



Heather Matthews

Fall 2020

Capstone - Fibers

Department of Art and Art History

Artist Statement:

Reflection, reverence, relationship—again and again, these underlying themes rise to the surface in my work.

- *Reflection* on my experiences as I engage with my environment, people around me, and ideas
- A *reverence* for beauty, whimsy, and hope in the everyday.
- Above all, engaging in *relationships* with ourselves and each other.



My values and beliefs are made tangible in my creations. At this moment in time these values and beliefs feel challenged by the unrest of a worldwide health pandemic, our culture's reckoning with race and bias, and the questions around our political leadership. Along with that is my slow transition out of art school and into a new career that feels more aligned with my present life goals. For comfort and consistency, I turn to making things. The making becomes a meditative practice on this moment of personal and global transition, a search for hope and beauty, and an overwhelming feeling of gratitude.

My process engages many media, though primarily I create works in fiber. The pure pleasure I take in the softness and analog quiet of fiber art has instilled my conviction that I can use the medium to communicate. Meanwhile, I regularly turn to other media to expand my ideas and explore multi-layered ways of expression.

Just as a writer must read to improve her craft, I insist on regular involvement in the art community as an avenue for enhancing my art practice. I take annual pilgrimages to major art centers in order to see master works in person, I pore over art books and visit local artists in their studios.

Artists who inspire me include Alice Neel, Judy Chicago, Jennifer Moore, Shan Goshorn, Kehinde Wiley, Barbara Gilhooly, Anne Bossert, Jan Carson, Jenny Seville, Theaster Gates, Eric Fischl, Bisa Butler, and Hung Liu, just to name a few.

Most recently, I have practiced letting go of expectations by giving in to on-the-loom lessons, studying color and texture, and simply putting more hours into both weaving and drawing without intention of a particular final outcome. These activities push me to learn more about myself and ways of making in ways that surprise me and enrich my pieces.

Title	Original Format
Figure 1: Kristen (from <i>Dishtowels Are People, Too</i> series)	Handwoven Brassard cotton, 20 x 17½ inches
Figure 2: Kristen (framed)	...
Figure 3: Kristen (in situ)	...
Figure 4: Katie (from <i>Dishtowels Are People, Too</i> series)	Handwoven Brassard cotton, 22 x 16 inches
Figure 5: Katie (framed)	...
Figure 6: Katie (in situ)	...
Figure 7: Franco (from <i>Dishtowels Are People, Too</i> series)	Handwoven Brassard cotton, 26 x 17½ inches
Figure 8: Franco (detail)	...
Figure 9: Franco (in situ)	...
Figure 10: Richards (from <i>Dishtowels Are People, Too</i> series)	Handwoven Brassard cotton, 21½ x 14½ inches
Figure 11: Richards (detail)	...
Figure 12: Richards (in situ)	...
Figure 13: Hell's Kitchen (from <i>Dishtowels Are People, Too</i> series)	Handwoven Brassard cotton, 22 x 16 inches
Figure 14: Hell's Kitchen (detail)	...
Figure 15: Hell's Kitchen (in situ)	...
Figure 16: Donna (from <i>Dishtowels Are People, Too</i> series)	Handwoven Brassard cotton, 21 x 14 inches
Figure 17: Donna (detail)	...
Figure 18: Donna (in situ)	...
Figure 19: Smoke Screen	Hand-dyed, handwoven cotton, wood, acrylic paint 3 panels, each 18" x 71"
Figure 20: Smoke Screen (detail)	...
Figure 21: Smoke Screen (opposite side)	...
Figure 22: Smoke Screen (process display)	Cotton, dye powder, liquid dye, toothpick loom
Figure 23: Smoke Screen Toothpick Loom	Toothpicks, hand-dyed cotton, straight pins, glue, 1½ x 1½ x 2 inches



Figure 1: Kristen



Figure 2: Kristen (framed)



Figure 3: Kristen (in situ)

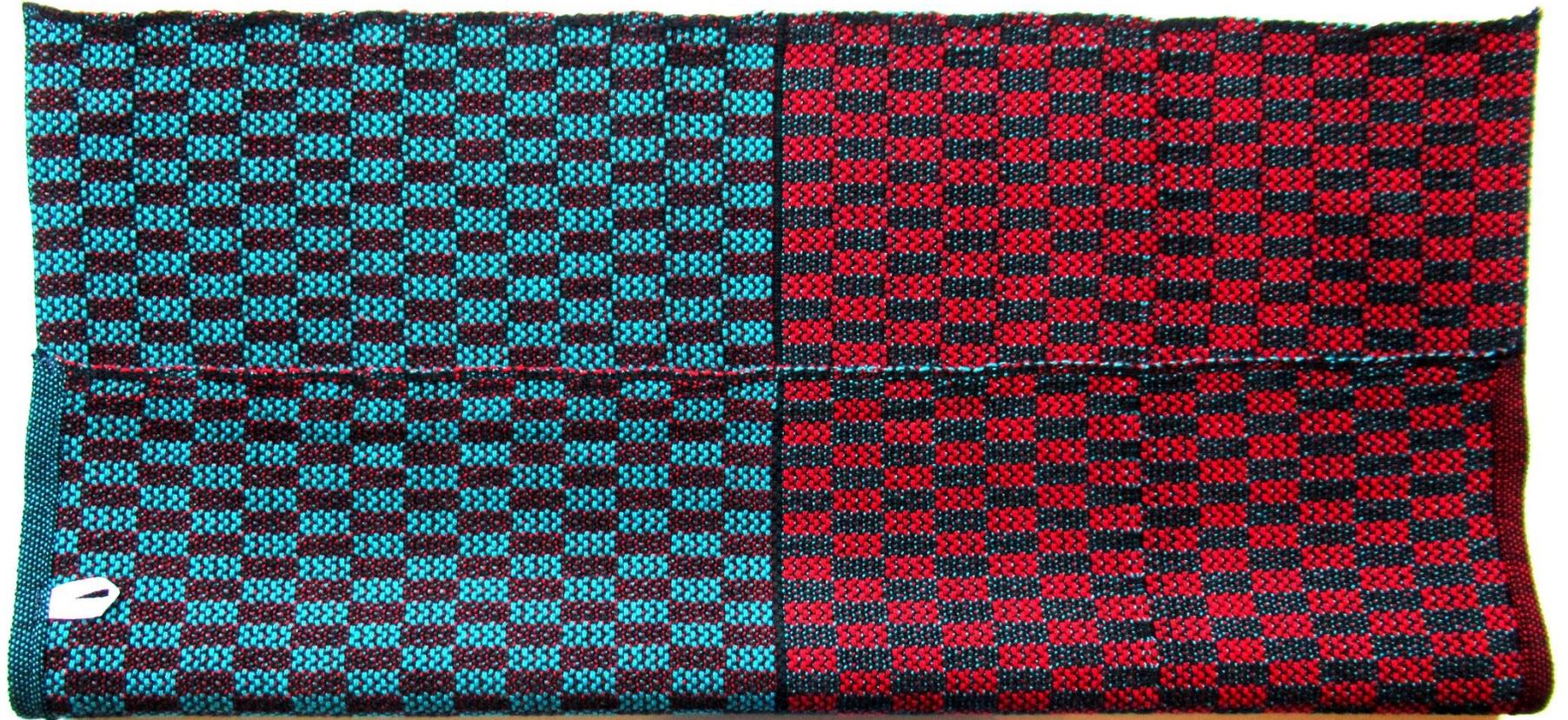


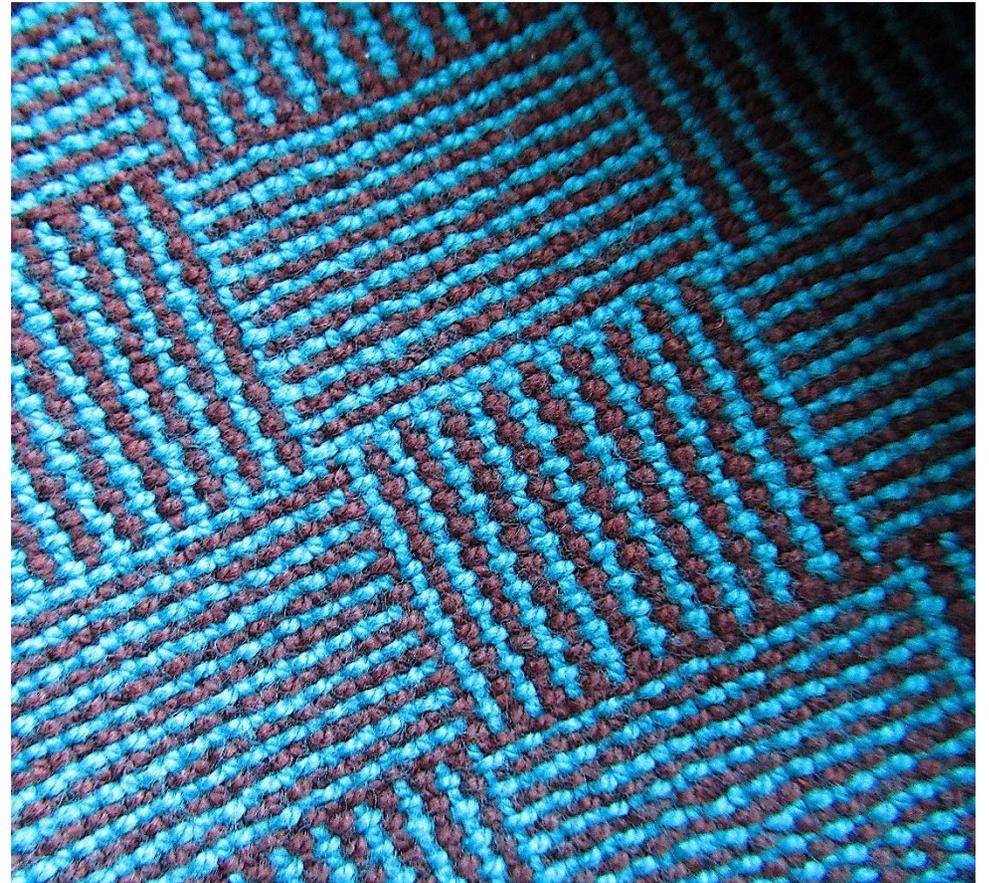
Figure 4: Katie



Figure 5: Katie (framed)



Figure 6: Katie (in situ)



Figures 7 and 8: Franco



Figure 9: Franco (in situ)



Figure 10: Richards (on display)



Figure 11: Richards (detail)



Figure 12: Richards (in situ)



Figure 13: Hell's Kitchen (framed)



Figure 14: Hell's Kitchen (detail)



Figure 15: Hell's Kitchen (in situ)

Figure 16: Donna (on display)

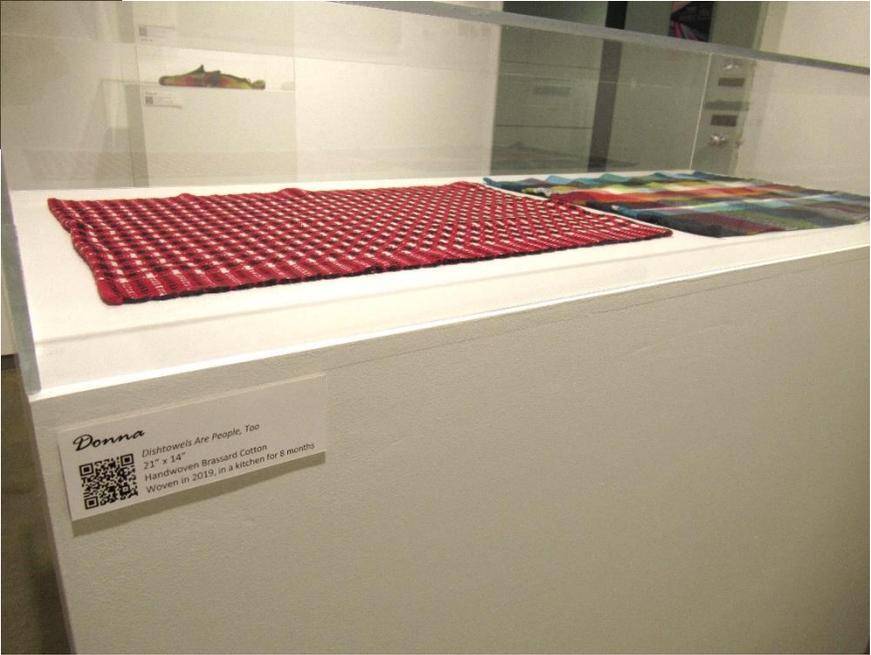




Figure 17: Donna (detail)



Figure 18: Donna (in situ)



Figure 19: Smoke Screen



Figure 20: Smoke Screen (detail)

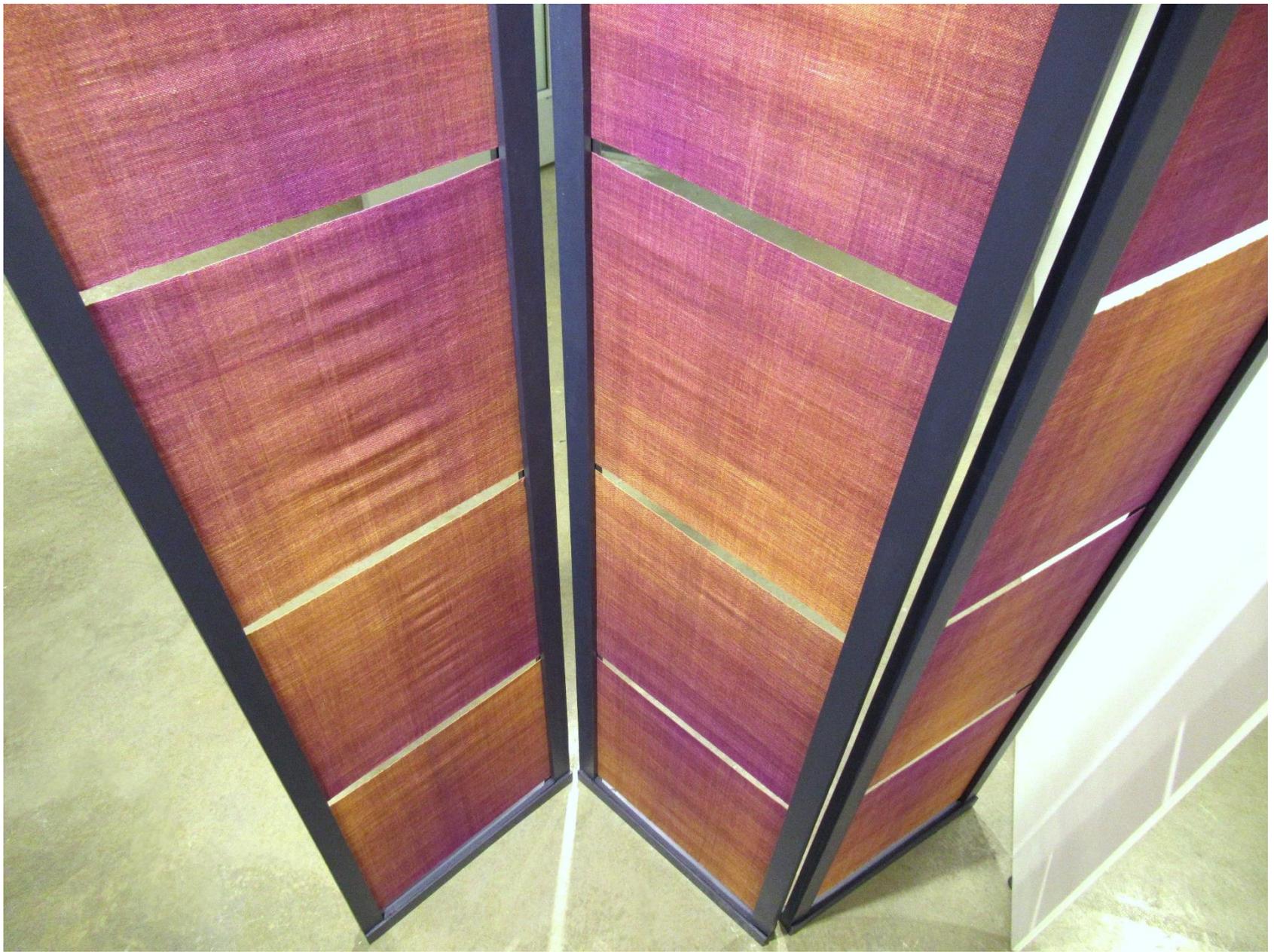


Figure 20: Smoke Screen (opposite side)



Figure 20: Smoke Screen (process display)

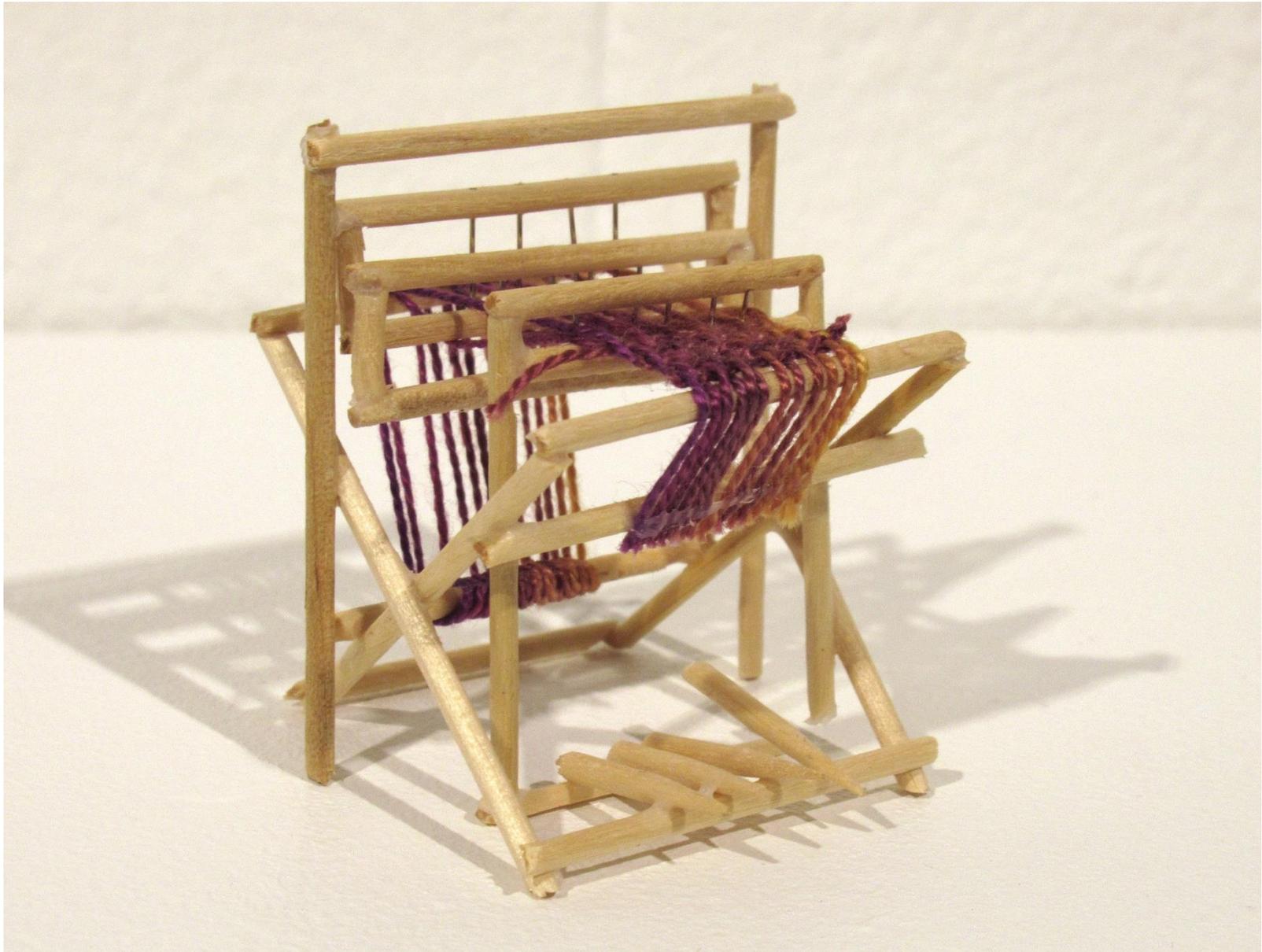


Figure 20: Smoke Screen (toothpick loom)