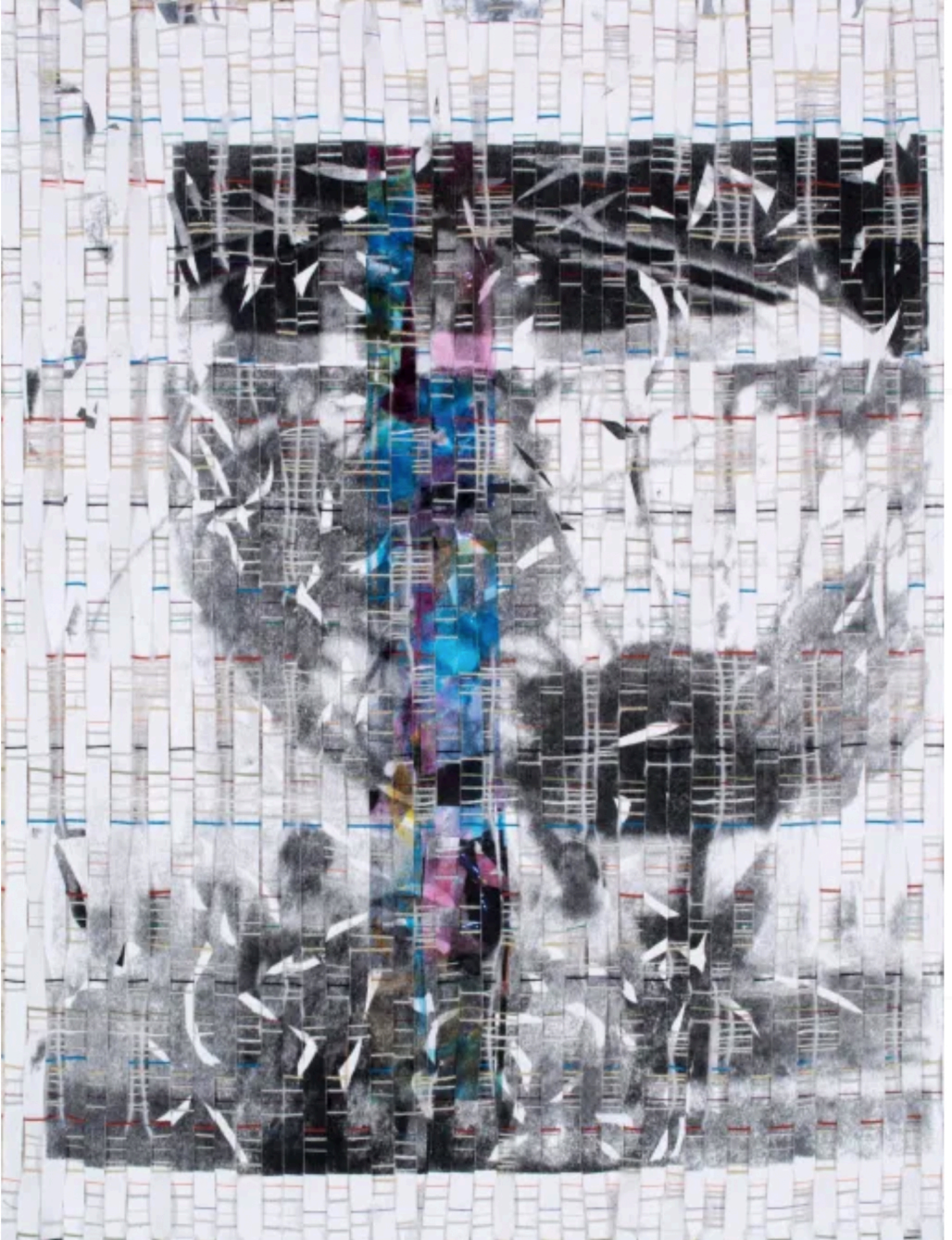
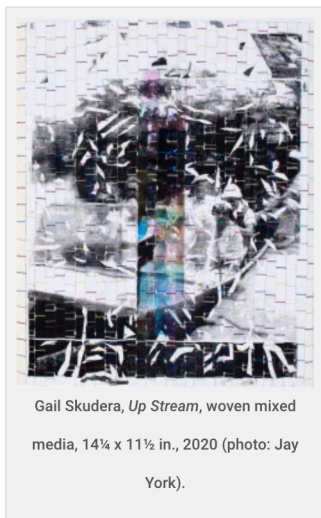


## *Members' Showcase: Gail Skudera, Mildred Bachrach, Lin White*

Artists Showcase, Winter 2021 | 0 comments



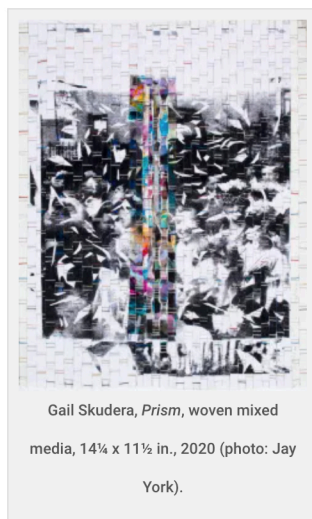
Gail Skudera



The presence of a loom in the home was once a symbol of domesticity and industry. These works are woven on an upright two-harness tapestry loom that occupies a good portion of my sunroom studio. Tapestry means to make a woven picture. In making a tapestry, weft ends do not travel across the loom uninterrupted. They dovetail at turning points or turn around a warp thread. The process of weaving—under, over and back around—is in itself, excessive and redundant. The freedom to create on the loom goes hand in hand with being bound to a set of rules, or a system, in order to execute that freedom.

In the works submitted, patterns are made from hand picking groups of colored warp threads, row by row.

When a warp thread runs out on the loom, I've learned to tie on new threads to the ends of the old ones with a system of knot making. A chaotic bundle of knotted warp ends must pass through a reed and heddles, to then be secured to the back beam. While weaving, some of the threads pass over the top of photographic strips and others pass beneath them to form a matrix of intersecting lines that creates a sense of flux and overall pattern.



The subjects that I choose to work with are often women, and I am interested in telling their stories. In order to get started, there has to be a moment of recognition or identification with a subject. Then it becomes a matter of responding emotionally to the charged black and white passages of the photograph. I begin by cutting out sections of the photo in corresponding shapes from drawings. The places of absence become positive white shapes that create visual movement and direction. The reweaving of the photograph on the loom both abstracts and restores attributes of the original photograph. As the subjects seem to float through each stitch, they become more apparent while remaining hidden.

They are also about time and are obsessive about

wanting to bring forward something from behind. Like photographs from a vintage album, the subjects can be viewed as voyagers in a sightseeing boat on an unknown waterway. While some of the images that I have used are personal, others are not. Introducing found photos from the public domain has opened up a new freedom in how to look at the familiar with the same critical eye. And as always, I am captivated by the mystery of the interior life of the subjects, and that is timeless.

