

Carole Frances Lung_CV

<http://carolefranceslung.wordpress.com>

Education

2007 MFA / 2005 BFA Fiber and Material Studies, School of the Art Institute of Chicago

2006 Semester Study Abroad, Public Art/ New Artistic Strategies, Bauhaus University, Weimar Germany

1988 Bachelor of Science, Textiles and Clothing, North Dakota State University, Fargo ND

Employment history

Executive Director, Antenna, New Orleans LA (2022-present)

Professor, Department of Art, Cal State LA, LA CA (2009-present)

Assistant Curator, Burning Man, Black Rock Desert NV (summer 2005)

Lancaster Museum of Art, Education Programing Coordinator, Lancaster PA (2001-2004)

Janel Berté Bridal, Assist. Designer / Production Manager, Lancaster PA (1996-2001)

Huntington Beach Art Center, Education Director, Huntington Beach CA (1994-1996)

Pearl Paint, Assistant Manager, New York, NY (1991-1994)

Roth International, Trim Designer, New York, NY (1988-1991)

Durational Social Sculpture

Institute 4 Labor Generosity Workers & Uniforms (ILGWU) (2013- present) The working archive and a resource library of Frau Fiber, a textile superhero who investigates the production and transportation labor behind the label of the fast-fashion supply chain. The ILGWU is embedded into the Fashion Fiber and Materials option of the Art Department at Cal State LA. In this space, the ILGWU challenges the fast-fashion supply chain through production and pedagogy.

Sewing Rebellion (2006-2019) The Sewing Rebellion began at Mess Hall in Chicago IL in 2006 the Rebellion has had many forms: regional, national and international itinerant pop-ups; semi-regular and weekly meetings; nationally scaled out monthly meetings hosted by trained Faux Frau's in partnership with community organizations, LGBTQAI Centers, Public Libraries, and Art Spaces. The Sewing Rebellion was supported by Cal State LA Center for Service, Engagement and the Public Good and Long Beach Arts Council. The Sewing Rebellion will continue as the educational arm of the Institute 4 Labor Generosity Workers & Uniforms, producing instructional videos and tech packs in support of supply chain social justice campaigns. All are welcome to use these resources in support of being global citizens who mend, sew and make do.

Talk Labor with Frau Fiber (2016 - 2018) Airing on KChung Radio and hosted by Frau Fiber, this monthly radio show was a bricolage of timely labor reports, historic folk and songs of labor and protest, the state of working-class people in America, factory tours, interviews and textile sounds.

Collections

DisplayCult, Toronto, ON Canada

Fashion and Textile Resource Centers, School of the Art Institute of Chicago, Chicago IL

Kohler Industries, Kohler WI

Joan Flash Artist Book Collection, School of the Art Institute of Chicago

John Michael Kohler Arts Center, Sheboygan WI

Smithsonian Archive of American Art, Washington DC
Wende Museum, Culver City CA

Grants / Awards

United States Artists Fellow (2019)
Sabbatical, Cal State LA, LA CA (2017)
Faculty Fellow for the Public Good, Cal State LA, LA CA (2016)
Long Beach Arts Council, Professional Artist Fellowship, Long Beach CA (2015)
Long Beach Arts Council, A Lot Grant, Long Beach CA (2014)
Creative Leave, Cal State LA, (2014)
Creative Mini Grant, Cal State LA (2013, 2014)
Project Grant, Center for Craft, Hendersonville NC (2013)
Particularly Exceptional Visiting Artist, Elsewhere, Greensboro NC (2010)
Foundation for Contemporary Arts, Emergency Grant, NY, NY (2008)
Artist Commission Grant, The Arts Council, Dublin, Ireland (2007)
At the Edge Award, Gallery 400, Chicago, IL (2007)
Fred A. Hillbruner Artist Book Fellowship, SAIC, Chicago, IL (2007)

Authored

Bloomsbury Encyclopedia of World Textiles, Vol. 10, Textile Futures, Section 2, UNMAKE , Sewing Rebellion (2023)
Retooling the University: Critical Thinking, Creative Play, Collaboration and Participatory Public Art, Civic Learning and Teaching, edited by Ashley Finley, Bringing Theory to Practice (2014)

Curatorial

School for Endurance Work, Ronald J. Silverman Gallery, LA CA (2019)
CARPA (Craft Advanced Research Projects Agency), Museum of Contemporary Craft, Portland OR (2016)
CARPA (Craft Advanced Research Projects Agency), Curated Conference, Joshua Tree, CA (2018)

Selected Solo Exhibitions

Solidarity at a Distance, Flux Art Space, Long Beach CA (2021)
Frau Fiber's Mission in America, North Dakota State University Gallery, Fargo ND (2019)
Frau Fiber's Mission in America, Huntington Beach Art Center, Huntington Beach CA (2019)
Frau Fiber vs. the Machines, Human Resources, LA CA (2018)
Frau Fiber vs the Machines, San Jose Quilt and Textile Museum, San Jose, LA CA (2018)
Tailor Made, Camera Obscura, Santa Monica, CA (2017) (Social Sculpture)
T-shirt is the Problem, Helen Day Art Center, Stowe VT (2016) (Exhibition)
The Peoples Cloth Trade Show, Center for Craft Creativity and Design, Asheville NC (2015)
Factory to Factory: Cut and Sew, John Michael Kohler Art Center, Sheboygan WI (2015)
Factory to Factory: by and for the organization, Adjunct Positions, Los Angeles, CA (2015)
Labor Trade Show by Frau Fiber, Catherine J. Smith Gallery, Boone NC (2010)
Hired Out, James A. Michener Art Museum, Doylestown, PA (2009)(Social Sculpture)
KO Enterprises: Labor Behind the Label, UIC-Gallery 400, Chicago, IL (2008)(Social Sculpture)

Selected Group Exhibitions

Woven Histories: Textiles and Modern Abstraction, Curated by Lynne Cooke, Los Angeles County Museum of Art, LA CA (2023), The National Gallery, Washington DC (2024), The National Gallery of Canada, Ottawa, ON (2024), Museum of Modern Art, NY (2025)

Dirty Laundry, San Luis Obispo Museum of Art, San Luis Obsipo, CA (2023)

Trade Fare Social, Angeles Gate, San Pedro CA (2023)

SMALL ACTS : The Craft of Subversion, City Gallery @ San Diego City College, SD CA (2022)

Closed Loop, Canyon Gallery, Boulder CO (2022)

ART@CSU, University Art Gallery, Sonoma State University, Sonoma CA (2021)

Recruiting for Utopia: Print and the Imagination, Fruitlands Museum, Harvard, MA (2020)

Fashion-Conscious, Wignall Museum of Contemporary Art, Chaffee College, Rancho Cucamonga CA (2020)

Don't Feed the Monster, Punkt Ø / Gallery F 15, Moss, Norway (2020)

Closed Loop, Memorial Union Gallery, North Dakota State University, Fargo ND (2019)

Re:working labor, Sullivan Galleries, School of the Art Institute of Chicago (2019)

Fast Fashion Slow Art, Bowdoin College Museum of Art, Brunswick Maine (2020)

Fast Fashion Slow Art, The Textile Museum, George Washington University, Washington DC (2019)

Augmented Realities: Performance in Real Life, CALArts Reef Residency, LA CA (2019)

Common Cloth, Chandra Cerrito Gallery, Oakland, CA (2018)

Omega Workshop: An Experiment in Counter-Fashion, Elisabeth Foundation, NY NY (2018)

FAR Bazaar, Cerritos College, Cerritos CA (2017)

Fiberlicious, Los Angeles Municipal Art Gallery, LA CA (2015)

California Handmade: State of the Arts, Maloof Foundation, Alta Loma, CA 90802 (2015)

Home Economics, Wignall Museum, Chaffee College (2014)

Social Fabric, Contemporary Craft Museum, Los Angeles CA (2013)

21st Century Home Economics, Jane Addams Hull House, Chicago IL (2012)

Objects Performed, Bellevue Arts Museum, Seattle WA (2011)

Life of the Object, University of Wisconsin, Madison WI (2011)

Make:Craft, Ben Maltz Gallery, OTIS, LA CA (2010)

Gestures of Resistance, Museum of Contemporary Craft, Portland OR (2010)

Made in Haiti, Ghetto Biennale, Port-au-Prince, Haiti (2009)

Learning Modern, Sullivan Galleries, School of the Art Institute, Chicago, IL (2009)

KO Manufacturing: White Collar-Shirt, Threads, Denver Art Museum (2008)

Vested Interests, John Michael Kohler Art Center, Sheboygan, WI (2008)

Waste Not, Want Not, Socrates Sculpture Park, Long Island, NY (2008)

Platform II, Knockbride House, Bailieborough, Ireland (2007)

Pathogeographies: Other Peoples Baggage, Gallery 400 UIC, Chicago IL (2007)

Pass It On: Connecting Do It Yourself Culture, A + D Gallery, Chicago IL (2007)

The Dublin Society of Poplin Sewers, OUT OF SITE, Dublin, Ireland (2007)

SL MODE: one size fits all, Bauhaus University, Weimar, Germany (2006)

Woman Fashioned by the Sun, Burning Man Black Rock City, NV (2003)

Publications

Woven Histories: Textile and Modern Abstraction, Edited by Lynne Cooke, National Gallery of Art, Chicago Press Chicago and London (2023)

Art In California, by Jenni Sorkin, Thames and Hudson (2021)

Co-Machines: Mobile Disruptive Architecture, ON/OFF, Berlin Germany (2018)
Outside the White Cube, Book chapter, Lisa Vinebaum (2013)
Chicago Makes Modern, Edited by Mary Jane Jacob and Jacquelynn Bass, Chicago Press (2012)
Pilotprojekt Gropiusstadt Year Book, Kulturnetzwerk Neukolin (2009)
Bauhaus University: Day to Day in Weimar, Bauhaus University, Weimar Germany (2006)

Invited Lectures

Interwoven Identities: Uniting Feminist and Queer Visions in Textile Art, Los Angeles County Museum of Art, LA CA (2024)
Applied Craft + Design, Portland OR (2021)
Boston University, Boston MA (2021)
Indiana University, Bloomington Indiana (2018)
Haystack the Mountain School of Crafts, Deer Isle Maine (2018)
Western Washington University, Sustainability Office, Bellingham Washington (2017)
Metropolitan State University, Denver CO (2017)
CU-Boulder, Boulder CO (2017)
National College of Art and Design, Dublin Ireland (2017)
School of the Art Institute Chicago, Fiber and Materials Studies Department, Chicago IL (2017)
Elon University, Art Department Elon NC (2017)
Penland School of Crafts, Penland, NC (2016)
Mass Art, Boston, MA (2016)
Kansas City Art Institute, Kansas City, MO (2016)
Bauhaus University, Weimar Germany (2015)
University of Wisconsin, Madison, WI (2014)
University of Colorado: Colorado Springs (2013)
University of Oregon, Eugene OR (2012)
California College of Art, SF CA (2012)
University Oregon, Eugene, OR (2011)
Ox-Bow, Saugatuck MI (2011)
ACRE Artist Residency, Stubeu WI (2011)
School of the Museum of Fine Arts, Boston MA (2009)
Maine College of Art and Design, Portland ME (2009)

Selected Press

Artist Carole Frances Lung, wants you to stop shopping and start sewing, Asia Morris, Long Beach Post 2019
Best Practices, American Craft, page 71 Feb/March (2018)
Frau Fiber's Subversive Stitch: Sewing As An Act of Rebellion, KCET, Artbound, Victoria Looseleaf (2017)
Carole Frances Lung: Resisting the Global Garment Industry, Surface Design Journal, Lisa Vinebaum, Summer/Fall 2015, pg. 12-17 (2015)
The Quiet Revolution of the ILGWU, KCET Artbound, Carol Che (2013)
The Politics of cloth, yarn, andsequins at the Craft and Folk Art Museum, Sandra Barrera, DailyNews.com (2013)
Hand + Made: The Performative Impulse in Contemporary Craft, Art Papers, Pg. 40-41 (2011)
Exhibition Review, Art in America, January 2010, Pg. 8-92 (2011)
An Internet Diary, Beatrijs Sterk, Textile Forum, (2009)

Ghetto Biennale, The World PRI, Dec. 25, 2009

Die Kittelschurze als Kunstobjekt, Welt am Sonntag, Mar 01, 09

Frau Fiber and the Synchronized Sewing Squad: Political Theory and Chorography of Labour, Performance Research, 13 (1) 2008

The Rise of the Haptic: Fiber Art in Chicago, Chicago Artists News, Vol. XXV, July-Aug. (2008)

Interview, NTVT Belfast Ireland, August (2007)

Shaping the Future of Craft, National Leadership Conference, National Craft Council (2007)

Art in America SAIC, MFA exhibition ad. April (2007)

Art Forum, SAIC, MFA exhibition ad., April (2007)

Selected Presentations and Keynotes

Mend our World, Next Library Conference, Berlin Germany (2018)

Frau Fiber's Mission, Making Futures, Plymouth College of Art, Plymouth UK (2017)

The Thing that Makes the Thing, Haystack Mountain School of Crafts, Deerisle Maine, (2017)

Surface Design Association Intensive, Arrowmont, Gatlinburg TN (2016) (Keynote)

Chats about Change: Critical Conversations on Art and Politics in Los Angeles, CSULA/LACE, Los Angeles CA (2015)

Fashion=Activism, Brooklyn Fashion + Design Accelerator, Brooklyn NY (2015)

Challenges confronting the new MA program: Art and Public Space, Oslo National Academy of the Arts, Oslo, Norway (2014) (Keynote)

Open Engagement, Craft and Social Practice Symposium, Museum of Contemporary Craft, Portland OR (2013)

Material Matters, Textile Society of America Symposium, Washington DC (2012)

Artist Residencies

University of Redlands in partnership with east village caravanserai, LB CA (2020)

John Michael Kohler Arts and Industry, Kohler WI (2014)

Culver City High School, Culver City CA (2013)

Piolet Project Groupistate, Berlin Germany (2009)

Pennsylvania Council on the Arts, Millersville PA (2002-05)

ArtCroft, Florence Thorn Fellowship Recipient, Carlisle, KY (2005)

Caldera, Sisters, Oregon (2004)

Carole Frances Lung
Writing Sample_Annual Internal Funding



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2022-23
Department Budget Request
Form A
IRA FUNDS

RAP 2D

Division: **Academic Affairs**

Sub-Division/College: **Arts & Letters**

Dept. Name: **ART**

New

Proposer Name: **Carole Frances Lung**

Continuing

Proposed Activity Title: **Fashion, Fiber and Materials IRA** Previously Approved IRA Funds

Dept ID:

CY IRA Funds Requested:

Program Code:

College Rank

Related Course Name and Course Number (if applicable):

Anticipated other funding sources and amounts for this program in the CY, include department funds:

GF \$:

Others \$:

NEW BUDGET REQUEST – ESSENTIAL OPERATIONS

Briefly describe the program/activities for which you are requesting funds and how the proposed activities related to the guidelines as defined in AP 217 and the related courses.

The proposed funding requests are essential to maintaining the high quality of the Fashion, Fiber and Materials option of the Art Department. IRA funding allows for instructional related activities and laboratory (studio) related experiences; support for travel to museums and conferences, exhibitions, and study trips; and visiting designers/ artists for the students enrolled in the program, and those who take our GE courses.

2. Please specify in detail how the funds will be used. If requesting funds for a speaker or performer, list possible names of presenters and potential dates. Please also attach information about the presenter(s) i.e., credentials, curriculum vitae, etc.

1. Hiring of assistants who will maintain 10 hours of open lab access, outside of time when faculty are present. The students also support instructional activities by assisting newer students in how to use FFM equipment.
2. Guest Speakers, such as designers, historians, and makers for the option and open to the public.
3. Annual equipment maintenance and repair.
4. Travel scholarships for students to present at conferences and participate in annual study trip.
5. Rolling Mobile TV with adaptors. The digital projector in FA 239 is more than 12 years old, and it no longer functioning. The option is proposing a portable screen and smart cart for instructional purposes that can move between the two studio rooms FA 239/244.

3. Describe how your proposed activities will benefit students. Be sure to include an impact your activities will have on students involved, number of students impacted, and the community as a whole.

The Fashion Fiber and Material options serves the regions significant apparel design, manufacturing, and wholesaling economy. The regional Fashion industry is third highest creative employer behind entertainment and publishing. Our program attracts talented students from all over the world who will contribute to the regions 120,700 jobs in Textile mills; Women's handbag; Apparel; Jewelry; and Footwear wholesaling and manufacturing, as well as specialized design services. The Fashion Fiber and Materials program prepares students to be creative problem solvers, innovators, and entrepreneurs, with knowledge of environmental, labor, race and gender questions which plague the industries future.

The Fashion Fiber and Materials options serves 120 undergraduate and graduate majors, hundreds of non-majors in FFM online ART 2100 and 3110 GE courses. Fine Arts 239 and 244 support, the following courses: ART 2111 FFM Studio: Structure; ART 2112 FFM Studio Surface; ART 3113 FFM Studio: Form; ART 4114 Critical Making; Art 4920 Capstone Prep and ART 4929 Capstone, and special topics courses, each class is filled to capacity, and the equipment is vigorously used.

The maintenance of equipment and the lab hours extremely important to our students. The student lab assistants are provided with an opportunity to help the newer students, they obtain stronger skills, and a line on their resume, which has proven to help them obtain entry internships and jobs. The majority of our

students come to us with very little or no hands-on making skills, and they have little space or funding to purchase their own equipment to use at home. The extended time outside of class provides them with supervised support, and equipment which they wouldn't otherwise have access to. The equipment we have chosen to invest in over the years, replicates the kind of equipment used in the industry today, and provides the students with embodied knowledge of the what it takes to make a garment, from concept to completion. This in turn gives them the opportunity to develop outstanding portfolios allowing Cal State students to obtain entry level careers the regions and nations fashion, textiles and apparel industry.

The FFM option is requesting funds for student travel in support of ART 4115 Mapping FFM, this course topic will focus on Mexico and we will develop an optional study abroad trip. We are hoping to provide funds to the students to offset the expenses of taking this trip. We hope this helps students who couldn't otherwise attend the trip be able to attend.

The FFM option is requesting upgrades in equipment to provide much needed instructional support. The current digital projector in FA 239 is at least 12 years old, and it is no longer working. The color is faded, there are regular glitches and it's very disappointing for the students to see their work on this terrible device. FFM option is requesting a rolling mobile TV for lectures, discussion and student presentations, so the students can look at their work on a clear and vibrant visual device.

4. If you received IRA funding in the past, please describe how the funds were used to support your activities.

We have received IRA funding regularly, during my tenure at Cal State LA we have used the funds for:

Lab Assistants

Funds to support student travel New York City

Funds for students to attend museums

Purchase of Home Sewing Machine for the students to check out

Purchase of Table top looms

Bio Design Challenge fees

Purchase of Camera so students can document their work

Purchase of backdrop for photographing students work

Funding for students to purchase materials for their senior project (2 years)

Special Events:

Social Fabric Speakers Series – series of lectures in partnership with Craft and Folk Art museum

Chats About Change Art and Politics in Los Angeles: Symposium in partnership with American Communities program and LA contemporary exhibitions.

Dye Hard Symposium at the Downtown campus brought in five guest in the field of textile dye practices.

School for Endurance Work exhibition – engaged exhibition where students collaborating with artist in Los Angeles.

Additionally:

A) Share any significant successes/challenges of the program during the previous fiscal year. If there were challenges, what is the plan to overcome these challenges? The FFM option of the Art department is in a good place, due to IRA funding for student workers and regular upgrades of equipment the studio is in a decent working condition. We spent the summer doing a major clean out of unused and outdated materials. The studios went through a major space reorganization with social distancing in mind, so the students and faculty feel safe being back to face-to-face instruction.

B) How many Cal State LA students were directly served by, involved with, or benefitted from this program during the previous fiscal year?

500 ART 2100 and ART 3110 which are now online GE courses, regular enrollments of between 60-120 students, and they are offered Fall, Spring, Winter and Summer.

C) If you are requesting an increase from the previous year's IRA allocation, please justify in detail why the additional funds are essential. The IRA budget increase is to provide funds for the Portable TV and Critique Wall.

5. Have you attempted to obtain funding from any other sources? Please describe. FFM option is hopeful to start getting funds for summer and winter GE course offerings.