Angelina DeAntonis / O C E LO T

Artist statement

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For two decades I have been exploring the circle as a dyed form. It has an allure, it evokes a sense of well-being, it conjures simple, natural forms found in the landscape or in details of nature. Also I explore the line within the circle, a product of the folded, shaped, dyed cloth.

Each piece I make is individually conceived and constructed, whether it be for the body or an architectural space. Clothing shapes often take traditional forms, like

a t-shirt or an apron, a poncho or robe-coat. They function, are comfortable, sometimes sensual, and can be worn various ways, sometimes upside down, or wrapped as a skirt or cape or shawl. Through the dye process, I utilize the entire piece of fabric, cutting the size needed for the finished piece. Conserving material and resources is integrated into the design process, and cut-off pieces of fabric get modeled into “mosaic-pieced” garments or wall pieces. My clothing line has existed since 1998, under my label “Ocelot”, and for many years I worked with my crew, including interns, and now I work as a solo artist, with occasional sewing help.

I also make architectural pieces like pillows, wall pieces, and custom felt panels. Layering color and pattern, I introduce mono-prints by inserting plant material or dyed wood blocks, forming a mini-painting within a larger, rhythmic pattern. It is this large scale of pattern, unexpected, on the body or in space that interests me. It forges a connection to nature, affects an environment. Using natural materials as a base, like wool and linen, silk and cotton, my favorite dyes come from plants. I also use

low-impact synthetic dyes to achieve certain colors and depth of layered colors. The elements fire, water and plant material used in the dye process impress a kind of “nature time” into the work through the slow, internal process of making the work itself.

I make dyed patterns through a technique whereby material is folded/ arranged/ bound between cut wood shapes held in place with cord/ strapping/ clamps. Once immersed in dye, these clunky bound objects start pulling in the dye to the fiber, but the pressure of the bound areas resists the dye, allowing it to seep in only slightly around the edges. The effect gives a sense of light coming from the fabric, the unbound fabric revealing luminescent, abstract patterns with depth. Maybe one imagines a planetary landscape seen through a window, or a pattern worn by a marine animal in the depths of the sea.