

*CAROLYN HAZEL DRAKE*



NOBODY HERE BUT  
US STATUES



*Tokens of Invisibility*  
(2020)



Studio shot  
Portland, OR  
2019



The imagery in this body of work is a mix of personal iconography, archetypes, and objects that are referenced as tokens of invisibility or protection in folk tales: snake, herb, seed, nest, stone.



*Nobody Here But Us Statues*, the title of this series, is a common trope in films and stories: a character stays motionless as a statue in the hopes that they will remain unseen by and safe from a predator. To me, this echoes the feeling of our current circumstances.

In this strange and disorienting time, I'm compelled to make these small offerings of domestic protection and affirmations of comfort and creativity. May they cultivate the same meditative calm for you as they do for me in their making.



*Spring Advent*  
(2019)



*Song for Safe Shelter*  
(2020)



*Spirit Advisor*  
(2019)



*Visible to Believers*  
(2019)

Summer 2019: I spent an idyllic month alone at the Leland Ironworks residency. I made these collages there, using old books, magazines, playing cards, and wool cutouts. Collage is a similar process to my way of working with textiles. These reference quilts (a la the grid) and applique through layering.



Studio shot  
Leland Ironworks  
Oregon City  
2019



*Saturated (I)*  
(2020)

In some cases I've been exploring the theme of visibility / invisibility in formal terms, but in a more light-hearted way: foreground dissolves into background & vice versa.

*Saturated (II)*  
(2020)



Often after I cut shapes out according to plan, the edges and leftover bits have a magic of their own.



*The Stage at Which No More of a Substance Can be Absorbed*  
(2019)



*In How to Disappear: Notes on Invisibility in a Time of Transparency,* Akiko Busch explores the assumptions people make by associating *visibility* with *power*. This book has been a key influence on my work over the last year.

*You Will Not Be Spared*  
(2020)



She states "Might invisibility be regarded not simply as refuge, but as a condition with its own meaning and power? The impulse to escape notice is not about complacent isolation or senseless conformity, but about maintaining identity, autonomy, and voice."

*Nothing but Light*  
(2020)



*The Wanderers Will Find a Way Home (I)*  
(2019)

Her words meant something different to me pre-pandemic; then, I was thinking specifically about being a woman, and as such, conditioned to understand and often value my own experiences as a visible and *seen* being.

In this context,  
invisibility felt  
liberating.

During my  
residency, alone in  
the woods, away  
from the internet, I  
was a creature  
among creatures:  
sparrow, cat,  
hornet, chicken,  
rabbit, spider,  
woman.

Studio shot  
Leland Ironworks  
Oregon City  
2019





*All These Routes, Evident and Hidden*  
(2020)



Adrienne Rich understood this issue of female power and agency all too well, presenting it in her 1972 should-be-required-reading essay "When We Dead Awaken":

"...to a lesser or greater extent, every woman writer has written for men even when, like Virginia Woolf, she was supposed to be addressing women. If we have come to the point when this balance might begin to change, when women can stop being haunted, not only by 'convention and propriety' but by internalized fears of being and saying themselves, then it is an extraordinary moment for the woman writer -- and reader."



Studio shot  
Leland Ironworks  
Oregon City  
2019



*In The Blue Shadows*  
(2020)



*The Wanderers Will  
Find a Way Home (II)  
(2019)*

But here we are now, all of us, in the middle of a pandemic.

Invisibility is a lethal virus. We stay safe in our homes and rely on that peculiar form of visibility, the internet, to find and hold onto each other.

Studio shot  
Portland, OR  
2020



A lot for any creature to try  
and make sense of.



*Suttle Lake / Morning*  
(2020)



*Suttle Lake / Afternoon with Long Shadows*  
(2020)



*Protect This Our Home (I)*  
(2020)

*No one yet has  
made a list of  
places where the  
extraordinary may  
happen and where  
it may not.  
--Mary Oliver*



Studio shot  
Leland Ironworks  
Oregon City  
2019

***Carolyn Hazel Drake*** has been working with textiles since she was a young girl in her mother's quilt store. Her process involves hand-dyeing cotton and wool with natural plant materials and using scraps of fabric and leftover edges from cut shapes to build compositions. Her art explores the relationships between domesticity, personal histories, and memory by pairing material fragments with common visual characteristics and manipulating them until they are transformed.

