



**Sienna Sullivan-Ginn**

## **Artwork**

### *Judith Beheading Holofernes, for Alicia*

2023. repurposed fabric from garments/curtains, fleece, thread, wire, needle felted wool, foam

14" x 13" x 13"

\$1,800

This diorama is an homage to Artemisia Gentileschi's appropriation of Caravaggio's painting of the historical scene where Judith defends her body, and her nation under Holofernes' terror, in which she emotes true intensity from the woman's experience. Artemisia used this painting to channel her fighting spirit in a time that women painters were seen as less than the men who abused them. She lashed back at this inequality by painting her truth, just as my friend Alicia Stewart did in her lifetime, so this piece is forever dedicated to Alicia and Artemisia, for their fierce fire they brought to this world in full, feminine force. They are, forever, my inspiration.

### *Brainstorm*

2017. donated and thrifted crocheted yarn, steel frame

26" x 24" x 2"

\$2,000

Pieced together fragments of a face.

### *Bat Babies*

2023. upcycled clothing, fake flowers, thread, fabric, stuffing, and buttons from thrift stores and local fabric shops.

About 50% of the materials used are reused, upcycled, or thrifted. I hope to inspire fellow artists to play and have fun with a template that allows space to explore color schemes, composition, and the artist's mood while arranging fabrics, buttons and threads.

Dimensions vary from 5" x 6" to 9" x 11"

Prices vary from \$80 to \$140

An abstracted love letter to the winged creatures of the night, teeth, and plants.

I wanted to create a template of a bodily shape that could represent a somewhat abstract bat, lacking anatomical accuracy, but adding a more whimsical spin on this extremely diverse class of creatures. Bats come in many different shapes, colors, sizes, species, diets and lifestyles, yet they all play vital roles in our ecosystems and the food chain. They are vital to humanity and the environment, so these batches of bats started out as a loving tribute to these animals of the night. These bats have changed form over the course of my making them. They can be whatever you want them to be: a tooth, an owl, or any sort of animal that you could imagine. Through setting myself a basic requirement of a form, I give myself freedom to explore color schemes, thread painting/embroidery, texture, and mood. They have become a place to capture my emotions while making, and I always look back at them, reflecting on what various feelings I embedded into the cut out shapes and stitches.

## **Artist Statement**

My work represents the body; a vessel that can be pieced together and filled with life and personality. Every time I stuff the limbs, head, and trunk of a fabric creation with tightly packed filling, I experience the euphoria that Dr. Frankenstein was yearning for when he created his monster. Although, I see all of the little horrors and imperfections in my work for what they are; a product of my humanity and my flawed touch. From start to finish, I witness, again and again, the miracle of animation.

Each doll is a life of its own, yet all of the bodily forms in my repertoire are part of a collective, just like how all of us individuals are part of a continuous web of shared consciousness, making up a whole from differing parts. I have discovered that my dolls and stuffed creatures have become a mirror for me to observe what I perceive of society, as I am creating my own little society around me.

I am intrigued by the discussion about how vital utilitarian textiles in the home can also be transformed into and regarded as high art. Yarn and fabrics combined with hard, less malleable materials are my current instruments to observe the push and pull of the feminine and masculine traits we associate with each material. I enjoy integrating



contrasting mediums in my practice to construct dynamic works, where opposing forces coexist. I consider in my work that we are all bodily vessels, made of muscle fibers surrounding hard bones, supporting soft tissues, containing delicate organs. We are made up of complex mechanisms in a unique amalgamation of contrasting, yet complementary qualities and characteristics. Our bodies are not fragmented, in the way Western medicine treats our different body parts and systems, but we are whole beings with all of these emotional and physical systems integrating and overlapping. We are textiles.

### **Bio**

Northern New Mexico based artist, Sienna Sullivan-Ginn is a queer, non-binary artist and craftsperson who enjoys constructing textiles and soft sculpture in a way to explore their relationship to the body, the 'skin' and human perception through our fleshy experience. Sienna graduated high school at the New Mexico School for the Arts in Santa Fe, where they studied printmaking, painting, drawing and sculpture, while exploring crocheting, quilting and doll making in their final thesis. Sienna relocated to Portland OR to delve into craft and learn more about doll making, specifically to explore mediums that could add to their practice. In their further education, Sienna learned how to weave, dye, pattern-make and construct fabric into adorned objects and garments. As an alumnus from Oregon College of Art and Pacific Northwest College of Art, they have learned various techniques in the worlds of textiles, metal, glass, as well as ceramics, which they believe, when combined, will elevate the work overall, and make it relatable to artists who may dabble in any of those areas of art and craft.

Sienna has been enthralled with sewing and crocheting since their Grandma and Auntie shared the passion and knowledge of fibers with them. Interweaving fibers and textiles are at the center of our humanity, and fabrics have been embedded with meaning by the patient and precise hands that made each fold and stitch. The painstaking nature of this practice carries a piece of the artist's soul, as well as a sense of caring for the artwork, with the object into the future, forever encapsulating the artifact's artist aura. This tradition of working with fibers and threads connects us to family, our history, as well as our future.