

ROCK PAPER SCISSORS

WORKS BY NEW IMAGE ARTISTS



As the popular saying goes, “Art doesn’t have to match your couch.” It doesn’t always need a frame. New Image Artists is a Fiber arts group made up of 12 professional artists who reach beyond the scope of any generalizations. They each maintain their own art practice but come together monthly to plan and prepare for creating cohesive group exhibitions.

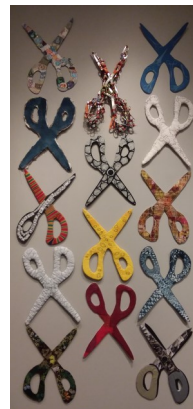
This time of environmental crises, and now a pandemic, found these artists turning to themes upon which to reflect and express themselves by creating new work. The beauty of the Shenandoah Valley and the opportunity it presents to immerse in and escape through art began a discussion of ‘rock’. The mountains, the terrains, and the vistas are all embedded in the beauty of the rock. What could artists do with that theme? Soon these artists were sculpting rock—hard and soft, fanciful and realistic—in a myriad of media. Known for their work in a variety of fiber and mixed media, the artists began to expand their horizons. Within cutting, sculpting, printing, and stitching the artists found mutual ways in which their work intersected.

Paper, made from fiber, is clearly represented in many of the challenges the artists sought. The tool in common was scissors. Like rock and paper the variations on scissors are endless, as is the symbolism they can evoke.

It wasn’t a stretch for the title and theme of the show to become, “Rock, Paper, Scissors,” echoing the childhood game we had all grown up with. Each artist chose her own interpretation of a part or whole of the game and created new work in her own fiber-focused media to present at the Museum of the Shenandoah Valley.

Enjoy the exhibition and share a round of the game.

Trudi Van Dyke, Exhibition Curator
New Image Artists
November 2020



Making the Cut, 2020

New Image Artists
Mixed Media

B.J. Adams
Mary Beth Bellah
Linda Colsh
Joan Dreyer
Candace Edgerley
Lesly-Claire Greenberg
Catherine Kleeman
Verena Levine
Dominie Nash
Sue Pierce
Ginny Smith
Andrea V. Uravitch
Saaralissa Ylitalo
Trudi Van Dyke, Curator

Imperfect Intention, 2020

B. J. Adams
Mixed media (various fabrics, paper, thread)

To represent the theme of Rock Paper Scissors, but not the game, I embroidered, appliqued, and pleated elements in random techniques. With *Imperfect Intention* I then joined them into an interrupted composition.



Rock Paper Scissors, 2019

B. J. Adams
Textiles, (various fabrics [cotton and blends, wool, poly], lace and various threads)



To actively represent the game Rock, Paper, Scissors, I embroidered two sets of hands, involved in playing.

Memory Catcher, 2020

Saaraliisa Ylitalo
Fish netting knots with pine paper
thread, gold leaf



My husband died suddenly a few years ago. As I go through his things, I am struck by the fact that when I throw something away that jogs a memory, the memory will most likely be lost forever. It is impossible to keep all the things and it is impossible to keep hold on to all the memories. This *Memory Catcher* references those childhood dream catchers my children made. Hopefully it can hold some of the memories of a long and lovely marriage.

The Common Vestigial Scissorbird, 2020

Mary Beth Bellah
Mixed media



Disconnected, 2020
Saaraliisa Ylitalo
Altered Book, Indigo



The Annotated Sherlock Holmes is a book that my late husband read to me when I was pregnant with each of our three children. He is gone, the children are grown, and the times and memories are fading away.

A Thousand Cuts, 2020

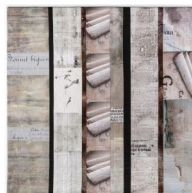
Linda Colsh
Cotton



Scissors: a tool or a weapon? Instrument for good or bad, making or destroying, cutting on the dotted lines. The images that dance across *A Thousand Cuts* are my scissors for sewing, paper-cutting, embroidery, and even a pair of surgical scissors from my grandfather's medical bag. I chose to arrange them with points down as a warning that these tools have blades that can hurt and stab, even though they are tools for creating.

Page Turner, 2020

Linda Colsh
Cotton

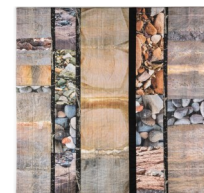


Old papers, maps, letters, and marks are the ephemera of written and drawn history. Making a mark, leaving something for those who come after, are ways of recording history. As someone who has changed places often, I leave a mark in every place I have lived:

something left as a memory of my presence, my being there at some time. I say, "It's for the archaeologists," because if ever they dig in a place I have been, they will find me. We had a midden in our old farmhouse in Belgium. I tossed pieces of broken pottery from our previous home in Korea in the midden, an old thimble of mine, small notepapers, cloth and buttons, and bits of our lives. I have left evidence of us in all our gardens, our compost piles, and in farm fields around the places we have called home.

Hard Places, 2020

Linda Colsh
Cotton



When a strong creek current or flashflood carries a stone from one place to another, the stone resettles. But the empty hollow where the stone used to be remains as a memory of the place left behind. I began portraying rocks and stones in my work as a metaphor for migration, but now, in coronavirus times, the empty places, like empty streets and sidewalks, have become even more important.

Wildflowers Along the Highway, 2020

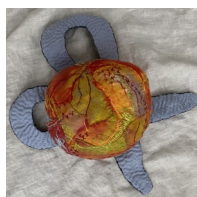
Verena Levine
Cotton, polyester, assorted threads



Flowers and grasses along highways provide food for birds and small animals, and add visual interest and color for passing motorists.

Endgame, 2020

Ginny Smith
Linen, cotton, wool



In a world where the scissors are quilted linen, the only rock capable of winning is soft and embroidered.

Segment 0420, 2020

Joan Dreyer
Scissors, wire, cotton



Transformed scissors, attached and fanned, become an organic segment, reminiscent of a primordial spiral: encoded in nature, the earth, and galaxies around us.

Stills From a Life 30,
2007
Dominie Nash
Cotton and silk organza



In a friend's studio, I saw an amazing collection of scissors in a jar—and most of them were red! This piece is my impression of her collection seen from different angles.



My Rock, 2020
Lesly-Claire Greenberg
Cotton fabric, hand quilted and stitched

Rocks, or stones, have meant “remember me” since, as children, we visited the ancestral gravesites before the High Holy Days every year. People of Jewish faith leave small stones on headstones when they visit. It is a sign that family has been there.



Stills From a Life 36, 2009
Dominie Nash
Cotton and silk organza

On my studio worktable I keep my scissors and other tools in two favorite black and white mugs. These translucent shapes are placeholders for my many essential tools.

Scissors' Stories, 2020
Candace Edgerley
Dyed linen, nui Shibori, hand stitched



My scissors are one of my most important tools. Mother's Gingers, my Aunt Ida's hair cutting shears, scissors found on a trip to China, and my many pairs of Fiskars are just a part of my collection.



Par Hasard, 2020
Linda Colsh
Cotton

The rock-paper-scissors game of chance relies on hands: a fist, an open hand, or two fingers. Who hasn't played the game? A game of selection, rock-paper-scissors depends on hiding, then revealing one's choice. I decided to make a scroll form because the scroll both reveals and hides. Used paper coffee filters printed with images of scissors (positives, line

drawings, and negatives) overlap on the outside of my scroll. The inside is printed with images of stones from our creek. The stone screens are made from my tracings in paint of the creek stones to represent both the presence and absence of stones moved along by the current.

Paper Birch, 2020
Mary Beth Bellah
Cotton, copper wire, threads, embellishments



Rockbed, 2020
Mary Beth Bellah
Cotton, rocks, felt, threads



Much of my work refers to nature and frequently to tree forms. With the rock-paper-scissors theme it was easy to land on a rock bed strewn with autumnal leaves and the glorious paper birch. In both these quilts, I have to say, the fabric does most of the work.



Screaming Frill Lizard, 2020
Andrea V. Uravitch
Scissors, wire, fabric

My *Screaming Frill Lizard* is representative of the nature sculptures that I make. I frequently incorporate paper in my pieces as found in the frill on the lizard.

I was attracted to the visual image which also expresses the frustrations we all feel at times. My goal is to draw attention to the natural world through my mixed media sculptures.

Paperless, 2020
Catherine Kleeman
Quilted cotton

“Paperless” has a new meaning in the world of virtual communications. It is promoted as a means of environmental consciousness, as in it saves trees, which of course it does. It also saves money for the business that is promoting it as they are saved the costs of printing, assembling, and mailing. So, it's a win/win situation. But in the case of this *Paperless*, it is a very literal application. Rock, Paper, Scissors, but without the Paper.





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