

“Ya Viene la Mañana, La Luz Resplandece/ The Morning is Coming, The Light is Shining.”



As a developing artist who blends traditional fine art practices with textiles and techniques such as tufting, embroidery, and felt collage, I am constantly trying to respond to current political climates due to Westernized colonial ideas using two worlds of Eurocentricism and indigenous Mexican.

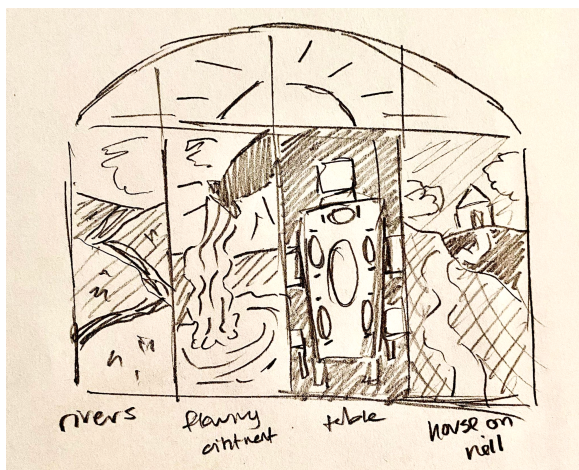
Where have you gone, Coyote little brother? diptych

Ami Carrera 2025

felt collage, on raw canvas and felt.

Textile craft is often a laborious process, and this labor often goes unnoticed, ignored, or diminished due to its associations with the female gender. Yet in my own Mexican culture, embroidery and sewing are important/vital sources of support and comfort. In addition, something is enveloping and welcoming about fabric and textiles, such as a soft blanket, the shirt of a loved one as they're embracing you, and a warm sweater on a cold day. We as humans tend to make connections through our senses and experiences, creating associations, and we have come to associate fabric and textiles with the sensation of comfort, something homey that comforts us when we are going through difficult times. This is then applied as textiles lend themselves to social metaphors, a weaving of people and interconnections.

For my WIRE project, I propose creating an installation that will provide a similar sense of comfort in difficult times, from dealing with student loans and grad school applications to confronting misogyny and immigration rights. Using textiles and a wide range of embroidery techniques and woodworking skills, I will create a four-panel polyptych depicting Psalm 23, a psalm known for offering comfort to those going through difficulty and hardships. It is a technical experimentation with more complex woodworking and frame-making, along with experimentation with embroidery and sewing techniques, both mechanically and by hand. The



scenes of the polyptych would stem from the more nature-centric imagery given in the Psalm, such as green pastures, still waters, and valleys. This emphasis on nature is meant to juxtapose the current media landscape, poison through social media and the news, and contrast that with nature and textiles to bring a sense of serenity through this piece.

The structure of my project references the altarpieces created during the early modern period as a description of what happened in the scriptures for a mostly illiterate population. These places of worship elevated their divinity and caused them to appear unreachable and elevated. Taking these old traditional art practices from Europe and integrating them into fabric art pieces is my way of tackling a Eurocentric view with Mexican folk art. These competing tensions between Eurocentric art practices and Mexican emphasis on textile art are consolidated with these themes of deconstructing European influence with folk art. This project helps with my individual separation of colonized perspective ideas, focusing more on Mexican concepts such as beauty in nature and emphasis on community.

I also draw inspiration from Tiffany's stained glass windows that carry a sense of majesty and engulfing emotion, which also have themes of the natural world and involve you in an alternative space of solace. These windows specifically emphasize a level of fragility to the piece and to the serenity it causes you. Observing the piece in its entirety, you can't help but feel slightly anxious at the possibility that this beautiful masterpiece could shatter with a blow. In addition, I believe there is something comforting about converting a sacred oil-painted or stained glass depiction into a soft textile, making it more accessible for people to connect with, instead of elevating it to a divine statue incapable of relating to the audience.

The benefits of this WIRE project would allow me to have one on one time with a mentor who has experience in the art world and knowledge of other contemporary artists. It would also allow me to explore this fusion of old traditional art practices with folk textile practices by giving me the time and resources to have the space to play around with these techniques. I think in these developing times of trouble, there needs to be some push against it, by creating art that brings peace and comfort to not only the viewer, but also the artist. This project would also help me better understand the connections we have by studying the past, and also looking for contemporary artists who are also in my realm, working in similar ways, to be able to know in what ways this artistic path leads me. Relating to contemporary and past influences is vital to understanding what space I am taking up and how not to replicate it or be limited by it, but inspired and strengthened in the knowledge that other people are trying to understand the world through a similar lens.

While I don't know exactly how the multiple layers of embroidery would work on these four panels of felt collage, it's what I would mostly be experimenting with, along with learning how to make large frames for these separate panels. The first two weeks would be dedicated to making smaller-scale drafts of these embroidery layers, playing with this technique of layering embroidery using transparent fabric to add a sense of 3-dimensionality. This would be paired with starting with the embroidery components, while I blend machine and hand sewing. As with a project of this scale within the given time frame, the hand labor would be extremely strenuous,

which leads me to consider buying a sewing machine to handle the more basic sewing while I complete the more detailed embroidery by hand. The following two weeks would be dedicated to beginning the large felt collages, using fabric glue and sewing them together, while I would be purchasing good wood for the frames, cutting and fitting the panels, and lastly backing the collages with thin wooden panels in order to make them rigid and firm. It would also include learning how to create an arch using the wood for the sunset panel on top of the panels. This is the largest idea I have ever attempted, due to not having the space and not having the resources, coming from a low income environment that doesn't view art as a prosperous way to gain a monetary benefit, so receiving the WIRE would allow me to attempt this project that I wouldn't be able to do on my own without having to work overtime and tirelessly to save up. I also don't want to be limited by the free materials offered in the art department, and the lack of specific colors or types of wood, having to rearrange myself because of those circumstances.