

## **LAURA MILITZER BRYANT**

### **TECHNICAL STATEMENT**

My weavings are not easily categorized historically. While often referred to as “tapestries”, they are not executed through traditional tapestry techniques.

The works are complex double weave with warp and weft inlay: up to six layers of warp may be threaded onto a twenty-harness loom. I begin with white yarns, upon which high quality light-fast dyes are applied in a variety of ways. Methods include traditional pot dyeing, wet-media techniques that achieve watercolor effects on wool, and brushing done directly to rayon threads. Each layer is colored separately. Magic happens through weaving as different threads are brought to the surface to form geometric figures. Crisp lines occur when layers cross; soft color shifts are achieved through dyeing.

Primary fibers used are wool, chosen for depth of shade and matte appearance, and rayon, selected for jewel-like clarity, luminescence and shine. Several layers are woven with essentially invisible nylon monofilament to preserve color integrity while supplying woven structure and sheen. Lurex (metallic) threads often add yet another dimension through further light reflectivity.

Recently I have begun mounting smaller weavings on shallow wood boxes. Wood surfaces are painted with layer upon layer of acrylic paint, each layer sanded to expose colors beneath, extending the weavings’ formal aspects and providing yet another visual layer. Often metal leaf is added to echo or extend metallic threads. From a distance, the mystery deepens as cloth and paint merge into flowing fields of color. As the viewer draws near, details are revealed until one is aware of subtle texture and woven structure contrasting with a smooth, “many hands have touched this” quality of aged, painted surfaces.

It can be said that my weavings are paintings constructed line by line, with color an integral part of the threads that form a canvas, as opposed to traditional paintings, where color is applied to existing cloth.