

Artist Statement: Brece Honeycutt

Brece's work combines a deep love of the natural world with an abiding appreciation of artifacts, methods, and histories. Her drawings, sculptures and installations are the vivid result of her efforts as a historical detective. "My process involves uncovering and recovering facts and people often misplaced or overshadowed, researching and investigating these facts, and then making work directly based on the uncovered material." In the catalog essay accompanying her 2017 solo exhibition *bewilder*, the art historian Anne Swartz notes that Brece's art "...allows her to immerse herself in the present so intensely that history comes alive through her investigations into mystifying nature and her mining the psychic and material territory of the home."

Brece marks and dyes paper and salvaged textiles with gathered plants including morning glories, golden rod, black walnut, barberry, day lilies, marigold and coreopsis. Her studio mornings typically consist of reading, research and gathering natural and historical elements, while afternoons are spent preparing dye baths, rubbing plants onto paper, and making monoprints with fragments of cloth and metal on notecards and hemp paper, with delicate stitchwork added to complement the visual and textural result. She notes, "The act of stitching onto dyed cloth brings me back to the lichen on the tree, the lines on birch bark, or the frozen ice on the pond."

Her work may be found in the Tang Museum and Art Gallery at Skidmore College, the Museo delle Carta e della Filigrana in Fabriano, Italy, the Bryn Mawr School in Baltimore, at Newhall College at Cambridge, and in private collections.