

MEREDITH COLLEGE

**ART DEPARTMENT**  
**Faculty & Staff**  
**Exhibition**

**February 1 - March 3, 2021**

Frankie G. Weems Art Gallery | Gaddy - Hamrick Art Center

MEREDITH  
COLLEGE

## Press Release

This exhibition features fifteen individual artists who represent current and recent faculty and staff members as well as artists-in-residence at Meredith College. Spanning various medias, the Meredith College Art Department Faculty & Staff Exhibition encapsulates the talents of this specific community of artists who not only teach Meredith students, but also they actively expand their research through their artistic practice.

The Meredith College Art Department mission is to foster individual growth by providing an intellectually challenging environment that engages students in critical thinking through the creative process for visual problem solving. The department offers majors in art education, graphic design, and studio art based on a core curriculum of shared studio art and art history experiences. In addition, it offers minors in art history, arts management, graphic design, photography, and studio art as well as preparation for teacher licensure in K-12 visual art.



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# Lydia Brown

## Artist Statement:

My work explores the interactions between sculpture, fibers, and mixed media elements through the use of figurative and abstract forms and colors and textures drawn from the human body. Through the use of natural and man-made components in my work, such as clay, stone, metal, fibers, and found objects, I seek to express different emotions and experiences and find connections in these materials. Contrasting media, such as rigid and strong metal, are balanced with the softness and fluidity of fibers and clay. Textures and colors of the human body reflect the introspective and internal concepts in my work. My sculptures and weavings seek to evoke a sense of vulnerability, some works closed off and unreachable, others open and visible.



**Title:** *Trepanation*

**Media:** Naturally Dyed Fibers, Naturally Dyed Yarn, Supplemental Found Fibers, Found Objects

**Dimensions (h x w x l):** 40" long x 15.5" wide

**Sales Price:** NFS

## Conceptual Statement:

Trepanation refers to the ancient practice of drilling a hole into the skull as a form of relief for a variety of medical and spiritual issues. For centuries, this practice was carried out as an attempted cure for pain and health issues like headaches, seizures, and head wounds. Trepanation was also practiced as a means of releasing evil spirits or demons from a person's body through the head. As someone who has experienced migraines and chronic headaches for most of my life, this practice resonated with me and the wish to relieve this intense pain. I seek to express the relationship between this physical experience of pain and the mental and emotional effects it causes. Naturally dyed yarn and fibers reflect visceral colors of the inner human body, such as pinks, purples, and reds. The texture of materials like raw silk create a tattered and rough appearance, combined with metal and found objects that reference the practice of trepanation. While this extreme and dangerous procedure is thankfully no longer in medical use and practice, the desire to relieve pain at any cost is a shared feeling that is still experienced by those who live with this pain today.

# Greg Carter

## Artist Statement:

With my 3D work, I have recently been working with the idea of “Totems” which to me are “Trees” that have been altered by humans. To me they are still trees, but now they are “human trees”. I am trying to work in the gray area between what is human and what isn’t. So a lot of my creatures have both human and non-human characteristics. Hybrids: Larval Man, Avian Man, Snail Man. A lot of my natural shapes have very human patterning applied to the surface. I pull my visual inspiration from societies other than ours. Rather than western industrial societies, I draw from aboriginal/native societies. Don’t get me wrong, I very much enjoy the Western art tradition, and I have studied it more than is good for any one person. But my inspiration comes from elsewhere. I look to places that are not as repressed and self-aware as America for both my imagery and my color: Mesoamerican pattern and color; aboriginal line and form; African tribal shape and expression. Those places give me ideas that are not aesthetically played-out like what I see around me here. And don’t start on me about cultural appropriation: those cultural influences are only starting or jumping off points.



Title: *Larval Man: Virus Mode*

Media: mixed

Dimensions (h x w x l): 20"x8"x14"

Sales Price: \$600

## Conceptual Statement:

All of the pieces in this show started out as demonstrations, or abandoned projects in my 3D foundations class (ART111). I decided to task myself with making something that could have been made in that class. That means all the materials used are what we use in that class. In fact, Larval Man’s cradle could have been one of the projects, the “wire assemblage”. The skeleton for the Man is insulation foam and the skin is made from Cellu-Clay. Acrylic paint, carpet tacks and sequins complete the materials. This mixed media approach is what characterizes all of the assignments that we do in that class, even if the subject matter is peculiarly mine.



**Title:** *Avian Man: Guarding the Nest*  
**Media:** Mixed Media  
**Dimensions (h x w x l):** 28"x12"x12"  
**Sales Price:** \$600

**Conceptual Statement:**

All of the pieces in this show started out as demonstrations, or abandoned projects in my 3D foundations class (ART111). I decided to task myself with making something that could have been made in that class. That means all the materials used are what we use in that class. In fact, Avian Man started out as an attempt to show how a swan could be sculpted for the "Texture Frame" project. The skeleton for the Man is insulation foam and the skin is made from Cellu-Clay. Branches were made to show how the structure of trees reflects the Fibonacci sequence. The base is an inverted flower pot. Acrylic paint, carpet tacks, beads, tile spacers, and many varieties of wire complete the materials. This mixed media approach is what characterizes all of the assignments that we do in that class, even if the subject matter is peculiarly mine.



**Title:** *Snail Man*  
**Media:** Mixed media  
**Dimensions (h x w x l):** 20"x12"x14"  
**Sales Price:** \$600

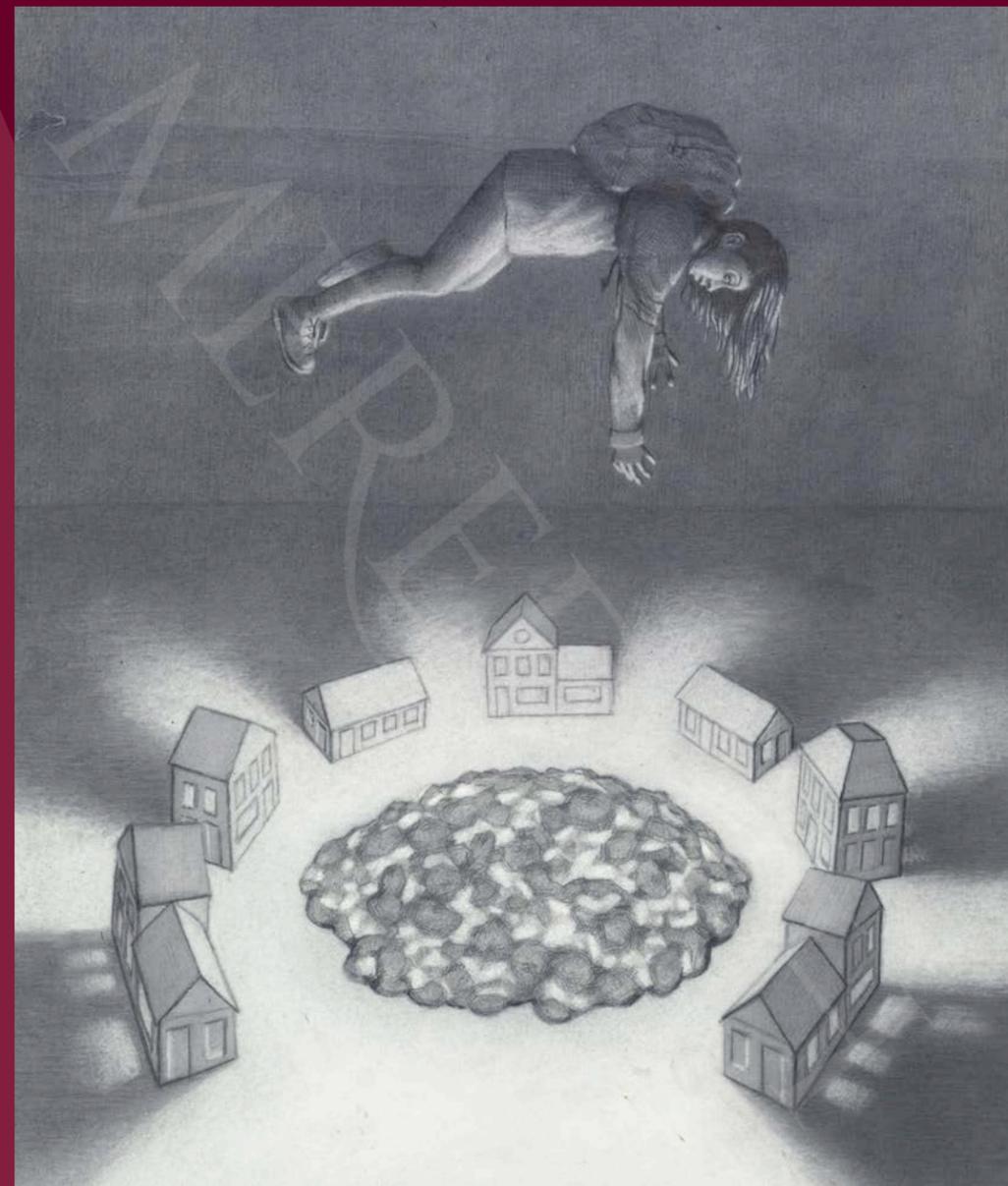
**Conceptual Statement:**

All of the pieces in this show started out as demonstrations, or abandoned projects in my 3D foundations class (ART111). I decided to task myself with making something that could have been made in that class. That means all the materials used are what we use in that class. In fact, Snail Man started out as an attempt to show how a shell could be sculpted for the Fibonacci Project". The skeleton for the Man is insulation foam and the skin is made from Cellu-Clay. The base is an inverted flower pot. Acrylic paint, carpet tacks, sequins, many varieties of wire complete the materials. This mixed media approach is what characterizes all of the assignments that we do in that class, even if the subject matter is peculiarly mine.

# Sherry Difilippo

## Artist Statement:

My most recent pieces focus on my personal experience with education, as a student and teacher. They are heavily influenced by my last 6 years teaching public high school. These feelings are very complex and hard to put into words. Even before the pandemic and the open civil discord, working in public education felt like a task inherently asking for more than one person is capable of providing. This has been exacerbated by many different recent events. Teaching public high school art slows down my own art-making and rarely provides time to process my own growth. The imagery in this exhibition work was created before Wake County went remote last spring, before what seemed like a breaking point in the year 2020. It was very recently finished, but I think the feeling of the imagery has not changed in all that time: the student, the teacher, the learner, growth; suspended and frozen in chaos.



Title: *Untitled*

Media: graphite

Dimensions (h x w x l): 15"x12"

Dimension change: 12 x10"

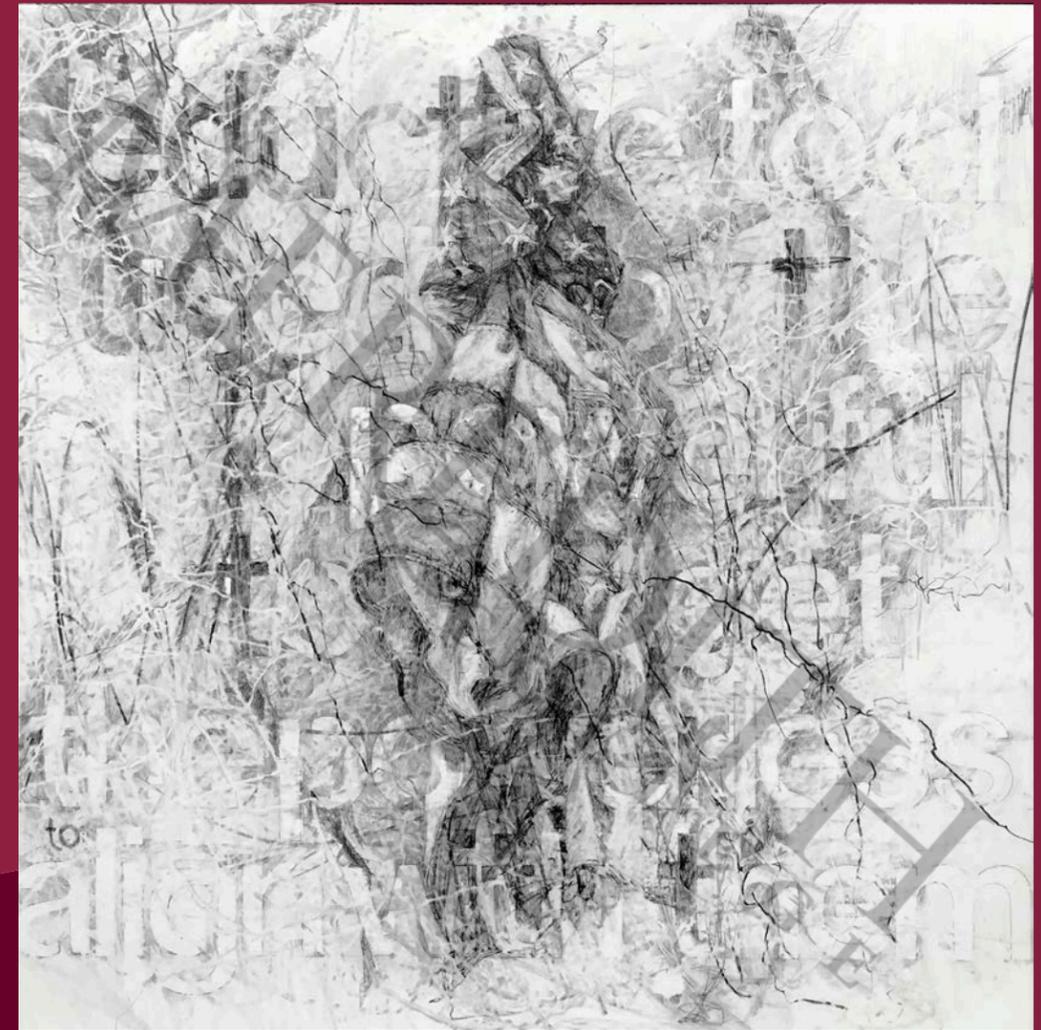
Sales Price: \$500

\*The animated drawing, *Untitled*, is not pictured here but is included in this exhibition

# Kiki Farish

## Artist Statement:

Farish is known for her emotive pencil paintings, conjuring moments of clarity amid the ambiguity of grays. The youngest of four siblings raised in sunny Jacksonville, Florida, during the 60s, she remembers the scary shadow cast by the Cuban Missile Crisis. She continues to wear her elementary school dog tag, a reminder that life is fleeting. She draws flowers and other organics, often past their prime, with great tenderness, portraying tiny delicate details next to harsh aggressive marks in pools of contradictions.



**Title:** *White*

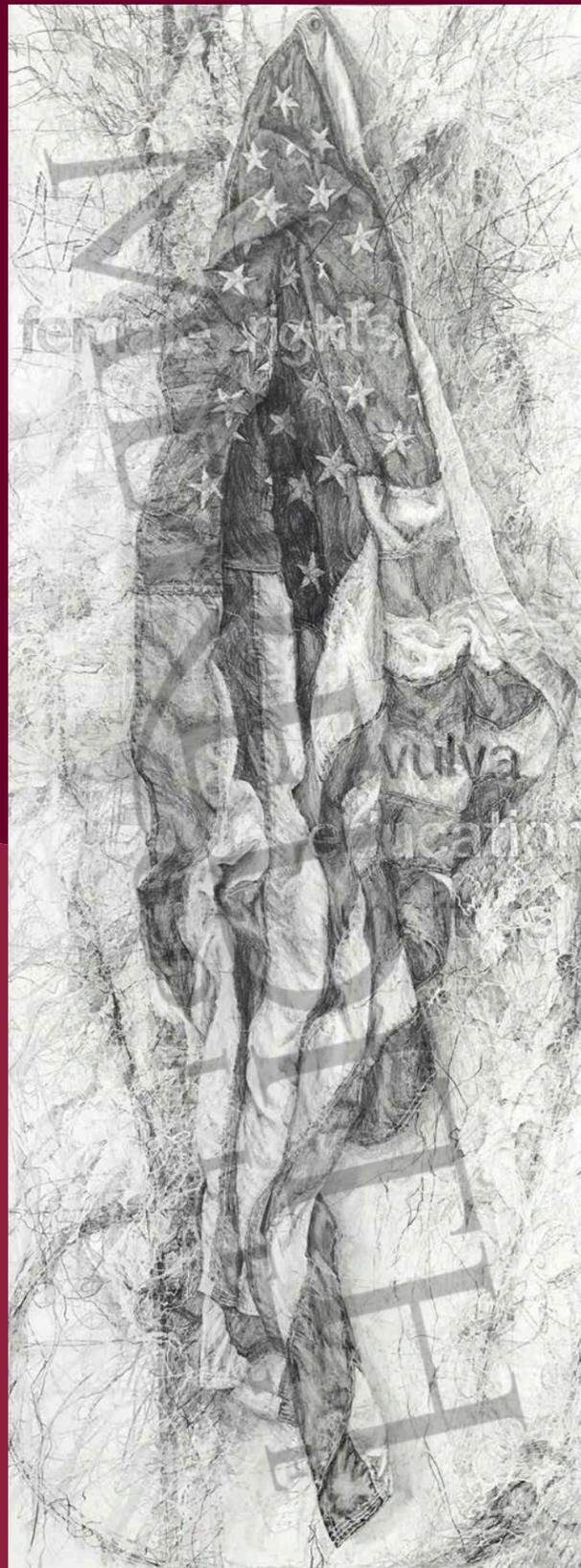
**Media:** graphite

**Dimensions (h x w x l):** 12x12"

**Sales Price:** \$700

## Conceptual Statement:

One in a series of Red, White and Blue. White makes reference to the truth about the 19th Amendment as a political win for White women at the expense of Black women.



**Title:** *Inclusion*  
**Media:** graphite  
**Dimensions (h x w x l):** 48x18"  
**Sales Price:** \$4,000

**Conceptual Statement:**

I often use the vulva as source material to reveal our culture's faulty notions about women's anatomy. The conception that the vulva is life giving, revered and unexploited plays out visually when related to the American flag. A taboo juxtaposition, yes, but I find the visual kinship relevant. Women are still in the margins of American society and laws. Inclusion visually places females in the center. It seeks to promote dialogue about the female body, female rights and our formal education concerning female reproductive systems.



**Title:** *American Symbols*  
**Media:** graphite  
**Dimensions (h x w x l):** 18x12"  
**Sales Price:** \$ 1250

**Conceptual Statement:**

American Symbols explores the emotional conflict I experience in repeated attempts to purge the patriarchal and religious constructs that govern my life and have influenced the lives of American women throughout history. The Oak symbolizes strength, resistance and knowledge and is our national tree. Along with the national flag, here the vulva is elevated to national significance.

# Holly Fischer

## Artist Statement:

My work explores paradoxes inherent in perceptions of femininity: beauty is both an admired asset and a mistrusted superficiality. I am inspired by the dangerous and alluring beauty of carnivorous plants and poisonous underwater creatures. These seductive and deadly forms readily become metaphors for our culture's inherent mistrust of female empowerment and common fears regarding gender fluidity and overt sexuality. My work challenges binary restrictions that create an artificial separation between feminine and masculine qualities. I seek to embrace dualities through the morphing of seemingly incongruous attributes to form new identities that are at once familiar and strange, mysterious and beguiling. I hope this subtle tension between viewer and object will encourage observers to question the nature of their fears and desires and contemplate assumptions regarding beauty, gender, and sexuality.



Title: *Love Triangle*

Media: Alabaster and Soapstone

Dimensions (h x w x l): 16"x6"x4" ; 11"x7"x4" ; 9"x7"x7"

Sales Price: NFS

## Conceptual Statement:

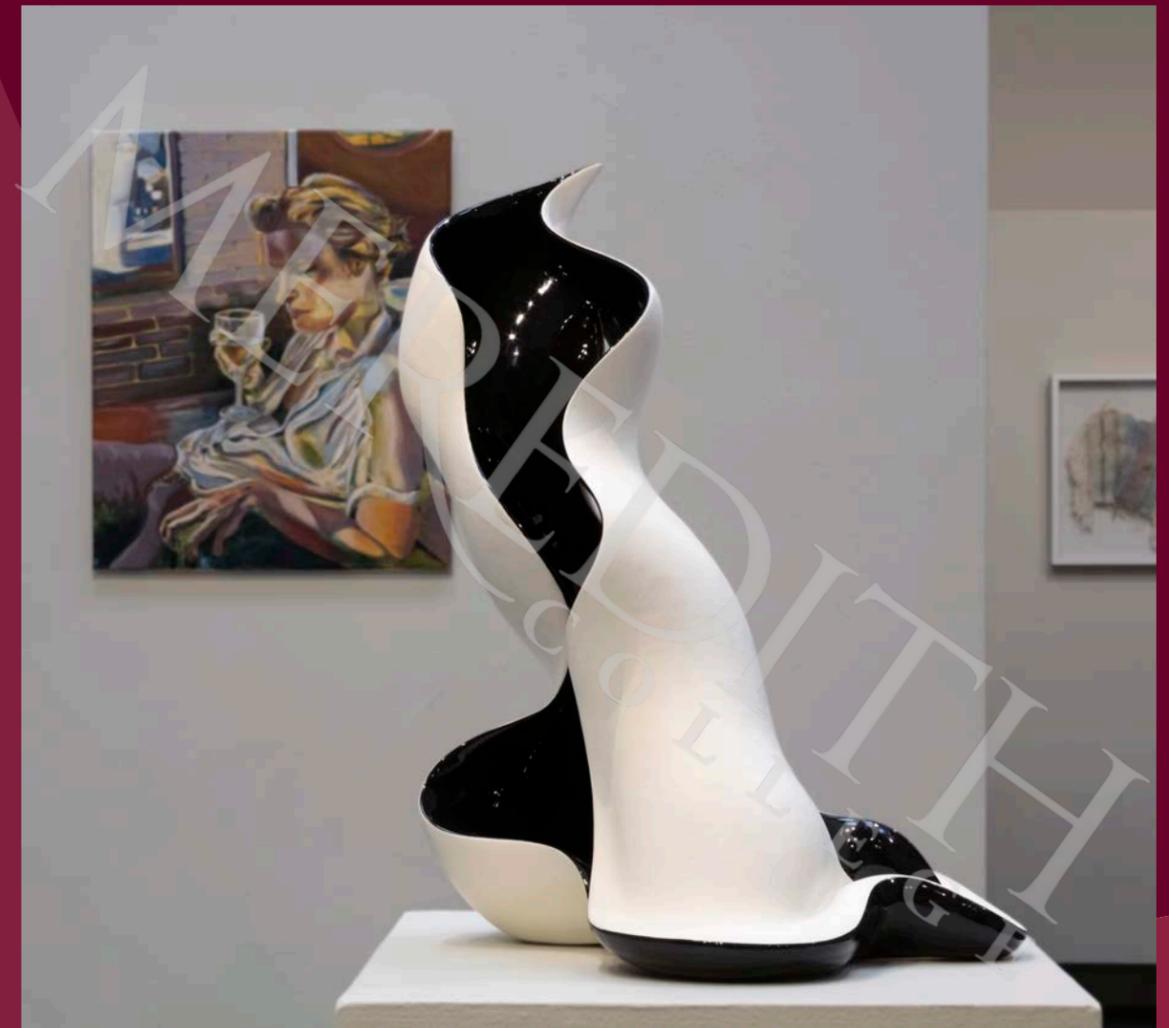
This trio is inspired by the mystical and erotic rituals ascribed to ancient fertility idols. Echoing the transformative process of stone carving, these forms explore a morphing of feminine and masculine anatomy as an expression of the fluidity of gender, sexuality, and love bonds.



**Title:** *Becoming*  
**Media:** Ceramic  
**Dimensions (h x w x l):** 18"x20"x14"  
**Sales Price:** \$ 5,000

**Conceptual Statement:**

In this sculpture, I envision a quest for balance and a reconciliation between what we hold on to and what we release in order to rebirth ourselves. Consciousness is a journey, a perpetual process of becoming.



**Title:** *Bewitch*  
**Media:** Ceramic  
**Dimensions (h x w x l):** 22"x16"x12"  
**Sales Price:** \$ 4,000

**Conceptual Statement:**

Depending on the angle of viewership, this sculpture contains both the nubile maiden and the hooded crone. This duality is a reflection on the beauty paradox, the common cultural belief that the appeal of feminine youth and beauty is irreconcilable with the mistrust and vilification of the aging female form.

# Leah Hathcote

## Artist Statement:

My artistic journey has been unique, but my creativity has been a constant and drives me to remain curious. I have always pursued various interests within art and design, never being satisfied with one strict path. My journey has been fluid, and my curiosity only increases the more I learn about each artistic interest. I have taken courses in many areas of the arts including graphic design, weaving, fibers, ceramics, printmaking, etc. I have also taught myself how to make jewelry, collage, macramé, among other skills. I really do believe that each of these skills has benefited my creativity in different ways and crosses over to the other artistic fields. I also believe it helps me to stay motivated and inspired, and not become creatively stagnant.

While at Meredith College, I majored in Graphic Design, but took a Weaving class one summer. I immediately fell in love with the world of fiber arts. The more I learn about fibers, the more interested I am in pursuing it and exploring what I can do with it. I believe the possibilities are endless when it comes to fibers, and that I am not limited to what I have seen before me. I am constantly inspired by nature and fellow fiber artists. The colors and textures of the materials I use in my work also give me so much inspiration. I also really love to use found materials and secondhand materials in my work. Most of my fibers have been sourced from local thrift shops. It is so inspiring to me that these types of materials had a life before they came into mine, and I think that breathes such meaning and depth into art. I also appreciate that these materials are eco-friendly, affordable, and do not contribute to wasteful production practices. I cannot always source all of my materials this way, but when I am able to, it brings me a great deal of happiness.

One of my main artistic goals is to always have a spirit of curiosity with my work. I desire to deepen my exploration into fiber arts, exploring color, size, and combining different materials and techniques together. My desire is for my work to radiate beauty, and to spark creativity in the viewer. I want them to see my work, pause and be curious about how it was made, what processes and techniques I used, what materials did I use, where did they come from, etc. My desire is that my work would inspire others to create with their own two hands, because I know how valuable and life-giving art and design is.



Title: *You're my innocence*

Media: Weaving

Dimensions (h x w x l): 24" x 1" x 7.25"

Sales Price: \$165.00



**Title:** *Mama Bird*  
**Media:** Mixed Media Weaving  
**Dimensions (h x w x l):** 41" x 0.5" x 15.5"  
**Sales Price:** NFS

**Conceptual Statement:**

This work carries a lot of significance to me as it was the first weaving I completed since giving birth to my daughter Wrenn in September. It symbolizes the beginning of this new chapter in my life - motherhood. It also represents learning how to be a practicing artist as well as a new mother. My desire is to be an example to her and others, showing that children don't take away from your life and passions, but that they are beautiful gifts from God that add so much joy. For the techniques I used, I wanted to keep it fairly simple, so I used a basic weaving pattern and kept the design repetitive. This was a nice change of pace from some of my previous work and felt very appropriate for this stage in my life. I kept the color palette neutral because I wanted to keep the focus for this work on what it symbolized to me. Most of my materials were purchased second hand. To Wrenn - you are my inspiration for this work, and so many more to come. I love you baby bird.



**Title:** *Women and Women First*  
**Media:** Weaving  
**Dimensions (h x w x l):** 16" x 3" x 13"  
**Sales Price:** \$ 125.00

**Conceptual Statement:**

There's something they're not telling us.

# Woody Holliman

## Artist Statement:

For this year's Faculty Exhibition, I've decided to showcase some of the recent work I've done to enhance my classroom teaching. Every instructor has to dig deep to make the more esoteric or technical topics in their discipline fun to learn. In my field of graphic design, that includes some of the technical issues in typography (such as the anatomy, nomenclature, history, categories, and best practices of professional type design). It also includes topics relating to the business of graphic design (such as how to interview clients, create cost estimates, project timelines, creative briefs, legal contracts, change orders, etc.).

Toward that goal, I've recently developed two graphic design games for my students: a typography trivia game called Just My Type & a more advanced role-playing game called The School of Hard Knocks.

Another technique I've used to make my teaching more relevant and impactful is bringing real-world clients/assignments into the classroom. To document that process, I'm including here a recent logo/branding project from my Circus Design Studio course. The project itself might seem incredibly simple—creating a logo for a biotech company that evokes the letter Q—but it wasn't so easy to figure out how to make that simple logo communicate the complex nature of their scientific discoveries.



Title: *Letter Q Logos (A Real-World Client Project)*

Media: Poster

Dimensions: 36" x 24"

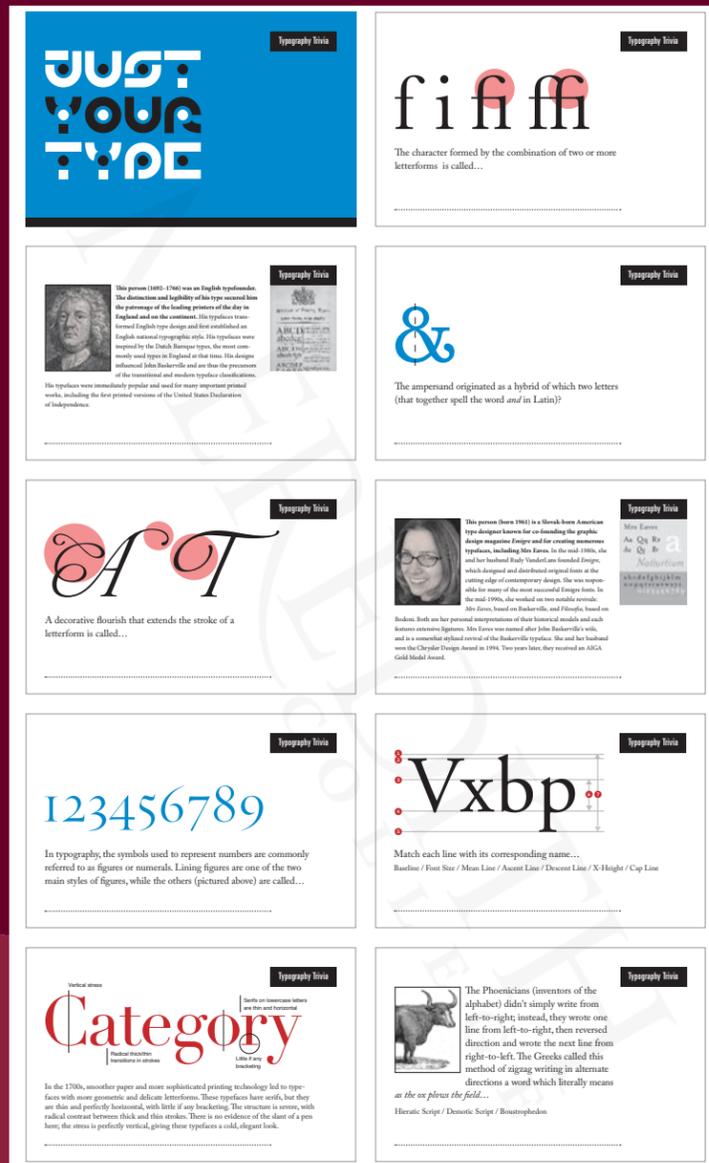
Sales Price: NFS

## Conceptual Statement:

Meredith College's Circus Design Studio course, ART 400, is a working in-house graphic design studio managed and staffed by advanced graphic design majors and a full-time faculty member. When teaching this course, I often bring my own freelance clients/projects into the classroom (e.g., Qatch Technologies) so students can appreciate the challenges and rewards of real-world assignments.

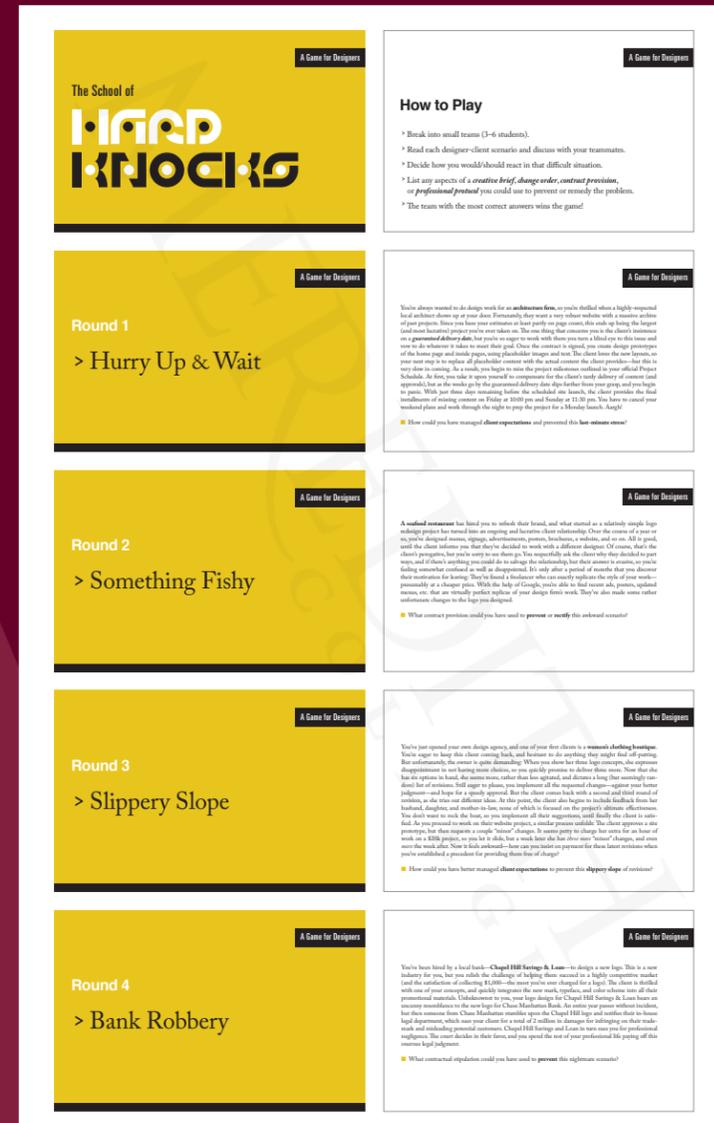
The type of logo pictured here—known as a Letterform Mark—is just one of several types of logo we study (there are also Word Marks, Pictorial Marks, Abstract Marks, Emblems, and Characters), but it's one of the most common assignments a professional logo designer will face, so it's important for our students to try their hands at it.

Qatch Technologies is a biotech startup with a unique approach to testing blood samples for disease. This approach uses cutting-edge nanotechnology and electrical currents to catch/harvest data; it also capitalizes on a scientific variable called the Q Factor. Hence the name Qatch, a deliberate misspelling which makes the company name more distinctive and memorable. The logo concepts pictured here were designed to evoke biological cells, droplets, crystals, voltage, magnifying glasses, microscopes, data, and targets—while also mimicking the letter Q.



**Title: Just My Type (A Typography Trivia Game)**  
**Media: Poster**  
**Dimensions: 36x 24"**  
**Sales Price: NFS**

**Conceptual Statement:**  
 I recently developed a Typography Trivia Game called Just My Type which includes 200+ questions on the anatomy, nomenclature, history, categories, and best practices of professional typography. This was my attempt to make the technical details of typography more fun and accessible for my design students, and the game is now a key component of my Beginning and Advanced Typography courses, ART 242 & 345. I've also shared this game with members of the Raleigh chapter of AIGA (American Institute of Graphic Arts) who put their design knowledge to the test as they competed for the coveted Golden Ampersand Award for excellence in typography.



**Title: The School of Hard Knocks (A Role-Playing Game for Designers)**  
**Media: Poster**  
**Dimensions: 36" x 24"**  
**Sales Price: NFS**

**Conceptual Statement:**  
 This game presents a variety of difficult designer/client scenarios and challenges students to figure out how they could have prevented or remedied those conflicts. The premise of this game is that it's only a slight exaggeration to say there are no bad clients, only clients turned into bad clients by bad designers. Describe almost any nightmare scenario with a so-called bad client, and a veteran designer can explain how a tighter creative brief, an additional contract provision, proper use of a change order, or adherence to some other standard business protocol would effectively prevent or resolve that issue. The School of Hard Knocks was my attempt to make the technical details of design contracts and professional protocols more engaging and relevant, and the game has become now an integral part of my Professional Practices course, ART 491. I've also shared this game with my professional colleagues at the annual SECAC Conference for Art & Design Educators.

# Emily Howard

## Artist Statement:

The common themes that are evident in all cultures and histories are how we both remember and navigate the present and future. My work integrates themes of memory, traditions and history. These rituals are dominant concepts that are drawn from the imaginary, nature and the repetitive actions of the mundane. Sources such as tales, myths and other texts are often my starting point. Patterns that can also be seen in our natural world and everyday life can remind us of the importance in monotony.

Textiles carry many links to the past and are often associated with memories and history, while also fueling industry and technology. Representative of women's work, repetitious techniques like embroidery, quilting, weaving and felting create comfort for both the maker and the viewer. The works are meant to create a mantra comparing and contrasting the handmade and the readymade.



**Conceptual Statement:** Women's history is often entangled with textiles, which have many connections to text and stories. This work specifically references motherhood and women's bodies by way of an old wife's tale that predicts the baby's gender by dangling a needle on a thread over a pregnant woman's stomach. Motherhood is the subject of many stereotypes that are synonymous with textiles and women's work. The materials in this piece reflect both traditional women's and men's work including both fiber and found metal objects.

**Title:** *Old Wives' Tale*  
**Media:** Hand-dyed, Natural Fiber with Weaving, Embroidery, Felting and Found objects  
**Dimensions (h x w x l):** 7' x 42" x 42"  
**Sales Price:** \$ 750.00



**Title:** *Weighing Me Down*

**Media:** Weaving, felting and found objects

**Dimensions (h x w x l):** 7' x 2" x 34"

**Sales Price:** \$ 750.00

\*Artwork pictured on page 30

**Conceptual Statement:**

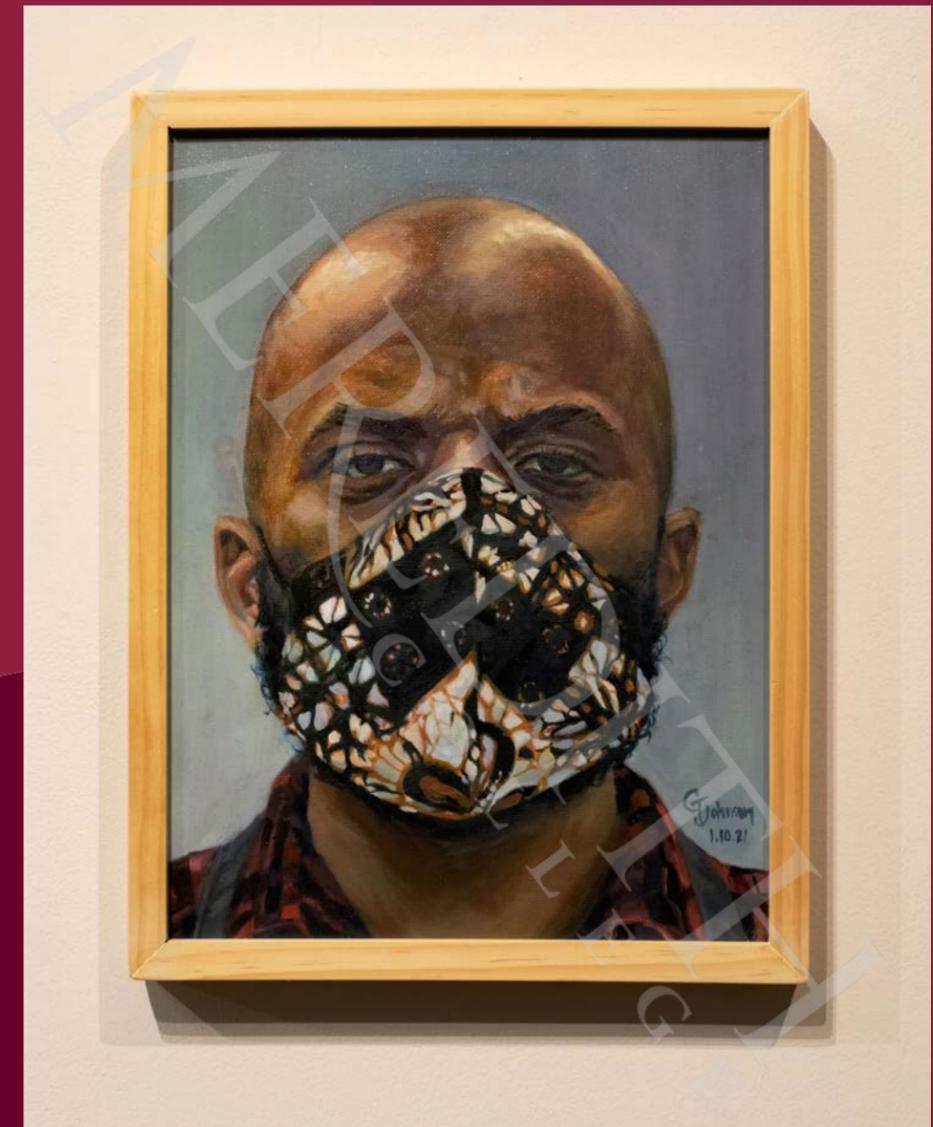
This mixed-media sculpture is the result of researching the history of weaving and women's work. While the conception of this piece was pre-pandemic, the concept was amplified during the pandemic. The found, felted objects are weighing down the metal-framed weaving representative of all of the daily repetitions that can be both comforting and dispiriting. The materials in the artwork are a combination of found objects, personal textiles that have been deconstructed and hand-dyed natural fibers. The soft fiber materials are juxtaposed against the more rigid found metal objects.

# Cameron Johnson

## Artist Statement:

As a student of God's creation, studying that which already exists is a source of inspiration for my creative process. As an artist, the subjects within my work change, but at the core is a depiction of the family dynamic and the effect it can have on an individual and community. I am intrigued by the priorities society and religion place on family and personal relationships. My own family gave me a strong foundation, provided room to grow, and supported me through life's most critical decisions. Indirectly, that support is what led me to art and continues to encourage my creativity.

In my most recent work, I wrestle with the social unrest that is prevalent in our society while comparing historical and current events. Popular symbols are used to convey a sense of identity, as well as, various emotions such as pride, fear and frustration. I begin each piece with an emphasis on line and shape, which provide the bone structure. Many layers are then added in a responsive manner, as I work to create conceptual and visual depth. Making adjustments on the canvas enables me to remain loose and to approach the painting as a process, not a product.



Title: *Untitled*

Media: Oil

Dimensions (h x w x l): 11 x 14

Sales Price: \$ 600



**Title:** *Systems and Symbols 1 (diptych)*  
**Media:** Mixed Media  
**Dimensions (h x w x l):** 15 x 22; 15x 22  
**Sales Price:** \$ 600; Can be Sold Separately

**Conceptual Statement:**  
This series keeps the conversation going regarding the value of life for people of color. Let us not forget the disregard for humanity and the lasting pain that we experience from events of the past and present.



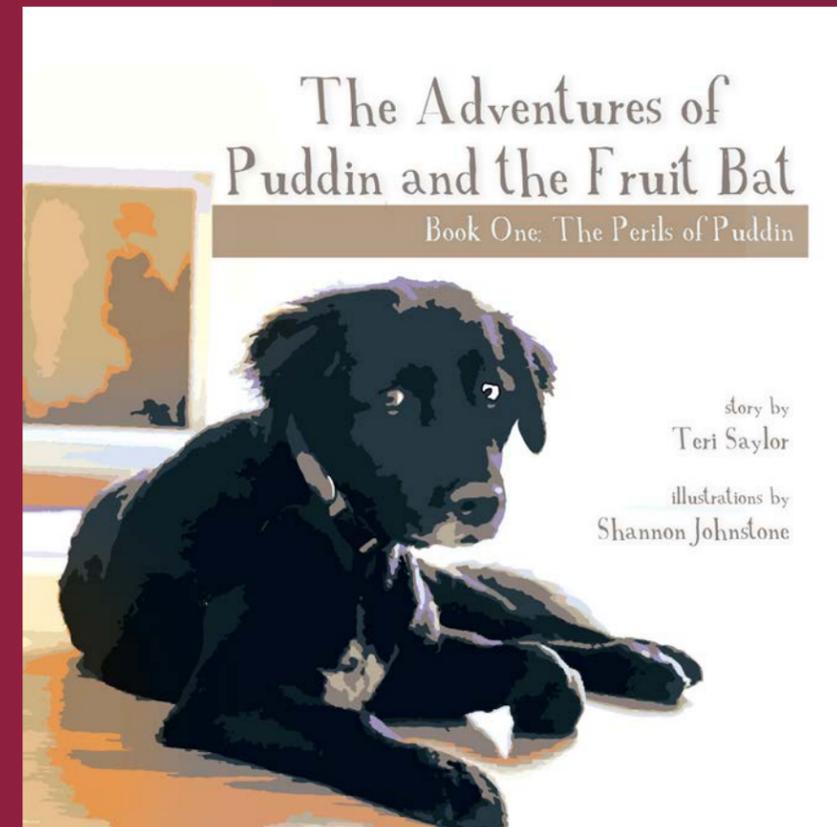
**Title:** *Systems and Symbols 2*  
**Media:** Mixed Media  
**Dimensions (h x w x l):** 15 x 22  
**Sales Price:** \$300

# Shannon Johnstone

## Artist Statement:

As an artist, I create work that examines the balance between absence and presence. I am particularly interested in themes that reclaim what has been discarded, and make visible that which is hidden. Over the last fifteen years, I have explored these topics through different photographic series that use a variety of subject matter including off-key family portraits (Silent Home), atmospheric landscapes (Summer and Winter Stories), shadows vignette (Milkbones), and more recently animal overpopulation (Breeding Ignorance, Landfill Dogs, The NC Rural Shelter Project, and Stardust and Ashes). The Adventures of Puddin and the Fruit Bat is a welcomed collaborative project with writer Teri Saylor. It was developed during the 2020 pandemic in an effort to connect, as well as bring joy and light in an otherwise dark time.

Teri Saylor is an independent journalist and communication professional in Raleigh, with more than 25 years of experience in journalism, public affairs, and nonprofit management. She holds a Bachelor of Arts degree in English and Communications from North Carolina State University and has studied documentary arts at the Center for Documentary Studies in Durham. The Adventures of Puddin and the Fruit Bat: Book One, The Perils of Puddin is her first book.



Title: *The Adventures of Puddin and the Fruit Bat: Book One, The Perils of Puddin*  
Media: Children's book, softcover, 78 pages, printed on 80# paper via Blurb  
Sales Price: \$22

## Conceptual Statement:

"The Adventures of Puddin and the Fruit Bat" is written by Teri Saylor, and illustrated by Shannon Johnstone. This is the first volume in a story that follows an unlikely kinship between three very different characters who live together; Puddin, a big, old, heavy dog with lots of shaggy fur; Rotten, a bossy cat; and Stella, a small, energetic puppy who is a newcomer to the household. The powers of the universe have brought Puddin, Stella, and Rotten together, and together they find themselves in a variety of adventures. One of these lovable animals has a special superpower. In "Book One, The Perils of Puddin", readers are introduced to each character, and are taken through Puddin's emotional journey as a new puppy, Stella Fruit Bat, is brought into his and Rotten's life. As the story unfolds, Puddin takes drastic measures that nearly end in catastrophe. Ultimately, kindness (and one of the character's superpowers) save the day. On the surface, the book chronicles the lives and escapades of three pets. However, the message behind this story is finding one's place in life while celebrating individuality, acceptance, patience, civic duty, and home.



**Title:** *Rotten Mischief*  
**Media:** Archival Inkjet Print  
**Dimensions (h x w x l):** 18.5" x 24"  
**Sales Price:** \$ 50

**Conceptual Statement:**

This illustration accompanies pages 30–31. The text on those pages read: "Rotten followed Puddin into the yard."



**Title:** *Puddin Walks Through the Gate*  
**Media:** Archival Inkjet Print  
**Dimensions (h x w x l):** 18.5" x 24"  
**Sales Price:** \$ 50

**Conceptual Statement:**

This illustration accompanies pages 30–31. The text on those pages read: "The latch moved and the gate swung open wide. Puddin headed out into the dark forest behind his house."



**Title:** *Puddin Before the Fall*  
**Media:** Archival Inkjet Print  
**Dimensions (h x w x l):** 18.5" x 24"  
**Sales Price:** \$ 50

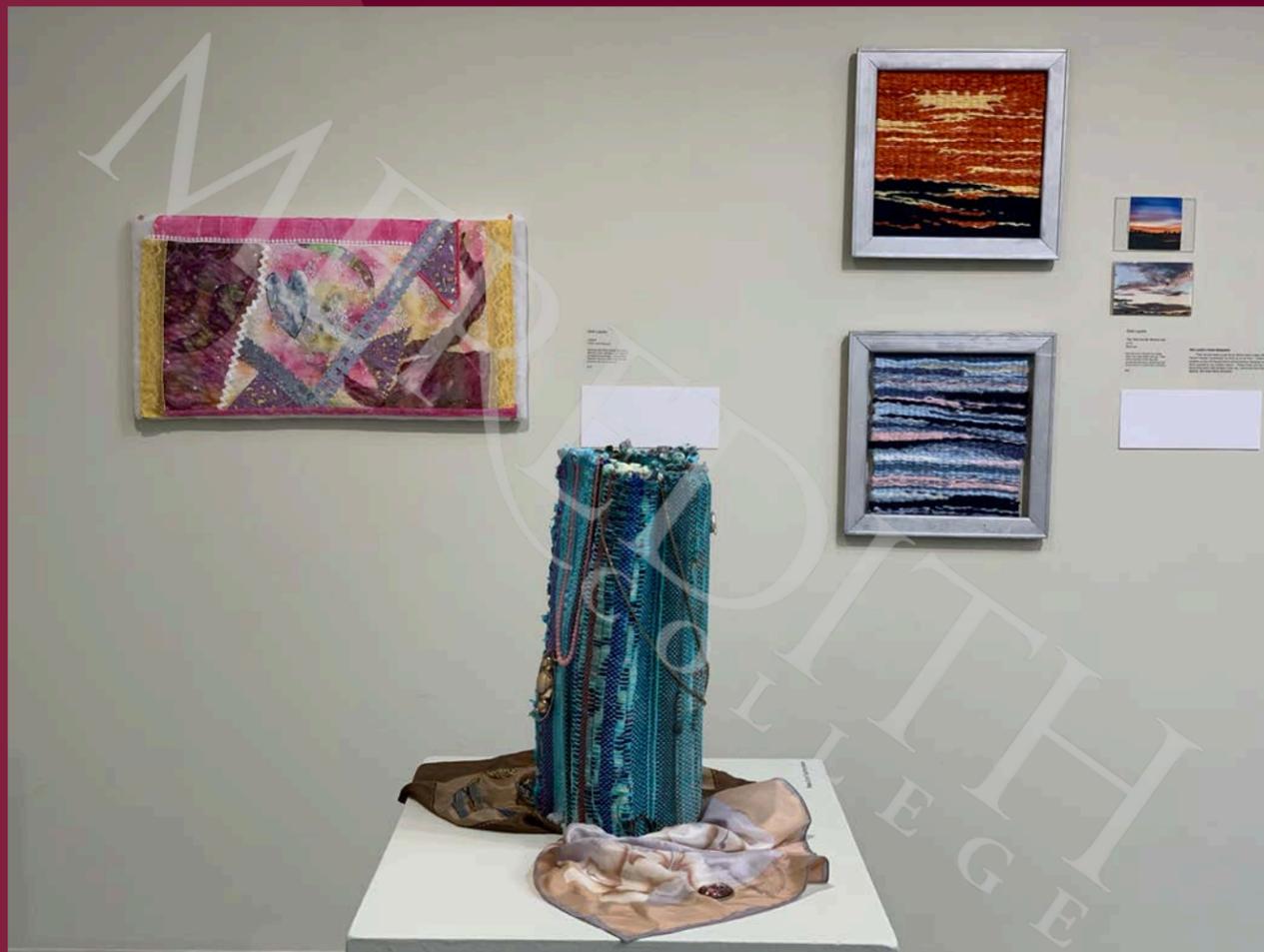
**Conceptual Statement:**

This illustration accompanies pages 38–39. The text on those pages read: "Soon, Puddin got tired. In the dark, he found a soft pile of leaves to rest on. But when he stepped on it, the leaves gave way and he fell into a deep hole and hurt his back leg. He whimpered when he tried to stand up."

# Deb Laube

## Artist Statement:

Fiber art has been a part of my life for many years, although I haven't always considered my work as an art form. However, in my position as the Art Department's Administrative Assistant my eyes were opened to my creative nature. These works are the result of observing colors and shapes in the sky, memories from found objects, and dyed fabric remnants.



Title: *The View Out My Window (set of 2)*  
Media: Weavings  
Dimensions (h x w x l): 1.25 x 12 x 12; 1.25 x 12 x 12  
Sales Price: NFS

## Conceptual Statement:

We look out a window on a daily basis, but may never look up. I take many pictures of the sky and wondered what they would look like woven and in a frame like a window.



**Title:** *Layers*  
**Media:** Fibers (wall hanging)  
**Dimensions (h x w x l):** 14.75 x 29 x .25  
**Sales Price:** NFS

**Conceptual Statement:**

Working with fibers generates many different sizes, shapes, and colors of miscellaneous pieces. Using them together can be a challenge but the outcome can be surprising.



**Title:** *M.I.L.*  
**Media:** Fibers (sculpture)  
**Dimensions (h x w x l):** 14 x 6.5 x 6.5  
**Sales Price:** \$NFS

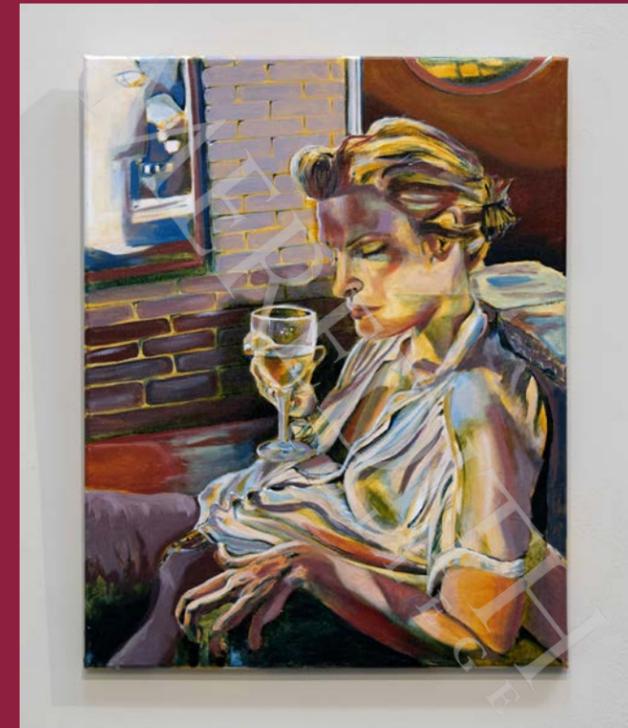
**Conceptual Statement:**

My mother holds a special place in my heart. While emptying the homestead of its many treasures, I found a stash of scarves my mother wore. Some weren't ones I would wear, but I couldn't just toss them out. They are used in my first double weave fiber sculpture.

# Kate Loughlin

## Artist Statement:

I deeply appreciate the opportunity to express and reflect my personal experiences into the pieces I develop. The messages present in my paintings typically come to me in my dreams or daily musings that occur in my most relaxed state. As I evolve and grow as a person and understand new things, I am thinking about how to find a way to convey that experience into a work of art. This habitually gives my work an ethereal and dreamlike feel. Visually, I enjoy using bold color and high contrast with a strong light source to emphasize these themes.



Title: *Ali Cat*  
Media: Oil on Canvas  
Dimensions (h x w x l): 16 x 20"  
Sales Price: NFS



Title: *Lucy & Sin*  
Media: Oil on Canvas  
Dimensions (h x w x l): 24 x 24"  
Sales Price: \$ 500

# Dana Lovelace

## Artist Statement:

At its heart and soul, my work is about discovering the poetic voice within myself, the passions that bring me to life, and then finding out how to bring this 'aliveness' into the word spaces that I create. I am driven by my passion for words and have become obsessed with how we see them. My typographic landscapes and altered books uncover the potential that words have to be transformed into meaningful forms and objects that command space.

Altering the structure of a book's pages allows me to explore the power of the book as a medium for communicating messages and expression. Engaging the letters, words, and lines within a new context allows me to transform words into objects that tell stories and create spaces. The interplay of rhythm, structure, overlap, and texture within the space affects our sensibilities and calls us to respond to the beauty of its structure and form.

Through the process of envisioning words – of truly seeing inside them and discovering their potential to communicate, we are able to dwell in-between their small spaces. These are the spaces where a conversation occurs and an energy is visible. Words hold voice, and they influence meaning, mood, and interpretation; and when we envision their ability to command space, we are truly, as I like to refer to it, "in their presence."



Title: *a ray of hope*

Media: altered book, mixed media

Dimensions (h x w x l): 9.375 in x 21.375 in x 1 in

Sales Price:\$ NFS



**Title:** *take her*  
**Media:** altered book, mixed media  
**Dimensions (h x w x l):** 9.375 in x 21.375 in x 1 in  
**Sales Price:** \$ NFS



**Title:** *draw us near*  
**Media:** altered book, mixed media  
**Dimensions (h x w x l):** 9.375 in x 21.375 in x 1 in  
**Sales Price:** \$ NFS

# Taylor McGee

## Artist Statement:

I create woven forms full of color and texture both on and off the loom. Traditional textile processes of natural dyeing, weaving, and stitching are a meditative language that allow me to express relationships between themes of female sexuality, my faith, and nature. I am inspired by the connection of weaving to women's work and the ways both textiles and women have been historically misunderstood and undervalued. My work boldly embraces its nature with raw and joyful energy, revealing the complexity, strength, and value beneath the surface.



*Title: Cocoon*

**Media:** Double-weave with cotton, wool, silk, twine, raffia, natural dyes, embroidery thread, and poly-fil

**Dimensions (h x w x l):** 2" h x 14" w x 18" l

**Sales Price:** \$200

# Jane Terry

## Artist Statement:

My work explores personal myths and truths that emerge from memories encountered in daily living. The images that I produce result from a blending of spontaneity, chance, and intervention. I seek to parallel the experience of memory through the inherent qualities of photography and video as time-based media. I am drawn to old family photographs and artifacts that have somehow taken on a life of their own in a shadowy in-between world. Memories surface with certain physical traces left behind that continue to haunt and inform. I hope to convey abstractions from the personal journey that is life and evoke a sense of its infinite mystery.



**Title:** *Imaginary Friend*

**Media:** Archival inkjet print

**Dimensions (h x w x l):** 18 x 24 inches

**Sales Price:** \$500



**Title:** *Anonymous*

**Media:** Archival inkjet print

**Dimensions (h x w x l):** 18 x 24 inches

**Sales Price:** \$500



**Title:** *Searching for Marstella*

**Media:** Single-channel video, continuous loop

**Dimensions (h x w x l):** Approximately 4 x 7 ft.

**Sales Price:** \$ NFS

Website: [www.meredith.edu/gallery](http://www.meredith.edu/gallery)

Email: [gallery@meredith.edu](mailto:gallery@meredith.edu)

Phone Number: 919.760.8414

**Credits:**

Graphic Design: Carmen Schoolcraft

Photography: Ana Rameriz

The Gallery would like to thank Bill Brown, Eric Leary, Kaitlin Toxey, and the rest of the Meredith Events team for their support and guidance to make online gallery events successful.

