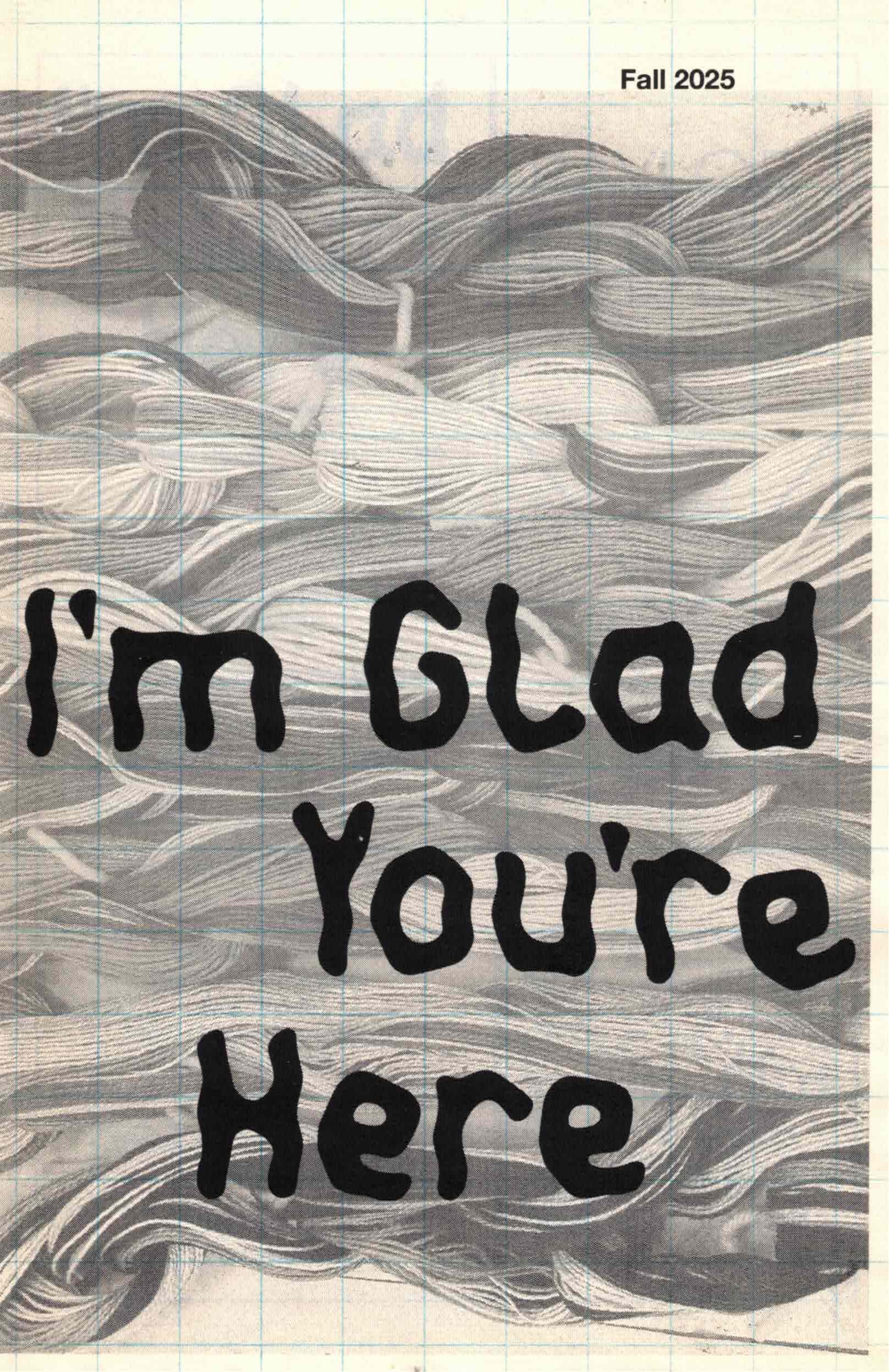


Fall 2025



I'm Glad
You're
Here

I'm Glad You're Here

BAYLOR
FIBER

Fiber Newsletter

Issue One
Fall 2025

I'm Glad You're Here is an annual printed zine that shares news and artwork from the Baylor Fiber community.

Baylor Fiber Courses are taught by Professor Tina Linville.

Printed in Waco, Texas.

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Featured Fiber Art by:

Joseph Mahan
Emma Martinez
Annabelle Spignesi
Ava Myers
Mary Grace Klausmeyer
Eila Gerhardt

Editor / Creative Director
Tina Linville

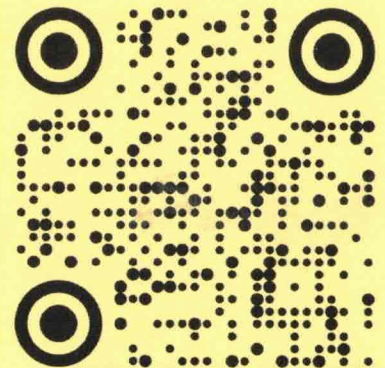
Logo design
Joe Lloyd

ART 3314
ART 4314

ART 3316

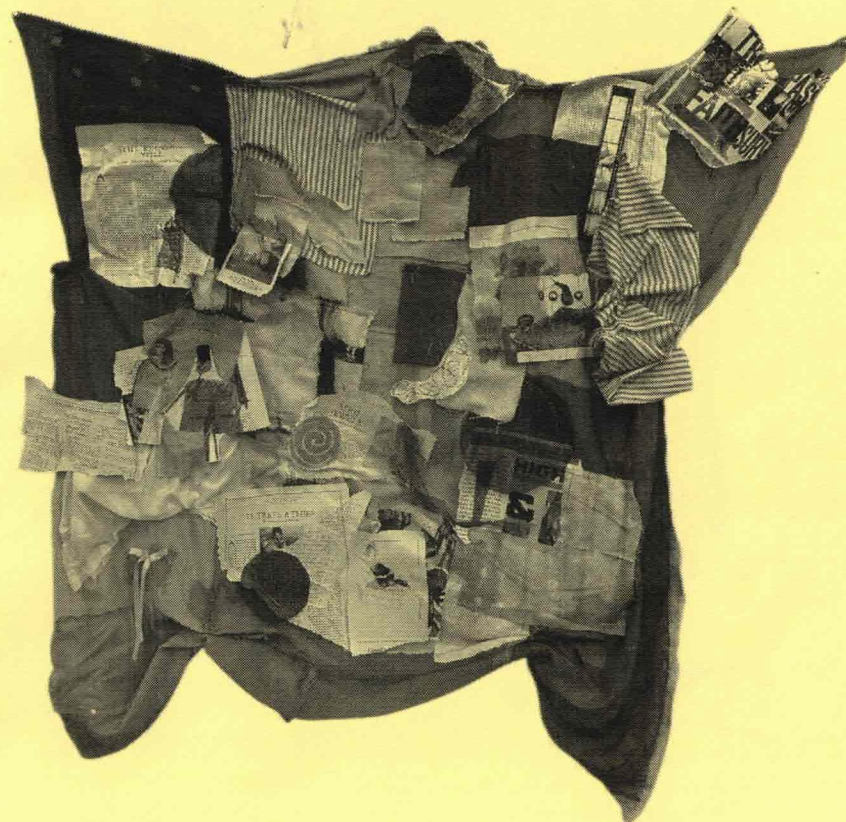
ART 3315

ART 4313
ART 4316





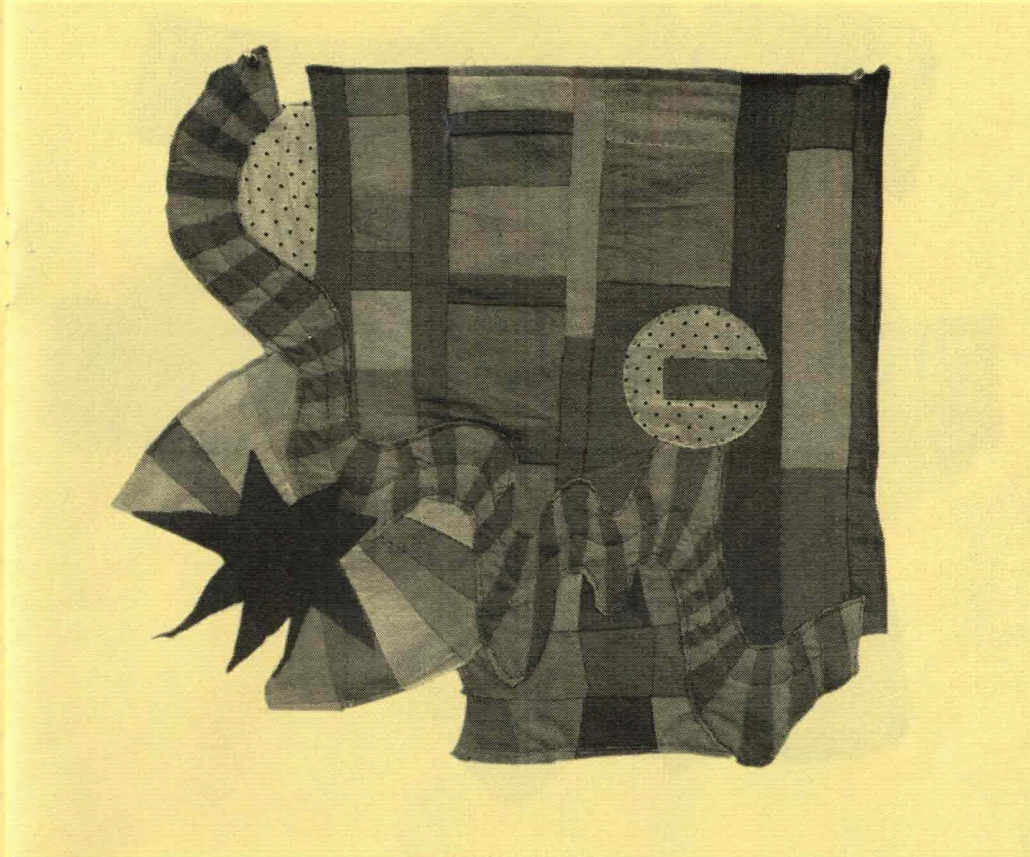
artwork by Joseph Mahan
mixed media painting in found frame
Spring 2025, ART 3315: Non Woven Fiber Structures



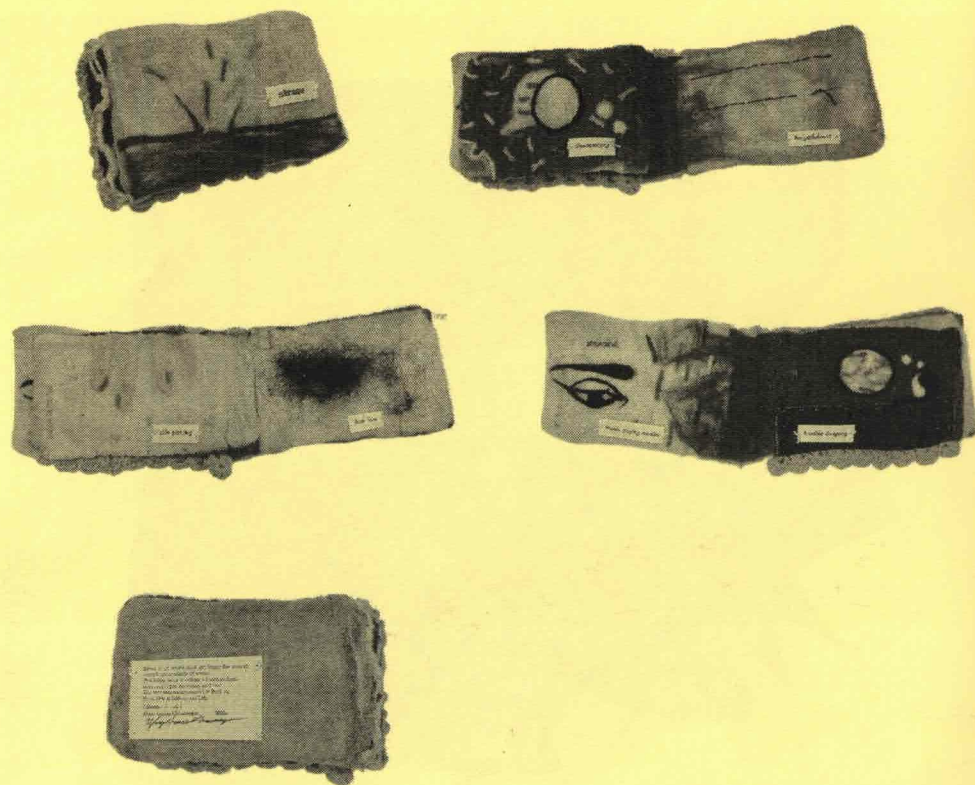
artwork by Emma Martinez
mixed media fiber collage
Spring 2025, ART 4313: Advanced Fiber I



artwork by Annabelle Spignesi
Ceramic and fiber
Spring 2025, ART 3314: Fiber Surface Design



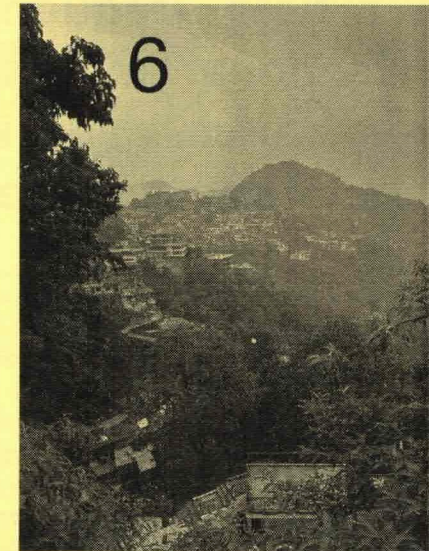
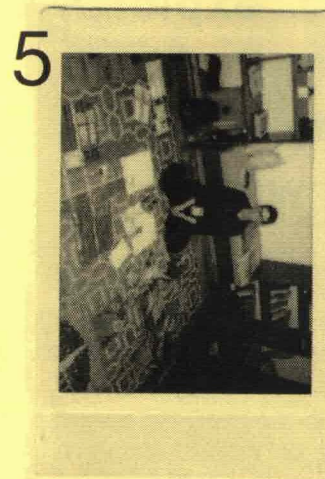
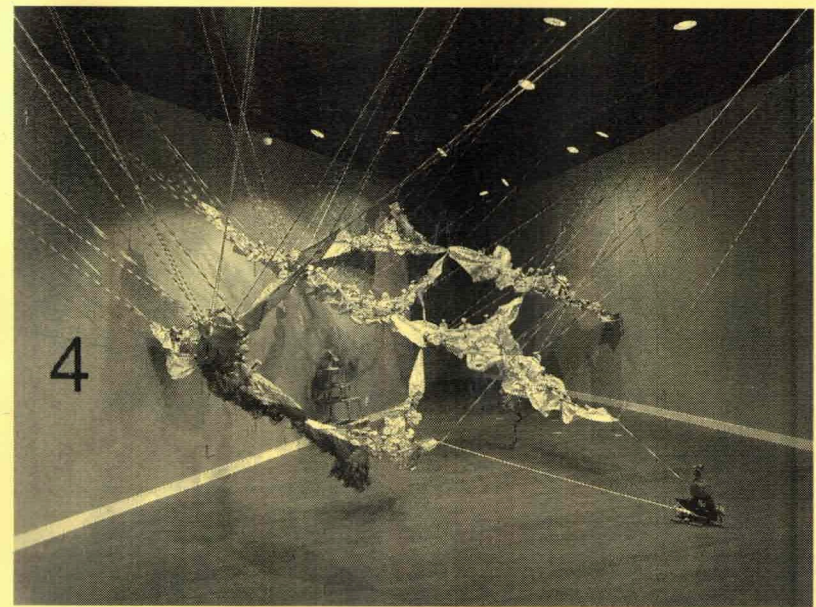
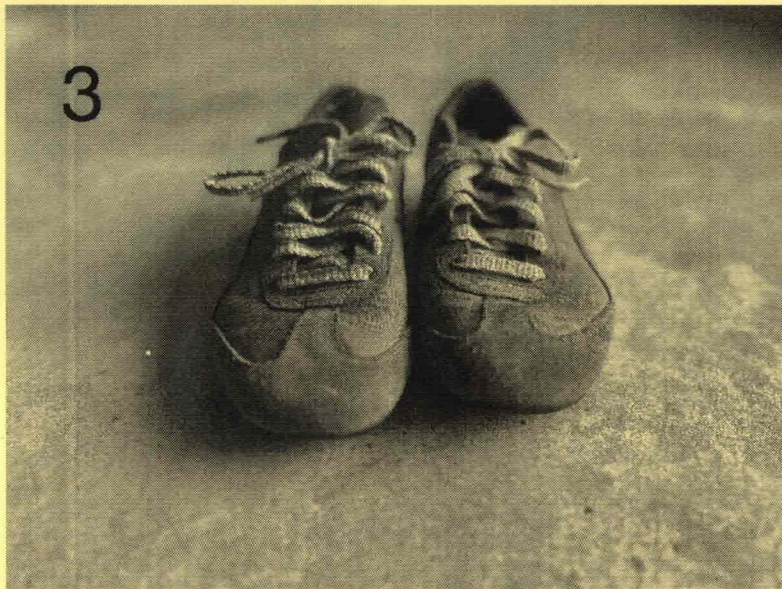
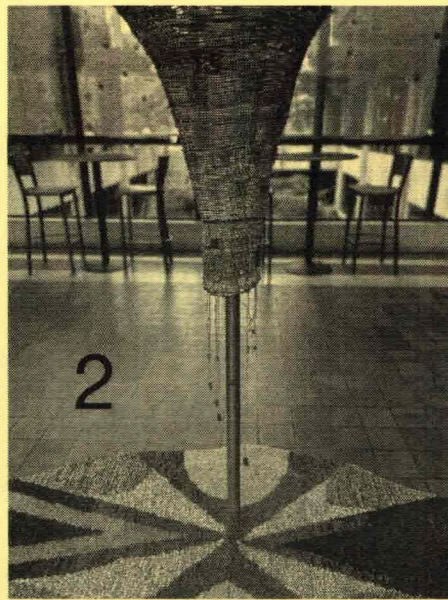
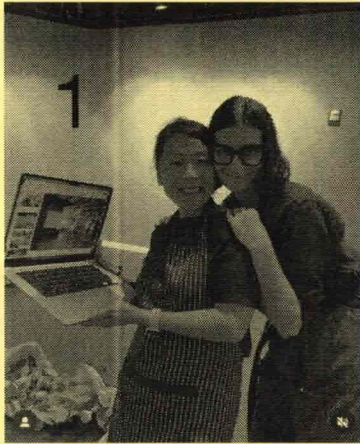
artwork by Ava Myers
hand sewn quilt with dyed and found fabric
Spring 2025, ART 3314 Fiber Surface Design



artwork by Mary Grace Klausmeyer
 mixed media fiber artist book
 Spring 2025, ART 3315: Non Woven Fiber Structures



artwork by Eila Gerhardt
 mixed media embroidered and hand sewn quilt
 Spring 2025, ART 3314: Fiber Surface Design



- 1: Upcoming Fall 2025 Visiting Artist Debbie Carlson in the Martin Museum with Fiber Professor Tina Linville during exhibition installation in May.
- 2: View of *Gratitude*, a transdisciplinary data visualization fiber artwork on view in the Moody Library created by Art 3315 fiber art students in collaboration with theatre students using data visualization methods during the Spring 2025 semester.
- 3: Woven shoelaces made on an inkle loom, a new type of loom available in the fiber studio to ART 3316 fiber students starting Fall 2025!

- 4: *Threads of Transformation* is on view June 5 - December 7th in the Martin Museum of Art.
- 5, 6: Instant photo studio view during Professor Tina Linville's Artist Residency this summer in India. The Art for Change International Artist Residency program was held in Mussoorie, India, a hill town of the Himalayas. Here is a view looking down the hillside. The theme of the 2025 residency was Boundary Crossing: Artists in Interfaith Dialogue and artists visited several sacred sites as inspiration to create new artwork for a traveling exhibition.

Found Objects:

What objects from your surroundings- natural, industrial, domestic... could become "fiber" through the art process?

Recycled Materials:

What discarded or surplus materials could be transformed through fiber processes? How can the traces of their previous use (wear, stains, shapes) add depth or narrative to an artwork?

Fiber artists frequently explore unconventional materials to add unique textures, visual interest, and conceptual depth to their work.

Conceptual Materials:

Could a materials symbolic meaning carry as much as weight as its physical properties? How could a material embody an idea, theme or social commentary?

Sentimental & Personal Materials:

What textiles, clothing, or household objects hold personal history worth embedding into your work? How might the memory or emotion tied to a sentimental material influence your use of it?

For the 2025–26 academic year, the Baylor fiber art program will turn its focus toward the exciting possibilities of **unconventional material**. Course exploration will seek to highlight the expansive nature of fiber art and how it can speak powerfully to the world around us. This theme invites the fiber community to explore materiality beyond the traditional to embrace things that may be overlooked, discarded, or even ephemeral. Through our collective and individual investigation of the vastness of "fiber" through the stuff we use to make our work, we will consider how our material choices shape meaning, form, and viewer engagement.

UNCONVENTIONAL MATERIALS

Throughout the year, we will explore how unconventional materials, whether recycled, salvaged, conceptual, or deeply personal, can activate new possibilities for fiber-based art making. Students will be encouraged to experiment with processes of transformation: altering surfaces, combining disparate textures and materials, and allowing a material history to inform the final work. Together, we will explore how material innovation can challenge expectations, expand our formal vocabulary, and deepen the conceptual resonance of our work.

Tina Linville, MFA
Non Woven Fiber Structures
Department of Art & Art History

Sarah Mosher, MFA
Research Methods in Sustainable Design
Department of Theatre Arts

Rachel Wilkerson, PhD
Data Visualization
Department of Computer Science

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MAY 9 - SEPTEMBER 30, 2025

A TRANSDISCIPLINARY
DATA & FIBER ART STUDY
IN VIRTUE DEVELOPMENT

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a better place
to make the world
who engage with fiber
cultivating artists & designers

Issue One

cultivating artists & designers
who engage with fiber
to make the world
a better place