

CHERYL PATTON WU BIO

Cheryl Patton Wu is a contemporary fiber artist living and working in Cape May, New Jersey. She creates fabric collages, quilts, and soft sculpture rooted in personal narratives of memory and place, often inspired by the natural world—particularly the Atlantic shore region.

Patton Wu earned a BFA from Syracuse University (major in Ceramics, minor in Fiber) and an MFA in Fiber and Fabric from Southern Illinois University Edwardsville.

She has exhibited throughout the tri-state area and beyond. Solo exhibitions include the Noyes Museum of Art and Perkins Center for the Arts. Invitational exhibitions include Stockton University Art Gallery; the Arts & Innovation Center at Rowan College of South Jersey; Perkins Center for the Arts; and the Marlin Gallery at Camden County College in conjunction with the South Jersey Cultural Alliance. Juried group exhibitions include Ceres Gallery in New York City; The Center for Contemporary Art in Bedminster, New Jersey; and the Kay Daugherty Gallery at Annmarie Sculpture Garden & Arts Center (a Smithsonian Affiliate) in Maryland.

Patton Wu's work is included in the permanent collection of the Noyes Museum of Art. She is the recipient of a CoLAB Artist Grant (New Brunswick), a Grand Jury Award Finalist for Manifest Gallery (2023), and was published in Manifest Exhibition Annual, Season 17 (2022). Her work is represented by Avra Art Gallery in Margate City and Chora Leone Gallery in Somers Point, and is held in private collections across the United States.

Website: www.cherylpatttonwu.com

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CHERYL PATTON WU ARTIST'S STATEMENT

I am a fiber and textile artist creating fabric collages, quilts, and soft sculpture. My work explores the transformation of concealment into release, tension into connection, and silence into presence. While my work begins with secrecy, it is ultimately driven by the need to reveal.

I am drawn to what is hidden—within spaces, bodies, memories, and even what hides in plain sight. Through my work, I examine the tension between concealment and revelation by studying the layered dimensions of environments and lived experience. Concealment carries both burden and power. Yet when the hidden becomes visible, the narrative loosens its grip, space opens, and there is room to breathe. In this act of revealing, there is freedom and hope.

My photographs of the Cape May landscape serve as my starting point. From these images, I sketch and abstract shapes and forms before translating them into fiber. I layer fabrics, allowing color, pattern, and visual texture to guide the composition. Using both machine and hand sewing, I draw into the fabric, creating marks that reinforce form and pattern. I work with traditional techniques—sewing, quilting, collage, embroidery, and crochet—because I want the presence of the hand to remain visible.

In my double-sided pieces, one side presents a fabric “painted” image, while the reverse reveals a stitched “drawing,” where threads, knots, and tangled lines are boldly exposed. My floor-based soft sculptures explore the sculptural possibilities of fiber through tactile, hand-sewn stuffed forms embellished with decorative elements and crochet. These works invite a more physical and intimate encounter with texture, form, and the quiet language of the material.

Fiber is an ideal medium for these explorations because of its inherent qualities: it binds, mends, holds tension, and carries memory within its threads. The meditative act of slow stitching offers me moments of introspection and reflection. I choose to work with elements that bring me joy—vivid color, dynamic shapes, rich patterns, and textured surfaces. Through this creative process I find happiness, healing, and hope.