

FEATURES

32 **WORKING IN SERIES: Constraints Give Way to Freedom**

BY **LORI ZIMMERMAN**

What's to gain and what's to lose from working in series? With these questions in mind we set out to talk to four fiber artists whose body of work looked cohesive, artists whose work focused on a single theme or idea or who explored one visual element—such as a color palette or technique. Their focus on a concept, or their self-imposed constraint on their process, created a unified series of work. Learn how working in a series has changed their work and helped raise it to the next level.

36 **GENERATIONAL CONNECTIVITY: The Work of Diane Savona**

BY **JOHN HOPPER**

Diane Savona is that most interesting of textile artists, a creative individual whose thought-provoking work conveys a powerful grasp of the conceptual, the expansive. Her work is archeological, often generational in makeup, and rooted in the domestic ordinariness of life. Take a tour with us as we discover Savona's textile excavations.

40 **RUG HOOKING REIMAGINED**

BY **TRUDI VAN DYKE**

Rug hooking artists are expanding their range by fine-tuning techniques, taking risks with fibers, experimenting with color, and combining processes. Open calls for juried and curated exhibitions of fiber are encountering hooked entries that stand out and take awards. Solo shows by artists pushing the envelope of discovery are cropping up more frequently and are beginning to receive well-deserved accolades and press. In this article, we look at a wide range of remarkable work being created by contemporary rug hookers.

46 **THE DELICATE VIGNETTES OF DIEM CHAU**

BY **KAREN SEARLE**

Diem Chau's delicate embroideries mounted on china cups, plates, and bowls offer fragments of shared memories. Her intricate miniature totem carvings honor nature and note its fragility. She considers her individual embroideries as passages one might read from pages torn randomly from a book—they offer glimpses of a storyline. Step into these small and precious scenes.

HERE: Lisa Jordan; **Felted Stones**, 2013; river stones felted with wool and embroidered.

DEPARTMENTS

4 **FROM THE EDITOR**

5 **ANNOUNCEMENTS**

7 **VIEWPOINTS**

What is the value of creating work in a series?

8 **ON THE BOOKSHELF**

FIBER HAPPENINGS

10 **Textiles and Contemporary Art at Musée d'Art Moderne**

BY **BLAIRE DESSENT**

14 **Community Threads**

in New Bedford, Massachusetts

BY **NOELLE FOYE**

ARTIST PROFILES

18 **Shea Wilkinson's Magical Perspective**

BY **SUZANNE SMITH ARNEY**

22 **The Language in Her Hands: Metal Artist Margie McDonald**

BY **FRANCES FOLSOM**

24 **Sarah Swett's Flood of Inspiration**

BY **MARCIA YOUNG**

28 **Rowen Schussheim-Anderson: A World of Color**

BY **JANET SEIZ**

50 **50 for 62: The 62 Group Celebrates Its First 50 Years**

BY **JOHN HOPPER**

54 **ON VIEW**

On the Wild Side

CURATED BY **ELENA ROSENBERG**

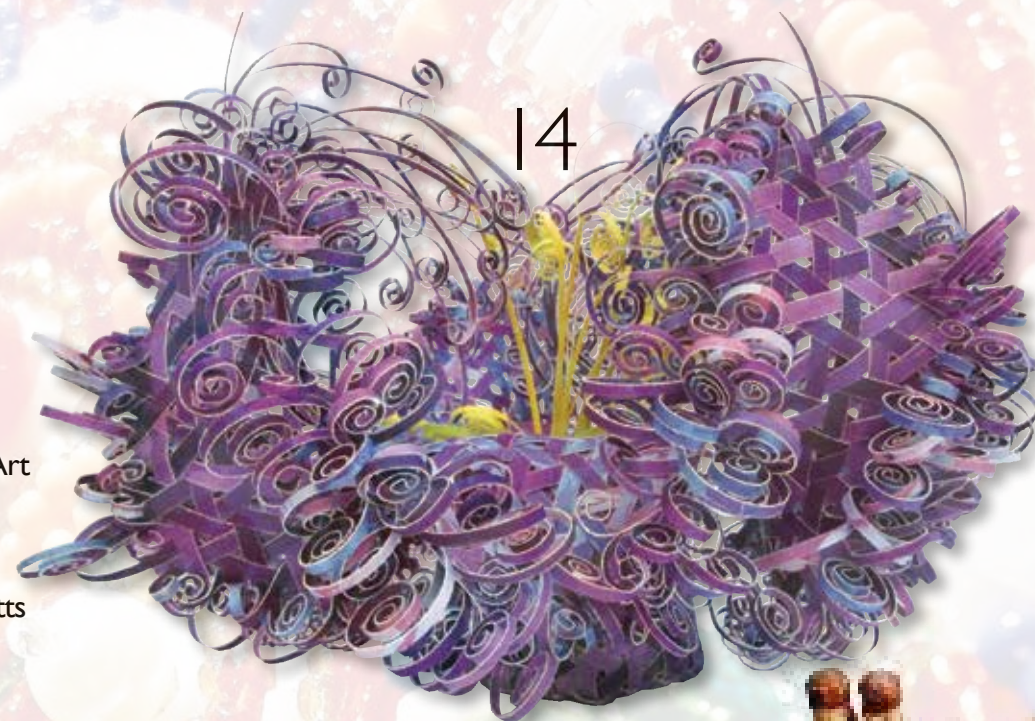
58 **THIS JUST IN**

Reader Showcase

60 **CONFERENCES, EXHIBITIONS & CALLS FOR ENTRY**

COMPILED BY **BRIAN JEWETT**

64 **COFFEE TALK**



ON THE COVER: Anne Parker, **Thank You James**; 2012; cotton fabric and batting; machine pieced and machine quilted, hand dyed; quilted by Martha Tsihlias; 50 x 58 in.; www.annerparker.com. Photo credit: George Brainard



BACKGROUND IMAGE: Sarah Blevins, **Vortex**; 2013; detail. See the full image on page 59.