

Art Cloth Symposium

July 20–26, 2006

- keynote address by Jane Dunnewold, "What About Art Cloth Now?"
- workshops by international artists: Jane Dunnewold, Susie Monday, Ann Johnston, Els van Baarle and Holly Brackmann
- seminars, demonstrations and round table discussions by nationally and regionally known fiber artists
- artists' trunk show and presenter showcase

Welcome to the Art Cloth Symposium at the Textile Center.

The Art Cloth Symposium is the Textile Center's first national symposium of workshops, seminars and round tables. The Symposium offers an inspiring, one-of-a-kind experience and it will be held in one of the most exciting metropolitan areas for art in the country.

The Symposium includes five pre and post workshops taught by some of the best-known fiber artists in the world. In addition, eighteen seminars and round tables, led by local and national artists will serve students at every level and appeal to all interests.

Why art cloth? Surface design is considered a leading edge of artistic innovation in the field of fiber art. Artists combine and meld ancient dye techniques with contemporary technology to create works of art on cloth.

By drawing together fiber artists from across the country to explore surface design and participate in a dynamic educational and artistic exchange, the Textile Center is hoping to lead the way in advancing excellence in art cloth.

Unique in the nation, the Textile Center was developed by a coalition of the textile community to promote excellence in fiber art and preserve textile traditions. Our handsome facility features a gallery, flexible auditorium and classroom space, 10,000-volume library, professionally equipped dye lab and retail shop.

The Textile Center is located in Minneapolis's charming Prospect Park neighborhood, near the border with St. Paul and just down the road from the University of Minnesota. It is an easy walk or bus ride from campus and a quick trip by taxi, light rail or bus from the airport or to downtown.

The Twin Cities offers plenty of ways to fill your free time. You can visit our world class museums, walk along our famous city lakes or the Mississippi River parkway, take in a play or concert, shop at the Mall of America and enjoy a plethora of neighborhood and downtown restaurants.

We look forward to welcoming you to the Textile Center and introducing you to the many pleasures of summer in the Twin Cities.

—Margaret Miller
Textile Center Executive Director



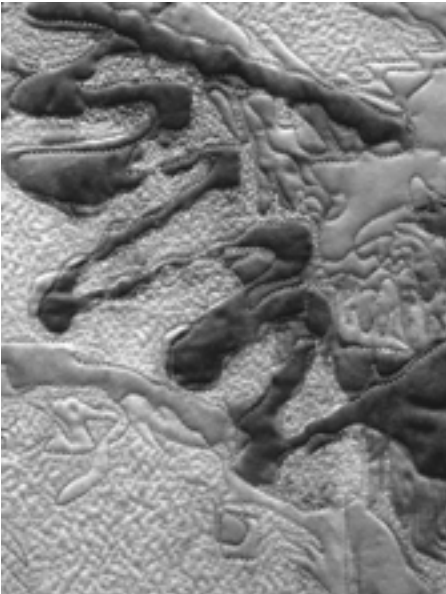
Jane Dunnewold: Paradise I

Textile art used in cover images by
Susie Monday and Katherine Sylvan



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Minneapolis, Minnesota 55414
tele: 612.436.0464
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Schedule of Events



Ann Johnston, Wave 4

**Friday, July 21
6:00 pm**

Opening Reception

Never Static: Art Cloth at the Textile Center

An exhibition of contemporary art cloth by eighteen artists from around the world. Juried by Jane Dunnewold.

See page 12 for details

**Friday, July 21
7:00 pm**

Keynote Address

What About Art Cloth Now?

A celebration of the past and present of art cloth, as well as an examination of its future as a textile art form. A slide lecture given by Jane Dunnewold.

See page 4 for details

time	Saturday July 22	Sunday July 23
8:00 am	Registration	Registration
8:30 am		
9:00 am	Morning Session	Morning Session
9:30 am		
10:00 am		
10:30 am	Mid Morning Session	Mid Morning Session
11:00 am		
11:30 am		
12:00 noon	Lunch Break	Lunch Break
12:30 pm		
1:00 pm		
1:30 pm	Afternoon Session	Afternoon Session
2:00 pm		
2:30 pm		
3:00 pm	Presenters' Showcase	
3:30 pm		
4:00 pm		
4:30 pm		
5:00 pm	Dinner Break	
5:30 pm		
6:00 pm		
6:30 pm		
7:00 pm	Artists' Trunk Show	
7:30 pm		
8:00 pm		
8:30 pm		
9:00 pm		

Symposium Special Events



Keynote Address: What About Art Cloth Now?

Jane Dunnewold

Friday, July 21, 7:00 pm

You are not here merely to make a living; you are here in order to enable the world to live more amply, with greater vision, with a finer spirit of hope and achievement. You are here to enrich the world, and you impoverish yourself if you forget the errand.

—Woodrow Wilson

Art Cloth has been evolving as an idea since 1996. In this presentation Jane will celebrate the past ten years, the people who have influenced our development and those who were early participants. Then she'll take a look at where we are a decade later by analyzing our explorations, our limitations, our expectations and our exhilarations in art cloth.

Admission: \$15. Open to the public; tickets will be available at the door.

Presenter Showcase

Saturday, July 22

3:00–4:30 pm

A “show-and-tell” opportunity for workshop, seminar and round table discussion presenters participating in the Symposium.

In a series of five minute presentations, symposium presenters will have the opportunity to show slides and talk briefly about their work as artists. This is a chance for participants and the public to get to know the artists and their work in an informal setting and to learn about art cloth as a unique art form.

Free and open to the public.

Artist Trunk Show

Saturday, July 22

7:00–9:00 pm

This trunk show is an opportunity for symposium participants and presenters to show and sell their work. Work for sale should be art cloth or pieces made from art cloth.

All items for sale must be produced by the artist and sales are the responsibility of the artist. There is no commission on sales.

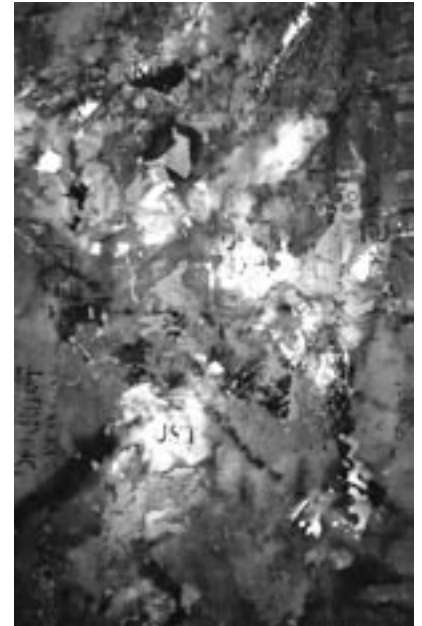
You may reserve one table for \$50 by completing that item on the registration form. (see pages 9–10)

An information packet will be mailed to you after we have received your reservation. If you have any questions, please contact the Textile Center for more information.

Free and open to the public.



Holly Brackmann: Memories of Montreal



Els van Baarle: untitled



Ann Johnston: Blue Lines with Orange

Pre Conference Workshops

Thurs & Friday, July 20 & 21

10:00 am–4:00 pm

Chose ONE from those described on this page



Susie Monday: Blue Pomegranate Dream



Jane Dunnewold: Square Dance 2

Dye Printing with an Interfacing Stencil

Jane Dunnewold

An intensive workshop focused on using thickened MX fiber reactive dyes printed through an interfacing stencil. This process makes it possible to print at least two colors simultaneously. Participants will create three or more stencils and have ample time for experimentation. A secondary goal of the workshop is a deepened understanding and appreciation of "saturation" as it relates to the dye's ability to continue to bond with the fabric molecules. Grasping this concept facilitates printing of numerous layers of the dyes and leads to a rich and multi-faceted surfaces.

Materials fee of \$30 is payable to the instructor. Materials fee covers all dyes, auxiliary chemicals and interfacing. A detailed supply list will be provided to students.

Jane Dunnewold grew up in central Ohio, an area rich in the traditions of sewing and quilting. Her work has been included in many juried and invitational exhibitions and won the Gold Prize for Textiles at the International Fabric Exhibition in Taegu, Korea in 2001. Jane maintains a private studio in San Antonio, Texas where her focus is printed art cloth. She is the author of Complex Cloth and Improvisational Screen Printing.

Discovering One's Creative Path

Susie Monday

The process of generating original work—and in consistently growing that body of work—is dependent to some extent upon the understanding and mastery one has of one's unique and consistent creative process. Using a series of multimedia exercises grounded in the vocabulary of sensation—line, color, movement, sound, light, rhythm, etc.—each artist participant will discover essential aspects of his or her way of proceeding from idea to form. Through thoughtful reflection and active participation, this workshop helps break down self imposed barriers of belief that say "I can't do . . ." or "I'm not good at . . ." by leading each participant in a playful but meaningful excursion into the creative process. The emphasis of this workshop is on process, not technique or product, but each participant should anticipate concluding two days of work with an outline, maquette, series of sketches or scale model of a piece or pieces of work to be tackled in the studio.

No separate materials fee; each student will receive a CD of work in process during the workshop, as well as participate in peer discussion and analysis of each other's creative process.

Susie Monday is an artist and teacher who lives and works in the Texas Hill Country. Her art quilts and art cloth are inspired by—and sometimes include—materials, images and motifs of Latin America, as well as explorations of the feminine aspects of spirit. She is an adjunct faculty member of the Southwest School of Art and Craft in San Antonio and has taught art and creativity workshops at the Smithsonian Institute, the University of the Incarnate Word, Kennedy Center for the Performing Arts and many children's museums, school districts and arts institutions.

Saturday, July 22: Concurrent Sessions

Please choose two sessions in each column and indicate 1st and 2nd choice on registration form

Morning: 9:00–10:00 am

Moving into the Image

Susie Monday

Movement and dance can provide powerful inspiration for the visual artist willing to work from physical sensation and expression. Using dance and movement techniques, participants will literally move themselves into new images, marks and design ideas that can be transferred to fabric back in the studio. The movement exercises are appropriate for all levels of fitness as they are designed to be experienced within the comfort level of the participant.

Primary Cloth

Judy Stone Nunneley

Artists have long been attracted to using vintage domestic fabric—fabric that has a history, as well as the “idea” of cloth, as a foundation for their work. In this round table discussion, we will think about the development of cloth as a primary subject and reflect on the work of artists who explore a strong connection to cloth’s symbolic capacity. By exploring the idea of cloth and its related associations to the human body, these works reference clothing and cloth’s primary presence in the rituals of daily living.

Packaging Yourself as a Professional

Erica Spitzer Rasmussen

This seminar session concentrates on preparing exhibition proposals. The do’s and don’ts of presenting yourself as a serious and organized artist will be addressed. Cover letters, resumes, slides versus CDs, artists’ statements, etc. will be reviewed in order to catch a curator’s eye.

Mid Morning: 10:30–11:30 am

Discharge Shibori

Sandra Brick

Shibori is a Japanese surface design technique which involves manipulating fabric into three dimensional shapes to create a resist pattern. This demonstration will help participants learn about Arashi, braided shibori and other methods in which bleach impacts the emergence of patterns.

A Fragile Material: Loving the Art to Death

Marliss Jensen

This round table discussion will explore the ideas of art cloth in use—fabric created for a purpose. Marliss will look at the past, present and future of the use of fiber as art in our lives. A slide show and examples of many years and many ways of using hand-done cloth as art will start the discussion. What is the life of the art? What happens to art cloth after it is made?

Creative Collaboration

Wendy Weiss and Jay Kreimer

Wendy and Jay will present collaborative strategies that integrate multiple expressive disciplines, including textiles, music, text and movement and provide an interaction for participants interested in exploring creative collaborations. By sharing their experiences, they will demonstrate how the collaborative process allows for fertile development of new and rich ideas.

Afternoon: 1:30–2:30 pm

“Paintstiks” on Fabric

Laura Murray

Transform plain fabric with color, design and texture using “paintstiks” and simple tools. The techniques are easy and can be applied to cottons, silks and synthetics with no change in the “hand” of the fabric. Results are machine washable and dryable. This seminar will be a demonstration of this technique.

The Future of Art Cloth

Jane Dunnewold

In this round table discussion moderated by Jane Dunnewold, participants will continue to explore and respond to the questions posed in the Symposium’s key note address about the future of art cloth. What ideas will continue to evolve? What is cutting edge? What is the biggest challenge yet to come?

Car Parts, Bedsprings, BBQ Grills and Surface Design: A Natural Union

Teresa Paschke

Fiber art has enjoyed a long standing relationship with metal—most often seen in sculptural fiber art that contains metal as one or more of its elements or in metalwork that utilizes a textile technique in its construction. This seminar will introduce and demonstrate another unique method of combining fiber with metal. By treating fabric with a weak solution of acetic acid, we will transfer iron oxide—commonly known as rust—onto cloth to create transfer prints that reveal obscure impressions of the objects.

Concurrent Sessions: Sunday, July 23

Please choose two sessions in each column and indicate 1st and 2nd choice on registration form

Morning: 9:00–10:00 am

Inspiration: Contemporary and Traditional Batik

Els van Baarle

There is a great variety in traditional batik patterns, mostly from Java. Some could only be worn by princes or court officials. Working with wax in the western part of the world is different. We are free to use it painterly, making decorations. We also may use it as an artist's material to express intentions and feelings. In this slide show, you will see some traditional works and the translation from contemporary batik artists.

Starting A Fiber Art Support Group

Fiber Art Study Group

The presentation by the Fiber Art Study Group will discuss how this study group got started, how it has progressed, its mission, history and experiences and how this leaderless group operates. Then the discussion will move on to how to create your own study group: membership, leadership and meeting structure. Learn from the FASG what works and what hasn't worked for them and how to avoid the pitfalls.

Safety in the Studio, It's About your Health!

Marliss Jensen

See a show and tell presentation on wise ways to protect yourself and the environment while working on your art. In a guided tour and introduction to the Textile Center Dye Lab facility and equipment, Marliss will give examples and stories from her life long work in dyeing, painting and fiber arts. Includes handouts on basic safety.

Mid Morning: 10:30–11:30 am

Transforming Found Images: Photo-copy Monoprints

Judy Stone Nunneley

To work with "found" images is to explore limitless possibilities! This low-tech monoprinting technique transforms a variety of source material into colorful monoprints that can be added to other surface design methods. In this demonstration, we'll explore how to print photocopy "paper-plates," and how this process can be used to transform sketches, photographs, lace patterns and hand-written or found text into a series of visual experimentation.

Copyright Issues for Artists

Jennie Clarke

What is a copyright? How can you protect images you create? How can you use images other people have created? Is there a difference between what is legal and what is ethical? When are you copying and when are you inspired by another work or image? This roundtable will center on these issues and how they impact the creation of visual arts in general and art cloth in particular.

Dévoré, or Beyond Burnout

Holly Brackmann

Dévoré describes a process in which a part of a textile is devoured or destroyed by applying a burnout solution. This creates a unique fabric with opaque and transparent areas combined. Dyes can be applied before, during or after the dévoré process. This seminar will discuss many different dévoré fabrics and dye techniques.

Afternoon: 1:30–2:30 pm

Dancing with Dyes

Linda Davis

Dancing with dyes obtains textured layers of color with an illusion of depth without over-dyeing. Several colors are tiptoed, romped, stomped and monster-mashed one by one into manipulated fabric at twenty minute intervals. Value gradations of multicolor crystallized fabric can be created. An altered definition of complement is used to get accents of one color on top of another. This seminar will be a demonstration of these techniques.

New Media and the Future of Fiber Arts

Teresa Paschke

New programs are popping up in universities across the country called New Media. There has been an increasing interest in academia that reflects the latest trends in the art world toward "interdisciplinarity." What do these trends mean for the future of fiber art as a discipline? What defines fiber art? Can our discipline serve as a model for interdisciplinary practice while maintaining our identity as fiber artists? These are just a few of the questions to be addressed at this roundtable discussion group.

Using Water Soluble Resists

Ann Johnston

Ann puts together her years of dyeing experience, slides and handouts, samples to demonstrate how exciting it is to block out lines and spaces before you put more color on the fabric. With thickened dyes you can use water soluble resists that just wash away when you finish dyeing the fabric. She discusses some of the uses of various prepared liquid water-soluble resists. Their advantages and disadvantages will be explored using samples from her own work.

July 24, 25, 26: Post Conference Workshops

Monoprinting with Procion Dyes

Ann Johnston

For all interested in making their own unique marks on fabric.

The focus of the class is monoprinting, the creation of prints that cannot be reproduced. Students will be introduced to thickened dyes and the tools and fabric that are the most effective with this approach to printing designs on fabric. Both small and large scale techniques will be demonstrated and discussed. Students will practice before they each choose a particular size print and its appropriate tools to concentrate on for the remainder of the class. Students will produce a quantity of prints, all related to each other in scale and pattern, according to their individual interests in subject, design and color.

Materials fee of \$60 is payable to the instructor. All dyes and fabric necessary for the class are included in the materials fee. A detailed supply list will be provided to students.

First, Ann Johnston learned to sew, then she learned to dye fabric. In between, she earned degrees in Literature and Geography, married, had two sons and taught school in several countries. By now, Ann has been making quilts and putting dye on fabric for over 25 years. Her years of experimentation have led to mountains of hand dyed fabric and quilts, thousands of miles of travel, numerous exhibitions and articles, four books and more than a few aches and pains.

Working with Wax, A Contemporary Approach

Els van Baarle

In this workshop students will explore the many possibilities of working with wax. They will apply wax with many different tools, including the traditional Javanese tools, the tjap (copper stamp) and tjanting. Students will also experiment with materials that they can find in the kitchen or tools that they can make from scraps of wood. Layering with wax and paints or dyes is a way to achieve mysterious looking fabric. Each class session will focus on a different wax-technique, using different kinds of fabrics and creating multiple samples.

Materials fee of \$35 is payable to the instructor. Materials fee covers dyes, auxiliary chemicals and wax. A detailed supply list will be provided to students.

Els van Baarle, a fiber artist from the Netherlands, is inspired by antiquity and ancient times. Her work has appeared in both group and solo exhibits throughout Europe, Korea and the United States. She has lectured and run workshops in these locations as well. Her art has appeared in numerous publications.



Els van Baarle: untitled

Post Conference Workshops

Monday–Wed, July 24–26

10:00 am–4:00 pm

Chose ONE from those described on this page

Handwoven Dévoré

Holly Brackmann

Dévoré or “burnout” is the process of chemically eating away part of a mixed fiber textile. This workshop will explore weaving different fabric structures using cellulose/synthetic yarn combinations. After printing, stamping, stenciling or painting with the dévoré process, a transformed fabric with opaque and transparent areas will materialize. Students should be able to read a draft and warp a four or eight shaft loom. Use of a loom is included in your class registration fee, details provided at registration.

Materials fee of \$30 is payable to the instructor. Materials include chemicals and tools for dévoré technique, dyes and auxiliary chemicals. A detailed supply list will be provided to students.

Holly Brackmann of Ukiah, California, is professor of Textiles and Art History at Mendocino College. She explores weaving, dévoré, dyeing, surface design, emerging textile techniques and has woven architectural scale wall hangings, miniatures and garments. Her knowledge has been shared by teaching, curating textile and craft exhibitions, lecturing and exhibiting internationally.

Registration Information

Registration

- Please register early to help insure your first choice of workshops and seminars.
- Please use one form for each registrant.
- Check your calculations carefully.
- Make a copy for your records.
- Registration deadline is June 1, 2006 (postmarked)
- Please be sure to fill out all forms completely.
- Additional copies of this registration form can be downloaded from our website:
www.textilecentermn.org

To register by mail

Art Cloth Symposium
Textile Center
3000 University Ave SE, #100
Minneapolis, MN 55414-3357

To register by phone

Call: 612-436-0464

To register by fax

Dial: 612-436-0466

I have time to volunteer during the symposium. Please call me.

I have special needs. Please call me to discuss what accommodations are available.

Registration Fees

(See page 10 for details)

- | | |
|----------------------|-------|
| 1. Symposium | |
| Full (2-day) | \$150 |
| Saturday <i>only</i> | \$100 |
| Sunday <i>only</i> | \$100 |
| 2. Workshops | |
| Pre (2-day) | \$200 |
| Post (3-day) | \$300 |
| 3. Keynote Address | \$15 |
| 4. Trunk Show Table | \$50 |

Confirmations

After you register, you will receive a confirmation packet in the mail. We will confirm your workshop, seminar and roundtable choices.

Registration Confirmation Packets will be mailed out by June 30, 2006.

Information about lodging and dining during your stay in the Twin Cities will also be provided at that time. The Textile Center cannot make arrangements for housing.

Additionally, a supply list or other information from the instructor about your workshop will be provided with this packet.

Cancellations

All symposium events must meet a minimum enrollment in order to be held. If the Textile Center has to cancel a workshop, seminar or other events because of insufficient enrollment, registrants will receive a full refund of the fee for the event.

Withdrawals

If you need to withdraw from a workshop or other symposium event, you may do so by calling the Textile Center. You will receive a written confirmation of your withdrawal. You may not transfer a registration fee to another workshop.

If your notice of withdrawal is received BEFORE June 23, 2006, you will receive a full refund (via check) of the total workshop and/or symposium fees, less a processing fee of \$20.

If your notice of withdrawal is received BEFORE July 7, 2006, you will receive a refund (via check) of 50 percent of your workshop and/or symposium fees.

After July 7, 2006 there will be no refund for withdrawals. We would, however, appreciate notification if you will not be attending the event for which you have registered.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (day) _____ PHONE (eve) _____

EMAIL _____ FAX _____

TOTAL REGISTRATION FEES (Transfer total from page 10) \$

PAYMENT INFORMATION (check one)

CHECK number _____

CHARGE: MasterCard or VISA ONLY

Card # _____ Expiration Date _____

Signature _____

Please complete the reverse side of this form with your workshop and seminar choices

Registration Form

PRE CONFERENCE WORKSHOP (Please choose one. Add fee to box.)

Thursday and Friday, July 20 & 21, 2006

\$200

- Jane Dunnewold *Dye Printing with an Interfacing Stencil*
- Susie Monday *Discovering One's Creative Path*

POST CONFERENCE WORKSHOP (Please choose one. Add fee to box.)

Monday–Wednesday, July 24-26, 2006

\$300

- Holly Brackmann *Handwoven Dévoré*
- Els van Baarle *Working with Wax, A Contemporary Approach*
- Ann Johnston *Monoprinting with Procion Dyes*

SYMPOSIUM EVENTS (Please check choices. Add fee to box.)

Two-day Pass: Saturday, July 22 and Sunday, July 23, 2006

- admission to both days of seminars and round table discussions (Please indicate 1st and 2nd choices below. Add fee to box.)

\$150

One-day Pass: Saturday, July 22, 2006

- admission to **Saturday** seminars and round table discussions (Please indicate 1st and 2nd choices below. Add fee to box.)

\$100

One-day Pass: Sunday, July 23, 2006

- admission to **Sunday** seminars and round table discussions (Please indicate 1st and 2nd choices below. Add fee to box.)

\$100

Keynote Address: Friday, July 21, 2006 (Please check choice. Add fee to box.)

- Jane Dunnewold: *What About Art Cloth Now?*

\$15

Artist Trunk Show: Saturday, July 22, 2006 (Please check choice. Add fee to box.)

- This fee reserves one table for your use to show and sell your art work. (See page 4 for details)

\$50

Total Registration Fees (Please sum all fees in boxes above; transfer to page 9)

Saturday July 22, 2006

Please indicate your 1st and 2nd choices for each time slot . . .

Morning: 9:00–10:00 am

- __ Monday: *Moving into the Image*
- __ Nunneley: *Primary Cloth*
- __ Rasmussen: *Packaging Yourself*

Mid-Morning: 10:30–11:30 am

- __ Brick: *Discharge Shibori*
- __ Jensen: *A Fragile Material*
- __ Weiss: *Creative Collaborations*

Afternoon: 1:30–2:30 pm

- __ Murray: *"Paintstiks" on Fabric*
- __ Dunnewold: *Future of Art Cloth*
- __ Paschke: *Car parts, etc.*

Sunday July 23, 2006

Please indicate your 1st and 2nd choices for each time slot . . .

Morning: 9:00–10:00 am

- __ van Baarle: *Contemporary Batik*
- __ Fiber Art Study Group
- __ Jensen: *Safety in the Studio*

Mid-Morning: 10:30–11:30 am

- __ Nunneley: *Monoprinting*
- __ Clarke: *Copyright for Artists*
- __ Brackmann: *Beyond Burnout*

Afternoon: 1:30–2:30 pm

- __ Davis: *Dancing with Dyes*
- __ Paschke: *New Media*
- __ Johnston: *Soluble Resists*

Sandra Brick plays with space, color, shape and texture to achieve beautiful and meaningful artifacts. A professional artist since 1990, her work has appeared internationally in juried shows, publications, museums and shops. Brick's work is owned by private collectors as well as the Minneapolis Institute of Art. Sandra lives in Minneapolis.

Jennie Clarke is a textile artist who also happens to make a living as a lawyer (but not a copyright lawyer!). The use of imagery in the creation of art, particularly in using images to create tools in making art cloth, as well as the use of images in collage, has pushed her to try to learn more about the subject of copyright for her own work. Jennie is from Minneapolis.

Linda Davis fell in love with color, sewing and making cloth dolls when she was a child. She also read every joke book in the public library. These activities went on hiatus while she got an education. Linda is now a local fiber artist who specializes in surface design, quilting and cloth art dolls with funny names and stories. Linda is from Saint Paul.

Fiber Art Study Group began as an ongoing independent study group and has been meeting at the Textile Center, Minneapolis as a self-led group since 2002. The purpose of the group is to encourage and inspire each other's growth as fiber artists. Meetings provide a forum for presenting, discussing and critiquing members' current work. Information and experience are also shared, in order to stimulate and broaden others' knowledge, expertise and exposure. Fiber Art Study Group members are Dawn Carlson Conn, Linda Davis, Jennifer Diederich, Judy Fletcher, Elna Goodspeed, Faye Hoch, Joan Kloiber, Cyndi Kaye Meier, Liz Ofstead, Kimber Olson, Joan Parsons, Doris Petrie and Kathleen Smith.

Marliss Jensen is a professional dyer and surface designer who has been working with fiber reactive dyes for the past 20 years. She is the owner of Iris Color Studio in Minneapolis. She is a professional custom color dyer for theater, opera, films, museums and textile artists and teaches exclusively on dyeing and design.

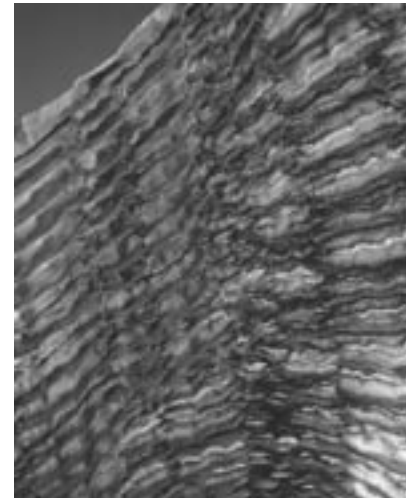
An enduring passion for transforming fabric with color, texture and design has led **Laura Murray** to a career as fiber artist, author, business owner and instructor. Her award winning art quilts have been exhibited widely for the past 14 years in juried and invitational quilt and art shows. More recently, Laura's attention has turned to wearable art and she particularly enjoys creating unique fabric by enhancing vintage kimono panels with dyes and paints. Laura is from Minneapolis.

Judy Stone Nunneley is a practicing artist and educator who works with mixed media printmaking and textiles. Her teaching experience includes the University of Minnesota, the Minneapolis College of Art and Design and Hamline University. She has served as Artist-in-Residence at numerous schools in the Twin Cities and has taught workshops in printmaking and creativity throughout the United States.

Teresa Paschke is an Assistant Professor at Iowa State University in Ames where she teaches in the Fibers program. She is a fiber artist whose work has been featured in many national and international exhibitions. She is a member of several national and international organizations which include F.A.T.E. (Foundations in Art: Theory and Practice), American Craft Council, Surface Design Association, Textile Society of America and the Textile Center, Minneapolis.

Erica Spitzer Rasmussen has twenty years of experience working within various Twin Cities' exhibition facilities. Currently she is a professor of Studio Arts at Metropolitan State University in Saint Paul where she directs the campus gallery. In addition to her curatorial work, she exhibits her handmade paper works internationally.

Both **Wendy Weiss** and **Jay Kreimer** have collaborated with a number of groups, independently of each other. For the last 7 years they have been developing collaborative projects that integrate multiple media including woven fabric, sound, movement, text and film. Their installation "Traveler's Field" is part of an exhibition at San Francisco Museum of Craft+Design called Installation/Innovation: Textile Art in the 21st Century, February 7-May 28, 2006. Wendy is a professor at the University of Nebraska, Lincoln and Jay is an adjunct professor at Doane College, Lincoln.



Holly Brackmann: Undulation



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Minneapolis, MN 55414
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www.textilecentermn.org

Textile Center Hours
M-F 9am to 5pm

Shop and Gallery Hours
M-Th 12-7pm, F 12-4pm
Saturday 10am-4pm

Library Hours
M 9am-1pm, T 9am-7pm, W closed
Th 9am-1pm and 5-7pm
F 9am-1pm, Saturday 12-4pm

Parking
Available one block N of
University on SE 29th Ave

 Building accessible
 Reserved parking

Eighteen artists' work chosen by Jane Dunnewold—

Never Static: Art Cloth at the Textile Center

This was an exciting opportunity. There were wonderful examples of art cloth and the variety of techniques represented testify to the vibrancy of the field.

—Jane Dunnewold

Dunnewold, award-winning fiber artist and author from San Antonio, Texas, has selected eighteen fiber artists from around the world for the exhibition, "Never Static: Art Cloth at the Textile Center."

On view in the Textile Center's Joan Mondale Gallery from July 8 through August 26, this collection of fine textile art demonstrates the rich possibilities of the complex cloth surface. Each piece showcases the different effects of paints and dyes on silks, cottons, rayons and linens.

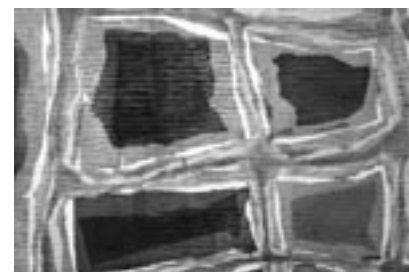
Techniques range from traditional forms of batik, shibori and African mud cloth to contemporary applications of thermofax and computer-generated imagery.

Included in the exhibition are:

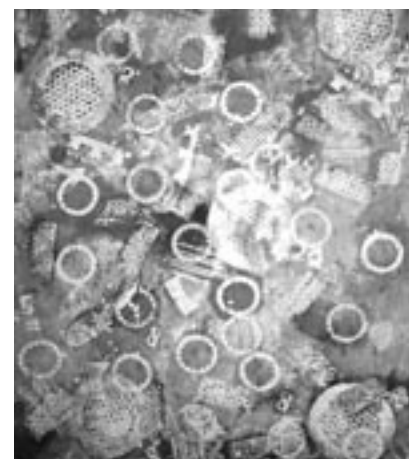
Jeanne R. Beck, Canandaigua NY
Laura Beehler, Converse TX
Claire Benn, Betchworth, Surrey, Great Britain
Rayna Gillman, West Orange NJ
Sue Copeland Jones, Oberlin OH
Donna Joslyn, Vancouver WA
Susie Krage, Rockville MD
Judy Langille, Glen Ridge NJ
Mary LeBlanc, Otisfield ME
Mary Mortenson, Minneapolis MN
Laura Murray, Minneapolis MN
Peter Myers, Saint Paul MN
Elin Noble, East Freetown MA
Laura Jeanne Pitts, San Antonio TX
Barbara Schneider, McHenry IL
Katherine Sylvan, Issaquah WA
Pamela Villars, Plymouth MN
Marie-Therese Wisniowski, Arcadia Vale, New South Wales, Australia

These exceptional artists will be recognized at a reception Friday July 21, beginning at 6:00 pm.

At 7:00 pm that night, juror Jane Dunnewold will give a keynote address, "What About Art Cloth Now?" (See page 4 for more details)



Judy Langille: Torn Squares



Rayna Gillman: Lost & Found #2