

**BY A THREAD**

Barrow Parke

George Bolster

Zoë Buckman

Manuela Gonzalez

Tamika Rivera

Latrelle Rostant

Kate Shepherd

Rachel Mica Weiss

**June 9 - August 19, 2022**

Shirley Fiterman Art Center 81 Barclay Street New York, NY 10007  
Borough of Manhattan Community College, CUNY

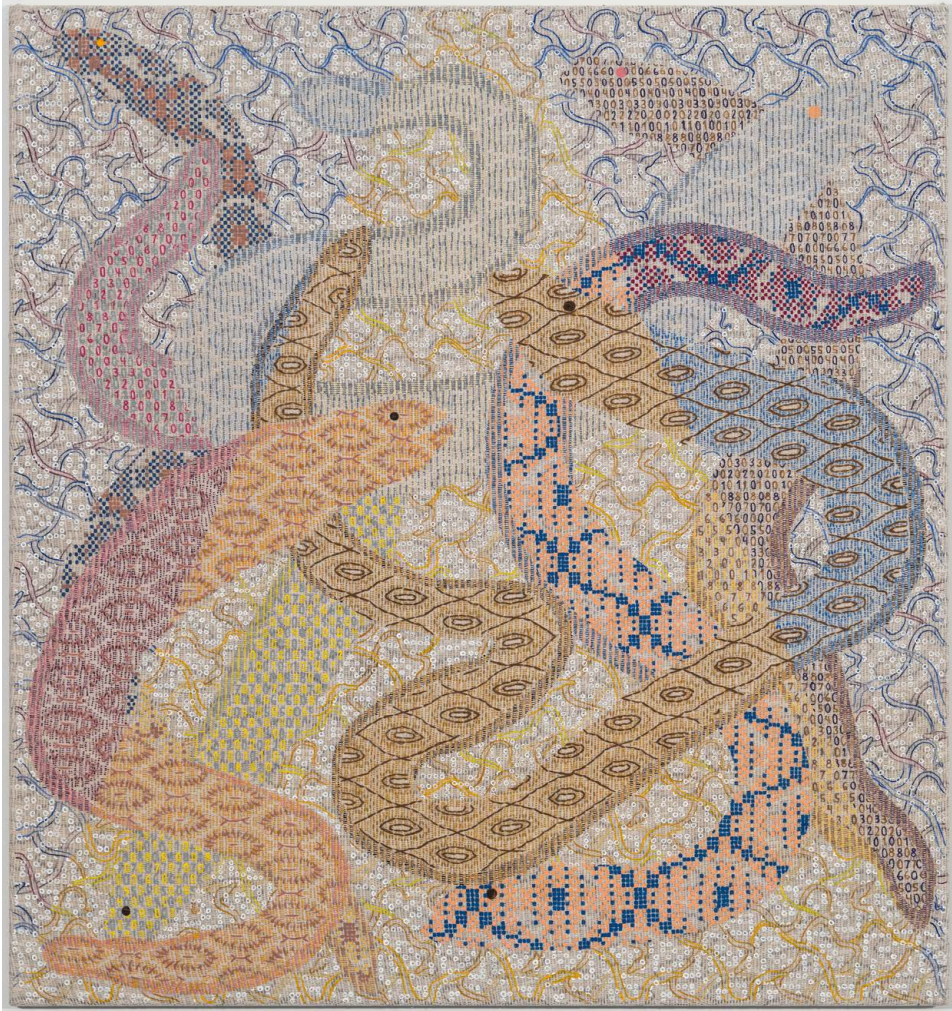


IN THE VERY EARLY YEARS OF THE 19TH CENTURY, Joseph-Marie Jacquard developed a mechanical loom that would transform the textile industry. Jacquard's method employed cards that have a series of punched out holes through which a hook can pass and pull up threads to guide the pattern being woven. Prior to Jacquard's invention, a loom would have had to be created or configured individually for each specific textile pattern. This radically changed with the adoption of Jacquard's innovation, which allowed a loom to produce an unlimited number of designs. The reusable cards also helped to standardize patterns, facilitating the labor-intensive work of weavers in order to produce highly complex textiles in significantly less time. A punch card similar to the sort that originally fed patterns to Jacquard's loom would later feed program instructions into computers. Thus, the very way we process information today can be connected back to Jacquard's mechanization of weaving, and in many ways, the history of textiles can be understood as the story of human civilization itself.

In recent years, a notably large number of contemporary artists have embraced textiles, incorporating, and in some cases reinventing, traditional skills and techniques, using them to grapple with the full breadth of social, political, and cultural concerns of our times. *By a Thread* is a group exhibition featuring the work of Barrow Parke (collaborative duo Mark Barrow and Sarah Parke), George Bolster, Zoë Buckman, Manuela Gonzalez, Tamika Rivera, Latrelle Rostant, Kate Shepherd, and Rachel Mica Weiss, all of whom have developed practices using thread, fiber, textiles, sewing, and weaving. Each has crafted a compelling approach, both conceptually and materially, resulting in a group of striking works that expand our conceptions of textile-based creations. Many of these artists are not only rethinking methods of making work in response to the world around us, but are also asking fundamental questions about what we know and how we know it. They engage with a wide array of matters that range from feminism, gender and identity, to science fiction, technology, and innovation, to formal aesthetic relationships. The classifications and delineations of public versus private and interior versus exterior are also very much in play in many of their works, as well as within the exhibition structure and installation as a whole.

Lisa Panzera

Director, Shirley Fiterman Art Center



Barrow Parke  
*The Sargasso Sea, 2022*  
Acrylic and embroidery on hand-loomed linen  
33 ½ x 31 ½ inches  
Courtesy of JDJ Gallery, NY

## BARROW PARKE

Working collaboratively, Mark Barrow and Sarah Parke have developed a process that merges their expertise in weaving, textile production, painting, and design. They bring together craft, painting, and computer technology in multi-layered installations made up of paintings on hand-loomed fabric, works on paper, and wallpaper of their own design. Barrow Parke has long been fascinated by the way in which the binary logic of weaving was a precursor to computers, and have created work that underscores the relationship between the two. While the inherent methodology of weaving and the structure of its process is at the conceptual and practical core of their work, their understanding of its history as foundational to our entire conceptualization of the world has spurred their more recent forays into varied subject matter.

Increasingly, Barrow Parke has been captivated by the idea of using a rational system such as weaving to represent something that is largely unknown and somewhat mysterious. *Sargasso Sea, 2022*, a painting on hand-woven linen, reveals their current fascination with eels, about which humans actually know very little. The Sargasso Sea is the only ocean that does not have boundaries formed by land and is home to free-floating sargassum seaweed, which is critical to the life of eels. Eels hatch within the sea, grow, and travel to Europe or North America. Later in life, they migrate back to the Sargasso Sea to spawn and lay eggs. Their life cycles are quite distinct from other fish, and the way they reproduce is still not understood. Similarly, the interwoven network of tree root systems and their unexplained interactive relationship with fungi and bacteria, have also fascinated Barrow Parke. Their work *c:\, 2022*, draws attention not only to that intriguing underworld, but also to ways in which a computer's "root directory" parallels that of an actual tree root system.

Barrow Parke created their installation specifically for a sequence of panels in the north gallery window bays of the Fiterman Art Center. The dialogue they create between interior and exterior, and above and below—which is further accentuated here due to the fact that the gallery is several feet below sidewalk level—echoes their exuberant use of pattern and material to tease out subject matter.



George Bolster  
*The Double Rainbows of Tatoonie (Kepler 16b): Truncated Timelines  
Inhibit Our Understanding of Who, Where, and Why We Are, 2021*  
Jacquard tapestry  
156 x 192 inches  
Courtesy of the artist and Ulterior Gallery, NY

## GEORGE BOLSTER

In 2016, multidisciplinary artist George Bolster participated in a residency at SETI, which is an offshoot of NASA dedicated to looking for evidence of life forms and potentially habitable planets elsewhere in the universe. Bolster is fascinated by ways in which aspects of science fiction are actually becoming true and he probes this merging of science fiction and reality in a series of woven tapestries. *The Double Rainbows of Tatoonie (Kepler16b): Truncated Timelines Inhibit Our Understanding of Who, Where, and Why We Are, 2021*, one of several woven works on view in *By a Thread*, refers to Kepler 16b, a planet that was discovered in 2011. Kepler 16b is 245 light years from earth and orbited by two stars, making it much like a real life Tatoonie—the fictional home planet of Luke Skywalker of *Star Wars*. The colored rainbows allude to the 1960s, a time dominated not only by space exploration and technological advances, but also the counter-culture movement, suggesting an era simultaneously filled with a sense of promise, as well as apprehension.

Bolster tacitly reminds us that the space race of the 1960s, should be understood not only as a product of Cold War politics, but also an extension of the history of American exploration, conquest, and exploitation. Current concerns with war and climate crisis are also imbedded in Bolster's work, particularly given that space travel is often regarded as a means of surviving a catastrophic global event, such as nuclear war or environmental collapse.

Like many historical tapestries, *The Double Rainbows of Tatoonie* is enormous in size, measuring 13 x 16 feet. Textiles have long functioned as an important mode of conveying information, a form of protest, and a means of indoctrination, and the artist's use of the medium further underscores his unpacking of the role that art has played as propaganda. Bolster specifically chose to use the medium of Jacquard tapestry, which originated in France at the turn of the 19th century. Joseph-Marie Jacquard developed a mechanical loom that used punch cards to guide the process, establishing the earliest form of industrialized weaving. The system ultimately functioned as a precursor to later machines and to the development of coding central to the invention of the computer. Jacquard's loom thus became the foundation for the revolutionary developments of modern society, giving birth to both industrial capitalism and information technology.





Zoë Buckman  
*According to Grandma*, 2019  
Boxing gloves, vintage linen, ribbon and chain  
29 x 19 x 15 ½ inches  
Courtesy of Pippy Houldsworth Gallery, London

## ZOË BUCKMAN

Zoë Buckman's multidisciplinary practice incorporates sculpture, textiles, installation, ceramics, and photography. Adopting an explicitly feminist approach, she explores identity, trauma, and gendered violence, subverting stereotypical notions of vulnerability and strength.

Buckman frequently and deliberately works with objects symbolically associated with gender. Using vintage lingerie and fabrics, such as handkerchiefs, table linens, and doilies, she draws attention to the associations such textiles hold, which are related to work and spaces traditionally considered "female." The objects she creates counter those conventional assumptions—calling attention to the gendering of the domestic sphere and the lesser value accorded to "women's work."

In works such as *raining from the first*, 2022, a hand-sewn cluster of patterned orange, red, and pink tasseled boxing gloves hangs overhead, suggesting both a trophy and a chandelier. The incongruous juxtaposition between the boxing gloves and the floral fabrics, ribbons, and garlands used to craft them, conflates traditional associations with male and female. Through her work, Buckman interrogates our entrenched biases, and definitions of femininity and masculinity, within the context of tenaciously enduring patriarchal strictures. Her embroideries on salvaged linens speak of the intimacies of the home, and both the richness and the trauma to be found there. Phrases such as "The little crack sound the back of her head had made against the wall" are traced in thread on cloth tea towels and napkins that call family meals to mind. The nuance and delicacy of the stitched lettering counters the violence that it describes, while the privacy of the household camouflages the "dirty secrets" unfolding behind the curtains. At the same time, through works such as *She names herself*, 2021, in which embroidered female figures dance exuberantly, the home is portrayed as an embodiment of joy and resilience.

Buckman's texts are frequently "found" fragments—bits of conversations, segments of poetry and lyrics, overheard intimations, lines from her mother's scripts—all of which resonate with her on a deeply personal level. Her relationships with her mother (who was a noted drama teacher and playwright), friends, and partners, and her role as a mother herself, inform and give shape to the emotional complexity of Buckman's work. Yet, while addressing profoundly difficult issues, her work is celebratory, decorative, and playful.



Manuela Gonzalez  
*Untitled, 2021*  
Acrylic on mixed fabrics  
36 x 40 inches

## MANUELA GONZALEZ

Manuela Gonzalez combines painting, collage, and sculpture to explore links between abstract painting, the language of textiles, and her identity and family history. Gonzalez grew up in Colombia in a home in which textile making (and caring for the household in general) was a large part of a woman's identity. Personal creativity was articulated through the materials they chose to wear, decorate with, and make.

In the works presented in *By a Thread*, Gonzalez uses thrifted, mass-produced textiles that are cut apart and sewn together to form a grid-like structure on which she paints. Squares of a wide range of fabrics, including terry cloth, table linens, lace, and crocheted yarn, are attached to a canvas support, which is then coated in gesso. Gonzalez covers the primed surface in painterly floral motifs which are absorbed or interact differently with the varying materials, creating an array of patches that become tiny paintings in themselves.

Gonzalez's practice is influenced equally by domestic environments and activities traditionally associated with "women's work," and by minimal and post-minimal abstraction, historically associated with white male artists. As a child, she encountered floral patterns everywhere—in her birthday dresses, the bathroom wallpaper, the living room couch, and in her grandmother's quilts—all of which Gonzalez references in her painting. Plaid was also ubiquitous when Gonzalez was growing up, and the plaid patterns that she incorporates into her work recall specific clothing from family photos, simultaneously re-emphasizing and distorting the grid structure—bringing the personal into the mass produced. She mischievously uses everyday objects as banal as bath mats that, in combination with her patterned painting, both reiterate and disrupt the reverence of the minimalist grid, pushing against its constraints and threatening to overtake it with her scrappy and unruly approach. By combining art historical traditions with the type of crafts practiced by women in her family, Gonzalez's paintings serve to question gender hierarchies in both the domestic and artistic realms.



EXIT







Tamika Rivera  
*An offering to Atabey*, 2021  
Hand punched soft cotton sculpture (wool, cotton, recycled linen)  
52 x 24 x 22 inches

## TAMIKA RIVERA

Tamika Rivera is a multidisciplinary artist who works frequently with fiber and textiles. Much of her work engages with her Taino-Afro-Boricua Ancestors, as well as the mysticism of her nomadic, mixed-European heritage. Her installations and soft sculptural works are playful yet serious explorations of the social complexities of mixed identity, the politics of decolonization, and spiritualism. Drawing on her personal experiences and familial roots, her works are intended to give voice to invisible histories and places.

Rivera's large fiber works reflect her advocacy of Taino culture, evoking artifacts and deities from that culture. When Christopher Columbus arrived in what would become known as the Americas, the Taino were the indigenous people of the Caribbean, inhabiting what are now Cuba, Jamaica, Haiti, the Dominican Republic, Puerto Rico, and the Virgin Islands. By 1550, due to diseases and enslavement imposed on them by the Spanish, they were close to extinction, and their sophisticated culture almost entirely wiped out; however, influences of it remain in many of the beliefs and cultures of the Caribbean, particularly in Puerto Rico. They developed a complicated religious cosmology and created physical representations of the gods, known as *cemis*, crafted from wood and carved into stone. One of the Taino cultural landmarks was the construction of ceremonial ball parks, the boundaries of which were marked by upright stone dolmens.

Rivera's fiber sculptures are made using a hand punch needle technique, in which the artist uses a hollow needle tool to "punch" loops of wool yarn through a cloth to create a design. The dense accumulation of loops (or "pile") creates a rug-like texture that Rivera uses as the façade of works such as *An Offering to Atabey*, 2021. The work resembles the upright stone supports of dolmens, overlain with a richly decorated offering to Atabey, one of two supreme deities in the Taino religion, who was worshipped as a goddess of fresh water and fertility. Here the sculptural offering seems to also stand as a protective guardian of the gallery space.





Latrelle Rostant  
*Modular Loom*, 2018  
Birch plywood  
Dimensions variable

## LATRELLE ROSTANT

Latrelle Rostant creates woven works using a modular loom of her own invention. Much like an erector set, it can be assembled, taken apart, then reassembled in a variety of ways; and when disassembled, the parts of the loom all lie flat. The loom can also be modified mid-project, allowing Rostant to change the orientation of the object and sculpt as she weaves it, upending traditional practices. In the weaving process, the warp, which is the set of strands of yarn or thread that is stretched in place and held in tension on a loom, is fixed; the strands of the weft are interwoven over and under, across the warp. Rostant's modular tool allows her to create a warp that is a malleable understructure for the weaving, and the resulting objects, as well as the tool, are constantly changing.

Each of the varying versions of the loom that Rostant creates inform the structure and shape, as well as the tactility, of the woven objects, which are created to fold in on themselves. While the weavings are made in tension, they have no true orientation—what is top or bottom or front or back is left deliberately unclear and in each presentation the work exists as a separate iteration. Because the construction of the loom is different for each object that Rostant creates, the works also function as archives of a tool that no longer exists.

One of the central issues the artist grapples with is the nature of the relationship between the object and the tool used to create it. For Rostant, the way of making the woven sculpture is not separate from the object itself, they are equally essential. She also questions how we understand these works after they are removed from the loom, detached from the tool used to make it, pushing us to interrogate why we privilege the object and consider the finished result more important than the process itself.

Part of her development of this unconventional process is directly related to Rostant's understanding of her own identity. The core notion of a thing being unfixated is an important reflection of Rostant's development of self. Born in Trinidad and raised in the US, she is of both places and yet belongs to neither, which she has described as being too foreign for her original home, and simultaneously too foreign for her current one. She likens it, and the experience of returning to Trinidad for Carnival, to being a tourist of her own culture, which she then re-appropriates in herself and in her work. Like the modular loom itself, Rostant occupies space in different, non-conforming ways.



## KATE SHEPHERD

Kate Shepherd works across a range of disciplines, including drawing, painting, sculpture, and printmaking. In *By a Thread*, Shepherd's rarely seen textile works reveal her adaptation of needlepoint and weaving techniques, the earliest of which dates to 1994, when Shepherd first began experimenting with these processes. Most of the examples on view, however, were created during the pandemic lockdown period when our experience of time seemed to immeasurably slow down and become more expansive, creating an environment that nurtured Shepherd's engagement with the intricate, repetitive, and intimate practices of weaving and stitching.

Shepherd is perhaps best known for her paintings, which are made up of densely colored grounds overlain with fine, thread-like lines and compressed shapes. The elegance and buoyancy of the texture and color in her woven compositions powerfully parallels her painted works, in which Shepherd applies multiple coats of glossy enamel paint, areas of which she sands down to allow prior layers to show through. Shepherd's painted volumes hang weightlessly in space and her exquisite lines trace immaterial subjects, while the surfaces shift between glossy reflectivity and velvet-like density. These explorations of tensions between figure and ground, relationships between line and color, and preoccupation with process, simultaneously play out in her lyrical textile abstractions.

Distinct from her painting practice, Shepherd's textile works bear a relationship to the external natural world. Comprised of graduated muted greens and blues redolent of an imagined landscape, the needlepoint compositions, particularly when shown together, conjure a distant horizon. The woven works, which are imbued with a sense of internal radiance, evoke an imagined vista and dawning light. These condensed fiber-based compositions in which strands of colored yarn and thread merge to become both surface and support are unique experiments in abstraction that are highly personal in nature.

Kate Shepherd  
*Untitled, 2020*  
Woven Mohair  
6 x 15 1/2 inches  
Courtesy of the artist and Galerie Lelong & Co., NY



## RACHAEL MICA WEISS

In her artistic practice Rachel Mica Weiss moves between, often operating in the interstices of, the realms of architecture, installation, sculpture, and weaving. Weiss delves into properties of tension, density, weight, and ephemerality, which are very much evident in her thread-based works. These seem at first glance to be panels or canvases, but as becomes clear in close proximity, there is no actual pigment or support, only colored string contained within a frame.

*Small Hours Sequence*, 2022, is comprised of crisscrossing thread within four outsized maple frames that resemble woven screens mounted to the wall. Weiss does not employ traditional weaving techniques, but rather uses spools of embroidery thread that she strings back and forth between eye hooks fitted within the wooden casing. Belying the immense tension and scale used in their creation, they seem to gracefully hover in the space. Her masterful technique of overlapping strands results in elegant and shifting gradations of color that evoke post-war color field painting.

The construction of the four abutting panels of *Small Hours Sequence* responds directly to the architecture of the Fiterman Art Center, and their dimensions correspond to the measurements of large, horizontal panes of the south gallery windows. Weiss describes these works as portals—entryways of sorts, that are also suggestive of gateways to other realms or altered realities to which we can be transported. These also draw out the concept (first conceptualized in the Renaissance) of the painting as a window—the frame of the picture echoing that of the window, through which we see and perceive the world. This historical role of the frame as a mediator between inside and out, and between reality and image, underscores the illusionistic and architectural properties inherent in Weiss's work. In her ongoing series of installations, Weiss has also constructed spatial planes of thread that tease out the structure and formation of barriers that conversely prevent access. Using encounters with her works to draw attention to boundaries, as well as thresholds, Weiss makes us aware of the physical limitations and psychological states of being that we experience on a daily basis.

Rachel Mica Weiss  
*Small Hours III*, 2022  
Polyester embroidery thread, maple, brass hooks  
48 x 56 x 1 ¾ inches  
Courtesy of Carvalho Park, NY

## BARROW PARKE

New York-based collaborators (and spouses) Sarah Parke (born in La Crosse, Wisconsin) and Mark Barrow (raised in Gainesville, Florida) both attended The Rhode Island School of Design. Barrow also received an MFA from Yale University School of Art. Through their cooperative approach, Barrow Parke create paintings on intricate hand-woven fabric, works on paper, and wallpaper, which they bring together in multi-layered installations. They have exhibited widely and recent solo exhibitions include *Women*, JDJ Tribeca, New York, NY; *Future Homemakers of America*, JDJ The Icehouse, Garrison, NY; *Analemma*, Premio Matteo Olivero, Capella Cassava, Saluzzi, Italy; *wave, particle, string*, Elizabeth Dee, New York, NY. They have also participated in group shows, such as *Line by Line*, Kent State University, Kent, OH; *Dangerous Patterns*, JDJ The Icehouse, Garrison, NY; *Prune After Bloom*, Allegheny College Art Galleries, Allegheny, PA; *Family Business*, JDJ Tribeca, New York, NY; *Painted Threads*, Visual Arts Center of New Jersey, Summit, NJ; *The Surface of the East Coast*, Josée Bienvenu Gallery, New York, NY.

## GEORGE BOLSTER

Multidisciplinary artist George Bolster, born in Cork, Ireland and based in New York, attended Chelsea College of Art and Design and Central Saint Martins in London. A recipient of many residencies, his stay at SETI (Search for Extraterrestrial Intelligence Institute) was a catalyst for a large series of ongoing works combining science, art history, and science fiction that challenge our perspectives and examine our most pressing societal challenges. Bolster has exhibited internationally and selected shows include *All Life Communicates*, CCI, Paris, France; *Imminent Archive*, Rule Gallery, Marfa, TX; *Tearing at the Fabric of Your Reality*, Ulterior, NY; *You Are Made of Stardust*, Solstice Arts Centre, Navan, Meath, Ireland; *Tatooine: Sci-Fi Becoming Fact*, Sirius Arts Centre, Cork, Ireland; *Traveling to the End*, MMCA, Seoul, Korea; *Amazement Insulates Us All*, *Memento Vivere*, The Lab, Dublin, Ireland; *Un/natural History: Drowning Captiva*, Nuit Blanche, Toronto, Canada; */seconds*, Sharjah Art Foundation, Sharjah, United Arab Emirates; *sociodesic: a space for the three great loves*, Galway Art Centre, Ireland; and *These Days: Elegies for Modern Times*, MASS MoCA, North Adams, MA.

## ZOË BUCKMAN

Born in East London, Zoë Buckman studied at the International Center of Photography in New York, where she now lives and works. Through her multidisciplinary practice, she explores themes of trauma and societal issues affecting women. Buckman has been granted multiple awards and has taken part in numerous international exhibitions; her solo shows include *NOMI*, Pippy Houldsworth Gallery, London; *No bleach thick enough*, The Box, Pippy Houldsworth Gallery, London; *Heavy Rag*, Fort Gansevoort, New York, NY; *Let Her Rave*, Gavlak Gallery, Los Angeles, CA; *Imprison Her Soft Hand*, Project for Empty Space, Newark, NJ. Selected group shows include *How do we Know the World?*, Baltimore Museum of Art, Baltimore, MD; *Garmenting: Costume as Contemporary Art*, The Museum of Art and Design, New York, NY; *She Says: Women, Words, and Power*, Virginia Museum of Contemporary Art, Virginia Beach, VA; *THIS IS AMERICA*, Kunstraum Potsdam, Germany; *Abortion is Normal*, Arsenal Contemporary Art, New York, NY; *Bound up Together: On the 100th Anniversary of the 19th Amendment*, Smack Mellon, New York, NY; *All women. In me. Are tired.*, The Club, Ginza, Tokyo, Japan.

## MANUELA GONZALEZ

Artist Manuela Gonzalez was raised in Medellin, Colombia and currently lives and works in Miami, Florida. She attended Rhode Island School of Design and holds an MFA from the Yale University School of Art. Gonzalez explores female identity and domestic environments using the combined mediums of painting, collage, and textiles. Through the language of textiles, she brings together her investigations of abstraction, formal aesthetic issues, and personal and collective histories. She has participated in numerous exhibitions, including *Ni de Aqui Ni de Alla*, Charlie James Gallery, Los Angeles, CA; *Bounce Back*, Heaven Gallery, Chicago, IL; *Estamos Bien*, La Trienal, El Museo del Barrio, New York, NY; *Patchwork*, Transmitter Gallery, Brooklyn, NY; *Hot Paper x Charlie Robert*, Online Exhibit, GIFC Art Gallery; *Solo Con La Cabeza No Se Puede Recordar*, La Salita, New York, NY; *Home Alone*, Good Naked, Brooklyn, NY; *Be-Long*, Dutoit Gallery, Dayton, Ohio; *RE:RE:RE:patterns*, La Bodega Gallery, Brooklyn, NY.

## TAMIKA RIVERA

New York-based multidisciplinary artist Tamika Rivera attended Brooklyn Boricua College and SUNY Empire State College. Her artwork, which is heavily influenced by her Afro-Boricua, Taíno, and mixed European heritage, explores pathways between issues of identity, decolonization, and spiritual activation. Rivera has exhibited in numerous exhibitions that include, *Interweb*, Nada House, Governors Island, NY; *Insitu: Tamika Rivera*, Fortmakers, New York, NY; *Textiles*, Ace Hotel, Brooklyn, NY; *Bananas*, Fortmakers, Brooklyn, NY; *Goodnight House*, Fortmakers, Brooklyn, NY; *The Planter Show*, Fortmakers, Brooklyn, NY; and The Dinner Guest, Fortmakers, Brooklyn, NY. She has also participated in Future Fairs, Artsy; Whitney Houston Biennial; Arts Restore LA: Hammer Museum; and Every Women Biennial. Rivera is a Vermont Studio Center merit grant recipient and invited artist at SBCAT in collaboration with Santa Barbara Aerial Dance Centre, and is the founder of “Here Projects,” a collective of collaborators creating resources, events, and curated exhibitions, as a platform for change.

## KATE SHEPHERD

Kate Shepherd, born in New York, where she continues to live and work, holds degrees from the School of Visual Arts and Oberlin College. She is known for her multi-layered, richly colored paintings that explore spatial relationships. Shepherd has shown extensively at museums and galleries; recent solo exhibitions include *News*, Josh Pazda Hiram Butler, Houston, TX; *Surveillance*, Galerie Lelong, New York, NY; *Current Conditions*, Hiram Butler Gallery, Houston, TX; *Self Made*, Krakow Witkin Gallery, Boston, MA; *Ground Reversal*, Bill Brady Gallery, Miami, FL; *Kate Shepherd: Lineaments*, Charlotte and Philip Hanes Art Gallery, Wake Forest University, NC; and *Intersections: Relation to and yet not (homage to Mondrian)* by Kate Shepherd, Phillips Collection, Washington, D.C. Shepherd’s work is featured in numerous museum collections, including the Albright-Knox Art Gallery, NY; Baltimore Museum of Art, MD; Eli and Edythe Broad Art Museum, MI; Des Moines Art Center, IA; Indianapolis Museum of Art, IN; Los Angeles County Museum of Art, CA; Museum of Fine Arts Boston, MA; Phillips Collection, Washington, D.C.; Scottsdale Museum of Contemporary Art, AZ; and Seattle Art

Museum, WA. She is represented by Galerie Lelong & Co., New York, NY.

## LATRELLE MARIA ROSTANT

Latrelle Rostant was born in Port au Spain, the capital of Trinidad and Tabago. In her early teens, she immigrated with her mother to the United States, where she now lives in Bowie, Maryland. She received a BFA in Textiles and an MA in architecture from the Rhode Island School of Design. In addition, she has recently completed an MFA at the School of the Art Institute of Chicago, where she received the Hames Nelson Raymond Fellowship. After a trip back to Trinidad for Carnival in 2005, she began to incorporate aspects of her cultural understanding into her work. Through the creation of woven textiles using a modular loom of her own invention, the artist explores themes of identity and adaptation. The artist has been awarded multiple residencies, including Bemis Center, Omaha, NE; Triangle, Brooklyn, NY, Vermont Studio Center, Johnson, VT. Rostant’s recent exhibitions include *2020 Emerging Artists*, Target Gallery, Alexandria, VA and *SAIC MFA Show*, Sullivan Galleries, Chicago, IL.

## RACHEL MICA WEISS

Sculpture and installation artist Rachel Mica Weiss (born in Rockville, MD) attended Oberlin College and received an MFA from the San Francisco Art Institute, studying additionally at Village des Arts in Dakar, Senegal, and Haystack Mountain School of Crafts in Deer Isle, Maine. Her practice, rooted in architecture and weaving, explores aspects of barriers, tension, and control. Weiss has been invited to numerous residencies, including Fountainhead Residency, Miami, FL; 100 W Corsicana Artist and Writer Residency, Corsicana, TX; Lux Art Institute Residency, Encinitas, CA; and Marble House Project Residency, Dorset, VT. She has been the subject of solo shows at venues that include Carnegie Mellon University, Pittsburgh, PA; Lux Art Institute, San Diego, CA; LMAK Gallery, New York, NY; Montserrat College of Art, Beverly, MA; Fridman Gallery, New York, NY; the San Francisco Arts Commission, San Francisco, CA. Her public artworks are located at venues such as the US Embassy in Bishkek, Kyrgyzstan; Airbnb, Seattle, WA; and The Pittsburgh International Airport. Additionally, *The Wild Within*, was commissioned by the deCordova Sculpture Park and Museum in Lincoln, MA.

## BY A THREAD

The Shirley Fiterman Art Center of Borough of Manhattan Community College, CUNY, is dedicated to organizing exhibitions of contemporary art and cultural programming through which it seeks to promote and enrich the educational mission of BMCC and serve as a resource for the college and Lower Manhattan communities. The Fiterman Art Center believes strongly in the role of education and advocacy through art, including matters of identity, equity, inclusion, and social justice, and in the preservation of the artistic and historic legacies of Tribeca and Lower Manhattan.

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### SHIRLEY FITERMAN ART CENTER

81 Barclay Street

New York, NY 10007

212.776.6238

