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Available works



1973. (2022)

Tufted wool rug, butcher hook, wire

200 x 120 cm (variable)

Install requirements - Chain hung from the ceiling with hook piercing the top left corner. Wire pierced through each side corner and attached to ceiling for support.

Description - This piece was made in response to the overturning of Roe vs. Wade in the United States thus ending the constitutional right for an individual to have access to abortion care. 1973 was the year Roe vs. Wade was decided and by putting a slash or cut through the year it symbolizes the end of an era. The piece is then hung on an antique butcher hook that would have been originally used to hang cattle carcasses. This piece reflects on what the image of a woman is by a government body. Are we simply vessels used for production as opposed to individuals with rights and autonomy over our bodies?

The use of red and the aggressive cut through the middle is also a nod to violence against women and again tries to provoke the viewer to confront the uncomfortable discussion. At nearly human scale, the piece brings forward a part of the body that is usually hidden and not discussed and hangs proudly while forcing the viewer to take notice.



The President's Daily Brief - April 6 1968. (2020)

Tufted wool rug, butcher hooks

80 x 120 cm

Install requirements - Butcher hooks hung on wall using standard screws.

Description - To understand and gain perspective on the Black Lives Matter movement in the United States and the Trump Administration's response, Lazerwitz started reading through the President's Daily Briefs from 1968 - a pivotal year in American politics and the Civil Rights Movement. While reading through these briefings, she came across the phrase 'There is nothing significant to report at this time.' This phrase really struck Lazerwitz and to her it encapsulated all her feelings about how the government was responding to Black Lives Matter as well as the pandemic. The phrase also came from a report that was written two days after Martin Luther King Jr. was assassinated.

Although the phrase itself was not necessarily in direct comment to that event, Lazerwitz felt that it represented how the US government has so often responded to issues surrounding civil rights and racism throughout the country's history. By taking this phrase, and making it the subject of a rug, Lazerwitz is giving it weight as well as taking it out of a forgotten government document and putting it back in the public realm. Finally, she is using a strategy favored by the current administration - taking a phrase out of context - but this time the result is anything but 'fake news'.



Classified - SECRET EYES ONLY (2023)

Tufted wool rug in sections

80 x 120 cm (variable)

Install requirements - Rug sections nailed to wall. Can either be in line or askew as pictured above.

Description - While thinking about the current case against former president Donald Trump, Lazerwitz started to go through one of her favorite archives the CIA FOIA library where declassified documents can be browsed. One of the strangely amusing details in this archive is that when a document is declassified some poor soul must go through each document and cross out the classification mark. This simple action is very human and so small, but yet it is the crux of this current case.

By pulling out these classifications, Lazerwitz is drawing attention to these little symbols that both carry so much weight and often have funny turns of phrase like the above. By making the physical slash into a gap, Lazerwitz gives the viewer space to think. The askew hanging allows for more abstraction, which is apt for these kind of documents which are often obtuse.



Archive (DOC_0000201510.pdf, DOC_0000200901.pdf and DOC_0000200100.pdf) (2018)

Hand tufted wool rugs

150 x 115 cm each

Install requirements - Nail directly on wall using pinhead nails on top edge.

Description - Growing up in the age of Terrorism, Lazerwitz has been fascinated by how terrorism is defined in the United States. Particularly, she focused on the gap between what the perception of terrorism was and the actuality of it. In the aftermath of 9/11, Terrorism was defined by the government as an othering outside entity that was attacking us; however, terrorism in the United States (and most countries for that matter) is not done by foreigners but instead by citizens and they are not attacking us but instead home institutions. In the US, this means that most terrorists are not Al Quidah or the like but instead are disgruntled individuals usually attacking historically black churches or abortion clinics.

These hand made rugs take data from the Global Terrorism Database, a database that tracks terrorism attacks around the world and turns it into an infographic in the form of a redacted government document. The letters represent attacker and target while the black bars represent casualties and fatalities. The form is playing on again how the government obscures data to shape a narrative of its choosing.



When it counts... (last updated 2023)

Embroidery on leather (Data courtesy Mother Jones and local news sources)

100 x 100 cm

Install requirements - Nail directly on wall using pinhead nails (3 is usually sufficient) through holes of leather

Description - In the aftermath of the mass shooting in Newtown, Lazerwitz began reflecting on the strangeness of gun ownership and its mythology in the American psyche. Gun deaths are far more common in America than any other nation. Why? There are more guns in America than any other nation. In fact, there are more guns than people. And yet, the mythology of gun ownership being tied to a noble and free identity continues to reign in America. It's not the guns, it's the bad people (with guns). We cannot give up the guns because they make us who we are.

Something Lazerwitz noted in the reports on these types of shootings was that the gun manufacturer often was not mentioned in wide scale reporting. Lazerwitz used the Mother Jones database as a starting point to research what guns were used in these events and to mark each death not by the assailant but by the gun. After all, it is guns that kill people.

Lazerwitz updates the piece regularly and is now looking to get another hide to expand the piece as new manufacturers are now in play. The use of hide and embroidery is both to harken to the myth of the American West and cowboy culture, where guns are tied to a noble sentiment and to a domestic naivety as more and more victims are not adults but children.



Speech (2021)

Tufted rug on board

124 x 83 cm

Install requirements - This piece is very very heavy. Just lean it against the wall. If you would like it to be off the floor, I can provide redacted pocket bibles which I have used to elevate it.

Description - This piece is part of a series of works based on Semantic Primes. Semantic Primes being words that exist throughout all languages, that are at their core the simplest form of the concept that they represent and that usually can only be defined in relation to each other.

The three words depicted on this piece all relate to the concept of speech. Despite no intention of the grouping to have meaning, when these words are placed together a mythic or profound truth appears - say. words. true. It seems like it means something because the words themselves are so simple; yet, when you think more deeply about the words the saying becomes even more abstract and unclear.

This series is one of the manifestations of these primes. Lazerwitz chose to move from text to textiles because *textere*, the root of both words, means to weave, so by putting these words in a textile form it is bringing the concept back to its roots.



Logical Concepts (2022)

Tufted wool rug on stretchers

120 x 100 cm

Install requirements - Hung on wall as normal.

Description - Another from the semantic prime series this one displaying a group of words that are related to logical concepts. Given the group, Lazerwitz wanted to play with the introduction of color and how that can shape the perception of words. Lazerwitz often avoids color in her work as that often becomes a center of the work.

Here Lazerwitz uses color to show the abstraction of these concepts and how they blend into each other and yet are distinct. The heavy black binding grounds the work but the white corner adds a lightness.



Actions, events, movements (2022)

Tufted rug on bar

80 x 120 cm

Install requirements - Hang on wall using bar

Description - Again, part of the same semantic prime series, but this piece plays with the abstraction of the words themselves. As they deal with action and movement, Lazerwitz wanted to use the texture of the rug to display the words as opposed to just writing them out. On close inspection, the longer loop pile reveals the words themselves - do. happen. move.



Existence, possession (2022)

Tufted rug with chain

80 x 120 cm

Install requirements - Hang on wall using chain. Nail or screw at the top corners.

Description - This is the final rug made so far of the semantic series. Lazerwitz wanted to play with the duality of the word mine which is both soft and very personal as well as quite aggressive. By using a soft color palette and textile form, it becomes inviting and loving. In contrast the upper-case typeface and chain add an edge and a power to the work.



yes. (2021)

Tufted rug

80 x 120 cm

Install requirements - Nail directly on wall using pinhead nails.

Description - Sometimes, it is just nice to celebrate joy. In the middle of the pandemic, Lazerwitz wanted a bit of a respite from her normal themes of terrorism, government secrecy and violence and just wanted to make something.. well a bit lighter.

Earlier, she had received a strange letter in the post in which a person had reached out to ask if she had any small works available and had included a stamp post card with the option to tick yes or no. Lazerwitz was so charmed with this note that she created a small embroidered version of what would become this piece and attached it to the back of the postcard with the box ticked yes (of course). In return, she got a note of thanks, £30 and a chocolate bar. The best payment Lazerwitz has ever received.

In honor of that, Lazerwitz created this larger piece which just shows the joy of that action. The image itself is actually taken from the final page of the original print copy of Ulysses - another moment celebrating joy and ecstasy.



Machine learning 2.0 (2022)

Machine knitting on board

80 x 90 cm

Install requirements - There is a hook on the back of the piece for hanging. It is heavy so I would recommend it hang by a screw. If you need to attach more fittings to the back, please do so.

Description - Lazerwitz started machine knitting after researching the history of computing and its overlap with the history of textiles. Like original computers, knitting machines also work through the use of punch cards where patterns are inputted into the card to represent data that is later displayed in the output.

As a mathematician, Lazerwitz has always been particularly interested in the concept of randomness and what it means to be truly random. *A Million Random Digits with 100,000 Normal Deviates* is a textbook that was written in the 1950's that exactly like the title says lists a million random digits in a grid format. Lazerwitz turned to a random page of this book and copied the digits onto the knitting machine and then in turn wove the machine knitting into another form of textile.

The colours were randomly selected as were the digits. The artist becomes a machine and there are 2 levels of output - the knitting and then the weaving.



Proof (2020)

Tufted rug with tape on stretchers, framed

80 x 120 cm

Install requirements - Hung on wall as normal.

Description - Not all of Lazerwitz's work is based on data analysis or particular mythology. Sometimes, her work is just a celebration of form like this piece. When Lazerwitz first got her tufting gun she just wanted to have a play around. The result is this piece which clearly shows Lazerwitz's love of graphical forms and high contrast shapes. The variety of line weight and texture shows the process of learning how to use the equipment and the breadth of its ability.



Source material [Library of Babel] (2023)

Found leaflet with sharpie, framed

32 x 44 cm

Install requirements - Hanging system attached in the back

Description - In a different iteration of the Semantic Prime work, Lazerwitz read through texts and redacted everything that was not a semantic prime. Where images were present, Lazerwitz decided to remove the subject from the background. When the project started, Lazerwitz read the Bible and the dictionary. However, during the Covid-19 lockdowns, Lazerwitz picked up this part of her practice again by buying books by the foot and reading through them applying the same procedure.

This piece was a leaflet taken from a book that Lazerwitz bought during lockdown, and she presents separately as an independent work that is part of the series of books. Together the books make up the Library of Babel, which is an expanding collection of redacted texts that eventually could make up all possible combinations of primes to represent all possible stories and meanings.



Library of Babel (Ongoing since 2014)

Found books, sharpie

Variable

Install requirements - Books can be laid out on table(s) or plinth(s) where they are laid open with pages showing.

Description - This is a collection of works the artist refers to as 'The Library of Babel'. This is an on-going series that Lazerwitz started in 2014 and revisited at the start of the government imposed "lock-down". Without access to her studio, Lazerwitz was limited in both space and materials. This series of works are made simply by using books and black sharpies. Luckily for the artist both are easily sourced online. Using the sharpie, Lazerwitz removed all words in these texts that were not Semantic Primes: Semantic Primes being words that exist throughout all languages and are at their core the simplest possible form of the concept they represent. For example, the words 'you' and 'me' are both Semantic Primes. Lazerwitz initially chose the texts that she read and redacted very purposefully when she started the project in 2014 - the Bible and the dictionary.

As a response to her current situation and the state of the world, she thought it apt to allow the texts to be chosen by chance when she revisited the project. The result is a start of a collection of texts that play with the reduction of language and what happens when something is brought down to its core.



State of the Union (2019)

55 x 63

Embroidery on wool, framed

Install requirements - hanging system fitted on back, flag should be upside down.

Description - 2019 was a rough year for American politics. From afar, Lazerwitz watched as her country changed and she was faced with the reality of being represented by a president she felt unworthy of the post.

Wanting to protest in some form but at the same time missing home, Lazerwitz started embroidering a tiny piece of wool with a facsimile of an American flag. When finished, Lazerwitz knew what it needed - a 'gilded' frame.

Together, the piece represents an idea of grandeur and wealth in a tongue-in-cheek form. It is a representation, a façade of something more that when the times are better can simply be righted by turning the work upside down.