

ZIPPORAH CAMILLE THOMPSON FRAGMENTS & FABRICATIONS



BRADBURY ART MUSEUM
APRIL 13 - MAY 31, 2023

“Approaching craft traditions with an improvisational, imaginative wild and speculative futuristic approach, the work explores the body, otherness, and identity via hybrid landscapes. Intertwining tangible



and terrestrial landscapes with intangible and extraterrestrial planes, the work embodies the multi-layered existence these places or spaces possess while mirroring expression, transformation, and evolution of identity. Composite landscapes combine highly tactile disparate materials such as wild woven textiles, fired clay, felted wool, paper pulp, hand spun cord, plastic, and foraged objects. Tension and force unite discordant

ephemera into handwoven cloth representing intimate processes of metamorphosis.

Sculpted shapeshifters are prevalent in the work: they symbolize bodies in crisis — namely Black, Brown, women’s, queer, and cosmic bodies, as well as bodies of land and water. These shapeshifters fuse hard and soft, cotton and plastic, tension and laxity to further signify the intersectionality of these bodies.



Earth tones mingle with other-worldly fluorescents and the most cherished hues of all: the bluest



monarch magick (detail), installation at Whitespace Gallery, 2021, stoneware, oxides, glazes, candles, faux fur, antlers

Image Courtesy of Whitespace Gallery

eye of my grandmother and the seafoam, Haint blue of the Carolinas.

Singular woven, hand built, or wheel thrown pieces become organically cultivated into immersive experimental, multi-media installations. Labor of loom is conjoined with labor of land and field; labor of clay becomes one with labor of hearth and home. Each ritual of labor connects me to those of my black women ancestors. Clay + glaze and warp + weft bind alchemically, by way of processes which parallel finding oneself through the embrace of chance, chaos, fluidity, and uncertainty. Otherness harkens back to shapeshifters' mythological roots as fantastical beings.

BIPOC relationships become rekindled to the landscape while

exploring their connections to other worlds and spaces beyond our current realm — into the



wildest, deepest, darkest parts of their imaginations. The work provides a sense of hope, comfort, and kinship as it speaks of their experiences, both past, present, and future.”

- Zipporah Camille Thompson



Note: Haint blue is a family of pale blue-green hues associated with the Gullah culture of the Lowcountry region in South Carolina and Georgia. The color has been traditionally used, first by enslaved Africans and then Gullah Geechee communities, for protection against “haints” or evil spirits. Haint blue is still often seen in the region today.



Zipporah Camille Thompson is a weaver, ceramist, sculptor, and activist based in Atlanta, Georgia — land of the Muskogee. A native Carolinian, Thompson explores alchemical transformations through clay and textiles, examining marginalized bodies and eliciting social change through her work. Sculpted shape-shifters and hybrid landscapes investigate otherness.

Thompson is a history addict, a roller-skater, and a lover of unicorns, zombies, the moon, tarot, and all things fantasy.



front: *carolina gold* (detail), 2022, mixed media installation at MOCA GA, photographed by Tom Meyer

interior, from left to right:
chrysalis (detail), 2021, mixed media, photographed by Mike Jensen

her deluge: divine retribution (detail), 2018, mixed media

boo hag blue, 2021, mixed media installation at the Atlanta Contemporary Art Center

Zipporah Camille Thompson, photographed by Dorothy O'Connor

back: *blue haze equinox* (detail), 2019, mixed media installation

All Images Courtesy of the Artist and Whitespace Gallery

BRADBURY ART MUSEUM
APRIL 13 - MAY 31, 2023

BradburyArtMuseum.org

201 Olympic Drive
Jonesboro, AR 72401

Museum Hours
Tuesday - Saturday 12 - 5pm

BAM

STATE