

DIGITAL GARDEN

December 4th, 2020-January 8th, 2021
Praxis Fiber Workshop

CALENDAR

Digital Garden Exhibition	by appointment, Dec. 4th to Jan. 8th on Tuesdays + Sundays from 12pm-4pm
Praxis Holiday Benefit Reception + Auction Reveal (via Facebook Live)	Dec. 6th 7-9PM
Digital Garden Exhibition virtual reception (via Facebook Live)	Dec 6th 7:30-9PM
Digital Garden virtual artist panel (via Zoom)	Jan. 6th 7PM

FOREWORD

Cathryn Amidei, Digital Weaving Lab Director

A Garden connects us to the future. A Garden is about change, about energy and optimism. A Garden is a process. In our gardens, we labor hard to provide, and we leave space for the things that will come later. 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. A location that encourages one to test boundaries, improve skills, query tradition and build new pathways. We have the specific mission to promote excellence. We also acknowledge that excellence has many forms.

The Digital Lab will be a quiet place and a place for gatherings. A place to make definitions and a place to deconstruct them as we evolve. Praxis Fiber Workshop Digital Weaving Lab will be the only one of its kind in the United States-- a place for residency with a TC2. A place to stay and work and grow. As time goes on, we will build our traditions, our community, and our partnerships.

We hope to encourage new ways and to support well-seasoned ways. In all these endeavors we are eager to learn, share, and make room for one another.

Welcome to our inaugural season.



EXHIBITION STATEMENT
Connie Fu, Gallery Director

*What is the path
and the manner of growth
Through the digital garden
Which bears many fruits?*

The Gallery at Praxis Fiber Workshop is pleased to present DIGITAL GARDEN, an exhibition of digital weaving in honor of the arrival of the TC2 Jacquard Loom.

Likening the emergence of new technologies to
growth,
an outpouring,
expansion,
a breath,
the exhibition proposes that the tools we use
lend their life to the objects we make with them.

The TC2 is one of the foremost instruments used in computational handweaving, whereby the repeatable precision of digital fabrication is combined with the manual gestures and production demands of the user. The TC2 invites the weaver into a teeming garden of possibilities for intersecting warp and weft, and in turn for spontaneous design decisions and play.

*As the seedling requires sunshine and air,
So the machine holds the human's hand.
Together in a slow dance they find
that they are fit to engage in deepened time.*

As such, the binary between the digital and analog dissipates, leaving the potential for unexpected forms to grow. Each of the artists featured in this exhibition is working through (re)configurations of the digital and analog in weaving, for instance by mounting cloth with a transducer to introduce vibrations, or by writing their own software to generate physical weave structures. As a focal point, artist and inaugural Gallery Resident Gabrielle Duggan will work in the exhibition space for two weeks on an evolving installation that visualizes pixels as hanging plexiglass pieces connected by filaments.

*Pick the fruit where fruits are splendor,
To begin the cycle again, again.*

Praxis is grateful to receive the ideas and inspiration from these artists as we launch the Digital Weaving Lab. As a community, we look forward to fostering fruitful dialogue about digital weaving, and more broadly about how we individually and collectively can engage meaningfully with technologies whilst honoring and tending to age-old traditions.

WORKS LIST

1



Cathryn Amidei

Shoreline

Hand dyed yarns with natural materials; cotton rayon polyamide, chenille, silk

23.25" x 28.25"

2020

\$900

2



Jovencio de la Paz

Shade 1.0

TC2 handwoven cotton and raffia paper

37" x 28.5"

2020

NFS

3



Robert Mertens

Preservation Fig. 130

TC2 handwoven cloth, transducer, salt

24" x 36"

2020

NFS

4



Gabe Duggan

lakewise

Cotton, wool

80" x 88"

2017

NFS

"Production in the digital offers us new hands, ones whose shapes and textures have little precedent.

To think of form as data first opens up complexities in physicality still being explored..."

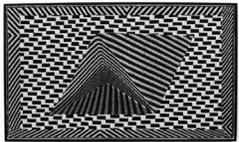
* Sonja Dahl, Jovencio de la Paz & Stacy Jo Scott. "Notes on Craft and Collaboration: Reflections on the Digital Realm as a Site for Collaboration." 2016.

5



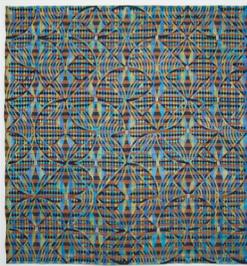
Janice Lessman-Moss
#484C Dancing with the Distance XIV
Linen, waxed linen, wire, painted warp, digital jacquard, hand woven TC2 loom, with pickled maple mount
16.5" x 14.25"
2020
\$800

6



Marianne Fairbanks
Heart of Being II
Handwoven on a digital loom (TC-I) acrylic yarn, nylon yarn
35" x 21"
2018
\$2500

7



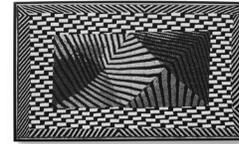
Janice Lessman-Moss
#477 Summer Dawn
Silk, linen, metal wire, digital jacquard, hand woven TC2 loom
61" x 57"
2019
\$6000

8



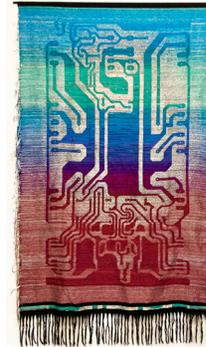
Jovencio de la Paz
Shade 1.1
TC2 handwoven cotton and raffia paper
42" x 28.5"
2020
NFS

9



Marianne Fairbanks
Heart of Being I
Handwoven on a digital loom (TC-I) acrylic yarn, nylon yarn
35" x 21"
2018
\$2500

10



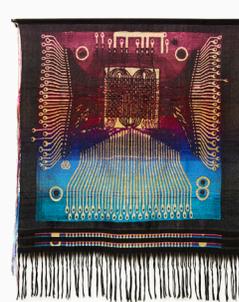
Robin Kang
Obsidian Butterfly
Hand Jacquard woven cotton, holographic yarns, chenille, and tencel
57" x 108"
2020
\$14,000

11



Janice Lessman-Moss
#482A Dancing with the Distance I
Linen, waxed linen, wire, painted and resist dyed warp, with pickled maple mount
16.5" x 14.25"
2020
\$800

12



Robin Kang
Daggerwing
Hand Jacquard woven wool, chenille, hand dyed cotton, and metallic yarns
53" x 65"
2016
\$12,000

13



Jovencio de la Paz

The Numbers are the Body of the

Fog I.3

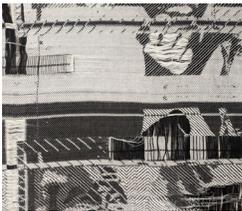
TC2 Jacquard woven cotton

84" x 29"

2019

NFS

14



Gabe Duggan

decalibrated referent

Cotton, acrylic, organza, nylon

Dimensions variable

2020

NFS

"...We see a growth of creative interactive fabrication systems... where users are approaching interactivity for the intentional purposes of "disrupting" or dehabituating an otherwise familiar practice and supporting creative reflection.

Creativity here is premised on the idea that the user might not know what will emerge from their practice, but they will find inspiration and resources within the process of exploration."

* Lea Albaugh, Scott E. Hudson, Lining Yao, and Laura Devendorf. "Investigating Underdetermination Through Interactive Computational Handweaving." 2020.

ARTIST BIOGRAPHIES

Cathryn Amidei holds a B.A. in Anthropology/Russian from University of Illinois Chicago and an M.F.A. from Eastern Michigan University and was Associate Professor there for 13 years. She has been the studio Director at the Jacquard Center in Hendersonville North Carolina since 2018.

Cathryn has been engaged with Jacquard weaving for 15+ years. She has travelled extensively, studying and teaching on the TC2. She spent a year living in Norway working and walking at Tronrud Engineering Headquarters: the Digital Weaving Norway production facility. She owns a TC2 and provides technical support to Artists and Universities in North America when they purchase the loom and after. She lives in Ann Arbor Michigan and is a member of the WSG Gallery.

Jovencio de la Paz is an artist, weaver, and educator. His current work explores the intersecting histories of weaving and modern computers. Rhyming across millenia, the stories of weaving and computation unfold as a space of speculation. Trained in traditional processes of weaving, dye, and stitch-work, but reveling in the complexities and contradictions of digital culture, de la Paz works to find relationships between concerns of language, embodiment, pattern, and code with broad concerns of ancient technology, speculative futures, and the phenomenon of emergence. He is currently Assistant Professor and Curricular Head of Fibers at the University of Oregon.

Jovencio received a Master of Fine Art in Fibers from the Cranbrook Academy of Art (2012) and a Bachelor of Fine Art with an emphasis on Fiber and Material Studies from the School of the Art Institute of Chicago (2008). He has exhibited work in solo and group exhibitions both nationally and internationally, most recently at Vacation Gallery in New York, NY; The 2019 Portland Biennial at Disjecta in Portland, OR; The

Museum of Craft and Folk-art in Los Angeles, CA; The Museum of Contemporary Art in Denver, CO; Seoul Arts Center, Seoul, South Korea; Ditch Projects, Springfield, OR; The Art Gym, Marylhurst, OR; Three-Walls, Chicago, IL; The Museum of Contemporary Craft, Portland, OR; 4th Ward Projects, Chicago, IL; The Sculpture Center, Cleveland, OH; SOIL Gallery, Seattle, WA; Roots & Culture Contemporary Art Center, Chicago; The Hyde Park Art Center, Chicago; Uri Gallery, Seoul, South Korea, among others. He regularly teaches at schools of art, craft, and design throughout the country, such as the Ox Bow School of Art in Saugatuck, Michigan, the Haystack Mountain School of Craft in Deer Isle, Maine, and the Arrowmont School of Craft in Tennessee. He is also a co-founder of the collaborative group Craft Mystery Cult, established in 2010.

Gabe Duggan combines techniques of traditional fiber work to push material boundaries, establishing and challenging repetitive systems of tension and balance. Building from experience and education in fine art, fashion, and textiles (SUNY Buffalo, FIT, NCSU; Hrafnhildur Arnardóttir), their work has been supported by the NC Arts Council (RAPG), Art on the Atlanta Beltline (GA); exhibitions at SECCA, Flanders, Lump, Anchorlight (NC); Arrowmont (TN), and Garis & Hahn (NY).

Duggan has been a Knight Foundation Emerging Artist at Ponyride (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), Drop Forge + Tool (NY, run independently off-site due to Covid19), and Cooler Ranch (NY).

Currently 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 Arrowmont School of Arts and Crafts.

Marianne Fairbanks is an assistant professor in the Design Studies department at the University of Wisconsin – Madison. She received her MFA from the School of the Art Institute of Chicago and her BFA from the University of Michigan (BFA). Her work has been shown nationally and internationally in venues including The Museum of Art and Design, NY, The Museum of Contemporary Art in Chicago, The Smart Museum of Art, Chicago, and Museum London, Ontario Canada. Her work spans the fields of art, design, and social practice, seeking to chart new material and conceptual territories, to innovate solution-based design, and to foster fresh modes of cultural production.

Her solo work investigates the connections between pliable textiles and architectural geometries; together, these mathematic logic systems serve as the springboard for bold, material-based work realized as weavings, sculptures, and prints. Beyond using the conceptual and formal potential of textiles, Fairbanks works collaboratively to develop new textile technologies including a fabric capable of harvesting solar power. Social practice is another output mode, most recently realized in a project called “Weaving Lab: Plain Cloth Productions,” which explored whether access to looms as a social destination might create community and a new approach to weaving as a process.

Robin Kang is an artist, educator, and student of ancient mystical lineages. Her art reinterprets the tradition of weaving within a contemporary technological context. Utilizing a digitally operated Jacquard hand loom, the contemporary version of the first binary operated machine and argued precursor to the invention of the computer, she hand

weaves tapestries that combine mythic symbolism, computer related imagery, and digital mark making. The juxtaposition of textiles with electronics opens an interesting conversation of reconciling old traditions with new possibilities, as well as the relationship between textiles, symbols, language, memory and spirituality.

Robin has practiced the art of weaving and dyeing for over 10 years, teaching courses in fiber arts, fabric dyeing, and digital weaving at Tyler School of Art, Parsons, RISD, and P.I. Art Academy. Kang holds a MFA from SAIC and is a recipient of the 2017 NYFA Fellowship in Craft/Sculpture. Robin has studied ancient textile techniques with Mayan, Quechua, and Scandinavian weavers and has been initiated into the Amazonian Shipibo tradition by Amalia Bardales Franco, to learn and assist in record keeping the mystical textile techniques of the lineage. Robin highly values the sacred histories of textile arts, seeking to align her creative and spiritual practices. She is a spiritual student of Maestro Manuel Rufino (Taino elder, World Director of M.A.I.S.C.), a Ollintlahuimeztli Moondancer, Santo Diame Fardada, Reiki Master, and Sound Healer. She has exhibited her art at the Essl Museum, the Queens Museum, John Michael Kohler Arts Center, U.S Embassy in Saudi Arabia, Brooklyn Academy of Music, as well as throughout the US, Canada, Spain, Belgium, Berlin, London, France, Austria, and Indonesia. Kang’s work has been highlighted in ArtNews, The Chicago Tribune, ARTINFO, CollectMagazine, Hyperallergic, and Brooklyn Magazine, among others.

Janice Lessman-Moss is a weaver whose art practice revolves around an interest in the interconnection of abstract systems rooted in the common binary language of the computer and the loom. Networks of patterns, composed digitally on the computer screen are informed by the architecture of the weaving process in combination with an element of random selection and intuitive sense of order. Born in Pittsburgh, Pennsylvania, she currently resides in Kent, Ohio, where she is Profes-

sor and Head of the program in Textiles at Kent State University. She is strongly committed to education in textile art and design and maintains a vibrant studio in the School of Art. Her deep engagement with digital weaving led her to Digital Weaving Norway in Honefoss, Norway where, in 2013, she was their first Artist-in-Residence, and more recently, she completed a residency at the Icelandic Textile Center in Blonduous, Iceland.

Lessman-Moss received her BFA from the Tyler School of Art, Temple University and her MFA from the University of Michigan. Her work has been included in solo and group exhibitions throughout the U.S. and in Poland, Japan, Israel, Korea, and the Netherlands. She has been awarded nine Individual Artist Fellowships from the Ohio Arts Council since 1984, and received an Arts Midwest/National Endowment for the Arts Fellowship in Crafts. In 2016, she was recognized with the Ohio Governor's Award for Individual Artist.

Robert Mertens is an amateur historian, internet theorist, and film fanatic. His interests connect spiritualism, occult, conspiracies and scientific visual language. He also moonlights as an artist, curator and educator living in Virginia. His work revolves around the intersections between technology, religion, science and myth. These pieces combine new media with traditional fibers craft and culminate in performances, installations and powered sculptures. Mertens has previously been the director and founder of the Modular Project Space artist residency in Virginia, the 543 Artist Residency and Le Toilette Gallery in Oregon and the Weaving Room Recording Studio in Chicago IL. Currently, he is the director of the Fiber Art Department and an assistant faculty member at James Madison University in Virginia and the co-owner of Toothmark Studios.

“Creating in reaction to material means we work beyond our imaginations. This is especially true when we work with machines and software ... In this dialogue of closeness and distance, we are still making and changing the machine, and what the machine makes.”

“We touch the system and the system touches us back.”

* Kristina Andersen, Ron Wakkary, Laura Devendorf, and Alex McLean. “Digital Crafts-Machine-Ship: Creative Collaborations with Machines.” 2019.



* Link to praxisfiberworkshop.com for additional resources on digital weaving, the relationship between maker and machine, and Praxis' Tc2 residency!