

## Lori Harley

These woven three-dimensional forms are my exploration of the self as *vessel*—warp yarns as inner self, weft yarns as outer self. How does the outer self cover, embellish, or protect the inner? How does the inner self spill, fray, or emerge into the outer? How do we hide ourselves or expose ourselves? What might it look like when inner and outer support one another with healthy boundaries? And finally, how do we connect to that which surrounds us?



*Solitude* | 2014  
5" x 5" x 3"  
mixed fibers, beads, wood

I give thanks for my chance meeting of Susan Barrett Merrill (of Brooksville, Maine) several years ago, who demonstrated how a two-dimensional weaving can cleverly transform into three-dimensional art, and who shared her own deep relationship with the loom as conduit for contemplation.

The textures, colors and rhythms of the woven fibers and added objects were a pleasure for my senses as I created each vessel. This body of work is a tactile meditation—the organic unfolding of metaphor as expressed through my hands and materials.

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*Having graduated with a BFA in Graphic Design in 1991 from Maine College of Art, I have practiced the last 23 years as a graphic designer—first in design studios, and solo for my own clients since 2002. Longing for a return to working with my hands, I give additional voice to my creative expression through drawing, weaving, sculpting, gardening, (hand)writing, and playing cello.*

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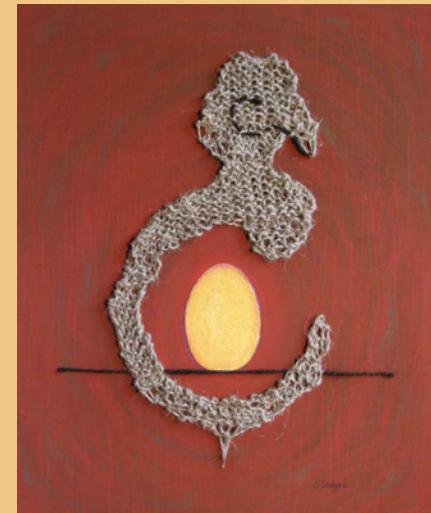
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## Shelley Snodgrass

Constant change and growth are ideas that I work with in my art. I am inspired visually by organic lines found in nature, and by observing and nurturing the things I grow in my garden.

The colors and textures I work with as a spinner and dyer of yarn often inspire my artwork. I use the yarn in my pastel drawings as I would a drawn pencil line. I build the image on the page by responding to the gesture of the yarn and adding layers of papers and painted, textured mediums to the surface. I enjoy exploring the connections between the different materials.

For the new work in *Common Threads*, I began by knitting shapes while keeping a drawing sensibility in mind. I didn't use patterns. Instead, I knitted row by row, relying on intuition to guide me as I went; I responded to what I was seeing. I let some stitches get looser and some tighter, playing with the uneven thickness of the hand-spun yarn and using different-sized needles for even just a few stitches. In this way, I allowed the fibers to grow into the subject of each work.



*Maternal Instinct* | 2014  
16" x 20"  
mixed fibers, pastel, paper

## common threads

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*I studied art at Maine College of Art, graduating with a BFA in Sculpture in 1991. Over the years I have worked with more traditional sculpture materials such as clay, plaster and bronze, but have used drawing throughout to capture and work through my ideas. When I learned how to make handspun yarn, I fell in love with the materials and process. It felt natural to blend my new craft with my fine art, using one creative endeavor to feed the other.*

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