

TEXTILE SOCIETY *of* AMERICA

New Directions



A Juried Exhibition of Contemporary Textiles

Sept. 14, 2014 - Jan. 4, 2015

**CRAFT &
FOLK ART
MUSEUM**



Whitney Artell • Guillermo Bert • Caroline Charuk • Lia Cook • Henia Eizenberg
Jenne Giles • Amy Gross • Ana Hedstrom • Mariko Kusumoto • June Lee • Abbie Miller Susan
Moss • Linda Ohrn- McDaniel • Peggy Osterkamp • Meghan Price
Jennifer Reifsneider • Cynthia Schira • Pauline Verbeek-Cowart • Irene LaVon Walker

The Craft & Folk Art Museum is proud to host New Directions: A Juried Exhibition of Contemporary Textiles, featuring current technical, aesthetic, and structural innovations in textile art. Organized by the Textile Society of America (TSA), this exhibition coincides with TSA's symposium, "New Directions: Examining the Past, Creating the Future," taking place at UCLA from September 10 – 14, 2014. The illustrious jury panel selected 19 established and emerging artists whose work reflects the shifts and future movements in textile art. The exhibition has been organized by TSA Board Member Eulanda Sanders Ph.D., Donna R. Danielson Professor in Textiles and Clothing at Iowa State University and Gerry Craig, Professor and Department Head at Kansas State University.

Our partnership with the Textile Society of America situates the Craft & Folk Art Museum within an esteemed circle of scholars and artists who are engaged in important academic research and are supporting the cutting edge of new technology, processes and materials in the field of fiber. This juried show demonstrates the enormous variety of contemporary artistic innovation which is core to the museum's mission to challenge established ideas about craft by exhibiting compelling work that takes traditional techniques in often surprising directions. The Craft & Folk Art Museum is best known for offering work from current artists with forward thinking perspectives and distinctive practices. The museum prioritizes the exploration

of the leading edge of craft, art and design while giving audience to diverse makers whose work is often underrepresented in larger art institutions.

This excellent exhibition and its ambitious schedule of public programs has been realized by the entire Craft & Folk Art Museum staff alongside the Textile Society of America Board of Directors. Special thanks are extended to the jurors: artists Gerhardt Knodel and Carol Shaw-Sutton, Cooper-Hewitt National Design Museum deputy curatorial director Matilda McQuaid, and TSA Executive Director Tali Weinberg, I would also like to thank the curators and TSA President Elena Phipps, as well as Los Angeles fiber artist Ruth Souza.

We are grateful for the support and understanding of our museum board and to our generous donors, the Antonia and Vladimir Kulaev Cultural Heritage Fund. Without the collective efforts and commitment of this esteemed group, this exhibition would not have been possible.

Suzanne Isken
Executive Director
Craft & Folk Art Museum

The Textile Society of America's 2014 Biennial Symposium, *New Directions: Examining the Past, Creating the Future*, includes the organization's first juried exhibition of contemporary textile art. *New Directions* explores change and innovation in textiles in the past while looking at the state of the field of textiles, textile study, production and creativity, today and for the future. Where have we been and where are we going? What are the moments that encapsulate change? What are the shifts in direction for cultures, technology, creativity and knowledge in regards to textiles?

Following this theme, the exhibition includes the work of TSA members from around the world whose practices draw on textile materials, techniques, or knowledge, widely defined. Exhibition jurors, Gerhardt Knodel, Matilda McQuaid, Carol Shaw Sutton, and Tali Weinberg selected nineteen works from established and emerging artists from more than 400 submissions by 159 artists.

TSA is proud to introduce this new outlet to exhibit and recognize the strength of contemporary textile artists and designers in our community. At previous symposia, artists, designers, and craftspeople have presented their work in the form of papers. The nature of artistic production, however, deserves a presentation format more appropriate to the medium, and for 2014, the TSA Board decided to take steps to provide a new forum for artists.

We are grateful to the Craft & Folk Art Museum in Los Angeles for their partnership, providing a venue and professional staff for the exhibition, and to Ruth Katzenstein Souza who facilitated this relationship. CAFAM's mission to challenge established ideas about craft, design, and folk art fits well with our symposium theme of *New Directions*. Already,

we consider the exhibition a success, increasing and diversifying our membership and furthering our mission to foster the exchange and dissemination of textile knowledge across disciplines. Indeed, the artists in the exhibition represent this cross-disciplinary exchange and the reach for new directions. Many of the artists represented push traditional materials and processes to their limits as in Ana Lisa Hedstrom's clamp resist *Ladders* (2013) and Mariko Kusumoto's *Fabric Flower Brooches* (2013). Some merge ancient craft with high-tech such as Guillermo Bert's QR Code woven by a Mapuche weaver, which guides viewers to a documentary on the Mapuche struggle to preserve their land and dignity (*Lukutuwe*, 2012). Others turn towards scientific research, as does Lia Cook who collaborates with neuroscientists and her audience to explore the emotions brought up by engaging with textiles and then embeds this research back into woven cloth (*Intensity-Su Data*, 2013). Still others look for completely new ways of making, such as Caroline Charuk. Her sewn forms are present in the gallery only as dust prints—the residual effect of dropping the concrete-filled forms onto paper (*Square Knot #1*, 2013).

We all benefit from this widening conversation and hope that this will be the first of many biennial juried exhibitions for the Textile Society of America.

Gerry Craig and Eulanda A. Sanders,
TSA Board Directors at Large and Juried
Exhibition Committee Chairs

Tali Weinberg
Executive Director
Textile Society of America



Whitney Artell



Borderlands, 2012; Jacquard woven fabric, wool, mohair, rayon & nylon yarns; 108" x 52"
Collection of the artist

BIO: Whitney Artell was born in New Jersey in 1983. She received her MFA in Textiles from the Rhode Island School of Design in 2012 and her BFA in Fiber from the Maryland Institute College of Art in 2006. Whitney's work has been exhibited at the Gray Gallery in Greenville, NC, The Greater Denton Arts Council in Denton, TX, The New York Design Center in NYC, and at Haystack School of Crafts in Deer Isle, Maine. In 2014, Whitney was selected to participate in the Winter Workspace residency at Wave Hill in Bronx, NY. She lives and works in Brooklyn, NY.

STATEMENT: The concept of the sublime refers to an aesthetic quality of greatness that evokes simultaneous feelings of wonder and terror in the viewer. Historically, it is associated with the beauty of raw nature and its power over the individual. In my current work, I translate this into a contemporary context, where nature does not exist separately from the impact of humans and industry. I examine my personal relationship to the urban landscape and extract moments of sublimity I experience in the city, when the sunlight casts a beautiful glow on gritty man-made structures. I am interested in the liminal spaces, where the natural world merges with the built environment. I weave fabric on the jacquard loom and manipulate photographic imagery into complex patterned surfaces, which I then hand-manipulate to mimic the fusion of organic and structured geometries that describe a socially constructed nature. Outdated modes of thinking, social and economic structures rely on the nature/culture dichotomy. By creating a third nature, I confront the viewer with the reality that there is no returning to raw nature. My work describes the contemporary toxic sublime, a new form of beauty that is both captivating and terrifying.

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Guillermo Bert

BIO: The work of Guillermo Bert has been exhibited extensively in the US and abroad. Recently he has participated in exhibitions at the Pasadena Museum of California Art, Museum of Art & History, Museum of Latin American Art, San Diego Museum of Art, The Fowler Museum at UCLA, and the Museum of Tolerance and the Architectural Design Museum. The series Encoded Textiles deals with identity issues of indigenous communities by capturing stories from the Americas, encrypting them on bar-codes, and having them woven by master weavers from the same communities, combining ancient and cutting edge technologies.

STATEMENT: As a visual artist, I am fascinated with the concept of encrypting messages. Beginning with my series Bar Codes: Branding America, I used these high tech devices to question the price of societal values - such as democracy and justice - by blurring the line between culture and commodities. My current project, Encoded Textiles, extends earlier motifs into new work that engages a new generation of bar codes and Indigenous symbol systems through textile arts. I first noticed that QR codes, share remarkable similarities to the textiles of Mapuche peoples of my home country in Chile. From this observation, I began my multilayered project, collaborating to date with Mapuche, Navajo, and Zapotec weavers. In this techno society, our identities are digitized and, in the process, may be stolen or lost - parallel, perhaps, to the identities "lost" by indigenous peoples who become subsumed by the dominant society. This project intends to poetically reverse this process. It is collaborative - between members

of the community and myself, and in the gallery space through the click of a mobile device. By using a smartphone to "de-code" the design on the weaving, the viewer can visually enter into a digitized portal of Native American life. My goal is to expand to 10 countries throughout Latin America, as intended in this traveling project of 21st century technology, Indigenous weaving techniques, and cultural revitalization grows. The piece Lukutuwe (Fertility) exhibited here captures the story of Jaennette Paillan, a Mapuche filmmaker. She started very young. Without a formal education in documentary filmmaking, she began to document the Mapuche struggle to preserve their land and dignity, later becoming an internationally well-known documentarian. This piece was woven by Anita Paillamil, also from the Mapuche community.



Lukutuwe (Fertility), 2012; Wool, encoded with Aztec bar code and eight minute documentary video; 90" x 60" Collection of the artist

Caroline Charuk

BIO: Caroline Hayes Charuk stages uncanny encounters between material and form. Gestures caused by gravity or airflow sit in paradox with referential imagery. Her work has been included in exhibitions at the Berkeley Art Museum, Interface Gallery, the Wattis Institute for Contemporary Arts, and elsewhere in the United States. She studied textiles at Alfred University (BFA 2008) and ceramics at California College of the Arts (MFA 2013), and is based in Oakland, CA.

STATEMENT: Each dust print begins with a muslin sack sewn in the shape of a particular figure. The word figure, in its most general sense, denotes a form with a discreet, closed exterior. Figure reminds me of the diagrammatic or symbolic images in a textbook. I sew forms that are structured, symmetrical, and referential. I fill the muslin shape with dry concrete mix, and toss it onto a wet sheet of paper. The prints capture an instant of impact, and the subsequent settling of the cloud of dust. The impact disrupts the legibility of the muslin's form, and leaves a trace of a visceral, violent instant in incredibly subtle detail. The weave of the muslin, seams, folds, and threads are visible with near-photographic detail. The imprint of the form is surrounded by a halo of dust blown outwards by the impact.

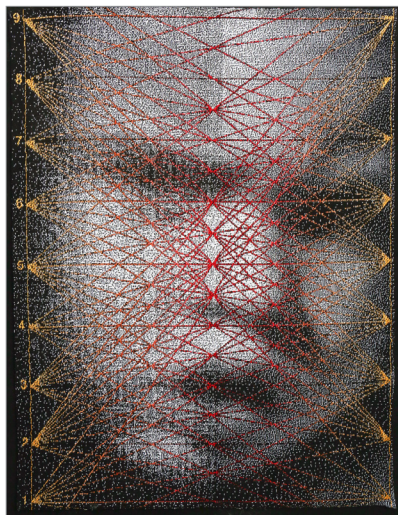


Square Knot #1, 2013; Uncured concrete dust on paper; 30" x 22"
Collection of the artist

Lia Cook

BIO: Lia Cook works in a variety of media combining photography, weaving, painting, and digital technology. Her current practice explores the sensuality of the woven image and the emotional connection to memories of touch and cloth. Her recent solo exhibitions: "Neuro Nets + Net Works" at Perimeter Gallery, Chicago, "Icones Jacquards" at Les Drapiers, Liege, Belgium and at University of Wisconsin, Madison included large-scale woven faces, video animation, process documentation and public participation. Cook exhibits her work nationally and internationally, most recently in Belgium, The Netherlands, Hong Kong, and China. Her works are in the permanent collection of the MOMA; Metropolitan Museum of Art; Cooper Hewitt; Museum of Arts and Design, New York; Minneapolis Institute of Art; Cleveland Museum of Art, Smithsonian Museum, Washington DC; The National Collection, France; de Young Museum, San Francisco; Oakland Museum of California; Musee Bellerive, Switzerland; National Gallery of Australia, Hangzhou Art Museum and China Silk Museum in Hangzhou.

STATEMENT: In my work I explore the sensuality of the woven image and the embodied emotional connection to memories of touch and cloth. I use a digital handloom to weave images (of faces) that are embedded in the structure of cloth. The digital pixel becomes a thread that when interlaced with another becomes both cloth and image at the same time. I am particularly interested in the threshold at which the face image dissolves first into pattern and finally into a sensual tactile woven structure. What does this discovery and the resulting intense desire to touch the work add to our already innate,



Intensity-Su Data, 2013; Cotton, rayon woven; 52" x 39"
Collection of the artist

almost automatic emotional response to seeing a face? My most recent work investigates the nature of this emotional response to woven faces in collaboration with neuroscientists using both the process and tools of the laboratory as well as direct behavioral studies. This artwork draws on visualized data collected from behavioral studies conducted within the exhibition space itself. A woven face was compared to a photographic print of the same face. The viewer was asked to observe the works individually in 2 separate spaces and to respond to 2 questionnaires. This woven artwork combines intensity ratings for the two images being observed. A visualization of the resulting data is superimposed over 2 versions of the same image. On the left half is a weaving of the weaving and on the right half a weaving of the photograph.

Henia Eizenberg



Fabric Fall, 2011; Fabric, triple weave, woven on an industrial jacquard loom (Dornier), metal construction 86.5" x 67" x 12"
Collection of the artist

BIO: Henia Eizenberg was born in Israel. She studied textile design at the Royal Academy of Art in The Hague Netherlands, graduated in 1981. Since then she lives and works as a freelance designer in Netherlands.

Selected projects: Woven curtains for the contract market, Kvadrat, Denmark • Woven curtains for the residential market, Natural Fabric, Spain • Room divider 'Fabric Wall' - commissioned by the Dutch Textile Museum and included in their collection • 'Blow' room divider for the window of Gallery Help U Zelfen Winterswijk Netherlands • Textile work for W.s.l.o.t - a multimedia installation Vooruit Gent Belgium

STATEMENT: 'Fabric Fall', a weave of various yarns, light rays and air, falling from a metal construction. All together they create a form sensitive to light, space, and time. It is a pliable organic form full of contradictions: heavy, rigid, light, airy, transparent and reflective.

I design for the textile industry and work on projects in cooperation with architects for whom I design unique pieces. Movement, play of light and color, and the quality of materials, are important elements in my work. I look for the expressive potentials inherent in the material. My way of working is by means of research and association. My research focuses on two inseparable aspects: A search for new tactile qualities which takes me to unusual and surprising combinations of material, structure, form and color; and a search for ways to integrate my work with the requirements and characteristics of a specific space or an industrial product. Moving between mass production and 'unica' inspires me. It is an attempt to bridge between anonymity and identity, between industry and craft. It means approaching the same resource from a different angle. Experiments with industrial materials and techniques like Jacquard loom and various yarns laid the basis for 'Fabric Fall,' which in turn became the basis for the development of an industrial product.

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Jenne Giles

BIO: Jenne Giles is a San Francisco Bay Area-based artist whose work ranges from traditional fine arts and crafts to innovative performance and installation art. She is an internationally recognized feltmaker for her commercial designs. Her soft sculpture work is a return to conceptual fine art.



STATEMENT: This piece is an effort to recreate the actual dead hare from Joseph Beuys' performance piece "How to Explain Pictures to a Dead Hare (1965)." It is uncertain if the animal is dead or dying. This question is left to the viewer. What might one say to it? What might it say back?

Dead Hare, 2013; wool, silk, bamboo, Tencel
10" x 25" x 17"
Collection of the artist
photo: Dana Davis

Amy Gross

BIO: Amy Gross was born in New York and received her BFA from the Cooper Union in NYC. After attending the Skowhegan School in Maine, she established Color Box Studio, Inc., and Amy Designs, Inc., companies specializing in textile and surface design. In 2006, Gross received a grant from the South Florida Cultural Consortium. Her fiber sculpture is represented by Blue Spiral 1 in Asheville, NC, and Watson MacRae gallery in Sanibel, FL. She has exhibited in galleries and museums in the United States and has been included in 2013 issues of *Fiber Art Now* and *American Craft Magazine*.

STATEMENT: My embroidered and beaded fiber pieces are my attempt to merge the natural observable world with my own inner life: I'm trying to remake nature sieved through my own experiences. I've always been attracted and frightened by things that are in their fullest bloom but on the verge of spoiling. There's such beauty and sadness to them, heightened by the undeniable inevitability of their ending. The process forces me to look at and think about what I would rather pretend does not exist – the heedlessness of time, the undermining of the visible and the invisible. My elements mimic both the microscopic and the visible. They grow, they alter, they cling, they climb, they overtake, much like those intricately odd plants and spores and insect life along paths and under rocks, those microcosms underfoot. They suggest not only what can be seen, but



Conjoined, 2011; Embroidery, beads, yarn, fabric transfers, fleece, wire, pom poms, chenille, hand-sewn
40" x 38" x 10"

Collection of the artist

also what cannot, the first alterations of disease, the first steps towards extinction. At a time when we're becoming more and more aware of the damaging interactions between man and nature, my objects are considering mutations of the real and the engineered. The rule is that my life forms are not corporeal, they're still and silent imitation. The attempt to control the changes made by time is a particularly human conceit. So my objects don't die. They diagram stages of decay and change, but they do not demonstrate them. My making these things will not stop time, but hold things still, selfishly, for a little while. In a time when we are becoming aware of the limits of our presence here, the need to pause feels paramount.

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Ana Lisa Hedstrom



Ladders, 2013; Wool felt, natural dyes, clamp resist
74"x30"
Collection of the artist

BIO: Ana Lisa's signature shibori textiles are included in the collections of the Cooper Hewitt, The Museum of Art and Design, the De Young Museum, the Oakland Museum, and the Racine Museum. She has completed public art commissions for the Emeryville, CA city hall and the American Embassy in Brunei. Teaching engagements include SF State University, California College of the Arts, and numerous international conferences and summer art programs. Her awards include NEA grants and she is a fellow of The American Craft Council.

STATEMENT: Ladders is dyed with natural dyes on wool felt using clamps with carved channels which allow the dye to flow along the striped pattern. The technique is simple, but there are infinite possibilities for piecing each rectangular element. The Shosoin temple in Nara includes samples of silks from the 8th century that were dyed using carved clamps depicting animals, birds and curling vines. The exact origin of these textiles is unknown, but the iconography suggests Persian sources. Recently there is interest in folk textile traditions using carved clamps. The village of Yishang in Zenjiang province has one of the last carved clamp workshops in China. In Japan the technique of using carved clamps for kimono lining is no longer practiced, but individuals in Japan have recently done research and documentation on this tradition. I am interested in this history and the application for contemporary art textiles, and look forward to a revival of this concept in textile arts.

Mariko Kusumoto

BIO: Mariko Kusumoto was raised in a 400-year-old Buddhist temple in Japan. She received her BFA in oil painting and printmaking from Musashino Art College in Tokyo before moving to the USA, where she earned her MFA in printmaking from the Academy of Art University in San Francisco. She was a metalsmith for eighteen years. Since 2013 she has also been working with fabric. Mariko was previously represented by Susan Cummins Gallery in Mill Valley, CA, where she has had several solo and group shows. She is now represented exclusively by Mobilia Gallery in Cambridge, MA and has been based in Lexington, MA since 2005.



Fabric Flower Brooches, 2013; Polyester, Silk, Sterling Silver; Each flower's diameter is 2" - 4"
Collection of the artist
Courtesy of the artist and Mobilia Gallery, Cambridge, MA

STATEMENT: The impetus and inspiration was in discovering tsumami zaiku, a traditional Japanese technique used by craftsmen since the Edo Period (1603-1867) for fabric flower hair ornaments worn with kimono. This origami-like technique creates complex and beautiful patterns. Women wearing these hair ornaments were often depicted in Ukiyo-e woodblock prints during that era. The fabric flower pins were created using the same traditional technique. I'm combining the classical techniques with a modern aesthetic. I dye silk with various colors and then cut them into squares, fold each petal, and assemble. For my other pieces, I used a heat-setting technique. I was so fascinated and amused by the ability of the synthetic fabric to permanently memorize shapes when heated. Since I had little information about how to heat-set synthetic fabric, I spent a lot of time experimenting with a kiln, trying different temperatures and using different shapes of metal and glasses for molds, which are removed after heat-setting. This is how all the shapes of my pieces are formed and also dyed in a kiln. I love the translucency of fabric. I like to use them in layers and add moving parts to create playful or mysterious atmospheres. Although I am a metalsmith, I was immediately drawn into this fabric world, which is completely the opposite of metal. I enjoy combining classical techniques with a modern aesthetic. The process of discovering and exploring takes me to different places. I feel endless, unlimited possibilities with these techniques and materials: polyester, nylon, silk, and heat. Delicate, simple, and also detailed, I strive to create my own natural forms. In this show you see some examples from my journey.

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June Lee

BIO: June Lee was born in Korea in 1985, and grew up in Seoul. She received her BFA from The School of the Art Institute of Chicago in Painting and Drawing and an MFA from Cranbrook Academy of Art in Fiber. She is now working and living in Korea and has participated in many shows in the U.S, Germany, France, and Korea.

STATEMENT: The term “Bystander Effect” was given after a murder case in US. In 1964, an American woman named Kitty was murdered in front of her house in New York. 38 people witnessed her murder, but until she was stabbed to death, none of them called the police or the ambulance, or tried to stop the crime. Even when an individual was in a fatally critical situation, 38 witnesses just remained bystanders. At the time, this event became a huge social issue. However, this wasn’t a social problem of only just that time. Bystanders are evident everywhere. Bystanders are in every facet of society, even myself, at times. What’s more serious is that everyone, regardless of age, is affected by the problem. There aren’t too many people who would help someone passed out on the streets. We are being bystanders to someone when they are down and out and asking for help, and we turn aside focusing only on our own problems. Countless things that happen quietly in our society are cases of bystander effect that make select individuals into outcasts. Thinking how I can become a social outcast due to the distant indifferent bystanders, I find this a serious problem that can’t be overlooked in silence. This work traces individuals becoming an outcast in a society, and how the majority or the society overlooks the individual outcast

in silence. Departing from previous materials or working approach, I made small figures for this work. Taking two different postures, the figures either have their arms crossed, or have hands tied behind their back. The two postures symbolize bystanders, hiding their hands and saying “I have no hands to help you” and “I have nothing to do with you.”



Bystander, 2011–2014; Mixed Media; Dimensions variable
Collection of the artist
Photo credit: Studio Myung in Korea

Abbie Miller

BIO: Abbie Miller received her BFA from the University of Wyoming in 2004 with a minor in apparel construction and she holds a Post-Baccalaureate Certificate from Maryland Institute College of Art (2005) and a MFA from Cranbrook Academy of Art (2007). Miller's work has been featured at The Nicolayson Museum of Art, Reading Public Museum, Cranbrook Academy of Art Museum, Portland Art Museum, and the American Academy of Arts and Letters. Her sculptures are included in the permanent collections at the Portland Art Museum, and American Academy of Arts and Letters.



Untitled, 2013; Vinyl, 200ft Zipper, thread, wood
75" x 50" x 39
Collection of the artist

STATEMENT: My Zipped series is an expression of the confluence of time, structure, and form. Each sculpture uses as its materials both new and old vinyl, meticulously found from a range of sources. My work is laborious, combining methodical sewing techniques, custom manufactured zippers, and constructed scaffolding. This obsessive approach to sewing and construction is not only an accumulative process but also creates a sense of intimacy with large-scale sculpture. These processes draw out an extreme sense of intricate materiality within an industrious product. It is my hope that these sculptures exist in paradox, imbued with the tension between mechanical labor and handcraft, unfamiliarity and comfort, precision and beauty. Deconstruction is as constant as construction, and remains a present component in the finalized object. Even though these imposing sculptures appear solid and are grounded, static, they can be unzipped off their frames into flat skins- unrecognizable incarnations of themselves-as a singular line, or map of a three-dimensional space. This mode of working stems from my background in clothing construction and pattern making and explores the nature of embodiment. Industry is a strong aspect of this series. I am interested in vinyl for its materiality and sculptural qualities, and the subtle way this textile signifies a culture of wealth and excess as a plastic product made from petroleum. Simultaneously overlooked and over utilized, vinyl is rooted in a history of Americana and modernism. My material is sourced primarily through clearance textile warehouses. The decisions I make are often dictated by reject colors or missed industry projections on consumer desires. Thus much of my aesthetic is derived from an anti-market or post-market product.

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Susan Moss

BIO: Moss, a professor in the Department of Art & Design at Fort Lewis College in Durango, CO, has an MFA in painting and drawing from the University of Nebraska. She has taught all levels of drawing for many years. Her large-scale drawings examine connections between domesticity and museology and have been exhibited in over 60 juried, invitational, national, and regional venues, earning many awards. A few years ago, acting on long-standing interest and desire she taught herself how to sew, making over 100 aprons for a senior citizen center in rural Costa Rica. She also turned her attention to textile art, especially embroidery. As an interloper in the textile art world, this involved quite a lot of study, attending workshops to learn digital and hand surface design techniques, and traveling on self-directed textile study tours. She has written for the UK Embroidery magazine and is currently researching how teachers in the textile field foster creativity through their teaching. In a recent residency at Willapa Bay AiR in Oyster-ville, WA, and in her ongoing studio practice, Moss uses thread as a drawing tool, working to build a bridge across the obsessive-ness and spontaneity of these processes.

STATEMENT: The touchstone for this piece is both loss and the joy of connection. It's part of an exploration that currently absorbs me – how to integrate the spontaneity of drawing with the stitched mark, creating play between embroidery's restraint and the improvisation that drawing invites. I'm curious about the qualities of line that can be created with simple stitches (couching predominates here) and about the expressive possibilities of such marks. Can a stitched mark partake of the immediacy and accessibility of drawing? Of course! In this piece, I've worked with little or no planning, relying on improvisation and responsiveness as the work progresses.



The Illusion It Will Last Forever, 2013; Hand embroidery, cotton cloth & threads, appliqué, natural dyes
43" x 45"

Collection of the artist

Linda Ohrn-McDaniel



BIO: Linda Ohrn-McDaniel, MFA, is an associate professor at Kent State University. Her creative work focuses on circles, hearts and the knit stitch. Her interpretation of these themes are explored in texture, color, shape, through creative patternmaking, surface and knit techniques. Her work has been shown in juried exhibitions on the national and international level as well as solo exhibitions and awards. Most prestigious awards are; Lectra Outstanding Faculty designer award, and the Ohio Arts Council's Award for individual Excellence. Her latest solo exhibition shown at Kent State University Museum (2012) also traveled to Orebro University, Sweden (2013) and Dallas, Texas (2014).

STATEMENT: This coat was created on the theme translation. When brainstorming about the theme many things came to mind. However, the one thing that stuck with me was how fabric structures are like languages and that fashion and textiles are formed using those languages much like a book uses language to communicate ideas, fashion and textiles use fabric structures to communicate design. Here the idea was to put one of those languages in focus and give it a new expression by using it as embellishment and make the actual structure, the focal point of this coat. I knew the fabric for the coat was going to be a woven and therefore I choose to use knit as the embellishing structure. The woven background was able to give the coat the body I was looking for. I looked at knit structure and tried to think of how it could translate into the design without giving the typical knit sweater feel. After lots of ideation and testing the final design evolved. Using a striped approach I was able to give the knit feel I was looking for. However, instead of having each row of the knit directly next to the other I set a strip of wool in between them and made the knit rows piping with a cord that would come out of the piping and knit to the next row. Each row starts with a hand tied button then comes out to knit in 6 places around the body and once on each sleeve then finishes with a button loop. All shaping of the coat is placed in the stripes as well, including most of the sleeve seams. To create a more interesting design the stripes are the widest at the top and bottom and become narrower around the waist.

Translation of a Stitch, 2013; Wool and rayon rat tail and silk piping; 32" x 25" x 22"
Collection of the artist

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Peggy Osterkamp



Four Veils, 2013, Handwoven silk
60" x 29"
Collection of the artist

BIO: Peggy Osterkamp is an artist and textile designer. She has published four books and a DVD about the techniques of weaving. In addition to her art and teaching, Peggy was a textile scholar, researching textiles at the Cooper-Hewitt Museum. Her artwork is in private collections and has been shown in galleries across the United States and internationally.

STATEMENT: I am interested in weaving sheer cloth. Structure fascinates me. The structure of weaving depends for its existence on each individual thread. It is elusive-seeming, both fixed, looking like a cloth, and variable with threads deviating greatly from the plane.

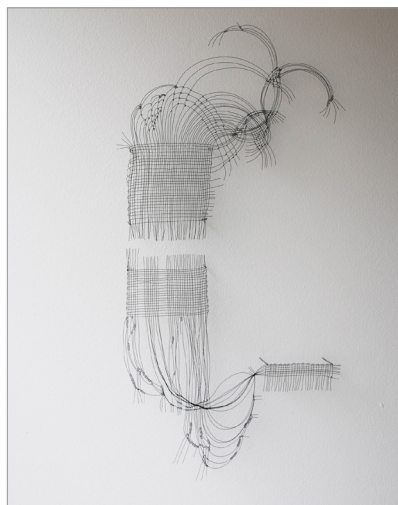
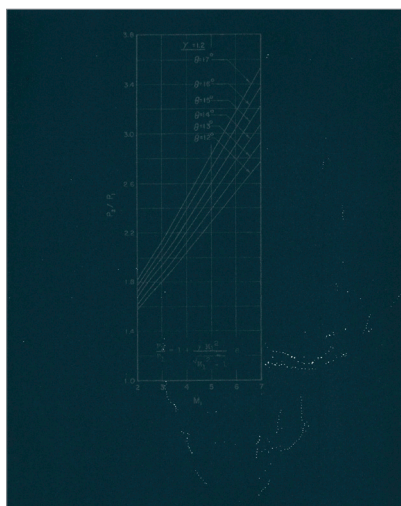
My idea was to weave 3-dimensional objects out of very fine silk threads so that they would be translucent and mysterious. I want the viewer to see the shapes as they change with the air currents. The four veils are light and move, and look delicate and sheer, and cast shadows. I want the viewer to see the veils as a whole from a distance and to walk up close—nose-to-nose—with them and observe the beauty of the curves and shapes created by the woven threads. They could be hung out in space or hung so they cast moving shadows on a wall.

Meghan Price

BIO: Meghan Price is an artist and educator living in Toronto, Canada. She holds a degree in Textile Construction from The Montreal Centre for Contemporary Textiles (2003) and an MFA from Concordia University (2009). Her work has been exhibited in Canada and the U.S., Turkey, Ukraine, Italy, Cuba, Sweden, Argentina and Australia. Price has been the recipient of numerous awards and grants and has held residencies at Artspace Sydney, Open Studio in Toronto and the Scottish Sculpture Workshop. Her work is represented by Katzman Contemporary, Toronto.

STATEMENT: Print and textile construction are at the centre of my practice. Found pattern and patternmaking processes are tools I use to closely consider natural phenomena and ways of understanding them. I am drawn to places where reason and strict methodologies coexist with intuition, improvisation and flux. I use the dual nature of textiles – their mathematical

and ephemeral qualities to make work that responds to and embodies paradox. Through print processes, I create iterations of my textile work. These exist as documents of process and as diagrams of objects. In these ways, I reference the traditional function of print to record and communicate knowledge. The works on view are part of a larger body of work called *Astronautics*. This project is a response to diagrams found in the book *Design Data For Aeronautics and Astronautics* (ed. Richard B. Morrison, University of Michigan, 1962). It includes a series of six paperless wire drawings constructed with a lace-making process and a series of six screen prints. Depicting the found diagrams as they were perforated by constellations of pinpricks, the screen prints exist as records of the drawing process.



Wind Velocity Knots, 2013; Wire construction and corresponding silkscreen print; Wire 10" x 10"; print 9" x 13"
Courtesy of the artist and Katzman Contemporary Gallery

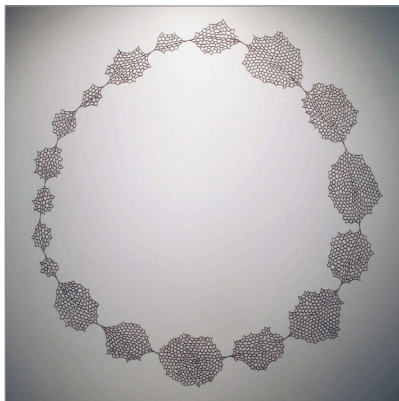
New Directions: A Juried Exhibition of Contemporary Textiles, Sept. 13, 2014 - Jan. 5, 2015

Jennifer Reifsneider

BIO: Reifsneider has exhibited her work across the United States, including at the Torrance Art Museum and Pacific Design Center, Los Angeles; Cartin Gallery, West Hartford, CT; and Basilico Fine Arts, New York. In 2013, she participated in High Desert Test Sites with the artist collective, Constellation Lab, and received an Investing in Artists grant from the Center for Cultural Innovation. Reifsneider was raised on a working farm in rural southeastern Pennsylvania. She earned her MFA from California State University, Long Beach in 2011, and maintains a studio at Keystone Art Space in northeast Los Angeles.

STATEMENT: Identity arises in language, memory, and experience, and dissolves in the gaps between. My artwork combines forms and systems of identification, such as measurement, accumulation, and mapping, with labor-intensive processes. I am looking for the sense and nonsense connecting mind and body. *Crown-Sole Cross Section* is the result of charting my body's latitudes from the crown of my head to the soles of my feet.

The character of my work is rooted in the utilitarian materials, cyclical labor, and natural patterns that defined my rural upbringing. Works are seeded with contradictions and cultivated with patience. I most often use materials and techniques from fiber traditions, which are ancient manipulations of tension designed to control the threat of chaos. I hope these subtle frictions in my work allow for moments of transition and balance between states that are fragile and stubborn, confident and ambiguous, or exact and hidden.



Crown-Sole Cross Section, 2013, Crocheted and sewn cotton thread, rust
95"x90"

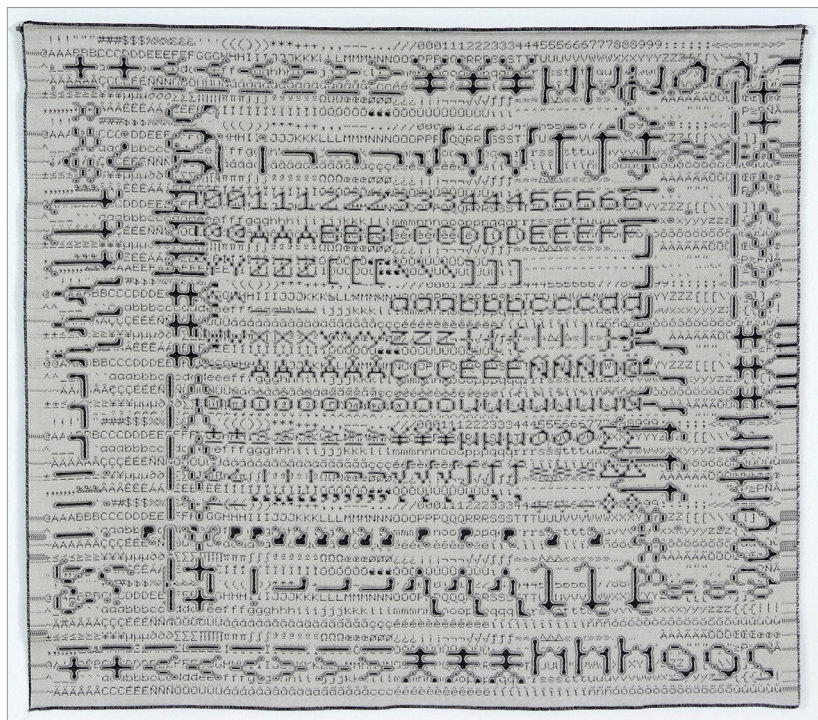
Collection of the artist
Photo: Matt Dreiling

Cynthia Schira

BIO: Cynthia Schira earned her B.F.A. from the Rhode Island School of Design and her M.F.A. from the University of Kansas, where she taught from 1976 to 1999, and is professor emerita. Schira was awarded two prestigious grants from National Endowment for the Arts Craftsman's Fellowships, in 1974 and 1983. In 2000 she received the Gold Medal from the College of Fellows of the American Craft Council, in recognition of her lifetime of achievement. An Honorary Doctorate of Fine Arts from RISD was awarded in 1989. She has been exhibiting nationally and internationally for many years

STATEMENT: My continuing and underlying intent has been to integrate woven structure and image in such a way that they are physically and visually inseparable. Varying series have evolved over time within these general parameters. Most recently I have been translating systems of marks – diagrams, ciphers and computer gibberish into traditional formats – visually connecting epochs as I work towards a provocative form.

Sampler, 2010; Jacquard woven; 53" w x 60" h
Collection of the artist
Photo Credit: Neal Reach

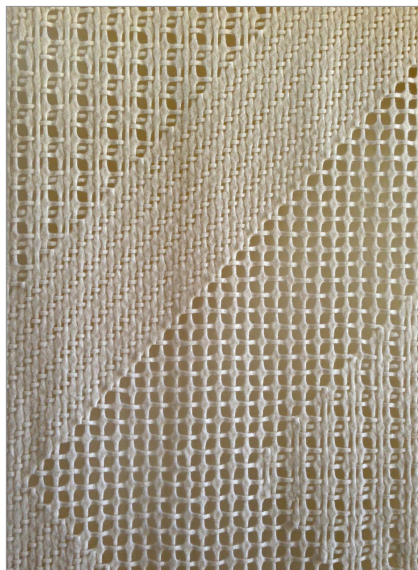


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Pauline Verbeek-Cowart

BIO: Pauline Verbeek-Cowart, a native of the Netherlands, received her BFA (1982) in Fine Art from the Maryland Institute and her MFA in textile design from the University of Kansas (1995). She chairs the Fiber department at the Kansas City Art Institute where she has been teaching since 1997. Ms Verbeek-Cowart's academic and Fine Art careers have garnered her numerous awards including the Kansas City Art Institute's Excellence in teaching award (2007) and in 2008, the Kansas Arts Commission Master Fellowship in Visual Art/Fine Craft. Her industrially woven work crosses boundaries between Fine Art and applied textiles and is directed toward lace like and textured, high-end, artisanal fabrics. Her work has been exhibited extensively in both national and international venues including France, Germany, Japan, Australia and Korea.

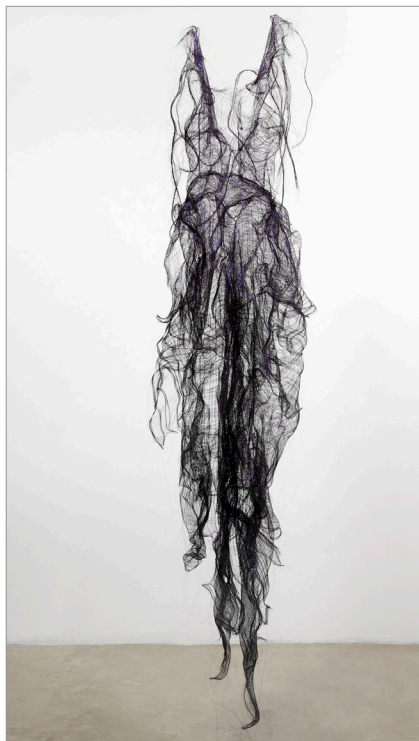
STATEMENT: The concept of "lace" in the Felted Lace series is structural. I am interested in the architecture of cloth and the properties of fibers and yarns. Felt Lace 2 demonstrates the dimensional and transformative potential of cloth. I have chosen to limit my colors to off white, the natural un-dyed state of the wool. This is a conceptual decision as well as a visual one. The un-dyed state of the wool is the most direct and sustainable choice and it allows me to place most of the emphasis on the structural aspects; the play between the pattern of openings and the clumping of the fibers into contrasting, opaque, solid areas. Positive and negative spaces create a pattern that is in the cloth itself, not merely on the surface.



Felted Lace Diamond, 2014; Dobby woven, wet finished, hand cut. Fine merino wool; 42" x 84"
Collection of the artist

Irene LaVon Walker

BIO: Irene LaVon Walker is an artist living in Ferndale, MI. She was raised traveling the country with her parents and their small leather business. Artists and craftspeople surrounded her all throughout her childhood. She received her MFA in Fiber Arts from the Cranbrook Academy of Art in 2014 and her BFA in Textiles Design from the University of Kansas in 2004. The main focus of her practice has been centered on weaving cloth she then uses to create garments and installations. Her work has been exhibited around the country.



Dress #3, 2013; Woven monofilament and mylar; 7.6' x 18" x 10"; Collection of the artist; Photo: PD Rearick

STATEMENT: Using the traditional methods of weaving and felting, combined with modern materials, I produce cloth to create sculptural garments and environments. These garments appear to be a distant reminder of a world that is not our own, but still feels familiar, like the hazy recollections of our dreams or the ever shifting shadows of memory. The garments blur the lines between art and fashion, and can be worn or displayed void of a body, as a floating ghost like being. Additionally, I seek to distort synthetic materials through my process, allowing them to resemble natural materials. The monofilament nylon used to weave the cloth is transformed to mimic hair. The created environments mirror elements found in nature yet are blurred and reimagined to become new and strange formations. Some of the elements I am currently incorporating in my work are clouds and trees. The clouds are created with dangling tendrils of monofilament that caress the viewer as they walk through them, allowing the experience to be more than a simply visual one. While creating this world I have been drawn to Victorian hair art and the idea of loss and mourning. These floating figures appear to be the ghosts of our memories, we recognize them but don't always know how or why. Drawing inspiration from nature, historical clothing, and the space between fantasy and reality, I strive to create a sense of discovery and wonder that transports the viewer to a different time, place and world. This world is both familiar and strange.

New Directions: A Juried Exhibition of Contemporary Textiles, Sept. 13, 2014 - Jan. 5, 2015

Jurors

Gerhardt Knodel is an artist with a long career as an educator. As an Artist-In-Residence at Cranbrook Academy of Art (Michigan), and Head of the Fiber Department 1970-1995, he worked with graduate students who have become leaders in their field, nationally and internationally. He served as Director of Cranbrook from 1995-2007. His work has been presented in art galleries and museums throughout the United States and internationally including exhibitions at the San Francisco Museum of Art, the National Collection of Fine Arts, Washington, D.C.; the British Craft Centre, London; The Central Museum of Textiles, Lodz, Poland. Commissioned architectural works have been installed in cities across the US and his work is in collections at the National Museum of Fine Arts, Washington, D.C. Cranbrook Art Museum, Minneapolis Institute of Art, Milwaukee Museum of Art, Detroit Institute of Arts, Rhode Island School of Design, Wadsworth Atheneum, and the Indianapolis Institute of Art. He is the recipient of many prestigious grants and awards and has an Honorary Doctorate from Maryland Institute of Art. He holds an MFA from Cal State Long Beach and a BFA from the University of California, Los Angeles.

Matilda McQuaid, (MA, architectural history, University of Virginia and BA, art history, Bowdoin College), is Deputy Director of Curatorial and Head of the Textiles Department at the Cooper Hewitt Smithsonian Design Museum. Prior to the Cooper Hewitt, she worked at The Museum of Modern Art, NY, where she curated over 30 exhibitions, including the highly acclaimed "Structure and Surface: Contemporary Japanese Textiles." At Cooper Hewitt, her exhibitions have included "Josef + Anni Albers: Designs for Living" (2004), "Extreme Textiles: Designing for High Performance" (2005), and "Color Moves: Art and Fashion by Sonia Delaunay" (2011). Currently she is co-curator for "Tools: Extending Our Reach" for the reopening of the Cooper Hewitt in December 2014. Among her many publications are *Structure and Surface: Contemporary Japanese Textiles* (1998); *Extreme Textiles: Designing for High Performance* (2005); and *National Design Triennial: Why Design Now?* (2010), and *Tools: Extending Our Reach* (2014). She has also been an active contributor and recent board member for TSA.

Carol Shaw Sutton is a sculptor and installation artist specializing in fiber and textile processes. Her work has been included in museum exhibitions in Switzerland, Germany, Italy, France, Japan and Canada, as well as New York, San Francisco and Los Angeles. It is included in major museum, corporate and private collections worldwide such as The Oakland Museum of Art, The San Francisco Museum of Fine Arts, The University of Lausanne, Switzerland, The Charles A. Wutsum Museum of Art, New York, The Mint Museum, North Carolina and Jean Lucrat Center for Tapestry, Switzerland. She is the recipient of numerous prestigious grants and awards. Locally she has been awarded the Public Corporation for the Arts Fellowship from the City of Long Beach, CA and The Outstanding Professor Award from the California State University, Long Beach. Carol Shaw-Sutton has been a Professor of Art at California State University for 23 years and has been the Chairperson of the Fiber Program for 15 of those years. She currently works and lives in Long Beach, CA.

Tali Weinberg is the Executive Director of The Textile Society of America and an artist, curator, and educator based in Berkeley, CA. Her work, included in public and private collections, has been exhibited at the Berkley Art Museum, San Jose Museum of Quilts & Textiles, The Wattis Institute for Contemporary Art, The Textile Arts Center in New York, The Art Factory in Paterson, NJ, and a number of other galleries. She has curated and juried exhibitions in New York and the San Francisco Bay Area and has taught and lectured at California College of the Arts, Penland School of Craft in North Carolina, and the Textile Arts Center in New York. She holds an MFA from California College of the Arts and an MA and BA from New York University.

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