

INSPIRED DESIGN: Jacquard & Entrepreneurial Textiles

January 7-10, 2009

Presented by the UNC Center for Craft, Creativity and Design

DETAILED SCHEDULE

WEDNESDAY, JANUARY 7, 2009

6 pm, Opening Reception and Exhibit at CCCD, 1181 Broyles Road, Hendersonville, NC

All conference sessions held at Blue Ridge Conference Hall, Blue Ridge Community College

THURSDAY, JANUARY 8, 2009

9-9:30am Welcome

9:30 – 11am **Smart Textile Session**

speakers **Matilda McQuaid, Joanna Berzowska**

11am-12 noon Smart Textile break-outs

12 noon – box lunches

1pm KEY NOTE – **Joan Morris**, textile designer, *The Lion King*

2:00-3:30pm **Performance and Interactive Textiles Session**

speakers **Janis Jefferies, Barbara Layne, Christy Matson**

3:30-4:30pm Performance Textile break-outs

4:45pm Optional Oriole Mill tours – prior sign-ups required

5:30pm Optional shuttle to Asheville and Blue Spiral – prior sign-ups required

Dinner on own, Hendersonville shuttles provided

FRIDAY, JANUARY 9, 2009

9-9:30am Welcome

9:30 – 11am **Textiles for Boutique Clothing**

Speakers **Genevieve Dion, Tim Parry-Williams, Pauline Verbeek-Cowart**

11am-12 noon Boutique Clothing Textile break-outs

12 noon – box lunches

1pm KEY NOTE – **Andrew Wagner**, editor-in-chief, *American Craft* magazine

2:00-3:30pm **Interior Design Textiles**

speakers **Anna Zaharakos, Jennifer Robertson, Ismini Samanidou, Catharine Ellis**

3:30-4:30pm Interior Design break-outs

4:45pm Optional Oriole Mill tours – prior sign-ups required

5:30pm Optional shuttle to Asheville and Blue Spiral – prior sign-ups required

Dinner on own, Hendersonville shuttles provided

SATURDAY, JANUARY 10, 2009

9:30 – 11am **Commissioned Corporate and Public Art Textiles**

speakers **Mary McElwain, Kari Merete Paulsen, Bethanne Knudson**

11am-12 noon Commissioned Textile break-outs

12:00noon CLOSING KEY NOTE – **Michelle Fricke**, Kansas City Art Institute

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Speakers Biographies

Thursday – January 8, 2009

Smart Textile Session, 9:30-11:00 am followed by break-outs

Joanna Berzowska is Associate Professor of Design and Computation Arts at Concordia University. She is the founder and research director of XS Labs, where her team develops innovative methods and applications in electronic textiles and responsive garments.

She lectures and consults internationally about the field of electronic textiles and related social, cultural, aesthetic, and political issues. She was recently selected for the Maclean's 2006 Honour Roll as one of "thirty nine Canadians who make the world a better place to live in."

Her art and design work has been shown in the Cooper-Hewitt Design Museum in New York City, the Victoria and Alber Museum in London, the Millennium Museum in Beijing, various SIGGRAPH Art Galleries, Tokyo, and Ars Electronica Center in Linz among others.

Matilda McQuaid, is deputy curatorial director and head of the Textiles department at the Smithsonian's Cooper-Hewitt, national Design Museum. She proposes and organizes national and international exhibitions and publications and oversees one of the premier textile collections in the world—including more than 30,000 textiles produced over 2,000 years, beginning with the Han Dynasty of China.

Since joining the Cooper-Hewitt in 2001 as the exhibitions curator and head of the Textiles department, McQuaid has curated a number of critically acclaimed exhibitions including "Josef + Anni Albers: Designs for Living" (2004), "Extreme Textiles: Designing for High Performance" (2005), and one of four curators for "National Design Triennial: Design Life Now" (2007). Her current exhibition is "Solos: Tulou/Affordable Housing for China" and she is working on the next Triennial for 2010.

McQuaid came to Cooper-Hewitt after a 15-year tenure at the Museum of Modern Art (MoMA) in New York where she curated more than 30 exhibitions. She is an accomplished author and editor on art, architecture, and design, with many books and articles to her credit, including, "Structure and Surface: Contemporary Japanese Textiles" (The Museum of Modern Art, 1998); and "Extreme Textiles: Designing for High Performance" (Princeton Architectural Press, 2005).

McQuaid holds a Master's degree in Architectural History from the University of Virginia and a Bachelor's in Art History from Bowdoin College.

THURSDAY, 1:00pm

Keynote speaker

Joan Morris began making shibori in 1983, after many years of working with dyes, paint, and fabric. That year also marked the beginning of her work as master-dyer for the Theater Department at Dartmouth College, where she has dyed textiles for more than sixty productions. Joan began teaching shibori in 1989. She teaches shibori internationally to adults, as well as to children in the schools of the northeastern United States. In 1997 she designed the textiles for

a scene in Julie Taymor's "The Lion King". Since then she has fabricated the textiles for its international and road productions.

Morris has been working on the creation of a merger of painting, printing, erasing, gilding and shaped resist dyeing for the past twelve years. In 2003 she co-founded Hesperides Research LLC with Michele Ratte and in 2007 they were granted the U.S. patent for their unique printing process, which allows for an articulately printed, washable deposit of gold and other metals on textiles and other substrates.

In her fine art she creates large scale textile wall pieces that merge shaped-resist and mechanical-resist dyeing with painting, color removal, and monoprinting in 23-karat gold inspired by Tsujigahana fabrics of fourteenth- to seventeenth-century Japan. These textiles have been exhibited nationally and internationally.

THURSDAY AFTERNOON SESSION, 2:00-3:30pm

Performance and Interactive Textiles

Janis Jefferies is Professor of Visual Arts, Goldsmiths, University of London, UK. Jefferies is an artist, writer, and curator. She is one of the founding editors of *Textile: The journal of Cloth and Culture* (Berg Publishers) and has co-edited three special issues since 2005 on Textiles and Technology and Shaping Space. Recent essays can be found in *The Object of Labor* (School of the Art Institute of Chicago/MIT Press, 2007), *Textiles as Fine Art* (Black Dog Publishing, UK, 2008) and *Extra/Ordinary Craft* (Duke University Press, USA, 2008).

Barbara Lane, is a Professor at Concordia University in Montreal and participates in the Interactive Textiles and Wearable Computers research axis at the Hexagram Institute. She has lectured and exhibited internationally, most recently in the *Awarables* exhibition at the *Zero-1* festival in San Jose, at *Palabras Cruzadas* in Buenos Aires/Montreal, and *Integration* at the Ivan Dougherty Gallery in Sydney Australia. Her work has been shown in techno-fashion events such as Boston ("Seamless") and San Diego ("Unravel") and is included in the new publication, *Fashionable Technology* by Sabine Seymour. As the Director of Studio subTela, Barbara Lane works with a team of graduate students from Visual Arts and Engineering, focusing on the development of intelligent cloth structures for the creation of artistic, performative, and functional textiles. The research has been supported with numerous grants including the Canada Council for the Arts, SSHRC, Hexagram, and the Conseil des arts du Quebec.

Christy Matson, is Assistant Professor Fiber and Material Studies at The School of the Art Institute of Chicago. A left-coast transplant, she weaves cloth on both hand operated Jacquard looms and industrial Jacquard looms. She received her Bachelor of Fine Arts in Studio Art from the University of Washington, 2001, and her Masters of Fine Arts in Textiles from the California College of the Arts in 2005. Recent solo and group exhibitions include the 2007 Kaunas Biennial, the Hyde Park Art Center, Chicago, the FAB Gallery at Virginia Commonwealth University, the Boston Federal Reserve Bank, and The San Francisco Museum of Craft and Folk Art. Matson was awarded recent artist residencies at the Experimental Sound Studio in Chicago, Harvestworks Digital Media Arts in New York City and has taught at the Haystack Mountain School of Crafts.

FRIDAY MORNING SESSION, 9:30-11:00am

Textiles for Boutique Clothing

Genevieve Dion is Director of the Fashion Design Program, Drexel University, Philadelphia. Her design research lies in discovering processes that allow for the metamorphosis of planar materials into three-dimensional works. This material transformation leads to the production of unique pieces requiring little-to-no conventional fabrication. In 2003, her permanently-pleated silk work was recognized for its distinctive qualities, and was selected to become part of the permanent collection at the Victoria & Albert Museum in London.

As the new director of the fashion design program at Drexel, Dion recognizes that textile advancements are rapidly changing the fashion design profession and current manufacturing methods, and that the future of fashion is directly related to textile technology. Futuristic fabrics and post-industrial use of conventional technologies can empower designers to create textiles and apparel that can be “smart”, functional and beautiful. These advances will have a direct effect on the manner in which fashion designers will be working in the future.

Tim Parry-Williams is a Senior Lecturer of Woven Textiles at the Bath School of Art and Design. He received a Bachelors in Woven Textiles and an Masters in Art and Design-Textiles from the Surrey Institute of Art and Design, University College. In between these degrees he was an MA exchange placement student with the Okinawa Prefectural University of the Arts, Japan. In Okinawa, where he immersed himself in vernacular plant-fibre textile and Japanese Seri-culture traditions, and on completing studies in England, he returned to Japan to teach English for two years. With a fluency in the Japanese language, Tim divides his time between England and Japan where he is an Associate Designer for Fabtex Co. Ltd. In Kiryu, Japan. Designers who use Parry-Williams textiles include German designer Aenne Cordsen, Ian Batten of London, and the Norwegian/Japanese partnership Rubecksen Yamanaka, both through Livingstone Studio, London.

Pauline Verbeek-Cowart has been on the faculty of the Kansas City Art Institute since 1997. A native of the Netherlands, she received her Bachelors in Fine Art from the Maryland Institute and her Masters in textile design from the University of Kansas. Her industrially woven work crosses boundaries between Fine Art and applied textiles and is directed toward structurally textured fabrics for apparel as well as home-furnishings. She is co-founder of Studio Structure, a design house specializing in high-end artisanal fabrics. Her work has been exhibited extensively in both national and international venues, including France, Germany, Japan and Korea. Pauline 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 most recently the *2008 Kansas Arts Commission Master Fellowship in Visual Art/Fine Craft*.

FRIDAY, 1:00pm

Keynote speaker

Andrew Wagner is the editor-in-chief of *American Craft* magazine. Prior to coming to *American Craft* in late 2006, Wagner was the executive editor and founding managing editor of *Dwell* magazine, where he helped push the boundaries of architecture and design journalism, in turn garnering the publication the American Society of Magazine Editors (ASME) General Excellence Award in 2005. In 1997, Wagner founded *LIMN*, the unorthodox design and arts magazine published by the equally unorthodox furniture and design company of the same name, and served as its editor-in-chief until 2000. Wagner was also the founding editor of *Dodge City Journal*, a magazine dedicated to documenting life in America's under-explored cities. In

addition to his work at *American Craft*, Wagner is a consulting editor at *Places* magazine and has been a guest lecturer at the University of California, Berkeley, Columbia University, Southern California Institute of Architecture, Archeworkds, and California College of the Arts. His writing has been published in, amongst other, *Azure*, *Blueprint*, *Breathe*, *Loud Paper*, *The San Francisco Chronicle*, and *Travel and Leisure*.

FRIDAY AFTERNOON SESSION, 2:00-3:30pm

Interior Design Textiles

Catharine Ellis received a BA from Marymount College in Tarrytown NY and continued her education at Penland School of Crafts. She taught the Professional Craft Fiber Program at Haywood Community College for 30 years and is now devoted to studio work, research and specialized teaching. She is currently developing a line of Jacquard woven textiles that combine industrial weaving with her own hand tied and dyed shibori work, creating one-of-a-kind fabrics. Catharine has taught workshops internationally and exhibited work throughout the United States, Canada, Korea, Chile, Japan, Belgium and France. She is the author of *Woven Shibori* (Interweave Press, 2005) and her work has been featured in *Fiberarts Magazine*, *Handwoven Magazine*, *Shuttle Spindle and Dyepot* and *Surface Design Journal*. Her work is included in *Memory on Cloth* by Yoshiko Wada and *The Nature of Craft and the Penland Experience*, Lark Press, 2004

Jennifer Robertson is a Lecturer, in the Textiles Workshop, School of Art, Australian National University. Born in Somerset, England she studied at West Surrey College of Art and Design, Farnham, and the Royal College of Art London. In 1986 she migrated to Australia and established a studio practice with her Australian furniture and jeweler husband, Christopher Robertson, in Fremantle, Western Australia. She designs and produces furnishing and wearable textiles, developing a vernacular cultural thematic language between landscape, wool, human form, and interior space. Research funding enabled the building of a specialized computerized and semi-automated 32 shaft loom to weave multi-layered textiles such as triple and quadruple cloths. Robertson moved to Canberra in 1997 to lecture at the Australian National University. She has worked with NUNO Corporation in 2001, completed residencies at the Lisio Foundation, Florence from 2003, Montreal 2004, and continues to research, travel, lecture, design and produce Jacquard and multi-shaft textiles for furnishings and wearables. She exhibits widely and is the recipient of many awards and grants.

Ismini Samanidou is a designer in residence at the University College Falmouth. She is a Greek born and UK based textile designer and artist. Ismini studied Textile Design at Central Saint Martins and the Royal College of Art. Her woven textiles, ranging from one-off pieces to limited edition textiles for exhibitions and site specific projects, are woven mainly on an industrial Jacquard loom. Combining digital technologies and designer-maker methods is core to her practice and her textiles retain a personal, hands-on and considered feel. Recent projects include site-specific works for Godolphin House and collaborative research projects exploring textiles and wood/glass for different surface applications. Ismini's textiles have been exhibited nationally and internationally and are in the permanent collection of the Victoria and Albert Museum and Central Saint Martins in London. She is currently a visiting lecturer at many UK colleges, including University College Falmouth, Central Saint Martins, and Somerset College of Art.

Anna Zaharakos and Seth Winner, Studio Z Textiles. Anna received her first patent for design for an innovative furniture product designed for physically challenged children as a BFA student in Industrial Design and Sculpture at the University of Michigan. She developed and

introduced the Amirante and Ashanti Jacquard Panel fabric for Steelcase in 1988 after five years with the company. This was the first Jacquard panel fabric in the Contract market, and significantly changed the systems panel textile market and won 2 IBD awards. She founded Studio Z in 1988 and over the years Anna and Studio Z developed a wide range of contract textiles mostly for Mastercraft, but also inclusive of products for Woolrich, Intek, and Guilford. These designs were sold to over 30 North American textile jobbers and furniture manufacturers. Seth Winner joined Studio Z in 1997 after receiving his MFA in Textiles from Cranbrook Academy of Art where his focus was on the relation of emerging digital technology and woven textiles. In 2006 Studio Z trademarked Jacqform™, an innovative weaving and cutting process, which has created an exciting product platform for woven parts. To date the Studio has explored chair parts, decorative pillows, bags, and pads. In 2008 Anna received the utility patent for Jacqform™ and Studio Z featured Jacqform™ in the Details-Steelcase showroom at NeoCon, in desktop accessory pads, ergonomic computer support pads, and decorative showroom pillows. Seth has been part of the team developing the Jacqform™ Product Line and also designing Jacquard upholstery for the Contract Market. In the coming year Anna plans to launch a line of Studio Z products using the Jacqform™ process, as well as other traditional Jacquard technology.

SATURDAY, MORNING, SESSION 9:30-11:00am

Commissioned Corporate and Public Art Textiles

Bethanne Knudson holds a Bachelors from the Kansas City Art Institute and an Masters in Fine Arts in Textiles from the University of Kansas, Lawrence and taught at the university level between 1987 and 1995, at several universities including the Appalachian Center for Crafts, Tennessee Tech College. She then found her way into the textile industry, where from 1997 to 2004 she was Director of Training and Technical Support for JacqCAD MASTER®, a Macintosh-based software used to design Jacquard-woven textiles. In 2000 she founded the Jacquard Center in Hendersonville, North Carolina, a residential training center in JacqCAD MASTER® software. In April 2007, she and Stphan Michelson opened the Oriole Mill, also in Hendersonville, to provide artists, designers, and entrepreneurs access to industrial Jacquard looms.

Mary McElwain founded McElwain Fine Arts in 1994 after more than 10 years of consulting on the development, management and acquisition of corporate and community fine-arts programs. Recognized as an authority in the field of corporate art acquisition and curatorial programs, McElwain is a past board member of the International Association of Professional Art Advisors, and had been distinguished as a qualified provider of art advisory services, by meeting extensive ethical, aesthetic and professional standards. McElwain's clients include international law firms, architects and designers, and corporate headquarters for the 10th District Federal Reserve Bank in Kansas City and on-going curatorial programs for several multi-city law firms. Serving the Missouri Arts Council from 1998 to 2004 and is a past member of the Laumeier Sculpture Park Board of Trustees and chairman of its docent committee.

Kari Merete Paulsen finished her Masters in textiles at the National College of Art in Bergen, Norway (KhiB) in 2005. Kari sees the field of textiles as a freedom to express her ideas, and weaving as a tool to achieve her expressions. Her passion lies in digital weaving, making both fine art for exhibitions and commissions, in addition to serving as a guest teacher in digital tools and weaving at KhiB. Since graduation she has participated in several exhibitions in Norway, Europa, Thailand, and USA and recently, completed two pieces as a commissioned work for a company in Bergen, Norway.

SATURDAY, NOON

Closing Keynote

Michele Fricke, is a Professor of Art History, Kansas City Art Institute, and program head of Art History. She teaches ancient and Renaissance art and the history of textiles and ceramics. A practicing artist, Fricke creates fiber work that has been shown in exhibitions across the country. She has published in *Fiberarts* and is a regular contributor to the *Surface Design Journal*, where she also sits on the editorial board. Recent publications include reviews of the Chicago exhibition, "Material Differences," and for *Surface Design Journal*, a review of the exhibitions of the 2007 Surface Design Conference and an article entitled "Dressing up Death: the Splendor of Fantastical Creatures." Fricke earned a BS degree in education, a Masters degree in art history and a Masters degree in fiber from Northern Illinois University.