



Exhibitions & Art Fairs

Fiber Reimagined: A Closer Look at Five of The Artists

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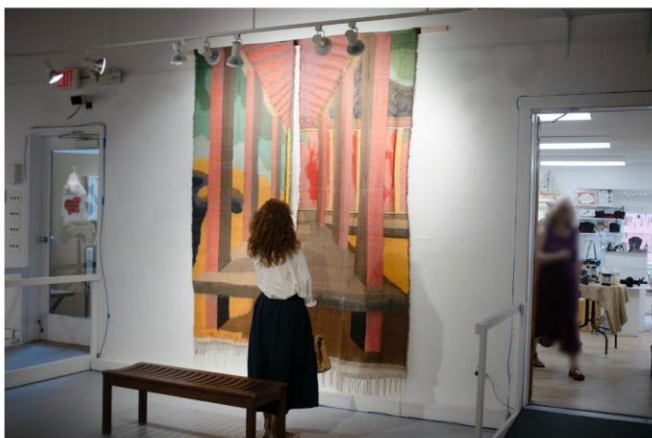


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Fiber Reimagined is an international juried exhibition produced in collaboration with [Fiber Art Now Magazine](#). This unique show explores innovative uses of fiber and recycled or repurposed mixed media in contemporary art. Presented in both print and physical gallery formats, it's in its third iteration. Fiber Reimagined 3, was recently presented at Guilford Art Center in Guilford, Connecticut.



Visitor viewing *Jia Shun Zhou's Hallway* at Fiber Reimagined 2025 – Photo Credit- Clara Nartey

Speaking to Textile Art Insider, Maureen Belden, Executive Director of [Guilford Art Center](#), shared: "It's a great collaboration because they have such deep connections to the fiber art community, both nationally and internationally. The shows we've put together with them [Fiber Art Now] have been really varied, incredible artistry, and they've always been a real hit with the public."

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Belden credits the show's success to Connecticut's strong fiber arts community. As well as and the Center's robust fiber art educational programs, which ensure an engaged audience.



Beth Ann Altomonte: Confronting Stereotypes

Upon entering the exhibition, visitors were greeted by striking works like **Beth Ann Altomonte's** *Mammy*. It's an intricately layered quilt which confronts the enduring stereotypes of the Antebellum South through vintage advertisements and historic photographs. The vibrant reds, whites, and blues draw the viewer in. In the meantime, the complex textures invite closer examination of how fabric can carry cultural memory. Although there are so many textures, techniques, and colors, Altomonte brilliantly unifies them all by the singular theme of "mammy".

"The mammy was a pervasive stereotype constructed in the wake of the Civil War, the most enduring image from the days of Jim Crow. The mammy caricature was used to romanticize the Antebellum South", writes Altomonte.



Installation view of Fiber Reimagined showing **Beth Ann Altomonte's** "Mammy" on the right hand side. – Photo Credit- Clara Nartey



Jesse Aviv: Blurring the line between fiber and metalwork

Equally captivating was *Honeypot* by **Jesse Aviv**, a shimmering metal textile crafted using his innovative “chainmail ciphering” technique. This method transforms anodized aluminum rings into sculptural, three-dimensional forms that blur the line between fiber and metalwork. Aviv’s piece pays quiet homage to his grandmother, renowned fiber artist **Jane Sauer**. As a child, she inspired his first experiments with textile techniques .



Honespot by Jesse Aviv at Fiber Reimagined III – Photo Credit- Clara Nartey



Lisa Lackey: Elevating Textile to Fine Art

Textile artist Lisa Lackey describes her pieces as “textile paintings”. They are rooted in a love of sewing passed down by her great-grandmother. She strongly challenges the outdated perception of textiles as mere craft, something she believes is deeply gendered. In this show, she presented “*Aspiration*”, inspired by a photograph she took in Greece. Furthermore, in this piece, she uses a barrier and staircase as a metaphor for overcoming obstacles.



Lisa Lackey's “Aspiration” at Fiber Reimagined III. Photo by [unintelligible]

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Through careful layering of commercial fabrics, Lackey transforms fleeting moments of light and shadow into meditative, calming compositions. “I’m taking my world apart and breaking it into all these pieces, and then I get to put it all back together again. So there’s something very soothing about that,” she says — inviting viewers to pause, notice, and stay present.



Mark Heffley: Repurposing Climbing Ropes

Artist and climber Mark Heffley gives discarded climbing ropes new life as functional sculpture. He says, an average climbing rope lasts 3 to 5 years and then it's discarded for safety reasons. His piece, *"Everything's Derivative"*, is a chair built almost entirely of recycled rope with minimal internal structure. "Humans are unique in how much we wiggle," Heffley explains. "So [chairs are] harder... to make it strong enough that you can actually hold a human is an added challenge." There are projects in which the artist used over one thousand meters of rope. In *Everything's Derivative*, he estimates he used about 400 meters of rope.



Mark Heffley's *Everything is Derivative* and Mary-Ann Sievert's wool tapestry. Photo Credit: Clara Nartey

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Hanging in the background behind *"Everything's Derivative"* is **Mary-Ann Sievert's** wool tapestry. The interplay between the two multicolored works gives an impression as though the two artists collaborated together on their works.

For Heffley, each rope holds a hidden story, and each chair invites us to slow down, rest, and appreciate the value of pause — echoing Lisa Lackey's sentiment of mindful presence.



Tatyana Kularatne: Modern Contrasts in Fiber

Tatyana Kularatne's clean, modern rope pieces stand out for their bold use of contrasting colors. "There's something about the dynamic of it moving and... just being so simple, black and white. It's kind of opposites attracting," she says. "Moreover, I like simple, clean lines and things that are very streamlined".



Installation view of Tatyana Kularatne's rope art plus close up detail. Photo Credit- Clara Nartey

An intellectual property attorney by profession, Kularatne began her fiber practice more than a decade ago. During the pandemic, she balanced her work with creating about 30 pieces a year, often commissioned by hotels and restaurants. Though new to showing her work publicly, she embraces fiber art's diversity and potential. "I love that every piece is so different — that's what's wonderful about fiber art."

Together, these works exemplify how *Fiber Reimagined 3* pushes the boundaries of material and meaning, celebrating both traditional craft lineage and contemporary reinvention.



Looking Ahead



Laura Fogg's Prayer for Rain is centered in this installation shot. Photo Credit: Clara Narthey

Fiber Reimagined continues to showcase the versatility and relevance of contemporary fiber art and sustainable practices. As the show grows through partnerships like the one with Guilford Art Center, it provides an inspiring platform for artists to push the boundaries of fiber, craft, and mixed media.

(Textile art Insider reached out to Fiber Art Now for a comment on what artists and audiences can expect in the next iteration. As of the time of publication, we have not yet received a response.)

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Clara Narthey is the founder and editor of Textile Art Insider. She's an artist with a textile-based practice. She's been writing about the field of textile/fiber art in industry journals (both in print and online), for over a decade. She writes about professional development for artists, and art entrepreneurship, among other topics.

