



CONVERSATIONS

AN EXHIBITION BY MEMBERS OF THE SOUTHEAST FIBERS EDUCATORS ASSOCIATION

SEFAA

JUNE 8-30, 2009

AT EAST CAROLINA UNIVERSITY, GRAY GALLERY

CONVERSATIONS

AN EXHIBITION BY MEMBERS
OF THE SOUTHEAST FIBERS EDUCATORS ASSOCIATION

SEFEA *Project*
by Bethanne Knudson

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the Project

SEFEA

CONVERSATIONS

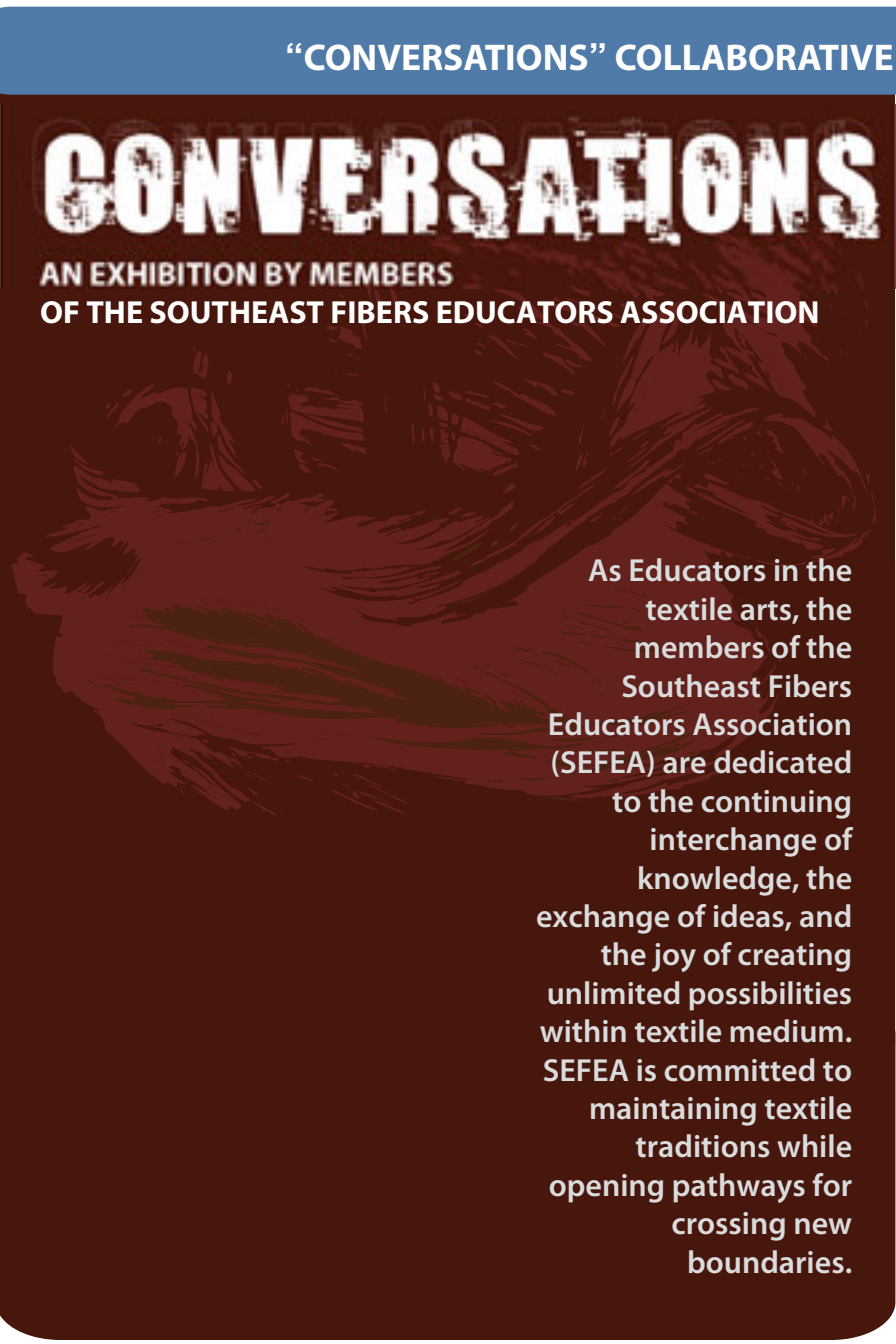
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the Project



CONVERSATIONS

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As Educators in the textile arts, the members of the Southeast Fibers Educators Association (SEFEA) are dedicated to the continuing interchange of knowledge, the exchange of ideas, and the joy of creating unlimited possibilities within textile medium. SEFEA is committed to maintaining textile traditions while opening pathways for crossing new boundaries.

SEFEA
artists

JEANNE BRADY
SUSAN BRANDEIS
EDWINA BRINGLE
CANDACE EDGERLEY
CATHARINE ELLIS
SUSAN FECHO
SUSAN IVERSON
JEANE KLEIN
BETHANNE KNUDSON
CAROL LEBARON

PATRICIA MINK
VITA PLUME
AMY PUTANSU
JENNIFER SARGENT
TOMMYE SCANLIN
CHRISTI TEASLEY
JAN-RU WAN
L. M. WOOD
CHRISTINE ZOLLER

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Conversations Jeanne Whitfield Brady

I work in isolation. I need to for meaningful activity to happen. But isolation needs to be balanced with crowds and conversation. Connecting with others doing double duty as artists and educators validates my frustrations and my creative life; I learn from both. Meaningful activity is a synthesis of past experiences. No one conversation affects my work, but past conversations bubble and cook inside me and reappear on fabric. Without the crowds I couldn't sustain the desired isolation. Without the isolation I couldn't sustain the crowds. I am deeply enriched and thankful for both.

ARTIST STATEMENT

My fiber work represents an ongoing visual journal of travels throughout the North American continent. My American ancestry is not uncommon, I am a direct descendent of that restless journey West.

“Roots” was a foreign concept to me. I passed through this land, and over it, rarely lived in it, and only briefly lived off it. It was that ever-increasing desire to be, to feel, rooted in this land that created the desire to make the images manifest. Recently I settled down, finally content to be in one place and grow a few “roots” of my own. Now I have time to look and listen to the natural world around me from my own backyard.

Fabric is a natural choice for me. It is woven of nature. It offers a surface upon which to root one's 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. Surface patterns and designs are meant to create a resonance of a place and time. My fabric pieces are a re-visiting, not specifically of a place so much as a re-visiting of the experience of that place; a reminder of a need to slow down, see beyond the surface into the depths of movement and time. And to be still long enough to revel in what is before me.



Signs of Spring (detail)

Signs of Spring

Resist dyed wool & silk, screen printing & stitching
43”h x 13”w

Brady

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Conversations

Susan Brandeis

Because we each work in an academic setting, we are accustomed to having many conversations---with students, colleagues, administrators, and the public---but their purpose is to teach, to defend, to convince, to expound, or to compete.

In contrast, the purpose of this group's conversations---simultaneously professional and personal---is to nourish. Because we all speak the language of textiles, much of what we say is tacitly understood. Explanations can be "short-hand" because our experiences are often similar.

The atmosphere is rare and powerful: knowledge shared without competition; problems and dreams aired safely; different viewpoints offered freely; ideas posed for honest and thoughtful consideration; suggestions posed without hidden agendas.

The collective respect, insight, generosity, enthusiasm, support, and affection inherent in the exchange constitute a gift of considerable magnitude for each of us. These conversations enrich my thinking and expand my boundaries. I emerge refreshed, challenged, inspired, and spurred to action. Through these conversations I have discovered the honest inquiry and pure collegiality I dreamed of finding in higher education.

ARTIST STATEMENT

Making a textile is a kind of magic.

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 and simple natural materials. I search for an enduring aesthetic, preferring images and concepts that transcend the personal to touch universal human themes. Fabric work has become as natural for me as breathing, and its expressions a "language" often more eloquent than speech.

For nearly three decades, 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 nature; from exuberance and celebration, to elegance and poetry. Both my sources of inspiration and the images I make have become more intimate, heartfelt, quiet, and reflective.



Marking Time

Screen printed, dyed, discharge printed, digitally printed, machine embroidered. Cotton twill, silk organza, silk habutae, rayon ribbon.
Print pigments, Procion MX dyes, Epson C80 printer inks, cotton/ polyester machine sewing thread.

49" x 70"

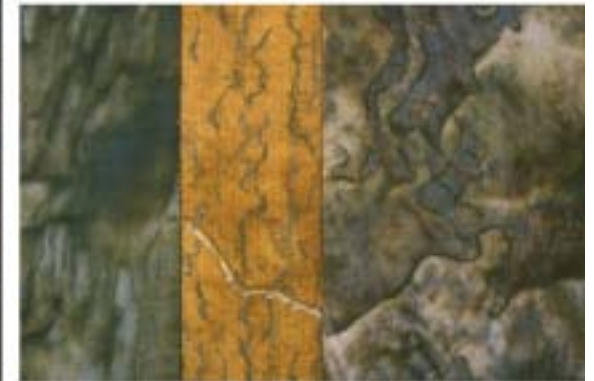


Barking at the Moon

April 2008

Digitally printed, hand discharge printed, hand dyed, hand woven, woven shibori, machine pieced and embroidered. Linen, cotton, and silk.

49" x 51"



Barking at the Moon (detail)

Brandeis

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Edwina Bringle

The SEFEA group exchanges are important in realizing all that is happening in the Fiber world and for me, who comes in contact with many prospective students, there is opportunity to know more about the various programs in the southeast. There is a hope that textiles, especially weaving, are seeing a return of interest and the group promotes the turnaround. The talk has one thinking about 'what next' and with the exchanges of showing work in the meetings it is encouraging to see expanded or new directions in ones work. Working alone it is important to be connected to group conversations with expansion of ideas and content.

artist statement

My work has always been about color with influences from all the photography through the years. The photographs have never been used as a direct palate. In the end I can find photos that relate to the color and design in the image. As one who is interested in many disciplines my work with weaving, mixed media textiles, felting and flame worked beads all show the interest in color and many ways of putting images together. Living in the mountains I am constantly reminded that there are changes all the time and these become a part of my images.

Harvest Blanket



Harvest Blanket (detail)

SEFEA



Rainbow Blanket



Bringle

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Conversations

Candace Edgerley

Communications between members of SEFEA have helped me build and refine my teaching skills and also to advance my personal art work. I was invited to join SEFEA in my first year of teaching fiber classes as an adjunct at the Corcoran College of Art + Design. Many of my questions and fears were addressed at that first meeting and my level of confidence as an educator was raised. Our annual meetings have provided an opportunity for valuable critique of my personal work by fellow educators. Though online communication has been an important means for the group to keep in touch, I value the direct contact with our members, talking and discussing face to face, sharing ideas, solving problems and offering advice. How wonderful to feel the warm, caring friendships that evolve from this group.

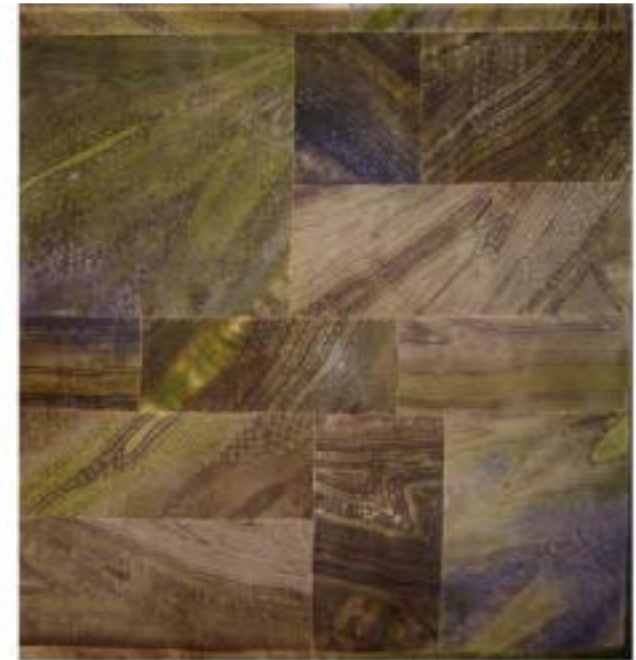
artist statement

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.

sefea

Strata

Silk organza
Shibori dyed, pieced
with French seams
52" h x 46" w



Tweets

Silk organza, textile paint, embroidery thread
Screen printed, embroidered
12" H x 75" W



Birds on Wire (detail)

Edgerley

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Conversations

Catharine Ellis

Our "conversations" amongst SEFEA colleagues has expanded my perception of possibility while causing me to trust collaborations and the introduction to new ideas. In these SEFEA exchanges I find a refreshingly honest celebration in the achievements of its members. I think that every one of us has been affected by the relationships we have developed and the collaborations we have made.

A very tangible outcome has been my introduction to Jacquard design and the possibilities of industrial production through The Oriole Mill in Hendersonville, North Carolina. With the help of Bethanne Knudson I have been developing designs that are woven to my specifications on industrial Jacquard looms, then processing and dying that cloth by hand in my home studio. This has taken me to places in my own weaving that I could never have imagined on my own!

ARTIST STATEMENT

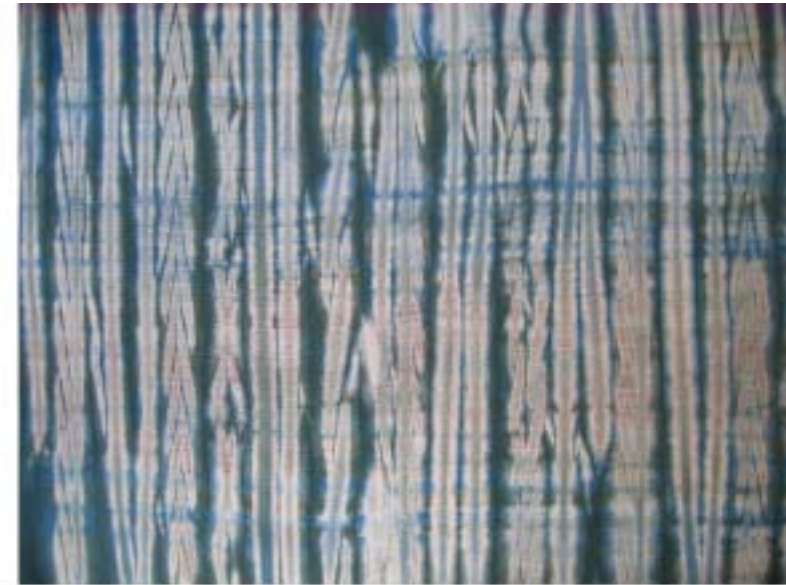
I construct fabrics by weaving threads on a loom. My original training was in traditional woven technique, which led me to weave functional fabrics in natural fibers for many years.

Much of my career has been defined by the discovery and exploration of the woven shibori process which 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 freedom in fabric design that had never existed for me before.. Woven shibori has challenged all that I know about weaving and has led me to investigate new materials, resists, dyes and finishing processes.

SEFEA



Lapping of Light



Big Stripe #5



Lapping of Light (detail)

Ellis

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Conversations

Susan B. Fecho

I enjoy the wonderful environment of this group that supports creative interaction and where weavers, surface designers, and felters can share time together, discuss how they problem-solve and how they approach the studio. In regards to my artistic methods, I embrace the creative process that requires me to focus on the discovery of the unfamiliar. Our conversations add strength to our distinctive, unique voices.

ARTIST STATEMENT

Before I construct a piece, I construct a meaning for myself – a story – a matrix of personal, cultural, and archetypal associations within which I assemble fragments that will find their place. The work reveals multiple layers of material and meaning. Blended paint and fabric create a mottled, tactile surface seasoned with fragments of subtly integrated text and notations.

I allow paint and photography to converge on my surface within a richness of seasonal hues borrowed from the cold grays and bitter browns of winter to the vibrant greens and warm reds of early spring. I strive to seduce the viewer beyond the boundaries of the surface to the remote places of nature, rural life, and even urban sprawl. These details spawn stories for the viewer's imagination and capture life in its most abandoned corners.

My recent work interprets the past as a personal, cultural, and archetypal artifact. The human body, architectural unit, and surrounding landscape become metaphors in my work that I like to describe as "the painted word. Storytelling is at the core of my work, and I continue to investigate how structure and form can contribute to content."



Deep Forest Snow

Deconstructed dresses of linen & silk, pigment based photography, stitching, and polymer based paint
32 w"x 70 h"

SeFea



Frozen River

De constructed dresses of linen & silk, pigment based photography, stitching, and polymer based paint
36 w"x 54 h"

Fecho

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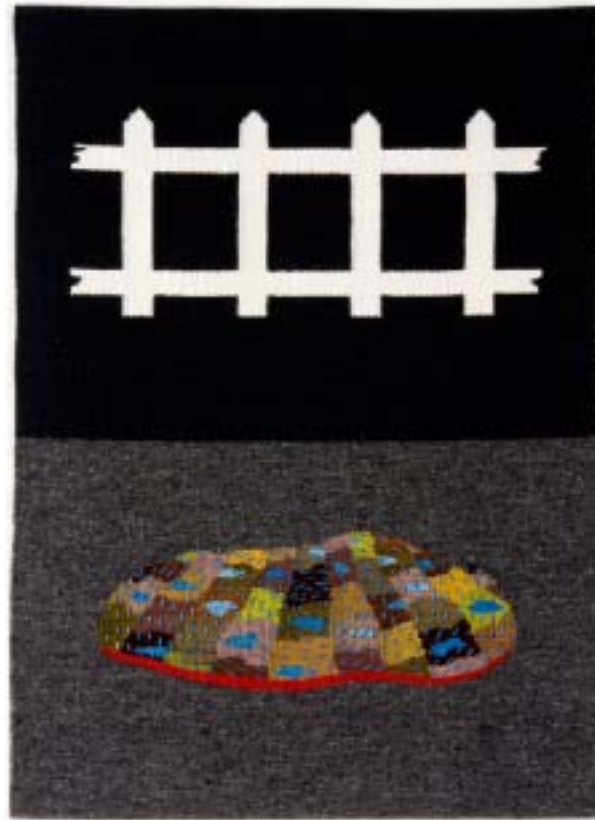
Susan Iverson

I think of SEFEA as a large extended family that by magic have all ended up in the same profession. There is a strong sense of belonging that allows for a free exchange of ideas and information. The short but significant weekends that we spend together are dense with professional and personal conversations that have had a lasting impact on my life and work. These conversations, heavy with curiosity and humor, have prodded, validated and questioned my thinking about my teaching and my studio practice. This is a group of artist/educators who I feel connected with on professional and personal levels and who I have come to depend on in a wonderfully supportive and creative way.

ARTIST STATEMENT

The "Dream World" series reflects my obsession with dreams and the process of dreaming. We sleep, we wake, and we remember small fragments of our dream world. The separation between the real world and our dream world is sometimes thin. I am intrigued by both the similarities and the differences in these two worlds and vainly try to make sense of them. I am continually influenced by both the physical landscape around me and the remembered landscapes that haunt me. This recent work also references my strong interest with the political/environmental climate of our culture.

SEFEA



Dream Worlds - Nurture

Wool, silk & linen

Woven - tapestry and embroidery

27.5 x 38"



Dream Worlds - Strife

Wool, silk & linen

Woven - tapestry

27.5 x 42"



Dream Worlds - Strife

(detail)

Iverson

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Conversations

Jeana Eve Klein

Our SEFEA gatherings are an annual liberation from lexicographical limitations. We share a common language and a common love for all things fiber, which allow us to begin our conversations in the middle, beyond the simplicity of definitions. This common ground bridges any generational or geographical divides that might otherwise separate us. Our conversations range from serious pedagogical discussions during the day to amusing personal stories over wine as the day winds down. It is this seamless blend of collegiality and friendship that has been most valuable to me. The professional discourse is strengthened by the friendships we share; and our shared language has supported friendships that extend well beyond the conclusion of each precious fall weekend.

ARTIST STATEMENT

I am continuously obsessed with the intersections between personal stories and broader histories. I am fascinated by physical artifacts and the narratives they may suggest. I have a constant curiosity about those objects that are preserved and cherished, or those that are abandoned and lost. In recent work, I attempt to visually reconcile the seeming disconnect between material objects with their own histories—souvenirs, family heirlooms, crumbling houses and ancient monuments—and my own stories they conjure, whether real or imagined. I employ imagery and materials that reference the past—architectural elements, knick-knacks, found embroideries and cotton remnants scavenged from my grandmother's church quilting group—to reinforce the theme of tangible history.



Mold House



Mold House (detail)

SEFEA

Klein

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Bethanne Knudson

I thought about people in this group and what made the dynamic special as I began drawing. Loops are the results. I looked up the definition of loop in "The Primary Structure of Fabrics", Irene Emory, The Textile Museum:

"Loop: a doubling of a cord or thread back on itself so as to leave an opening through which another cord or thread may pass."

The light, open, interlacing, continuous line is an appropriate metaphor for this group. Each loop contributes to, and benefits from, the whole. The loop-to-loop is how I think of this group – small interactions collectively produce a cohesive whole. The loops form an open support system, which is what the SEFEA group has been for me as a colleague, as an artist, as an individual.

The time spent with the individuals present during the 2008 meeting was invigorating. The exceptional people in that group inspire generosity and collaboration. It has been an honor for me to be a member of SEFEA. In hindsight, the idea of participating in a collaborative project seems inevitable and weaving through The Oriole Mill obvious.

This project was possible only because of the nature of the individuals in this group – I had tremendous support from those willing to write directions, check files and help ship. This initiative and willingness to pitch in to help is indicative of why this group is such a treat.

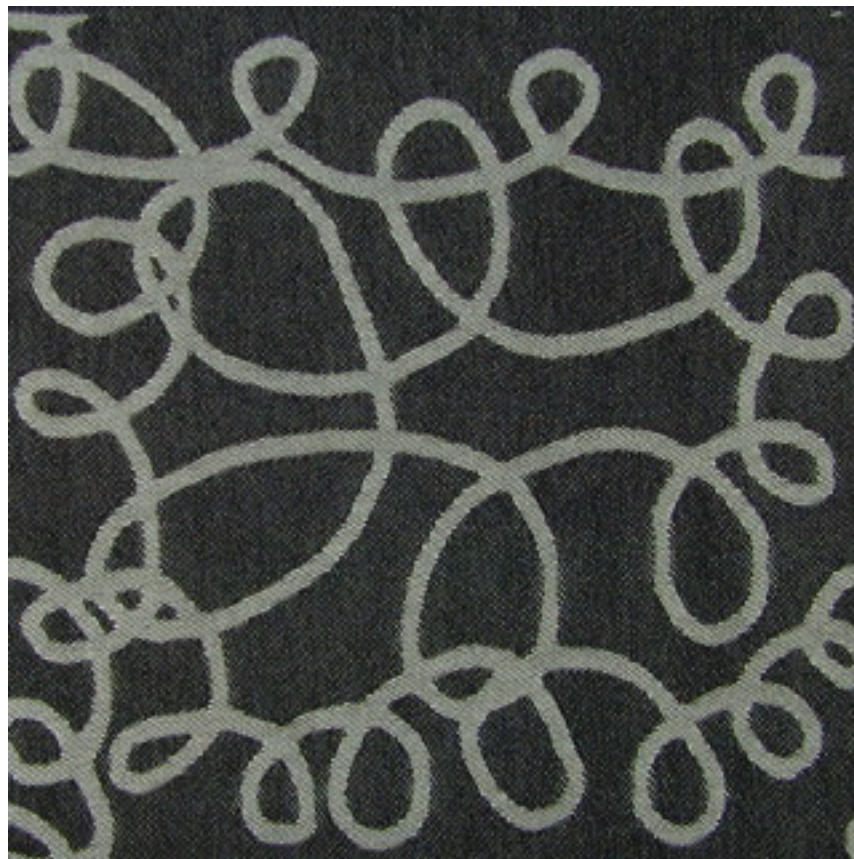
I want to give something to each person but also to the group as a whole, as a way of continuing the conversation, connecting us by another shared experience, and honoring this collective as an entity in its own right.

ARTIST STATEMENT

Conversation with members of this group has been important to me because it is my only opportunity to communicate with high caliber individuals in my field, in a relaxed and supportive environment.

This set of individuals is a powerhouse. If one could map the doors that members have opened for each other, and what that, in turn led to, it would be impressive.

The depth of knowledge and the willingness to share expertise makes this group a joy. Conversations are compelling, creativity and generosity are in abundant supply. It is, simply put, great fun to be surrounded by intelligent, talented, knowledgeable people who share a passion for textiles and an appreciation of each other.



Loop to Loop
2009
9" x 9"



Knudson

SEFEA

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Conversations

Carol LeBaron

The connective nodes between branches in this image of a tree in an ice storm are frozen in clear sheaths of ice, yet the sap still runs through the tree, the connections alive. They represent pockets of energy generated by dialogue.

I have been a member of SEFEA since its inception in the early stages of my career. Discourse is a vital resource. Teaching demands creativity and adaptation to new generations of students. Dialogue between colleagues with all ranges of experience brings on the ability to be flexible and able to constantly redevelop curriculum through ideas exchanged.

Conversations between artists are meetings of the minds amidst the repetitive sea of paperwork in daily routine. They are nodes of energy, generating new thought patterns. Often fibers programs are small ships of old and new technology within an impersonal, corporate system. It is a reminder that I am not alone.

ARTIST STATEMENT

I express human impact on natural forms and the internal landscape of the psyche using colors taken from photographs of devastation caused by environmental pressures. My raw material is a combination of memory and observation. Plant forms and cell structures are expressions of emotion. Nature is threatened by human impact. My work reflects navigation through perilous waters. The work combines contemporary aesthetic, modern technology, and ancient techniques. Clamp resist is one of the oldest forms of pattern application to textile. The light absorbing quality of wool generates strong clear color. Materials and technique are chosen by the colors I want to produce. Shapes begin with natural forms. These are abstracted onto wooden shapes, and then used in the clamp resist process. All of the stitching is done by hand, in order to both conceal the hand and cause it to be present.



Drought Begins

Resist dyed wool, hand stitch
Ten feet h x 3 feet w.



Edge of the River

Resist dyed wool, hand stitch.
Ten feet h x 3 feet w(approx.)

SEFEA

LeBaron

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Conversations

Patricia Mink

When I first became involved with the SEFEA group, I had a lot of questions in my mind about my new job: teaching, navigating research and service in academia, new tools and techniques, and finding time to do it all while still working as a practicing artist.

Raising these questions, and others, has generated conversations that helped to address concerns, and provide possibilities I would not have considered on my own. The fellowship of similar situations and problems to solve creates a kind of effortless networking through discussion. The influences and changes that have resulted from SEFEA conversations are too numerous to mention briefly. Probably the most valuable aspect for me: a shared passion for the medium, and love of learning; a generosity of information that always re-excites me about my own work.

Conversation in our group might also be another kind of process (in a process-oriented medium): a way of processing information through the dialogue of shared discoveries and experience. It is also delightful entertainment.

ARTIST STATEMENT

Layers are the focus of my work in several ways:

- As complex metaphor
- As physical and visual structure
- As elements of process

For me, layers echo the process of learning and the development of understanding, while also evoking a sense of time and memory. My work is primarily textile based, and for me has strong connections to the history of that medium and its contextual associations. At the same time, I enjoy pushing the boundaries of traditional forms through the use of non-traditional materials and innovative techniques.

My current work explores the traditional layered quilt form, employing new digital techniques for weaving and printing fabric, as a means of establishing a visual dialogue addressing issues of contemporary culture. Drawing from historic associations with domesticity, comfort and home, the quilt form offers unique possibilities for developing content when combined with non-traditional techniques and unexpected imagery.



SEFEA

Tapia No.5

Archival inkjet print on various fabrics; fused appliqué, machine quilted, hand and machine embroidery.
57 x 39"



Tapia No.5 (detail)

Farm Ghost II

Archival inkjet print on jacquard-woven damask; machine quilted and embroidered.
24 x 42"

Mink

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Vita Plume

As a Canadian entering the US academic textile world in 2001, the SEFEA group meetings (which began in 2002) have been important places to meet colleagues from across the southeast USA. The names of many of these teaching / artists had been known to me for years and it was a pleasure getting to know them professionally and personally. As artists they are passionate about their work, but they are all also dedicated teachers. The SEFEA group has given me an immediate sense of welcome to my new 'academic home' in the US.

It is a most magnanimous group. The US academic system was foreign to me and they all became both mentors and support system to me. The open and honest discussions about how to balance our lives as artists and teachers are hilariously serious. Many hints regarding technical and aesthetic teaching problems are also freely shared, and much appreciated. The open sense of conversation, community, and joint enterprise at our gatherings is exhilarating.

ARTIST STATEMENT

In making my work, I look through the eyes of a second generation Canadian/Latvian and consider the issues of shifting identities and divided cultures. Themes such as loss of culture, tradition and the instability of identity and memory have been preoccupations in the work. I have felt the effects of displacement from family and culture, as well as experienced the duality of existing in multiple cultures simultaneously: Latvian // Canadian // U.S American. I use image and pattern to express the transformations and instability of memory, identity, and culture.

I use the hand Jacquard loom to weave realistic images in combination with woven shibori and various materials to cause a variety of distortions. The resulting ghostly contortions in the portrait, patterns, and/or text address my sense of unease as well as the instability of memory, identity, culture, and tradition.



Child's Play

Handwoven Jacquard, dyed cotton, polyester
41" w x 41" h

Yardage VKP01

Handwoven Jacquard, dyed cotton, polyester
36" w x 100" h

Plume

SEFEA

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Amy E. Putansu

I was teaching at Penland, and experiencing Western North Carolina for the very first time in summer 2005. It just so happened that a group of fiber educators was planning their annual retreat and meeting to be held at Penland, during my session; I wrote ahead to the "leader" and humbly asked if I could be allowed to sit in and quietly observe a portion of their meeting, and I was obliged. By lunch time my head was ready to explode. My sketchbook had twenty new pages of notes, and my excitement and reverence was not containable. I observed this group of fifteen, maybe twenty women sharing enthusiasm for one another's personal work, which was sometimes ground-breaking and always thoughtful. I witnessed true generosity personally and professionally. I felt an authentic sense of community. And I was hooked.

Four years later I am a genuine member of this amazing and casual group Southeastern Fiber Educators Association. The second time I attended the SEFEA retreat, I was part of the club: a young woman new to the field of higher education and new to the region. Without the network, it's hard to imagine where I would go with questions ranging from the best source for soda ash, to networking about conference themes or national grant proposal advisement. The adhesive that holds this group together over a number of states requires no effort; it is a natural extension of our service to the field of fiber, education, community, and certainly to ourselves as individual artists. Nothing could be more "right" than a shared passion to motivate making a difference.

ARTIST STATEMENT

I have recently arrived at a place in my artistic journey where I can be more experimental, and dig more deeply into certain concepts and techniques. My most recent textile work explores human relationship dynamics while employing a rare technique called ondulé weaving. I find it to be a suitable vehicle because unlike traditional woven cloth, the interlacing system is not the result of perfect grid-like construction. Instead, ondulé creates vibrating, sometimes irregular curving lines. The viewer senses there is something unusual at hand, but may not be able to put a finger on it. True to my own aesthetic, the style is minimalist in an attempt to pare down to the bare bones of expression.

My approach to textile creation has always been primarily material driven and supported by woven structure. The ondulé work is a continuation of this approach. With 16 years of weaving experience built along the natural paths of life development I am discovering more enhanced methods of expression. It is wonderful to be in a community that supports craft so strongly



Ondulé in Madder

Hand woven in ondulé technique, 100% silk and vegetable dyed with black walnut and madder.

2009

18" x 44"

Putansu

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Jennifer Sargent

As I started to think about the yearly SEFEA meetings, it was like dropping a stone into a still pool and watching the rings of water expand. Going to the SEFEA meetings is equivalent to taking a long cool drink when you are thirsty and hadn't quite realized it. They enable me to again feel part of a continuum of knowledge. There is an openness from members; not only about what they are doing professionally but also what they are experimenting with and even in sharing lesson plans and assignments. Their diversity of knowledge and experience is invaluable and enables me to contact someone at any time when I need information.

If I do things differently now it's because of the opportunity to consider other ways of thinking about artwork, to widen my approach, try other techniques, to know about specialized workshops and to take part in exhibitions.

ARTIST STATEMENT

I am fascinated with the space that exists between things, the interplay between material and immaterial, visual and tactile. Working with these interactions of light, material and space, I think about how personal and historical pasts constantly alter the present and shadow it. The various processes of making textiles allow me to consider the transitory and repetition integrates thought, action and materiality. The pieces in this exhibition are concerned with fashioning a number of disparate elements into a finished whole.



Tidepool

Jacquard woven at the Oriole Mill,
hand embroidered
45"h x 35"w



Pharaoh's Daughter

Screen printed and embroidered
cotton, polyester batting,
crocheted copper wire
63"h x 15"w x 2"d

SEFEA

Sargent

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Conversations Tommye McClure Scanlin

The SEFEA group meetings are wonderfully energizing for me. Everyone who comes to annual get-togethers shares so much with all—what a fantastic way to learn about what's going on in fiber workings at different places throughout the Southeast—and, indeed, around the world. Between the meetings conversations continue via e-mails among members. From both the meetings and the group e-mails I've learned of opportunities and information that I've been able to pass on to my students, expanding options and ideas for them beyond the small arena of our university community. My own work has been enhanced, as well—for instance, in this year's chance to have a design woven at Oriole Mills and the collaborative project that has resulted from that.

artist statement

I work in the age-old medium of tapestry weaving. The process of tapestry weaving might be considered slow when compared to some other art making methods. Tapestry is a simple plain weave structure of over one thread, under the next. As the hand carries weft through many different changes the tapestry begins to come alive and grow.

I enjoy my hours, days, weeks, and months spent in the slow medium of tapestry weaving because I love the surface of flat woven tapestry, the intensity of color as interpreted in yarn, and the significance of each movement of the weaver's hands to the finished work. My tapestries are based upon ideas and images that are meaningful to me. The glorious natural world of north Georgia and western North Carolina provide the source for many of my tapestries.



To the Essence of Every Nature

Handwoven tapestry, woven of wool and cotton
56" l x 34" w



In the Light of Morning

Handwoven tapestry, woven of wool and cotton
60" l x 26" w

Scanlin

SEFEA

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Conversations

Christi Teasley

"Journey proud," describes my emotions as I head towards NC for our annual SEFEA gatherings. This term of my great-grandmother's describes a combination of eager anticipation and nerves prior to an adventure. Preparing for the SEFEA retreat requires me to take stock of the moment. A pulse check occurs for my work as an artist and as teacher. For me the group serves as a human link to a common musing about fiber art and education. While the combination of working in a small town studio and a rural independent 6-12 school is idyllic, it can also be isolating. I look forward to the SEFEA conversations similarly to the urban jaunts I need a few times each year to soak in museums, diverse culinary opportunity and hustle bustle. The SEFEA conversation is an "intellectual jaunt" which revives my spirit through generous camaraderie, creative recharge, and supportive critique.

ARTIST STATEMENT

Collection and dispersal of objects, information, and ideas provide the flow and ebb of my current studio investigations. Questions addressing individual amassing lead to questions of communal and global accumulation. Mapping, stacking, bundling, containing, and editing are among my modes of construction. The "constellations" created while connecting the dots of our intertwining accumulations (and lack thereof) are results of these processes.



Currents

Dyed and salvaged silk, wool, and merino roving
Silks fused by felting and with hand and machine stitching
36" h x 30" w



Sum of Our Parts

Wool, dyed silk, recycled cloth, beeswax
Hand and machine stitching
Three, six inch squares



Teasley

CONVERSATIONS

AN EXHIBITION BY MEMBERS OF THE SOUTHEAST FIBERS EDUCATORS ASSOCIATION

Conversations

Jan-Ru Wan

All the conversations among us were relaxing and supportive, much like spending time with my favorite sisters. Thanks to Susan and other fiber educators who started the SEFEA organization, this small and tightly-knit group makes everyone feel at home. In our meetings, with so many generous, talented and beautiful minds around, I always found encouragement and often discovered new ways for my teaching and creative process. I remembered that in one year, I really felt anxious and nervous about my new tenure track position in weaving at ECU. During one of those "rocky chairs on the porch" times at night, Catharine Ellis patted me on the back, looked at me, and said, "everything will be ok, and you will be great". At that moment, all the nerves and pressure were relaxed - here is this master weaver who told me that I would be ok, what could go wrong then?

ARTIST STATEMENT

I embed found objects into weaving and/or surface design to evoke emotion, memory, and response. I unitize sculptural form, space and site-specific formats to communicate about the human experience, memory, the body and the blending of Eastern and Western cultures and sensibility.

A 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 recontextualize and embed them in different kinds of senses and create a new avenue. The profusion of materials questions the physical and psychological relationships between the mechanical and 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.

Through this repetition of form and notion, the discrepancy between materials and the large-scale format are wedded alchemically to produce a new harmony-- the balance of the chaotic, the sublime and the beautiful.

SEFEA



Passing Beauty



Catch Rainwater for My Voyage

Wan

CONVERSATIONS

AN EXHIBITION BY MEMBERS OF THE SOUTHEAST FIBERS EDUCATORS ASSOCIATION

Conversations

L.M. Wood

My experiences with SEFEA have been valuable in a variety of ways. I cherish the conversations I have had with members of the group. The group critiques have introduced me to a variety of perspectives and experiences working in this varied medium. These interactions have allowed me to grow as an artist and prompted new directions in my work. I also find the conversations about curriculum meaningful. I've tried several assignments and approaches to class critiques and discussions that have been shared by others in the group. It has given me a new outlook on teaching and student outcomes. Finally, I am truly amazed at the amount of support and encouragement that members in SEFEA provide. It feeds my spirit in good times and bad. I feel very fortunate to be part of such a wonderful organization and carry this outlook to other adventures I explore.

ARTIST STATEMENT

I am drawn to the photographic image for what it represents, that intersection between reality and history. My work is a tribute to memory in visual form.

I begin with a vintage photograph of a person I am particularly drawn to. It may be their pose, their clothing or even the texture of their skin that I feel a connection to. Then using the computer, this image is combined with something manmade and something from nature.

What connects these images together? It's rather like a puzzle. I search for those elements that "fit" together, creating a narrative that brings them to life. Why do I print these images on fabric? I am drawn to the tactile nature of this medium and our associations with the quilt. Quilts embody the history and values of their makers. They have a personal history and a collective past. These unfolding stories are like artifacts lifted from an imaginary place and time. Every person has a story. It is up to you to imagine what their memories may be.



Run Sparkling Like A River

Media: Digital imagery inkjet printed on linen, cotton, wool, glow in the dark embroidery floss, cotton batting, transparent thread, machine quilting

Dimensions: 31" x 39 1/2"



The Very Heavenly Dew

Digital imagery inkjet printed on linen, cotton, wool, embroidery floss, cotton batting, transparent thread, machine quilting
29 1/2" x 40"

Wood

CONVERSATIONS

AN EXHIBITION BY MEMBERS OF THE SOUTHEAST FIBERS EDUCATORS ASSOCIATION

Conversations

Christine L. Zoller

Since SEFEA's inception, I have only missed one conference. We share our work, talk about school, students, what is happening in our media and what role we want to play. We share technique, assignments, current projects and future plans. There is never a lull in the conversation and the weekend is over way too fast. I am pleased that our work will have an opportunity to have a conversation at the Gray Gallery, East Carolina University this June.

An important aspect of being part of this group is the constant support from all of the members. I recently changed my work after more the 15 years of using similar techniques. I was nervous and unsure but the outpouring of support from my friends and respected colleagues gave me the confidence to follow this new direction. I cannot thank them enough and hope to always be a part of this group of incredible artists and teachers.

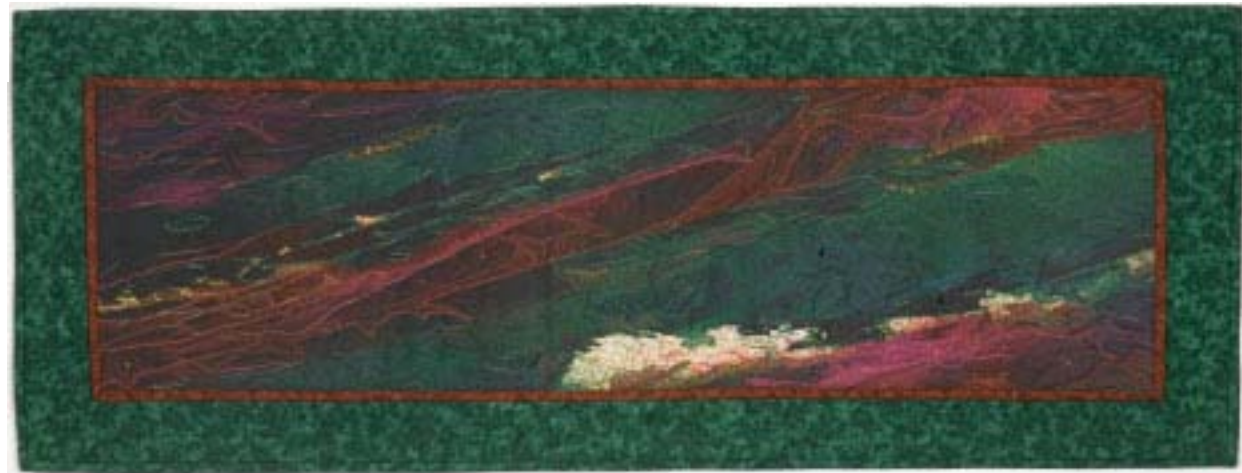
ARTIST STATEMENT

My current work is a partnership with technology and my hands. It is the hand that creates the mark and despite all the limitless possibilities technology has to offer, it is what I create from my hands, which makes the work my own.

Experimentation with watercolor inks has allowed me to get the abstract nature images I wanted on to watercolor paper. With a little help from Adobe Photoshop and wide format dye and inkjet printers, my current work was born. By scanning my watercolors into Photoshop, I have a vehicle to transfer the paintings on to fabric by putting paper-backed fabric through the printers. Quilting and beading give the work the "I want to touch this" reaction missing from just the watercolors alone.

My hands create the watercolor paintings, technology is a helpmate in bringing the image to the fabric, but it is the hand, which applies the stitches and beads that give life and bring my personal touch to the work.

SEFEA



What Lies Beneath Our Feet
Digital Art Quilt



A New Landscape
Digital Art Quilt

Zoller

CONVERSATIONS

AN EXHIBITION BY MEMBERS
OF THE SOUTHEAST FIBERS EDUCATORS ASSOCIATION

As Educators in the textile arts, the members of the Southeast Fibers Educators Association (SEFEA) are dedicated to the continuing interchange of knowledge, the exchange of ideas, and the joy of creating unlimited possibilities within textile medium. SEFEA is committed to maintaining textile traditions while opening pathways for crossing new boundaries.

SEFEA

artists' Bio

JEANNE BRADY
SUSAN BRANDEIS
EDWINA BRINGLE
CANDACE EDGERLEY
CATHARINE ELLIS
SUSAN FECHO
SUSAN IVERSON
JEANE KLEIN
BETHANNE KNUDSON
CAROL LEBARON

PATRICIA MINK
VITA PLUME
AMY PUTANSU
JENNIFER SARGENT
TOMMYE SCANLIN
CHRISTI TEASLEY
JAN-RU WAN
L. M. WOOD
CHRISTINE ZOLLER

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| CAROL LEBARON | |

BIOGRAPHY

Jeanne Whitfield Brady
Associate Professor of Fibers

Since 1999 Jeanne has been head of the Fibers Department at Tennessee Tech University's Appalachian Center for Craft in Smithville, Tennessee.

Jeanne received her BFA in printmaking/Drawing in 1977 and her MFA in 1996 in Surface and Textile Design from East Carolina University, Greenville, North Carolina.

Jeanne's weavings and fabric wall hangings of hand dyed, collaged, embellished surfaces are represented in national and international exhibitions and collections. Her work has also been published in *Fiberarts Design Book Seven*, *American Craft*, *Surface Design Journal*, *The Art and Craft of Handmade Books*, and *Papermaking: Beautiful Papers and Projects to Make in a Weekend*.



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BIOGRAPHY

Susan Brandeis
Distinguished Professor of Art and Design

Susan Brandeis is Distinguished Professor of Art and Design at North Carolina State University. She holds an MS from Indiana University and an MFA from the University of Kansas. Her artwork has been pictured in leading publications in the field and has been exhibited throughout the United States and in Canada, Great Britain, Japan, Colombia, the Netherlands, the Philippines, at the Textile Museum in Washington, DC and in the 14th Biennial of Tapestry in Lausanne, Switzerland. She is represented in numerous private and public collections, including the Renwick Gallery of the Smithsonian. She has received three artist's fellowships from the North Carolina Arts Council.



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CHRISTINE ZOLLER

BIOGRAPHY

Edwina Bringle
Associate Professor of Fibers

'A professor of Art Emerita from UNC/Charlotte, Edwina Bringle is now a full time studio artist. She was a Penland resident artist and was a part of Penland's Nifty Fifty in 1971. Her woven textiles and free-motion embroidered textiles emphasize color and design. She has taught at Penland, Arrowmont and Campbell Folk School. Her work is in the collections of NC Museum of History, Greenville Museum of Art(SC), and the Smithsonian International Traveling Exhibition.'



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BIOGRAPHY

Candace Edgerley

Candace Edgerley specializes in Shibori dyed silk and cotton incorporating her hand dyed fabrics into wall pieces and clothing. She teaches surface design classes at the Corcoran College of Art + Design in Washington, DC and at the Art League in Alexandria, VA. Her work can be seen at the Fiberworks Gallery at the Torpedo Factory Art Center, Alexandria, VA. She has exhibited nationally and internationally in Germany, Korea and France. Edgerley also serves as Vice President of the Surface Design Association, an international association of fiber artists, collectors and curators.



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BIOGRAPHY

Catharine Ellis

Catharine Ellis taught the Professional Craft Fiber Program at Haywood Community College for 30 years and is now devoted to studio work, research, and specialized teaching. Her love of woven cloth and structure led her to develop the process of woven shibori, a true marriage of weaving and surface design.

She is the author of *Woven Shibori* (Interweave Press, 2005) and her work has been featured in *Fiberarts Magazine*, and *Surface Design Journal*. Catharine's weavings have been exhibited throughout the United States, Canada, Korea, Chile, Japan, Belgium, France, and most recently, Australia.

Catharine currently serves on the board of directors for the Center for Craft Creativity and Design.



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BIOGRAPHY

A resident of historic Tarboro, N.C., she has worked diverse jobs within the world of traditional and electronic design industry since 1980. Currently, Fecho is professor and Chairwoman in the Department of Art and Design at Barton College. She holds an advanced degree (M.F.A. 1988) from East Carolina University (Greenville, NC). She completed additional studies at Goldsmiths, University of London, Jan Van Eyck Academie, Milwaukee Institute of Art and Design, Northern Illinois University, and Penland School of Crafts.

Intrigued with mixed media, Fecho has studied fine art printmaking, painting, fiber and technology based design; she sees her art as an eclectic form and has had numerous solo and invitational exhibits highlighting her versatility. She has published illustrations, designs, and photographs which were accepted into several major collections: the Smithsonian Institution's American Art Museum/National Portrait Gallery Library, Washington, D.C.; the Word and Image Department, Victoria and Albert Museum, London, England; and the Museum of Women Artists, Washington, D.C.

Susan B. Fecho

Professor, Chair of Art and Design



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BIOGRAPHY

Susan Iverson
Professor of Craft/Material Studies

Susan Iverson, a Professor at Virginia Commonwealth University in Richmond, Virginia, exhibits her work throughout the United States and is included in many collections including the Renwick Gallery, Smithsonian American Art Museum in Washington, DC.

While the majority of her work is in tapestry she does some work with jacquard weaving. She earned a MFA from Tyler School of Art, Temple University in Philadelphia, PA and a BFA from Colorado State University in Ft. Collins, CO. Her studio and home are in Montpelier, Virginia.



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Jeana Eve Klein

Assistant Professor and Fibers Area Coordinator

BIOGRAPHY

Jeana Eve Klein is Assistant Professor and Fibers Area Coordinator in the Art Department at Appalachian State University. She earned her undergraduate and graduate degrees from North Carolina State University and Arizona State University, respectively. Her work has been exhibited nationally at numerous venues, including recent solo exhibitions at Dayton Visual Arts Center in Dayton, OH; Reese Museum at East Tennessee State University in Johnson City, TN; and Northcutt-Steele Gallery at Montana State University in Billings, MT.



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Bethanne Knudson

Co-founded The Oriole Mill with Stephan Michelson in 2006

BIOGRAPHY

B.F.A in Fiber from the Kansas City Art Institute, 1987

M.F.A in Textiles from the University of Kansas, 1990

College teaching, 1987 - 1995

Director of Training and Technical Support for JacqCAD MASTER® software, 1997 - 2004

Founded The Jacquard Center in 2000.

Co-founded Studio Structure with Pauline Verbeek in 2004

Co-founded The Oriole Mill with Stephan Michelson in 2006.

The Jacquard Center is a training retreat for Jacquard studies, with wooded and mountain views.

The Oriole Mill produces high end artisanal Jacquard and dobby woven goods. With The Jacquard Center it hosts students and visiting artists.



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BIOGRAPHY

Carol LeBaron

Carol LeBaron received her MFA from Rhode Island School of Design in 2000, and completed her Art History requirements at RISD and Teaching Certificate from Brown University in 2001.

Her most recent exhibit, *Endangered Species*, opened at the Caleb Bingham Gallery in Columbia, Missouri in 2007, closing at the Joan Derryberry Gallery in Cookeville, Tennessee after traveling two years to several venues. She has been published in *Surface Design Journal* and *Fiberarts Design Book Seven*. Most recently, Carol completed the New Works Residency at Haystack Mountain School of Crafts. Carol is a current faculty member at Georgia State University.



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Patricia Mink

Associate Professor of Art, and head of the Fibers program

BIOGRAPHY

Patricia Mink is an Associate Professor of Art, and head of the Fibers program in the Dept of Art & Design at ETSU. Her work has been exhibited in national and international exhibitions, and has appeared in *Surface Design*, *Fiberarts*, *Quilt National*, *Visions*, and *Fiberarts Design Book 7*.

Specializing in digitally generated, inkjet printed fiber constructions, her recent research includes combining digital printing with jacquard power-loom weaving. Patricia is a recipient of an ETSU Summer Research Fellowship for 2009, and will be one of 22 artists featured in the upcoming documentary "Soul's Journey: Inside the Creative Process" for PBS.



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artists' Bio

BIOGRAPHY

SVita Plume has exhibited her work throughout Canada, the U.S., Japan, Poland, Latvia and Finland. She holds a Masters of Fine Art (Nova Scotia College of Art and Design, Halifax, Nova Scotia) and is currently Associate Professor in Art & Design at the College of Design, North Carolina State University (Raleigh). Plume was the Head of the Textiles Studio at the New Brunswick College of Craft and Design (Fredericton) and Coordinator and Assistant Professor in the Fibres Program, Faculty of Fine Arts at Concordia University (Montreal, Quebec). She currently shares her time between her home in Jemseg (New Brunswick, Canada) and teaching in North Carolina.

Vita Plume

Associate Professor in Art & Design



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| CAROL LEBARON | |



artists' BIO

BIOGRAPHY

Amy E. Putansu
Professional Crafts Fiber Instructor

Education

1995 Rhode Island School of Design, BFA, textile design

Employment

2008-present Haywood Community College, Professional Crafts Fiber Instructor, Clyde, NC
Instruction of all fiber courses, co-teaching departmental degree courses, advising fiber students in 2 year Associates of Applied Science degree program

'05-'08 Island Institute, Rockland, Maine: gallery manager

Overall management, product selection, display & merchandising, and program development for non-profit organization

'97-'05 Putansu Textiles, Thomaston, Maine: owner/operator

Design and execution of fine hand woven apparel fabrics, garments and accessories

Awards

2008 Handweavers Guild of America Award, Blue Ridge Handweaving Show, Asheville, NC

2004 Jack Lenor Larsen Scholarship in Weaving, Haystack Mountain School of Crafts, Deer Isle, Maine

2002 Crafts America Collector's Award of Excellence, Washington Craft Show, DC

2002 American Craft Council: Blue Ribbon Award of Excellence, ACC Chicago

Media Recognition

2003 Midcoast Review "All This Art is Wearable", by Nancy Griffin, (June, pgs. 3, 10-11)

2004 Ornament Magazine "Amy Putansu; Ties that Bind", by Carl Little, (Winter, pgs. 52-55)

2002 Martha Stewart Living Television: Segment #1417, November 1st air date

2002 The Courier-Gazette "Putansu Weaves for 'Martha Stewart' Show", (November 7th, pg. D1)

2000 The Camden Herald "Making Art that Wears Well", by David Grima (October 5th, pg. B1)

2000 Niche Magazine "The Scoop on Scarves", (Spring, pg. 67)

Exhibitions

2008 Blue Ridge Handweaving Show Biennial, The Asheville School, Asheville, NC

2004 Colby College Museum of Art, and University of New England Art Gallery, Waterville & Portland, Maine: traveling exhibition of craft titled "20/20 Envision" Invitational

2003 Katie Gingrass Gallery, Milwaukee, Wisconsin: "Colored Threads/Art to Wear XIII"

2003-'00 Center for Contemporary Maine Art, Rockport, Maine: "Work of the Hand" Annual

2002 Katie Gingrass Gallery, Milwaukee, Wisconsin: "Colored Threads/Art to Wear XII"

2001 Society of Arts and Crafts, Boston, MA: "Animal Magnetism"

2001 Silver Spirit, Wiscasset, Maine: "Focus on Textiles" solo exhibit

Co-curated by Susan Larsen, PhD, Smithsonian Institution

2001, '00 Anderson O'Brien Fine Art Gallery, Omaha, Nebraska

8th & 9th Annual Omaha Exhibit of Wearable Art

Teaching Experience

2007 Penland School of Craft Fall Concentration Voice-Concept-Collection

2006 Penland School of Craft Session 3 Basics to Breathtaking in Weaving

2005 Peter's Valley Craft Center, Layton, NJ Basics to Breathtaking

2004 Haystack Mountain School of Craft, Deer Isle, ME Assistant to Randall Darwall

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| CAROL LEBARON | |

Jennifer Sargent

Associate Professor and Director of Exhibitions and Lectures

BIOGRAPHY

Jennifer Sargent is Associate Professor and Director of Exhibitions and Lectures at Memphis College of Art, Memphis, Tennessee.

Jennifer's work has been exhibited nationally and internationally and has been published in *Fiberarts Design Book Seven* and numerous textile periodicals. She was awarded an Individual Artist Fellowship from the Tennessee Arts Commission. Jennifer is represented in both private and public art collections including the Tennessee State Museum, the Memphis City Collection, Christian Brothers University, Memphis and the Wichita Center for the Arts.

Recent exhibitions include a solo exhibition at Joan Derryberry Gallery, Tennessee Tech University, Cookeville, TN and American Tapestry Biennial 7 Scarfone/Hartley Gallery, Tampa, FL and Kentucky Museum of Art and Craft, Louisville, KY



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| SUSAN BRANDEIS | VITA PLUME |
| EDWINA BRINGLE | AMY PUTANSU |
| CANDACE EDGERLEY | JENNIFER SARGENT |
| CATHARINE ELLIS | TOMMYE SCANLIN |
| SUSAN FECHO | CHRISTI TEASLEY |
| SUSAN IVERSON | JAN-RU WAN |
| JEANE KLEIN | L. M. WOOD |
| BETHANNE KNUDSON | CHRISTINE ZOLLER |
| CAROL LEBARON | |

BIOGRAPHY

Tommye McClure Scanlin
Professor Emerita

Tommye McClure Scanlin is Professor Emerita at North Georgia College & State University, Dahlonega, Georgia. She also teaches at John C. Campbell Folk School, Arrowmont, and Penland. In addition to SEFEA, she is a member of Tapestry Weavers South; American Tapestry Alliance; Southern Highland Craft Guild; and Piedmont Craftsmen.

Exhibits for 2008 included "Land," Australian National University; "Woven Gems," TECO Plaza, Tampa; "Mining the Surface," Swan Coach House Gallery, Atlanta.

Scanlin's tapestries are shown in various fiber books, magazines, and catalogs of exhibitions, including the books: *Line in Tapestry* by Kathe Todd-Hooker, *Fiberarts Design Book* (books I, II and V).



artists' Bio

SEFEA

CONVERSATIONS

AN EXHIBITION BY MEMBERS OF THE SOUTHEAST FIBERS EDUCATORS ASSOCIATION

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BIOGRAPHY

Christi Teasley

Christi Teasley lives and works on the Cumberland Plateau in southeastern Tennessee. Her studio practice involves working with cloth and utilizing a variety of historical and contemporary textile processes. Since 1989 she has taught visual art at St. Andrew's-Sewanee School, Sewanee TN.

She holds a B.F.A. in Textile Design and a M.A. in Education from Rhode Island School of Design. At SAS she provides leadership for the SAS Gallery of Art, the visiting artists' workshop program, and coordinates the school's environmental and cultural sustainability initiatives.



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BIOGRAPHY

Double major in Fashion Design and Fiber Art, Jan-Ru Wan received her BFA from The School of Art Institute of Chicago 1993. Later She pursued in Fiber Art at University of Wisconsin-Milwaukee.

Currently new Assistant professor in NC State University, College of Design, Jan-Ru Wan was assistant professor at East Carolina University in Greenville, N.C for four years. In the 13 years period since receiving her MFA 1996, she has participated in 21 solo exhibitions and 42 group exhibitions, and received many awards both national and international. Most recent award for Wan is the recipient of 2008 North Carolina Visual Art Fellowship.

Jan-Ru Wan

Assistant Professor of Art and Design



artists' Bio

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BIOGRAPHY

L.M. Wood
Associate Professor of Art

With training in diverse artistic styles and practices, LM Wood navigates between the domains of art, craft and technology. In her current work she combines digital technologies with traditional craft processes to raise questions about the definition of "high art". Exploring the intersection between reality and history, she celebrates how memory is represented through surreal narratives and the juxtaposition of materials from various time periods and art hierarchies.

Wood has presented and exhibited her artwork nationally including exhibitions at the Museum of Design (Atlanta, GA), Center for Craft, Creativity and Design (Asheville, NC), and the North Dakota Museum of Art (Grand Forks, ND). She has also won several awards for her experimental works including a grant from the Kentucky Foundation for Women for her earlier research into combining digital technologies and traditional photographic processes and a Visual Arts Fellowship from the North Carolina Arts Council for her digitally printed fabric quilts.



artists' Bio

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Christine L. Zoller

Associate Professor and Textile Area Coordinator

BIOGRAPHY

At 30, Christine decided to pursue her lifelong interest in textiles by earning a BS degree in textile design from Buffalo State College. She obtained her MFA from the The University of Georgia and is presently an Associate Professor and Textile Area Coordinator at East Carolina University in Greenville, NC.

Christine has taught at other universities and has conducted workshops at: Arrowmont School of Arts & Crafts, Penland School of Crafts, and the Quilt Surface Design Symposium. Her work has been exhibited nationally and internationally and can be seen in the *Surface Design Journal* and *Fiberarts Design Books Five and Six*.



artists' Bio

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