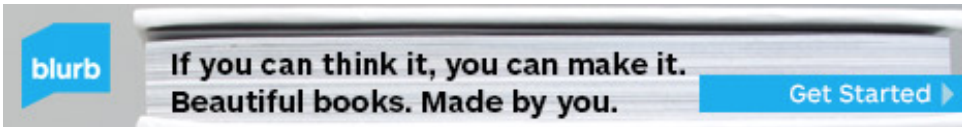


Les Femmes Folles

WOMEN IN ART



- ABOUT
- WOMEN OF LFF
- SALLY
- WANDA
- ANTHOLOGIES
- LFF
- BOOKS
- PRESS
- EVENTS
- SPONSORS
- LINKS
- SUBMISSIONS
- ASK *a* QUESTION
- ARCHIVE
- RSS
- MOBILE

JULY 11, 2013

tags: LORRAINE GLESSNER. MARIETTA COBB MUSEUM OF ART. FE GALLERY.

LORRAINE GLESSNER, ARTIST



I saw Lorraine Glessner's work in Fe Gallery's *Alabaster Blast*: an exhibition of contemporary fiber arts (she's currently showing in a number of exhibits; lorraineglessner.net). She shares with LFF about learning to sew at age 4, her inspirations including the earth and body, feminism and more...

background/where are you from/how'd you get into art?

I grew up in the suburbs of Philadelphia in the seventies, when pattern and tactility existed everywhere from shag carpet to shag toilet seats to flocked wallpaper to my mother's dress. My great grandmother was a professional seamstress-she sewed evening and bridal gowns for the rich and famous in Manhattan. My mother was also a seamstress who sewed all of our clothes, all the curtains in the house, the upholstery, etc. I learned to sew at age 4 and got my first sewing machine at 5 and used it to sew doll clothes. We were always making some kind of craft or baking something awesome. Later on in after-college life, I held careers in textile, interior and graphic design, all of which combined and formed the artist I am today.

tell me about your work/process/inspirations. why do you do what you do? does feminism play a

role in your work?

My pieces begin with layers of fabric that have been subjected to processes such as rust printing, compost printing, burying, or simply exposing the fabric to the elements. These processes yield patterns that evoke the body, aerial landscapes, urban environments and technological systems. I then add subsequent layers of branded marks, images, paint, wax, hair, which are collaged in repetitive compositions that reference ornamental and decorative patterning.

My core ideas involve linking the earth and the body through strong visual patterns and similarities. I focus on natural cycles and the notion of imprinting, staining and marking as it relates to birth through to death and decomposition and the effect of this cycle on both the body and the earth's surfaces. with patterns and marks as my starting point and through utilizing a continuous process of accrual and removal of layers of wax, my intent is to conceal and expose life, death and the determination for hope and renewal.

In addition to landscape and the body, my inspirations include, but are not limited to: architecture, the grid, construction and deconstruction of anything, living spaces, cemeteries, areas and objects associated with memorial, decoration of any kind, surface pattern of any kind, process and systems, history as it relates to progress, degeneration and renewal, art of any kind-especially that which is not covered in most art history-craft, retablos, art brut, visionary, raw and folk, drawing in its broadest and most experimental sense, objects which embody history, use and the human hand.



tilting lace (detail view), Lorraine Glessner, 2013, encaustic, horse and human hair, mixed media on composted and branded silk on wood, 48x48x1.5, diptych

tell me about your latest project/series/show and why its important to you. what do you hope people get out of your work?

I'm working toward my first museum show coming up in mid-September at the Marietta-Cobb

Museum of Art, where I'll be paired with my good friend and amazing artist, Kirsten Stingle. It's the largest body of work that I have ever shown all together and the largest space i've ever been challenged to fill, so needless to say, it's a significant show for me.

I've been working on this show for about 9 months and during this time I been mourning the sudden loss of someone very close to me. For about a year prior to getting the invitation for this show, I wasn't working at all due to this loss, so this show has prompted me to get back into the studio with purpose! Because of the long gap in my studio work and because of such a devastating loss, my work has stayed the same as much as it has changed. I feel on the cusp of something new, but I have not yet arrived at what it is-I'm still in the process of trying to live as a changed person. What I definitely feel that I have gained from working on this show is the knowledge that my life and work are now wholly aligned. i can now truly speak to loss and the growth, hope and renewal that comes from it, whereas before, i had only observed these changes happening in others. i hope that others gain from this work what i have gained in making it.

any advice for aspiring artists?

Even though we love it, ART IS WORK.

Work really hard, don't get discouraged, believe in yourself and your ideas, never say no to an opportunity and never give up.

anything to add/what's next?

As far as what comes next, who knows!? I've learned that life is too short to procrastinate and think too hard about change-when the idea comes and it's viable-just do it! at the same time, I must take one day at a time and make every moment count within that day.

lorraineglessner.net

PREVIOUS POST

NEXT POST