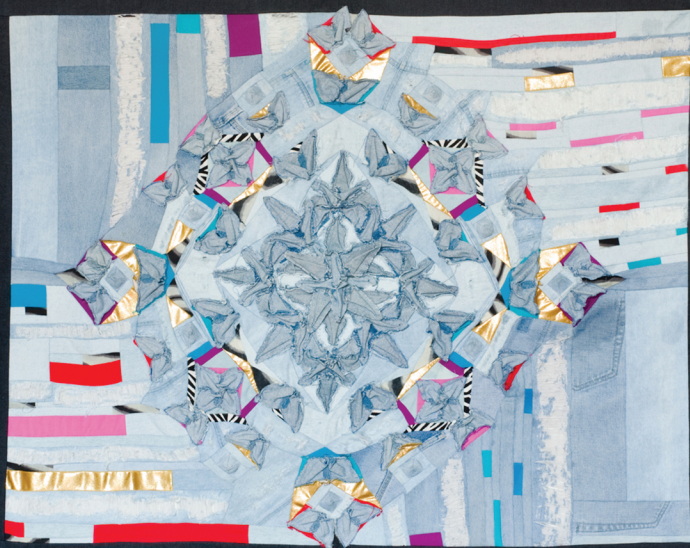


uncommon threads



This catalogue is published to accompany the exhibition “Uncommon Threads” at the Walsh Gallery at Seton Hall University, on display from November 2 - December 11, 2009.

Curated by Jeanne Brasile and Howard Hurst

All rights reserved. No content from this book may be reproduced, stored or transmitted in any form. Reproduction by means mechanical, electronic, photocopying or recording of the materials must be accompanied by the express written permission of the Board of Trustees, Seton Hall University, South Orange, New Jersey.

©2009 Seton Hall University
400 S. Orange Avenue, South Orange, NJ 07079

Catalogue Design - Jeanne Brasile

Front Cover Image:

Julie Floersch “Things Fall Apart” 45" h x 55" w, found denim, cotton, wool, spandex, cotton jersey & fusible interlining, 2009

Photograph courtesy of Devon Banks

uncommon threads

Doris Cacoilo

Karen Ciaramella

Nick DeFord

Julie Floersch

Colleen Gutwein

Ryan Higgins

Einat Imber

Darren Jones

Michelle Loughlin

Travis Martin

Megan Piontkowski

Courtney Puckett

Claudia Sbrissa

Katie Truk

Katherine M. Webb

fine art - Art created primarily for aesthetic reasons and not for functional use. Examples of the fine arts are painting, drawing, sculpture, and printmaking*

craft - Art that is created for useful objects and remains subservient to the functions of those objects - includes ceramics, furniture, glass, leather, metalwork, jewelry, arms and armor, clocks, and textiles.

“Uncommon Threads” is an exhibition of contemporary art which explores the potential of fabric as an artistic medium. The central issue is how both fine art and craft inform the artistic process of the participating artists. Intrinsic to the exhibition’s guiding narrative are the prophetic teachings of two separate and unprecedented schools formed in the first half of the 20th century.

The California College of the Arts in San Francisco was founded in 1907 by Frederick Meyer. An avid follower of the Arts and Crafts Movement, Meyer created the college as a reaction to the decline of rural handicrafts in industrialized society. Integral to the college’s mission was the eradication of what were considered arbitrary divisions between the disciplines of “high” art and craft. Meyer’s vision was prescient, for just twelve years later, Germany’s Bauhaus School, in operation from 1919 to 1933, was founded by Walter Gropius. One of the main objectives of the Bauhaus was to unify art, craft, and technology – just as Meyer had envisioned. The school became a hotbed of creative activity where artists, designers, and architects fed off of one another’s ideas, blurring the lines between the utile and the decorative.

“Uncommon Threads” seizes the precedent set by Meyer and Gropius, traversing the dubious boundaries that estrange “fine art” from “craft.” Further-more, the exhibition addresses the modernist assumption that form is best met by function, by introducing artists who draw upon both traditions. In doing so, we demonstrate that creativity can be informed by approaches which are seemingly at odds.

As the name suggests, the show highlights work which defies common conceptions surrounding fiber art. Long thought to be a second-tier woman's craft, both the diversity of exhibited artists and ambitious scope of their work illustrate the way in which fabric is being used to claim a place often reserved for traditional studio arts such as sculpture and painting. Participants range in age, sex, geography, academic training and artistic paradigm. The disparate nature of the artists help illustrate the dizzying variety of approaches being applied the same medium.

The exhibition unfolds using conventional crafts as its starting point. Though quilting, crocheting and needle-work are based in tradition, these crafts are transformed by a variety of challenging and innovative perspectives. Using this concept as a baseline, the exhibition explores the experimental nature of fiber art in such forms as installation, sculpture and mixed-media art, projecting it into the 21st century, while evoking craft, which is at the root of fiber art.

By creating an immersive textile environment the variability of the approaches becomes apparent. The tactile and sumptuous nature of fabric serves to unify the display while suggesting the inexhaustible capabilities of the material.

Jeanne Brasile and Howard Hurst

Doris Cacoilo



July War
cotton thread, crochet
46" x 9"
2007

Karen Ciaramella



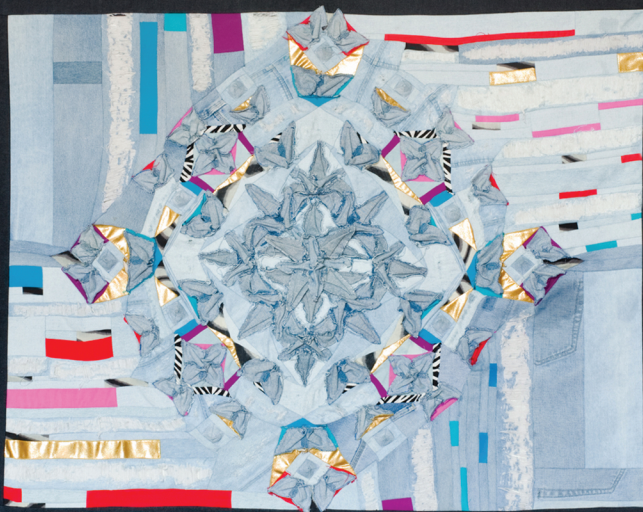
Centered
twisted raw wool hand felted into canvas with needles
68" x 44"
2007

Nick DeFord



Give, The Devil
page torn from library book, embroidery, Scotch Tape (c)
7" x 7"
2009

Julie Floersch



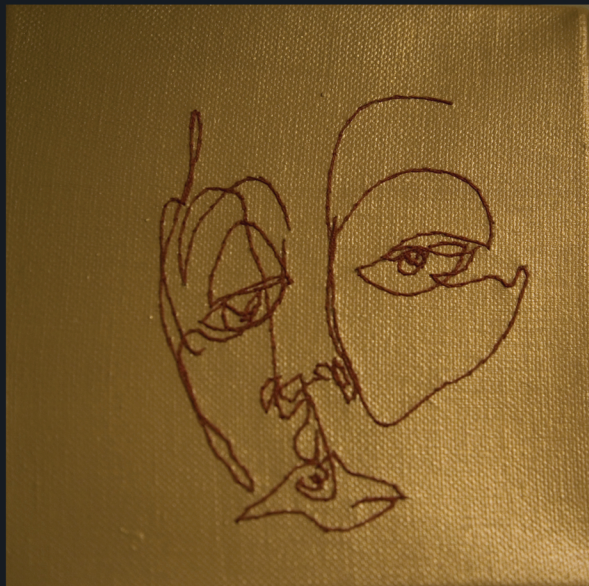
Things Fall Apart

Found denim, cotton, wool, spandex, cotton jersey and fusible interlining

45" x 55"

2009

Colleen Gutwein



Portrait 2
acrylic, ink and string on canvas
6" x 6"
2009

Ryan Higgins



No Mustard

Feather dusters, wood, foam, vinyl, plastic, rubber

70" x 26" x 55"

2008

Einat Imber



Trap
steel and textile
28" x 40" x 24"
2007

Darren Jones



Scavenger
Silk and woodstain on concrete
49" x 64"
2007

Michelle Loughlin



RMS Properties (from the Foreclosure Series)
needlework on digital image
approx. 12" x 14"
2009

Travis Martin



Transition (Until I Ran Out)
Dyed cotton thread and rope
114" x 16"
2005

Megan Piontkowski



Plants

Silk, cotton, wool, felt, thread, polyester batting, wire, washers,
wood, shelf brackets, drywall, studs, paint
dimensions variable

2006-2009

Courtney Puckett



Spaghetti
miscellaneous fabric scraps
dimensions variable
2007

Claudia Sbrissa

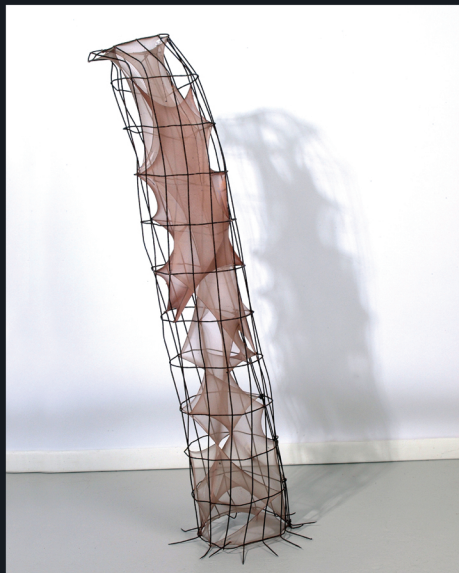


Wrapped Pillars

Crocheted and hand-dyed cord, string, rope, ribbon, thread, twine
dimensions variable

2007

Katie Truk



Lean (from the Traction Series)
wire and pantyhose
8" x 47"
2001

Katherine M. Webb



Everyday 1

Hand embroidered, hand-dyed linen, cotton, embroidery floss

55" x 60"

2009

The Walsh Gallery extends its gratitude to those who made this exhibition possible:

Lucia Adesso

Xueming Bao

Fiona Byfield

Frank Capra

Paul Chao

Sharon Favaro

Dr. Chrysanthy Grieco

Nicole Halliwell

Catriona Hill

jan & äya gallery, Greenpoint, NY

The Jersey City Museum

Nelson Paz Márquez

Katie Mascari

Jill Matthews

Meggie Mermigas

Ryan Roa

Michael Villanueva

The Walsh Gallery Advisory Board

ISBN# - 978-0-9793954-4-4