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**Hand Eye Coordination: where textiles and photography meet
Fuller Craft Museum, Community Art Gallery
October 26 – December 5, 2021, online reception November 18, 7pm**

September 9, 2021 (Brockton, MA) - Photographic technology has been soaring in recent years, embraced both as a means to an end and as a tool in the image making process. As digital techniques become seemingly ubiquitous there has been a simultaneous surge of interest in antique processes and methods of handmade photography. ***Hand Eye Coordination* produced by guest curator Sage Brousseau** features work that combines photography and textile design into a single discipline. This exhibition showcases contemporary photographers threading together dissimilar media through embroidering, weaving, and employing textile design techniques to both original and historical photographs. On view from **October 26 through December 5, 2021 with an online reception on November 18 at 7pm, this exhibition is being hosted by the Fuller Craft Museum in their newly established Community Gallery.** The artists included in the exhibition hail from the Boston area and throughout the US: Lala Abaddon, Edie Bresler, Lauren Davies, Heather Evans Smith, Letitia Huckaby, Kyle Meyer, Astrid Reischwitz, Chelsea Revelle, Greg Sand, Charlotte Schmid-Maybach, and Liz Steketee.

The handcraft employed by the artists in *Hand Eye Coordination* illustrates the provocative capabilities of textile with photography and achieves an elegant balance seen through the resulting layered handmade objects. Lala Abaddon's work references traditional woven rugs and tapestries, but within the contemporary context of the digital image as a construct, while Lauren Davies reproduces photographs as machine-made textiles and then painfully pulls them apart by hand, unraveling like a memory degrading over time. Images that feel like memories are created by Liz Steketee documenting places, people and moments of the past, imperfect and sometimes haunting.

Several of the artists use vernacular and historic photographs such as Boston based photographer Edie Bressler who gives new identities to historical portraits through stitching that brings dimension to the images and heightens their dream-like quality. Along those lines Letitia Huckaby's quilts stitch together heritage and history with photographs that add a narrative element, and Astrid Reischwitz combines original images with vernacular photography and hand stitched details reminiscent of family traditions and heirlooms passed down through generations.

What was once considered women's handiwork is challenged by male artists Kyle Meyer and Greg Sand. Sand applies weaving techniques as a metaphor for memory, reflecting the complexity of identity, recollection and remembrance of the lives of loved ones we have lost. Meyer similarly combines photography and textiles to express specific and universal messages about the human condition, oppression, memory, and loss. Providing a contemporary perspective on the historical phenomena, Chelsea Reville's work uses traditional "womens' handicraft" such as embroidery to give emphasis to the subject itself and implore the viewer to reconsider what first appears as quaint domestic scenes.

Alternate ways of employing embroidery are demonstrated by Heather Evans Smith who presents easily identifiable nostalgic images obscured with stitching. Puncturing the "picture perfect" images remind us of the fleeting nature of life. In an alternative way to make the familiar seem strange and otherworldly Charlotte Schmid-Maybach makes landscapes integrating sewn threads with photographic images creating new objects with enhanced texture. All of the artists of *Hand Eye Coordination* are honoring the histories of fine art and craft with their innovative ways of seeing and connections between seemingly disparate genres.

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