

EDUCATION

1988

Cranbrook Academy of Art, Bloomfield Hills, Michigan, Master of Fine Arts in Fiber.

1985

Philadelphia College of Art, Philadelphia, Pennsylvania, Bachelor of Fine Arts in Fiber.

EXHIBITIONS

2016

Objects, Drawings, Translations: 10th Textile Biennale, Snyderman-Works Gallery , Philadelphia, PA

2015

Material Fix, John Micheal Kohler Arts Center, Sheboygan, WI, curated by: Alison Ferris

2014

Innovators and Legends: Generations in Textiles and Fiber, Colorado State University Jan 24 – April 11, 2014

Innovators and Legends: Generations in Textiles and Fiber, Figge Art Museum, May 24 – September 7, 2014

9th International Fiber Biennale, Snyderman-Works Gallery , Philadelphia, PA

2013

Keisho International Art Exhibition, Aichi Prefecture, Japan

Innovators and Legends: Generations in Textiles and Fiber, Schweinfurth Memorial Art Center: May 26 – August 11, 2013

Innovators and Legends: Generations in Textiles and Fiber, University of Kentucky: September 8 – December 1, 2013

2012

Innovators and Legends: Generations in Textiles and Fiber, Muskegon, MI, curated by Geary Jones

8th International Fiber Biennale, Snyderman-Works Gallery , Philadelphia, PA

2011

Lost in Lace, Birmingham Museum and Art Galleries, Birmingham, UK, curated by Lesley Millar

2010

Adornamental, Goucher College, Towson, MD, curated by Laura Amussen.

Medium Resistance, Crane Arts, Ice Box Space, Philadelphia, PA.

2010 Faculty Exhibition, Maryland Institute College of Art, Baltimore, MD.

2009

Exuberant Pattern, Towson State University, Towson, MD, curated by CONTACT _Con-4029EEEE99 \c \s \l Susan Isaacs.

Radical Lace and Subversive Knitting, Scottsdale Museum of Art, Phoenix, AZ, curated by David McFadden.

2008

Inaugural Opening, The Taubman Museum of Art, Roanoke, VA, curated by David Brown.

Eon, The Delaware Center for the Contemporary Arts, Wilmington, DE, curated by CONTACT _Con-4029EEEE99 \c \s \l Susan Isaacs.

In, Over, Around and Through, Southwest Center of Arts and Crafts, San Antonio, TX, curated by Paula Owen and Kathy Armstrong.

Radical Lace and Subversive Knitting, Indiana State Museum. curated by CONTACT _Con-4029EEEB4E \c \s \l David McFadden.

FabLab: Selected Findings of Students and Faculty Working with the Mimaki Digital Textile Printer, MICA, Pinkard Gallery, Baltimore, MD

6th International Fiber Biennale, Snyderman-Works Gallery , Philadelphia, PA

2007

Hot House: Expanding the Field of Fiber at Cranbrook 1970-2007, Cranbrook Art Museum, Bloomfield Hills, MI

Maryland State Arts Council 40th Anniversary Exhibition, MSAC, Baltimore, MD, curated by Oletha Duvane.

Sabbatical Exhibition, Maryland Institute College of Art, Baltimore, MD.

Laced with History, John Michael Kohler Arts Center, Sheboygen, WI, curated by Lena Vigna.

Radical Lace and Subversive Knitting, Museum of Art and Design, New York, NY., curated by CONTACT
_Con-4029EEEB4E \c \s \l David McFadden.

2006

Fiber Biennale, Snyderman-Works Gallery , Philadelphia, PA.

2005

Filigree Spaces: Textile Installations by CONTACT _Con-4952773B1 Piper Shepard, Baltimore Museum of Art, MD, curated by Anita Jones.

2004

Frameless, Carroll County Arts Council Gallery, Westminster, MD

Repeat Repeat, University of Wisconsin, Gallery of Design, Madison, WI

2003

2003 Faculty Exhibition, Maryland Institute College of Art, Baltimore, MD.

Labor, Abington Art Center, Abington, PA. Curated by Julie Courtney.

Annet Couwenberg and Piper Shepard, 28th Street Studio, New York, NY

Maryland State Arts Council Gallery, Baltimore, MD.

2002

A is for Art, Troy Art Center, Troy, NY with exhibition venues in Argentina, Australia, and Austria.

2001

Sabbatical Exhibition, Decker Gallery, Maryland Institute College of Art, Baltimore, MD.

2000

Crosscurrents 2000: Handle with Care, Loose Threads in Fiber, The Art Gallery, University of Maryland, College Park, MD.

Obsession, Goucher College, Towson, MD.

Miniatures 2000, Helen Drutt Gallery, Philadelphia, PA

Miniatures 2000, Museum of Art and Design, Helsinki, Finland

Artscape, Decker Gallery, Maryland Institute, College of Art, Baltimore, MD

1999

En Response, The Writer's Place, Kansas City, MO

Maryland Institute College of Art Faculty Exhibition, Decker Gallery, MICA, Baltimore, Maryland. 1994-1999 annually.

1998

The 1998 Biennial, Delaware Art Museum, Wilmington, DE.

1997

Transformation: Fiber Orientations, New Applications, Dowd Fine Arts Gallery, State University of New York College at Cortland, New York.

An Approximate Geography, Dolphin Gallery, Kansas City, Missouri.

What's in the Air, The Kansas City Artist Coalition, Kansas City, Missouri.

Surface Tensions, The Center of Contemporary Arts, University City, Missouri.

1996

Art Sites 96, The Corcoran Gallery of Art, Washington, DC, and The Ellipse Gallery, Arlington, Virginia. A regional biennial of artists from Virginia, Washington, DC, and Maryland.

4 Tangents, El Dorado, Inc., Kansas City, Missouri.

Cloth Reveries, The Janet Wallace Fine Arts Center, Macalester College, St. Paul, Minnesota.

Uncommon Threads, Penland School of Crafts, Penland, North Carolina.

Arrowmont School of Arts and Crafts Summer Faculty Exhibition, Gatlinburg, Tennessee.

4 Years, 35 Artists, Dolphin Gallery, Kansas City, Missouri.

1995

Material Poetry, Katherine E. Nash Gallery, University of Minnesota, Minneapolis, Minnesota.

Printed Work, solo exhibition, Wagman Gallery, University of the Arts, Philadelphia, Pennsylvania.

Arrowmont School of Arts and Crafts Summer Faculty Exhibition, Gatlinburg, Tennessee.

1994

Survey, A Collaborative Work by Anne Lindberg and Piper Shepard, The Textile Art Centre, Chicago, Illinois.

Fiber: Wall and Floor, Palm Beach Community College, Palm Beach, Florida.

Arrowmont School of Arts and Crafts Summer Faculty Exhibition, Gatlinburg, Tennessee.

1993

Artist's Drawings, Palm Beach Community College, Palm Beach, Florida.

Prints by Chautauqua School of Art Faculty, Logan Gallery, Chautauqua, New York.

Arrowmont School of Arts and Crafts Summer Faculty Exhibition, Gatlinburg, Tennessee.

1992

661/7,932 turn, collaborative work by Anne Lindberg and Piper Shepard, Dolphin Gallery, Kansas City, Missouri.

Material Inquiry: Work by Recent MFA Graduates in Fiber, Janet Wallace Fine Arts Center, Macalester College, St. Paul, Minnesota.

The Watson Ess Gallery, United Missouri Bank, Kansas City, Missouri.

Arrowmont School of Arts and Crafts Summer Faculty Exhibition, Gatlinburg, Tennessee.

Chautauqua School of Art Faculty Exhibition, The Michael Rockefeller Gallery, State University of New York, Fredonia, New York.

1991

The Kansas City Art Institute Fellows Exhibition, The Charolette Crosby Kemper Gallery, Kansas City Art Institute, Kansas City, Missouri.

Fiber and Clay, Logan Galleries, Chautauqua, New York.

Chautauqua School of Art Faculty Exhibition, The Michael Rockefeller Gallery, State University of New York, Fredonia, New York.

1990

The Fiber National, Access to the Arts, Inc., Adams Art Gallery, Fredonia, New York.

Designs in Sculptural Fiber, The Craft Alliance, St. Louis, Missouri.

The Continuous Process: The Artist as Teacher, The Teacher as Artist, Visual Arts Galleries, North Carolina State University, Raleigh, North Carolina.

1990

Chautauqua School of Art Faculty Exhibition, The Michael Rockefeller Gallery, State University of New York, Fredonia, New York.

1989

The Fiber Art International, Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania.

Chautauqua School of Art Faculty Exhibition, Chautauqua Art Association, Chautauqua, New York.

1988

The Michigan Fine Arts Competition, Birmingham-Bloomfield Art Association, Birmingham, Michigan.

Cranbrook/Mexico: Face to Face, Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan.

Recent Graduates, Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan.

Degree Show, Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan.

1987

The Michigan Fine Arts Competition, Birmingham-Bloomfield Art Association, Birmingham, Michigan.

Cranbrook Academy of Art Fiber Department and Universidad Ibero-Americano, Franz Meyer Museum, Mexico City, Mexico.

Fiber: The Next Generation, Illinois State University, Normal, Illinois.

Collaboration: Cranbrook/Kashmir, Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan

TEACHING EXPERIENCE

1994-present

Maryland Institute, College of Art, Baltimore, Maryland, Fiber Department

2011-2013

Maryland Institute, College of Art, Baltimore, Maryland, Interim Chair, Fiber Department

1998-1999, 2001-2004

Maryland Institute, College of Art, Baltimore, Maryland, Interim Chair, General Sculptural Studies Department.

2001-2004,

Maryland Institute College of Art, Baltimore, Maryland, Interim Co-Chair, Sculpture Department.

Spring 1996, Fall 2002, 2011- present

Maryland Institute, College of Art, Baltimore, Maryland, Interim Chair, Fiber Department.

1997, 2014, 2015

Haystack Mountain School of Crafts, Deer Isle, Maine, two week workshops in Textiles.

1994, 1996, 1999, 2001

Penland School of Crafts, Penland, North Carolina, workshops in Textiles.

1996

Cleveland Institute of Art, Cleveland, Ohio, one week workshop in Textiles.

1992-1996

Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee, one week workshops in Textiles.

1995

The National Surface Design Conference, Portland, Oregon, one week workshop in Textiles held at The Oregon School of Arts and Crafts.

1990-1994

Kansas City Art Institute, Kansas City, Missouri, Assistant Professor, Fiber Department, Three Dimensional Investigations.

1989-1993

Chautauqua Institution, School of Fine Arts, Chautauqua, New York, Summer Program, Resident Faculty and Area Head, Fiber and Mixed Media.

1989-1990

North Carolina State University, School of Design, Raleigh, North Carolina, Visiting Lecturer, Fiber and Surface Design, Two and Three Dimensional Design to non-majors.

PROFESSIONAL EXPERIENCE

2015

Open Residency, Haystack Mountain School of Crafts, Deer Isle, ME
Art School Collaborative Workshop Presenter, Haystack Mountain School of Crafts, Deer Isle, ME
Visiting Lecturer, Graduate and Undergraduate programs, Fine Arts Department, Kent State University

2014

Visiting Lecturer, Craft and Material Studies Department, Graduate and Undergraduate programs, Virginia Commonwealth University
Instructor, Exquisite Pattern Workshop, Haystack Mountain School of Crafts, Deer Isle, ME
New Works Residency, Haystack Mountain School of Crafts, Deer Isle, ME

2013

Co-curator, *Lenore Tawney: Wholly Unlooked for*, Decker Gallery, MICA, Baltimore, 12/7/2012-03/17/2013
Co-curator, *Sandra Brownlee: Keeping On*, Meyerhoff Gallery, MICA, Baltimore, 12/07/2012-02/10/2013
Co-curator, *Rowland Ricketts: Keeping On*, Meyerhoff Gallery, MICA, Baltimore, 02/15/2013-03/17/2013
Organizer and co-moderator, *Innovating Fiber*, Graduate Studio Center, MICA, 02/22-2013 panel discussion with three generations of fiber artists, Francoise Grossen, Kelly, Cobb, and Owyn Ruck
Lecturer and Visiting Artist, Indiana University, April 2013

2012

Surface and Structure, Mural Arts Program of Philadelphia. Artist in Residence at Wayne Mills.
HYPERLINK "<http://structureandsurface.org>" <http://structureandsurface.org>

2011

Visiting Lecturer, Community College of Baltimore County
Finalist for Maryland Department of Health Laboratory, Architectural Installation, Baltimore

2010

Visiting Artist and Lecturer, University of Georgia, Lamar Dodd School of Art, Athens, GA.

2009

Visiting Artist, Towson State University, Towson, MD, lecture and critiques with graduate students.
Studio Presenter in Textiles, *O Brave New World: Time, Making, and Creativity*, Haystack School of Crafts.

2008

Lecturer, University of the Arts, Philadelphia, PA.

2006

Private Architectural Commission in Baltimore, MD.
Pattern Designer, and Featured Artist, Veritas Collection, Schneller Inc.
Visual Arts Juror, Montgomery Council for Arts and Humanities, Silver Spring, MD.
Crafts Category Juror, Mid Atlantic Arts Foundation, Baltimore, MD.

2005

Lecturer, Tyler School of Art, Foundation program, Philadelphia, PA

2004

Lecturer, Tyler School of Art, Graduate program in Crafts, Philadelphia, PA

2004

Lecturer, University of Wisconsin, Madison

2000

Lecturer, Skidmore College, Saratoga Springs, NY
Instructor, Haystack Mountain School of Crafts, Deer Isle, ME

1999

Lecturer, Fiber Arts Sweden, Fas 4 Symposium, Skulpturhaus, Stockholm, Sweden

Lecturer, The University of the Arts, Philadelphia, PA
The Courthouse Square Project, Arlington, VA. Design development for public art project for Arlington County and Skidmore, Owings, and Merrill.

1998

Lecturer, Arizona State University, Tempe, Arizona

1997

Lecturer, Art In General, The Textile Study Group, New York, New York.

1996

Lecturer and Visiting Artist, Cranbrook Academy of Art, Bloomfield Hills, Michigan, in Fiber.

1995

Co-Curator, New Tools, The Littman Gallery, Portland State University, Portland, Oregon, in conjunction with the 1995 National Surface Design Conference.

Advisory Committee on Exhibitions for the 1997 International Surface Design Conference.

1992

Co-Curator, Natural Forces/Human Observations, The Charolette Crosby Kemper Gallery, Kansas City Art Institute, Kansas City, Missouri. Exhibition of 6 sculptors from the United States.

Lecturer and Visiting Artist, Maryland Institute, College of Art, Baltimore, Maryland, Workshop in papermaking, lecture and critiques with Fiber and General Sculptural Studies.

1991

Lecturer and Visiting Artist, University of Kansas, Lawrence, Kansas, lecture and critiques with graduate students in Fiber.

1990

Juror and Lecturer, High Fiber, Art Space Gallery, Raleigh, North Carolina.

Curator, Constructed Form: Seven Views in Fiber, North Carolina State University, School of Design, Raleigh, North Carolina.

Scenic Properties Intern, Spoleto Festival USA, Charleston, South Carolina.

1989

Textile Restoration Division, Scalandre Silks, Inc., Long Island City, New York, Reproduction of historic documents and textiles.

1988

Visiting Artist and Lecturer, Cleveland Institute of Art, Cleveland, Ohio.

Assistant, Fiber Department, Cranbrook Academy of Art, Bloomfield Hills, Michigan.

1986

Assistant to Director of Display, J.E. Caldwell Company, Philadelphia, Pennsylvania.

1985

Technical Intern, The Fabric Workshop, Philadelphia, Pennsylvania.

GRANTS AND AWARDS

Japan-US Friendship Commission Fellowship, National Endowment for the Arts, Creative Arts Exchange Program, 2016

Maryland State Arts Council, Individual Artist Award, 2012, 2009, 2007, 2004, 1997

Board of Trustees Award for Excellence in Teaching, Maryland Institute, College of Art 1997

Faculty Development Grant, Maryland Institute, College of Art, 2011, 2007, 2004, 2001, 2000, 1997

Faculty Development Grant, Kansas City Art Institute, Kansas City, Missouri, 1990, 1992.

The Arts Foundation of Michigan, Cranbrook Academy of Art, Tuition Grant, Bloomfield Hills, Michigan, 1985.

SELECTED REVIEWS AND PUBLICATION OF WORK

Extra/Ordinary: Craft and Contemporary Art, edited by Maria Elena Buszek, "Fabrication and Encounter: When Content is a Verb", by Paula Owen, Duke University Press, 2011,
Lost in Lace: Transparent Boundaries, Birmingham Museum and Art Galleries, UK, curated by Leslie Millar, 2011 (catalogue)
Domus, <http://www.domusweb.it/en/news/lost-in-lace> 11/2011
Transcending Decorative, Martin L. Johnson, Baltimore City Paper, 11/16/09.
Flash, Flair, not Frumpiness, Marths Schwendener, New York Times on Radical Lace and Subversive Knitting, 1/27/07
Radical Lace and Subversive Knitting, The Museum of Arts and Design. (catalogue)
HotHouse: Expanding the Field of Fiber at Cranbrook 1970-2007, Cranbrook Academy of Art. (catalogue)
Surface Design Journal, "CONTACT_Con-4029EEEE1 \c \s \ Piper Shepard: Ornament as Architecture", by J. Susan Isaacs, Spring 2006.
Craft, magazine for art and craft, 2005, review by Mi-Young Lee
Portfolio Collection: Piper Shepard, by William Easton, Telos Publishing, Winchester, UK
Surface Design Journal, review of "Crosscurrents", by Bonnie Holland, fall 2001
Obsession, exhibition brochure, 2000
Artscape, review at HYPERLINK "<http://www.artbaby.com>" www.artbaby.com, 2000
Fiberarts Sweden Seminar, at HYPERLINK "<http://www.fiberartssweden.nu>" www.fiberartssweden.nu, 2000
Crosscurrents 2000, exhibition catalogue City Paper, "Back to Nature", by Mike Guilano, October 20, 1999
American Craft Magazine, "Surface Tension: New Works in Textiles", by Luanne Rimel, Feb//March 1998.
Fiber Arts Magazine, "Is There Still a Place for Fiber Art?", by Catherine S. Amidon, , Nov/Dec 1997.
Transformation: Fiber Orientations, New Applications, S.U.N.Y., Cortland, brochure, 1997.
What's in the Air, by Catherine S. Amidon, Kansas City Artist's Coalition, Kansas City, MO, brochure 1997.
Surface Design Journal, "Architecture in Textiles", by Heather Allen, , Summer 1997
4 Tangents, El Dorado, Inc., brochure, 1996.
4 Tangents, exhibition review, The Kansas City Star, 1996,
Cloth Reveries, Macalester College, exhibition catalogue, 1996.
Art Sites 96, Washington Review, exhibition catalogue, 1996.
Material Poetry, University of Minnesota, exhibition catalogue, 1995.
Surface Design Journal, exhibition review by Janet Paine, summer 1995.
Fiberarts Magazine, "Surface Design Breakthrough," by Gregg Johnson, March/April 1995, (reproduction).
Fiberarts Magazine, "Collaboration (and Other Not So Scandalous Plots)," by William Easton, September/October 1994.
Survey, Textile Art Centre, brochure, 1994
Surface Design Journal, exhibition review by Charles Talley, fall 1992.
Kansas City Star, exhibition review, "Art Institute Fellows," October 6, 1991.
Material Inquiry, Macalester College, exhibition catalogue, 1991.
Fiber National, Adams Art Gallery, exhibition catalogue, 1990.
The Continuous Process: The Artist as Teacher, The Teacher as Artist, North Carolina State University, exhibition catalogue, 1990.
Face to Face: Cranbrook to Mexico, Cranbrook Academy of Art, exhibition catalogue, 1989
Collaboration: Cranbrook/Kashmir: Cranbrook Academy of Art, exhibition catalogue, 1987.

PUBLIC COLLECTIONS

Baltimore Museum of Art
 The Museum of Arts and Design, New York