



Katie McNaught

2021 Spring

Capstone - Fibers

Department of Art and Art History

Artist Statement:

My relationship with my family, my heritage, and my own past life are very complicated. Common themes that made an appearance throughout my formative years include divorce, abuse in every sense of the word, purity culture, and general religious trauma. I feel like my childhood and teenage years were stunted in many ways as a result of the actions of my family and the things I had to see and live through while I was still a developing kid, like I had to grow up much sooner than everyone around me. I'm painting my upbringing and familial ties to be somewhat of a nightmare (sometimes it definitely was), but I also had a fairly normal childhood and family dynamics in many ways, and have a lot of nostalgia for the things missing from my past or that were severed from me later in life. And while I still dread going to family get togethers because of the dinner table conversation, I still love my family, and I still see a lot of strength and beauty in their lives.

Work with fibers has been a common theme throughout the women on my mom's side as a means of survival and expression. I learned to sew from my grandma, and crochet from my great grandma. My grandma made my mom's clothes as a kid as well as her bridal veil. My great grandma crocheted us baby blankets, stuffed animals, and worked in a sewing factory in the early 1900s. Her mother before her sewed quilts made out of depression-era flour bags the we still have in our house. The matrilineal passing of knowledge and skill has been something that's been present throughout many aspects of my life and manifests strongly within fibers.

The subjects of matriarchy, family lineage, and the concept of heirlooms and hereditary passing are common themes that appear throughout my work in many different forms. My work varies widely in composition, materials, and techniques used, but there's a strong emphasis on embroidery and sewing throughout many pieces. My emotions relating to my family, religion, and marriage are complex and conflicting. Making art that explores these different aspects helps me to come to terms with the past, heal, and process my feelings in different ways.

Title	Original Format
Figure 1: Birdhouse	Felt, Embroidery Floss, Individually 4"
Figure 2: Birdhouse (Detail)	Felt, Embroidery Floss, Individually 4"
Figure 3: Family Hairloom	Linen, Human Hair, 3.5" x 8"
Figure 4: Family Hairloom (Detail)	Linen, Human Hair, 3.5" x 8"
Figure 5: Couch Stitching	Yarn, Found Object, 24" x 6"
Figure 6: Couch Stitching (Detail)	Yarn, Found Object, 24" x 6"
Figure 7: Tying The Knot	Embroidery Floss, Found Photos, 12" x 16"
Figure 8: Tying The Knot (Detail)	Embroidery Floss, Found Photos, 12" x 16"
Figure 9: Tying The Knot (Detail)	Embroidery Floss, Found Photos, 12" x 16"
Figure 10: Tying The Knot (Detail)	Embroidery Floss, Found Photos, 12" x 16"
Figure 11: Tying The Knot (Detail)	Embroidery Floss, Found Photos, 12" x 16"
Figure 12: Tying The Knot (Detail)	Embroidery Floss, Found Photos, 12" x 16"
Figure 13: Huptassomai	Tulle, Embroidery Floss, Hair Comb, 108"
Figure 14: Huptassomai (Detail)	Tulle, Embroidery Floss, Hair Comb, 108"



Figure 1: Birdhouse



Figure 2: Birdhouse (detail)



Figure 3: Family Hairloom



Figure 4: Family Hairloom (detail)



Figure 5: Couch Stitching



Figure 6: Couch Stitching (detail)



Figure 7: Tying The Knot

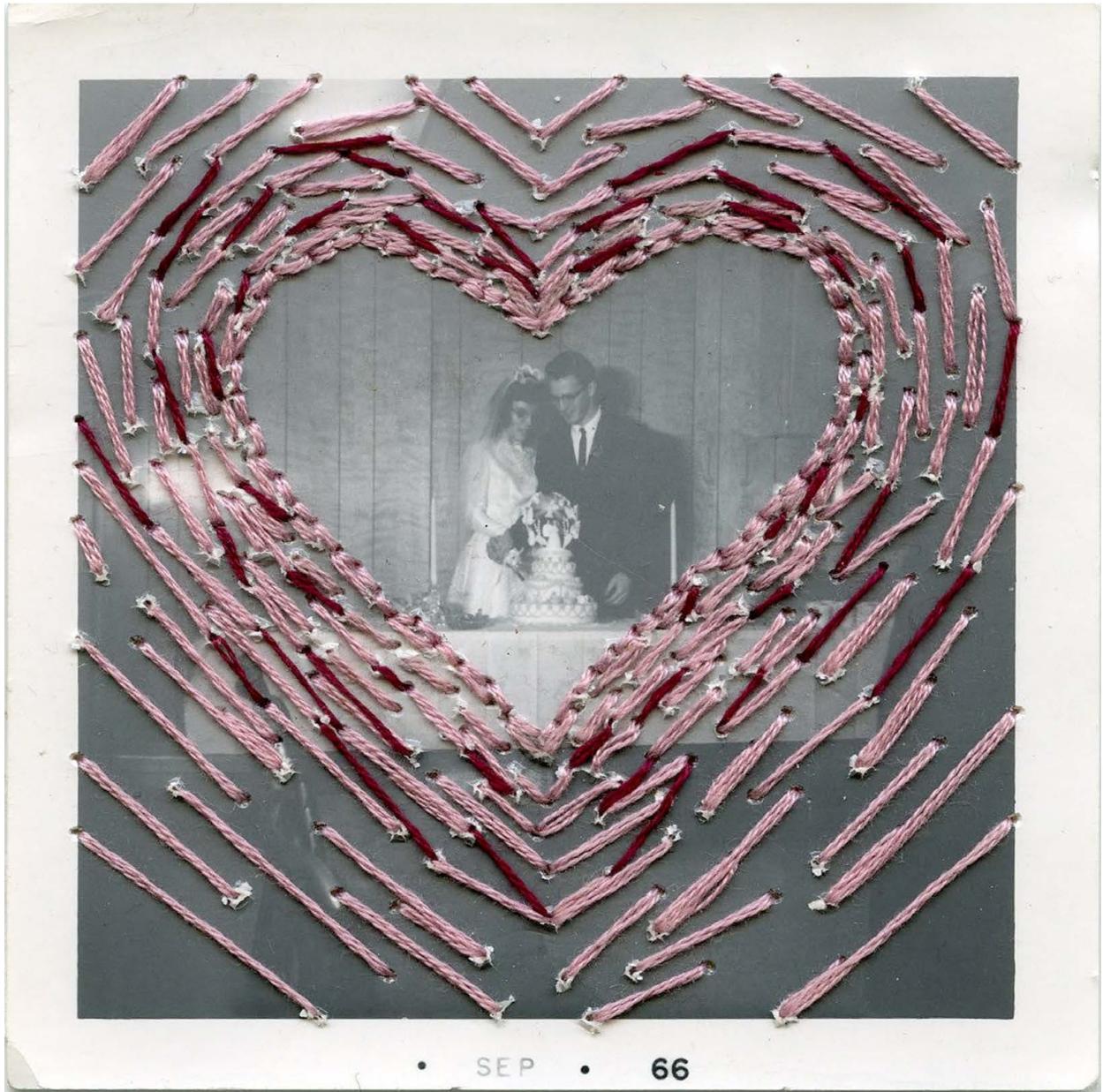


Figure 8: Tying The Knot (detail)



Figure 9: Tying The Knot (detail)



Figure 10: Tying The Knot (detail)



Figure 11: Tying The Knot (detail)



Figure 12: Tying The Knot (detail)



Figure 13: Huptassomai



Figure 14: Huptassomai (detail)