

**CHERYL ANDRIST ARTIST STATEMENT EXCERPT:**

*How does one protect the ephemeral? How do we catch beauty without destroying it? And why does it matter? I am referring to all Butterfly Species who flit around in our vast country, Canada. Scientifically known as Lepidoptera, about one-tenth of these are butterflies, the rest are moths. I have always been interested in nature, possibly because, as a young girl, I would go for long walks on the prairie with my maternal grandmother, who talked about the insects, butterflies, frogs, snakes, plants and fungi. It always was an enjoyable time having my grandmother talk about the natural world. Now, recently, I have noticed such a decline in our butterflies. I intend to make a body of work which will display images of the more common butterflies from our area. The representation will give expression to their beauty and to the plants upon which each are attracted to for their food supply. Through my love of nature, and the fact of living on a farm, I observe the butterflies who do move around in my yard during the summer months. These past years there seems to be way less butterflies, especially specific species. I want my imagining to speak to an audience with intent to bring attention to what we are losing in nature.*

**MARILYNN MALO ARTIST STATEMENT EXCERPT:**

*The subject matter for these wall hangings are endless. One could go on and on with the various plants, flowers and even trees. I have done a large variety of quilts and wall hangings using this theme. I love the endless variety of designs one can build on with this theme. I've used a variety of methods to portray the subject matter: paint, applique, machine embroidery and thread painting with my sewing machine. The colours are as varied as the fabrics I work with. Paint, thread and fabric are my mediums. I had a great deal of fun choosing the fabrics for each wall hanging. That's always my starting point.*

This publication accompanies the exhibition ***Fabricated Nature*** presented at the Estevan Art Gallery & Museum, from **November 20, 2020 – January 15, 2021.**

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**CHERYL ANDRIST  
AND  
MARILYNN MALO:  
AN INTERVIEW**

The following is an e-mail interview conducted between Director/Curator Amber Andersen and the Estevan Arts Council's 2019 Evelyn Johnson Memorial Adjudicated Art Show co-winners, Cheryl Andrist and Marilyn Malo. The interviews were conducted separately and took place via e-mail between November 12 – 19, 2020.

**AMBER ANDERSEN) Both of you use various media in your art practices. What inspired you both to use quilting as your medium for the works in this exhibition?**

**CHERYL ANDRIST)** I love sewing and have been sewing ever since I learned while in high school. Recently I was experimenting with sewing together three-dimensional flowers on background fabric when a friend of mine gave me a pile of her hand dyed fabric pieces. The dyed fabrics had such wonderful organic imagery in each and this inspired me to try a body of work sewing in such a way to make organic shapes of leaves, flowers, etc. Also, two fabric artists, Martha Cole and Joyce McKinnon have been two great mentors to me.

**MARILYNN MALO)** While I do still occasionally paint in watercolor, fabric has become my main medium of choice. I enjoy using ink and brush to paint simple designs on fabric. I then let my sewing machine take over. I enjoy working with fabric, the colors and patterns are endless, the tactile feel is pleasant. I enjoyed the challenge of doing a whole show using only fabric as the art pieces.

**AA) Nature serves as a source of inspiration for this exhibition. What, specifically, about nature has been an influence for this work?**

**CA)** I am a nature admirer. Wildlife-animals, insect, snakes, butterflies, birds or the beauty of flowers, and the shape of fungi, are all part of my repertoire.

**MM)** Because Cheryl's theme was nature, I decided to expand on that for my portion of the show as well. When dealing with nature the ideas become endless.

With botanical themes you can progress with plants, flowers, trees, grasses, where ever you have an inkling to go.

**AA) In regards to process, do you develop your content for the artworks and then find the materials to support the idea? Or do the materials speak to you and inform the work? Is it reciprocal?**

**CA)** It pretty much is reciprocal. Each art piece being exhibited has been chosen by the colour of the fabric, the shapes of the dye in the fabric, and by the research I have studied on each butterfly before any of the fabric or plant life is chosen. I chose butterflies that are in our country Canada. I study their food sources and from there I proceed to draw with my machine using a free -motion technique to draw all the plant imagery. From there I paint with acrylic paint to pop out the images. I also have used colour schemes such as complimentary, split complimentary or tetrad forms to make the imagery more effective and pleasing.

**MM)** Usually an idea or image will spark the content of the wall hanging. Finding the fabrics and developing ideas for the thread painting is the fun part.

Then there is the layout and planning. Occasionally a special fabric will speak to me and be a starting point. The design of the final quilting itself used to enhance the wall hanging is the final step of the process.

**AA) In regards to the collaborative piece, how did each of you approach making a piece together?**

**CA)** We talked about doing a larger piece together with Marilyn choosing the fabric and drawing her plant imagery on the fabric. From there she handed the piece to me and trusted I would do what I felt

appropriate for the artwork to be conclusive in representation to our body of work.

**MM)** Cheryl was following her initial butterfly theme, and as I was doing a botanical theme to co-ordinate with her, we decided the simplest was for me to paint a landscape of plants, and for her to quilt it and add her butterflies.

**AA) What are you exploring next in your practice?**

**CA)** I have been thinking of doing more work in this field but to add moths to the fabric. I also have been thinking of painting on canvas and adding 3 dimensional fungi on the canvas imagery. I already have done a body of work representing fungi on rice paper where I have incorporated hand stitching using metallic thread and yarn.

**MM)** I have a good start on a number of pieces for a show based on slightly whimsical prairie buildings. I have 3 large pieces done, and a number of wall hangings, plus some mounted-on artist canvas.

Beyond that, in February I was fortunate to attend the Austin Modern Quilting Conference and this opened my eyes to a whole new world of quilting; simplifying and minimalizing. I was enthralled and challenged. I am slowly venturing into this style, but for the immediate future I will enjoy doing my funky farm buildings.