

## Statement

After attending North Carolina School of the Arts for High School, I continued my studies at the Maryland Institute College of Art in Baltimore, Maryland. I chose to major in Fibers. This was the most flexible department, allowing me to paint, draw, weave and use anything I wanted, really. The concept was that all media can be seen as textural, as having a structure to define or ignore, layered with visual and implied content. This is when my line and space obsession began. I loved to weave. I would watch the one fiber thread change from a single linear entity into an organized dimensional grid. It seemed so basic, but it changed how I saw everything. I paid more and more attention to the spaces between the warp and weft. The squares of spaces were just as important to the structure of the cloth. Drawing started to change for me too. Drawings were also just lines and marks organized into something and without the spaces, would have no definition. I had already begun drawings that were exploring this relationship using different proportions of dark and light, spaces and the speeds in which the marks were made. They looked like landscapes.

My junior year was spent in Tilburg, The Netherlands at an art school known for their “forward thinking” Fiber Department. I learned how to spin long wool threads and then I took them out to the most flat places I'd ever seen. I strung them horizontally across fields and photographed them against the huge Dutch sky. In the abstraction of earth and sky, a church steeple became an important and beautiful vertical liason, linking the two spaces and dissolving their separation. I find that as the “line” and the “space” have a function of separation, they are what makes the whole. Our true presence is in neither place, but in both. I have worked twenty five years, trying to draw the “nothing” by defining the spaces in between with the speed, texture and proportion of lines defining it and the small beautiful moments of intersection where they are the same...where we truly “reside”.

I am a Certified Yoga Instructor, Licensed Massage and Bodywork Therapist and an artist. In late 2009, I was struck with a debilitating neuromuscular disorder called dystonia. My brain misfires signals to my muscles to spasm and contract, unpredictably and with no control on my part. There are many forms and types of dystonia, all with no cure. In my case, I am lacking dopamine, an essential neurotransmitter that delivers the “signals”. I have developed other disorders, diseases and physical impairments, all secondary and as a result of living with dystonia.

I had to completely change my life because of my physical body. I can no longer work as a massage therapist or Yoga instructor and am “disabled”. Everyday I was given a chance to explore the spaces in between – the space between the inhale and exhale, between thoughts and words, between the places where the body, mind, emotion and spirituality differentiate. Since 2010, I have had to find a new ways to “work”, to keep exploring, but without other people as part of this daily experience. I have returned to my fiber background.

I found that “drawing” in the very slow and almost tedious media of needle felting, the entire concept of time and space challenge the viewer (and myself) into questioning the present moment. The work appears at first glance as a “fast” expressionist drawing but actually takes months to complete. I have to live in a body that feels separate, disconnected from my mind and often find myself disassociating from my body to avoid the experience of chronic physical pain. My life has become a manifestation of my artistic observations and many years of thought about spaces and separation. I must stay in the body, embrace the whole and find peace and comfort inside myself...where I truly reside. My body is my mind's “Home” and I must keep the connection between the two, as that actually IS in my control.

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