

# Christina Roberts

273 Northwestern Avenue, Philadelphia, PA 19128

c. (610)-909-3143

mchristina.roberts@gmail.com

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## EDUCATION

1984 Bloomsburg University of Pennsylvania, Bloomsburg, PA, Studio Art

1985 University of Pavia, Pavia, Italy, Painting and Art History

1989 Moore College of Art and Design, Philadelphia, PA, Bachelor of Fine Art, Textiles, Cum Laude

## TEACHING EXPERIENCE

### 2017-present Tyler School of Art, Temple University, Philadelphia, PA

Adjunct instructor for undergraduate and graduate students in natural dye practices to enhance their artistic expression using sustainable methods to cultivate awareness of the environment and natural world.

### 1989-present The Fabric Workshop and Museum, Philadelphia, PA

Involved in the development, direction, and growth of the Apprentice Training Program, an innovative program directed towards under-represented high school students and college post-graduate students to develop their skills and practices of artistic production, exhibition, educational programming in a unique museum and professional print studio.

### 2018 Penland School of Crafts, Penland, NC

Visiting instructor for a two-week course titled: *Plant to Print*. This cross-curricular course utilized useful plants as harvested dye material, and screenprinted contemporary art projects using traditional methods.

### 2018 Pennsylvania State University, State College, PA

Visiting artist facilitated a teacher training in sustainable natural dye techniques to develop course curriculum for a Sustainable Studio course. Taught a two-part natural dye workshop with SoVA undergraduate students enrolled in the Sustainable Studio course.

### 1995-2002 & 2016 Moore College of Art and Design, Philadelphia, PA

Adjunct Instructor for sophomore and junior level students in the 2D Fine Art Department enrolled in a print design studio course with focus on drawing, painting, silkscreen printing, and dyeing techniques.

### 2012 Pennsylvania State University, State College, PA

Guest Instructor and Artist in Residence for twelve-week course titled: *Plant to Print*. A cross-curricular course integrated the Plant Science and SoVA Printmaking Departments. Plants were grown and harvested for dye material, and student's screenprinted contemporary art projects using traditional methods. Facilitated sustainable fashion symposium with Yoshiko Wada, Berkeley, CA and Michel Garcia, Provence, France.

### 2006 Nagoya City University, Nagoya, Japan

Visiting artist and instructor for two twelve-week courses: graduate course focused on collaboration, experimentation and contemporary artistic practice and the undergraduate course was designed to emulate a professional fine art print studio with an artist-in-residence program. Final student work culminated in an exhibition at the Folklore Custom and Manners for The Japanese Society, Nagoya, Japan.

## PROJECT AND EXHIBITION EXPERIENCE

### 1988-present The Fabric Workshop and Museum, Philadelphia, PA

#### 2007-present Director of Education

Responsible for developing and implementing innovative museum education programs designed to bring diverse audiences into the museum to see current exhibitions and practice contemporary art making skills, as well as coordinate outreach programs in the community including Philadelphia public schools, local art and community organizations, colleges, and universities. Manage \$250,000 education budget and work with fund raising efforts. Additional responsibilities include tracking program statistics, program evaluation, facilitate photo documentation of program, write program narratives for funding applications and reports to Board of Directors.

#### 1992-2005 Project Coordinator and Master Printer for the Artist-in-Residence Program

Responsible for developing new works of contemporary art with visiting Artist-in-Residence. Project management includes introducing the Artists-in-Residence to FWM's material archives, studio technologies, and develop their ideas into exhibition and presentation, assembling and directing a project team, extensive research and experimentation for each project, fabrication of Artist-in-Residence projects, supervision of project apprentices and interns, and management of project budgets.

#### 1989-1991 Printer and Apprentice Coordinator

Work with diverse audiences and introducing students to the breadth of global contemporary art and teaching silkscreen techniques. Responsible for supervising and training apprentices and interns in collaborative, cross disciplinary studio practice, in a hands-on experimental working environment. Students are trained in all technical and design areas of the silkscreen process, textile print design and production, museum education, and visitor services.

## SELECTED PROJECTS

### Louise Bourgeois, *She Lost it*, 1992 Exhibition and performance

- Responsible for the development and fabrication of an installation, performance, and edition of 6 prints on lightweight cotton voile fabric measuring 19" x 1,978.5" x 8" using text derived from a 1947 story written by the artist.
- Produced limited edition of 150 silk scarves on lightweight China silk.
- Responsible for the fabrication of a printed cotton gauze text scroll measuring 30" x 1,978.5", used during the performance, *She Lost it*, in which two individuals rolled and unrolled simultaneously in a human scroll fashion, accompanied by contemporary music, a live reading, and proclamation by assisting artists including Sean Kelly and Robert Storr.
- Consulted with the artist on numerous occasions by telephone. Traveled to her New York City home and Brooklyn studio to consult on prototypes, models, samples.
- Assisted in the development of the gallery model to determine the dimensions for a spiraling gallery wall configuration.
- Performed in the one-time performance of *She Lost it*, directed by Louise Bourgeois including Sean Kelly, Robert Storr, Jerry Gorovoy, Virgil Marti, Sue Patterson.
- Managed project budget.

Barbara Bloom, *Pictures from the Floating World*, 1995. Set of two folding screens-one short-one tall. Edition of 5.

- Researched 17<sup>th</sup> century Japanese Ukiyo-e erotic wood block prints used for the printed imagery.
- Worked closely with artist in her New York studio to develop a special color palette of invisible ink only seen when lit from behind screen.
- Research and development of printing and dyeing techniques included tea dyeing 100 yards of lightweight China silk and special hand painting technique.
- Identify and commission local woodworker to fabricate traditional Japanese style frames using lacquered mahogany and leather hinges.
- Managed project budget.

Hachivi Edgar Heap-of-Birds, *Neuf Series #36*, 1992. Edition of silk scarves printed on silk with acid dyes.

- Worked with artist to develop abstract painting into an unlimited silk scarf edition.
- Sourced patterned silk fabric to mimic the texture of the artist's original painting.
- Material and dye testing; color formulation.
- Printed limited edition of scarves.

Mary Heilmann, *Serape*, 1995. Silkscreen and painting on cotton

- Worked closely with artist to develop seven-color fabric design inspired by Mexican serape blanket designs.
- Developed special printing technique with the artist that combined hand painting over the print area to create a rich hand painted effect.
- Developed Serape yardage into a lamp series, contracted local metal smith to manufacture metal armature frames for the lamps.

Howard Hodgkin, *Untitled Scarf*, 1991. Limited edition silk scarf.

- Worked with the artist to develop a printing method that would mimic his watercolor painting.
- Used photographic color-gel color separation to create five separate films for producing the print.
- Material and dye testing; color formulation; fabric sourcing.
- Prepare print proofs for the artist's approval.
- Two approved color ways of *Untitled Scarf* accessioned into FWM collection.

Mike Kelley, *Pansy Metal/Clovered Hoof*, 1989. Five editions of ten body scarves commissioned and published by edition Julie Sylvester.

- Contracted by Julie Sylvester to produce silkscreen edition of body scarves designed by Mike Kelley.
- Material and ink testing; color formulation.
- Responsible for print production of five editions of ten body scarves, each with one to six printed colors.

Matt Mullican, *Field of Cities Banner*, 1990. Five-color geometric pattern printed on cotton sateen.

- Work closely with artist to design five-color silkscreen print based on gouache painting by the artist.
- Material and ink testing; color formulation.
- Researched and purchased specialized high-tension silkscreen frames to enhance the print registration of geometric shapes.
- Budget management.

Cai Guo Qiang: Fallen Blossoms, 2009. Multi site exhibition presented by The Fabric Workshop and Museum and the Philadelphia Museum of Art featuring three newly commissioned works.

- Photographic research for *Time Scroll*, an exploded gunpowder drawing on silk.
- Organized *Time Flies Like a Weaving Shuttle*, travel, visa, passport and accommodation for six traditional tapestry weavers from Hunan Province, China and the transportation of their large-scale tapestry looms and yarn.
- Hired Mandarin speaking interns to help with translation for the weavers and to act as docents for museum visitors.

Faith Ringgold, *Tar Beach 2*, 1990. Edition of 24 hand printed story quilts.

- Worked with artist to produce a multi-colored, silkscreen printed edition of story quilts, in which the center panel of the story quilt was printed on raw silk with acid dyes, the back and boarder sewn and finished by Faith Ringgold.
- Material and dye testing; color formulation.
- Coordinated with artist to sew, finish, and sign quilt edition.
- *Tar Beach 2* accessioned into FWM collection.

Toshiko Takaezu, *Moon Balls*, 1989. Edition of soft moon sculptures.

- Worked with artist at FWM studio and in her New Jersey studio to produce an edition of silkscreen printed soft moon sculptures.
- Worked with sewing construction technician to engineer flat patterned pieces that transformed into a range of round forms after sewing and stuffing.
- Material and ink testing; color formulation.
- One set of seven *Moon Balls* accessioned into FWM permanent collection.

Richard Tuttle, *The Thinking Cap*, 1997. Edition of hand printed, sculptural caps.

- Worked with artist to design a small sculpture edition of *The Thinking Cap*.
- Facilitated the design and production of a silkscreen printed fabric yardage.
- Conducted extensive research at Metropolitan Museum of Art, Textile Department of historic herringbone woven pattern designs.
- Material and ink testing; color formulation; proofing for artist approval.
- Assembled and directed a team of metal fabricators to prototyping and fabricate the wire armature for *The Thinking Cap*.
- *The Thinking Cap* edition accessioned into FWM permanent collection.

Yukinori Yanagi, *The Forbidden Box*, 1995. Installation of two large-scale, Iris inkjet prints, and lead box.

- Worked with the artist to create two large-scale 204" x 115" photographic images of the Hiroshima atomic bomb explosion
- Original artwork digitally scanned from 1945 newspaper clipping.
- Researched billboard companies with capability to digitally print large-scale.
- Material and ink testing; color formulation.
- Hand silkscreen printed enlarged text of the Japanese Constitution Article Number 9, overprinted onto the Iris inkjet photographic images.
- Assembled and directed a team of computer designers, fabricators, project interns for prototyping and fabrication of final work.
- Edition of two completed, one installation accessioned into FWM permanent collection created *The Forbidden Box* for *Changing Spaces*, curated by Mary Jane Jacobs,

- Budget management.

Yukinori Yanagi, *Loves Me/Loves Me Not*, 1997. Woven carpet edition, with text and brass inlay.

- Work with artist in FWM studio and his Japan studio to create an edition of 12 woven carpets based on his original sculpture *Chrysanthemum Carpet*, 1994.
- Developed and supervised the production of Wilton Jacquard woven carpet edition in collaboration with the artist and Langhorne Carpets, Penndel, PA.
- Directed a team of carpet finishers and metal fabricators to embellish and finish carpet edition.
- *Loves me/Loves Me Not* is accessioned into FWM permanent collection.
- Budget management.

## SOCIAL PRACTICE

1997-1998 Maisin Artists of Papua New Guinea, *Tapa Style*

- International cultural exchange, education exchange, residency, and exhibition awarded to travel to Papua New Guinea to study the art of tapa bark cloth making and painting by the Maisin tribe of Oro Province.
- Worked closely with FWM Founding/Artistic Director Marion Boulton Stroud and curator Larry Rinder to organize and direct the project.
- Assembled a team of photographers, Greenpeace volunteer, and in-house staff, organized travel and community meetings to meet Chiefs and Elders of the Maisin community to plan a residency and exhibition at FWM.
- Facilitated a group of three Maisin women to travel to Philadelphia for a three-week residency to learn about silkscreen printing on fabric, paint traditional Maisin designs onto film, and print using vibrant colors of the rainforest.
- Work closely with curator Larry Rinder to design *Tapa Style: Tradition and Continuity in the Art of the Maisin of Papua New Guinea*, and secure loan of historic tapa cloth from University of Pennsylvania Museum.

2003-present Marafiki Arts, Philadelphia, PA and Wote, Kenya

- Co-founded Marafiki Arts, 501(c) 3 organization based in Philadelphia, PA and Wote, Kenya.
- Facilitate the collaboration of international artists with Kenyan artists and youth with entrepreneurial abilities to enable them to create, develop and make competitive products that will sell in the global marketplace.
- Research natural dye methods that combine with ancestral Kenyan dye methods to create sustainable plant dye color systems for dyeing hand spun organic cotton, grown and spun by 200 women participants.

2015 *By the Work of Her Hands*

- Cross cultural exchange project between students from l'Institut Spécialisé du Cinéma et de l'Audiovisuel, Rabat, Morocco, New York University, and two groups of traditional makers: the Quilters of Color Network of New York, and the Au Grain de Sésame embroidery artists from Rabat.
- Secured grant from Museums Connect, American Alliance for Museums for a cultural exchange between The Fabric Workshop and Museum and the Tangier American Legation Museum, Tangier, Morocco
- Managed the international travel, visa, passport, and itineraries for all participants.
- Organized culminating exhibition which included embroidered and quilted textiles.

## LECTURES, WORKSHOPS, AND RESEARCH FELLOWSHIPS

- 2018 Lecture and Visiting Artist, Penland School of Crafts, Penland, North Carolina  
Conducted a 2-week cross-curricular workshop titled: *Plant to Print*, which focused on the study of useful dye plants, harvesting dye material, and screenprinting contemporary art projects using traditional methods.
- 2016 10<sup>th</sup> International Shibori Symposium, Oaxaca, Mexico  
Presented two papers on the research of contemporary art applications using traditional printing methods with natural dyes.
- 2015 Travel research trip, Lima, Arequipa, Cusco, Peru  
Conducted research for Museums Connect education grant opportunity to build museum connections, research Pre-Columbian textiles and contemporary Incan weaving collectives for potential museum exchange, international education programs, and funding opportunity.
- 2015 Marafiki Arts, Wote, Kenya  
Conducted a summer international exchange program with two European textile artists with focus on natural dye methods and back strap loom weaving workshop.
- 2015 Tangier American Legation Museum, Tangier, Morocco  
Directed and managed Museums Connect State Department funded museum partnership and cultural exchange project to connect Moroccan embroidery artists with New York quilting artists. Organized two group exhibitions at Tangier American Legation Museum, Tangier, Morocco and The Fabric Workshop and Museum, Philadelphia, PA.
- 2014 Research Fellowship  
Winterthur Museum and Library, Winterthur, DE  
Funded research fellowship to study 18<sup>th</sup> century printed textile dyeing and printing methods for the development of course curriculum and written manual titled, *Plant to Print: A Study of 18<sup>th</sup> Century Calico Printing Methods*.
- 2014 University of Pennsylvania, Philadelphia, PA  
Panelist for *Ethnography in Education Research Forum: The Fabric Workshop and Museum and its Commitment to Education Partnerships*
- 2013 Tyler School of Art, Philadelphia, PA  
Lecture and Public Workshop: *Natural Dye in Contemporary Art Practices*
- 2012 Pennsylvania State University, State College, PA  
Lecture and Artist in Residence: *Plant to Print*: 12-week course offering sustainable printing methods using plant dyes grown and harvested in collaboration with Pennsylvania State University Plant Science Department.
- 2011 Winterthur Museum, Winterthur, DE

Lecture: *The Fabric Workshop and Museum:  
Collection and Preservation Concerns for Contemporary Art*

- 2010 Penn League of Women, Wilmington, DE  
Lecture: *The Work of Christina Roberts: Artist and Master Printer*
- 2009 Philadelphia University, Philadelphia, PA  
Lecture: *The Fabric Workshop and Museum Apprentice Training Program*
- 2009 Wote Community Development Organization,  
Wote, Kenya Workshop: Kenyan youth skills training in  
hand silkscreen printing and natural dye coloring methods.
- 2007 Wote Community Development Organization, Wote, Kenya  
Workshop: Skills training in silkscreen printing on fabric training to 200 rural Kenyan women.
- 2006 Nagoya City University School of Design and Architecture, Nagoya, Japan  
Visiting Professor: Three-month artist residency, research, and exhibition with focus on the  
collaborative relationship between the Master Printer and Artist in Residence at The Fabric  
Workshop and Museum.
- 2005 Wote Community Development Organization, Wote, Kenya  
Visiting Artist: \$40,000 grant to design and build a textile workshop and training center in rural  
Kenya for skills training for women and youth.
- 2005 Winterthur Museum, Winterthur, DE  
Lecture: *The Fabric Workshop and Museum:  
Collection and Preservation Concerns for Contemporary Art*
- 2005 Peters Valley, Layton, NJ  
Workshop: Two-week textile workshop focusing on designing repeat silkscreen printed yardage.
- 2004 Bombolulu, Mombasa, Kenya  
Workshop: Skills training in silkscreen printing with Master Printer Peter Kadange and sixty  
Kenyan youth.
- 2003 Amagansett Applied Art, Amagansett, NY  
Artist in Residence: \$4,000 grant received to set-up the newly constructed textile studio and test  
the facility during a three-week residency.
- 2002 Rhode Island School of Design, Providence, RI  
Visiting Critic: Critiqued MFA Printmaking graduate students. Facilitated cross-departmental  
relationship between the Textile Design Department and Printmaking Department for the  
development of their new graduate studio.
- 2003 City District of Philadelphia, Philadelphia, PA

- Juror: Judged 150 High School designed banners for an exhibition *Banners on North Broad Street*.
- 2000 City District of Philadelphia, Philadelphia, PA  
Juror: Judged 150 High School designed banners for an exhibition *Banners on North Broad Street*.
- 1999 Cranbrook Academy of Art, Bloomfield Hills, Michigan Textile Symposium and lecture on The Fabric Workshop and Museum
- 1999 Rhode Island School of Design, Providence, RI  
Visiting Artist: Lecture to the undergraduate Textile Design department about The Fabric Workshop and Museum's Apprentice Training Program and group critique.
- 1998 Rhode Island School of Design, Providence, RI  
Visiting Artist: Lecture to the undergraduate Textile Design department about The Fabric Workshop and Museum's Apprentice Training Program and group critique.
- 1998 Makerere University, Margaret Trowel School of Fine Art, Kampala Uganda  
Visiting Artist: Invitation to teach silkscreen printing and vat dying workshop with former apprentice Venny Nakazibwe.
- 1998 Pyramid Atlantic, Silver Spring MD  
Workshop: *Miniature Repeat Design*, two-day workshop teaching the art of designing and silkscreen printing repeat graphics for bookend pages.
- 1998 Moore College of Art and Design, Philadelphia, PA  
Workshop: *Shibori Workshop*, study and practice of ancient Japanese tie and dye resist techniques.
- 1998 Maisin Village, Oro Province, Papua New Guinea  
Research: Travel award to study the art of tapa bark cloth making, natural dye painting by the Maisin artists of Oro Province, Papua New Guinea.
- 1997 Maisin Village, Oro Province, Papua New Guinea  
Research: Travel award to study the art of tapa bark cloth making, natural dye painting by the Maisin artists of Oro Province, Papua New Guinea.
- 1996 International Textile Fair, Kyoto, Japan  
Lecture: *A Survey of the Historical and Contemporary Aspects of Textile Manufacturing in Philadelphia, Pennsylvania*.
- 1996 International Textile Fair, Kyoto, Japan  
Juror: Invited and fully funded to be one of five international judges for the *Biennial International Textile Competition*.



- 1996 Turku College of Art and Design, Turku, Finland  
Lecture and Guest Critic: Fully funded by Turku College of Art and Design to critique graduate textile thesis presentation and commissioned textile project at Turku Castle.

## **CONSULTATION**

- 2005-09 Wote Community Development Organization, Wote, Kenya  
Received \$40,000 grant to consult, design, and manage the construction of a fully functioning textile print workshop using sustainable materials for the Marafiki Arts training programs.
- 2004 Amagansett Applied Arts, Amagansett, NY  
Hired to consult and design a textile print workshop with photographic exposure table, 10-yard print table, color and dye mixing laboratory.
- 1999-2000 USA Knitting Company, Philadelphia, PA  
Consulted and designed a textile print facility within a historic knitting mill including photographic exposure table, 5-yard print table, color and dye laboratory, and mixing facility.
- 1999 St Joseph University, Philadelphia, PA  
Received \$40,000 in funding to design and produce a series of high-end commemorative products for a Sesquicentennial celebration and alumni fundraiser.