

INTERWOVEN

September 16 - October 31



Eric Stark

2412-RG (FLAME)

Sweet grass, found stone, waxed linen thread, artificial sinew (coiling, drilling, stitching, wrapping)

5" x 8" x 6.5"



Daphne Taylor
STILL LIFE #17

Hand embroidered, hand appliquéd, vintage fabric scraps, cotton, metallic threads
12" x 12"



Judith Daniels
SHIBORI/FELT/EMBROIDERY EXPERIMENT #1
Wool, alpaca, silk, bamboo and cotton thread
10" x 8"



Eric Stark

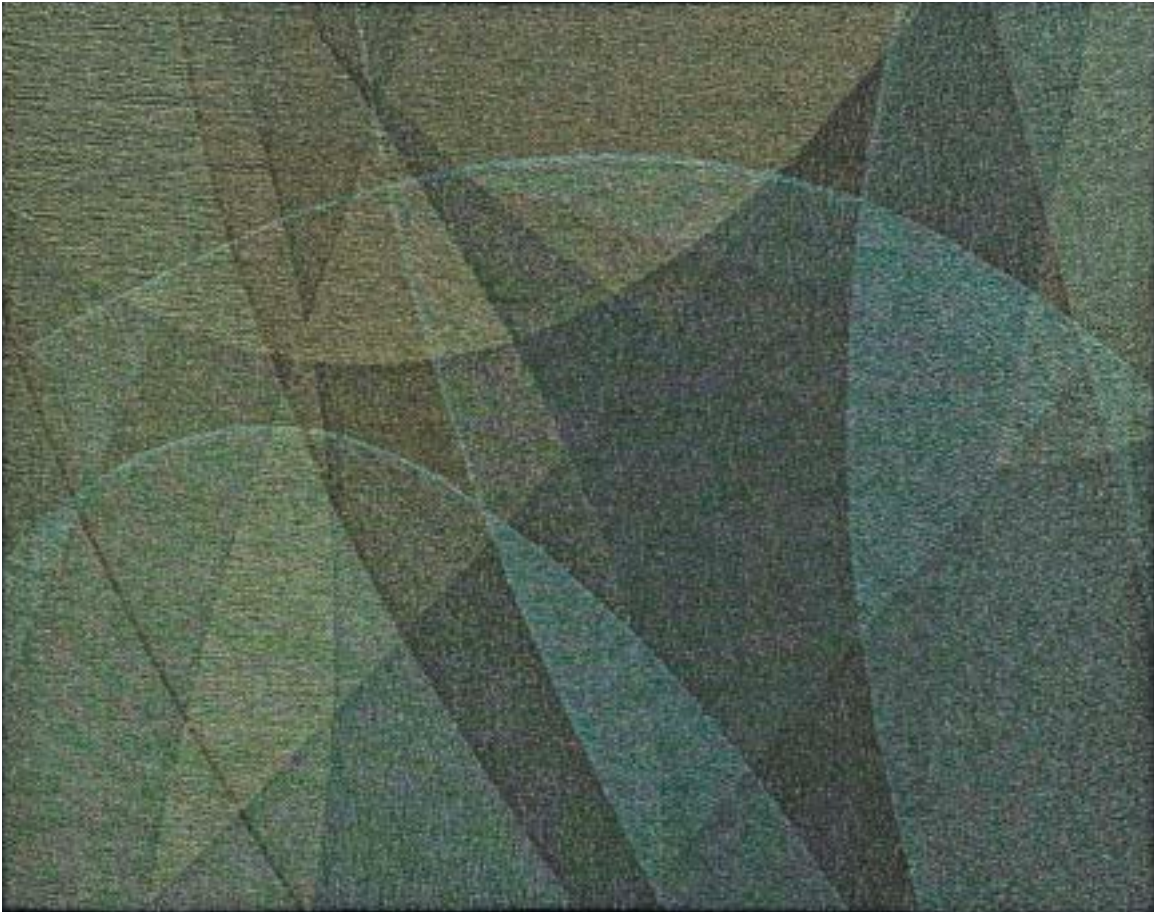
RG30-23 (POD)

Sweet grass, found stone, waxed linen thread, artificial
sinew (coiling, drilling, stitching, wrapping)

2" x 8.5" x 11"



Judith Daniels
COLLAGE VESSEL #4
Wool, silk fabric, polyester thread, paper wire
15" x 10.5" x 6"



Nancy Giesberger
DIGRESSION 33-2C
Handwoven jacquard textile
23.25" x 29.25"



Nancy Giesberger
INTERVAL 13-B
Handwoven jacquard textile
23.25" x 29.25"



Sarah Haskell
UNHINGED #1 2015
Hand-dyed, hand woven linen and rayon, buttons
40" x 48"



Eric Stark

NESTING

Sweet grass, found stone, waxed linen thread, (coiling,
drilling, stitching)

14" x 21" x 4"



Judith Daniels
DELICATE ABSTRACTION
Wool, hand painted, mulberry paper
3.5" x 7" x 7"



Daphne Taylor

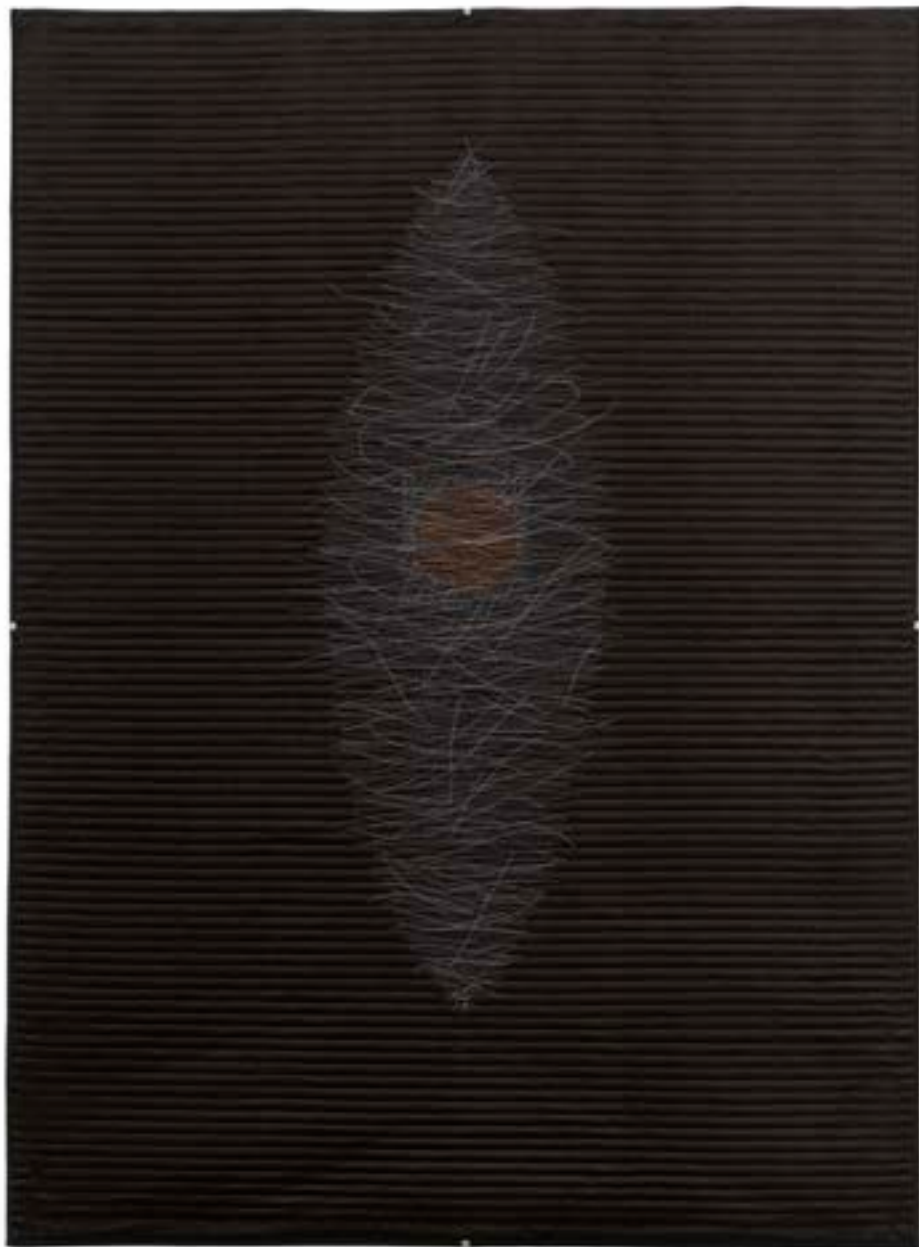
DRAWING QUILT #19

Silk cloth with reverse appliqué, machine pieced, hand embroidered, hand quilted,
cotton & metallic thread

43" x 44.25"



Daphne Taylor
DRAWING QUILT #29
Silk, whole cloth, hand embroidered, hand quilted
40" x 40"



Daphne Taylor
DRAWING QUILT #15
Silk, whole cloth, hand embroidered, hand quilted,
cotton/ poly & metallic thread
53" x 39"



Daphne Taylor
DRAWING QUILT #24
Silk, whole cloth, hand embroidered, hand quilted
37.5" x 37.5"



Daphne Taylor
DRAWING QUILT #26
Silk, whole cloth, hand embroidered, hand quilted
40" x 40"



Judith Daniels
COLLAGE VESSEL #1
Wool, silk fabric, metallic thread
23" x 13" x 8.5"



Sarah Haskell

BEYOND GRAVITY 2024

Linen and rayon dyed with indigo, acorns, clutch, and iron.

Handwoven with brocade and embroidery

41" x 22"



Sarah Haskell

THE SPACE BETWEEN2024

Linen and rayon dyed with indigo, acorns, clutch, and iron. Handwoven with
brocade and embroidery

41" x 22"



Karen Olson

UNFOLDING 2026

Artist made abaca paper with Himalayan Balsam Lace paper inclusion, pigment print on kozo paper, cold wax, linen thread

9" x 8" x 7"



Karen Olson
SOFTENING 2026

Artist made abaca paper with Himalayan Balsam Lace paper inclusion, pigment print on kozo
paper, cold wax, linen thread

6" x 6 "x 4.5"



Karen Olson

BECOMING WHOLE 2026

Artist made abaca paper with Himalayan Balsam Lace paper inclusion, pigment print on kozo paper, cold wax, linen thread

7" x 8" x 6"



Karen Olson

GATHERING SELF 2026

Artist made abaca paper with Himalayan Balsam Lace paper inclusion, pigment print
on kozo paper, cold wax, linen thread

5.5" x 7" x 3"



Karen Olson

WHEN ATTENTION HOLDS 2026

Artist made abaca paper with Himalayan Balsam Lace paper inclusion, pigment print
on kozo paper, cold wax, linen thread

7" x 10" x 7"



Karen Olson

SIGNAL THROUGH TIME 2026

Artist made abaca paper with Himalayan Balsam Lace paper
inclusion, pigment print on kozo paper, cold wax, linen thread

9" x 8" x 7"



Karen Olson

IN CONVERSATION 2026

Artist made abaca paper with Himalayan Balsam Lace paper inclusion, pigment print
on kozo paper, cold wax, linen thread

4.4" x 7" x 4"



Karen Olson

GATHERING 2026

Artist made abaca paper with Himalayan Balsam Lace paper inclusion, pigment print
on kozo paper, cold wax, linen thread

5" x 10" x 7"



Eric Stark

2511-RG (TINY YODA)

Sweet grass, found stone, waxed linen thread, (coiling, drilling, stitching, wrapping)

3.5" x 6.5" x 5"



Eric Stark
2514-RG (COMPANION)
Sweet grass, found stone, waxed linen thread, (coiling,
drilling, stitching, wrapping)
6" x 8.5" x 11.5"



Eric Stark
2604-RG (HOLLOW TREE)
Sweet grass, found stone, waxed linen thread, (coiling,
drilling, stitching, wrapping)
2" x 6.5" x 10"



Eric Stark
2601-RG (LONG ISLAND)
Sweet grass, found stone, waxed linen thread, (coiling, drilling, stitching, wrapping)
4" x 5" x 12"



Eric Stark

RG32-23 (FOLDED)

Sweet grass, found stone, waxed linen thread, artificial sinew (coiling, drilling, stitching, wrapping)

4" x 7" x 8"



Eric Stark

RG18-23 (HEARTS)

Sweet grass, found stone, waxed linen thread, (coiling,
drilling, stitching, wrapping)

3" x 5" x 6"



Eric Stark

2512-RG (COASTAL)

Sweet grass, found stone, waxed linen thread, artificial
sinew (coiling, drilling, stitching, wrapping)

2" x 6" x 6"



Eric Stark

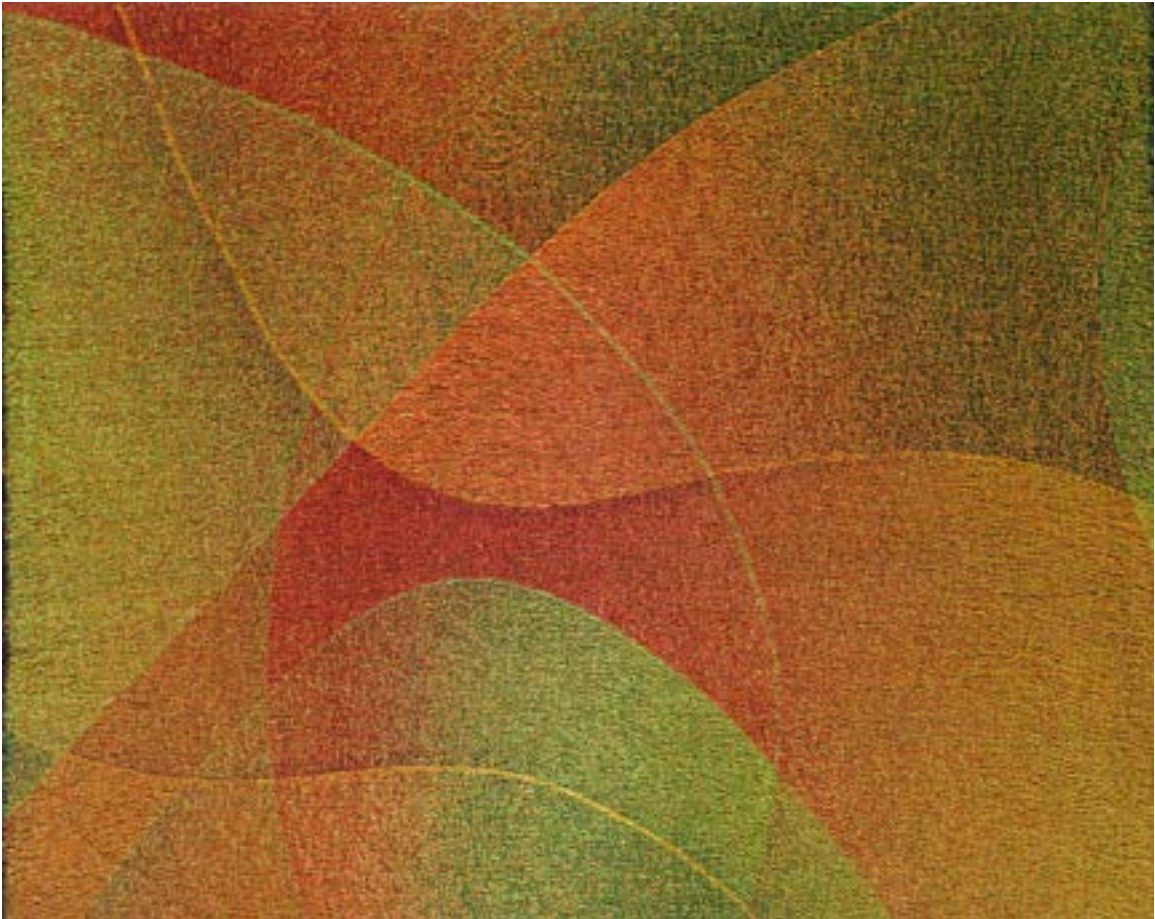
2510-RG (BREACH)

Sweet grass, found stone, waxed linen thread, artificial
sinew (coiling, drilling, stitching, wrapping)

3" x 10" x 10.5"



Nancy Giesberger
INTERVAL 17-B
Handwoven jacquard textile
23.25" x 29.25"



Nancy Giesberger
INTERVAL 10-B
Handwoven jacquard textile
23.25" x 29.25"



Judith Daniels
COLLAGE VESSEL #5
Wool, silk fabric, metallic thread, polyester thread, paper wire
17.25" x 7" x 6"



Sarah Haskell
MOONLIGHT RIDE

Handwoven linen and rayon dyed with indigo, acorns, iron, madder, & ceriops.

Cotton floss, embroidered

41.5" x 35"



Judith Daniels

HOT BOTTOM

Wool, viscose, polyester thread, paper wire

9" x 11" x 11"

ON DESK:



Eric Stark

2504-RG (ANTHESIS)

Sweet grass, found stone, waxed linen thread, artificial
sinew (coiling, drilling, stitching, wrapping)

5" x 8" x 6.5"



Judith Daniels
SEA/FOREST VESSEL
Wool, silk fabric, rayon thread
6.5" x 6" x 6"



Karen Olson

QUIET CONSOLIDATION

Artist made abaca paper with gampi inclusions, pigment
print on kozo paper, cold wax,
8.5" x 6" x 3"



Judith Daniels

NIGHT GARDEN

Wool, hand painted silk, cotton thread

13" x 4" x 4"

INTERWOVEN ARTIST'S INFO

DAPHNE TAYLOR

Artist Statement

My work is about beauty and fine design in a minimalist manner.

Recent quilts are a visual response to my rich interior life of study, reflection and rural life.

The practice of yoga often inspires moments in my Quilt Drawings - lines and shapes interacting with each other, the breath pushing them to most subtle of moments both visual and physical.

Mother Nature is my muse, a profound teacher in the study of light, color, line, shape and movement.

Bio

Daphne Taylor was born into a Philadelphia Quaker family with historic roots reaching over two hundred years. As an undergraduate at Rhode Island School of Design, she studied ceramics and developed her love of craft traditions. While working on her MFA in painting at the University of Pennsylvania, she continued her life long discipline of drawing, which to this day, influences stitching patterns in her quilt work. Her close association with the Quaker traditions is a strong influence in her life and work. The curious and profound silence of a Quaker meeting can be felt in the patient, meditative lines of her quilts. Her compositions also frame challenging relationships of colors and other formal tensions, suggesting that there is never an easy or obvious blueprint to her quilts. Like the complex silence felt in a Quaker meeting, the world within Taylor's quilts is hardly a straightforward place.

Taylor taught for over thirty years in New York City and now lives in rural Maine.

KAREN OLSON

Artist Statement / Project Statement

Coherence emerged from a series of conversations—one leading quietly into another, then another—until I found myself far from where I had begun. I felt carried by an unseen current toward a new understanding of myself.

At first, everything seemed to turn upside down and inside out. Then, slowly, fragments of memory began to gather into pattern. Experiences once held as confusion, sensitivity, or contradiction started to reveal a deeper coherence. What had long felt scattered was not scattered at all—only differently organized.

For many people, neurodivergence is still imagined through a narrow lens. But there are countless ways of perceiving, sensing, relating, and moving through the world. This work emerges from the experience of receiving a late diagnosis of autism and looking back across a lifetime through that new light.

These sculptures are not about brokenness or repair. They are about recognition, about understanding the body and mind as carrying their own internal architecture, rhythms, and logic. Artist-made paper, thread, photographic fragments, and layered surfaces become metaphors for memory, perception, and the quiet work of holding oneself together. The physical construction of these works mirrors the inner process from which they emerge. Photographic composites coated with wax are reflective of time spent in the jungle, a place where I experience a profound sense of embodied connection. Fragile strands are combined, intertwined, and reformed into structures that hold both delicacy and resilience, gathered slowly into coherence.

Bio

Karen Olson is an interdisciplinary artist whose practice moves between photography, handmade paper, and sculpture, exploring the intersection of human emotion and the natural world. Through concept-driven projects, she investigates how our relationship with nature shapes well-being, perception, and connection. Her work brings together scientific inquiry and intuitive ways of knowing, with particular interest in how the body experiences and responds to place.

Rooted in an ongoing practice of attentiveness to landscape, Karen translates multisensory experiences into photographic, paper-based, and sculptural works. Working across two and three dimensions, she creates intimate, immersive landscapes that invite viewers to slow down, reconnect, and find moments of respite.

Her work has been featured by the Griffin Museum of Photography, Art New England, Maine Museum of Photographic Art, Maine Magazine, and One Twelve Publishing. Karen received the Rfotofolio Portfolio Award in 2024 and was named one of Maine Magazine's 18 Up-And-Coming Maine Artists to Watch. In 2026, she was selected as a Photolucida Critical Mass finalist.

Waterfall Arts hosted her immersive solo exhibition and installation, *The Embrace*, in 2022.

Karen is also an educator and mentor. Her online masterclass, *Focus and Flow*, with Take Two Art launched in 2025. She serves on the board of the International Association of Hand Papermakers and Paper Artists and is a certified Forest Therapy Guide with the Association of Nature and Forest Therapy.

JUDITH DANIELS

Artist Statement

I'm not looking to set the world on fire with my art. Instead, I'm interested in creating small spaces in our current hectic and stressful world for viewers to experience the joy of color, shape, form, and texture that I experience when making the work. I would like my work to be a vehicle for viewers to stop a moment to explore their own feelings and internal world...to find a way to connect to their humanity. As the saying goes, "It's the little things in life".

Bio

Judith M. Daniels is a contemporary artist in love with fiber and textiles and the many possibilities for layering and manipulating soft materials. She is primarily a felt maker but incorporates the techniques of silk and paper painting, shibori dyeing and embroidery in her work. She lives and works in her home studio in Rockland, ME.

Daniels' work has been shown nationally and internationally. Her felt work has been included in Felt Magazine, Fiber Art Now Magazine, and Timeless Textiles: The Mediums Revealed Series published by the Peters Valley School of Craft.

She has a BA in Arts and Crafts and their History from the University of California at Santa Cruz and has studied with a number of felt masters from around the world.

NANCY GIESBERGER

Artist Statement

The driving force of my life in textiles has been a passion for light reflective surfaces, layers of translucent color, and color gradations. Years of experimentation with unusual materials, coupled with a deep respect for the loom and the structure of fabric, has defined my work. Purchase of a TC2 jacquard hand loom changed my creative life, making possible the actualization of images in my mind's eye. Reference photographs are no longer relevant or needed. The artwork for weaving comes from what I am able to create using my own imagination and the computer.

My technical partner, Alfred Ajami, and I have developed completely new woven effects beyond the lexicon of known weaves. These "unstructured", mathematically generated abstract constructs replace traditional structures, which are otherwise thought of as foundational to weaving. This innovation is only possible because of the symbiosis between the jacquard loom, the computer and the generative code linking them.

Another captivating feature of abstract unstructured weaves is the spectrum of color effects, especially with metallic yarns. Unstructured weaves cause light to be scattered, so they

respond differently to viewing and illumination angles. The optical mixing differs from the actual yarn colors in unique and unpredictable ways. Also, different colors do not blend (the way paint does) but lie next to each other, resulting in colored areas that are impossible to describe. One of my guiding principles is to create works that cannot be done any other way than in textiles. Unstructured weaves make this goal achievable.

When you look at my textile art, please note the richness and light reflectivity of the textures. They were woven with just three weft colors, yet the overall look suggests a broader spectrum of coloration. Unstructured weaves did the trick.

It is both thrilling and challenging to explore jacquard possibilities. Every day in my studio offers the potential for a new discovery that expands the boundaries of woven textiles.

Abstract unstructured weaves, generative art and the jacquard hand loom are all part of this new frontier

Bio

A life in textiles includes working as a weaver, textiles artist, teacher, and Jacquard designer. All four disciplines have supported and enriched each other.

Phase 1

Graduate school was funded by filling the house with 17 looms and teaching approximately 40 students how to weave. My own weaving focused on the use of experimental materials (mylar, copper wire, saran, gimp, metallics, viscose straw, and PVC coated yarns) which were at the time new to handweaving. The application of new materials while using traditional weaving techniques led to national and international exhibits, and was the basis for inclusion in "The New Classicism" 5-person show at MoMA in 1977. My work is included in the permanent collection at MoMA.

Teaching at RISD (and Haystack and Banff) enabled me to share my knowledge of textiles and to present to students the vast array of directions to explore in textiles.

Phase 2

A commercial break was necessitated, which led me into work as a Jacquard designer of contract fabrics. As a free-lance designer for 25 years, I worked extensively with DesignTex and Herman Miller, along with mills throughout the United States and Europe. Introducing PVC coated yarn to DesignTex made a significant contribution to high performance fabrics; this effort is reflected by inclusion in the Cooper-Hewitt Museum permanent collection.

Being free-lance for so many years enabled me to continue pursuing my own ideas in addition to the needs of clients. More importantly, being a Jacquard designer gave me a comprehensive understanding of the enormous possibilities that the jacquard loom offers.

Phase 3

The acquisition of a TC2 jacquard hand loom in 2023 changed my life; I am now a re-emerging artist. All of my textile knowledge and experience is being put to use to actualize the visual concepts I have always imagined and pursued. Finally, I have the means to explore layers of translucent colors, color gradations, the complex interaction of color, and my passion for light reflective surfaces.

The progression of the jacquard loom to the computer to computer-driven looms has completed a full circle. The integrated results tighten the symbiosis between loom and computer, and between art and technology.

Now, traditional “known weaves” are being replaced by “unstructured weaves”, a phenomenon only possible via computers and the jacquard loom. This approach presents a new frontier in woven textiles.

ERIC STARK

Artist Statement

Eric Stark is a basket maker, fiber artist, architect, and professor of architecture whose work explores the intersection of process, material, and form. Drawing on a wide range of materials – including stone gathered along the Maine coast, sweetgrass, willow, reed, bark, and other found objects – he combines traditional basketry techniques with sculptural experimentation. His recent work focuses on coiling sweetgrass directly onto found objects, allowing organic relationships and unexpected forms to emerge through stitching, coiling, and intuitive making. This work explores connection, material, form, and space.

Balancing planned structure with spontaneity, Stark’s pieces evoke nostalgia and discovery, blending ancient craft traditions with contemporary artistic inquiry. Through weaving, he seeks to reveal hidden connections among materials, creating works that feel at once familiar and entirely new – sometimes old and deeply felt, sometimes new and fabulous, never before considered.

Bio

Originally from California and now based in Portland, Maine, Eric Stark is a teacher, architect, and basket maker whose work bridges craft, intention, and material exploration. He is a professor in the University of Maine at Augusta’s Bachelor of Architecture program and holds degrees from Cornell College and Harvard’s Graduate School of Design. A sabbatical focused on hands-on making led him to study weaving traditions and materials internationally. His sculptural work combines traditional techniques with natural materials and has been exhibited throughout the United States, including at Basketry Now 2025 at the Textile Center (MN),

which showcased the best in basketry from across the country; the Boston Sculptors Gallery; and the Arrowmont School of Arts & Crafts (TN), where his work is part of the permanent collection.

SARAH HASKELL

Artist Statement

I weave, embroider, net or crochet naturally dyed threads exploring personal truths and a collective wisdom.

Although my work is constructed using traditional techniques, my work is more poetic than practical; finding beauty in the subtle variations of naturally dyed, woven and crocheted threads.

Using naturally dyed and often handspun thread, I weave and embroider, illustrating stories of love, loss and longing. Exploring a personal yet universal narrative, I examine the heartache of the ephemeral, the tender beauty of the natural world and the astonishing gift of being human.

Bio

Born and raised in New England, Haskell has a BFA in Textile Design from RISD and a Masters of Art and Healing from Wisdom University. She is a 2021 Fellow for the Maine Arts Commission and the 2025 Maine Craft Association Craft Artist of the Year.

As a seeker, maker and creative pathfinder her medium is most often thread, investigating the mystery of encoded fabrics and the hidden language of cloth. As an artist/educator she has guided residencies and creative projects in schools and communities for over forty years. The continuous foundation of her teaching has been to raise self-esteem and to build community through the textile arts.

VIEWS OF INSTALLATION:









