



Crossing Boundaries | Maintaining Traditions

Teaching Artists  
of the Southeast

Curated for the Center for Craft, Creativity and Design  
by Catharine Ellis and the Southeast Fibers Educators Association

Exhibition Venues

Center for Craft, Creativity and Design, Hendersonville, NC  
Aug. 9–Oct. 29, 2005

The 1912 Gallery, Emory & Henry College, Emory, VA  
Jan. 17–Feb. 24, 2006

Art Gallery, Meredith College, Raleigh, NC  
Aug. 1–27, 2006

Catherine J. Smith Gallery, Appalachian State University, Boone, NC  
Sept. 11–Oct. 24, 2006

Fine Art Museum, Western Carolina University, Cullowhee, NC  
Nov. 1–Dec. 15, 2006

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Teaching Artists  
of the Southeast

Mary Babcock  
Jeanne Whitfield Brady  
Susan Brandeis  
Pip Brant  
Cayewah Easley  
Candace Edgerley  
Catharine Ellis  
John David Hawthorne  
Susan Iverson  
Jeana Eve Klein  
Bethanne Knudson  
Carol LeBaron  
Patricia Mink  
Vita Plume  
Junco Sato Pollack  
Jennifer Sargent  
Georgia M. Springer  
Janet Taylor  
Christi Teasley  
Jan-Ru Wan  
LM Wood  
Christine L. Zoller



# Crossing Boundaries

# Maintaining Traditions

For ancient peoples, textiles meant survival: fishing nets, ropes, baskets, shelters, and clothing. Textiles predated the arts of ceramics and metallurgy and were highly developed before man could write. For over 10,000 years humans have made textiles for everyday use and ritual, for status and protection, for work and adornment, for money and pure delight. Initially, we respond to their lively decoration, their touch, and their protective comfort. If we stop to look more carefully, however, we can be moved deeply by their ability to embody meaning and to evoke associations from our own lives.

For thousands of years textiles were made slowly, and entirely by hand with skill, patience and artistry. Today most of the textiles in our everyday lives are mass-produced at astonishing speeds and are easily available in cheap abundance. Although the preciousness of the handmade textile object is still widely acknowledged, the hand making of textiles in America, once passed down from mothers to daughters, is no longer widely taught in the home. Beginning soon after World War II, that responsibility shifted to the many new programs established in colleges and universities across the country. Some programs started and remained in home economics departments, but by the end of the 1960's, many state universities included textiles—along with ceramics, metalsmithing, and woodworking—in their art departments. But, inclusion in the academic setting did not necessarily guarantee universal acceptance. For decades, textile artist/educators have worked with dedication and persistence to wrest the medium from its simultaneous denigration as “women’s work” and “craft” and to secure its deserved equality with other visual arts.

Across the country, in all types of academic settings, teaching fiber artists demonstrate an unswerving commitment to the preservation of the ancient hand techniques, and an equally courageous embrace of new tools, new chemistry, and digital technologies. While they maintain and pass on the traditional techniques, they also cross boundaries of concept, material, and technique—the inspiration for the title of this exhibition.

Armed with the skills and sensitivities of a good textile arts education, an individual can choose many paths along a “creative continuum” that includes the studio artist, the studio craftsperson, the production craftsperson, the free-lance designer, the entrepreneur, and the on-staff designer working in industry. Each choice is valuable to society and provides creative challenges worth embracing. With knowledge about yarn, cloth, structure, color, pattern, and dyes, each will bring into being objects of use, beauty, and/or meaning. The expertise and accomplishments of the artists in this exhibition span the full range of this creative continuum.

The making of “textile art” (also referred to as “fiber art” or “art fabric”)—objects that are intentionally nonfunctional and that embrace fine art concepts as well as material considerations—is largely a phenomenon of the 20th century. Its roots reach to the Arts and Crafts movement in the 19th century and the legacies of important craft schools like the Bauhaus in Germany, and Black Mountain School in North Carolina. Its practitioners draw on influences from traditional European tapestry, American quilt making, and important 20th century Western movements in the visual arts such as Abstract Expressionism, Minimalism, Decorative Art and Conceptual Art.

The great themes of mid-20th century textile art—large scale, three-dimensional form, natural materials, and strong but minimal color palettes—established the medium in the visual arts alongside painting and sculpture, and began to break down the barriers between the fine arts and crafts. Since the 1950's, the textile arts have evolved to embrace a wider range of expressions and to allow artists to address more intimate themes; to tell stories; to express ironies; and to shock, provoke, denounce, or delight.

The work produced today takes many forms ranging from large hangings for the wall to miniature works; freestanding sculptures to site-specific works; performance pieces to

installations; and wearable art to functional clothing. To express their ideas, many textile artists now deliberately embrace the traditional aspects of textiles which once branded the medium as “women’s work” and which the previous generation therefore sought to avoid: color, pattern, texture, structure, and even decoration. This development signals a collective maturing in the discipline and a confidence in its stature and acceptance in the art world.

Many mid-career textile artists working today were first drawn to the medium by the slow, meditative, and repeated hand motions in weaving, dyeing, printing, painting, and stitching, or because they craved the feel of the materials in their hands. In the late 20th century this way of making came face-to-face with the computer age. The “collision” raised many important issues about the nature of textile making and was accompanied by waves of both enthusiasm and resistance.

Some artists continue to explore the potential of handmade textiles, achieving increasingly greater sophistication, elegance, and artistic control in their work. Many have leaped wholeheartedly into complete digital production, exploring the potential of a new realm of image possibilities. With curiosity, reflection, experimentation, and careful evaluation, others have “seam”lessly (pun intended at the reader’s option) integrated the new digital technologies into their work alongside the hand technologies. In the new century, digital technology has spawned many new types of images not previously possible in hand made textiles, thus expanding the visual vocabulary of the medium. Using the computer, both surface designers and weavers can easily manipulate their original source images in size, scale, color, and structure, and, if the artist desires, the finished works may display more complex color palettes; layered and blended images; and a renewed interest in the ability of cloth to incorporate photography—as evidenced by many of the works in this exhibition.

One of the realities of teaching the textiles arts is that the programs are usually small, typically a single professor and students. Most textile art faculty therefore work alone in their medium, surrounded by groups of painters, sculptors, or other visual artists or designers who may not understand it (or wish to). The result is that these teaching artists rarely have professional peers in their immediate geographical area. Ironically, just when work in the medium has grown so robust and mature, college-level textile arts programs themselves, always small in enrollment and faculty, are also shrinking in number. A teacher’s retirement often results in the loss of the single fibers faculty position, the selling off of equipment, the shutdown of the program, and the distribution of its budget to larger and more bureaucratically powerful programs. Seeing a need to combat our common isolation and to “network” for our mutual survival, in 2001 I contacted all of the teaching textile artists known to me in the Southeast region, and organized a meeting at Penland School of Crafts to discuss forming a loose alliance that would allow us to share our work; to talk about our teaching successes, challenges and solutions; to strengthen our programs by exchanging knowledge and strategies; to demonstrate the collective strength of our accomplishments; and, most importantly, to create a kind of collegiality we found missing in our own schools. To my delight, that group has grown steadily larger and now enthusiastically gathers each October to laugh; to gripe good-naturedly; to share new artwork; to exchange instructional projects and tactics for working the academic “system” on behalf of our small programs; to celebrate; and to grow.

Each artist in this exhibition teaches the textile arts in a college, university, or art school setting in the Southeast, offering instruction in everything from the ancient arts of hand weaving, dyeing, printing, and stitching cloth, to explorations in digital technology, mixed media, and space age materials. In both the classroom and the studio, these teaching artists synthesize ideas from diverse influences and push the boundaries of traditional materials and techniques as they explore widely diverse concepts ranging from the intimate to the cosmic. Despite the relative insecurity of the current academic atmosphere, this group of teaching artists collectively demonstrates the strength, integrity, vitality, and creative energy alive in the medium today. The works in this exhibition reveal imagination; openness to challenge; embrace of both the traditional and the new technologies; commitment to standards of excellence; and a great and abiding joy in the making. The Southeast Fibers Educators Association and the exhibition organizers hope that you will enjoy this glimpse of the variety, sensitivity, creativity, skill and intelligence of these teachers guiding tomorrow’s textile artists.

**Susan Brandeis**  
Professor of Art and Design  
Director of Graduate Programs,  
Art and Design, College of Design  
North Carolina State University  
Raleigh, NC



## MARY BABCOCK



My work is principally concerned with unifying two characteristically divergent paradigms of art-making: art as beauty and art as social criticism. The content focuses jointly on the potential for and blocks to human understanding at both international and interpersonal levels.

In the 2004 presidential election, I watched a nation engaged in a devastating war purportedly based on the ideals of democracy and freedom, vote—state by state—to ban the “sacred” union between thousands of individuals who against all odds remain in love and deeply committed to one another. This defense against the “gay agenda” played a more important role in American politics than issues of economics or international policy. In fact, most statistics reveal that nearly half of American heterosexual marriages heretically break the sacred bond and end in divorce. And the sanctimonious “red” states have a divorce rate 27% higher than “blue” states. Makes you wonder... What is the anxiety here? Why does my love make you so nervous and scared?

The title of this piece, *Teachings on Love*, is borrowed from a book of the same name by Thich Nhat Hanh, Zen master, political exile, poet and peacemaker. He quotes Nagarjuna, a second century Buddhist philosopher: *Practicing the Immeasurable Mind of Love extinguishes anger in the hearts of living beings. Practicing the Immeasurable Mind of Compassion extinguishes all sorrows and anxieties...*

**EDUCATION** 2002 MFA Studio Art, University of Arizona | 1996 BFA Painting University of Oregon, 1988 MA/PhD Psychology, University of Pennsylvania | 1985 BA Psychology, Cornell University  
**SELECTED ONE- & TWO-PERSON EXHIBITIONS** 2004 *Circumspect*, The Jones House, Boone, NC | 2003 *Dirty Laundry*, performance and installation, The Wedge Gallery, Asheville, NC | \_\_\_\_\_, installation and CD, Printmaker's Gallery, Kansas City Art Institute, Kansas City, MO | 2001 *Residue—in two acts*, collaborative installation, Lionel Rombach Gallery, Tucson, AZ | *Coming to Terms*, Central Arts Collective, Tucson, AZ  
**SELECTED GROUP EXHIBITIONS** 2004 *The Fifth International Biennial on Contemporary Textile Art* (cd), Kherson, Ukraine, juror: Ludmila Egorova | 2004 *American Gourmet*, Appalachian State University Faculty Show, Catherine J. Smith Gallery, Boone, NC | 2004 *13th North American Sculpture Exhibition*, Foothills Art Center, Golden, CO, juror: James Surls | 2003 *Art in Craft; Craft in Art: The 3rd Cheongju International Craft Competition and Biennale*, Cheongju Arts Center, Cheongju-city, Korea, jurors: Oh, Won Tack, Eun, Byung Soo | 2003 *Wrapped in Cloth: The Human Figure in Textiles*, Tubac Center of the Arts, Tubac, AZ, juror: Julie Sasse, Tucson Museum of Art; awarded special recognition | 2002 *The Fifth Annual International Festival of Tapestry and Fiber Art* (catalogue), Beauvais, France, juror: Denise Bigot | 2001 *The Breath of Nature: The Cheongju International Craft Competition and Biennale*, Cheongju Arts Center, Cheongju-city, Korea, fiber jurors: Sheila Hicks, Kim Le-na, Lin Le-cheng | 2001 *ArtCultureNature*, Coconino Center for the Arts, Flagstaff, AZ, jurors: Shawn Skabelund, Alan Petersen  
**COLLABORATIONS** 2005 “Double Agency” at *Convergence*: installation/performance with Christopher Curtin, Project CREO, St. Petersburg, FL | 2004 “Converse” at *Conversations with the Contemporary Figure*: installation with Kerry Phillips, Eyedrum Art and Music Gallery, Atlanta, GA, curator: Danielle Roney | 2003 “\_\_\_\_\_” at *Couplets* (CD): Artist/poet collaboration with poet Steve Burt, The Writer's Place, Kansas City, MO | 2002 “*Isoline*” at *in response...* with Kerry Phillips, The Red Gallery, Savannah, GA, juror: Robin Cembalest of ARTnews | 2001 *Five Wily Muses: Subverting the Prevailing Paradigm* (collaborative installation), Tucson Pima Arts Council, Tucson, AZ  
**SELECTED PUBLICATIONS** *Surface Design Journal*, Summer 2005 | Interview by Patricia Malarcher, *Fiberarts Design Book 7*, 2004 | 22nd North American Sculpture Exhibition catalog, Foothills Art Center, Golden, CO, 2003 | *Art in Craft; Craft in Art: The 3rd Cheongju International Craft Competition and Biennale* catalog, Cheongju Arts Center, Cheongju-city, Korea, 2003 | *Jours de l'Oise*, Beauvais, France, September 2002 | “Beauvais, capitale de la Tapisserie” *The Breath of Nature: The 3rd Cheongju International Craft Competition and Biennale* catalog, Cheongju Arts Center, Cheongju-city, Korea, 2001  
**SIGNIFICANT AWARDS** 2004 HR Meininger Company Award, 22nd North American Sculpture Exhibition, Foothills Art Center, Golden, CO | 2003 Richard T. Barker Award for Outstanding Creative and Scholarly Achievement, Appalachian State University, Boone, NC | 2003 Special Citation in Mixed Media, 3rd Cheongju International Craft Competition and Biennale, Cheongju Arts Center, Cheongju-city, Korea | 2001 Silver Award in Fibers, 2nd Cheongju International Craft Competition and Biennale, Cheongju Arts Center, Cheongju-city, Korea  
**SIGNIFICANT GRANTS** 2005 Professional Development Grant, Surface Design Association, Sebastapol, CA | 2003 University Research Council Grant, Appalachian State University, Boone, NC | 2002 University Research Council Grant, Appalachian State University, Boone, NC | 2002 Amazon Foundation Grant, Tucson, AZ | 2000-02 Jacob K. Javits Fellowship, U.S. Department of Education, Washington, DC | 1986-88 National Science Foundation Fellowship, National Science Foundation, Washington, DC  
**SELECTED COLLECTIONS** Department of Arid Lands Studies, University of Arizona, Tucson, AZ | Savannah College of Art and Design, Savannah, GA

Mary Babcock is Assistant Professor/Fibers Area Head in the Department of Art at Appalachian State University in Boone, NC.



Mary Babcock  
*Teachings on Love*, 2005

hand-embellished antique  
wedding dress, detail



## JEANNE WHITFIELD BRADY

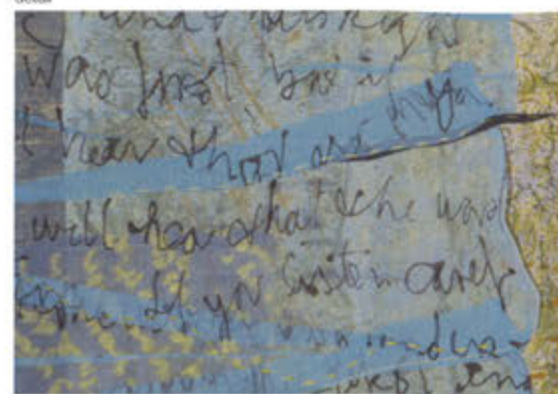


The fiber pieces in this exhibit are part of a body of work that represents an ongoing visual journal of my travels throughout the North American continent. My American ancestry is not uncommon. I am a direct descendent of that restless journey West.

"Roots" is a foreign concept to me. I have passed through this land, and over it; rarely have I lived in it, and only briefly lived off it. It is that ever-increasing desire to be, to feel, rooted in this land that creates the desire to make these images manifest.

Fabric is a natural choice for me. It is woven of nature. It offers a surface upon which to root ones' self yet is changeable, not unlike the landscape. All fabric I hand dye, choosing colors I remember from a walk in the woods, the wind blowing across the grasses of the prairie, the rivers and lakes I live near in Tennessee, and oceans I have visited. The motifs are synthesized elements of the landscape. Geology attracts me, the external view and the internal structure, the large scale and the microscopic, the dynamic and the subtle. Only recently have I settled down, finally content to be in one place and grow a few "roots." I'm curious to discover how this will affect the landscape of my future creative endeavors.

detail



**EDUCATION** 1996 MFA Surface & Textile Design, East Carolina University | 1977 BFA Printmaking/Drawin, East Carolina University **SELECTED INTERNATIONAL EXHIBITIONS** 2004 *Fiberart International-Biennial Exhibition of Contemporary Fiberart*, Pittsburgh, PA, jurors: David McFadden, Sarah Quinton, and Barbara Lee Smith, on tour at the Museum of Art & Design, NYC and the Bellevue Museum, Seattle, Washington | 2002 *Migraine*, solo exhibition of mixed media drawings centered on the theme of children and migraines, in conjunction with the Fifth International Symposium on Headaches in Children and Adolescents, Oberhausen, Germany | 1999 *Pain and the Art of Healing*, curator and exhibitor: Praterinsel, Munich, Germany | 1998 *American Landscapes*, solo exhibition, Dusseldorf, Germany | 1997 *East Meets West*, invitational exhibition, Oberhausen, Germany | 1996 *International Kimono Exhibition*, jurors: Jason Pollen & Susan Brandeis, Tampa, FL, first place | 1996 *International Iron '96*, invitational exhibition, Tallinn Art University, Tallinn, Estonia | 1994 *Sammis Galerii*, invitational exhibition, Tallinn, Estonia | 1994 *1st Annual Invitational*, Oberhausen, Germany **SELECTED NATIONAL EXHIBITIONS** 2004 *Tennessee Masterworks 2004*, invitational, Madison Art Center, juror: Craig Nutt | 2004 *Best of Tennessee Craft*, TACA 2004 Biennial, Tennessee State Museum, Nashville, TN, juror: Toni Sikes; honorable mention award | 2004 *As I See Myself, An Exhibition of Autobiographical Art*, invitational, Kentucky Museum of Arts & Design, Louisville, KY | 2004 *38th Mid-States Craft Exhibition*, Evansville Museum of Arts, History & Science | 2003 *Fiber Focus 2003*, Art St. Louis Gallery, St. Louis, MO, juror: Junco Sato Pollack | 2003 *Cross-Sections: Processes and Materials*, fibers invitational, East Tennessee State University Slocumb Galleries, curator: Carol LeBaron | 2003 *Personal Vision: Artist Made Paper and Books Invitational*, St. Andrew's-Sewanee Gallery, curator: Claudia Lee | 2002 *The Best of Tennessee*, Hunter Museum of Art, Chattanooga, TN, juror: Bruce Pepich | 2002 *Handcrafted: A Juried Exhibition of Ceramics, Fiber, Glass, Metal, Wood, Rocky Mount Arts Center, NC*, juror: Ron Meyers | 2001 *Fiber Focus 2001*, Art St. Louis Gallery, St. Louis, MO, juror: Laurel Reuter | 2001 *Baskets, Beads, and Fiber Invitational*, Indiana University Southeast | 2000 *American Journeys Solo Exhibition*, Appalachian Center for Crafts, Smithville, TN | 2000 *The Artist and the Journal: Processing, Recording, Re-visiting Invitational*, Appalachian Center for Crafts | 2000 *East Meets West Invitational*, High Desert Gallery, Flagstaff, AR **SIGNIFICANT AWARDS** 2004 Honorable Mention, *Best of Tennessee Crafts*, juror: Toni Sikes | 2001 *Award of Excellence, Fiber Focus 2001 National Juried Textiles Exhibition*, St. Louis, MO, juror: Laurel Reuter | 1998 *Textiles*, CAA '98, juror: Jerry Jackson, second place | *International Kimono Exhibition*, Tampa FL, jurors: Jason Pollen, Susan Brandeis, first place **PUBLICATIONS** *Fiberart International-Biennial Exhibition of Contemporary Fiberart*, exhibition catalog, 2004 | *Fiberarts Design Book 7*, Lark Books, 2004 | *Southern Living*, August 2003 | *Surface Design Journal*, 25th anniversary issue, 2002 | *The Art and Craft of Handmade Books*, Shereen LaPlantz, ed., 2001 | *Papermaking. Beautiful Papers & Projects to Make in a Weekend*, contributing chapter on handmade paper lanterns, Claudia Lee, ed., 2001 | *American Craft*, February/March 1998 **SELECTED CORPORATE COLLECTIONS** Evangelical Hospital Children's Clinic, Oberhausen, Germany | Boddie-Noell Enterprises, Rocky Mount, NC | R.J. Reynolds Corporation, Atlanta, GA | East Carolina University, Greenville, NC | Miami-Dade Community College, Miami, FL

Jeanne Whitfield Brady is Associate Professor of Fiber, Head of Fiber Arts Department at the Appalachian Center for Crafts in Smithville, TN.

Jeanne Whitfield Brady

*Listening for the Words Beneath the Water*, 2005  
fiber, hand-dyed and printed silks  
(shantung, habotai)

26" w x 72" h





## SUSAN BRANDEIS



*Making a textile is magic.* My early life experiences planted seeds, now grown into my passion for making textiles by hand, and my understanding of the powerful combination of materials, techniques, skill, craft, imagination and spirit.

I make textiles because I love the rhythm of repetition and pattern, complex color contrasts, textured relief surfaces, and the feel of the materials in my hand. I savor the slow meditation of making as an antidote to life's rush and bustle. I choose simple, natural materials for their honest liveliness. I avoid trends to search for an enduring aesthetic. While the ideas are mine, the work is not about me. I prefer images and concepts that transcend the personal to touch universal human themes. Fabric work is as natural for me as breathing, and its expressions a "language" often more eloquent than speech. For 25 years, I have used nature and natural phenomena as the subject matter for my work, developing dyeing, printing, piecing, weaving and stitching techniques to construct complex relief surfaces. The works have evolved from grand views and generalized effects, to the power and uniqueness of more specific places and moments in time; from exuberance and celebration, to elegance and poetry. Both my sources of inspiration and the images I make have become more intimate, more heartfelt, more quiet and reflective.

I use the contrast of panels in a single piece to allow the viewer multiple simultaneous glimpses: close views next to distant ones, views toward the horizon or from above—mimicking the way we see our surroundings. We look to the distance, we look at what is close to us, we turn, we change focus, our eyes move about because we cannot take in everything at once. I use multiple works in a series to speak more comprehensively about the experience of a special place.

My approach allows incorporation of a wide variety of textile techniques and materials, now including digital printing. Each piece I make requires different technologies—many hand, but some computer. The balance among them makes my current working process satisfying—and magical.

**EDUCATION** 1982 MFA Textile Design/Fiber Art, University of Kansas | 1979 MS in Art Education, Indiana University | 1971 BA Indiana University **SELECTED EXHIBITIONS** 2005 *Hypertextiles*, Bloomington, IN | 2005 *Recursions: Material Expressions of Zeros and Ones*, Atlanta, GA | 2004 *NC Craft 04: A Celebration of Penland's 75th Anniversary*, Greenville, NC | 2004 *Convergence/Divergence: Split Rock Artists at the Goldstein*, St. Paul, MN | 2004 *Alchemy: Transforming Material, Technique, and Idea*, Penland, NC | 2004 *NCAC Fellowship Recipients Exhibition*, Charlotte, NC | 2004 *Fabulous Fibers*, Isabella Cannon Gallery, Elon University, Elon, NC | 2003 *Cross Sections: Process and Materials*, East Tennessee State University, Johnson City, TN | 2003 Robert V. Fullerton Museum, California State University, San Bernardino, CA | 2002 *Technology as Catalyst: Textile Artists on the Cutting Edge*, The Textile Museum, Washington, DC, Gallery of Art and Design, North Carolina State University, Raleigh, NC | 2001 *Cheongju International Craft Competition*, Cheongju, Korea, honorable mention | 1999–2001 *Perpetua: Images of Place*, Portland and McMinnville, OR; Raleigh, NC | 2000 *The Contemplative Stitch*, Kansas City, MO | 2000 *ReFormations: New Forms from Ancient Techniques*, Portsmouth, Glen Allen, and Farmville, VA; Smithville, TN | 1999 *Taide—Kasityo—Taide: Art and Craft from North Carolina, USA*, National Craft Museum, Helsinki, Finland | 1999 *Susan Brandeis: Fiber Works*, Duke University School of Law, Durham, NC | 1998 *Fiber as a Medium in Contemporary Southern Art*, Atlanta, GA | 1998 *Through Women's Eyes, By Women's Hands*, University of North Carolina, Chapel Hill, NC | 1997–1998 *North Carolina Arts Council Visual Artist Fellowship Exhibition* **SIGNIFICANT AWARDS** 2002–2003, 1996–1997 and 1991–1992 State of North Carolina, Dept. of Cultural Resources, North Carolina Arts Council: Visual Artist Fellowship | 1997 NCSU School of Design nominee for Distinguished Alumni Undergraduate Professor | 1994 Outstanding Teacher, North Carolina State University School of Design **SELECTED PUBLICATIONS** "Post Digital Textiles: Rediscovering the Hand," (author) *Surface Design Journal*, Summer 2004 | *Fiberarts Design Book 7*, Lark Books, 2004; *Design Book 6*, Lark Books, 1999; *Design Book 5*, Lark Books, 1995; *Design Book 4*, Lark Books, 1991; *Design Book 3* Lark Books, 1987; *Design Book 1*, Hastings House, 1980 | *Embroidery*, Great Britain, July 2002 | *Surface Design Journal*, Winter 2003; Winter 2001 **PUBLIC & CORPORATE COLLECTIONS** Bank of America, Charlotte Gateway Village, Charlotte, NC | Bell Northern Research, Research Triangle Park, NC | Central Carolina Bank, Cary, NC | The Lucy Daniels Foundation, Cary, NC | Embassy Suites Hotel, Syracuse/DeWitt, NY | Ernst & Whinney, Washington, DC | Glaxo Inc., Research Triangle Park, NC | Helikon Division of Herman Miller, Sanford, NC | IBM, Research Triangle Park, NC | Kaiser Permanente, Durham, NC | North Carolina State University, Raleigh, NC | Omni Hotel, Durham, NC | Renwick Gallery, Smithsonian American Art Museum, Washington, DC | Southland Corporation, Dallas, TX | City of Toyama, Japan | United Parcel Service Headquarters, Atlanta, GA | University of North Carolina School of Law, Chapel Hill, NC | Wachovia Bank, Winston-Salem, NC | Washington State Arts Commission, for public school art purchases | White House Christmas Tree Ornament Collection, Washington, DC | White House Easter Egg Collection, Washington, DC

**Susan Brandeis is Professor of Art and Design, Coordinator of the Fibers and Surface Design curriculum and Director of Art and Design Graduate Programs at North Carolina State University in Raleigh, NC.**



Susan Brandeis

*Succulence*, 2005  
digitally printed, hand- and machine-  
embroidered and beaded;  
cotton and silk, glass beads

79" w x 39" h

photo by Susan Brandeis





## PIP BRANT



This work re-contextualizes news reports and morality debates concerning topics such as abuse of authority and economic strategies as possible sources for terrorism. The juxtaposition of nostalgic and sentimentally loaded 50's tablecloths and dyed appropriated imagery counters the original purpose of a blanket or decorative tablecloth that once covered a festive table surrounded by a well-behaved, tightly defined, American family. The depiction of public tragedy on these domestic pieces of cloth, once used to shelter a piece of furniture used to feed a basic human clan, is converted into a narrative that seeks to relocate states of social disarray. These tablecloths can resume their original postures and once again cover tables, but instead of providing somnambulist visual muzak for the dinner guest, they will be invited to consider the social implications of issues normally swept under the table. Potential dinner guests will be left to question as to what will be served.

**EDUCATION** 1992 MFA, University of Wyoming, Laramie, WY | 1976 BFA, University Of Montana, Missoula, MT | 1996-97 Performance, Set and Costume Design, Barnet College **SOLO EXHIBITIONS** 2006 *Tabled Reports*, University Of Wyoming Art Museum, Laramie, WY | 2005 *Undomesticated*, William Blizzard Gallery, Springfield College, Springfield, MA | 2004 *Wear and Tear*, Lawrence Hall Gallery, Rosemont College, Rosemont, PA | 2003 *Tabled Reports*, The Art Gallery, Broward Community College, South Campus, Pembroke Pines, FL | 2001 *Twistedtosome*, Hollywood Art and Culture Center, Hollywood, FL | 2000 *Agrarian Ballads*, Florida International University Museum, Miami, FL | 2000 *Urbanrefusenik*, Interactive Performance, Tessie Franzblau Gallery, North Miami, FL | 2000 *Stem Cell Menu*, installation, Tessie Franzblau Gallery, North Miami, FL | 1999 *Hose Hairdo*, winner of Ft. Lauderdale Art Museum Folly Design, Ft. Lauderdale, FL | 1999 *Paint/Print*, Truman State University Gallery, Kirksville, MO | 1997 *Prosty Postcards*, Leicester Square And Charing Cross Phone Booth Installation, London, Great Britain **SELECTED GROUP EXHIBITIONS** 2005 *Domesticity*, Fort Collins Museum of Contemporary Art, Fort Collins, CO | 2004 *Omni*, Art Basel, Miami, FL | 2004 *Miami Now*, World Arts Building, Miami, FL | 2004 *Transgressing Boundaries*, *Surreal Saturday*, *Subtropics*, *Pet-O-Rama*, Ps742, Miami, FL, curator: Elizabeth Cerejido | 2004 *The Last Show*, *The House*, invitational, Miami, FL | 2004 *Against The Law*, *Artists Rewrite The Books*, Bernice Steinbaum Gallery, Miami, FL | 2003 *Singular Impressions*, invitational, Western Wyoming Community College Art Gallery, Rock Springs, WY | 2003 *Turning Pages: Celebrating South Florida Artist-Made Books*, Centre Gallery, Wolfson Campus, Miami, FL | 2003 *Secac and Tri-State 2003 Members Exhibition*, Gallery of Art And Design, Raleigh, NC | 2003 *Florida Cultural Consortium Fellowship Curated Exhibition*, Palm Beach Institute Of Contemporary Art, Lake Worth, FL | 2003 *Hungarian Multicultural Exchange Residency Exhibition*, Vizivárosi Gallery, Budapest, Hungary | 2002 *Artist's September 11 Response Show*, Pelham Art Center, NY | 2002 *An Intuitive Edge*, Patricia Carlisle Gallery, "Shit Heads," Santa Fe, NM | 2002 *Artists Books 2002*, Cuesta College, Fine Arts Department, San Luis Obispo, CA | 2002 *Fiberworks!*, Mary Ann Wolf Gallery, Miami, FL | 2002 *Women in Textile Art*, International Biennial 2002, Coral Gables, FL | 2001 *Unaffiliated Basel Juried Exhibition*, Miami, FL | 2001 *Fly By Night*, *Fibers*, Hollywood, FL | 2001 *Artist's Books*, Beines Center, Fort Lauderdale, FL | 2000 *Flirting With Stability*, Kate Kretz, Duane Brant, Pip Brant, Glass Gallery, Pembroke, FL | 2000 *Hortt*, Fort Lauderdale Art Museum, Fort Lauderdale, FL | 2000 *Artists from Ucross*, University of Wyoming Art Museum, Laramie, WY **ACADEMIC HONORS, AWARDS & RESIDENCIES** 2003 South Florida Cultural Consortium Fellowship for Visual and Media Arts, (fiber project award, jurors: (regional) Bonnie Clearwater, Don Chauncey, Wendy Blazier, Corky Irick, Jorge Santis, (national) Valerie Cassel, Jeffrey Grove, Michael Lumpkin, Maria Christina Villasenor, Olga Viso, Miami, FL | 2003 *Jentel Residency*, Research Little Bighorn Battlefield/Fetterman Battlefield, Banner, WY | 2002 *Hungarian Multicultural Artist Exchange Residency*, Balatonfured, Hungary | 2001 Visiting Professor for Graduate Painting, University of South Florida, Tampa, FL | 1995 Fulbright Exchange In London, Partner, Research in Set And Costume Design **COLLECTIONS** Ucross Foundation, Clearmont, WY | Ft. Peck Museum, Poplar, MN | Sublette County Library, Pinedale, WY | Peoria Art Guild, Peoria, IL | Richard Rideout, Cheyenne, WY | Rocksprings Community Art Center, Rock Springs, WY | Wyoming State Art Museum, Cheyenne, WY | Neltje, Banner, WY | Anne Evans, London, England | Mary Hawkins Harden, Kansas City, MO | Fort Lauderdale Art Museum, Fort Lauderdale, FL | Jill And Allen Greenwald, Coral Gables, FL

Pip Brant is Associate Professor at Florida International University in Miami, FL.

detail



Pip Brant

*Environmental Liberation Front*, 2004  
found cloth, dyed, silk screen, embroidery

57" w x 72" h





CAYEWAH EASLEY

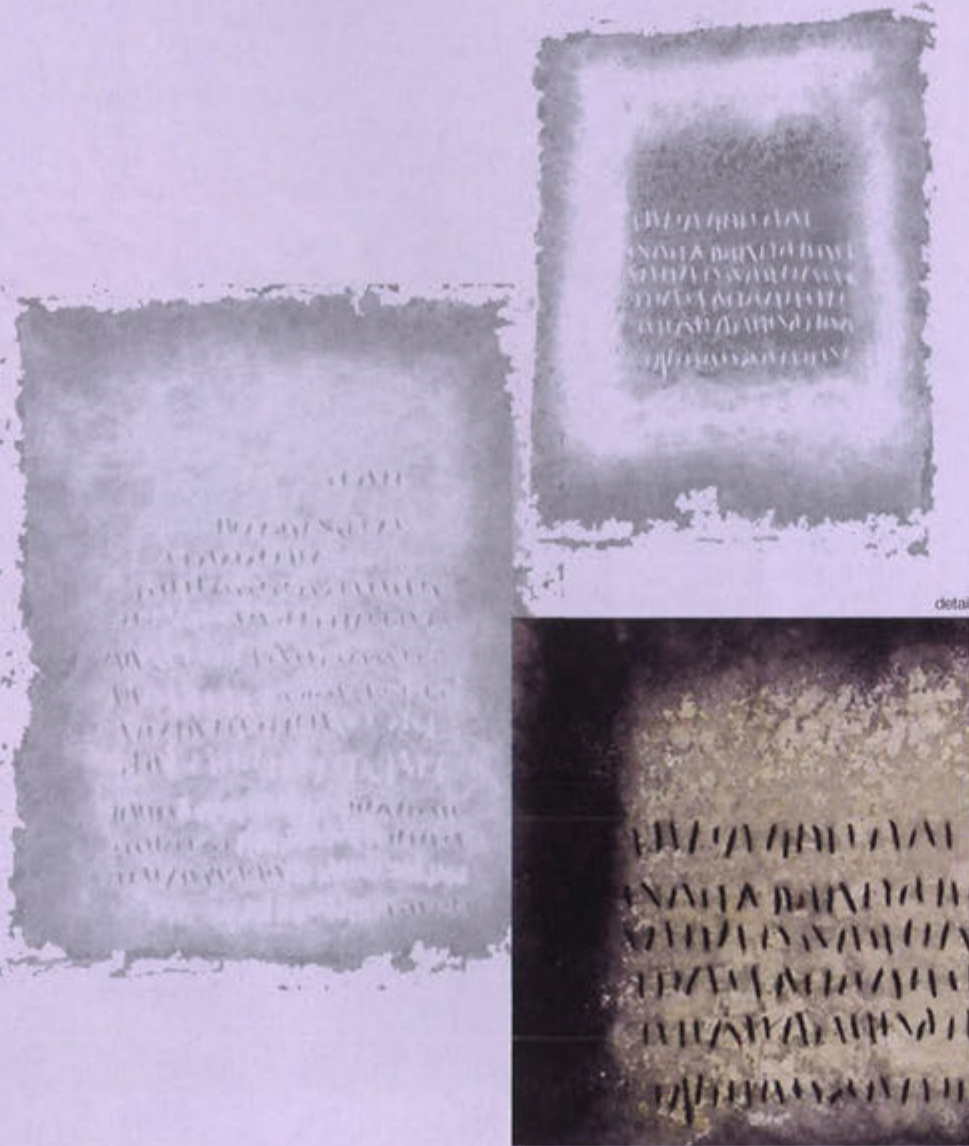


**EDUCATION** MFA Fiber, Cranbrook Academy of Art, Bloomfield Hills, MI | BS Environmental Design, University of California Davis, Davis, CA (emphasis in Textile Arts) **SELECTED EXHIBITIONS** 2005 *on the bias*, Starland Center of Contemporary Art, Savannah, GA | 2005 *Palpable*, Starland Center of Contemporary Art, Savannah, GA | 2005 *Cranbrook in Atlanta*, Krause Gallery, Atlanta, GA | 2003 *Making Our Mark*, Red Gallery, Savannah, GA | 2002 *Fiber Celebration*, Lincoln Center, Fort Collins, CO | *Meditation and the Creative Arts*, Diego River Gallery, San Francisco, CA | 1997 *Zozobra: Obras en Fibre de Cayewah Easley*, X Galeria de Arte, Valdivia, Chile | 1995 *New Work from Cranbrook*, J. Wilson Center Gallery, Washington, DC | *Intersections/Interstices: A Collaborative Project in Pontiac*, Pontiac, MI **PUBLICATIONS** *Architecture of Fear*, Nan Ellin, ed., Princeton Architectural Press, New York, NY, 1997

Cayewah Easley is Professor of Art, Fibers Department at Savannah College of Art and Design in Savannah, GA.

Even, and perhaps especially, as a kid, I had to answer a long string of questions before I could start any art endeavor. My father wanted to know my intentions to make sure I was ready to work. Not only did I have to sweep and organize the workspace, but I also had to explain, and justify, the purpose of the materials, the content and the end-use. On occasion I would try to sneak materials or tools in order to avoid the delay from the seemingly endless, pointless interrogation so that I could "enjoy myself." My father was quick to catch me, however, and would reward me with a lesson on the proper use of a tool, or the importance of a scrap of wood. I realize now, of course, that my father not only had incredible experience, integrity and an understanding of the entire art-making process but also endless patience and expectations that challenged me to work awfully hard. I learned that preparation, and honesty, saved me time and heartache in the end. I also learned to work toward a balance between intuitive creating and the conscious, rigorous inquiry and reflection that pushes work forward in a way that promotes growth and exchange. I am ever grateful for those lessons, which I use daily as a teacher and a maker.

To balance teaching and making is another endeavor that requires preparation, patience and honesty. The *bees and sheep* series began as a reflection on teaching and learning through the use of two materials that oppose, and complement, each other: wool and wax. The molten wax is methodically applied around the wool and fused to the layer beneath with a heat gun. The wool must be protected from the heat in order not to burn. The size, quantity, and placement of the wool, in turn, determine how the wax must be applied which mediates the quality and texture of the overall surface. This mediation is the balance I seek as a maker.



Cayewah Easley

*bees and sheep (blue book)*, 2004  
encaustic, wool, cotton thread

12"w x 12"h





## CANDACE EDGERLEY



My current work explores the inherent qualities of silk organza and the possibilities presented by using shibori dye techniques to color and transform the fabric. Using the smocking pleater as a tool to create shallow pleats in the silk, the fabric is drawn up tightly on threads to create areas between the pleats which resist the dye. By folding and creasing the silk as it goes through the pleater, the precise patterns split and divide into random patterns and directions. The cloth that emerges from the dye bath creates opportunities to cut and piece the small windows of light and movement which are then framed by tiny French seams. Process driven, the possibilities of this technique and fabric continue to capture my interests.

**EDUCATION** 2002-present Continuing Education, Corcoran College of Art + Design | 1967 BS Business Education, Northern Illinois University **PROFESSIONAL EXPERIENCE** 2002-present, Adjunct Faculty, Corcoran College of Art + Design, Washington, DC | 2000-present, Instructor, Springwater Fiber Workshop Inc., Alexandria, VA | 1994-present, Ginkgo Designs by Candace, studio artist producing hand-dyed silks, cottons and linens for wall pieces and wearables, Alexandria, VA | 1998 Teacher, (summer program for high school students) Surface design, bookmaking, weaving, basket making, papermaking and creative lettering, Fairfax County Institute for the Arts, Fairfax, VA | 1997 Visiting Artist, Fairfax County Institute for the Arts, Fairfax, VA **GROUP EXHIBITIONS** 2005 *Twenty Years of the Corcoran Print Portfolio*, Corcoran Museum, Washington, DC, curated | 2005 *Art by the Yard*, Springwater Fiber Workshop and Del Ray Artisans Gallery | 2005 *Taking Flight*, Surface Design Association Fashion Show, Kansas City, MO, juried | 2005 *Uncovering the Surface*, Surface Design Association's International Member Show, Kansas City, MO | 2004 Corcoran College of Art + Design Faculty Exhibition, Corcoran Museum, Washington, DC | 2004 *A Tribute to Fiber Art*, APEX Gallery, Washington, DC, juried | 2004 *Conceal/Reveal*, Del Ray Artisans Gallery and Springwater Fiber Workshop, Alexandria, VA | 2004 *Material World—Contemporary Fiber*, Target Gallery, Torpedo Factory Art Center, Alexandria, VA, juried | 2004 *Blues*, Corcoran College of Art + Design Print Portfolio, District Fine Arts Gallery, Washington, DC | 2004 *Inn Places Reversed*, Reversing Vandalism Exhibit, San Francisco Public Library, San Francisco, CA | 2003 *Up Close and Far Away*, Surface Design Association's International Member Show, Kansas City, MO | 2003 *Circle of Life*, Creative Crafts Council, Strathmore Hall, Rockville, MD, juried | 2002 *For the Home*, Springwater Fiber Workshop and Del Ray Artisans Gallery, Arlington, VA | 2001 *Wearable Art Show*, Bay School for the Arts, Matthews, VA | 2000 *Potomac Craftsmen Gallery Exhibition*, Ronald Reagan National Airport, Washington, DC | 1999 *Fall Fashion Fantasy*, Wearable Art Show, JCCNV Fine Arts Department, Fairfax, VA, Invitational | 1999 *Off the Wall and On My Back—Wearable Art Event*, invitational, Embassy of Ecuador, Washington, DC | 1999 *Foolin' with Fashion*, Invitational Wearable Art Fashion Show, Strathmore Hall, Rockville, MD | 1998 *Creative Crafts Council 22nd Biennial Exhibition*, Strathmore Hall, Rockville, MD, juried | 1998 *Fiber Futures—a view from the end of our millennium*, Potomac Craftsmen Guild Biennial Show, Strathmore Hall, Rockville, MD **AWARDS & GRANTS** 2005 Faculty Development Grant, Corcoran College of Art + Design, Washington, DC | 2005 *Taking Flight*, Surface Design Association Fashion Show, Kansas City, MO, Judges Choice Award | 2004 *Conceal/Reveal*, Del Ray Artisans Gallery and Springwater Fiber Workshop, Alexandria, VA, Surface Design Association Award | 2003 *Up Close and Far Away*, Surface Design Association's International Member Show, Kansas City, MO, award | 2002 *Art by the Yard*, Springwater Fiber Workshop and Del Ray Artisans Gallery, Judge's Choice Award | 2002 Faculty Development Grant, Corcoran College of Art + Design, Washington, DC | 2002 *For the Home*, Springwater Fiber Workshop and Del Ray Artisans Gallery, Arlington, VA, Howard C. Payne Memorial Award for Excellence in the Use of New Technology | 2001 *Wearable Art Show*, Bay School for the Arts, Matthews, VA, judges recognition **PROFESSIONAL SERVICE** 2004-present Surface Design Association, Director of Membership, International Association | 2002-04 Potomac Craftsmen Fiber Gallery, Jury Committee, 1999-01 Board Chair

Candace Edgerley is an adjunct faculty member in Surface Design for Textiles at the Corcoran College of Art + Design in Washington, DC.

detail



Candace Edgerley

*Sidewinder Dawn*, 2005  
shibori-dyed silk organza,  
machine pieced with French seams

39"w x 47"h





## CATHARINE ELLIS



I have been a weaver for more than 30 years. My original training was in traditional woven techniques, which led me to weave functional fabrics in natural fibers for many years. Most recently, my career has been defined by the discovery and exploration of the woven shibori process. Woven shibori transforms a traditional stitched resist into one that conjoins with a woven structure. It results in fabrics that completely integrate weaving, dyeing and surface application, providing a new freedom in fabric design.

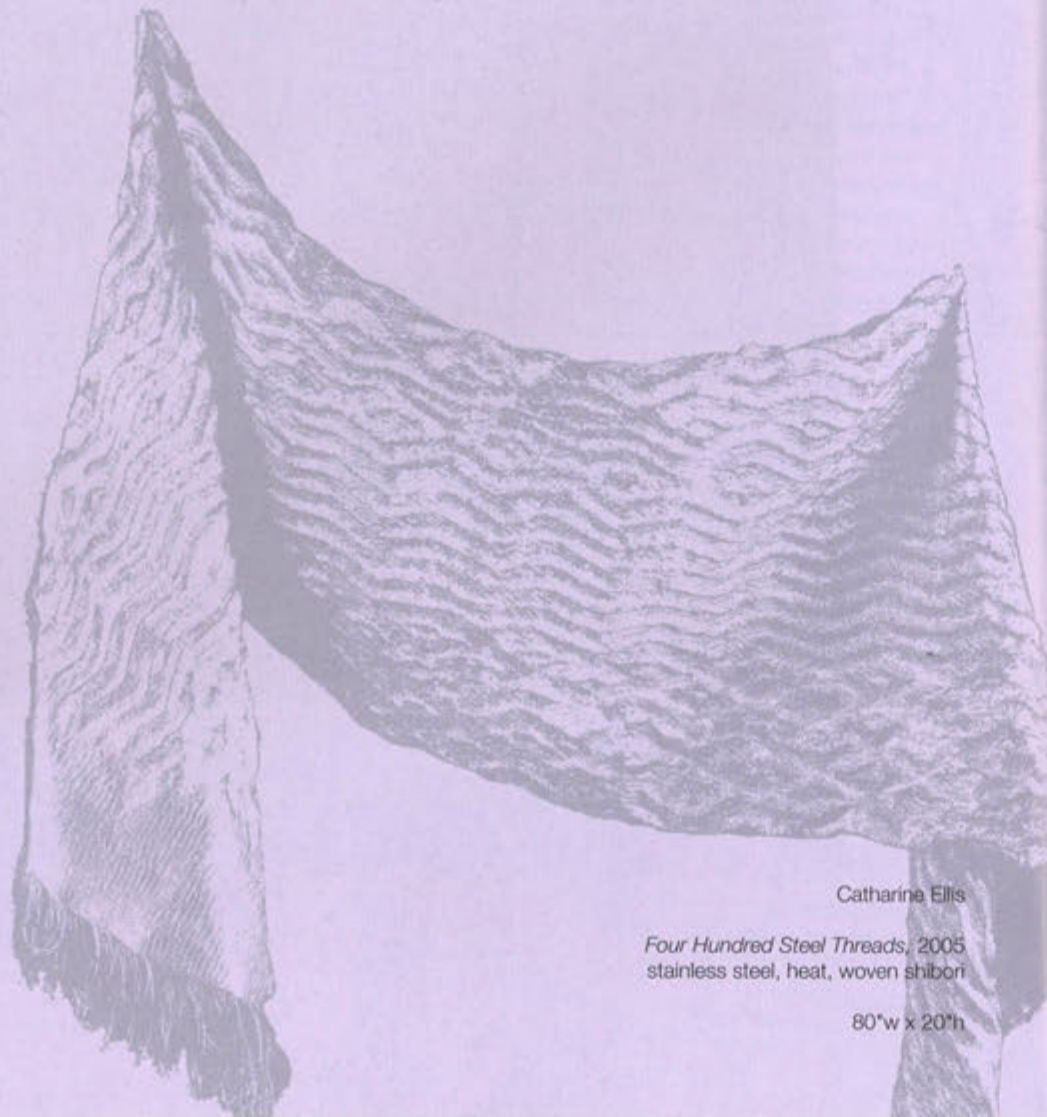
Woven shibori has challenged all that I know about weaving and has led me to investigate new materials, resists, dyes and finishing processes. The fabrics I have produced include combinations of dyed cellulose fibers, wool felting and resist, permanent shaping with thermoplastics, and burning out areas of fiber. Continued exploration of woven shibori and its applications will define and guide my work for many years to come. *Four Hundred Steel Threads* is one of a series of stainless steel thread weavings. It is the result of weaving and heat. Fire bites the cloth, embossing it and causing it to be more stable than before it was heated. These weavings cause me to question all of my pre-conceptions about the essence of woven cloth.

detail



**EDUCATION** 1973 BA, Marymount College, Tarrytown, NY | Penland School of Crafts **SELECTED INVITATIONAL EXHIBITIONS** 2005 *Shibori Moderne: New Expressions in Traditions*, Nagoya, Japan | 2004 *NC Craft 04*, Wellington B. Gray Gallery, East Carolina University, Greenville, NC | 2004 *Convergence, Divergence*, Goldstein Museum of Design, St. Paul, MN | 2004 *The Nature of Craft and the Penland Experience*, Mint Museum, Charlotte, NC | 2004 *Alchemy*, Penland Gallery, Penland, NC | 2003 *Raking Stones: Four Artists Reflecting the Japanese Aesthetics*, St. Louis, MO | 2003 *Southeastern Fiber Invitational*, Blue Spiral Gallery, Asheville, NC | 2002 *International Shibori Symposium*, fashion show, Harrogate, England | 2002 *Silk Dichotomies*, group show, Northampton, MA | 2002 *Textiles 2000*, group show, Detroit, MI | 2001 *Stories of the Landscape*, two-person exhibit, Central Piedmont Community College Art Gallery, Charlotte, NC | 2001 *A Legacy of Information and Inspiration*, group show, Penland Gallery, Penland, NC | 2001 *Daegu International Textile Design Exchange Exhibition*, Korea | 2000 *Six Plus Six*, Blue Spiral Gallery, Asheville, NC **SELECTED JURIED EXHIBITIONS** 2004 *Can See for Miles: Yardage*, Denver, CO | 2002 *Tsunami*, yardage exhibition, Vancouver BC, Canada | 2002 *Textile Tides*, Vancouver, BC, Canada | 2000 *Fiber 2000: Indigo, Bridging Cultures*, Ukrainian Art Center, Chicago, IL | 2000 *Measure for Measure*, an exhibition of yardage, Kansas City Art Institute, MO | *Yardage*, Carnegie Visual Arts Center, Covington, KY **AWARDS** Carnegie Grand Prize Winner, Carnegie Yardage Exhibit, Covington, KY | Carnegie Grand Prize Winner, Virtuoso Yardage Exhibit, Atlanta, GA **PROFESSIONAL EXPERIENCE** Professional Craft Fiber Instructor, Haywood Community College, Clyde, NC | Workshop Instructor, Penland School of Crafts, Convergence 1998, 2000, 2002 | Coupeville Arts Center, Surface Design Conference 2000, 2003 | International Shibori Symposium, Harrogate UK 2002 | Tama University Japan 2005

Catharine Ellis is an instructor in the Professional Craft Fiber Program at Haywood Community College in Clyde, NC.



Catharine Ellis

*Four Hundred Steel Threads*, 2005  
stainless steel, heat, woven shibori

80"w x 20"h





## SUSAN IVERSON



My tapestries are about memories and dreams, they deal with the past and the future—both real and imagined. The sense of place and my attachment to my environment are aspects of this work. I am influenced by both the physical landscape around me and the remembered landscapes that haunt me.

This recent tapestry, *Useless, Secret Dreams* is specifically about the way we dream and how we remember dreams. Fragments of dreams glide over the anonymous figures, while the title is written below in shorthand. We may have the desire to decipher the dream fragments and the written shorthand but we lack the skills.

For many years I have been intrigued with the object quality of tapestries; the density of structure and color along with the visual and physical textures. These tapestries are woven with silk and wool—each fiber reflects light in a different way.

**EDUCATION** 1975 MFA, Tyler School of Art, Temple University, Philadelphia, PA | 1973 BFA, Colorado State University, Ft. Collins, CO **SELECTED EXHIBITIONS** 2004 *American Tapestry Biennial 5*, Center for Visual Arts, Denver, CO, traveling | 2004 *Right at Home: American Studio Furniture*, Renwick Gallery, Washington, DC (tapestry included in furniture exhibition) | 2003 *Materials: Hard & Soft*, The Center for the Visual Arts, Denton, TX | 2003 *Select*, WPA/Corcoran Exhibition and Auction, Corcoran Gallery, Washington, DC | 2003 *New Directions, Southern Connections: Potters of the Roan and Tapestry Weavers South*, Arrowmont School of Arts and Crafts, Gatlinburg, TN | 2003 *Place, Theme & Variation*, Good Goods Gallery, Saugatuck, MI | 2002 *American Tapestry Biennial IV*, Richmond Art Gallery, Richmond, British Columbia, Canada, traveling | 2002 *Tapestry: Art in Fiber*, Oak Ridge Art Center, Oak Ridge, TN | 2002 *Treasure Trove*, Vancouver Convention & Exhibition Centre, Vancouver, Canada | 2002 *Fiber, Clay & Mixed Media: Three Master Artist/Craftsmen*, Anderson Gallery, VCU, Richmond, VA | 2001 *Eclectic Expressions: Works by Southeastern Textile Artists*, Atlanta International Museum of Art and Design, Atlanta, GA | 2001 *Tapestry/Traditions/Transitions*, Center of Contemporary Art, St. Louis, MO | 2001 *Fiber Reflections 2001*, Holtsman Gallery, Towson University, Towson, MD | 2000 *Thread By Thread: American Tapestry Biennial III*, Main Art Gallery, Northern Kentucky University, Highland Heights, KY, traveling | 1999 *The Woven Image: 20th Century Tapestry*, Ukrainian Institute of Modern Art, Chicago, IL | 1999 *Fiberart International '99*, Pittsburgh Center for the Arts, Pittsburgh, PA | 1998 *Harmony: Interpretations of Nature In Contemporary Tapestry*, Fernbank Museum of Natural History, Atlanta, GA | 1998 *Threadscapes: Interpretations of the American Landscape in Fiber*, Atlanta Financial Center, Atlanta, GA | 1998 *ITNET 4: Tapestries 40/100*, International Tapestry Network (ITNET), 2nd virtual exhibition **GRANTS** 2002 Virginia Commonwealth University School of the Arts Faculty Grant | 1989 Virginia Prize for the Visual Arts—Crafts, Virginia Commission for the Arts | 1984 NEA/SECCA Southeastern Artists Fellowship | 1979 National Endowment for the Arts Individual Crafts Fellowship | 1976, 1978, 1983, 1992 Faculty Grant-in-Aid, Virginia Commonwealth University **SELECTED COLLECTIONS/COMMISSIONS** Renwick Gallery, Smithsonian American Art Museum, Washington, DC | American Consulate, Osaka, Japan | Federal Reserve Bank, Richmond, VA | Hanes Corporation | Equitable Life Assurance | Virginia Power, Innsbrook, Richmond, VA | MCI, NC | Hale and Dorr, Boston & Washington, DC | Medical College of Virginia, Richmond, VA.

Susan Iverson is Professor of Art at Virginia Commonwealth University in Richmond, VA.



detail



Susan Iverson

*Useless, Secret Dreams*, 2004  
wool and silk tapestry

60"w x 34"h



## JEANA EVE KLEIN

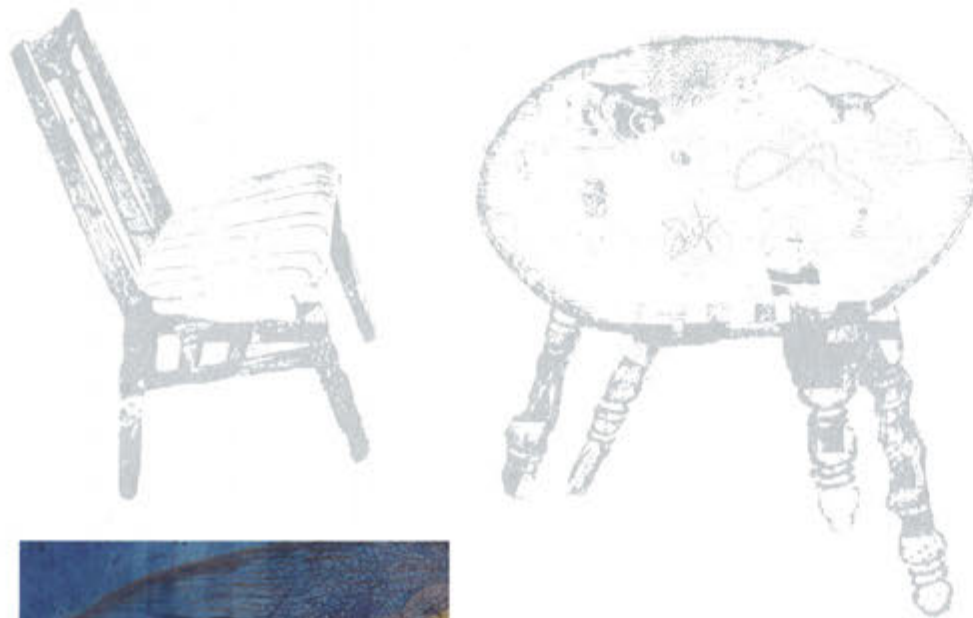


There is a photograph in my photo album of the standing stones at Pentre Ifan, Wales. Its observation does not recall details about the theoretical time, method or reason for the ancient monument's construction. Instead, like so many travel photos and mementos, it inspires memories of every other event that occurred on that specific day. On the day of Pentre Ifan's visit, I participated in the Welsh national sport of hitchhiking. After an hour in the rain watching three-quarters-scale cars zip by, unresponsive to my thumb, I accepted a ride from a disturbingly decorated man. His hands were tattooed with matching swallows, amongst prison gang markings and other undecipherable insignia. Further on in the day, farther on in Wales, I wandered into a community gallery featuring a photography exhibition. There hung a picture of two fisted hands tattooed with swallows identical to those I had met in the flesh earlier. When asked the significance of the swallow tattoos, the volunteer docent looked up from her crossword puzzle and exclaimed "Tattoo! That's just the word I needed!" and proceeded to fill in the appropriate boxes.

I am continuously obsessed with travel and history. I visit every museum, monument, gallery, church and historic site I can get my eyes on. Yet when I return home, the photos I have taken and the artifacts I carry and the stories I tell have little relevance to the historic significance of the locales I have visited. In my most recent work, I attempt to visually reconcile the seeming disconnect between the material objects—souvenirs—that represent time and place, and the actuality of the times and places they represent in my memory. I employ imagery and fabrics that reference the past—architectural elements and cotton remnants scavenged from my grandmother's quilting group—to reinforce the theme of tangible history. I find connections between the inevitably unpredictable events of travel, the sites I intentionally seek, and the objects that come home to tell the tales of both.

**EDUCATION** 2004 MFA, Fibers, Arizona State University, Tempe, AZ | 1998 Bachelor Art and Design, Fibers Concentration, North Carolina State University, Raleigh, NC **SOLO EXHIBITION** 2004 *Telling Stories*, Harry Wood Gallery, Arizona State University, Tempe, AZ **SELECTED GROUP EXHIBITIONS** 2005 *Golden Threads, Connecting Innovation and Tradition*, Lyndon House Arts Center, Athens, Georgia, juror: Alice Schlein | 2005 *Fiber Optics '05*, Turchin Center for the Visual Arts, Boone, NC, juror: Joe Cunningham | 2005 *Fiber Directions '05*, Wichita Center for the Arts, Wichita, KS, juror: Jason Pollen | 2005 *Hand Crafted*, Rocky Mount Arts Center, Rocky Mount, NC, juror: Jean McLaughlin | 2004 *Fine Contemporary Crafts*, Artspace, Raleigh, NC, juror: Sandra Blain | 2004 *Entwined: Contemporary Fiber Art*, Shemer Art Center, Phoenix, AZ, juried | 2004 *Art Quilts: Elements*, Page-Walker Arts and History Center, Cary, NC, jurors: Kathleen Rieder and Georgia Springer | 2003 *Anifarm Decade*, Gallery of Art and Design, North Carolina State University, Raleigh, NC | 2001 *Variant Materials*, Memorial Union Gallery, Arizona State University, Tempe, AZ | 2001 *Fine Arts League of Cary Artists Exhibition*, Page-Walker Arts and History Center, Cary, NC, juried | 2000 *Raleigh Fine Arts Society Artists Exhibition*, Meredith College, Raleigh, NC, juried | 1999 *Regional Project Grant Recipient, invitational*, Visual Art Exchange, Raleigh, NC | 1998 *Instructors' Biennial*, invitational, Crafts Center, North Carolina State University, Raleigh, NC **SELECTED GRANTS & AWARDS** 2004 Award of Merit, Fine Contemporary Crafts, Artspace, Raleigh, NC | 2004 Selma Sigismund Memorial Scholarship, Fibers Department, School of Art, Arizona State University, Tempe, AZ | 2003 Eirene Peggy Lamb Graduate Fellowship, Herberger College of Fine Arts, Arizona State University, Tempe, AZ | 2001 Regents Graduate Tuition Scholarship, Arizona State University, Tempe, AZ | 1998 Regional Project Artist Grant, United Arts Council of Raleigh and Wake County, Raleigh, NC | 1998 Design and Technology Faculty Book Award, Art + Design, School of Design, North Carolina State University, Raleigh, NC | 1998 Friends of the Gallery Scholarship, North Carolina State University, Raleigh, NC

Jeana Eve Klein is a lecturer at Appalachian State University in Boone, NC.

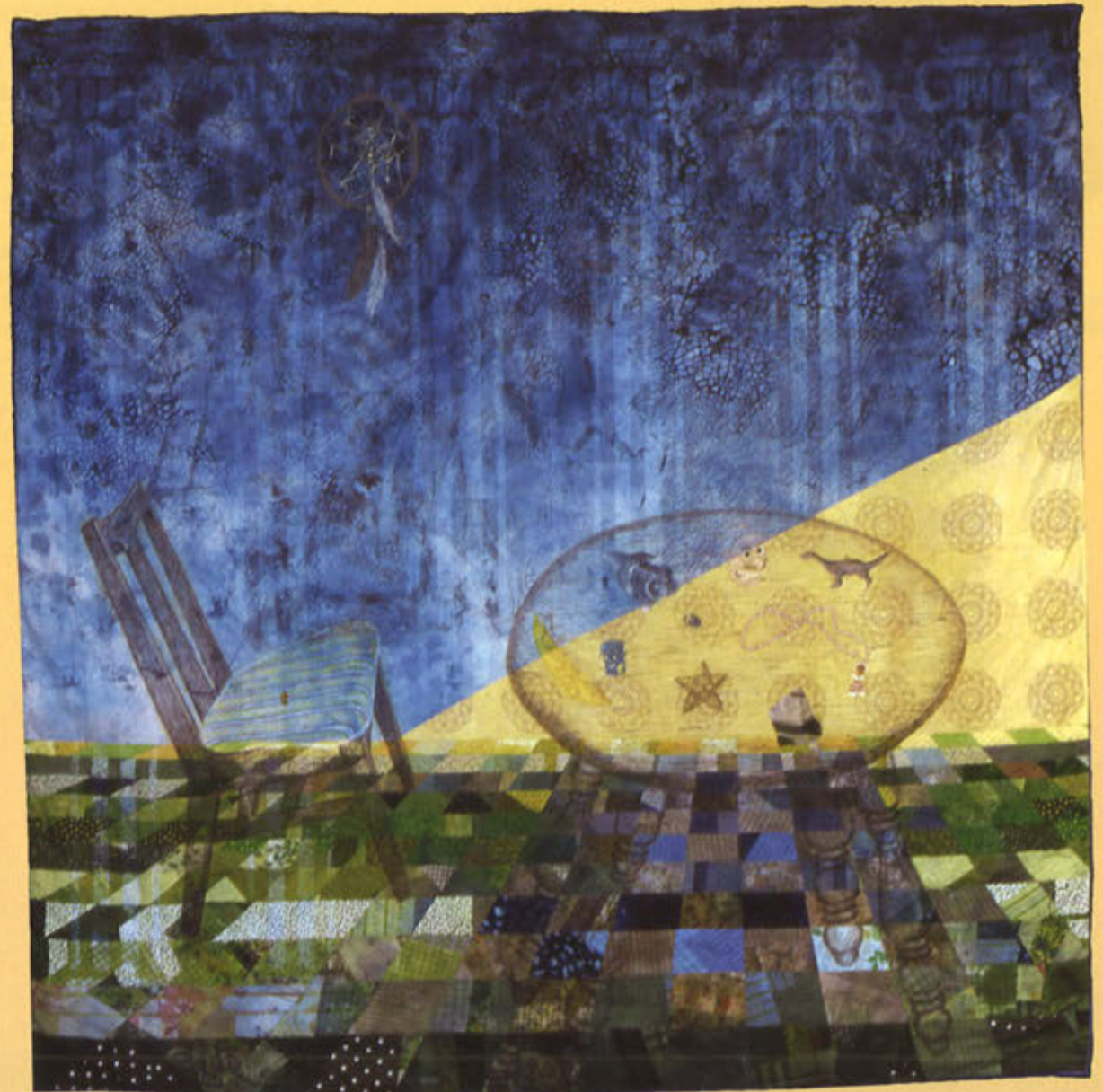


Jeana Eve Klein

*Souvenirs*, 2005

cotton and recycled fabrics; dyed and over-dyed with fiber-reactive dyes, screen-printed, discharged, potato dextrin resisted, pieced, painted with acrylic paint and hand-quilted with French knots

71" w x 72" h







Last summer, I visited old growth forest for the first time. The experience had a profound effect on me, and as a result I have begun to explore color as a way to express human impact on natural land forms. The work contains colors taken from satellite photographs and images of colors created by acid rain, warfare and other environmental pressures.

I explore color from memory and observation, transforming remembered light to imagery with fragments from both the landscape of my remembered experience and direct observation. I move both into and away from the surface on several levels through a combination of hand techniques, color application, and repetitive motion. Color moves inside the material through structure while form moves into substance from both reflected light and light trapped within the substructure. I am interested in the relationship between unseen microcomponents and visual sensation. I combine contemporary aesthetics and ancient techniques, using the various reflectivity and absorption qualities of materials to shape the results.

I begin with natural forms, abstract them onto wooden shapes, and use them in the resist process. In some cases I screen print, fold the fabric, or piece small sections together to create pattern. All of the stitching is done by hand, concealing the action in an invisible presence. This work is in a finished state; yet I move into the digital realm by scanning these images and producing digital jacquard weavings from them, allowing random capture of information sorted by algorithms.

My methods require me to allow the natural reaction of elements to play a part in the end result. The gate to chance remains open, so that a myriad of possibilities assist me to control the image from start to finish.

**EDUCATION** 2003-04 Jacquard Weaving and Technology, The Jacquard Center Hendersonville, NC | 2001 Collegiate Teaching Certificate, Brown University, Providence, RI | 2000 MFA Textiles, Rhode Island School of Design, Providence, RI | 1985 BA Printmaking/Art History, Smith College, Northampton, MA **SOLO EXHIBITIONS** 2007 Joan Derryberry Gallery Cookeville, TN | 2006 1912 Gallery Emory, VA | 2005 *Surrender to Change*, Woven Fiber Art House, West Chester, PA | 2004 *Resist Exploration*, Lipscomb Gallery, South Carolina Governors School for the Arts | 2002-03 *Collecting, Reflecting, Remembering*, University of the South Gallery, Sewanee, TN | 2000 *Reflections of Light*, Market House Gallery RISD, Providence, RI | 2000 *The Interior as Sanctuary*, Pahana Gallery, Northampton, MA | 1999 *Works on Paper*, Pahana Gallery Northampton, MA **TWO-PERSON EXHIBITIONS** 2005 *In Through the Outdoors*, Tennessee Arts Commission Gallery, Nashville, TN | 2003 *Investigations*, with Marvin Tadlock, Arts Council Gallery, Johnson City, TN **SELECTED GROUP EXHIBITIONS** 2005 *Fiber Directions*, Wichita Center for the Arts, Wichita, KS | 2005 *Innovations Textile Conference and Symposium Exhibition*, Jacoby Arts Center, St. Louis, MO | 2005 *Golden Threads: Connecting Innovation and Tradition*, Lyndon House Arts Center, Athens, GA | 2005 *Faculty Biennial*, 1912 Gallery, Emory and Henry College, Emory, VA | 2004-05 *Hand Crafted*, Rocky Mount Arts Center, Rocky Mount, NC | 2004 *Fiber Art 2004*, Mills Pond House Gallery, St. James, NY | 2004 *Best of Tennessee Craft Biennial*, Frist Museum, Nashville, TN, juried | 2004 *Transient State*, Woven Fiber Art House, West Chester, PA | 2004 *Fiber Focus 2003*, Art St. Louis, St. Louis, MO, juried | 2003 *Fiber Directions*, Wichita Center for the Arts, Wichita, KS, juried | 2003 *New Talent in Crafts II Invitational*, Wustum Museum of Fine Arts, Racine, WI | 2002 *Best of Tennessee Crafts Biennial Exhibition*, Hunter Museum, Chattanooga, TN | 2002 *Faculty Show*, Woods-Gerry Gallery, Rhode Island School of Design | 2002 *Emerging Artists Exhibition*, three-person exhibition, Wheeler Gallery, Providence, RI | 2001 *New Faculty Exhibition*, Slocumb Gallery, Johnson City, TN | 2001 *Daegu International Exhibition*, Seoul, Korea | 2001 *Textile Biennial*, Woods-Gerry Gallery, Rhode Island School of Design | 2001 *Faculty Show*, Woods-Gerry Gallery, Rhode Island School of Design **EXHIBITIONS CURATED** 2006 *New Feminist Work*, West Chester, PA | 2005 *Recursions: Material Expression of Zeros and Ones*, Museum of Design, Atlanta, GA, traveling | 2003 *Cross Sections: Process and Materials*, invitational, Textile Art Exhibit, Slocumb Galleries, East Tennessee State University | 2002 *Emerging Fiber Artists*, Slocumb Galleries, East Tennessee State University, juried | 2001 *Materials*, Market House Gallery, Rhode Island School of Design **AWARDS** 2005 *Golden Threads*, Juror's Award, Lyndon House Center, Athens, GA | 2003 *Fiber Focus Art*, Award of Excellence—Constructed Piece, St. Louis, Mo | 2003 *Fiber Directions*, Honorable Mention, Wichita, KS, juried | 2002 *Best of Tennessee Crafts Biennial Exhibit*, Merit Award, Chattanooga, TN | 2001 *International Textile Marketing Award*, Third Prize, Jacquard, High Point, NC | 2000 *International Textile Marketing Award*, First Prize for Print, High Point, NC | 1999 Graduate Award for Excellence, competitive juried award, Rhode Island School of Design **GRANTS** 2002-03 Major Research Grant, Research and Development Committee, East Tennessee State University "Experimental Procedures in Wool Felting and Dyeing" | 2003 Small Grant, RDC Committee, East Tennessee State University, textile research **RESIDENCIES** 2005 MacNamara Foundation, Westport Island, ME | 2004 Oregon College of Art and Craft, Portland, OR **PUBLICATIONS** "Recursion," essay, *Complex Weavers Journal*, 2005 | "Concept, Process, Content," curatorial introduction for brochure, 2002 | "Opportunities for Graduate Students," Graduate Student Resource Publications, Rhode Island School of Design Graduate Studies Office, 2001 **COLLECTIONS** Nashville State Museum | Rhode Island School of Design Graduate Studies | Oregon College of Arts and Crafts | Appalachian Center for Crafts | Virginia Vernon Salons | Paul Mascolino | Vanderbilt Childrens Hospital | Roger and Lynn Harding-Harvey | Mark Bigda O.D. | Carolyn Fitz Collections | Larry and Barbara Carden | Robin Paris

Carol LeBaron is a member of the art faculty at Emory and Henry College in Emory, VA. She also teaches art history at East Tennessee State University and Sculpture and Design at Virginia Highlands Community College.



detail

Carol LeBaron

*Patterns Ripping*, 2004  
clamp resist wool,  
pieced, acid dye

56" w x 49" h





## BETHANNE KNUDSON



Art creates its own reality. Few things in life are as satisfying as time spent in that reality.

**EDUCATION** 1990 MFA, Textiles, University of Kansas, Lawrence, KS | 1987 BFA, Fiber, Kansas City Art Institute, Kansas City, MO **PROFESSIONAL ACTIVITIES** 2005 Guest Speaker, Chattahoochee Handweavers Guild 50th Anniversary Celebration, Atlanta, GA | 2004 Guest Lecturer, Hallmark Symposium, University of Kansas, Lawrence, KS | 2003 Visiting Professor, Fiber Department, Kansas City Art Institute, Kansas City, MO | 2002 Guest Lecture & Panel Participant, Eastern Michigan University, Ypsilanti, MI | 2002 Guest Lecture & Workshop, Kent State University, Kent, OH | 2002 Guest Lecturer, University of Kansas, Lawrence, KS | 2000 Workshop, California College of Arts & Crafts, Oakland, CA | 2000 Lecture & Workshop, Eastern Michigan University, Ypsilanti, MI | Lecture & Workshop | 2000 Surface Design Conference, Kansas City Art Institute, Kansas City, MO | 2000 Workshop, Surface Design Post-Conference, Kansas City Art Institute, Kansas City, MO **EXHIBITIONS** 2005 *Recursions, Material Expression of Zeros and Ones*, invitational, Museum of Design, Atlanta, GA, traveling through 2008 | 2004 *The Architecture of Cloth: Jacquard Woven Work* by Pauline Verbeek-Cowart and Bethanne Knudson, Rocky Mountain College of Art and Design, Lakewood, CO | 2002 *Digital Weaving and the Power Loom*, Eastern Michigan University, Ypsilanti, MI | *Digital Weaving: A Collaborative Project*, Fine Art Gallery, University of Kansas, Lawrence, KS | 2002 *Textiles: Two Thousand Two*, Center for Creative Studies, Detroit, MI **PUBLICATIONS** 2003 Bethanne Knudson, "ITMA 2003—Birmingham, UK: An Overview," *The Jacquard List*, Online Newsletter and Publication of *The Complex Weavers Guild*, November 2003 | 2002 Bethanne Knudson, "Flexibility in CAD Systems Key to Innovation & Creativity," *Fabric and Furnishings International*, Autumn 2002 **BETHANNE KNUDSON PRESS** "Reviews: Bethanne Knudson and Pauline Verbeek-Cowart," by Alyson B. Stanfield, *American Craft*, Feb./Mar. 2005 | "Jacquard Study," Carol Westfall, *Shuttle Spindle & Dyepot*, Summer 2003 | "Jacquard Boot Camp," Janice Lessman-Moss, *Fiberarts*, Summer 2002 | "A New Jacquard Center in North America," Cynthia Schira, *ETN-TextileForum*, 2001

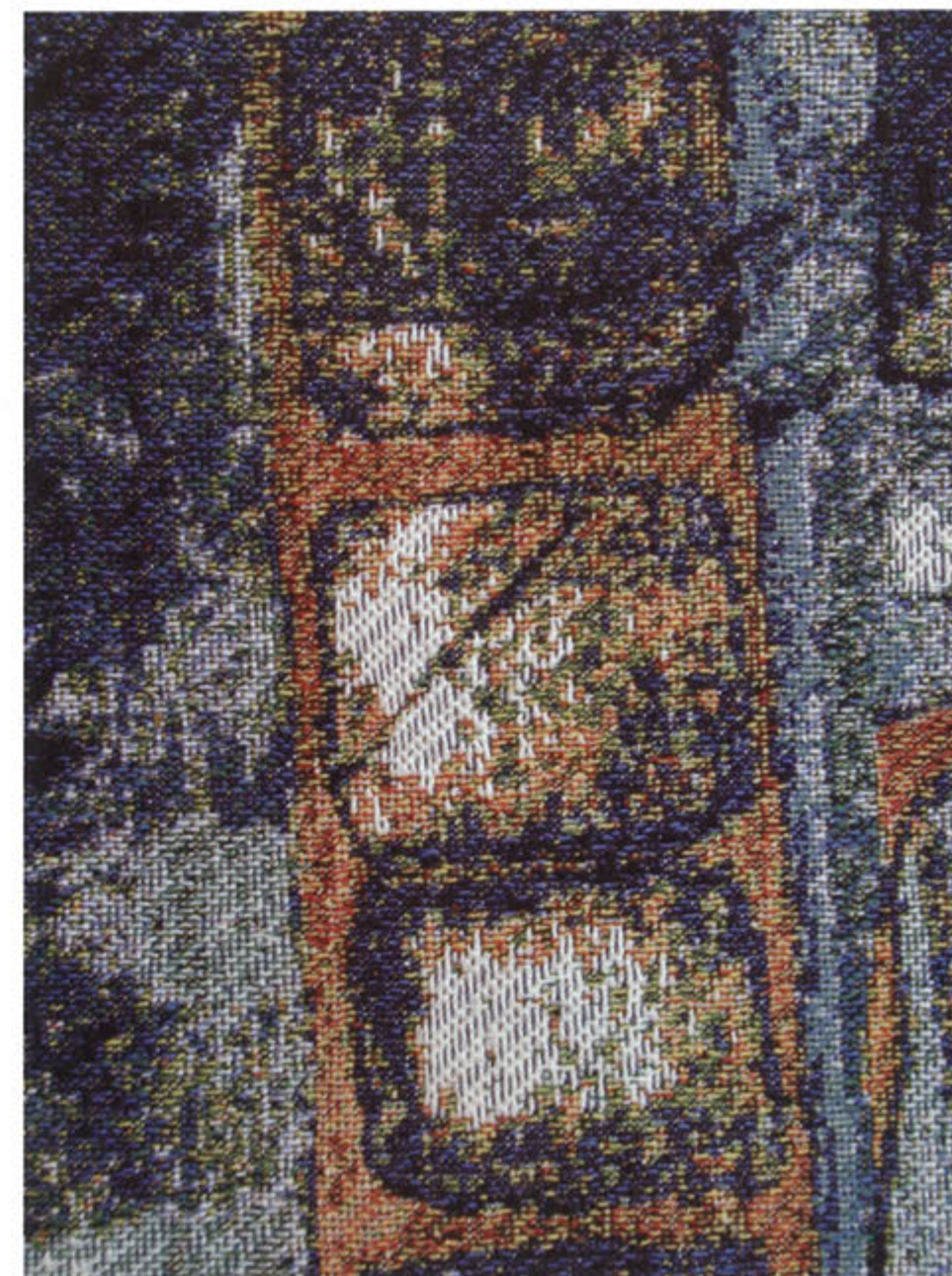
Bethanne Knudson is president of The Jacquard Center Inc. in Hendersonville, NC.



Bethanne Knudson

*Postcards*, 2005  
Jacquard-woven cotton

59"w x 15.5"h



detail





I combine images, symbols, patterns and text from family history and my Latvian cultural background to address issues of cultural duality, erasure and loss. Woven structures are used as metaphors and through the juxtaposition and manipulation of pattern within image my weaving speaks about the instability, and transformation of identity.

In the past year I have introduced woven shibori as a form of expression in the work. In combination with the realistic capacity of the Jacquard loom to create images, this process suits the integration of image and pattern that I have long sought to achieve.

These pieces are designed on computer using Adobe Photoshop. They are hand woven on a TC-1 digital Jacquard loom and then dyed with fiber reactive and vat dyes. During weaving, supplemental weft threads are woven in and then used to form a reserve to create a dyed shibori pattern. The image is designed using shaded satins and woven with polyester and cotton weft which respond to the shibori and dye processes in different manners. The woven shibori process is unpredictable with results that can both distort and reveal the image.

This process is a lovely blend of hand technique with computer wizardry!

**EDUCATION** 1993 MFA, Nova Scotia College of Art and Design, Halifax, Nova Scotia | 1982 BFA, Nova Scotia College of Art and Design, Halifax, Nova Scotia | 1977 Diploma, Fabrics Major, Sheridan College, School of Craft and Design, Mississauga, Ontario **SELECTED ONE- & TWO-PERSON EXHIBITIONS** 2003 *Woven Works*, solo exhibition, The Carnegie Building, Saint John, New Brunswick, Canada | 2002 *Cultural Journeys, the Woven Work of Ramona Sakiestewa and Vita Plume*, The Gallery of the College of Design, North Carolina State University, Raleigh, NC | 2000 *There's no absence, if there remains even the memory of absence*, solo exhibition, Gallery Downstairs, NB College of Craft and Design, Fredericton, New Brunswick **SELECTED GROUP EXHIBITIONS** 2005 *Textile Catalysts: Shibori Shaping the 21st Century*, Tama Art University Museum, Tokyo, Japan, juried | 2005 *Recursions: Material Expressions of Zeros & Ones*, curator: Carol LeBaron, Museum of Design Atlanta, GA | 2004 *2nd European Textile & Fibre Art Triennial: Tradition and Innovation*, Museum of Decorative and Applied Art, Riga, Latvia, juried | 2004 *Crafts National 38*, Central Pennsylvania Festival of the Arts, Zoller Gallery, Pennsylvania State University, Pennsylvania, juried | 2004 *Fabulous Fibers II*, invitational group exhibition, Isabella Cannon Gallery, Elon University, Elon, NC | 2003 *Spotlight 2003*, American Craft Council, annual juried exhibition, juror: Kenneth Tripp, Blue Spiral 1 Gallery, Asheville, NC | 2003 *Cross Section: Material and Process*, six-person invitational, Slocumb Gallery, East Tennessee University | 2002 *Crafts National 30*, juried exhibition, Zoller Gallery, Pennsylvania State University, State College, PA | 2000 *Looking Forward*, Ontario Crafts Council, traveling, curator: Paul Greenhalgh, Head of Research, Victoria and Albert Museum National Trade Centre, Toronto, Ontario and other venues in Canada | 2000 *Des champs textiles*, curated group exhibition, Le Centre des Arts contemporains du Quebec a Montreal, Montreal, Quebec, Canada **AWARDS & GRANTS** 2004 Dean's Award, Research Assistant, North Carolina State University | 2002 Faculty Research and Professional Development Grant, North Carolina State University | 2001 Creation Grant, New Brunswick Arts Board, Canada | 2000 Travel Grant, New Brunswick Arts Board, Canada **PUBLICATIONS** "Immigration & Integration" by Sunita Patterson, *Fiberarts Magazine*, vol. 30, #4, Jan./Feb. 2004 | "Looking Back, Looking Forward: Canadian Women Artists with Eastern European Connections and Postmodern Remembering" by Loren Lerner, *Canadian Ethnic Studies/Etudes Ethniques au Canada*, 1999 | "Looking Forward: New Views of the Craft Object" catalog essays by Stuart Reid & Robin Metcalfe, Ontario Crafts Council, 2000 | "Exhibit exposes fallacy of distinguishing art from crafts" by Ray Cronin, *The Fredericton Daily Gleaner*, April 2000 | *Fiberarts Design Book 7*, Mowery Kieffer, Susan, ed., Lark Books, Asheville, NC, 2004 | *Le tissage créateur*, Louise Lemieux, Bérubé Editions Saint Martin, Montreal, Quebec, 1998 | *A Joy Forever, Latvian Weaving, Traditional and Modified Uses*, Jane Evans, Dos Tejedoras Fibre Arts Publications, Saint Paul, MN, 1991 **COLLECTIONS** North Carolina State University, College of Art & Design | Nova Scotia Art Bank, Halifax, Nova Scotia, Canada | Latvian Cultural Centre, Toronto, Canada | Museum of Decorative Art, Riga, Latvia | Artists Union of the U.S.S.R. Riga, Latvia | Jeanne Sauvé, former Governor General of Canada | Latvian Lutheran Peace Church of Ottawa, Canada and numerous private collections

**Vita Plume is Assistant Professor in the Department of Art and Design, College of Design, at North Carolina State University in Raleigh, NC.**



detail

Vita Plume  
Pattern LSPO2, 2004  
cotton, polyester  
hand-woven Jacquard,  
woven shibori  
36"w x 56"h





## JENNIFER SARGENT



I choose fiber as my medium in order to consider, the personal, the historical and the permanent.

My current work explores a mythic garden that seems to exist in the margin between civilization and wilderness. A place that parallels my art making. Where repetitive processes allow time to integrate thought, action and materiality.

The historical is reflected within this body of work in references to the rich history of textiles, in particular to the marvellous ikats of woven silk from nineteenth century Central Asia and the Pre-Columbian work done some 1400 years before that.

I am fascinated with the space that exists between things, the interplay between material and immaterial, visual and tactile and where the act of layering allows one surface both to reveal and conceal another. Working with these interactions of material, space and light, I think about the way personal and historical pasts constantly shadow the present and alter it.

**EDUCATION** 1995 MFA, Fibers, Arizona State University, Tempe, AZ | 1968 BA (Honors), Woven Textiles, Hornsey College of Art, London, England **SELECTED ONE- & TWO-PERSON EXHIBITIONS** 2005 Tennessee Arts Commission Gallery, Nashville, TN | 2002 Lewis Art Gallery, Millsaps College, Jackson, MS **SELECTED GROUP EXHIBITIONS** 2005 *Golden Threads: Connecting Innovation and Tradition*, Lyndon House Arts Center, Athens, GA | 2004 *transFORMations*, Woven Fiber Art House, West Chester, PA, juried | 2004 *Fiberart International 2004*, traveling | 2003 *Cross Sections: Process and Materials*, invitational, Slocumb Galleries, East Tennessee State University, Johnson City, TN | 2003 *Materials: Hard and Soft*, Center for the Visual Arts, Denton, TX, juried | 2003 *Fiber Directions 2003*, Wichita Center for the Arts, Wichita, KS | 2003-2004 *Rhythm of Crochet*, traveling, juried | 2002 Gallery 510, Decatur, IL | Northwest Cultural Council Gallery, Rolling Meadows, IL | 2002 *Side by Side*, invitational, Brooks Museum, Memphis, TN | 2001 *Half-Passed 12: Moments in Tapestry*, invitational, Fine Line Creative Arts Center, St Charles, IL | 2001 *Spotlight 2001*, American Craft Council Southeast Region, Arrowmont School of Arts and Crafts, Gatlinburg, TN, juried | *The Best of Tennessee*, Tennessee State Museum, Nashville, TN | 2001 *Fiber Focus 2001*, Art St Louis, St Louis, MO | 2001 *Fantastic Fibers*, Yeiser Art Center, Paducah, KY | 2000 *GMI XV Invitational*, Art Center Gallery, Central Missouri State University, Warrensburg, MO | 2000 *Crafts National 34*, Zoller Gallery, Penn State University, University Park, PA, juried | 1999 *Mountain States Tapestry Invitational*, traveling | 1999 *Essential Elements: Works in Fiber and Clay*, Tohono Chul Park Exhibit Hall, Tucson, AZ | 1999 *Coloring Our Worlds*, Textile Center of Minnesota, University of St. Thomas Gallery, Minneapolis, MN, juried | 1999 *Tapestries from the Southwest*, American Tapestry Alliance, Tucson Arts Council Gallery, Tucson, AZ | 1998 *Muse of the Millennium*, Nordic Heritage Museum, Seattle, WA, juried | 1998 *Fantastic Fibers*, Yeiser Art Center, Paducah, KY | 1996-97 *American Tapestry Biennial I*, traveling **SELECTED AWARDS** 2005 First Place, Golden Anniversary Award, *Golden Threads: Connecting Innovation and Tradition* | 2004 Individual Artist Fellowship: Tennessee Arts Commission 2003 Judges' Award: *Rhythm of Crochet*, travelling | 2001 Purchase Award: Best of Tennessee, Tennessee State Museum **SELECTED PUBLICATIONS** *Fiberarts Design Book 7*, Lark Books, 2004 | *Surface Design Journal*, Fall 1999 **SELECTED COLLECTIONS** Arrowmont College of Arts and Crafts, Gatlinburg, TN | Tennessee State Museum, Nashville, TN

Jennifer Sargent is Associate Professor at Memphis College of Art in Memphis, TN.



detail

Jennifer Sargent

*Timur's Garden I*, 2004

handwoven and knotted:  
two layers—ikat dyed linen,  
discharge printed;  
black linen

14"w x 79"h x 2.5"d





## JUNCO SATO POLLACK



While incorporating industrial machinery as my main creative means, I work spontaneously with the natural accident that occurs as a part of the whole process, not unlike the firing process of clay work in a kiln. Process and tools are chosen relevant to my inquiry, the meaning and the metaphor superimposed on the artwork. I combine handwork, digital imaging and heat transfer processes in the creation of my art textiles to express the paradox I discover through my experience of the world. The resulting work is to be viewed as sculpture, with the 4th dimension, a kinetic quality of light, shadow and movement, built into the piece.

The KESA series comprises my ongoing contemplation on the metaphysical nature of Buddhist teaching expressed by wisdom-filled Sanskrit words that each work bears as the work title. The pieces develop in this series as I find inspiration studying Buddhist texts and sutras and combining research on the physical aspects of historical kesa that I collect.

*Kesa #7 "Sansara"* is a formal priest's prayer shawl, a 15-column composition of vertical and horizontal patches. The cloth is cut, folded, heat transfer printed on the front and back and the edges are left unfinished in a manner known as "funzo-e." The Sanskrit word "sansara" means life and death, worldly pleasure and displeasure, or the source of all suffering. This word is contrasted with "nirvana" which is the cessation of life and death, the end of all suffering.

*(Some of my art textile work was printed using industrial equipment with assistance from Robert Lemmar, owner and former director of EdiTextile, affiliation of CRDIT in Montreal, Canada)*

**EDUCATION** 1991 MFA, Textile Design, School for American Craftsmen, College of Fine and Applied Arts, Rochester Institute of Technology, Rochester, NY | 1989 Musée des Arts Décoratifs, studied with Marie Ann Quette, French Decorative Arts, Paris, France | 1979-80 Kyoto Fiber Polytechnic University, studied sericulture, reeling process, spinning and weaving of silk, Kyoto, Japan | 1979-80 & 1974-75 Apprenticeship, Tsuguo Odani, folk artist, master silk weaver and Professor of Textiles Seian Women's University, Kyoto, Japan, Tokyo, Japan **SOLO & TWO-PERSON EXHIBITIONS** 2002 *Kusokuzeshiki Shikisokuzeku: Contemplative Textiles by Junco Sato Pollack*, Gallery Art Life Mitsuhashi, Kyoto, Japan | 2000 *A New Aesthetic: Reflective Fabric Sculpture by Junco Sato Pollack and Junichi Arai*, Swan Coach House Gallery, Atlanta, GA | 2000 *Junco Sato Pollack and Barbara Lee*, Source Fine Art Gallery, Kansas City, MO **GROUP EXHIBITIONS** 2004 *Shibori-Fabric Transformed*, Nordenfjeldske Kunstinstrimuseum, Trondheim; Bornuldsfabriken Kunsthall, Arendal, Norway | 2004 *Gallery Artists*, Tigerman Gallery, Chicago, IL | 2004 *Gallery Artists Recent Works*, Katie Gingrass Gallery, Milwaukee, WI | 2004 *SOFA New York*, Armory, New York, NY | 2004 *SOFA New York, From the Permanent Collection of the Museum of Art and Design*, Museum of Art and Design, New York, Armory, New York, NY | 2004 *11th International Lace Biennial: Contemporary Textile Art Competition and Exhibition*, Brussels, Belgium | 2003 *Shibori-Fabric Transformed*, Kunstbanken Hedmark Kunstsenter, Hamar; Nordenfjeldske Kunstinstrimuseum, Trondheim; Bornuldsfabriken Kunsthall, Arendal, Norway | 2003 *Crafts Now: 21 Artists Each from America, Europe, and Asia*, World Craft Forum Kanazawa Special Invitational Exhibition, the 21st Century Museum, Kanazawa | 2003 *Gallery Artists*, Tigerman Gallery, Chicago, IL | 2003 *SOFA NY*, Armory, New York, NY | 2003 *Technology as Catalyst: Textile Artists on the Cutting Edge*, Art Museum of the University of North Carolina, Durham, NC, and University of California, San Diego Art Museum, San Diego, CA | 2003 *Defining Craft: Collecting for the Millennium*, Spencer Museum, Kansas City, KS | 2003 *Enhancing the Surface*, Craft Alliance, St. Louis, MO | 2002 *Technology as Catalyst: Textile Artists on the Cutting Edge*, The Textile Museum, Washington, DC | 2001 *Defining Craft, Collecting for the Millennium*, Houston Center for the Contemporary Craft, Houston, TX | 2000 *Defining Craft, Collecting for the New Millennium*, American Craft Museum, New York, NY | 2000 *Miniature Textile Exhibition*, Helen Drutt Gallery, Philadelphia, PA; Taideteollisuusmuseo Museum of Art and Design, Helsinki, Finland **GRANTS, FELLOWSHIPS, AWARDS/HONORS** 2004 11th International Lace Biennial Competition and Exhibition | 2003 School of Art and Design Summer Faculty Research Grant | 2002 Georgia State University Research Initiative Grant | 2001 21st Century Award for Achievement and International Man of the Year nomination, International Biographical Center Publications, International Biographical Center, Cambridge, England | 2000 Outstanding Artists and Designers of the 20th Century Honors List, GoldStar Award, International Biographical Center, Cambridge, England | 2000 International Who's Who of Professional and Business Woman, Gold Record of Achievement for the Year 2000, American Biographical Institute, Raleigh, NC | Fulton County Hambidge Center Artist Fellowship, Atlanta Bureau of Cultural Affairs Artist Project Grant | 2002 Georgia State University Research Initiative Grant **PUBLICATIONS** *The Guild: The Designer's Source Book 18*, Milwaukee, WI, August 2003 | *Memory on Cloth: Shibori Now*, Yoshiko Iwamoto Wada, Kodansha International, Tokyo, 2002 | *The Guild: The Designer's Source Book 14*, Milwaukee, WI, January 2000 **COLLECTIONS** American Craft Museum, New York, NY | Pittsburgh Airport, Pittsburgh, PA | Pinnacle Assurance Headquarter, Scottsdale, AZ | UPS Corporation, Atlanta, GA | Sutherland, Asbill & Brennan, Atlanta, GA | Hotel Mandarin Miami, Miami, FL | King and Spaulding, Atlanta, GA | Arimatsu Shibori Museum Archive, Arimatsu, Japan | Taneda Shoten Co., Kyoto, Japan | Rochester Institute of Technology, Wallace Memorial Library, Rochester, NY | University of Rochester Faculty Club, River Campus, Rochester, NY | Beverly Heftner and Associates, Rochester, NY | Headquarter of M.H. Fertilizer, Inc., Milwaukee, WI | numerous private collections

**Junco Sato Pollack is Associate Professor of Art and Head of Textiles at the School of Art and Design at Georgia State University in Atlanta, GA.**



detail

Junco Sato Pollack  
*Kesa #7 Sansara*, 2003  
dye sublimation, pieced polyester  
organza and metallic silk

50" w x 106" h







From constructing garment forms to creating body sculptures, and then creating the space embracing the body, I have always dealt with the human body and its perceptions in my work. My early education was deeply influenced by Taoism and Buddhism, which allow me to sit back from the mundane world and to look at the universal human being. By experiencing two different cultures, east and west, I have realized that no matter what kind of system you live with, the essential human being won't disappear; the essential human being is the one I search for in my work. The body is born in nature and constructed by culture, the dualism of the self and the external. That constant process of reciprocal exchange between these two builds up the world. The space within and around my sculptural installation work is intended to evoke the sense of the body contained and the body projected.

By manipulating common objects I intend to re-contextualize them to be perceived with different kinds of senses creating new avenues. I have always emphasized the contrast between the interior and exterior of my work: harshness vs. softness; tension vs. freedom; free floating vs. measuring; compulsive energy vs. imperturbable silence. This gives rise to the simultaneous existence of repulsion and compulsion. All contradictions melt into a new kind of balance.

The profusion of materials brings question into the physical and psychological relationships between the mechanical and the organic, the gigantic and the miniature. Besides the aesthetic aspect of repetition, the layer upon layer of time-consuming labor also becomes a personal ritual. The multiplicity of small images, details, and objects that make up the whole reveal the individual and the universal simultaneously. For example, in some of my pieces, the repetition of three-dimensional objects results in the individual element merging into oneness, with units being alternately recognizable and unrecognizable. In one of my latest pieces, I have used a large number of folded boats. The large quantity

**EDUCATION** 1996 MFA University of Wisconsin-Milwaukee | 1992 BFA The School of Art Institute of Chicago | 1987 Tainan Professional School of Home Economic, Tainan, Taiwan **AWARDS & EXHIBITIONS** 2005 *A Tribute to Fiber Art*, Apex Gallery, Washington, DC | 2005 *Thirty-Third Annual Competition for North Carolina*, Fayetteville Museum of Art, Fayetteville, NC | 2005 *Down East*, Lee Hansley Gallery, Raleigh, NC | 2005 *DAC Celebrate 50 Years*, Diamond View Gallery, Durham, NC | 2004 *Emerging Artists Retrospective Exhibit*, Durham Arts Council, Durham, NC | 2004 Exhibition at ECU Chancellor's House, Greenville, NC | 2004 *Faculty Exhibition*, Wellington B. Gray Gallery, East Carolina University School of Art, Greenville, NC | 2004 *Solo Exhibition*, Sarratt Gallery, Vanderbilt University, Nashville, TN | 2004 *Sight Unseen*, The Durham Art Guild, Durham, NC | 2003-04 NC Artist-in-Residence Fellowship Award, Headlands Center for the Arts in Sausalito, CA | 2004 *Fabulous Fiber 2004*, Elon University, Elon, NC | 2003 *Sorrow of the Great Wall*, wearable art exhibition, International Textile and Apparel Association 2003 conference | 2003 *Excerpts*, Public art project celebrating Orange County's 250th year | 2003 Arts Round Town Festival, People's Choice Award, Chapel Hill, NC | 2002 *Continuum*, Peck School of the Arts, University of Wisconsin, Milwaukee, WI | 2002 *Grand Arts at Green Hill*, 23 of North Carolina's most innovative artists, Green Hill Center, Greensboro, NC | 2002 *September 11 Remembered*, Durham Art Guild, commission & purchase award, by Duke University Children's Hospital Conference Center | 2002 *Sculpture on the Green*, Chapel Hill, NC, Merit Award | 2002 *Mending & Praying*, solo exhibition fiber installation, Durham Arts Council Building, Durham, NC | 2001 *Constant Shifting: Chinese Transformations*, Carrboro Branch Library, Carrboro, NC | 2001 Orange Arts & Grassroots Arts Grant Recipient | 2001 *Regroup*, Walker's Point Center for the Arts, Milwaukee, WI | 2001 Durham Arts Council Emerging Artists Grant Recipient | 2000 *Mind, Brain, Behavior Conference*, solo invitational, Hall of Science, Duke University, Durham, NC | 2000 Solo Invitational, NC State University, Raleigh, NC | 2000 *2-3-4 Dimensional*, an international juried art exhibition, Period Gallery, Omaha, NE, Award of Excellence | 2000 *Sculpture on the Green*, Chapel Hill, NC, Merit Award, Children Best Choice Award | 2000 *Chapel Hill 2000 Exhibition*, Chapel Hill Town Hall, Chapel Hill, NC **LECTURES/RELATED PROFESSIONAL EXPERIENCE** 2001 Lecture, Tainan National College of the Arts, Tainan, Taiwan | 2001 Lecture, seminar, and critique of graduate work, Fu Jen Catholic University, Taipei, Taiwan **PUBLICATIONS & REVIEWS** "Galleries of Council, Guild Bursting with Art" by Blue Greenberg, *The Herald-Sun*, Durham, 2002 | "New Culture Gives Artist a Different Perspective" by Nerys and Jan-Ru Wan, *The Chapel Hill News*, Chapel Hill, 2001 | "Artist Taps into Buddhist Roots to Fashion Her Fabric Sculptures" by Susan Broili, *The Herald Sun*, Chapel Hill, 2000 | "Fire Exhibition" reviews by Jerry Cullum, *Atlanta Journal and Constitution*, 1999

**Jan-Ru Wan is Assistant Professor, School of Art, at East Carolina University, Greenville, NC and Visiting Assistant Professor, the Department of Art and Design at North Carolina State University in Raleigh, NC.**

of hanging boats is magnetic, and draws the viewers' sense into the space; as a multiplicity of musical notes. The quality of free-swinging boats creates interaction among them, simulating the nervous system. Through this repetition of form and motion, the discrepancy between materials is wedded alchemically to produce a new harmony—the balance of the chaotic, the sublime and the beautiful.

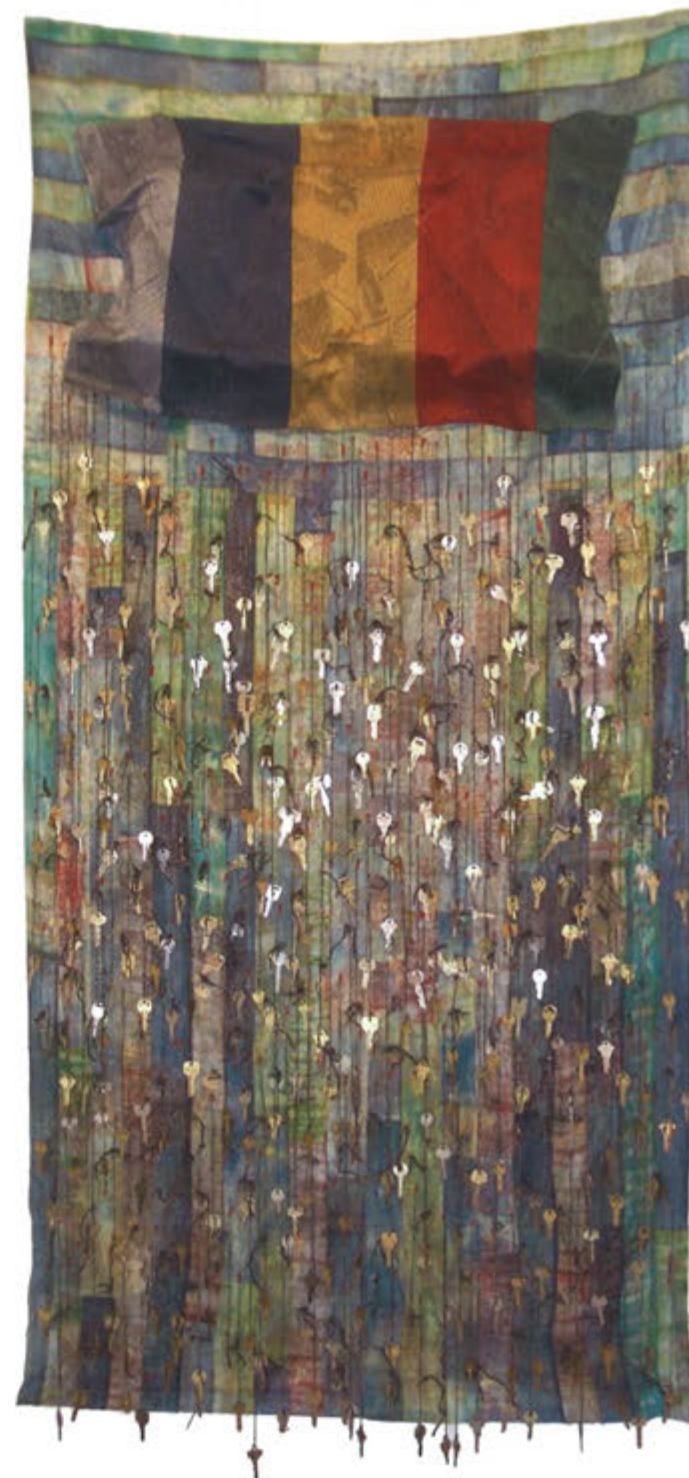
I have combined materials with totally opposite characteristics in which contradiction exists between structure and objects. Synthetic materials like rubber gloves are used to create an organic illusion, and organic substances, like paper or feathers and silk are used to construct a sharp geometric shape. Repetition of form creates a sense of mutual harmony. This juxtaposition implies the conflict between rational and emotional impulses, with the possibility of reconciliation, through unification into a singular entity.



Jan-Ru Wan

*Roof Over My Head*, 2004  
Jacquard woven roof image,  
found keys, dyed and printed images  
on cotton and silk organza, wax

44"w x 86"h





## CHRISTI TEASLEY



*Invented Spaces*, a series of small stitched collages, is inspired by my intrigue with the ways people create space. Both interior and exterior spaces are carved from bigger entities to provide the places for work, play, learning, sleep, nourishment, love, meditation and all that we do daily. Walls, windows, doors, paths, roofs, steps, floors, terraces, fences, screens, are a few of the ways we define space. The passage from space to space are of particular interest. I am fascinated by the variety of moods that space acquires through accumulation, purging, collecting, exhibiting, and storing objects. The range of ways we define space are of particular interest—from conscious to subconscious, from purposeful to accidental, from planned to random, from calculated to intuitive.

**EDUCATION** 1994 MA Art Education, Rhode Island School of Design, Providence, RI | 1987 BFA, Textiles, Rhode Island School of Design, Providence, RI **SELECTED EXHIBITIONS** 2005 *Arrowmont Spring Faculty Exhibition*, Arrowmont School of Art and Craft, Gatlinburg TN | 2005 *Rain Chains, A Collaboration with Ginger Freeman*, Shenanigans Gallery, Sewanee TN | 2004 *Art at Work*, Chattanooga Resource Development Center, sponsored by Association of Visual Artists, Chattanooga TN | 2004 *Tandem Tiles, A Collaboration with Ginger Freeman*, Shenanigans Gallery, Sewanee TN | 2003 *Journey Proud, Flying Solo Exhibition*, Nashville International Airport, Nashville TN | 2002 *Summer Faculty Exhibition*, Appalachian Center for the Crafts, Smithville, TN | 2001 *Tradition in Transition: Textiles of Christi Teasley and Murray Gibson*, University Art Gallery, The University of the South, Sewanee, TN | 2001 *Friends of Fiber Art International 25th Anniversary Exhibition*, juror: David McFadden, SOFA, Chicago, IL | 2001 *Garden of Eden*, curated by Ann Nichols, Creative Arts Guild, Dalton, GA | 2001 *Fiberworks*, Harris Art Center, Calhoun, GA | 2001 *Craft Artist of Southern Tennessee*, Award of Merit, Tullahoma Fine Art Center, Tullahoma, TN | 2000 *Le Chassy d'or International Art Quilt—Award "Meilleure Realisation"*, Chateau Musee de Chassy en Morvan, Bourgogne, France | 2000 *Best of Tennessee Crafts*, Carrol Reece Museum, Johnson City, TN, juror: Kenneth Trapp, Honorable Mention, traveling | 2000 *President's Collection*, Chattanooga State Technical College, Chattanooga, TN | 2000 *Marks of Measure: Works of Cloth*, solo exhibit, University of South Carolina, Lancaster, SC | 1999 *Fiber Celebrated '99*, The Albuquerque Museum, Albuquerque, NM | 1999 *Lost and Found: Greg Phillip and Christi Teasley*, Tennessee Arts Commission Gallery, Nashville, TN | 1999 *Fiber Focus '99*, juror: Yoshiko I. Wado, Art St. Louis, St. Louis, MO | 1999 *Works of Cloth*, solo exhibition, Stirling's Gallery, Sewanee, TN | 1999 *Reconstructed Cloth*, solo exhibition, City Hall Rotunda, Murfreesboro, TN | 1998 *BASF Fiber Arts Exhibit*, Creative Arts Guild, Dalton GA, Honorable Mention | 1998 *Tennessee Fiber Artists Invitational*, Appalachian Center for Crafts, Smithville, TN | 1998 *Best of Tennessee Crafts*, Parthenon, Nashville TN, Merit Award, traveling | 1997 *Stirlings Coffee House*, solo exhibition, The University of the South, Sewanee, TN | 1997 *BASF Fiber Arts Exhibit*, Creative Arts Guild, Dalton, GA | 1997 *Le Chassy d'Or*, Chateau Musee de Chassy en Morvan, Premiere Prix, Chateau Chinon Bourgogne, France | 1997 *Quilt National*, Dairy Barn Cultural Arts Center, Athens, OH, traveling | **PUBLICATIONS** 2004 *Textiles of Tennessee, for The History of Tennessee Art*, edited by Dr. Vann West, University of Tennessee Press, Knoxville, TN | 1996 *The Field Guide to Hot Sauces*, Altamont Press Asheville, NC, illustrations by E. Christine Teasley, text by Todd Kaderabek | 1996 "Dispelling the Myth of the Isolated Genius" by Christine Teasley *Nervo(us) Times* **SELECTED WORK EXPERIENCE** 2005 Workshop Faculty, "Exploring the Textile Multiple", Arrowmont School for Art and Craft, Gatlinburg, TN | 2004 Tennessee Association of Craft Artists Board Member, Nashville, TN, Vice President | 2001 Workshop Faculty, "Textile Printing and Collage", Arrowmont School for Art and Craft, Gatlinburg, TN | 1996 Workshop Faculty, "Contemporary Surface Techniques" Appalachian Center for Crafts, Smithville, TN | 1994–1996 Surface Design Association, Tennessee Representative | 1995–96, 98 Craft Artists of Southern Tennessee Board Member, President, regional chapter of Tennessee Association of Craft Artists | 1991–present Shenanigan's Cooperative Gallery, Sewanee, TN, co-founder and member, coordinator 93-95

Christi Teasley is gallery director and studio art teacher, grades 7–12 at St. Andrew's-Sewanee School in Sewanee, TN.

detail



Christi Teasley

*Morning Melon*, 2005  
silk, cotton, and rayon, hand printed,  
digitally printed, machine and hand stitched

15"w x 20"h





### **The Center for Craft, Creativity and Design**

A UNC regional inter-institutional center

The Center for Craft, Creativity and Design, a regional inter-institutional center of the University of North Carolina, was established by the Board of Governors in 1996. It's mission is to support and advance craft, creativity and design in education and research and, through community collaborations, to demonstrate ways craft and design provide creative solutions for community issues.

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Formed in 1997 and recognized as a 501 (c) (3) organization in 2000, the nonprofit supports the regional center through funding programs and outreach to artists, craft organizations, centers and the community in Western North Carolina and throughout the United States.

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