



Out of Fashion
November 3, 2011 - March 4, 2012

**Southeastern Center for
Contemporary Art**

Artist List

Lauren F. Adams

(b.1979, Snow Hill, NC; lives & works in St. Louis, MO)

Common Seam Collective

Gabrielle Duggan

(b.1983, Buffalo, NY; lives & works in Raleigh, NC)

Meghan Holliday

(b.1985, Morgantown, WV; lives & works in Triad, NC)

Cayce Lee

(b.1982, Winston-Salem, NC; lives & works in Raleigh, NC)

Amy Quinn

(b.1983, Fort Lauderdale, FL; lives & works in Raleigh, NC)

Shelley Smith

(b.1979, Raleigh, NC; lives & works in Raleigh, NC)

Stephanie Liner

(b.1978, Charlotte, NC; lives & works in New York, NY)

Precious Lovell

(b.1959, Pilot Mountain, NC; lives & works in Portsmouth, VA)

Katie Martin

(b.1989, Raleigh, NC; lives & works in Chapel Hill & Raleigh, NC)

Libby O'Bryan

(b.1977, Dayton, OH; lives & works in Hendersonville, NC)

R. Brooke Priddy

(b.1979, Crossville, TN; lives & works in Asheville, NC)

Talena Sanders

(b.1983, Lexington, KY; lives & works in Durham, NC)

Mary Tuma

(b.1961, Oakland, CA; lives & works in Charlotte, NC)

Jessie Vogel

(b.1981, Metairie, LA; lives & works in Boston, MA & Winston-Salem, NC)

Jan-Ru Wan

(b.1967, Taipei, Taiwan; lives & works in Raleigh, NC)

Curated by Steven Matijcio

Curator of Contemporary Art, SECCA

Cover:

Stephanie Liner,

Momentos of a Doomed Construct [detail], 2009

Mixed Media

Photo courtesy of the John Michael Kohler Arts Center

Out of Fashion

In 1815, when the first cotton mill was established in Lincoln County, it stood as one of the physical and symbolic cornerstones of an industry that would come to define the economic and cultural being of North Carolina. From one fledgling mill to a burgeoning fleet across every corner of the state, rapid proliferation and geographical expansion became the norm in succeeding decades of the 19th century. By 1860 there were 45 small, largely water-powered textile mills in operation – quickly gaining their footing and establishing infrastructure. By 1870 that number jumped to 113 mills (employing 3,000+ workers), and by 1899 North Carolina hosted 177 mills employing 30,000+ workers. In less than a century, the state thus entered the 20th century as a thriving national hub of textile production and manufacture. In 1923, with more than 350 mills employing nearly 81,000 workers, North Carolina could proudly boast its claim as the 2nd largest producer of textiles in the country (trailing only Massachusetts). For the next 60 years, it would run neck and neck with the northeast for national supremacy – building a history, tradition and social constitution that continue to resonate today.

A similar, textile-based trajectory shapes the story of Winston-Salem and Forsyth County as well. One of the first workers to settle here in 1767 was a weaver, and the making and sewing of fabrics became an essential activity in the colonies of Wachovia, Bethabara, Bethania and Salem. As technique and technology advanced, the Mount Helena Mill was established in Greensboro in 1818, and moved to steam power operations by 1833. From this point, sister mills began to emerge across the Piedmont – including the Salem Manufacturing Company – a precedent-setting cotton and yarn mill (owned by the Moravian Church) located on what is today Brookstown Ave. Francis Levin Fries was an agent of Salem Co., and he soon branched out to start a wool mill in 1840 that would go on to provide gray cloth uniforms for the Confederate Army. But if the Fries family led the Forsyth textile industry in the 19th century, the 20th century was largely defined by the sale of a tobacco company to RJ Reynolds by brothers John Wesley and Pleasant Hanes. Each of these men converted the proceeds of this sale into thriving textile enterprises, with John Wesley opening Hanes Hosiery Mills, and Pleasant (with his 2 sons) founding the P.H. Knitting Company in 1902. By 1965 the two companies merged (into Hanes Corp.) and under the leadership of Gordon Hanes, the family translated their respective operations and Hanes Mill Village (now Stratford Rd.) into a statewide empire. Today, Hanes Brands Inc. remains one of North Carolina's leading companies, and a pivotal figure in the fight to keep the industry relevant (and viable) in a vastly different, "post-industrial" climate.

A prolonged boom through the 20th century saw the state exporting textiles to national and international markets as local operations continued to grow. That same push towards globalization and price competition has, however, left the industry in North Carolina in peril. Just as the U.S. textile industry migrated to southern states be-

tween 1880-1935 to take advantage of lower production and wage costs, so too did that industry make an offshore exodus in the 1990s for the same reasons. With the onset of free trade, international shipping routes and rapid technological advancement, there has been a mass relocation of manual labor to China, India and Bangladesh over the past 20 years. This global reshuffling has caused numerous ripples, but as the 2nd largest textile state, and 3rd largest apparel state, North Carolina has been hit especially hard in terms of job losses and plant closings. The numbers are stark. Between 1996 and 2006 there was a 40% decline in plants (from 2153 to 1282), and a staggering 65% decline in employment as 80,000 people were laid off. And while the field was certainly not without conflict in its halcyon days (wrestling with issues related to labor unrest, slavery and civil rights), never has an 1822 report loomed so prophetically when it stated, "our citizens must turn a portion of their labors and enterprise into other channels of industry" to survive.

This report was arguing for greater industrial diversification outside of textiles, but its mention of alternative channels has proven to be equally, if not more prescient *within* the field. Facing economic and cultural crossroads, a once easily definable practice (the creation of fabrics out of fibers) has slid into an adaptive, mercurial and increasingly "neo-traditional" state to survive. A 2006 research study conducted by NC State University's College of Textiles (about how to "[Improve] Global Market Competitiveness with the Identification and Assistance of Core Competencies") painted a much brighter picture – identifying over 1340 textile-related businesses employing more than 120,000 people in 90 of the state's 100 counties. The catch was, that, whether out of sympathy or creativity, one had to look *outside* traditional manufacturing categories to find this growth, upside and potential. Out of historical manufacturing models and mindsets, North Carolina is rebuilding through hybrid development, design, "non-wovens," research and the manufacture of niche products. As a case in point, one of the fastest growing markets in this state is in the export of "intermediate"/unfinished goods that overseas firms turn into finished products. These materials are in a raw, "in-between" state – their promise yet to be realized – much like the textile industry of the 21st century, and our current understanding of it.

Of and beyond its origins, this evolving enterprise provides the impetus and inspiration for SECCA's *Out of Fashion*. Gathering artists and designers from across the state – and across generations – this exhibition is a platform to re-imagine the possibilities of a once fundamental industrial staple of Winston-Salem and North Carolina. Rather than keeping up with the latest fashions, there is an evocative, statewide movement that turns instead to refuge, adaptation and the mobilization of memory. This work derives *out of* fashion, but is *outside* fashion's perpetual amnesia. Beyond the runway and throwaway, this exhibition mines the histories of fashion to consider regenerative practices from the mountains to the coast.



P. H. Hanes Knitting Company plants on North Main Street, at Sixth Street, c. 1920
Photo courtesy of Forsyth County Public Library Photograph Collection



A Night at the Oriole, Photography by Stewart O'Shields; Artistic Direction and Garments by R. Brooke Priddy of Ship to Shore

Originally published in *Verve Magazine* (Nov-Dec 2009 issue) for article by Jess McCuan

The Oriole Mill is a 72,000-square-foot manufacturing facility in an old brick mill on the north edge of downtown Hendersonville, animating the "new art economy" through collaborations with artist like Libby O'Bryan and her "Sew Co." start-up.

References:

- NC Business History: Textiles [<http://www.historync.org/textiles.htm>]
- Digital Forsyth: The Textile Industry [<http://www.digitalforsyth.org/photos/stories/the-textile-industry>]
- NC Textile Connect [<http://www.nctextileconnect.com/>]
- NC in the Global Economy [www.soc.duke.edu/NC_GlobalEconomy/index.shtml]



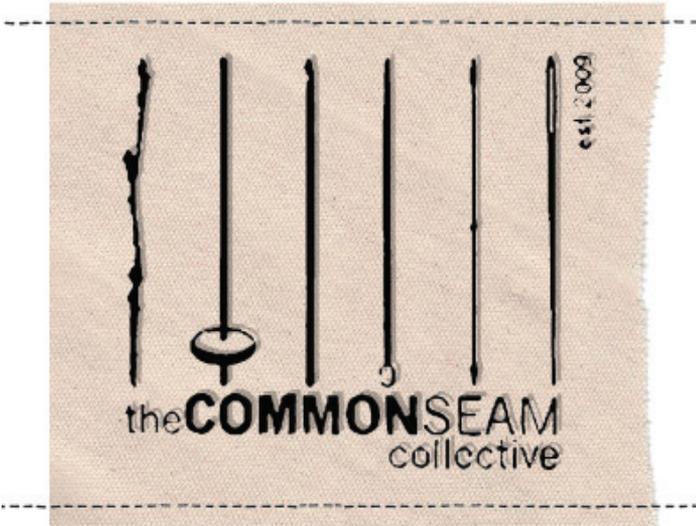
Column from *The Lost Colony Project*, 2009-2010
Gouache on Paper
Image courtesy of the Artist



Pearls III, 2010
Tobacco Leaf on Paper
Image courtesy of the Artist

Lauren F. Adams

Between clothing, curtains and military campaigns, there are many stories embedded in the pattern, and mobilization, of ornament. Lauren F. Adams mines the language of historical decoration, questioning why it speaks, what it leaves out, and how its archival conscience can be expanded. In so doing, she seeks to more accurately reflect the true, messy path of history from royal courts to domestic space. Adams herself was raised in rural North Carolina, and it is often through seemingly benign vehicles of pattern and decoration that she interrogates the legacy of politics. Through research, re-creation and appropriation, she, in her words, “[uses] culture against itself” – highlighting lingering discrepancies, silences and sins by re-ordering the aesthetics of the past. And while Adams is fervent in her quest to uncover collusion through collage, there is also a level of satire that circulates across her multidisciplinary practice of drawings, paintings, prints, furniture, performance and installation. The ensuing work is chameleon-like in its charm and bite, confronting the ongoing (and escalating) impact of imperialism, capitalism and colonialism through a re-telling of the decorative arts. And while these imprints are deeply embedded in Western canons of culture, education and nationhood, Adams is pragmatic in her pursuits, stating, “I seek restitution, knowing that it is nearly impossible to clarify and reconcile the competing narratives.” As such, she steps outside the singular story to congregate competing claims as a true mirror of history’s ambivalent history.



Common Seam Collective logo
Established 2009
Image courtesy of the Artists

Common Seam Collective

[Gabrielle Duggan; Meghan Holliday; Cayce Lee; Amy Quinn; Shelley Smith]

The Common Seam Collective (CSC) was borne in the summer of 2009 when five self-described “fiber-minded individuals” congregated to translate shared interests in textile art into a statewide beacon. Pooling their belief in the value of making – and what they see as a crucial fusion of tradition and innovation – the CSC promotes fiber art and fashion design in the once-rich North Carolina tradition. To do so, they move fluidly across the technical and historical spectrum, cultivating chronological overlaps, cross-stitches and exchange. Membership in CSC follows a similarly inclusive pattern, creating an evolving community of artists, designers and craftspeople who actively combine their respective fields of expertise. At the intersection of textile, technique and technology, the CSC becomes manifest in everything from garment-based sculpture, loom weavings and embroidery to site-specific environments, ready-to-wear fashion and video installation. And while diverse in production, an underlying current of fiber art advocacy unifies the effort – moving beyond the individual to build awareness and agency. They seek to push the understanding (and appreciation) of fibers beyond daily ubiquity/utility, and recognize their capacity as a reflection of their makers. Whether spinning yarn or dyeing fabric, the process of production embeds person into fiber in “a union of maker and material.” As they bring these threads together in workshops, exhibitions, performances and installation, CSC forges a physical and cultural space to enrich (and grow) the tapestry of community and craft.



Momentos of a Doomed Construct, 2009

Upholstery, Plywood, Foam, Fabric, Embroidery, Live models

Photo courtesy of David Nevala

Stephanie Liner

Where the body and built space meet, Stephanie Liner navigates the fraught relationship between architecture, furniture, fashion and female sexuality. Pursuing a porous, yet structured space between interior and exterior, she constructs exquisite “environments” that manifest the gendered charges of/on their inhabitants. Like charms in a life-size locket, Liner fuses symbolic women with their respective vessels using the methods and materials traditional to the furniture belt of the Southeastern United States. Her family grew up in the shadow of this declining industry in Hillsborough, NC, and while its associated practices of carpentry, upholstery and framing fade in today’s mechanized environment, their social legacy continues to churn. Liner preserves the craft as she questions the culture – tracing these bloodlines from furnishings to fashion. As patterns of domestic space close in upon their female subjects, she wrestles with the floral patterns, feminine colors and Queen Anne details that simultaneously ornament and inscribe their wearers. Somewhere between sanctuary, seed and cell, Liner’s corresponding spectrum of orbs float through ambivalent space where barriers and avenues for interaction converge. As we peer into portholes or reach into silky cavities, our eyes/hands meet the enigmatic gazes of women that have become the personification of their structures. The ensuing interaction is both alluring and uncomfortable, creating a seductive tension that ensnares the viewer in an ambivalent “intimacy.” Within these “momentos,” the titillation of transgression mingles with the shame of voyeurism’s predatory gaze.



Blood, 2008

Cotton Osnaburg, Cotton Batting, Plastic Rings, Glass Beads, Poly/Cotton Thread
Image courtesy of the Artist



Sweat, 2008

Cotton Osnaburg, Cotton Batting, Cotton Bolls, Poly/Cotton Thread
Image courtesy of the Artist



Tears, 2008

Cotton Osnaburg, Cotton Batting, River Rocks, Poly/Cotton Thread
Image courtesy of the Artist

Precious Lovell

In many African countries, traditional textile ecologies have been devastated by the seemingly benevolent import of used clothing. As is the case in many “third world” contexts, garments donated to charities in the West are sold at more affordable prices than native textile products – threatening indigenous ways of life. The histories embedded in these endangered textiles, as well as those that absorb the conflicted trajectories of the African diaspora, are at the core of Precious Lovell’s work. As an artist born in North Carolina, but deeply connected to her overseas heritage, she mines the implicit archive that materials (i.e. rope) represent to the African-American experience. In extensive travels across both continents, she researches, collects and reflects upon stories woven into every fiber. Seeking to tell (and remember) chronicles that teeter perilously on the verge of being forgotten, Lovell creates garments that combine traditional techniques (ex. dying, beading) with new technologies. At the intersection of storytelling and fiber-making traditions made “obsolete” with accelerating strides of modernization, Lovell convenes narratives of old with contemporary eyes and ears. Like cross-disciplinary clusters of conflicted tales, she explains, “I endeavor to write new stories expressed through the medium of cloth.” In the process, Lovell channels the lives of many through the hands of one – creating works that are intimate, meditative, and, by extension, personal. Congregating words and weft, she tells us: “One story at a time. One person at a time. I am my work.”



Death of Fashion: Ascension of the Mannequin [series], 2010-2011
12 C-Prints
Image courtesy of the Artist

Katie Martin

Fashion photography creates a surreal space where garments sculpt human subjects and narrative promises – imagining fantasies that span physical and psychological inhabitation. Yet when said clothing attempts to re-shape the body into the fantastic sizes and psyches its dimensions demand, fashion enters the perilous terrain of negating *itself* in the process. If the body is the material from which the need for fashion arises, artist Katie Martin argues, “fashion models the body.” Seeking the amorphous, “backstage” space where these entities come together, she pursues an anti-form of fashion photography that leaves everything in flux. Stepping in and out of convention to do so, Martin explains, “I need the standard in order to create work outside of it.” The ensuing images picture the artist as she “unlearns” the poses, sets, characters and codes imprinted on our collective subconscious by continual exposure to this popular, if problematic genre. Inside this deconstructive enterprise, Martin re-arranges the production values and pristine finish we have come to expect in glossy magazines, media campaigns and billboard dreams. Placing herself in the eye of the storm, she works alone as director, model, lighting designer and wardrobe coordinator — skewing the stylistic staples of a field she simultaneously references and renovates. And while she never fully abandons the chic allure of fashion photography, Martin playfully, but pointedly reveals the infrastructure to better locate her disruptions within.



Sewed In, 2009, 2011
Performance [Sewing Machine, Translucent Fabric]
Image courtesy of the Artist

Libby O'Bryan

Informed by her past work in apparel production and current work as an “industrial seamstress,” Libby O'Bryan re-imagines the culture and economy of textile manufacture from the inside. Pursuing alternative direction within a society of ever-increasing consumption, she explores the relationship between maker, machine and consumer from a variety of historical perspectives. The Marxist notion of industrialization begetting isolation looms heavily in this arena, prompting O'Bryan to transform the restrictive, alienating and exploitative labor models spun through sewing machines into something she calls the “new art economy.” Using the allure of fashion as a facade for critique, she forgoes object-making to highlight process as the performance of that which is obscured by mass-production: namely, manual skill, physical experience, and the celebration of time spent. O'Bryan also confronts the isolating tendencies of industrialization by organizing participatory projects as a necessary corrective – re-assembling endangered models of community and collaboration to collectively animate, in her words, “the empowerment found through making.” With people and process in concert, she orchestrates “environments” that step outside a commodity-driven context to contemplate the cultural norms that drive this behavior. In every additional action, the viewer is implicated as an observer, awakened as a producer, and recruited as a participant. The cumulative affect is one of “expanded poetic agency,” which O'Bryan hopes will raise social responsibility and engender new, re-valued modes of production, labor and economic reciprocity.



By Sea, 2007

Performance [Printed Milliskin, Canoe]

Image courtesy of the Artist

R. Brooke Priddy

Collaboration and cross-disciplinarity define the otherwise indefinable practice of artist, designer, dressmaker and entrepreneur R. Brooke Priddy. Trained in the fashion industry but looking to offer an alternative to the cold, “fashionista” side of the field, she moves fluidly across garments, sculpture, installation, performance, social practice and event organization. The results from each medium are equally kaleidoscopic, with the single constant being Priddy’s desire to turn every project into the catalyst/platform for exchange. She rarely isolates her work in conventional fashion shows, but in her West Asheville studio (“Ship to Shore”), Priddy makes every garment a conversational process. From wedding gowns and maternity clothes to religious vestments and business suits, the ensuing clothing becomes both a vehicle and signpost of passage. Priddy imbues her art with the same pulse of movement and metamorphosis, positioning the dress as a point of departure into immersive, multi-sensory terrain. In so doing, across underwater ballet and inflatable trains to stilt walkers and earthen petticoats, she brings materials and environment into holistic conversation. Textiles also add historical presence to the ever-expanding dialogue, whether it be her collection of handmade lace, space age spandex, or sustainable materials with, in her words, “a conscience.” At the confluence of these many currents, Priddy wants to re-introduce timeless rites of real ceremony back into contemporary experience. For it is in the gathering that comes with costume, that the social fabric underlying her work can be woven.



2:30 Portraits, 2010
Photographs, Video, Audio Recordings
Images courtesy of the Artist

Talena Sanders

From peoples of Australia, India and Guatemala to club-goers, brotherhoods of unemployed men and black biker gangs in North Carolina, Talena Sanders anthropological practice spans the globe. At every step along the way, she employs photo, audio, video and a crucial dose of social practice to explore the ways individuals express personal and collective identity. In the process, mining the continual navigation between subjective expression and larger socio-cultural norms, she turns the camera on everyone – including herself. Sanders bravely acknowledges that her underlying desire to “know” the lives of others stems in large part from her upbringing in the Mormon religion. As part of its creed to be “in, but not of this world,” she remained at a distance from cultures outside the Mormon system for over 20 years of her life. Her work over the past decade has been a flight from this island, “re-connecting,” in her words, “with an otherness that was previously profane in my religious constructs.” Employing what she calls the “unassuming vernacular of the automatic film camera” to do so, Sanders builds bridges by and through the lens – creating intimate portraits of subcultures unknown to her. In this context, she is captivated by the way ideals of authenticity, desire, and the self (in that respective group) are transmitted through visual cues such as appearance and dress. With every added portrait in this ongoing enterprise, Sanders creates a humble, but poignant map of social organization.



Unsung Heroes, 2002
Deconstructed Dresses, Thread, Pins
Image courtesy of Private Collection

Mary Tuma

Between flesh & blood movement of the human body and the historical migration of Palestine's body politic, Arab-American artist Mary Tuma navigates borders of both the social and political kind. She does so with the comparatively disarming vehicle of fiber arts – translating her training in sewing, crochet, embroidery, tapestry weaving and fashion design into poignant meditations on people and passage. In both content and process, the true movement in her work comes in the *de*construction of form; breaking down component parts to create a dialogue between ruins, reconstruction, and the radical potential of “empty” space. The ensuing works resonate as records of time lived and spent, lingering ghost-like, in the words of Tuma, as “something not quite whole and no longer real, but still of great influence and power.” These wraith-like garments are archives of their making and un-making, confronting the normative codes embedded in clothing (and inscribed on the body) in a way that is simultaneously solemn and cathartic. Taken down to bare structure, Tuma creates a porous exchange between interior and exterior, and a more open, hopeful platform for re-imagining. As a case in point, her “Internal Systems” series occupies vacant architectural space (from galleries to caves) with a single stitch network of crocheted internal organs. The individual parts float like her emaciated garments, spare but fundamentally interconnected, baring pieces of her soul at the same they are left in limbo for the mind to wear.



Locks and Manes, 2010
Mixed Media
Image courtesy of the Artist

Jessie Vogel

As a self-described “materialist,” Jessie Vogel finds interest and inspiration in the manipulation of materials into enigmatic talismans. “Through,” in her words, “the direction of their inherent qualities,” she establishes a collaborative dialogue with salvaged fabrics, clothes, wood and metals. The primary means of building this relationship comes through touch, as Vogel responds to the tactile qualities of her materials when forging formal and conceptual trajectories. The same sense of touch that has been made taboo in public spaces is that which she highlights as a portal to memories and emotion – personal, cultural and collective. And while Vogel must acquiesce to the rules against physical touch in the gallery, she isolates and amplifies various qualities of her material “collaborators” to urge viewers to feel with their eyes. In the process, she begins to free her media from the banal grasp of the familiar – re-framing objects into entities of loneliness, desire and play. Frivolity and foreboding circulate in the following constellations, which play out across sculpture, performance and installation. The stories that accumulate around the work speak to a similar ambivalence, and nudge viewers into alternative realms of seeing and feeling. Reflecting the influence of 1980s science fiction and movie musicals from the 50s and 60s, Vogel pursues a heightened reality where hallucination bleeds into the everyday. Like the folklore of days past, she combines darkness and dreams into a contradictory dance that mirrors the human condition.



Didn't Iron for Me Anymore, 2010
Men's Shirts, Printed Silk, Wood Table, Iron
Image courtesy of the Artist



The Coercion, 2011
Non-woven Fabric, Metal Hooks, Rings
Image courtesy of the Artist

Jan-Ru Wan

Speaking to the spectrum of formative, often competing influences that shape human experience, Jan-Ru Wan eloquently states, “The body is born in nature and constructed by culture.” Yet just as nature is continually in flux, Wan explores the way that nationality – so fundamental to our perceptions of the world – adapts with every experience; ultimately producing a new, hybrid culture. In her personal move from Taiwan to the United States, Wan has translated early studies in fashion design to the expanded realm of fiber art – collecting every step, “to build my search.” Taking an alchemical approach to memories, travels and materials, she creates otherworldly installations that reflect and project a shifting harmony with the world. Influenced by Buddhist principles of interconnectivity, she states “I am everything,” and uses the garment as a surrogate for the body’s navigation of social and spiritual space. Said garments are often cobbled from various piece of her family’s clothing, creating a trans-cultural forum as she weds organic materials (ex. chili peppers, rice) with manmade (ex. hooks, belts). When united, Wan forges a delicate tension between the individual and the aggregate – sliding between microcosm and macrocosm. Each component is a segment of experience; a trace of the present moment; combining into greater wholes that seek to escape the measures of earthly experience. In the shadow of flight, Wan moves the aesthetics of repetition and rituals – what she calls “the aesthetics of life” – from labor to catharsis.

Exhibition Checklist

Lauren F. Adams

Column from *The Lost Colony Project*, 2009-2010

Gouache on Paper

Courtesy of the Artist

Pearls III, 2010

Tobacco Leaf on Paper

Courtesy of the Artist

Pearls IV, 2011

Tobacco Leaf on Paper

Courtesy of the Artist

Sumptuary Series (#1) from *The Lost Colony Project*, 2010

Gouache on Paper

Courtesy of the Artist

Sumptuary Series (#4) from *The Lost Colony Project*, 2010

Gouache on Paper

Courtesy of the Artist

All My Possessions for a Moment of Time, 2011

Latex Paint

Courtesy of the Artist

Chinoiserie [Domestic Tableau], 2011

Mixed Media

Courtesy of the Artist

Common Seam Collective

Garment in Time, 2011

Mixed Media, Video

Courtesy of the Artists

Gabrielle Duggan

spectrum, 2010

Alpaca, Wool, Cotton, Hemp, Tussah Silk,

Video Projection

Courtesy of the Artist

Stephanie Liner

Cherry Bomb, 2009

Upholstery, Sequins, Plywood, Foam, Fabric,

Embroidery, Live model

Courtesy of the Artist

Momentos of a Doomed Construct, 2009

Upholstery, Plywood, Foam, Fabric,

Embroidery, Live models

Courtesy of the Artist

Precious Lovell

Blood, 2008

Cotton Osnaburg, Cotton Batting, Plastic

Rings, Glass Beads, Poly/Cotton Thread,

Audio Recording

Courtesy of the Artist

Sweat, 2008

Cotton Osnaburg, Cotton Batting, Cotton

Bolls, Poly/Cotton Thread, Audio Recording

Courtesy of the Artist

Tears, 2008

Cotton Osnaburg, Cotton Batting, River

Rocks, Poly/Cotton Thread, Audio Recording

Courtesy of the Artist

Katie Martin

Death of Fashion: Ascension of the Mannequin

[series], 2010-2011

12 C-Prints

Courtesy of the Artist

Libby O' Bryan

Sewed In, 2009, 2011

Performance [Sewing Machine, Translucent Fabric]

Courtesy of the Artist

R. Brooke Priddy

By Sea II, 2011

Urethane Foam, Canoe, Custom-printed Milliskin

Print design by Lauren F. Adams; Custom

printed at Image420 Screenprinters,

Asheville

Courtesy of the Artist

ADSR (Attack Decay Sustain Release), 2011

Clay, Cotton Dress, Audio Speakers

Audio by Kimathi Moore

Courtesy of the Artist

In|vestments, 2011
Thread
Courtesy of the Artist

Talena Sanders

2:30 Portraits, 2010
Photographs, Video, Audio Recordings
Courtesy of the Artist

Mary Tuma

Long List of Discarded Selves, 1994
Wire, Stockings, Silk, Pins, Thread, Tulle
Private Collection

Unsung Heroes, 2002
Deconstructed Dresses, Thread, Pins
Private Collection

Unraveled Armani, 2011
Deconstructed Suit, Glass Case
Courtesy of the Artist

Jessie Vogel

Alice [from the *Suspend* series], 2008
Clothing, Gesso, Oil Paint
Collection of Wake Forest University
John P. Anderson Collection of Student Art

Ash [from the *Suspend* series], 2008-2009
Clothing, Gesso, Oil Paint
Courtesy of the Artist

Bill & Brian [from the *Suspend* series], 2008
Clothing, Gesso, Oil Paint
Private Collection

Erika [from the *Suspend* series], 2008
Clothing, Gesso, Oil Paint
Private Collection

Matthew [from the *Suspend* series], 2008
Clothing, Gesso, Oil Paint
Courtesy of the Artist

Locks and Manes, 2010
Mixed Media
Courtesy of the Artist

Momentous, 2011
Wool clippings, Felt, Wall Drawing
(Charcoal), Mixed Media
Courtesy of the Artist

Jan-Ru Wan

Things We Carried, 2000
Undergarments, Dried Red Chili Pepper,
Rice, Wire Hangers, Metal Ear Pickers
Courtesy of the Artist

Didn't Iron for Me Anymore, 2010
Men's Shirts, Printed Silk, Wood Table, Iron,
Paper
Courtesy of the Artist

The Coercion, 2011
Non-woven Fabric, Metal Hooks, Rings
Courtesy of the Artist

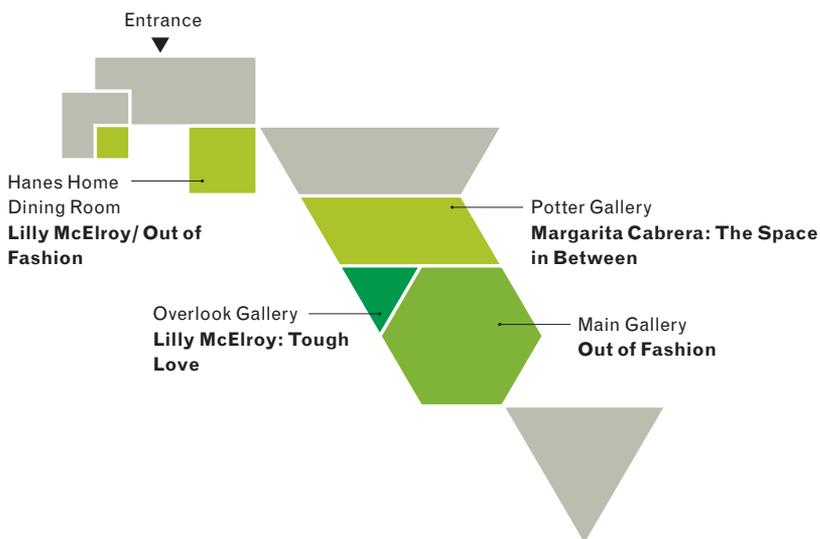
We wish to give special thanks to all of the artists in the exhibition, for both the inspiring quality of their work, as well as their time, passion and investment in the rejuvenation of textiles in NC. All of you have been a pleasure to work with in a project that has felt like a partnership from the beginning. Many of the artists have traveled from in and out of state to deliver and/or install their work, and have done so ably, professionally and with truly gracious spirit. It is a privilege to gather such a group, and to share their work with you. Shanthony Exum kicked off the show in fitting fashion with a DJ/VJ/live musical performance full of energy and flair.

A crucial part of the research for *Out of Fashion* involved the input of colleagues in the art, academic, design and cultural fields. For their invaluable suggestions and insight as to who they see making an impact in the state, we wish to thank Susan Brandeis and Vita Plume at NC State University, Jeana Klein, Stacey Lane, Nava Lubelski, Alli Marshall, Devlin McNeil, Jeff Pettus, Jody Servon, Christine Turbitt and Amanda Vaughn-Redmon. Thank you as well to my fellow curators across the state for their feedback and projects supporting the work of fashion and design in North Carolina.

Out of Fashion has been a collective effort from the SECCA staff and Foundation board, who work in unison to keep this center active, vital and sustainable. Executive Director Mark Leach provides guidance for all SECCA programs, alongside the leadership of two Board Chairs whose tenures spanned the timeline of this show: Gordon McCray and F. Borden Hanes Jr. On the installation side, special thanks go to Cliff Dossel (Installation Manager & Registrar) for his tireless work, inside the gallery and out, often after hours, to realize the promise of *Out of Fashion*. He was assisted by the generous volunteer support of Alan Shelton and Deanna Watson, as well as various friends and family of the artists. In this same regard, we would be remiss not to highlight the exceptional work and enthusiasm of intern Katie Wolf. Kristin Ashley-Bell is responsible for the beautifully designed brochure you now hold in your hands – we gratefully recognize her patience, tenacity and keen design sense. She also assists Curator of Education Michael Christiano, who has shaped an important series of public programs that will expand the impact of *Out of Fashion*.

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Out of Fashion is dedicated to the memory of Lucy Wilson, former member of SECCA's staff and later the art center's Board of Trustees.

SECCA



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