

Tobin W. Keller

The Narrative Cloth

Sabbatical Report
Academic year 2014-15

DNA



Tobin W. Keller

Art Department, VAPA Division

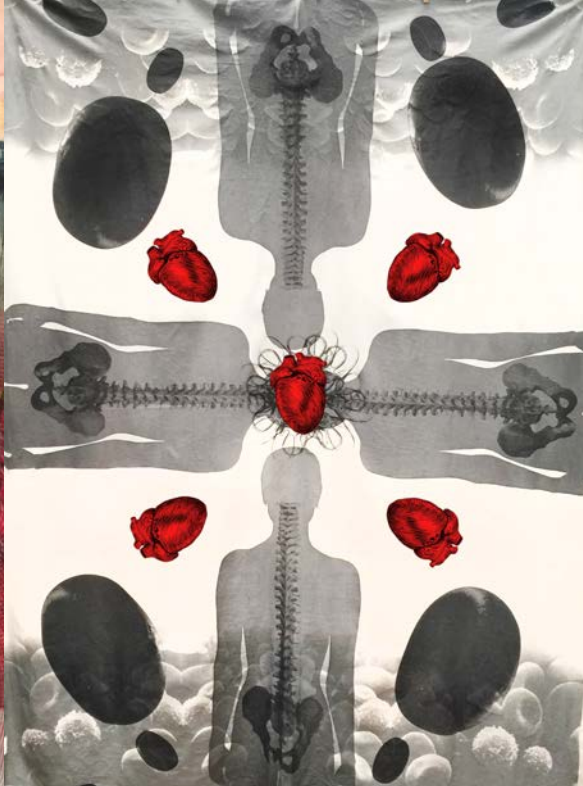
Outlined in this report are my completed objectives, activities, and outcomes, as stated in the approved sabbatical proposal.

With gratitude to the governing board of Cabrillo College and the Sabbatical Review Committee, the activities accomplished during my sabbatical helped to foster artistic and professional growth, travel for research and expanded knowledge for course work and gallery exhibitions, acquisition of new information and techniques improving my teaching skills, and the study of the viability of expanding our fiber arts curriculum and a Career Technical Education program in textile arts, clothing construction, and costume design.

Objectives

Special Project, Travel, and Curriculum Planning (CCFT Contract 9.1.2.6)

- Personal art and research projects focusing on printed fabric surface design (9.1a)
 - Travel for research and to expand knowledge for course work and gallery exhibitions (9.1b)
 - Acquire new information and techniques improving my teaching skills (9.1d)
- Study the viability of expanding the Art Departments fiber arts curriculum and a Career Technical Education program in textile arts, clothing construction, and costume design (9.1e)



Art and research projects (9.1a)

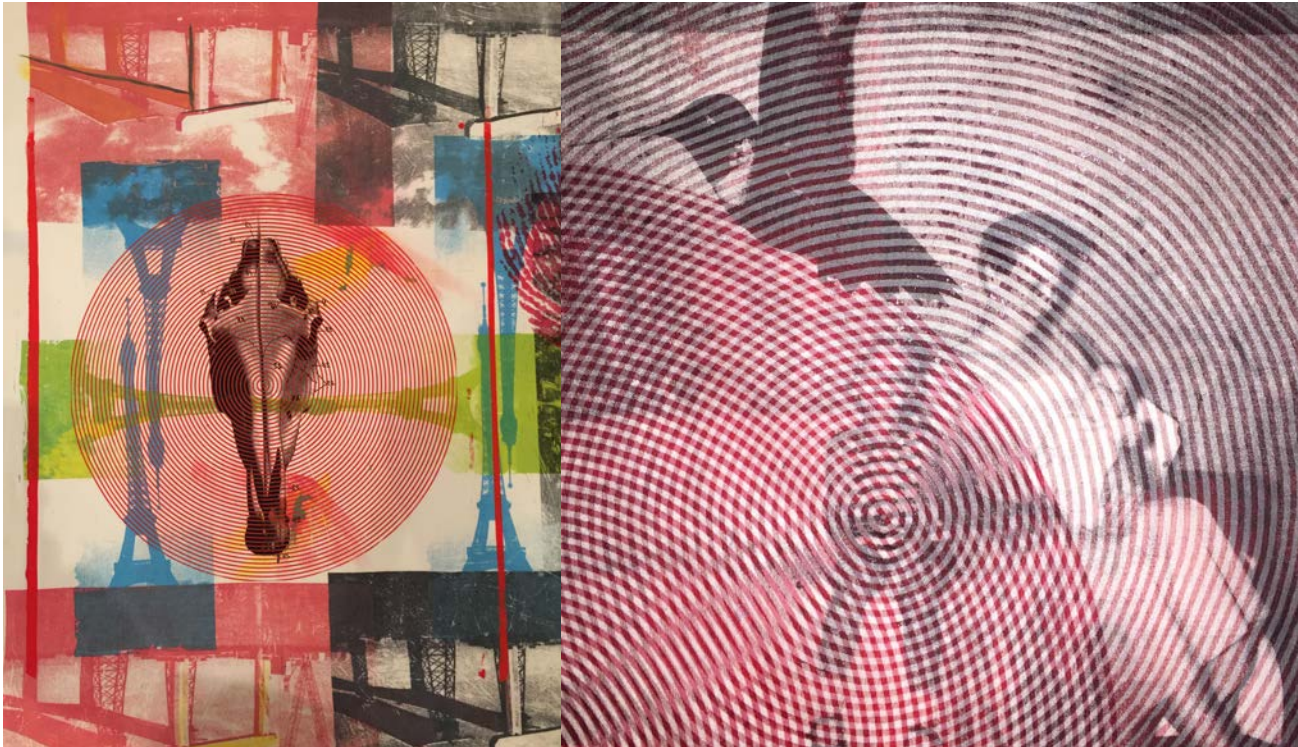
Activities and Timeline:

- May through September 2015. After returning from my travels to New York City, France, London and Los Angeles I began the planning and design for my gallery installation and the twelve garment clothing line to show on the runway. Originally estimated at 16 weeks the actual planning and production time was 18 weeks. In addition, I spent 1 week installing my sabbatical exhibition in the Cabrillo Gallery.
- Outcomes #1 & 2: Please see following pages and attached DVD #1 for more details and images.

Outcome #1

Portfolio of Images & Samples

Part of this objective was to assemble a portfolio of studies and samples that helped to synthesize imagery and ideas. These samples served as the foundation for the larger fabric prints. The larger prints have a greater visual and technical complexity and are used in a series of wearable garments and a series of small and large wall panels. 4 weeks of time commitment completed. **Please see DVD #2*



Many of the portfolio studies and samples were displayed in my sabbatical exhibition.

Outcome #2

Two runway shows

A full line of garments (no less than 12 ensembles) exhibited partially in a gallery, and in full modeled on the runway.

**Please see DVD #1 for complete images*

— Completed runway shows:

- In June of this year I participated in the first *PiVot: The Art of Fashion* wearable art show at the Santa Cruz Adobe. Five different ensembles were shown.
- On Saturday, September 26th, I participated in the tenth anniversary of *FashionART* show at the Santa Cruz Civic auditorium. 7 different assemblies were shown.

— Upcoming runway shows:

- November 20th I will be showing 3-4 ensembles at the Museum of Art and History, Santa Cruz, for a radical craft night event.
- December 4th I will be showing 4-5 ensembles in the second *PiVot: Art of Fashion* event at the Rio Theater, Santa Cruz.

Outcome #2

Two completed runway shows



FashionART Santa Cruz, 2015



PiVot, The Art of Fashion, 2015

Outcome #2

Three textile exhibitions



2015 Fibers inForm

Group Fiber Arts Exhibit
8/7 - 8/29
Opening / Artists' Reception
First Friday, August 7th • 6:00 - 8:30 p.m.



MAH

Uncommon Threads

Visit the exhibition today
SEPTEMBER 4TH, 2015 - DECEMBER 6TH, 2015

SANTA CRUZ MUSEUM OF ART & HISTORY
705 FRONT STREET
DOWNTOWN SANTA CRUZ
831.429.1964 • santacruzmah.org
Tuesday - Sunday 11am to 5pm
Fridays open late until 9pm

When you wear candy wrappers? Or transform bones into bras? Explore the eclectic and creative style of Santa Cruz.

Combining poetic materials in creative ways, local designers defy the runways. These one-of-a-kind pieces adorn the body and change our relationship to everyday materials. See how the past 10 years of fashionART Santa Cruz stand apart from traditional contemporary fashion markets and trends.

Front: "Chevy Fruit Twins," Design by Charlotte Kruk, Photography by Kiey Edwards, Models: Evita & Alice Bobin

JOIN US FOR AN EXHIBITION-RELATED EVENT
FREE First Friday: Exhibition Opening
Friday September 4th | 5-9PM



Cabrillo Gallery
Cabrillo College 6500 Soquel Drive Library, Room 1002, Aptos, CA 95003

**The Narrative Cloth:
Tobin W. Keller Sabbatical Exhibition**

Monday, October 5 - Friday, October 30, 2015
Reception: Saturday, October 3 from 5:30-7:00
Artist Talk: Wednesday, October 7, 6:30 VAPA room 1001 (lower campus)
Closing Reception: Wednesday, October 28 from 4:30-6:00

831.479.6308 / gallery@cabrillo.edu / www.cabrillo.edu/services/artgallery
Monday - Friday, 9:00 - 4:00 / Monday & Tuesday evenings, 7:00 - 9:00

Images: Tobin W. Keller Textile dyes and inks on silk

In addition to my sabbatical exhibition at the Cabrillo Gallery my work was featured in the extensive “Uncommon Threads” exhibition at the Museum of Art and History, Santa Cruz, September – November, 2015. The Michaelangelo Gallery included one of my wall pieces in their annual “Fiber inForm” exhibition, August, 2015. One week of time commitment.

Outcome #2
Sabbatical exhibition

The Narrative Cloth: Tobin W. Keller Sabbatical Exhibition



The Narrative Cloth

The concept for my Sabbatical exhibition was mapped while flying home from Paris. During this trip I had been to different design, fabric, and fashion museums, galleries, and studios, not only in Paris but also in Lyon and Saumur, France. A side trip to the Victoria and Albert Museum to study a portion of the fabric and garment archives, as well as to view the Alexander McQueen exhibition, “Beautiful Savage”, was the catalyst for my initial plan and sketches made during the thirteen hour return trip. Additional travels to New York City, Los Angeles, and San Francisco to study the archives at the Metropolitan Museum of Art, The Los Angeles County Museum of Art, and the Fine Arts Museums of San Francisco, were of great value.

The inspiration from my travels was three-fold. The first was the installation design for the Cabrillo Gallery space. This was mostly influenced by the McQueen installation at the V and A and the first exhibition I saw in Paris at the Decorative Arts Museum, “Piero Fornasetti: La Folie Pratique”. The second inspiration was clothing design. I can easily refer to Alexander McQueen again and my ten-year love affair with his couture designs and Fornasetti for his trompe l’oeil fabric and clothing. There were many others documented during my travels. One of these was the work of Jeanne Lanvin whose retrospective exhibition I viewed at the Palais Galliera. The final inspiration was fabric print and color. During my studies I viewed and photographed printed fabric swatches and garments from the early 17th century to the present and mostly of European design. The strongest influence were those classified as “pictorial prints” of French and English origin. These pastoral and romantic figurative scenes influenced the direction and the narrative with the work.

The Cabrillo Gallery was divided into roughly six spaces of what I referred to as my Anatomy of Existence. These were: Origin (red), Elucidation (learning), Imagination (multi-colors), Acquiescence (Blue), Breathless (dark), and Regeneration (light). Each space loosely symbolized a chapter of my life. All fabric was either hand-dyed and then printed multiple times or hand-printed with dyes or pigment inks. I worked with a variety of fine silks for the garments. The wall and hanging panels were cotton.

Exhibition installation (DVD #1)



Outcome #3

Sabbatical lecture

In conjunction with my exhibition outcome I introduced the work and discussed process, technique, and inspiration. The lecture was held in VAPA Room #1001, Art History Forum, on Wednesday, October 7, at 6:30 p.m., to a standing room only audience.

**Please see DVD #1*

Process:



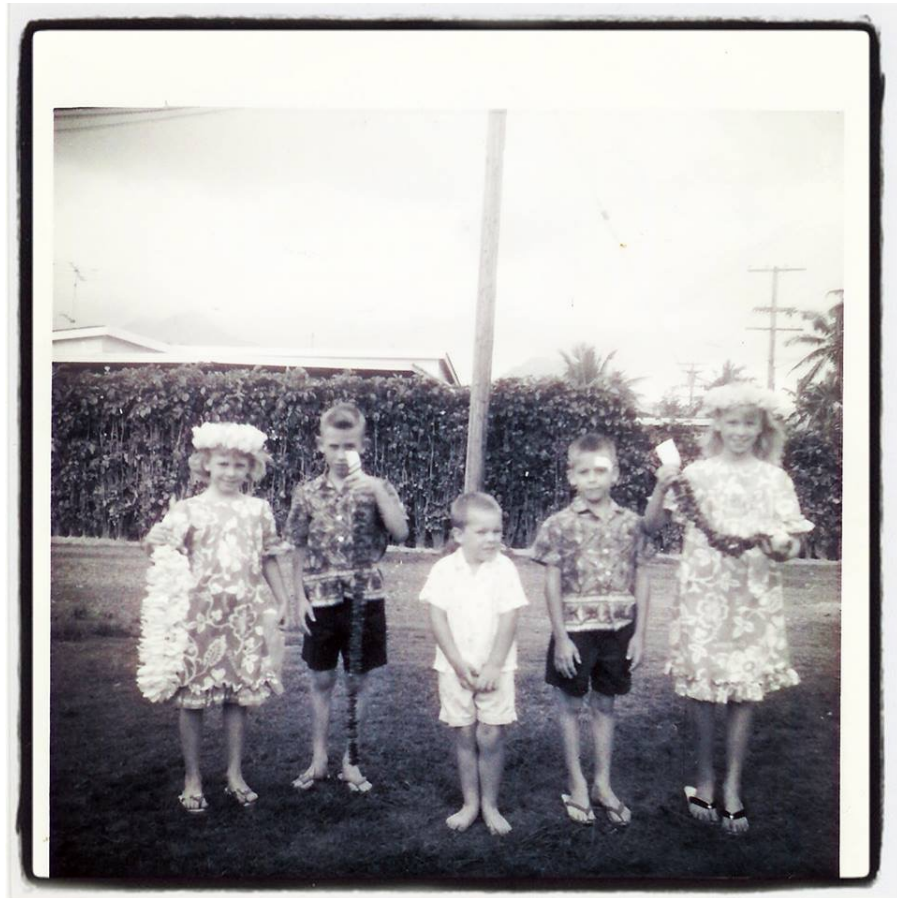
Studio photos: Tobin W. Keller

Technique:



Studio photos: Tobin W. Keller

Inspirations:



Please see DVD #2 for complete pictorial review of inspirations

Outcome #4

Annotated Bibliography - Books

An annotated bibliography of 10 books and 10 articles, minimum, on the history of fabric, fabric printing, trade, and design.

Books:

1. Peck, Emily (editor). Interwoven Globe. New York: The Metropolitan Museum of Art, 2013. This book is a catalog published in conjunction with the exhibition “The Interwoven Globe: The Worldwide Textile Trade, 1500-1800”. I visited this exhibition in the Winter of 2014.
2. Wilcox, Claire. Vivienne Westwood. London: V & A Publications, 2004
3. Buruma, Anna. V & A Pattern: Liberty & Co. London: V & A Publications, 2012
4. Safer, Samantha Erin. V & A Pattern: Modern British Designers, London: V & A Publications, 2012
5. Damase, Jacques. Sonia Delaunay: Fashion & Fabrics. London: Thames & Hudson, 1997 (reprinted 2014)
6. Powell, Jeanne & Foley, Carol. Pattern Making. New Jersey: Prentice-Hall, Inc. 1987
7. Greer, Fergus. Leigh Bowery Looks. London: Thames & Hudson, 2002
8. Monsef, Gity & Nothdruff, Dennis & de Niet, Robert. Zandra Rhodes: A Lifelong Love Affair with Textiles. Suffolk: Antique Collectors’ Club Ltd., 2005
9. Bolton, Andrew. Alexander McQueen: Savage Beauty. New York: The Metropolitan Museum of Art, 2011
10. Mauries, Patrick (editor). Piero Fornasetti: Practical Madness. London: Thames & Hudson, 2015
11. Clarke, Simon. Print: Fashion, Interiors, Art. London: Laurence King Publishing Ltd, 2015
12. Briggs-Goode, Amanda. Printed Textile Design. London: Laurence King Publishing Ltd, 2013

Outcome #4

Annotated Bibliography - Articles

Articles:

1. Mcleod, Dale. The Repeat Print. <http://therepeatprint.com>. A weblog about pattern, layout and screen printing on textiles.
2. SaintOnge, Michelle. Screen Printing 101- Part 2- Creating The Stencil. 2009 <http://www.printcutsew.com/649/creating-your-screen-print-stencil/>.
3. Annie, Erin. Erin Annie Prints. 2012. <http://erinannieprints.blogspot.com>
4. Troyer, Kate. Wippowillow. 2013. <https://wippowillow.wordpress.com>
5. Griswold. Griswold Textile Print. <http://www.handprintedfabric.com>
6. University of the Arts, London. Bondage bunnies, latex lawns and Daisy Lowe. 2011. <http://newsevents.arts.ac.uk/23409/bondage-bunnies-latex-lawns-and-daisy-lowel/>
7. California Fashion Association. <http://calfashion.org/about-us/california-fashion-foundation/>
8. Alexander McQueen. http://www.alexandermcqueen.com/experience/en/pages/alexandermcqueen/biography/#id_article=137
9. Textile Printing. Wikipedia. https://en.wikipedia.org/wiki/Textile_printing
10. Fabric Workshop & Museum website: Teachers Program: Online Curriculum. <http://www.fabricworkshopandmuseum.org/Education/OnlineCurriculum/Default.aspx>

New information and techniques (9.1d)



A portion of my research while traveling to college campuses, museums, and professional designers and manufacturers was to resource information, different techniques, technologies and theories that could assist me in updating course work and improving existing facilities, enhancing my teaching skills, and broadening the scholarly approach to gallery exhibitions and programs.

See outcome #4 & 5

Image: From the Interwoven Globe exhibition. Metropolitan Museum of Art, New York

Fabric workshops

Part of this objective included teaching workshops, through Cabrillo Extension, to better understand how the Art Department could accommodate an expanded textile program. I taught two, one-week, workshops in the Summer of 2014 and one during the summer of 2015. (Total of 3 weeks plus 1 week of preparation and room augmentation.)

Workshops: Hand-dyed and discharge printed silk yardage.
Photo-screen printed silk yardage.



Travel (9.1b)

