

# 6THREADS

THIS CATALOGUE showcases the works of *6 Threads*, a group of artists who found connection and inspiration during the global COVID pandemic. While these creatives only met virtually, they built a community that was diverse and their collective enthusiasm for textiles—ranging from traditional techniques to contemporary explorations — shines through in the works presented here. Much like a 6-stranded embroidery thread, the *6 Threads* group is varied, flexible and, as you will see, works in many different directions, continuously adapting their ideas, skills and aesthetics to each project.

Through online meetings, they exchange ideas, offer support, and nurture each other's artistic journeys, turning challenges into creative growth. We invite you to explore our journey, woven together in threads of friendship, artistry, and shared discovery.

*6 Threads* is

Seymone Armstrong

Alison Bainbridge

Michele Dupont

Linda Florio

Zara Muradyan

Svitlana Simonsen





# Seymone Armstrong

SEYMONE ARMSTRONG is inspired by personal ties to the wonderful island of Prince Edward County in Ontario, Canada. The majesty and drama of this landscape, and it's colourful history and peoples, create a plethora of stimulus for her creative spirit.

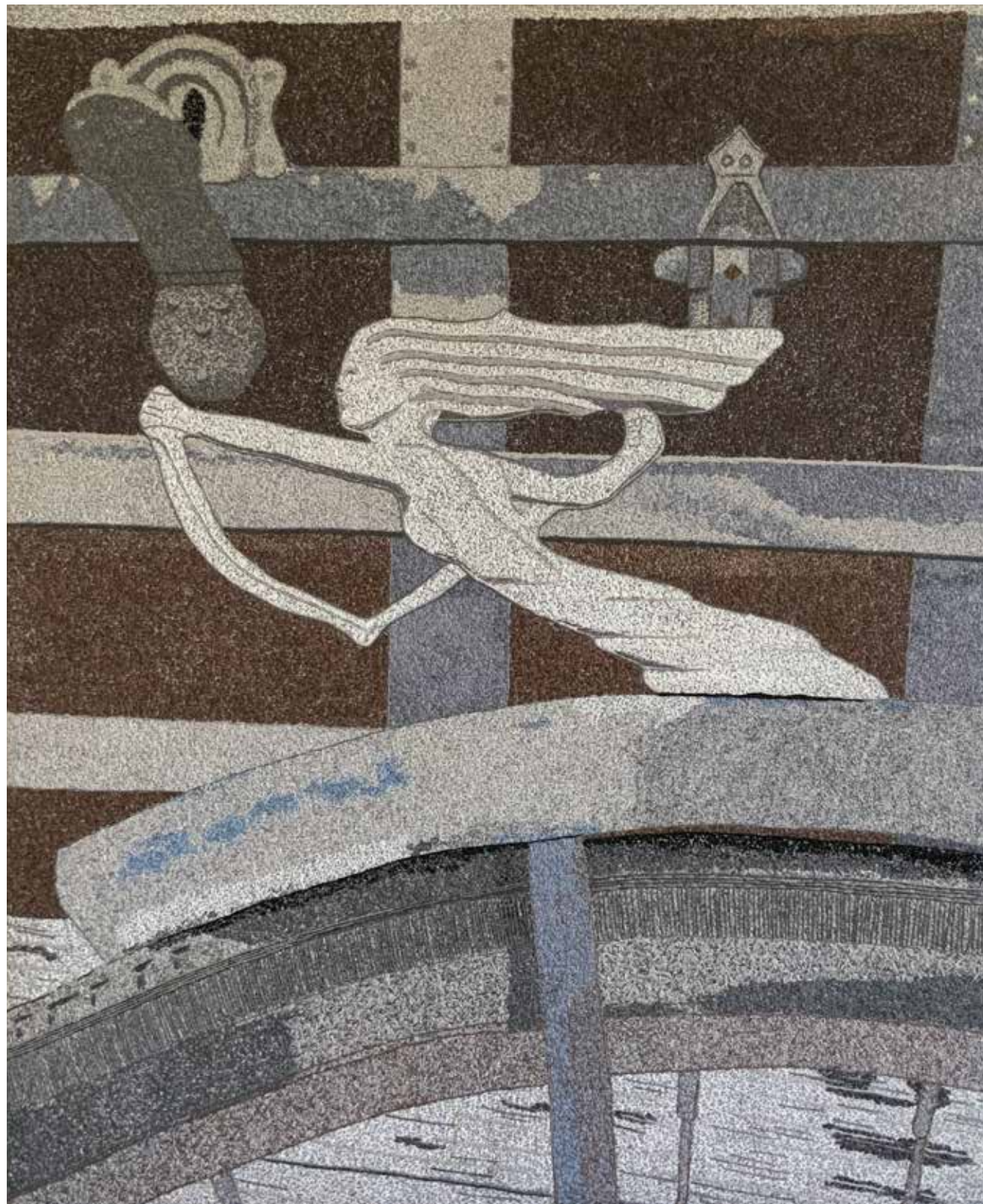
Working with only 4 different stitches: seed, back, running, and French knots, the restraint of stitch choice adds to the richness of the finished textile and incites decisions that alter and build her work.

Armstrong thinks about stitching and the process of creating art using needle and thread as a meditative act.

Armstrong uses hand-dyed fabrics including silk and wool, and specialty hand-dyed silk threads. She is a member of the Kingston Fibre Artists (KFA), a collective of fibre artists promoting creativity and innovation through textile fibre art.

Armstrong lives and works in Kingston, Ontario.

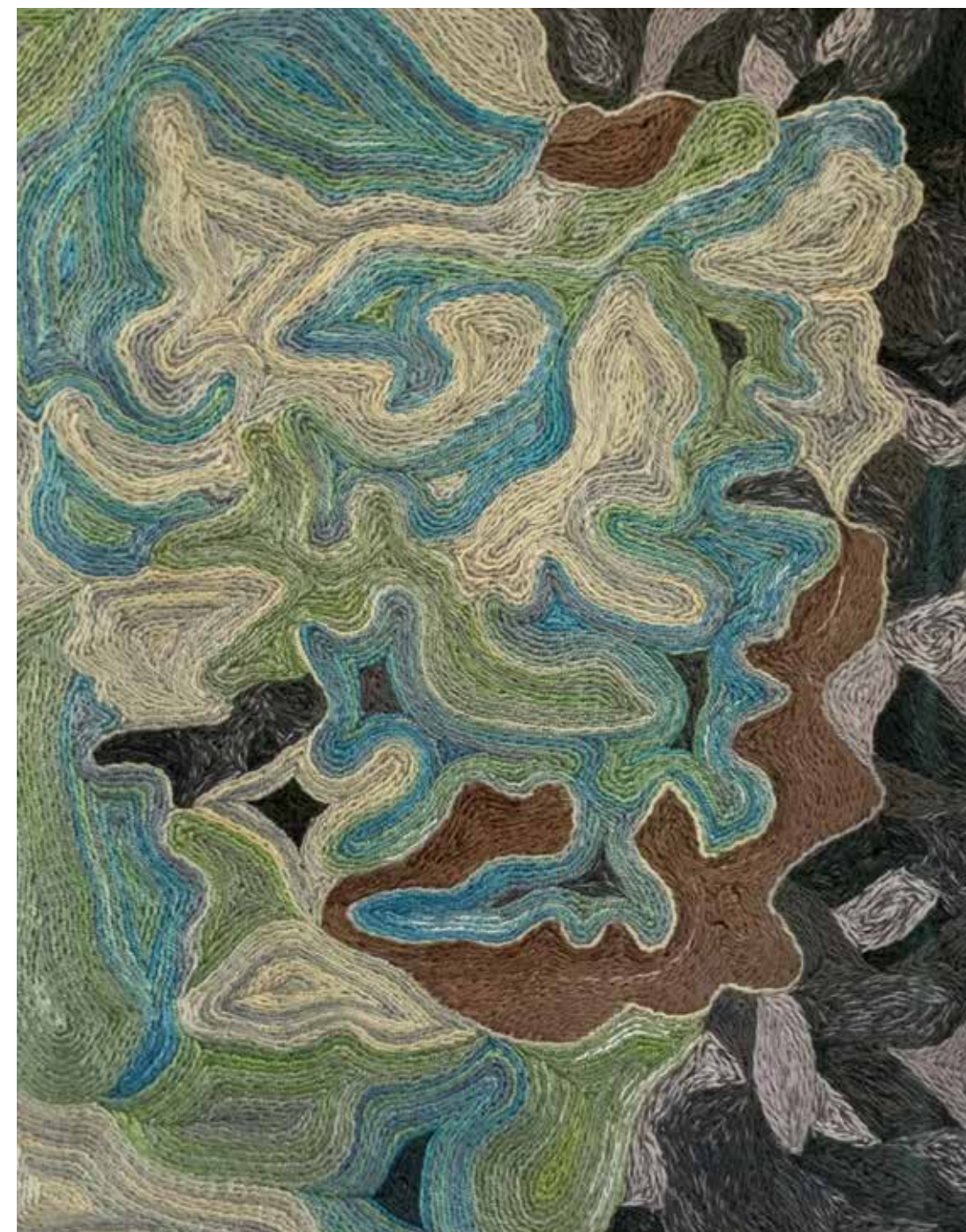




*The Huntress*, 2022

51 x 61 cm (20 x 24 inches)

Hand-stitched with cotton thread  
using seed and back stitch



*Mazatlán Waters*, 2024

19 x 24 cm (7 ½ x 9 ½ inches)

Hand-stitched with back stitch  
using silk and cotton threads





*Listen*, 2022, above and detail, right

122 x 76 cm (48 x 30 inches)

Machine quilted, hand-stitched  
using hand-dyed cotton, sheer  
and silk fabric



*Silver Rain*, 2023

28 x 43 cm (11 x 17 inches)

Hand-stitched using hand-dyed  
fabric, silk thread





*Halcyon*, 2023, above and detail, right

117 x 64 cm (46 x 25 inches)

Needle felting on hand-dyed fabric.  
Embellished with hand-stitch







# Alison Bainbridge

ALISON BAINBRIDGE is a mixed media artist who is fascinated by many forms of hand embroidery. Her work incorporates the layering of fabrics and stitch to develop structured surfaces. Recently she has expanded her repertoire to include acrylic inks, printing and free motion embroidery (FME). Her interest in music and poetry inspire the stories that she translates into stitched visual work.

Bainbridge exhibits widely in the UK and US, and with

Jane Dunnewold's US CST community where she teaches online workshops. She also exhibits in student exhibitions with Fibre Arts Take Two, an Australia online platform engaged in masterclass learning, and is a member of TextileArtist.org.

In the UK, Bainbridge exhibits with the group ThreadWorks comprised of herself and her two sisters.

Bainbridge lives and works in Essex, UK.

Trees are poems (detail), 2024





*Feathers and Lace, 2023*

Handmade Carrickmacross lace, heat press botanical print on heavy watercolour paper, acrylic dendritic printing, suede and calico. Felt mounted. Hand-embroidery.

48 x 51 cm (19 x 20 inches)

Inspired by the Carrickmacross lace butterfly and a love of feather stitch, I designed this to marry traditional Irish lace with contemporary mixed media applications.



*Trees are poems, 2024*

Cotton poplin, acrylic ink and paint, printed leaves, hand-embroidery

29 x 23 cm (12 x 9 inches)

A poem fragment from Kahil Gibran inspired this, 'trees are the poems that the earth writes upon then sky'. It is intended to be abstract in feel with only touches of landscape and the focal point of a single tree.





My Beautiful Monsters  
triptych. 2024

Cotton canvas, acrylic ink,  
hand embroidery

31 x 25 cm each panel  
(12 x 10 inches each panel)

According to Buddhist  
Nun Pema Chodron, our  
'beautiful monsters' are the  
critical voices/stories we re-  
run in our minds that hold  
us in 'suffering'. Buddhism  
tells us that, to be free of

this, we need to accept and  
make friends with them, to  
make tea and invite them  
to sit. Here I reflect on this  
concept as both artist and  
Buddhist.





*I Dream of Flowers, 2024*

Cotton canvas, acrylic ink,  
FME, hand-embroidery

32 x 32 cm (12 ½ x 12 ½  
inches)

This piece is an exploration  
in scale, the abstract  
landscape dominated by the  
large flowers, challenging the  
usual conventions of size. It  
is joyous to create texture  
with hand-embroidery.



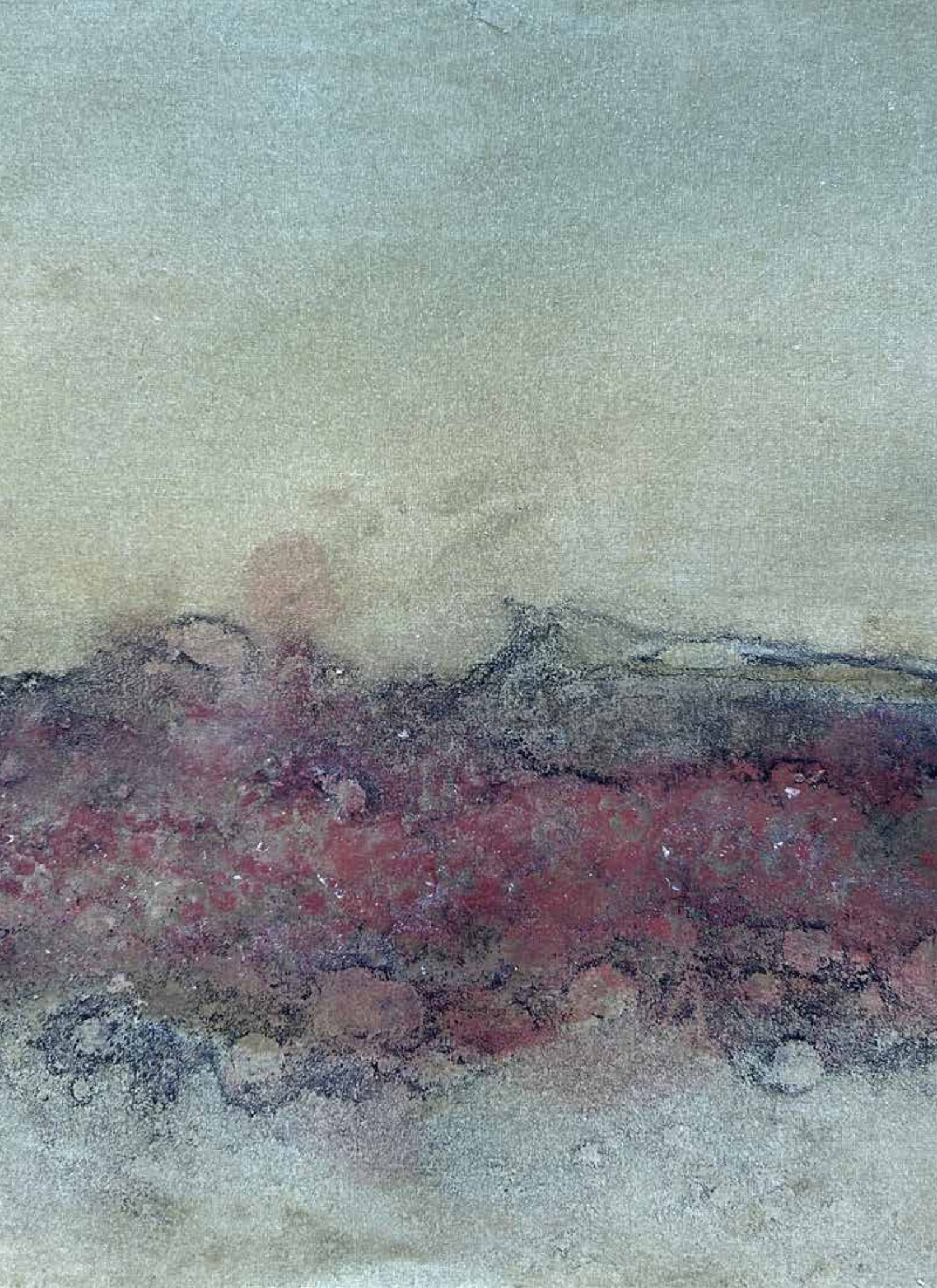
*Fire Mandala, 2018*

Calico, fused fabric, hand  
embroidery, beading,  
handmade buttons

31 x 30 cm (12 x 11 ½ inches)

This design is an attempt  
to create a textured,  
dimensional piece after  
finding an outline of a  
traditional mandala. The  
fabrics and colours reflect  
fire and heat.





# Michèle Dupont

With no previous experience, MICHÈLE DUPONT started her exploration with fabric and thread by participating in online workshops when Covid hit the world. She immediately fell in love with the feeling and texture of these materials. Finding not only a manner of enjoyment, but also a mode of creative expression, Dupont decided to go further, and added drawing and watercolor to her exploration. Having now more than one

string to her bow, she is working with soya milk and pigment (soypig/earth pigments) on fabric after taking Claire Benn's *Out of this Earth* masterclass. As she continues, she will accentuate her soypig pieces with threads, transforming each into a different visual idea.

Dupont is lives and works in Montréal in the French province of Québec, Canada.

*Eggshell Landscape* (detail opposite page), 2024

Mixed media (earth pigments, soya milk, eggshells)

50 x 51 cm (20 x 20.5 inches)

Experimenting with broken eggshells that act as a resist, the soya pigments travel through them and leave some very thin pieces that remain on the fabric. A delicate trace entails.







*Moonlight, 2024*

Mixed media (earth pigments,  
soya milk, ink, thread)

61 x 61 cm (24 x 24 inches)

The ink traveled more than  
expected when I removed the  
piece for drying. It created a  
mysterious scene where the  
yellow glows like a moon.

*Unknown Territory,  
(opposite), 2024*

Mixed media (earth pigments,  
soya milk, ink, thread)

66 x 78 cm (26 x 31 inches)

I love ink, and I tried it on this  
(one of two pieces). Ink brings  
a poetic movement into the  
composition.







*Mile-End Neighborhood*, (top and detail below), 2021

Mixed media (acrylic paint, embroidery thread)

113 x 9 cm (44.5 x 3.5 inches)

A collection of views of a walk through my neighborhood during Covid.





*Where I live, 2021*

Mixed media (acrylic paint on textured fabric, thread)

23 x 30 cm (9 x 12 inches)

The staircases are typical architectural elements seen in Montreal. Many French- Canadian duplex and triplex buildings have these outside staircases which are a cumbersome in winter and when people move to a new place, hammering the staircase with heavy pieces of

furniture. The advantage was to provide more room inside the apartment for the large families (a trend that's past). We still appreciate gaining the extra room when people spend so many months inside during the cold season (-10 C to -35 C).



*Paul's Eyes, (detail), 2020*

Thread, linen

23 x 30 cm (9 x 12 inches)

A lovely smile in his eyes.





# Linda Florio

LINDA FLORIO spent many rainy days surrounded by textiles watching her a mother, a professional seamstress, sew. While Florio pursued graphic design as a profession, she continually amassed her own small collections of swatches, notions, and yardage through her travels or by traipsing around NYC's flea markets and garment industry shops.

Florio is now engaged in mix media art using textiles as a base. In her work, she responds to the materiality of texture, detail, and structured elements and often makes things that can become other things. Usually, the work

starts with a strong interest in a particular technique or coloration, or even stitched or constructed surface. Allowing a discussion to pursue about the possibilities, it is a slow process and each decision affects the outcome.

This body of work is painted, dyed, stitched by hand and machine, and worked in different directions. While quiet in coloration, the subtleties reference needlework samplers, excavated fragments, and lost luxury.

Florio is a member of Fibre Arts Take Two and lives and works in North Carolina, USA.

*End of a Season* (detail opposite page), 2024-25





*End of a Season*, 2024-25

Mixed media: hand; earth pigment painted cloths; earth pigment painted wool; gold metallic thread.

39 x 30 cm (15.5 x 12 inches)

Building a collaged background of gestural painted cloths(suggesting the earth), I assembled a cut-and-painted wool sunflower form on the top layer.

Threads falling from the flower suggest the end of a season.



*Fragment*, 2024-25

Mixed media: hand and machine stitching; tea-and rust-dyed vintage and recycled scraps; earth pigment painted cloth; gold metallic thread.

40 x 50 cm (16 x 20 inches)

Using heavily textured tea-and rust-dyed stitched samplers, I assembled the sampler on to a machine-stitched background of painted earth pigment cloth. The loose threads and remnants of hand stitching reveal durability and revival.





*Fragments, (detail opposite page) 2024-25*

Mixed media: hand and machine stitching; tea-and rust-dyed recycled scraps, earth pigment painted cloth, gold metallic thread.

60 x 50 cm (24 x 20 inches)

Using heavily textured tea-and rust-dyed stitched samplers, I assembled the three individual pieces on a background of collaged earth pigment cloths. The loose and connecting threads reveal durability and revival.





*Roman fragment* (detail opposite page), 2024-25

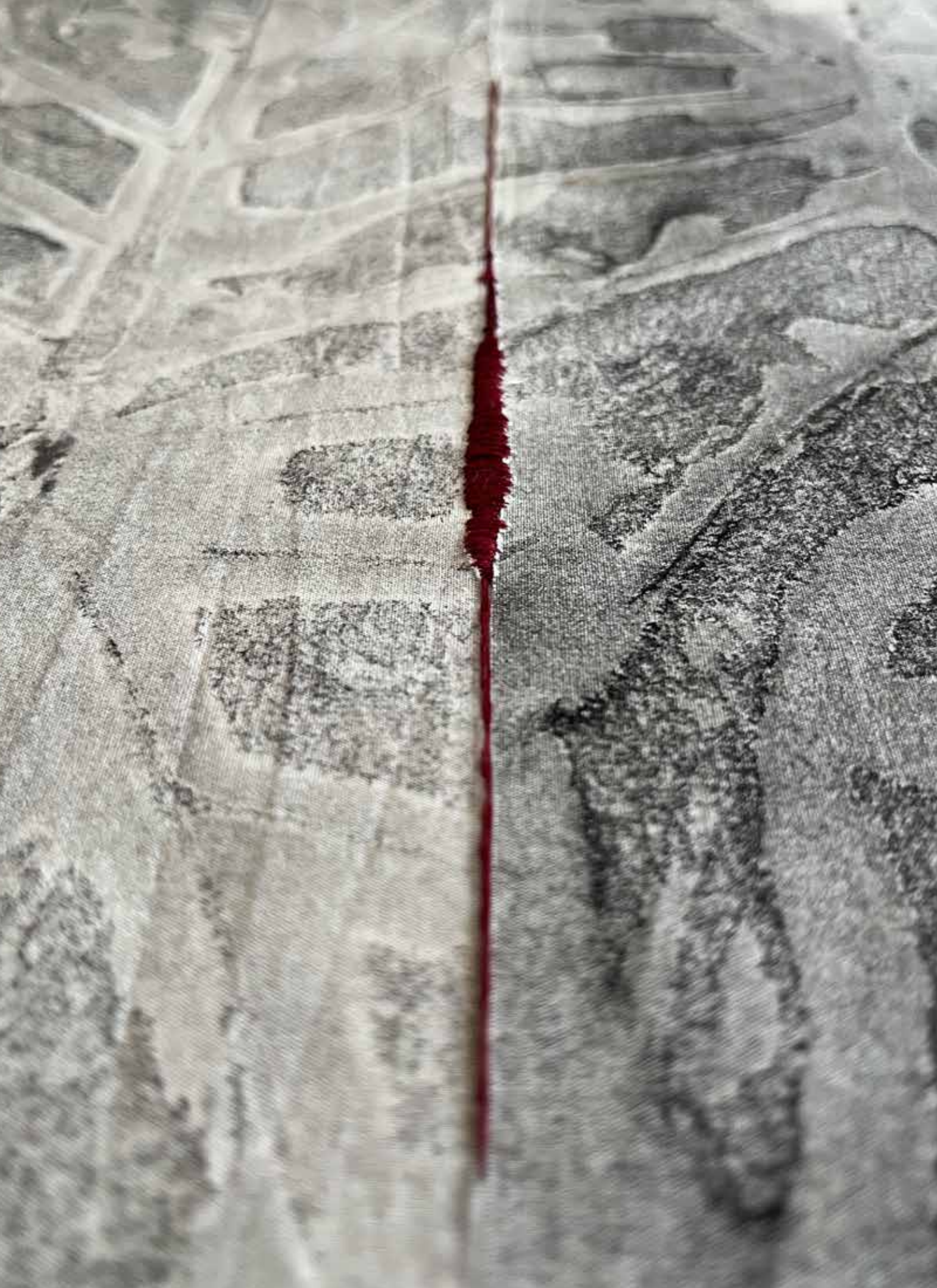
Mixed media: hand stitching; earth pigment painted cloths, gold metallic thread, beads.

33 x 33 cm (13 x 13 inches)

A heavily stitched muslin cloth becomes the base for layers of painted earth pigments in a variety of colors. Washing, wringing, and numerous paint applications yielded this somewhat excavated "Roman" tile-patterned cloth.

Luminosity prevails even after intense manipulation.





# Zara Muradyan

ZARA MURADYAN is an interdisciplinary artist exploring a wide range of artistic mediums and topics in her work.

Continually seeking opportunities to further develop and enhance her artistic skills and techniques, Muradyan's artwork reflects an integrative approach and combines the love of fiber with fine art.

She holds a bachelor's degree in fashion merchandise and fashion illustration, 2003 and a second Bachelor's degree

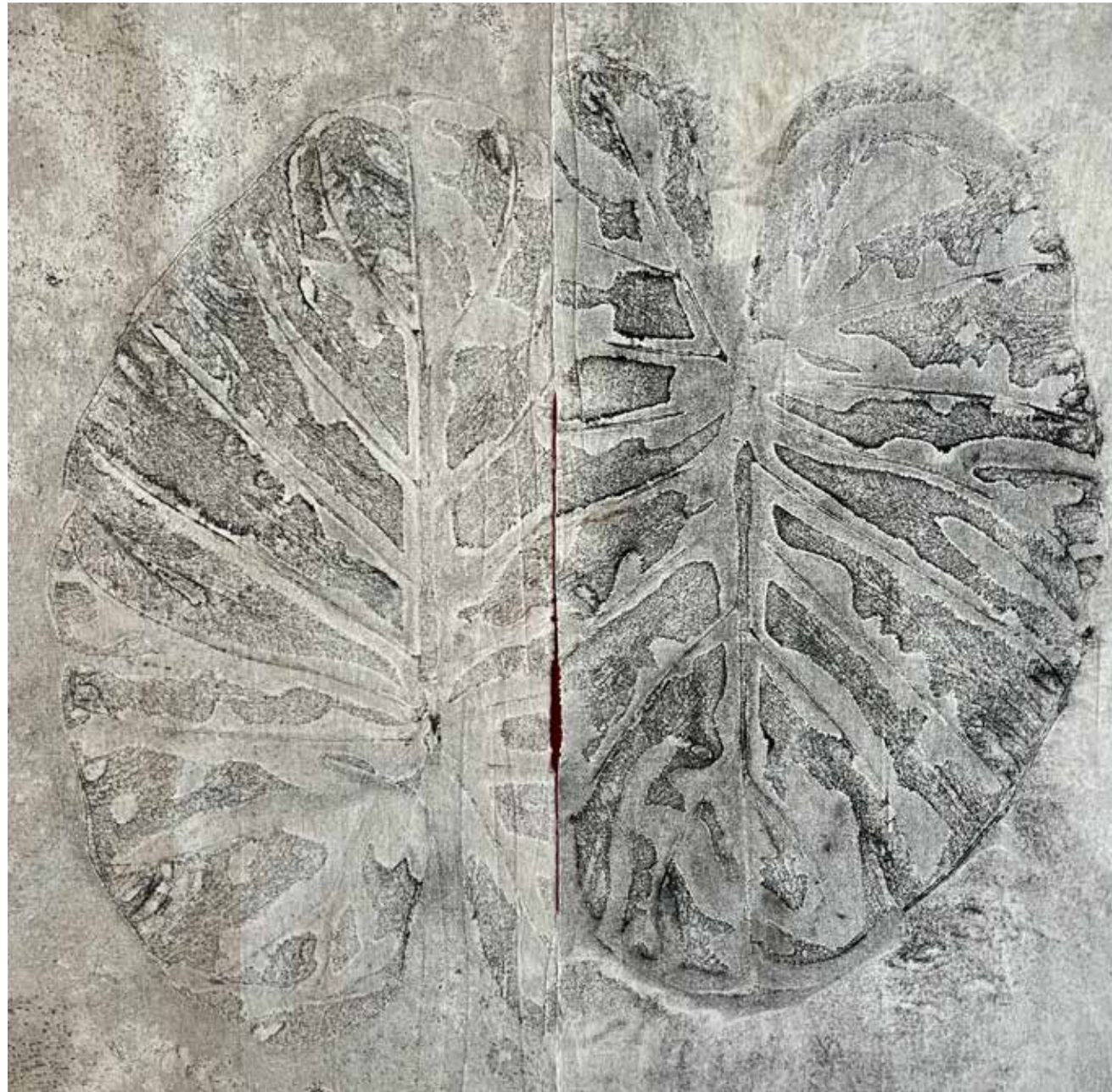
in Art and Education, 2009 from the Armenian State Pedagogical University.

Upon moving to the United States in 2010, Muradyan began creating her own commercial textiles and hand-drawn batiks. She developed a passion for eco-friendly approaches to surface design and in 2023, engaged in a master class on the use of earth pigments with British artist, Claire Benn.

Born in Yerevan, Armenia, Muradyan lives and works in Maryland, USA.

*The View, detail*





*The View*, (above, and opposite page), 2023–24  
series of three

Mixed media (earth pigments, soya milk, thread)

41 x 50 cm each (16 x 20 inches each)

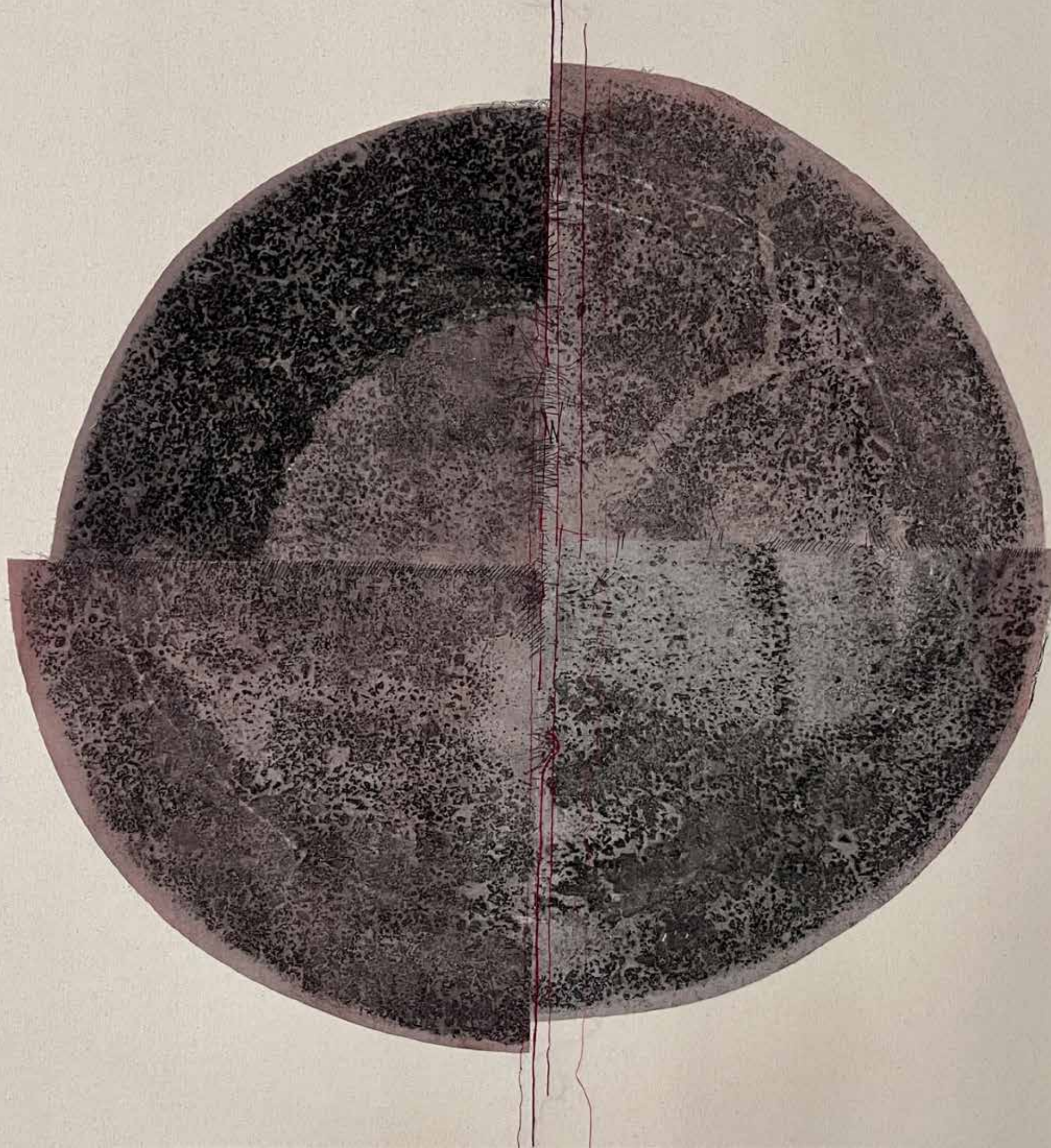
What started as a rhythmic flow of thoughts have become a series of simple landscapes of the view from the Muradyan's window. She explores the deeper connection between emotional state and physical response, and

how the same view looks different depending on her inner feelings. She is a silent witness of an arresting dialogue between her personal emotions, thoughts and ever-changing nature.

*"Each of these components inform my artistic response. I am not seeking solutions but illuminating and distilling how seeing and feelings impact my thinking".*







*Recentering, 2023-24*

Mixed media (earth pigments,  
threads, raw canvas)

91.5 x 122 cm (36 x 48 inches)

Using intricate layering and bold contrasts, the 4 pieces highlight the struggle between conformity and individuality. A misshapenned circle becomes the reflection of the inherent conflict within us: the desire for stability versus the yearning for exploration. By dismantling the idea of perfection, the artist encourages an embrace of imperfections and uncertainties, revealing the beauty in chaos and the potential for growth outside conventional confines. In this dialogue between the familiar and the unknown, viewers are invited to embark on their own journeys of discovery, questioning what lies beyond the circles that define them.





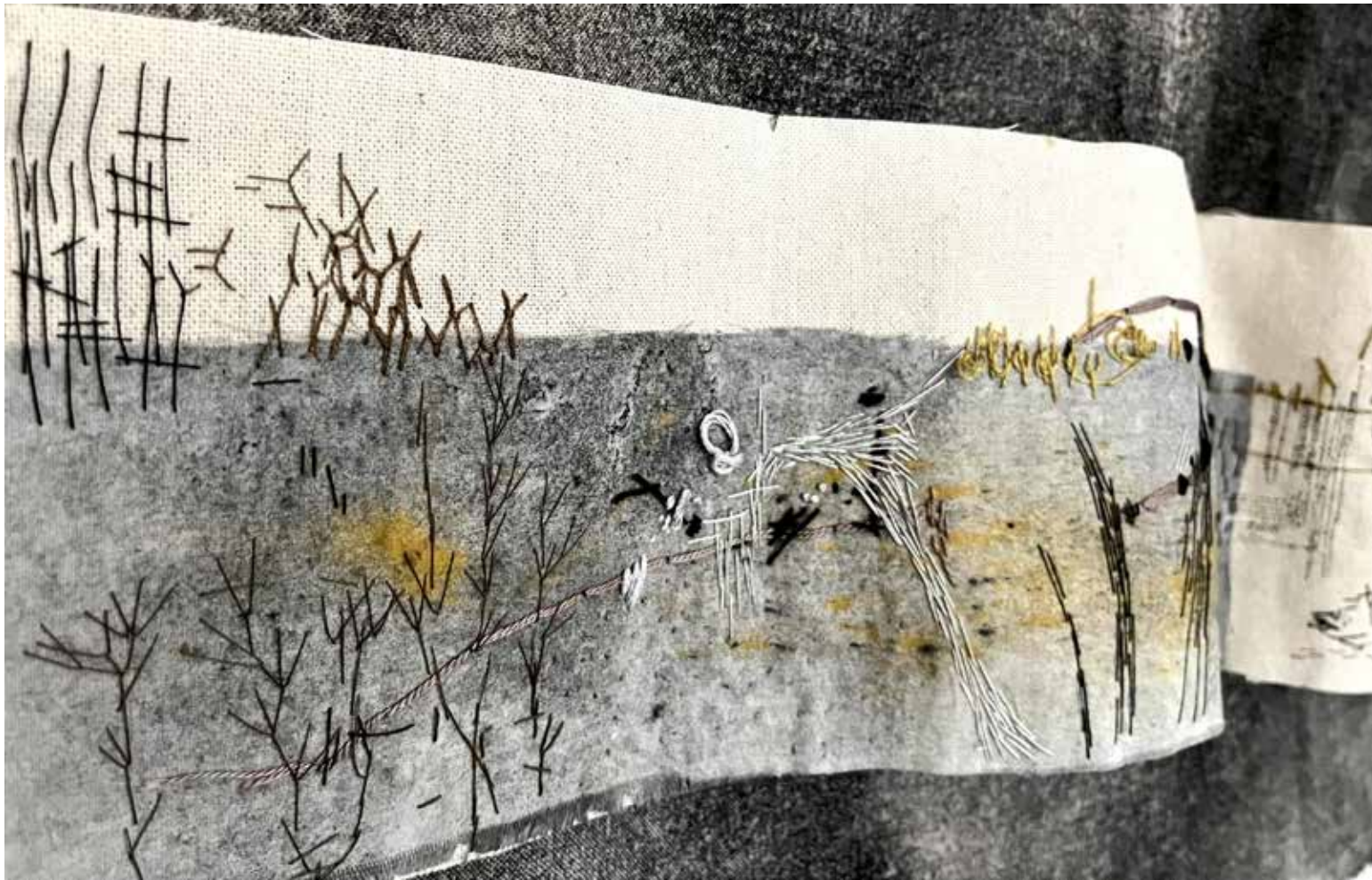
*Cityscape, 2023*

46 x 61 cm (18 x 24 inches)

Mixed media (earth pigments, soya milk, threads)

Amidst the rapid growth of urban populations, environmental challenges, and the increasing disregard for nature, this work reflects a moment of contemplation on the emergence of a new, resilient species. These species, thriving

despite human neglect and unkindness, are a testament to nature's adaptability and strength. Through this piece, I aim to acknowledge and honor these remarkable organisms that persist and evolve in the face of adversity.



*Traveling Stitch, 2023*

Mixed media (earth pigments, threads, raw canvas)

63.5 x 12.7 cm. (25 x 5 inches)

This piece was created during the long flight from my home to my homeland, traveling that spanned 20 hours. In that time, I stitched landscapes that were both deeply familiar and profoundly rooted in my identity: the Armenian

mountains and fields, the burial sites, medieval church ruins, and the windy villages —these are the places that live in my memory, shaping who I am. As I worked, the act of meditative stitching calmed my restless thoughts

and connected me to the question “where do I truly belong?” This piece is a journey through space but also through the intimate geography of my own being.





# Svitlana Simonsen

SVITLANA SIMONSEN is a mixed media fiber artist.

She works primarily with vintage textiles, thread, earth pigments, and inks, layering these materials to evoke a sense of connection to the natural world. Her art reflects personal memories and a deep appreciation for the earth's beauty, focusing on simplicity and rich textures found in everyday materials.

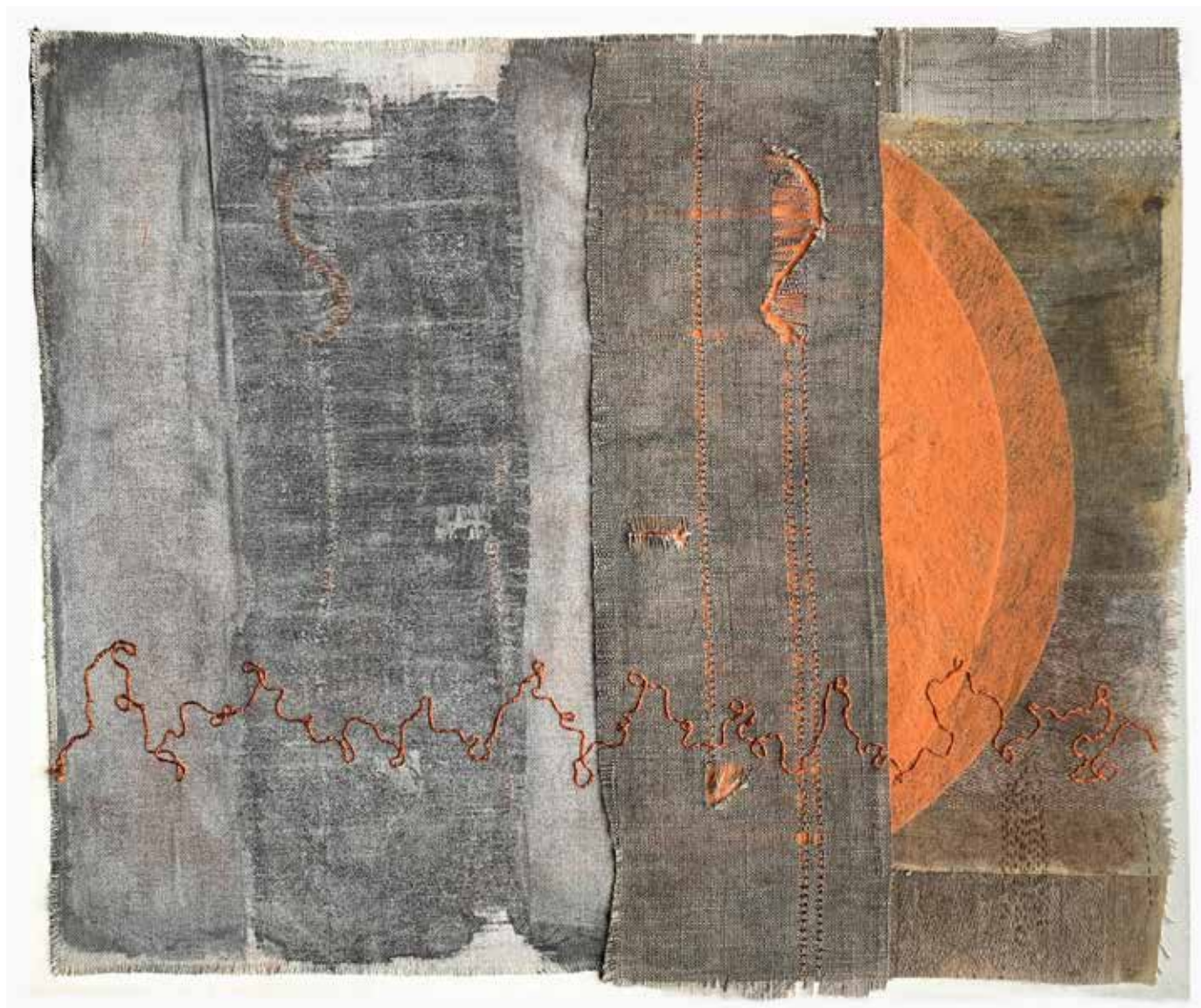
Through intricate stitching and textured layers, she invites viewers to engage with her tactile creations.

Simonsen's work blends textiles, threads and paint, celebrating creativity and environmental awareness, and encouraging a mindful appreciation of nature and its harmonious forms.

Simonsen was born in the Ukraine and lives and works in Denmark.

*Chasing the Sun, detail*





*Chasing the Sun*, 2024

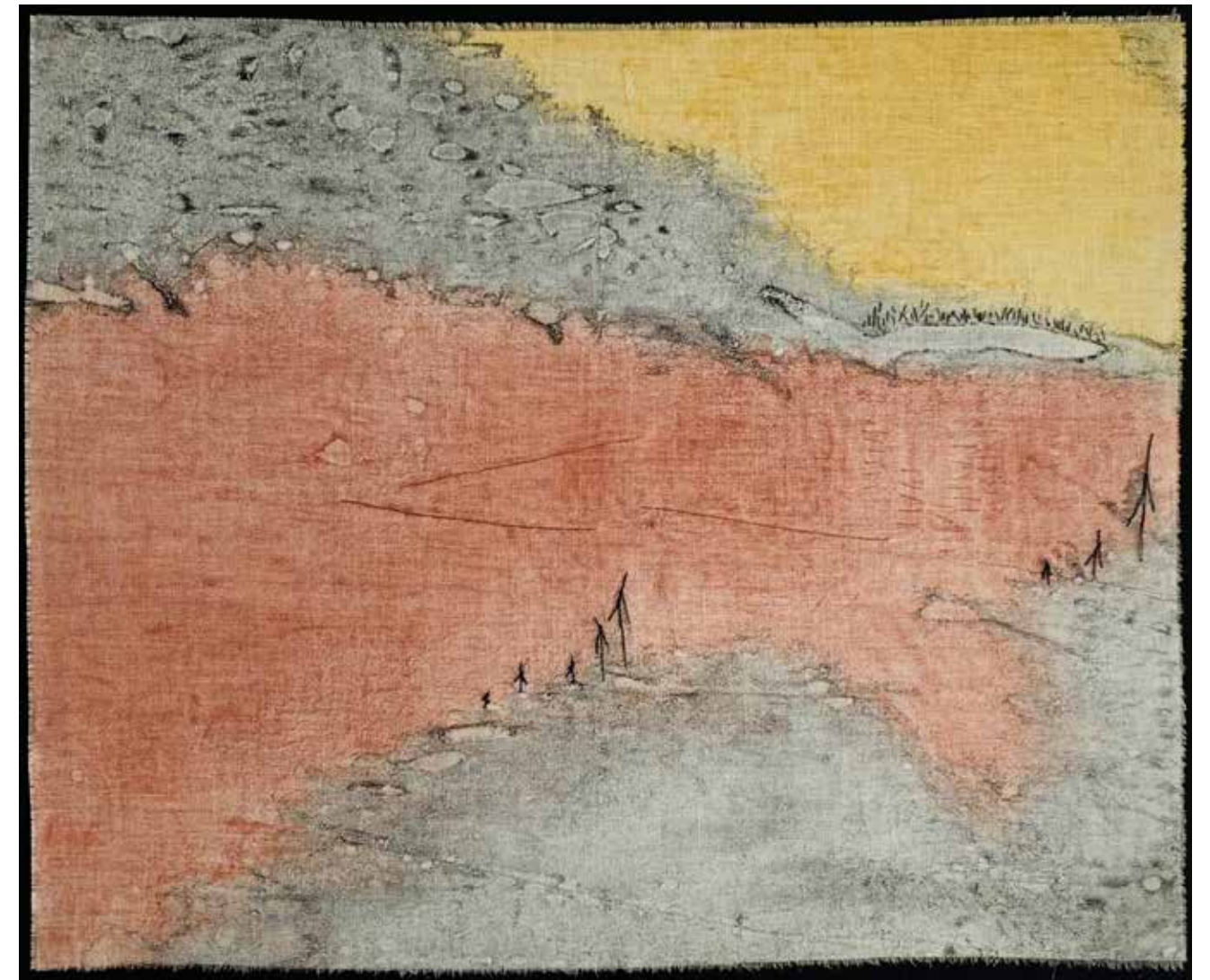
Vintage linen, cotton, earth pigments, embroidery threads, vintage silk thread, drawn threadwork

50 x 60 cm (19 ¾ x 23 ½ inches)

“Chasing the Sun” captures the essence of a relentless pursuit of light, warmth and boundless possibilities. The work symbolizes the eternal human desire to reach for the horizon, to seek new experiences and to embrace the vitality that the sun

represents. Through vibrant colors and a dynamic composition, the piece evokes a sense of movement and energy, inviting the viewer to embark on their own journey toward enlightenment and fulfilment. The work was

created at a turning point in my life, where the future was yet unknown and the past no longer valid. It is a celebration of resilience, hope, and the unyielding spirit that drives us to chase our dreams, no matter how distant they may seem.



*The Great North: Echoes of Childhood*, 2023

Linen, earth pigments, threads

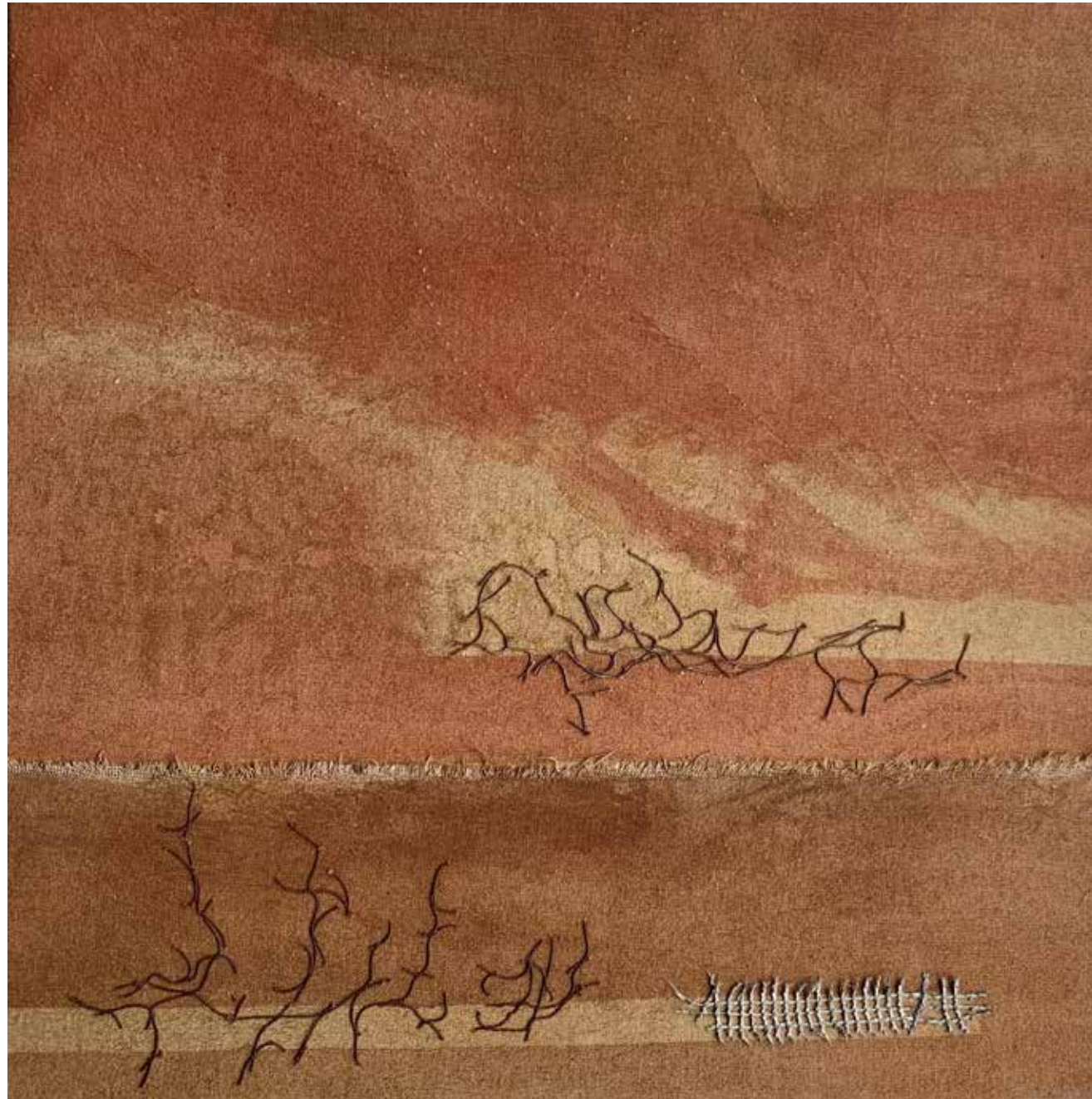
57 x 67 cm (23 x 27 inches)

In this work, I explore the connection between personal memories and the landscapes of my childhood. Growing up in the northern regions, I was captivated by the rugged beauty of rolling hills, dense forests

and ever-changing skies. Through vibrant colours and textured stitches, I capture the essence of this landscape, evoking the awe and wonder it inspired in me. The north symbolizes freedom, exploration, and a

deep connection to nature, reminding us of the fragile beauty of our world.





*Tierra del Fuego, 2024*

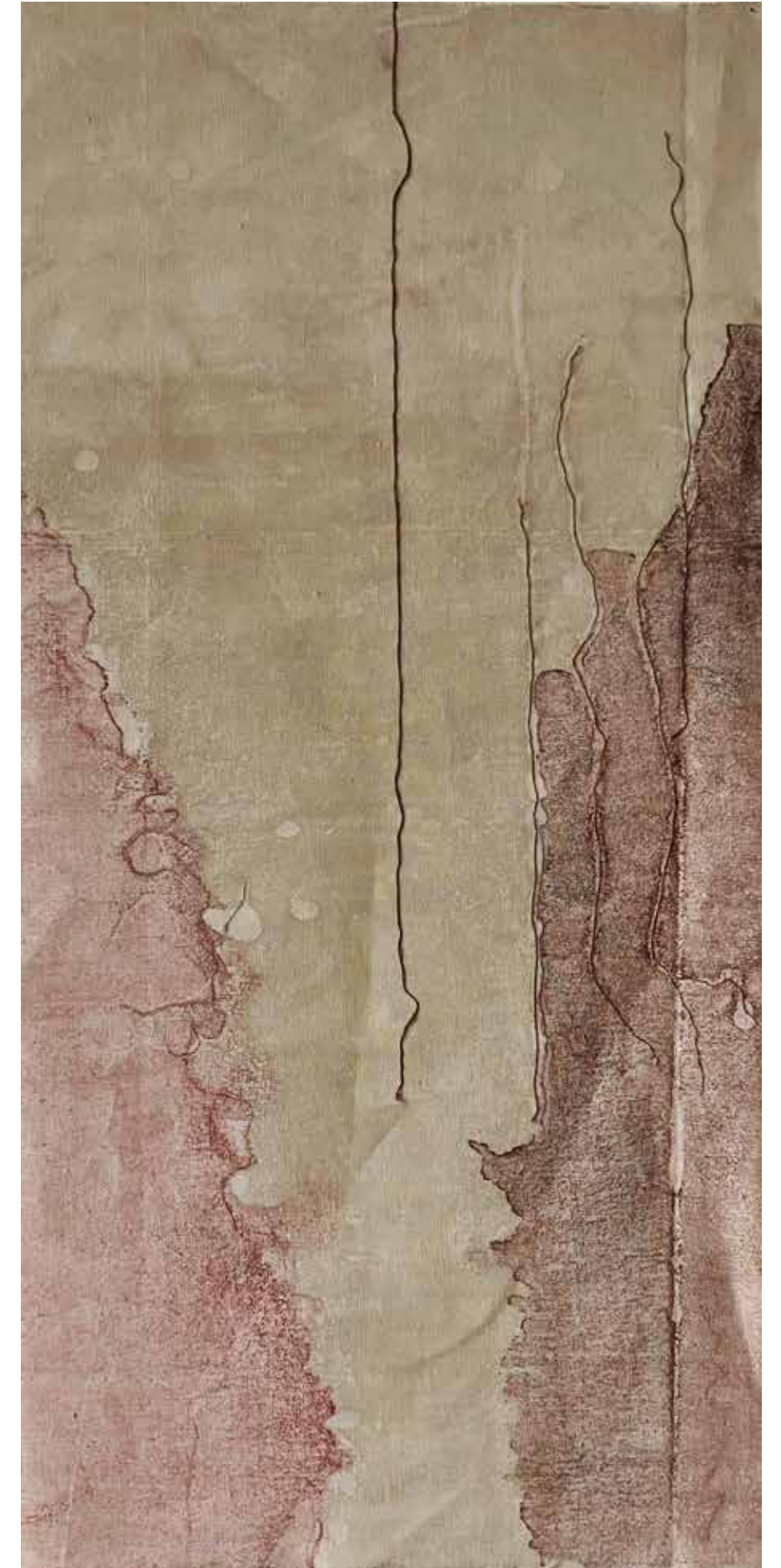
Vintage linen, earth pigments, threads, found woven net

50 x 50 cm (19 ¾ x 19 ¾ inches)

In this work “Tierra del Fuego”, I use pigments and stitches to capture the raw, untamed beauty of snowy mountains, vast plains and wind-sculpted trees. The pigments reflect the earthy tones and dramatic

contrast of the region, while the stitches add depth and texture, evoking the rugged terrain and windswept forests. This combination conveys the wild, resilient nature of the region, inviting viewers to connect with its

primal energy and reflect on the fragile beauty of remote wilderness.



*Doubt, 2023*

Vintage linen, earth pigments, threads

35 x 70 cm (14 x 28 ½ inches)

“Doubt” explores the haunting yet transformative nature of uncertainty in our lives. Through a blend of earth pigments and simple stitching lines, I depict the tension that arises when we grapple with our fears and insecurities. The layered forms symbolize the complexity of thought, revealing how doubt can obscure clarity while also prompting self-reflection. By embracing these feelings, we can find resilience and strength, ultimately transforming uncertainty into a pathway for deeper understanding and personal growth.





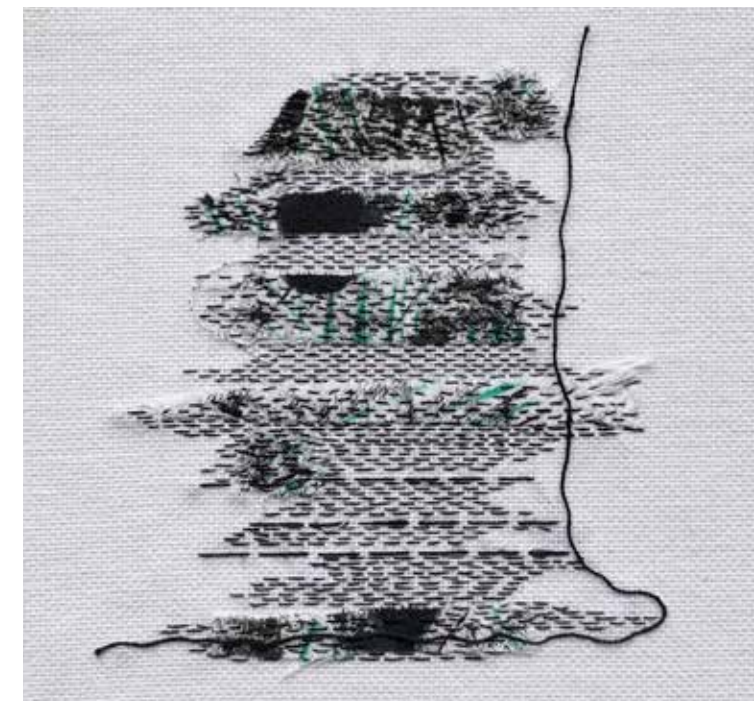
*Frozen in Time, 2023*

Linen, grass, earth pigments,  
thread

40 x 40 cm (16 x 16 inches)

“Frozen in Time” serves as a visual representation of a fleeting moment, encapsulating the essence of summer and the emotional resonance it holds. Through the simplicity and delicate beauty of grass, I aim to capture the ephemeral beauty of nature and evoke a sense

of nostalgia, tranquillity and appreciation for the fragility and preciousness of peaceful moments. The result is a composition that reveals intricate details and the organic beauty of grass, frozen in time.



*Monochrome Mends, series of two, 2024*

Vintage cloth, acrylic paint,  
thread

20 x 20 cm each (8 x 8 inches)

In this series, I explore memory, nature, and abstraction through the use of black and white. The monochromatic palette creates a stark contrast that invites contemplation, while the precise lines symbolize clarity and connection. Each piece reflects the delicate

balance between fragility and resilience, with stitching serving as a metaphor for mending both fabric and personal narratives.



The work of the *6 Threads* group is available for exhibitions and individual sales. For information related to exhibitions, contact: Zara Muradyan, [zartbyzara@gmail.com](mailto:zartbyzara@gmail.com)

For information related to individual sales, refer to the following contacts:

**Seymone Armstrong**

[satfa18@gmail.com](mailto:satfa18@gmail.com)

Instagram: [@seymone\\_armstrong](https://www.instagram.com/seymone_armstrong)

Website: [kingstonfibreartists.ca](http://kingstonfibreartists.ca)

**Alison Bainbridge**

Email: [magic4scritps@googlemail.com](mailto:magic4scritps@googlemail.com)

Instagram: (ThreadWorks group) [@thread65](https://www.instagram.com/thread65)

**Michele Dupont**

Email: [mdupont2013@gmail.com](mailto:mdupont2013@gmail.com)

**Linda Florio**

Email: [Linda@floriodesign.com](mailto:Linda@floriodesign.com)

**Zara Muradyan**

Email: [zartbyzara@gmail.com](mailto:zartbyzara@gmail.com)

Website: [zartbyzara.com](http://zartbyzara.com)

Instagram: [@zartbyzara](https://www.instagram.com/zartbyzara)

**Svitlana Simonsen**

Email: [SvitlanaSimonsen@gmail.com](mailto:SvitlanaSimonsen@gmail.com)

Instagram: [@svitlanasimonsenart](https://www.instagram.com/svitlanasimonsenart)