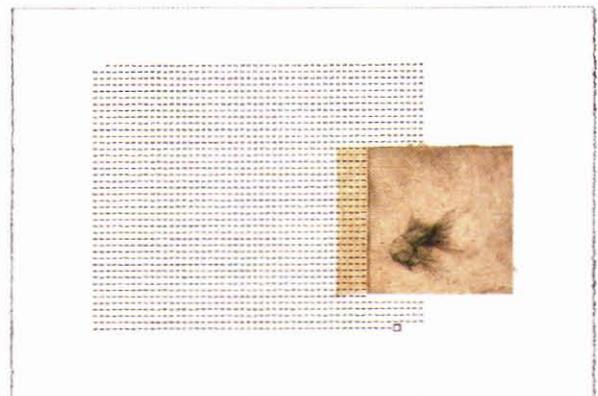


Stitch: Ingrid Restemayer and Marilyn Stevens

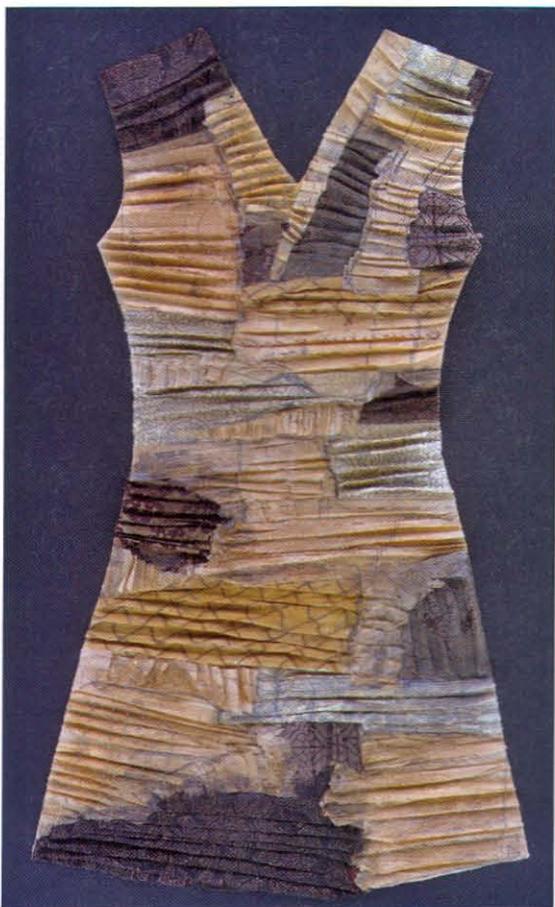
DURING APRIL 2006, the three levels of Rosalux Gallery, a cooperative gallery in Minneapolis, Minnesota, were filled with stories and conversations. In the exhibition *Stitch*, mixed-media artists Ingrid Restemayer and Marilyn Stevens honored the influence of textile arts and family textile-making traditions on their individual approaches to image making. The resulting conversations took place on many levels—between artists, between media, between materials, and between generations—and were facilitated through a common esoteric language of repetitive stitching. Both artists view the stitch as a link to generations of women, and both use stitch as an artist's mark, rather than as the practical medium of their female ancestors. Although Restemayer's works are primarily minimalist two-dimensional ones, and Stevens's are primarily three-dimensional and textural, the show was unified by the textile elements and by a formal style of presentation.

Restemayer begins with delicate etched prints of koi, birds' eggs, or botanical subjects on richly textured Japanese paper, which she tears apart and rearranges into elegant collages. She then stitches a coded language of lines or dots (running stitches or French knots) surrounding the image. The result resembles code or narrative—a secret language of relationships. Her experience with quilting and embroidery and her personal history are brought into the prints through this quasi-quilt maker's approach.

ABOVE LEFT: Ingrid Restemayer, Blue Surround, 2005; handmade paper, cotton printmaking paper, cotton thread; etching/aquatint, running stitch; 30" x 22". ABOVE RIGHT: Marilyn Stevens, Plank to Plank, 2006; collage with found object, metal, fabric, and paper; 40" x 30". BELOW: Ingrid Restemayer, Storytelling 1, 2006; handmade paper, cotton printmaking paper, cotton thread; running stitch, drypoint etching; 15" x 22".



Some of the pieces appear quiltlike; others conjure up pages from ancient, untranslated codices. In another group of works, Restemayer incorporates small found objects onto the paper in a process she calls "chaos-stitched." By



ABOVE: Marilyn Stevens, *Ripple Effect*, 2006; collage with fabric and paper, 45" x 26".

using recognizable images and objects, she allows viewers to form their own personal connections to the works.

Stevens's sensitive combining of materials yields intriguing objects with rich, many-layered surfaces that contrast with Restemayer's very formal works. These dimensional assemblages seduce through texture and layering, becoming strong evocateurs of memory and history. One can identify vintage dressmaker's forms and patterns, printer's letter blocks, canvas, hand-printed fabrics, paint, thread, and pewter in Stevens's objects and collages, which refer to clothing forms and the body. There is a layering of stories, memories, and reflections, enhanced by the echoes of words and thoughts spelled out in embedded letter forms, handwritten text fragments, or photo images. These works are part of an ongoing series Stevens calls *Patterns of Life*, in which she explores the relationship of sewing-pattern shapes to the human form, and to her youth, during which sewing served as a means of communication between generations.

This successful collaboration between artists was exciting to view, and each space in the gallery held delectable surprises in form, texture, and visual interest. The conversations emanating out of Restemayer's discipline and Stevens's controlled chaos compelled viewers to add some of their own reflectivity, story, and memory into the mix. ●

To see more images, visit www.rosaluxgallery.com.

Catalogs to Order



ART OF THE STITCH AND SCHOLAR

a combined catalog, covers two shows that are traveling in the United Kingdom. The Art of the Stitch is the Embroiderers' Guild's international biennial exhibition featuring stitched

work. The sixth biennial opened in Bristol May 14–June 18, and will be at the Williamson Art Gallery and Museum in Birkenhead, September 17–November 19. It is accompanied by Scholar, an exhibition that celebrates the achievements of guild scholarship winners. The full-color catalog includes introductions from Chris Berry, chair of the guild and of the selection committee, and Colin Simpson, selector. The catalog can be ordered (£5, ~\$9) from the Embroiderers' Guild by calling (020) 8943 1229 or online at www.embroiderersguild.com/bookshop.



KAREN LAMONTE: ABSENCE ADORNED

on display through September 4 at the Museum of Glass, Tacoma, Washington, features LaMonte's well-known life-sized-dress glass sculptures. LaMonte's meticulous casting technique celebrates as much the fabric that drapes her figures as the human presence. The full-color catalog, which also includes

LaMonte's glasswork with photography and printmaking, includes a foreword by museum director Josi Callan and essays by curator Juli Cho Bailer and philosopher/art critic Arthur C. Danto. The catalog, published in association with University of Washington Press, can be ordered (\$24.95) from the museum store by calling (253) 284-3009 or online at www.museumofglass.org/store.



NEEDLE CULTURE: CONTEMPORARY MIXED MEDIA TEXTILES

accompanied the exhibition on view May 20–June 24 at the Flagstaff Cultural Partners in Flagstaff, Arizona. Curated by textile artists Darcy Falk and Juliarose Loffredo, the exhibit strove to represent "fresh perspectives in fiber art." The

catalog includes an introduction from the curators and full-color images of the work, along with a brief statement about each piece. The catalog can be ordered (\$19.95) from the gallery by calling (928) 779-2300 or online at www.lulu.com/content/297716.



THE ART OF COMFORT: ANTIQUE QUILTS AND BED COVERINGS FROM THE PILGRIM/ROY COLLECTION

accompanied the exhibition on display at the University of Kentucky Art Museum, April

23–August 13. The exhibit brought forty American quilts and comforters from their home in the Gerald E. Roy and Paul Pilgrim Collection, located in New Hampshire. The catalog includes a foreword by Kathleen Walsh-Piper, director of the University of Kentucky Art Museum, and an essay by Gerald E. Roy. Color images of the quilts are accompanied by background about the patterns and materials used. The catalog can be ordered (\$18) by contacting Jane Andrus, (859) 257-8164; jvbosw00@email.uky.edu.