



What is the tightwire that you are walking on? Life is full of balancing acts. Often one teeters on the line between things in conflict. They may be literal, personal, political, ecological, financial, temporal, or artistic. To walk the tightwire requires one to be bold, daring, and free from fear.

Whatever your inspiration, enjoy the process and embrace the tightwire when creating artwork for this exhibit.

SUBMISSION GUIDELINES

- All art entered must contain woven and/or non-woven fiber.

Fiber Art Definition: Fiber art refers to fine art consisting of natural or synthetic fiber and other components, such as fabric or yarn. It focuses on the materials and on the manual labor on the part of the artist as part of the works' significance and prioritizes aesthetic value over utility. This includes quilting, felting, weaving, basketry, knit, crochet, beading, wearables, paper or any other fiber material.

- Each artist is invited to submit up to 3 pieces.
- A \$30 fee will be assessed for each piece accepted into the show.
- No piece may be withdrawn once accepted for the show.

SIZE AND FORMAT:

The exhibit will include Wall, 3D pieces and Wearables.

- 2D pieces must be no larger than 300 inches in circumference, and not wider or taller than 75 inches. All pieces need to be able to be rolled. If artwork cannot be rolled it must be submitted as a 3D work.
- 3D pieces must be no larger than 60 inches in total for all 3 dimensions (Height + Width + Depth) **when packaged**. If hanging on the wall they must conform to wall sizes when hung.
- Wearables must be able to hang on the wall and fit within the wall size restrictions.
- No glass is allowed on any work. Plexiglass and frames will be accepted.



- All artwork must be contained/ packaged for safe travel in easily transportable packaging and identified with labels:

2D pieces in bags.

2D and 3D pieces that are packaged in a sturdy container with handles.

Wearables in 3D packaging or zipped garment bags.

See addendum on packaging and labels for specific instructions.

- Special hanging/display/packaging instructions must be included for unusual assembly, special hanging, or special packing.

Disclaimers: Some venues may choose not to exhibit some artwork. Display is always at the discretion of the venue.

ARTIST ELIGIBILITY AND PARTICIPATION REQUIREMENTS

- Paid membership in Columbia FiberArts Guild and High Fiber Diet required prior to submission date and continued for length of exhibit
- Artist must have a current resume, summary biography and general artist statement on file with High Fiber Diet Venue Committee prior to submission. Actual date will be determined at a later date.
- Only original work (design and construction) will be accepted.
- Each artist in a collaborative work must meet eligibility requirements and will be considered a co-creator.
- Only work not previously shown in HFD exhibits will be considered.
- Artists of accepted work are expected to participate in exhibition duties, such as attending artist receptions, or helping to transport or hang exhibits as needed.

REQUEST OF ALL PARTICIPATING ARTISTS

The committee requests all artists to document their work in process, hopefully with a combination of photography and video. This material may be used to develop an online promotional piece for the use by venues and the CFG website. The committee may request video interviews with some of the selected artists to supplement this content after the show is jurying is complete.

INSURANCE FOR ARTWORK

- Some venues provide insurance to cover damage to any quilt in their possession, however, many do not.

- You may provide your own insurance. *Household insurance varies, so you will have to check to see if you will need a separate policy or if your household insurance will cover it.*
- The artist will be required to sign the attached liability release form before art will be accepted for jurying.

JURORS



Niraja Lorenz

Niraja Lorenz was born in Boston, Massachusetts in 1953. The daughter of an artist and a scientist, Lorenz has played with color and fiber most of her life. After high school, with a table loom and a footlocker of yarn, she explored the U.S. in her VW van visiting national parks and wilderness areas. Later she studied biology and earned a PhD in Human Experimental Psychology from Cornell University. Quilting became her passion in 1995, and she began studying with Nancy Crow in 2007. After twenty years as a research psychologist, she is now a full-time studio artist. Lorenz's quilts have been shown throughout North America, as well as internationally. She has won numerous awards including Best of Show, Design Excellence, and Creative Artistry, and received a Hallie Ford Fellowship in the Visual Arts from the Ford Family Foundation in 2019.



Trisha Hassler

Trisha Hassler has cut, stitched and reassembled many projects since childhood. Clothing, quilts, costumes, scenery, a sofa and steel from the fender of an old car have all found their way into her creations. Using traditional construction techniques and incorporating alternative materials, which are hand dyed and reclaimed, a rich history is evident in her work. Her diagnosis with Parkinson's disease shifted her focus and she now paints abstract still life on heavily textured textile surfaces.

Since 2000, Trisha's artwork has been exhibited in juried shows, galleries and museums worldwide. She has also served on committees and boards with the commitment to raising appreciation of original artwork in her community. Trisha lives in a wooded area of Portland, Oregon and works in her home/studio with trees and clouds nearby.

JURORS GUIDELINES

Juror guidelines for inclusion in exhibition:

- Does the work submitted speak to the theme of the show?
- Is the work original?
- Does the work display a solid command of design principles?
- Do the techniques used enhance the presentation?
- Does the piece display quality workmanship?
- Do the selected works form a cohesive show?

- Will the piece withstand travel to multiple venues?

COMMITTEE MEMBERS

- | | | |
|-------------------|--|--------------|
| • Sue Circone | sue@susancircone.com | 503-699-2054 |
| • Leotie Richards | lotidesignworks@gmail.com | 510-301-1348 |
| • Deb Sorem | debsorem@gmail.com | 503-400-1042 |
| • Sherrie Moomey | sherrie.moomey@gmail.com | 503-720-9236 |

TIMELINE:

Submission open online	June 1, 2022
Bio, resume, statement to Venue Committee due	June 30, 2022
Submission closes	July 17, 2022
Turn in Artwork for jurying	July 19, 2022
Jurying	Completed by August 2022
Acceptance emails sent	By August 2022
Check due to HFD (\$30/ accepted art work)	August 16, 2022
Show Closes	Spring 2024 (depending on venue availability)

VENUES:

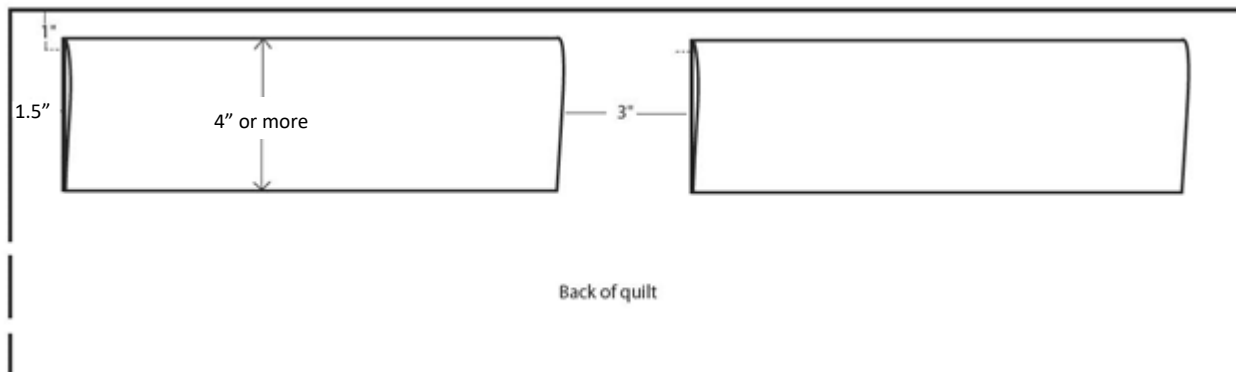
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APPENDIX

SUBMISSION CHECKLIST

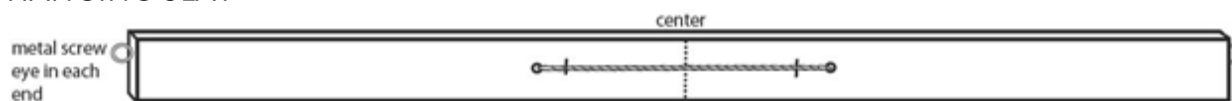
- ☐ Current/updated biography, resume and general artist statement on file with Venue Committee
- ☐ Finished art piece
- ☐ Hanging device attached.
- ☐ Entry form completed and submitted.
 - Personal Information:
 - Email
 - Name
 - Phone
 - Artist Collaborator information
 - Art Piece Info:
 - Title
 - Dimensions (H X D X W)
 - Type (2D, 3D, Wearable, etc)
 - Year piece was completed
 - Photographer
 - Sale Price
 - Materials and Techniques (100 characters)
 - Artist's Statement about Your Piece for the Gallery Tag. Use 50 words (250 characters) or less to describe how this piece relates to the theme, "Tightwire". What is the story behind your artwork? How do the materials used contribute to your message?
 - Photographs
 - Full Image (see requirements below)
 - Detail
- ☐ Label attached at appropriate location
- ☐ Photos taken, full and detail
- ☐ Bag/ box/ other transport packaging completed
- ☐ Art Piece submitted

HANGING SLEEVE



- Wall hangings will have a **split sleeve** that is a minimum of 4 inches wide, *as shown above*. The sleeve width accommodates the pole system used by many quilt show venues.
- Construct the double sleeve in two equal pieces, incorporating a quarter inch gusset.
- The gusset enables the artwork to hang vertically when a pole is inserted into the sleeve, rather than curving around the pole.
- The sleeve must be one inch from the top of the wall hanging, 1.5 inches from either edge of the wall hanging, and have 3 inches of separation in the center of the wall hanging.

HANGING SLAT



- The hanging device is a wood slat, cut 2 inches narrower than the wall hanging.
 - The wooden slat must have eyehooks in each end and a wire attached to the center of the slat.
- **Eyehooks** need to be large enough to accommodate gallery wire and yet not so large as to split the slat.
 - Do not use cup hooks that have an open end. Eyehooks must be closed.
 - Eyehooks must be completely hidden and not show beyond the edges of the wall hanging.
- For the **hanging wire**:
 - Measure and mark the center of the slat

- Drill two holes, each 2 inches from the center
 - String picture wire through the holes, pull as tightly as possible, twisting and securing the ends on the back of the slat
 - Staple the wire an inch or so in from the holes to stabilize it
 - Cover the sharp ends of the wire on the back with heavy tape
- Do not secure the hanging device to the split sleeve. The slat should slip out of the two-piece sleeve.

LABELS

- All artwork labels must include:
 - Artist's name
 - Contact information (email, phone number, or both)
 - Title of artwork
- Label must be sewn or fused
 - Wall hanging label must be on the lower left edge of the back of the artwork
 - Wearables artwork label must be placed inside the garment
 - 3D artwork label must be on the back or the bottom
- Hanging device, tubing, and all packaging labels, including carrying bag, must include:
 - Artist's name
 - Title of artwork
 - Contact information (email, phone number or both)

PACKAGING – CARRYING BAG

- Do not use flannel fabric or plastic; artwork must easily slide in and out of the bag
- Make bag a size that allows for artwork to easily slide in and out of the bag, not too big or small!
- Carrying bag must completely enclose the wall hanging, including hanging slat and tubing
- Sew carrying bag with closures attached using ties (no Velcro please)
- Sew a plastic bag or plastic sheet protector, approximately 5 x 7 inches in size, to the outside of the bag, either vertical or horizontal orientation. Place near top of bag.
- Insert printed photo of artwork and information label into the plastic window.
- Roll artwork from top-to-bottom.

- Secure your rolled art piece with two fabric strips long enough to tie into a bow;
- NO Knots
- Carrying bag construction guidelines can be found in HFD Google Drive. The file is called Carrying Bag for Artwork.
- <https://drive.google.com/drive/u/0/folders/10fwqi4KdGVU4AikgMOL9TcqzLre8BMDC>
- The carrying bag should look similar to the following picture:



PACKAGING FOR 3D PIECES:

- Should be sturdy while weighing no more than 20 lb. including the art.
- Art piece should be able to be easily inserted or removed from package but securely contained. **Do Not Use Peanuts.**
- All packaging should be labeled with Artist name, email, title of artwork. Container should additionally have a picture of the art.
- Special hanging/display/package instructions must be included for unusual assembly, special hanging, or special packing. These should be clearly displayed.

WEARABLES:

- Can be packaged according to 3D guidelines or submitted in a standard zipped garment bag.
- All packaging should be labeled with Artist name, email, title of artwork.
- Garment bag should have plastic sleeve or zip lock bag attached with labeling information as described above and a picture of the garment.

PHOTOGRAPHS:

- Images required: one full size and one detail of each submitted artwork. 3D and wearables art may submit a third image to best portray the work.
- Professional quality digital photographs must be submitted with each piece of art
- Full size photos must include the edges of the artwork
- Crop the image to only include the artwork and a tiny amount of the background showing around the artwork

(see size and format requirements below).

Note: Photograph quality is extremely important since it represents you and your art in all published materials. Excellent quality photographs present our group as professionals. Use of a professional photographer is strongly encouraged. Be sure each photo is in focus, well lit, true to color and contains no extraneous items, such as hands holding the artwork, backgrounds, feet under the artwork, etc. If your photographs do not meet the requirements, they will not be included in the exhibit promotional materials.

SIZE AND FORMAT REQUIREMENTS:

- jpg file format
- 2100 pixels on the longest side after cropping, and
- 300 dpi resolution

NAMING YOUR IMAGE FILE:

LastName_FirstInitial_ArtworkTitle_full

Example:

Doe_J_MyBestWork_full.jpg

LastName_FirstInitial_ArtworkTitle_detail

Example: Doe_J_MyBestWork_detail.jpg

PHOTOGRAPHY RESOURCES:

- Columbia High Fiber Diet Google Drive. The file is called Photo tips.pdf

<https://drive.google.com/drive/u/0/folders/10fwqi4KdGVU4AikgM0L9TcqzLre8BMDC>

All artists participating will be asked to agree to the "Agreement to Hold Harmless, Copyright Release policy when completing your entry. Below is a copy of the agreement terms for your personal records.

AGREEMENT TO HOLD HARMLESS, COPYRIGHT RELEASE

Exhibit: High Fiber Diet: (On the) **TIGHTWIRE** Exhibit

By submitting this artwork,

Title of work(s): _____

I warrant that I am an active High Fiber Diet and Columbia FiberArts Guild member, the work was produced by me and does not use material belonging to anyone else. I forever release and hold harmless Columbia FiberArts Guild, High Fiber Diet, its assigns and anyone acting under its permission or authority from any and all claims I might have in connection with its use of my artwork, and for any loss or damage, which may occur. I understand that particular venues may have insurance which may cover a portion of the loss or damage which could be sustained by my artwork, and I have assumed all additional risk that is not covered by individual venue insurance. I grant permission to Columbia FiberArts Guild and High Fiber Diet to duplicate or transform into another format slides, prints and digital images of my original artwork on which I hold copyright. My images may be used for the purpose of existing, planned or future publicity for exhibitions of this work, or for inclusion in the exhibition catalog. I understand that these images may be downloaded by others from web postings.

Signature _____

Printed name _____

Date _____