

Quilt Visions 2020

Meet Charlotte Ziebarth

Boulder, Colorado



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Artwork on Display

All Things Beautiful

Charlotte is the author of *Artistic Photo Quilts*, published in 2009 by C & T Publishing. It is about her development of digital collage fabric techniques as used in her quilts. She has exhibited in such juried exhibitions as *Quilt National*, *Quilt Visions*, *Art Quilt Elements*, *Form Not Function*, and *New Legacies: Contemporary Art Quilts, Quilts=Art=Quilts*.

She has a background in teaching academic psychology, and she has worked with art and cloth all her life as a professional dyer, weaver, clothing designer, knitter, and quilter. After many years working principally as a weaver she fell in love with digital art possibilities and presently concentrates on creating digital imagery printed on fabric and assembled into quilt art.

When not working in the digital darkroom or in her sunny quilting studio, she can be found painting, reading, knitting, traveling somewhere to see opera, or hiking in the mountains, always with her camera along. She was born in Chicago and raised in the Midwest. She has lived in Boulder, Colorado for more than forty years.

Artist Statement

My work has largely been concerned with exploring the possibilities of using digital and photographic designs as a surface design technique in art quilts.

One avenue of exploration includes incorporating mixed media such as paint, paper, exposed and painted batting, and other collage techniques combined with the digital prints. This is a more improvisational approach with less preplanning and allowing for intuitive moment-by-moment inspirations. *All Things Beautiful 2019* is an example of this approach.

I print all my digital fabrics on *Epson* printers in my studio. Being able to print more fabric gives me the courage to experiment and take risks, because I can always make another print quickly. All quilts are finally sprayed with a UV filter resistant acrylic varnish for further protection from light and dirt.

Q+A

What Inspires your work?

Much of my work is inspired by natural forms and patterns. However, this piece is part of a series of reflections on aging and living. The Japanese idea of *wabi sabi*, that there is beauty in the signs of having been used, is brought home to me by the ghost towns of the West where I have lived most of my life; specifically things like peeling paint, cracks in aging walls, warped old windows and doors, wrinkles and scars in a face, structures that are left when flowers fade.

What was your route to becoming an artist?

I spent lots of time in school becoming an academic psychologist. But from early childhood I was always interested in making things and I learned to sew and be interested in fabrics in 4-H at an early age. I took many classes and workshops and learned from books. My "hobbies" of knitting, stitching, sewing, and weaving became more important to me than the academic life, and turned into a pursuit that was more of an artist's quest.

Meet Charlotte Ziebarth - continued

Do I use a sketchbook?

I do a lot of collage with paper prints of my photos and digital designs. These serve as studies for quilts I might do in fabric on a larger scale. I also peruse my archive of photos and designs for images that speak to me in the moment...strong images that grab me for reasons I can't always identify. Then I like to work improvisationally, letting one thing lead to another, drawing on my history and art experiences.

Advice to new fiber artists.

Learn lots of art techniques, not only fiber art techniques. But develop a few that you can engross yourself in and achieve a mastery of.

What piece of equipment or tool could you not live without?

Some camera/computer combination. Recently my iPads (I now have 2) have become my design tool of choice...for photography, for photo manipulation by various apps, for drawing and painting.