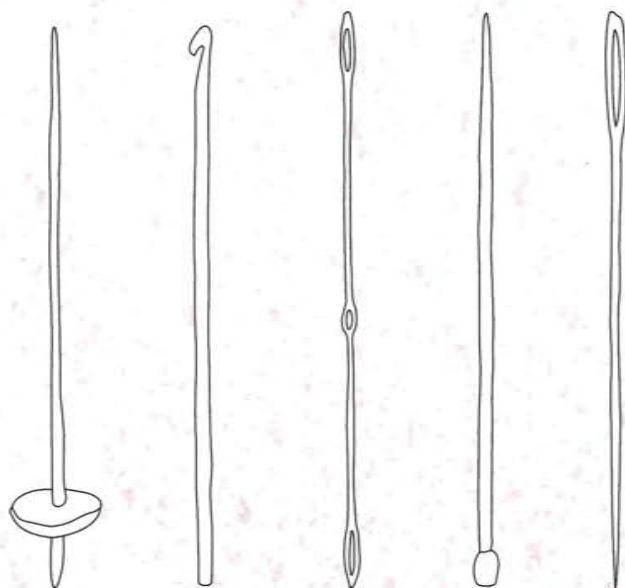


IN FLUX



S E F E A

Southeast Fibers Educators Association

IN FLUX

2019-2020

IN FLUX

Southeast Fibers Educators Association
Juried Member Exhibition

September 30 - October 25, 2019
East Tennessee State University, Johnson City, TN

January 3 - February 7, 2020
Marshall University, Huntington, WV

February 24 - March 20, 2020
Berea College, Berea, KY

May 20 - June 20, 2020
James Madison University, Harrisonburg, VA

September 1 - October 1, 2020
Elon University, Elon, NC

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FOREWORD

Kathryn Gremley

InFlux SEFEA Exhibition

Penland School of Craft was founded in 1929 by Lucy Morgan, a woman of great fortitude, relentless energy, and a persistent vision. Her belief in the power of immersive education has been a sustaining and cogent principal throughout the school's years. Morgan's successor in 1962 was Bill Brown, whose creative insights and charismatic spirit found an appropriate home within Morgan's vision. Although Lucy Morgan was a progressive pioneer, the material approach in the classrooms was rooted in tradition. Bill Brown aired out the cupboards, allowing room for expressive and idealistic growth to flourish. This linkage – a thread to the past tied to an arrow aimed into the unknown - is the continuum through Penland's history.

It is befitting that in 2001, educator Susan Brandeis chose to bring together a group of fiber teaching artists to gather at Penland School for the purpose of collegial conversation and inquiry. Brandeis was creating a “network for mutual survival” for struggling university programs and general malaise in the field of fiber arts. Brandeis had taught workshops at Penland since the mid 1980s and instinctively knew that the atmosphere at Penland could generate honest dialogue and ignite enthusiasm. The two floors of Penland's textiles studios held the collective dust and DNA of over seventy years of makers wielding shuttles and stirring dye pots – a lineage covering ground from traditional coverlets to new territories in the digital landscape. At that time, Penland was feeling the textile inertia as well, scanning the horizon for signs of returning interest in the field.

Although the group that was to become Southeast Fibers Educators Association remained largely self-contained on campus – it might be speculated that the voices in the other studios around them empowered a certain fortitude to remain open-minded, to keep the passion for their studio practice alive and to feed their educational goals. The fact that conversations in subsequent years were taking place annually at free-spirited Penland and away from the university environment, surely fed some rebel souls.

Over the past 18 years of SEFEA gatherings, the collective reach and impact in the field is measurable. Each educator returned to the classroom post gathering, with an infusion of pooled resources and support. They returned to their personal studios having had the opportunity for critical discourse with makers who share a common ground –

despite the diverse range of concept or technique. Lucy Morgan said it well, many years ago: “I am quite convinced that we cannot hold in our hands, we cannot run sensitive fingers over, we cannot study with discriminating eyes the textures or forms or coloring of our most beautiful and most useful Penland productions. I say these are the Penland intangibles, the wondrous handicrafts of the spirit, things impossible to feel in your fingers or examine under a magnifying glass but real, nevertheless, and tremendously important and of value inestimable. These are the things not made, but won, earned – received, at any rate – in the making of things.”

Some, like Brandeis have traveled through the lean times and are relishing the return of mislaid respect for the fiber arts. Others who have just joined the conversation are deepening their commitment and knowledge of the storm just past, and adding fuel to the fire. There is an air of intellectual affirmation and positive self-regard – a thread connecting historically well-respected artists such as Anni Albers, Sheila Hicks, and Magdalena Abakanowicz to acclaimed contemporary artists like Nick Cave and Anne Wilson. To count oneself, even peripherally, among these fiber luminaries, is uplifting. This self-regard manifests itself in the studio and in the classroom and is visible in the work being produced and in the text of the artist statements for this exhibition.

Each of the artist educators in this exhibition lead their students by example, whether exploring technology or mining personal, cultural or political concepts – and the works in the exhibition are as a whole, both expansive and provocative. The proposal statement for In Flux talks about the “sense of self, mental movement, and resettling”. Kate Kretz’s piece *Your Fragility...* is an ardent example of passion and resilience. The artist has embroidered with human hair the words “your fragility in this sharp world is paralyzing” on to a child’s garment – a manifesto to motherhood and vulnerability, never more poignant than at this time in the world. The handwork is timeless and the message universal, connecting the piece to historical textiles, mourning jewelry, and text similar in tone to the enduring poetry of Maya Angelou.

Mapping, journaling, identity, and orientation play a feature role in many of the works in the exhibition. Nick DeFord taps into the paranormal. Using source materials of found images, game boards, and geographical souvenirs and embellishing them with sequins, beads, and embroidery thread, he creates contemporary ectoplasm and inferred messages from the unknown. DeFord takes this notion of the paranormal and

clarifies for us in an artist statement: “We understand ourselves by naming and categorizing; mapping – including gaming and play – is a common method of understanding not only personal location but also personal identity. My work questions the efficacy of that process, the delicacy of the known world, and a reidentification within viewers of a sense of place and the unknown.”

Viewing the works in the exhibition, it is clear that these artists are part of the collective movement to expand or rework the definition of fiber arts. There is a use of reassuringly familiar craft process used to present harsher concepts, the merging of technology with handwork, and the inclusion of materials beyond the expected fiber supply list. There is evident a casual disregard for rules or convention.

It is remarkable that for eighteen years this group of artist educators has retreated to the mountains of North Carolina for the purpose of creative and academic camaraderie. The exhibition is the manifestation and coalescence of the support they have provided to each other through the years. There is a collective energy gathered from insights shared, fears eased, questions aired, stasis ended. Like Penland School itself, this exhibition is a thread to the past tied to an arrow aimed into the unknown.

Kathryn Gremley
Penland Gallery Director
Penland School of Craft

SEFEA: Cloth and Community

Amanda Thatch

Cloth is made of many discrete elements that perceptually become a single whole. The individual yarns of weaving interlace to become a single surface; in knitting and crochet, thousands of loops interlock to allow the transformation of linear thread into dimensional form. The separate marks of stitches are viewed together as a motif. The members of the Southeast Fiber Educators Association come from many different backgrounds and approaches to art making, but through their shared medium of fiber they form a unit to advance the field through education, advocacy, exhibitions, and personal support for each other's work. Art works made by SEFEA members encompass many different processes, but all deal in some way with the act of connecting: physically through materials, relationally through action, and conceptually through treatments of time, history, and tradition. The members of SEFEA are all strongly individual, and yet as a whole they assemble a community of support and innovation in the fiber arts.

I had the privilege of sitting in on several years of SEFEA meetings in my previous role as the textile studio coordinator at Penland School of Craft. At the beginning of each October – inevitably, the first chilly weekend of the fall – the group would gather at Penland's campus in rural Western North Carolina. First arriving on Friday night, they would share a friendly dinner at which the main question would be, "How was your year?" For many members, the annual SEFEA meeting is the only time they see each other in person, and the effort to make the trip, year after year, is a demonstration of the meaningful commitment the members have made to each other and to the collective.

On Saturday, the meeting begins. What I always found interesting about SEFEA is that the entire morning is dedicated to critique and discussion of new work that members have made in the past year. When these educators gather, they convene first as artists. Amid lives full of various identities and obligations (professor, administrator, partner, parent, and more), SEFEA members prioritize grounding their gathering in creative practice. To know each other, they need to know each other's work. The importance of starting the meeting with sharing artwork is also an acknowledgement that their motivation as educators springs from their passion as makers.

Passion can be hard to maintain in a vacuum. Although most SEFEA members work closely with colleagues at their home institutions, they are often one of very few fiber faculty, and some are the sole fiber practitioner at their school. Despite the

presence and practice of fiber art among fine arts for many years, there are still embedded hierarchies about traditional craft media that any fiber artist will have to navigate in the course of their career. SEFEA provides a space where textile processes and materials require little explanation, and the choice to work in relationship to fiber contains an understood justification. Responses to work are credible in specific ways because the members share an identification with the embedded meanings and history of fiber art. SEFEA meetings cultivate shared experience among practitioners who understand each other with a kind of immediacy that can be missing in other formats.

The pace of discussion on Saturday morning is fast, as there are only a few hours before lunch. With the help of a diligent time-keeper, there is a thoughtful exchange of ideas around many forms of textile and fiber art. Those who have been attending for many years have watched each other's work grow and change over time. For some, the SEFEA group has been key to insights that allowed for artistic growth or kept long term projects on track. There are several attendees who have many years of history with the association, but each year also involves new members. Educators who are just beginning to teach fiber and textiles in the region are welcomed with the knowledge that the community benefits from a wide range of experience levels and perspectives. Just as members may be new or established, the art pieces they bring may be continuations of previous work or the first steps of a new exploration.

Over the years that SEFEA has been meeting, many members have experienced significant life events. The group has shared the celebration of career advances, exhibitions, publications, marriages and children. There have also been occasions of terrible loss, such as that of a partner, or the unexpected passing of their SEFEA colleague LM Wood earlier this year. As with many artists, life experiences percolate up through the work. Fiber media and textile processes serve as one way to process joy and grief, express solidarity, and enact new growth. The morning discussion at SEFEA meetings offers a sympathetic yet constructively critical audience. Respectful of the diligence, time, thought, and possibly pain that goes into each piece, they act as witness to each other's lives as expressed in creative work. They also, however, respond with intellectual and technical rigor, compelling each other to ask questions and find challenging new directions.

After lunch, the floor is open for discussion on topics that concern fiber education in the southeast region. Members share upcoming opportunities or events, give and receive advice on career transitions, and share strategies for working with students and institutions. They work as a group to conceive collaborative projects, such as exhibitions. After dinner, the formal meeting finished, SEFEA members gather in the evening to pick up on friendships that, although often dormant for the year between meetings, are full of genuine respect, affection, and care.

On Sunday morning SEFEA participants begin their journeys home, heading from Penland to neighboring but sometimes distant-feeling places. For the several years that I was able to attend, the meeting felt both long and short, packed with information and communion. In the way that Penland has historically provided retreat and restoration for all kinds of artists, SEFEA members departing on Sunday morning seem to have shifted in small ways from when they arrived on Friday night. Their individual convictions about the importance of teaching and practicing fiber art have been fortified through shared community.

When the many parts of a textile come together, they create a structure that has both flexibility and integrity. The works exhibited by SEFEA members demonstrate the vast technical and emotional capabilities of fiber art. They show how the field can stretch and bend, without rupture, to contain many individual approaches within a single community. The ongoing discussions from SEFEA meetings, the relationships that have formed as a result of the association, and the work that has been made and shared through forum of yearly meetings, all speak to the connections made possible through fiber art practice.

Amanda Thatch

Textile Artist

Studio Coordinator for Textiles and Drawing/Painting 2014-2018

Penland School of Craft

IN FLUX JURORS

Miyuki Akai Cook at Marshall University

Lisa Kriner at Berea College

Rob Merten at James Madison University

Patricia Mink at East Tennessee State University

Curatorial Statement

Lisa Kriner

As a working fibers and textile artist, and a long-time academic, most of the conferences I attend are about presenting finished work and research. These conferences are wonderful, formal opportunities, providing places to think about completion – to summarize years of thinking and work into a 20-minute presentation. But while these are helpful as endpoints, they do little to feed or inform the in between parts – the working process itself. To address that side of my artistic need, for the last 14 years, I have had the distinct pleasure to be part of the Southeast Fibers Educators Association (SEFEA). Not only has this given me a creditable excuse to visit Penland School of Craft once a year, but it has put me in dialogue with fellow artist-educators. Because the work of artists and educators is never complete, the dialogue pauses and continues, adapts over time as both we and our “working landscapes” change, and constantly presents itself as an evolving rather than a finished product. My experience with SEFEA is like pulling a thread from a cloth – it is continuously revealing itself over time and a joy to discover.

For a working artist, an exhibition acts as a check point – not an end necessarily, but a pause in action. This SEFEA exhibition resulted from ongoing conversations, careful examination of each other’s art, and the joyful discovery of our intersecting and overlapping directions. These were found not only in fiber techniques and processes, but in our ideas, concerns, and driving concepts. This exhibition theme developed from the language we use to describe what we strive to achieve visually and what we hope others will

S E F E A

experience in dialogue with our art. As a group, we conscientiously create an environment that supports ongoing conversation and creative development. To share the fruits of our connections with a wider audience, it was time for a group exhibition. Thus, In Flux was born.

Individual members chose and submitted several thematically appropriate pieces to the curatorial group of artists whose schools would host the exhibition: Pat Mink at East Tennessee State University, Miyuki Akai Cook at Marshall University, Lisa Kriner at Berea College, Rob Merten at James Madison University, and LM Wood from Elon University. Sadly, LM Wood died suddenly and unexpectedly during the planning of the exhibition– a thread suddenly broken within our cloth. While her curatorial voice was silenced, the last works of her creative life are proudly included in this exhibition. As both colleague and friend, she is greatly missed by those who knew her.

In Flux is an exhibition of art works curated around the central idea of change and reflection, it acknowledges those who came before us and anticipates those who will come after us. The exhibition is intended to bring together art that explores and asks a range of questions from a variety of approaches. It travels from school to school, because the individuals in this group are spread among schools throughout the region. It teaches because we as individuals teach.

As coordinating curator for this exhibition, it is a privilege to be a part of this group, and a pleasure to see the works in this exhibition come together to form a visual conversation, just as my artist-educator colleagues gather to share each year at Penland School of Craft. Thank you for sharing in our conversation.

Lisa L. Kriner
Professor of Art, Fibers and Printmaking
Morris B. Belknap Chair in Fine Arts

EXHIBITING ARTISTS

Cathryn Amidei

Susan Brandeis

Edwina Bringle

Miyuki Akai Cook

Rosa Dargan-Powers

Nick DeFord

Gabrielle Duggan

Susan Fecho

Crystal Gregory

Robin L. Haller

Jess Jones

Jeana Eve Klein

Bethanne A Knudson

Kate Kretz

Lisa Kriner

Robert Mertens

Erin Miller

Patricia Mink

Andrea Vail

Hillary Waters Fayle

LM Wood

Rena Wood

Janie Woodbridge

Christine Zoller

CATHRYN AMIDEI

STATEMENT

I focus on ambiguity, uncertainty, transitions, and moments that tip, when it is unclear who or what is directing the next step. At those times, silence becomes a space that expands, filling lungs and minds, concealing and revealing truths and illusions. I seek that silence. I wait for it to come. Concepts like independence, conflict, need, desire, and power bend with the light that pierces that space.

We seem to want to slip ourselves into the matrix of things we encounter. We see ourselves in each other, embracing and rejecting, moment by moment. We work to create distance, build borders and boundaries. We search for our own light under that one sun we share. We focus on this work as though it is our unique occupation, turning toward and away from one another, surprised at what we share but tuning out our commonality, reducing currents we perceive to noise or interruptions to our space and our work.

Many times, I've considered what I have or need, what I might lose, or gain, what I am or might become. I've felt fevered despair, and also conducted cold calculations. I've done so in silence, in noise, in the darkness and in the light.

Considering the Assets, 2019
28 x 27 inches
cotton, rayon, plastic, paper, polyester.



SEFEA

CATHRYN AMIDEI

*Studio Director,
The Jacquard Center, Hendersonville NC*

BIOGRAPHY

Cathryn Amidei recently resigned as Associate Professor at Eastern Michigan University to pursue her art, and independence.

She holds an MFA in Textiles from Eastern Michigan University and a BFA from the University of Illinois in Anthropology/Russian. In addition to teaching the jacquard weaving workshops at The Jacquard Center, she travels extensively, installing, training, teaching and supporting the users of the TC2- a jacquard loom, across the United States and abroad.

Considering the Assets, 2019 (detail)
28 x 27 inches
cotton, rayon, plastic, paper, polyester.



SUSAN BRANDEIS

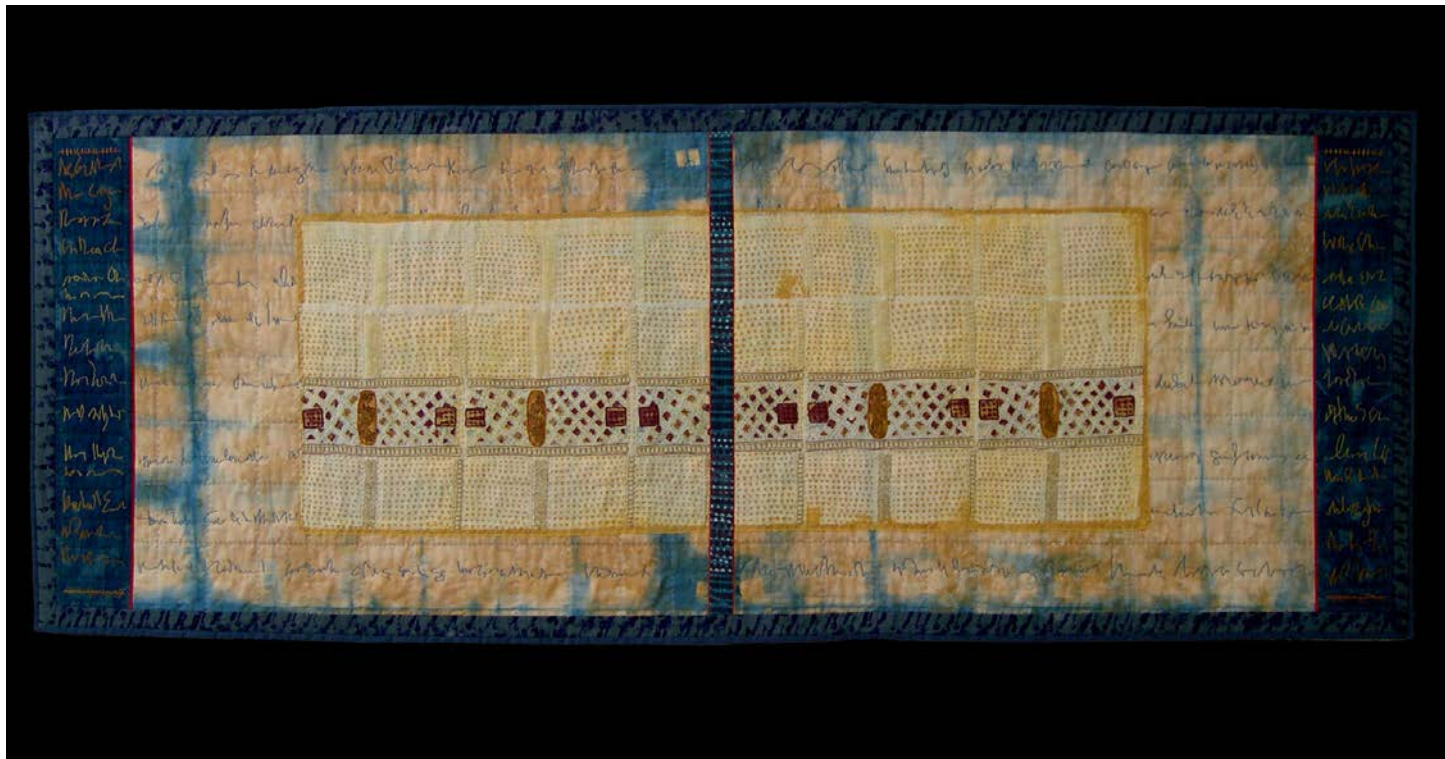
STATEMENT

Making a textile is a kind of magic. I love the rhythm of repetition and pattern, complex color contrasts, textured relief surfaces, and the feel of the materials moving under my hands. I savor the slow meditation of making and the touch of 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.

I am inspired by my personal experiences of natural phenomena, travel, reading, and looking. I develop ideas through drawing and sampling, then realize them through dyeing, printing, piecing, weaving, constructing, and stitching on complex fabric surfaces. Over time, my voice has evolved from exuberant and celebratory to more quiet, reflective, and poetic.

With this new series of work “Lost Language” I am exploring the complicated connections that I find among scripts of lost languages, ancient universal symbols, palimpsests, human mis-communications, the odd and conflicting voices of human dementia, and books as cultural objects of communication. These are mysteriously entwined—text, texture, and textile—marks and stories, interpreted through the stitched marks of my hand.

Lost Language II: Ancient Teachings, 2011
26.5 x 70 inches
cotton, natural dyes, bamboo batting



SUSAN BRANDEIS

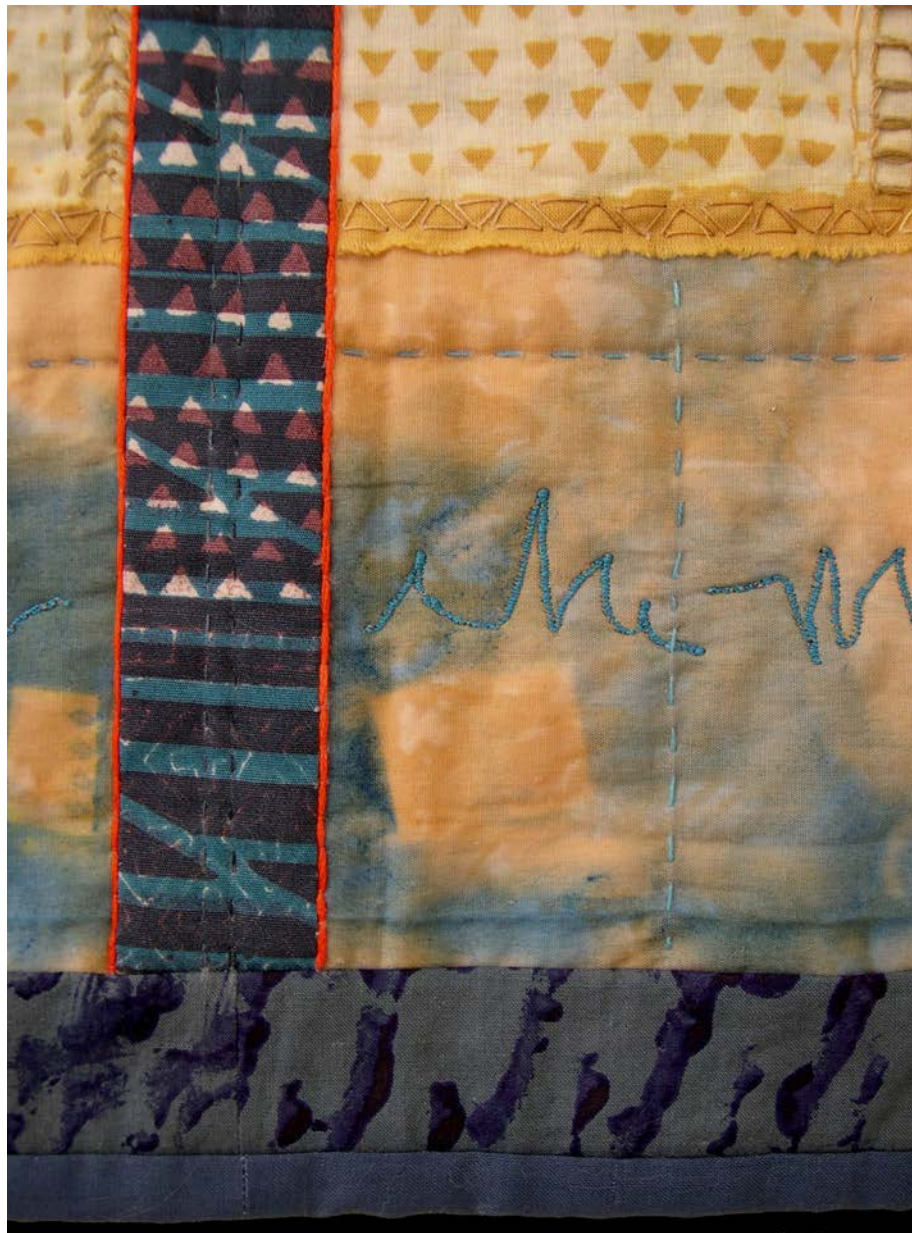
*Distinguished Professor Emerita,
North Carolina State University, Raleigh, NC*

BIOGRAPHY

Susan Brandeis recently retired from full-time teaching at North Carolina State University's College of Design, where she was Distinguished Professor of Art & Design and a member of the University's Academy of Outstanding Teachers.

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, exhibited throughout the world, and 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.

Lost Language II: Ancient Teachings, 2011 (detail)
26.5 x 70 inches
cotton, natural dyes, bamboo batting



SEFEA

EDWINA BRINGLE

STATEMENT

As a fiber artist, I focus on the use of color and design in the creation of woven textiles and mixed media stitched pieces. I am interested in a lot of things, but color is my primary focus. My designs are inspired by my environment, and I often take photographs to capture images that later show up in my artworks as pixelated color, pattern, and texture. I live by the principle of take what you want, and throw the rest away. It is important to continue to learn new things; whether or not it feeds my process, it keeps the mind going. When people ask me “How did you know you were a weaver?”, my answer is ““I didn’t, I just never quit “.

Climbing Wall, 2018

24 x 66 inches

cotton

photo credit: Robin L. Haller



SEFEA

EDWINA BRINGLE

*Professor Emeritus
UNC Charlotte, Charlotte, NC*

BIOGRAPHY

Edwina Bringle has enjoyed being a studio artist and living in the Penland community near Spruce Pine, moving there after 24 years of teaching at the University of North Carolina at Charlotte. In 1964, she was introduced to weaving while in a class at the Penland School of Craft. Later, she became a resident artist and first taught there in 1969. Bringle's work is in the collections at the North Carolina Museum of History, Greenville County Museum of Art in South Carolina, Gregg Museum of Art in Raleigh, the Mint Museum of Art in Charlotte, and in numerous private collections.

Climbing Wall, 2018 (detail)
24 x 66 inches
cotton
photo credit: Robin L. Haller



SEFEA

MIYUKI AKAI COOK

STATEMENT

My biggest concern is our children's future. I was born into a spoiled generation. In my life, I have had no hardships compared to my ancestors. I lived for years with my grandparents during my youth, which changed my appreciation of what I have. My grandmother especially had a hard life, yet she was humble and graceful.

Today, I feel, we act like we have power over everything. As a society I believe that we use technology to solve problems, and money to buy those solutions. I wonder how our children learn value and appreciation in their lives because I do not feel like today's children understand challenge and struggle the same way as past generations had. In my artwork I express our coexistence and dilemma caught between human society and nature's gift of life, as I work to find and visualize cohesiveness between them.

Blacken, 2013
20 x 27 inches
thread, laundry dryer sheet



SEFEA

MIYUKI AKAI COOK

*Associate Professor of Fibers,
Marshall University, Huntington, WV*

BIOGRAPHY

Miyuki was born and raised in Japan. She has always enjoyed creativities since she can remember, such as drawing, painting, and paper cutting, then her mother introduced sewing, knitting, crocheting. It was very natural for Miyuki to pursue art as her career. She attended Seian Woman's college in Kyoto for a year to study textile, which was the first experience she dyed fabric. She earned BFA in Interior Design from Osaka University of Arts in Japan.

In 2000 Miyuki took a journey to the U.S. to explore a different culture. She re-discovered an interest in textile while she was studying at University of North Texas. In 2006 she received MFA in Fiber/ Artisanry from University of Massachusetts- Dartmouth.

Her visual inspiration and aesthetic are often from Japanese heritage. She calls herself a "maker" because her curious and adventurous personality let her to use various techniques and materials for different purposes. She has been passionate for education and currently teaching at Marshall University.

*Blacken, 2013 (detail)
20 x 27 inches
thread, laundry dryer sheet*



SEFEA

ROSA DARGAN-POWERS

STATEMENT

I long have been fascinated by and explored the world of night dreams—my own and those of family and friends. Dreams, like poetry, myth and fairy tales, speak to us in the language of image, symbol, archetype, and metaphor—and often come as nonlinear narratives to puzzle, mystify, and challenge. The practice of transposing dream narratives into artforms—while leaning into their metaphoric language, creative imagery, and archetypal symbols—can be affective, clarifying, and instructive—or, perhaps, even more powerfully, can help dreamers creatively “just be with” and/or be open to the nonlinear, irrational, mysterious, and magical. For many years, a fascinating theme has recurred in my dreams that involves encounters with wild animals while walking on a forest path. Inspired by the silhouette illustrations from fairy tale books of my childhood, I have adopted the medium of paper-cutting as a way to bring my dreams to form. As a way to illustrate the dream-story and to dialogue with its metaphors and archetypes, I have aimed to create a fairytale atmosphere with cut black paper to amplify the dreams’ magical qualities. Inspired by the silhouette illustrations from fairy tale books of my childhood and to amplify the dreams’ magical qualities, I have adopted the medium of paper-cutting as a way to bring my dreams to form.

On a Path in the Woods with Racoons, 2017
19.5 x 9 inches
paper



SEFEA

ROSA DARGAN-POWERS

*Lecturer,
Appalachian State University, Boone, NC*

BIOGRAPHY

Rosa Dargan-Powers is an instructor in the Department of Art at Appalachian State University in Boone, NC, where she has taught Fibers, Natural Dyeing, Art Education and Puppetry for 11 years. She holds a Master of Teaching degree from the University of South Carolina (1988) and a Bachelor of Arts from Appalachian State University (1984). She completed the Professional Crafts Program at Haywood Community College in 1979.

On a Path in the Woods with Racoons, 2017 (detail)
19.5 x 9 inches
paper



SEFEA

NICK DeFORD

STATEMENT

My work explores the visual culture of cartography, text, occult imagery, game boards, geographical souvenirs, and other structures of information that is altered to examine the relationship of identity, space, and place. The disruption of these visual systems reveals a thin boundary between the known and unknown, between knowledge and superstition. The repetitive hand-mechanical process used in stitching, layering, piercing or accumulation gives the work an added inference of compulsivity, craft, and concern. The embroidery needle or awl cuts through the surfaces of ephemeral objects and alters the original structure of information in a physical and hybrid transformation. *Caul (The Twins, Outside Everything)* is from the *Caul/Ectoplasm* series, which takes stitched embellishment over found photographs of subjects to reference and explore the spiritualist practice in capturing “ectoplasm” in seance photography and/or the idea that birth caul was once thought to be supernatural omens. Stitching and beading these superstitions and occult harbingers are a way to make physical something that is often only feared, hoaxed, or ephemeral. The diptych of is a doppelganger that also explores the dichotomy of known and unknown, image and object, and the spectral and physical.

Caul (The Twins, Outside Everything), 2017
Two panels at 5 x 7 each (Framed: 12 x 16) inches
beads, found photographs



SEFEA

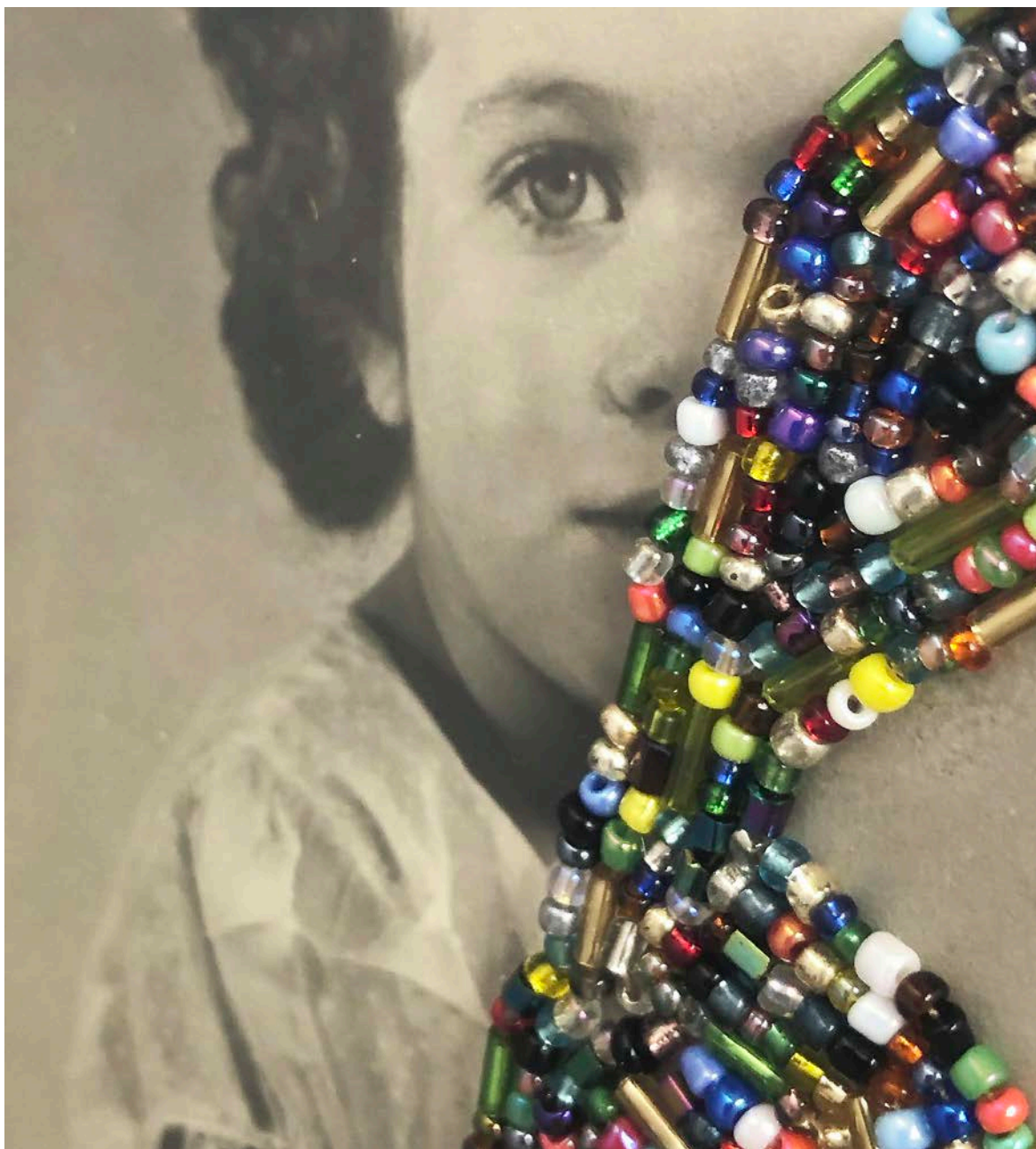
NICK DeFORD

*Program Director,
Arrowmont School of Arts and Crafts, Gatlinburg, TN*

BIOGRAPHY

Nick DeFord is an artist, educator, and arts administrator who resides in Knoxville, TN. He received his MFA from Arizona State University, and a MS and BFA from the University of Tennessee. He exhibits nationally, with exhibitions at Coastal Carolina University, The Houston Center for Contemporary Craft, University of Mississippi, Lindenwood University and East Tennessee State University. He has had artwork or writing published in Surface Design Journal, Elephant Magazine, Hayden Ferry Review, and Willow Springs. He is teaching two embroidery workshops in 2019 at Penland School of Crafts and Eureka Springs School of Art, and in 2018 was a resident at the Rauschenberg Residency in Captiva, Florida.

Caul (The Twins, Outside Everything), 2017 (detail)
Two panels at 5 x 7 each (Framed: 12 x 16) inches
beads, found photographs



S E F E A

GABRIELLE DUGGAN

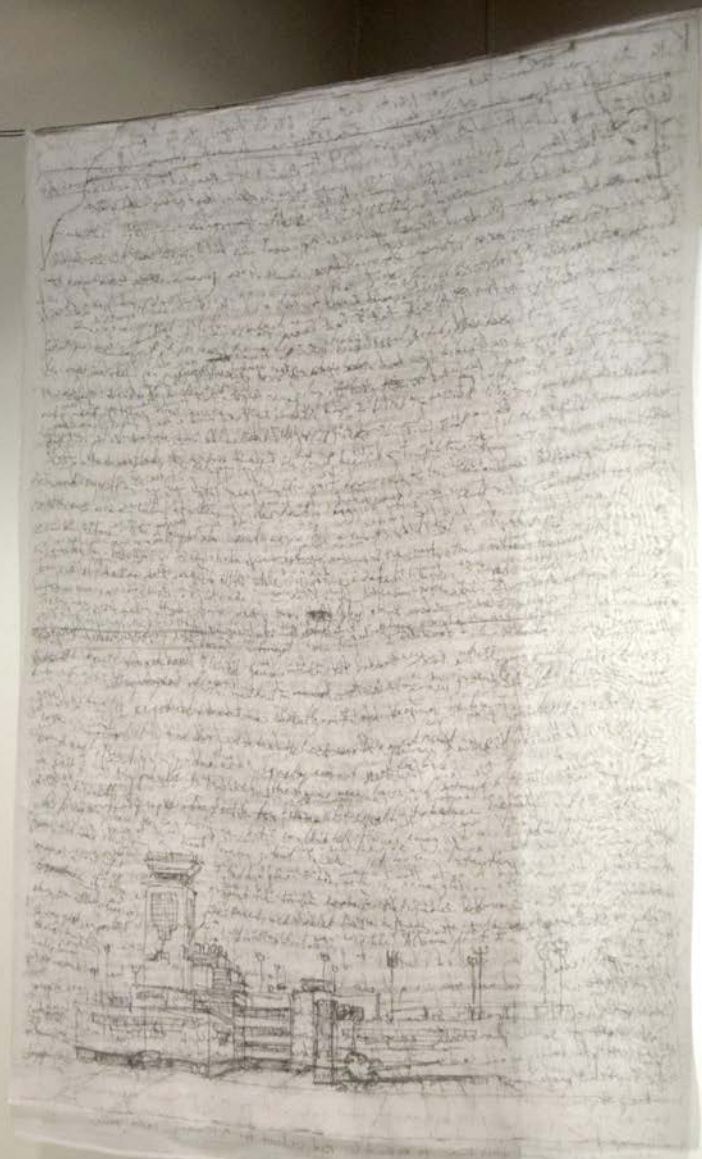
STATEMENT

I push material and social boundaries in my work by establishing and challenging binary systems through repetitive of tension and balance. By constructing installations and objects that combine techniques of traditional fiber work with disparate materials I push expectations of traditional work. Ambiguity plays an important role in my work, signifying slippage of power from one subject to another. Through suggestive text, calculated balancing, or the build up of potential energy, I present power as elusive rather than fixed; socially-constructed and upheld.

My work emanates inequalities within contemporary performances of gender and exhibitions of power. When performing with sound, image, or as image, I step into these roles directly inhabiting spaces of both lost and self-possessed agency. I use fiber systems of tension and balance to reflect social, political, and historical implications of power. Objects and spaces are constructed precariously by applying principles of tension and repetition to post-consumer, post-industrial, and traditional fine art materials.

Four pages of marginalia (hand written text written in the negative space around a call for research papers) digitally printed in varied orientation to obscure the message, *letter* is a personal account of rape by a previous employer and mentor.

letter, 2018
2 X 40 X 60 inches
silk, steel



GABRIELLE DUGGAN

*Assistant Professor,
East Carolina University, Greenville, NC*

BIOGRAPHY

Gabe Duggan (b. Buffalo, NY), Assistant Professor at the East Carolina University, has taught fibers/textiles at the University of North Texas, Georgia State University, and North Carolina State University.

Duggan's work has been supported by the NC Arts Council (RAPG), Art on the Atlanta Beltline (GA), Vignette Art Fair (TX); exhibitions at the Southeastern Center for Contemporary Art, Flanders, and Lump (NC), Garis & Hahn (NY), Textile Center (MN), form & concept (NM); and residencies at the Musk Ox Farm (AK), Governors Island Art Fair (NY), Ponyride (MI), Rob Dunn Lab (NCMNS), Art + Science In The Field (NC), and Landfalls/Franklin Chthonics, (NY).

letter, 2018 (detail)
2 X 40 X 60 inches
silk, steel

the cake is open the
before I got it. The
part below it
latter
even. Only
ground each, the

SUSAN FECHO

STATEMENT

A discarded box was recovered with an aged-stained tablecloth and collaged textiles to house a codex-bound book that fans open to reveal staggered pages. The handmade book, part of a series *"To Contemplate What Lies Behind Us,"* reveals a collection of vintage materials designed to investigate the concept of trousse [to wrap or bundle, to parcel a collection of items as a sign of wealth and social standing] within American Victorianism. Hand-printed/stitched hydrangea blossoms on thin handkerchiefs reference flirtatious Victorian coquettes. Scraps float on/within mica cleavage sheets to showcase the laboriously manufactured lace fragments. Layered surfaces buckle, rough edges "crisp," and subtle eco-dyeing combine with minimal imagery to showcase decorative handwork of knotted lace, embellished seams and pleats, hoping to hint at the hidden restraints of femininity. These pages, made with a flax slurry to embed the textiles, present a "palimpsest" of folded pleats and stitched seam seeking to capture the notion of fragile memories.

The Trousseau Book, 2019

16 x 13 x 12 inches

Flax/cotton papers, linen, cotton, vintage lace, flax fibre-based PLA, found wood box



SUSAN FECHO

*Dean of the School of Visual, Performing and Communication Arts
Barton College, Wilson, NC*

BIOGRAPHY

Susan Fecho is a multi-media printmaker/surface designer with an earned M.F.A. from East Carolina University, and her academic contributions appear in national publications, in educational publications. "Storytelling is at the core of my work, with the sculptural book as a mode of telling stories, expressing feelings, and sharing imagery. Through my work, the familiar reappears in unfamiliar configurations; a new sense of significance is imparted to an otherwise everyday object. My creative interests extend beyond the viewed subject, encompassing sculptural elements, allegorical imagery, and whimsical puns. In my work, there are varied layers of material and multiple facets of meaning."

The Trousseau Book, 2019 (detail)

16 x 13 x 12 inches

Flax/cotton papers, linen, cotton, vintage lace, flax fibre-based PLA, found wood box



SEFEA

CRYSTAL GREGORY

STATEMENT

If the nature of architecture is fixed and permanent then the opposite would be a textile, collapsible and movable. Further consideration, however, would show more common links than difference. Both mediums define space, give shelter and privacy. A textile however has the advantage of flexibility. It is a semi two dimensional plane that has the ability to fold, drape move and change to its surroundings. It is pliable.

My work uses cloth construction as a fundamental center, a place to start from and move back to. With a background in weaving, I see myself as a builder. I draw a clear connection between the lines of thread laid perpendicularly through a warp and the construction of architectural spaces. Formally, my work takes shape through a pallet of building materials either paired with or mimicking handmade textiles. I find a wonderful tension between building materials like concrete, metal, drywall and the structural patterns of cloth. By pairing these seemingly opposite worlds together I invert material stereotypes, using the 'delicate' material to exhibit strength or exposing the 'structural' materials' instabilities. These gestures allow for a reinterpretation of material identities and the viewer is left to confront their understanding of these everyday utilities.

Held- Autumn Stripes, 2018
32 x 30 inches
handwoven textile cast in concrete



SEFEA

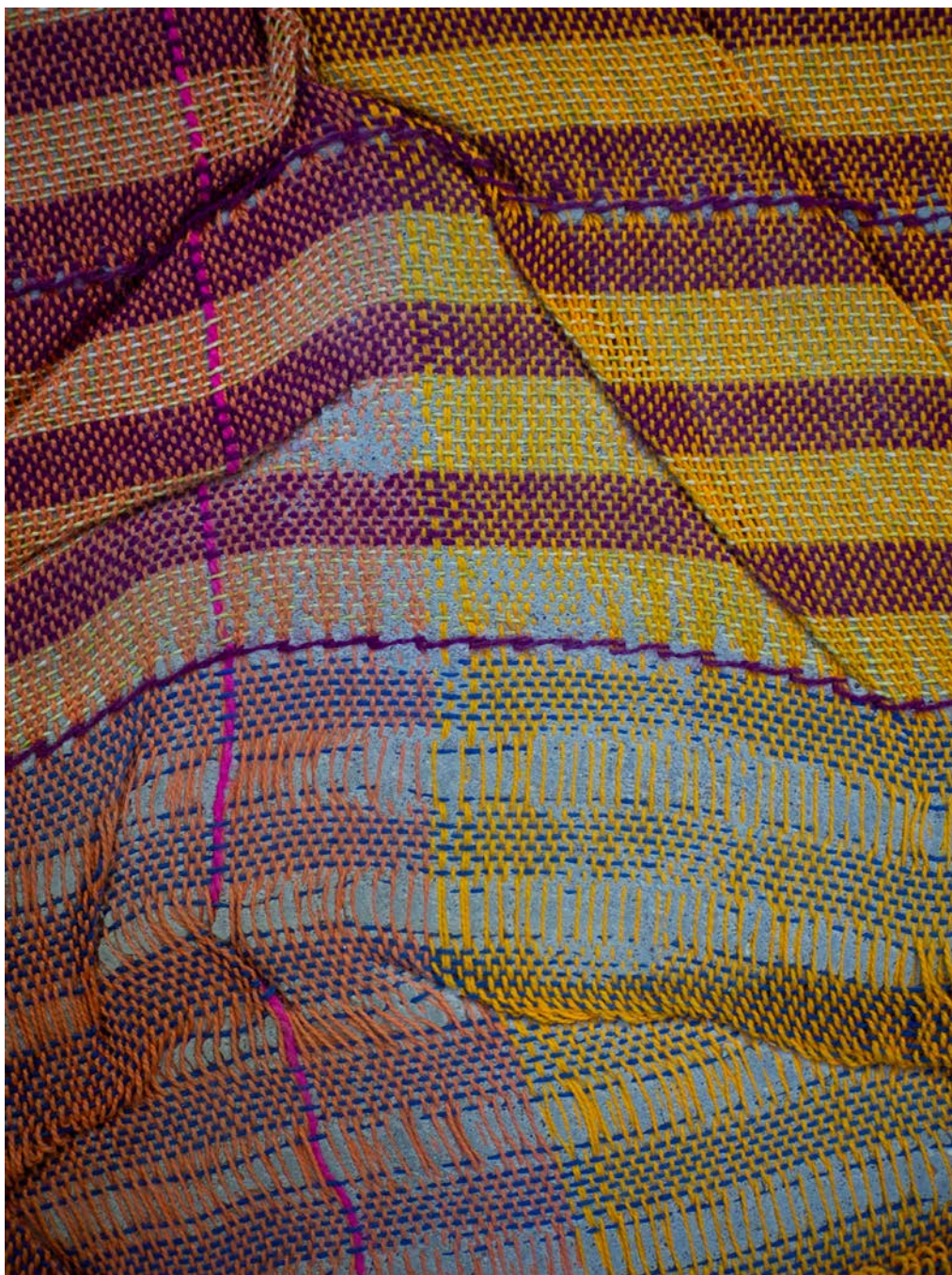
CRYSTAL GREGORY

*Assistant Professor
University of Kentucky, Lexington, KY*

BIOGRAPHY

Crystal Gregory is a sculptor whose work investigates textile structure through a variety of materials. Her work has been exhibited in museums and galleries nationally including Through the Thread at Rockwell Museum of Art and Crossover at Black and White Project Space and has been reviewed in publications such as Hyperallergic, Art Critical, and Surface Design Journal. Gregory is the Assistant Professor in Fiber within the School of Arts and Visual Studies at the University of Kentucky. Gregory currently shows with Tappan Collective in Los Angeles, CA as well as Momentum Gallery in Asheville, NC.

Held- Autumn Stripes, 2018 (detail)
32 x 30 inches
handwoven textile cast in concrete



S E F E A

ROBIN HALLER

STATEMENT

"Three Caged Birds" was created in response to the escape and rescue of the three young women who were kidnapped and held in chains for more than a decade in Cleveland, OH. I had a personal connection to this horrific event. All three victims were abducted from the neighborhood that I lived in at the time. I knew Amanda Barry through neighborhood encounters, and Gina DeJesus was the same age as my daughter and attended the elementary school at the corner of our street. This piece is a celebration of their survival and resilience, and a prayer for hope that their hearts and souls one day are healed. The title of this piece is an homage to Maya Angelou. On the one-year anniversary of their escape, Maya Angelou passed away. Her poem, *"The Caged Bird Sings,"* was being recited by many people in honor of the poet. It resonated with me and seemed very appropriate to this bitter-sweet anniversary.

Three Caged Birds, 2014
49 x 52 inches
cotton, rayon, dye



SEFEA

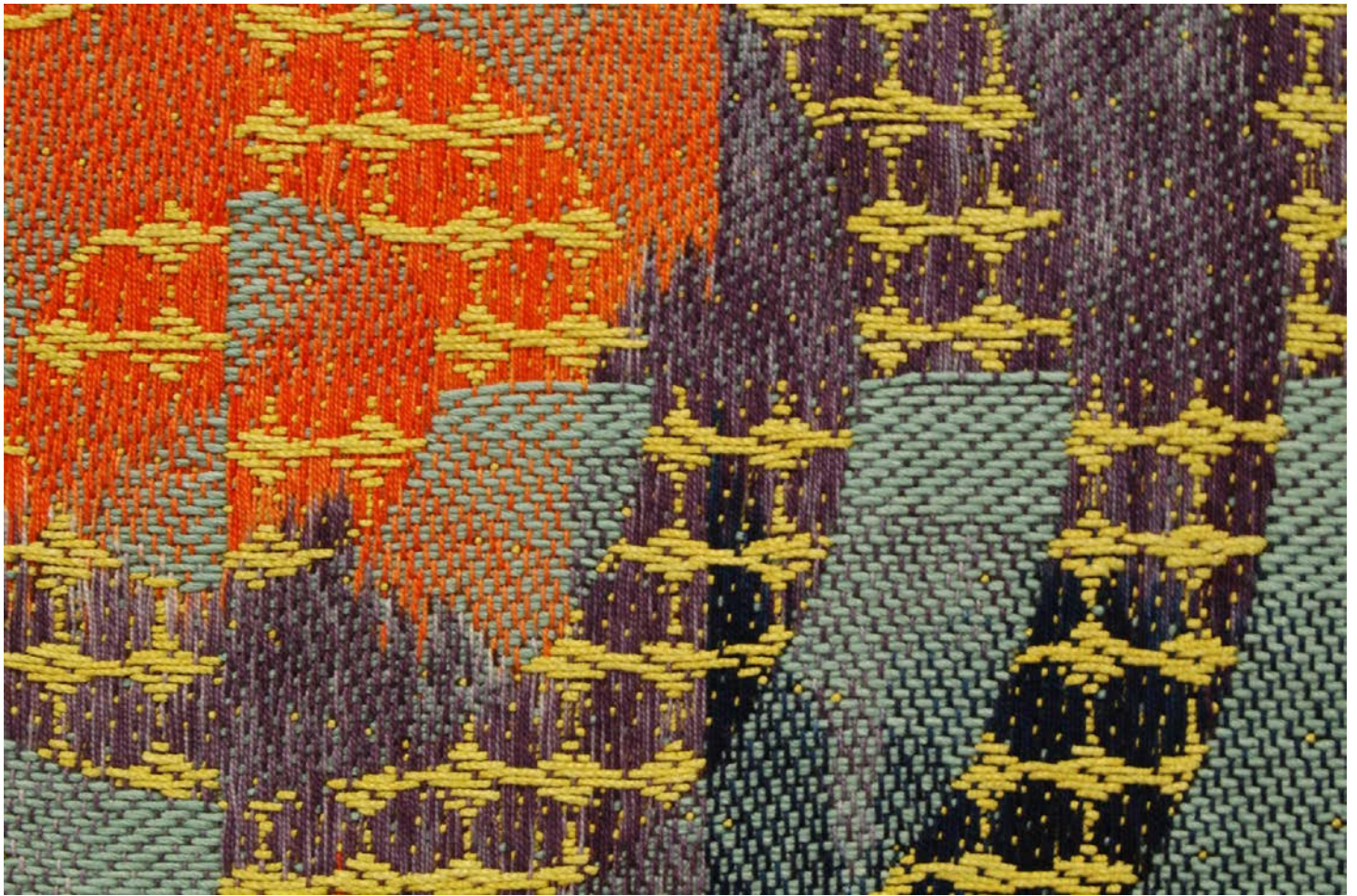
ROBIN HALLER

*Associate Professor and Area Coordinator of Textile Design,
East Carolina University, Greenville, NC*

BIOGRAPHY

Robin Haller is an artist who specializes in digital design and weaving. She is an Associate Professor and Area Coordinator of the Textile Design Program, School of Art and Design, at East Carolina University, Greenville, NC. She has exhibited nationally and internationally and has received multiple grants to pursue her research in digital design and weaving. Most recently she has received Best in Show in The Schwa Show 2018, NC, Complexity 2016, IL, as well as the HGA Award and two-time Best of Show Award in Fiber Celebration, CO. Robin resides between her hometown of Cleveland, OH and her place of employment in Greenville, NC.

Three Caged Birds, 2014 (detail)
49 x 52 inches
cotton, rayon, dye



S E F E A

JESS JONES

STATEMENT

Quilts often reveal the circumstances of their makers. While quilts can display access to technology, materials, and leisure time, they also can expose extreme resourcefulness and need.

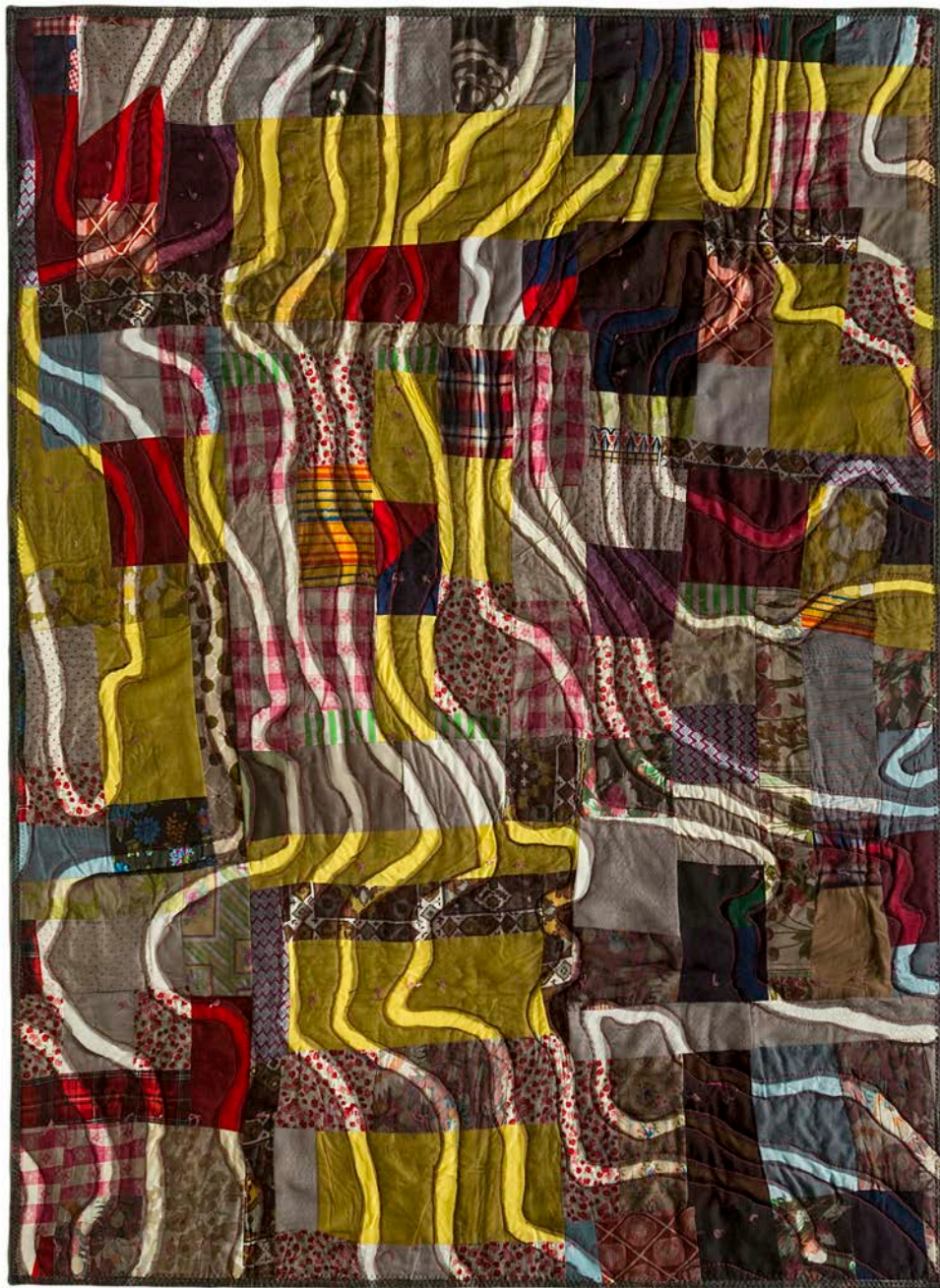
These original quilts, hand sewn by anonymous makers, and discarded to thrift stores, inspire me to consider those with whom I share the city landscape. I layer these original pieces with geographic data, creating a digitally derived stitched drawing of the topography of a specific location. I address my fellow quilters directly by both quilting my interaction (rather than using other media), and connecting formal elements of their work with the geographic locations I am overlaying. I hope for these playful combinations to be slightly more accessible to quilters emphasizing our potentially shared locations and experiences.

Textiles have topography and they naturally lend themselves to work involving landscape. The socioeconomic landscape in Atlanta is changing dramatically and sections of the city shift to include some people and exclude others. Through spoiling these original quilts I preserve them, and my work is a way of feeling connected in a city that does more to separate than connect us.

TopoQuilt: Taco Town, 2017

68x51 inches

Found quilt top, hand-dyed silk organza, geographic data



SEFEA

JESS JONES

*Associate Professor,
Georgia State University, Atlanta, GA*

BIOGRAPHY

Jess Jones is a textile artist and Associate Professor at Georgia State University in Atlanta, Georgia as well as Affiliate Faculty with the Institute of Women, Gender, and Sexuality Studies. Jones's work examines psycho-geography, the relationship of Textiles to the urban environment, and the inclusion of digitally derived layers in stitched compositions. Her work was featured in the Spring 2017 issue of *Surface Design Journal*, titled *Shifting Landscapes*.

TopoQuilt: Taco Town, 2017 (detail)

68x51 inches

Found quilt top, hand-dyed silk organza, geographic data



SEFEA

JEANA EVE KLEIN

STATEMENT

I trespass in abandoned houses. I spy on the people who once lived inside, watching them through the telescope of time. I get to know their histories in fragments, in fiction, and in retrospect. Their ghostly voices speak to me from the ruins, telling me why they celebrated, how they loved, what brought them joy, what gave them pain, what they wore, what they ate, why they fled. Later in my studio, I digitally merge and manipulate the photographic evidence scavenged from these forgotten homes. I then break these images apart and print them piecemeal on recycled fabric: scraps from my late grandmother's church quilting group, each with its own forgotten history. I stitch the pieces together to create compositional wholes before adding my own speculative story in acrylic paint. In the end, each piece is no longer image alone, but is image and object in quilt form.

Set Up, 2016
59.5 x 71 inches
inkjet printing, acrylic paint, recycled fabric



JEANA EVE KLEIN

*Professor, Department of Art
Appalachian State University, Boone, NC*

BIOGRAPHY

Around the age of 7, Jeana Eve Klein pillaged her mother's knitting basket and made 100 yarn pom-poms which she strung together and hauled through the house on a leash, like a long, limp pet snake. In the decades since, she has continued exploring the tactile, compulsive joy of textiles through both undergraduate (North Carolina State University) and graduate (Arizona State University) degrees in fibers. Klein's work has been exhibited widely, including recent solo exhibitions at OZ Arts (Nashville, TN), Charleston Heights Arts Center (Las Vegas, NV), and Artspace (Raleigh, NC). Recent group shows have included the Museum of Design in Atlanta and PULSE Contemporary Art Fair in Miami Beach. She is a 2014 recipient of the North Carolina Arts Council Individual Artist Fellowship.

Set Up, 2016 (detail)

59.5 x 71 inches

inkjet printing, acrylic paint, recycled fabric



SEFEA

BETHANNE A. KNUDSON

STATEMENT

For me, there is nothing more satisfying than the act of making objects and making images. I love drawing, painting, and printmaking. I love to weave on a hand loom and I love to weave on an industrial loom.

In 2015, I started weaving editions of images based on my etchings. I am interested in using the Jacquard cloth as an underpainting, with hand applied lake pigments and ground earth ochres. Creating a custom canvas requires controlling thousands of individual threads. The result is a high-relief, image-based cloth — unlike working on a uniform surface, like blank paper or canvas.

I think of most of my work as a form of storytelling. The specific narrative depends on the interpretation of the viewer but, for me, the narrative is often one of escape:

Escape into the work.

Escape from the physical world.

There are narrow escapes, daring escapes, lucky escapes.

From surreal to abstract, the current series are a means of escape.

To get there from here, 2017

21 x 27 inches

cochineal, madder, Maya blue, ground ochre pigment, Egyptian cotton



SEFEA

BETHANNE A. KNUDSON

*Creative Director,
The Oriole Mill, Hendersonville, NC*

BIOGRAPHY

Bethanne completed her BFA in Fiber at the Kansas City Art Institute. Her MFA in Textiles is from the University of Kansas. From 1987-1996, in college and university positions, Bethanne taught weaving, printing, and dyeing. In 1997 Bethanne became the Director of Training and Technical Support for JacqCAD MASTER®, software for designing Jacquard woven textiles.

In 2000, Bethanne founded The Jacquard Center, a training retreat for Jacquard Studies, which provided access to weaving on industrial Jacquard looms. The Jacquard Center currently offers weaving classes on a TC-2 Jacquard loom.

In 2006 Bethanne and Stephan Michelson opened their own textile mill using industrial Jacquard and dobby weaving machines. The Oriole Mill produces high-end, exquisite fabrics and finished products.

Bethanne is the Creative Director for The Oriole Mill.

To get there from here, 2017 (detail)
21 x 27 inches
cochineal, madder, Maya blue, ground ochre pigment, Egyptian cotton



SEFEA

KATE KRETZ

STATEMENT

Upon the occasion of my daughter's birth, I became almost agoraphobic, irrationally figuring that, if we never left the house, nothing bad could ever happen to her.

This piece, made within her first six months of life, is a simultaneous invocation for her safety, and a confession of my own newly hyperbolized emotional vulnerability. The hair used is that which was on my head during the time that I dreamt of her, during the time that I carried her. Like rings of a tree, a length of hair embodies the passage of time, carrying a discernible record of an organism's extreme life experiences.

The repetitive act of embroidery seems to be made for calming worry... trying to tie things down, sew them in, make them stay. Embroidering with hair possesses its own unique intensity: each stitch is like a rosary bead, marking a tiny, intense prayer repeated over and over.

Your Fragility, 2010

14 x 15 inches

mother's hair from gestation period, child's garment, velvet



KATE KRETZ

*Associate Professor Emerita,
Florida International State University, Miami, FL*

BIOGRAPHY

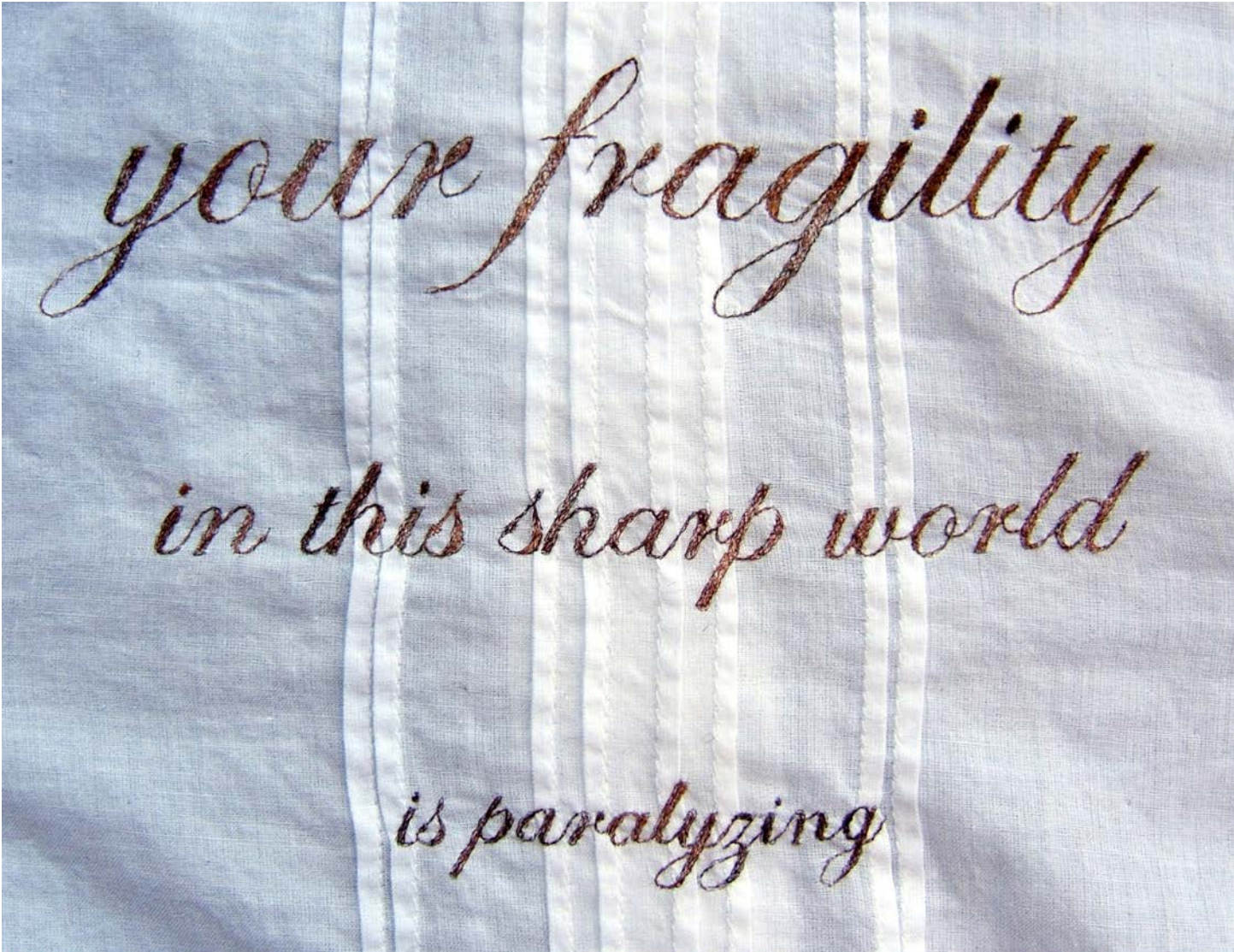
Kate Kretz's exhibitions include the MAD museum in New York, Van Gijn Museum, Kunstraum Kreuzberg Berlin, Wignall Museum, Katonah Museum, Frost Museum, Fort Collins MOCA, San Jose Museum of Textiles, Racine Museum of Art, Telfair Museum, Fort Lauderdale Museum, and Tsinghua University in Beijing.

She has received three MD Arts Council grants (in Crafts and Painting), the NC Arts Council Grant, The South Florida Cultural Consortium Fellowship, and a Florida Visual Arts Fellowship. She received the SECAC award for Outstanding Artistic Achievement, and is on the Fulbright Specialist Roster. She is a James Renwick Alliance 2019-2020 Distinguished Artist. Her work is at www.katekretz.com.

Your Fragility, 2010 (detail)

14 x 15 inches

mother's hair from gestation period, child's garment, velvet



your fragility

in this sharp world

is paralyzing

LISA KRINER

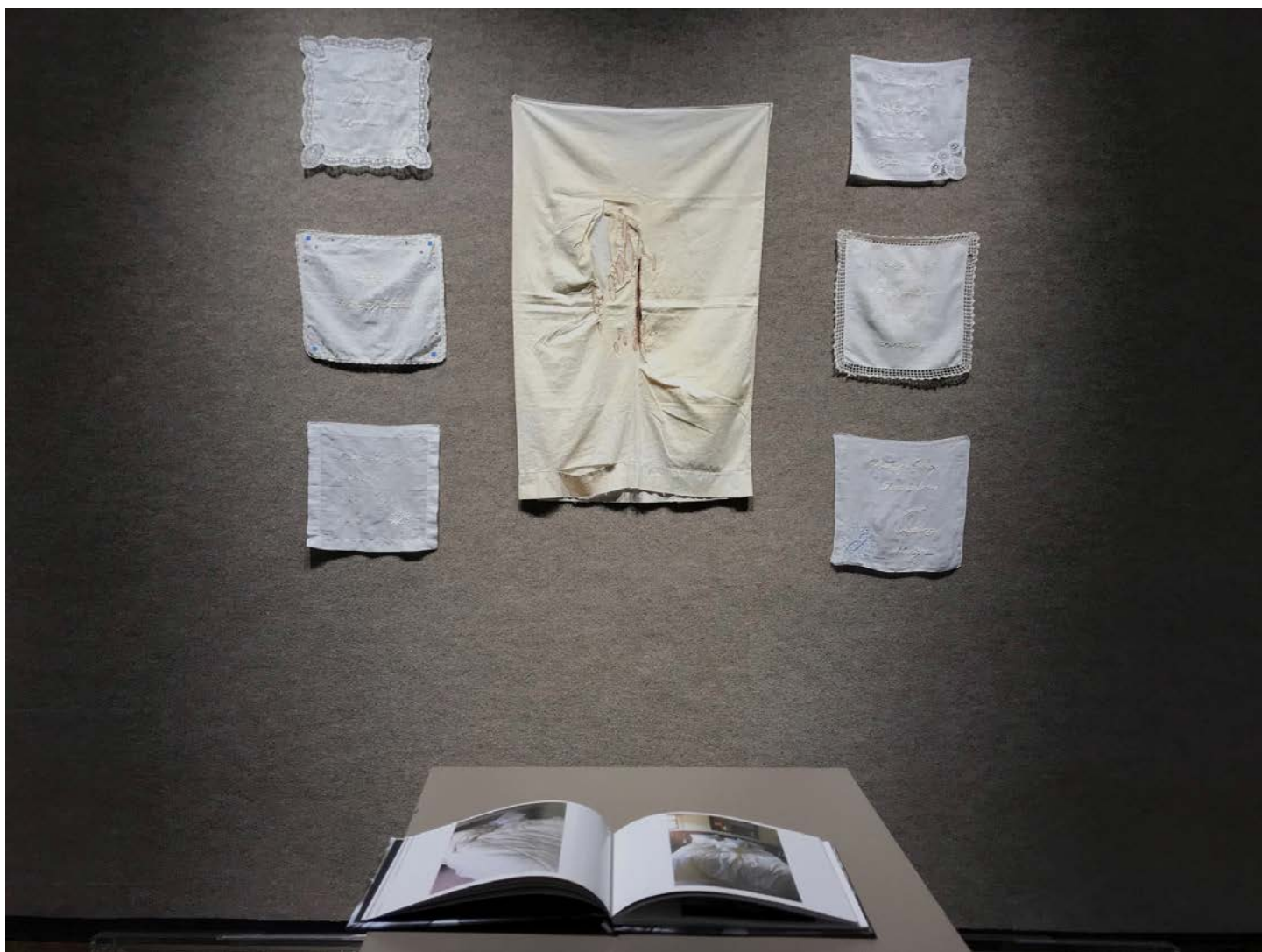
STATEMENT

Whispered endearments between lovers seem private, intimate, and domestic - as if they happen out of time, protected from scrutiny and judgement. Yet in Shakespeare's Othello, between Orwell's Winston and Julia, and the contemporary form of note passing, texting, our sexual lives and desires are surveilled, whispered about, and judged. Thinking about our intimate experiences and private thoughts becoming public might be disconcerting, making us feel exposed. To be constantly under observation and observing others has the possibility to change how we understand our relationships and even how we might see and understand ourselves. Do our words and actions lose their truth and become a performance? Are we withholding and making silent that which we wish we could share?

Pillow Talk, 2018

39 x 52 inches

found antique linens, cotton embroidery floss



LISA KRINER

*Morris B. Belknap Chair in Fine Arts
Director of Visual Arts and Chair of Art and Art History
Professor of Art, Fibers and Printmaking,
Berea College, Berea, KY*

BIOGRAPHY

Lisa L. Kriner is a Professor of Studio Art at Berea College in Kentucky. She earned her BS in Textile Technology at North Carolina State University and her MFA in Fibers at The University of Kansas. Kriner teaches all levels of Fibers and Printmaking at Berea and is excited to help students use these processes to develop their own artistic voice. Kriner's own studio practice and art visually explores the formation of identity through tensions between being rooted in community and the desire for personal movement and freedom.

Pillow Talk, 2018 (detail)
39 x 52 inches
found antique linens, cotton embroidery floss



ROB MERTENS

STATEMENT

My research combines ideas of acousmatic sound, handcraft and loss which I manifest in hybrid sculptures and installations. My practice is driven by concepts related to fragmentation, spirituality, repetition, pattern, interconnection and the emphasis of meaning found in craft processes. I search for broken narratives, end-time beliefs, quotidian gestures, textile structures, and the patterns of entropy.

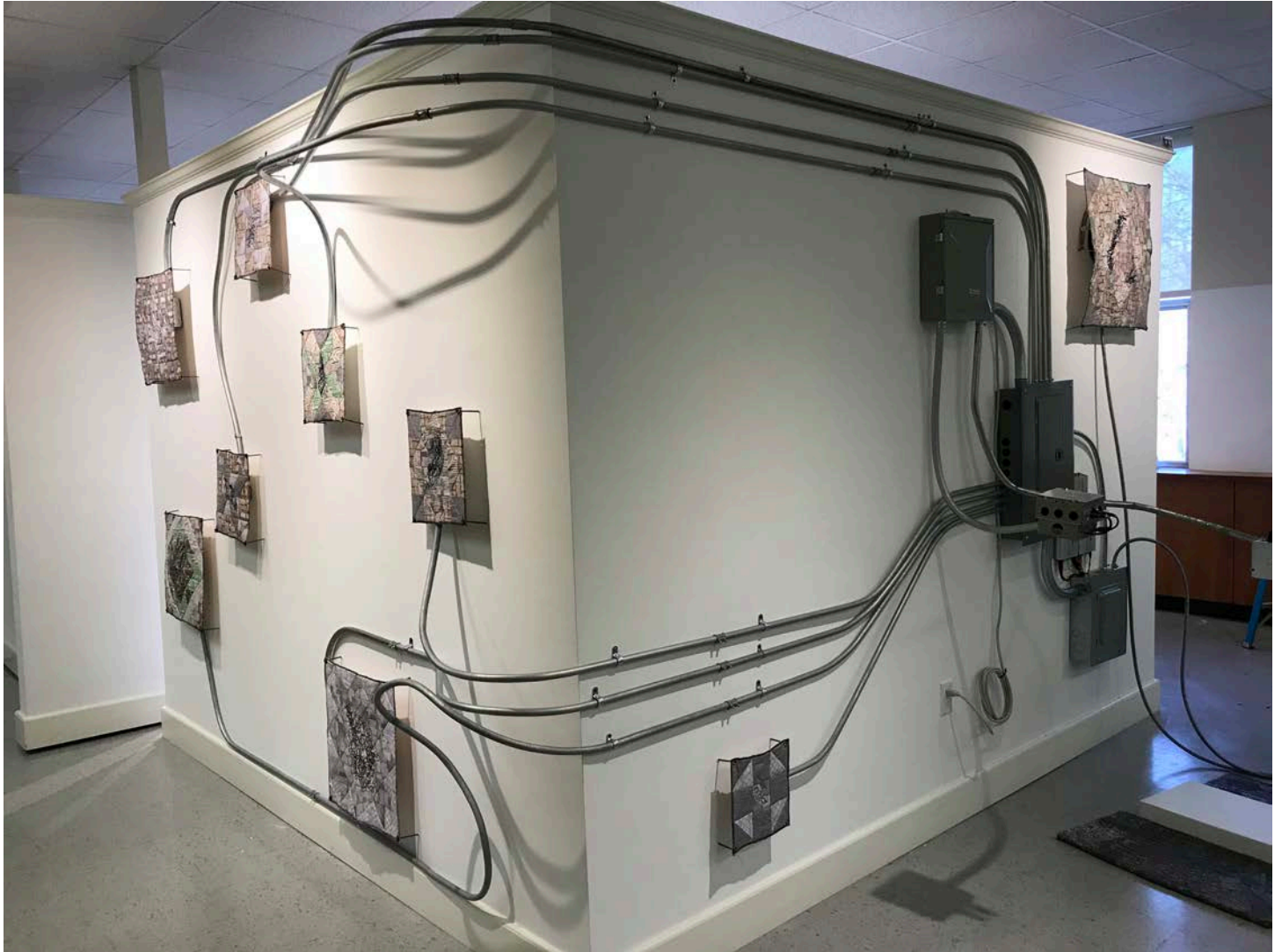
My work considers the shifting nature of craft and tradition by deconstructing ideas of progression and time. I often employ traditional craft techniques such as weaving, felting, quilting and hand embroidery and combine them with advanced prototyping technology such as laser-cutting, digital fabric printing, and digital Jacquard hand weaving. I triangulate between the poetics of electricity, the production of the hand and the patterns found in time. How does humanity perceive its relationship to technology changing? What tension can be gleaned from understanding this change?

Recollecting Time, 2017-18

Dimensions variable

cotton, electrical conduit, breaker boxes, wire, speakers, field recordings from

Costa Rica



ROB MERTENS

*Assistant Professor,
James Madison University, Harrisonburg, VA*

BIOGRAPHY

R. Mertens is an artist, curator and educator living in Virginia. His research revolves around the intersection of technology, science and myth. His artwork is a combination of new media with traditional fibers craft that culminate in performances, installations and powered sculptures. Mertens has previously been featured in the exhibitions “Extreme Fibers”, “High Fiber Diet Biennial” and “Fibre Men” in the Ukraine among many others. Currently, he is the head of the Fiber Art Department and an assistant faculty member at James Madison University in Virginia.

Recollecting Time, 2017-18 (detail)

Dimensions variable
cotton, electrical conduit, breaker boxes, wire, speakers, field recordings from
Costa Rica



SEFEA

ERIN MILLER

STATEMENT

As an artist working primarily with textiles, I am deeply concerned by the human relationship with cloth. We spend a significant amount of time physically interacting with textiles, but contemporarily, little time thinking about how they came to us. Cloth is something that we know intimately with our whole bodies; it comforts us and holds the physical memory of our being, but its place in our lives has become mostly an afterthought. We have developed a disconnect with the origins of one of our most basic necessities, and its value has been lowered both monetarily and emotionally. Before the onset of the industrial revolution cloth was a luxury, and even the most worn garments and linens were reused and repaired until they nearly vanished. Today, clothing and textiles are produced in a manner that has pushed them into the realm of “temporary” commodity. My consideration of contemporary consumer culture has led me to investigate my own consumption of temporary materials, the hierarchy of comfort objects, and how trauma has informed my relationship with cloth. Textiles have always been my primary comfort objects, and my work is created as a means of comfort or protection from traumatic experiences while unpacking them.

Bubble Wrap Upset, 2017
60 x 80 inches
cotton



SEFEA

ERIN MILLER

Head of Weaving

Berea College Student Crafts, Berea, KY

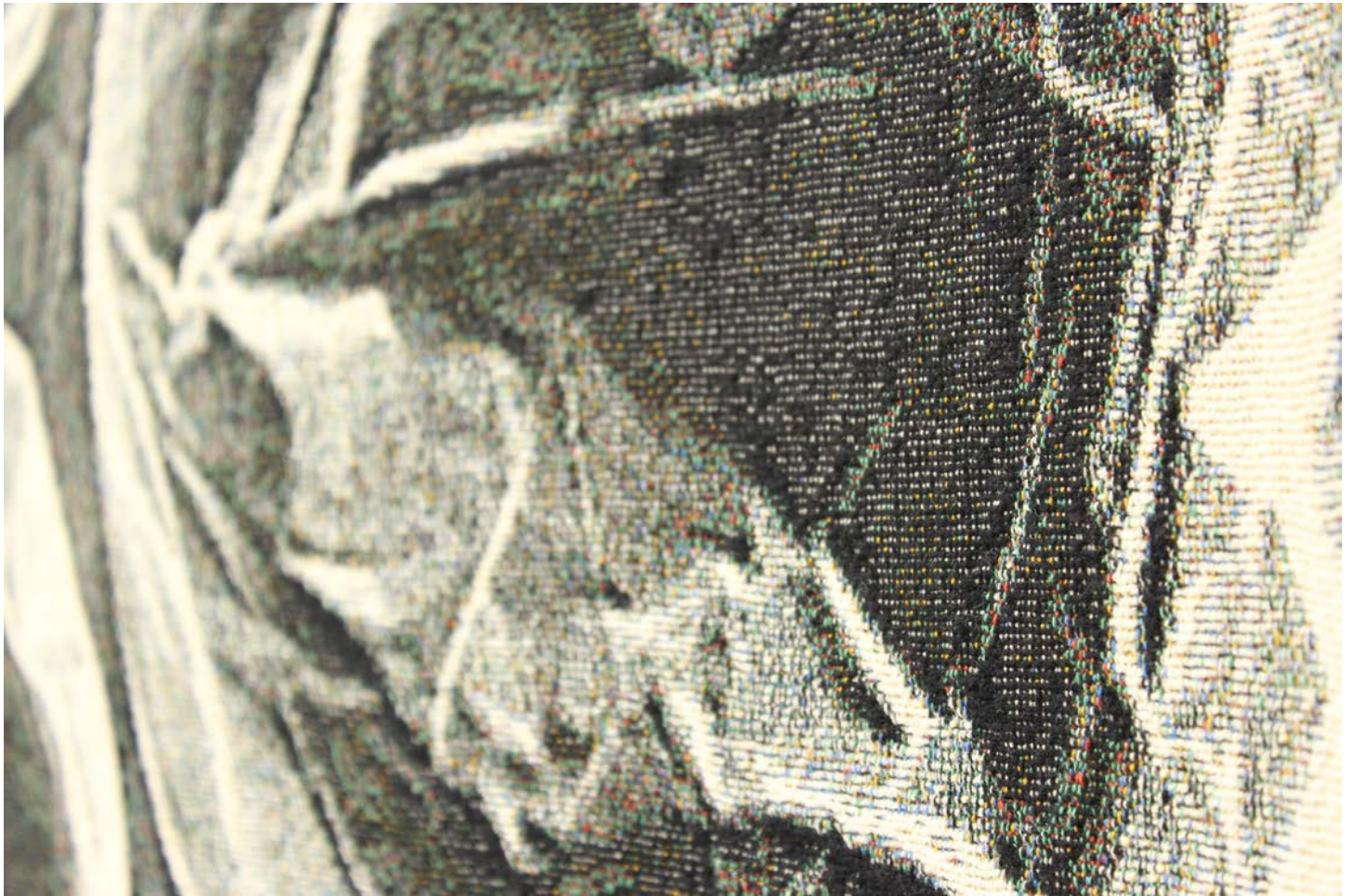
BIOGRAPHY

Erin R Miller received her MFA in Fibers from Eastern Michigan University in 2017 and her BFA in Textiles from Kent State University in 2014. Her work has been exhibited throughout the United States and Canada, with recent solo exhibitions at The Bonded Llama in Raleigh, North Carolina and Praxis Fiber Workshop in Cleveland, Ohio. She is currently Head of Weaving in Student Crafts at Berea College in Berea Kentucky.

Bubble Wrap Upset, 2017 (detail)

60 x 80 inches

cotton



SEFEA

PATRICIA MINK

STATEMENT

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

Alois's Wonderland

The image is a photo of my mother at age three, combined with a pattern derived from Alois Alzheimer's drawings of neurofibrillary tangles and beta amyloid plaques. This is part of a series I have been working on, called '*Tangles*'. My mother, who has been diagnosed with Alzheimer's, was a weaver (she can no longer weave), specializing in tapestry. She also taught weaving for many years and was the person who taught me how to weave. It seems particularly appropriate to me to be exploring ideas of family, identity, memory and loss, through the medium of cloth.

Alois's Wonderland, 2019
25 x 28 x 1.5 inches
cotton warp, linen weft



SEFEA

PATRICIA MINK

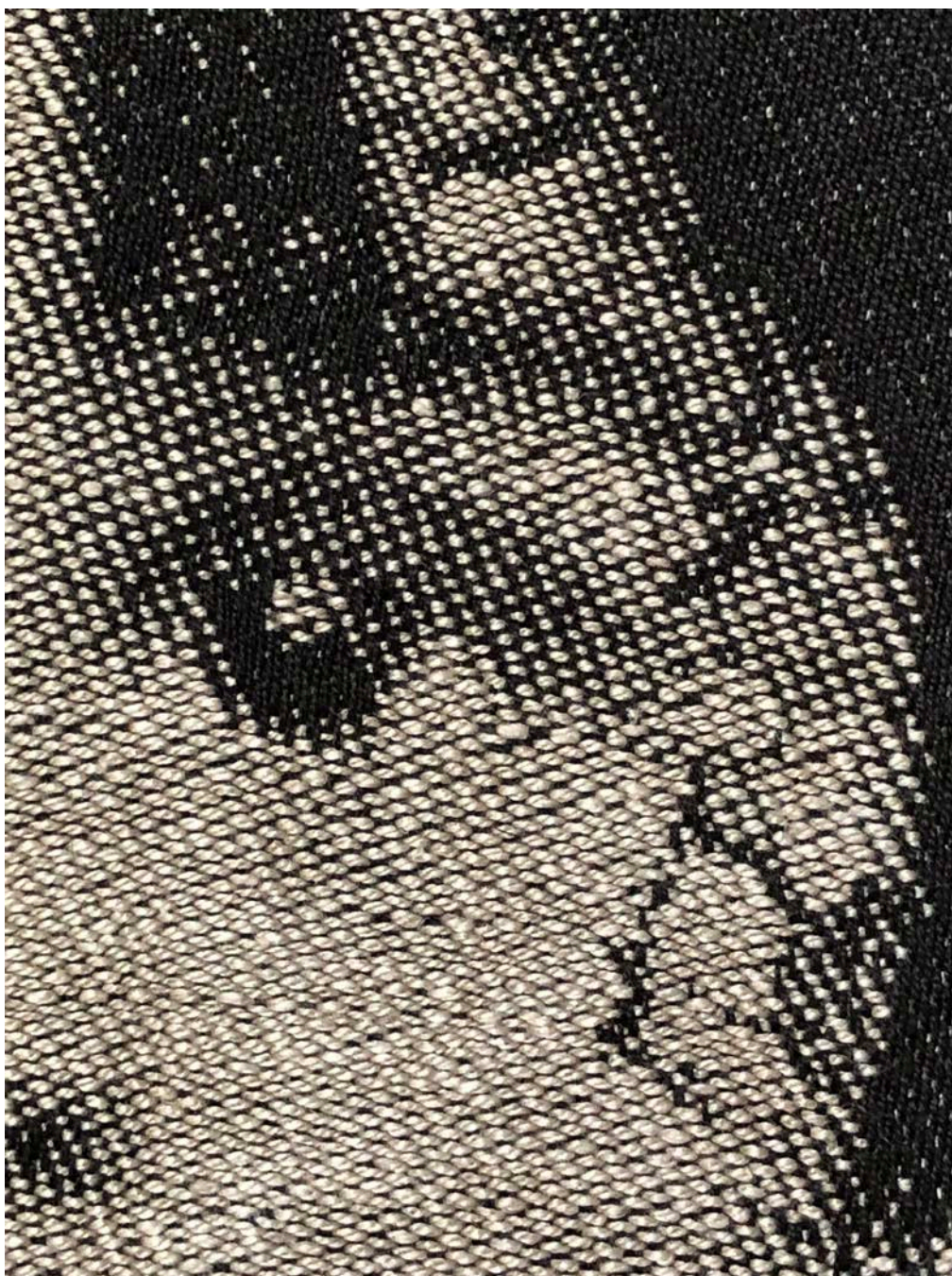
*Professor,
East Tennessee State University, Johnson City, TN*

BIOGRAPHY

Patricia Mink is a Professor of Art, and head of the Fibers Area in the Dept of Art & Design at East Tennessee State University. She received a BA in Liberal Arts from Kalamazoo College, and an MFA in Studio Art from Eastern Michigan University. Her award-winning work has been included in national and international exhibitions, including Fiberart International, Quilt National, Form not Function, Visions, Art Quilt Elements, and The Artist as Quiltmaker. Her work has appeared in Surface Design, Fiberarts magazine, major exhibition catalogues, and Fiberarts Design Book 7. Patricia is one of 22 artists featured in the documentary "Soul's Journey: Inside the Creative Process".

Patricia is a recipient of 2 major Research and Developments grants from ETSU, an ETSU Arts & Sciences Summer Research Fellowship, and an Individual Artist Fellowship from the Tennessee Arts Commission.

Alois's Wonderland, 2019 (detail)
25 x 28 x 1.5 inches
cotton warp, linen weft



S E F E A

ANDREA VAIL

STATEMENT

I am interested in the emphasis that American culture places on amassing stuff in pursuit of happiness and the ironic emptiness to which it leads. My research explores trends of mass-production, habits of consumption, and systems of artifice and authenticity.

The materials that motivate me most are home goods deemed stylistically obsolete by current mainstream standards. This is specific to mass-produced domestic objects depicting nature; particularly the relationship those objects have to their intended function and the façade they project. The interactions between these things with their previous domestic landscape is a springboard to how they can be reinvigorated, undermining their mass-produced and artificial origins to create something authentic. This type of work explores the potential of textiles' inherent collaborative nature in an era that increasingly lacks human interaction. Making connections to people, objects, and the households from which they came subverts both the stuff's and the culture's isolative qualities.

Island is part of a series of tapestries and knotless netted sculpture, which is informed by the resourceful history of rag rug making.

Island, 2016
8 x 72 x 50 inches
polyester fabric, reticulated plates



ANDREA VAIL

*Instructor,
Appalachian State University, Boone, NC*

BIOGRAPHY

Andrea Vail is an interdisciplinary artist whose practice materializes as sculpture, installation, and collaborative exchange. Vail received her BFA from UNC-Charlotte and her MFA from Virginia Commonwealth University, Craft/Material Studies Department. Her work has been exhibited nationally including Sediment Gallery (Richmond, VA); Hoffman Gallery, Oregon College of Art and Craft (Portland, OR); Form & Concept (Santa Fe, NM); Emily Davis Gallery, The University of Akron (Akron, OH); Cameron Art Museum (Wilmington, NC), and has been awarded support from Arts & Science Council; North Carolina Arts Council; HappeningsCLT; Richmond Arts and Cultural District/CultureWORKS, and through residencies from Goodyear Arts, McColl Center for Art + Innovation, and Elsewhere Museum. Vail currently teaches at AppState in Boone, NC and serves on the Surface Design Association Board and Education Committee.

Island, 2016 (detail)
8 x 72 x 50 inches
polyester fabric, reticulated plates



SEFEA

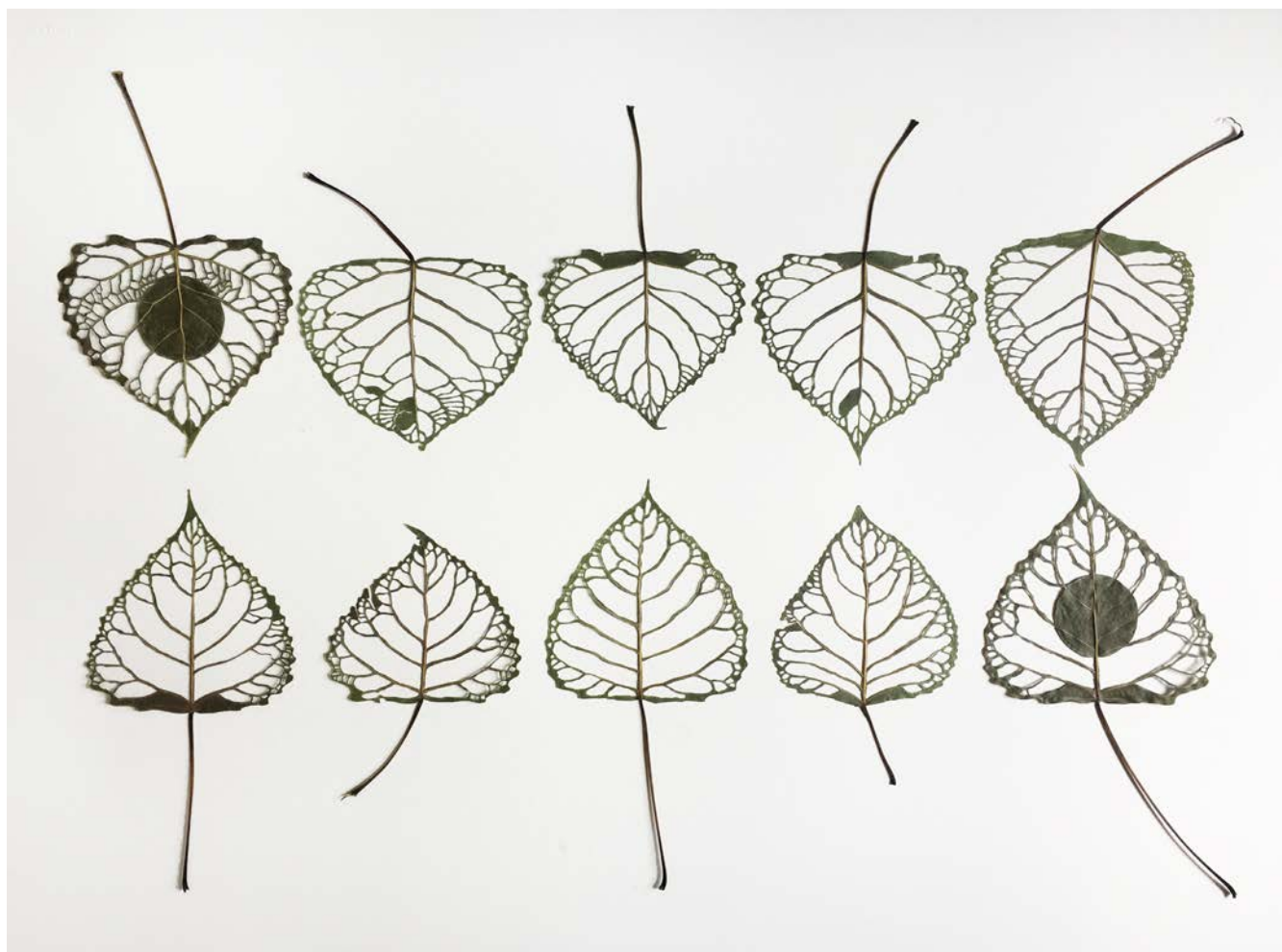
HILLARY WATERS FAYLE

STATEMENT

I want to salvage and revive our connection to the natural world. I study rich textile and hand craft traditions, using them in collaboration with found botanical and organic material. In this way I symbolically bind nature and the human touch. Both tender and ruthless, this intricate and sensitive work implies that our relationship to nature is both tenuously fragile and infinitely complex.

It is my hope to inspire a shifted perspective on the way we view the natural world; to explore and appreciate what is so often overlooked and to realize the potential for existence in balance with nature.

Summerlace, 2019
22 x 30 inches
poplar leaves



SEFEA

HILLARY WATERS FAYLE

Assistant Professor

Virginia Commonwealth University, Richmond, VA

BIOGRAPHY

Hillary Waters Fayle received a MFA in Craft/Material Studies from Virginia Commonwealth University, and a BFA from Buffalo State College. She is an Assistant Professor and head of the Fiber Area at Virginia Commonwealth University. She has previously taught workshops at Penland School of Craft (NC), the Mediterranean Art & Design Program, Santa Reparata International School of Art (Italy), and Yasar University (Turkey). Fayle maintains a lively studio practice and her work has been exhibited nationally and internationally in solo and group exhibitions.

Summerlace, 2019 (detail)
22 x 30 inches
poplar leaves



SEFEA

JANIE WOODBRIDGE

STATEMENT

I am fascinated by the process of weaving and how the interaction of a warp and weft can have infinite design possibilities. By altering a yarn size, type and color you can completely change the surface look of a woven fabric. By altering a weave structure you can alter flat textile into a three dimensional form. This piece, Double Weave Geometric Circle seeks to explore this concept. In using a double weave structure, with two different systems of warp and weft threads, I bring attention to the areas of weave interactions. Each warp and weft system was deliberately planned out and dyed to be in a gradation of color and were designed to work both independently and together. The layers work well on their own but when they weave together they can create a larger greater form.

Double Weave Geometric Circle, 2014
36 x 36 inches
dyes, cotton



JANIE WOODBRIDGE

*Assistant Professor,
North Carolina State University, Raleigh, NC*

BIOGRAPHY

Janie Woodbridge is an Assistant Professor of Textile Design at the College of Textiles at North Carolina State University. She earned her BFA in Fiber Art from The School of the Art Institute of Chicago and her MFA in Textile Design from The Rhode Island School of Design. After years of working as a woven designer in the textile industry, she decided to focus her energy on textile education, studio practice and research. In addition to teaching at the College of Textiles she has taught at the College of Design and Penland School of Crafts.

Double Weave Geometric Circle, 2014 (detail)
36 x 36 inches
dyes, cotton



SEFEA

LM WOOD

STATEMENT

Blurring of boundaries between craft and fine art and between traditional and contemporary art forms, I seek to explore the distinctions between media, process and function. My interest is in creating hybrid works that exist in the “muddy middle” between various areas of study.

Drawing inspiration from the “mysteries” of the photographic image - the element of memory is important in these works. For similar reasons I am also drawn to working with textiles. Much like the photograph, textiles also hold memory; either created through the making or in the using of them.

Technologies allow for the mutability of visual imagery like nothing we’ve ever seen before. Going “digital” opens up new ways of seeing, interacting with, and producing works of art. It also raises questions of authorship and the physicality of the artist’s hand. Both the physical and manifestations of physicality is a common thread throughout all my work.

My desire is to make art that tells a story - not only through how a work is made but also what it “says” to the viewer. Resulting in works that become the artifacts of the human experience.

Corn and Beans, 2019

54 x 56 inches

cotton fabrics

Posthumous quilting by Peg Gignoux.



SEFEA

LM WOOD

*Associate Professor of Art
Elon University, Elon, NC*

BIOGRAPHY

The late LM Wood was an experimental artist living and working in North Carolina, and one of the original members of SEFEA. Originally from Minnesota, LM pursued a variety of careers before discovering art in college. She eventually received an MFA in Photography at the University of Cincinnati and an MFA in Fibers from Southern Illinois University in Carbondale, IL. It was in Carbondale, working with M. Joan Lintault, that LM began her most recent exploration into digitally printed quilts.

LM presented and exhibited her artwork nationally and won several awards, including a grant from the Kentucky Foundation for Women, and a Visual Arts Fellowship from the North Carolina Arts Council. LM was an Associate Professor of Art at Elon University, Elon, NC, until her untimely and unexpected death in March 2019.

Old Maids Puzzle, 2019

54 x 56 inches

cotton fabrics

Posthumous quilting by Peg Gignoux.



SEFEA

RENA WOOD

STATEMENT

My work gives physical form to the ephemeral sense of memory. I use materials that hold the memories of past makers and pay homage by reconstructing their handwork and combining it with my own. I construct and deconstruct my materials to show a suspension between formation and falling apart, the acts of remembering and forgetting, and to represent time passing and time stopped. I work in union with the previous maker, using their handwork as a guide for my own stitching and deconstructing their work. The time I spend working is marked by each stitch, knot, and repetitive act of my hands. The result of my slow and repetitious handwork connects my process to the biological phenomena occurring all the time, gradually growing, multiplying, or deteriorating. I use textile processes to create drawings, both sculpturally and on the surface of cloth, as a way to explore the visual aspects of how memories might appear in our brain and the changes that occur as memories are lost. I attempt to make visual representations of the mysterious parts of life that remain unseen.

Cellular Memory, 2018
50 x 72 inches
vintage textiles, cotton embroidery floss



SEFEA

RENA WOOD

*Assistant Professor,
Tennessee Tech University/Appalachian Center for Craft,
Smithville, TN*

BIOGRAPHY

Rena Wood received her BFA in Fibers from the Kansas City Art Institute and MFA from the Department of Craft/Material Studies at Virginia Commonwealth University. She is an Assistant Professor in Tennessee Tech University's School of Art, Craft, and Design at the Appalachian Center for Craft in TN. Previously, she was a Visiting Instructor at Bloomsburg University in Pennsylvania and a Visiting Assistant Professor at Skidmore College in Saratoga Springs, NY. Rena has been an Artist in Residence at the Houston Center for Contemporary Craft in Houston, TX, Arrowmont School of Arts and Crafts in Gatlinburg, TN, and at the Craft Alliance in St. Louis, MO. Her work has been exhibited nationally in solo and group exhibitions.

Cellular Memory, 2018 (detail)
50 x 72 inches
vintage textiles, cotton embroidery floss



SEFEA

CHRISTINE ZOLLER

STATEMENT

This work makes use of a hand painted silk background covered with numerous faced ovals using both hand dyed and commercial fabrics. The piece is machine quilted and stitched. The concept for this work comes from my having to make many decisions in recent years over where to live, whether to retire, and reinventing myself as a single person after the loss of my husband. The windows are our many choices as we are always hoping that we choose the right one when faced with unlimited possibilities.

In Life We Look Through Many Windows, 2015
40 X 30 inches
Hand Dyed and Commercial Fabrics



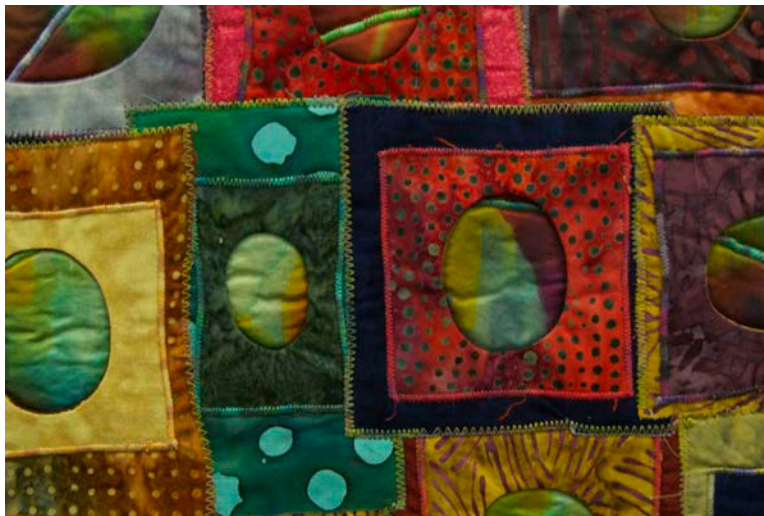
CHRISTINE ZOLLER

*Associate Professor Emeritus,
East Carolina University, Greenville, NC*

BIOGRAPHY

Christine Zoller is originally from New York and currently lives in North Carolina. She has retired Faculty Emeritus after teaching 22 years as an Associate Professor and Coordinator for the Textile Program for the School of Art and Design at East Carolina University in Greenville, NC. She is part of Art 105 in Kinston where her studio is located. Christine's surface design pieces uses hand and digitally printed fabric with embroidered/beaded surface embellishment. Her business, My Art-Christine Zoller creates and sells silk accessories and beaded jewelry. Her work has been exhibited both nationally and internationally and she has taught workshops across the country including the Arrowmont School of Arts and Crafts and Penland School of Craft.

In Life We Look Through Many Windows, 2015 (detail)
40 X 30 inches
Hand Dyed and Commercial Fabrics



ACKNOWLEDGEMENTS

With gratitude:

to elders with and before us
to generations to come
to all who labour invisibly, contributing to this lineage of work.

With acknowledgement that this traveling exhibition is held on the traditional territories of:

Tsalaguwetiye (Cherokee, East)
Osage, and Shawnee
Shawnee and Tsalaguwetiye (Cherokee, East)
Manahoac
Eno, Sappony, Catawba, and Shakori

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ABOUT

SEFEA membership is open to textile arts professors in higher education; textile professionals at craft schools and professional organizations (with teaching experience). 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.

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