



## **Artist Statement**

### **Jeri Nichols-Park**

Having experimented with many media, techniques, and materials, my art has continued to evolve over many years. My “go-to” tool has always been pencil, easy to use, easy to erase, easy to make changes. Always my work starts out as an idea translated into a sketch, and then it goes from there – could be watercolor, pastel, pen and ink, or a combination, and I have done many drawings, portraits, paintings, and prints over many years. But more recently I find myself creating unique fabrics by hand-painting silk, dyeing, printing, and weaving. Some end up as wall pieces, but more often than not they become a jacket, hat, skirt, scarf, or a blouse. I have designed apparel professionally for many years, but now feel like I am taking it to the next level by creating the fabrics they are made from. I see my one-of-a-kind garments as an art unto themselves...another artistic expression of myself.

Rarely does a day go by when I am not thinking about what I will do next, as I am always inspired by medium I will use. When I am drawing, painting, or weaving, I become totally immersed in my work, allowing my emotions and subconscious mind to direct the process. At the start of a project I have an idea of what I mean to create and set about the task with intention, but I find when I let my “inner artist” take over the end result is almost always so much better than what I envisioned.

I believe that art is as unique as the artist, the expression of each individual’s unique experiences and emotions. Over the years I have finally learned that it’s fruitless and self-destructive to compare my art to others; I am where I need to be, on my own path, as we all are. I create and work at my own pace and believe that true creativity cannot be forced. I want my work to be recognizable as “mine”; that viewers will know by the style, techniques, and subject matter that I am the artist. More than that I want people to know that my work is genuine, that it was well thought out, and is a true expression of me.

	<u>Title</u>	<u>Media</u>	<u>Original format</u>
<b>Figure 1:</b>	Whitebird	Fibers	Embroidery Project: tie dyed discharged fabric with hand-cut stamped black birds, hand embroidered white bird, cotton fabric and thread, 19"x39"
<b>Figure 2:</b>	Fireman Motif Pajamas	Fibers	Screen Printed Yardage: little boy's pajamas sewn from fireman motif screen printed, hand dyed cotton fabric
<b>Figure 3:</b>	Fireman Motif Pajamas, Detail	Fibers	Screen Printed Yardage: little boy's pajamas sewn from fireman motif screen printed, hand dyed cotton fabric
<b>Figure 4:</b>	Amaryllis	Fibers	Silk Painting: early experimentation, wall hanging, 14"x14"
<b>Figure 5:</b>	My Dream Inspired Breakfast	Fibers	Silk Painting: early experimentation, wall hanging, 22"x22"
<b>Figure 6:</b>	Shades of Fuchsia, Pink, and Purple	Fibers	Silk Scarf: habotai silk, hand dyed and painted, 44"x44"
<b>Figure 7:</b>	Stenciled Flower	Fibers	Silk Scarf: habotai silk, stenciled, hand dyed and painted, 44"x44"
<b>Figure 8:</b>	Red, White, and Black Grid	Fibers	Silk Scarf: habotai silk, hand dyed and painted, discharged, 44"x44"
<b>Figure 9:</b>	First Woven Twill Yardage, Set-Up	Fibers	Plaid Woven Twill: preparing the warp, cream, multi-hued grey and hand dyed red wool, 36"x72"
<b>Figure 10:</b>	First Woven Twill Yardage, Set-Up	Fibers	Plaid Woven Twill: preparing the warp, cream, multi-hued grey and hand dyed red wool, 36"x72"

<b>Figure 11:</b>	First Woven Twill Yardage, In-Progress	Fibers	Plaid Woven Twill: multi-hued grey and hand dyed red wool, 36"x72"
<b>Figure 12:</b>	First Woven Twill Yardage, Completed	Fibers	Plaid Woven Twill: multi-hued grey and hand dyed red wool, 36"x72"
<b>Figure 13:</b>	Whimsy Plaid Jacket	Fibers	Short jacket made from the plaid woven twill yardage with coordinating grey wool fabric, pictured with hand-painted silk scarf
<b>Figure 14:</b>	Woven Dornick Pattern Made Into A Wrap Skirt	Fibers	Plaid yardage: Teal, Black, Navy and white multi-fiber yarns, 22"x45"
<b>Figure 15:</b>	Woven Dornick Pattern, Detail	Fibers	Plaid yardage: Teal, Black, Navy and white multi-fiber yarns, 22"x45"
<b>Figure 16:</b>	First Double Weave Yardage, Set-Up	Fibers	Preparing the warp, multi-colored wool, 36"x72"
<b>Figure 17:</b>	First Double Weave Yardage, Set-Up	Fibers	Preparing the warp, multi-colored wool, 36"x72"
<b>Figure 18:</b>	First Double Weave Yardage, Finished	Fibers	Completed yardage, multi-colored wool, 36"x72"
<b>Figure 19:</b>	First Double Weave Yardage, Close-Up	Fibers	Multi-colored wool, 36"x72"
<b>Figure 20:</b>	First Double Weave Yardage, Pillow	Fibers	Multi-colored wool, 36"x72"
<b>Figure 21:</b>	Road to Shamballa	Fibers	Tapestry woven with multi-colored yarns of alpaca, angora, and wool; embellishments with large purple, small clear and white crystals; mounted on stretched purple fabric, 19"x46"

<b>Figure 22:</b>	Building a Silk Stretcher Frame, Page 1	Fibers	Tools, eyelets, elastic cording, silk, safety pins, wooden adjustable stretcher, 72"x26
<b>Figure 23:</b>	Building a Silk Stretcher Frame, Page 2	Fibers	Tools, eyelets, elastic cording, silk, safety pins, wooden adjustable stretcher, 72"x26
<b>Figure 24:</b>	Home-Steaming Hand-Painted Silk, Page 1	Fibers	painted silk and cotton fabric
<b>Figure 25:</b>	Home-Steaming Hand-Painted Silk, Page 2	Fibers	painted silk and cotton fabric
<b>Figure 26:</b>	Images From Capstone Gallery Show	Fibers	various fiber projects; April, 23-27, 2014
<b>Figure 27:</b>	Review of Mark Newport	word document	
<b>Figure 28:</b>	Review of Sara Rockinger	word document	
<b>Figure 29:</b>	Review of Carol Shinn	word document	
<b>Figure 30:</b>	Review of Global Village Museum	word document	



Figure 1: Whitebird



Figure 2: Fireman Motif Pajamas

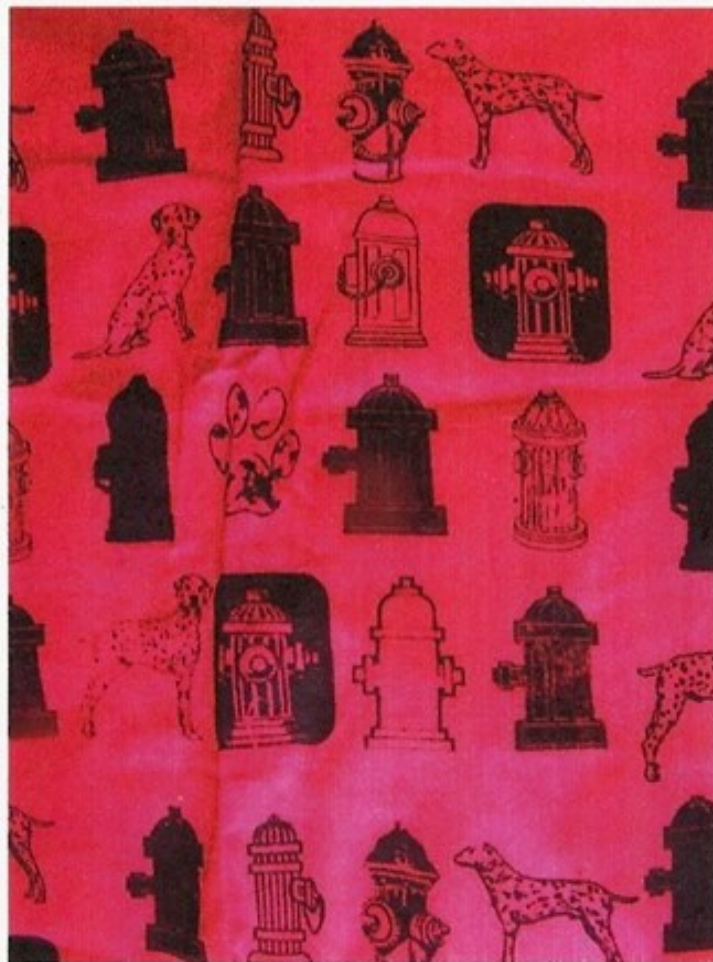


Figure 3: Fireman Motif Pajamas, Detail





Figure 4: Amaryllis



Figure 5: My Dream Inspired Breakfast



**Figure 6: Shades of Fuchsia, Pink, and Purple**



Figure 7: Stenciled Flower



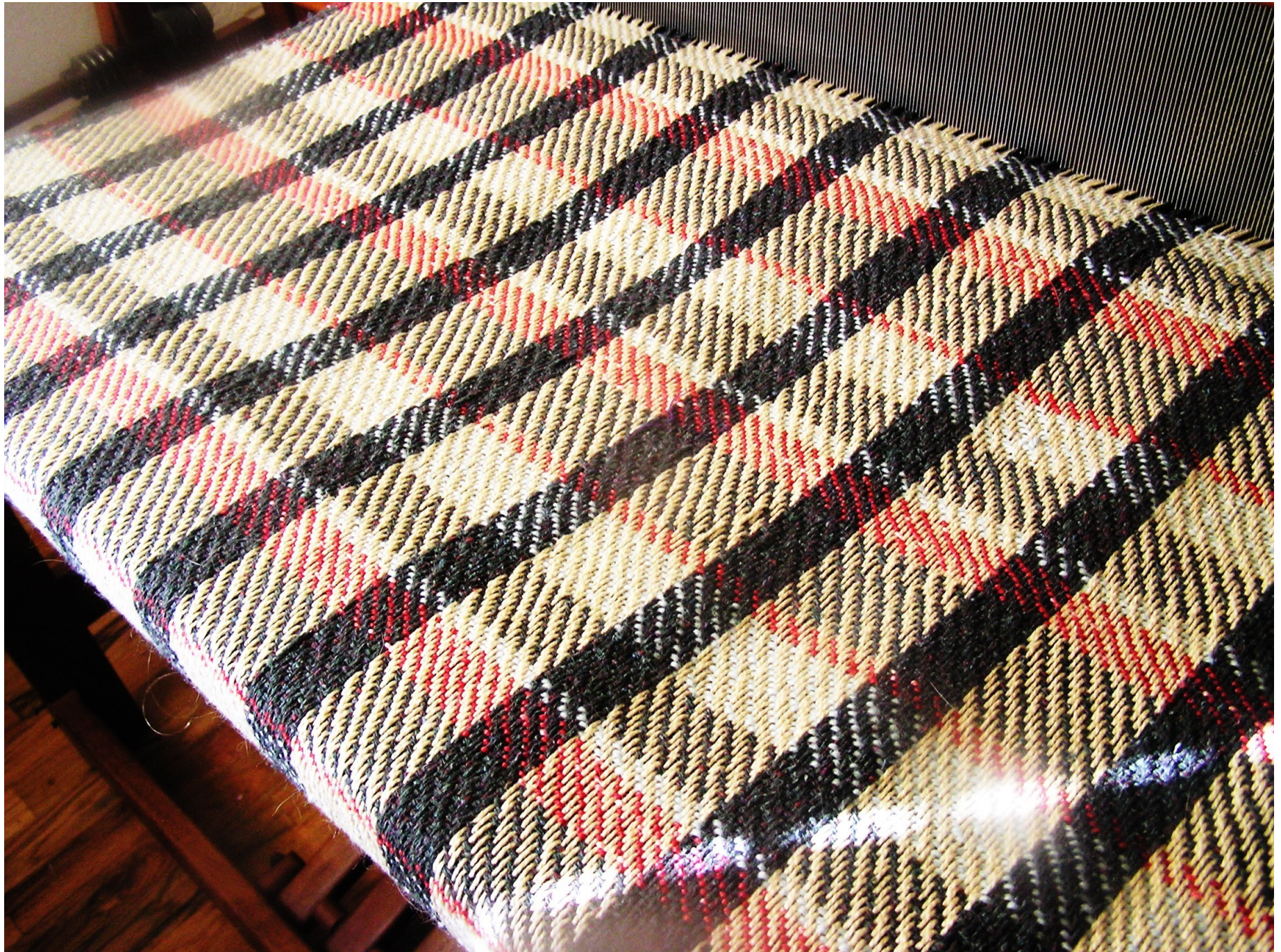
**Figure 8: Red, White, and Black Grid**



Figure 9: First Woven Twill Yardage, Set-Up



**Figure 10: First Woven Twill Yardage, Set-Up**



**Figure 11: First Woven Twill Yardage, In-Progress**





**Figure 12: First Woven Twill Yardage, Completed**



**Figure 13: Whimsy Plaid Jacket**



**Figure 14: Woven Dornick Pattern Made Into A Wrap Skirt**



**Figure 15: Woven Dornick Pattern, Detail**



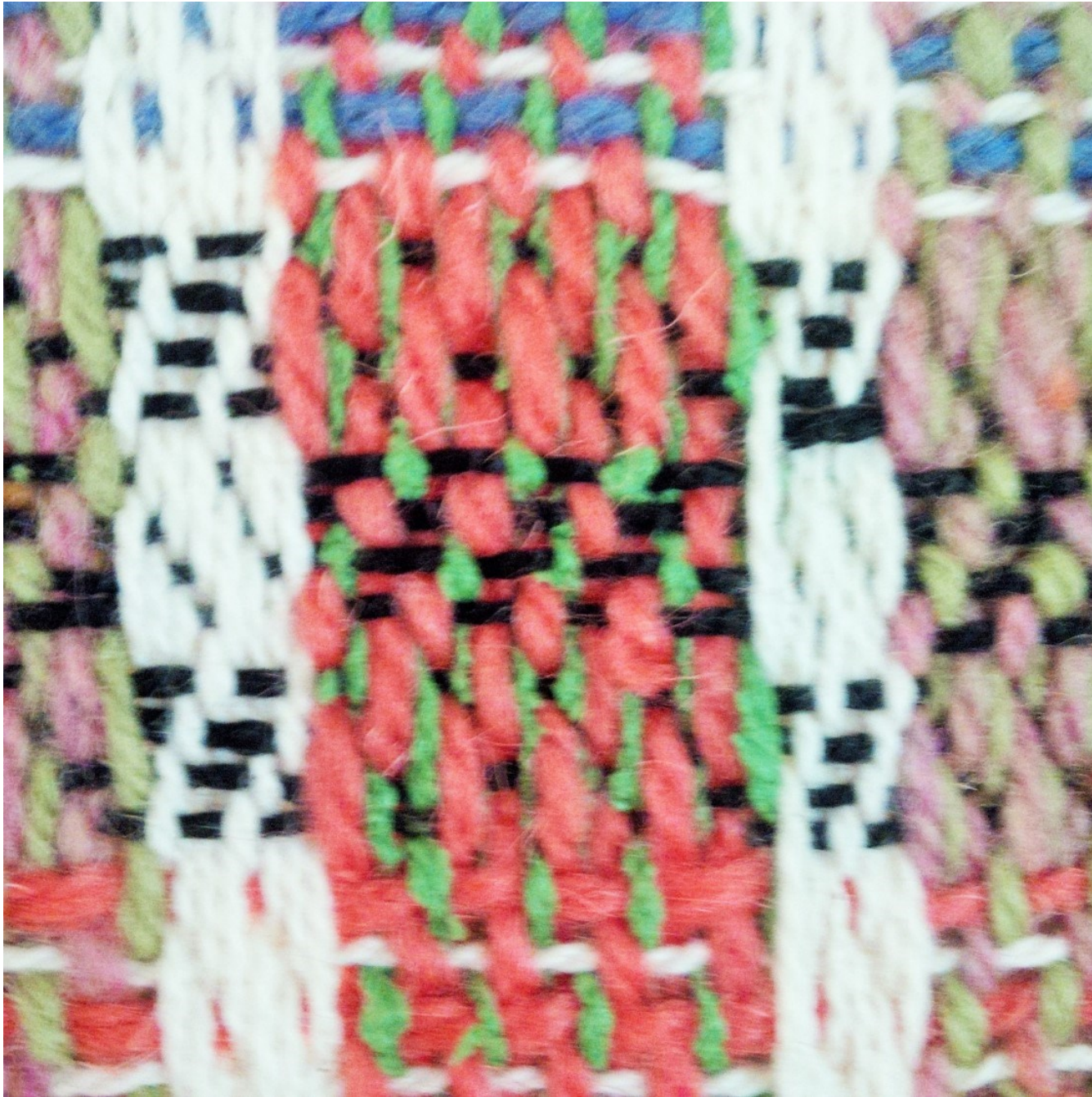
**Figure 16: First Double Weave Yardage, Set-Up**



**Figure 17: First Double Weave Yardage, Set-Up**



**Figure 18: First Double Weave Yardage, Finished**



**Figure 19: First Double Weave Yardage, Close-Up**





**Figure 20: First Double Weave Yardage, Pillow**



Figure 21: Road to Shamballa



The tools: hammer, Philips screwdriver, small eyelet screws, elastic cording, 1" safety pins



Wooden adjustable frames; 72" x 26



Screwing in the eyelets 8-10" apart.

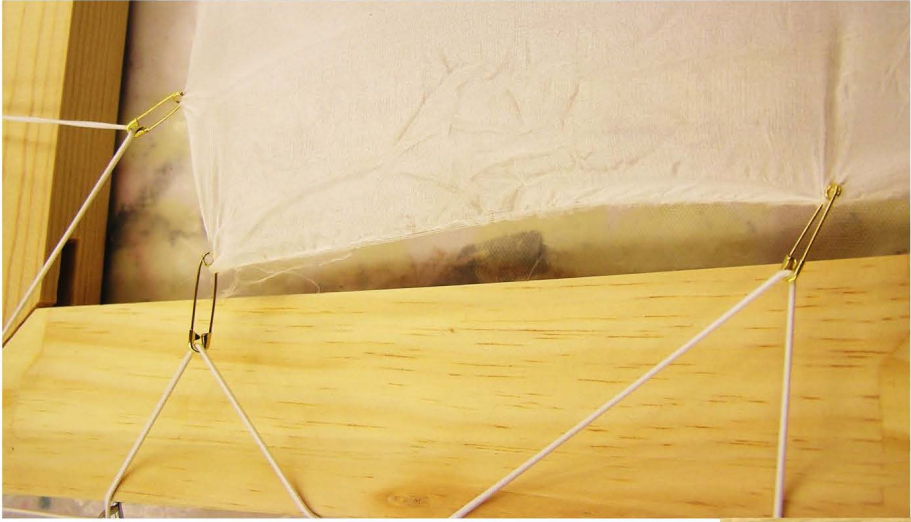


Assembling the frame and stringing the elastic cording through the eyelets



Stretching the silk on the frame with safety pins attached to the cording and the silk.

**Figure 22: Building a Silk Stretcher Frame, Page 1**



Close-up of the silk being stretched

Stretching the silk on the frame with safety pins attached to the cording and the silk. The cording goes all the way to the bottom frame.



Figure 23: Building a Silk Stretcher Frame, Page 2



Finished painted silk, ready to steam



Laid on top of cotton fabric



Rolling the silk inside the cotton



Completely rolled inside the cotton,  
no silk on silk contact

**Figure 24: Home-Steamming Hand-Painted Silk, Page 1**



The rolled up silk on top of aluminum foil, and then sealed tightly at both ends.



The foil rolled in tight coil.

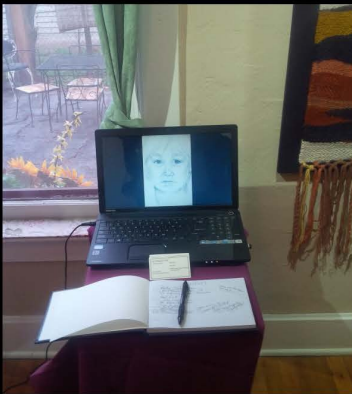
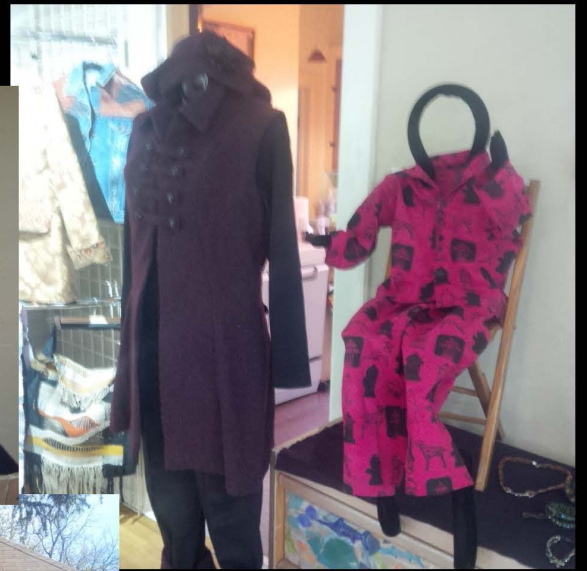


Double boiler with ramekins used to keep the fabric off the bottom.



The coil lid on top of the ramekins, water almost to top of cups. Top securely on pot.

**Figure 25: Home-Steamming Hand-Painted Silk, Page 2**



*Screen Door Studio*



Figure 26: Images From Capstone Gallery Show

## **MARK NEWPORT**

### **Artist Talk, UCA Gallery, February 9, 2014**

Mark Newport is a fibers artist and Artist-in-Residence at Cranbrook Academy of art in Bloomfield Hills, Michigan. He visited Fort Collins to speak at the UCA Gallery exhibit, *Innovators and Legends* on February 3, but prior to his talk he honored us with a visit to our classroom to give us a workshop on beading. He also showed us slides of incredible embellished costumes from all over the world. It was a lot of fun and very enlightening to learn new beading techniques that I'm sure I will use in future projects.

His gallery talk was very interesting; I enjoyed getting to know some of his background and see two of his "sculptures", Sweaterman and Batman. He talked of how his knit superheroes came to be – that they are the combination of masculinity, representing either the dad that every boy wants to have, or the man every boy wants to be...and femininity, representing the knitting done by his mother that was a comforting thing to him as a child. He also talked a bit of the dichotomy of masculine figures, representing strength and protection, created in such feminine-seeming media. One of his purposes in creating his knit superheroes was to bring about an adult understanding of protection, masculinity, and heroism.

Although he was there to speak primarily about his own creations and philosophy, he had many observation and comments about the other fiber artists and works included in the exhibit.



## SARA ROCKINGER

Artist Talk, UCA Gallery, February 26, 2014

Of all the artist talks this year I enjoyed Colorado artist, Sara Rockinger's the most. Perhaps it's because I relate to her work, though she is much further along on her path than I. Her work incorporating art, design, and incredible seamstress skills was nothing short of amazing. The piece exhibited at the *Innovators and Legends* show at the UCA is called "*This Land*". It is a larger than life "coat" made of layers of silk and cotton. It is free-hand machine embroidered with images depicting the history of US immigration. For me, as a designer and an artist the work was inspiring and compelling. Sara talked a bit about her experiences and her motivations, explaining her creative process.

Other works shown on her slides were equally intriguing. I especially liked the installation called "*In/Visible*", 50 life-size hand-made figures of silk and cotton hung throughout the gallery, with their shadow projected on the wall. When I researched Sara I saw that she does many garment-type pieces and embroidered wall pieces as well. Another favorite is "*Dance the Night Away*", which also incorporates some delicate hand painting. I am inspired by her work and would like to research her more.



## **CAROL SHINN**

### **Artist Talk, UCA Gallery, February 26, 2014**

I was enthralled with this artist's incredible art. It was the first time I ever encountered this media, at least to this extent. Carol, from Fort Collins, has developed a style entirely her own. When one looks at her work it's hard to believe that what you are seeing is a "painting" rendered with machine embroidery. It is called "Photo-Realistic Machine Embroidery". Carol holds a BFA from the University of Colorado and a MFA from Arizona State University, and has taught classes and workshops in her method all over the United States. She also has a book called, "Freestyle Machine Embroidery," published by Interweave Press.

I enjoyed Carol's talk as she explained in detail the process by which she creates her pictures; taking a photograph, altering it using Photoshop, and transferring the image onto fabric. Then – with her regular sewing machine – she begins filling in the color coded areas with machine embroidery. It takes layers and layers of many colors to get the desired effect of a painted image...it also takes many months and lots of patience.

This is something that I would like to explore more in the future and plan to take one of Carol's workshops.

## **Global Village Museum**

### ***India Thali, Indian Thali: A Cultural Feast for the Senses***

**April 9, 2014**

When walking into this unimposing building at 200 West Mountain Avenue one is immediately impressed by the incredible and very complete display of Indian culture. The colors alone are truly a feast for the eyes. There is clothing, a sitar, veena and table, beautifully crafted Indian musical instruments, and artifacts brought in from all over the country; each with a placard explain their use, history, and significance. In one part of the museum there is a video that describes Indian bridal dress and customs, and one can even try on a sari with instructions on the video!

There are displays touching on every facet of Indian life, including an entire case devoted to spices and cuisine. Thali, itself, means “feast! The guest curator is Maya Jairam, whose parents were born and raised in India. Maya has visited her family’s county many times and is a part of this exhibit on many levels-speaking on many topics and demonstrating dance. I was previously unaware of this small but very necessary cultural addition to our city and look forward to seeing future exhibitions.