M. Gabe Duggan 2022

- p. 2 Contents
- p. 3 Research Narrative
- p. 7 Curriculum Vitae

Research Activity:

- p. 35 Collaborations
- p. 62 Installations
- p. 98 Exhibited Works
- p. 135 Presentations
- p. 151 Awards
- p. 161 Publications
- p. 203 Supplemental Materials

RESEARCH NARRATIVE

Juggan 3

OVERVIEW

CONTEXT

Textile strategies, technology, and materials have been a sound foundation for my work as an artist and educator. Traditions and embodied knowledge of the field are potent assets in my practice for reflecting social, political, and historical implications of power.

While my creative practice expands and challenges traditions of textile lineage, the fundamentals of this lineage offer me insight as an educator. My pedagogy and research are partnered in this cycle of experimentation and recalibration, each contributing to the other. Since I began teaching full-time at Georgia State University, I have typically taught at least three courses per semester. After completing another Visiting Appointment, at the University of North Texas, I was offered my current position at East Carolina University where I currently teach 3 courses a semester. Seeing these practices as supportive and not in competition with each other feels like a natural fit for the inquisitive researcher in me, and has propelled the questions I bring both to the classroom and my own studio.

I grew up working-class/poor in the Rust Belt (Tonawanda, NY) where shadows of the former steel industry loomed large and deeply-entrenched canyons between Art and ostracized relatives deemed 'C/craft' left a similarly large gap between lived experiences. Before using a sewing machine I was taught to weld at a young age which both reinforced cultural hierarchies around fiber (aka 'women's') work, and also imbedded a free and interchangeable understanding of material manipulation. It was both by chance and instinct that I encountered my own internalized biases of different mediums, labour, and contexts relating to Art/Craft/Design during my graduate education. I found echoes of industrially-disenfranchised ghosts familiar in the field of Textiles while living and working in the Southern United States. This practice that empowered me in sculpting my own projected social-status made itself known to me as a global symbol and conduit of power exercised through technology and labor; access to resources and knowledge; as well as aesthetic choice.

This lineage has been a lens of understanding for me since before I was made aware of it as a discipline, known by the additionally politicized names, 'Textiles' and 'Fibers'. I officially eschewed the purchase of new clothing in 2006 firstly as a personal choice of designed-life, and continue to learn the political significance of an 'ascetic aesthetic'. This commitment has been an impetus for me to further explore the foundations of our field through functional works that I and others live with and are not presented here. This supplemental practice builds from my experience in Apparel Design as well as Art and is a place where I grow basic explorations shielded from audience expectations. I consider this 'FUNDAMENTAL' to my contributions as an artist, collaborator, and educator. These discoveries often feed into 'INTIMATE' works, or works in my studio practice where I begin deeper consideration of my actions. While in development in the studio these works for exhibition provoke further questions that build into my 'EXPANSIVE' works, collaborating with others and testing the boundaries of how fiber work is defined and understood.

I present and discuss my work here via these three main prongs of understanding: FUNDAMENTAL INTIMATE and EXPANSIVE. Throughout these channels run various shared conduits such as technology, materiality, function, and questions of power. They are ordered here by physical and conceptual scale.

FUNDAMENTAL

DICHOTOMIES

The process of continually, physically moving through the most basic foundations of our discipline, such as hand-looping, 4 harness weaving, and monochromatic mark-making, strengthens embodied knowledge with the inextricable, organic technology of my body and mind. This type of self-calibration with materials assist me in carving out paths of communication- as an artist, educator, and collaborator.

I push material and social boundaries in my work by establishing and challenging binary systems through materiality and context. By constructing installations and objects that combine techniques of traditional fiber work with disparate materials I push expectations of traditional work. Ambiguity plays an important role in my work,

duggan 4

signifying slippage of power from one subject to another. Through suggestive text, calculated balancing, or the build up of potential energy, I present power as elusive rather than fixed; socially-constructed and upheld.

TECHNOLOGIES

This discipline has: afforded me infinitely ephemeral and scalable work; inextricably connected me with conversations around historic and global wielding and abuses of power; and has taught me to honor and calibrate the body (including the brain) as an inherent technology of creative research. These studies have recently delved deeper into personal anatomical and psychological conceptions of identity, from points of view as oneself and outsider (social implications of the Gaze). These are yet to be exhibited or documented but build on concepts and technologies used in *At Once*, 2019; *games01*, 2018; and *'trust me (I'm telling you stories)'*, 2019 utilizing tomography (CT scans).

My thesis, *Spectrum* (2010, invited to '*Out of Fashion*', Southeastern Center for Contemporary Art, by Steven Matijcio) most explicitly utilized fiber work in relationship to the human body to present polarized values of aesthetics, technology, and function. The etching of these power struggles into the DNA of the textile objects has solidified my commitment to this discipline as a conduit for change and deepened understanding. I continue exploring dichotomies through material and inter-special relationships through projects such as those conducted at the Musk Ox Farm, AK (2015-ongoing, presented as '*Musk Ox, Qiviut, Context*', Textile and Place Conference; Manchester, UK, 2018), and different collaborations with Biologists Dr. Smith and Dr. Goodwillie (see EXPANSIVE).

See Portfolio: EXHIBITED WORKS, RESIDENCIES, PRESENTATIONS.

<u>INTIMATE</u>

Through works for exhibition I edge close to boundaries of function: physical, aesthetic, and implied. These contribute to my larger works through technique and conversations of technology.

IMAGE MAKING

My work emanates inequalities within contemporary performances of gender and exhibitions of power. When performing with sound, image, or as image (see: *mymisogyny*, 2018 and *Consensus Reality*, 2015), I step into these roles directly inhabiting spaces of both lost and self-possessed agency. In *weaving2018* (2019), *honeystillfloats* (2019) and *decalibrated referent*(2021) I put on display the continued breakdown of an identity through translated data, fragmented fidelity to the point of dissolution, and finally materially through processes of construction, neglect, and deconstruction. This work has been supported by press and awards; the INDY¹; AIR at Praxis Fiber Workshop; Best In Show by Mia Hall, Executive Director at Penland School of Craft.

FUNCTION

Engaging in processes that utilize technologies of machines and myself, especially digital weaving, has revealed a need to confront perceptions around the conceptualization of 'function'. Legibility and 'mallegibility' (deliberate illegibility) play an important role in questioning function and access in all my work, seen in intimate detail in my smaller, studio-made pieces. Most recently these considerations have materialized in intimate works through layers of translucency and opacity, via vellum silk organza, and unwoven threads. The works *beachhairs*, 2019 and *beachhairs*; *Peter*, 2021 demonstrate the gentle balance I seek to strike between revealing and concealing personal expression.

I manipulate and distort the 'hand' of technologies, such as tomography and bathymetry, to question the human relationship to data and knowledge through the use of these inanimate collaborators. *lakewise*, 2017, is a functional object designed after traditional coverlets, constructed through negotiations between separate systems; 4 and 8 Harness looms and their digital successors that operate via units of 10. *AsOne*, 2017 began my work with intended and unintended glitching through digital hand-weaving, and *Cottonweed* ², 2017 exploits the potential for hand interference of this process. My explorations through these works were most notably presented as 'Glitched Metaphors', College Art Association (2021, online) and as 'Communicating through Digital Weaving', Textile Society of America; (2020, online).

See Portfolio: EXHIBITED WORKS, INSTALLATIONS, PRESENTATIONS.

EXPANSIVE

Juggan 5

DEFINITIONS

Through the expansive branch of my practice I actively pursue and blur boundaries of our field. At all levels of my practice I question roles of perception, functionality, and technology; here I press on the edges to understand how 'textile' is defined. I define textile as a thing, material or immaterial, built by binding together disparate elements by potential energy. What I believe is required to make a textile is repetition of any effort, traditional or spontaneous, purposeful or 'dysfunctional'. Like call and response, consistency renders even the illogical logical. Working from the fiber up, from growing cellulose¹ and shearing protein materials, to spinning and so on, has taught me to frame our discipline this way. Building from ancient to contemporary histories that link textiles to language, environment, and technology, I sift through to these core consistencies, and then proceed to test my theory.

SCALE

I have begun applying my findings from the previous 'prongs' of practice (FUNDAMENTAL, INTIMATE) to unexpected contexts, outdoors. These public works require focus and immense physical effort to construct. When I engage in processes utilizing only myself as the main technology throughout the environment, my role as a human in relationship to land and other species becomes exposed.

The relationship between my work and landscape has deepened since I began experimenting outdoors in 2011³ with brief studies and initial ideation in 2002. For several years I have been doing fieldwork to source and test appropriate materials for these large installations and have now secured significant donations of DSM Dyneema®⁴. Recent works have presented the question of how ephemerality could be heightened. Other materials I have worked with in these contexts range from steel to undyed, unbleached cotton, which I have been re-considering as a conceptually and physically dynamic option for its bio-degradablity. In its initial, experimental phases I protected this work from having an audience of any kind, and have recently begun sharing it publicly and through support. It has since received positive public and critical reviews, including award of the Juror's Prize by Sarah Montross ⁵ and the forthcoming feature in Art of the State, Liza Roberts, UNC Press.

COLLABORATION

Interdisciplinary collaboration has opened many conduits for exploration of my practice and discipline. Past collaborations have supported the exploration of my installations as sound element (*Looming Resonance*, 2017; *Resound*, as AIR at Indie Grits, 2015) and as a tool for public engagement (*mymisogyny*, 2018 ¹). Previous collaborations with scientists, such as Plant Biologist Dr. Carol Goodwillie, and Entymologist Dr. Adrian Alan Smith, have focused on making information accessible to all ages and backgrounds, from scientific discovery to artistic process. (See *Kudzu and Connectivity*, 2021; *A Celebration of Trees*, 2021; *Architectural Intersections*, 2017. These projects were supported by ECU's Engagement and Outreach Scholars Academy, and Rob R. Dunn Artist in Residence with 5,000USD Award).

UPCOMING

Off-site experiences of my large public works, recent interdisciplinary conversations, the evolving relationship between art institutions and selfies⁶, and generally-increased virtual experience in daily human life, have presented new questions for the potential application of my large works. My upcoming work as Integrated Coastal Programs Fellow at the Coastal Studies Institute ('CSI', awarded 10,000USD; see *WAS HERE* -working title-) is currently being designed to address these questions through various technologies used in digital cartography, in collaboration with Dr. David Lagomasino. We are also developing a strategy for open-water engagement with the piece, near to CSI, which will involve long-term tracking through these multiple technologies.

This work will continue through an ongoing conversation with researchers at CSI, and my forthcoming Funded Residency at Sculpture Space (2023). My work with digital weaving is currently exhibited in Oregon at the Maude Kerns Art Center and will join colleagues' works in exhibition this fall in Indiana at Artlink Contemporary. Colorado State University will exhibit my work with digital weaving in a two-person exhibition in spring of 2023, where we have been discussing the inclusion of an installation and artist talk as well. I intend to continue solidifying logistics and audiences for my large land and water-based works, which have thus far been best supported through durational residencies, fellowships, and commissions. Through support from the recent Research and Creative Activity Award (College of Fine Arts and Communication at ECU) I am excited to propose temporary installations to international sites, and to grow my exhibition trajectory to this degree as well.

See Portfolio: COLLABORATIONS, PUBLIC WORKS.

 $^{\prime}\text{Our}\,\text{Top}\,5$ Art Shows of 2018 $^{\prime}\text{,}$ The INDY Chris Vitiello

Cottonweed, 2017; Handwoven digital jacquard cloth of undyed cotton; manufactured and undocumented, with 02NCAC48A.0607 excerpt; laws controlling cotton growing in North Carolina.

EVERYDAY, 2011; 10 X 6 X 1 ft. cotton, site-specific; this work was documented but never previously exhibited or shared; was rendered as an experiment between artist and site.

DSM Dyneema®, is a polymer used for ballistic protection and bio-medical implantables. This industrial-surplus donation is in alignment with the zero-waste goals shared by artist and manufacturer, and has been used in *EITHERWAY*, *RECOHERE*, and *no one knows*, extent on site since 2020 and visible by Google Earth.

Juror's Prize at Art on The Trails, MA awarded by Associate Curator at deCordova Sculpture Park and Museum Sarah Montross

2015, The Renwick, 'Wonder'; "Art for Instagram's Sake" https://www.theatlantic.com/entertainment/archive/2016/02/instagram-art-wonder-renwick-rain-room/463173/

CURRICULUM VITAE

Juggan

APPOINTMENTS

2019-	Assistant Professor, Graduate Faculty; Textile Design
	School of Art and Design; East Carolina University; Greenville, NC
2017-2019	Visiting Assistant Professor, Graduate Faculty, Interim Program Coordinator; Studio Art;
	Fibers; College of Visual Arts and Design; University of North Texas; Denton, TX
2016-2017	Assistant Professor of the Practice; Art + Design
	College of Design; North Carolina State University; Raleigh, NC
2014-2016	Visiting Lecturer; Studio Art, Textiles
	Ernest G. Welch School of Art and Design; Georgia State University; Atlanta, GA

EDUCATION

MASTER OF ART+DESIGN (terminal, MFA equivalent) Fibers and Surface Design; North Carolina State University BACHELOR OF SCIENCE Fashion and Textile Technology, Magna Cum Laude; SUNY College at Buffalo ASSOCIATE OF APPLIED SCIENCE Apparel Design, Magna Cum Laude; Fashion Institute of Technology, SUNY FOUNDATION STUDIES; Fine Art; SUNY at Buffalo

GRANTS AND AWARDS

2022	Research and Creative Activity Award; College of Fine Arts and Communication at ECU; 6,200USD
2022	Integrated Coastal Programs Fellowship; ECU Coastal Studies Institute; NC; 10,000USD
2022	2021-2022 Artist Support Grant; Pitt County Arts Council, NC; 1,000USD
2021	Juror's Prize by Associate Curator at deCordova Sculpture Park and Museum, MA; Award Title
2021	ECU Honor's Course Weeds; Perspectives from Art and Science; with Dr. Carol Goodwillie; 2,500USD
2020	Engagement and Outreach Scholars Academy; East Carolina University, NC 5,000USD
2020	Best In Show; Contemporary Fine Craft; Artspace, Raleigh NC; curated by Mia Hall 1,000USD
2017	Rob R. Dunn Artist Residency; North Carolina State University, NC; 5,000 USD
2014	Sweater Blessing; Kickstarter exceeded set goals to fund Governors Island Art Fair Residency, NY; 2,900USD
2011	Regional Artist Project Grant Recipient; North Carolina Arts Council, NC; 1,000USD
2011	Weave a Real Peace's annual meeting, Black Mountain, NC; Award Title and In-Kind Support
2009	Inspired Design Conference, Center for Craft, Asheville, NC; Award Title and In-Kind Support
2008	Threads of Hope Scholarship, North Carolina State University, Raleigh, NC; 800USD

FE

2015

2014 2013

Indie Grits Film Festival, Columbia, SC

Governors Island Art Fair, New York, NY

Regional Emerging Artist, Artspace, Raleigh NC

ELLOW	SHIPS + RESIDENCIES
2023	Sculpture Space Funded Residency; Sculpture Space, Utica, NY
2022	Integrated Coastal Programs Coastal Fellow; ECU Coastal Studies Institute, NC
2022	Artist Residency; Sculpture Space, Utica, NY
2021	FAR (Fiber Artist Residency) at the Musk Ox Farm; Palmer, AK
2020	Wildside; EITHERWAY on Tuscarora Land; Recreation and Parks Department, Greenville, NC
2020	Cooler Ranch; on Corchaug Land, Treiber Farms; Peconic, NY
2020	Drop Forge & Tool; Hudson, NY with Jax Bowie (cancelled for Covid19, run independently)
2020	WRAP Resident; The Bascom; Highlands, NC
2019	Land Falls Performance Process Intensive; Franklin Chthonics, NY
2018	Art + Science In the Field; Bakersville, NC
2017	R.R. Dunn AIR; NCSU, Adrian Smith Lab, and North Carolina Museum of Natural Sciences, NC
2017	UNCG's Project Space, Greensboro, NC
2016	Fellow Salem Art Works, Salem, NY
2016	Knight Foundation Emerging Artist, Ponyride, Detroit, MI
2015	The Musk Ox Farm, Palmer, AK

SELECT EXHIBITIONS

Public Works

Juggan 9

- 2022 WAS HERE (working title); Coastal Studies Institute; NC
- 2021 RECOHERE; Beal's Nature Preserve, MA; Juror's Prize by Sarah Montross; 4 months
- 2020 no one knows; Cooler Ranch at Treiber Farms; NY; curated by Michael Yarinksy; ongoing
- 2020 EITHERWAY; on Tuscarora Land; Recreation and Parks Department, Greenville NC; 3 weeks
- 2017 Architectural Intersections; North Carolina Museum of Natural Sciences, NC; 1 year
- 2017 Resiliencing; Artspace NC, Raleigh, NC; 4 months
- 2016 Wisteria; Ponyride, Detroit, MI; ongoing
- 2015 Suti Shadow; Art on the Atlanta Beltline, Atlanta, GA; 6 months
- 2015 Wishing Web; The Musk Ox Farm, Palmer, AK; 6 months
- 2015 Resound; Indie Grits Film Festival, Columbia, SC, performed with Nic Jenkins; 3 weeks
- 2014 HASHTAG; Windows on Chapel Hill, NC; 3 months
- 2013 Aegriess for Artspace Pop-up, Raleigh, NC; Commissioned Installation; 2 years
- 2012 Sinew/Synapses Installed for Durham Storefront Project; 3 months
- 2011 Spinster Spotting installation and performance for PODS artSPARK; 4 days

Solo

- 2021 A Hundred Thousand Sled Dogs; Black Mountain Center for the Arts, NC
- 2020 Wet Data; Arrowmont School of Arts and Crafts, TN; Kelsey Dillow curated
- 2020 not the whalesong but; The Bascom, NC; Billy Love curated
- 2020 Retroactive Forms; ECU Main Campus Student Center; Greenville, NC
- 2019 intangible lines; Anchorlight; Raleigh, NC; Shelley Smith curated
- 2018 rocks that won't sink; The Carrack Modern Art, Durham NC
- 2017 Gabrielle Duggan; Holder Goods, Raleigh, NC
- 2014 Other Female Myths; Artspace, Raleigh, NC
- 2014 sutilingua; Cameron Village Library, Raleigh, NC
- 2013 All Together Now; 202 Fayetteville St., Raleigh, NC
- 2010 Spinning a Spectrum; Allred Gallery, North Carolina State University; Thesis

Two Person

- 2023 TBA; Curfman Gallery; Colorado State University; with Jodi Stuart
- 2021 Analog/Digital: Art Responding to the Physical; Proctor-Yongue House, NC; with Cynthia Bickley-Green
- 2018 Soft Pull; SEAD Gallery, Bryan, TX; with Abby Sherrill
- 2017 Compass Pre-Presentation; GPS + UNCG's Art Truck, Greensboro, NC; with Neill Prewitt
- 2016 Linear Tensions; AH Arts at Garis and Hahn, New York, NY; with Jillian Clark
- 2013 Fertile Crescent; Antfarm, Raleigh, NC; with P.J. Maske
- 2011 Death Becomes Her, Harrison Center for the Arts, Indianapolis, IN; with Elyce Elder

Museum + Traveling

- 2019-0 In Flux: SEFEA Members; five universities across the southeastern United States
- 2017 Fold/Unfold; Georgia and North Carolina; Susan Falls and Jessica Smith curated
- 2011-2 Out of Fashion; SECCA, Winston-Salem, NC; CAM, Wilmington, NC; Steven Matijcio invited

Performance and Collaboration

- 2016-0 Cheers; venues in New York, North Carolina, Texas; solo and accompanied by Jax Bowie
- 2019 A World in Song; Cages at Babeville's Asbury Hall, Buffalo, NY
- 2018 Processing Space; UNT College of Visual Arts and Design, Denton, TX; with Abby Sherrill
- 2018 Happening: Gabe Cheers; Penland School of Crafts Dye Shed; Penland, NC
- 2018 Looming Resonance; with Mark Vaughn, Clay Davidson, Chris Poovey, and Abby Sherrill; Denton, TX
- 2017 Stripped Ease; Lump, Raleigh, NC
- 2016 Consensus Reality, with Neill Prewitt; venues in Atlanta, Beijing, Baltimore, New York City
- 2015 Lineaeria; GSU Sports Arena, Atlanta, GA; Collaborative Public Art for GSU Athletic Dept.
- 2015 Balloons with a Z; Flanders Gallery, Raleigh, NC
- 2014 Installation for Pullen Arts Center; Commissoned by the City of Raleigh, NC
- 2014 Windows on Chapel Hill, NC; Commissioned Installation: HASHTAG
- 2014 Conjunction for Artspace Pop-up, Sanford, NC; with Jackie Bowie and Shannon Newby
- 2013 WARP 7 for Contemporary Art Museum Raleigh, Raleigh NC; Public-Engaging Installation
- 2010 Spectrum Spectre; Raleigh City Museum, Raleigh, NC; with Urban Garden Performing Arts

SELECT EXHIBITIONS continued

Juggan 10

Group

- 2022 Over/Under; Artlink Contemporary; Fort Wayne, IN; with Haller, Nartker, Woodbridge
- 2022 Fresh Form; Maude Kerns Art Center; Eugene, OR; with Sarah Nguyen and Mayuko Ono Gray
- 2021 Digital Garden; Praxis Workshop; Cleveland, OH; curated by Connie Fu
- 2020 Materials Hard + Soft; Greater Denton Arts Council, TX; Curated by Beth McLaughlin, Fuller Craft Museum
- 2020 Contemporary Fine Craft; Artspace, Raleigh NC; Best In Show; curated by Mia Hall
- 2019 Teach/Taught; Meramec Community College St. Louis, MN curated by Rena Wood
- 2019 Beyond Punch Cards; Form and Concept, Santa Fe, NM; curated by Francesca Rodriguez Sawaya and Renata de Carvalho Gaui of 'Weaving to Code, Coding to Weave'
- 2019 Vignette Art Fair; The Women's Museum, Dallas, TX; curated by Leslie Moody Castro
- 2019 Summer Swan Invitational; Swan Coach, Atlanta, GA; Curated by Michelle Laxalt, Jiha Moon, Carson Keith
- 2019 STRUCTURED; The Textile Center, Minneapolis, MN; curated by Tracy Krumm
- 2019 ITAB IV; San Jose Museum of Quilts & Textiles, CA Juried by: Natalie Miebach, Clay Bavor, Janet Echelman
- 2018 Governors Island Art Fair; building 408, New York, NY
- 2018 Weeds; Artspace Frable Gallery, Richmond, VA
- 2018 Beyond Measure; Barton College Lula E. Rackley Gallery; Wilson, NC
- 2018 Between the Seams; Woman Made Gallery, Chicago, IL; juried by Nnenna Okore
- 2017 Residency Invitational, Artspace NC, Raleigh, NC
- 2017 This is Not a Novel; Little Green Pig Theatre, Durham, NC
- 2016 Eye of the Needle; Feather and Bone, Appleton, WI
- 2015 AMAH Industries on the SS Lilac Preservation, New York, NY
- 2015 From Every Fiber; The Arts Council of Brazos Valley, College Station, TX
- 2014 Ernest G. Welch School of Art & Design Faculty Triennial, Atlanta, GA
- 2014 Governors Island Art Fair; building 404, New York, NY
- 2013 Governors Island Art Fair; building 111, New York, NY
- 2012 International TECHstyle Art Biennial; San Jose Museum of Quilts & Textiles, San Jose, CA
- 2011 Synapses: Trends in Contemporary Fiber; Visual Art Exchange, Raleigh, NC
- 2011 Nest; Target Gallery at Torpedo Factory Art Center, Alexandria, VA
- 2010 Fibra Vitae; Common Seam Collective Exhibition; Visual Art Exchange Annex; Raleigh, NC
- 2009 Inspired Design Conference; Center for Craft and Creative Design, Hendersonville, NC

PRESENTATIONS

- 2021 Digital Weaving Visiting Artist; Portland State University; online
- 2021 Visiting Artist; Wake Technical Community College; online
- 2021 Qiviut, Oomingmak, Context; Bay Area Crochet and Knit Guild; online
- 2021 Glitched Metaphors; College Art Association; online (Panel Organizer and Presenter)
- 2021 Digital Garden Panel; Praxis Fiber Workshop; online
- 2020 In Flux Artist Talk; James Madison University, VA; online
- 2020 Digital Weaving; Textile Society of America; Boston, MA (Panel Organizer and Presenter)
- 2020 Rewilding, hosted by Jemila MacEwen; IGTV online (Guest)
- 2020 Virtual Studio Visit Network; IGTV online (Presenter)
- 2019 Materializing Resistance; The Feminist Art Project at University of Kentucky; Lexington, KY
- 2019 Closing Plenary Speaker; 70th Biennial, Contemporary Handweavers of Texas, Forth Worth, TX
- 2018 Mediating Change Conference; University of North Texas, Denton, TX
- 2018 Art, Activism, Social Justice; Texas Woman's University, Denton, TX
- 2018 Musk Ox, Qiviut, Context; Textile and Place Conference; Manchester School of Art, UK
- 2018 Process + Practice; Digital Jacquard; North Texas Digital Fabrication Symposium; TWU Denton, TX
- 2018 Beyond Measure; Barton College Lula E. Rackley Gallery; Wilson, NC
- 2018 Unconventional 3D Weaving; Fort Worth Weavers Guild, Fort Worth, TX
- 2017 Visiting Artist East Carolina University, Greenville, NC
- 2016 Linear Tensions; Garis & Hahn, New York, NY
- 2014 Other Female Myths; Artspace NC, Raleigh, NC
- 2011 Out of Fashion; Southeastern Center for Contemporary Art, Raleigh, NC
- 2011 Gabrielle Duggan; Weave a Real Peace Annual Meeting, Black Mountain, NC

EXPERIENCE

Juggan 11

Workshop	
2021	Fiber Foundations; Spinning Qiviut; The Musk Ox Farm, Palmer AK
2020	Interlacing Structures; My Illegal Body, FB Live; online
2020	Deconstructed Weaving; Textile Fab Lab, University of North Texas, Denton, TX
	ů ,
2019	Writing Songs of Memory and Disclosure; Land Falls, Franklin Chthonics, NY
2019	Spatial Knitting; Arrowmont School of Arts and Crafts, Gatlinburg, TN
2019	70th Anniversary Biennial; Contemporary Handweavers of Texas, Forth Worth, TX
2018	Stitching Sound; Gray Area Festival; San Francisco, CA
2018	Sculptural Fibers; Penland School of Crafts; Penland, NC
2018	DataWeave; Digital Jacquard on the TC2; Texas Woman's University, Denton, TX
2018	3Dimensional; Onstead Institute at Coppell High School, Coppell, TX
2017	Fiber Summer Studios; North Carolina State University, Raleigh, NC
2017	Webwords; East Carolina University, Greenville, NC
2016	Design Lab Fibers; North Carolina State University, Raleigh, NC
2016	Tapestry; Museum of Contemporary Art Detroit; Detroit, MI
2015	Crochet; Ponyride; Detroit, MI
2015	Webwords; Common Thread Symposium, Raleigh, NC
2013	Summer Studios; Contemporary Art Museum Raleigh; Raleigh, NC
2009-2013	Fiber Workshops; North Carolina State University; Raleigh, NC
2006 Practice	Hand Knitting; Anarchist Knitting Mob; New York, NY
2008-	Designer: Gabrielle Duggan capsule collections; sold in NY, NC, and online
2019	Designer: In Flux catalog, supported by the Research Fund Grant, Center for Craft
2016	Custom Sewing Production; Tannis Root Inc.; Raleigh, NC
2010-2012	Studio Assistant; Vita Plume; Raleigh, NC
2007-2008	Studio Assistant; Shoplifter (Hrafnhildur Arnardóttir); New York, NY
2006-2007	Studio Assistant; ThreeAsFour; New York, NY
2005	Textile Lab Technician; Bureau Veritas; Amherst, NY
Curatorial	
2021	Coordinator: Fiber Artist Residency; The Musk Ox Farm, Palmer AK
2018	Fibers Exhibition; UNT on the Square, Denton, TX with Amie Adelman, Abby Sherrill
2018	Fibers Undergraduate Invitational; University of North Texas, Denton, TX
2018	Happening; Penland School of Crafts Dye Shed; Penland, NC
2017	LumpTruck; University of North Carolina at Greensboro Art Truck at Lump, Raleigh, NC
2017	Exhibition of Student Work; North Carolina State University's Art2Wear, Raleigh, NC
Service	Exhibition of student vvolk, North Carolina state offiversity 37412 vveal, Nateign, 140
2021-	Volunteer; Rocking Horse Ranch Therapeutic Riding
2021	Faculty Member; Graduate Thesis Committee for Noelle Gunn
2020	Juror; North Carolina State University's Art2Wear
2019	Major Professor; Graduate Thesis Committee for Sarah Janke
2019	Juror; University of North Texas' ArtWear
2018	Facilitator; Monument Quilt collaborative workshops with UNT Fibers Collective
2017	Board Member; Faculty Exhibition Committee; CVAD at University of North Texas
2017	Board Member; Studio Artists and REAR Program Panel; Artspace NC
2014	Juror; North Carolina State University's Art2Wear
2013	Board Member; Artspace Annual Gala Committee
2013	Juror; Cotton Incorporated Initiative; North Carolina State University
2013	Guest Reviewer; North Carolina State University's Art2Wear
2011	Design Showcase Director; Art2Wear Alumni Committee
2010-2011	Volunteer; New Sense Studios
2009-2010	Volunteer; SPCA of Wake County

AFFILIAT 2014- 2015- 2019- 2017- 2011- 2009-	2021 2021 2021 2021 2021 2018 2012	Southeast Fibers Educators Association; Member College Art Association; Member Textile Society of America, Member American Craft Council; Member Midwest Fiber Art Educators Network; Member Weave A Real Peace; Member through Scholarship Common Seam Collective; Founding Member	Juggan	12
SELECT	BIBLIO	GRAPHY, PRESS		
2022		The State; Liza Roberts; UNC Press; book featuring EITHERWAY, 2020		
2020		ials Hard + Soft; Greater Denton Arts Council; catalog		
2019		op 5 Art Shows of 2018; INDY week, Sarah Edwards, Chris Vitiello, print		
2018		and Stone; Cooper Hewitt, Smithsonian Textile Object of the Day, web		
2018		nancy; WOVEN: Tension, Balance, curated by Jess Bernhart; web	_	
2018		poration: Ants, Art, and Science; Robert R. Dunn with Gabrielle Duggan and Adrian A	A. Smith;	
2018		can Scientist, print Diane: "Fold Unfold", APTRUI SE Magazine, print		
2018		, Diane; "Fold Unfold", ARTPULSE Magazine, print A <i>rt, Science</i> ; Robert R. Dunn with Gabrielle Duggan and Adrian A. Smith; SciArt Magaz	zina wah	
2017		Falls and Jessica Smith; "Fold Unfold", Create Space Independent Publishing, catalog		
2017		Howe; "When Pigs Fly", Indy Weekly, print	5	
2017		Mills and Das' Ja Sanford; "The Weekly Ring" Bennett College interview; digital film		
2016		/itiello; "The Agitators" Indy Weekly, print		
2016		on Haver Currin; "Out On the Weekend", web		
2015	,	Johnson and Michael Anthony Farley, "We Went to North Carolina Part 1: CAM, Lum	p and Flanders	
		Gallery" Art F City, web	p	
2015	Kimbe	rly Binns; "BURNAWAY Presents Consensus Reality in Castleberry Hill" Burnaway, w	veb	
2014	Allisor	Meier; "Governors Island Art Fair Lodges in New York" Hyperallergic, web		
2014	Lynch,	Scott; "Photos, Video: Fanciful Art Takes Over Governors Island's" Gothamist, web	ı	
2014	,	as, Karyn; "Carolina Folkways" interview aired on UNC-TV throughout October 2014		
2014		rd, Juli "Emerging Design" News & Observer, print		
2011	Ferral,	Katelyn "Group Wants to Revive Textile Art and Design" News & Observer, print		

PROFESSIONAL DEVELOPMENT

2008

- Academics for Black Survival and Wellness*; 7 days; online
 Emotionally Intelligent Leadership; ECU Greenville, NC
- 2019 Safe Zone Training; Peele LGBTQ+ Center ECU Greenville, NC
- 2019 Creating an Inclusive Environment for People with Disabilities; ECU Greenville, NC

Thompson-Smith, Samantha "From the Same Cloth" News and Observer, print

- 2019 Equity & Diversity: Beyond the Surface, Examining Implicit Bias; UNT Denton, TX
- 2018 Blue Zone Ambassador: Neurodiversity Workshops; University of North Texas, Denton, TX
- 2017 Shaping Our Genetic Future; Genetic Engineering and Society Center, Gregg Museum; work presented
- 2017 Woven Rug; Janie Woodbridge; Penland School of Craft, NC; assisted
- 2017 Photogrammetry Workshop; Daniel Hawkins, NCSU Hunt Library; attended
- 2017 Diane Cluck Singing Workshop; Asheville, NC; attended
- 2016 Stitching as Drawing; Susan Brandeis; Penland School of Craft, NC; assisted
- 2014- College Art Association Conferences; New York, Chicago, Washington DC; attended
- 2015 PHYS1111: Introductory Physics I; Georgia State University; attended
- 2011 SnowSports Industries America Snow Show; Denver CO; attended
- 2010 Preparing Future Leaders Workshops; North Carolina State University, Raleigh, NC; attended
- 2009 Joanna Berzowska Smart Textiles; North Carolina State University, Raleigh, NC; attended
- 2009 International Plastics Showcase; McCormick Place, Chicago, IL; attended
- 2007 Arnhem Mode Biennale; Arnhem, Netherlands; assisted
- 2006 Craft Yarn Council of America Instructors' Workshop; Manhattan, NY; attended

COURSES TAUGHT: East Carolina University

Juggan 13

2022 Spring

ART 2303.001: Textile Design Survey: 14 Lower Level Undergraduates: Face to Face

ART 2336.001: Dye and Direct Applications to Cloth: 10 Lower Level Undergraduates: Face to Face

ART 3315.001: Dimensional Textiles: 6 Upper Level Undergraduate

ART 6306.043: Problems in Fabric and Textile Design: 2 Upper Level Graduates

2021 Fall

ART 2303.001: Textile Design Survey: 11 Lower Level Undergraduates: Face to Face

ART 3316.001: Fabric Manipulation and Construction: 8 Upper Level Undergraduates: Face to Face

2021 Spring

HNRS2014: Weeds: Art & Bio Perspectives: 16 Upper Level Honors Undergraduate: Face to Face Co-Taught with Dr. Carol Goodwillie

ART 3010 Topics in Multidisciplinary Art: Space Time Being: 16 Upper Level Undergraduate: Hybrid ART 4326 001: Contemporary Issues in Surface Design: 6 Upper Level Undergraduate: Hybrid

2020 Fall

All courses conducted Face to Face, then migrated to Virtual.

ART 2326.001: Screen Printing on Cloth: 10 Upper Level Undergraduate

ART 3010 Topics in Multidisciplinary Art: Space Time Being: 16 Upper Level Undergraduate

ART 3315.001: Dimensional Textiles: 8 Upper Level Undergraduate

ART 3500: Independent Study: Quilts and Context: 1 Upper Level Undergraduate

ART 6306.043: Problems in Fabric and Textile Design: 2 Upper Level Graduates

2020 Spring

All courses conducted Face to Face, then migrated to Virtual.

ART 2303.001: Textile Design Survey: 11 Lower Level Undergraduates: Face to Face

ART 2336.001: Dye and Direct Applications to Cloth: 9 Lower Level Undergraduates: Face to Face ART 3316.001: Fabric Manipulation and Construction: 9 Upper Level Undergraduates: Face to Face

ART 6316.043: Problems in Fabric and Textile: 2 Master's: Face to Face

2019 Fall

ART 2303 002: Textile Design Survey: 11 Lower Level Undergraduates: Face to Face

ART 2326 001: Screen Printing on Cloth: 12 Lower Level Undergraduates: Face to Face

ART 4326 001: Contemporary Issues in Surface Design: 8 Upper Level Undergraduates: Face to Face

ART 6306 043: Problems in Fabric and Textile: 2 Master's: Face to Face

COURSES TAUGHT: University of North Texas

2019 May

Stacked Course*

*ASTU313; Advanced Weaving I: 3 Lower Level Undergraduates: Face to Face

*ASTU4132; Advanced Weaving II: 6 Upper Level Undergraduates: Face to Face

*ASTU4133; Advanced Weaving III: 3 Upper Level Undergraduates: Face to Face

*ASTU5110; Graduate Weaving: 1 Master's: Face to Face

(COURSES TAUGHT: University of North Texas continued)

2019 Spring

ASTU2130; Introduction to Weaving: 18 Lower Level Undergraduates: Face to Face ASTU3135; Alternative Processes: 13 Lower Level Undergraduates: Face to Face

Stacked Course*

*ASTU3131; Advanced Weaving I: 7 Lower Level Undergraduates: Face to Face

*ASTU4132; Advanced Weaving II: 4 Upper Level Undergraduates: Face to Face

*ASTU4133; Advanced Weaving III: 6 Upper Level Undergraduates: Face to Face

*ASTU5110; Graduate Weaving: 1 Master's: Face to Face

ASTU6000; Graduate Thesis Exhibition; 1 student; Major Professor of Thesis Committee

2018 Fall

ASTU2120; Introduction to Fibers; 18 students

ASTU3135; Alternative Processes; 16 students

Stacked Course*

*ASTU3131; Advanced Weaving I; 5 students

*ASTU4132; Advanced Weaving II; 5 students

*ASTU4133; Advanced Weaving III; 3 students

*ASTU5110; Graduate Weaving; 1 student

ASTU6000; Graduate Thesis Project; 1 student: Major Professor of Thesis Committee

2018 Spring

Stacked Course*

*ASTU3141; Surface Design I; 6 students

*ASTU4142; Surface Design II; 4 students

*ASTU4143; Surface Design III; 2 students

Stacked Course*

*ASTU3131; Advanced Weaving I; 8 students

*ASTU4132; Advanced Weaving II; 3 students

*ASTU4133; Advanced Weaving III; 2 students

*ASTU5110; Graduate Weaving; 1 student

ART4450; Professional Internship; 1 student

ASTU5120; Mixed Media; 9 students

2017 Fall

ASTU3135; Alternative Processes;18 students

Stacked Course*

*ASTU3131; Advanced Weaving I; 2 students

*ASTU4132; Advanced Weaving II; 3 students

*ASTU4133; Advanced Weaving III; 3 students

*ASTU5110; Graduate Weaving; 1 student

COURSES TAUGHT: Georgia State University

2016 May

ART1030; Three Dimensional Design; 14 students



(COURSES TAUGHT: Georgia State University continued)

2016 Spring

TEXT3000:005; Fibers, Colors, Dyes, and Dyeing;18 students

TEXT3100; Surface Design I; 18 students

Stacked Course:

TEXT3300; Fibers, Fabrics, Forms; 17 students

TEXT6050: Graduate Fibers Studio; 2 students

Stacked Course*

*TEXT3800; Digital Textile Design; 18 students

*TEXT6051: Graduate Digital Textile Design; 1 student

2015 Fall

TEXT3000:005; Fibers, Colors, Dyes, and Dyeing; 18 students

TEXT3000:010; Fibers, Colors, Dyes, and Dyeing;18 students

TEXT3100; Surface Design I; 19 students

TEXT3700; Heat Techniques with Fabric; 17 students

2015 Spring

TEXT3000:005; Fibers, Colors, Dyes, and Dyeing;18 students

TEXT3000:010; Fibers, Colors, Dyes, and Dyeing;18 students

TEXT3100; Surface Design I; 18 students

TEXT3900; Special Topics; Fiber Sculpture; 18 students

2014 Fall

TEXT3000; Fibers, Colors, Dyes, and Dyeing;18 students

TEXT3100; Surface Design I; 15 students

TEXT3300; Fibers, Fabrics, Forms;16 students

COURSES TAUGHT: North Carolina State University

2017 Spring

ADN111; Three Dimensional Design; 21 students

2016 Fall

ADN274; Basic Woven and Constructed Textiles; 6 students

2008 Fall

ADN492: Advanced Fiber Studio; Graduate Teaching Assistant; 1 Session; 23 students

PUBLIC WORKS







 $tmontan@sculpturespace.org ~\underline{via} ~slideroom.com$

7:02 PM (13 minutes ago)





to me

Dear Gabrielle,

Congratulations! Our Review Panel and Board have met and we are delighted to inform you that you have been selected as one of our Sculpture Space Funded Residents for

We received 224 applications 82% of all applicants are from the contiguous United States and 18% of all applicants reside internationally. The selection process is highly competitive. Your work was reviewed by artists and arts professionals on the Sculpture Space Board of Directors, as well as by Guest Panelists - Jean Shin, Sculptor & President of the Joan Mitchell Foundation, Philip Mallory Jones, Creative Director of Alchemy Media Publishing Company and Vartan Poghosian, Executive Director of Four Elements Studios.

Your residency has been scheduled for: July and August 2023

You will receive a \$500 stipend that will be given to you in two installments (at the beginning and the end of the residency) during your two-month residency. You may use your acceptance at Sculpture Space as leverage for more funding. If this acceptance letter is not enough to support your needs, please let us know what additional details would be

Pre-visits to the studio are welcome: email me to make an appointment .

Please check our website at

https://www.sculpturespace.org/more-info-1

https://www.sculpturespace.org/facilities-and-equipment

for more information on what we provide.

& for commonly asked questions

https://www.sculpturespace.org/attending-artists-faq

Also please feel to email

our Studio Manager, George Hendrickson (studio @scuplpturespace.org) or contact me at (315) 724-8381 or email at tmontan@sculpturespace.org.

Congratulations, and we are very excited to welcome you to Utica New York, and the Sculpture Space Residency.

Please confirm your attendance by email no later than May 15, 2022.

Kindest Regards,

Tom Montan **Executive Director** Sculpture Space Inc. tmontan@sculpturespace.org 2021 RECOHERE

120X200 ft. DSM Dyneema on Nipmuc Land, Beal's Preserve; Southborough, MA. Awarded Juror's Prize by Sarah Montross, Associate Curator at deCordova Sculpture Park and Museum. https://artonthetrails.com/

Juggan 18

"For this year's Jurors Award I selected the installation by Gabe Duggan. I was so intrigued by the ambition and scale of their project that spans the small pond in Beal's Preserve. I felt the project merged new craft technologies and site-specific land art installation into an original art form. The dynamic tension of the Dyneema formed a kind of spider web across the water. I liked that the work suggested a very open kind of mending as there was a lot of space around the threads. RECOHERE also made me as the viewer look more closely at the stunning natural setting of Ice Pond, and in that, I felt a sense of restoration and renewed curiosity."

-Sarah Montross, Associate Curator at deCordova Sculpture Park and Museum.



Strands of Dyneema, a ballistic synthetic polymer, are interwoven above the surface of the water and attached to stable surrounding trees. recohere pulls conceptually from the strength of water itself, cohesion, the force that draws these molecules together stronger than any other non-metallic liquid. The artist considers what it feels like to mend, be mending, to be mended, conjuring thoughts of clouds stitched together through water's reflection.

RECOHERE

Juggan

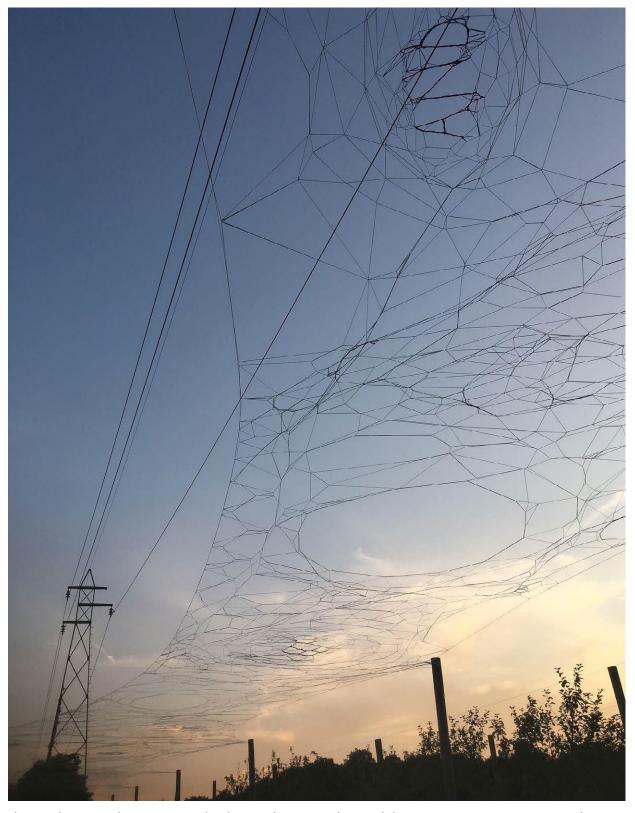
120X200 ft. DSM Dyneema on Nipmuc Land, Beal's Preserve; Southborough, MA. Awarded Juror's Prize by Sarah Montross, Associate Curator at deCordova Sculpture Park and Museum. https://artonthetrails.com/ Juried; National.

> "For this year's Jurors Award I selected the installation by Gabe Duggan. I was so intrigued by the ambition and scale of their project that spans the small pond in Beal's Preserve. I felt the project merged new craft technologies and site-specific land art installation into an original art form. The dynamic tension of the Dyneema formed a kind of spider web across the water. I liked that the work suggested a very open kind of mending as there was a lot of space around the threads. recohere also made me as the viewer look more closely at the stunning natural setting of Ice Pond, and in that, I felt a sense of restoration and renewed curiosity."

-Sarah Montross, Associate Curator at deCordova Sculpture Park and Museum.

Strands of Dyneema, a ballistic synthetic polymer, are interwoven above the surface of the water and attached to stable surrounding trees. recohere pulls conceptually from the strength of water itself, cohesion, the force that draws these molecules together stronger than any other non-metallic liquid. The artist considers what it feels like to mend, be mending, to be mended, conjuring thoughts of clouds stitched together through water's reflection.





The words 'no one knows or sees the deep and truest' surface and disappear as viewer perspective changes with movement through the space as DSM dyneema (white, gossamer) and black synthetic polymers are backgrounded by dark (treeline) or light (sky). This text is an excerpt written by the artist and more directly communicated by Paulo Freire in 'Pedagogy of the Oppressed'.



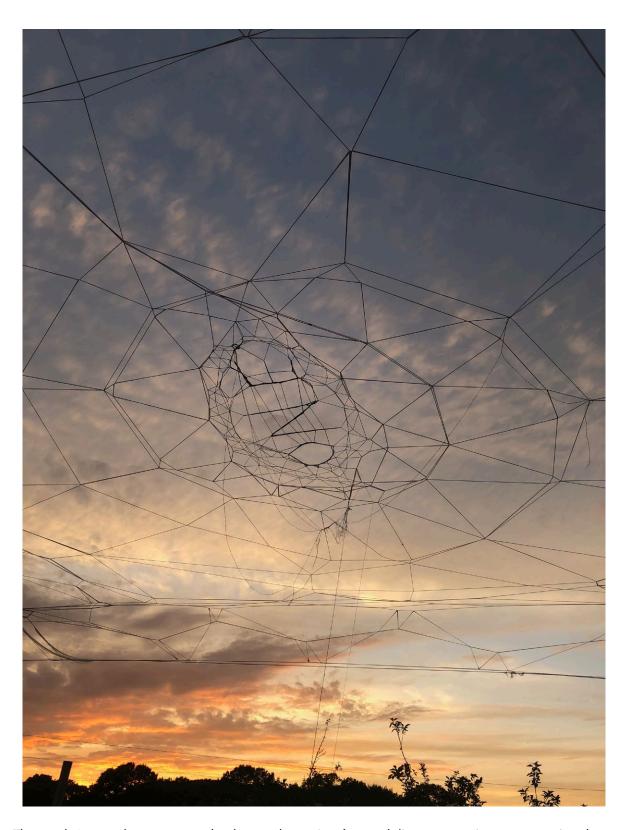


The words 'no one knows or sees the deep and truest' surface and disappear as viewer perspective changes with movement through the space as DSM dyneema (white, gossamer) and black synthetic polymers are backgrounded by dark (treeline) or light (sky). This text is an excerpt written by the artist and more directly communicated by Paulo Freire in 'Pedagogy of the Oppressed'.





30X200ft. DSM Dyneema on Corchaug Land, Treiber Farms; North Fork, NY: Cooler Ranch. http://www.cooler-gallery.com/cooler-ranch

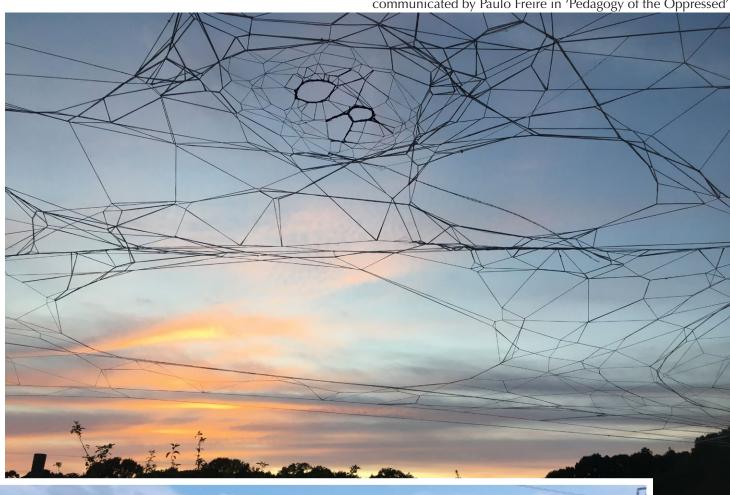


The words 'no one knows or sees the deep and truest' surface and disappear as viewer perspective changes with movement through the space as DSM dyneema (white, gossamer) and black synthetic polymers are backgrounded by dark (treeline) or light (sky). This text is an excerpt written by the artist and more directly communicated by Paulo Freire in 'Pedagogy of the Oppressed'.



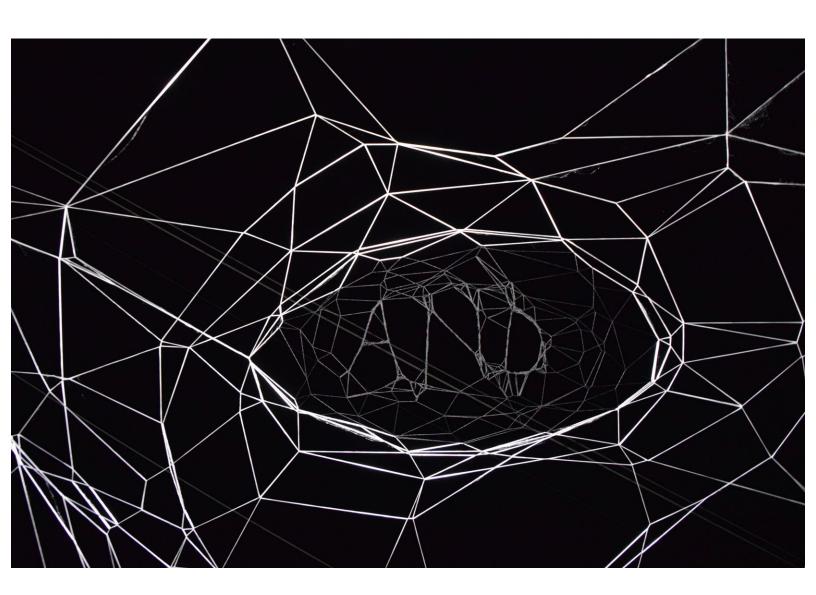
30X200ft. DSM Dyneema on Corchaug Land, Treiber Farms; North Fork, NY: Cooler Ranch. http://www.cooler-gallery.com/cooler-ranch

The words 'no one knows or sees the deep and truest' surface and disappear as viewer perspective changes with movement through the space as DSM dyneema (white, gossamer) and black synthetic polymers are backgrounded by dark (treeline) or light (sky). This text is an excerpt written by the artist and more directly communicated by Paulo Freire in 'Pedagogy of the Oppressed'.





30X200ft. DSM Dyneema on Corchaug Land, Treiber Farms; North Fork, NY: Cooler Ranch. http://www.cooler-gallery.com/cooler-ranch



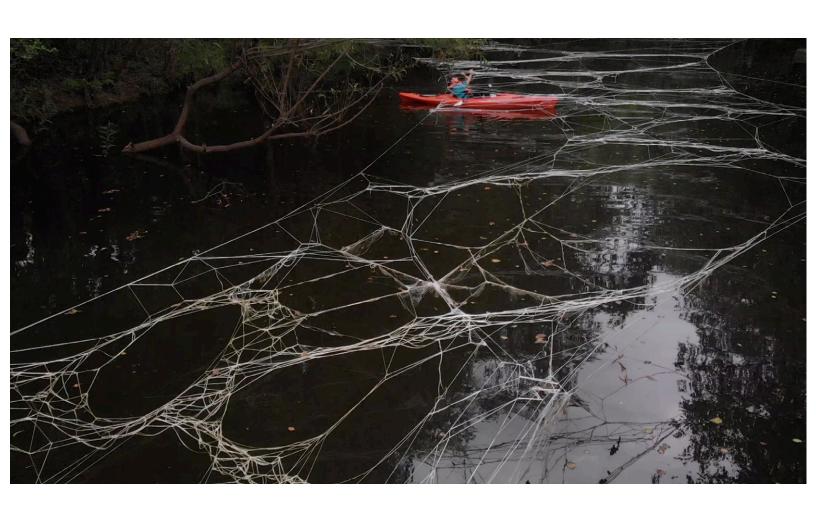
Juggan 25

40 X 300 ft. DSM Dyneema on Tuscarora Land, Wildside, Greenville, NC: Greenville Parks and Recreation. https://youtu.be/P_0ENYi6uxE



26 0 u g g a n

[CFAC Creative Activities: Solo Exhibition] [Creative Review Type: Proposed][Scope: Regional]



Juggan 27

[CFAC Creative Activities: Solo Exhibition] [Creative Review Type: Proposed][Scope: Regional]







polymer fibers, 40 X 60 feet Inspired by the structures in Mica, and industries built and since collapsed around natural resources, knowledge, and lost languages. For Art and Science In the Field Center, Bakersville, NC.





polymer fibers, 40 X 60 feet Inspired by the structures in Mica, and industries built and since collapsed around natural resources, knowledge, and lost languages. For Art and Science In the Field Center, Bakersville, NC.

2015 wisteria 3 sites: 2-4 X 2-8 X 6-8 feet Remnants from the Empowerment Plan's winter coat production Installation views at multiple sites through Ponyride, Detroit, MI.











2015 sutishadow steel, foam, housepaint Art on the Beltline, Atlanta, GA.













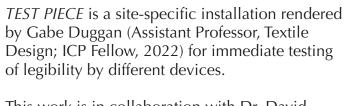


Wishing Web, 2015 baling twine (synthetic polymers) Interactive public piece with responses to the question, "How do we support each other?". The prompt drew a connection between the farm's supporting the oomingmak (musk ox) through winter with sustenance (hay), and members of a community supporting each other through hardship (see detail photo of response: "Health for all.").

Musk Ox Farm on Ahtna Nenn' and Dënéndeh Land, Palmer, AK.

COLLABORATIONS





This work is in collaboration with Dr. David Lagomasino (Assistant Professor, Department of Coastal Studies) to determine where such work intersects and can contribute to each other's research. Of particular interest is legibility of these artworks through current data-collecting practices, namely radar and high-resolution photography via satellite.

As a 2022 ICP Fellow, Duggan will be focusing on these questions on site at CSI throughout May 2022. During this Fellowship, further experiments will be run to determine possible interactions between surface visibility, currents, and water levels.





TEST PIECE is a site-specific installation rendered by Gabe Duggan (Assistant Professor, Textile Design; ICP Fellow, 2022) for immediate testing of legibility by different devices.

This work is in collaboration with Dr. David Lagomasino (Assistant Professor, Department of Coastal Studies) to determine where such work intersects and can contribute to each other's research. Of particular interest is legibility of these artworks through current data-collecting practices, namely radar and high-resolution photography via satellite.

As a 2022 ICP Fellow, Duggan will be focusing on these questions on site at CSI throughout May 2022. During this Fellowship, further experiments will be run to determine possible interactions between surface visibility, currents, and water levels.





FAR at the MUSK OX FARM 2021 Ahtna Nenn' + Dënéndeh Land PALMER, AK | U.S.

The Fiber Artist Residency (FAR) at the Musk Ox Farm introduces contemporary artists to qiviut cultivation at the non-profit in Alaska. Resident artists are given time and space to develop their work independently amidst the oomingmak ('musk ox') and natural landscape, and share their research publicly through fiber-based workshops.



PROGRAM HISTORY

In May 2015, artist and educator Gabe Duggan traveled from Atlanta, GA to conduct an independent residency at the Musk Ox Farm during combing and calving season. This self-proposed residency expanded Duggan's research in fibers (ethics and physics), animal psychology (predator/prey relationships), and installation art (fiber-based, site-specific). This beta residency involved daily labor alongside the farm's competitive veterinarian intern program, continuation of independent artistic ideation, and culminated in a large, public-engaging installation. Through this rigorous experience, Duggan accumulated embodied knowledge of working with the unique species and their fiber.

JULY2021

The inaugural FAR at the Musk Ox Farm is being held by invitation in July 2021 with artists Gabe Duggan, Emily Johnson, and Tina Marks (bios and information below). These artists bring a wide range of interests/research/specialization to the farm to be shared with visitors including cyanotype, embroidery, coiling, and fiber foundations/spinning. Registration here/below.

The residents' research is supported through lodging, shared studio space in the renovated barn loft (ADA accessible), outdoor sites for land-based experiments, time for development of personal work, conversations and activities with other resident artists, and local field trips such as hikes and museums. Artists will learn about the oomingmak and qiviut first-hand through observations of feedings, weigh-ins, and discussion of the combing process.

FUTURE

FAR at the Musk Ox Farm will be held in future seasons with closer proximity to combing and calving (May), where fiber collection can be observed.

Artists will be invited through a brief application process completed in December of the preceding year, with acceptance announced in January.

Please contact Gabe and Mark with questions:

gabriellemduggan@gmail.com mark@muskoxfarm.org

FAR at MOF, 2021 Musk Ox Farm on Ahtna Nenn' and Dënéndeh Land, Palmer, AK. COLLABORATION



FAR at the MUSK OX FARM 2021 Ahtna Nenn' + Dënéndeh Land PALMER AK LUS

The Fiber Artist Residency (FAR) at the Musk Ox Farm introduces contemporary artists to qiviut cultivation at the non-profit in Palmer, AK. Resident artists are given time and space to develop their work independently amidst the oomingmak ('musk ox') and natural landscape, and share their research publicly through fiber-based workshops.

Fiber Workshop

In May 2015, artist and educator Gabe Duggan traveled from Atlanta, GA to conduct an independent residency at the Music Ox Farm during combing and calving season. This self-proposed residency expanded Duggan's research in fibers (ethics and physics), animal psychology (predator/prey relationships), and installation art (fiber-based, site-specific). This beta residency involved daily labor alongside the farm's competitive veterinarian interm program, continuation of independent artistic ideation, and culminated in a large, public-engaging installation. Through this rigorous experience, Duggan accumulated embodied knowledge of working with the unique species and their fiber.

July 2021:

The inaugural FAR at the Musk Ox Farm is being held by invitation in July 2021 with artists Gabe Duggan, Emily Johnson, and Tina Marks (bios and information below). These artists bring a wide range of interests/research/specialization to the farm to be shared with visitors including cyanotype, embroidery, coiling, and fiber foundations/spinning. Registration below.

The residents' research is supported through lodging, shared studio space in the renovated barn loft (ADA accessible), outdoor sites for land-based experiments, time for development of personal work, conversations and activities with other resident artists, and local field trips such as hikes and museums. Artists will learn about the comingmak and qivint first-hand through observations of feedings, weigh-ins, and discussion of the combing process.

FAR at the Musk Ox Farm will be held in future seasons with closer proximity to combing and calving (May), where fiber collection can be observed

Artists will be invited through a brief application process completed in December of the preceding year, with acceptance announced in January.

Please contact Gabe and Mark with questions



FAR WORKSHOPS

JULY 9TH & 11TH

\$40/Workshop

Register for two workshops, receive 10% off in our gift shop day of! Register for three workshops, receive 15% off in our gift shop day of!

Register for four workshops, receive 20% off in our gift shop day of!



Introduction to Cyanotype: Nature prints Friday, July $9 \otimes 3:00pm$ with Tina Marks and Emily Johnson

This workshop will introduce students to the alternative photographic process known as cyanotype with its roots in art and science. Botanist Anna Atkins used this process in the 1850s to document and study plant life without using a camera. Students will design and develop sun photograms using plant material, pressed flowers, and other objects found in nature. The finished prints will be inverse images of white on a prussian (cyan) blue ground on both paper and fabric. Students will learn and practice this technique with supplied materials and space. Ages 12 + Up; ADA Compliant; Please contact with accessibility and accommodation questions.

Fiber Foundations: Spinning Friday, July 9 @ 7:00pm with Gabe Duggan

Seen in mythologies across many cultures, the traditional technique of spinning binds fibers together forms strands (thread, yarn, or rope) that can be used to construct cloth. This fundamental action is necessary to twist elements together, from fine qivid lace, to innovations in acrospace and biomedical engineering. Students will make their own spindle and learn and practice the dynamics of spinning. The significance of technology (eg. basic spindles from sticks) will be discussed and utilized. More advanced technology such as spinning wheels will be discussed and edmonstrated. Students will learn and practice this technique with supplied materials and space. Ages 12 + Up; ADA Compliant; Please contact with accessibility and accommodation questions.

Fiber Foundations: Interlooping Sunday, July 11 @ 1:00pm with Gabe Duggan

Students will use their hands to draw in space by manipulating strands such as thread, yarn, twine. This technique builds from basic crochet methods to render a strand into 2D planes and 3D space - simple actions that can be used as building blocks to make a blanket or improvisationally, as seen in buggants large scale installations. By drawing loops within loops from a single source, the artist is given a freedom of movement that echoes the ingenuity of arachnids. Technology such as basic handtools will be discussed though not necessary to work with. Students will learn and practice this technique with supplied materials and space, Ages; 22 + Up; ADA Compliant; Please contact with accessibility and accommodation questions.

Introduction to Cyanotype: Fabric and Texture
Sunday, July 11 ⊕ 3:30pm with Tina Marks and Emily Johnson

This workshop will introduce students to the alternative photographic process known as cyanotype with its roots in art and science. Botanist Anna Aklina used this process in the ISSDs to document and study plant life without using a camera. Students will create their own textural prints by drawing with yarn, fiber, and found objects. The finished prints will be inverse integers of white on a prussian (cyan) but ground on both paper and fabric. Students will learn and practice this technique with supplied materials and space, age; 12 - Up; AIA Compliant; Please contact with accessibility and accommodation questions.



Top of Page of Fiber Workshops • Register of Artist Bios

REGISTER

Fiber Foundations: Spinning

In this workshop, students will make their own spiridle and learn and practice the dynamics of spinning. Details



Introduction to Cyanotype: Nature Prints

Details





ARTIST BIOS

GABE DUGGAN

gabrielleduggan.com

Gabe/Gabrielle Duggan (b. Buffalo, NV) combines techniques of traditional fiber work to push material boundaries, establishing and challenging repetitive systems of tension and

Building from experience and education in fine art. fashion, and textiles (SINN' Buffalo, FIT. NCSE): Harshidiner Arrand-Ottit, Horir-work has been supported by the NC Arts Council (RAPG), Art on the Atlanta Bettiles (Gik); exhibitions at SECCA, Flanders, Lamp, Auchori/giatNCi; Arrowmont (TN), and Garis & Halta (NY).

Duggan has been a Knight Foundation Emerging Artist at Punyride (MI): a Fellow at Salem Art Works (NY); and an R.R. Dunn Artist in Residence in collaboration with Adrian Smith's laboratory in the North Carolina Museum of Natural Sciences. Residencies include: Landfalls Performance Process (Franklin Chthonics, NY), the Musk Ox Farm (AK), Governors Island Art Fair (NY), The Bascom (NC), IndieGrits Film Festival (SC), Artspace (NC), Art+Science in the Field Center (NC), Praxis Fiber Workshop (OH), and Cooler Ranch (NY).

Assistant Professor at East Carolina University, Duggan has taught at the University of North Texas, Georgia State University, North Carolina State University, Penland School of Craft, and Arrowment School of Arts and Crafts.

EMILY JOHNSON

martiandbrooklyn.com

Emily Johnson (Beeds, NY) is an illustrator and feender of stationery company Hartind Breaklyn (ed. 2012). Her provious work in fathers, and testile background (FT, NYC) heavily inflatences her work through repeat, pottern, colois, and learner. Designs are offen inspired by forms found in the natural conferencement. Emily work is especially inspired by James (Hr, flowers nather to her home and studies, dong with her travers).





TINA MARKS

North Texas based fiber artist, Tina Marks, explores how the passage of time physically manifests itself on objects and beings. Her work combines a love of old things, her experiences in fashion, and fascination with the natural world. Abstract ghost images are created in eyanotype on cotton and interact with hand stitching into the surface.

She grew up in the Midwest but has a deep appreciation for rugged coastal areas, especially Brittany and the west coast of Scotland. Taking walls to observe twisting, textured bark patterns and rock formations formed through the passage of time provide the inspiration for her artwork.

The Music Ox Farm | Visit: 12850 E Archie Road • Palmer, Alaska 99645 Mail: P.O. Box 587 • Palmer, AK 99645 (907) 745-4151 info@music

Juggan 4

30X10X20ft. DSM Dyneema on Tuscarora Land, North Carolina Museum of Natural Sciences at Greenville, NC. *Awarded funding and project development support through ECU's Engagement and Outreach Scholars Academy.* https://rede.ecu.edu/engagement/programs-and-initiatives/eosa/



Kudzu Connectivity: Event Preparation Preporatory Workshop on Invasive Species and Traditional Basketry Techniques at Grifton site Collaborator: Dr. Carol Goodwillie





2021 Kudzu Connectivtity

30X10X20ft. DSM Dyneema on Tuscarora Land, North Carolina Museum of Natural Sciences at Greenville, NC. Awarded funding and project development support through ECU's Engagement and Outreach Scholars Academy.

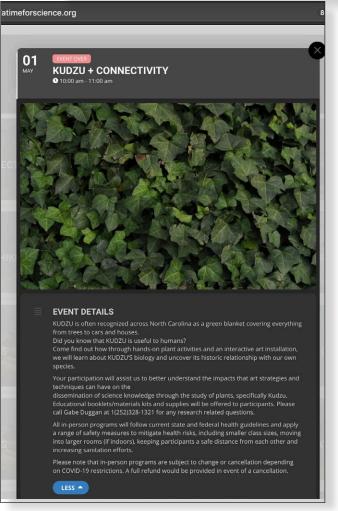
https://rede.ecu.edu/engagement/programs-and-initiatives/eosa/

Kudzu Connectivity: Event Preparation Promotion and Installation Assistant: Adam Berman









du qqan

30X10X20ft. DSM Dyneema on Tuscarora Land, North Carolina Museum of Natural Sciences at Greenville, NC. Awarded funding and project development support through ECU's Engagement and Outreach Scholars Academy. https://rede.ecu.edu/engagement/programs-and-initiatives/eosa/



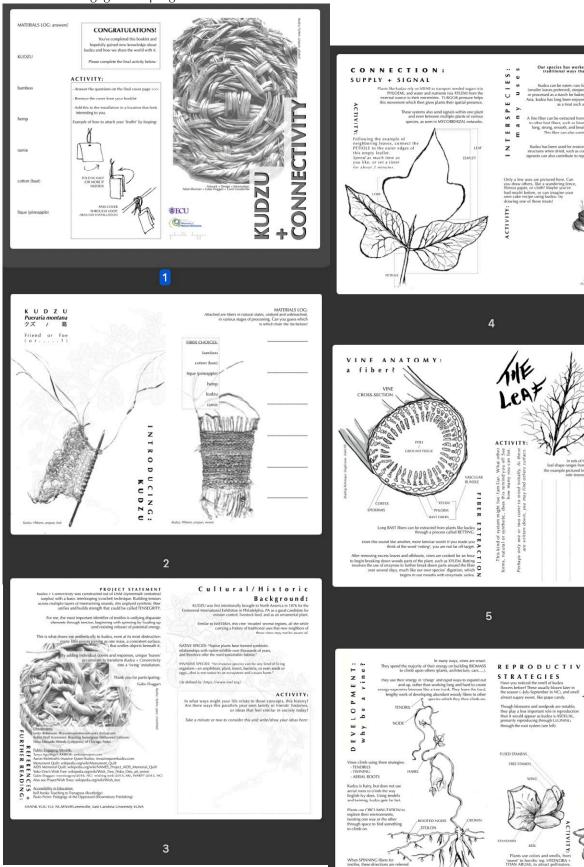
Kudzu Connectivity : Event Kudzu Workshop and Interactive Installation Collaborator: Dr. Carol Goodwillie Assistant: Adam Berman





duqqan 43

30X10X20ft. DSM Dyneema on Tuscarora Land, North Carolina Museum of Natural Sciences at Greenville, NC. Awarded funding and project development support through ECU's Engagement and Outreach Scholars Academy. https://rede.ecu.edu/engagement/programs-and-initiatives/eosa/



Kudzu Connectivity. Educational Zine Overview, design by Gabe Duggan and Adam Berman



Buy Tickets



Cages: A World in Song

Saturday, August 3

Cages: A World in Song live in Asbury Hall in association with Hallwalls

Music will begin precisely at 8pm

Tickets: \$12 General Admission Seated at the door, in advance at Ticketfly.com or Babeville Box Office (M-F 11a-5p)
*Note: No bar at this performance

"A World In Song is the music that granted me a new life that I heard during my clinical death experience. I did not re-learn anything. I learned for the first time. The new life, I must be doing greater work, deeper healing, deeper work. I can not lead a normal life now. I must

share love with others. I must love all others. I must accept all failure to elevate other humans. We all need each other. We are all suffering. We are all sick. We must help one another. This is why I sing A World in Song."

-Nola Ranallo

Through performance, CAGES intend to illuminate what is shared between all.

The core duo of Nola Ranallo and David Bailey will present two new pieces of music with support from over twenty local Buffalo musicians, chefs, poets, and artists. Additionally, national and international artists Jon Mueller, Jensen Ward, Andrew McKenzie, Gabrielle Duggan, Brad Dumville and TJ Borden will also be involved in the evening's performance, all of whom were integral to the project's genesis.

Nola Ranallo is a survivor. This concert will be a sign post in her recovery and a chance for her to share her experience with others by turning darkness into light.

Proceeds from the cost of admission will be donated to the **Crisis Services** organization who will be present during the event.









A World In Song, 2019

Installed and dressed performance by Cages (Nola Ranallo and Dave Bailey) and collaborators 1 evening benefiting Crisis Services, ~40 X 60 X 30 feet; Various Fibers installation progress



A World In Song, 2019

Installed and dressed performance by Cages (Nola Ranallo and Dave Bailey) and collaborators 1 evening benefiting Crisis Services, ~40 X 60 X 30 feet; Various Fibers stills from performance









Looming Resonance, 2018 performance: 13 minutes; installation: 4 X 6 X 12 feet

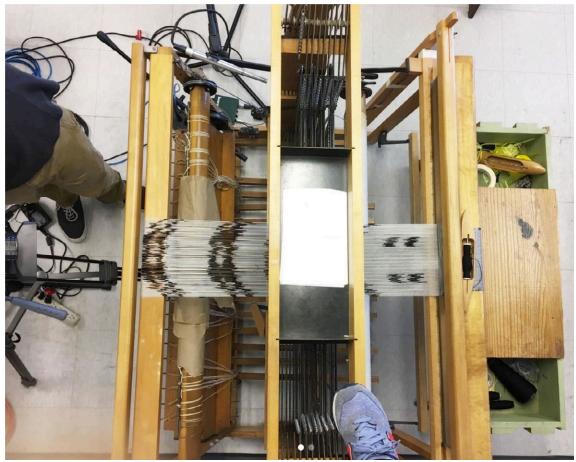
2 Macomber floor looms, audio equipment, physical interactions, steel, polymers

stills from performance

Looming Resonance was a collaboration with Mark Vaughn, building an instrument from tension built between two floor looms. Performed with: Mark Vaughn, Clay Davidson, Chris Poovey (UNT College of Music), and Abby Sherrill (UNT College of Visual Arts and Design).

2018 *UNT Fibers*. Denton, TX: UNT Gallery. Interdisciplinary Collaboration: Invited.





Looming Resonance, 2018 performance: 13 minutes; installation: 4 X 6 X 12 feet 2 Macomber floor looms, audio equipment, physical interactions, steel, polymers In Progress testing.



Looming Resonance was a collaboration with Mark Vaughn, building an instrument from tension built between two floor looms. Performed with: Mark Vaughn, Clay Davidson, Chris Poovey (UNT College of Music), and Abby Sherrill (UNT College of Visual Arts and Design).





my misogyny, 2018 (still from performance)

performance: 16 minutes; public call: 3 weeks;

installation: 3 X 6 X 10 feet

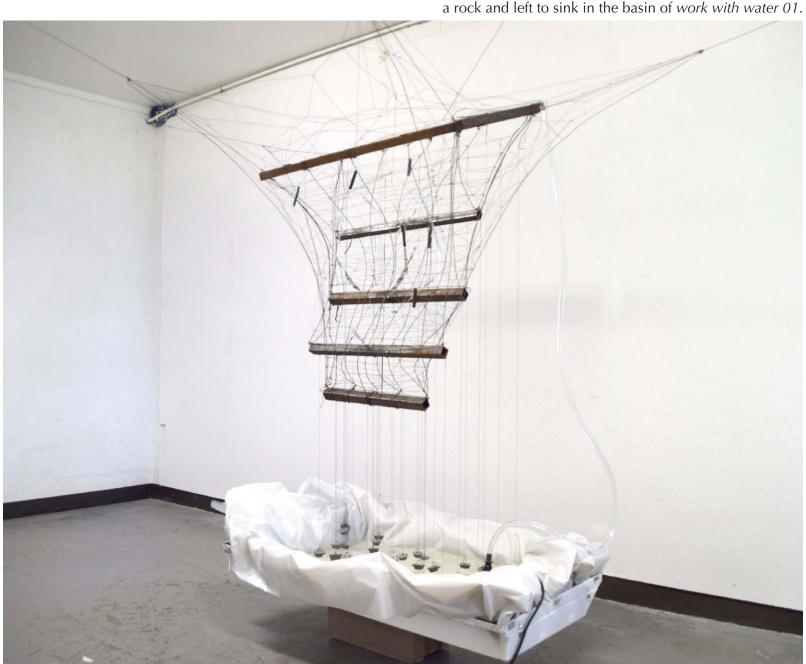
vocals, audio equipment, physical interactions, steel,

polymers, silk, paper, concrete, water

mymisogyny was a public call and performance at the Carrack in Durham, NC. For the duration of work with water 01, a prompt was presented to the viewer to consider ways in which they have negatively judged someone based on traits or actions deemed feminine. Responses were written anonymously and left to be read aloud by the artist in a closing reading accompanied by beats. Once a response was read aloud, it was wrapped around a rock and left to sink in the basin of work with water 01.



mymisogyny was a public call and performance at the Carrack in Durham, NC. For the duration of work with water 01, a prompt was presented to the viewer to consider ways in which they have negatively judged someone based on traits or actions deemed feminine. Responses were written anonymously and left to be read aloud by the artist in a closing reading accompanied by beats. Once a response was read aloud, it was wrapped around a rock and left to sink in the basin of work with water 01.



WORK WITH WATER, 2018 (installation view, in studio)

installation: 3 X 6 X 10 feet

steel, polymers, silk, paper, concrete, water





WORK WITH WATER, 2018 (installation view, in studio) installation: 3 X 6 X 10 feet steel, polymers, silk, paper, concrete, water

mymisogyny was a public call and performance at the Carrack in Durham, NC. For the duration of work with water 01, a prompt was presented to the viewer to consider ways in which they have negatively judged someone based on traits or actions deemed feminine. Responses were written anonymously and left to be read aloud by the artist in a closing reading accompanied by beats. Once a response was read aloud, it was wrapped around a rock and left to sink in the basin of work with water 01.

Juggan 51



WORK WITH WATER, 2018 (installation view, in studio) installation: 3 X 6 X 10 feet steel, polymers, silk, paper, concrete, water

mymisogyny was a public call and performance at the Carrack in Durham, NC. For the duration of work with water 01, a prompt was presented to the viewer to conder ways in which they have negatively judged someone based on traits or actions deemed feminine. Responses were written anonymously and left to be read aloud by the artist in a closing reading accompanied by beats. Once a response was read aloud, it was wrapped around rock and left to sink in the basin of work with water 01.

2017

Juggan 52

As a Rob R. Dunn Artist in Residence, I collaborated with Biologist Adrian Smith at Smith's lab in the North Carolina Museum of Natural Sciences throughout the year of 2017. We located and cast a Pogonomyrmex ant nest in dental plaster as part of an installation in the lab; art and science research developed side by side and in conversation. This collaboration culminated in a presentation at NCMNS's Science Cafe and an article in SciArt Magazine.

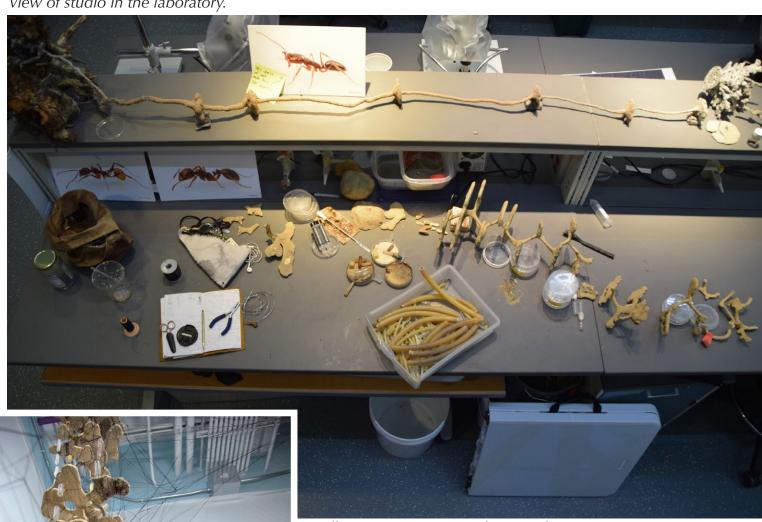
Retrieving cast nest in the field.



Architectural Intersections, 2017 installation: 4 X 7 X 12 feet

As a Rob R. Dunn Artist in Residence, I collaborated with Biologist Adrian Smith at Smith's lab in the North Carolina Museum of Natural Sciences throughout the year of 2017. We located and cast a Pogonomyrmex ant nest in dental plaster as part of an installation in the lab; art and science research developed side by side and in conversation. This collaboration culminated in a presentation at NCMNS's Science Cafe and an article in SciArt Magazine.

View of studio in the laboratory.



Installation in progress; Architectural Intersections.

As a Rob R. Dunn Artist in Residence, I collaborated with Biologist Adrian Smith at Smith's lab in the North Carolina Museum of Natural Sciences throughout the year of 2017. We located and cast a Pogonomyrmex ant nest in dental plaster as part of an installation in the lab; art and science research developed side by side and in conversation. This collaboration culminated in a presentation at NCMNS's Science Cafe and an article in SciArt Magazine.



Architectural Intersections, 2017 installation: 4 X 7 X 12 feet

As a Rob R. Dunn Artist in Residence, I collaborated with Biologist Adrian Smith at Smith's lab in the North Carolina Museum of Natural Sciences throughout the year of 2017. We located and cast a Pogonomyrmex ant nest in dental plaster as part of an installation in the lab; art and science research developed side by side and in conversation. This collaboration culminated in a presentation at NCMNS's Science Cafe and an article in SciArt Magazine.



Architectural Intersections, 2017 installation: 4 X 7 X 12 feet

As a Rob R. Dunn Artist in Residence, I collaborated with Biologist Adrian Smith at Smith's lab in the North Carolina Museum of Natural Sciences throughout the year of 2017. We located and cast a Pogonomyrmex ant nest in dental plaster as part of an installation in the lab; art and science research developed side by side and in conversation. This collaboration culminated in a presentation at NCMNS's Science Cafe and an article in SciArt Magazine.

(Interview video stills)





Architectural Intersections, 2017 installation: 4 X 7 X 12 feet

2016
Consensus Reality
20 min. single channel video and performance,
Multimedia Opera in collaboration with Neill Prewitt.
Stills, Clockwise from left: I am Myself, And; Wild
Child; Tiger; Live My Life



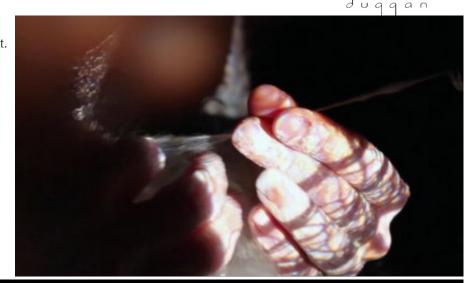






PERFORMANCES: Venues in Atlanta, Beijing, Baltimore, New York City PUBLICATIONS: Featured in ArtFCity; see PUBLICATIONS.

2016
Consensus Reality
20 min. single channel video and performance,
Multimedia Opera in collaboration with Neill Prewitt.
Stills, Woman of Wisdom/Banshee.

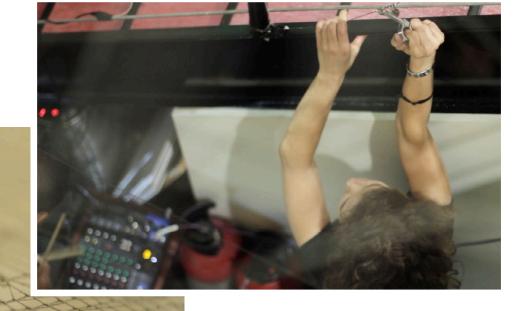




Consensus Reality, 2016 20 min. single channel video and performance, Multimedia Opera in collaboration with Neill Prewitt. Stills from Woman of Wisdom/Banshee scene.

2015
Resound
8 X 10 X 22 feet
Sound performance in collaboration with
Nic Jenkins. Installed for Indie Grits Film Festival
Columbia, SC.

















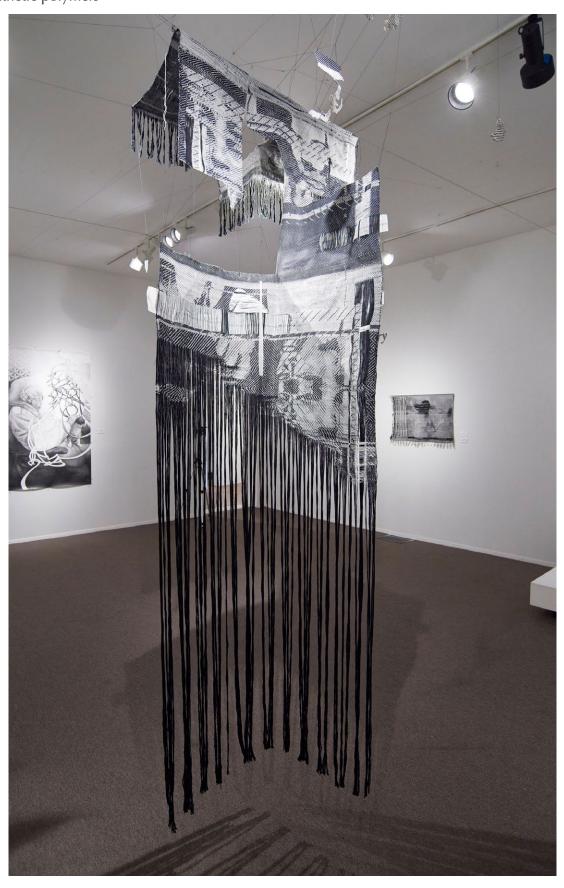
INSTALLATIONS



EXHIBITIONS:

2022 Fresh Form; Maude Kerns Art Center; Eugene, OR; with Sarah Nguyen and Mayuko Ono Gray 2021 Digital Garden; Praxis Workshop; Cleveland, OH; curated by Connie Fu *PUBLICATIONS*:





EXHIBITIONS:

2022 Fresh Form; Maude Kerns Art Center; Eugene, OR; with Sarah Nguyen and Mayuko Ono Gray 2021 Digital Garden; Praxis Workshop; Cleveland, OH; curated by Connie Fu *PUBLICATIONS*:



DETAIL

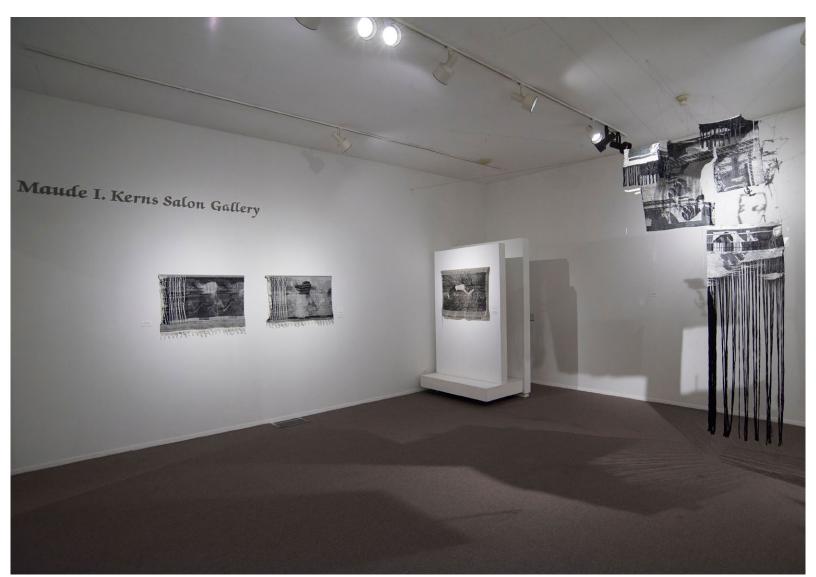


DETAIL

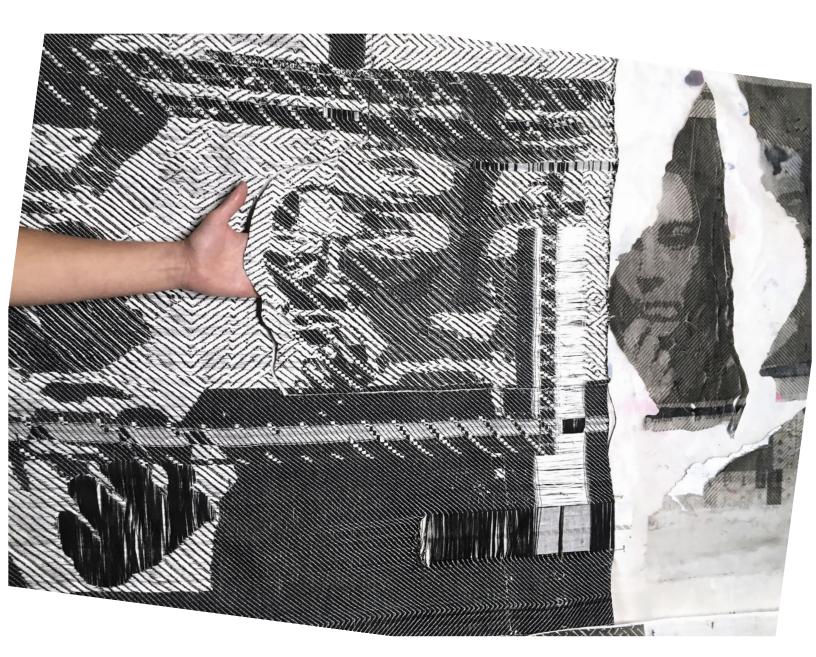




DETAIL



EXHIBITION



IN PROGRESS





workwithwater03, 2020 ink on paper, synthetic polymers

17

 \odot

Q



INSTALLATIONS



workwithwater03, 2020 ink on paper, synthetic polymers



workwithwater03, 2020 ink on paper, synthetic polymers

INSTALLATIONS



November 6, 2019

The Bascom Billy Love - Director of Education and Outreach 323 Franklin Rd. Highlands, NC 28741 828-787-2881

Dear Gabrielle:

I am writing to offer you the position of Winter Artist in Residence at The Bascom. This is a part-time, temporary position beginning Friday, December 13, 2019 and concluding on Monday, January 13, 2020. In this position, you will report directly to me, Billy Love, Director of Education and Outreach. As an Artist in Residence you will be eligible for the following benefits:

- · Free housing at The Bascom A-frame
- Private access to Studio C as your primary workspace
- Access to other Bascom studios as available outside of scheduled programming
- \$300.00 in materials required for your art making during your residency
- 24-hour access to studio and gallery space
- · Marketing and promotion of your development as a resident
- Exhibition opportunity in the Loft Gallery, January 11 March 8, 2020
- 60:40 split for artwork sold through The Bascom Shop

This offer is based upon the expectation that your employment with the Bascom will be a mutually rewarding experience, and that you will make a distinct contribution to the Education department. Please understand that this letter is an expression of our intentions regarding your position as an Artist in Residence at The Bascom, and should not be considered an employment contract. Please indicate acceptance of this offer by signing this letter and returning it to me.

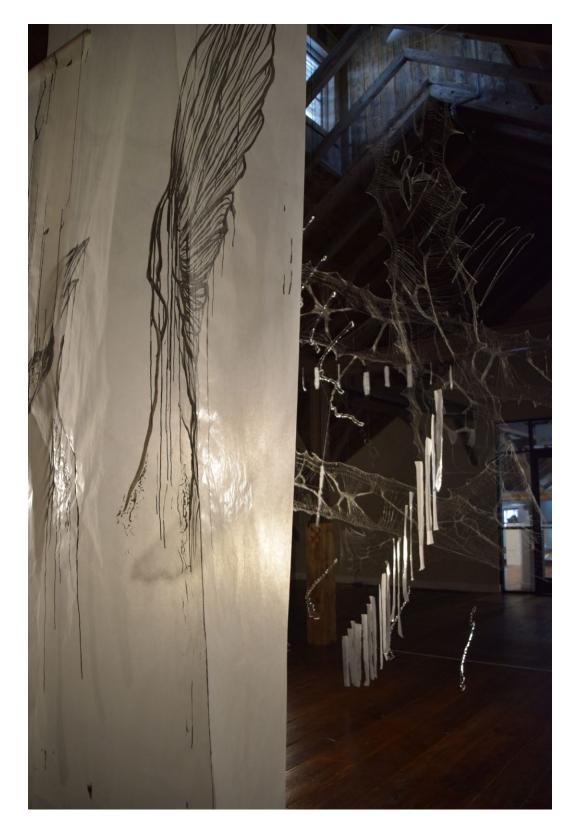
Sincerely,		
Billy Love Director of Education and Outreach		
Accepted by	Date	





not the whale song but, 2020 16 X 12 X 30 ft., dyneema, synthetic fibers, glassine, ink, plexiglass, single channel video At The Bascom: Center for the Visual Arts, NC

INSTALLATIONS



not the whale song but, 2020 16 X 12 X 30 ft., dyneema, synthetic fibers, glassine, ink, plexiglass, single channel video At The Bascom: Center for the Visual Arts, NC



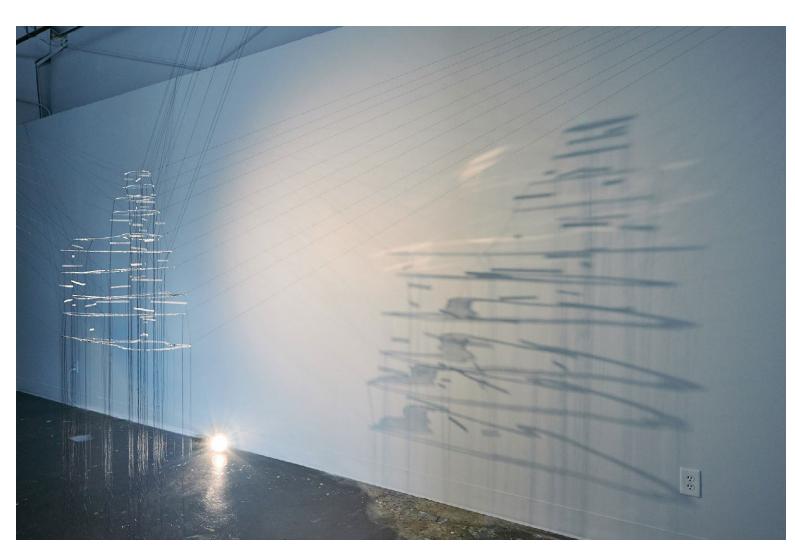


not the whale song but, 2020 16 X 12 X 30 ft., dyneema, synthetic fibers, glassine, ink, plexiglass, single channel video At The Bascom: Center for the Visual Arts, NC

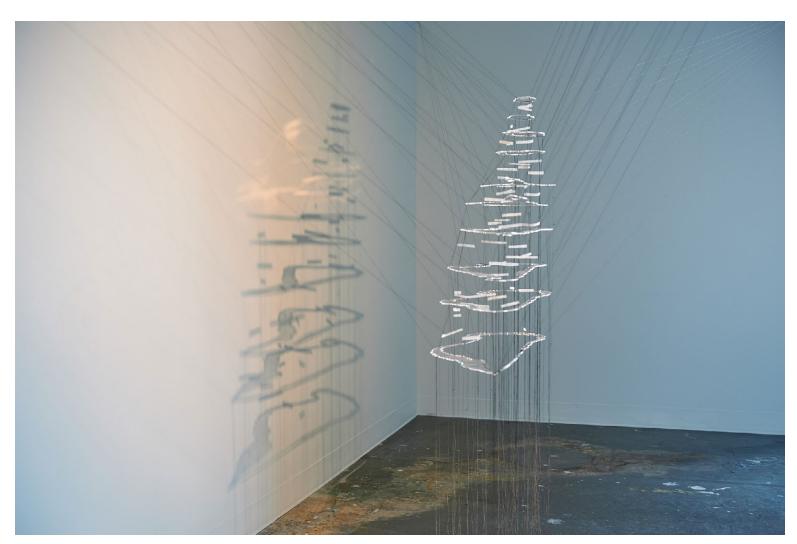




not the whale song but, 2020 16 X 12 X 30 ft., dyneema, synthetic fibers, glassine, ink, plexiglass, single channel video At The Bascom: Center for the Visual Arts, NC



work with water 02, 2019 lasercut plexiglass; paper; water; polymer fibers At Anchorlight, NC



work with water 02, 2019 lasercut plexiglass; paper; water; polymer fibers At Anchorlight, NC



work with water 02, 2019 lasercut plexiglass; paper; water; polymer fibers At Anchorlight, NC

DETAIL



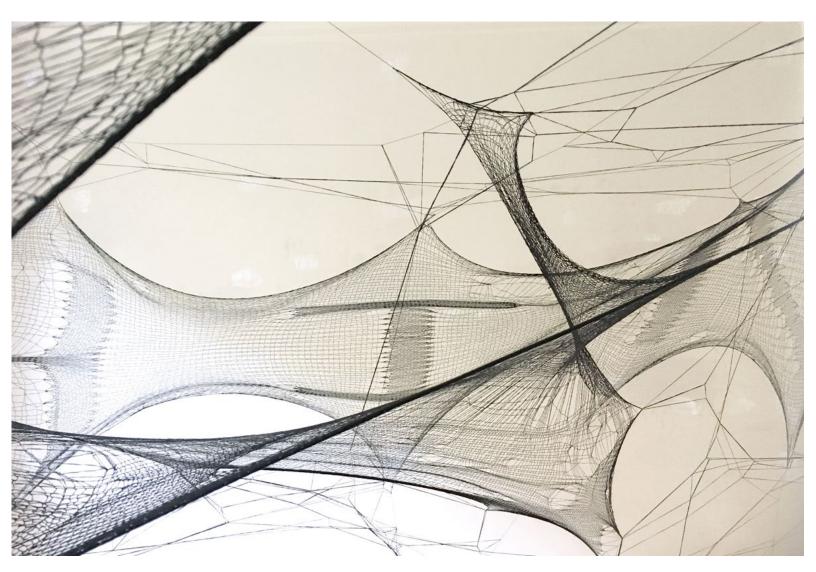
work with water 02, 2019 lasercut plexiglass; paper; water; polymer fibers At Anchorlight, NC

DETAIL

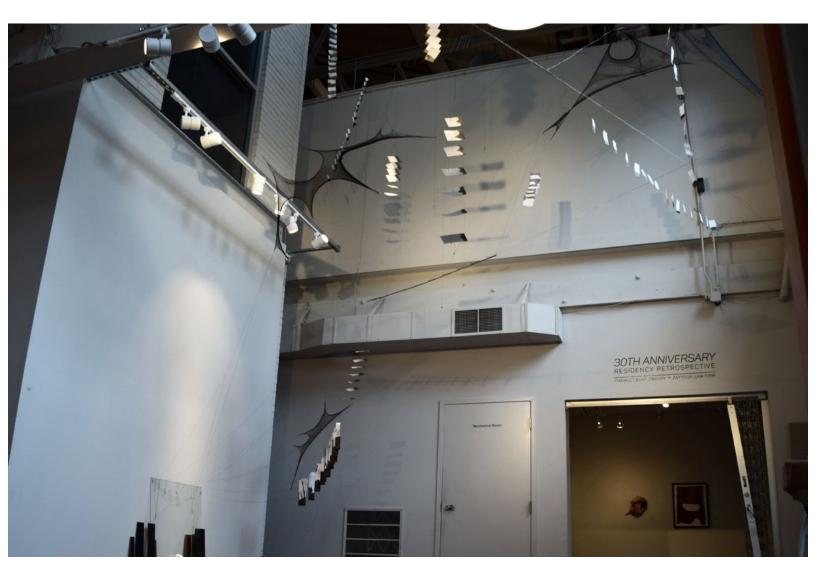
2018 Governors Island Art Fair, New York, NY. Juried; International.



is falling, 2018 polymers fibers, 8 X 10 X 12 feet Installed on Governors Island, NY with hand manipulated knit structure used to create hidden text.



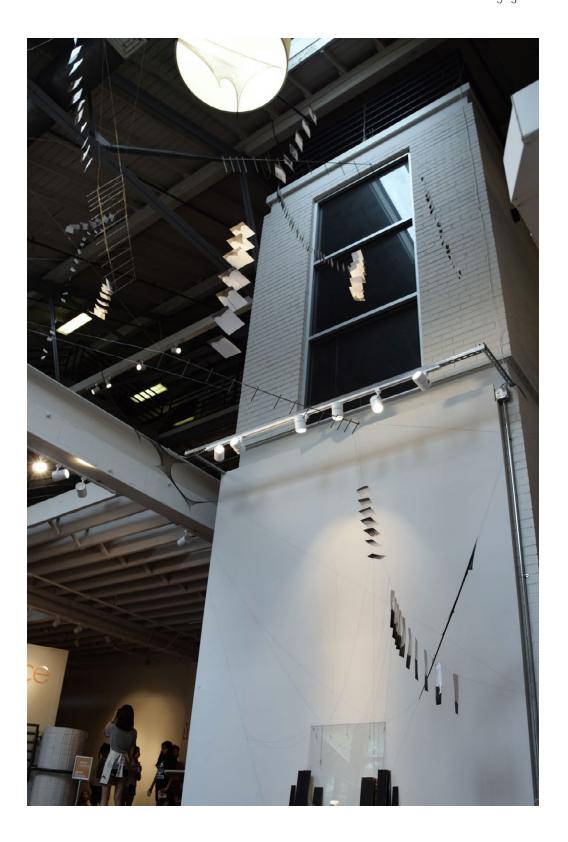
is falling, 2018 polymers fibers, 8 X 10 X 12 feet Installed on Governors Island, NY with hand manipulated knit structure used to create hidden text.



resiliencing, 2017; 14 X 16 X 30 feet

paper, ink, polymer fibers, housing materials: plaster, bricks, glass, steel, wood flooring, house paint *resiliencing* represents the resiliency of survivors throughout acts of silencing, specifically the ramifications of gentrification and sexual assault. Specific contexts include: a stylized sign on a condemned lot advertising 'LIVE HERE'; a fresh playground erected in front of a child as they are evicted from their home; the rhythm of trauma playing out on bodies of survivors in the era of Trump.





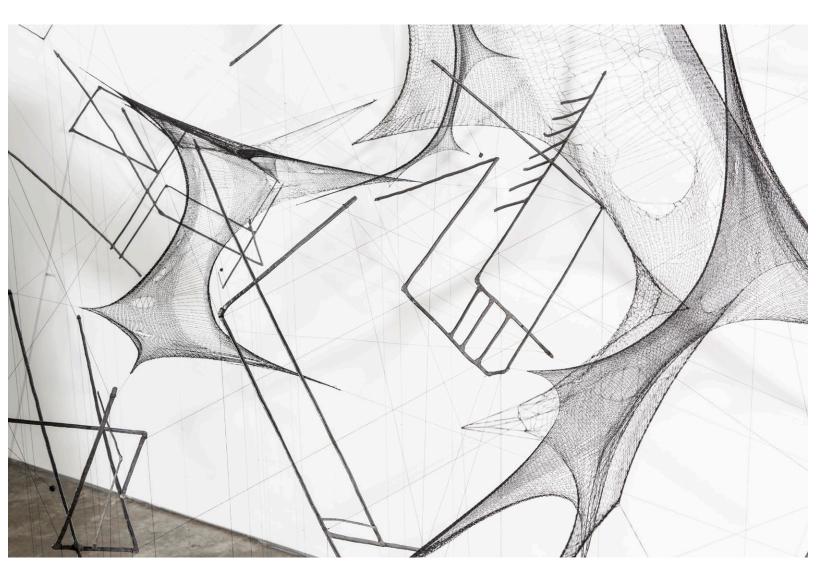
resiliencing, 2017 14 X 16 X 30 feet

paper, ink, polymer fibers, housing materials: plaster, bricks, glass, steel, wood flooring, house paint *resiliencing* represents the resiliency of survivors throughout acts of silencing, specifically the ramifications of gentrification and sexual assault. Specific contexts include: a stylized sign on a condemned lot advertising 'LIVE HERE'; a fresh playground erected in front of a child as they are evicted from their home; the rhythm of trauma playing out on bodies of survivors in the era of Trump.

within, without, 2016 6 X 8 X 16 feet; polymer fibers, steel, magnets (Installation views at Garis & Hahn, New York)



within, without was created in the gestation period leading up to the 2016 US Presidential Election. This installation represents tensions between systems of rigidity and fluidity, as they are posed in opposition to, and in negligence of, each other. within, without highlights the difference in converstaions that comprise debates, especially political. Parties attempt to speak on a shared issue while not sharing language. Perceptions become evermore binary, broken down into being one with a group "within", or Other and lacking, "without".



within, without 6 X 8 X 16 feet, 2016 polymer fibers, steel, magnets (Installation views at Garis & Hahn, New York)



within, without 6 X 8 X 16 feet, 2016 polymer fibers, steel, magnets (Detail of magnet, at Garis & Hahn, New York)

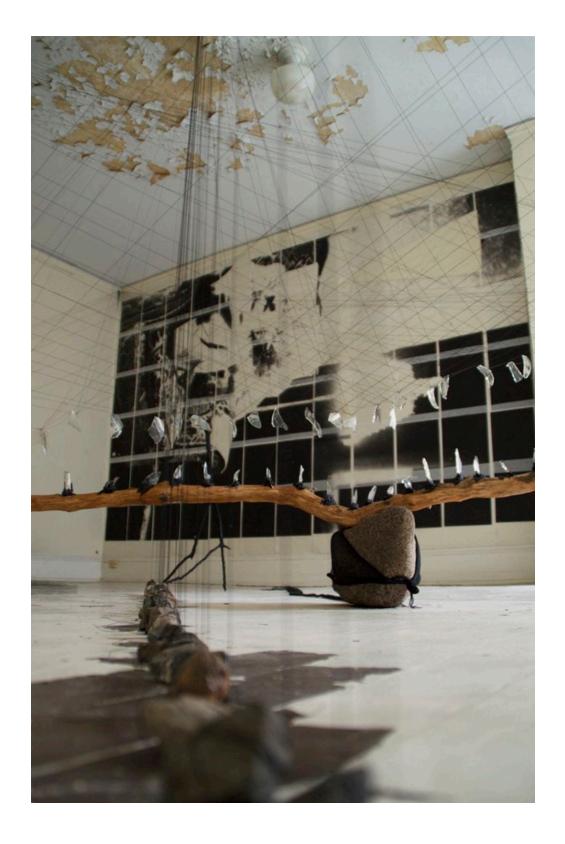
Juggan 90































EXHIBITED WORKS

2021 Beach Hairs; Peter ~24 X ~46 in.

cotton, synthetic polymers A selfie is refracted through processes of depiction/materialization; digital imaging and translation to weaving draft and then handweaving by digital jacquard.





cotton, synthetic polymers
A selfie is refracted through processes of depiction/materialization; digital imaging and translation to weaving draft and then handweaving by digital jacquard.



DETAIL

EXHIBITED WORKS



honeystillfloats, 2019 38 X 24 inches each; cotton, synthetic polymers

EXHIBITIONS:

2022 Fresh Form; Maude Kerns Art Center; Eugene, OR; with Sarah Nguyen and Mayuko Ono Gray

2021 A Hundred Thousand Sled Dogs; Black Mountain Center for the Arts, NC

2020 Contemporary Fine Craft; Artspace, Raleigh NC; Best In Show; curated by Mia Hall

2019 Teach/Taught; Meramec Community College St. Louis, MN curated by Rena Wood

2019 Beyond Punch Cards; Form and Concept, Santa Fe, NM; curated by Francesca Rodriguez Sawaya and Renata de Carvalho Gaui of 'Weaving to Code, Coding to Weave'

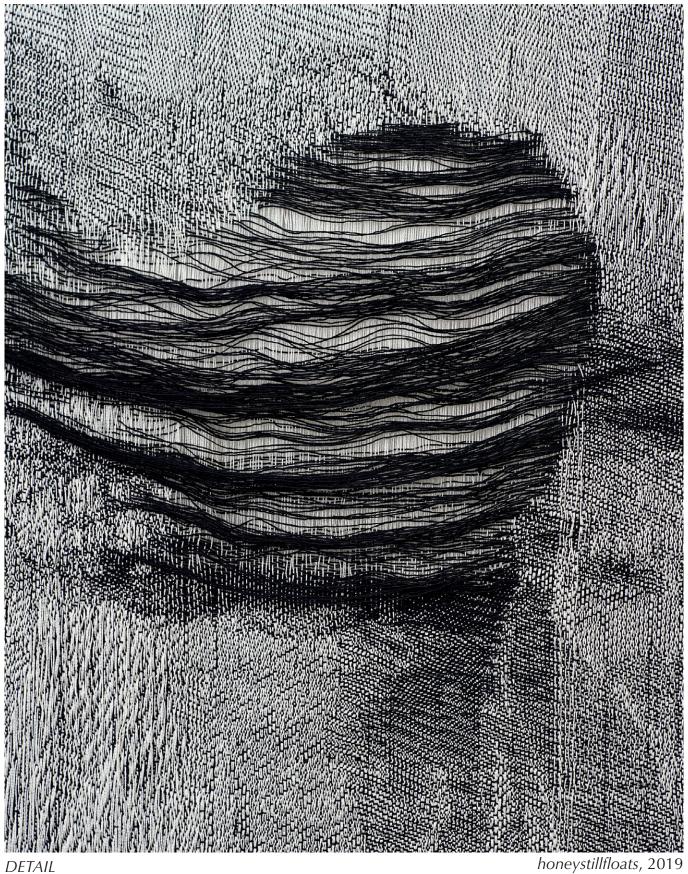
2019 Vignette Art Fair; The Women's Museum, Dallas, TX; curated by Leslie Moody Castro



DETAIL

honeystillfloats, 2019
38 X 24 inches each; cotton, synthetic polymers





honeystillfloats, 2019 38 X 24 inches each; cotton, synthetic polymers

"Juried by Mia Hall, Director of Penland School of Crafts. This biennial national exhibition is a celebration of the spirit of tradition and innovation found throughout contemporary craft in the United States. Juried by Mia Hall, Executive Director of Penland School of Craft."





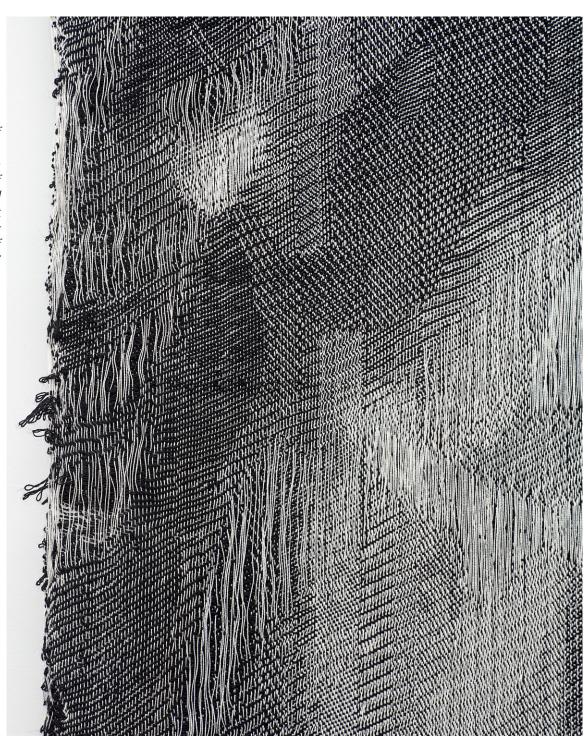
Weaving2018, 2019; (*sides A+B*) 38 X 145 inches; cotton, synthetic polymers Digital jacquard hand woven on a TC1 glitching due to neglect.

EXHIBITIONS:

2022 Fresh Form; Maude Kerns Art Center; Eugene, OR; with Sarah Nguyen and Mayuko Ono Gray 2021 A Hundred Thousand Sled Dogs; Black Mountain Center for the Arts, NC 2020 Contemporary Fine Craft; Artspace, Raleigh NC; Best In Show; curated by Mia Hall 2019 Teach/Taught; Meramec Community College St. Louis, MN curated by Rena Wood

2019 Beyond Punch Cards; Form and Concept, Santa Fe, NM; curated by Francesca Rodriguez Sawaya and Renata de Carvalho Gaui of

"Juried by Mia Hall, Director of Penland School of Crafts. This biennial national exhibition is a celebration of the spirit of tradition and innovation found throughout contemporary craft in the United States. Juried by Mia Hall, Executive Director of Penland School of Craft."



DETAIL

Weaving 2018, 2019; (sides A+B) 38 X 145 inches; cotton, synthetic polymers Digital jacquard hand woven on a TC1 glitching due to neglect.

EXHIBITIONS:

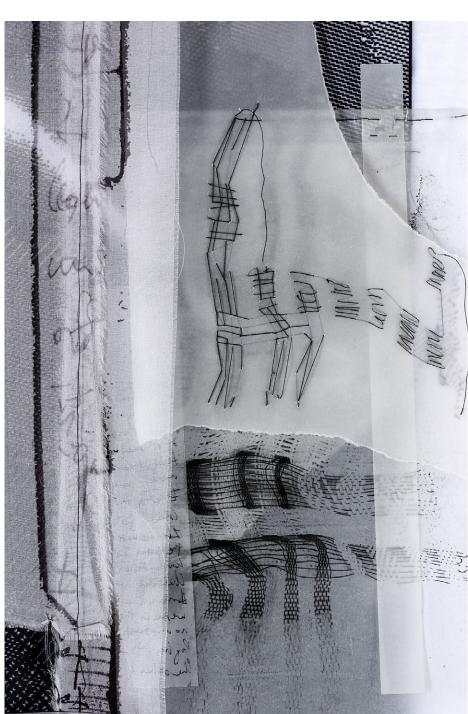
- 2022 Fresh Form; Maude Kerns Art Center; Eugene, OR; with Sarah Nguyen and Mayuko Ono Gray
- 2021 A Hundred Thousand Sled Dogs; Black Mountain Center for the Arts, NC
- 2020 Contemporary Fine Craft; Artspace, Raleigh NC; Best In Show; curated by Mia Hall
- 2019 Teach/Taught; Meramec Community College St. Louis, MN curated by Rena Wood
- 2019 Beyond Punch Cards; Form and Concept, Santa Fe, NM; curated by Francesca Rodriguez Sawaya and Renata de Carvalho Gaui of 'Weaving to Code, Coding to Weave'
- 2019 Vignette Art Fair; The Women's Museum, Dallas, TX; curated by Leslie Moody Castro

"Juror, Nat Trotman, Curator of Performance and Media at the Guggenheim Museum in New York, selected 57 artists and 61 works from 679 incredible NC artists. Trotman notes: "My selection for the Exhibition brings together a diverse, multigenerational group of nearly sixty artists, each of whom is committed to speaking truth to the era in which we live. Their works are provocative, powerful, and profound. And they are unified in their desire to offer moments of grace, beauty, and critique in the face of these difficult times."

BeachHairs
2019; 36 X 22 in.
digitally printed cotton, silk
A selfie is refracted through processes of depiction/materialization; digital imaging and translation to weaving draft for digital jacquard. The pixels used to represent individual threads (that are assigned to represent pixels of the original image) were then printed onto threads of industrially woven cloth. Additional implications are made through surface and structural renderings.



"Juror, Nat Trotman, Curator of Performance and Media at the Guggenheim Museum in New York, selected 57 artists and 61 works from 679 incredible NC artists. Trotman notes: "My selection for the Exhibition brings together a diverse, multigenerational group of nearly sixty artists, each of whom is committed to speaking truth to the era in which we live. Their works are provocative, powerful, and profound. And they are unified in their desire to offer moments of grace, beauty, and critique in the face of these difficult times."



DETAIL

BeachHairs 2019; 36 X 22 in.

digitally printed cotton, silk

A selfie is refracted through processes of depiction/materialization; digital imaging and translation to weaving draft for digital jacquard. The pixels used to represent individual threads (that are assigned to represent pixels of the original image) were then printed onto threads of industrially woven cloth. Additional implications are made through surface and structural renderings.

EXHIBITIONS:



DETAIL



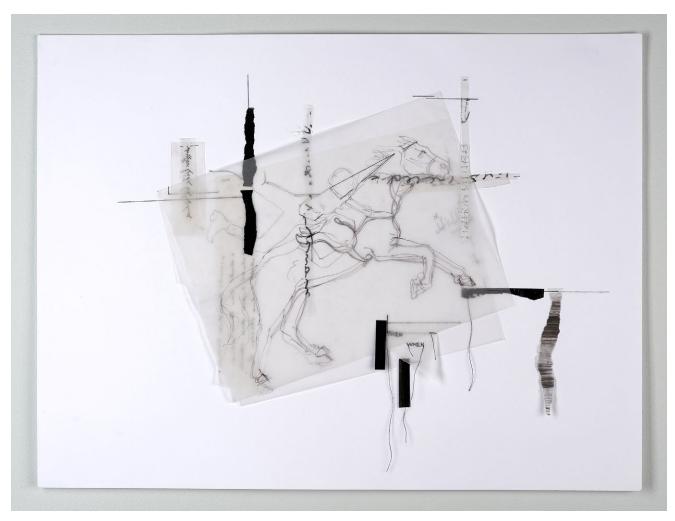
"Juror, Nat Trotman, Curator of Performance and Media at the Guggenheim Museum in New York, selected 57 artists and 61 works from 679 incredible NC artists. Trotman notes: "My selection for the Exhibition brings together a diverse, multigenerational group of nearly sixty artists, each of whom is committed to speaking truth to the era in which we live. Their works are provocative, powerful, and profound. And they are unified in their desire to offer moments of grace, beauty, and critique in the face of these difficult times."

BeachHairs 2019; 36 X 22 in.

digitally printed cotton, silk

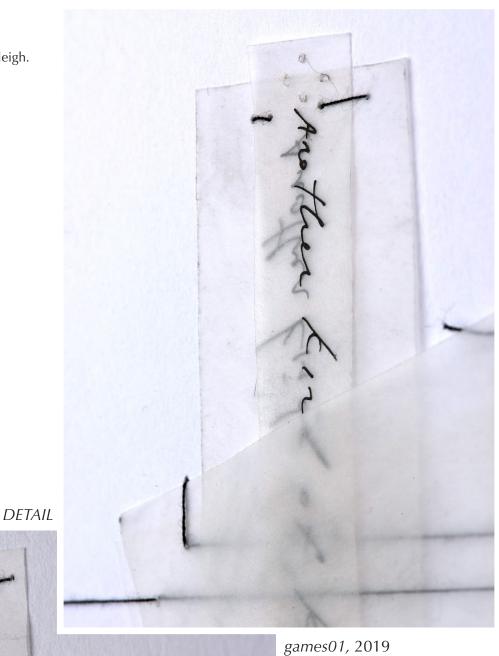
A selfie is refracted through processes of depiction/materialization; digital imaging and translation to weaving draft for digital jacquard. The pixels used to represent individual threads (that are assigned to represent pixels of the original image) were then printed onto threads of industrially woven cloth. Additional implications are made through surface and structural renderings.

EXHIBITIONS:



games01, 2019 23 X 18 in. ink, polymers, silk; on paper

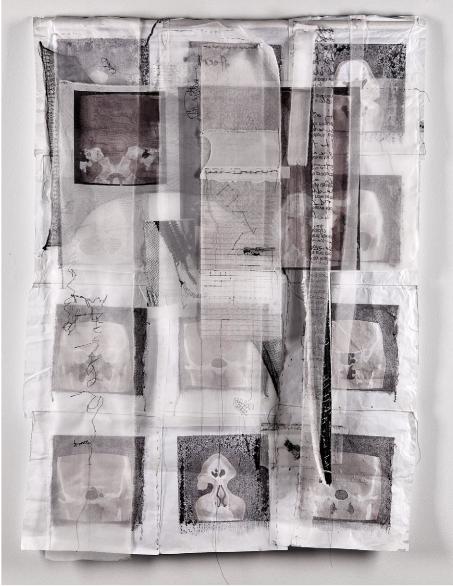
2019 Intangible Lines. Raleigh, NC: Anchorlight; Raleigh. Solo Exhibition; Invited.



games01, 2019 23 X 18 in. ink, polymers, silk; on paper

2019 Intangible Lines. Raleigh, NC: Anchorlight; Raleigh. 2018 Soft Pull; SEAD Gallery, Bryan, TX; with Abby Sherrill COLLECTIONS: Private; sold in a benefit for the NAACP.





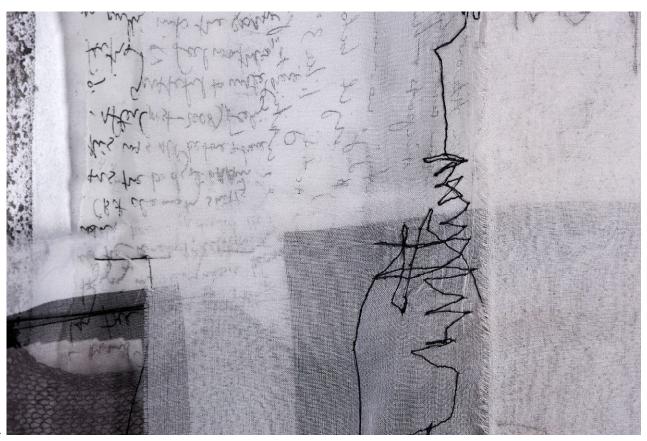
At Once, 2019 55 X 40 in. mixed media on paper



2021 A Hundred Thousand Sled Dogs; Black Mountain Center for the Arts, NC 2019 Intangible Lines. Raleigh, NC: Anchorlight; Raleigh. 2018 Soft Pull; SEAD Gallery, Bryan, TX; with Abby Sherrill

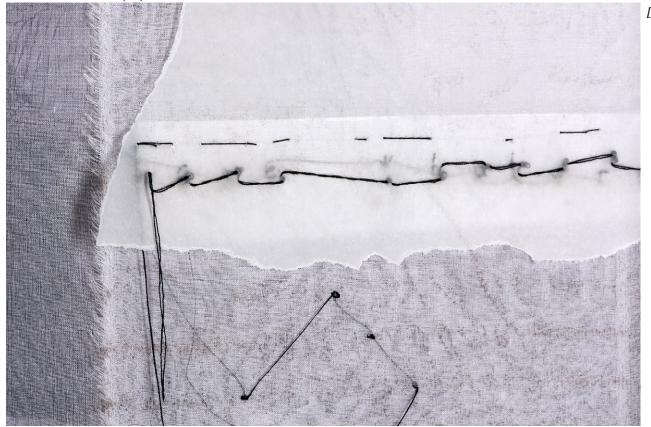
2019 Intangible Lines. Raleigh, NC: Anchorlight; Raleigh. Solo Exhibition; Invited.





55 X 40 in. mixed media on paper

At Once, 2019



DETAIL

EXHIBITIONS:

2021 A Hundred Thousand Sled Dogs; Black Mountain Center for the Arts, NC 2019 Intangible Lines. Raleigh, NC: Anchorlight; Raleigh. 2018 Soft Pull; SEAD Gallery, Bryan, TX; with Abby Sherrill



'Trust me, I'm telling you stories.', 2018 silk, steel, 14 X 14 X 22 inches MRI scan digitaly printed on silk with abstracted text regarding power imbalances, stitched to reflect physiological impact.

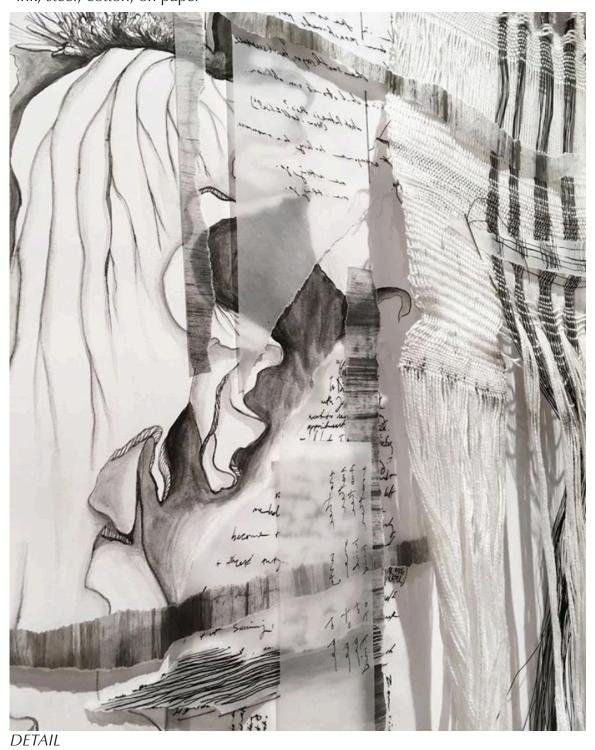


'Trust me, I'm telling you stories.', 2018 silk, steel, 14 X 14 X 22 inches MRI scan digitaly printed on silk with abstracted text regarding power imbalances, stitched to reflect physiological impact.



'Trust me, I'm telling you stories.', 2018 silk, steel, 14 X 14 X 22 inches MRI scan digitaly printed on silk with abstracted text regarding power imbalances, stitched to reflect physiological impact.

testing 2018; 18 X 23 in. ink, steel, cotton; on paper



testing 2018; 18 X 23 in. ink, steel, cotton; on paper



DETAIL



cottonweed, 2017
4 X 32 X 38 inches
undyed cotton; manufactured and undocumented
Handwoven digital jacquard with 02NCAC48A.0607 excerpt;
laws controlling cotton growing in North Carolina.



cottonweed, 2017 (detail)
4 X 32 X 38 inches
undyed cotton; manufactured and undocumented
Handwoven digital jacquard with 02NCAC48A.0607 excerpt;
laws controlling cotton growing in North Carolina.

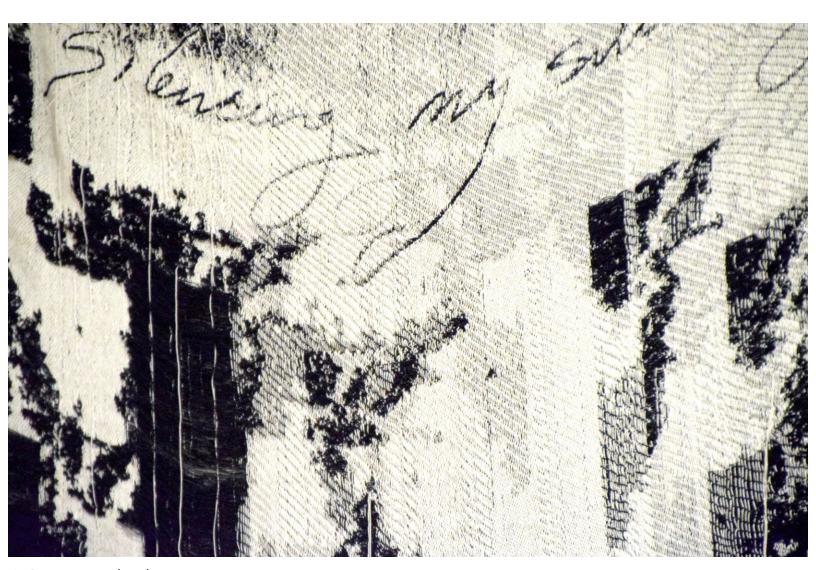


cottonweed, 2017 (detail) 4 X 32 X 38 inches undyed cotton; manufactured and undocumented Handwoven digital jacquard with 02NCAC48A.0607 excerpt; laws controlling cotton growing in North Carolina.



AsOne, 2017 diptych: 38 X 56 inches each cotton and polymers

Handwoven digital jacquard depicting double standards within a self-directed artistic practice: "silencing my silencing, exploiting my exploitation".



AsOne, 2017 (detail) diptych: 38 X 56 inches each cotton and polymers

Handwoven digital jacquard depicting double standards within a self-directed artistic practice: "silencing my silencing, exploiting my exploitation".



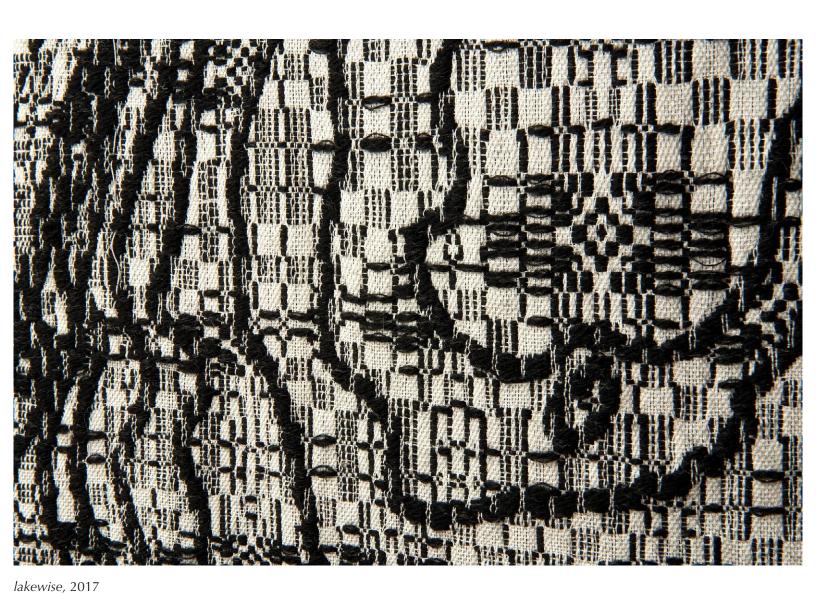


AsOne, 2017 (detail) diptych: 38 X 56 inches each cotton and polymers

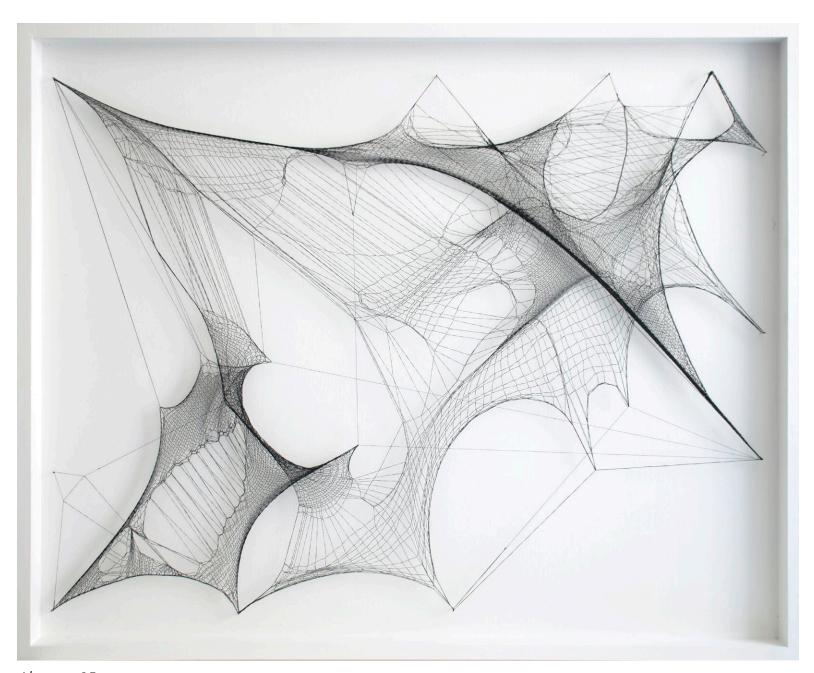
Handwoven digital jacquard depicting double standards within a self-directed artistic practice: "silencing my silencing, exploiting my exploitation".



lakewise, 2017 80 X 88 inches cotton, wool lakewise is a coverlet embodying traditions of 8H-based overshot weaving, digital systems, and bathymetry (Lake Erie) to develop a functional object symbolizing transference.



80 X 88 inches cotton, wool *lakewise* is a coverlet embodying traditions of 8H-based overshot weaving, digital systems, and bathymetry (Lake Erie) to develop a functional object symbolizing transference.



Abstract 05
32 X40 inches, 2016
polymer fibers on wood; single strand
EXHIBITIONS:

2019 STRUCTURED; The Textile Center, Minneapolis, MN; curated by Tracy Krumm 2018 rocks that won't sink; The Carrack Modern Art, Durham NC 2017 Gabrielle Duggan; Holder Goods, Raleigh, NC

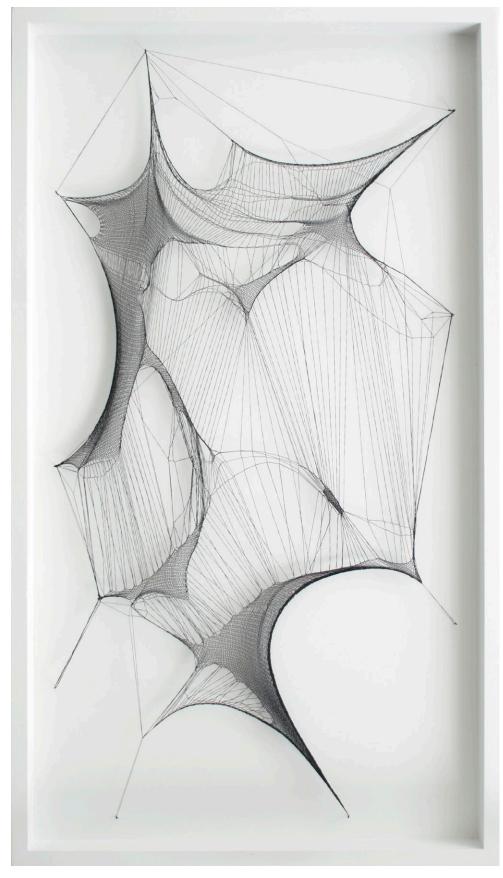
2016 Linear Tensions; AH Arts at Garis and Hahn, New York, NY; with Jillian Clark

COLLECTIONS: Private



Abstract 03, 2016
32 X 40 inches
polymer fibers on wood; single strand

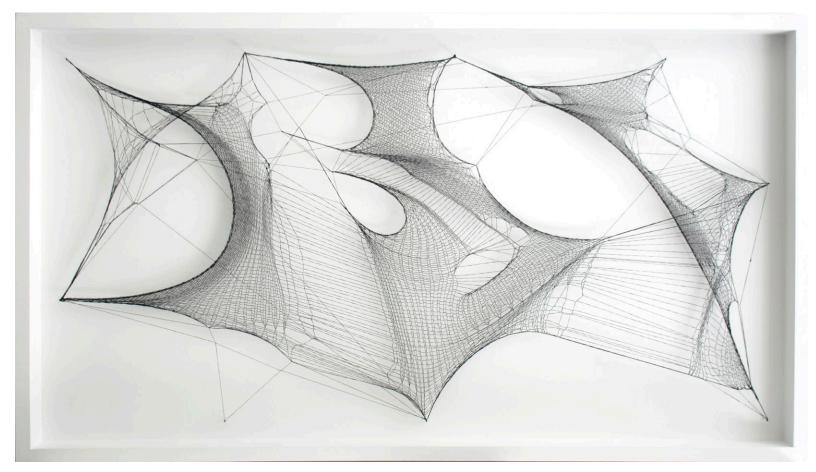
2019 STRUCTURED; The Textile Center, Minneapolis, MN; curated by Tracy Krumm 2018 rocks that won't sink; The Carrack Modern Art, Durham NC 2017 Gabrielle Duggan; Holder Goods, Raleigh, NC 2016 Linear Tensions; AH Arts at Garis and Hahn, New York, NY; with Jillian Clark COLLECTIONS:



Abstract 04, 2016 22 X 39 inches polymer fibers on wood; single strand

2019 STRUCTURED; The Textile Center, Minneapolis, MN; curated by Tracy Krumm 2018 rocks that won't sink; The Carrack Modern Art, Durham NC 2017 Gabrielle Duggan; Holder Goods, Raleigh, NC 2016 Linear Tensions; AH Arts at Garis and Hahn, New York, NY; with Jillian Clark COLLECTIONS:

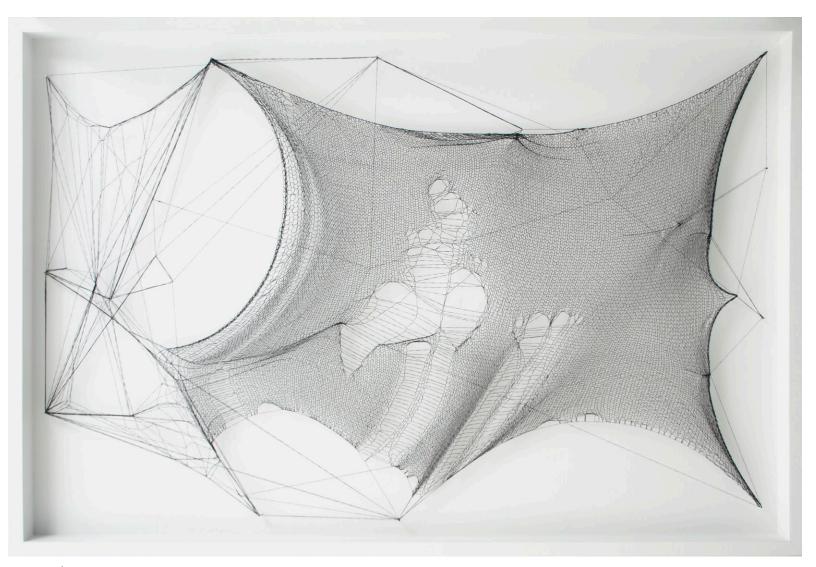
COLLECTION



Abstract 02, 2016 22X39 inches polymer fibers on wood; single strand

Private

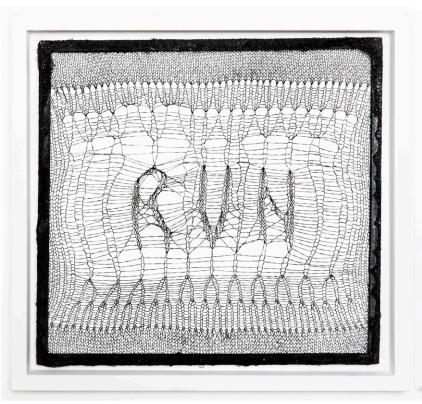
2019 STRUCTURED; The Textile Center, Minneapolis, MN; curated by Tracy Krumm 2018 Between the Seams; Woman Made Gallery, Chicago, IL; juried by Nnenna Okore 2018 rocks that won't sink; The Carrack Modern Art, Durham NC 2017 Gabrielle Duggan; Holder Goods, Raleigh, NC 2016 Linear Tensions; AH Arts at Garis and Hahn, New York, NY; with Jillian Clark COLLECTIONS:

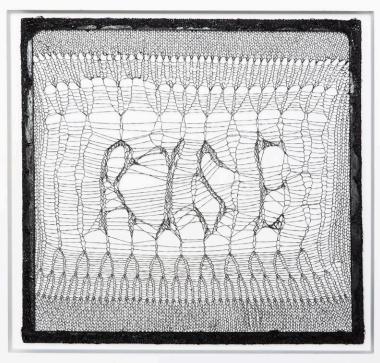


Abstract 01, 2016 27X40 inches polymer fibers on wood; single strand

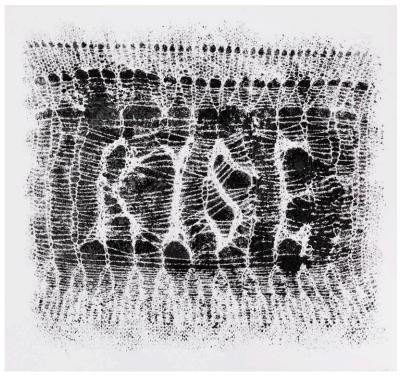
Private

2019 STRUCTURED; The Textile Center, Minneapolis, MN; curated by Tracy Krumm 2018 rocks that won't sink; The Carrack Modern Art, Durham NC 2017 Gabrielle Duggan; Holder Goods, Raleigh, NC 2016 Linear Tensions; AH Arts at Garis and Hahn, New York, NY; with Jillian Clark COLLECTIONS:





FIGHT/FLIGHT, 2015 polymers, housepaint





FIGHT/FLIGHT: print, 2015 housepaint on paper

there are no mistakes, 2012 cotton, synthetic polymers





data strata, 2011 cotton, synthetic polymers

PRESENTATIONS

Juggan 13

College Art Association, 109th Annual Conference [virtual] February 10-13, 2021

[Article Type: Original Article] [Outreach/Engagement Type: Outreach] [Publication Type: Conference Proceedings] The Annual Conference Committee has read and reviewed over 800 session proposals and identified those to be included in the robust program, which includes 350 sessions. The program for CAA 2021 reflects the vast scholarship and practice of CAA members and includes an impressive number of sessions focused on global and environmental issues with significant (though not exclusive) emphasis on the contemporary. Intersectional content is strongly represented, including sessions concerning race and gender and race and ecology.



earch CAA



MBERSHIP PROG

s

JOBS & OPPORTUNITI

PUBLICATION

STANDARDS & GUIDELINE

CAA NEWS TODAY

AN UPDATE FROM THE EXECUTIVE DIRECTOR ON CAA 2021

posted by CAA — Sep 09, 2020

Dear CAA Members,

We write to update you on planning for the CAA 2021 Annual Conference. The Annual Conference Committee has read and reviewed over 800 session proposals and identified those to be included in the robust program, which includes 350 sessions.

CAA will hold its 109th Annual Conference as a virtual program on February 10–13, 2021, with 30 percent of conference content concerning the topic of climate crisis. Scholars and practitioners will address the environment not only through the content of artworks but also by speaking to how we can and should change our professional practices in light of this crisis.

The program for CAA 2021 reflects the vast scholarship and practice of CAA members and includes an impressive number of sessions focused on global and environmental issues with significant (though not exclusive) emphasis on the contemporary. Intersectional content is strongly represented, including sessions concerning race and gender and race and ecology. The practical consequences of COVID-19 are also evident, particularly as related to exhibitions, research, and teaching. This focus reflects the impact of the pandemic on the field, the uncertain future for institutions and individuals, and the sudden greater reliance on technology to solve problems in an everchanging environment.

Providing content in a virtual format for 2021 preserves and enhances access to the program and allows conference attendance to be expanded beyond its usual boundaries. Individuals will have extended opportunities to hear session content on their own schedules between adjunct positions, family care, and other obligations. Both those who have never attended the CAA Annual Conference and those who haven't recently will discover new ways to join the community and hear scholarship and practice.

Session presenters will upload their prerecorded presentations, which conference registrants may access online shortly before and through the conference dates. Live Q&A will be scheduled for each session between February 10 and 13, providing the collegial, interactive, and accountable engagement created by attending sessions as a community. Questions about session presentations may be submitted to session chairs after viewing a session in advance of the scheduled live Q&A. Uploaded content will be accessible to registrants for a limited time after the conference dates. We will provide detailed information for presenters and attendees closer to the conference.

We are currently creating the schedule and will be addressing other program components in the early fall. The full program will be posted when the Annual Conference website opens in November. Registration will also open at that time.

Thank you for your patience and flexibility over the next couple of months as the planning continues. We have been creating a list to address your frequently asked questions; please email additional questions to programs@collegeart.org. We look forward to coming together virtually to share scholarship and practice in community.

Best wishes,

Meme Omogbai

2020

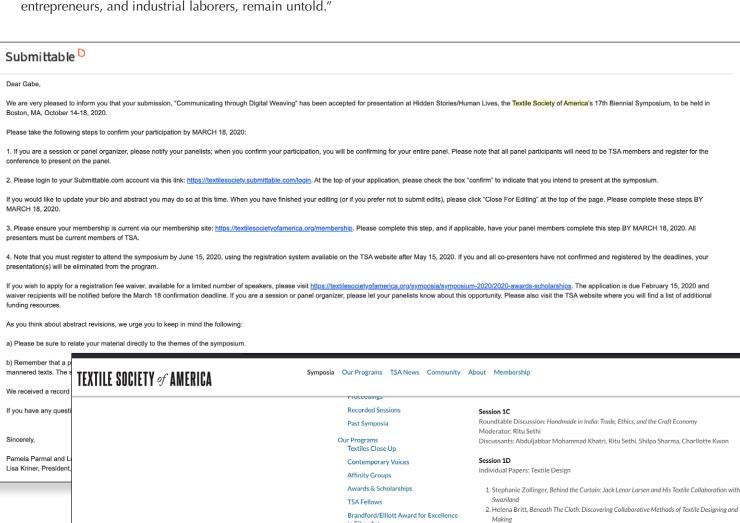
Glitched Metaphors: Hidden Stories/Human Lives;

Textile Society of America 17th Biennial Symposium Boston, MA; October 14-18, 2020.

Conference Presentation

"The theme Hidden Stories/Human Lives presents opportunities to reveal complex and hidden stories of global textile making and coincides with the 100th anniversary of the 19th Amendment to the U.S. Constitution. Yet, just as the voices of women of color, marginalized by the suffrage movement, are only now being recognized, the stories of the many human lives that have contributed – directly and indirectly – to textile making, including enslaved people, immigrant

Juggan



Other TSA Programs

Read TSA News Submit to TSA News

Newsletter Archive Community

Volunteer for TSA

Submit an Opportunity

About TSA Membership

Become a Member

Manage Account

Member Directory

Opportunities

Board & Staff Our Focus on Diversity

Membership

Renew

Event List

TSA News

1:30-3:30 pm Concurrent Session 2

12:15-1:15 pm Keynote Address: Sanford Biggers

Session 2A

Organized Session: Connective Tissues: Examining Inscribed Textiles from Egyptian Burial

Organizers: Mary McWilliams and Julie H. Wertz; Discussant: Jochen Sokoly

- 1. Katie Taronas, Inscriptions, Iconography, and Individuals in Early Byzantine Egyptian Textiles
- 2. Meredyth Lynn Winter, Ţirāz: A Merger between Embroidery and Tapestry 3. Robin Hanson and Julie H. Wertz, Materials and Making of Tiraz Textiles
- 4. Mary McWilliams, Assigning Value and Constructing Collections: The Accumulation of Tirāz Textiles in American Museums, 1900-1950

Individual Papers: Reclaiming Traditions

- 1. Juhi Pandey and Raji Ben Vankar, THEN and NOW: Economic Empowerment One Weave at
- 2. Magali Berthon, Reclaiming Silk Knowledge with Cambodian Weavers: An Action Research Experiment
- 3. Xia Gao, A Lens through Dao Lian Tu: Designing, Making, and Consuming XiaBu
- 4. Yoshiko Iwamoto Wada, Transformative Power of Stitchery: Sashiko from Cold Regions of Japan and Embroidery Work of the Nui Project

Organized Session: Coded Communications: Digital Weaving as Artistic Technology Organizers: Gabe Duggan and Janie Woodbridge

- 1. Gabe Duggan, Glitched Metaphors: Dysfunction in Hand-Woven Digital Jacquard
- 2. Janie Woodbridge, Giving a Shape to the Invisible 3. Robin Haller, Translations of Human Experience
- 4. Kate Nartker, Textiles: The Original Cinematic Medium
- 3:45-5:45 pm Concurrent Session 3

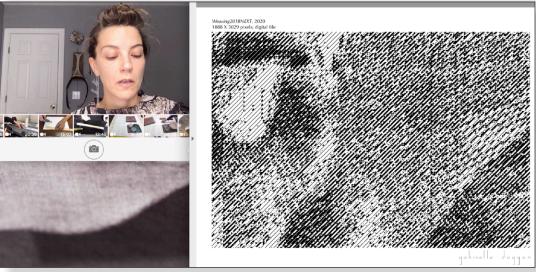
Glitched Metaphors: Hidden Stories/Human Lives;

Textile Society of America 17th Biennial Symposium Boston, MA; October 14-18, 2020.

Conference Presentation

"The theme Hidden Stories/Human Lives presents opportunities to reveal complex and hidden stories of global textile making and coincides with the 100th anniversary of the 19th Amendment to the U.S. Constitution. Yet, just as the voices of women of color, marginalized by the suffrage movement, are only now being recognized, the stories of the many human lives that have contributed – directly and indirectly – to textile making, including enslaved people, immigrant entrepreneurs, and industrial laborers, remain untold."









Guest Artist Talk at Portland State University > Inbox ×



Jan 20, 2021, 2:19 PM







Alison Heryer <aheryer@pdx.edu>

to g, SHELLEY 🔻

Hi Gabrielle,

My name is Alison Heryer - I head up the Textile Arts curriculum at Portland State University. I was introduced to your work in October at the Textile Society of America Symposium and I am very interested in connecting with you to our students!

I am in the process of coordinating guest artists for our Spring term. We are offering Digital Weaving for the first time with Shelley Socolofsky and I think your practice would be an inspiration to students in the course. We are formatting these talks via Zoom as a 45-minute public lecture or discussion session followed by a 15-minute audience question/answer session. I currently have \$250 budgeted for this event. Would you be interested in joining us for this type of event?

I look forward to your thoughts when you have a moment. I am also happy to schedule a time to chat further via phone or web if you have questions or would like additional information.

Many thanks in advance,

Alison Heryer

Alison Heryer (she/her)

The Sue Horn-Caskey & Charles F. Caskey Professor of Textile Arts & Cos Portland State University

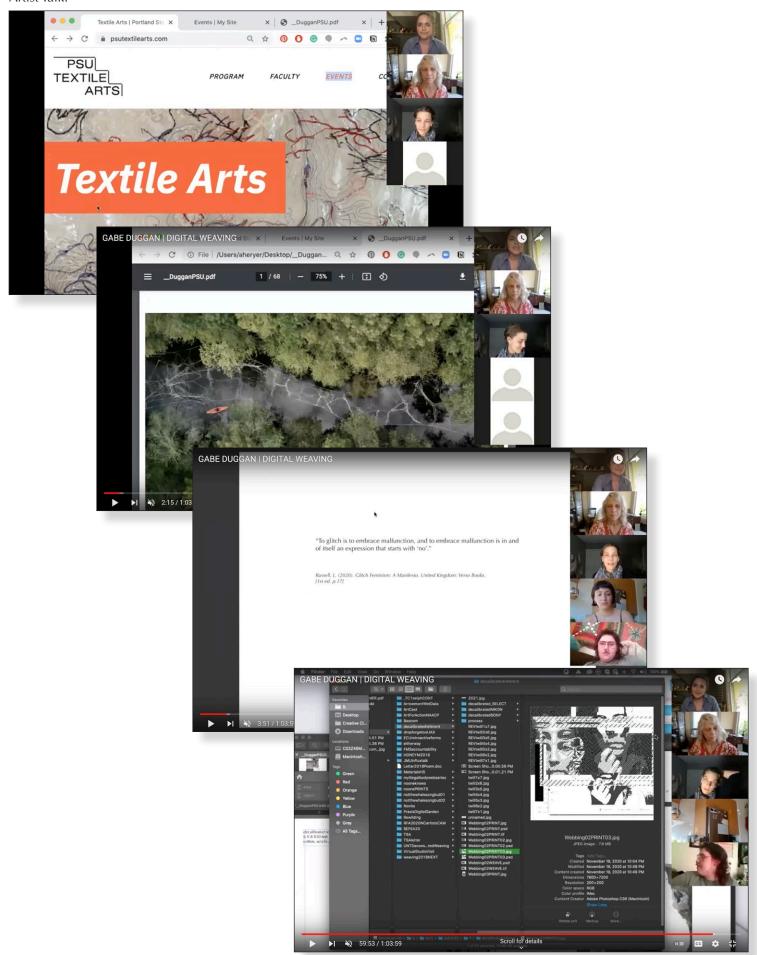
School of Art + Design

Fariborz Maseeh Hall, Room 207

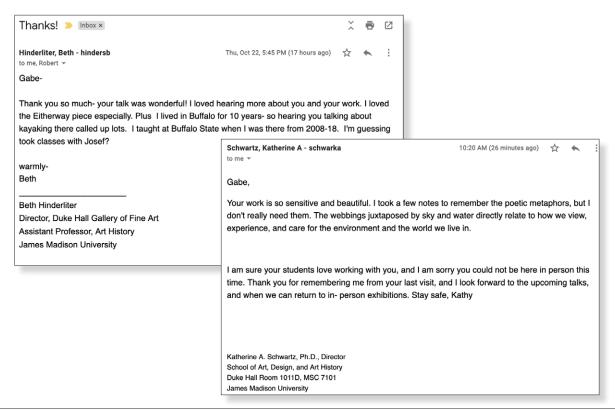
aheryer@pdx.edu

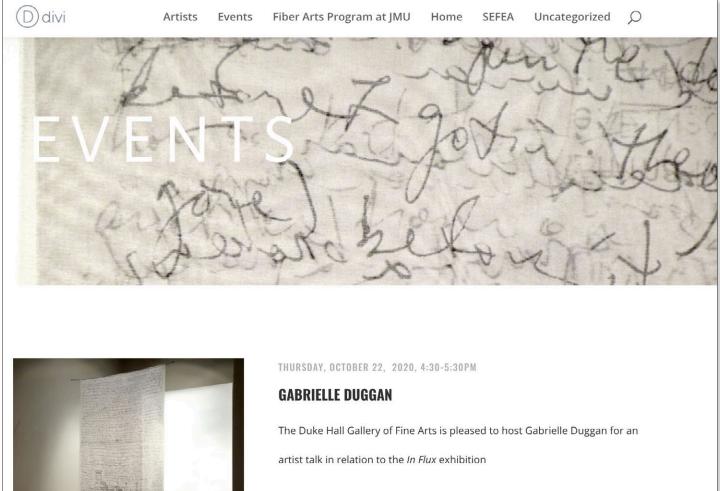
503.725.4674

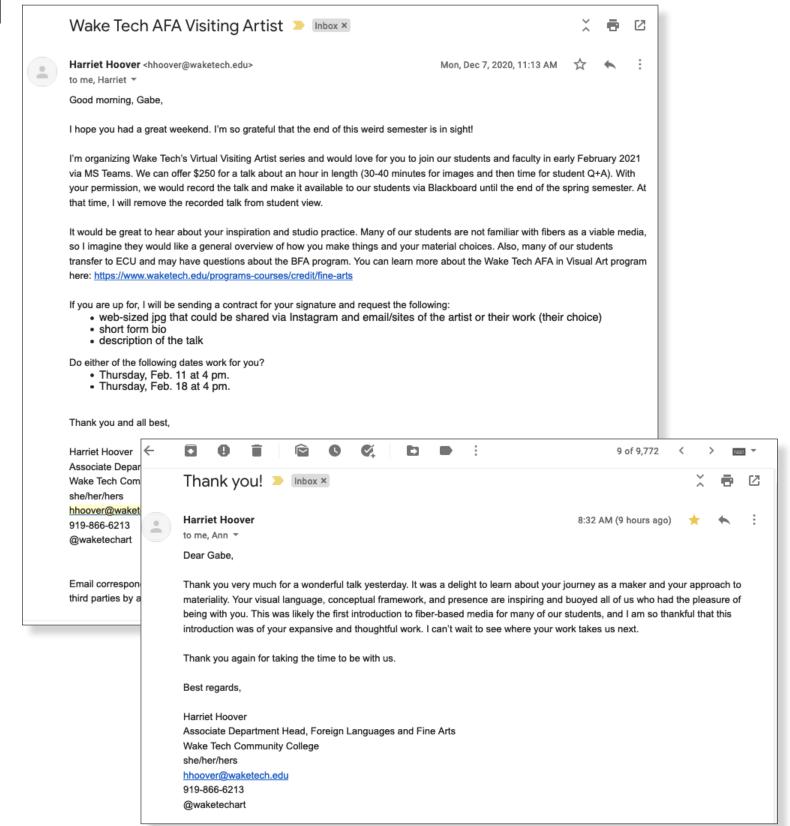




2020 Visiting Artist Talk: James Madison University, VA Juggan 141



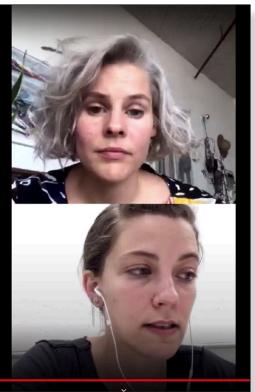




2020 Rewilding. Instagram Live: hosted by Jemila MacEwen. https://youtu.be/CMWww-Av6Uk Artist Talk



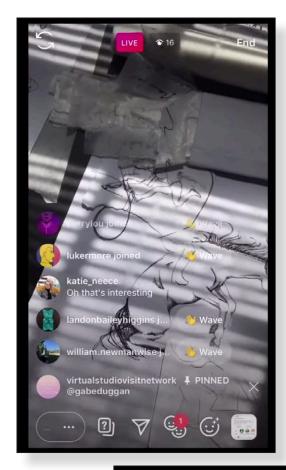


















"Making as Agency and Oppresion in Contemporary Fiber Work" Materializing Resistance; University of Kentucky and The Feminist Art Project, KY Conference Presentation.

SATURDAY

April 13, 2019

9:00-9:30: COFFEE & PASTRY

9:30 10:00: GENDERED CULTURES OF CRAFT

Erin O'Connor, Associate Professor of Sociology Marymount Manhattan College / New York, NY "Of Sticks and Men [sic]: the ontological (re) turns of embodiment"

Olivia Valentine, Assistant Professor of Art & Visual Culture Iowa State University / Ames, IA

& Shelby Doyle, Assistant Professor of Architecture Iowa State University / Ames, IA Gender Trajectories: A Discussion of Architecture and Craft

Laura Boban, Graduate Student in Studio Art Virginia Commonwealth University / Richmond, VA Abstract Interferences

10:00-12:30: AGAINST HIERARCHIES OF LABOR

Elyse Speaks, Associate Professor of the Practice of Art History University of Notre Dame / Notre Dame, IN The Politics of Process

Gabe Duggan, Visiting Assistant Professor in Studio Art University of North Texas / Denton, TX Making as Agency and Oppression in Contemporary Fiber Work

Stephanie Jonsson, Head Sculpture Technician University of Alberta / Edmonton, Canada Against the Patriarchy: Tools for the Revolution

12:30-1:30: LUNCH in Bolivar Atrium

1:30-2:00: ARTIST INTERVIEW

Janie Welker, Curator UK Art Museum / Lexington, KY

Susan King, Independent Artist Lexington, KY

2:00-3:00: ENCODING THE EVERYDAY

Annette Lawrence, Professor of Studio Art University of North / Texas, Denton, TX These Days: Calendars and Connections

Marie Fornaro, Graduate Student in Studio Art Virginia Commonwealth University / Richmond, VA We Fight for Roses, Too

3:00-4:30: RESISTANT ACTS

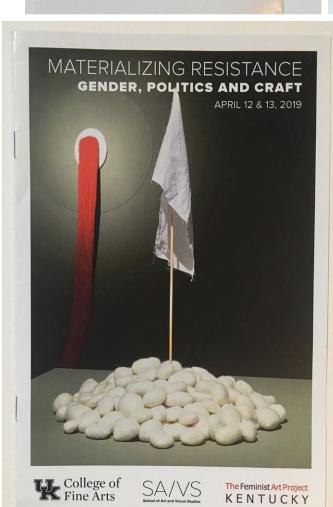
Eric Anthony Berdis, Graduate Student in Studio Art Virginia Commonwealth University / Richmond, VA Navigating Identity through Extravagant Acts of Shame

Nicole Winning, Graduate Student in Studio Art University of Massachusetts / Dartmouth, MA Performing Resistance

Paige Lizbeth Morris, Graduate Student in Studio Art Virginia Commonwealth University / Richmond, VA Mouth to Mouth: A Performance

5:00-8:00: CLOSING RECEPTION & OPENING at Parachute











TEXTILE AND PLACE 12/13 April 2018 Manchester

MATERIALITY/TRADITIONS / BZ 403.
Chairs Alice Kettle and Amy George

Gabrielle Duggan, Musk Ox, Qiviut, Context

Patricia Brien, Collecting unseen textile narratives.

Sarah Worden, Ugandan Barkeloth: From Historic to Contemporary Contexts.

Shellie Holden, From the authentic to the synthetic manning membrane in the Native Alaskan Gut Parke

DELEGATE PACK

n, the ', (season naker reral As Artist in Residence at the Musk Ox Farm, my interactions with the herd were situated in early summer, when the days have lengthened. In the unique Alaskan summer light, I learned directly about the needs and behaviours of this species, practices used to provide sustainable care for the herd, and contemporary and traditional methods to collect the fiber, qiviut.

d which and asciously line or orks and I through king and ure of ysical porary

ne that d to the nuseum .ning can .s textile .t allow .id the rendered, Tradition has much to offer in ways of working with the environment and resources, whether sourcing for necessity or creative expression. Further learning around interactions between musk ox and human populations challenges contemporary perspectives to reconsider aboriginal practices. This is most immediately exemplified by the misnomer 'muskox', which is an inaccurate description of the oomingmak, or 'bearded one'. Researching aboriginal practices around this resource demonstrates more symbiotic models of interaction. Living and working with the herd required flexibility resulting in a more pluralistic experience of the animals and their landscape. Practicing key elements of animal psychology through non-verbal communication emphasized the need for our own

This residency broadened my definitions of place and 'home' and introduced me to methods of sourcing and utilizing qiviut that have evolved across generations through globalization and developments in technology. Here, the relationship between landscape, animal, and material remain deeply connected even amidst ever-encroaching human civilization.

species to restructure domestication methods towards more

collaborative cross-species interaction.

ligenous

role
ent
ated
ding
arable
or used)

BIO

Gabrielle Duggan (b. Buffalo, NY) combines techniques of traditional fiber work with disparate materials and contexts to explore physical and social tension.

Building from an education in Fine Arts and Fashion (SUNY Buffalo, FIT) and Fibers and Surface Design (NCSU, Master of Art and Design). Duggan's work has been supported by







2018 NORTH TEXAS DIGITAL FABRICATION SYMPOSIUM

HUMANIZING THE DIGITAL

APRIL 20 & 21, 2018

WORKSHOPS

GUIDED MIS-USE: ELECTRONICS AND SOUND GENERATION GREGORY COOK

What happens when your access is lost to the complex tools necessary for the creation of digital work? Can you start or continue a studio practice from scratch? For next-to-nothing? This workshop will present strategies for building a low to no-cost digital studio practice from scratch utilizing found or rescued hardware, and open-source software (Ubuntu Linux and a suite of free/open-source creative software for visual work, sound recording, and synthesis).

FRI 1:30 - 4:00

REGISTER BY APRIL 1, 2018

TWU.EDU/VISUAL-ARTS/NTDFG/

This two day symposium, hosted by Texas Woman's University, brings together an exciting group of artists and researchers to share their work through moderated panel presentations, workshops, round table discussions and a corresponding group exhibition.

PANEL PRESENTATIONS

EMBODIMENT & TECHNOLOGY

FRANKIE FLOOD (MODERATOR), HECTOR SILLER, BRITTANY RANSOM, SOPHIE KAHN, CAITLIN SKELCEY

How do digital fabrication and physical computing relate to the body? This panel deals with body augmentation and aesthetics in regard to protheses, and also includes more speculative considerations, such as cyborgs and interspecies communication.

FRI 10:30 -12:00

ASSC 259

ADAPTATION & PLAY

NICK BONTRANGER (MODERATOR), JEFF DONALDSON, DICKIE COX, NIKI SELKIN, GREGORY COOK

Explorations of adaptive playful approaches to digital fabrication and interaction. How do we integrate opportunities for adaptation and reconsider failure as a generative playful practice? SAT 9:30 - 10:45

ASSC 259

PROCESS & PRACTICE

JAMES THURMAN (MODERATOR), ANDREW SCOTT, JONATHAN HILS,

GABRIELLE DUGGAN, R. ERIC MCMASTER How are digital fabrication processes impacting individual studio art practice? This panel brings together artists and researchers working across processes and techniques.

SAT 10:45 - 12:00

ASSC 259

HANDCRAFTING SOFT CIRCUITS

NIKI SELKEN

This workshop focuses on ways to bring crafts into digital learning spaces. The value of crafts as creative practice provide a respite from the tyranny of the screen in learning environments where students primarily engage with computers to learn/make. From soft circuits to pen and paper drawing we will examine the ways educators can incorporate "working with your hands" into spaces of digital learning and why that is valuable to the creative process of code based education.

SAT 1:30 - 4:00

CREATING MICROSCOPES FOR CELL PHONES

BRITTANY RANSOM

This workshop will give participants the opportunity to create a custom microscope for their cell phone using laser cutters and 3D printers. This workshop utilizes Adobe Illustrator and Fusion 360 (free 3D modeling software) and is suited for beginners with little to no modeling experience.

FRI 1:30 - 4:00

CONSCIOUS MACHINES: WORK IN THE MACHINE AGE

XTINE BURROUGH & SABRINA STARNAMAN

Conscious Machines is a workshop that combines craft and technology to study the embodied crowd worker in today's virtual factory. It bridges the space between digital job platforms and communities of learners in discussions about labor and bodies. Workshop attendees become invisible laborers-like workers in the sharing economy—who craft and design the voices of crowd workers or their own voices as part on the corresponding exhibition.

SAT 1:30 - 4:00

ARTISTIC USE OF CNC

FRANKIE FLOOD, TRAVIS DONOVAN

This workshop will focus on harnessing the power of 2.5 axis and 3 axis CNC milling machine for an aesthetic intent. It is easy to be become overwhelmed by the numerous options that most CAM software packages allow the user to set. In this workshop you begin to understand the effects of these parameters and how the user can become empowered by the process of programming via CAM software.

SAT 1:30 - 4:00

DATA WEAVE

GABRIELLE DUGGAN, JEFF DONALDSON

This workshop gives participants an introduction to digital Jaquard weaving in creative practice. Looking at the history and evolution of technology applied to traditional fibers techniques such as weaving, participants will get to experiment with a Tronrud TC2 loom, as well as learn software processes for pattern making. FRI 1:30 - 4:00









BARTON ART GALLERIES PRESENTS

Beyond Measure Ivana Beck Lorraine Tour Gabrielle Duggan

Thursday, March 15, 2018

5 p.m. • Wine and Cheese Reception 6 p.m. · Lecture

Barton Art Galleries, Case Art Building

7 p.m. • Dinner and Q&A Session with the Artist, Reservation Required Bridgestone Americas Atrium, Kennedy Family Theatre Exhibition Dates • March 15 - April 20, 2018



PRESENTATIONS

SCIENCE CAFE: ART IN THE LABORATORY

THURSDAY, NOVEMBER 16, 2017 7:00PM - 8:30PM



Duggan and Smith speaking at Science Cafe, NCMNS.

<u>AWARDS</u>

AWARDS



College of Fine Arts and Communication

104 Erwin Building | Mail Stop 528 | East Carolina University | Greenville, NC 27858-4353 252-328-1282 office | 252-328-0968 fax | www.ecu.edu/artscomm

Ms. Gabe Duggan School of Art and Design

April 7, 2022

Dear Ms. Duggan,

Congratulations! You have been selected to receive a Research and Creative Activity Award from the College of Fine Arts and Communication for your proposal entitled "International Residency". You have been awarded \$6,239 for the period of July 1, 2022 through April 30, 2023. All award winners will be required to provide a brief summary and presentation of their work at the 2023 Spring Convocation.

All funds should be expended by April 30, 2023. The funds that are awarded are state dollars and are therefore contingent upon anticipated budget appropriations.

Again, congratulations on your award and good luck in your research/creative activities.

Sincerely,

Dr. Linda Kean, Interim Dean

College of Fine Arts and Communication

Dr. Kate Bukoski Cc: Susan Phillips



Office of the Provost and Senior Vice Chancellor for Academic Affairs

February 24, 2022

Gabrielle Duggan School of Art and Design Mail Stop #502 East Carolina University

Dear Mr. Duggan:

I am pleased to notify you that you will receive a supplemental earnings payment in the amount of \$10,000 to serve as Coastal Studies Scholar during the period beginning May 13, 2022 and ending June 20, 2022. This payment is unrelated to your primary EHRA appointment and unrelated to summer school. You will receive your first payment on May 31, 2022, provided paperwork is completed in time for that deadline, in one or more installments. Pursuant to Chapter 143C of the North Carolina General Statutes, salary commitments by State agencies are subject to the availability of appropriated funds and any employment contract or salary commitment that is paid in whole or in part with State funds shall be subject to this limitation. As a result, this letter provides notice that your supplemental payment is contingent upon the continuing availability to ECU of funds appropriate for the payment of your salary, including from continuing state-appropriated budget funds. Notwithstanding any other provision of this agreement, if at any time during these funds are unavailable to ECU due to a significant decline in the financial resources of the institution that is brought about by decline in institutional enrollment or by other action or events that compel a reduction in the institution's current operations budget or the elimination or curtailment of your academic program, your supplemental payment will be terminated by ECU because of the non-availability of these funds.

This letter constitutes the full terms of this payment and supersedes all other offers, either written or verbal, that may have been made to you. If you have questions regarding this supplemental payment or its payment method, please contact the Dean's office.

Thank you for your services to the department, college and East Carolina University.

Sincerely,

Dr. B. Grant Hayes

Interim Provost and Senior Vice Chancellor for Academic Affairs

/clw

cc: Unit Personnel File (B01209677)

B. Fruit Hayes

Division Personnel File

www.ecu.edu

AWARDS



December 3, 2021

Dear Gabrielle Duggan,

We thank you for applying for the 2021-2022 Artist Support Grant. The applications throughout our six county region were impressive, creative and competitive. We appreciate you working so hard on the application.

Congratulations!!!

You are one of the Artist Support Grantees for this year.

Your grant award is for \$1000.

If your grant is for less than the amount you specified, please adjust your budget and narrative (if needed) and return with the other requested materials.

Enclosed you will find two contracts. Please sign **both** copies and return both to us as soon as possible.

If your grant award was more than \$600, we will be sending you two checks with half of the total coming in December and the other half coming in January. This way you will not need to list it as taxable income for the 2020 year (unless you have payments from our organization for other activities that total more than \$600).

Once we receive your contracts we will mail you your first check and a final report form. Please try and do this before December 15, 2021. You can also email us a scanned contract to expedite your first payment, and snail mail it to us later.

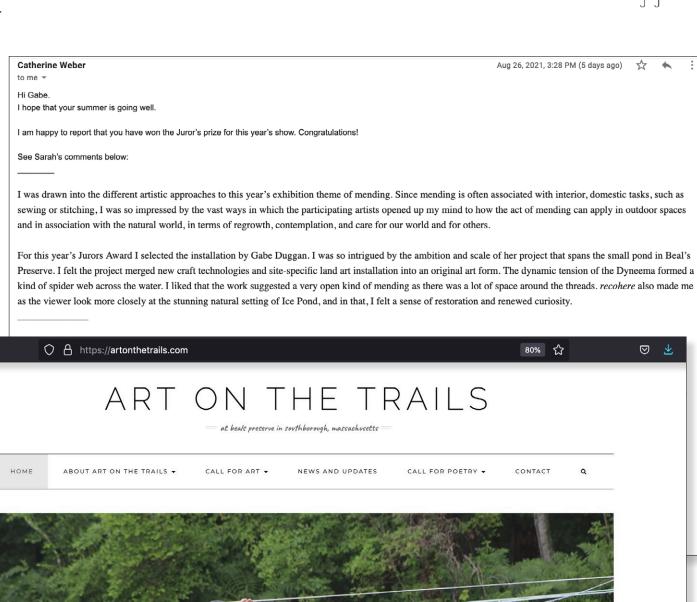
Please let me know if you have any questions. Please continue to engage with your local arts council and the North Carolina Arts Council as a resource. We appreciate you making North Carolina the Creative State!

Any help that I can offer please contact me at 252-551-6947 or holly@pittcountyarts.org.

Sincerely,

Holly M. Garriott Executive Director OAB

டு





2021 THEME: MENDING

Art Photography by Chelsea Bradway. All Rights Reserved.

AWARD



Honors College

101 Mamie Jenkins Building | Mail Stop 527 | East Carolina University* | Greenville, NC 27858-4353 252-328-6373 office | 252-328-0474 fax | honorscollege@ecu.edu | www.ecu.edu/honors

June 9, 2020

Gabe Duggan College of Fine Arts and Communication School of Art and Design East Carolina University Greenville, NC 27858-7353

Dear Gabe,

On behalf of the faculty, staff, and students of the Honors College, I thank you for the time and effort you put forth in developing a thoughtful Honors seminar proposal for the spring 2021 semester. Our committee was pleasantly surprised at the engagement of so many faculty from around the University. I am pleased to report your seminar, "Weeds: Perspectives from Art and Biology" has been approved for delivery during the spring 2021 semester and will receive credit in Natural Science. Our expectation for the spring 2021 seminars is each seminar will carry the HNRS course designation and will provide Honors credit. Your seminar will likely enroll between 10 and 20 students and while the majority will be freshmen and sophomores, there is the possibility some upperclassmen in Honors will also enroll.

The Honors College will do the following in support of your seminar.

- The Honors College will provide your department/college a total of \$2500.00 to help offset the combined cost of your time when teaching your seminar. These funds are restricted in use and we will work with the appropriate personnel in your department/college to assure this amount is moved to the appropriate personnel line. This offer is contingent on availability of funding. We are fully committed to your work in the college but the budget situation for 2020-21 is uncertain and requires us to be
- The Honors College will work with you to ensure your course work receives General Education and Writing Intensive credit.
- The Honors College will register your seminar in 25Live. Ann Garland will be in contact with you to determine the best time and days. We will work with you to offer the course at the times you prefer, however, in order to ensure adequate enrollment we encourage you to request standard class time slots, e.g., MWF 50-minute slots on the hour or TTh at the typical times. If you need a non-standard time slot, we will work with you to find a time which does not conflict with courses many students take, such as science labs.
- The Honors College will provide \$200.00 in operating expenses to support the delivery of your seminar. These funds will be transferred to your department's operating account during the semester upon delivery of receipts for your expenses. Please work with your department administration to assure the funds are used for the purposes stated in your proposal.

Please submit a copy of your intended syllabus to our office by a deadline of August 15th. We will file this in our offices in case students are looking for a record of this in the future and for prospective seminar faculty to learn from in developing their own courses.

If you have any questions about the seminar, please contact Dr. Todd Fraley at fraleyt@ecu.edu. Again, congratulations on having your course selected as one of the Honors College's seminars. We look forward to reviewing your final syllabus and working with you this academic year.

Sincerely,

David White Dean

Kate Bukoski

David Mr. White

Chris Buddo Todd Fraley

getting the information needed.

Thanks! Sharon

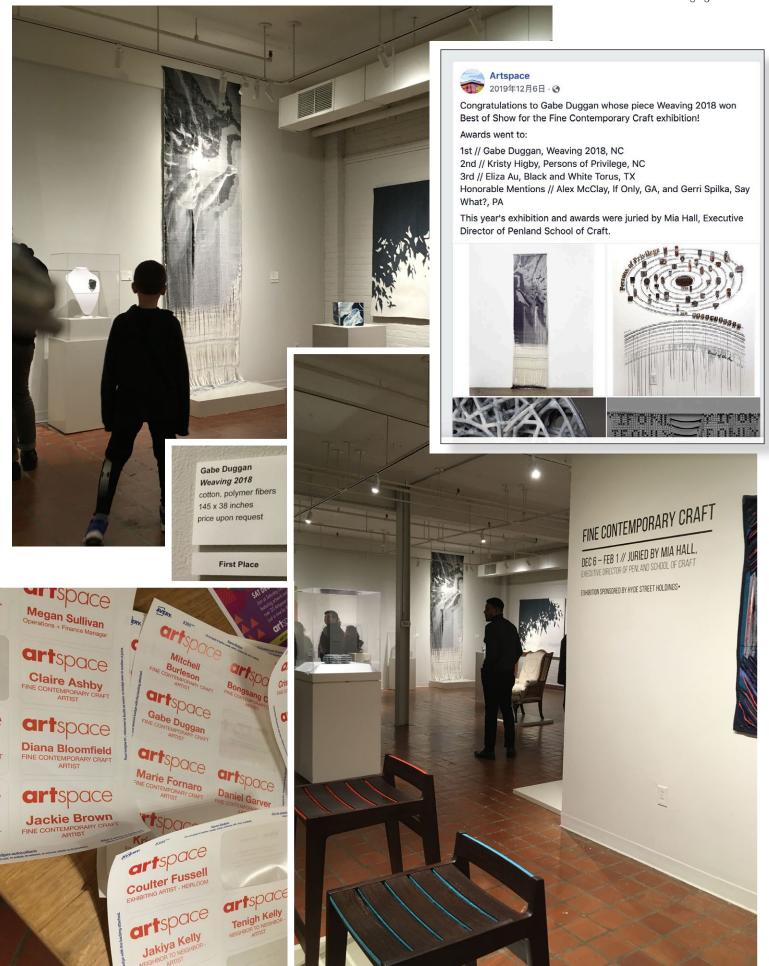
I am sorry for the delay. We needed to get some feedback from our selection committee members to move forward and are just now

letter ready to send you, Kate, and your dean very soon. In the meantime, I'll look forward to seeing you tomorrow.

While this is not the "official" notification, I am pleased to let you know that you have been selected for this next EOSA cohort. I'll get the

Best In Show; Contemporary Fine Craft; Artspace, Raleigh NC; curated by Mia Hall 1,000USD





(sweater) blessing: Governor's Island 2014

Q Log in



Blessing invites recipients to Gabrielle Duggan's installation on Governor's Island to collaboratively produce a personal work.



Created by gmd

42 backers pledged \$2,903 to help bring this project to life.



Project We Love ♥ New York, NY ♥ Conceptual A

\$2,903

42

[video by Juli Leonard / julileonard@gmail.com]

Hello + Thank you for checking out my project, Blessing!

I'm so excited about *Blessing*, for a few reasons

Firstly, I feel personally connected with this project, but I also believe it can offer much insight into social dynamics of a larger scale.

I am deeply intrigued by that which unifies us as a species as well as the experiences that render us singular beings.

Through my own experience within personal relationships and by working in the service industry, I have seen a vulnerable openness extended from close friends and strangers alike. I am curious about the boundaries crossed in these exchanges; from personal reserves to transparent vulnerabilities.

≡ STORY

This project is an official invite to explore such openness. It is an opportunity for me to create the time and space, with the Recipient, to observe crucial constructs of one's identity.

(please see Rewards regarding Recipients/Sittings)

Blessing will be a moment for the Recipient to reflect on these singular, definitive, experiences, and for me, in collaboration with the materials, to act as witnesses and archivists to this personal story.

By participating in Blessing, I am offering the Recipient the opportunity to literally 'wear their heart on their sleeve', encoded in a language of dropped and added stitches.

Funding + Surpassing the Goal:

- -This Kickstarter Goal (\$2,400) funds the project At Cost.
- -Reaching this goal allows me the opportunity to work on Blessing at little expense to myself.
- -Reaching a stretch goal will contribute to the hidden costs and labour involved in
- -Please remember that spreading the word is also a huge help!

≡ STORY

Blessing's Context:

As a Governor's Island Art Fair (GIAF) Artist in Residence, Blessing will be situated in my installed studio on Governor's Island, south of Manhattan.

Blessing will be conducted from June 7-August 7, 2014, and involve visits by participants ('Recipients'- see Rewards) to my installed space on Governor's Island. (Logistics can be sorted out for offlocation sittings on an individual basis).

Blessing Statement:

Blessing is a project I've structured to bridge gaps between Artist and Audience. The project has roots in established relationships between Artist and Audience, through:

- -commissioned work, such as portraiture, -Artist as spiritual intuite, exemplified by contemporary performance works. -superstitions surrounding fiberwork. namely, 'the sweater curse'.
- 'The Sweater Curse', is a belief that a loved one will leave, or be taken away, upon receipt of a knit piece made for

In Blessing these dynamics are considered within an intimate framework: The Recipient will be invited for a one hour Sitting with the Artist, in which the Recipient will convey the most influential experiences in their life.

Through this introspective moment, the Artist will work to become a lens upon which these reflections are etched.

AWARDS

E STORY

From this point, the Artist will then create a knit piece for the Recipient, based on the interpretation of their story and intuited impression of their core person.

Through Blessing, I intend to observe interpersonal connections through acts of communication and creation of identity, image, and object.

The Rewards:



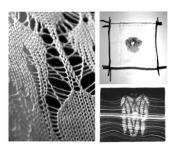
One handwritten post card of gratitude, from me to you. (\$5, 50 available)



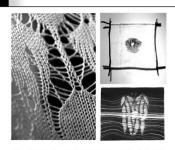
A lovely pack of Three postcards, blank for your personal use. (\$15, 20 available)



Artist book, soft cover with artist-rendered silk skin jacket, 22 pages, signed and numbered. (\$36, 15 available)



(one) 10 X 10 inch knit piece, ready-to-hang, likely worked in white yarns (\$85, 10 available)



(one) 20 X 20 inch knit piece, ready-to-hand, likely worked in white yarns (\$150, 10 available)



Artist Sitting, Individualized Knit piece in

Thank You!!

Spreading the word can help a great dealtell your friends and colleagues- anyone that you believe may be intrigued by this type of project.

Thank you so much for taking the time to learn about my project and helping to share it with others.

I look forward to sharing exciting developments!

≡ RISKS

Risks and challenges

Logistics of this project include:

Preparation:

Creating the appropriate setting for Sittings; an installed space as Artist in Residence for Governor's Island Art Fair. This work is typically tedious, physically demanding, and requires a good amount of time to both plan and troubleshoot along the way.

A certain tenacity rises when I am required to meet these challenges... I enjoy these demanding processes.

Development:

Creating individual knit pieces requires much time and attention to detail. I anticipate that I will be working through additional emotive layers in the process of completing Blessing.

Scheduling/Travel/Commute:

The Recipient and I will need to align schedules for a Sitting, preferably on Governor's Island. My schedule should generally be accommodating over the project period (June 7-August 7). Governor's Island is only accessible by ferry, south of Manhattan, and is most navigable by foot and bicycle. This should be considered in the Recipients commute. More details can be communicated upon scheduling the Sitting.

Sittings for off-location Recipients can be conducted elsewhere or via video call etc.

PUBLICATIONS



May I include an image of your work in my book on NC art for UNC Press? > Inbox x

Mon, Mar 29, 10:40 AM

Liza Roberts <robertsliza1@gmail.com>

to g ¬

Dear Ms. Duggan,

My name is Liza Roberts. I am an art and culture journalist writing a book about the visual art of North Carolina for UNC Press. I would very much like the opportunity to talk with you on the phone about your work, and include an image of one of your pieces in the book.

Most recently, I was the founder, editor, and general manager of Walter, the Raleigh art and culture magazine. I happen to have recently written the cover story about the artist Maya Freelon, but I left the magazine's full time staff to pursue my own projects, the first of which is The Art of the State: Creating, Collecting, and Celebrating the Visual Arts in North Carolina's art scene the dynamic place it is today. It will be published in 2022 to coincide with the 100th anniversary of UNC Press.

In addition to my arts journalism, I have been privileged to have the opportunity to be involved in the world of North Carolina art first-hand as a member of the North Carolina Museum of Art Foundation Board, chair of its Advancement Committee, member of the search committee that found Dr. Valerie Hillings to replace Dr. Larry Wheeler as NCMA Director, and chair of the search that found our new Director of Advancement. I am also a member of the Betty Eichenberger Adams Society at Raleigh's Contemporary Art Museum (CAM).

It is through the lens of appreciation, stewardship, and storytelling that I aim to capture the visual arts in our state today. Of course I am happy to answer any questions you may have.

Are there any days and times in the next couple of weeks that would be convenient for you? Thank you so much for your consideration.

All the best Liza Roberts 919-740-3197



2020 EITHER WAY 40 X 300 ft. DSM Dyneema on Tuscarora Land, Wildside, Greenville, NC: Greenville Parks and Recreation. https://youtu.be/P_0ENYi6uxE

Juggan 16

University of Plymouth

PEARL https://pearl.plymouth.ac.uk

05 University of Plymouth Journals

Message Graphic Communication Design Research

2022-02

Message Journal, Issue 5: COVID-19 SPECIAL ISSUE Capturing visual insights, thoughts and reflections on 2020/21 and beyond...

Multiple authors

Dunne, C., Huus, A., Isleifsdottir, D., James, M., Cooper, L., Jones, P. and Squire, V. (eds.) (2022) Covid-19 Special Issus : Capturing visual insights, thoughts and reflections on 2020/21 and beyondAvailable at: http://hdl.handle.net/10026.1/18929 http://hdl.handle.net/10026.1/18929

University of Plymouth

All content in PEARL is protected by copyright law. Author manuscripts are made available in accordance with publisher policies. Please cite only the published version using the details provided on the item record or document. In the absence of an open licence (e.g. Creative Commons), permissions for further reuse of content should be sought from the publisher or author.



MESSAGE 5* Graphic Communication Design Research





Through graphic communication design contributors have captured, brought forth and communicated a togetherness in the community during this crisis. Although many have narratives around health and wellbeing, and some into social justice and doing good, the predominant theme is how graphic communication design has fostered new ways of reaching out, connecting, callabrating and sharring.

Looking to the tuture, I consider it imperative for graphic communication design and related technologies to foster greater inroads into the community. Therefore, research into graphic communication co-design and its impact on the community, diversity, and equality, needs and wants; longings; ambiguities and opinions is essential to support all viotes being heard and valued, resulting in a connection and belonging to a shared space.

OVID-19 SPECIAL ISSUE



*COVID-19 SPECIAL ISSUE CAT NORMOYLE & JESSICA TEAGUE

Juggan 16

TEXTILE SOCIETY of AMERICA

Symposia Our Programs TSA News Community About Membership

Home / TSA News / 2021 Spring News / Member Monday with Assistant Professor Gabrielle Duggan

Topics:

2022 Spring News

2021 Fall News

2021 Spring News

2020 Fall News

2020 Spring News

2019 Fall News

Awards

Book Reviews

Contemporary Art

Exhibitions

The sentiment 'either way' perhaps offers an initial impression of a stern tenacity but to me has felt more like inevitable facts: there will always be oppressed lives that survive their oppressor; there will always be ideas that survive the oppressed and cannot be contained.

Through the act of surviving, we find ourselves bound to an inescapable desire to live, to find beauty, to not give up-strange convulsions pulling us forward unexpectedly, supernaturally. These sometimes alien impulses mirror biological demonstrations in which life refuses to give up on us even if we are beyond ready to give up on it.

So this 'either way' phrase symbolizes to me a non-negotiable survival instinct that includes the wisdom and reckoning that results from experiences of survival. The meaning of the text has now also absorbed the impact of what transpired in the completion of this work—its near destruction and stubborn continuation—the work came to embody this idea physically.

The pensive nature of this phrase's format draws attention to the power of the oppressed, particularly when their oppressor is confronted with the fact of their survival.



"EITHERWAY" by Gabrielle Duggan. Cameras by Kevin Cirnitski and Erick Greene.

Installing this on a water bank seems like it would have provided many logistical challenges. What challenges did you experience creating an installation in this location and were there any additional precautions needed due to the land's sporting use?

I received approval for the use of this site and secured a loaned, 12 ft. \times 52 lb. kayak, which I transported on and off site daily. This commute included navigating down the 15-foot bank to launch and back up to lash to the car and transport home daily. I was told that this site was

Member Monday with Assistant Professor Gabrielle Duggan

March 30, 2021

In this edition of Member Monday, TSA News speaks to Assistant Professor Gabrielle Duggan about their ambitious textile installation hosted by the Greenville Parks and Recreation in October 2020 in Greenville, NC. Prof. Duggan explores textile structures through installations that visualize the tension between the human and the beyond human world.

Can you tell us about being the Artist in Residence at Wildside, City for the Greenville Recreation and Parks in Greenville, NC and your project, EITHERWAY?

EITHERWAY was a large, temporary installation constructed across an inlet of water on Tuscarora/Skaruhreh land.DSM Dyneema® strands were improvisationally intertwined via basic crochet methods to hold each other under tension across a horizontal plane. Working aboard a kayak over two weeks, this webbed plane eventually materialized large letters that spelled out "EITHERWAY."

What were your goals for this project?

My goals felt both simple and ambitious. I wanted to continue pursuing my work with water and connect with a landscape that was new to me since relocating to Greenville in August 2019. I sought to experiment with technical, site-specific ideas that had been in development for several years—most significantly from my work, <u>obsolescence</u> in 2018, and others dating back to 2002. As physical labor is very important in my practice, this project was also a way to stay active, particularly during a year of virtual work and isolation. It provided both a challenge and a needed diversion as the Fall 2020 semester began.



"EITHERWAY" by Gabrielle Duggan. Cameras by Kevin Cirnitski and Erick Greene.

In obsolescence (2018), you explore creating tension suspended above water. Could you tell us more about what inspired you to explore this concept of a tenuous plane and what role text plays in EITHERWAY?

The phrase 'either way' came to mind in 2020 as a reflection of the resiliency demanded by this challenging year, the recent years leading up to it, and that which can be learned from other species' survival of our own (also see: *The World Without Us*, Alan Weisman).

Juggan 16.

out of the way from public use and that hunters and fishers used it regularly; I was sure to wear flagging colors.

The site had a canopy of young and old trees with some breaks to the sky. This was a natural habitat for a large variety of insects including ticks, mosquitos, and a range of large spiders (*Dolomedes tenebrosus*, *Pholcus phalangiodes*); water snakes and amphibians; blue herons; and mullet. Small fire ants burrowed into deep moss on the banks. When climbing out of the kayak, my hands would land in the moss, wrapping around roots as handles, and ants would bite without my knowing. On at least two different occasions, just one of these bites rendered my hand dysfunctional for 24 hours.

After over two weeks of work, I scheduled a drone to document the piece on a Saturday and went out on Friday to finalize details. After a full day of virtual meetings, I arrived to find the piece essentially destroyed. Two of six anchor points had been cut and about 85% of the work had sunk underwater and had been swept into a pile on the side of one bank. It was not clear who had cut the work or their motivations. It was incredibly disappointing that it had been transformed into an environmental hazard by these cuts.

This type of work does not exist without documentation. Even I could not know this piece except by drone; I had not truly seen the work myself yet.

Stepping into stunned-triage actions, I began collecting the edge visually impenetrable liquid—a river from which I had observed emerging over these weeks, presumably turtle or snake. I worke slack into a sort of tension in order to at least secure a controlle the piece as a now-rendered fishing net was immediately valida anchor point and found a small turtle entangled.

The sight struck me with fear and sorrow and anger. A few gasp began to sob as the damage was so clearly huge and only more t In this moment, I became most literally spider-like; my body was unmanaged materials, and multiple points of contact were need scissors, and multiple angles of material. A water snake watched After successfully freeing the turtle, I worked to pull the rest of of the water before the daylight was completely gone and scanr might have been trapped in this slack.

An artist friend checked on me that night and I explained my situ encouraged me to not cancel documentation but to embrace thi piece. They also suggested the danger in encountering the vandwork alone at the site any longer.

I had lifted the piece away from harming any others but had to reoriginal vision or hope of repair before documentation.



"EITHERWAY" by Gabrielle Duggan. Cameras by Kevin Cirnitski and Erick Greene.

This piece creates such a delicate visual in the documentation yet speaks so clearly of tension. What did this work teach you that you will take forward for future work?

I see this work as a test for new challenges. It taught me to advocate for clearer communication with the public about this type of work. Despite securing proper planning and approval, public education and clearer communication for the project could have prevented the destruction that occurred. It has made me more clearly aware of the tenuous nature of public projects, even those 'tucked away' and unannounced.

I am considering ways to further the explorations begun in this work: ways to go bigger, higher; differences in contexts such as suspension above water or in the sky.

Gabe Duggan (b. Buffalo, New York) has taught fibers/textiles at the University of North Texas, Georgia State University, and North Carolina State University before assuming his current position as an assistant professor at East Carolina University.

More about Gabrielle Duggan at: $\underline{\text{http://www.gabrielleduggan.com}} \text{ and } \underline{\text{@gabeduggan}} \text{ on Instagram}$

Topics: 2021 Spring News, Uncategorized

https://artcast.studio/episode-2/

home. about. episode 1. episode 2. call for participation.

▤

episode 2.

ART CAST Episode 2 features many artists, designers, musicians, and dancers from across the College of Fine Arts + Communication @ East Carolina University and beyond. This collaborative project seeks to build community and connection through the production and dissemination of creative work that highlights the talents of creative people, supports and encourages collaboration in these times of isolation, and engages our friends, partners, and audiences in unique, interesting, and unexpected ways.

We hope you enjoy watching ART CAST Episode 2!



Created and Produced by:

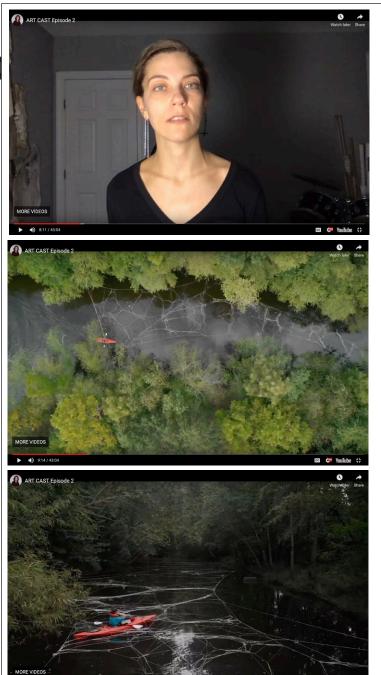
- Jessica Teague, School of Theatre + Dance
- Cat Normoyle, School of Art + Design

Contributors (in order of appearance)

- Carroll V. Dashiell, Jr, Associate Professor in the School of Music and Director of Jazz Ensembles: Everyday I have the Blues
- Gabe Duggan, Assistant Professor in the School of Art & Design: Either way
- Ellie Ergenzinger, Freshman dance student: It's you, it's me, it's us
- Dr. Daniel Shirley, Assistant Professor in the School of Music and Director of ECU Opera Theater: Opera Role Study Project
- Kayla Clark, Teaching Assistant Professor in the School of Art & Design: Global Postcard Exchange Project
- Cat Normoyle, Assistant Professor in the School of Art & Design and Jessica Teague, Assistant Professor in the School of Theatre and Dance: Dancing Shapes
- Bryan Conger, Assistant Professor in the School of Theatre and Dance and Michael Shoaf, Assistant Professor in the School of Theatre and Dance: Trifles Radio Play Excerpt

We want to thank all of our contributors for sharing your work and participating in this collaborative project.





ART CAST Episode 2

"This collaborative project seeks to build community and connection through the production and dissemination of creative work that highlights the talents of creative people, supports and encourages collaboration in these times of isolation, and engages our friends, partners, and audiences in unique, interesting, and unexpected ways."

https://textilesocietyofamerica.org/10720/symposium-review-coded-communications-digital-weaving-as-artistic-technology Review of Presentation.





Symposia Our Programs TSA News Community Abo

2022 Spring News

2021 Fall News

2021 Spring News

2020 Fall News

2020 Spring News

2019 Fall News

Awards

Book Reviews

Contemporary Art

Featured Object

In Memoriam

International Report

Member News

News from the President

Op-ed

Review

Textiles Close Up

Travel Log

TSA Announcements

Search this website

Virtual Symposium 2020

Proceedings

Recorded Sessions

Past Symposia

Communications: Digital Weaving as Artistic Technology

March 17, 2021

by: Anie Toole, Student/New Professional Award Recipient

Coded Communications: Digital Weaving as Artistic Technology was one of the concurrent sessions on the first day of the 17th Textile Society of America biennial symposium. This session was organized by Assistant Professors Gabrielle Duggan (East Carolina University) and Janie Woodbridge (North Carolina State University), who presented their work, along with Associate Professor Robin Haller (East Carolina University) and Assistant Professor Kate Nartker (North Carolina State University).



Screenshot of movement performed by artist inverted with intentional and unpredicted glitches express negotiation with a machine breaking down as it facilitates the construction of the piece.

The first speaker, Gabrielle Duggan, presented "Glitched Metaphors: Dysfunction in Hand-Woven Digital Jacquard," The talk was a poetic account of fabrics hand-made on a neglected TC1 loom. Their work explored the limits of a cloth that barely manages to hold together

Past Symposia

Our Programs Textiles Close Up

Contemporary Voices

Affinity Groups

Awards & Scholarships

Brandford/Elliott Award for Excellence in Fiber Art

Other TSA Programs

TSA News

Read TSA News

Submit to TSA News Newsletter Archive

Community

Opportunities

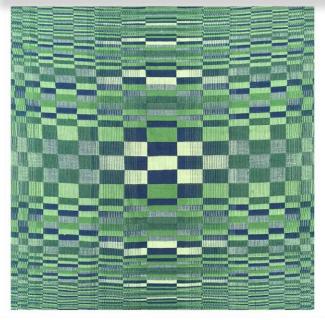
Event List

Volunteer for TSA

Submit an Opportunity

Board & Staff

Our Focus on Diversity



Triple Weave Ombre Block, Janie Woodbridge, 18 "x18" piece exploring the relationship between compound triple weave fabric and ombre color interaction. Created on a 12 harness Dobby loom. 100% Cotton. 2015.

Janie Woodbridge's "Giving a Shape to the Invisible" explained how counting and checking are methods for controlling anxiety and how weaving is an activity perfectly suited to such a temperament. One of her recent projects materialized brain functions and the slow healing process from a concussion.

Symposium Review: Coded Communications: Digital Weaving as Artistic Technology https://textilesocietyofamerica.org/10720/symposium-review-coded-communications-digital-weaving-as-artistic-technology Review of Presentation.



"Confluence of Cultures", Robin Haller, 2019, 20 "x 26 "x 1.5". Handwoven on TC2 loom; cotton, rayon, metallic thread.

Robin Haller's "Translations of Human Experience" presented a body of work inspired by personal history and current events. These digital weavings of hand-dyed warps and wefts bring forth emotions linked to family, heritage, time, and memory.



Installation shot from exhibition Scratch the Surface at Jack Fischer Gallery, San Francisco, CA, work by Kate Nartker, August 2019.

Jacquard weavings and woven installation

Kate Nartker's "Textiles: The Original Cinematic Medium" was the last of the artist talks. Nartker elucidated the common narrative capacity shared by tapestry and film. The artist discussed her process of creation, working back and forth between weaving and video technologies as a way to introduce movement to weavings.

The main theme of the session was weaving technology, but it was interesting how each artist's work had a special relation to a temporal element. Line by line, sometimes with a slow loom, these works are constructed. Duggan's work explores time over a decade with a particular loom and through decay while much of Woodbridge's and Nartker's works are precise visual time lapses. Complementing the group, Haller's work showcases textiles that commemorate various events.

The Q&A and chat were active and revealed familiar names of legendary jacquard weavers among the attendees. Some attendees are now very interested in finding an opportunity to weave on a digital single thread-controlled loom. The artists and attendees via the chat suggested possible locations and further contacts. Questions were diverse, ranging from how to get started on a loom, to questions about digital loom make and model specifics, and whether it was ever okay to use sparkly fiber. More questions were asked about the planning process, the interaction with the loom, the pixel-to-human hand relationship, and the proper distance to take from the cloth after it is woven, both literately and metaphorically.

All four artists are educators in North Carolina textile programs. One attendee asked if they recommended doing an MFA. The unanimous answer was yes—with recommendations of applying to grants and scholarships. Overall, they agreed that the MFA opened doors, expanded their networks, and both built a foundation for and advanced their studio art practices.

If you aren't familiar with the work of these four artists, I suggest visiting their websites to learn more about their work. They are all prolific and likely have current or upcoming exhibits near you.

To Learn More About the Artists:

Gabrielle Duggan: http://www.gabrielleduggan.com/

Janie Woodbridge: http://janiewoodbridge.com/

Kate Nartker: https://www.katenartker.com/

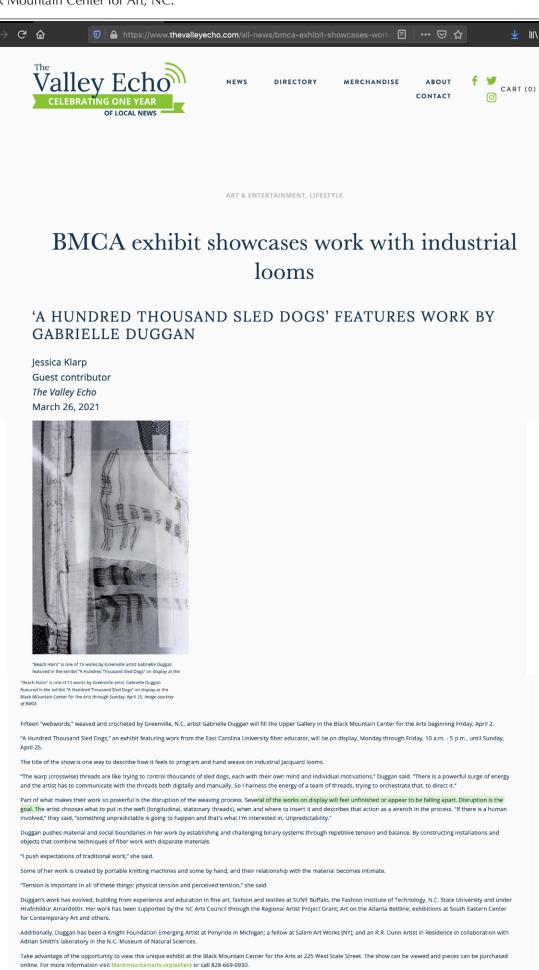
Robin Haller: http://www.robinhallerart.com/

Anie Toole has been a member of TSA since 2017 and is a second-year MFA Studio student at Memorial University of Newfoundland. Anie was thrilled to attend the virtual symposium with her MFA cohort as part of their Seminar II class.

Topics: 2021 Spring News, Past Symposia

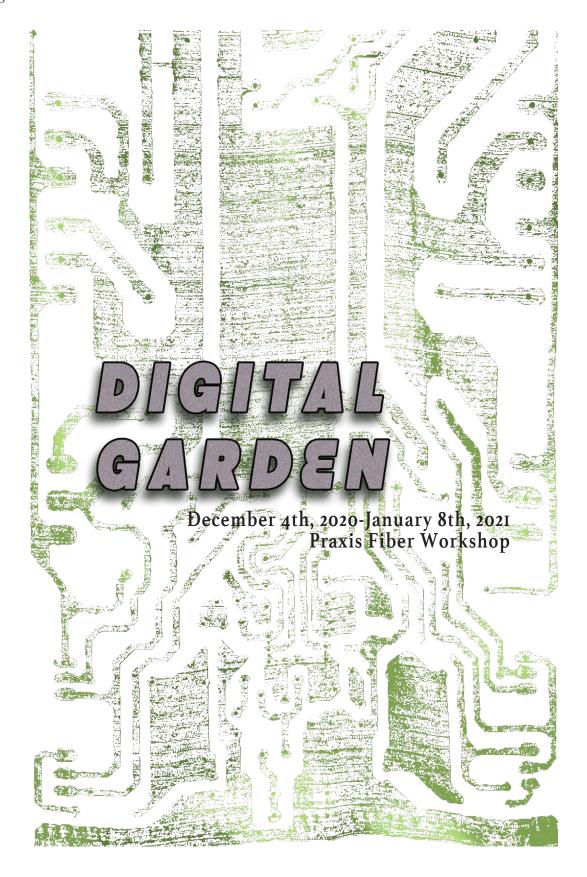
2021 Valley Echo, Review of Solo Exhibition, *A Hundred Thousand Sled Dogs*, Black Mountain Center for Art, NC.





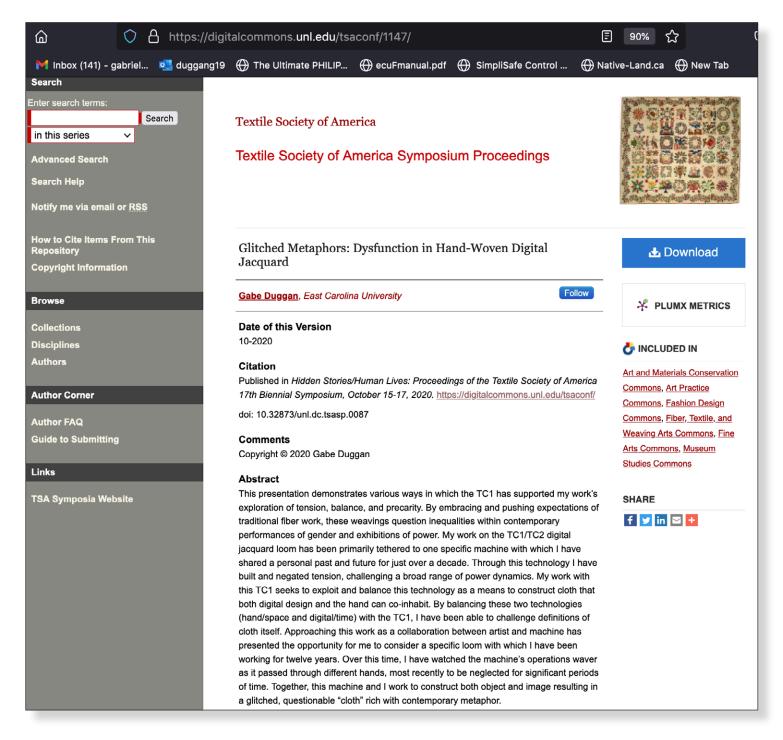
Digital Garden, Praxis Fiber Workshop, OH. National Group Exhibition; Invited. Catalog.





2020 Glitched Metaphors: Dysfunction in Hand-Woven Digital Jacquard Publication of Presentation.





2020

Materials Hard + Soft, Greater Denton Arts Council; Denton, TX. https://dentonarts.com/materialshardandsoft Catalog.

Juggan

GREATER DENTON ARTS COUNCIL

MATERIALS HARD+SOFT

OPENING RECEPTION Frifeb 7 | 6-8 PM ARTIST AWARDS with Juror Beth McLaughlin | 7 PM

ON VIEW + UPCOMING AT PAAC

WOMEN: ART, ACTIVISM, & ATTITUDE: BFA Photography Exhibit DEC 17-JAN 8 | Gough Gallery

PAS DE DEUX/STEP OF TWO: A Couples Exhibition JAN 14-FEB 22 | Gough Gallery | Opening, Fri Feb 7, 6-8 PM

FLORALIS MASCULUS: The Photography of Robert Hold JAN 23-MAY 23 | Festival Hall | Opening, Fri Feb 7, 6-8 PM

YOUTH ART MONTH EXHIBITION

MARCH 5-31 | Gough Gallery | Opening, Thurs March 5, 5-7 PM

ANNUAL DENTON ISD HIGH SCHOOLS ART SHOW

APRIL 9–30 | Gough Gallery | Opening, Thurs April 9, 5–7 PM Tonas Commission in the Arts

NATIONAL PARTS FUNDED IN PART BY THE CITY OF DENTON

NON PROFIT U.S. POSTAGE PAID PERMIT NO. 438 DENTON. TX

GABE DUGGAN

բուկն-իկկացնթիկ-գիկիցիկ-մերեսկրոյի

@ 11:48 AM (1 hour ago)

Jennifer Bates <exhibit@dentonarts.com>

to me +

November 15, 2019

Gabe Duggan

gabriellemduggan@gmail.com

Dear Gabe

Congratulations! Your work, honeystillfloats (diptych), has been selected by our juror, Beth McLaughlin of the Fuller Craft Museum, to be included in the 33rd annual Materials: Hard + Soft International Contemporary Craft Competition and Exhibition. This was another amazing year with 1,032 entries received from over 400 artists. Only 72 pieces were selected for exhibition in this year's show.

Attached you will find three documents. Your first document is a digital copy of the Exhibition Contract. Please complete, electronically sign, and return the contract to exhibit@dentonarts.com no later than December 6, 2019. You may also mail in a signed hard copy to the address listed below

Next, please review your artist and artwork information (below) as was listed on your original online submission form. If any corrections or additions are needed, please complete the attached Artist Information Sheet with the correct information and email it in with the Exhibition Contract by December 6, 2019. If we do not receive any edits this is how your work will be listed on all labels and publicity:

TITLE OF SELECTED ARTWORK: honeystillfloats (diptych)

MEDIUM: cotton, polymer fibers

YEAR: 2019

DIMENSIONS (inches): 24 X 38 inches:

VALUE: 2400

ARTIST NAME: Gabe Duggan

ADDRESS: 805 Willow St.

CITY/STATE/ZIP: Greenville, 805 Willow St. NC, United States, 27858

EMAIL: gabriellemduggan@gmail.com

Your third attachment is your Return Shipping Form. This form (along with your pre-paid return shipping label) should be shipped with your selected work(s) the week of January 5 - 11, 2020. Work will not be accepted prior to January 5, 2020. If you plan on hand-delivering your work, please schedule arrangements with me prior to December 6, 2019. Please send all correspondence and deliveries to the following address:

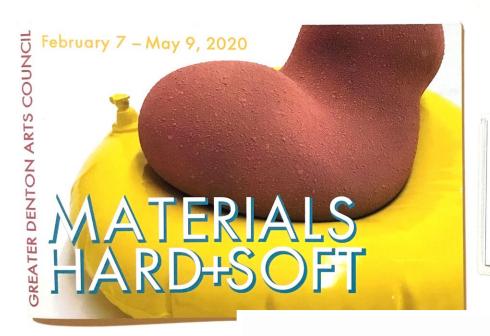
Greater Denton Arts Council ATTN: Materials: Hard + Soft 400 E. Hickory Street Denton, Texas 76201



Promotional Materials: Postcard (front and back)

Materials Hard + Soft, Greater Denton Arts Council; Denton, TX. https://dentonarts.com/materialshardandsoft Catalog.

Exhibition: Catalog Cover; Nametag from attending Opening



Gabe Duggan Materials Hard + Soft Artist

Exhibition Catalog: Introduction

ABOUT THE EXHIBITION

The Greater Denton Arts Council proudly presents the 33rd Annual Materials Hard + Soft International Contemporary Craft Competition and Exhibition. Recognized as one of the premier craft exhibitions in the country, Materials began in 1987 and was originally initiated by area artist Georgia Leach Gough.

The exhibition celebrates the top national and international artists in the ever-evolving field of contemporary craft and the remarkable creativity and innovation of artists who push the boundaries of their chosen media.

The exhibition call drew over 1,000 submissions from 42 states and 16 countries around the world. Juror Beth C. McLaughlin of the Fuller Craft Museum in Brockton, Massachusetts selected 72 pieces for the exhibition

presented at the Patterson-Appleton Arts Center. Pieces from 26 states and 3 countries, including Canada and Hong Kong, represent the incredible work being created by artists in the media of metal, wood, plastic, ceramic, fiber, paper, and mixed media.

The exhibition is supported in part by an award from the National Endowment for the Arts, Texas Commission on the Arts, and the City of Denton.





Gabe Duggan, honeystillfloats (diptych), see page 19

Exhibition Catalog: Artist Feature





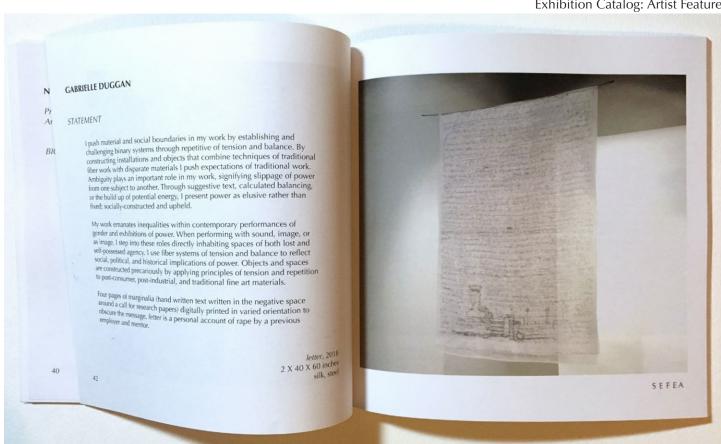
Exhibition Catalog: Artist Feature

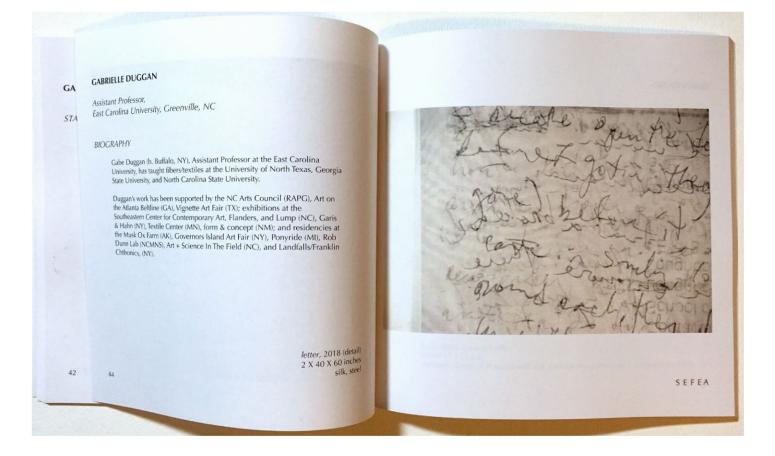
Southeast Fibers Educators Association

IN FLUX

2019-2020

Exhibition Catalog: Artist Feature





Cooper Hewitt Object of the Day for Textile Month. https://www.cooperhewitt.org/2019/09/23/a-piece-of-cloth-for-the-future/ duggan 170



"The Cooper Hewitt Museum has invited TSA Members to share their favorite textile pieces. One will be featured each day, through the month of September, as the Object of the Day on the Cooper Hewitt website as part of New York Textile Month."

COOPER

"At the moment of economic abundance, the concentrated result of social labor becomes visible and subjugates all reality to appearance, which is now its product."

Guy Debord, Society of the Spectacle (The Commodity as Spectacle: 50)

20 years ago, APOC (A Piece of Cloth) was publicly launched, a collaboration between Issey Miyake and Dai Fujiwara. This work still impresses upon its viewer an excitement and desire for the future. APOC continues to be revolutionary as it continues to expose assumptions in textile work and body-oriented-objects. APOC's first impression is its sculpting one thread into a continual line of zero-waste, 3-dimensional objects. Fiber workers have always worked this way by hand and continue to pass this knowledge on. Translating these techniques to machine processes was one of our species' most impactful accomplishments, most notably perhaps is Jospeh-Marie Jacquard's influence on the Industrial and Digital Revolutions. Digitally designed knits have since saturated and expanded production beyond soft-goods onto objects for which

Potential for zero-waste and seamlessness has often been highlighted since the conception of APOC. While this is physically significant to earth's environment and our sustainability, APOC additionally suggests a shift in perspective that includes 'yarn' or 'thread' in the vocabulary of the user/consumer. This illuminates the process of cloth and clothing production to its end-use consumer, potentially exposing issues of mirky and invisible labour hidden in other mass-market products. This knowledge can help consumers push back on psychological obsolescence/obsolescence of desirability.

APOC could be viewed as a predecessor to selfie culture via editable garment. Wearers of APOC simultaneously tap into an individuality while becoming one with the group. The resulting garments of APOC become a sort of groupthink referent similar to using shared filters and apps today: the self becomes the variable.

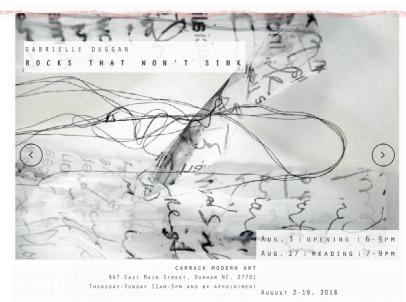
APOC has often been presented on models of recent western fashion standards: tall and thin, female-presenting. I would like to see an expansion in our understanding of this important work by offering up portions of APOC to a larger population of models. This would include different abilities and disabilities (including wheelchair and assistance-using people), socio-economic status and geographic background (the Global South), different genders (including non-binary, trans, transitioning, and non-conforming folks), and full-bodied/fat-identifying people.

Understanding the seamless, doubleknit nature of APOC leaves me to believe in its adaptability and strengths as a universally-designed/designable object. For instance, how does the form change on the body as the object becomes re-, dis-oriented, adapts its identity to the body using it, rather than the reverse? As APOC is turned upside-down, placed on bias or cross-grain, limbs and head begin to enter different holes and fullness gathers along new territories of previously underrepresented bodies.

As the fashion and textile industries evolve and reassess their understanding of the bodies it operates in service to, works like APOC continue to hold strong potential for the future of universal design. If the design process evolves to be multi-directional in conversation (to include insights from user back to designer) assumptions will be exposed and adjusted to achieve and reevaluate design goals.

Gabe Duggan is an Artist and Assistant Professor at East Carolina University whose research considers tension and balance through installation, performance, and interdisciplinary collaboration.





Review of solo exhibition, by Chrsi Vitiello.

Our Top 5 Art Shows of 2018

BY SARAH EDWARDS , CHRIS VITIELLO JAN. 02, 2019 6:00 A.M.

THE ACKLAND: BECOMING A WOMAN IN THE AGE OF ENLIGHTEN HORVITZ COLLECTION

THE CARRACK: GABRIELLE DUGGAN: ROCKS THAT WON'T SINK

THE GREGG: BOB TROTMAN: BUSINESS AS USUAL

THE NASHER: ACROSS COUNTY LINES: CONTEMPORARY PHOTOGR

NCMA: YOU ARE HERE: LIGHT, COLOR, AND SOUND EXPERIENCES

Across County Lines In this companion exhibit to People Get Ready, of breath. Depicting a bright green mosque surrounded by pine trees, it's Christenberry photo of a green barn in rural Alabama. But this shot, p of War" series, was taken in Eastern North Carolina at a simulation of

soldiers. Sims offers little commentary, letting the building speak for itself, guilelessly framed by a sandy grove. Though the exhibit's theme is geographical, other allusive through lines emerge. Several photos are concerned with costuming and mythmaking, or what critic Doreen St. Felix has called the "Southern thirst for domestic pageantry." An immaculate spread of deviled eggs on a porch, by Margaret Sartor, suggests a loaded social code. In "The Roles We Play," Heather Evans Smith depicts her daughter standing in a puppet theater, a nod to the cultural performances passed down between women. Another Sartor piece deals a distressing blow. Two boys crouch on a porch, a menagerie of plastic figures between them. Both boys hold plastic guns; one cowers, as if to either hide or get a better shot. These compelling photos reminded me of the darker side of playing pretend, and they're still on view into February. - Sarah Edwards

Gabrielle Duggan In a year with many exhibits by and about women, from art-historical corrections to #MeToo protests to statements of defiant self-love and positive empowerment, Duggan's Carrack show stood out. Fiber techniques and structures in works spanning several media expressed the complex tensions of navigating more interlocking patriarchal systems than a person can keep track of. The works were nuanced, ambiguous, even impenetrable. One consisted of a bathtub beneath a hanging network of thread and wire. A pump drew water from the tub and released it into the network, down which it dribbled unpredictably back into the tub, onto the floor, or onto a plastic sheet. It made a mess. You kept touching the network to tweak the flows. It was beautiful and ugly. It worked and it didn't work. Nothing about it stayed the same or was easy. This aesthetically understated show required the kind of deep engagement that our social problems around gender require if we're going to progress. Long looks see more. -Chris Vitiello

rocks that won't sink

by Gabrielle Duggan

rocks that won't sink shares works by Gabrielle Duggan that reflect social tensions through physical, material relationships. Tensions built up through fiber techniques reflect on and imply the real personal, biological, and professional impact of the power structures behind rape culture. The public is invited to contribute to a durational installation that will corrode throughout the exhibition, seeking balance.

 \equiv

Friday, August 3, 6-9pm: Opening Reception Friday, August 17, 7-9pm: Closing 'reading' to close out the participatory portion of the installation

August 02 - August 19, 2018

Friday - Sunday 12 - 3pm + see our calendar for

related events The Carrack is closed.

Information for archival purposes only.

CATEGORY Exhibitions

Gallery webpage for corresponding exhibition.

PUBLICATIONS



May 18, 2018

Tension, Balance [gabe dugga

I work predominantly in space through installations but also in sound, video, and perfo Fiber work is the lens through which I understand much of the material and immaterial Though my work deviates widely from fiber traditions, I root deeply into this lineage as

"WOVEN" culls up these critical elements for me - tension and balance.

These expand and contract together to rule systems beyond weaving, both larger in scal Tension and balance hold together not only the woven cloth but the yarns that construct

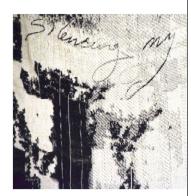
The foundation of these systems is potential energy- a twist that is bound, restricted, fre

Here are some ways to tell this story, which speaks to power structures as well as physical

particles, fragments, residue.

bound together

through



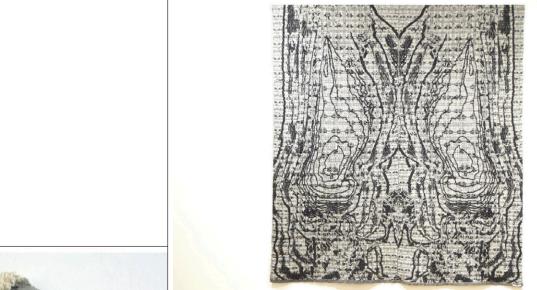


tension, friction, balance.

bound together through



J u q q a n

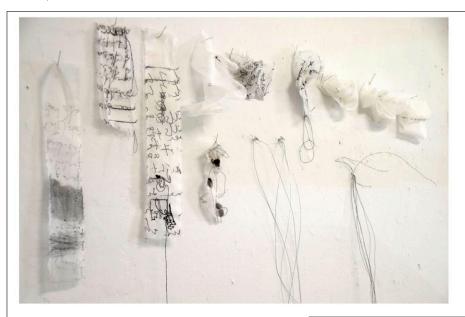




(bound together, through,)

"Hole in the pavement where the girls leaped from the ninth floor" 1, 2 $\,$

tension, friction, balance.



This material and its empires are supported by,

and suspended within,

systems of potential energy.

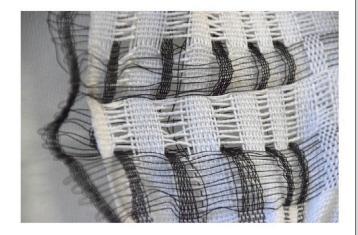




The forces that tear apart have been harnessed to bind together;

all is held together through,

forces that tear apart.

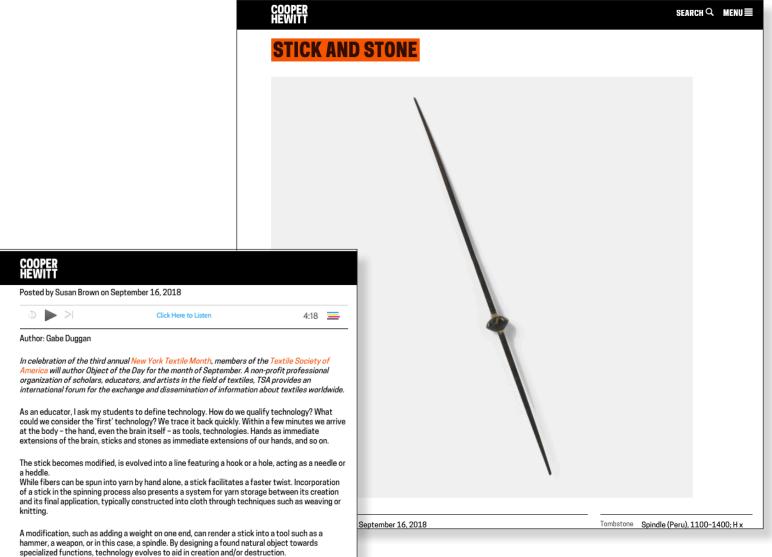




Right To Life Gabe Duggan

 $1\ Ploof, John\ and\ Livingstone, Joan\ .\ The\ Object\ of\ Labor:\ Art,\ Cloth,\ and\ Cultural\ Production:\ 1st\ Edition.$ MIT Press, 2007

 $2\ ``Report on Deadly Factory Collapse in Bangladesh Finds Widespread Blame". New York Times, 2013 \\ https://www.nytimes.com/2013/05/23/world/asia/report-on-bangladesh-building-collapse-finds-widespread-blame bandlame bandlame$



"The Cooper Hewitt Museum has invited TSA Members to share their favorite textile pieces. One will be featured each day, through the month of September, as the Object of the Day on the Cooper Hewitt website as part of New York Textile Month."

remain there from negligence. In use, the cop, the winding of produced yarn, would have likely balanced across the whorl creating an almond-shaped ball, rather than wound as a cone or spherical ball.

Although wood is useful when making spindles, clay, bones, and even glass have been used, especially as whorls. The ceramic whorl of this spindle is perhaps the best remaining signifier of the object's origins. Preceding the Incas, the Chimú worked with geometric patterns in cloth and

On a spindle, the addition of a weight — the whorl — promotes this stick as a faster, stronger, technology. The weight of the whorl propels forward with more torque, or twists per inch (TPI).

This spindle was likely made for delicate work, used for spinning finer threads from cotton, or

small supported spindles than larger drop or Navajo spindles. I pose that the attached fibers tucked under the whorl were to aid in its fitting, perhaps after much use and wear, and do not

camelid fibers such as alpaca or vicuña. This spindle is in closer formal and functional relation to

bulkier material into consistent strand construction.

Increasing the twist allows for a faster process, but also aids in creating a finer yarn or coercing

especially as whorls. The ceramic whorl of this spindle is perhaps the best remaining signifier of the object's origins. Preceding the Incas, the Chimú worked with geometric patterns in cloth and clay. The dark finish of the spindle's whorl suggests a high-temperature firing that is consistent with With Chimú ceramic practices. Restricting exposure to oxygen through closed kilns with high temperatures, this firing process resulted in black surfaces. The red, white, and gold tinted markings also reflect objects of nearby civilizations that predate this spindle, such as the Nazca.

When one visits Peru today, in the town squares of Lima and Cusco, one finds women spinning in traditional clothing, performing fiber work for tourists and their cameras. Though these spindles are often contemporary, laboring with fiber continues to act as transporter to the past for tourists seeking authenticity.

Gabe Duggan is an Artist and Visiting Assistant Professor at the University of North Texas, and has previously taught at North Carolina State University and Georgia State University. Duggan's research follows the roles that tension plays when expressed through installation, performance, and collaboration with artists and scientists.



to emphasise the op-art nature of the coverlet's traditional geometric pattern, and to give their chosen weavings a distinctive, more contemporary appearance. When considering submissions for the project, Falls and Smith asked that the yarn palette be reduced to only black, grey and white. Participants could work from any historically recorded pattern or combination of patterns, create a new pattern inspired by history, or invent a draft of their own design.

Over 100 artists, designers, students and modern weavers submitted a total of 54 coverlets to Fold Unfold. The project catalogue opens with remarks by Sarah Kate Gillespie, Curator of American Art at the Georgia Museum of Art at the University of Georgia, and Catharine Ellis, textile artist and educator. Ellis writes, 'I never truly appreciated the overshot coverlet until I wove my own,' a thought that was echoed by participant and weaver Robin Clayton who found the process 'hard and time-consuming', adding that the project pushed her to be a better weaver. Janice Lessman-Moss 'embraced the challenge of creating a coverlet as a sign of respect for the traditional American artifact.' Homage was clearly being paid to the past and in particular to the skills and discipline involved in spinning, dyeing, and weaving - all of which are required to produce a coverlet.

Working within the limits outlined in the prospectus, the resulting coverlets for Fold Unfold varied greatly in colour and pattern. Ways in which the black, grey and white were used

unsettled the entire appearance of each weaving. Which part was the warp? Which was the tabby? Which was the pattern weft? While honouring the traditional American coverlet, Fold Unfold was unafraid to bring heritage craft up to speed on contemporary experimentation. Faculty and students from the University of North Texas, for instance, made a coverlet with each student incorporating their own grey yarn into the piece, resulting in subtle colour changes that reflected the coverlet's collaborative nature. This decidedly modern approach to the coverlet was echoed by Gabrielle Duggan, Robin Haller, and William Storms who referenced working on computer assisted looms, again connecting the past and present, old and new.

The Fold Unfold coverlets were shown at the Lyndon House Arts Center in Georgia, where the coverlets were folded and stacked to form pillars. Each was ritually unfolded, revealing the work in its entirety after which the coverlets were re-stacked to form a minimalist sculpture.

A second exhibit took place at the Wellington B. Gray Gallery in North Carolina. The gallery was filled with pedestals that varied in height and size, on which the coverlets were folded. This project elevated each work to a position of honour, a coveted status for an important cultural textile tradition and one that has been minimised for too long. ••• Catherine Billingsley Fold Unfold: A Project by Susan Falls and Jessica Smith, CreateSpace, 2017, £10.00, ISBN-10: 1548165727



E 70





Antonis Pittas



FOLD UNFOLD

Lyndon House Arts Center - Athens, GA. Curated by Jessica Smith and Susan Falls

By Dianne Totten



"Fold Unfold" (June 24 – August 19, 2017), installation view at Lyndon House Arts Center Athens GA

The Lyndon House Arts Center (Ware-Lyndon House, built circa 1840) in Athens, GA was the perfect setting for the "Fold Unfold" exhibition. The installation culminated after a long period of research on Southern coverlets, supported by a Craft Research Fund grant from The Center for Craft, Creativity & Design, and the Savannah College of Art and Design. The show not only celebrates the existence of the handwoven coverlet, but encourages a renewed look at the creativity and functionality of the past and instills a desire to repeat this work in the present. The installation also places the overshot coverlet as a timeless art form for the future.

In a collaborative effort, Susan Falls, Professor of Anthropology, and Jessica Smith, Professor of Fibers (both at the Savannah College of Art and Design) designed this aesthetically rich, ambitious exhibit. They put out a call for coverlets to be woven on manually operated looms by individuals or groups. The size was established to be approximately 80" x 88;" the size of a typical 19% century coverlet. Makers were asked to use any color falling on the white-gray-black scale, keeping a neutral palette to draw the viewers' attention to the detail and the mastery of the weavers' work. The materials could be traditional or contemporary. The patterning could be historical or innovative, but should consider overshot geometric patterning of 19% and early 20% eentury American coverlets.

The show opens with the coverlets neatly folded and stacked forming pillars, echoing the way Falls and Smith found many coverlets in their research in house museums. Being able to view only a small portion of pattern for each creates excitement; viewers actively imagine what the unfolded coverlet looks like. The viewer can con-

template the stories, the planning, the skill, and the decisions that were involved in the creation of the coverlets.

When it was time to reveal the coverlets, the public gathered in anticipation of the 'Unfolding.' The performance began with a brief overview of the project. The pillars of coverlets, standing ready for exposure, were impressive reminders of the skills of the maker's hands and the countless hours spent creating such a body of work. One by one, as the weaver's name was announced, their coverlet was unfolded, the design revealed, and held for viewing on both sides, then restacked to display the full size, calling to mind its purposeful use.

Well over 100 weavers from coast to coast participated. Their backgrounds were as varied as the designs and patterns they produced. Makers' skill levels ranged from production weavers, designers, college professors and art program teachers to students, tradesmen, and hobbyists. They each have their own reasons for making.

With the diversity of coverlets displayed the viewer can be engaged on many levels. The ideas behind the designs, the significance of fiber and color choices within a neutral palette, dyeing techniques and the stories of each artist are revealed in the "Fold Unfold" catalog.

"Fold Unfold" is an awe-inspiring project that admirably calls back to memory long after one has left the exhibition. \blacksquare

(June 24 - August 19, 2017)

Dianne Totten is an award-winning weaver. Her professional career spans for 30 years. She is a professor at John C. Campbell Folk School in Brasstown, NC.

HOME WFTI ANDS **OCEANS RIVERS** You Tube in Search site

AS IF: North Carolina Biological Station Inspires Researchers and Artists to New Heights

By Lori Balster on November 8, 2018

f SHARE

₩ TWEET

P SHARE SHARE



Art + Science In the Field: AS IF Center (Photo credit: Nancy

Biological field stations make it possible for researchers all country to conduct environmental research. While some fiel have artist residencies, art is typically not the main focus of station. Not so at Bakersville, North Carolina's new AS IF C Science In The Field), which just opened its doors in March IF, researchers and artists are deliberately invited to commi collaborate and create new things together. Far from being

periphery or existing as an afterthought, artists are considered to be on parity with researchers at AS IF, the one energized by the other's perspective. "What I have created at AS IF is a hybrid: it's a biological field station, yes, but it's also an artists' collaborative," says Nancy Lowe, Director and Founder of AS IF.

While some art and science collaborations are done deliberately, others can happen spontaneously. "The important thing is for art and science to meet. Artists and scientists can inspire each other. Art can do so much more than give science a voice and make it 'pretty." says Lowe. "The meeting of artists and scientists can also press scientists to ask new and uncomfortable questions that cause growth in how they think about their research."

AS IF can serve as an intersection of knowledge areas. "There are many reasons people are drawn to our southern Appalachia area," Lowe explains. "It's an area of incredible biodiversity, there are a lot of interesting geological exposures, and there are hundreds of artists in the area."

Events at AS IF are designed to attract scientists and artists. "We have moth events, for instance, where we periodically collect photographic data on moths. People are drawn to those for both scientific and artistic reasons," says Lowe.



Interested in exploring ideas around water and surface tension, artist Gabrielle Duggan created this fiber art installation at AS IF Center during her residency. (Photo credit: Gabrielle Duggan)

At AS IF, Savage made use of the grounds for gathering data and for gathering materials to make paper and paper sculptures. She used AS IF soils in papermaking, as well as daffodils and other plants to make fibers. She made use of the AS IF studio facilities too. "There is a garage with big doors that open on both sides, and it has water and power. Good place for both artists and scientists to work," Savage says. "There's even scientific glassware, like sample vials and Petri dishes, that Nancy inherited from labs that have closed. There are also lab sieves which I used to separate the silt and clay-sized particles out of the soils I collected, to use as pigment." There are areas for artists to work indoors and outdoors. One artist even created a fiber sculpture that hovered over a pond surface.



Three N.C. Artists to **Exhibit at Barton Art Galleries**

Thank you for being one of our most loyal readers. Please consider sup community journalism by subscribing to The Wilson Times.

ABOUT THE ARTISTS

Ivana Beck graduated in 2016 from the University of North Carolina with a Master of Fine Arts degree in studio art. She also received her undergraduate degree from the University of North Carolina at Greensboro in 2012. In 2016, Beck was awarded the International Sculpture Center's Outstanding Student Achievement in Contemporary Sculpture Award. A native of Serbia now living in America, her work addresses how her cultural, social and psychological foundations have shifted since she left her Serbian home, family and friends.

Lorraine Turi uses photography in her work to create photographic explorations that investigate the complex relationship between humans and the environment. Turi has participated in solo and group exhibitions including "Multiplicity," at the University of North Carolina Biennial Alumni Show in Charlotte; "Artists of North Carolina," at the Elder Gallery also in Charlotte; and in an exhibition at the Lowe Gallery during the Art Miami Art Fair in Miami. Turi's images have been published in "Creative Quarterly" and "Photographers Forum." In 2013, Turi received a Master of Fine Arts degree from East Carolina University. Turi makes her home in North Carolina and currently teaches at Rowan Cabarrus Community

Gabrielle Duggan was born in Buffalo, New York, and earned her Master of Art and Design degree in fibers and surface design from North Carolina State University. Her work has been exhibited at the Southeastern Center for Contemporary Art in Winston-Salem and the Cameron Art Museum in Wilmington (Out of Fashion, 2011-2012), as well as the Indie Grits Film Festival in Columbia, South Carolina, (2015). She was the recipient of the North Carolina Arts Council's Regional Artist Project Grant in 2011, Artspace's Regional Emerging Artist Residency in 2013-2014, and the Governor's Island Art Fair Residency in 2014. Duggan teaches Textile Art and Design as a visiting lecturer at Georgia State University in Atlanta, and she is a visiting assistant professor at the University of North Texas. She is represented by AH Arts in Manhattan.







See Ivana Beck's artwork at Barton College.

See Ivana Beck's artwork at Barton College. CONTRIBUTED PHOTO







Posted Thursday, March 1, 2018 12:00 am

For the Times

Three artists with North Carolina ties will exhibit works together in the "Beyond Measure," exhibition in the Barton Art Galleries. Artists Ivana Beck, Lorraine Turi and Gabrielle Duggan each create work that moves their chosen medium and art form beyond the commonplace and into unique and provocative works. Beck's sculpture and Turi's photographs will be exhibited together in the Virginia Thompson Graves Gallery, and Duggan's fiber installation will be on view in the Lula E. Rackley Gallery on the Barton College campus. This threeperson exhibition will run from March 15 through April 20.

On Thursday, March 15, the Barton Art Galleries and the Barton College Friends of Visual Arts will host a reception at 5 p.m. for "Beyond Measure." At 6 p.m., an artist lecture will follow, with each of the artists scheduled to speak in the gallery. These two events are open to the public at no charge, and the community is invited to attend.

Following the lecture, the Barton College Friends of the Visual Arts will host a dinner for the members at 7 p.m. in the Kennedy Family Theatre on campus with featured guests Beck, Turi and Duggan. A "dessert chat" with the artists, will follow dinner with questions and discussion led by Maureen O'Neill, director of the Barton Art Galleries. Members of the Friends of Visual Arts may make dinner reservations by contacting Maureen O'Neill at 252-399-6476 or moneill@barton.edu. For additional information about joining the Friends of Visual Arts, please also contact O'Neill.

On March 17 and March 24, the galleries' spring artist-in-residence Ivana Beck, will hold mixed-media sculpture workshops in Case Art Building on campus from 10 a.m. to 2 p.m. Open to the public, the cost of each Saturday workshop is \$15 for Friends of Visual Arts members and \$25 for nonmembers. Advance reservations are required as space is limited. For reservations, please contact Maureen O'Neill at 252-399-6476 or moneill@barton.edu.

i Not Secure emilygarfield.com/2018/governors-island-art-fair-2018/



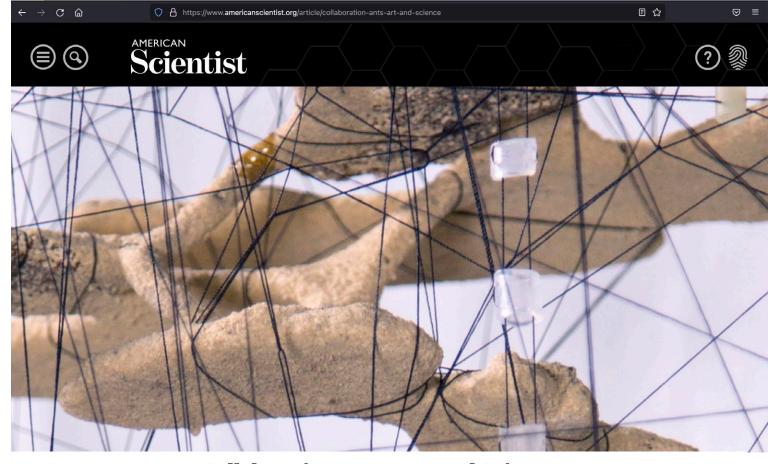




Gabrielle Duggan

Beautiful and well-executed web spanning a whole downstairs room. There was a memorable installation a few years ago in a kitchen space that was similar, but white instead of black; the tone in this piece took it further than just the typical associations with lace or spiderwebs.





Collaboration: Ants, Art, and Science

Last summer I spent a month with my family in the town of Delft, in the Netherlands, Delft was the home of Johannes Vermeer, famous for his paintings Girl with a Pearl Earring, The Milkmaid, and The Little Street. But Delft was also home to Antonie van Leeuwenhoek, who discovered the existence of microscopic life and spent the rest of his life as its obsessive explorer.

Vermeer and Van Leeuwenhoek were both born in Delft in October 1632. They would have gone to the same market. That they knew each other, or at least had met, seems inevitable. The big question of whether the work of one man influenced the work of the other is the harder one to answer. The way this question is usually posed is to wonder whether Van Leeuwenhoek, with his single lens microscopes, influenced Vermeer's use of the lens of a camera obscura to project images (and light) onto his canvas. But I wanted to know the opposite—how Vermeer and other artists might have influenced Van Leeuwenhoek.

When I was in Delft, the house in which my family and I stayed happened to be on a lot used by Vermeer's aunt, Ariaentgen Claes van der Minne, to pen her animals. The lot was just behind the houses of Vermeer's mother and sister. Vermeer's aunt sold tripe. She had largely been forgotten by history until it was discovered that the alley beside her house on Vlamingstraat appears to be the same alley depicted by Vermeer in The Little Street. That we found ourselves sleeping in a house on the land where Vermeer's aunt's animals were fed, butchered, and buried was the kind of great fortune of which a biologist interested in art dreams. All the better that she sold tripe and I sometimes study the biology of intestines



Artists and scientists can work well together when they share the same quarry.

ART - BIOLOGY

00000

But it got better. When the house we were staying in was built, the land beneath it was partially excavated. The archaeologists took what they thought to be important and left everything else, in buckets. My son and I sat amid the contents of one such bucket, surrounded by the bones of pigs and cows, and also pieces of teacups and jugs (above).

I tell of the bucket and its contents because my moment among them led me toward a hypothesis about art, science, and Van Leeuwenhoek. Van Leeuwenhoek and the painters of Delft, as others have suggested, used similar technologies. At least some of the painters of Delft used lenses to project images (and to see them in new ways). Van Leeuwenhoek used lenses and light to see new, tiny worlds. The painters also used, of course, paintbrushes and ink to call attention to $% \left\{ 1\right\} =\left\{ 1\right\} =\left\{$ details the casual observer had missed. But they shared something else with the scientist: a

Vermeer and several dozen other painters of Delft, including Carel Fabritius (who painted The Goldfinch), and Pieter de Hooch (who painted many famous scenes of houses as seen through doors), considered daily life. The painters depicted doors; Van Leeuwenhoek studied the dust on doors. They depicted food. He studied the life in foods. They painted cups. He looked at the life in cups. They implied the bones beneath bodies; he depicted the bones. The painters depicted men courting women; Van Leeuwenhoek drew sperm.

In short, both artists and scientists depicted the sort of bits and pieces of life I could see living in the grass or dead in the bucket. On the lawn, with the bones and vessels. I was sitting amid the quarry of the famous men of Delft, both the scientist (there really was just one) and the artists. It was this I found awesome, as we picked through the bucket. For a moment I too held parts of their quarry.

Maybe the discoveries of Van Leeuwenhoek and the paintings of Vermeer and others in Delft happened in the same time and place simply because of the particular culture and relative affluence of the moment. This would be unromantic, and yet it is possible. If there was an influence, though, I think it was not (as is often speculated) via a simple exchange, such as of Van Leeuwenhoek offering Vermeer a lens, but instead through the creation of a culture (and with it many influences and exchanges) in which art and science, at every intersection, had something to offer each other, something to offer in light of shared tools, shared physical acts (depicting or arranging a scene), and a shared quarry. These conditions, I hypothesize, make it easier for insights to flow from one field to another. It can happen, even, in the work of a single individual.

American Scientist Magazine article with Dr. Rob R. Dunn and Dr. Adrian Alan Smith, discussing the collaboration, Architectrual Intersections, North Carolina Museum of Natural Sciences.



Scientist **(a)**



Tools in Common

Leonardo da Vinci did some of his greatest work while dissecting bodies in the basement of the Santa Maria Nuova hospital. His dissections revealed new scientific insights (the discovery, for instance, of atherosclerosis), and yielded new art (the depiction of those tortuous arteries). In his moments beneath the hospital, the work of the artist and the work of the anatomist, the physical work, were indistinguishable. Both art and science required knives to see, metaphor to contextualize (the arteries were like rivers), and charcoal and brushes to depict.

Then there was Alexander Fleming, the microbiologist. Fleming discovered antibiotics. (It isn't that simple, of course, but in art or science, is it ever?) He did so at a time in his life when he was painting. He painted using bacteria of different colors and growth rates, which he inoculated strategically on Petri dishes so that at one moment in the growth of the bacteria, and one moment only, a picture would appear. This art required exactly the same physical skills as his work: the use of the loop to inoculate, the Petri plate, the bacteria themselves. It also involved the same attention to the unexpected, which was perhaps Fleming's greatest skill. Fleming needed such attention to spot unusual bacteria that he might need for his art, but it was also what enabled him to spot a ring of dead bacteria surrounding a Penicillium fungus



If it is correct that art offers the most to science when both have common tools and common quarry (and often common physical actions), then art also provides a prescription for the sorts of modern contexts in which the two fields offer the most to each other, those in which artist and scientist might be mostly likely to thrive together. I think this is true, and along with my collaborators Gabrielle Duggan and Adrian Smith, I offer a recent project as a kind of case study

Gabrielle is an artist whose work often takes the form of temporary installations made of woven fiber structures. Tension anchors her installations as they span from floor to ceiling, suspending objects in the midst of intersecting lines. Adrian is a biologist who works on the behavioral biology of ants; he is head of the Evolutionary Biology and Behavior Research Lab at the North Carolina Museum of Natural Sciences and an assistant research professor at North Carolina State University. Adrian's research often entails examining diverse ant societies, ranging in size from 10 to hundreds of thousands of individuals, and asking how these individuals cooperate to form a functional society—how the pieces make a whole.

I had brought Gabrielle together with Adrian and a group of other scientists focused on the places animals live, homes constructed of tunnels and chambers. At first, the connection was awkward The language of art and that of science have diverged. There was in the first meeting a sense of dancing. Something raw and exciting was in play, but without rhythm or choreography.

The first good step forward came from Gabrielle. She noticed, in our very first meeting, something all of the scientists gathered had missed. We had pulled out, by way of explanation of our work, a series of drawings of the nest structures of rodents and then also photographs of casts of ant nests. It was the latter to which Gabrielle was drawn. For more than 50 years ant biologists have depicted this architecture by making casts of underground, excavated nests, casts rendered in metal, cement, or plaster. Casts of full-size nests range in vertical scale from inches to human-sized, to too-big-to-get-out-of-the-ground-and-display. These casts are made by scientists in order to see what is invisible, to understand how ants build and carve, and to discover just what needs to be explained.

The act of being together in the same space, whether the field or the lab, carrying out similar physical tasks, made it easier to find a common language.



We were trying to think of new ways to compare the nest structures of a particular species with one another and with the nest structures of other species. We were talking about the structures using the language of architecture, as though the ant nests were apartments. Gabrielle noticed that if you travel down one of the tunnels of the ants, deep into the Earth, passing from one chamber to another, you often arrive at a dead end. You then have to come back up to the top of the nest to go down another tunnel. The tunnels, she said, if you spread them out, are more like subways than roads. This is true and biologically interesting; it presented us with new questions Still though, the conversation, although fascinating, was clumsy, a slightly raw start, without a defined direction. Then Adrian invited Gabrielle to the field, to go see ants and to study their nests with him

Scientist

Sharing Work

Adrian had begun to work with my postdoctoral researcher Clint Penick to make casts of ant nests, and he brought Gabrielle along to make a cast. They searched out an ant colony and began the process of pouring plaster into it, and then, piece by piece, digging the hardened plaster out. Working with Adrian in the field, Gabrielle felt as though she were in the early stages of doing art. She was finding the pieces she would work with. She was making and harvesting them. In "the field," her work and Adrian's work were not so different. Their tasks would also be similar when the cast of the nest came back to the museum. Adrian had originally intended to reassemble the cast as science; Gabrielle would, instead, assemble it as art.



For both Gabrielle and Adrian, the act of being together in the same space, whether the field or the lab, carrying out similar (or even shared) physical tasks, made it easier to find a common language with which to talk about their work; even when the specific terms used in ant biology and fine art are very different, those used for the physical work are less so.

The experience in the field with Adrian affected Gabrielle's art directly: She used the material from the work—what she experienced but also the cast itself—to transform an ant nest cast into an art object. Gabrielle chose to arrange the cast as a fragmented deconstruction, not to be confused with an actual ant nest; its presentation emphasized its state as a referent, an image built of objects and yet referring to a process. To Gabrielle it was important to capture that the cast was not just a reflection of the original nest, but also a reflection of the nest and its colony in a particular ephemeral moment, in much the same way that a photograph might be. But could this process also really shape the science Adrian was doing, or was it "extra," a way for Adrian to enrich his experience but without direct benefits for his ability to make discoveries?

In this case the experience in the field and lab with Gabrielle directly altered Adrian's science. For Adrian, Gabrielle's work reframed what casts of nest architecture are. By choosing to suspend the cast in fragmented bits, rather than displaying it in the form in which it came out of the ground and showing how the fragments connected, Gabrielle's work emphasized the impermanence of the nest to which the piece referred. The hard plaster of the nest was permanent, but in the context of Gabrielle's art it was making a statement about the ephemeral. To Adrian, seeing the cast this way reminded him of a reality often forgotten by ant biologists, that the cast is really a snapshot of a temporary condition of that colony, more a work in progress than a finished piece.



To scientists, ant nest architecture is known to be fluid in some ways. Nests expand and deepen as a colony grows larger. But what if, by only admiring snapshots of these forms, we were missing even more fluidity in how ants construct and inhabit their nests? What if there were finer scale changes in architecture that were happening daily, and ant nest architecture is never actually completed? So Adrian started experimenting with the ants. A 24-hour time-lapse video from those experiments revealed the process of nest digging to be more than just excavation. While some ants moved soil and hollowed out more livable space, other ants constructed walls, refilling and refining the space that had already been excavated. Even in a short 24-hour period, nest architecture was observably fluid, constantly changing

Scientist

Gabrielle and Adrian's collaboration evokes the history of art and science and some of the most powerful moments in both fields (Van Leeuwenhoek and Vermeer, Leonardo, Fleming), but it also offers something else, a way of imagining a series of collaborations between artists and scientists built not around insights or concepts, but instead around the common efforts required of both fields. I often host artists in my lab or facilitate connections between artists and scientists. The experience of Adrian and Gabrielle, along with my epiphany among the bones in Delft, made me think differently about how to make partnerships between artists and scientists most effective and about which such partnerships in the past had most influenced scientific discoveries. Here I mean the big past, but also my own specific past.

New Metaphors

The year before, we had tried another collaboration with artists. That collaboration was focused. like the work on ant nests, on understanding a common quarry—in that case, the external skeletons of ants. Under a microscope, the skeletons of ants are often ridged and punctured. The structures of ants are wildly different, but these variances have gone largely unstudied by ant biologists. During an undergraduate class, the students and I, along with Clint and a group of postdocs, came up with the hypothesis that perhaps these bumps related to the ways ants defend against pathogens. Maybe bumpy exoskeletons favored beneficial bacteria that, in turn, helped to fight off microbes. The divots on the exoskeletons were habitats, or could be anyway





This became an area of artistic and scientific exploration, as the first step was documentation of the patterns. I hired Meredith West, an artist who works with textiles, to work with Clint and Adrian to document the exoskeletons of the ants. Meredith would come to use tools similar to those they were using, but she introduced metaphors and language that were new to them (the concept of motifs, for instance). The result was a new approach to depicting the morphology of the ants, an approach more useful to science than what scientists had been using. In addition, the prints Meredith made were new to art. To Meredith, each of the prints has artistic meaning. To Adrian and Clint, each print shows the pattern of a particular ant's head. These are patterns that evolved under natural selection for specific functions, patterns Meredith helped make easier to see and hence explain. The collaboration, grounded in common tools, common quarry, and unique metaphors, like that with Gabrielle, worked for both the artist and the scientists.

So far these examples are cases in which the shared quarry is something physical, such as the life in houses, arteries, the growth of bacteria, the nests of ants, or the skeletons of ants. But we also hope to extend just what the quarry can be. The common quarry can also, of course, be a concept, such as a theory about the way life evolves. A collaboration grounded in a common concept as quarry, rather than a common object, would be most exciting if the scientists were the ones to do the extra work of thinking about how they would display their understanding of the evolving, living world. We will host many more artists in our labs, while keeping in mind the benefits of shared tools, shared tasks, novel metaphors, and shared quarries.

This article is adapted from one that was published in the February 2018 issue of SciArt Magazine,www.sciartmagazine.com.

Related Links

Science Cafe: Art in the Laborator



Home About the blogs

Live from BugFest – Ants and Art

SEPTEMBER 16, 2017

by Kathryn Rende

By Hannah Bonet and Kyndal McClain, Teen Newsroom producers.

On the third floor of the Nature Research Center of the Museum of Natural Sciences hang approximately 50,000 dead ants. These 50,000 ants were buried alive as a part of an artistic collaboration between Adrian Smith, the head of Evolutionary Biology and Behavior Research Lab, and Gabrielle Duggan, Visiting Assistant Professor at the University of North Texas. The project's name is "Ants, Arts, and Science," and is a ten-foot dental plaster structure of a harvester ant colony from Hoffman, North Carolina. This piece is a connection between art and science because of the creation of new information and the sharing of it from different perspectives.



Artist Gabrielle Duggan working on the scultpture (credit: http://gabrielledug



Full view of the ant colony art piece, about seven feet long. Photo by Hannah Bonet

North Carolina Museum of Natural Sciences News: Arts and Art Feature: Architectrual Intersections, collaboration with Dr. Adrian Alan Smith.

Gabrielle Duggan attended graduate school at North Carolina State University from 2007-2010, and The News and Observer describes her as a "blend of fine artist and fashion designer." She says her experience with art and weaving goes back to childhood. "My mom would take me to a fabric store sometimes and I just remember that my senses would just be totally heightened. It's kind of like how I feel when I go outside and I haven't been outside in a while. It wasn't just the colors you know, it was definitely the textures. What I really like is that they can be applied to almost anything and they can change the experience," she says in the N&O article. Duggan's experience with animals is also important to her as it connects her to her works.

Adrian Smith is a scientist at the NC Museum of Natural Sciences. He takes pride in his work, saying "Our work brings itself to the public. There is an interconnected core overlap between art and science. That's why I make an effort. It's a glass science lab, why not put something cool in the window for people to see?" When asked about his interest in ants, Smith responded, "Ants are cool; you have a whole society in a shoe box. They are social, they react to an environment and to each other."



Adrian Smith, head of the Evolutionary Biology and Behavior Research L

This art piece hangs from the ceiling suspended by 3D weaving made by Gabrielle Duggan. Brought together by Rob Dunn, Duggan and Smith created a project that would connect art and science. Smith explained that "there is a lot of overlap between what an artist does and what a scientist does." Art is an original view on the human experience and the world, while science is about the exploration of that world. Essentially, there is a similar goal of communicating the unseen view on the world. Gaps in the sculpture are representative of how much we don't know. Artificial pieces of colonies form branches and tunnels, string woven in intricate patterns connects the entire piece, while sand from the site in Hoffman weighs everything to the ground. It took months for Duggan to complete the suspension process while the casting took about a day.



Pieces of latex tubing represent ant tunnels connecting the sculpture. Photo by Hannah Bonet

To learn more about this project and art piece, visit us at BugFest today. Duggan and Smith will also have a Science Cafe at the Daily Planet Cafe on November 16, 2017.



MAGAZINE

ABOUT

RESOURCES



STACES & FLACES

Science Art Collaborations Emerge at American Geophysical Union Meeting

A key aspect of science in the 19th century were field sketches that served as visualizations of observations, but as the 20th century and imaging technology progressed the lack of exactness of the sketch led to their exclusion from science writing. As the demand for more effective, widespread, and illustrative science communication increases, the role of art to help us visualize science is again emerging...

READ WITH SUBSCRIPTION



COLLABORATION

Ants, Art, and Science

Last summer I spent a month with my family in the town of Delft, in the Netherlands. Delft is the home of Johannes Vermeer, famous for his Girl with a Pearl Earring, the Milkmaid and The Little Street. But Delft was also home to Anton von Leeuwenhoek, who discovered the existence of microscopic life and, having discovered it, spent the rest of his life, as its obsessive explorer...



ONLINE

"Sunspots" by Jeff Snyder and Drew Wallace

J u q q a n

https://artdaily.cc/news/89516/Jillian-Clark-and-Gabrielle-Duggan--Linear-Tensions-opens-at-Garis---Hahn#.YjolSd8pBpQ Feature

Gabrielle Duggan, Abstract 5.

f 💆 🖶 🔽 🦻

NEW YORK, NY.- Garis & Hahn, in conjunction with AH Arts, announces Linear Tensions, an exhibition of new work and site-specific installations from Jillian Clark and Gabrielle Duggan, located at Garis & Hahn's Bowery location. After announcing the relocation of the gallery last month, this will be one of the last Garis & Hahn projects in New York before opening a new, dedicated Los Angeles space in early 2017.

Curated by Alixandra Hornyan for AH Arts, a curatorial platform for emerging artists, Linear Tensions comprises two large-scale installations and several two-dimensional wall works by the artists which confront issues of memory, displacement, appropriation, labor and identity.

Exploring the tension between physicality and ephemerality, Jillian Clark uses constructiongrade chalk and a snap-line tool to create immersive, floor-to-ceiling installations. Initially only working with blue construction-grade chalk, she has expanded her visual vocabulary by incorporating other construction-grade chalks in orange, lavender, black, red, and white as well as resin, which insulates the chalk from its own temporality.

By the very nature of the material, her chalk drawings are the fleeting result of a deeply personal methodology. Every line builds with each trace and stain, creating both a direct linear record and a residue that falls to the floor, becoming inextricable from the next and playing with perception and sensory understanding. As she says, "I want the viewer to feel the driving processes through observing the space and understanding their own personal reflections imbedded in each line."

Building on and expanding techniques rooted in traditional fiber work, Gabrielle Duggan creates elaborate installations of disparate materials; glass, tar, rocks, wire, yarn, wood, paint, found objects, and other textiles. She is drawn to organic materials, and values a connection to animals through researching fiber production; from shearing, spinning, and hand-producing doth. Reminiscent of the Post-Minimal fiberglass sculptures of Eva Hesse, Duggan's installations challenge gender boundaries and labor value systems, addressing these concerns through the use of tension, repetition, and ambiguous meanings imbued in the material itself. By appropriating these industrial tools and technologies, Duggan's work is lifted from the art historical context, extending its materiality beyond established social structures.

Jillian Clark was born in California. She is based in the 1n-State area and manages the woodshop at the New Museum. Her work has been exhibited in group shows at Root Division in San Francisco in 2011, the Walsh Gallery at Seton Hall University in 2012, and the Governor's Island Art Fair in 2014, as well as in a solo show at the Bortolami Gallery in New York in 2013. She received her BFA from the Rhode Island School of Design and her MFA from California College of the Arts in 2011.

Gabriello Duggan was born in Buffalo, New York and earned her Master of Art and Design in Fibers and Surface Design from North Carolina State University. Her work has been exhibited at the Southeastern Center for Contemporary Art, Winston-Salem, NC and Cameron Art Museum, Wilmington, SC (Out of Fashion, 2011-2012) as well as at the Indie Crits Film Festival, Columbia, SC (2015). She was the recipient of the North Carolina Arts Council's Regional Artist Project Grant (2011), Artspace's Regional Emerging Artist Residency (2013-2014), and the Governor's Island Art Fair Residency (2014). She teaches Textile Art and Design as the Visiting Lecturer at Georgia State University, Atlanta.







← BACK TO ALL EVENTS

Artist Talk: Jillian Clark and Gabrielle Duggan

Saturday, September 3, 2016 16:00 – 18:00

Garis & Hahn 263 Bowery, New York, NY, 10002, United States (map)

Google Calendar · ICS

ARTIST TALK: JILLIAN CLARK AND GABRIELLE DUGGAN (PART OF THE CLOSING RECEPTION FOR LINEAR TENSIONS)

This will be the last opportunity to see the exhibition, Linear Tensions: New work by Jillian Clark and Gabrielle Duggan, at Garis & Hahn, curated by Alixandra Hornyan for the inaugural show by AH Arts. Both artists will be present for an informal conversation about their textile-based installation and 2D wall works.

Jillian Clark and Gabrielle Duggan: Linear Tensions

Exhibition Dates: August 4 – September 3, 2016 Closing Reception & Artist Talk: September 3, 4-6PM At Garis & Hahn, 263 Bowery, New York NY 10002

alixandrahornyanarts.com

The Most Essential Local Art of 2016 Punched Back at a Disgraceful Year

By Chris Vitiello 🕥

hile this year felt like one long punch in the mouth, lots of great local art hit back.

Several large group exhibits showed countless ways that artists are responding to contentious political times. At Raleigh's Pink Building, FUHB2: NC Artists Respond to House Bill 2 was aggressive right when we needed it. It included Stacey L. Kirby's bathroom installation, "I AM," which became part of her ArtPrize-winning installation in Michigan later in the year. At Visual Art Exchange, Black on Black gave crucial space to artists of color and may have future iterations in 2017. At the Nasher, Southern Accent: Seeking the American South in Contemporary Art contextualized the issues raised in FUHB2 and Black on Black.

Many solo shows also stood out for activism, outrage, and defiance. I'll never forget Antoine Williams's "Those Other People (For Freddie Gray)," a trio of hanging sculptures from which seat belt straps dangled almost to the floor of the Artspace lobby. André Leon Gray's one-room show at 21c Museum Hotel, A Nation Under Our Feet, was just as intense, especially one piece that mimicked the presidential seal in tar. In a Raleigh storefront, Lincoln Hancock's interactive light installation, "Flag," took a subtler tack to question identity and authority. Other notable solo shows included William Paul Thomas's Thicker Than Mud at the Durham Art Guild's Room 100, Lien Truong's America, America and al maghrib ghareeb at The Carrack, and Gesche Würfel's Oppressive Architecture and Thomas Sayre's White Gold at CAM Raleigh.

Performance art gained momentum this year. Some of the best included the intense mess of "Mattress Power," an installation and video by Charles Chace, Ginger Wagg, and Jesse Paddock at SPECTRE Arts, and the hilarious, edgy spectacle of "Consensus Reality" by Gabrielle Duggan and Neill Prewitt at the Carrack. It made me write "Talking Heads circa 2016" in my notebook.

I have vivid memories of street theater at protests this year, especially of Durham Artists Movement members in front of the Durham Police Department, expressing authority's menace and absurdity without parody. Street art stood out, too, including posters with the word "HATE" on a demonic Trump and records fastened to trees and fences in Durham, painted with remembrances of police-violence victims such as Jesus Huerta. Choreographer Stephanie Leathers's performances around Durham construction sites also stood out as necessary moves in gentrified territory.

The most fun art night of the year was the first (and, I hope, annual) Monster Drawing Rally at the North Carolina Museum of Art. Scads of artists worked shoulder to shoulder on original drawings, which were then sold to giddy, salivating crowds (I took home great works by Tedd Anderson and Celia Johnson). Other exciting new arrivals on the scene included *Don't You Lie To Me!*, an artist-interview podcast by Jeff Bell and Warren Hicks; Tether Projects, Rusty Shackleford and Julie Rudder's ongoing series of artists' flags in front of SPECTRE Arts; and the ART& community space at the Ackland Art Museum, which commissioned murals from Stacy Lynn Waddell, Heather Gordon, and Derek Toomes. Next year is shaping up to be another round of bare-fisted combat. At least we have a full complement of artists, curators, and institutions willing to swing the bat for us.

This article appeared in print with the headline "The Agitators."



voking Blair Witch Project vibes using a combination of mixed media and natural materials often "discarded by nature and civilization," Gabrielle Duggan's installation artwork entangles questions of societal trends, nature, religion and our own perceptions of reality.

With a background in just about every artistic endeavor including drawing, drafting and fine-art photography, with a degree from FIT in Manhattan for Apparel Design and a Masters from North Carolina State University in Fibers and Surface Design, Duggan's intricate and layered projects exemplify her varied experience in all capacities. Originally from Buffalo, N.Y., she made her way to Atlanta just last year to join Georgia State University as a Visiting Lecturer of Textiles.

Here, we talk to Duggan about her thought-provoking installations, exciting upcoming collaborations and



fictitious force, 2013, at Governors Island

RECENT POSTS

1 Editors' Letter: Taking a Breather

2 Q & A | Illustrator Dasha Lebedev

3 Q & A | Artist Cosmo Whyte

4 Q & A | Artist Adelaide

5 Q & A | Artist Jamaal Barber

Www.commoncreativatlanta.com/?p=6537

the "vibrant" art scene in the city she currently calls home.

CommonCreativ: How did you get into art? Were you always interested in installations or did that come later?

Gabrielle Duggan: I've been drawing since I can remember, and have a few memories of stringing up my room when I was maybe 4 or 5 years old. I spent a lot of my childhood building forts and models out of found cardboard, textiles and other refuse. It was exciting to eventually learn art's potential beyond the aesthetic and, of course, that installation is one of many avenues in this discipline.



HASHTAG, 2014, Installation in progress and detail as large stencil

CC: What inspires your designs? Where can one find your installations?

GD: The Hashtag [piece] was made in response to the lineage of claiming territory through mark-making; from cave paintings to graffiti to the hashtag. I got to throw it up at Krog [Tunnel] briefly in December—I used the whole piece as a giant stencil and have been doing smaller works on paper with that same technique in ambiguous text such as 'OK' and a diptych that can read either as WHAT NOW or NOW WHAT. I'm reconnecting with drawing/works on paper and looking forward to bridging this intimate scale with the larger impact of my installations.

My work is generally ephemeral. I have an installation up right now for IndieGrits in Columbia, S.C., for which I will be playing the work as a large instrument via contact microphones and in collaboration with Nic Jenkins. This month, I'm creating an installation at the Musk Ox Farm in Palmer, AK that will engage the audience, and I've had a work installed at Artspace in Raleigh, N.C. since 2013.



altared spine, 2014, at Governors Island

CC: Do you have any new projects or collaborations in the works?

GD: Yesl I've been collaborating on a video piece with Raleigh Artist Neill Prewitt that we plan to show in September. On April 25, we presented it in-progress at the BurnAway Office in Castleberry Hill, which will play in their window at night throughout May. I'm also working with Movement Artist PJ Maske this June in San Francisco. Our project, Natus, is presently not being publicized, and is materializing in the style of Ana Mendieta's work and DIY documentation.

CC: What are some of your favorite projects/artists in Atlanta?

GD: I was looking forward to getting better acquainted with Trek Matthews and Stephanie Dowda via IndieGrits, and was excited to learn of Danielle Deadwyler's work. Of course I'm inspired by the folks [behind] Dashboard, WonderRoot and the Goat Farm. I'm excited to dig into projects like Art on the BeltLine. I've also been inspired by my students—it's exciting to get a sneak peek of what Atlanta and the world will be enjoying in the future



islands, 2014, knit cotton and wool

CC: What do you think of the happenings in Atlanta's creative scene right now?

GD: Vibrant. Diverse in scale, scope, people, goals...it's very healthy and alive. It seems to have a supportive, 'go team' community spirit associated with smaller towns, but it's situated in a large enough environment with plenty of influx so that there's a lot to miss if you don't keep up.

CC: Where are some of your favorite spots to enjoy the warm weather months in Atlanta?

GD: Apparently I think it's a good idea to run away to Alaska! I haven't spent a full summer here yet, but I do expect to sweat a lot of it out in my studio. So far, I've enjoyed the

Botanical Garden and Isamu Noguchi's Playscape in Piedmont Park, in both sunny and rainy weather, and of course, the BeltLine is priceless.

You can see more of Gabrielle Duggan's work on her site.

CC: Your installations intertwine a variety of natural materials and mixed media. How do you pick these?

GD: I select my materials intuitively. My sourcing is driven by both sensuality and necessity. Characteristics of tension, viscosity, weight, malleability and availability all influence my choices. I have some survivalist tendencies and like the challenge of working with what has been discarded by nature or civilization. From there, I can edit to call upon hierarchies of class and gender. I really enjoy building construction materials and aesthetics, and habitually approach media with obsessive, repetitive, techniques rooted in fiberwork. Right now that looks like: metal wire and rusty bits, roofing tar (there are several types available), fibers from raw wool to polyester upholstery thread, glass, rocks and branches. I'm about to get into magnets, plasti-dip and qiviut.



The artist at Krog Tunnel

CC: How do you promote yourself?

GD: I do a little online (Instagram and Facebook, trying to keep my site up-to-date seems most important), though it never feels like enough. I'm the person who needs to make reminders in my device to take a moment to post. Lately, I've been interested in connecting IRL. Getting to know people as people, not just as our work or representatives thereof; these feel like stronger, more accurate connections. We all want to work with people we get along with, even if we are mostly corresponding online to develop a work or show. Relationships—business and otherwise—require trust and understanding. I've found this especially true as an installation artist. For instance, most of my work can't exist without someone first trusting me with their space, which is a inversion of the process most artists encounter when having work to present for exhibition.

2014 200 hyperallergic

https://hyperallergic.com/147964/governors-island-art-fair-lodges-in-new-york-harbors-military-ruins-for-the-month/ Featured: THEREAREWAYS, 2014 by Allison Meier.



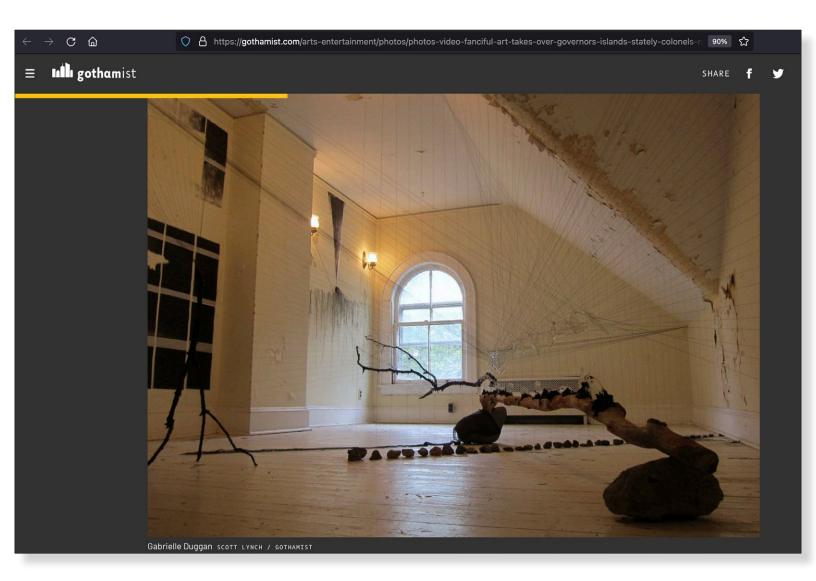


Membership

The Gothamist

Juggan 20

https://gothamist.com/arts-entertainment/photos/photos-video-fanciful-art-takes-over-governors-islands-stately-colonels-row?image=1 Featured: altaredspine, 2014 by Scott Lynch.



Tickets for the documentary film festival go on sale today at 11 a.m. See fullframefest.org.

Emerging Design EACHMONTH WE'LL SPOTLIGHT A DISTINCTIVE TRIANGLE DESIGNER



Gabrielle Duggan, fashion designer and fine artist, works on a piece in her Raleigh home in the room she has designated as her studio. In the corner is a

ay with weaving

By Juli Leonard

gabrielle

Photo gallery: newsobserver.com/

Video: newsobserver.com/video

>> Online

be experienced with both the eyes and raw material. the hands running across the rich tex- "Wool has been really magical to work tures and organic patterns

"I can trace my relationship to textiles of exciting." back to a young age," said Duggan, who

learned how to sew from her mother when she was in middle school. "My mom would take me to a fabric store sometimes and I just remember that my senses would just be totally heightened. It's kind of like how I feel when I go

outside and I haven't been outside in a hats and one-off knit sweaters, in addiexperience."

abrielle Duggan is that natural world and in her connection to lovely blend of fine artist animals and the fibers they produce. Her and fashion designer who own creativity and drive to learn every makes a scarf so interest- aspect of her craft led her to learn how to ing that you don't wheth- $\;$ spin, knit and weave her own fabric. She er you should wear it or hang it on the has even helped with some shearings to wall. All of Duggan's pieces are meant to be more connected to the source of her

with," Duggan said. "If you know how to This is how Duggans takes in the work with it, it works with you. I can nerd out about wool a little bit ... it's kind

Duggan, who studied fashion design

and later pursued her masters of art and design in fibers and surface design at N.C. State University, goes between creating clothing and art exhibitions. She is mostly making winter accessories these days,

such as scarves and

while. It wasn't just the colors you know, tion to her ongoing art installation it was definitely the textures. What I repieces. Her intricate installations and ally like is that they can be applied to al- accessories, currently sold at Quercus most anything and they can change the Studio in Raleigh and online at her site (gabrielleduggan.com), beautifully Duggan finds her inspiration in the coexist in technique and sophistication.





Gabrielle Duggan spins her own wool at her Ra-leigh home. "Being connected with the animals has been really important and I think ethically you see a lot of that with the food movement, just to be more connected with the source of what you're using," says Duggan, who even helps with shearings at times.

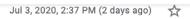
The "rorschach" scarf by Gabrielle Duggan is a versatile piece that can be purchased at Ouercus Studio in Raleigh or

A +

SUPPLEMENTAL MATERIALS

Sarah Ciampa <contactcafe@callforentry.org>

to me 🔻







CaFÉ login: GabrielleDuggan

Gabe Duggan:

Hello,

Congratulations! I am pleased to tell you that your submission for the 2021-2022 Maude Kerns Art Center's Exhibit Schedule has been accepted by our jury.

The Art Center received a record number of 147 submissions, both group and individual, this year and the jury was impressed with both the diversity of art and exceptional skill displayed.

I will be in touch with you in the near future to let you know who the other artists are you will be exhibiting with and your time slot in the exhibit schedule.

Again, congratulations, and thank you for your submission.

Best,

Sarah Ciampa **Exhibits Coordinator** Maude Kerns Art Center 541-345-1571

exhibits@mkartcenter.org

205 Uggan

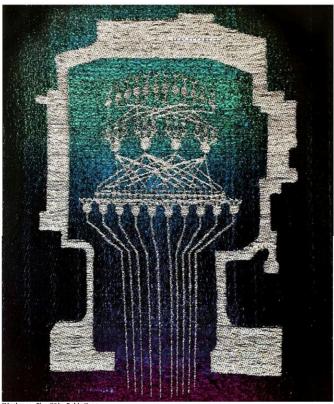








Praxis Fiber Workshop Debuts Digital Weaving Lab and Hosts Benefit



"Mushroom Circuit" by Robin Kang

Fri 12/4 @ 6-8PM Sun 12/6 @ 7-9PM

Praxis Fiber Workshop is dedicated to supporting the textile arts, especially the ancient art of weaving. But its new exhibit, *Digital Garden*, brings that art into the contemporary age, with a display of digital weavings. Curated by gallery director Connie Fu and digital weaving lab director Cathryn Amidei, supported by Kayli Salzano, the show features the work of seven artists including Amidei, Jovencio de la Paz, Gabrielle Duggan, Marianne Fairbanks, Robin Kang, Janice Lessman-Moss and Robert Mertens.

The exhibit heralds the debut of the new Praxis Digital Weaving Lab.

"A Garden connects us to the future," writes Amidei. "A Garden is about change, energy and optimism. A Garden is a process. In our gardens, we labor hard to provide, and leave space for the things that will come. Support is given to those tender things reaching for the light of the sun. Generosity is offered when the unexpected appears and care is taken to encourage growth and health. It is our hope that the Digital Weaving Lab will be a place like this."

You can see the show in person in the gallery on Friday December 4 during Walk All Over Waterloo. Gallery capacity is limited to 10 at one time. Wear your mask!

Then on Sunday December 6, you can see the work at a virtual opening as part of the Praxis Holiday Benefit: A Fiber E-Fair. That event will include the announcement of the winners of their online auction of artwork, going on right now.

The gallery is also open Wednesdays and Sundays @ noon-4pm.

Solo Exhibition; Invited. Promotional Materials.



SEARCH

Q Search keywords...

EVENTS

SOUPER BOWL XVIII MEET THE ARTISTS GOLF TOURNAMENT

STARRY NIGHT 2022 GALLERIES

EVENTS

ARROWMONT GALLERY



WET DATA | GABE DUGGAN

January 24, 2020

Galleries, Past Exhibits

JANUARY 20 - APRIL 25, 2020 | JERRY DROWN WOOD STUDIO GALLERY



Lakewise, cotton and wool, 80×88", 2017

Gabe Duggan (b. Buffalo, NY), Assistant Professor at East Carolina University, combines techniques of traditional fiber work with disparate materials and contexts to explore physical and social tension. They have taught fibers/textiles at the University of North Texas, Georgia State University and North Carolina State University.

Duggan's work has been supported by the NC Arts Council (RAPG), Art on the Atlanta Beltline (GA), Vignette Art Fair (TX), Artspace PopUp (NC); exhibitions at the Southeastern Center for Contemporary Art, Flanders, and Lump (NC), Garis & Hahn (New York, NY by AH Arts); residencies at the Musk Ox Farm (AK), Art and Science in the Field (NC), IndieGrits (SC), Governors Island Art Fair (NY), Artspace (NC); as a Knight Foundation Emerging Artist at Ponyride (MI), a Fellow at Salem Art Works (NY), and an R.R. Dunn Artist in Residence at Adrian Smith's laboratory in the North Carolina Museum of Natural Sciences.

I push material and social

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

My work echoes inequalities within contemporary performances of gender and exhibitions of power. When performing with sound, image, or as image, I step into these roles directly inhabiting spaces of both lost and self possessed agency. I use fiber systems of tension and balance to reflect social, political, and historical implications of power.



Works With Water (detail), plexiglass, polyme fibers, paper, 6x6x8', 2019



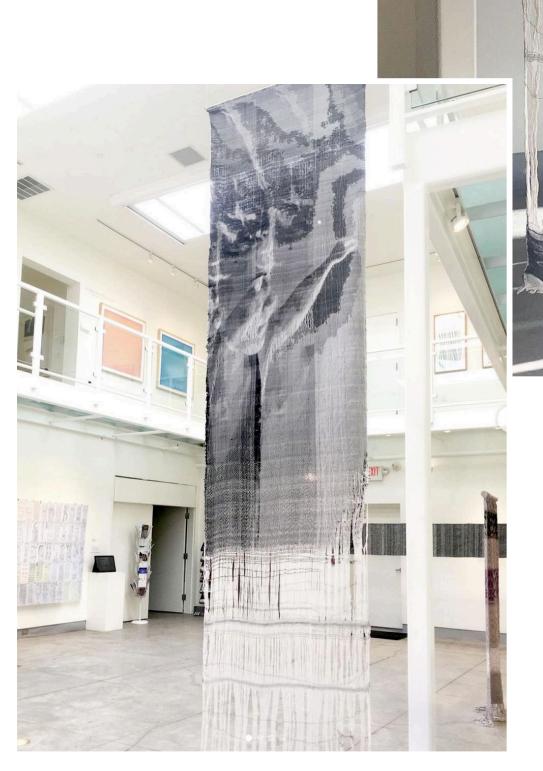


2020 Beyond Punch Cards; Form and Concept, Santa Fe, NM; curated by Francesca Rodriguez Sawaya and Renata de Carvalho Gaui of 'Weaving to Code, Coding to Weave' National Group Exhibition; Invited.

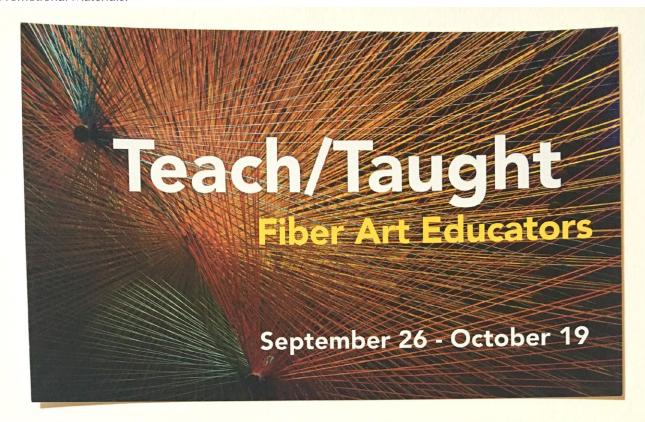
Exhibition Installation.



209



Teach/Taught, Meremac Contemporary Art Gallery, MO. National Group Exhibition; Invited. Promotional Materials.



Teach/Taught **Fiber Arts Educators**

innovations in textiles 2019



St. Louis Community College Meramec

11333 Big Bend Road St. Louis, MO 63122-5720

MERAMEC CONTEMPORARY ART GALLERY

Sept. 26 - Oct. 19, 2019

Reception: Saturday, Oct. 5, 6:30-8:30 p.m.

This invitational exhibition features work from artists who are also educators in the field of fiber art. As educators, they are passionate about expanding the field of fiber art, and as artists their work shows expertise in technique and materials. Those participating include: Pazia Mannella, Gabe Duggan, Jennifer Crenshaw, Crystal Gregory, Andrea Vail, Kim Eichler-Messmer and Rena Wood (guest curator).

Gallery Location: Humanities East, Room 133

Monday-Thursday 10 a.m.-6:30 p.m. 10 a.m.-4 p.m.

Saturday

11 a.m.-4 p.m.

Closed Sundays and holidays

Gallery Info: 314-984-7278

St. Louis Community College is committed to non-discrimination and equal opportunities in its admissions, educational programs, activities, and employment regardless of race, color, creed, religion, sex, sexual orientation, national origin, ancestry, age, disability, genetic information, or status as a disabiled or Vietnam-era veteran and shall take action necessary to ensure non-discrimination. Sexual harassment, including sexual violence, is also prohibited. For information or concerns related to discrimination or sexual harassment, contact Mary Zabriskie, Director, Student Conduct/Title IX, 314-539-5345.

If you have accommodation needs, please contact Brooke Holden at 314-984-7632 at least two working days prior to the event.

GABE,

Thank you so Much

for participating in

the Exhibition of Meramec.

It was great to have

you work in the Show.

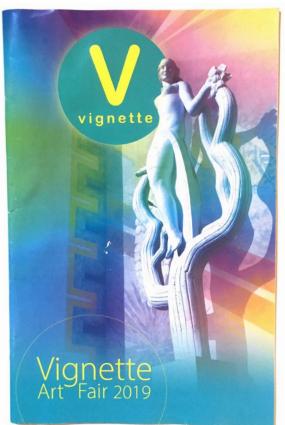
Look forward to catching

up soon. up 500n, RENA

SUPPLEMENTAL MATERIALS

Work Purchased by Sponsors.

Promotional Materials.







VIGNETTE SCHEDUL





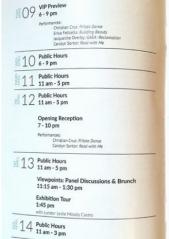
ABOUT VIGNETTE

VIGNETTE BOARD

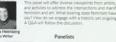
WWW.TEXASVIGNETTE.ORG

WELCOME TO VIGNETTE















Structured; In collaboration with NCECA, at the Textile Center, MN. National Group Exhibition; Invited. Promotional Materials.

Structured

Joan Mondale & Studio Galleries March 18 — May 11, 2019

Textile Center, in collaboration with the National Council on Education for the Ceramic Arts, brings together a complement of textile and ceramic artists in *Structured*, an exhibition focusing on textile processes as a starting point for conceptual departure. *Structured* is a gathering of forces who employ hand-making practices, challenging both maker and viewer in terms of how work is discussed, defined, considered, and cateonized in contemporary art. categorized in contemporary art

Artist Reception at Textile Center Thursday, March 28, 5-9 pm

Exhibiting Artists

Shae Bishop Jeremy Brooks Ann Coddington Allison Craver Gabrielle Duggan Jesse Harrod Janice Jakielski Phyllis Kudder Sullivan Sarah Kusa

Joanna Poag Michael Radyk Tina Rice Suzanna Scott Gina Telcocci Joy Ude Casey Whittier Rena Wood

Also on Exhibit

Alanna Stapleton, *Outlooks*, Library Gallery

March 18 — May 25, 2019



Wone Vang, Iconic, Community Gallery

March 18 — May 11, 2019





3000 University Avenue SE Minneapolis, MN 55414









For parking info, directions & hours, visit: textilecentermn.org







The Patrick & Aimee Butle



Cover Image: Michael Radyk, Sow Sow Exhibitions are supported in part by funds from the Joan Mondale Gallery Endowment

