

Resume

Gerri Spilka

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DOB: January 2, 1951

Solo and Two Person Shows

2019

Girl on Fire: Painted and Pieced Textiles, GoggleWorks Center for the Arts, Reading, PA

Solo Show, Barrett Art Center, Poughkeepsie, NY,

Painted Textiles, KEXP Radio, Seattle WA, Ryan Strand Greenberg, curator

Elixir, Philadelphia, PA, curated by Ryan Strand Greenberg

2018

PIECES: Spilka and Poacelli, Arts and Crafts Holdings, Philadelphia, PA, curated by Gabby Heit

2016

Interactions, World of Threads, Oakville, Ontario, Canada

Group Show

2019

The Edge Effect, Katonah Museum of Art, Katonah, NY, curate by Akili

Tommasino, associate curator, Modern and Contemporary Art, Museum of Fine Arts Boston Art

Catalyst: Group Show, The Yard, Philadelphia, PA, with InLiquid

De-line-ation, Gravers Lane Gallery, Philadelphia, PA, curated by Bruce Hoffman

Fantastic Fibers, The Yeiser Center, Paducah, KY

2018 Crafts Exhibition, Delaware Art Museum, Wilmington, DE, curated by Paul

Sacaridiz, Director of Haystack Mountain School of Crafts

Color Improvisations 2, Canadian Textile Museum, Toronto, Ontario, Canada,

Susquehanna Art Museum. Harrisburg, PA, curated by Nancy Crow

215|610: Regional Contemporary Art, Delaware Community College, curated by Jean Shinn

Fiber National 2018, Lorton, VA,

- Artist as Quiltmaker XVIII, Firelands Association of Visual Arts, Oberlin, OH
 GoggleWorks 12th Annual Juried Exhibition, GoggleWorks Center for the Arts, Reading, PA, curated by Thora Jacobson, Director Design Review
 Philadelphia Mural Arts Program
 Philadelphia Design Center, Philadelphia, PA
 Art Quilt Elements, Wayne Art Center, Wayne PA, curated by Mi-Kyoung Lee, Chairman Fiber and Textile Arts, University of the Arts, Philadelphia, PA
 New Now, InLiquid Gallery, Crane Building, Philadelphia
- 2017 International Craft Forms 2017, Wayne Art Center, Wayne, PA
 Fine Contemporary Craft, Artspace, Raleigh, NC
 Juried Regional Exhibition, Chris White Gallery, Wilmington, DE
 Excellence in Fibers Online Gallery, Surface Design Association
 Quilt=Art=Quilts 2017, Schweinfurth Art Center, Auburn, NY
 Global Murmurs, Experience Fiber Art, Inc., Rochester, NY
 Mastery: Sustaining Momentum, Festival of Quilts, Birmingham, England;
 European
 Quilt National 2017, The Dairy Barn, Athens, OH
 Fiber Arts VIII, Sebastopol Center for the Arts, Sebastopol, CA
 Viewpoints 2017: Studio Montclair, aljira-a Center for Contemporary Art, Newark, NJ
 Pattern Recognition, Woskob Family Gallery, College of Arts and Architecture, Penn State University, State College, PA
 Center for Emerging Visual Artists, Juried Members' Show, Philadelphia, PA
- 2016 International Craft Forms 2016, Wayne Art Center, Wayne, PA
 Quilt=Art=Quilts 2016, Schweinfurth Art Center, Auburn, NY
 Transgressing Traditions, Surface Design Association and Schweinfurth Art Center, Schweinfurth Art Center, Auburn, NY
 MASTERY: SUSTAINING MOMENTUM, The Dairy Barn Arts Center, Athens, OH, curated by Nancy Crow
 Color Improvisations 2, Tuch+Technik Textile Museum, Neumünster, Germany, curated by Nancy Crow
 FiberArt International, Pittsburgh Center for the Arts, Pittsburgh, PA, curated by Talia Weinberg
- 2015 International Craft Forms 2015, Wayne Art Center, Wayne, PA,
 Quilts=Art=Quilts 2015, Schweinfurth Art Center, Auburn, NY
 Velocity of Textiles, Chattahoochee Weavers Guild, Ernest G. Welch School of Art and Design, Georgia State University, Atlanta, GA
 CHROMA, Gallery 263, Cambridge, MA
 Dollar Bank Three Rivers Arts Festival's Juried Visual Art Exhibition, Pittsburgh, PA

- 2014 SPUN: Innovations in Fiber Art, Etui Fiber Arts, Larchmont, NY
 New Sights 2014, THREE NINETEEN, Philadelphia, PA,
 Art Quilt Elements 2014, Wayne Art Center, Wayne, PA
- Art of the State: Pennsylvania 2014, The State Museum of Pennsylvania,
 Harrisburg, PA
- 2013 Quilts=Art=Quilts 2013, Schweinfurth Art Center, Auburn, NY
- Structures, Arc Gallery, San Francisco, CA
- Contemporary Expressionism: The Creative Spirit, San Diego Museum of Art,
 San Diego, CA
- Form Not Function, Carnegie Center for Art and History, New Albany, IN
- Perspectives: Fantasy and Real, Road to California, Ontario, CA

Awards

- 2018 Grand Prize, Goggleworks 12th Annual Juried Exhibition, Reading, PA
 Juror's Award, Art Quilt Elements, Wayne Art Center, Wayne, PA
- 2017 Second Prize, Biennale Fine Contemporary Crafts, Artspace, Raleigh, NC
 Honorable Mention, Craft Forms 2017, Wayne Art Center, Wayne, PA
 Shirley Hastedt Award for Excellence, Quilt=Art=Quilts, Schweinfurth Arts
 Center,
 Jurors' Award, Quilt National, The Dairy Barn, Athens, OH
 Professional Development Award, Surface Design Association
- 2016 Award of Merit, Craft Forms 2016, Wayne Art Center, Wayne, PA
 Third Prize, Transgressing Traditions, Schweinfurth Art Center, Auburn NY
- 2015 Award for Design Excellence, Quilts=Art=Quilts, Schweinfurth Art Center,
 Auburn, NY
 Award of Merit, Craft Forms Show, Wayne Art Center, Wayne, PA
- 2014 Third Prize Crafts, Art of the State: Pennsylvania 2014, The State Museum of
 Pennsylvania
- 2013 Award for Design Excellence, Quilts=Art=Quilts, Schweinfurth Art Center,
 Auburn, NY

Employment

2014 - present

Full-time studio artist

Independent social sector consultant

2015 –present

Art Textiles, producing partnership for fundraising, promotion and curation of contemporary textile art exhibits in North America; currently touring two exhibits across US and Canada and curating and planning PRINT, a textile exhibition to be exhibited in four museums in the US

1983-2013

Founding Director and President, the OMG Center for Collaborative Learning (now Equal Measure), a national urban planning and community development consulting and research center serving philanthropy, non-profits and governments working on complex social issue; established and built its reputation as a premier resource to help clients advance stronger, healthier, more equitable and inclusive communities. My primary fields of concentration: housing, public parks and open space, and arts education.

1973 -1978

Family Therapist, Eagleville Hospital and Therapeutic Community, Eagleville, PA.

Selected Publications and Collections

Artwork represented in:

Regional Juried Show Catalog, Chris White Gallery, 2017

Contemporary Abstract and Geometric Quilts, Studio Art Quilt Association, 2017

Quilt National 2017, Catalog, The Dairy Barn, 2017

Mastery: Sustaining Momentum, Catalog, The Dairy Barn, 2016

Color Improvisations 2, Catalog, Tuch and Technik Museum, Germany 2016

1000 Quilt Inspirations, Sandra Sider, Quarry Books, 2015

Form Not Function, Exhibition Catalog, 2013

Primary author:

Increasing Momentum for Diversity, Equity and Inclusion in Philanthropy: Final Evaluation, National D5 Coalition, 2016

"The Makings of a Movement? Strategic Issues and Themes in Communications Policy Work," with Lisa Nutter, OMG Center, for the Ford Foundation, March 2004

Old Cities/Green Cities: A Guide to Reclaiming Abandoned and Unmanaged Land, with Blaine Bonham, and Darl Rastorfer, American Planning Association, 2002

Design as a Catalyst for Learning, Association of Supervision and Curriculum Development, 2000, Outstanding Academic Book Award in 2000 from the Association of College and Research Libraries

Understanding the Contribution of the Arts to Excellent Education, The National

Endowment for the Arts, 1991

Collections

Park Towne Place Art Collection, Philadelphia, PA

Numerous private collections

Education

- 2018 Surface design, Fraser Taylor, Haystack Mountain School of Crafts, Deer Isle, ME
- 2014-2017 Hand dying, surface design: Carol Soderlund, Claire Benn, The Barn, Baltimore, OH
- 2017 Silk-screen printing, Diane Hricko, Tyler School of Art, Philadelphia, PA
- 2015 Etching, Cindi Ettinger Studio, South Street, Philadelphia, Pa
- 2008-2016 Principles of Art Quilt Design, Nancy Crow, Baltimore, OH
- 1983 M. Arch. and Planning, University of Pennsylvania, Philadelphia, PA
- 1973 MA, Community Health, Temple University, Philadelphia, PA
- 1972 BA, Psychology and Education, Carnegie Mellon University, Pittsburgh, PA

ARTIST STATEMENT

Combined together in different configurations, my large often anthropomorphic shapes, suggest aspects of the human condition. Color is essential, as I enjoy how it captures, transmits light, and changes its own nature with the adjacency of others. Scale is important as well: the large pieces allow me and the viewer to be in the work, hopefully provoking a visceral curiosity about who this may be? And personal resemblances.

I choose to work with fabric: pieced, printed, painted, and often quilted as I love its feel, its potential for texture, and its capacity to take on luminous color.

