fabrics and embroidery in her work during the second stage of her degree. She is interested in how we see things and how we interpret what we see. Why are some bodies considered beautiful, and others ugly or disgusting? Hewett also wants to investigate how the media and

techniques she uses might change how the content of the work is seen. Does using materials and techniques traditionally associated with prettiness and gentility change the response to the work?

Sarah Blanchette

Sarah C. Blanchette is a photo and fiber based artist working out of the Detroit area. Through repetitive acts of hand/machine sewing and physical manipulations of the self-portrait, she documents her coming of age in a digital world while embarking on a journey towards growth and autonomy in womanhood.

Since establishing her studio practice in 2015, Blanchette has exhibited nationally and online in galleries, museums, zines, blogs, and artist run spaces. She is currently an Artist in Residence and Studio Coordinator/Curator at BULK SPACE and Residency/Gallery Manager at Talking Dolls in Detroit. Blanchette also co-curates the Instagram page @feministartmuseum, which features artists creating work around identity, gender, race, and sexuality. Blanchette holds a BA in Journalism and Studio Art Photography from Oakland University ('15) and an MFA in Photography from Cranbrook Academy of Art ('17). She is a Juried Artist Member of SAQA.

Sooo-z Mastopietro

Hailing from the tranquil surrounds of the Hudson Valley, Sooo-z Mastopietro channeled an unusual energy from her docile environment. It was here that she first experimented with fashion and fabric construction and eventually harnessed her present-day aesthetic. A graduate of the Fashion Institute of Technology in New York with a BFA in Fashion Design and Textile Design, Mastopietro parlayed her talents into unfettered territories including costume design for a rock band as well as for local community theater. With an official career that began in the interior design sector as an Art Director for a high-end custom art rug gallery, her greatest affirmation came as a special collaboration featured a layout she had done in a "Before and After" segment in Architectural Digest.

The birth of "Mastropiece", which now serves as a working title for Mastopietro's work, started as a silk painting business to create and sell accessory and apparel designs that infused art with a utilitarian purpose. Her wares were sold at high-end craft shows at the Puck Building and the Armory. Clever themes, interesting colors, and innovative fabric manipulation became her artistic signature. The recent development of the 'Knitiot Savant' title, both self-deprecating and distinguished, describes the witty fabric tube medium she has invented and developed as her own unique art form. Her latest work has been shown regionally and throughout the country. Community contributions range from beloved public fiberglass sculptures in The Stamford Cow Parade of 2000, The Car Parade of 2001, and Dinosaurs Rule of 2015, to Project Return birdhouses, to artistic development for the Art About Town event through the WDMA, to artist residencies in schools, and to ArtSmarts in the Westport Public Schools system. Her most recent public art focus has been anonymous pandemic yarnbombing starting in March 2020, which has yielded over 80 projects so far. She has judged several regional fine art shows and curated over 60 themed art shows for various spaces in Fairfield County, including the Maritime Garage Gallery and the Mayor's Gallery of Norwalk. Through her own varied experiences as an artist, musician, and designer, she has also been able to give back by helping other artists gain exposure and by creating new viewing opportunities for art.

Sophie Boggis-Rolfe

UK based artist Sophie Boggis-Rolfe was born in London. Raised in a home where art was hanging from all the walls, she was strongly influenced by her aunt, an Old Masters artist, and her Great Grandmother, famous Grand Prix horse painter Juliet Mcleod. Still only self-taught, Boggis-Rolfe was offered an art scholarship at her school and frequently won the art competitions on offer. As a result, she was twice awarded a year's membership to the Royal Academy of Art. Initially working with a traditional style of realism, she then learnt a technique called 'Encajar' at Lavender Hill Art Studio, London, now London Fine Art Studios. Boggis-Rolfe then developed her signature style of painting with her monochromatic layering of white acrylic or oil paint onto a black surface, using light rather than shadow to create the form. Her work has since evolved and she has now mastered a method using yarn and pins or nails to depict a portrait or an image, which she entitles 'Constellations'. Like her monochrome paintings, she mainly uses white or black backgrounds with black or white thread to bring highlights onto the surface. Boggis-Rolfe is also now working with different grey tone threads to create more depth and add layers to the artwork. She also uses these materials to create abstract and geometric forms in experimental installations.

She received a merit while completing an art foundation year at Blake College in London and took part in a final group exhibition at the Ply Gallery. While taking an online Open University course, Boggis-Rolfe completed a 2 1/2 month artist residency at the Caetani Cultural Centre in British Columbia, Canada, which resulted in two shared exhibitions at the center, and led to Boggis-Rolfe creating her biggest Constellation yet measuring over 7ft in height. She is now in her second year of a Bachelor of Fine Art in Drawing at the University of the Arts London Camberwell College of Arts. Boggis-Rolfe is also on an Erasmus exchange at the HDK-Valand University of Gothenburg, Sweden, where she has recently taken part in a group show "CAN WE TAKE THIS OFFLINE" at the former Swedbank.

Stacy Isenbarger

Stacy Isenbarger's creative pursuits include sculpture, installation, mixed-media drawings, student mentorship, and supporting community exchange through art. A desire to both hold on to and let go of our past influences drives her mixed-media practice. Using everything from upholstered forms, needle work, and velvet to concrete, tree branches, and rocks, Isenbarger seeks ways to express complex negotiations with our edges. As Associate Professor of Art and Design at the University of Idaho in Moscow, Idaho, she celebrates her opportunities to explore creative communication and empowerment. When she's not teaching or making—and sometimes when she is— she's usually dancing, since the act continuously validates her joy of community acceptance and shaking up space.

Stephanie Eche

Stephanie Eche is a Chicana artist based in Brooklyn, NY and originally from Phoenix, Arizona. She uses found materials, natural fibers, oil, and watercolor to create soft sculptures, works on paper, and paintings. Eche is influenced by Huichol yarn painting, Zapotec weaving, abstraction, her personal experiences, cultural studies, and literature.

Her work has been exhibited in galleries in New York, New Mexico, California, and Arizona. She has been a teaching artist for the Center for Urban Pedagogy, the SU-CASA program in Lower Manhattan, Root Division, and the Mission Cultural Center for Latino Arts in San Francisco, CA. She was a Creative Community Fellow with National Arts Strategies and Healthy Places Network Leader for Urban Land Institute. Eche is the founder and CEO of Distill Creative, which connects artists and real estate developers for more equitable and inclusive site-specific artwork in the public realm.

Victoria Selbach

Victoria Selbach is a contemporary artist best known for her compelling, life-size nude depictions of women. Selbach explores the complexity of her contemporaries about our generational feminine legacy. Her work celebrates women while it challenges her to consider her path and what she will pass on to her daughters and granddaughters. Born in Pittsburgh and a long-time resident of New York, Selbach recently moved her studio to rural Connecticut. Selbach's work has exhibited in museums, galleries, and collections internationally, including the Heckscher Museum of Art, The Butler Institute of American Art, the Wausau Museum of Contemporary Art and the MEAM museum in Barcelona. Selbach's work was discussed in Beautiful Bizarre magazine, "Victoria Selbach: Painting With Emotional Layers" and the Huffington Post, 'Finally, Artist Paints Female Nudes As They Really Are'.

Winnie van der Rijn

Winnie van der Rijn is a multi-disciplinary artist of opportunity—collecting materials, experimenting with techniques, and pursuing her curiosities. Her art practice includes textiles, sculpture, collage and collaboration (which she considers its own art form). She plays well with others. van der Rijn actively exhibits her work throughout the United States. A life-long learner, she graduated from the University of California, Berkeley in 1989 with a BA in Sociology. She has studied printmaking, sculpture, metalsmithing, and Marxist theory. In addition, she has explored weaving, machine knitting, bookmaking, altars, exploding picture boxes, automata, shoe making, millinery, sewing, fusing, stamping, metal weaving, resin, riveting, precious metal clay, and mixed media. She is wildly curious about how things are made. Themes of memory, identity, gender, beauty and power reflect her everyday experiences, interactions and concerns. Her current body of work is an examination and deconstruction of patriarchal power in menswear. A seventh generation Californian, she is currently based in New York City. She and her husband are redefining what it means to be an empty nester.