





Sharon Hogg, "ExKathedra - Onans" 48" x 40"; 2012; wool tapestry, oil and encaustic, found plants and steel rebar on dyed oak wood panel

The chorus in "Onans" speaks of a weighty and grounded final resting place. Yet the textile nature of the tapestry voice floats above the solid void of dyed oak panel. The fragile interwoven human community literally hangs by threads above the void of the oak panel grave. The warp threads tie the humans to each other, even as they also bind them to the plants/animals of the natural world, and the rusty reinforcing steel of human creation. "Onans" examines the human community's fragile defenses against inevitable mortality.

"HighNoon" is another work from this series. It incorporates oil and encaustic paints, dyed and inked mahogany panel, waxed linen and a tapestry of nylon netting, each lending its own strong and separate voice to this different chorus. This is another recombination of processes, where again I look for each to add its own layer of translation and mediation.

"HighNoon" is a weighty but delicate balance, a tipping point with consequences. The red canoe is woven carefully, but not infallibly, into a vessel for negotiating a world that can go from strong and serene to capsized and soaked in the blink of an eye.

Tapestry has a solid, if not central, place in my practice. I expect it is here to stay. The speed of weaving tapestry fits very well with the contemplative speed of the other processes in my collage work and it is precisely for this sense of deeper contemplation that I use these slow processes. Mass instant consumption of current media culture will surely pass this work without ever noticing it. So what? I view my work as a person to person communication, not a broadcast. And despite the mass media's self-aggrandizement, there are still non-virtual, what do call them, oh, "real" people out there. Although I am just getting started in the world beyond art school, I think personal interaction holds the best potential for impact with the tapestry medium. I look forward to participating in exhibitions, workshops, and conferences within the global tapestry community.



Sharon Hogg, "ExKathedra - HighNoon"; 2012; 40" x 50"; nylon webbing, tapestry, oil, encaustic, and linen on mahogany wood panel



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