

A large, expressive orange brushstroke graphic that starts at the top left and curves across the top of the page, ending on the right side. It has a textured, hand-painted appearance.

THREADS OF OUR TIME

INTERNATIONAL CONTEMPORARY FIBER ART EXHIBITION



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CURATED BY BARBARA PAVAN

11.3 | 11.12.2023

GALLERY SPACE AT CHELSEA MARKET
75, 9TH AVENUE
NEW YORK NY

OPENING RECEPTION
NOV 3, 6 - 8 PM
MAKERS'S STUDIO AT CHELSEA MARKET

ARTISTS

LANFRANCO ACETI
ELHAM M.AGHILI
ANGELICA BERGAMINI
MICHELA CAVAGNA
MEGAN KLIM
LAURA MEGA
F. PATERA and A. SBRA PEREGO
EVA PETRIC
MICHAEL SYLVAN ROBINSON
JUDY RUSHIN-KNOFF




**MEATPACKING
DISTRICT**



VIMAR1991

IVY BROWN GALLERY




In **THREAD OF OUR TIME** the textile medium becomes language of art to investigate our time through the works of ten international artists who explore, in their research and artistic practice, the many issues that contemporaneity must face. A path that necessarily passes through the human element on which the effects of the consequences of choices and actions converge, of which it is often - directly or indirectly - itself the supporter or cause. The ambiguity of this dichotomy determines many of the contradictions that characterize contemporary societies which reflect the fragility of any balance, which is by its nature precarious since it is subject - like every other element and factor of the real and phenomenal world - to a continuous metamorphosis. Furthermore, it is the speed with which these transformation dynamics develop that destabilizes any model, escaping an equally immediate decoding and any prediction, subtracting certainties and points of reference. From this liquidity that permeates our time and is also inserted into the daily, domestic, affective and emotional dimension of existence derives a plurality of reflections from where this exhibition starts and arrives.

Fibers and their processing have accompanied humanity since the dawn of civilization. Among the first complex technologies invented by men, the development of the techniques and processes connected to textiles have determined real cultural and social revolutions throughout history, sometimes changing the destiny of entire communities. Due to their characteristic aesthetic character, fabrics - particularly those to be worn - have played an assertive role in the representation of identity - individual and collective. And, finally, in one way or another, they remain in contact with the human body from the cradle to the grave.

The textile medium is intrinsically intertwined with the history of men and therefore has within itself a narrative value that draws on an ancestral and universal memory, even before being definitively recognized as the language of Art.

Through it, the anxieties at the beginning of this millennium take shape in this exhibition: its failures, its idiosyncrasies, its fears. But there is also room for the hopes, projects and dreams that humans continue to cultivate in the belief that a better future is truly possible.





THE WORKS

“Lies at the Root” is a fabric installation featuring oil paint text, meticulously hand-painted by the artist onto raw silk fabric that mimics the appearance of jute. This artwork, a pivotal component of the broader project titled “Soma”, emerged as a political critique of contemporary ahistorical approaches to social dilemmas, conflicts, and societal upheaval. Aceti’s artistic creation serves as a scathing commentary on the prevailing, superficial, and decontextualized strategies for ‘political problem-solving.’ These approaches, rather than addressing underlying issues, often perpetuate novel and increasingly intricate, if not more insidious, forms of dominance and imperialism.

The artist employs contemporary events as a lens to scrutinize the overarching consequences of ideologically entrenched behaviors that subvert reason in favor of advancing financial and power-driven agendas. These agendas, driven less by the pursuit of truth and more by a quest for power and dominion, form the focal point of Aceti’s critical examination.

LANFRANCO ACETI
LIES AT THE ROOT

Raw silk fabric and oil paint.
Dimensions: each sheet 45 cm. x 70 cm.
Total dimensions: 210 cm. x 230 cm.
year 2014



Elham M. Aghili once more investigates the dimension of wonder that belongs to childhood or, rather, to that childlike spirit that still dwells in us. With LUNA PARK, the artist leads the observer into the territories between the real and the fantastic to rediscover how fantasy can make the unbelievable believable in reality, thus restoring the adult's same ability to dream by diving in an illusion that used to give us joy and lightness as children. Soft shapes and bold colors appeal to that same childlike nature that still survives within every adult and can give back that sensitivity to cross the boundary between the real and the plausible, to investigate the invisible and to allow beauty to activate all our senses. Therefore, it is not a hymn to the 'homo ludens' hypothesized by Byung-Chul Han but rather to the freedom of imagination that alone redeems the deepest and most authentic part of us from the limit of everyday life, enhancing our ability to be amazed by magic treasured in the small things of the world around us.

ELHAM M. AGHILI
LUNA PARK

Recycled polymaterial structures, weaving of scraps
and yarn production waste - wool, cotton, cut paper
and lurex fabrics
modular installation approximately cm. 300 x cm. 300
year 2023



Cross-cultural studies and an interest in philosophy and psychology guide the artistic research of Angelica Bergamini, intersecting aesthetic and ethical values. She considers her work as a visual poem, thus conceiving art as a bridge between contemplation and action and her work as an act of meditation on the quest for balance between the inner and outer worlds.

Interested in the world of the archetype and the energy that emanates from it, she questions what lies beyond the conscious mind, living her artistic research as an exploration of the reservoir of knowledge that the unconscious represents and researching the relationship between the personal and collective unconscious. She relies on imagery and practice, rather than theory, to create a connection between the unconscious and the conscious mind, in search of a holistic view of the self and the world. The choice of thread is both technical and conceptual: for "Clouds" she used a material that could evoke the visual presence of the untouchable consistency of the natural element and its mutability in the light.

ANGELICA BERGAMINI
CLOUDS #1 #3 #5 #9 #10

Series: WE DWELL UNDER THE SAME SKY

Medium: Monofilament fishing line

Dimensions: 32 x 22 x 14 in, 20 x 9 x 10 in,
19 x 17 x 9 in, 25 x 22 x 13 in, 25 x 20 x 13 in



The sculpture "The Dressed Emptiness" is part of the series called Shaman/Shaman where Michela Cavagna analyzes the meaning of invisible and intangible, aspects of the daily life that sometimes one doesn't allow to come on surface and doesn't reflect about their meaning. It's all about emotions, listening, feelings, fears. The sculpture explores the opposite meaning of chaos and order, full and emptiness, in their contraposition. Disorder, things we cannot control and rules that society, education, culture imposes on us are part of our life. The knot, the tangle, the encounter of the two opposite entities give sense to our life. They are essential part of it. The sculpture put the spectator in a position of thought. Cavagna asks to push the attention on the emptiness between the parts. She challenges visitors to think also the big tangled sculpture as an entity in continuous regeneration and change, trying to give balance and order to chaos, visible metaphor of our times and lives.

MICHELA CAVAGNA **THE DRESSED EMPTINESS**

100% cashmere, wool, discarded fabrics, yarns,
selvedge waste from industrial textile production;
cotton thread for embroidery, swimming noodle
Off loom weaving, handmade stitching and
embroidery, assemblage
Dimensions: 2 x 2 x 1,5 meters approx
year 2023



Megan Klim mixed media work juxtaposes several materials on one picture plane highlighting their inherent qualities to create surface tension thus sparking a conversation and interaction between them. A physical presence is apparent in her pieces from textured encaustic woven surfaces, punctured paper to grid like structures made of thread, wire or cloth. Klim's themes usually reference the idea of an internal/external as well as the balance between structure vs. gesture. Her work honors materials and process, frequently occupying a space between painting and sculpture. Through her use of pattern or repetition, she reflects upon human individuality while also offering a tactile visual experience. It is her goal that through the tangible, an ethereal space is created and felt instead of just seen.

MEGAN KLIM
WOVEN #3 #6

Plaster cloth, encaustic, gauze, tints,
wire, rust, wood
Dimensions: 24" x 24"
year 2022



Laura Mega's women/flowers are unique, changeable and dynamic. They are born from different roots that evolve, change shape, tenaciously exhibit their own personality. The work celebrates the courage of freedom: to be oneself, to express every possibility that is held within oneself, to break free from external conditioning that cultivates flowers that do not correspond to the roots. In indulging in her own pattern, each woman will bloom, in her own way, into a plurality as wonderful and precious as the gold with which the artist represents them. Allegory of a Nature to which human beings also belong, the work reminds the viewer of the beauty and magic of diversity that has in the homogenization and in the levelling to a single ethical, aesthetic, cultural, social model its worst enemy.

LAURA MEGA FLOWERS

Mixed media on fabric; black marker and gold paint on Trousseau Sheets
Dimensions: 73,7 cm. x 74,9 cm. | 29" x 29 1/2" in
year 2018



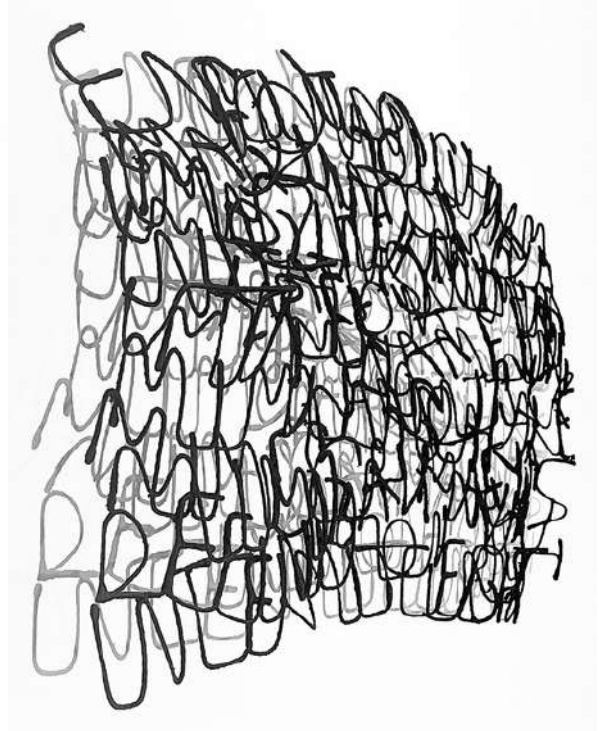
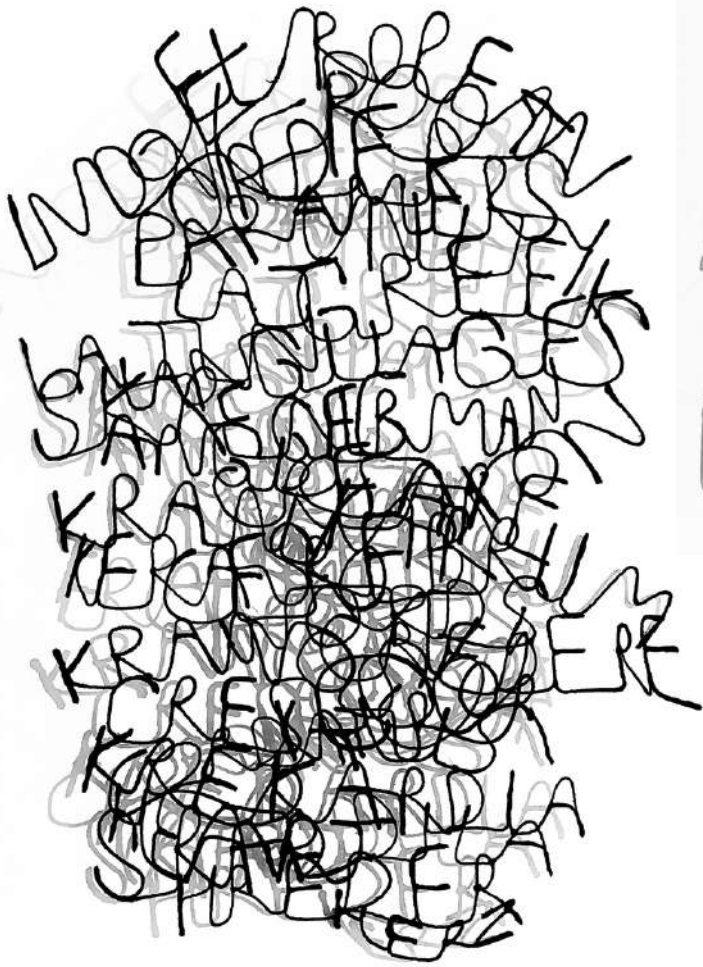
The installation is part of the “Roots” series, which is inspired by the connection between words and reality, and, deeply, between language and cosmogony.

In the first artwork of this modular installation, the artists started from the verbal root √Ker, which generates a series of auspicious meanings, and followed two parameters: “unity” and “order”, choosing, through different languages, words that linked together can be associated with the vibration and the rhythm, with the body as well as with the head and the heart; words that develop a semantic collaboration that becomes a story. They recall each other and connect through a sort of logical bridge that triggers a movement in reality and in thought. The heart and, on the other side, the head, by vibrating, make the energy flow into the body allowing it to come alive.

Image, Imagination, Imitation: one can think these three words come from the roots √Im, but it’s not true. It’s necessary to combine the proposition “in” with “mi”, that is, √Mei, to obtain this kind of words. √Mei recalls something that catch the attention, that is intermittent and that can change. For the other two artworks in this installation the artists decided to decline the root starting from the concepts of light and sound, using a set of different languages, such as English, Russian, Sanskrit, Latin, Avestan, Greek and Persian, and to create shapes that evoke their titles: for “Image” they have chosen a screen and for “Imagination” a “crystal” ball to read the future.

**FEDERICA PATERA AND
ANDREA SBRA PEREGO
HANGING ROOTS**

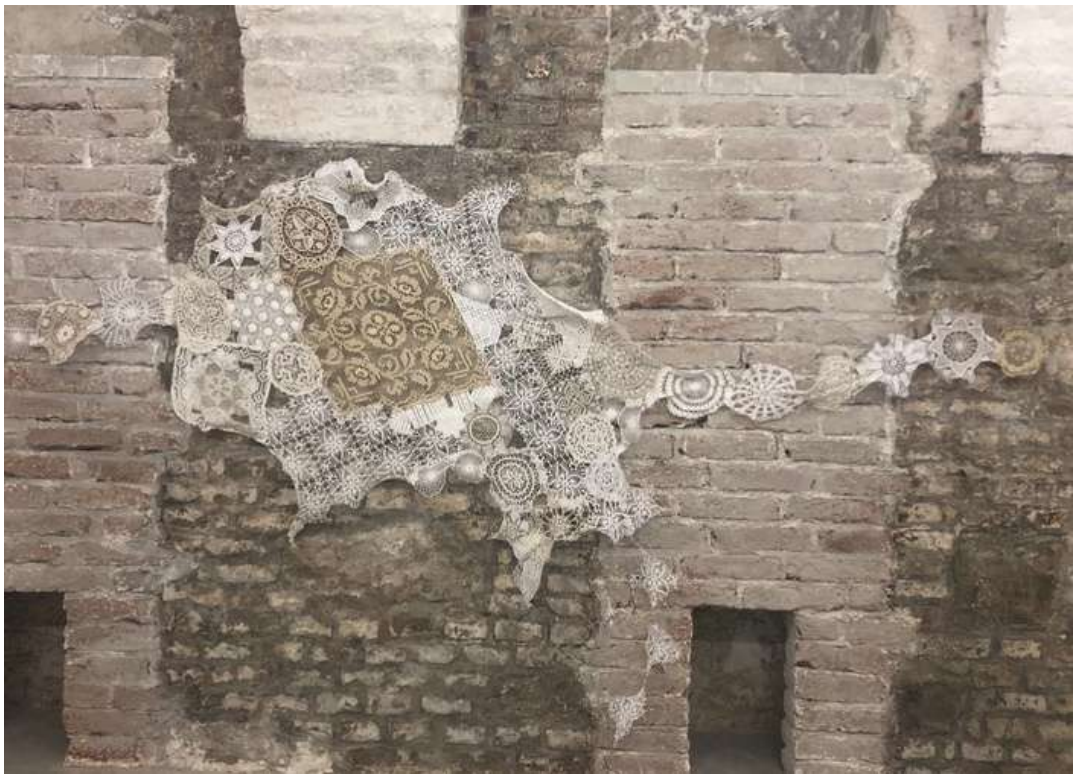
Regenerated nylon yarn derived from pre- and
post industrial waste, wire
Dimensions: variable dimensions
year 2023



Life began in water; constellations of infinite combinations intertwining to form a matrix pattern of textures with information complementing each other not just on the physical DNA level but also on the emotional level. My laces, gathered from all over the world and brought together into structures reminding of both pre/post human organisms express the universal laws of nature expressed in their twists and turns, necessary for all life form to take place and expressed through what we understand as art. Life began and will continue on the “basic” level of bacteria; “Sister Human”, even though in appearance not appearing like a human in reality is a very close approximation of the human itself, a slight shift of sequence of DNA in place; resulting in “Sister Human” which was the pre human and will most probably also be the post human phase, able to inhabit our sister planet. The work aims to express and disclose the similarity of the human through the language of patterns in nature to that of our sister race, the compact system and world of bacteria.

EVA PETRIC
SISTER HUMAN 1

Found lace and thin wire
Dimensions: 122 cm. x 259 cm.
year 2019



“Composting Our Fears + Committing to Action” began during a pre-pandemic residency at the Textile Arts Center in New York where participants contributed descriptions of their personal fears and calls for social action, which became the stenciled text details. One side of the sculptural garment, made with two jackets in a “Janus”-like joining, holds the fears on the inside of the lining and the commitments to action on the outside surface; the opposite facing jacket carries participant’s intentions inside and exposes their fears on its outer layers; the two jackets face different directions but are joined at the center. The plague doctor fabrics utilized in the textile collage were selected many months prior to the arrival of the global health crisis, but I completed this large community-engaged project during the many months of the initial pandemic.

“My contemporary fiber art intersects fashion, sculpture, street art and queer activism through innovative use of textile collage and text-based art techniques. I begin with textiles selected for elaborate patterns, then reassembled into textile collages overworked with labor-intensive machine and hand-stitching, beadwork. Originally a costume designer and performance artist, my work includes wearable art and two-dimensional works, sculptural pieces and installation in which the question of scale is heightened by an intricate surface detail that draws the audience/viewer inwards from a larger conceptual structure.”

MICHAEL SYLVAN ROBINSON

COMPOSTING OUR FEARS + COMMITTING TO ACTION

Sculptural garment with textile collage, stenciled text with machine and hand-stitching, sequins and beading, buttons and semi-precious stones on fabric

Dimensions: h: 30” x w: 95” x 2”

year 2020

ph.credit Paul Takeuchi



“Everything I make emerges from the anatomy of a painting: stretcher, canvas, pigment. This is the foundation on which I built my studio practice years ago as a painter who found more meaning in materials than pictures. Working within this framework has allowed my process to be open-ended, provisional, indeterminate, and often eccentric, breaching the conventional infrastructure of “Art” both formally and institutionally. Several years ago, when illness befell my partner of 35 years, I began making textile works, equating them to loose canvas, and further, to the languishing d/evolution of physical integrity. These sculptural wall-hangings turn to clothing to explore the expression/flattening of identity and to suggest that as the physicality of a being transforms, so does their psychic nature.”

JUDY RUSHIN KNOPF **HOODIE**

Cotton and synthetic yarn, acrylic paint,
pva glue on polyester backing
Dimensions: 154.9 cm. x 71.1 cm. x 5.1 cm.
61" x 28" x 2" in
year 2020



An orange scribble graphic consisting of a dense, circular mass of overlapping lines, with a single line extending downwards and curving to the right.

THE ARTISTS

Lanfranco Aceti is an internationally recognized artist renowned for creating impactful installations, public space projects, engaging performances, and thought-provoking exhibitions that address crucial themes such as social justice, post-democracy, migration, the climate crisis, various forms of resistance, and matriarchal social theories. His work has graced prestigious platforms including the Venice Biennale, the Venice Architecture Biennale, the Museum of Fine Arts in Boston, and an array of other renowned international venues. His recent solo exhibition, *Whispers of Amnesia*, a site-specific installation held at Palazzo Pantaleo in Taranto, has garnered widespread critical acclaim.

Elham M. Aghili is a young textile artist who lives and works in Parma. She got nominated several times in art competitions and received multiple awards for her work, getting both national and international exposure. Four years ago, she started studying the links between humankind, nature and space. Her Persian origins brought her very early to the tapestry world where wove strong ties with the botanic iconography. She chose the yarn as a medium, an artistic voice which involves the creation of detailed surreal natures, transforming a soft and shapeless thing into a physical – strong and present – piece of art. Her installations both invasive and immersive, are made up of nature-inspired elements and meanwhile very hybrid in their details; that paradox steadily keeps the illusion of a true reality and a fake truth.

Angelica Bergamini is an Italian-born visual artist and color therapist based in New York City. She spent academic years in Spain at the Faculty of Fine Arts of the University of Granada and the Museo Nacional Centro de Arte Reina Sofia in Madrid, graduating cum laude in Painting from the Fine Arts Academy of Florence (Italy). She has recently concluded her Master's degree in Partnership studies and Shamanism at the University of Udine (Italy) to deepen aspects of partnership investigations (based on the work of the cultural historian Riane Eisler) by acquiring psychological, sociological, and anthropological foundations of traditional Shamanism. She has shown in the US, Europe, and China, including C24 Gallery, Tanja Grunert, Lehman College Art Gallery, Ivy Brown, White Box, BRIC Arts Media, Photo New York (New York), Torrance Art Museum (Los Angeles), Chelsea Space (London), Galerie Arnaud Lefebvre (Paris), Färgfabriken (Stockholm), Pari&Dispari (Milan and Reggio Emilia) and at Kwai Fung Hin Art Gallery (Hong Kong). Her latest solo show was at MuSA, Museum of Sculpture and Architecture, in Pietrasanta (Italy).

Michela Cavagna is an Italian fiber artist who graduated in Architecture in Milan. She started to work with textiles in 2009. In 2015 she left Italy for Indonesia for a few years. Her solo show was displayed at the IICJ Italian Cultural Institute in Jakarta. Recent participations and exhibitions include: *ForgetMe(K)not*, Museo del Ricamo, Valtopina; *Permanenza. Ogni cosa è impermanente*, curated by Erika Lacava, Ikonica Art Gallery, Milano; international fiberart exhibition LUCO, Galleria Italia, L'Aquila; *XS Project*, Galleria d'Arte Tessile Contemporanea Gina Morandini, Maniago Pordenone; *Blue Forest*, solo show, ArtOut contemporary Gallery, Todi; Biennale World Textile Arts 25WTA, Salone Italia, Fiberstorming, Bergamo Art Fair, curated by Barbara Pavan; Casa Regis Contemporary Art, Biella, *The yearning for the irrational*, curated by L. Mikelle Standbridge. She won the artistic residence at the Borderline Festival in Varallo.

Laura Mega is the creator and curator of the “DREAMERS” art project and co-founder of the “LAZZARO_art doesn't sleep” project. She studied at the Academy of Fine Arts in Rome and at the University of Image in Milan (a school centered on the five senses founded by photographer Fabrizio Ferri). Through a contemporary and straightforward language, Laura Mega transforms symbols of a constricted and predefined femininity into works capable of conveying and investigating emotional, social, and political issues, where the irony leaves the observer responsible for the different depths of reading and interpretation. Laura Mega has exhibited at Ivy Brown Gallery (NYC), M55 Art Gallery (NYC), Resobox Gallery (NYC), Endless Biennial (NYC), Sejong Museum of Art (Seoul), MACRO - Museum of Contemporary Art of Rome (Rome), MADXI (Latina), Every Woman Biennial (London), Clio Art Fair (NYC), Larnaca Biennale (Cyprus), BAF - Bergamo Art Fair, Textile Museum of Busto Arsizio for the WTA – World Textile Art_Textile Biennial, Embroidery Museum (Valtopina), KOU Gallery (Rome), The Others Art Fair (Turin). She has had collaborations with Moleskine S.p.A., SOME SERIOUS BUSINESS (Los Angeles), Culture Monks (India), SENSE LAB (Milan), Spazio Giallo Interiors (Rome). With the publishing house Pulcinoelefante (Milan), she has produced two artist's books in a 33-copy limited edition. Her work is part of the Moleskine Foundation, KOU Gallery, and private collections.

Federica Patera and Andrea Sbra Perego are a duo officially born in 2017 with the RAR project, which focuses on the value of the analogy in literature. At the heart of their investigation is the dynamic that leads reading to become writing, and other way the user to become a creator, a maker, mixing roles. Their work has been exhibited in solo shows by art galleries, such as Raffaella De Chirico Contemporary Art in Turin and Manuel Zoia Gallery in Milan, and in Art Fair such as ArtVerona and WOP in Lugano (CH). In 2021 they were finalists in the Cramum Award. Between October 2022 and January 2023, they take part in the World Textile Biennale – Italian Act. Their artworks are part of the permanent collection of museums in Italy and Lithuania. In January 2023 they start their collaboration with the Ivy Brown Gallery (New York).

Megan Klim is an American contemporary mixed media artist who lives and works in Jersey City, New Jersey. She received her MFA from Cranbrook Academy of Art in the discipline of painting. Klim has exhibited in NYC, NJ, NY, MI, PA, FL, VA and has received numerous awards. Her mixed media pieces have been seen at ART BASEL, Miami and have been included in the 2019, 2020 and 2022 New Jersey Arts Annuals held at various New Jersey State Museums. She has participated in ArtFair 14C, New Jersey's only art fair in 2019, 2020, 2021, 2022. Klim is a recipient of a 2023 New Jersey State Council on the Arts Individual Artist Fellowship. Gallery Affiliation: Ivy Brown Gallery, NYC

Eva Petric, born in Slovenia, works in between New York City, Vienna (Austria), and Ljubljana (Slovenia), in photography, video, installation, performance, sound and writing. 2005 BA in psychology and visual art at Webster University Vienna, 2010 MFA in new media, Transart Institute New York- Berlin/Danube University Krems (mentors Lucien Clergue, France, and Martina Corgnati, Italy). Member of the Kuenstlerhaus Vienna, the Pen Club Austria, the Writers Association of Slovenia and the Association of Fine Artists of Slovenia. Up to summer 2023 she had over 100 solo exhibitions and participated at 145 group exhibitions in Slovenia, Argentina, Austria, China, Croatia, Denmark, Egypt, Germany, Greece, Hungary, Italy, Japan, Mexico, North Macedonia, Philippines, Poland, Spain, Serbia, Turkey and USA. Her art was selected for Photo Art Basel 2023, Photo London 2021, Cairo Biennale 2019, CODE Kopenhagen 2018, for BIAB Biennale 2012, 2015 and 2017 in China, 2013 Hongkong Art Walk, 2011 IPCNY Summer Review, and among others, for Display of the century at ACF New York in 2015, and was selected into group exhibitions or having solo exhibitions in Contemporary art museum in Leipzig, Germany, Museum Moderner Kunst Kärnten in Klagenfurt, Austria, Galerie im Traklhaus, Landes Museum Salzburg, Austria, City Art Museum, Ljubljana, National Museum of Art in China, Beijing, National Museum of Slovenia, Ljubljana, Queens Museum of Contemporary Art New York, MassMoCA, USA, Thessaloniki Center for Contemporary Art, Greece, and at the Butler Institute of American Art in Youngstown, Ohio. Twice, in 2013 and 2015, she was among nominees to represent Slovenia at the Venice Art Biennale.

Michael Sylvan Robinson (Sylvan they/he) is an internationally-exhibited genderqueer fiber artist, activist, and leader in arts education, Michael Sylvan Robinson earned an M.F.A in Interdisciplinary Arts from Goddard College (2008) and a B.A. from Bennington College (1989) with an emphasis in dance and drama. Originally a costume designer and performance artist, their 2D and 3D contemporary fiber art has been shown in galleries and museum exhibitions including Rome Art Week, SPRING / BREAK Art Show, the National Queer Arts Festival in San Francisco, and the Wisconsin Museum of Quilts and Fiber Arts; Sylvan's fashion art work was featured in Vogue Germany and worn by Jordan Roth, theater producer, at the Met Gala 2021.

Judy Rushin-Kopf exhibits her paintings, sculptures, and textiles in museums and galleries across the US. Recent exhibitions include The Ringling Museum of Art, The Orlando Museum of Art, Alexander Brest Museum, Whitespace Gallery (Atlanta), Unrequited Leisure (Nashville), C For Courtside (Knoxville), University of Pittsburgh, Terrain Projects (Chicago), and Flashpoint Gallery (DC). Her multiples projects vvvv and Comma are in eleven private collections including Vanderbilt University, University of Wisconsin, MassArt, University of Pittsburgh, University of Southern California, Cal Poly University. My artwork has been featured in Burnaway, Modern Art Notes, The Washington Post, and I've completed residencies at MASS MoCA, VCCA, and Hambidge.

