

I began this series with the intent to document the progression and development of a large-scale crochet project. From kindergarten through eighth grade, I attended a Waldorf school that emphasized artistic skills, including knitting and crocheting. But as I moved into high school, my interests shifted—photography became my primary creative outlet, and I left handwork behind for years. It wasn't until my junior year of college, when I was quarantined with COVID, that I picked it up again. I started small, crocheting a scarf for my newborn cousin. Then came hats, bags, holders, and even a tank top (though far from perfect).

Later that year, when this project was introduced in my advanced lighting class, I saw an opportunity to push myself beyond simple accessories. I wanted to create something more intricate, something ambitious. As I shaped my vision, I drew inspiration from an art history course I had taken, **Politics of Abstraction**, which explored various abstract art movements from the 1950s to the 1990s. I became particularly fascinated by the Arts and Crafts movement—so much so that I later created a short film dedicated to its principles (**The Act of Sewing and the Female Experience**, viewable under MOTION on my site). Its powerful gendered commentary resonated with me, and I sought ways to intertwine its philosophies with my own work.

Originally, I envisioned this project as a contrast between documentary-style progress images and an editorial, high-fashion final look. But after capturing the first few shots, I felt uninspired—the images didn't challenge me or push my photographic style forward. Experimenting in Photoshop changed everything. I played with blend modes, backgrounds, and bold color treatments, transforming the work into something more dramatic and unexpected. What began as a straightforward documentation evolved into a fusion of photography and digital manipulation, opening doors to creative possibilities I hadn't explored before. The process became intuitive—I didn't plan compositions in advance or do extensive research. Instead, I conceptualized each next step while crocheting, letting the medium itself guide my ideas.

At its core, this project reflects a return to something deeply ingrained in me. Art has shaped my life since childhood, and this series feels full-circle—bringing together the tactile, the visual, and the conceptual. From five weeks of crocheting, shooting, editing, and refining, I not only merged two crafts I love but also discovered new ways to push my creative boundaries.