

Dangerously Close to Home

My works engage an overlapping discourse about craft, women's work, domesticity and feminism. In *Dangerously Close to Home* I create domestic items with humble materials, historic tools, and quotidian labor into objects that distort what traditionally signals comfort into a means of revealing discomfort.

Time Travel

Handwork as a clandestine communication tool has been used throughout history, in stories, myths, and in war. My rag rugs, lace doilies and decorative hand towels, flaunt quirky sayings lifted from a century's old word game. The recontextualized period phrases uncannily capture the language of 21st century culture, reflect today's coded patterns of speech and cleverly bypass polite norms. In this age of censorship and retaliation I use humor with covert messaging as an act of dissent.

Lacing Fibers and Text

Weaving Words meshes yarn, women's clothing, panty hose and rope into a coarse irregular surface with bundles of threads dripping from the back. There is a pointed deception in the phrases that complement the titles such as *A Corpulent Clam / All Belly No Brain*, *An Angry Wasp / The Blight of Privilege*, *Humpty Dumpty / Broken*, *A Large Blister / An Orange Pustule* and *An Insane Bedbug / Bloodsucker*.

Posing as protest signs left behind by activists who were here before us, they are ragtag expressions of political, social and economic dynamics. Banners to hold high and float in the wind, they brandish texture and a flash of color in opposition to objectionable attitudes we long to unravel.

Speaking Through Textiles

Historically women without the liberty to speak used their needlework to express themselves. Suffragettes stitched banners emblazoned with names of imprisoned women as a means of testimony and uniting in solidarity. Contemporary Palestinian women embroider traditional Tatreez, connecting stories about identity, history, and resilience from past to present to motivate investigation, empathy and change. I connect with a long line of women who engage in needlework to perform their gender role while pushing boundaries to expand freedoms.

Traditionally made to ornament and protect furniture, *Disobedient Doilies* take on purposes for which they weren't originally intended. The delicate poised objects hang off the wall, casting strong shadows of consequence. Stitched with a needlelace technique that is labor intensive and durational, they remind us of the slow pace of transformation and the fact that change requires patience and sustained effort, one stitch at a time.

Designed for drying hands under the aegis of a contempt for science, the towels of *Miasmatics* offer supple terrycloth and tactile surfaces beckoning touch and mocking exposure to infectious diseases. They hang from loops featuring woven phrases including *Herd Immunity*, *Germ Theory* and *Evidence Based*. The vintage style embroidery hearkens back to an era before the practice of immunotherapies.

Words are Pictures

Works of art are meant to be read, and the objects in *Dangerously Close to Home* do the talking. Voices previously stifled by patriarchal hierarchies are amplified within the textile structures formerly denigrated as women's work. My compulsion to master multiple processes of craft propels the revival of these practices into subversive conceptual declarations and protest.