

Entangled

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Carol Paik
Valerie Mann
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Jay Sylvester
Felicitas Sloves
Claire B. Jones
Leo Pontius

ENTANGLED, an exhibition of fiber arts selected by Tom Cugliani and Sherry Davis.

September 20 - November 1, 2025

Catalogue: Tom Cugliani

Eleven West Gallery, East End Arts and Humanities Council, Riverhead, NY

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Entangled

To reflect on the subject of fiber is to unravel a vast array of associations that helped define the human experience. Fiber, understood both materially and metaphysically has origins deep in the human story since the

earliest congregations of people and the practice of mutual grooming. As a profoundly social activity with sanitary benefits intrinsic to survival, the practice of grooming established a fundamental pattern of behavior for human social interaction and bonding. With the shift from exclusively hunter-gatherer societies to settled farming communities, skills such as braiding and knotting, once intimately connected with the human body, became foundational to the emerging systems of order and organization. Farming, made possible by an explosion of intellectual growth that aligned factors such as seasonal changes, soil conditions, and irrigation, propelled the innovations of counting, of codified language, and eventually writing. Agriculture brought cultivated plant products and with it spinning, textile manufacture, and clothing. It also introduced structural features adapted from weaving, including wattle fencing to enclose life stock and define boundaries. The acquisition of property led to the earliest codes and customs that bind peoples together in community: the social fabric into which we all are born.

Curiously, fiber, fabric, and weaving make up a lexicon of double, and at times even opposing, meanings that operate across the real, the literal, and the metaphysical. Beyond its association of craft, weaving describes storytelling as well as meandering movement. Fabric refers both to material durability and to the composition of (dis)beliefs: a "fabrication" may be a tangible object as well as an invention "spun" out of "whole cloth." In biology, tissue is a film-like structure of similar cells that is the foundation of multi-cellular organisms. Metaphorically, a "tissue of lies" expresses thin veils of deceit.

Fiber is especially compelling in its dichotomy as both the material and the immaterial – it embodies the linguistic duality of the concrete and the abstract. The fiber of a person's being evokes the sinews that make up the musculature as well as the moral disposition that defines character. It should therefore come as no surprise that the corresponding origins of the words "text" and "textile" share the same root in Latin: "texere" to weave. *Language* and *fabric* are interlaced in one word.

Thus *Entangled* is an exhibition of artists who are working in a genre of inherent complexities and contradictions that contain the binary nature of medium and message – at times they are in agreement but often they reflect the conflicts of the shifting perceptions of what is material and what is imagined.

It is an exhibition that does not seek to define the genre but rather to disentangle it.

Tom Cugliani
 December, 2025
 Shelter Island, NY

Madison Spitzer

The artist lives and works in Southern California.

A 100' long ribbon of images configured as a continuous Instagram feed spills out of the body of a baby grand piano, taking flight like a wave of sound across the gallery towards the front door. The collage of images is a witty critique on the dissemination of visual information in the cyber-sphere – here, not only is all the content hand-made but the artist has left an unambiguous low-tech message towards one end: the imperative **READ** is the exhortation of this work.

In a world increasingly driven by technology, we are reminded of the inherent contradiction in the term Artificial Intelligence- *artifice*, the subject of something developed unnaturally, and *intelligence*, a state of native aptitude.

The pairing of these two words together confounds the reasoning mind.

The piano, a separate donation to the gallery, not part of the artist's installation plan, has been adapted for a new interpretation of *Scroll*, as music or sound made visual – not unlike Christian Marclay's 1989 *Tape Fall* which from the height of a ladder, yards of magnetic tape recorded with the sound of dripping water unspooled into a heap on the floor... imagined in reverse here. The heap of *Scroll* nests in the piano and is released upwards into space – the images of sound silently unfurl overhead, in the direction of the door, heading for escape into the street.



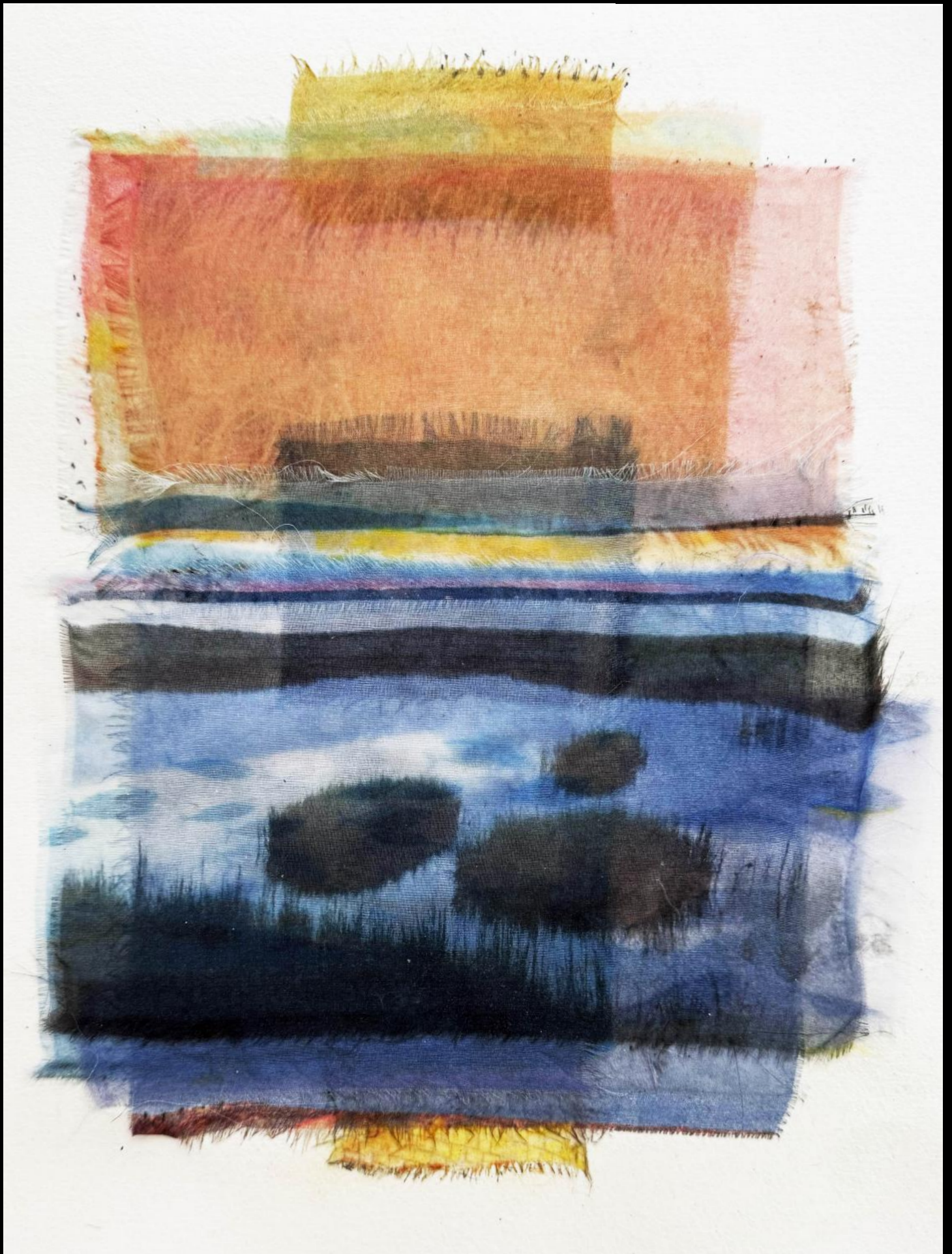
Scroll, 2023

Textile
8x100"

Watch a video of Scroll:
<https://tomcugliani.com/scroll>

Christian Marclay
Tape Fall, 1989





Cynthia DiGiacomo

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instagram: @cynthia.digi

web: <https://www.cdesignct.com/cynthia-digi>

The artist lives and works on Long Island, NY.

Eos, The “rosy fingered” goddess of the Dawn in Greek mythology, appears each morning, one of a trilogy of divine siblings – together with her brother Helios, the Sun, and sister Selene, the Moon – the three deities define the life span of the day. The new day, a metaphor for birth and regeneration, is welcomed by Eos, washing the world in watercolors of dawning light. Here on the East End, where the unrelenting Atlantic tosses and teases the coast, daybreak can be suspended in the prism of water-drenched air or unfold in fingerlets and waves over the flat farmfields. Eos, the first born child, presides over a moment when the earth, the heavens, and the waters gather together following the departure of the moon and before the herald of the sun. With fleeting colors and shifting light, she casts a succession of veils across the horizon, captured impressionistically in this work by Cynthia DiGiacomo.

EOS 5, 2024

Fabric, photography, printmaking

11 x 8 x 1"

Faye Harnest

instagram: @fayeharnest

web: <https://fayeharnest.com>

The artist lives and works in Brooklyn, NY.

Depicting the human hand anatomically is arguably one of the most challenging aspects of representationalism, and there have been artists who have featured their abilities with the hand to promote their technical proficiency.

Removing the articulation of the bones would significantly deepen this challenge, however *Holding* makes short work of virtuous representation. Like the vintage cartoon drawings of Mickey Mouse, Harnest's version of interlacing hands do not display the full complement of digits or even rudimentary articulation of the joints. A soft sculpture in the tradition of Claes Oldenberg, this knuckle-on-knuckle grip is poised in *Entangled* over the keyboard of a baby grand piano. But these hands will never make music, never make a gesture, never make a sound.

Holding, 2025

Recycled felt, thread, recycled fill
26 x 20 x 5"



Walt Disney
Mickey Mouse, 1928





Carol Paik

instagram: [@restingstitchfacenyc](https://www.instagram.com/restingstitchfacenyc)

web: <https://www.carolpaik.com>

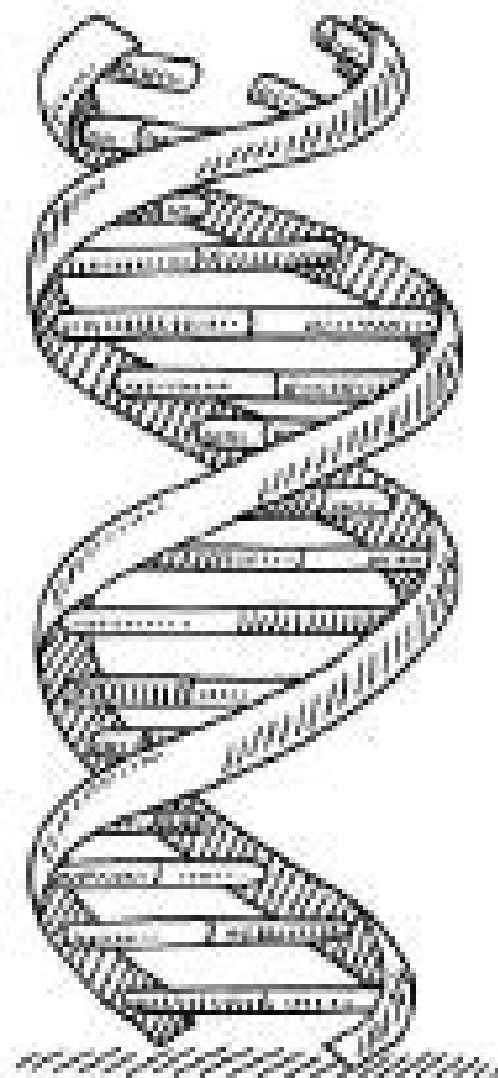
The artist lives and works in New York City and Pound Ridge, NY.

Air Shapes is a set of fraternal twins separated for the purpose of this exhibition and exhibiting shared traits of DNA – particularly in the chromosomes of repurposed textiles. This pair is suspended in the window – two lopsided helixes imprinted with near-identical information, genetically codified to create a mirrored reflection. The doubling, twisting, and wending wire form is sheathed in colorful textile, creating a dialogue of unique language spoken only by these two.

Air Shapes, 2024

Repurposed textiles, wire

60 x 72 x 35"



Double Helix
Rendering

Valerie Mann

instagram: @Valmannart

web: <https://www.Valerie-mann.squarespace.com>

The artist lives and works in Ann Arbor, MI.

Art is where you least expect it.

While we search for meaning in the shingled mosaic of wall-mounted white-on-white fabric grafted onto paper, while associating it to Piet Mondrian's 1915 *Composition No. 10 Pier and Ocean*, while we contemplate the cultural significance of white doilies and antimacassars employed to prevent hair oil from soiling the drawing room upholstery, we are blithely unaware of being ambushed by a carefully laid trap. In *Sneak Attack*, Valerie Mann has created a work where the secondary becomes primary.

Shadows hide in plain sight with plenty of decoys to distract the eye, disabling our ability to identify the obvious. As in her other works featured in *Entangled*, (*Red Organza Glock* and *AK Wristlet*) we tend to see only what we want to see, visually, intellectually, and emotionally, and are then stunned when the truth finally hits us.

Sneak Attack, 2023

Reclaimed fabric, plastic, steel pins

Dimensions variable

Red Organza Glock, 2017

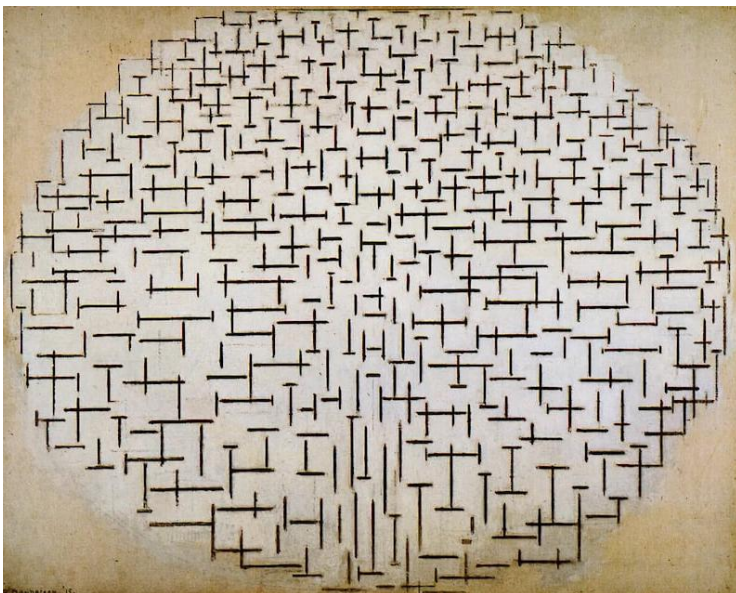
Fabric, thread, rubber, notions

8 x 17 x 2"

AK Wristlet, 2017

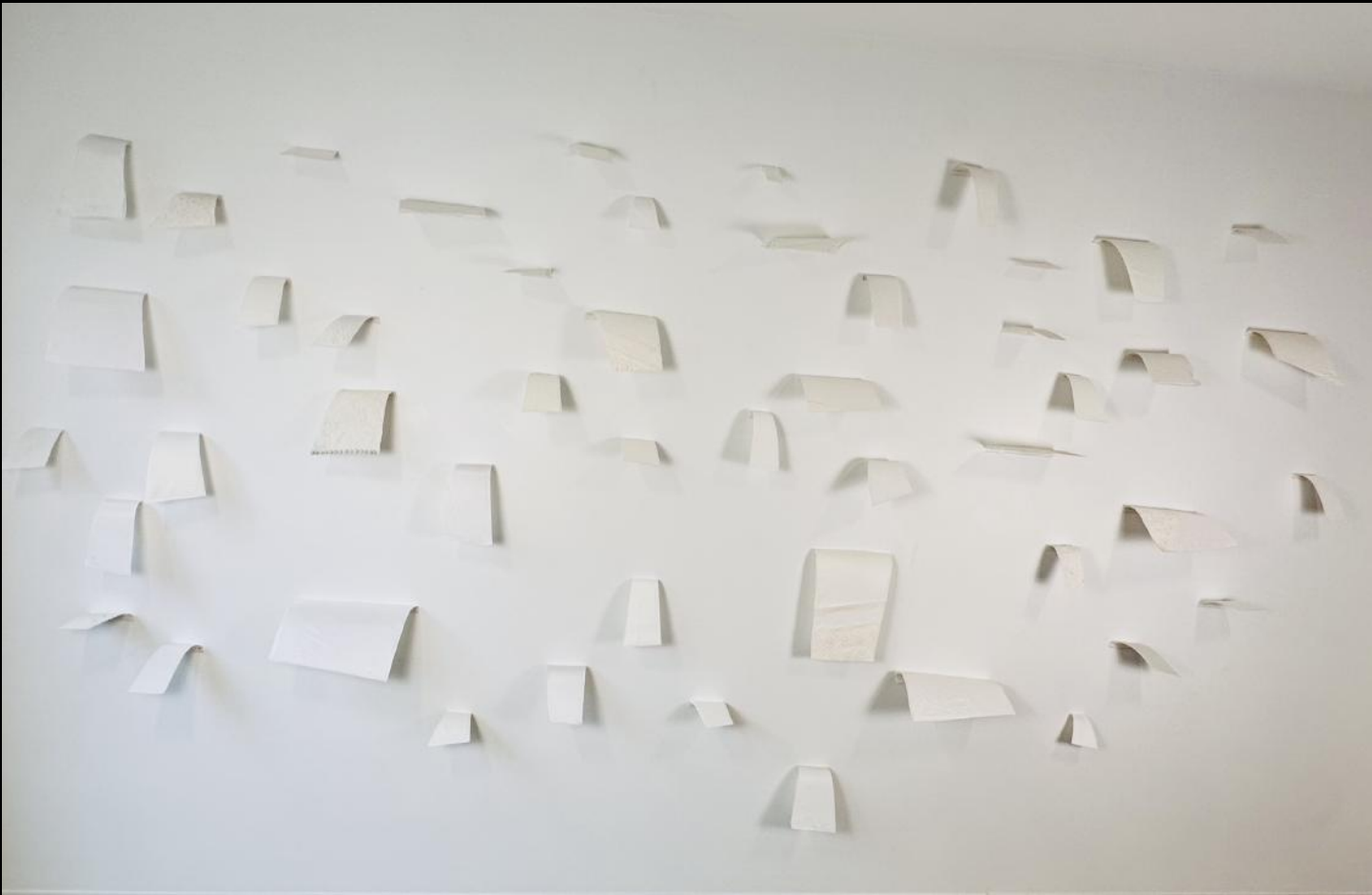
Acrylic, leather, found objects

6 x 17 x 2"



Piet Mondrian

Composition #10, Pier and Ocean, 1915





Andrea Cote

instagram: @Andreacoteart

web: <https://www.andreacote.com>

The artist lives and works in Hampton Bays, NY.

The images of footprints in Andrea Cote's celebration of the body in movement have been created through a dual process of print-making and photography on canvas. Cyanotype, first developed in the mid-nineteenth century, is a process where the contour of an image is registered on a support surface that has been chemically sensitized and exposed to light. Here, the images of feet were first exposed onto acetate and then photo-chemically "collaged" into the circular composition.

The mandala-like configuration of concentricity suggests a diagram of dance as well as alluding to the meditative aspect of repetitive circularity.

Andrea Cote's work is an interesting bookend to the ultramarine body prints of the French painter and performance artist Yves Klein. Klein created paintings by "inking" the naked body and imprinting it directly onto canvas as a kind of human monotype. These artworks, often created as the by-products of performances, followed in the traditions of Dada and anticipated the arrival of Pop Art, a movement that became a signature of the second half of the 20th century.

The Radiance Project – Tapestry 2, 2018

Cyanotype on fabric, wood

60 x 60"



Yves Klein

Anthropométrie de l'Époque Bleue, 1960

Karla Rydrych

instagram: @karlarydrych

web: <https://www.karlarydrych.com>

The artist lives and works in Minneapolis, MN.

Text and textile are interwoven into one artifact – a memento of stories and histories. The chatter of language unevenly sewn in this work is manifested like an omniscient ear registering all things said at all times – overlapping, indecipherable, screaming and whispering. Stitched into the fabric of a long-sleeved nightgown, the threads of letters and glyphs modulate in degrees of gold and brown, like a darkening stain of language randomly enlarged across the surface of the garment. Waves of rumors, prayers, secrets, dialogues, messages, and declarations are tattooed to conserve things spoken and unspoken.

Reliquary No. 1, 2021
Nightgown, embroidery floss
46 x 54 x 2"





Margaret Schultz

The artist lives and works in Vermont.

The little assemblage is a repository of narratives, real and imagined, made of accumulated, discarded, repurposed, and found materials. In the hands of the artist, fabrics are reconstituted into a kind of reliquary or a religious icon, intimately labored over and fetishized. Always central to the creative imagination, the “devotional” nature of art practice is traceable to prehistory, usually more evident in the history of religious painting and sculpture, where it has been integral to both fabrication and idealization as an object of adoration.

Personal Goddess #2, 2025

*Mixed media embroidery, antique sewing drawer
12 ½ x 4 ½ x 3 ½"*



Venus of Willendorf, c. 28,000–25,000 BCE
Natural History Museum, Vienna

Tina Linville

instagram: @Tinalinville

web: <https://www.tinalinvillestudio.com>

The artist lives and works in Waco, TX.

Skeins of hosiery overlaid with multi-colored fibers are tightly stretched over an armature of wood sticks mounted on a cast concrete pedestal. The allusion to the female body is unavoidable in this work where the opaque and semi transparent materials are short hand for clothing, flesh and tissue, the wood for bone.

Any decorative aspects of this work is side swiped by an abrupt sense of emotional and visual uneasiness – the constructed semi-transparent layers of tissue permit us visibility into the anatomy of the piece. The discomfort feels palpable as if we are witnessing an act of violence that has torn the figure apart, rendering it broken and flayed. While this could be a maquette for a much larger sculpture, its diminutive size belies its emotional impact, as does the title – *Smile Bouquet*.

Smile Bouquet, 2023

Fiber, sticks, concrete, varnish

20 x 16 ½ x 4"





Sylvan Robinson

instagram: @Michaelsylvanrobinsonart

web: <https://www.michaelsylvanrobinson.com>

The artist lives and works in Brooklyn, NY.

A mosaic of the classical, surreal, antique and the Post Modern, Sylvan Robinson's *Guide* is understood to be a signifier of the artist/visionary. The mismatched eyes are a particularly dominant feature of the head, which is rendered in a collision of fabrics, embroidery, and beading with an overlay of threads, as embellished as a matador's "chaquetilla." The Greco-Roman idealization of beauty is in full evidence despite the anatomically incorrect rogue eye indicated by the concentric circles in the form of a target. The disparity between natural physiognomy and stylization is an indication of inward vs outward sight. One eye is seeing the other eye knowing; together they are the hallmark of the artistic imagination. Sylvan Robinson's *Guide* is characterized by this exact gift to envision what is yet to be in view.

Guide, 2024

Textile collage, hand stitching,

beading

28 x 21 x 2"



Bust of Antinous, 2nd century AD
National Archaeological Museum, Athens

Julia Angier

instagram: @juliangier

web: <https://www.juliaangier.com>

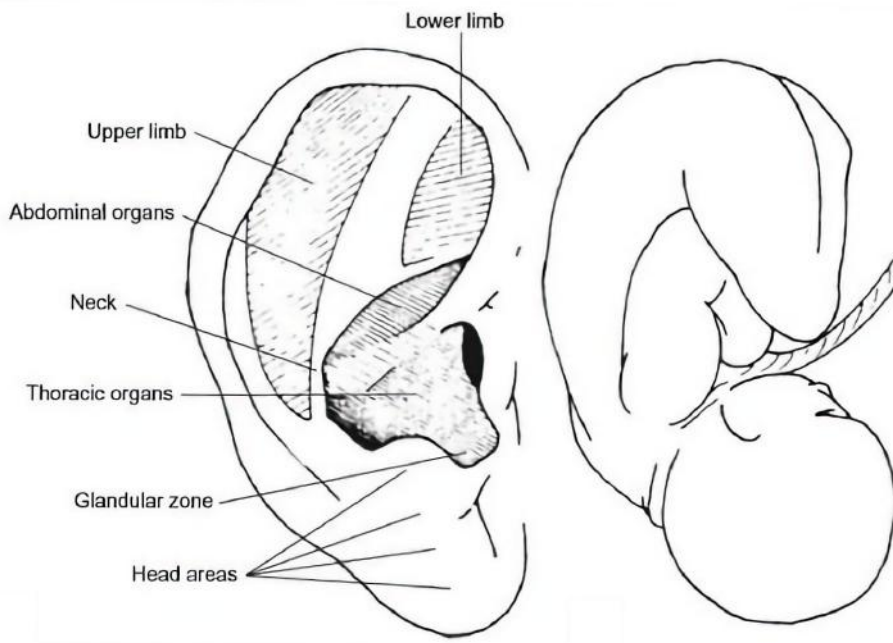
On the occasion of his first solo exhibition in New York City in 1980, The Trans-Avanguardia artist Francesco Clemente created a large fresco in collaboration with about 20 young unknown artists. An arresting contribution to this painting was that of a fetus lodged in an ear. The proposition that the ear can be a uterus is complicated by the intersectionality of Symbolism, dream analysis and Surrealism a liminal space between the waking world and the collective unconscious.

The artist imagines audio memory to be an interior landscape of a figure crouching in the canal of the head realized through an inversion of scale where the organ of the ear is amplified and the body is diminished. What is normally loud has been made small and what is soft has been made large, rendered in cotton wool. Ear plugs, ear buds, and headphones ubiquitous in modern life, isolate us from one another. They are replaced here by the human being, the agent of life and that begins as a tiny embryo and ends as a memory.

Listen Close, 2024

Wool

18 x 2 ½ x 4"



Dr Paul Nogier
 Medical Illustration, 1972
 From "The Man In The Ear"



WELCOME

FRESH

LOVED

BLUE

ARTSY

Amy Stevens

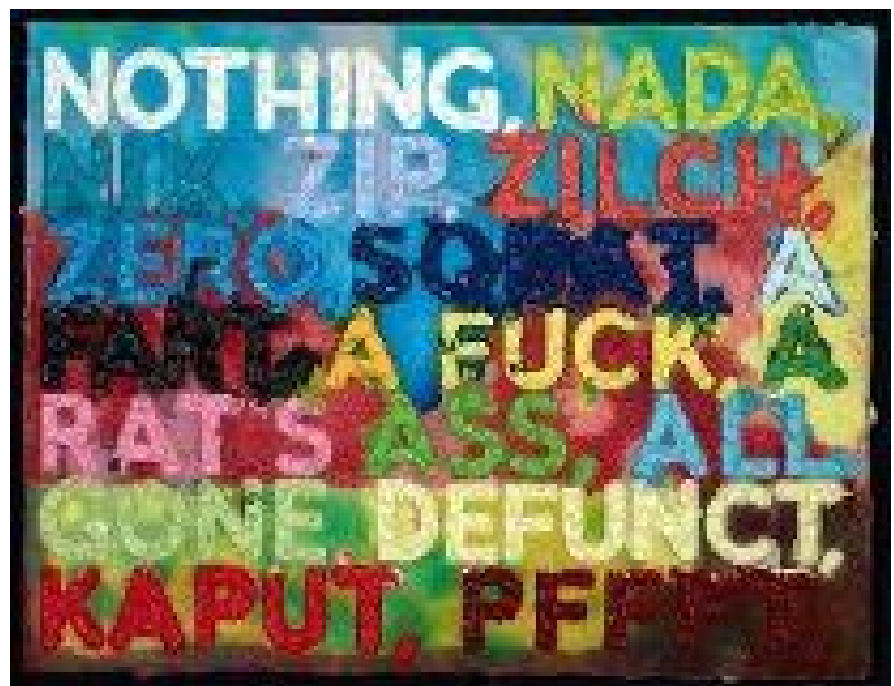
instagram: @Amystevensart
web: <https://www.yamrambo.art/>

The artist lives and works in Kansas City, MO.

Amy "Yarn Rambo" Stevens proposes an interactive work where the viewer is invited to re-configure the composition with the words supplied - WILD, FUNKY, LOVED, BLUE, ARTSY by the artist. Here again, we see the intersection of text and textile, where these two elements are physically and literally grafted into one. The tufted and shaggy aspect of the fibers, together with the somewhat psychedelic contrast of colors and radiant composition, vibrate in that "wet-finger-in-an-electric-socket" kind of way.

I AM, 2024

*Tufted wool, cotton yarn
27x23x1"*



*Mel Bochner
Nothing, 2012*

Eileen Woods

instagram: @Eileenwoods78

The artist lives and works in Westlake, OH.

"There is no greater work of art than a great portrait – a truth to be constantly taken to heart by a painter holding in his hand the weapon that Mr. Sargent wields" – Henry James, on the painter John Singer Sargent

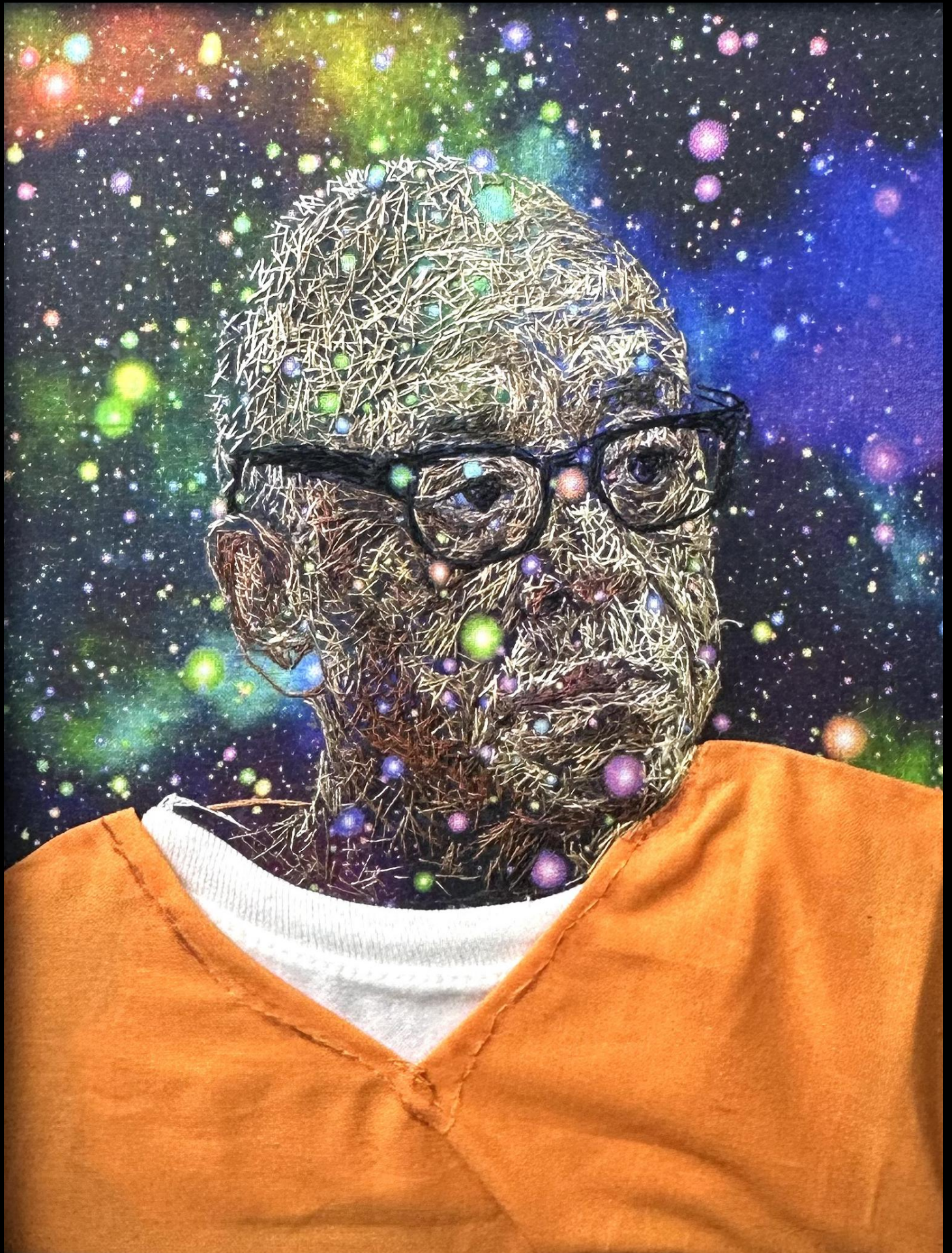
The portrait in this stirring small-scale work by Eileen Woods is immaculately rendered not in paint but in precise thread work. Unlike the pointillism of embroidery, the sewing here is a criss-crossing of threads applied impressionistically to converge in the eye of the viewer rather than the surface of the piece. The secondary negative spaces of the background and the orange shirt are deliberately unmodulated and without affect; the subject's orange tee shirt is orange tee-shirt cotton, and while the background is suggestive, it is nondescript. The majority of the artist's attention is concentrated in the face of the subject – Von, a man on death row – as though it is through the process of this creation that his true character will be revealed.

Von, 2025

*Hand embroidery, tee shirt remnant, fabric
10 x 8 x 2"*



*John Singer Sargent
Dr. Pozzi at Home, 1881*





Ashley Catharine Smith

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instagram: @Ashleycatharinesmith

web: <https://www.ashleycatharinesmith.com>

The artist lives and works in Philadelphia, PA.

Ashley Catharine Smith's photcollage suggests that the male sexual partner need not be considered divine or codified. No need to worship at that altar of masculinity and no need to define a relationship for the sake of convention. In this work, the primary agent of erogenous pleasure is the boy's tongue, embellished in a Mannerist flourish of embroidery, beads, and knotted threads. The tongue is both the receptor and conductor of intimacy, and in this version of the female gaze, it is as objectified as the female body is by the erogenous male gaze. Dimensionally decorated and unleashed from its anatomical function, this tongue is liberated to intimately perform all those acts that are too personal to classify here.

No Gods. No Boyfriends, 2017

Photograph, French knots, seed beads

12 x 12 x 1"

Dayna Talbot

instagram: @Dtalbotart

web: <https://www.daynatalbot.com>

The artist lives and works in New Hampshire.

Although the title of the artist's work brings to bear an emotional breakdown, the piece itself is suggestive of a physical one. The spilling ropes of viscera are reminiscent of a body undergoing dissection. Rembrandt van Rijn's 1632 masterpiece *The Anatomy Lesson of Dr Nicolaes Tulip* being arguably the granddaddy of the genre.

The West has always been a culture comfortable with the exploitation of violent images for political, religious, or popular impact. Ranging from the executions of traitors and heretics performed through drawing and quartering (disembowelment), to cinematic ones of horror, warfare, and thrill, the subject of blood and guts has proven itself to be a transactable commodity.

Christianity itself is predicated on more acts of violence to the human body than any other monotheistic religion.

What the artist is proposing here is a confessional relative to her state of mind – an exposé that renders her conscious self as being in a state beyond control. The mind has escaped the corporeal container of the body and is spewing forth like the guts of a vivisection, in a display where the mind is equated with the escaped entrails of the insides.

The Chaos in My Mind #2, 2025

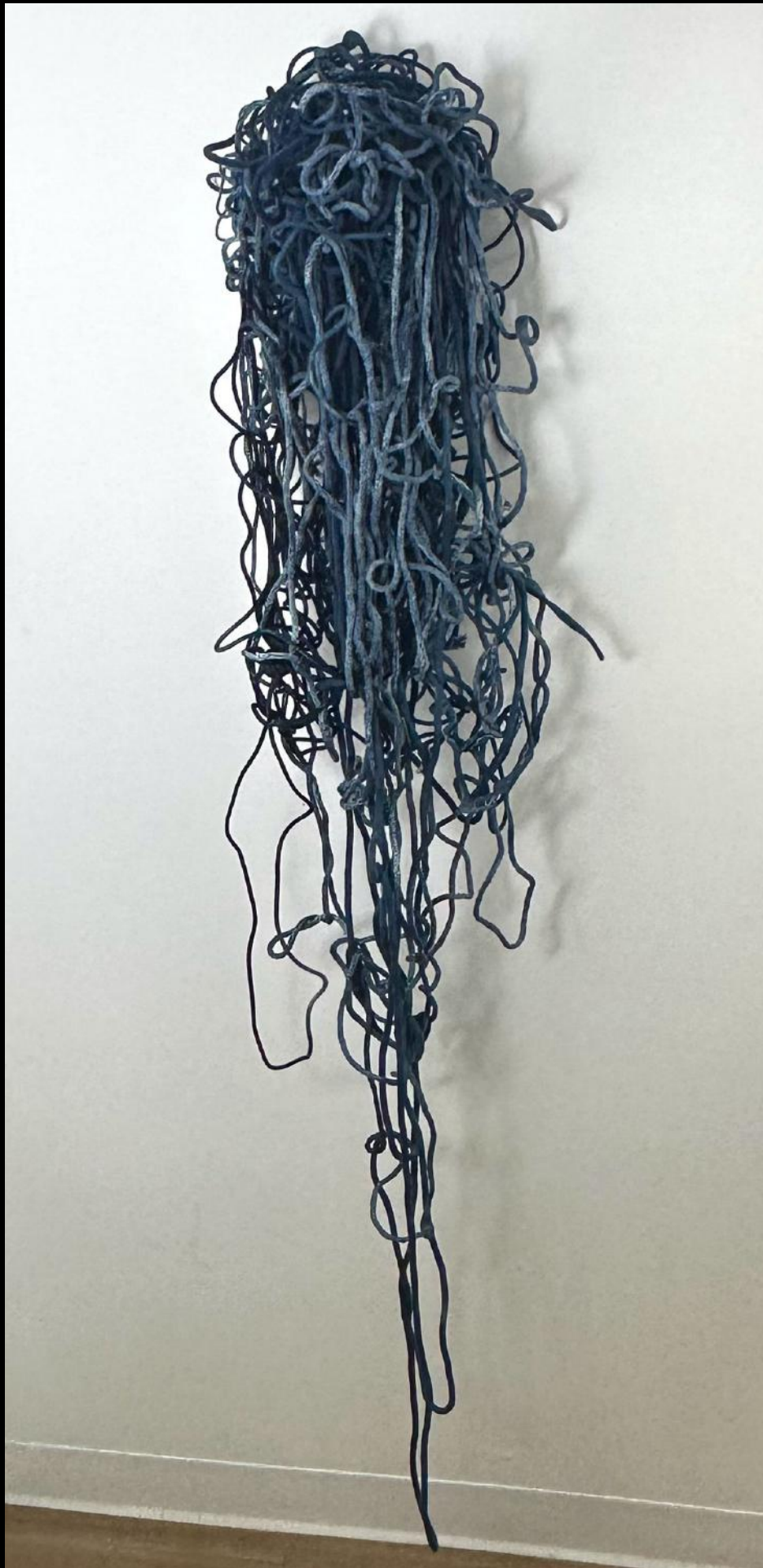
48 x 48 x 15"

Wool, silk, various fibers



Rembrandt van Rijn'
The Anatomy Lesson of Dr. Nicolaes Tulip, 1632





Bonnie J. Smith

instagram: @Bonniesmith5800

web: <https://www.bonniejofiberarts.com>

The artist lives and works in Port Huneme, CA.

The Cappella Sansevero in Naples is a museum dedicated to the interests of the Enlightenment era Raimondo di Sangro, Principe di Sansevero. Renowned for its extraordinarily technical Baroque sculptures, the chapel is also a repository of scientific and literary inquiry, signature pursuits of the Enlightenment. On display are the *Anatomical Machines*, two extraordinary recreations of the human circulatory systems meticulously rendered in wax and colorants. A longstanding myth about these stunning figures — one male, one female — claimed that molten lead was injected into the veins of two of the princes' recently deceased servants to achieve the metallic networks.

In Bonnie J. Smith's soft sculpture *Tangled Thoughts*, a spillage of ropey rivulets and tributaries invokes the canals of blood, of waste, and of thoughts that comprise the human being.

Tangled Thoughts, 2020

Textile

36 x 12 x 10"



Anatomical Machines
Cappella Sansevero, Naples, Italy

Mary Beth Giraci

instagram: @Mbgiraci

Knitting, In Peru, is a craft practiced by indigenous men.

Women are the weavers.

Contrary to the archetypal image of the knitting grandmother, indigenous Peruvian men of all ages are often seen knitting in public – Although unlike granny, they are often chewing on cocoa leaves. The two very different but culturally related pastimes suggest a connectivity between the repetition of the manual and the reckoning brain, both leading to an altered state of conscience. The notion that the mind adapts faster than or at least in time with the hand is reinforced by the complexity of patterns that have evolved in knitting since it first emerged in the Middle East around the time of the first Millenium.

The Argentinian artist Monica Giròn is known for her re-created life-sized knitted effigies of birds in colors that are true to nature. Gion's work *Trousseau for a Conqueror*, a commentary on colonialization, nature conservation, and cultural identity, has preserved in Merino wool an array of Patagonian birds in danger of extinction. Conversely, the German artist Rosemarie Trockel has created "knit paintings" that incorporate computerized knitting machines to manufacture an art-object upending conventional gender/craft assignment as well as questioning the value of the handmade as opposed to the industrially produced.

The knitted object, whether an artwork or an artifact, whether wrought by man, woman, or machine, is a clear demonstration of human ingenuity. It is a skill, it is a craft, it is an object closely associated with the human body where here, in the work of Mary Beth Giraci, it becomes an effigy.

Knitted Figure 6, 2025

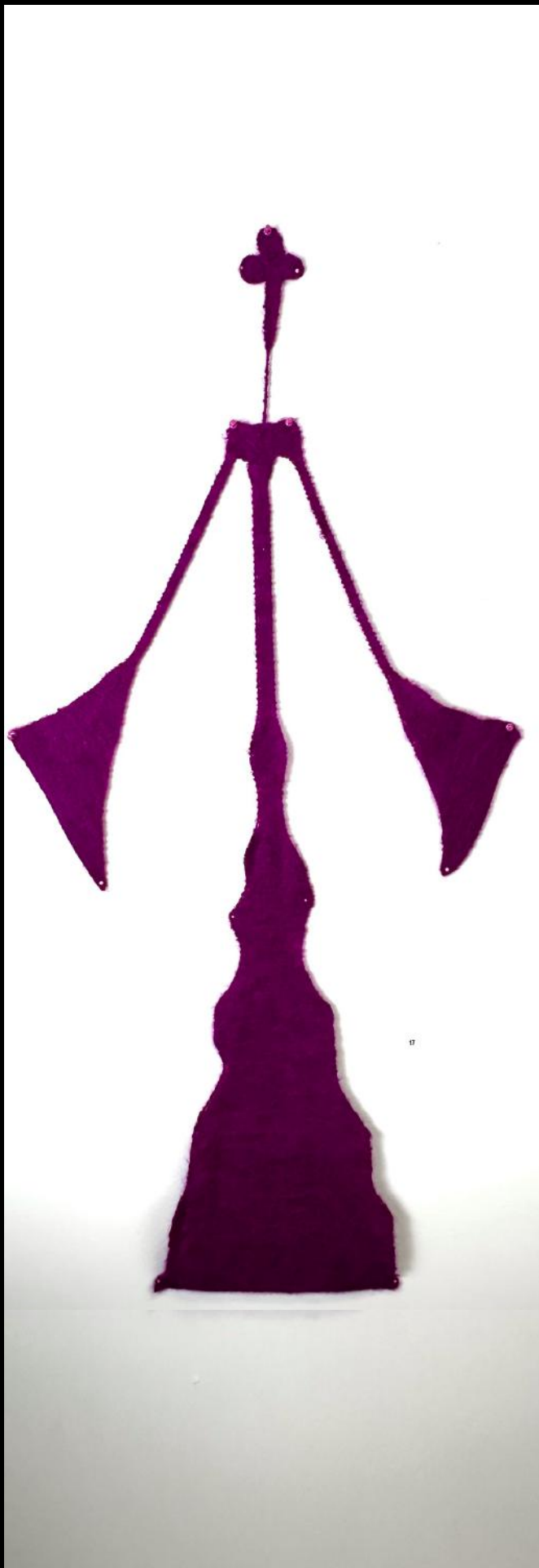
Knitted yarn
50 x 22"

Knitted Figure 2, 1999

Knitted yarn
62 x 20 x 18"



Monica Giròn
Trousseau for a Conquistador, 1993





Emily Martin

instagram: @Martie_art

web: <https://www.emilymartinart.com>

The artist lives and works on Long Island, NY.

This woven and knotted soft sculpture has an inherently binary nature. While it freely drapes from the wall, it also seeks to assert itself structurally and become self-supporting. In this tension lies the duality invoked in Emily Martin's title: *Fragility*. Fragility is an interim state of neither strength nor weakness, neither assertion nor surrender. Fragility rather, is a state of delicacy, one that requires hypervigilant caution. While weak things are impermanent, and strong ones endure, "fragile" things demand curated protection.

Emotional fragility is often understood as the result of an endured trauma that has compromised the stability of the psyche – Blanche du Bois, is perhaps literature's greatest archetype of fragility. A woman whose unreconciled vulnerabilities are thinly veiled by a delusional reality that ultimately leads to her total collapse. Conversely, Margaret Mitchell has offered us Scarlett O'Hara, the archetype of the Southern Magnolia, whose feminine principle of gentility and refinement projects a fragility that conceals her indestructible resolve of self-preservation.

The drapery of *Fragility* evokes the cascade of a lace mantilla falling from the body. Resonant with cultural distance and feminine mystique, the mantilla shrouds and reveals, is neither opaque nor transparent. As a dramatic instrument of seduction, "fragility" becomes a web of deception – an outward manifestation of vulnerability that camouflages a core of steel even as it presents a construct of beauty and refinement that deserves our careful attention.

Fragility, 2024

Cotton, wool, acrylic tubing

82 x 24 x 24"



Joachin Sorolla

Portrait of Senora de Urcola Wearing a Black Mantilla, 1909

Stella Hendricks

web: <https://stellahendricks.com>

The artist lives and works in Baltimore, MD.

The work hangs like an appendage of the body, or a sleeve from a garment, exquisitely flocked in white shreds of paper. The articulation of these papers steers us away from interpreting it as hanging signage, or a haunch of something hanging in the butcher's window.

Instead, the work feels more like a body-part of an angel, which further challenges the imagination. If it is, then what has become of the rest of this extra-earthly being? If the feathered wing of a bird, then what of its flight?

The "embrace" of the title is the response to a question unasked. The "answer" is delivered only partially, one arm only, clad in wisps of paper, ethereally suspended and slightly swaying. Possibly, we are to be taken "under the wing" of this sculpture, both guided and protected from the questions that could lead us astray.

An Answer of Embrace, 2023
Kozo paper, mulberry paper, hemp, string
22 x 19 x 13"





Holly Layman

instagram: @Hlartisan

web: <https://www.hollylayman.com>

The artist lives and works in Perkiomenville, PA.

If ever there was a show stopper, Holly Layman's *Propper Chopper Bobber* is it.

The work is a demonstration of impeccable technique and execution, and an undisputed crowd favorite. Layman's work is constructed exclusively (except for one secret element) in recycled cardboard and glue; and appearing to be to scale, it recreates all the features of a motorcycle but without using color, thereby eschewing the trompe-l'oeil "fooled you!" effect of artists like Duane Hanson or the far more theoretical work of Peter Fischli and David Weiss which flawlessly re-creates the pedestrian ready-made object.

Propper Chopper Bopper is a representational sculpture, and its provocative "Bad Boy" subject and unconventional material propel it into the realm of Pop iconography, yet it remains a three-dimensional still life – a Mécanique morte. The recycled cardboard adds a socio-economic dimensionality to this work, opening a discourse about how precious material is devalued simply due to its association with packaging, and ironically further downgraded for being deployed by the homeless into makeshift shelters – due to its structural durability.

Taken together, the visual, technical and physical properties of the piece conspire to imprint memorably on the retina, even if the imagination alone can produce the result without the artifice.

Propper Chopper Bobber, 2024

Recycled cardboard
54 x 36 x 109"



Peter Fischli and David Weiss
Room under the Stairs, 1993

Martine Abitbol

instagram: @Martine.abitol.1

The artist lives and works in Riverhead, NY.

Abietols' *The Caves* draws into focus all the elements central to the artistic imagination in the human life story. A work proportional to architecture, it evokes the chambers in which humans left the first intentional pictograms of their lived experiences.

It makes sense to divide these images into two groups: the first is a narrative, in this case depicting hunting scenes, and wild beasts in the landscape establishing an iconography that has been repeated across millennia ultimately evolving into photography and cinema. It is probable that these earliest of images discovered in France, Spain, and Germany are pre-literate, that they were created before the codification of language. What we do know with certainty is that drawing is primary to evolution, as seen both in the arts of prehistory and in the early stages of childhood development.

The second is the most significant mark made by early humans — the handprint — created by positioning the hand against the wall and spitting soot and ash either through a reed or directly from the mouth, to register a “negative” silhouette of the hand. This ingenious method predates the conventions of printmaking, yet conceptually encapsulates the notion of the “multiple.”

This is the first iteration of a creator's intention to leave behind an imprint of their identity. It is an unambiguous way of assigning authorship to a work.

The Caves further advances the trajectory of historic artmaking by the integration of plant material into the fabric of the work. Both the textile (in this case linen) and the color pigments have their origins in plant life. Far more resilient than spun cotton, the cultivating and harvesting of flax, followed by the arduous process of breaking it down to a fibrous condition suitable for weaving, entailed centuries of innovation. The strewn and pressed flowers here remind us of the connectivity of nature, agriculture, socialization, and the indelible imprint of the visual imagination that constitutes the fabric of our shared story.

The Caves, 2025
*Linen drop-cloth,
 clay, dried flowers*
 60 x 48"



Prehistoric Hand Paintings
Altamira, Spain





Faith Hagenhofer

instagram: @Faithhagenhofer

web: <https://www.herculesfarm.com/cat-s-paw-studio>

The artist lives and works rurally, 3,000 miles from Staten Island, her birthplace.

Seventh Wave is a hybrid of multi-media technique and collaged elements. The artist raises sheep and plant product from which she derives materials to make her art. Although much is sourced “organically,” she incorporated some industrially fabricated elements as well, such as buttons, which here play more of a pictorial role than a mechanical one.

The indigo-colored hanging depicts stacked imagery of people progressing in a zigzag formation down an implied terrain. The stylized rendition of the human body here recalls the work of the renowned printmaker and painter Jacob Lawrence, whose elegiac works capture the experiences of Black Migration and cultural diaspora from the rural south to the industrial north. The verticality of the composition together with the suggestive chroma and scattering of white buttons are reminiscent of the classical Chinese scroll and traditional Japanese Landscape painting. Whereas both practices magnify the majesty of a natural world where humanity only has a minor part, *Seventh Wave* is defining the landscape through the human story that traverses it.

Seventh Wave, 2025

Silk, thread, buttons, ribbon

57x20"



Jacob Lawrence

And the migrants kept coming, 1940-41

Wen Redmond

instagram: @wenredmond

web: <https://www.wenredmond.com>

The artist lives and works in North Carolina and New Hampshire.

The origin of this work seems to be distressed photography and paper pulp that have undergone an intense and complicated process of manual and digital abuse, resulting in panels that are rolled and fused together to become a semi-pictorial Anselm-Kieffer(esque) piece crossed with Giovanni Battista Piranesi's mid-eighteenth century engravings, *Imaginary Prisons*.

This work projects an operatic grandiosity, making its scale much larger than its actual size, indicative of dramatic spaces that are the signature of classical architecture. Similar to the work of Kieffer, *Threads of Memory* poses questionable nostalgia for the heroic past.

Threads of Memory, 2024

Digital mixed media, fiber

22 x 35 x 1/3"



Giovanni Battista Piranesi
Carceri d'invenzione, 1745-1750



Anselm Kieffer
To the Unknown Painter, 1983





Jay Sylvester

instagram: @jaysylvesterart

web: <https://www.jaysylvester.com>

The artist lives and works in Bellport, NY.

This sublime work by Jay Sylvester takes naturally-deposited organic material from the forest floor and canopy to reimagine an arabesque of baroque assemblage. Positioned here before a store-front window, *Dim Lights, Thick Smoke* adopts some aspects of antique glass windows, where the open structure alludes to the mullions, and the serpentine ropes to the lead tracery. The filigree of the composition-like glass, which shatters upon impact, casts veins of craquelure across the flat plane.

Considered in a different position, parallel to the ceiling and floor, the work recaptures the perspective of looking up into a canopy of trees towards the sky.

Although the title alludes to a dark, smoke-congested interior space, the piece before us here feels anything but – it is transparent and airy, elegantly framing the shifting movements of traffic and light on the public street.

Dim Lights, Thick Smoke, 2025

Bamboo, twine, cotton, acrylic paint

96 x 71 x 2"



Rose Window, 1485-98
La Sainte Chapelle, Paris

Felicitas Sloves

instagram: @Memphisweaver

web: <https://www.memphisweaver.com>

The artist lives and works in Memphis, TN.

A naturally occurring structure, the spiral can present a pattern of 6 mathematical relationships between the radius and angle in both two and three dimensions.

What's more, the Spiral is the diagrammatic manifestation of the Fibonacci Sequence, a mathematical formula that is the basis of the "golden mean". The ratio of 1:1.6 is present across the natural world; from the concentric structure of nautilus shells to Leonardo's "Vitruvian Man," an expression of perfect human proportions. In architecture, the Parthenon in Athens established the template on which thousands of buildings have been erected and design of your credit card is a calculated reflection of this ratio.

As a symbol, the spiral is inexhaustible and eternal – evident in Palaeolithic and Mesolithic imagery where it was seen as a force of mystical regeneration, embedded in the movements of the cosmos, and emblematic of a journey through life. It shows up in the cultures of the Celts in Europe, the pre-colonial societies of Latin America, in India and in Asia.

This small-scale sculpture by Felicitas Sloves proposes the spiral woven in three variations and stretched on a wooden frame like a three-sided paravent, an intriguing structure that neither divides nor screens. Like the work *Smile Bouquet* by Tina Linville, this Triptych could serve as a maquette for a larger work; the armature of the wooden frame is suggestive of an architectural enlargement.

The most renowned example of the Spiral in Contemporary Art belongs to Robert Smithson, whose 1970 monumental earth work *Spiral Jetty* is built on the Great Salt Lake in Utah. Smithson's work is a physical journey through time and space, a constant that conversely is forever changing as it weathers the elements of nature and the consequences of anthropocene climactic conditions.

The concentricity of the spiral can suggest an hallucinogenic departure from the real to the unreal world, just as when one is captured in the thrust of a whirlpool, one exits from it in a very different way than it was entered.

Spiral Triptych, 2024
Cotton, wool, willow branches
21 x 12 x 10"



Entrance Spiral, c. 3,200 BCE
New Grange, Boyne Valley





Claire B. Jones

55

instagram: @iamclairebjones

web: <https://www.clairebjones.com>

The artist lives and works in Seattle, WA.

An exquisitely complex structure, as well as a beautiful object, this variant of the Möbius Strip is like fluidity captured in fabric. The surface of the sculpture is executed in infinitesimal stitching and variations in tone imparting the illusion of a jeweled refraction. The shape of the sculpture undulates and disappears into what could be another dimension. All this wonder is contrived with meticulous attention and skill, mastery of the precise moment that reality falls away and illusion takes over. *Joppa 2* reminds us of aerodynamics and sound waves, of the elegance in natural sciences and mathematics played out in perfect patterns of repetition until a mutation casts this perfection into chaos.

Joppa 2, 2025

Cotton canvas, thread

9 ½ x 10 x 8"

Leo Pontius

instagram: @Leopontiusart

web: <https://www.leopontius.com>

The artist lives and works in New York City, NY.

In Book VI of Ovid's *Metamorphoses*, Arachne tells a tale of hubris and punishment. As a mortal artist and artisan, Arachne was without rival. Her work was so exceptional, it was said that only the goddess Athena could have instructed her. In her arrogance, Arachne dismissed this speculation, insisting that her talent and the glory it garnered were hers alone. Then she invited the goddess to a competition. Coming to Arachne disguised as an elderly woman, Athena gave her the chance to apologize for her presumption and to rescind the challenge, but Arachne continued to declare the superiority of her skill and artistic gift.

The old woman revealed herself to Arachne to be the goddess Athena, and the two engaged in a weaving competition. The tapestry that Athena wove was one of divine exaltation, celebrating the gods and their miraculous legends. By contrast, Arachne wove a tapestry that revealed the gods' shortcomings, their foibles and defects of character showing them to be more human than divine.

Arachne's tapestry was perfectly executed.

Enraged and consumed with (mortal) envy, Athena attacked Arachne, trying to destroy her and all evidence of her transcendent talent. Distraught, Arachne fashioned a noose to hang herself, only to be daunted by Athena who, in either pity or to further punish her, transformed her into a spider, leaving her forever hung by a thread to eternally spin her web.

Body Spill, 2024
Canvas, paint
 58 x 58 x 14"



Diego Velázquez
Las Hilanderas, 1655



About the Jurors



Tom Cugliani

instagram: @tomcugliani

web: <https://tomcugliani.com>

Tom Cugliani is the curator of two seasonal exhibitions of outdoor sculptures and installations at *Sylvester Manor* on Shelter Island. With a forty-year commitment to contemporary artists in all stages of their careers—from emerging to internationally renowned, Tom Cugliani has turned his interest to those artists working on the East End of Long Island in the conviction that the creative imagination knows no zip code or blue-chip market. Tom is delighted to be invited with Sherry Davis as a guest curator of *Entangled*, the first ever exhibition of Fiber Arts to be held at East End Arts. Having worked with artists as diverse as Christian Marcklay and Charles LeDray in the 1990s and Magdalena Abakanovicz while a director at Marlborough Gallery, Tom Cugliani understands the cultural diversity and mutability embedded in fiber art.



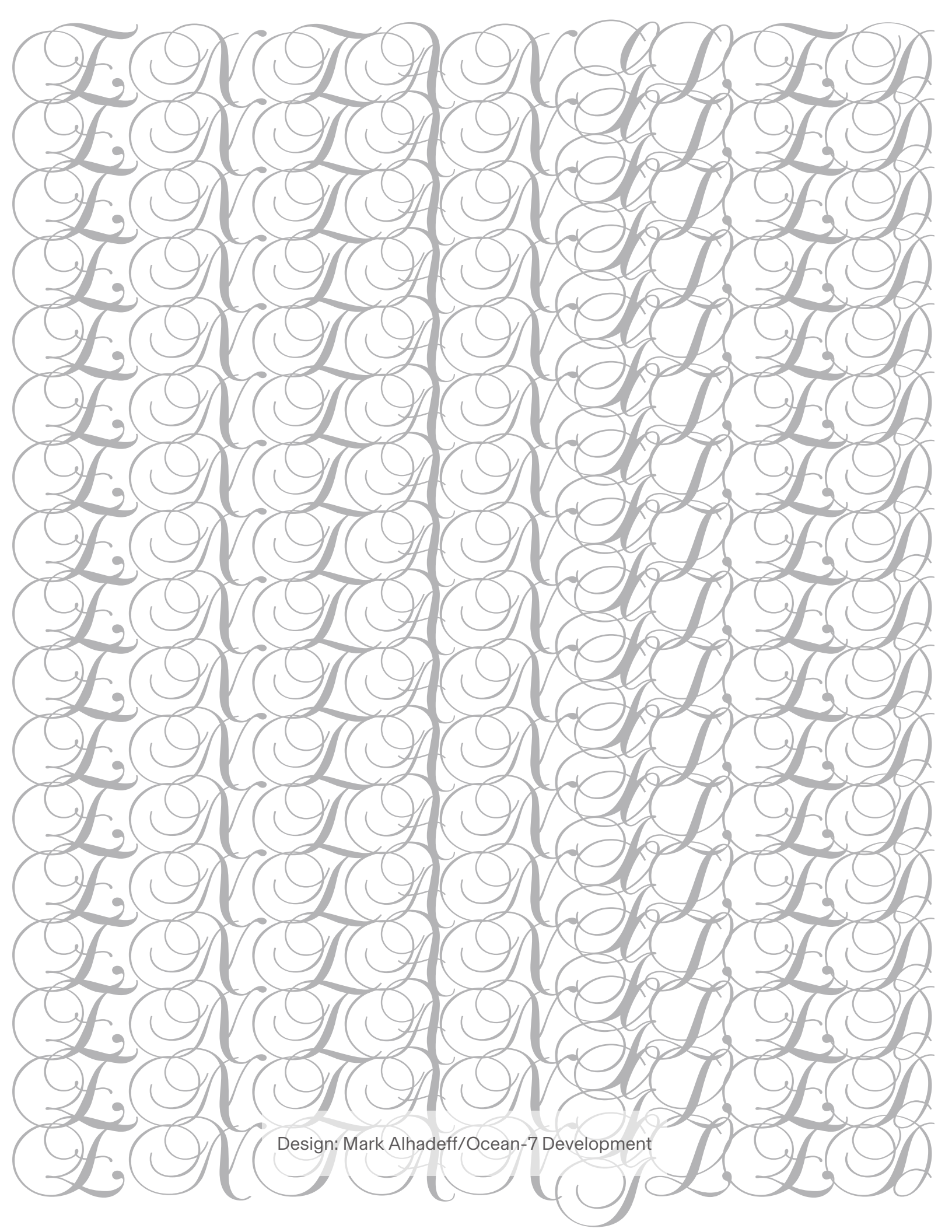
Sherry Davis

instagram: @davisfiberarts

web: <https://davisfiberarts.com>

Sherry Davis is a mixed media artist based on the North Fork of Long Island with an expansive knowledge of fiber art techniques. Davis' artwork, which explores themes of transformation, growth, and sustainability, has been exhibited at many galleries and institutions, including the Hudson Valley Museum of Contemporary Art, the Schweinfurth Art Center, the Brooklyn Waterfront Artists Coalition, Silvermine Galleries, East End Arts, and the Atlantic Gallery in Chelsea. Her monumental sculpture *Harvesting Memories in Blue* can be seen on Sound Avenue in Riverhead, NY and has been the focus of much media attention. She has studied with numerous fiber artists including Sheila Hicks, Barbara Eckhardt, Diane Sheehan, Arline Fisch, Nance O'Banion, and Lia Cook.

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