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While my work moves regularly between painting and weaving, there is something profoundly sensuous about weaving a tapestry that is entirely different from the application of paint onto a surface. The continuous manipulation of wool yarn onto vertical threads of cotton or linen with one's hands and fingers engaged in building the fabric, is an interplay of mind and body realizing the abstraction of a concept into the tactile creation of something concrete. It is irresistible, and the further along a piece builds, the more one senses and anticipates its completion.

I tend to work in series. I latch onto an idea and explore it from various angles and perspectives. My work has been figurative and abstract, grid-based and image/portrait based. For many years I have focused on the image of the brain. It serves as a depiction of an idea, of a person, of a location or a particular set of behaviors. While I have mostly used the brain motif in paintings, it has also been a motif in my tapestries.

Last year, in the beginning of the worldwide pandemic we are still experiencing, I was reminded of the role of the scarab in ancient Egyptian history. Serving as a sacred symbol of hope, resurrection, transformation and immortality, it felt like this image needed more than ever to be present at such a difficult time in the world. This led to a series of drawings of scarabs and also a scarab tapestry (included in the current show at the New Hope Arts Center).

The ancient practice of weaving has served innumerable peoples well and has been the medium for some of the most exquisite and powerful works of art in our human history. For me, I continue to weave, for the enchanting and mysterious reasons one is driven to weave and to strive to make work that moves both the maker and the viewer.