

FEATURES

18 **HIGH CONTRAST:**
The Wearable Art
of Amy Nguyen
BY **MARCIA YOUNG**

Amy Nguyen's textile work is marked by high contrast, a chiaroscuro of light and dark, clear and obscure. Her artwear is the product of a construction, deconstruction, and reconstruction process. Her lifestyle of meditation and intentional action is borne out in the stunning wearable treasures that she creates. Find out how she has honed her craft and found her life's work.

22 **TRADITIONAL TO INVENTIVE:**
The Scope of American
Basket Making
BY **LOIS RUSSELL**

Start by imagining a straight line. At one end is a replica of your grandmother's market basket and at the other end is an interesting object that will hold nothing and seems to be made of scrap metal. These endpoints are the two poles of basketry in America today. Learn about the two current exhibitions that give a full and detailed picture of the scope of American basket making at the beginning of the twenty-first century.

26 **An ANCIENT Craft**
for **MODERN Times**
BY **SHIRLEY MOSKOW**

Take a journey to India, where pink and orange, aquamarine and purple, every shade of yellow and green, the vibrant colors of saris, punctuate the cityscape as Indian women thread their way through crowded streets. The rich history of Indian block printing has been captivating us for 4000 years, and continues to work its magic. We'll usher you through the process and introduce some of the natural dyes being used in this ancient craft.

30 **AWE INSPIRING:**
Grand Scale Fiber Art
in an Unexpected Setting
BY **JANE INGRAM ALLEN**

Fiber art is not usually thought of as something for outdoor environmental art installations on a grand scale, but in the small Taiwanese fishing village of Cheng Long on the southwestern coast of the island of Taiwan, international artists have been creating environmental sculpture installations using natural plant materials and fiber art techniques. With contributing artists from around the globe and enthusiastic community collaboration, the energy surrounding this project is palpable. Take a look at the results.

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HERE: Amanda Salm, **Jungle**; 2011; horsehair, beetle carapace; 12 x 7 x 7 in.

Cover: Peggy Weidemann, **Ball Gown for a Mermaid**; 2013; coiled, using pine needles, Pakistani grass, India rag cordage, Irish waxed linen, beads, and a wood hanger; 65 x 21 x 8 in. Photo credit: Jan Seeger. See more of her work in *Traditional to Inventive: The Scope of American Basket Making*, on page 22.