



Artist Statement

Lyla Wortham

My work deals with narratives, often with an autobiographical or cultural tilt. I work with imagery that has to do with contemporary issues faced by Indigenous cultures in America, especially within my own Navajo heritage. The imagery is violent, focused on themes such as racism, domestic tension, and abuse. There is personal reflection in my work that deals with the struggle to learn about my heritage in a post colonial, post genocidal society. The issue of identity- and the historical, contemporary, and familial influences that make up identity is a universal issue.

I work with materials that have some historical aspect to my heritage, such as beading and weaving techniques. I use found images and objects in my artwork, to create a sense of location for the viewer and engagement into the space of the piece. I work two dimensionally with a heavy focus on drawing. Charcoal, ink, and markers are the mark making tools I mainly use.

My work is heavily symbolic, with recurring objects, characters, and colors that are supposed to act as sigils to the viewer- an alphabet to read the narrative. Oftentimes I do include text, in Navajo and English, meant to a certain extent to be cryptic. Rather than making literal sense as a section of prose, I strive to include words and phrases that lend to the overall feel of a visual work, a stream of consciousness piece of thought that would not dominate the viewer's interpretation of content. I create my own way of storytelling.

	<u>Title</u>	<u>Media</u>	<u>Original Format</u>
Figure 1:	I Cannot Protect You_Wortham	Wall Drawing	Multimedia drawing on studio wall
Figure 2:	Fear and Kill Men_Wortham	Wall Installation	Installation on studio wall
Figure 3:	Fear and Kill 1_Wortham	Wall Installation	Installation on studio wall
Figure 4:	Fear and Kill 2_Wortham	Wall Installation	Installation on studio wall
Figure 5:	Fear and Kill 3_Wortham	Wall Installation	Installation on studio wall
Figure 6:	Rabbit Girl_Wortham	Fibers	5x5 embroidery
Figure 7:	The Morning Born Still_Wortham	Site Specific installation and performance	Capstone studio
Figure 8:	Morning 1_Wortham	Site Specific installation and performance	Capstone studio
Figure 9:	Morning 2_Wortham	Site Specific installation and performance	Capstone studio
Figure 10:	Morning 3_Wortham	Site Specific installation and performance	Capstone studio
Figure 11:	Morning 4_Wortham	Site Specific installation and performance	Capstone studio
Figure 12:	Morning 5_Wortham	Site Specific installation and performance	Capstone studio
Figure 13:	Morning 6_Wortham	Site Specific installation and performance	Capstone studio
Figure 14:	Morning 7_Wortham	Site Specific installation and performance	Capstone studio
Figure 15:	Morning 8_Wortham	Site Specific installation and performance	Capstone studio
Figure 16:	Record_Wortham	Drawing	Drawing mounted on matboard
Figure 17:	Record 1_Wortham	Drawing	Drawing mounted on matboard
Figure 18:	Record 2_Wortham	Drawing	Drawing mounted on matboard
Figure 19:	Record 3_Wortham	Drawing	Drawing mounted on matboard
Figure 20:	Record 4_Wortham	Drawing	Drawing mounted on matboard
Figure 21:	Record 5_Wortham	Drawing	Drawing mounted on matboard



Figure 1: I Cannot Protect You.



Figure 2: Fear and Kill Men.



Figure 3: Fear and Kill 1.



Figure 4: Fear and Kill 2.



Figure 5: Fear and Kill 3.



Figure 6: Rabbit Girl.



Figure 7: The Morning Born Still.



Figure 8: Morning 1.



Figure 9: Morning 2.



Figure 10: Morning 3.



Figure 11: Morning 4.



Figure 12: Morning 5.



Figure 13: Morning 6.



Figure 14: Morning 7.



Figure 15: Morning 8.

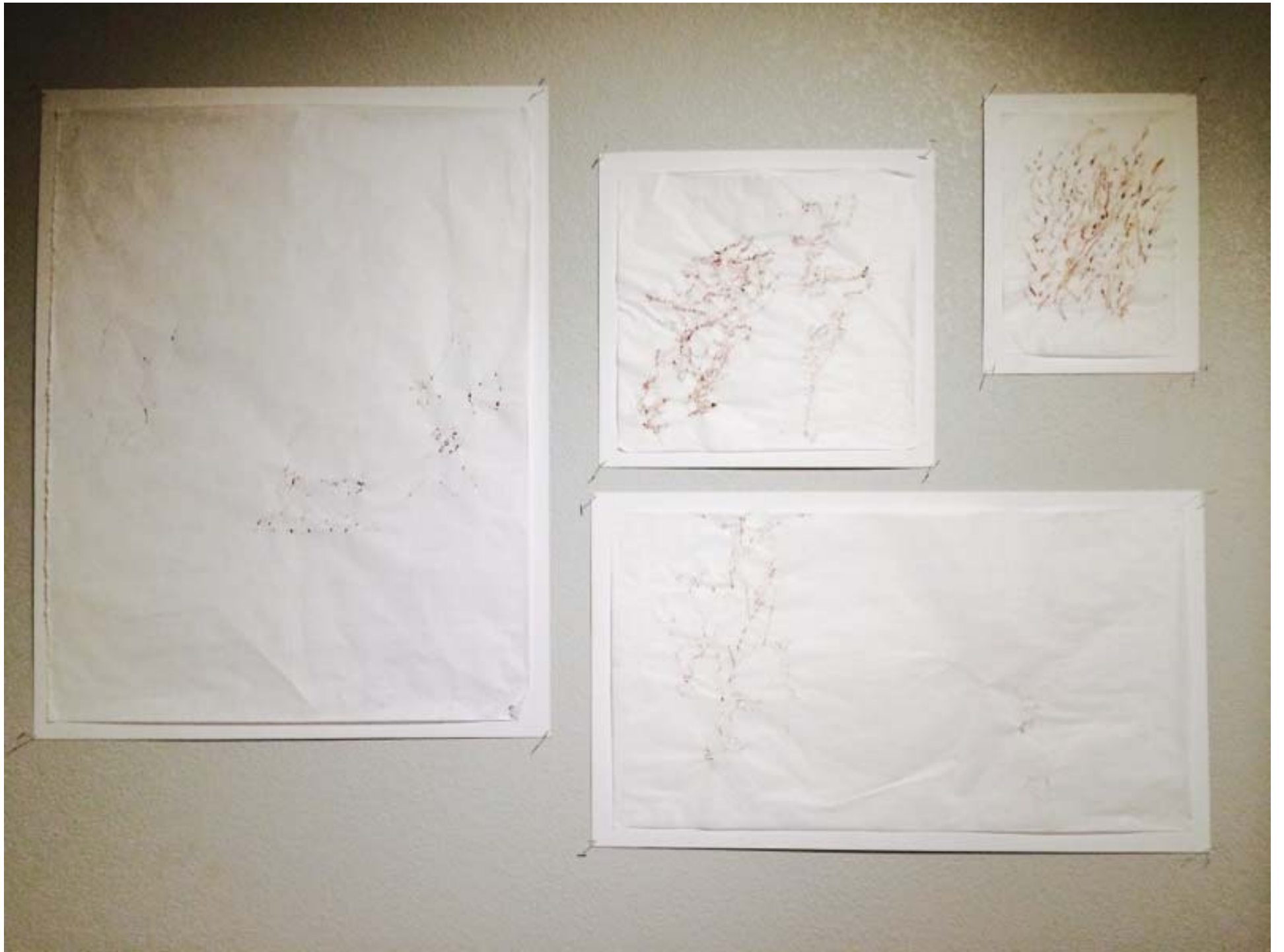


Figure 16: Record.

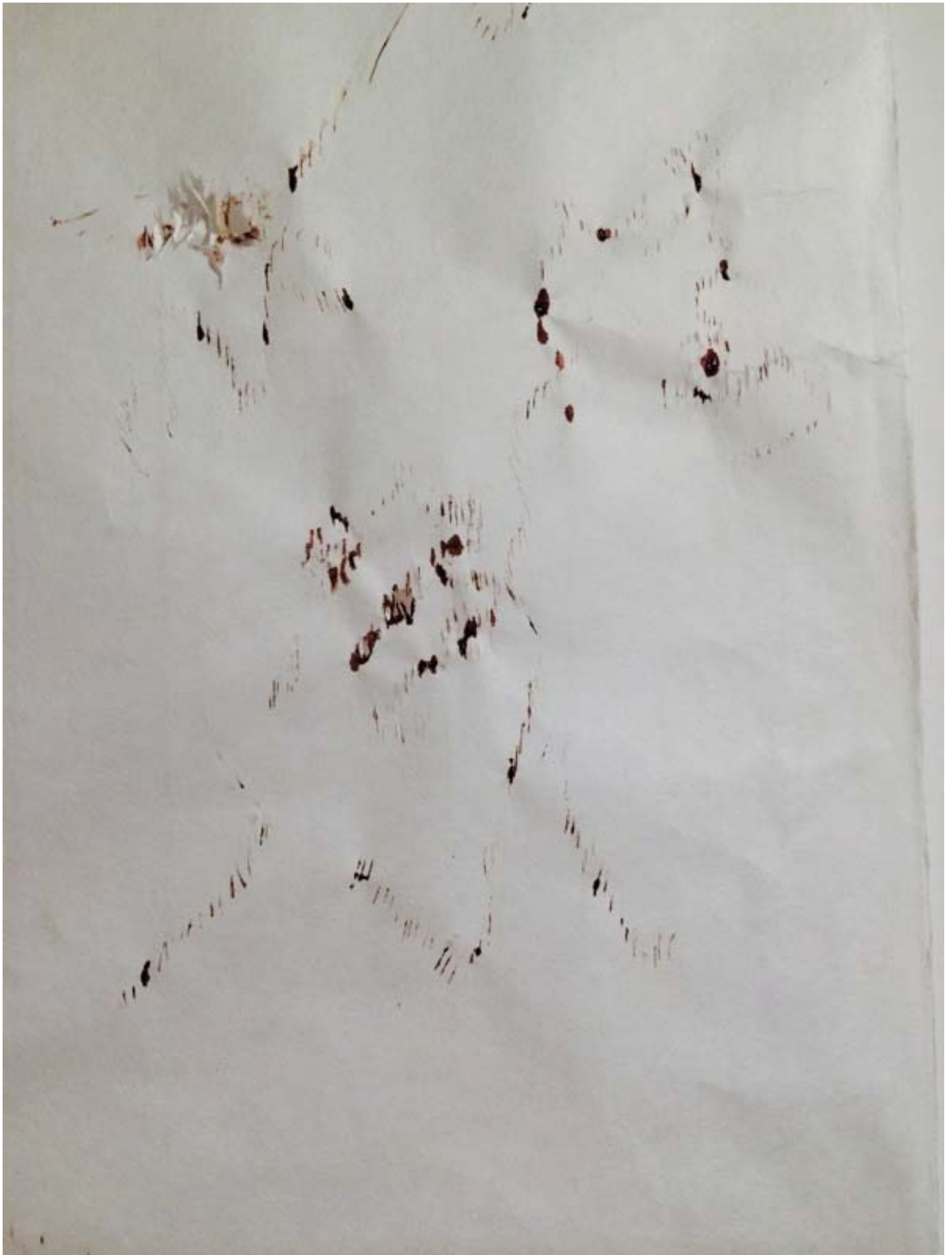


Figure 17: Record 1.



Figure 18: Record 2.



Figure 19: Record 3.

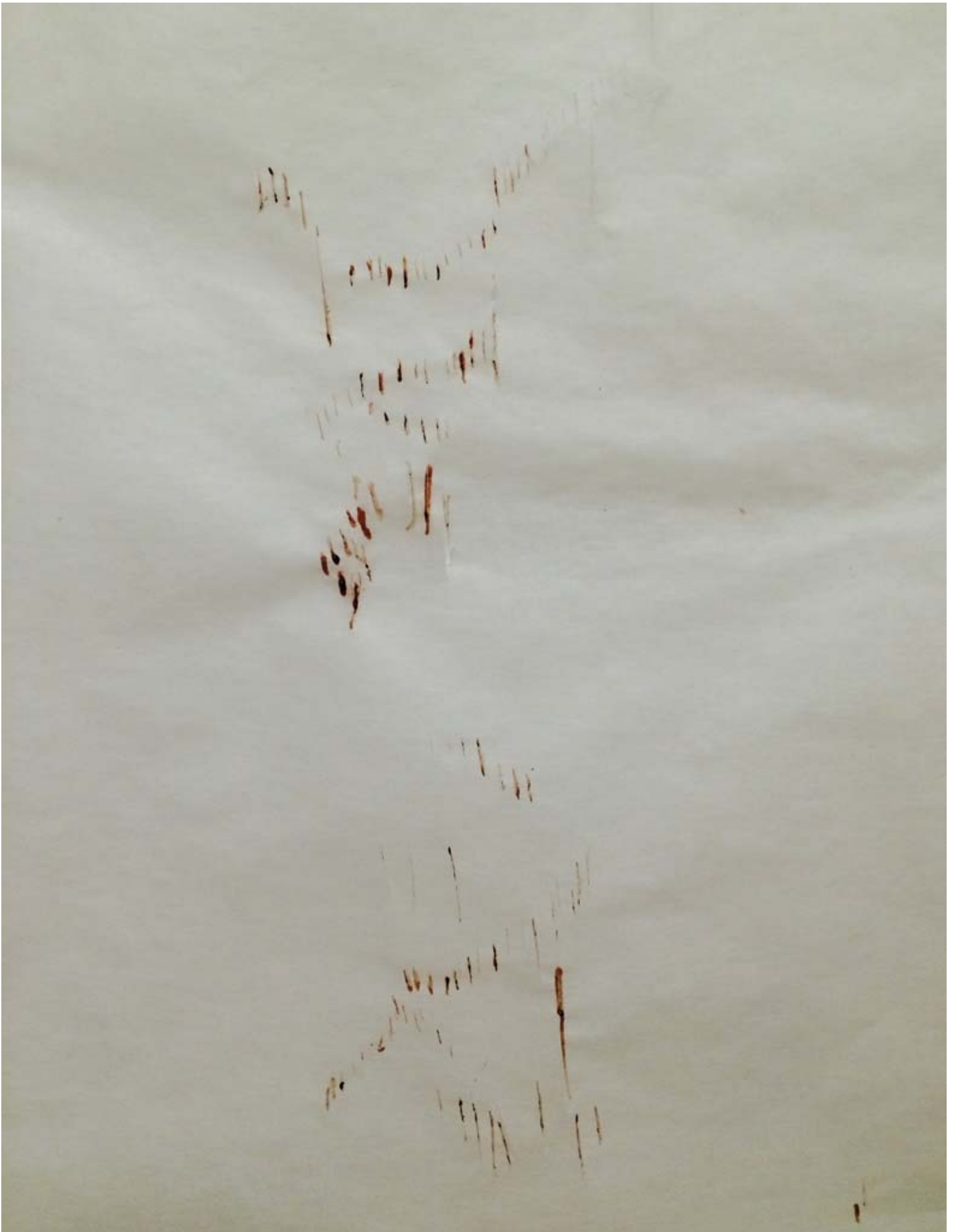


Figure 20: Record 4.

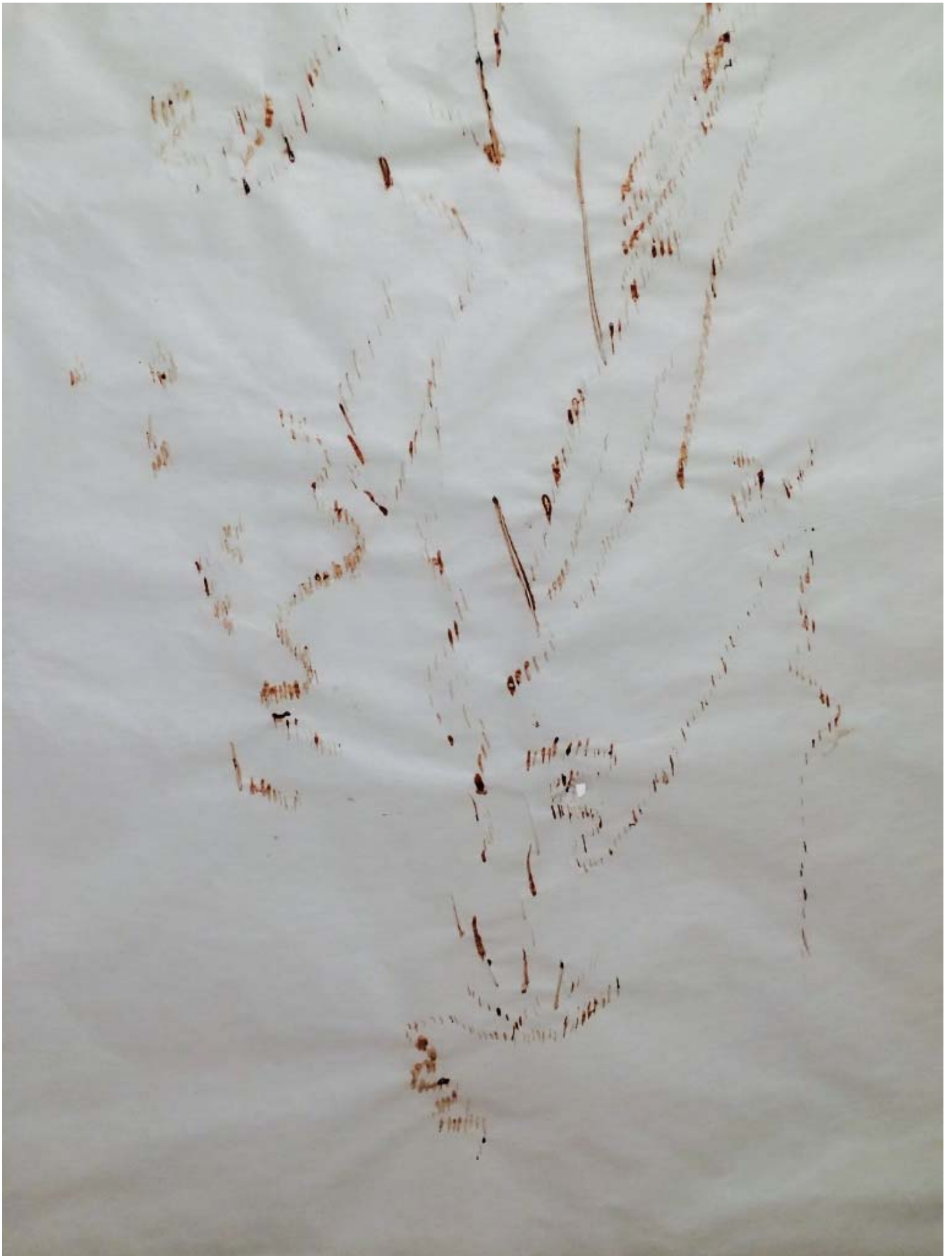


Figure 21: Record 5.