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Artist Statement  
Senior Thesis 2021

*And She Gathered All before Her*

*And She made for them A Sign to See*

In a year filled with personal and global mourning, the beating march of the sewing machine's needle felt necessary to push myself forward despite festering feelings of isolation and disconnection. As someone who has struggled with communication, I've learned to pay specific attention to facial expressions and clothing as indicators of deeper feelings, subtle mood shifts, and personality. It is more difficult to connect with others with the addition of surgical masks, but like ribcage and uncalloused skin, fabric protects the body. It swaddles while breathing with us, allowing for adventure and comfort. I learned that fabric and our façade act as protector and communicator—both barrier and bridge. With bulging materials, I stitch versions of myself in looming, ominous faces living in contrast to a space cradled by the softness of fabric. The resulting objects pad the walls, evoking feelings of safety within sentimentality, suffocation, and release.

My grandmother says “an artist always paints herself” to explain why her sculptures mirror her curly hair, Jewish nose, and my mom's smile. In this experiment in fabric and portraiture, I focus on anonymity while playing with proportions, over-simplification, and collage with references from family photos and self-portraits. The process of embroidering tablecloths, bedsheets, old clothes, and curtains is methodical and extremely labor-intensive. Together, these pieces build a womb-like refuge sewn together with winding cloth arms, drooping walls of woven fingers, and morphed expressions.