



# Following the Thread

## ► Landmark Center Fiber Art Exhibit 2021

Artists express their views and emotions through their art and this collection of fiber art is no exception. Works that celebrate nature soothe us, pieces that respond to current events help us process, and art about people and places pays homage. The diverse pieces in this exhibit represent each artist's efforts to find and make meaning in the world around us.

## ► Truly Unruly Fiber Art Collective

Truly Unruly is a collective of fiber artists whose art incorporates traditional and modern quilting stitchery with unique fabric treatments. The results are stunning and meaningful images.

Truly Unruly was formed 14 years ago and they continually experiment with many techniques to create fiber art. Fiber dyeing, monoprinting, screen printing, painting, and improvisational piecing and stitching have all been used to create imaginative art pieces and apparel that are full of color, emotion and energy. Their art defies traditional quilting tools such as scissors, rulers, or templates.

“Quilting reinvents itself about every ten years,” according to Truly Unruly member Nancy Birger. “Traditional quilting became ‘contemporary quilting’ and has now evolved into ‘fiber art.’ Often, our work really doesn’t fit any of these categories. It may be planned with sketches and journaling, or it can be spontaneous and free.”



## Nancy Birger



**On the Kawishiwi Trail**

35"w x 42"h



**Sparky**

43"w x 42"h



**Desert Bighorn Sheep**

43"w x 41"h





Nancy Birger

**On the Kawishiwi Trail**

35"w x 42"h

This is my interpretation of a photo taken by my husband when he was fighting the Cavity Lake Fire in the BWCA. The moose was raising her head out of the water with droplets trickling down her chin.

*Materials: Cotton fabrics and nylon netting*





Nancy Birger

**Sparky**

42"h x 43"w

This is from a photo taken of the bison restoration project at the Neal Smith National Wildlife Refuge in Iowa. This herd bull was later struck by lightning - hence the name — but he lived several years longer and went on to sire many calves.

*Materials: Batik cotton fabrics in an original collage design*





Nancy Birger

**Desert Bighorn Sheep**

43"w x 41"h

When stationed on the Desert National Wildlife Refuge in southern Nevada, I had the opportunity to see these animals and always thought the sweep of their horns made a nice juxtaposition with the angular shapes of the mountain ranges.

*Materials: Batik and hand dyed cotton fabrics in an original collage design*



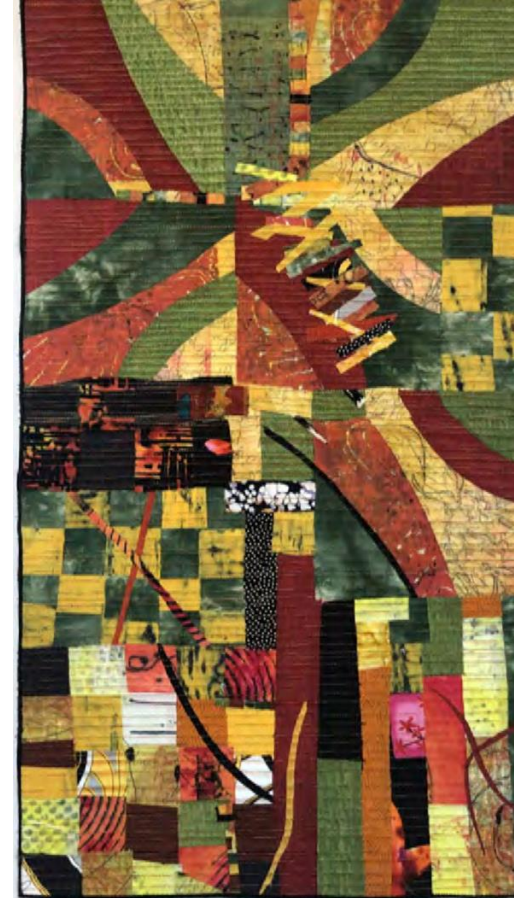
## Nancy Birger



**Morning Fog**  
30"w x 39"h



**Voices of the Past**  
26"h x 19"w



**Graffiti**  
16"w x 28"h





Nancy Birger

**Morning Fog**

30"w x 39"h

Early in the morning at Blue Mounds State Park in Southwestern Minnesota, the rising sun burns off the night mist and sets the tall grass prairie plants alight with shape and color.

*Materials: Hand dyed screen printed fabrics with thread painting*





Nancy

**Graffiti**

16"w x 28"h

On a railroad trip to the west coast, I passed many freight cars that had been tagged by people. Some was art. Most wasn't. But together they inspired a series of shapes and colors.

*Materials: Batik and silk fabrics, deconstructed screen printing*

To contact the artist: [quilts.nancy@gmail.com](mailto:quilts.nancy@gmail.com)





Nancy Birger  
**Voices of the Past**  
26"h x 19"w

Places in the southwest inspired this piece.  
Coconino National Forest, Montezuma's Castle  
National Monument, Aztec Ruins National  
Monument.

*Materials: Deconstructed screen printing and photo  
lamination on fabric*



# Debbie Boyles



**Harris Machinery Redux #5**

14"w x 11"h



**Four Weeks**

33"w x 23"h



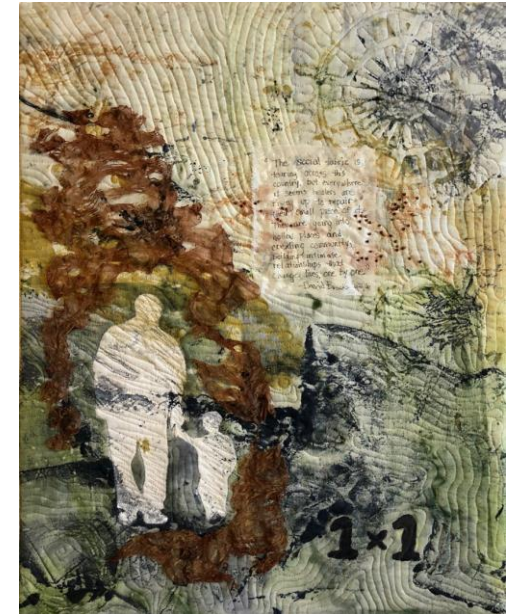
**Market Day**

32"w x 23"h



**Maroon and Gold Forever**

37"w x 40"h



**One by One #3**

17"w x 22"h





Debbie Boyles

# Four Weeks

33" w x 23" h

This artwork acknowledges the impact of Covid-19 on Minnesotans in the early stages of the pandemic. Using data from the Department of Health, a small quilt was made each day with stitches and X's representing positive cases and deaths over four weeks.

*Materials: Hand dyed cotton and embroidery floss; mounted on canvas.*





Debbie Boyles

**Market Day**

32"w x 23"h

Figures from newspaper were laminated onto sheer fabric, which was loosely attached to a hand-painted cotton background. The artwork suggests an exuberant group in the city on market day.

*Materials: Newspaper, acrylic paints, sheer and cotton fabrics*





Debbie Boyles

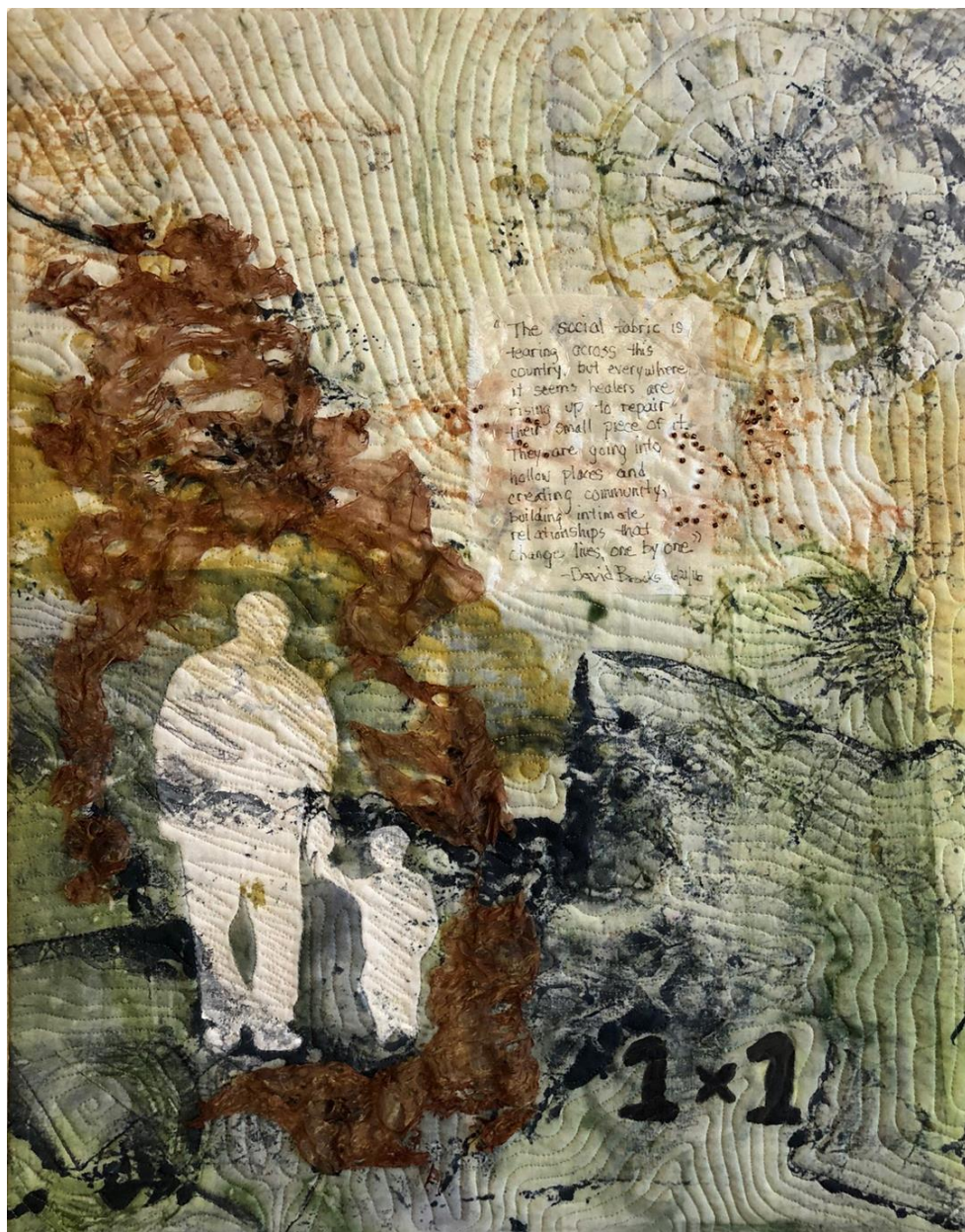
**Maroon and Gold Forever**

37"w x 40"h

This piece, created during a workshop with fiber artist Pat Pauly, uses just two fabrics. The result makes a bold and lively statement, especially for a University of Minnesota fan.

*Materials: Screen printed cotton fabric*





Debbie Boyles  
**One by One #3**  
 17"w x 22"h



The inspiration for this series arose from New York Times columnist David Brooks' piece in June 2016, "A Nation of Healers." The figures portray a person helping another. The piece contains an excerpt from the Brooks column and a 1x1 notation.

*Materials: Cotton fabric painted and screen printed with dye, organza*





Debbie Boyles

**Harris Machinery Redux #5**

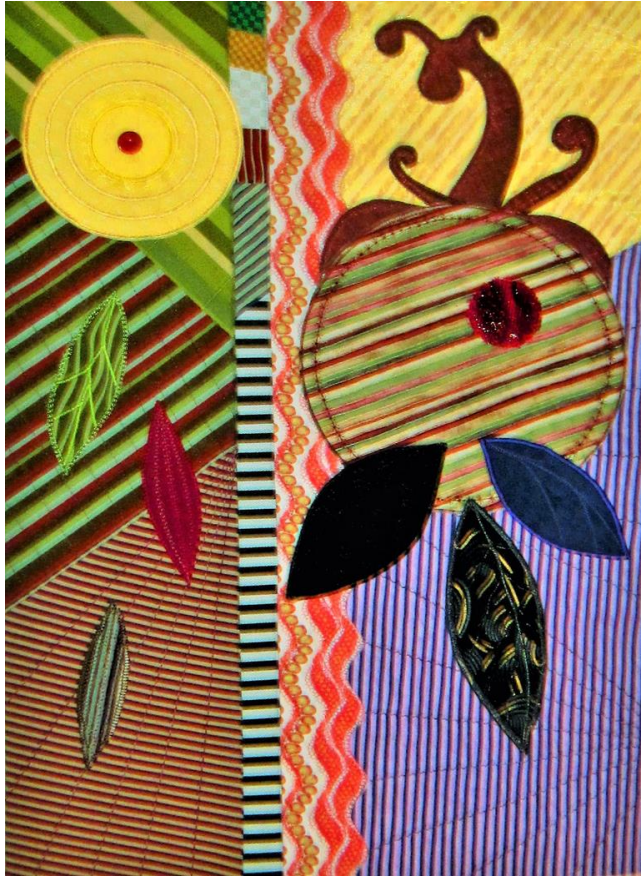
14.5"w x 11.5"h framed

This piece is part of series about the former Harris Machinery building in Minneapolis that is being converted into the Malcolm Yards food hall. The art pays homage to the building's past, the people who worked there, and what they made.

*Materials: Paper and organza on board*



## Edith Ann Dalleska



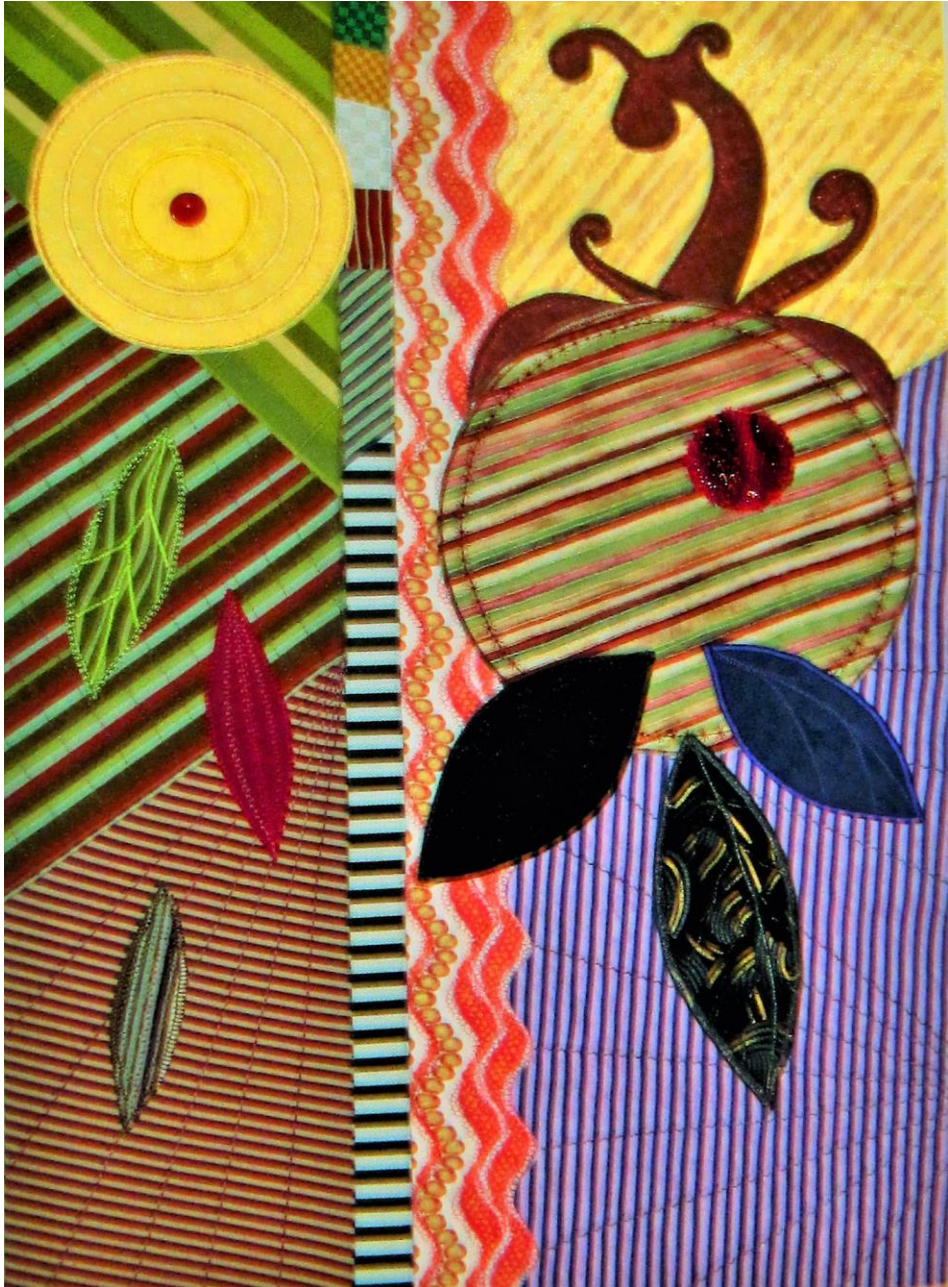
Brazilian Inspiration

16"w x 24"h



Long jacket, dress and necklace





Edith Ann Dalleska  
**Brazilian Inspiration**  
16"w x 24"h

After studying the works by the young Brazilian artist, Beatriz Milhazes (1960 - ) known for her work juxtaposing Brazilian cultural imagery and references to western Modernist painters, I designed this piece. The use of striped fabric, a variety of fibers, threads and many colors capture the color and excitement of her creations.

*Materials: Colorful fabrics and threads of various fibers*

To contact the artist: [fedx@usfamily.net](mailto:fedx@usfamily.net)





Edith Ann Dalleska

**Applied Elephants**

**Long jacket, Dress and Necklace**

After acquiring the piece of block printed cotton from Mizoram Province in India from a friend who had travelled there, I was fascinated by the elephants in the design. I sketched an elephant to fit the front of the dress and back of the jacket. Other designs were inspired by the print including a native flower and banana leaves to embellish the jacket and dress. I modified two basic patterns to fit my designs. The dress is sheer polyester over rayon; the appliques are polyester fabrics. The necklace matches the applique fabric, similar to a sari silk necklace. This was a delightful project for me!

*Materials: Hand stamped cotton (India), poly fabrics for appliques and necklace, rayon and poly for dress*  
To contact the artist: [fedx@usfamily.net](mailto:fedx@usfamily.net)



# Peg Lindberg



## Out of Many

9"w x 12"h Individual  
27" w x 48"h Overall



## Three Voices

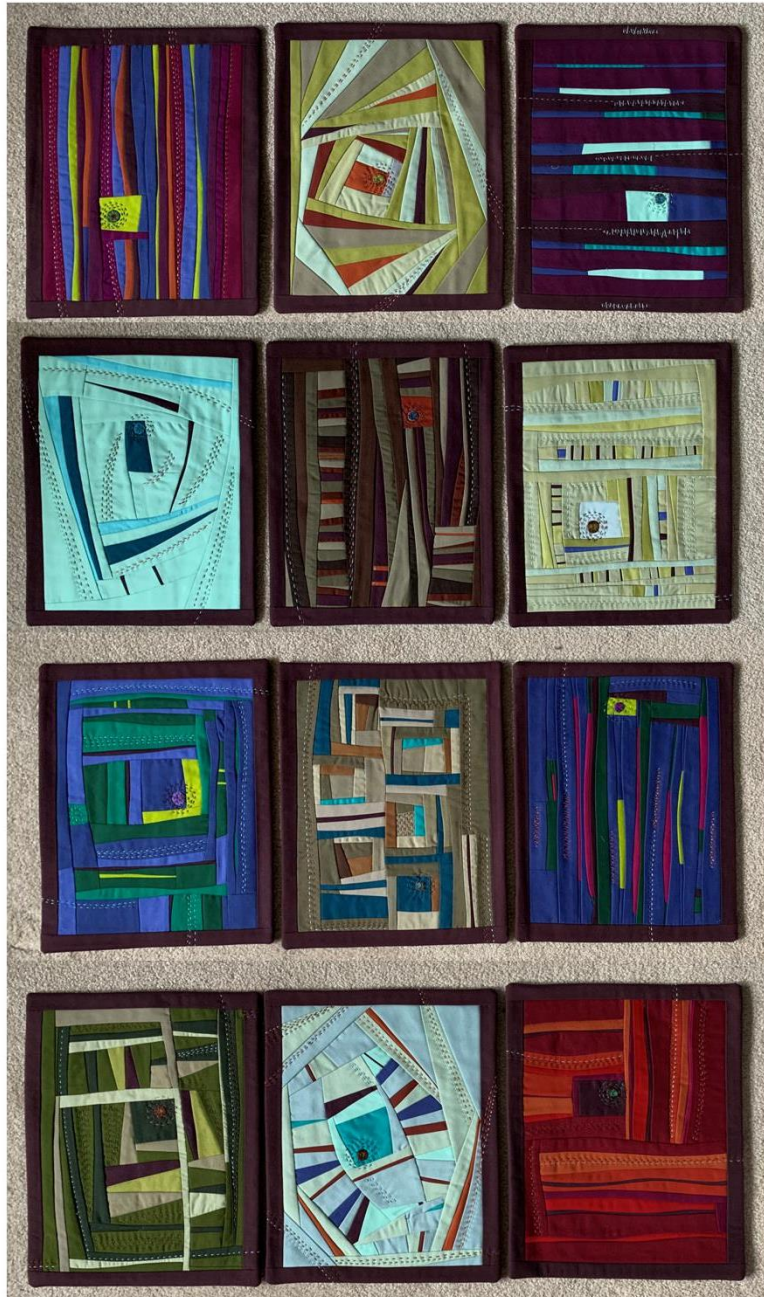
20"w x 20"h Each



## For All

34"w x 30"h





Peg Lindberg

**Out of Many**

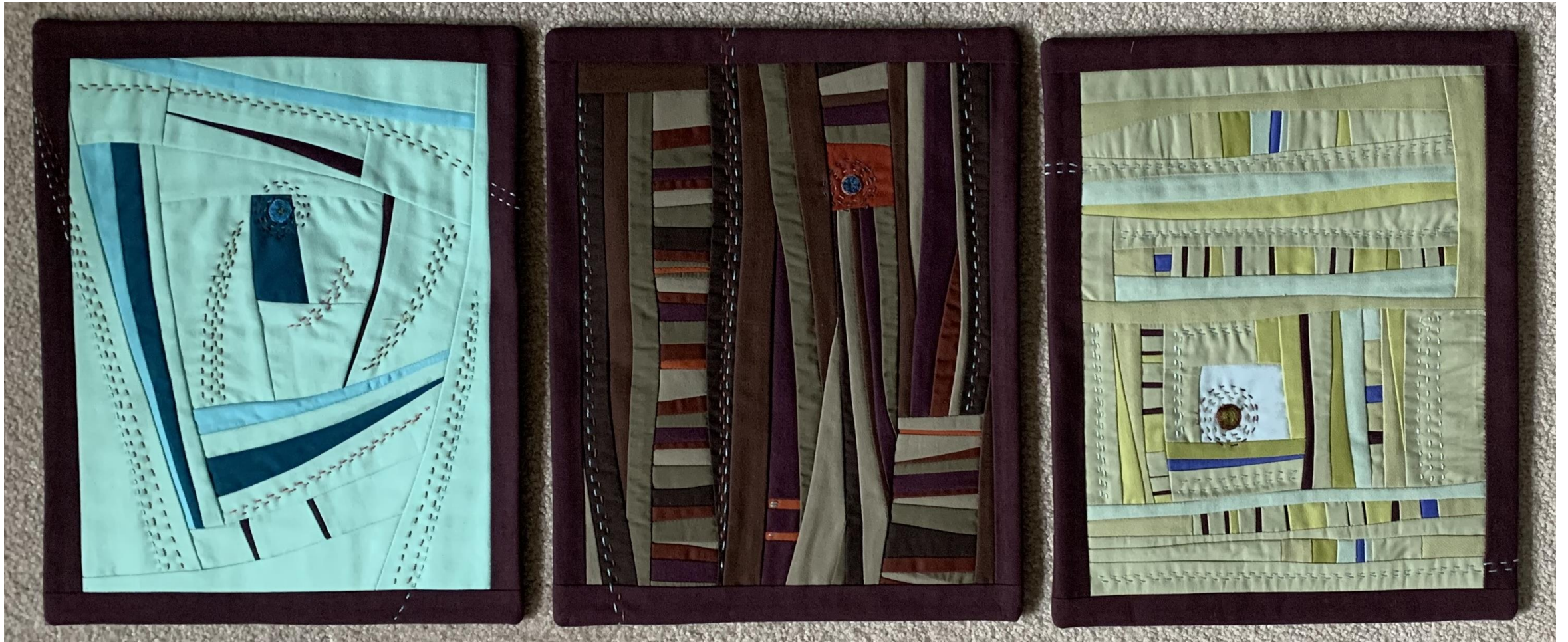
9"w x 12"h Individual

27"w x 48"h Set of 12

What does it mean to be American? We look different. We practice different customs. We have different values. Do we have commonality? Is there an American culture? E Pluribus Unum. "Out of many" is the easy part. It is the "one" that is hard.

*Materials: Cotton fabrics and threads, hand embroidery*





Peg Lindberg  
**Out of Many**  
9"w x 12"h Each





Peg Lindberg  
**Out of Many**  
9"w x 12"h Each





Peg Lindberg  
**Out of Many**  
9"w x 12"h Each





Peg Lindberg  
**Out of Many**  
9"w x 12"h Each



# Peg Lindberg



## Three Voices

20"w x 20"h Individual

These are expressive portraits stitched freehand with no lines drawn on the fabric. They evolve as I sew. I see them as one step on my path to seeing people more deeply.

*Materials: Linen, cotton, rust, acrylic, cheesecloth*





Peg Lindberg  
**Three Voices 1**  
20"w x 20"h





Peg Lindberg  
**Three Voices 2**  
20"w x 20"h





Peg Lindberg  
**Three Voices 3**  
20"w x 20"h





Peg Lindberg

**For All**

34"w x 30"h

The social unrest of 2020 along with its isolation impelled me to look deep. Feeling powerless, I chose to examine my own bias. I thought, "when I look at a face, I don't want skin color to be the first thing I see." I studied facial features. I practiced connecting to the beauty in the curve of a nostril or the arc of an eyelid. This piece is one result.

*Materials: Deconstructed screen printing on cotton canvas, enhanced with paint, ink and stitch*





**Night Flight** 48"w x 40"h

## Suzanne O'Brien



**Celestial Poppies** 25"w x 27"h



**Late Summer** 25"w x 32"w



**Influence** 32"w x 22"h

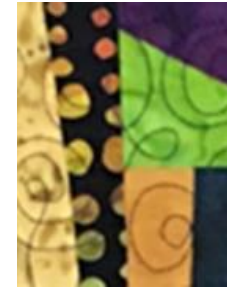




Suzanne O'Brien

**Influence**

32"w x 22"h



The name of this piece, "Influence," reflects how a very small thing can carry big influence. These fabrics were chosen to complement the dotted print fabric. The finished work features only a tiny bit of this original print.

*Materials: Hand dyed and commercial fabrics with machine stitching*





Suzanne O'Brien

**Night Flight**

48"w x 40"h

*Materials: Collage of hand dyed, painted and commercial fabrics mounted on felt with machine thread work.*

This collage moth was created in a workshop with fiber artist Susan Carlson. It is powerful and fragile at the same time. Soaring high in the night sky feels exciting and adventurous. Can these wings carry this imaginary creature over the horizon?





Suzanne O'Brien  
**Celestial Poppies**  
25"w x 27"h

Floating among starry constellations, these orange flowers look like poppies. In this abstract, non-representational composition, I can imagine any species of blossoms bringing earth and sky together.

*Materials: Cotton fabrics and machine stitching*





Suzanne O'Brien

**Late Summer**

25"w x 32"w

The last drying flowers of summer are surrounded by organic shapes and late summer hues of foliage and sky.

*Materials: Cotton fabrics, machine and hand embroidery*



# Mimie Pollard



**Crystal Plate Rubbings**  
15"w x 51"h



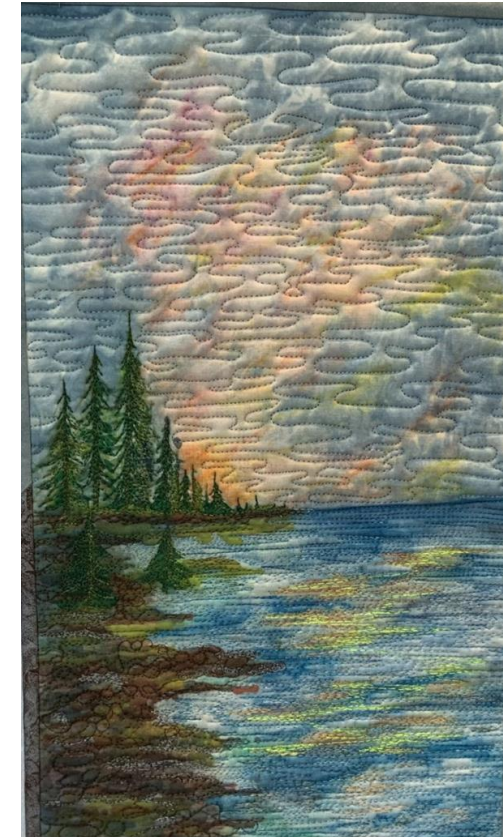
**White Desert Flowers**  
29"w x 30"h



**High Voltage in the Mojave Desert**  
10.5"w x 12.5"h



**Variant Virus 2020**  
27"w x 27"h



**Lake Superior Vacation**  
10.5"w x 18"h





Mimie Pollard

**High Voltage in the Mojave Desert**

10.5"w x 12.5"h

Walking in the high desert under the power lines was inspired by time visiting family. When the Joshua trees are in bloom, they are beautiful.

*Materials: Collage of silk and cotton, Paintstiks, thread sketching and French knots to enhance the Joshua tree*





Mimie Pollard

**Lake Superior Vacation**

10.5"w x 18"h

I used the surface of a large boulder on the shores of Lake Superior in 2019 to create this etching. It was put aside until 2021 when the longing for the North Shore inspired me to thread sketch the piece.

*Materials: Whole cloth sketch using Inktense pencils, machine stitching*





Mimie Pollard

**Crystal Plate Rubbings**

15"w x 51"h

I challenged myself to use oil Paintstiks and thread sketch for a long wall hanging. The magic worked for me.

*Materials: Paintstik rubbing on black cotton with a batik fabric border*





Mimie Pollard

**White Desert Flowers**

29"w x 30"h

While hiking in Palm Desert I took a picture of white flowers. The looseness of the petals blowing in the wind inspired me to turn the photo into a piece of artwork. Since the flowers show motion, I have left the edges wavy to work with the movement of the flowers.

*Materials: Collage of batik fabric mounted on felt*





Mimie Pollard

**Variant Virus 2020**

27"w x 27"h

I was playing with ice dyed fabric during the cold Minnesota winter. I had no idea in mind; just waiting for some magic to happen. The painting is very meditative.

*Materials: Ice dyed fabric, stitched and painted with Lumiere paint*





**River of Life**  
17"w x 42"h

## Lori Sebastian



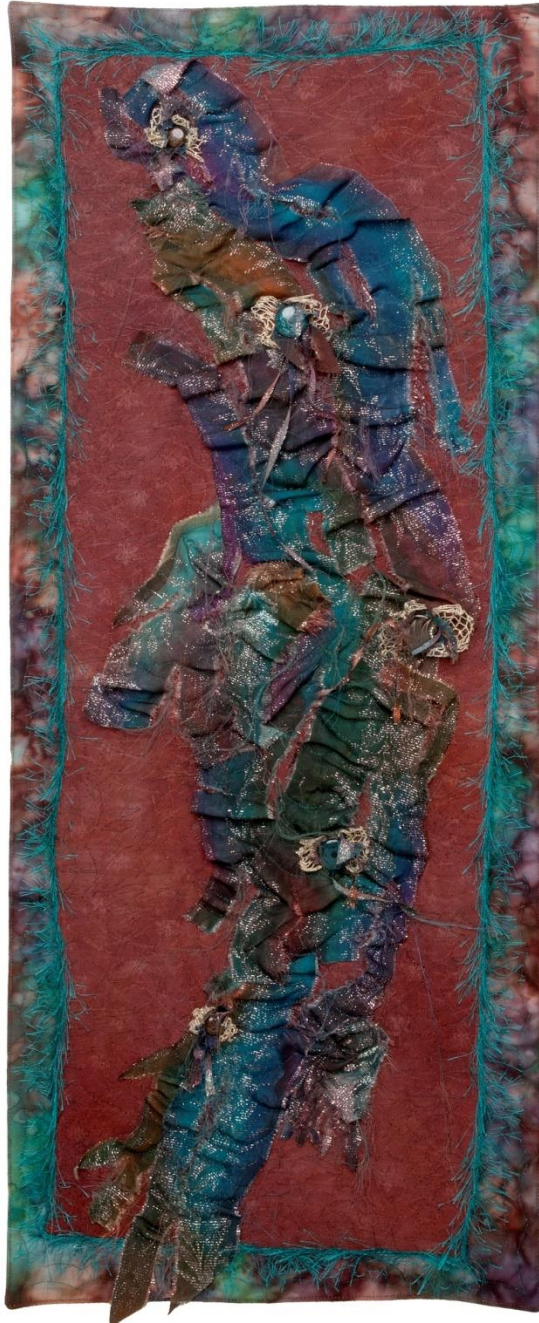
**Har Mar Vest**



**Life Unleashed** Full-Length Coat







Lori Sebastian

**River of Life**

17"w x 42"h

Silk was torn apart, leaving lots of raw edges and strands. The glistening silk meanders along like a river encouraged by the stitching of waves and ripples. Butterflies are dancing above.

*Materials: Purchased hand dyed kimono silks, batik, trim, buttons from France trip*





Lori Sebastian  
**Life Unleashed**  
Full-Length Coat

Retired. Repurposed. Unleashed. After 43 years in the corporate world, my goal was to communicate Life Unleashed in a wearable art garment using design, textile techniques and fabric. The design was inspired by a small spiral stamp which expressed movement, energy and growth.

*Materials: Purchased hand dyed silk, cotton lining, embellishments using linen, sateen, silk, fabric threads, ribbons, buttons*





Lori Sebastian

**Har Mar**

Vest

I created boro cloths (scraps of fabric patched together) to make a new piece of cloth. Pattern pieces were cut from this cloth. Har Mar is the first 3 letters of my dad's name (Harley) and my brother's name (Mark).

*Materials: My brother's blue jeans, my dad's shirts, buttons from a friend*