

ABOVE: Cameron Taylor-Brown, **Majestic Stone: Pisac Market, Peru**; 2015; fabric scraps, yarns, wood and paint; photography, piecework, embroidery, weaving, painting; 18 x 18 in. RIGHT CENTER: Lydia Tjioe Hall, **Birds Eye View**; 2015; repurposed fabric swatch, embroidery thread, thread, steel wire, wood; hand embroidery, sewing on the machine; 11.5 x 10.5 x 3 in. FAR RIGHT: Polly Jacobs Giacchina, **Curvature (Detail)**; 2015; fabric, wire and metal, all salvaged; random weave, braiding and assemblage; 72 x 4 x 5 in.



DIVERTING DESTRUCTION with California Fibers

The Loft At Liz's is an urban gallery located above Liz's Antique Hardware in Los Angeles. The business, a treasure trove of reclaimed architectural elements, is a potent illustration of how the eye of an artist often sees beauty and value in what others might cast off. The Loft at Liz's *Diverted Destruction* show, a stunning annual reminder of our throw-away culture, offers subversive alternatives to our ever-expanding landfills.

The neighborhood around the gallery has recently attracted a number of fabric shops. When Liz Gordon, the gallery owner, saw the tossed sample books filling the dumpsters, she decided to make salvaged textiles the focus of her eighth *Diverted Destruction* show and invited California Fibers to participate.

California Fibers, founded in 1970, is a group of professional Southern California fiber artists. The members all use fiber in their creative expression but their techniques and approach vary. Weaving, quilting, stitching, basketry, felting, knitting, crochet, and collage all are represented. The members were intrigued. Here was a challenge to use a common material—fabric samples bound for the dumpster—each in their own individual way.

Confronted with the sample books, the artists initially spent time with the materials; handling, organizing and trying out different processes until they found an interesting approach. The resulting exhibition *Diverted Destruction 8 - Unraveled: The Fabric Edition* (www.theloftatlizs.com/upcoming-events) is thoughtful, innovative, and visually rich. Following is a sampling of pieces that were created for the exhibition which opens on June 27, 2015 in Los Angeles and runs through September 8.

For a peek at the artists' process, visit The Diverted Destruction Facebook page: www.facebook.com/events/770910092965252





RE BLOOM

Re Bloom is a metaphor for reinvention and repurposing, bringing new life to what was to be discarded. The challenge of giving new life to the printed floral repeats on the sample linen fabrics was to find a way to unify the floral elements on different colored fabrics into a harmonious whole. Finally it was dyeing that brought unity to the fabrics. I chose pink because it signifies growth and femininity. Screen-printing a stencil of my line drawing created a layer of mystery and softness to the surface. The open and embroidered circular shapes emphasize the blossoms of the underlying repeat and an inward focus.

Carrie Burckle, Los Angeles, CA, www.carrieburckle.com

THE GATHERING GROUND

Inspired by the Hudson River Valley Artists of the 19th century, I decided to create a dimensional landscape collage from a picture I found. I shredded the thick, heavy upholstery materials and mixed them with cooked kozo and other plant materials to make handmade paper. The natural materials I use in my work come from my persistent curiosity about nature. It is somewhat like a dialogue or a gift, helping me to rediscover my senses and allowing me to promote a reverence for the physical world, which I believe is vital for balance and harmony between culture and nature. American Landscape Artists created a history of our unspoiled land and passed on to us a sense of wonder of nature itself.

Gail Fraser, Oceanside, CA, www.gailfraser.com

CURVATURE

Sometimes it is an unwelcomed but exciting challenge to be offered an artistic opportunity outside of my own comfort zone. New materials pose an interesting prospect. I chose to dissect my reclaimed fabric, cutting and altering to realign into another form. The realignment took on a whole other meaning and I went with a spinal reference. It became an interesting crossover of fabric and salvaged wire. Weaving the two together is a representation for my own spinal readjustments and manipulations.

Polly Jacobs Giacchina, La Mesa, CA, www.pollyjigfiberart.com



DIVERTED BUSINESS

I chose to utilize the cotton upholstery fabric for my focal points with their bold prints as they were especially suitable for appliqué. Once the focal points were created I moved to graph paper to plot out the foundation piecing. Adding one unit at a time in foundation piecing can be like the creation of a puzzle. The composition seeks to trick the eye, defying the viewer to figure it out. The woven upholstery fabric was complementary in color and brought nice texture but required placement in locations that did not interfere with the foundation piecing method.

Susan Henry, Huntington Beach, CA, www.artslant.com/susanhenry

UPHOLSTERED NUDE

For this piece I used the same fusible-appliqué techniques I do with all-cotton quilts, but there were some issues. I didn't have big pieces of the upholstery fabric, so I had to piece them. I was afraid it would fray like crazy, so I stitched it down with a much tighter zigzag. I also needed a thicker thread to outline so it wouldn't sink into the fabric. I found myself moving much slower during the process, because I had already invested significant time and didn't want to lose that...and the unknowns were enough that I had to really watch what I was doing.

Kathy Nida, El Cajon, CA, www.Kathynida.com

INSCRIPTION

I thought that I would cut out images and float them onto my painted background. It seemed uninspired. The piece spoke to me when I had the thought to wrap the fabric into bundles. The bundles seemed like they could contain precious writings and reminded me of artifacts that I had seen at the Malibu Getty Museum—messages etched into small pieces of silver over 2,000 years ago. I was intrigued by the connection I felt to a message I could not read, but understood through the text the desire to communicate. Inscription is my interpretation of these artifacts through fiber.

Mary Beth Schwartzberger, Sherman Oaks, CA, www.marybethschwartzberger.com



OPPOSITE PAGE

LEFT: Mary Beth Schwartzberger, **Inscription (Detail)**; 2015; Kyoseishi paper; acrylic paint, DMC floss, upholstery fabric; painting and hand embroidery; 36 x 24.5 in. RIGHT: Kathy Nida, **Upholstered Nude**; 2015; cotton and upholstery fabrics; quilting; 27.5 in. x 21.5 in.

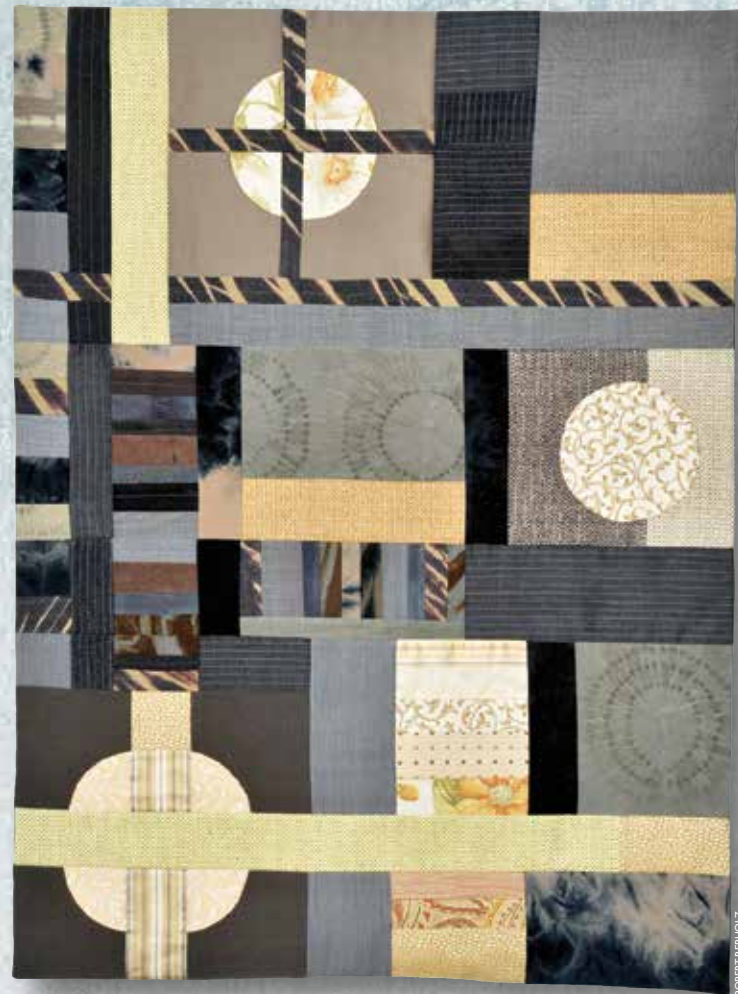
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TOP: **Messages (Detail)**

ABOVE: Peggy Wiedemann, **Messages**; 2015; fabric samples, wire, paper, found objects, Irish waxed linen; coiling and cordage; 41 x 18 x 4 in.



SUEAN EISEN



ROBERT REBHOLZ

BIRD'S EYE VIEW

My interest in the natural progression of patterns and symmetry as they occur in nature is what drew me to repurpose a stone patterned swatch. First tracing the stone shapes on my sewing machine, I then cut the spaces around leaving me with a webbed structure. I am intrigued with how cell structures easily make reference to microscopic or macroscopic views. Embroidering the stone shapes in various shades of greens reminds me of fields as seen from above. It is these extremes in scale, whether we are in a cell or looking from a bird's eye view, that keeps things in perspective.

Lydia Tjioe Hall, Altadena, CA, www.lydiatjioe.com

MAJESTIC STONE: PISAC MARKET, PERU

Pairing "Majestic Stone" fabric swatches with my photographs of Incan stonework is the basis of the series created for this project. Each work embraces reuse and celebrates cultural continuity. Incan stonework is seen throughout the Peruvian Highlands and much is still in use today—often in foundations and walls of newer buildings. I enjoy that "majestic" describes both the contemporary fabric swatches and the Incan stonework—and that repurposing is integral to both. In addition to the fabric swatches, my own leftovers from previous projects are woven into each piece, adding additional layers of materials and meaning.

Cameron Taylor-Brown, Los Angeles, CA, www.camerontaylor-brown.com



OPPOSITE PAGE

LEFT: Lori Zimmerman, **Quarter Jacket**; 2015; fabric samples, embroidery floss, dried corn, hanger; tie-dye discharge, hand stitching, re-weaving, embroidery; 37 x 19 x 1 in. RIGHT: Susan Henry, **Diverted Business**; 2015; recycled men's wool trousers and upholstery samples on cotton canvas; shibori discharge, appliqué, foundation piecing; 26 x 35.5 in.

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LEFT: Gail Fraser, **The Gathering Grounds**; 2015; handmade paper on canvas, upholstery materials, installation foam, acrylic paint, tree trimmings, and wax; collage; 30 x 24 in. RIGHT: Carrie Burckle, **Re Bloom**; 2015; rayon linen; sewn, dyed, screen-printed, embroidered; 36 x 24 in.

MESSAGES

I started the project by cutting the material I had chosen into long pieces. Then I added different materials that I already had available in my studio. The first material was wire. I made cordage by wrapping the wire and material together. Then I hung the cordage and added old bottles to the structure. After that, I decided the bottles needed messages so I added paper with printing wrapped with material and tied with waxed linen. I added a few more found objects and then sealed the bottles with wooden marbles.

Peggy Wiedemann, Huntington Beach, CA, www.peggywiedemann.com

QUARTER JACKET

My current work uses mending as metaphor—for repairing one's own life or for the work of helping to repair one's community. For this exhibition I decided to present a mended garment, a jacket. When I decided the jacket need not be worn, I became free to construct a portion of a garment. I patched together small fabric swatches and used discharge tie-dye to give portions of the fabric a worn look. I unraveled portions of the warp in those areas and then re-wove the holes with red thread. A bit of embroidery suggests new growth.

Lori Zimmerman, Los Angeles, CA, www.lorizimmerman.com

