



## Merry Curran Gregg

### Artist Bio

I've created things, been a maker of things, for as long as I can remember.

My mother was a master seamstress, making draperies, bedspreads, chair covers, and other fabric creations for interior decorators in Los Angeles from 1918 until shortly before she passed in 1986. She had a shop attached to our garage, and as a very young girl I was curious about everything she was doing. I especially liked that big black industrial Singer sewing machine. Sitting endlessly next to her and watching her every movement, I thought I knew exactly how that thing worked. Well, was I wrong! My first push of the treadle sent the needle through my little pointer finger! So... for my safety, and to satisfy my six-year-old curiosity, I was quickly introduced to the inner workings of the sewing machine, where to place my fingers and when to carefully step on the treadle. She began explaining the importance of measure twice cut once, matching stripes, plaids, and floral designs. The wonderful world of fabric and the ability to make things myself made my young imagination soar.

I loved the feel of different fabrics and the endless textures and colors. That's where it began, and my love affair with texture, color, shape, and form has only grown more intense over the years. I still like to find ways to incorporate fabric in my mixed media work.

My love of Asian art grew out of the Japanese culture and images I was introduced to by my Amer-Asian husband. When we married, gifts began arriving from Japan. Kimono, obi, tansu, dolls and other delights that's took my breath away and sent my creative juices into high gear.

Inspired and encouraged by my husband's cousin, a fabric artist and writer, I began deconstructing kimono and obis (post WWII not antique), making purses, clothes, and home decorating items.

My early training in the art of designing with fabric taught me principals that carried over and became the foundation that led to a thirty-five-year career as a graphic production artist in the printing and publishing industry.

I'm drawn to the feel of textural fabric, highly saturated colors, and bold graphics. When I'm working with acrylic paint and collage papers and fabric, I try not to think too much when I put down the first gestural marks. But let those marks inform what comes next. The feeling of not knowing what's coming next is both intimidating and exhilarating. I hope that the result is work that leaves the viewer exclaiming, "I love how this painting makes me feel!" ... that's all... I need nothing more.

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