



Patrick Dougherty combines his carpentry skills with his love for nature, utilizing primitive techniques of building and experimenting with tree saplings as construction material.



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Robert Hillestad has participated in more than 150 juried and invitational shows in the US and abroad. In 1997, "The Robert Hillestad Textiles Gallery" at UNL was named in his honor.

Form by Four: A Sense of Order and Growth

October 2-3, 2009

University of Nebraska – Lincoln
Richards Hall
Sheldon Museum of Art
and
International Quilt Study Center & Museum

Funding provided in part by:
Joslyn Art Museum



Logo's of ...?? UNL ?? Quilt Center
Registration deadline September 18, 2009



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Form by Four:
A Sense of Order and Growth
October 2-3, 2009

Thursday, October 1

NATA Board Meeting

Location TBA

Friday, October 2

**International Quilt Study
Center & Museum**

1523 N. 33rd Street

8:30-9:00 am

Registration

9:00-9:15 am

Welcome to Quilt Center

9:15-10:15 am

Guest Speaker: Michael James

10:15-10:30 am

Break

10:30-11:45 am

Section A

Section B

11:45 am-12:30 pm

Lunch

12:30-1:30 pm

Guest Speaker: Robert Hillestad

1:30-2:30 pm

Workshop Series

2:30-2:45 pm

Break

2:45-4:00 pm

Workshop Series

4:00-4:30 pm

Break

4:30 pm

Reception

Richards Hall

*University of Nebraska
560 Stadium Drive*

Sheldon Great Hall

*12th & R Street
Registration Table Open*

Hay Market Galleries

5:30-7:00 pm

Sheldon Hosting Fun & First Friday

7:00-9:00 pm

First Friday: Gallery Walk

Sheldon Museum of Art

12th & R Streets

Great Room

Saturday, October 3

8:30-9:00 am

Registration

9:00-9:15 am

Welcome to Sheldon Museum of Art

9:15-10:15 am

Guest Speaker: Catherine Ferguson

10:15-10:30 am

Break

10:30-11:15 am

Presentations

11:25 am-12:30 pm

Presentations

12:30-1:30 pm

Lunch

1:30-2:30 pm

Guest Speaker: Patrick Dougherty

2:30-2:45 pm

Guest Speaker: Bleak

2:45-4:00 pm

Workshops

Board Room

4:00-5:00 pm

Installation

Great Plains Art Museum

1155 Q Street

6:00 pm

Harry How Silent Auction

Sheldon Museum

6:30 pm

Banquet & Awards Ceremony

Patrick T. Dougherty
Chapel Hill, North Carolina

<http://www.stickwork.net/bio.php>

Combining his carpentry skills with his love for nature, Patrick Dougherty began to learn more about primitive techniques of building and to experiment with tree saplings as construction material.

In 1982 his first work, *MapleBodyWrap* was included in the North Carolina Biennial Artists' Exhibition sponsored by the North Carolina Museum of Art. In the following year, he had his first one person show entitled, *Waiting It Out In Maple* at the Southeastern Center for Contemporary Art in Winston-Salem, North Carolina. His work quickly evolved from single pieces on conventional pedestals to monumental scale environments, which required saplings by the truckloads. During the last two decades, he has built over 150 works throughout the United States, Europe and Asia.

Educated at the University of North Carolina, Chapel Hill, Dougherty has a degree in English as well as graduate and post graduate degrees from there. He also has an MA from the University of Iowa.

Catherine Ferguson
Omaha, Nebraska

<http://www.catherineferguson.com/index.html>

Catherine Ferguson's work is featured in public and private collections, the Sheldon Museum of Art, University of Nebraska at Omaha, Museum of Nebraska Art and Omaha's Landmarks building. Awarded an Omaha Public Art Commission in 2004, Ferguson was selected in 2005 to participate in the Bemis Center for Contemporary Arts' award-winning Artist-in-Industry Steel Collaboration Project with Valmont Industries.

Ferguson works in a quiet capacity to benefit the visual arts serving six years on the Nebraska Arts Council Board and currently on the Bemis Center for Contemporary's Arts board. Ferguson is particularly well known for installations that are transcendent and transformative; critics have noted the idealistic and often mythical quality intrinsic to her work. In the 2005 January/February issue of *NY Arts Magazine*, Kim Carpenter praised Ferguson's ability for "deftly weaving symbols universally inherent in myth, memory, mysticism and metaphysics." And in the March 2007 edition of *Review Magazine*, Mike Kraniak noted her "marvelous temple figures" and stated, "Ferguson's work certainly continues to be uplifting for both her and her viewer."

Robert Hillestad
Lincoln, Nebraska

<http://textilegallery.unl.edu/>

Robert Hillestad has participated in more than 150 juried and invitational shows in the US and abroad. Recognized numerous times for excellence, Dr. Hillestad has received awards including designation as a "Fellow" of the International Textile and Apparel Association. Images of his work are in more than 60 publications. In 1997, "The Robert Hillestad Textiles Gallery" at UNL was named in his honor. Hillestad earned degrees in art and design at the University of Wisconsin-Madison and Drexel University in Philadelphia and a doctorate in Textiles and Clothing at Ohio State University.

"I use the concept of dance as a metaphor in describing my work. Through the medium of fiber and a wide range of interrelated techniques, I work toward creating dazzling effects of rhythm and movement. The goal of my choreography is to prompt viewers to look at textiles in a new way. Although consumers are supplied by industry with many beautiful textiles, they are often programmed to look at them from the perspective of function and the dictates of fashion."

Michael James
Lincoln, Nebraska

http://www.unl.edu/mjames_quilts/index.html

Michael James's approach to quilting has been influenced as much by his training as a painter as by his study of the history and development of American quilting and its techniques. Honored in 1999 with a 25-year retrospective at the Museum of the American Quilter's Society in Kentucky, his work has been included in six Quilt National competitions as well as in invitational shows at New York City's Museum of Arts and Design. He was one of five American textile artists invited to participate in the 8th International Triennale of Tapestry in 1995 at the Central Museum of Textiles in Lodz, Poland.

His studio is in Lincoln where he is Department Chair and Ardis James Professor of Textiles, Clothing and Design in UNL's College of Education and Human Sciences. He also teaches undergraduate and graduate courses in textile design, is a faculty member of UNL's Visual Literacy Program, and also is a Faculty Fellow of UNL's International Quilt Study Center and was co-chair of its 2003 and 2007 symposia, "Wild by Design" and "Traditions and Trajectories: Education and the Quilting."