

Quilt Visions 2020

Meet Kerri Green
Dallas, Texas



kerrigreenartquilts.squarespace.com

Artwork on Display

Conversations with the Boss

Kerri Green is a Dallas, Texas artist that works in fiber, thread and color to create contemporary quilts. Her quilts are imbued with graphic detail and motifs that draw the viewer in for a closer look. She hand-dyes much of the fabric used in her work and combines fabric, thread and batting to create quilt sandwiches that are delectable to the eyes.

Kerri's work has been exhibited in various juried quilt shows and venues in the US. She is a regular exhibitor and award winner in the annual Quilters Guild of Dallas show where in 2017 she was awarded Best in Show for her quilt *Fractured Fractals*. Her quilt *Prometheus* was included in the 20th Biennial *Quilt National* and was also the cover art for the show book.

Kerri was born and raised in Muskogee, Oklahoma. Her natural love of color, fabric and sewing was notable early on. She was sewing her own school clothes as early as junior high. This love of sewing, art and craft led her to study interior design in college and go on to design and produce one-off slipcovers and draperies for her interior design clients. When the need for drapery hardware arose, she designed and created her own line of drapery hardware that became a thriving business, Paris Texas Hardware, which she ran for twenty years. After selling her company, Kerri went back to her roots and began sewing quilts.

When Kerri is not in her Dallas studio making art she is with her husband traveling in their Airstream travel trailer and gathering inspiration for her next quilt project.

Artist Statement

I use cotton hand-dyed fabrics to make contemporary art quilts for the wall, not the bed. I create patterns and templates from my own sketches or paper collage studies. Pure, saturated colors and curvy motifs are contained in my quilts. I don't really follow artistic trends, but a modern and graphic sensibility can be found in my work.

I'm a piecer, so much of my work has complicated seams, inset circles and a lot of curves. Many of my quilts are created from a completed quilt top that I have cut into sections and stitched back together to make a new construct. My methodology is unique, but I find it allows me to achieve surprising, improvisational design and high-quality construction.

Q+A

What inspires your work at this time?

A lot of inspiration in my work has been from 20th century artists such as Pablo Picasso, Henri Matisse, Sonya Delaunay, Marsden Hartley and Stuart Davis. I love their use of vibrant, saturated colors and the graphic nature of their art. In addition, I'm currently inspired by Australian Aboriginal art. I use a lot of circles and ovals in my work as do these artists. In these Aboriginal works, the motifs represent bits of dreams and stories with rich cultural significance. In my own use of circles and ovals, I like to think of these as groups or individual people with layers of personality. The links I sometimes use, which are represented with stripes, show lines of communication between these entities.

Meet Kerri Green - continued

What was your route to becoming an artist?

I became interested in all things art and design early on. Working with fabrics has been a long-time love interest. I have a degree in interior design and have worked with cloth and color all my adult life. I sewed window coverings and slipcovers to earn extra money on the side from my interior design business. While designing and sewing window coverings, I saw a lack of interesting decorative hardware for custom drapery projects. For one client, I sculpted some finial models out of clay, took them to a foundry, and had them reproduced in brass. Once I had a few finial designs, a new business was born. For the next 20 years my company produced all things drapery hardware for the design industry. I found myself on the corporate side of making beautiful things for the home instead of making art for myself. The creative in me was unfulfilled.

As luck would have it, a corporation came along and bought my company, which allowed me to retire. The first thing I did was buy a Bernina sewing machine. My grandmother had made over 100 quilts and many of my garments and instilled in me the love of the stitch. She taught me the value of making heirlooms and treasuring them over time. In researching where I wanted to learn more about quilting, I discovered Nancy Crow. I signed up and have been attending her workshops for about 10 years now. Nancy's strong influence has led me to create contemporary art quilts that are for the wall, not the bed.

Do you use a sketchbook? If not, what preparatory work do you do?

Most of my ideas are sketched on paper before I start a project. I've been trained to create artworks improvisationally, but what I've been recently making has been sketched or collaged in a sketchbook first. I use simple and complicated motifs in my work. If I can draw it, I can sew it. I'm a piecer, so much of my work has complicated seams, inset circles and a lot of curves. I make a pattern at full scale from the sketched drawings. Working with patterns allows me to have complete freedom in size and color selection as I'm not struggling with design AND color at the same time. I don't think many contemporary quilters are using this method, but I find it allows me to achieve high-quality construction.

What advice would you give to an aspiring textile artist?

I would tell a young person that is interested in textile art to get as much basic art education as is available to them. I've learned many sewing and quilting basics from quilt art teachers, but the classes I've taken with painters and non-quilting artists have taught me the importance of learning basic art concepts such as color, line, shape, balance and design. All classes and workshops have been wonderful learning opportunities, but I wish I had a fine art education to support my creativity.

What piece of equipment or tool could you not live without?

There are many tools needed to make quilt art, but the most useful tool for me would be my rotary cutter. If I had to cut fabric the old school way using a pair of scissors, my hands would be shot by now. And, my little 1952 Singer Featherweight. My husband and I travel a lot in a travel trailer and it's invaluable on the road.